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NAVA'S METHOD FOR BARITONE

EDITED BY

CHARLES SANTLEY

145427

METHOD OF INSTRUCTION

FOR A

BARITONE VOICE.

CONTAINING A COMPLETE

System of Solfeggi, Vocalises, & Exercises;

WITH

GENERAL RULES ON THE ART OF SINGING,

BY

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ON THE ART OF SINGING.

The theories concerning the art of singing are founded on what has been observed with regard to the human voice, and the various modes of singing adopted by celebrated artists. They serve to cultivate and improve those natural gifts which are indispensable to everyone who desires to devote himself, with any prospect of success, to the art in question.

The elementary bases of this art are, in the first place, the Solfeggio, an exercise sung to the names of the notes, Do, Re, Mi, &c., and then the "Vocalizzo," a similar exercise, sung entirely upon one vowel, generally the Italian A. By these means the student is enabled to overcome all the mechanical difficulties in the different styles of singing—viz., the *sentimental*, the *florid*, not excluding the *dramatic*, although this belongs more properly to the declamatory portion of the art.

ON THE SOLFEGGIO.

The name solfeggio is applied to certain melodies without words, written expressly for a particular kind of voice, and intended for the use of students in singing, for the exercise of the same, and, above all, for the intonation and enunciation, as in the solfeggio the name of each note must be pronounced; this will cause the student to reflect on the exact distances of the notes, whether following or taken by leap; moreover, the neat pronunciation of the monosyllables, Do, Re, Mi, &c., is conducive to distinct enunciation, when the student is sufficiently advanced to sing with words.

ON THE "VOCALIZZO."

This exercise consists, as indicated by the name, in the execution of melodies composed for the purpose, pronouncing a single vowel, the Italian A being the most preferable.

By such exercise, the student will acquire the power of the *Messa di Voce* (gradual swelling and diminishing of a long note); the unerring ability of attacking (striking perfectly) the note, whether tied or detached; of passing imperceptibly from one register of the voice to another (and that with the object of acquiring the requisite softness and equality throughout the entire compass); of carrying the voice (*portare la voce—i. e.*, keeping up the stream of sound whilst passing from one note to another); of singing *legato*, sustaining each note its full value; of making all embellishments with grace, lightness, and precision; and, finally, of phrasing the melody, with a provident use and distribution of the breath according to the colouring and expresssion, this being the highest aim of the art.

ON THE VOICE.

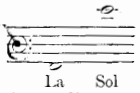
The voice, musically speaking, is the natural instrument of the singer.

The effect of a fine voice is two-fold: producing a pleasing impression on the ear, either with full, harmonious, and robust sounds, or with delicate, sweet, and soft sounds; and moving the soul (more strongly than by means of any artificial instrument whatever) to all those passions that can be expressed by music in conjunction with poetry.

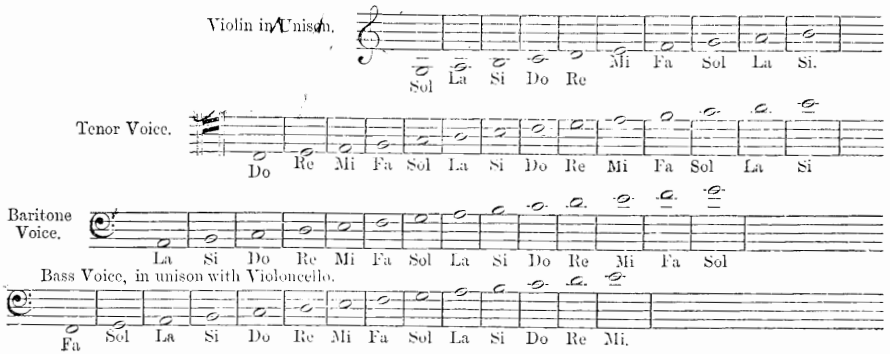
The adult male voice is divided into three kinds:—Bass, Baritone, and Tenor, which, altogether, embrace a compass of eighteen diatonic sounds, from Fa below the line in the bass clef, to La or Si flat on the third line in the Sol or violin clef.

COMPARATIVE COMPASS OF EACH VOICE, WITH THE INTERVAL OF A THIRD BETWEEN EACH.

N. B.—The real clef for the Baritone ought to be that of Fa on the third line; the extreme compass would therefore be marked—



We shall, however, follow the general practice, and employ the bass clef, Fa, on the fourth line—



ON THE BARITONE VOICE.

The Baritone voice, as will be seen in the preceding table, is the medium between the Bass and Tenor, which mark the extreme points of the male voice from low to high. There are many modifications of the same voice, in *timbre* and effect. For instance, there are some Baritones whose full and sonorous voices are more suitable to declamatory singing; whilst there are others lighter and more delicate, which, though distinctly audible at a considerable distance, are more suitable to sentimental singing (*canto di maniera*). A Baritone of this nature would be called *mezzo carattere*, to distinguish it from the *Baritono serio*, or, as it used to be called, *Basso cantante*.

Here it would be as well to remark that the attempt to force a good Baritone voice to the height of a Tenor is an error liable to cause a total loss of the voice, besides, probably, being highly detrimental to the individual health.

DIVISION OF THE VOICE IN TWO REGISTERS.

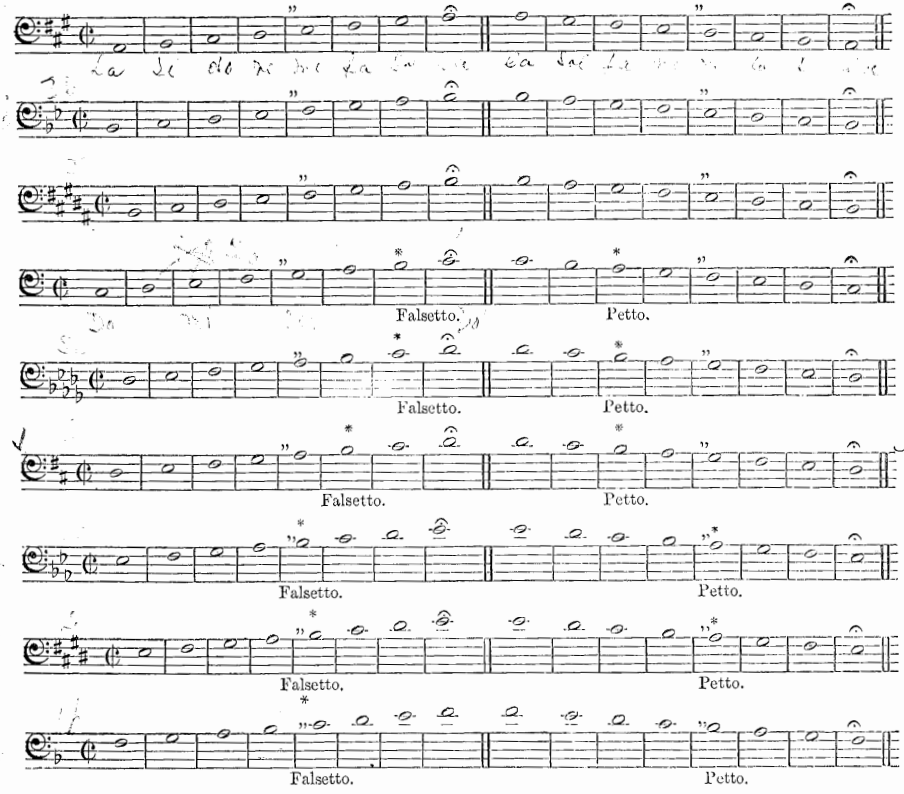
The compass of the male voice, of whatever character, comprises two different species of sounds, which are called registers; one the *chest*, the other the *falsetto*. It is a perfectly natural phenomenon that must be well understood and assisted by the Student as it is almost impossible that anyone can be so gifted by nature as to be able to execute everything with the chest voice alone, with that softness and flexibility that would be required in a melody of a delicate and tender nature.

The change of register takes place in every species of voice between the fourth space and the fifth line of the respective clefs; but as the Baritone clef (Fa in the third line) is now obsolete, and the bass clef substituted for it, the change of register in the Baritone voice will take place between the note above the lines and that on the first leger line, that is between Si and Do in the bass clef. So much being premised, we propose the exercise of the following scales, by which the voice will acquire greater strength and roundness, provided they are sung in sufficiently slow time, without forgetting the changes of register in the places marked by an asterisk; observing that the first three scales can all be sung from the chest, not changing the register until after the Si in the fourth scale.

SCALE IN THE KEY OF LA MAJOR, SUCCESSIVELY PROCEEDING THROUGH OTHER SCALES TILL IT ENDS IN THAT OF FA.

PROCEEDING BY SEMITONES.

Tempo binario piuttosto largo.



(*) The student must be able to sing the note Si (fifth space) in both registers, so as to unite it insensibly with the notes which precede as well as those which follow it. A well-organized voice obeys its own bent with perfect security, and with such a blending of the two registers, that its entire compass seems to consist of only one. By the aid of art and with study, most persons may attain the same excellence.

We shall presently return to this scale as the most effective exercise for the improvement of the intonation, and for the transition from one register to the other.

OF THE RESPIRATION.

Under this head is comprised the art which enables a singer so to take breath, and so to husband it, that his chest shall always contain a sufficient quantity to emit a full, round note, and that the supply shall not fall short at the conclusion of the phrase.

The power of maintaining a vigorous respiration, that is to say, of reaching, in one breath, the end of the phrase, or, at least, a pause, or a marked dot 𝄐, may be characterized as a somewhat unusual gift, and, therefore, to render the task more easy, half respirations, as they are denominated, are permitted in the places best adapted for them, such half respirations serving, so to speak, as the punctuation of musical discourse. They may occur after a long note—before a cadence, *ad libitum*—at the conclusion of any member of a given phrase, and also slightly after the strong beat of the bar.

No one can sing well if he is not a thorough master of the art of taking breath properly.

In the following exercises commas (") will mark the places best fitted for taking breath quickly and almost imperceptibly, and with as little effort as though it were done naturally.

OF INTONATION.

Presuming that the student possesses a sensitive and delicate ear for music, without which all his efforts to become a singer would be thrown away, we may observe that by Intonation is meant the just and precise degree of every sound, singly or in combination with others. For this the student will require to be practically acquainted with the intervals, which constitute the first elements of every melody.

Correct Intonation may be acquired by the practice of the Solfeggio, and *Vocalizzo*, care being taken not to force the voice on notes either too low or too high, but to exercise it only on those which can be easily produced.

In this manner the student will gradually extend his voice wonderfully, without the slightest fatigue.

ON THE MANNER OF EMITTING THE VOICE.

The act of taking the first note of a musical phrase, or of continuing the latter after a pause, is commonly designated in Italian by the verb: *attacare* (to attack).

The "attack" may be made, or a note may be taken, in two ways, according to circumstances, that is to say: with *Grazia*, in a flowing and graceful manner, or accented, more or less strongly. It must, however, always be effected with frankness and precision, and without being accompanied by a kind of groan, as it usually is with beginners The same precautions must be observed in cutting off a note immediately followed by a rest. It may be here remarked that the student ought never to force his voice either up or down without paying due attention to the changes of register; it must be attended by manifest effort, and will cause him to shout instead of sing. The high notes from Do to Fa produce a very powerful effect when not forced from the chest. (*See observations on the Vibration of the Voice.*)

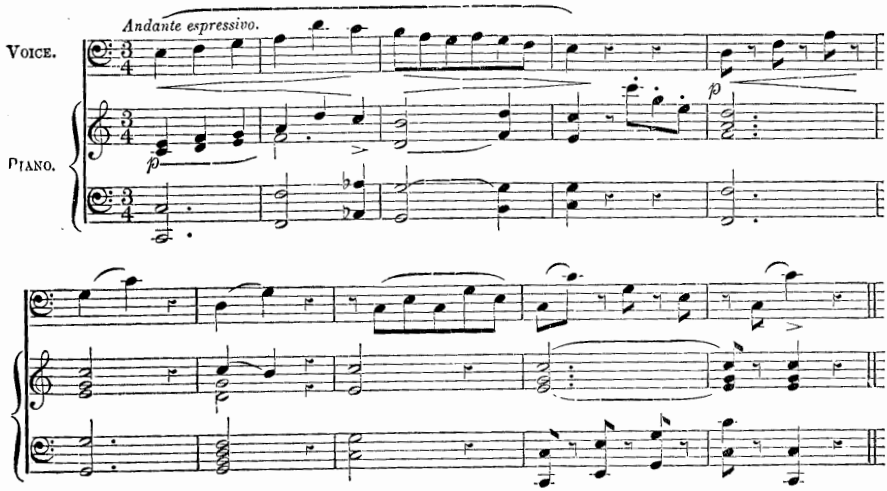
ON THE "PORTAMENTO," OR METHOD OF SUSTAINING AND CONDUCTING THE VOICE.

It may be laid down as a general rule that all notes not separated by a rest, should be connected gracefully and smoothly with one another, in contradistinction to those which, in consequence of a rest, or of a superposed dot, must be detached. This constitutes properly, singing *legato*, or, "in a connected, continuous manner;" but the genuine *portamento*, or act of sustaining the voice, takes place between any two notes, ascending or descending, and is effected by anticipating in the first the sound of the second, by means of an exceedingly rapid inflection of the voice. In the ascending portamento, the student will make his voice glide from *piano* to *forte*, or *accentato*, and *vice versa* in the descending portamento. The portamento and legato singing are admirable means for producing effect,

but the student must not abuse them, lest he cause his singing to resemble one continuous lament.

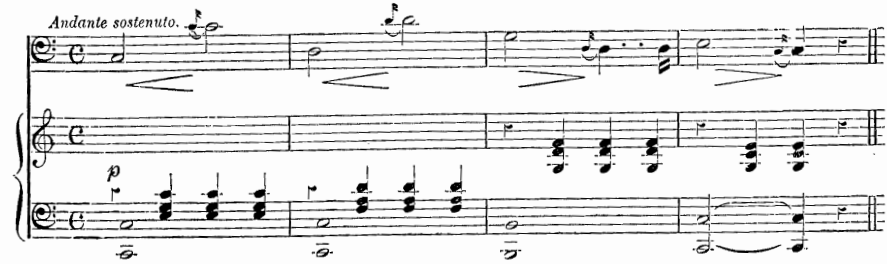
In order to understand the above still more clearly, let the student consult the annexed examples :—

CANTO LEGATO E STACCATO.

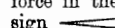


EXERCISE ON THE PORTAMENTO, OR SUSTAINING THE VOICE.

N.B.—Formerly the Portamento was represented by a little note placed between two other notes, as in the subjoined example. At present it is more commonly indicated by the simple *legatura*, or tie, though it is even more frequently left to the judgment and good taste of the artist.



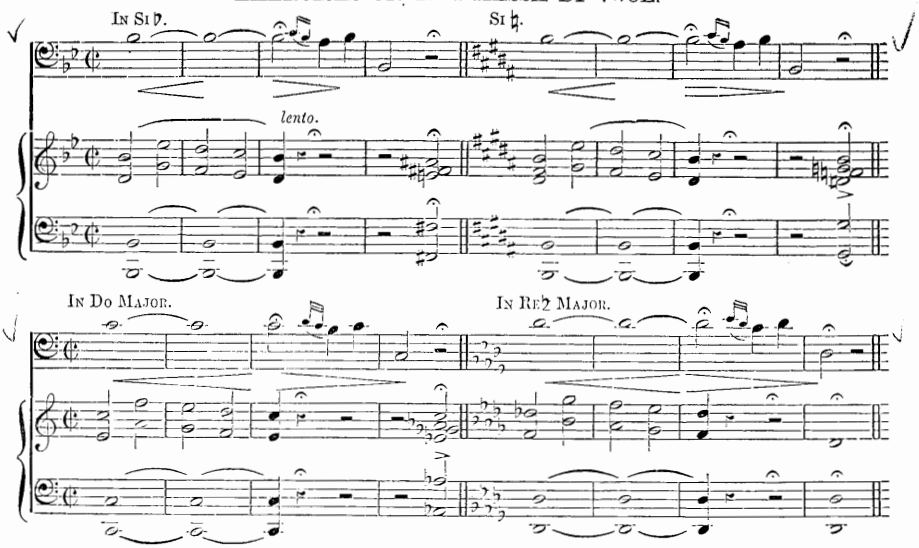
ON THE "MESSA DI VOCE."

The *Messa di Voce* is the art of colouring a prolonged or sustained note, by singing the latter *pianissimo* at first; then gradually swelling or augmenting it, and then diminishing its force in the same order, till the *pianissimo* is again reached. It is generally indicated by this sign  over a long note. The *Messa di Voce* may be regarded as the foundation of singing. By practising it, a singer gains the power of sustaining and graduating

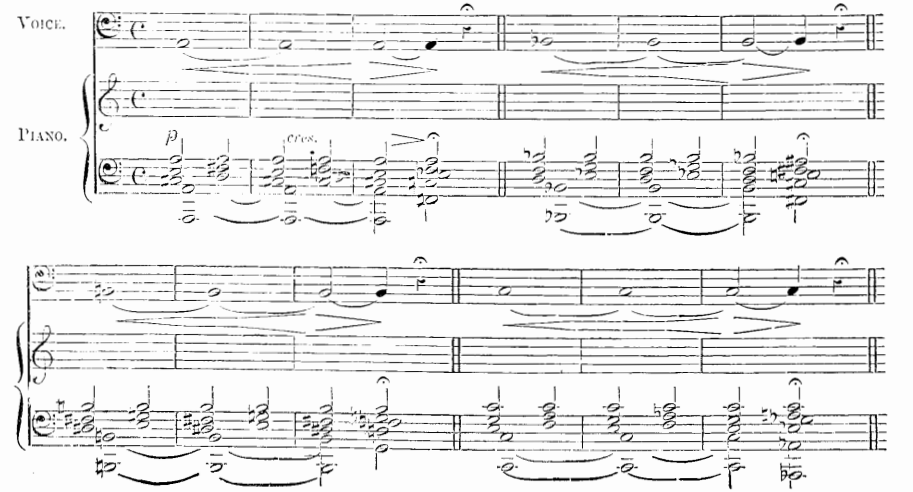
his voice without fatigue, and in this power consists, so to speak, the whole secret of the art.

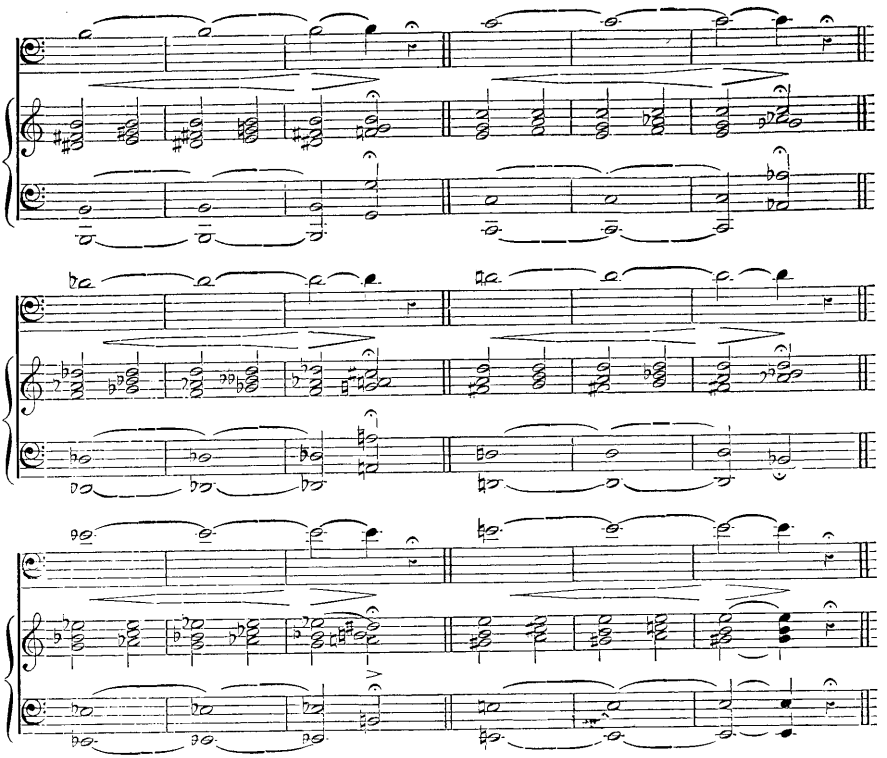
By means of a note sustained and prolonged *ad libitum*, with a good Messa di Voce, a singer, especially if possessing a deep voice, may reach, with the best possible effect, the final cadence, or *cadenza finale*, as it is termed, or even the suspended cadence, as in the annexed examples.

EXERCISES ON THE MESSA DI VOCE.



The Messa di Voce, as conducing most advantageously to the broadest development of the voice, should be practised on every degree in the scale. The young Student should not, therefore, neglect repeating several times in the course of the day the following example, taking due precautions not to over-fatigue his chest.





N.B.—The Messa di Voce on the high notes, Mi flat and Mi natural, may, perhaps, prove somewhat difficult. If such is the case, the first Mi flat and Mi natural may be taken in the lower octave, the student sustaining the voice on the high Mi of the second beat.

ON THE VIBRATION OF THE VOICE.

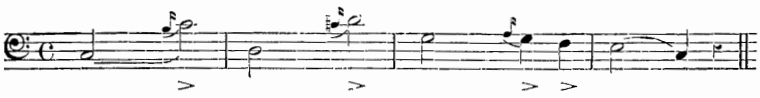
The vibration of the voice consists in attacking more or less vigorously any note surmounted by this sign: , and then gradually allowing the note to die away until it has attained the limit of its duration. The object of the mark is to accentuate the song or melody in the most convenient manner, that is to say: with such modifications of power, and such gradations of light and shade, as may justly express the sense of the word, or of a given musical phrase.

The Vibration of the Voice should be combined with the verbal accent; it should, likewise, be employed on the appoggiatura; on the syncopated notes, that is, the notes *a contra tempo;* on the strong beats (*tempi forti*) of the measure, and, generally, on the first note of every series containing three or more notes surmounted by the tie, as it is termed. This is another means of producing effect, which must be employed with discretion and good taste, and not marred by exaggeration. —(*See Vocal Exercise, No.* 11).

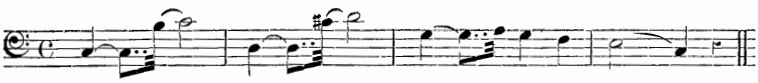
ON VOCAL EMBELLISHMENTS.

The embellishments in singing are: the *Appoggiatura;* the *Mordente,* or transient shake; the *Gruppetto,* a group of notes, or turn; and the *Trillo,* the trill or shake. These are described in every elementary work on music. Every embellishment may impart grace to

singing, but it cannot add force. An exception to this, however, is furnished by the vocal appoggiatura and the *acciaccatura*, which consists in a very rapid little note, serving to give greater dash and vibration to the following notes. For instance :—



This species of embellishment is executed as though it were written :—



That is to say: the value given to the small note is in a certain manner taken from the note preceding it, in contradistinction to the appoggiatura, the exceedingly variable duration of which is deducted from that of the note following.

Bass and Baritone voices should always keep within the limits assigned them by every good composer, seeing that they are intended to express sentiments of dignity and force, and, therefore, the Portamento, majesty, and power without vociferation, are the ornaments best adapted to their branch of singing. They should not, however, while practising the Appoggiatura, neglect to practice also every kind of Mordente, and Gruppetto. For this reason, there will be found scattered here and there in the annexed Vocalizzi these various kinds of embellishments, in order that the student may form a notion of the good effect they produce, when employed sparingly and discreetly. The same holds good of all vocal artifices, such as *Volate*, or rapid successions of notes; *Gorgheggi*, etc., which constitute, beyond a doubt, a most interesting branch of the art of singing, but not the principal branch.

OF THE SEMITONES.

The practice of semitones is a valuable help for combining the two registers, that is to say: the chest register and the falsetto; and though male voices, more especially Basses and Baritones, are not called upon to indulge in florid execution and feats of agility of the chromatic kind, the Student should not omit studying diligently such passages, because they may be useful, especially as a means of obtaining delicacy and refinement of intonation.

When singing a continuous series of semitones, more or less rapidly, the student must take care not to confound them one with another, by marking too strongly the portamento di voce, for the effect produced might resemble that of a tedious lament. (*See Exercise, No.* 4).

ON THE COLOUR OR TONE OF VOICE.

The tone of the voice (which the Student must not confound with the sound, which may be sweet, harsh, pleasing, disagreeable, etc.) is a certain inflection determined by the internal feeling which the singer wishes to depict; it is, according to circumstances, imperious or submissive; haughty or humble; lively or cold; serious or ironical; sad or gay; grave or jocose, etc. In fact, it consists in the *Colorito*, that is: in making the voice conform to the dominant sentiment of the character represented, or of particular phrases For instance, we do not employ for threats and menaces the same modification of voice as for prayer and flattery. For this reason, the singer should render his voice shriller and clearer in noble, joyous, and majestic compositions; more veiled and soft in adagios, and in pieces marked by a religious or amorous character. As there are no words to guide the student in the Vocalizzi, he must pay strict attention to the various signs of expression, generally prefixed to a piece of music, such, for instance, as: *Andante amoroso; Allegro maestoso*, etc., etc., which determine the proper style of execution.

ON THE DIFFERENT KINDS OF SINGING.

1.—THE "CANTO DI MANIERA."

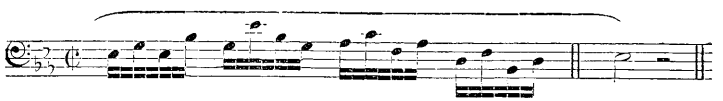
"*Cantare di maniera*" signifies to sing with delicacy and taste—to sing with feeling and soul, at the same time heightening the effect of the melody by chaste embellishments and variations. The student must, however, beware of falling into what is termed the *Canto manierato,* which is a very different thing from the *Canto di maniera*, and is used to designate a style of singing in which, for just and natural expression, the singer substitutes a profusion of meaningless embellishments, without taste, and not adapted to the character of the composition into which they are introduced. In fact, the *Canto manierato* is the exact reverse of the "*Canto di maniera.*"

2.—THE "CANTO DI AGILITÀ."

This style of singing, designated likewise: "*Canto di bravura,*" requires a voice naturally possessing great flexibility and volubility in execution—qualities not always to be expected in Baritones.

A Baritone must not, however, for this reason, omit to acquire, by practising the scales, etc., etc., so much *Agilità*, volubility, or rapidity of execution, as is needed to carry out occasionally some graceful *Volatina*, some quick, airy passage, and to render with due energy the many instances of this description to be found in the operas of Rossini, such as *Semiramide, Mosè*, etc., as well as in those of Donizetti, of Bellini, of Mercadante, and many other famous composers.

An arpeggio passage now and then is, perhaps, the shape in which this style of writing is most frequently assigned to male voices, especially in grand concerted pieces. It requires great exactness of intonation, always falling upon the real notes of the harmony, as in this example:—



3.—THE "CANTO DECLAMATORIO," OR DECLAMATORY STYLE OF SINGING.

Of this kind of singing, the true dramatic or theatrical kind, we have plenty of good specimens in *Guillaume Tell, Semiramide, Norma, Linda, Lucia, I Puritani*, &c., &c., but more especially in the magnificent operas of Verdi, who proved that he possessed the enviable power of enriching the stage with unexpected novelties, when the source of such novelties appeared to have been dried up.

Operas of this description, however, ought to be studied last of all. The student will find it most advantageous to prepare himself for them by works written in a mixed style. These are calculated to render him a proficient in his art, without detriment to his voice.

There can be no doubt that strongly marked expression, such as may be needful in vocal compositions of an elevated character—compositions pourtraying grand actions, and passions more or less horrible, must somewhat fatigue the chest, before the singer has succeeded in acquiring the art of managing his voice with a due equilibrium of the lungs, which are the organs of respiration.

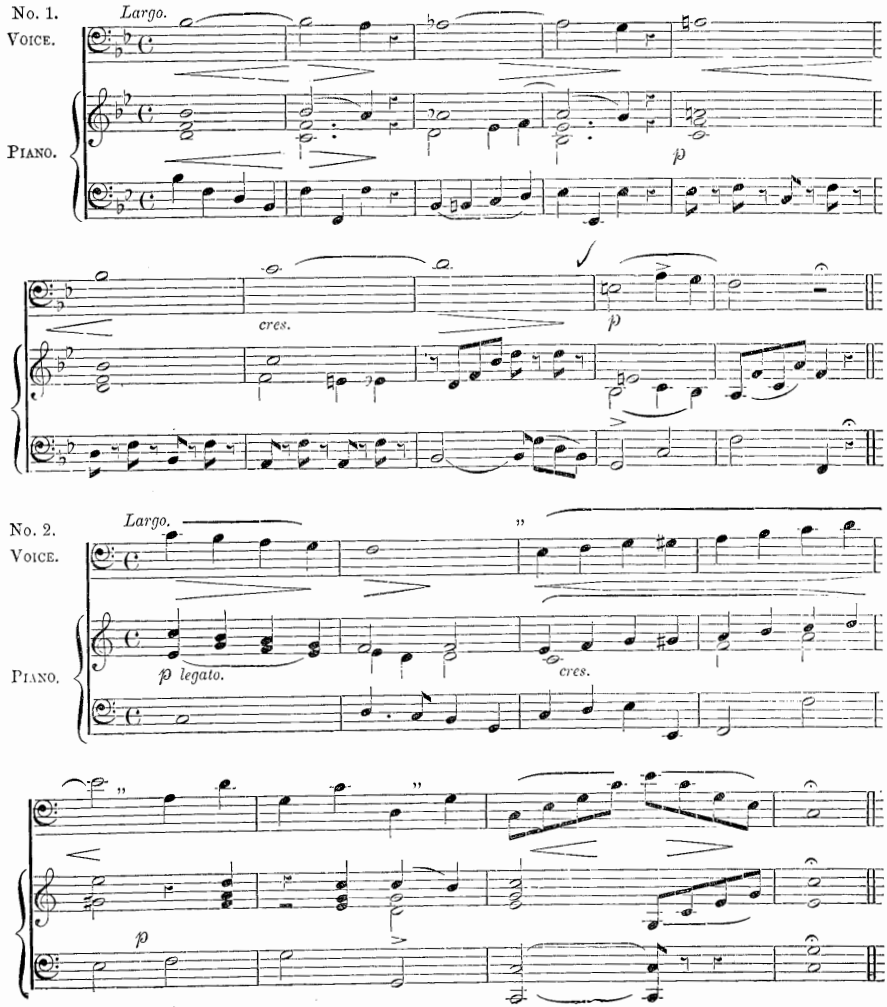
ON PHRASING.

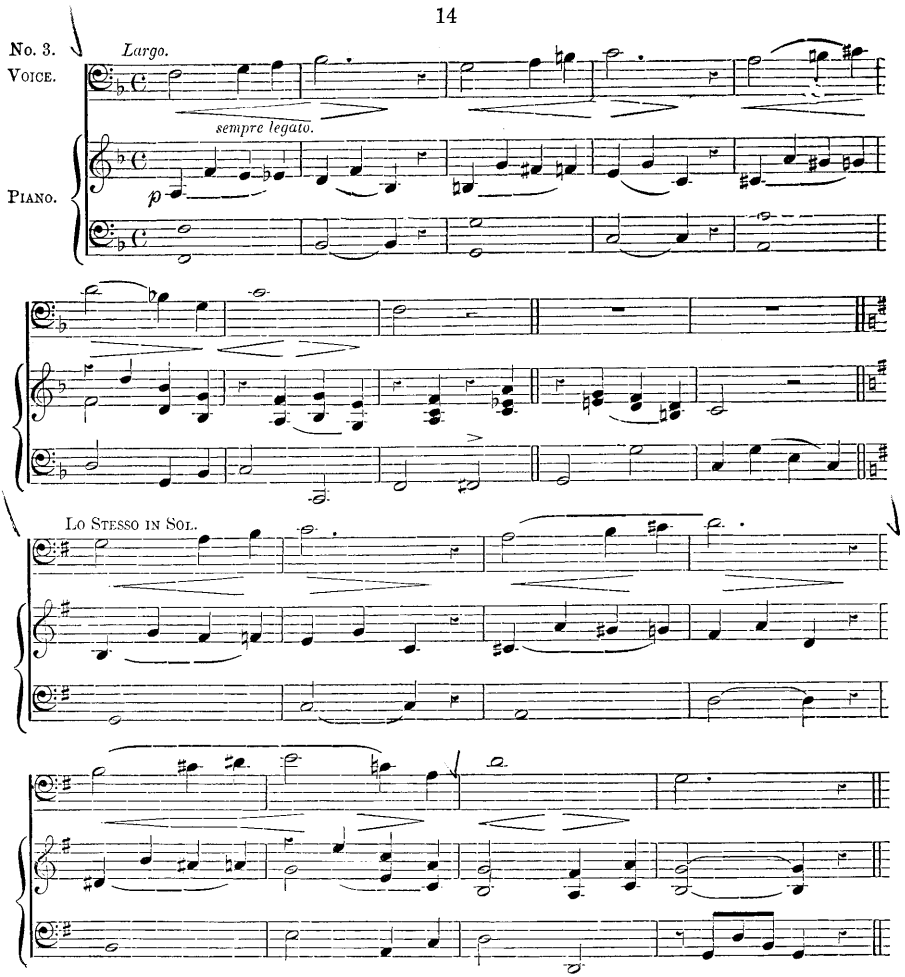
The art of correctly distinguishing the outlines, the phrases and the periods, that, so to speak, serve to represent the melody in relief, is called the art of phrasing. For a singer, it consists in taking breath at the proper time and place, so that the phrase may appear executed as one single whole. It is a part of the vocal art which the student can learn only from practice, under the

guidance of an experienced master. As we have already stated under the head of "Respiration," the places for taking breath will be marked, in the present Vocalizzi, by small commas.—(*See Exercise No. 2*).

EXERCISES FOR THE BLENDING OF THE REGISTERS.

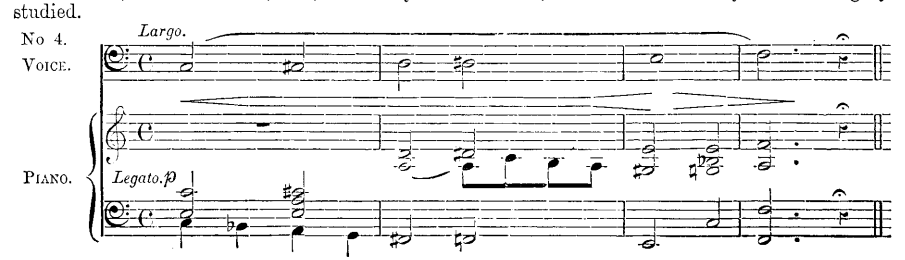
N.B.—Well established as is the existence of this phenomenon, I think that the beginner, though forewarned of the fact, cannot do better than open his mouth and allow the voice to issue from it naturally, and without getting out of tune. An experienced master will know how to direct him when necessary.

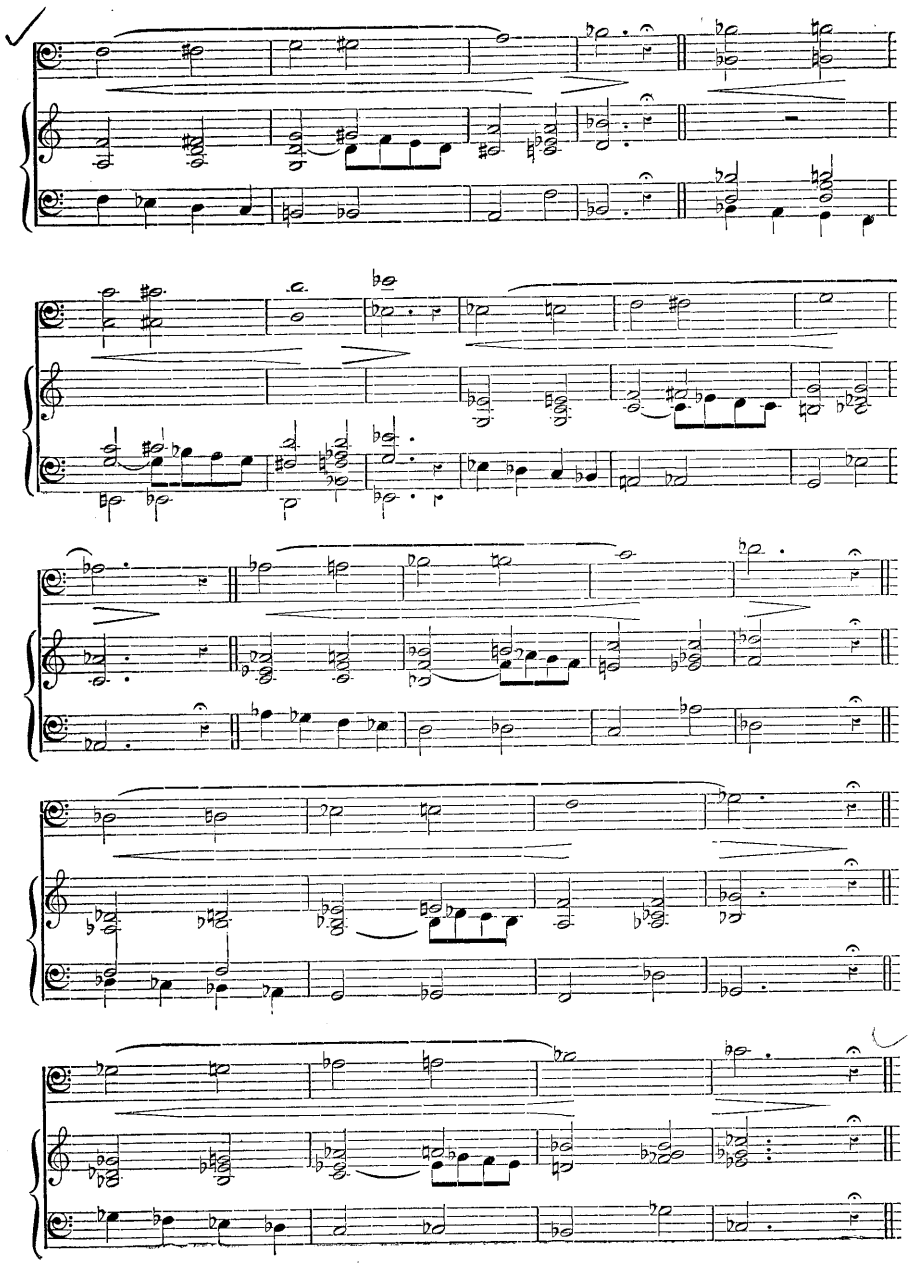


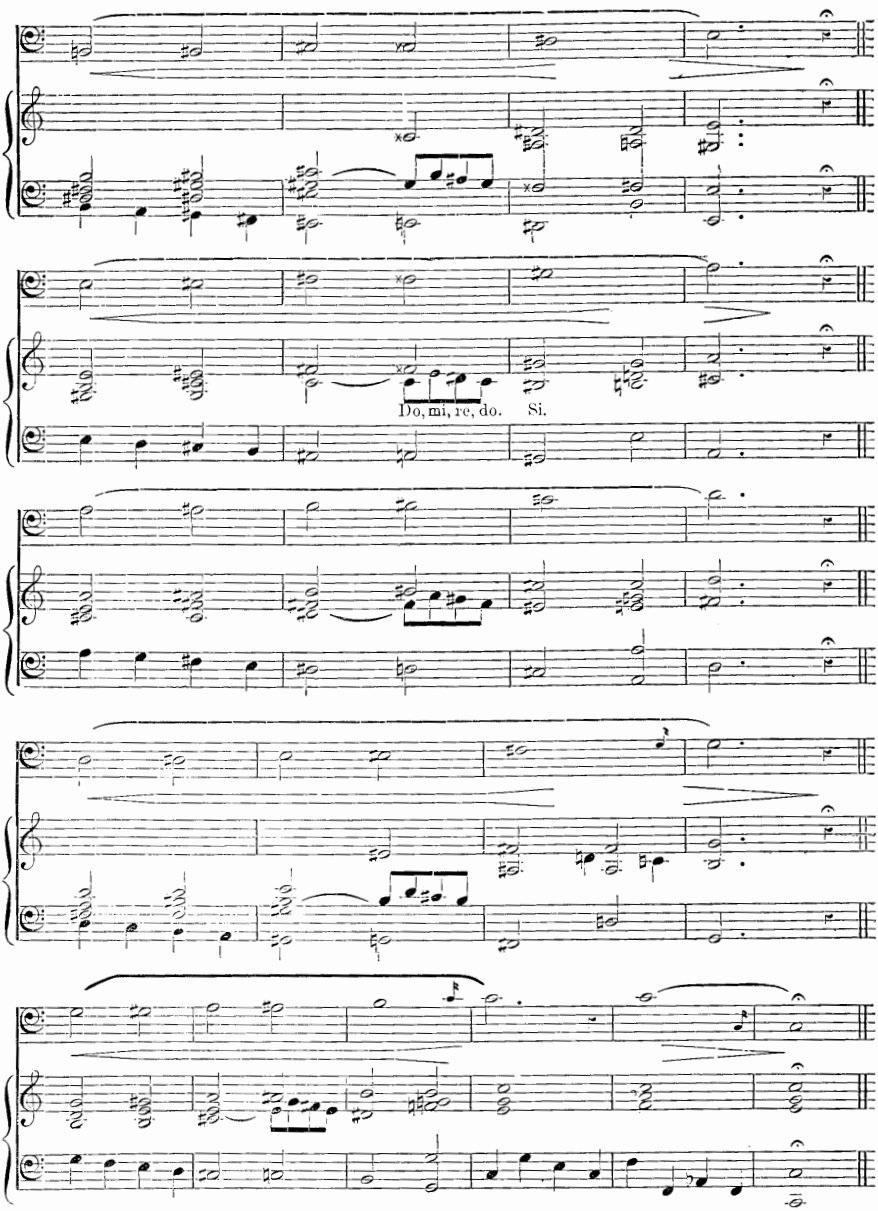


CHROMATIC EXERCISE.

N.B.—This exercise, as valuable as apparently irksome and fatiguing, can be divided into four sections, and even more; but, under any circumstances, it must be attentively and thoroughly studied.



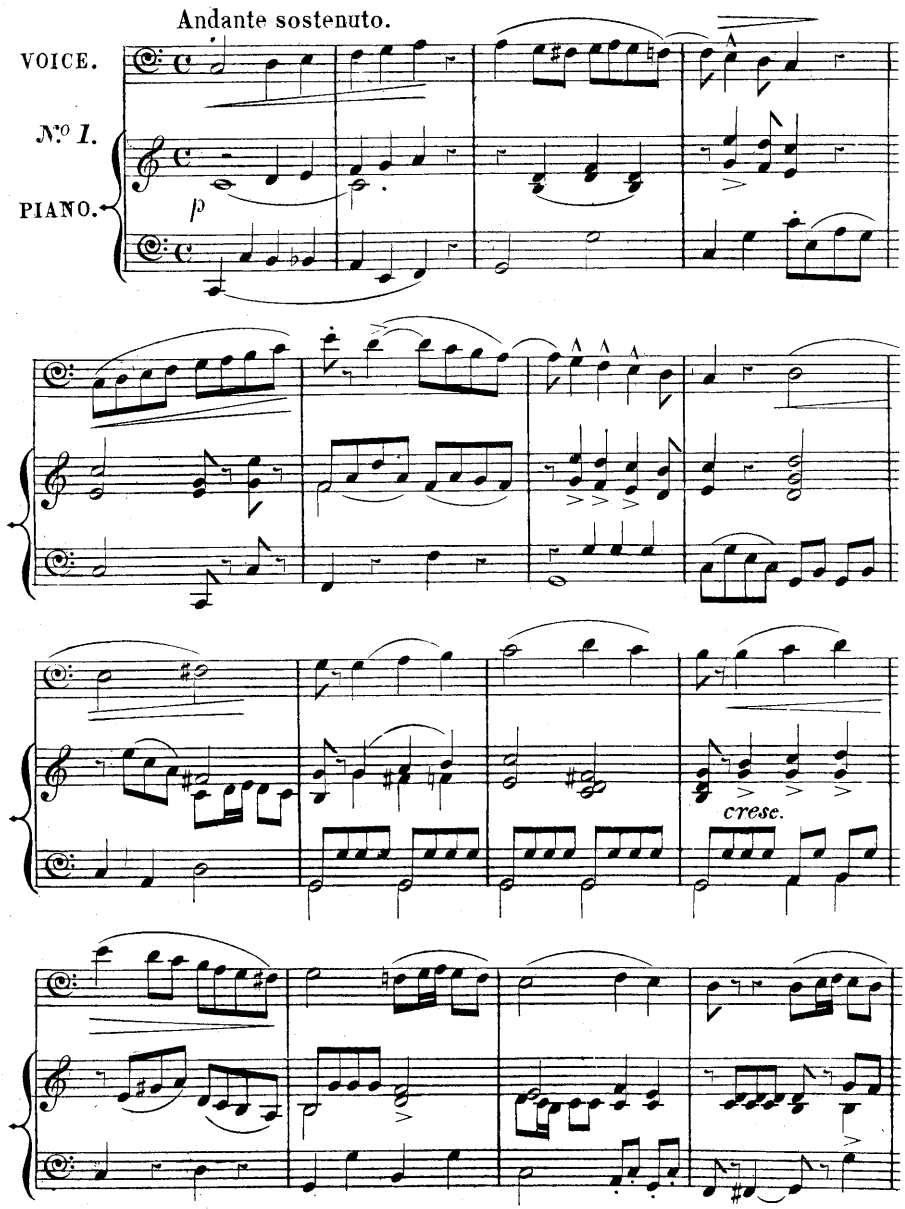


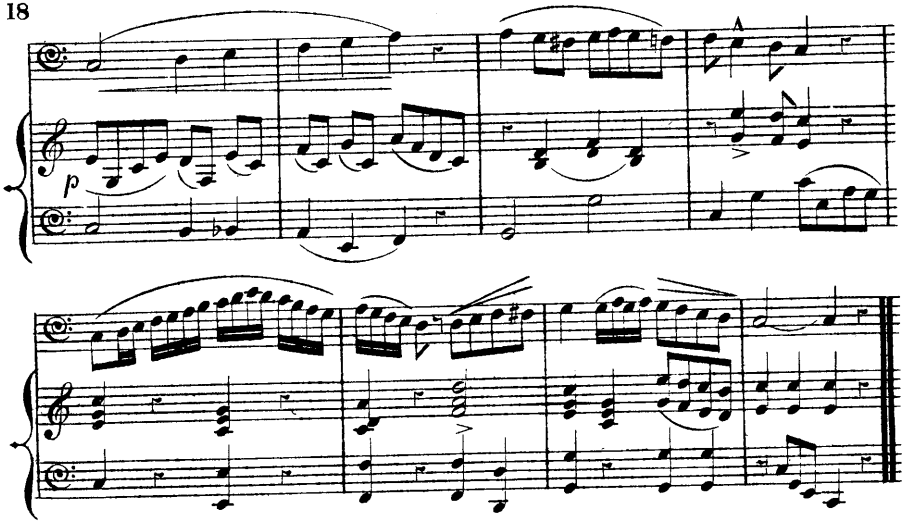


Before proceeding further—that is, before entering on the second part of the Exercises, the student should repeatedly go through the following solfeggios, as they sum up and resume all he has as yet learnt. He must, however, take particular care to pronounce the monosyllables correctly, and to sing most scrupulously in tune.

SOLFEGGIOS BY CONTINUOUS INTERVALS.

that is to say, intervals of a second.



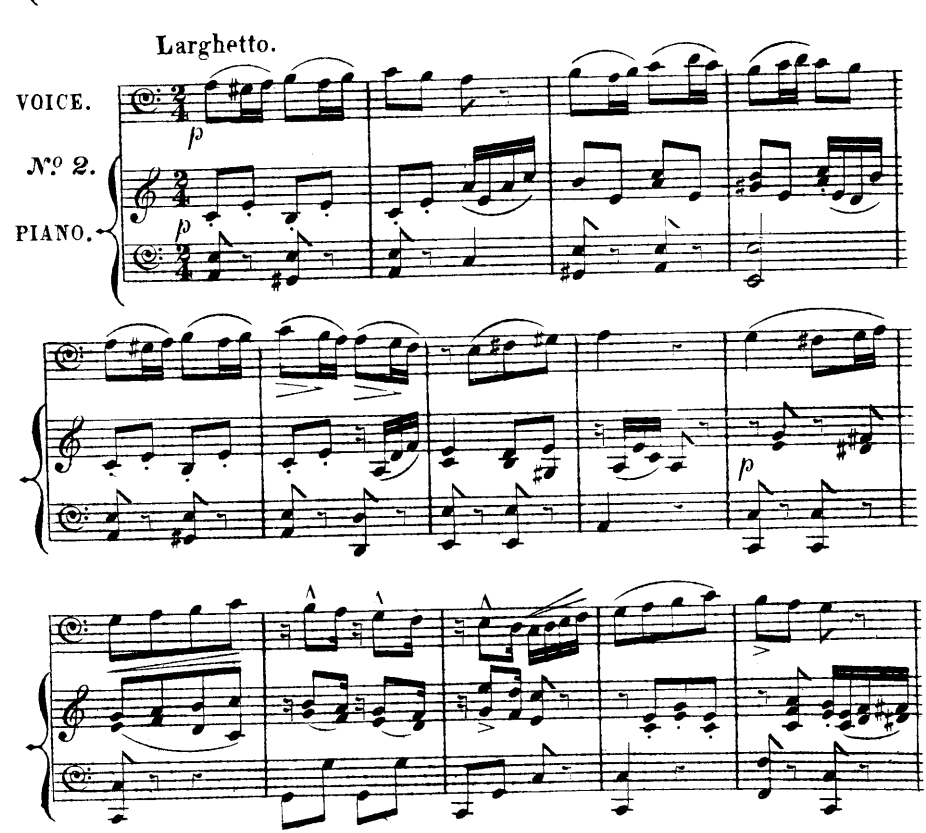


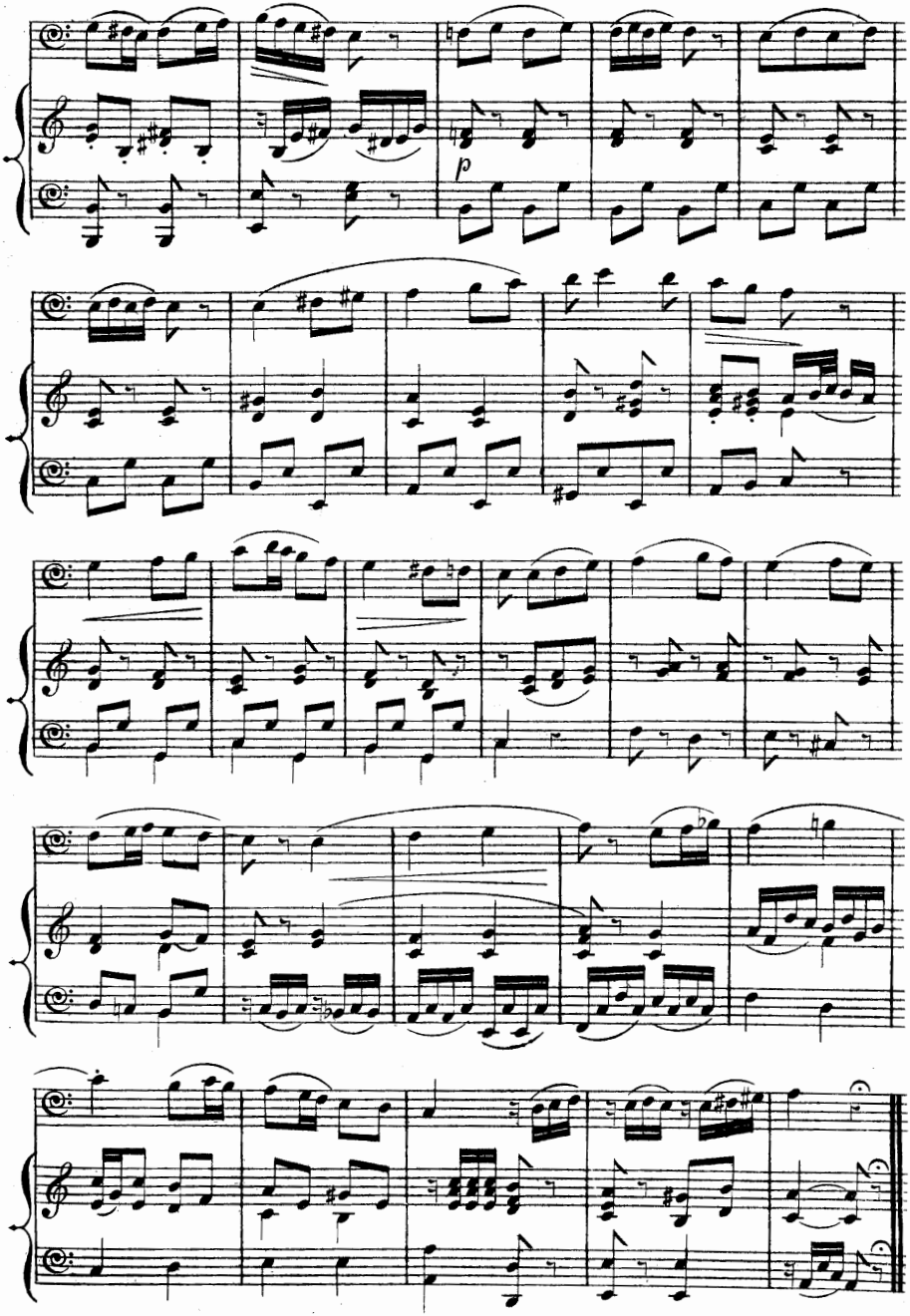
Larghetto.

VOICE.

N.º 2.

PIANO.




p

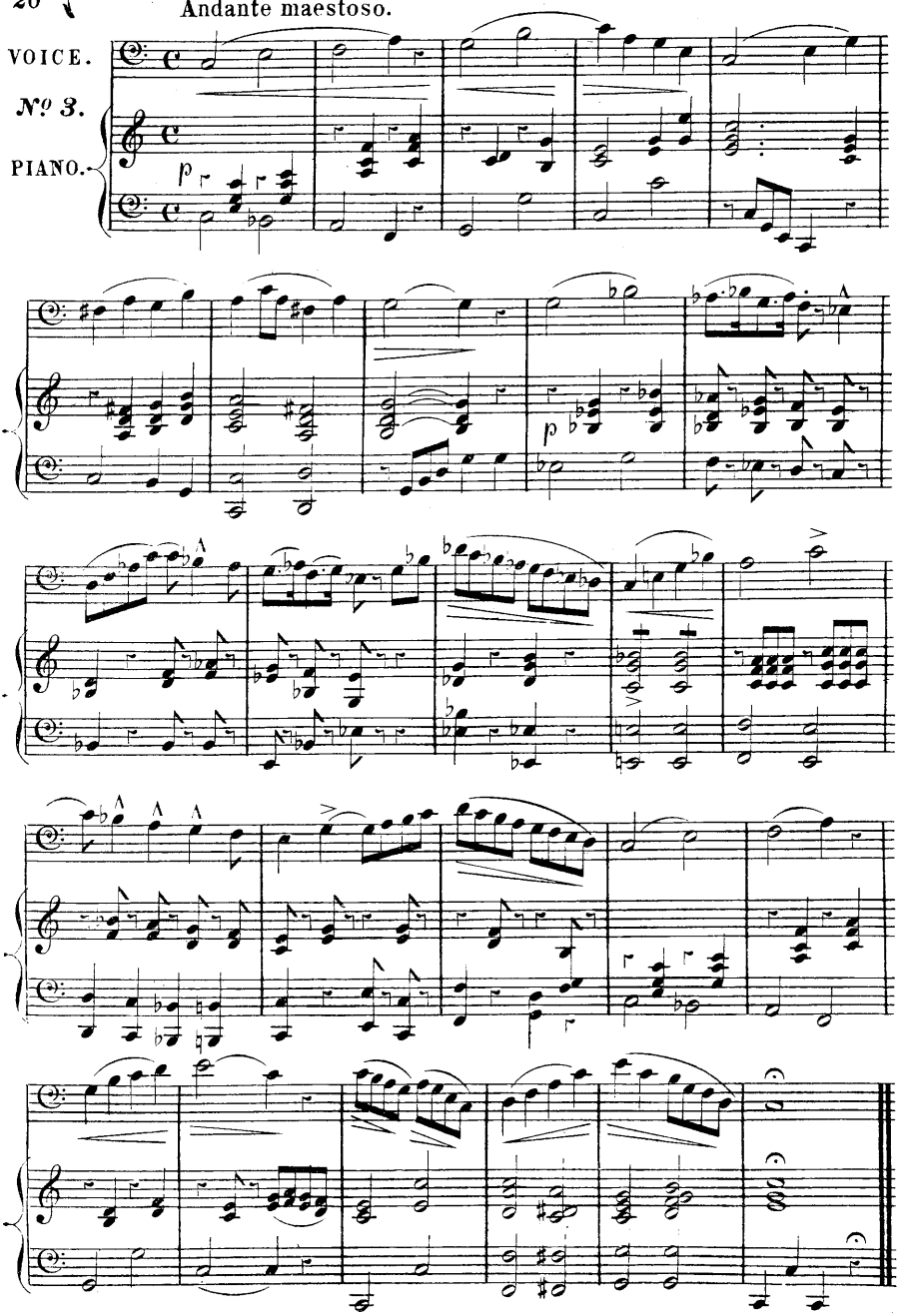
SOLFEGGIOS BY INTERVALS OF A THIRD.

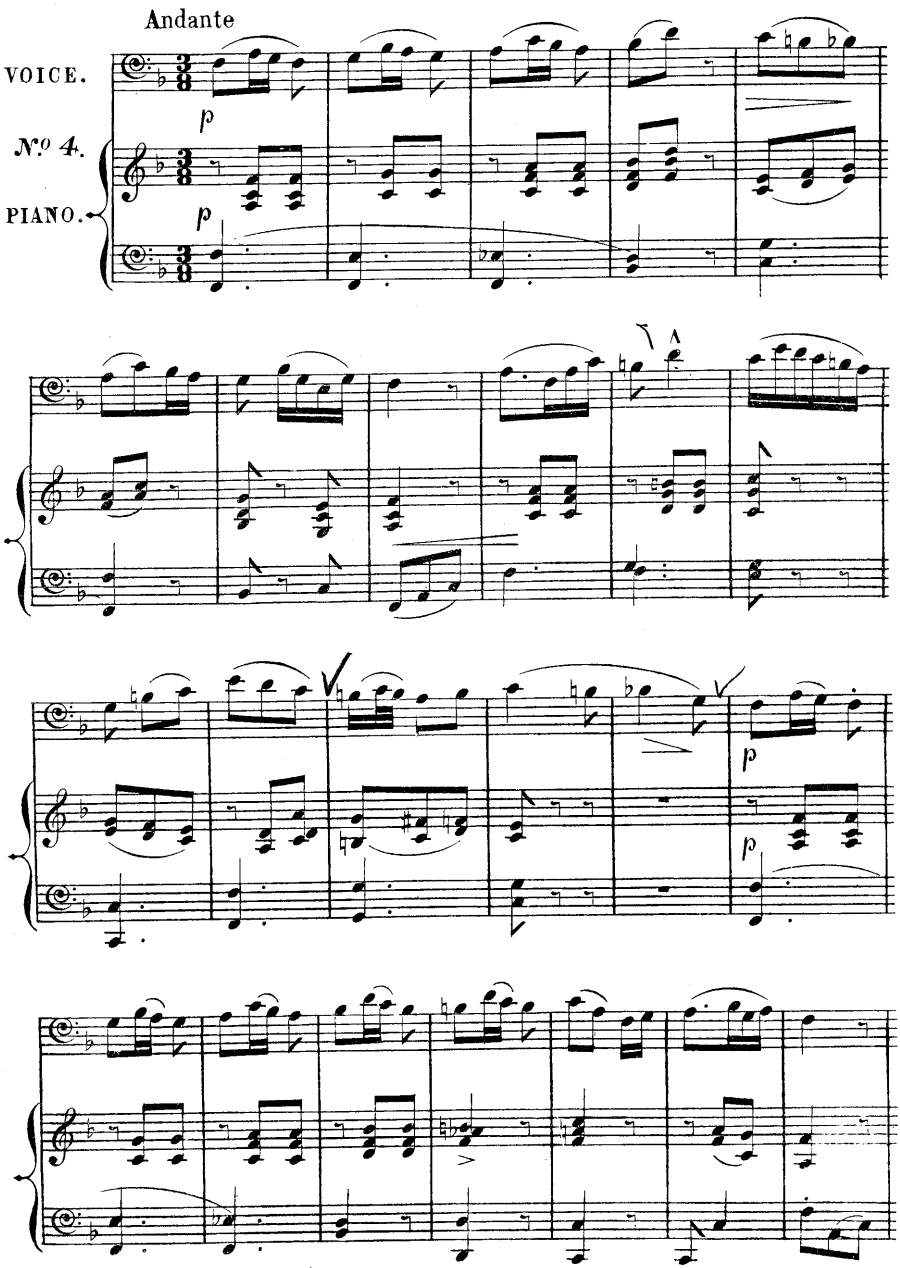
Andante maestoso.

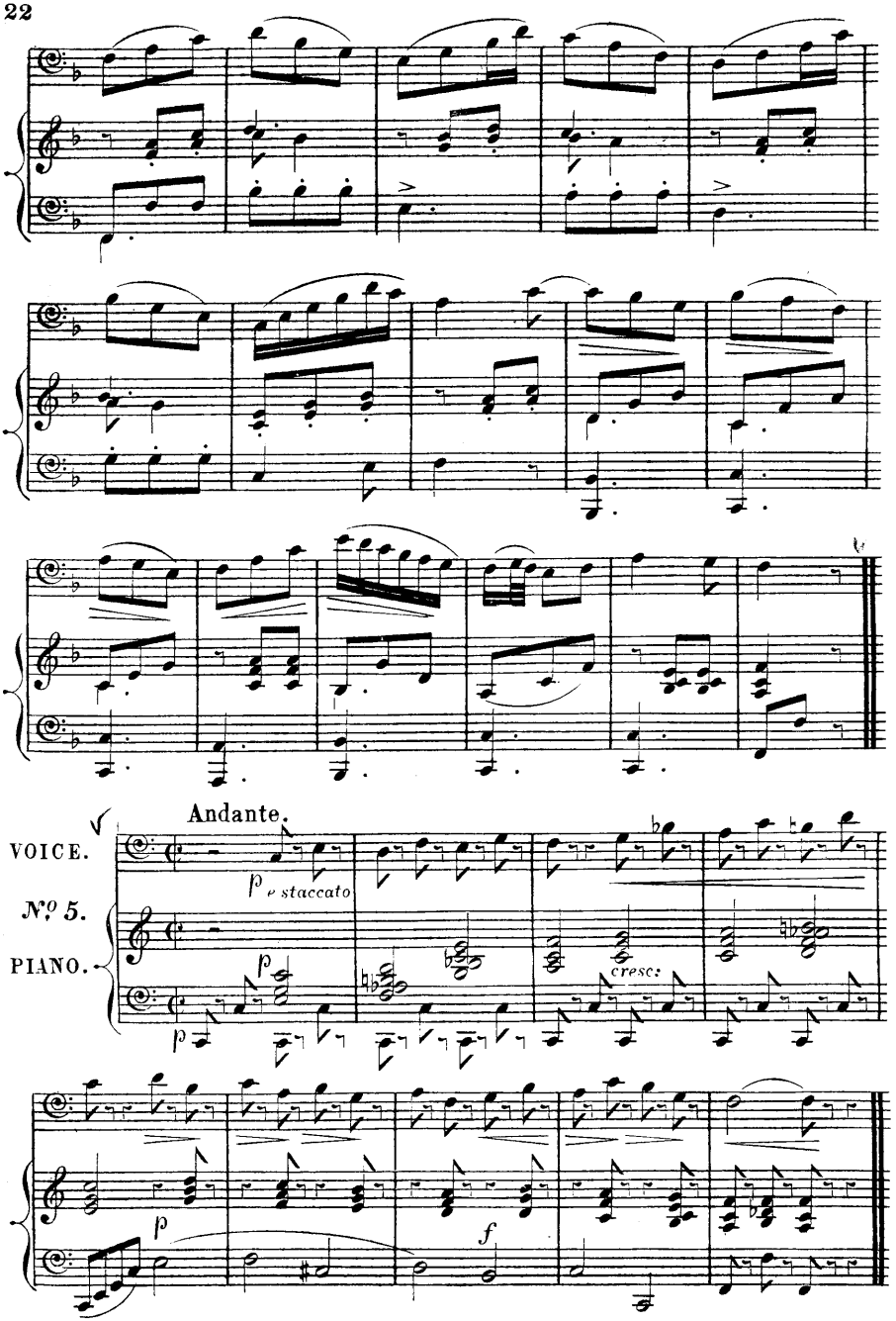
VOICE.

No. 3.

PIANO.




Andante
VOICE.
No. 4.
PIANO.
p
p
p
p

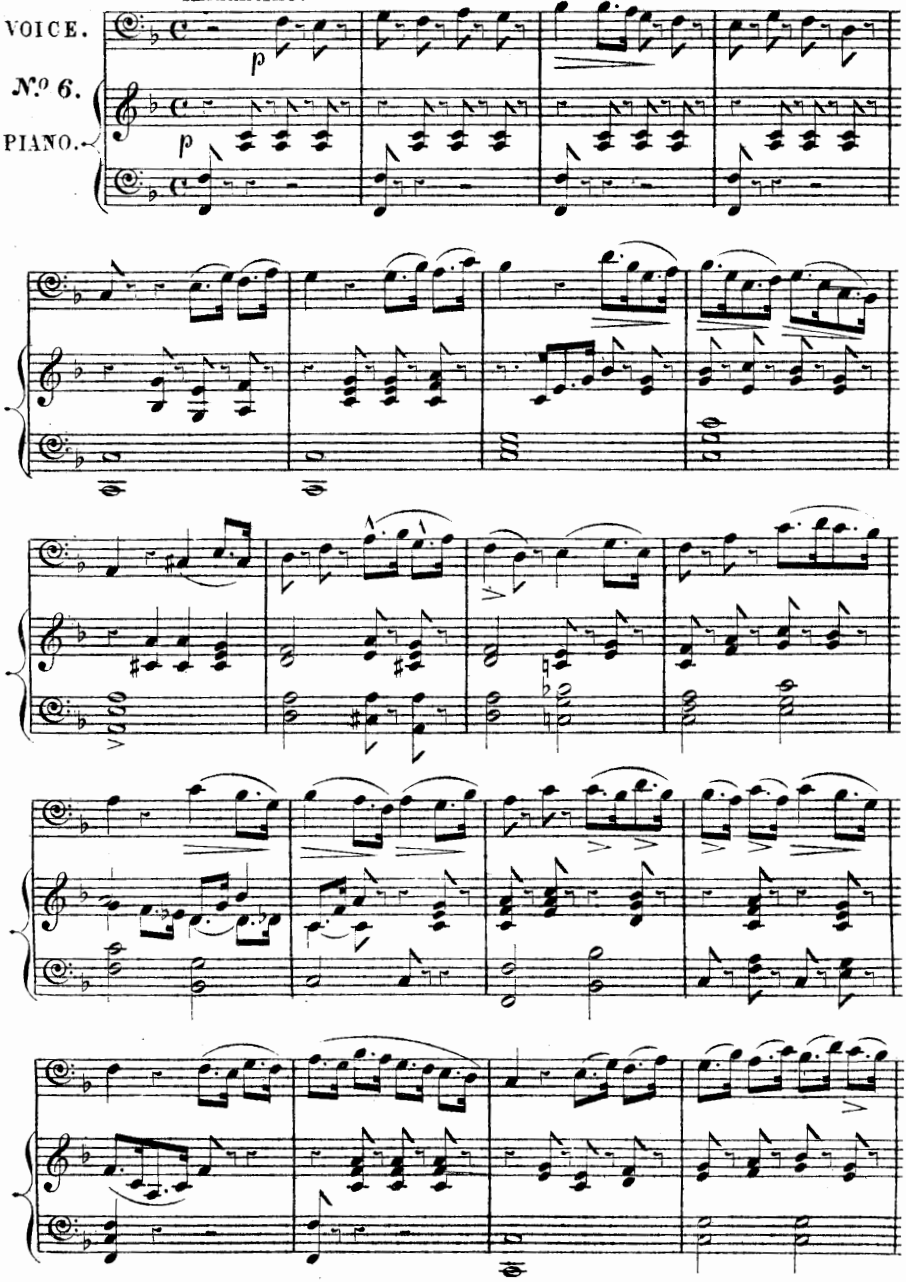

Andante.
VOICE.
No. 5.
PIANO.
p e staccato
p
cresc:
p
f

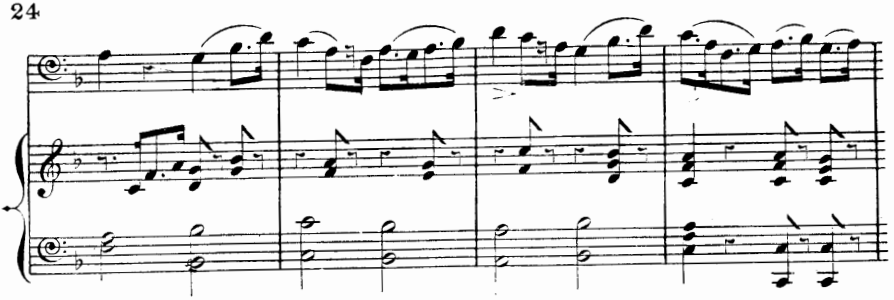
Andantino.

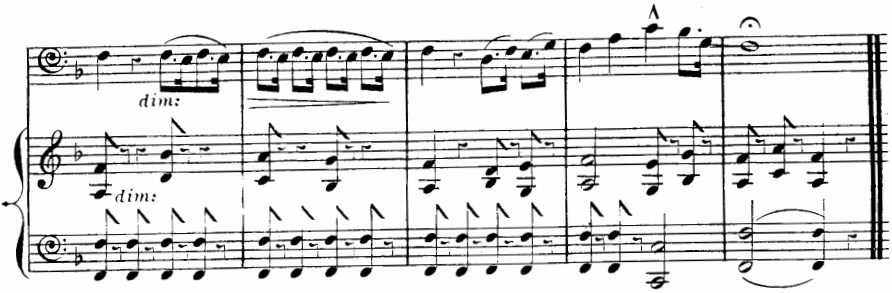
VOICE.

N.º 6.

PIANO.





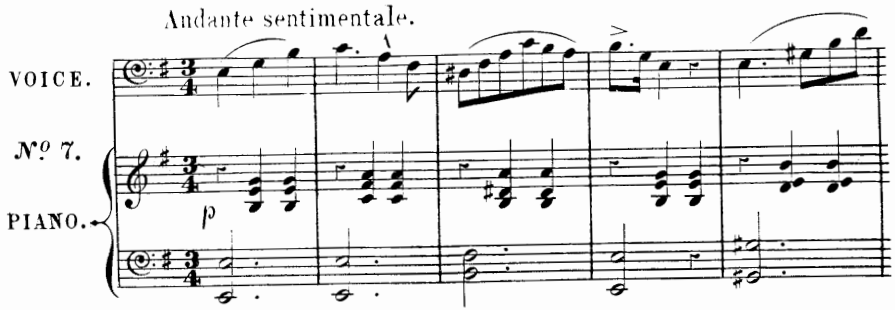


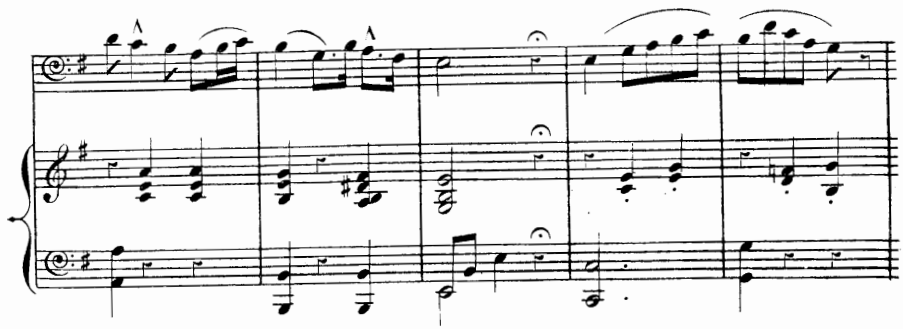
Andante sentimentale.

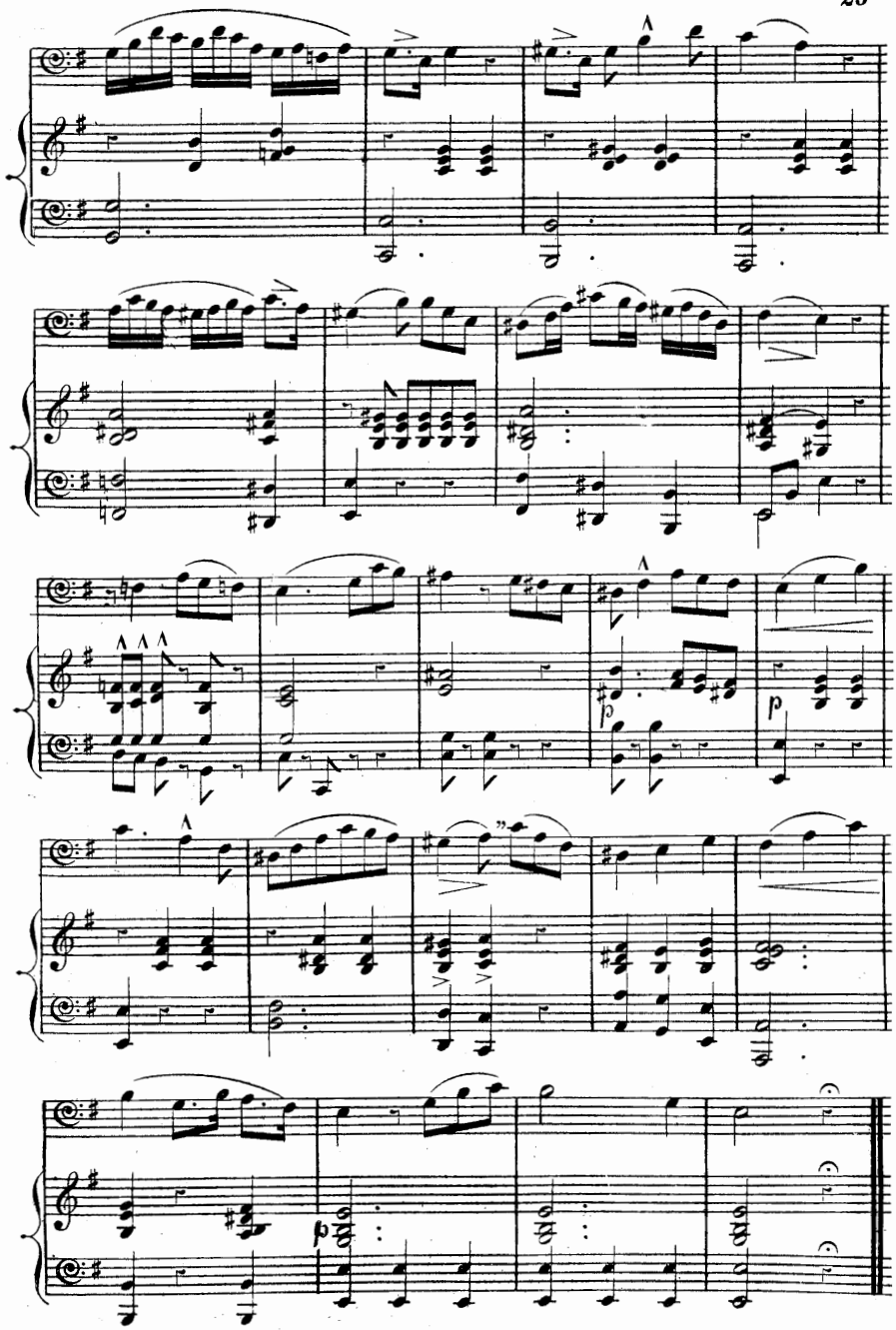
VOICE.

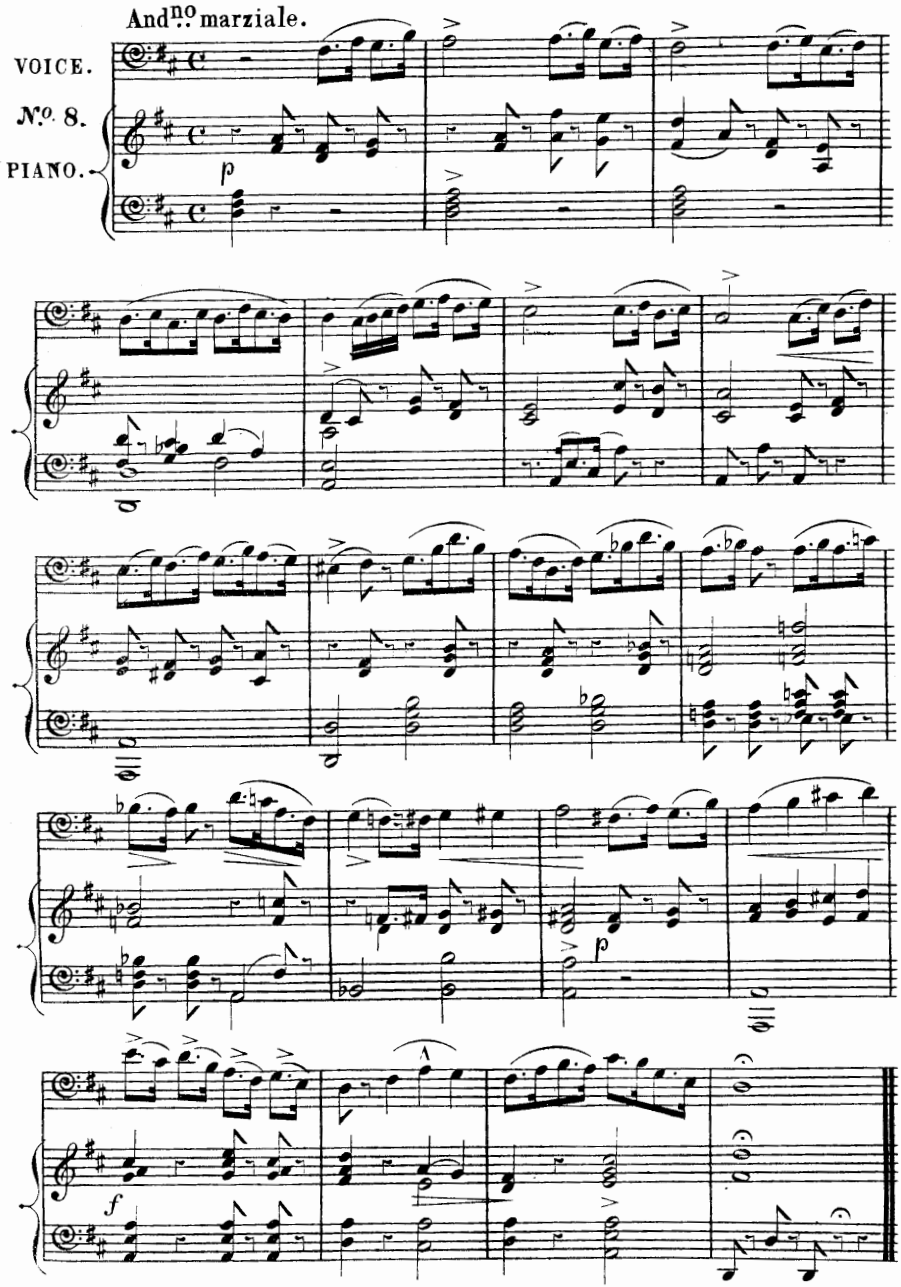
N°. 7.

PIANO.






p
p
p

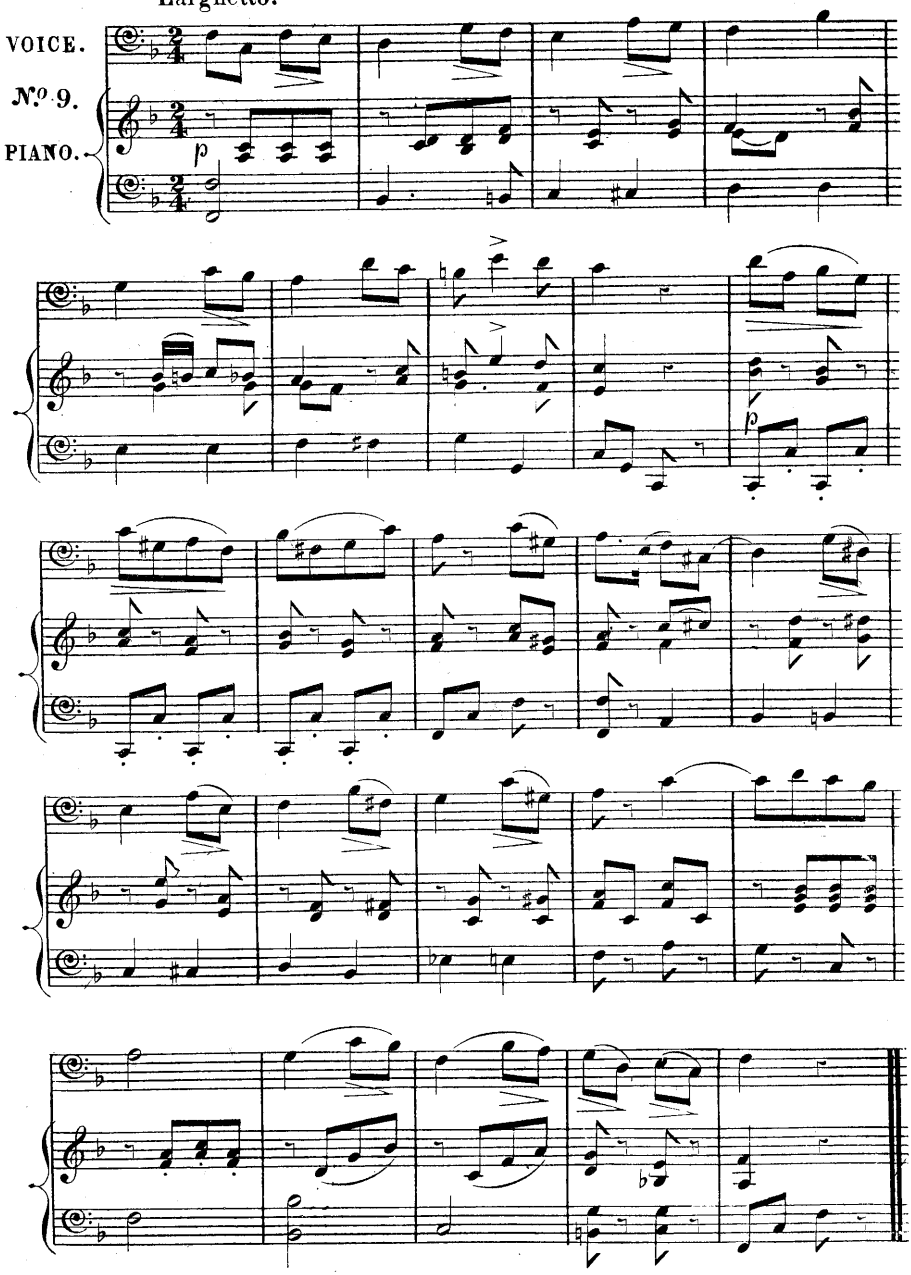

And.no marziale.
VOICE.
No. 8.
PIANO.
p
p
f

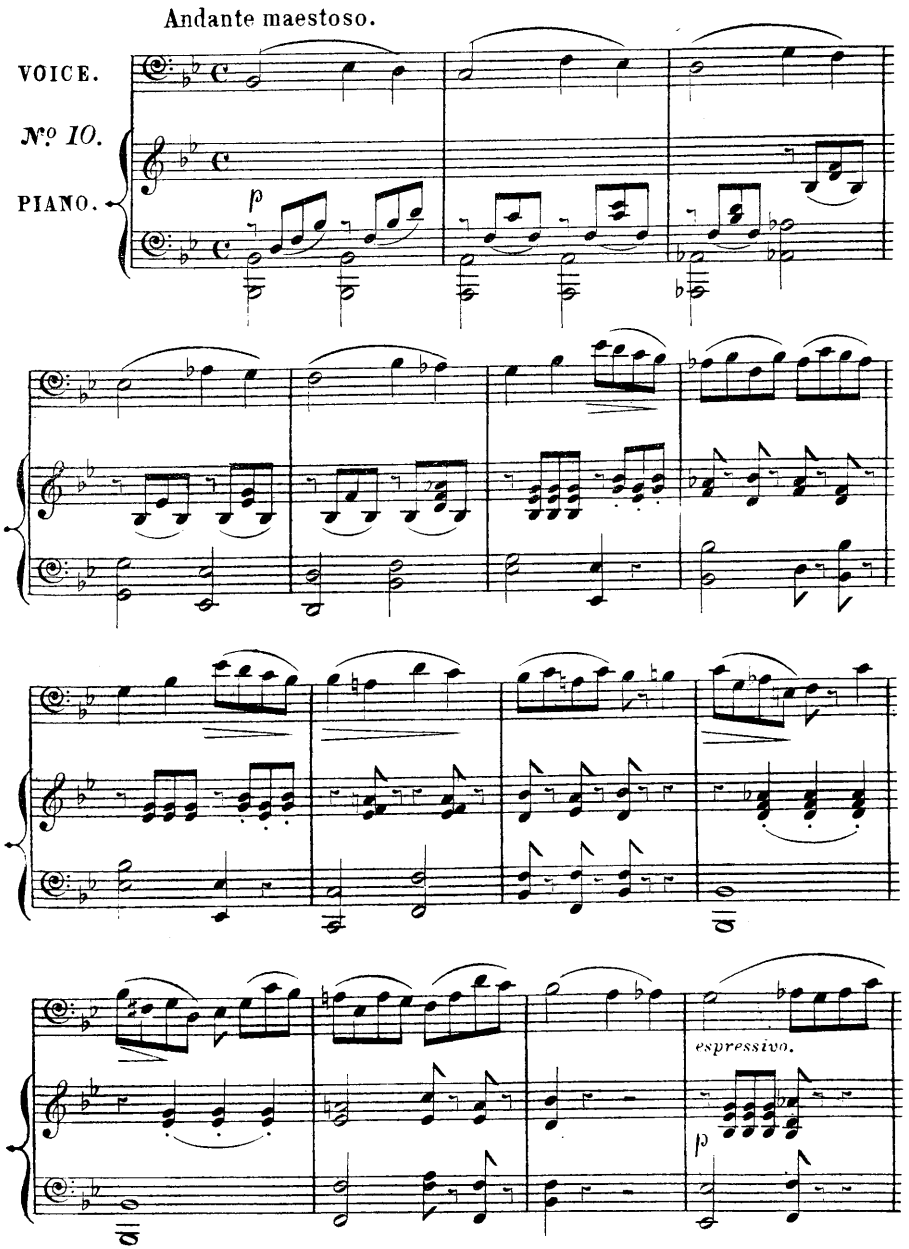
Larghetto.

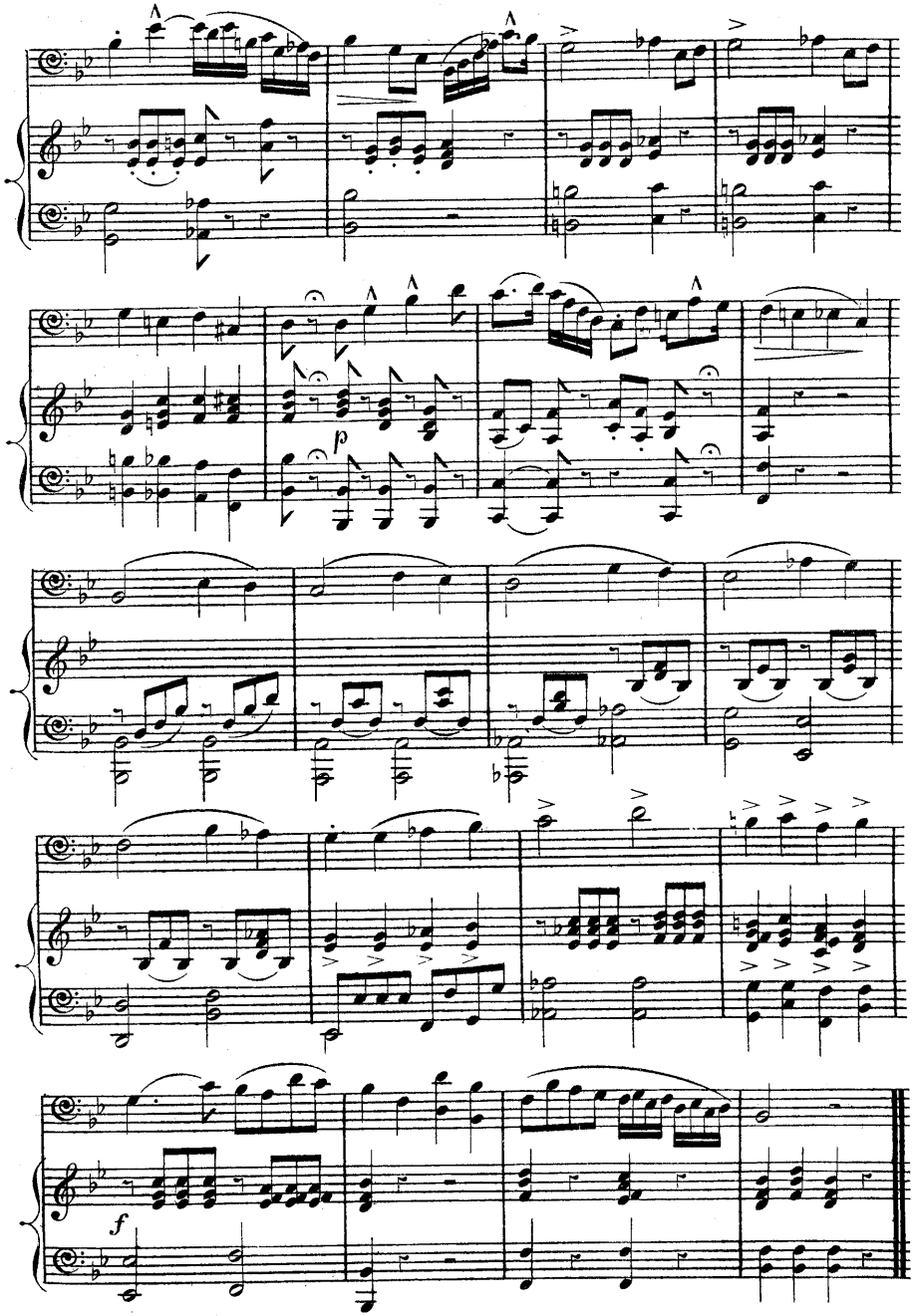
VOICE.

No. 9.

PIANO.




