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RM

VOICE-TRAINING EXERCISES

FOR

BARYTONE.

BY

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P R E F A C E.

IN compliance with a general request, we have undertaken the task of writing six books of Voice Training Exercises on the principles advocated in "The Mechanism of the Human Voice,"¹ and in "Voice, Song, and Speech."²

Each book contains those exercises only which are required for one particular class of voice. This plan has been adopted—1st, Because it facilitates the distinct treatment of the various voices necessitated by differences in their respective mechanisms. 2nd, Because the studies can be consecutive, instead of being intermixed with others not suited for the singer's voice, thereby materially reducing the price of the work.

Exercises on Intervals, with which Vocal Tutors generally commence, although valuable for teaching to read Music, have little or nothing to do with Voice Training proper, and are therefore omitted.

The table of contents will show the lines upon which these Exercises are written. No mention is made of theory; and students are referred for all explanatory matter to the two works mentioned above.

In order to remove unnecessary obstacles from the singer's path, everything has been written out at full length, thus saving the trouble of key transposition.

Great pains have been taken to make the Exercises not only useful, but also melodious and attractive. We trust that our labours may meet with the approval of our professional brethren and of the general public.

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June, 1884.

¹ "The Mechanism of the Human Voice," by Emil Behnke. (John Curwen & Sons, 8, Warwick Lane, E.C.) 4th Edition, price 1s. 6d.

² "Voice, Song, and Speech." A Practical Guide for Singers and Speakers. By Lennox Browne, F.R.C.S., Edin.; and Emil Behnke, Lecturer on Vocal Physiology and Teacher of Voice Production. (Sampson Low & Co., 138, Fleet Street, E.C.) 3rd Edition, price 15s.

HINTS ON THE PROPER USE OF “VOICE-TRAINING EXERCISES.”

IN the Preface to our books of Voice-Training Exercises, we refer our readers for all matters of theory to the “*Mechanism of the Human Voice*,” by Emil Behnke, and “*Voice, Song, and Speech*,” by Lennox Browne, F.R.C.S., and Emil Behnke.

One or two of the exercises, however, being on a new plan, students may, at first, not understand their use. We therefore think it advisable to offer a few explanatory hints, which we hope will be sufficient to show the practical results to be obtained.

It is admitted by all authorities, without exception, that the production of good vocal tone necessitates :—1st, a supple open throat ; 2nd, bringing the tone well forward in the mouth. It is precisely in these two fundamental requirements that singers frequently encounter the greatest difficulty. The throat stiffens—the root of the tongue does likewise ; the throat narrows, the tone is shut in, and all its beauty is destroyed.

The Exercises on “Resonance” are specially designed to overcome these difficulties ; and, curious as they may appear to those to whom they are new, they will be found most useful, and will save much time and trouble.

The first part of these Exercises consists in singing repeatedly and rapidly the syllable *koo*. Let the student try this before a mirror, and he will see that the larynx moves quickly up and down in the throat, and that the root of the tongue describes similar movements. A stiff attitude is hereby prevented, and the throat assumes a natural and open position.

The second part of the Resonance Exercises consists in singing either sustained tones, or legato phrases, on the vowels *oo*, *oh*, *ah*. The student sings *oo*, which is the most forward vowel, and then lets that vowel gradually and imperceptibly change into *oh*, taking care to keep the *oh* where he previously had the *oo*; that is to say, perfectly in front of the mouth. He then, in the same gradual and imperceptible manner, changes the *oh* into *ah*, again taking care to keep the *ah* where he previously had the *oh*—that is to say, perfectly in front of the mouth.

The great practical usefulness of these exercises on
koo, koo, koo, koo, koo, oo-oh-ah,

is therefore evident, and upon giving them a fair trial they will be found to bring out the voice, and to favour the production of pure tone in a very surprising manner.

