THE ART OF VOCALIZATION

A Series of Graded Vocal Studies for all Voices, selected from the Works of Celebrated Masters, and edited by EDUARDO MARZO

TENOR

Book I. 40 Vocalises Book II. 36 Vocalises
Book III. 24 Vocalises,
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The Art of Vocalization

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Compiled and Edited by

EDUARDO MARZO

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THE ART OF VOCALIZATION

GENERAL PREFACE

Vocalization is an art, and, like all arts, requires long and diligent study, much more than many are willing to bestow upon it at the present day. By the "Art of Vocalization" we do not mean merely the complete mastery of all technical difficulties, but the style and manner, the ease and elegance with which everything pertaining to a finished Vocalism is accomplished. Apart from the necessity of conquering all the different technicalities and embellishments of singing, the study of Vocalization, as exemplified in the "Vocalises," develops and equalizes the voice, gives breath control, broadens the style, and clears and widens the horizon of the students' comprehension, giving insight into the higher class of music, to which their talents may be later devoted. It is through the mastery of these allied requirements that all the great singers of the past and present time were developed, and it is through lack of proper and adequate study that so many good voices are in this age ruined.

Though it may be a common idea that the study of Vocalises is solely the province of the devotees of coloratura singing, it is beyond doubt that only a complete schooling of the voice, technically, can develop the power and endurance for dramatic song, so much in vogue now.

Much more than the study of sustained tones, or *messa di voce*, is necessary to render fitly the works of the old and modern composers. The requirements of both old and modern song are a voice well under control and thoroughly trained in all the niceties of Vocalization.

Through a proper and systematic course of Vocalises, these results may alone be accomplished. "Vocalises" (from the Italian word *vocalizzo*) consist of melodic exercises, in the execution of which the single vowel sounds are used, preferably the Italian "A" (*ah*).

Through such exercises the student will acquire unerring certainty in the attack of the notes; softness and equality throughout the entire compass of the voice, a legato style, as well as facility in executing the various embellishments with lightness and precision; and, finally, intelligence in phrasing a melody with provident distribution of the breath according to the coloring and expression, this being the highest attainment of the singer's art.

The purpose of this collection is to place before the teacher and pupil the best Vocalises by the acknowledged masters, in a progressive and systematic order covering the entire course of Vocalization.

While not intended for beginners, it contains all that is required for the complete study of the art, and with that in view, the Vocalises have been selected not only for their intrinsic merit, but for their pedagogical qualities. The fault with the works of many of the best writers in this style of exercises is often the want of proper graduation and a tendency to one kind of difficulty in preference to others.

In order to cover the ground in this collection, it would perhaps be necessary that the student should go through ten if not more sets of Vocalises, which would entail needless expenditure of time, and not always with the best results. Too much is worse than too little when not properly done, and we have endeavored to remedy both evils by giving the just measure of work necessary to accomplish all that is required in average cases.

Difficulties in their entirety are presented in a progressive order, with examples by noted composers, and more amply developed in each succeeding volume, ending with a *resumé*, together with Vocalises in Phrasing, Style, and Bravura Singing. Each set of Vocalises covering a special difficulty is preceded by a page of the exercise they illustrate, and explanations as to the manner of performing them.

With all this, we do not claim that we have written a new method of singing! Far from it! Methods are good only when taught by the authors themselves, and then in a very few cases. Thrown abroad and sown broadcast they are the cause of the ruination of more voices than they ever develop. Here we leave to the teachers everything that belongs to voice production, training, and development of the breathing, and simply place in view all the best that could be gathered for the study of Vocalization. While explanations are given of the different difficulties, the matter of when and where to take breath is also left to the judgment of the teacher. Voices differ, and so does the power of endurance with the progress of the pupil. It therefore seems premature, if not foolish, to set down rules for, or mark the places for breathing.

As the power of maintaining a vigorous respiration (that is to say, of reaching in one breath the end of a phrase or at least of a "pause") may be characterized as a somewhat unusual gift; half respirations are permitted in the places best adapted for them, such half respirations serving, so to speak, as the punctuation of musical discourse. They may occur after a long note, before a cadence, at the conclusion of any part of a given phrase, also slightly after the strong beat of the measure.

In these collections, slurs will indicate the places best fitted for taking breath, which should always be done quickly and imperceptibly, with as little effort as possible, almost unconsciously. Breath should not be taken intermittently during a regular series of short pauses, but only when necessary. Grace notes of all description must never be separated from the principal note; and where there are no rests, the time for breathing should be taken from the preceding note so as not to retard the rhythmic attack of the following one. The order in which the several difficulties are given is that of the best methods, such as those of Lablache, Panofka, Randegger, and Marchesi, and should be adhered to, because experience has taught us that it is the best plan for gradually leading the pupil to the needed perfection. When all the work that is herein expounded shall have been thoroughly and conscientiously accomplished, added to a correct diction and complete breath-control, the zenith of excellence, which should be the ambition and goal of every singer, will be within easy attainment.

New York, January, 1906.

E. Marzo

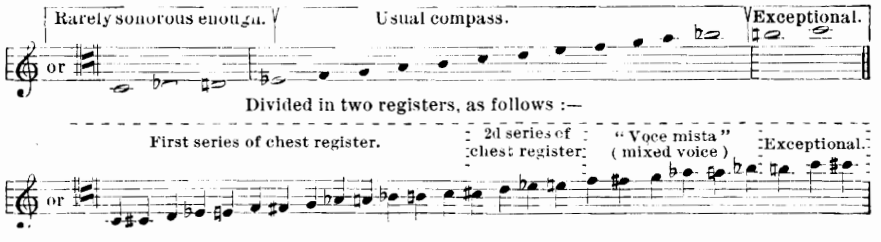
THE ART OF VOCALIZATION

PREFACE
TO THE TENOR COLLECTION

The term "Tenor" has its derivation from the word *teneo*, "I hold." The application of this term is quite proper, as in the earlier days the "Tenor" was the voice that held the principal part (originally the only real part), — the air, *motiv*, or subject of the piece that was sung.

This distinction given to the "Tenor voice" was because of its sweetness and flexibility in comparison with the "Bass voice." Then, again, being the voice higher in point of range, it appealed more to the ear in the early times, before the principles of polyphony or harmony were known, or until the employment of boy voices.

The compass of the "Tenor" is: —



In the present-day classification of the "Tenor voice," several terms are used that are rather fanciful. They are of Italian coinage, and adapted to qualifications of equal measure of the *morale* and the *physique*. For instance: *Tenore robusto*, *Tenore di forza*, *Tenore di mezzo carattere*, *Tenore di grazia*, *Tenore leggiero*, and yet another type sometimes termed *Tenore Contraltino* or what in England is called "Counter Tenor," or the natural "Male Alto," — a singer with a highly developed "falsetto" and with a chest voice not unlike that of a limited "Bass." Of this class of singers the most came from Spain as late as the early part of the seventeenth century, but were after a time superseded by artificial "Male Altos."

Among those great singers whose names the musical world will not easily let die, Donzelli was a *Tenore robusto*, with a voice of exquisite quality, while Duprez, Tamberlick, Wachtel, Mongini, and others of that ilk, belong more properly to the *Tenori di forza*.

The *Tenore robusto* is distinguished by its very heavy quality throughout its entire compass. But a voice like that of Mario's it would not be easy to classify, as it possessed, in an equal degree, compass, richness, sweetness, volume, grace, and flexibility.

Rubini, a *Tenore di grazia*, was endowed with a voice of extraordinary capacity for pathetic expression, and he could, at times, throw great force into his singing. This was unusual, as a combination of these two qualities is seldom found in the same voice. Rubini was one of the last of the old school Tenors who used the "falsetto." This fact we know, as otherwise we could not explain some of the "cadenzas" in his Vocalises, which run to F *in alt.*

To Duprez is awarded the merit of being the first Tenor to adopt the so-called *Voce di petto*, *Voce mista*, or *Voix sombrée* of the French, for the high notes. From his time, it is stated, the abandonment of the "falsetto" as an indispensable attribute of the operatic Tenor may be dated.

The list of great Tenors is a long one, and, beginning with a Nicolini and a Mario in the seventeenth century, contains the Mario and Nicolini of our time, likewise the famous names of Davide, Ansani, Donzelli, Tacchinardi, Tramezzani, Garcia (the father of Malibran), Rubini, Haitzinger, Duprez, Ivanoff, Moriani, Roger, Fraschini, Gardoni, Tamberlick, Wachtel, Mongini, Giuglini, Campanini, Gayarré, and the still later names of Stagno, Masini, Tamagno, De Reske, Caruso, and many others.

While all these singers are distinguished examples of the *Tenore robusto*, *Tenore di forza*, and *Tenore di grazia*, yet it is not easy to record a great name of the *Tenore leggiero* quality—a voice that can execute *fioritura* ("coloratura") with facility and ease.

As with all other voices, so with the "Tenor" the indisputable fact remains that a thorough study of the "Art of Vocalization" is an absolute necessity to form a singer. The blending of the registers, even more noticeable in male voices when not carefully done; the acquirement of breath control; the power of endurance; the nicety of modulation,—all these are requisites that go to make the complete vocal artist. And no one can hope to achieve this name who has not devoted years of practice towards the development of these requisites of the true singer, though endowed by nature with the voice of a Mario or a Caruso!

E. Marzo.

THE ART OF VOCALIZATION

TENOR

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GENERAL NOTES

SUSTAINED SINGING

(*Attacco, Portamento, Legato, Messa di voce*)

THE "ATTACCO" (ATTACK)

"The act of taking the first note of a musical phrase, or of continuing the latter after a pause, is designated in Italian by the verb *attaccare* (to attack). The 'attack' may be made, or the note may be taken, in two ways, according to circumstances; that is to say: *Con Grazia*, in a flowing and graceful manner, or accented more or less strongly. It must, however, always be effected with frankness and precision, and without being accompanied by a kind of a groan, as it usually is with beginners.

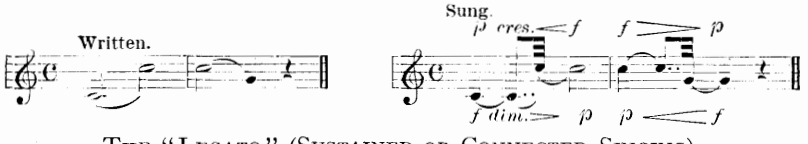
"The same precision must be observed in cutting off a note immediately followed by a rest." (*G. Nava*)

THE "PORTAMENTO" (CARRYING THE VOICE)

"Formerly the 'Portamento' was represented by a little note placed between two other notes. At present it is more commonly indicated by the simple *legatura* (slur), though it is left even more frequently to the judgment and good taste of the artist. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound in the manner of a slightly perceptible anticipation. This slide ought always to be made with augmenting force, when carried to a higher sound, and diminishing when upon a lower tone." (*L. Lablache*)

"Graceful and effective when sparingly applied, its abuse or misapplication becomes most offensive and nauseous, besides giving unmistakable evidence of bad taste." (*A. Randegger*)

EXAMPLE



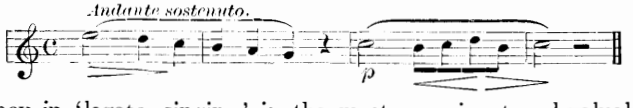
THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"It may be laid down as a general rule that all notes not separated by a rest should be connected gracefully and smoothly with one another, in contradistinction to those which, in consequence of a rest or of a superposed dot, must be detached. This properly constitutes *legato* singing, or in a connected continuous way."

(*G. Nava*)

"No gliding, such as specially characterizes the 'Portamento,' is permitted in 'legato singing.'"

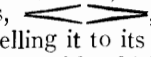
EXAMPLE



"Efficiency in 'legato singing' is the most prominent and valuable attribute of a good singer. Its practice considerably develops the power of sustaining the voice, and largely contributes towards obtaining 'breadth of style' in phrasing."

(*A. Randegger*)

THE "MESSA DI VOCE" (SWELL)

"The *Messa di voce* (Swell), indicated thus,  , consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

"The *Messa di voce* requires a complete command over the respiratory and vocal organs; it is a finishing study, and not an elementary one, as is often wrongly supposed. By attempting it too soon, and before the singer has been properly prepared for it by other studies, the vocal and respiratory organs may suffer from unnecessary and dangerous fatigue." (*A. Randegger*)

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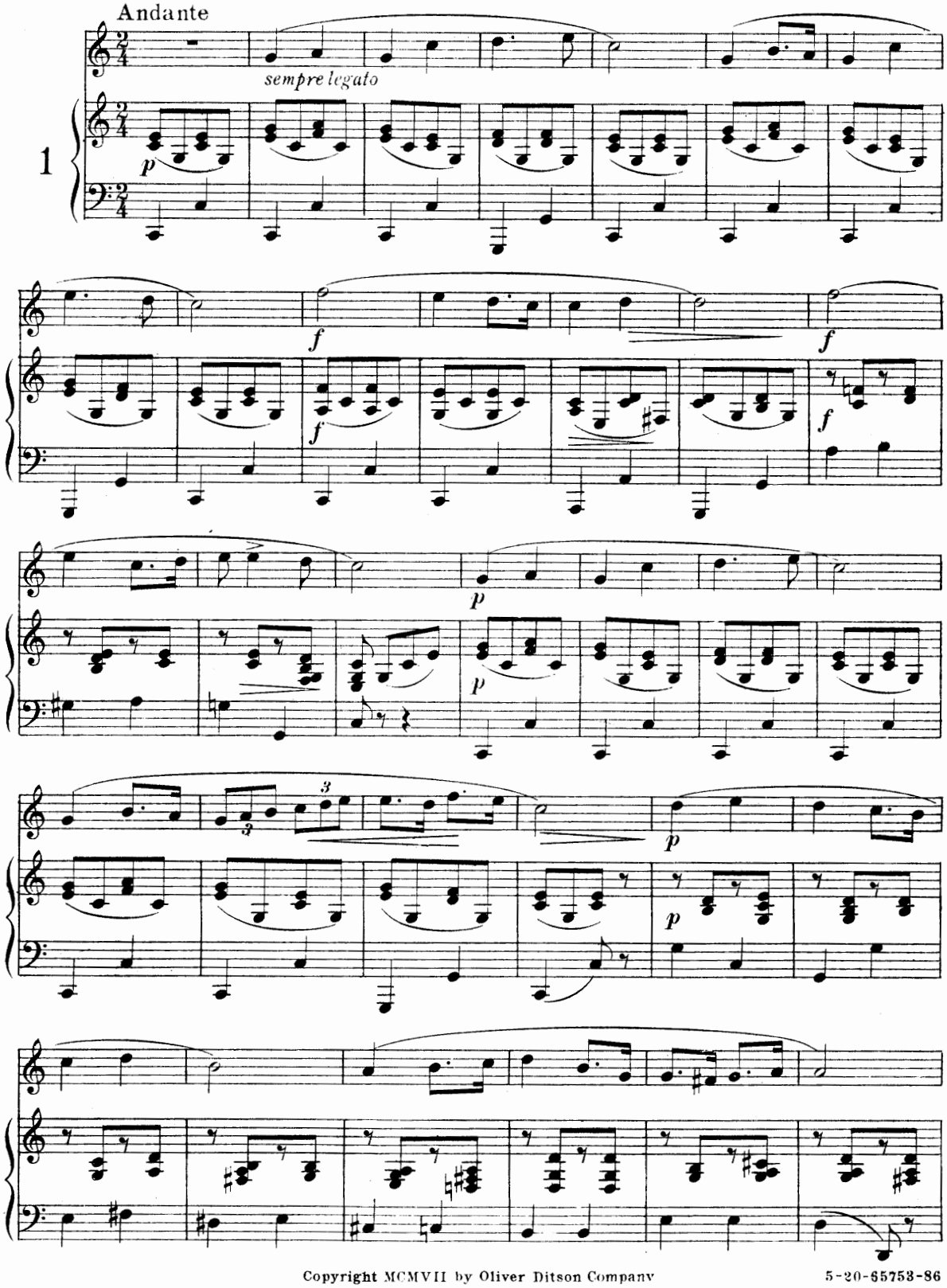
TENOR

BOOK I — FORTY VOCALISES

Edited by Eduardo Marzo

A. PANSERON



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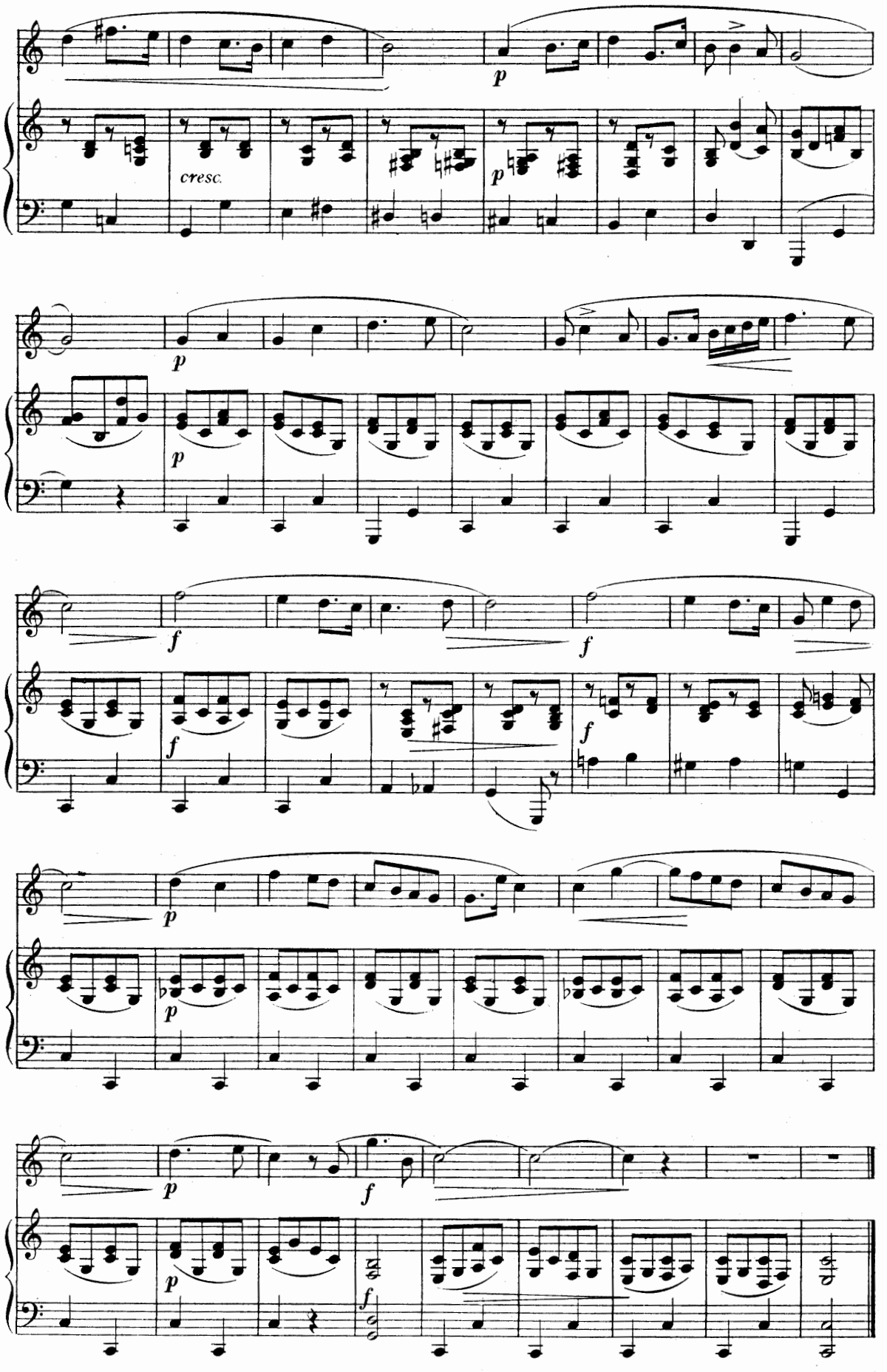
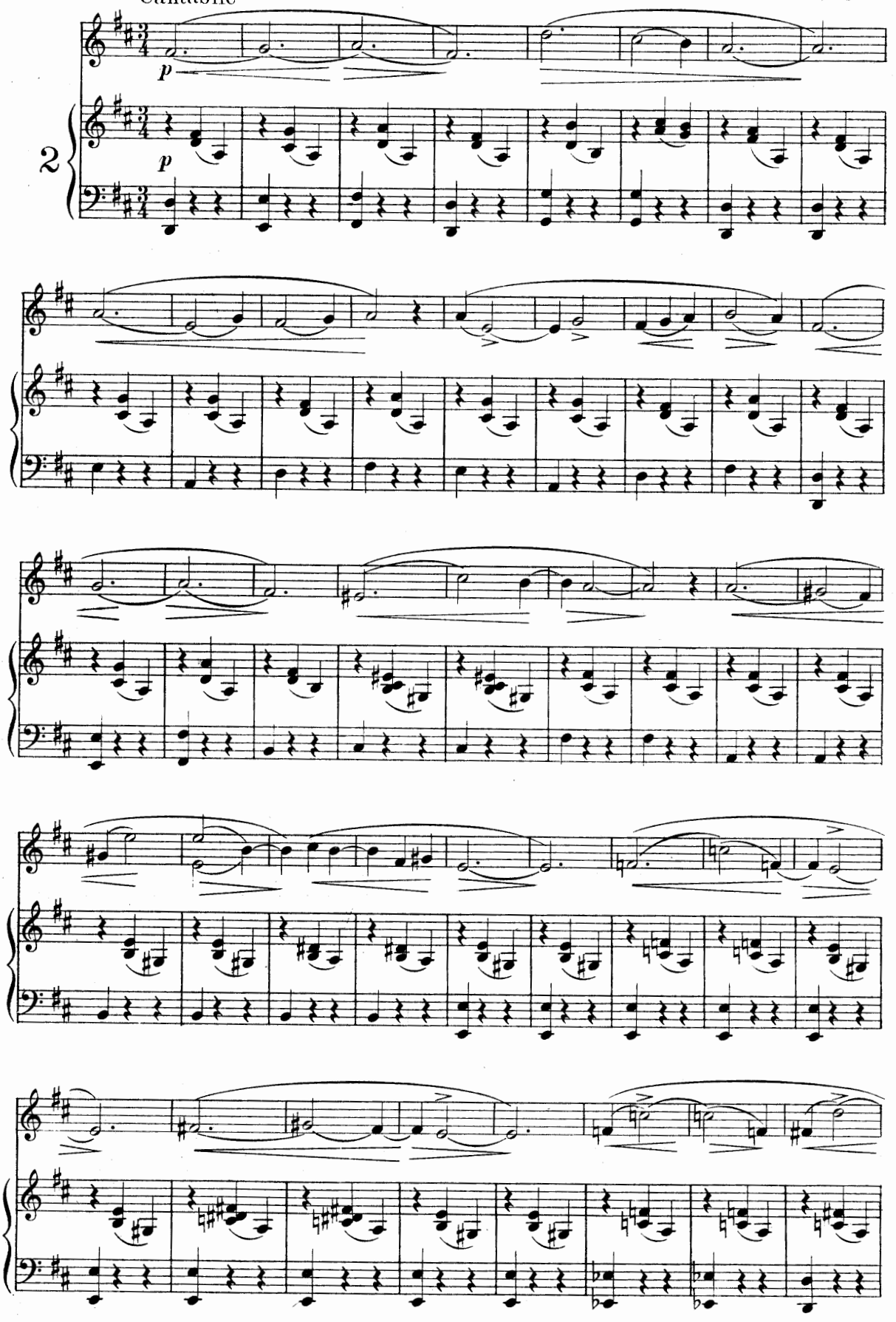
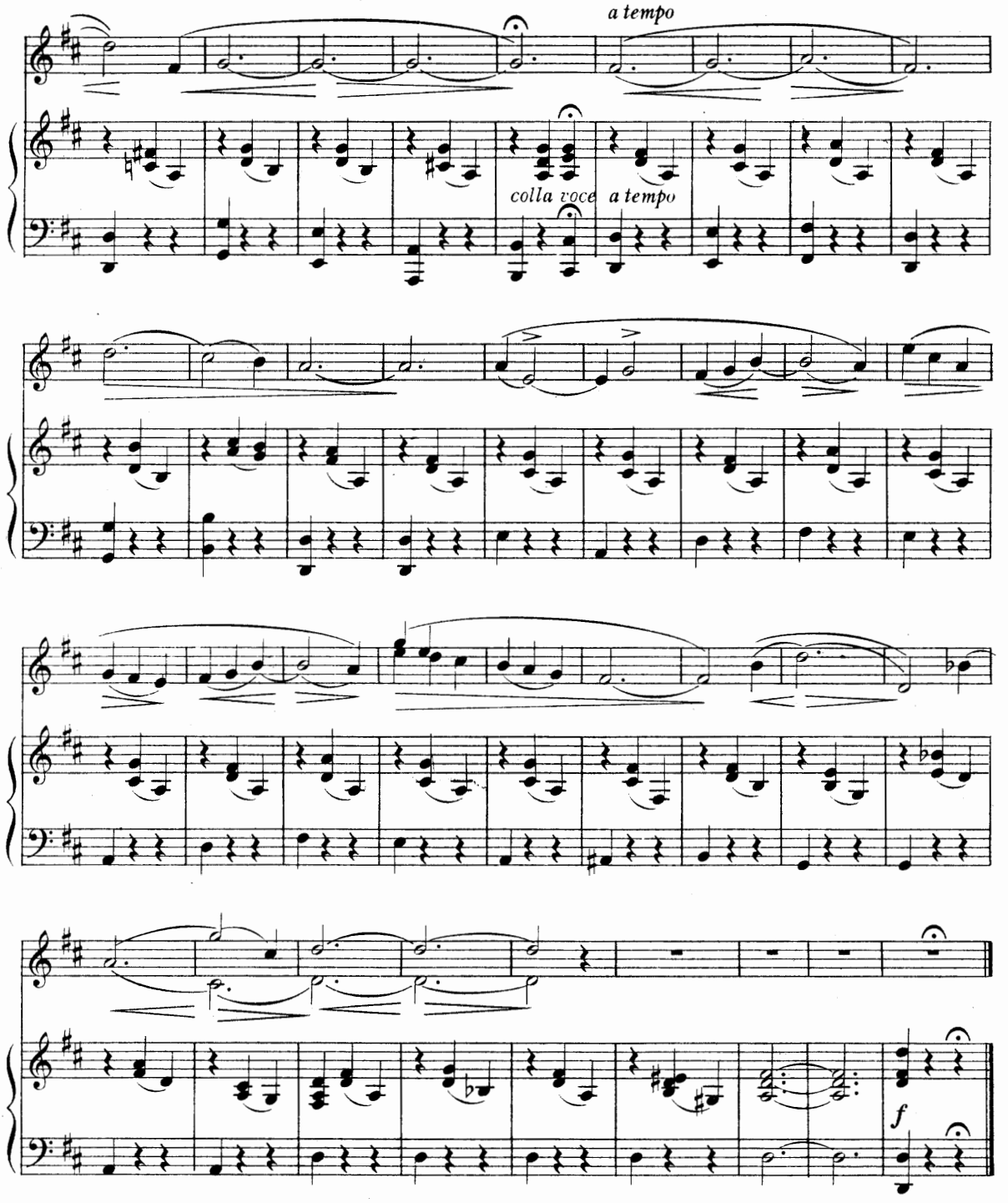

cresc.

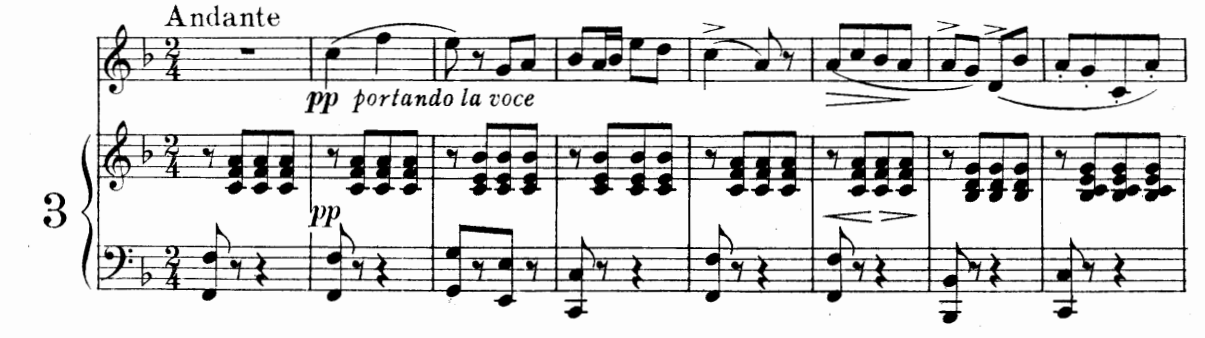
Cantabile

M.C.MARCHESI,(Op.31)





F. LAMPERTI



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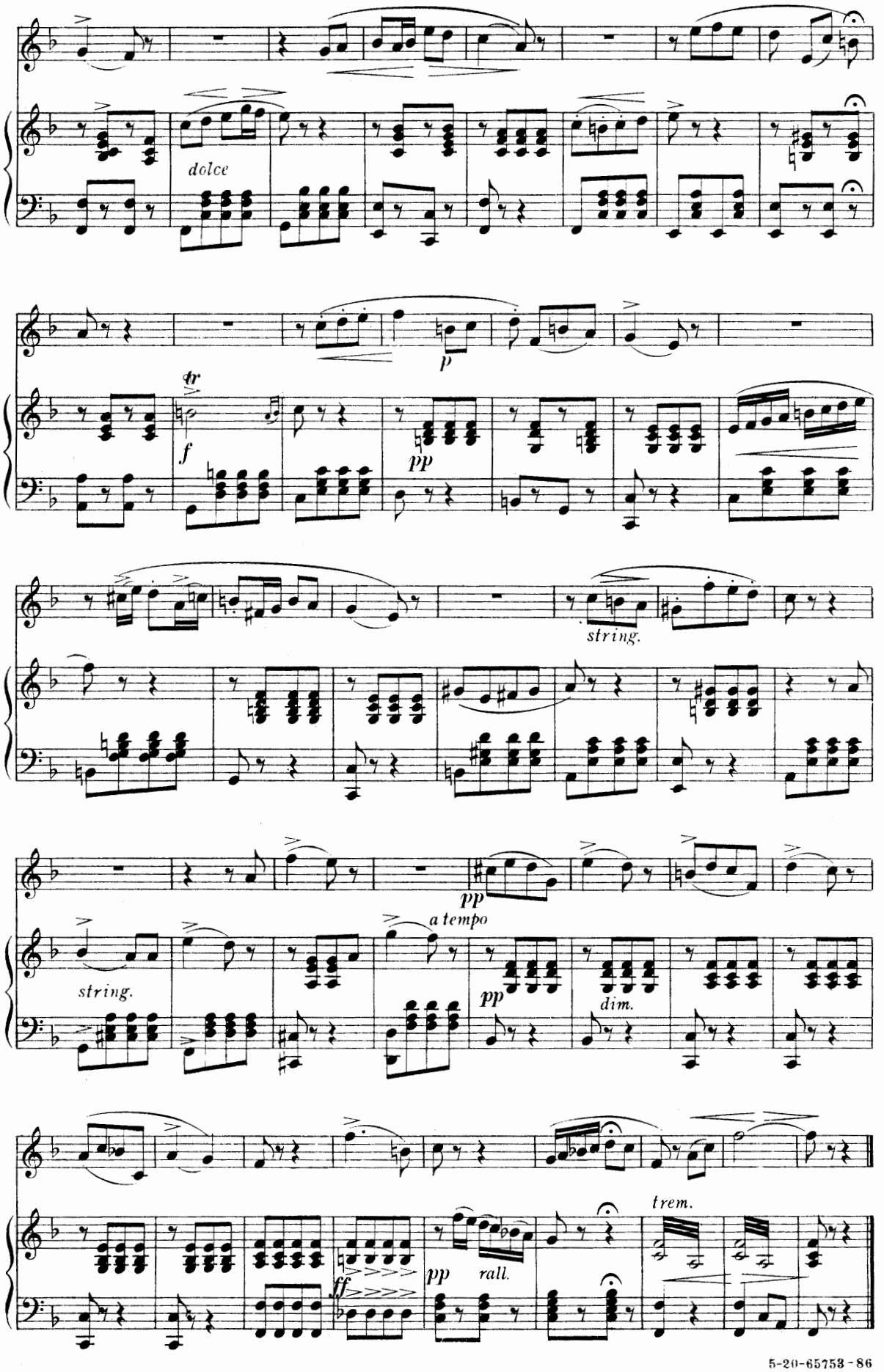

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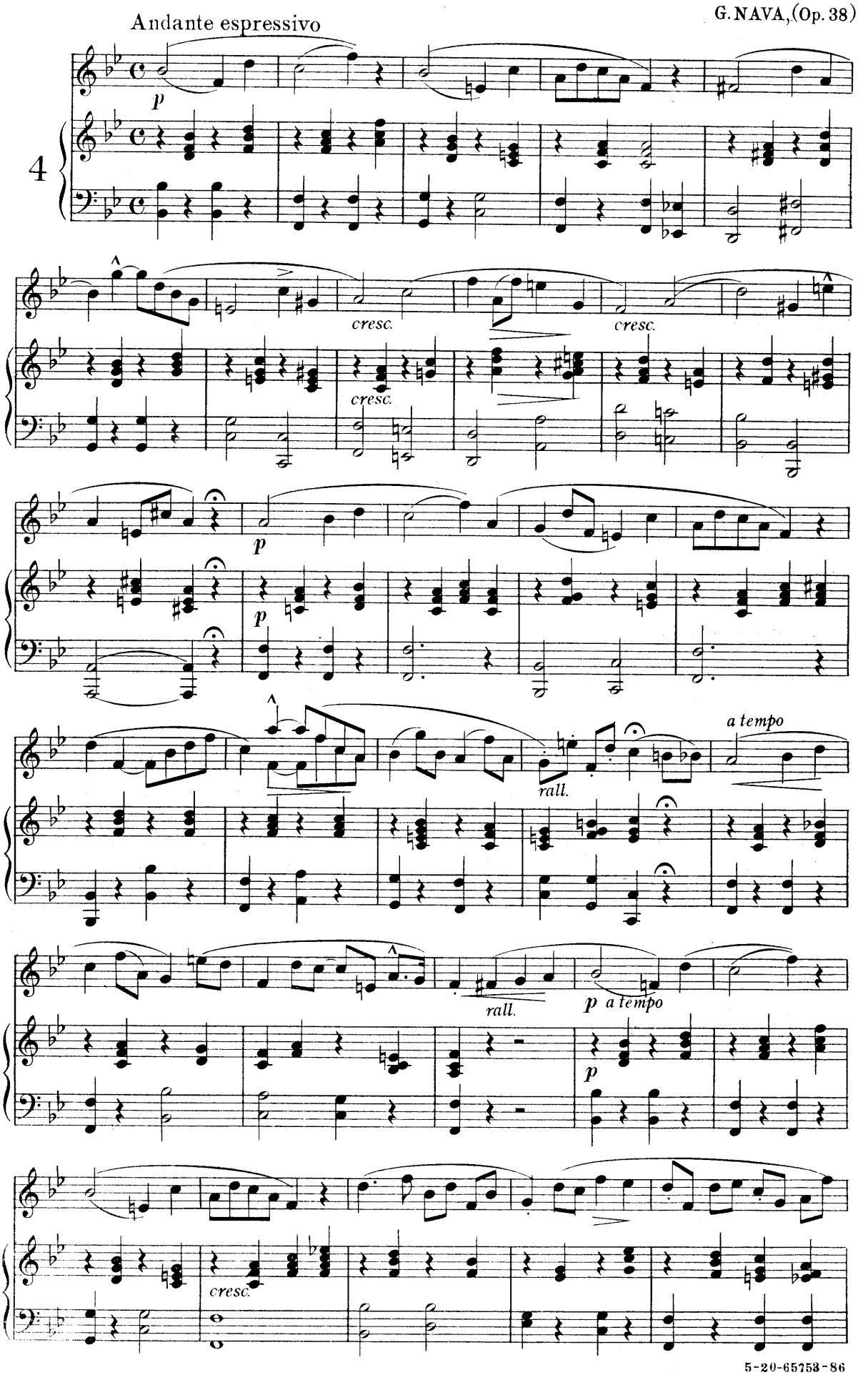
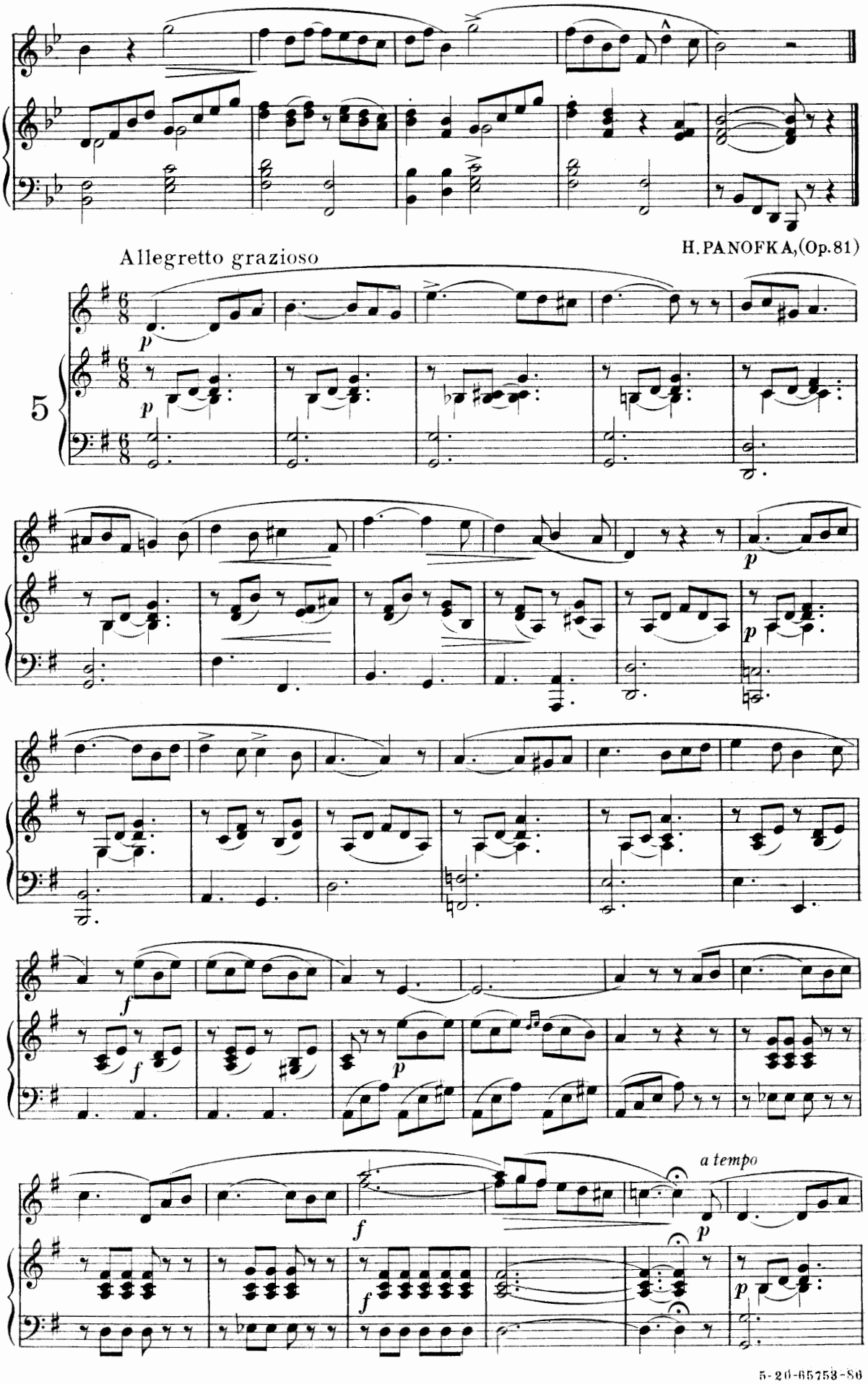
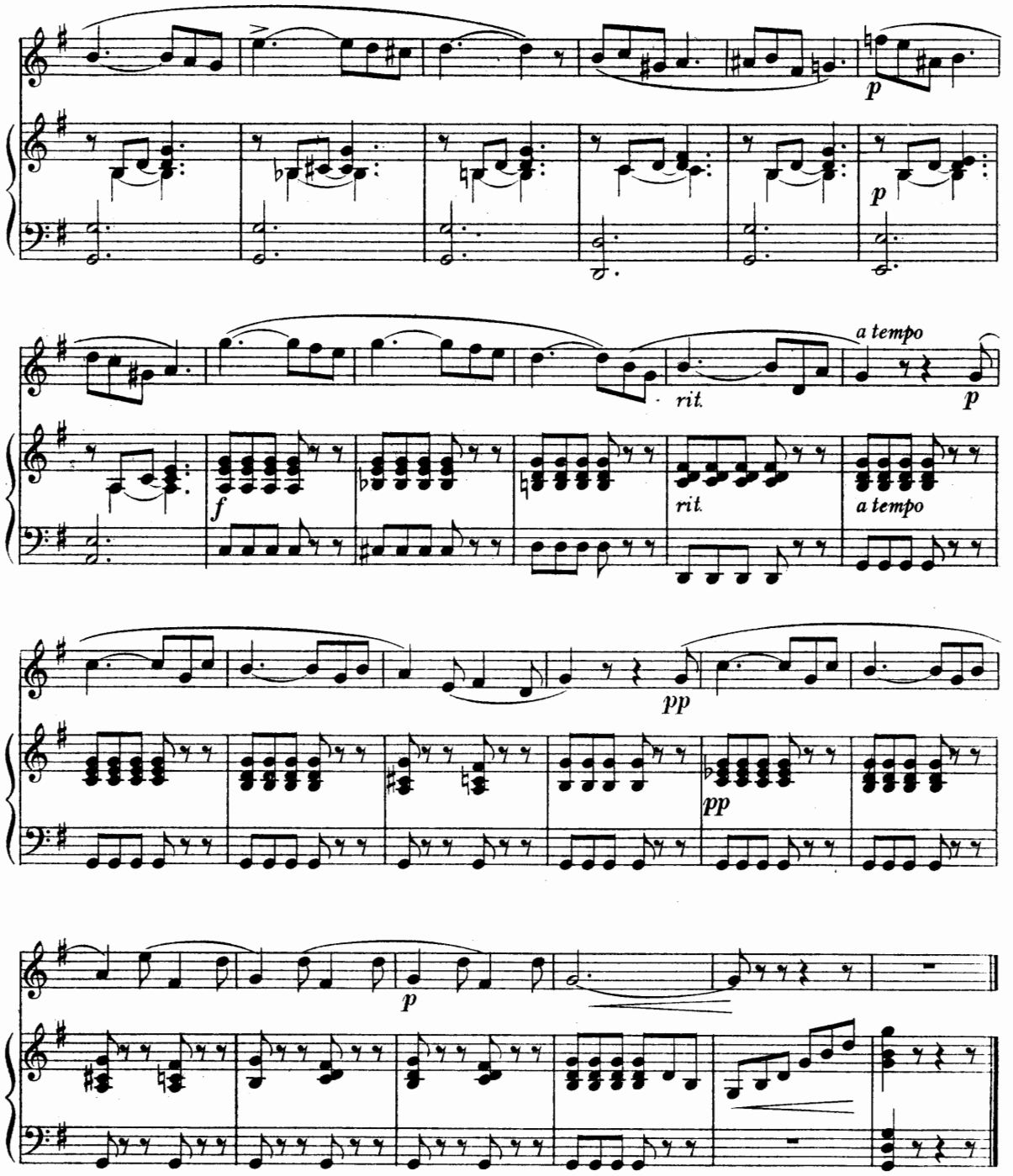

Andante espressivo
p
4
cresc.
cresc.
cresc.
p
p
rall.
a tempo
rall.
p a tempo
p
cresc.

H. PANOFKA, (Op. 81)

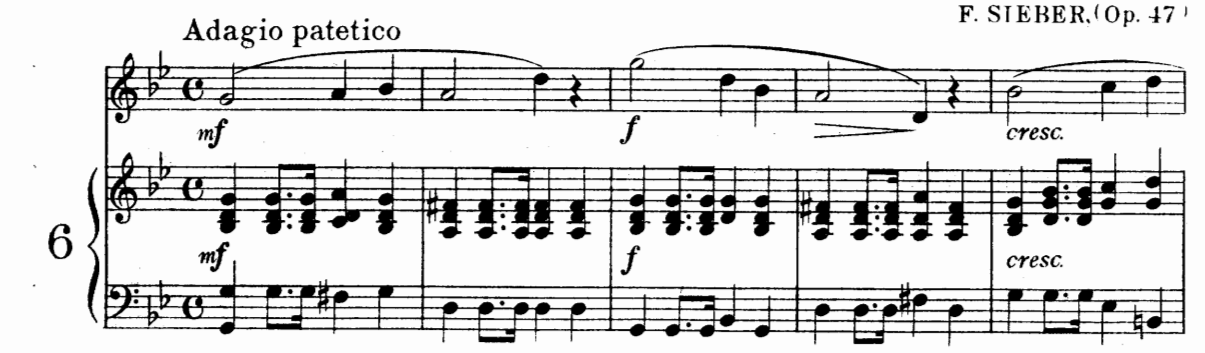
Allegretto grazioso

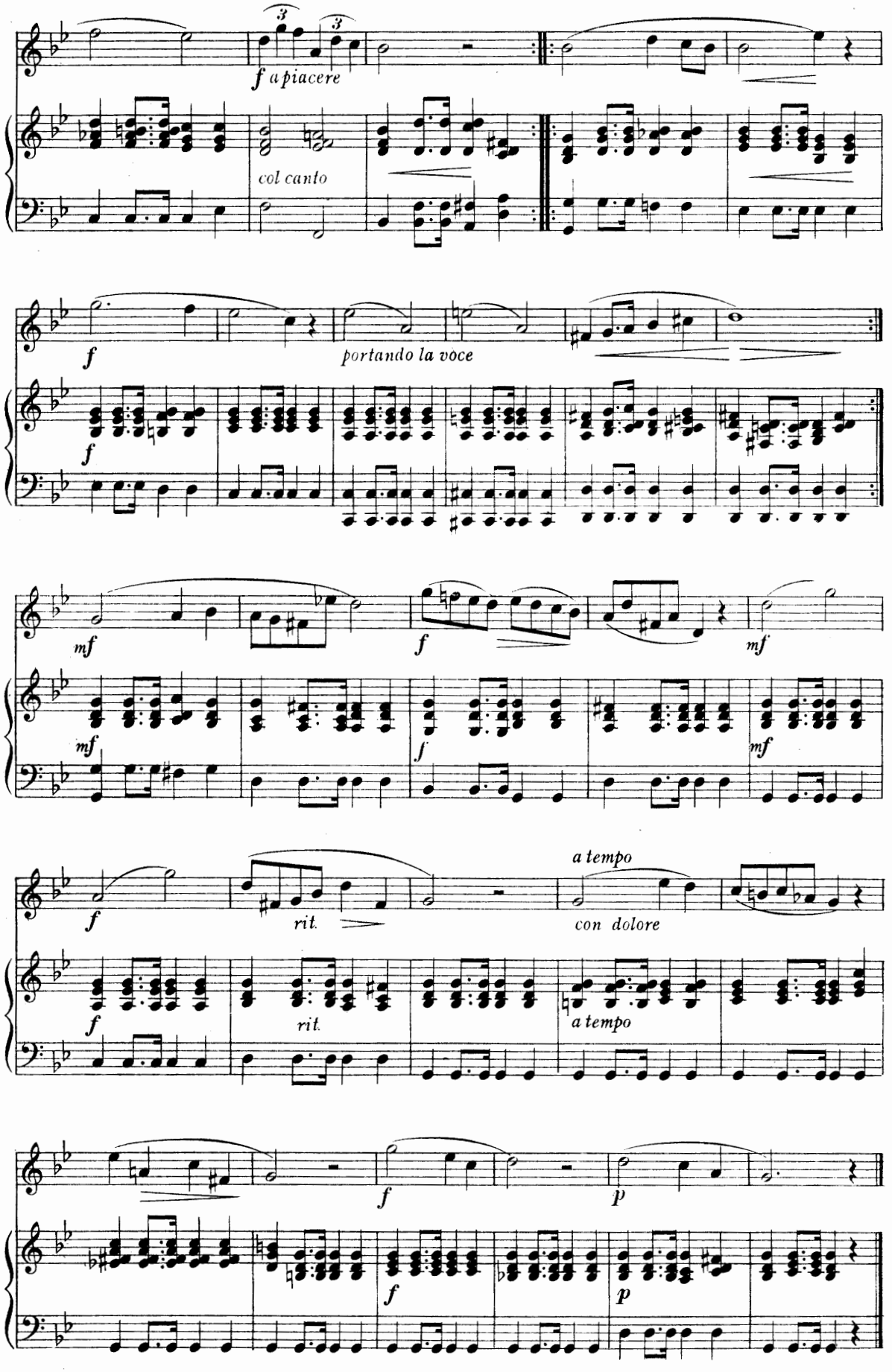




F. SIEBER, (Op. 47)

Adagio patetico




f a piacere
col canto
f
portando la voce
f
mf
f
mf
mf
f
mf
f
rit.
a tempo
con dolore
f
rit.
a tempo
f
p
f
p

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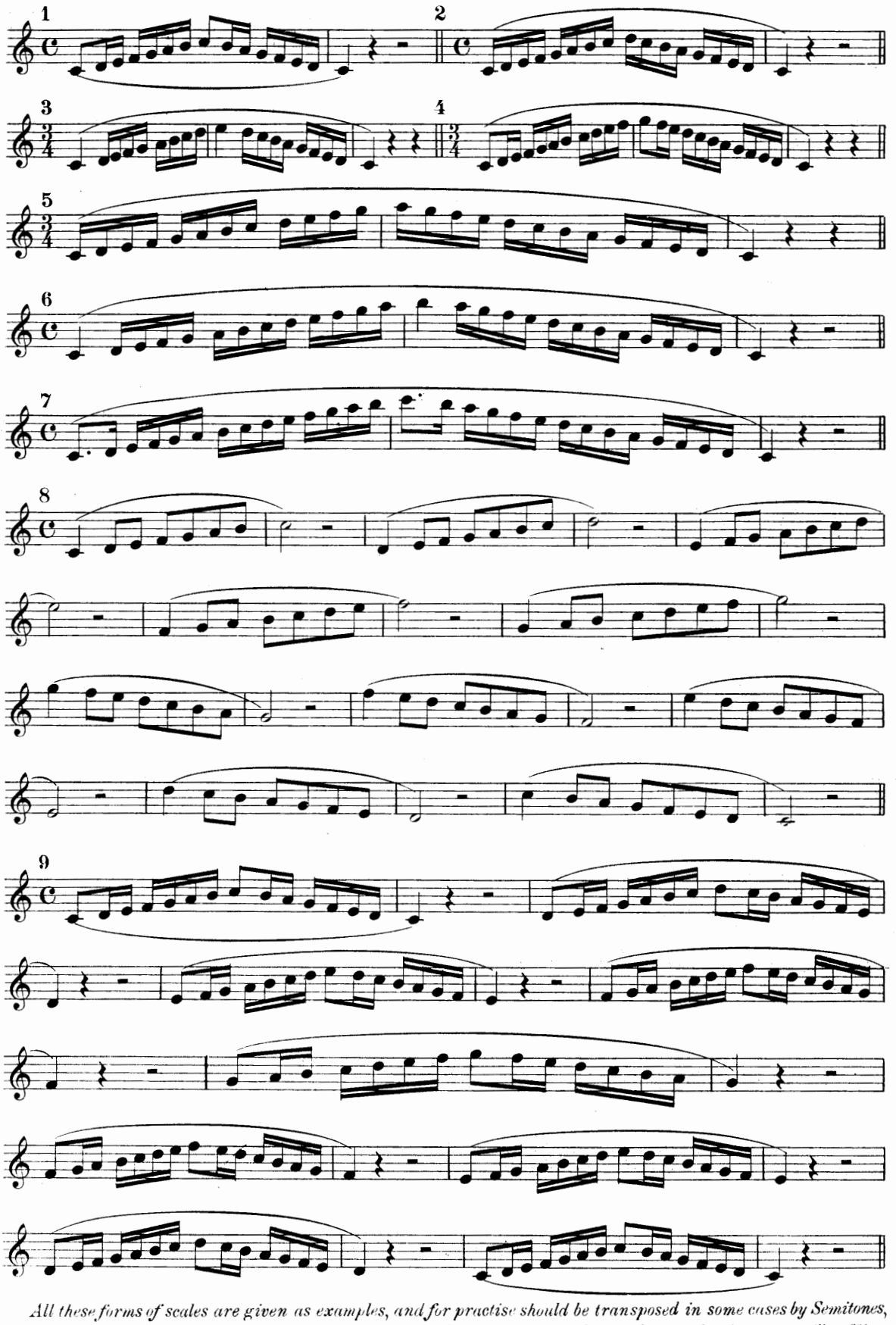
SCALES

(MAJOR AND MINOR)



All these forms of scales are given as examples, and for practise should be transposed in some cases by Semitones, adapting them within the compass of the voice. More combinations are made out of the scales, but these will suffice to give a general idea of this kind of difficulty.

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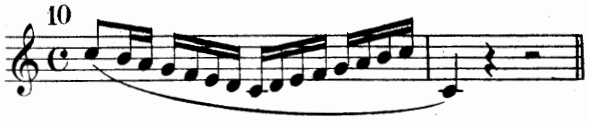
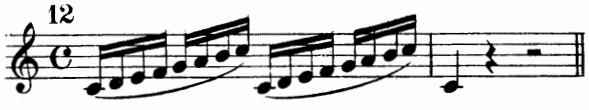


in progression as № 9

11

in progression as № 9

12



in progression as № 9

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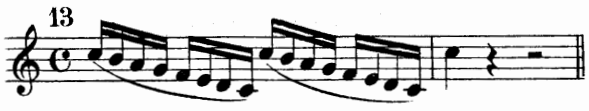
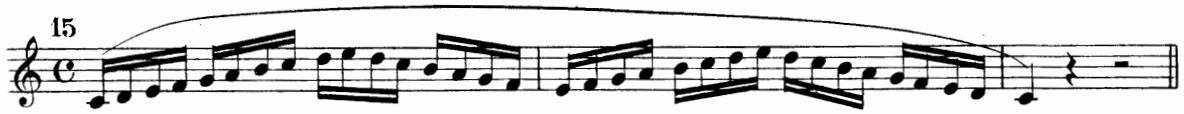


in progression as № 9

14

15



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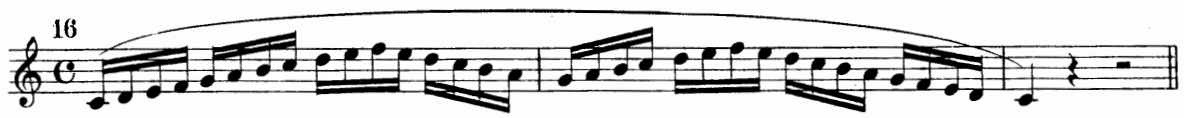
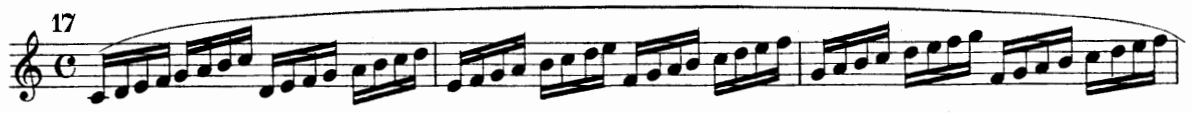
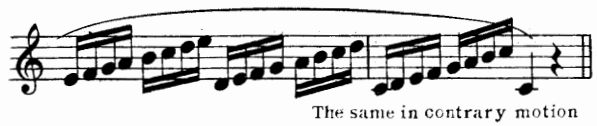


17



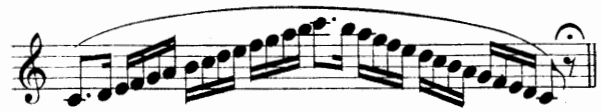


The same in contrary motion

18

The same in contrary motion

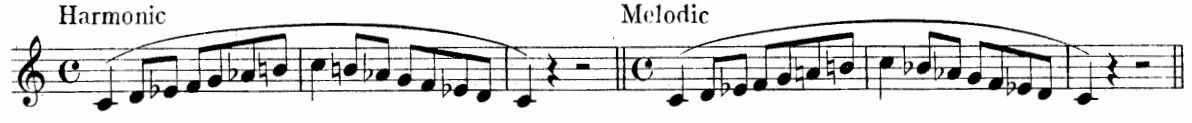
19



The same in contrary motion

MINOR SCALES

Harmonic

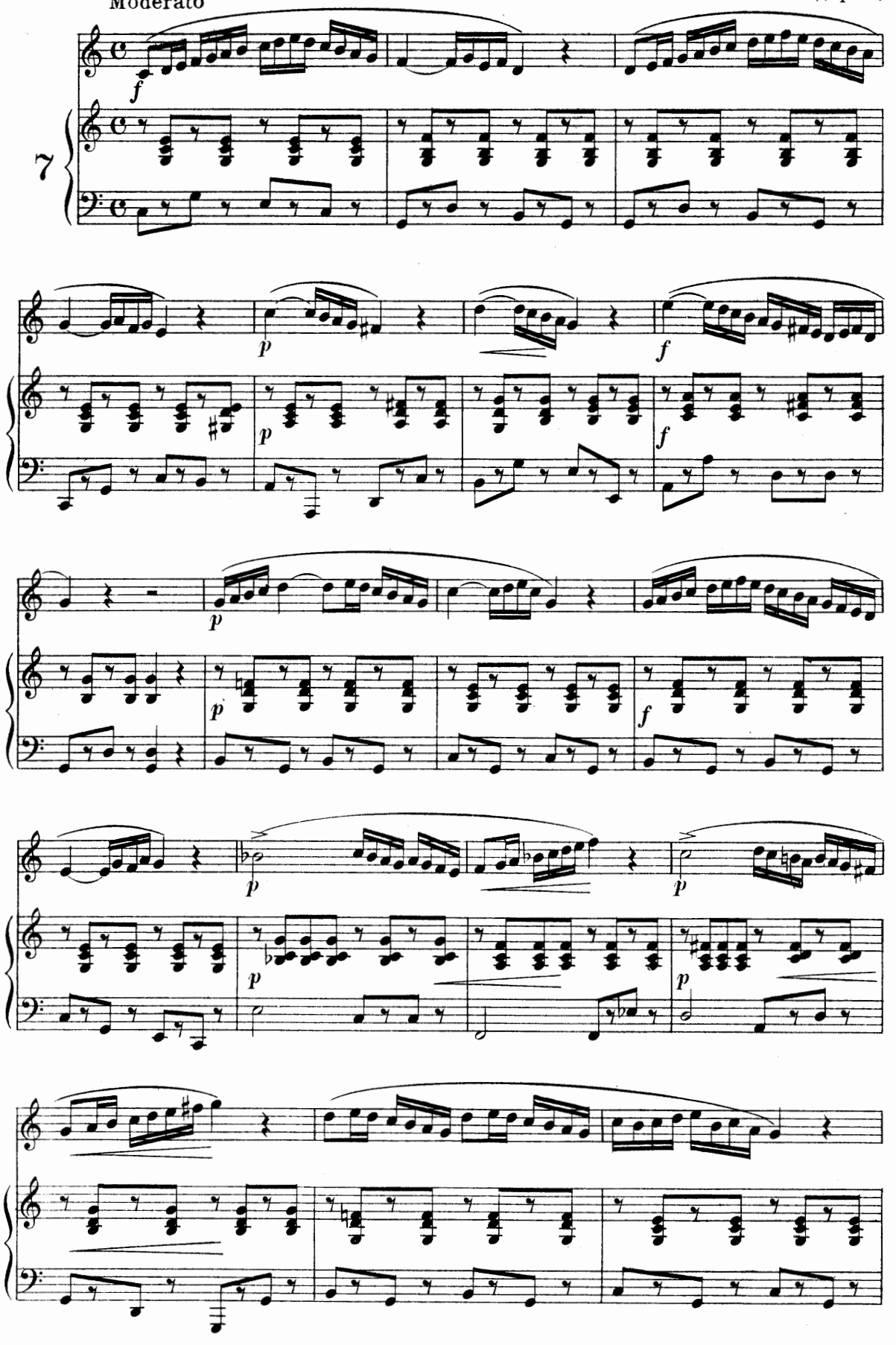


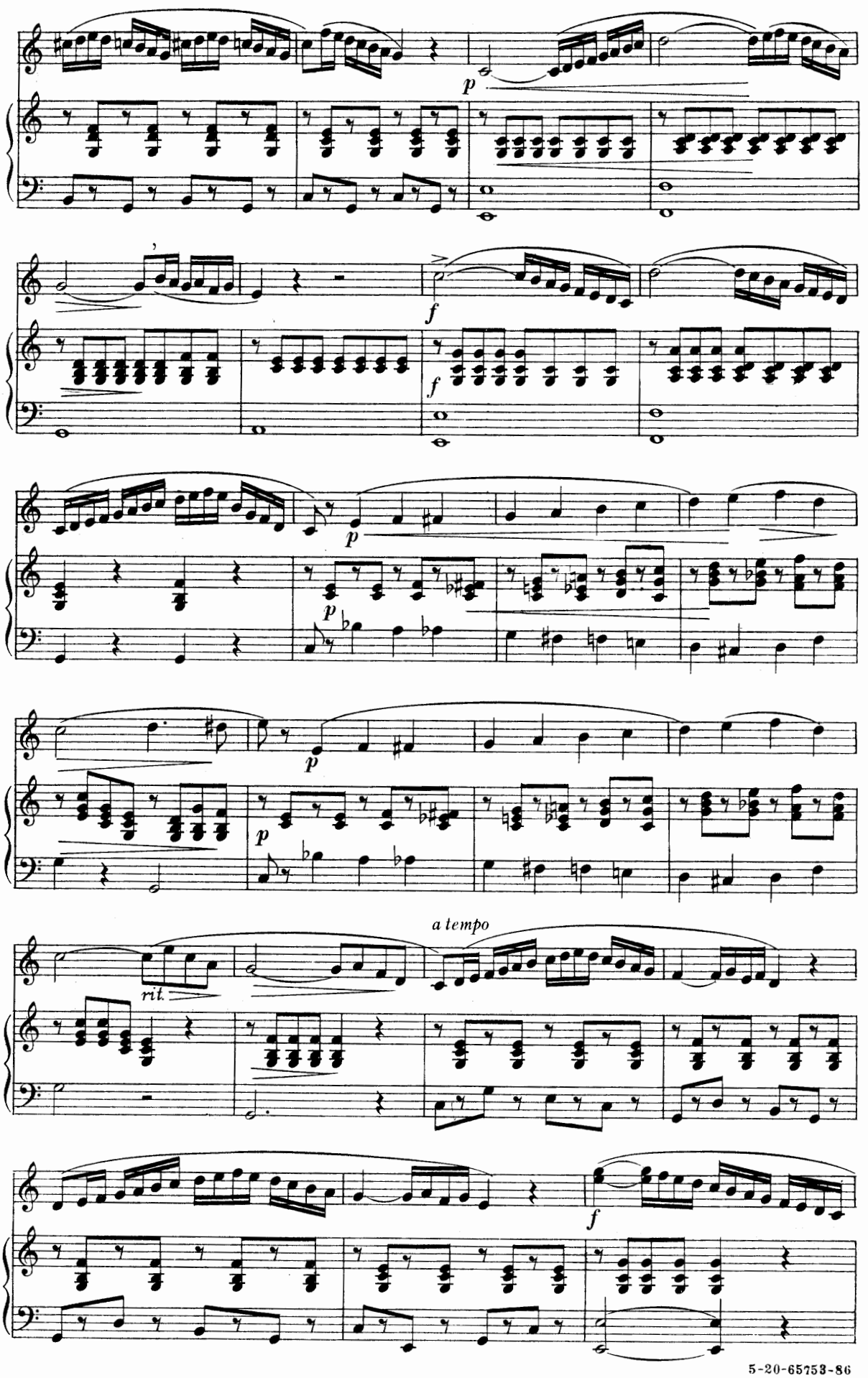
Melodic

5-20-65753-86

Moderato

H.PANOFKA,(Op. 81)





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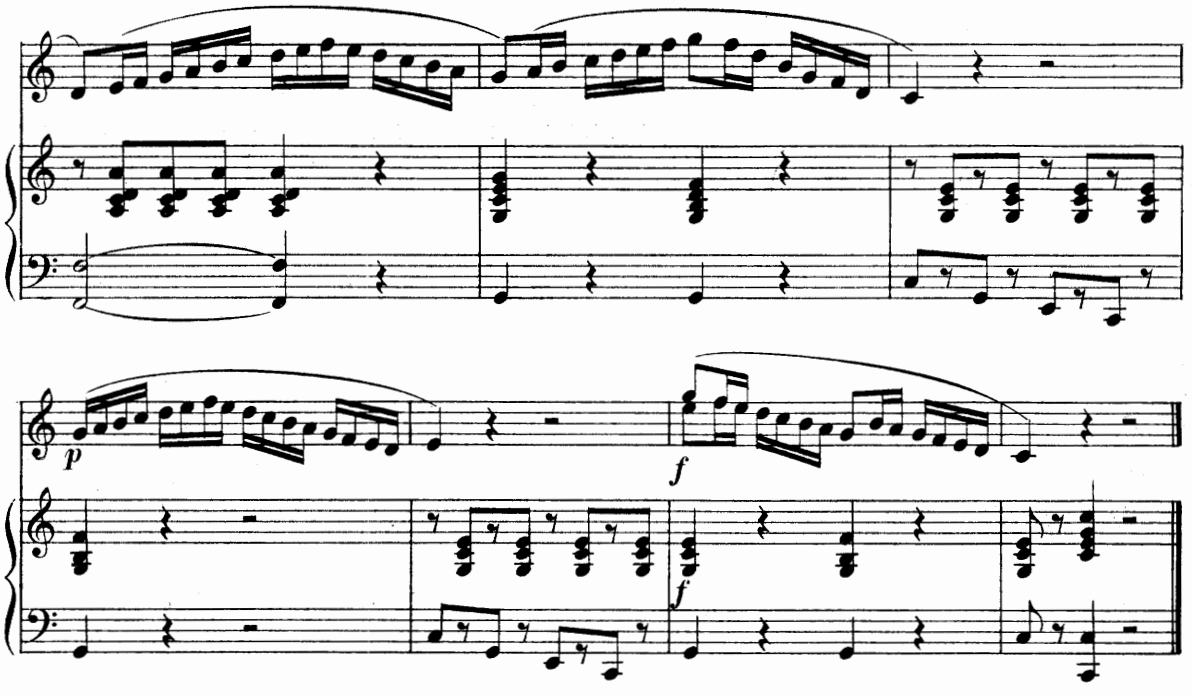
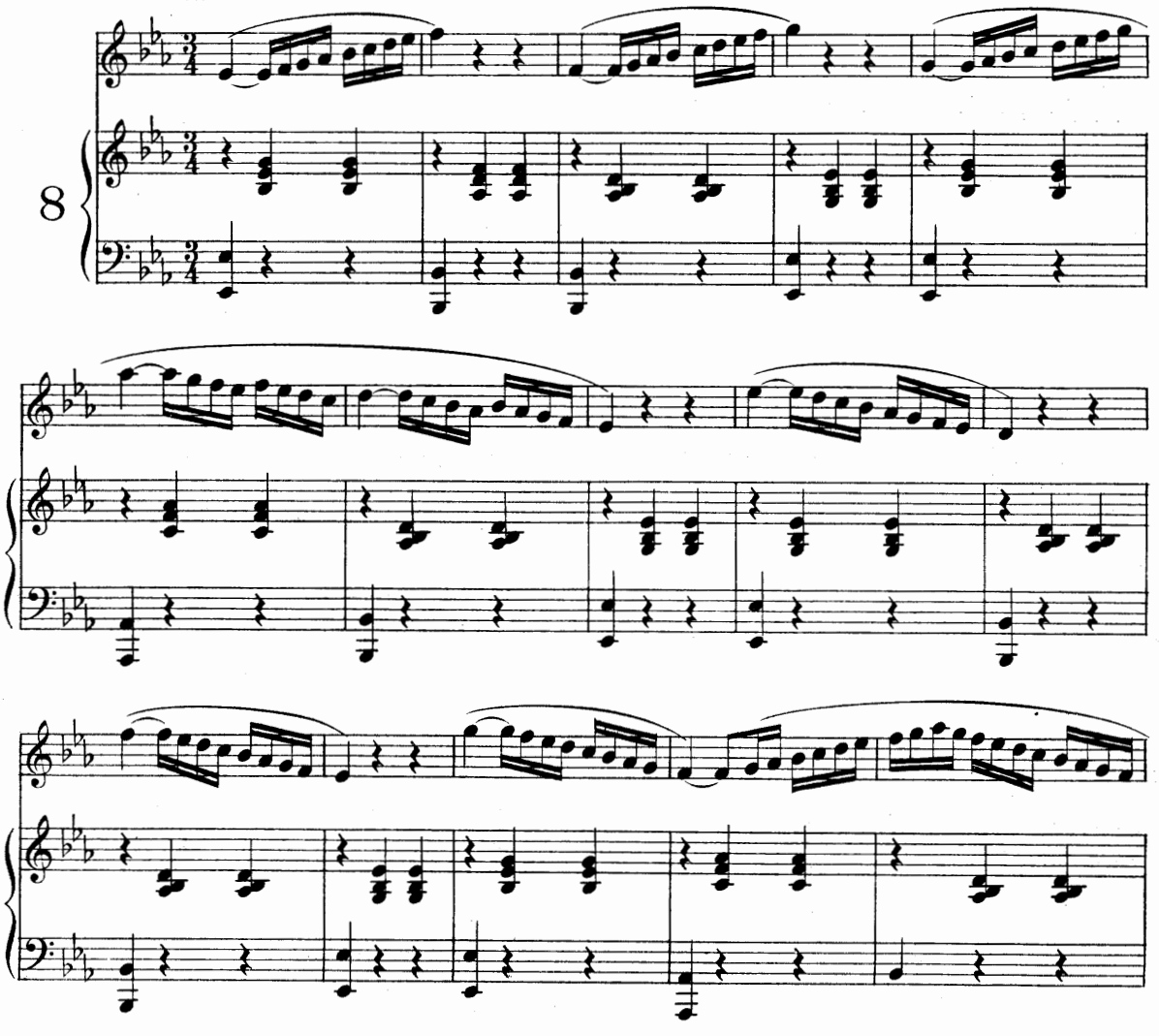
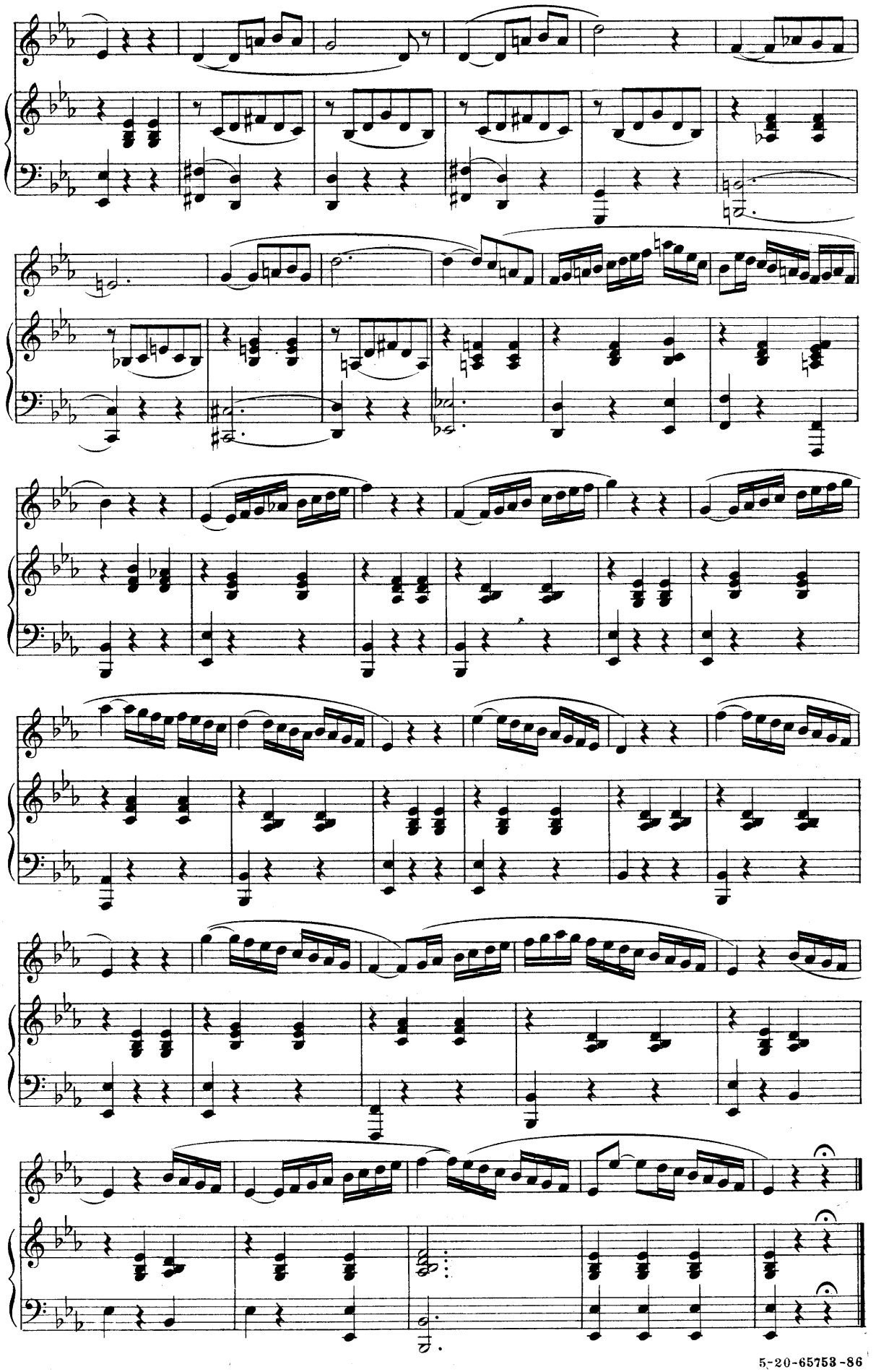
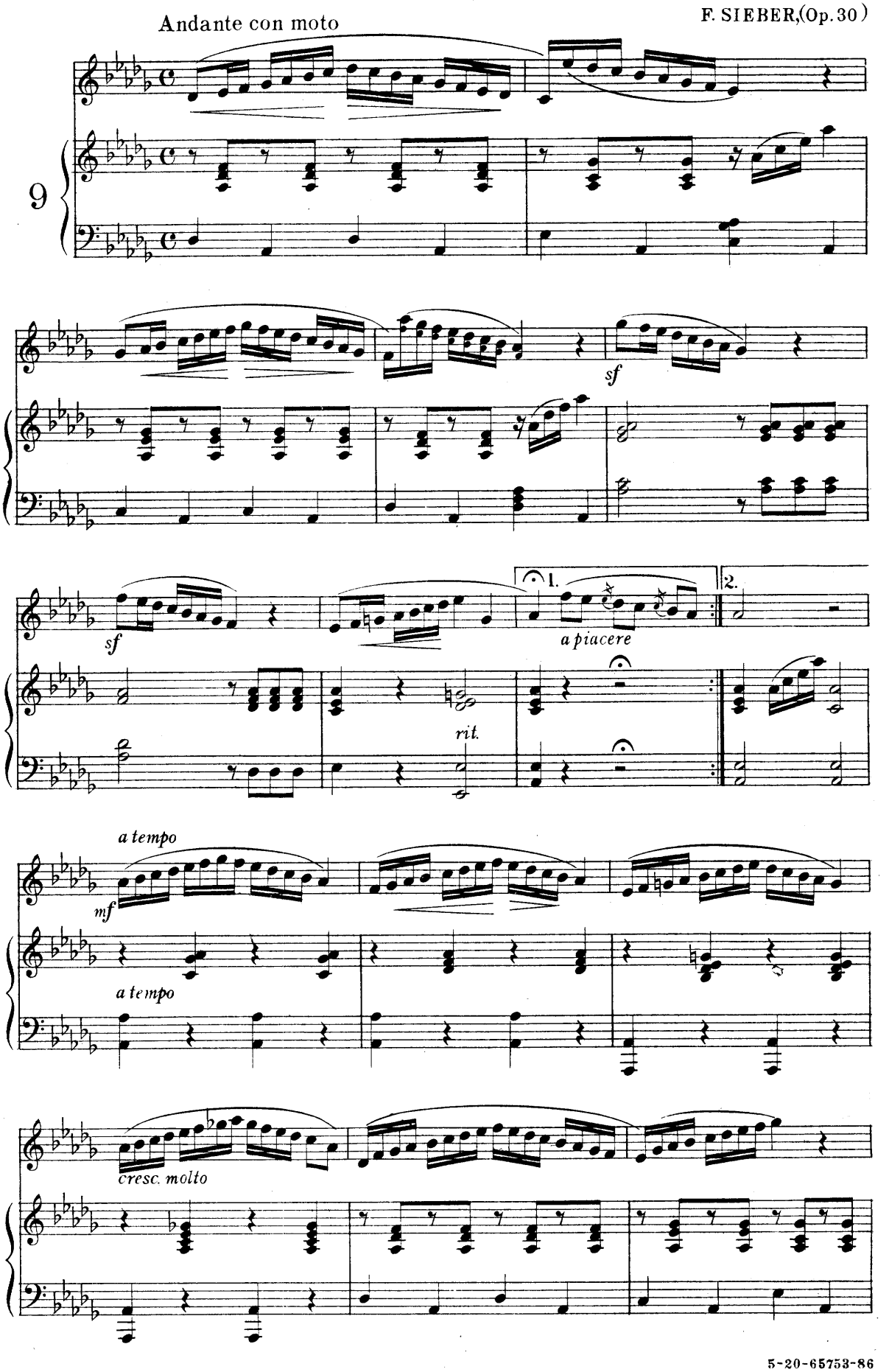


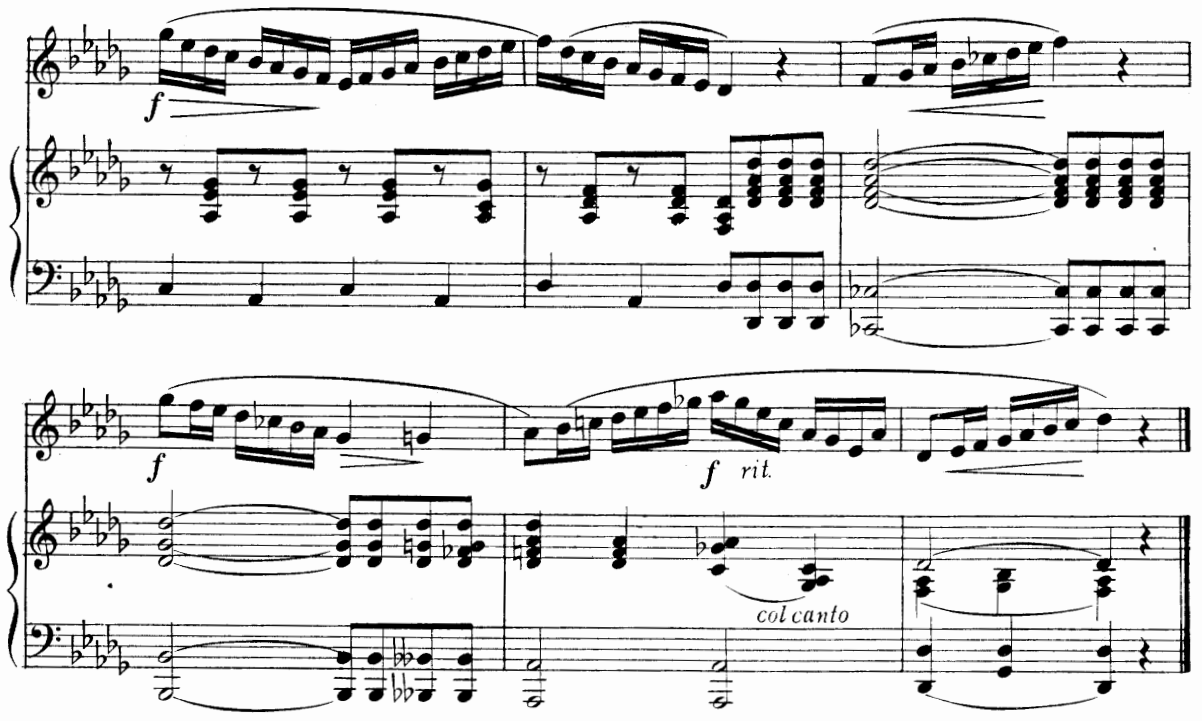
Moderato

M.C.MARCHESI,(Op. 2)



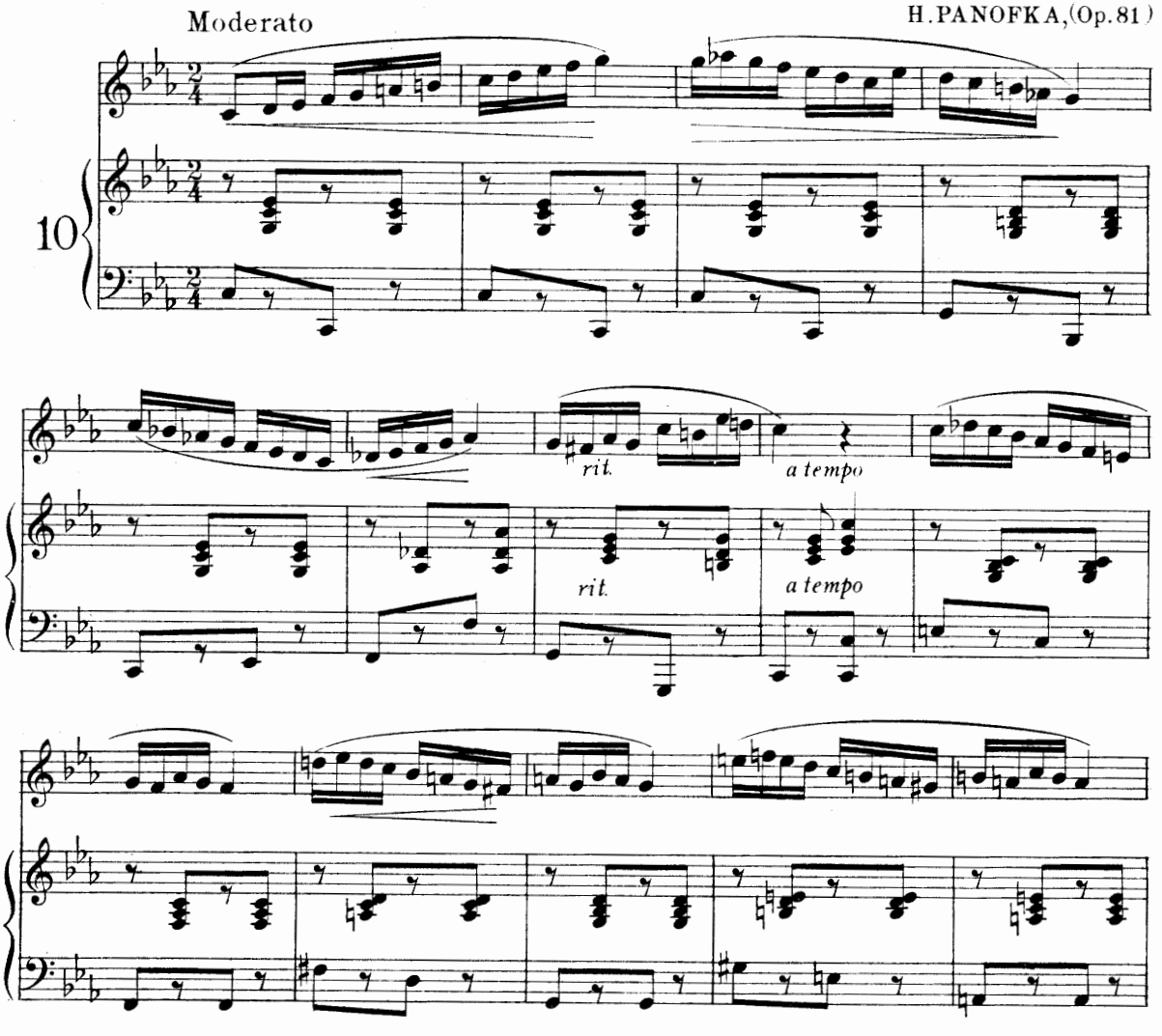



Andante con moto
9
sf
sf
1.
2.
a piacere
rit.
a tempo
mf
a tempo
cresc. molto



Moderato

H. PANOFKA, (Op. 81)



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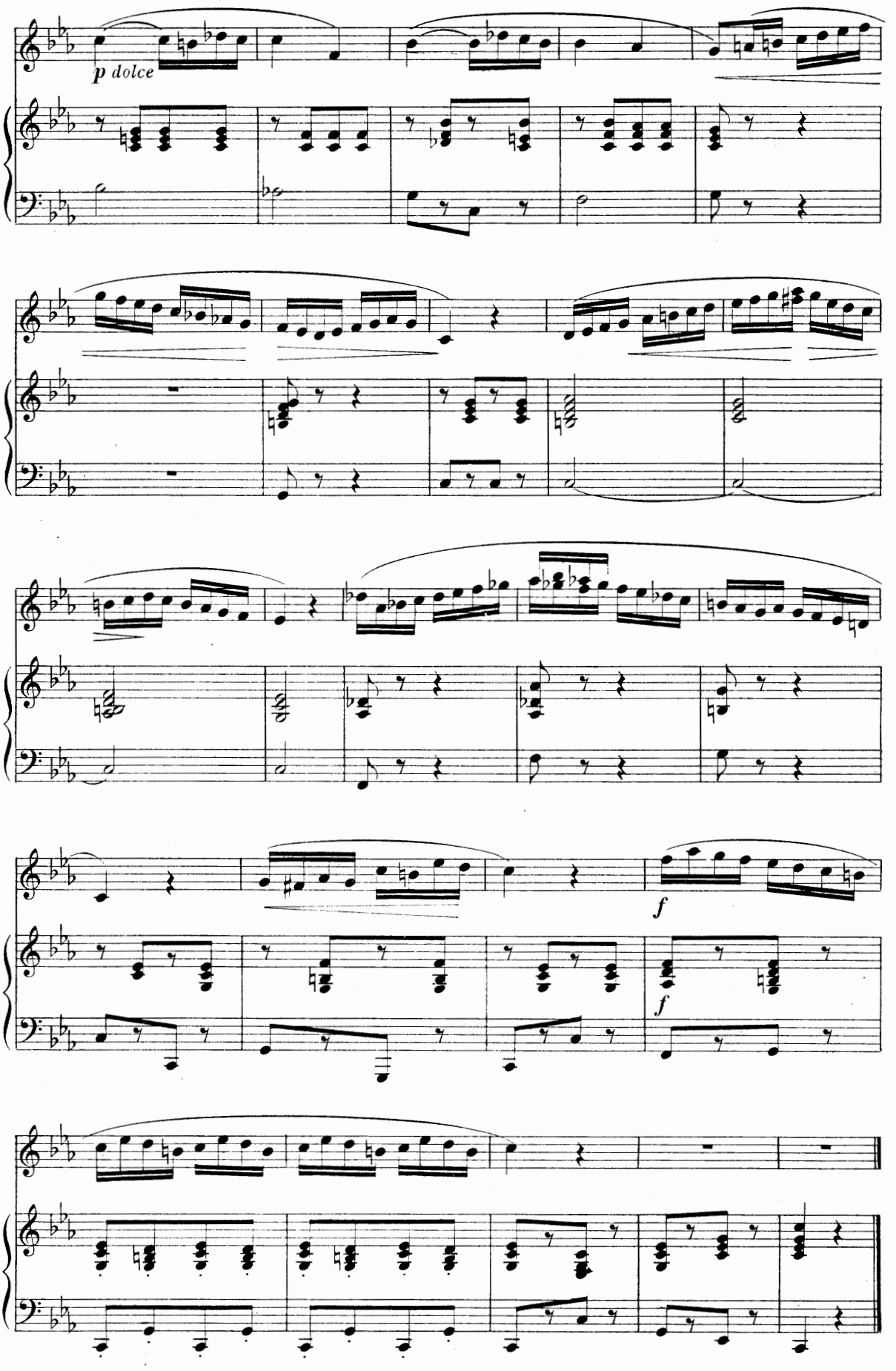

p dolce
f
f

"DOTTED NOTES" *(NOTE PUNTATE)*

Example

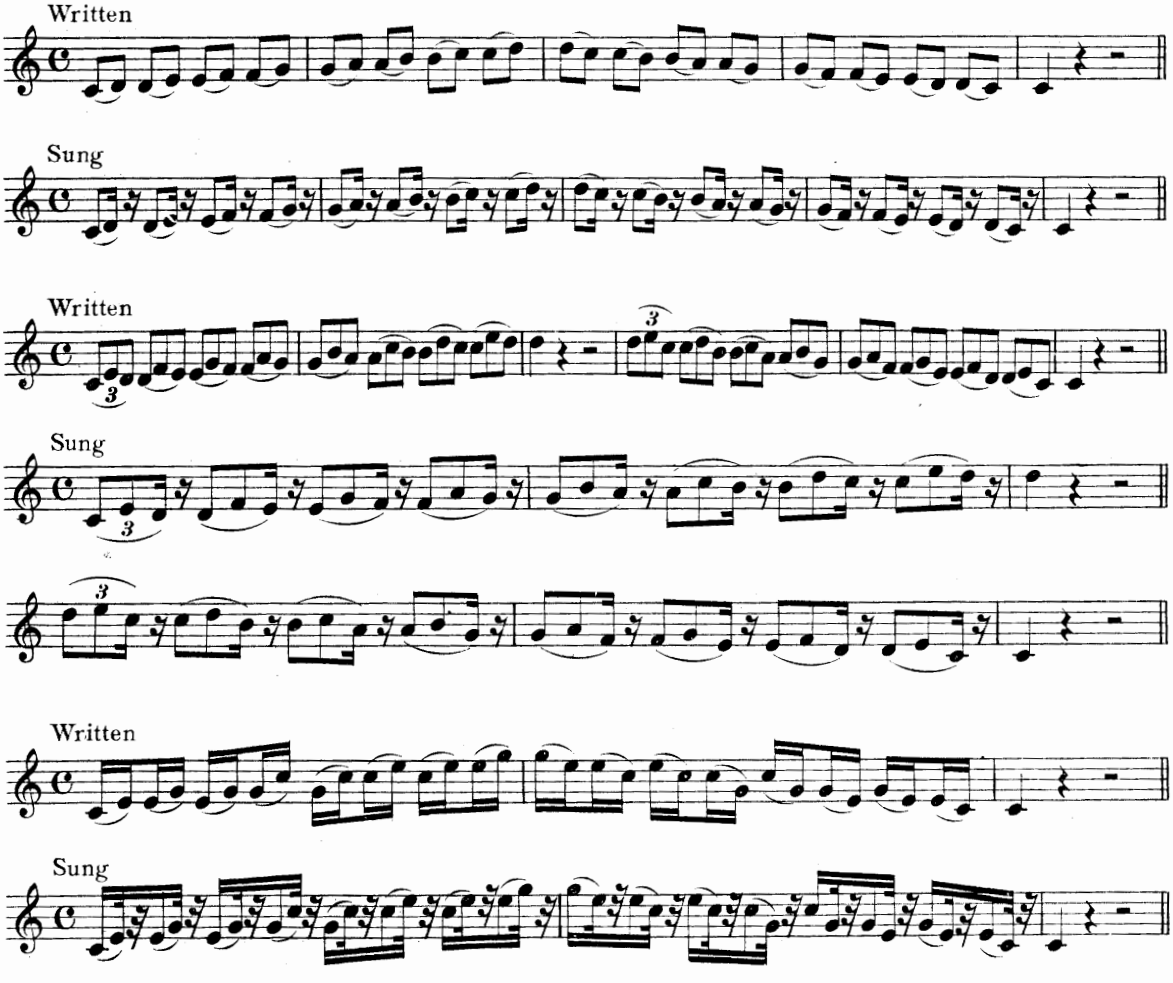
Almost all the Scales given in the preceding examples may be practised in this way.

(M.C. MARCHESI)

REPEATED NOTES *(NOTE RIPETUTE)*

To sound the "Repeated Notes" distinctly, they should be slightly aspirated *(ha, ha)*. This is however to be avoided in singing legato

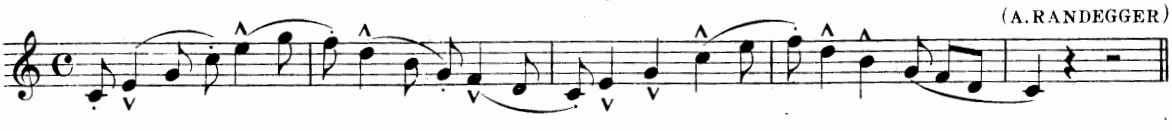
Examples



SYNCOPATED NOTES *(SINCOPE)*

Example

(A. RANDEGGER)



Particular attention must be paid to the accented (syncopated) notes.

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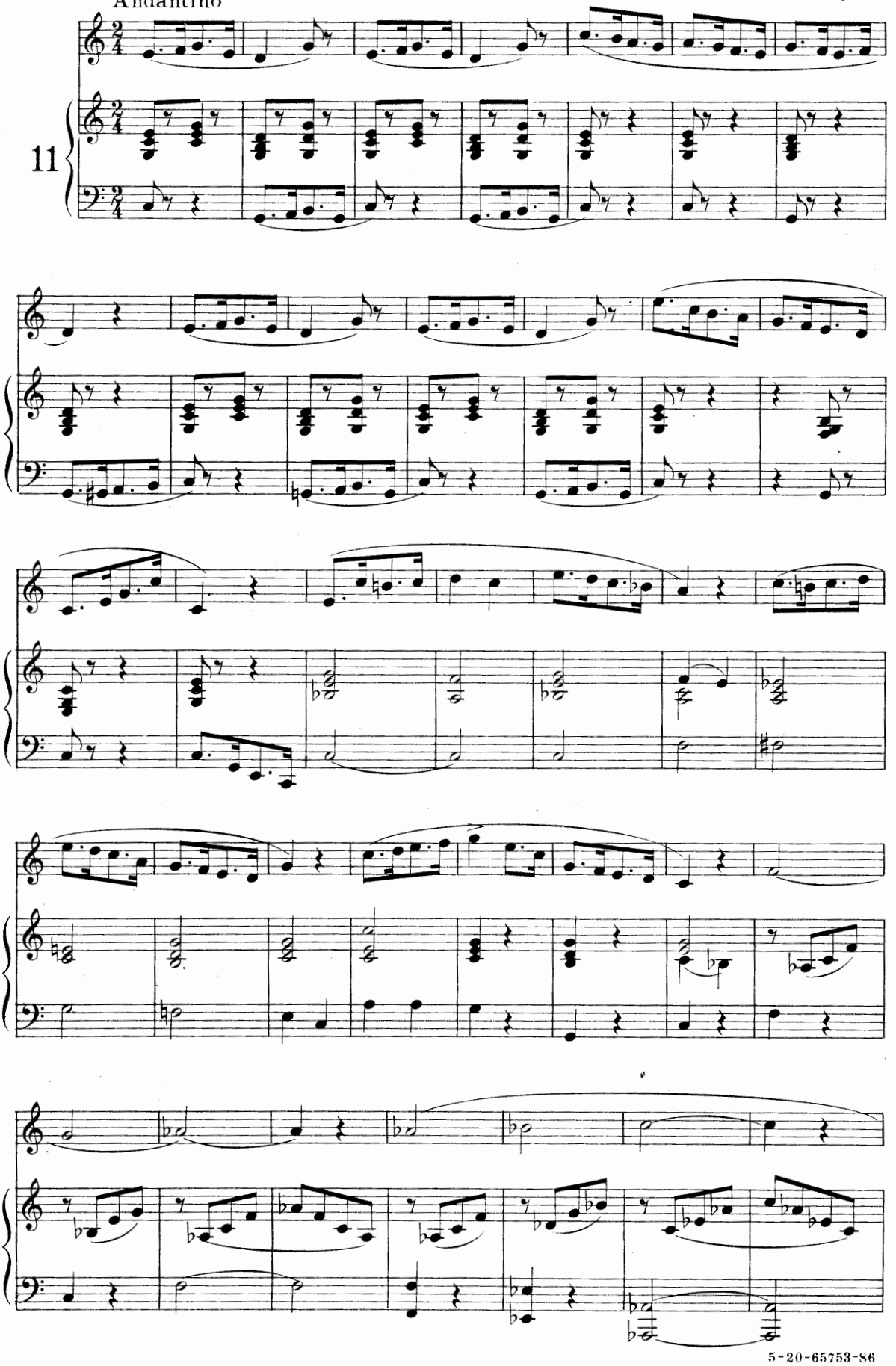
Andantino

M.C.MARCHESI,(Op. 2)



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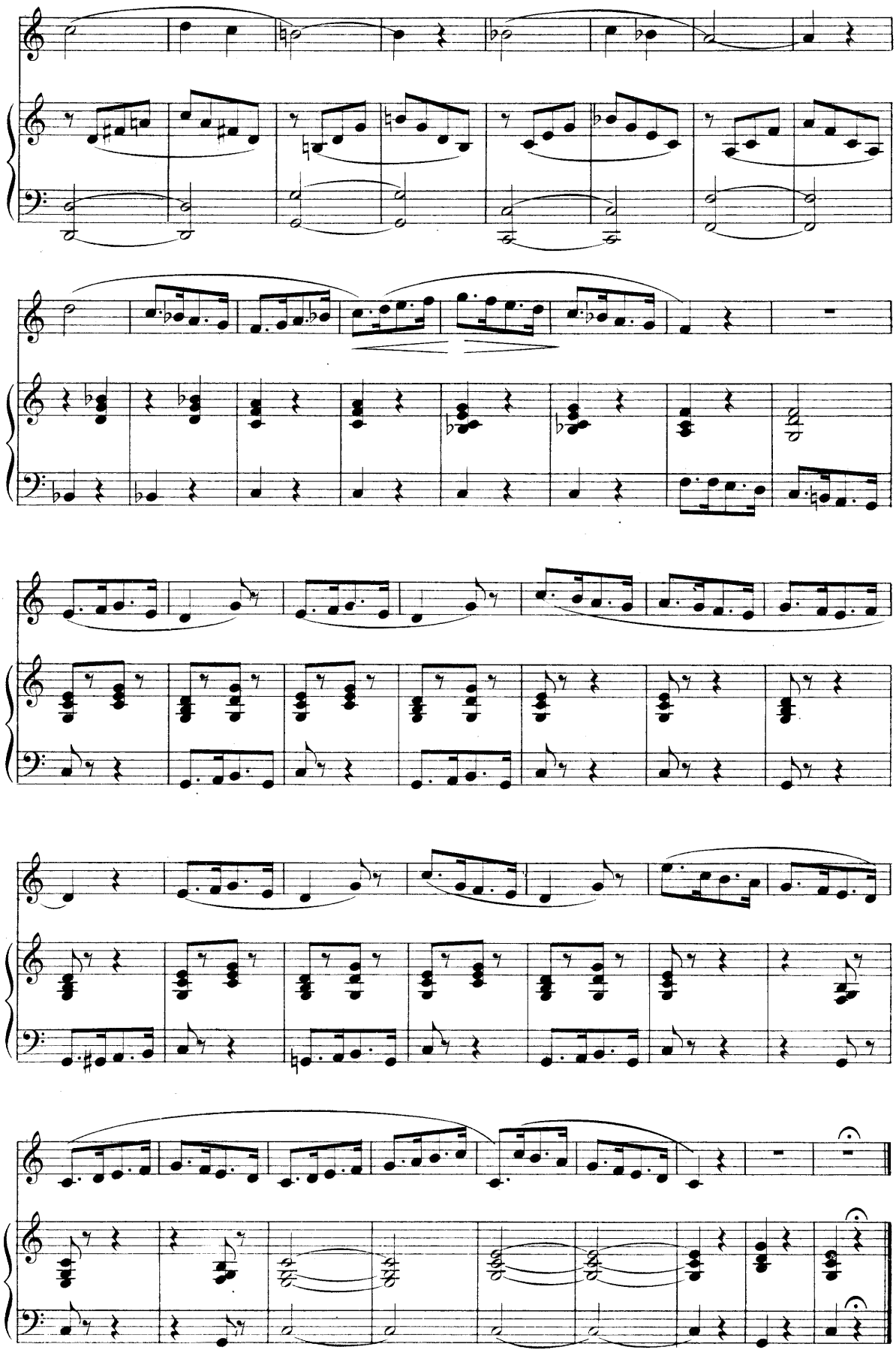
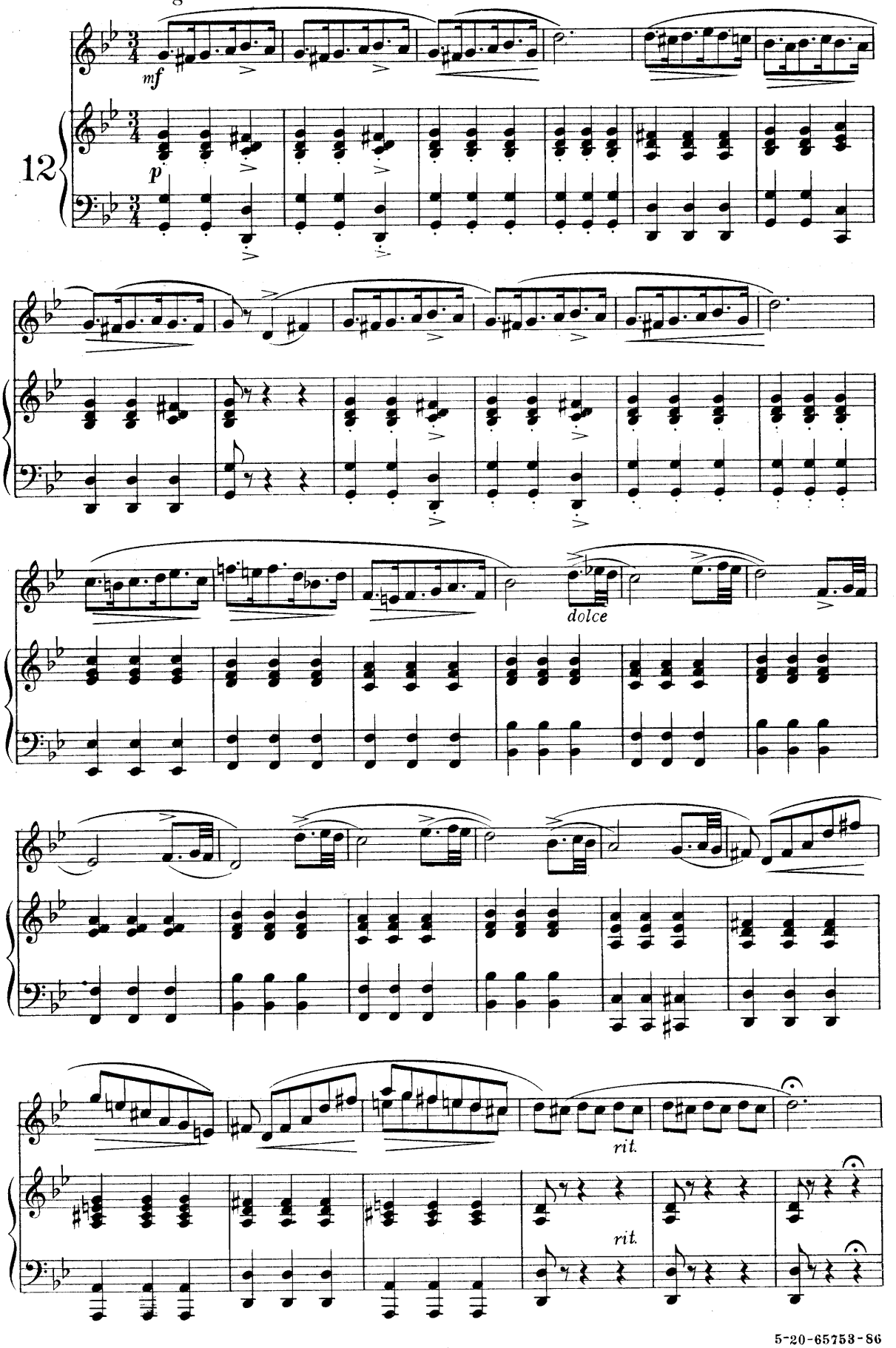


