

Sing-Schule

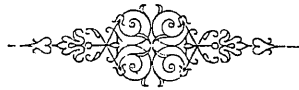
VON

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Neu herausgegeben

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Erste Abtheilung.

Prima parte.

Einleitung.

Die 1. Abtheilung dieses Werkes enthält die ersten Beispiele für Stimmenbildung und Intonation des Schülers.

Zur reinen Intonation gehört hauptsächlich die genaue Kenntniss der Intervalle.

Jeder Gesanglehrer hat vorzüglich darauf zu sehen, die Lage eines jeden Intervalls, ob solches klein oder gross, übermässig oder vermindert sei, seinen Schülern beizubringen. — Vor Alters lehrte man diese mit ut, re, mi, fa, sol, la, um die halben nebeneinander stehenden Töne damit zu bezeichnen. Diese Solmisation ist in dieser Hinsicht sehr schwer, indem solche die Kenntniss jeder Modulation schon voraussetzt.

Die gegenwärtige Art, wie die Italiener bei der Solmisation mit do, re, mi, fa, sol, la, si, zu Werke gehen, ist ein schwankendes Gebäude; denn sie bedienen sich der nämlichen Benennung, wenn gleich derselbe Ton durch ein \sharp erhöht, oder durch ein \flat erniedrigt ist.

Die deutsche Solmisation oder das a-b-c-diren mit c, d, e, f, g, a, b, h, c, halte ich durchaus für die deutlichste und richtigste; denn wird ein Intervall durch ein \sharp erhöht, so verändert sich durch den Beisatz der Sylbe is die Benennung c in cis, etc. — Wird dagegen ein Intervall durch ein \flat erniedrigt, so bezeichnet dies die beigefügte Sylbe es, und verwandelt das c in ces, das d in des, etc.

Kommt gar ein Doppel- $\sharp\sharp$ oder sogenanntes spanisches x vor, so könnte man sich anstatt der obenangeführten Sylbe

Discorso preliminare.

La prima parte di questa opera contiene gli esercizi per formare l'intonazione e l'orecchio dell' scolare.

Per intonare con giustezza, è d'uopo d'acquistare una conoscenza esatta di tutti gl'intervalli usitati nella musica moderna. Tocca al maestro di canto di spiegar bene al suo discepolo la specie, denominazione, valore d'ognuno intervallo, come anche i loro diversi gradi e le corrispondenze che hanno fra sestessi.

S'insegnarono nei principj dell' arte questi intervalli colle sillabe: ut, re, mi, fa, sol, la, e adopravasi sempre il: mi-fa e fa-mi, per marcare il semitono occorrente, metodo complicatissimo e di gran difficoltà, che suppone già quel che non può che ignorare lo scolare, cioè la scienza delle modulazioni diverse.

Il modo solfeggiare con: do, re, mi, fa, sol, la, si, stabilito in Italia, non è anche lui senza inconvenienti, giacchè una sola denominazione deve servire a designare il tuono, quando anche il diesis lo fa crescere, o il bemolle calare d'un semitono.

Pare che l'uso praticato in Germania, di solfeggiare soltanto colle lettere dell' alfabeto musicale: c, d, e, f, g, a, b, h, c, sia da preferirsi tanto per la sua precisione, quanto per la chiarezza, essendo che mediante questo un tuono, alzato con un diesis, cambia ancora denominazione e pronunzia coll' aggiungere la sillaba is alla lettera del tuono, profferendo in una sola parola cis, fis, dis, gis; il che ha anche luogo col tuono abbassato d'un bemolle, dove s'aggiunge la sillaba es, e si pronunzia ces, des, fes, ges.

is, als fis-fis, oder cis-cis, der einfachen Sylbe fins, cins bedienen; desgleichen könnte das nämliche bei einem Doppel-♯ angewendet, und die Benennung anstatt es-es, be-be, die Sylbe ens, bens zur sichern Unterscheidung angenommen werden.

Hiermit füge ich ein einziges Beispiel von den drei Arten der Solmisirung an.

Sostituendo al doppio diesis, (chiamato in Germania diesis di Spagna,) ed alla duplicata sua sillaba: fis-fis, cis-cis, la denominazione di fins, cins, ed al doppio bemolle ed alla duplicata sua sillaba: es-es, be-be, l'altra corrispondente denominazione di ens, bens, se ne renderebbono più sensibili le differenze di questi intervalli.

La tavola annessa rinchiude i tre modi di solfeggiare.

Solmisirung:
Solmisazione:



alte (antica), mi fa sol ut fa mi re ut ut re mi fa sol la mi ut re mi fa fa mi mi ut re mi
italienische (italiana), mi fa sol do do si la sol sol la si do re mi do la si do re fa mi re si do re
deutsche (tedesca), e f g c c h a g g a h c d e cis a h cis d f e dis h cis dis



fa fa mi mi ut re mi fa la ut re mi fa sol mi fa sol fa mi fa fa
mi sol fa mi do re mi fa la re mi fa sol re re mi re do do re do
e g fis eis cis dis eis fis a d e fis g d dis e d c cis d e



mi ut re mi fa sol fa fa mi mi fa mi fa mi fa sol mi ut re mi fa — mi re mi fa.
si sol la si do re do si la si do do re mi fa re si sol la si do — si la si do.
h g a h c d c b a h c cis d e f d h g a h c — h a h c.

Daraus wird jeder erschen, dass die deutsche Solmisirung die leichteste und deutlichste ist.

Dass die Sylben do, re, mi, fa, sol, la, si, einen bessern Klang als c, d, e, f, g, a, h, haben, und solche zur Bildung der Mundart füglich angewendet werden können, ist zwar nicht in Abrede zu stellen, zum Lesen-lernen aber wird die deutsche Solmisirung die erste Hilfsquelle sein.

Sollte man die jetzige italienische Art zu solmisiren nicht auch mit der deutschen Art vereinigen können?

zum Beispiel:

	♯	♭		♯	♭
c	cis	ces	do	dos	dor
d	dis	des	re	res	rer
e	eis	es	mi	mis	mir
f	fis	fes	fa	fas	far
g	gis	ges	sol	sos	sor
a	ais	as	la	las	lar
h	his	b	si	sis	sir

Non è egli manifesto che quello di cui si servono i Tedeschi è meno imbrogliato degli altri. —

Non si nega però che le sillabe: do, re, mi, fa, sol, la, si, più armoniose e sonore siano più commode per agevolare una buona pronunzia. Ma contestare con tutto questo non si potrà, che questo metodo utilissimo non sia, per far avanzare lo scolare nella scienza di eseguire quanto prima qualunque musica scritta.

Gran vantaggio forse accrescerebbe al principiante dall'unione di ambedue i metodi.

Volendosi per esempio solfeggiare:

Auf diese Art zu solmisiren, wird man jedes grosse und kleine Intervall kennen und richtig lesen lernen.

Bei der Uebung des musikalischen Gehörs soll besonders darauf gesehen werden, dass man betrachte, auf wie vielerlei Art jeder Ton accompagnirt werden kann, und wie vielerlei Gestalten er auch annimmt.

Zum Beispiel:
Per esempio.

The image shows a musical example with two staves. The upper staff is in treble clef and contains a series of chords. Above the first five chords are the numbers 8, 3, 5, 7, and 6, indicating fingerings. The lower staff is in bass clef and contains a series of notes, some of which are beamed together. Above the notes are the numbers 3, 5, 7, 6, 7, 6, 6, 5, indicating fingerings. The music is in common time (C).

Die meisten Italiener bedienen sich gemeiniglich beim Accompagniren anfangs zur Begleitung nur der harmonischen Dreiklänge mittelst des 1ten, 4ten und 5ten Tones.

Gran parte di maestri italiani non si servono, accompagnando gli esercizi del canto di tal sorte, se non degli accordi perfetti.

The image shows a musical example with two staves. The upper staff is in treble clef and contains a series of notes. The lower staff is in bass clef and contains a series of notes, some of which are beamed together. Above the notes in the lower staff are the number 5, indicating fingerings. The music is in common time (C).

Diese Art ist auch die beste für die ersten Lectionen, weil die Begleitung aus lauter Wohlklängen besteht.

Ist die Scala einmal richtig aufgefasst, so suche man das Gehör durch alle möglichen Unterlegungen des Basses immer weiter fortzubilden.

Es folgen noch einige Bemerkungen über diesen Gegenstand:

Man lasse den Schüler bei einem Mittelton anfangen; der Ton muss möglichst sicher, d. i. nicht vor- oder nachschlagartig angeschlagen, piano angesetzt, crescentirt und calando geendet werden; auf diese Art lasse man ihn täglich ein paar Töne in der Scala aufwärts und eben so viele abwärts nehmen, wodurch sich der natürliche Stimmenumfang (das Tonregister) am Ende von selbst ergibt, und die Grenze bestimmen wird, innerhalb welcher die Stimme sich frei und ohne Anstrengung zu bewegen vermag.

Bei dem Scala-Singen strenge man anfänglich den Athem nicht übermässig an, und gewöhne sich nur allmählig an das längere Halten der Töne.

Die ersten Beispiele gab ich deswegen in Tonsprüngen mit unterlegten Buchstaben und Worten, damit der Anfänger den Unterschied zwischen grossen und kleinen Intervallen der grossen und kleinen Terz, Quarte, Quinte, Sexte, Septime, erst mechanisch kennen lerne.

