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BAKER'S FORMATION AND CULTIVATION

OF THE

VOICE;

A COMPLETE AND PRACTICAL METHOD OF VOCALIZATION,

CONSISTING OF EVERY VARIETY OF

SCALE EXERCISES AND SOLFEGGIOS,

Progressively Arranged, and Adapted to the wants of Beginners and Advanced Pupils in the

ART OF SINGING.

BY B. F. BAKER.

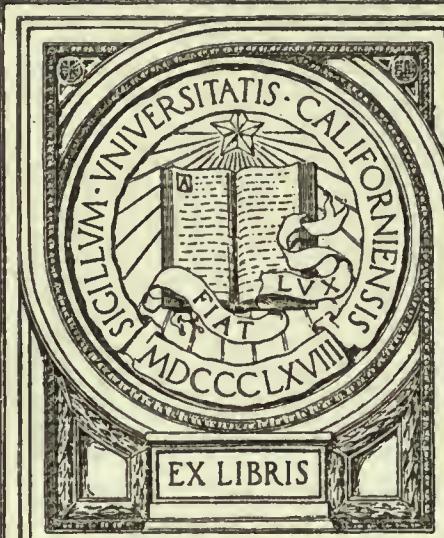
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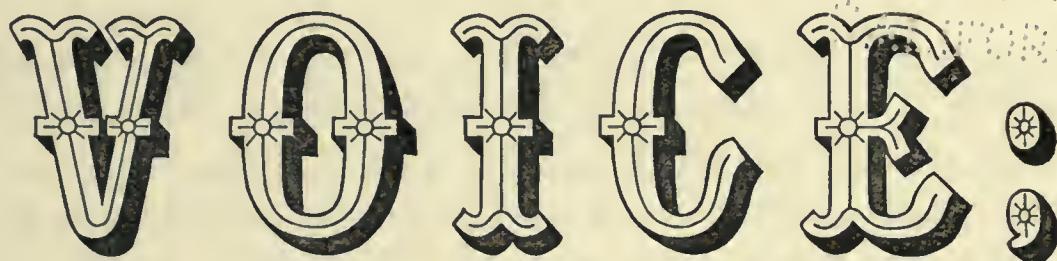
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PREFACE.

The development and cultivation of the voice at the present day, is regarded as an important branch of education by all classes of persons who can avail themselves of the necessary means.

In the compilation of this work, the author has had access to every work of celebrity on the subject, published either in this country, or in Europe ; and the selections of *Scale Exercises*, have been carefully systemized, while the consecutive order of the solfeggies, has been adapted to the progressive stages of the pupil's progress.

The exercises will be found easy, and progressive; should the pupil practice each in *course*, he will have prepared himself to meet the difficulties of the next succeeding lesson.

By transposing the scale exercises into the key of G, or A, they will be found adapted as well to the Bass, or Alto, as they are now in the key of C, to the Soprano or Tenor voices.

The selection of solfeggies for this work, has been made with no less reference to the cultivation of the taste of the pupil for good music, than for facility in execution, and the formation of a pure and a chaste style in singing.

The two standard Bass songs in the last part of this work, are designed to be sung as solfeggios, by those who may wish to relieve the severity of scale practice by reverting to melodies appropriate to their compass of voice.

With the hope that this method will have a fair trial in the hands of able teachers and diligent and persevering pupils, it is respectfully submitted to the public, by

THE AUTHOR.

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BAKER'S

FORMATION AND CULTIVATION OF THE VOICE.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air on some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz: *Sound*, *Noise* and *Tone*. Sound is a general term, but Noise and Tone are specific terms. Noise is that kind of sound which results from irregular, interrupted and confused vibrations, while Tone results from uniformly even uninterrupted vibrations. Tone, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice, the pupil should rid the voice of all pectoral, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head kept steadily in its proper position, inclining neither to the right or left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath; hence the less amount of breath given to the voice, the more pure will be the tone.

FORMATION AND CULTIVATION OF THE VOICE.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel element. Hence it is recommended that the pupil form the tone on the following vowels, viz: A, long, as in *fate*; E, long; O, long; and A as in *far*; all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones far more grateful to the listener.

The words CHEST VOICE, HEAD VOICE, and MIXED VOICE,—which, by the way, are terms to most minds as vague and equivocal, as they are wanting in real significance in themselves,—we feel obliged to receive them as technical terms, since custom has so long recognized their use. These words refer not so much to the formation, as to the characteristic quality of tones.

The Chest Voice, is that kind of tone which is clear and shrill, yet at the same time, wanting in resonance. The Head Voice, is characterized by resonance, but wanting in clearness. The Mixed Voice, combines the clearness of the Chest Voice, with the resonance of the head tone, and this, is the quality of voice which, in this work is recommended.

In the proper exercise of the voice, the breath contained in the lungs is compressed through the contraction of the muscles of the waist, and forced upward into the Chest, thereby giving a strong impulse to the current of air passing through the trachea. This may be illustrated in part by a pipe Organ, the waist serving as a bellows, the chest as a receiver, or wind chest, the trachea as a pipe, and the head as a reflector or sounding board.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

EXERCISE No. 1.

Musical score for Exercise No. 1, featuring two staves. The top staff is in G major (Clef) and the bottom staff is in D major (F# Clef). Both staves have common time. The music consists of three measures, each starting with a half note followed by a dotted half note. The vocal line is marked with 'Ah!.....' under each note. The bass staff provides harmonic support with sustained notes and chords.

Continuation of the musical score for Exercise No. 1, featuring two staves. The top staff is in G major (Clef) and the bottom staff is in D major (F# Clef). Both staves have common time. The music consists of three measures, each starting with a half note followed by a dotted half note. The vocal line is marked with 'Ah!.....' under each note. The bass staff provides harmonic support with sustained notes and chords.

Musical score for Exercise No. 1, first system. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef. Both staves feature a series of eighth notes followed by rests, with each measure ending in a fermata. The music is set against a background of constant eighth-note chords.

Musical score for Exercise No. 1, second system. This section continues the pattern established in the first system, featuring eighth-note patterns and fermatas over a bed of eighth-note chords.

Musical score for Exercise No. 1, third system. The pattern of eighth-note groups and fermatas is maintained across the three systems, providing a rhythmic foundation for vocal exercises.

Musical score for Exercise No. 1, fourth system. This final system concludes the exercise with the same rhythmic and harmonic structure as the previous ones.

Exercise No. 1, may be sung to all of the vowels; but chiefly are recommended, Ah, O, and E, according as may be the wants of the pupil. If the pupil be inclined to produce a pectoral or a guttural tone, the vowel E is recommended; and if the voice be wanting in freedom and roundness, the vowels ah or O, should be used.