Andante maestoso.
VOICE.
№ 10.
PIANO.
p
espressivo.
p

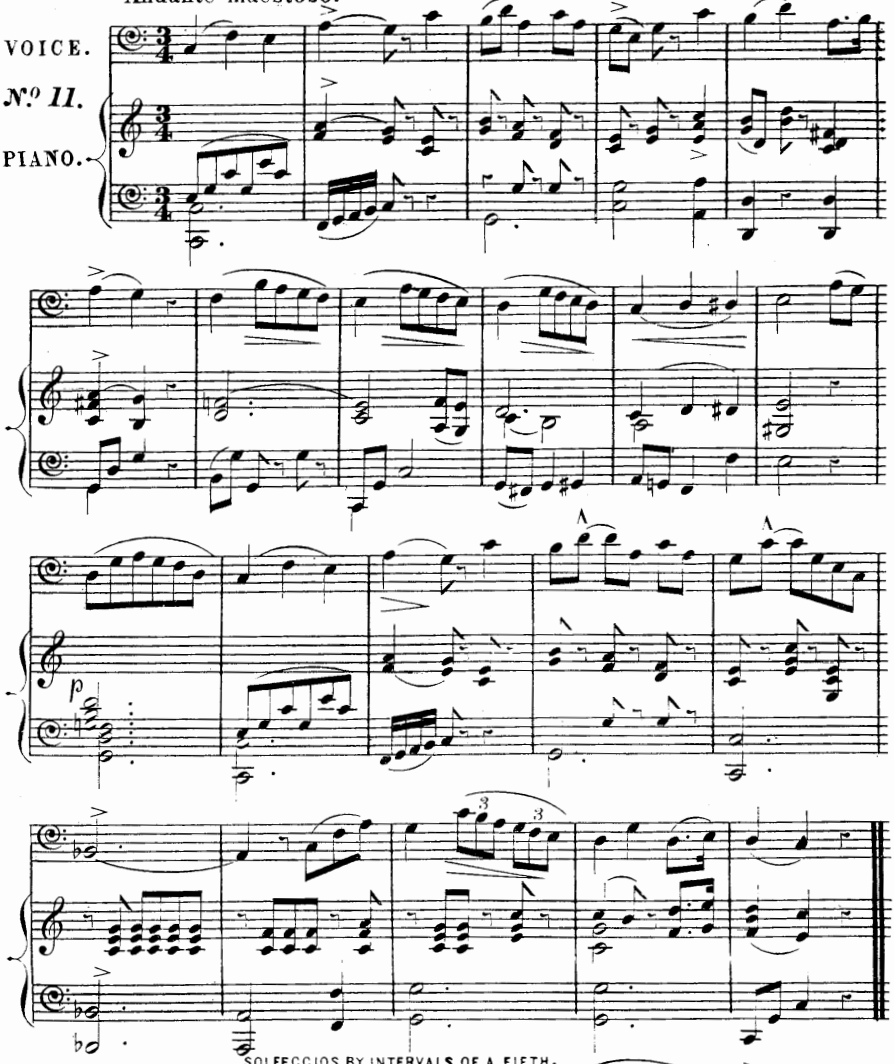

p
f

Andante maestoso.

VOICE.

N.º 11.

PIANO.



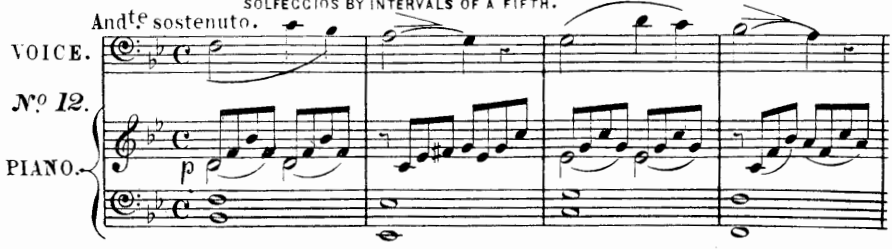
SOLFEGGIOS BY INTERVALS OF A FIFTH.

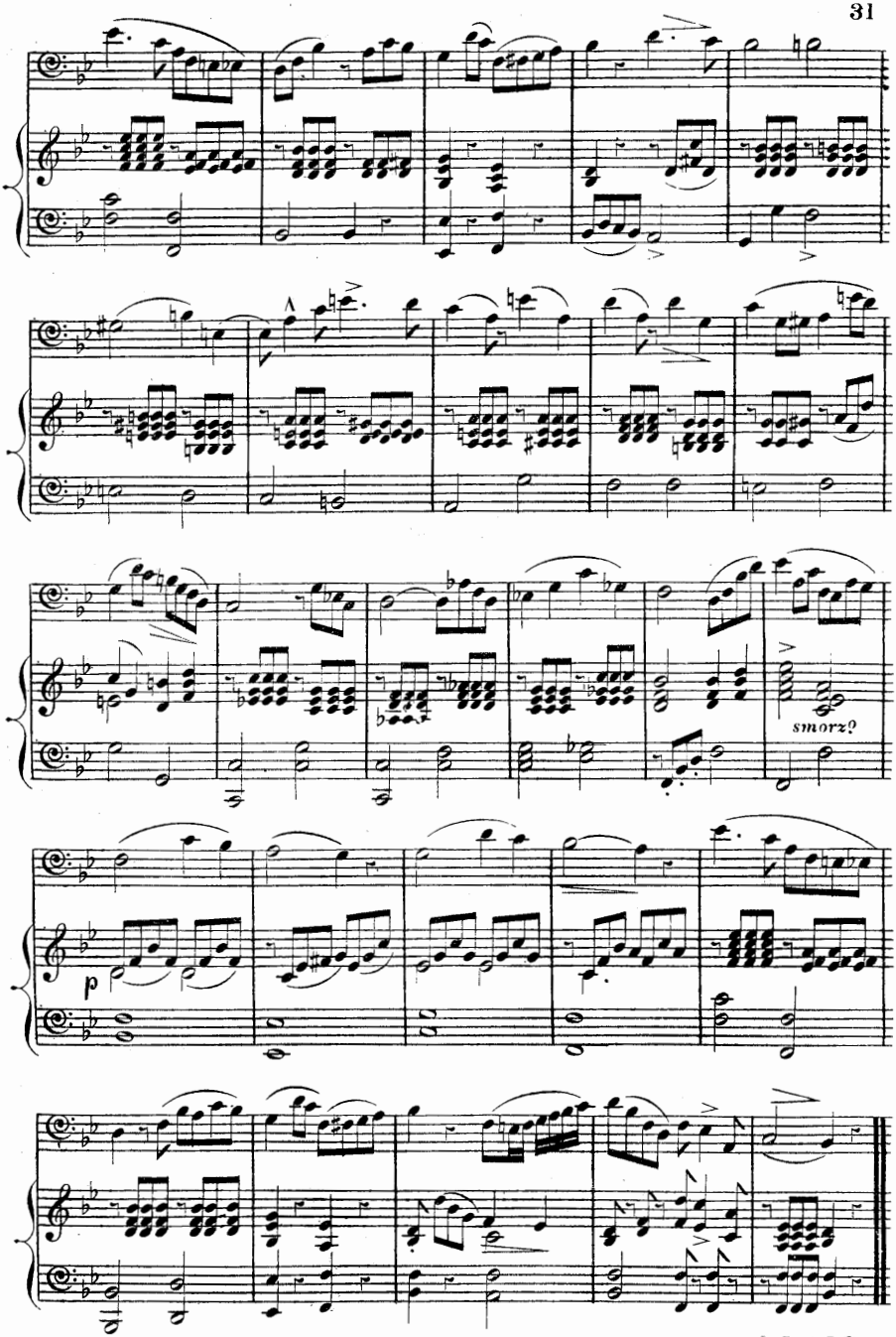
Andte sostenuto.

VOICE.

N.º 12.

PIANO.





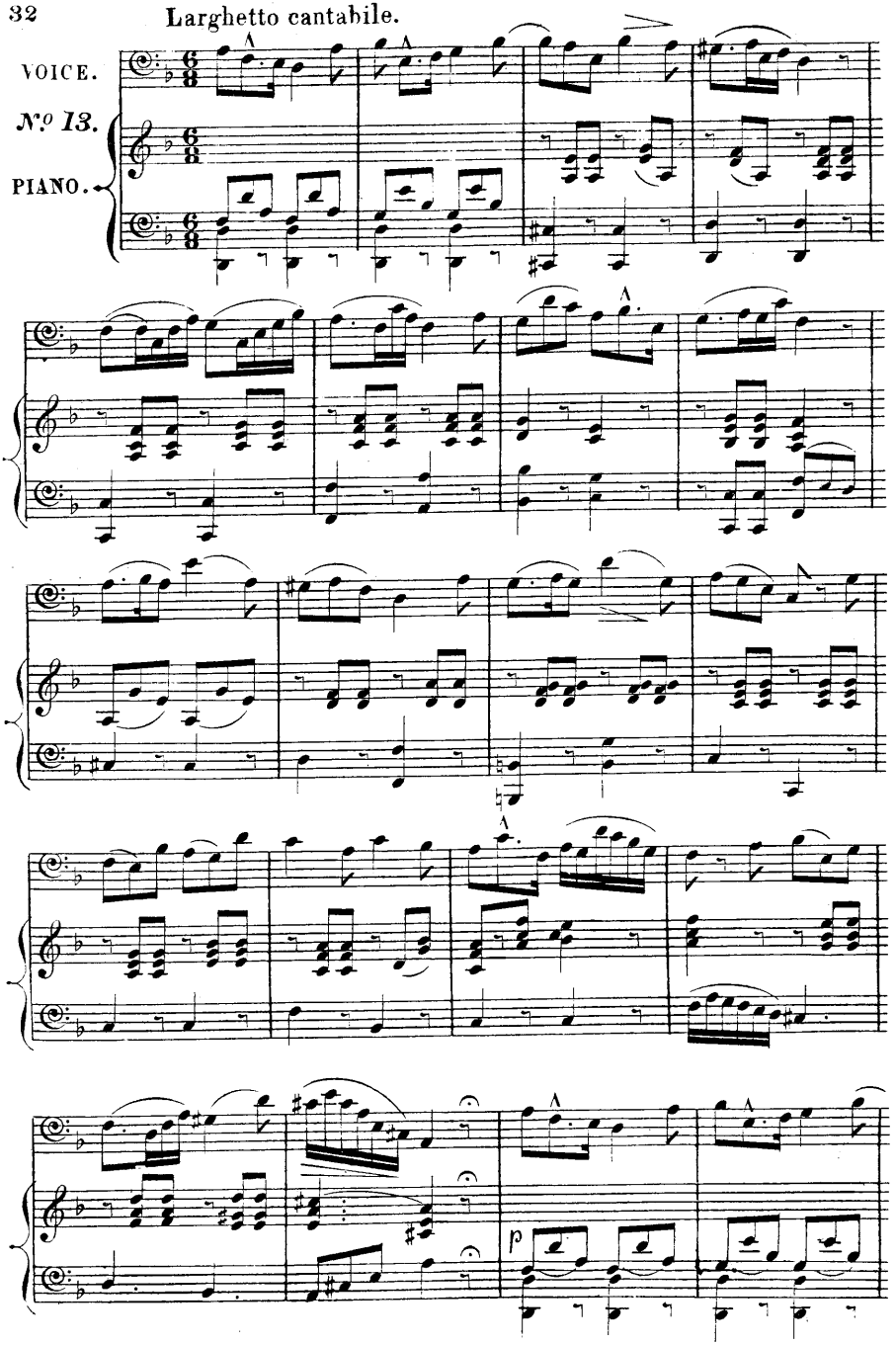
145497

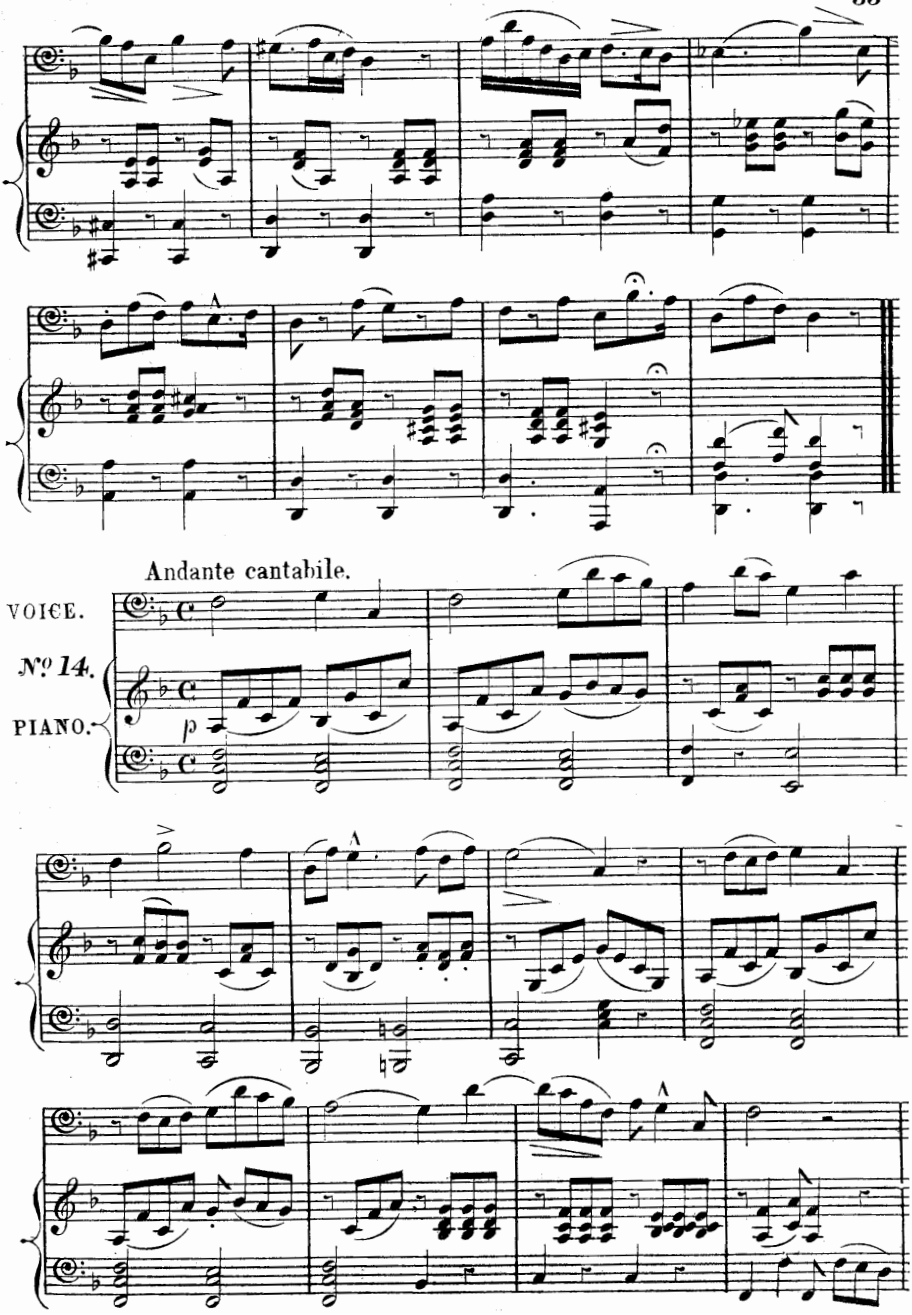
Larghetto cantabile.

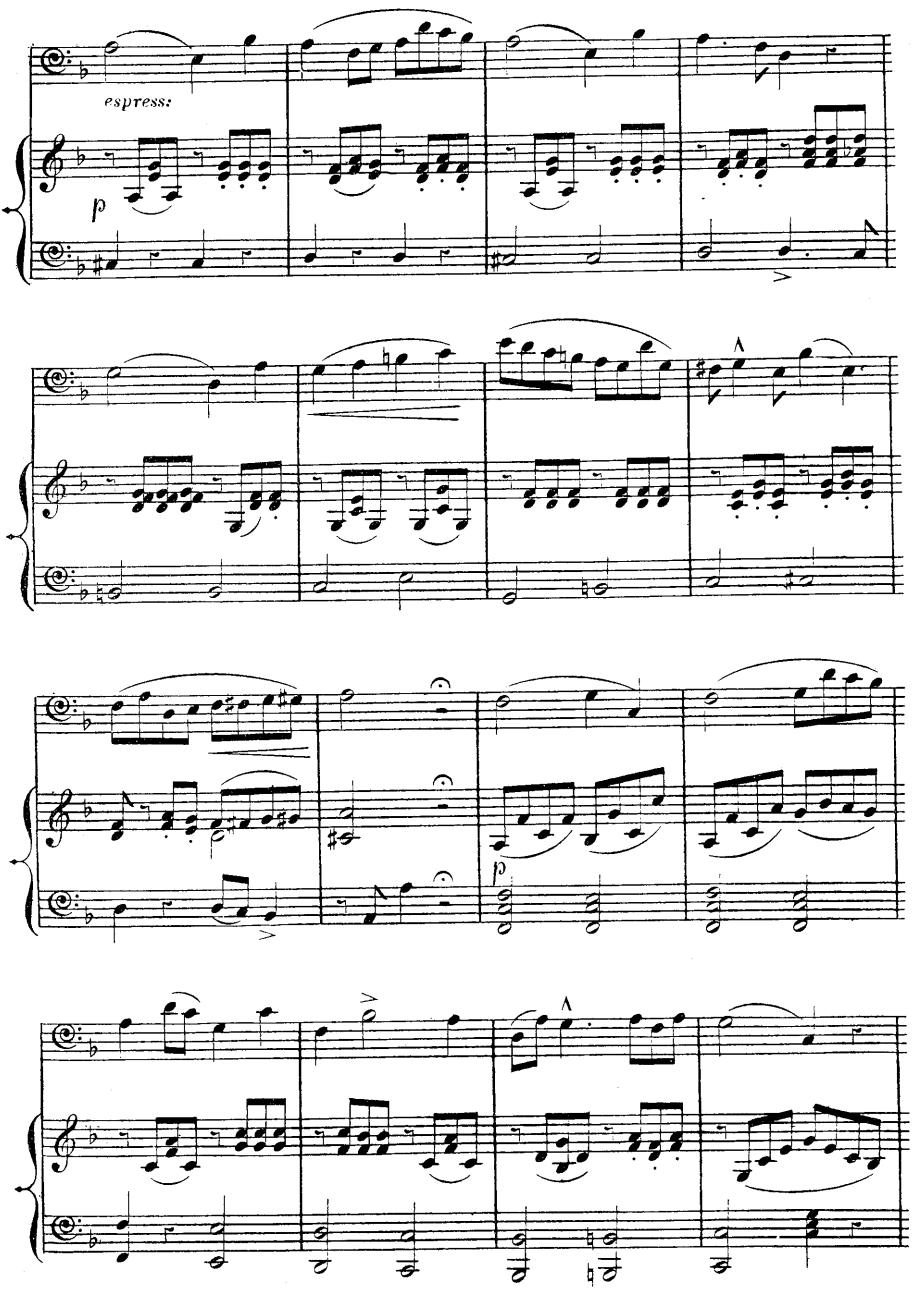
VOICE.

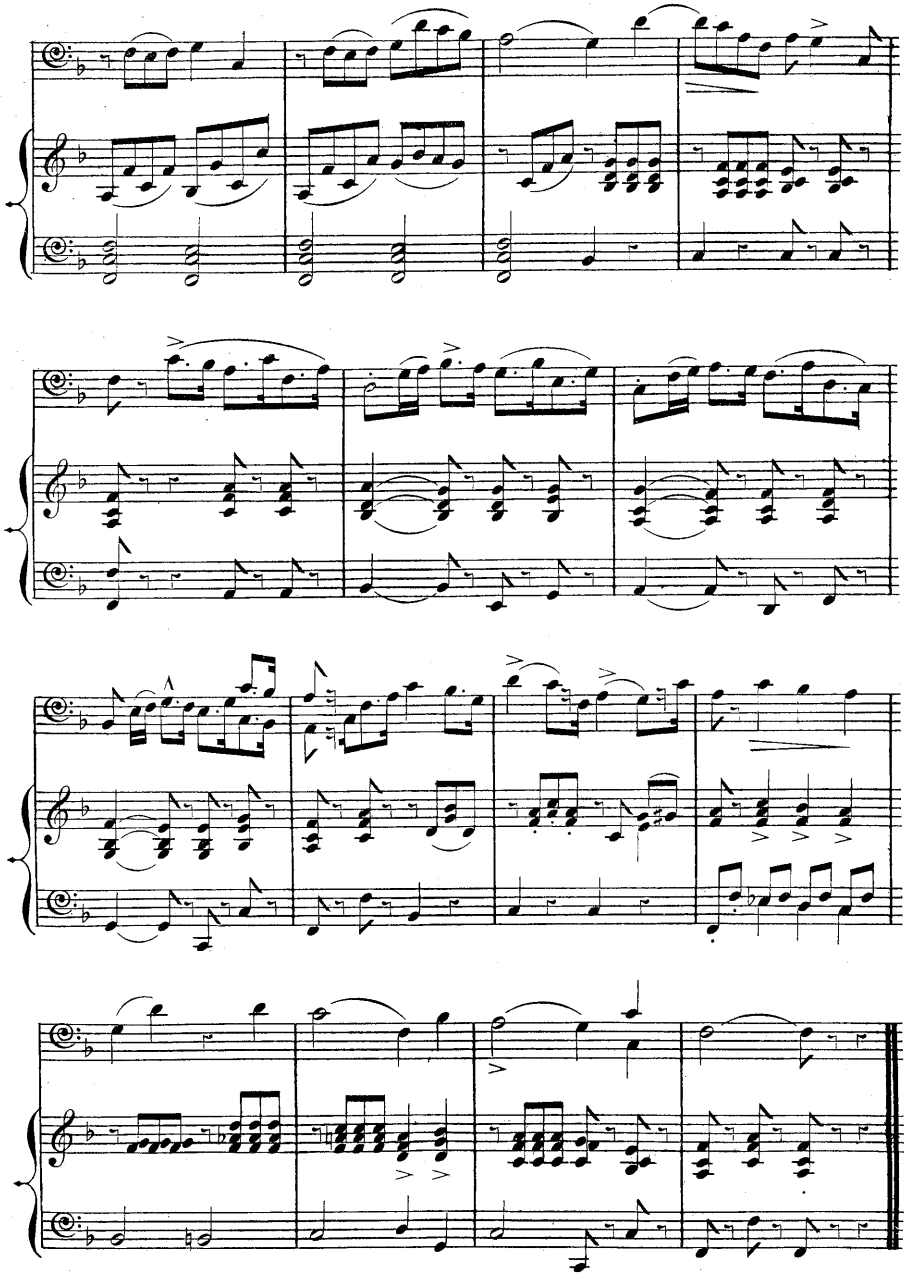
N.º 13.

PIANO.




Andante cantabile.
VOICE.
№ 14.
PIANO.
p


espress:
p
p

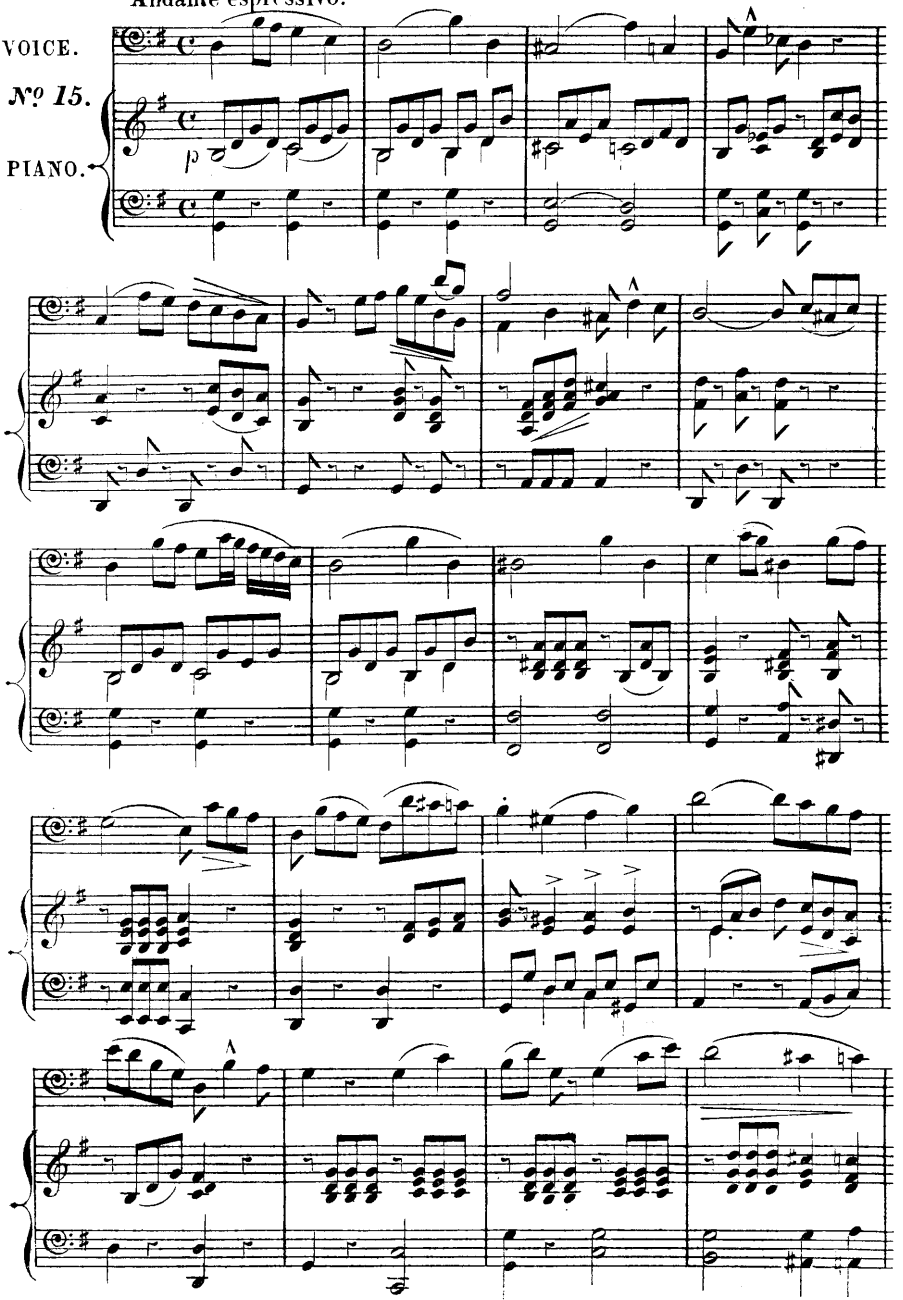


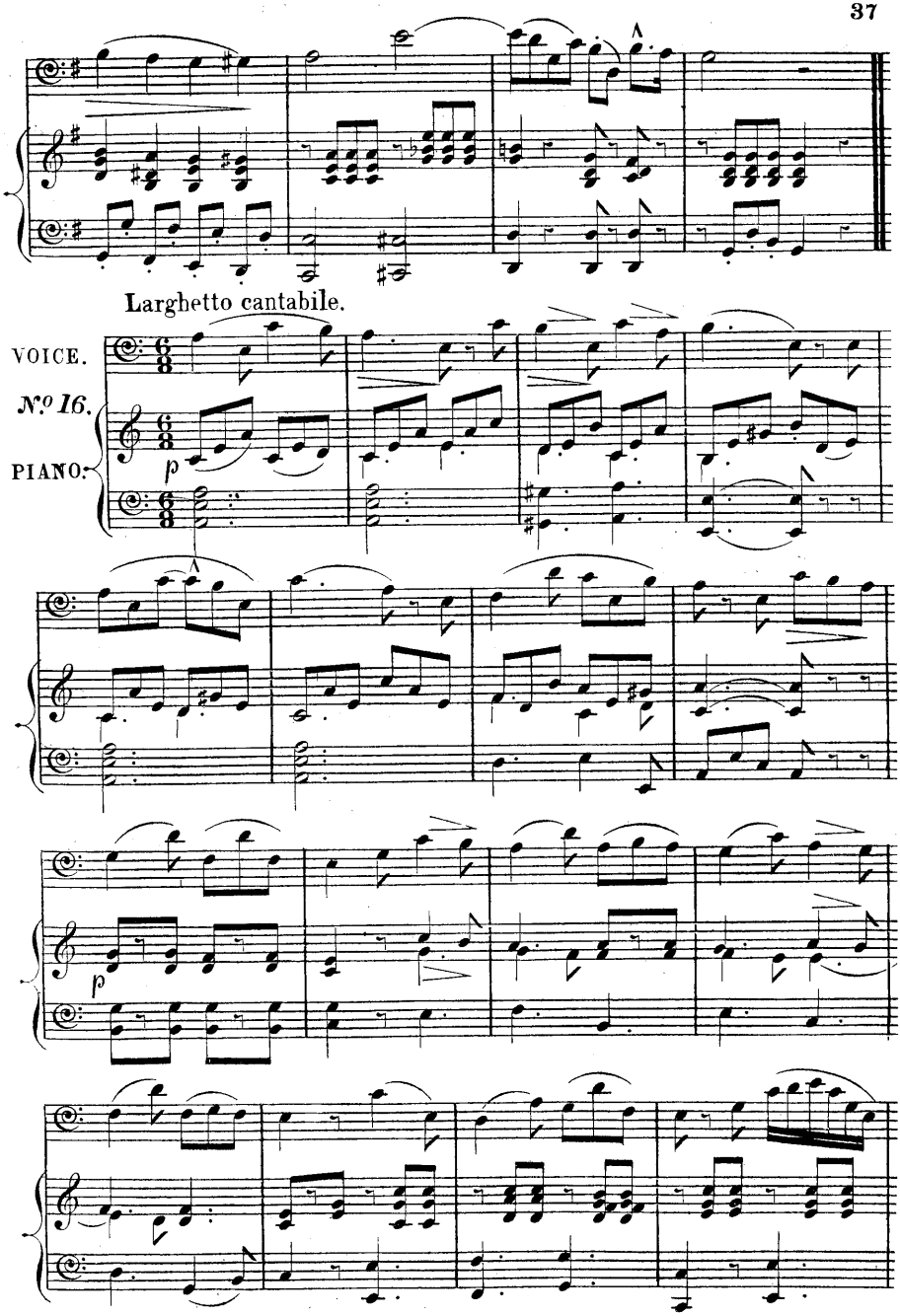
Andante espressivo.

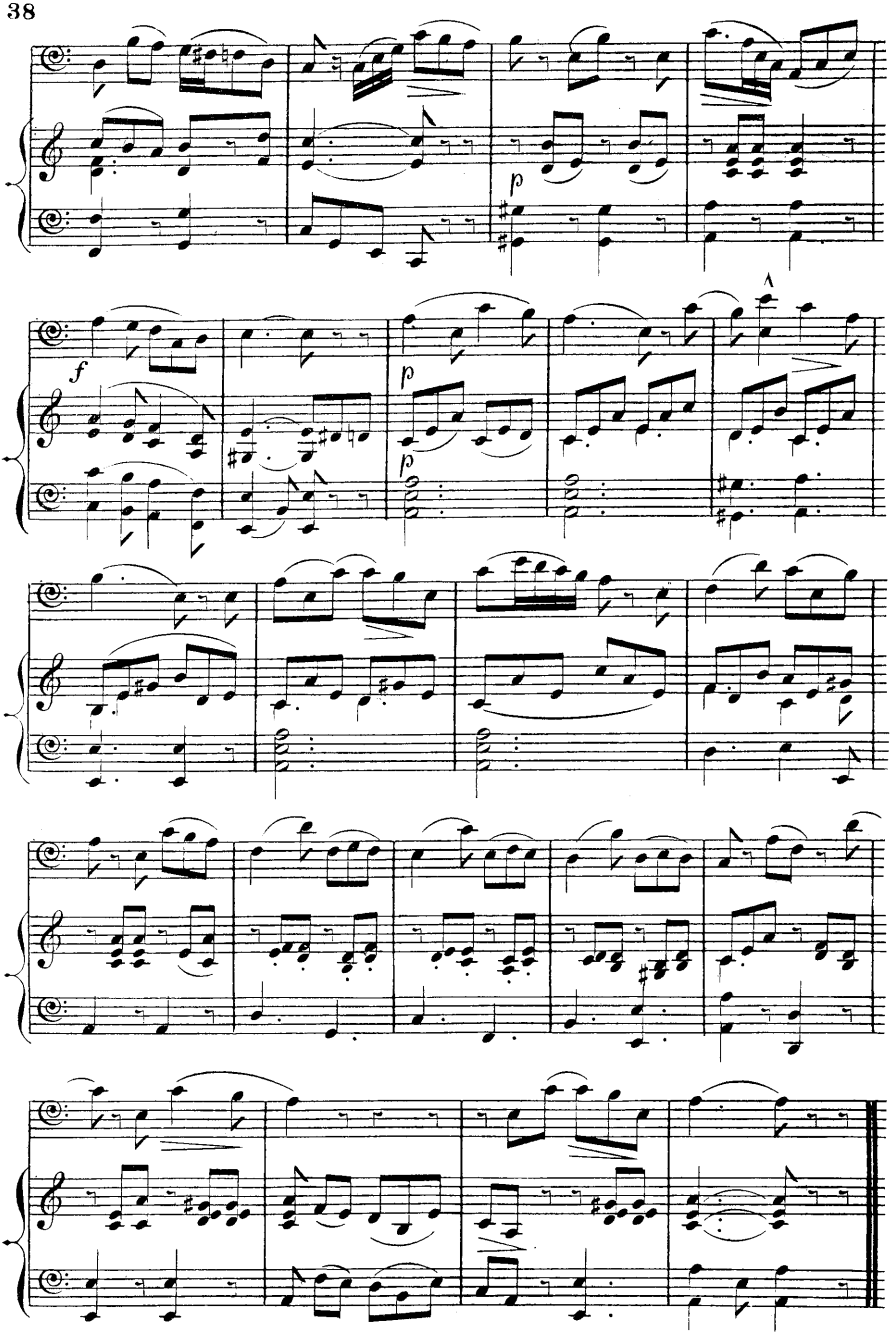
VOICE.

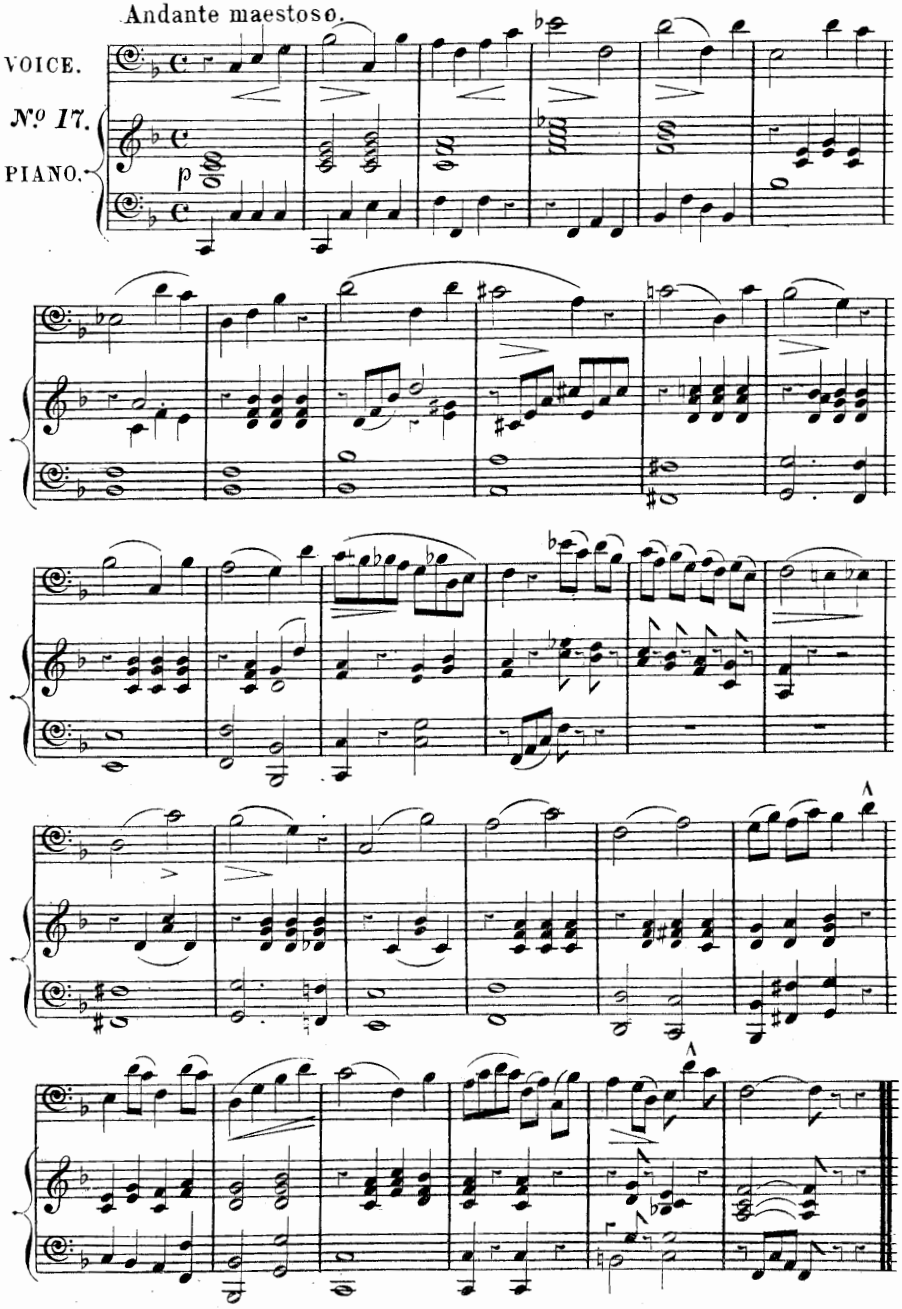
Nº 15.

PIANO.

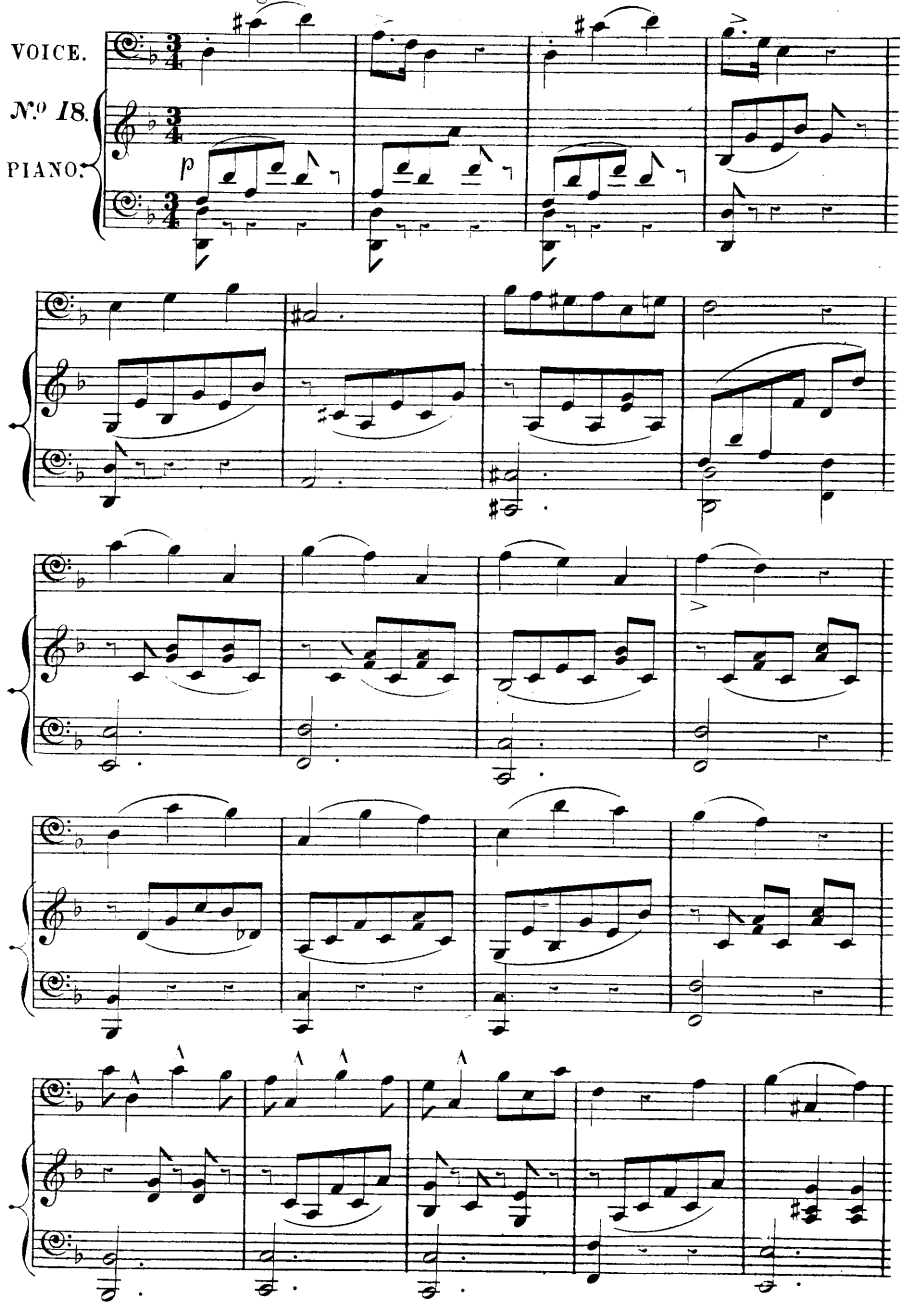


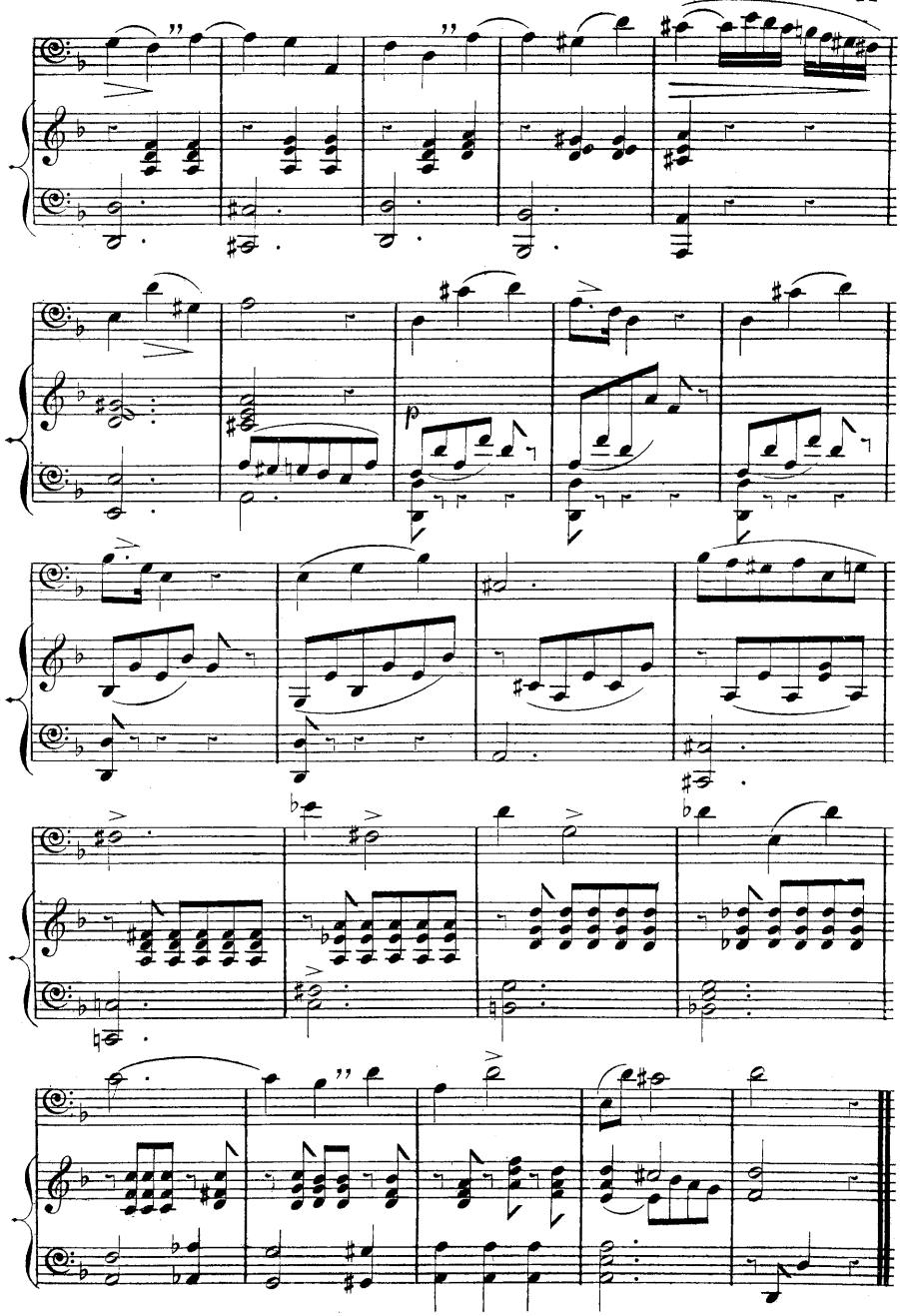

Larghetto cantabile.
VOICE.
N.º 16.
PIANO.
p
p

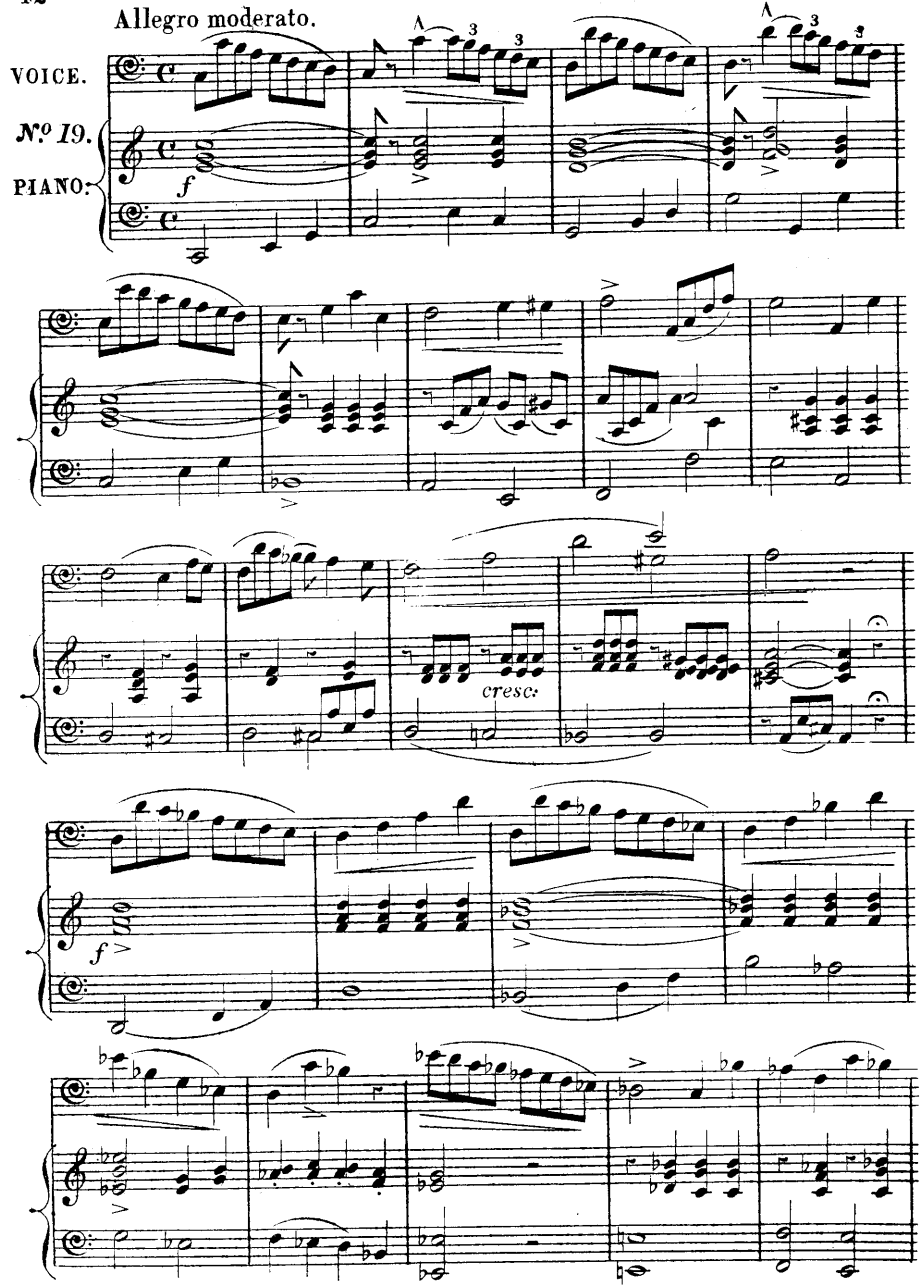

p
f
p
p

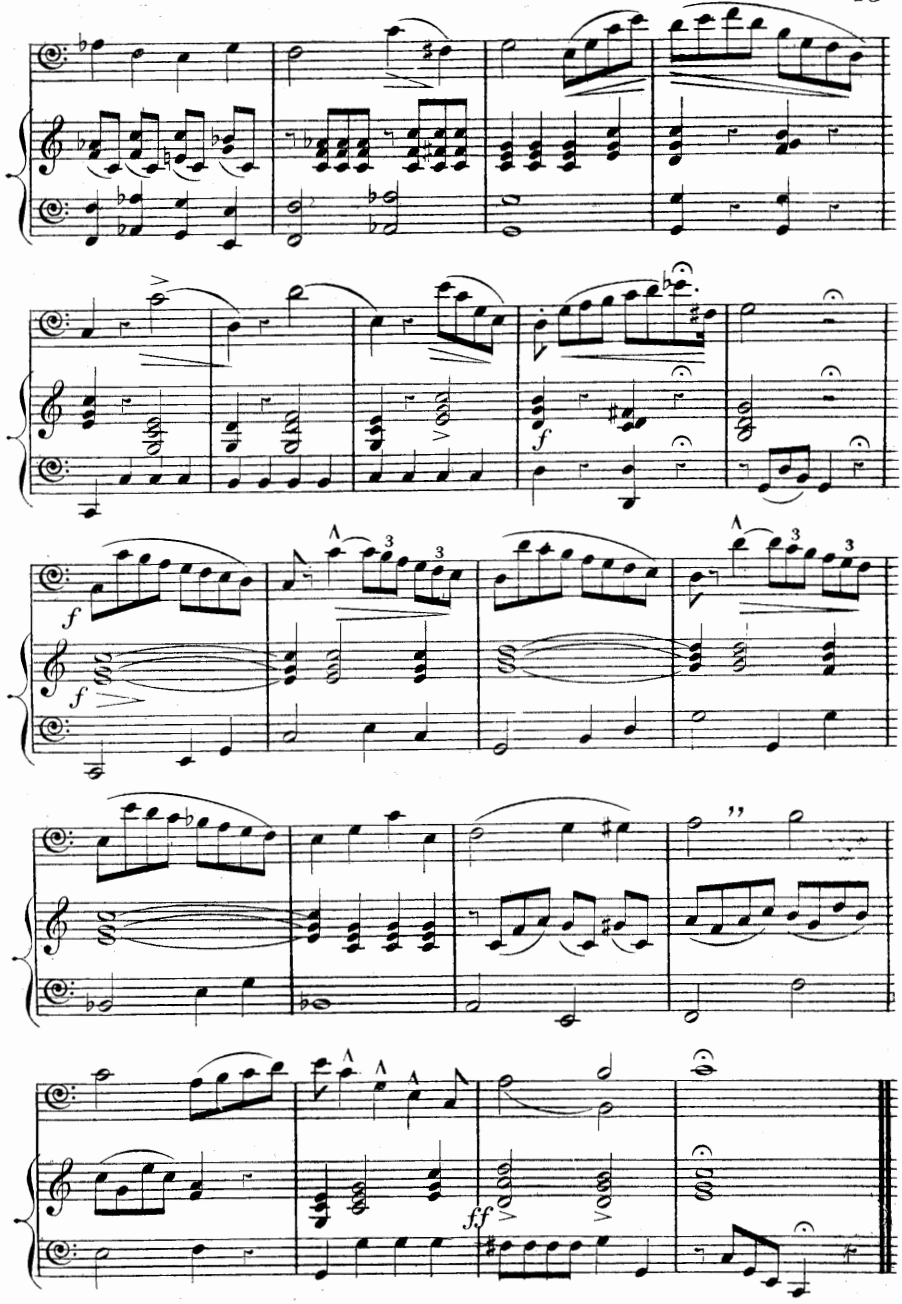

Andante maestoso.
VOICE.
№ 17.
PIANO.
p

Andantino grazioso.



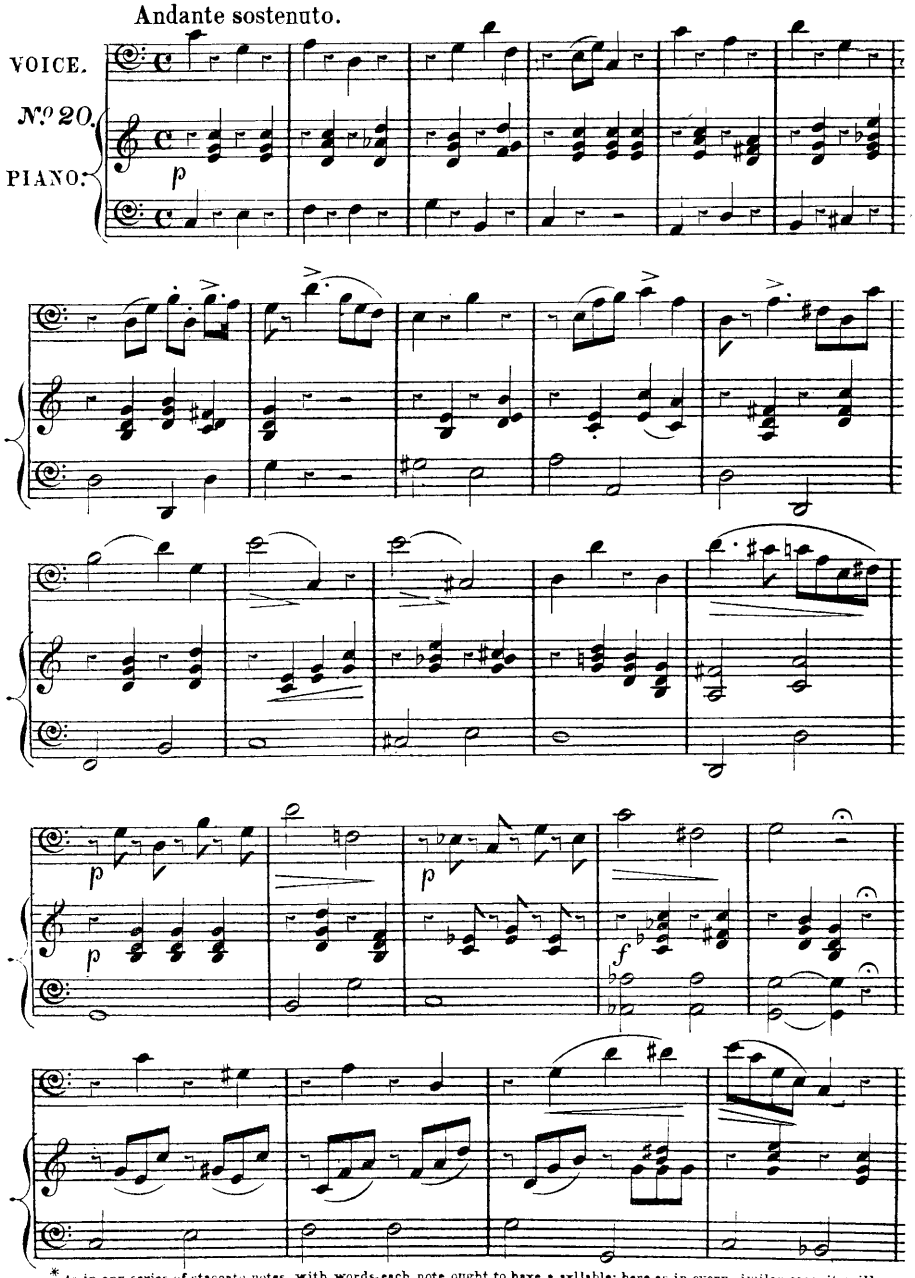



Allegro moderato.
VOICE.
No. 19.
PIANO.
f
cresc.
f

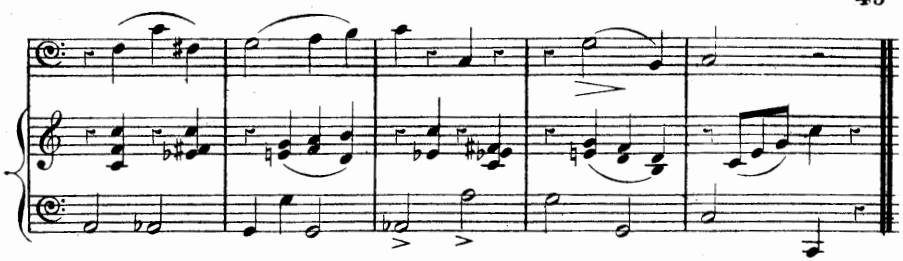

f
f
f
ff

To attack and quit the notes with pure intonation and proper accent.

Andante sostenuto.



*As in any series of staccato notes, with words, each note ought to have a syllable; here, as in every similar case, it will be advisable to substitute the "solfeggio" for the "vocalizzo" alternating the one with the other as may be most convenient. To [illegible] sol-fa" from time to time the "vocalizzo" cannot but be of great use for the due enunciation of the syllables.



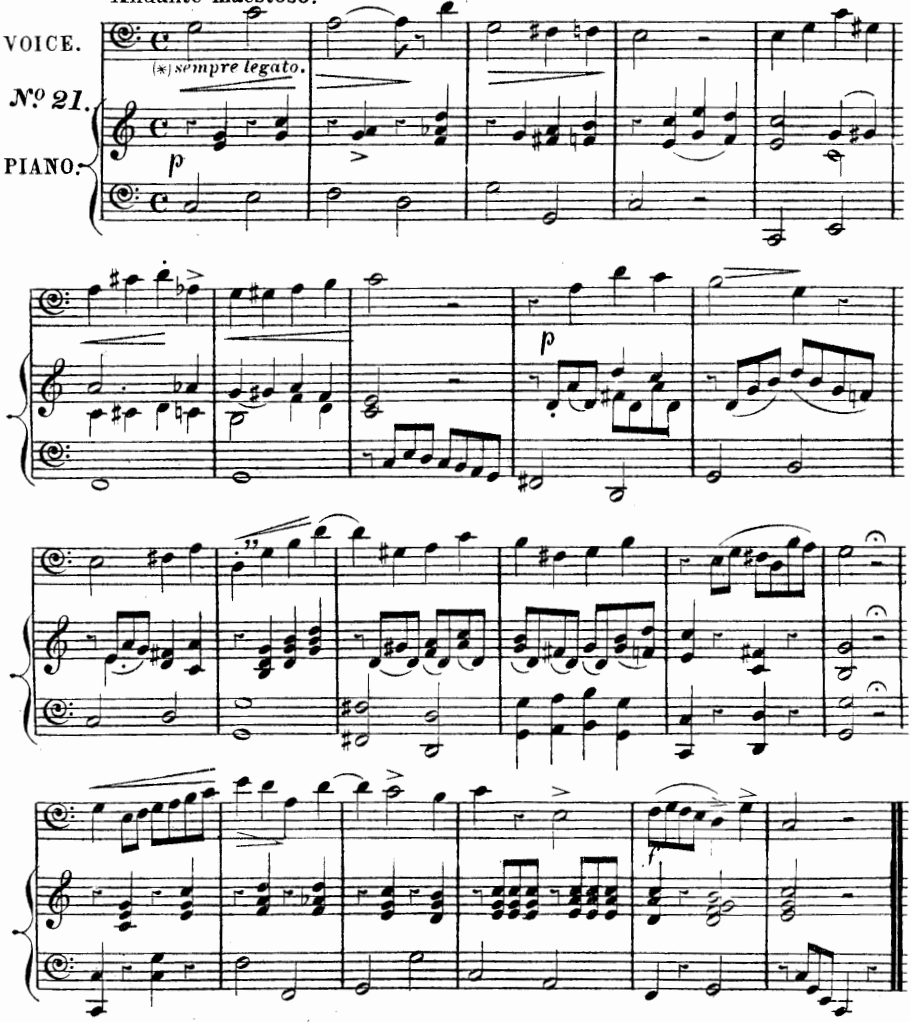
Similar to the preceding; and for the right comprehension of musical Phrases.

Andante maestoso.

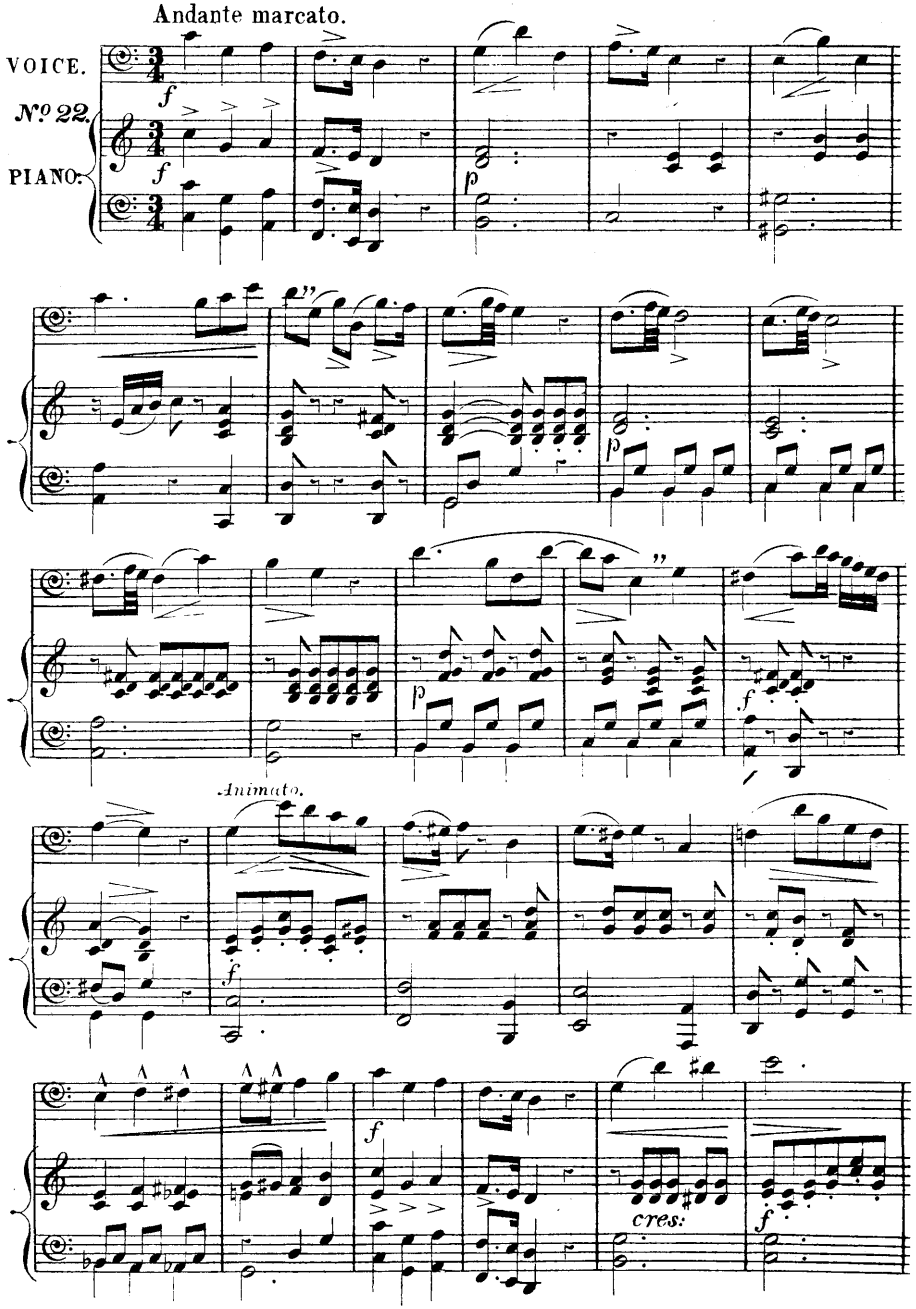
VOICE.

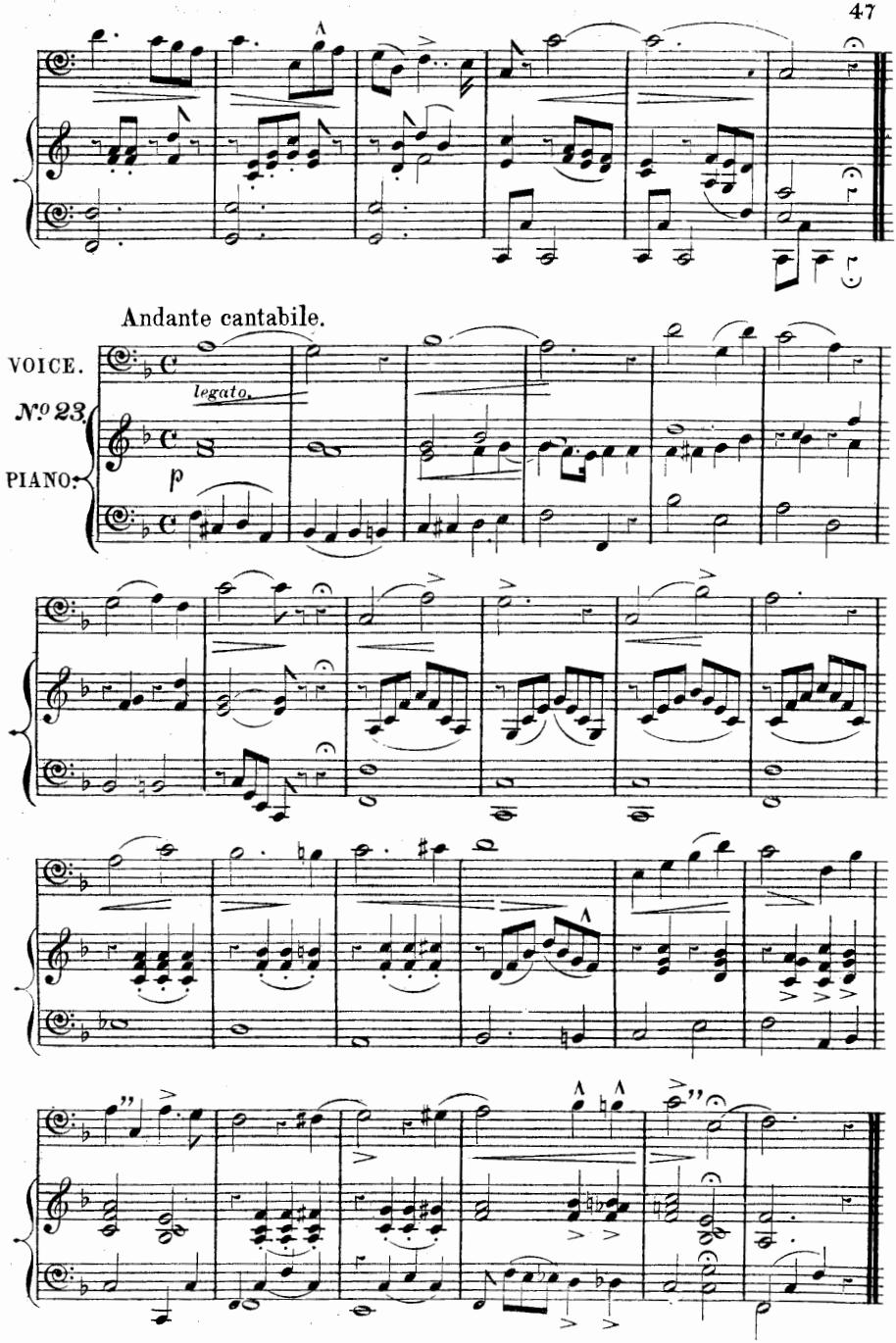
N° 21.

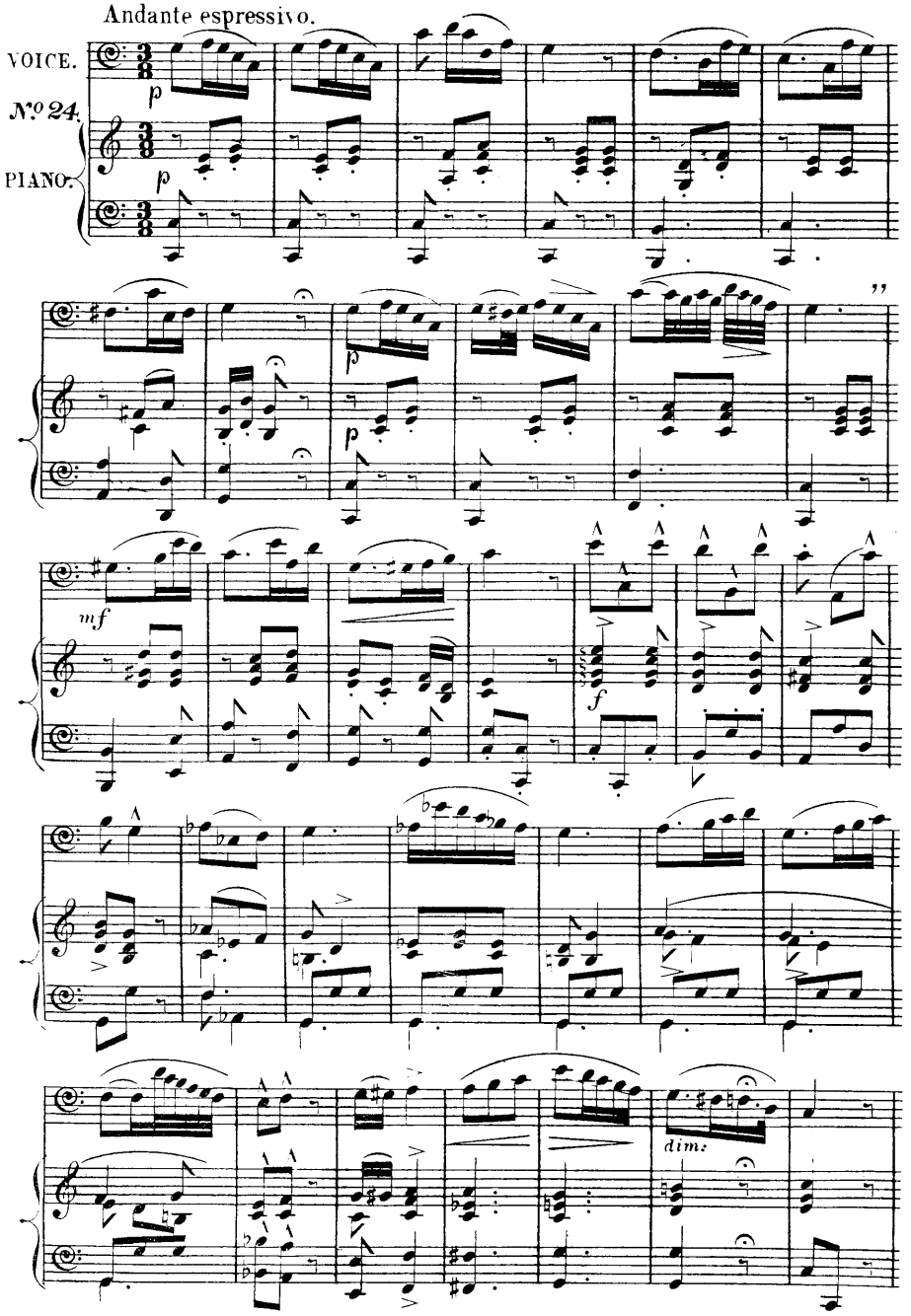
PIANO.

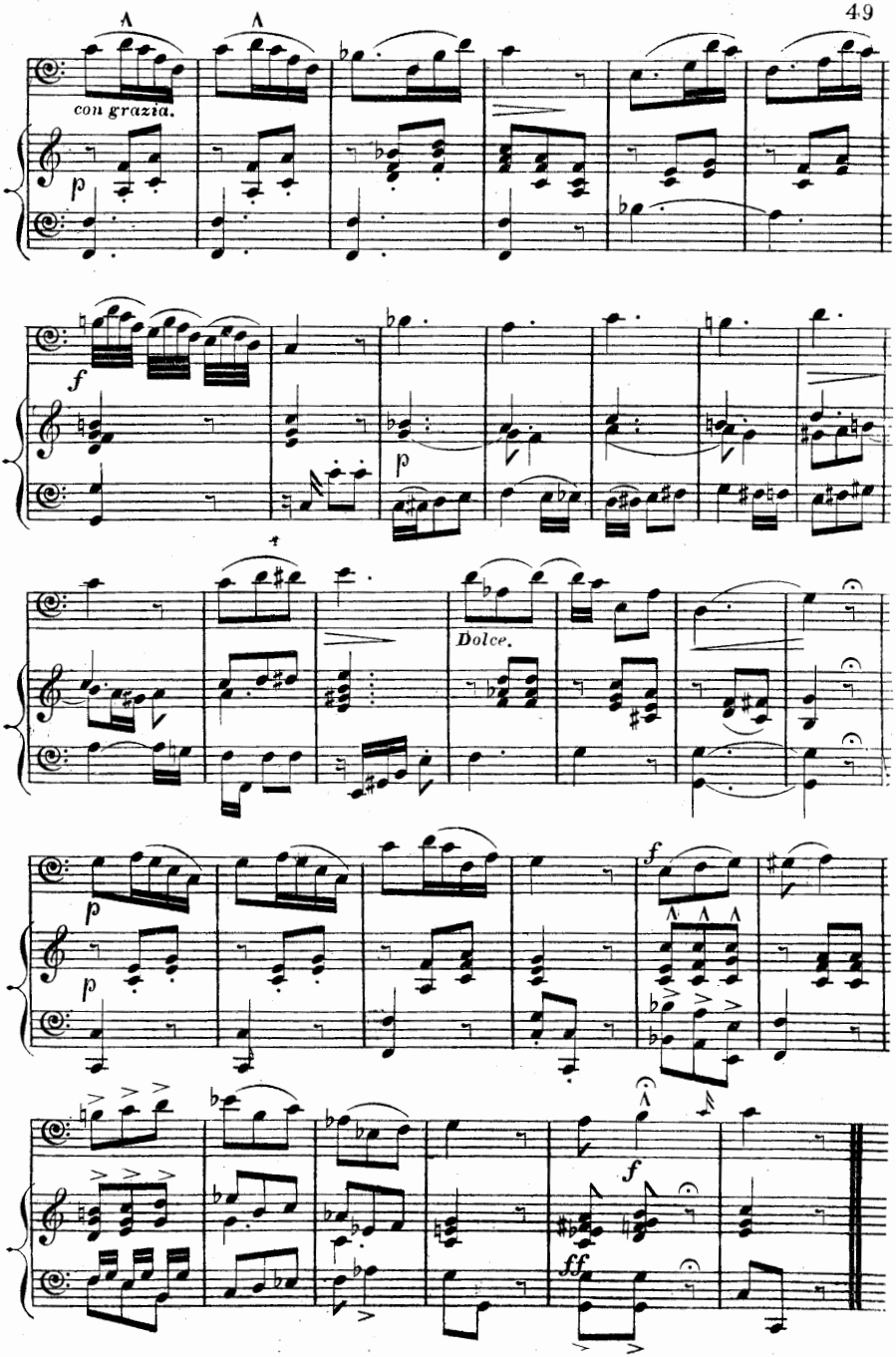


(*) That is to say the notes must be held to their utmost value, even without the Portamento.


Andante marcato.
VOICE.
No. 22.
PIANO.
Animato.
cres:


Andante cantabile.
VOICE.
No 23.
PIANO.
legato.
p


Andante espressivo.
VOICE.
No 24.
PIANO.
p
mf
f
dim:

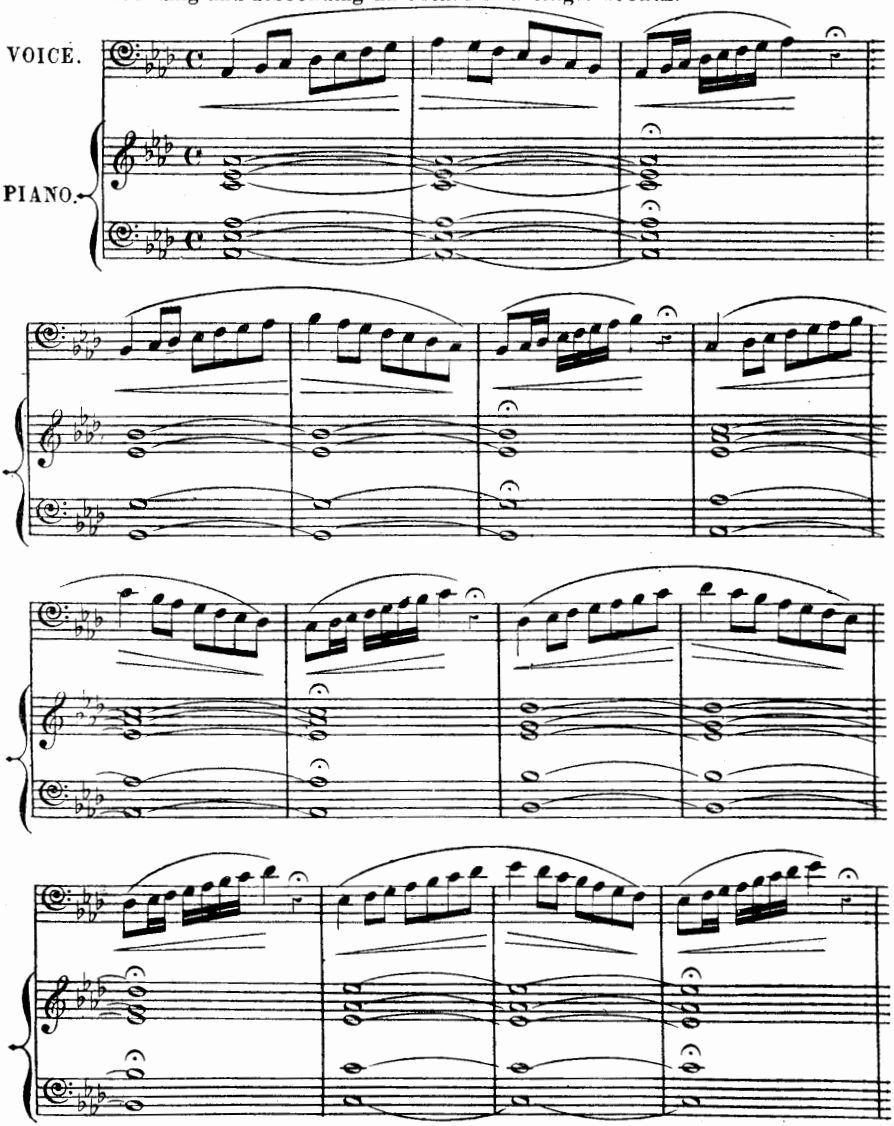

con grazia.
Dolce.

SECOND PART.

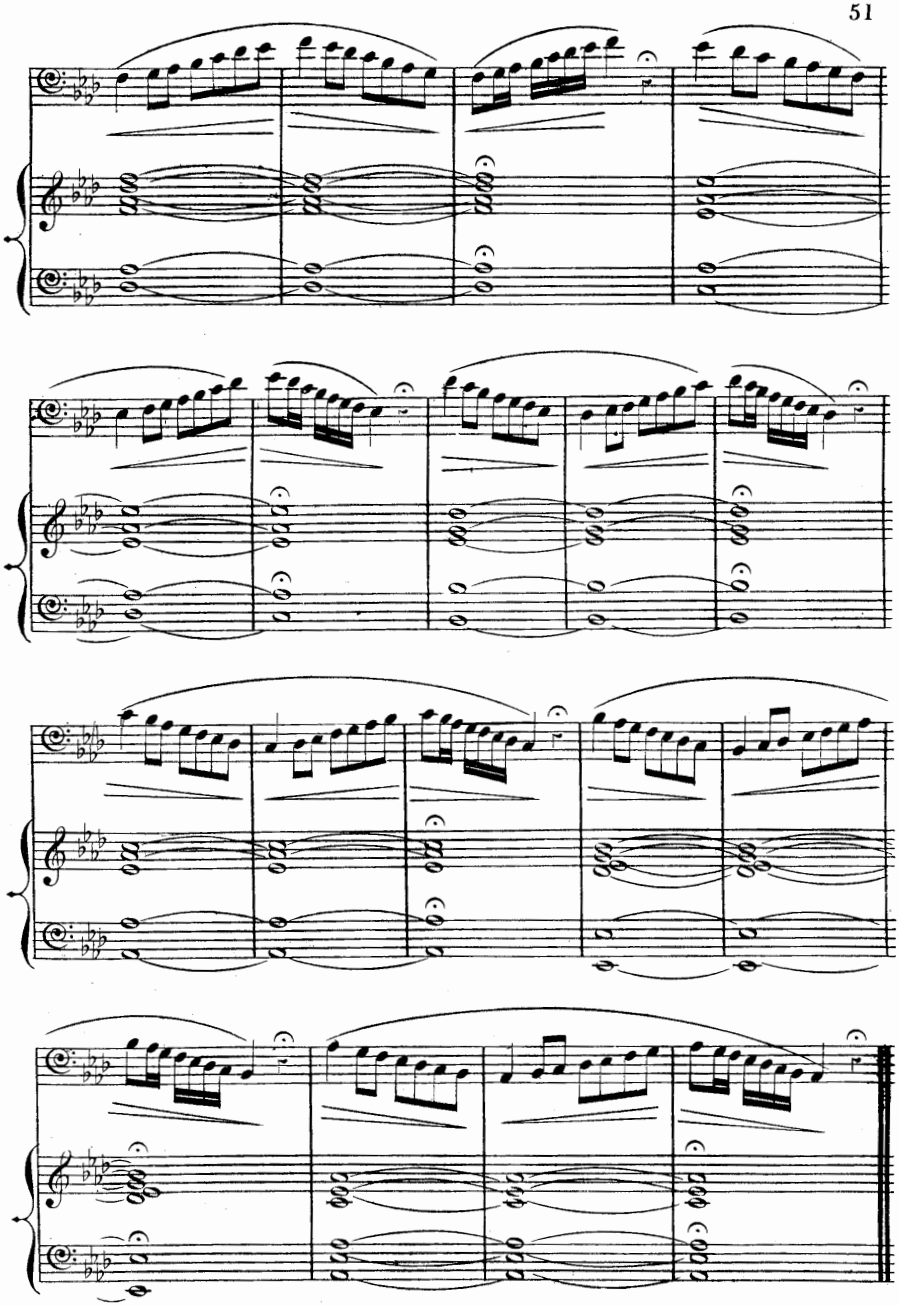
VOCAL EXERCISES FOR BARITONE.

SCALES IN THE KEY OF A FLAT MAJOR.

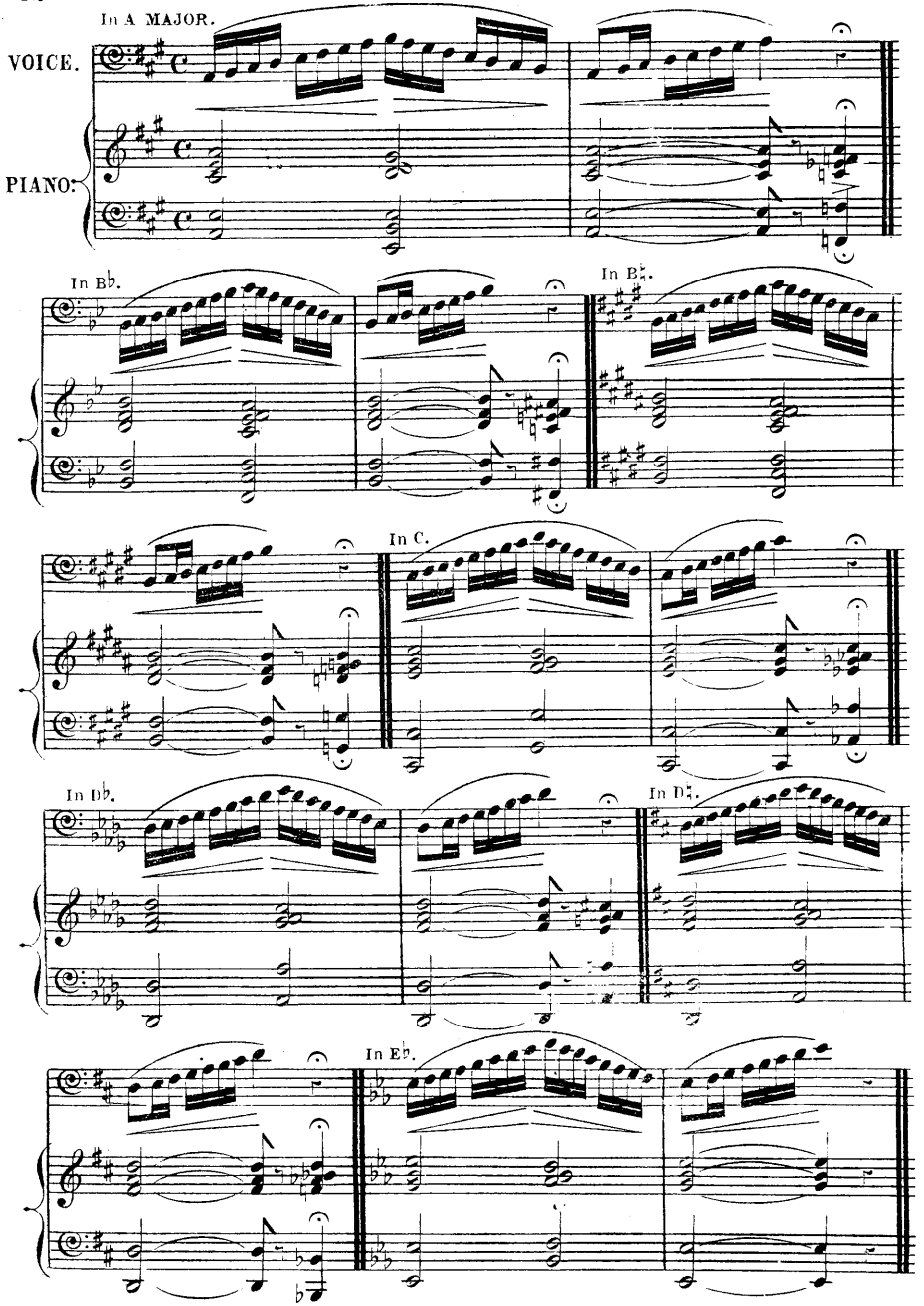
Ascending and descending an octave in a single breath.

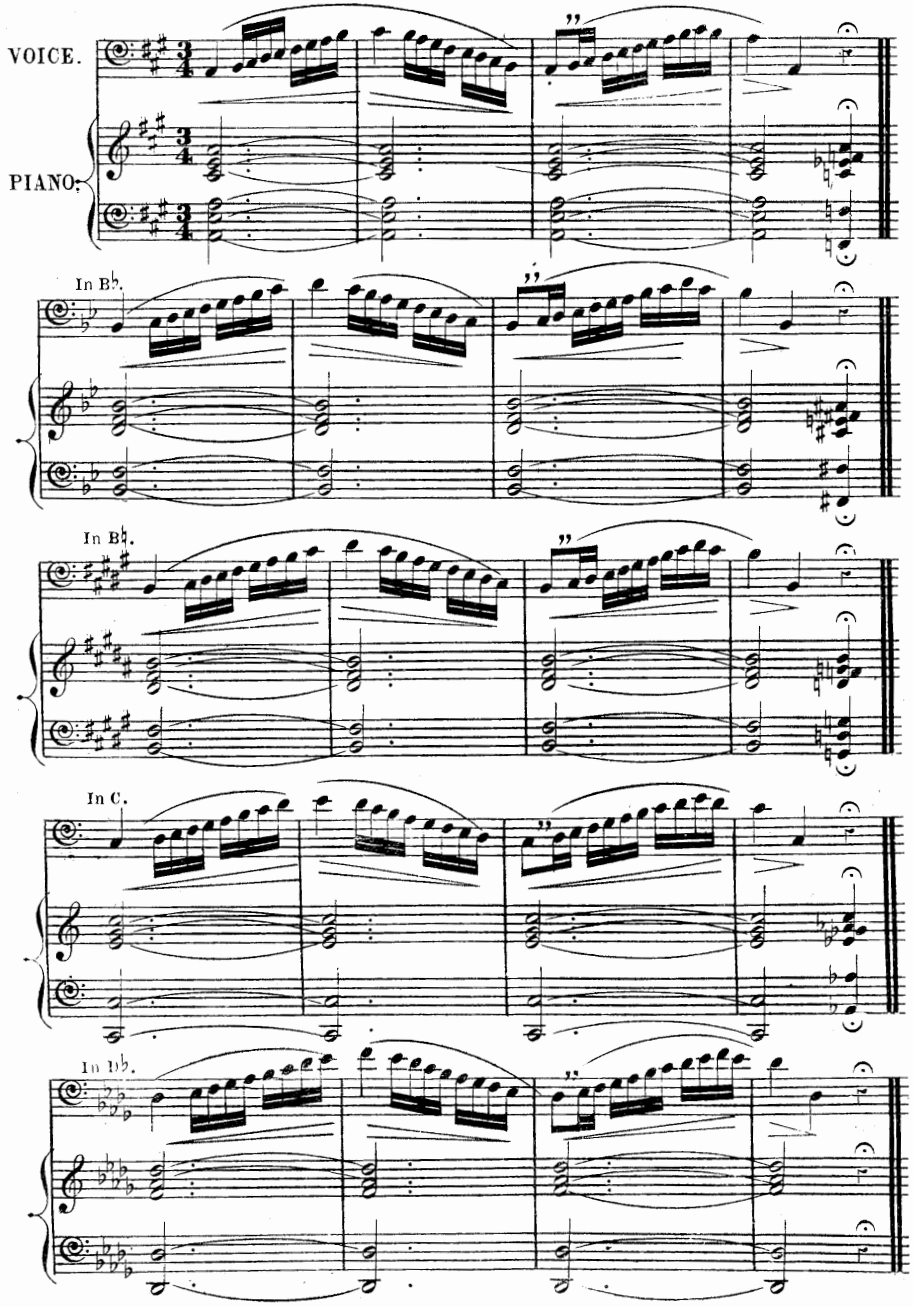


⁂ The few preparatory exercises given here, moving more especially in the diatonic Major and Minor scales, are in our opinion the most advantageous for the full development of the voice, no less than the best calculated to render it flexible and capable of executing rapid passages &c.