The Exercises on “Attack” are intended to assist in overcoming difficulties frequently encountered in the striking of tones. It must be here borne in mind that the glottis is open in breathing and closed in tone-production. While the glottis is open there can be no tone, and it is therefore obvious the closing of the glottis is the *sine qua non* of voice production. Consequently it must be of the greatest benefit to the voice to strengthen the muscles upon which the movement depends. Let the student sing the exercises devised for this purpose *softly* and *staccato*, being most careful to take a slight inspiration before every tone, for the breathing in these exercises is of as much importance as the singing. We cannot shut a door unless we first open it, and the same is true with regard to the glottis. By taking an inspiration we open the glottis ; by singing a tone we shut it ; and by alternately repeating these acts we give an enormous amount of exercise to the opening and closing muscles of the glottis. Let the student further bear in mind that in taking the inspiration, as well as in striking the tones, he should entirely depend upon the action of the diaphragm ; he will then soon acquire a true “shock of the glottis,” the importance of which is acknowledged on every hand.

There is no necessity to say anything about the Exercises on Flexibility, on Sustained Tones, &c., &c. ; but a word may not be out of place respecting the Transitional Exercises. These are intended to lead out of one Register into another. The vowels are given in the same order in which they occur in the vowel scale of nature, and will materially assist the student in changing Registers. The Exercises should be sung *softly* and *staccato*, and a slight inspiration should be taken before every tone. Let each individual vowel group be sung six times before attempting the succeeding one, and let the speed of the exercises be gradually increased. It will be found that, working upon this plan, any forcing of the Registers is absolutely impossible, and that an extension of the compass of the voice will become a matter of natural growth.

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PART I.

No. 1.

FIRST STEP—RESONANCE.

The musical score consists of six staves of music. The top two staves are for voices, labeled "1st Time." and "2nd Time." respectively. The bottom four staves are for the "PIANO". The vocal parts are in common time, C major (indicated by a C with a sharp sign), and feature eighth-note patterns. The piano parts provide harmonic support with sustained notes and chords. The vocal parts have lyrics: "Koo,koo,koo,koo,koo, oo-oh-ah." for both the 1st and 2nd times. The piano parts show typical harmonic progression with changes in bass notes and chords.

No. 2.

1st Time



Koo,koo,koo,koo,koo, oo—oh—ah.

2nd Time.



Koo,koo,koo,koo,koo, oo—oh—ah.

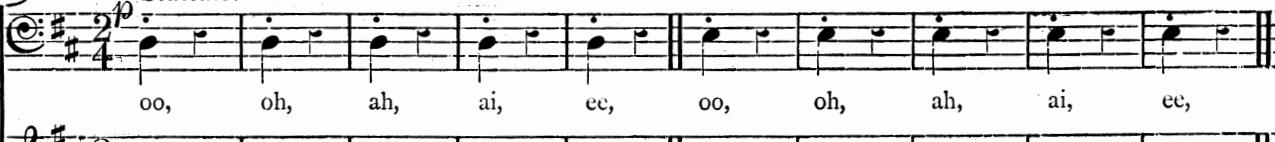
PIANO.



No. 3.

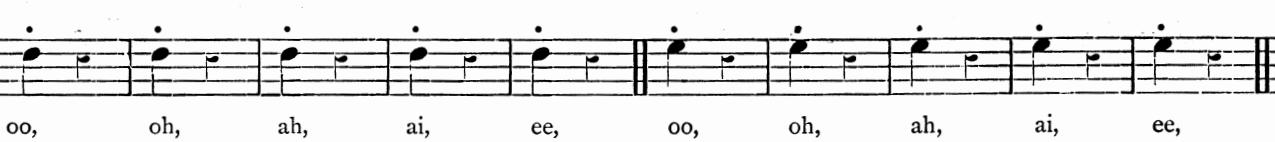
SECOND STEP—ATTACK.

Staccato.

VOICE. 

PIANO. 

