

F. Lamperti

Daily Exercises in Singing

These Exercises, modified in pitch to suit the various voices, may also serve for men's voices.

Singers, especially those engaged in the theatre, should practice these, or other exercises of a similar nature, every day, in order to preserve the voice.

I recommend their employment, in particular, to soprani and mezzo-soprani singing a dramatic repertory ; because this kind of exercises, if they do not wholly prevent, will assuredly for a long time delay vocal deterioration.

True soprani just beginning their studies, and pupils of tender age, should not exceed the vocal range which I have indicated, so as not to weaken the medium of the voice.

FRANCESCO LAMPERTI.

Adagio.

For placing the voice

la la la la la la la la la la la la la la la

For practice on the vowels.

la le li lo lu la le li lo lu la le li lo lu

Adagio.

1.

la la la la la la la la la la la la la la la

la le li lo lu la le li lo lu la le li lo lu la le li lo lu

la la la la la la la la la la la la la la la

la le li lo lu la le li lo lu la le li lo lu la le li lo lu

I have marked with \circ the notes usually most difficult of intonation, to call special attention to

them; for on these notes depends, in great measure, the pure intonation of rapid passages and melodies ascending by conjunct degrees.

This preparation *a piacere. a tempo*

Adagio.

2.

la la la la la la la la

rall.

a tempo

la la la la la la la la

la la la la la

la la la la la

la la la la la

Preparation *a piacere.*

Moderato.

a tempo

3.

la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

For developing the voice.

Moderato.

4.

la la la la _____ la la la la _____ la la la la _____

la la la la _____ la la la la _____ la la la la _____

Moderato.

5.

la la la la _____ la la la la _____ la la la la _____

la la la la _____ la la la la _____

la la la la _____

6.

Adagio.

la la _____ la la _____

la la — la la — la la — la la —

Adagio.

7.

la la la la — la la la la —

la la la la — la la la la —

la la la la — la la la la —

la la la la — la la la la —

For agility.
Moderato.

Preparation *a piacere*

in tempo

ff

pp

8.

la la la la la la la la la la la

This system features a vocal line with a series of 'la' notes and a piano accompaniment. The piano part includes a large number '8' in the left margin. The key signature has one flat (B-flat), and the time signature is common time (C). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

in tempo

ff

pp

la la la la la la la la la la la la la la

This system continues the exercise with a vocal line and piano accompaniment. The key signature changes to two flats (B-flat and E-flat). The piano accompaniment maintains a similar structure to the first system.

in tempo

ff

pp

in tempo

la la la la la la la la la la la

This system continues the exercise with a vocal line and piano accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat). The piano accompaniment continues with chords and a bass line.

in tempo

la la la la la la la la la la la

This system continues the exercise with a vocal line and piano accompaniment. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat). The piano accompaniment continues with chords and a bass line.

in tempo

la la la la la la la la la la la

This system concludes the exercise with a vocal line and piano accompaniment. The key signature changes to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). The piano accompaniment continues with chords and a bass line.

Preparation

in tempo

The image displays a musical score for singing preparation exercises. It consists of five systems, each with a vocal line and a piano accompaniment. The vocal lines feature various rhythmic patterns and melodic runs, with the syllable 'la' used for the lyrics. The piano accompaniment provides harmonic support with chords and arpeggiated figures. The tempo is marked 'in tempo'. The key signature changes from one system to the next, starting with one flat and moving through various combinations of sharps and flats.

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

Moderato.

9.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line features a melodic exercise with eighth-note patterns and slurs, with the syllable 'la' written below. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with slurs connecting the notes across measures.

Moderato.

10.

la la

la la

la la

la la

la la *rall.*

la la *rall.*

Moderato.

11.

la

12.

la

The first exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various intervals and a final note on a long 'la' syllable. The piano accompaniment is written in two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The second exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various intervals and a final note on a long 'la' syllable. The piano accompaniment is written in two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The third exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various intervals and a final note on a long 'la' syllable. The piano accompaniment is written in two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The fourth exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various intervals and a final note on a long 'la' syllable. The piano accompaniment is written in two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The fifth exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various intervals and a final note on a long 'la' syllable. The piano accompaniment is written in two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The first exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various intervals and ornaments, including a 'la' syllable. The piano accompaniment is written on two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The second exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various intervals and ornaments, including a 'la' syllable. The piano accompaniment is written on two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The third exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various intervals and ornaments. The piano accompaniment is written on two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The fourth exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (Bb). It features a melodic line with various intervals and ornaments, including a 'la' syllable. The piano accompaniment is written on two staves (treble and bass clefs) and consists of chords and arpeggiated figures.

The first exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a series of eighth notes, followed by a long melisma on the syllable "la" that spans across several measures. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It begins with a series of eighth notes, followed by a long melisma on the syllable "la" that spans across several measures. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

13.

Exercise 13 is marked "Adagio" and "poco rit.". The vocal line is written on a single staff with a treble clef and a key signature of two flats. It begins with a series of eighth notes, followed by a long melisma on the syllable "la" that spans across several measures. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The exercise includes triplets in the vocal line.

The third exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It begins with a series of eighth notes, followed by a long melisma on the syllable "la" that spans across several measures. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Moderato.

14.

This musical score is for exercise 14, marked 'Moderato'. It consists of a vocal line and a piano accompaniment. The score is written in a key with one flat (B-flat major or D minor) and a common time signature (C). The vocal line is written on a single staff in treble clef. The piano accompaniment is written on two staves (treble and bass clefs) and is characterized by a steady, rhythmic accompaniment of chords. The exercise is divided into several measures, with some measures containing complex rhythmic patterns and others being more straightforward. The overall tempo is moderate, and the piece concludes with a final cadence.

Moderato.

15

la

la

la

la

la

Moderato.

16

The musical score is for exercise number 16, marked 'Moderato'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and is divided into measures by bar lines. The syllable 'la' is written below the vocal line in several places, indicating the pitch and rhythm of the vocalizations. The piano accompaniment is written in two staves (treble and bass clefs) and provides harmonic support with chords and moving lines. The key signature has one flat (B-flat), and the tempo is 'Moderato'. The exercise is numbered '16' in the left margin.

Moderato.

17.

The musical score for exercise 17 is written in 4/4 time and consists of six systems. Each system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the tempo is marked 'Moderato'. The vocal line is characterized by a continuous melodic line with many slurs and accents, often starting with a 'la' syllable. The piano accompaniment provides harmonic support with chords and moving bass lines. The exercise concludes with a double bar line and repeat dots.