Maniera in verità la più convenevole per facilitare allo scolare i primi suoi studj, ogni accordo non essendo composto che di sole consonanze.

Ma avendo egli superato le prime difficoltà delle scale, non si tardi più d'iniziarlo nei precetti dell' arte, mutando e rovesciando gli accordi in ogni modo pratichevole.

Seguono altre osservazioni sull' istesso soggetto.

Si dia principio a questo studio con far intonare allo scolare un tuono qualunque, cavato dal mezzo della scala, e ch'egli sia formato prima in piano, poi rinforzato, e rallentato (smorzato). Si continui questo esercizio giornalmente con altri tuoni della scala, essendo questo il modo il più sicuro di marcare la distensione della voce, e di stabilire i limiti, dentro i quali un canto possa esser eseguito senza sforzi e stenti del cantante. — Si guardi anche lo scolare di sforzare troppo il fiato nell' eseguire questi esercizi, siccome egli solamente poco a poco potrà avvezarsi a sostenere le note lunghe, e lunghissime.

Le lettere e le parole che si trovano in giù delle note di parecchi primi esempj, non hanno altro scopo, che di far imparare quasi macchinalmente la denominazione e le differenze degli intervalli maggiori e minori, delle seconde, terze, seste, e settime maggiori e minori.

Tuono, — semituono, tuono, tuono, tuono, semituono, tuono, tuono, semituono, tuono,
 C zu D zu E zu F zu G zu A zu H zu C zu D zu E zu F zu
 Ganzer Ton, halber, ganzer, ganzer, ganzer, halber, ganzer, ganzer, halber, ganzer,

CANTO.

1.

PIANO.

tuono, semituono, tuono, tuono, semituono, tuono, tuono, tuono, semituono, tuono, tuono, tuono.
 G zu F zu E zu D zu C zu H zu A zu G zu F zu E zu D zu C.
 ganzer, halber, ganzer, ganzer, halber, ganzer, ganzer, ganzer, halber, ganzer, ganzer, ganzer.

2.

3.

Musical notation for system 3, measures 1-8. Treble clef, common time. Melody in treble, accompaniment in bass. Measure 1 has a fermata over the first note.

Musical notation for system 3, measures 9-16. Treble clef, common time. Melody in treble, accompaniment in bass.

4.

Musical notation for system 4, measures 1-8. Treble clef, common time. Melody in treble, accompaniment in bass.

Musical notation for system 4, measures 9-16. Treble clef, common time. Melody in treble, accompaniment in bass.

5.

Musical notation for system 5, measures 1-8. Treble clef, common time. Melody in treble, accompaniment in bass.

Musical notation for system 5, measures 9-16. Treble clef, common time. Melody in treble, accompaniment in bass.

6.

Musical notation for exercise 6, measures 1-12. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody in the treble clef consists of quarter notes: B4, C5, D5, E5, F5, G5, A5, B5, A5, G5, F5, E5, D5, C5, B4. The accompaniment in the grand staff features chords and single notes in the bass line.

Musical notation for exercise 6, measures 13-24. The melody continues with quarter notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2. The accompaniment continues with chords and bass notes.

7.

Musical notation for exercise 7, measures 1-12. It consists of a single treble clef staff and a grand staff. The key signature has one flat. The melody in the treble clef consists of quarter notes: B4, C5, D5, E5, F5, G5, A5, B5, A5, G5, F5, E5, D5, C5, B4. The accompaniment in the grand staff features chords and single notes in the bass line.

Tonleiter durch halbe Töne.
Scala cromatica.

8.

Musical notation for exercise 8, measures 1-12. It consists of a single treble clef staff and a grand staff. The key signature has one flat. The melody in the treble clef consists of quarter notes: B4, C5, D5, E5, F5, G5, A5, B5, A5, G5, F5, E5, D5, C5, B4. The accompaniment in the grand staff features chords and single notes in the bass line.

Musical notation for exercise 8, measures 13-24. The melody continues with quarter notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2. The accompaniment continues with chords and bass notes.

9.

Obige Beispiele von N^o 9 sind für die Übung, die Stimme so tragen zu lernen, dass ein Ton in den andern beim Hinauf- und Hinablaufen verschmolzen und mit demselben verbunden wird.

Questi esempi del N^o 9. possono servire a far portar la voce, legando i tuoni all'ingiù, come all'insù, in un modo che quasi si perdano l'uno con l'altro.

Grosse und kleine Secunden.

La seconda maggiore e minore.

Die grosse Secunde besteht aus einem ganzen, die kleine Secunde aus einem halben Tone.

La seconda maggiore si forma di un tuono, la seconda minore d'un semituono.

gro-sse Se - cund, gro-sse Se - cund, klei-ne Se - cund, gro-sse Se - cund,
 se - cunda maggior, se - cunda maggior, se - cunda mi - nor, se - cunda maggior,

gro-sse Se - cund, klei-ne Se - cund, gro-sse Se - cund, gro-sse Se - cund.
 se - cunda maggior, se - cunda mi - nor, se - cunda maggior, se - cunda maggior.

Grosse und kleine Terzen.

La terza maggiore e minore.

Die grosse Terz besteht aus zwei ganzen, die kleine Terz aus einem ganzen und einem halben Tone.

La terza maggiore si forma di due tuoni, la minore di un tuono e d'un semituono.

Grosse Ter - zen, kleine Ter - zen, kleine Ter - zen, grosse Ter - zen, grosse Ter - zen, kleine Ter -
 Ter - za maggior, ter - za mi - nor, ter - za mi - nor, ter - za maggior, ter - za maggior, ter - za mi -
 zen, kleine Ter - zen, grosse Ter - zen, kleine Ter - zen, kleine Ter - zen, grosse Ter - zen.
 nor, ter - za mi - nor, ter - za maggior, ter - za mi - nor, ter - za mi - nor, ter - za maggior.

Kleine Quarten.

La quarta minore.

Die kleine Quarte besteht aus 2 ganzen und einem halben Tone.

La quarta naturale si forma di due tuoni ed un semi-tuono.

kleine Quar - ten, kleine Quar - ten, kleine Quar - ten, grosse Quar - ten, kleine Quar - ten,
 Quar - ta mi - nor, quar - ta mi - nor, quarta mi - nor, quar - ta maggior, quar - ta mi - nor,
 kleine Quar - ten. kleine Quar - ten, kleine Quar - ten, kleine Quar - ten, kleine Quar - ten.
 quar - ta mi - nor, quar - ta mi - nor, quar - ta mi - nor, quar - ta mi - nor, quar - ta mi - nor.

Grosse und kleine Quinten.

La quinta maggiore e minore.

Die grosse reine Quinte besteht aus 3 ganzen Tönen und einem halben Tone. Die kleine falsche Quinte besteht aus 2 ganzen und 2 halben Tönen.

La quinta naturale si forma di tre tuoni ed un semi-tuono. La quinta falsa si forma di due tuoni e due semi-tuoni.

Grosse Quin - ten, grosse Quin - ten, grosse Quin - ten, grosse Quin - ten, grosse Quin -
 Quin - ta maggior, quin - ta maggior, quin - ta maggior, quin - ta maggior, quin - ta mag -
 ten, grosse Quin - ten, kleine Quin - ten, grosse Quin - ten, grosse Quin - ten.
 gior, quin - ta maggior, quin - ta mi - nor, quin - ta maggior, quin - ta mag - gior.

Grosse und kleine Sexten.

La sesta maggiore e minore.

Die grosse Sexte besteht aus 4 ganzen Tönen und einem halben Tone. Die kleine Sexte besteht aus 3 ganzen und 2 halben Tönen.

La sesta maggiore si forma di quatro tuoni ed un semitono. La sesta minore si forma di tre tuoni e due semitoni.

Grosse Sex - ten, grosse Sex - ten, kleine Sex - ten, grosse Sex - ten,
 Se - sta maggior, se - sta maggior, se - sta mi - nor, se - sta maggior,
 grosse Sex - ten, klei - ne Sex - ten, klei - ne Sex - ten, klei - ne Sex - ten.
 se - sta maggior, se - sta mi - nor, se - sta mi - nor, se - sta mi - nor.

Grosse und kleine Septen (Septimen).

La settima maggiore e minore.

Die grosse Septe besteht aus 5 ganzen Tönen und einem halben Tone. Die kleine Septe besteht aus 4 ganzen und 2 halben Tönen.

La settima maggiore si forma di cinque tuoni et un semitono. La settima minore si forma di quatro tuoni e due semitoni.

Klei - ne Sep - - ten, klei - ne Sep - - ten, klei - ne Sep - - ten,
 Set - ti - ma mi - nor, set - ti - ma mi - nor, set - ti - ma mi - nor,
 grosse Sep - ten, kleine Sep - ten, kleine Sep - ten, kleine Sep - ten.
 set - ti - ma maggior, set - ti - ma mi - nor, set - ti - ma mi - nor, set - ti - ma mi - nor.

Oclaven

L'ottava.

Die Octave besteht aus 5 ganzen und 2 halben Tönen.

L'ottava si forma di cinque tuoni e due semituoni.

