

## PREFACE

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**T**HE *Theoretical and Practical Vocal Method* that I now publish is an educational work which commences with the vocal alphabet, that is to say, with elementary exercises, and contains also a series of *Elementary and Progressive Vocalises* for the formation of the mechanism of the voice.

I would again set forth the principle that I have already laid down in prefaces to different works that I have published, which is, that in order to obtain a speedy and satisfactory result, pupils should never be burdened with more than one difficulty at a time, and they should be assisted in overcoming obstacles by having them presented in a natural and progressive order. It is with this object in view that I have written special Exercises and Vocalises for each particular difficulty.

It is essential that the mechanism of the voice should be trained to execute all possible rhythmical and musical forms before passing to the æsthetical part of the art of singing.

May this work, which I look upon as my last of the kind, add to the important results that I have obtained from forty-two years' application of my system.

MATHILDE MARCHESI

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## FIRST PART

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# PRACTICAL GUIDE FOR STUDENTS

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## ATTITUDE OF THE SINGER

THE attitude of the pupil, in singing, should be as natural and easy as possible. The body should be kept upright, the head erect, the shoulders well thrown back, without effort, and the chest free. In order to give perfect freedom to the vocal organs while singing, all the muscles surrounding those parts should be completely relaxed.

## THE MOUTH

As the vocal tube extends to the lips, the beauty of a voice may be quite spoiled by a faulty position of the mouth.

The smiling mouth, for example, favored by many singing-teachers past and present, is absurd, and quite contrary to the laws of acoustics. Smiling causes the mouth to assume the position required for pronouncing the Italian E (pronounced *ay*.) This vowel makes the vocal tube square, and gives the voice a too open tone, called by the Italians *voce sgangherata* and by the French *voix blanche*. Therefore, the mouth should be opened naturally, by letting the chin fall, as in pronouncing "ah" (not too broad), and it must be kept immovable in this position for the entire duration of the sound.

In opening the mouth, only the lower jaw moves, the upper one being fixed; hence the necessity for lowering the chin. The muscles of the jaw possess great contractile power, and will not, at first, remain relaxed during the whole length of the sound; but with practice they will eventually gain the necessary elasticity. When this elasticity is once acquired, it will enable the chin to articulate the consonants distinctly and rapidly in singing.

## RESPIRATION

Respiration consists of *Inspiration*, during which the air passes through the glottis, the trachea or windpipe, and the bronchial tubes to enter the lungs; and of *Expiration*, during which the air is breathed out again through the same channels.

In the normal state, these two movements succeed one another in a regular and rhythmical manner and *without any intervention of the will, as during sleep*. Consequently, all premeditated action for facilitating or regulating these functions in a special manner is fatally injurious, because it opposes and impairs the freedom of the normal movements of the vocal organs and of the muscles which govern them. In addition to the outward movement of the ribs, the chest (thorax, a bony, conical cage, slightly flattened) can expand, in *Inspiration*, at its base, summit and sides. So there are *three* respiratory movements, or three kinds of breathing, namely:—

*Diaphragmatic* or *Abdominal*;

*Clavicular*;

*Lateral* or *Intercostal*.

The lungs, formed of a spongy, elastic tissue, perforated in every part by thousands of little tubes destined to receive the air, are concave and largest at their base, and separated from the abdominal cavity by a convex muscular partition, called the Diaphragm, upon which they rest. At the moment of *Inspiration* this partition descends, causing the base of the lungs to expand.

Normal respiration, or the natural breathing of a healthy person, is *diaphragmatic* or *abdominal*. By this method of respiration the lungs are expanded at the base, and consequently receive the greatest quantity of air. By the other methods, which are bad, the lungs are only partly filled; whence the necessity for more frequent breathing and the impossibility of singing long phrases in a single breath.

The use of the corset by females causes *lateral* breathing, because it compresses the abdominal walls. Ladies who would become singers are, therefore, strongly advised to avoid clothes which, by interfering with the freedom of the waist, prevent the inflation of the lungs at the base.

### ATTACK (COUP DE GLOTTE)

After the lungs are filled, it is necessary, for the production of a tone, that the pupil should hermetically close the glottis so that its extreme edges, called the *Vocal Cords*, may be set vibrating by the air which bursts through at the moment of *Expiration*. The *Coup de Glotte* requires, then, a sudden and energetic approximation of the lips of the *glottis*, an instant before *Expiration* commences.

This organic action, which forms the *Attack* or *Emission* of the voice, is brought about by preparing the glottis and mouth for the production of a vowel. As stated above, the best vowel for use for the formation and development of the voice is the Italian vowel A (*ah*), attacking it naturally and without effort or affectation.

It should be understood that the *Coup de Glotte* is a natural movement of the vocal organs, and that the pupil has only to bring under the control of the will this spontaneous action which has been developing since the first cry at the moment of birth. It is, in fact, the possession of this same natural faculty that enables us to form unconsciously all the vowels in speaking.

The closing of the glottis is, then, a natural and spontaneous organic action. But, in speaking, this action is intermittent, the opening of the lips of the glottis being followed by their contraction with an equal rapidity. The pupil need do no more than endeavor to keep the glottis contracted after its lips have been brought together. That is to say, when once the note has been attacked, it is necessary to practice holding the glottis contracted as long as the teacher considers it expedient for the development of the elasticity of the vocal organs; a development which practice will increase daily. We repeat, then, that if the pupil would acquire a good attack, the glottis must be closed an instant before *Expiration* commences; in other words, it should be prepared.

If the column of air issuing from the lungs finds the glottis open, and, in consequence of there being no obstacle in its way, no body is set vibrating, then the result is *Aphony* (no sound). If the *Vocal Cords* are not firmly and evenly closed throughout their entire extent at the instant that the air commences to escape from the lungs, the lips of the glottis being unable to contract fully during *Expiration*, the tone will be weak and hoarse, and the intonation uncertain, because the *Vocal Cords* will not vibrate throughout their entire extent, and the vibrations cannot be isochronous (equal). Moreover, because the air escapes in puffs and the lungs empty rapidly, the tone is of short duration, and the pupil's respiration is short and unsteady, as the supply of breath has to be renewed so frequently.

To sum up, the firmer and more complete the approximation of the lips of the glottis, the more resistance they will offer to the air which escapes from the lungs, and the less air it will take to set the *Vocal Cords* vibrating. The slower the *Expiration*, the longer the tone will last. The equal and continuous pressure of the air against the vibrating body produces *isochronous* (equal) vibrations, and maintains equality of tone throughout its entire duration.



## REGISTERS OF THE FEMALE VOICE

This is the *Alpha* and *Omega* of the formation and development of the female voice, the touchstone of all singing methods, old and new. As this is to be, above all, a *Practical Guide* for students, this important subject cannot here be treated in detail. The anatomical, physiological, and acoustical explanations and demonstrations necessary for a clear understanding of the organic phenomena which cause the three series of consecutive and homogeneous tones of the three registers, of an essentially different nature, I give verbally to pupils, with the aid of anatomical charts and an artificial human larynx.

Nevertheless, before offering any practical remarks upon this subject, so important in the formation of the voice, I consider it necessary to explain, in a few words, the production of sound in general, in order to make clear to the pupil the theory which establishes the existence of the three registers. Moreover, as all the tones belonging to one register are of the same nature, the modifications of intensity and quality which they can undergo are of little moment.

Sound is a property of the air, as color is of light, for there can be no sound without air, any more than there can be color without light. At the present day, the immediate causes of effects in these great phenomena of nature are well known, but the principles underlying these causes are yet to be discovered. The special organization, interior and exterior, of a body, which by its oscillations sets the air vibrating, or by its surface reflects light in a particular manner, decides the nature of the sound or the shade of the color.

Three things are needed for the production of a sound; namely, a *Motor*, which acts either by sending a column of air against a vibrating body, or by immediate friction with this body; a *Vibrator*, which executes a certain number of regular (isochronous) or irregular vibrations in a given time when set in motion by the *Motor*; and, finally, a *Resonator* (because of its function, it would be more correct to call it the coöperating element), which receives the sounding column of air that escapes from the vibrating body to imbue it with the character of its own sound by reverberation. These three elements, indispensable for the production of sound, are found in all wind, stringed, or percussion instruments. It is, therefore, only logical to admit that they should also exist in the vocal organs.

Upon examination, it will be found that the tone of most of these instruments is of a similar nature throughout their compass, and that they are free from those sudden changes in the quality of the sound that are met with in the human voice. This is because the three generating elements of sound, in these instruments, are unalterable in their functions as well as in their shapes and sizes.

If we examine these three elements in the vocal organs, we find that the *Motor* (the lungs and the parts connected with them) may possess greater or lesser activity, more or less power and elasticity, according to its physiological or pathological state, but the nature of its functions never changes, neither does its organic form alter. The *Vibrator* (the glottis) in its normal state is susceptible of innumerable degrees of tension and contraction, but is unalterable in its function. The glottis can, indeed, augment or diminish the intensity of the sound, by a corresponding increase or decrease in the amplitude of vibration of the *Vocal Cords*, according to the force of the concussion caused by the air in *Expiration*; it can also raise or lower the pitch, by shortening or lengthening the *Vocal Cords*, in combination with the modifications of the shape of the resonance tube; but no alteration can be discovered in its functional activity as a *Vibrating body* that would account for the different nature of the tone in the change of registers. It is evident, therefore, that the secret of the phenomenon met with in passing from one register to another is to be found in the *Resonator* of the vocal organs. It is

the *Larynx* which, by change of position, directs the column of air escaping from the *Vibrator* (the glottis) toward the three resonant walls alternately.