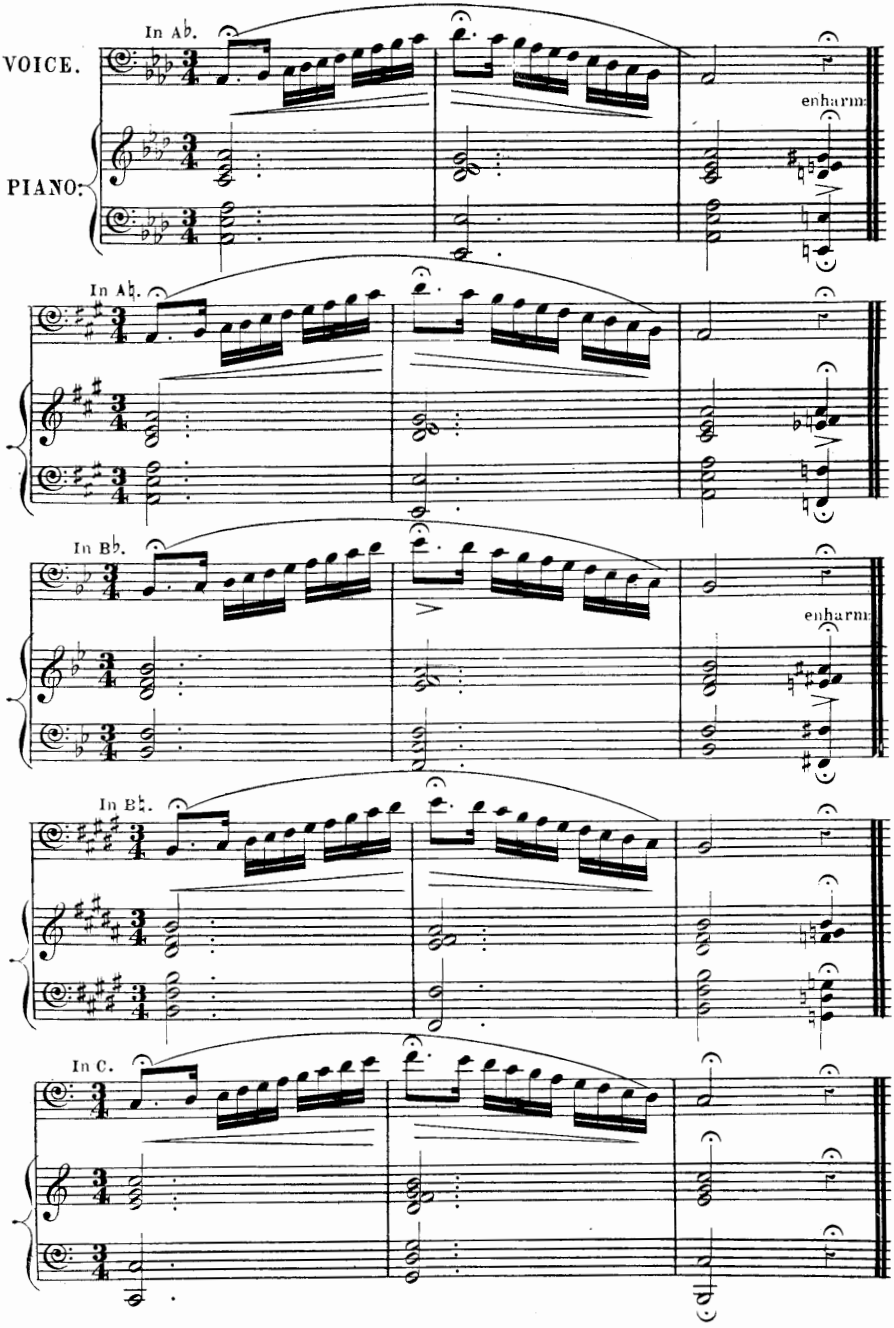


SCALE ASCENDING AND DESCENDING NINE NOTES, IN VARIOUS KEYS.

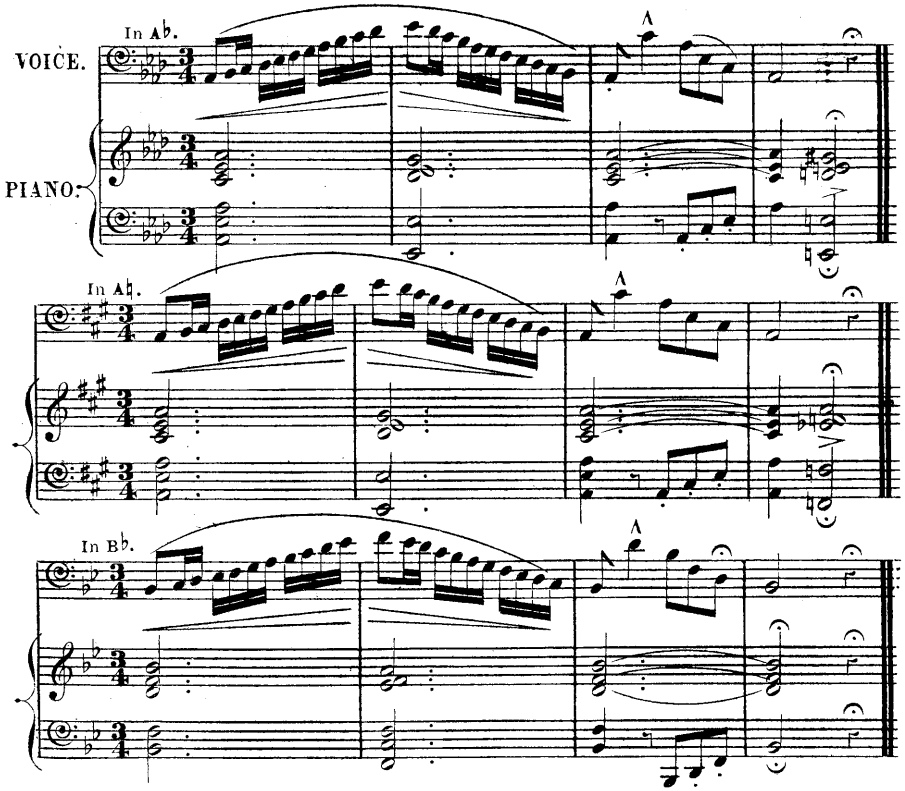



VOICE.
PIANO.
In B♭.
In B♮.
In C.
In D♭.

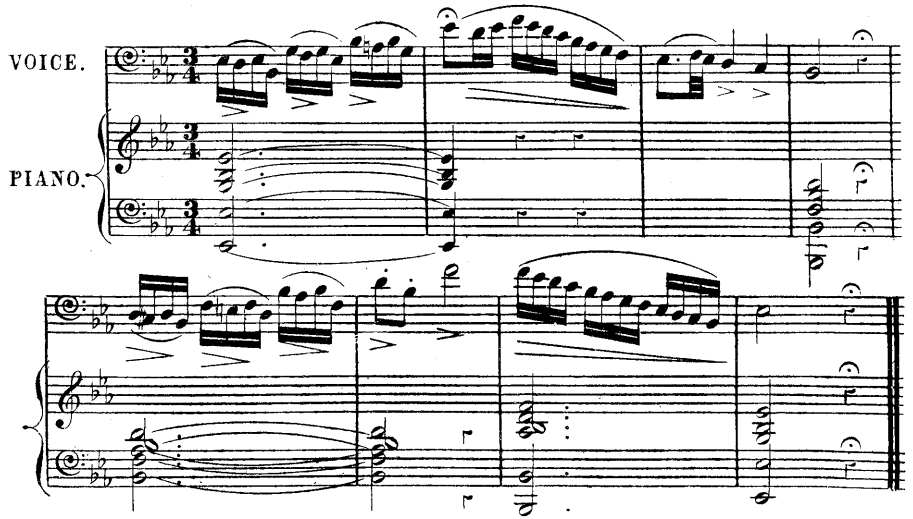
SCALE OF ELEVEN NOTES.

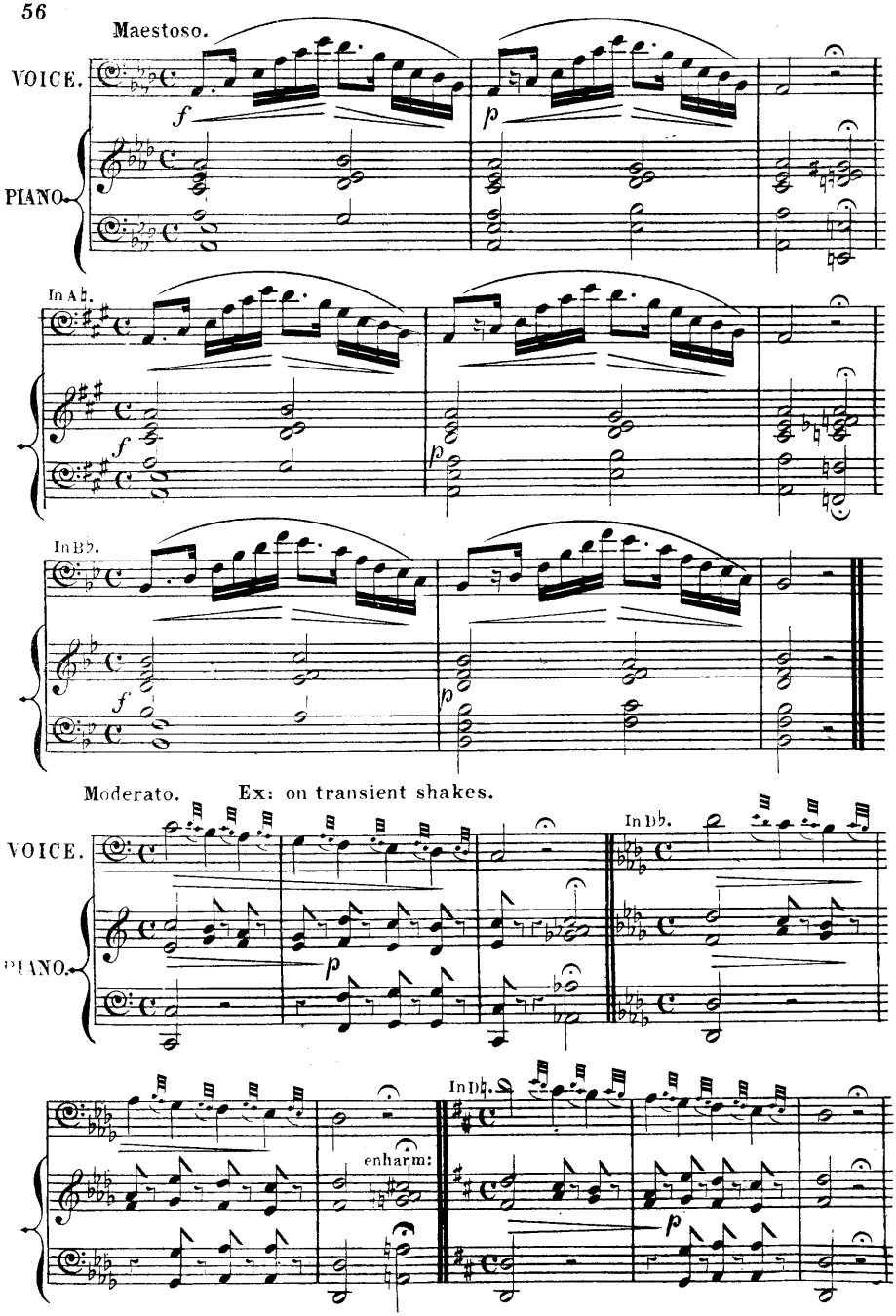


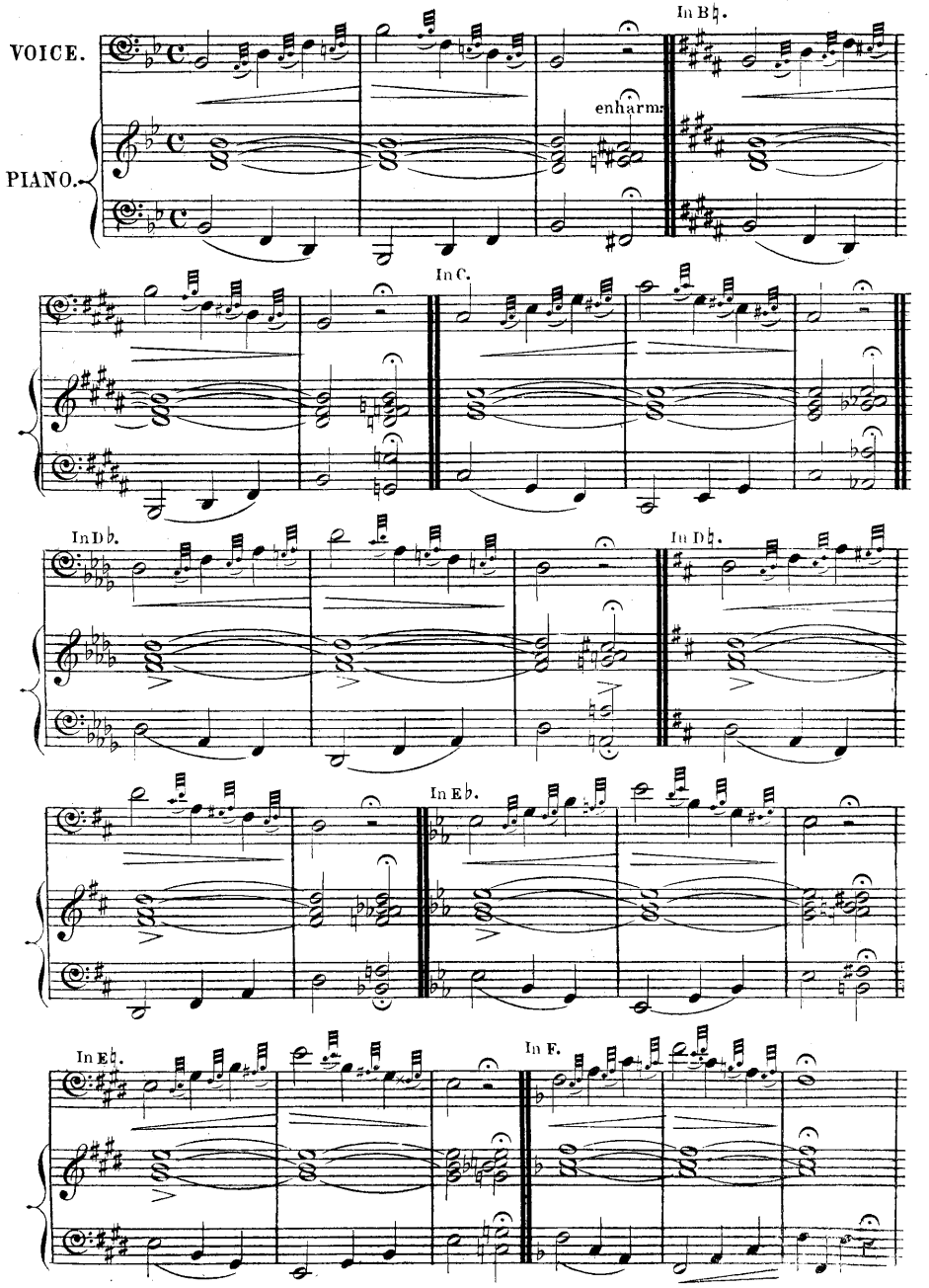
SCALE OF TWELVE NOTES.



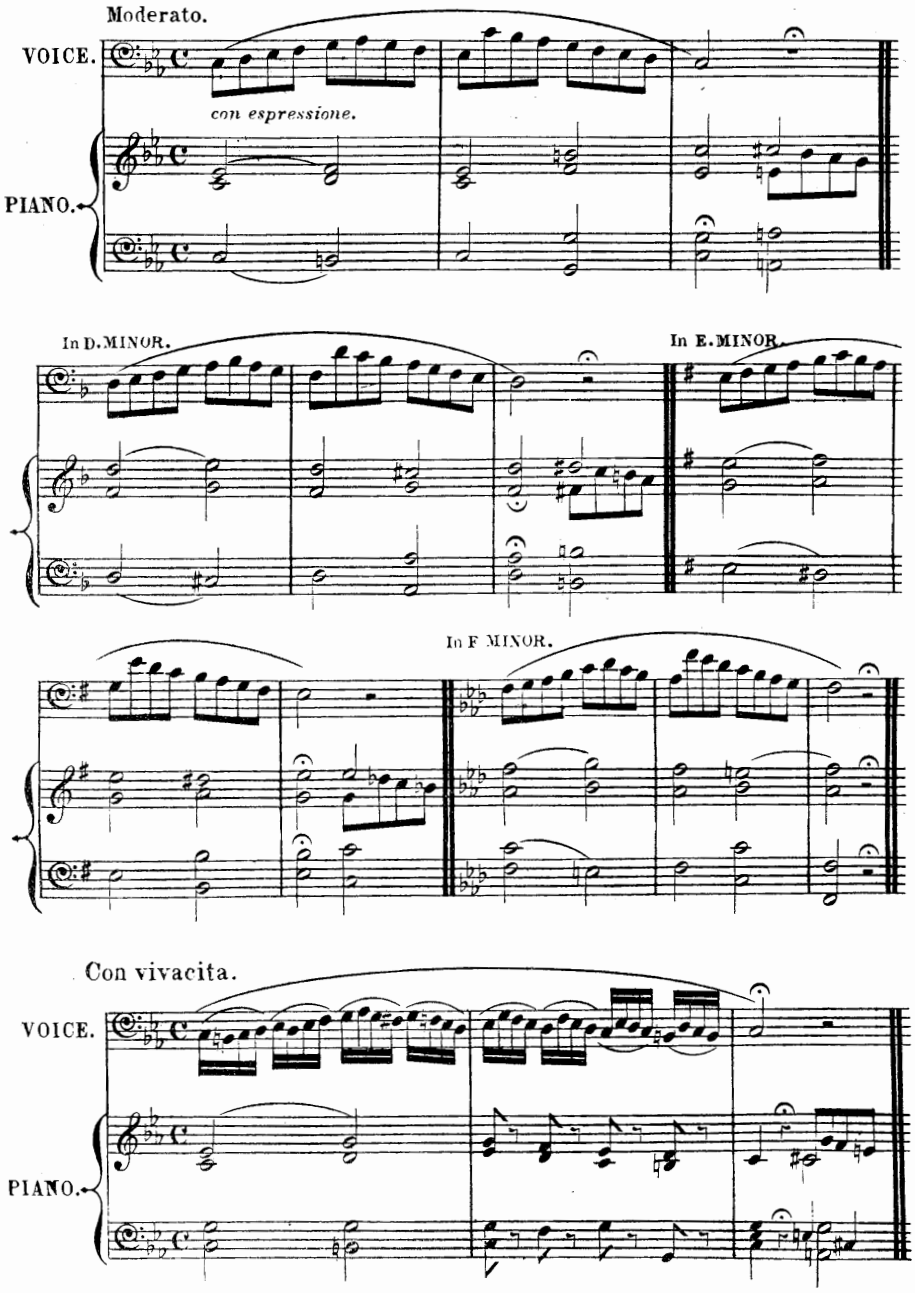
BRAVURA PASSAGE.

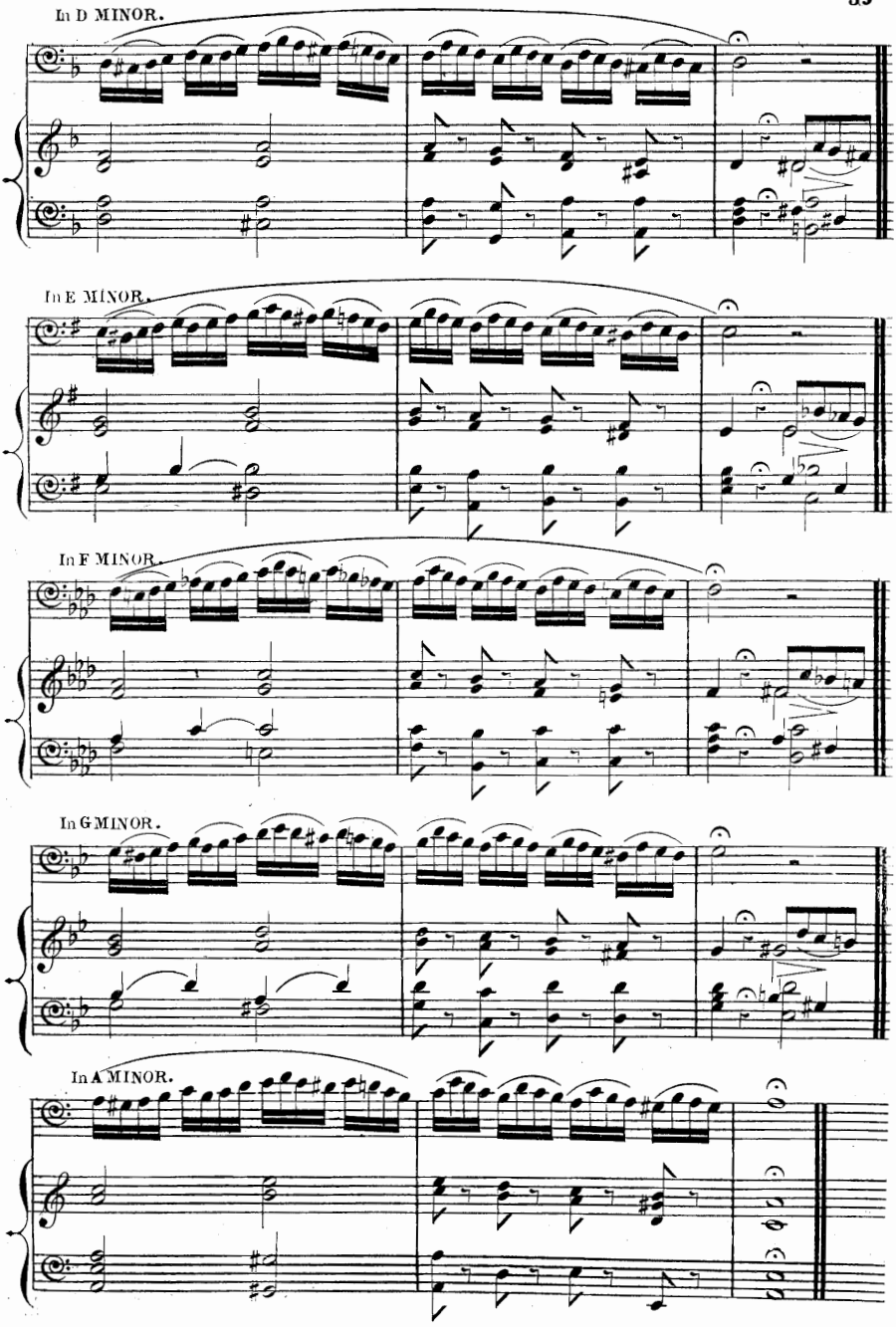



Maestoso.
VOICE.
PIANO.
f
p
In A♭.
In B♭.
Moderato.
Ex: on transient shakes.
In D♭.
enharm:


VOICE.
PIANO.
In B♮.
enharms
In C.
In D♭.
In D♮.
In E♭.
In E♮.
In F.

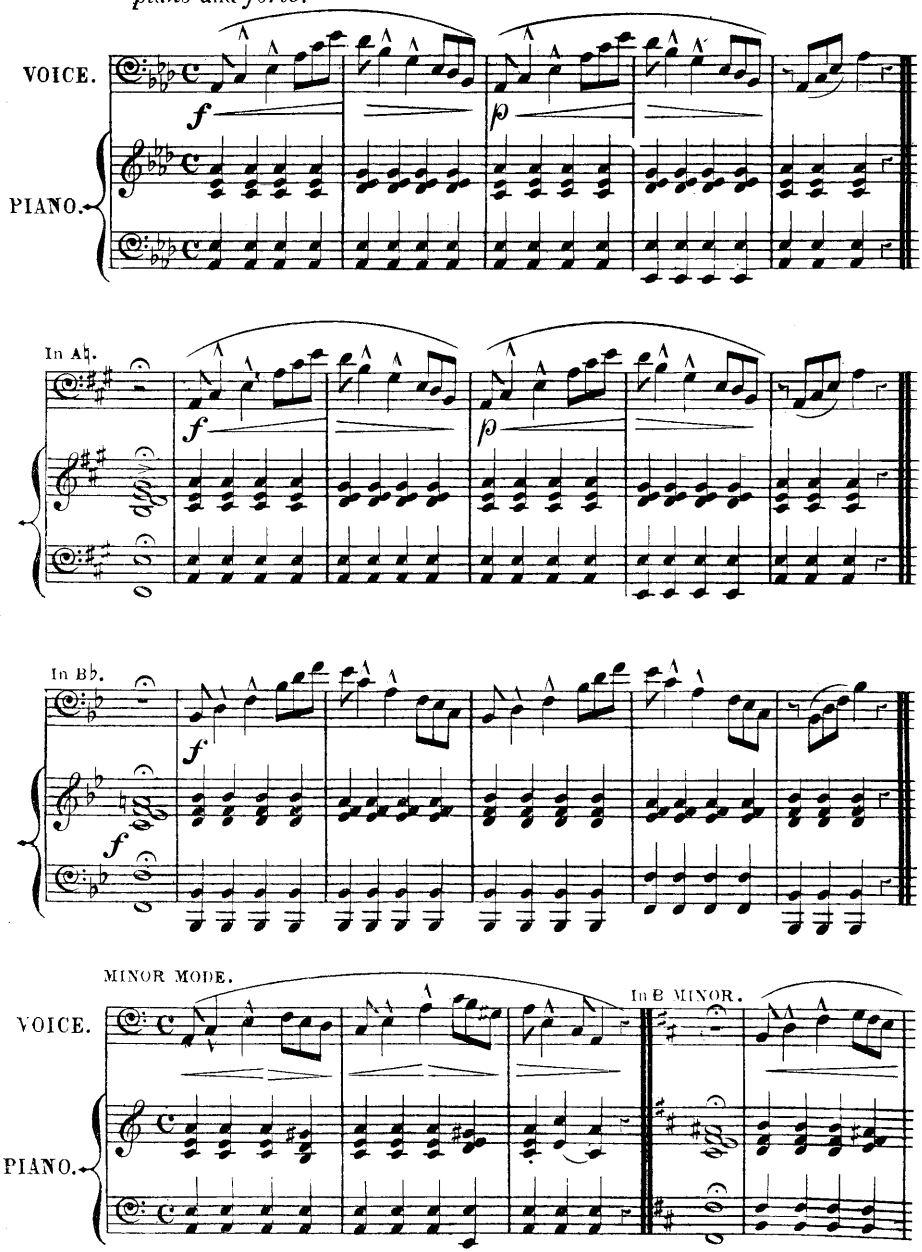
EXERCISES IN THE MINOR KEY.

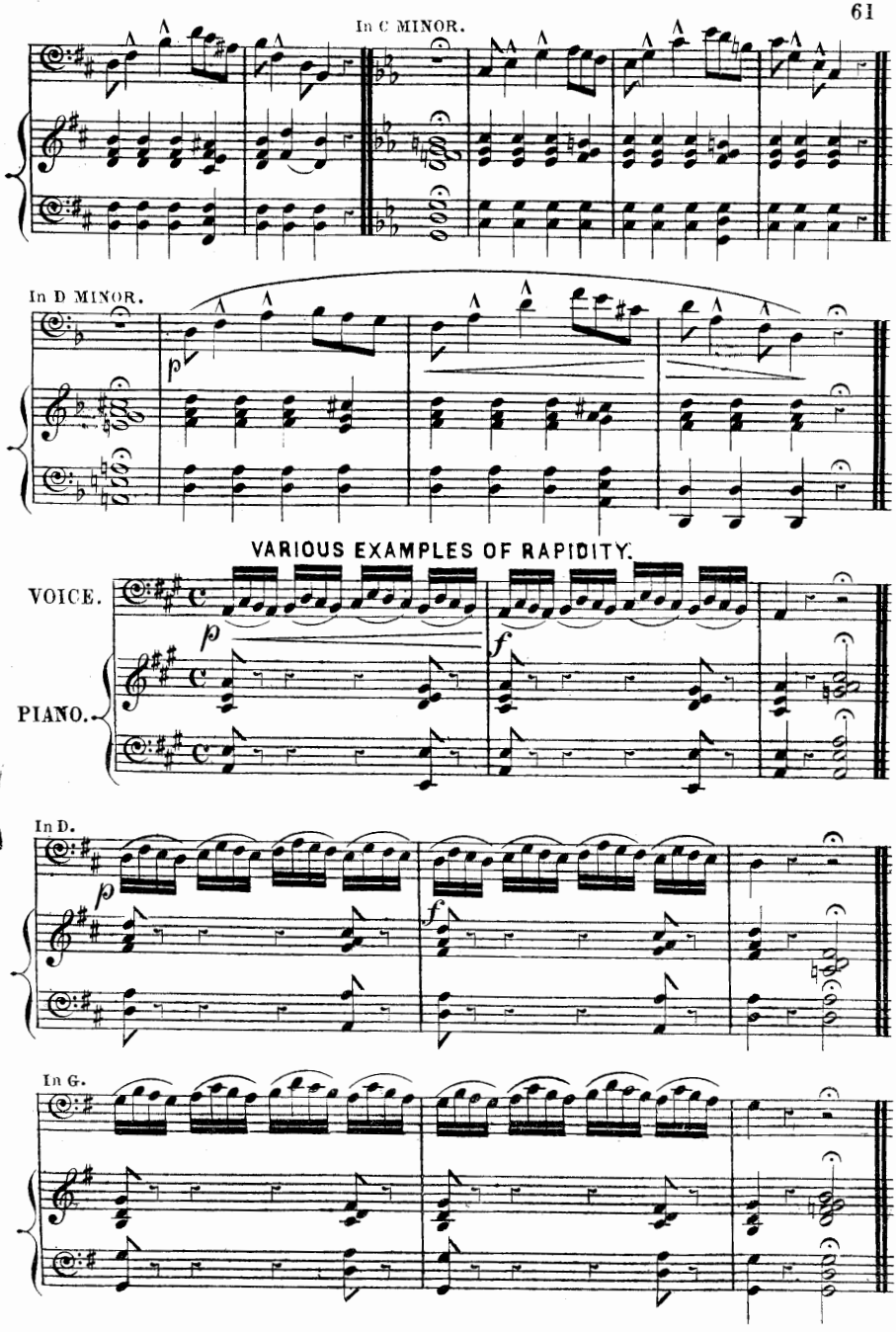


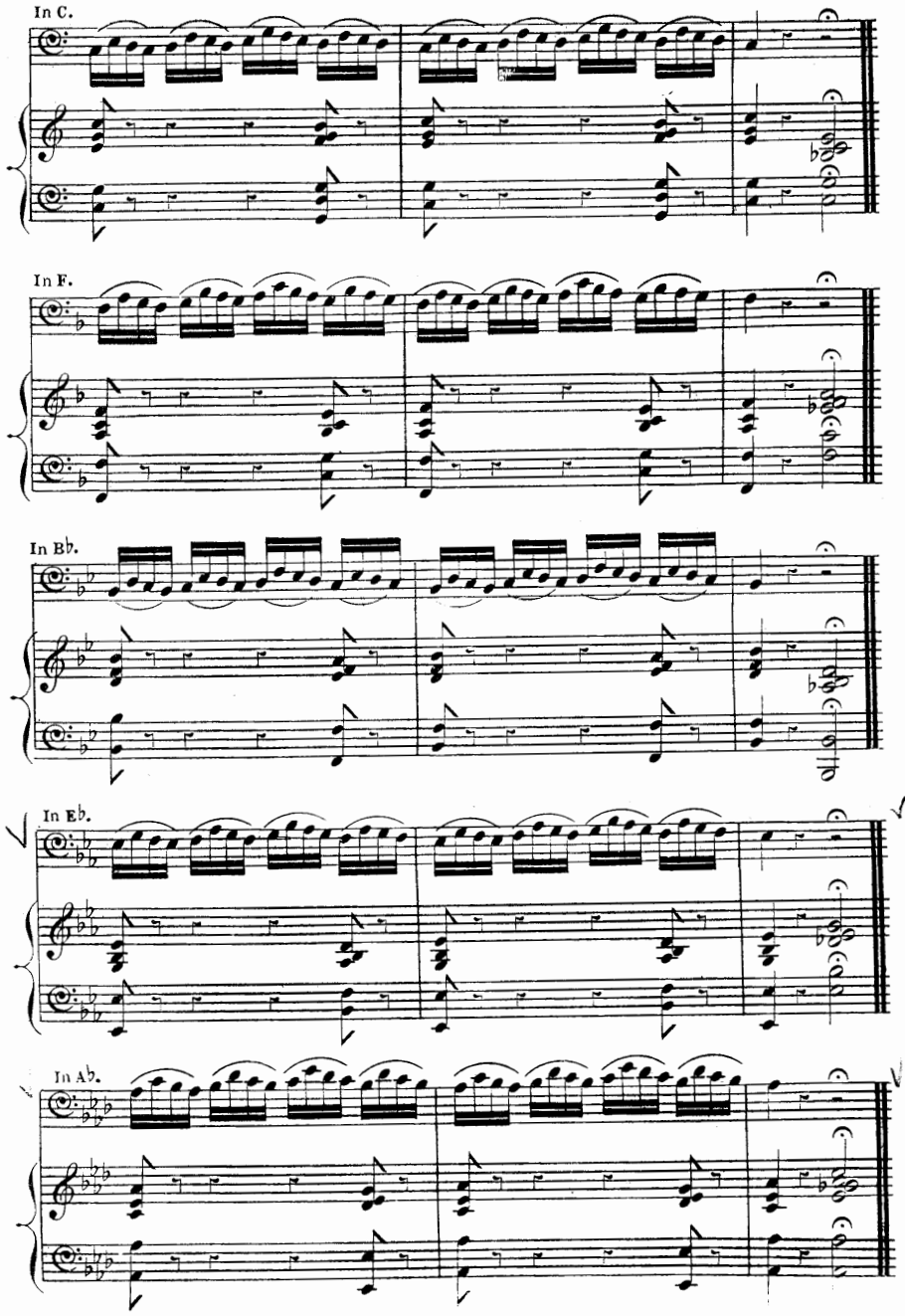

In D MINOR.
In E MINOR.
In F MINOR.
In G MINOR.
In A MINOR.

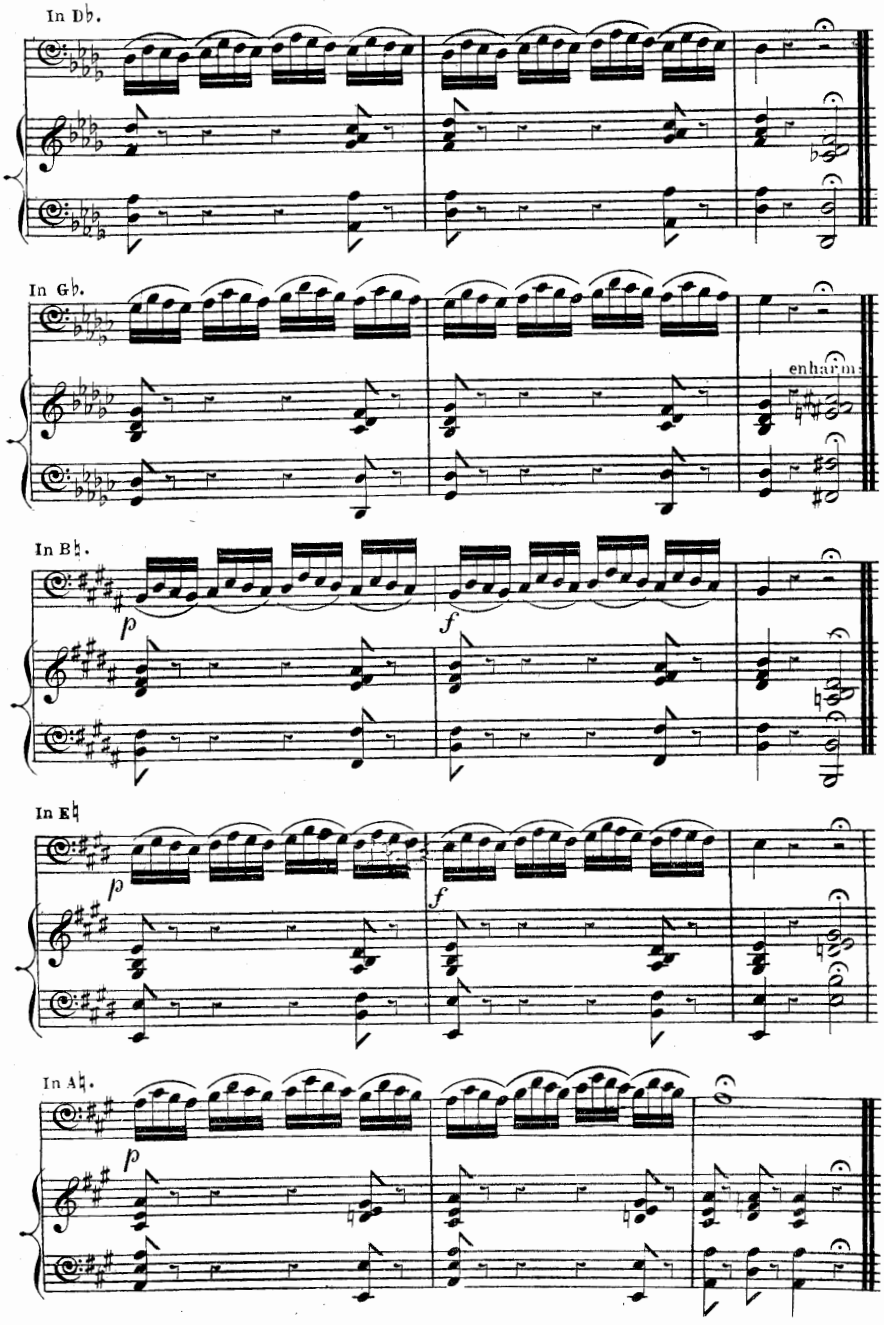
EXERCISES ON SYNCOPATED NOTES.

Particular attention must be paid to the accented notes, also to the *piano* and *forte*.

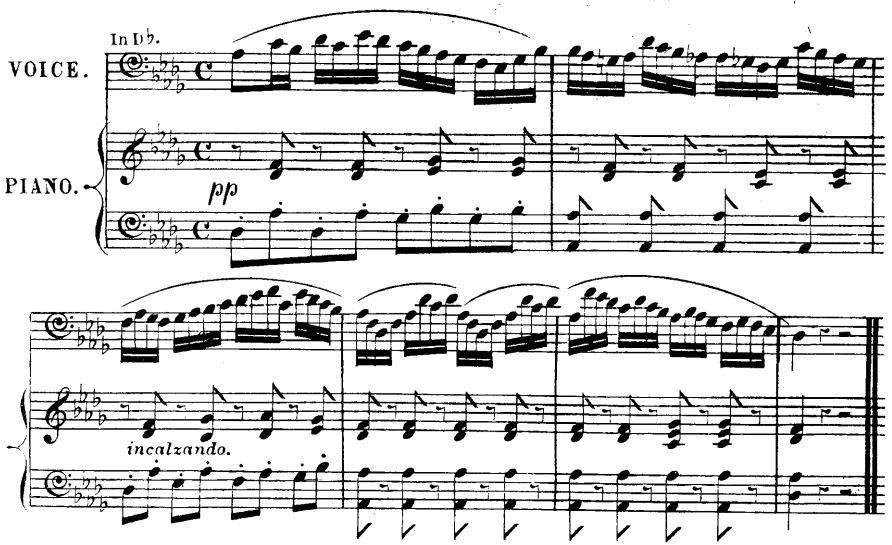



In C MINOR.
In D MINOR.
VARIOUS EXAMPLES OF RAPIDITY.
VOICE.
PIANO.
In D.
In G.


In C.
In F.
In B♭.
In E♭.
In A♭.

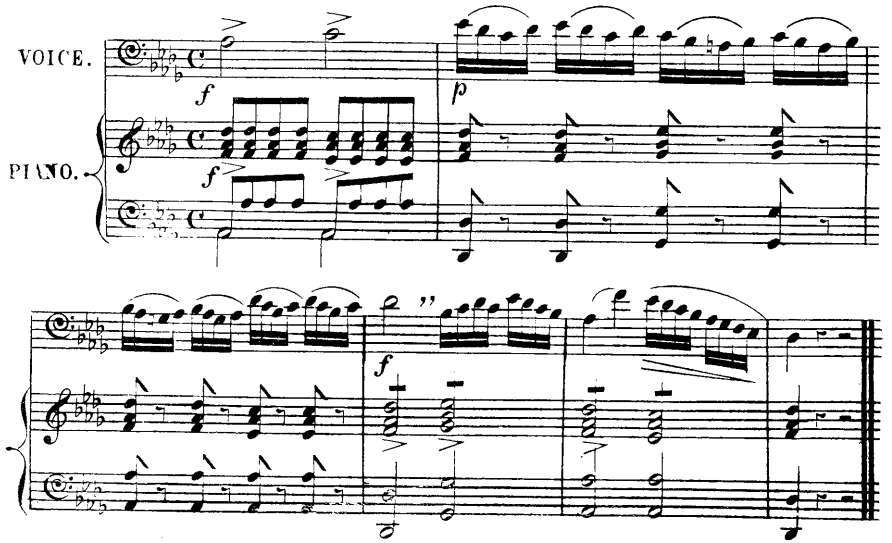

In D♭.
In G♭.
enharm.
In B♮.
p
f
In E♮
p
f
In A♮.
p

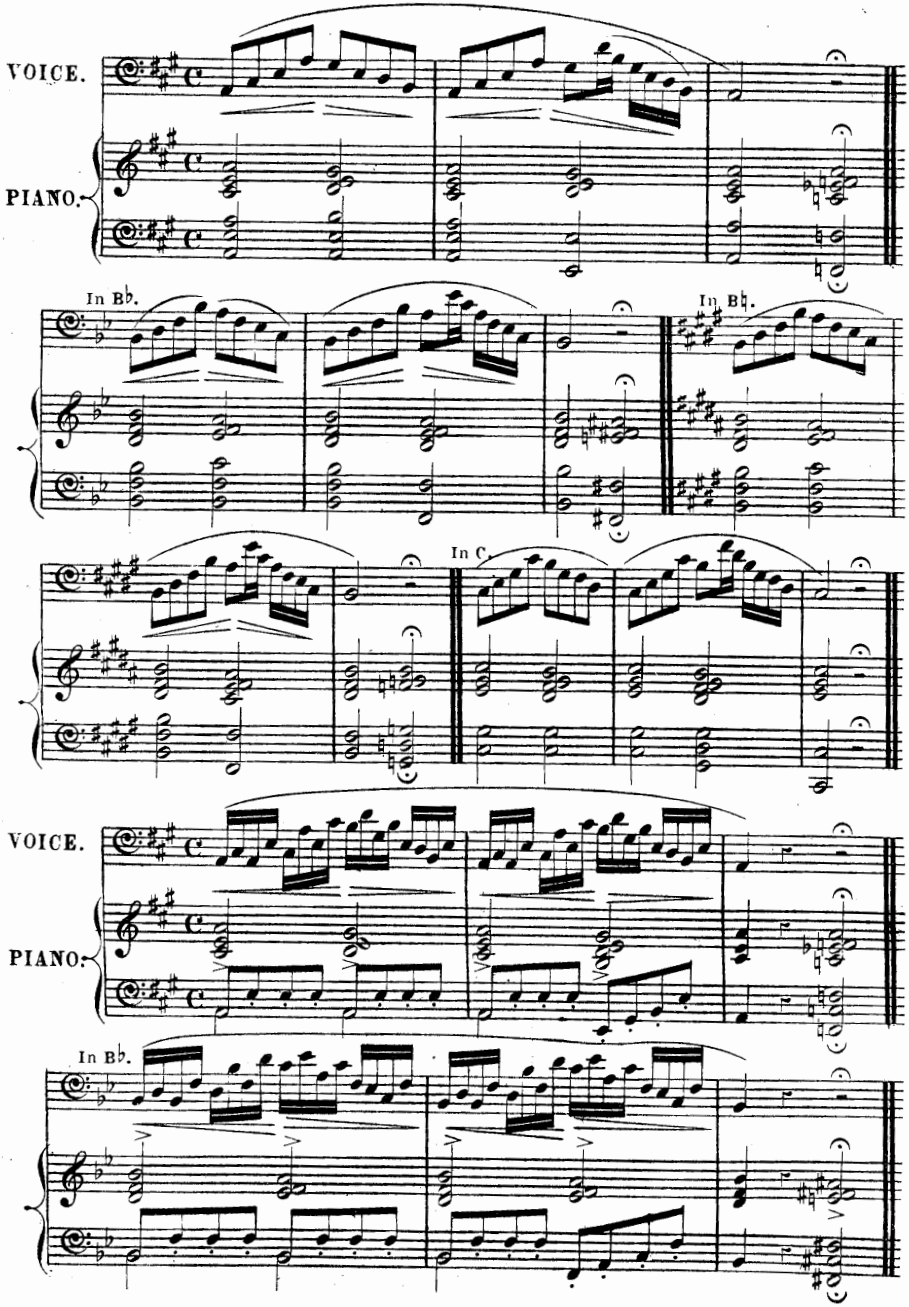
Exercise on an exceedingly difficult passage from an air sung by Tamburini in Mercadante's opera "I BRIGANTI."

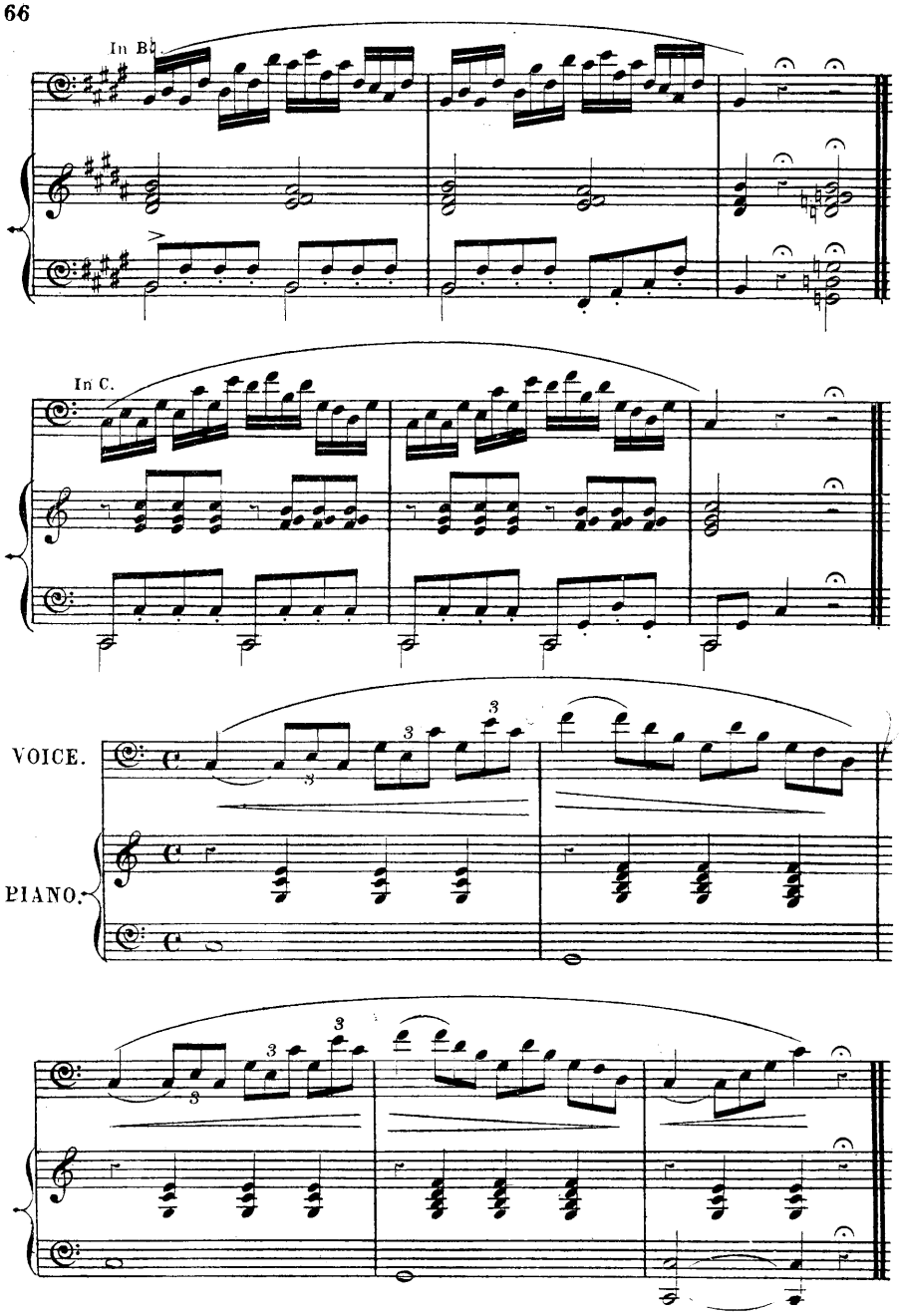


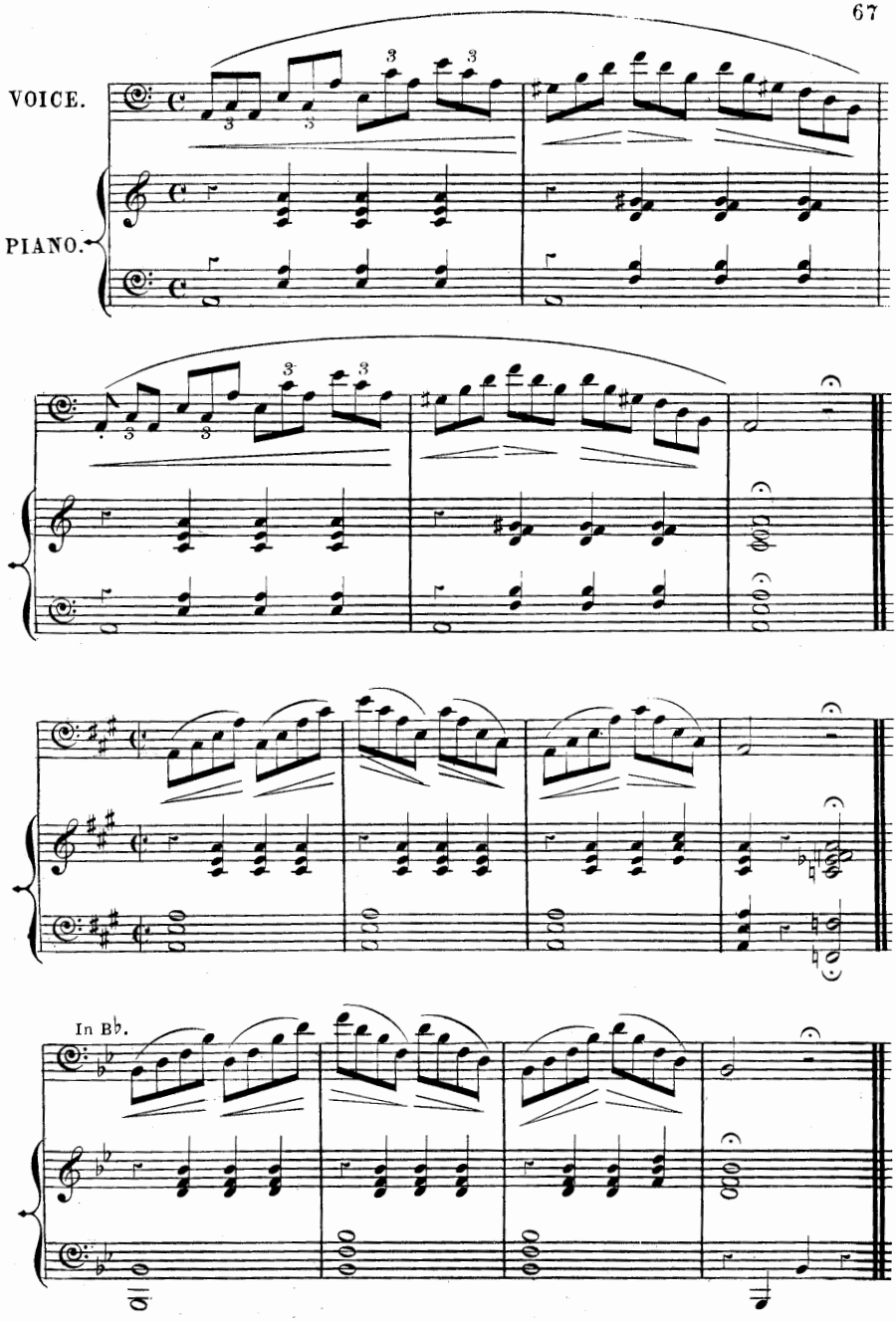
It is exceedingly difficult to execute these five bars in one breath, they are given here merely as a specimen of what can be accomplished by gifted singers.

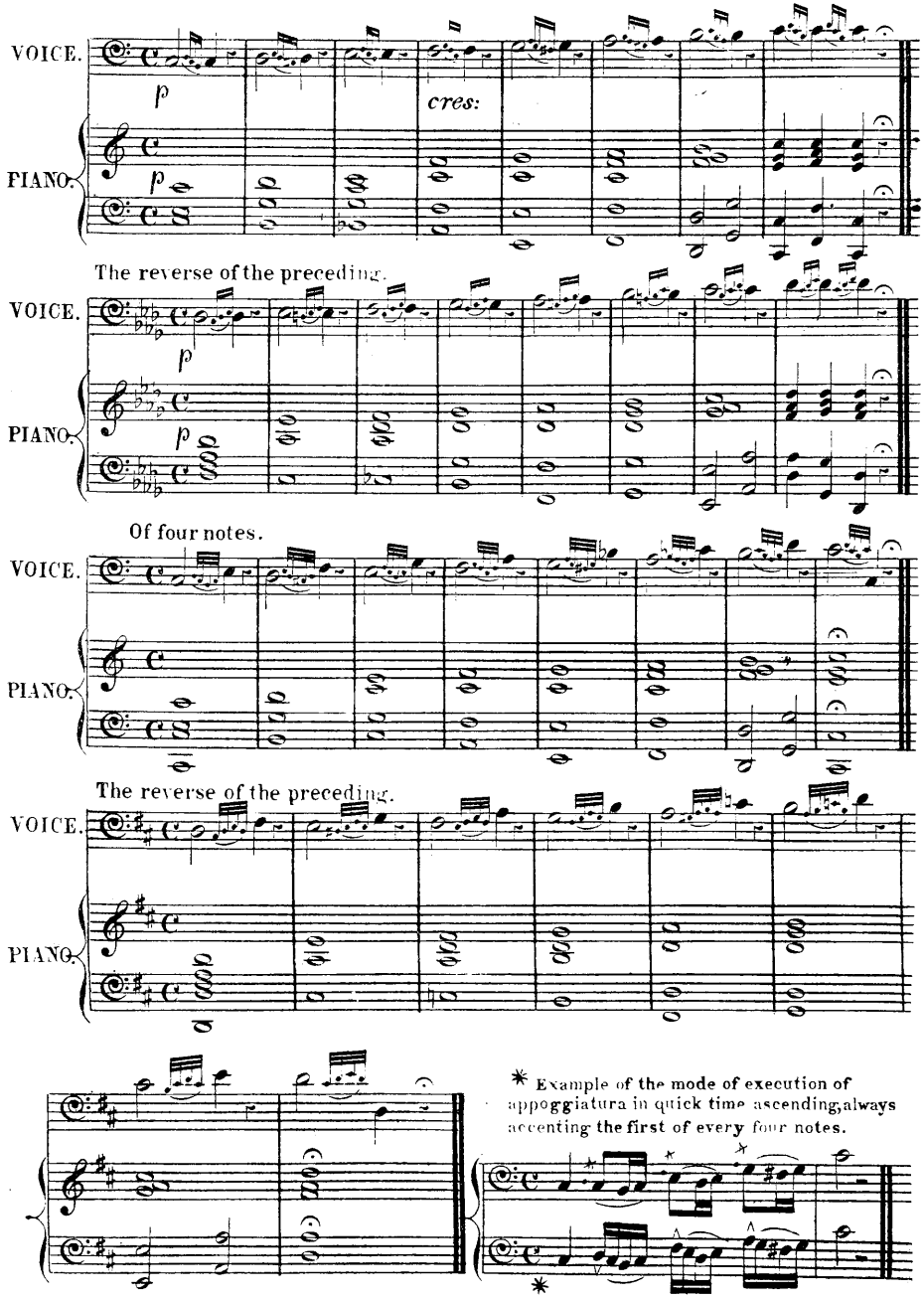
Another fragment similar to the above, and of frequent occurrence in the finish of cadences.

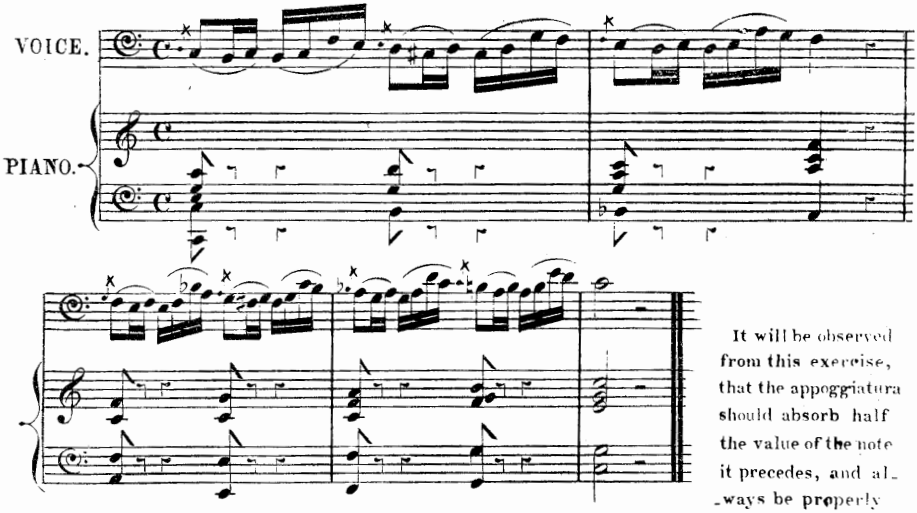



VOICE.
PIANO.
In B♭.
In B♮.
In C.
VOICE.
PIANO.
In B♭.


In B♭.
In C.
VOICE.
PIANO.

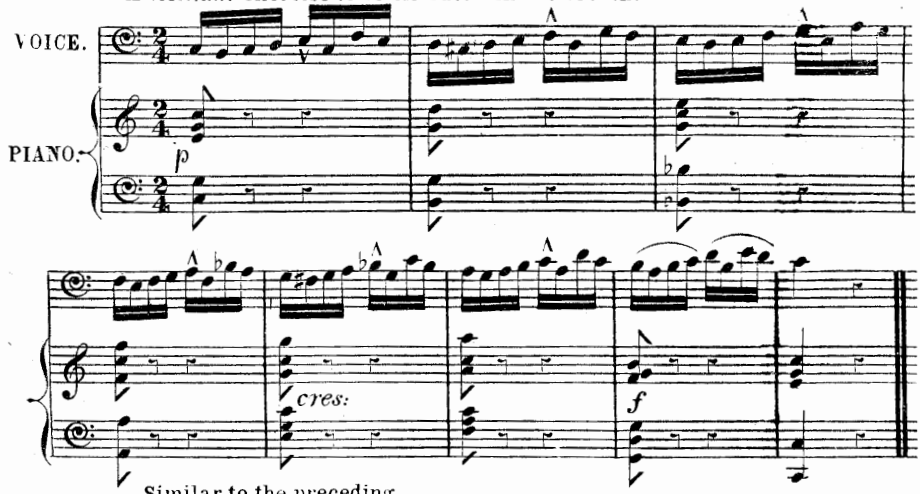

VOICE.
PIANO.
In B♭.


VOICE.
PIANO.
p
cres:
The reverse of the preceding.
Of four notes.
The reverse of the preceding.
* Example of the mode of execution of appoggiatura in quick time ascending, always accenting the first of every four notes.

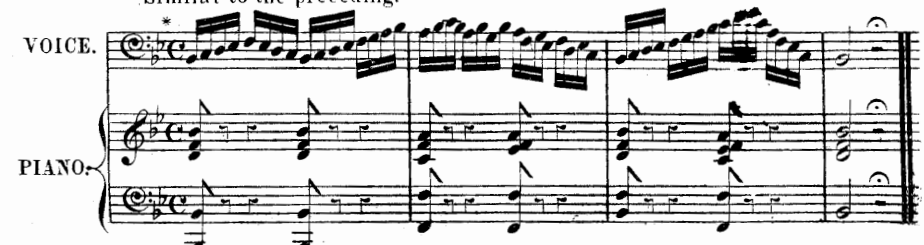


It will be observed from this exercise, that the appoggiatura should absorb half the value of the note it precedes, and always be properly executed.

A brilliant exercise to be executed in one breath.

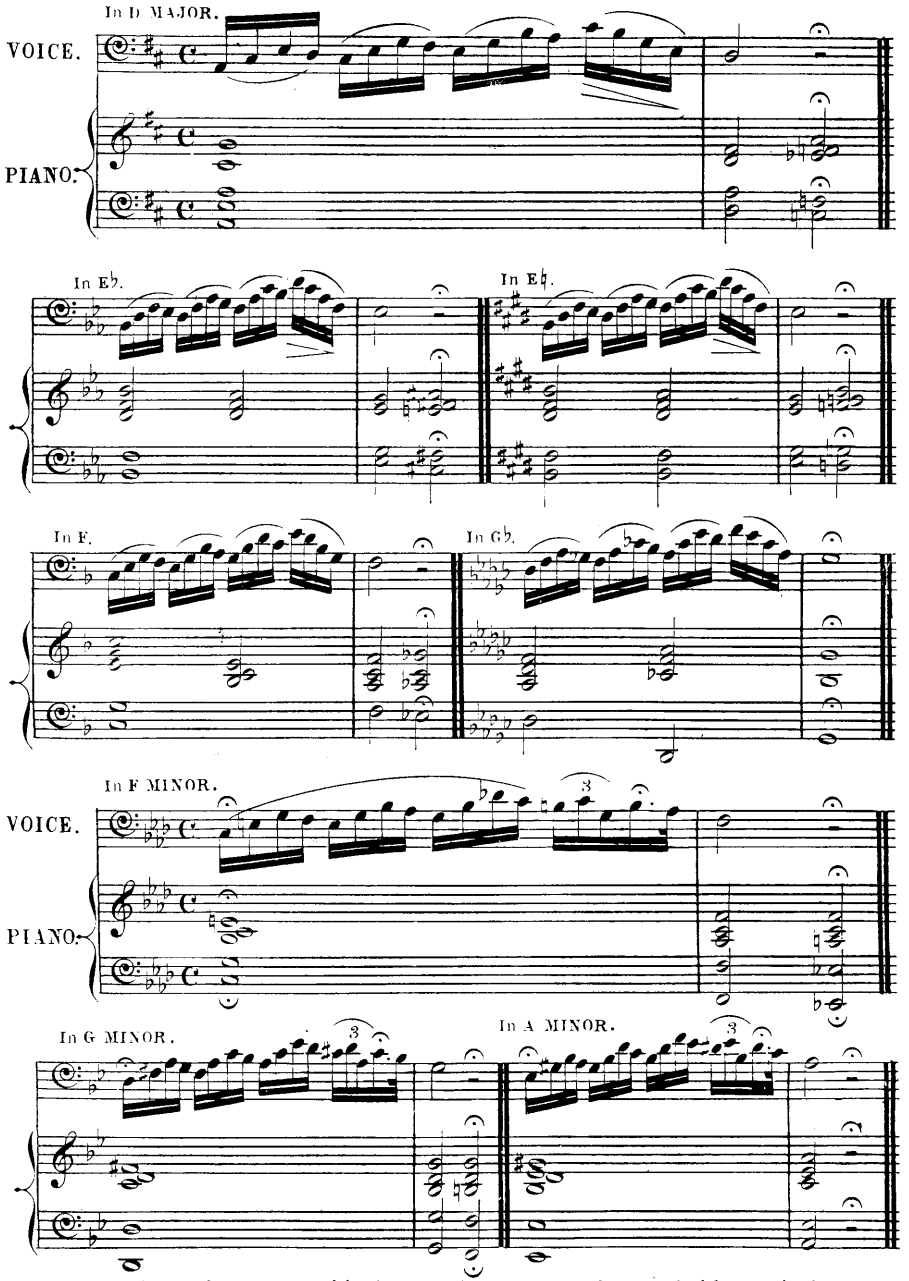


Similar to the preceding.



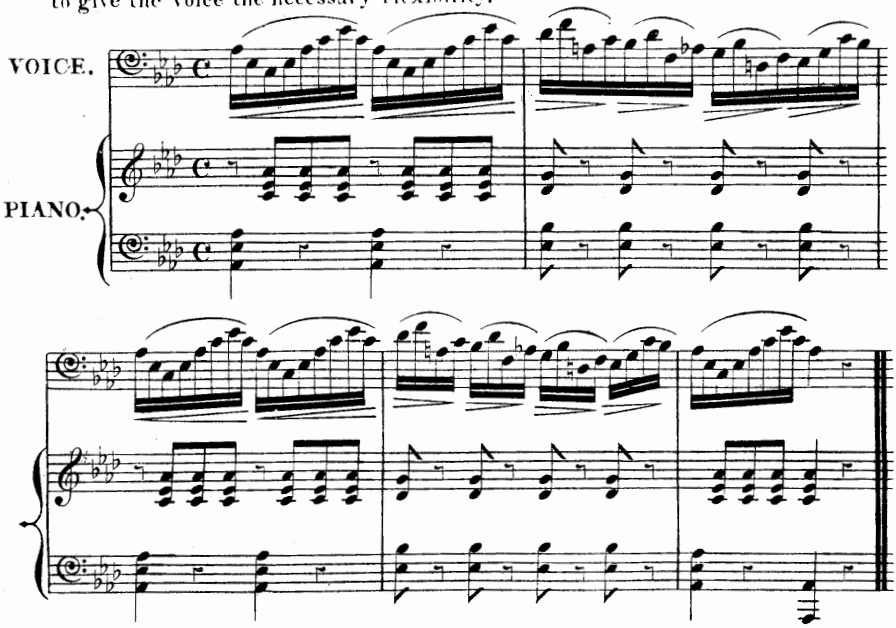
*This exercise may be repeated in the key of B♭ (five sharps) and also in that of C.

Exercises on cadences from the fifth to the tonic; common in both modes.



As the final cadences may end in the most simple manner, those marked here and others of the same stamp may be considered sufficiently florid for Basses and Baritones.

With the following number we conclude the Series of exercises preparatory to the Vocalizzi or Vocal exercises; they will be found more than sufficient to give the voice the necessary flexibility.



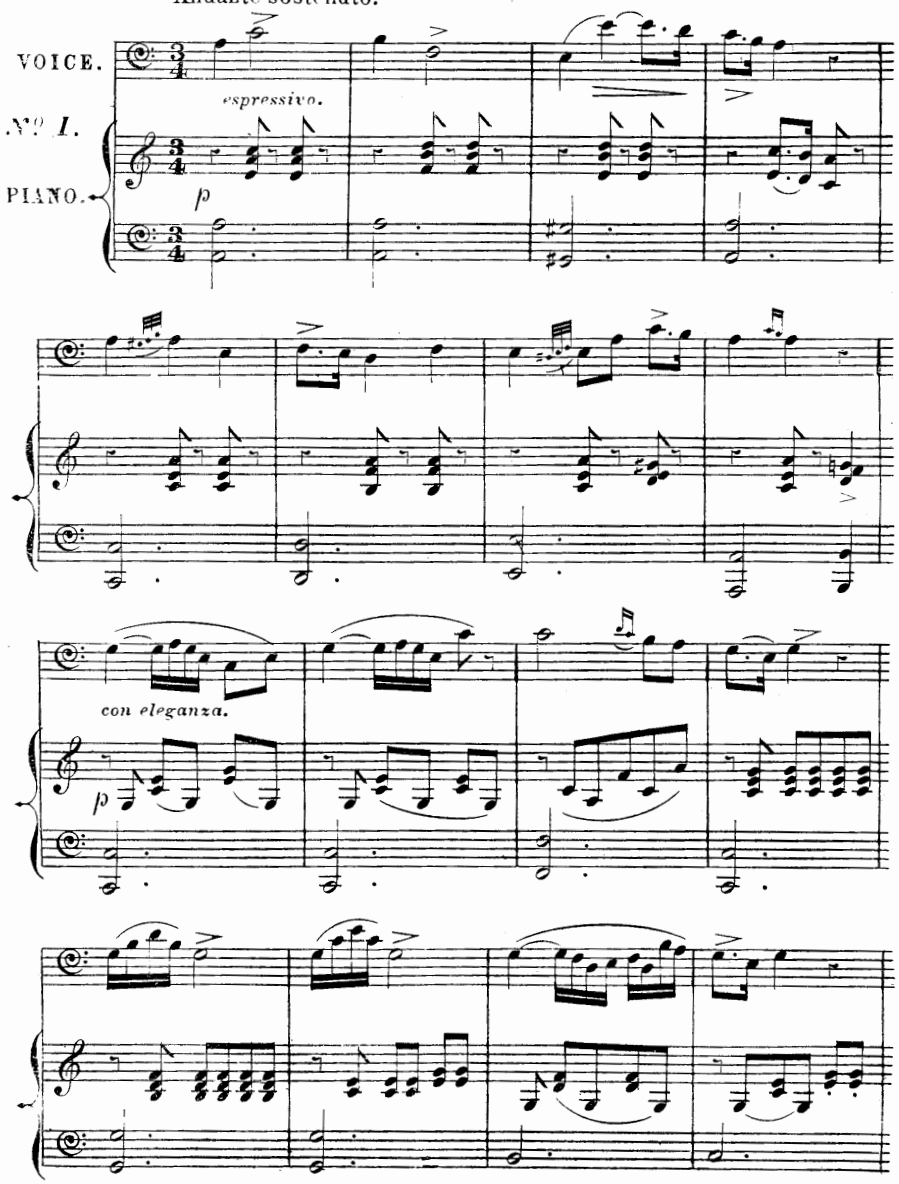
There should be no obstacle to the emission of the voice in the manner of opening the mouth, which, (as well as the nostrils), ought necessarily to conform itself to the height or depth of the sounds to be produced. Leaving aside all research as to the way in which the voice and production of musical sounds are formed; experience tells us that a long and diligent study of the diatonic and chromatic scales conduces not only to the firm and clean production of the sounds, but also fixes the compass in that exact limit which is called the "*Register of the voice.*"

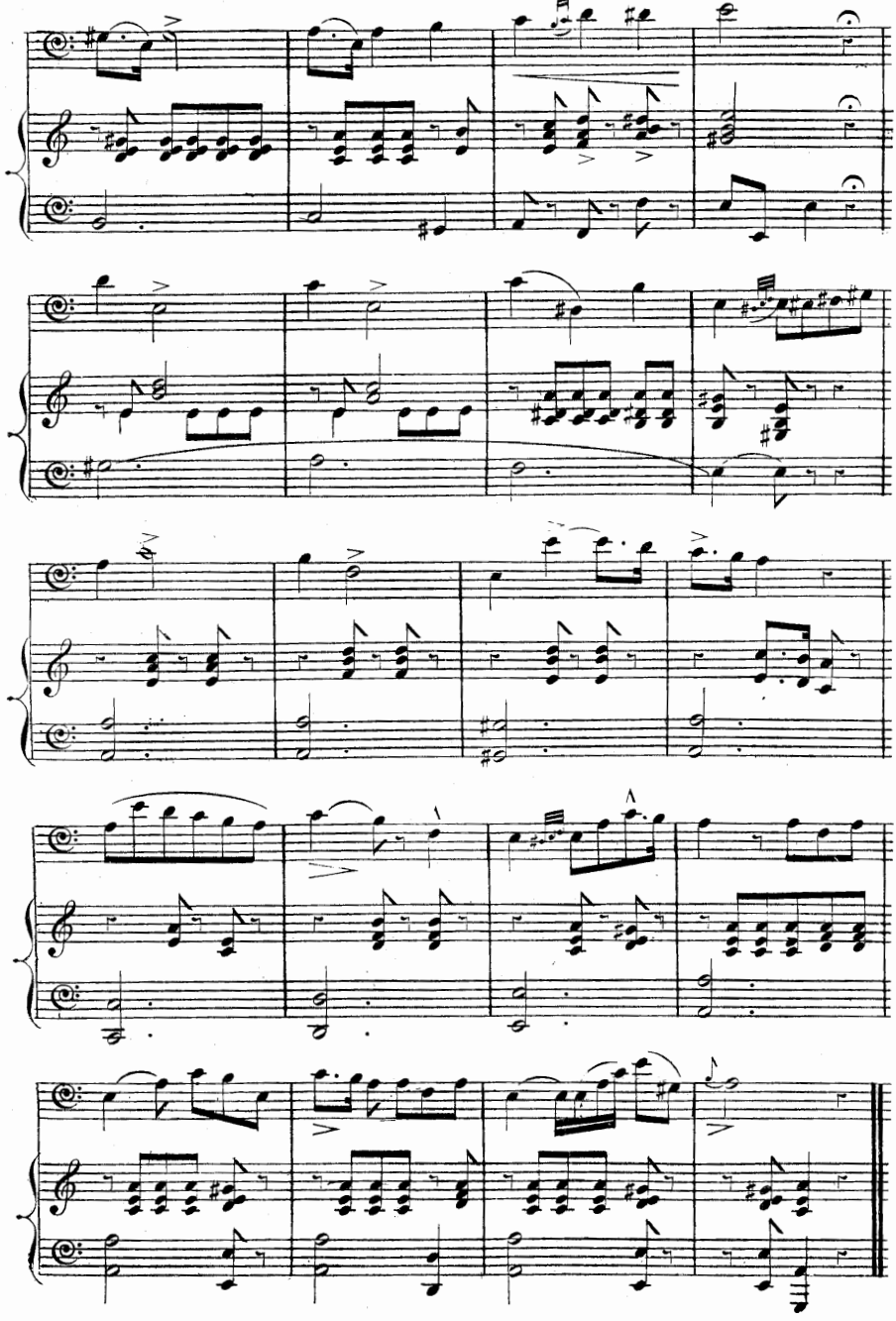
The ill-formed and tasteless mass of vocal exercises that serve to swell out many *singing methods*, although they may be of use for the female voice, cannot but weaken and change the nature entirely of a good bass or baritone voice, which as we have already stated is destined to express elevated and strong sentiments rather than to make a show of extraordinary "*gorgheggi*," therefore the student ought to limit himself to those vocal exercises which are strictly necessary to a proper modulation of the voice.

This premised, the intelligent student, guided by an expert master will find in the study of the following "VOCALIZZI" the real means of educating his voice in the art of singing according to the true Italian school.

VOCALIZZI.

Andante sostenuto.



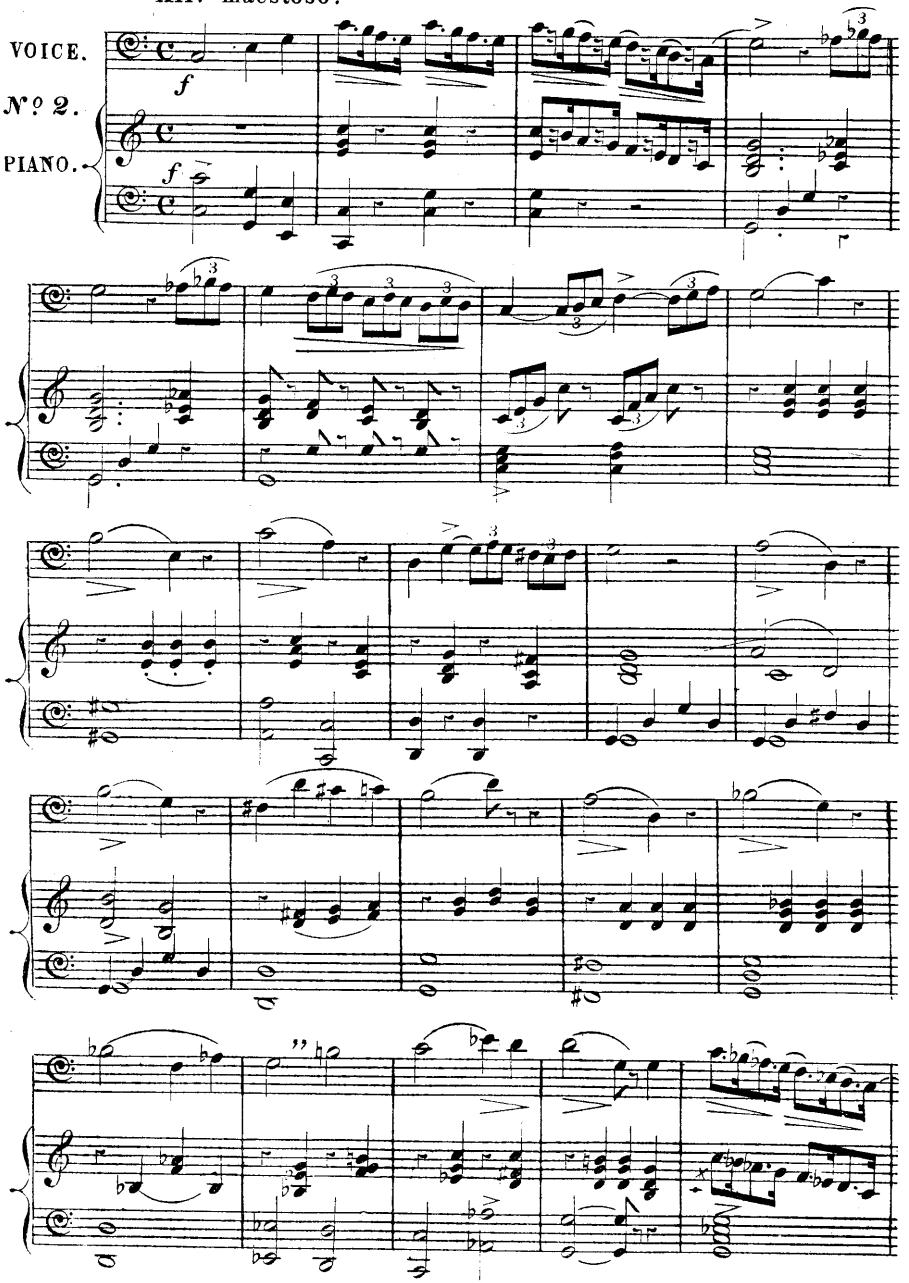


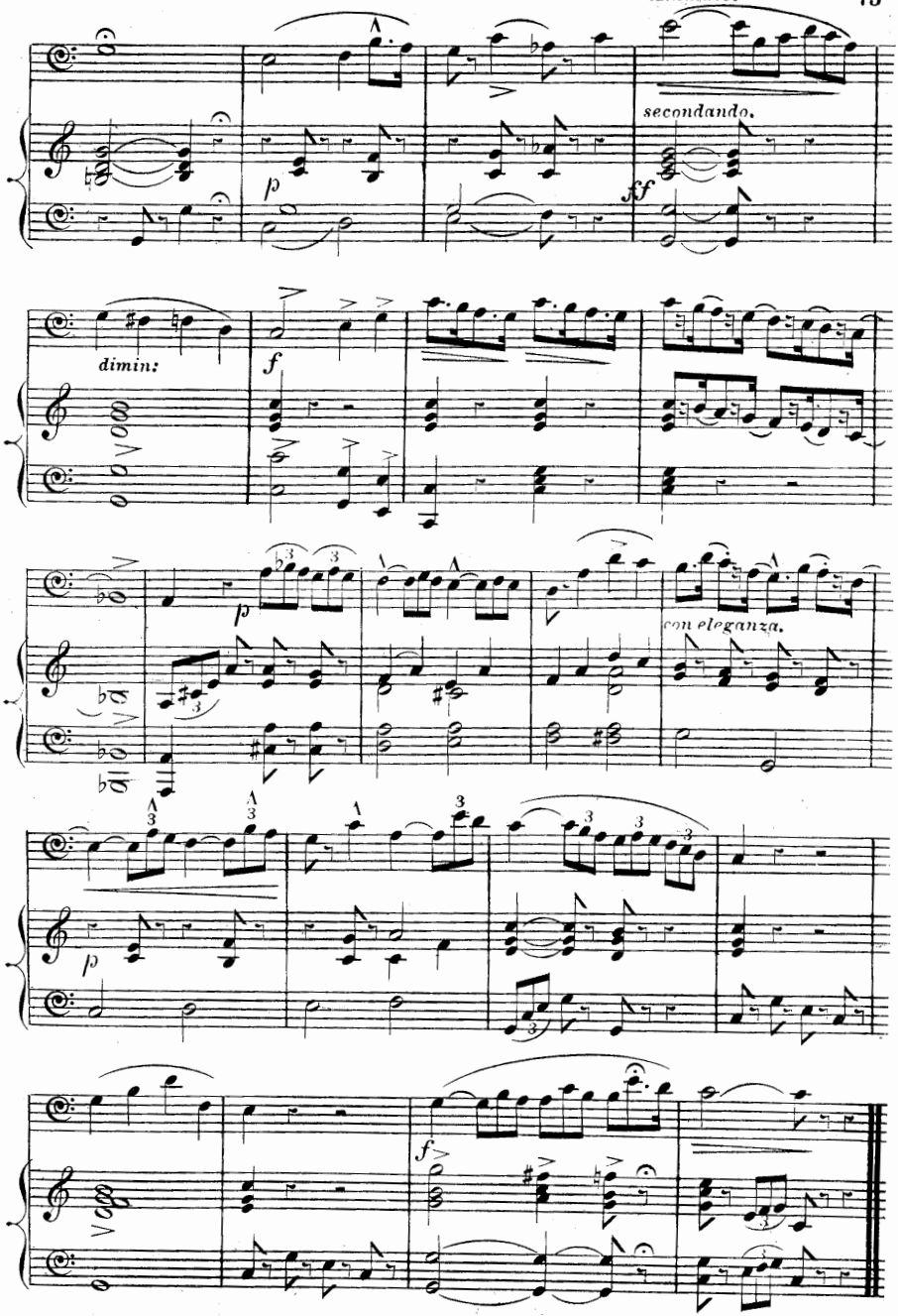
All.o maestoso.

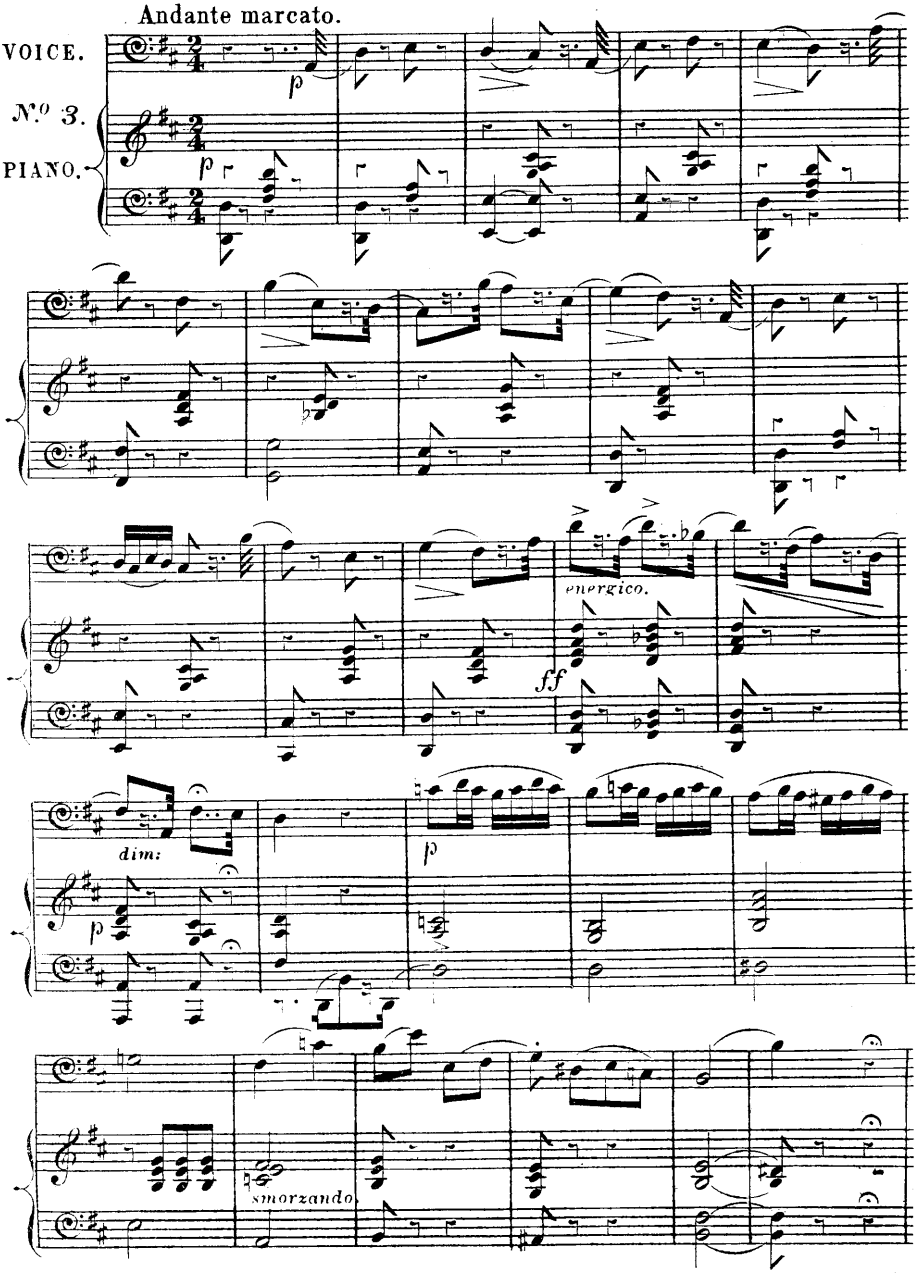
VOICE.

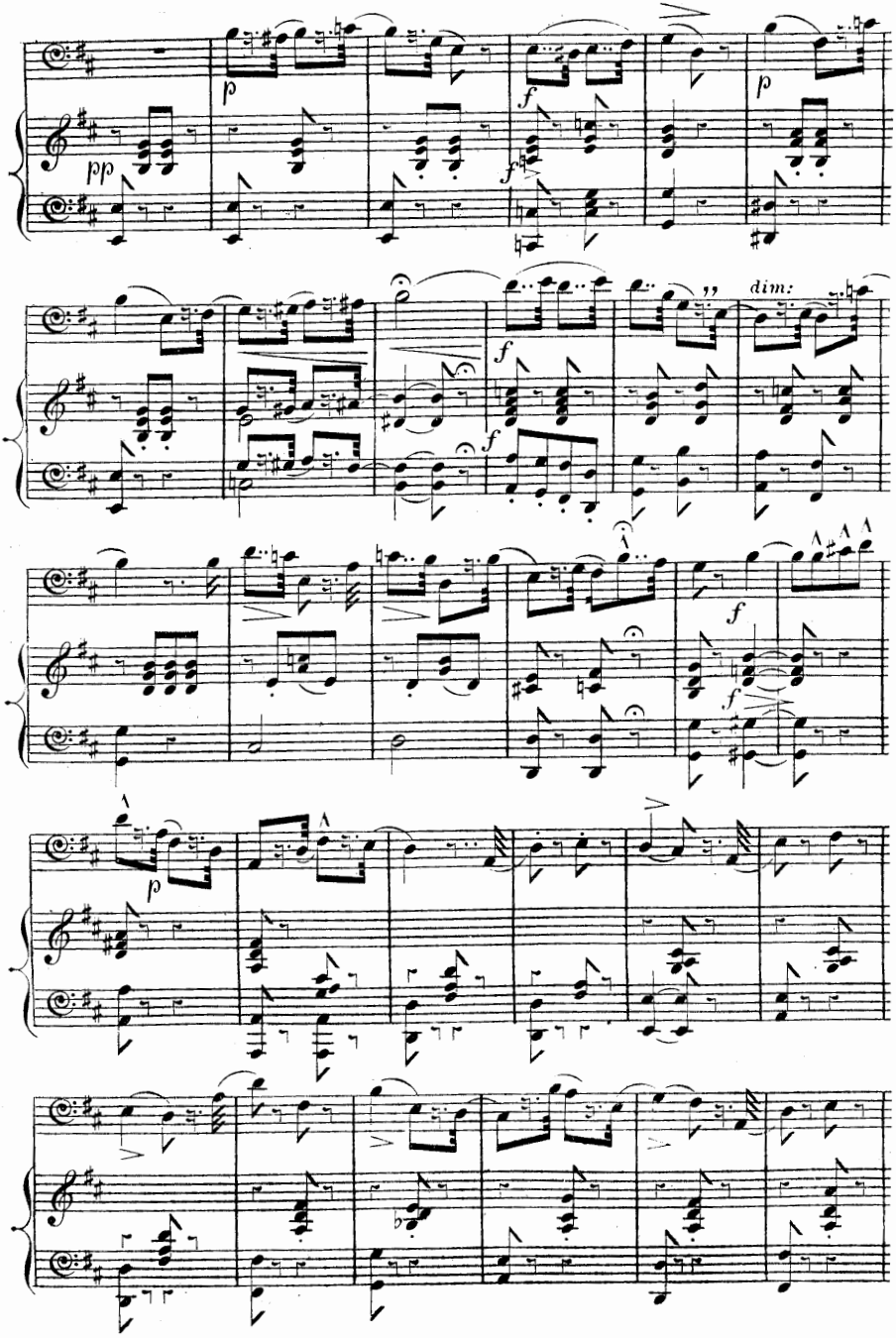
N.o 2.

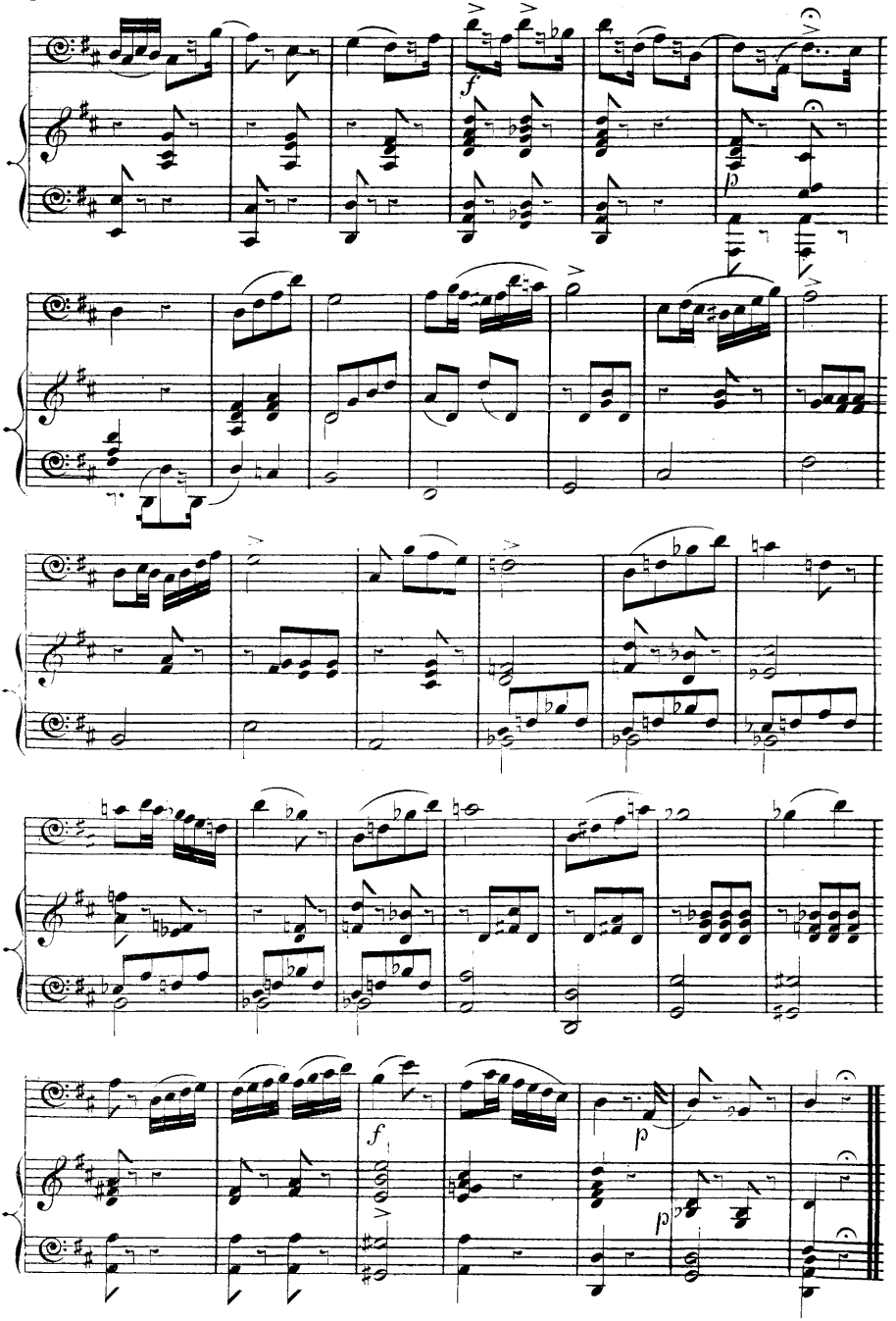
PIANO.