Oc - - ta - - ven, Oc - - ta - - ven, Oc - - ta - - ven,
 Ot - ta - - va, ot - ta - - va, ot - ta - - va,
 Oc - - ta - - ven, Oc - - ta - - ven, Oc - - ta - - ven,
 ot - ta - - va, ot - ta - - va, ot - ta - - va.

Kleine Secunden.

Secunde minori.

klei - ne Se - cund, klei - ne Se - cund, klei - ne Se - cund, klei - ne Se - cund,
 Se - conda mi - nor, se - conda mi - nor, se - conda mi - nor, se - conda mi - nor,
 klei - ne Se - cund, klei - ne Se - cund, klei - ne Se - cund, klei - ne Se - cund,
 se - conda mi - nor, se - conda mi - nor, se - conda mi - nor, se - conda mi - nor.

Uebermässige Secunden.

Seconde eccedenti.

Uebermässige Secunden, übermässige Secunden, übermässige Secunden,
Se - - con - da ecce - dente, se - - con - da ecce - dente, se - - con - da ecce -

cund, übermässige Secunden, übermässige Secunden,
dente, se - - con - da ecce - dente, se - - con - da ecce - dente,

übermässige Secunden, übermässige Secunden.
se - - - con - da ecce - den - te, se - - - con - da ecce - den - te.

Grosse oder übermässige Quartan, auch Triton genannt.

Quarte eccedenti, che si chiamano anche tritoni.

Grosse Quart, grosse Quart, grosse Quart,
Quar - ta mag - gior, quar - ta mag - gior, quar - ta mag - gior,

grosse Quart, grosse Quart, grosse Quart, grosse Quart.

quar-ta mag-gior, quar-ta mag-gior, quar-ta mag-gior, quar-ta mag-gior.

This musical system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The melody consists of four measures, each containing a quarter note followed by a half note, with the pitch rising stepwise in each measure.

Kleine Quinten.
Quinte diminuïte.

klei-ne Quin - - ten, klei-ne Quin - - ten, klei-ne Quin - - ten,

Quin - tu mi - nor, quin - tu mi - nor, quin - tu mi - nor,

This system continues the 'Kleine Quinten' section. It has the same vocal and piano staves as the previous system. The melody continues with four more measures, maintaining the same rhythmic pattern and stepwise ascent.

kleine Quin - ten, kleine Quin - ten, kleine Quin - ten, kleine Quin - ten.

quin - ta mi - nor, quin - ta mi - nor, quin - ta mi - nor, quin - ta mi - nor.

This system continues the 'kleine Quinten' section. The vocal staves and piano accompaniment are consistent with the previous systems. The melody continues with four more measures.

Uebermässige Quinten.
Quinte eccedenti.

Ue - - ber - mä - ssi - ge Quin - ten, ü - - ber - mä - ssi - ge Quin - ten,

Quin - - tu ec - - ce - - den - te, quin - - tu ec - - ce - - den - te,

This system introduces the 'Uebermässige Quinten' section. The vocal staves and piano accompaniment remain the same. The melody continues with four more measures, showing a further stepwise ascent.

ü - ber_mässi - ge Quin - ten, ü - ber_mässi - ge Quin - ten, ü - ber_mässi - ge
 quin - ta ec - ce - den - te, quin - ta ec - ce - den - te, quin - ta ec - ce -

Quin - ten, ü - bermässi - ge Quin - ten, ü - ber_mässi - ge Quin - ten.
 den - te, quin - ta ec - ce - den - te, quin - ta ec - ce - den - te.

Uebermässige Sexten.
Seste eccedenti.

Ue - ber_mässi - ge Sex - - - ten, ü - ber_mässi - ge Sex - - - ten,
 Se - sta ec - ce - den - - - te, se - sta ec - ce - den - - - te,

ü - bermässige Sex - - - ten, ü - bermässige Sex - - - ten, ü - bermässige
 se - sta ec - ce - den - - - te, se - sta ec - ce - den - - - te, se - sta ec - ce -

Sex - - ten, ü - bermässi - ge Sex - - ten, ü - bermässi - ge Sex - - ten.
 den - - te, se - stu ec - ce - den - - te, se - stu ec - ce - den - - te.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, providing a second vocal part. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp, featuring chords and a simple bass line.

Verminderte Septen (Septimen).
Settime diminuite.

Ver - - min - - der - te Sep - ten, ver - - min - der - te Sep - ten,
 set - ti - ma di - mi - nu - - i - - ta, set - ti - ma di - mi - nu - - i - - ta,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. The middle staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp, featuring chords and a simple bass line.

ver - - min - der - te Sep - ten, ver - - min - der - te Sep - ten,
 set - ti - ma di - mi - nu - - i - - ta, set - ti - ma di - mi - nu - - i - - ta,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. The middle staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp, featuring chords and a simple bass line.

ver - - min - der - te Sep - ten, ver - - min - der - te Sep - ten.
 set - ti - ma di - mi - nu - - i - - ta, set - ti - ma di - mi - nu - - i - - ta.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. The middle staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp, featuring chords and a simple bass line.

Grosse Septen (Septimen).
Settime maggiori.

Gro - sse Sep - - ten, gro - sse Sep - - ten, gro - sse Sep - - ten,
Set - ti - ma mag - gior, set - ti - ma mag - gior, set - ti - ma mag - gior,

gro - sse Sep - - ten, gro - sse Sep - - ten, gro - sse Sep - - ten.
set - ti - ma mag - gior set - ti - ma mag - gior, set - ti - ma mag - gior.

Grosse Secunden.
Seconde maggiori.

1.

NB. In dieser Singübung hat man für dienlich gefunden Beispiele von drei Singstimmen anzuführen. Im Fall diese nicht vorhanden sind, bediene man sich der zweiten und dritten Stimme zur Begleitung.

Nel caso che questo esercizio non potrebbe eseguirsi se non con un Solo cantante, la seconda e la terza parte di voce dovrà servire d'accompagnamento.

Kleine Sekunden.

Secunde minori.

2.

Musical score for 'Kleine Sekunden' (Secunde minori). It consists of two systems of three staves each. The first system has a treble clef and a common time signature. The second system has a bass clef. The music features various intervals, including minor seconds, and some notes are marked with an 'x'.

Uebermässige Sekunden.

Secunde eccedenti.

3.

Musical score for 'Uebermässige Sekunden' (Secunde eccedenti). It consists of two systems of three staves each. The first system has a treble clef and a common time signature. The second system has a bass clef. The music features various intervals, including augmented seconds, and some notes are marked with an 'x'.

Terzen.
Terze.

4.

5.

6.

7.

8.

9.

10.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

11.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

12.

Seventh system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Eighth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

13.

Musical notation for system 13, measures 1-2. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The music features a mix of quarter and eighth notes, with some accidentals.

Musical notation for system 13, measures 3-6. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The music continues with similar rhythmic patterns and includes some chromatic movement.

Quarten.
Quarte.

14.

Musical notation for system 14, measures 1-2. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The music features a mix of quarter and eighth notes.

Musical notation for system 14, measures 3-4. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The music continues with similar rhythmic patterns.

Musical notation for system 14, measures 5-6. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The music concludes with a final cadence.

15.

Quinten.
Quinte.

16.

17.

Uebermässige Quinten.
Quinte eccedenti.

18.

Kleine Quinten.
Quinte diminuite.

19.

Quinten.
Quinte.

20.

Musical notation for measures 20 and 21. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music features a sequence of chords and intervals, with a key signature of one sharp (F#).

Musical notation for measures 22 and 23. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues the sequence of chords and intervals from the previous measures.

Musical notation for measures 24 and 25. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues the sequence of chords and intervals.

Sexten.
Seste.

21.

Musical notation for measures 26 and 27. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music features a sequence of chords and intervals, with a key signature of one sharp (F#).

Musical notation for measures 28 and 29. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues the sequence of chords and intervals.

22.

Musical notation for measures 30 and 31. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues the sequence of chords and intervals.

A musical score for 'Uebermässige Sexten' consisting of six staves. The top staff is a single melodic line with various intervals. The following five staves are arranged in pairs, each pair representing a different instrument or voice part, showing complex rhythmic patterns and intervals.

Uebermässige Sexten.

Seste eccedenti.

23.

A musical score for 'Kleine Septen' consisting of six staves. The top staff is a single melodic line. The following five staves are arranged in pairs, each pair representing a different instrument or voice part, showing complex rhythmic patterns and intervals.

Kleine Septen (*Septimen*).

Settime minori.

24.

A musical score for 'Kleine Septen' consisting of six staves. The top staff is a single melodic line. The following five staves are arranged in pairs, each pair representing a different instrument or voice part, showing complex rhythmic patterns and intervals.

Grosse Septen.
Settime maggiori.

25.

Verminderte Septen.
Settime diminuite.

26.

27.

Die folgenden Beispiele mit verschiedener Bass-Begleitung, sollen dazu beitragen, das Gehör sicher rein zu bilden.

Questi differenti accompagnamenti sull'istesso canto sercono per coltivare l'orecchio dell'scolare.

1. 2. 3.

4. 5. 6.

7. 8. 9.

10. 11. 12.

13. 14. 15.

16. 17. 18.

Musical notation for measures 16, 17, and 18. Each measure is numbered above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and accompaniment in the lower voice.

19. 20. 21.