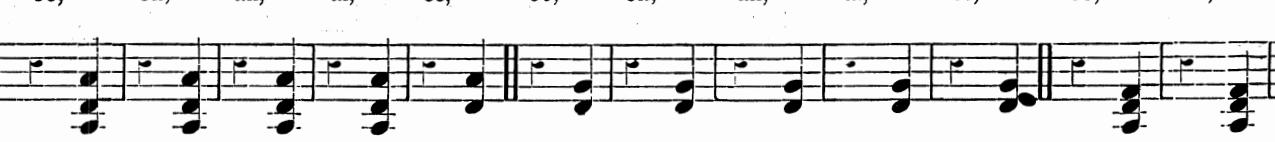
















No. 4.

p staccato.

VOICE.  The music consists of eight staves of musical notation for voice and piano. The vocal line is in common time, 2/4, with a key signature of one flat. The piano accompaniment is in common time, 2/4, with a key signature of one flat. The vocal part features a series of short, staccato notes on each beat, with lyrics "oo, oh, ah, ai, ee" repeated in a cycle. The piano part provides harmonic support with sustained chords. The vocal line continues through four cycles of the vowel pattern, ending with a final cycle where the piano accompaniment changes to a different harmonic progression.

No. 5.

p. Staccato.

1st Time. 

2nd Time. 

PIANO.

p Sempre staccato.



No. 6.

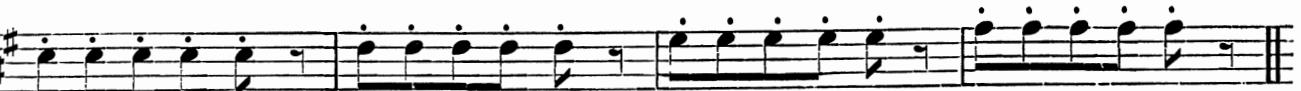
*Staccato.*1st
Time.

oo, oh, ah, ai, ee.

2nd
Time.

oo, oh, ah, ai, ee.

PIANO.

*p Sempre staccato.*

No. 7.

THIRD STEP—FLEXIBILITY.

NOTE.—Where no special directions are given, the Exercises should be sung on any or all of the different vowels, at the discretion of the teacher, as also, for the sake of pronunciation, to the syllables *do, re, mi, &c.*; or to such words as *Belsario, &c.*

The musical score for Exercise No. 7 is divided into two systems. The first system contains six staves, each labeled with a number from 1st. to 6th. from top to bottom. The second system is labeled 'PIANO.' and includes two staves: a treble clef staff and a bass clef staff. Both systems are in common time and feature a key signature of one sharp (F#). The vocal parts (staves 1-6) consist of eighth-note patterns with various slurs and grace notes. The piano accompaniment (bottom system) provides harmonic support with sustained chords.

No. 8.

1st.

2nd.

3rd.

4th.

5th.

6th.

PIANO.

This musical score consists of two systems of music. The top system contains six staves, each labeled with a number from 1st. to 6th. from top to bottom. The bottom system is labeled 'PIANO.' and features a brace grouping the piano staff with the vocal staves above it. The music is in common time, with a key signature of one flat. The vocal parts consist primarily of eighth-note patterns, while the piano part provides harmonic support with sustained notes and chords. Measure numbers are present at the beginning of each measure across all staves.

No. 9.

FOURTH STEP—SUSTAINED TONES.

Messa di voce.

Portamento.

PIANO.

A page of musical notation for three voices. The top two voices are in common time, C major, and basso continuo key signature. The bottom voice is in common time, G major, and basso continuo key signature. The notation includes various musical markings such as slurs, grace notes, and dynamic markings like >> and <<. The basso continuo part consists of a bass staff and a harmonic staff.

No. 10.

Messa
di voce.Porta-
mento.

PIANO.

The sheet music for No. 10 consists of three main sections:

- Messa di voce.**: The first section, indicated by a bracket above the first staff, featuring a single melodic line.
- Portamento.**: The second section, indicated by a bracket above the second staff, also featuring a single melodic line.
- PIANO.**: The third section, indicated by a bracket above the third staff, which contains six staves of piano music. The piano music is written in common time with a key signature of two sharps. It includes various note patterns and dynamic markings like crescendos and decrescendos.