Allegro moderato

L. BORDESE, (Op. 28)



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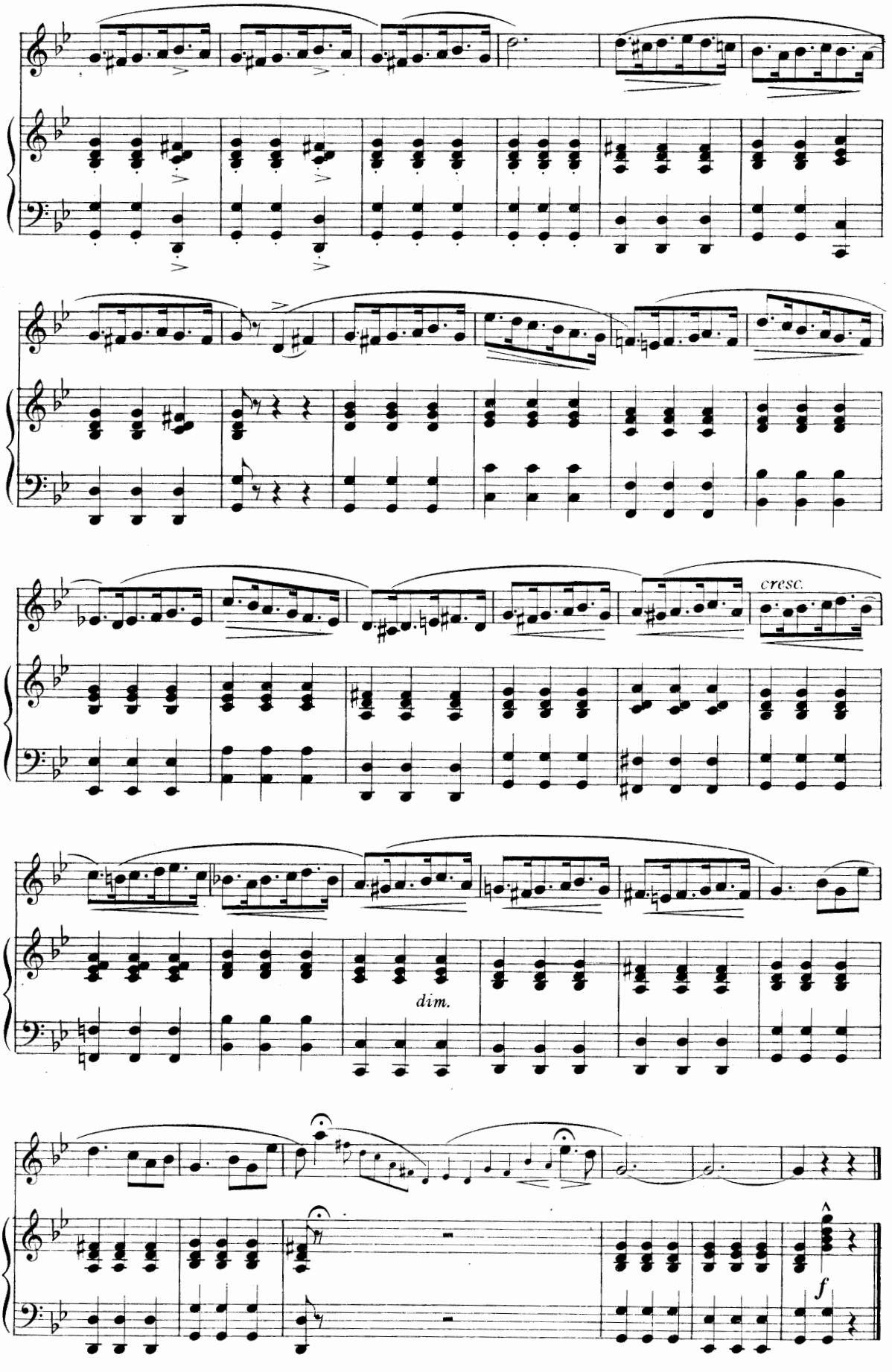
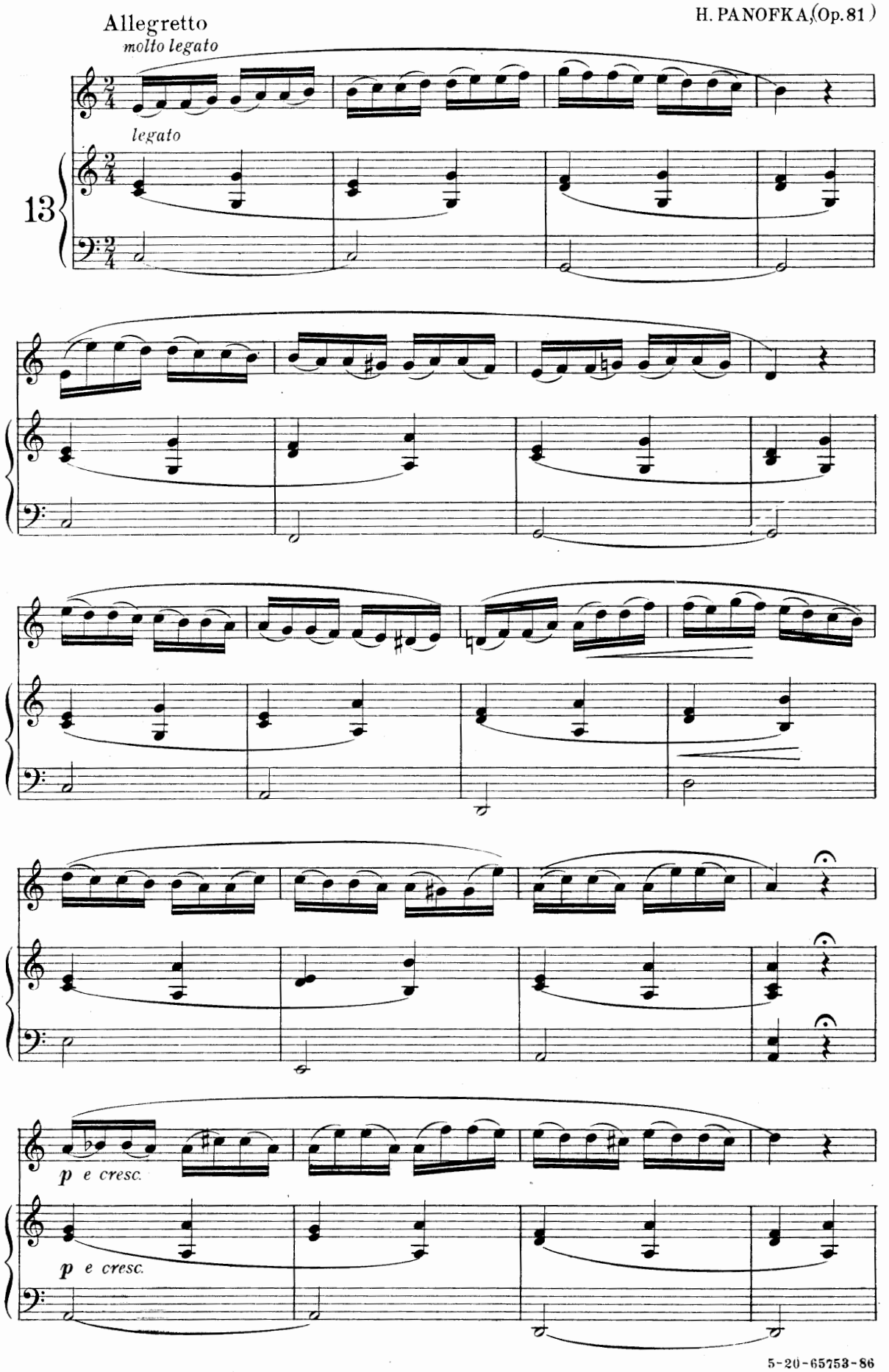
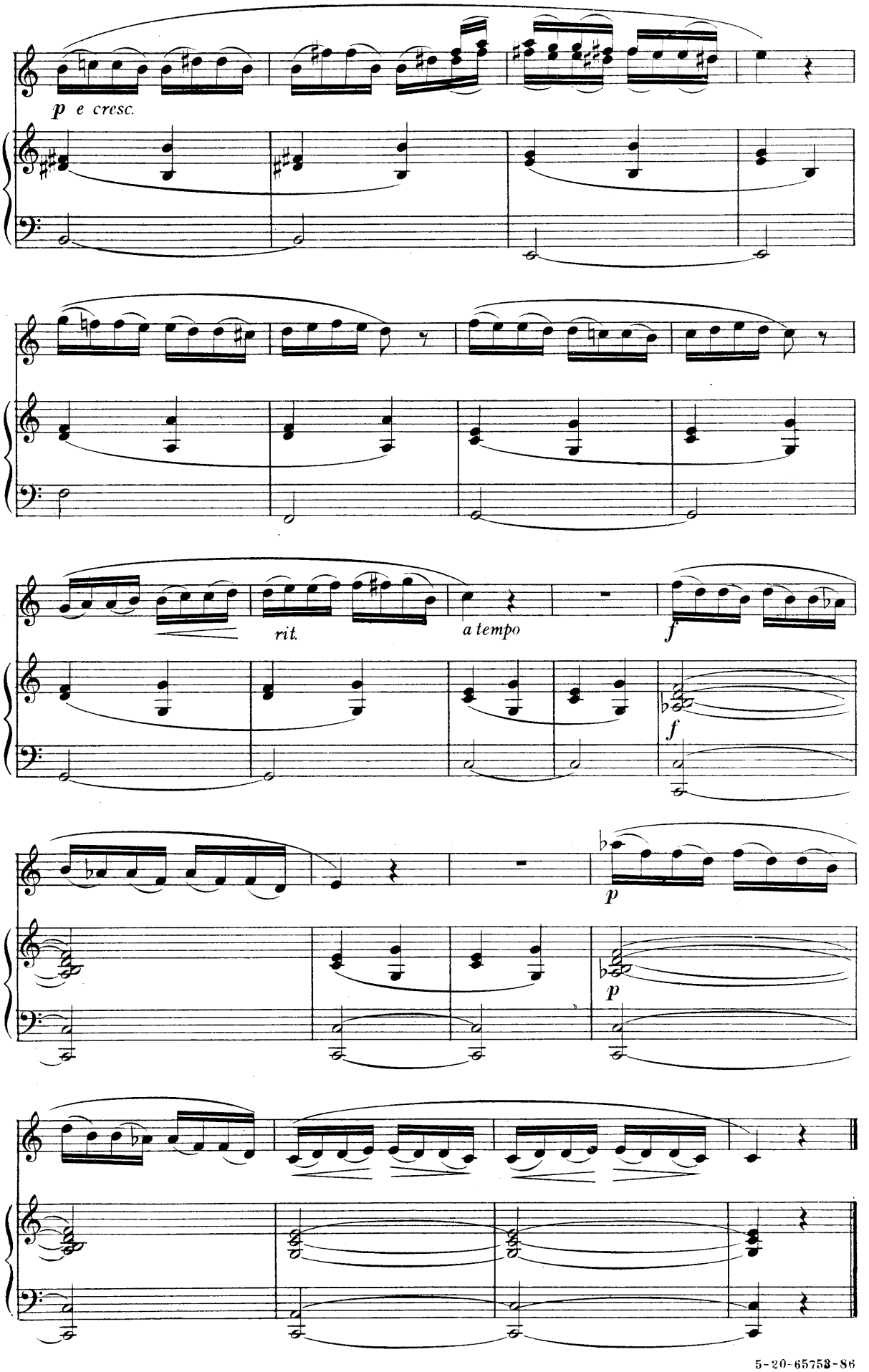
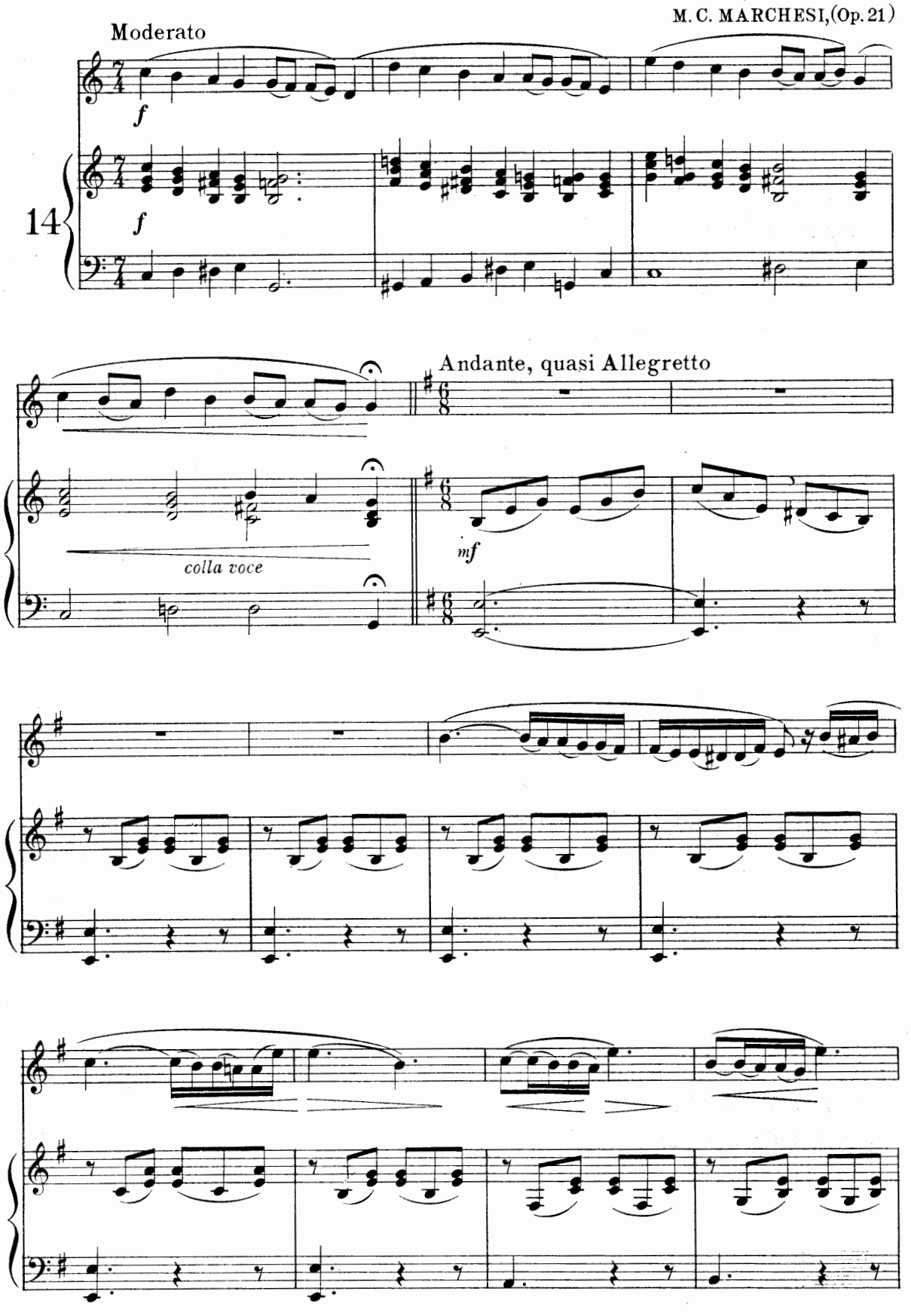

cresc.
dim.
f

H. PANOFKA, (Op. 81)




p e cresc.
rit.
a tempo
f
f
p
p

M. C. MARCHESI, (Op. 21)



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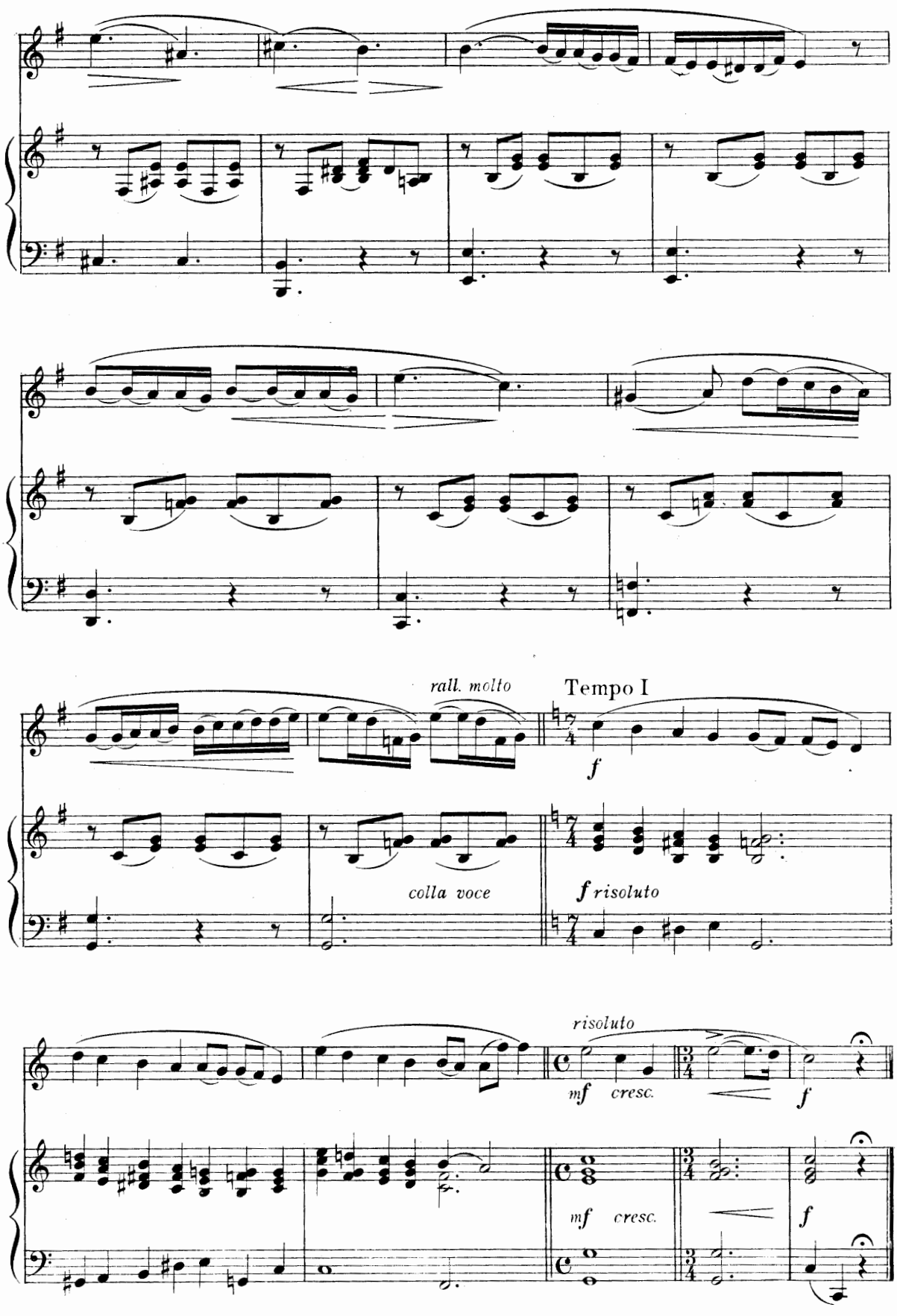
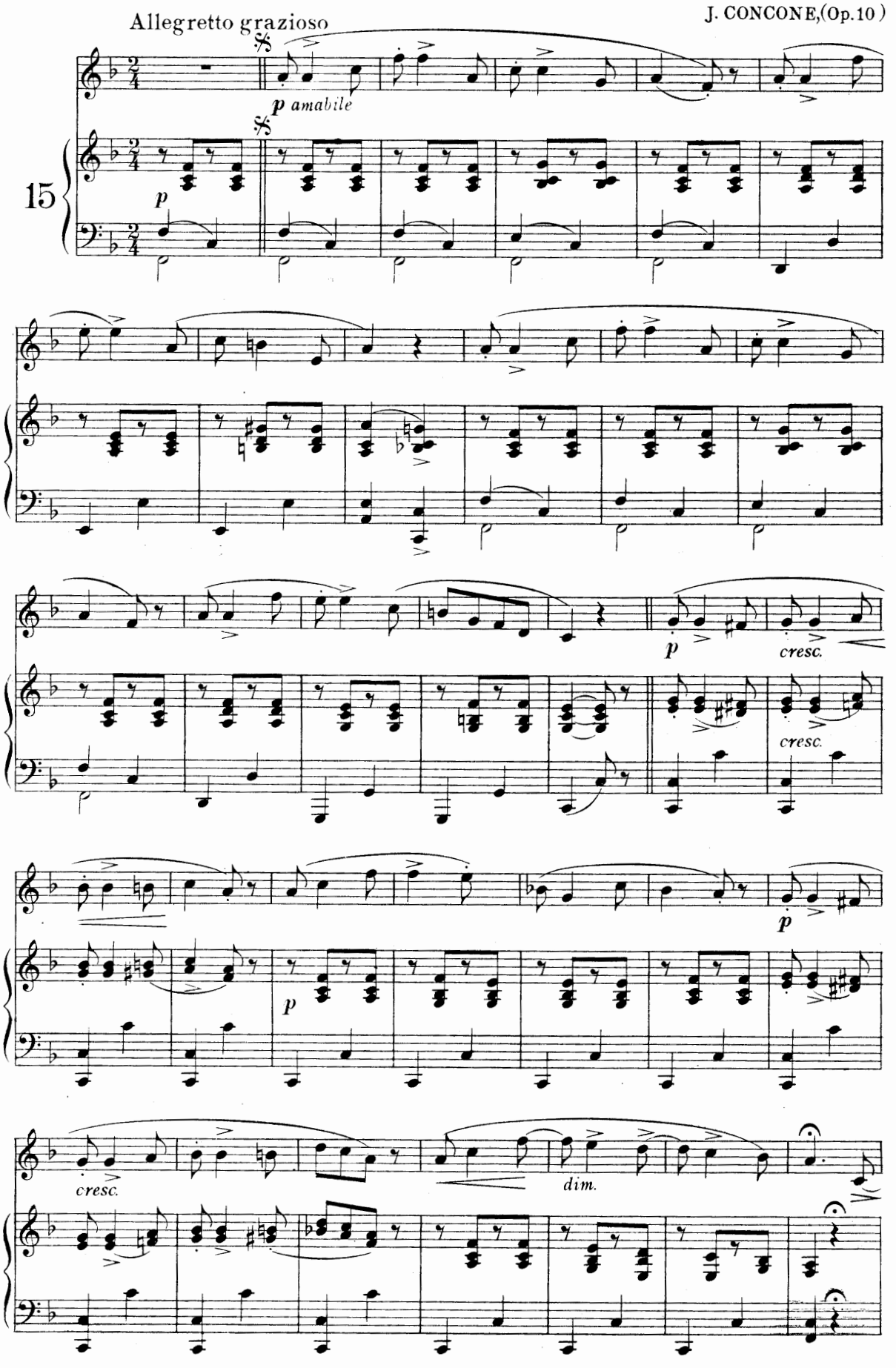
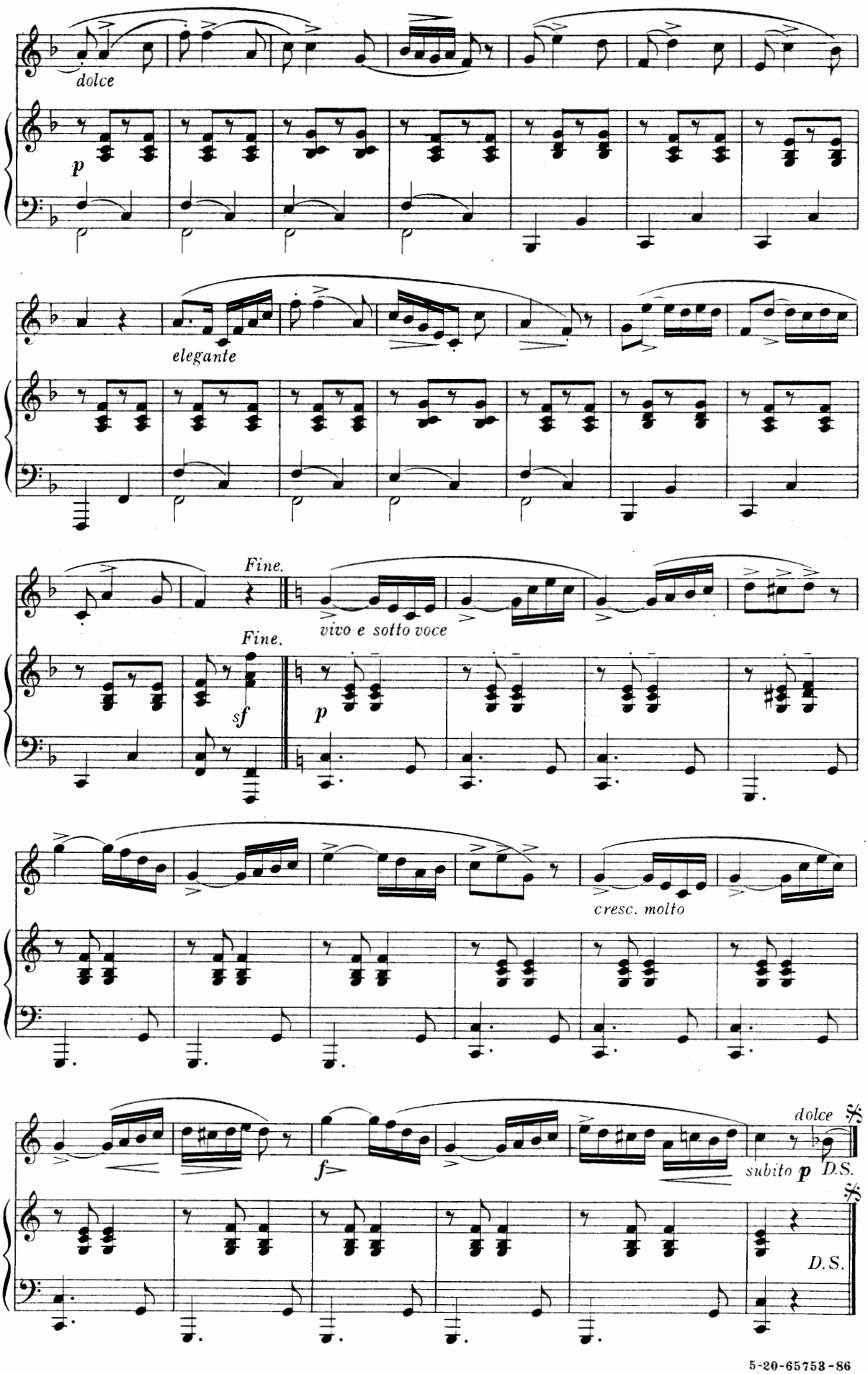
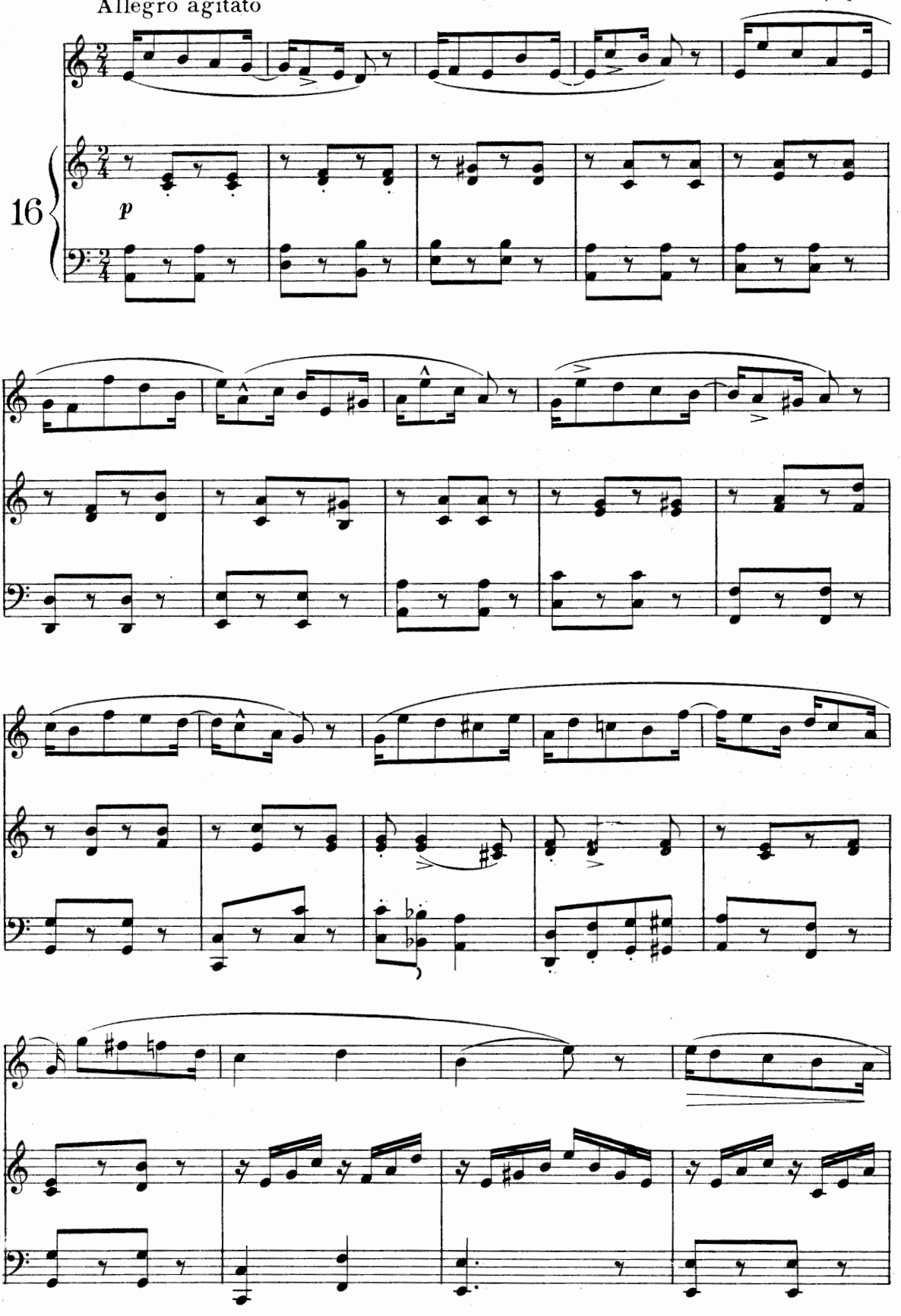

rall. molto
Tempo I
f
colla voce
f risoluto
risoluto
mf cresc.
f
mf cresc.
f


Allegretto grazioso
J. CONCONE,(Op.10)
p amabile
15
p
cresc.
cresc.
p
p
cresc.
dim.


dolce
p
elegante
Fine.
vivo e sotto voce
Fine.
sf
p
cresc. molto
f
dolce
subito p D.S.
D.S.

Allegro agitato

G. NAVA, (Op. 21)



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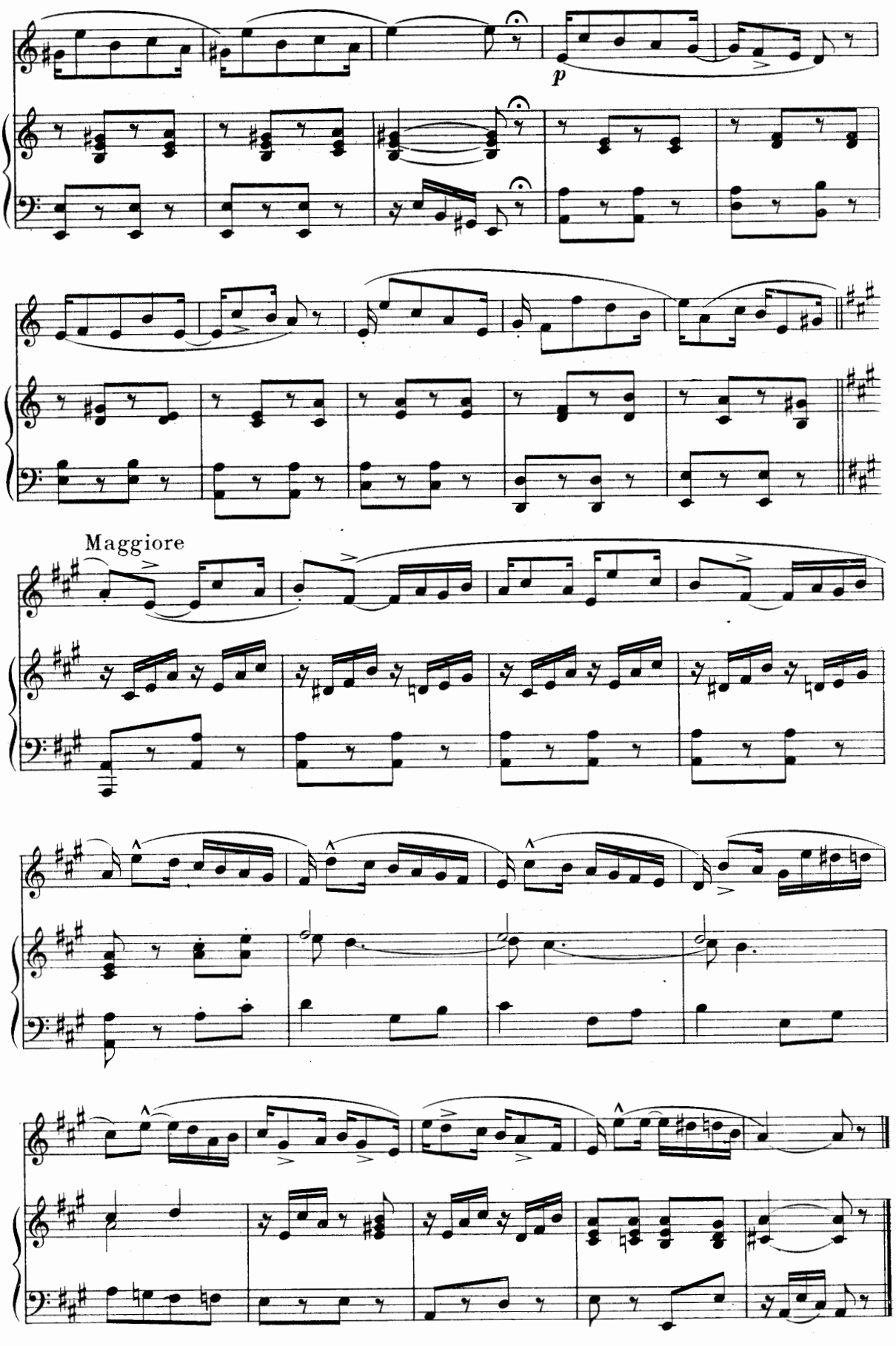

8776

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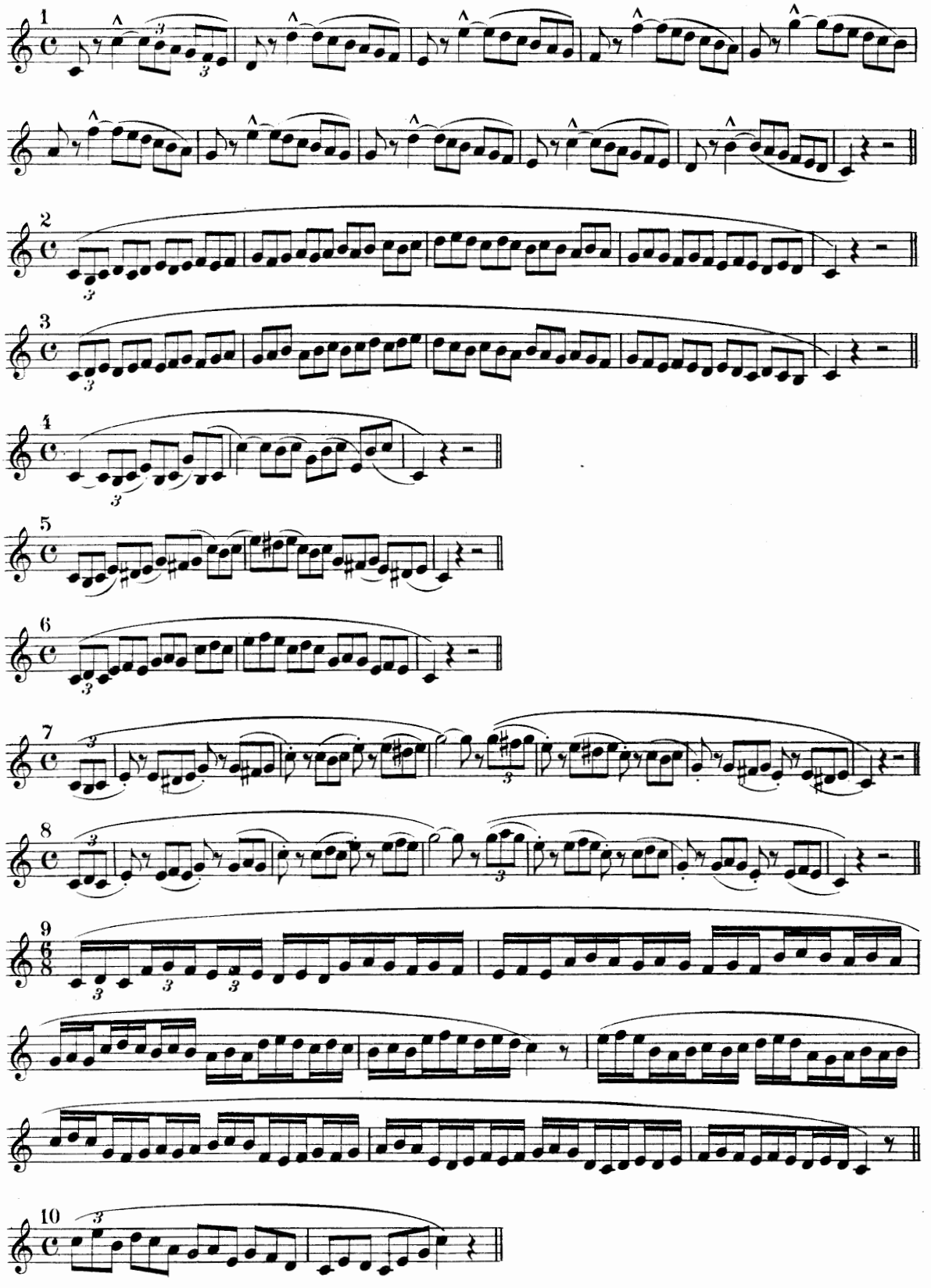
TRIPLETS *(TERZINE)*

In order to avoid inequality, the second note of the "Triplets" should be accented slightly, instead of the first as it is generally the tendency.

EXERCISES



These exercises on "Triplets" are given to show some of their different forms. For practice they should be transposed by semitones, always adapting them within the compass of the voice.

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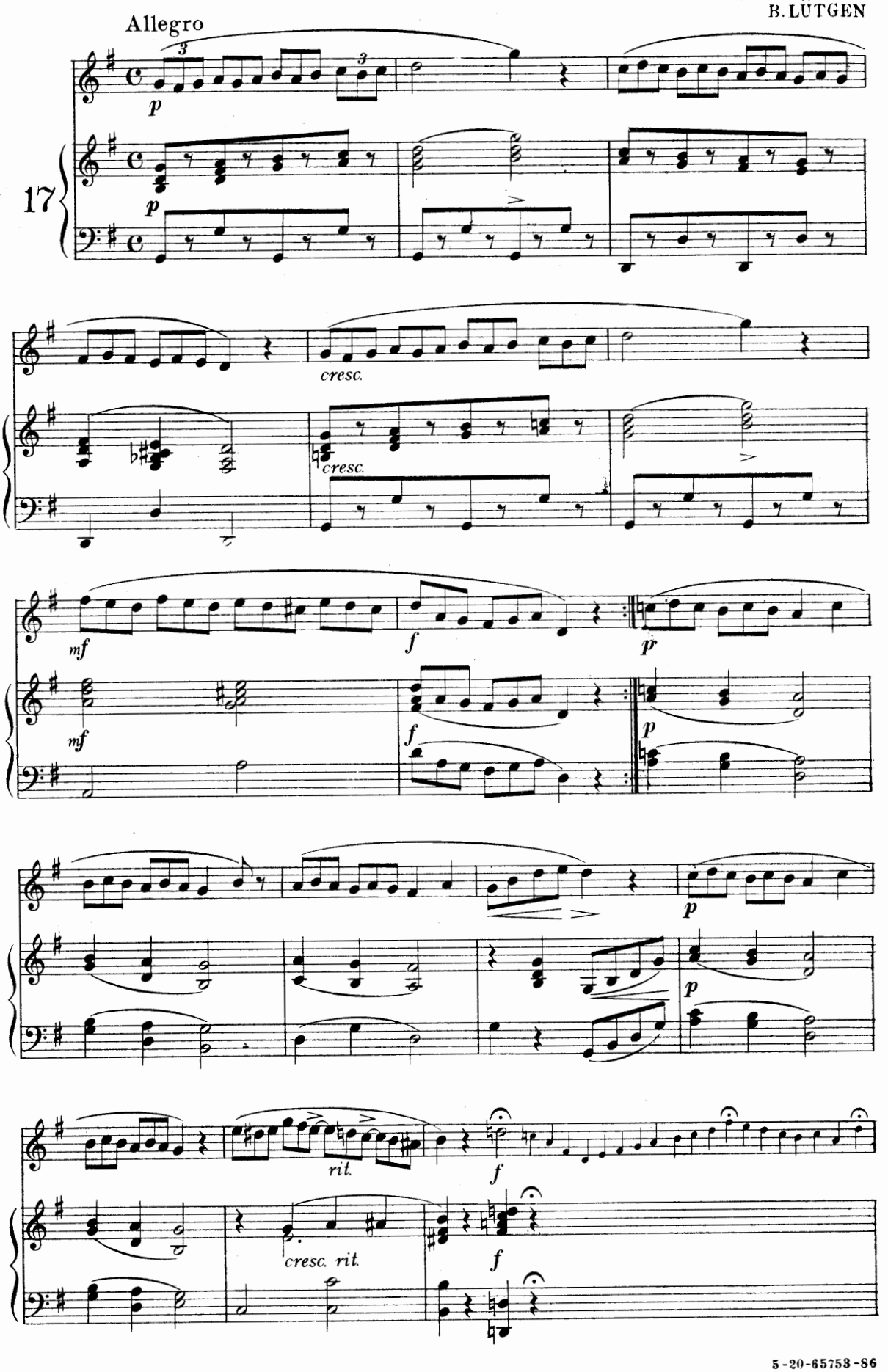
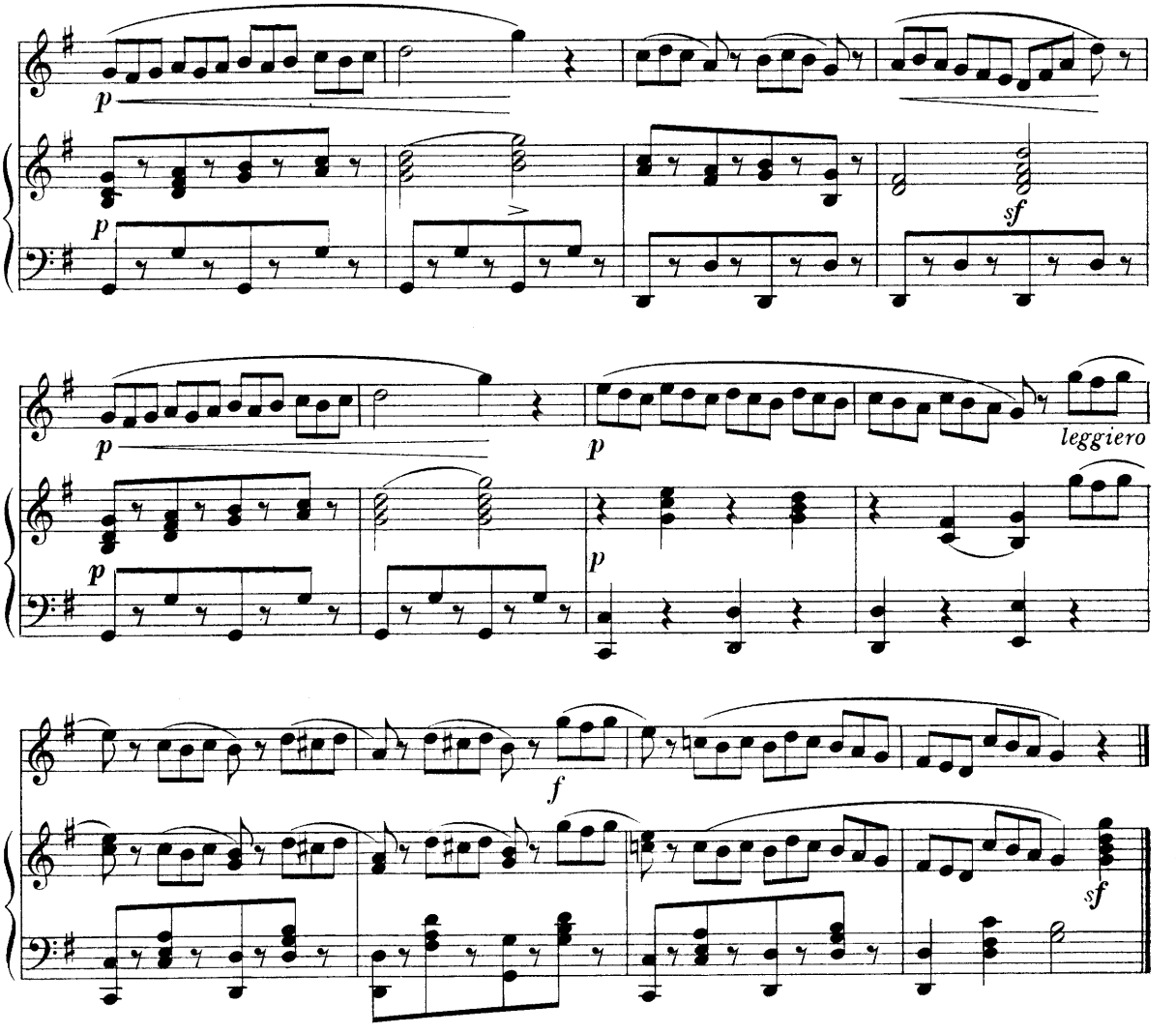
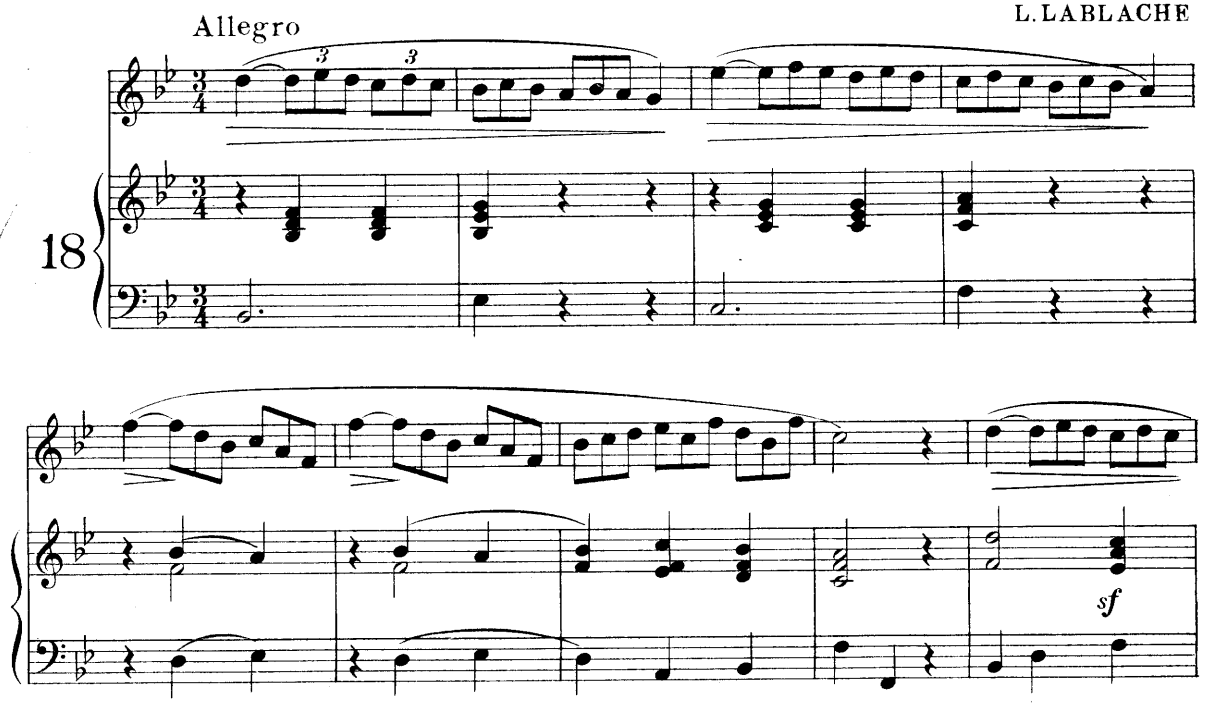

Allegro
17
p
cresc.
mf
f
rit.
cresc. rit.



Allegro

L. LABLACHE



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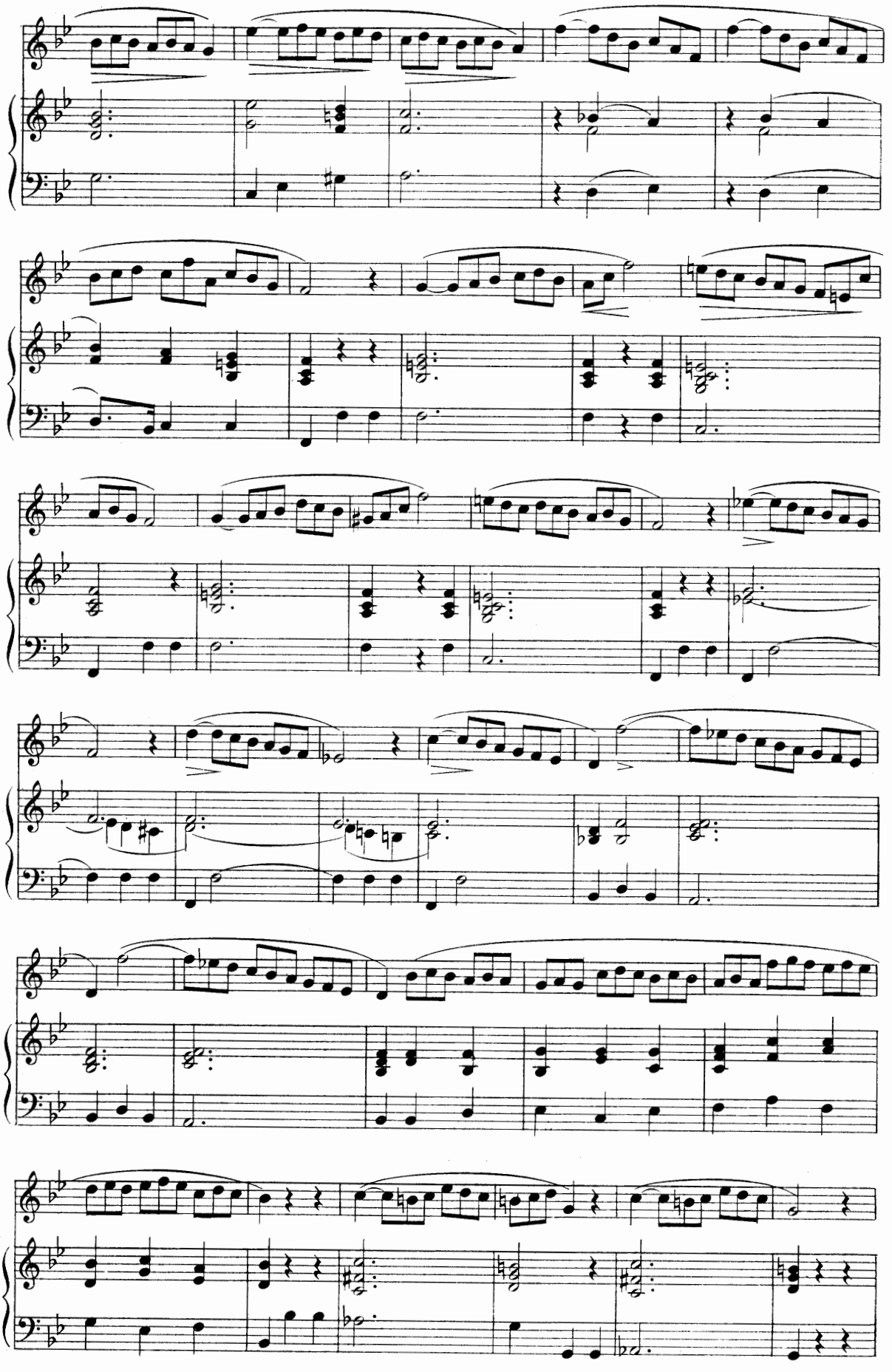
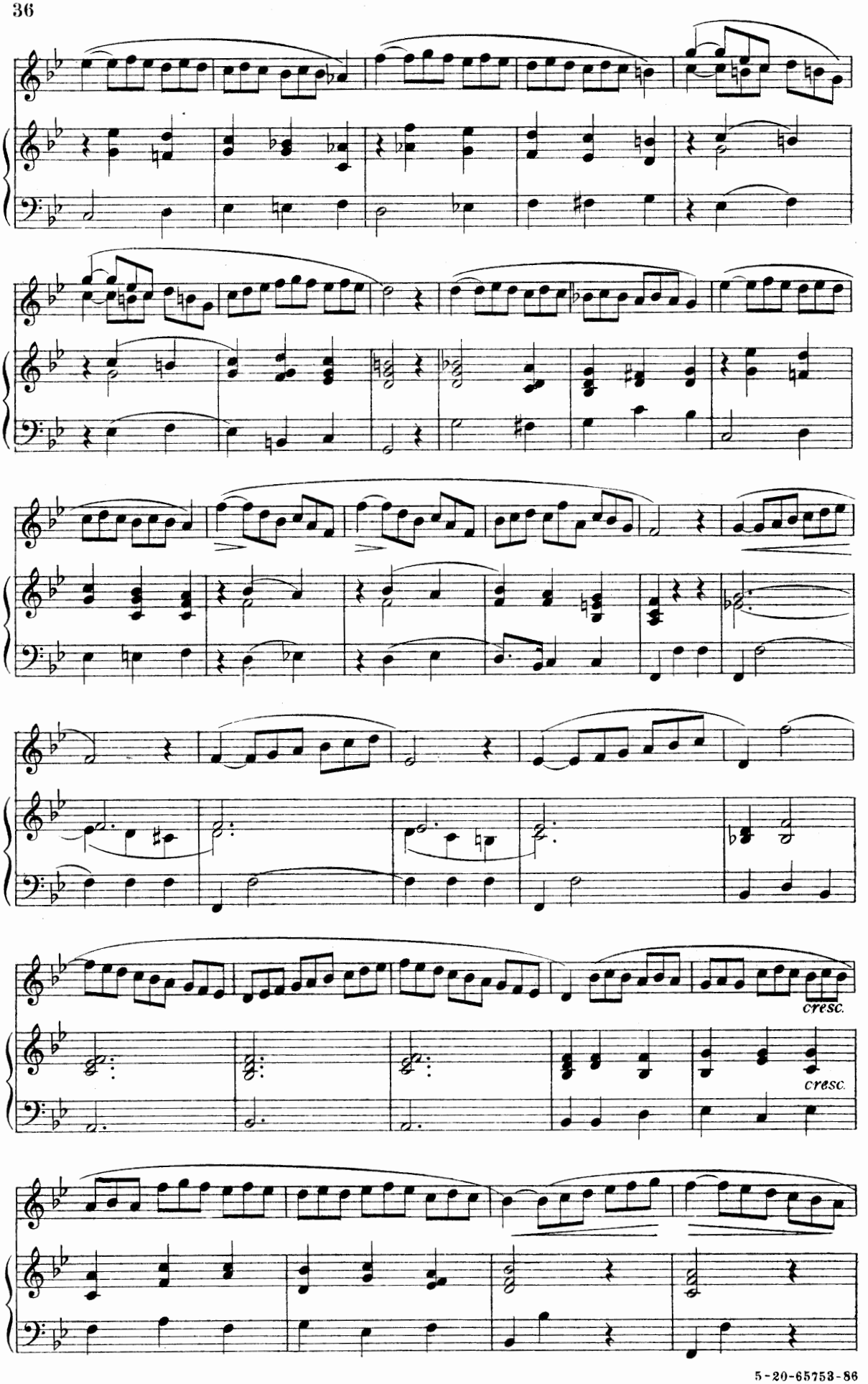
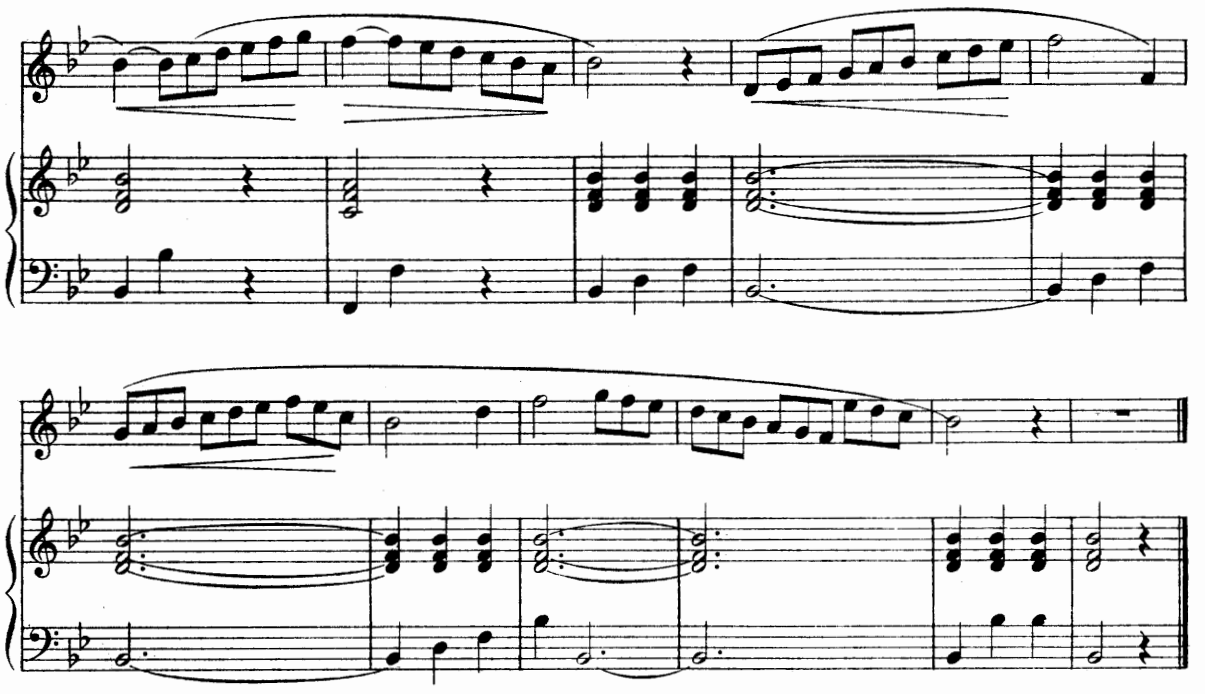
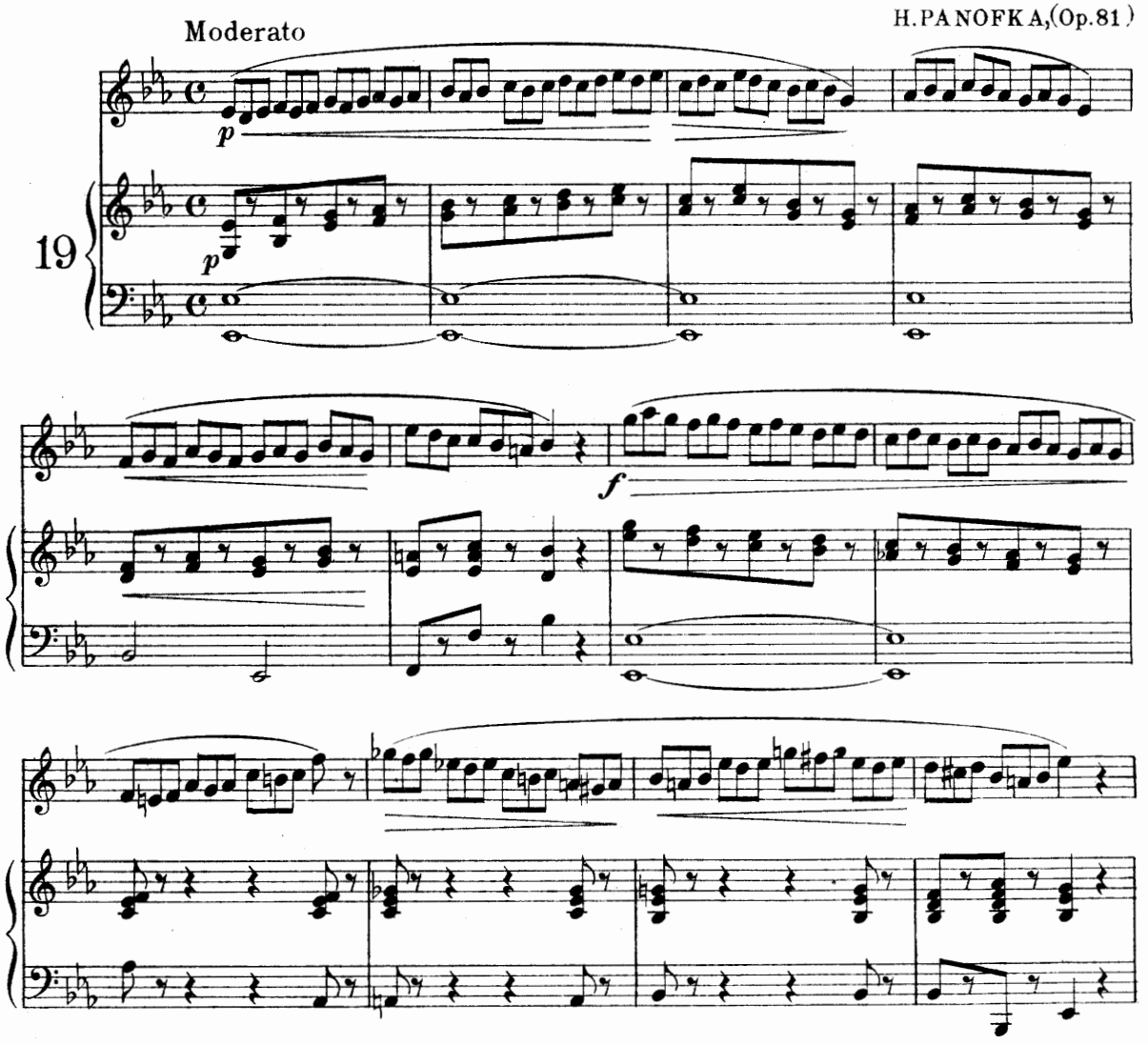
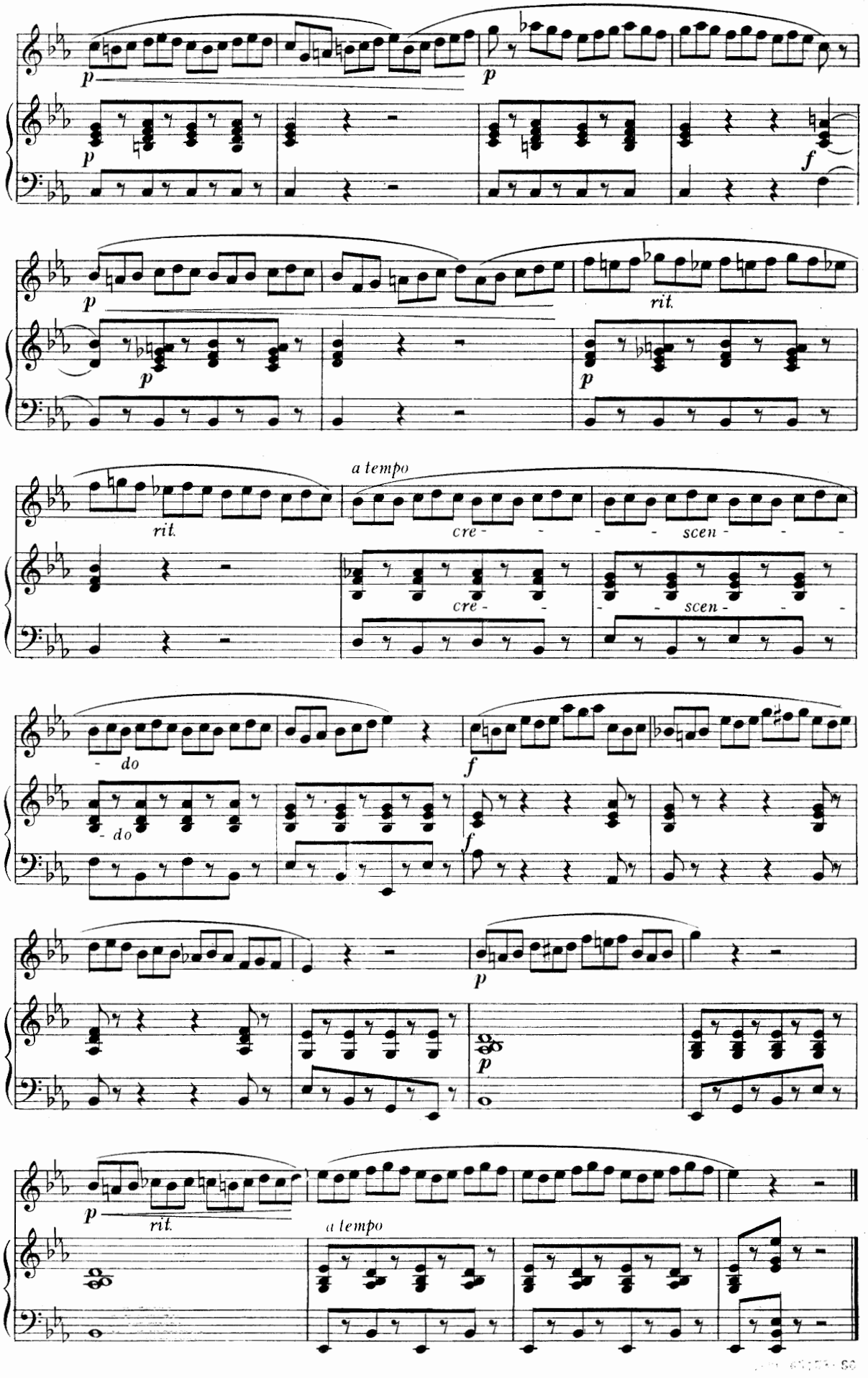



cresc.
cresc.

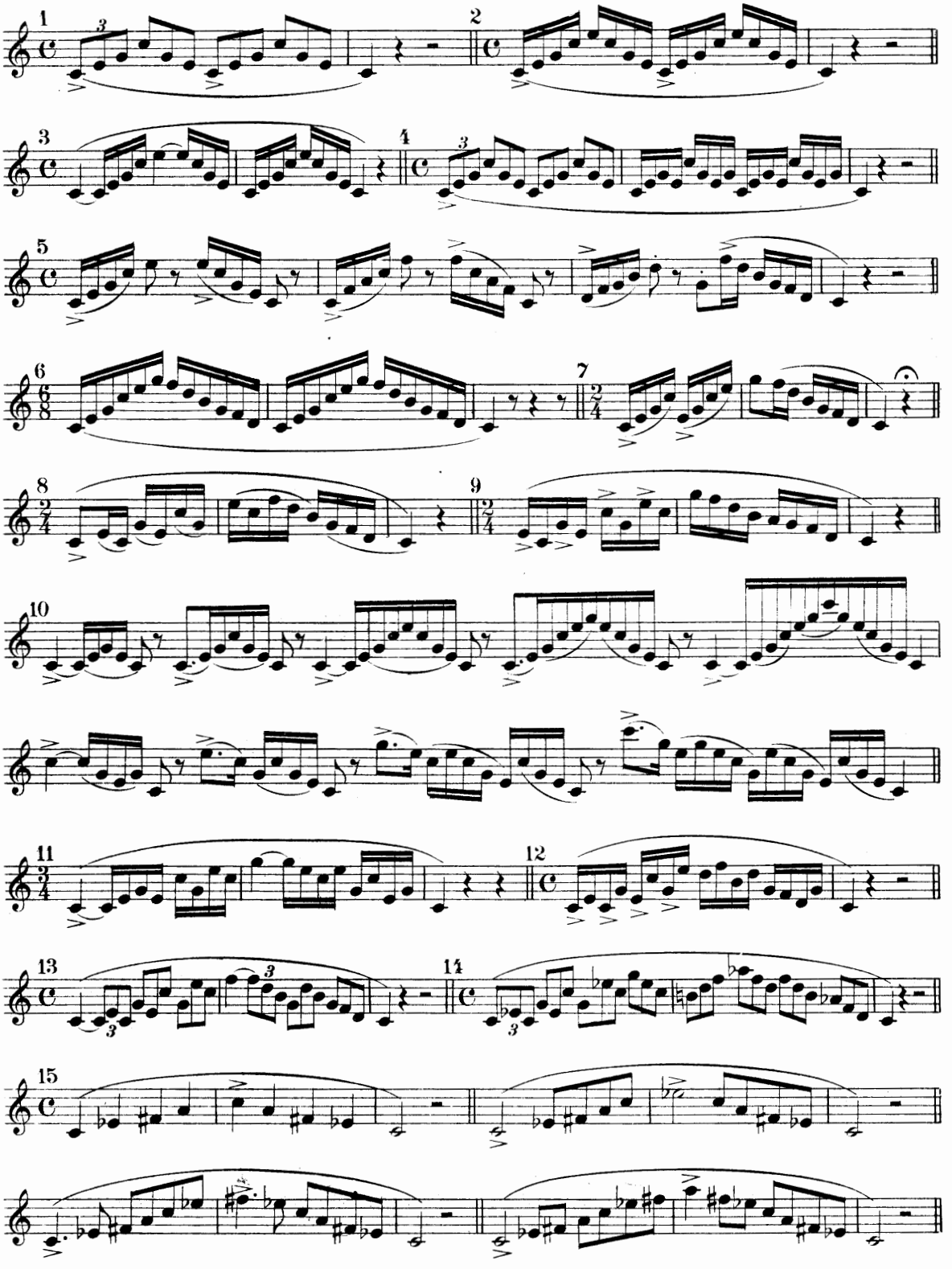



Moderato
H. PANOFKA, (Op. 81)
19
p
p
f


p
p
p
f
p
rit.
p
p
rit.
a tempo
cre - - - - scen - - -
cre - - - - scen - - -
- do
- do
f
f
p
p
p
rit.
a tempo

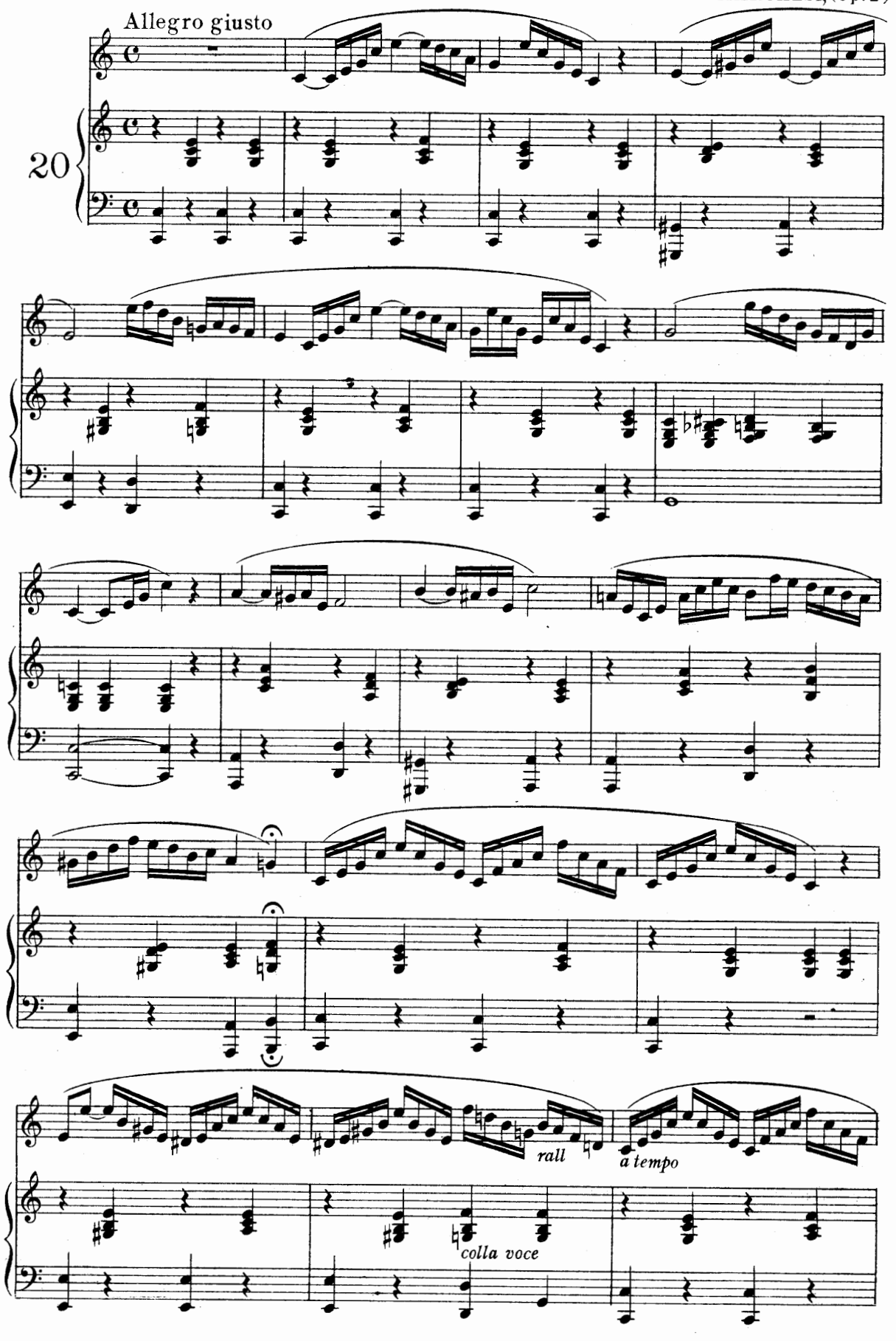
The "Arpeggios," should be sung with perfect evenness, passing with precision from one tone to another and in a connected manner, but avoiding slurring. The upper notes should not be sung explosively, and the accent given to the first note of the beat.

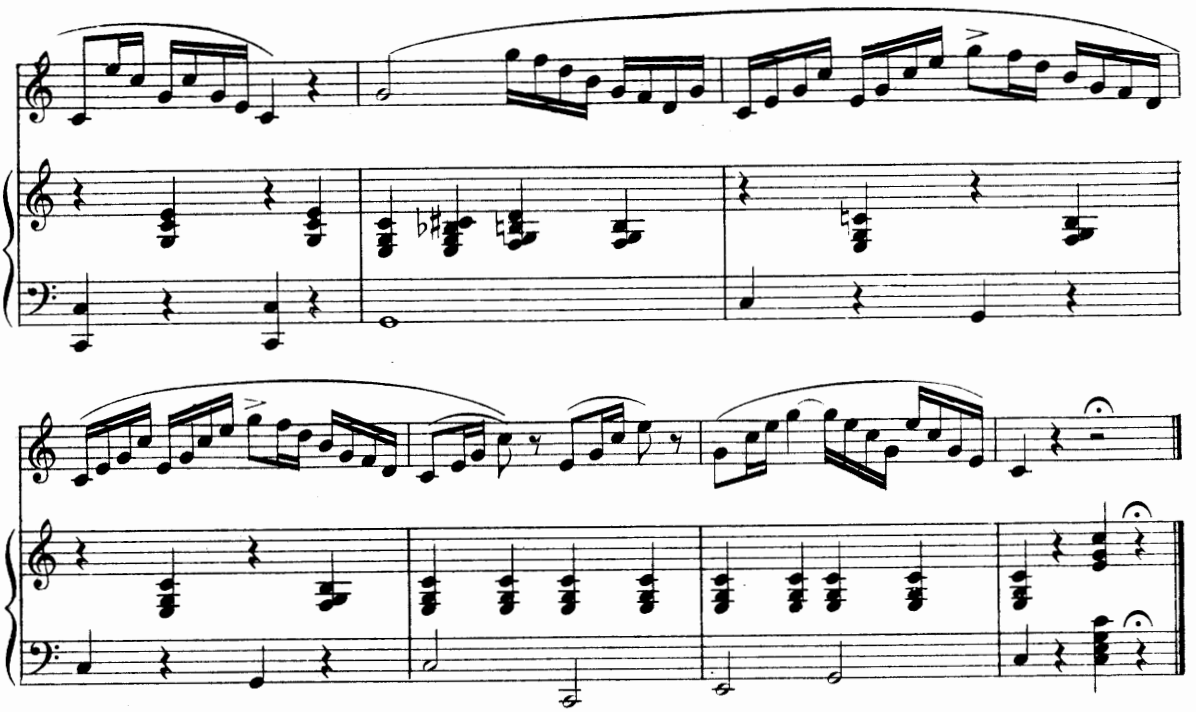
EXERCISES

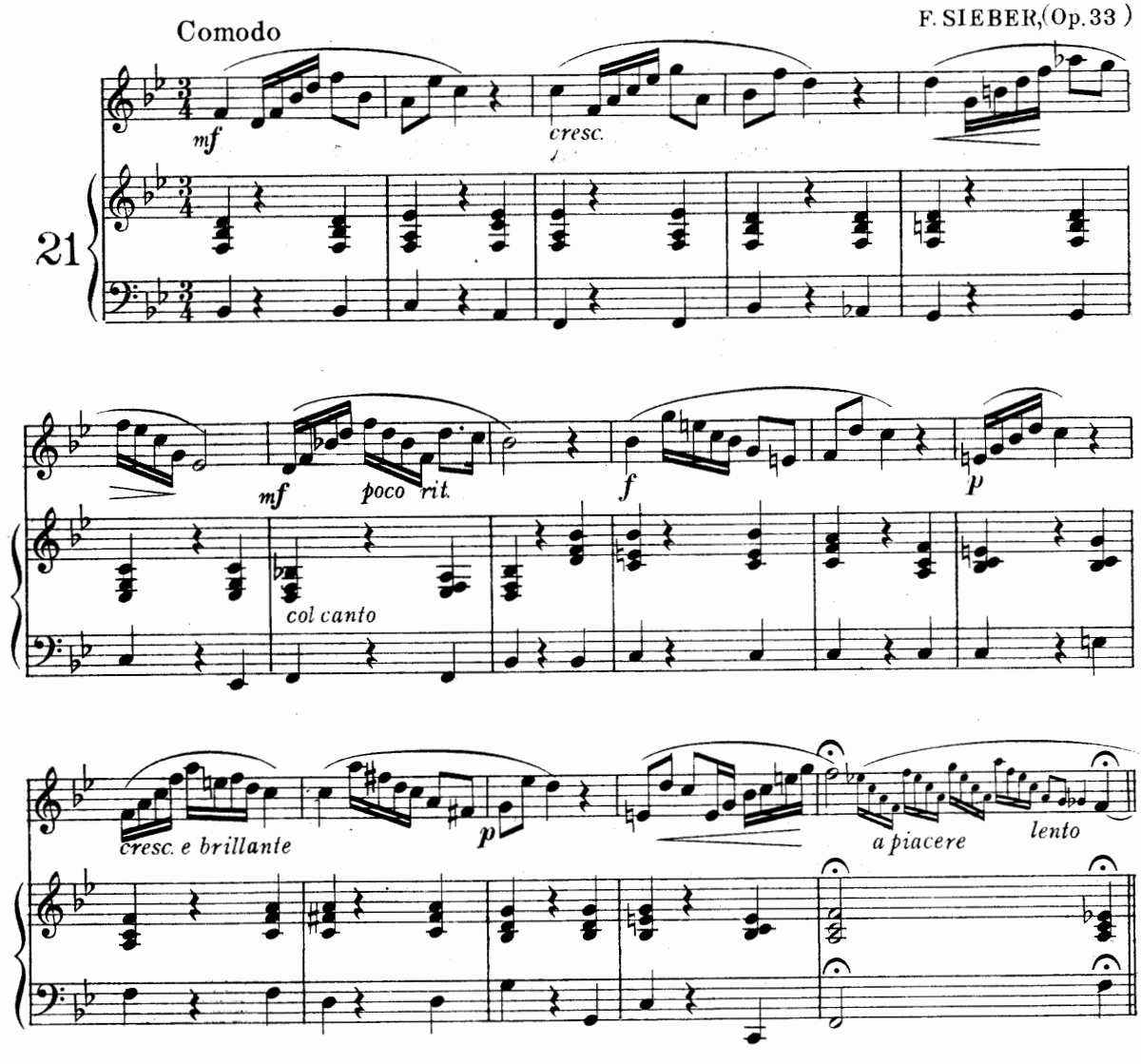


As with the "Scales," all these forms of "Arpeggios" are given as examples, and for practise they must be transposed, in some cases chromatically, adapting them within the compass of each voice.

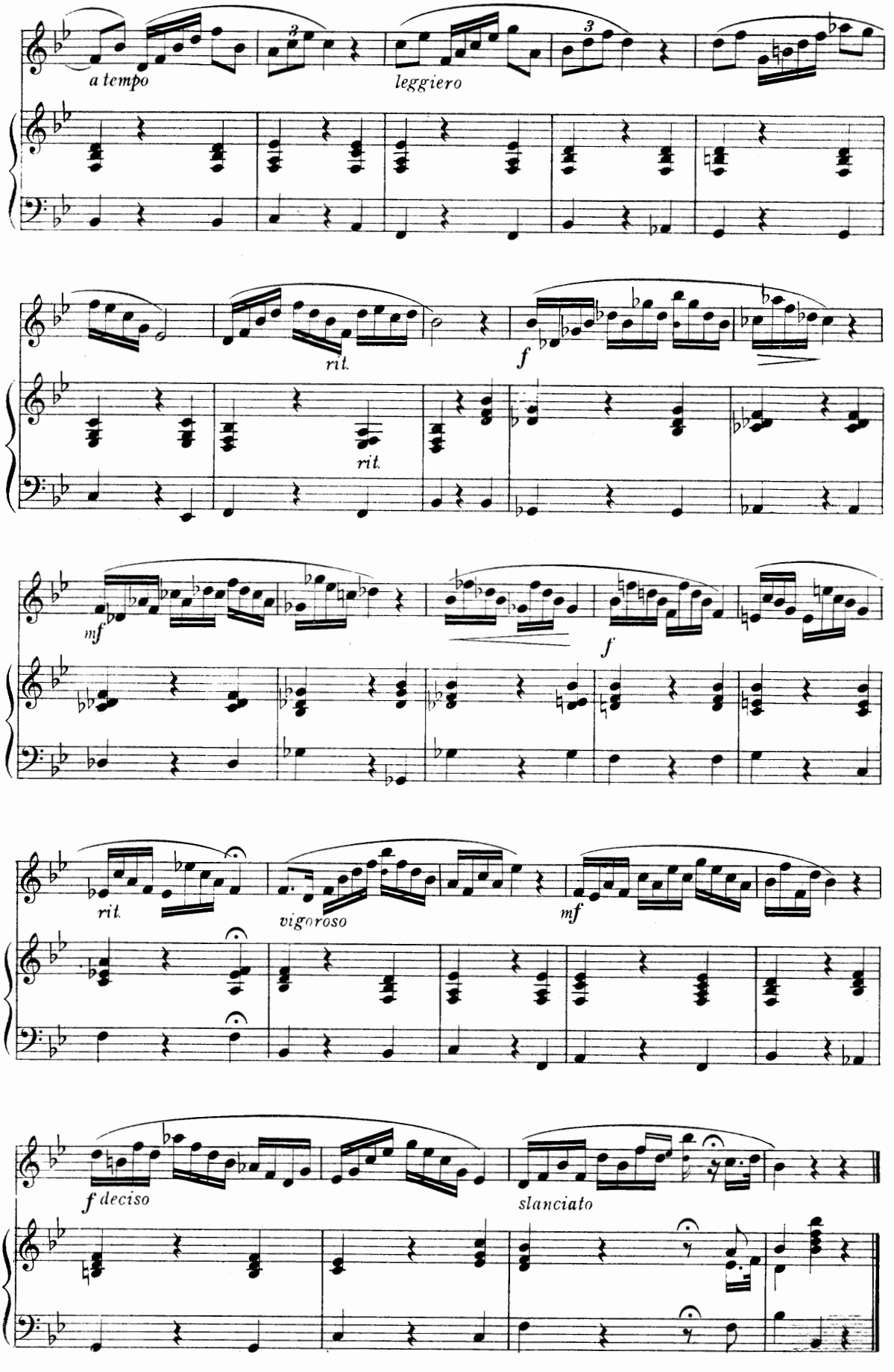
5-20-65753-86


Allegro giusto
20
rall
a tempo
colla voce

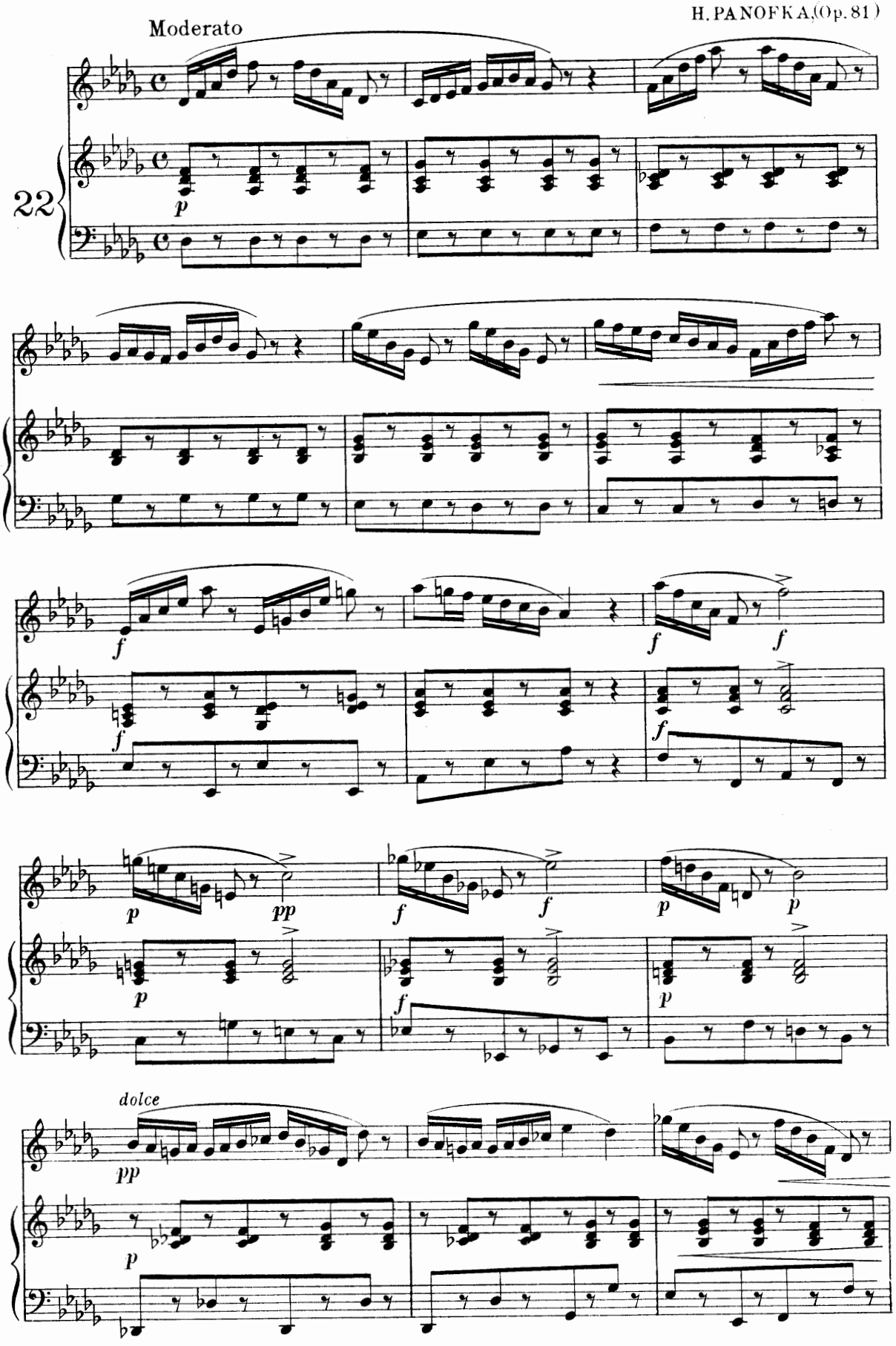


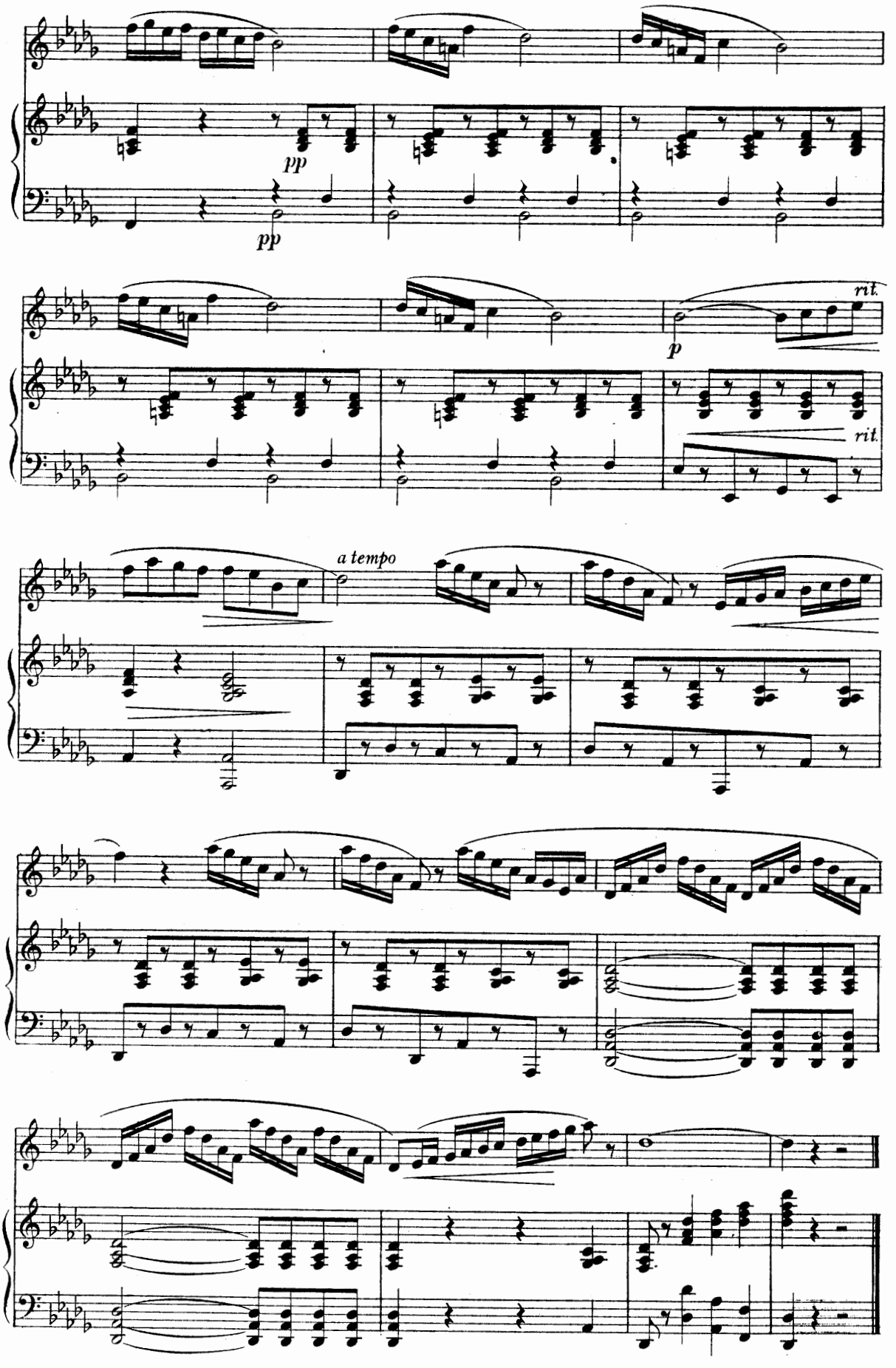

Comodo
F. SIEBER, (Op. 33)
mf
cresc.
21
mf
poco rit.
f
p
col canto
cresc. e brillante
p
a piacere
lento

5-20-65753-86


a tempo
leggiero
rit.
rit.
f
mf
f
rit.
vigoroso
mf
f deciso
slanciato

5-20-65753-86


Moderato
22
p
f
f
f
f
p
pp
f
f
p
p
f
p
dolce
pp
p


pp
pp
rit.
p
rit.
a tempo

GRACE NOTES

THE "APPOGGIATURA"

(A. RANDEGGER)

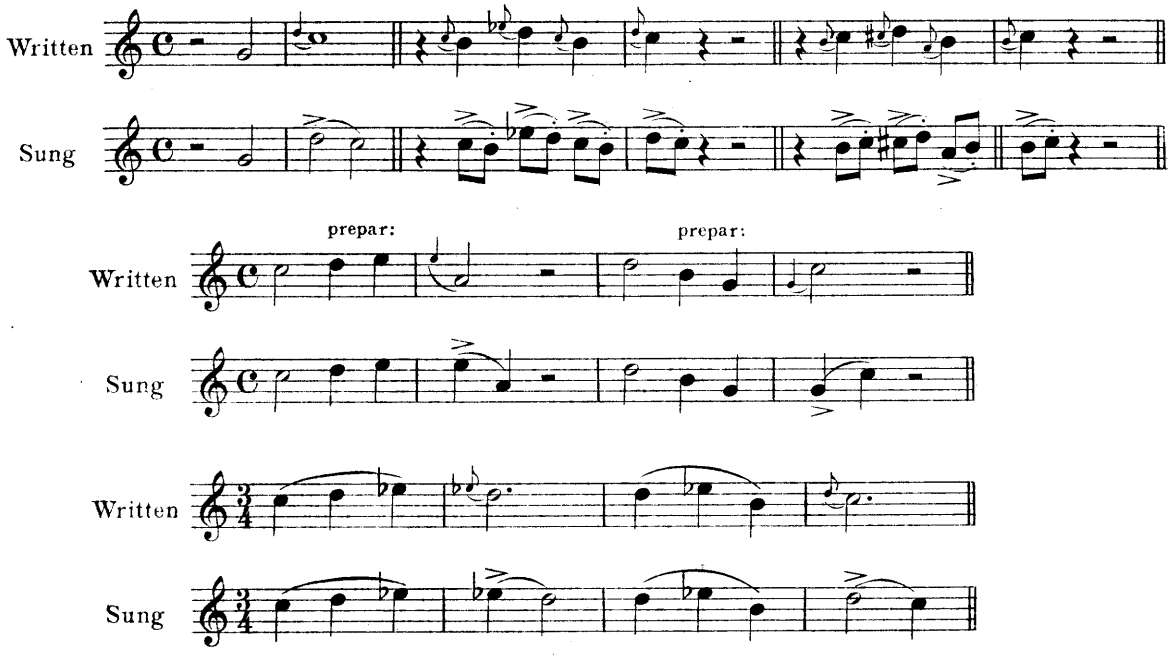
(From the Italian "appoggiare"-to lean-to dwell upon,) is a single note immediately preceding a principal one, and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

The "Appoggiatura" appropriates the accent and half the value of the principal note, but when it is found before a dotted note, it takes sometimes two thirds, and sometimes one third of the value.

(L. LABLACHE)

If placed at a distant interval from the principal note, it is generally prepared, that is to say preceded by a note like itself. The length of the "Appoggiatura" depends also upon the character of the musical phrase. As a rule it is usually a note foreign to the harmony of the accompaniment or other singing parts.

EXAMPLES



THE "ACCIACCATURA"

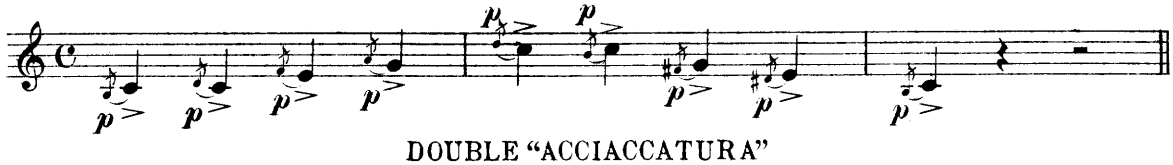
(A. RANDEGGER)

The "Acciaccatura" (from the Italian "acciaccare"-to crush) is a single small note or a group of two small notes immediately preceding a principal one. It does not deprive the principal note of any portion of its value, but takes it from the preceding one.

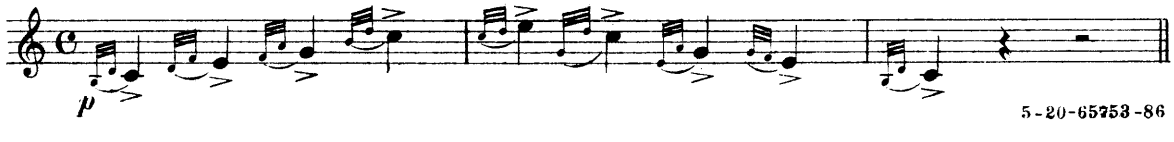
To distinguish it from the "Appoggiatura" it is generally represented by a small 8th or 16th note, with a dash through the stem (𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯). The "Acciaccatura" should be sung very distinctly, but as lightly and rapidly as possible so that the accent falls on the principal note.

EXAMPLES

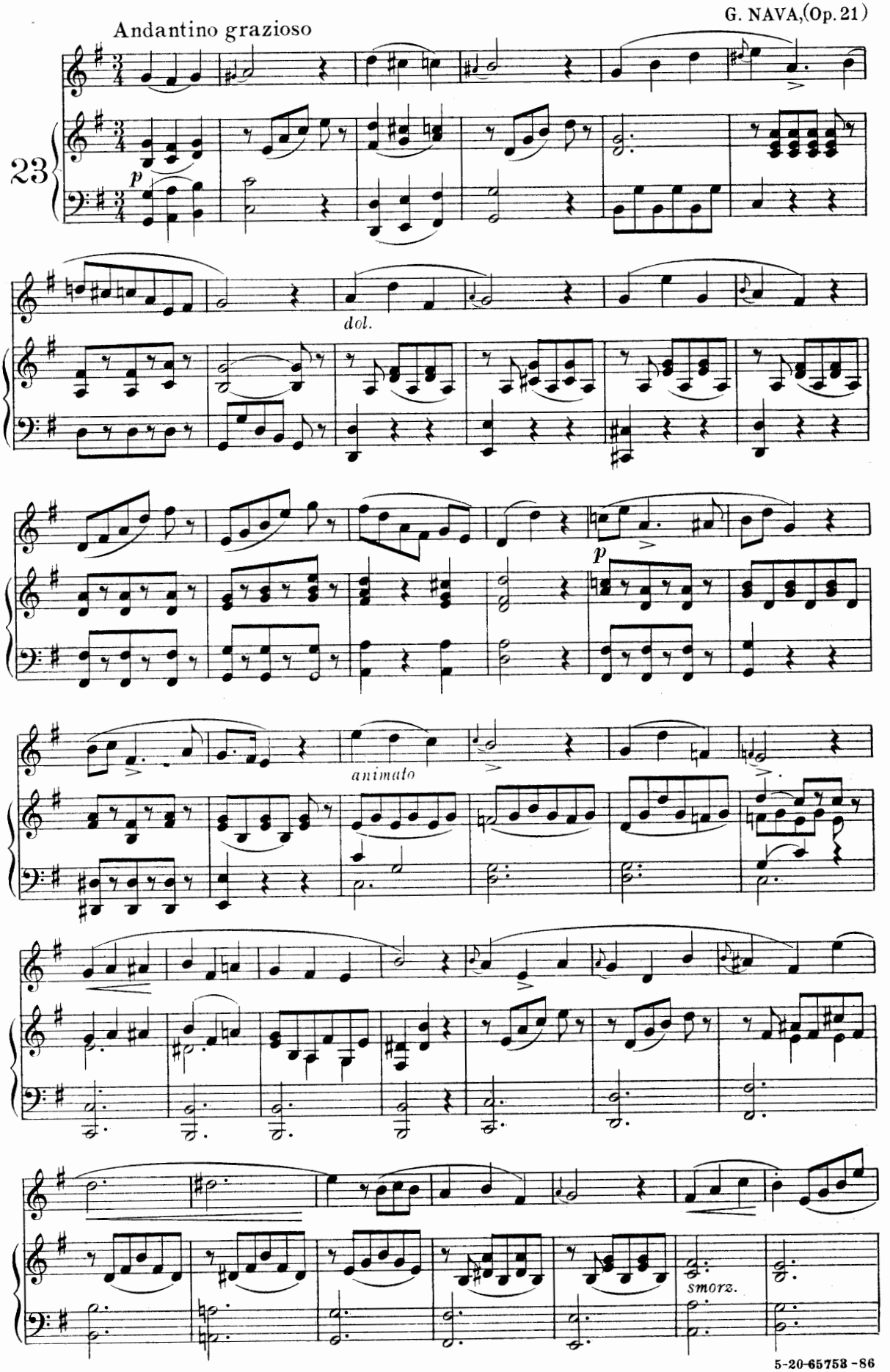
SINGLE "ACCIACCATURA"

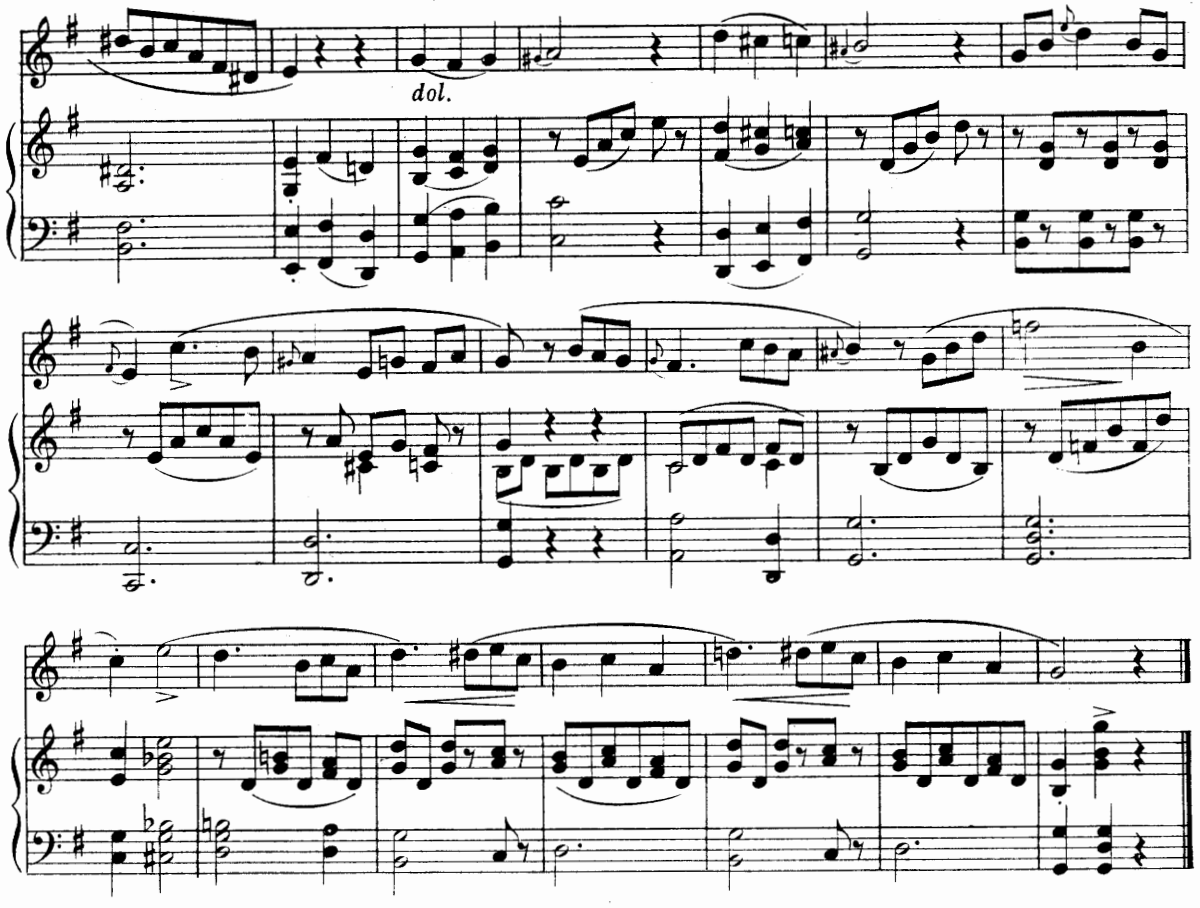


DOUBLE "ACCIACCATURA"



G. NAVA,(Op. 21)

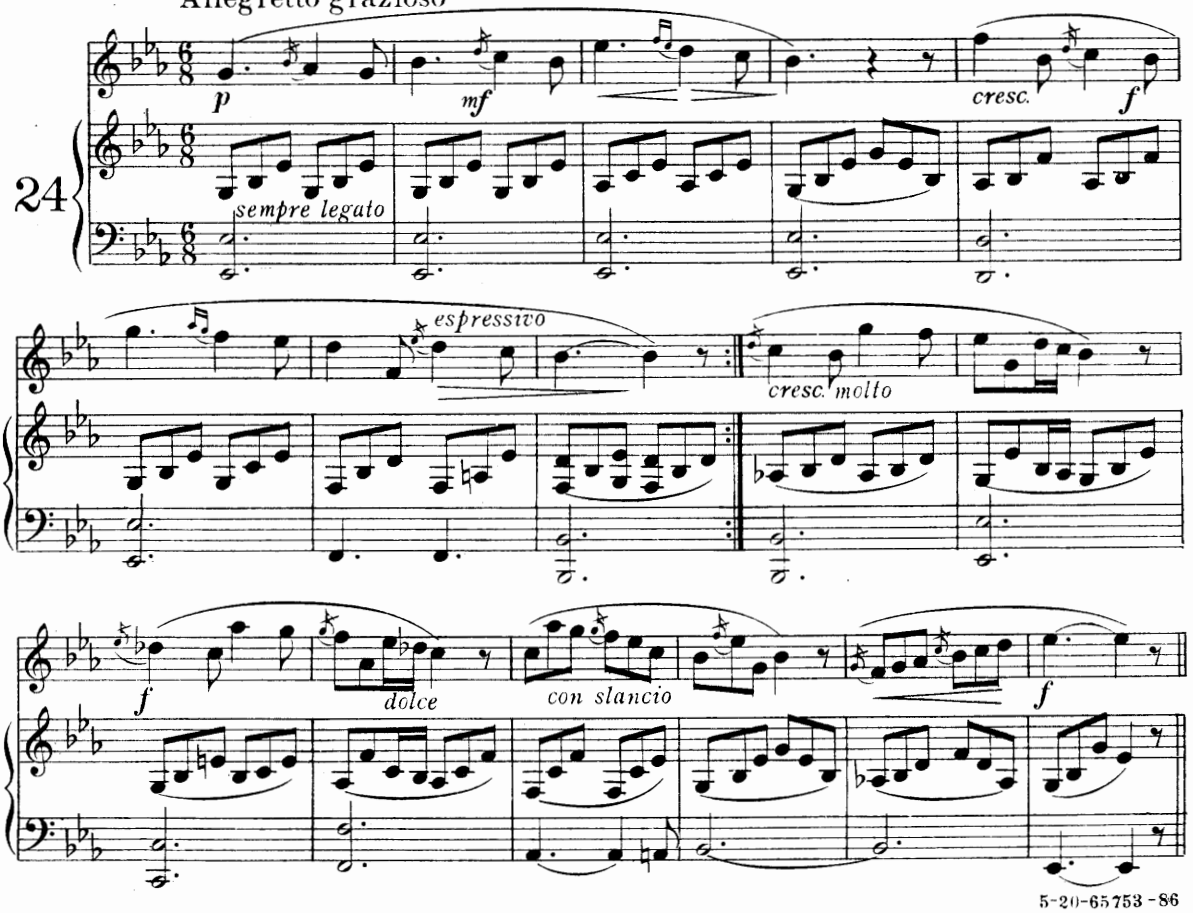




THE "ACCIACCATURA"

F. SIEBER, (Op. 33)

Allegretto grazioso



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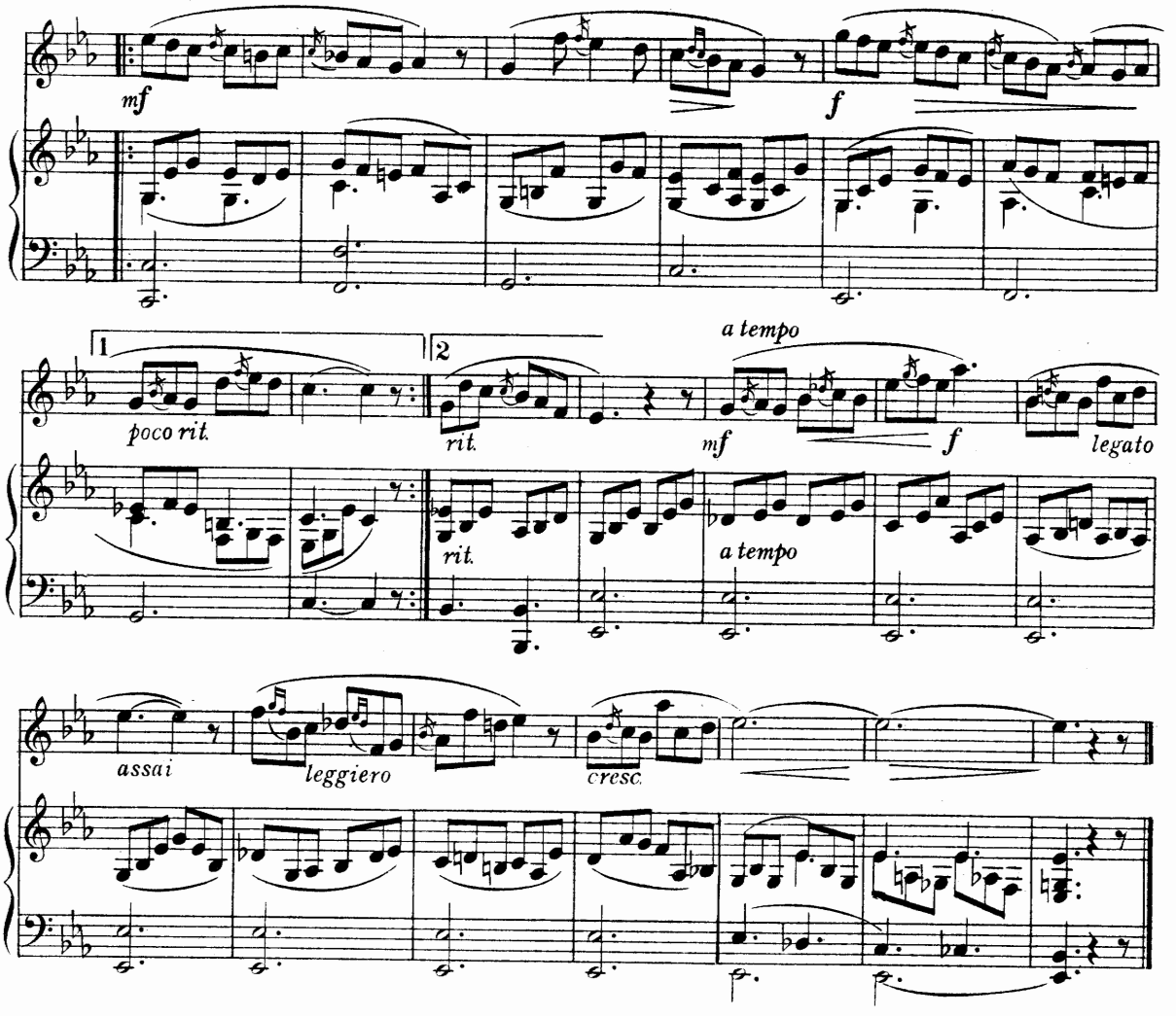
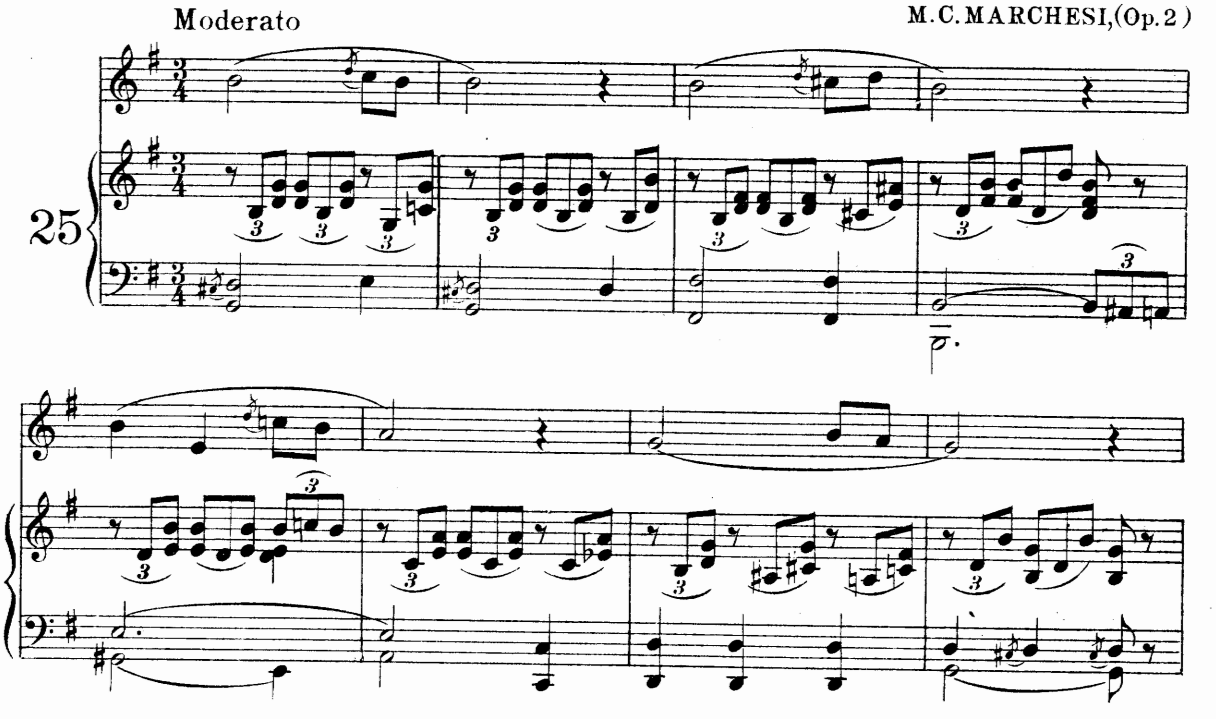
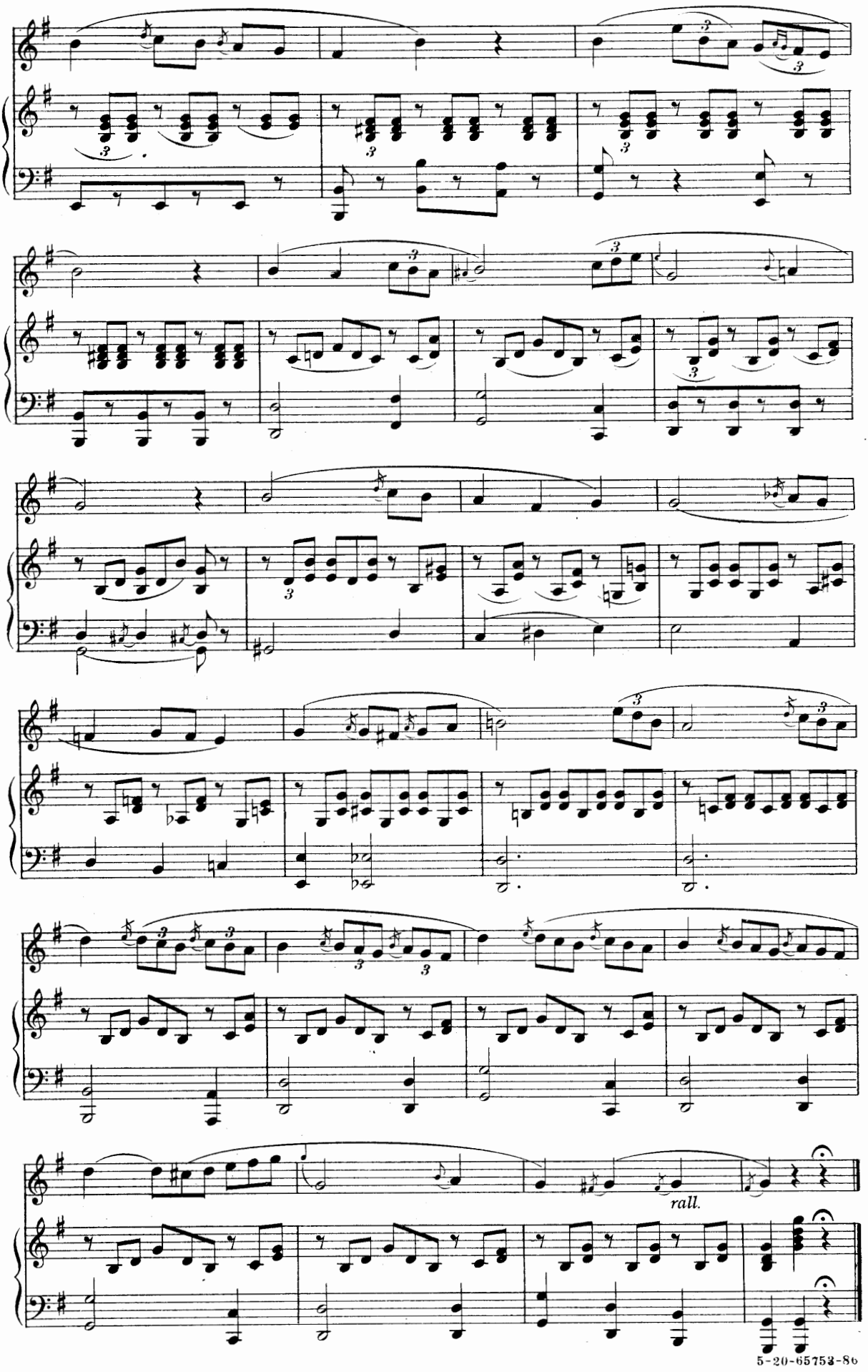


THE "APPOGGIATURA" AND THE "ACCIACCATURA"

Moderato

M.C. MARCHESI, (Op. 2)




rall.

THE "MORDENT" *(MORDENTE)*

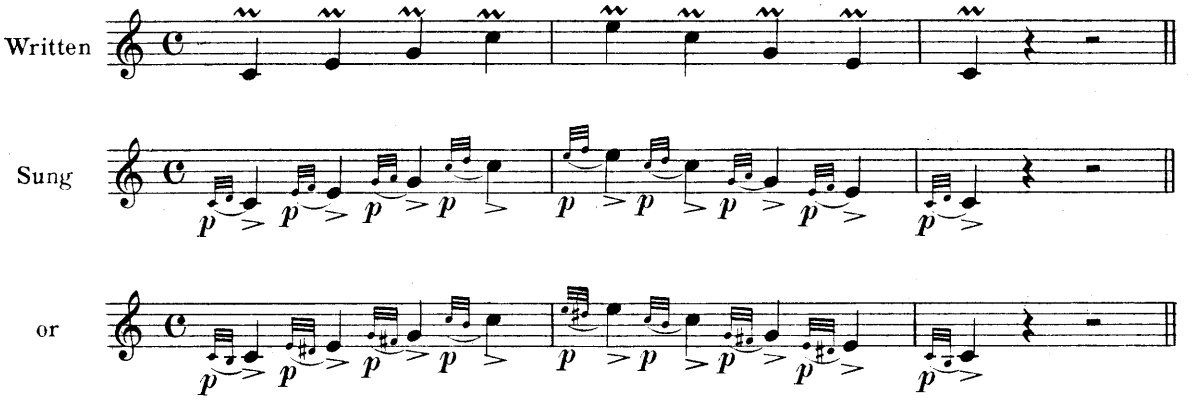
(A. RANDEGGER)

The "Mordent" consists of three notes, the principal or written note, a whole tone or a semitone above or below it and the principal note again.

The special sign to indicate the "Mordent" is generaly placed above the principal note.

It must be sung as lightly and rapidly as the "double acciaccatura," the accent falling on the third note.