Musical notation for measures 19, 20, and 21. Each measure is numbered above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and accompaniment in the lower voice.

22. 23. 24. 25.

Musical notation for measures 22, 23, 24, and 25. Each measure is numbered above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and accompaniment in the lower voice.

Tonleitern.
Scale.

1.

Musical notation for the scale exercise, labeled '1.'. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The scale is written in a single voice, starting on G4 and ending on G5. The accompaniment consists of a simple bass line.

2.

3.

4.

5.

6.

7.

8.

9.

10.

p

p

p

The first system consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff also starts with a treble clef and a dynamic marking of *f*, featuring a similar melodic line. The bottom staff uses a bass clef and contains a bass line with whole and half notes.

The second system consists of three staves. The top staff has a treble clef and continues the melodic line. The middle staff has a treble clef and continues the melodic line. The bottom staff has a bass clef and continues the bass line.

11.

The third system is marked with the number "11." and consists of three staves. The top staff begins with a measure rest, followed by a treble clef and a melodic line. The middle staff begins with a measure rest, followed by a treble clef and a melodic line. The bottom staff begins with a measure rest, followed by a bass clef and a bass line.

The fourth system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#).

The fifth system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#).

The sixth system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#).

The first system consists of three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is in alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment.

12.

The second system, marked with the number 12, consists of three staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs. The middle staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line with slurs. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment.

The third system consists of three staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs. The middle staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line with slurs. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment.

The fourth system consists of three staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs. The middle staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line with slurs. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment.

The fifth system consists of three staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs. The middle staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line with slurs. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment.

ZWEITE ABTHEILUNG.

SECONDA PARTE.

Hiermit folgen die Singübungen, um mit Trägung der Stimme (*portamento*) die Intervalle vorzutragen zu lernen. Man übe solche mit dem Vocal A so lange, bis alle Töne richtig und rein verbunden sind; dann bediene man sich der Worte, um eine deutliche Aussprache und angenehme Mundart zu bilden.

Seguono esercizi incentati per imparare a ben eseguire ogni intervallo con portare e sostenere la voce. Si continui questo studio sino a che i toni siano ben regolati e formati. Solamente dopo aver acquistato una certa fertilità di voce, s'ammetta le parole stesse. È questo il metodo il più efficace, per stabilire una pronunzia tanto giusta quanto dolce.

CANTO.

1.

A - - - men, a - - - men, a - - - men,
 Theu - rer Freund, glau - be - mir, treu - e Lieb'
 Ah mio ben, ce - - di al fin fi - - do u - mor.

PIANO.

a - - - men, a - - - men, a - - - men, a - - - men,
 flie - he nicht die - ses Herz, Freundschafts-Pflicht will es so,
 non la - sciar tuo bel cor, a - mi - stà non ce - lar,

a - - - men, a - - - men, a - - - men, a - - - men.
 wel - che Lust, Sie - ges Ruhm dir al - lein, Le - bens - Kraft.
 che gio - ir tri - on - far sol per te, non an - drò.

Bei allen nachfolgenden Beispielen wird das Wort „Amen“ zum ersten Vortrag untergelegt.

Si canti gli esempi susseguenti prima sol tanto colla parola: Amen e non s'abbia ricorso alle parole, che sono al giù delle note, se non dopo aver ben regolato la pronunzia dell' Amen.

2.

Schei - den, ach! welch' ein Schmerz, wel - che Pein!
Dei par - tir, qual do - - lor, che mar - tir!

selbst der Tod schmerzt nicht so, grau - sam ist mein Ge - schick.
è il mo - - rir men cru - del, d'un de - stin sì fi - er.

Schei - den, ach! welch' ein Schmerz, wel - che Pein, wel - che Qual!
Oh par - tir, oh - do - - lor! dei par - tir, che mar - tir!

3.

Gat - - - tin, Ster - - - ne, heuch - - - le,
Spo - - - sa, stel - - - le, fin - - - gi,

Ro - - - se, Stim - - - me, füh - - - le, Bu - - - sen,
ro - - - sa, stu - - - no, sen - - - ti, pri - - - to,

Theu - - re, Göt - - - ter, hol - - - der Gat - - - te.
 ca - - - ra, nu - - - mi, spo - - - so ca - - - ro.

4. Schei - - - den. herr - - - schen, Gott - - - heit,
 Par - - - to, reg - - - ge, Di - - - o!

Schick - - - sal, Him - - - mel, Strah - - - len, Hoff - - - nung,
 fu - - - to, cie - - - lo, rag - - - gio, spe - - - me,

Au - - - gen, rei - - - che, dul - - - de, le - - - be.
 lu - - - mi, par - - - gi, suf - - - fri, vi - - - ce.

5. Fal - - - scher, ha! blei - - - be noch, har - - - tes Herz,
 Tra - - - di - - - tor, fer - - - mu - - - ti! sie - - - ro cor,

hoff es nicht, dei - ne Wuth, schö - ne Lust,
no! spe - rar, tuo fu - rar, bel de - sir,

wel - che Angst, treu - er Sinn, Lie - bes - gluth.
qual or - rar, fe - del - tà, tuo ar - dor.

6. Rührt dich nicht mei - ne Angst, scho - ne mein,
Che sa - rà qual or - rar, ah, pie - tà!

es er - starrt in der Brust mir das Herz,
non se - rir, sa ge - lar l'al - ma in sen

schreck - lich ist mein Ge - schick, rührt dich nichts!
un de - stin tan - to fir, che sa - rà.

7.

Du mein Le - - ben, mei-ne Hoff - nung, Won - ne - Stun - de
Mi - a vi - - tu, *ca - ro be - - ne,* *oh i - stan - te,*

des Entzü - ckens, ü - ber - glück - lich ist die Stun - de, je - de Freu - de.
qual conten - - to, *son fe - li - - ce,* *oh mo - men - to* *for - tu - na - to,*

dank' ich dir nu, theu - rer Gat - - te, du mein Le - - ben.
oh chr gio - - ja, *ca - ro be - - ne,* *mi - a vi - - tu.*

8.

Le - be wohl, fern von mir, den - ke mein, bald viel - leicht
Dri par tir, *qual do - lor,* *che mar - tir!* *è il mo - rir*

hat mein Aug' aus - ge - weint sei - nen Schmerz! her - be Qual!
meu cru - del, *oh par - tir,* *oh do - lor,* *che mar - tir!*

9.

Va - ter, Gat - tin, Mut - ter; Thrä - nen, füh - le,
 Pu - drer, spu - sa, mu - dre, piun - ti, sen - to,

Göt - ter, Schick - sal, Him - mel, Gna - de, Ster - ben.
 Di - o! nu - mi, vie - lo, pir - ta, mo - ro.

10.

Sie - gen wird einst dein Muth, Va - ter, ja hof - fe
 Tu - ca - lor ein - ce - ra, ge - ni - tar, non con -

nur, zweif - le nicht, dich um - schwebt mei - ne Treu!
 cira du - bi - tar, fi - da - ti, non man - car.

11.

Grau - sa - mer, hö - re mich, furcht - bar komm
 Bar - ba ro, sen - ti - mi, mo - ri - ro,

einst mein Tod ü - ber dich, fol - gen wird
ma tre - - mar ti fu - - rà mio de - - stin,

Ra - che dir, welch ein Ton, wel - cher Lärm!
tra - di - - tor, qual suo - - no, qual fra - - gor!

12. To - des Nacht herrscht um mich, Schick - sal ach!
Qual ter - - ror mi trat - - tien, dov an - - drè,

ra - schen Schritt's eilt mir nach dein Ge - richt, her - be Qual!
par - mi il ciel mi - nac - ciar, suo fu - ror, che pe - nar!

13. Fas - se Muth, ar - mes Herz, hof - fe noch,
Lu - sci al - men re - spi - rar l'al - ma in sen,

je - den Gram, je - den Schmerz heilt die Zeit, traue mir.
il tuo cor, ces - se - rà di pe - nar, fi - do in me.

14.

Ju - gend Reiz schmü - eket hold dein Ge - sicht,
Bel - fi - or, gio - ven - tù, sei in cer,

schö - ner noch schmückt dein Herz Tu - gend Sinn, schö - ne Zierd!
ma sa - rà più bel don tu vir - tà, bel - fi - or!

15.

Fern von dir eil' ich nun, doch um - schling!
Se. mio ben, or con - vien al - tro ar - dor,

hei - rer einst mich dein Arm, theu - rer Freund, höch - stes Gut!
ma ri erò so - lo in te, i - dol mio, ca - ro ben!

16.

Die - ser Blick sag' es dir, le - se hier,
 Guar - da mi, se - fe - del ti sa - ro,

was dies Herz, theu - rer Freund, für dich fühlt, hol - der Freund!
 leg - ge - rui del mio cor il ci - eo ardor, cu - ro ben!

Da die Scala das Nothwendigste ist, so folgen mehrere Uebungen in verschiedenen Abwechslungen, damit die Kehle stufenweise zu ihrer Reinheit und Leichtigkeit geführt werde, doch ist wohl zu bemerken, dass solche nicht zu schnell, aber immer mit zu- und abnehmender Stimme vorgetragen werden.

