

PREFACE

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

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

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

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

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

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

1. Position of the Pupil

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

2. Position of the Mouth

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

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

3. Respiration

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

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

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

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

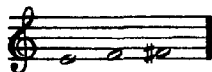
The pupil should understand clearly that the stroke of the glottis is a normal function of the vocal organ, and that he has simply to subordinate to his will the spontaneous action which was developed at his first attempt to cry as an infant. It is, in point of fact, by means of this innate aptitude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

5. *The Three Registers of the Female Voice*

Female voices are classed thus:

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

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



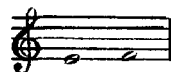
Contralto and Mezzo-Soprano voices usually have a chest-register of much greater compass than Soprano voices, extending more or less into the lower notes.

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

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

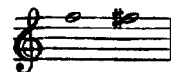
According to the modern pitch, the highest

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

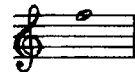


There are some Contralto voices which, on account of an unusual position of the larynx, never succeed in developing the head-voice. Such voices of narrow compass, which use only the chest- and middle registers, are, however, rare exceptions, and can aspire only to a concert-career.

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



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



6. *Method of Practising*

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

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

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

7. *Analysis*

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

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

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

8. *Style*

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

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

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

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

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

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

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

January, 1890.

MATHILDE MARCHESI.

Exercices élémentaires gradués
pour le développement de la voix.

Progressive elementary exercises
for the development of the voice.

Émission de voix.

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

Emission of the voice (Attack).

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

Lento, con forza eguale.

Canto. 1. Piano.

Port de voix chromatique.

Portamento in semitones.

2.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, quarter notes A4 and G4, and finally a half note F4. The piano accompaniment features a complex harmonic structure with many accidentals, primarily in the right hand, and a bass line with quarter notes.

Port de voix chromatique.

Portamento in Semitones.

3.

The second system begins with the measure number '3.'. The vocal line shows a chromatic descent: quarter notes C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with complex chords and a bass line.

The third system continues the chromatic descent in the vocal line: quarter notes B3, A3, G3, F3, E3, D3, C3, B2. The piano accompaniment features dense chordal textures.

The fourth system continues the chromatic descent in the vocal line: quarter notes A2, G2, F2, E2, D2, C2, B1, A1. The piano accompaniment continues with complex harmonic support.

The fifth system concludes the chromatic descent in the vocal line: quarter notes G1, F1, E1, D1, C1, B0, A0, G0. The piano accompaniment features a final chordal structure.

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

4.

Port de voix diatonique.

Portamento in Diatonic Tones.

5.

Port de voix.

Portamento.

6.

7.

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

8.

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

9.

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

10.

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

Tierce chromatique.

Exercice pour la fusion des registres.

Chromatic Thirds.

Exercise in blending the registers.

11.

Exercise 11 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some rests. The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture of chords and moving lines, primarily using eighth and sixteenth notes. The exercise includes chromatic changes in key signature, indicated by the sequence of sharps and flats.

Gammes.

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

Scales.

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

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

12. etc.

13. etc.

etc.

14. etc.

etc.

15. etc.

etc.

etc.

etc.

16. 



17. 



18. 



19.

20.

21.

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

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

The image displays a series of nine musical staves, numbered 22 through 29, and a final piano accompaniment staff. Each staff from 22 to 29 contains a vocal line in treble clef with a 6/8 time signature. The exercises consist of ascending and descending scales and patterns, with key signatures changing from C major to various minor and major keys. Each exercise concludes with the word "etc." in italics. The final staff at the bottom is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and bass lines corresponding to the exercises above.

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

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

The image displays a series of ten musical staves, numbered 30 through 39, and a final piano accompaniment staff. Each staff contains a sequence of notes and rests, representing scales and exercises. The notation includes treble clefs, common time signatures, and various key signatures (including major, minor, and augmented/diminished). The exercises are marked with 'etc.' at the end of each line. The piano accompaniment at the bottom features a grand staff with both treble and bass clefs, providing harmonic support for the vocal lines.

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

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

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

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

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

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

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

44. **)*

45.

46.

47.

48.

49.

50.

51.

52.

53.

Exemple.
Example.

Respirez.
Take breath.

44. **)*

etc.

Continuation
des Exercices 44 au 53.

Continuation
of Exercises 44 to 53.