The musical score consists of six systems of two staves each. The top staff is in common time and G major, featuring a treble clef and a key signature of one sharp. The bottom staff is also in common time and G major, featuring a bass clef and a key signature of one sharp. The music includes various rhythmic patterns such as eighth and sixteenth notes, grace notes, and rests. Slurs are used to group notes, and dynamic markings like accents and staccato dots are present. The score is divided into six systems by vertical bar lines.

No. 11.

FIFTH STEP—CHROMATIC PHRASES.

VOICE.

PIANO.

PART II.

No. 12.

TRANSITIONAL EXERCISE.

VOICE.

p p

1. ah, ai, ee, ai, ah.
2. oh, ah, ai, ah, oh.
3. oo, oh, ah, oh, oo.

1. ah, ai, ee, ai, ah.
2. oh, ah, ai, ah, oh.
3. oo, oh, ah, oh, oo.

PIANO.

p p Staccato.

The piano part consists of six systems of music, each corresponding to a vocal system. The piano part provides harmonic support, with chords played in a staccato style. Measure numbers 1 through 12 are indicated above the vocal line in each system.

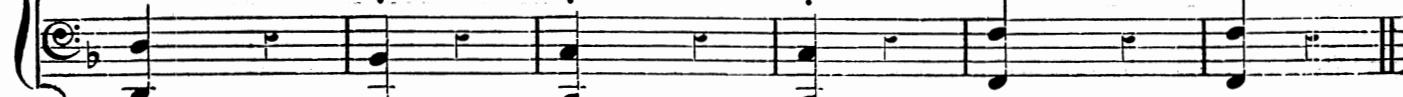
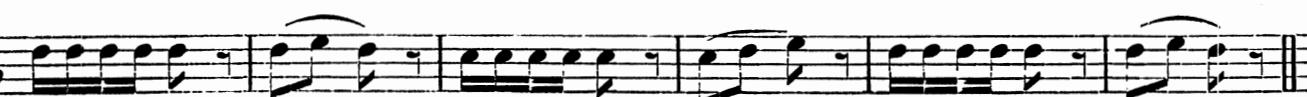
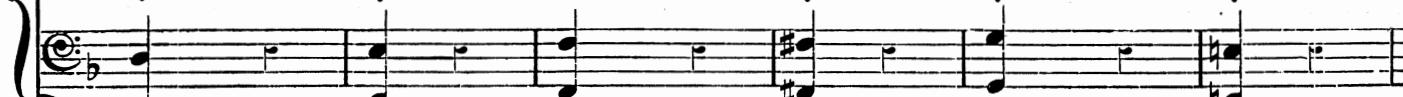
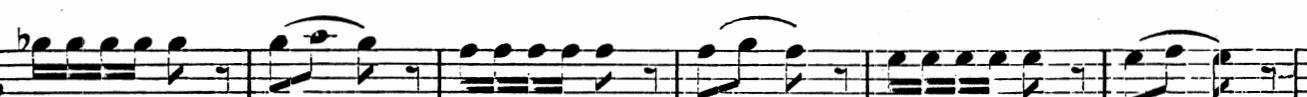
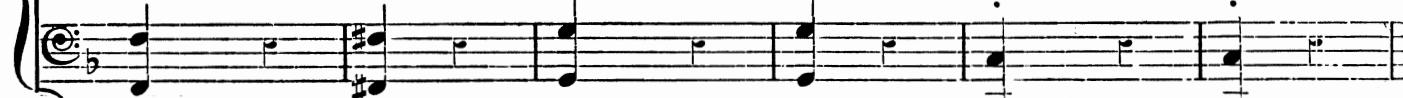
No. 13.

FIRST STEP—RESONANCE.

VOICE.

Koo, koo, koo, koo, koo,
oo — oh — ah,

PIANO.



No. 14.

VOICE.

Koo,koo,koo,koo, oo—oh—ah,

PIANO.

The musical score consists of eight staves of music. The top staff is for the Voice, starting with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth-note patterns and several grace notes. The lyrics "Koo,koo,koo,koo, oo—oh—ah," are written below the first measure. The subsequent seven staves are for the Piano, arranged in three groups of three staves each, separated by brace brackets. These staves show a harmonic progression with changes in key signature (from one sharp to no sharps or flats) and time signature (from common time to two-thirds time). The piano parts consist primarily of sustained chords and rhythmic patterns that provide harmonic support for the vocal line.