FORMATION AND CULTIVATION OF THE VOICE.

EXERCISE No. 2.

The musical score for Exercise No. 2 consists of four staves of music. The top staff is in soprano clef (G), common time, featuring three groups of notes with lyrics "Ah!....." and hand-drawn Roman numerals II, I, III, and VI above them. The second staff is in bass clef (F), common time, with a hand-drawn Roman numeral VI below the notes. The third staff is in soprano clef (G), common time, with a hand-drawn Roman numeral VII below the notes. The bottom staff is in bass clef (F), common time, with a hand-drawn Roman numeral I below the notes. The music includes various dynamics and rests.

These Exercises may be transposed, or the compass of them extended, to suit the wants of the pupil.

EXERCISE No. 3.

The musical score for Exercise No. 3 consists of two staves of music. The top staff is in soprano clef (G), common time, featuring four groups of notes with lyrics "Ah!....." and hand-drawn Roman numerals I, II, III, and IV above them. The bottom staff is in bass clef (F), common time, with a hand-drawn Roman numeral V below the notes. The music includes various dynamics and rests.

1 2 3 4 5 6 7 8

EXERCISE NO. 4.

Largo.

Do!..... Re!..... Mi!..... Fa!..... Sol!.....
La!..... Si!..... Do!..... Re!.....
Mi!..... Fa!..... Sol!..... La!..... Do!.....
Si!..... La!..... Sol!..... Fa!.....
Mi!..... Re!..... Do!..... Si!..... La!.....
Sol!..... Fa!..... Mi!..... Re!..... Do!.....

EXERCISE NO. 5.

Largo.

Do! ... Re! ... Mi! ... Fa! ... Sol! ... La! ... Si! ... Do! ...
 Re! ... Do! ... Fa! ... Sol! ... Do! ... Si! ... La! ... Sol! ... Fa! ... Do! ...
 Sol! ... La! ... Si! ... Do! ... Re! ... Do! ... Fa! ... Sol! ... Do! ...
 Si! ... La! ... Sol! ... Fa! ... Do! ... Sol! ... Fa! ... Do! ... Si! ... La! ...
 Sol! ... Fa! ... Do! ... Sol! ... Fa! ... Do! ... Sol! ... Mi! ... Do! ...
 Sol! ... Fa! ... Do! ... Sol! ... Fa! ... Do! ... Sol! ... Mi! ... Do! ...

EXERCISE No. 6.

Largo.

Do!..... Re!..... Mi!..... Fa!.....

Sol!..... La!..... Si!..... Do!.....

Re!..... Mi!..... Fa!..... Do!.....

Si!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!..... Si!.....

La!..... Sol!..... Fa!..... Do!.....

EXERCISE NO. 7.

Largo.

Do!..... Re!..... Mi!..... Fa!.....

Sol!..... La!..... Si!.....

Do!..... Re!..... Mi!..... Do!.....

Si!..... La!..... Sol!.....

Fa!..... Si!..... Re!..... Do!.....

Si!..... La!..... Sol!..... Do!.....

EXERCISE No. 8.

Largo.

Do!..... Re!..... Mi!.....

Fa!..... Sol!..... La!..... Si!.....

Do!..... Re!..... Do!.....

Mi!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!.....

Si!..... La!..... Do!.....

Si!..... La!..... Do!.....

EXERCISE No. 9.

Largo.

Do!..... Re!..... Mi!.....

Fa!..... Sol!..... La!.....

Si!..... Do!..... Do!.....

Si!..... La!..... Sol!.....

Fa!..... Mi!..... Do!.....

Do!..... Si!..... Do!.....

FORMATION AND CULTIVATION OF THE VOICE.

EXERCISE NO. 10.

These Exercises may be transposed into the Key of G, when used for a Barytone, or Bass, or an Alto voice.

Legato e Sostenuto.

The musical score for Exercise No. 10 is composed of eight staves. The top staff is for the voice, with the first two measures containing the vocal line "Do, Re, Do, Re," and the subsequent six measures showing a continuous vocal line. The piano accompaniment is provided by the bottom staff, which features a steady bass line and harmonic chords. The music is organized into measures by vertical bar lines and into larger units by horizontal bar lines, creating a clear structure for performance.

EXERCISE No. 11.

The pupil will take breath only at the end of each phrase.

Legato e sostenuto.

The image displays five identical staves of musical notation, each consisting of a treble clef staff above a bass clef staff. The music is written in common time. The top staff contains continuous eighth-note patterns, while the bottom staff contains continuous quarter-note patterns. Measure lines are present between the first four measures of each staff, and a repeat sign with a brace is located before the fifth measure. Above the music, the title "EXERCISE No. 11." is centered, and below it, the instruction "The pupil will take breath only at the end of each phrase." is followed by "Legato e sostenuto." The page number "17" is in the top right corner.

The musical score consists of ten staves of music. The top staff is for the voice, showing melodic patterns with eighth and sixteenth notes, marked with a greater-than sign and a caret symbol (> ^) above the notes. The bottom staff is for the piano, showing harmonic patterns with quarter and eighth notes, also marked with a greater-than sign and a caret symbol (> ^) above the notes. The music is in common time, with a key signature of one sharp (F#). The piano part consists of bass and treble clef staves with various chords and rests.

Too much care cannot be bestowed on the increase and decrease of tone in the practise of these Exercises.

EXERCISE NO. 12.

Legato e sostenuto.

The image displays five identical staves of musical notation, likely from a vocal exercise book. Each staff consists of two parts: a treble clef vocal line on the top staff and a bass clef piano accompaniment on the bottom staff. The vocal line features a continuous series of eighth-note pairs, each pair followed by a small diamond-shaped grace note above it. The piano part consists of sustained bass notes and occasional chords indicated by vertical stems and dots. The staves are separated by horizontal lines, and the entire page is filled with this repeating pattern.

The image displays five staves of musical notation, likely for voice and piano, arranged vertically. The top three staves are for the voice, each featuring a treble clef and a bass clef staff below it. The bottom two staves are for the piano, each featuring a treble clef and a bass clef staff below it. The notation consists of various note heads and stems, with some notes having diamond-shaped heads. The piano staves include vertical bar lines and measures ending with double bar lines and repeat dots. The overall layout is designed for a music teacher to demonstrate vocal exercises to a student.

The image displays five identical staves of musical notation, likely for vocal training. Each staff consists of two parts: a treble clef vocal line at the top and a bass clef piano line at the bottom. The vocal line features continuous eighth-note patterns, primarily consisting of pairs of eighth notes grouped by vertical bar lines. The piano line provides harmonic support with sustained notes and simple chords. The staves are separated by horizontal lines, and the entire set is enclosed within a large brace on the left side.