Since, then, each register of the voice consists of a series of consecutive and homogeneous tones, of a kind essentially different from those of the other registers, it follows that the vocal apparatus should contain three quite distinct resonance chambers (walls.) These three *Resonators*, formed of different organic tissues, impart, by reason of their special physiological properties, a distinct character to each series of tones contained within the limits of each register.

After many years' successful experience, I am convinced that scientific knowledge is indispensable to teachers of singing, because it enables them to treat the vocal instrument in a natural and rational manner and with greater certainty; also, by showing them the causes of the defects, it helps them in training difficult voices and in correcting the numerous faults of emission that each pupil brings, the result either of bad habits or inferior training.

If we do not teach the elements of the anatomy and physiology of the human voice, we needlessly deprive the pupil of the means of becoming acquainted with the physical phenomena of the vocal organs. Each pupil should, therefore, at least be taught how to manage and preserve the voice in its career, and should understand the exact meaning of the words *Larynx*, *Glottis*, *Vocal Cords*, etc., words which the antagonists of the physiology of the voice are themselves obliged to use continually in speaking of the art of singing.

I most emphatically maintain that the female voice possesses *three* registers, and not *two*, and I strongly impress upon my pupils this undeniable fact, which, moreover their own experience teaches them after a few lessons.

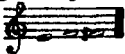
The three registers of the female voice are the *Chest*, the *Medium* and the *Head*. I use the term *Medium* and not *Falsetto* (the word used for the middle register by some teachers of singing), firstly, because the word *Medium* (middle) precisely and logically explains the position that this register occupies in the compass of the voice, and, secondly, to avoid all confusion that might be caused by the term *Falsetto*, which belongs exclusively to men's voices. *Falsetto*, which signifies *Falso* (false), that is, *in place of the true*, is a term that has been used in Italy from the earliest period in the history of the art of singing, to indicate certain *piano* effects in the high tones of the Tenor voice.

Empiricism, which in these days appears to struggle more than ever against the incessant progress made by all the sciences connected with the phenomena of the voice, as well as against all rules of modern pedagogy, has put in circulation, among other absurdities, the assertion that the female voice possesses only *two* registers, Chest and Falsetto. This grave error has also been endorsed by several eminent modern physiologists, who have persuaded themselves that they have established this theory, after their observation with the laryngoscope, but who are incapable of making comparative experiments with their own vocal organs.

Nevertheless, the female voice most certainly does possess *three* registers. But for defining the special nature of the tone of each of them, for determining their respective limits, and for blending the three registers and establishing homogeneity of tone throughout the compass of the voice, theoretical and practical knowledge is needed.

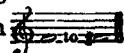
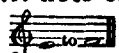
Unfortunately, it is owing to this ignorance of the limits and the treatment of these three registers of the female voice that there are so many imperfectly trained singers, who struggle against the faults and difficulties of a mechanism wrongly used, and so many unequal voices, which possess sets of weak and heterogeneous tones, commonly called *breaks*. These *breaks*, however, are only tones wrongly placed and produced.

When commencing to study, the lowest notes of a register, in most voices, have not so much power as the highest notes of the register next below. The theoretical and practical explanation that I give to pupils of this phenomenon soon convinces them that here lie difficulties, inherent to the physical construction of the vocal organs, which are easily conquered when the causes are understood. Therefore, in using the exercises designed for developing, in the Larynx or Glottis, those faculties that are necessary for removing this imperfection of the vocal compass, the homogeneity in the nature of the tone throughout the particular compass of each register, as well as the blending of the three registers, depends, above all, upon the ability of the teacher, the patience and assiduity of the pupil, and the method of practising.

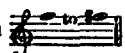

Female voices are divided into *Contralto*, *Mezzo-Soprano*, *Dramatic Soprano*, and *Light Soprano* (*sfogato*). The highest note in the chest-register of all female voices varies between the notes .

*Contralto* and *Mezzo-Soprano* differ from *Soprano* voices in having generally a chest-register of much greater compass, which extends more or less to the lower tones.

To equalize and blend the *Chest* and *Medium* registers, the pupil must slightly close the last two notes of the former in ascending, and open them in descending. Every effort expended upon the highest notes of a register increases the difficulty of developing the power of the lower tones in the next register, and therefore of blending the two registers, until eventually it becomes impossible.

When the limits of the register are not fixed, there is always a series of tones that are uncertain, weak, and out of tune, when singing a scale with full voice, or a sustained phrase. According to modern pitch, the highest *chest*-note of nearly all *Contralto* and *Mezzo-Soprano* voices varies from ; *Soprano* voices from .

There are *Contralto* voices which, by reason of an exceptional position of the Larynx, never succeed in developing a *Head*-voice. These *short* voices, which consist merely of the *Chest* and *Medium* registers, are very rare, and they can aspire only to a career as concert-singers.

The limit of the *Medium* register in all female voices varies from ; as a general rule, however,  should be looked upon as the highest note.

As the *Head*-voice is very rarely used for speaking in ordinary circumstances, the tones of this register are but little developed, and, on commencing the study of singing, they present a great contrast, in intensity and volume, to the highest notes of the *Medium* register. More time is needed, therefore, for the development of the *Head*-register than for the other registers.

The same instructions that we have given for the change and blending of the *Chest* and *Medium* registers apply also to those of the *Medium* and *Head*.

## METHOD OF STUDY

A rational and progressive course of vocal gymnastics will develop great elasticity as well as a great power of contraction in the muscles of the vocal organs, without ever causing fatigue; while the least excess in practising causes exhaustion. On commencing study, the pupil should not continue singing too long at a time, and, at first, practice should not last longer than five or ten minutes, repeated after long intervals, three or four times a day. The time devoted to practice may be gradually increased five minutes at a time to half an hour. A conscientious teacher will never allow the lesson to last longer than half an hour.

If, as very frequently happens, the pupil disregards these instructions and practises at home longer than the teacher advises, that distressing result, fatigue of the voice, will soon follow. In this case the *Vocal Cords*, the most delicate and important part of the vocal organs, are the first to be affected, and it will be necessary to stop practice for a time. This interruption of study, at the beginning, is sufficient to undo all the work that has already been done. Besides the loss of precious time, the pupil has also to regret the loss of the progress that has been made by the muscles of the vocal organs. It is of the greatest importance that the pupil should always commence, when practising at home, with the emission of the voice, and continue the exercises in the order appointed by the teacher. In order to develop the power, compass and equality of the voice, and to succeed in blending the registers, the scales should be practised with full voice, but without forcing; and avoid shouting.

## ANALYSIS

Most pupils who learn singing have very little knowledge of music. They commence, consequently, by singing the exercises and scales mechanically, guided entirely by ear, paying no attention to the length and rhythmical division of each measure, or the particular value of each note. This method of singing by ear is most pernicious, and wastes much of the pupil's time; besides, when studying in this manner, the pupil is obliged to repeat the same passage over and over again, which, instead of aiding progress, tends only to tire the vocal organs. Therefore, the pupil should, from the very first lesson, cultivate a habit of analyzing, or mentally preparing, the exercises, etc., before commencing to sing them. It is only by finding out the exact motive of the task in hand that pupils can so grasp the teacher's ideas as to make them guide their studies and lead on to the road of independence.

If this analytical method is adopted by the pupil from the very beginning, it will be of great assistance in all the different periods of study, as well as in his or her professional career, when new works have to be studied. It will also prove of great service when, in passing to the second part of my method (the Elementary and Graduated Vocalises), new difficulties are encountered, such as the different kinds of time (duple, triple, etc.), the various modulations, the multiform divisions of each measure, the very varied rhythmical accents, and, finally, the new combinations of intervals constantly occurring.

When the time, the division of each measure, and the accentuation of the phrase are understood, the pupil may commence to sing with full voice, because then attention need be given only to the intonation, and a successful result will be obtained before fatigue sets in.

After finishing the course of Vocalises, the pupil should pass on to the third part of my Method, which contains Vocalises with words, and where still further purely mechanical difficulties will be found.

In accordance with my system (explained in the Preface of this work), which consists of presenting to the pupil only a single obstacle at a time, I have composed Vocalises with words, for blending pronunciation with vocalization; that is to say, for accustoming the pupil to pronounce the words distinctly, without affecting the emission of the voice, and not neglecting to correct faults of pronunciation; and this should be done before commencing to sing *Airs*, and before giving thought to sentiment or expression. For this purpose I have chosen the Italian language, because it is the only one that is free from the guttural vowels of Teutonic languages, and the closed and nasal ones of the French language; without mentioning certain consonants produced by the root of the tongue in the former languages, or the "*grassement*"\* generally met with among the French.

\* "*Grassement*," defective pronunciation of the letter R.

It is impossible to give rules for correcting the very many faults of pronunciation that one meets with in pupils. They must be left to the skill and experience of the teacher. Not only do these faults of pronunciation of the various nationalities differ among themselves, but they vary very considerably even among pupils of the same country, being the result either of a special organization, bad habits, or the particular dialect spoken in each of the provincial towns of the different countries.

Equality in the emission of tone upon the five simple Italian vowels, *a, e, i, o, u*; the correction of defective articulation of the consonants by the means best adapted to each individual; and the formation of a habit of good pronunciation—these are the tasks for the pupil commencing the third part of my Method.

The closed E and O, that one would willingly receive into the Italian language, do not, however, exist in it, although the sentiment, sad or cheerful, of a word or a phrase impels the orator, actor or singer to close or open the vowels. So, too, words are frequently met with that express alternately grief and terror, or joy and sarcasm.