Animato.
secondando.
p
ff
dimin:
f
p
con eleganza.
p
f


Andante marcato.
VOICE.
N.o 3.
PIANO.
p
energico.
ff
dim:
p
smorzando.


pp
p
f
f
p
f
f
dim:
f
f
p

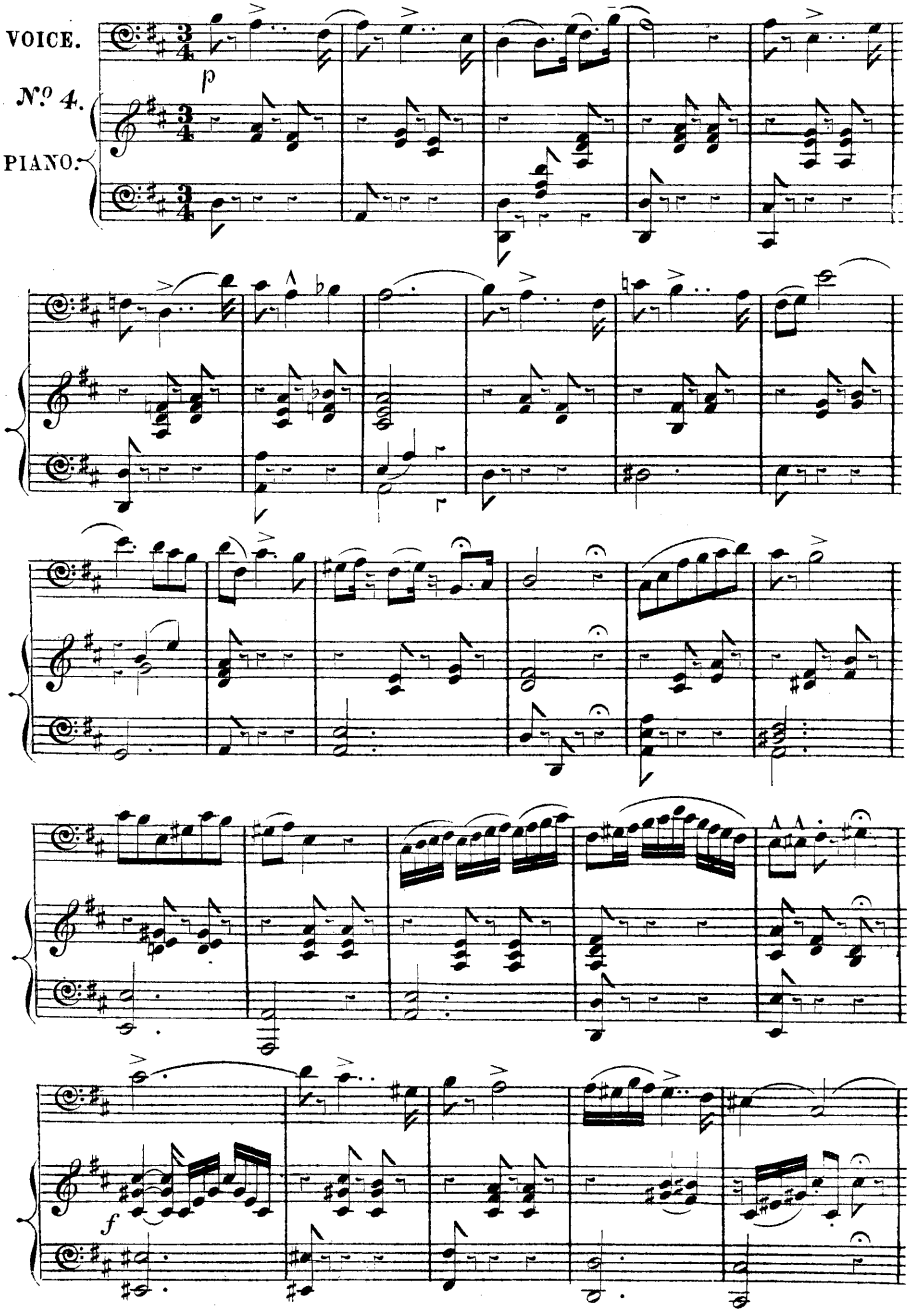

f
p
f
p

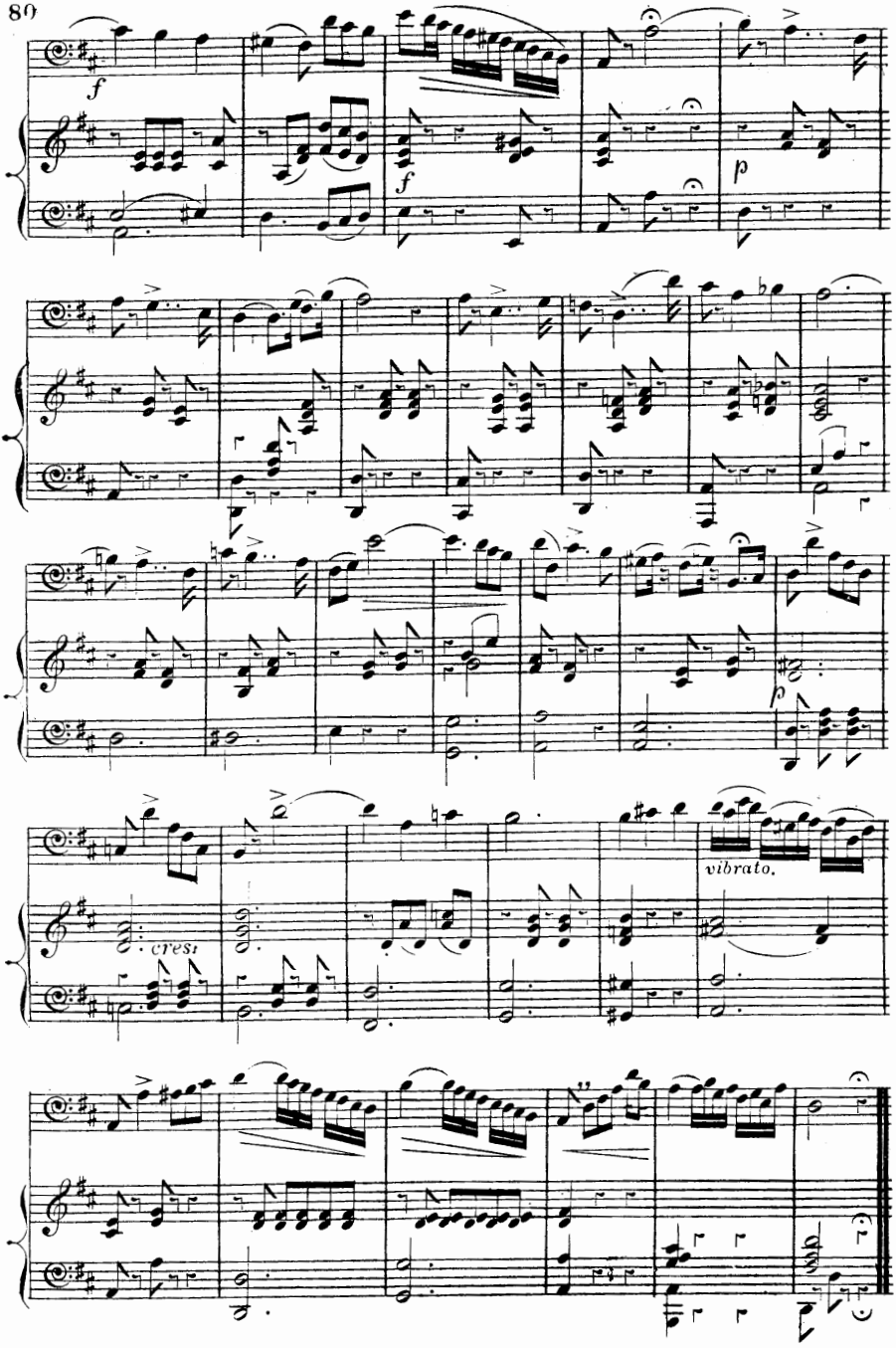
Andante.

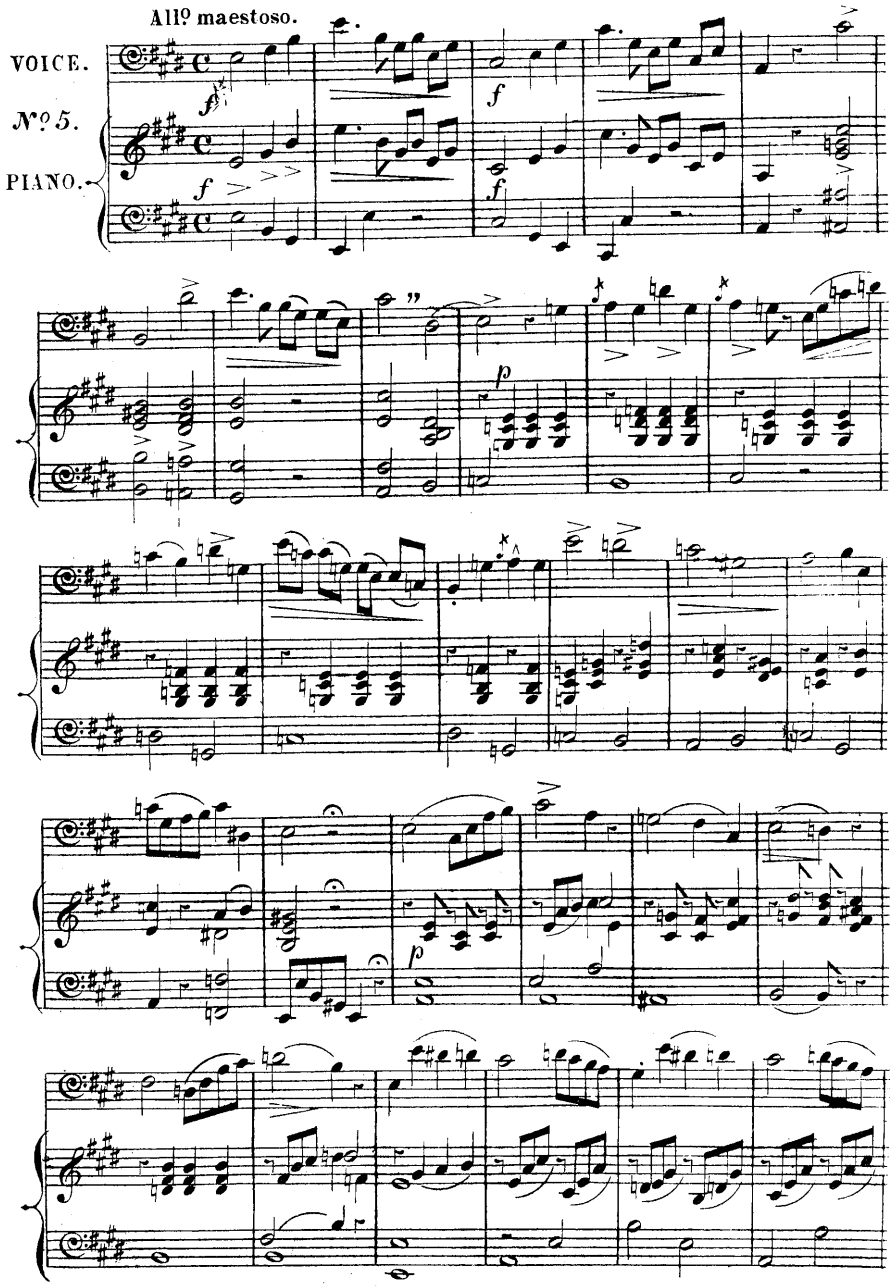
VOICE.

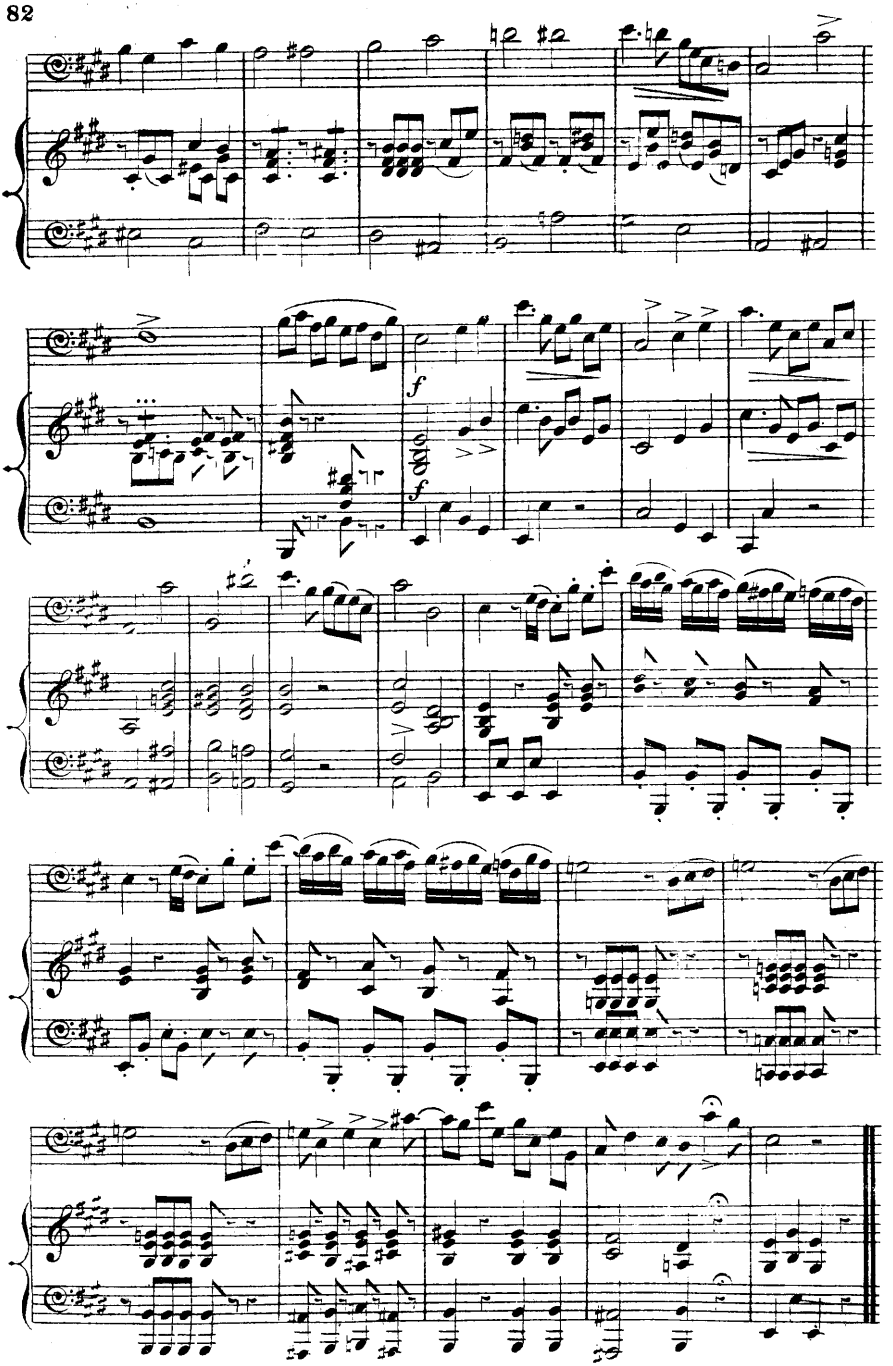
N.º 4.

PIANO.




f
f
p
cresc.
vibrato.


All^o maestoso.
VOICE.
N^o 5.
PIANO.

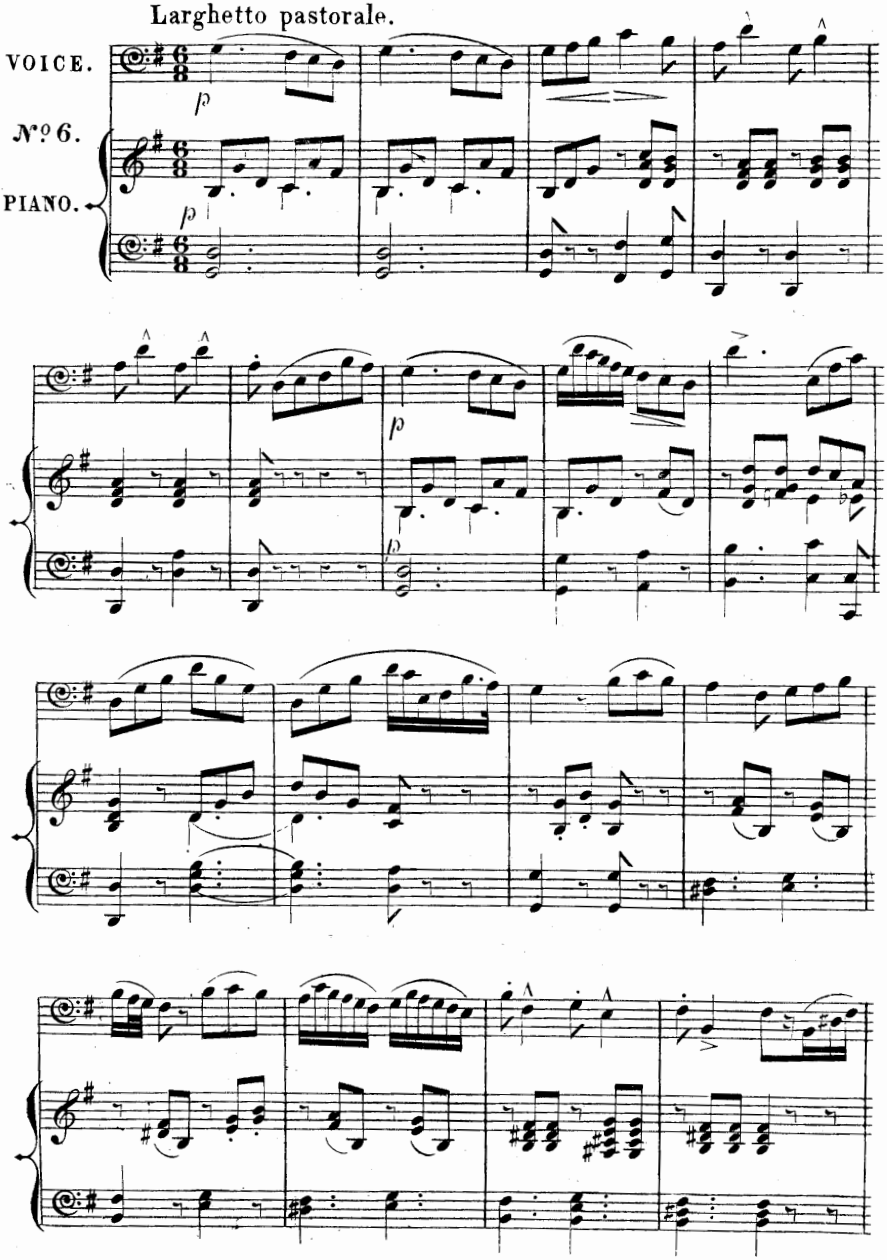


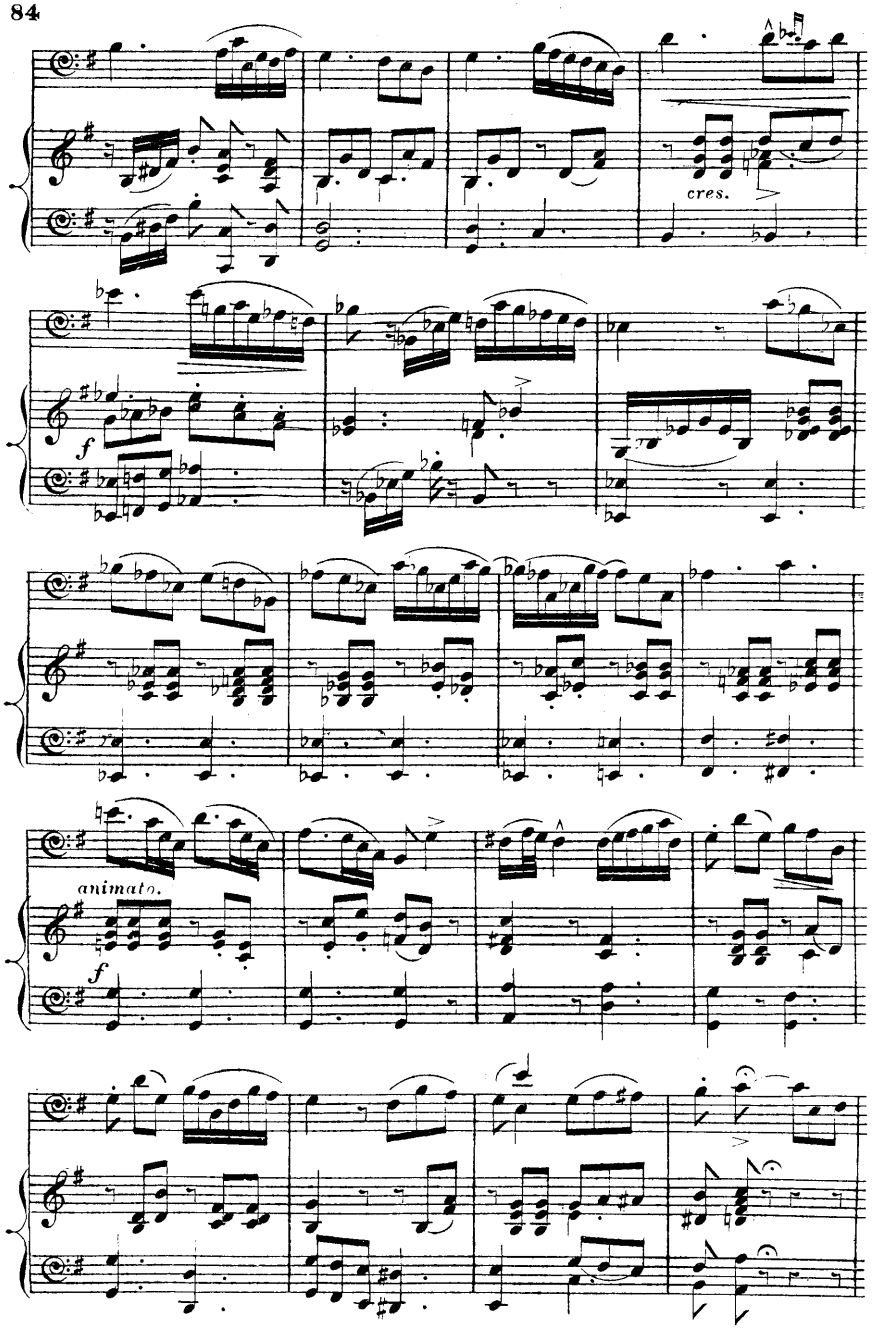
Larghetto pastorale.

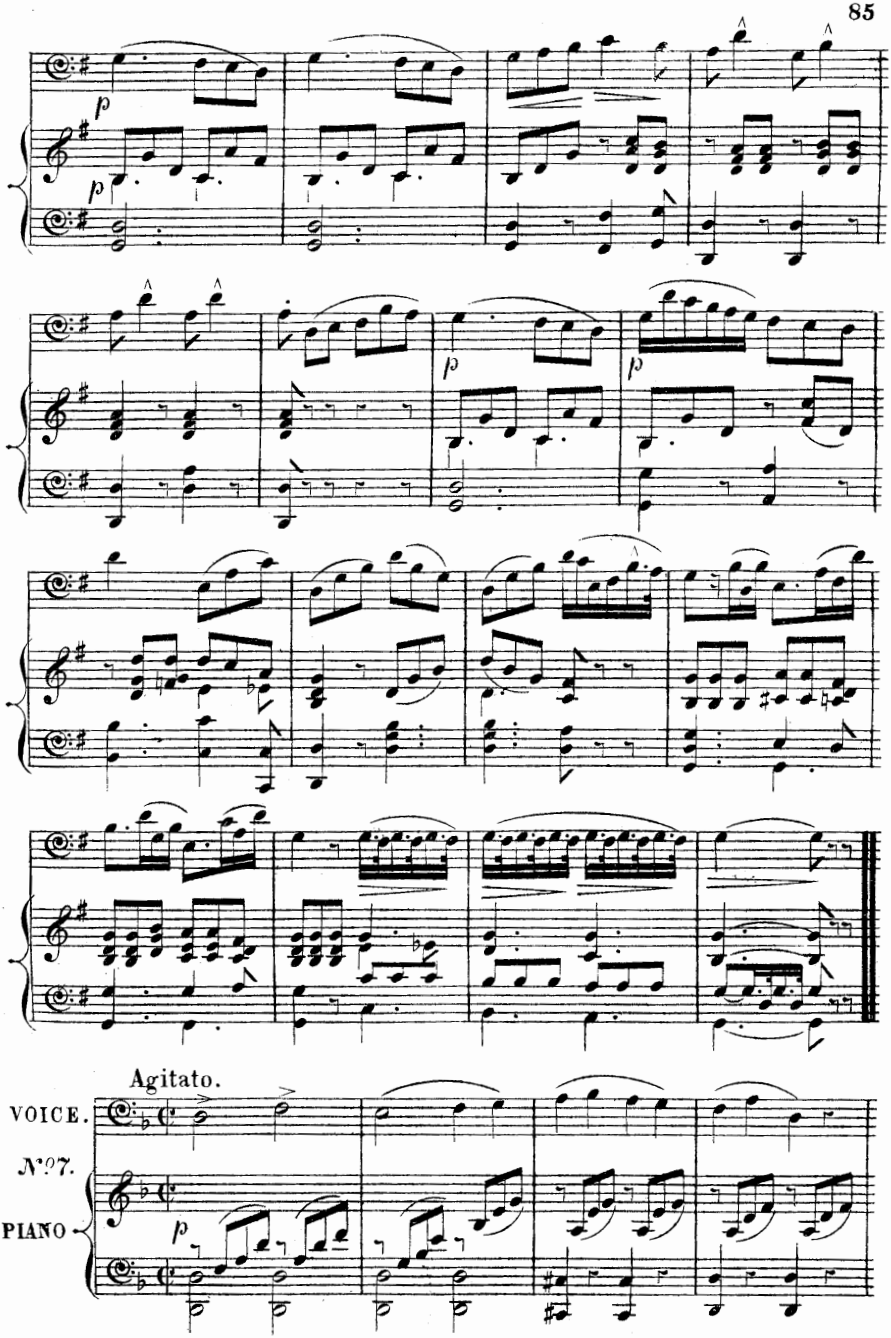
VOICE.

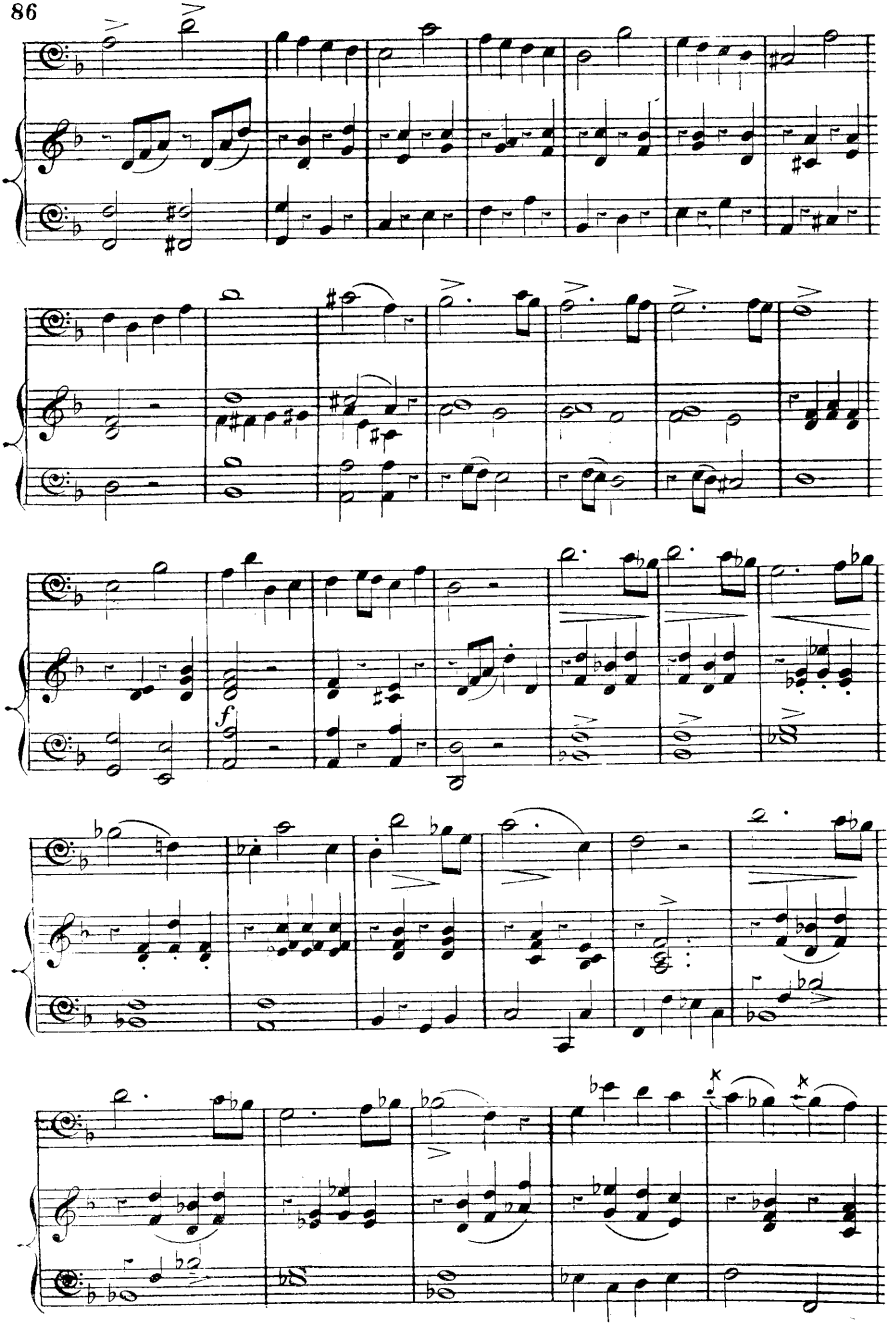
№ 6.

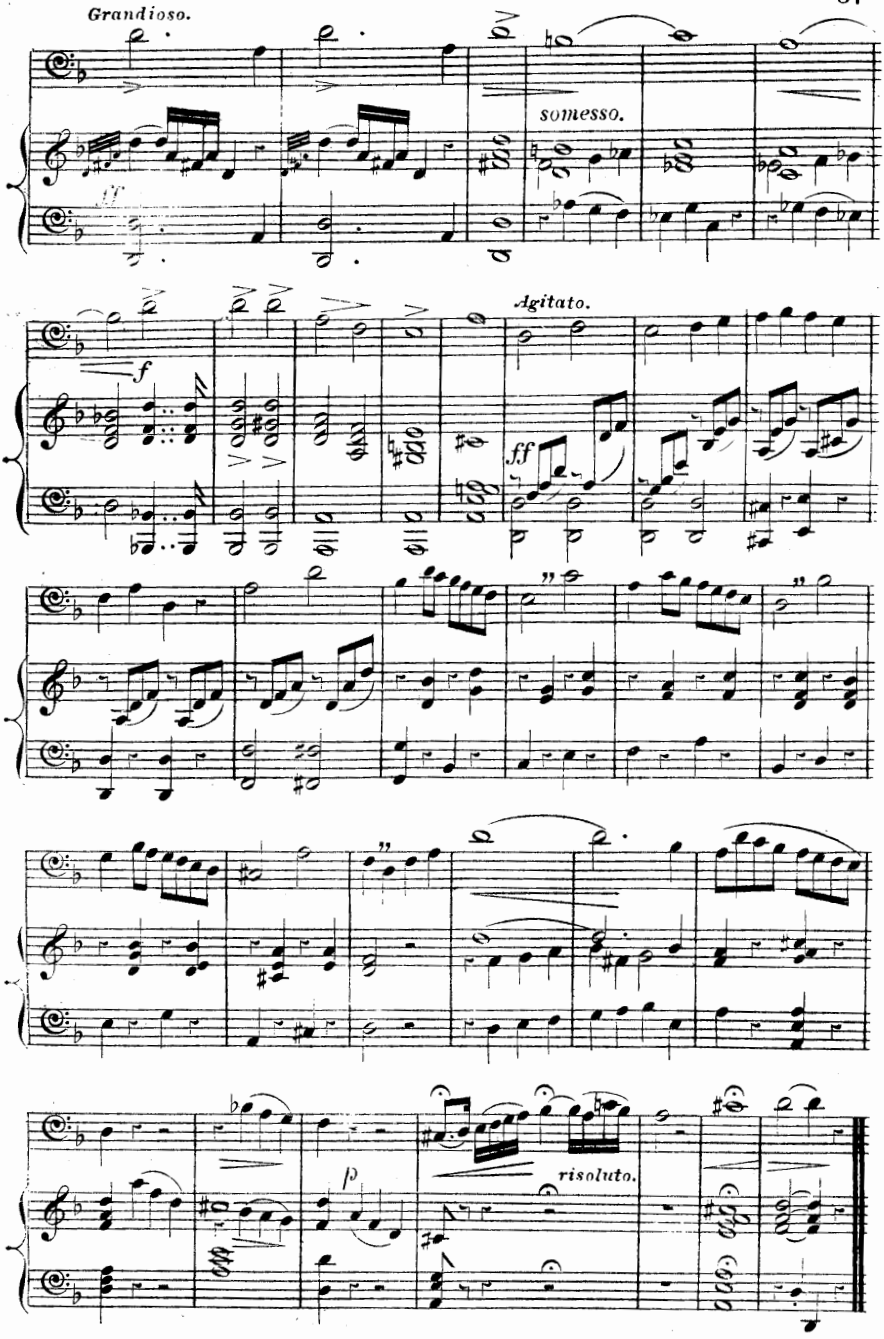
PIANO.




cres.
f
animato.
f


Agitato.
VOICE.
N°7.
PIANO
p



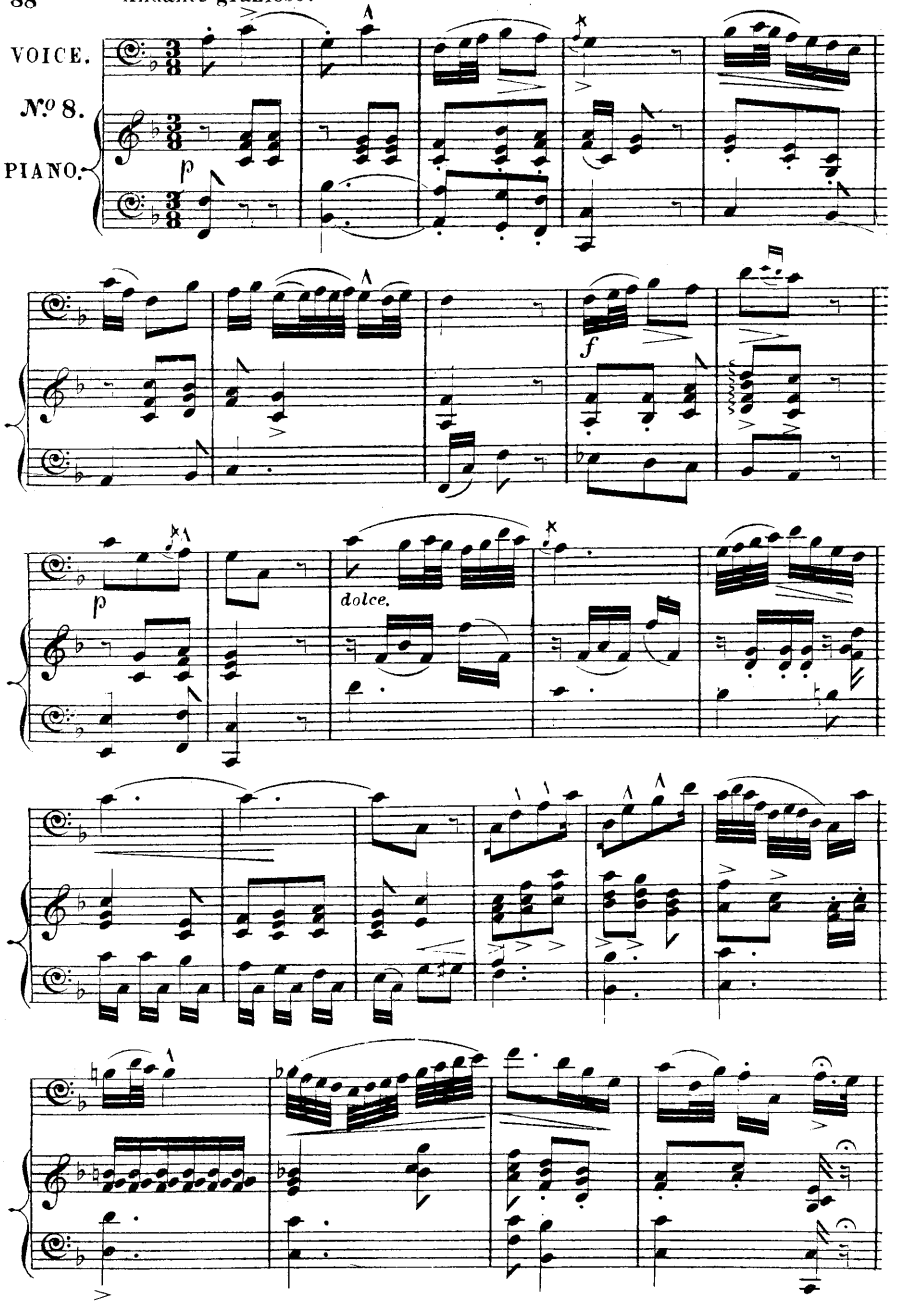

Grandioso.
somesso.
Agitato.
risoluto.

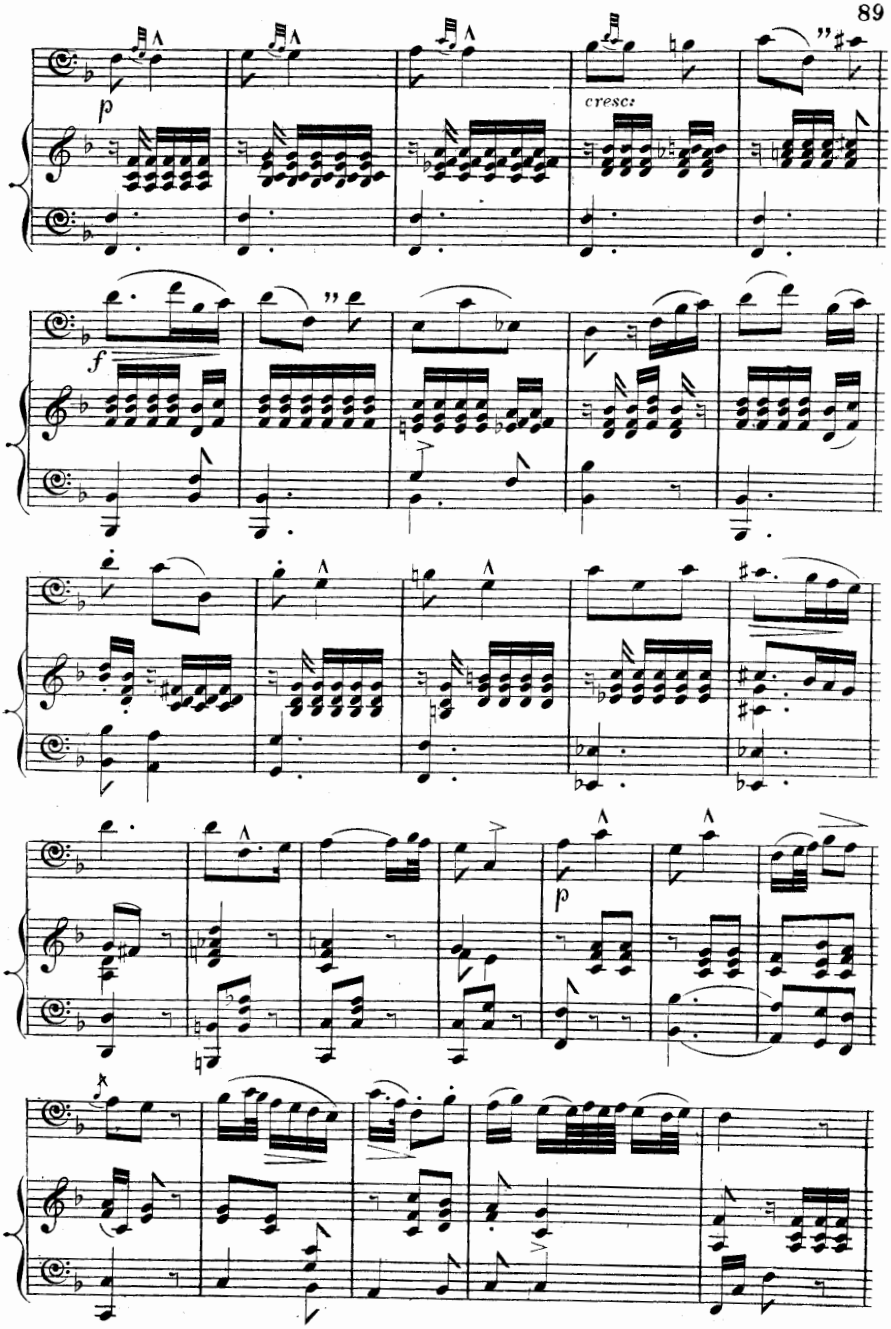
Andante grazioso.

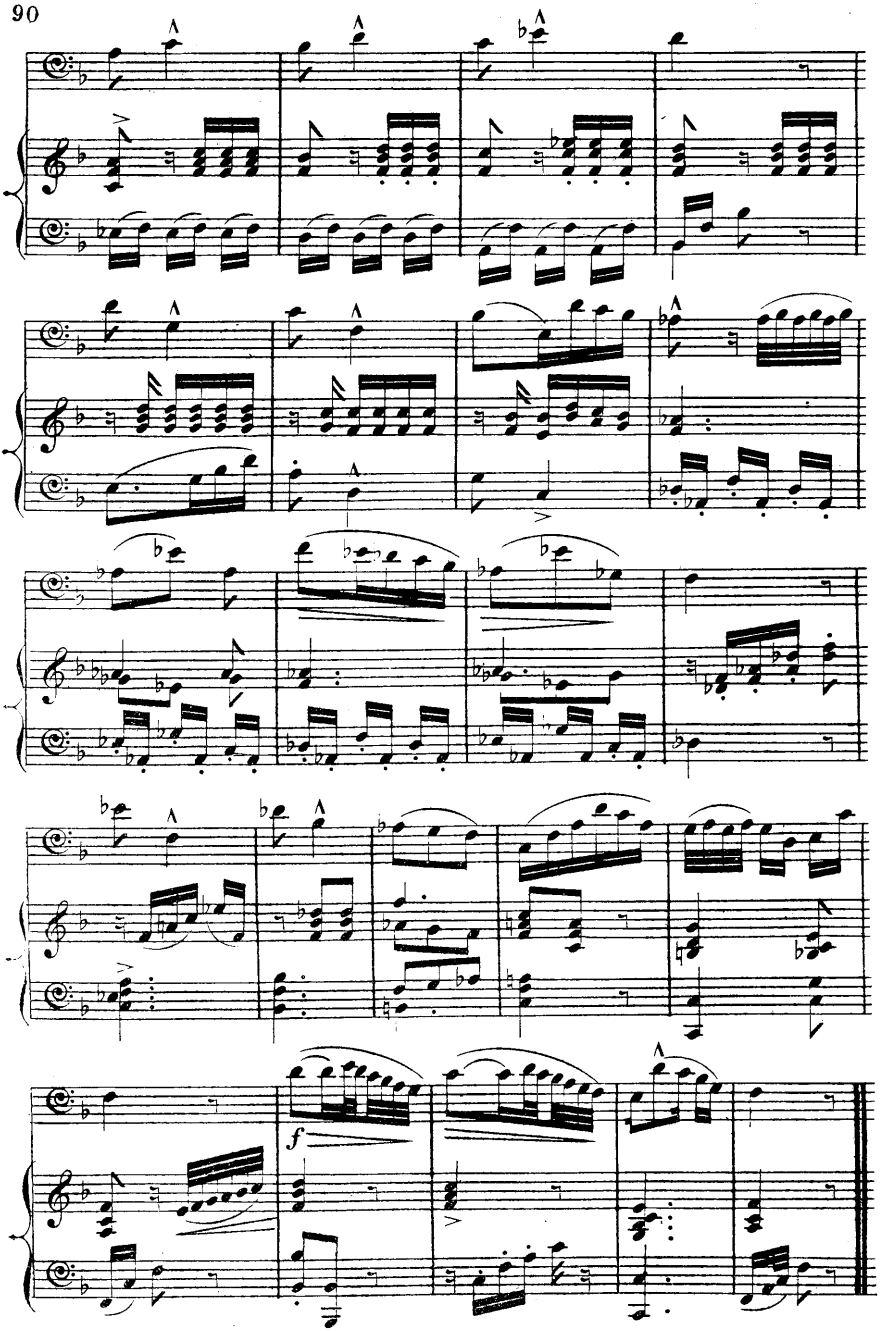
VOICE.

No 8.

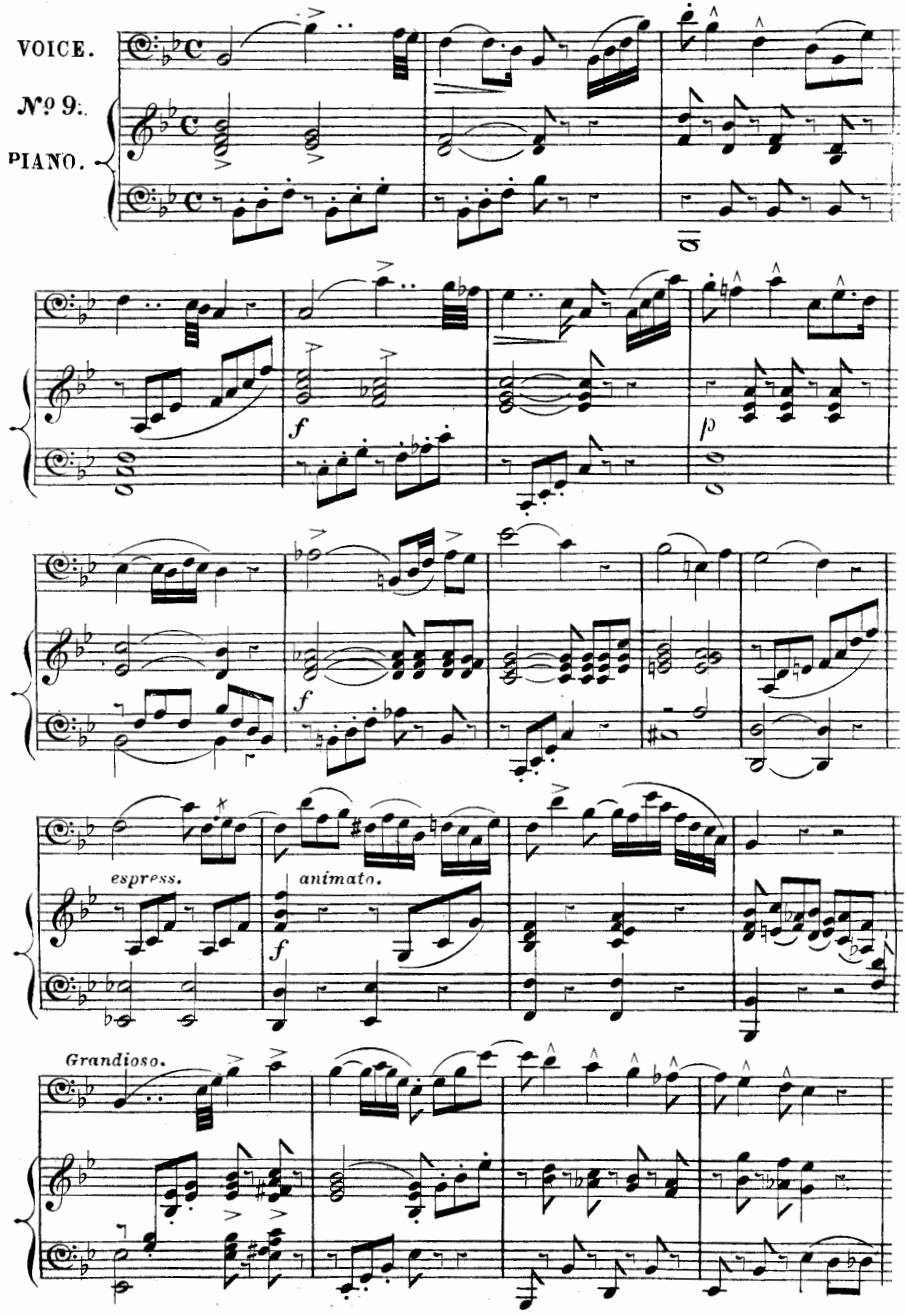
PIANO.

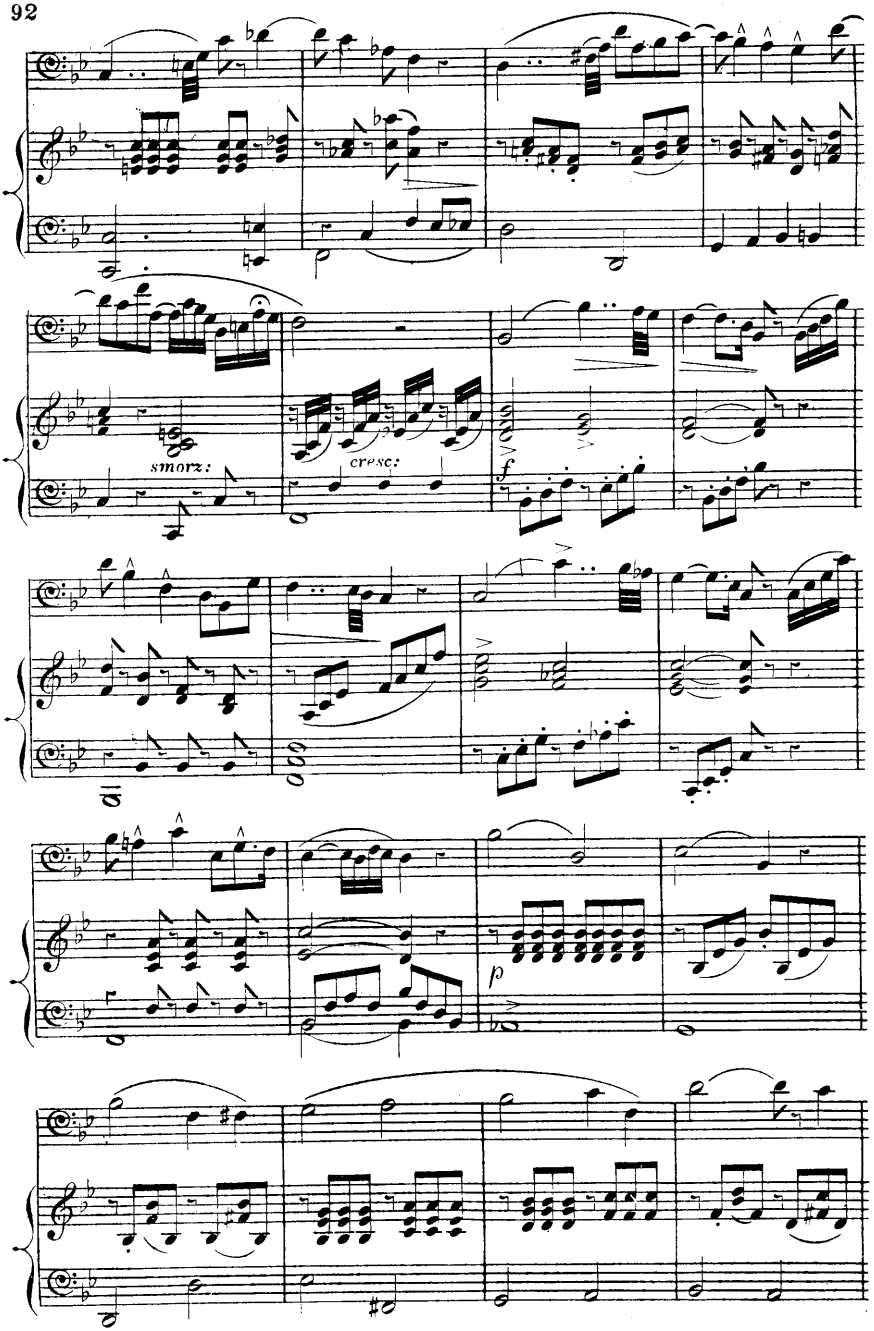


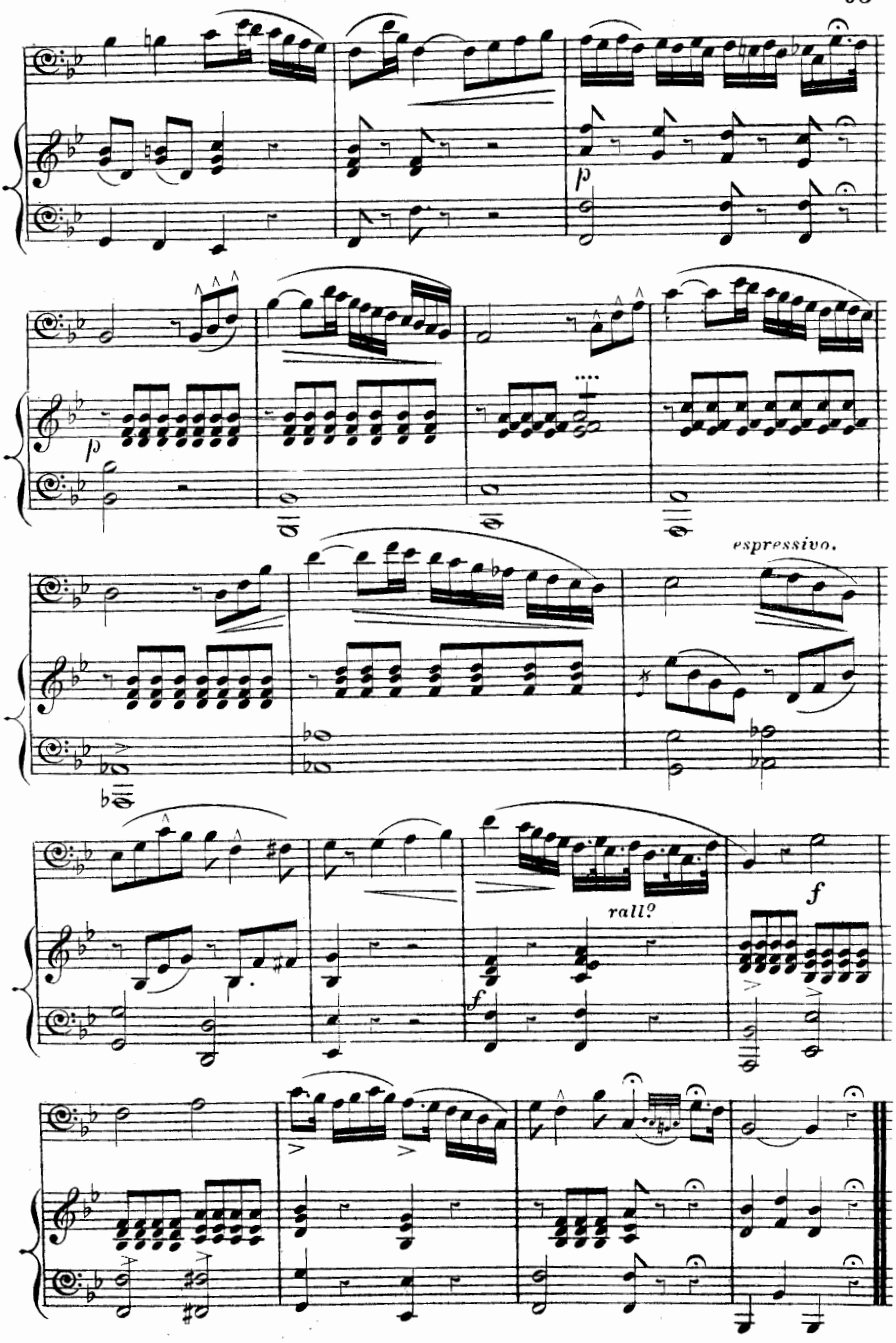

p
cresc.
f
p

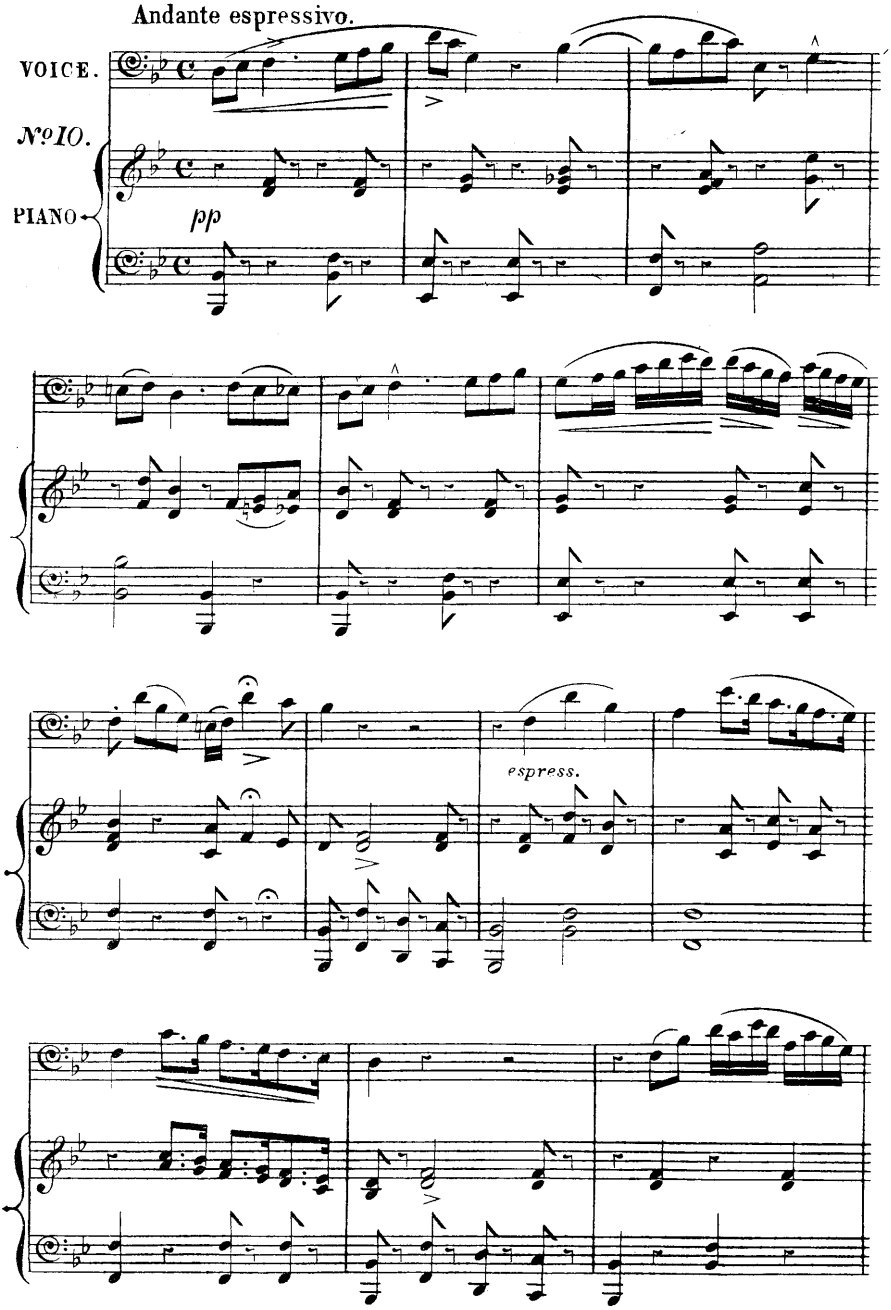

f

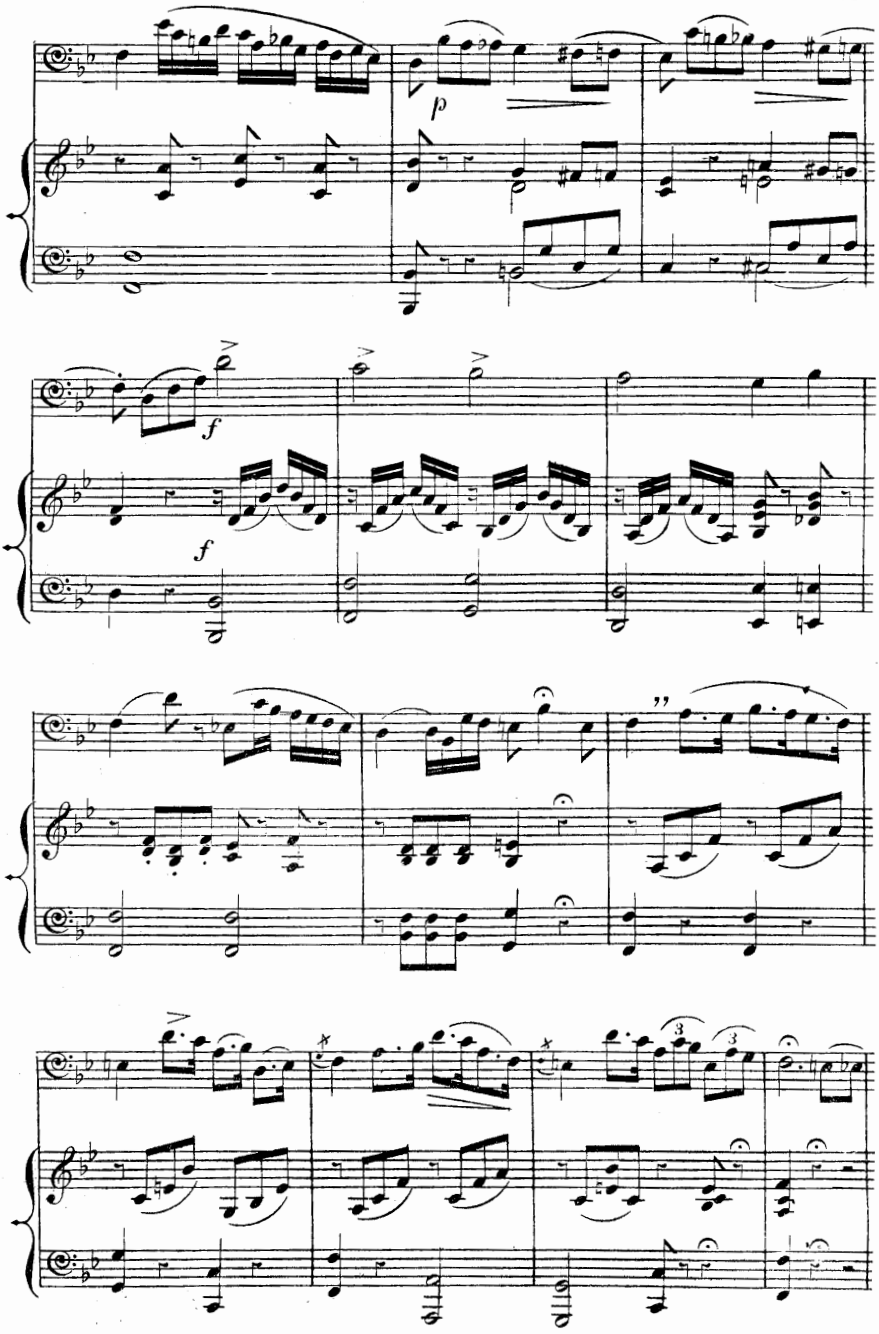
Andante maestoso.

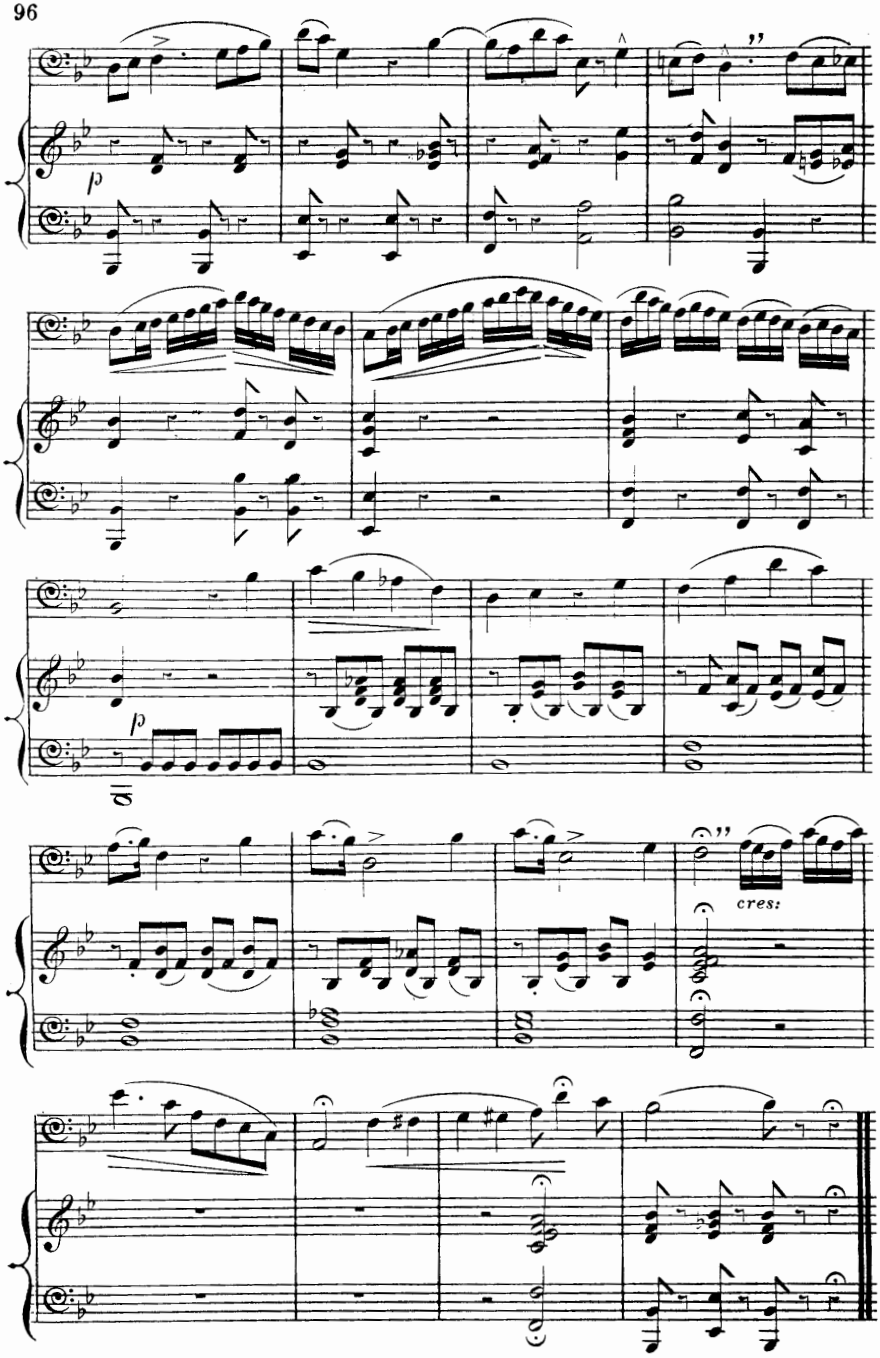



smorz:
cresc:
f
p


espressivo.
rall?
f


Andante espressivo.
VOICE.
Nº IO.
PIANO
pp
espress.


p
f
f

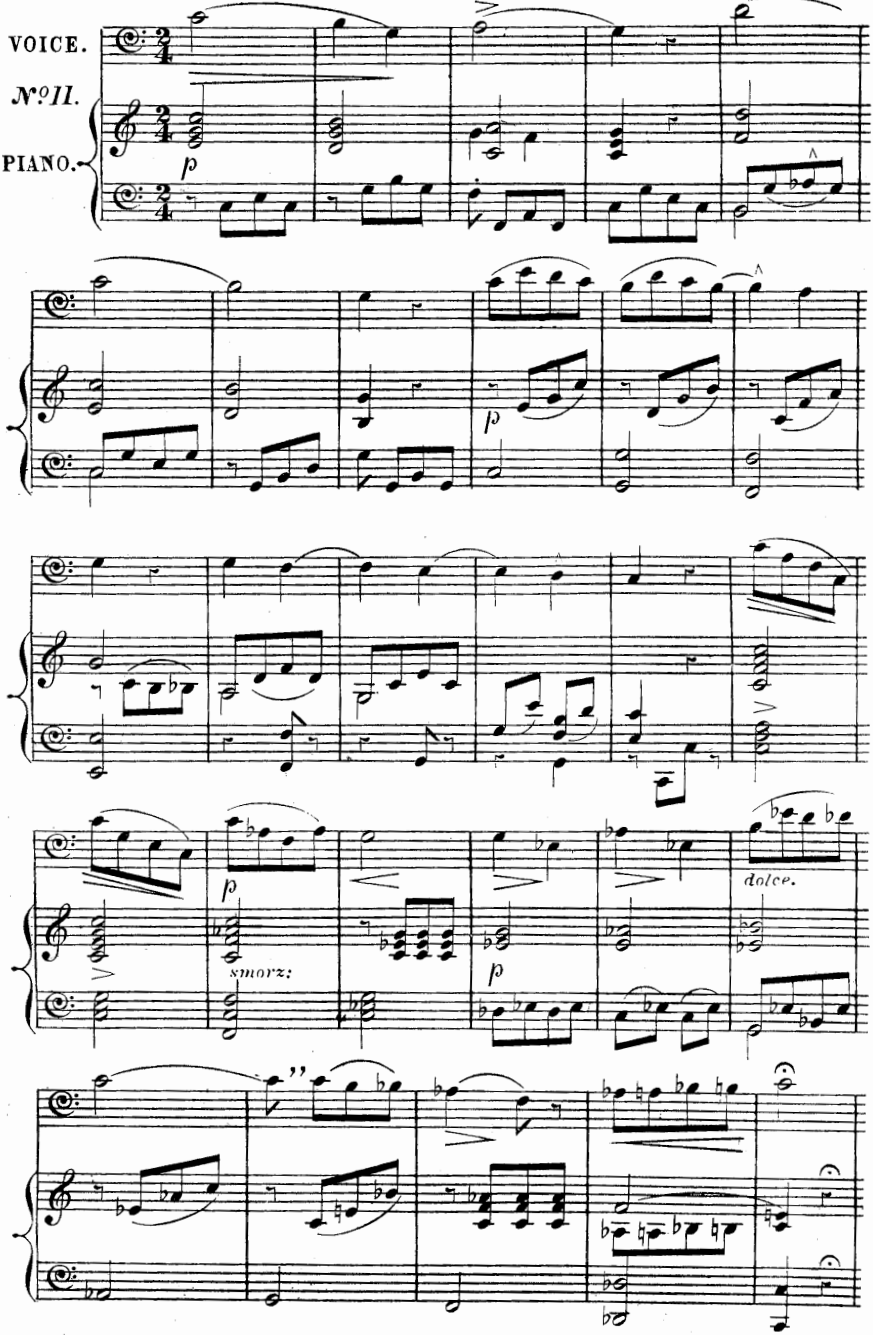

p
p
cres:

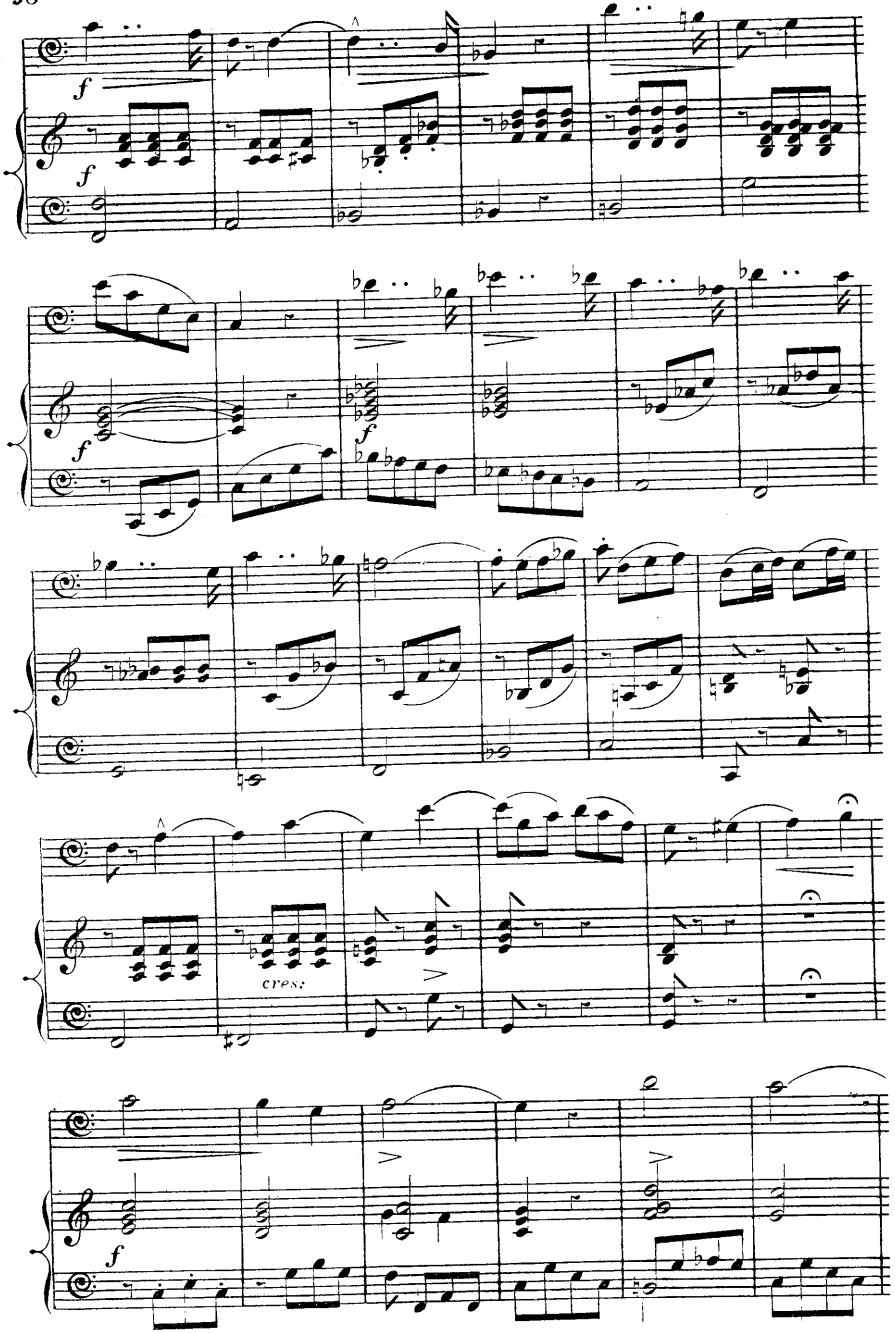
Andante maestoso.

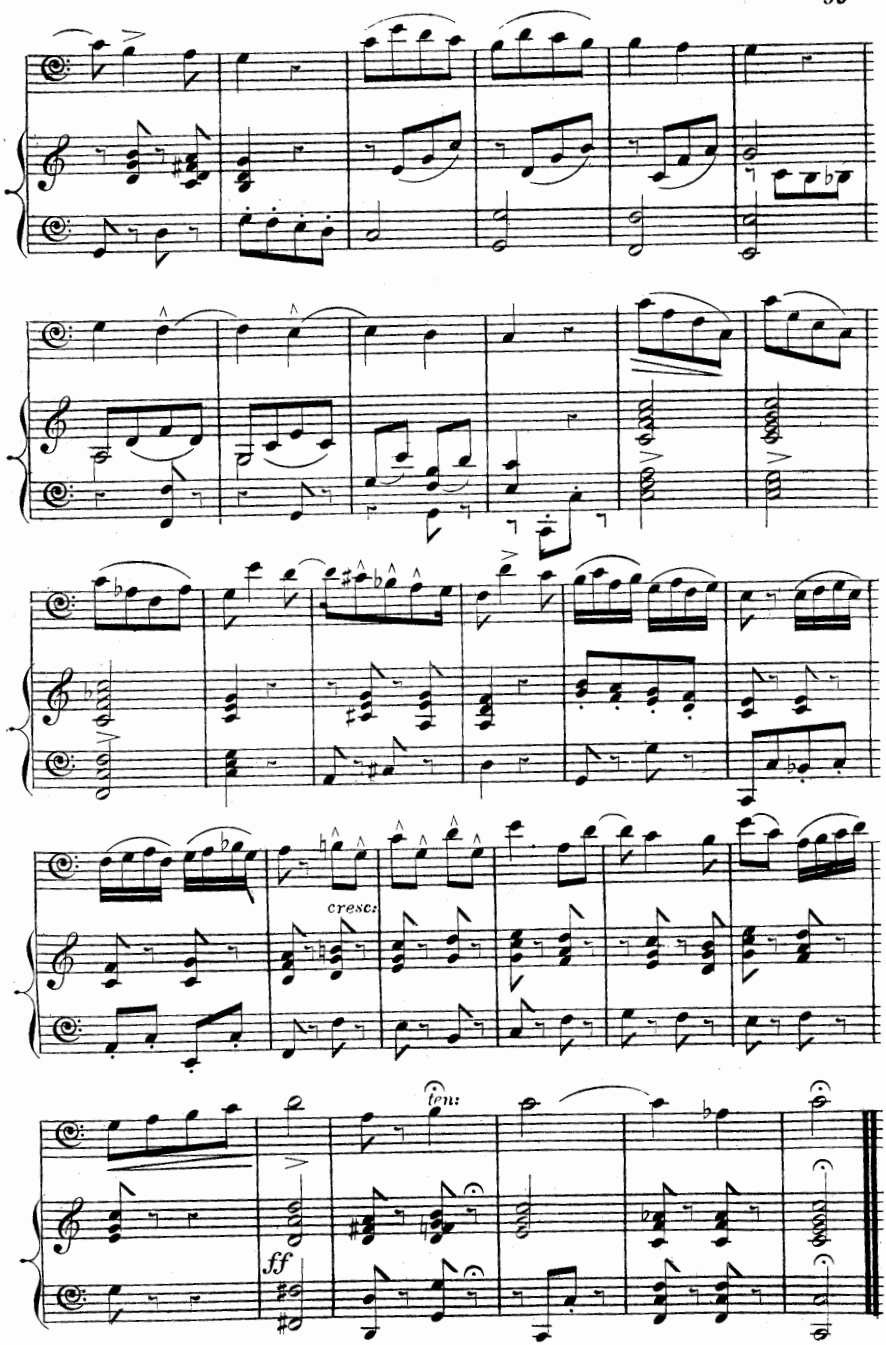
VOICE.

N°II.

PIANO.




f
f
f
f
cres:
f

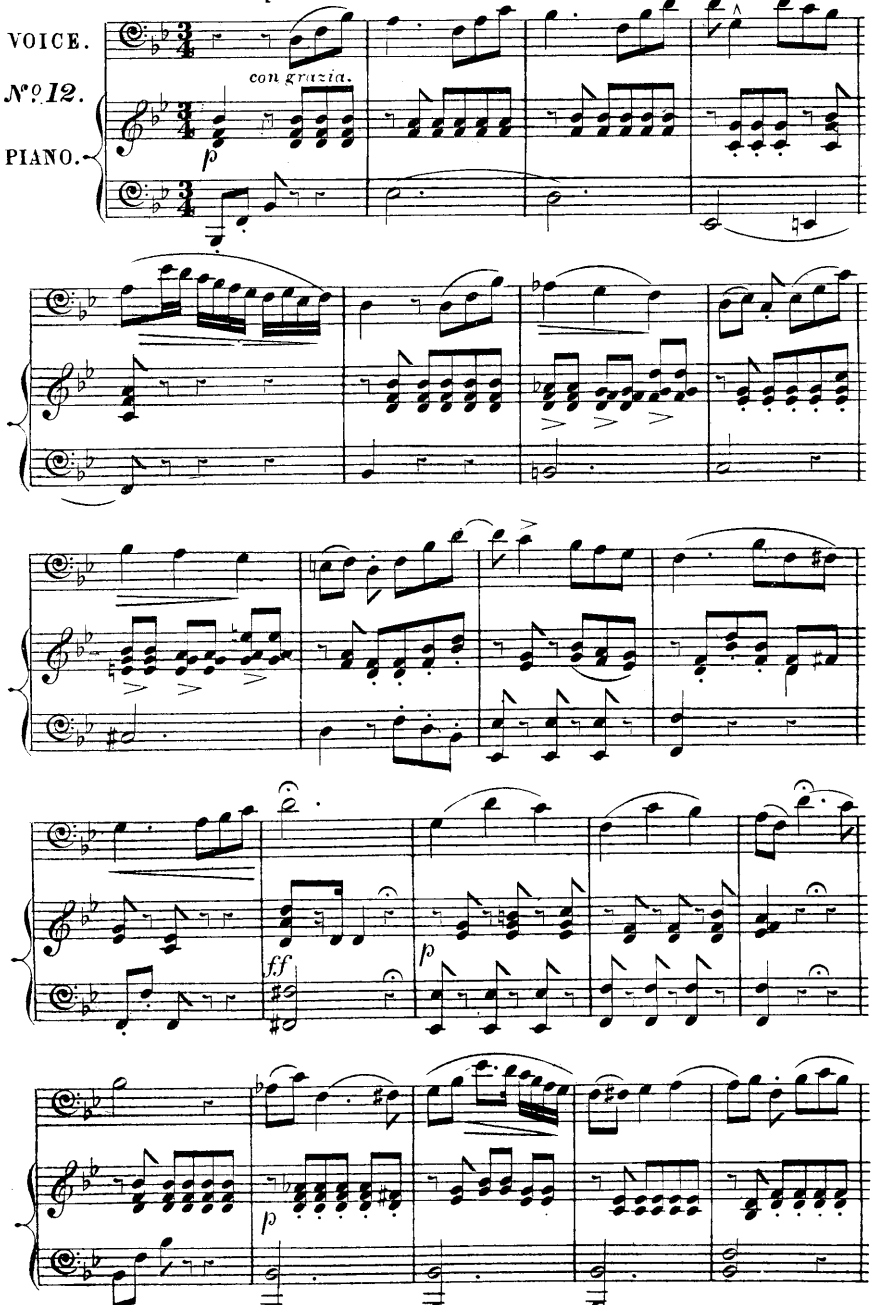

cresc:
ten:
ff

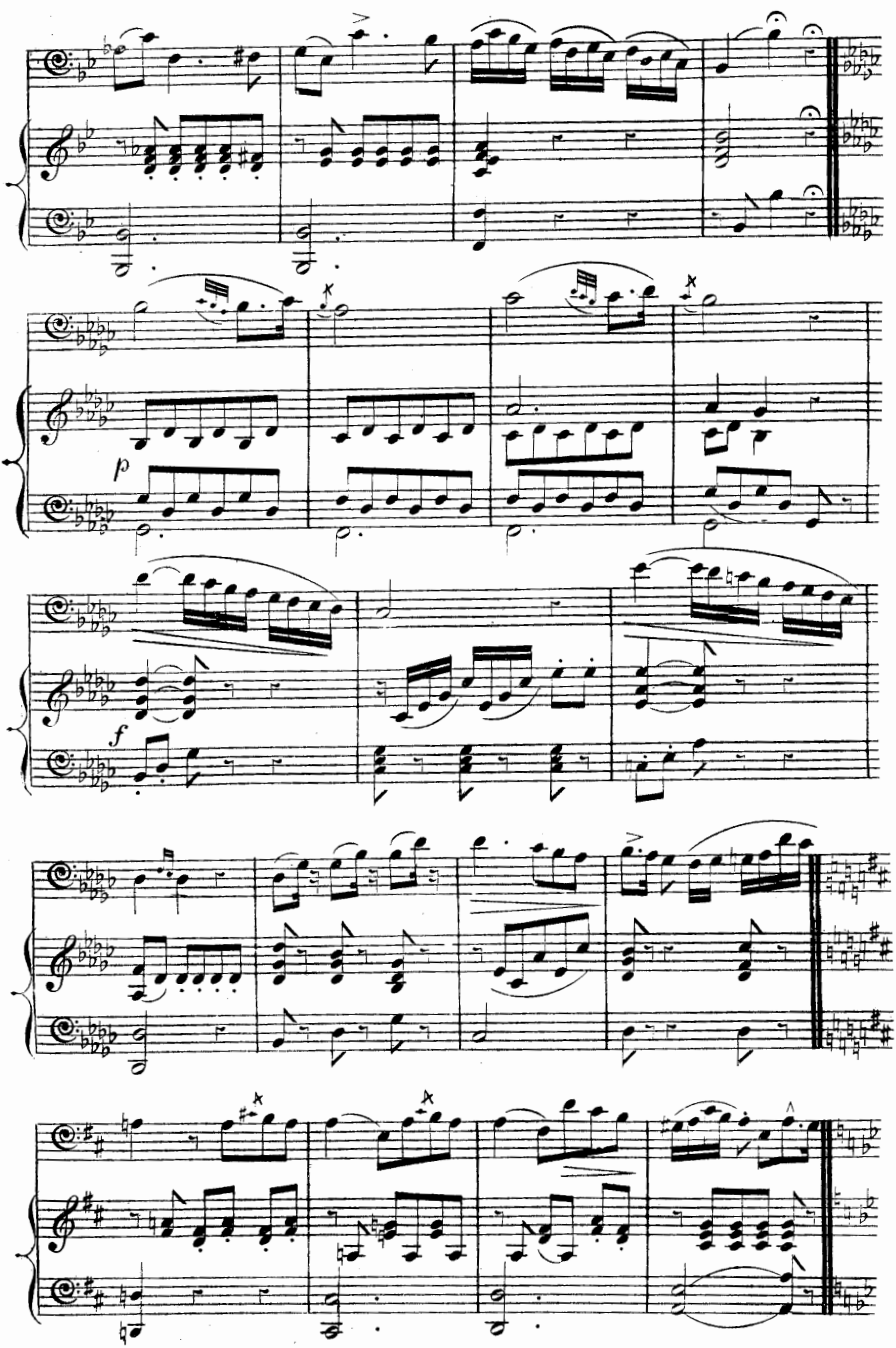
Andantino espressivo.

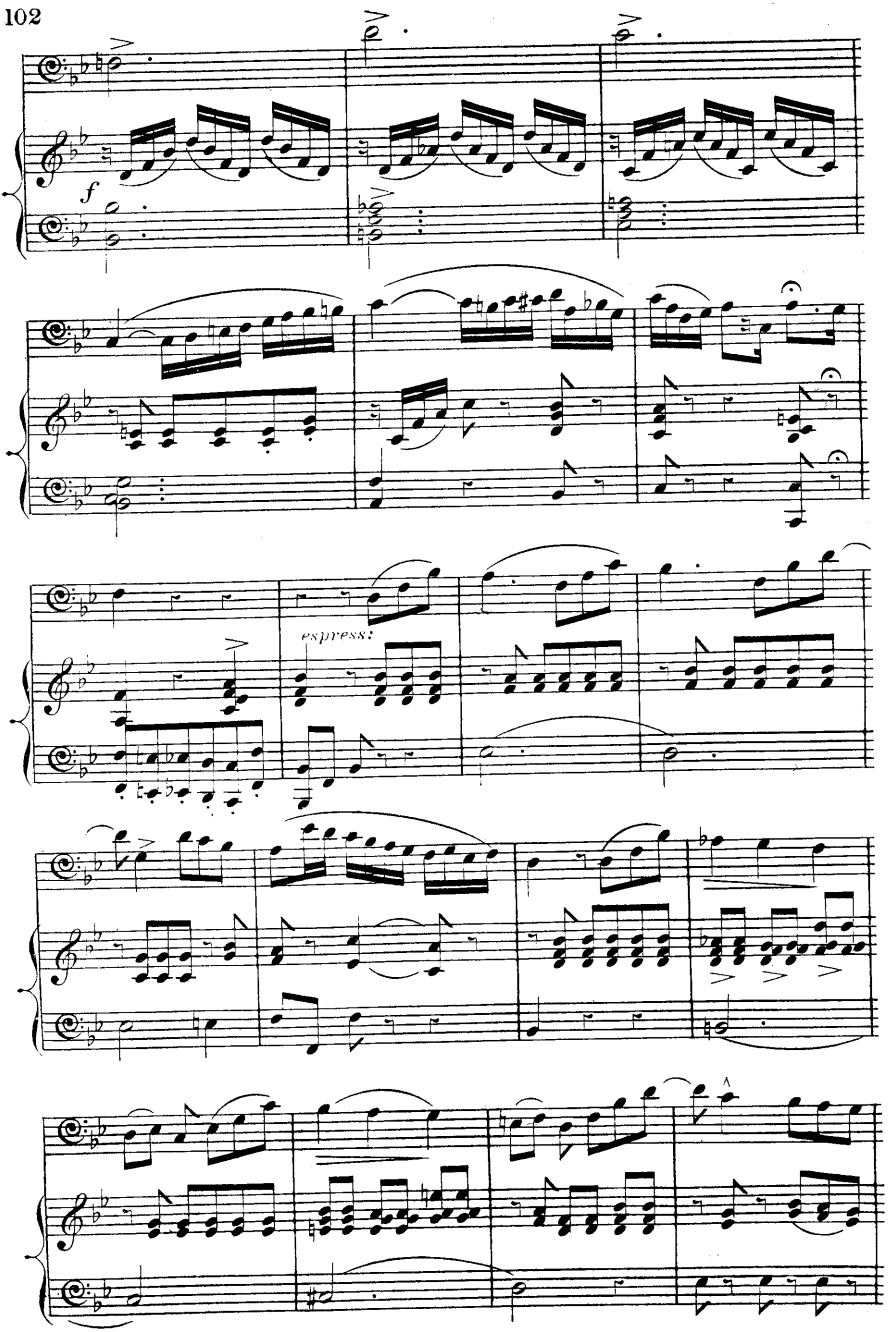
VOICE.

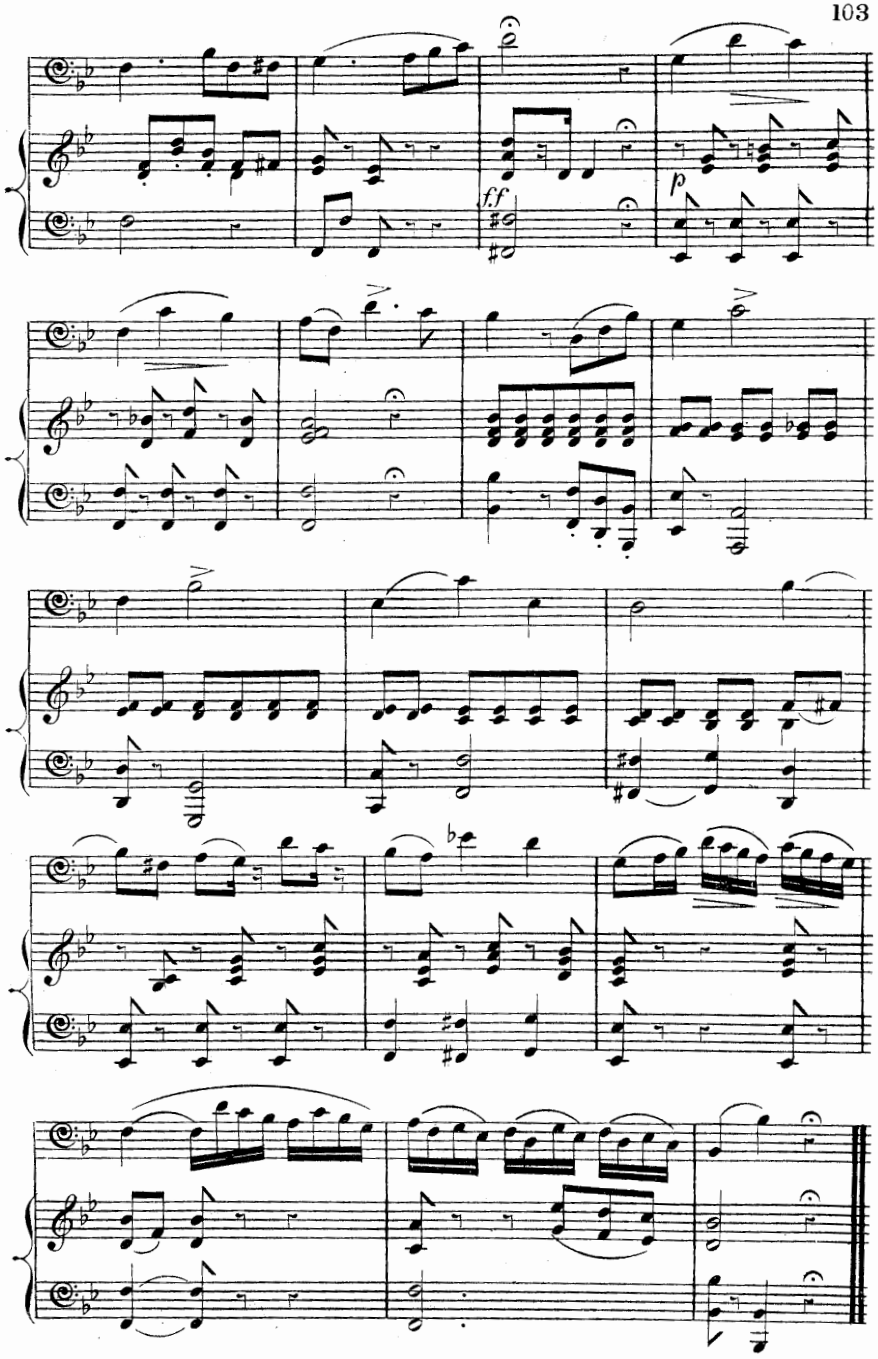
N°12.