EXERCISE No. 13.



EXERCISE No. 14.



EXERCISE No. 15.

The fourth measure of each phrase in this exercise, may be omitted in the early stages of practice, in case the pupil find it too difficult.

Largo.

EXERCISE No. 16.

The musical score for Exercise No. 16 consists of two staves of music. The top staff is in treble clef and 2/4 time, with a key signature of one sharp. It features a series of eighth-note patterns and rests. The bottom staff is in bass clef and 2/4 time, with a key signature of one sharp. It features quarter notes and rests. The two staves are connected by a brace.

EXERCISE No. 17.

The musical score for Exercise No. 17 is divided into two sections: "WRITTEN." and "AS SUNG.". Both sections are in 2/4 time and treble clef. The "WRITTEN." section shows a simple melody with eighth-note patterns and rests. The "AS SUNG." section shows a more complex performance, with the melody being played on a piano-like instrument and various slurs and grace notes added above the main melody line. The piano part includes a bass line and harmonic support.

EXERCISE NO. 18.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



No. 10.



ACCOMPANIMENT.



FORMATION AND CULTIVATION OF THE VOICE,
EXERCISE No. 19.

The image displays four staves of musical notation, likely for voice and piano, arranged vertically. The top two staves are for the voice (soprano) and the bottom two are for the piano. The notation consists of quarter notes and rests, with various dynamics indicated by crescendo and decrescendo arrows above the notes. The key signature changes throughout the exercise, starting with one sharp in the first section, one flat in the second, and finally two sharps in the third section. The time signature appears to be common time throughout.

EXERCISE No. 20.

Do, Mi, Do, Di, Re, Ri, Mi,

EXERCISE No. 21.

The musical score consists of six staves of music for a single voice. The music is written in common time (indicated by the 'C' symbol) and uses a G clef. The notes are primarily eighth and sixteenth notes, with some quarter notes appearing in the fifth staff. The music includes various dynamics such as 'p' (piano), 'f' (forte), and 'b' (bass). Slurs are used to group notes together. Below each staff, there are two sets of horizontal arrows pointing from left to right, likely indicating the direction of vocal movement or breath support. The first set of arrows is positioned below the first, third, and fifth staves. The second set is positioned below the second, fourth, and sixth staves.

EXERCISE No. 24.

The musical score continues from the previous page, consisting of three staves of music for a single voice. The music is written in 3/4 time (indicated by the '3/4' symbol) and uses a G clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. The music includes dynamics such as 'p' and 'f'. Slurs are used to group notes together. Below each staff, there are two sets of horizontal arrows pointing from left to right, likely indicating the direction of vocal movement or breath support. The first set of arrows is positioned below the first and third staves. The second set is positioned below the second and fourth staves.

Exercise No. 23 consists of six staves of musical notation. The notation is in common time (indicated by a 'C') and uses a treble clef. The music is composed of eighth-note patterns, often with grace notes and slurs. Below each staff, there are horizontal lines with arrows pointing from left to right, indicating the direction of movement or flow for each measure.

EXERCISE NO. 23.

Exercise No. 23 consists of four staves of musical notation. The notation is in common time (indicated by a 'C') and uses a treble clef. The music is composed of eighth-note patterns, often with grace notes and slurs. Below each staff, there are horizontal lines with arrows pointing from left to right, indicating the direction of movement or flow for each measure.

EXERCISE No. 24.



EXERCISE No. 25.

EXERCISE No. 26.

The sheet music consists of four systems of musical notation, each with three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The first system starts with a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The second system begins with a common time signature and a key signature of one flat (B-flat). The third system begins with a common time signature and a key signature of one sharp (F#). The fourth system begins with a common time signature and a key signature of one flat (B-flat). Each system contains six measures of music, with vertical bar lines dividing them. The music is primarily composed of eighth and sixteenth note patterns, often grouped by vertical bar lines. The piano accompaniment consists of sustained notes or simple harmonic patterns. Measure endings are indicated by small numbers at the end of some measures, such as '1' or '2'.

EXERCISE NO. 27.

The sheet music consists of two systems of musical notation. Each system contains two staves: a soprano staff (G clef) and a bass staff (F clef). The first system is in common time (indicated by '2'). The second system is in common time (indicated by '2') and begins with a bass clef. The vocal part (soprano) features sixteenth-note patterns with slurs and dynamic markings (< >). The piano part (bass) provides harmonic support with sustained notes and chords. The vocal part continues with eighth-note patterns and slurs. The piano part concludes with a final chord.

FORMATION AND CULTIVATION OF THE VOICE.

EXERCISE NO. 28.

The image displays four staves of musical notation, likely for voice and piano, arranged vertically. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by '2'). It features sixteenth-note patterns with vertical bar lines and diagonal strokes above the notes. The second staff uses a bass clef, a key signature of one sharp (F#), and common time (indicated by '4'). The third staff uses a bass clef, a key signature of one sharp (F#), and common time (indicated by '2'). The fourth staff uses a bass clef, a key signature of one sharp (F#), and common time (indicated by '4'). All staves show a consistent pattern of eighth-note chords or pairs followed by sixteenth-note patterns, with some measure endings indicated by vertical bars and diagonal strokes.

EXERCISE No. 29.



EXERCISE No. 30.



EXERCISE No. 31.



EXERCISE No. 32.



EXERCISE No. 33.



EXERCISE No. 34.



No. 1.

EXERCISE NO. 35.

The musical score contains ten numbered exercises (No. 1 to No. 10) and a final section. Each exercise consists of a single melodic line on a staff with a treble clef and a key signature of one sharp (F#). The exercises feature various patterns of eighth and sixteenth notes, some with grace notes. The score concludes with a section for piano accompaniment, indicated by a bass staff with a bass clef and a treble staff with a treble clef, both in F major (no sharps or flats).

No. 1.

EXERCISE NO. 36.

The musical score contains ten exercises, each consisting of a vocal part (treble clef) and a piano part (bass clef). The exercises are numbered 1 through 10. The vocal parts are primarily in common time with a key signature of two sharps. The piano parts provide harmonic support with sustained notes and chords. The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes, grace notes, and slurs. The piano parts provide harmonic support with sustained notes and chords.

EXERCISE NO. 37.

The practise of this exercise will secure to the pupil the ability to change into remote keys quickly, and sing the scale with equal certainty.

No. 1.

BIS.

No. 2.

BIS.

Musical score for Exercise No. 1 and No. 2. Both pieces are in common time. No. 1 starts in G major (one sharp) and moves to E major (three sharps). No. 2 starts in G major and moves to A major (two sharps). Both pieces consist of two staves: treble and bass.