In order to properly render the sense of the situation, it is necessary, therefore, to close or open the vowel of a word in accordance with the sentiment to be expressed. As to the consonants, it is the linguals *l, ð, t, s, z, r, n, c, g, k, q, x*, that interfere with the emission of tone when commencing to sing words, because the root of the tongue is so closely attached to the larynx. They alter the equilibrium of the tension and the regularity of the vibrations of the vocal cords, because the movements of the tongue jerk the larynx. After a time, practice will render these movements independent of the operations of the larynx.

The pupil should look upon the studies in the third part as belonging exclusively to the mechanism of the art of singing, since expression or sentiment has yet to be dealt with. Nevertheless, as the different melodies have been inspired by the sense of the words, they commence to develop the taste and sentiment of the pupil with regard to phrasing and style.

In commencing this part of my Method, pupils who have hitherto followed the system of analysis adopted at the beginning of their studies will be quite competent to decipher the musical part of the *Vocalises with Words*, by reading them, at first, without the text, in the manner indicated above. The next thing to do, before commencing to sing the *Vocalises*, is to distribute the syllables to their notes.

When once complete mastery has been obtained over the mechanism of the voice, as well as over all the degrees of power, expression, and of quality and color of sound that the vocal organs can produce, and when the movements of the tongue and lips are thoroughly under control, then the pupil can easily learn to sing in any language, without sacrificing beauty of tone to clear pronunciation of each syllable, or distinct pronunciation to beauty of tone.

When all mechanical difficulties have been overcome, from the formation of tone up to pronunciation, the pupil may pass on to the study of the Air with Recitative, and so enter upon the æsthetics of the art of singing without being arrested every moment by vocal or musical faults, or by a badly pronounced word or syllable. Pupils can now give their attention exclusively to the sentiment and expression, and commence to acquire a knowledge of the different styles found in the many kinds of vocal music.

In studying an Air, pupils should always employ the same analytical system they have used hitherto. They should commence, therefore, by reading and translating the text, trying to get an idea

of the character they have to represent, studying, at the same time, the dramatic situation in which this character is placed at the moment of singing the particular Air. At this psychological moment, so important for the development of the sentiment and mode of expression, the pupil should obtain from the teacher every explanation that can facilitate the task.

Later, when the studies in singing, elocution, and acting have come to an end, and pupils in the course of their careers as singers are called upon to learn new works, they will find that this system of analyzing the measure, text, character, and dramatic situation, before commencing to sing, will give them a great advantage over other vocalists. Both voice and time will be saved, and the spirit of a new piece or *rôle* will be more quickly seized by them than by others.

## STYLE

People often speak of the Italian, French, or German *School* or *Style* of singing. Having resided for many years in the different centres of these three nationalities, I can safely say that, with the exception of national songs of a popular and local character, peculiar to each nation, there are only two Vocal Schools in the whole world: the *good*, from which the best results are obtained, and the *bad*, in which the reverse is the case. The same may be said with regard to style. It is, therefore, quite a mistake to speak of a German, English, French, or Italian Vocal School or Style.

There have always been many great singers of both sexes belonging to different European nations who have been received with the same degree of enthusiasm at Paris as at Rome, London, St. Petersburg, etc.

Before bringing this *Practical Guide* to conclusion, I must again call the attention of pupils to a serious error, disseminated in these days by empiricism. It is argued, that because modern vocal music consists of long and declaimed phrases, without florid passages or embellishments, it is unnecessary (so it is said) for the singer to cultivate the mechanism of the voice, as it tires the vocal organs and causes loss of time to the pupil.

As regards the fatigue of the vocal organs caused by practice, that depends entirely upon the ability of the teacher and the intelligent docility of the pupil. As to all that concerns the technical requirement of the long and declaimed phrases of modern vocal music, the true facts are quite at variance with these statements.

A singer who has learned how to breathe well, and who has equalized the voice, neatly blended the registers, and developed the activity of the larynx and the elasticity of the glottis and resonant tube in a rational manner, so that all possible shades of tone, power, and expression can be produced by the vocal organs, would most assuredly be able to sing well, and without fatigue or effort (that is, without exaggeration or shouting), the long and declaimed modern phrases. While a singer whose respiration is badly managed, and who lacks control over the vocal organs, and, consequently, exaggerates and distorts the modern musical phrase, will very soon tire the voice.

Every art consists of a technico-mechanical part and an æsthetical part. A singer who cannot overcome the difficulties of the first part can never attain perfection in the second, not even a genius.

# The Marchesi Vocal Method.

## First Part.

Elementary and Progressive Exercises for the Development of the Voice.

### Emission of the Voice (*Attack*).

OPEN the mouth naturally, keep it quite still, and draw in breath slowly, then attack the tones neatly on the broad Italian vowel A (*ah*), by a resolute articulation or stroke of the glottis (*coup de glotte*), avoiding all jerkiness as well as effort.

Slowly and evenly.

Voice. 1. Piano.

Chromatic Slur.

2.

The musical score for exercise 2, titled 'Chromatic Slur', is presented in five systems. Each system contains three staves: a treble staff for the vocal line, an alto staff for the inner harmony, and a bass staff for the bass line. The exercise is written in 6/8 time. The melody in the treble staff is characterized by a chromatic descent, with notes connected by slurs. The accompaniment in the lower staves provides harmonic support with chords and moving lines. The key signature begins with one flat (B-flat) and changes to two flats (B-flat and E-flat) in the second system, remaining there for the rest of the exercise. The piece ends with a final cadence in the fifth system.



Diatonic Slur.

3.

First system of musical notation for exercise 3. It includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature, featuring a series of eighth notes with slurs. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature, featuring chords and moving lines with slurs.

Second system of musical notation for exercise 3. It continues the vocal and piano parts from the first system. The vocal line continues with eighth notes and slurs. The piano accompaniment continues with chords and moving lines, including a key signature change to one flat in the bass line.

Third system of musical notation for exercise 3. It continues the vocal and piano parts. The vocal line continues with eighth notes and slurs. The piano accompaniment continues with chords and moving lines, including a key signature change to two flats in the bass line.

Fourth system of musical notation for exercise 3. It concludes the vocal and piano parts. The vocal line ends with a final note and a double bar line. The piano accompaniment concludes with chords and moving lines, including a key signature change to two flats in the bass line.

Portamento.

4.

Exercise 4, Portamento. The vocal line is in 3/4 time, starting on a middle C and moving through a series of eighth and quarter notes. The piano accompaniment consists of a treble and bass staff. The treble staff contains chords, and the bass staff contains a simple bass line. The key signature has one sharp (F#) and the time signature is 3/4.

Continuation of exercise 4. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with chords in the treble and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 3/4.

5.

Exercise 5, Portamento. The vocal line is in 3/4 time, starting on a middle C and moving through a series of eighth and quarter notes. The piano accompaniment consists of a treble and bass staff. The treble staff contains chords, and the bass staff contains a simple bass line. The key signature has one sharp (F#) and the time signature is 3/4.

Continuation of exercise 5. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with chords in the treble and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 3/4.

Portamento.

6.

7.

8.

15

## Scales.

The voice in its natural state is, as a rule, rough, uneven, heavy, and of limited compass. Having secured accuracy of intonation in the attack of each tone (by the stroke of the glottis), the next task should be the development of volume, power, and compass of the voice, and the blending of the registers. The pupil should not at first attempt to sing the complete scale, but begin by practising exercises of two, three and four notes, etc.; otherwise there is a risk of never succeeding in any kind of passage.

All scales should be transposed throughout the compass of the voice a semitone at a time up and down, care being taken not to overexert the extreme limits of the voice; they should be sung with perfect equality of length and power as well as with correct intonation of the half-tones. When the descending scale is out of tune, it is because the semitones are too wide.

The image displays three sets of musical exercises, numbered 9, 10, and 11, each consisting of a vocal line and a piano accompaniment.

- Exercise 9:** The vocal line is in C major, 4/4 time, featuring a series of eighth-note runs ascending and descending across five staves. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also in 4/4 time.
- Exercise 10:** Similar to exercise 9, but the piano accompaniment features a more complex harmonic structure with chords and a steady bass line.
- Exercise 11:** The vocal line is in 2/4 time and includes triplet markings over groups of three eighth notes. The piano accompaniment is in 2/4 time with chords and a bass line.

Each exercise is transposed through five different key signatures, indicated by the number of sharps or flats at the beginning of each staff. The exercises are marked with "etc." at the end of the vocal lines, indicating they continue.

13.

Exercise 13, measures 1-8. The exercise is in 3/4 time. Measures 1-4 are in C major, and measures 5-8 are in B-flat major. The vocal line features eighth-note runs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Continuation of exercise 13, measures 9-16. Measures 9-12 are in D major, and measures 13-16 are in B-flat major. The exercise concludes with "etc." in both the vocal and piano parts.

14.

Exercise 14, measures 1-8. The exercise is in 3/4 time. Measures 1-4 are in C major, and measures 5-8 are in B-flat major. The vocal line features eighth-note runs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Continuation of exercise 14, measures 9-16. Measures 9-12 are in D major, and measures 13-16 are in B-flat major. The exercise concludes with "etc." in both the vocal and piano parts.

5.

Exercise 5, measures 1-8. The exercise is in common time (C). Measures 1-4 are in C major, and measures 5-8 are in B-flat major. The vocal line features eighth-note runs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.


16. 

17. 



18. 

19. 

20. 

All scales and exercises should be sung with full voice, but without forcing. By practising with half-voice (*mezza voce*) the tension of the glottis will never develop, neither will the tones attain the requisite power. The pupil is advised not to practice more than a quarter of an hour at a time. It is left to the teacher to extend this period when the pupil is sufficiently advanced.