No. 15.

SECOND STEP—FLEXIBILITY.

1st.

2nd.

3rd.

4th.

5th.

6th.

PIANO.

The music consists of two systems of eight measures each. The first system starts with a treble clef, common time, and a key signature of one sharp. The second system starts with a bass clef, common time, and a key signature of one sharp. The violin parts feature various patterns of eighth and sixteenth notes, some grouped by vertical bar lines and others by horizontal bar lines. The piano part provides harmonic support with sustained chords.

No. 16.

19

Sheet music for six staves and piano, labeled No. 16. The music is in common time, 2/4 time, and 3/4 time. The staves are labeled 1st., 2nd., 3rd., 4th., 5th., and 6th. The piano part is indicated by a brace and a treble clef. The music consists of two systems of eight measures each. Measures 1-4 are in 2/4 time, and measures 5-8 are in 3/4 time. The key signature changes from C major (no sharps or flats) to G major (one sharp) and then to D major (two sharps). The piano part provides harmonic support with sustained chords.

No. 17.

THIRD STEP—SUSTAINED TONES.

Messa di voce.

Portamento.

PIANO.

The musical score consists of three staves, each with a key signature of one sharp (F#). The top two staves use a treble clef, while the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines and short horizontal dashes. The notation includes various note heads (solid, hollow, and dotted), stems, and rests. Slurs and grace notes are also present. The score is divided into three sections, each starting with a treble clef and ending with a bass clef.

No. 18.

Messa
di voce.

Portamento.

PIANO.

A musical score for three staves, page 23. The score consists of three systems of music, each with three staves. The top system starts with a treble clef staff, followed by a bass clef staff, and another treble clef staff. The middle system starts with a bass clef staff, followed by a treble clef staff, and another bass clef staff. The bottom system starts with a bass clef staff, followed by a treble clef staff, and another bass clef staff. Each staff has a key signature of two flats. The music features various note heads, stems, and rests. There are several horizontal bracket markings above the notes, likely indicating performance techniques such as slurs or grace notes. The score is written on five-line staff paper.

No. 19.

FOURTH STEP—CHROMATIC PHRASES.

1st Time.

2nd Time.

PIANO.

Musical score for two staves, common time, key signature of one sharp (F#). The top staff (treble clef) and bottom staff (bass clef) both end with repeat signs and dashed bar lines, indicating a repeat of the previous measures.

Measures 1-4:

- Top staff: Eighth-note patterns (e.g., F#-G-A-G).
- Bottom staff: Quarter-note patterns (e.g., D-F#-E-D).

Measures 5-8:

- Top staff: Sixteenth-note patterns (e.g., F#-G-A-G).
- Bottom staff: Eighth-note patterns (e.g., D-F#-E-D).

Measures 9-12:

- Bottom staff: Eighth-note patterns (e.g., D-F#-E-D).

PART III.

No. 20.

TRANSITIONAL EXERCISE.

pp Staccato.

VOICE.

1st time. 2nd time.

PIANO.

1st time. 2nd time.

1st time. 2nd time.

1st time.

2nd time.

1st time.

2nd time.

1st time.

2nd time.

1st time.

2nd time.

1st time.

2nd time.

1st time. 2nd time.

ee.
ai.
1. oh, ah, ai, ee.
2. oo, oh, ah, ah.
ai.
1. oh, ah, ai, ee.
2. oo, oh, ah, ah.
ai.
1. oh, ah, ai, ee., oh.
2. oo, oh, ah, ai.

1st time. 2nd time.

1st time. 2nd time.

1. oh, ah, ai, ee., ai, ah, oh.
2. oo, oh, ah, ai, ah, oh.
oo.
1. oh, ah, ai, ee., ai, ah, oh.
2. oo, oh, ah, ai, ab, oh.
oo.