EXAMPLES

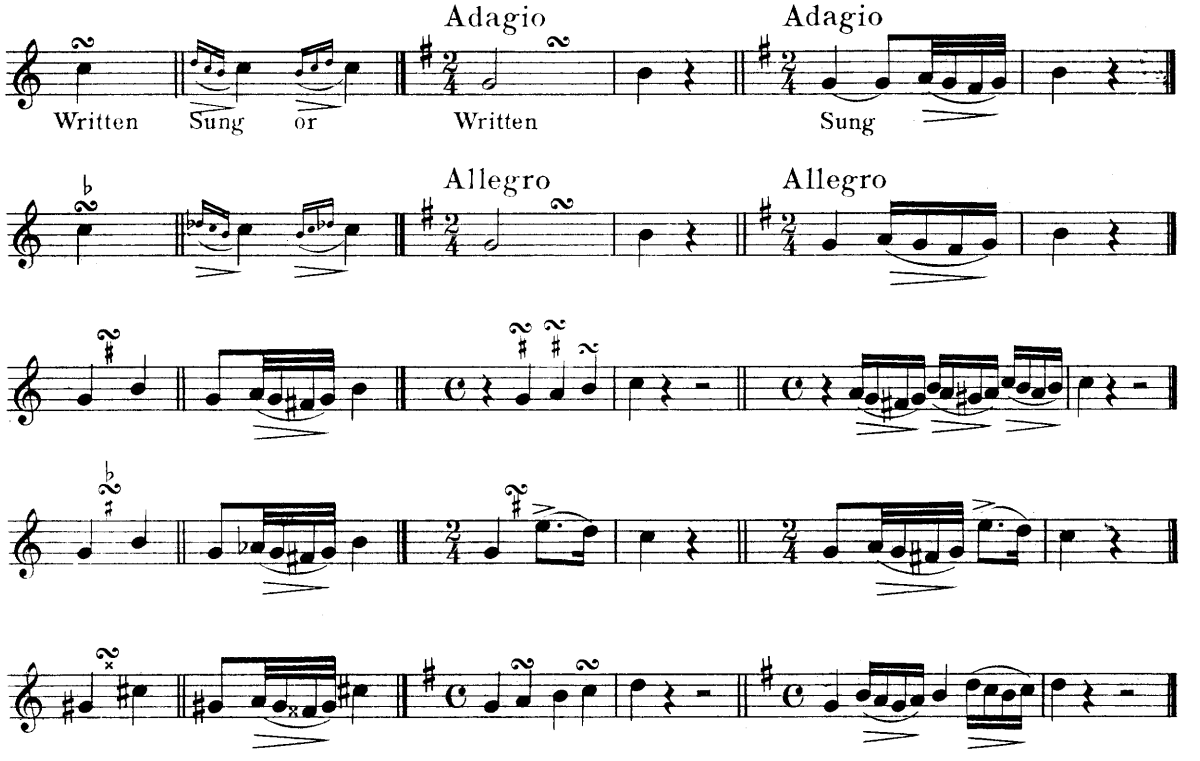


THE "TURN" *(GRUPPETTO)*

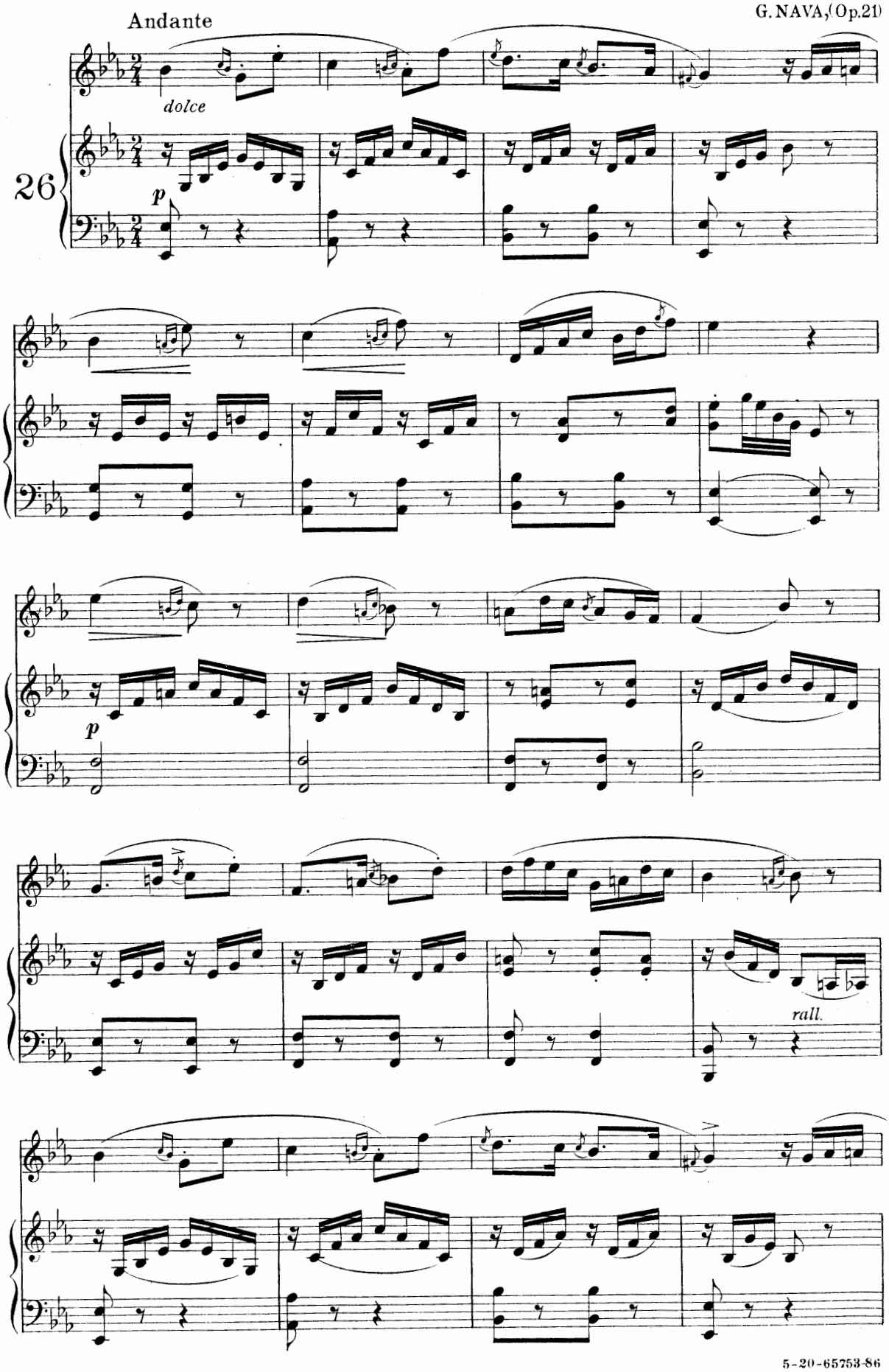
(A. RANDEGGER)

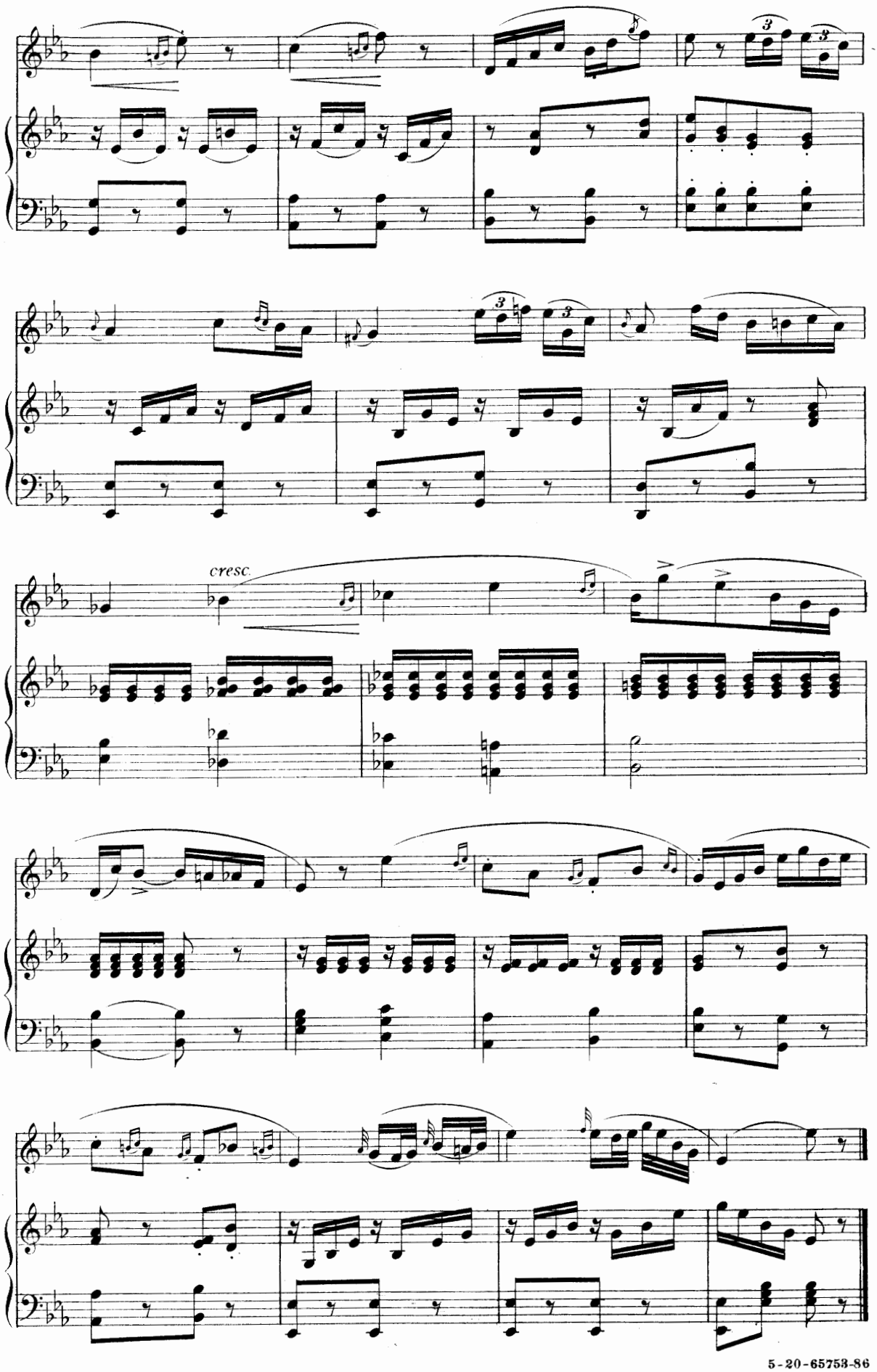
The "Turn" is a group of three or four notes indicated by the sign placed above the principal note.

The following Examples will show the various kinds of "Turns" used and the manner in which they should be sung.



The "Turn" must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.


Andante
dolce
26
p
p
rall.



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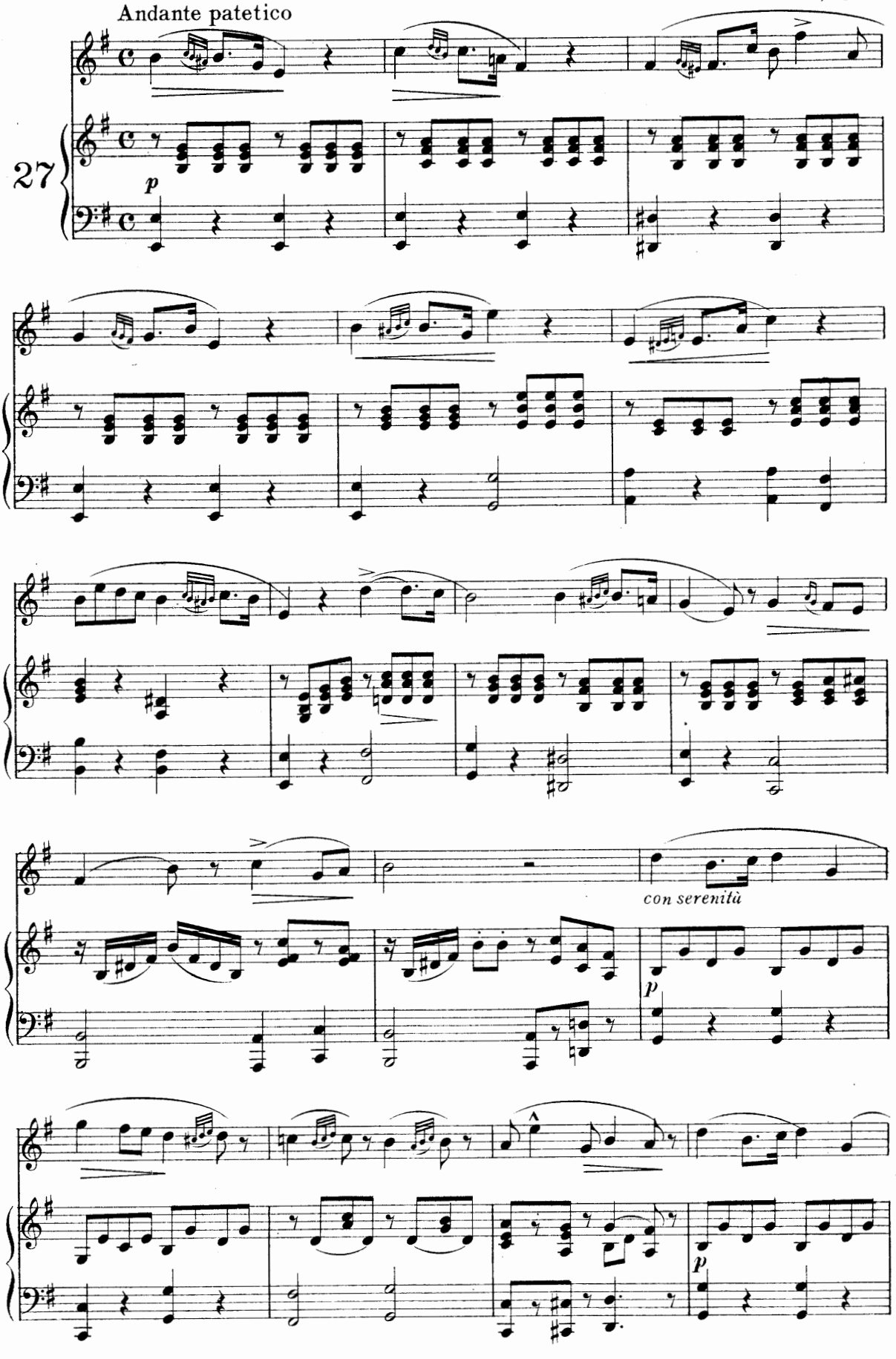

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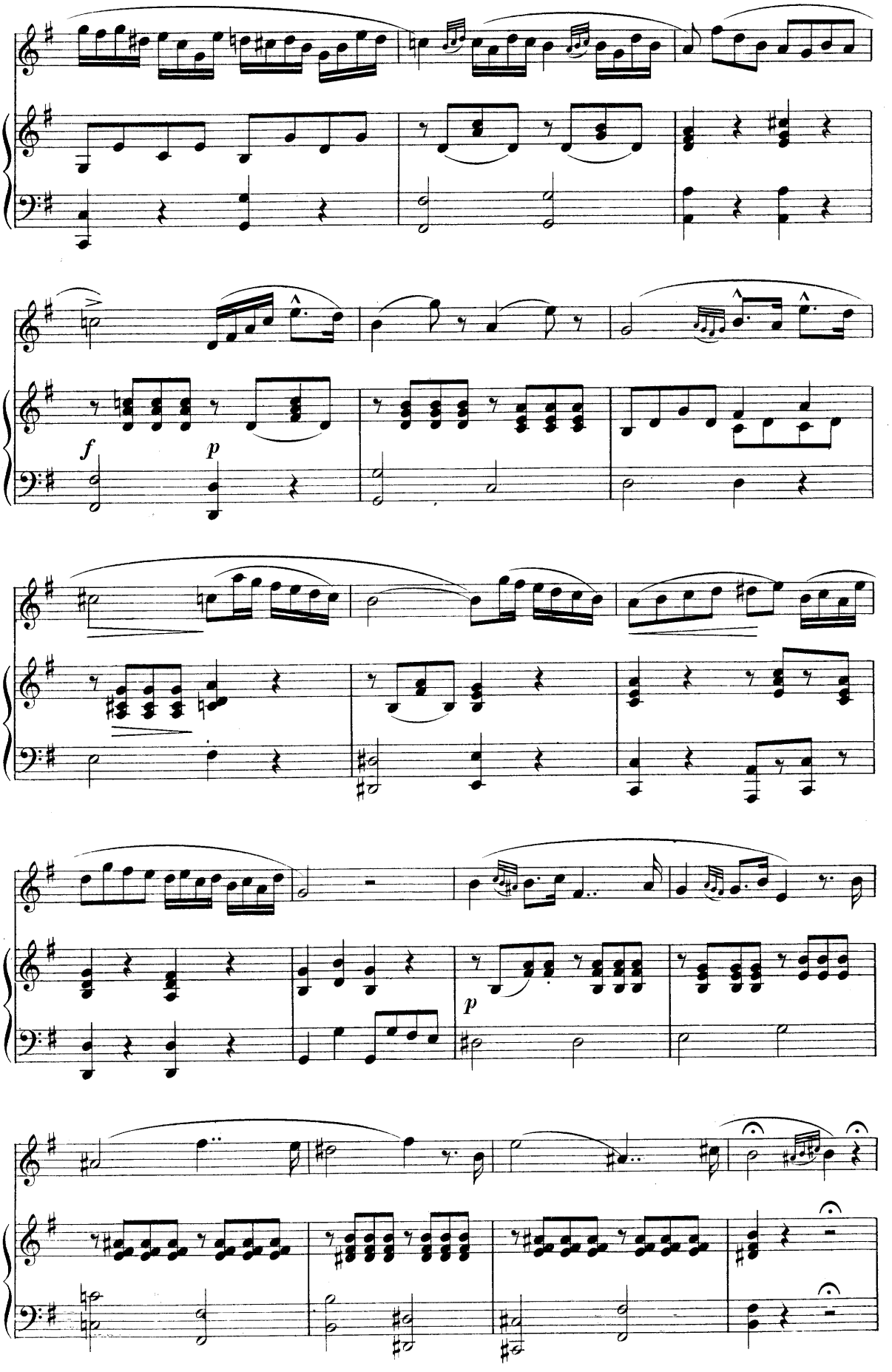
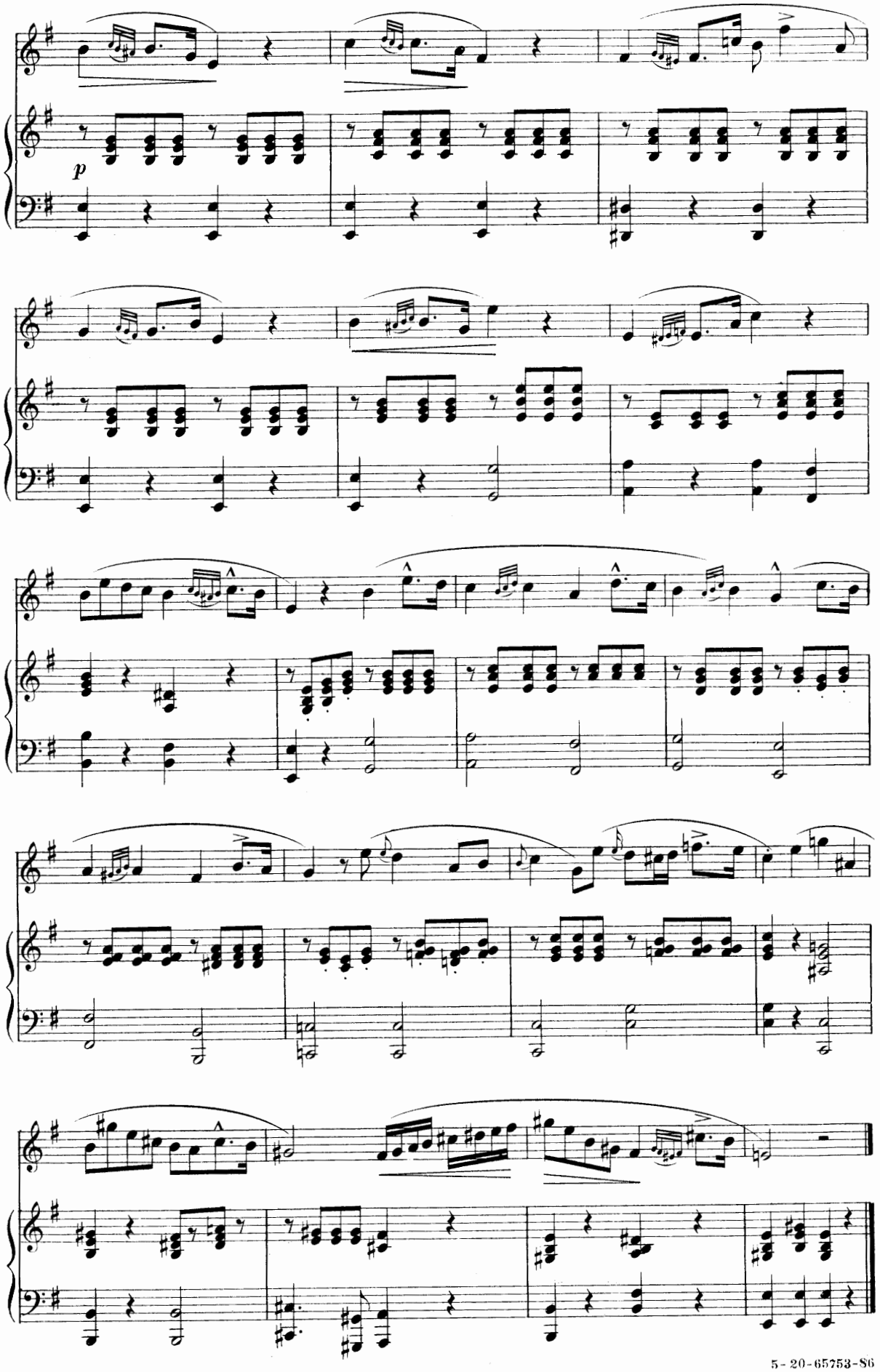

f
p
p



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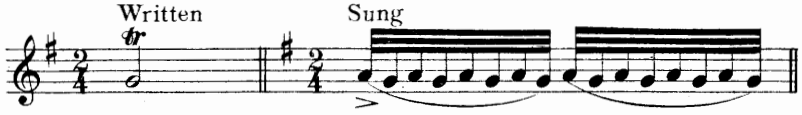
THE "TRILL" *(TRILLO)*

(A. RANDEGGER)

The "Trill" or "Shake" is indicated by the letters "*tr*" placed over a note, and consists of a semitone, or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

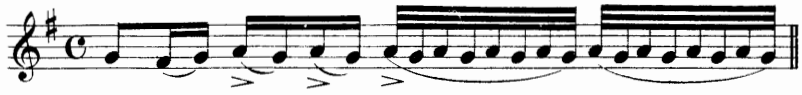
A perfect "Shake" is one of the most brilliant displays of executive skill in a singer and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises. The "Shake" is considered a special accomplishment, and however great its difficulties may appear at first, should not deter the student from continuing to practise it daily and diligently for some months. The accent in the "shake" should fall on the auxiliary, and not on the principal note. Great care must be taken to keep the correct pitch of the upper note throughout.

EXAMPLE



The above, having no termination, is called a "suspended" or "incomplete" shake. A shake may be prepared by commencing at a somewhat slower pace on the semitone below the principal note, increasing the speed after the auxiliary note has been sung two or three times.

EXAMPLE

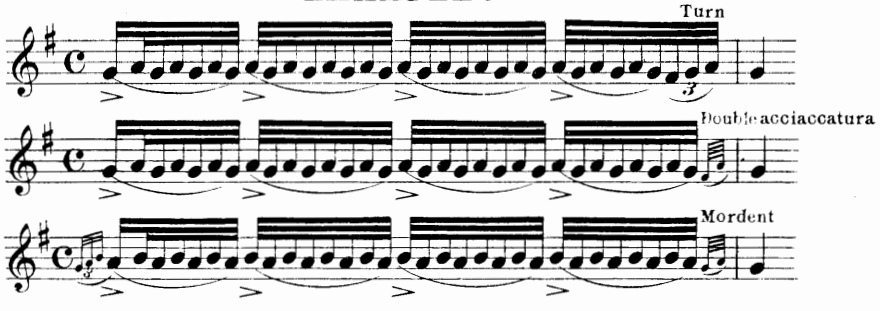


The "preparation" however is optional.

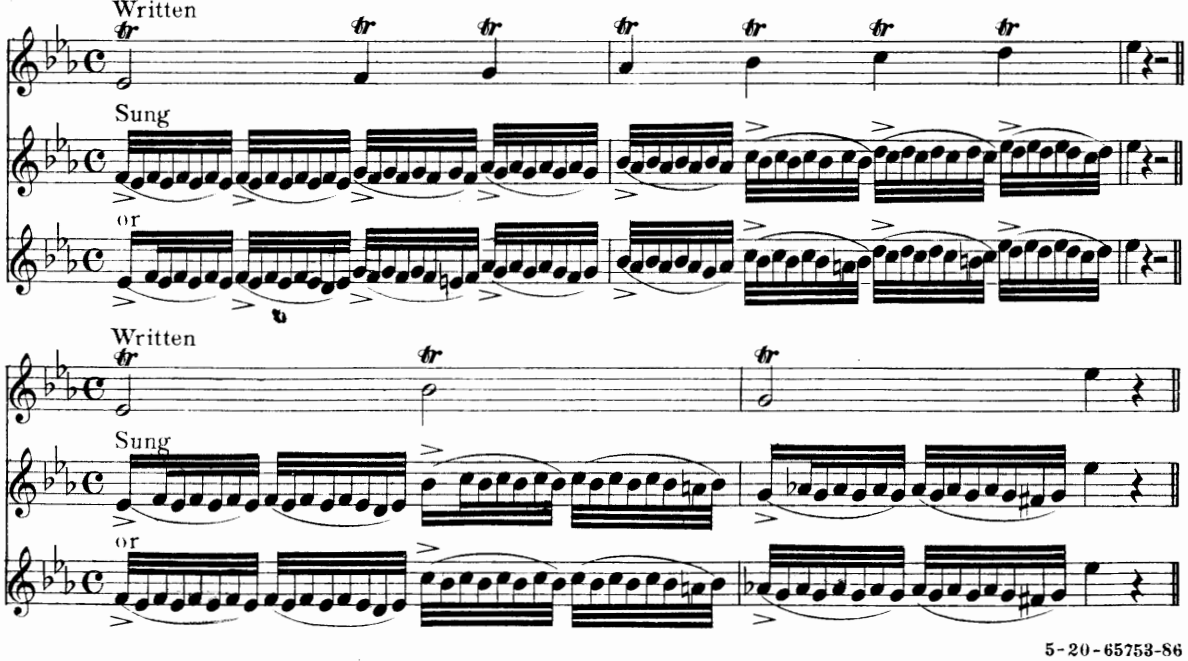
The "termination" of a complete "shake," on the contrary, is obligatory, and may consist either in a "turn," or a "double acciaccatura," or a "mordent," or in other combinations.

The following Examples will demonstrate the various manners of beginning and ending a shake or a progression of shakes.

EXAMPLES



PROGRESSION OF SHAKES



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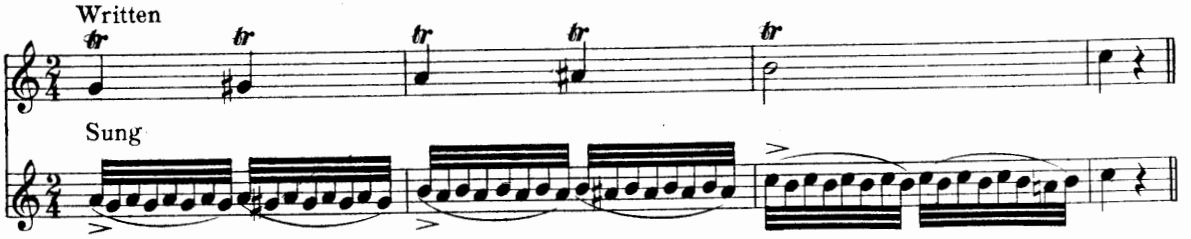
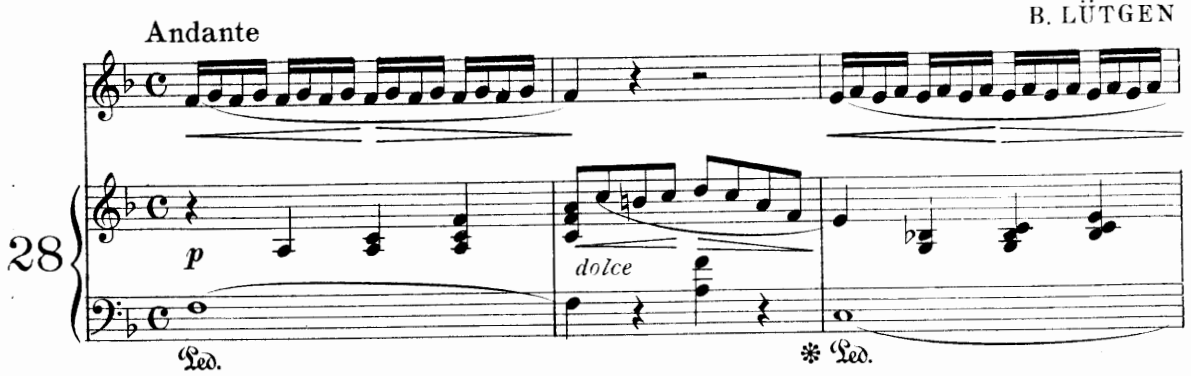
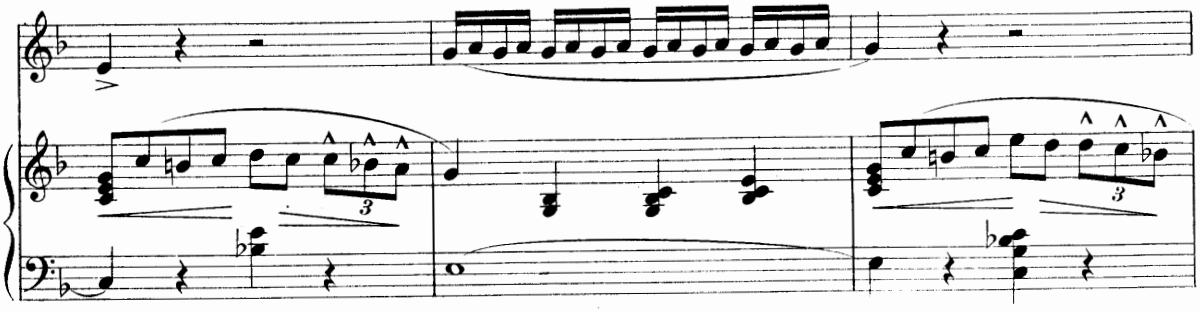
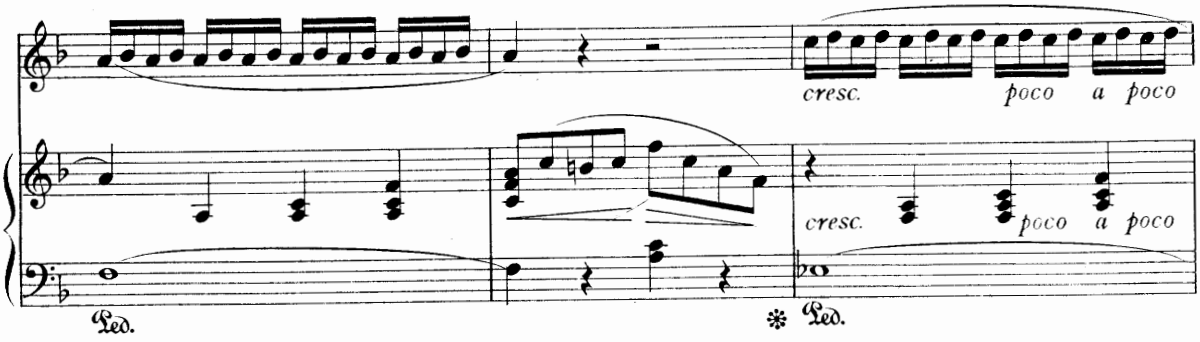
CHROMATIC SHAKE

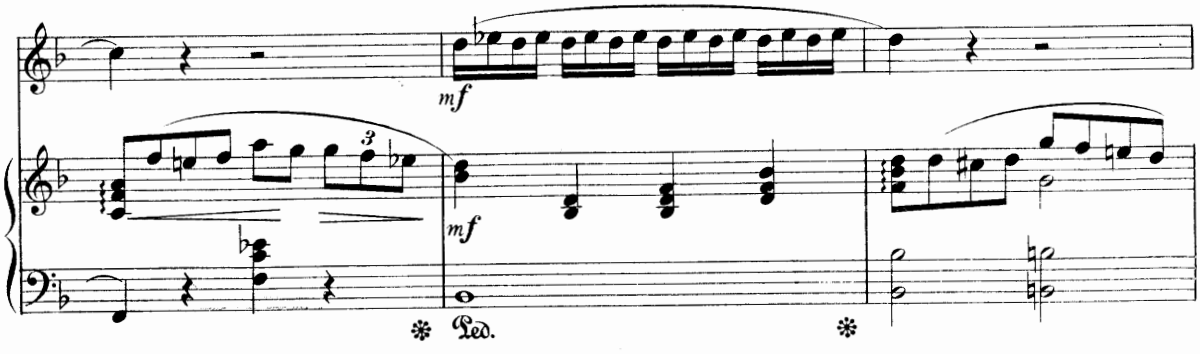


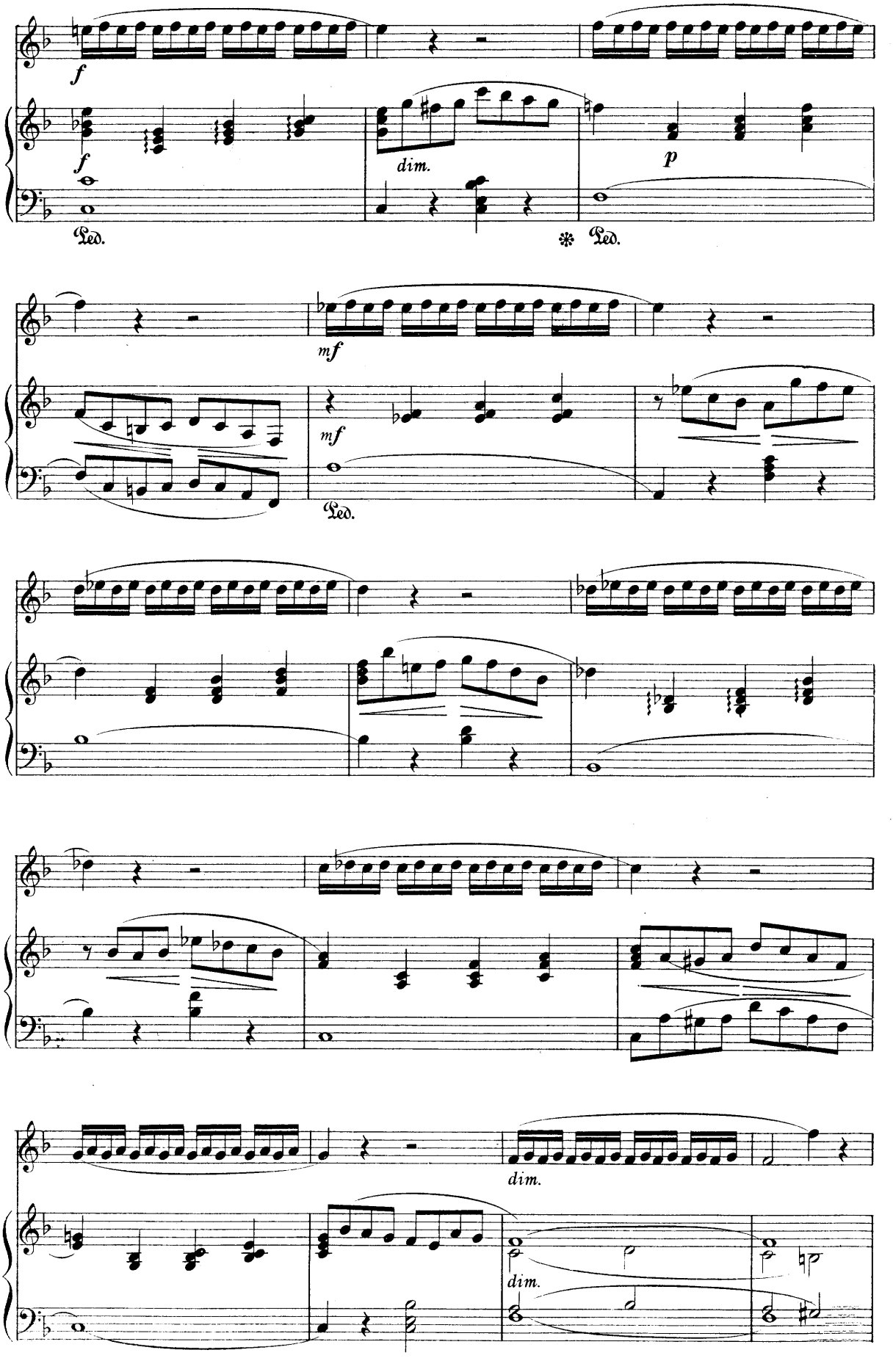
B. LÜTGEN

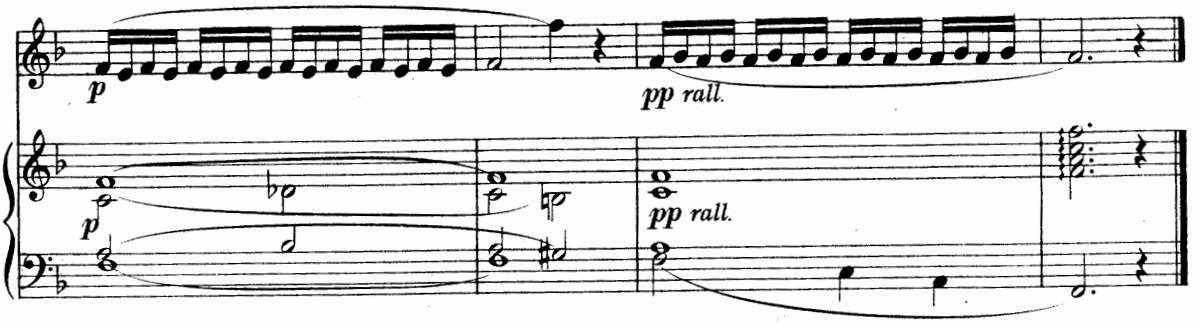






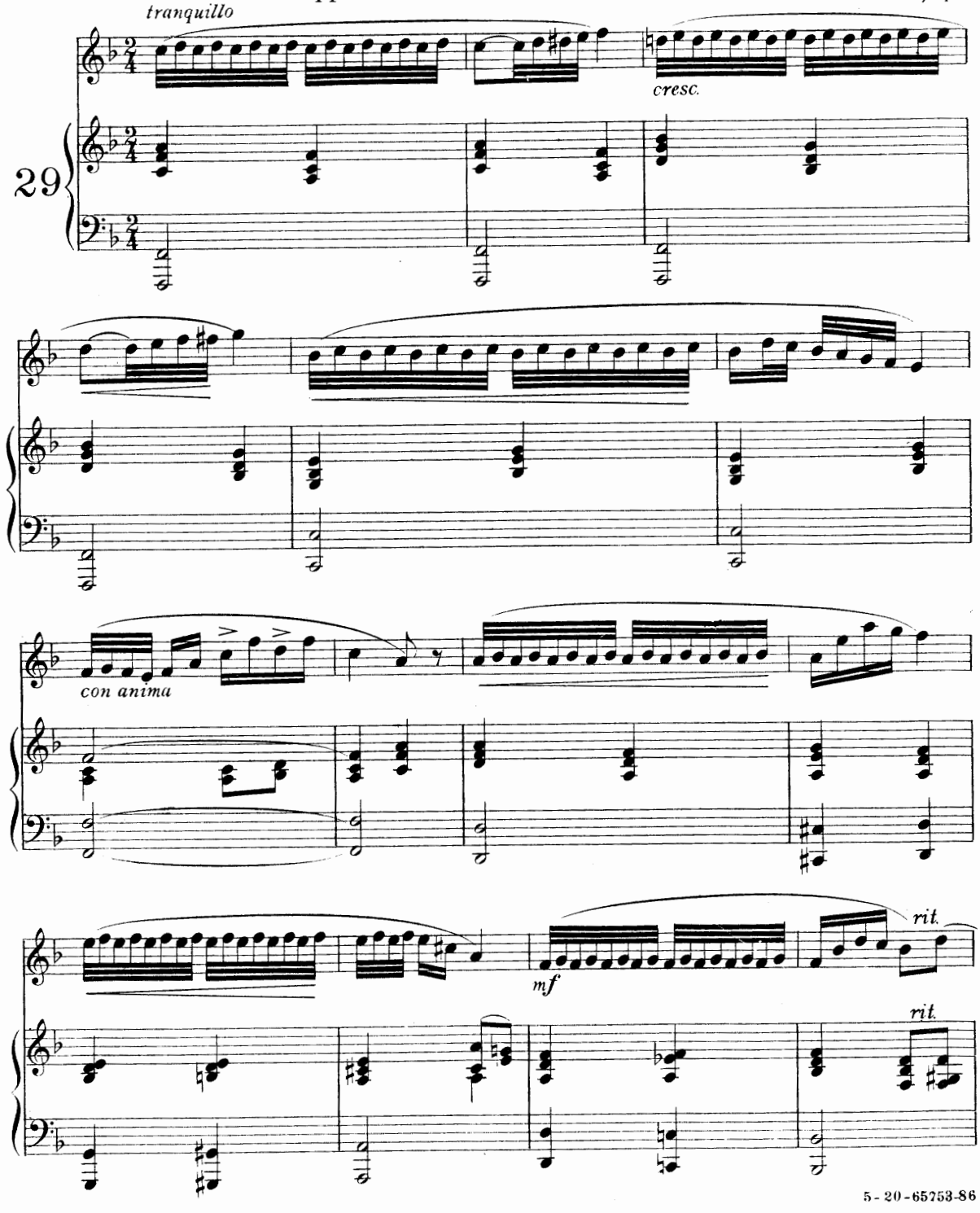



f
f
dim.
p
Ped.
Ped.
mf
mf
Ped.
dim.
dim.



Lento ma non troppo

F. SIEBER, Op.33



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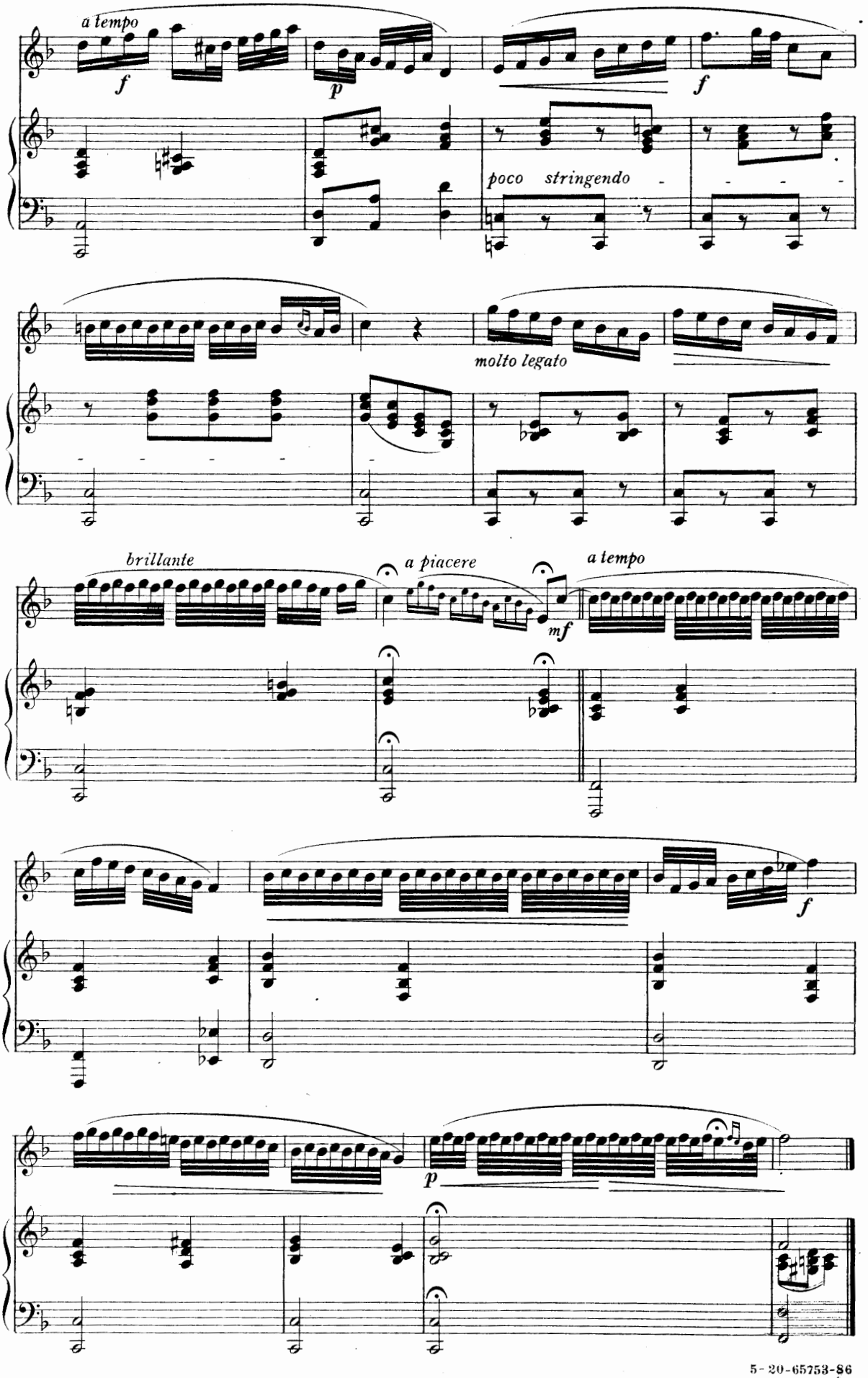
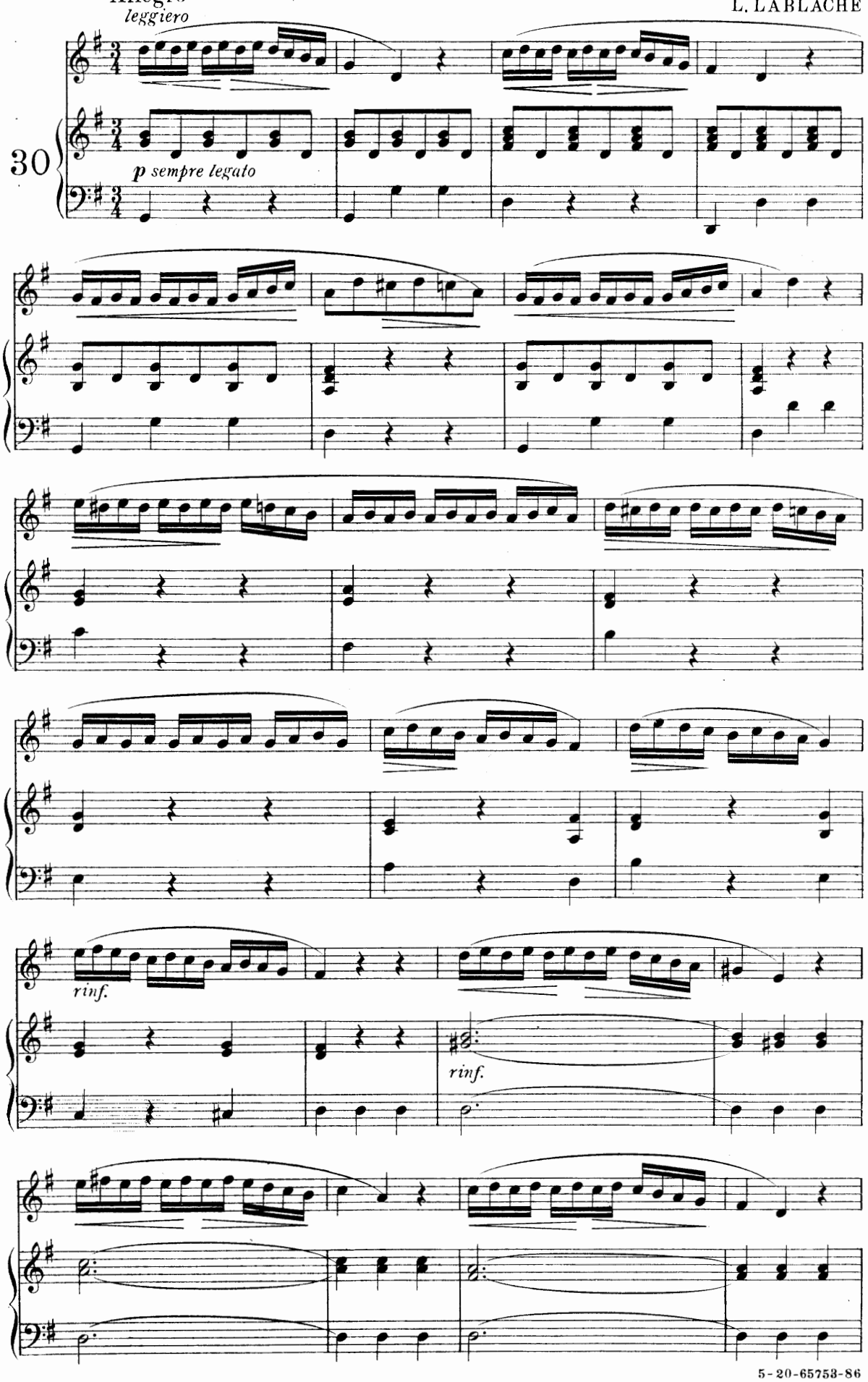

a tempo
f
p
f
poco stringendo
molto legato
brillante
a piacere
mf
a tempo
f
p



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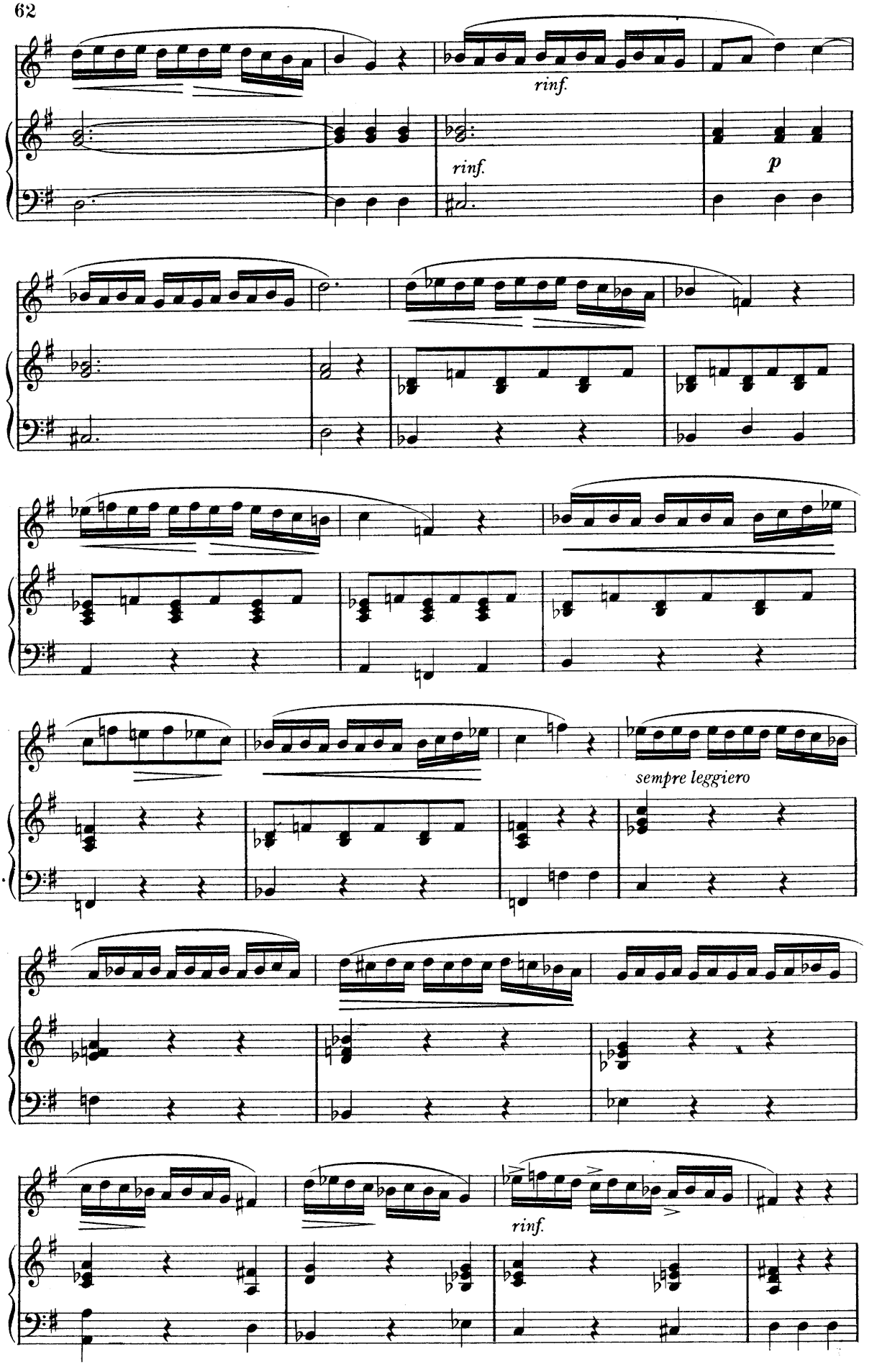
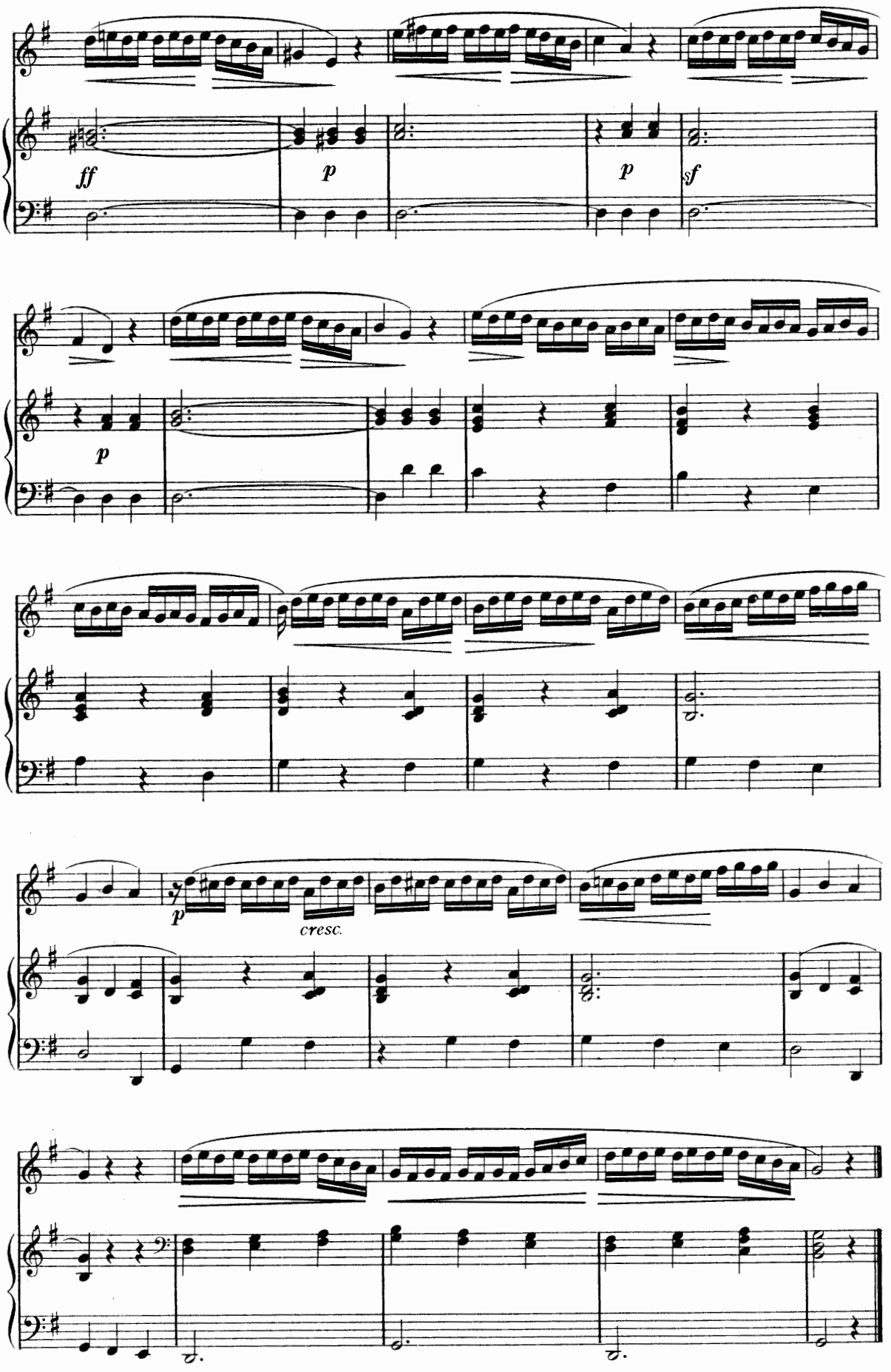
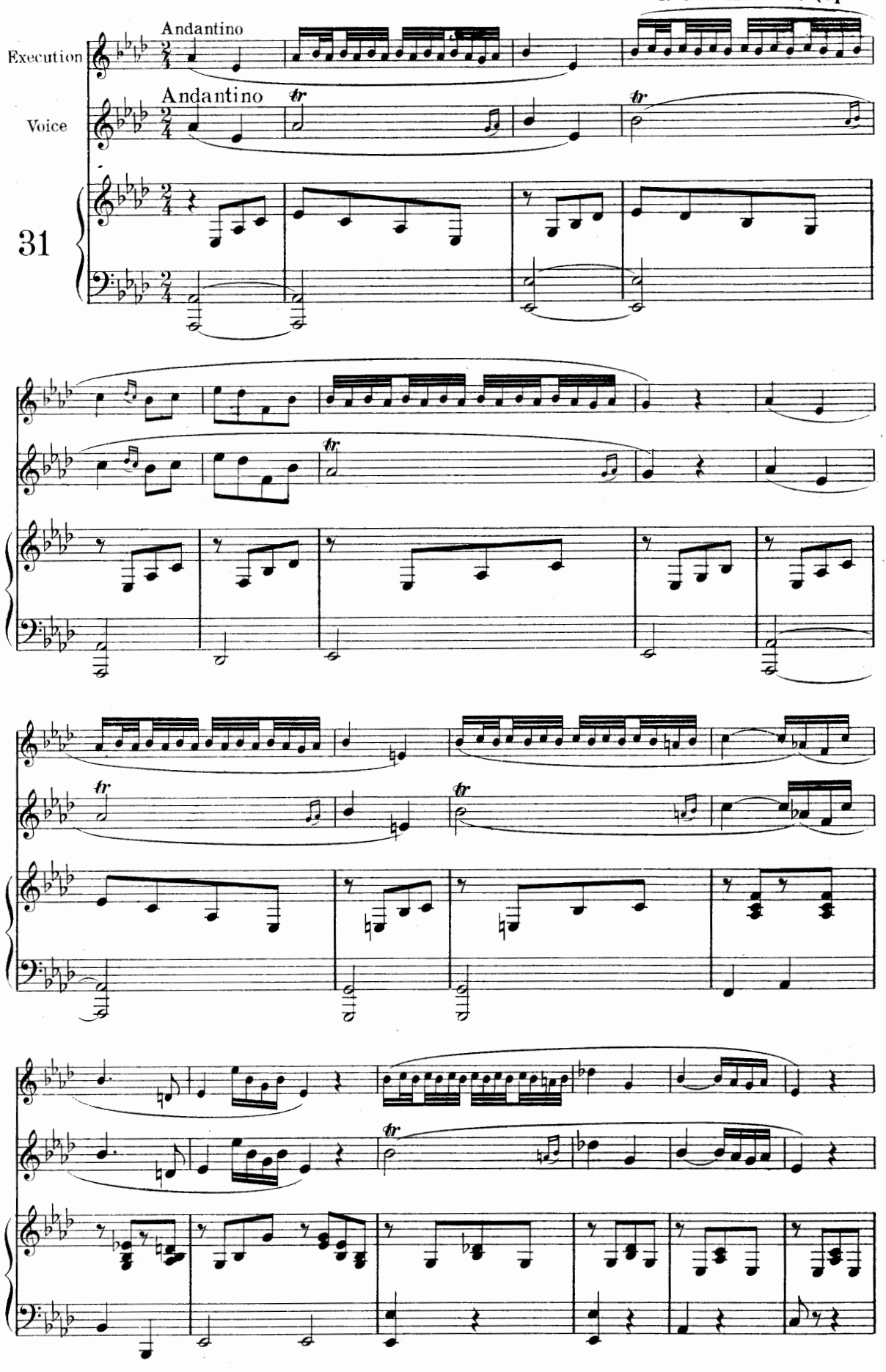
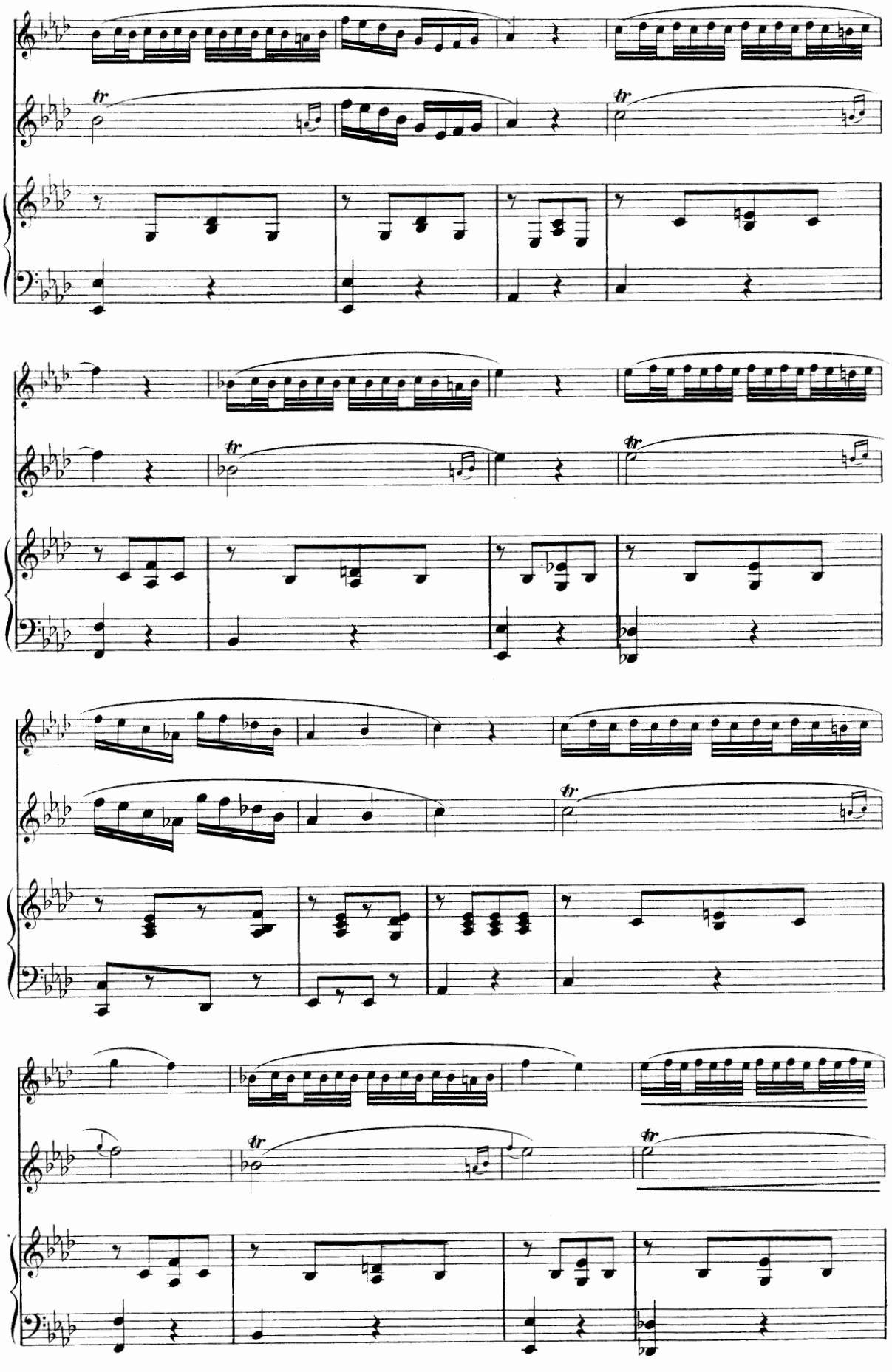

rinf.
rinf.
p
sempre leggiero
rinf.


ff
p
p
sf
p
p
cresc.


Andantino
Execution
Andantino
Voice
31



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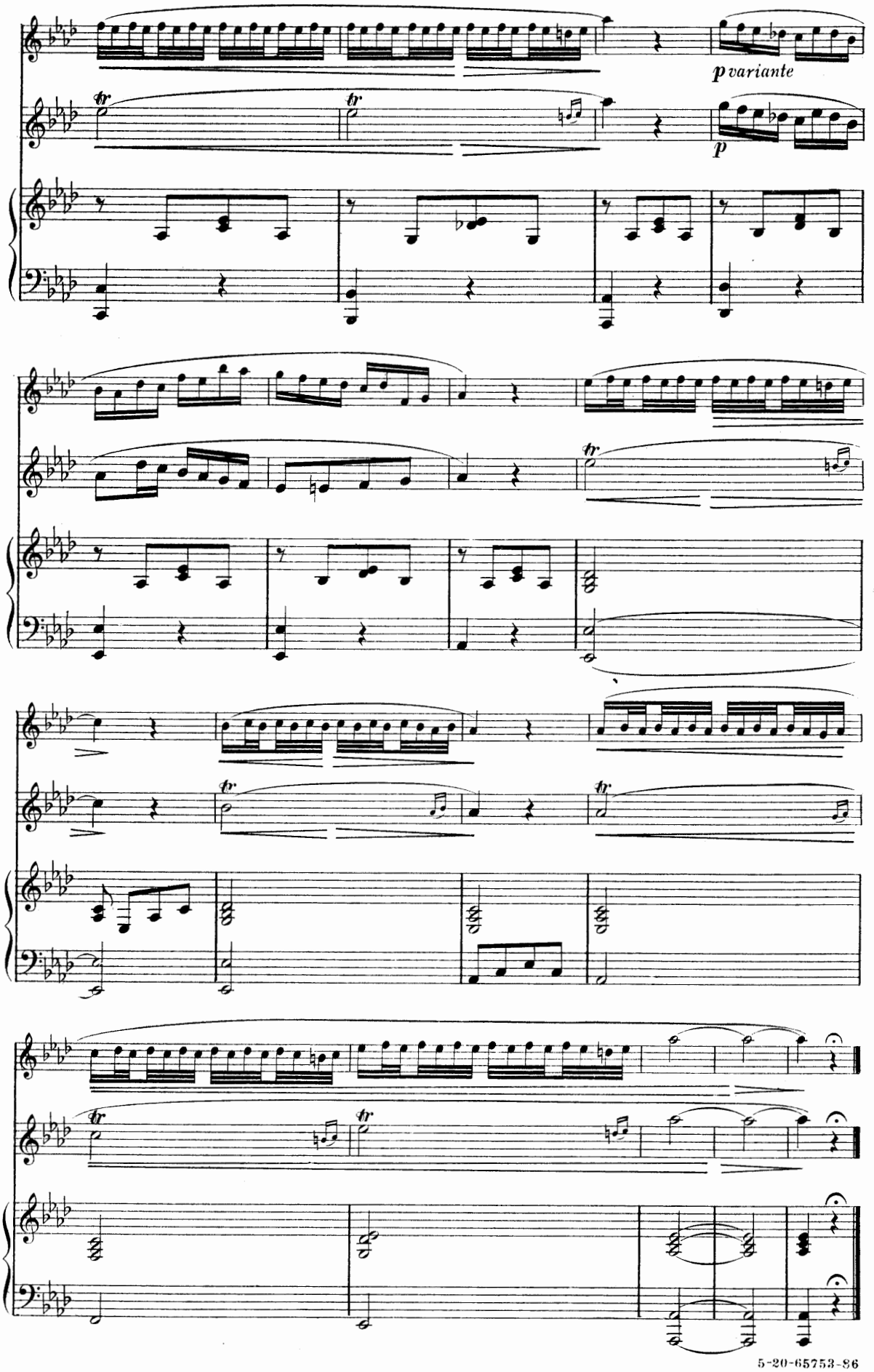

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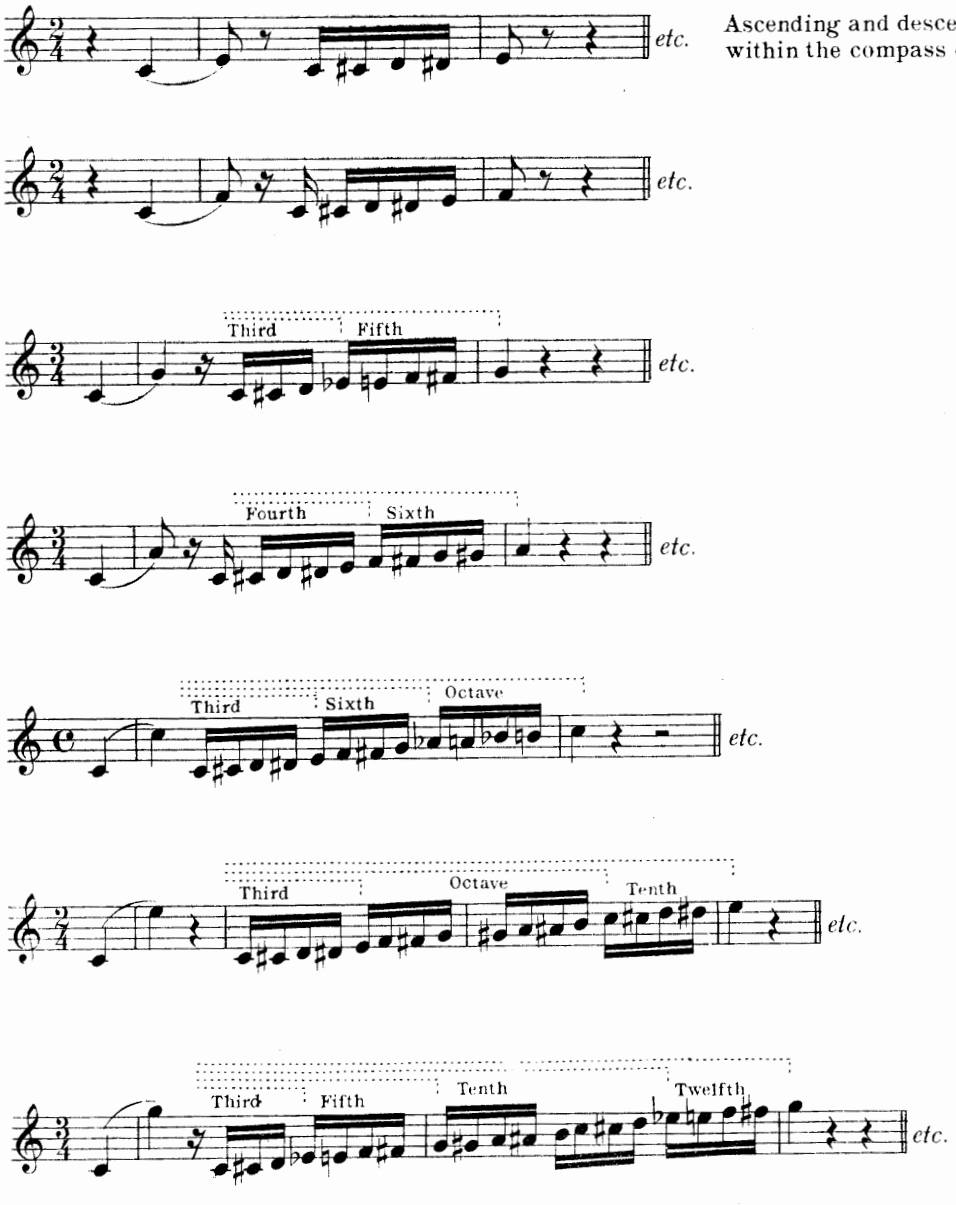
CHROMATIC SCALES *(SCALE CHROMATICHE)*

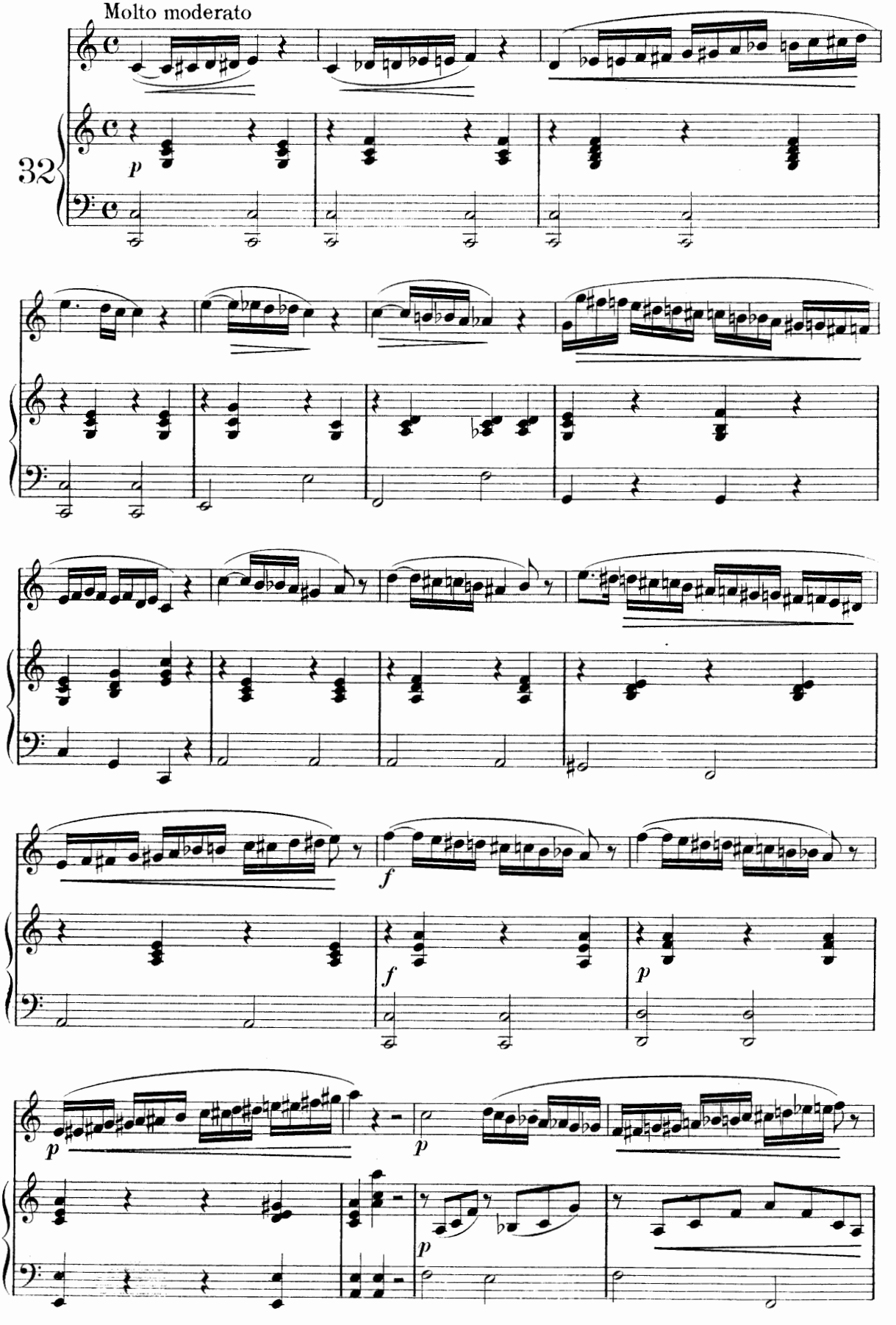
L. LABLACHE

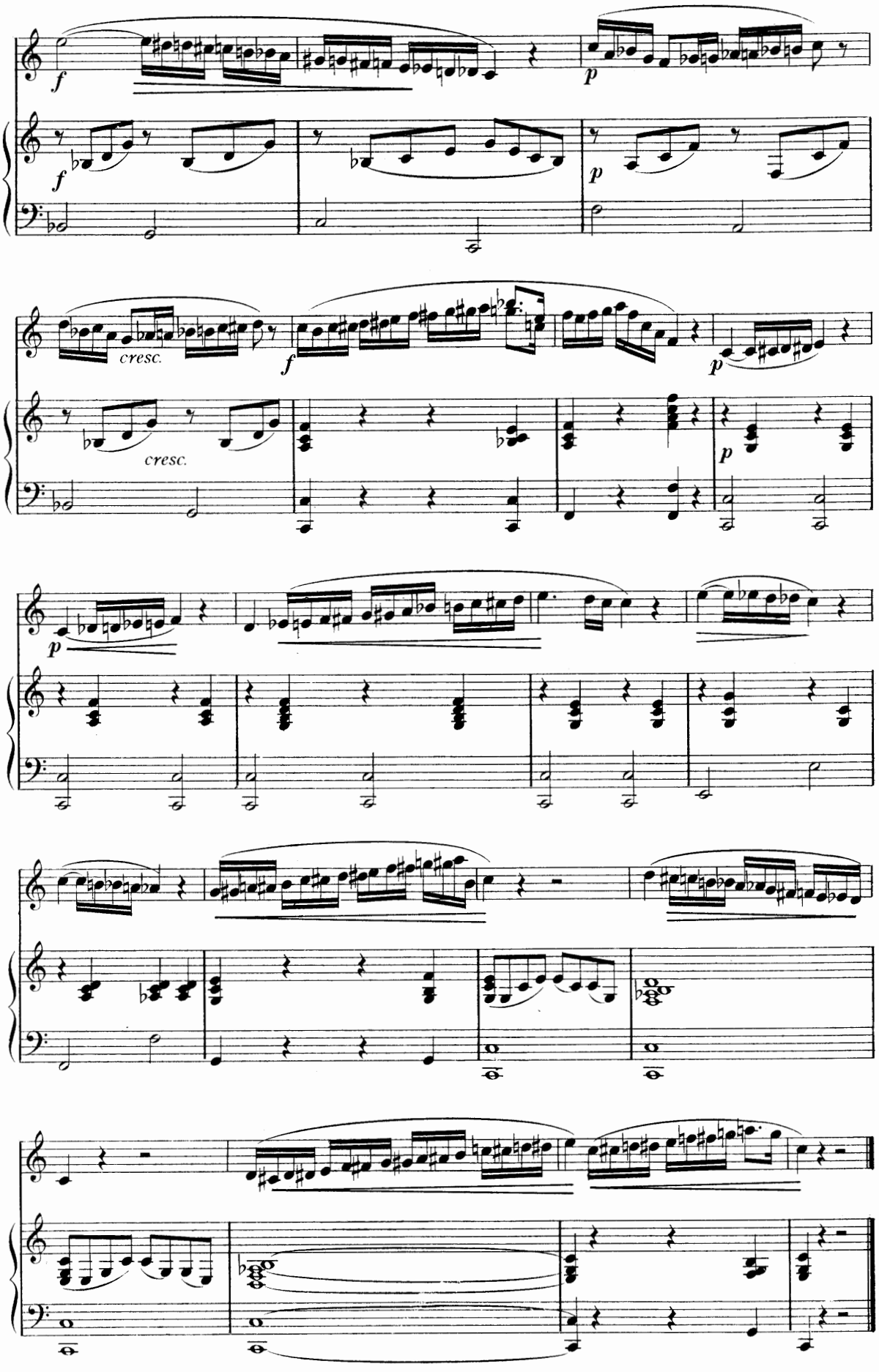
These scales are of very difficult execution. Independently of the great lightness and clearness of articulation which they require, there is often the danger, when they are somewhat lengthy, of adding notes, or of not singing enough of them.

To avoid this, and to insure correct intonation, it is necessary *first*, to have a clear comprehension of the interval which the first and last note of each group form; *second*, to count the number of semitones which they include and reduce them to measure, taking care, however, that the last note shall fall on a strong part of the measure. According to these principles, the following exercises will prove of great benefit.

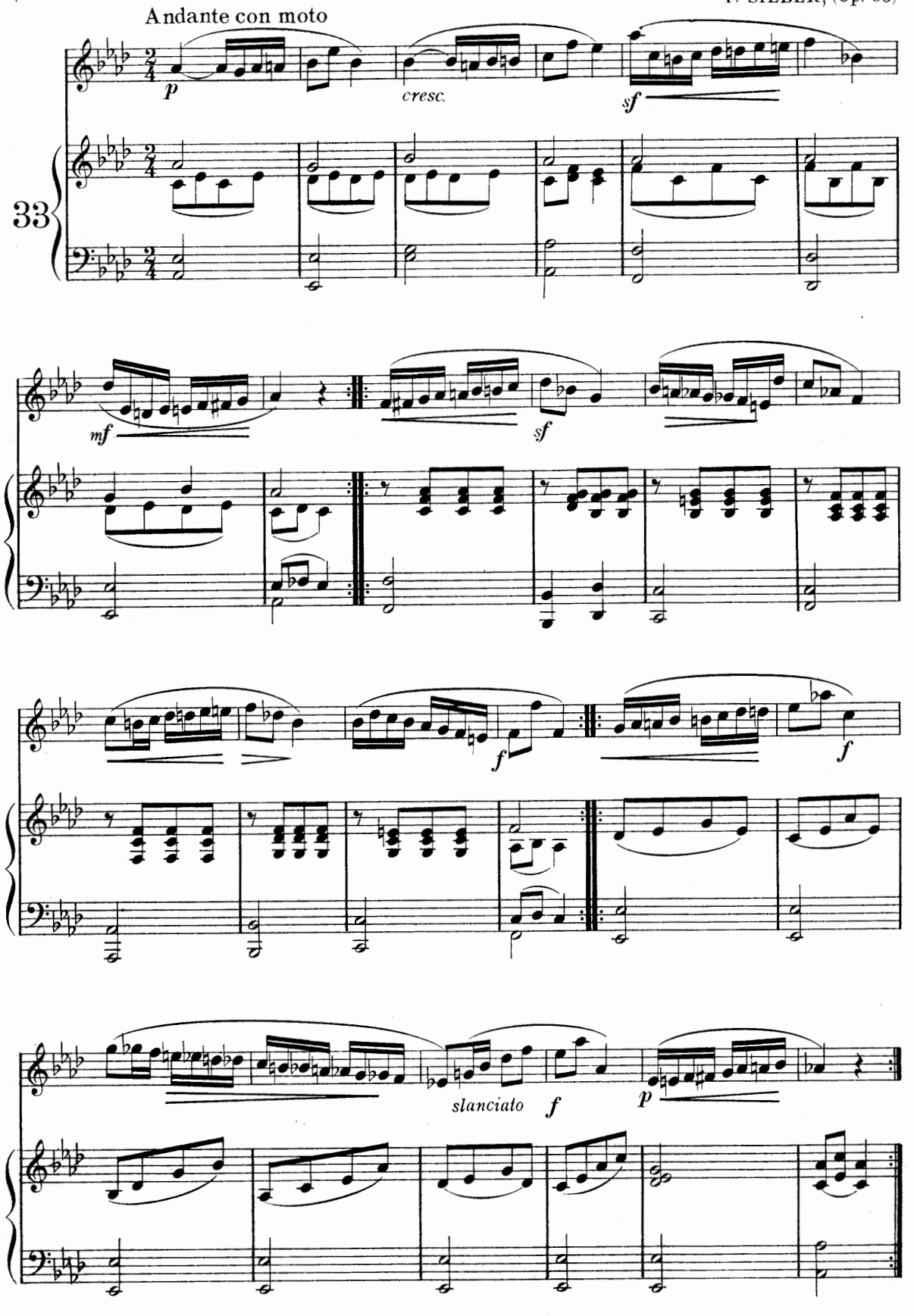
EXERCISES

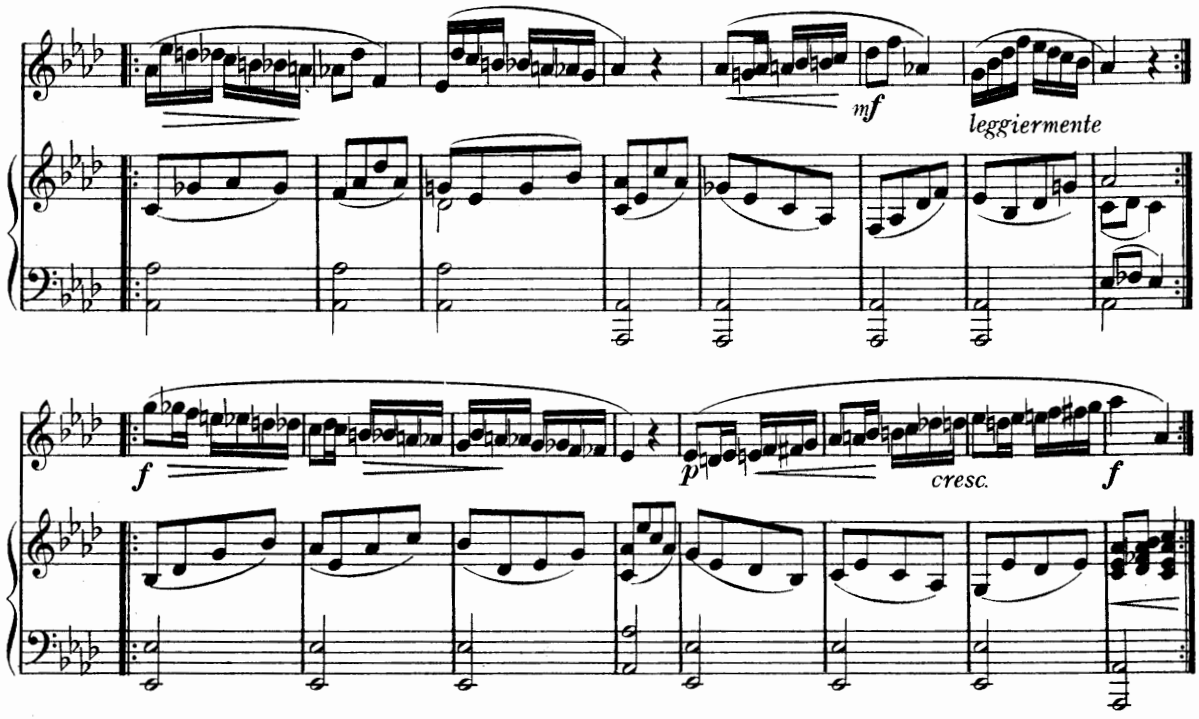



Molto moderato
32
p
f
f
p
p
p
p


f
p
f
p
cresc.
f
p
cresc.
p
p
p

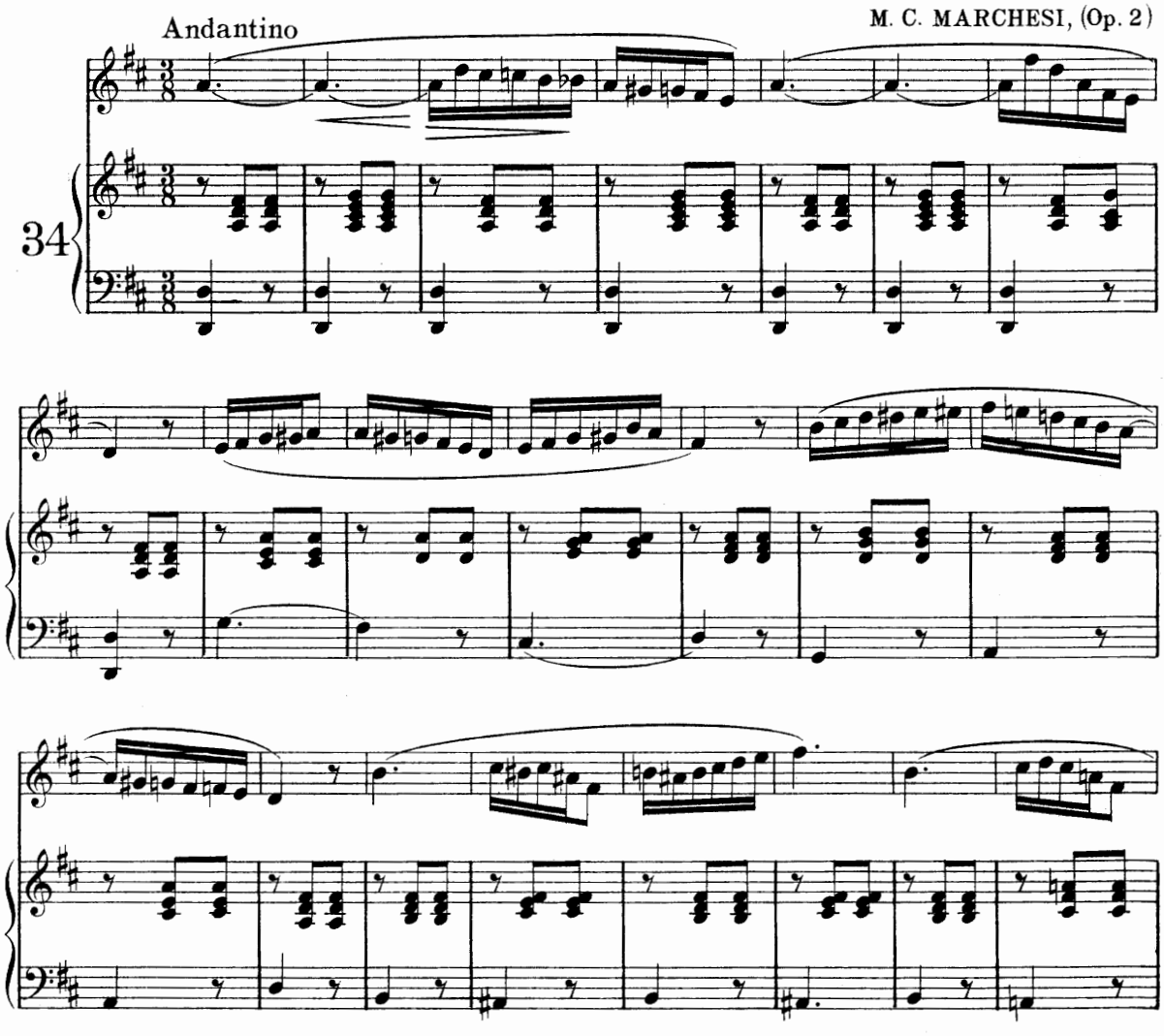
F. SIEBER, (Op. 33)

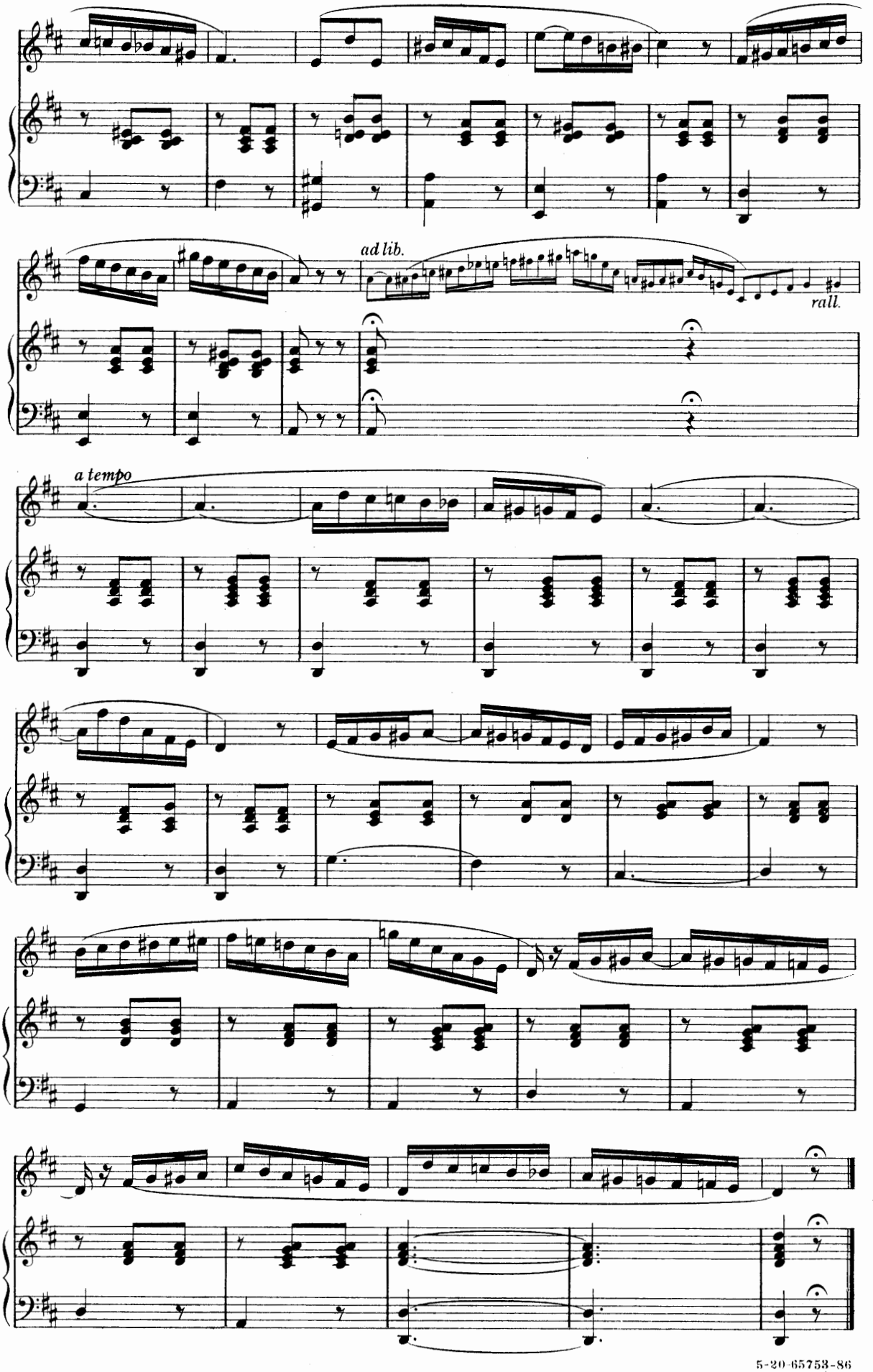




Andantino

M. C. MARCHESI, (Op. 2)




ad lib.
rall.
a tempo

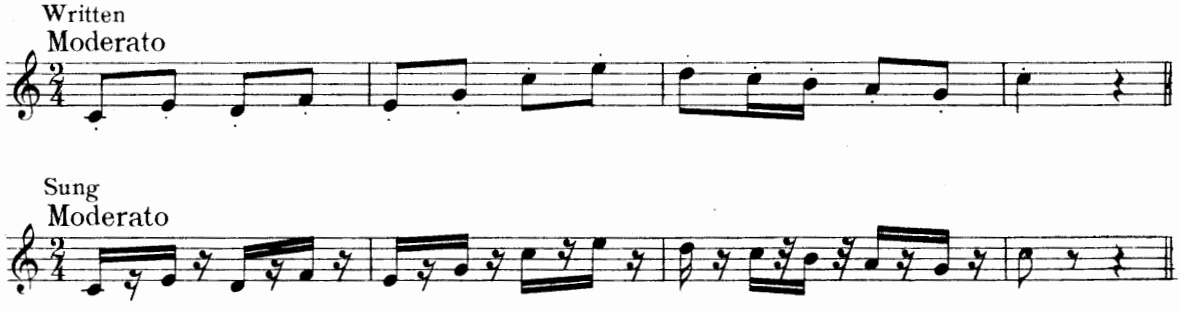
DETACHED NOTES—*(STACCATO and PICCHETTATO)*

(A. RANDEGGER)

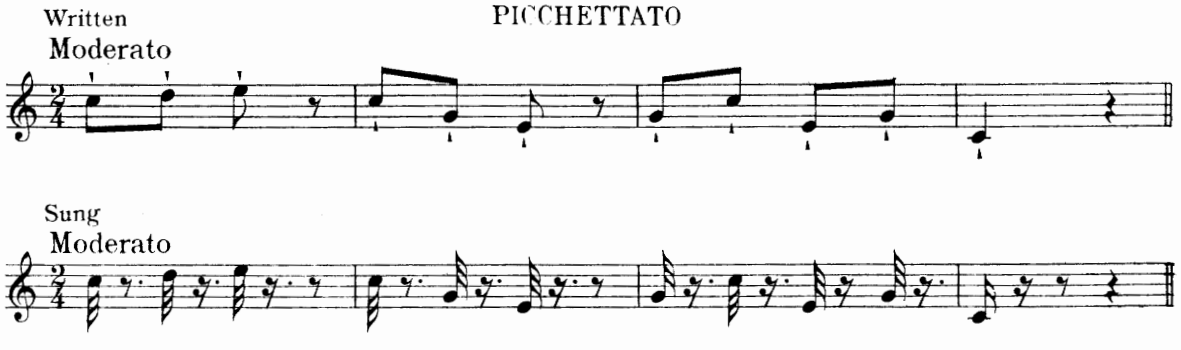
The "Staccato" is indicated by dots and the "Picchettato" by small "dashes" placed above or below the notes.

EXAMPLES

STACCATO



PICCHETTATO

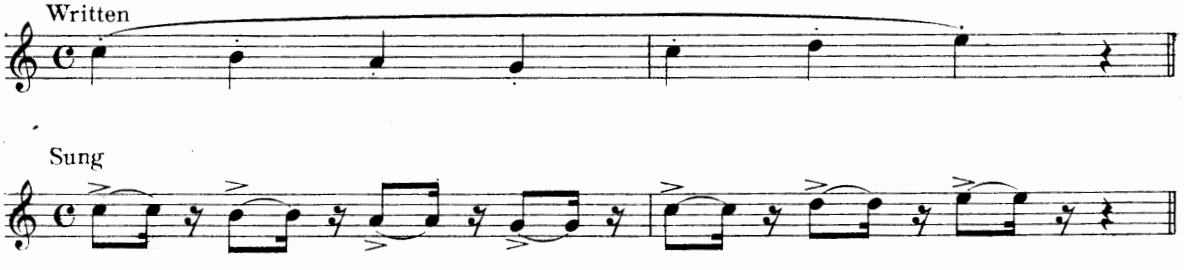


From the above examples it will be seen that in singing staccato or picchettato passages, a short pause must occur between one note and the other.

Care should be taken never to aspirate when "attacking" the sound, nor allow any breath to escape during the short pauses between the notes.

A moderate practice of staccato-singing will aid the Vocal organs in attaining elasticity and freedom of action. A slur placed above the dots in staccato-passages, indicates that the notes should be sung in a marked but somewhat less detached manner, as the following example will clearly define.

EXAMPLE



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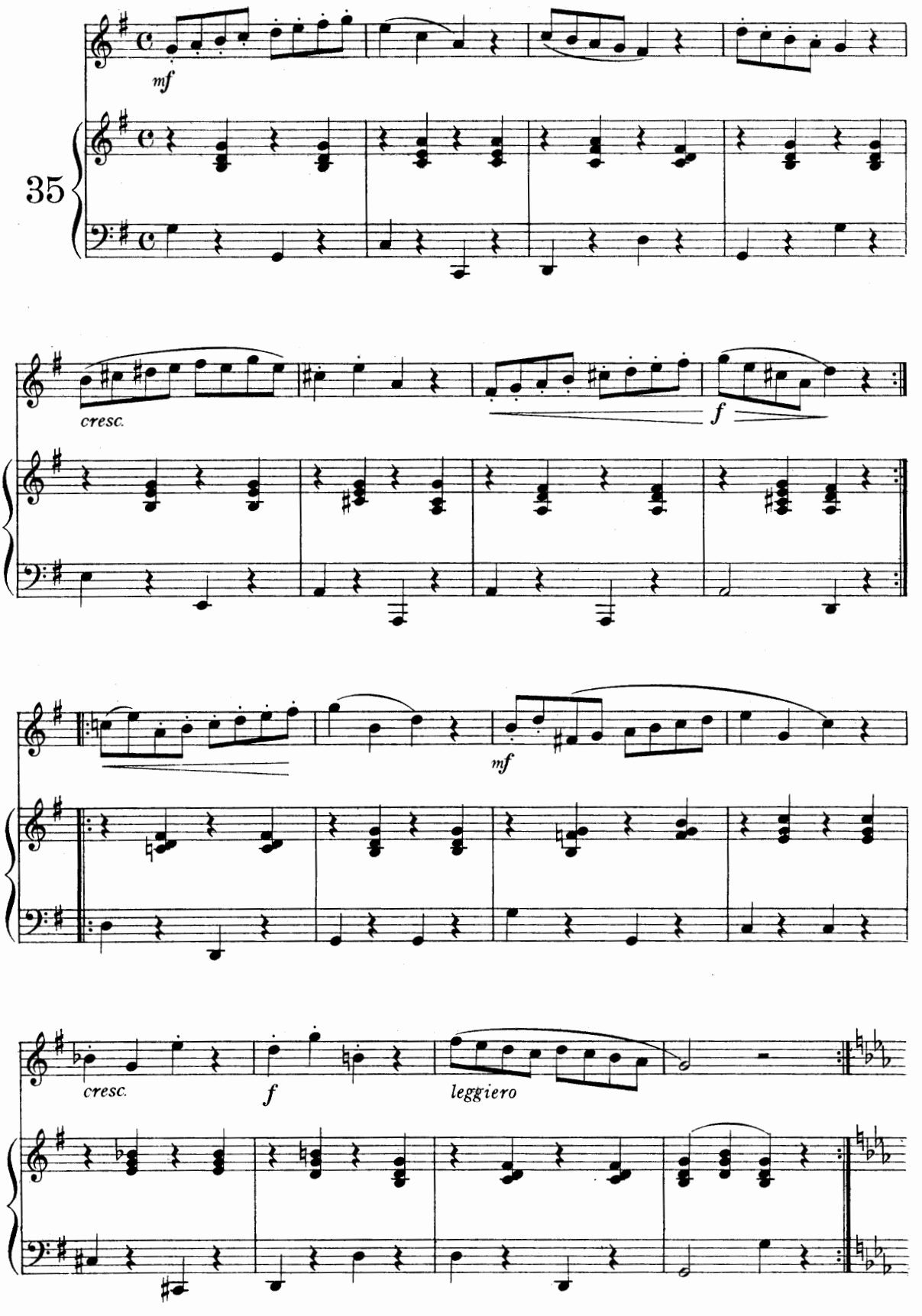
F. SIEBER, (Op. 33)

Allegretto scherzoso, non troppo lento



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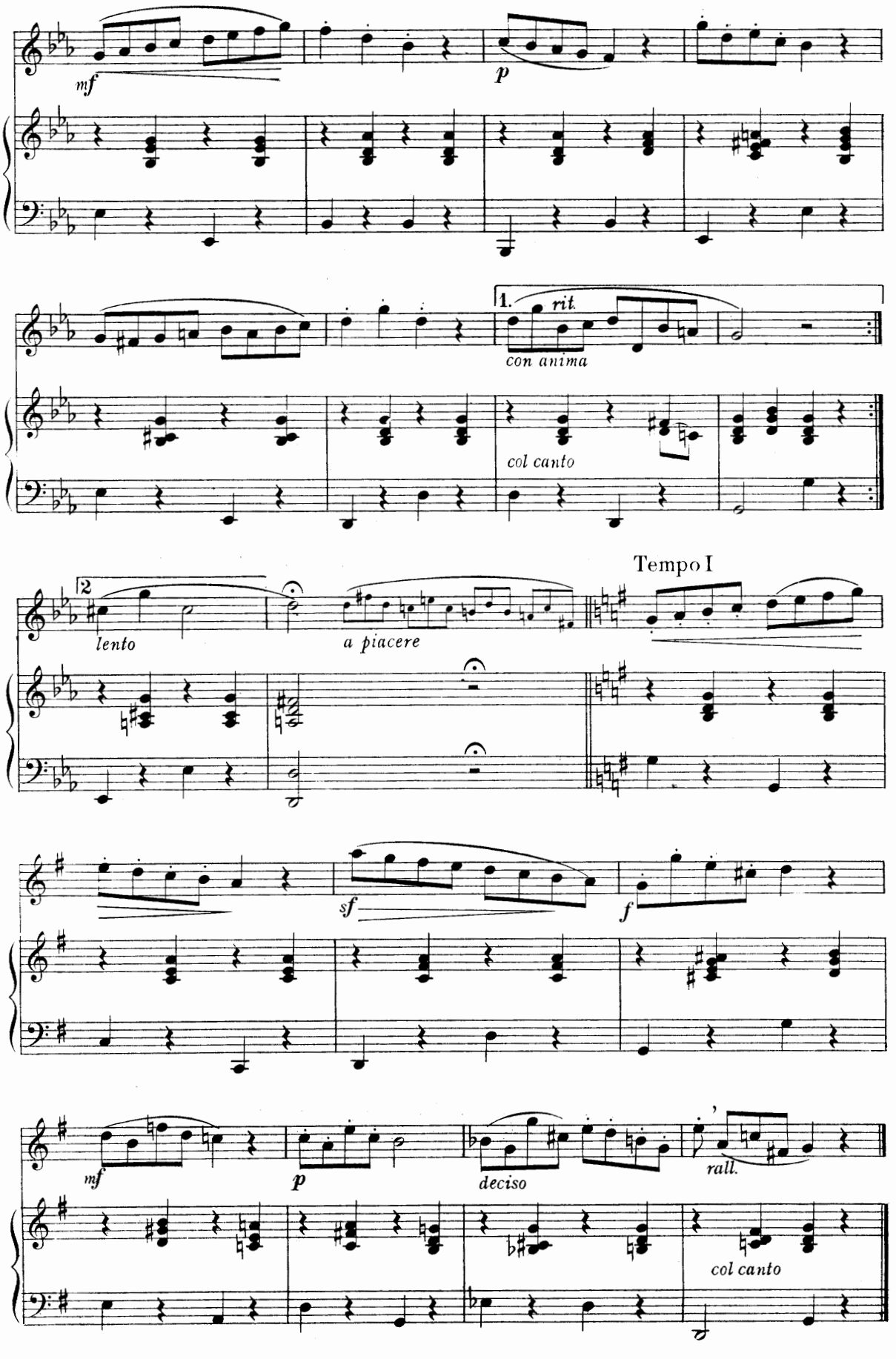
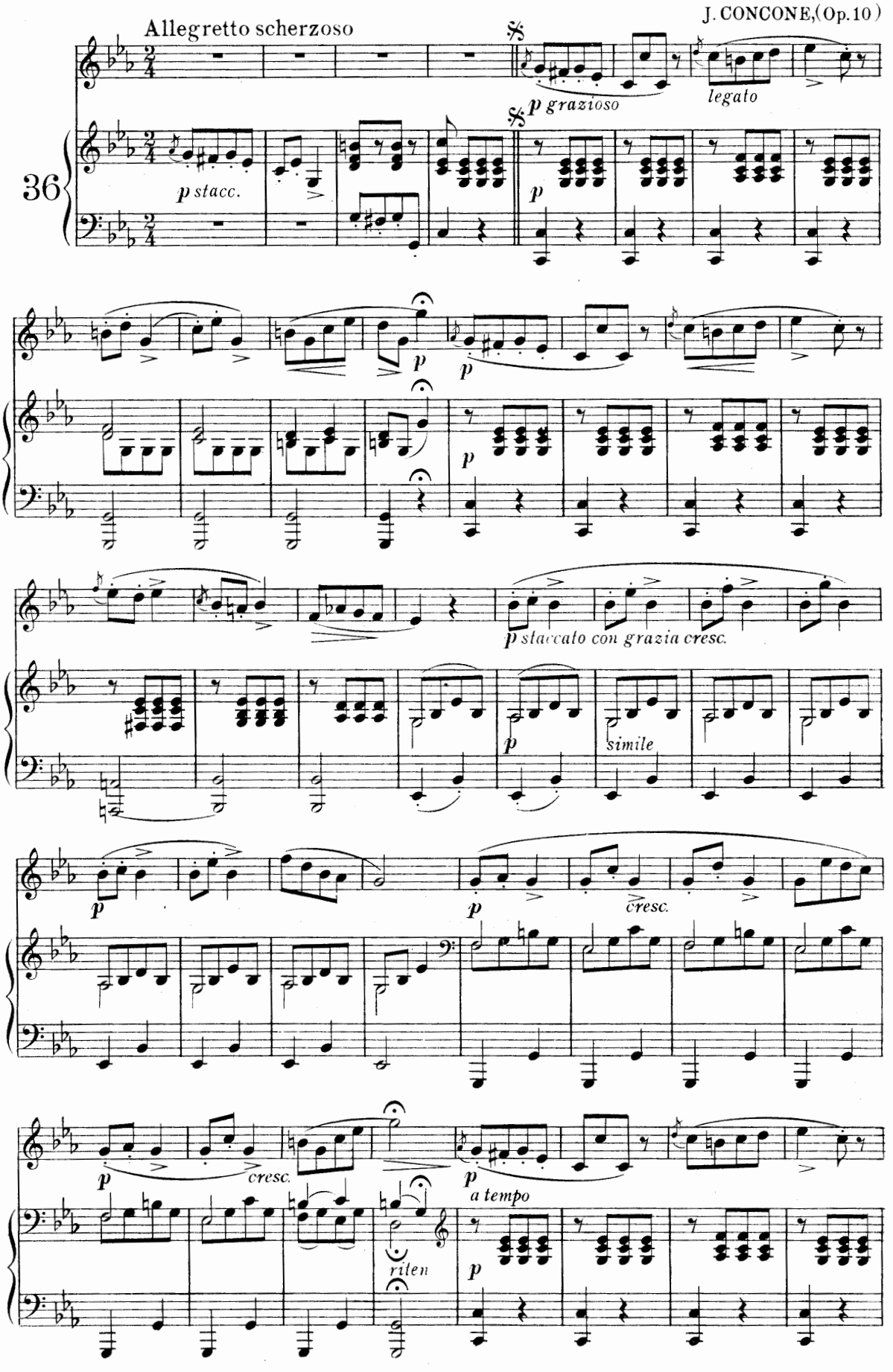
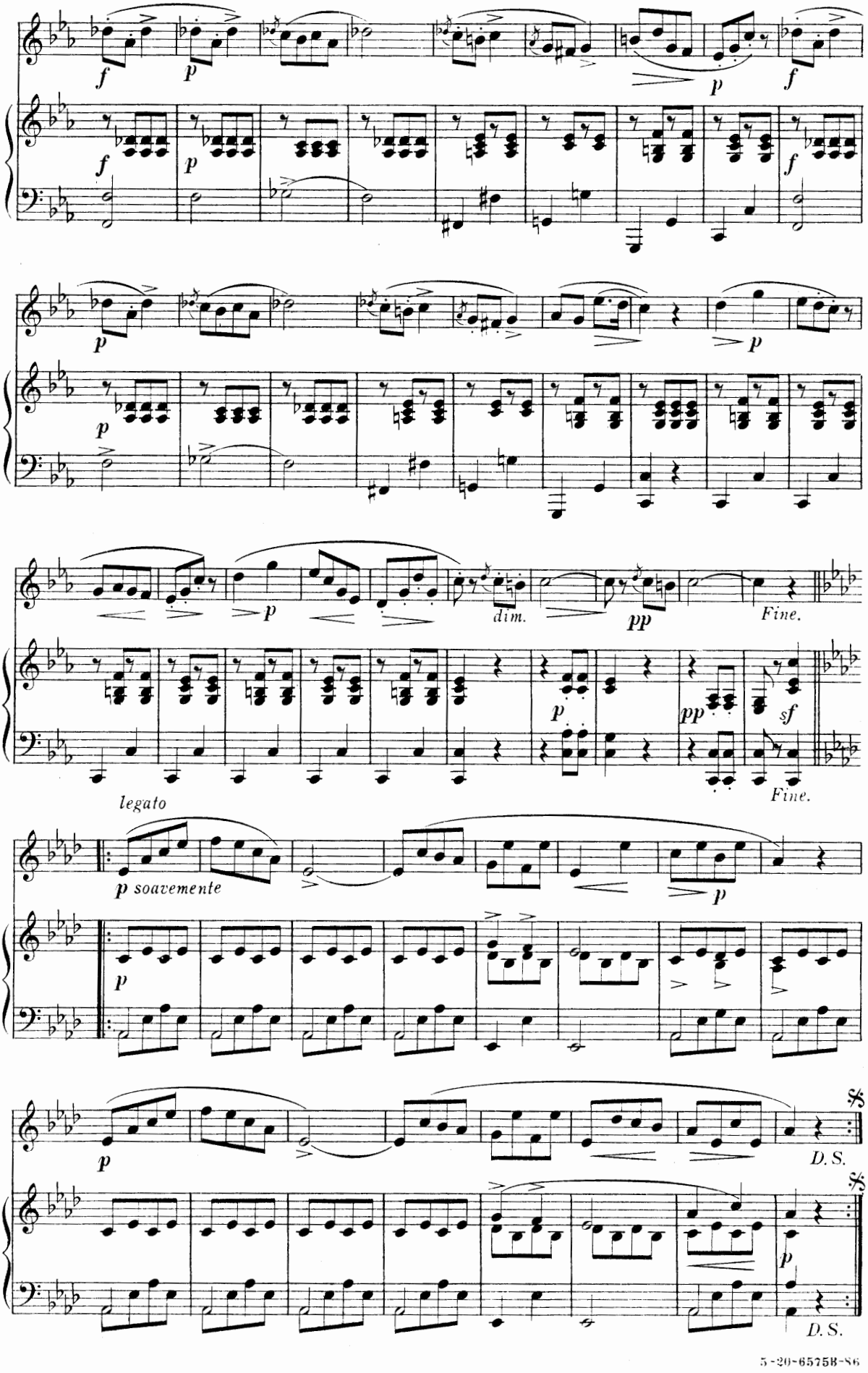

mf
p
1.
rit.
con anima
col canto
2
lento
a piacere
Tempo I
sf
f
mf
p
deciso
rall.
col canto

J. CONCONE,(Op.10)




f
p
f
p
f
p
f
p
p
p
dim.
pp
Fine.
p
pp
sf
legato
Fine.
p soavemente
p
p
p
D. S.
D. S.