L'intonazione giusta delle scale dorendo procedere ogni altro studio di canto, seguono altri esercizi per coltivare la flessibilità della voce e per svilupparla in ogni sua perfezione. Si consideri però d'eseguire quei canti soltanto in un tempo giusto, avvegnane è un movimento troppo agitato impedirebbe di far crescere e smorzare la voce, cosa essenziale di cui dipende in gran parte l'espressivo d'un canto.

1.

Theu - - ro, Va - - ter, Mai - - en, Frie - - den,
 Cu - - ra, pa - - dre, mag - - gio, cal - - ma,

Ban - - de, gliu - - hen, Schick - - sal, Thä - - ler,
 lac - - cio, ar - - do, fu - - to, val - - li,

Lie - - der, schei - - den, Mor - - gen, Qua - - len.
 car - - mi, par - - to, l'al - - ba, pe - - na.

2.

Sü - sse Hoff - nung; Rei - che, hal - te,
Bel - lu spr - uc, re - gno, fer - mu,

Fah - ne, hö - re, Treu - e, Gat - tung,
ben - da, sen - ti, fe - de, ses - so,

Scher - ze, A - bend, Beau - te, Schmer - zen.
scher - zi, se - ra, pre - da, pe - na.

3.

Söh - ne, Him - mel, schwö - re, Blu - men,
Fi - gli, cir - lo, giu - ra, fio - ri,

Gei - ster, na - het, trau - e, Ant - litz,
spir - ti, giun - so. fi - da, vi - so,

Hym - - - nen, Göt - - - ter, le - - - be, wei - - - ße,
In - - - ni, Di - - - o, ei - - - vi, bian - - - ca.

4. Mög - - - lich, Gat - - - tin, Grab - - - mal,
For - - - se, spo - - - sa, tom - - - ba,

Schick - - - sal, Bil - - - dung, Ster - - - ben,
sor - - - te, for - - - ma, mor - - - te,

schul - - - dig, ein - - - sam, Brü - - - cke,
col - - - pa, so - - - lo, pun - - - te,

Wün - - - sche, Ga - - - be, Qua - - - len.
vo - - - gli, do - - - no, do - - - lor.

5.

Flie - - - he, Göt - - - ter, al - - - los,
Flug - - - gi, nu - - - mi, tut - - - to,

Au - - - gen, fer - - - ne, Trau - - - er, Schil - - - de,
tu - - - mi, lan - - - gi, tut - - - to, scu - - - do,

käm - - - pfen, Bo - - - te, Mau - - - ern, schwö - - - ren.
pu - - - gna, nun - - - zio, mu - - - ra, giu - - - ro.

6.

Waf - - - fen, Schwer - - - ter, Po - - - chen,
Lar - - - mi, bran - - - do, pal - - - pi - - - ti,

Lip - - - pen, än - - - dern, sen - - - det, Hei - - - math,
lab - - - bro, can - - - giu, man - - - da, pa - - - tria,

Qua - - - len, Frie - - - de, Bo - - - gen, Küs - - - se.
sma - - - nie, pa - - - ce, ar - - - co, buc - - - cia.

7. Le - - - be, Freun - - - din, fro - - - he
Vi - - - ri, i - - - dol mi - - - o,

Ta - - - ge, sie - - - gend ü - - - ber
lie - - - ti gior - - - ni, mil - - - le

tau - - - send Stür - - - me, treu - - - e Söh - - - ne.
ri - - - schi ein - - - ce - rui, Ji - - - di Ji - - - gli.

8. Pfän - - - der, Zel - - - te, Schön - - - ste,
Pe - - - gno, ten - - - da, bel - - - lu,

Ster - - - ne, sen - - - ket, Treu - - - e, trock - - - net,
 stel - - - le, scen - - - de, fer - - - ma, ter - - - gi,

Stei - - - ne.
 pie - - - tra.

9. Don - - - ner, kräf - - - te,
 Tuo - - - no, für - - - za,

Wel - - - ten, Chö - - - re, Ab - - - scheu, Kü - - - ste.
 mon - - - do, co - - - ri, lo - - - dio, spon - - - du.

10. Na - - - het, Aus - - - weg, Sit - - - te,
 Giun - - - ge, scu - - - sa, l'u - - - so,

Mu - - - se, Brau - - - ner, Här - - - te.
 mu - - - sa, bru - - - no, du - - - ro.

11.

Schlaecht - - - feld, Zu - - - fall, Schwer - - - ter,
Cam - - - pu, ca - - - so, bran - - - do,

Spie - - - sse, Ar - - - me, Pfei - - - le, Leuch - - - ten,
lu - - - sta, brae - - - cio, stra - - - li, lam - - - pu,

Schif - - - fe, Ru - - - he, Schick - - - wal, Lie - - - der.
na - - - vi, cal - - - ma, fu - - - to, cur - - - mi.

12.

Lei - - - de, den - - - ke, trau - - - ernd,
Pe - - - no, pen - - - so, me - - - sto,

schuld - - - voll, zit - - - tert, Frev - - - ler,
re - - - o, tre - - - ma, lem - - - pio,

Bu - - - sen, Sla - - - ve, Schön - - - heit.
 se - - - no, ser - - - vo, bel - - - tu.

13.

Ruhm - - - voll, Ga - - - be, Eh - - - re,
 Glo - - - ria, do - - - no, u - - - nor,

rau - - - bet, Rö - - - mer, Na - - - me, Ant - - - litz,
 do - - - glie, Ro - - - ma, no - - - me, vol - - - to,

Frau - - - en, Kum - - - mer, Pfa - - - de, Lauf - - - bahn.
 don - - - ne, cro - - - ce, l'or - - - me, cor - - - so.

14.

Flie - - - he, schwö - - - re, fer - - - ne,
 Fug - - - gi, giu - - - ra, lun - - - gi,

Sor - - - gen, Früh - - - te, grau - - - sam,
cu - - - re, frut - - - to, eru - - - do,

Göt - - - ter, Schil - - - de, dun - - - kel,
nu - - - mi, seu - - - du, bu - - - jo.

15. Lie - - - der, Hol - - - de, Flam - - - me,
Can - - - to, va - - - su, fiam - - - ma,

wis - - - se, Käs - - - se, Un - - - glück,
sap - - - pi, ba - - - cio, dan - - - no,

reich - - - lich, Hän - - - de, Bo - - - gen.
lar - - - go, mu - - - no, ar - - - co.

16.

Den - - - ke, Blind - - - heit, star - - - ren
 Pen - - - sa, cie - - - co, ge - - - lar

soll - - - ich, Zei - - - ten, Rei - - - che,
 deg - - - gio, tem - - - po, re - - - gno,

e - - - wig fürch - - - ten, zit - - - tern.
 sem - - - pre te - - - mo, tre - - - mo.

17.

Pfän - - - der, Zel - - - te, Schön - - - ste,
 Pe - - - gno, ten - - - du, bel - - - la,

Ster - - - ne, sen - - - ket, Treu - - - e,
 stel - - - le, seen - - - de, je - - - de,

hal - - - tet, trock - - - ne, trau - - - rig.
 fer - - - mu, ter - - - ge, me - - - ste.

18. Le - - - be, Freun - - - din, fro - - - he
 Fi - - - vi, i - - - dol mi - - - u,

Ta - - - ge, sie - - - gend ü - - - ber
 lie - - - ti giur - - - ni, mil - - - te

tau - - - send Stür - - - me, trau - - - e.
 ri - - - schi vin - - - ce - - - rai, fi - - - di.

19. Tu - gend belohnt sichselbst, Stra - fe folgt stets der Schuld, Lie - be ist Göt - terglück,
 Sof - fro per te cru - del, al - tro non bramoo - gnor, vi - vro ma sen - za te,

Jah - re verschwinden schnell, Neu - es ist nicht stets gut, Freu - de ist Sang dem Herz,
l'al - mu mancan - do va, gra - ta quest'alma a te, ge - lar mi sui dor - tor,

ler - net ihr Jünglin - ge, lie - bet Ge - rech - tig - keit, Kei - ner ent - geht dem Tod.
pa - ce non so trovar, fiamma suc - cen - de in sen, cru - do do - lor per che.

20. Va - - - ter, hö - - - re dei - - - ner
Pa - - - dre, sen - - - ti quan - - - to

Toch - - - ter letz - - - te - Bit - - - te.
cu - - - sta des - - - ser - - - ti fi - - - glia.

21. Angstvoll schlägt mir das Herz, To - des - - - nacht
Pal - pi - - tar sen - to - - - mi que - sto cor.

herrscht um mich, mich un- weht Gra- bes- luft.
 ah ge- lar tu mi fai tul- ma in sen.

22 A - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men.

23 A - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men.

24. A - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men.

25. Flie - - - sset, Thrä - - - nen, heil' - - - ger
Ge - - - mo, pian - - - go, ca - - - ra

Frie - - - de flie - - - het e - - - wig mei - - - ne
 pa - - - ce per - - - ché fug - - - gi lat - - - mu

See - - - le, traur' - - - ge Tö - - - ne schal - - - len.
 mi - - - a, me - - - sto so - - - no sen - - - to.

26. Waf - - - fen, Zel - - - te,
 L'ar - - - mi, ten - - - de,

wa - - - ge, Eh - - - re, Mau - - - ern,
 ri - - - schi, glo - - - riä, mu - - - ra,

bre - - - chen, scher - - - zen, Wie - - - sen.
 fran - - - ger, scher - - - zar, ler - - - be.