No. 3.

No. 4.

Musical score for Exercise No. 3 and No. 4. Both pieces are in common time. No. 3 starts in A major (two sharps) and moves to D major (one sharp). No. 4 starts in A major and moves to F# major (four sharps). Both pieces consist of two staves: treble and bass.

No. 5.

No. 6.

Musical score for Exercise No. 5 and No. 6. Both pieces are in common time. No. 5 starts in F# major (one sharp) and moves to B major (two sharps). No. 6 starts in F# major and moves to G major (one sharp). Both pieces consist of two staves: treble and bass.

No. 7.

No. 8.

Musical score for Exercise No. 7 and No. 8. Both pieces are in common time. No. 7 starts in C major (no sharps or flats) and moves to G major (one sharp). No. 8 starts in C major and moves to D major (one sharp). Both pieces consist of two staves: treble and bass.

No. 9.

No. 10.

No. 11.

No. 12.

No. 13.

No. 14.

No. 15.

THE PORTAMENTO.

The PORTAMENTO consists in a concrete movement,—in a carrying of the voice uninterruptedly from the pitch of one note to that of another either above, or below, for the acquirement of which Exercises Nos. 3, 4, 5, 6, 7, 8, 9, are designed.

EXECUTION.

EXECUTION consists in a discrete movement of the voice—in a slightly interrupted, and articulate manner, effected through the agitation of the larynx, with reference to which most of the preceding exercises were constructed. But Exercise 38 is designed especially to secure to the pupil the ability to execute with facility, and with neatness.

EXERCISE No. 38.

This Exercise is intended for a formula which the pupil will practice four times a day, fifteen minutes at a time,—repeating each measure three or four times at one breath, and extending each number as far as the compass of the voice will admit.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

THE TRILL.

The TRILL consists in the execution of a rapidly repeated second, either major or minor. The trill, is undoubtedly the most difficult accomplishment in the art, and is attainable only through continued, and persevering practice.

THE TRILL.

This is intended to be sung in all the different keys.

WRITTEN.

tr.

The trill should be practiced slowly at first, giving the two notes with equal force. A greater, or a less number of notes may be sung; but the above is a plan of the general construction of a trill.

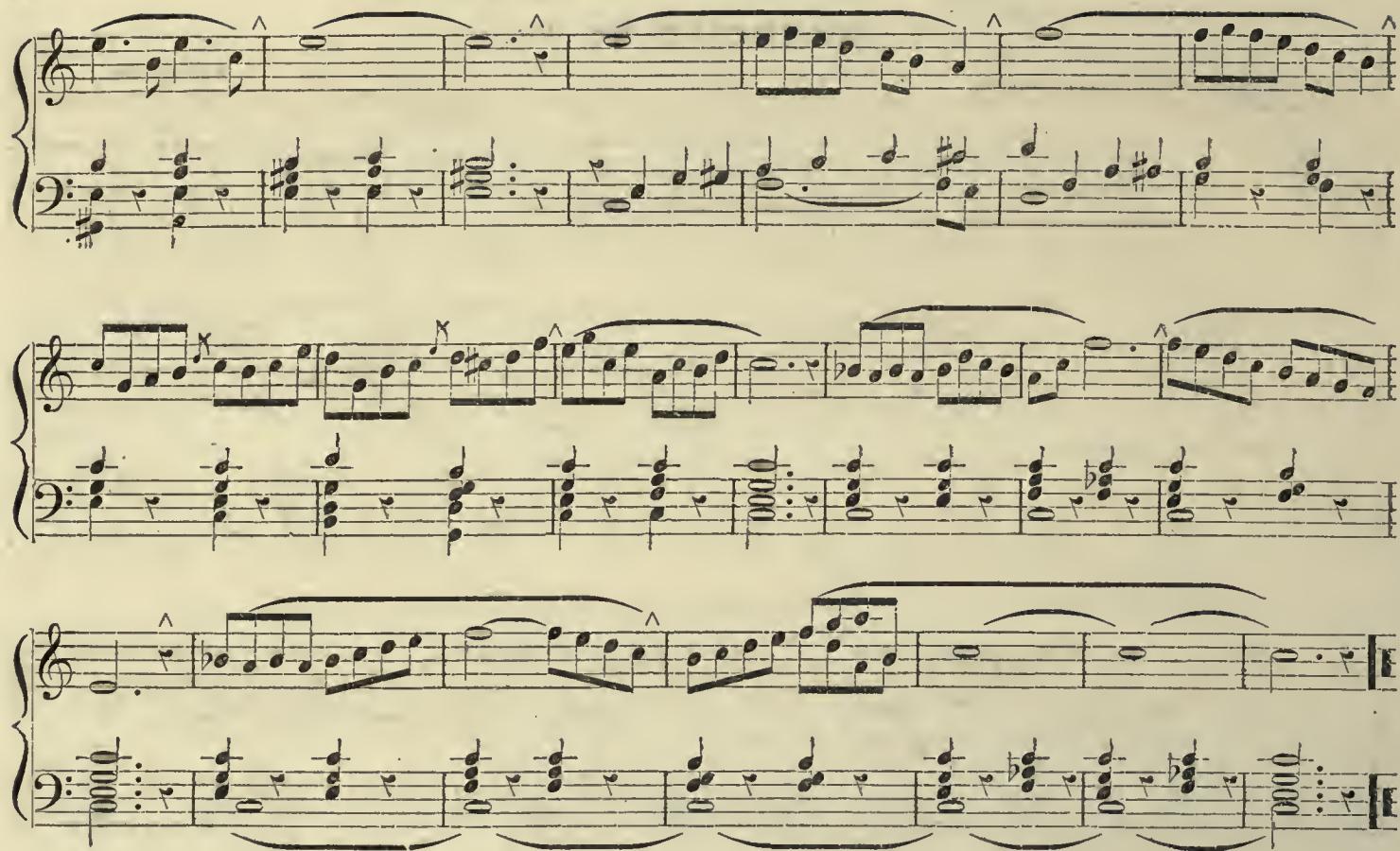
EXERCISE No. 39.

Andante. Sempre legato e sostenuto.

LABLACHE.

VOICE.

ACCOMP.



EXERCISE No. 40.

Larghetto. Dolce.

VOICE.

ACCOMP.

MARCO BORDOGNI.

The score consists of three staves. The first two staves are for the piano, labeled 'ACCOMP.'. The third staff is for the voice, labeled 'VOICE'. The music is in common time. The piano accompaniment features eighth-note chords. The vocal line consists of eighth and sixteenth notes, with dynamic markings like 'p' and 'f'. The key signature is one sharp.