5-20-65758-86

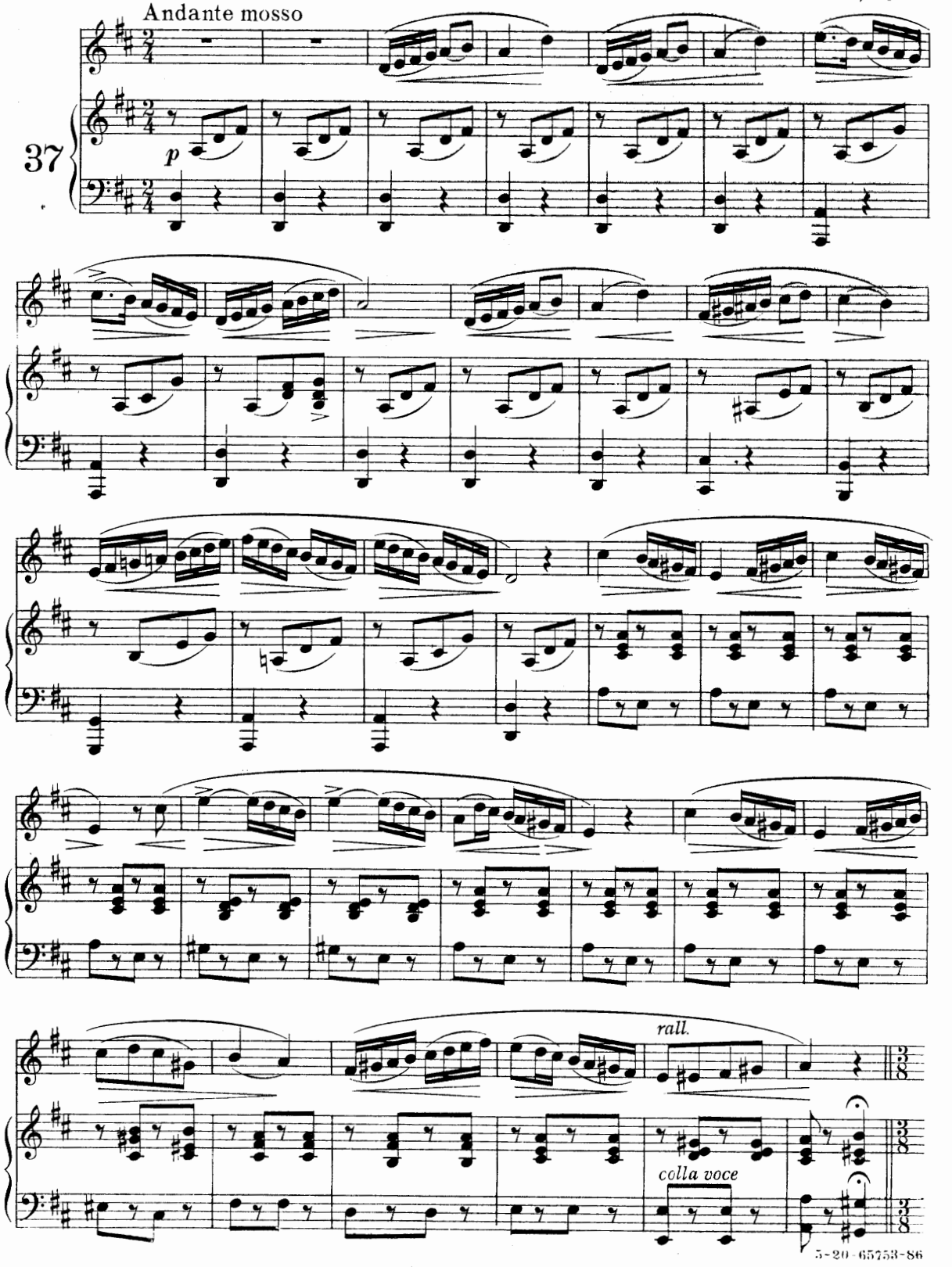
THE "ROULADE" *(VOLATA and VOLATINA)*

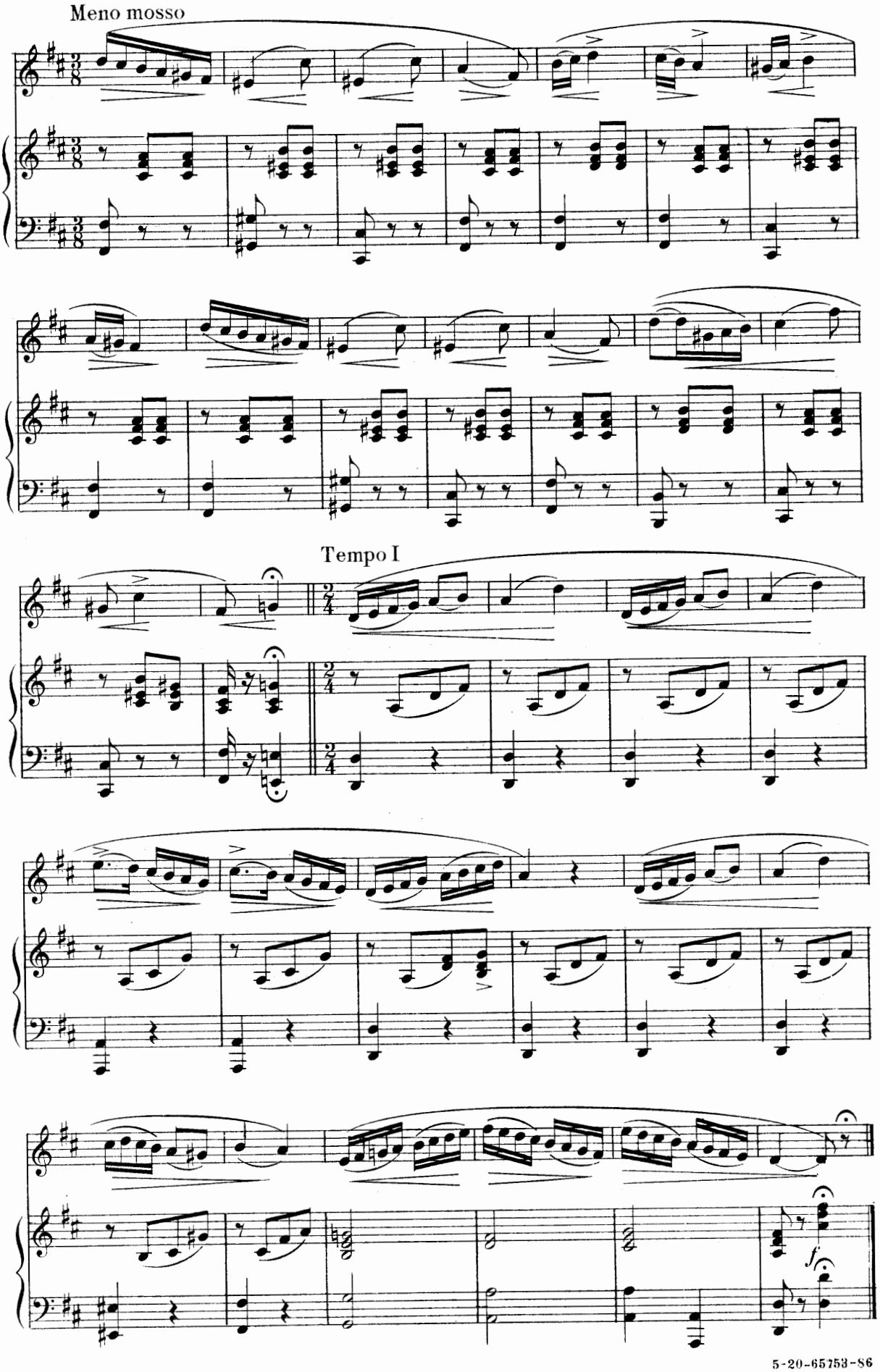
(L. LABLACHE)

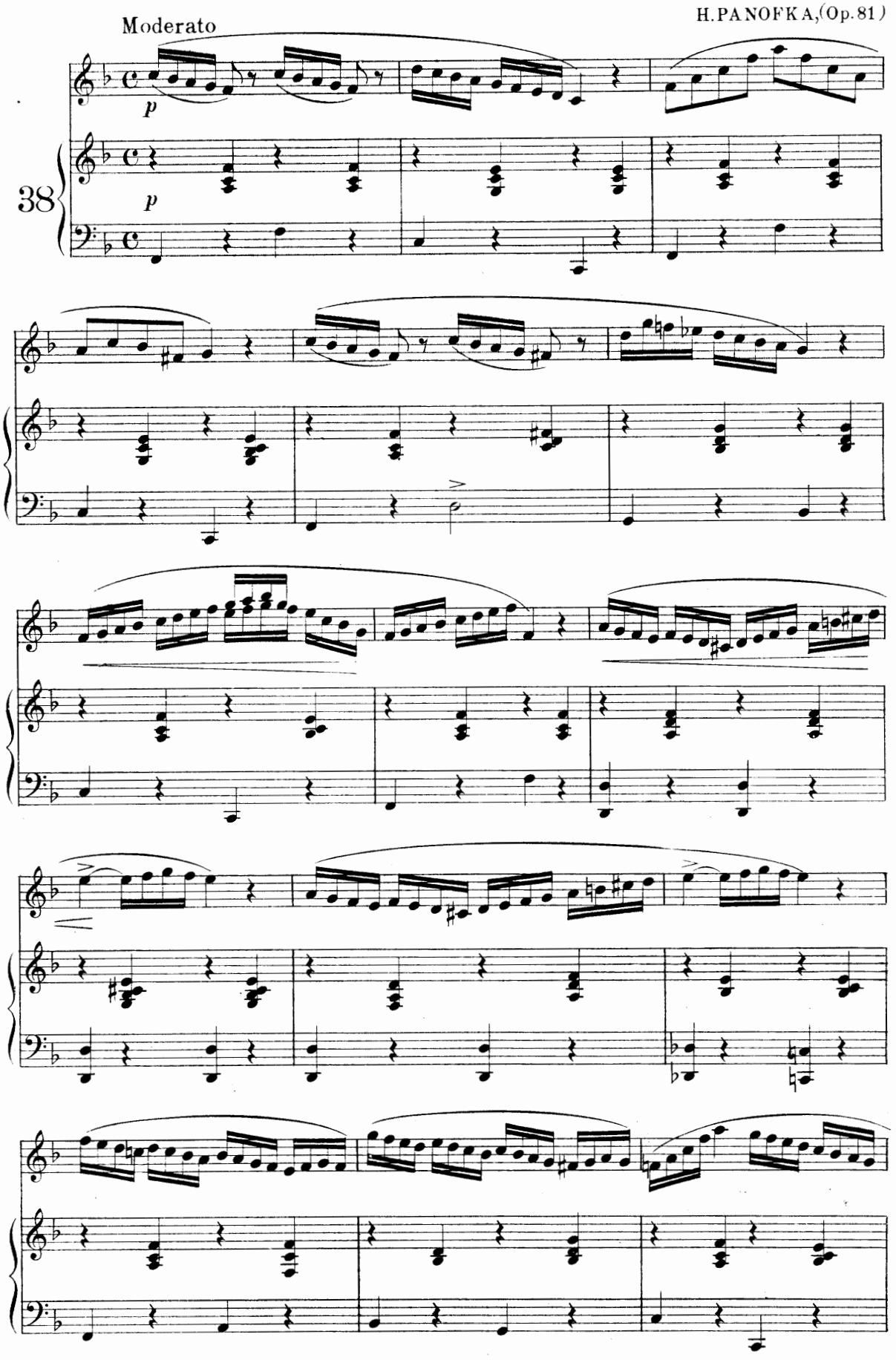
The "Roulade" in Italian "Volata" is in singing, the rapid series of sounds, which form what are called "Runs" in instrumental music.

Much lightness of voice is required in its execution, and to attain it one ought *First,* to practise it very slowly at first, in order to ensure its intonation. *Second,* to increase the force in ascending scales. *Third,* to mark with firmness the first sounds of the descending scales and gradually diminish the force down to the lowest note. *Fourth,* to accelerate the movement little by little, fixing the thought on the sounds which commence the strong parts of the measure.

M. C. MARCHESI, (Op. 31)




Meno mosso
Tempo I
f



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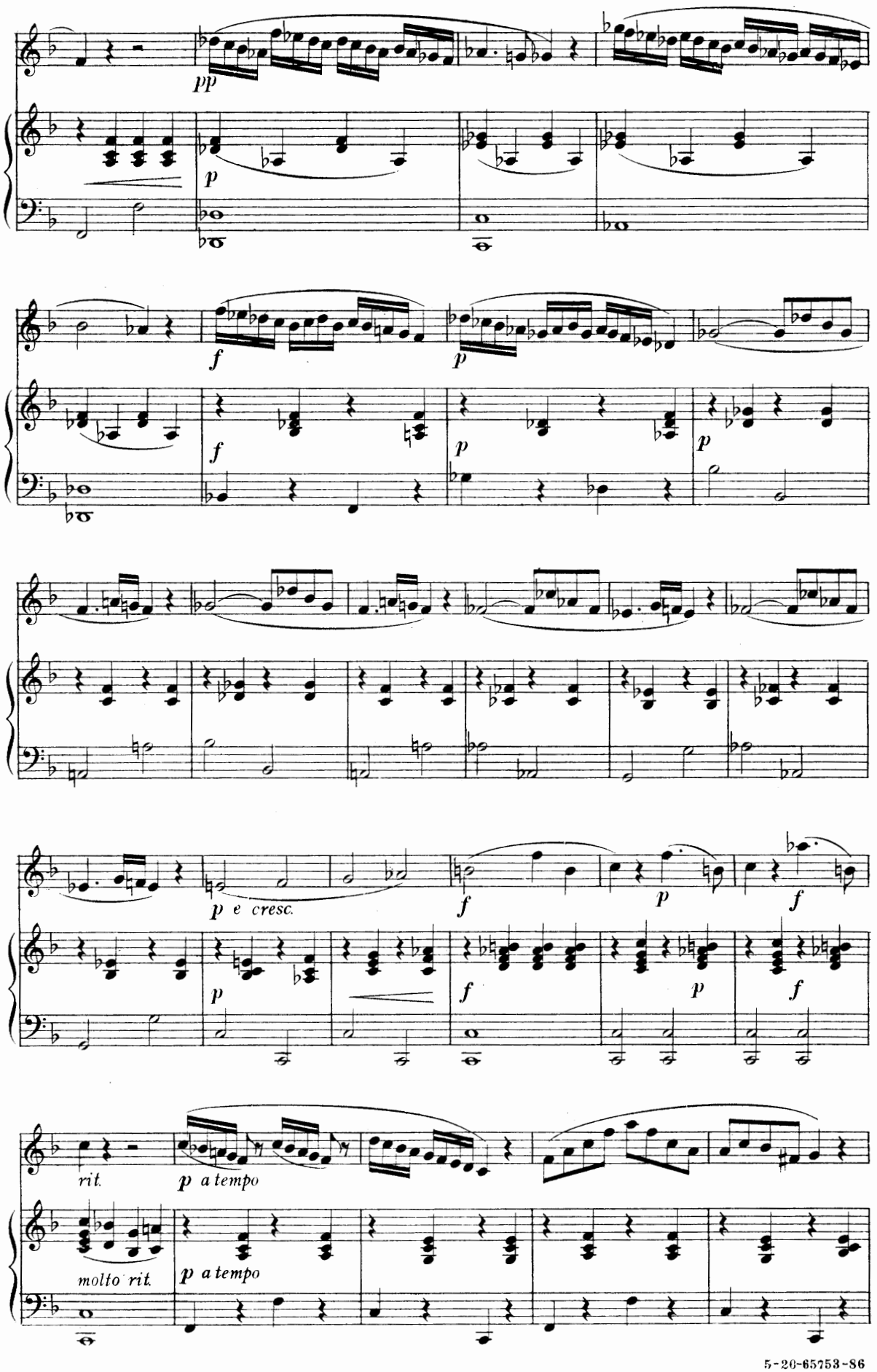

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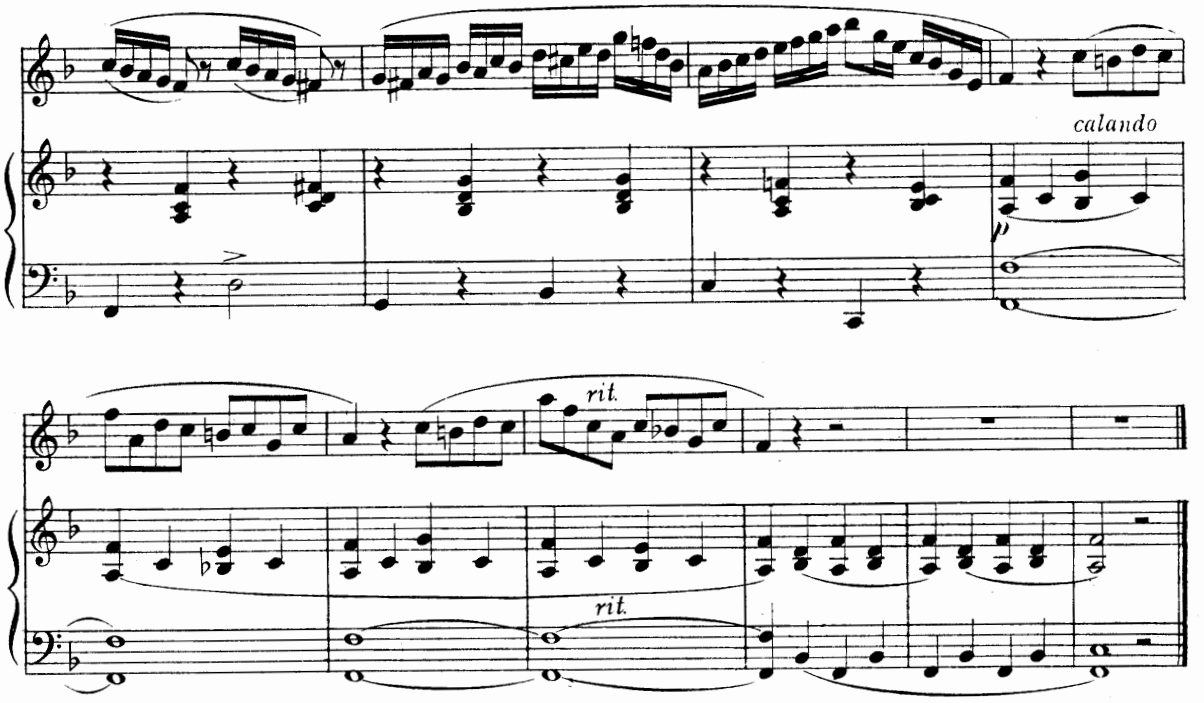
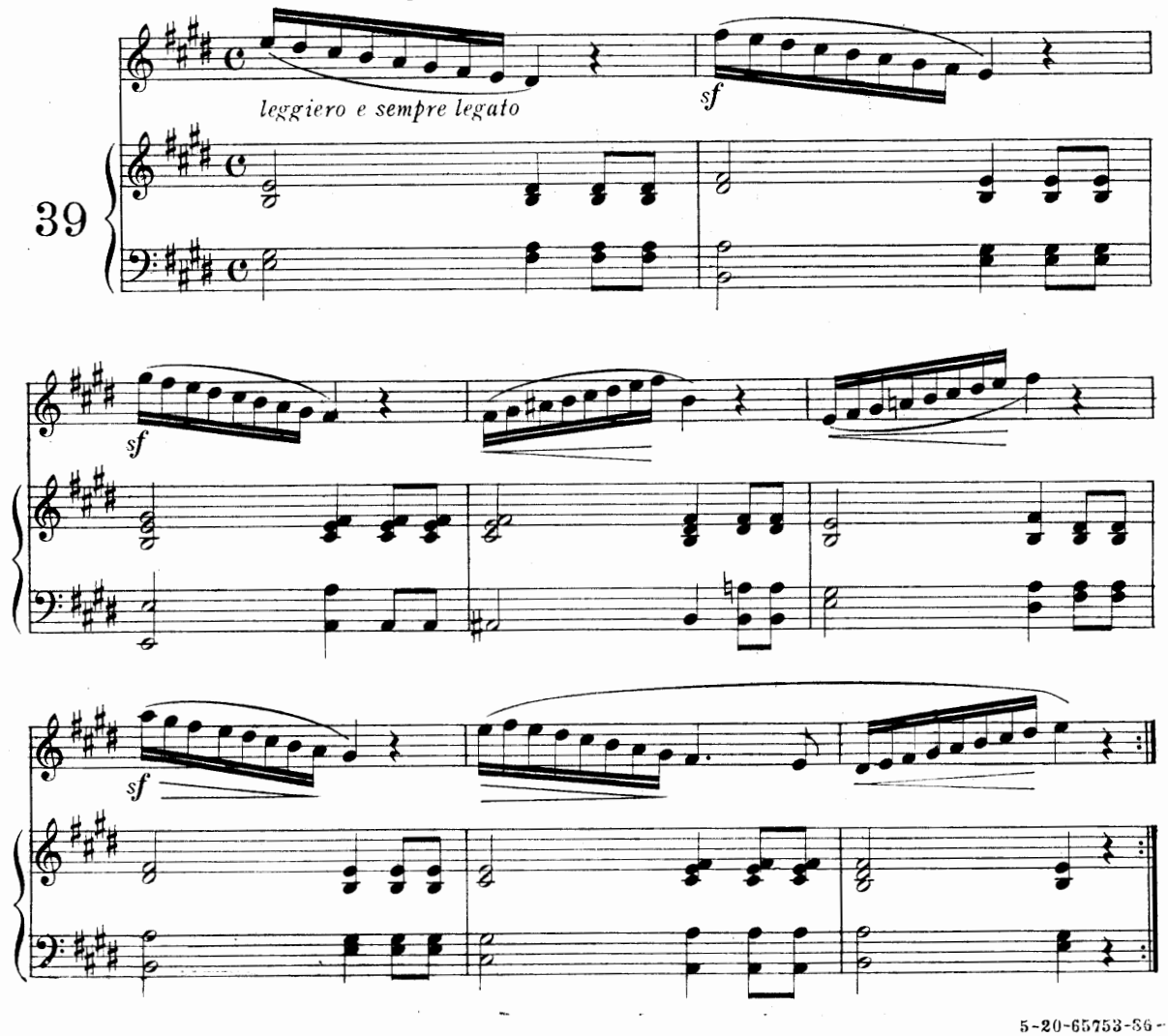
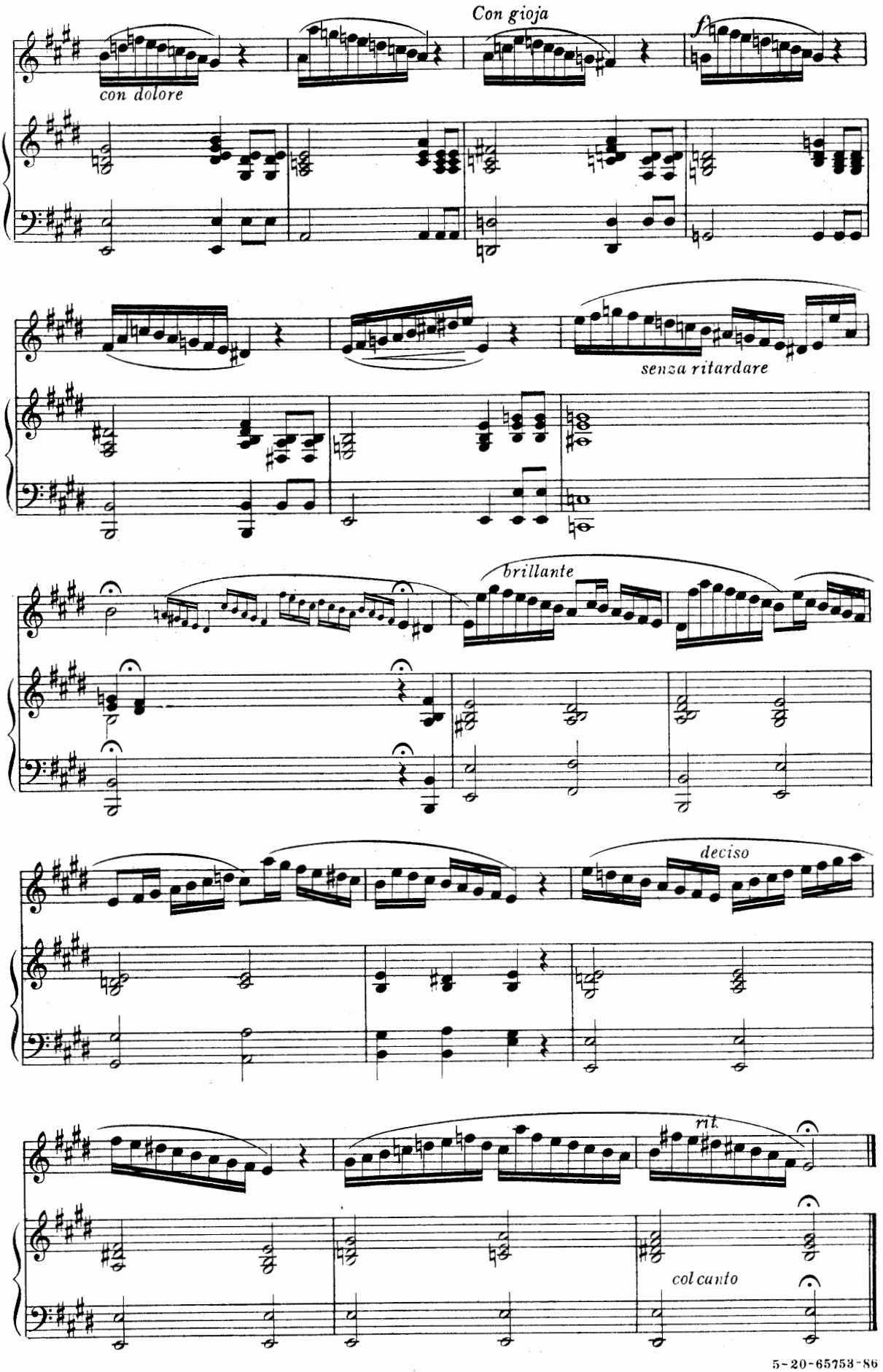


F. SIEBER, (Op. 33)

Andantino vigoroso




Con gioja
f
con dolore
senza ritardare
brillante
deciso
rit.
col canto

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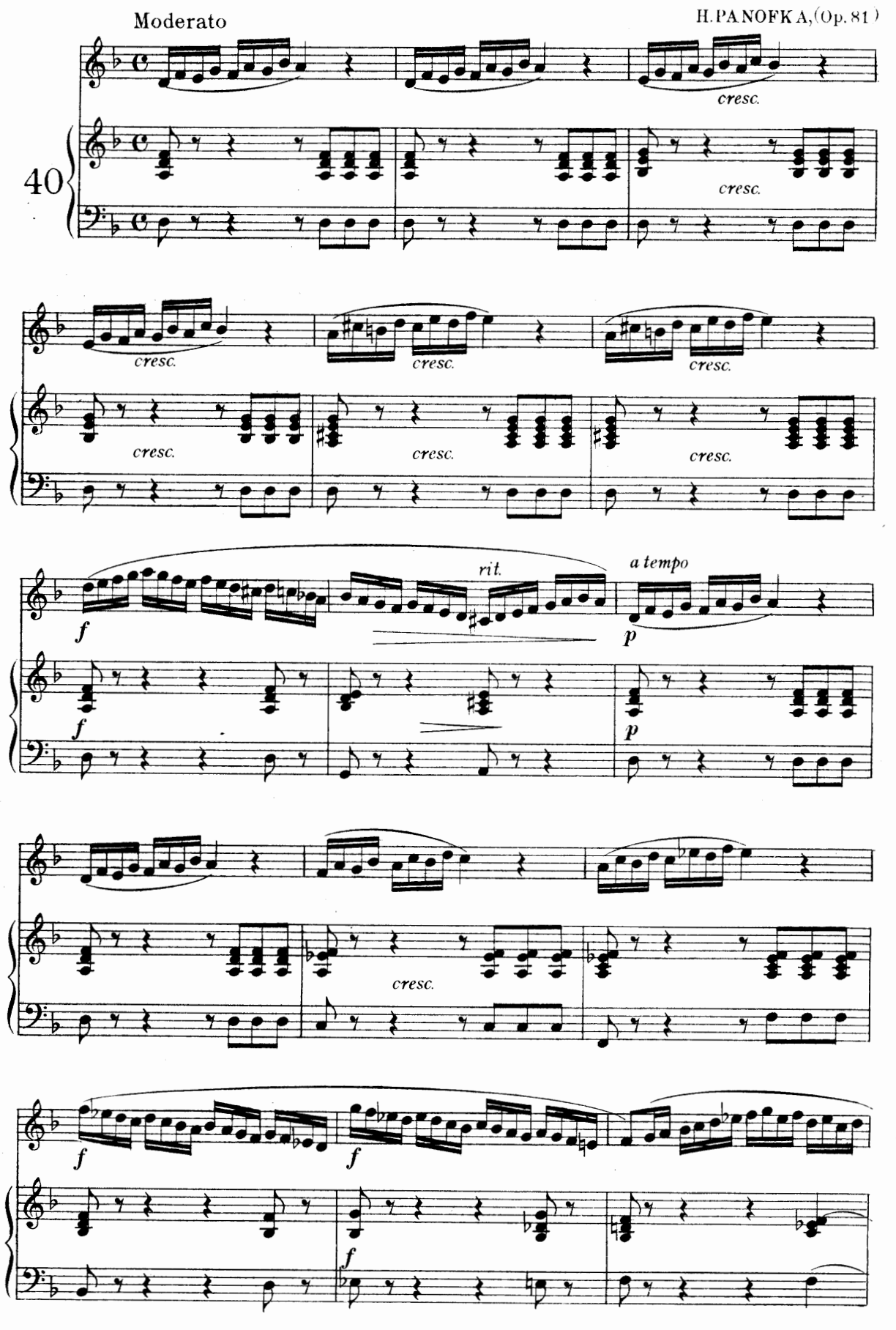
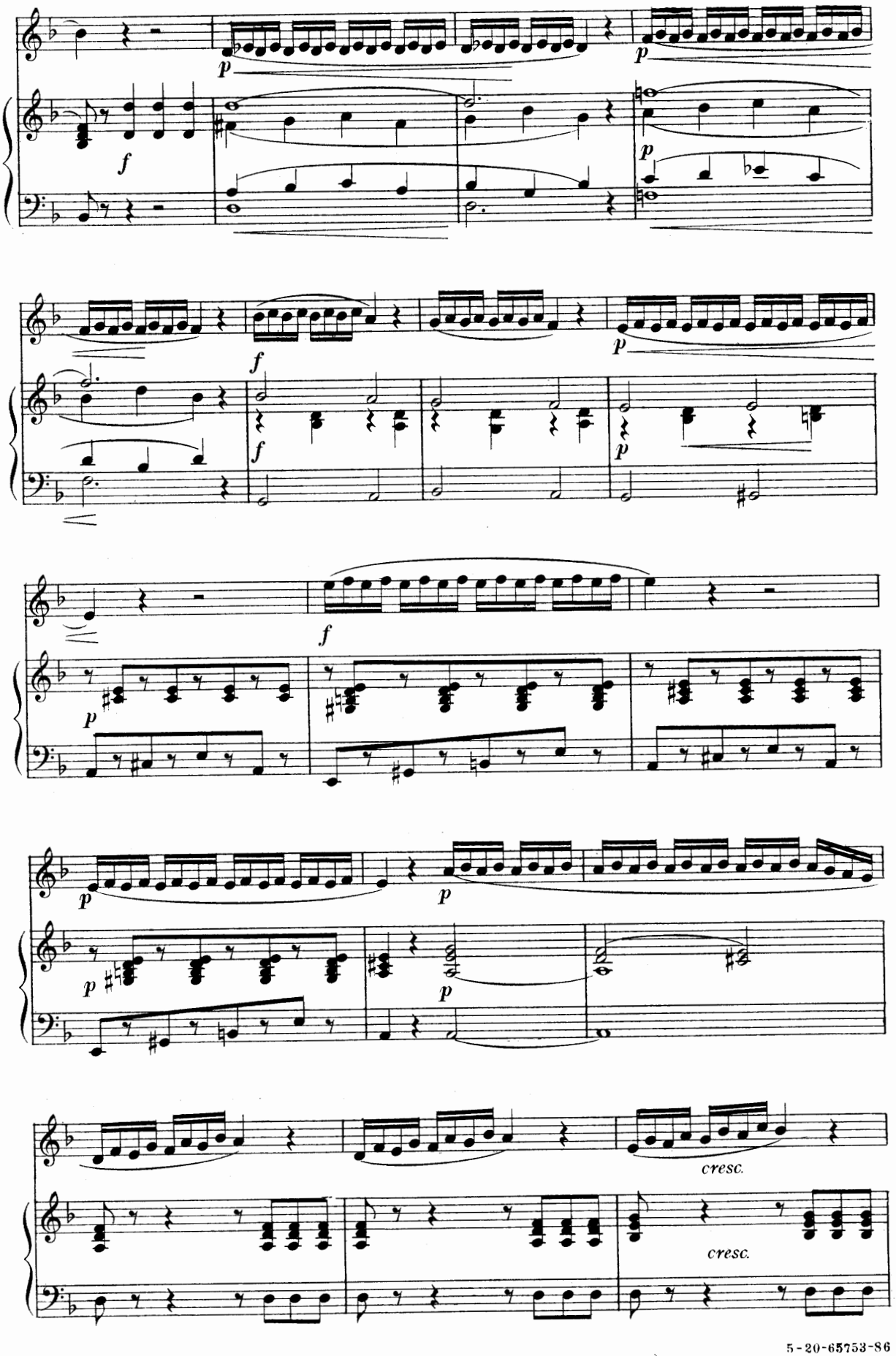
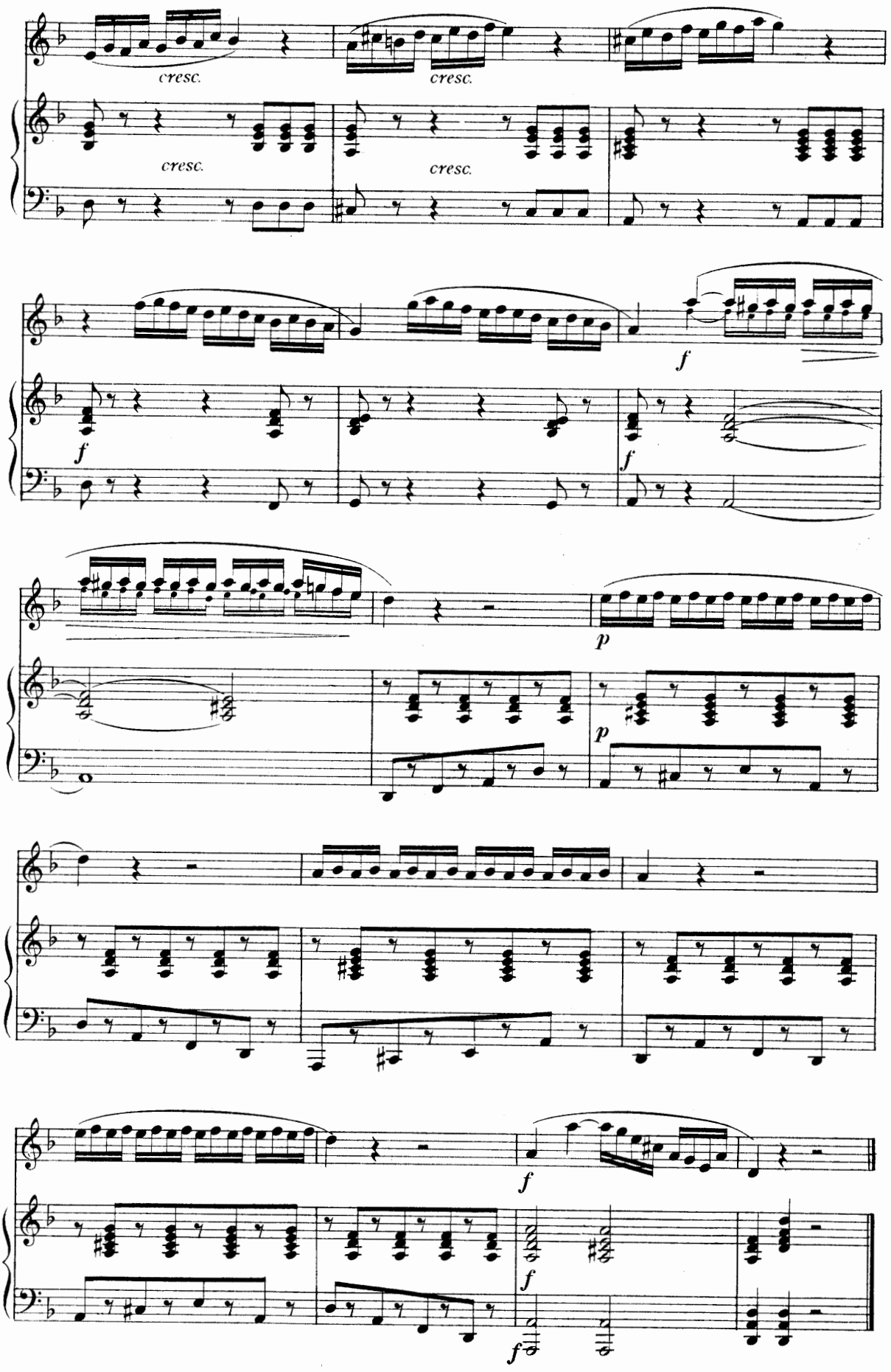

Moderato
H. PANOFKA, (Op. 81)
40
cresc.
rit.
a tempo
f
p


p
f
p
f
f
p
f
p
p
p
p
p
p
cresc.
cresc.


cresc.
cresc.
cresc.
cresc.
f
f
f
p
p
f
f
f

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THE ART OF VOCALIZATION

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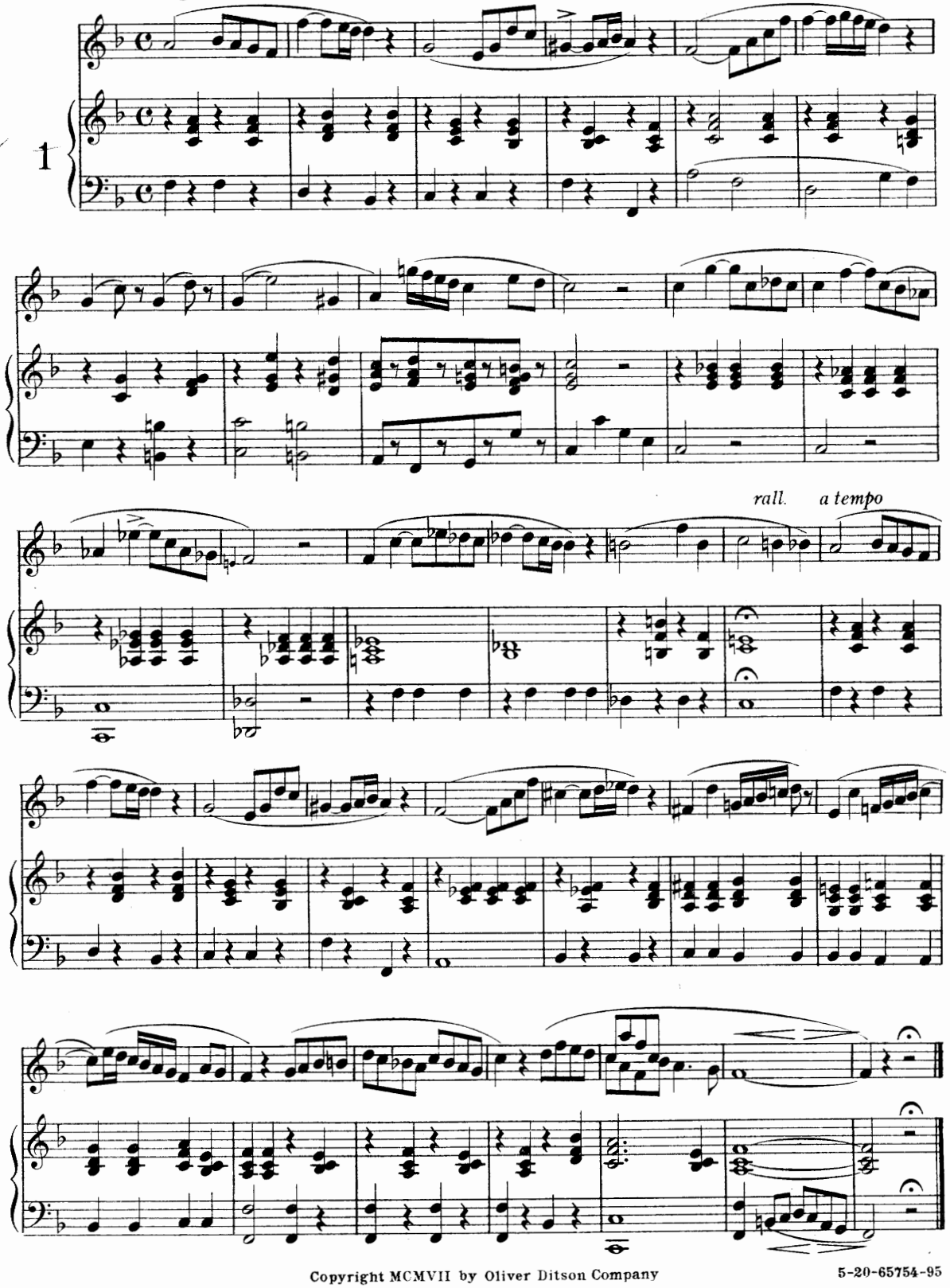
Edited by Eduardo Marzo

M.C. MARCHESI,(Op. 2)

Larghetto

1



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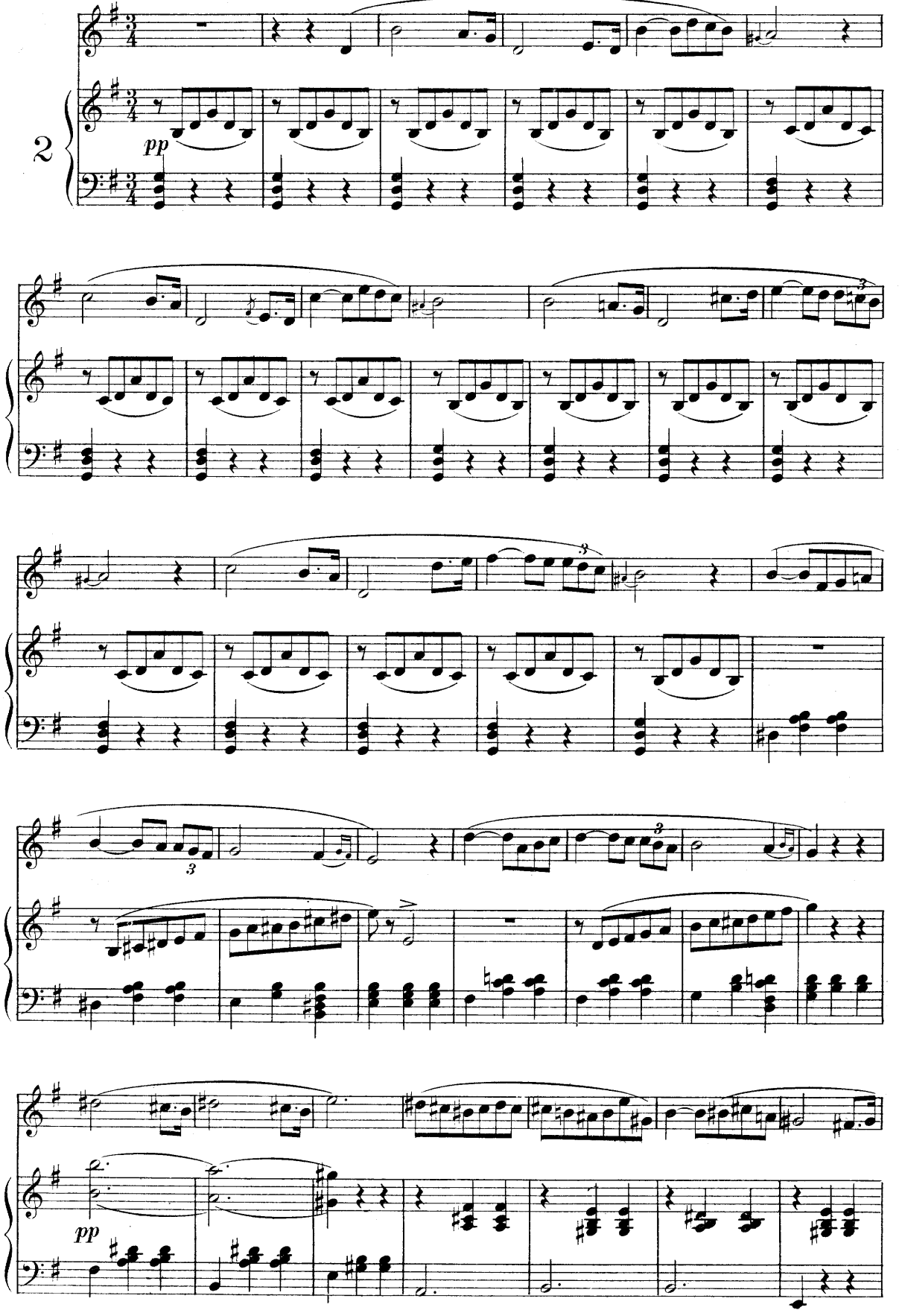
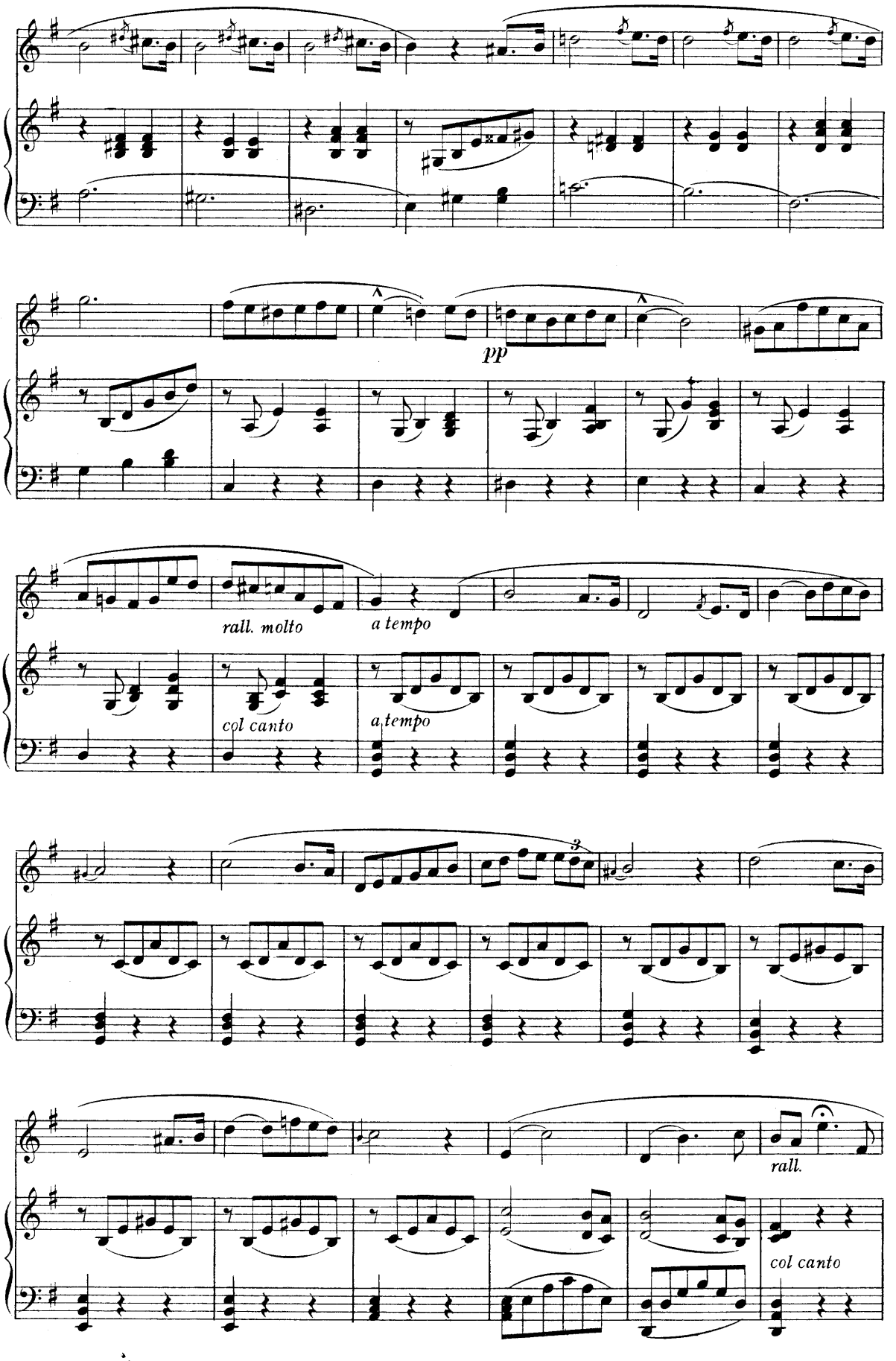
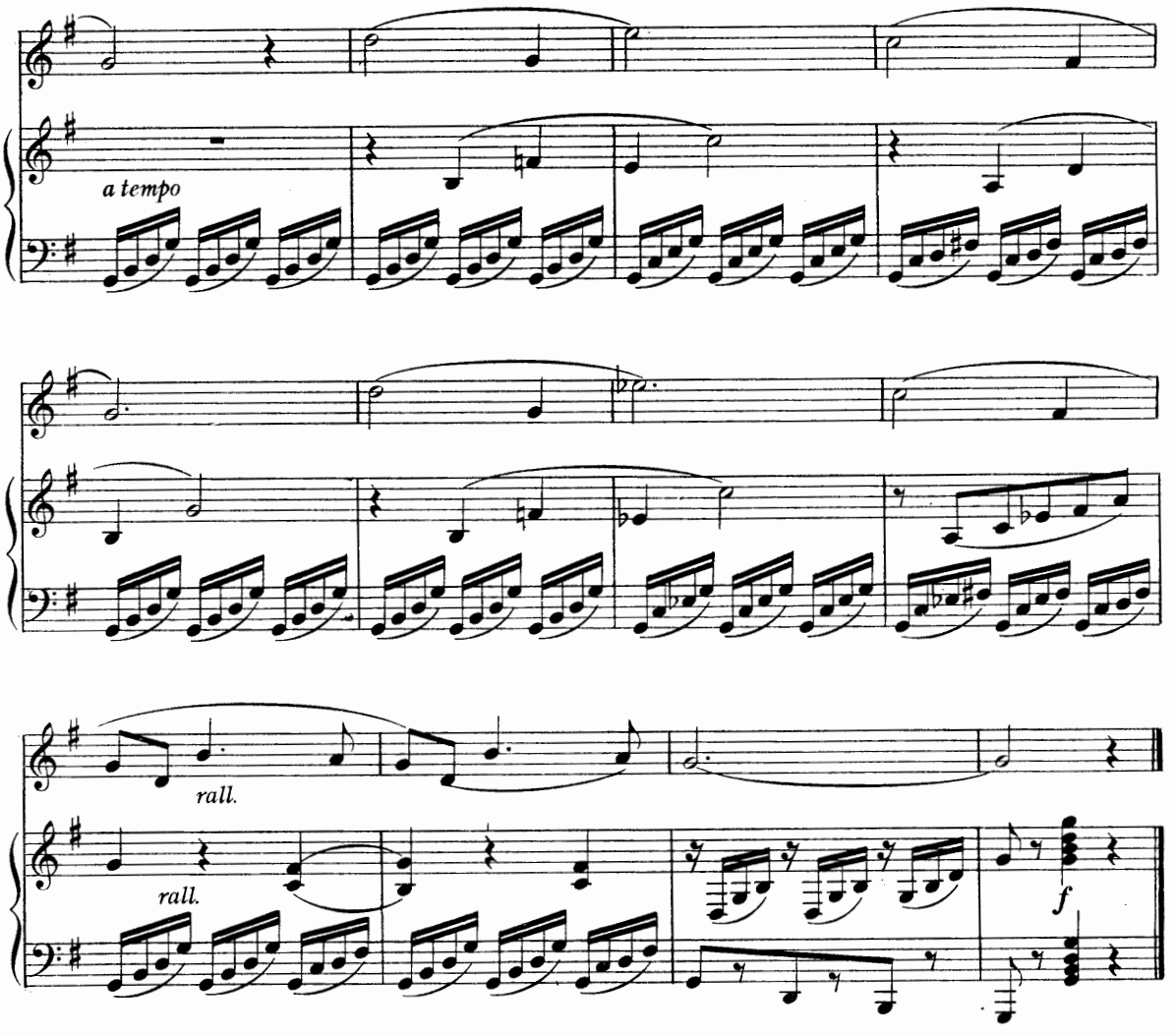
Andantino

G.B.LAMPERTI

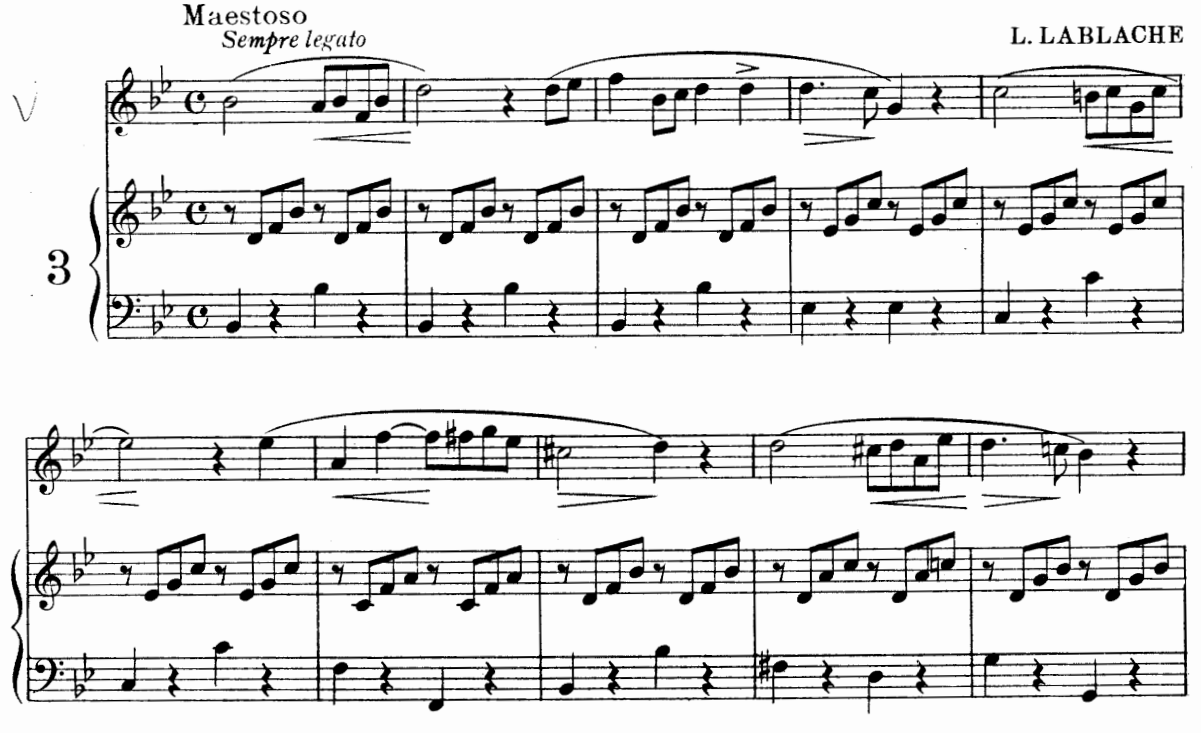



pp
rall. molto
a tempo
col canto
a tempo
3
rall.
col canto



Maestoso
Sempre legato

L. LABLACHE



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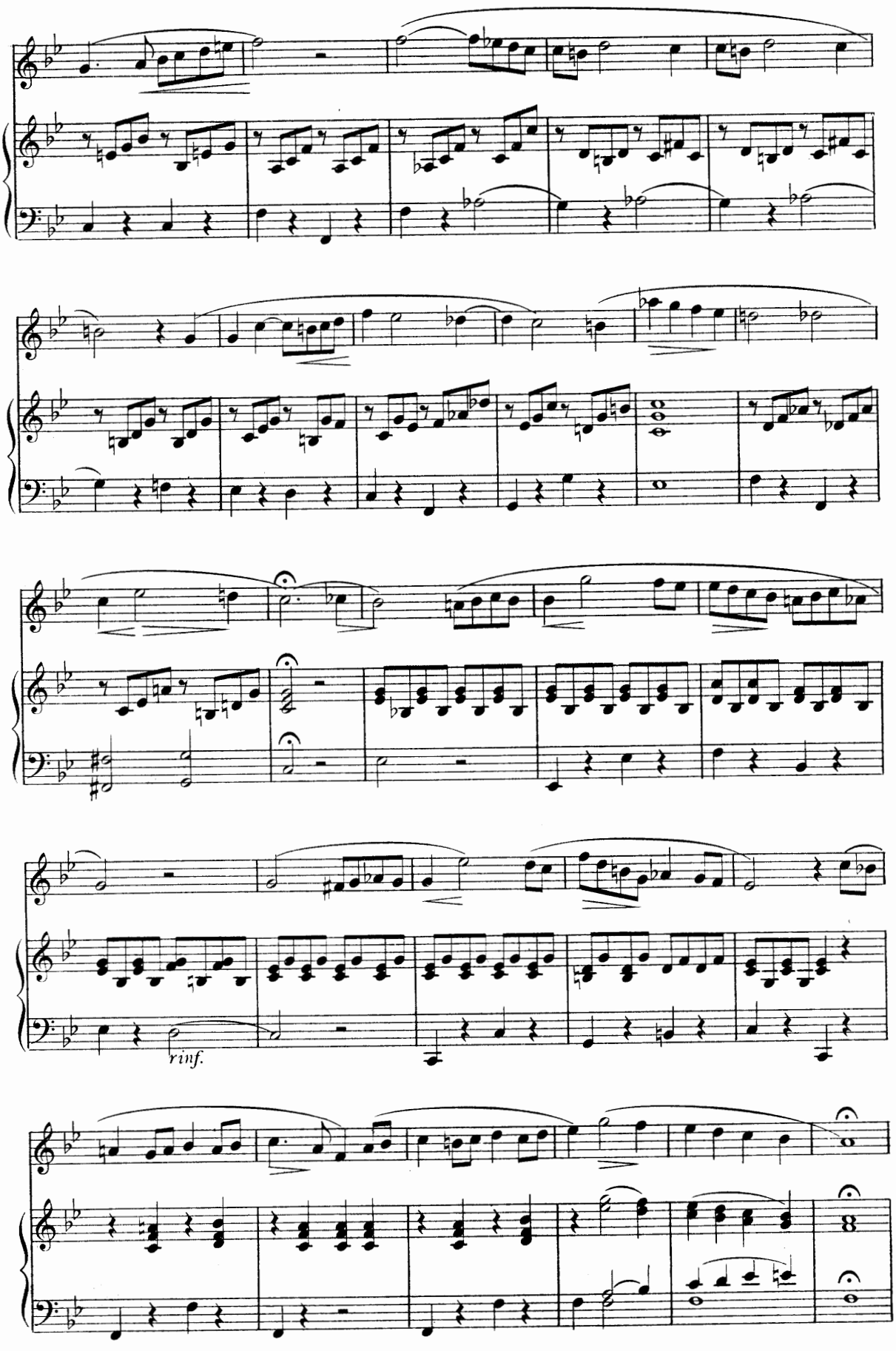
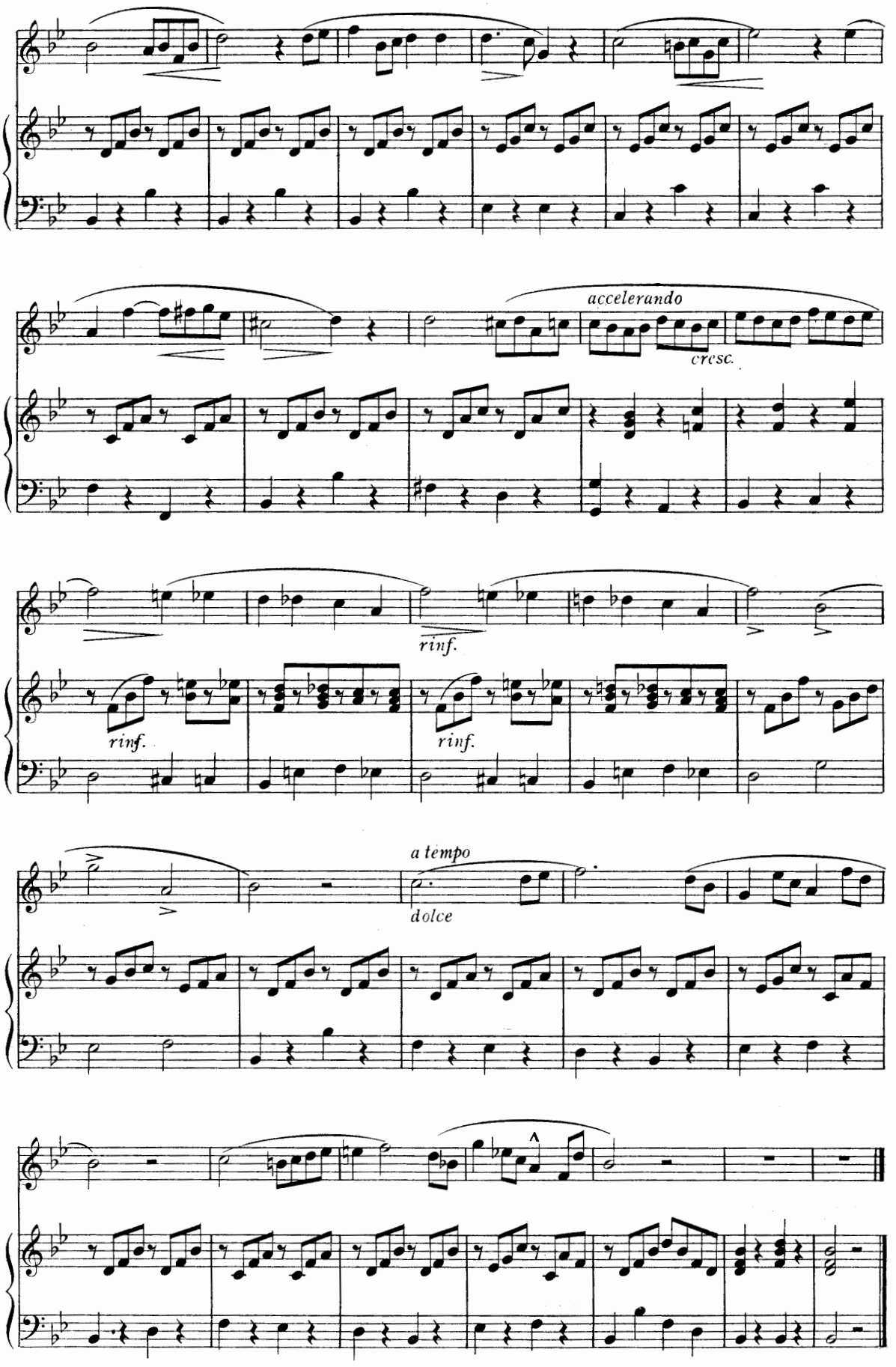
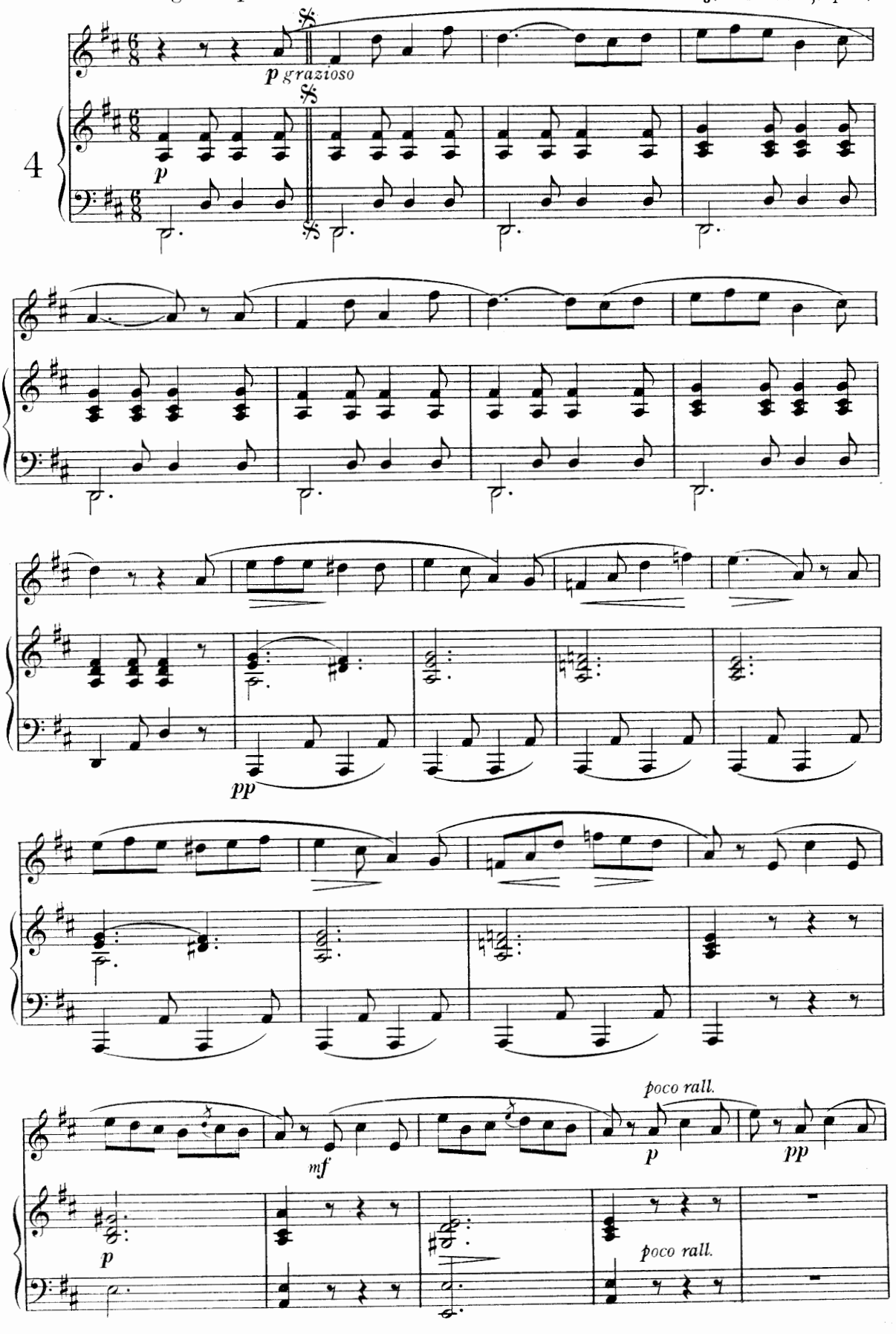

rinf.


accelerando
cresc.
rinf.
rinf.
rinf.
a tempo
dolce

Allegretto pastorale

J. CONCONE, (Op. 12)



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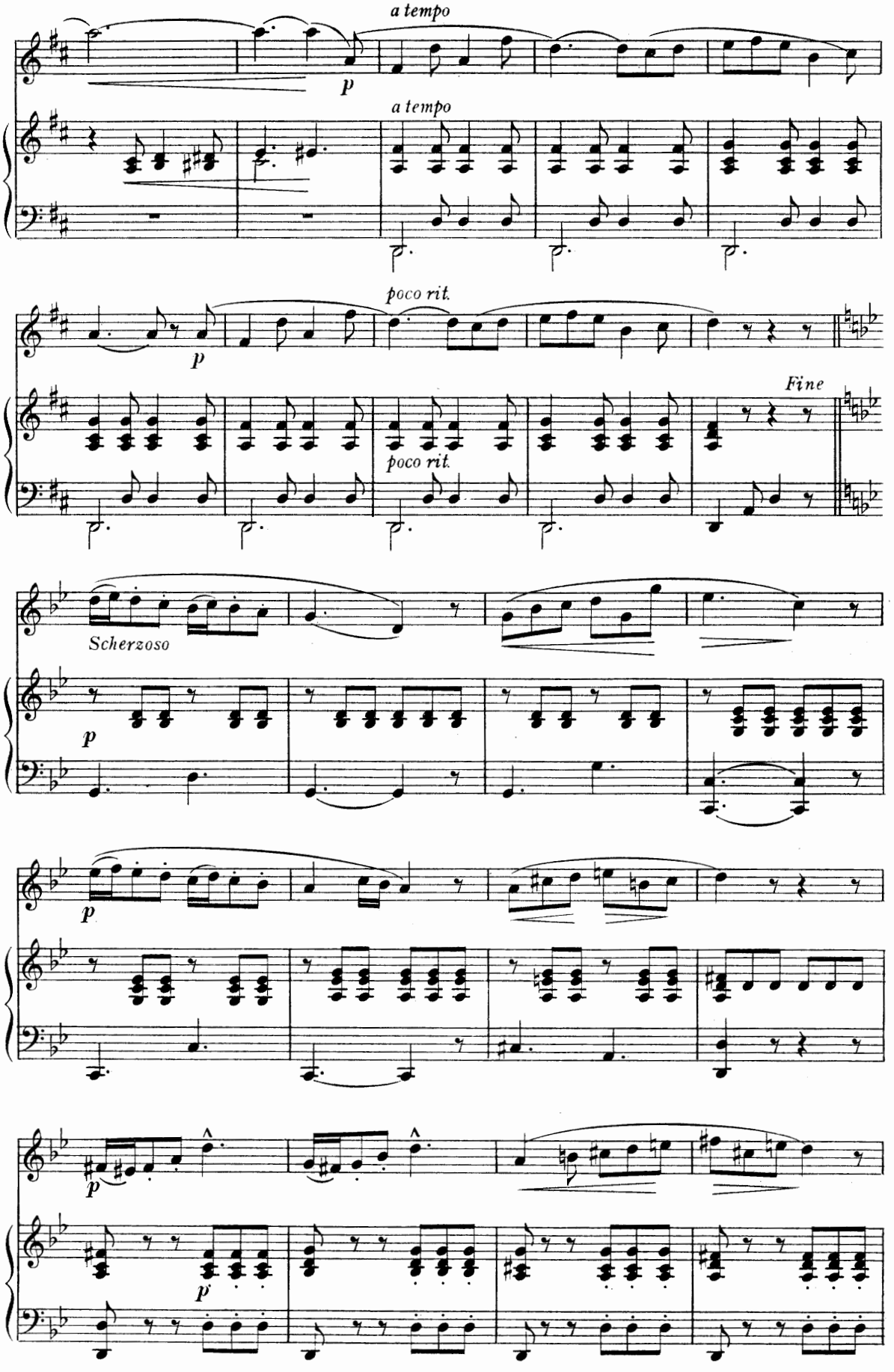
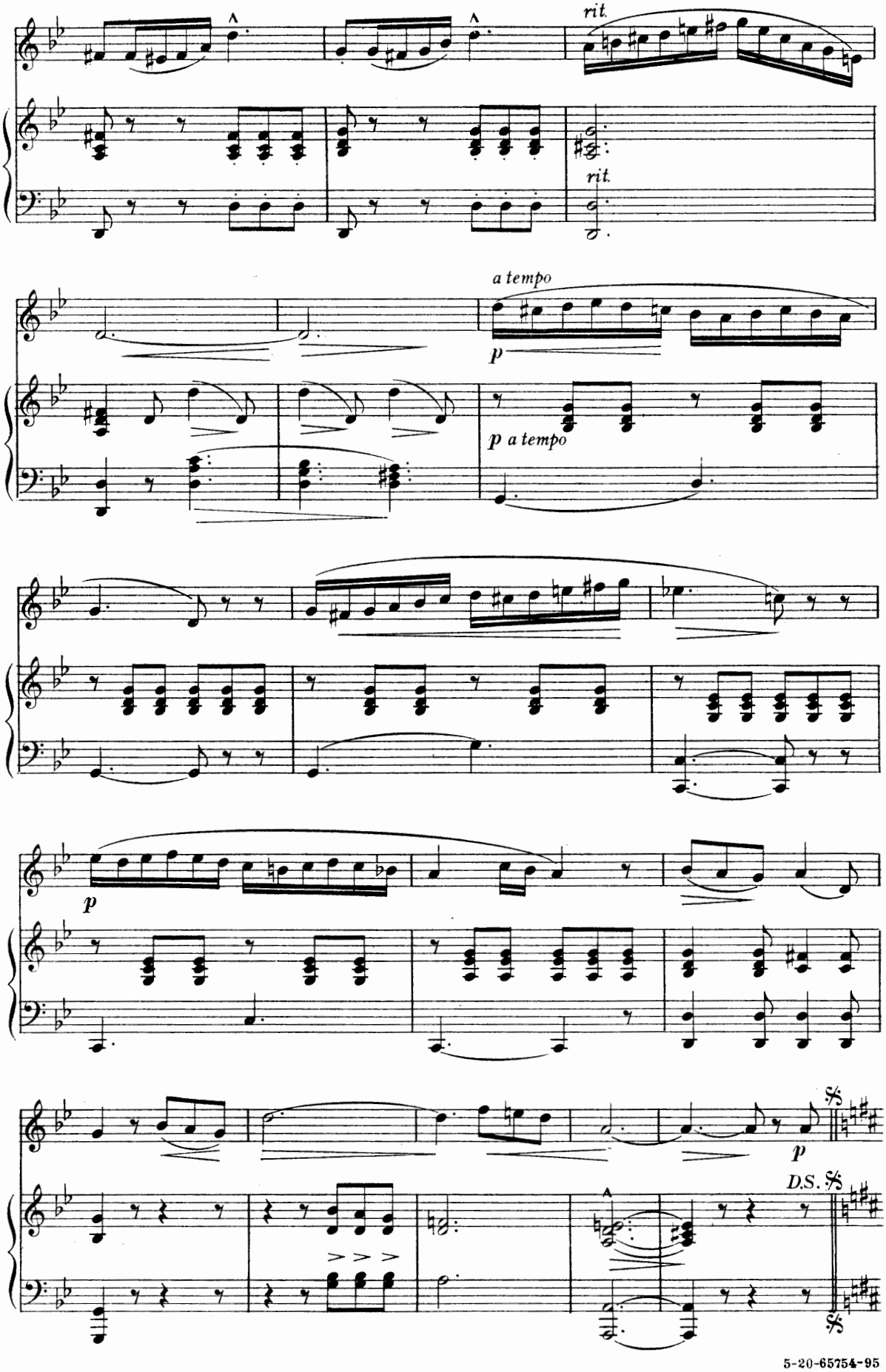
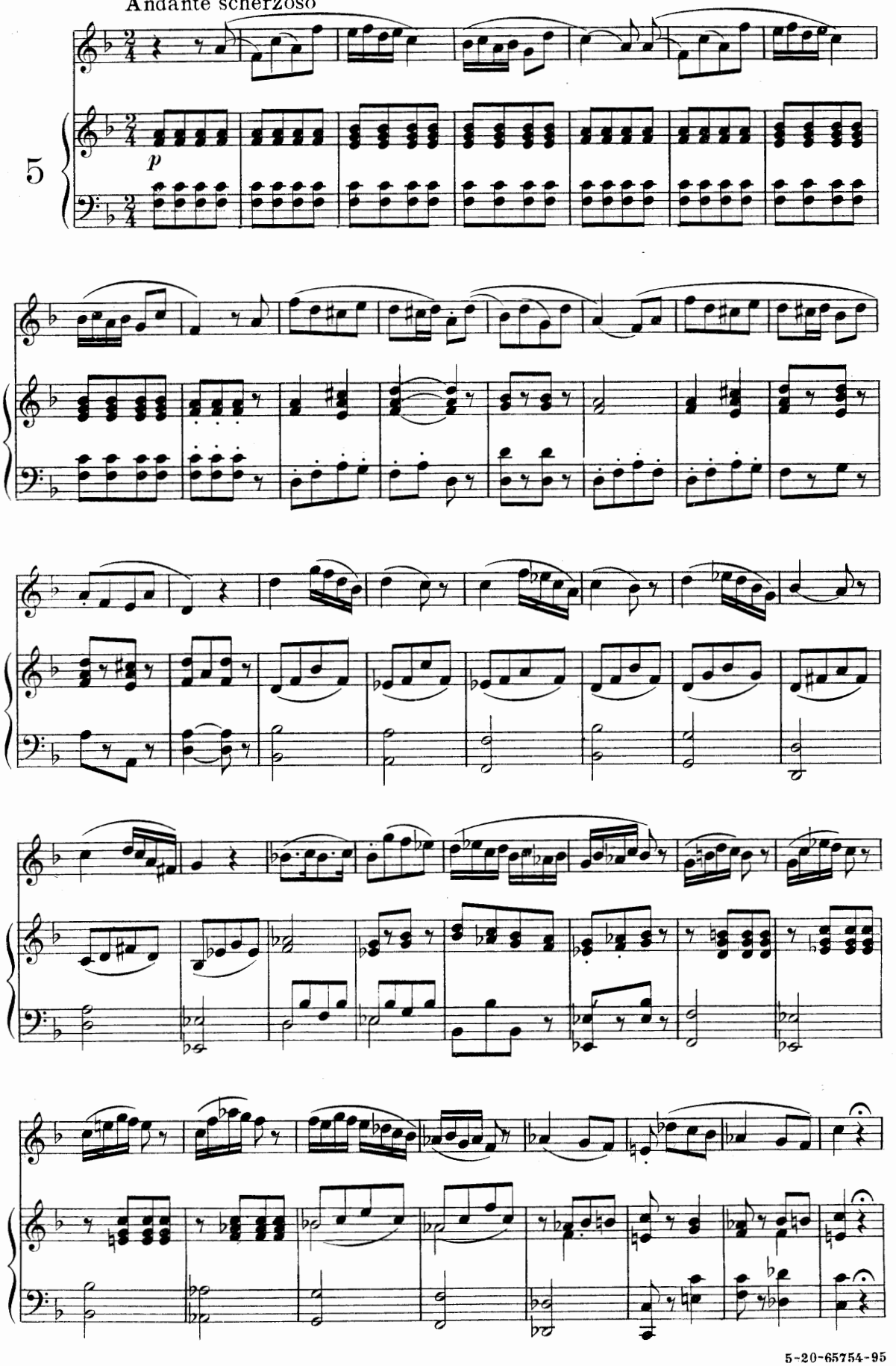

a tempo
p
a tempo
poco rit.
p
Fine
poco rit.
Scherzoso
p
p
p
p


rit.
rit.
a tempo
p
p a tempo
p
p
D.S.

Andante scherzoso



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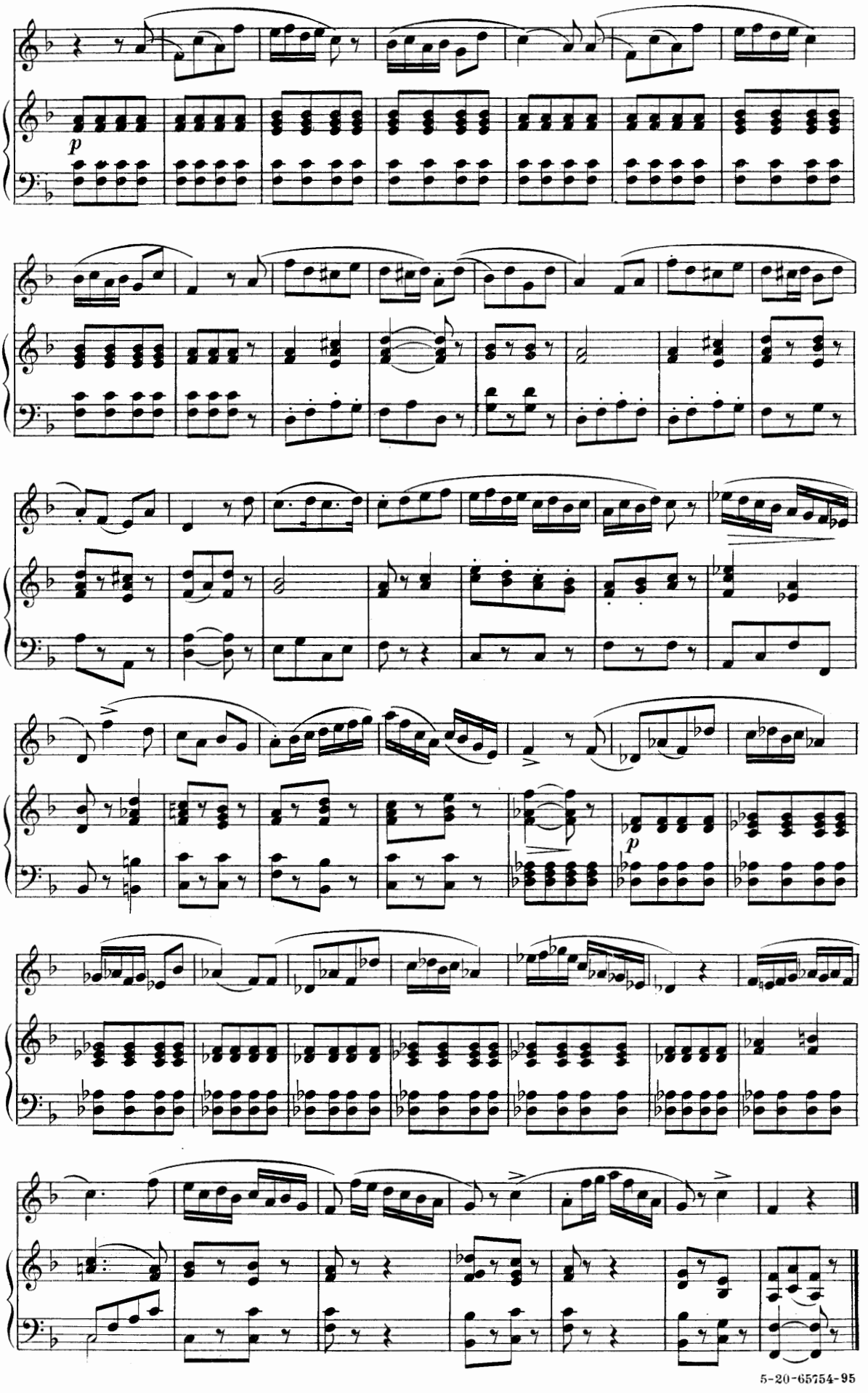
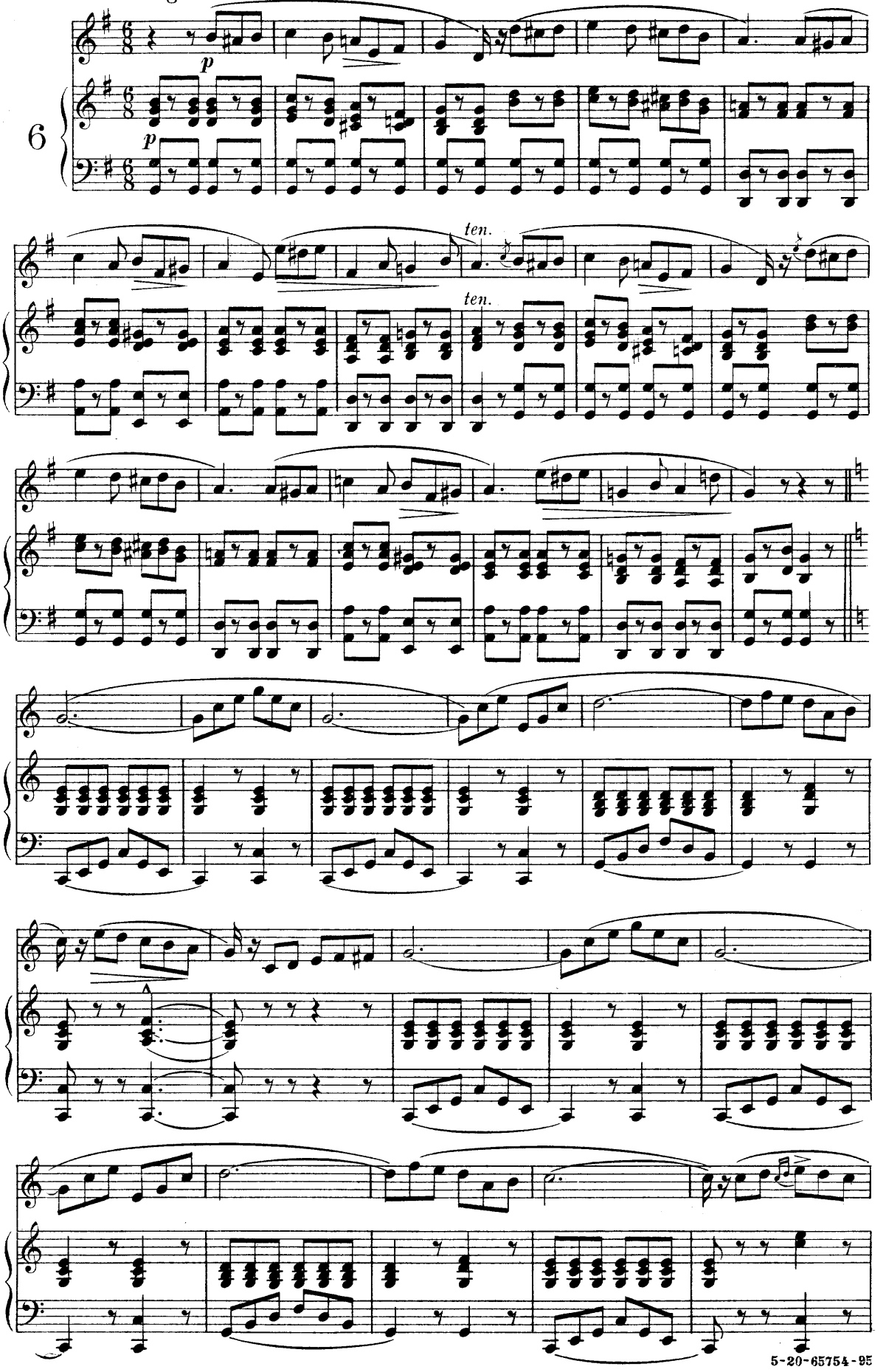
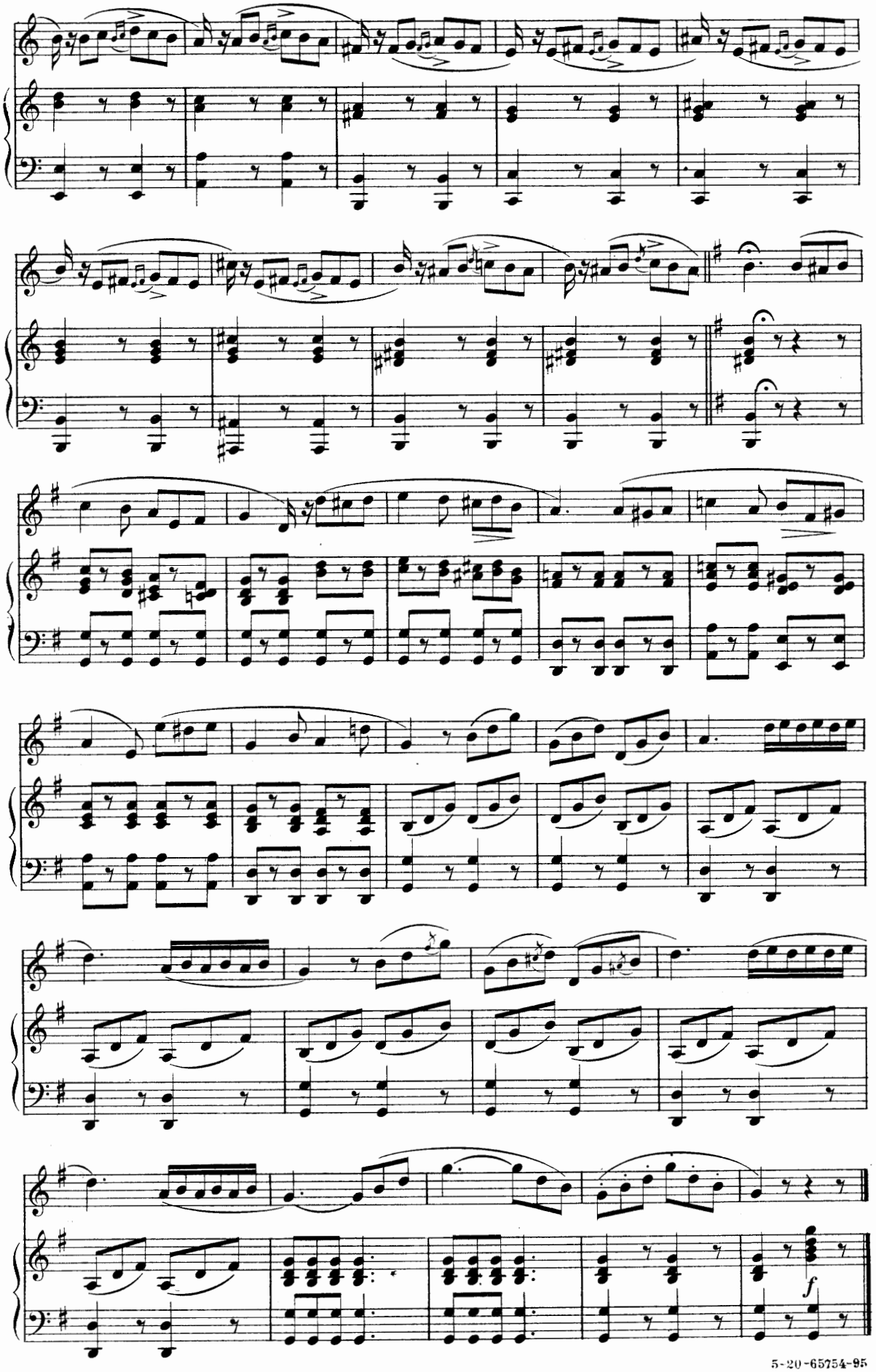
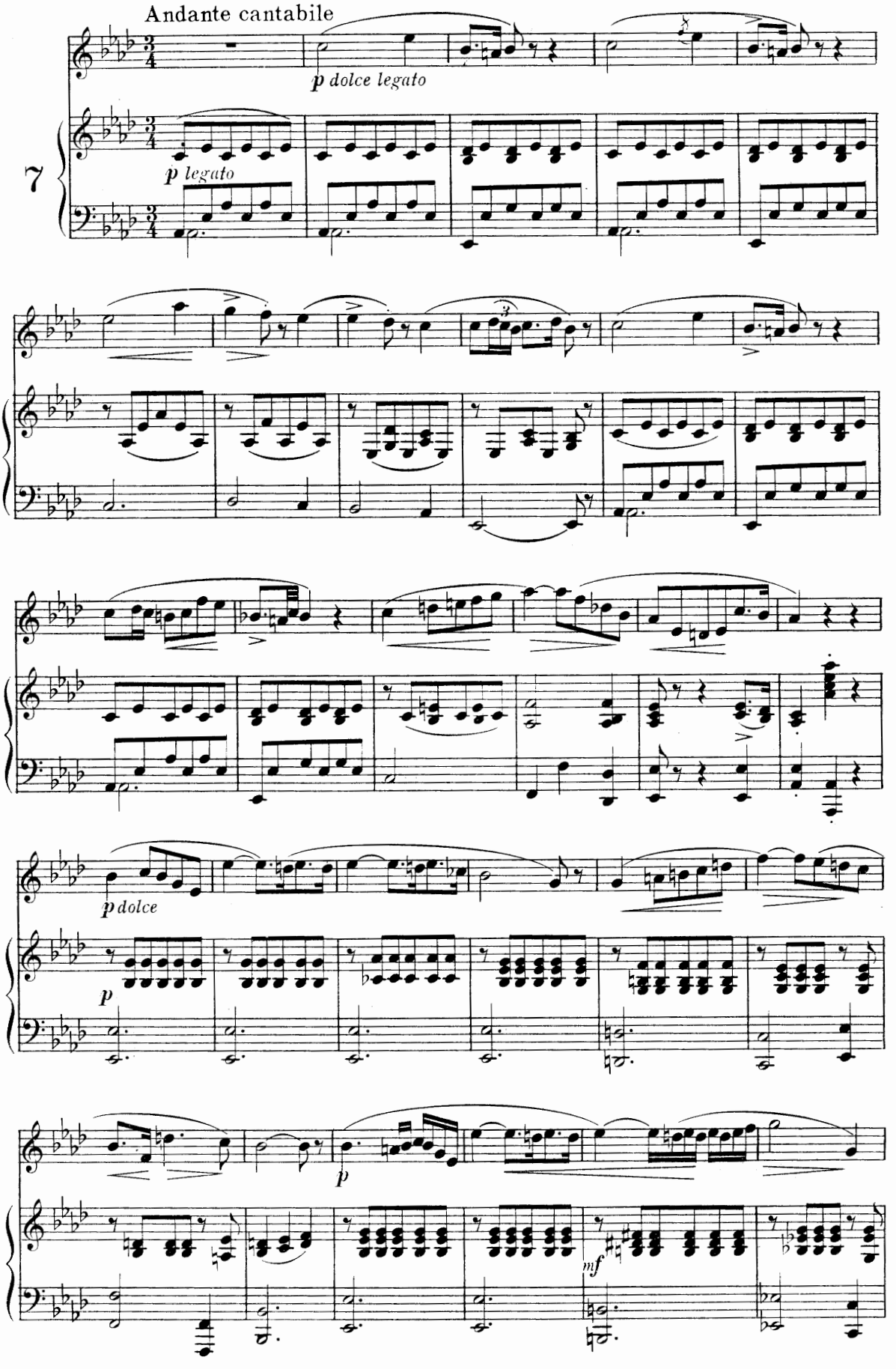

p
p

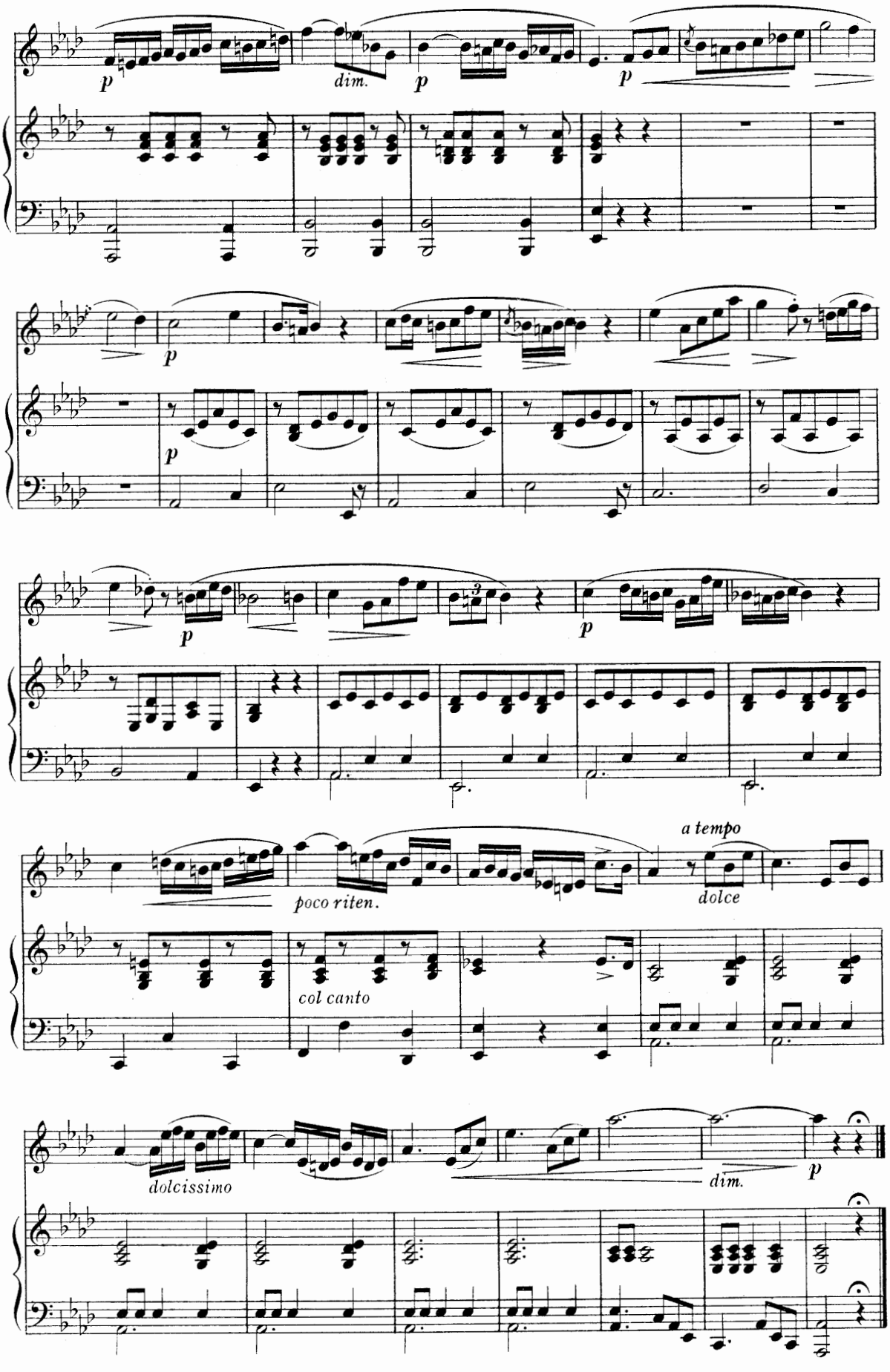
Allegretto moderato assai

L. BORDESE, (Op. 28)

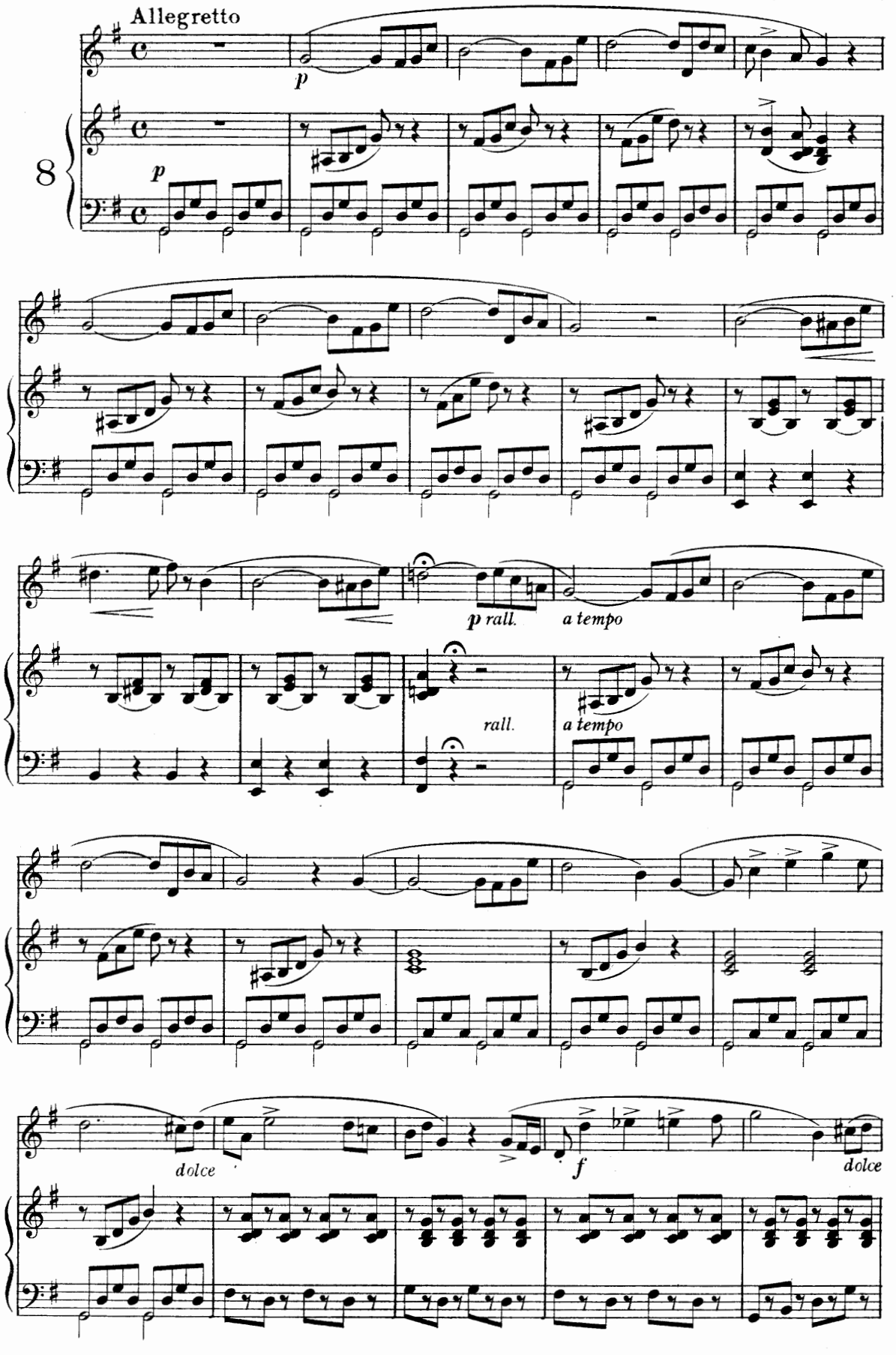



f


Andante cantabile
p dolce legato
p legato
7
p dolce
p
p
mf


p
dim.
p
p
p
p
p
p
poco riten.
a tempo
dolce
col canto
dolcissimo
dim.
p

M. BORDOGNI



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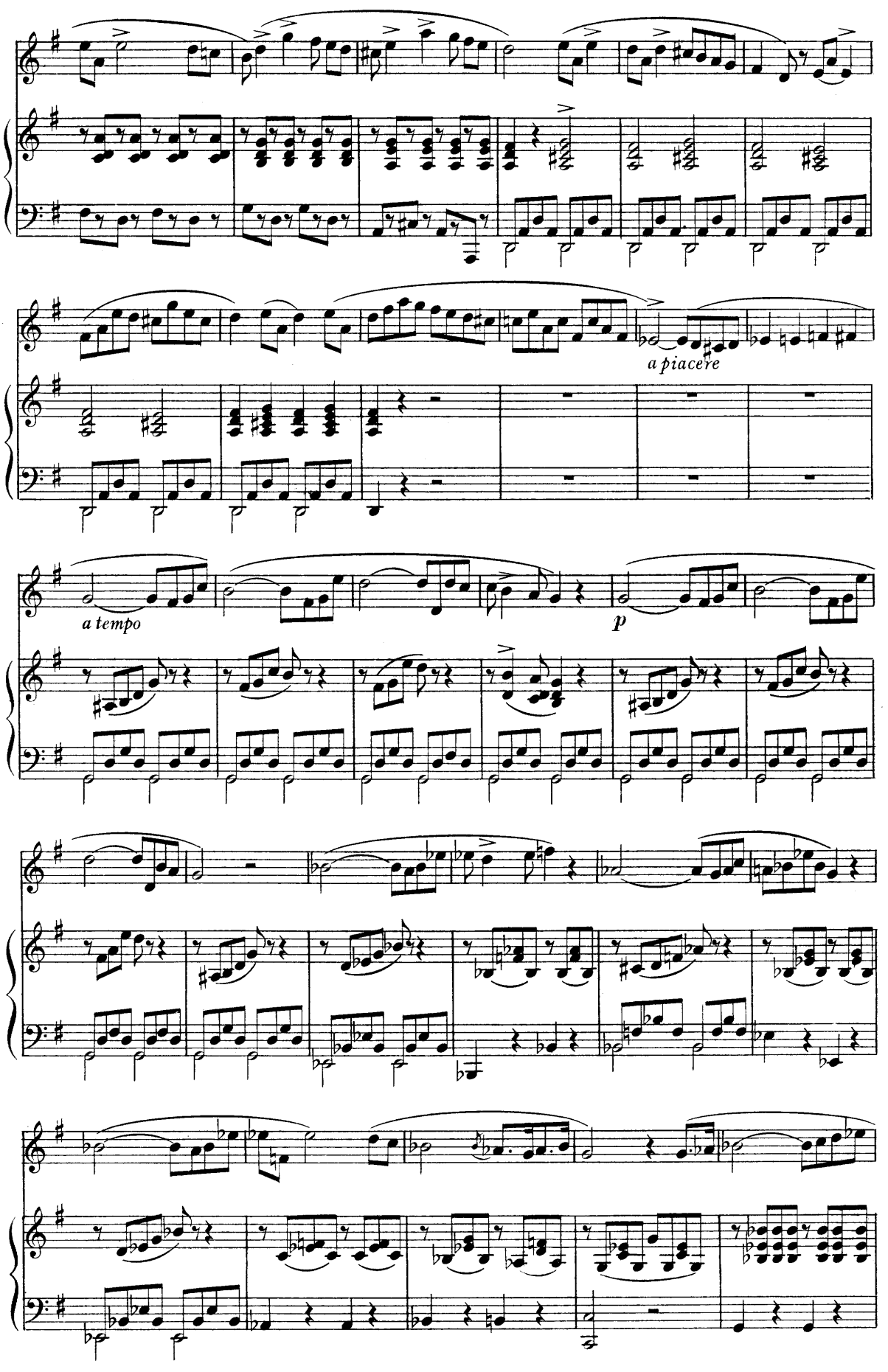
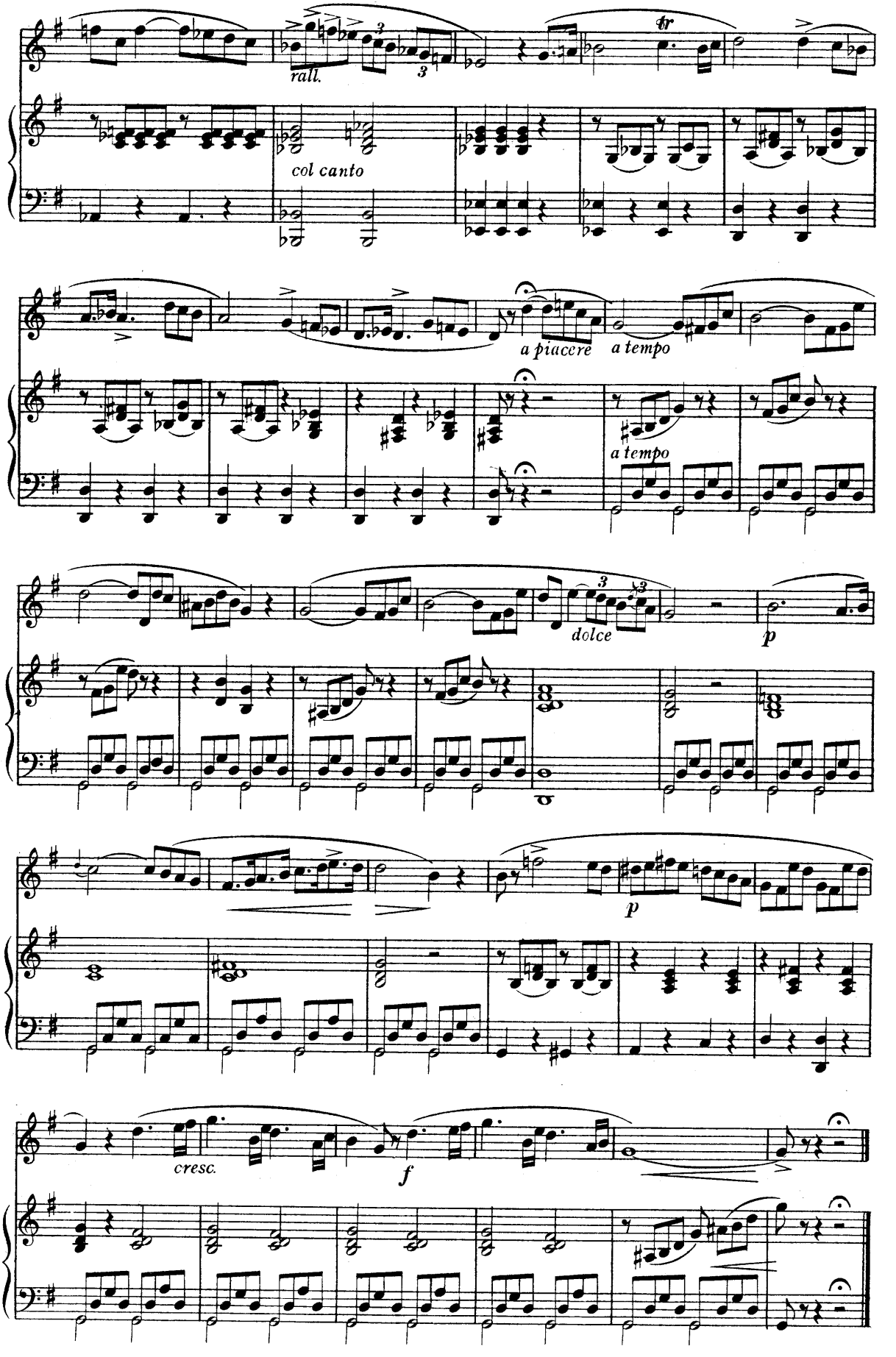

a piacere
a tempo
p



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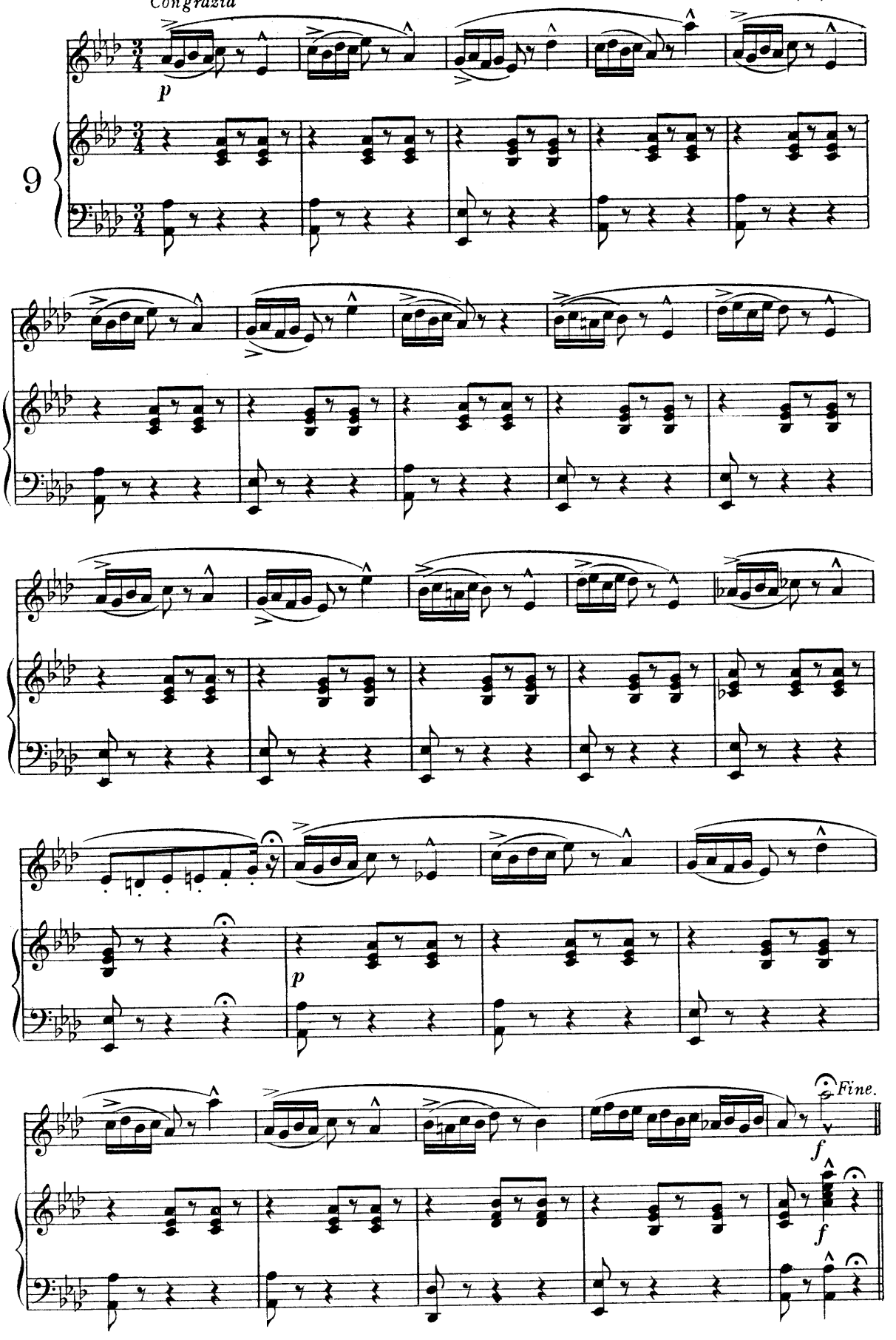
Allegretto
Congrazia