27.

Keh - re Früh - ling, Läm - mer,
Tor. - - - ua mag - - - gio, greg - - - ge,

zit - tern, Bo - den, Er - de.
tre - - - ma suo - - - lo, ter - - - ra.

28.

Theu - re Freun - din, le - be glück - lich,
Cara, ad - di - - - o, vivi in pa - - - ce,

e - wig theu - er so wie all - zeit, holdes Mäd - chen,
i - dol mi - - - o, fido a - man - - - te, qual ti su - - - i,

wirst du blei - ben meinem Hér - zen, sei nur glück - lich.
sin che vi - - - ro tu mi a - - - vrai, sia se - li - - - ce.

29.

Gat - tin, Ster - ne, heuch - le, Ro - se, Stim - me,
 Spu - sa, stel - le, fin - gi, ro - sa, suo - no,

füh - le, Bu - sen, Theu - re, Göt - ter, Gott - heit,
 sen - ti, pet - to, ca - ra, nu - mi, Di - o,

Er - de, Fri - de.
 ter - ra, pu - ce.

30.

Schei - den, herr - schen,
 Par - to, reg - ge,

Gott - heit, Schick - sal, Him - mel, Strah - len, Hoff - nung,
 Di - o, fu - to, cie - lo, rag - gio, spe - me,

Au - gen, rei - che Küs - se, Gat - te, Theu - rer.
 lu - mi, por - gi, ba - cio, spo - sa, ca - ra.

31.

Va - - - ter, Gat - - - te, Thra - - - nen,
 Pa - - - dre, spo - - - so. pia u - - - ti,

füh - - - le, Göt - - - ter, Schick - - - sal, Him - - - mel,
 sen - - - to, Di - - - o, nu - - - mi. eie - - - lu,

ster - - - ben, Wäl - - - der, Schmer - - - zen, Eh - - - re.
 mo - - - ro, sel - - - va, do - - - lor; o - - - nor.

32.

Theu - - - re, Vä - - - ter, Mai - - - en,
 Ca - - - ra, pa - - - dre, mag - - - gio,

Ru - - - be, Ban - - - de, glü - - - hen,
 cal - - - ma, lac - - - cio. ur - - - do.

Schick - - sal, Thä - - - ler, Lie - - - der, schei - - - den.
fu - - - to. cal - - - li, car - - - mi, par - - - to.

33.

Sü - - - nne Hoff - - - nung, Rei - - - che,
Bel - - - lu spe - - - me, re - - - gno,

hal - - - te Fah - - - ne, hö - - - re
fer - - - ma ten - - - da, sen - - - ti

Treu - - - e, Gat - - - tung, A - - - - bend.
fe - - - de, ses - - - so, se - - - ra.

34.

Mög - - - lich, Gat - - - tin, Grab - - - mal,
 For - - - se, spo - - - sa, tom - - - ha,

Schick - - - sal, Bil - - - dung, Ster - - - ben,
 sor - - - te, for - - - ma, mor - - - te,

schul - - - dig, ein - - - sam, Brü - - - cke.
 col - - - pu, so - - - lu, pon - - - te.

35.

Theu - - - re, Schö - - - ne, Gott - - - heit,
 Ca - - - ra, bel - - - la, Di - - - o,

Gat - - - tin, Güt - - - ter, Ster - - - ben.
 spo - - - sa, nu - - - me, mor - - - te.

Durch folgende Sing-Uebungen soll bezweckt werden, eine Reihe von acht Tönen so zu verbinden, dass jeder Ton deutlich von dem andern unterschieden, und hierdurch die Reinheit und Ge-
läufigkeit der Kehle gebildet werde. Nur ist haupt-
sächlich bei den Schülern Achtung zu geben, dass
bei diesen Uebungen derselbe Vocal beibehalten
werde, weil gewöhnlich die meisten in ihren Läu-
fern zu dem Vocal A oder E das fehlerhafte H
hinzusetzen.

*Cogli studj susseguenti si vuol effettuare, che
una serie di otto tuoni vengh ben legata, di modo
però ch'ognunodi quei tuoni ricengh sensibilmente
distaccato dell'altro, il che contribuisce non poco a
coltivare l'agilità dell'organo della voce. Accade
spessissimo nell' eseguire tali passaggi che la voca-
le diventi alterata coll'aggiunta d'una spirazione
viziosa. Che ognun cantante ponga a mente di con-
servare durante le colorature la vocale intonata
in tutta sua purità.*

1.

2.

The first system of exercise 2 consists of two treble staves and a grand staff. The top two staves contain a melodic line with eighth-note triplets and quarter notes. The grand staff below provides a harmonic accompaniment with chords and single notes.

The second system of exercise 2 continues the melodic and harmonic patterns from the first system, maintaining the use of eighth-note triplets and quarter notes.

The third system of exercise 2 continues the melodic and harmonic patterns, with the grand staff accompaniment providing a steady harmonic base.

3.

The first system of exercise 3 features two treble staves and a grand staff. The melodic line in the top two staves includes eighth-note triplets and quarter notes. The grand staff accompaniment consists of chords and single notes.

First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are piano accompaniment (treble and bass clefs). The music features eighth-note patterns with triplets and rests.

Second system of musical notation, consisting of four staves. Similar to the first system, it features eighth-note patterns with triplets and rests in the upper staves, and piano accompaniment in the lower staves.

4.

Third system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are piano accompaniment. This system includes a measure with a triplet of eighth notes in the first staff.

Fourth system of musical notation, consisting of four staves. Similar to the previous systems, it features eighth-note patterns with rests in the upper staves, and piano accompaniment in the lower staves.

First system of musical notation, consisting of two treble clef staves and a grand staff (treble and bass clefs). The music is in common time and features a rhythmic melody with eighth and sixteenth notes.

5.

Second system of musical notation, starting with a measure rest. It features two treble clef staves with a complex melodic line including triplets and sixteenth notes, and a grand staff with block chords in the bass.

Third system of musical notation, featuring two treble clef staves with a fast, sixteenth-note melodic passage and a grand staff with block chords in the bass.

Fourth system of musical notation, featuring two treble clef staves with a fast, sixteenth-note melodic passage and a grand staff with block chords in the bass.

First system of musical notation. It consists of two treble clef staves and a grand staff (treble and bass clef). The top two staves contain a melodic line with eighth-note patterns and rests. The grand staff contains a piano accompaniment with block chords in the right hand and a simple bass line in the left hand.

6.

Second system of musical notation, starting with a measure number '6.'. It features two treble clef staves and a grand staff. The top two staves show a melodic line with eighth-note patterns and triplets. The grand staff provides piano accompaniment with block chords and a bass line.

Third system of musical notation. It consists of two treble clef staves and a grand staff. The top two staves contain a highly rhythmic melodic line with sixteenth-note patterns. The grand staff contains piano accompaniment with block chords and a bass line.

Fourth system of musical notation. It consists of two treble clef staves and a grand staff. The top two staves contain a melodic line with eighth-note patterns. The grand staff contains piano accompaniment with block chords and a bass line.

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System 1: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and single notes.

System 2: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and single notes.

System 3: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and single notes.

System 4: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and single notes.

System 5: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and single notes.

System 6: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and single notes.

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

System 2: Treble clef with a melodic line of eighth and sixteenth notes, and piano accompaniment in the left hand with chords and a bass line.

System 3: Treble clef with a melodic line of eighth and sixteenth notes, and piano accompaniment in the left hand with chords and a bass line.

System 4: Treble clef with a melodic line of eighth and sixteenth notes, and piano accompaniment in the left hand with chords and a bass line.

System 5: Treble clef with a melodic line of eighth and sixteenth notes, and piano accompaniment in the left hand with chords and a bass line.

Nachstehende Sing-Übungen haben vorzüglich den Zweck, den Schüler zu einer deutlichen und fertigen Aussprache, sowie zu einer angenehmen Mundart zu geleiten

Lo scopo degli esercizi è di rettificare la pronunziatione e di renderla dolce e chiara.

1. do re mi fa sol la si do si la sol fa mi re do

Sieh, wie der Son - ne war - mer Strahl al - le Flu - ren neu be - lebt.
Ma dol - ce fil - le chi to sa, se tu a - vrai di me pie - tà.

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

Hoch ü - ber al - le Welt em - por schwingt der Geist des Himmels sich.
So, che ben spesso al - la bel - tà sac - com - pa - gna cru - del - tà.

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

Hier an dem Bu - sen der Na - tur möcht' ich ru - hen won - nig - lich.
Ma te lo di - co, tan - to fa go - di di tua fresca e - tà.

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

Fern in des Himmels blau - en Raum sieht mein Au - ge durch die Nacht.
Pre - sto qual fiore ap - pas - si - rà, nè più al - cun ti guar - de - rà.

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

Ach, nur bei dir, ge - lieb - ter Freund, fühlt mein Herz sich ganz be - glückt.
Ma dol - ce fil - le chi to sa, se tu a - vrai di me pie - tà.

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

Frie - de und Ei - nig - keit al - lein sind es nur, was uns be - glückt.
So, che ben spesso al - la bel - tà sac - com - pa - gna cru - del - tà.