N.B. — All scales and exercises are to be transposed into the keys best adapted to each voice.

The image displays a series of eight vocal exercises, numbered 21 through 28, and a piano accompaniment. Exercises 21-28 are written in treble clef, 4/4 time, and consist of ascending and descending scales with various key signatures. Each exercise is marked with "etc." at the end. The piano accompaniment at the bottom is written in grand staff (treble and bass clefs) and provides harmonic support for the exercises.

This page contains a series of vocal exercises numbered 29 through 36, followed by a piano accompaniment section. Exercises 29-36 are written for a single voice in treble clef, 2/4 time. Each exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from C major to B-flat major between exercises 30 and 31, and then to D major between exercises 35 and 36. Each exercise concludes with the word "etc." indicating it can be repeated. The piano accompaniment at the bottom is written for grand staff (treble and bass clef) and provides harmonic support with chords and octaves corresponding to the vocal lines.

29. *etc.*

30. *etc.*

31. *etc.*

32. *etc.*

33. *etc.*

34. *etc.*

35. *etc.*

36. *etc.*

*etc.*



## Exercises for Blending the Registers.

*Chromatic Third.*

37.

To be transposed into other keys.\*

38.

39.

It is left to the teacher to decide which scales and exercises are best adapted to the capacity and voice of the pupil.

40. 





All scales should be sung slowly at first, taking breath at each bar, so that the voice may be well developed and equalized. The proper method of breathing is to stop after the first note of any measure, take breath during its remaining beats, and then start with the note just quitted, at the beginning of a fresh measure (see example below).\*

When the pupil is more advanced, the speed may be increased and two or more measures taken in one breath.

42. 

43. 



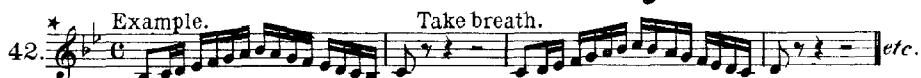









\* Example. Take breath.

42.  etc.

44. 

45. 





44.  *etc.*

46. 

47. 











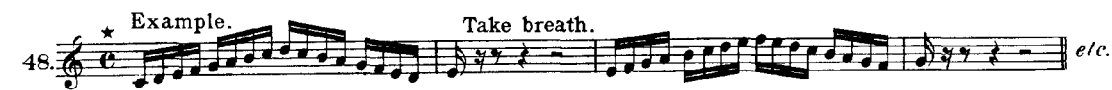



Example.  Take breath.  etc.

48.   
 49. 



50.   
 51.   
 52.   
 53.   


48.   
 50. 

(Continuations of Exercises on page 16)

Three vocal staves and a piano accompaniment. The vocal parts feature a melodic line with triplets and a descending chromatic scale. The piano accompaniment consists of chords in the right hand and a single note in the left hand.

54.   
 55.

Three vocal staves and a piano accompaniment. The vocal parts feature a melodic line with eighth notes and a descending chromatic scale. The piano accompaniment consists of chords in the right hand and a single note in the left hand.

54.   
 Example. Take breath.

56. 

57. 









Example. Take breath.

56.  etc.

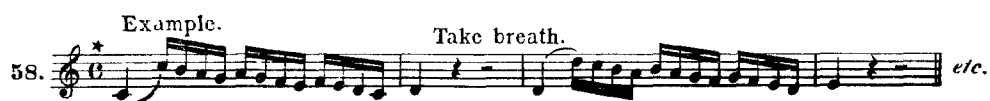


58. 


59. 






Example. Take breath.


58.  etc.


The scales from Nos. 60 to 67 are especially intended for light Sopranis; they should not be attempted until the voice has attained a certain degree of flexibility.


60. 

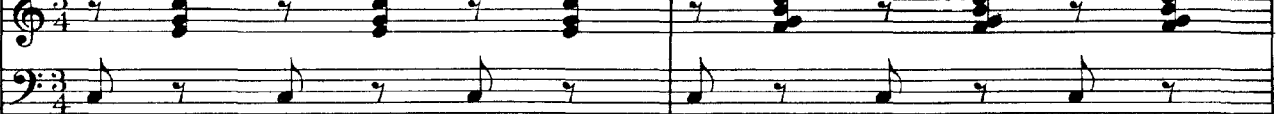
61. 

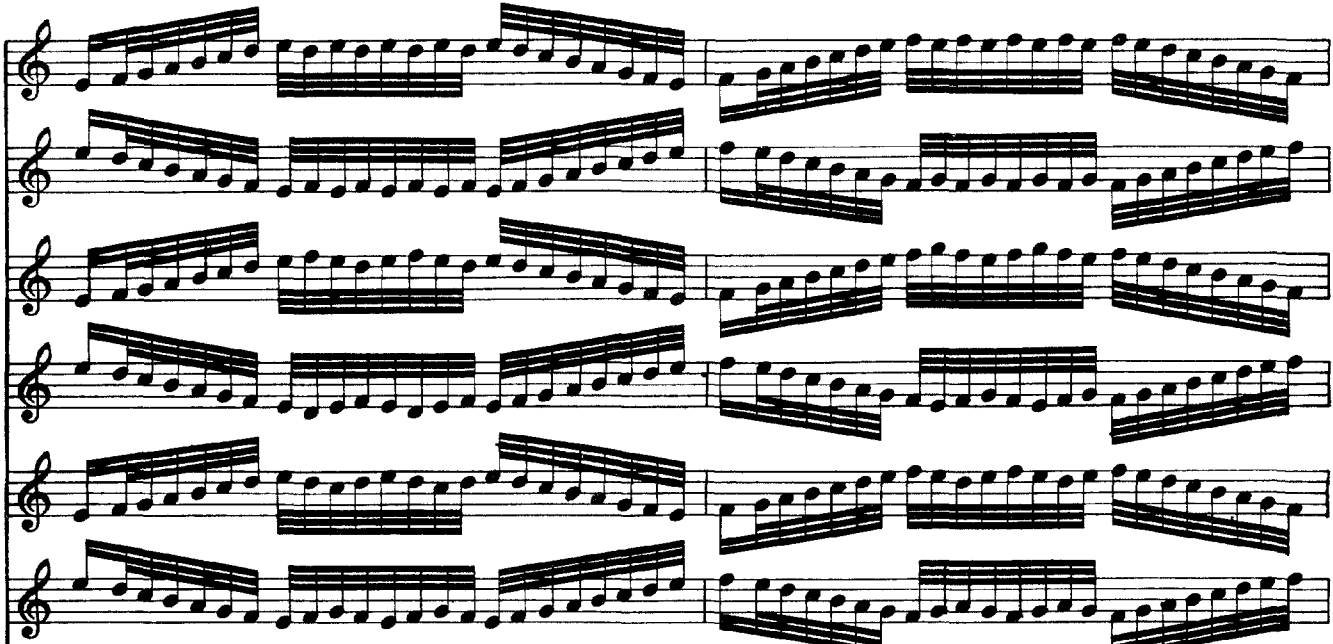
62. 


63. 

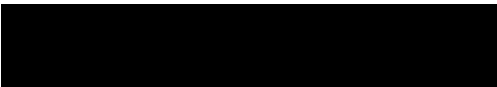
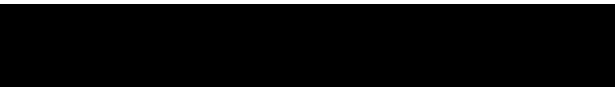

64. 

65. 







60.  Example.  Take breath.  etc.

(Continuations of Exercises on page 20)

This page contains two systems of musical exercises. Each system consists of six staves. The first five staves in each system are for vocal parts, featuring rapid, ascending and descending runs of eighth and sixteenth notes. The sixth staff in each system is for piano accompaniment, featuring a steady eighth-note bass line and chords in the treble. The first system includes a key signature change to one sharp (F#) in the fourth staff. The second system concludes with a repeat sign and a fermata over the final note of the vocal parts.

66. 

67. 











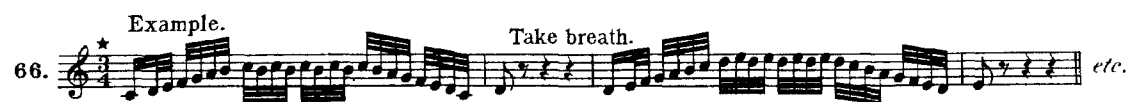


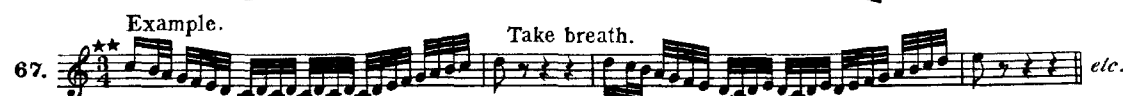









Example. Take breath.  etc.


Example. Take breath.  etc.

68. 

69. 

70. 

71. 





72. 

73. 

The exercises on two, three, four, six, and eight notes, are useful for blending the registers, increasing flexibility, and for accuracy of intonation. Like the scales, they must be sung slowly at first, breathing at intervals, and transposing them a semitone at a time, higher or lower, to suit the voice. As in the scales, the speed may be increased and the frequent breathing omitted when the pupil is sufficiently advanced.

### Exercises on Two Notes.

74. 

75. 

### Exercises on Three Notes.

76. 

77. 

78. 

79. 

80. 

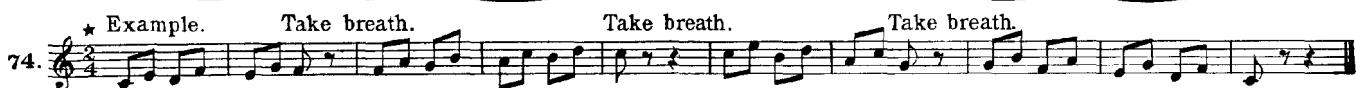
81. 