L. BORDESE, (Op. 28)



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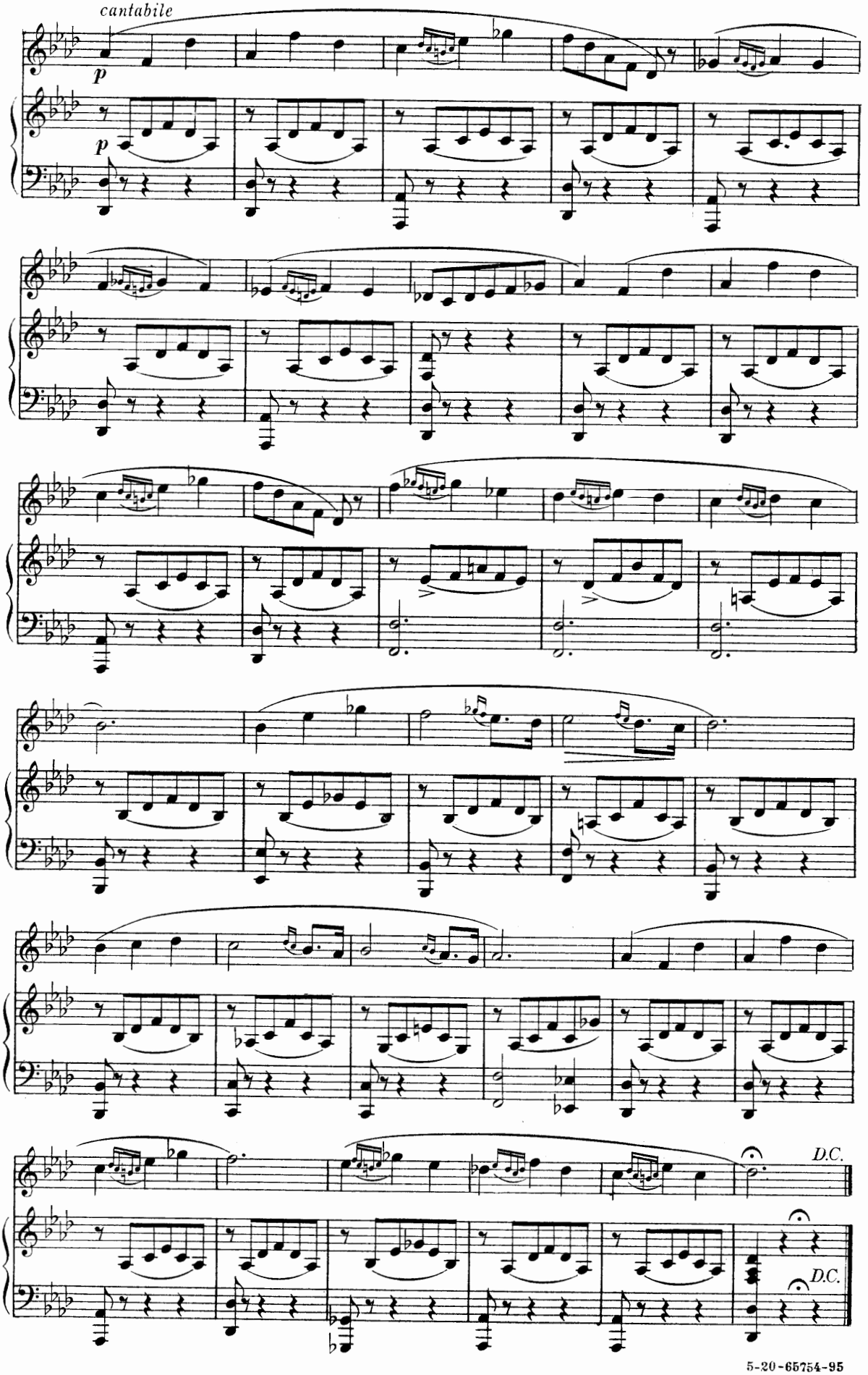

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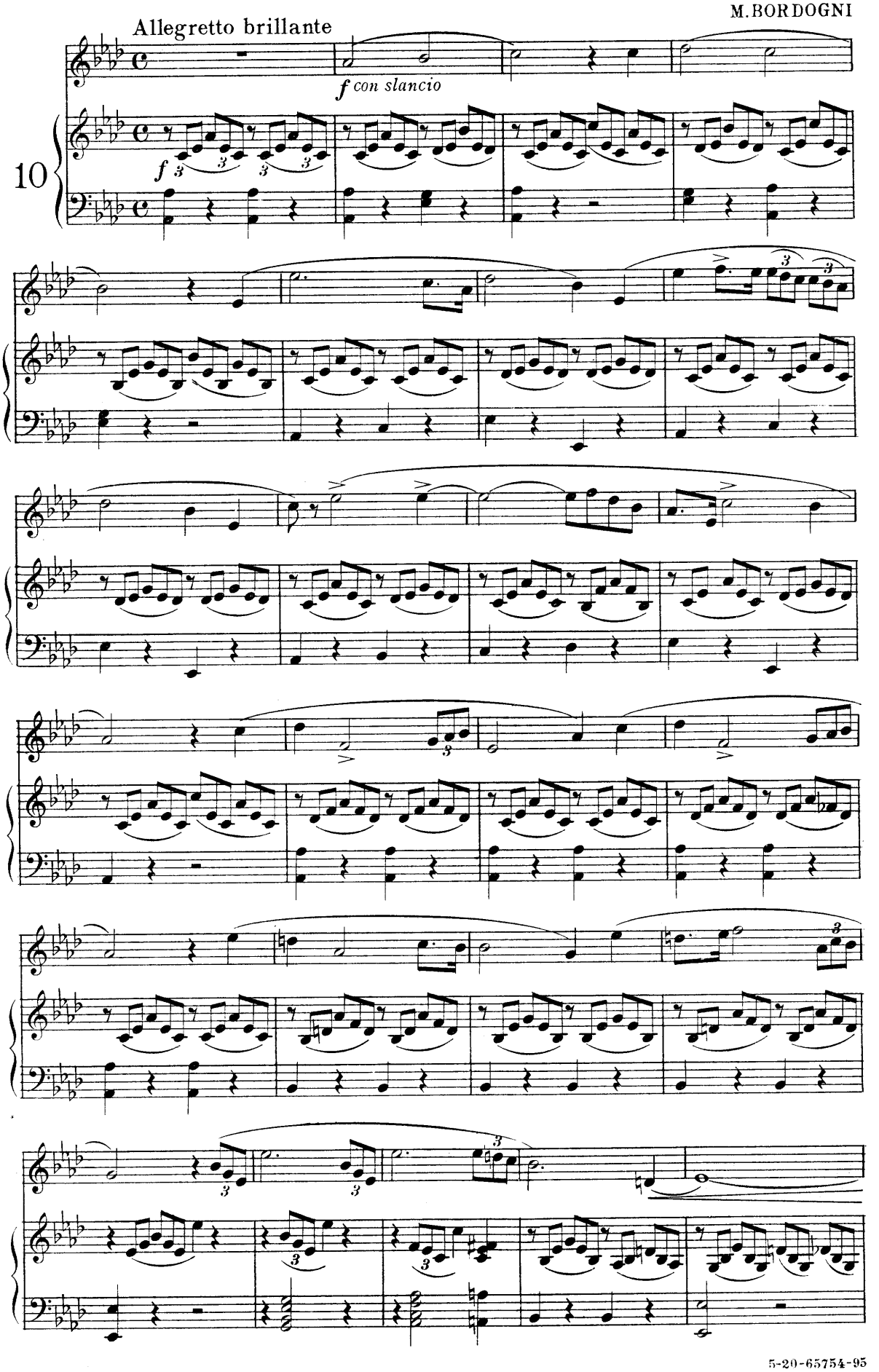
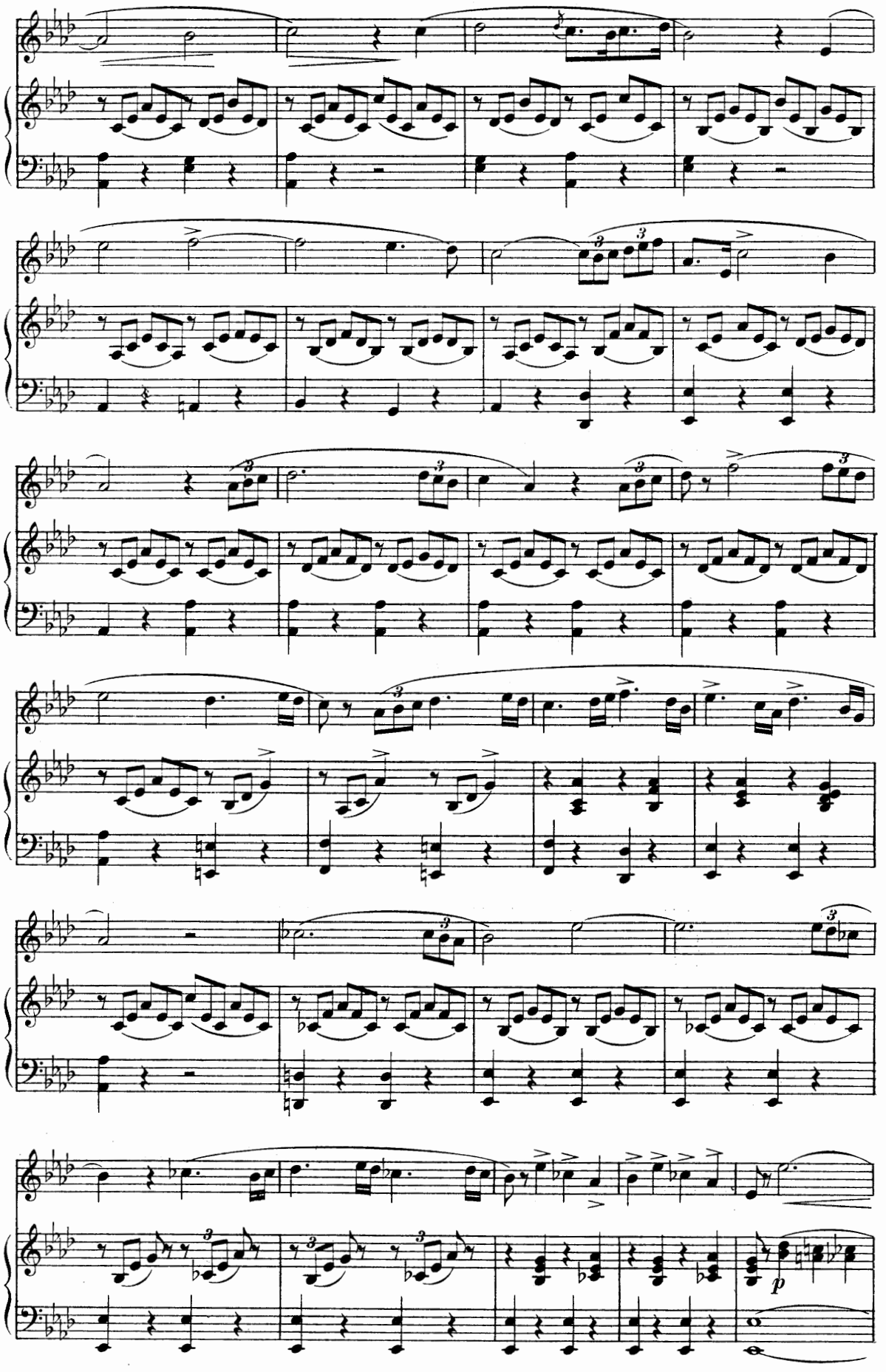
M.BORDOGNI

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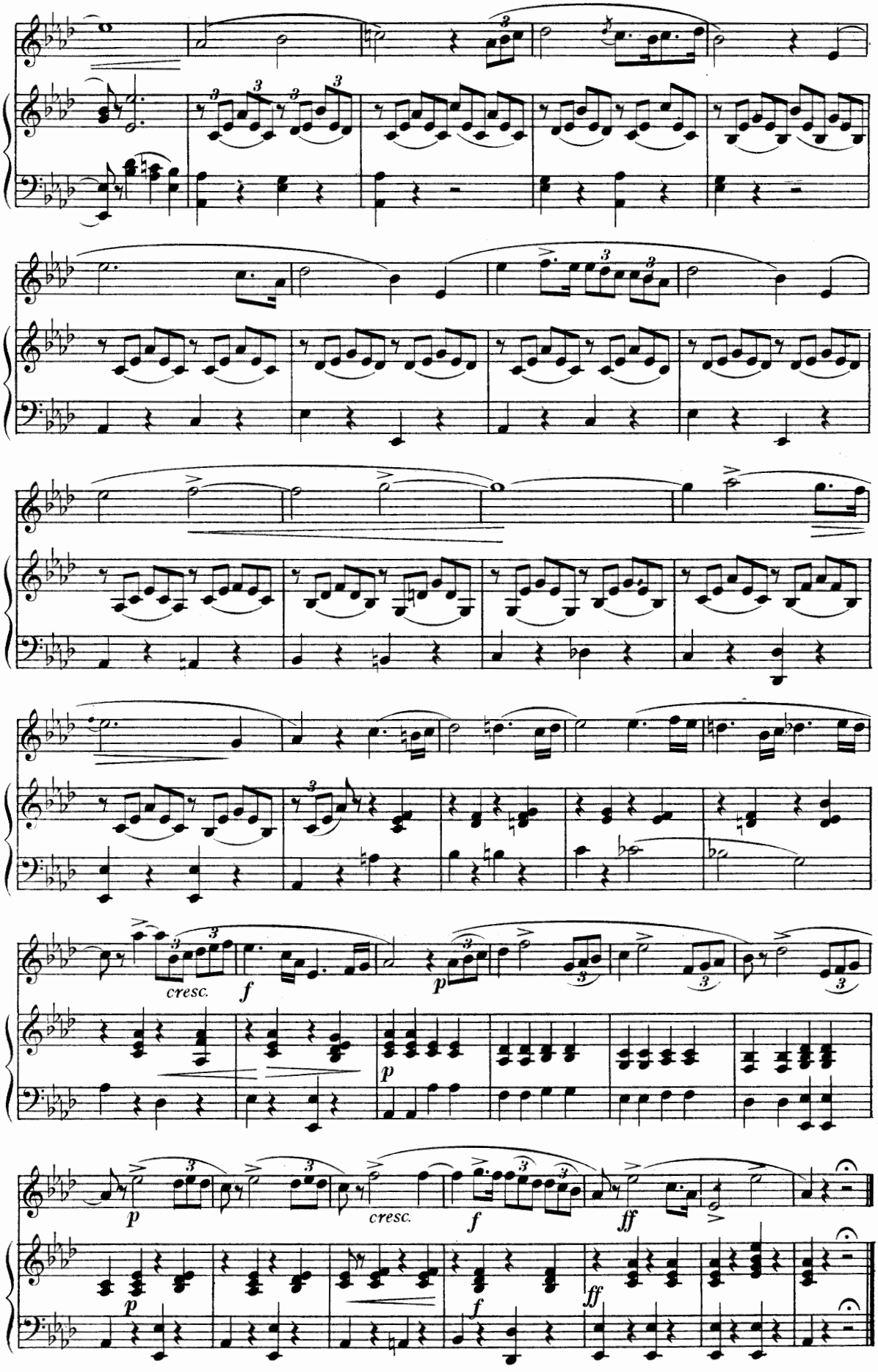
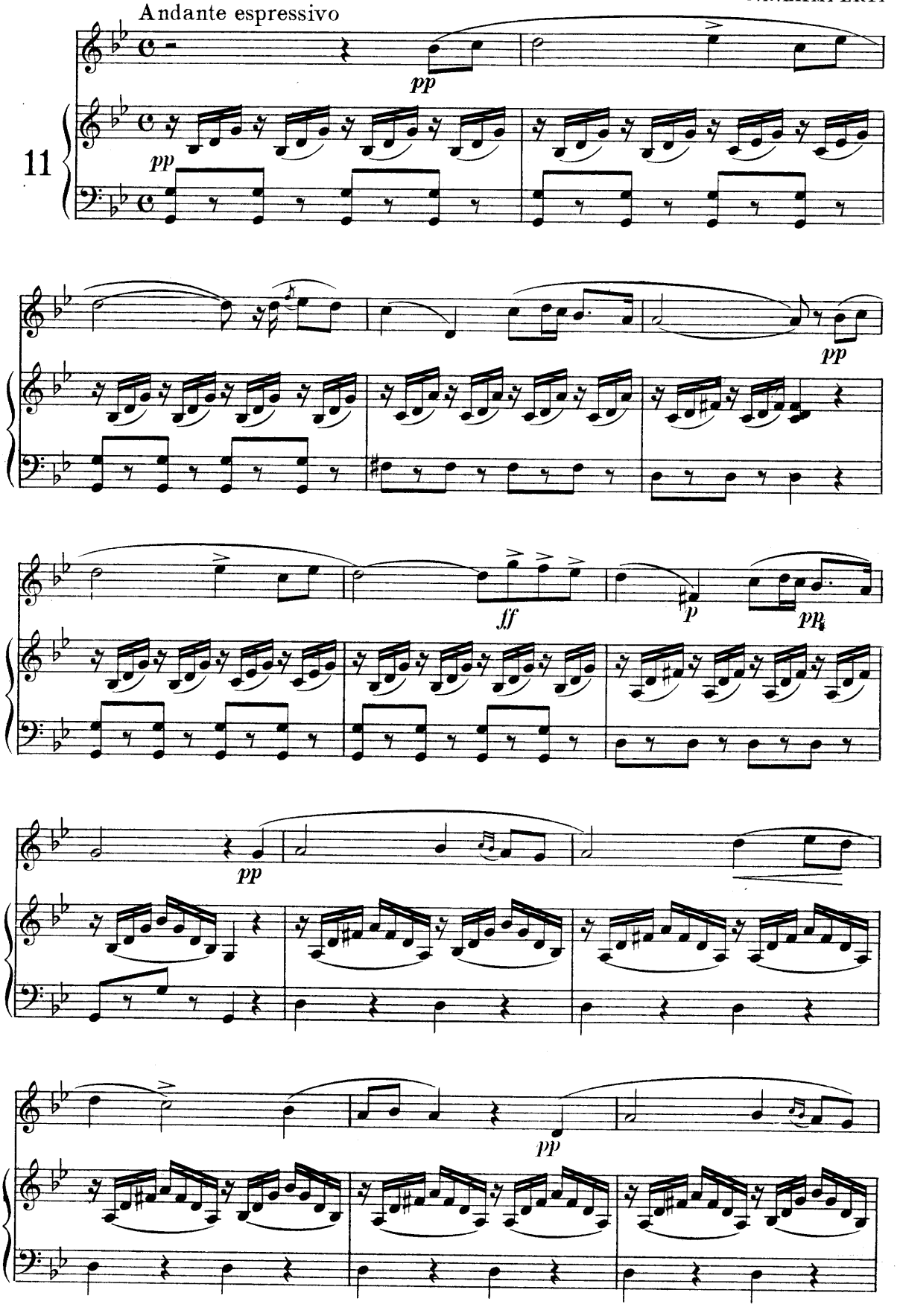

cresc.
f
p
p
cresc.
f
ff
p
f
ff

G.B.LAMPERTI

Andante espressivo



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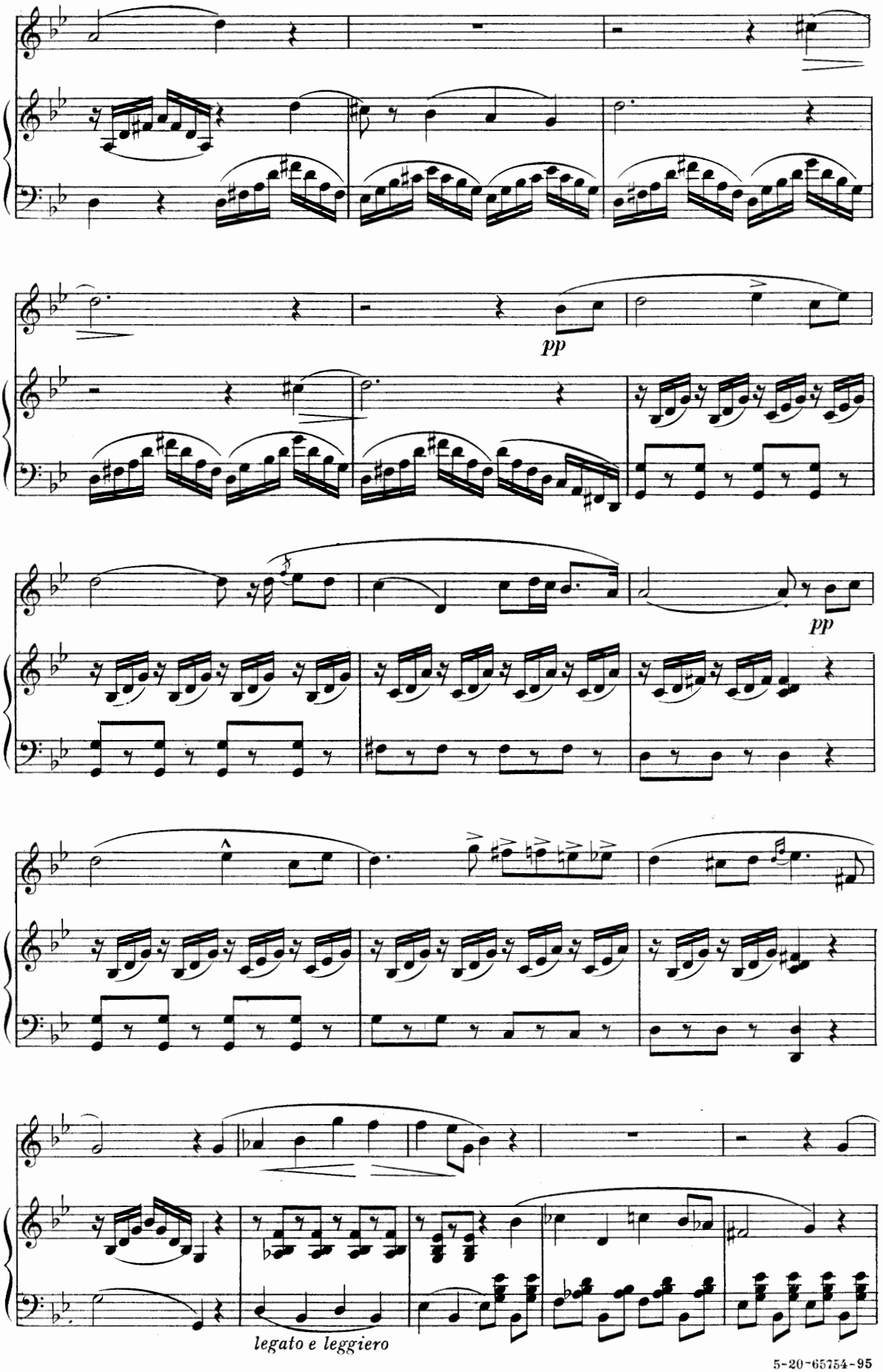

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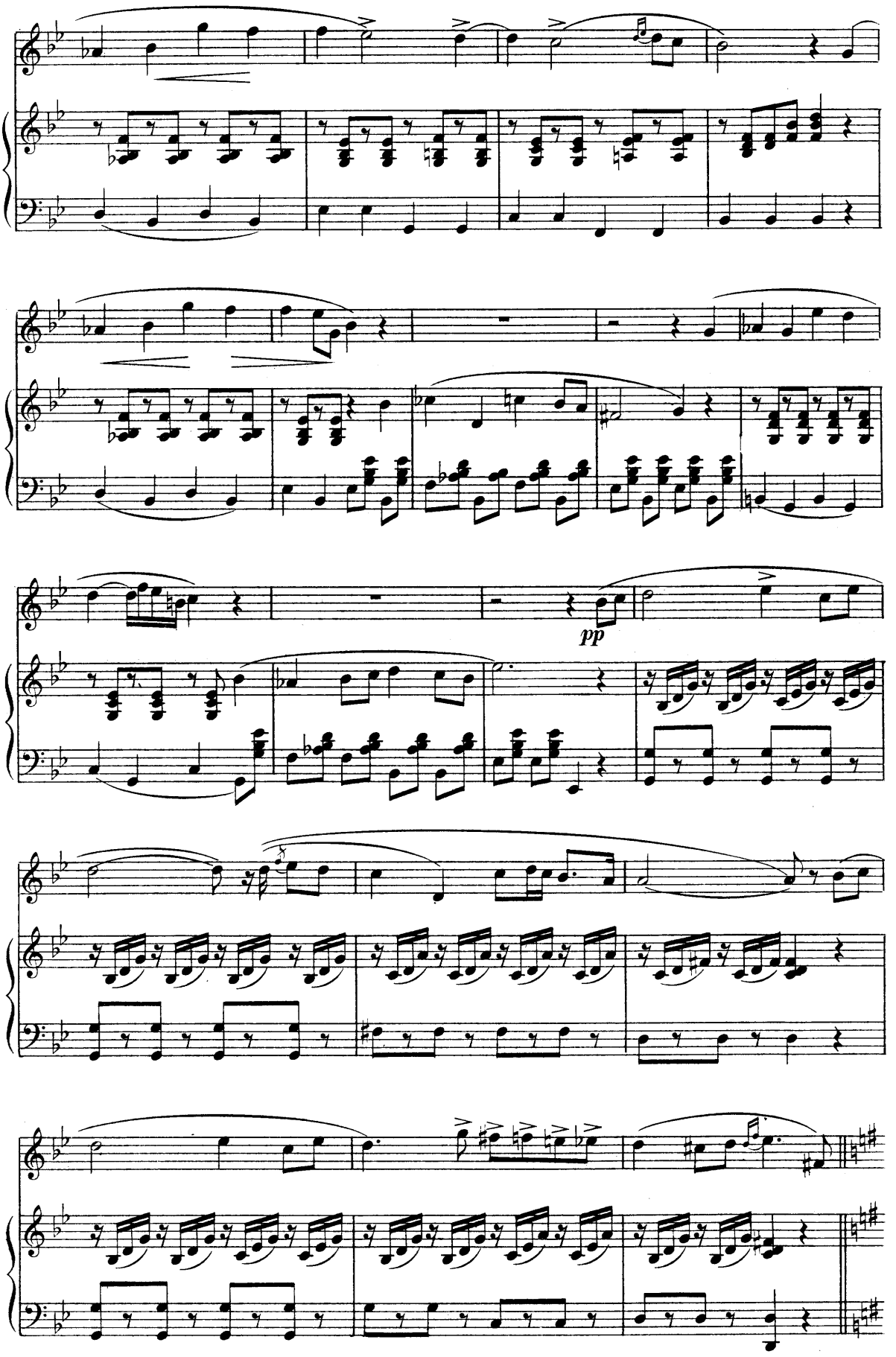
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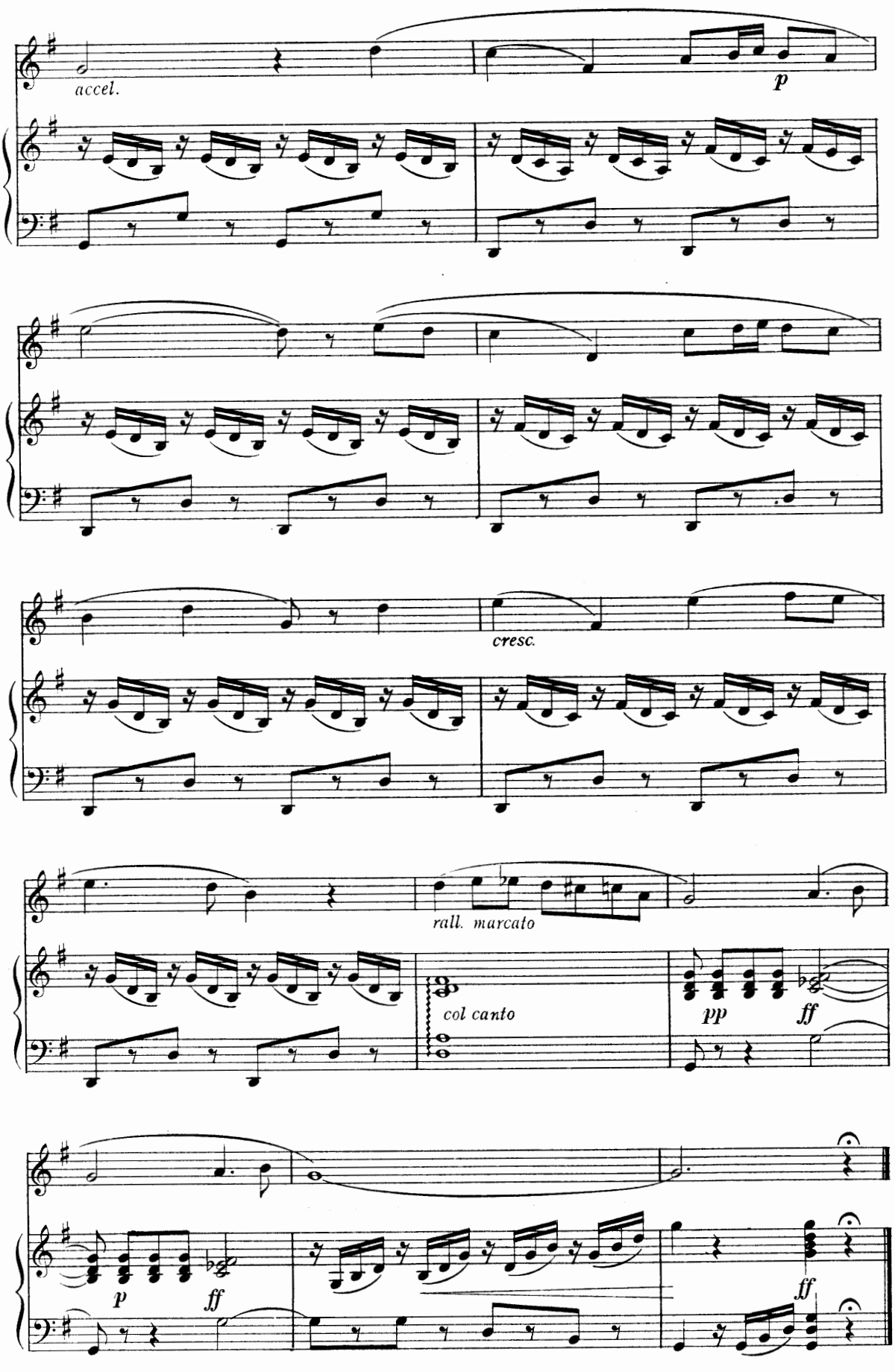
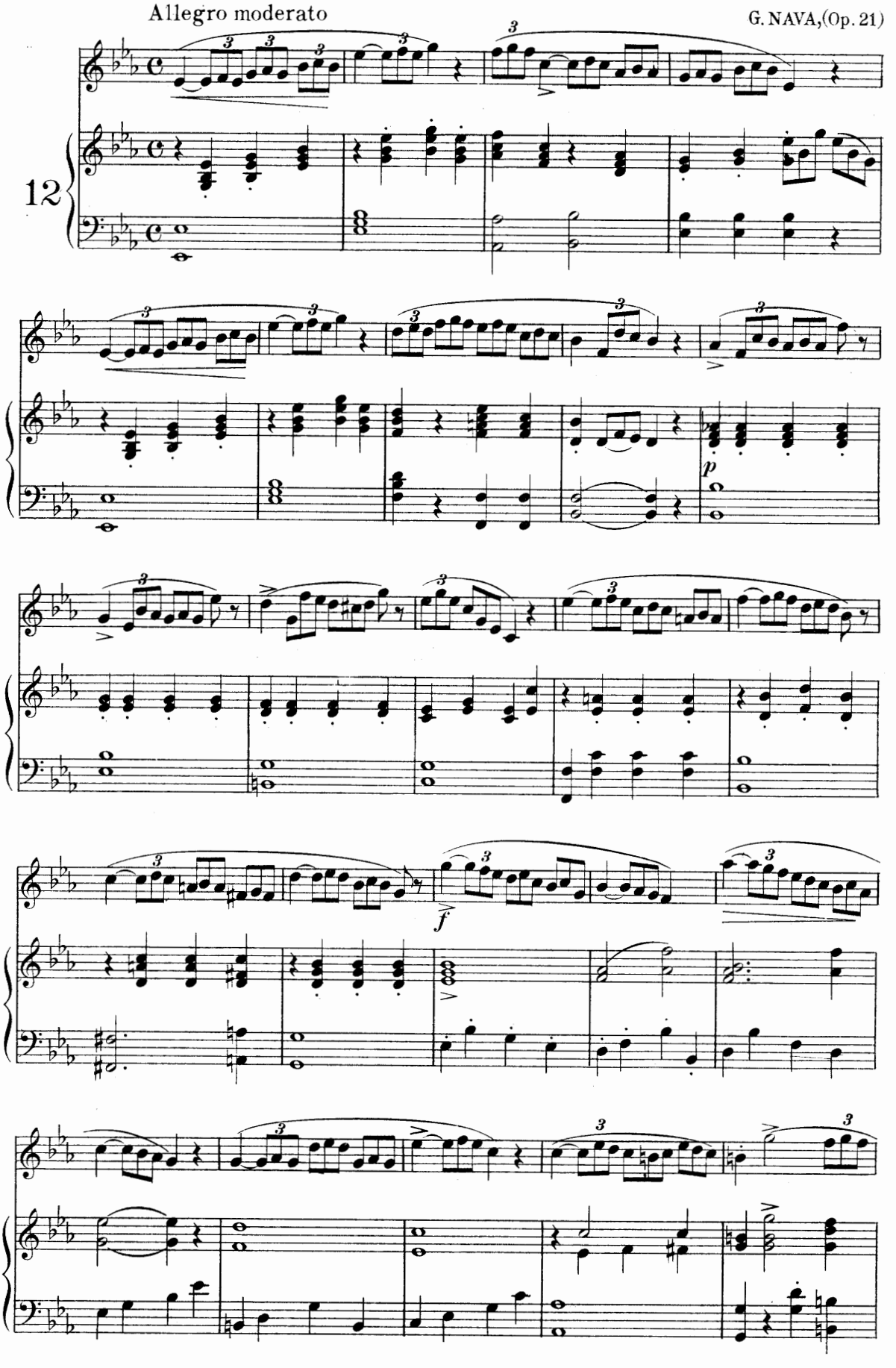
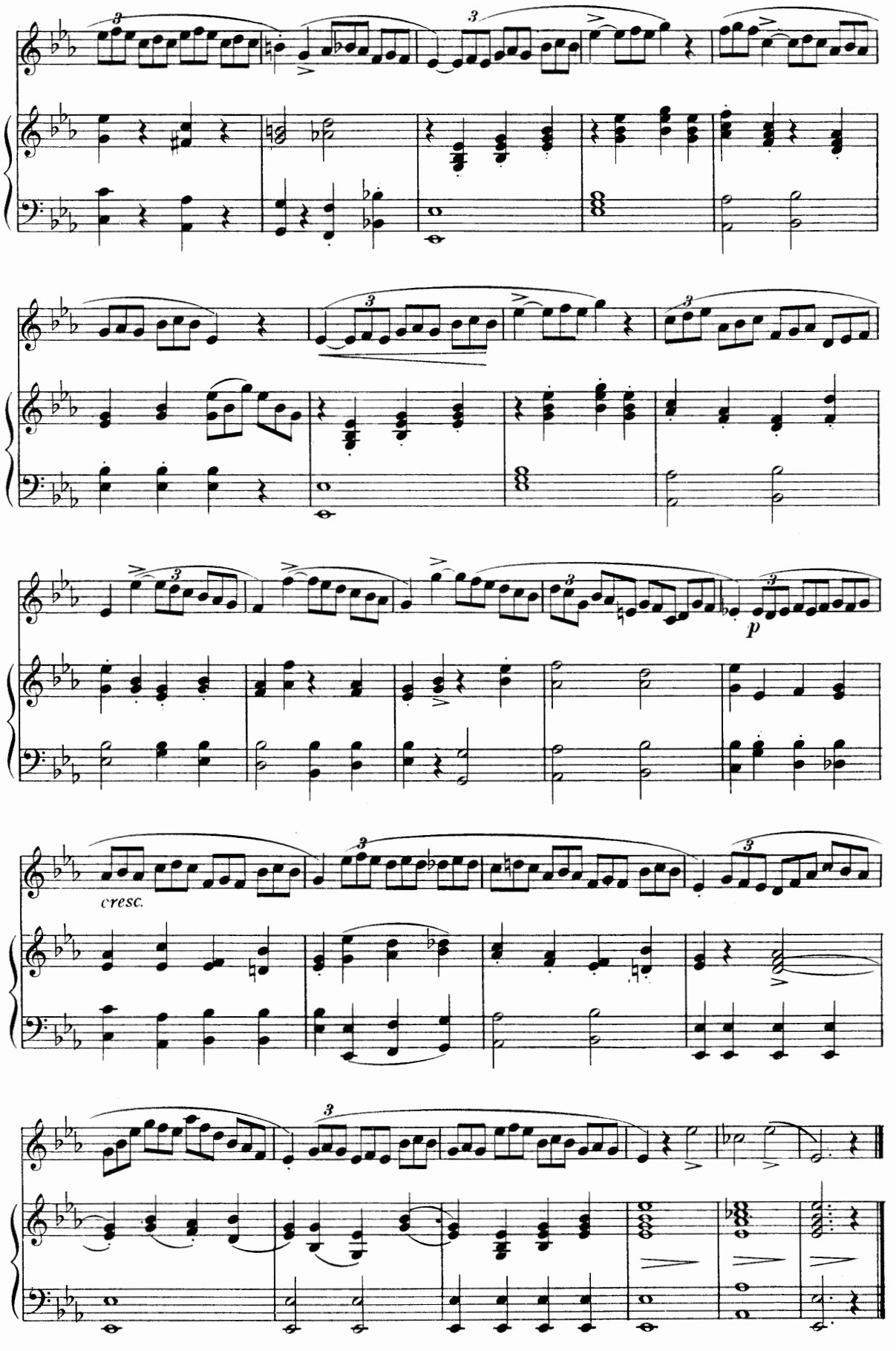
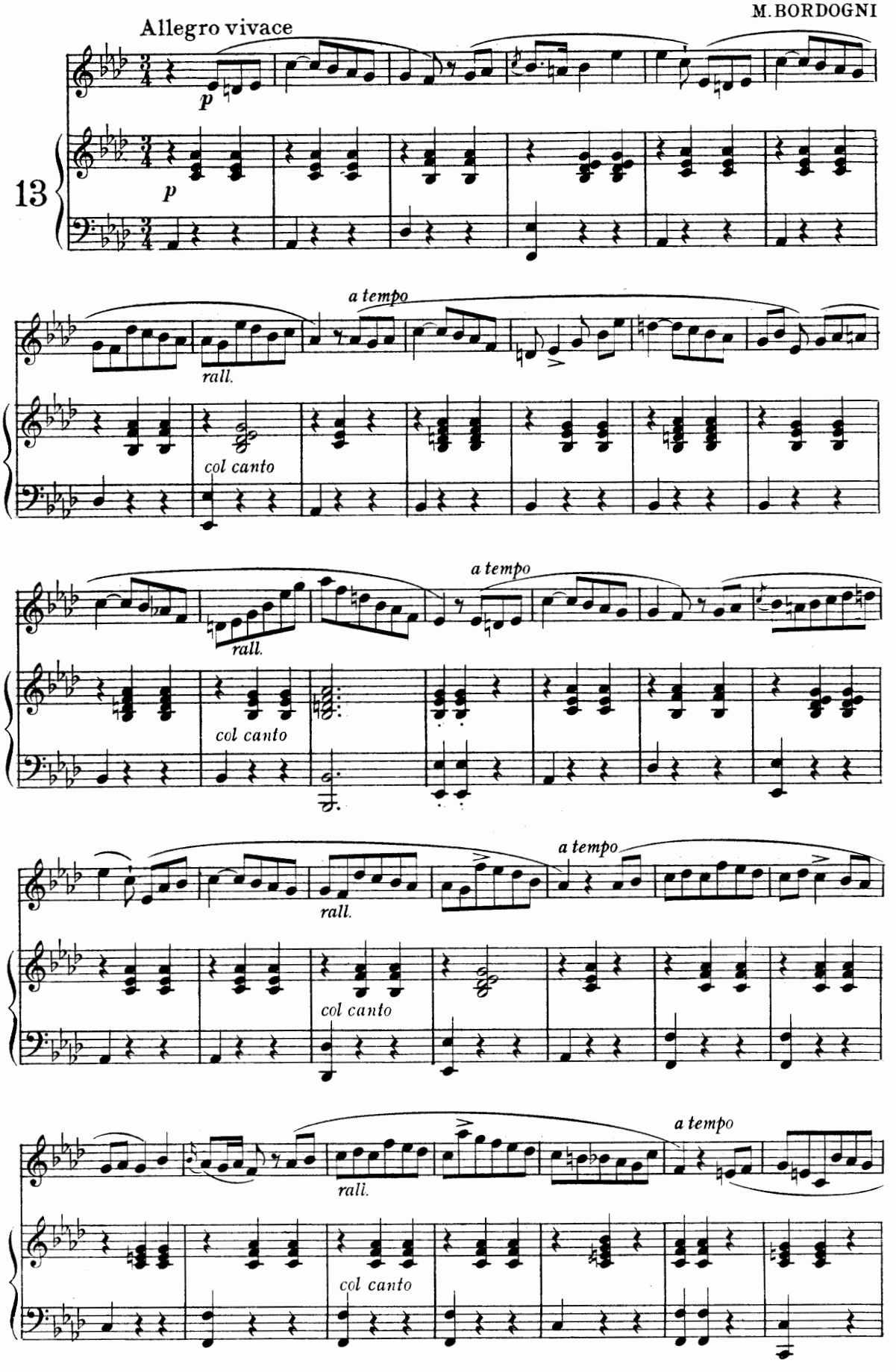

accel.
p
cresc.
rall. marcato
col canto
pp
ff
p
ff
ff


Allegro moderato
G. NAVA,(Op. 21)
12
p
f


cresc.
p

M. BORDOGNI



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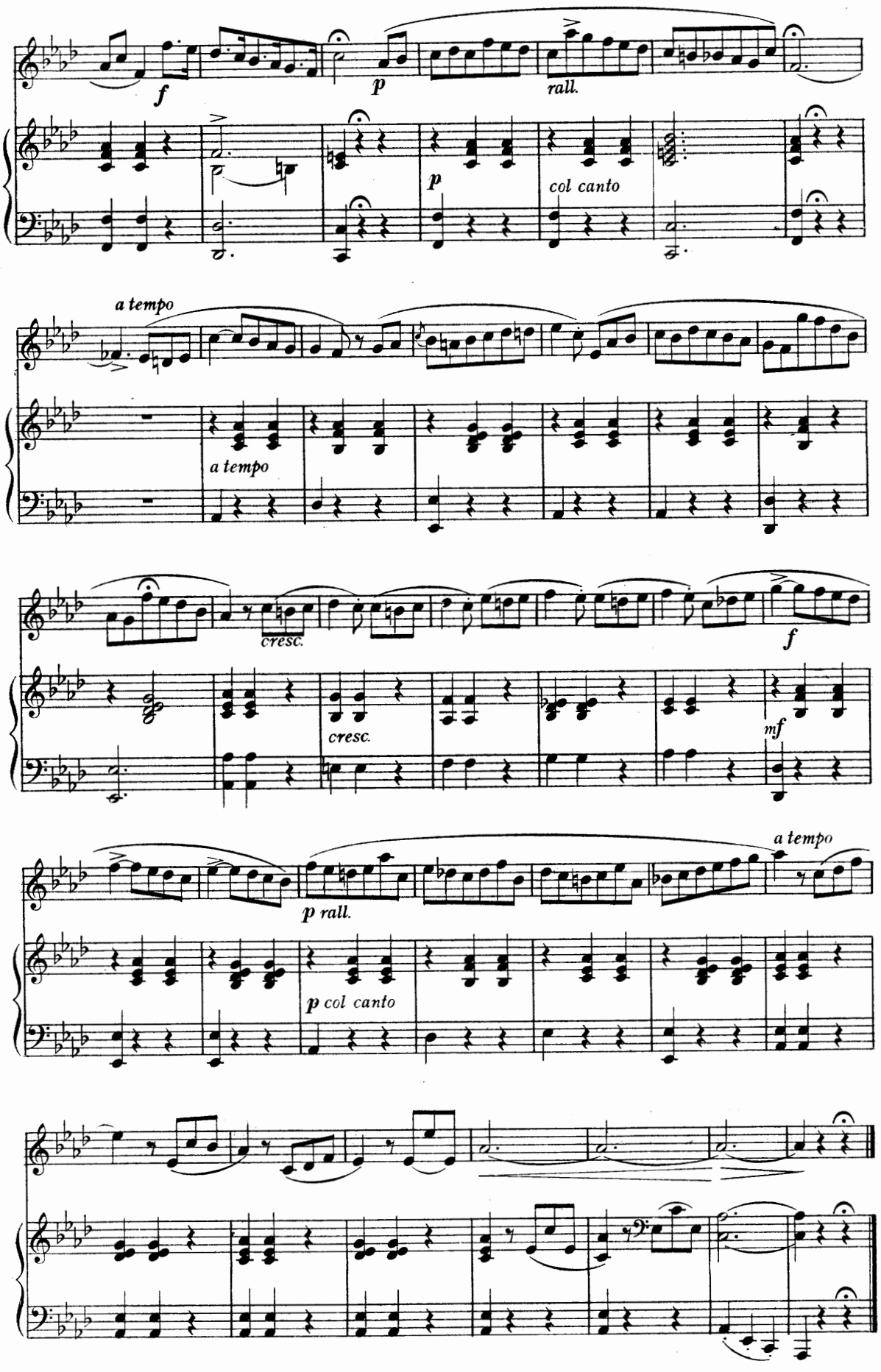
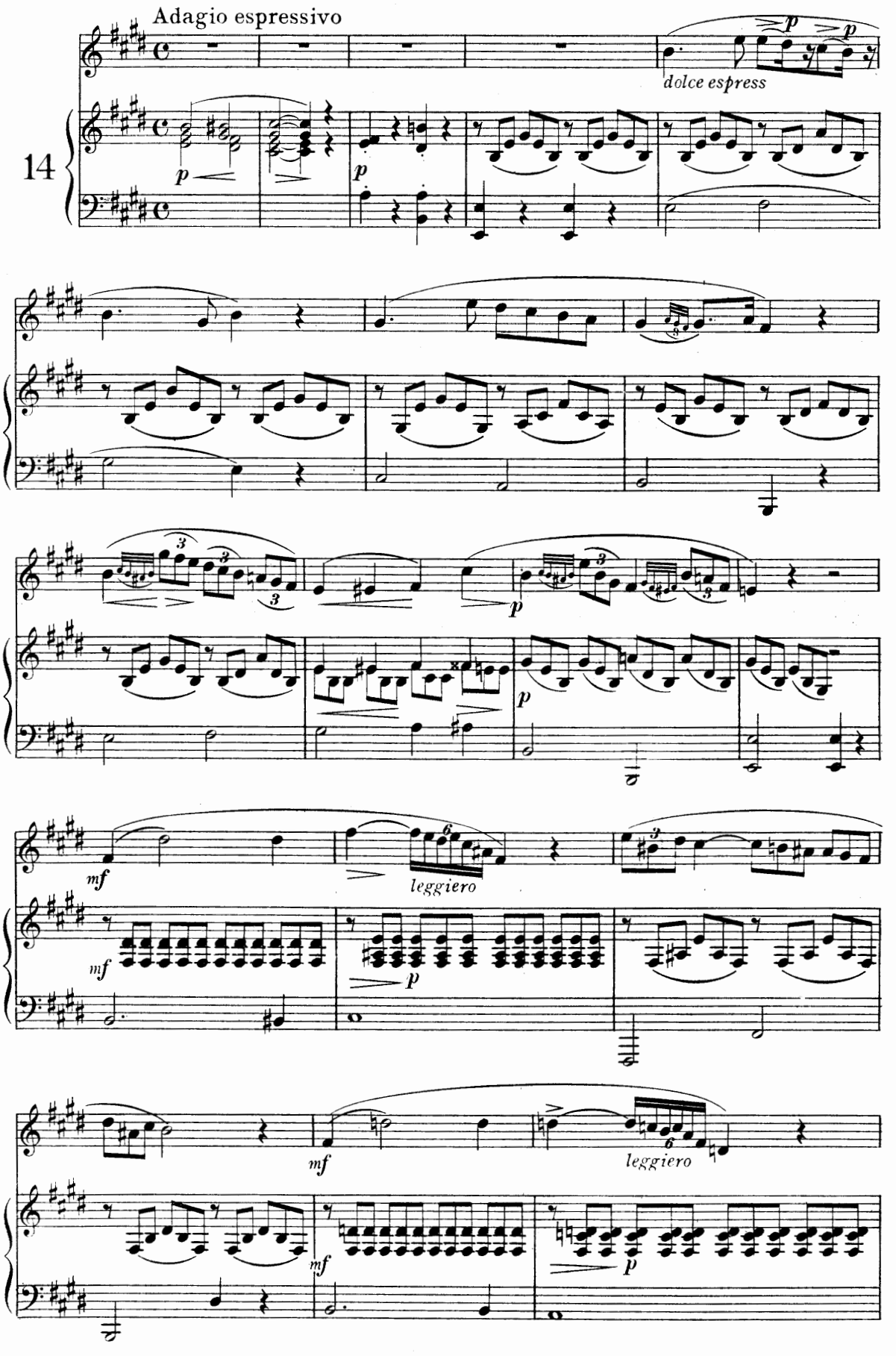
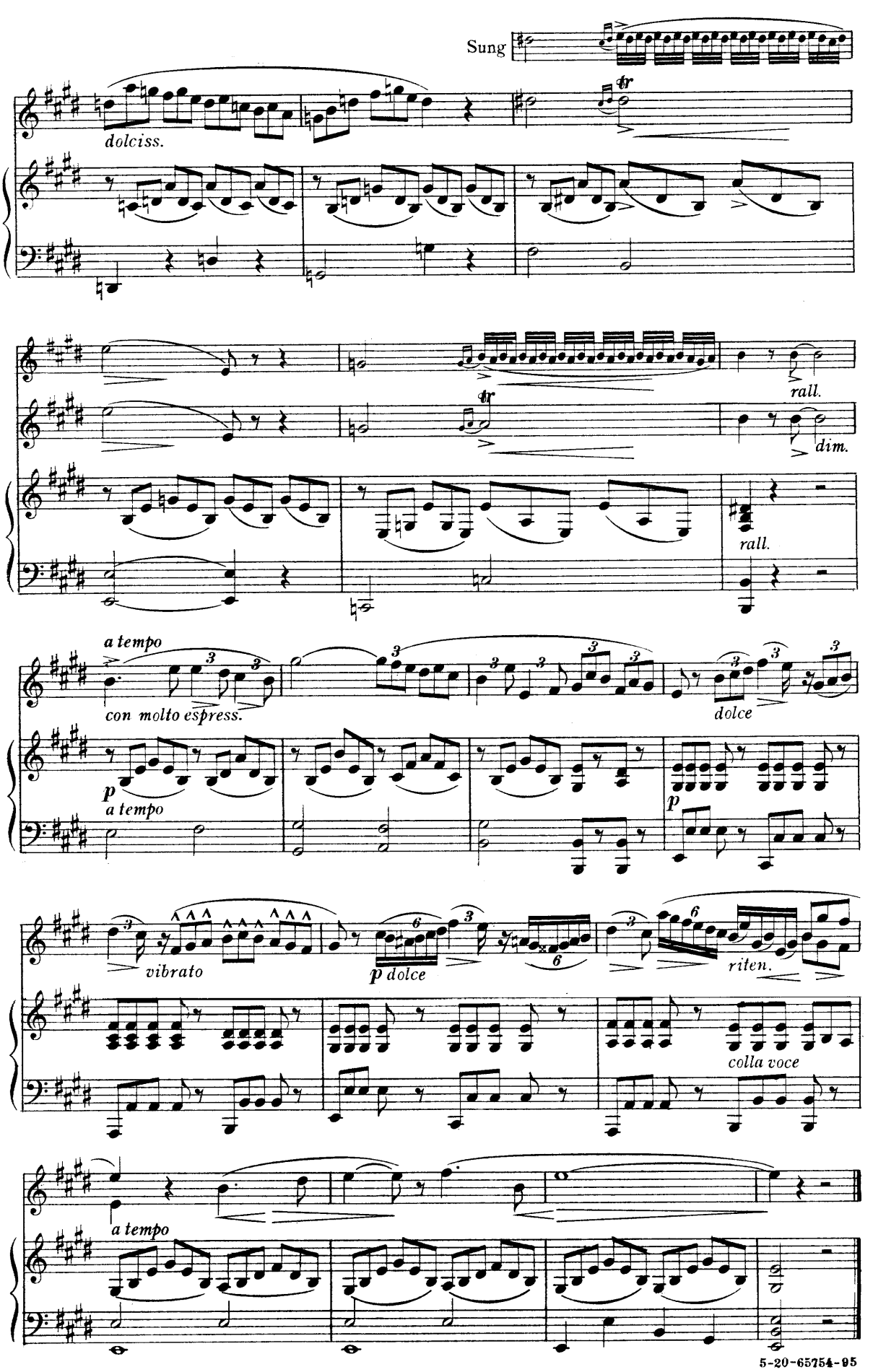
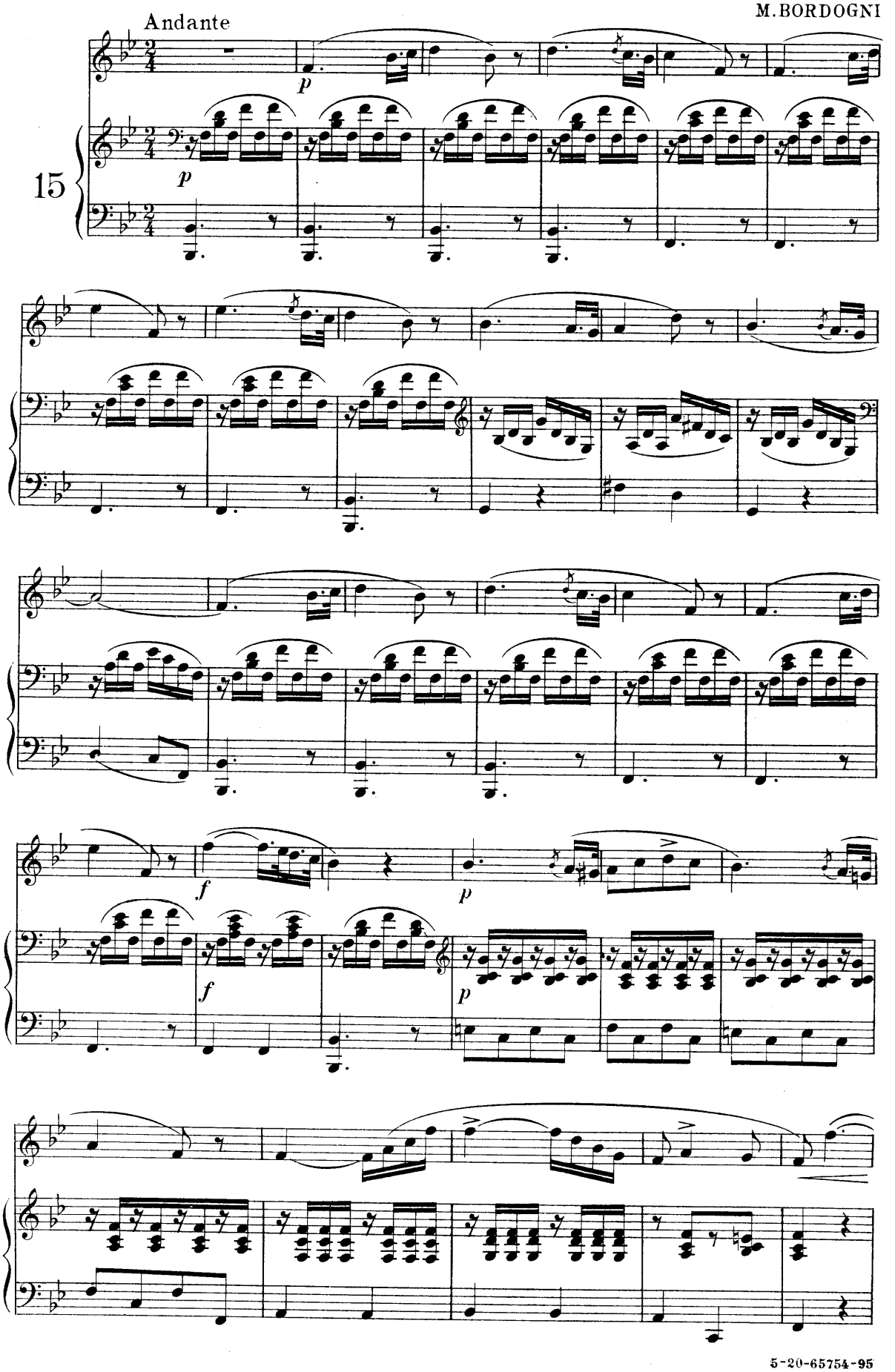

f
p
rall.
p
col canto
a tempo
a tempo
cresc.
cresc.
f
mf
a tempo
p rall.
p col canto


Adagio espressivo
dolce espress
14
leggiero
leggiero


Sung
dolciss.
tr
rall.
dim.
rall.
a tempo
con molto espress.
dolce
p
a tempo
p
vibrato
p dolce
riten.
colla voce
a tempo

M.BORDOGNI



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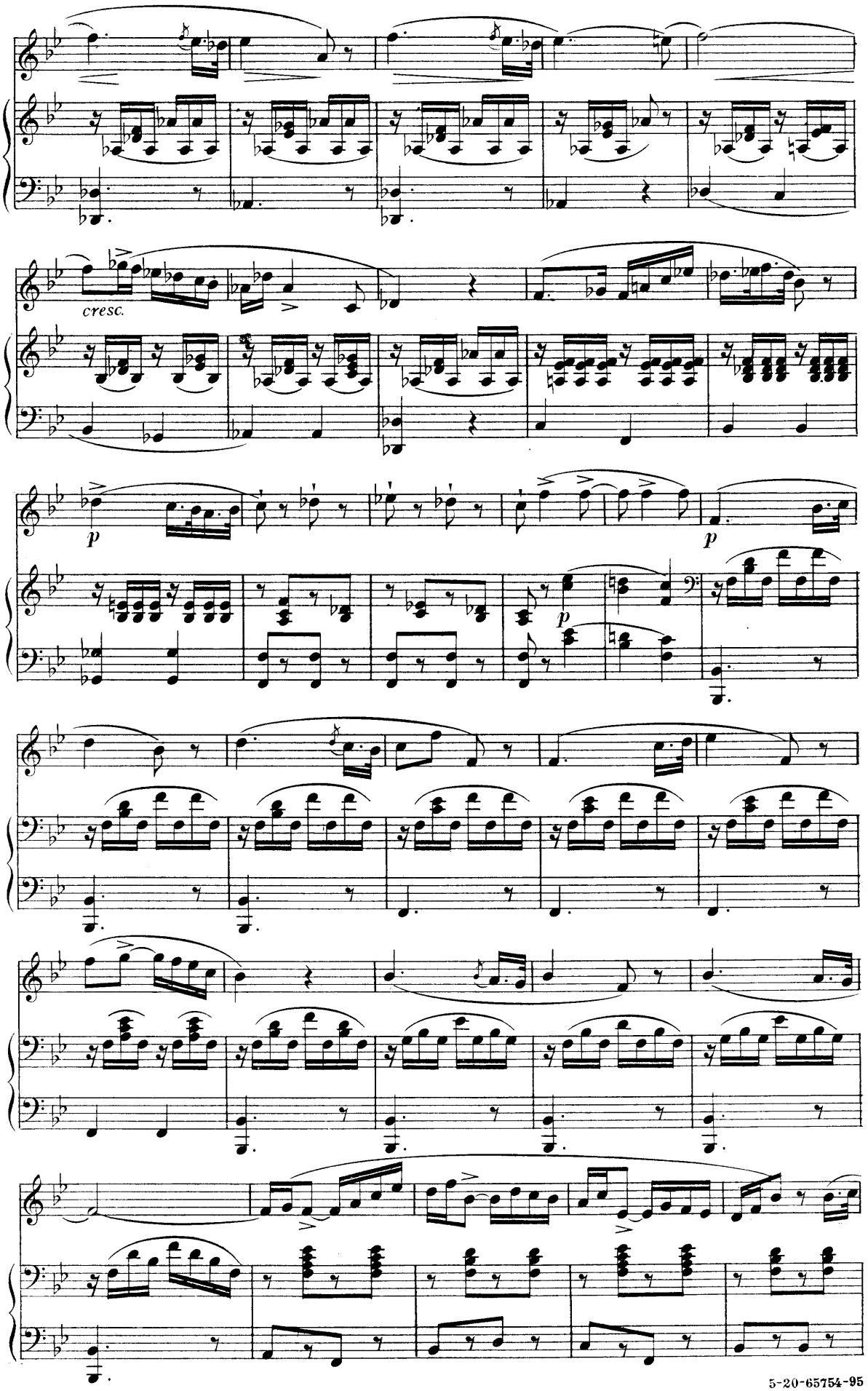
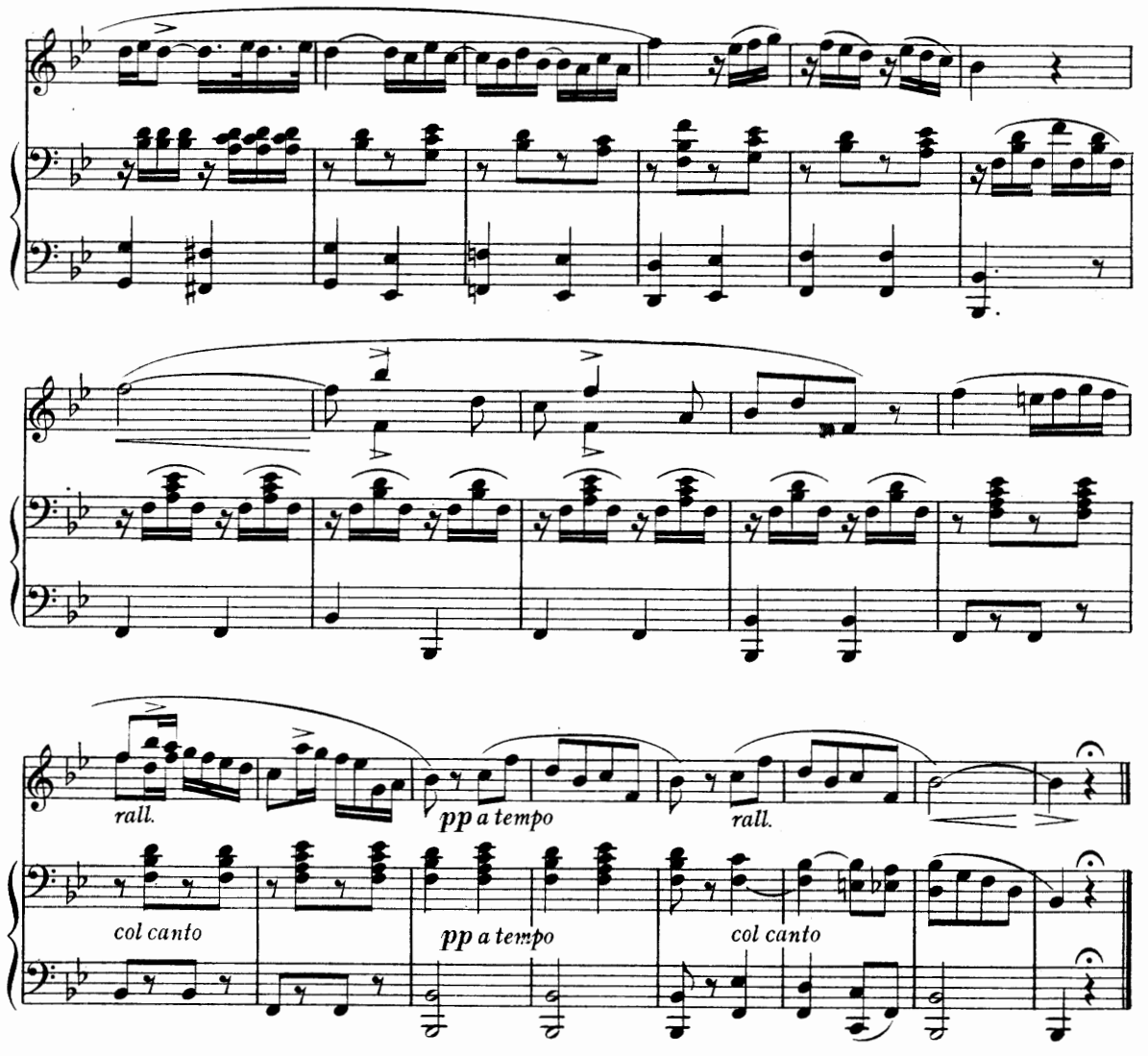
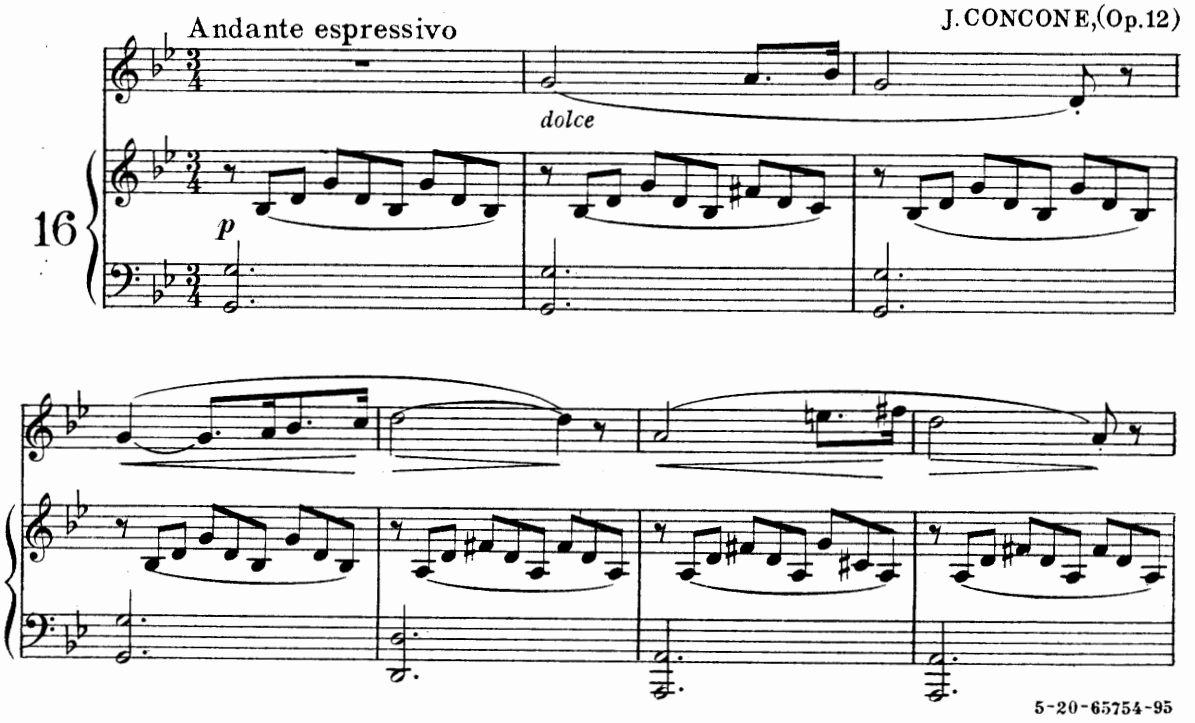

cresc.
p
p
p



Andante espressivo

J. CONCONE, (Op. 12)



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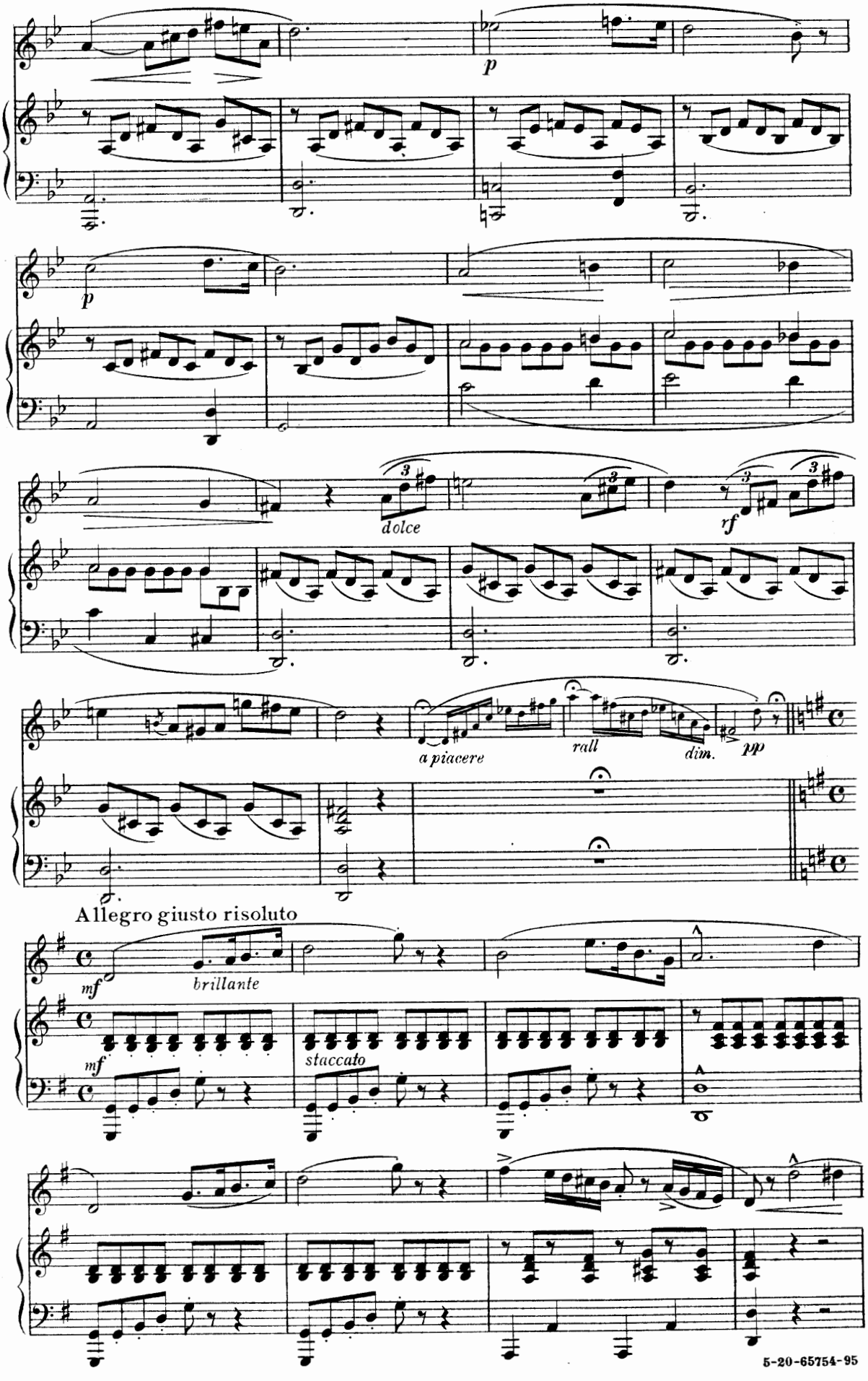
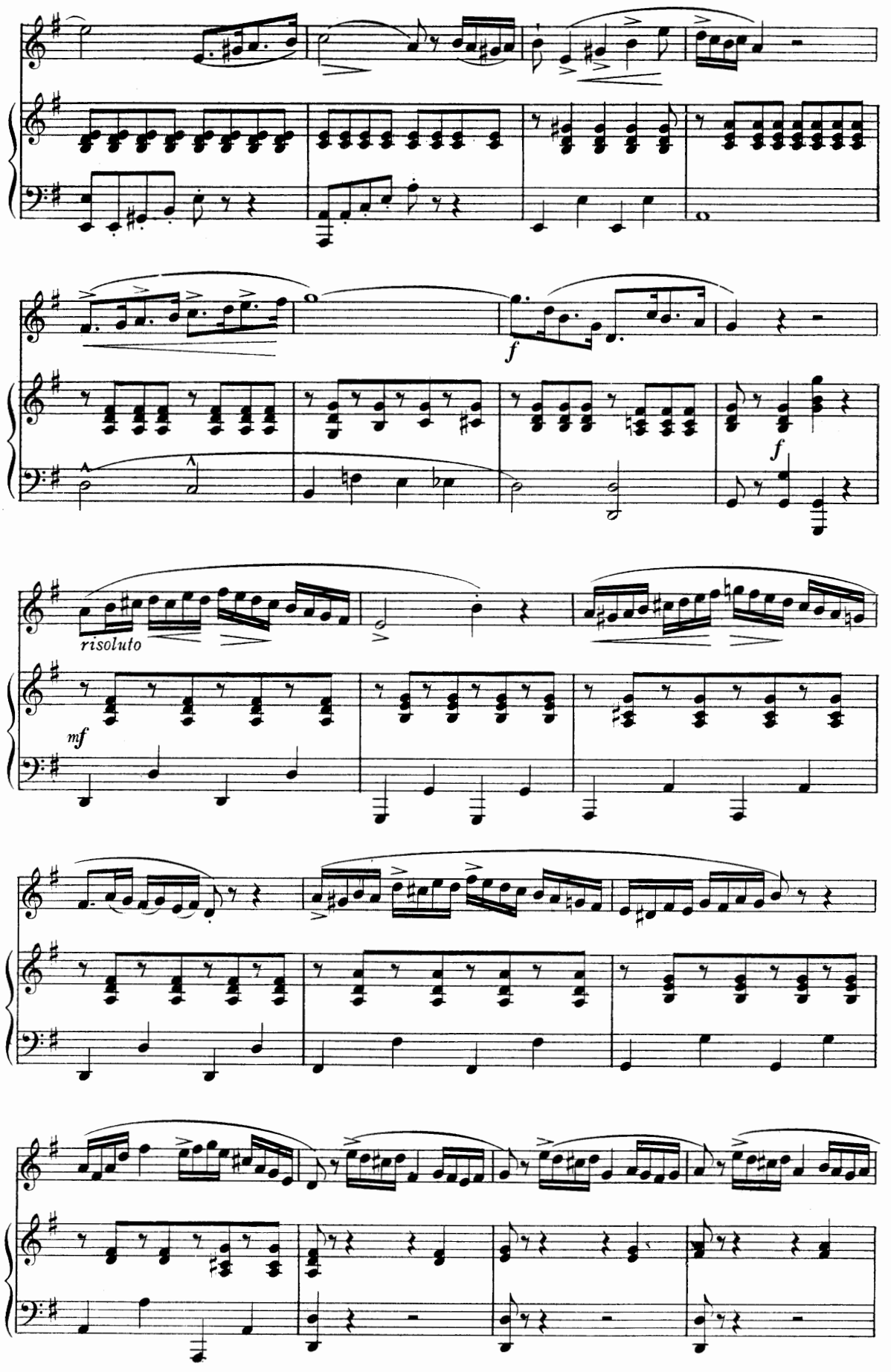
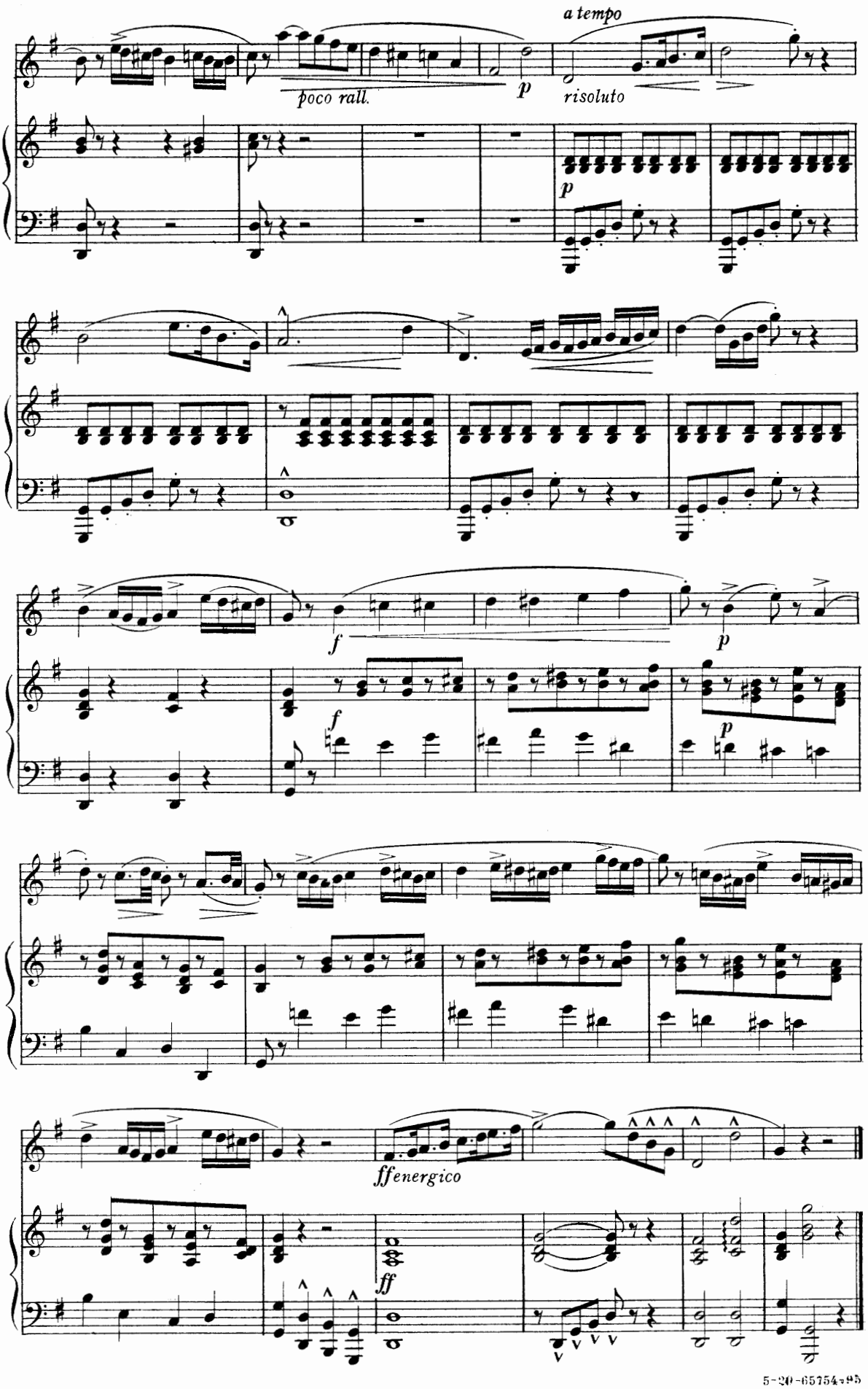
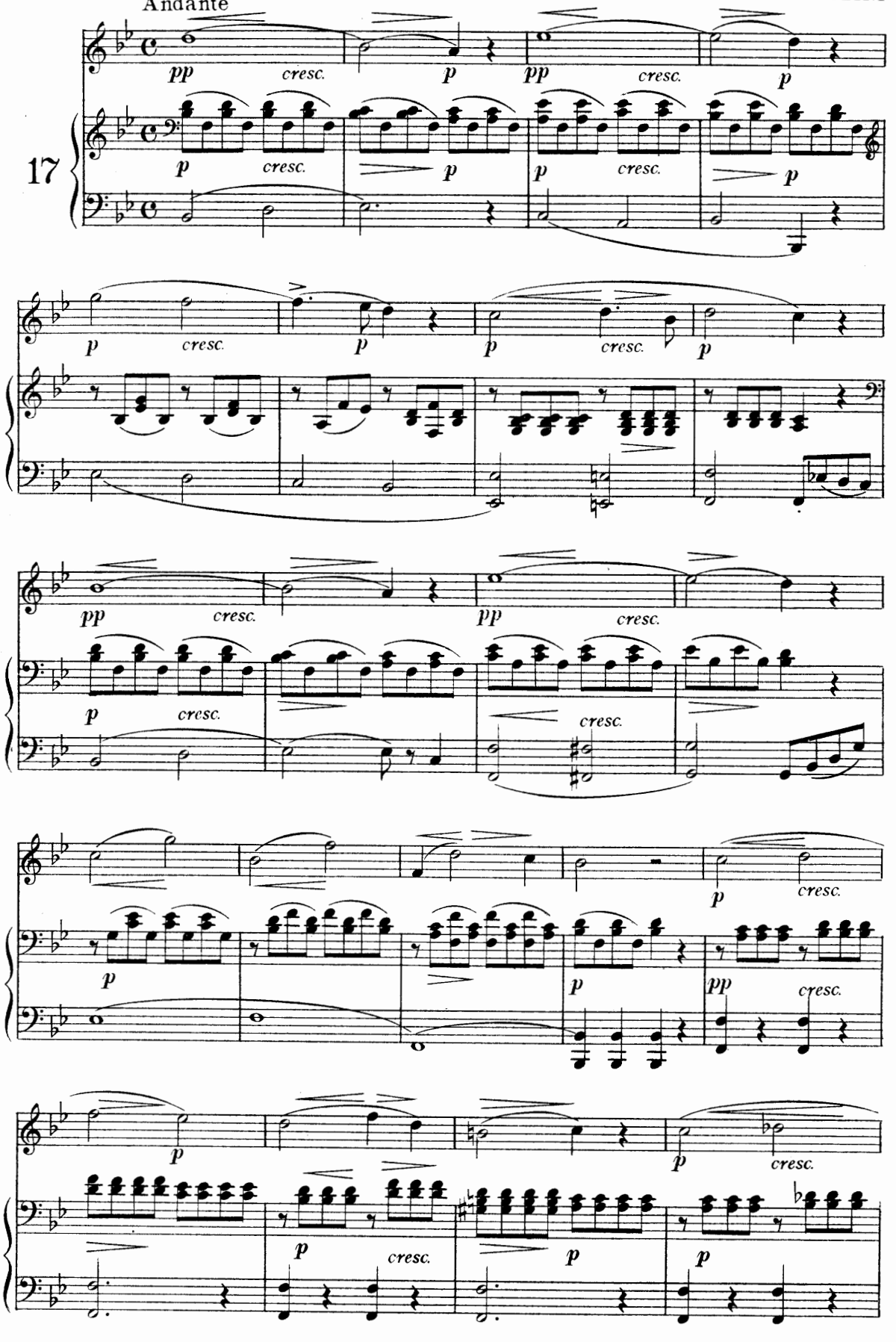

p
p
dolce
rf
a piacere
rall
dim.
pp
Allegro giusto risoluto
mf
brillante
mf
staccato


f
f
risoluto
mf


a tempo
poco rall.
p
risoluto
p
f
f
p
p
ffenergico
ff

Andante

G.B. RUBINI



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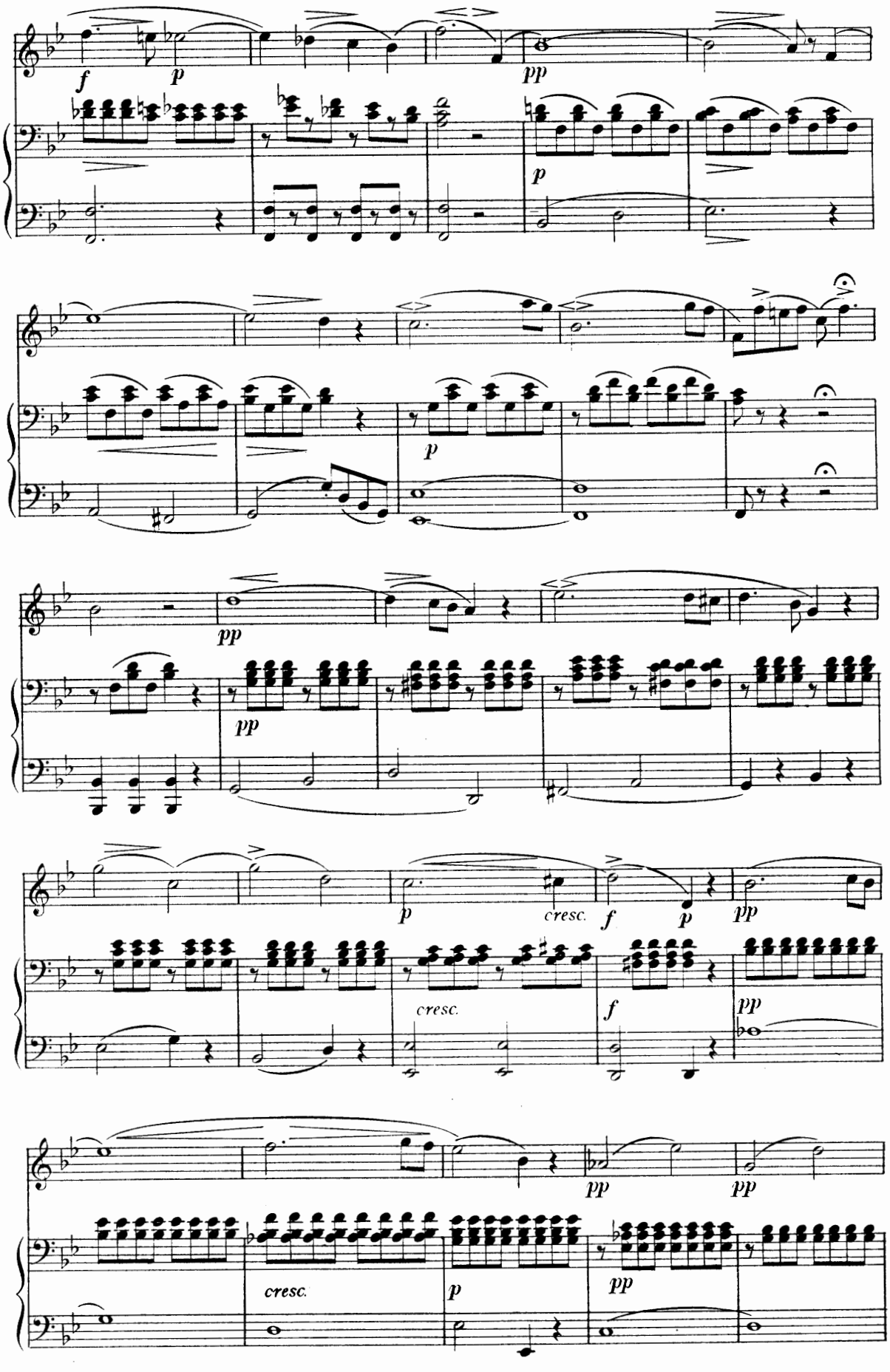
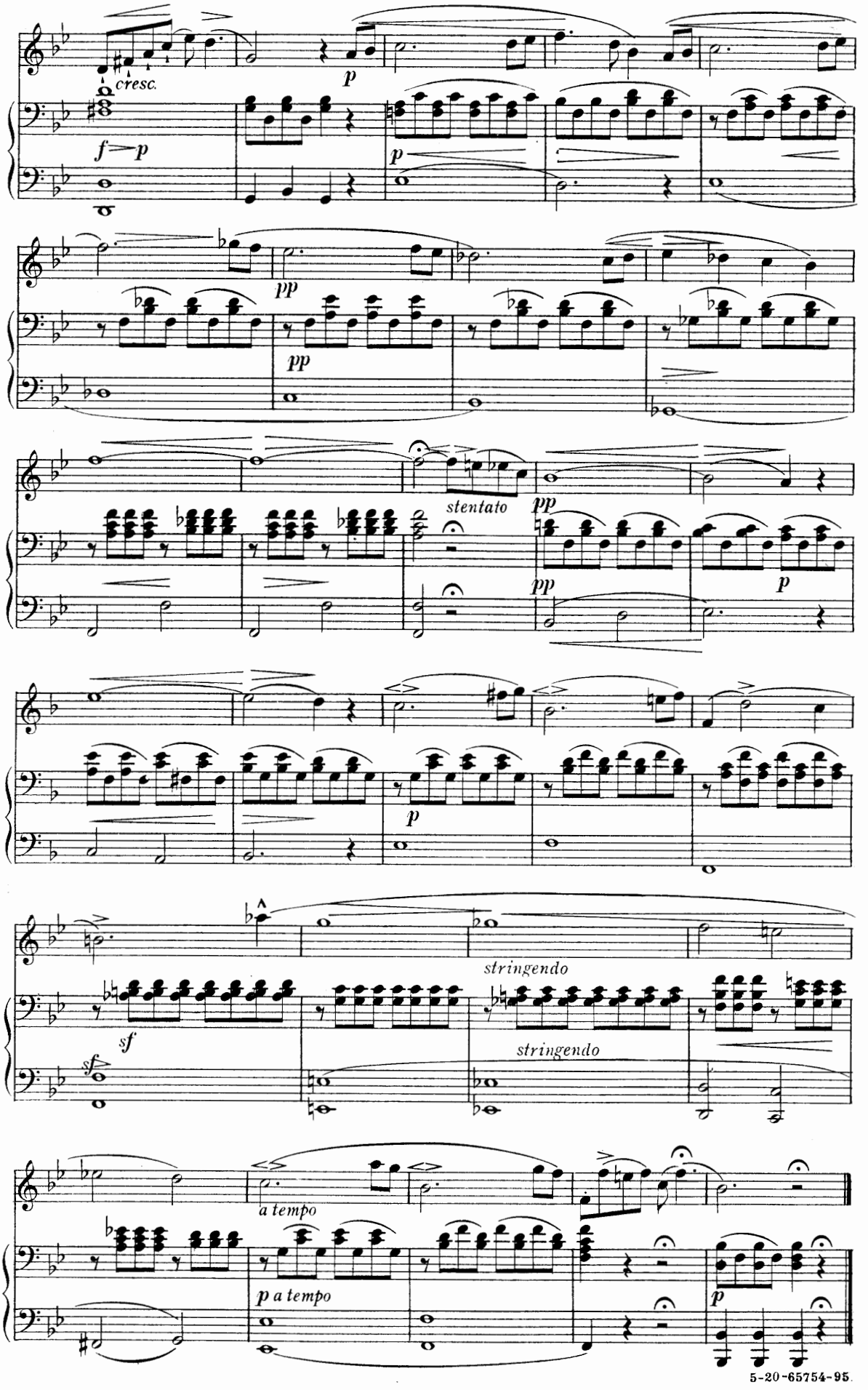
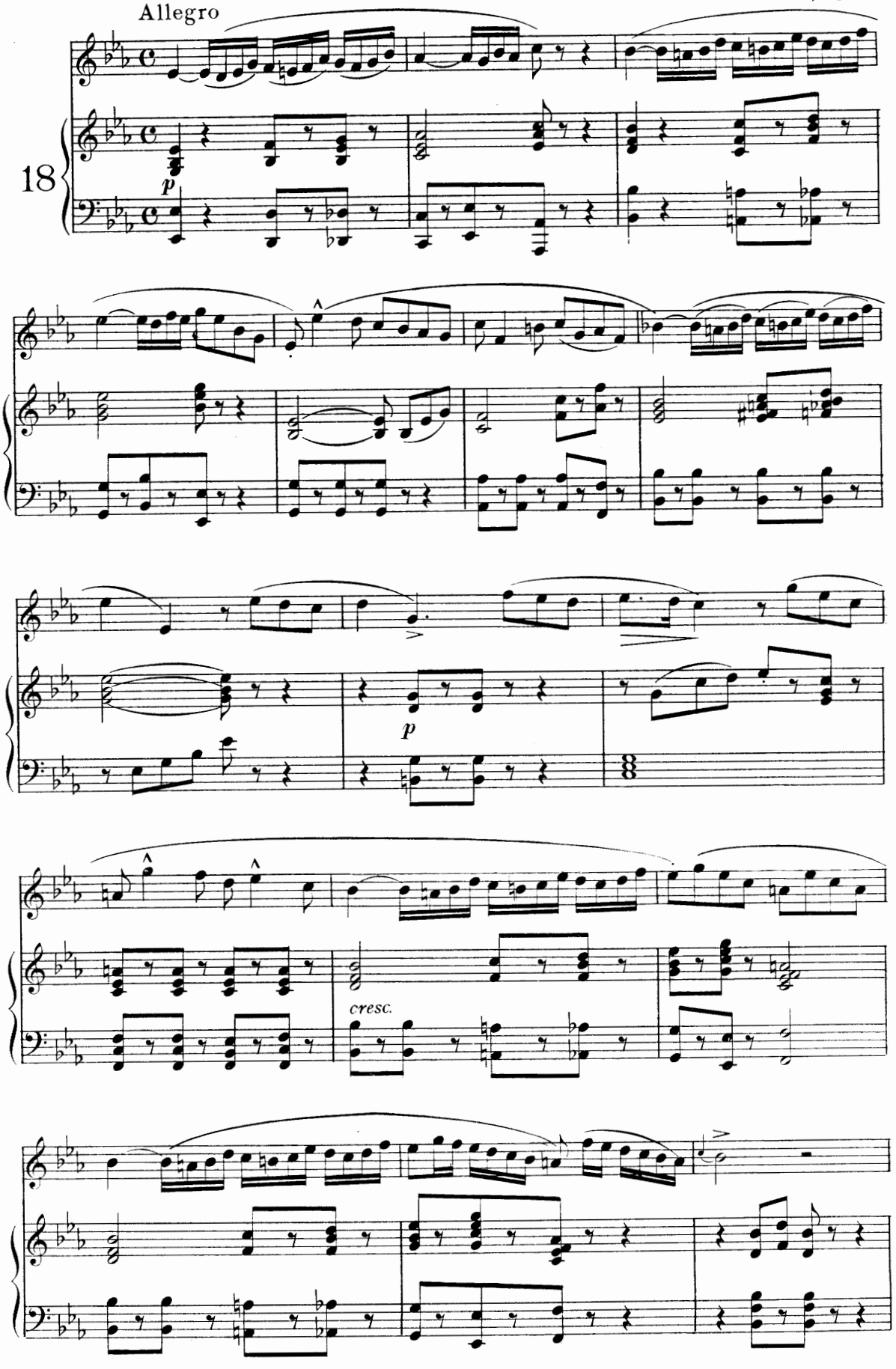
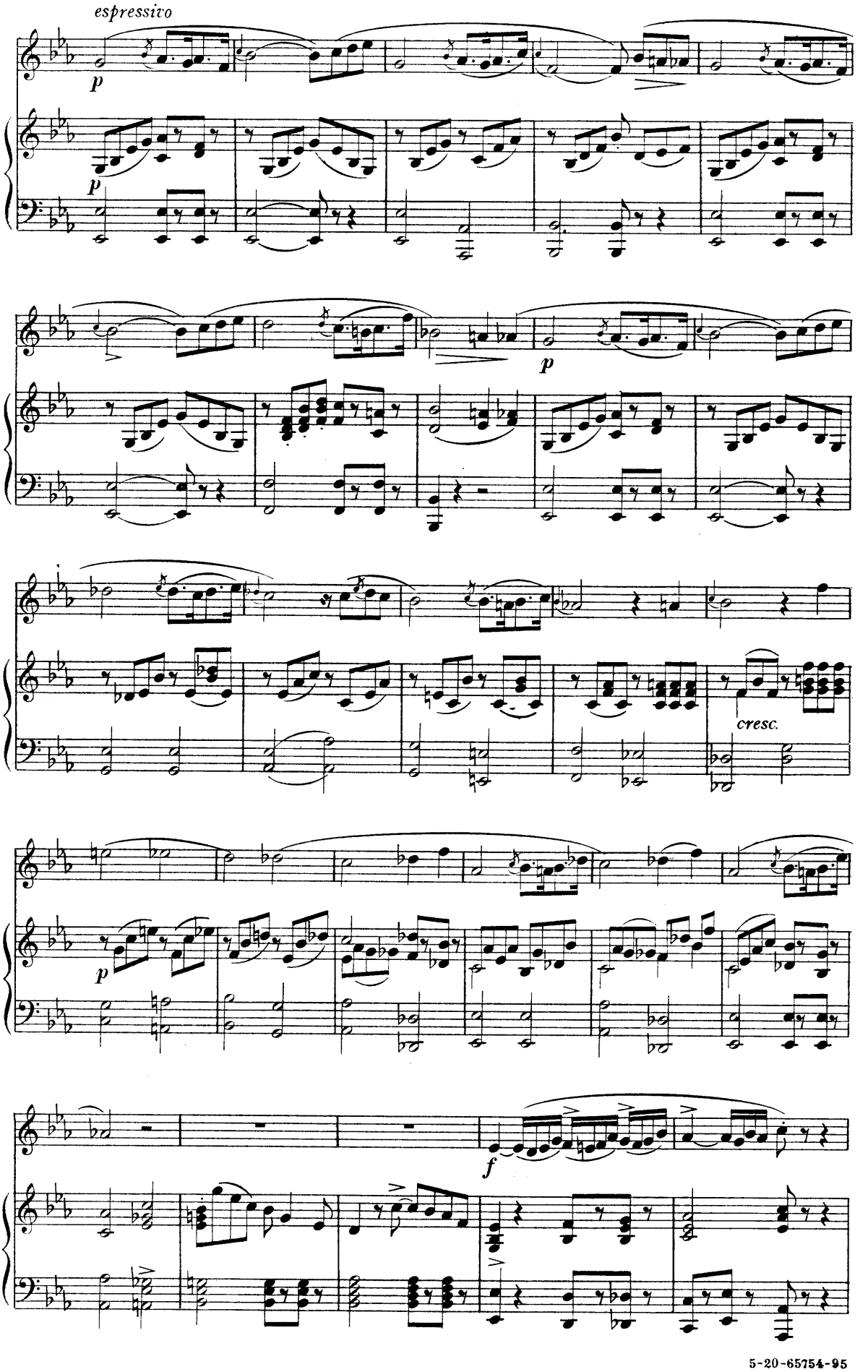
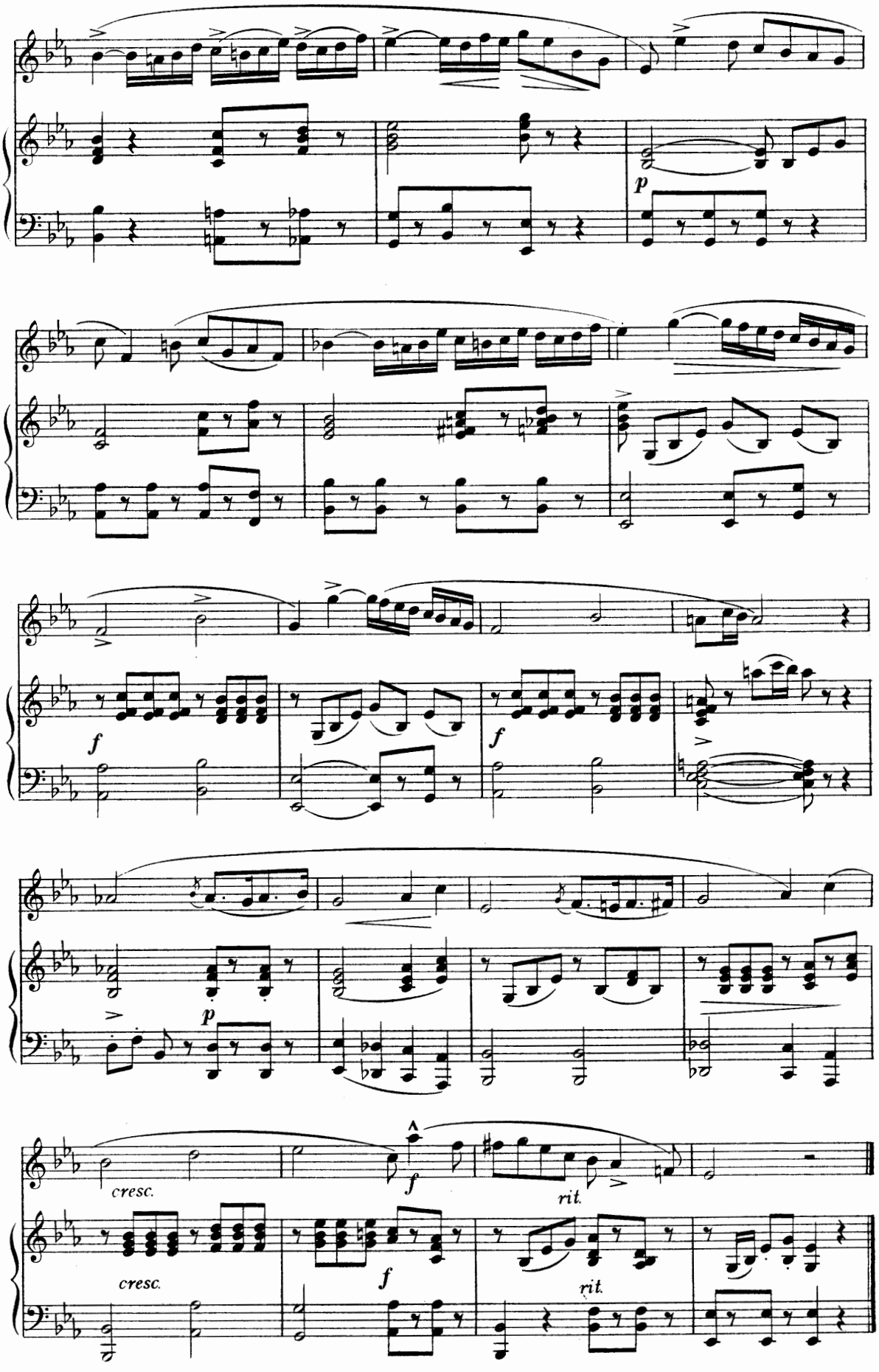

f
p
pp
p
pp
pp
p
cresc.
f
p
pp
cresc.
f
pp
pp
pp
cresc.
p
pp


cresc.
f p
p
pp
pp
stentato
pp
pp
p
p
stringendo
sf
sf
stringendo
a tempo
p a tempo
p


Allegro
18
p
p
cresc.


espressivo
p
p
p
cresc.
p
f



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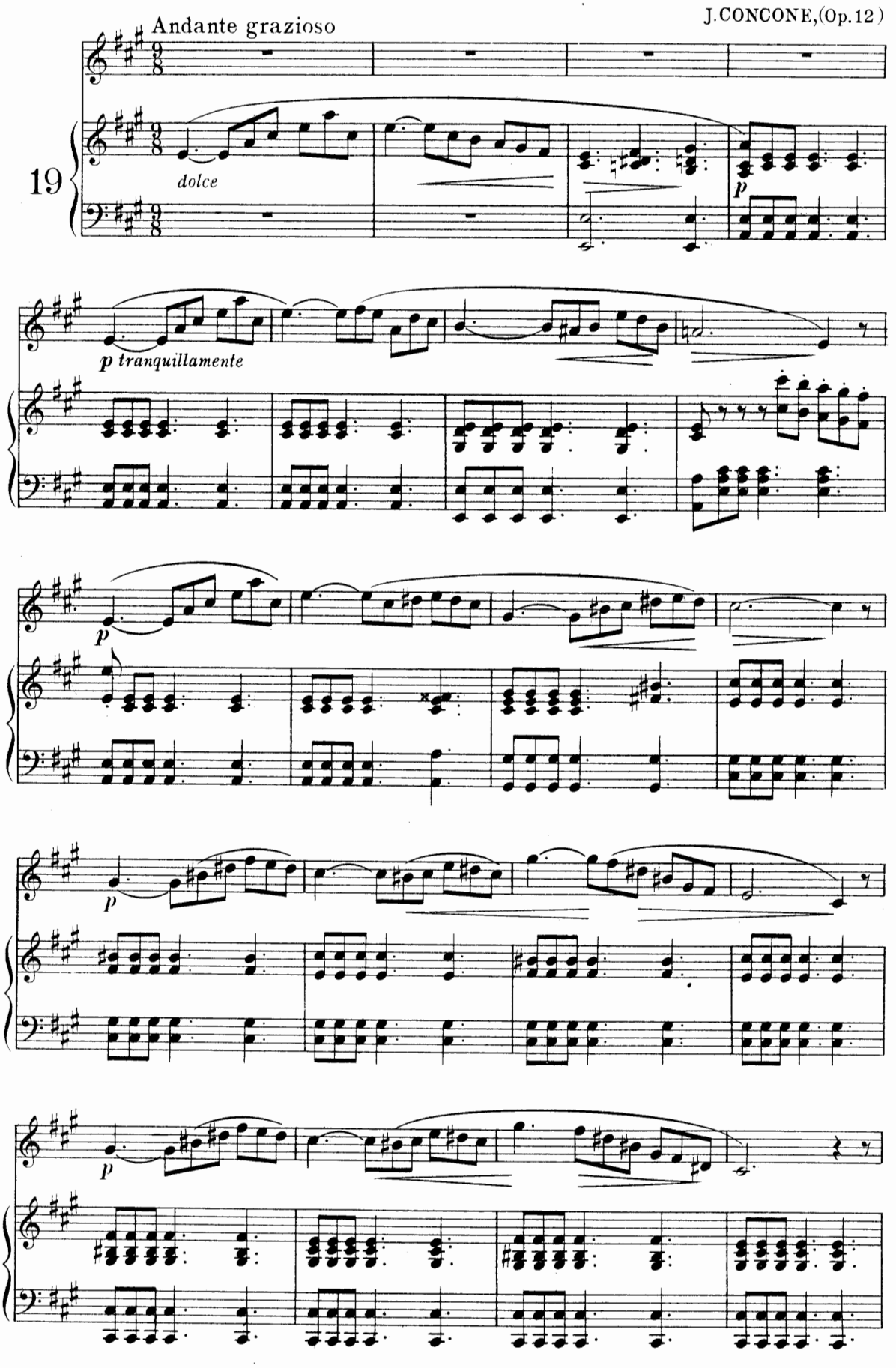
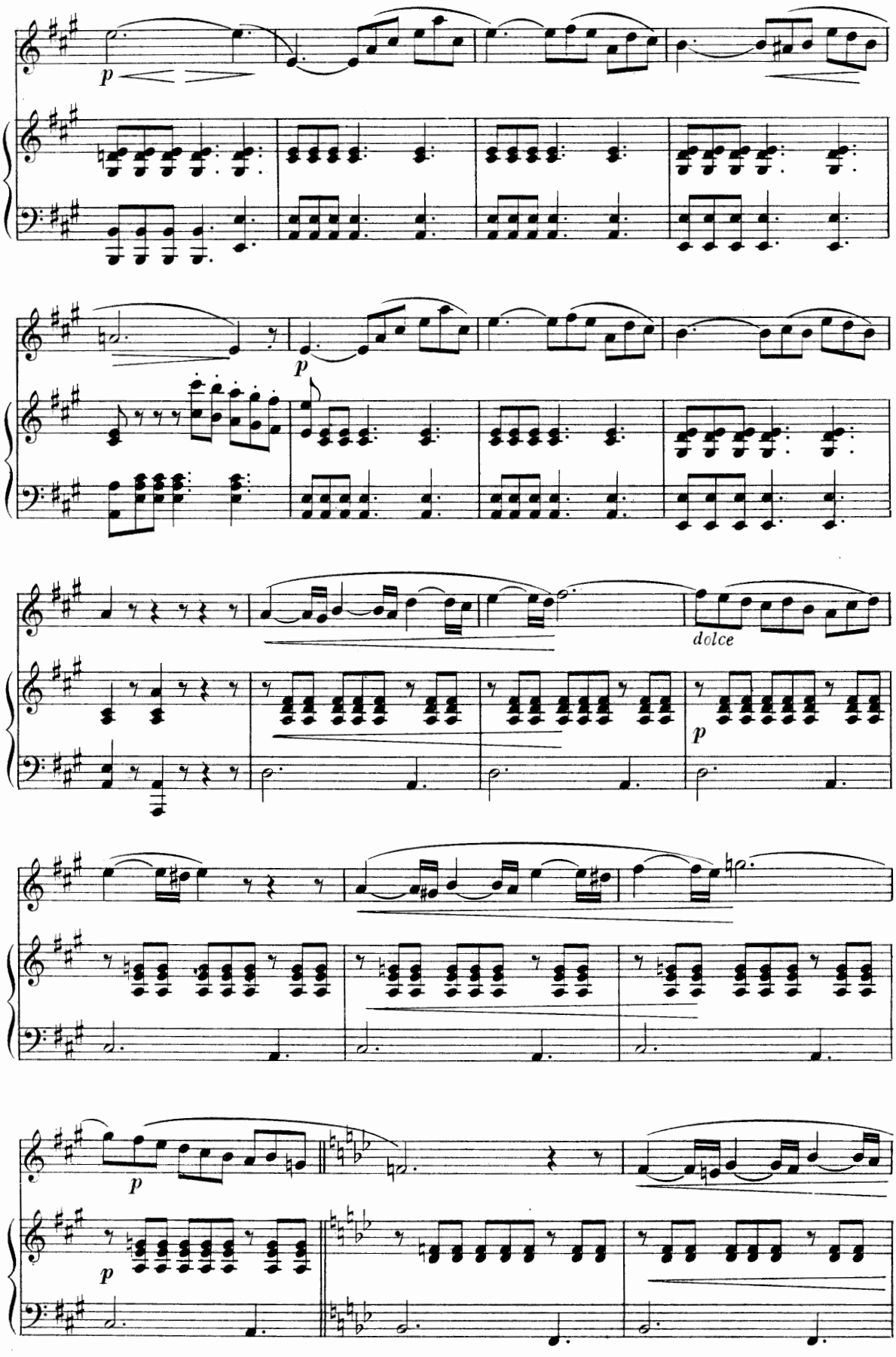
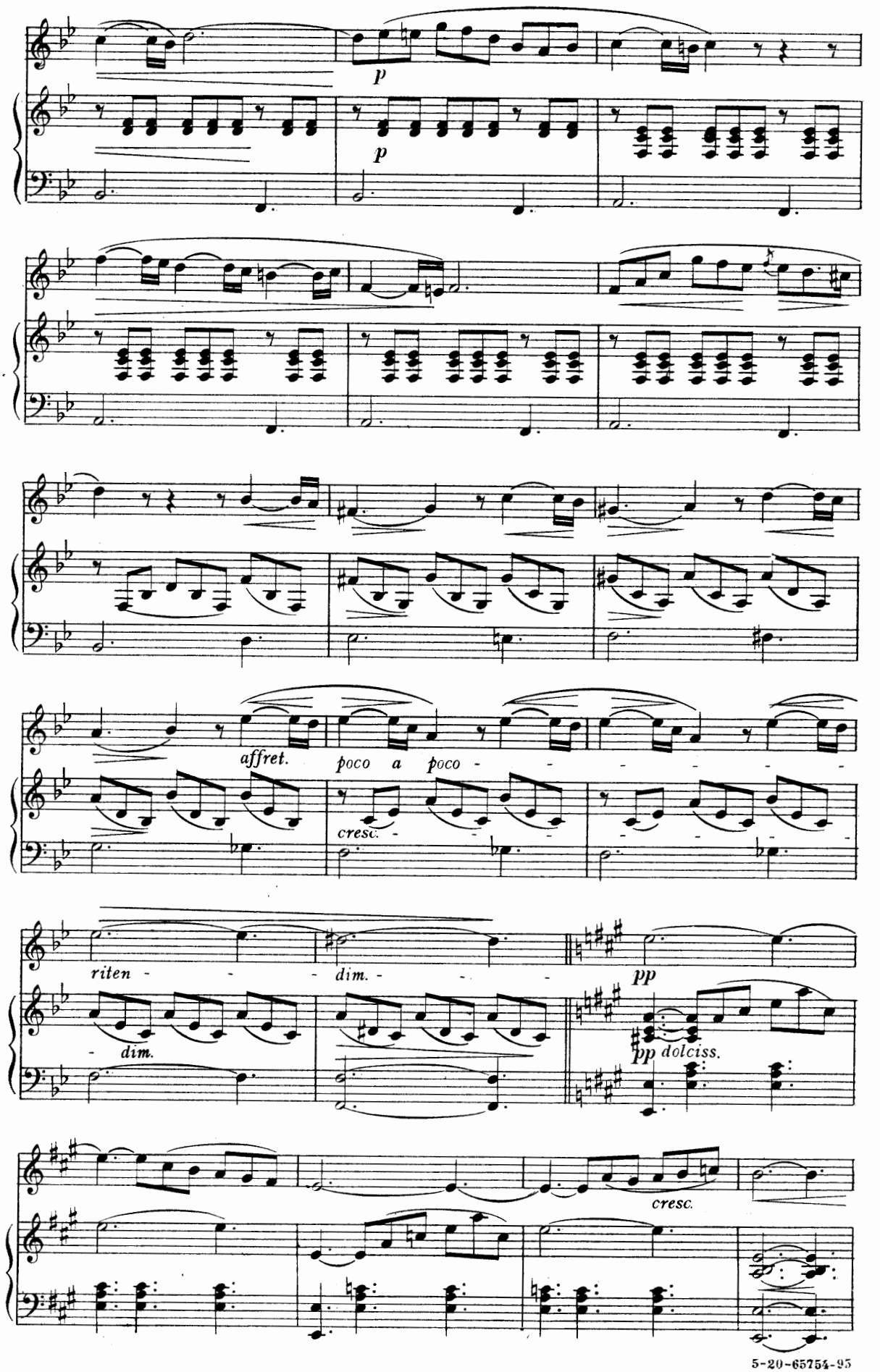
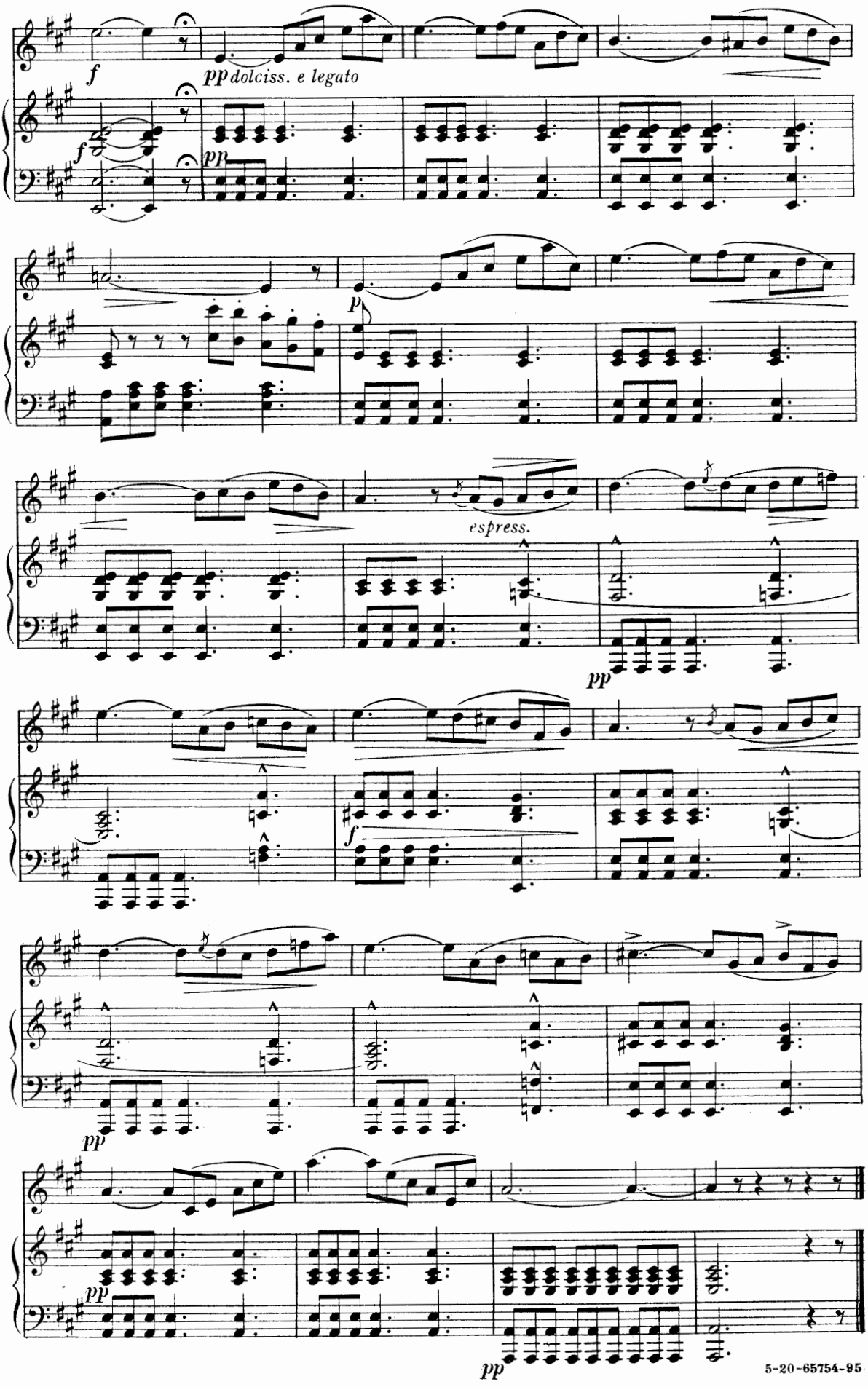

Andante grazioso
J.CONCONE,(Op.12)
19
dolce
p
p tranquillamente
p
p
p



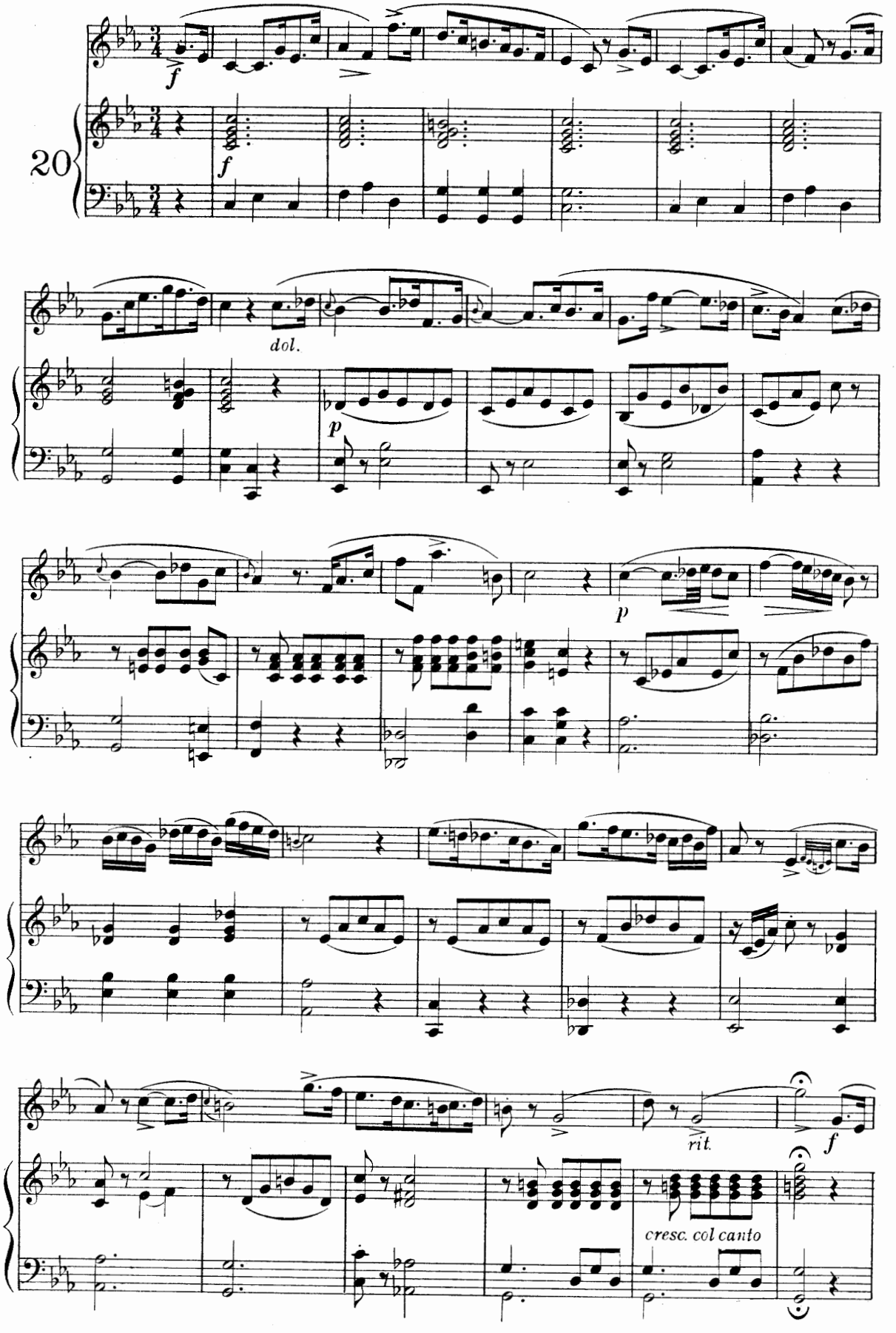
5-20-65754-95

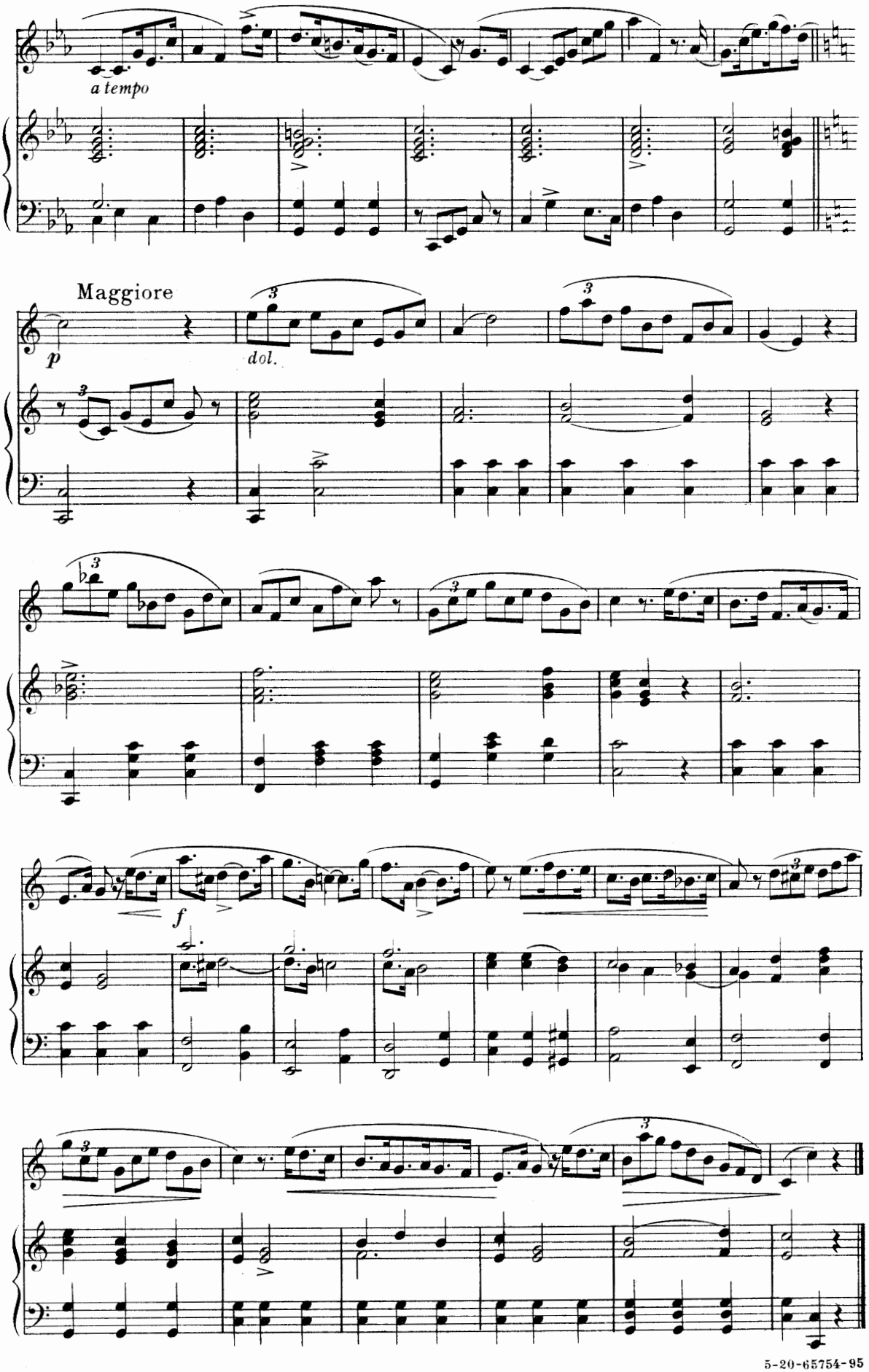

p
p
affret.
poco a poco
cresc.
riten
dim.
dim.
pp
pp dolciss.
cresc.