The image displays a page of musical notation for voice and piano. It consists of ten staves. The first nine staves are vocal lines, each beginning with a triplet of eighth notes and continuing with various rhythmic patterns, including eighth and sixteenth notes. The tenth staff is a piano accompaniment, showing chords and a simple bass line. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Exemple.
Example.

Respirez.
Take breath.

44. etc.

54.

56.

58.

54.
Exemple. Respirez.
Example. Take breath.
etc.

System 1: A musical score system consisting of three staves. The top two staves are vocal staves with treble clefs, containing a melody with eighth and sixteenth notes. The bottom two staves are piano accompaniment staves with treble and bass clefs, featuring block chords and a simple bass line.

System 2: A musical score system consisting of three staves. The top two staves are vocal staves with treble clefs, featuring a more complex melody with many sixteenth notes. The bottom two staves are piano accompaniment staves with treble and bass clefs, with block chords and a bass line.

System 3: A musical score system consisting of three staves. The top two staves are vocal staves with treble clefs, containing a melody with eighth and sixteenth notes. The bottom two staves are piano accompaniment staves with treble and bass clefs, with block chords and a bass line.

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

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

Exemple.
Example.

Respirez.
Take breath.

The first system of the musical score consists of four staves. The top two staves are vocal lines, each containing a melodic line with a complex rhythmic pattern of eighth and sixteenth notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

The second system of the musical score consists of seven staves. The top five staves are vocal lines, each containing a melodic line with a complex rhythmic pattern of eighth and sixteenth notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

68. ^{*)}

69.

70.

71.

72.

73.

*)
64

Exemple.
Example.

Respirez.
Take breath.

etc.

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and a steady bass line.

70.

71.

The second system contains measures 70 and 71. The vocal lines continue with intricate melodic patterns. The piano accompaniment features a series of chords in the right hand and a consistent bass line in the left hand.

72.

73.

The third system contains measures 72 and 73. The vocal lines show a continuation of the melodic development. The piano accompaniment maintains its harmonic structure with chords and a steady bass line.

Gamme chromatique.

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

The Chromatic Scale.

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

74.

First system of music. The top staff is a single melodic line with a treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The bottom two staves are a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and single notes.

Second system of music, continuing the melodic and harmonic material from the first system.

Third system of music, concluding with a fermata over the final note of the melody.

75. *etc.*

76. *etc.*

77. *etc.*

78. *etc.*

Grand staff for system 4, showing the piano accompaniment for measures 75-78. The bass line features a steady eighth-note accompaniment, while the treble line has chords. The system concludes with a fermata and the word *etc.*

Gamme chromatique et diatonique.

Chromatic and Diatonic Scales.

*) 79.



*) 79. Example. *Respirez. Take breath. etc.*



80. $\frac{2}{4}$ $\frac{2}{4}$

81. $\frac{2}{4}$ $\frac{2}{4}$

82. $\frac{3}{4}$ $\frac{3}{4}$

Gammes mineures.

On transposera les gammes mineures ainsi que les autres gammes.

Gamme mélodique.

Melodic Scale.

Minor Scales.

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

Gamme harmonique.

Harmonic Scale.

83. C C

84. C C

85. $\frac{2}{4}$ $\frac{2}{4}$

86. $\frac{2}{4}$ $\frac{2}{4}$

87. $\frac{3}{4}$ $\frac{3}{4}$

88. $\frac{2}{4}$ $\frac{2}{4}$

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

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

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

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

The musical score consists of ten staves, numbered 89 to 98. Staves 89 through 97 are single-line staves, alternating between bass clef (Soprano clef) and treble clef. Each of these staves begins with a 2/4 time signature and contains a sequence of eighth notes, often grouped in threes. The exercises progress through various intervals and patterns. Staff 98 is a grand staff, with a treble clef on the upper line and a bass clef on the lower line, containing a sequence of notes with long horizontal lines above them, possibly indicating breath marks or sustained notes. The entire score is in black ink on a white background.

This page contains musical exercises numbered 99 through 108, followed by a piano accompaniment section. Exercises 99-108 are arranged in a vertical column. Exercises 99, 100, 103, 104, and 107 are written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. Exercises 101, 102, 105, 106, and 108 are written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. Each exercise consists of a single melodic line with a repeat sign at the end. The piano accompaniment at the bottom is written for a grand piano, with a treble clef and a bass clef, in 2/4 time and one flat key signature. It features a steady accompaniment pattern.