82. 

83. 

84. 



74. 

Exercises on Four Notes.

85. <sup>\*</sup>

86.

87.

88.

89.

90.

91.

92.

93.

94.

95.

96.

97.

<sup>\*</sup> Example. Take breath.

Take breath.

85.

## Exercises on Six Notes.

98. 

99. 

100. 

101. 

102. 

103. 

104. 

105. 

106. 

107. 

108. 

109. 

110. 

111. 



\* Example.

98.  etc.



## (Continuations of Exercises on page 26)


The musical score consists of 13 staves. The first 12 staves are single-line staves, each containing a melodic line. The 13th staff is a grand staff (treble and bass clef) containing a harmonic accompaniment. The music is in 4/4 time and features a series of eighth-note patterns. A star is placed at the beginning of the first staff.


★ Example.


etc.


## Exercises on Eight Notes.


★


112. 


113. 


114. 


115. 


116. 


117. 


118. 


119. 


120. 

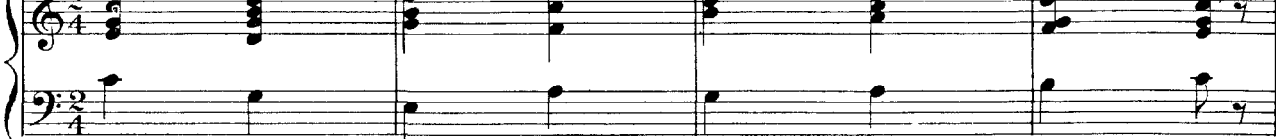
121. 

122. 

123. 

124. 

125. 



Example.

112.  etc.

(Continuations of Exercises on page 28.)

The image shows a musical score for a vocal exercise. It consists of 13 staves. The first 12 staves are vocal lines, each containing a series of eighth-note runs. The 13th staff is a piano accompaniment with chords. The key signature is one flat (B-flat) and the time signature is 4/4.

Example.

A short musical example in 4/4 time, showing a vocal line with eighth-note runs and a piano accompaniment with chords. The text "etc." follows the example.

## Chromatic Scale.

At first the notes of the chromatic scale should be played on the piano, while the pupil sings the scale, to insure perfect intonation. These scales, like the preceding ones, should be transposed by semitones, and at first practised very slowly.

126. 

127. 

128. 

129. 

130. 

131. 

132. 

133. 



134. 

135. 







## Minor Scales.

These scales are to be transposed in the same way as the others.

Melodic Scale.

137. Harmonic Scale.

136.

Exercise 136 consists of two parts: a Melodic Scale and a Harmonic Scale. The Melodic Scale is written in C minor, starting on C4 and ascending to C5. The Harmonic Scale is written in C minor, starting on C4 and ascending to C5. The exercise is written for voice and piano accompaniment.

## Exercises for Flexibility.

These exercises should be sung in one breath and should not be attempted until the pupil is capable of so singing them. They are to be transposed like all other exercises.

Exercises 138 through 148 are a series of melodic and harmonic scales for flexibility training. Each exercise is written for voice and piano accompaniment. The exercises are numbered 138 through 148. The piano accompaniment for these exercises is written in the bass clef, with a key signature of one flat (B-flat) and a common time signature (C).

## Varied Scales.

When the scales can be sung quickly with ease, they should be practised in various ways; with accents, dotted notes, staccato, slurred (legato), slurred and staccato, staccato and slurred (*flûtées*), mezzo staccato, syncopated, crescendo and diminuendo, forte and piano. This exercise is especially adapted for light voices. Staccato notes are produced by attacking the note rapidly and crisply (by the *coup de glotte*); they should not be practised too long at a time, as the constant repetition of the *coup de glotte* tires the voice.

The mezzo staccato (*notes flûtées*) is a prolonged staccato.

The accented scales are excellent for promoting flexibility.

149. 1st note accented. 2nd note accented. 3rd note accented.

150. 4th note accented. Dotted notes. Staccato. Slurred and staccato.

Staccato and slurred. Mezzo staccato. Syncopated.

151. Crescendo and diminuendo. Forte. Piano. etc.

## Repeated Notes.

In these exercises the repeated note should be slightly aspirated (ha, ha) in order to make it quite clear; but this aspiration should be carefully avoided in the scales and other exercises.

152. 

153. 



## Triplets.

In practising the triplet, the pupil should accent the middle note in order to avoid inequality; the general tendency is to make the first a dotted note.

154. 

155. 













154.  Take breath. etc



156.

157.

158.

159.

160.

160.

161. 

162. 

*etc.* 

*etc.* 









\* 161, 162. Take breath.

**Arpeggi.**

**Arpeggi** should be sung quite evenly, avoiding, above all, any increase of power in the higher notes.

The pupil should pass with precision from one note to another, not by detaching them, but by lightly joining them.

163. 164.

165. 166.

167. 168.

169.

Example.

Take breath.

169. etc.

169.  
bis.

170.

171.

172.

Example.

Take breath.

169.  
bis.

173.

### Messa di Voce (*Swelled Tones*).

The *messa di voce* should not be practised until the voice has acquired a certain degree of suppleness and flexibility, and should never be attempted by beginners.

174.

\* Example.

Take breath.

173.

## The Appoggiatura.

The appoggiatura is the easiest of all vocal ornaments. It is, as its Italian name implies, a note on which the voice leans, before passing on to the real note of the chord. The appoggiatura is generally a note foreign to the harmony; it may be above or below the note of the chord, and its duration is very variable.

In duple time it takes half the value of the note it precedes, and in triple time it takes two-thirds of the value of the principal note. Its duration generally depends upon the character of the phrase.

The appoggiatura may be at any interval from a semitone upwards.

Appoggiatura. 175.

Sung thus.

Exercise 175 is a musical exercise in 2/4 time. The vocal line (treble clef) features a series of notes, each preceded by an appoggiatura (a note foreign to the harmony). The piano accompaniment (bass clef) provides a harmonic support with chords and moving lines. The exercise is labeled 'Appoggiatura. 175.' and 'Sung thus.'

## The Acciaccatura (*Crushnote*).

The acciaccatura is a rapid little note which precedes by a tone or a semitone a second note which is longer.

176. 177.

Exercises 176 and 177 are musical exercises in 2/4 time. Exercise 176 shows a vocal line (treble clef) with acciaccaturas (rapid little notes) preceding longer notes. The piano accompaniment (bass clef) features chords and moving lines. Exercise 177 continues the pattern with similar acciaccaturas and piano accompaniment. The exercises are labeled '176.' and '177.'

## The Mordente.

The mordente consists of a group of two or three notes preceding the melody-note. This group should be executed rapidly, although at first it should be practised slowly, so as to make each note distinct.

178.

Exercise 178 is a musical exercise in 2/4 time. The vocal line (treble clef) features a series of notes, each preceded by a mordente (a group of two or three notes). The piano accompaniment (bass clef) provides a harmonic support with chords and moving lines. The exercise is labeled '178.' and 'etc.'

180.

179.

## The Turn.

The turn (gruppetto) is a group of two, three, or four notes, which do not form part of the melody. It consists of a combination of the upper and lower appoggiatura with the principal note.

181.

182.

183.

184.

Example. Take breath.

181.

## The Trill.

The trill is a regular oscillation of the larynx. It is the rapid and even alternation of two notes a tone or a semitone (a major or minor second) apart. The only way to acquire a good trill is by practising in strict time with the same number of notes to each beat. At first it should be practised slowly, but as the voice gains suppleness the speed may be increased in proportion. To avoid fatigue, female voices should commence practising the trill in the *medium register*.

These exercises, like the others, should be transposed chromatically.

### How to Practise the Trill.

185. 

186. 

187. 

### Different Endings of the Trill.

188. 



Scale of Trills.

191.

Trills Separated by a Third.

192.

Example.

191.

193.

Sung thus:

### Exercise

<to facilitate the practice of the trill for voices lacking in suppleness.

194.

M. Marchesi  
Vocal Method, Op. 31  
Part 2

# CONTENTS

## SECOND PART

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Development of the Exercises in the Form of Vocalises.

Attack.

*Largo.*

Voice.

1.

Piano.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The first system is marked *Largo.* and begins with a piano (*p*) dynamic. The vocal line consists of a single melodic line with long, flowing notes and rests. The piano accompaniment is in 4/4 time and features a complex, rhythmic pattern of chords and single notes. The second system continues the vocal line and piano accompaniment. The third system introduces a tempo change to *a tempo* and a piano (*p*) dynamic. The vocal line continues with long, flowing notes, and the piano accompaniment features a complex, rhythmic pattern of chords and single notes. The fourth system concludes the piece with a final vocal line and piano accompaniment.

# Portamento.

Andante.

2. *p*

*f*

*rall.* *a tempo*

*colla voce* *a tempo*

# Portamento.

Moderato.

3.

*p*

*p*

*rall.*

*a tempo*

*rall.*

*a tempo*

*colla voce*

Portamento.

Andantino.

*rall.*

4.

*p*

*p*

*rall.*

*a tempo*

*a tempo*

## Portamento.

Cantabile.

5.

5.

*p*

*p*



*a tempo*

*colla voce a tempo*

## Portamento.

Andante mosso.

6.

*p*

*mf*

*rall.*

*colla voce*

# Portamento.

Andante.

7.