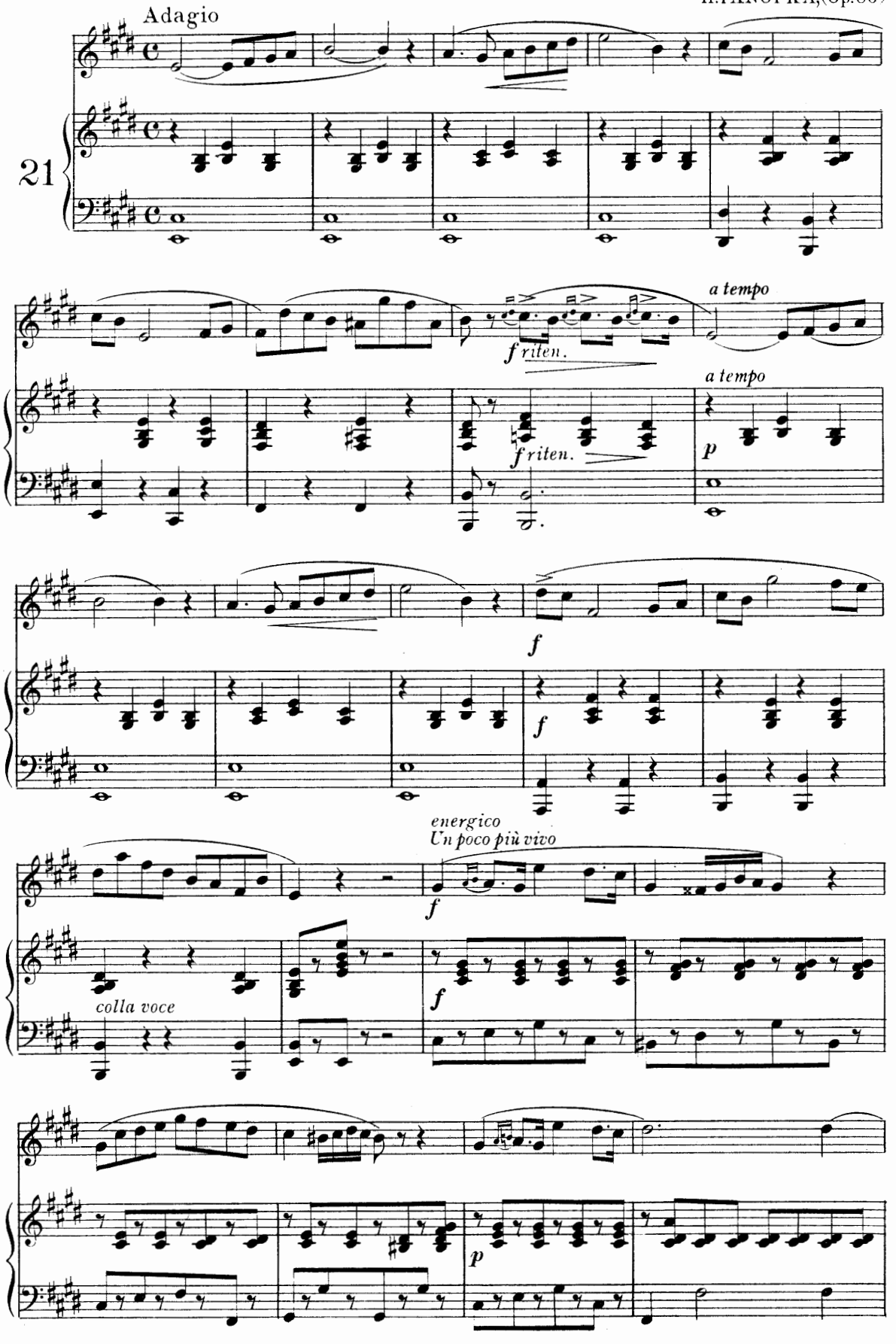

f
pp dolciss. e legato
f
pp
p
espress.
pp
f
pp
pp
pp

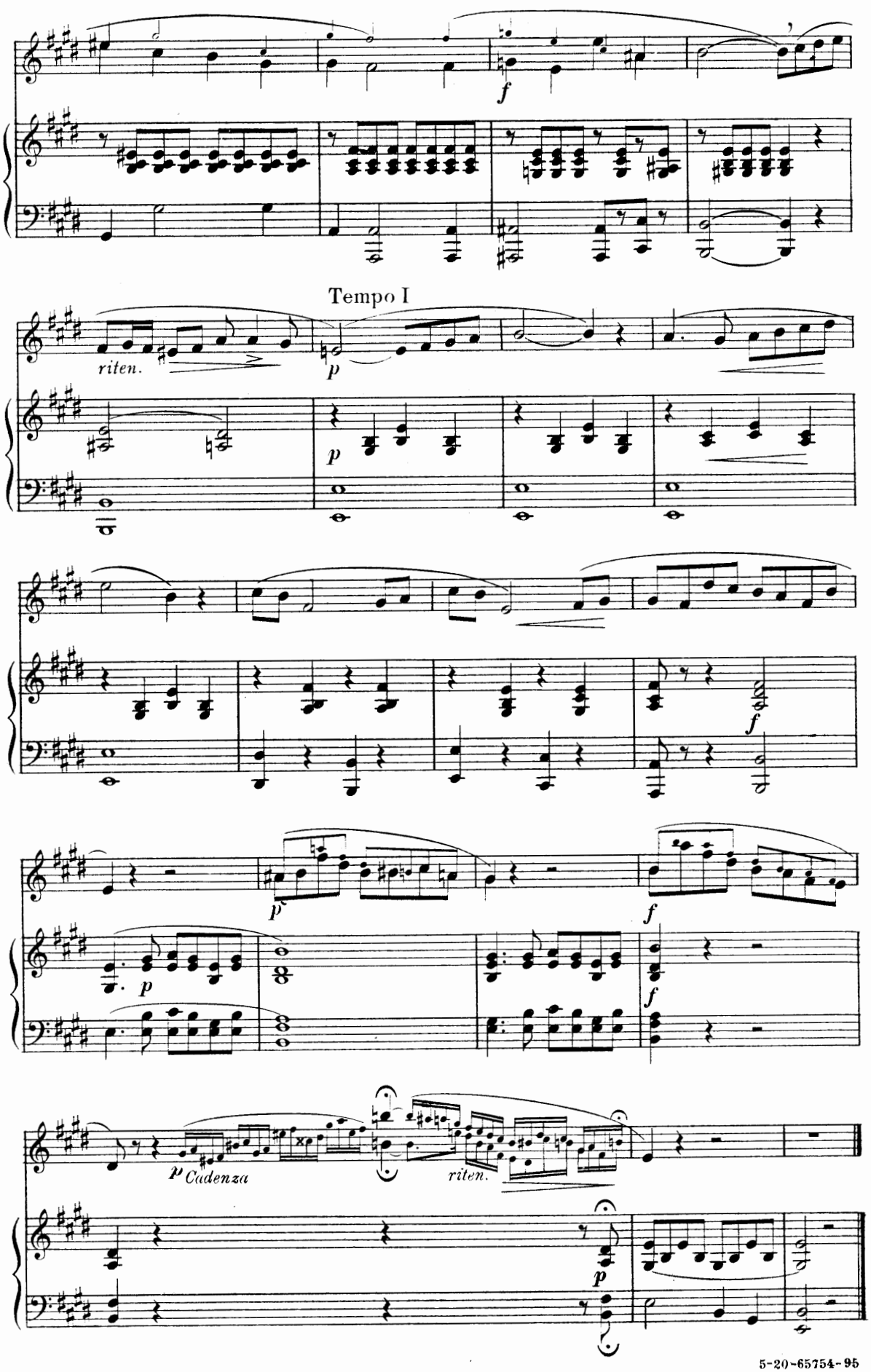
Andante maestoso

G. NAVA,(Op. 38)




a tempo
Maggiore
p
dol.
f


Adagio
21
a tempo
f riten.
a tempo
f riten.
p
f
f
energico
Un poco più vivo
f
colla voce
f
p



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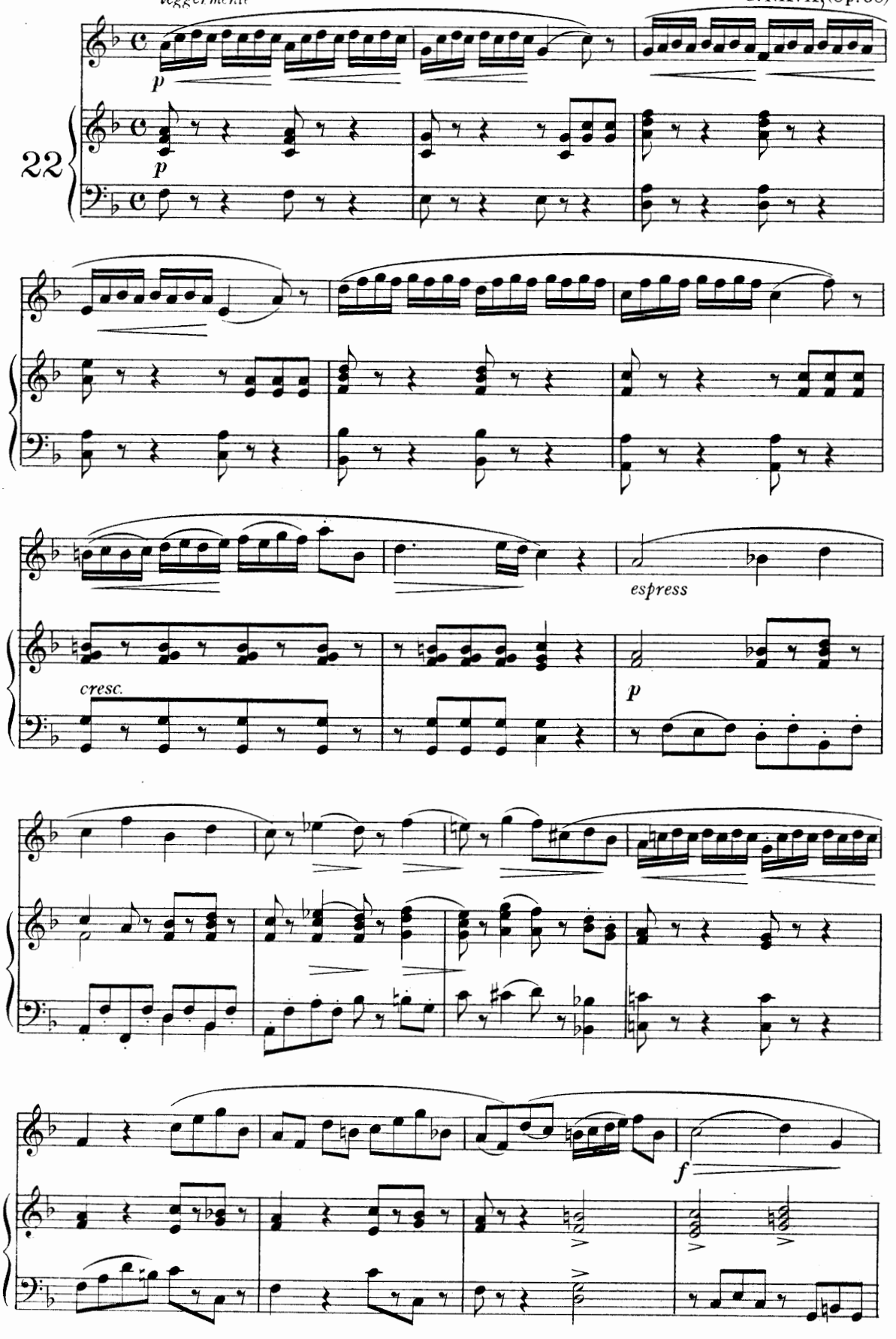
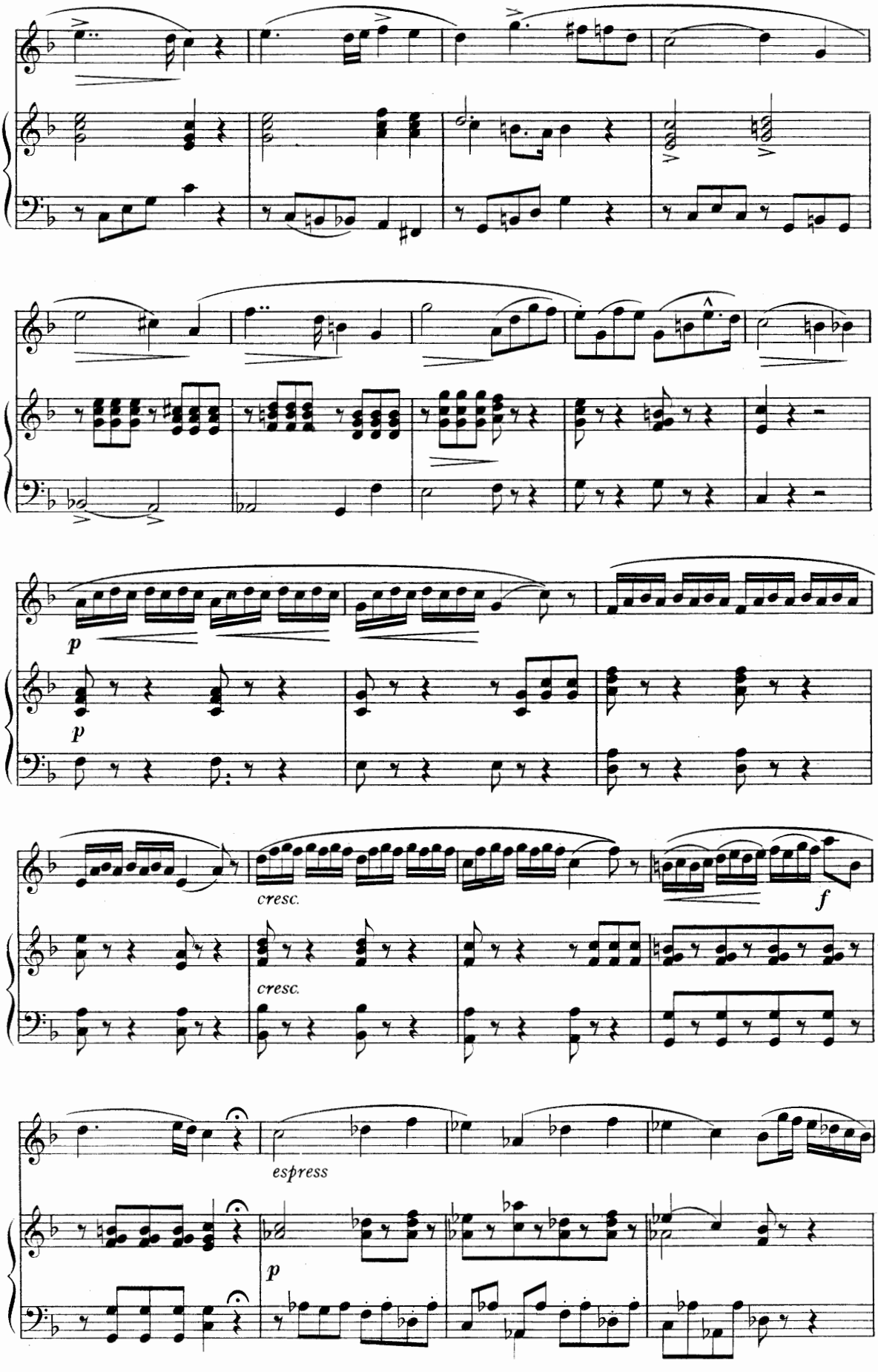
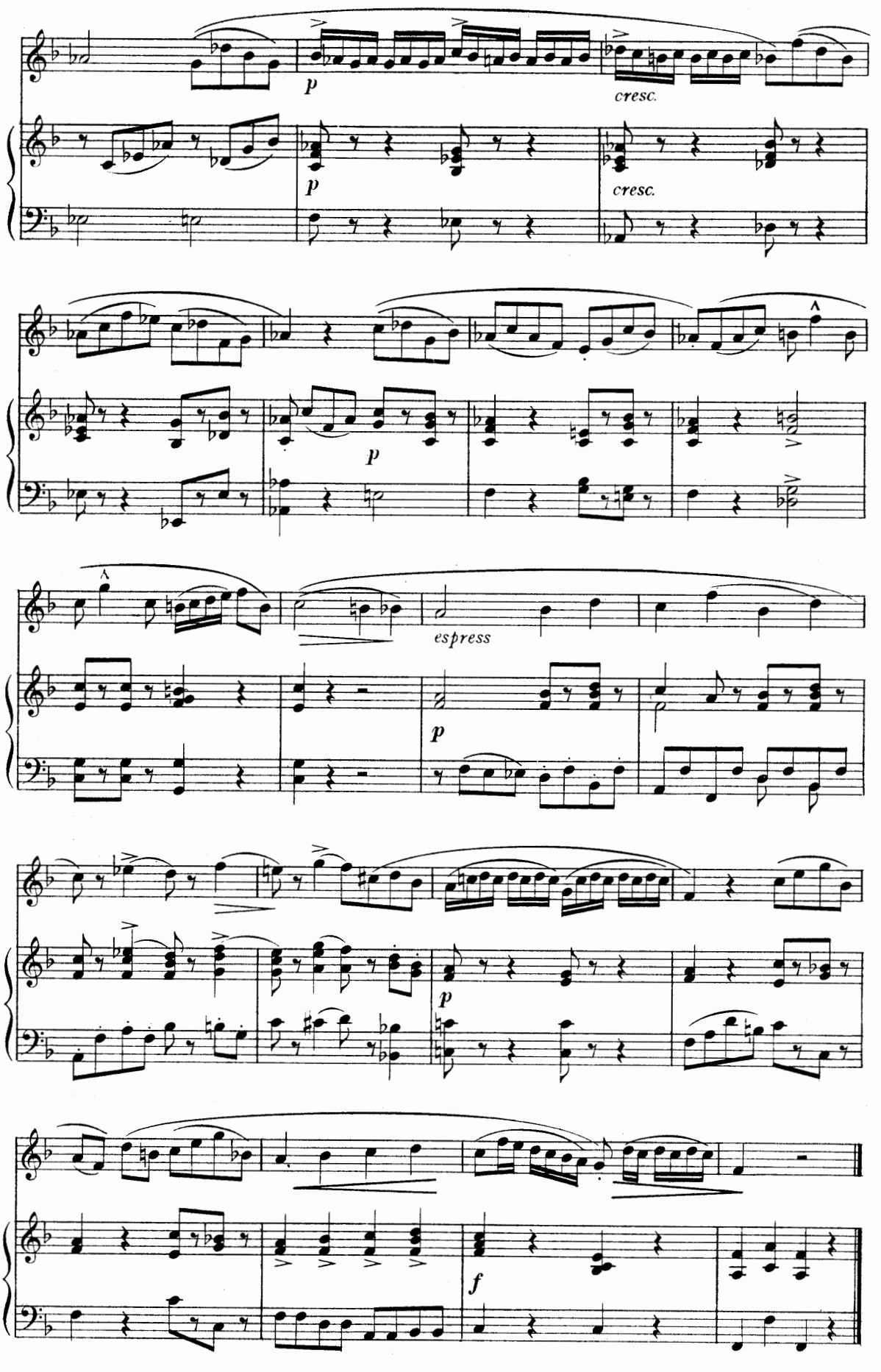
Allegro moderato

leggermente

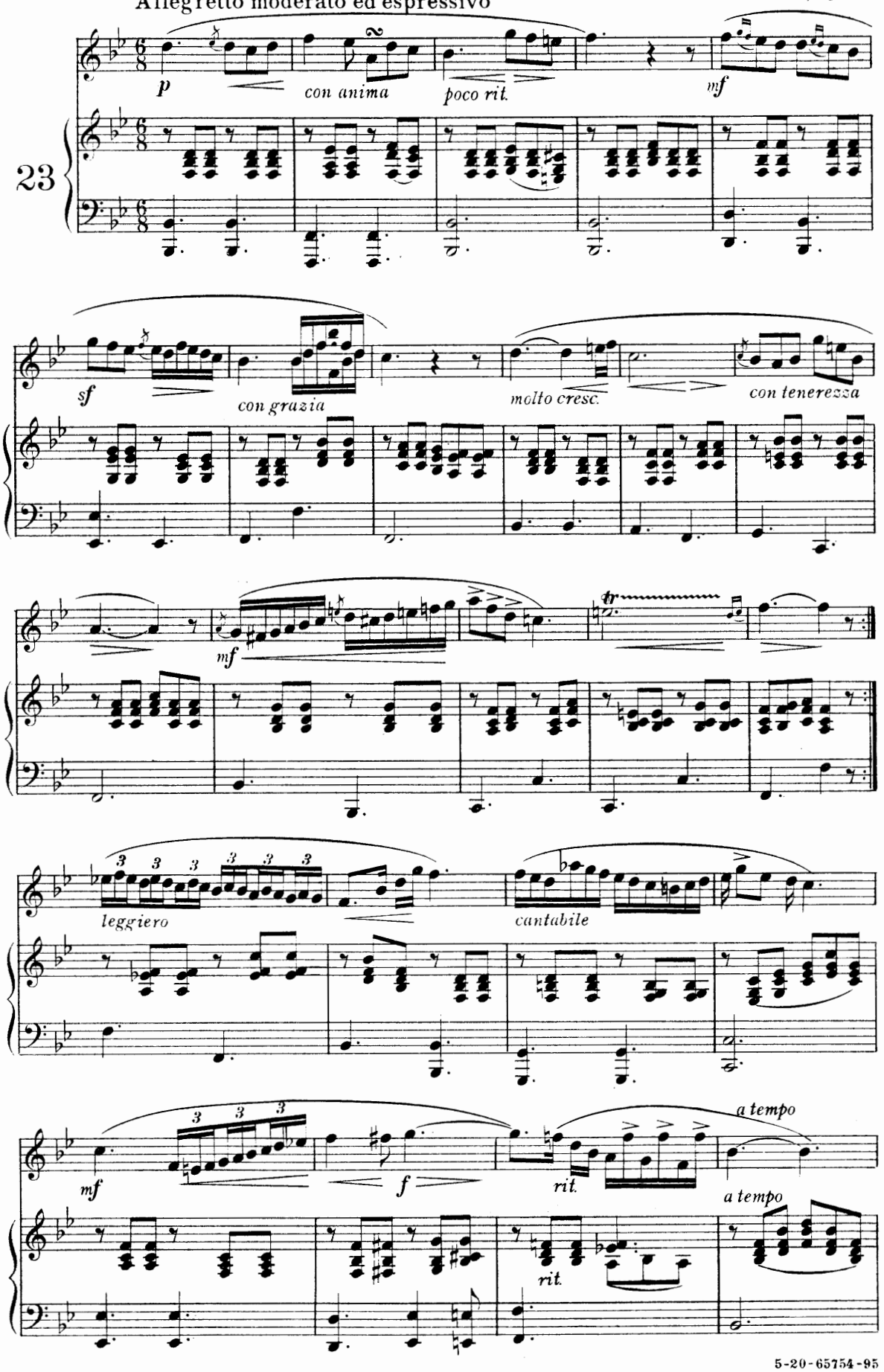
G. NAVA, (Op. 38)

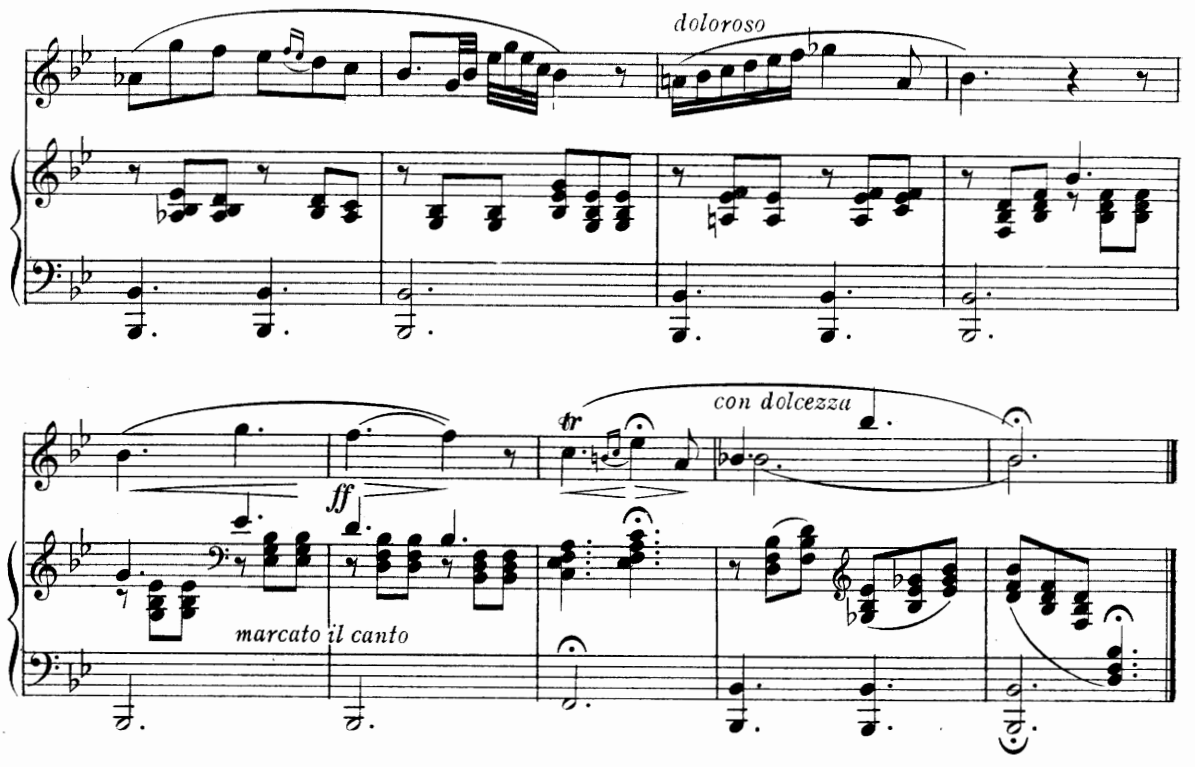



p
p
cresc.
cresc.
f
espress
p

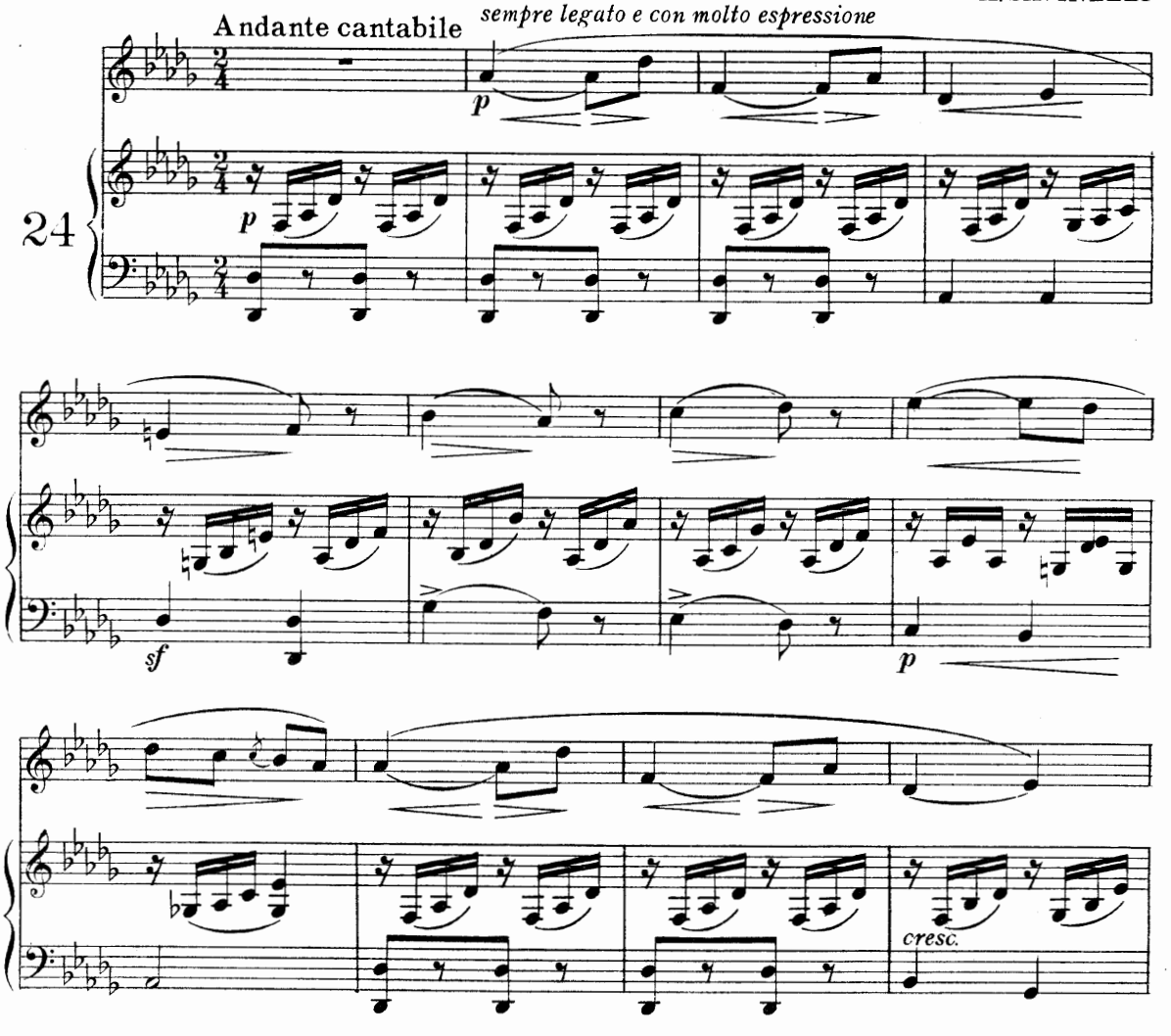

p
cresc.
p
cresc.
p
espress
p
p
f

F. SIEBER, (Op. 33)





A. SAVINELLI



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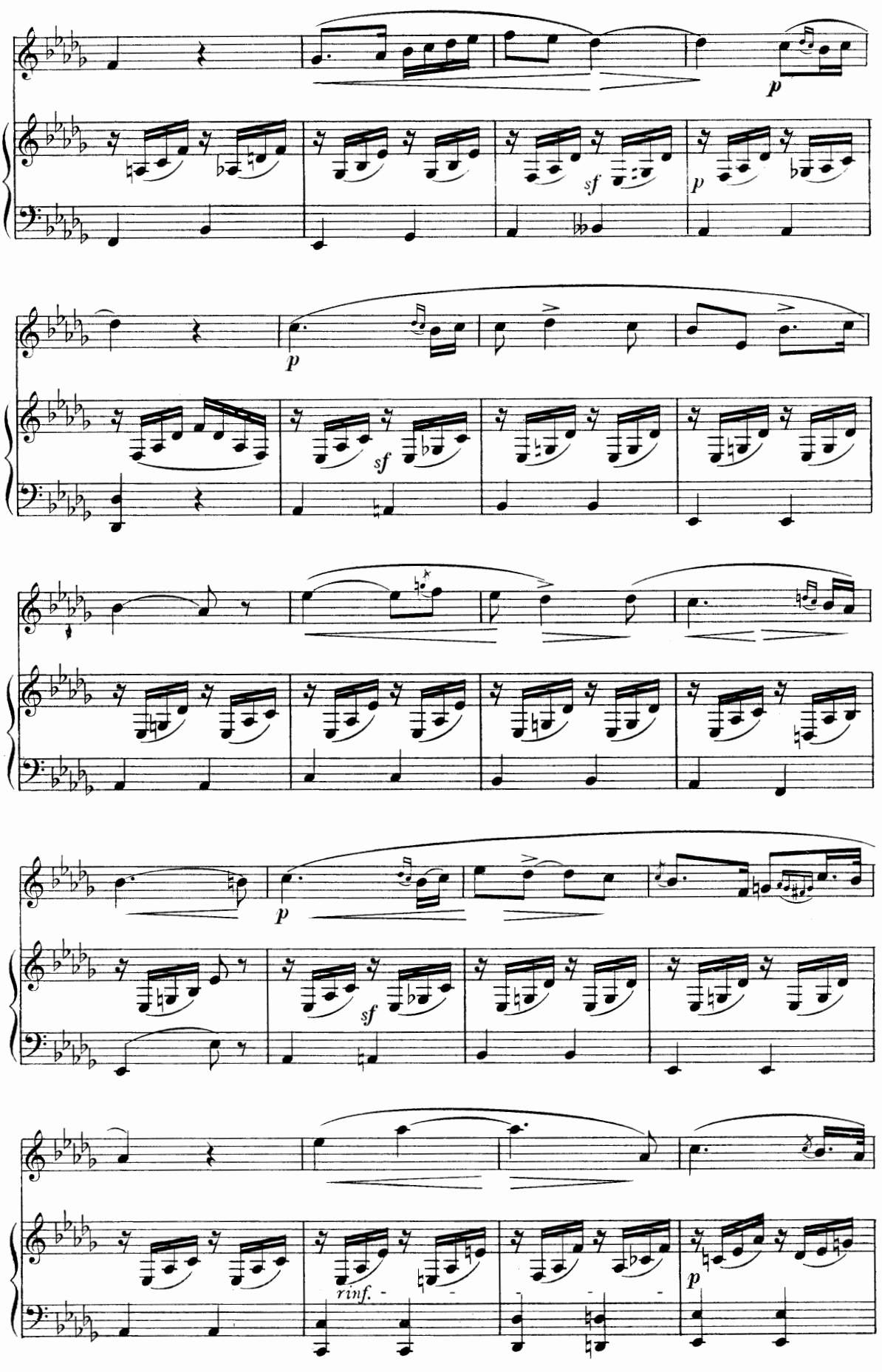
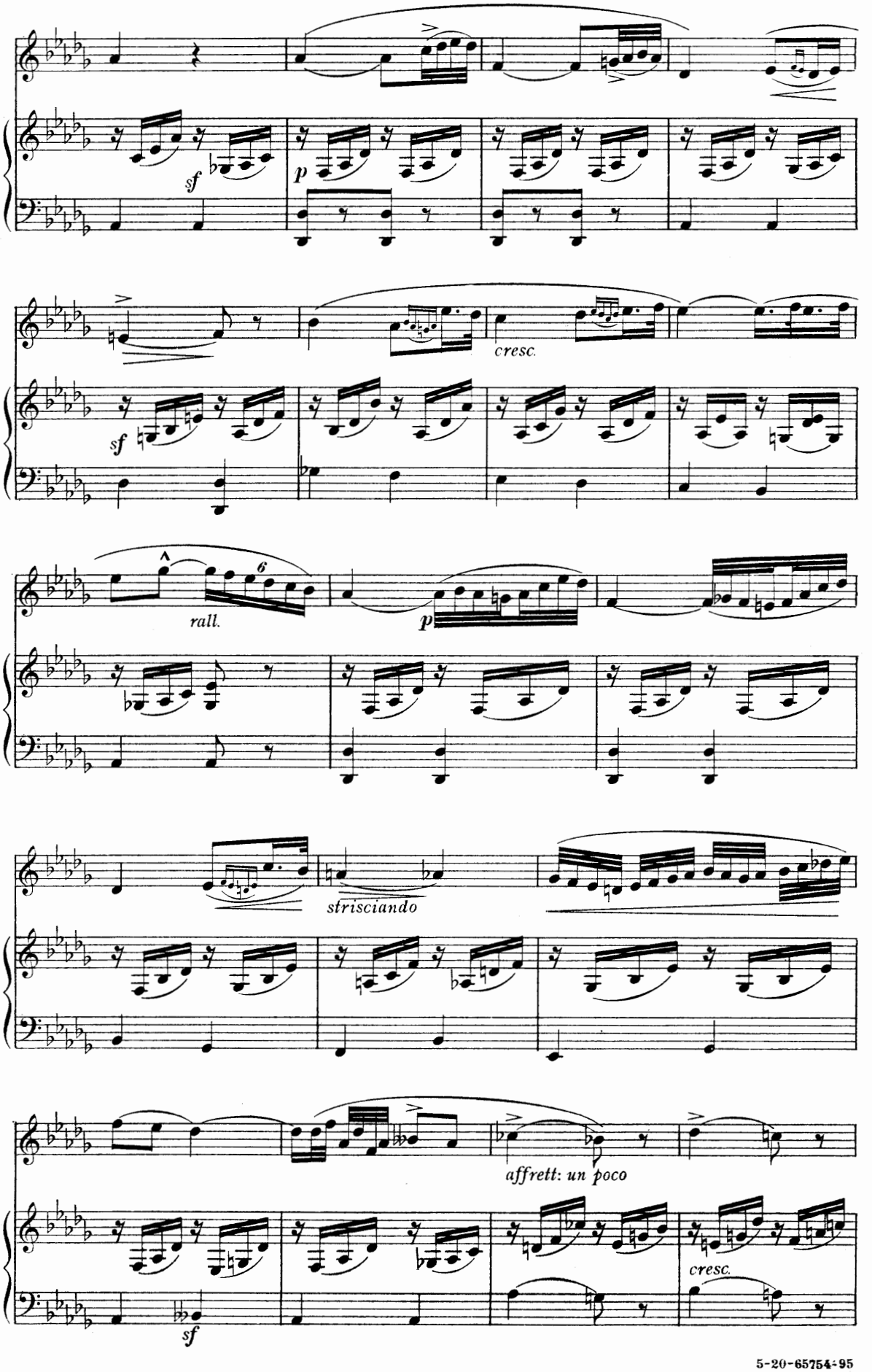
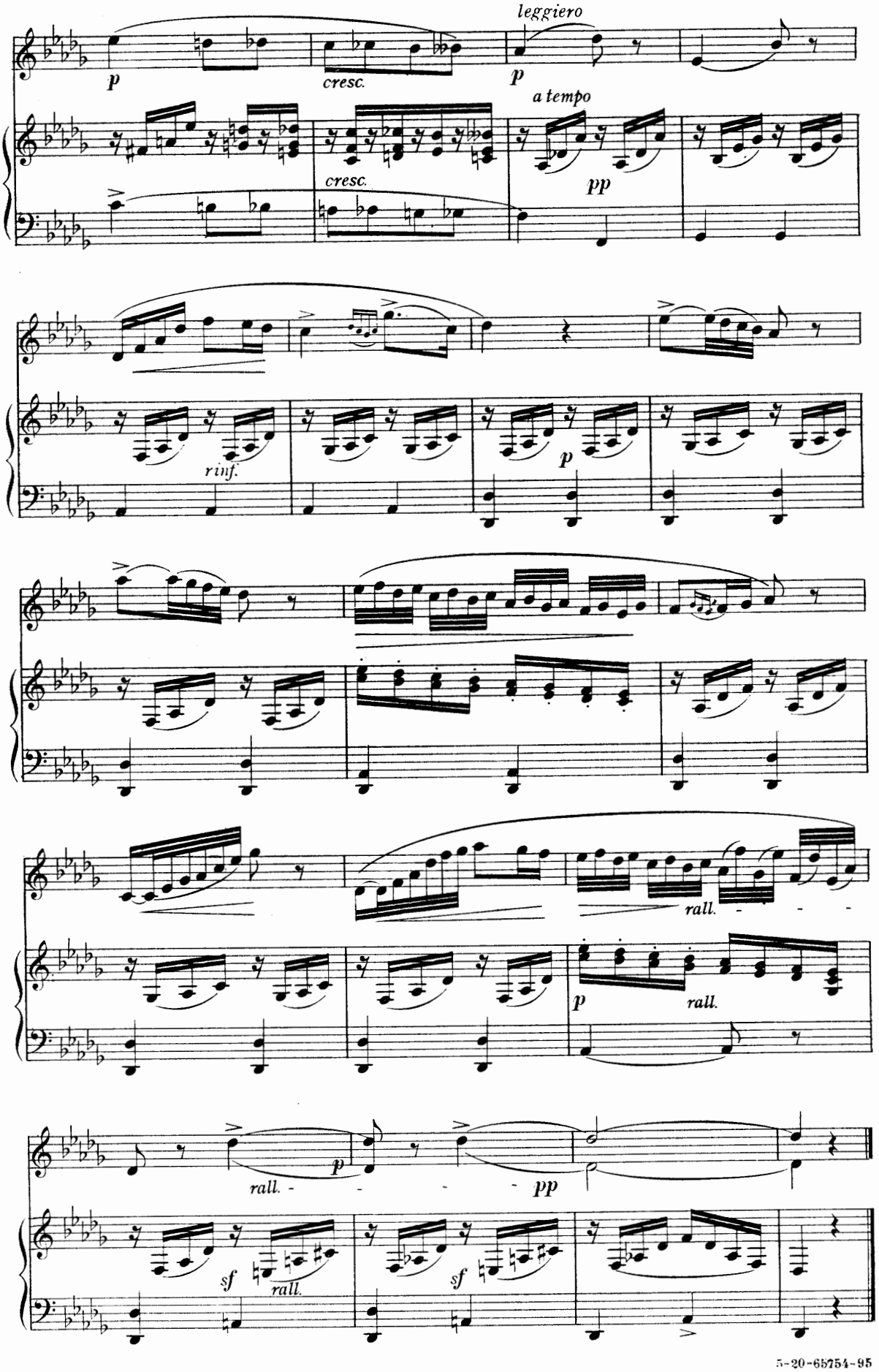
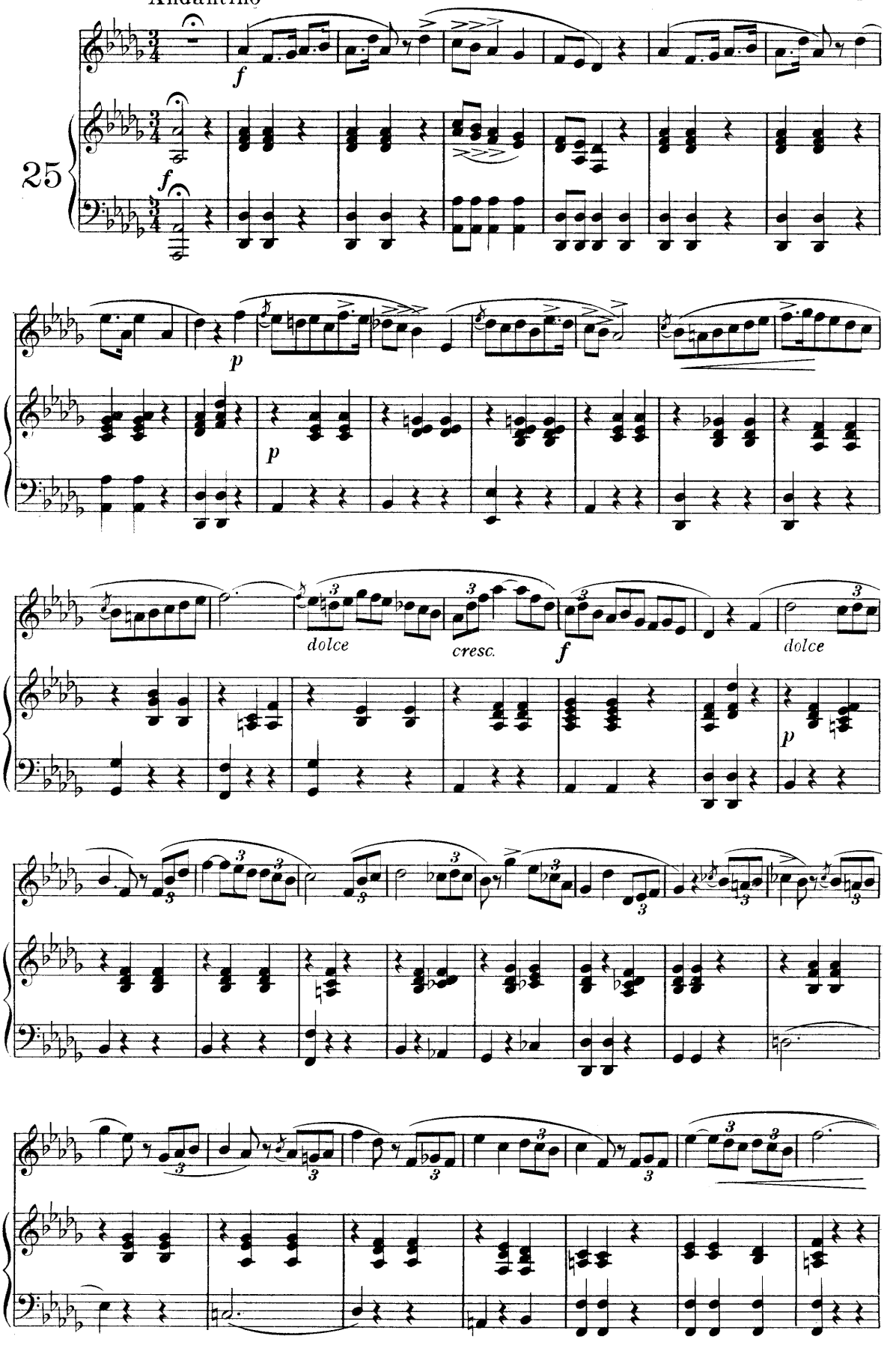

p
sf
p
p
sf
sf
p
rinf.
p

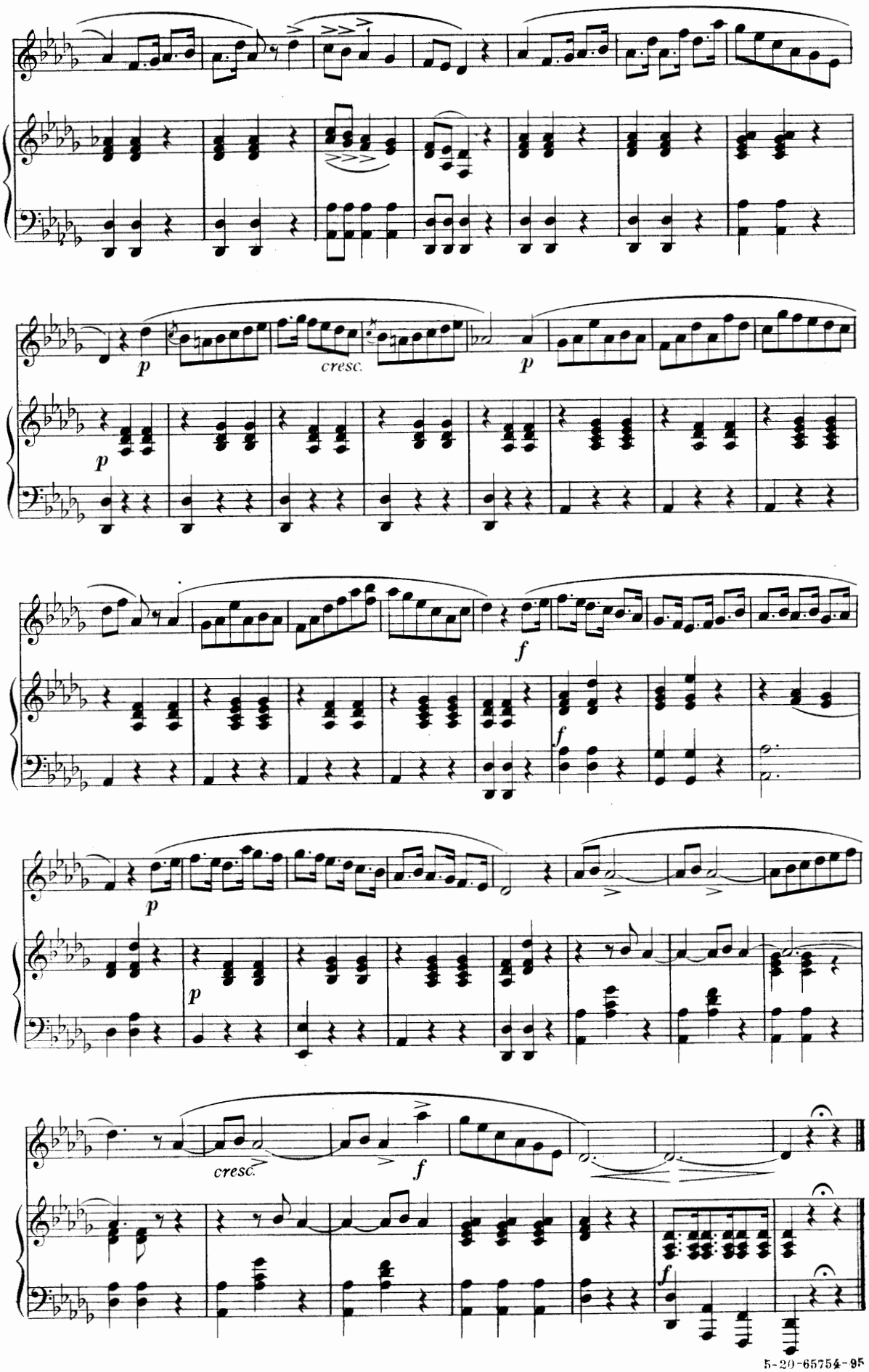

sf
p
cresc.
sf
rall.
6
p
strisciando
affrett: un poco
cresc.
sf


leggiero
p
cresc.
p
a tempo
cresc.
pp
rinf.
p
rall.
p
rall.
rall.
p
pp
sf
rall.
sf

Andantino

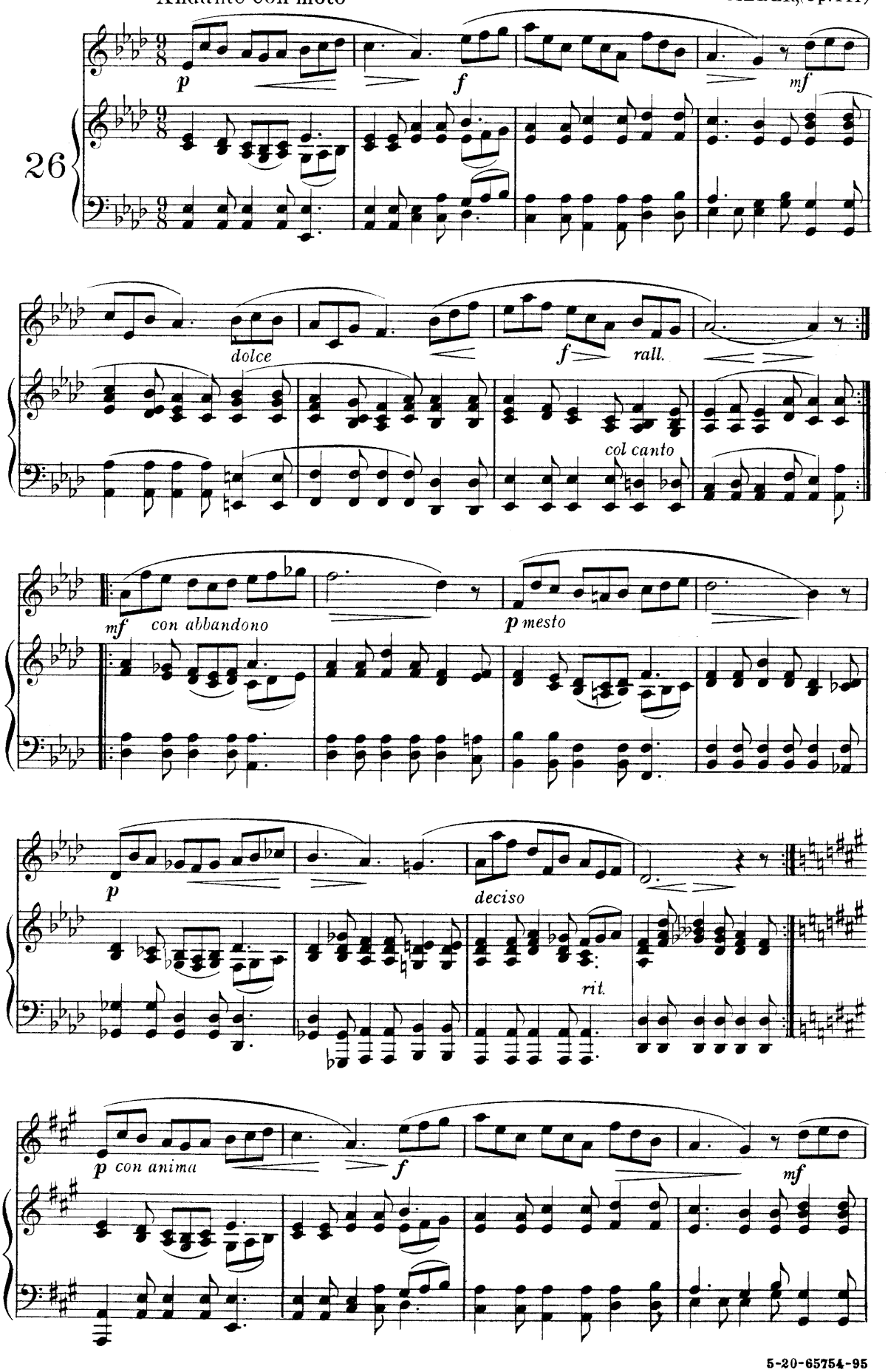
M. BORDOGNI




p
cresc.
p
p
f
f
p
p
cresc.
f
f

Andante con moto

F. SIEBER, (Op. 141)



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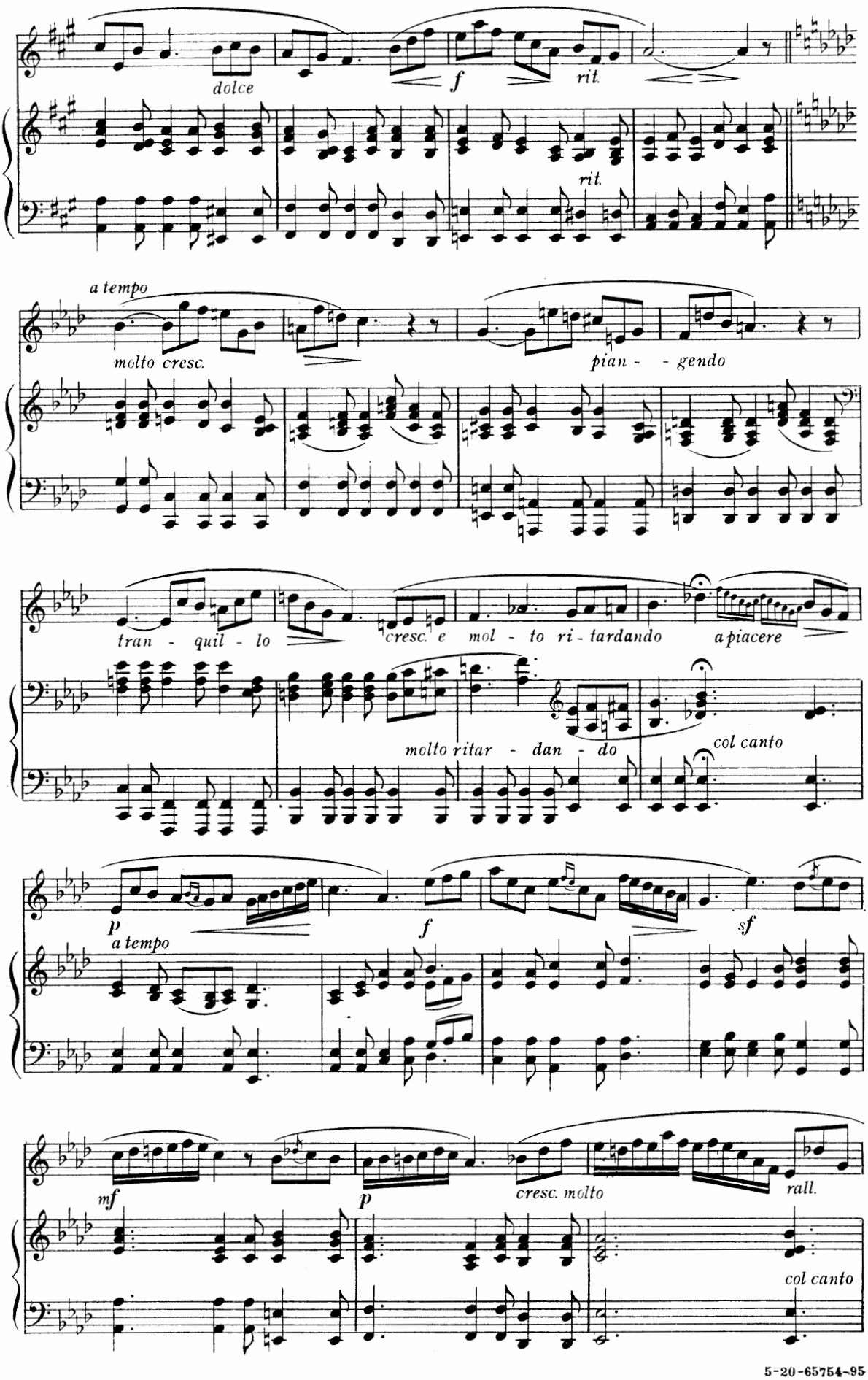
dolce
f
rit.
rit.
a tempo
molto cresc.
pian - - gendo
tran - quil - lo
cresc. e mol - to ri - tardando
a piacere
molto ritar - dan - do
col canto
p
a tempo
f
sf
mf
p
cresc. molto
rall.
col canto

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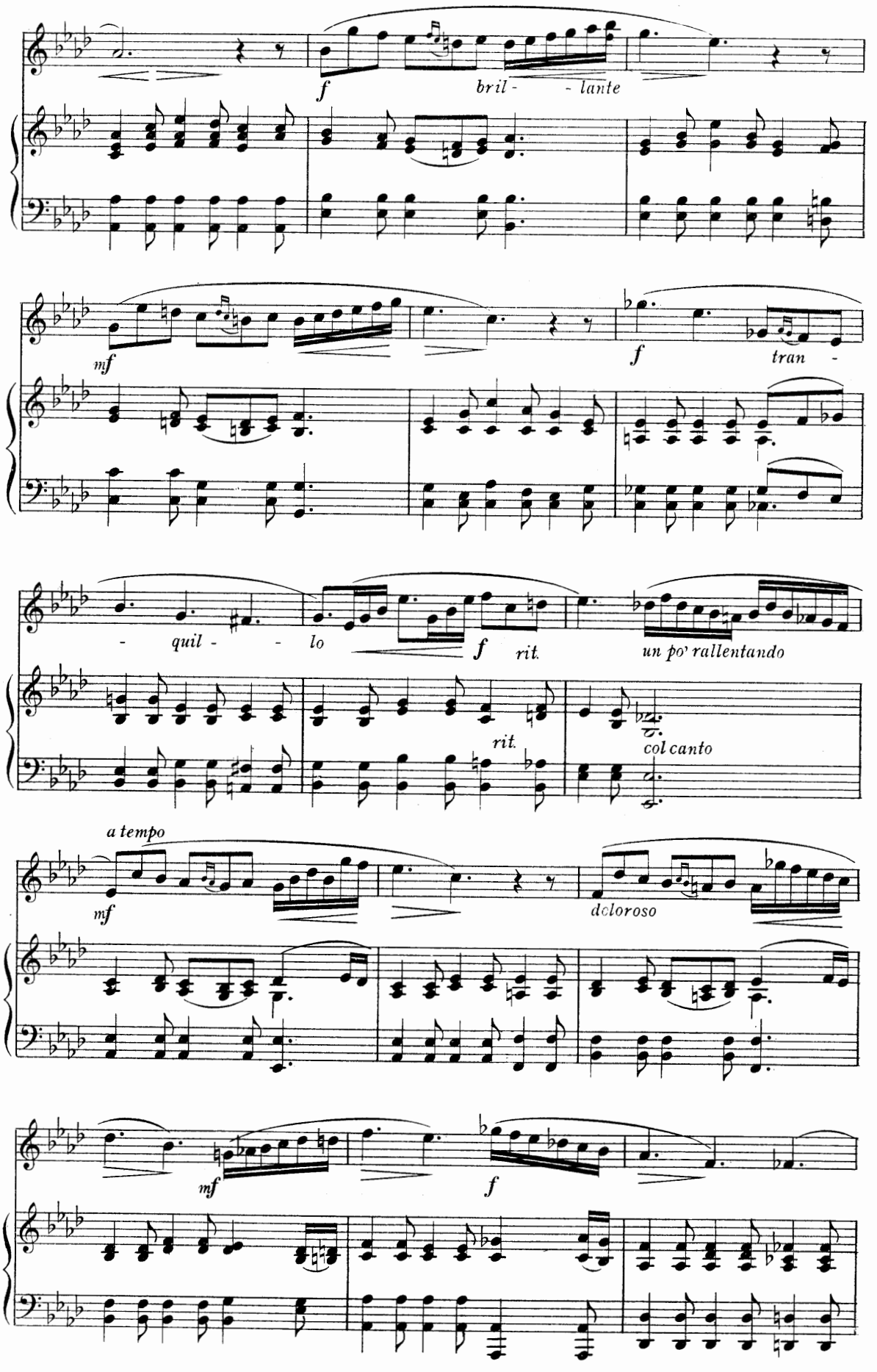
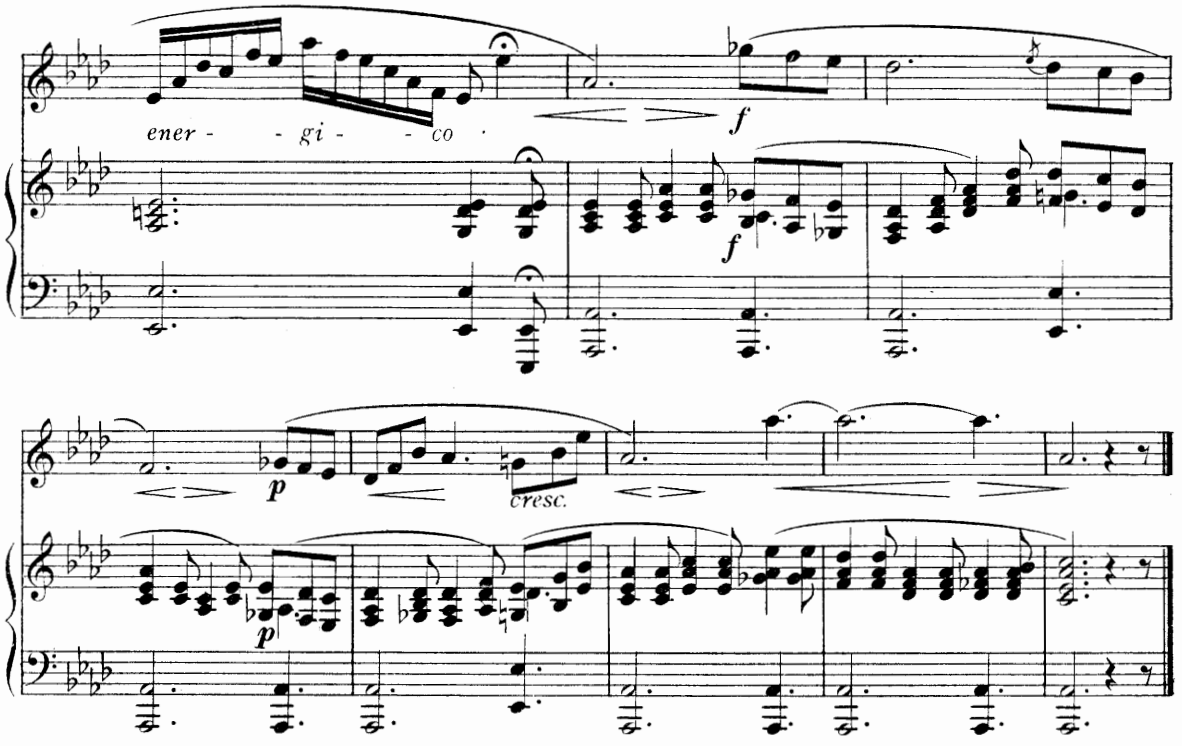
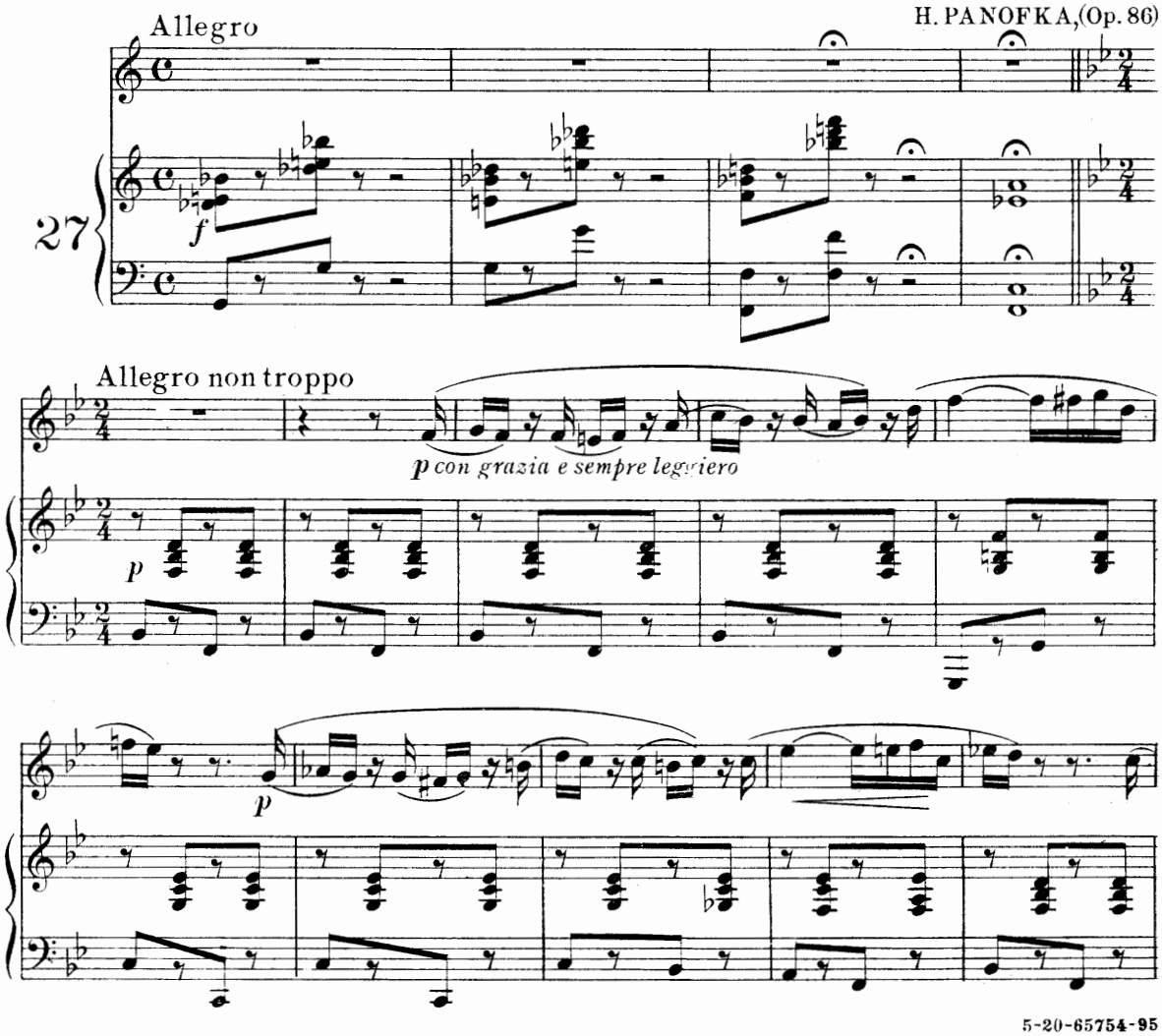
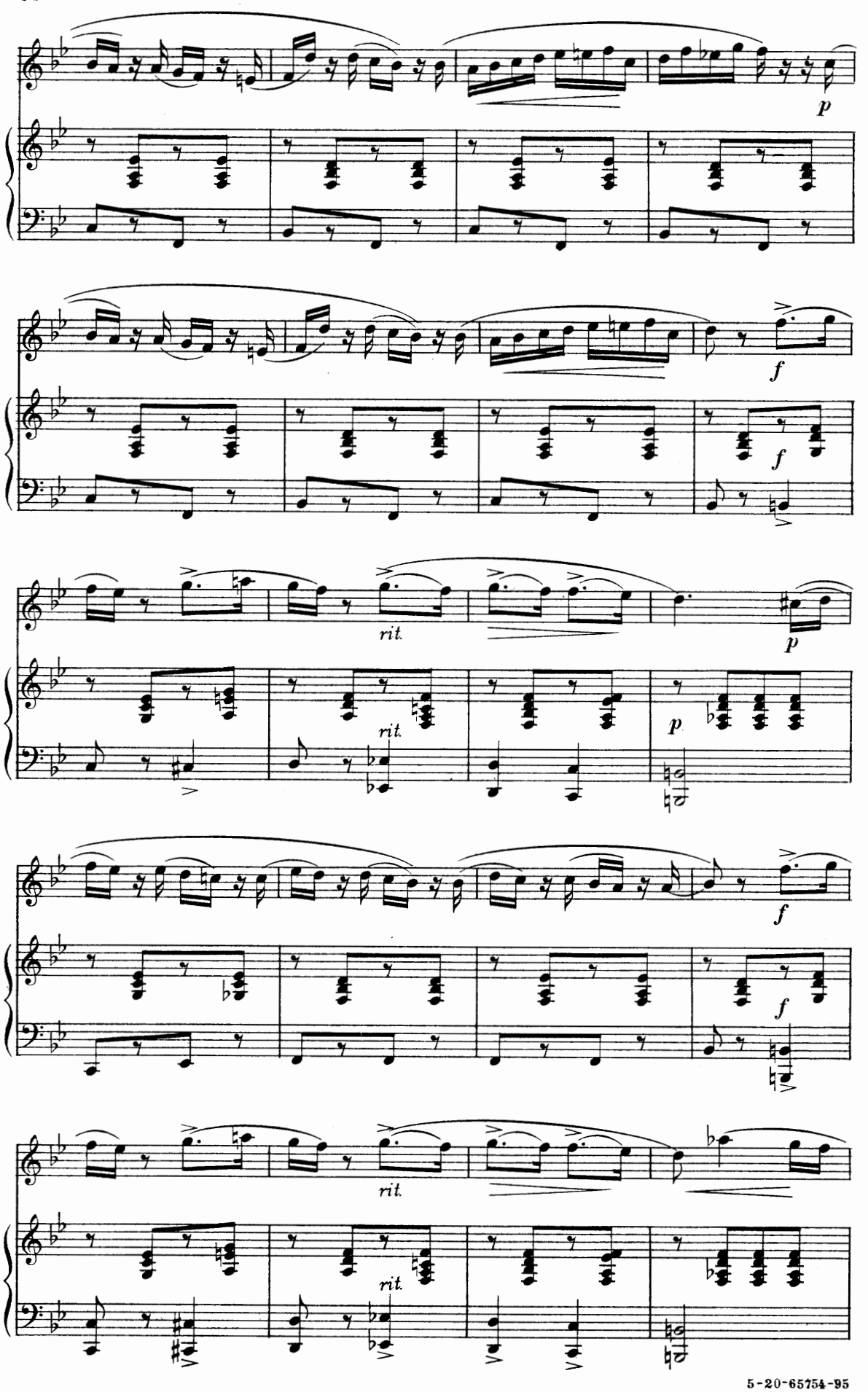

f
bril - - lante
mf
f
tran -
- quil - - lo
f
rit.
un po' rallentando
rit.
col canto
a tempo
mf
doloroso
mf
f

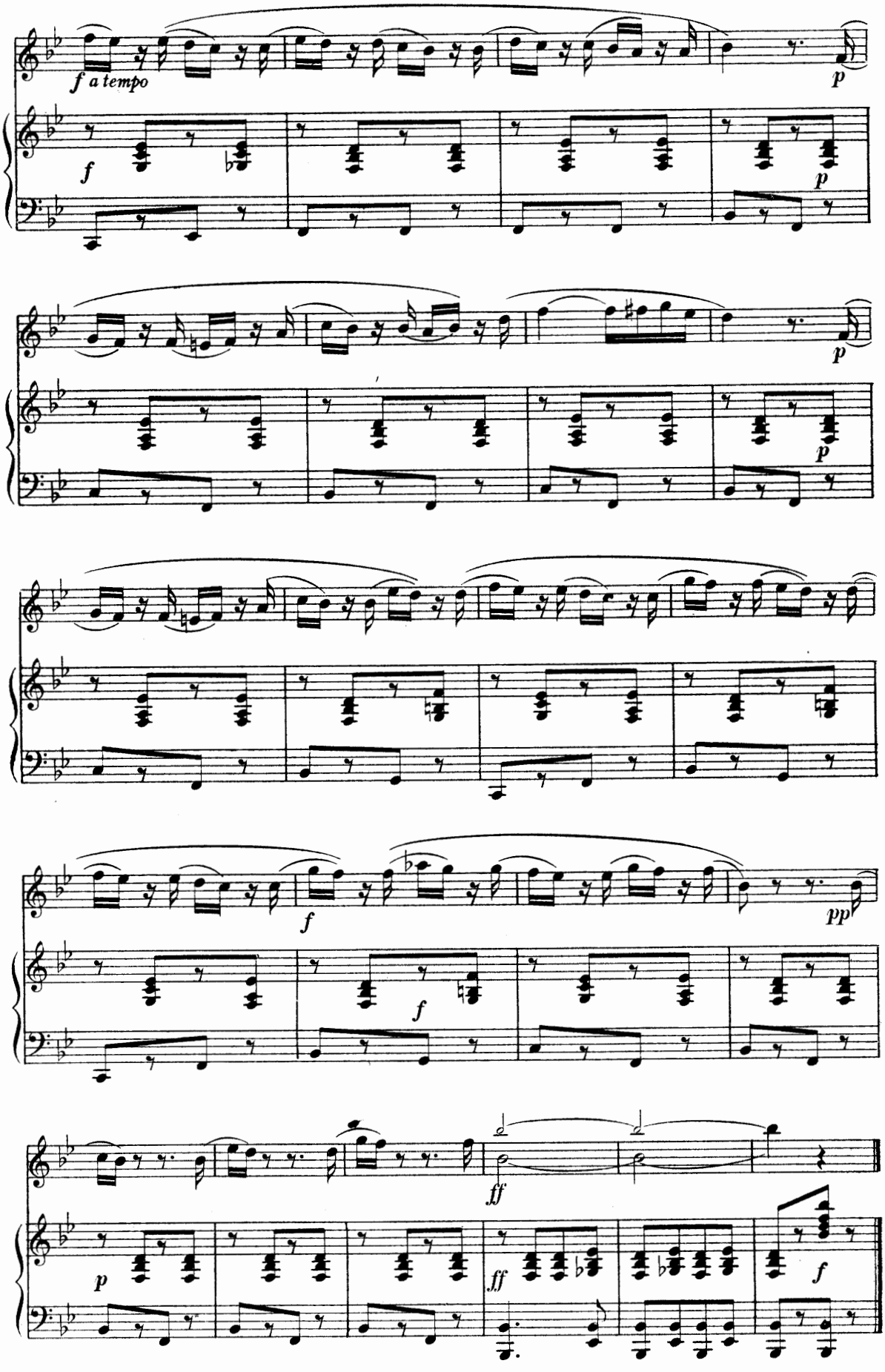


H. PANOFKA,(Op. 86)



5-20-65754-95


p
f
f
rit.
rit.
p
p
f
f
rit.
rit.



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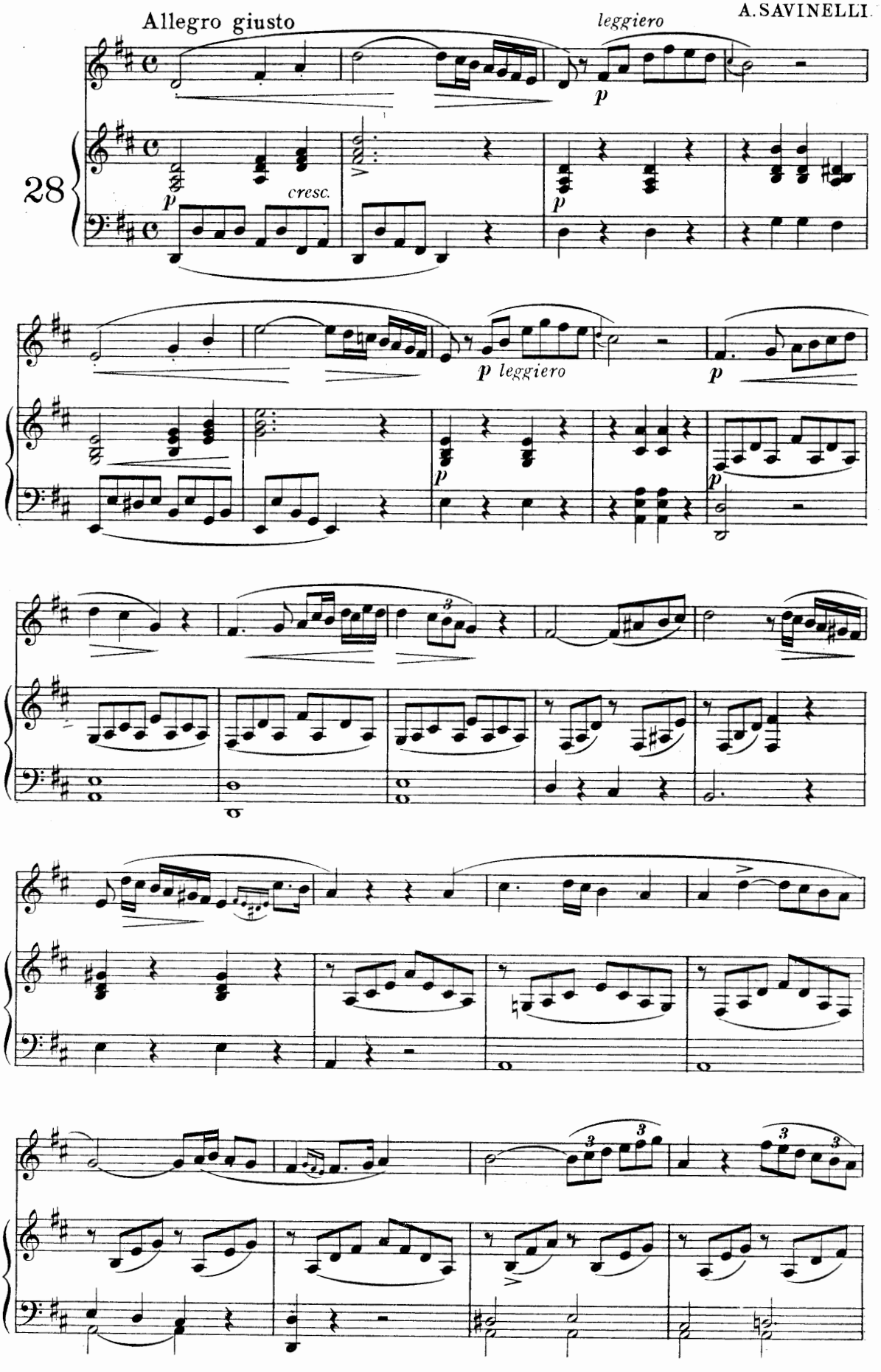
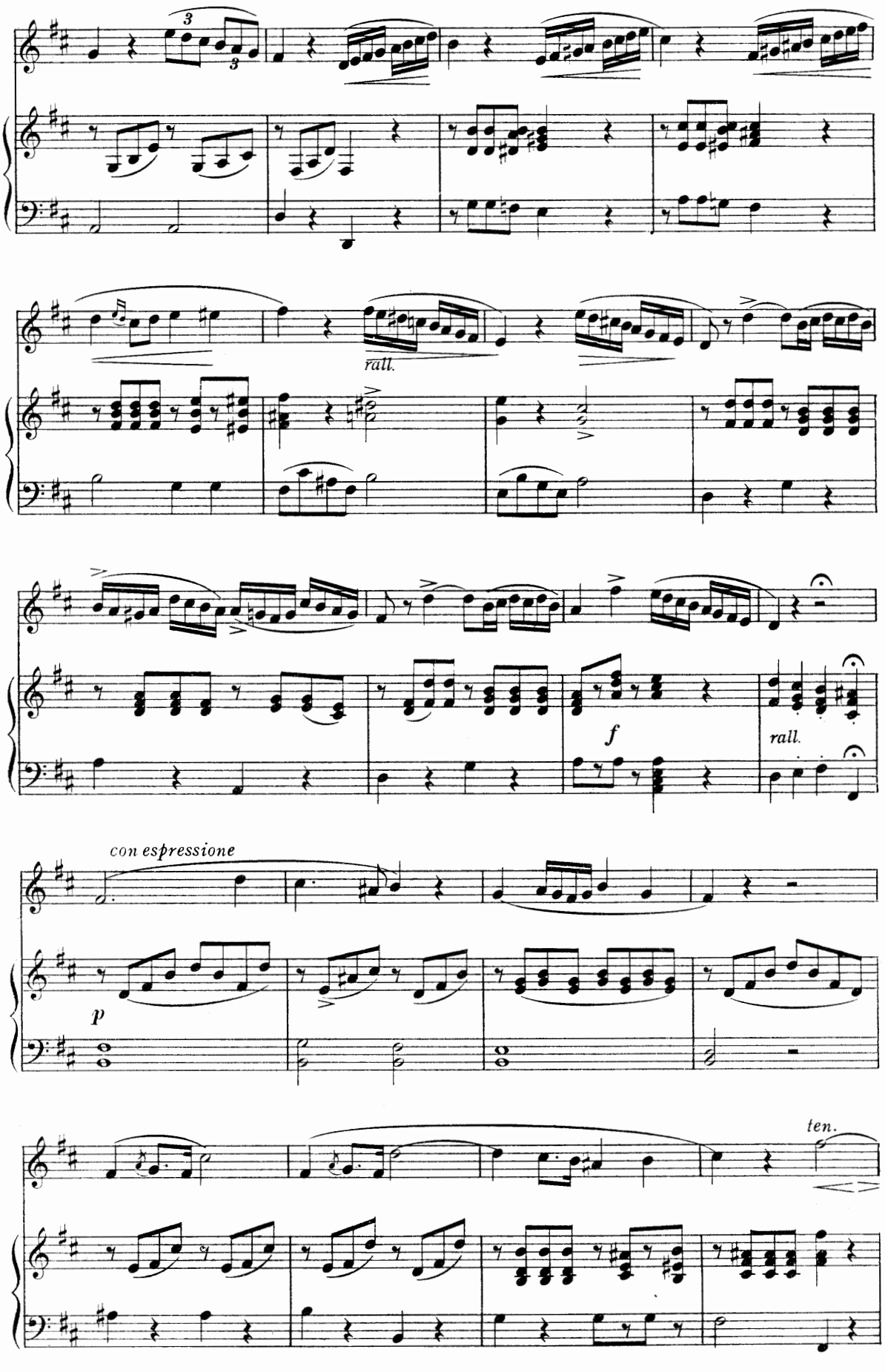
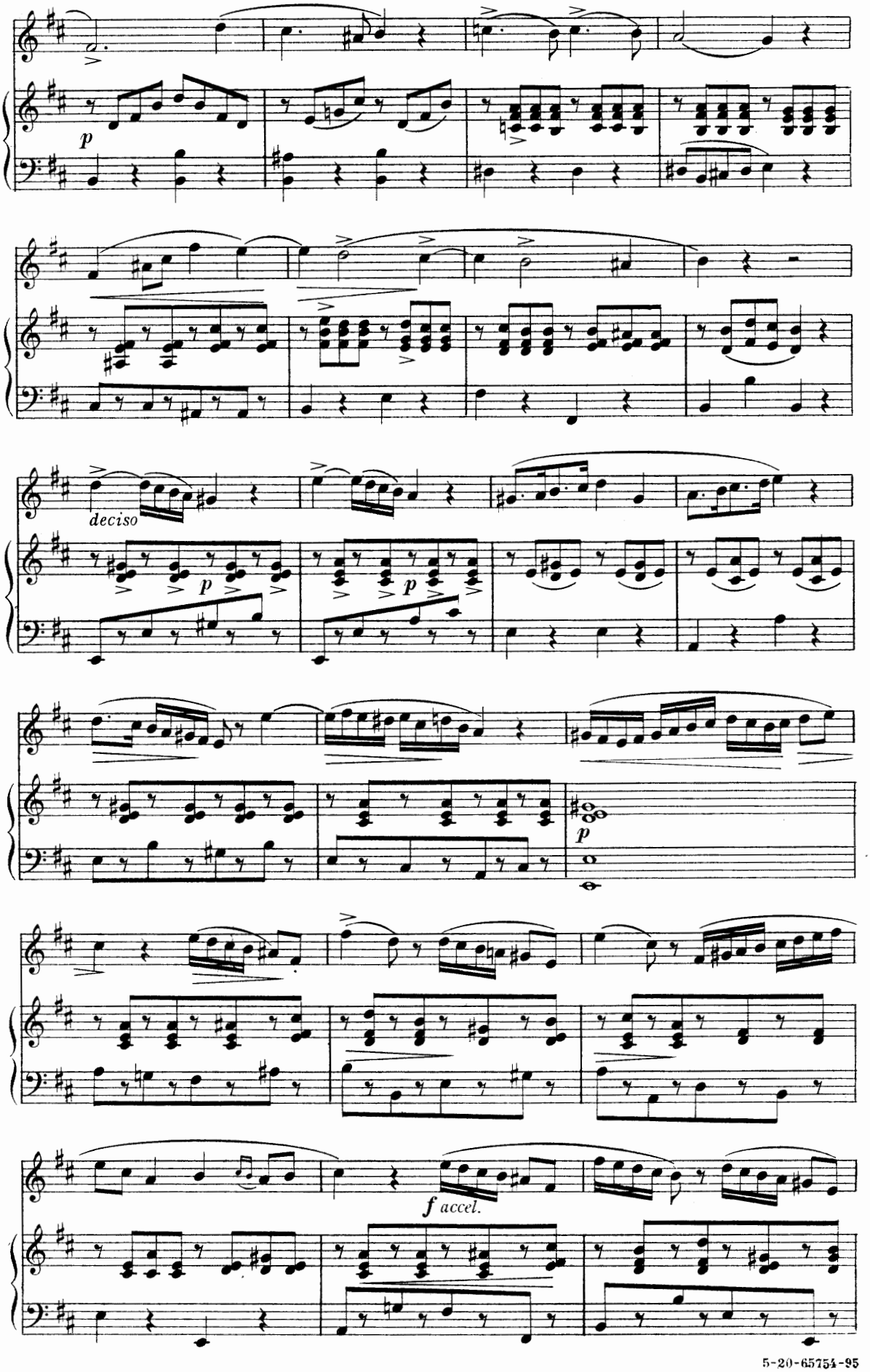

Allegro giusto
A. SAVINELLI
leggiero
28
cresc.
p
leggiero


rall.
f
rall.
con espressione
p
ten.