PIANO.

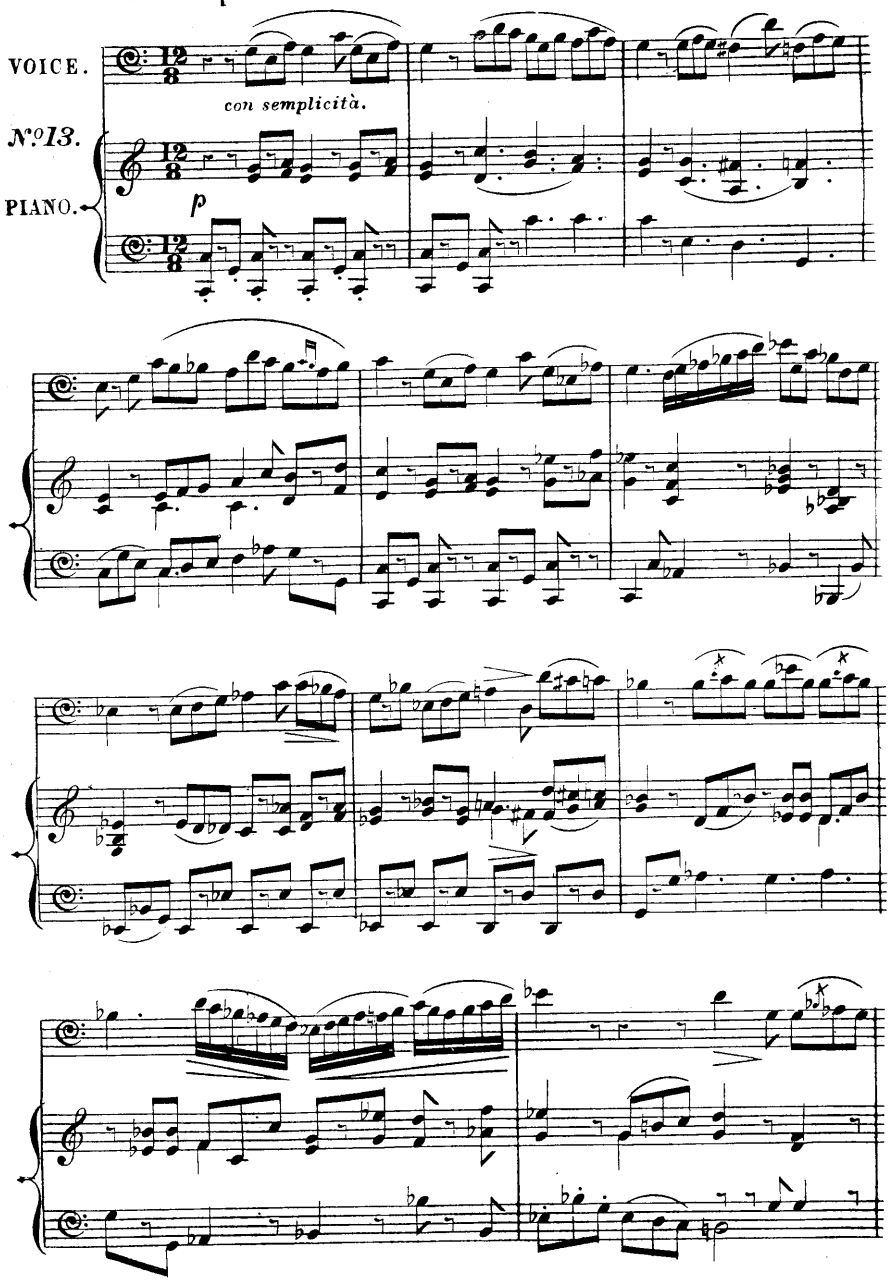


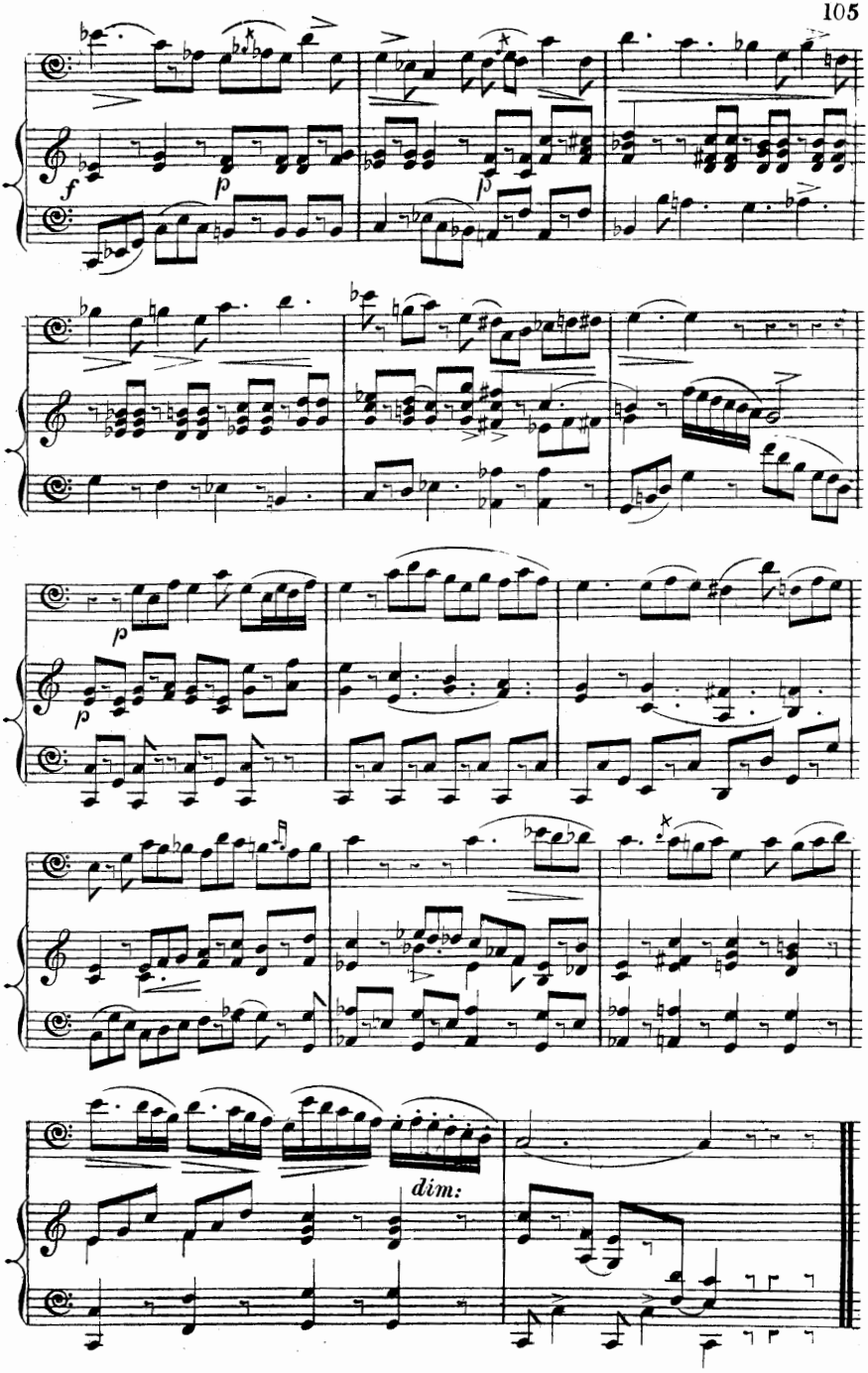

p
f


f
espress.


ff
p

Andante pastorale.



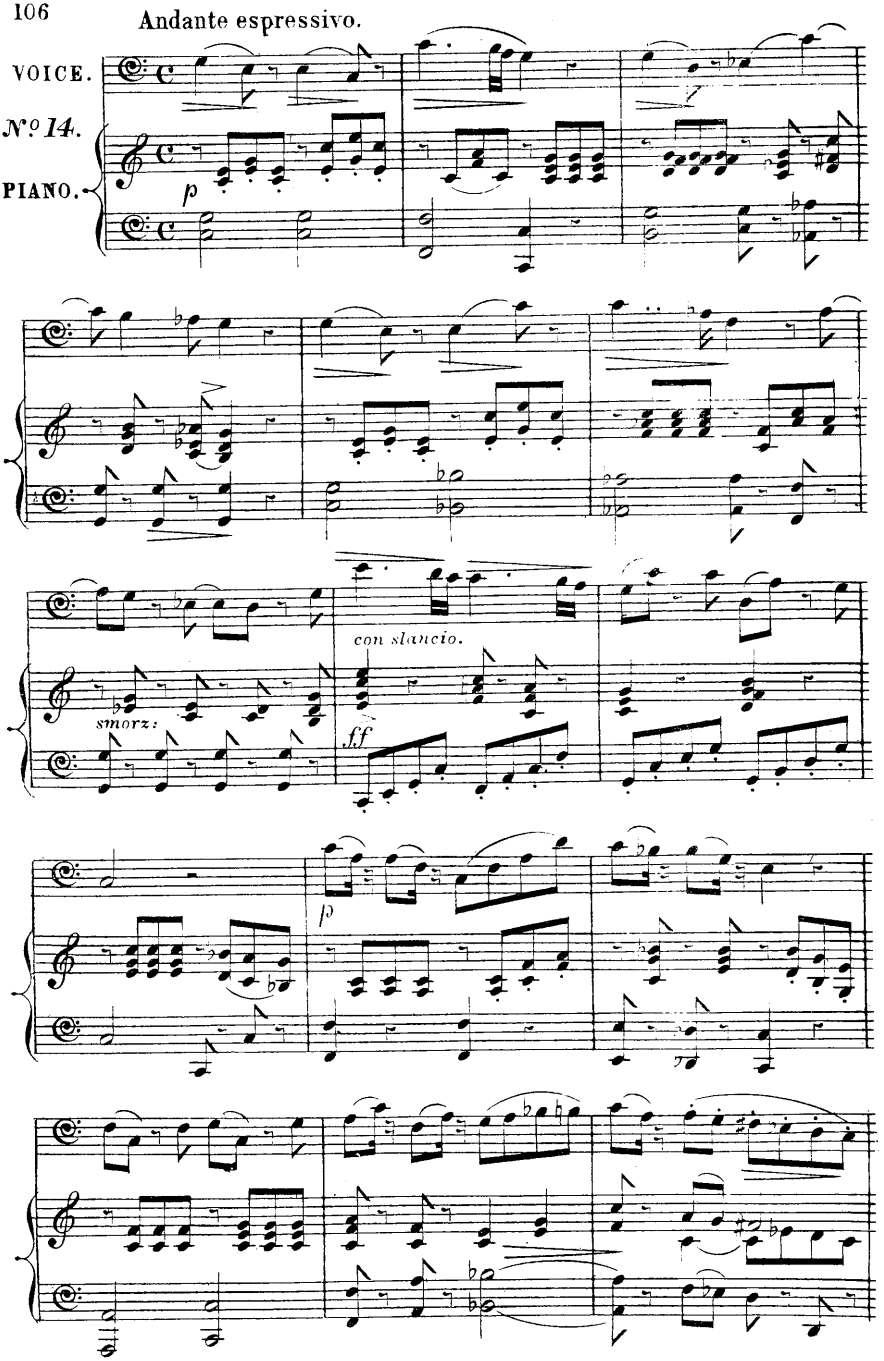

f
p
p
p
dim:

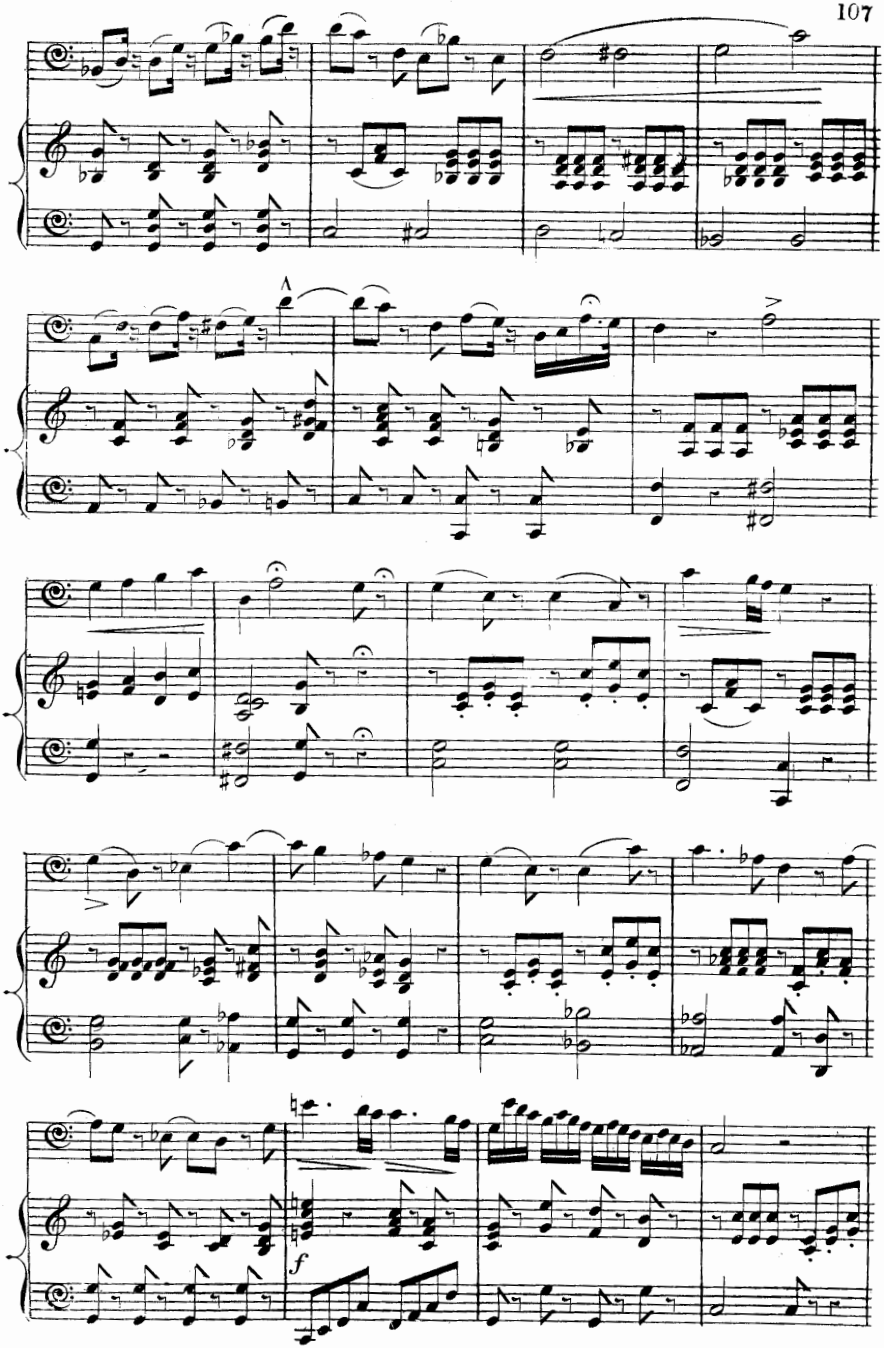
Andante espressivo.

VOICE.

N°14.

PIANO.

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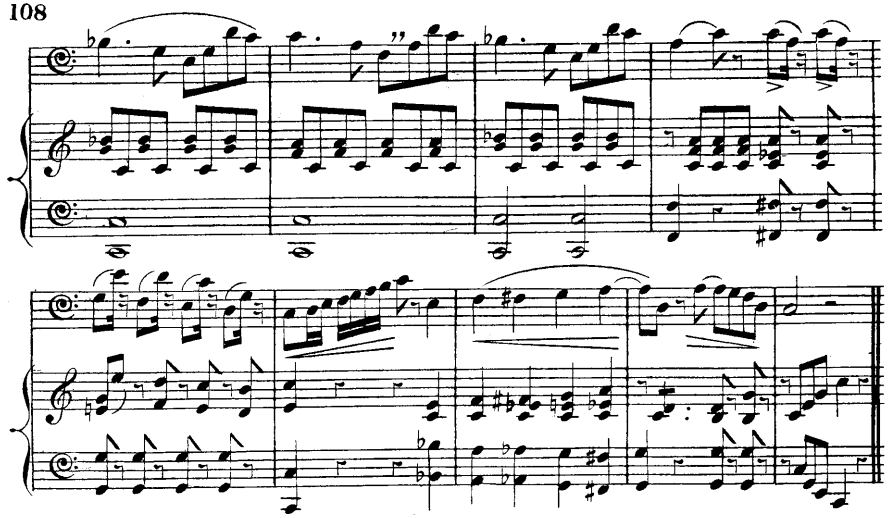
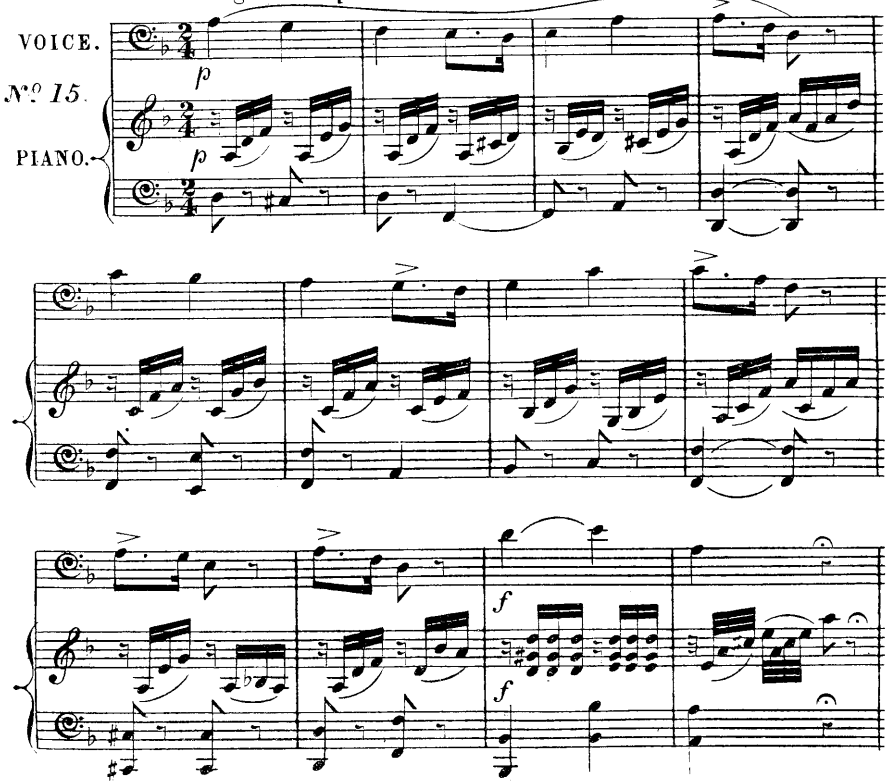


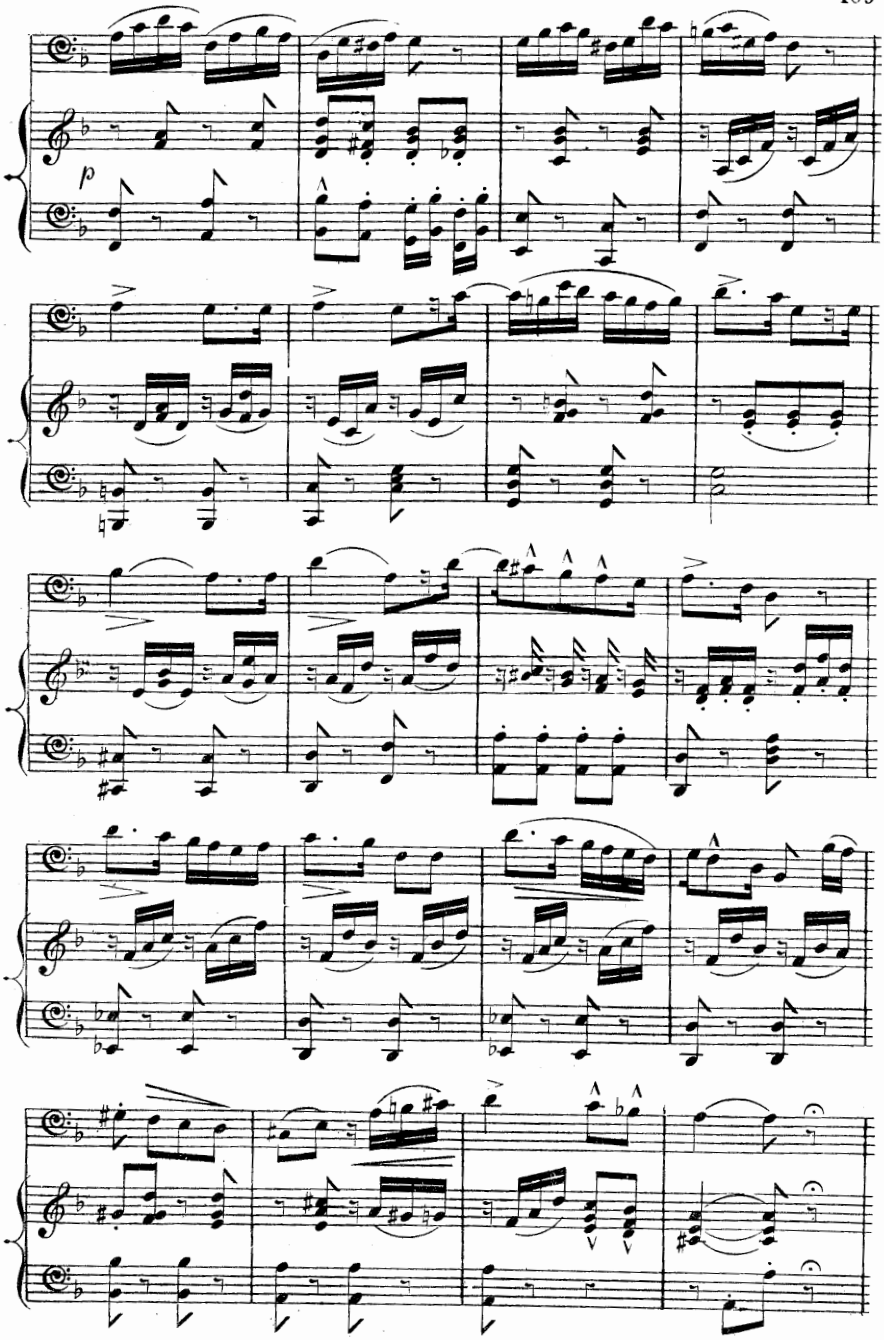
Larghetto espressivo.

VOICE.

N.º 15.

PIANO.

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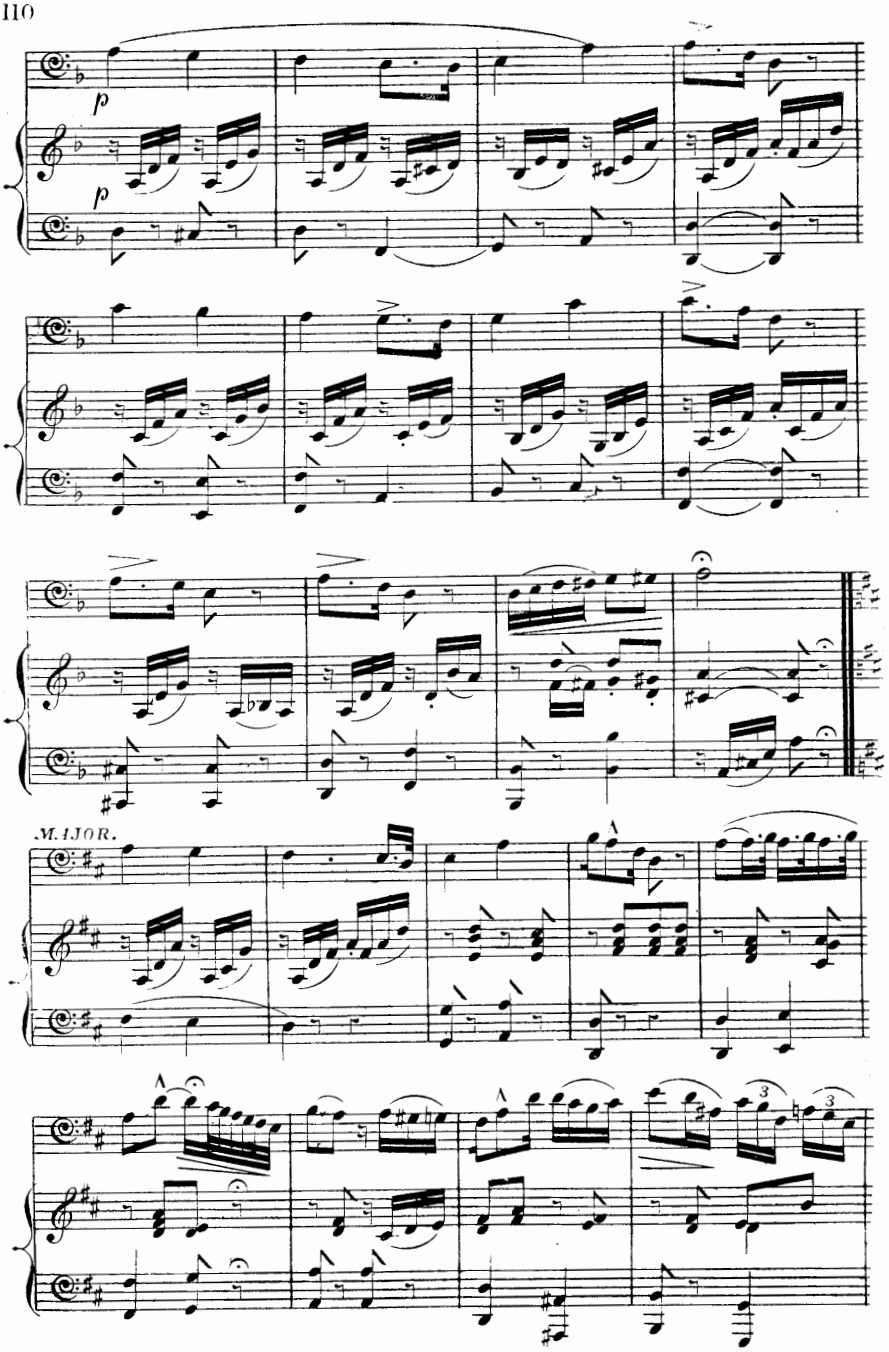
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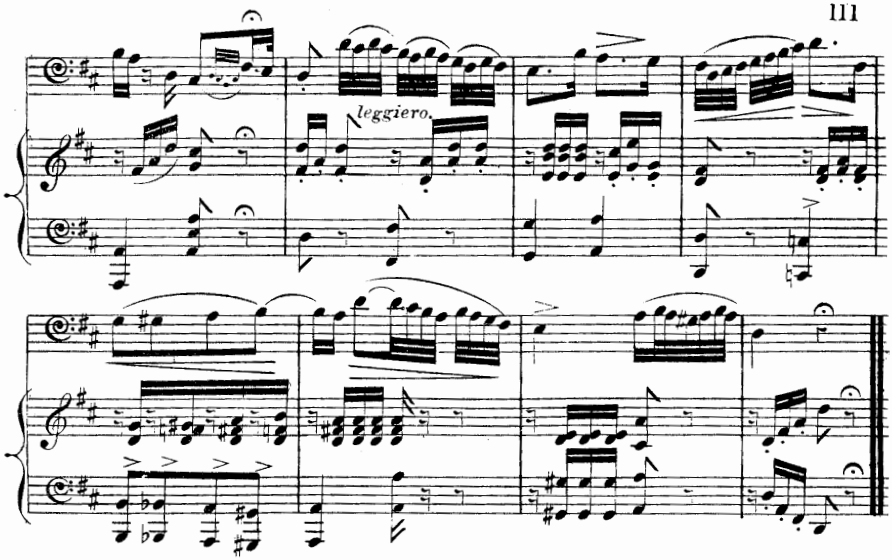
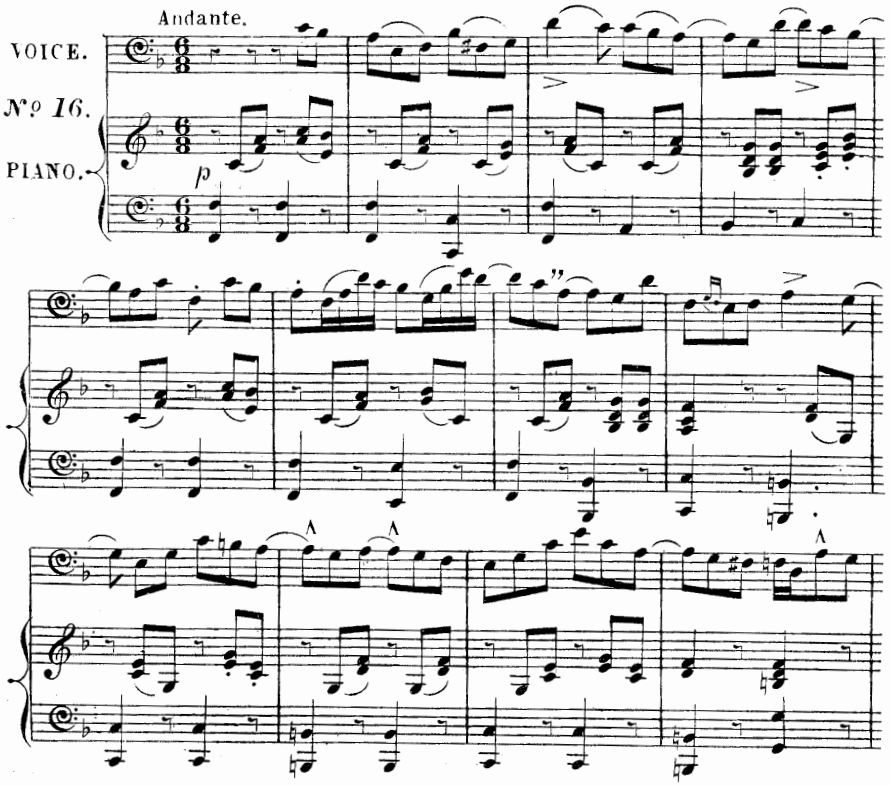
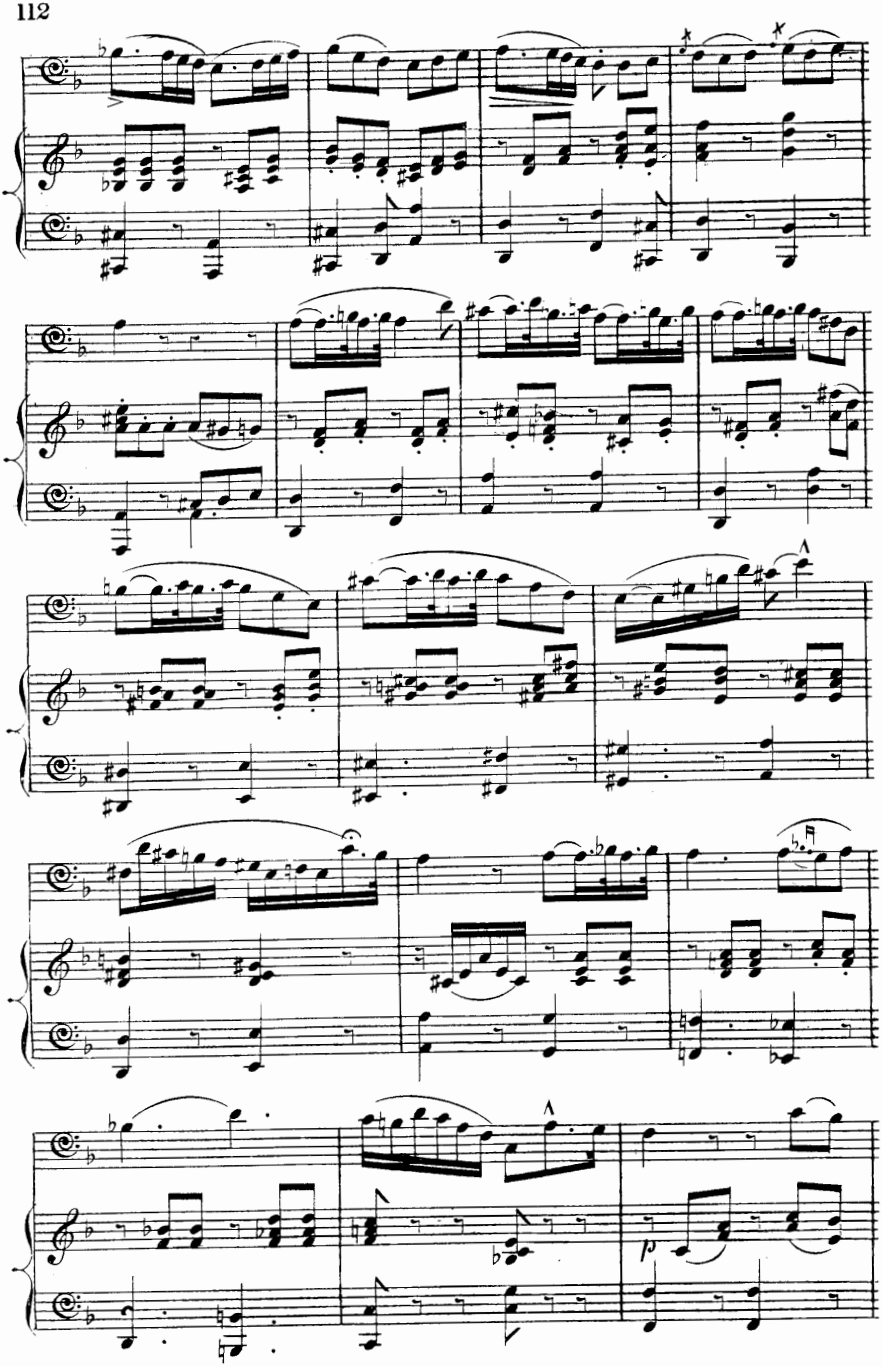
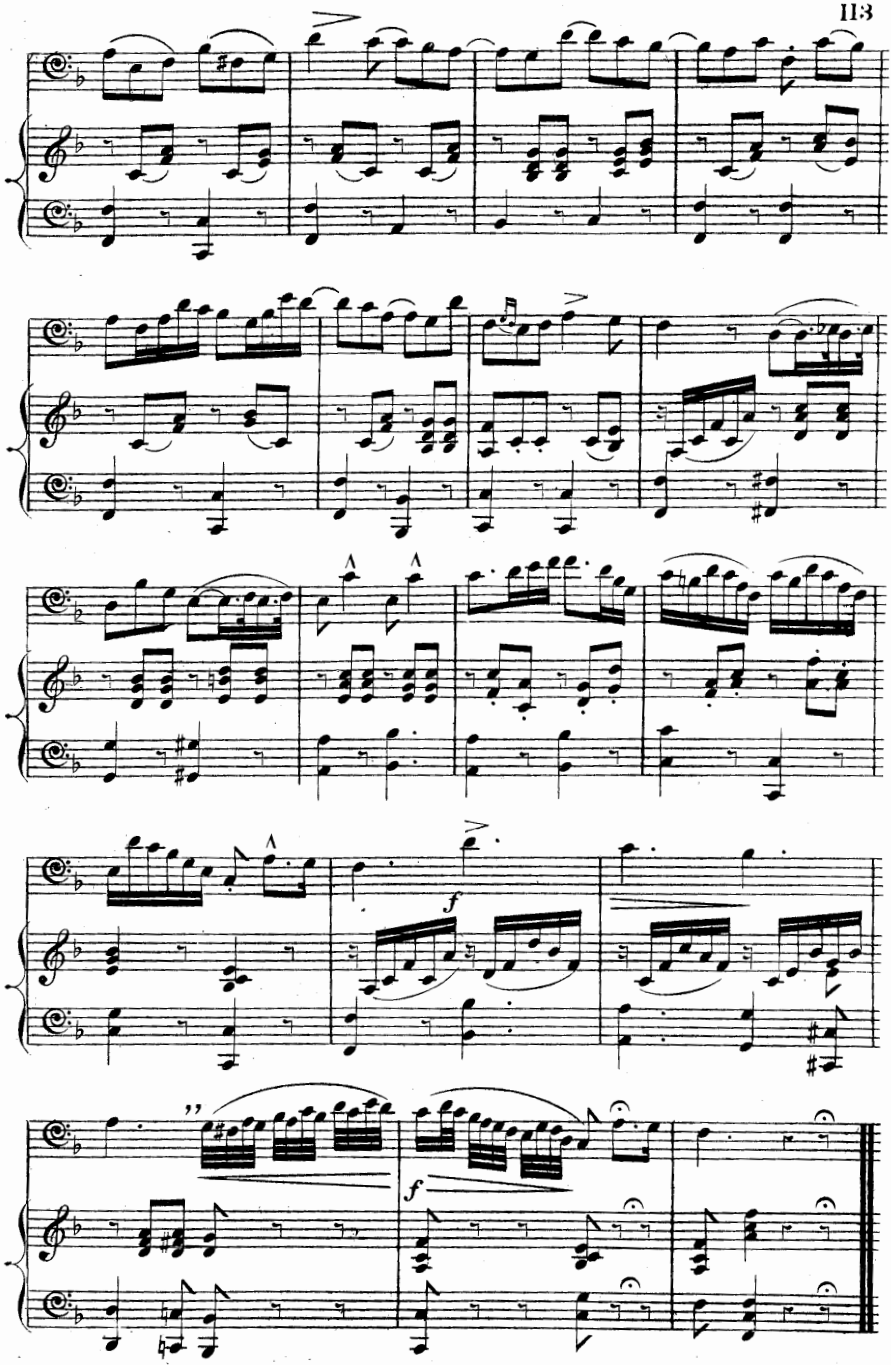
MAJOR.


leggiero.


Andante.
VOICE.
№ 16.
PIANO.
p

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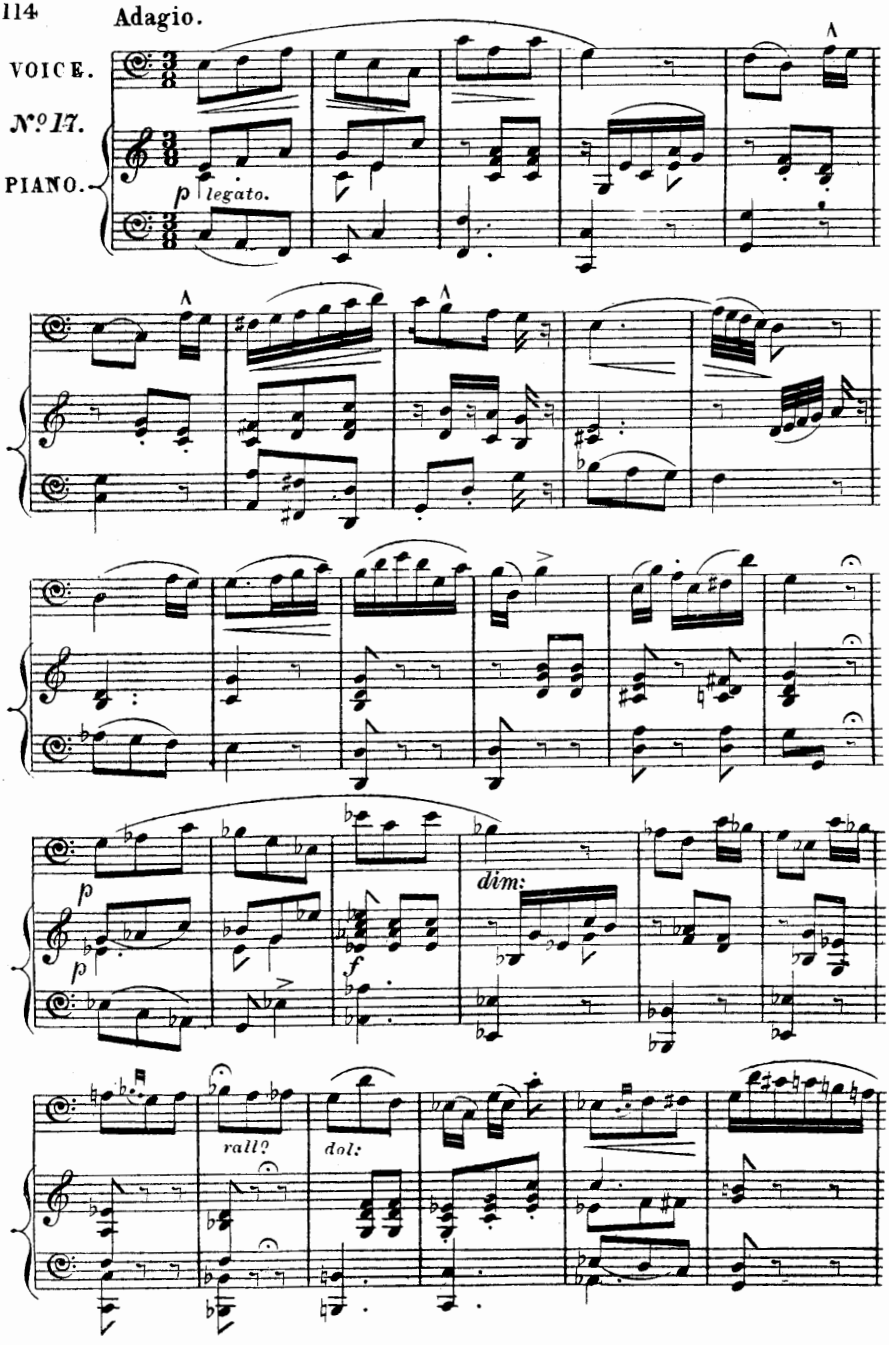
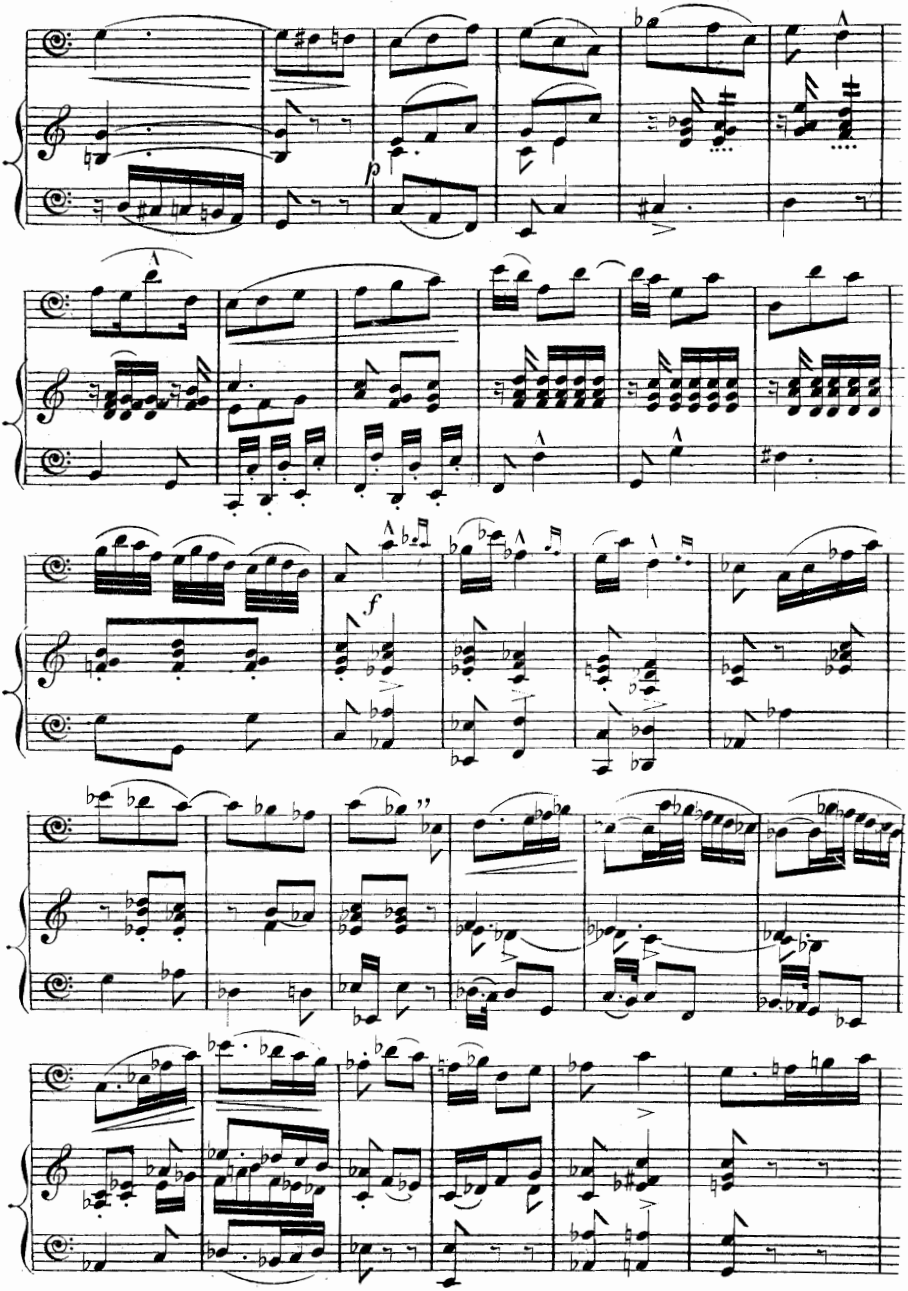
Adagio.

VOICE.

N.º 17.

PIANO.

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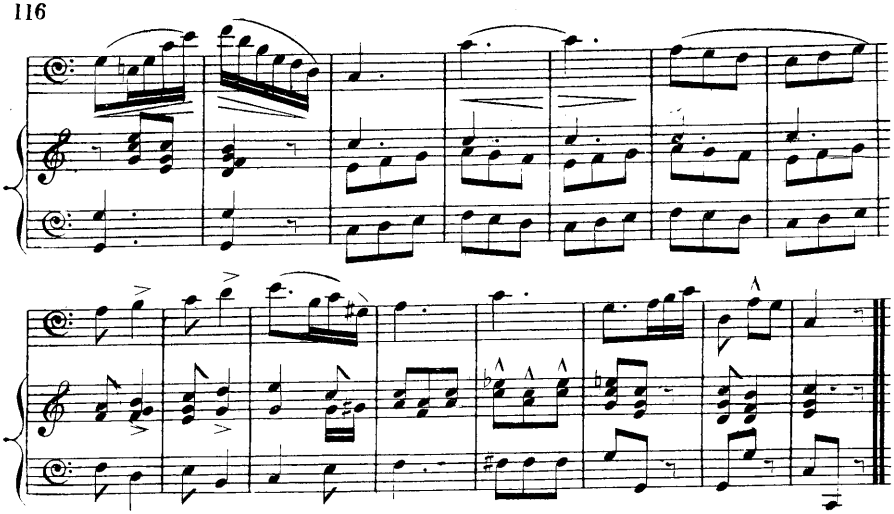
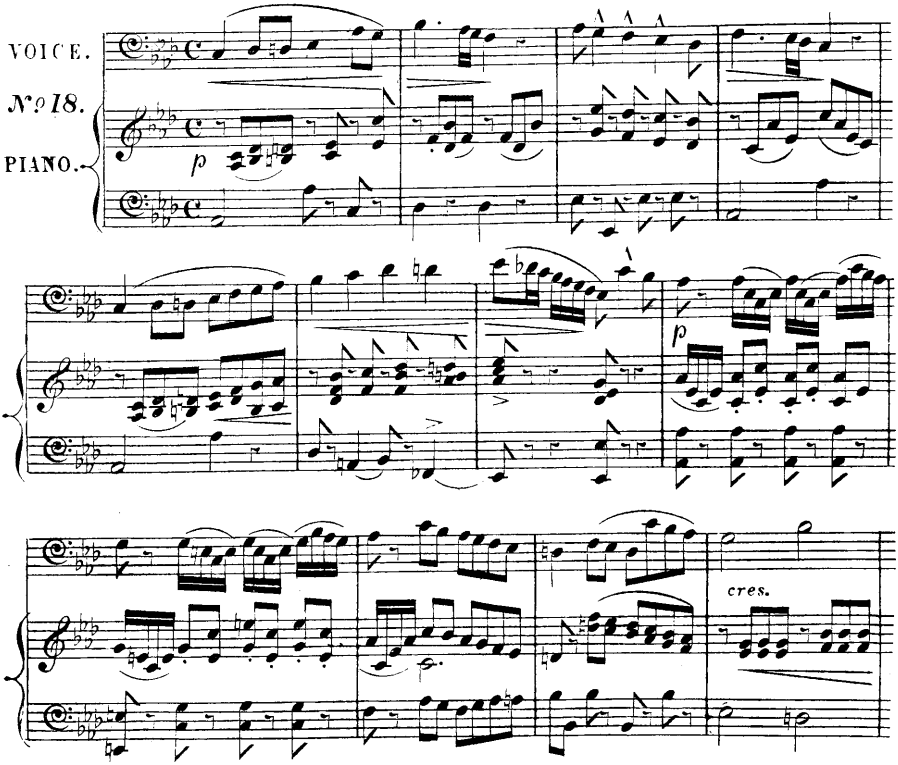


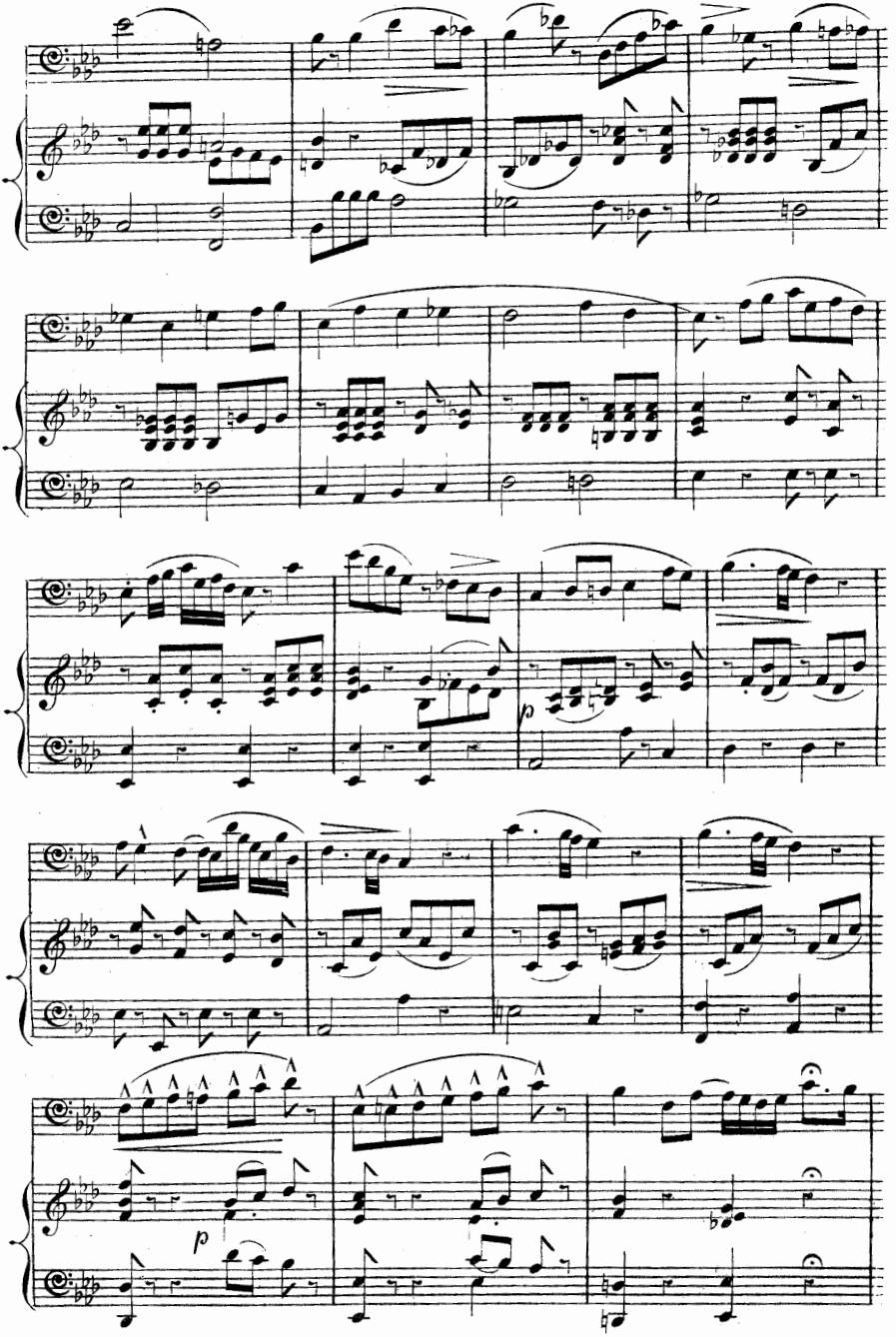
All^o moderato.

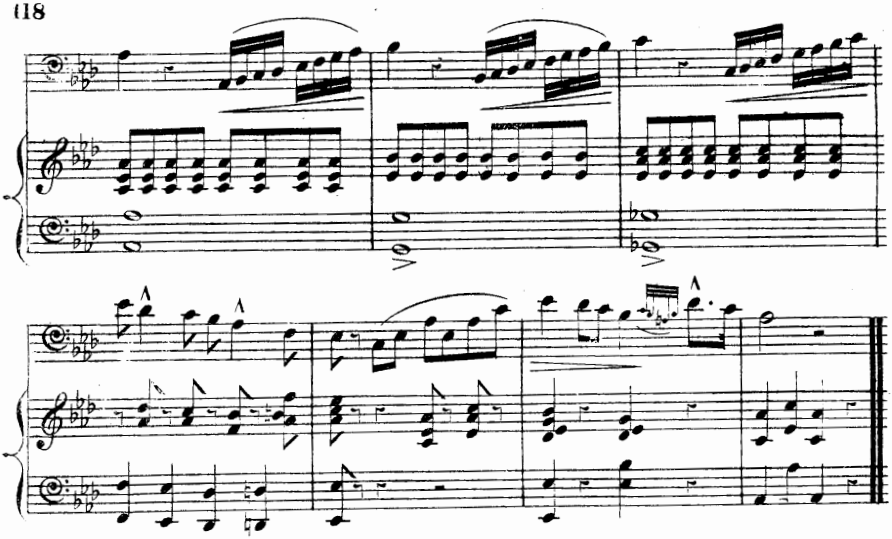
VOICE.

N^o 18.

PIANO.





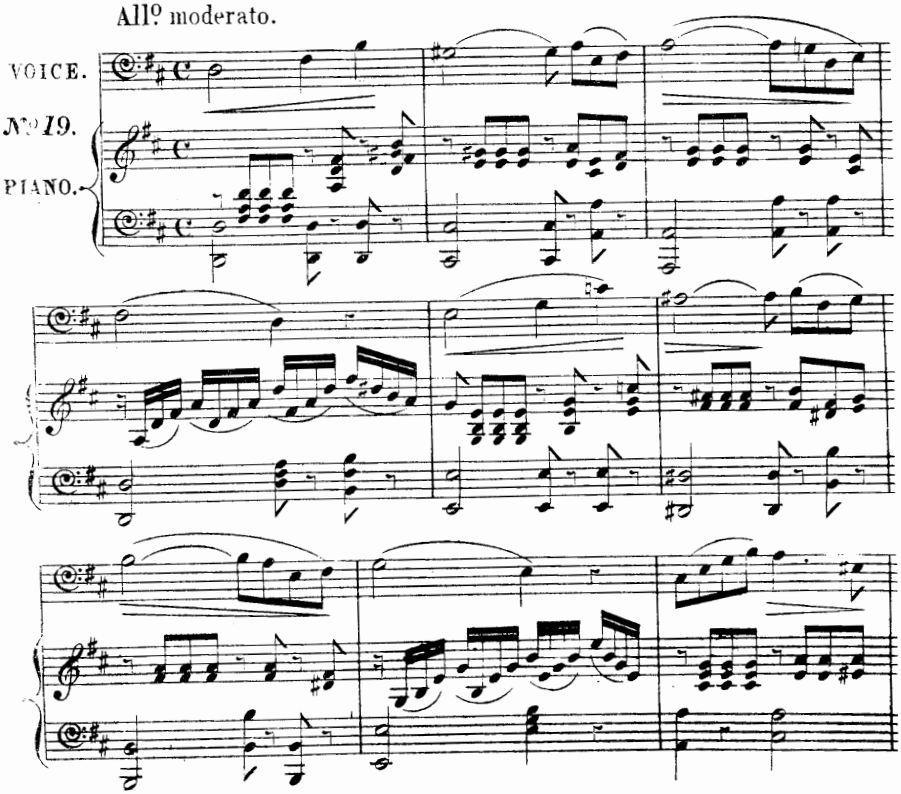


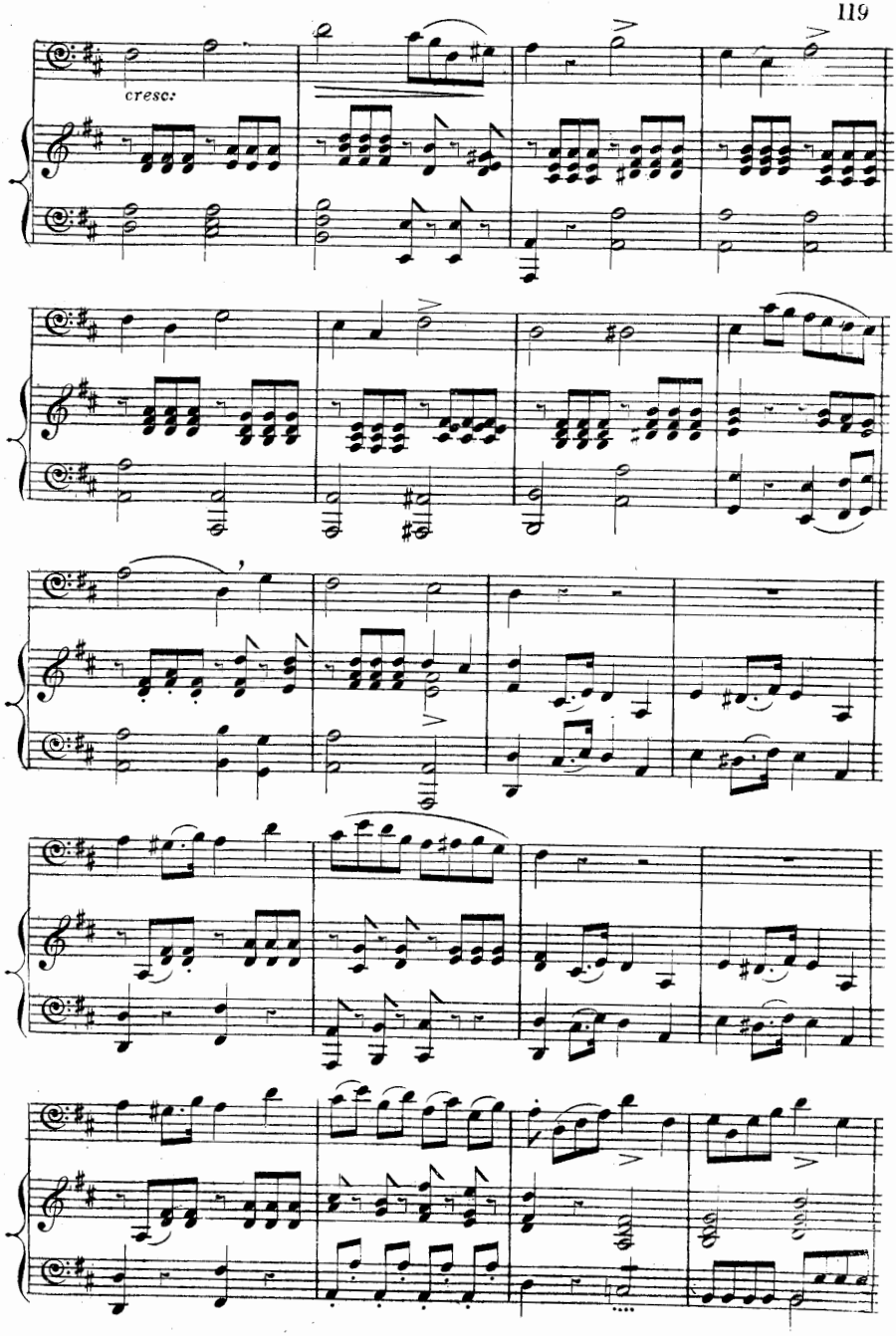
All.º moderato.

VOICE.

N.º 19.

PIANO.

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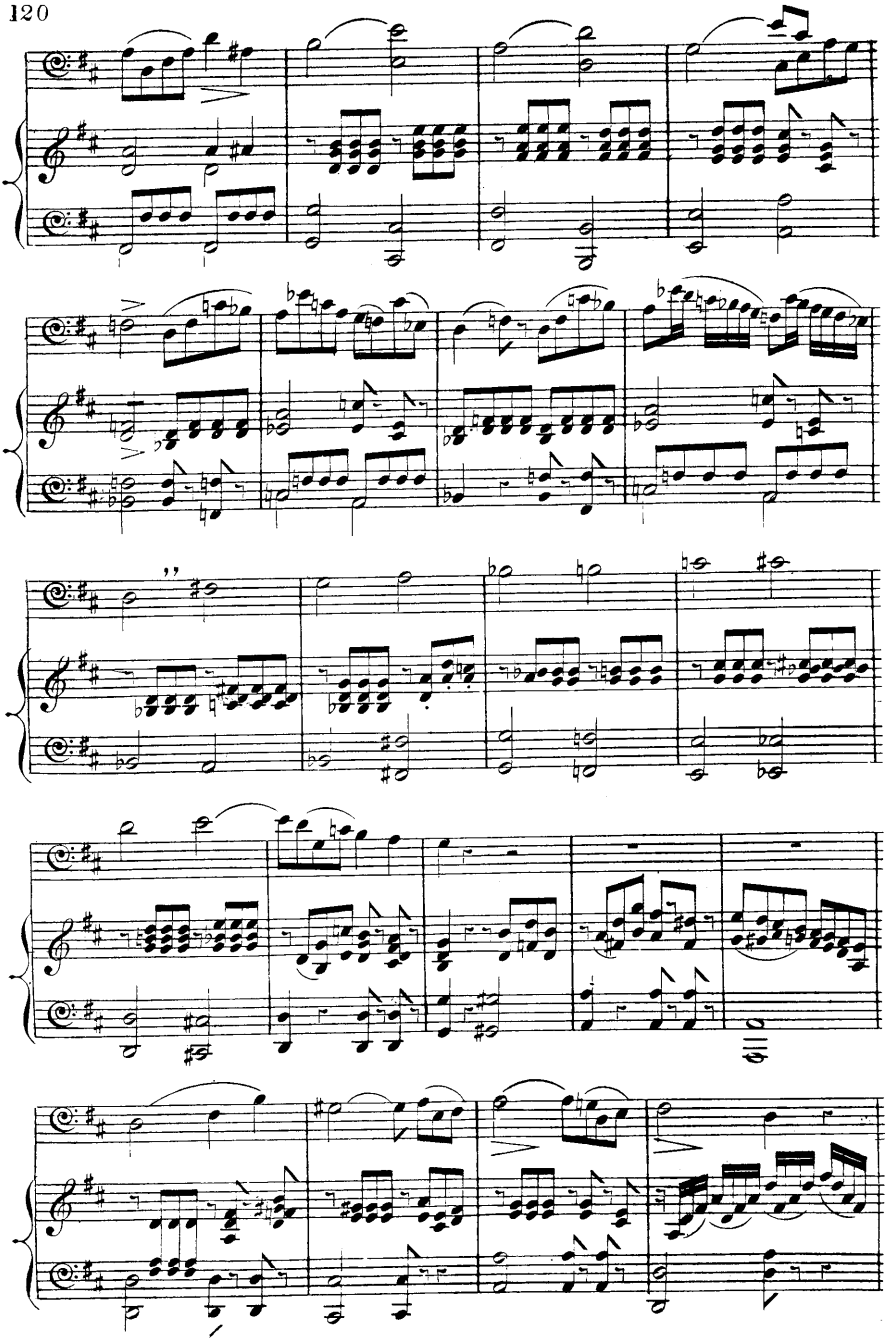
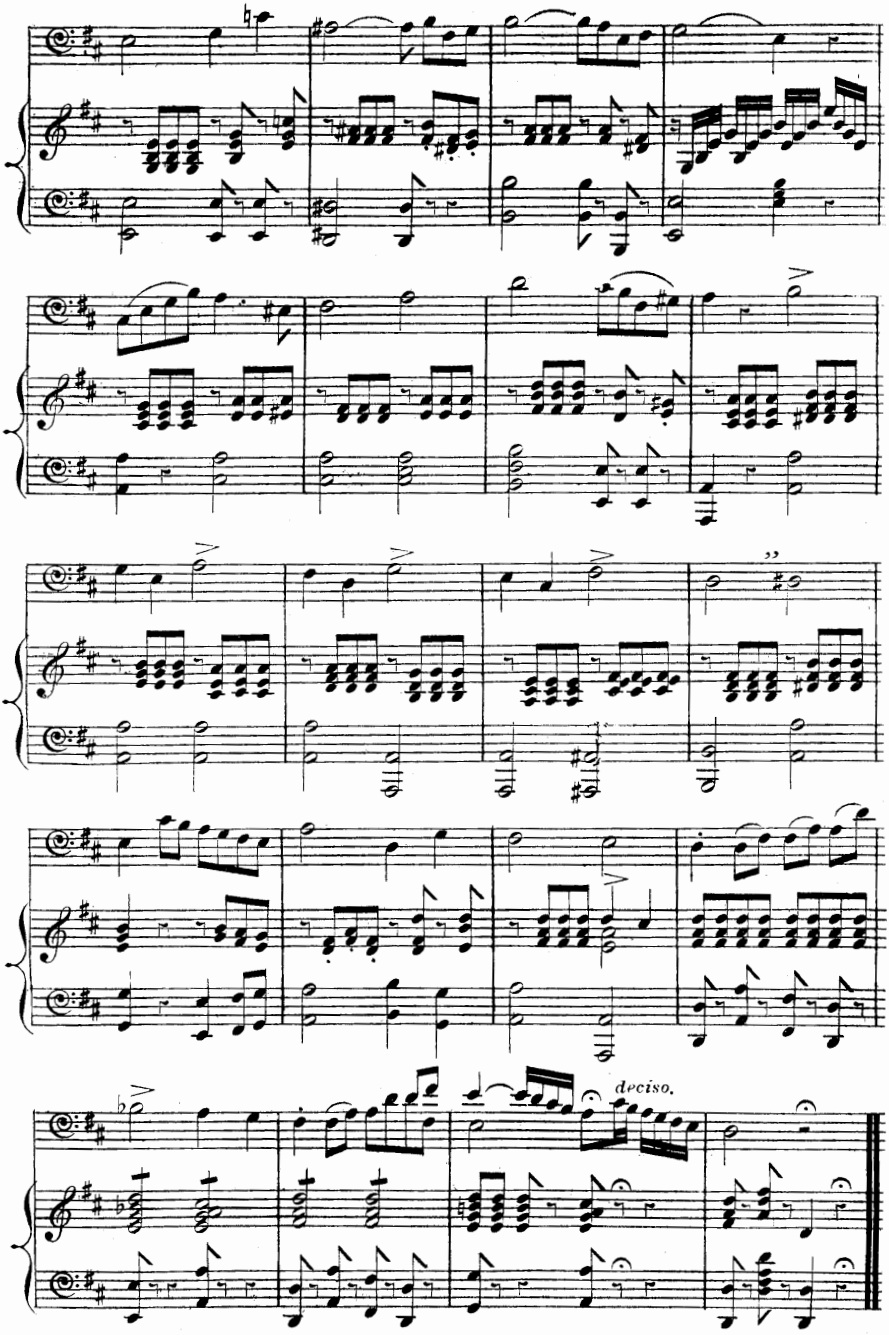
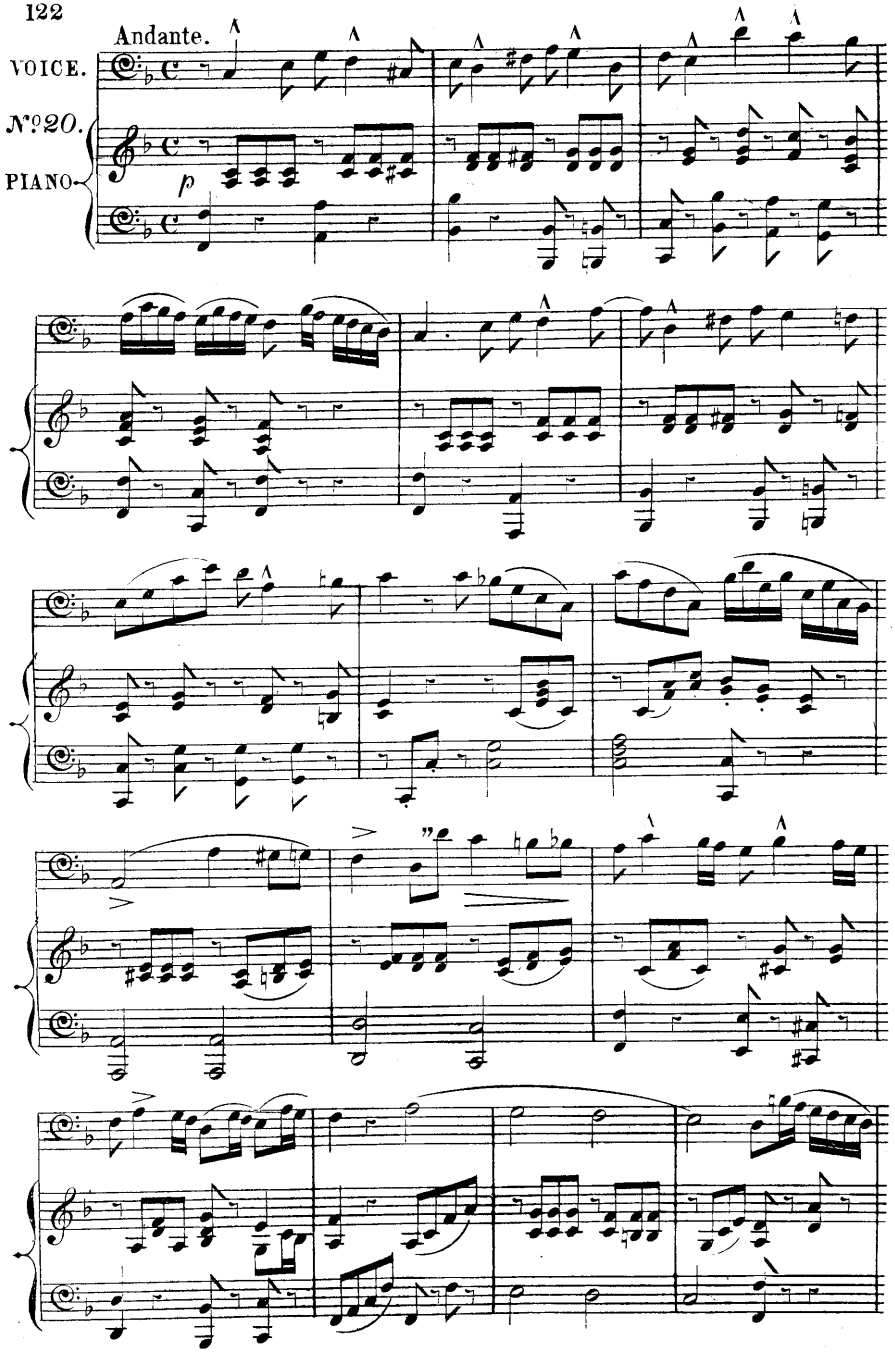
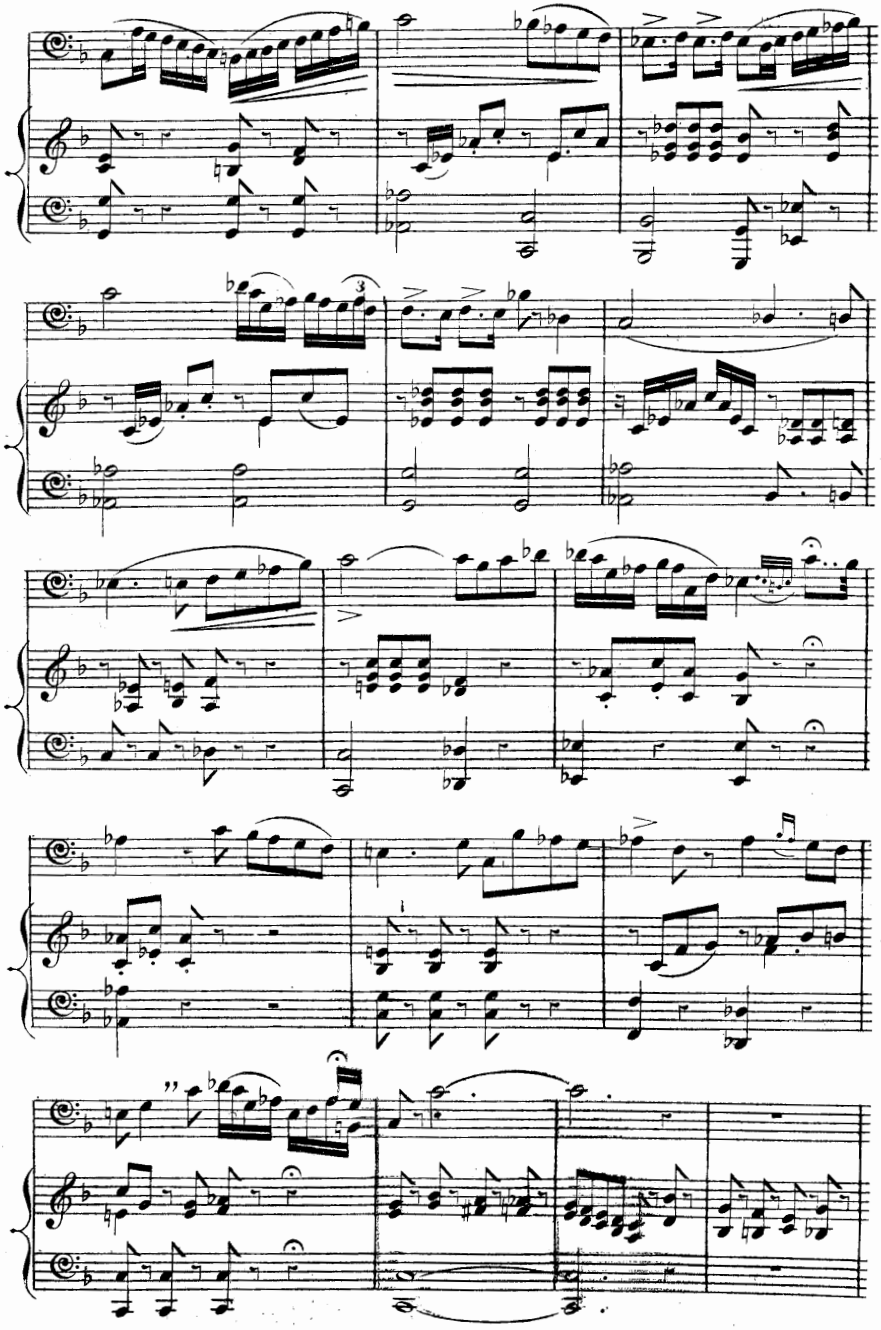
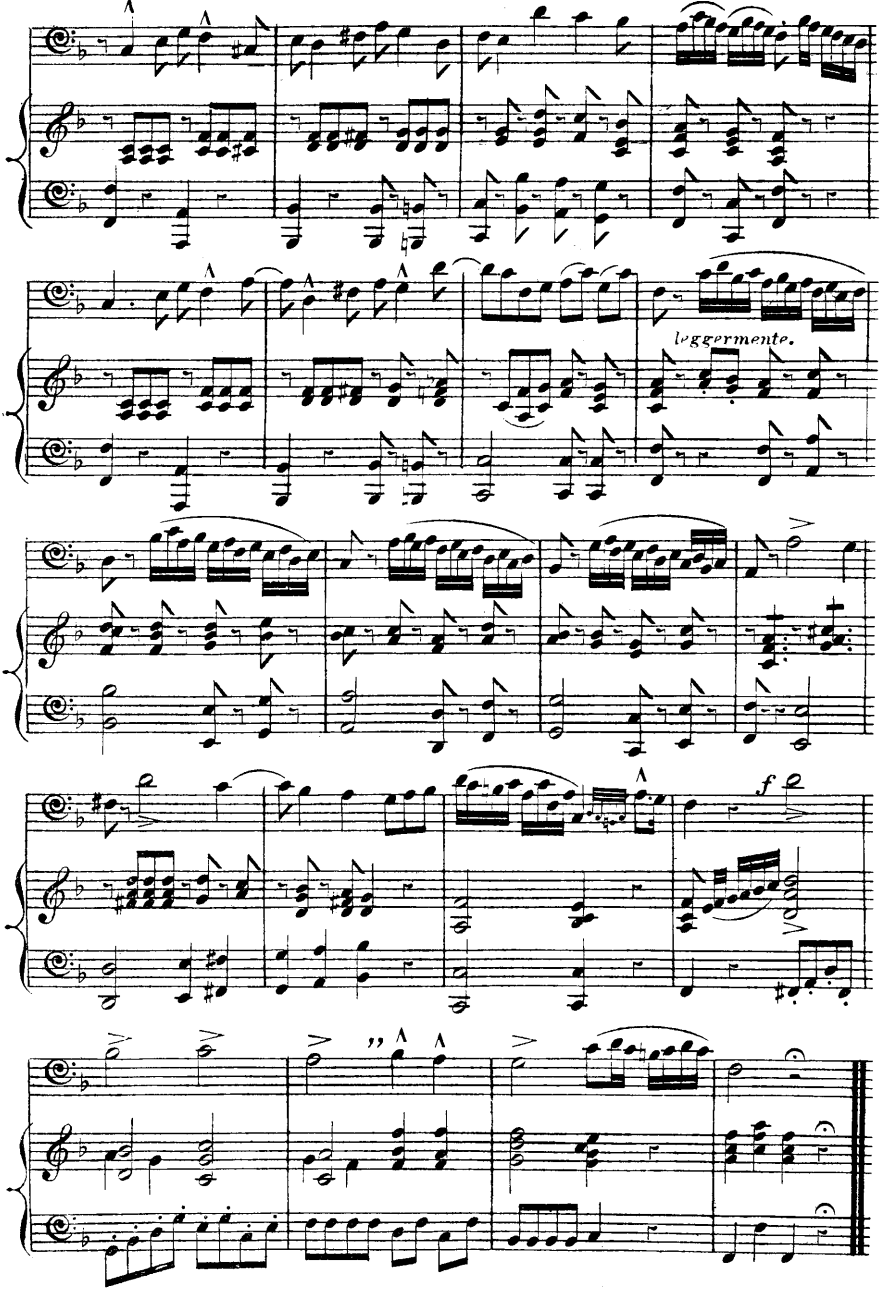



deciso.


Andante.
VOICE.
№20.
PIANO.
p

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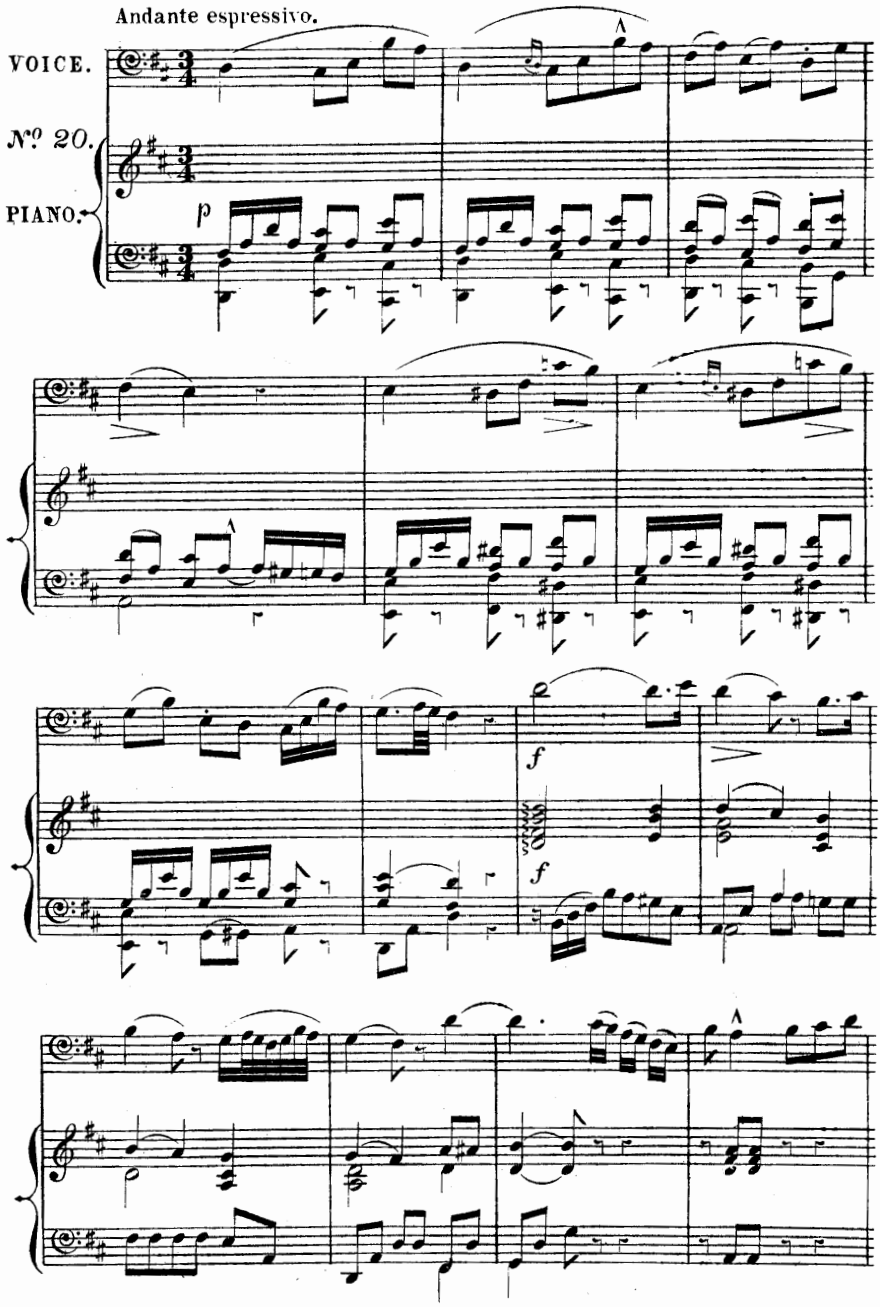
Andante espressivo.
VOICE.
Nº. 20.
PIANO.
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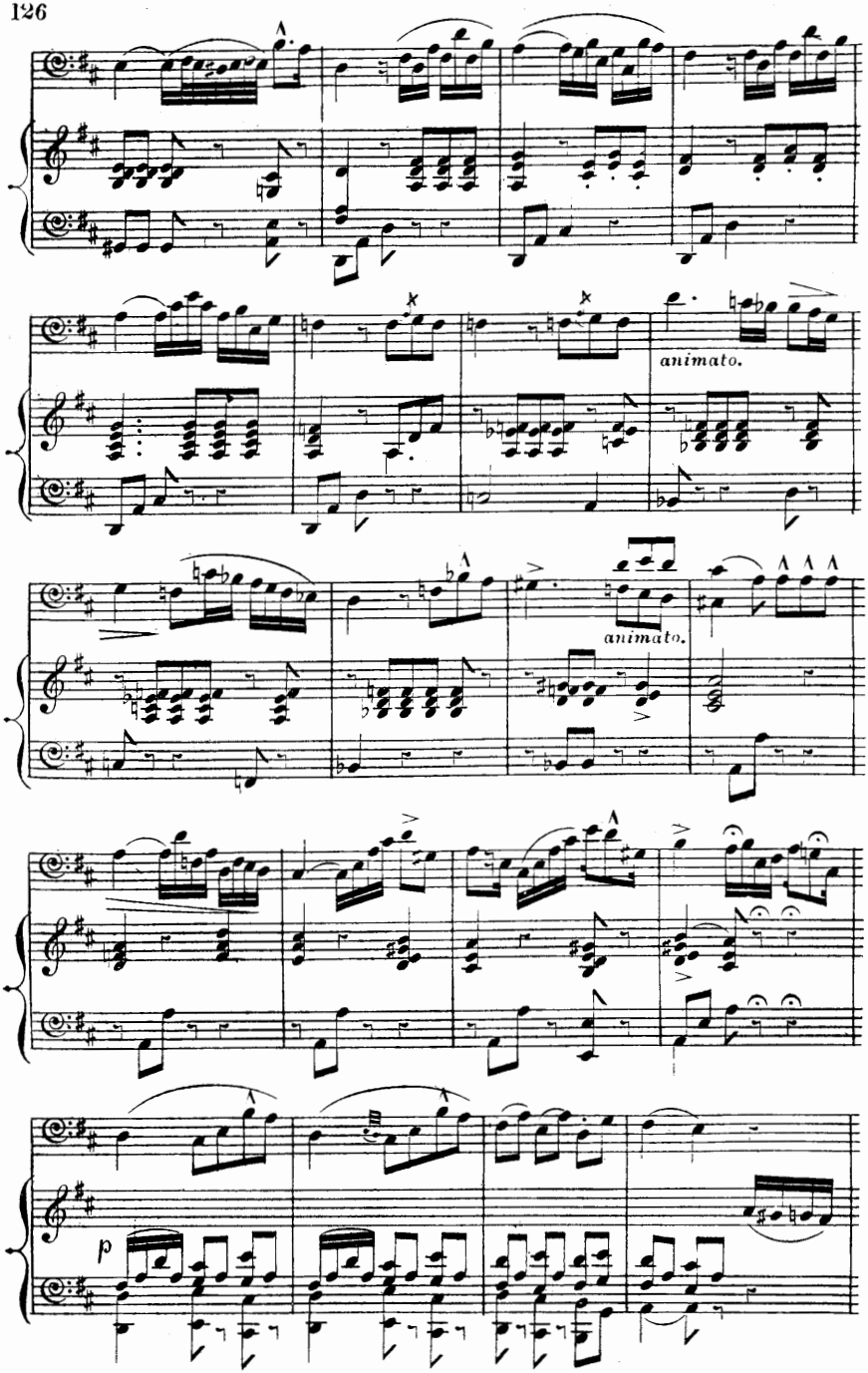
f
f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animato.
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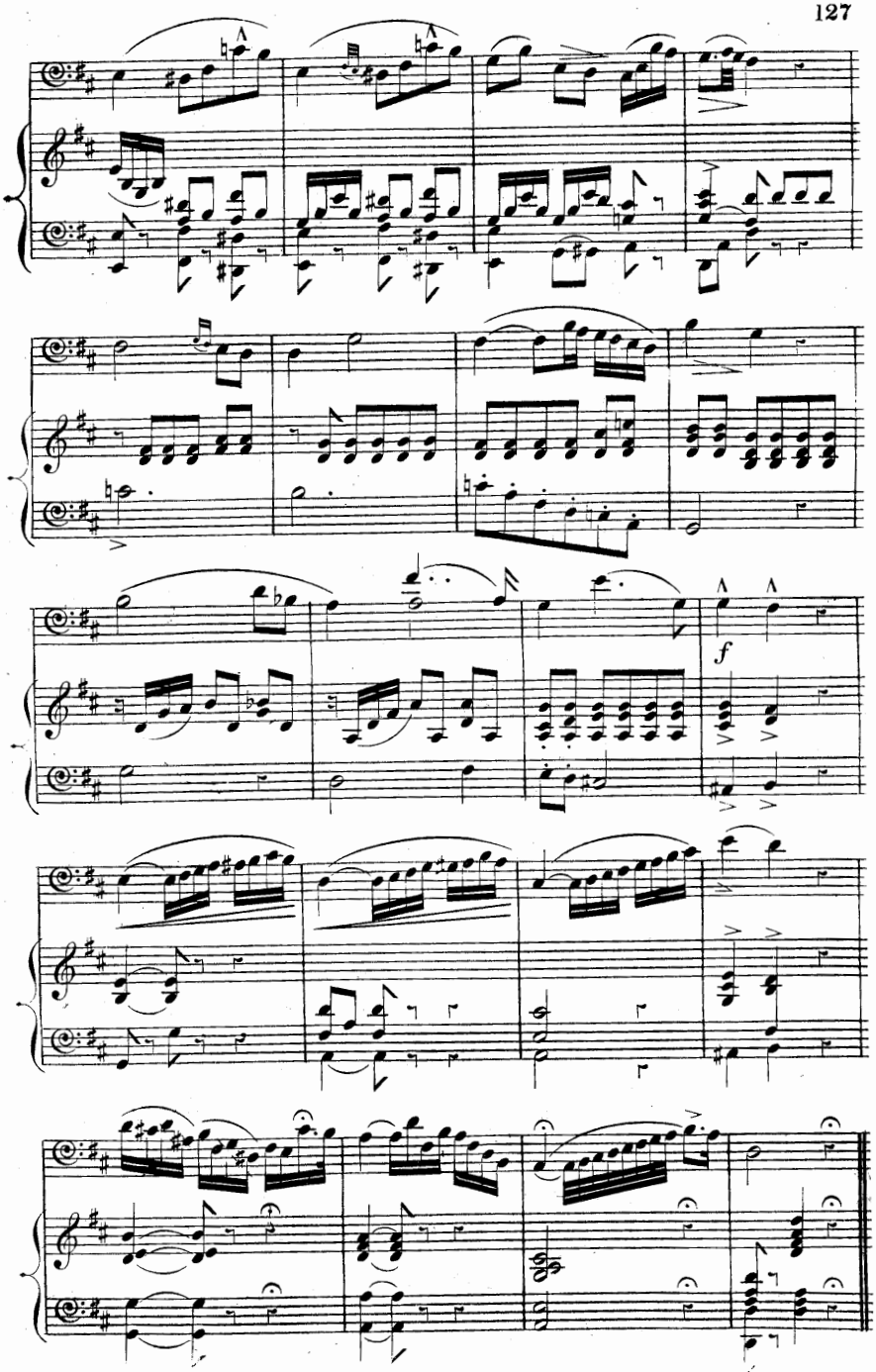
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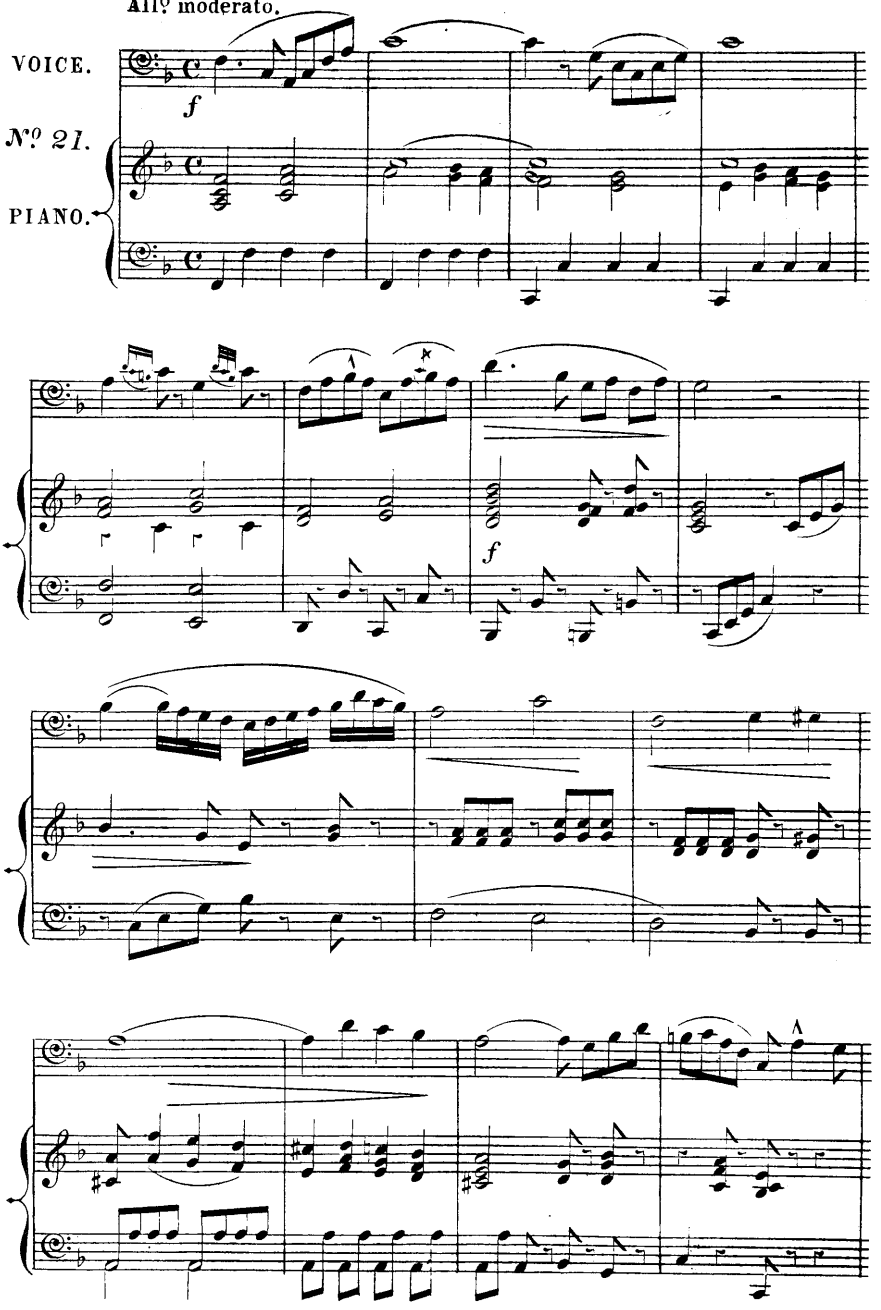
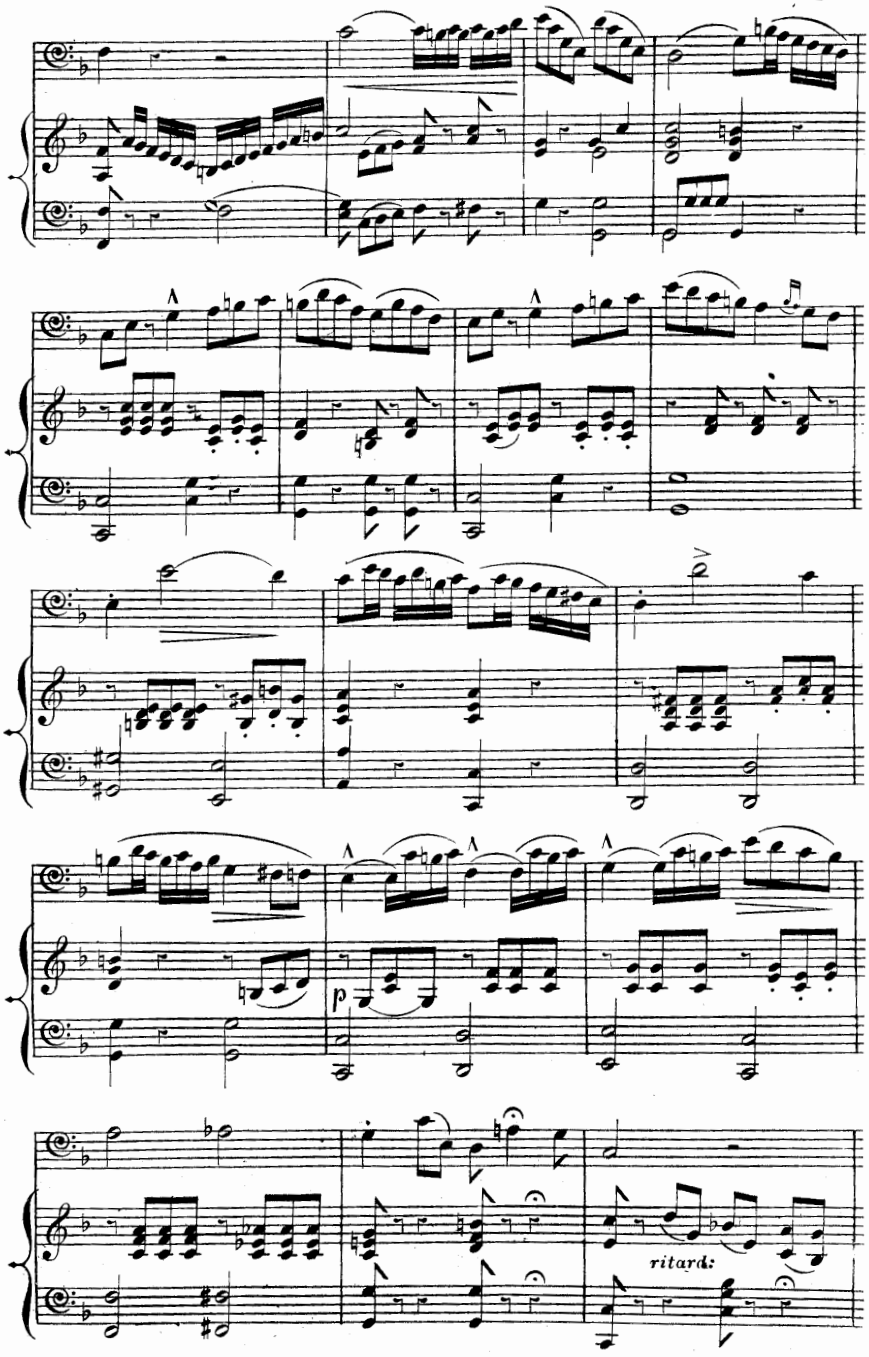
All.º moderato.