The musical score is written for a vocal line and a piano accompaniment. It is in 3/4 time and the key of B-flat major. The tempo is marked 'Andante.' at the beginning and 'a tempo' later in the piece. The exercise is a portamento, indicated by a slur over the vocal line and a 'rall.' marking. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal line. The score is divided into four systems, each with a vocal staff and a piano staff. The first system is marked with a 'p' (piano) dynamic. The second system continues the portamento. The third system includes a 'rall.' marking. The fourth system concludes the exercise with a final chord and a repeat sign.

Sostenuto.

Cantabile.

8.

The musical score is written for a vocal part and a piano accompaniment. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 4/4. The tempo/mood is marked 'Sostenuto' at the top and 'Cantabile' above the first staff. The score is divided into five systems, each containing a vocal staff and a piano staff. The piano staff has a continuous eighth-note pattern in the right hand and a steady bass line in the left hand. The vocal line is a simple melody with long notes and rests. The score ends with a 'rall.' (rallentando) marking in the final system.

Sostenuto.

Andante mosso.

9.

*p*

*p*

*p*

*p*

*rall.* *a tempo*

*colla voce* *a tempo*

*rall.* *a tempo*

*rall.* *f*

## Diatonic Scales.

Andantino.

10.

This musical score is for Exercise 10, titled "Diatonic Scales," in the "Andantino" tempo. It is written for voice and piano in B-flat major, 2/4 time. The exercise consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line is a diatonic scale, starting on G4 and ascending to D5, with slurs indicating the melodic flow. The first system includes a dynamic marking of *mf* (mezzo-forte) for the piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The exercise is numbered 10 in the top left corner.

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef, featuring a melody with eighth and sixteenth notes, some beamed together, and a final quarter rest. The middle and bottom staves are piano accompaniment in bass clef, with the middle staff containing chords and the bottom staff containing a steady eighth-note bass line. The key signature has one sharp (F#).

The second system of musical notation also consists of three staves. The vocal line (top staff) begins with the tempo marking *rall.* and then changes to *a tempo*. The piano accompaniment (middle and bottom staves) includes the marking *colla voce* in the middle staff, which aligns with the vocal line's tempo change. The musical notation continues with similar melodic and harmonic patterns.

The third system of musical notation continues the piece with three staves. The vocal line (top staff) maintains the melodic flow with various note values. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and a consistent bass line.

The fourth system of musical notation concludes the page with three staves. The vocal line (top staff) ends with a final note and a fermata. The piano accompaniment (middle and bottom staves) also concludes with a final chord and a fermata. The key signature remains one sharp (F#).



# Diatonic Scale.

11. *Andante.*

*p*

*p*

*p*

The musical score is written for voice and piano in B-flat major (three flats) and 4/4 time. It consists of four systems of staves.

**System 1:** The vocal line begins with a series of eighth-note runs. The piano accompaniment consists of chords and single notes.

**System 2:** The vocal line continues with eighth-note runs. The piano accompaniment features chords. A *rit.* (ritardando) marking is placed above the vocal line.

**System 3:** The vocal line features eighth-note runs. The piano accompaniment consists of chords. Markings include *a tempo* above the vocal line, *rall.* (ritardando) above the vocal line, and *a tempo* above the vocal line. The piano accompaniment has a *a tempo* marking below the staff.

**System 4:** The vocal line concludes with a final phrase. The piano accompaniment consists of chords. Markings include *colla voce* (in time with the voice) above the piano staff and *a tempo* above the vocal line.

## Diatonic Scale.

Andantino.

12. *mf*

The musical score is for a diatonic scale exercise, numbered 12. It is in 2/4 time and consists of six systems of piano and vocal staves. The tempo is marked 'Andantino.' and the dynamic is 'mf'. The piano part features a steady accompaniment of chords, while the vocal part plays a diatonic scale. The scale starts on C4 and ascends through the octave, then descends. The key signature has one flat (B-flat). The tempo changes from 'Andantino' to 'rall.' and then back to 'a tempo' in the fourth system. The exercise concludes with a final chord in the sixth system.

## Diatonic Scale.

Allegretto.

13.

The musical score is for a diatonic scale exercise, Op. 31(Part 2) by M. Marchesi. It is in 3/8 time and consists of 13 measures. The tempo is marked 'Allegretto.' and the dynamics include 'p' (piano) and 'f' (forte). The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 13. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The vocal line is a diatonic scale, starting on G4 and ascending to G5. The scale is marked with a slur and a 'p' dynamic. The tempo is marked 'Allegretto.' and the dynamics include 'p' (piano) and 'f' (forte). The score includes various musical notations such as slurs, ties, and dynamic markings.

Measure 1: Vocal line starts on G4, piano accompaniment starts on G4. Measure 2: Vocal line moves to A4, piano accompaniment moves to A4. Measure 3: Vocal line moves to B4, piano accompaniment moves to B4. Measure 4: Vocal line moves to C5, piano accompaniment moves to C5. Measure 5: Vocal line moves to D5, piano accompaniment moves to D5. Measure 6: Vocal line moves to E5, piano accompaniment moves to E5. Measure 7: Vocal line moves to F5, piano accompaniment moves to F5. Measure 8: Vocal line moves to G5, piano accompaniment moves to G5. Measure 9: Vocal line moves to F5, piano accompaniment moves to F5. Measure 10: Vocal line moves to E5, piano accompaniment moves to E5. Measure 11: Vocal line moves to D5, piano accompaniment moves to D5. Measure 12: Vocal line moves to C5, piano accompaniment moves to C5. Measure 13: Vocal line moves to B4, piano accompaniment moves to B4.

## Diatonic Scale.

Allegretto.

14. *p*

*Dolce legato.*

*Dolce legato.*

*Dolce legato.*

*Dolce legato.*

*Dolce legato.*

*rit.* *a tempo*

*colla voce* *a tempo*

*2/4*

## Diatonic Scale.

Andante mosso

15.

*p*

*rall.*

*colla voce*

Meno mosso.

The first system of musical notation for the 'Meno mosso' section. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The vocal line features a melodic phrase with eighth and sixteenth notes, some with accents. The piano accompaniment provides a harmonic foundation with chords and single notes.

The second system of musical notation, continuing the 'Meno mosso' section. It follows the same three-staff format. The vocal line continues the melodic development, and the piano accompaniment maintains the harmonic support.

The third system of musical notation, which begins with the tempo change 'Tempo I.' indicated above the vocal staff. The key signature remains three flats, but the time signature changes to 2/4. The vocal line has a more active, rhythmic character with eighth and sixteenth notes. The piano accompaniment also changes to match the new tempo and meter.

The fourth system of musical notation, continuing the 'Tempo I.' section. The vocal line features more complex rhythmic patterns, including sixteenth-note runs. The piano accompaniment provides a steady harmonic accompaniment.

The fifth system of musical notation, the final system on this page. It continues the 'Tempo I.' section. The vocal line concludes with a final melodic phrase, and the piano accompaniment ends with a final chord. The system concludes with a double bar line.



# Diatonic Scale.

*Allegretto.*

16.

The musical score is written for piano and includes a vocal line. The tempo is marked *Allegretto.* The time signature is 3/8. The score is divided into four systems. The first system is marked *mf* and includes a vocal line starting with a rest. The piano part consists of chords and single notes. The subsequent systems show the piano part continuing with chords and single notes, while the vocal line is not shown. The key signature changes from C major to D major in the third system and back to C major in the fourth system.

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows a vocal line with a melodic phrase and a piano accompaniment with chords. The second system includes tempo markings *rall.* and *a tempo* for both voice and piano parts. The third system continues the piano accompaniment with a steady rhythmic pattern. The fourth system concludes the piece with a *rall.* marking in the piano part.

## Diatonic Scale.

17. *Allegretto.*

*mf*

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows a vocal line with eighth-note patterns and a piano accompaniment with chords and eighth notes. The second system includes tempo markings *rall* and *a tempo*, and the instruction *colla voce* for the piano part. The third and fourth systems continue the melodic and harmonic development.

# Diatonic Scale.

Andante mosso.

18.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante mosso.'.

- System 1 (Measures 18-19):** The vocal line begins with a half rest in measure 18, followed by a melodic phrase in measure 19. The piano accompaniment starts in measure 18 with a *mf* dynamic and features a steady eighth-note bass line. Measure 19 includes a piano trill.
- System 2 (Measures 20-21):** The vocal line continues the melodic phrase. The piano accompaniment continues with the eighth-note bass line and includes a piano trill in measure 21.
- System 3 (Measures 22-23):** The vocal line continues the melodic phrase. The piano accompaniment continues with the eighth-note bass line.
- System 4 (Measures 24-25):** The vocal line concludes with a melodic phrase marked *rall.* The piano accompaniment features a long, sustained chord in measure 24 and ends with a final chord in measure 25, marked *colla voce*.

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*rall.*

*rall.*

*a tempo*

*a tempo*

## Diatonic Scale.

Allegro.

19.

The first system of the musical score, marked *Allegro*, consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a whole rest, followed by eighth-note runs in measures 2, 3, 4, and 5, and a half note in measure 6. The lower staff is in bass clef with the same key signature and time signature. It features a piano (*p*) dynamic marking in measure 1, followed by eighth-note accompaniment in measures 2, 3, 4, and 5, and a half note in measure 6. The system concludes with a double bar line.

The second system of the musical score continues the diatonic scale. The upper staff in treble clef shows eighth-note runs in measures 1, 2, 3, and 4, followed by a half note in measure 5. The lower staff in bass clef provides eighth-note accompaniment in measures 1, 2, 3, and 4, and a half note in measure 5. The system concludes with a double bar line.