Three staves of musical notation for voice and piano, continuing the exercise. The first two staves are for the piano (Accompaniment) in common time, and the third staff is for the voice (Voice) in common time. The music includes eighth and sixteenth note patterns, dynamic markings, and a key signature of one sharp.

1

2

3

4

5

6

The musical score consists of six staves of music. The top two staves are for the voice (soprano), indicated by a treble clef. The bottom two staves are for the piano, indicated by a bass clef. The fifth staff shows a melodic line with grace notes and slurs. The sixth staff is labeled "Lento." and features a sustained note.

EXERCISE No. 41.

J. CONCONE.

Andante cantabile.

VOICE.

Formation and Cultivation of the Voice.

46

dolce.

Cres.

f

Dim.

2

p

dolce.

dim.

EXERCISE No. 42.

Moderato.
VOICE.

grazioso.

PIANO.

The musical score consists of five systems of music. The top system features a treble clef, a common time signature, and a key signature of one sharp. It contains three staves: the top staff for voice with 'Moderato.' and 'grazioso.' dynamics, the middle staff for piano with 'PIANO.' dynamics, and the bottom staff for bass. The second system continues with the same key signature and dynamics. The third system changes to a key signature of one flat. The fourth system changes to a key signature of one sharp. The fifth system changes back to a key signature of one flat. The score uses various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and measures are grouped by horizontal bar lines. Articulation marks like dots and dashes are placed above and below the stems of notes. Measure numbers are indicated at the beginning of each system: 1, 2, 3, 4, and 5.

The musical score consists of four systems of music, each with two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. The key signature is mostly B-flat major (two flats), with some changes in the third system. The time signature varies between common time and 2/4 time.

System 1: The vocal line starts with eighth-note patterns. The piano accompaniment features eighth-note chords. Dynamics include *riten.*, *tempo.*, and *espress.*

System 2: The vocal line continues with eighth-note patterns. The piano accompaniment consists of sustained notes and eighth-note chords. A dynamic *p* is indicated.

System 3: The vocal line has eighth-note patterns. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line labeled *con abbandono.*

System 4: The vocal line starts with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line labeled *ingement.*

System 5: The vocal line starts with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line labeled *col canto.*

Tempo.
dol.
rf

p > *s.f.*
dim.

EXERCISE No. 43.

Allegro Risoluto.

Energico. > >

[7]

A handwritten musical score consisting of four systems of music, likely for voice and piano. The score is written on four-line staves with various clefs (G, F, C) and key signatures. The first three systems are in common time, while the fourth system begins in common time and ends in 6/8 time. The vocal line features melodic patterns with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The score concludes with a final section labeled "deciso." followed by "Fine." and "sf".

fort e saccad'c.

doux et lie'

p

D. C.

D. C.

FORMATION AND CULTIVATION OF THE VOICE.

EXERCISE NO. 44.

This exercise is designed to familiarize the pupil with the triplet, to the even execution of which he will give careful attention.

Moderato.

Fine.

Ritard. tempo.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is common time. Various dynamic markings are present, including "Ritard.", "tempo.", "col voce.", "allando.", and "D. C.". The music includes eighth and sixteenth note patterns, as well as rests.

EXERCISE No. 45.

The practice of this solfeggio with the accompaniment, will advance the pupil in the ability to read his part independently, as the instrumental, is widely different from the vocal part; and especially will the student derive benefit from the practice of the Syncopation herein contained.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is common time. A tempo marking "Allegro Moderato. Sempre legato." is at the beginning. The name "MARCO BORDOGNI." appears above the top staff. The music includes eighth and sixteenth note patterns, as well as rests.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is common time. The music includes eighth and sixteenth note patterns, as well as rests.

The image displays four staves of musical notation, likely for a voice and piano accompaniment. The top two staves are for the treble clef voice part, and the bottom two staves are for the bass clef piano part. The music is in G major (indicated by a single sharp sign) and 2/4 time. The notation includes various note heads, stems, and bar lines, with some notes grouped by vertical lines. The vocal line consists of eighth and sixteenth notes, while the piano line features eighth-note chords. The piece concludes with a final cadence in the fourth staff, followed by a 'Fine.' instruction.

A handwritten musical score consisting of ten staves of music for voice and piano. The music is in G major, indicated by a key signature of one sharp. The vocal line (top staff) features various vocal exercises, including slurs, grace notes, and sustained notes. The piano accompaniment (bottom staff) provides harmonic support with chords and bass notes. The score is divided into sections by vertical bar lines and includes a section labeled "D. C." at the end of the piece.

EXERCISE NO. 46.

Andante con moto. Sempre Legato.

p

Cres.

f

p

The musical score consists of six staves of music, likely for voice and piano. The top two staves are for the voice, indicated by a soprano clef. The bottom four staves are for the piano, indicated by a bass clef. The key signature is G minor (one sharp). The time signature is common time (indicated by a 'C'). The vocal parts begin with eighth-note patterns, followed by sixteenth-note patterns marked 'Dolce.'. The piano parts provide harmonic support with sustained notes and chords. The music is divided into measures by vertical bar lines.

A handwritten musical score consisting of four systems of music, likely for voice and piano. The score is written in common time and uses a key signature of two flats. The vocal line (top staff) features various vocal exercises, including slurs, grace notes, and sustained notes. The piano accompaniment (bottom staff) consists of harmonic chords and bass notes. The score includes dynamic markings such as *f* (fortissimo), *tr* (trill), and *p* (pianissimo). The handwriting is clear and organized, typical of a personal music manuscript.



EXERCISE NO. 47.

Allegro Brillante.

Musical score for Exercise No. 47, featuring five staves of music in G major (one sharp) and common time. The first staff shows a melodic line with grace notes and slurs. The second staff shows a harmonic progression with bass notes. The third staff shows a melodic line with grace notes and slurs. The fourth staff shows a harmonic progression with bass notes. The fifth staff shows a melodic line with grace notes and slurs.

The image displays four staves of musical notation, likely for voice and piano. The top two staves represent the vocal part, while the bottom two staves represent the piano accompaniment. The notation is in common time, with various note values including eighth and sixteenth notes. The piano staves feature bass clef, while the vocal staves feature a soprano clef. The music consists of two systems (measures). The first system begins with a key signature of one flat (B-flat), followed by a section in no key (common time). The second system begins with a key signature of one sharp (F-sharp). The piano accompaniment includes sustained notes and harmonic chords.



EXERCISE No. 48.

*Sempre legato e portando la voce.**Andante.*

Three staves of musical notation in 3/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation consists of eighth and sixteenth note patterns, primarily on the first and second strings of a guitar-like instrument. Dynamics include *p* (piano).