Exemple.
Example.

Respirez.
Take breath.

Exercise 99 is shown again at the bottom of the page, starting with the instruction "Exemple. Example." and "Respirez. Take breath." followed by the musical notation for the exercise. The exercise is in bass clef, 2/4 time, and one flat key signature. It ends with the word "etc." indicating it is part of a series.

*) 109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 

118. 



Exemple.
Example.

Respirez.
Take breath.

*) 109.  etc.

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

This block contains musical exercises numbered 119 through 128, followed by a piano accompaniment. Exercises 119-128 are arranged in a grand staff with two staves per exercise. Exercises 119, 120, 123, 124, 127, and 128 are in bass clef with a 2/4 time signature. Exercises 121, 122, 125, 126, and 128 are in treble clef with a 2/4 time signature. The piano accompaniment at the bottom is in a grand staff (treble and bass clefs) with a 2/4 time signature, featuring block chords in the right hand and single notes in the left hand.

Exemple.
Example.

Respirez.
Take breath.

119 etc.

This musical score consists of ten staves of vocal exercises and a grand staff accompaniment. The first nine staves are arranged in pairs, with the top staff of each pair in bass clef and the bottom staff in treble clef. Each of these nine staves contains a continuous melodic line of eighth notes, with some staves featuring a change in rhythm to quarter notes in the final measure. The tenth staff is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, providing harmonic accompaniment with chords and single notes. The entire piece concludes with a final note and a fermata on each of the ten staves.

Traits d'agilité.

Les traits d'agilité devront être chantés d'une seule respiration et ne seront abordés que lorsque l'élève sera en état de les exécuter ainsi. On les transposera comme tous les exercices.

Exercises on florid passages.

These exercises must be sung in one breath and should be studied only when the student is able to execute them in this manner. They are to be transposed, like the rest.

129. *etc.*

130. *etc.*

131. *etc.*

132. *etc.*

133. *etc.*

134. *etc.*

135. *etc.*

136. *etc.*

137. *etc.*

138. *etc.*


etc.


Gammes variées.

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

Scales in various ways.

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

139. 

140. 




Example.  *Respirez. Take breath. etc.*

Notes répétées.

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

Repeated notes.

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

141. 

142. 



Triolet.

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

Triplets.

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

143. 

144. 

145. 

146. 

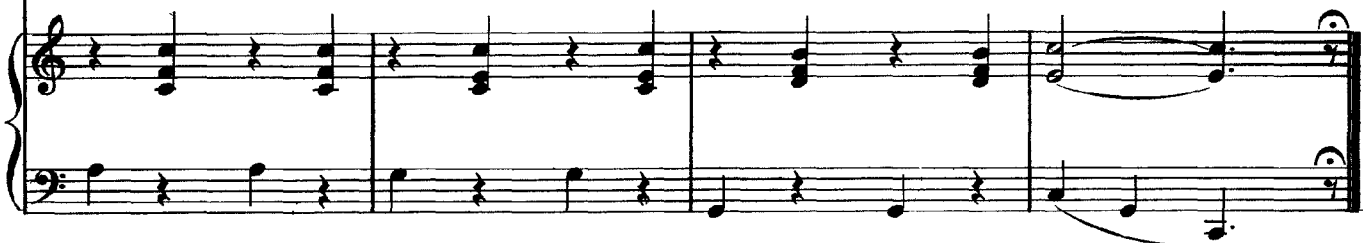
147. 

148. 



149.  *etc.*

150.  *etc.*

 *etc.* *etc.* *etc.* *etc.* *etc.*

Arpèges.

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

Arpeggios.

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

151. 152.

153. 154.

155. 156.

157. 158.

159.

160.

161.

162.

163.

164.

Sons filés.

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

Swelled Tone (*Messa di voce*).

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

165.

Appoggiatura.

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

The Long Appoggiatura.

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

166. Appoggiatura.

Exécution.

Exemple:
Example:

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

Recitative from the opera "Titus," by Mozart.

167.
Chant.
Melody.

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

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

Chant.
Melody.

Exécution.

Piano.

Petites notes.

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

The Short Appoggiatura.

(Acciaccatura.)

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

168. 169.

170.

Mordant.

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

The Mordent.

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

171. *etc.*

172. *etc.*

Grupetto.

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

The Turn. (*Gruppetto*.)

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

173. 

174. 

175. 