VOICE.

N.º 21.

PIANO.

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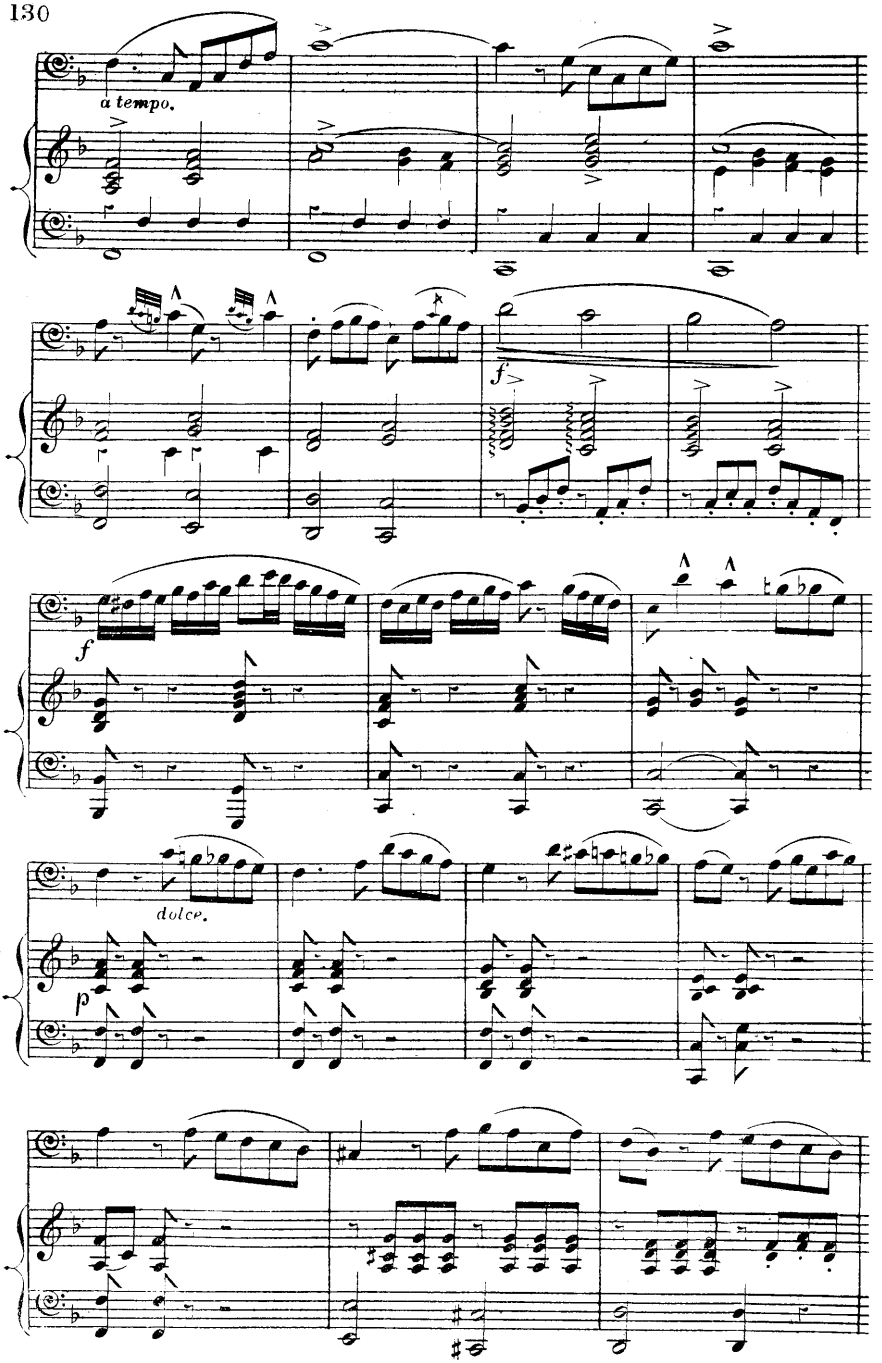
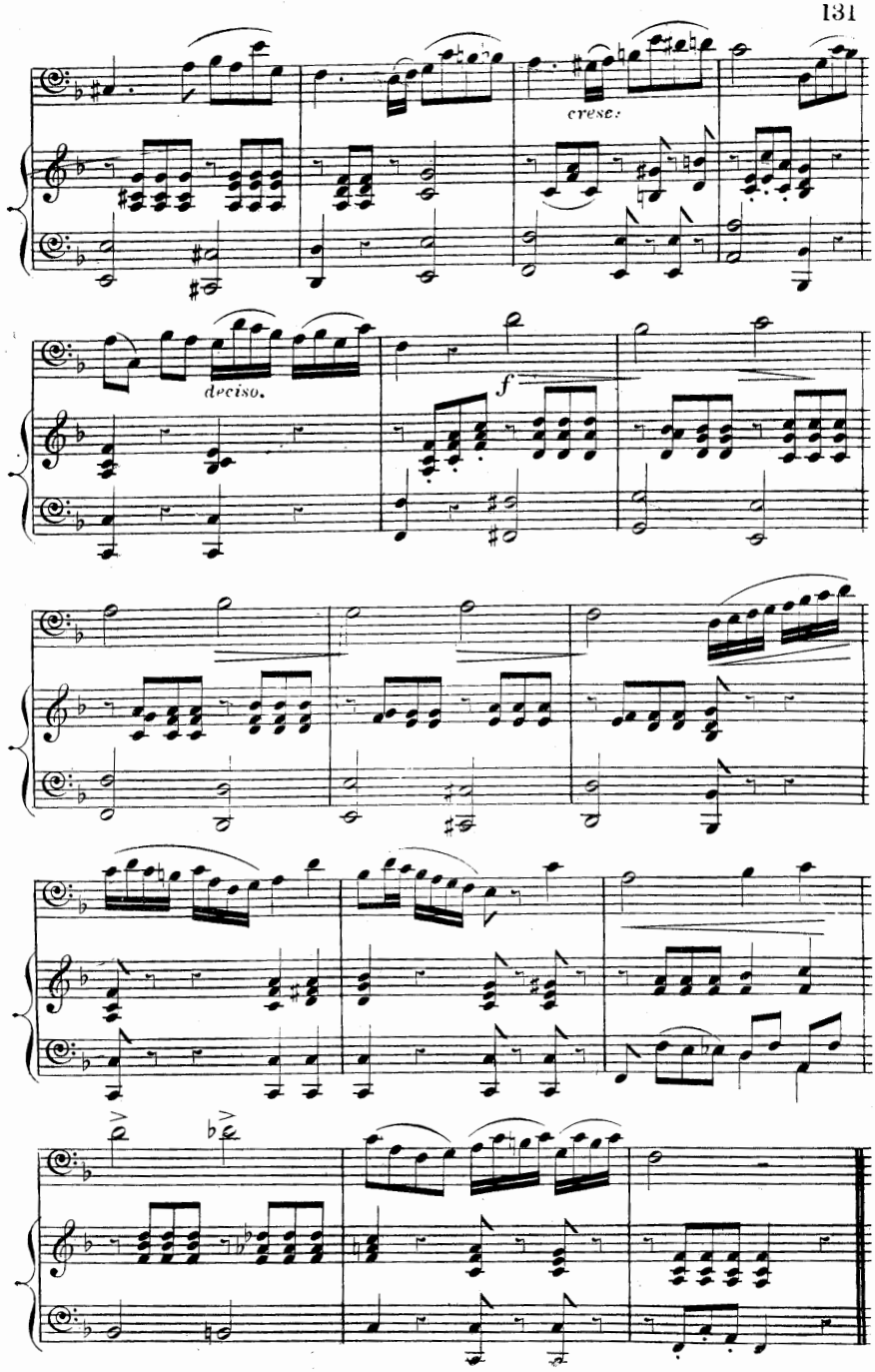

a tempo.
f
f
dolce.
p

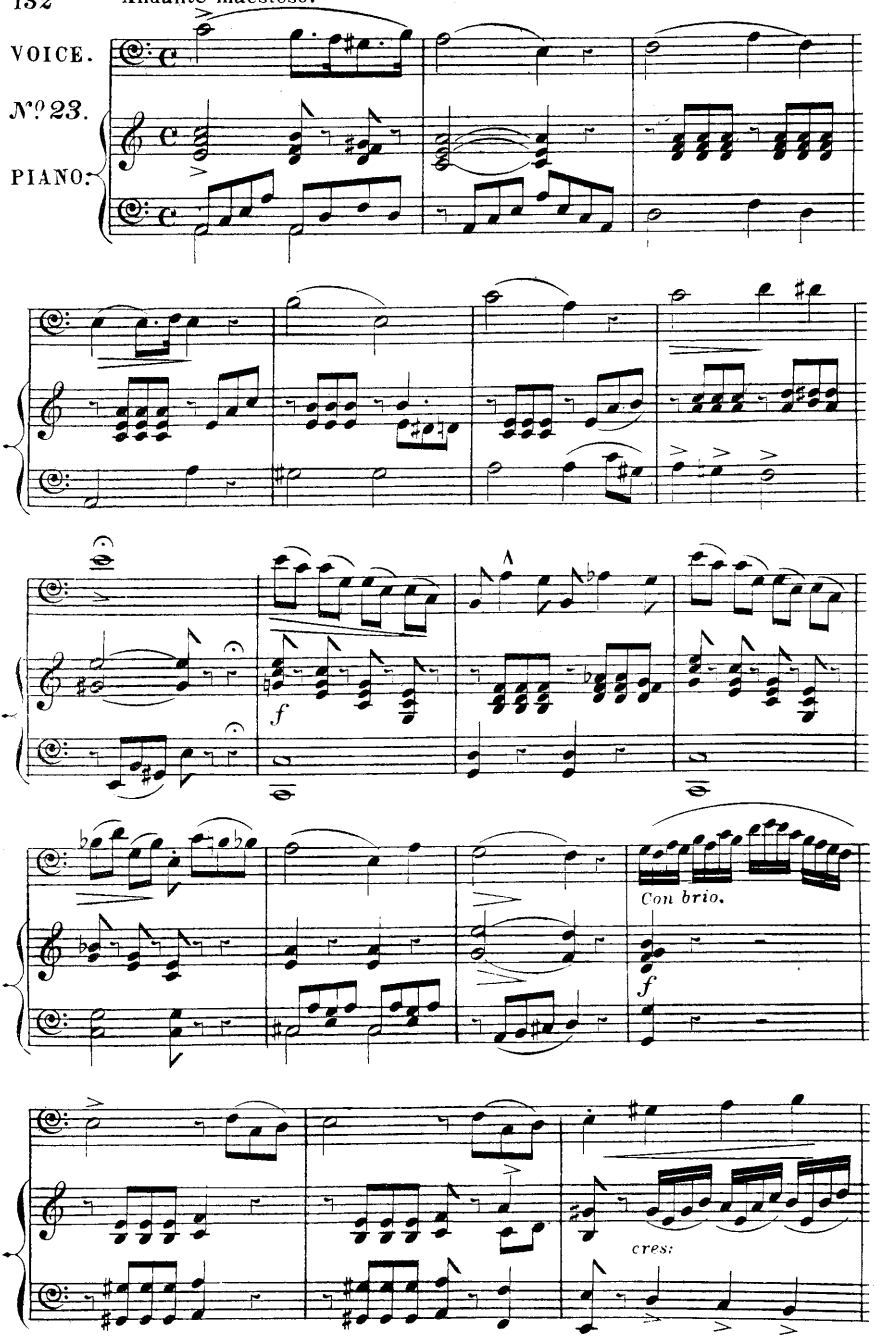

cresc:
deciso.
f

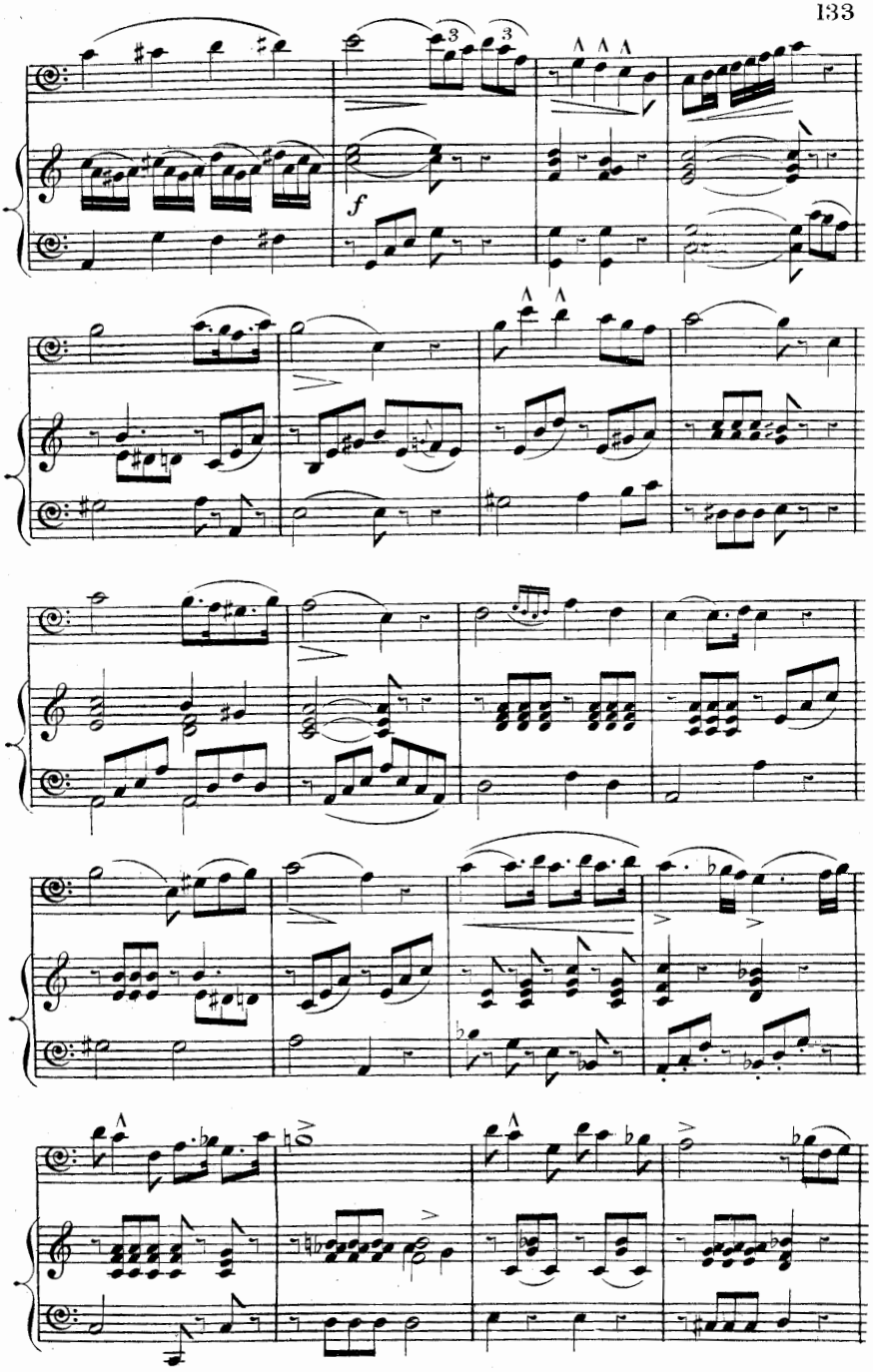
Andante maestoso.

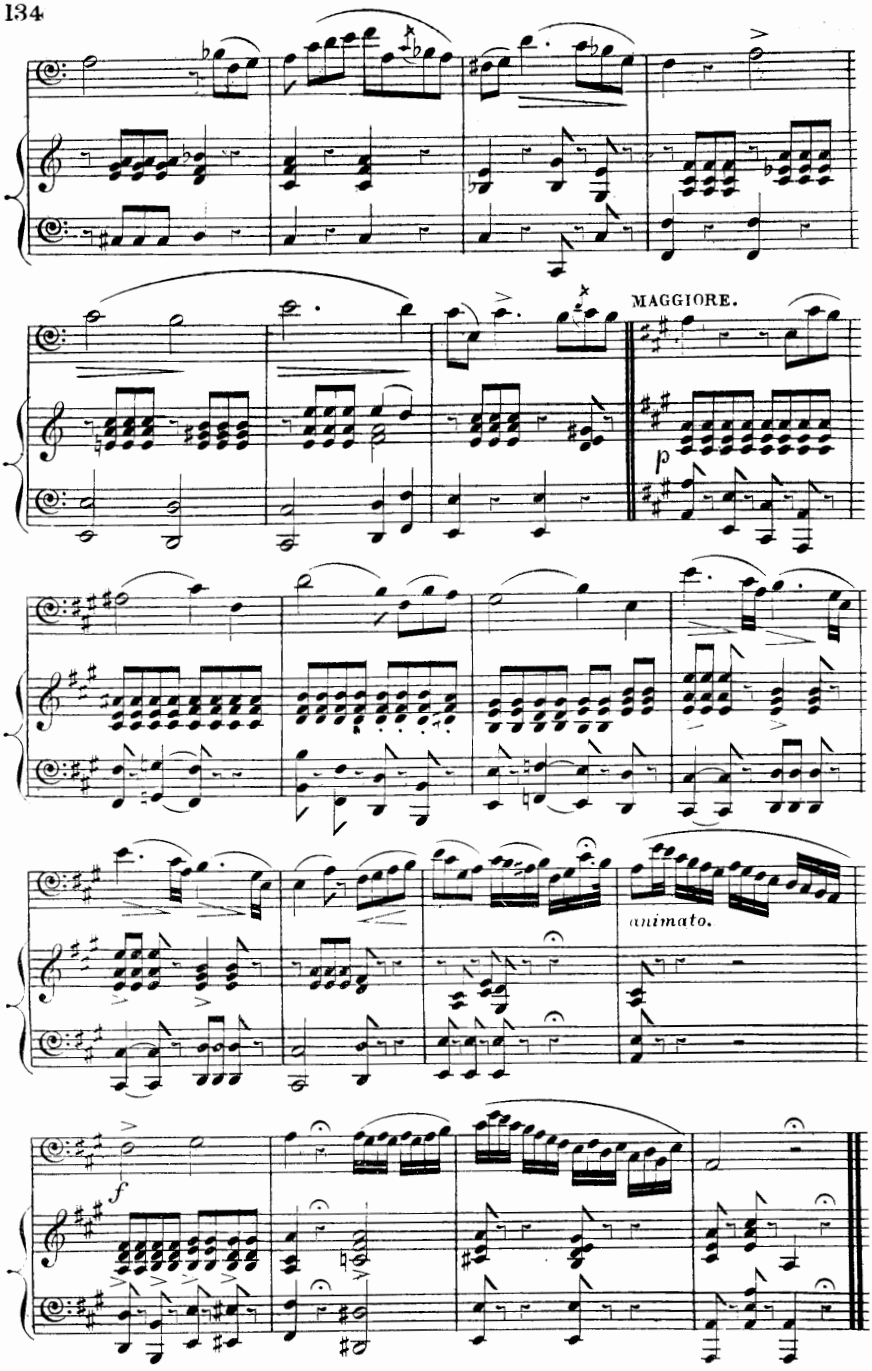
VOICE.

No. 23.

PIANO.





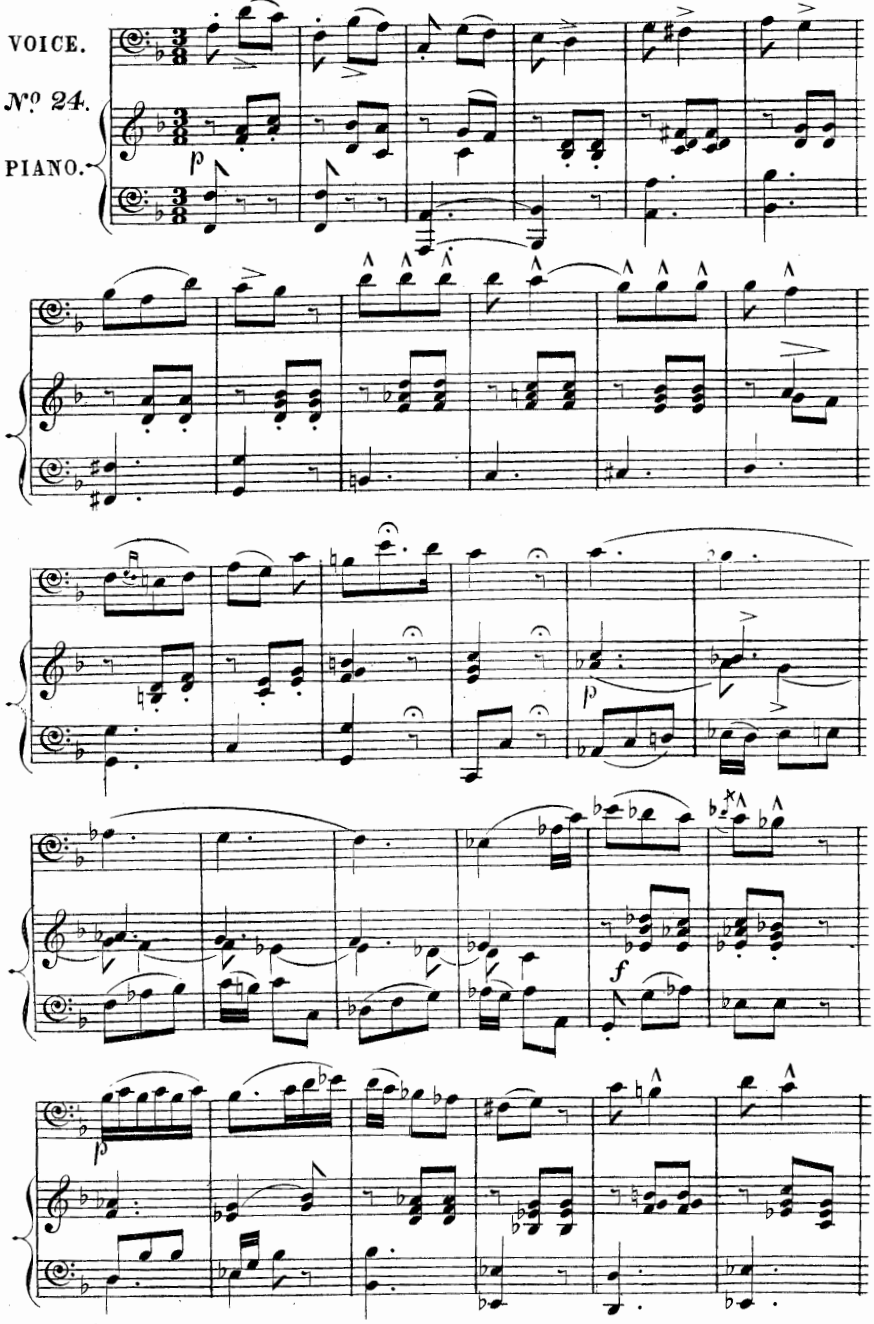

MAGGIORE.
p
animato.
f

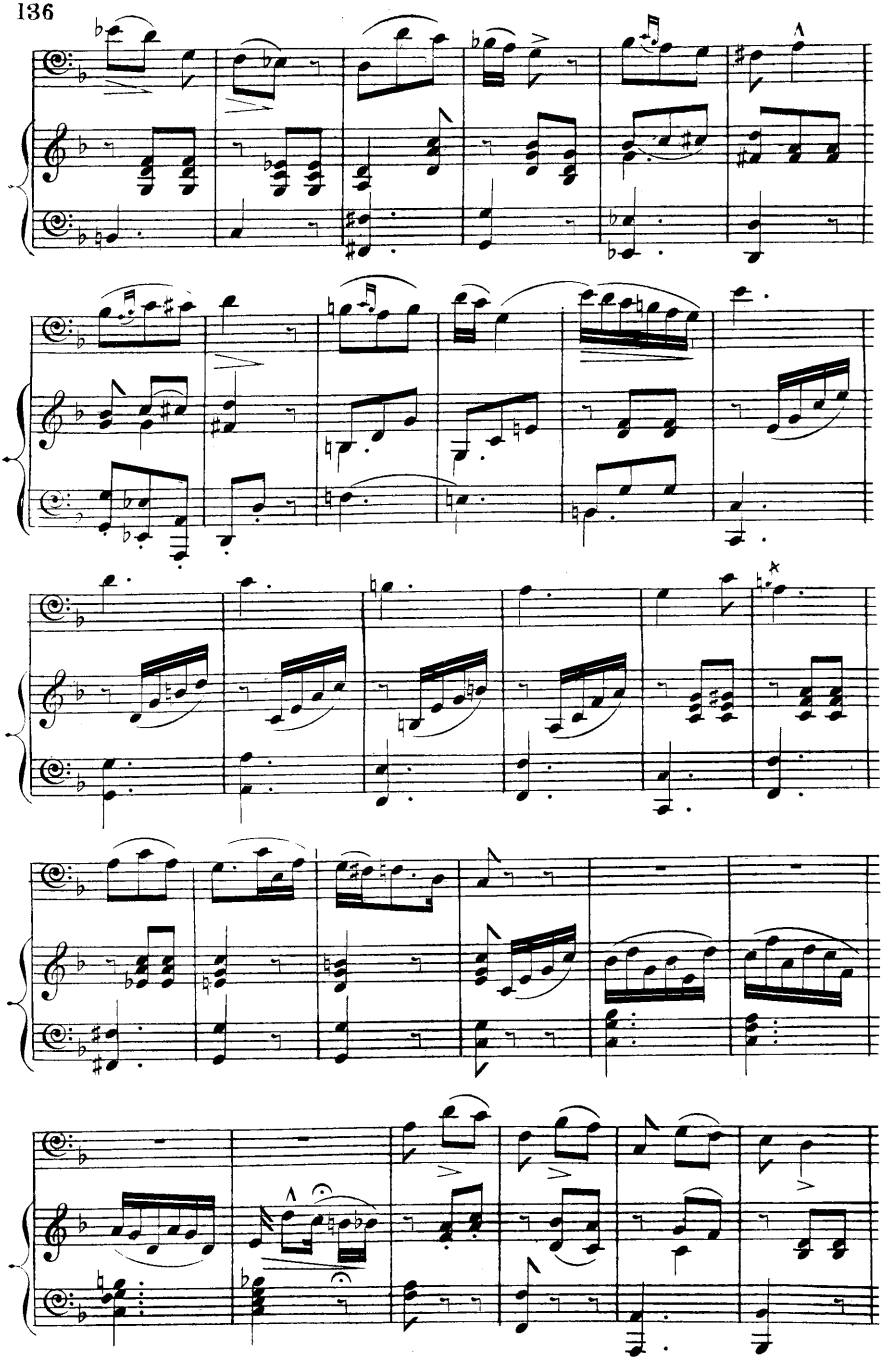
Andantino grazioso.

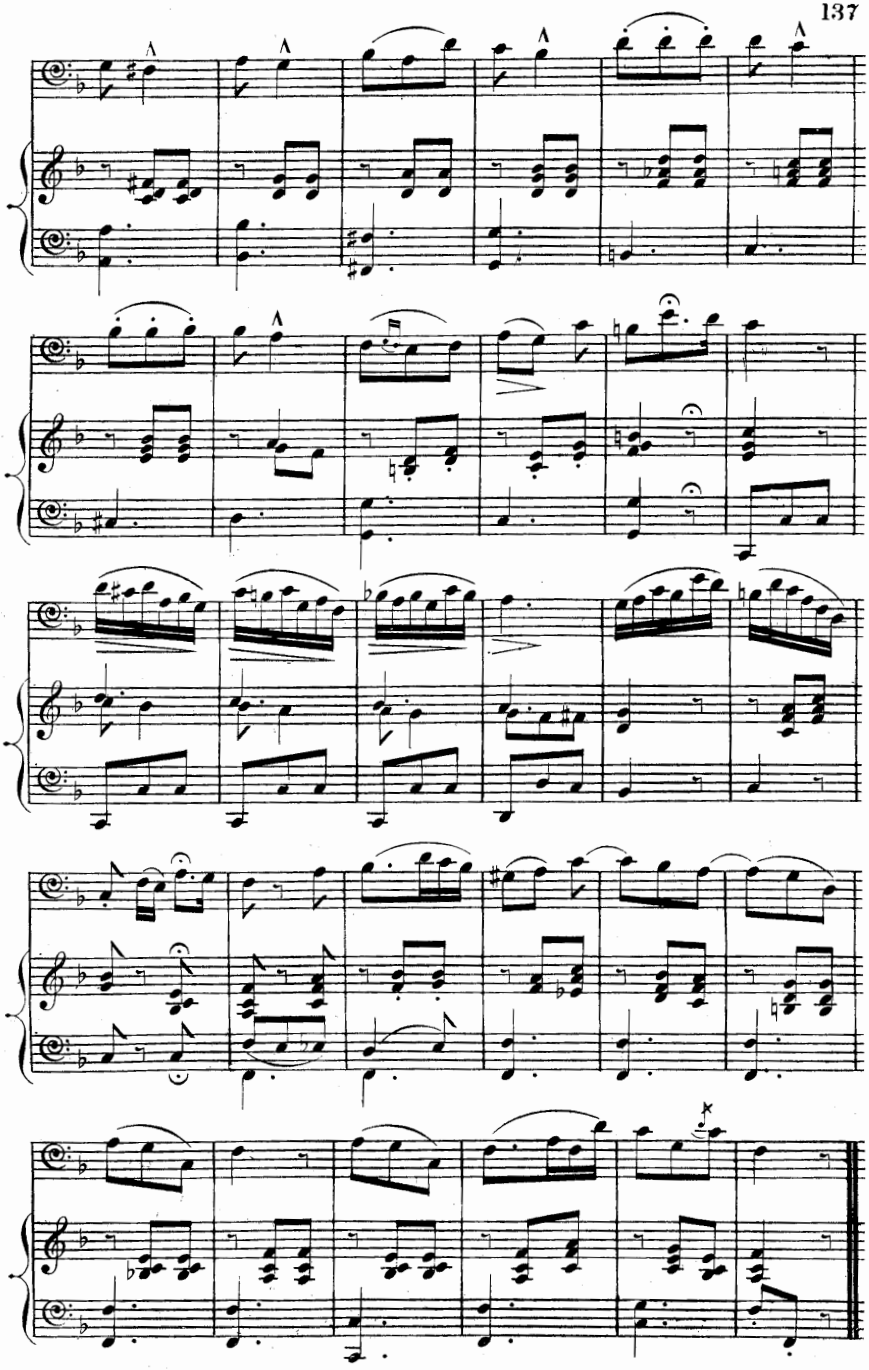
VOICE.

№ 24.

PIANO.





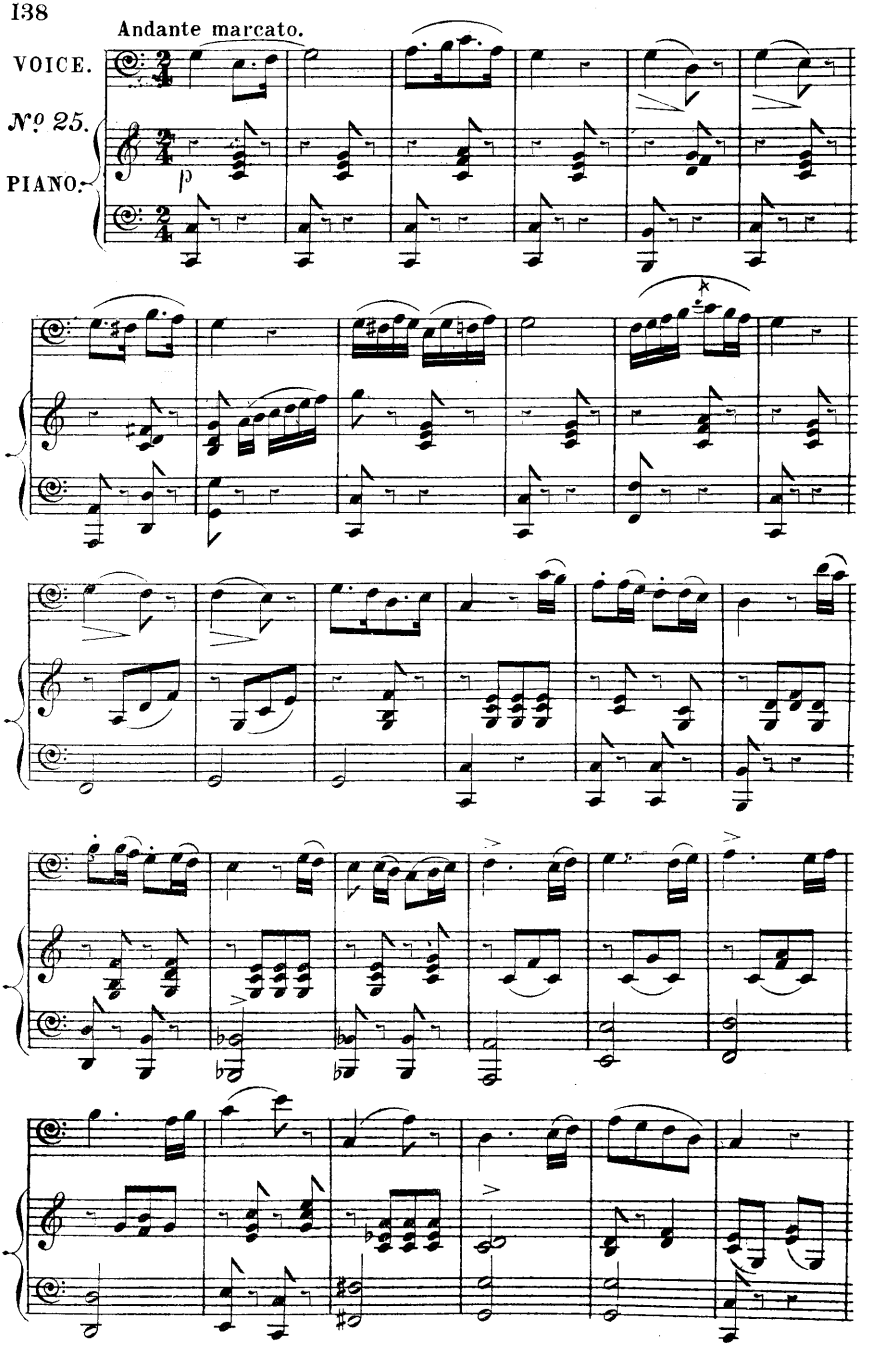


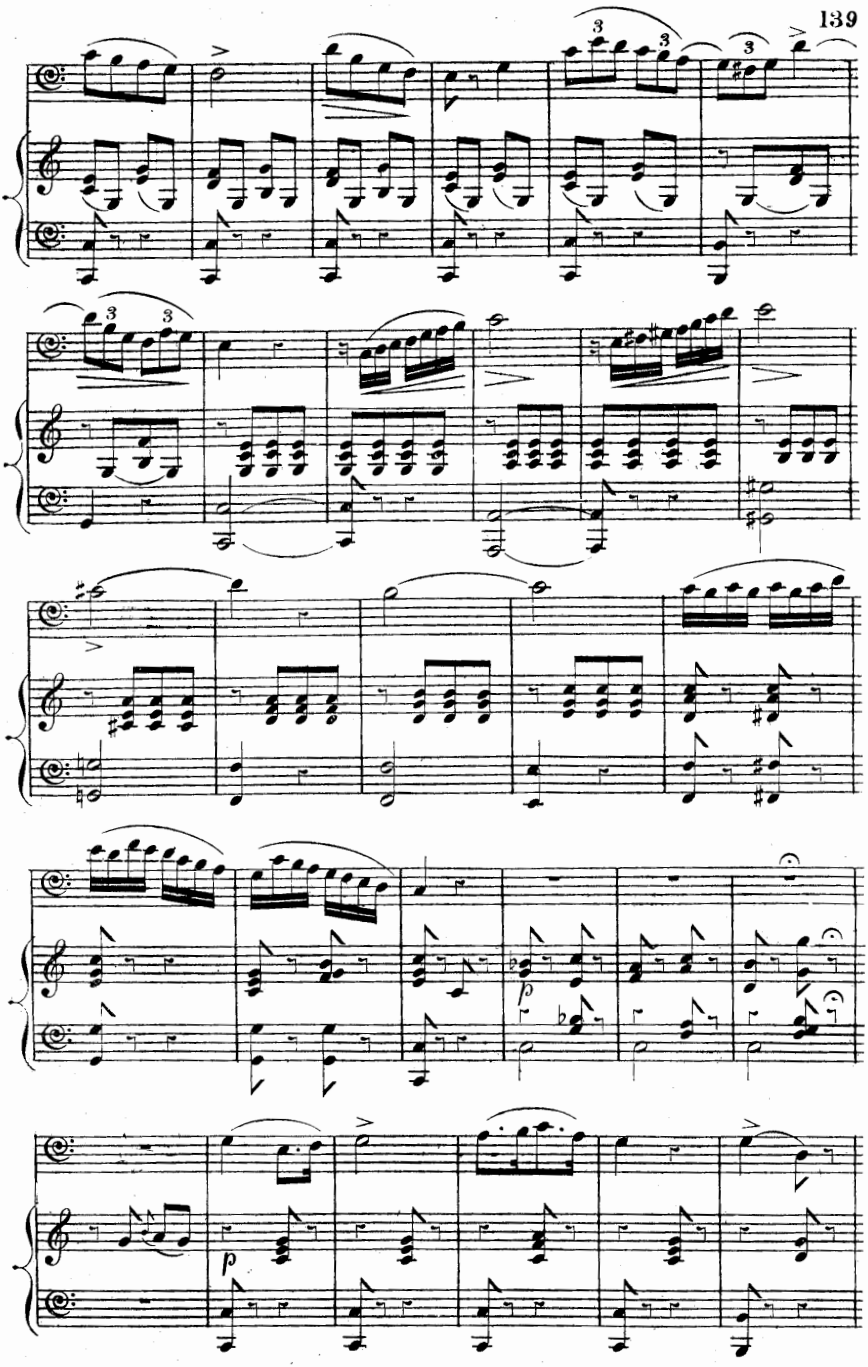
Andante marcato.

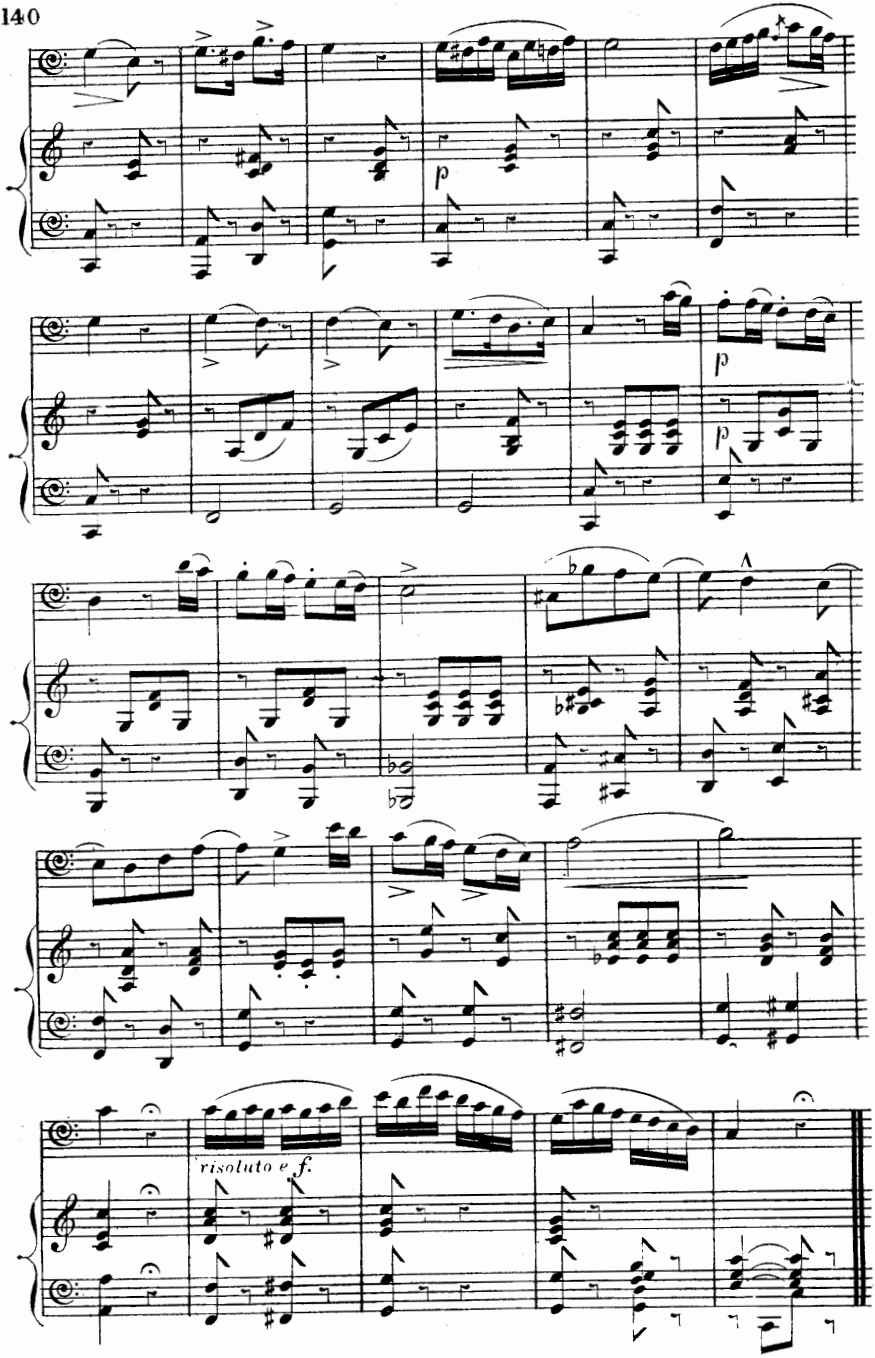
VOICE.

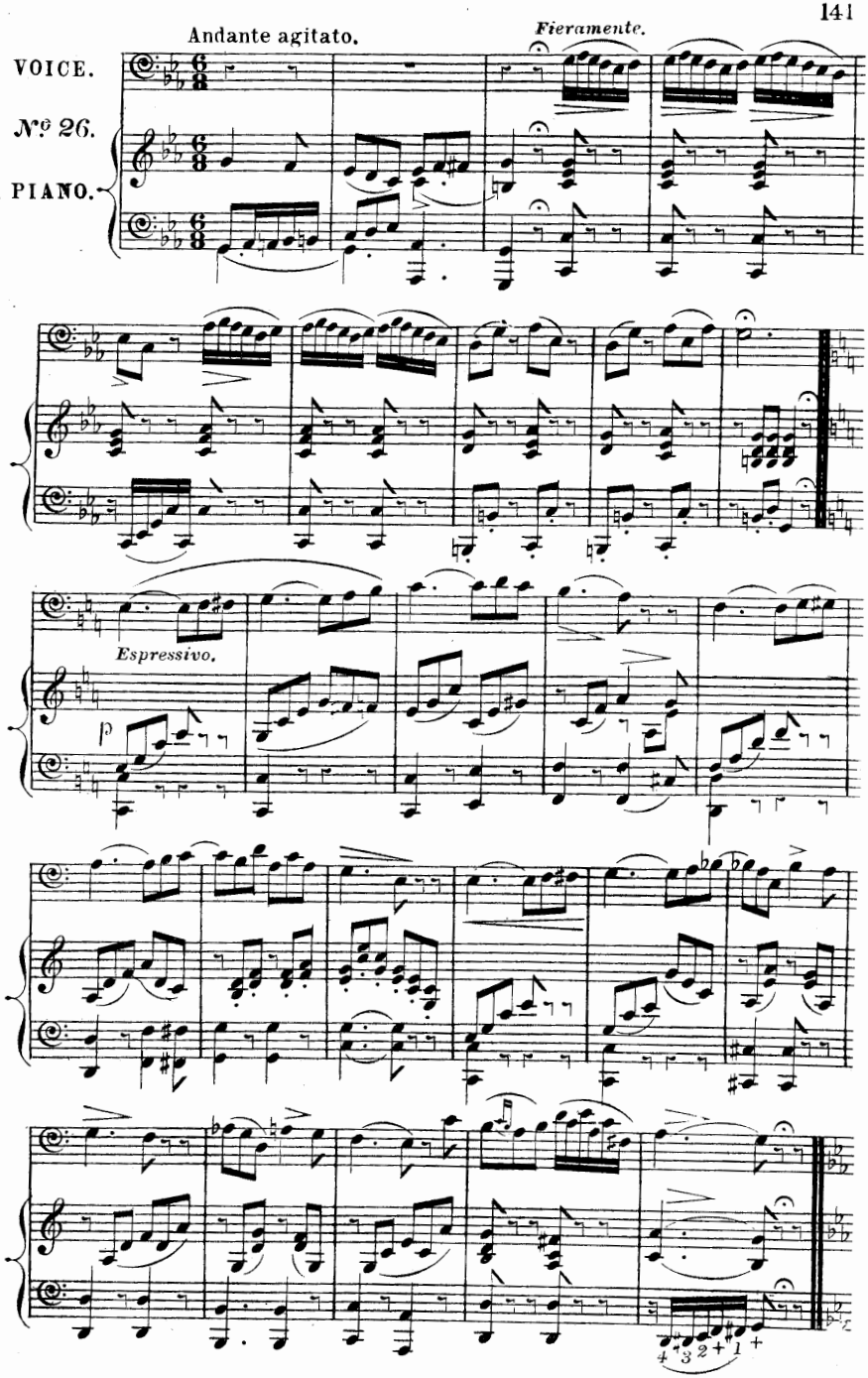
Nº 25.

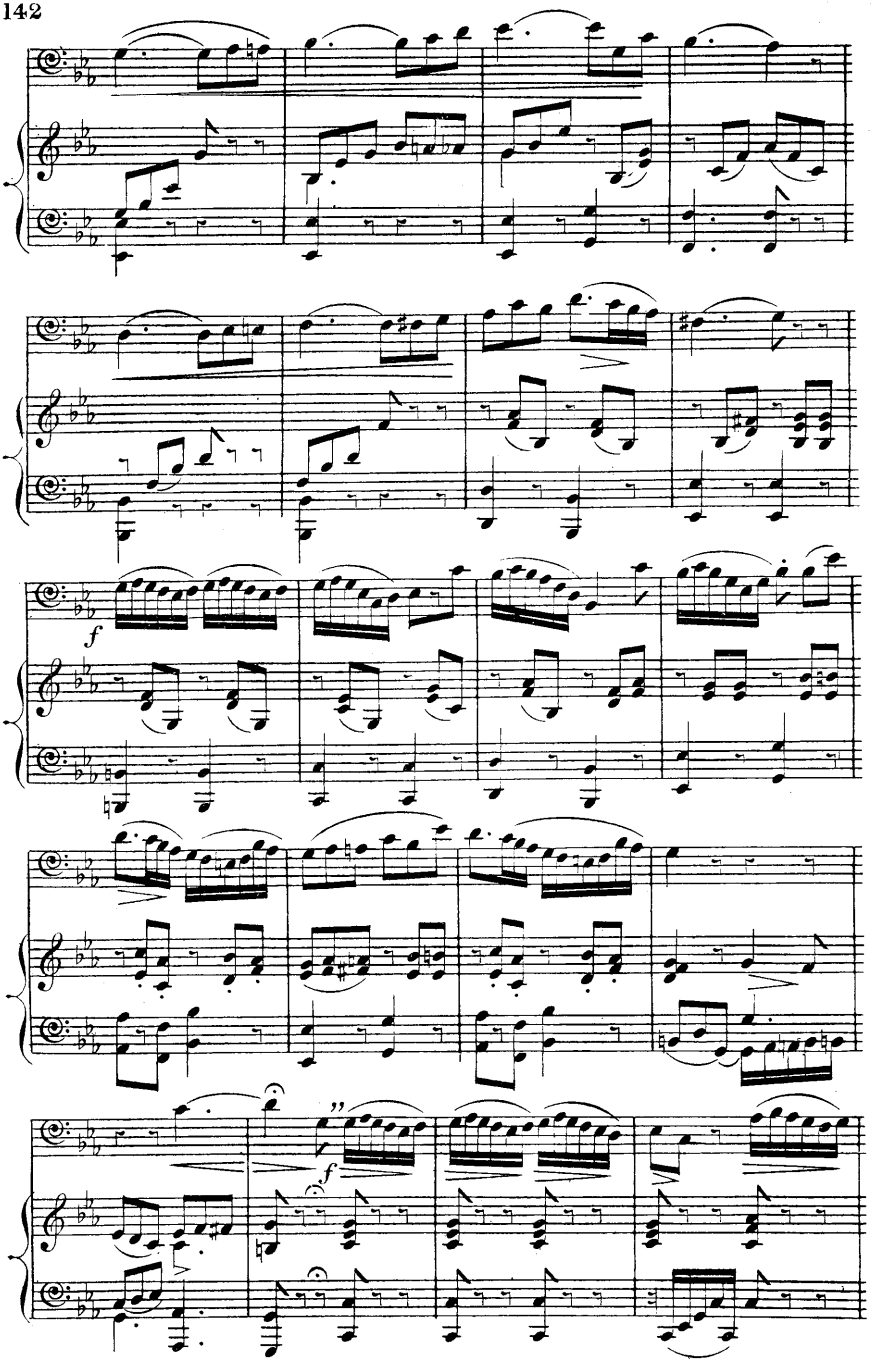
PIANO.






p
p
p
risoluto e f.


Andante agitato.
Fieramente.
VOICE.
№ 26.
PIANO.
Espressivo.
p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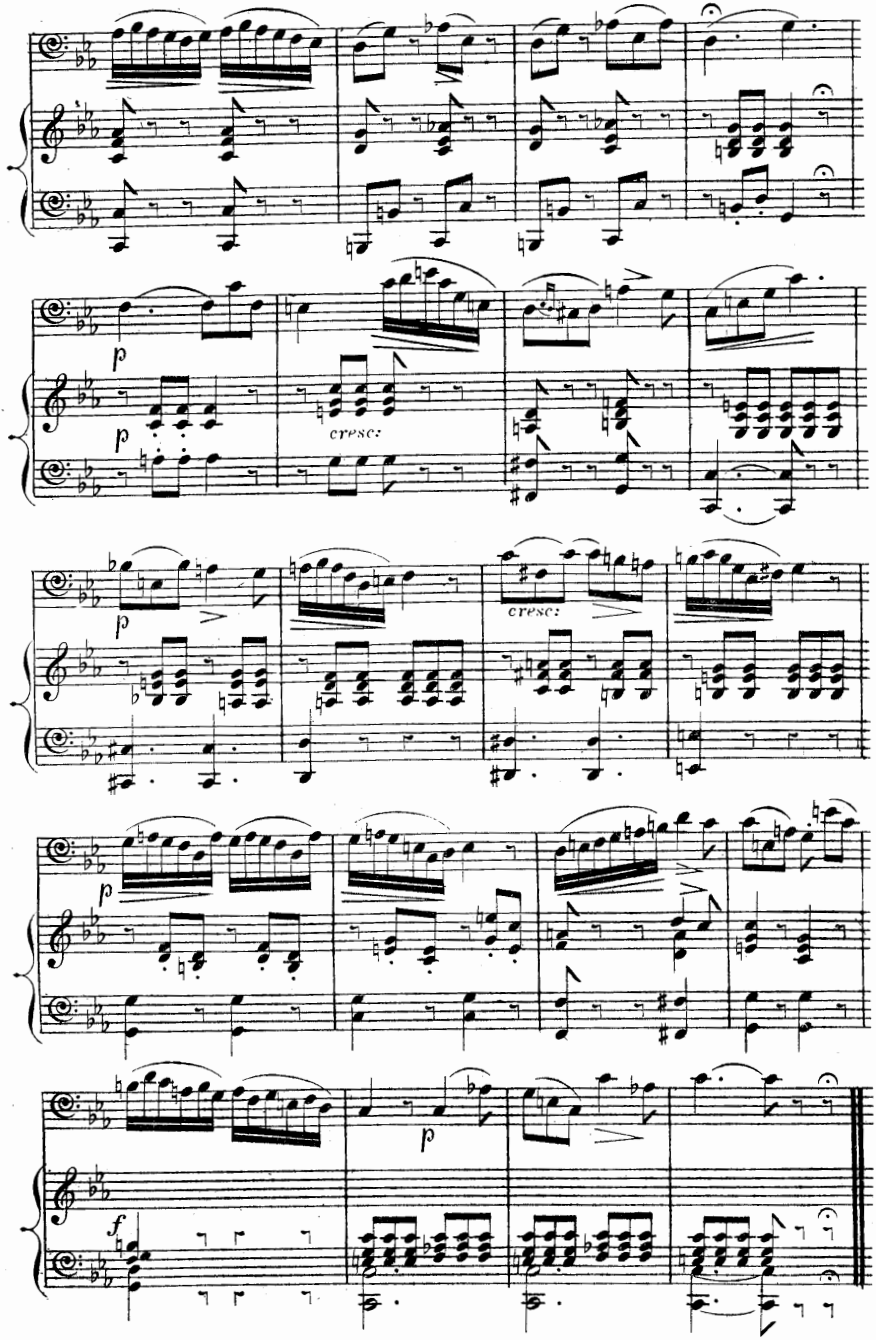
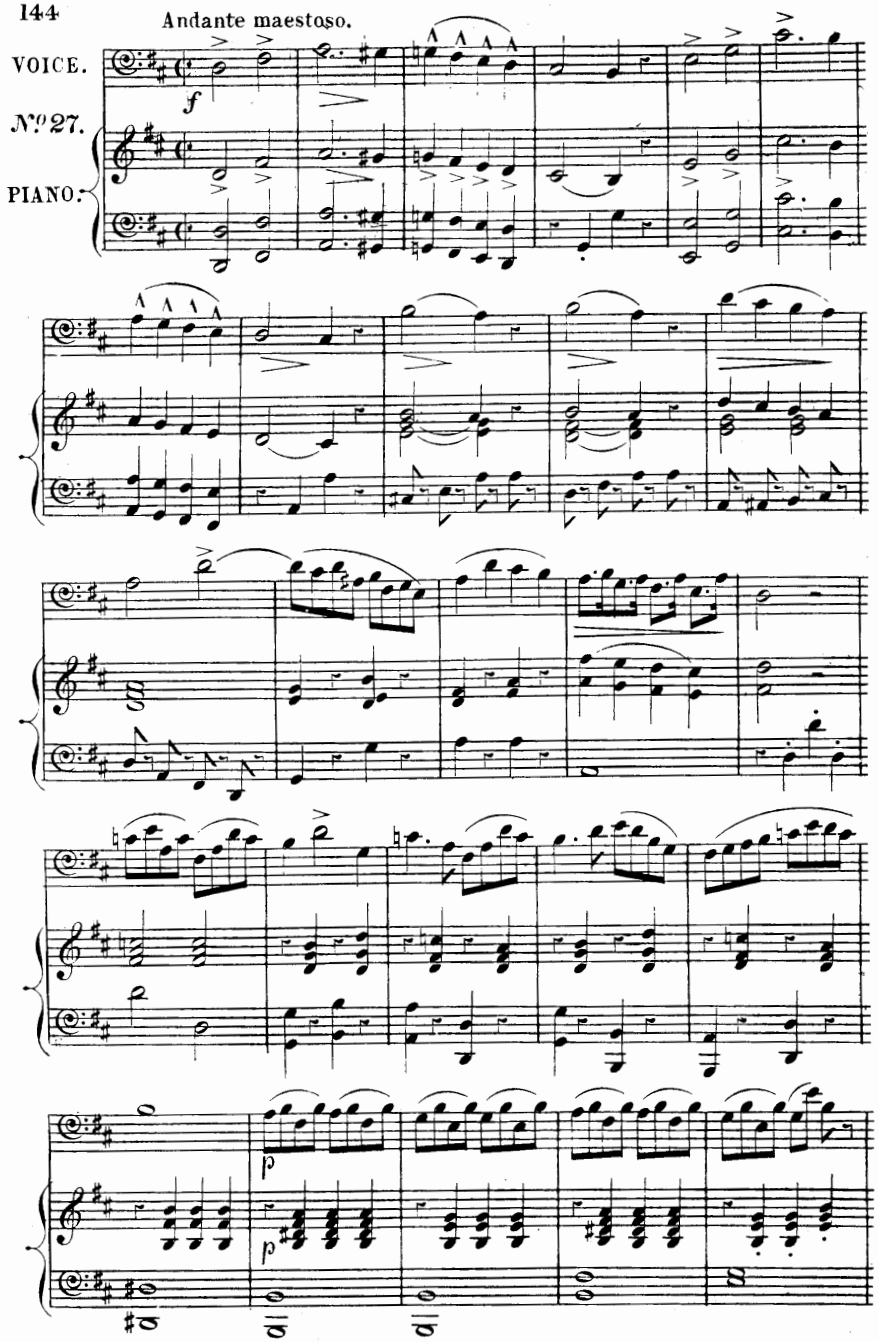

p
p
cresc:
p
cresc:
p
p
f

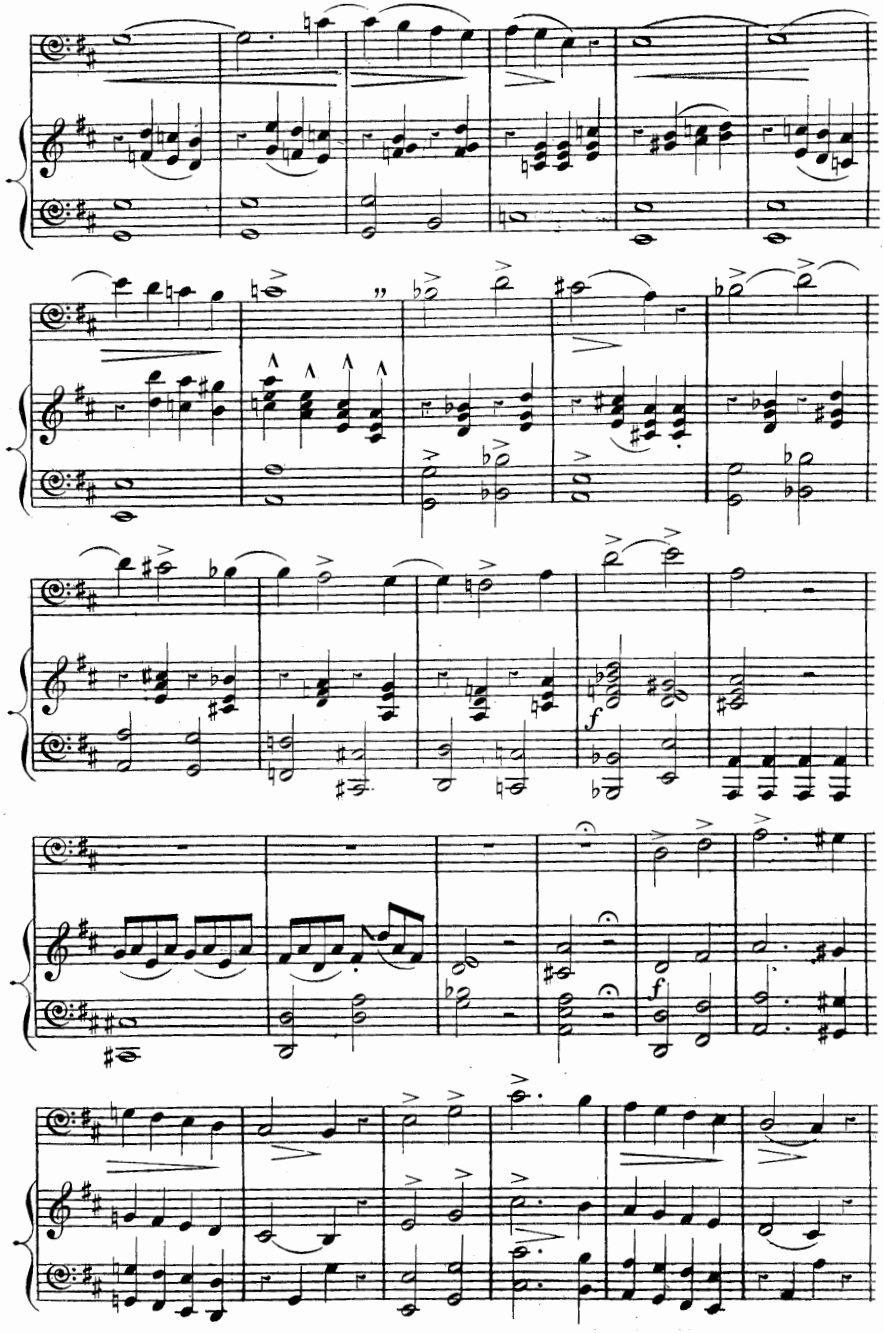
Andante maestoso.

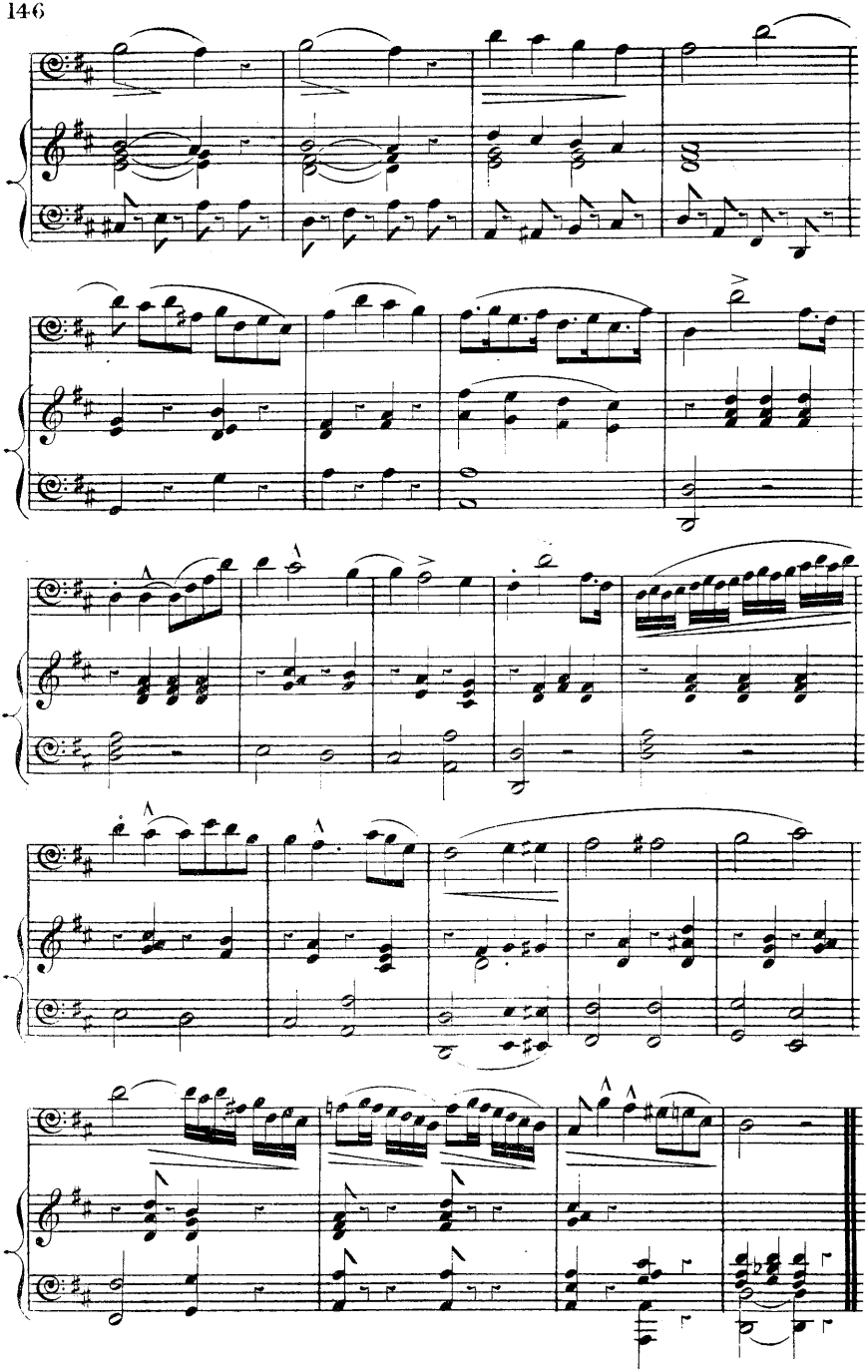
VOICE.

N.º 27.

PIANO.




f
f
f

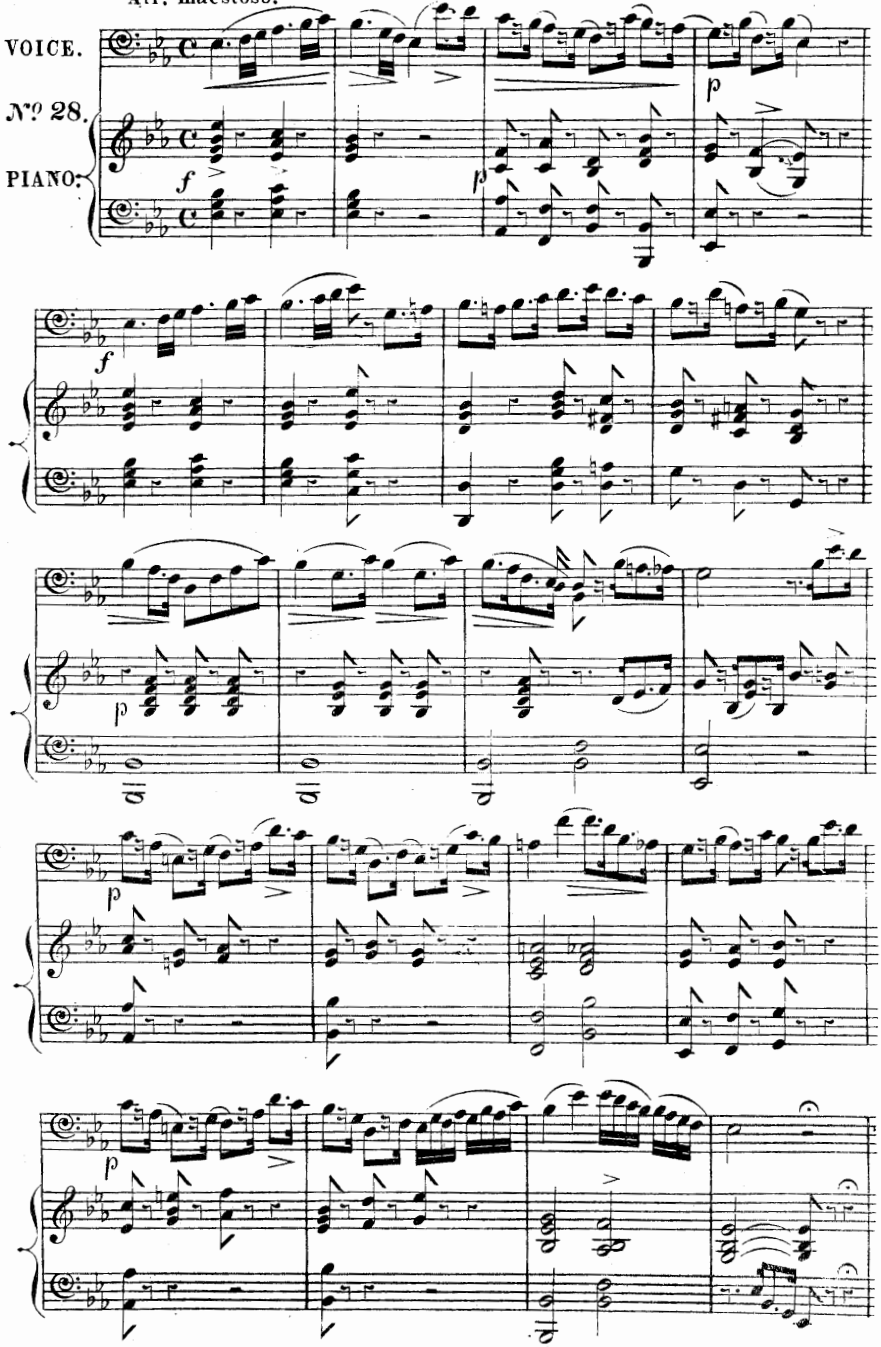


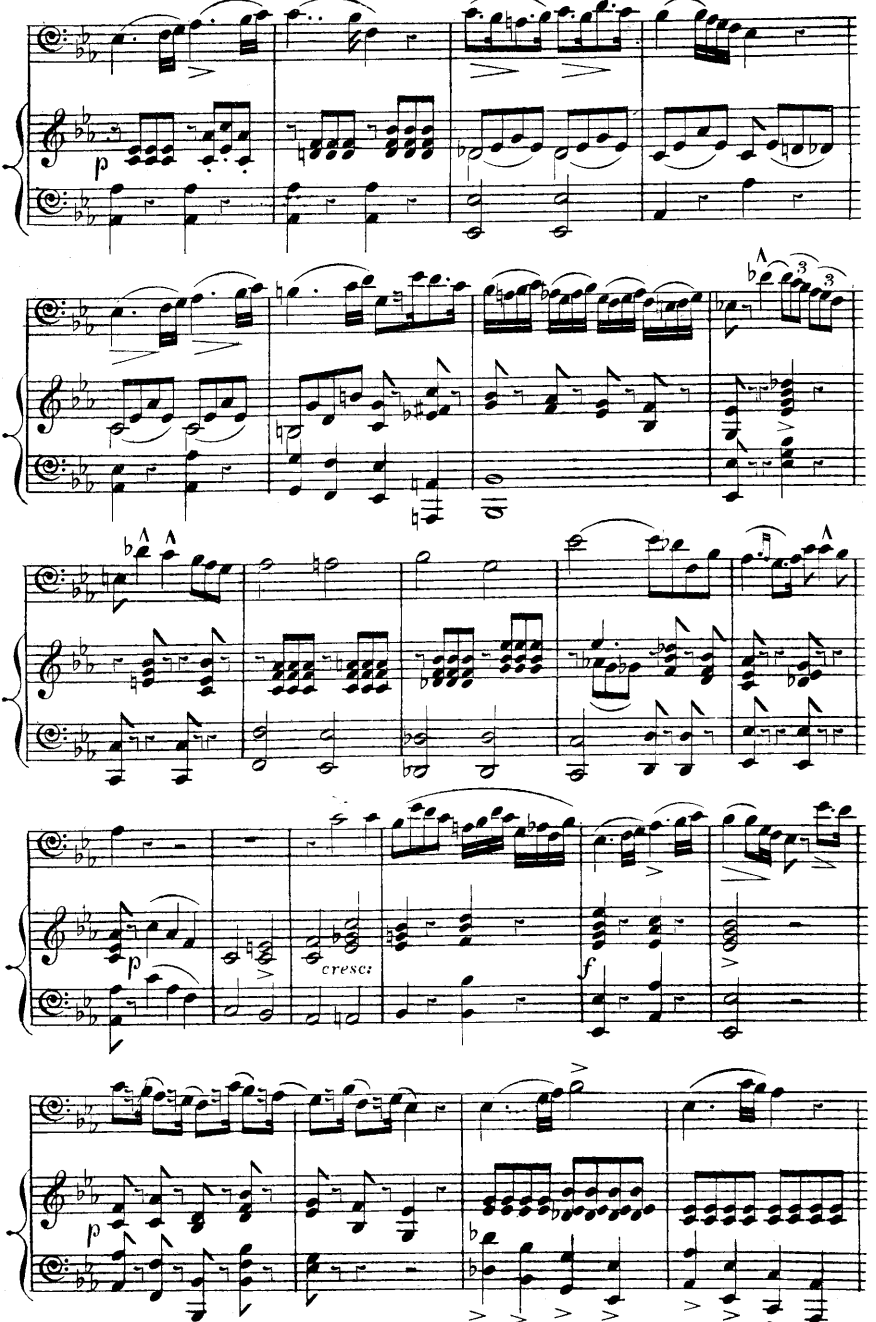
All? maestoso.

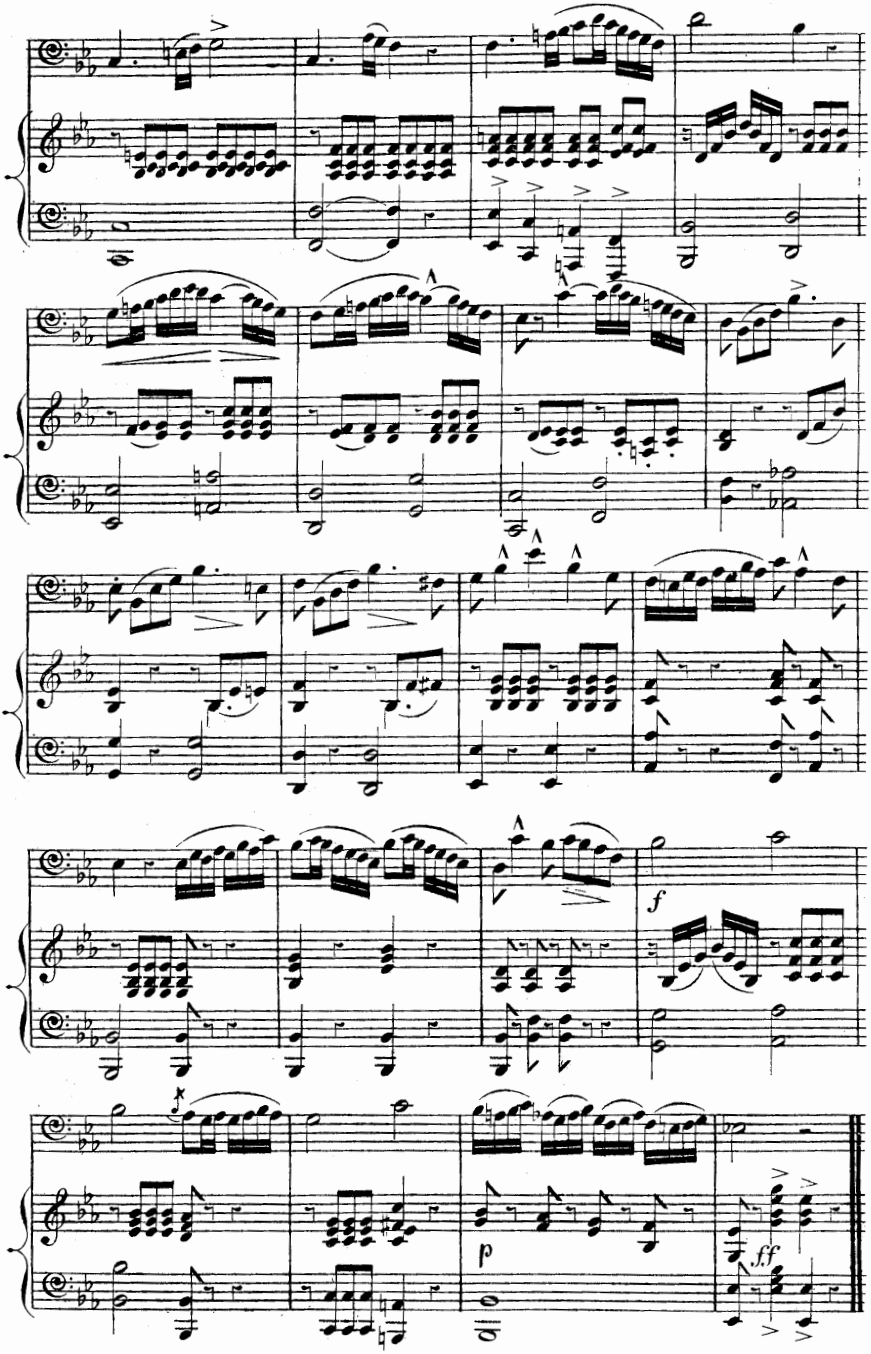
VOICE.

N? 28.