1st time. 2nd time.

1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, . . . oo.

1st time. 2nd time.

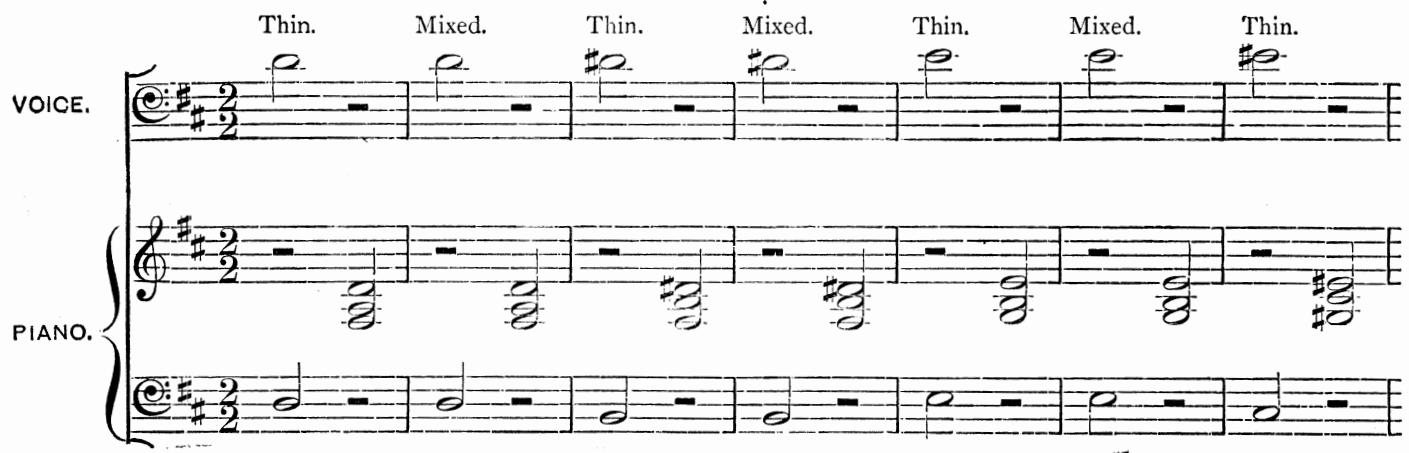
1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, . . . oo.

1st time. 2nd time.

1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, . . . oo.

No. 21. EXERCISE FOR THE VOCE MISTA. (Mixed Voice.)

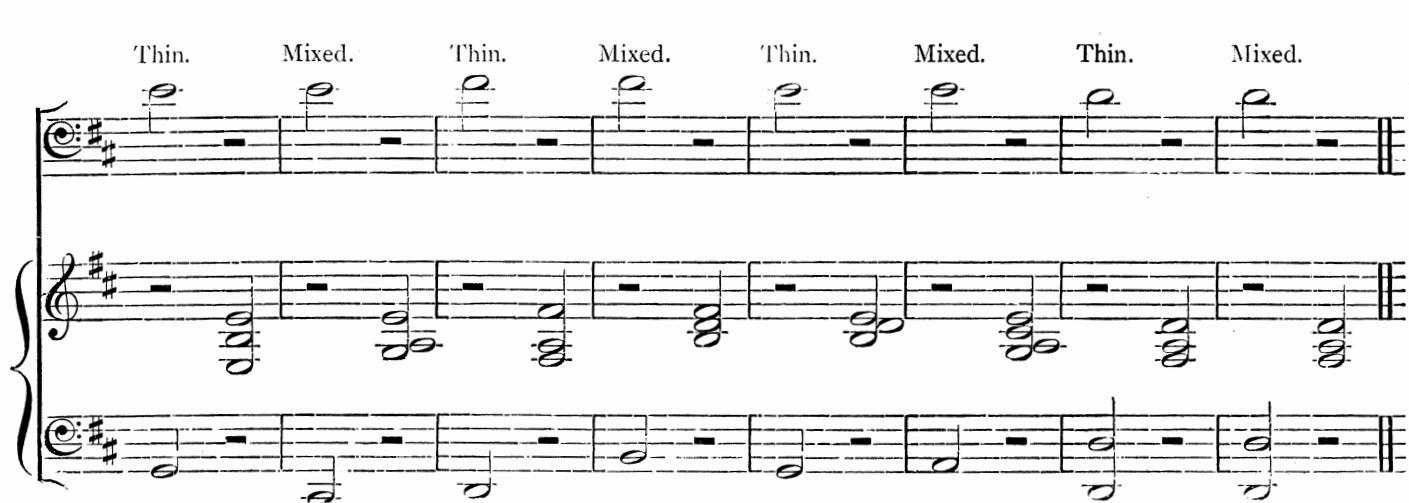
Thin. Mixed. Thin. Mixed. Thin. Mixed. Thin.