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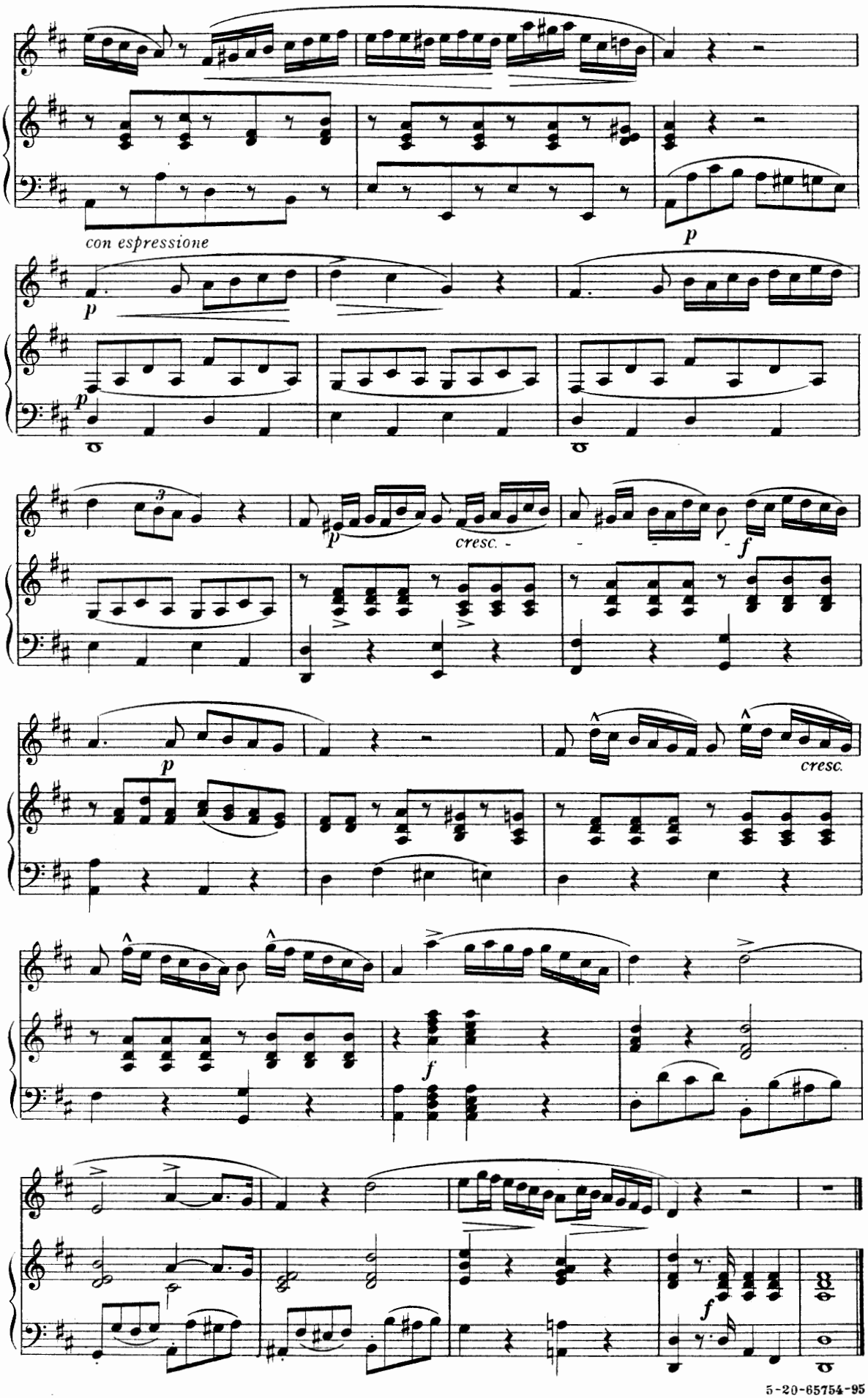
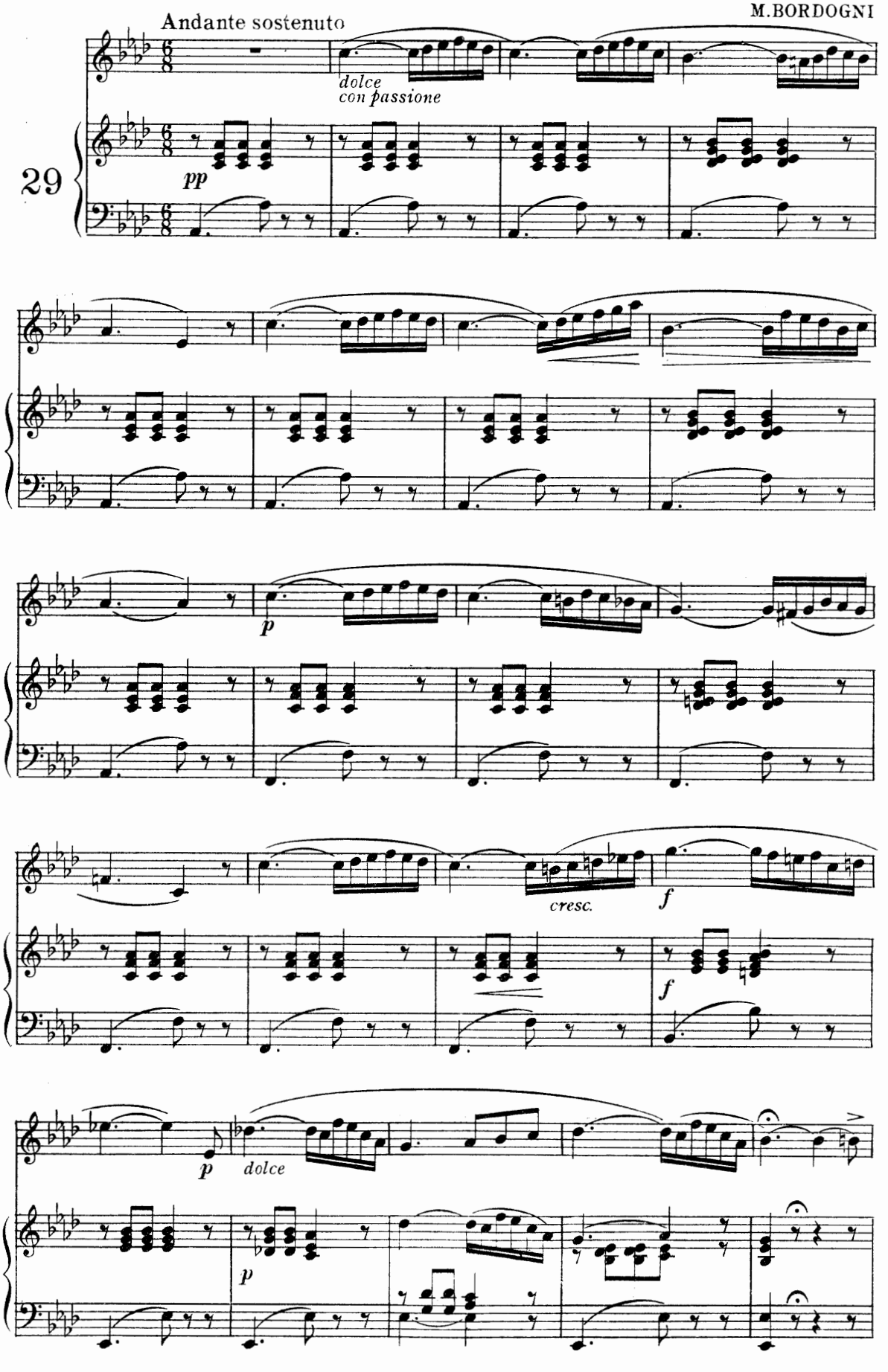

con espressione
p
cresc.
f
cresc.
f
f

M.BORDOGNI



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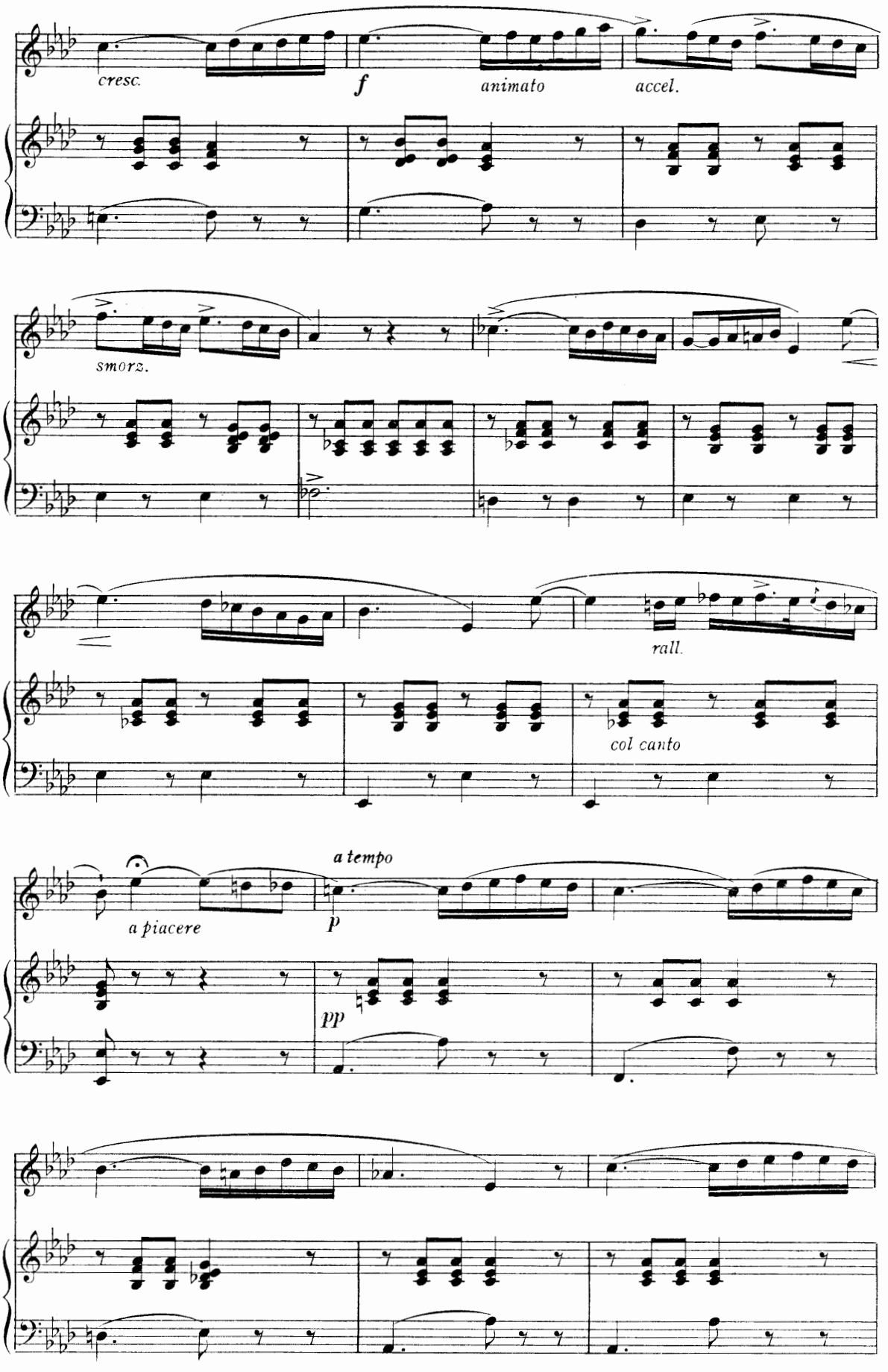
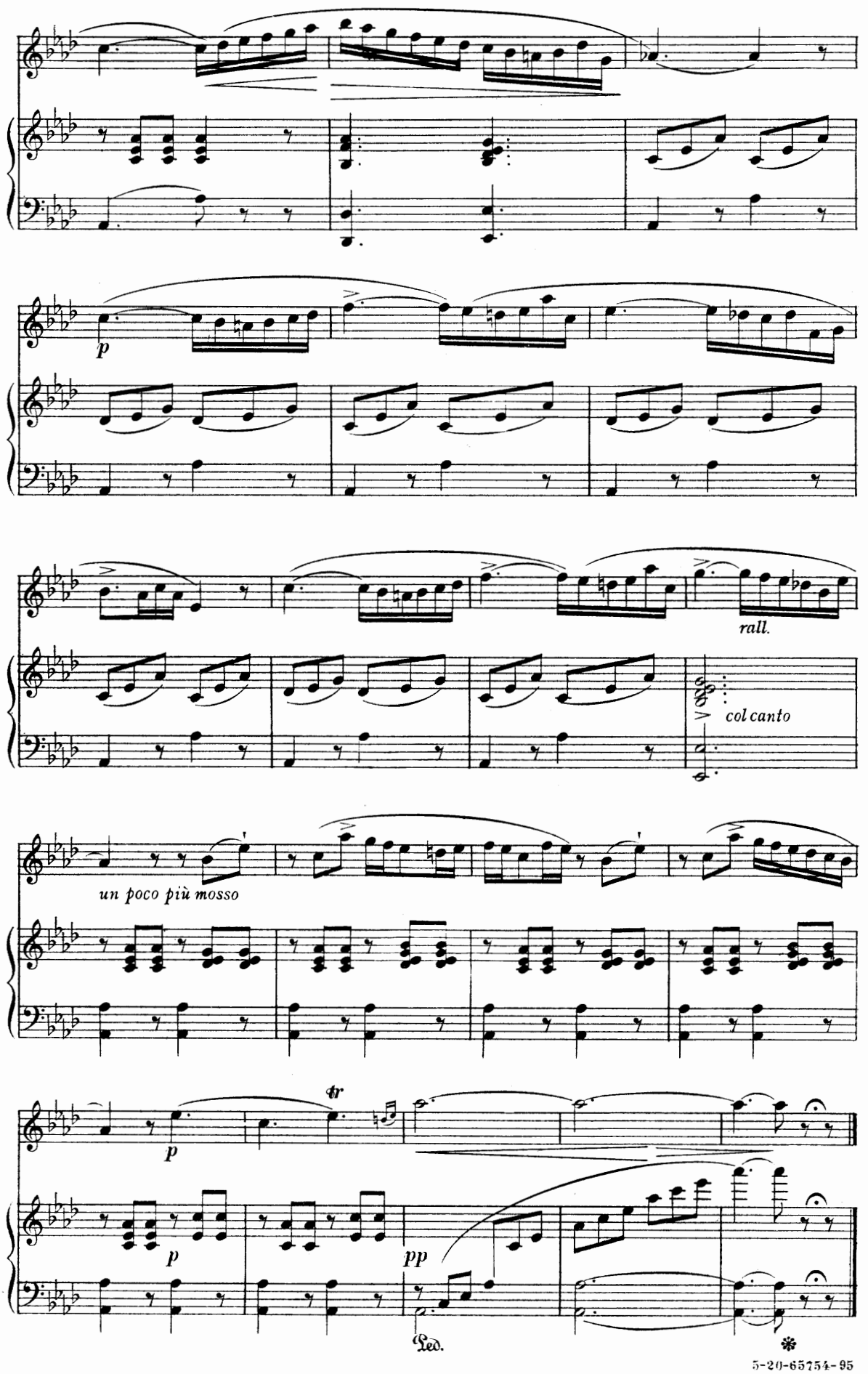

cresc.
f
animato
accel.
smorz.
rall.
col canto
a tempo
a piacere
p
pp



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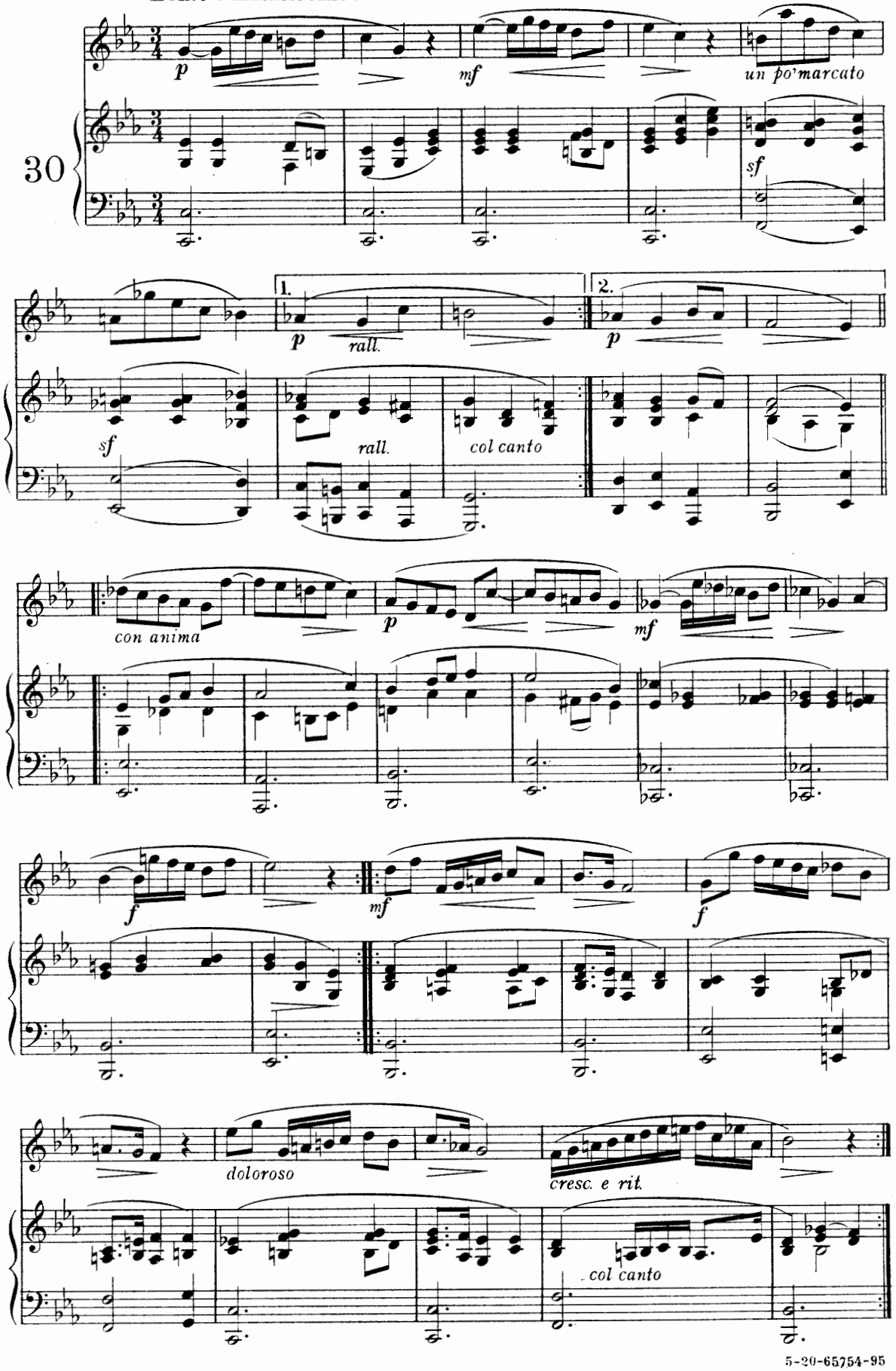
Lento e melanconico

F. SIEBER, (Op. 141)



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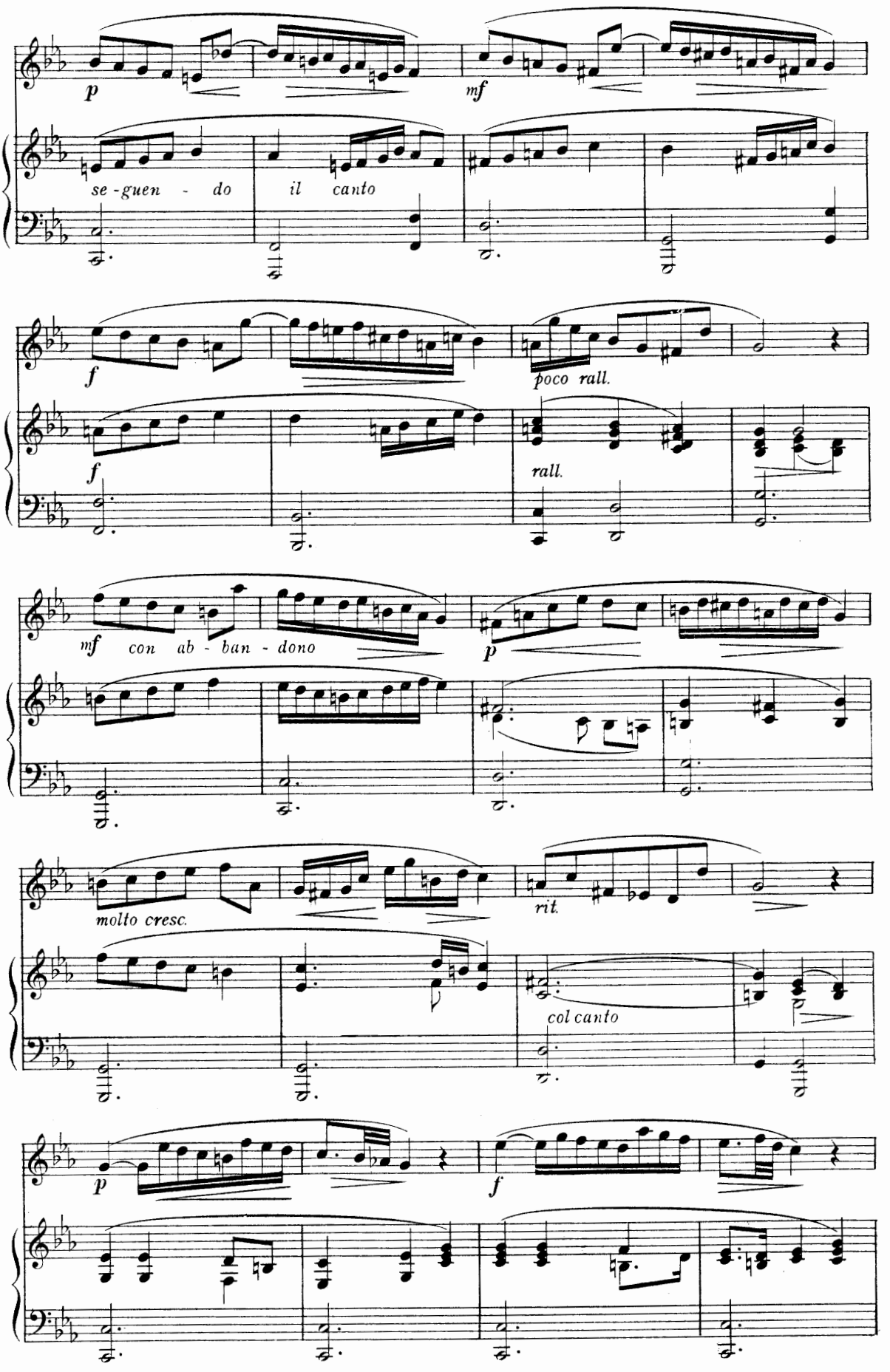
p
mf
se - guen - do il canto
f
poco rall.
f
rall.
mf con ab - ban - dono
p
molto cresc.
rit.
col canto
p
f

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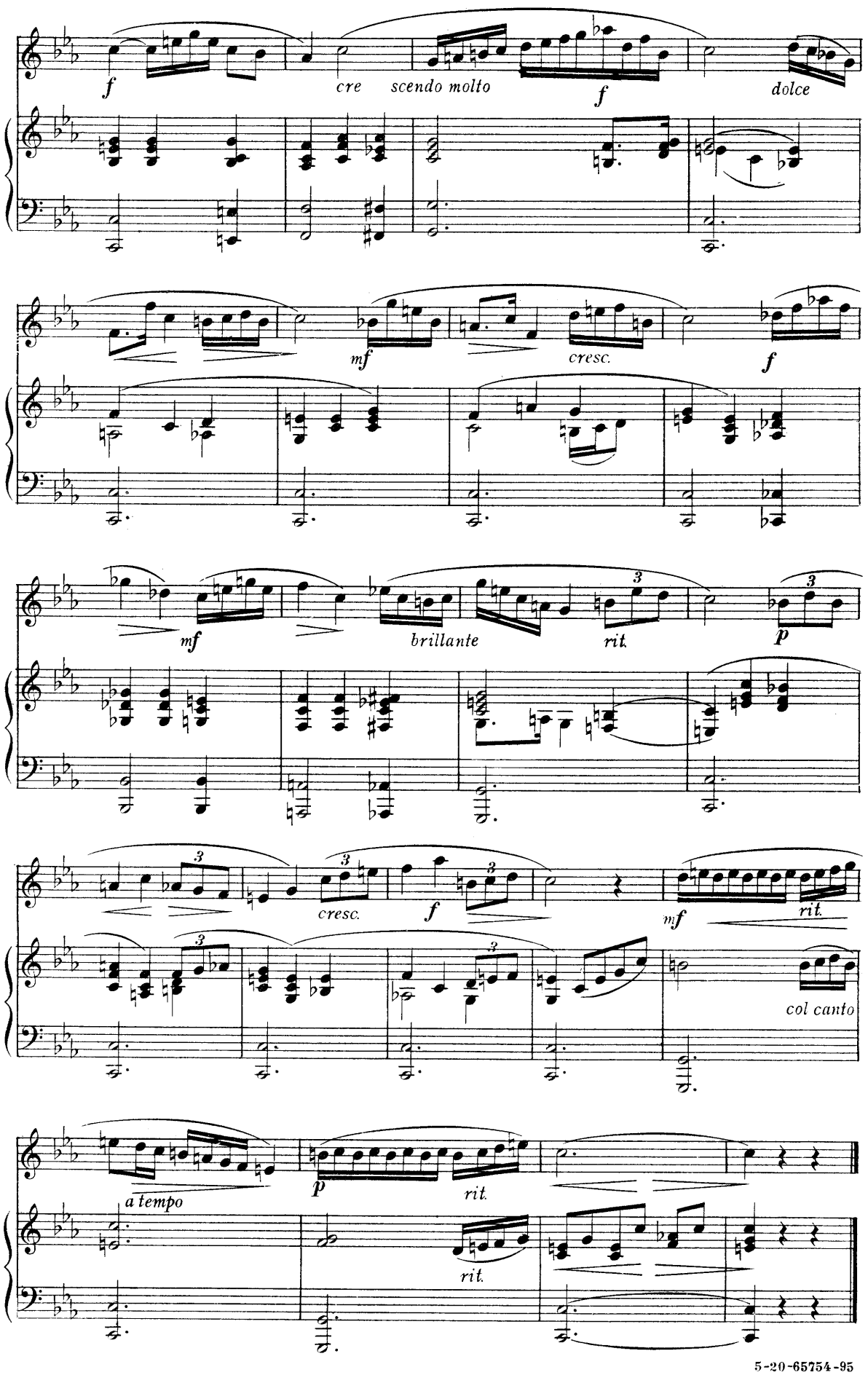
f
cre
scendo molto
f
dolce
mf
cresc.
f
mf
brillante
rit.
p
cresc.
f
mf
rit.
col canto
a tempo
p
rit.
rit.

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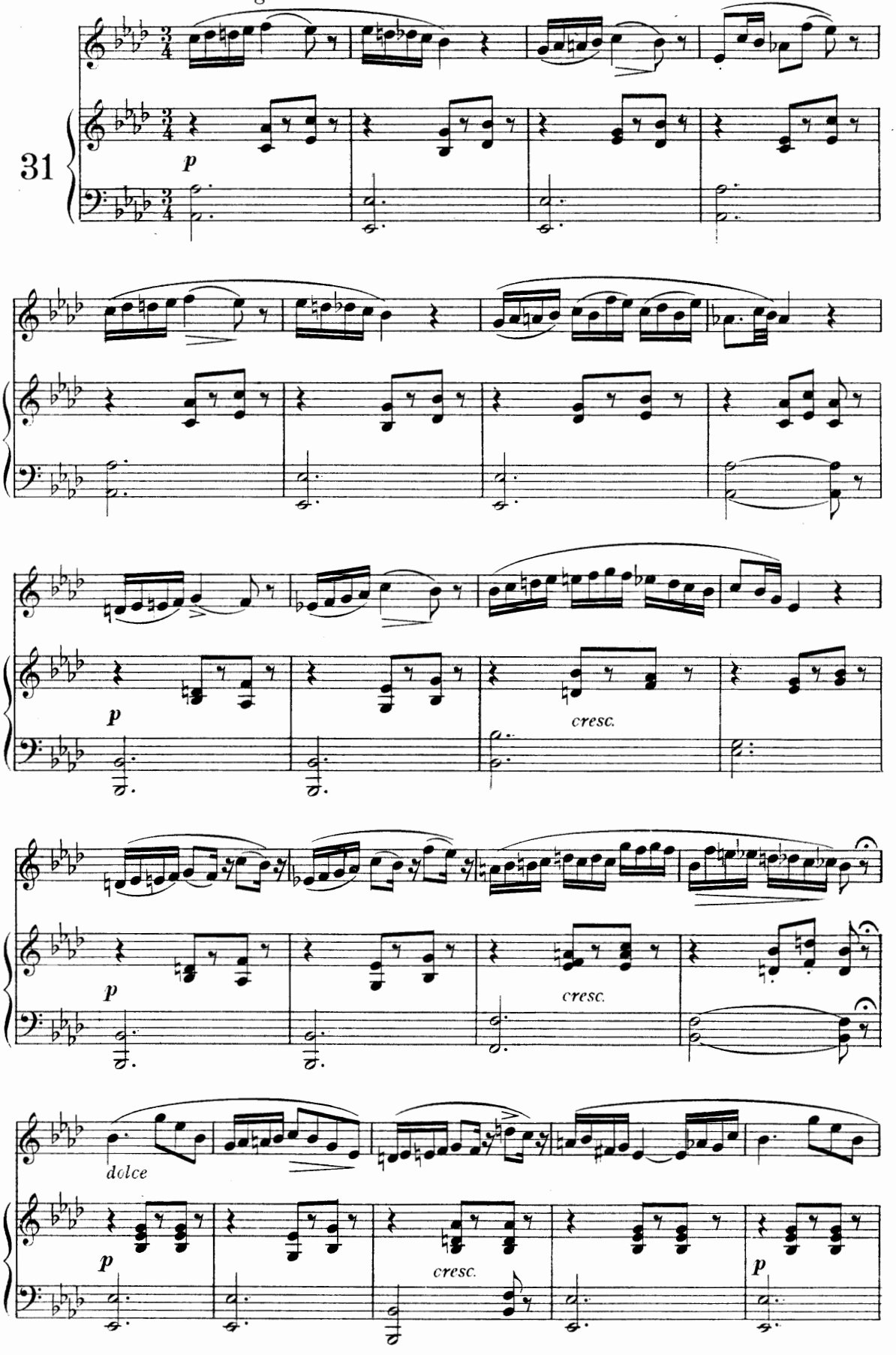
Andante grazioso

G. NAVA, (Op. 38)



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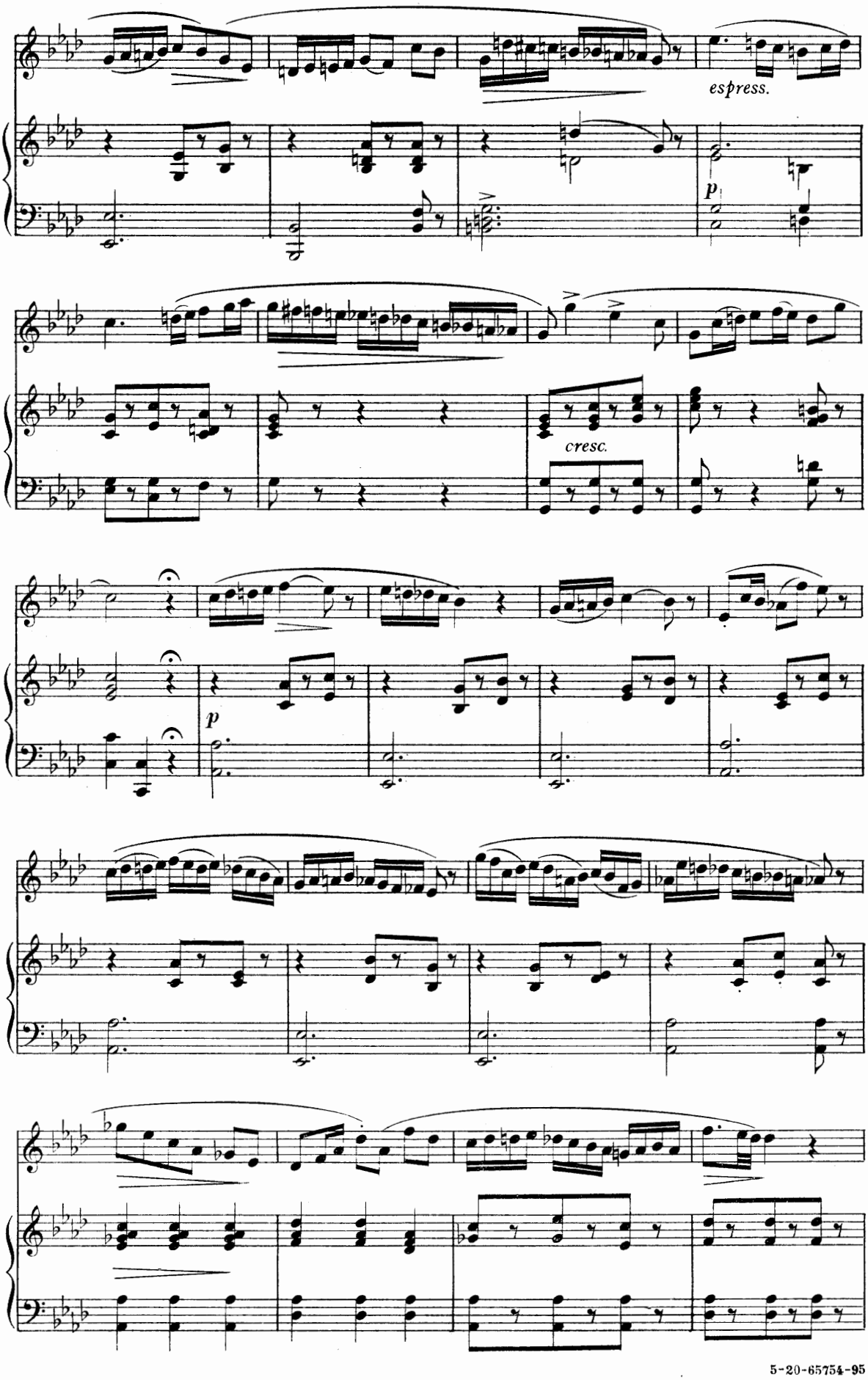
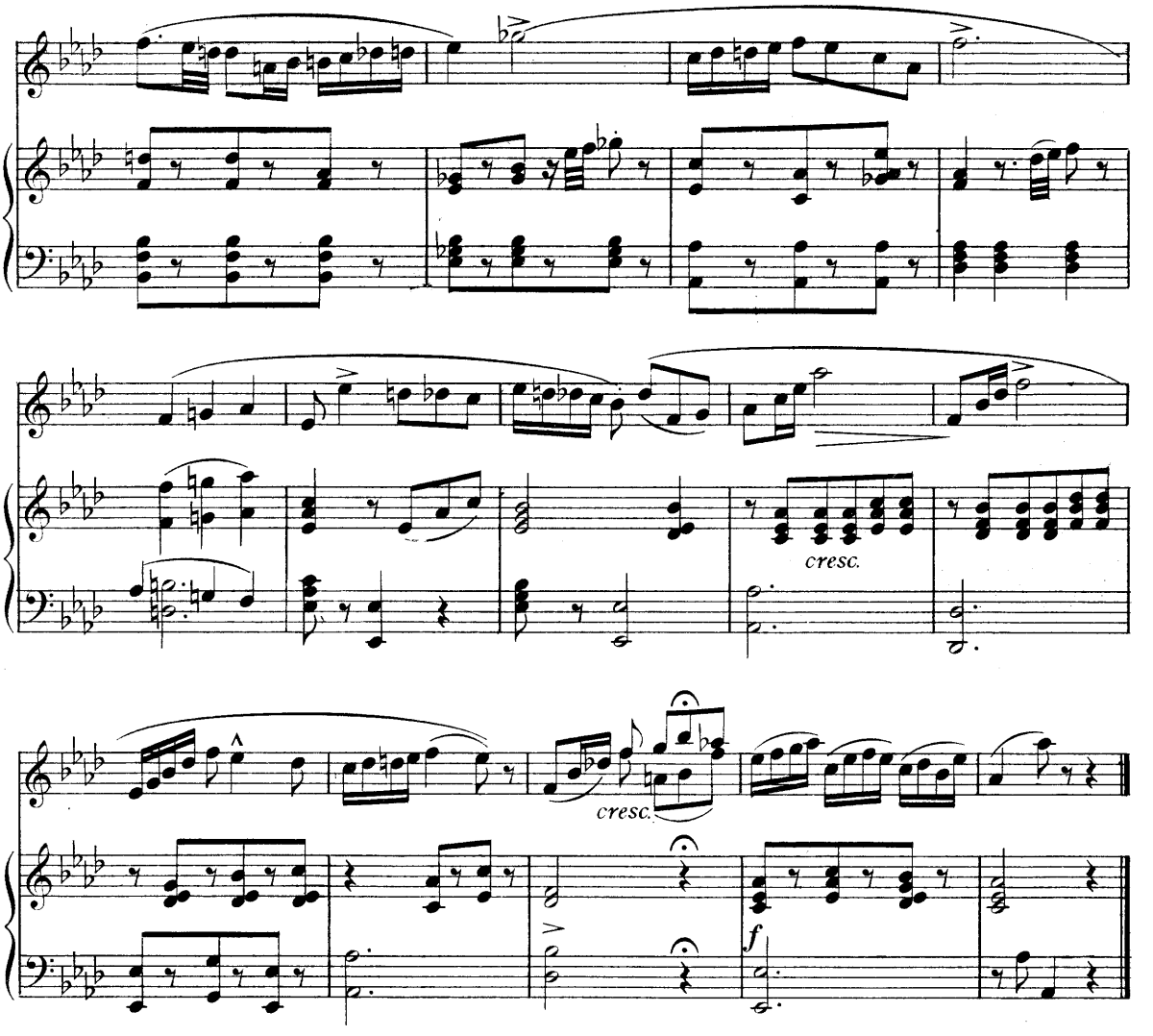
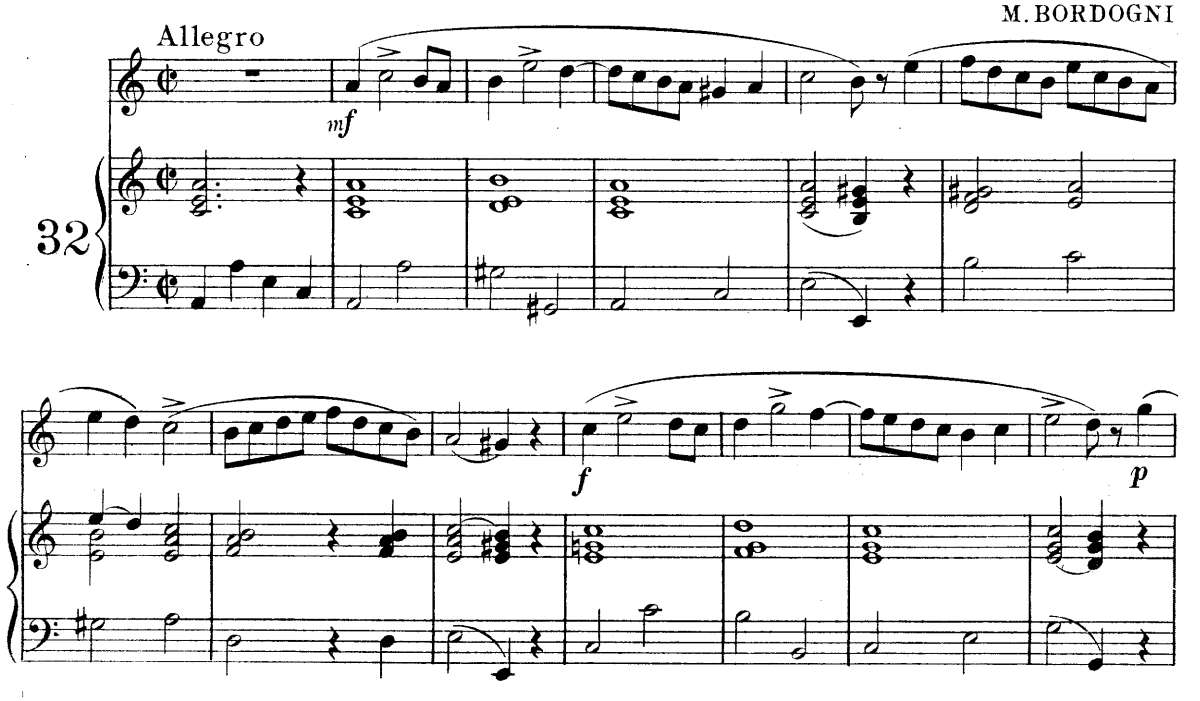
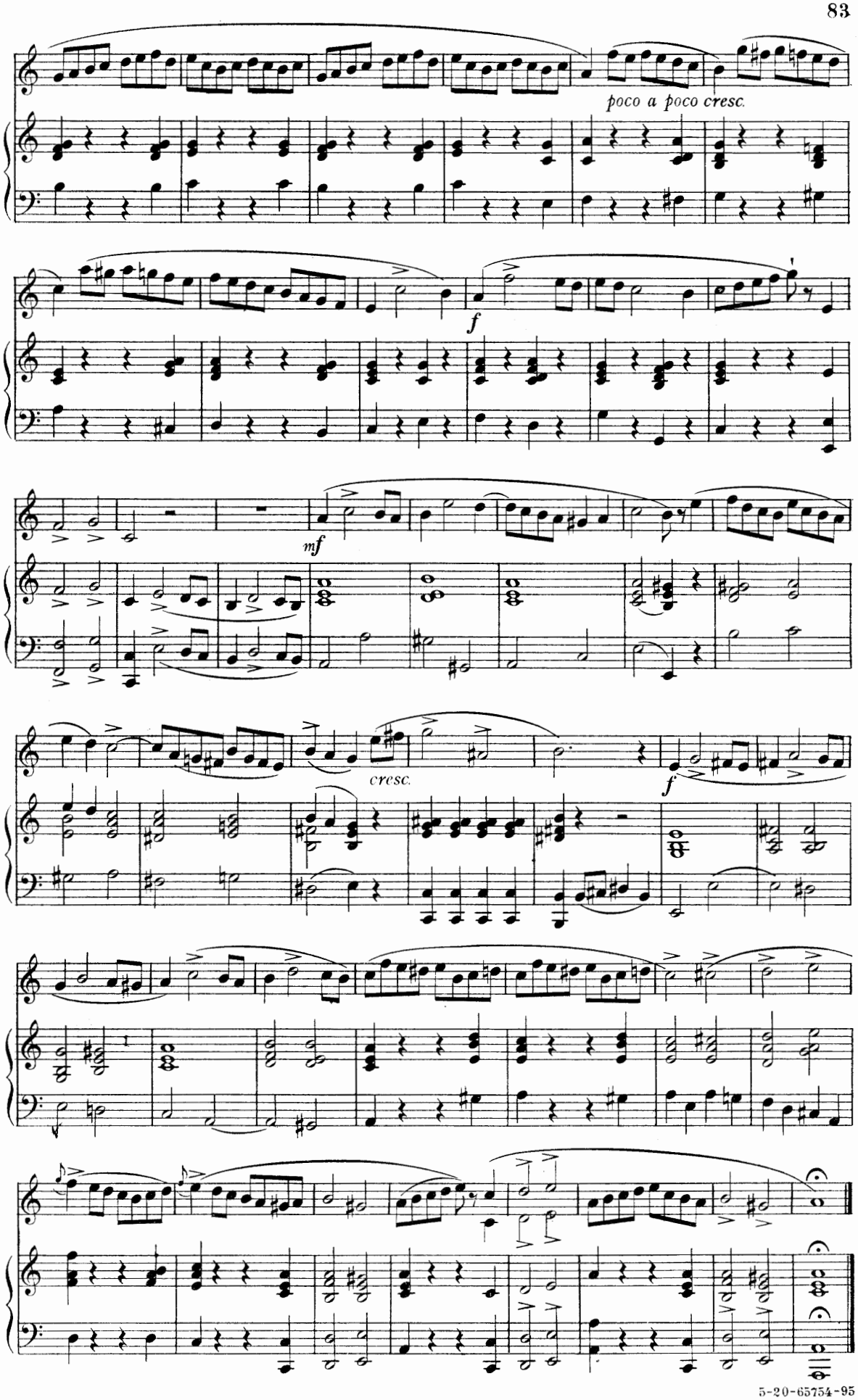

espress.
p
cresc.
p



M. BORDOGNI





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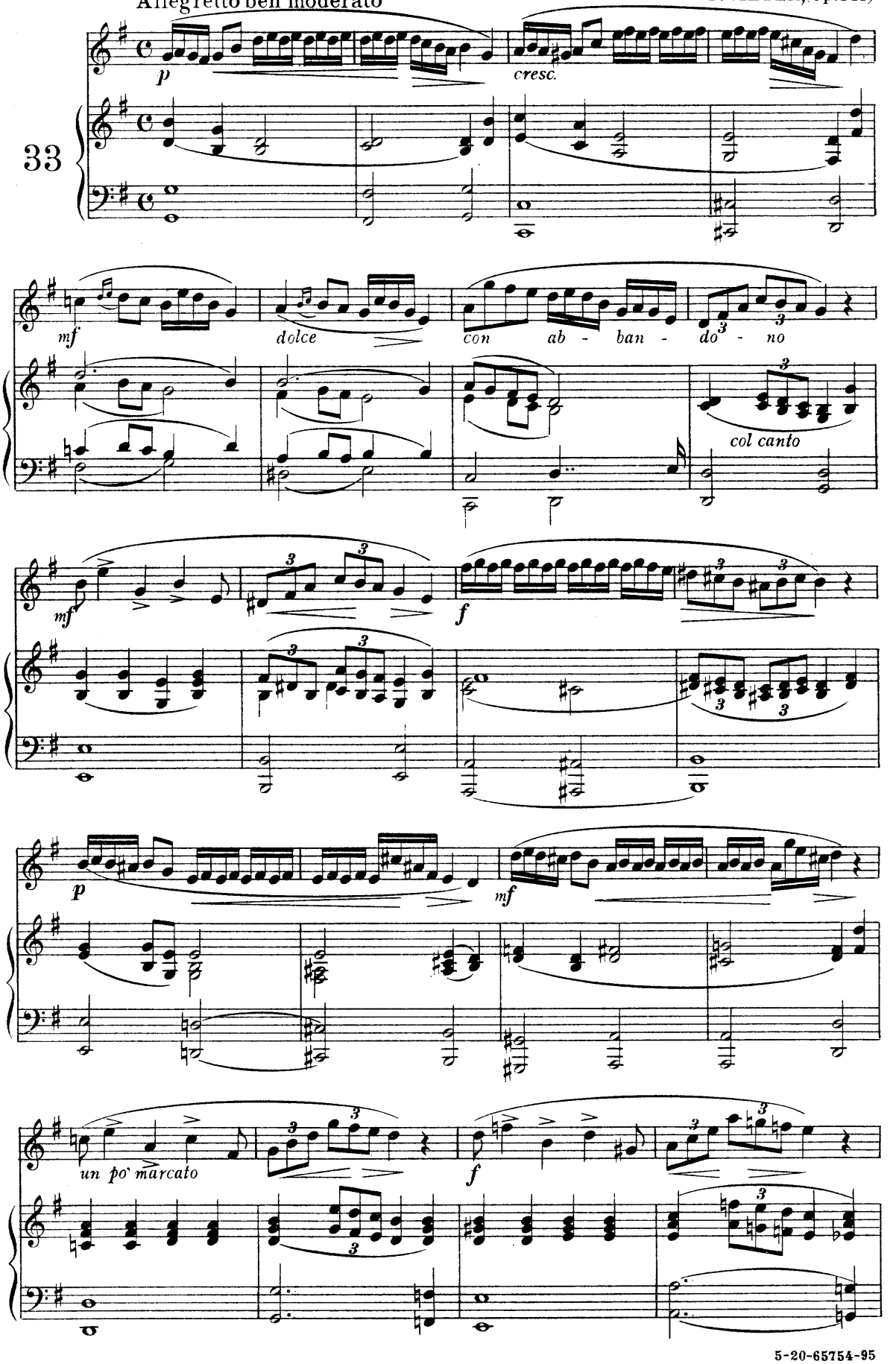
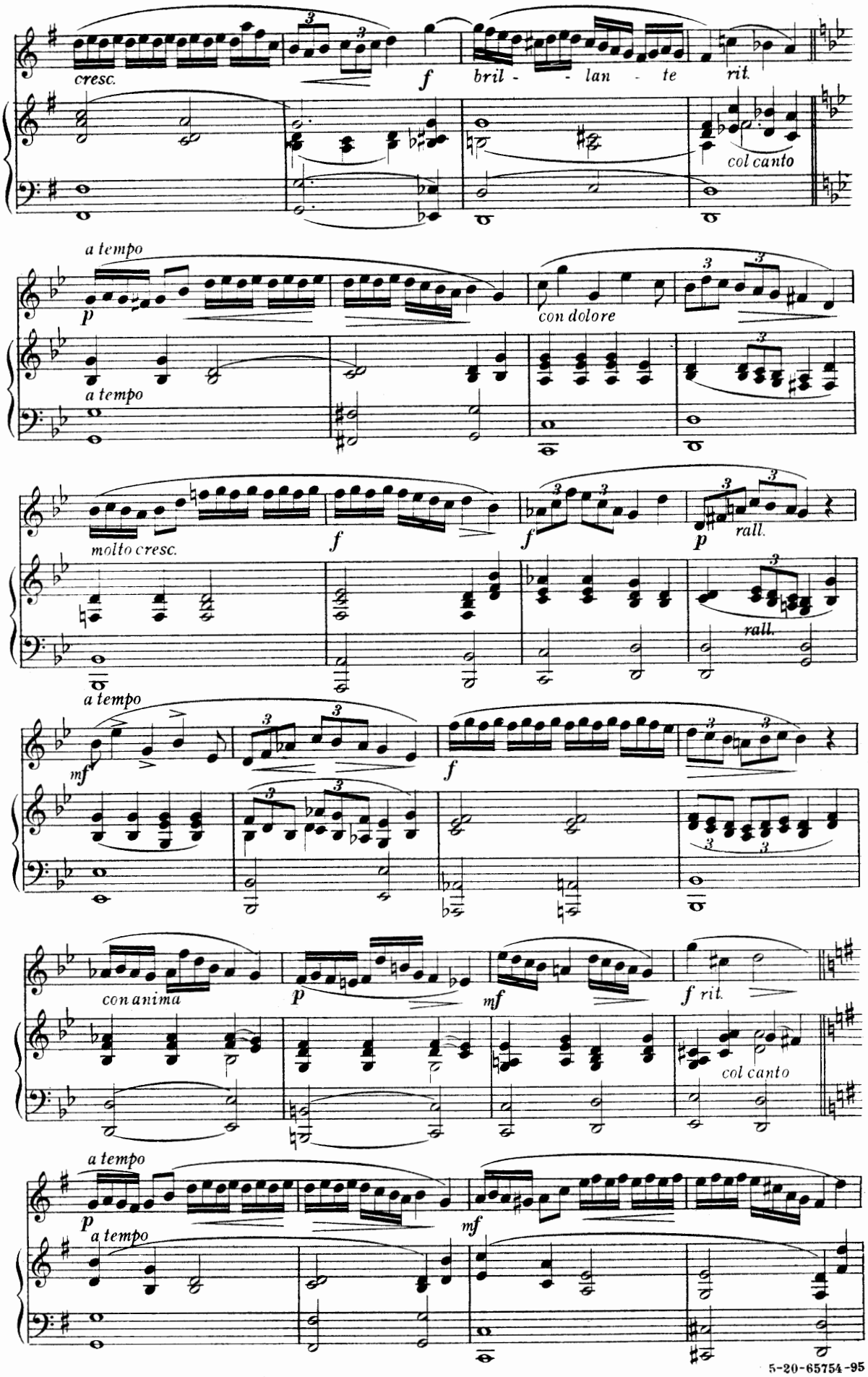
Allegretto ben moderato

F. SIEBER, (Op. 141)




cresc.
f
bril - - lan - te
rit.
col canto
a tempo
p
con dolore
a tempo
molto cresc.
f
f
p
rall.
rall.
a tempo
mf
f
con anima
p
mf
f rit.
col canto
a tempo
p
a tempo
mf

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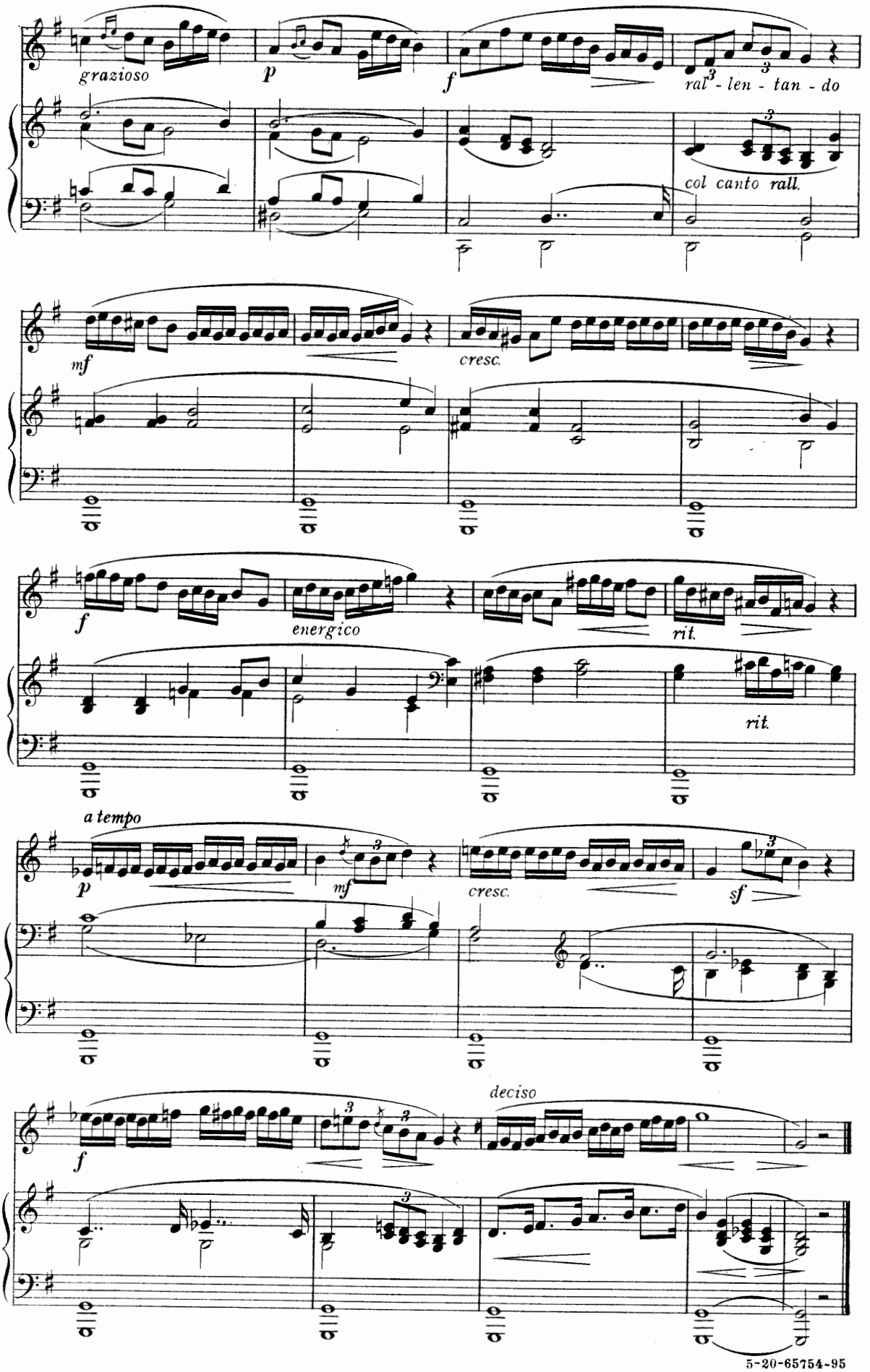
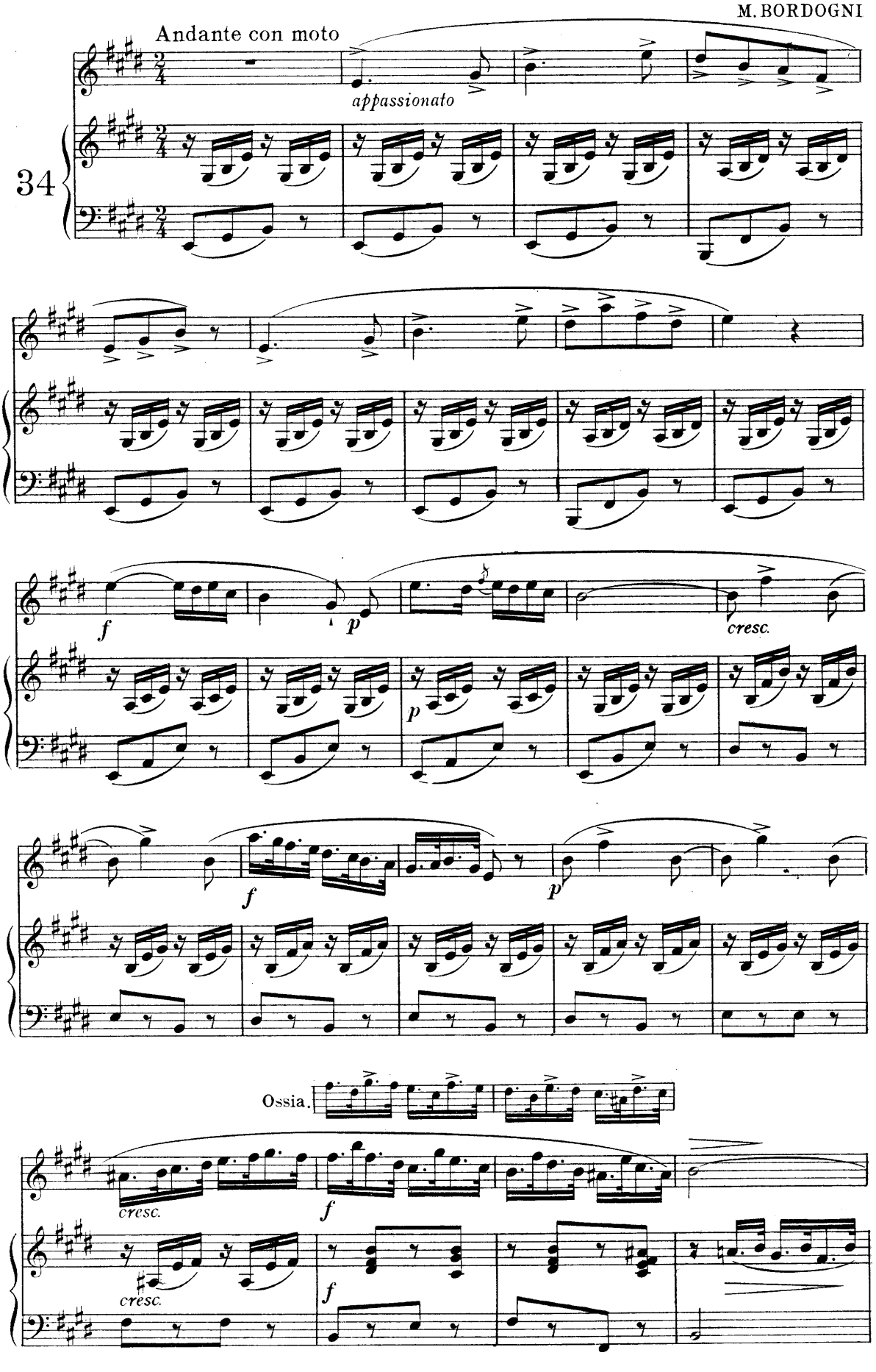
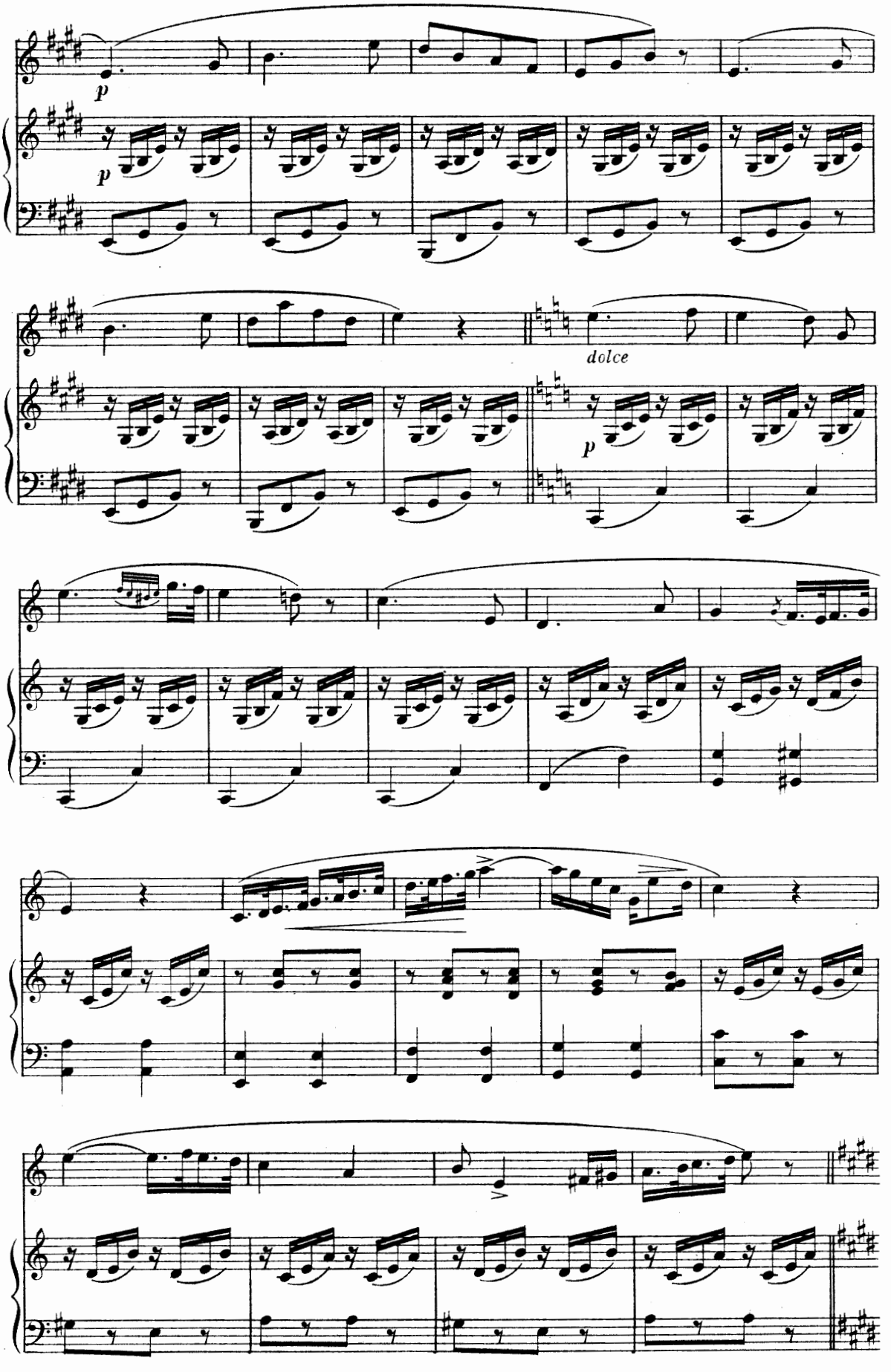
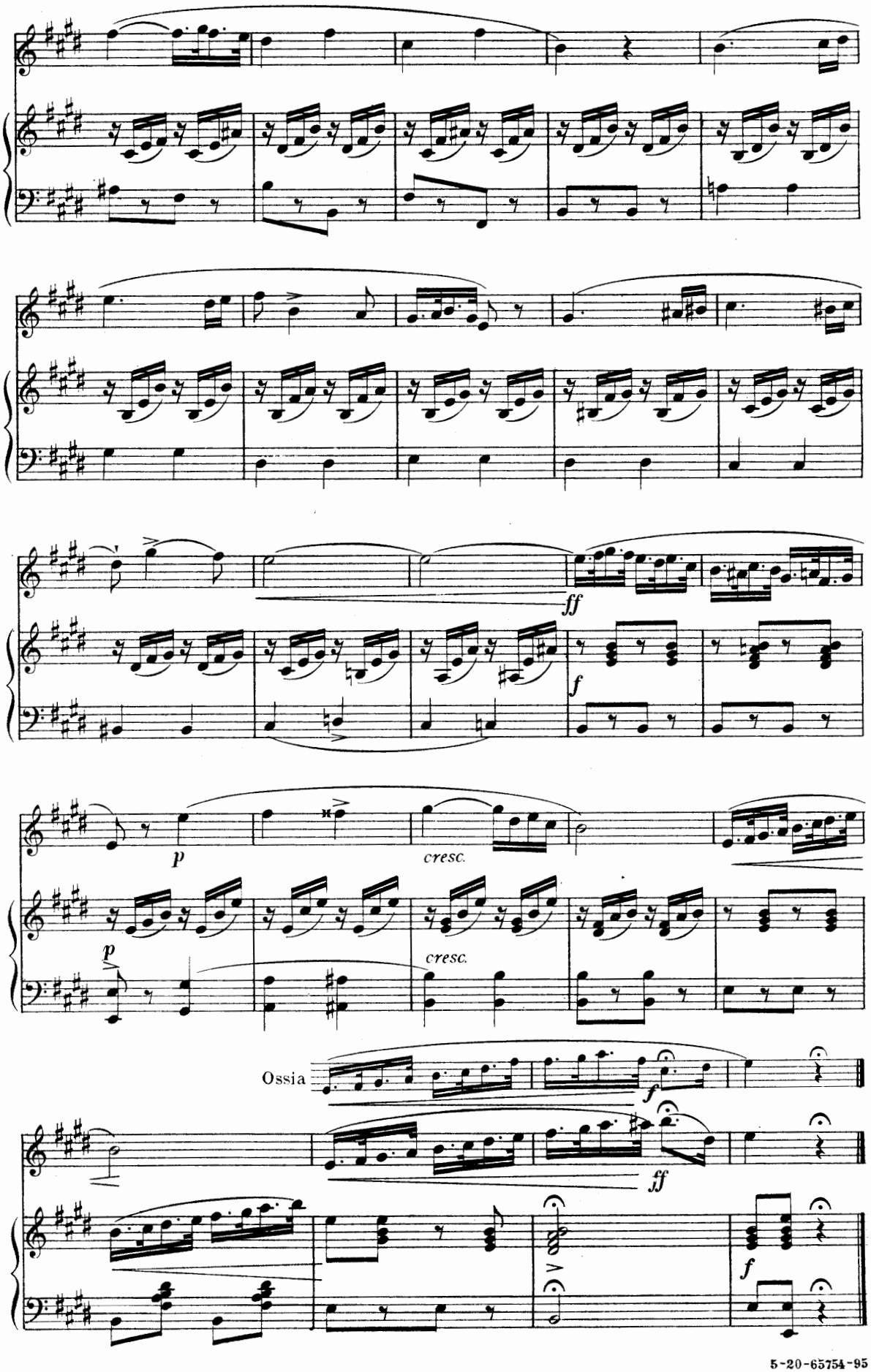

grazioso
p
f
ral - len - tan - do
col canto rall.
mf
cresc.
f
energico
rit.
rit.
a tempo
p
mf
cresc.
sf
f
deciso


Andante con moto
appassionato
34
f
p
cresc.
p
f
p
Ossia.
cresc.
f
cresc.
f


p
p
dolce
p



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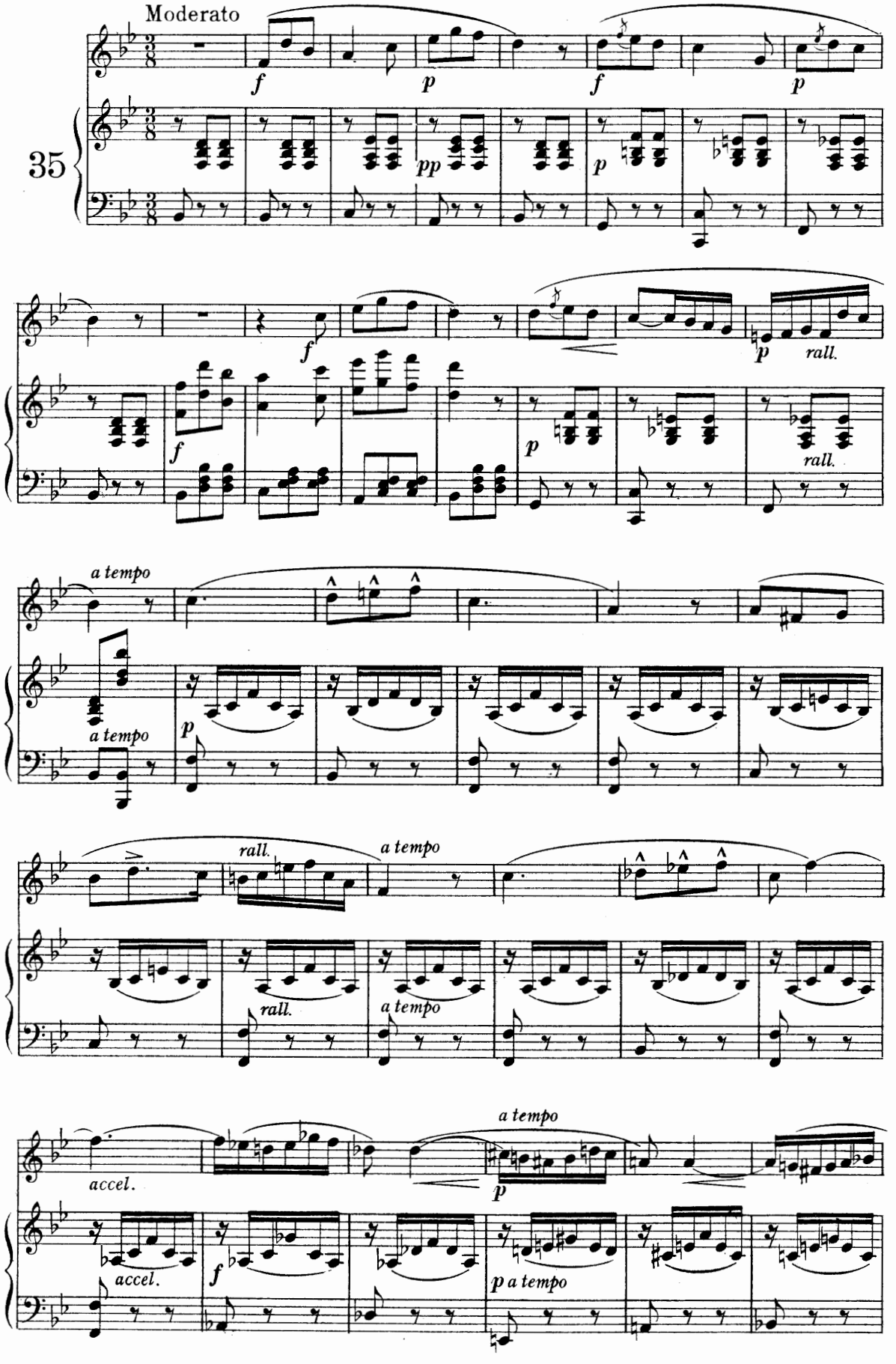
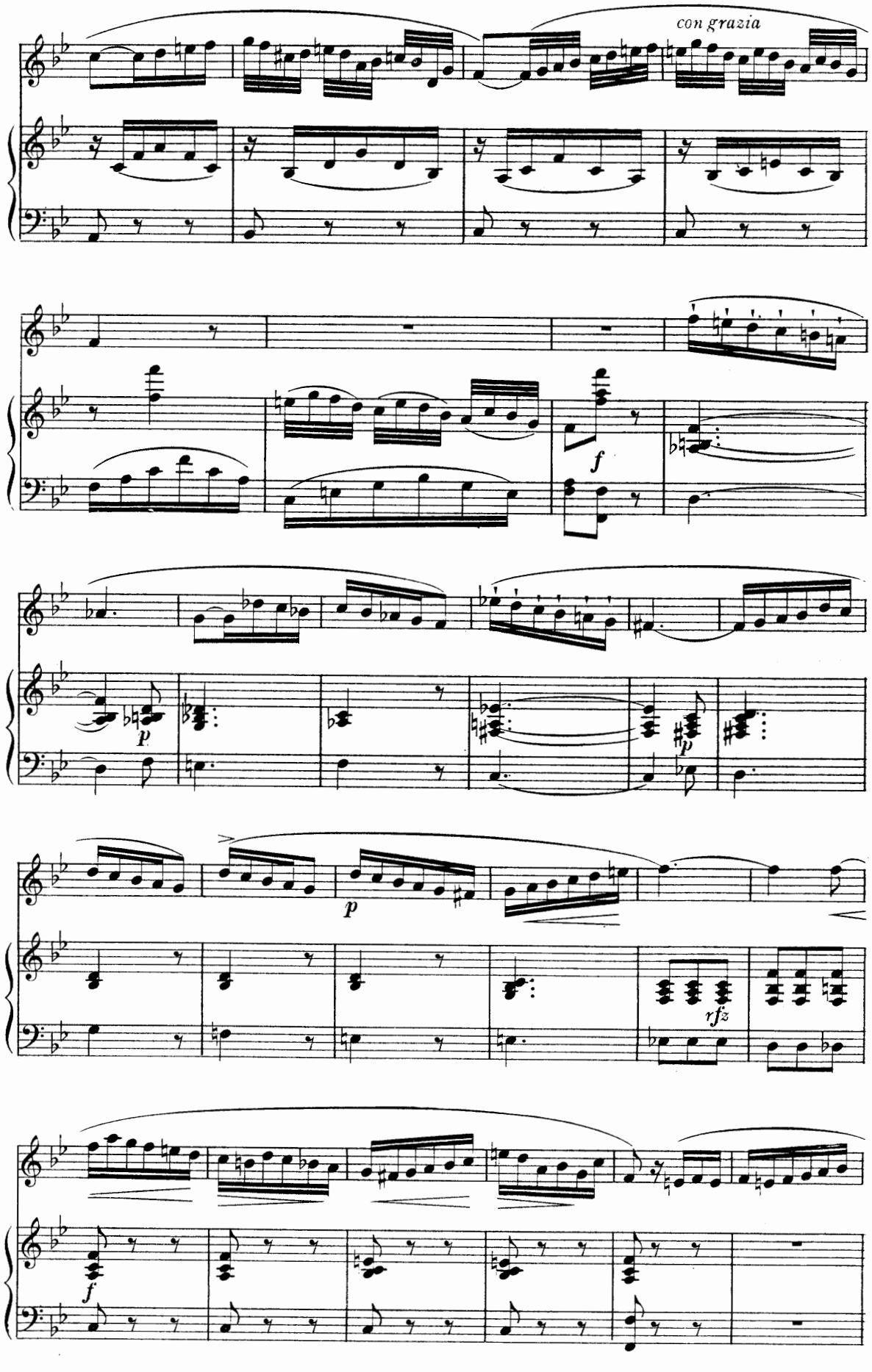
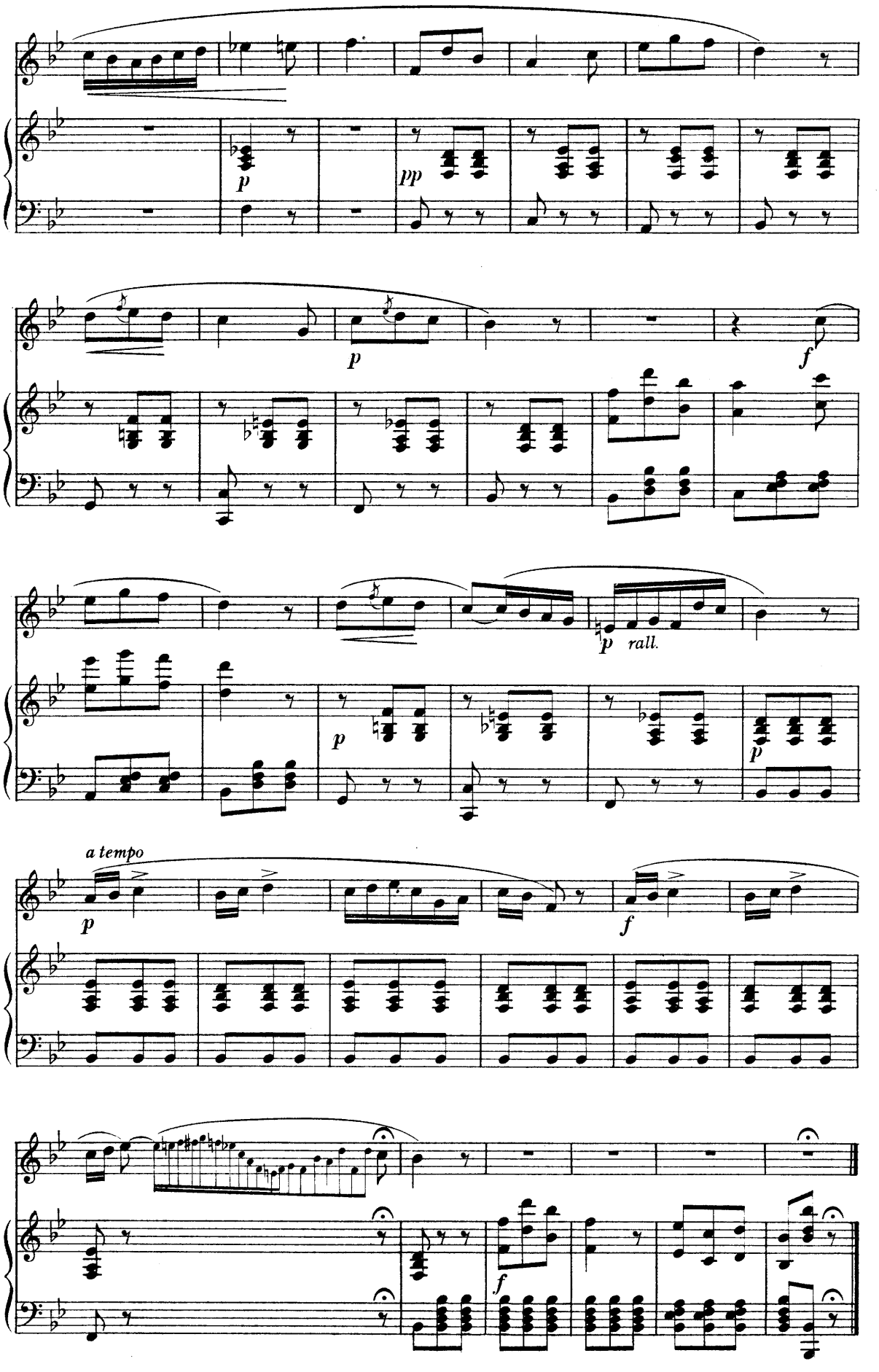
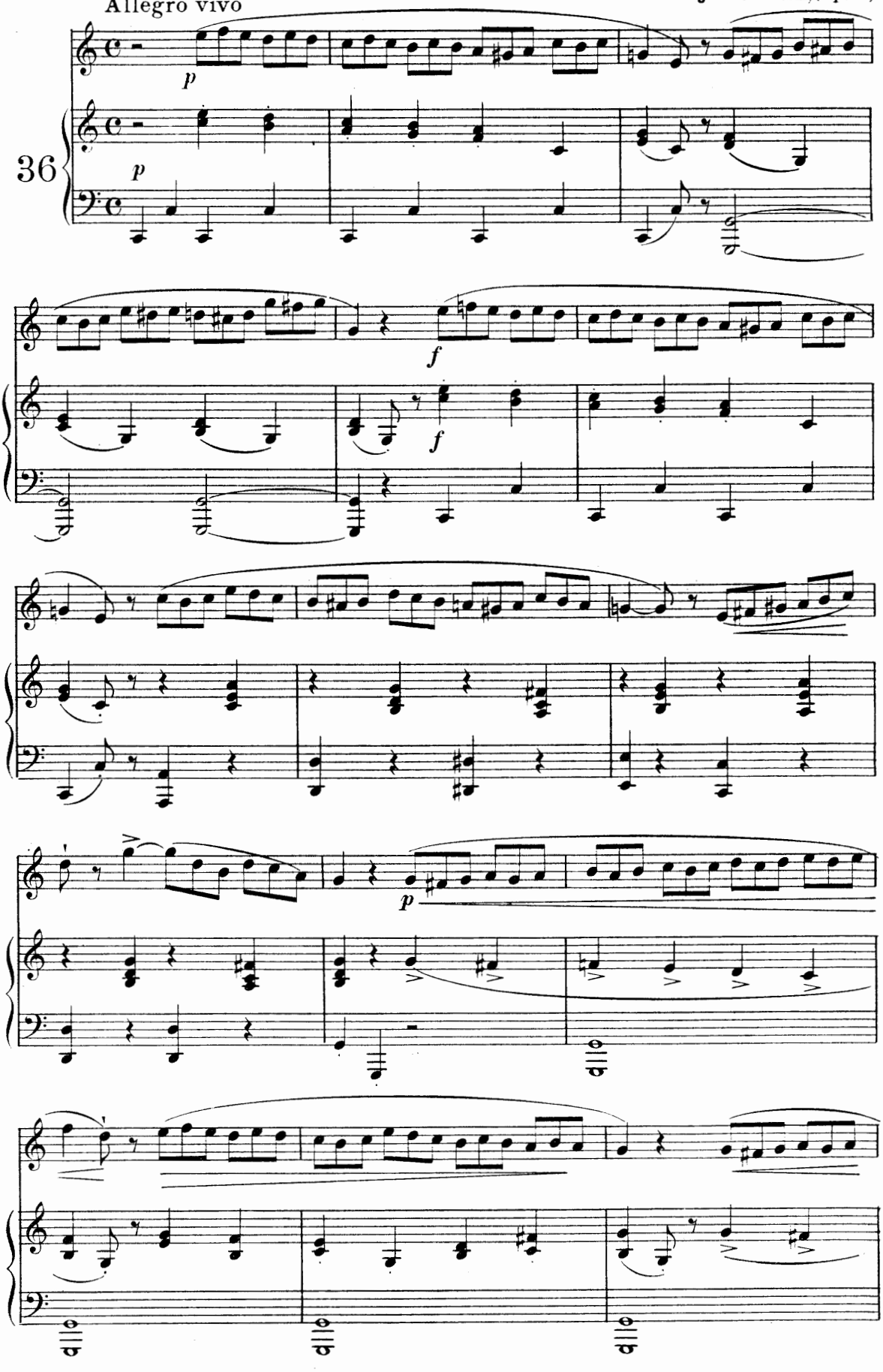

Moderato
35
f
p
f
p
pp
p
f
p
rall.
f
p
rall.
a tempo
a tempo
p
rall.
a tempo
rall.
rall.
a tempo
accel.
accel.
f
a tempo
p
p a tempo

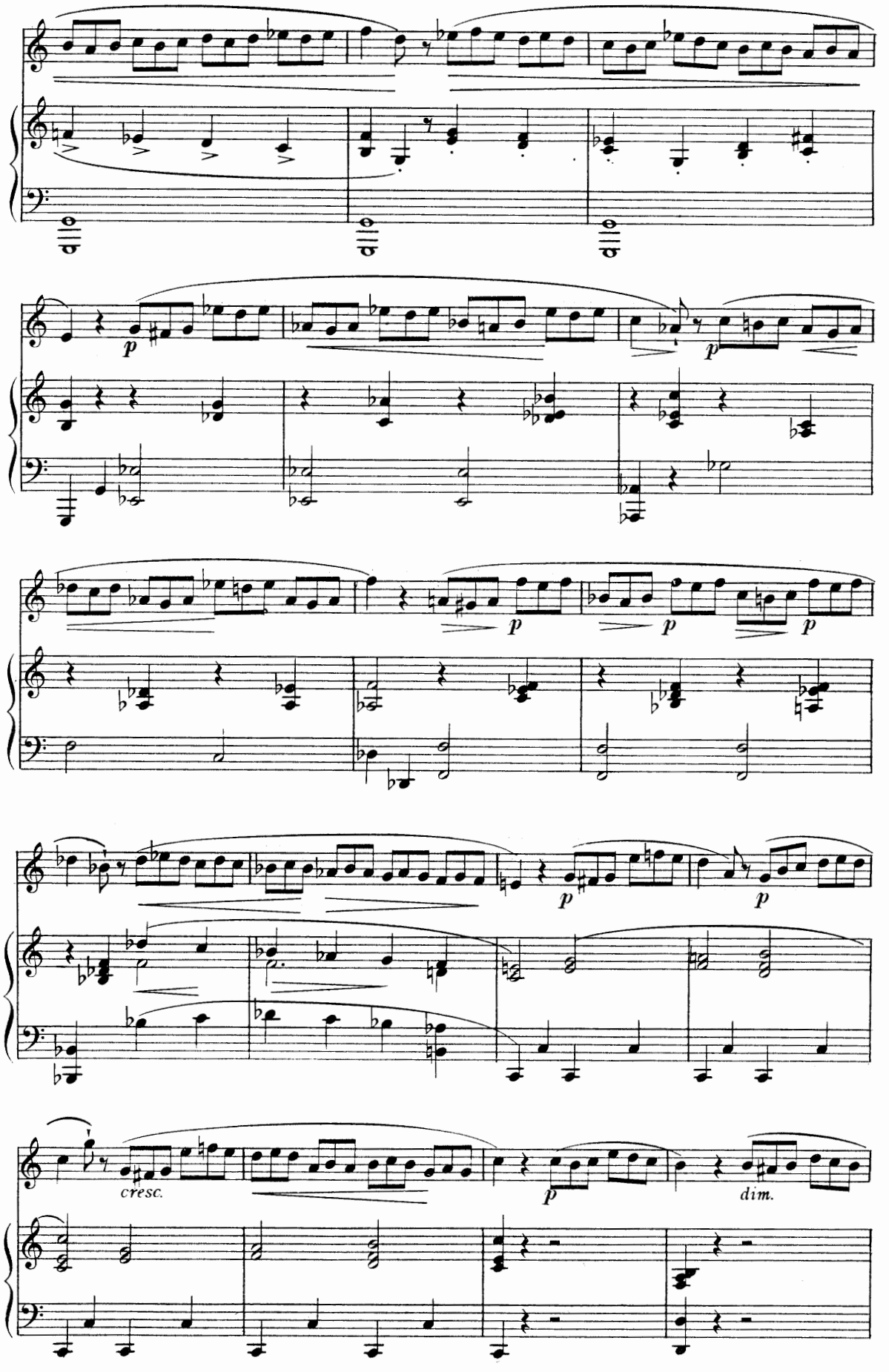

con grazia
f
p
p
p
rfz
f

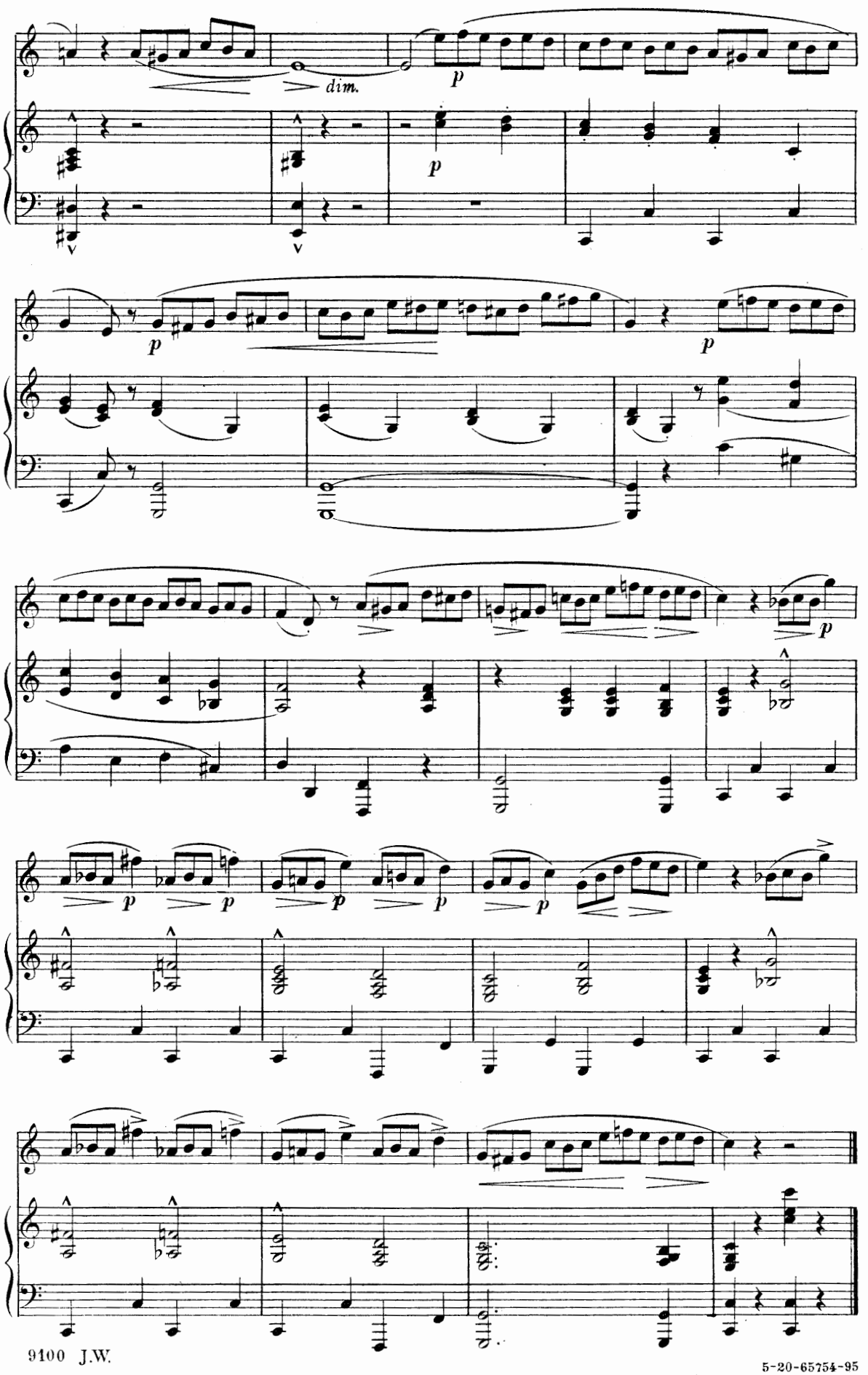

p
pp
p
f
p
rall.
p
a tempo
p
f
f

J.CONCONE,(Op.12)

Allegro vivo




p
p
p
p
p
p
cresc.
p
dim.



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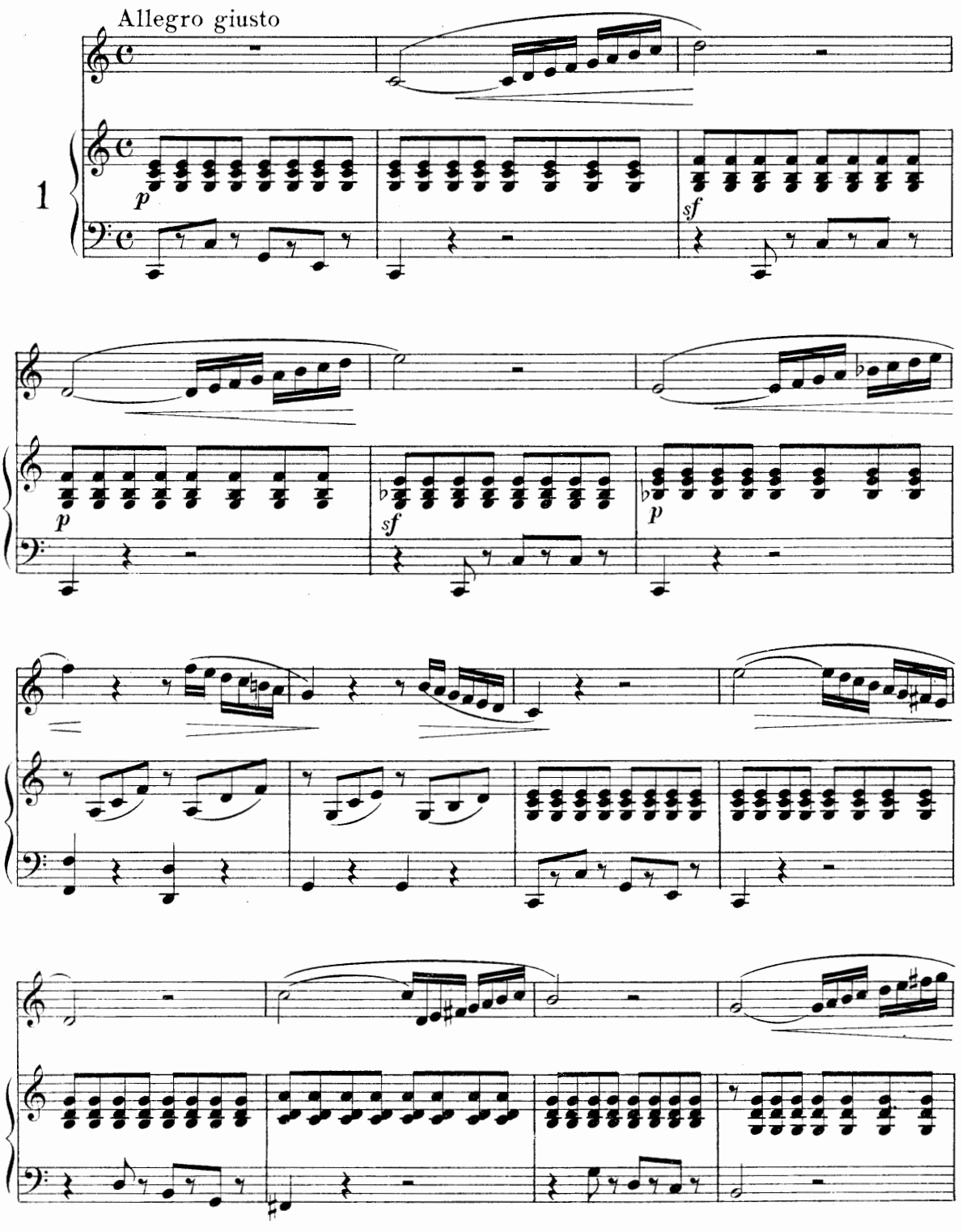

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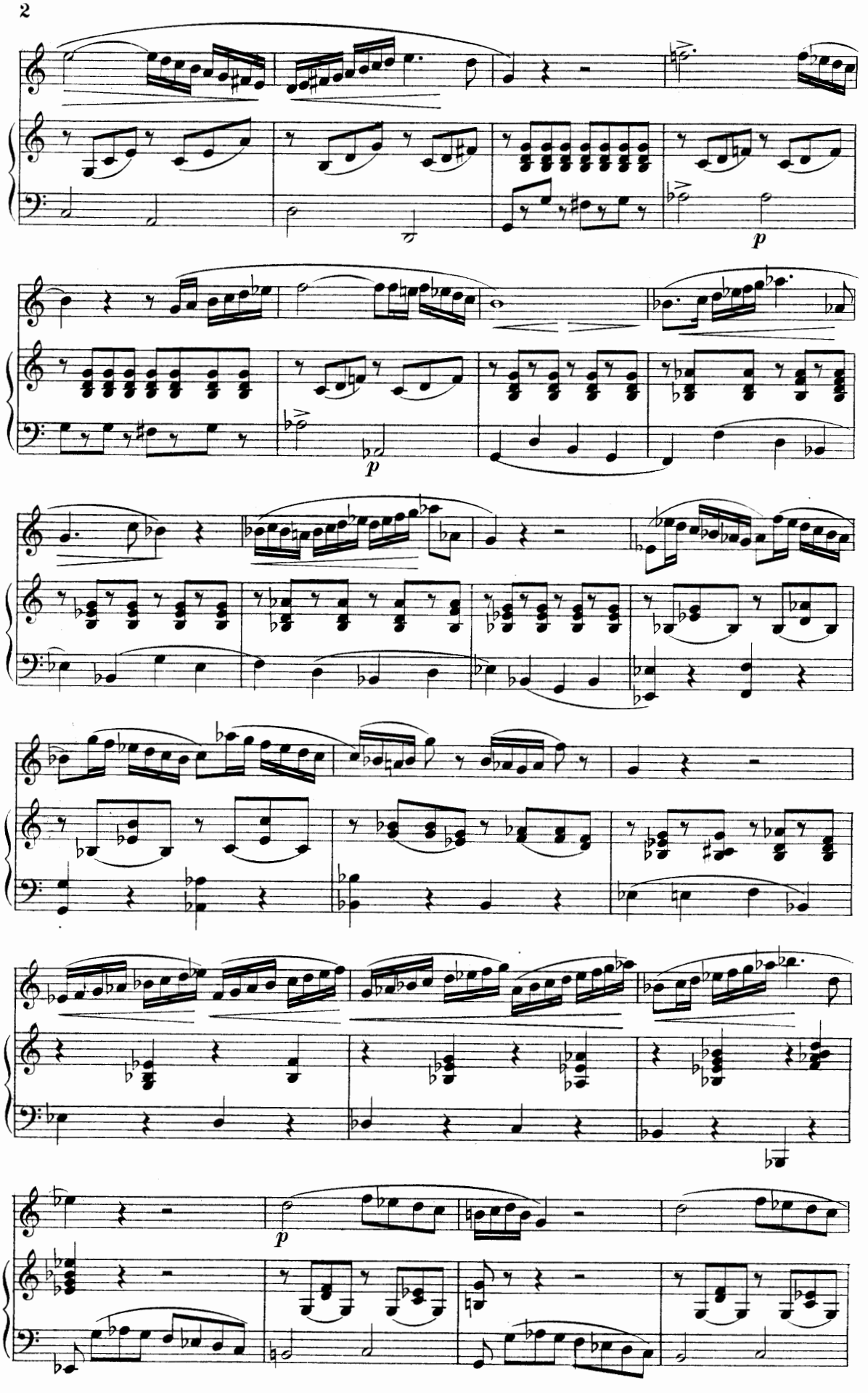

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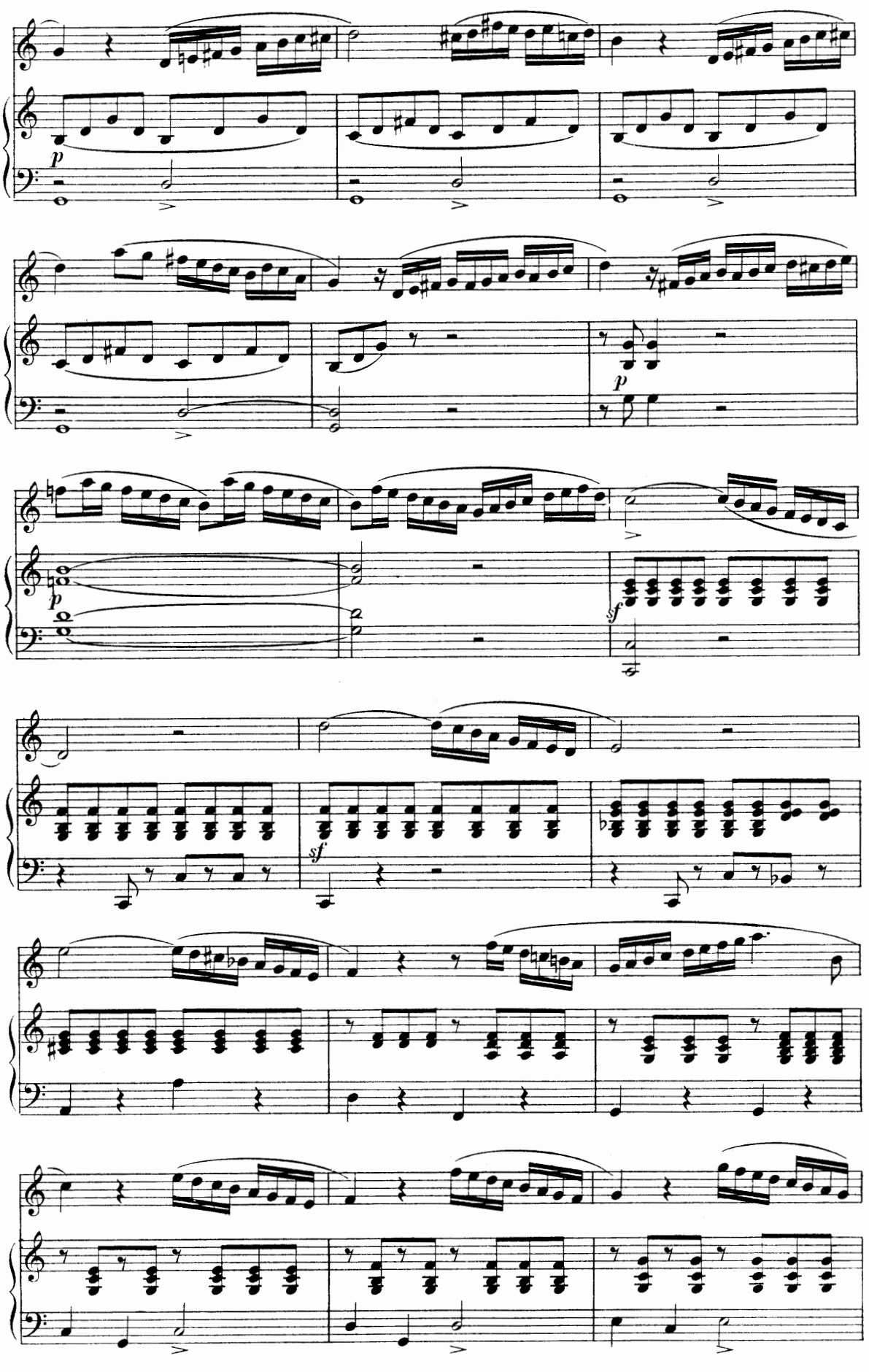
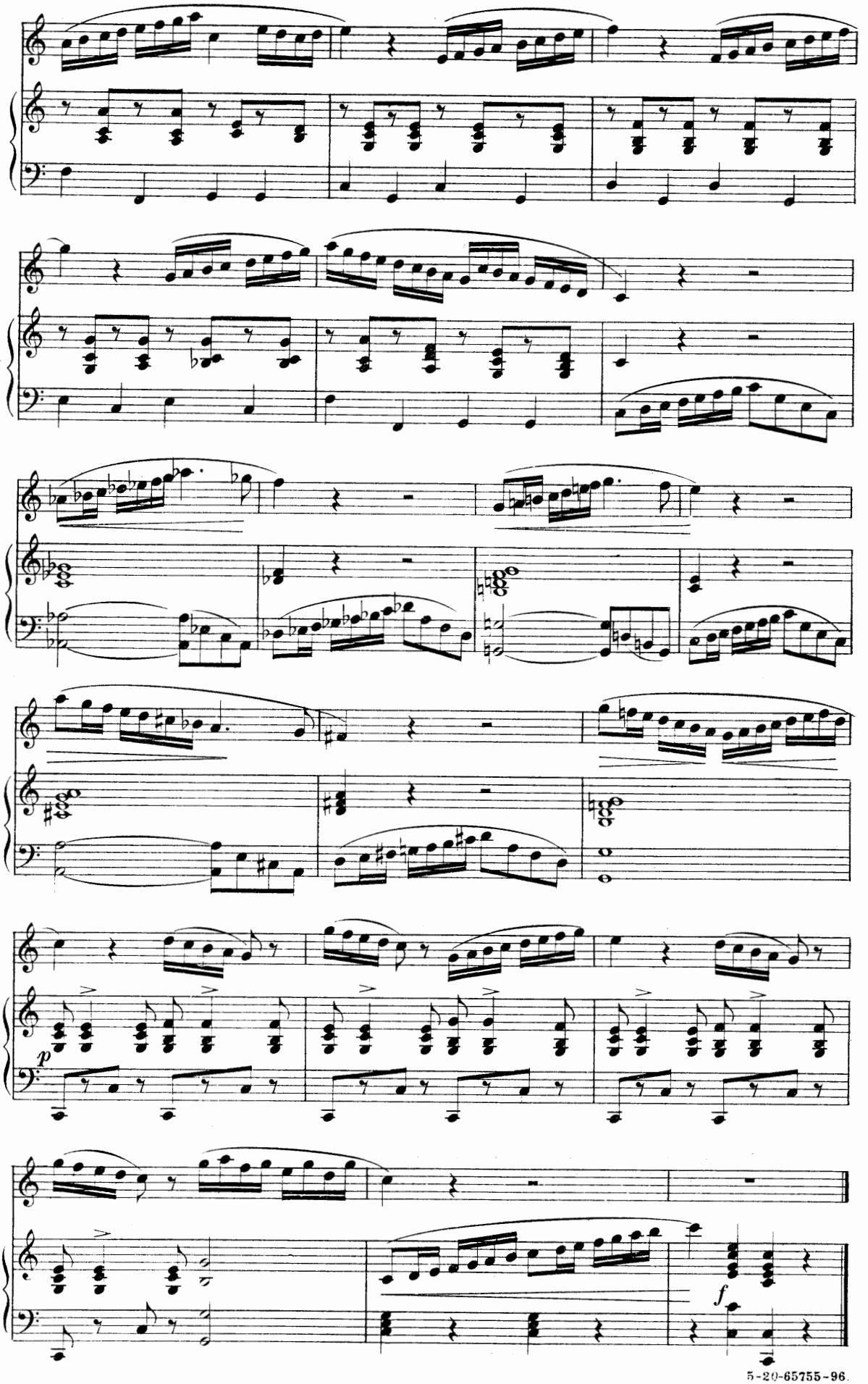
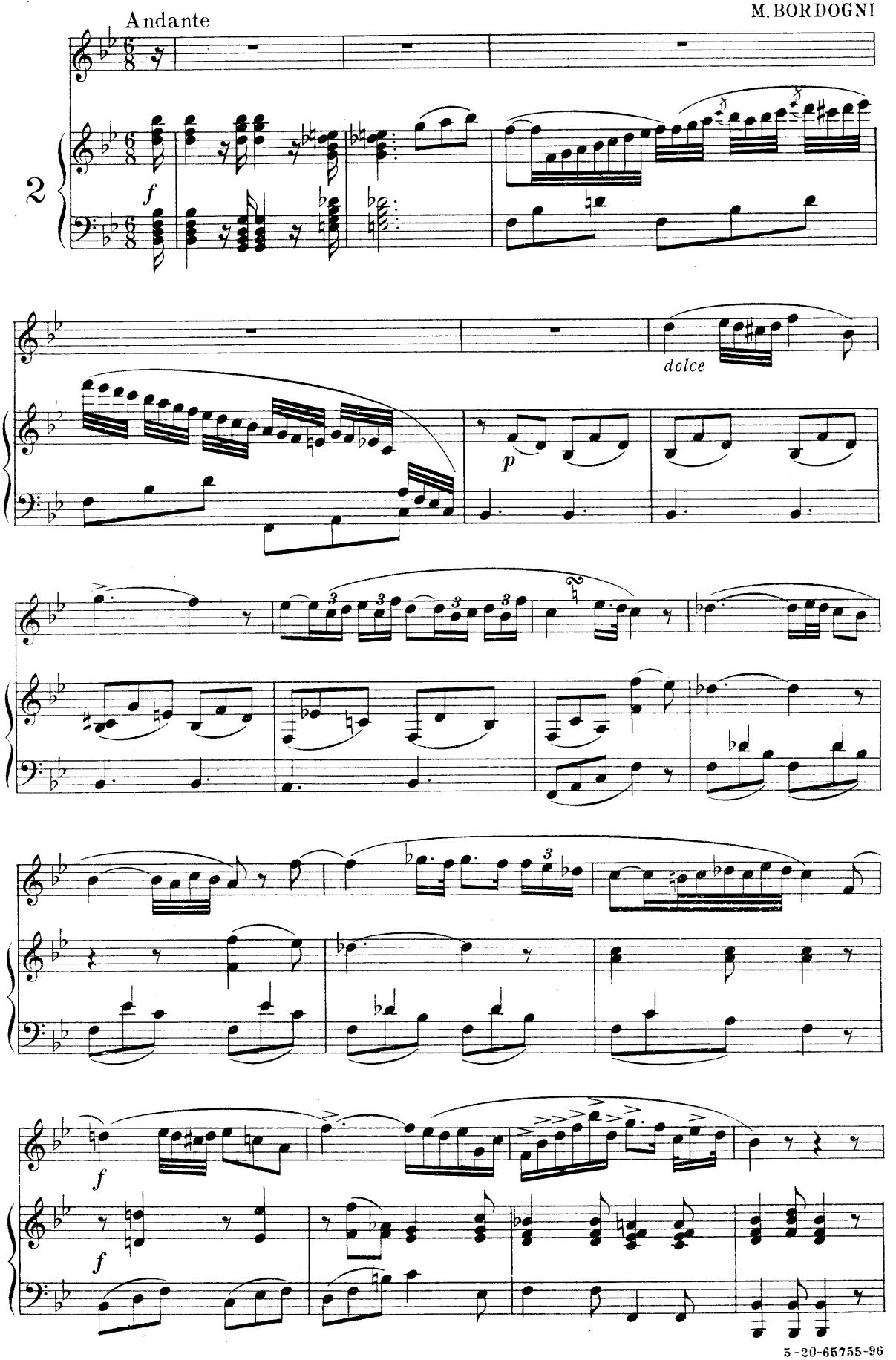
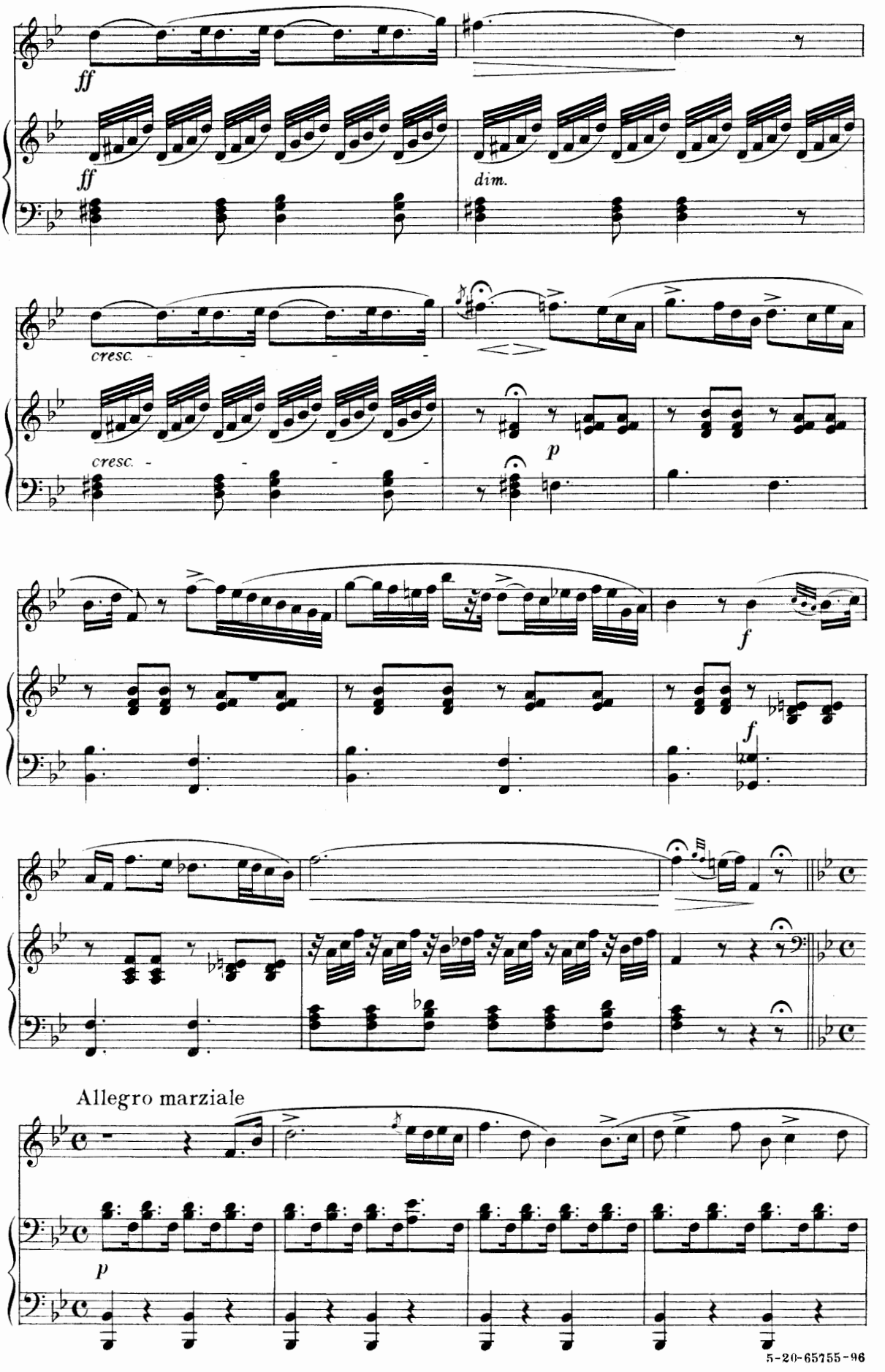
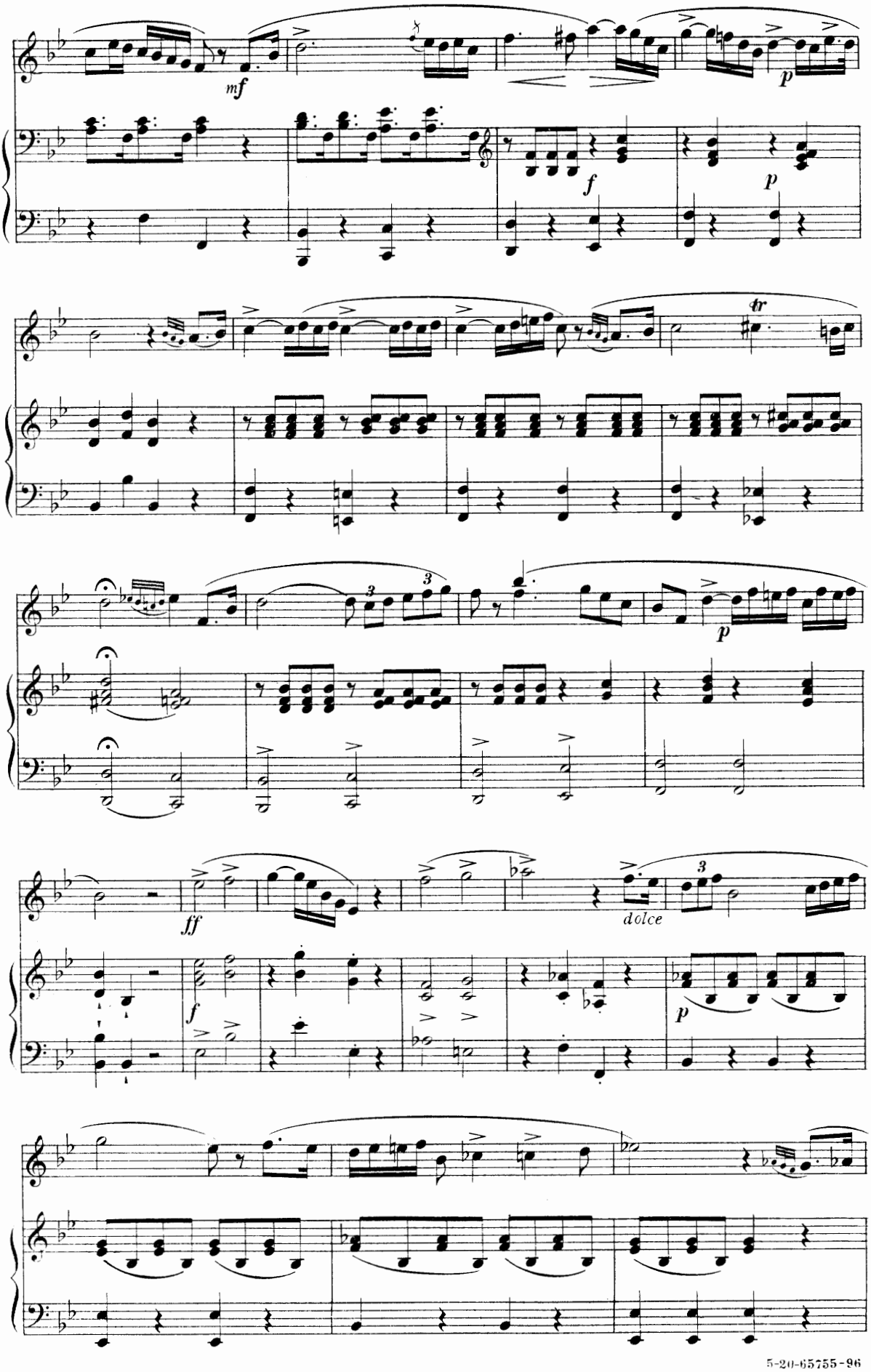

p
p
p
sf
sf

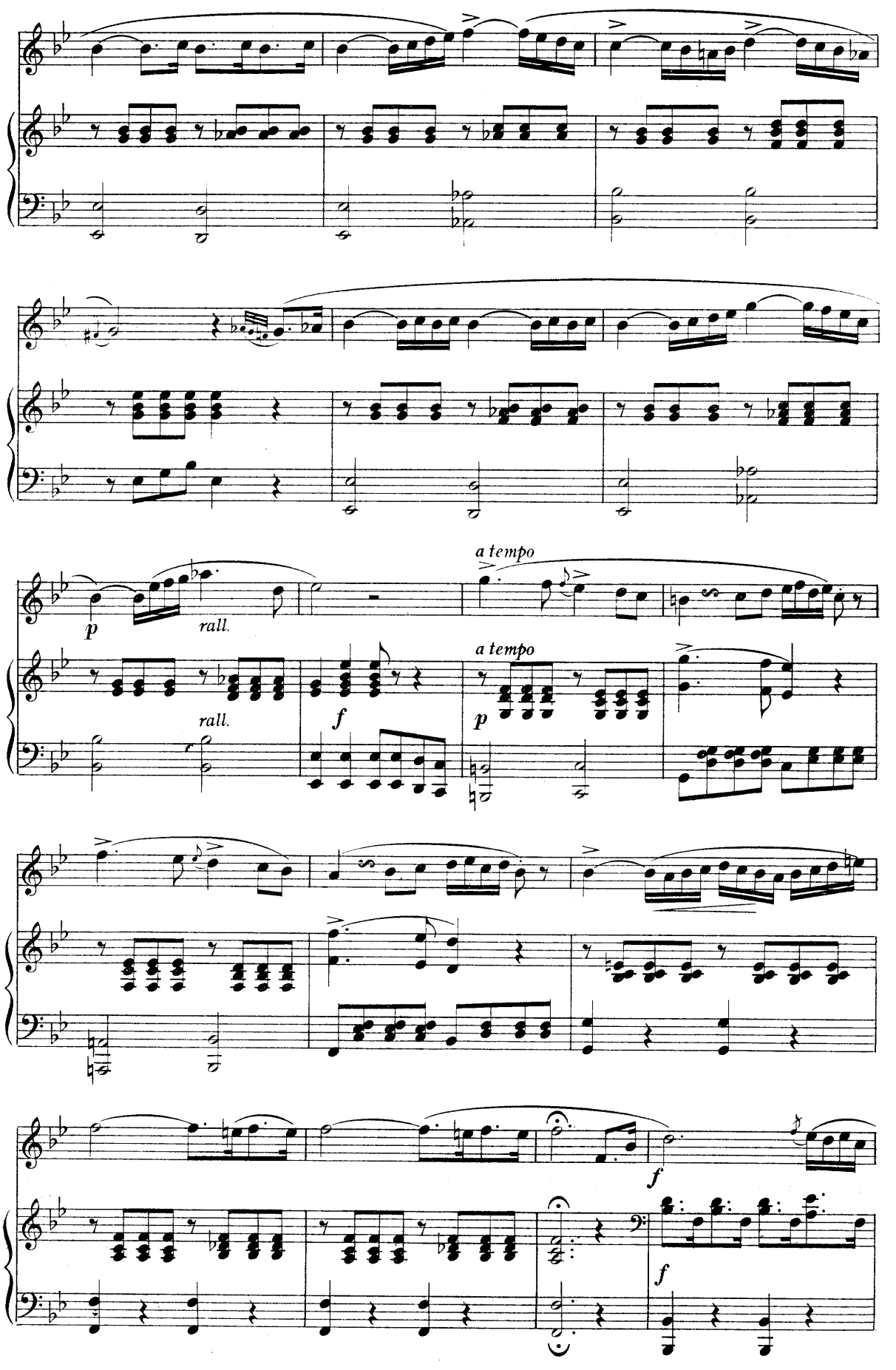

p
f

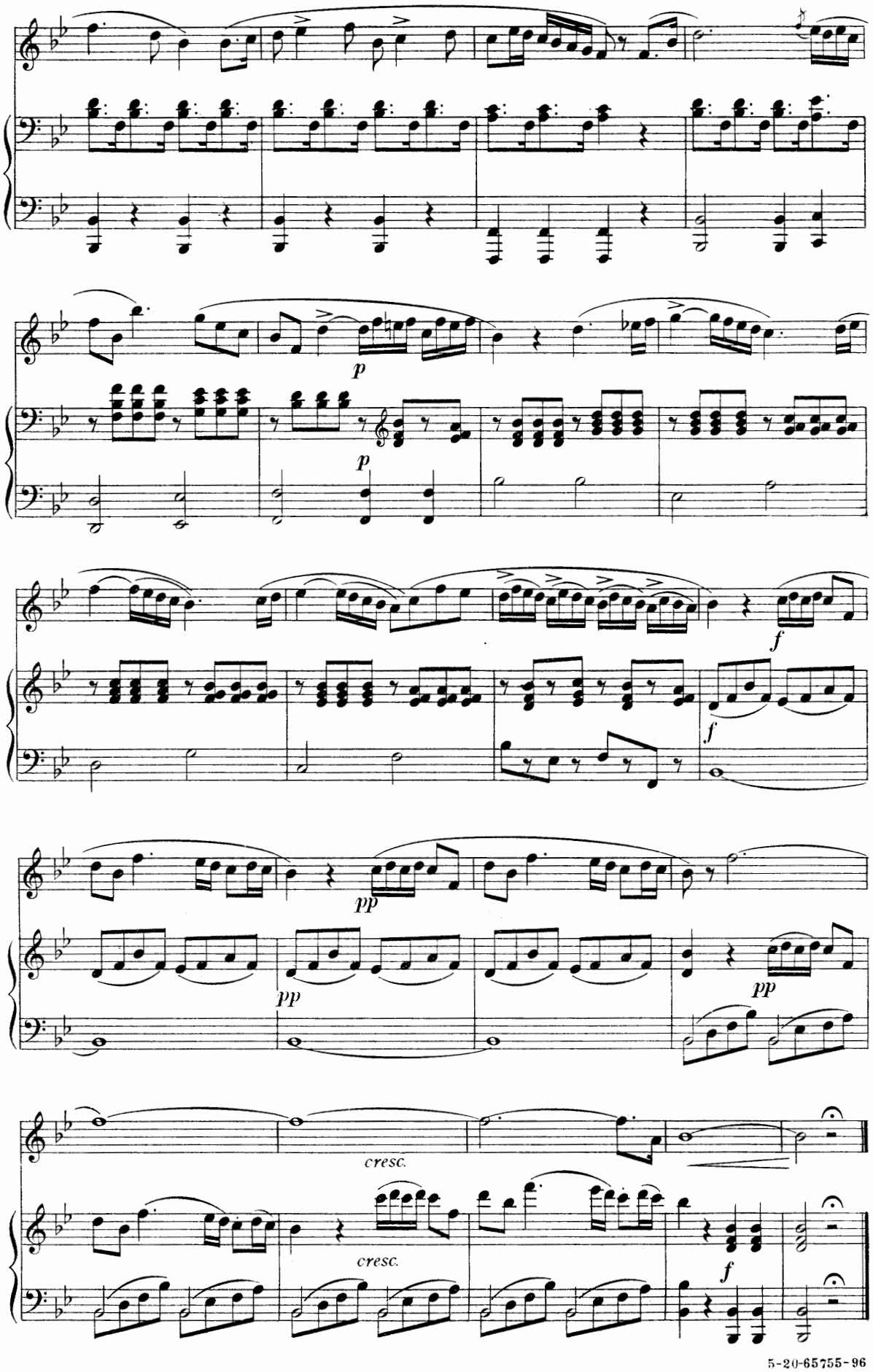
M. BORDOGNI




ff
ff
dim.
cresc.
cresc.
p
f
f
Allegro marziale
p


mf
p
f
p
tr
3
3
p
ff
f
dolce
p


p
rall.
rall.
a tempo
f
a tempo
p
f
f



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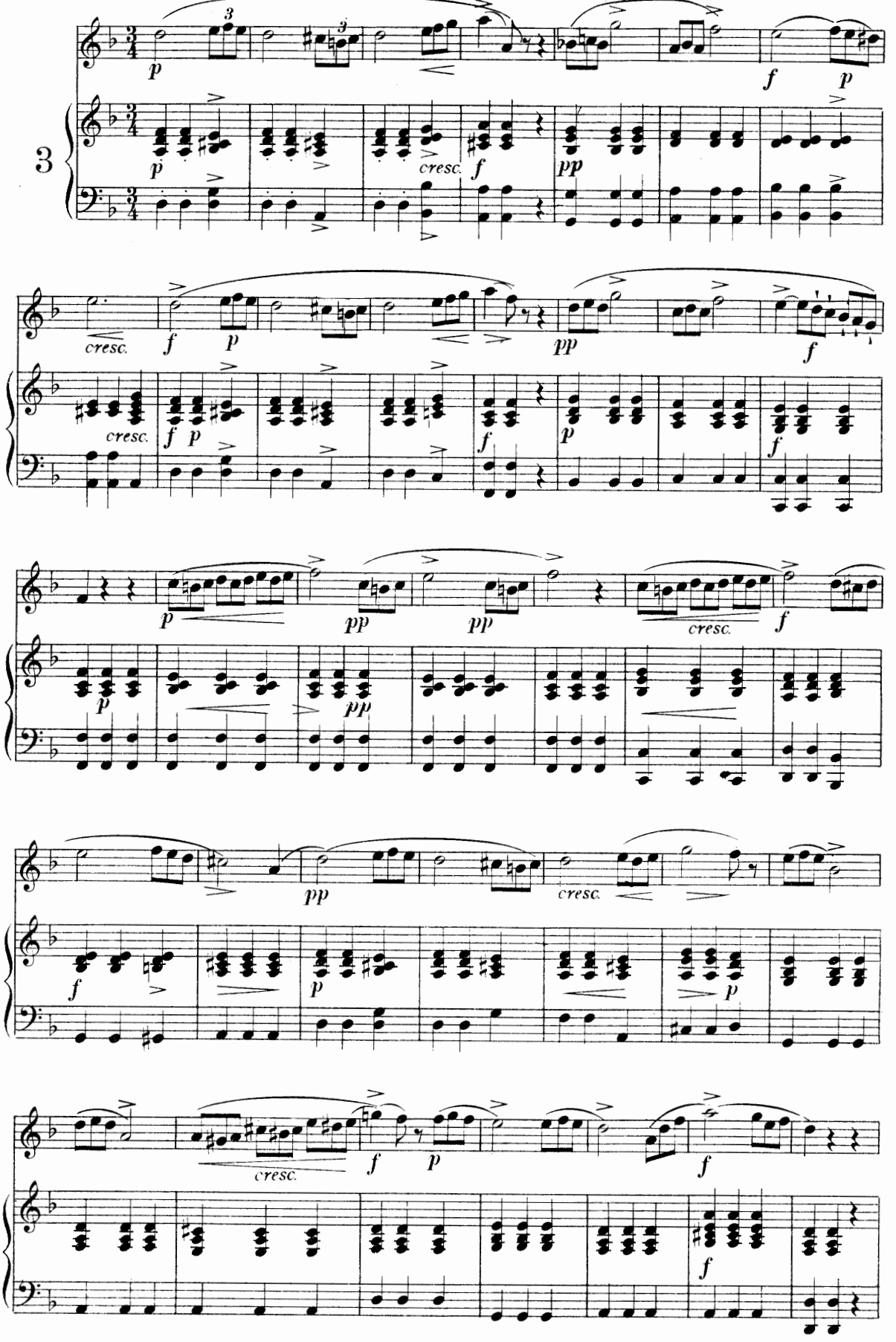
G. B. RUBINI