Trille.

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

The Trill.

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

Manière de travailler le trille.

How to practise the Trill.

176. 



177.

178.

179.

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

181.

Trille de tierces.
Trills separated by a third.

Exécution.

Gammes de trilles.

Chain of Trills.

*) 182.

Exécution.

*) 182.

Exemple. Respirez.
Example. Take breath.

Trille d'octave.

Octave-trills.

183.

Exécution.

Exercice

Exercise

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

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

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

Messa di Voce e Portamento.

Larghetto.

Canto.

1.

Piano.

Le signe — indique où l'on doit respirer.

The sign — shows where to take breath.

Messa di voce e Portamento.

2. *Lento.*

The musical score is presented in six systems. Each system contains a vocal staff (treble clef) and a piano accompaniment (grand staff). The tempo is marked *Lento.* and the dynamics are *p* (piano). The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines. The vocal line consists of a single melodic line with long, sustained notes and some grace notes. The score ends with a double bar line and repeat dots.

Portamento.

Moderato.

3.

p *rall.*

a tempo

a tempo

p

p

Portamento.

Andante mosso.

4.

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

The second system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture. A piano dynamic marking 'p' is present at the beginning of the system.

The third system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture. A piano dynamic marking 'p' is present at the beginning of the system.

The fourth system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture. A piano dynamic marking 'p' is present at the beginning of the system.

The fifth system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture. A piano dynamic marking 'p' is present at the beginning of the system.

Portamento.

Andante.

5.

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

The second system continues the musical piece. The vocal line maintains the portamento with a long slur. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

The third system of the score includes a *rall.* (rallentando) marking in both the vocal and piano parts, indicating a gradual slowing down of the tempo. The vocal line and piano accompaniment continue with the portamento effect.

The fourth system concludes the piece with an *a tempo* marking, returning to the original tempo. The vocal line and piano accompaniment finish the portamento phrase.

Portamento.

Allegretto.

6.

più lento

Tempo I.

Chant soutenu.

Canto spianato.

Sustained Melody.

Andante mosso.

7.

Più mosso.

This section of the score is marked "Più mosso" and consists of six systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line features a series of half and quarter notes with long, sweeping slurs. The piano accompaniment provides a steady harmonic and rhythmic foundation with chords and moving lines in both hands.

Tempo I.

This section of the score is marked "Tempo I" and consists of three systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature remains one flat, and the time signature is 4/4. The tempo change is indicated by the "Tempo I" marking. The vocal line continues with half and quarter notes, while the piano accompaniment features more complex textures, including chords and arpeggiated figures in the bass line.

Canto spianato.

Chant soutenu.

Sustained Melody.

Cantabile.

8.

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs and accents. The vocal line is a sustained melody with long notes and slurs. The score is divided into six systems, each with a vocal staff and a piano grand staff. The first system includes a 'mf' dynamic marking. The page number '8' is located at the bottom center.

f *rall.*
colla voce *rall.*

Gamme diatonique.

Diatonic Scale.

9. *Allegretto.*

p *mf*

f

f

f

Gamme diatonique.

Diatonic Scale.

10. *Con grazia.*

The musical score is written for voice and piano. It consists of six systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked 'Con grazia.' and the dynamic is 'mf'. The voice part features a diatonic scale starting on G4, moving up stepwise with slurs and accents. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The subsequent systems continue the scale, with the voice part moving through various intervals and slurs, and the piano accompaniment providing harmonic support. The final system concludes with a fermata on the final note of the scale.

Gamme diatonique.

Diatonic Scale.

Con brio.

11.

mf

f

rit. *a tempo*

colla voce

rit. *a tempo*

f

rit. *f a tempo*

Gamme diatonique.

Diatonic Scale.

Moderato.

12.

The musical score is a diatonic scale exercise in 2/4 time, marked 'Moderato'. It is numbered '12.' in the top left corner. The score is written for voice and piano. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings: 'p' (piano) in the first system and 'mf' (mezzo-forte) in the second system. The vocal line features a diatonic scale with various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The piano accompaniment provides harmonic support with chords and moving bass lines. The exercise concludes with a final cadence in the sixth system.

Gamme diatonique.

Diatonic Scale.

Allegretto.

13.