VOICE. 

Mixed. Thin. Mixed. Thin. Mixed. Thin. Mixed.

PIANO. 

Thin. Mixed. Thin. Mixed. Thin. Mixed. Thin.

VOICE. 

No. 22.

ON THE MAJOR SCALE.

31

The musical score consists of eight staves. The top three staves are labeled "1st.", "2nd.", and "3rd.". The fourth staff is labeled "PIANO." and includes a brace that groups it with the eighth staff. The fifth staff is also labeled "PIANO." and includes a brace that groups it with the sixth staff. The eighth staff is labeled "PIANO." and includes a brace that groups it with the seventh staff. The music is in common time, with a key signature of one sharp (F#). The vocal parts (1st, 2nd, 3rd) sing in unison, while the piano part provides harmonic support. The vocal parts begin with a simple melody, followed by a more complex section with sixteenth-note patterns. The piano part features sustained notes and chords, with some rhythmic patterns marked with asterisks (*).

* Voices of medium compass should sing these lower optional tones.

No. 23.

ON THE MINOR SCALE.

1st.

2nd.

PIANO.

No. 24.

ON SCALE PASSAGES.

1st.

2nd.

3rd.

4th.

PIANO.

The music consists of two systems. Each system begins with a staff for the first violin (1st), followed by the second violin (2nd), third violin (3rd), and fourth violin (4th). Below these is a brace for the piano, which provides harmonic support. The music is in common time (indicated by 'C' and '4/4') and G major (indicated by a G clef and three sharps). The notation includes various scale patterns, slurs, and grace notes. The piano part features sustained notes with grace notes and chords.

Musical score page 34, featuring six staves of music for two voices (Soprano and Alto) and basso continuo. The music is in common time, with a key signature of one sharp (F#). The vocal parts consist of eighth-note patterns, while the continuo part features sustained notes and bassoon entries. Measure numbers 34 through 39 are indicated above the staves.

The score includes the following staves:

- Soprano (C-clef): Starts with eighth-note pairs, followed by eighth-note triplets, and then eighth-note pairs again.
- Alto (C-clef): Starts with eighth-note pairs, followed by eighth-note triplets, and then eighth-note pairs again.
- Bassoon (C-clef): Starts with eighth-note pairs, followed by eighth-note triplets, and then eighth-note pairs again.
- Basso Continuo (F-clef): Features sustained notes and bassoon entries.

Measure 34: Soprano: eighth-note pairs, Alto: eighth-note pairs, Bassoon: eighth-note pairs, Basso Continuo: sustained note.

Measure 35: Soprano: eighth-note triplets, Alto: eighth-note pairs, Bassoon: eighth-note pairs, Basso Continuo: sustained note.

Measure 36: Soprano: eighth-note pairs, Alto: eighth-note pairs, Bassoon: eighth-note pairs, Basso Continuo: sustained note.

Measure 37: Soprano: eighth-note triplets, Alto: eighth-note pairs, Bassoon: eighth-note pairs, Basso Continuo: sustained note.

Measure 38: Soprano: eighth-note pairs, Alto: eighth-note pairs, Bassoon: eighth-note pairs, Basso Continuo: sustained note.