The third system of the musical score continues the diatonic scale. The upper staff in treble clef shows eighth-note runs in measures 1, 2, 3, and 4, followed by a half note in measure 5. The lower staff in bass clef provides eighth-note accompaniment in measures 1, 2, 3, and 4, and a half note in measure 5. The system concludes with a double bar line.

The fourth system of the musical score, marked *Moderato*, consists of two staves. The upper staff in treble clef shows eighth-note runs in measures 1, 2, 3, and 4, followed by a half note in measure 5. The lower staff in bass clef provides eighth-note accompaniment in measures 1, 2, 3, and 4, and a half note in measure 5. The system concludes with a double bar line.

First system of musical notation. The vocal line begins with a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features chords in the right hand and single notes in the left hand, all in a 3/4 time signature.

Second system of musical notation. The vocal line continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4. It includes a *rall.* (rallentando) marking over a half note G4. The piano accompaniment continues with chords and single notes. A **Tempo I.** marking appears above the vocal line, and the time signature changes to 2/4.

Third system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and single notes. The time signature changes to 3/4.

Fourth system of musical notation. The vocal line continues with eighth notes: C4, B4, A4, G4, F4, E4, D4, C4, B4, A4. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line.



# Dotted Diatonic Scale.

Deciso.

20.

mf

*Vocal*

Meno mosso.

*dolce*

*brillante*

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major (one sharp) and 3/4 time, featuring a series of eighth-note runs and slurs. The middle staff is a piano accompaniment in G major, with chords and eighth-note patterns. The bottom staff is a bass line in G major, primarily consisting of whole and half notes. The tempo is indicated as 'brillante'.

Tempo I.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, ending with a double bar line. The middle staff continues the piano accompaniment, with a key signature change to F major (two sharps) and a time signature change to 3/4. The bottom staff continues the bass line, with a key signature change to F major and a time signature change to 3/4. The tempo is indicated as 'Tempo I.'

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the piano accompaniment, with a key signature change to F major and a time signature change to 3/4. The bottom staff continues the bass line, with a key signature change to F major and a time signature change to 3/4.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the piano accompaniment, with a key signature change to F major and a time signature change to 3/4. The bottom staff continues the bass line, with a key signature change to F major and a time signature change to 3/4.

## Dotted Diatonic Scale.

Andante.

21.

The musical score is written for four voices: Soprano, Alto, and Bass. It is in 6/8 time, marked 'Andante.' and 'p' (piano). The key signature is one flat (B-flat). The score consists of four systems of three staves each. The first system starts with a rest in the Soprano staff, followed by a dotted half note G4, and then a series of eighth notes. The second system continues the scale. The third system continues the scale. The fourth system concludes the scale with a final chord in the Bass staff.

The musical score is written for voice and piano. It consists of five systems of staves. The key signature is one flat (B-flat). The first system shows a vocal line with a long melisma and a piano accompaniment of chords. The second system continues the vocal line with more melisma and piano accompaniment. The third system introduces a *rall.* (rallentando) section for both voice and piano, followed by a return to *a tempo*. The fourth system continues the *a tempo* section. The fifth system concludes the piece with a final vocal phrase and piano accompaniment.

# Minor Scale.

Andante.

22.

The musical score is for a piano accompaniment of a vocal exercise. It is written in G major (one sharp) and 2/4 time. The tempo is marked "Andante." The score consists of five systems. The first system begins with a vocal line (treble clef) containing three measures of rests, and a piano line (grand staff) starting with a mezzo-forte (*mf*) dynamic. The piano line features a descending eighth-note scale in the bass. The second system continues the piano accompaniment with chords in the treble and a moving bass line, marked with a piano (*p*) dynamic. The third system shows the vocal line entering with a descending eighth-note scale, while the piano accompaniment continues. The fourth and fifth systems further develop the piano accompaniment, with the vocal line continuing its scale. The score concludes with a final chord in the piano line.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and a final half note. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp. It includes chords and moving lines in both hands, with some notes beamed together.

The second system of musical notation continues the vocal and piano parts. The vocal line shows a melodic phrase with a *rall.* (rallentando) marking at the end. The piano accompaniment features sustained chords and moving lines. A *colla voce* marking is present in the piano part, indicating a connection to the vocal line.

The third system of musical notation continues the vocal and piano parts. The vocal line is marked *a tempo* and features a series of eighth and sixteenth notes. The piano accompaniment is also marked *a tempo* and consists of chords and moving lines in both hands.

The fourth system of musical notation is the final system on the page. It continues the vocal and piano parts, ending with a final cadence. The vocal line concludes with a half note, and the piano accompaniment ends with a final chord and a few moving notes.

# Major and Minor Scales Alternating.

Con energia.

23.

*mf*

*rit.* *a tempo*

*rit.* *a tempo*

The musical score is presented in four systems, each consisting of a vocal line and a piano accompaniment. The time signature is 3/4. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords. The vocal line is written in a single staff with a treble clef and features a melody with various intervals and rests. The score is written in black ink on white paper.



## Major and Minor Scales Alternating.

Andante.

24.

This musical score is for exercise 24, titled "Major and Minor Scales Alternating". It is in 2/4 time and marked "Andante.". The exercise is written for voice and piano. The piano accompaniment is marked *mf* (mezzo-forte). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right hand and a left hand. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The vocal line alternates between major and minor scales. The first system is in C major, the second in C minor, the third in F major, and the fourth in F minor. The exercise is numbered 24 in the top left corner.

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line with eighth and sixteenth notes and a piano accompaniment with chords and single notes. The second system continues the vocal line with more complex rhythmic patterns and the piano accompaniment with sustained chords. The third system features a "a tempo" marking and includes a fermata over a vocal note. The fourth system concludes the piece with a final vocal phrase and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

# Major and Minor Scales Alternating.

Andante.

25.

*mf*

*rall.* *a tempo*

*rall.* *colla voce* *a tempo*

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time, featuring a melodic line with eighth and sixteenth notes, some beamed together. The piano accompaniment is in the same key and time, with a bass line of eighth notes and a treble line of chords and eighth notes.

*Più mosso e legato.*

The second system of musical notation continues the vocal and piano parts. The tempo instruction *Più mosso.* is placed above the piano part. The key signature changes to E major (three sharps) and the time signature changes to 2/4. The vocal line features a melodic line with eighth and sixteenth notes, and the piano accompaniment features a bass line of eighth notes and a treble line of chords and eighth notes.

The third system of musical notation continues the vocal and piano parts. The tempo instruction *rall.* is placed above the vocal line and below the piano line. The key signature changes to D major (two sharps) and the time signature changes to 2/4. The vocal line features a melodic line with eighth and sixteenth notes, and the piano accompaniment features a bass line of eighth notes and a treble line of chords and eighth notes.

The fourth system of musical notation continues the vocal and piano parts. The tempo instruction *ad libitum* is placed above the vocal line, and *rall.* is placed above the piano line. The tempo instruction *Tempo I.* is placed above the piano line. The key signature changes to C major (no sharps or flats) and the time signature changes to 3/4. The vocal line features a melodic line with eighth and sixteenth notes, and the piano accompaniment features a bass line of eighth notes and a treble line of chords and eighth notes.

The fifth system of musical notation continues the vocal and piano parts. The tempo instruction *f* is placed above the piano line. The key signature changes to D major (two sharps) and the time signature changes to 2/4. The vocal line features a melodic line with eighth and sixteenth notes, and the piano accompaniment features a bass line of eighth notes and a treble line of chords and eighth notes.

# Chromatic Scale.

Andantino.

26. *p*

*rit.* *a tempo*

*rit.* *a tempo*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic line featuring a *rit.* (ritardando) marking, followed by a *a tempo* section. The lower staff is in bass clef, providing harmonic support with chords and single notes. A *rit.* marking is also present in the lower staff.

The second system continues the composition. The upper staff features a melodic line with various intervals and a *a tempo* marking. The lower staff continues with harmonic accompaniment, primarily using chords.

The third system of musical notation shows the continuation of the piece. The upper staff includes a *rit.* marking followed by a *a tempo* section. The lower staff features a *rit.* marking and continues with harmonic accompaniment.

The fourth system of musical notation concludes the piece. The upper staff features a *rall.* (rallentando) marking. The lower staff includes a *p* (piano) dynamic marking and a *rall.* marking. The system ends with a double bar line.

# Chromatic Scale.

*Andante sostenuto.*

27.

*mf*

*mf*

*mf*

*mf*

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with chords and single notes.

The second system of musical notation includes performance markings. The vocal line (top staff) has markings: *rall.* (rallentando), *ad lib.* (ad libitum), and *a tempo* (return to tempo). The piano accompaniment (middle and bottom staves) has markings: *rall.* and *colla voce* (in time with the voice). The system concludes with a double bar line.

The third system of musical notation continues the piece. The vocal line (top staff) features a melodic line with eighth and sixteenth notes. The piano accompaniment (middle and bottom staves) consists of chords and single notes.

The fourth system of musical notation includes performance markings. The vocal line (top staff) has a *rall.* marking. The piano accompaniment (middle and bottom staves) has a *colla voce* marking. The system concludes with a double bar line.



# Repeated Notes.

Risoluto.

28.

Measures 28-31 of the musical score. The tempo is marked 'Risoluto.' The music is in 7/4 time. The vocal line (treble clef) features a melody of eighth and sixteenth notes, often beamed together. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. A forte 'f' dynamic is indicated at the beginning of both staves.

*rall*

Allegretto.

*colla voce*

*p*

Measures 32-35 of the musical score. The tempo changes to 'Allegretto.' The key signature changes to one sharp (F#). The vocal line begins with a 'rall' (rallentando) marking. The piano accompaniment features chords and a bass line. Dynamics include 'colla voce' and 'p' (piano).