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

Tu - gend und Unschuld sind ver - wandt, bei - de knüpft ein himmlisch' Band.
Ma te lo di - co, tan - to fa go - di di tua fresca e - tà.

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

Eh - ret der El - tern gu - tes Wort, so al - lein nur habt ihr Glück.
Pre - sto qual fiore ap - pas - si - rà, nè più al - cun ti guar - de - rà.

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

Ila, wel - che Won - ne, wel - che Lust herrschet nun in mei - ner Brust.
Ma dol - ce fil - le chi to sa, se tu a - vrai di me pie - tà.


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


Hörst du, wie die Trom - pe - te ruft in die blu - tig hei - ße Schlacht.
So, che ben spesso al - la bel - tà sac - com - pa - gna cru - del - tà.


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

Ach, nur an ei - nem schö - nen Stern weilt mit Lie - be noch der Blick.
Ma te lo di - co, tan - to fa go - di di tua fresca e - tà.


2.  Hier, wo die Lie - be ver - weilt, nur al - lein bin ich froh. Nenn mir das We - sen, das
So che la ro - sa è quel fior, che la ro - sa è quel fior, che pel sim - pa - ti - co -

 war, und in E - wigkeit ist. Sie - he, schon na - het die Nacht, und kein Stern noch erscheint.
vor, pel sim - pa - tico - dor, pel suo vi - ca - ce co - lor, suo vi - ca - ce co - lor,

 Horch, es er - tö - net im Thal ei - ne Glock', die uns ruft. Las - set nach Hau - se uns
è la re - gi - na del fior, la re - gi - na del fior. Ma se sul pri - mo al -

 geh'n, eh' die Nacht uns er - eilt. Hörst du des Don - ners. Ge - töse in dem fer - nen Ge - birg?
vor, se sul pri - mo al - bor tu non la co - glio pa - stor, non la co - glio pa - stor,

 Bli - tze er - leuch - ten die Bahn, und die Nacht uns ver - birgt. E - wig all - mäch - ti - ger
può del me - rig - gio il ca - lor, del me - rig - gio il ca - lor. far, che ti spiac - cia quel

 Gott, wie un - end - lich bist du; und un - be - greiflich in all' deinen. Wer - ken bist du.
fior, che ti spiac - cia quel fior. So che la ro - sa è quel fior, che la ro - sa è quel fior.

3.  Hier, ge - lieb - ter Freund, bin ich be - glückt. O wie furchtbar na - het sich der Tod.
Lu - prè d'ò - gni fior. corr' all' o - dor, dal ca - li - ce lor sug - ge li - quor;

 E - wig quält die Reu - be - gang'ner That. All mein Glück ist nun für mich ent - flohn.
poi con bel la - cor, che fa stu - por, dà dol - ce te - sor co - lor dell' or

 Inn - re Ruh' und rei - nes heit - res Glück macht den Menschen froh, macht ihn be - glückt.
al suo buon si - gnor spe - ca - la - tor. Lu - prè d'ò - gni fior corr' all' o - dor,

 Fer - ne sei von mir nur je - der Neid; Hass, Ver - leum - dung
dal ca - li - ce lor sug - ge li - quor; poi con bel la -

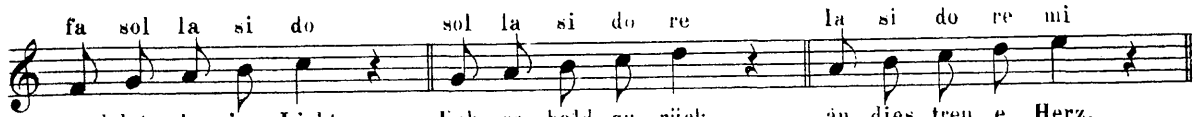
 ziert den Men - schen nicht. Tu - gend nur al - lein macht uns ge - ehrt,
vor, che fa stu - por, dà dol - ce te - sor co - lor dell' or.



lasst uns al - le eif - rig sie er - seh'n, dass zu un - serm Glück uns nichts mehr fehlt.
al suo buon si - gnor spr - eu - la - tor. Lu - pe d'ò - gni fior corr' all' o - dor.



do re mi fa sol re mi fa sol la mi fa sol la si
 Ein - zig theurer Freund, sa - ge, wo du weilst, fer - ne ach von mir
Pre - sto cor - ri - rà, se vuoi li - ber - tà, che, se re - sti an - cor,



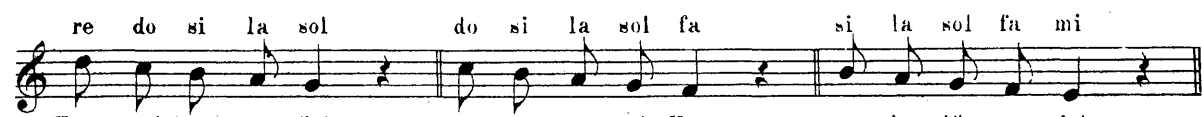
fa sol la si do sol la si do re la si do re mi
 wandelst du im Licht. Keh - re bald zu - rück an dies treu - e Herz,
quel brie - con d'a - mor con ca - te - ne d'or pri - gio - nie - ro il cor



si do re mi fa do re mi fa sol re mi fa sol la
 hier, wo nur dein Glück blüht im hei - tern Scherz. Oh - ne Leid und Schmerz
pri - ma ti fa - rà, poi sen ri - de - rà. Dun - que cor - ri - rà.



sol fa mi re do fa mi re do si mi re do si la
 wei - lest du bei mir, des - sen treu - e Brust e - wig nur schlägt dir.
se vuoi li - ber - tà, che, se re - sti an - cor, quel brie - con d'a - mor



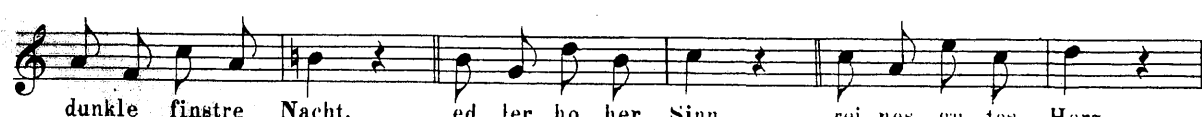
re do si la sol do si la sol fa si la sol fa mi
 Komm, ach komm zu - rück, krö - ne ganz mein Herz, wei - le län - ger nicht,
con ca - te - ne d'or pri - gio - nie - ro il cor pri - ma ti fa - rà.



la sol fa mi re sol fa mi re do
 ach, zu lan - ge schon har - re dei - ner ich.
poi sen ri - de - rà, dun - que cor - ri - rà.



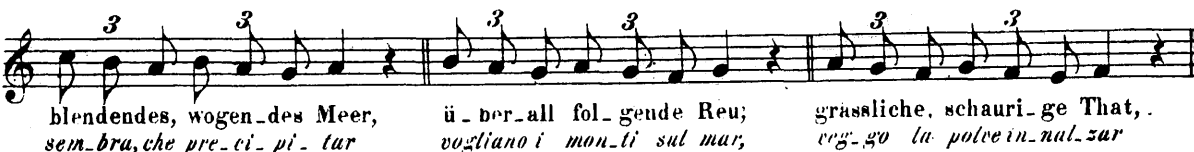
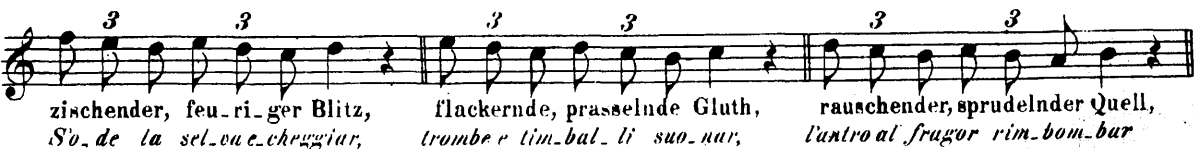
5. Ho - her fe - ster Muth, starker mächt'ger Arm, treu - e Va - ter - hand,
Pre - sto cor - ri - rà, se vuoi li - ber - tà, che il brie - con d'a - mor



dunkle finstre Nacht, ed - ler ho - her Sinn, rei - nes gu - tes Herz,
con ca - te - ne d'or pri - gio - nie - ro il cor pri - ma ti fa - rà,



schwerer grosser Stein, Freu - de ü - ber - all, hoch in rei - ner Luft,
poi sen ri - de - rà, dun - que cor - ri - rà, se vuoi li - ber - tà,



7. 