Three staves of musical notation in 3/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation consists of eighth and sixteenth note patterns, primarily on the first and second strings of a guitar-like instrument. A dynamic instruction *Tasto solo.* appears above the bass staff.

Three staves of musical notation in 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation consists of eighth and sixteenth note patterns, primarily on the first and second strings of a guitar-like instrument.

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems, some with slurs and grace notes. The middle staff shows a bass clef and a common time signature, with a dynamic marking 'f' at the end of measure 12. The bottom staff shows a bass clef and a common time signature, with a dynamic marking 'f' at the beginning of measure 12. Measures 11 and 12 are shown, separated by a vertical bar line.

A musical score for piano, featuring two staves. The top staff is in treble clef, showing a sixteenth-note pattern with slurs and grace notes. A dynamic marking 'f' is placed below the staff. The bottom staff is in bass clef, showing sustained notes with a dynamic marking 'ff' below the staff. The piano part consists of three staves, indicated by a brace on the left.

A musical score for piano and organ. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and rests, some with vertical stems and others with horizontal stems. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of two staves of bass notes. Measure 11 starts with a whole note rest followed by a half note. Measure 12 begins with a whole note rest followed by a half note.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a dynamic marking of *p* followed by *tr*. The bottom staff uses a bass clef and also has a dynamic marking of *p*. The music consists of six measures, with the first three measures on each staff containing eighth-note patterns. Measures 4 through 6 show sustained notes or chords.

Musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between G major, A major, and B major. The vocal parts are supported by a piano accompaniment. The vocal parts consist of continuous eighth-note patterns with various slurs and grace notes. The piano part features sustained chords and rhythmic patterns.

Musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between G major, A major, and B major. The vocal parts are supported by a piano accompaniment. The vocal parts consist of continuous eighth-note patterns with various slurs and grace notes. The piano part features sustained chords and rhythmic patterns.

Musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between G major, A major, and B major. The vocal parts are supported by a piano accompaniment. The vocal parts consist of continuous eighth-note patterns with various slurs and grace notes. The piano part features sustained chords and rhythmic patterns. The word "Rall." is written above the piano staff in the middle section.

Musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between G major, A major, and B major. The vocal parts are supported by a piano accompaniment. The vocal parts consist of continuous eighth-note patterns with various slurs and grace notes. The piano part features sustained chords and rhythmic patterns. The word "Rall." is written below the piano staff in the middle section.

A musical score consisting of three staves. The top staff is for the voice, starting with a treble clef and common time. It contains six measures of music, ending with a fermata over the last note. The middle staff is for the piano, showing bass and treble staves with various chords and rests. The bottom staff is also for the piano, showing bass and treble staves with eighth-note patterns. A dynamic instruction "A piacere." is placed between the first and second measures of the vocal line.

EXERCISE No. 49.

REJOICE GREATLY.

This song is inserted for its intrinsic merit, as well as for its suitableness to the design of this work. The practice of "Rejoice Greatly" will be found no less valuable as a solfeggio, than it is fitted to form and cultivate a taste for classical music.

A musical score consisting of two staves. The top staff is for the voice, starting with a treble clef and common time. It contains eight measures of music, ending with a fermata over the last note. The bottom staff is for the piano, showing bass and treble staves with eighth-note patterns. A dynamic instruction "Allegro." is at the beginning, and "f" (fortissimo) is in the middle of the vocal line. The piano part includes trills and dynamic markings "tr", "p", and "f".

Allegro.

Re-joice, re-joice, re - joice greatly;
re - joyce

..... O daughter of Zi - on:
O daughter of

Zi - on re-joice, re-joice, re-joyce,

[9]

O daughter of Zi-on re - joice..... great-ly; Shout,..... O

f

daughter of Jerusalem: Be-hold, thy King cometh un - to thee.

p *f*

Be - hold, thy King cometh un - to thee, cometh un - to thee.

He is the

righ - - - teous Saviour, And he shall speak peace unto the hea -

- then, He shall speak peace, He shall speak peace, peace, He shall speak

peace unto the hea - - - - then; he is..... the righ - - - - teous

Sa - viour, And he shall speak, he shall speak peace, peace,.....

he shall speak un - - - to the hea - then.

Re-joice, re-joice, re - joice greatly;

Re - joice,.....

great-ly, O daugh - - ter of Zi - on; Shout, O daughter of Je-

f *p* *p*

- ru - sa - lem; Be-hold thy King cometh un - to thee; re - joice,.....

f *p*

Re - joice,..... and shout,

p *f* *p*

shout, shout, shout, re - joice..... greatly;

f

Re - joice..... great-ly, O daugh-ter of Zi - on: Shout,..... O daugh-ter of Je -

p

- ru-sa-lem: Behold, thy King cometh un - - to thee; Behold, thy King cometh un - to

thee.

f

EXERCISE No. 50.

AVE MARIA.

Larghetto.

A - - - - ve, A - - - ve Ma - ri - - - - a

Gra - - - ti - - a ple - - na Do - - - mi - - nus te - - - cum,
 do - - mi - - nus te - - - cum.
 Be - ne - dic - - ta - - tu in mu - li - - e - - - ri bus
 et be - ne - dic - - tus fruc - - - tus ventris tu - i Je - - - su

Je --- su fructus ventris tu - i Je - - - su

tr

Sanc - - ta Ma - ri - - a Ma - - - - ter de - - i

o - ra pro - no - bis - pec-ca - to ri - bus nunc et in ho - ra mor-tis

Cres. f pp

nos - - - traे Sane - - - - ta sanc - - - ta Ma -

[11]

ri ----- a Ma - - - ter de - i o - ra pro -

no - - bis pecca - to - - - ri - - bus nunc et in ho - ra mor - tis nos - - -

træ. A - - - men, A - - - men, A - - -

men.

Cres. f

EXERCISE No. 51.

This lesson is designed for practice on the TURN, and the TRILL.

The image shows a page of sheet music for two staves. The top staff is in common time and common key, featuring a treble clef and a single sharp sign indicating G major. It consists of six measures of musical notation, primarily consisting of eighth-note patterns. The bottom staff is also in common time and common key, featuring a bass clef and a single sharp sign. It consists of five measures of musical notation, primarily consisting of quarter notes and eighth-note patterns. The music is divided into measures by vertical bar lines. The first measure of each staff begins with a whole note. The notation includes various note heads, stems, and bar lines. The overall style is that of a classical or romantic era musical score.

EXERCISE No. 52.

Inserted by permission of JOHN A. SCONCIA.

Adagio.