PIANO.




p
cresc.
f
p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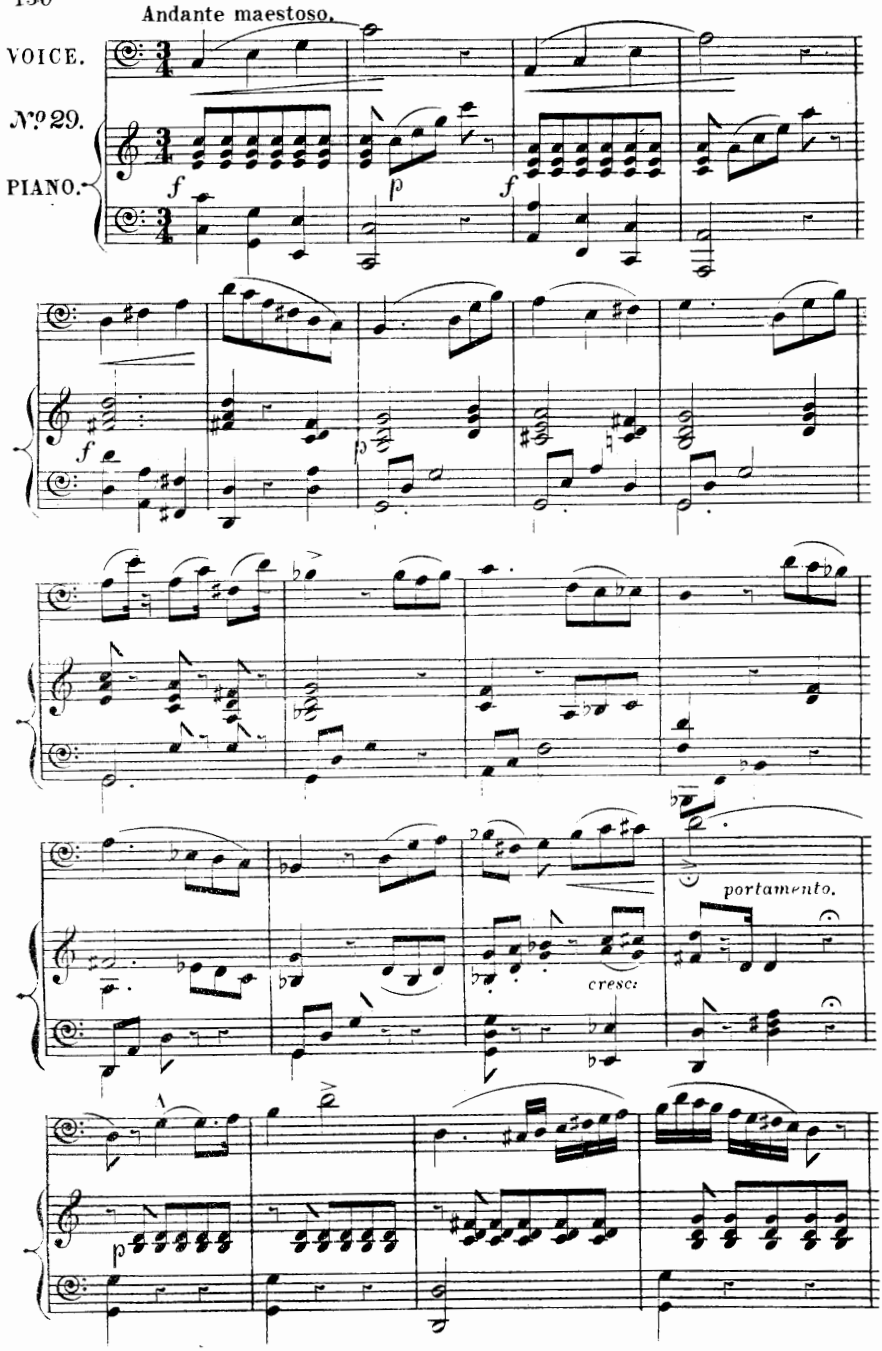
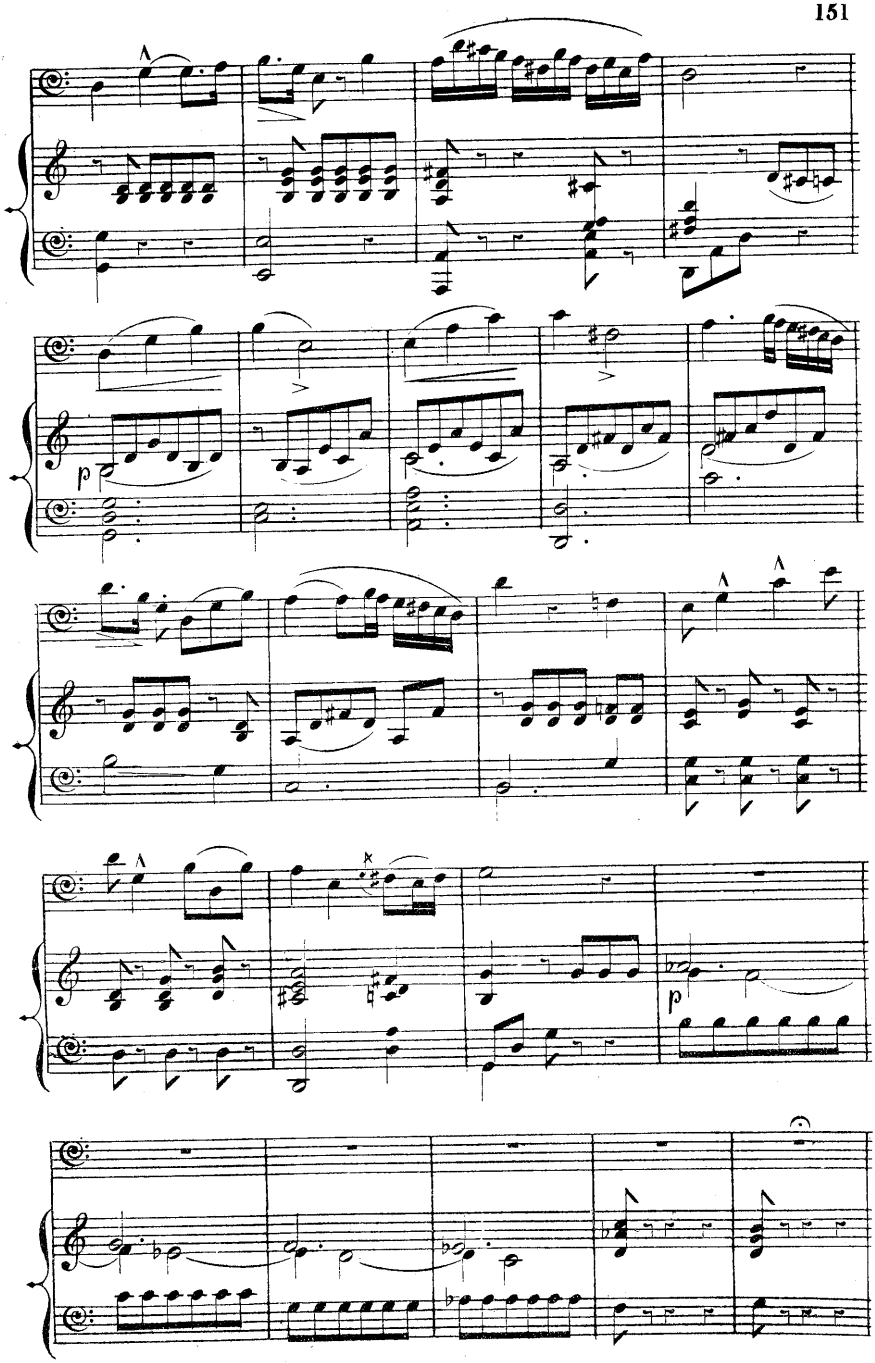
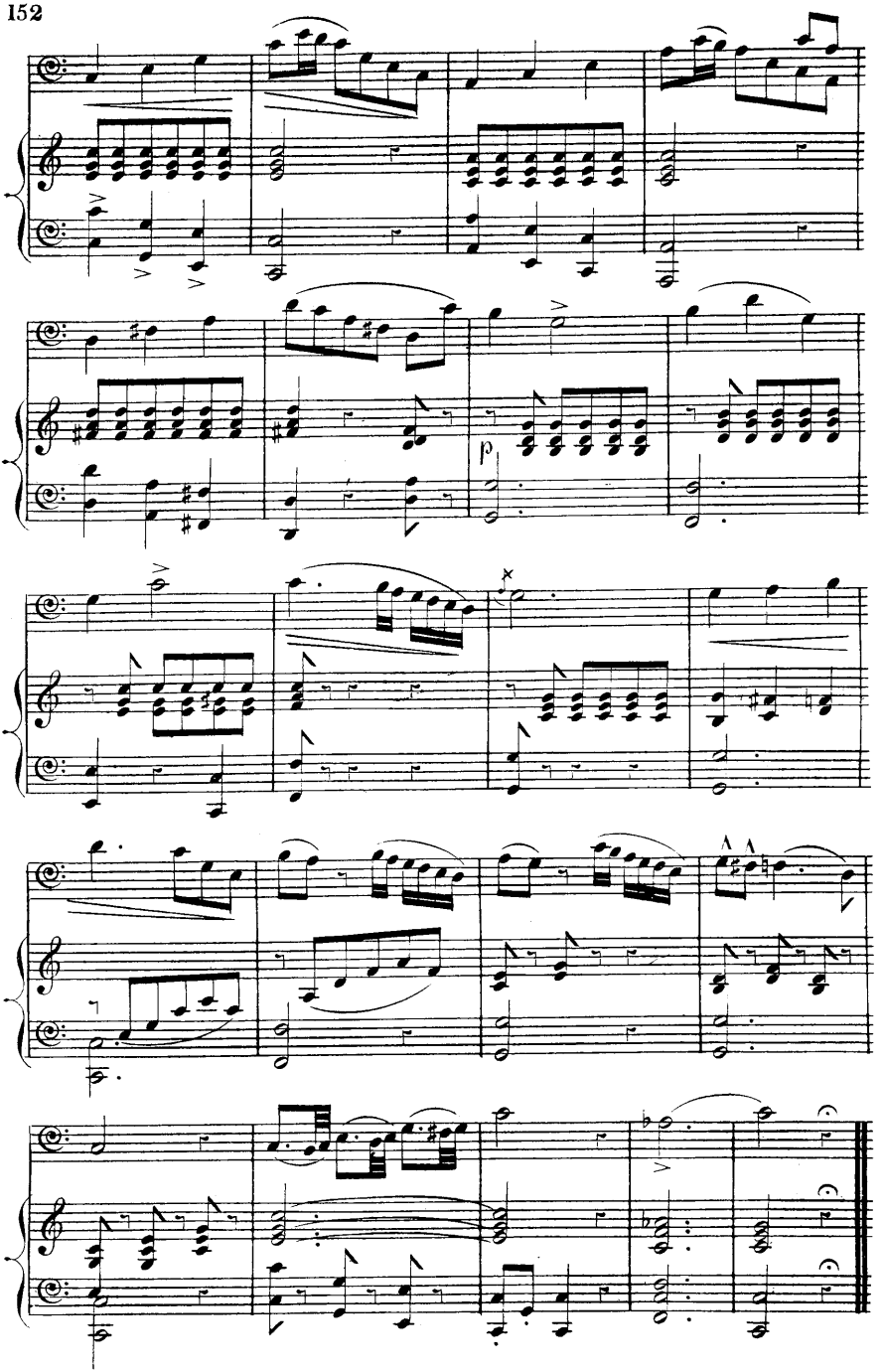
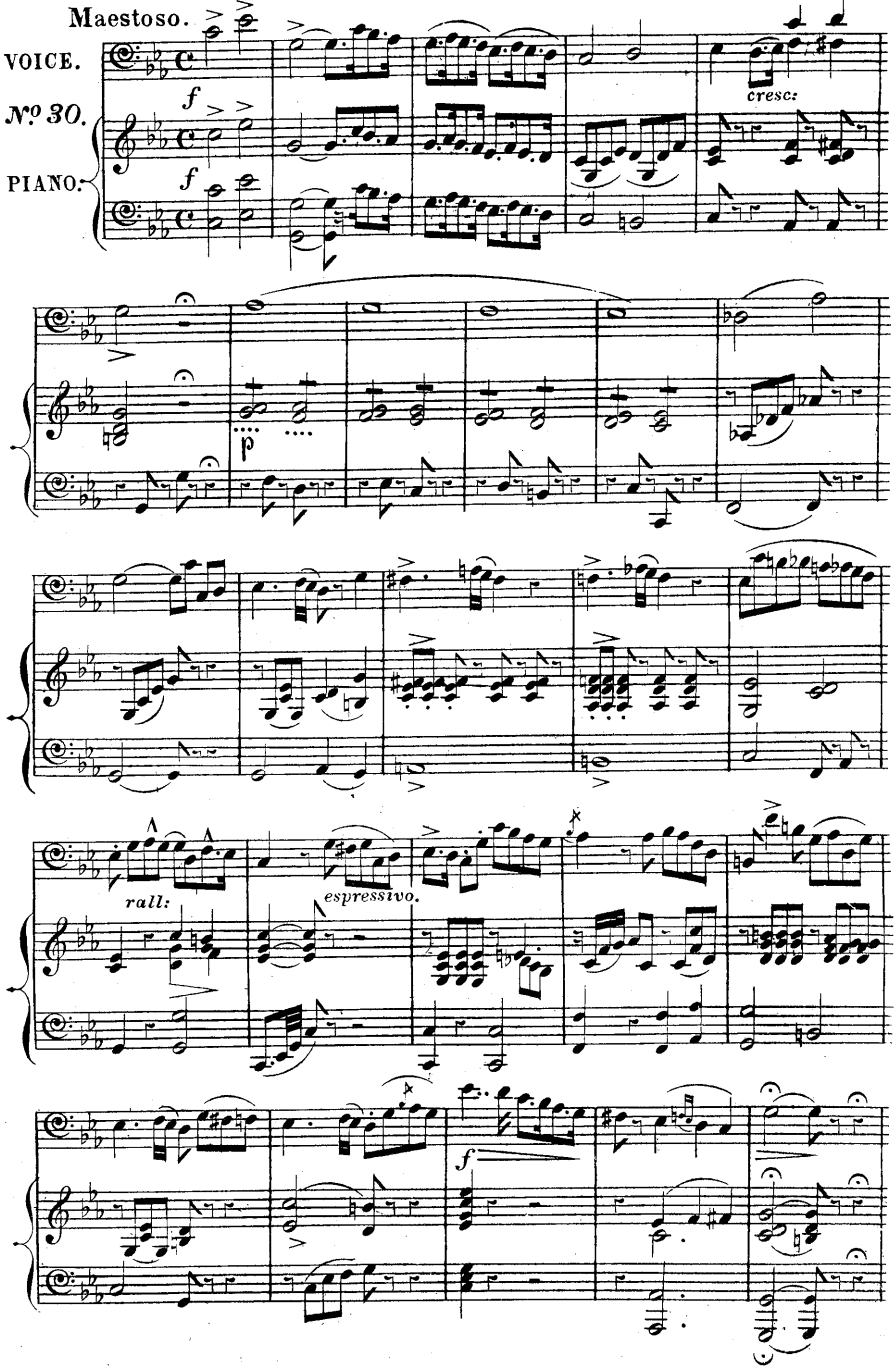
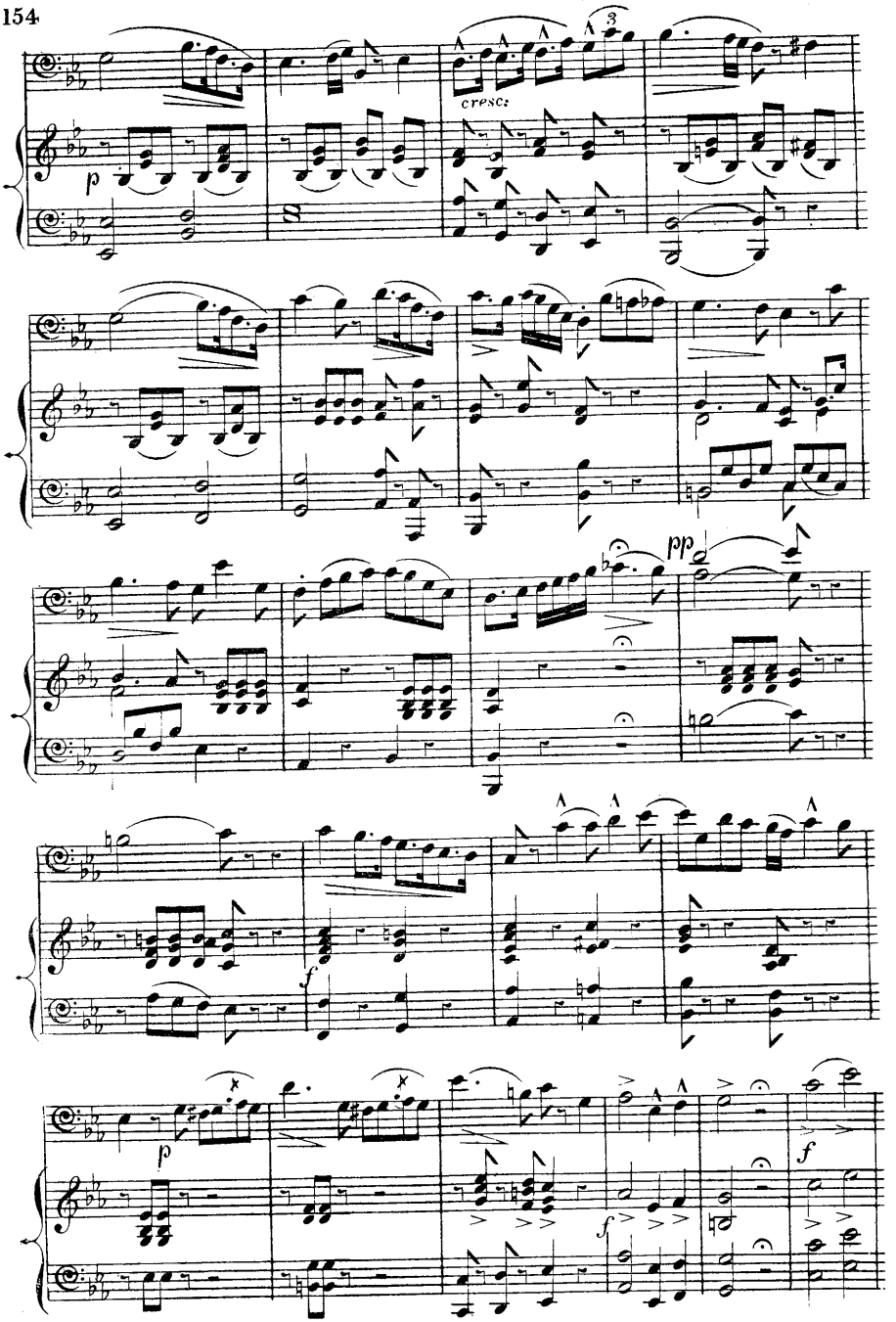
ff

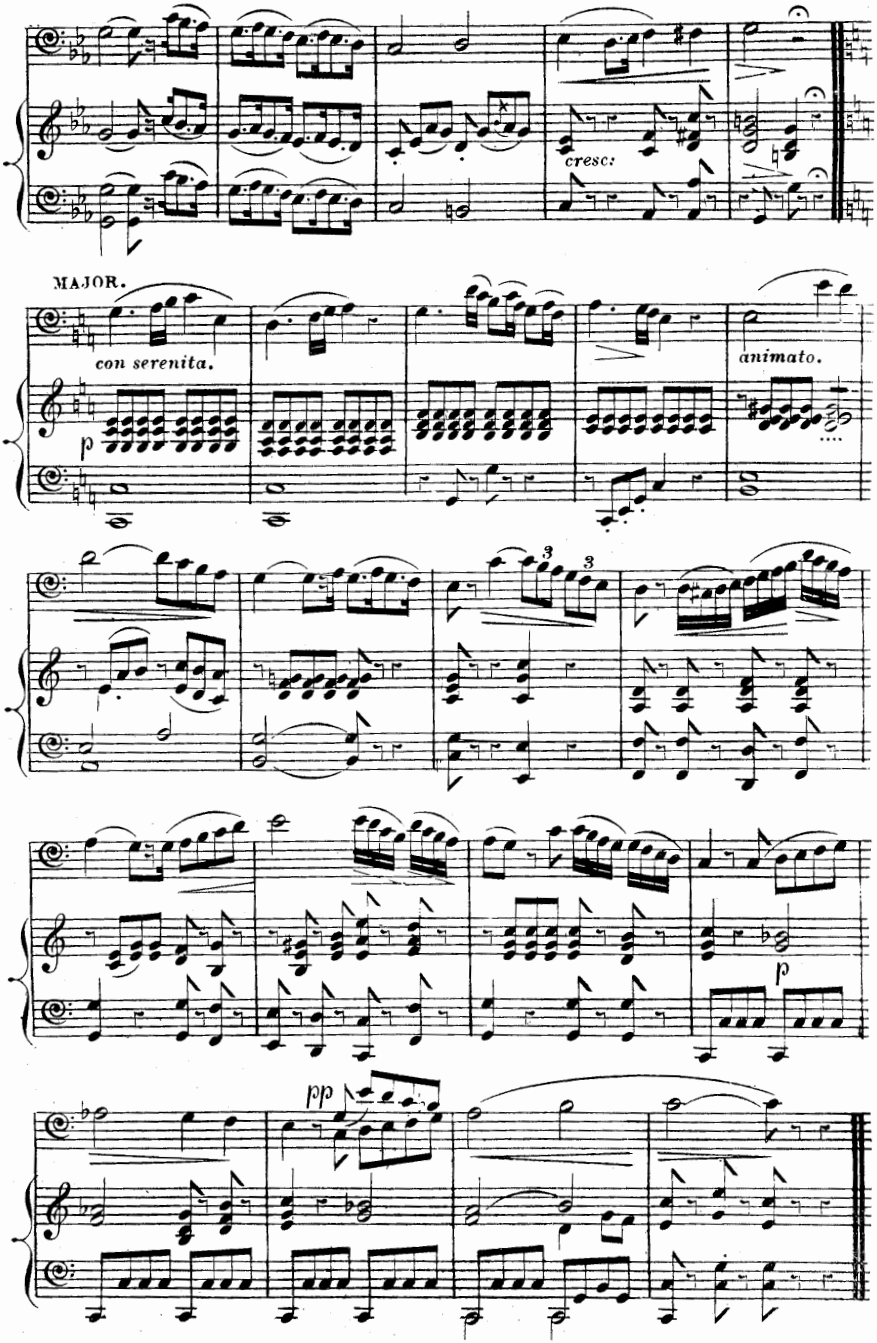

Andante maestoso.
VOICE.
№ 29.
PIANO.
f
p
f
f
portamento.
cresc:
p






Maestoso.
VOICE.
Nº 30.
PIANO.
f
f
cresc:
p
rall:
espressivo.
f


cresc:
pp
f
p
f
f

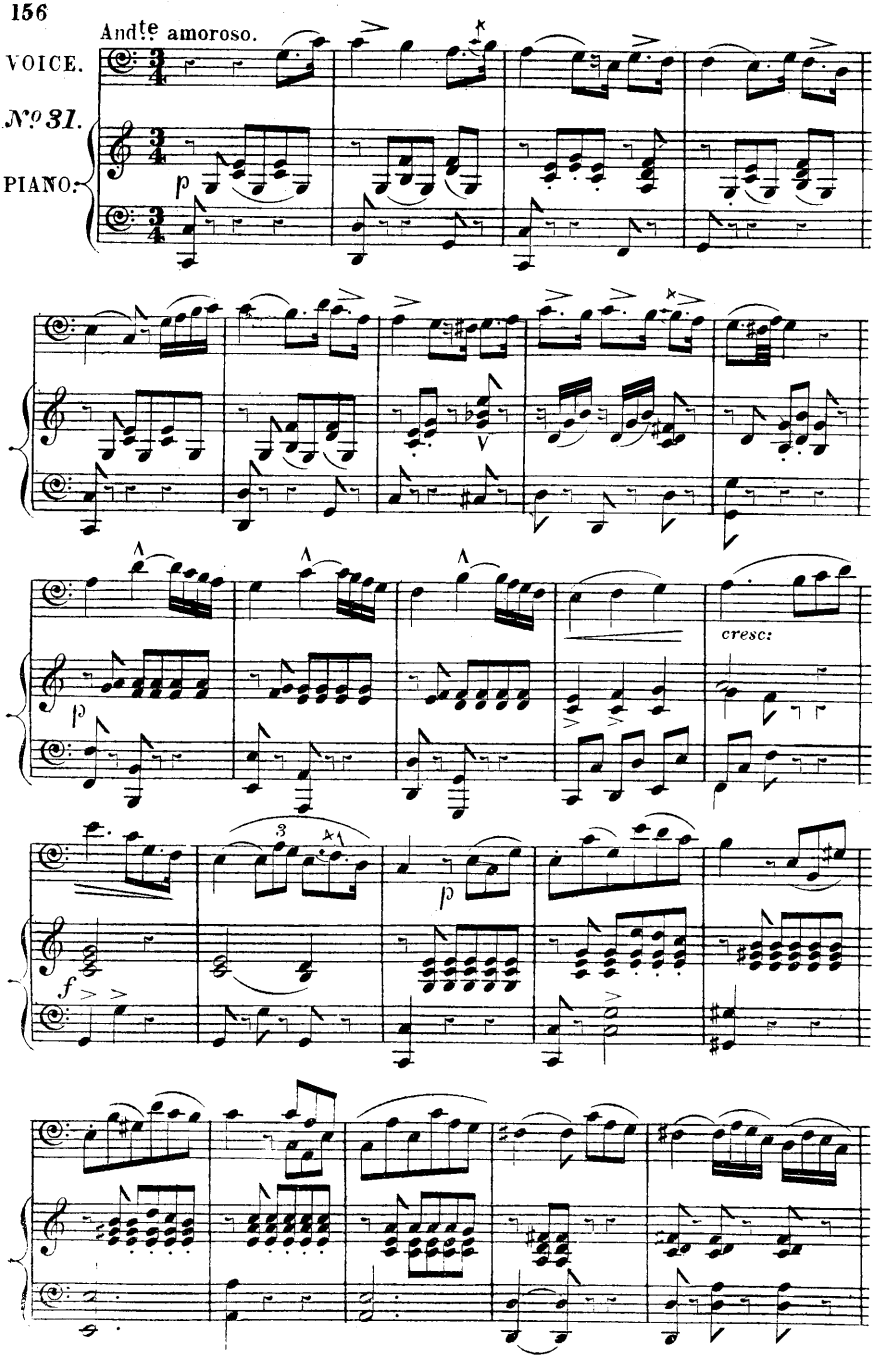

cresc:
MAJOR.
con serenita.
p
animato.
3
3
p
pp

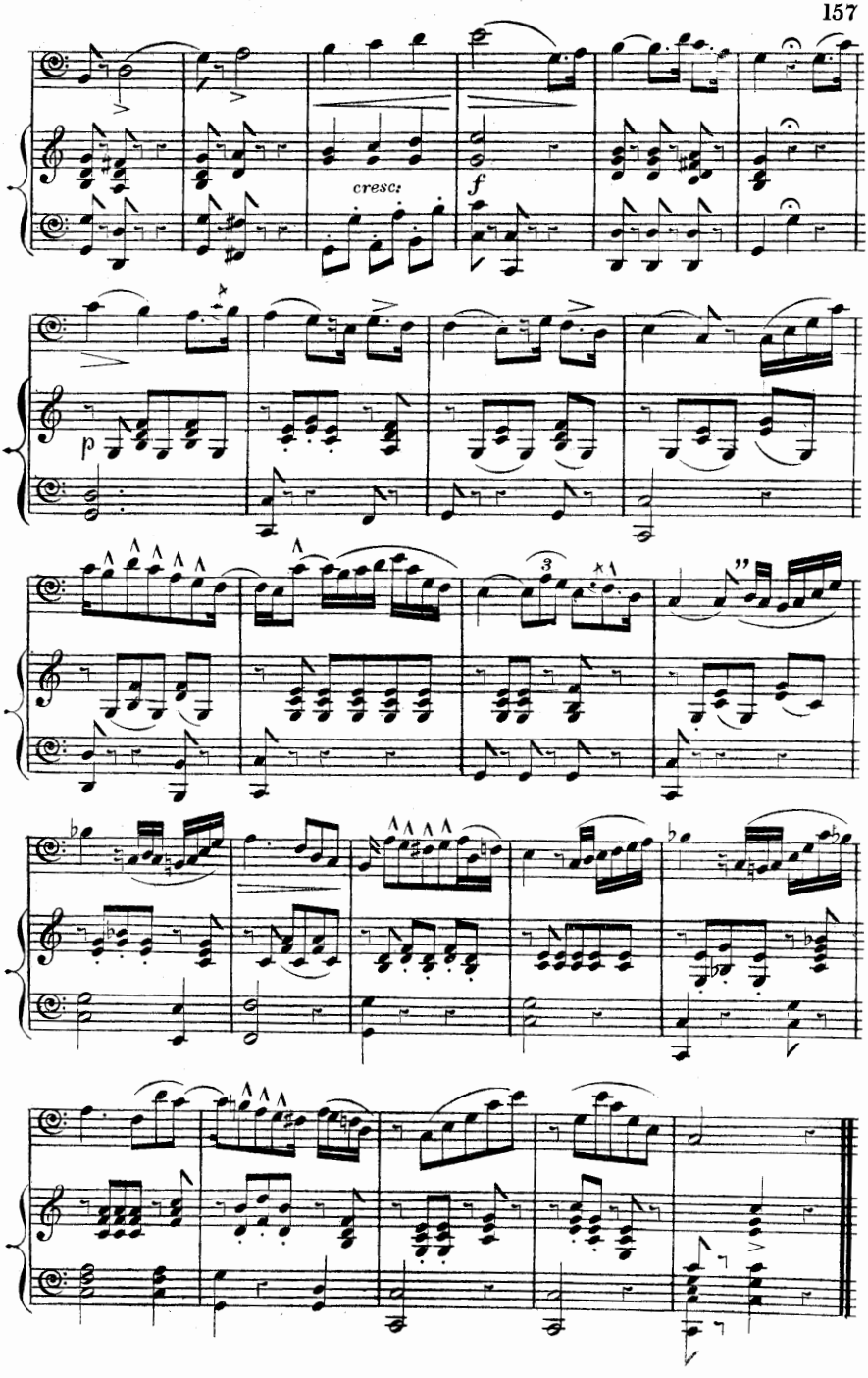
Andte amoroso.

VOICE.

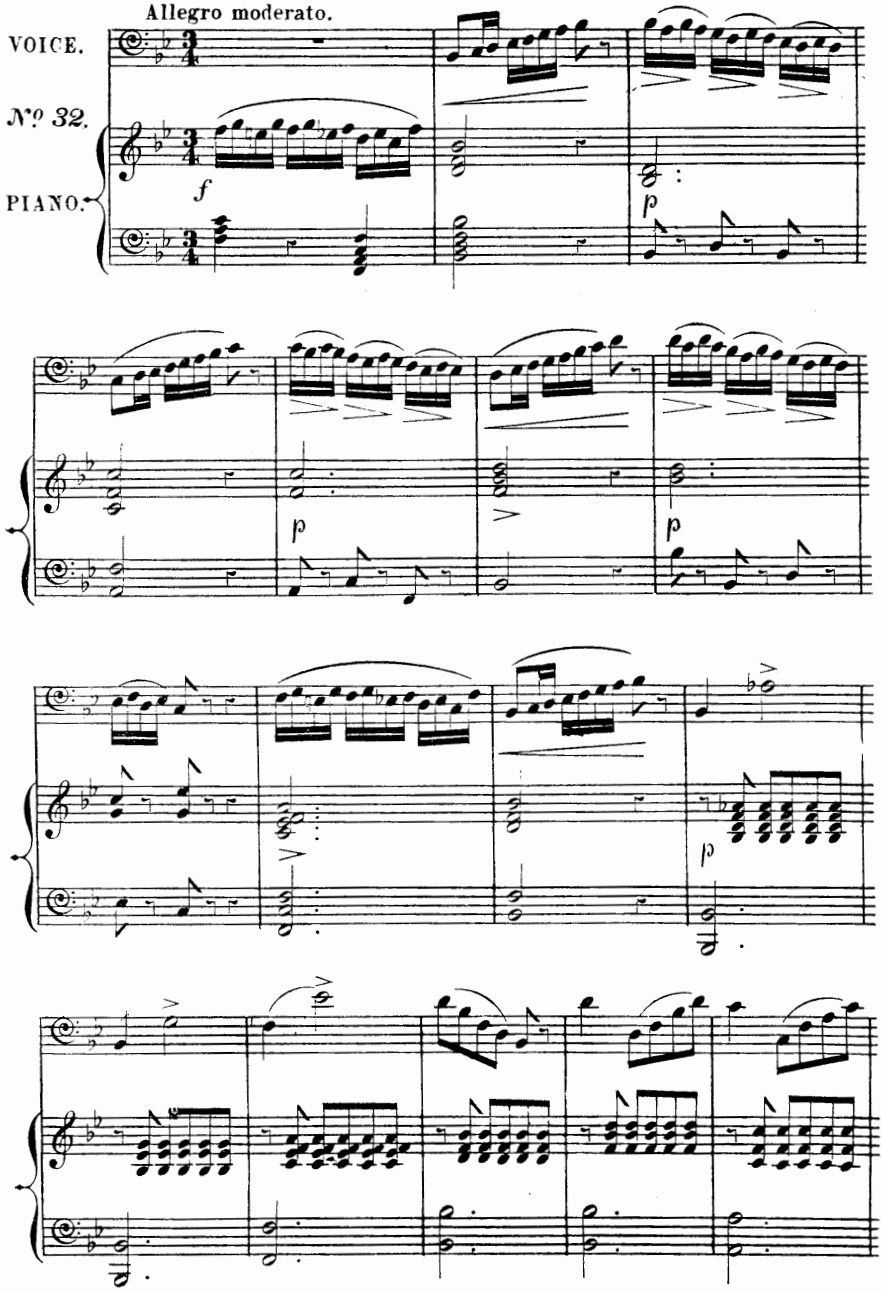
No. 31.

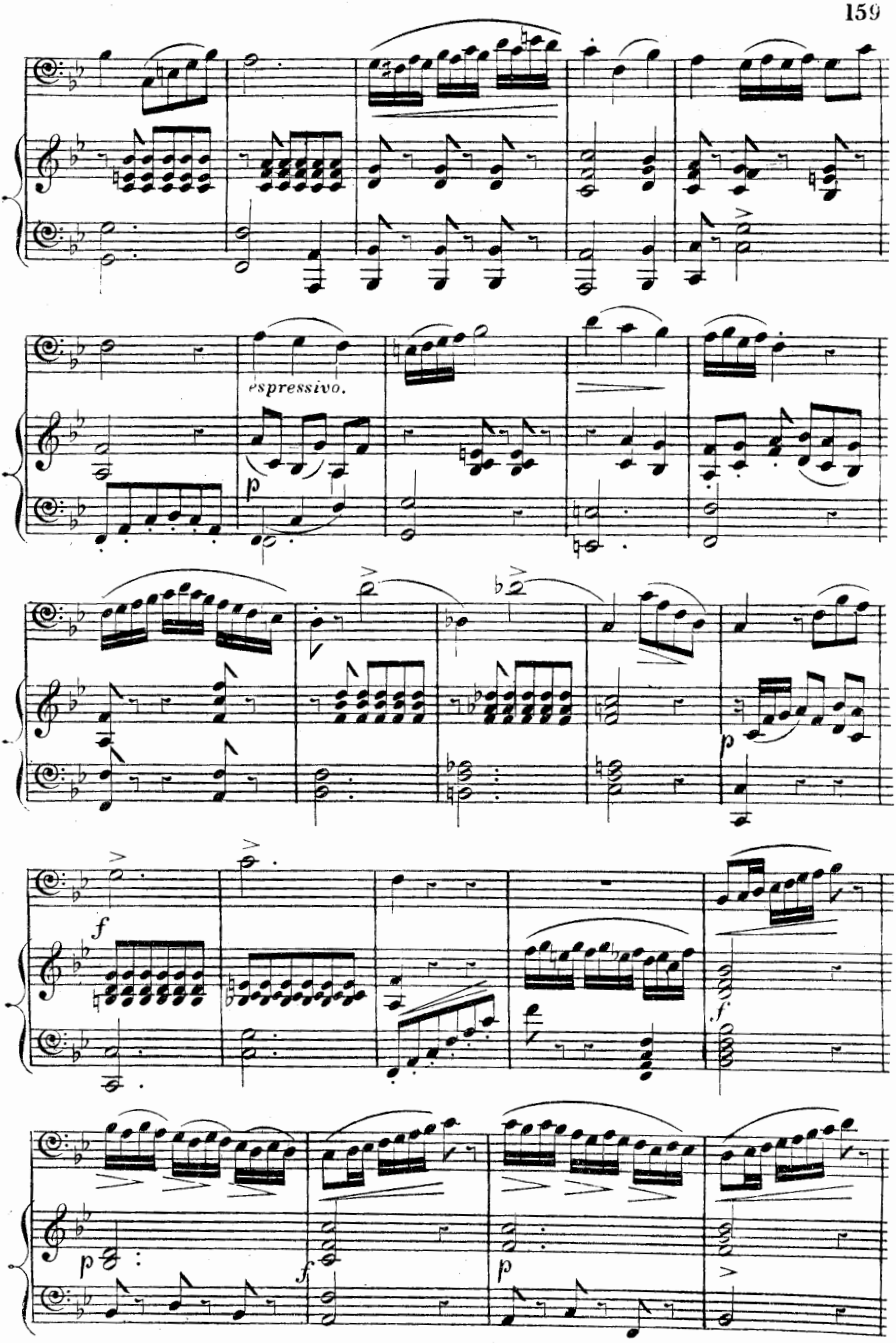
PIANO.

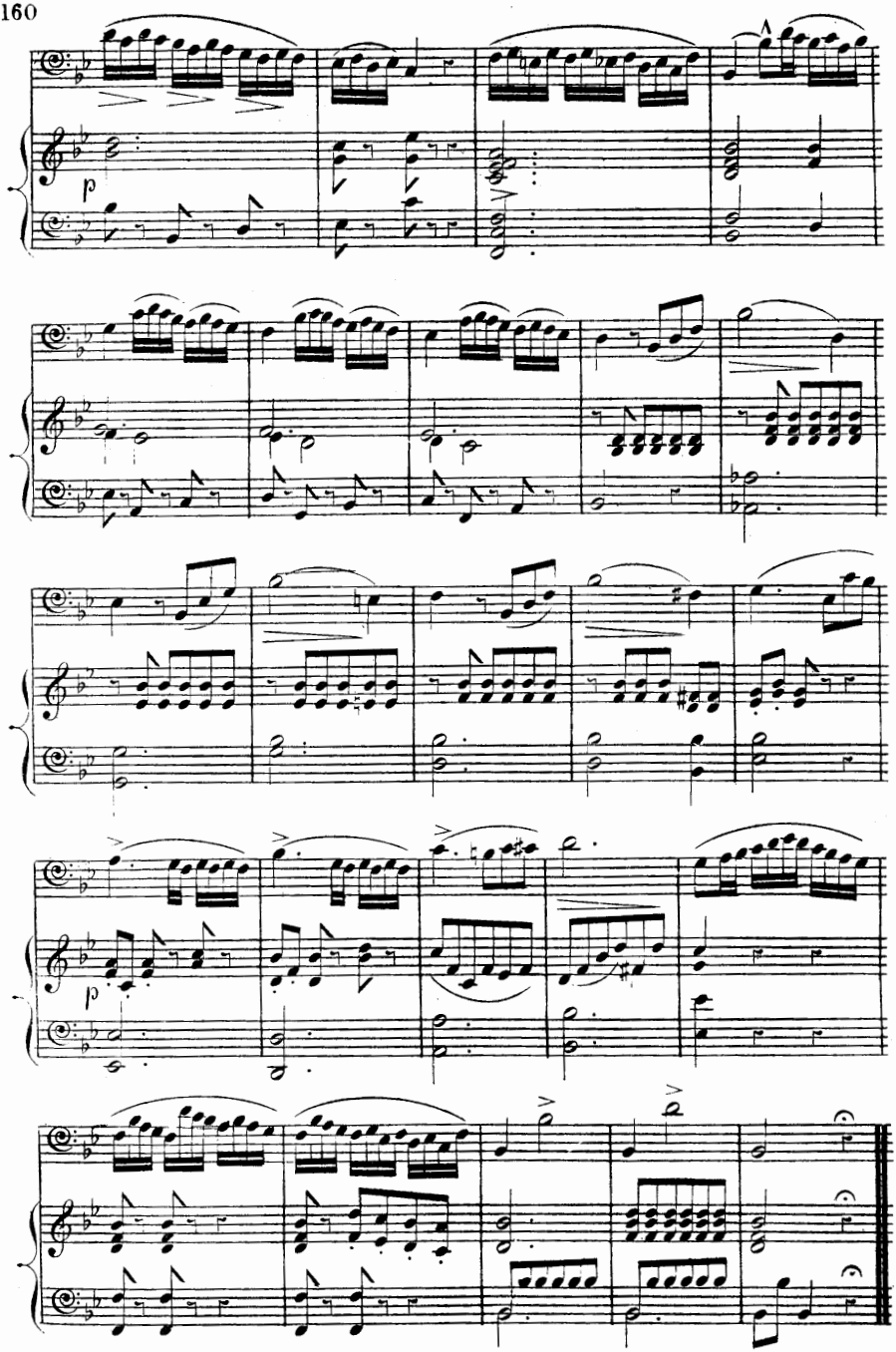


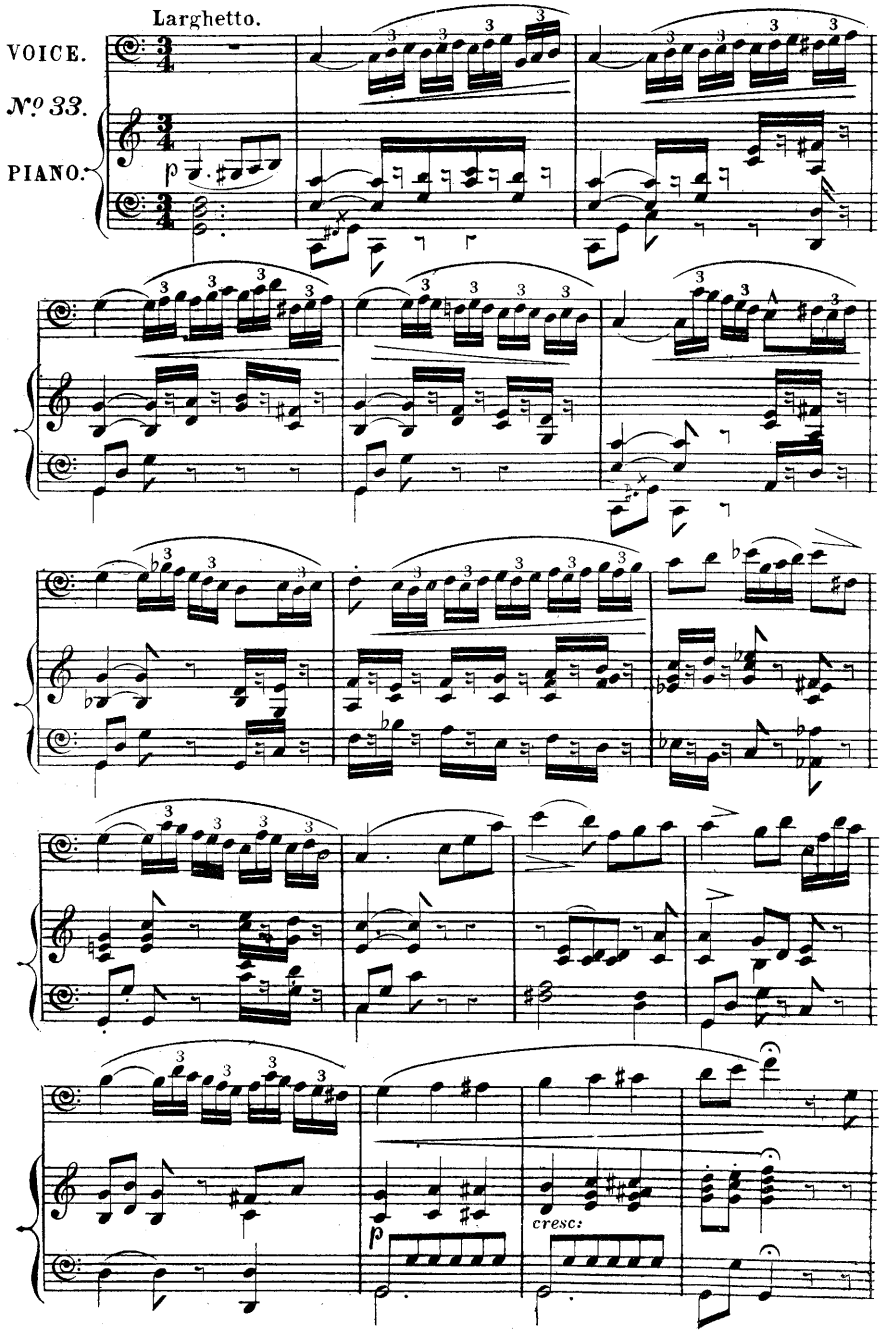

cresc:
f
p

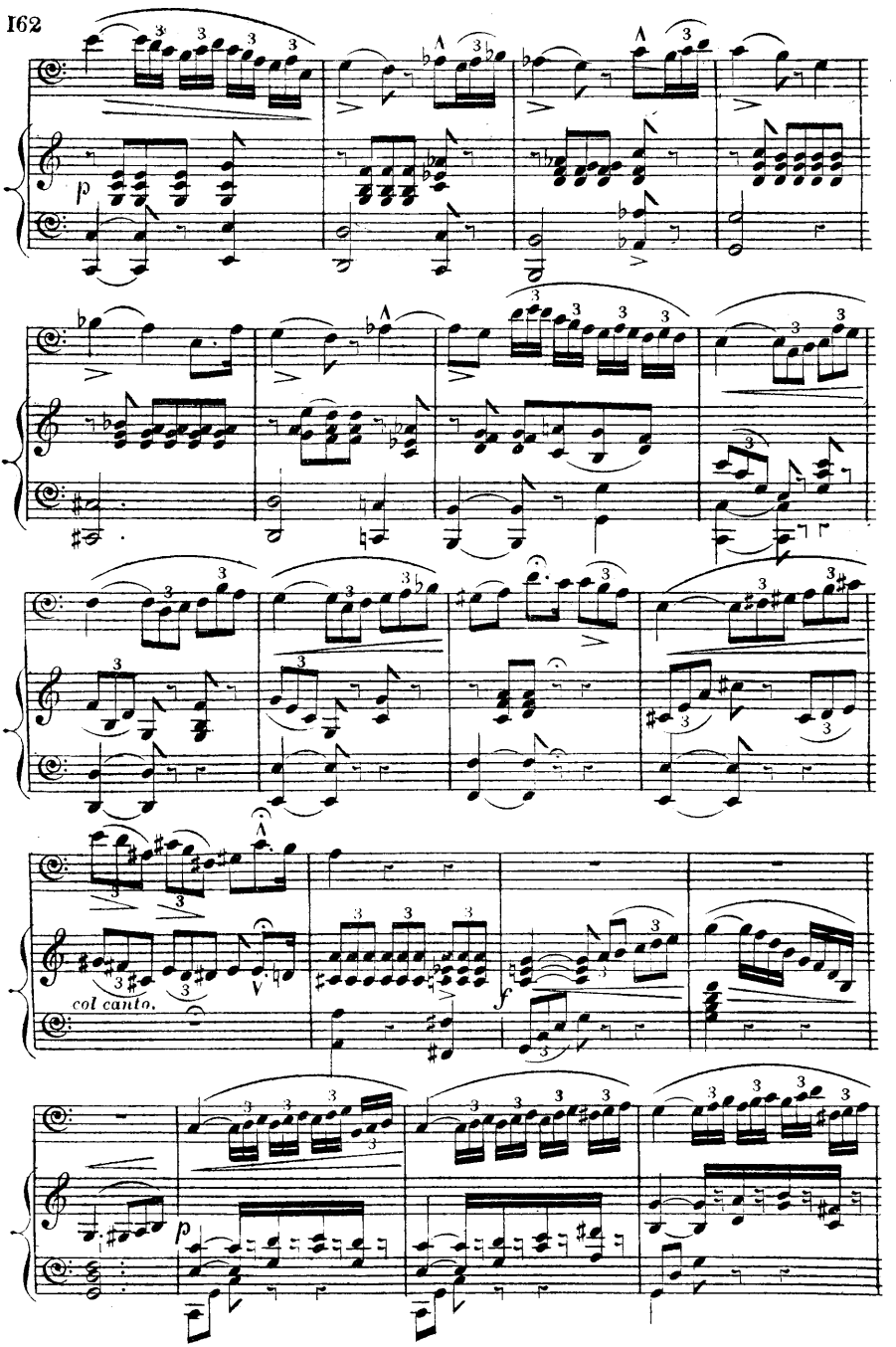
EXERCISE FOR AGILITY.

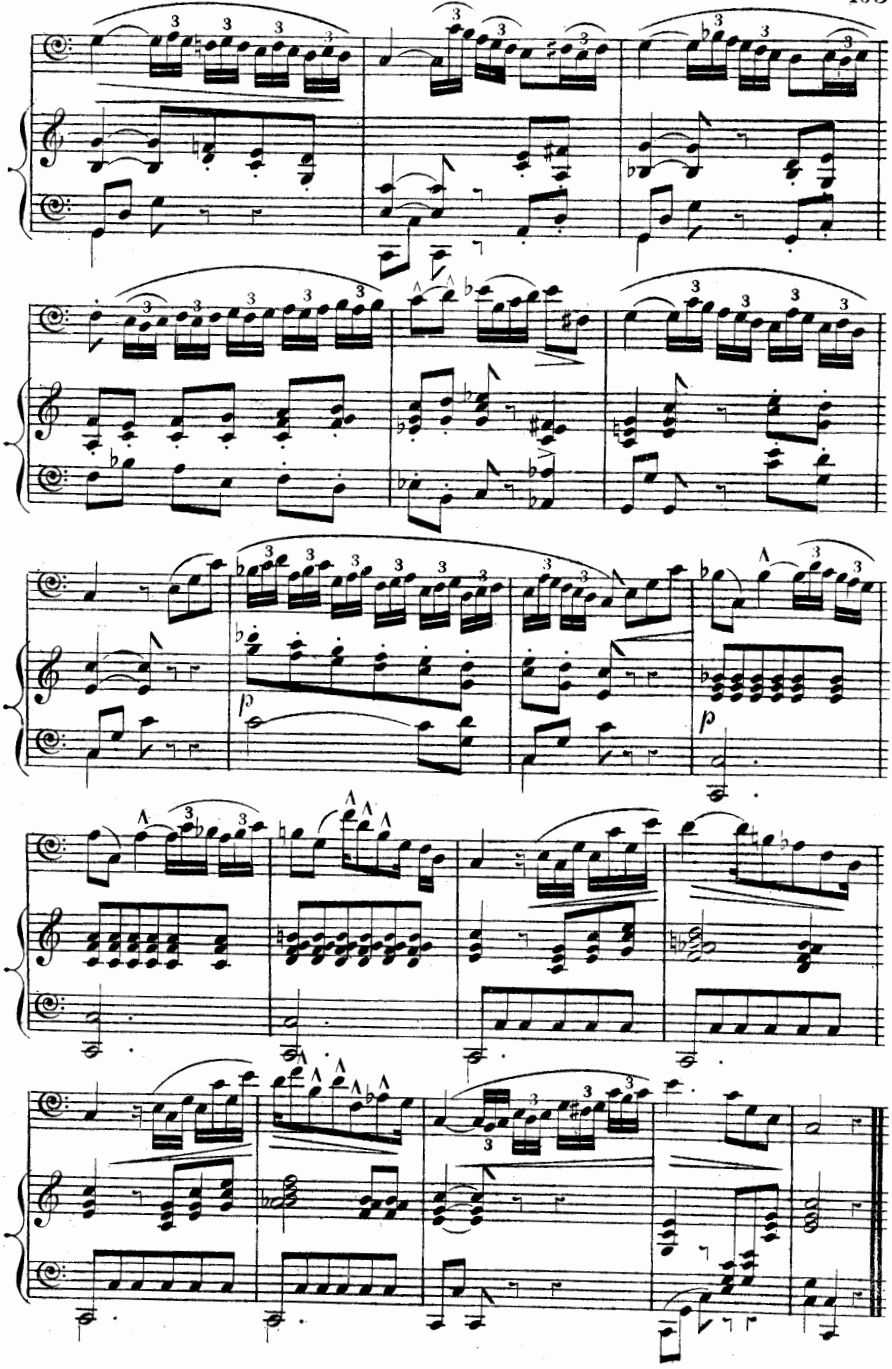


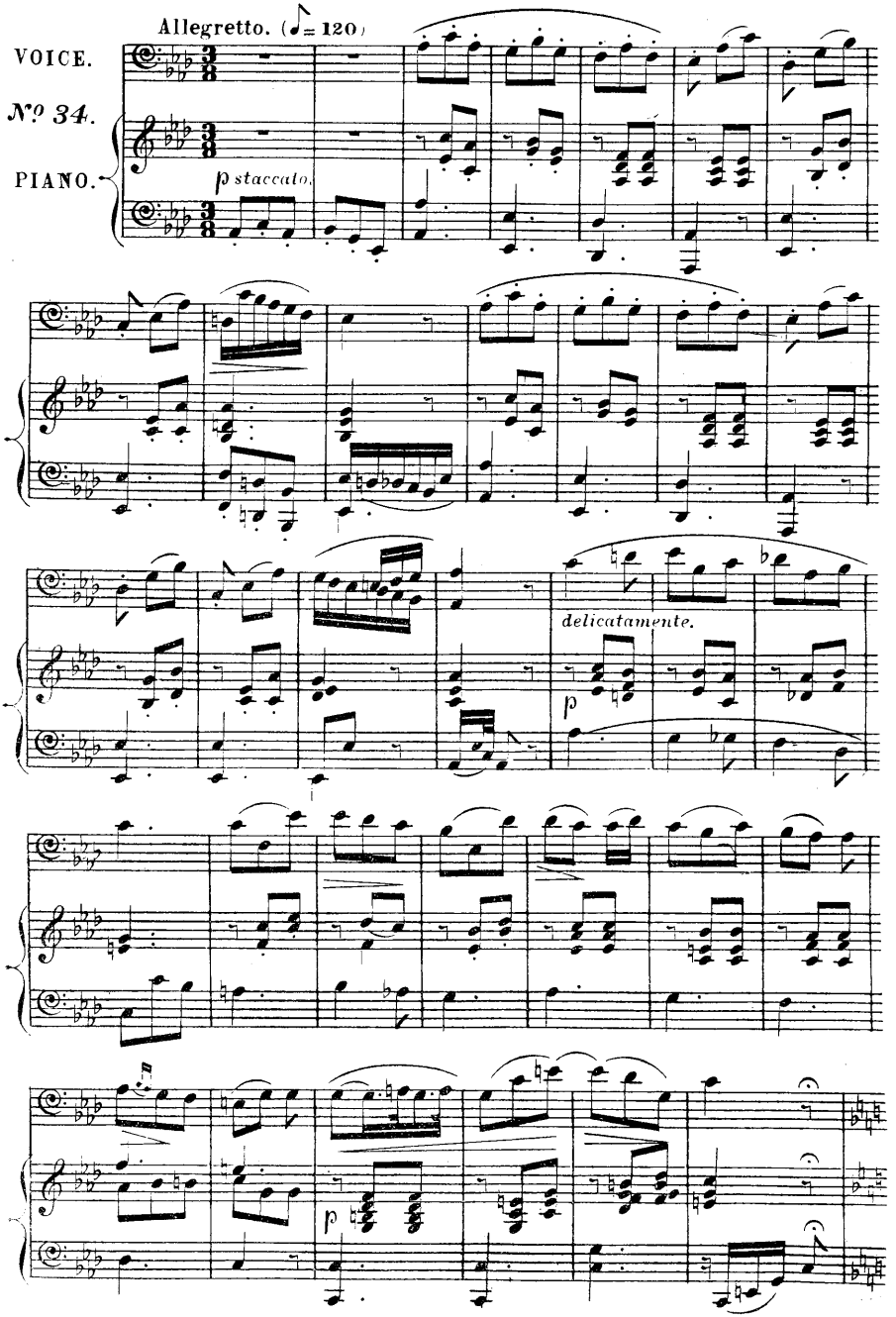

espressivo.
p
f
p
f
p
f
p

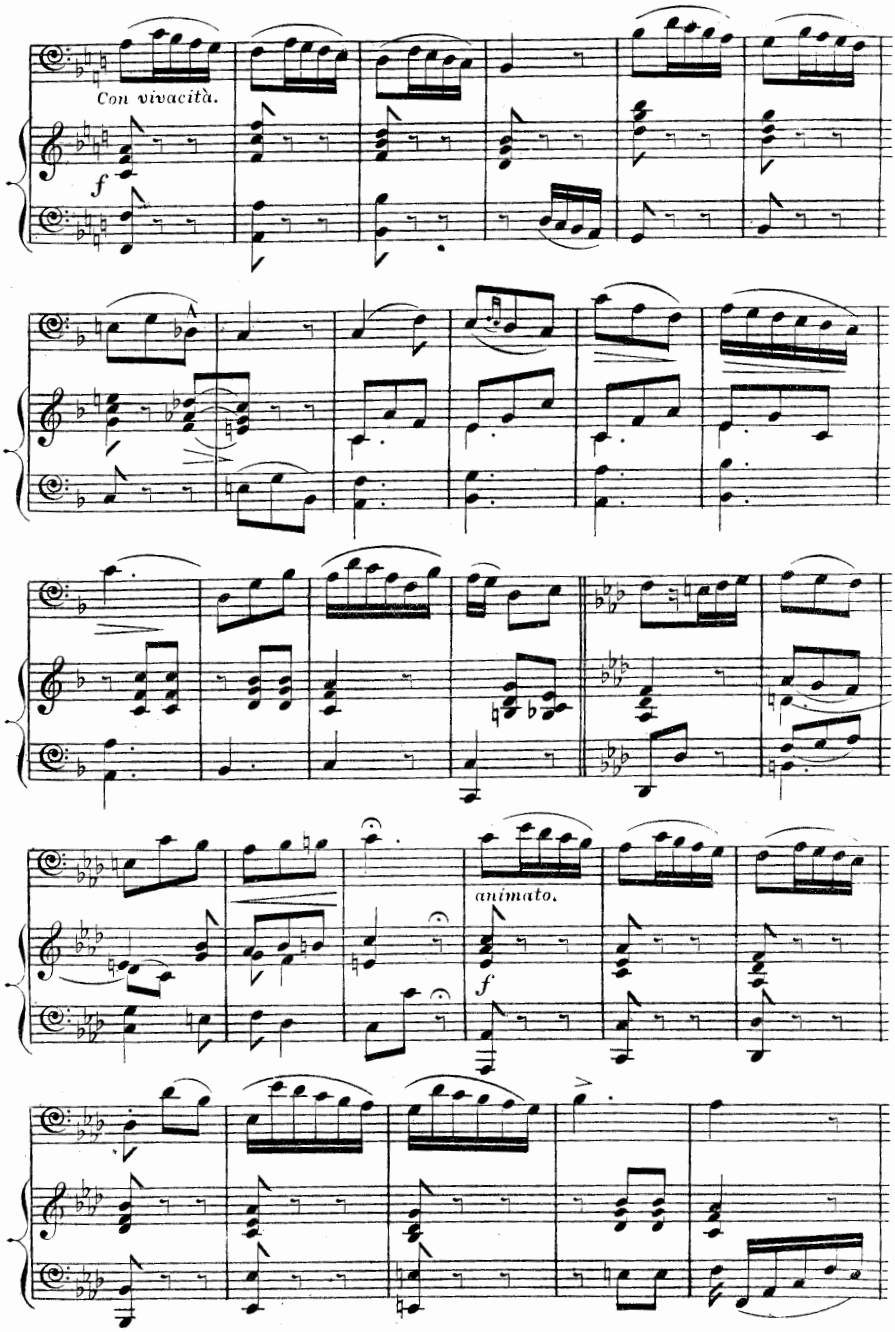


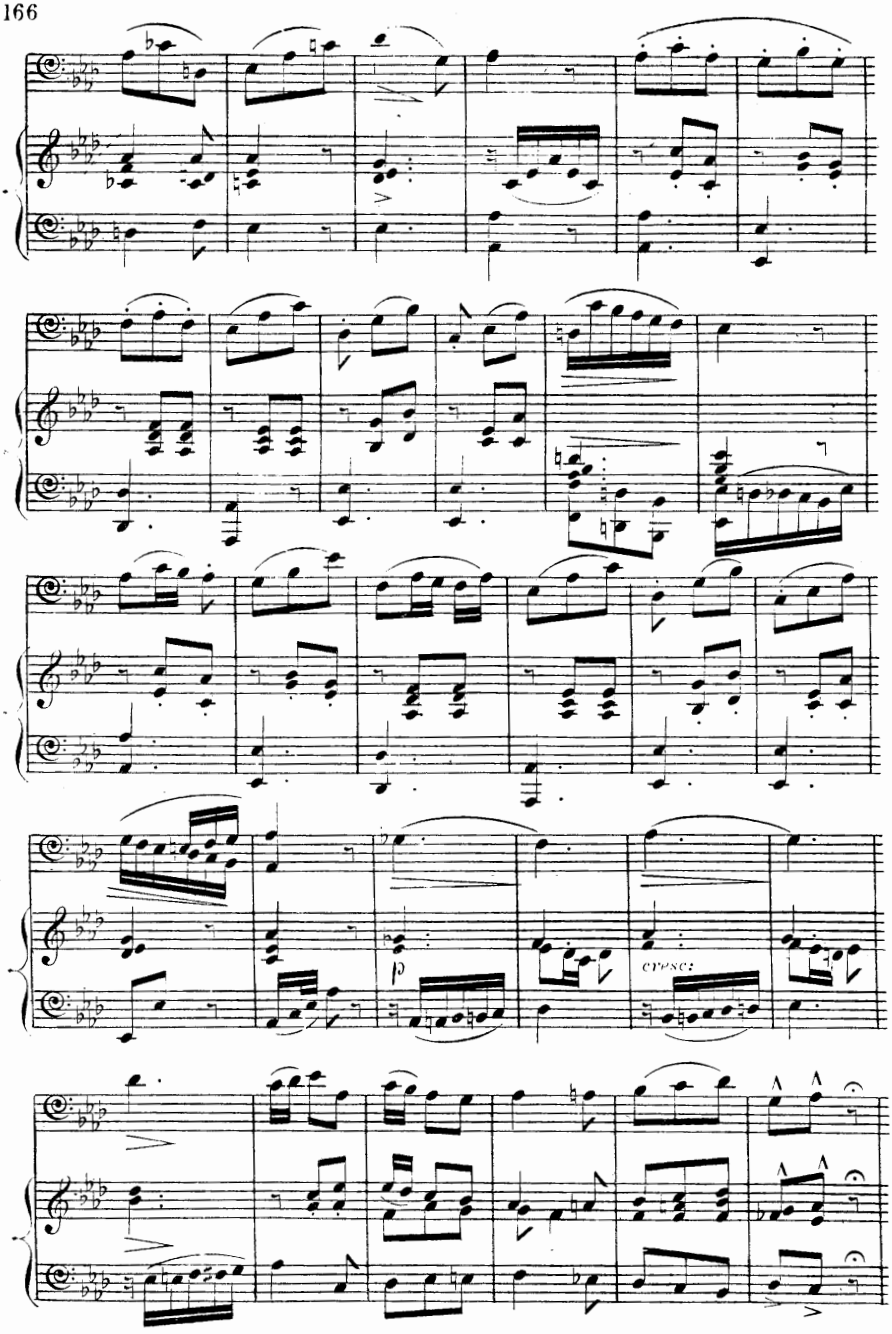

Larghetto.
VOICE.
№ 33.
PIANO.
p
cresc:

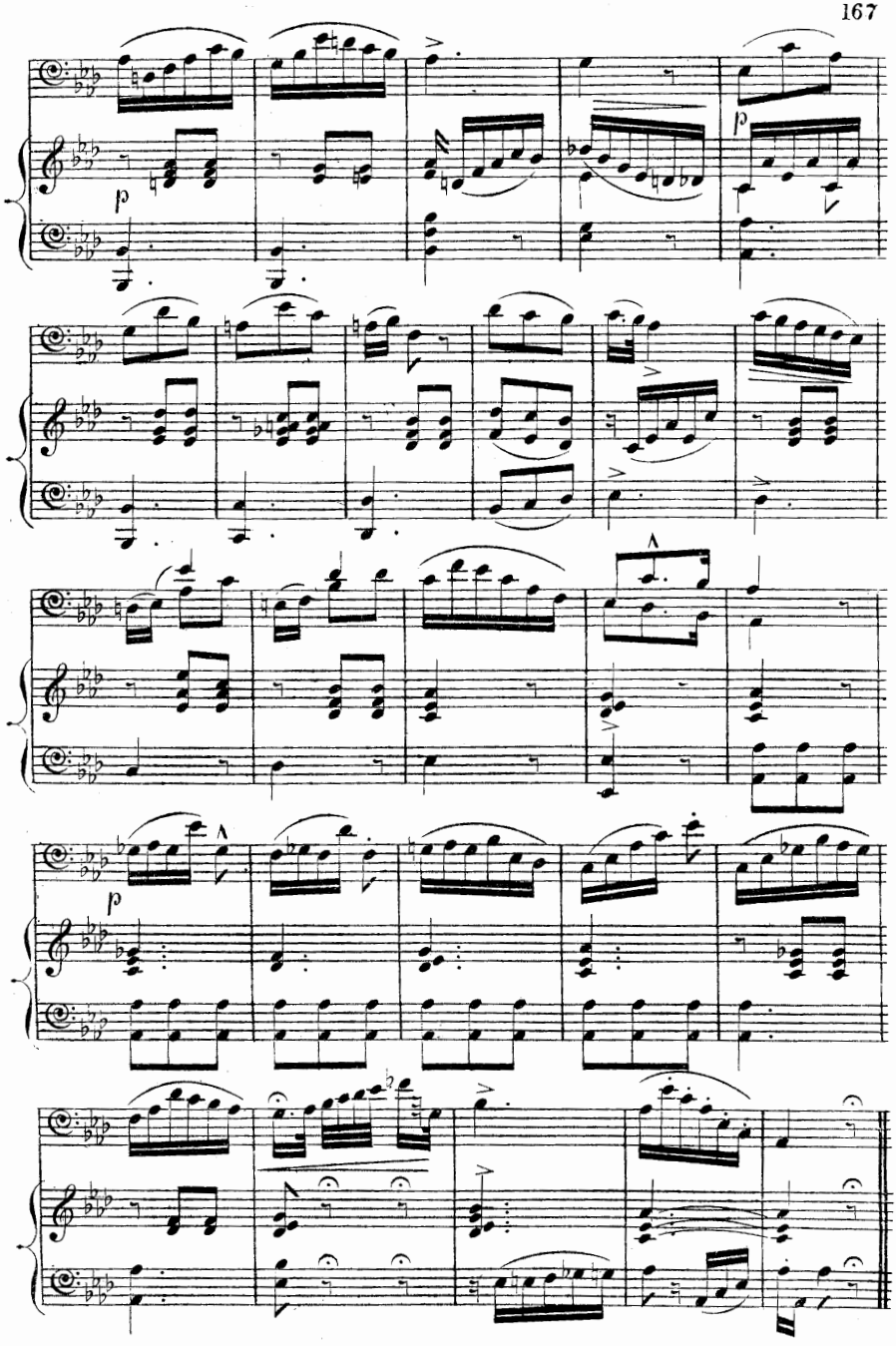

p
col canto.
f
p

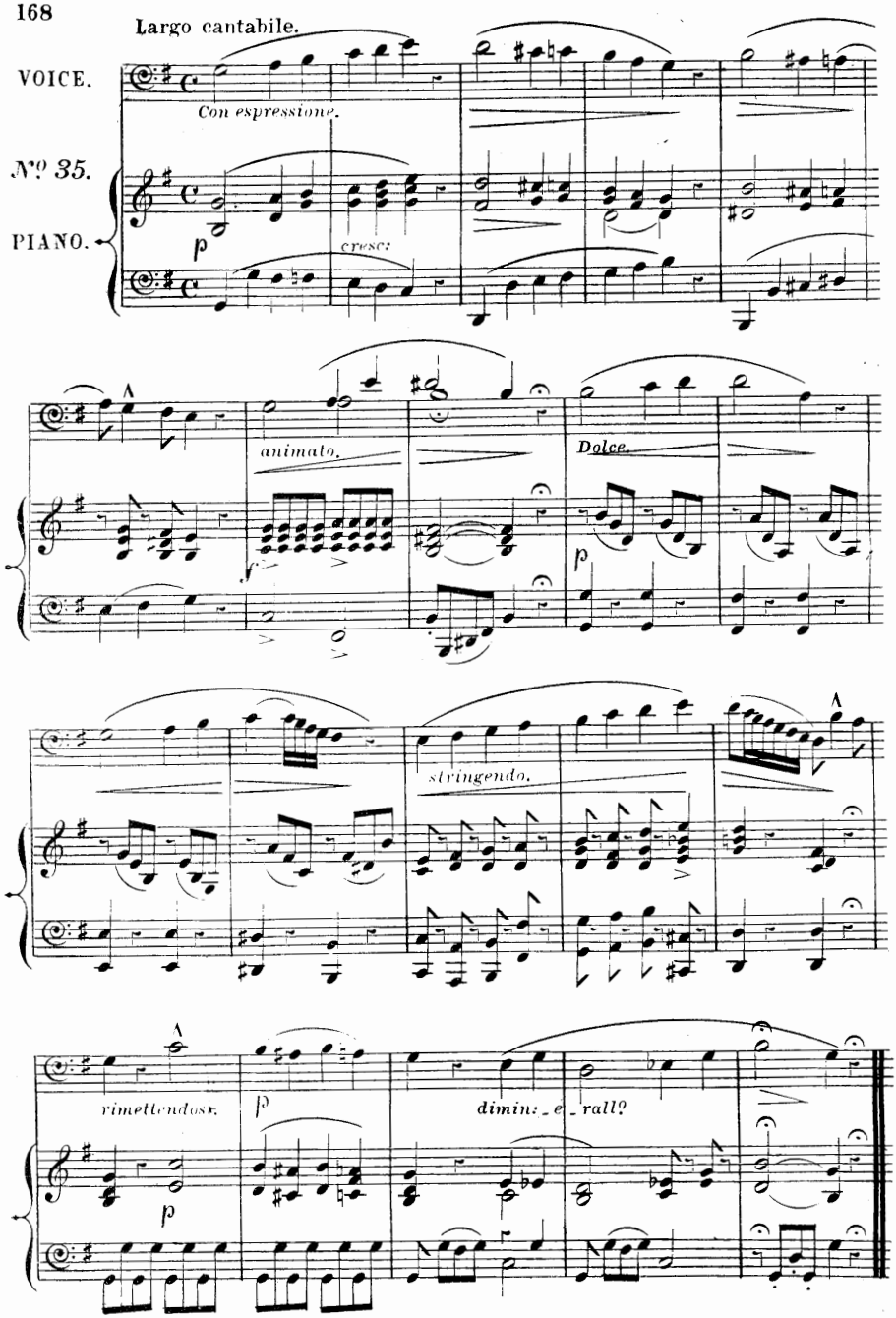



Allegretto. (♪= 120)
VOICE.
№ 34.
PIANO.
p staccato.
delicatamente.
p
p

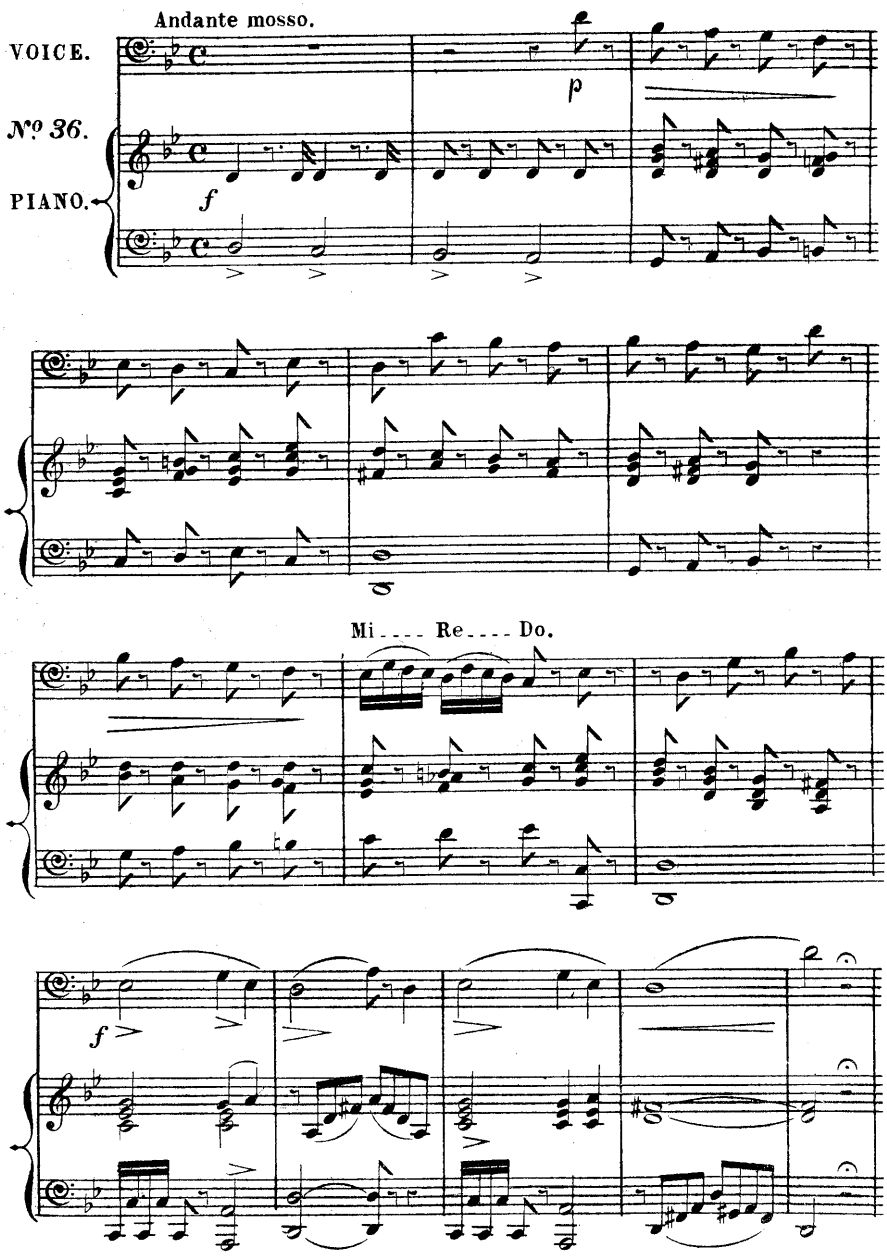

Con vivacità.
f
animato.
f


cresc:

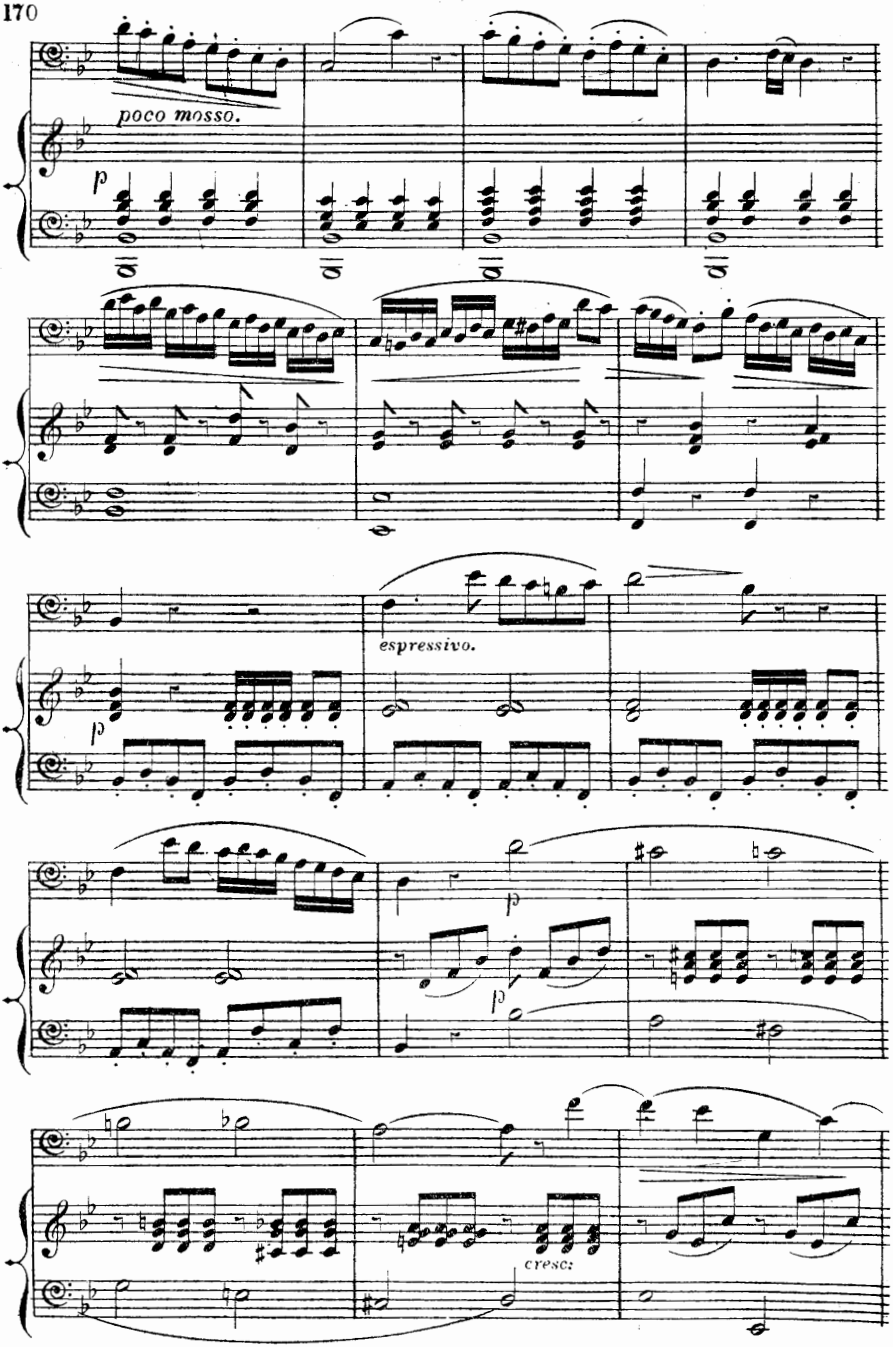

p
p
p

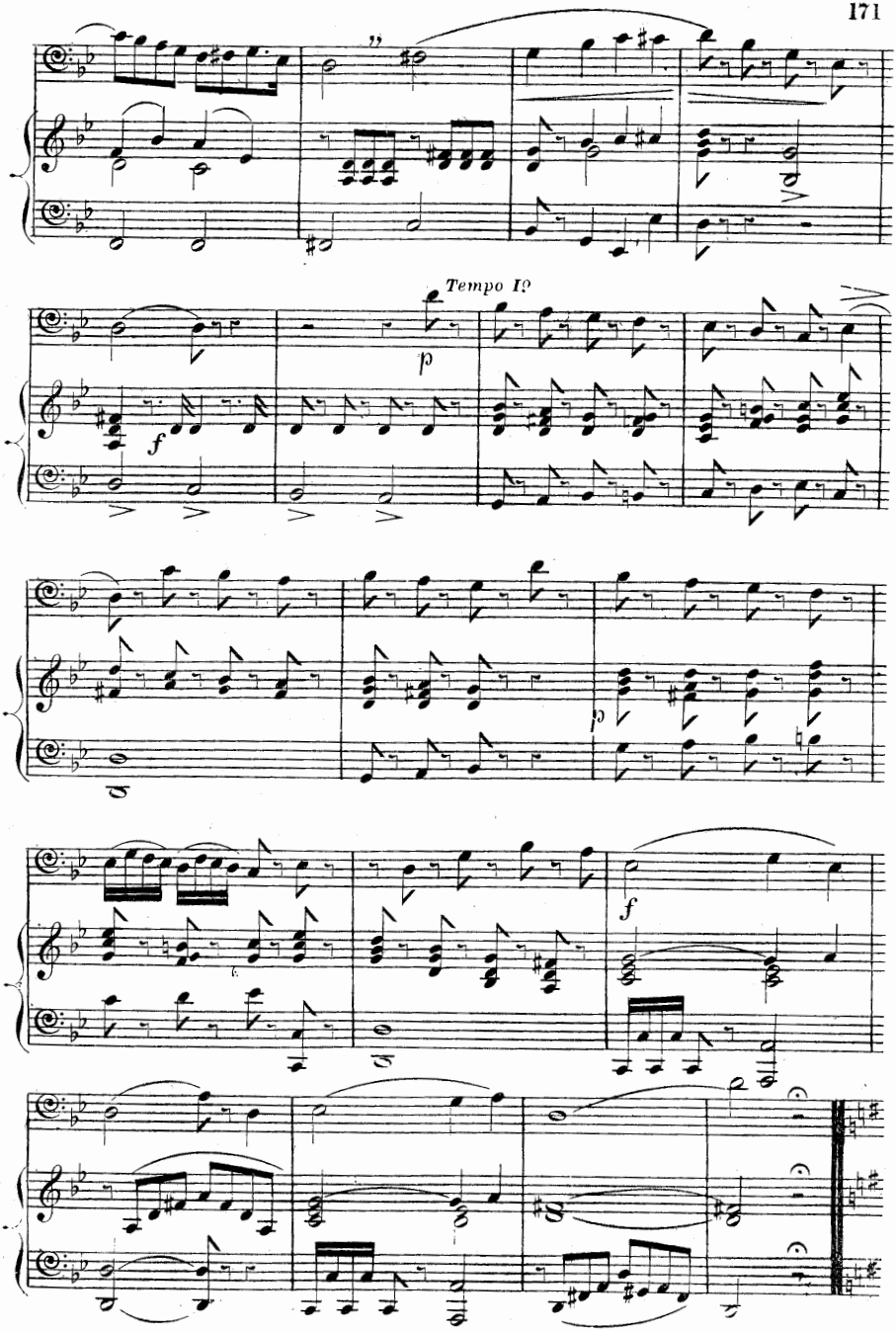

Largo cantabile.
VOICE.
Con espressione.
Nº 35.
PIANO.
p
cresc:
animato.
f
Dolce.
p
stringendo.
rimettendosi.
p
dimin: e rall?
p

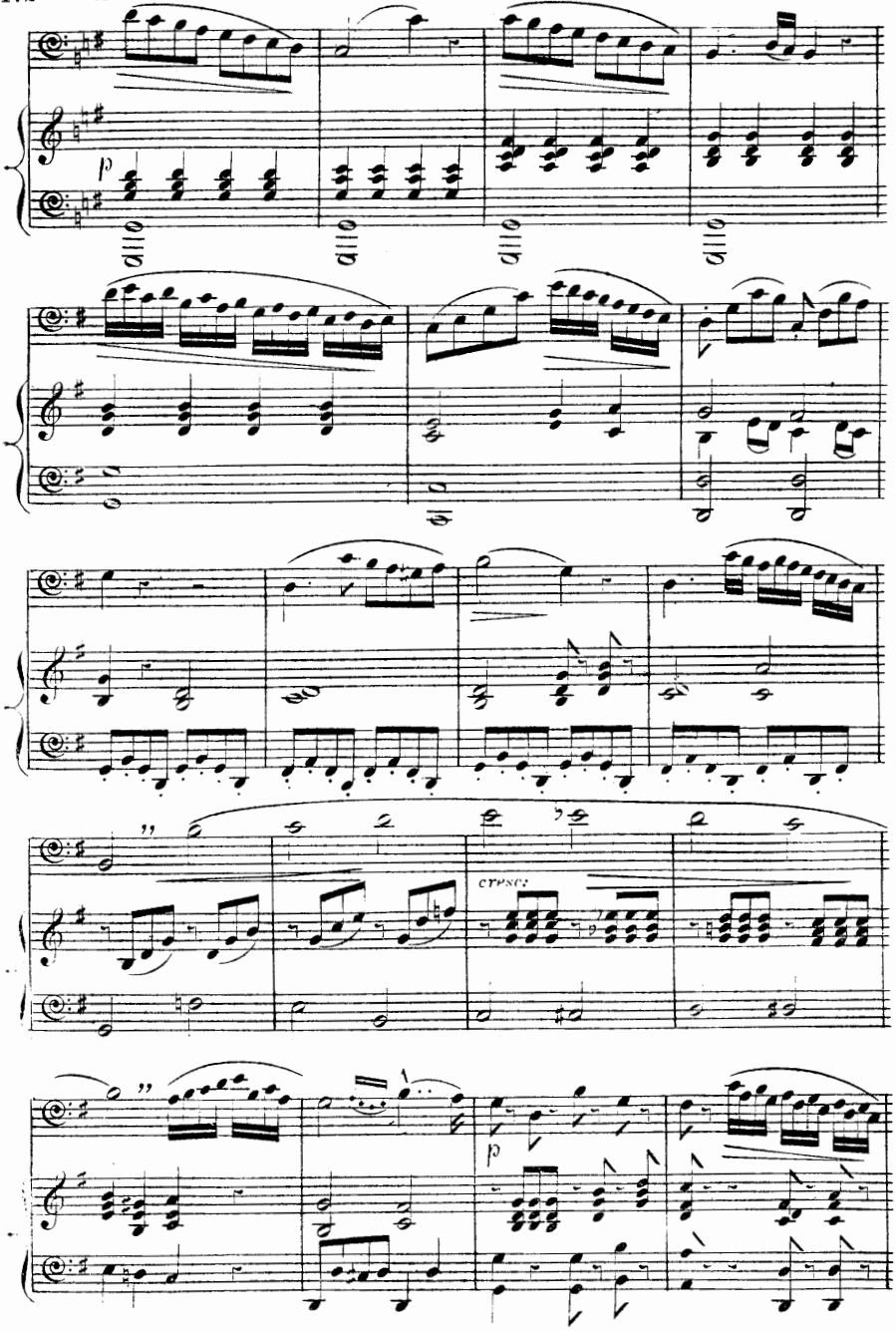
MIXED EXERCISE OF LECATO AND STACCATO.

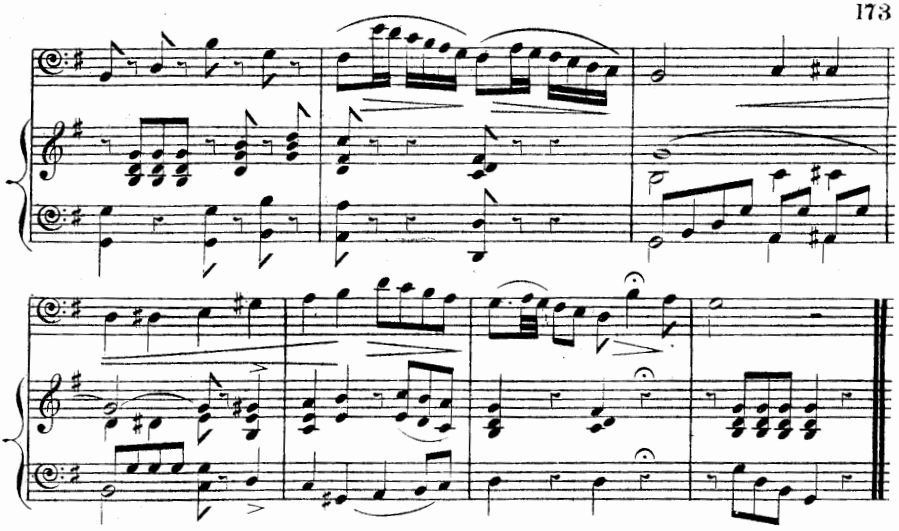


What was said of Nº 20 in part 1 applies equally to the above.


poco mosso.
p
espressivo.
p
p
cresc:


Tempo I?
p
f
p
f


p
cresc.
p



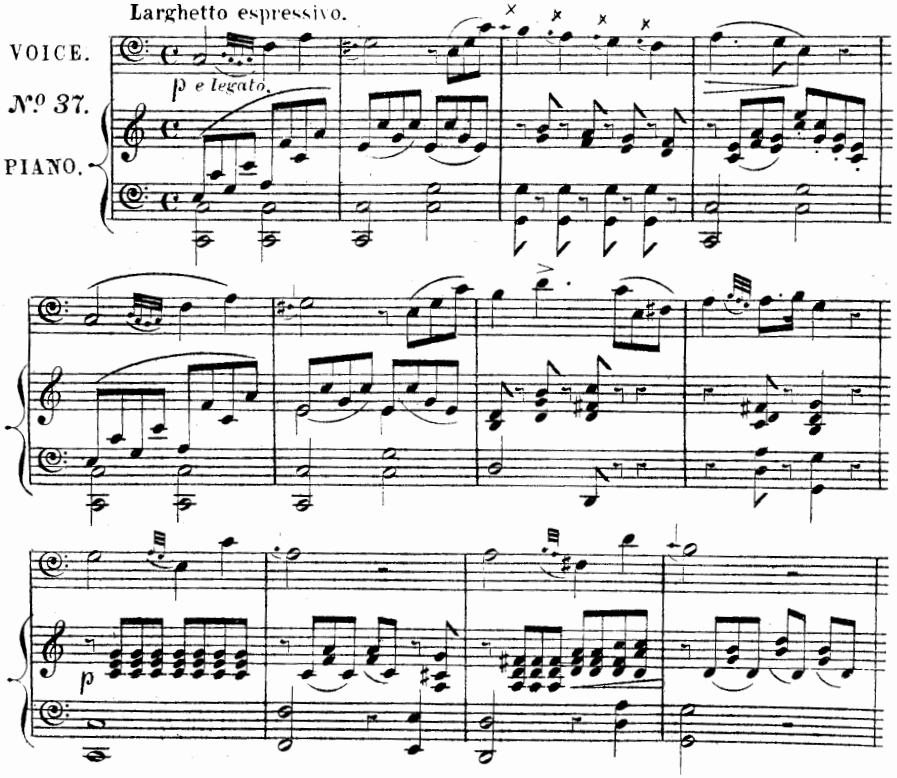
FOR THE EXERCISE OF EMBELLISHMENTS.

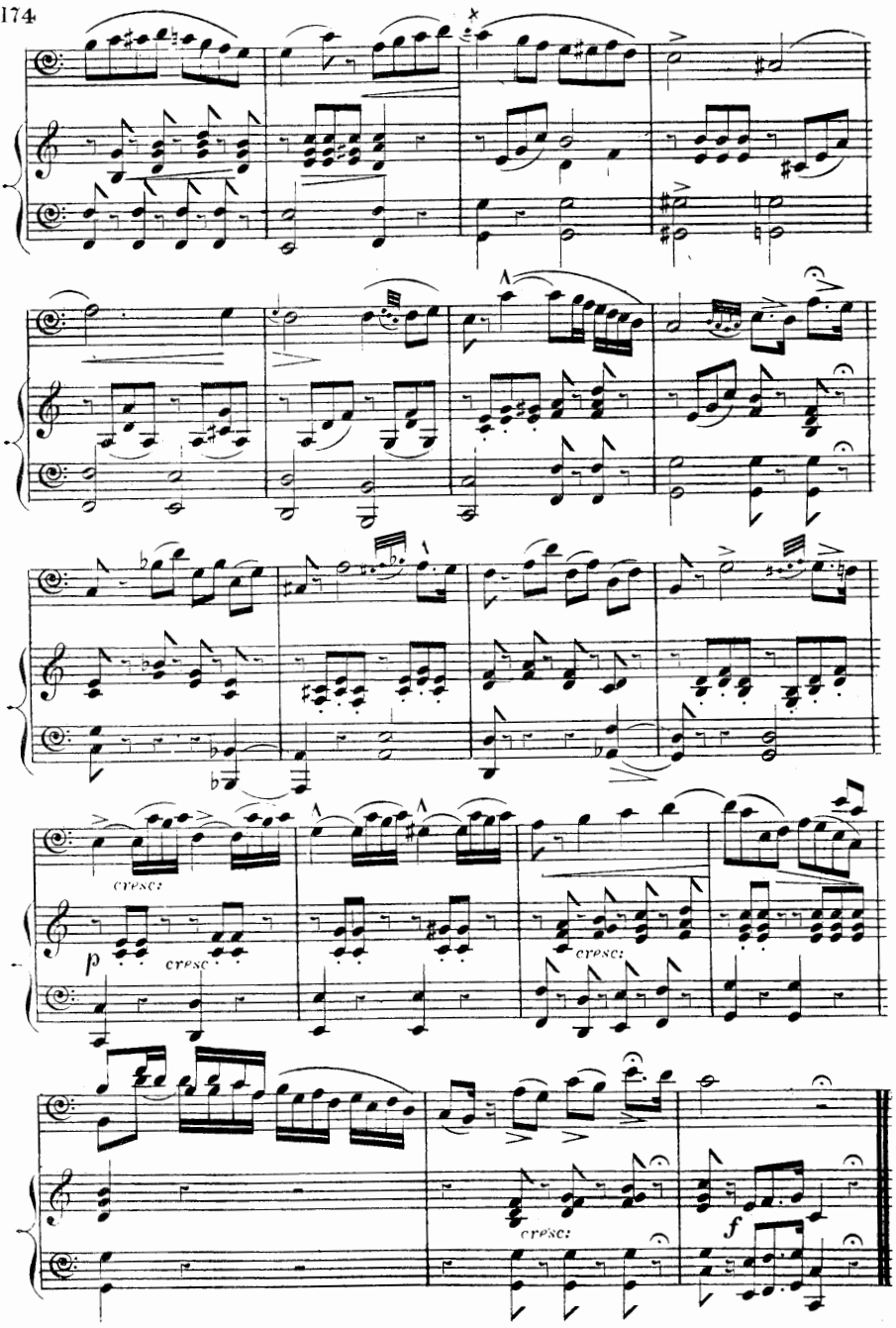
Larghetto espressivo.

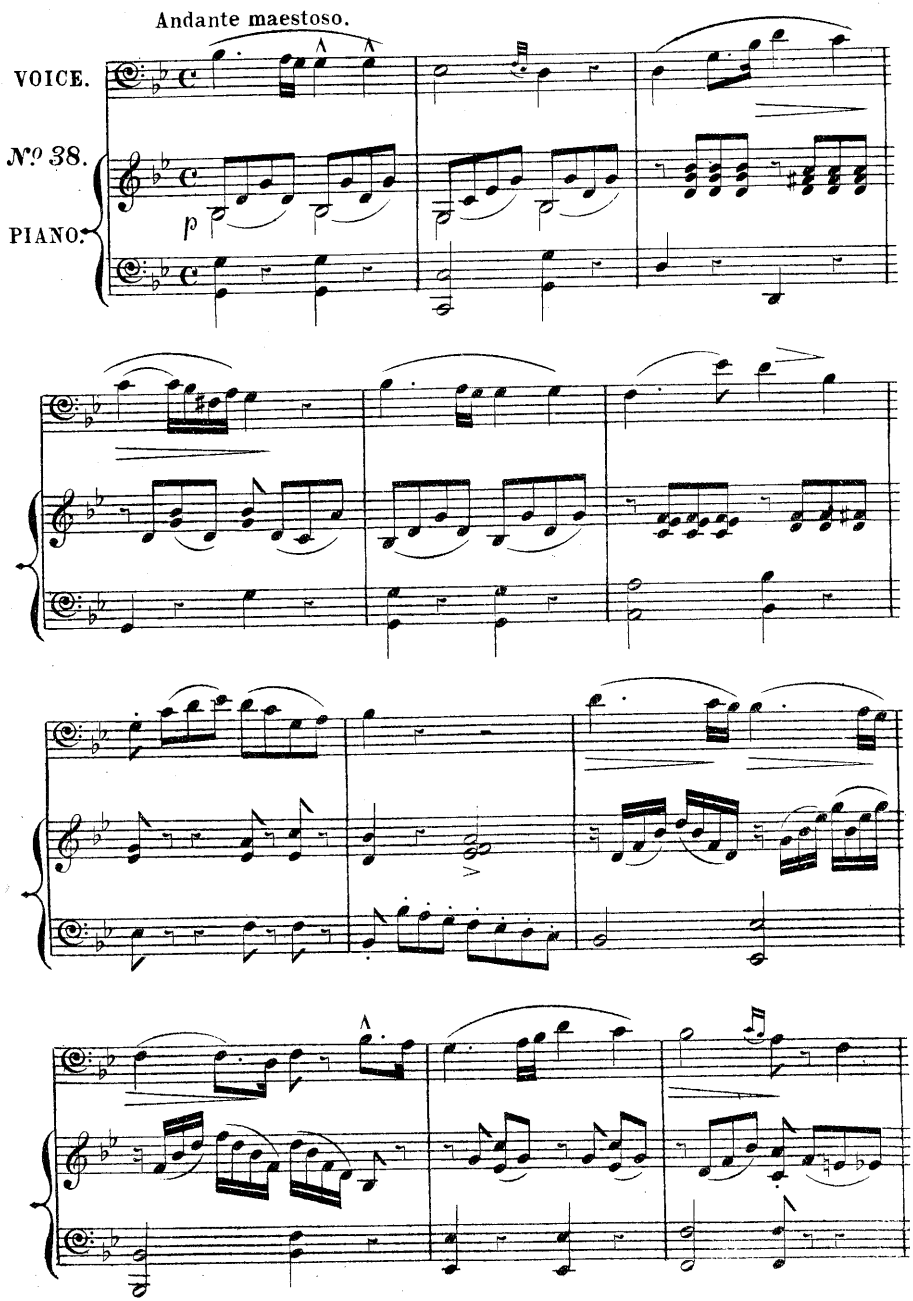
VOICE.

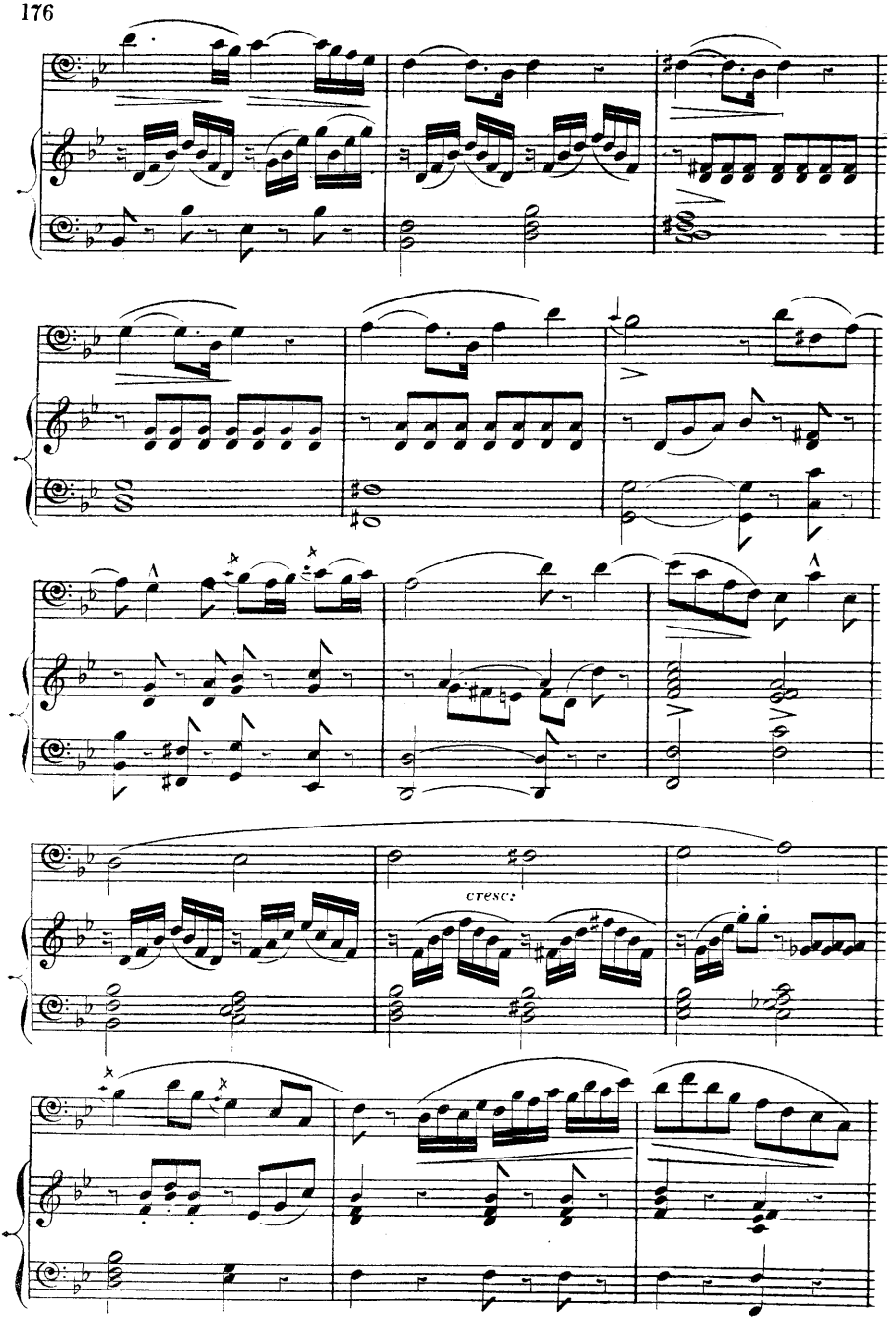
N.º 37.