Measures 36-39 of the musical score. The tempo remains 'Allegretto.' The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and a steady bass line.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a piano accompaniment in treble clef, featuring chords and moving lines. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line with some chords.

The second system of musical notation continues the piece with three staves. The top staff has more complex rhythmic patterns with many beamed notes. The middle and bottom staves provide harmonic support with chords and moving lines.

The third system of musical notation includes performance instructions. Above the top staff, it says *rall. molto* and *Tempo I, risoluto*. Above the middle staff, it says *Tempo I, risoluto*. Below the middle staff, it says *colla voce*. The system ends with a double bar line. The bottom staff continues the piano accompaniment.

The fourth system of musical notation includes performance instructions. Above the top staff, it says *Deciso. cresc.*. Above the middle staff, it says *Deciso. cresc.*. The system ends with a double bar line. The bottom staff continues the piano accompaniment.

**Triplets.***Allegretto.*

29.

First system of music, marked *Allegretto.* It consists of a vocal line and a piano accompaniment. The vocal line features a series of triplets of eighth notes. The piano accompaniment provides harmonic support with chords and single notes.

*Meno mosso.**p**Meno mosso.**p*

Second system of music, marked *Meno mosso.* It continues the vocal and piano parts. The tempo is slower than the first system. The piano part includes a section marked *p* (piano).

Third system of music, continuing the vocal and piano parts. The piano part features a series of chords and moving lines.

Fourth system of music, continuing the vocal and piano parts. The vocal line has more triplets, and the piano part provides accompaniment.

The first system of musical notation consists of three staves. The top staff is a vocal line in G major, featuring a melody with eighth and sixteenth notes, including triplets. The middle staff is a piano accompaniment in G major, with chords and moving lines. The bottom staff is a bass line in G major, primarily consisting of whole and half notes.

The second system of musical notation continues the piece. The vocal line features more complex triplet patterns. The piano accompaniment includes chords and moving lines, with some measures showing sustained notes. The bass line continues with whole and half notes.

The third system of musical notation includes a tempo change. The vocal line has a melodic phrase followed by a section marked "Tempo I." and "rall." (rallentando). The piano accompaniment features sustained chords. The bass line has sustained notes.

The fourth system of musical notation concludes the piece. The vocal line features a final melodic phrase with triplets. The piano accompaniment includes chords and moving lines. The bass line continues with whole and half notes.

# Arpeggi.

Moderato.

30.

The musical score is written for a vocal line and piano accompaniment in 6/8 time. The tempo is marked 'Moderato.' and the style is 'Arpeggi.' The score is divided into four systems, each containing a vocal staff and a piano staff. The piano staff features arpeggiated chords. The key signature changes from one sharp (F#) to one flat (Bb) across the systems. The score is numbered 30 at the beginning of the first system.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various accidentals (flats and naturals). The middle and bottom staves are a grand staff (treble and bass clefs) with a 7/8 time signature. The middle staff contains chords and single notes, while the bottom staff provides a simple harmonic accompaniment with half and quarter notes.

The second system of musical notation continues the piece. It features the same three-staff structure. The top staff includes dynamic markings: *rall.* (rallentando) and *a tempo*. The middle and bottom staves continue the harmonic accompaniment, with the middle staff showing more complex chordal textures. The bottom staff includes a *rall.* marking in the second measure.

The third system of musical notation continues the piece. It features the same three-staff structure. The top staff continues the melodic line with various accidentals. The middle and bottom staves continue the harmonic accompaniment, with the middle staff showing more complex chordal textures. The bottom staff includes a *rall.* marking in the second measure.

The fourth system of musical notation concludes the piece. It features the same three-staff structure. The top staff continues the melodic line with various accidentals. The middle and bottom staves continue the harmonic accompaniment, with the middle staff showing more complex chordal textures. The bottom staff includes a *rall.* marking in the second measure.

The Appoggiatura and Acciaccatura (*Grace-notes*).

Allegretto grazioso.

31.

The musical score for exercise 31, titled 'Allegretto grazioso', is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Allegretto grazioso'. The exercise focuses on the use of appoggiatura and acciaccatura (grace notes). The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line features melodic phrases with grace notes, while the piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

*p cresc.*

*rall.*

*a tempo*

*a tempo*



# The Mordente and Turns.

Moderato.

32.

*mf*

*mf*

*rall.*

*a tempo*

*rall.*

*a tempo*

*rall.*

*a tempo*

*colla voce*

*a tempo*

The first system of musical notation consists of 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 one sharp (F#). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It provides harmonic support with chords and single notes. The system concludes with the instruction *rall.* (rallentando).

The second system of musical notation continues the vocal and piano parts. The vocal line begins with the tempo marking *a tempo* and the dynamic marking *mf* (mezzo-forte). The piano accompaniment also includes the *mf a tempo* marking. The system concludes with the instruction *rall.* (rallentando).

The third system of musical notation continues the vocal and piano parts. The vocal line features a melodic line with various note values and rests. The piano accompaniment provides harmonic support with chords and single notes. The system concludes with the instruction *rall.* (rallentando).

The fourth system of musical notation concludes the vocal and piano parts. The vocal line features a melodic line with various note values and rests. The piano accompaniment provides harmonic support with chords and single notes. The system concludes with the instruction *rall.* (rallentando).

## Syncopation.

Energico.

33.

The musical score is written for a vocal line and a piano accompaniment. The time signature is 2/4. The tempo is marked 'Energico.' and the dynamics are 'mf'. The key signature is one sharp (F#). The score is divided into four systems, each containing a vocal staff and a piano staff. The vocal line features syncopated rhythms and slurs. The piano accompaniment consists of chords and single notes. The score is numbered 33.

The musical score is presented in five systems, each with a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo markings *rall.* and *a tempo* are used to indicate changes in the pace of the music. The piano accompaniment features a mix of chords and moving lines, providing a harmonic foundation for the vocal melody.

Long Intervals.

34. *Deciso.* *mf*

## Staccato, Mezzo-staccato and Accented Notes.

Moderato.

35.

This musical score is for a piece titled "Staccato, Mezzo-staccato and Accented Notes" by M. Marchesi, Op. 31 (Part 2). It is marked "Moderato." and begins at measure 35. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The piano part is marked *mf* (mezzo-forte). The melodic line features various rhythmic patterns, including triplets and accented notes, often grouped with slurs. The piano accompaniment consists of chords and single notes, providing harmonic support. The score is divided into four systems. The first system (measures 35-40) includes a triplet of eighth notes. The second system (measures 41-46) continues the melodic development. The third system (measures 47-52) includes a *rall.* (rallentando) marking and a *a tempo* marking. The fourth system (measures 53-58) concludes the piece with a final cadence. The piano part features a variety of chordal textures, including dyads and triads, and some moving lines in the bass.

## Trills.

Andante.

Notation. 36.

Sung thus:

*p*

*p*

*p*

*ff*

*ff*

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major (one sharp) with a treble clef, featuring a wavy line indicating a vocal melody. The middle staff is a piano accompaniment in G major with a treble clef, containing a series of sixteenth-note chords. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a series of eighth-note chords.

The second system of musical notation consists of three staves. The top staff is a single melodic line in G major (one sharp) with a treble clef, featuring a wavy line indicating a vocal melody. The middle staff is a piano accompaniment in G major with a treble clef, containing a series of sixteenth-note chords. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a series of eighth-note chords.

The third system of musical notation consists of three staves. The top staff is a single melodic line in G major (one sharp) with a treble clef, featuring a wavy line indicating a vocal melody. The middle staff is a piano accompaniment in G major with a treble clef, containing a series of sixteenth-note chords. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a series of eighth-note chords.



First system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *rall.* (rallentando). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. It consists of three staves: two vocal staves and a piano accompaniment. The key signature remains three flats. The tempo/mood is marked *Più mosso.* (faster). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Third system of the musical score. It consists of three staves: two vocal staves and a piano accompaniment. The key signature remains three flats. The tempo/mood is marked *Più mosso.* (faster). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

**Simplified.**

This section contains a simplified musical score for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Soprano and Alto parts feature a melodic line with a wavy line above it, indicating a vibrato or a specific vocal quality. The Tenor part has a similar melodic line. The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand. The word "rall." is written above the final measures of each vocal part, indicating a deceleration. The piano part ends with a double bar line and a repeat sign.

**Tempo I.**

This section contains a musical score for three voices (Soprano, Alto, and Tenor) and piano accompaniment, marked "Tempo I." The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Soprano and Alto parts have a melodic line with a wavy line above it. The Tenor part has a similar melodic line. The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand. The word "Tempo I." is written above the first measure of the Soprano part.

**Tempo I.**

This section contains a musical score for three voices (Soprano, Alto, and Tenor) and piano accompaniment, marked "Tempo I." The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Soprano and Alto parts have a melodic line with a wavy line above it. The Tenor part has a similar melodic line. The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand. The word "Tempo I." is written above the first measure of the Soprano part.

This section contains a musical score for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Soprano and Alto parts have a melodic line with a wavy line above it. The Tenor part has a similar melodic line. The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand. The word "Tempo I." is written above the first measure of the Soprano part.

The musical score is written for voice and piano. It features a key signature of two flats and a 4/4 time signature. The score is organized into four systems of staves. The first system includes a vocal line with a fermata, a piano accompaniment with sixteenth-note patterns, and a grand staff with eighth-note patterns. The second system continues these patterns. The third system includes 'rall.' and 'a tempo' markings for the vocal and piano parts. The fourth system concludes the piece with a final vocal phrase and piano accompaniment.