Stampfend zer-mäl-met das Feld im ge-vier-tel-ten Tak-te der Hufschlag des
Vér-gi-ni Na-ja-di, Ple-ja-di, Dri-a-de sciol-gà-no te-ne-ri

feu-ri-gen Pfer-des. E-wig drei-ei-nig all-mäch-ti-ger Gott, der mit
can-ti-ci rù-sti-ci. Vè-ne-re Ci-pri-ca Clo-ri-dea Ti-ti-ro

gü-ti-ger Va-ter hand al-les he-schüt-zet. Schweigend nun sen-ket sich
con-ro-seo cin-co-lo ag-giu-ni-rà. Gio-ca-ni Sa-ti-ri

kühl jetzt der A-bend hier-nie-der auf Wäl-der und Flu-ren und Thä-ler,
suo-ni-no cro-ta-li, cem-bù-li, tim-pa-ni, pif-fa-ri, nac-che-re.

und es ver-birgt schon die strah-len-de Son-ne ihr hei-te-res, glänzen-des,
Bril-la-no lù-ni-me, ri-do-no l'au-ro-re, le-te-re e che-ggiu-no

gol-de-nes Ant-itz. Glück-lich der Mann, der auf eig-nem Ge-fil-de ver-
giub-bi-lo in-so-li-to. Vè-ne-re Ci-pri-ca Clo-ri-dea Ti-ti-ro

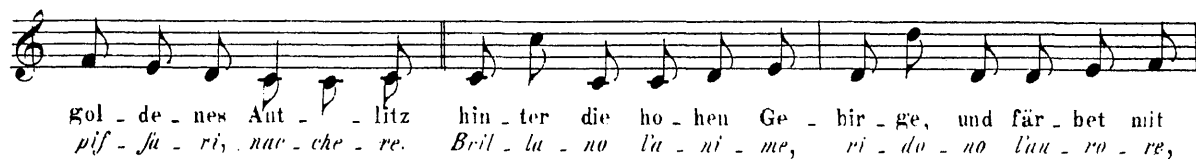
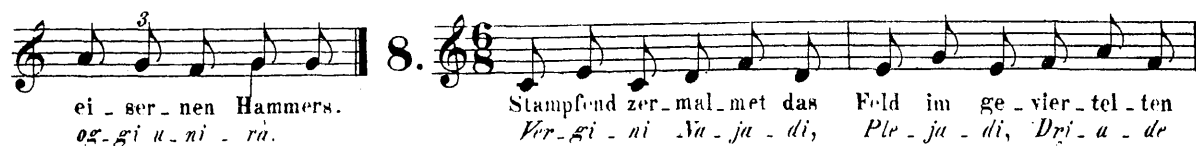
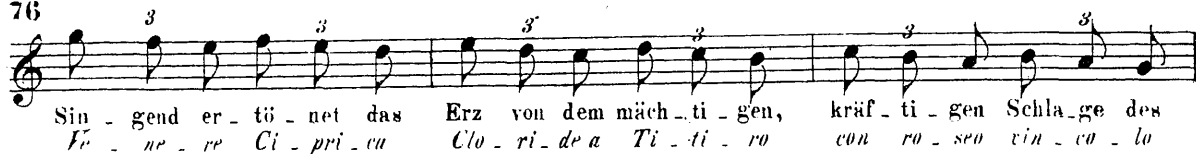
le-bet nur ra-hi-ge, hei-te-re Ta-ge. Hin-ter den ho-hen Ge-
con-ro-seo cin-co-lo ag-giu-ni-rà. Zef-fi-ri-u-leg-giu-no,

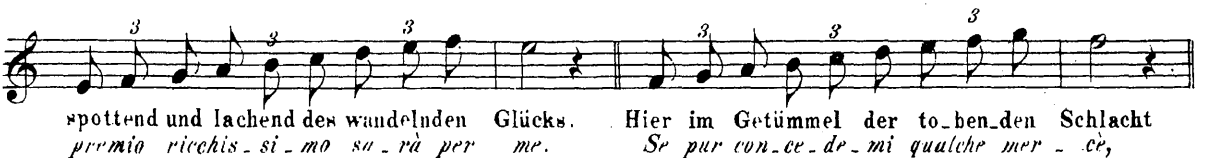
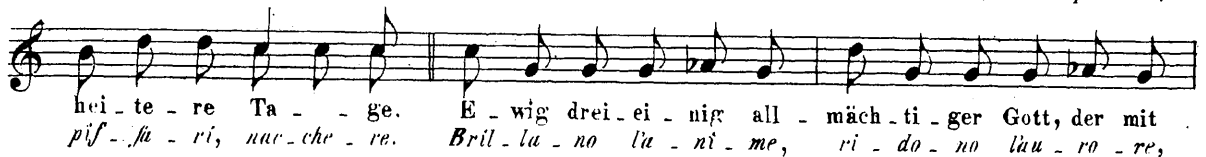
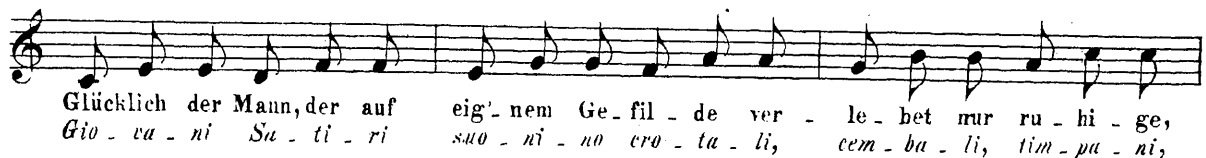
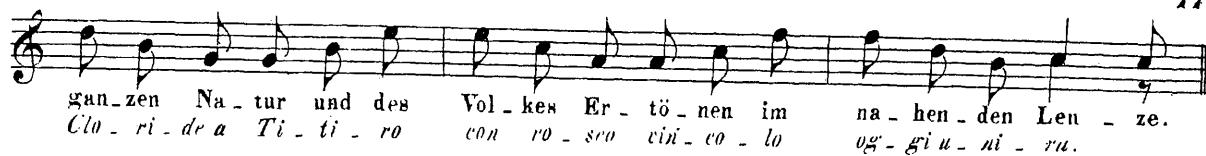
bir-gen sich fär-ben mit herr-li-chem Pur-pur die za-cki-gen Gi-pfel.
pla-vi-di spi-ra-no, scher-za-no, bu-cia-no lim-pi-fo il ri-vo-lo.

Schreck-lich ver-kün-det der brül-len-de Don-ner das furcht-bar zer-stö-ren-de,
Vè-ne-re Ci-pri-ca Clo-ri-dea Ti-ti-ro con-ro-seo cin-co-lo

na-hen-de Wet-ter. Fröh-lich nun keh-ret zu-rü-cke vom frucht.ba-ren
ag-giu-ni-rà. Vér-gi-ni Na-ja-di, gio-va-ni Sa-ti-ri

Feld nach der Ar-beit der flei-ssi-ge Land-mann.
cor-ra-no, sal-ti-no, can-ti-no, bal-li-no.





Da oftmals durch unrichtige Aussprache ein Wort einen andern Sinn bekommt, so soll der Schüler hierauf besonders aufmerksam gemacht werden; weshalb zu dieser Uebung einige Beispiele angeführt sind.

La pronunzia viziosa d'una parola ne cambia spesso la sua significazione. Dagli esempj che seguono uno scolare, che vuol istruirsi nei precetti dell'arte, può cavare che uno consonante o doppio o semplice su mutare interamente il senso d'una parola. Ch' egli rifletta dunque e non trascuri l'avviso del maestro intelligente

B	BB	P	PP	G	GG
Fa - bio	gab - bia	a - pe	nap - po	la - go	traggo
Gle - be	deb - ba	ca - po	cap - pio	va - go	faggio
E - bro	feb - bre	Pa - pa	pap - pa	pa - go	paggio
Ple - be	creb - be	pe - pe	sep - pe	bra - gia	piaggia
Fe - bo	neb - bia	do - po	trop - po	ne - ga	veg - go
Ci - bo	nib - bio	co - pia	cop - pia	le - go	lêg - go
Li - bro	lib - bra	cre - pa	cep - po	se go	seg - go
Glo - bo	gob - bo	pi - pe	trip - pe	a - gio	viaggio
Nu - be	dub - bio	lu - po	zup - pa	fre - gio	deggio
Ru - ba	rub - bio	cu - po	grup - po	fu - ga	fug - ga

C	CC	Ge	Ce	D	T	L	LL
ba_cio	braccio	gê_lo	cê_lo	da_do	tat_to	va_le	vallè
ca_cio	caccio	gê_sso	cenno	fa_to	fat_to	ca_le	calle
fa_ce	faccia	gêsto	centa	ba_do	batto	te_la	sella
ba_co	Bacco	gêrgo	cereo	credo	creta	fi_la	stilla
è_co	êc_co	gênio	ce_na	riêde	re_te	vi_le	villa
fe_ce	feccia	gênte	cento	cê_do	gêtto	fô_la	fôlla
cie_co	hecco	giallo	ciarle	se_de	se_ta	pô_lo	pollo
se_co	secco	giglio	ciglio	se_te	sê_te	mu_la	culla
pô_co	bocca	gi_ro	Ci_ro	ca_di	gatti	pe_lo	bêllo
fiô_co	fiôcco	giuôco	sciôcco	no_do	notte		

M	MM	N	NN	R	RR	S	SS
gê_me	gêmma	va_no	vanno	ba_ra	barra	ca_na	ca_nna
te_ma	stemma	sa_no	sanno	ca_ro	carro	va_no	barro
fa_me	fiamma	ca_ne	ca_nna	fê_ro	fêrro	spe_so	spre_sso
sô_ma	somma	ve_ne	venne	ghiro	sbirro	ri_no	ri_sna
su_mo	summo	ce_no	cenno	cô_ro	corro	rô_sa	ronna
da_ma	damma	pe_na	penna	pu_ro	burro	u_so	bu_sso
ra_me	dramma	do_na	donna	ce_ra	guêrra	me_se	mê_sse
ri_ma	crimma	be_ne	donno				
crêma	stêmma	se_no	senno				