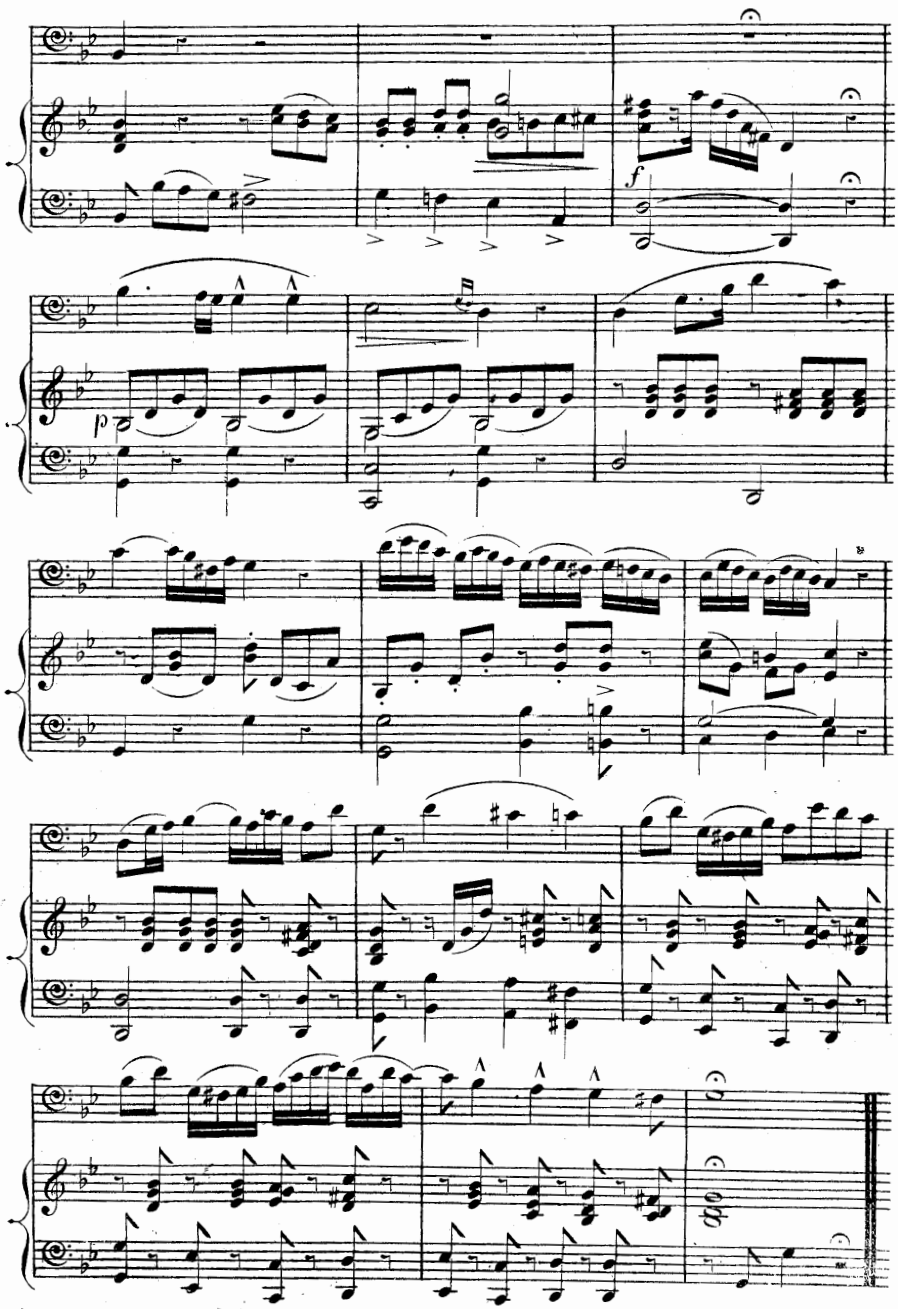
PIANO.

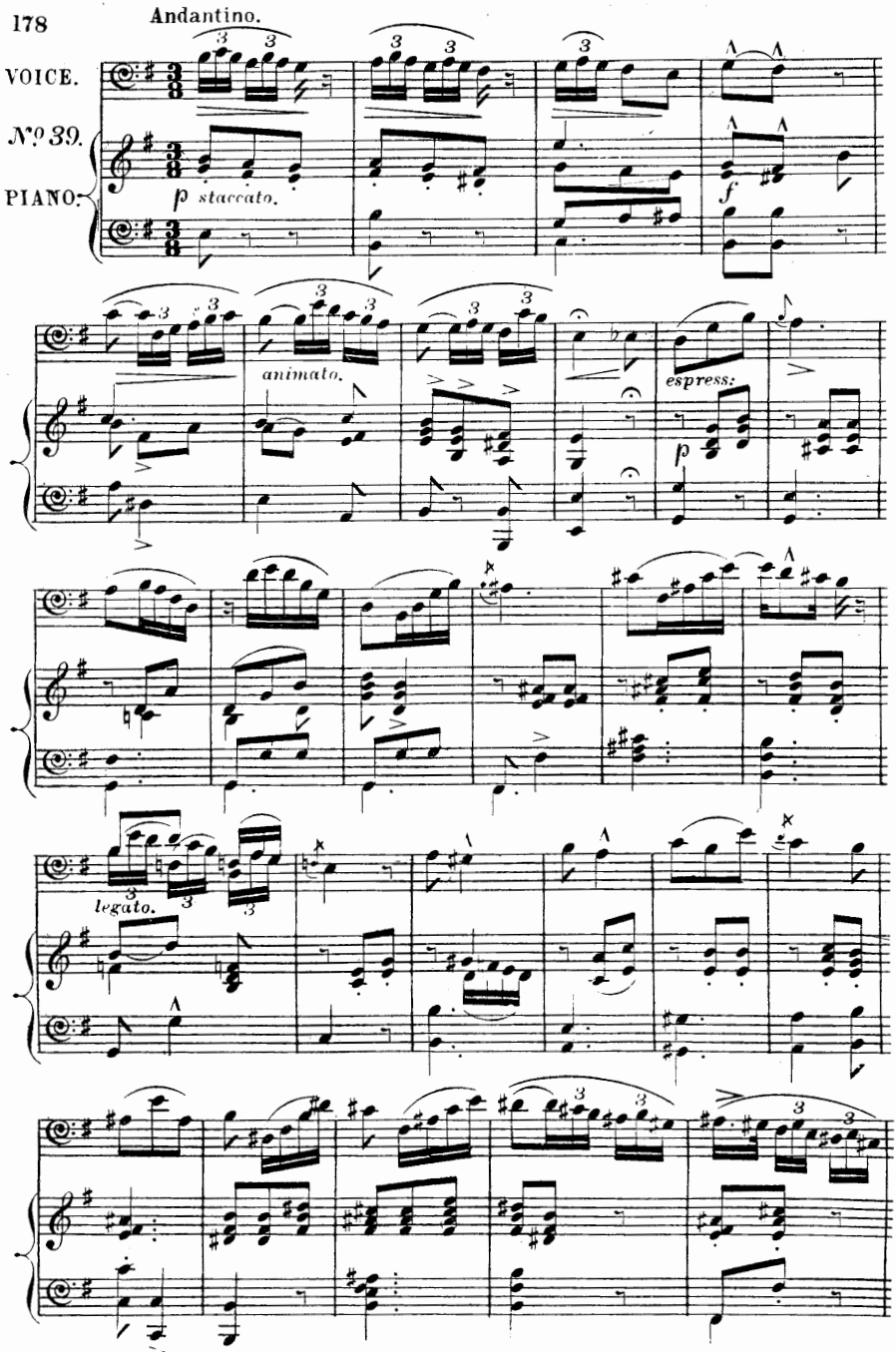


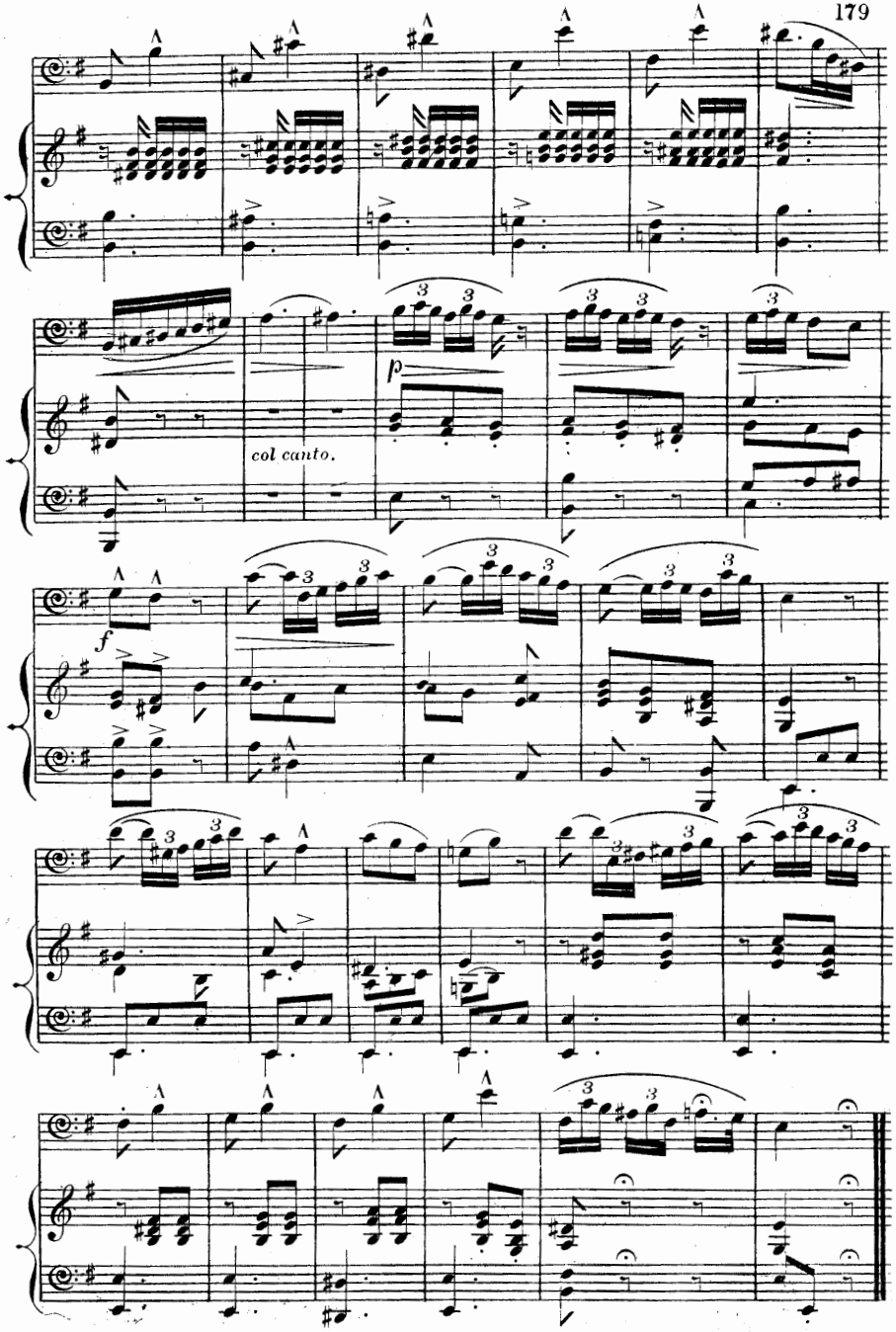

cresc:
p
cresc
cresc:
cresc:
f

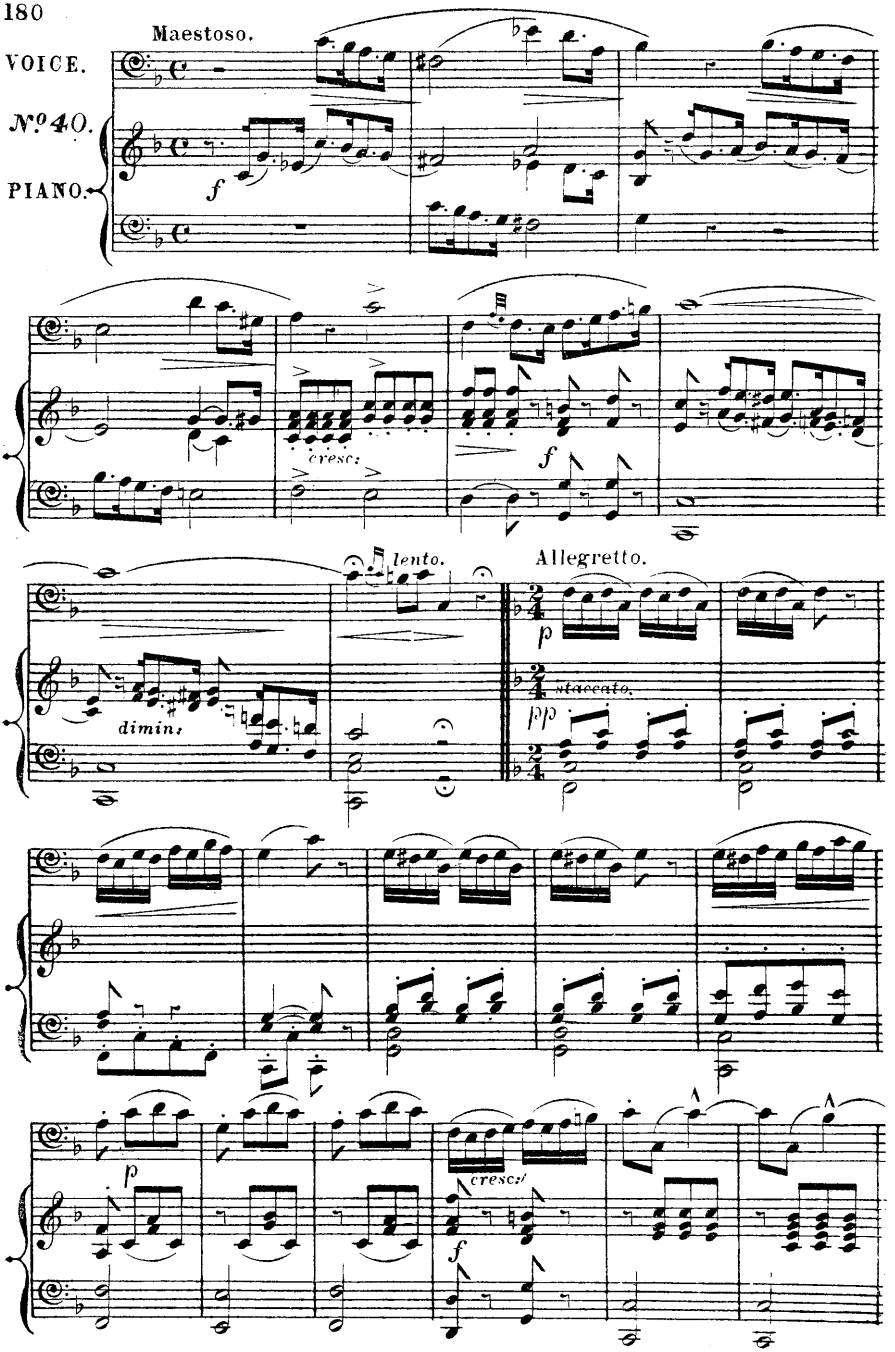

Andante maestoso.
VOICE.
№ 38.
PIANO.
p

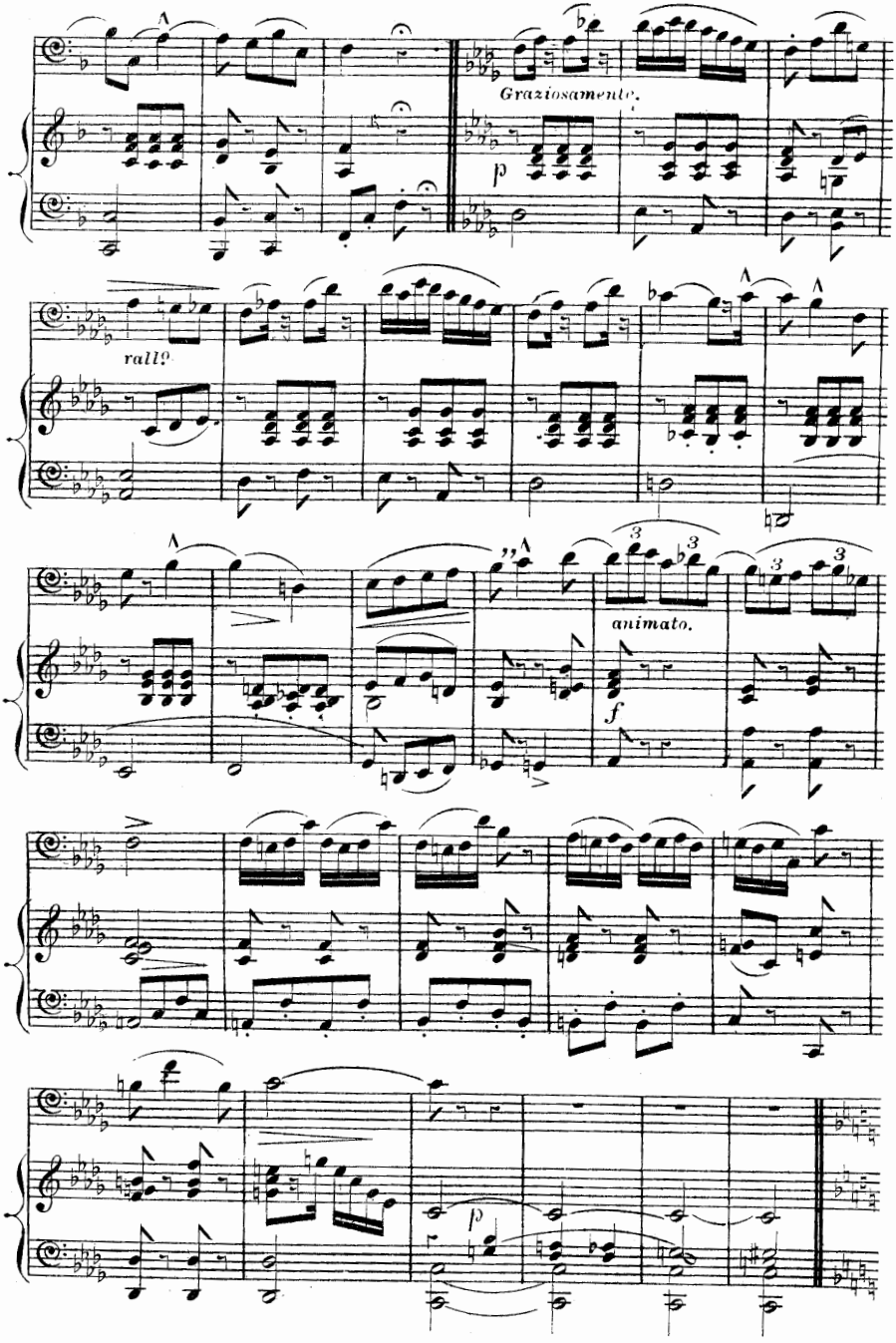

cresc:

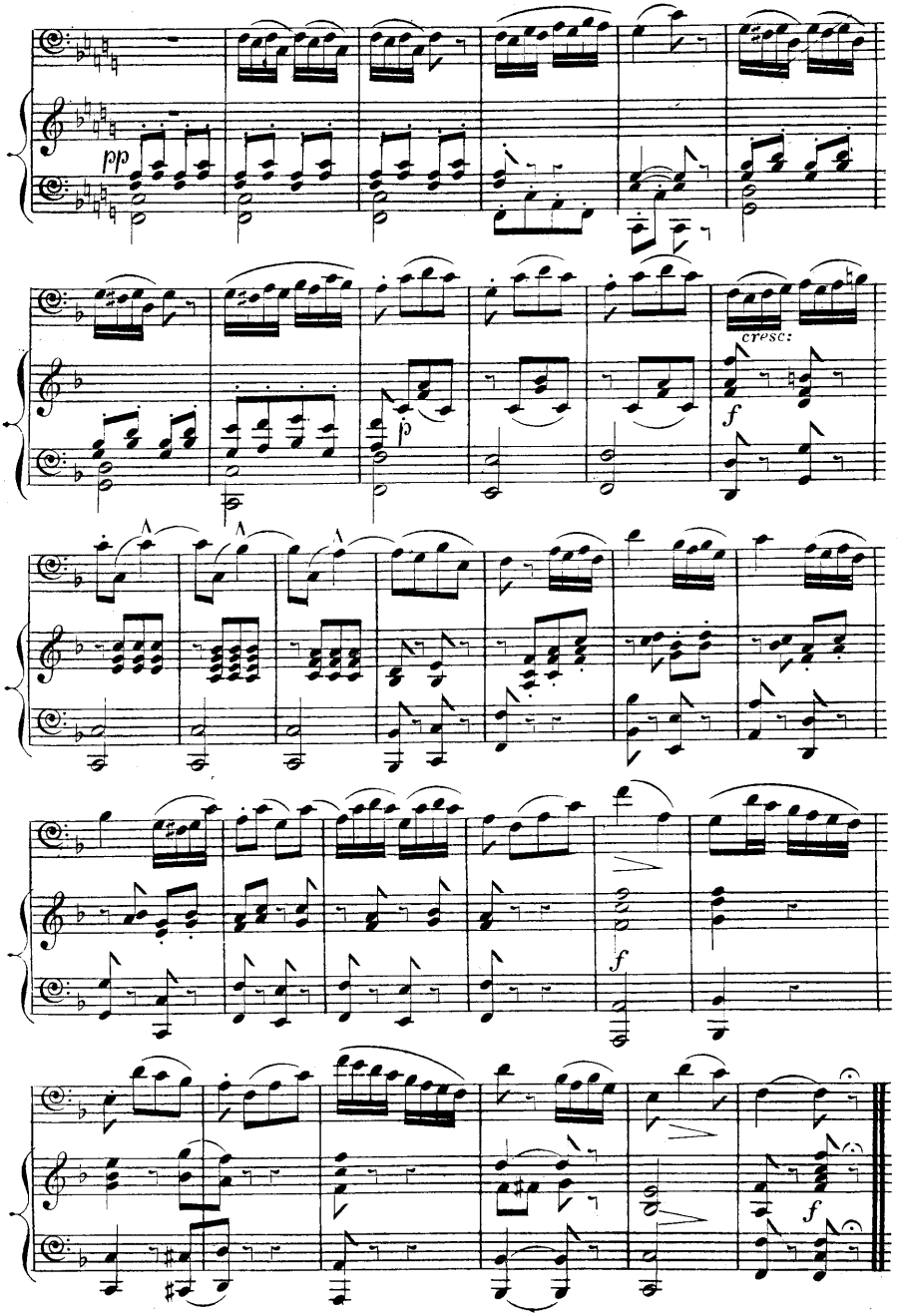

f
p


Andantino.
VOICE.
No 39.
PIANO.
p staccato.
animato.
espress:
legato.


col canto.
p
f


Maestoso.
VOICE.
No. 40.
PIANO.
f
cresc:
f
dimin:
lento.
Allegretto.
p
staccato.
pp
p
cresc:
f


Graziosamente.
p
rall?
animato.
f
p

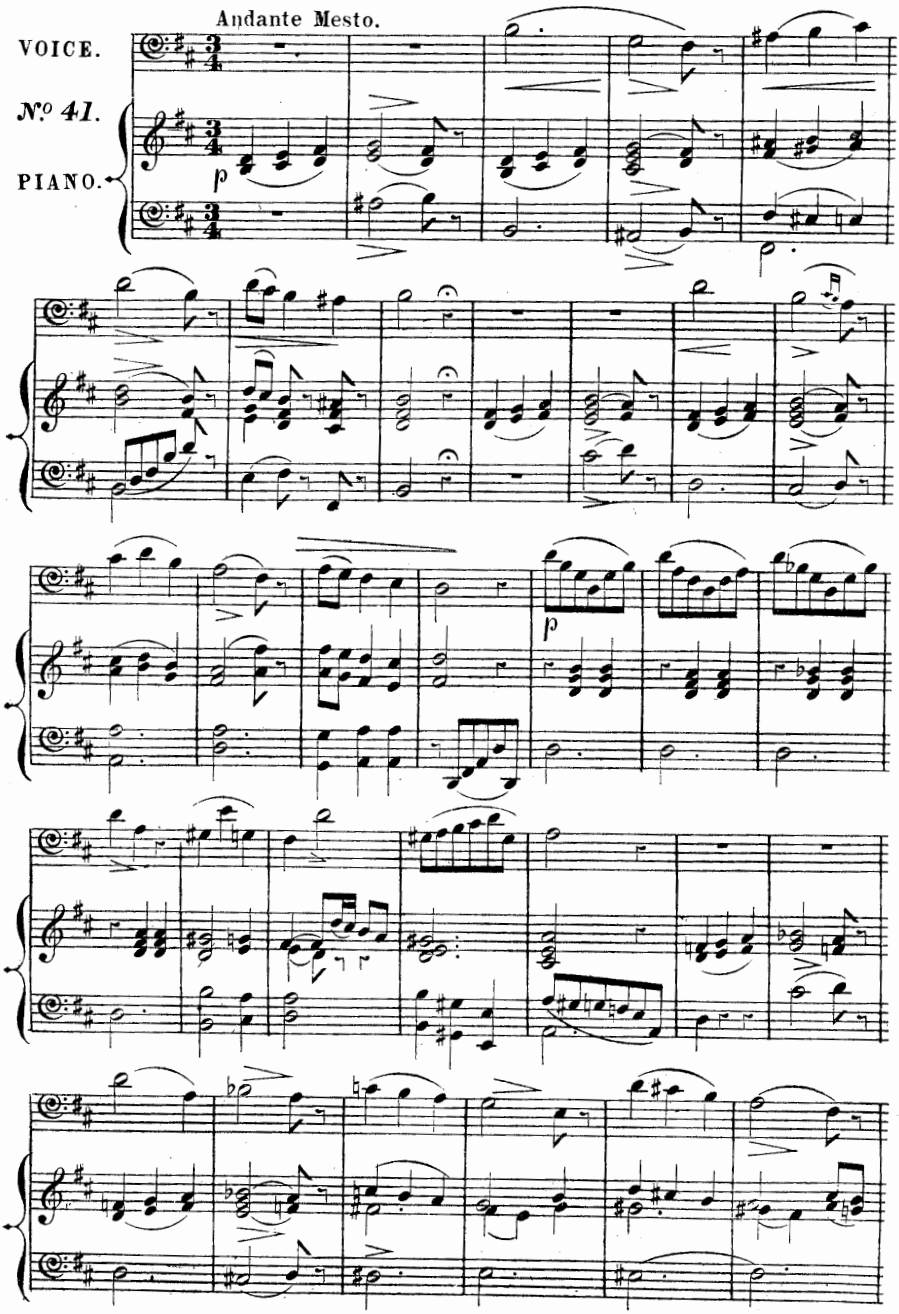

pp
cresc:
f
f
f

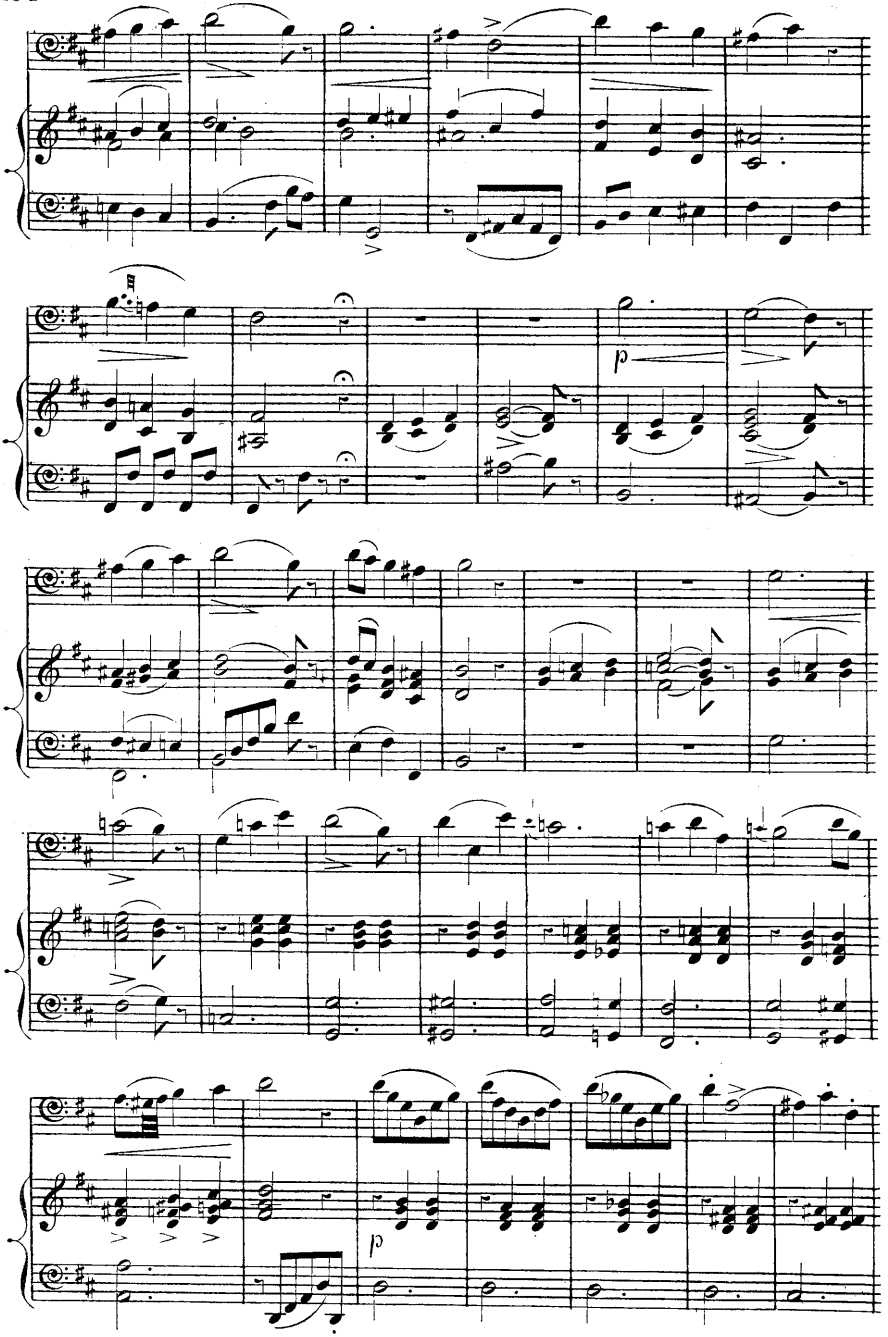
Andante Mesto.

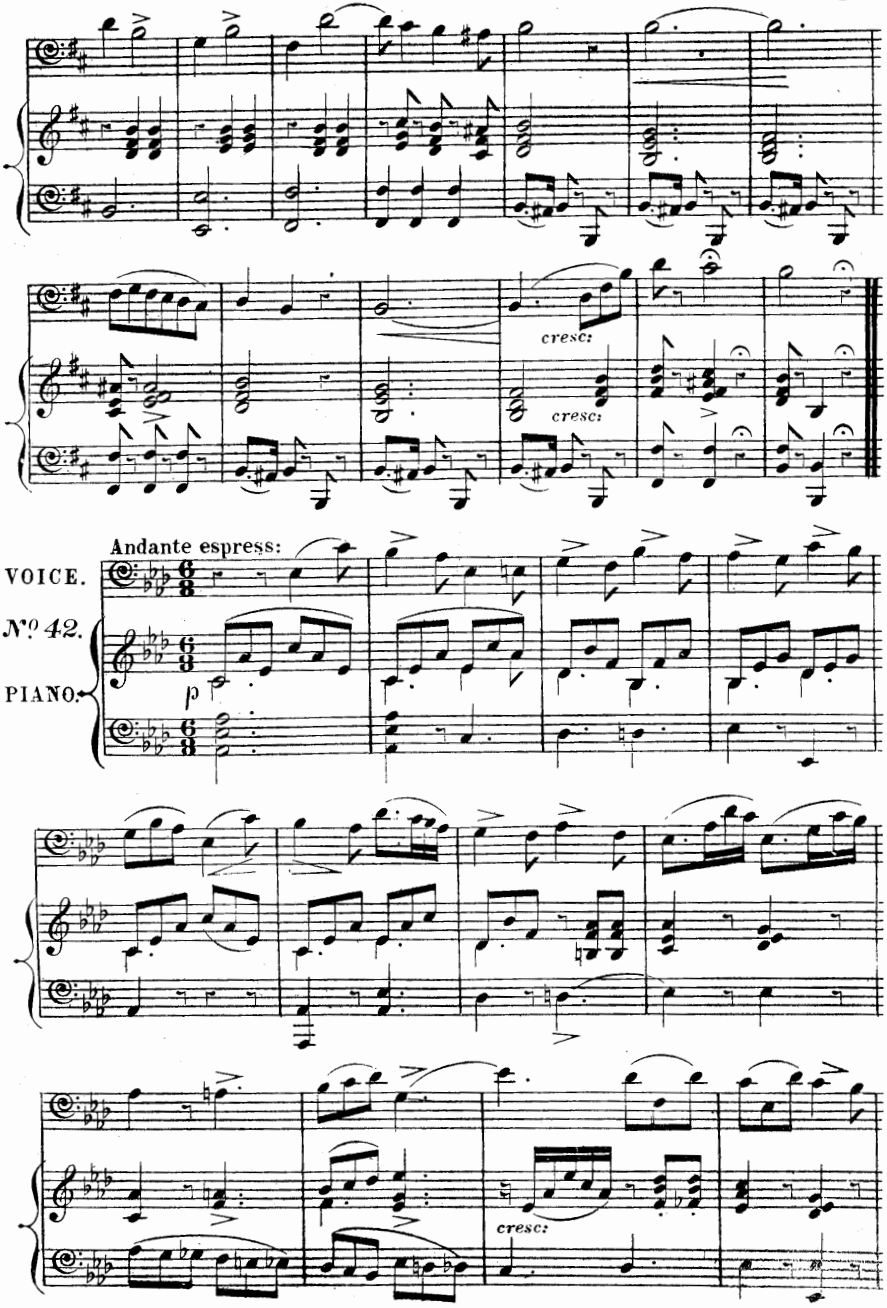
VOICE.

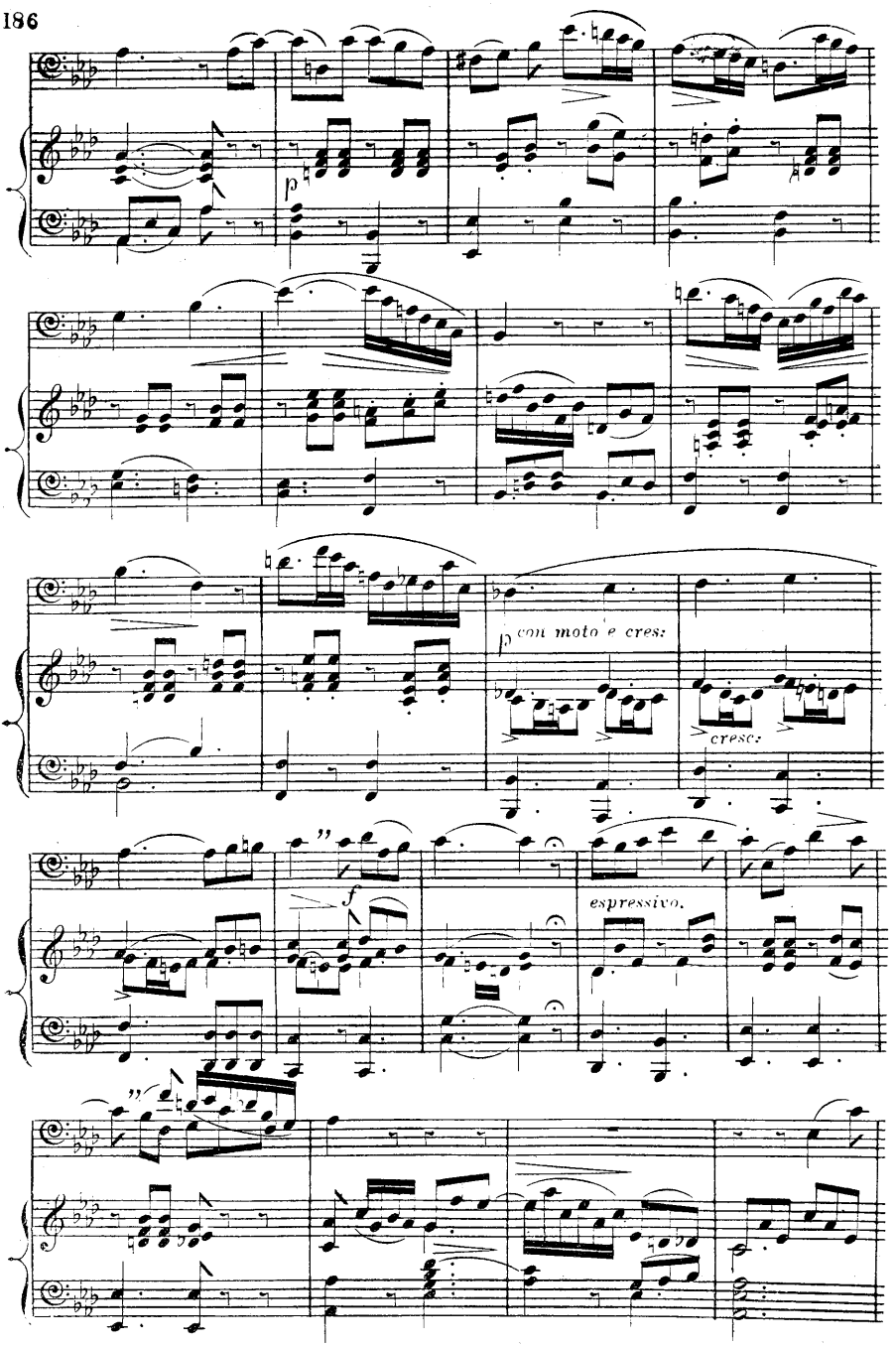
N.º 41.

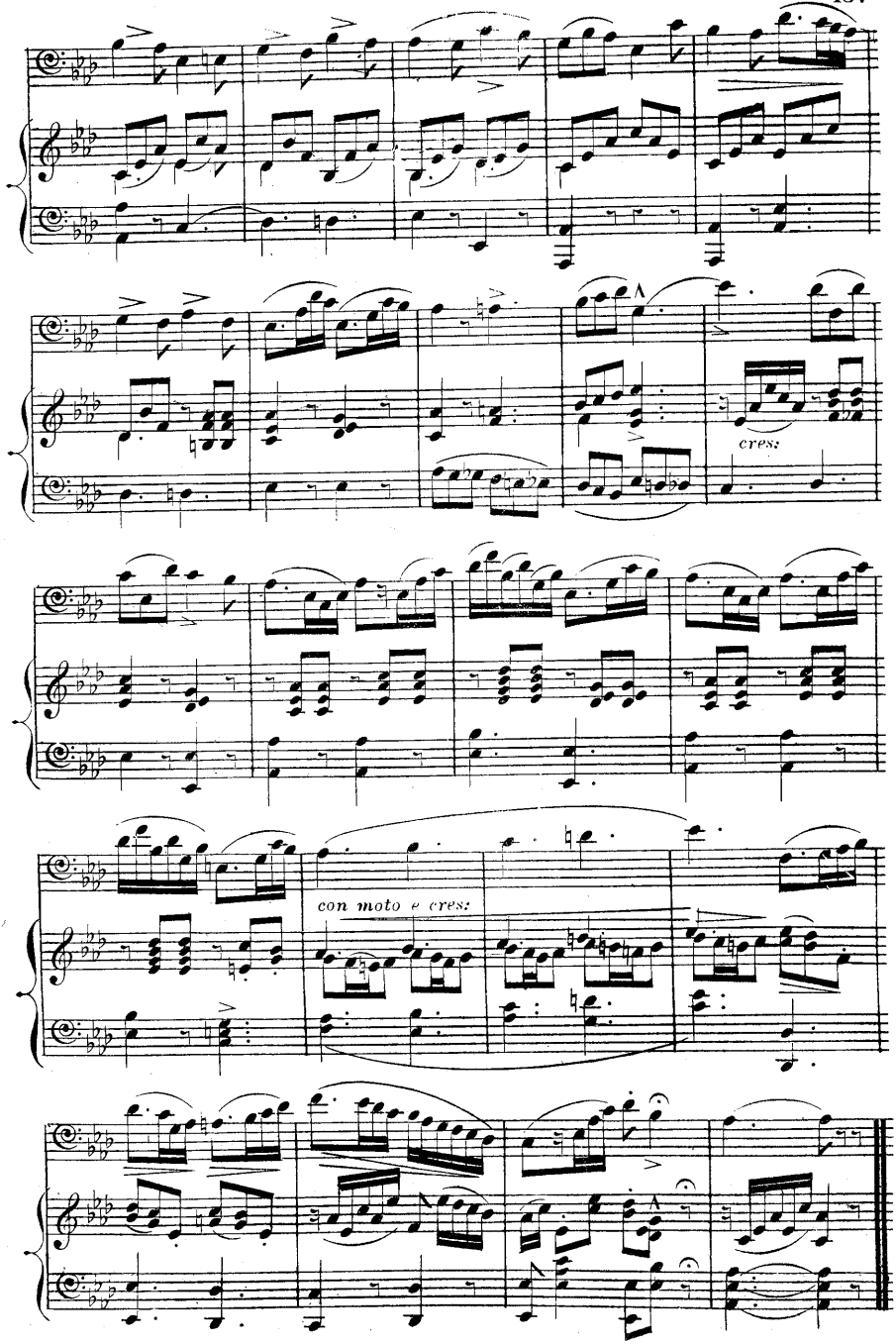
PIANO.

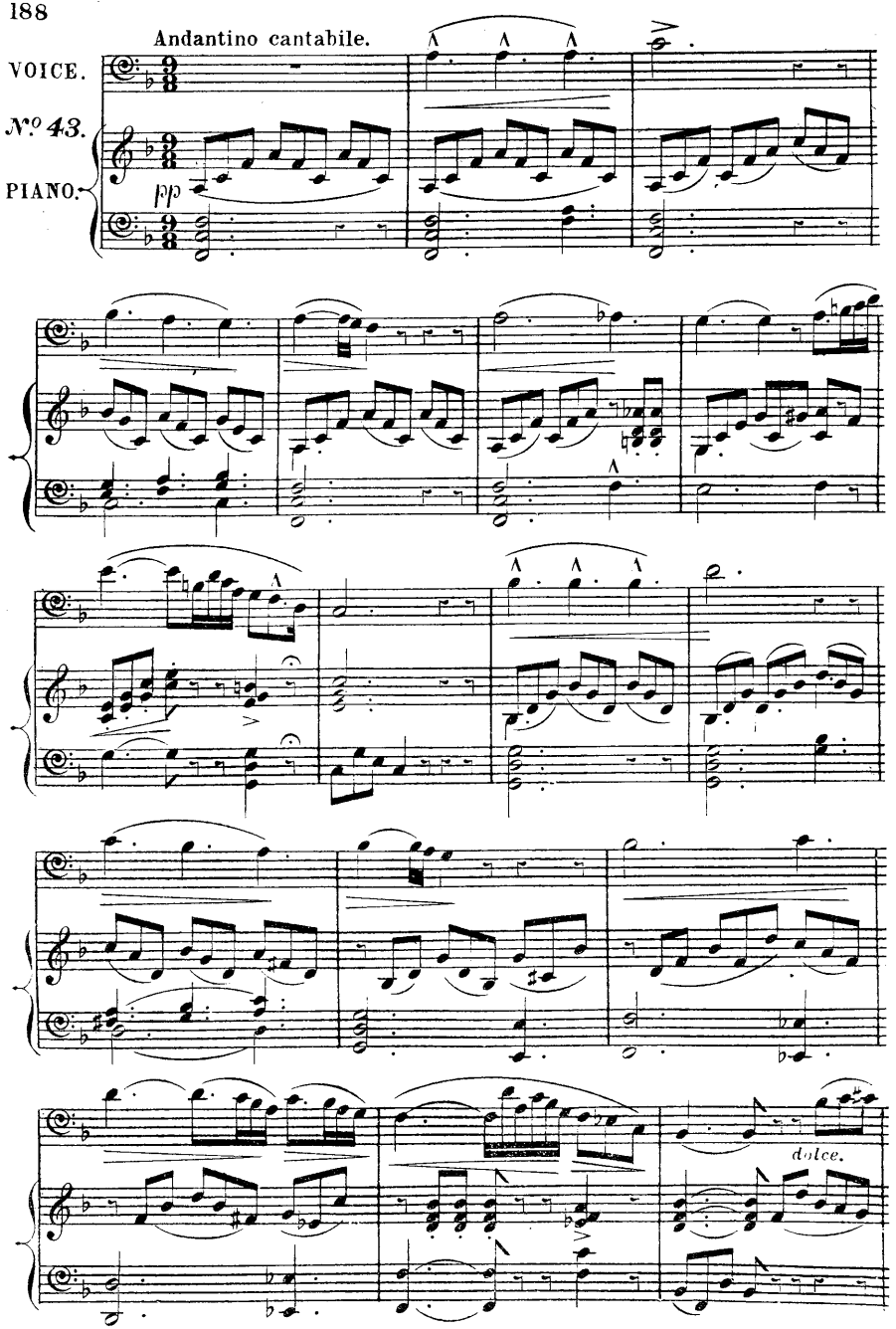


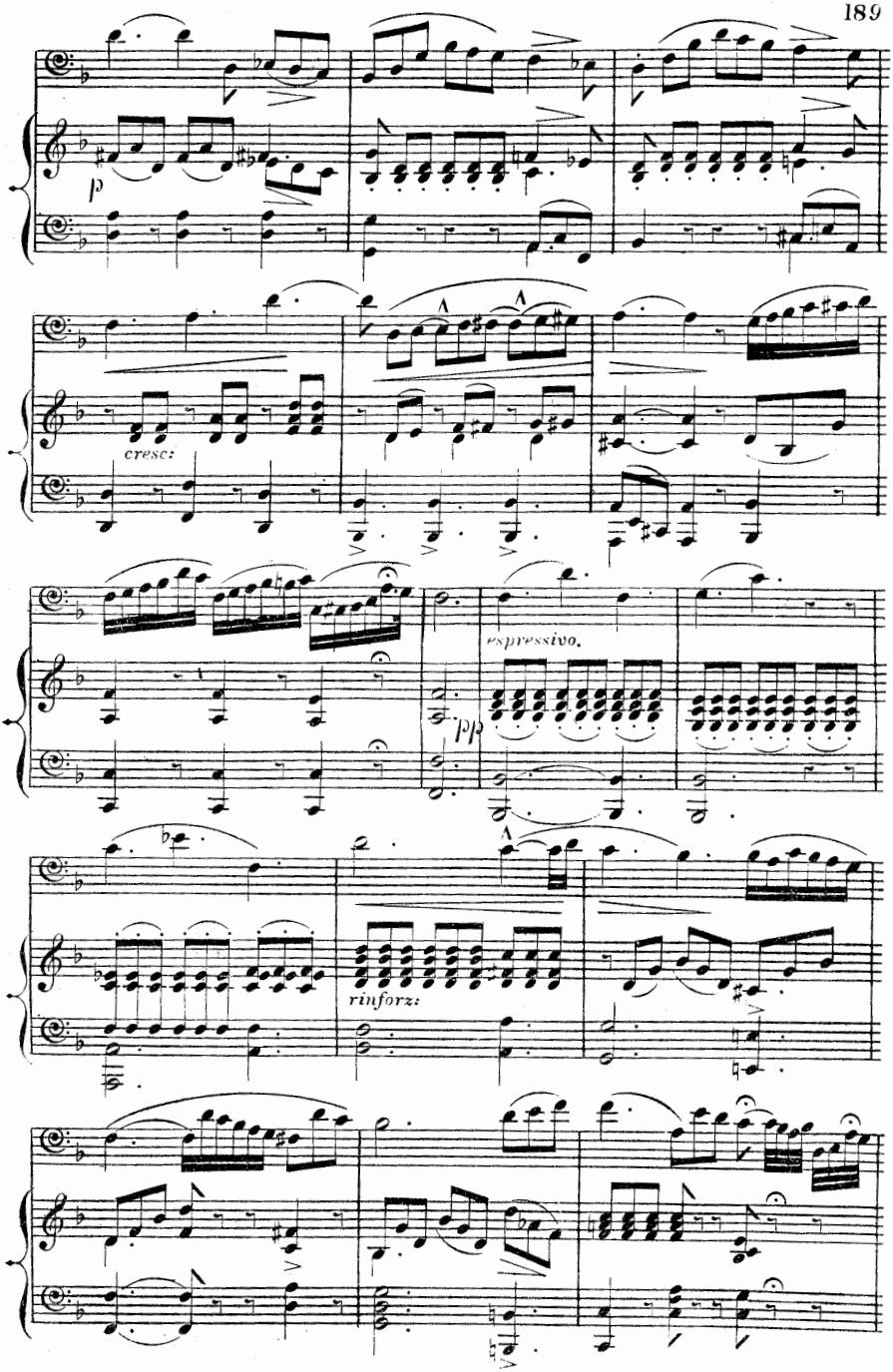

p
p

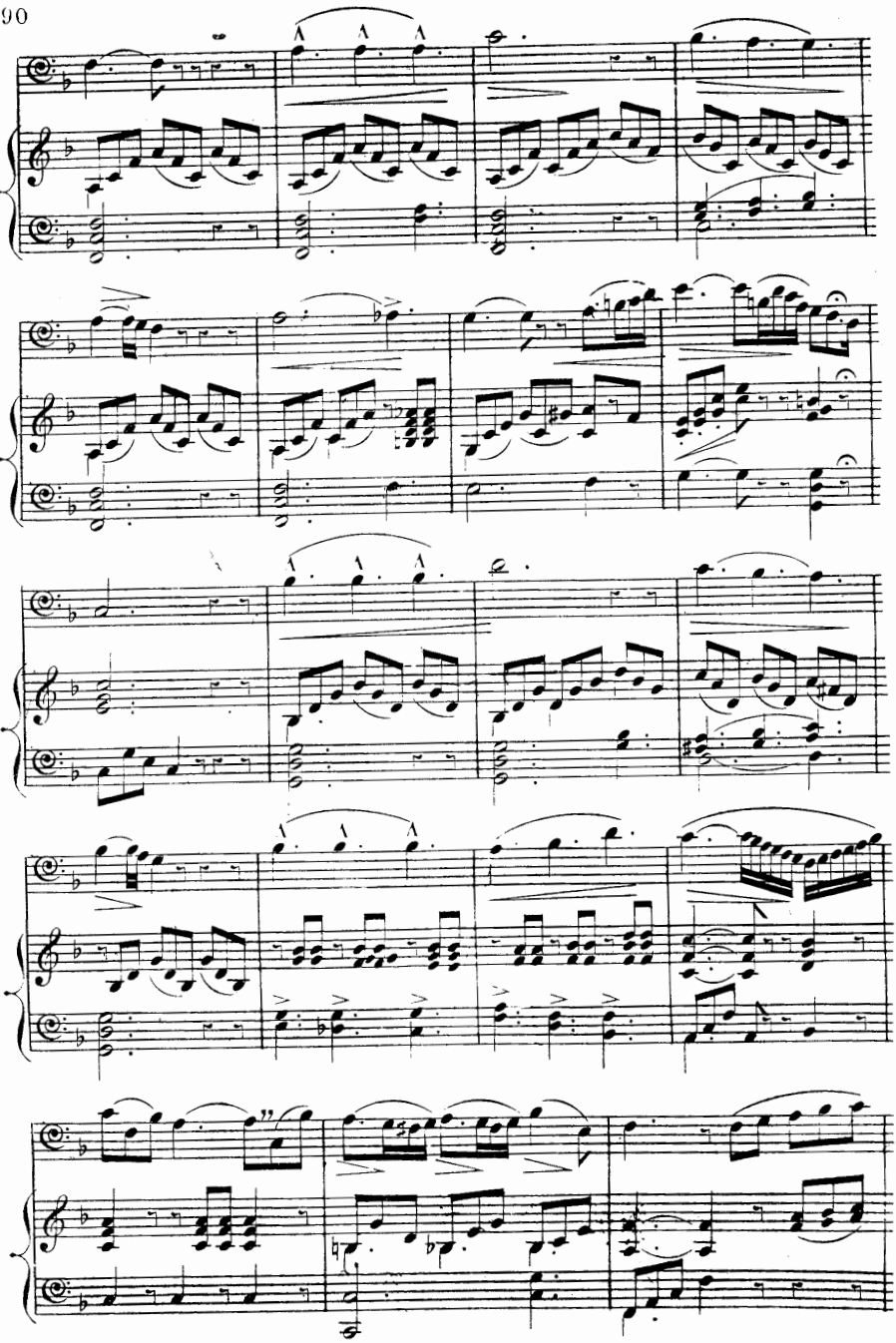

cresc:
cresc:
Andante espress:
VOICE.
N.º 42.
PIANO.
p
cresc:

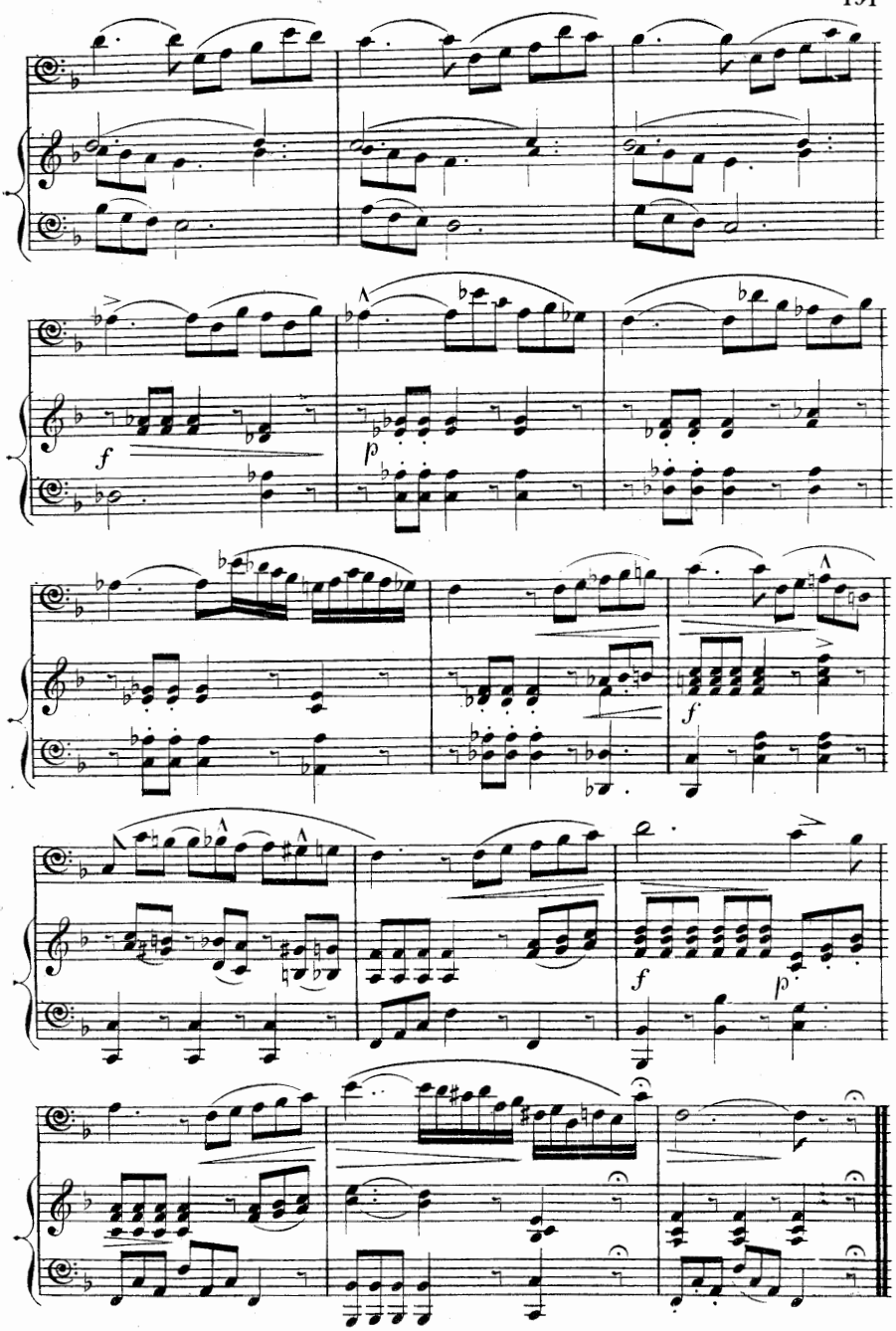

p
p con moto e cres:
cresc:
f
espressivo.


cres:
con moto e cres:


Andantino cantabile.
VOICE.
N.º 43.
PIANO.
pp
dolce.


p
cresc:
espressivo.
pp
rinforz:




f
p
f
f
p

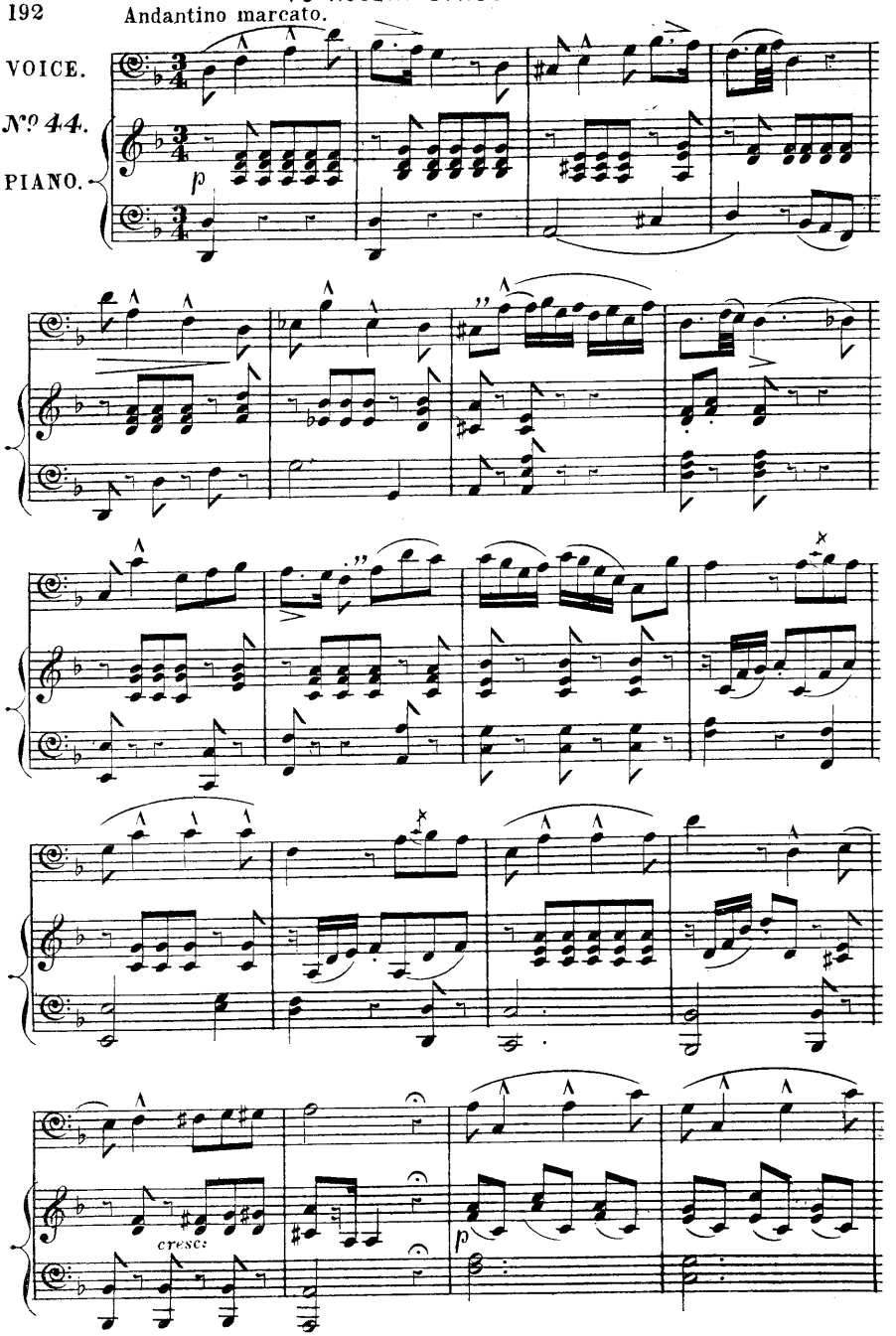
TO ACCENT SYNCOPATED NOTES.

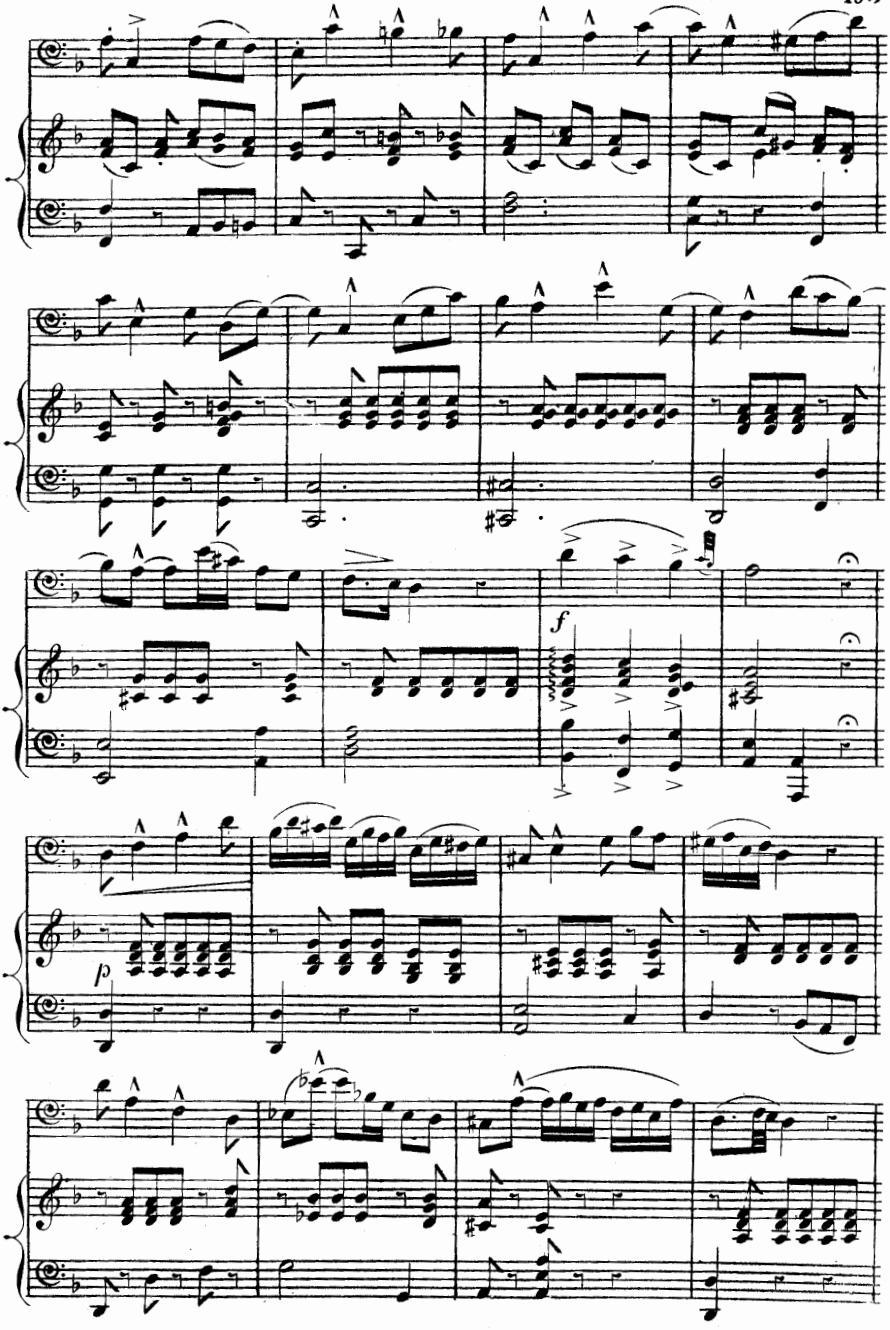
Andantino marcato.

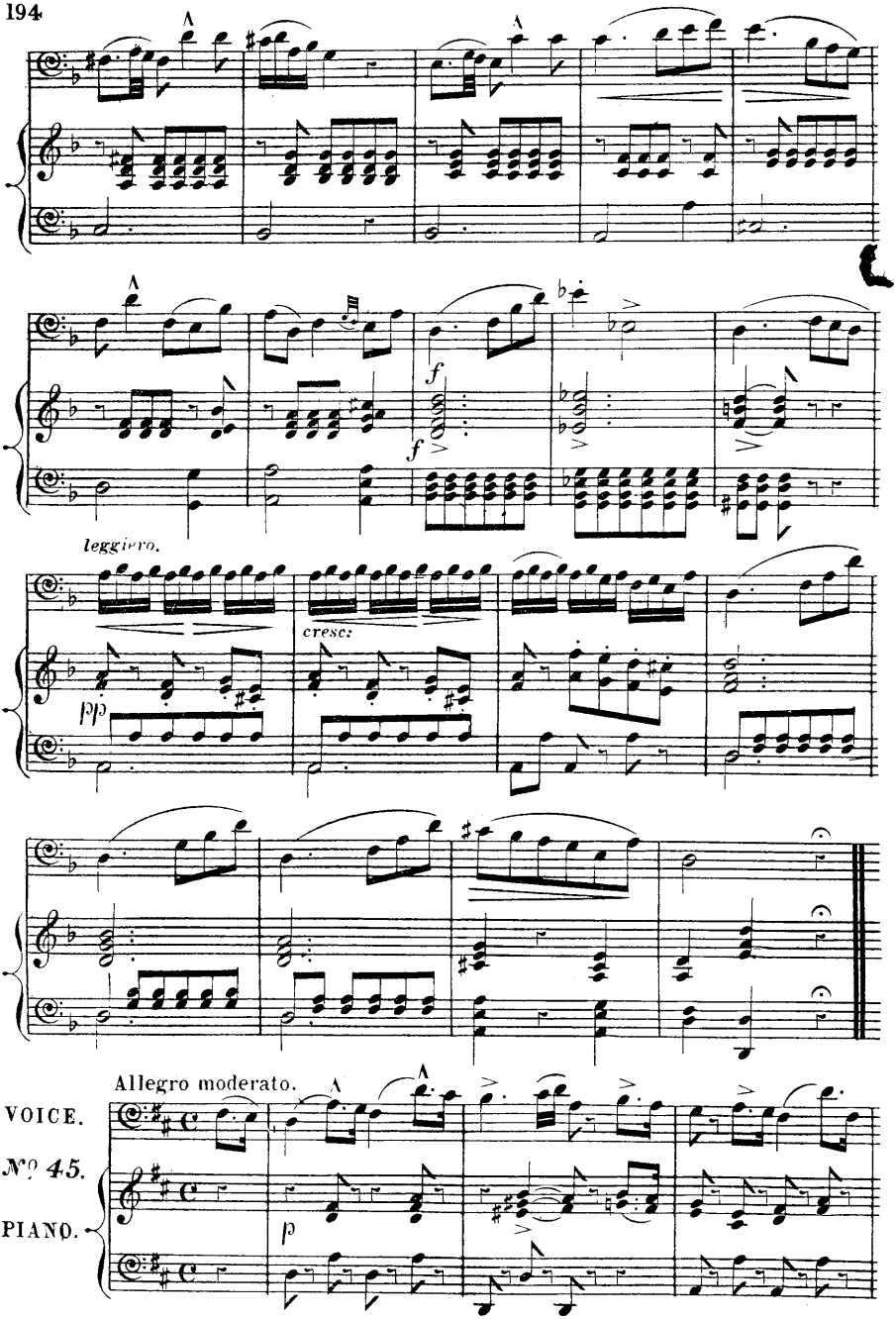
VOICE.

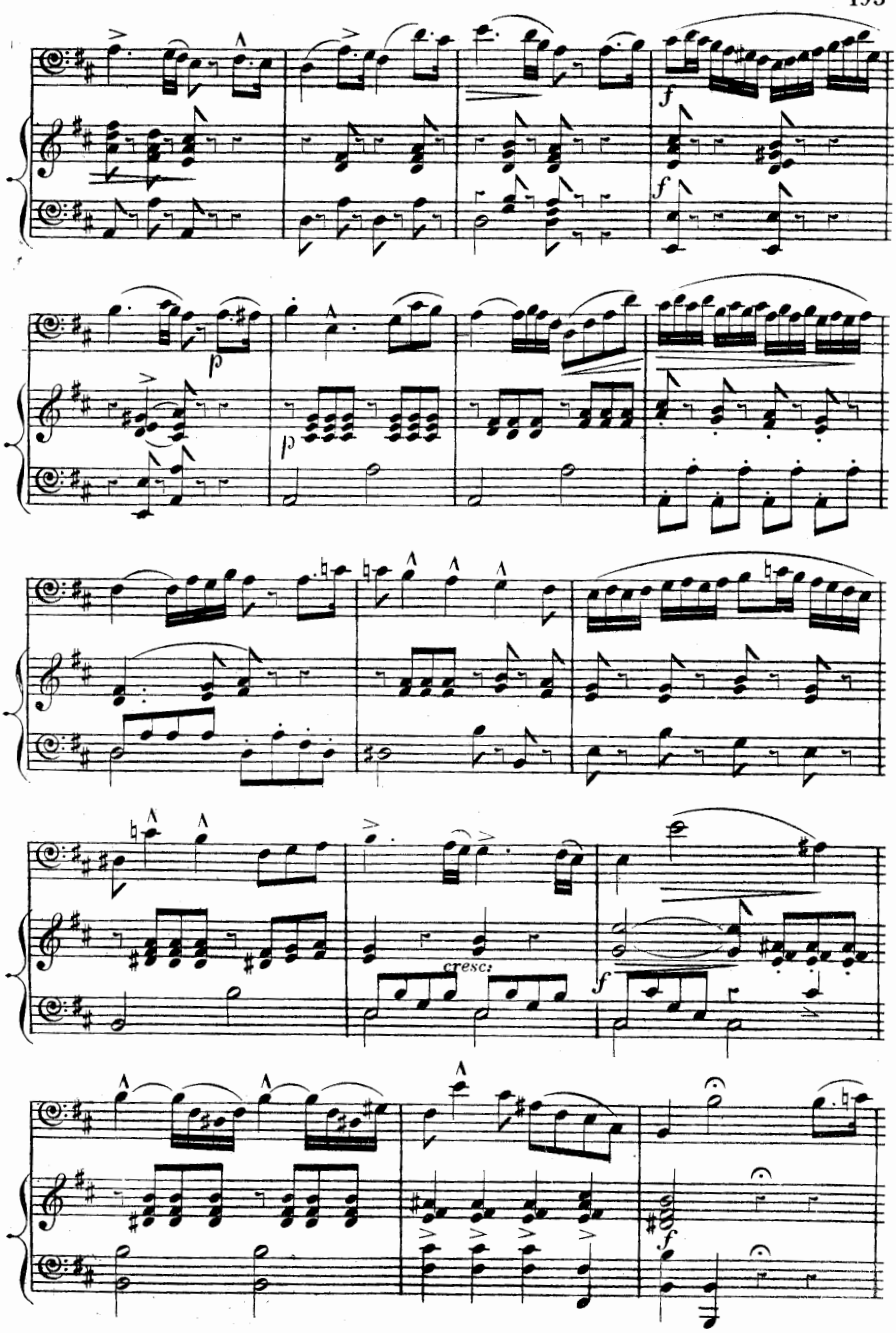
N° 44.

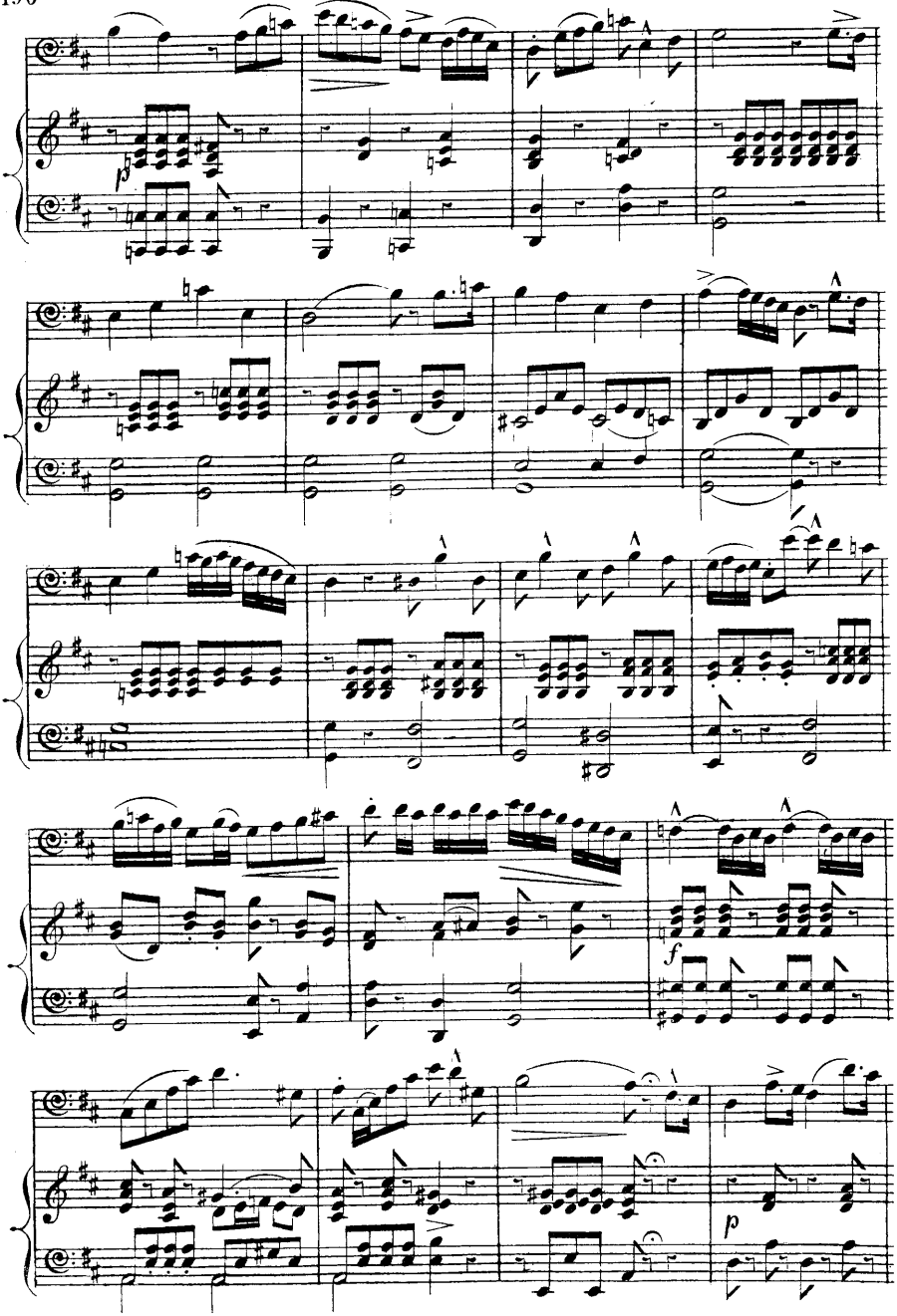
PIANO.

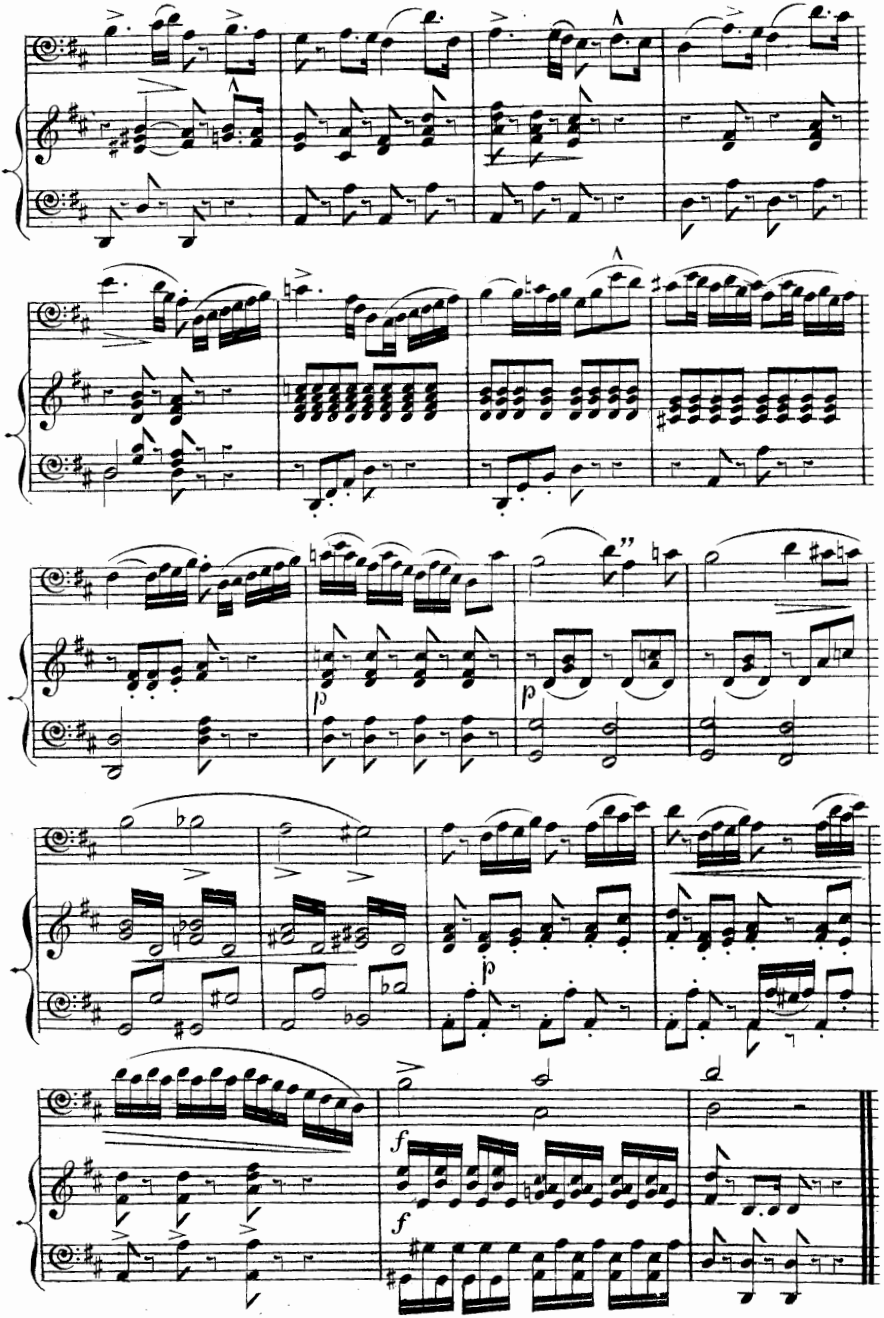



f
p


f
f
leggiero.
cresc:
pp
Allegro moderato.
VOICE.
№ 45.
PIANO.
p


f
f
p
p
cresc.
f
f


p
f
p

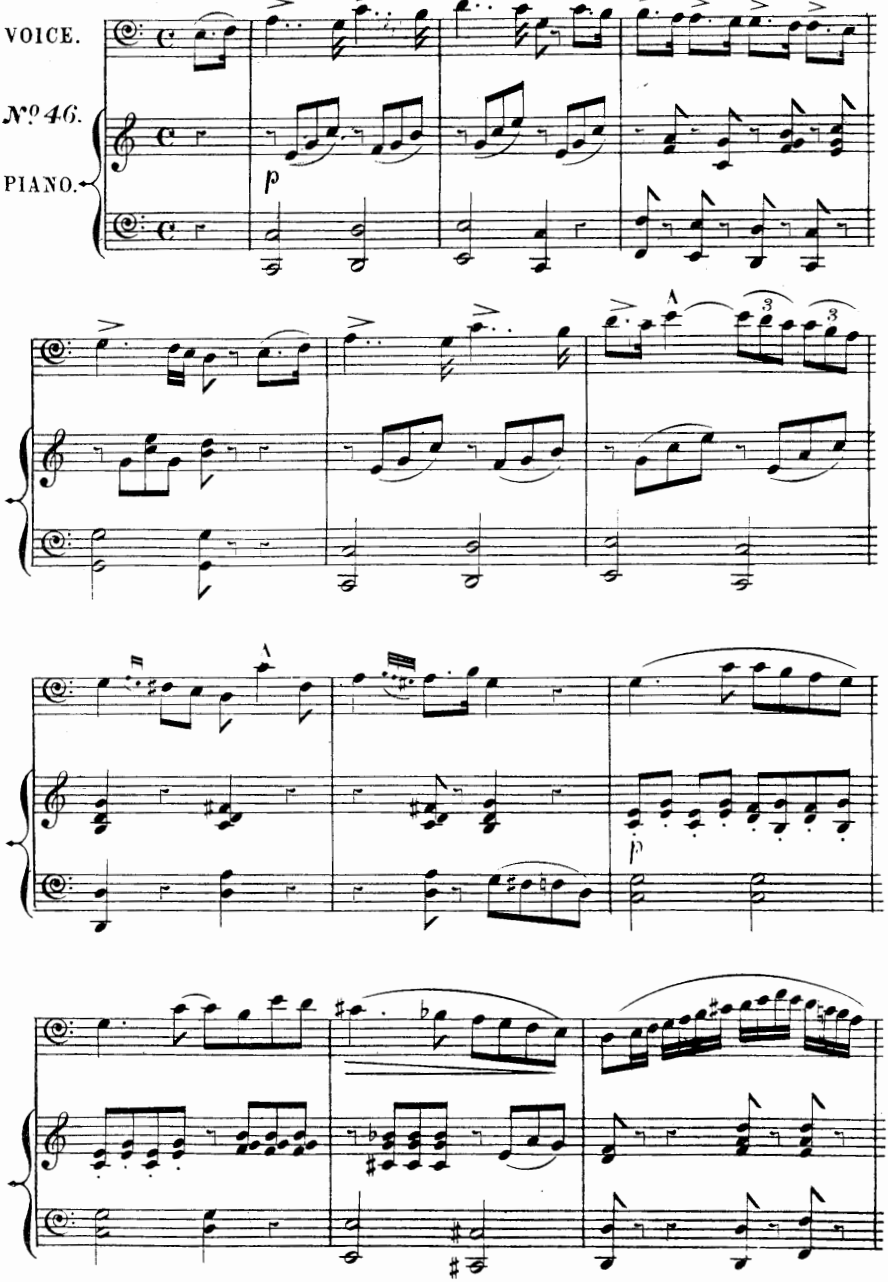

p
p
f
f

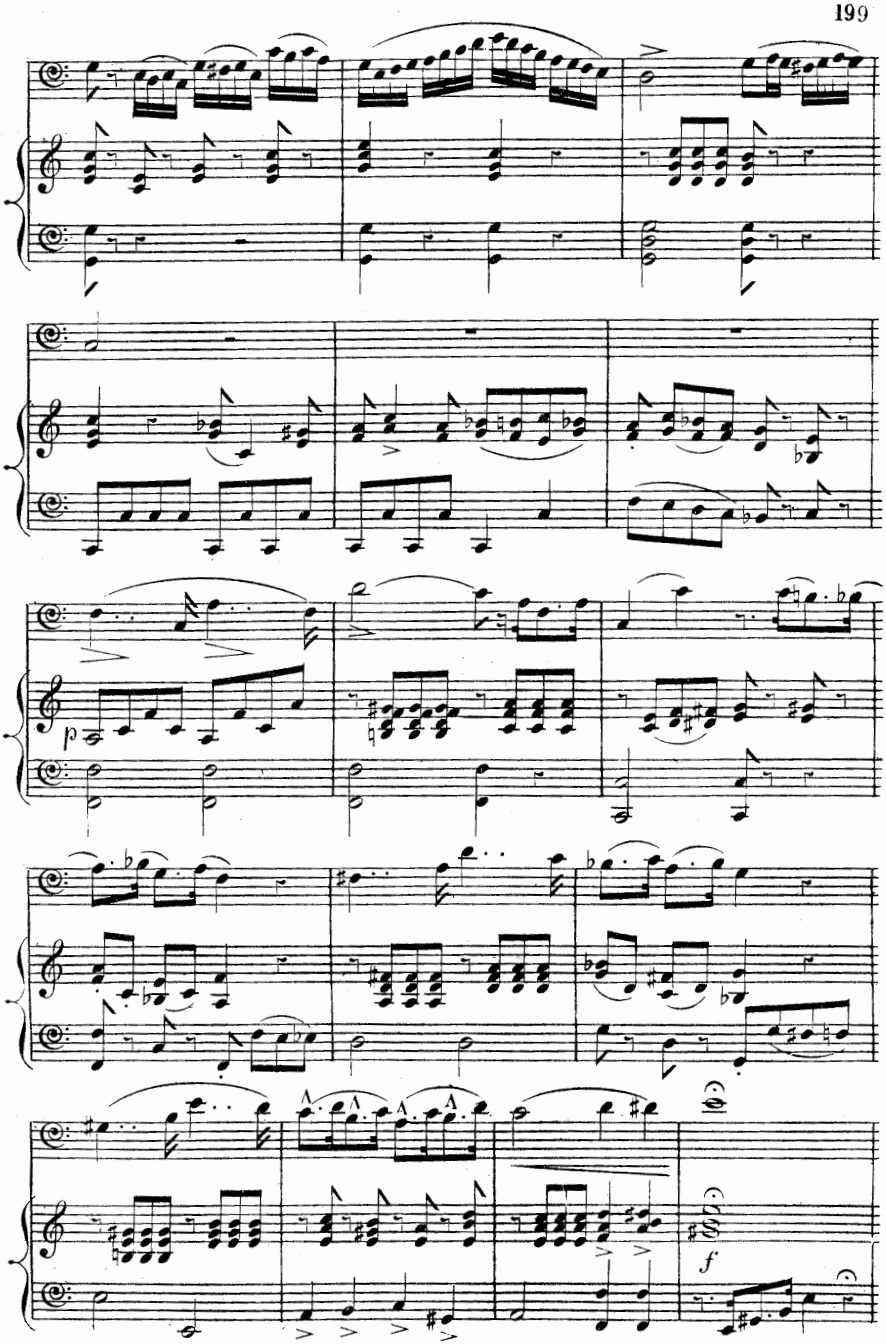
Andante espressivo.

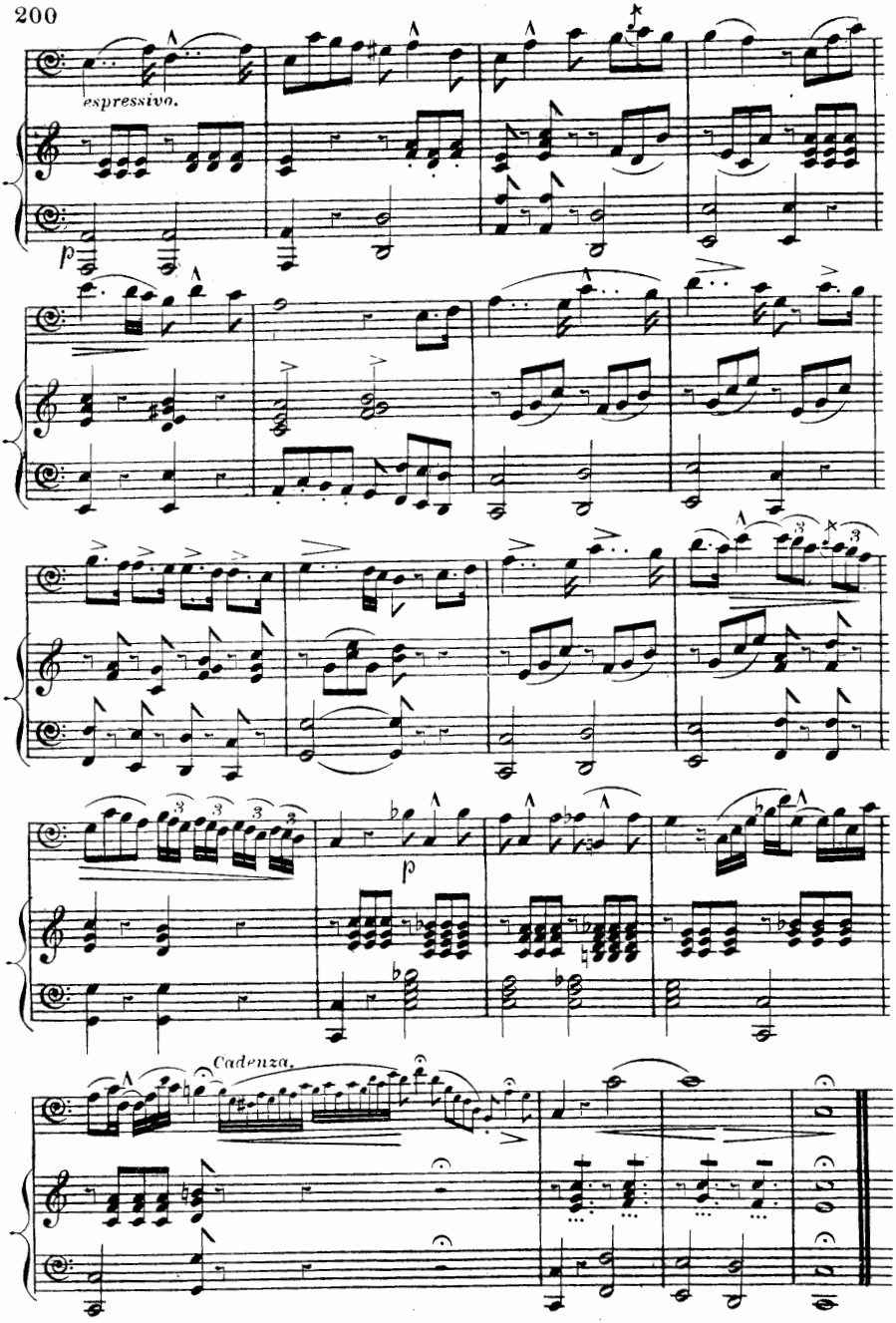
VOICE.

Nº 46.

PIANO.




p
f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