Le di - rò che va - go sei le di - - rò che tu l'a - - do - ri e che

f p

t'a - - - mi e che t'a - - - mi e che t'a - mi io le di -

rò. In quel sen co' det - ti mie - - - i des-te - rò no - vel - - - li ar -

p

Cres. Dim.

do - - - - ri e gli an - ti - - chi am - mor - - ze - - - - rò e gli an -

Sf

ti - chi am - mor - ze - - rò le di - - rò le di - - rò le di -

--- rò che va - go sei le di - - rò che tu l'a - - do - ri e che

t'a - - - - mi e che t'a - - - - mi e che t'a - - mi io le di - - aò e che

t'a - mi io le di - - rò e che t'a - - mi io le di - - rò.

FORMATION AND CULTIVATION OF THE VOICE.

EXERCISE NO. 53.

Inserted by permission of JOHN A. SCONCIA.

Adagio.

Ti - mor mi seac - cia mi chia - ma a - mo - re ques - to m'ag -

- ghiaccia quel m'ar-de il co - re e l'uno e l'al - tro pe-nar mi fa.

E l'alma pro - va den - tro al mio pet -- to dop - - pio tor - -

men-to con - tra - rio af - fet - to e un sol mo-men - to e un sol mo-men - to pa-ce non

A musical score for voice and piano, featuring four systems of music. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (two sharps). The vocal line consists of continuous eighth-note patterns with various slurs and grace notes. The lyrics are in Italian and include: "ha no no no no non ha e l'alma pro - va dop - pio tor - men - to e un sol mo-", "men-to pa - ce non ha e l'al-ma pro - va con - tra-rio af - fet - to e un sol mo-", "men-to pa - ce non ha no no no no no pa -", "ce pa - - ce non ha.", dynamic markings such as *Sf* (fortissimo) and *p* (pianissimo) are present, along with various slurs and grace notes.

EXERCISE No. 54.

NON PIU ANDRAI.

Allegro.

The musical score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a bass clef, and the fourth a treble clef. The key signature changes between G major (two sharps) and F major (one sharp). The tempo is Allegro. The lyrics are as follows:

Non piu andrai, far - fal-lo - - ne a - mo - ro so, notte e -
Mon en - fant plus de ten - - dres fleu - ret - - tes plus de

gior - no d'in-tor - no gi - ran - - do, del - le bel - le tur - bando il ri - po - so, nar-ci -
jeux de chan - son d'a - mou - ret - - tes plus de vi - ves et jeu - nes sou - bret - tes que tu -

set - to, a - don - ci - no d'a - mor del - le bel - le tur - ban - do il ri - po - so, nar-ci -
vien - nes tou - jours lu - ti - ner! plus de vi - ves et jeu - nes sou - bret - tes que tu -

set-to, a - don - ci - no d'a - mor non piu av -
vien - nes tou - jours lu - ti - ner a - dieu

The score includes dynamic markings such as *f*, *p*, *ten.*, *mez.*, *mf p*, *tr*, and *p*.

rai ques-ti bei pen-na - chi - ni,
 dont le cha-peau du beau pa - ge
 quel ca - pel - lo le - ge-ro e gal-
 a - dieu done son ga-lant é - qui -
 lan - te quella chio - ma, quell' a - ria bril - lan - te,
 - pa - ge ! ee teint frais cet-te fleur du bel â - ge quel ver-mig - lio donnes - co co -
 au so - leil vont bien-tôt se fan -
 lor, quel ver-mig - lio donnesco co - lor non piu a-vrai quei pen-na -
 ner au so - leil vont bien-tôt se fan-ner plus de jeux plus d'a mou -
 - chi - ni, quel ca - pel - lo, quella chioma, quell' a - - - ria bril -
 - ret - tes de fleu-ret - tes de sor-net - tes et plus de sou -

lan - te non piu andrai far ful - lo - ne a-mo - ro - so, notte e gior - no d'antor no gi -
- bret-tes mou en - fant plus de ten - dres fleu - ret - tes plus de jeux de chansons d'a mou

ran - do del - le bel - le tur - bando il - ri - po - so, nar - ci - set - to, a donci - no d'a - mor, del - le
ret - tes plus de vi - ves et jeu - nes sou - bret - tes que tu vien - nes tou - jours lu - ti - ner ! plus de -

ten. ten. *sf* *p*

bel - le tur - band - o il - ri - po - so, nar - ci - set - to, a don - ei - no d'a - mor
vi - ves et jeu - nes sou - bret - tes que tu vien - nes tou - jours lu - ti - ner

ten. ten. *sf* *p*

tra guerrieri poui far Bacco,
deux mous-ta-ches d'or-don nan - ce

gran mus - tacchi, stretto sac - eo, schioppo in
é pou - van - tes des a - mours ; heut sa

sf *p*

spal - la, sciabla al fian - co, col - lo den - to, mu - so fran - co, un gran
ten - te, de la pres - tan - ce tourne a droit - te qu'on s'a - van - ce bien den

cas - co, oun gran tur-bän-te molto o - nor, po-co con-tan - - te, po - - - co con -
pei - nes peut de fi - nan - ce, de l'hon-neur en ré - com-pen - - se en - - - ré - com -

p

- tan - - te, po - co con - tan - te, ed in ve - - - ce del san - dan - - - go, u - na
- pen - - se en ré - - com - pen - se au lieu de la con - tre - dan - - - se le - va -

p

mar - - - - cia per il fan - gó, per mon-ta-gne, per val - lo - ni,
- ar - - - - me des . tam - bours au doux bruit de ces au - - dades

con le ne - vi ei sol - lio - ni - al con - cer - to di trom - bo - ni, di bom-bar - de, di can -
si - ni - ront les mous-que - ta - des les pe - tards et les gre - na - des les ron - fla - des Jean - nen

no - ni, che le palle in tutti i tuo - ni, a - l'o - rec-chia fan - fis - chiar
na des, ra vis-san - tes se - re - na - des pour l'or - cil - le - des pan - - deurs nou piu av -
a - dieu -

rai quei penna chini non piu avrai quel ca-pel-lo, non piu av -
done fleur du bel a - ge a-dieu donc le piu ma - ge a-dieu

rai quella chio-ma non piu avrai quell' a-ria bri-lante, non piu an -
done l'e qui pa - ge a-dieu donc a - dieu le beau pa - ge men - en -

drai, far-fallone a-mo-ro-so,
 fant plus de ten-dres fleu-retes
 notte e gior-no d'in-tor-no gi-ran-do,
 plus de jeux de chansons d'a-mou-rettes
 del-le plus de

bel-le turbando il ri-po-so, narci-setto, a-don-ci-no d'a mor,
 vi-ves et jeu-nes sou-bret-te que tu viennes tou-jours lu-ti-ner
 del-le bel-le turbando il ri
 plus de vi-ves et jeu-nes sou-

po-so, nar-ci-set-to a-don-ei-no d'a-mor.
 bret-tes que tu vien-nes tou-jours lu-ti-ner
 Che-ru-bino, al-la vit
 Ché-ru-bin marche à la

gloi-re al-la glo-ria mi-li-tar!
 vole au feu sans t'é-ton-ner Che-ru-bi-no, al-la vit
 des lau-riers de la vie-

to - ria! al - la glo - - ria mi - - li - tar.
 - tor - re tu sau - ras te cou - - ron - ner al - la glo - - ria mi - - li -
 tu sau - ras te cou - - ron -

- tar al - la glo - - ria mi - - li - tar!
 - ner tu sau - ras te cou - - ron - ner.