Measure 39: Soprano: eighth-note triplets, Alto: eighth-note pairs, Bassoon: eighth-note pairs, Basso Continuo: sustained note.

No. 25.

FLEXIBILITY.

Ist.

2nd.

3rd.

4th.

PIANO.

Musical score page 36, measures 1-4. The score consists of six staves. The top four staves are in common time, C major (two sharps), and feature eighth-note patterns. The bottom two staves are in common time, G major (one sharp), and feature quarter-note patterns. Measures 1-4 show a repeating pattern of eighth-note chords followed by eighth-note patterns in the upper voices.

Musical score page 36, measures 5-8. The top four staves continue with eighth-note patterns. The bottom two staves introduce sixteenth-note patterns. Measures 5-8 show a repeating pattern of sixteenth-note chords followed by sixteenth-note patterns in the upper voices.

No. 26.

ARPEGGIOS.

Ist.

2nd.

3rd.

PIANO.

PIANO.

Musical score for two staves, measures 38-45.

The score consists of two staves, each with four measures. Measures 38-41 are in common time, C major (two sharps), and measure 45 is in common time, G major (one sharp).

Measure 38:

- Staff 1: Sixteenth-note patterns in eighth-note groups.
- Staff 2: Eight-note patterns.

Measure 39:

- Staff 1: Eight-note patterns.
- Staff 2: Sixteenth-note patterns.

Measure 40:

- Staff 1: Sixteenth-note patterns.
- Staff 2: Sixteenth-note patterns.

Measure 41:

- Staff 1: Sixteenth-note patterns.
- Staff 2: Sixteenth-note patterns.

Measure 45 (poco rit.):

- Staff 1: Eight-note patterns.
- Staff 2: Eight-note patterns.

No. 27.

ON THE CHROMATIC SCALE.

Ist.

2nd.

3rd.

4th.

PIANO.

This section contains four staves for the violin parts and one staff for the piano accompaniment. The violin parts are labeled 1st, 2nd, 3rd, and 4th from top to bottom. The piano part is labeled 'PIANO.' and is positioned below the violin parts. The music consists of a series of eighth and sixteenth note patterns that cover the chromatic scale across five octaves. The piano part provides harmonic support with sustained notes and chords.

This section continues the piano accompaniment from the previous page. It features a series of eighth and sixteenth note patterns that provide harmonic support for the violin parts. The piano part includes sustained notes and chords, particularly in the bass clef staff, to maintain the harmonic foundation of the piece.

Musical score page 40, featuring two systems of music for two staves.

Staff 1 (Top): Treble clef, common time, key signature of one sharp. The first system consists of four measures. The second system begins with a measure of eighth notes followed by a repeat sign, then continues with four measures.

Staff 2 (Bottom): Bass clef, common time, key signature of one sharp. The first system consists of four measures. The second system begins with a measure of eighth notes followed by a repeat sign, then continues with four measures.

Pedal Notes: A bass staff at the bottom provides harmonic support with sustained notes. The first system has four sustained notes. The second system has four sustained notes.

PART IV.—EMBELLISHMENTS.

No. 28.

THE TURN OR GRUPPETTO. (Cadential.)

As written.

As performed.

PIANO.

No. 29.

THE TURN OR GRUPPETTO. (Sequential.)

1st.

2nd.

3rd.

PIANO.

The musical score consists of ten staves of music. The first three staves represent the 1st, 2nd, and 3rd voices, each in common time (indicated by '2') and in common key (indicated by a C-clef). The fourth staff represents the piano, also in common time and key. The music features continuous eighth-note patterns, primarily consisting of turns (gruppetti), which are groups of four eighth notes connected by slurs. The piano part provides harmonic support with sustained chords and rhythmic patterns. The score is divided into measures by vertical bar lines, and the overall style is sequential, with each voice taking turns to play the melodic line while the others provide harmonic support.

No. 30.

OTHER ORNAMENTS AND GRACES.

Appoggiatura.

Acciaccatura.
(Single.)

Acciaccatura.
(Double.)

Mordente.

PIANO.

PIANO.

PIANO.

PIANO.

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