The musical score is written for voice and piano. It consists of six systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line begins with a rest, followed by a melodic line starting on a half note. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked *Allegretto*. The second system continues the vocal and piano parts. The third system features a vocal line with a *f* (forte) dynamic and a piano accompaniment. The fourth system includes a vocal line with a *a tempo* marking and a piano accompaniment. The fifth system continues the vocal and piano parts. The sixth system concludes the piece with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8.

Gamme pointée.

Dotted Scale.

Andante amoroso.

14.

mf

Con brio.

mf

Tempo I.

più vivo *f* *rall.*

più vivo *colla voce*

Tempo I.

rall.

colla voce

Groupes de quatre notes.

Groups of Four Notes.

15. Moderato.

p

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

This musical score consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The first system is marked *ad lib.* and *rall. molto*. The second system is marked *a tempo*. The third system is marked *rall.* and *a tempo*. The piano part features a steady accompaniment of chords and moving lines. The vocal line is a chromatic scale with various ornaments and phrasing.

Gamme chromatique.

Chromatic Scale.

Allegretto non presto.

16.

This musical score is for exercise 16, marked *Allegretto non presto.* It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The piano part features a steady accompaniment of chords and moving lines. The vocal line is a chromatic scale with various ornaments and phrasing.

This musical score is for a voice and piano piece, Opus 21, Book 2 by M. Marchesi. It consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff, both using treble clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a '7' above the notes, likely indicating a specific fingering or a rhythmic pattern. The score is marked with various dynamics and articulation symbols, such as slurs and accents. The overall style is characteristic of early 20th-century vocal pedagogy.

Gamme chromatique.

Chromatic Scale.

17. *Andante grazioso.*

The musical score is for a chromatic scale exercise, numbered 17. It is in G major (one sharp) and 3/4 time. The tempo is marked "Andante grazioso." and the dynamic is "mf". The score consists of five systems of two staves each. The first system includes a vocal line with a chromatic scale and a piano accompaniment with chords and a bass line. The exercise spans two octaves, from G4 to G6.

rall. *a tempo*
colla voce
a tempo

This musical exercise consists of a vocal line and a piano accompaniment. The vocal line begins with a *rallentando* (*rall.*) and then returns to *a tempo*. The piano accompaniment is marked *colla voce* and also returns to *a tempo*. The key signature has two sharps (F# and C#), and the time signature is 4/4. The exercise features a melodic line with various rhythmic values and rests, and a harmonic accompaniment with chords and moving bass lines.

Gamme mineure et majeure.

Major and Minor Scale.

Con energia.

18.

mf

This musical exercise is numbered 18 and is marked *mezzo-forte* (*mf*). It is in 2/4 time and features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The exercise is characterized by a melodic line with slurs and accents, and a piano accompaniment with chords and moving bass lines. The tempo is *Con energia* (with energy).

Gamme majeure et mineure.

Major and Minor Scale.

19. *Allegretto.*

a tempo

Notes répétées.

Repeated Notes.

Moderato.

20.

f

colla voce

Andante, quasi allegretto.

mf

rall. molto

colla voce

Tempo I.

f

risoluto

mf cresc.

f

f

mf cresc.

f

Triolets.

Triolets.

Tempo di Valse.

21.

The musical score is for a piece titled "Triolets" in 3/4 time, marked "Tempo di Valse". It consists of a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into five systems, each with a vocal staff and a grand staff (treble and bass clefs). The vocal line features several triplet markings (indicated by a '3' above a bracket) and is often phrased with slurs. The piano accompaniment provides harmonic support with chords and a steady bass line. The piece concludes with a key signature change to three flats (E-flat major/C minor) in the final system.

First system of musical notation. The vocal line (top) features a melodic line with several triplet markings (3) and slurs. The piano accompaniment (bottom) consists of chords and single notes in the right and left hands.

Second system of musical notation. The vocal line includes triplet markings (3) and a section marked *ad lib.* (ad libitum). The piano accompaniment includes the instruction *colla voce* (colla voce).

Third system of musical notation. The vocal line features a *rall.* (rallentando) section followed by *a tempo* markings. The piano accompaniment also includes *a tempo* markings.

Fourth system of musical notation. The vocal line continues with melodic lines and triplet markings (3). The piano accompaniment provides harmonic support with chords and bass notes.

Fifth system of musical notation. The vocal line concludes with melodic lines and triplet markings (3). The piano accompaniment ends with a final chord and bass notes.

Arpège.

Arpeggio.