EXERCISE No. 55.

WHY DO THE NATIONS.

Allegro.

The musical score consists of six staves of music. The first three staves are for instruments, likely strings, in common time (C). The fourth staff begins with a bass clef and continues in common time. The fifth staff begins with a bass clef and continues in common time. The sixth staff begins with a bass clef and continues in common time. The vocal part starts on the fourth staff with the lyrics "Why do the". The vocal line continues on the fifth staff with "na - - - tions so fu - riously rage to - ge - ther, why do the peo - ple i -". The instrumental parts provide harmonic support throughout the vocal line.

Sva.....

Why do the

p

na - - - tions so fu - riously rage to - ge - ther, why do the peo - ple i -

FORMATION AND CULTIVATION OF THE VOICE.

A musical score for voice and piano. The vocal part is in bass clef, and the piano part is in treble and bass clefs. The music consists of five systems of four measures each. The lyrics are as follows:

ma - gine a vain thing? Why do the na - - - tions rage.....
so fu - ri - ous - ly to -
- ge - - ther, Why do the peo - ple i - -
- ma - - - - gine a vain thing? i - -

Pedal points are indicated by vertical lines with dots above the bass staff in measures 1, 3, and 5. Dynamics include *p* (piano) in measure 2 and *f* (forte) in measure 4.

ma - - - gine a vain thing?

f

Sv.

Why do the na - tions so fu - riously rage to - geth - er, and

why do the people, and why do the people i - -

- ma - - - gine a vain thing? why do the na - tions rage

so furiously to-

- ge-ther, so fu-riously to - geth - er, And why do the

peo - ple i - - ma - - - gine a vain thing?

ma - - - gine a vain thing? And

why do the peo - ple i - - - ma - gine a vain

thing?

Sva

The

Fine.

Sva

kings of the earth rise up, and the ru - lers take counsel to - geth - er, take

coun - - - sel, take

coun - - - sel to - ge - ther, against the Lord, and a - gainst..... his a -

- noint

- - - ed, against the Lord, and his a - - noint - - - ed.

D. C.

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In the key of F. A very fine composition, and a favorite with those who appreciate good and classical music. Not difficult.

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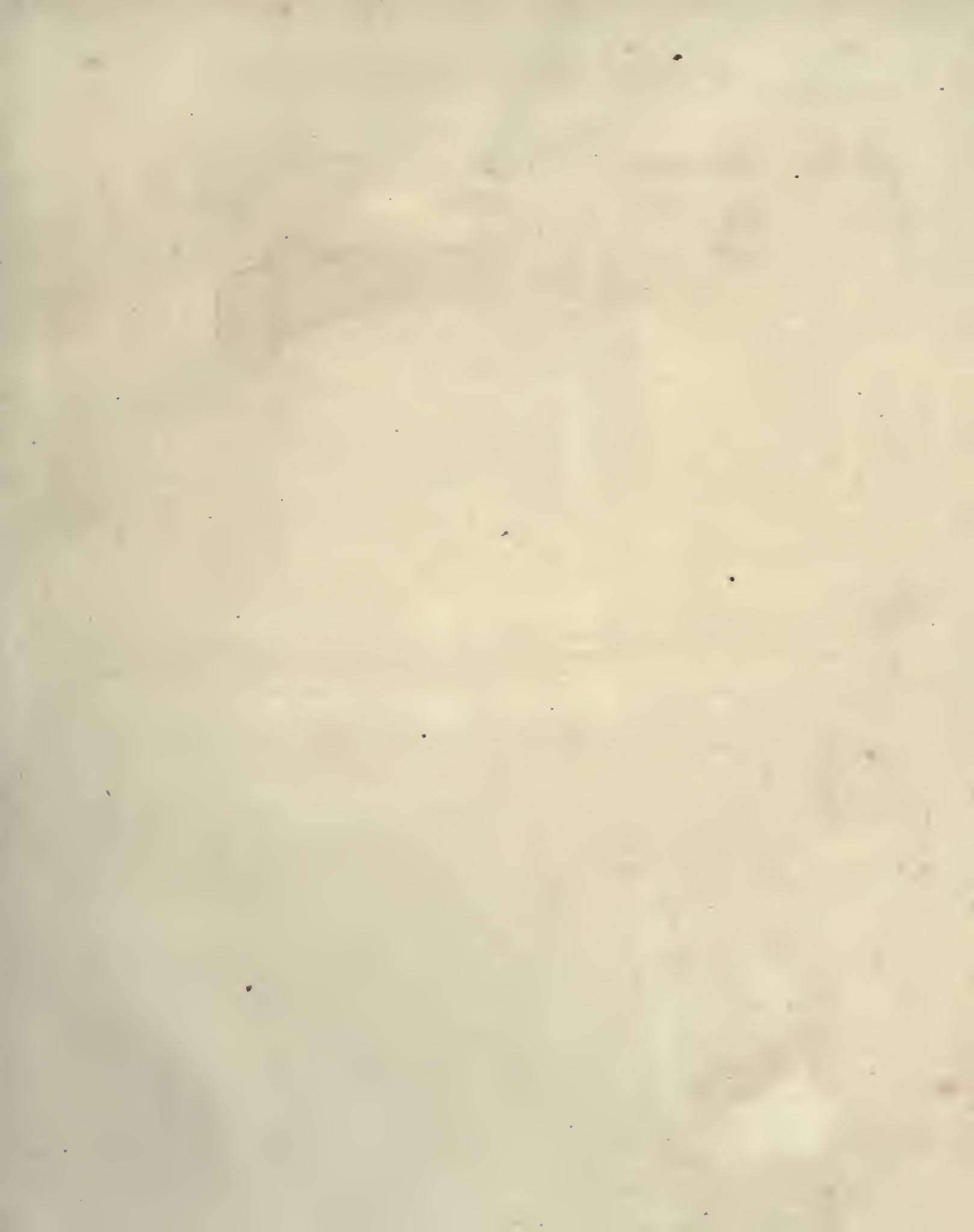
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