Moderato.

22.

The musical score is written for voice and piano. It consists of seven systems of staves. The first system includes a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The piano part features arpeggiated chords. The second system continues the vocal line with arpeggiated phrases. The third system shows the piano accompaniment with arpeggiated chords. The fourth system continues the vocal line. The fifth system shows the piano accompaniment with arpeggiated chords. The sixth system includes a 'rall' section followed by an 'a tempo' section. The seventh system continues the vocal line and piano accompaniment.

Arpège.
Andante scherzoso.

Arpeggio.

23.

p
f
mf

cresc
f
p

rall.
colla voce
f

Tempo I.

rall.
rall.

Allegretto.

Appoggiatura e Acciacatura.

24.

p

p

rall. *ad lib.*
colla voce

rall. molto **Tempo I.**

rall. molto **Tempo I.**

rall.
a tempo

Grupetto et Mordant.

Turn and Mordent.

Cantabile.

25.

The first system of the musical score, measures 25-30. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Cantabile'. The piano part begins with a *p* (piano) dynamic. The vocal line contains a 'Grupetto' (a group of sixteenth notes) and a 'Mordant' (a sharp accent) in the first measure.

The second system of the musical score, measures 31-36. It continues the vocal and piano parts from the first system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The third system of the musical score, measures 37-42. The vocal line includes a sixteenth-note figure with a '6' above it, indicating a sextuplet. The piano accompaniment continues with its rhythmic accompaniment.

The fourth system of the musical score, measures 43-48. The tempo changes to 'a tempo'. The vocal line starts with 'ad lib.' (ad libitum) and 'colla voce' (colla voce) markings. The piano accompaniment also has an 'a tempo' marking. The piano part features a *colla voce* section in the first measure.

The fifth system of the musical score, measures 49-54. It concludes the piece with a final vocal phrase and piano accompaniment. The piano part ends with a sustained chord in the final measure.

Syncope.

Syncopation.

Deciso ma non presto.

26.

Musical score for exercise 26, first system. It features a vocal line in 2/4 time with a melodic line and a piano accompaniment in 2/4 time with chords and bass notes. The tempo is 'Deciso ma non presto'.

Musical score for exercise 26, second system. Continuation of the vocal and piano parts from the first system.

Musical score for exercise 26, third system. Continuation of the vocal and piano parts from the first system.

Musical score for exercise 26, fourth system. Continuation of the vocal and piano parts from the first system.

Syncope.

Syncopation.

Deciso.

27.

Musical score for exercise 27, first system. It features a vocal line in 3/4 time with a melodic line and a piano accompaniment in 3/4 time with chords and bass notes. The tempo is 'Deciso'.

First system of the musical score. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a 2/4 time signature, and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady bass line and chords in the right hand.

Second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment includes some chordal textures in the right hand.

Con brio.

Third system of the musical score, marked *Con brio.* The tempo is indicated by the text. The piano accompaniment features a more active bass line with eighth notes.

Tempo I.

Fourth system of the musical score, marked *Tempo I.* The tempo is indicated by the text. The piano accompaniment has a more sparse texture with some rests.

Fifth system of the musical score, ending with a *rall.* (rallentando) marking. The piano accompaniment features a steady bass line and chords in the right hand.

Sauts .

Long Intervals.

28. *Con energia.*

f

Cantabile e legato.

rall. a tempo

rall. a tempo

Tempo I.

Tempo I.

Picchettato e Marcato.

Con grazia e leggiero.

29.

The musical score for exercise 29 is written in 2/4 time and consists of eight systems of vocal and piano parts. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The vocal line begins with a rest and then enters with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines. The piece concludes with a *colla voce* section where the piano accompaniment continues while the vocal line ends.

p *f* *p* *f* *p* *rall. molto a tempo* *p* *rall.* *p a tempo* *colla voce*

Trille.

Trill.

Andante.

Chant.
Melody.

Exécution.

30.

Piano.

Andante.

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

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

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

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

This musical score is for a voice and piano piece. It consists of seven systems of staves. The first system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features various musical notations, including slurs, accents, and dynamic markings. The piano part includes complex rhythmic patterns, such as sixteenth-note runs and chords. The vocal line is melodic and expressive, with some notes marked with accents. The score concludes with a double bar line and a change in time signature to 3/4, with the tempo marking *a tempo*.

acc.

rall.

a tempo