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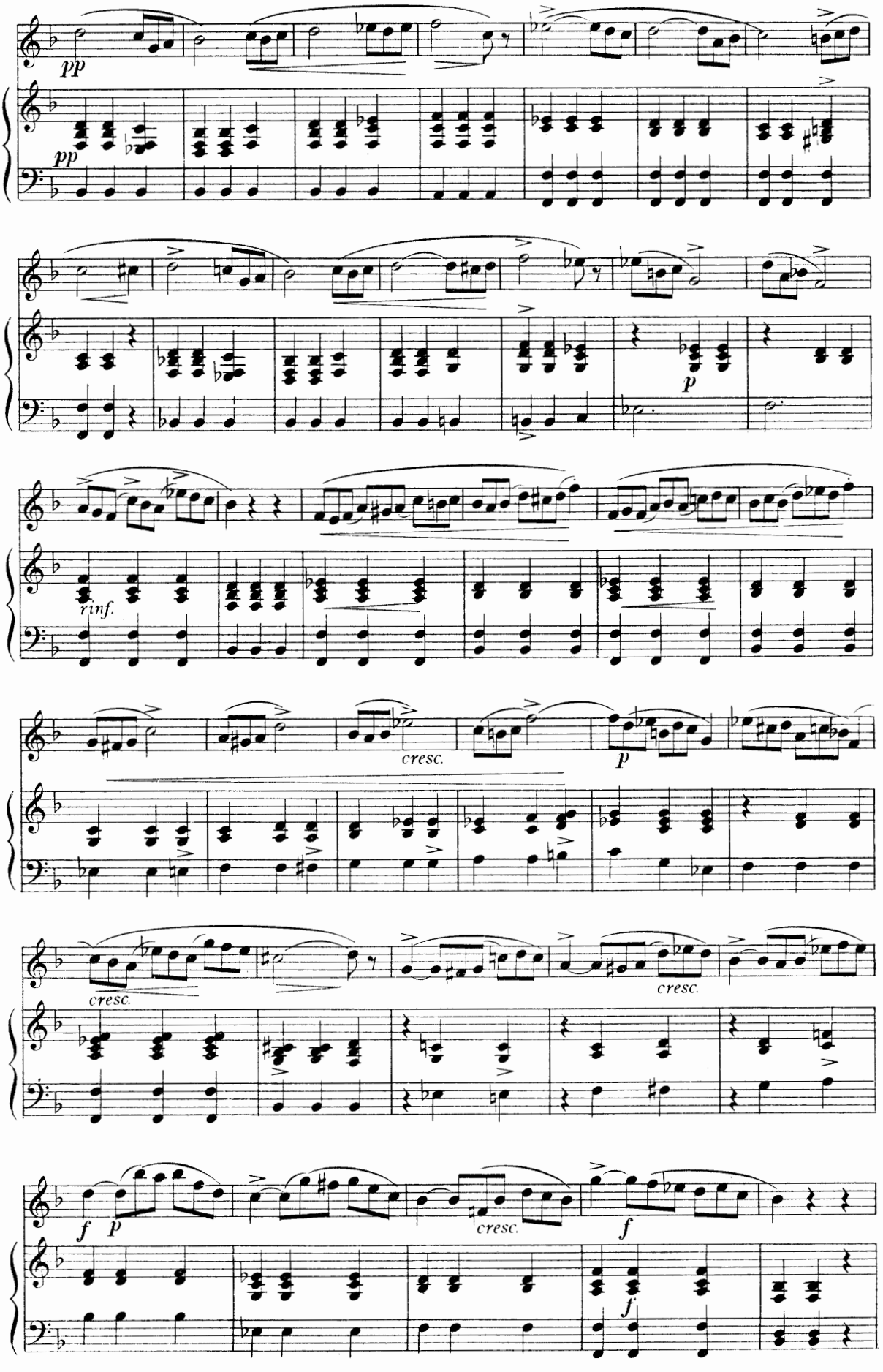
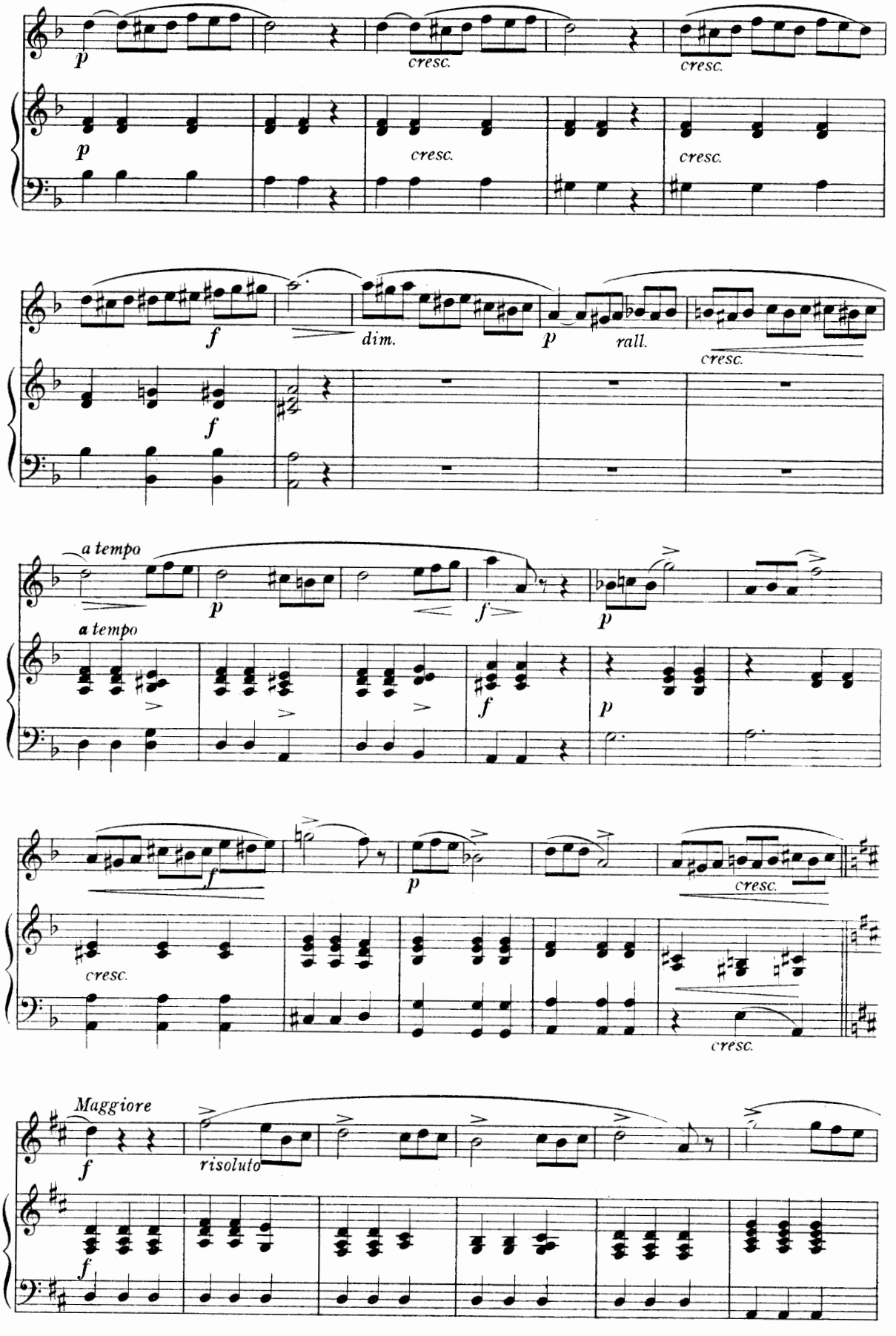
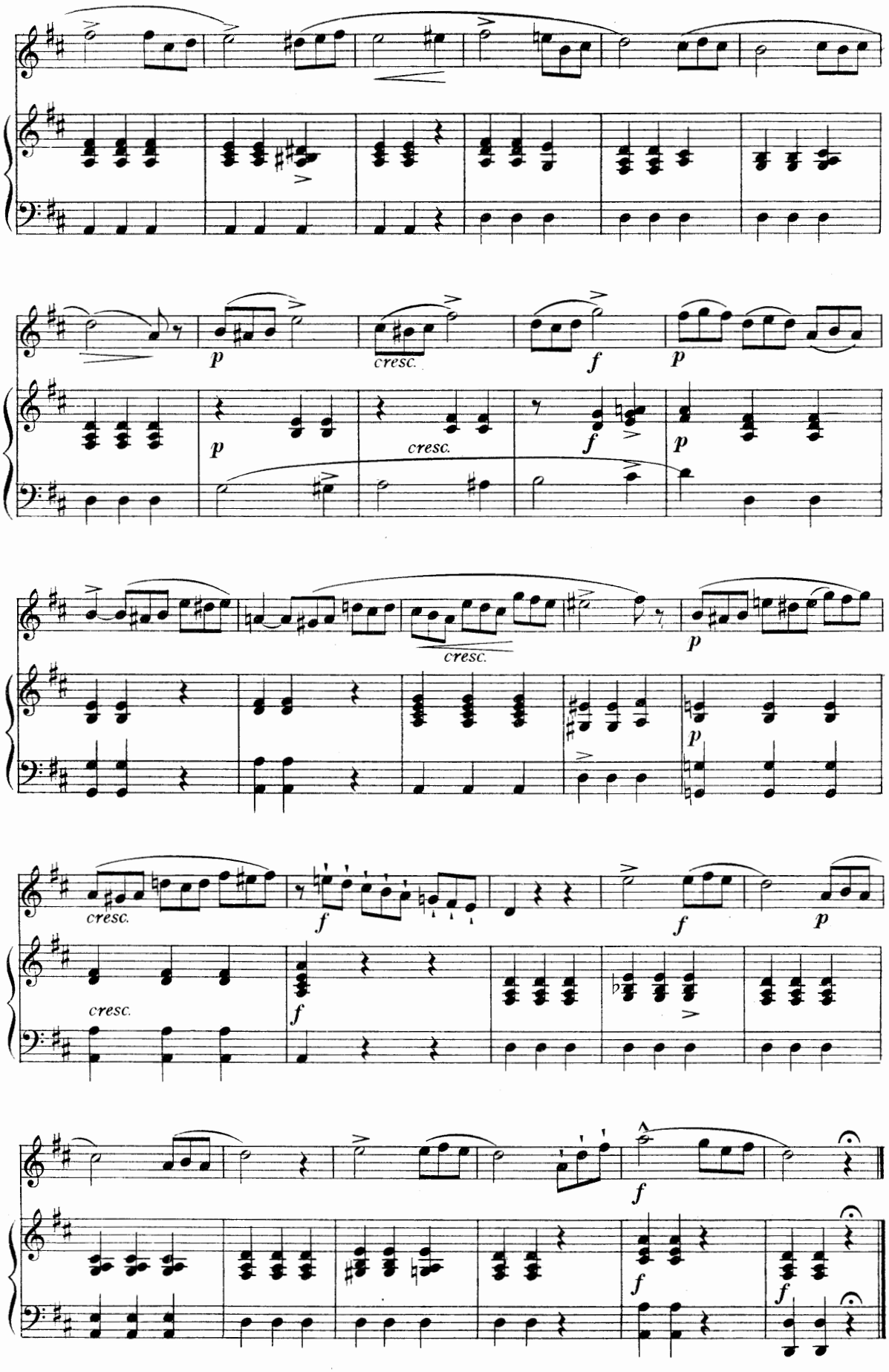
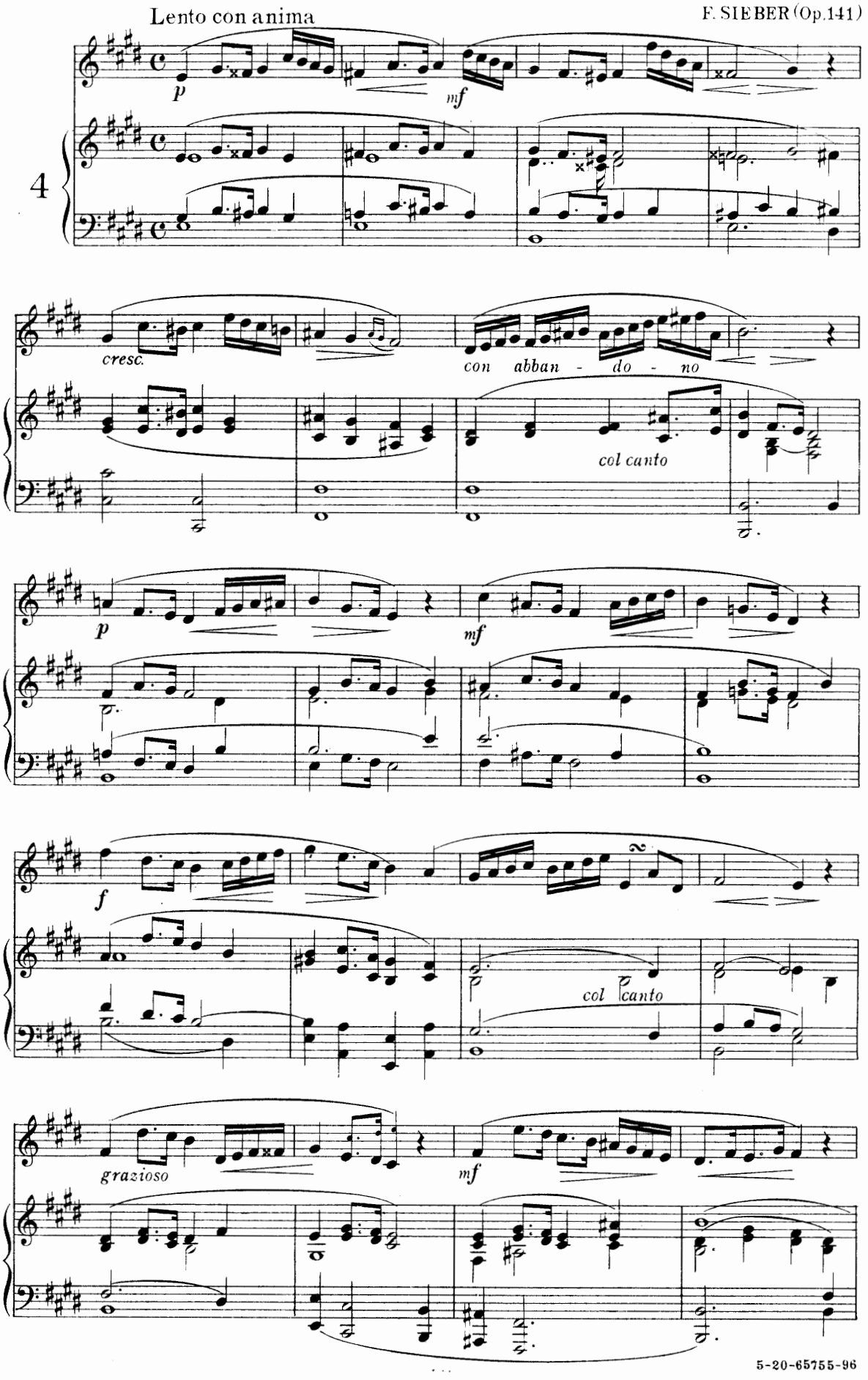
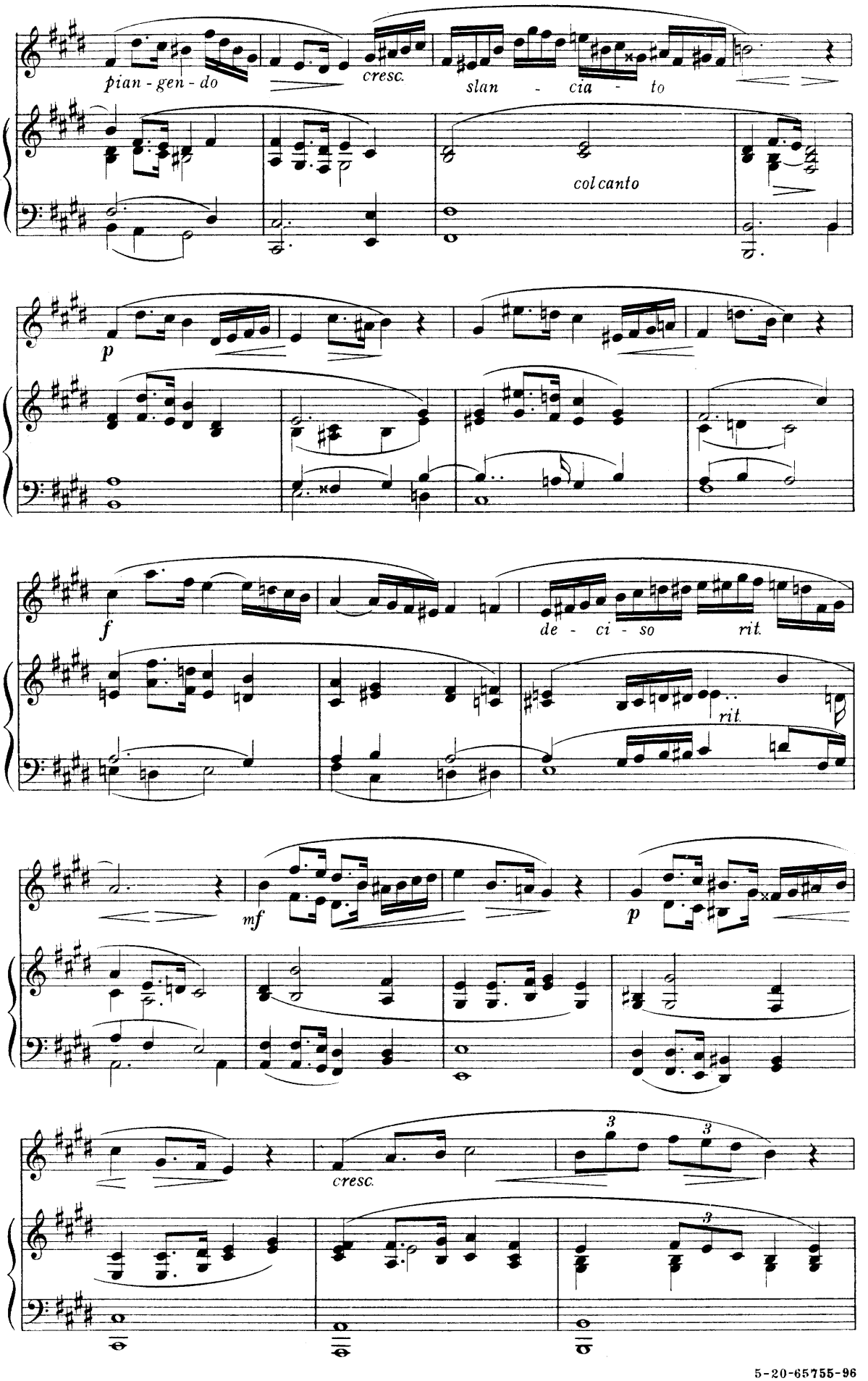

pp
pp
p
rinf.
cresc.
p
cresc.
cresc.
f
p
cresc.
f
f


p
cresc.
cresc.
p
cresc.
cresc.
f
dim.
p
rall.
cresc.
f
a tempo
p
f
p
a tempo
f
p
cresc.
cresc.
cresc.
Maggiore
f
risoluto
f


p
cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
f
f
p
cresc.
f
f
f


Lento con anima
F. SIEBER (Op. 141)
4
p
mf
cresc.
con abban - do - no
col canto
p
mf
f
col canto
grazioso
mf

5-20-65755-96


pian - gen - do
cresc.
slan - cia - to
col canto
p
f
de - ci - so
rit.
rit.
mf
p
cresc.
3
3
3

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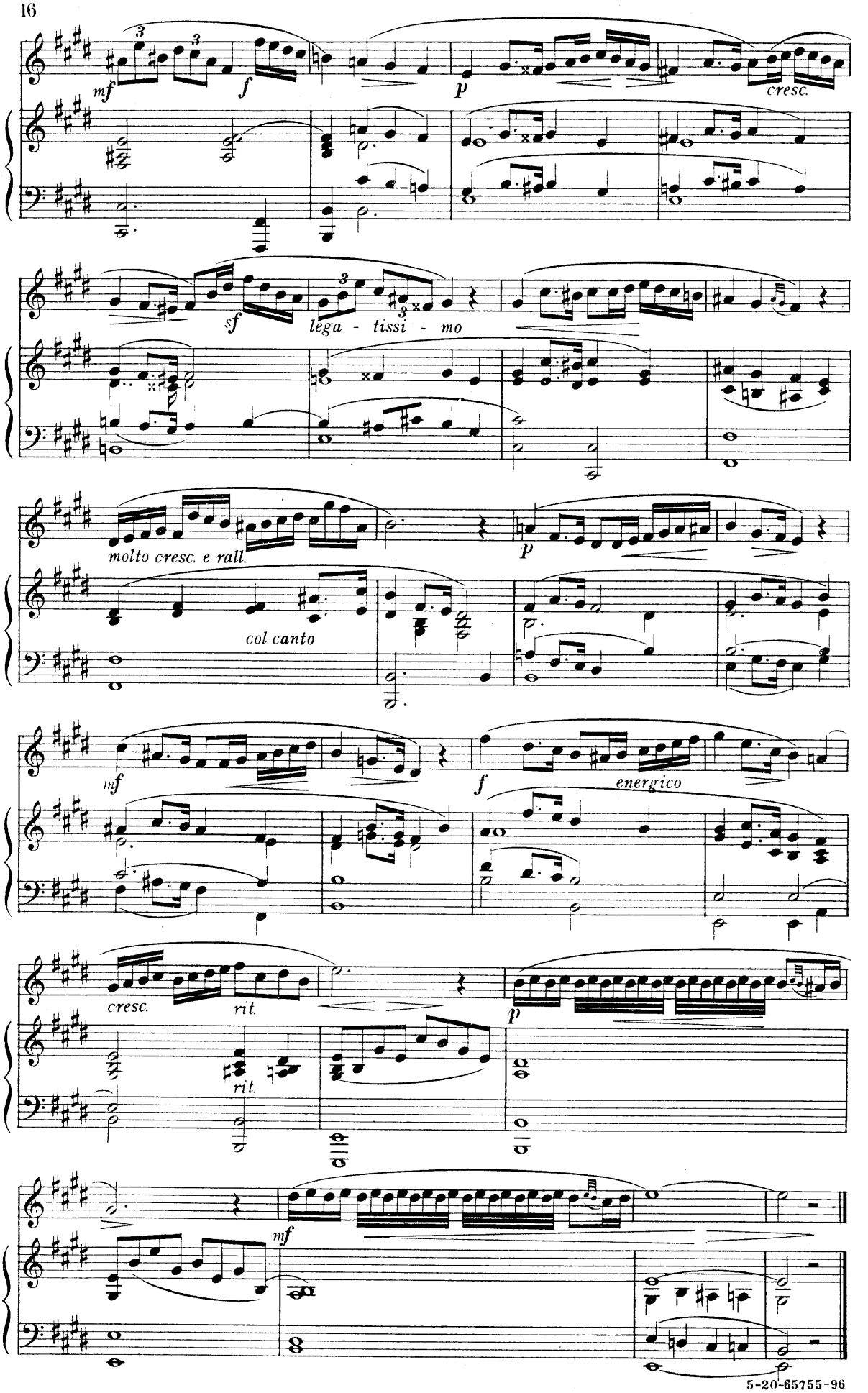
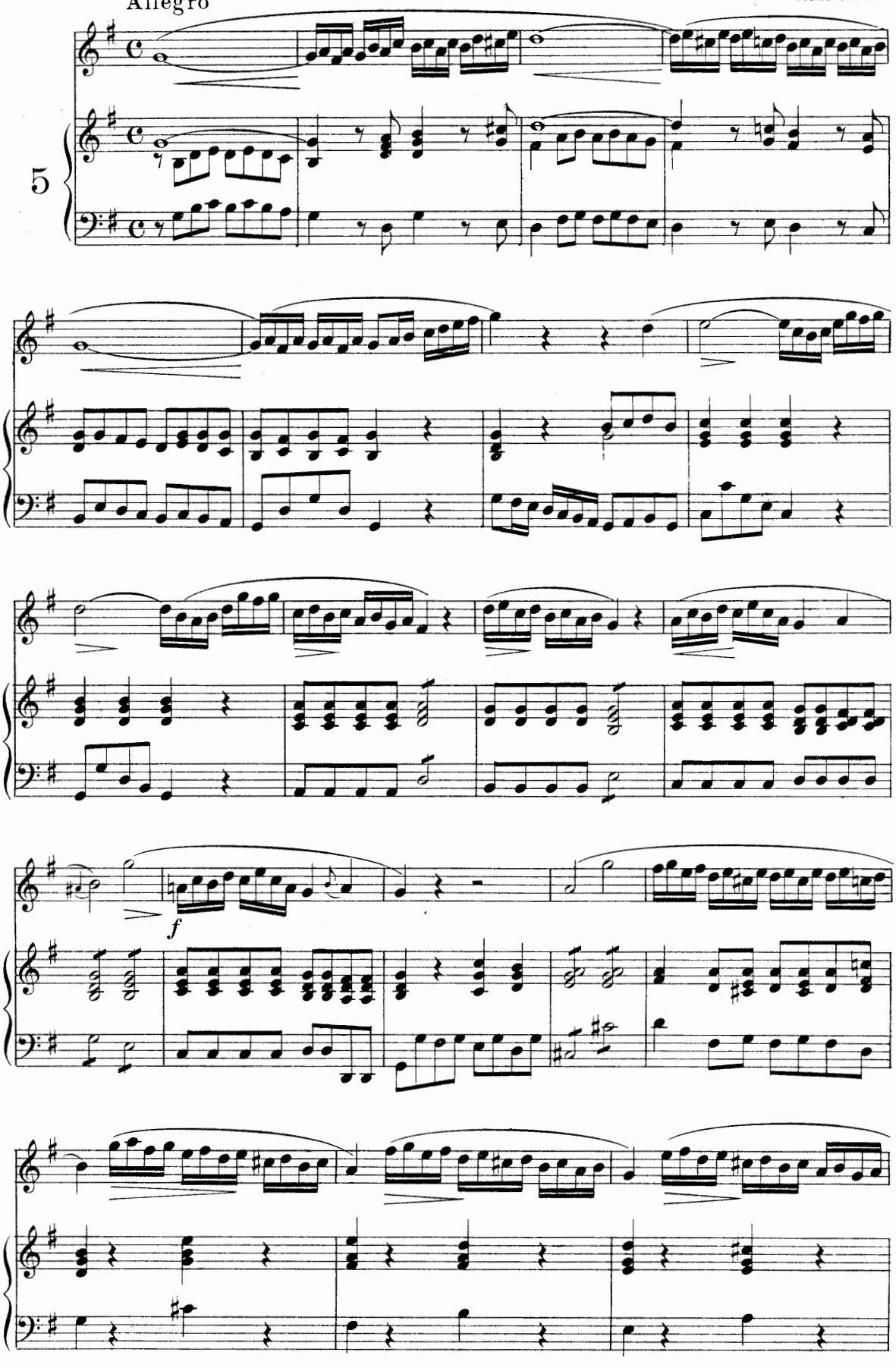
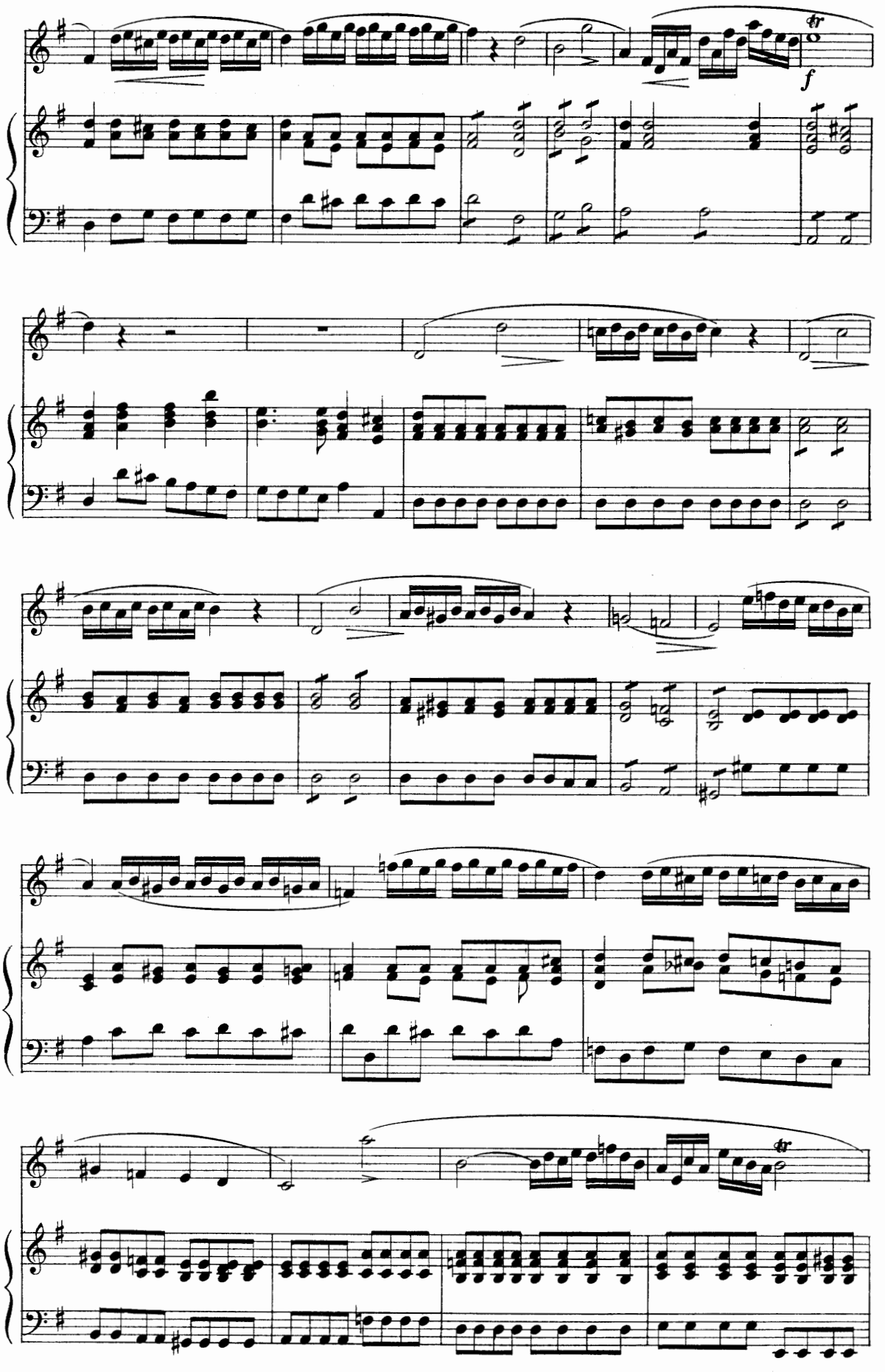
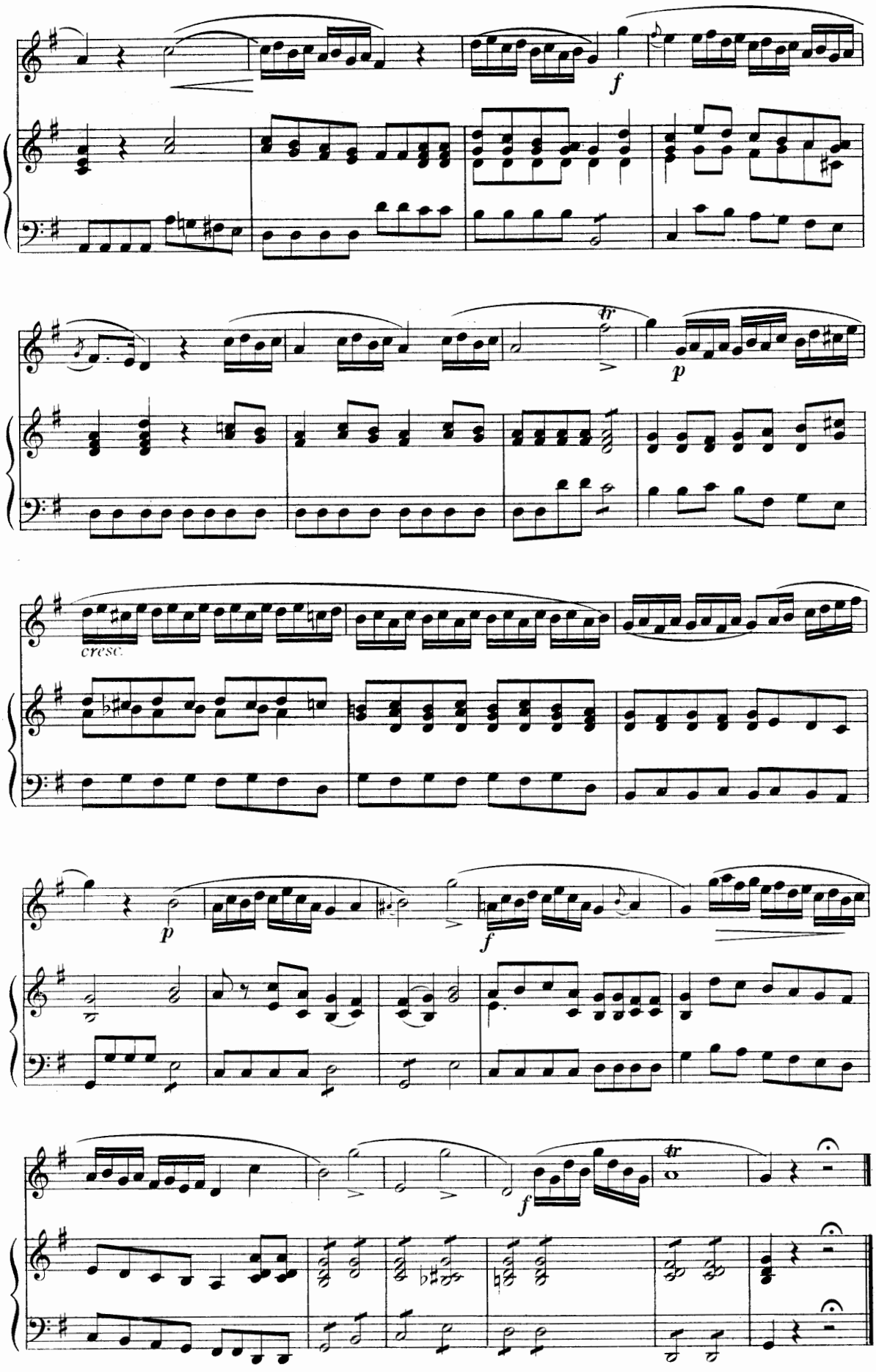

mf
f
p
cresc.
sf
lega - tissi - mo
molto cresc. e rall.
p
col canto
mf
f
energico
cresc.
rit.
rit.
p
mf

Allegro

G.APRILE

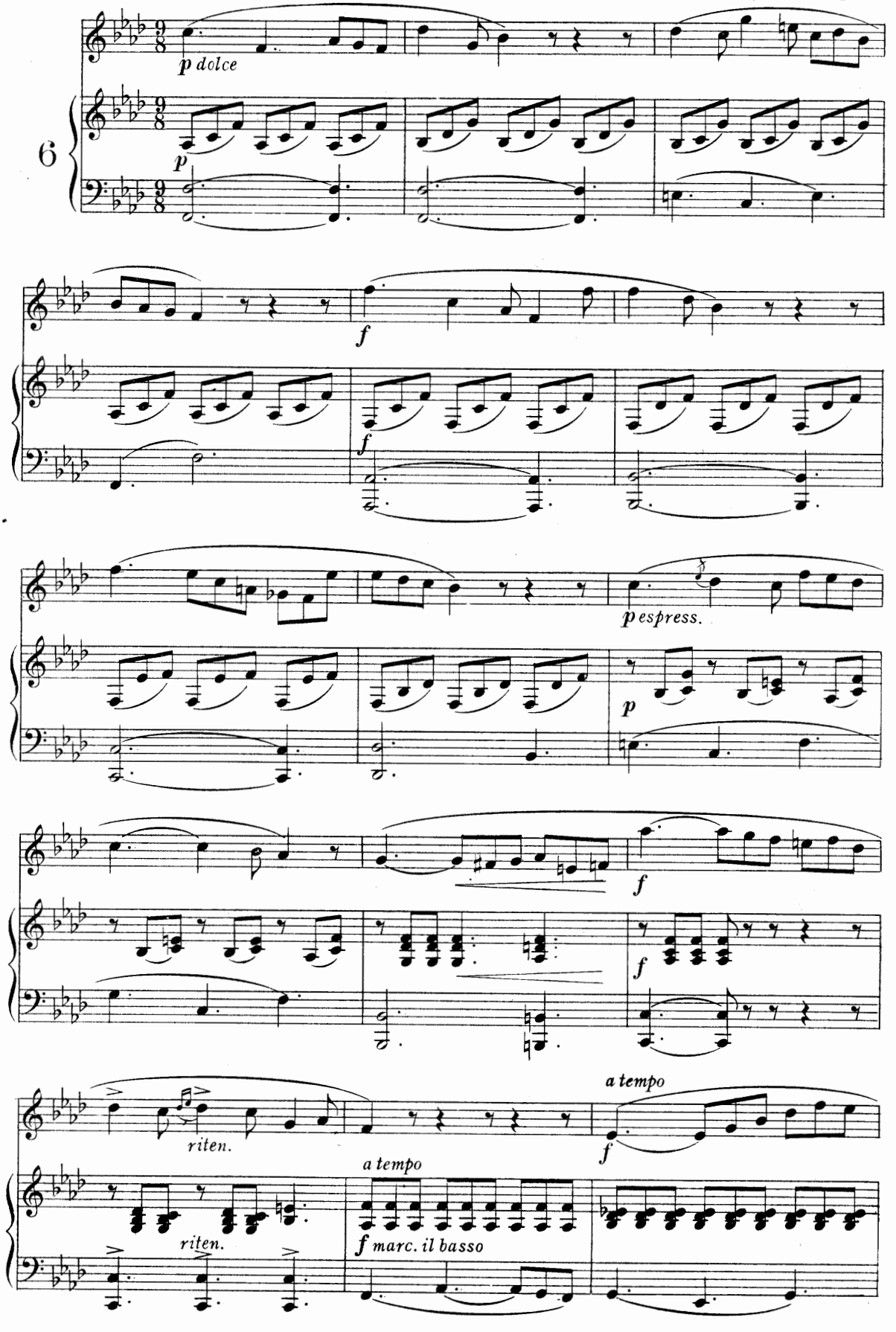



tr
f
tr

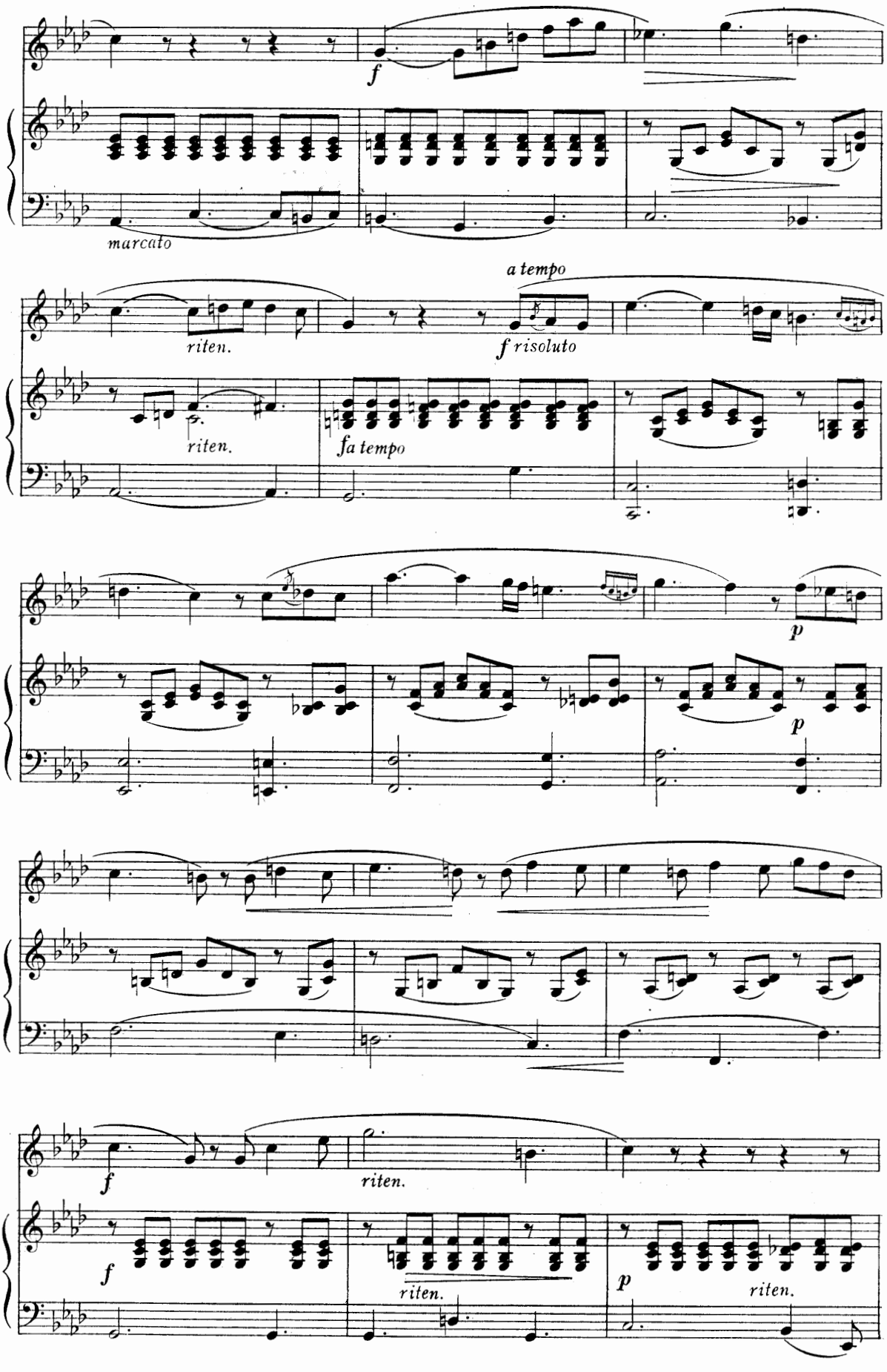

f
tr
p
cresc.
p
f
f
tr

Andante molto

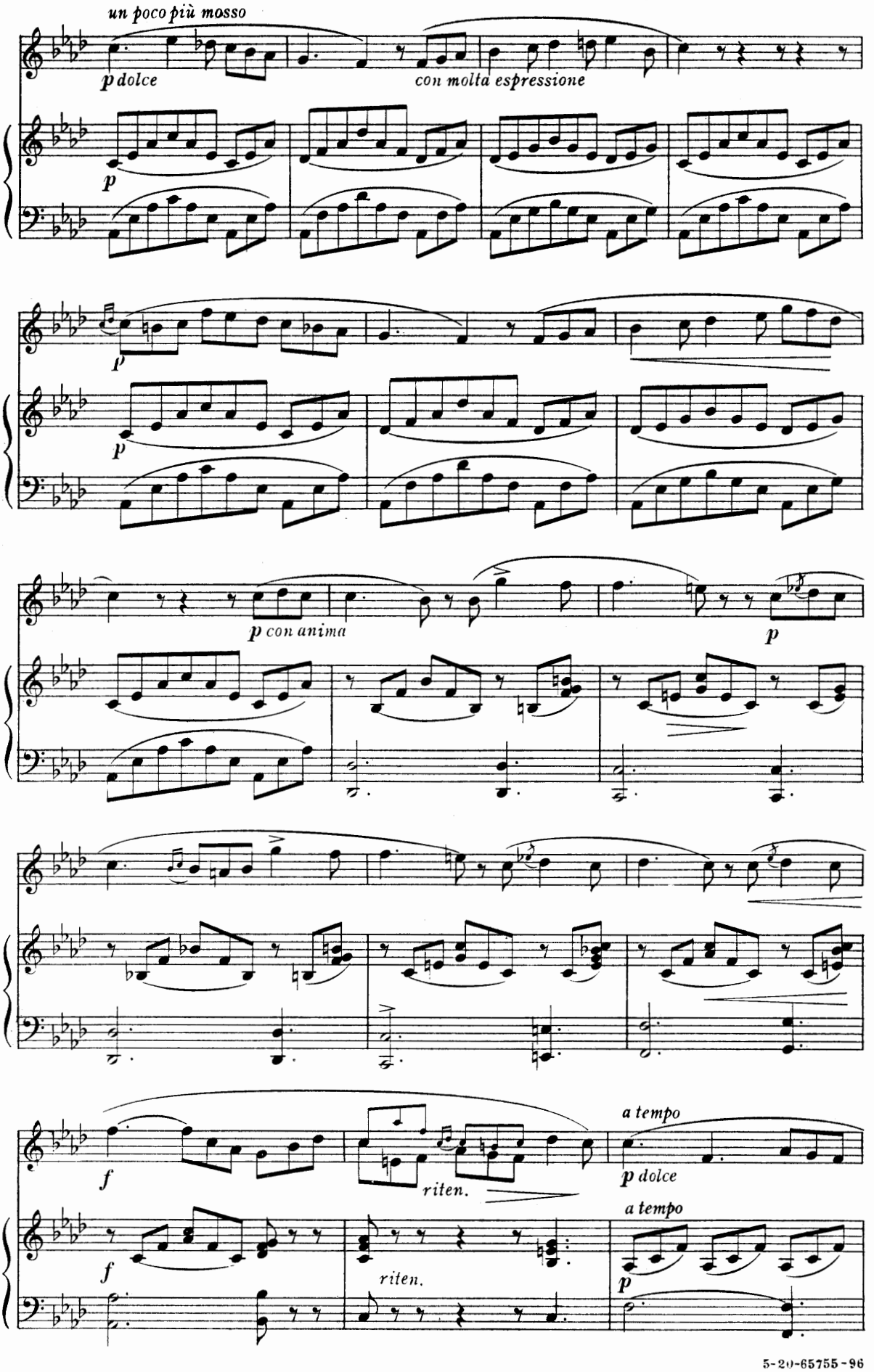
H. PANOFKA (Op.86)



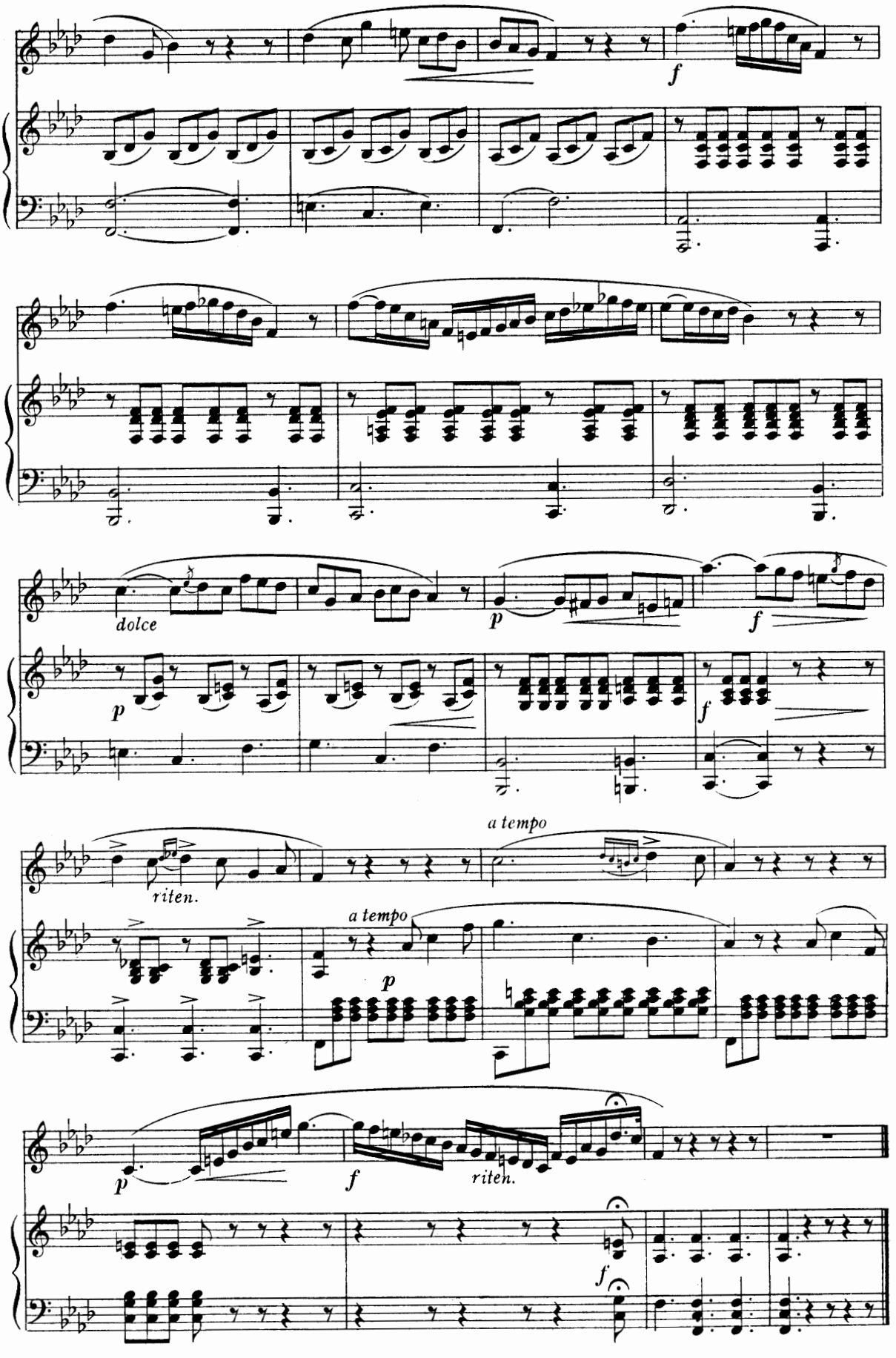
5-20-65755-96


f
marcato
riten.
a tempo
f risoluto
riten.
fa tempo
p
p
f
riten.
f
riten.
p
riten.

5-20-65755-96

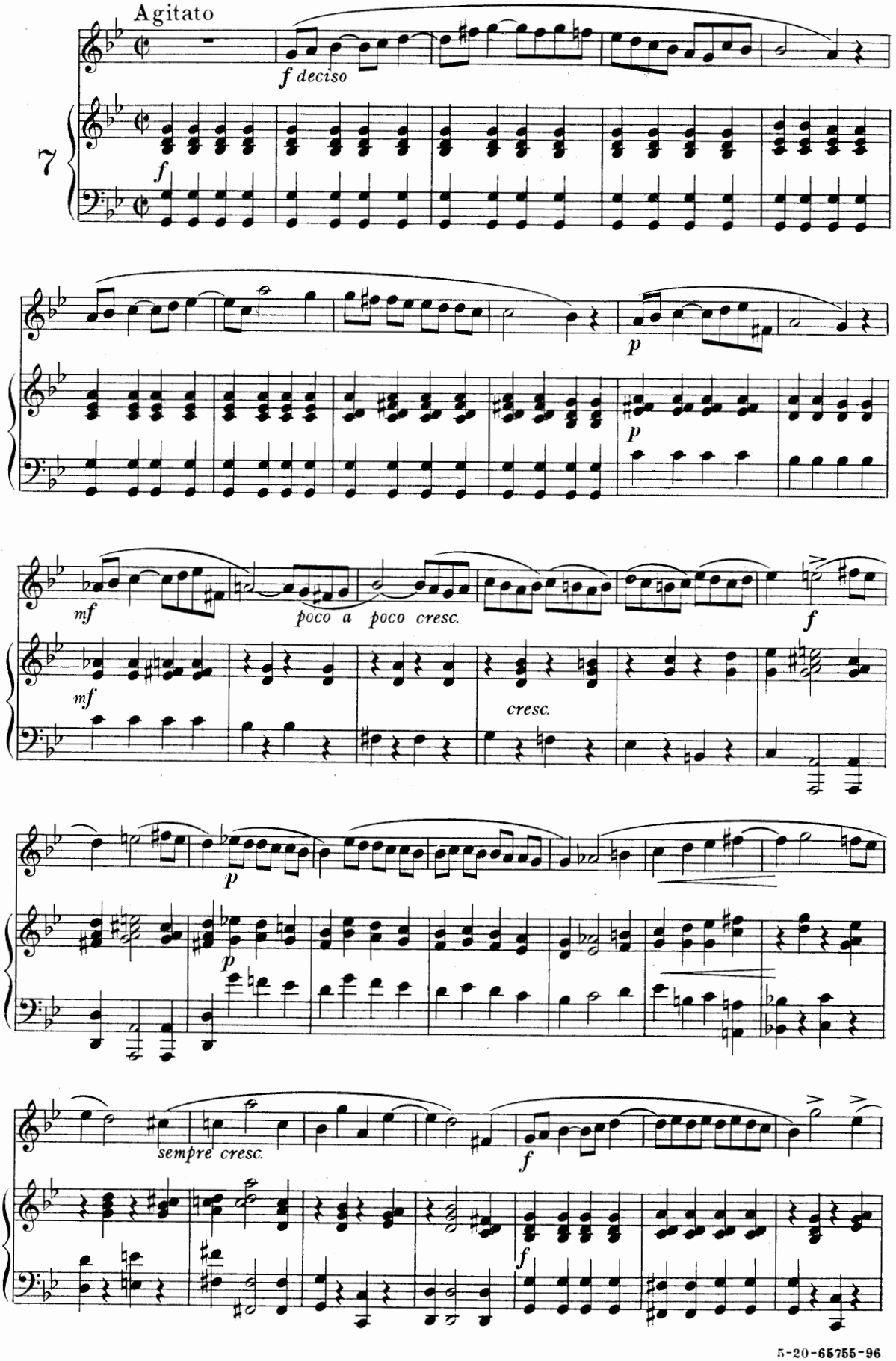

un poco più mosso
p dolce
con molta espressione
p
p
p
p con anima
p
f
riten.
a tempo
p dolce
f
riten.
a tempo
p

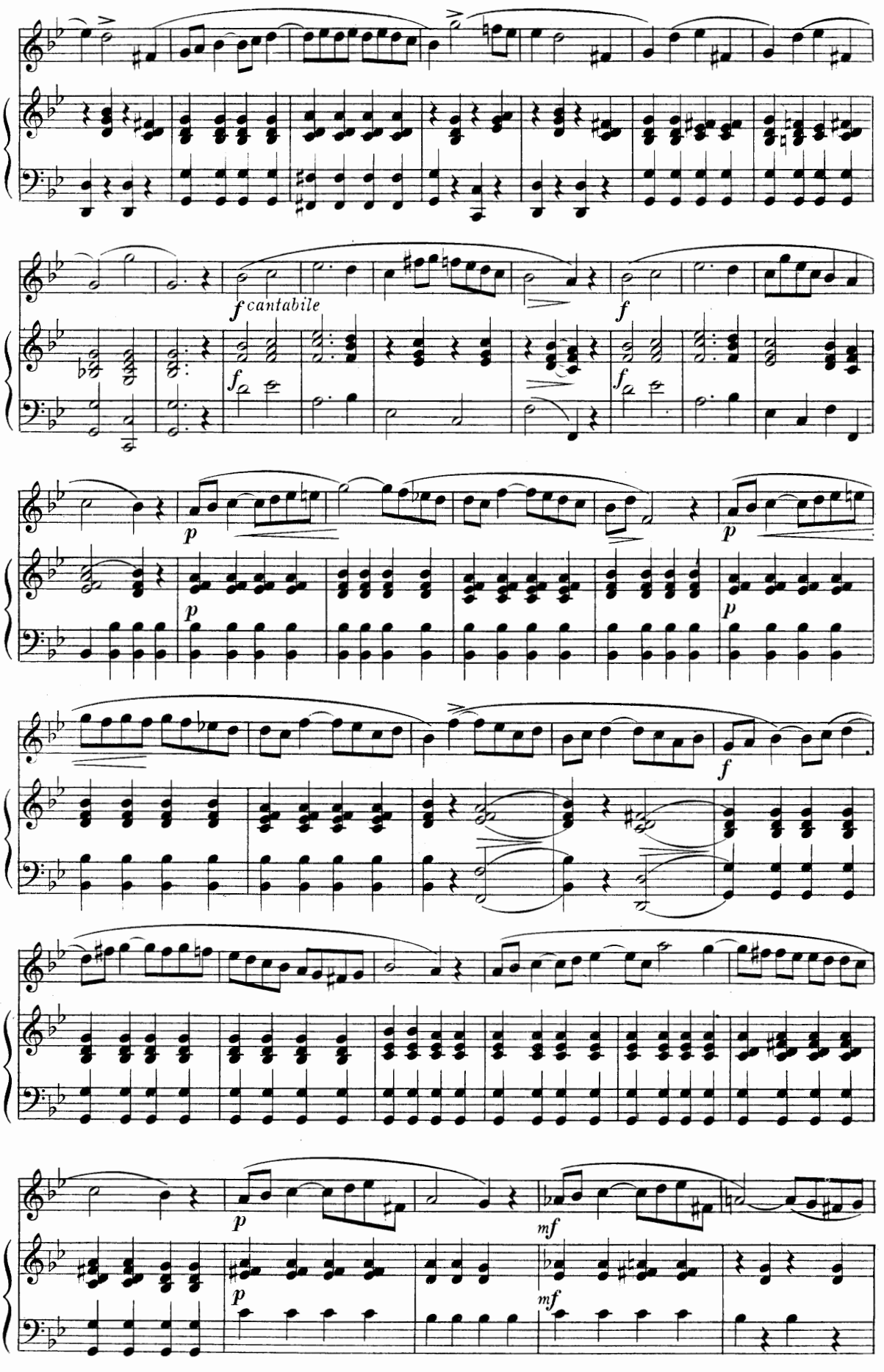
5-20-65755-96

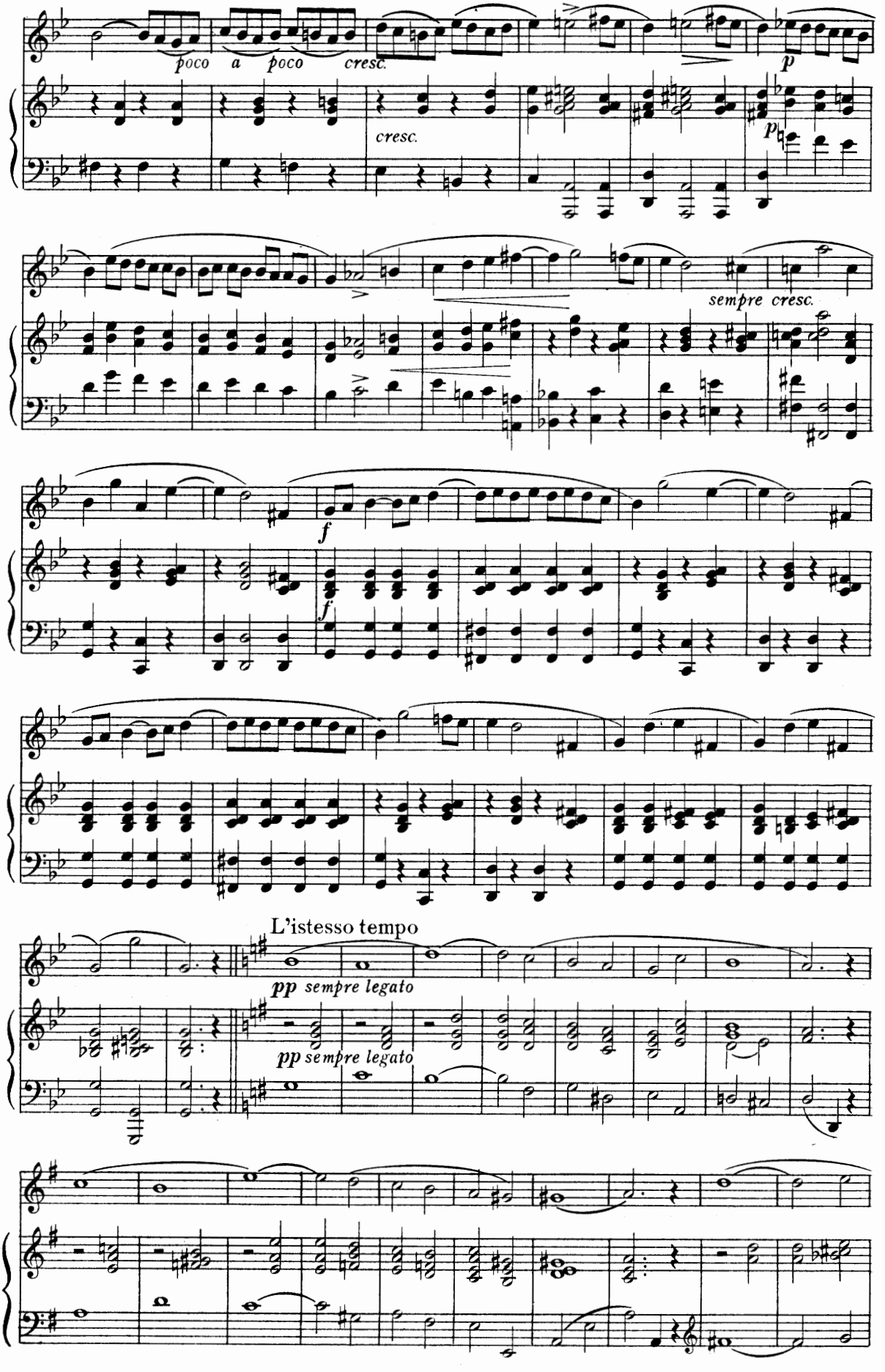


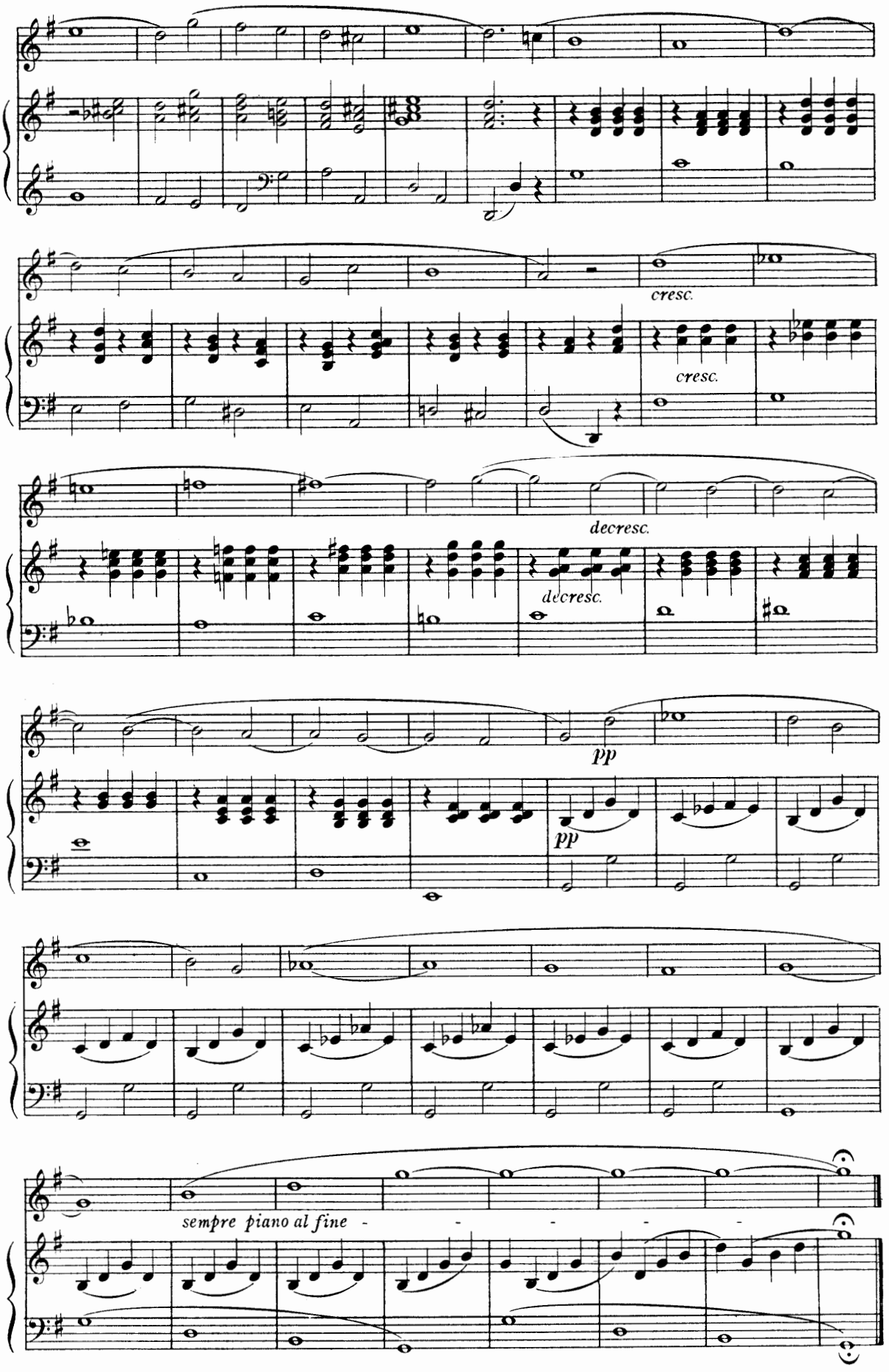
5-20-65755-96

A. PANSERON


Agitato
f deciso
7
f
p
p
mf
poco a poco cresc.
f
mf
cresc.
p
p
sempre cresc.
f
f

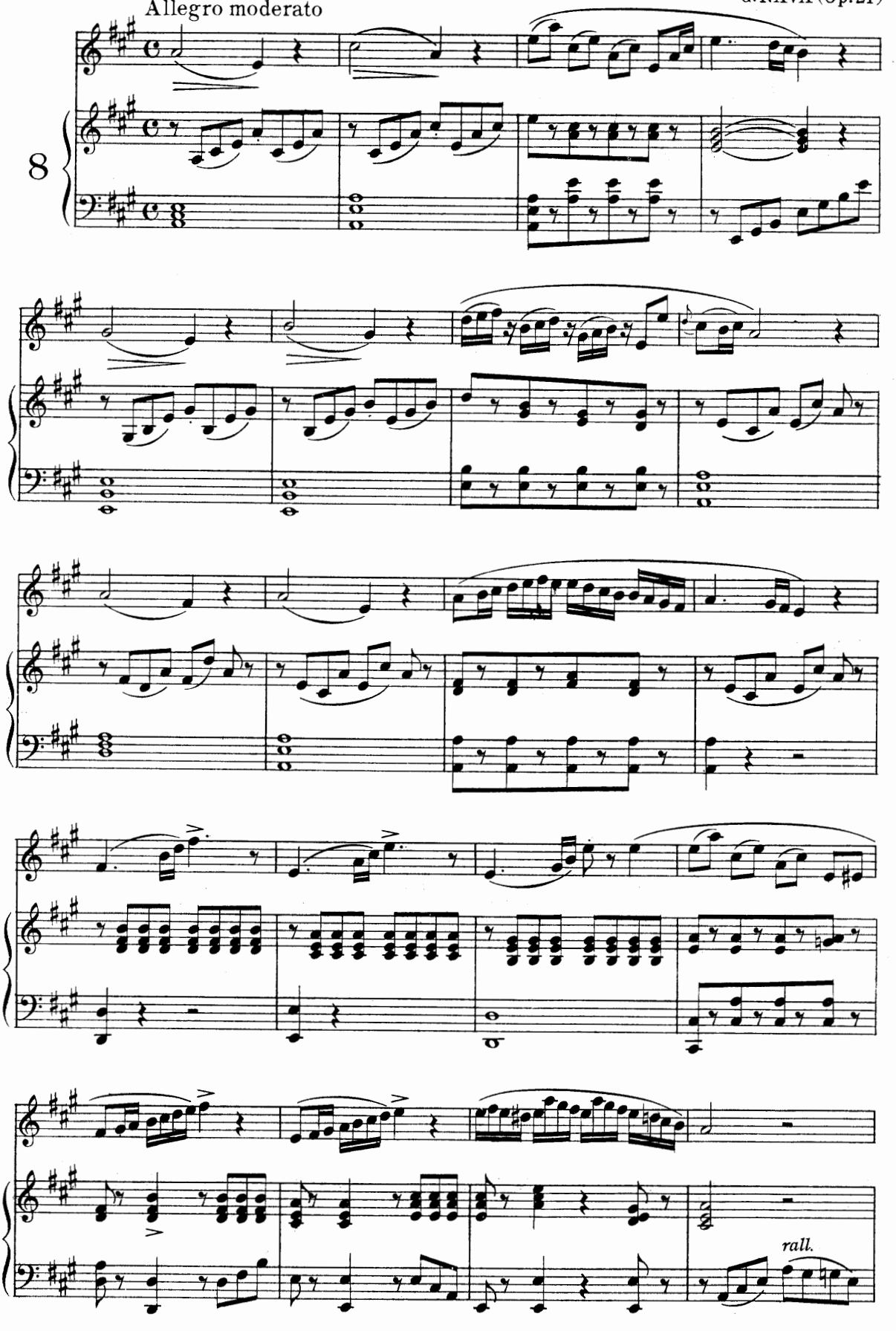

f cantabile
f
f
p
p
p
f
p
mf
p
mf

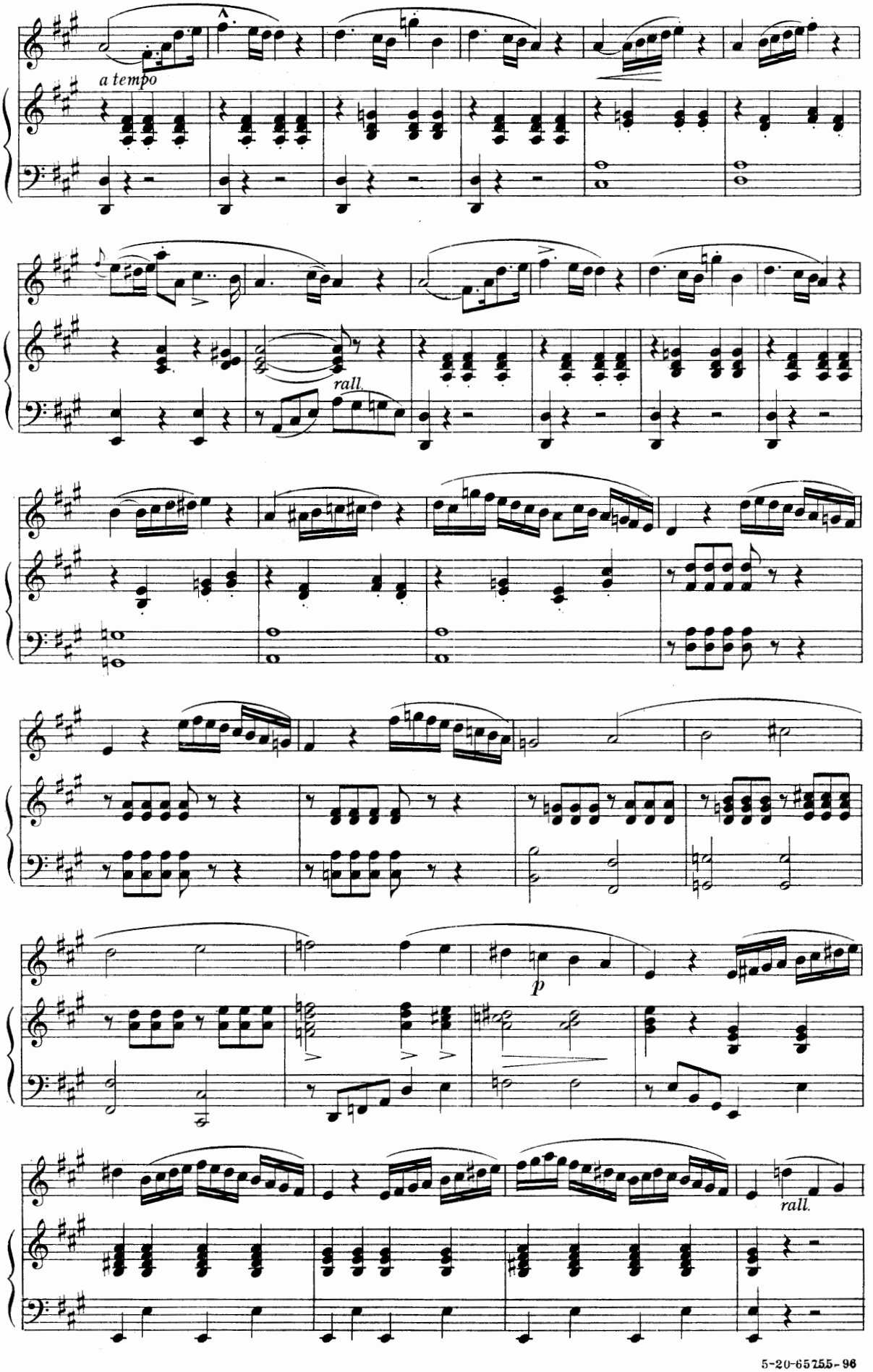

poco a poco cresc.
cresc.
p
sempre cresc.
f
f
L'istesso tempo
pp sempre legato
pp sempre legato

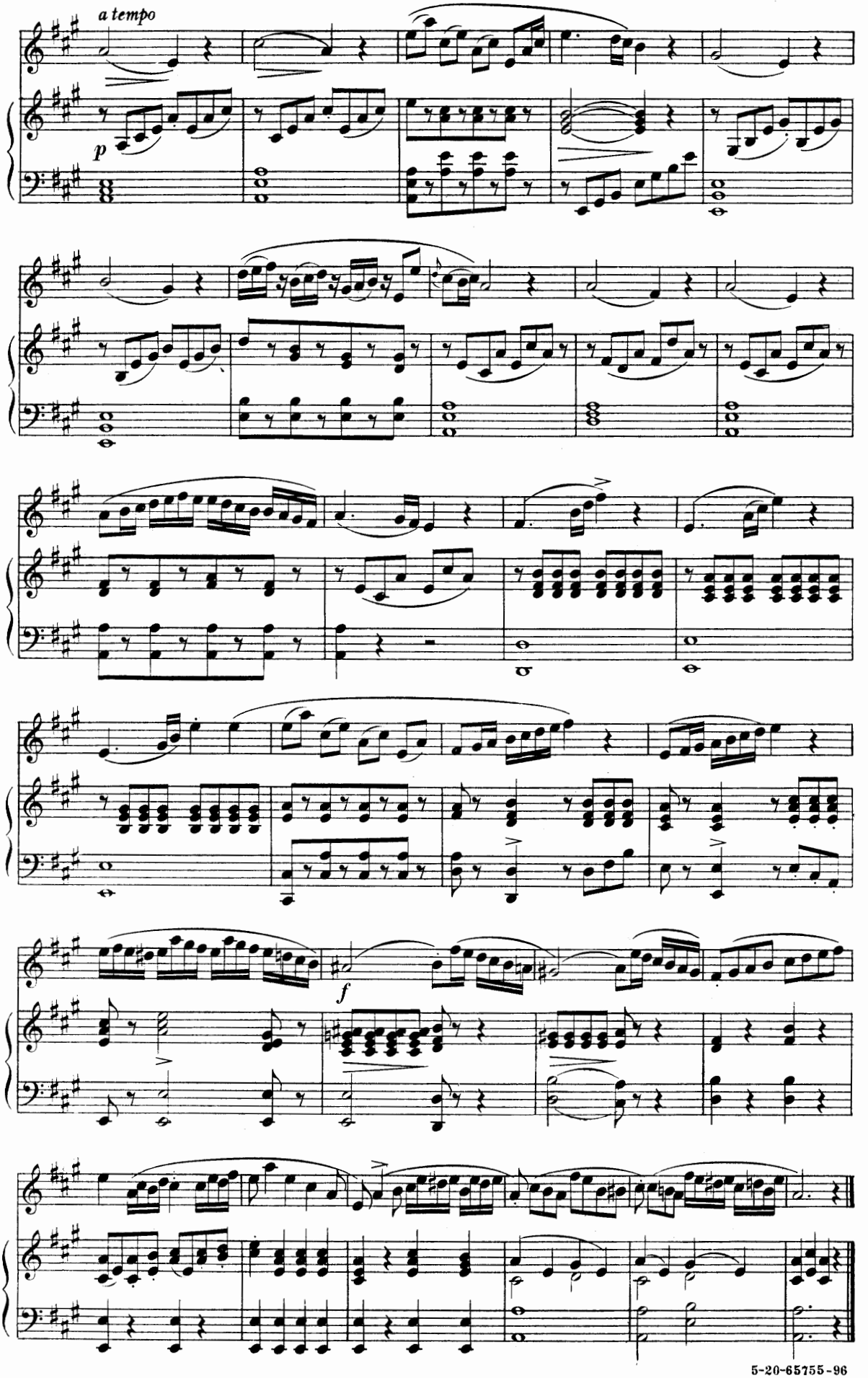

cresc.
cresc.
decresc.
decresc.
pp
pp
sempre piano al fine

G. NAVA (Op. 21)

Allegro moderato




a tempo
rall.
p
rall.



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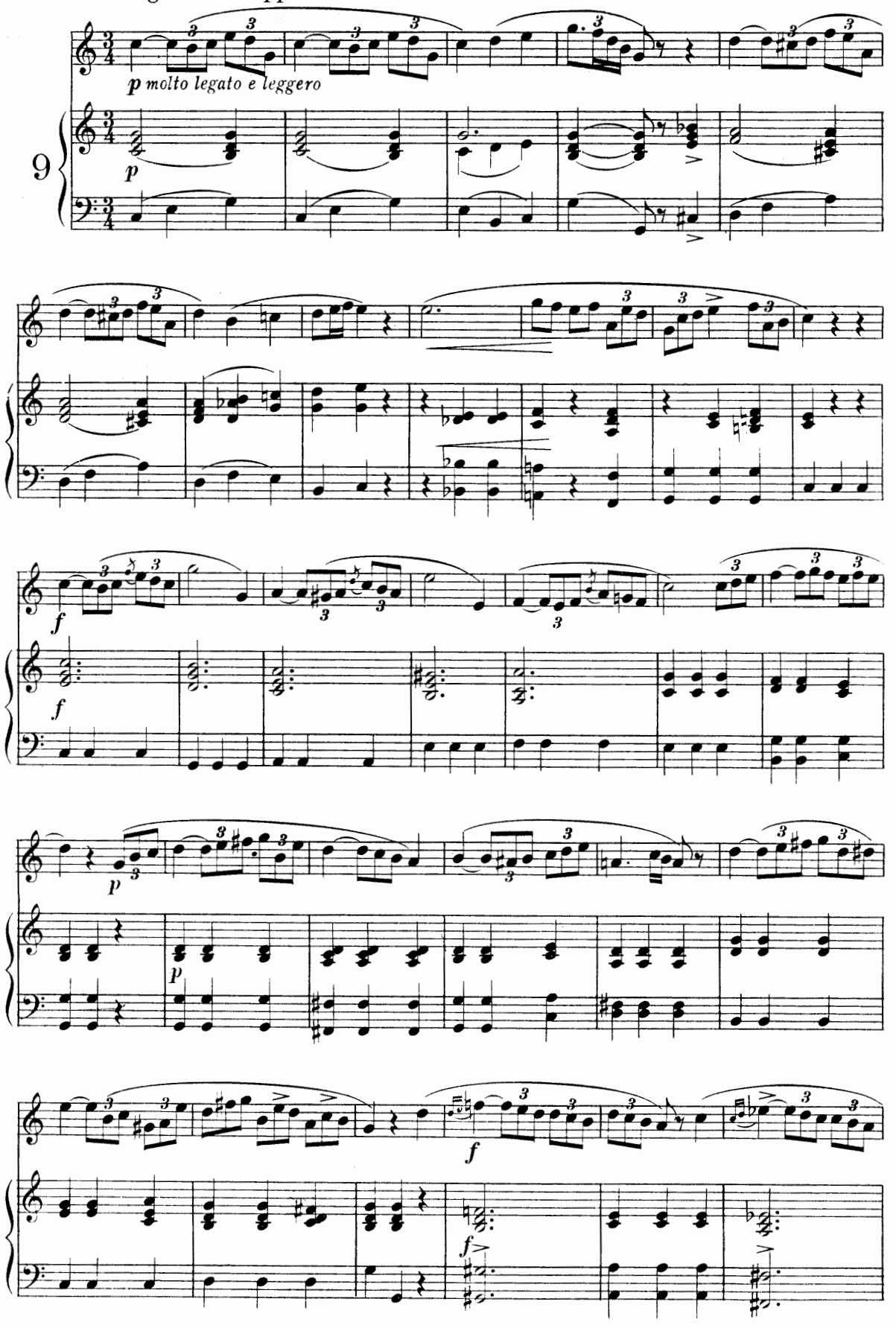
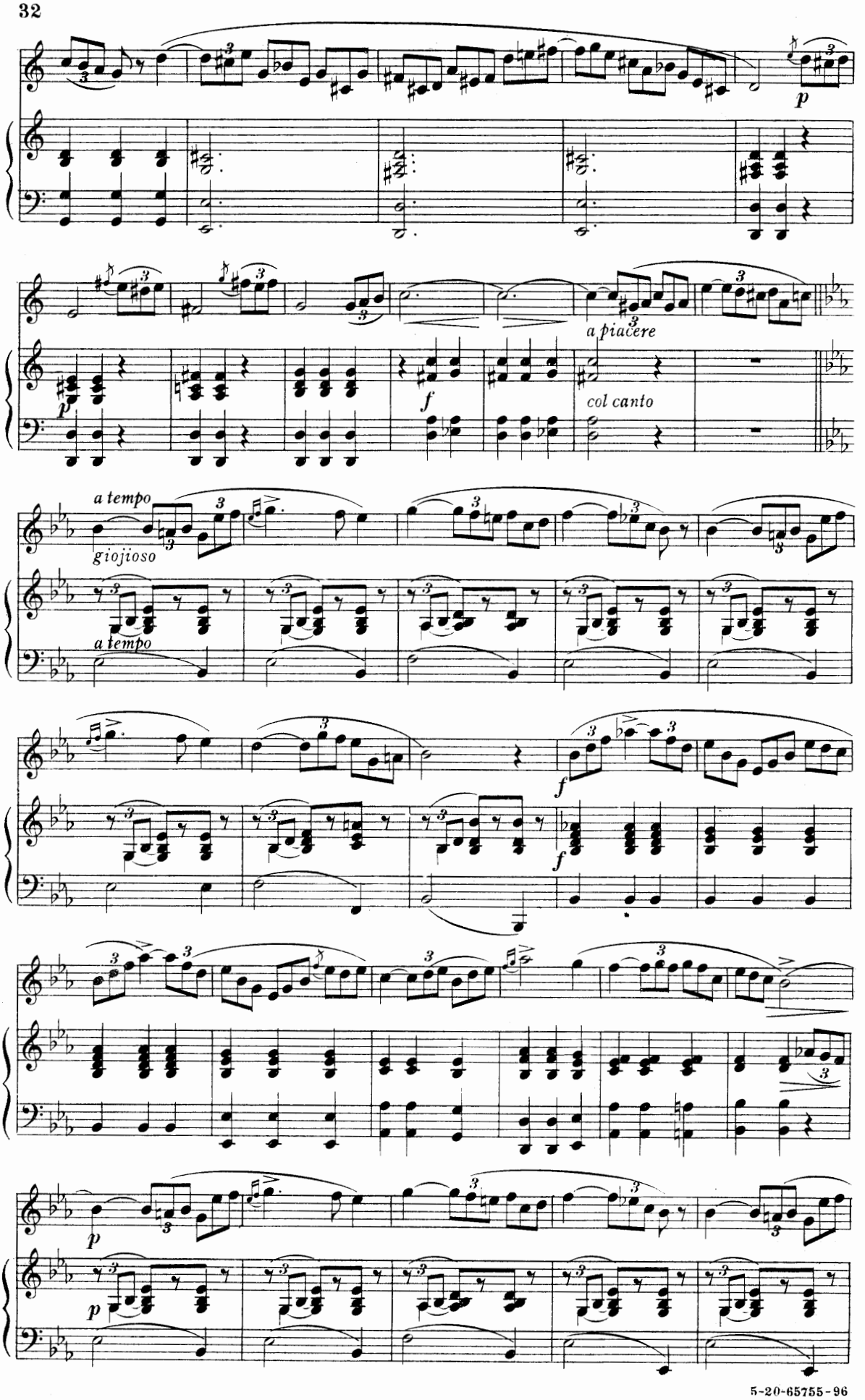
Allegro non troppo

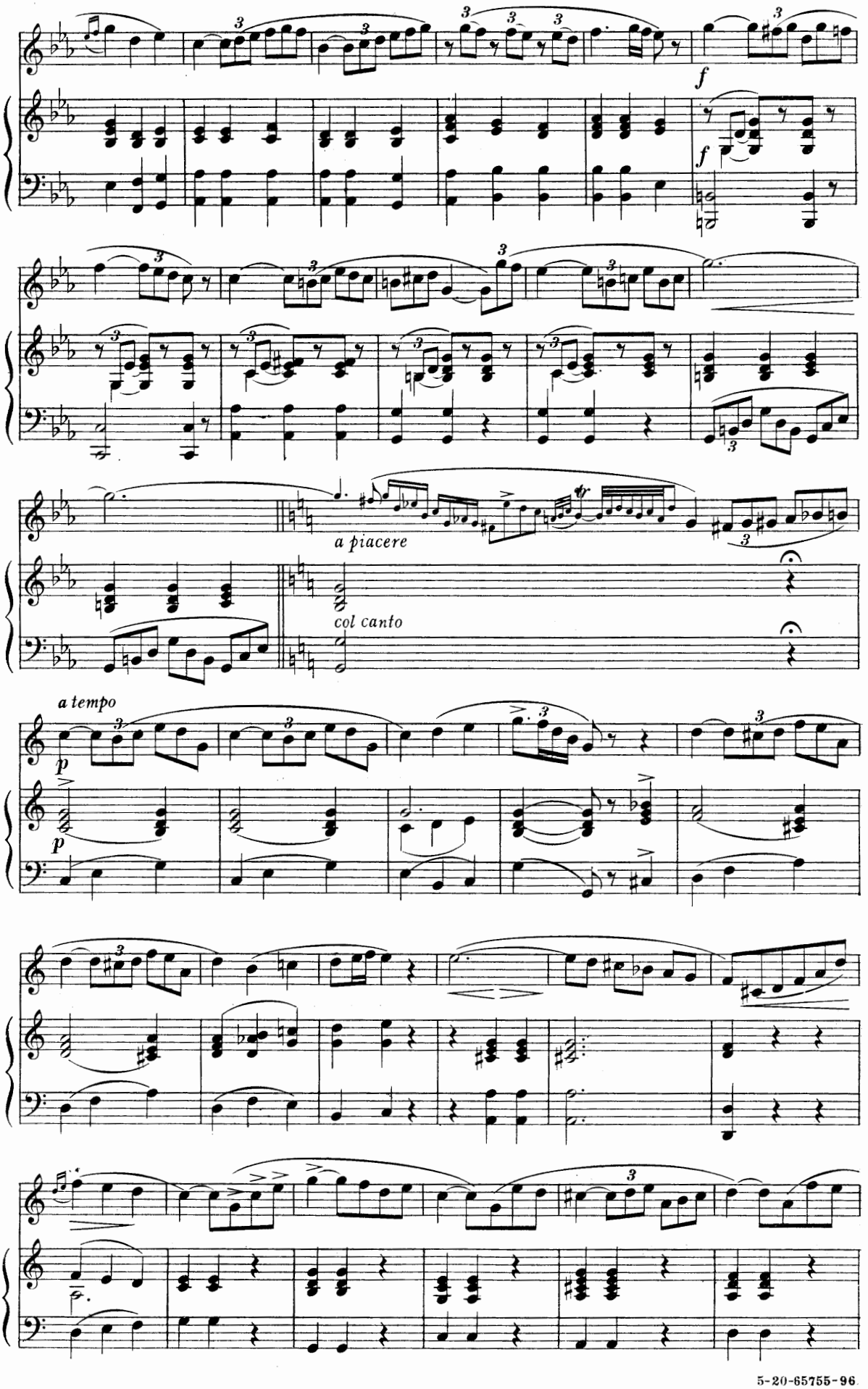
M. BORDOGNI

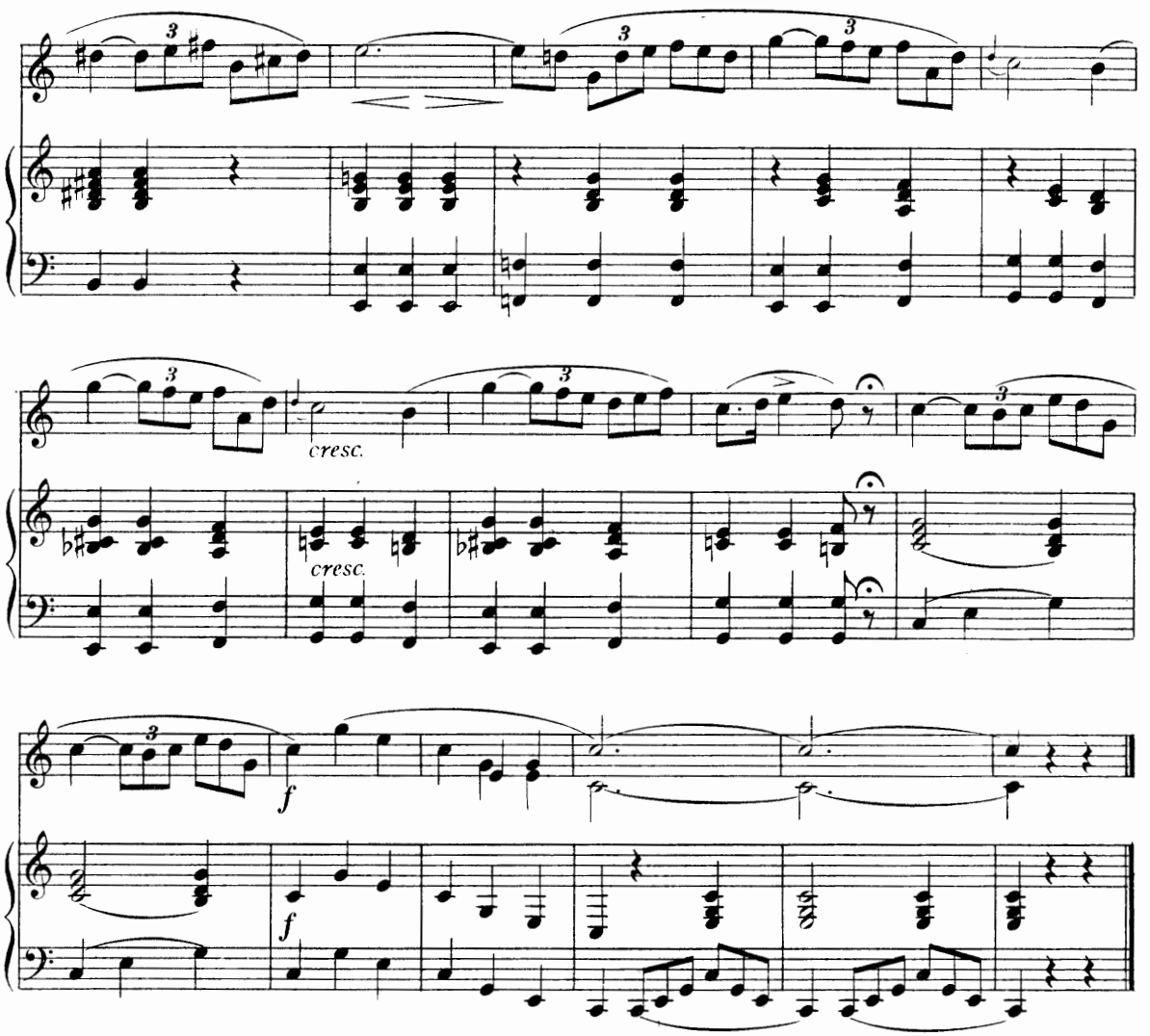


5-20-65755-96



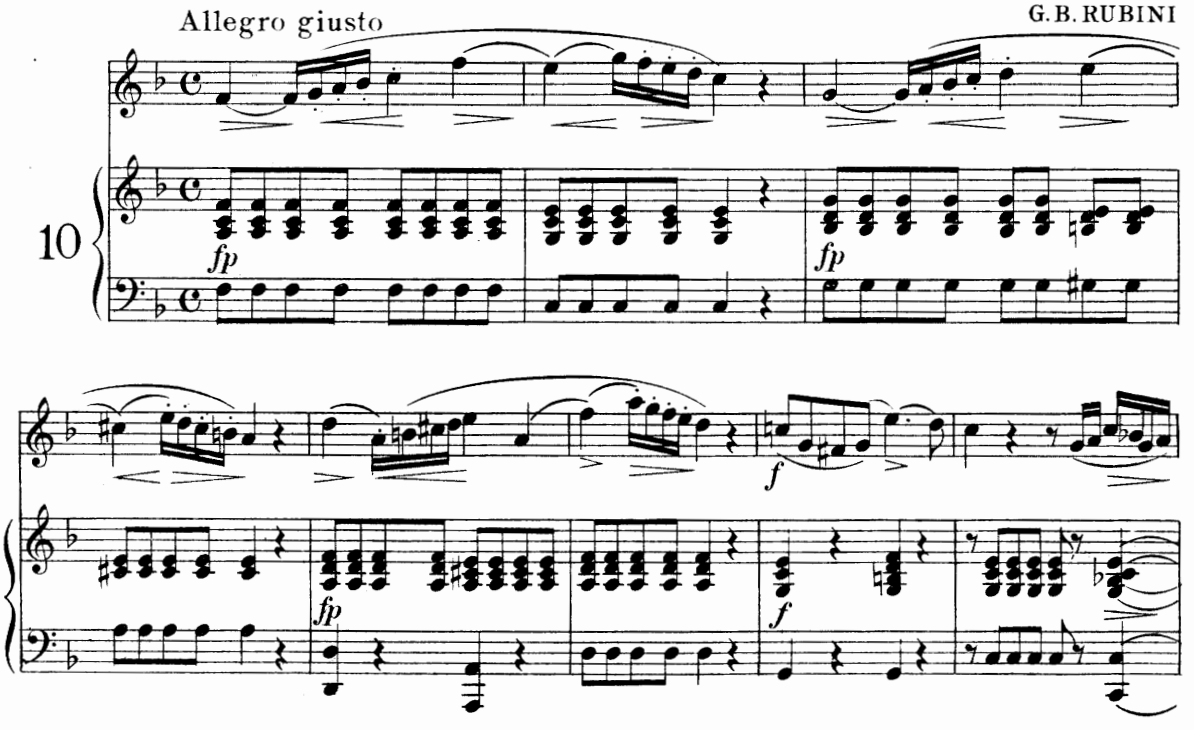
5-20-65755-96

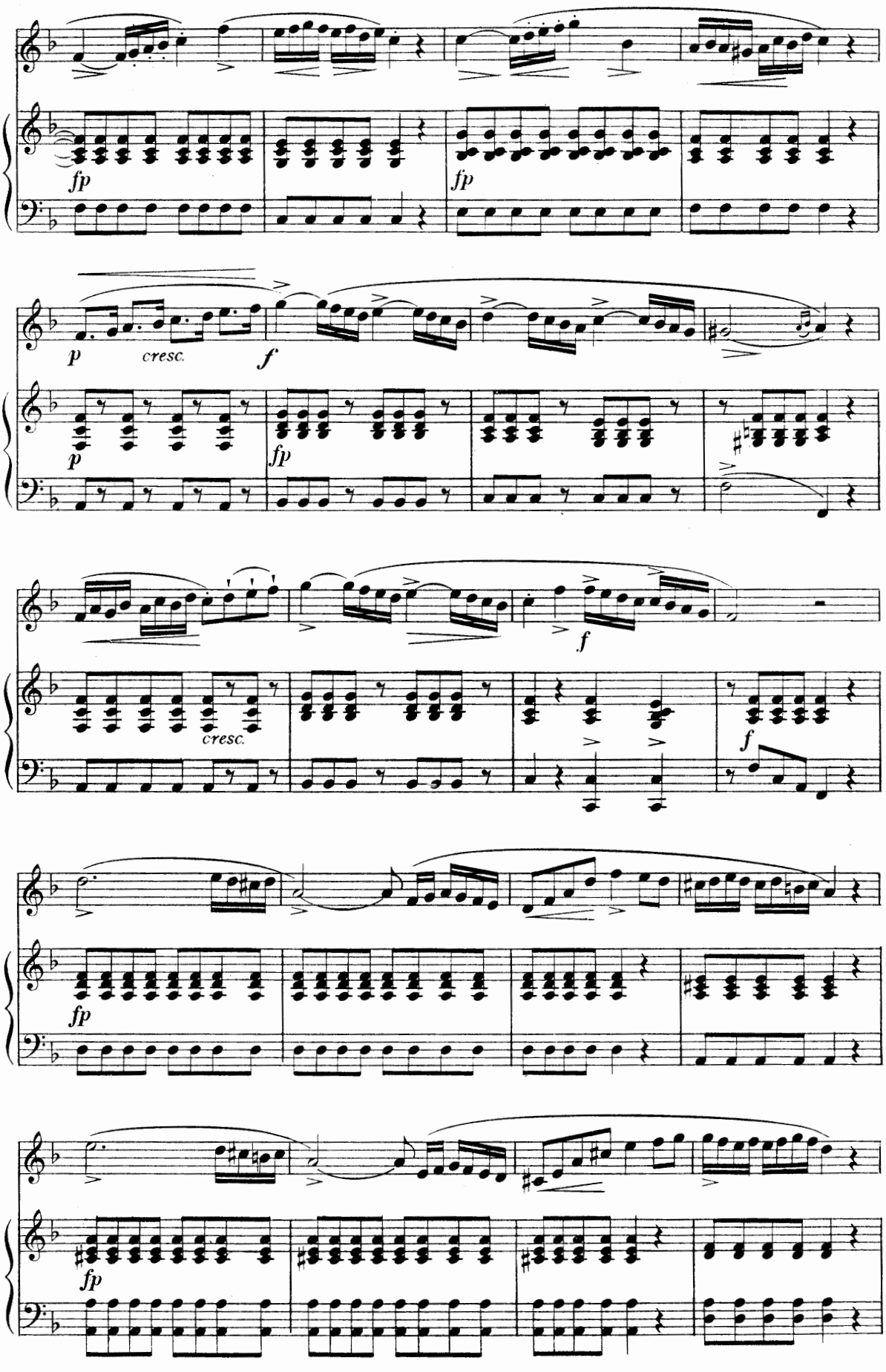

f
f
a piacere
col canto
a tempo
p
p

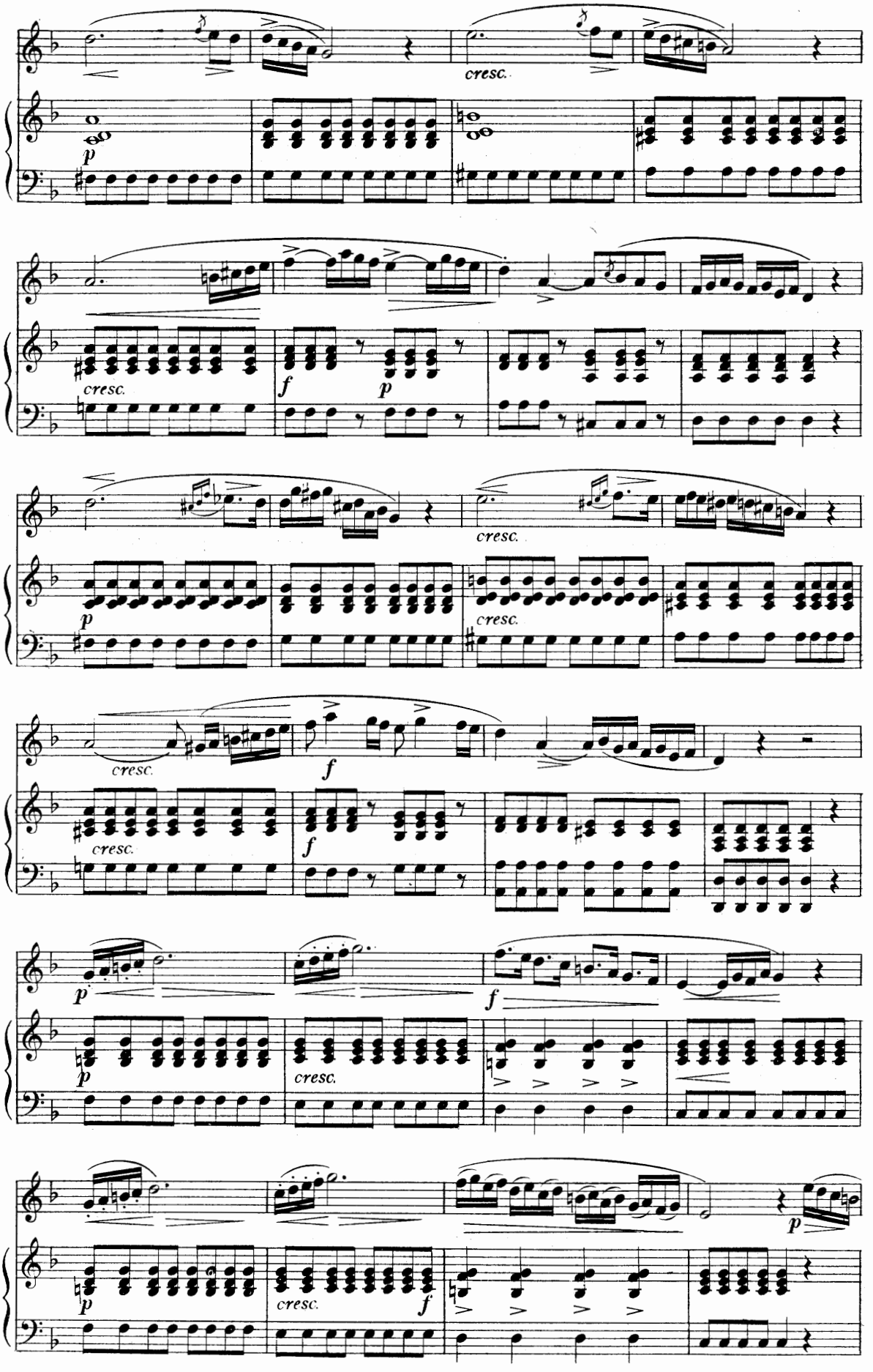


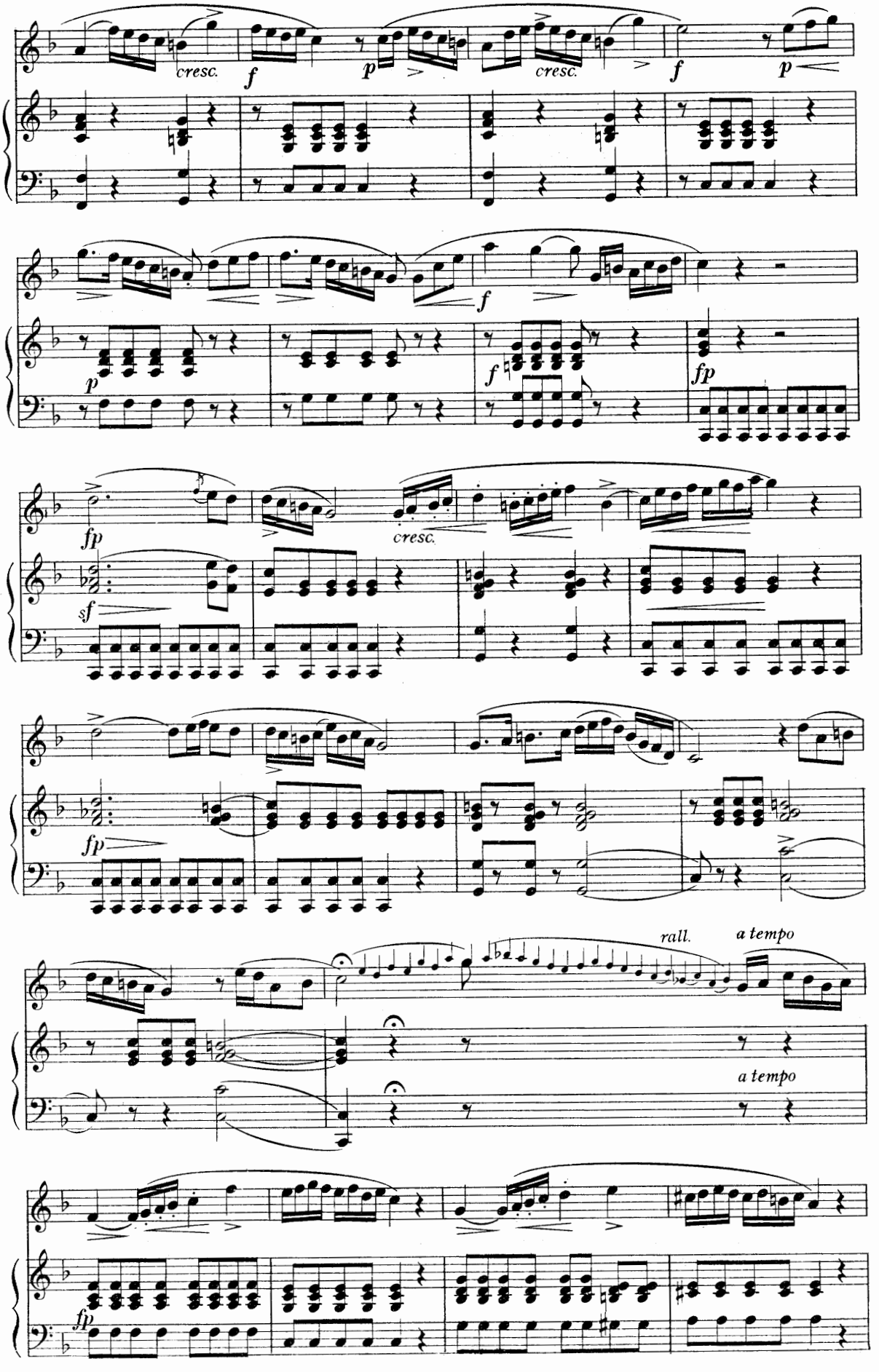
Allegro giusto

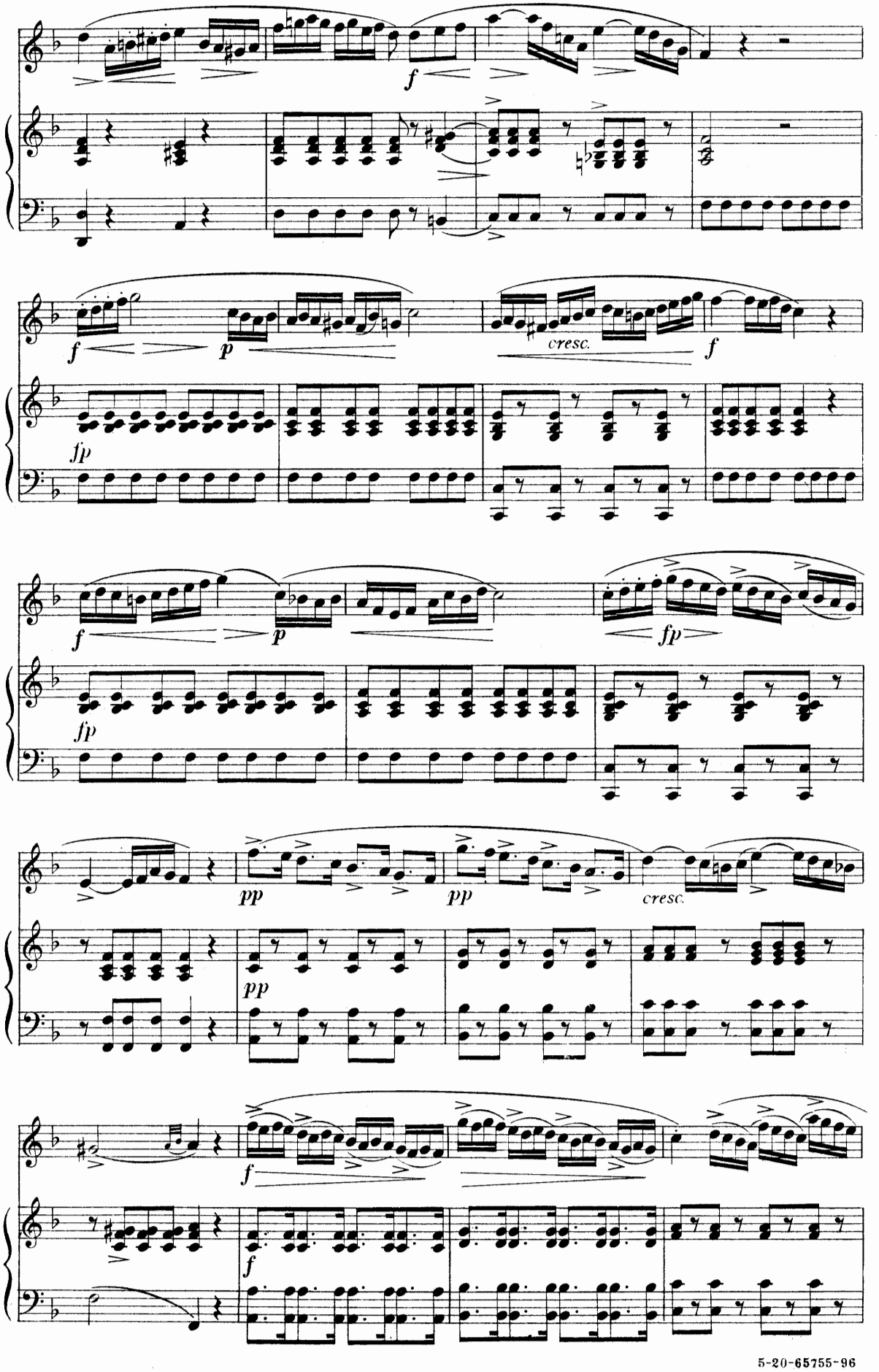
G.B. RUBINI

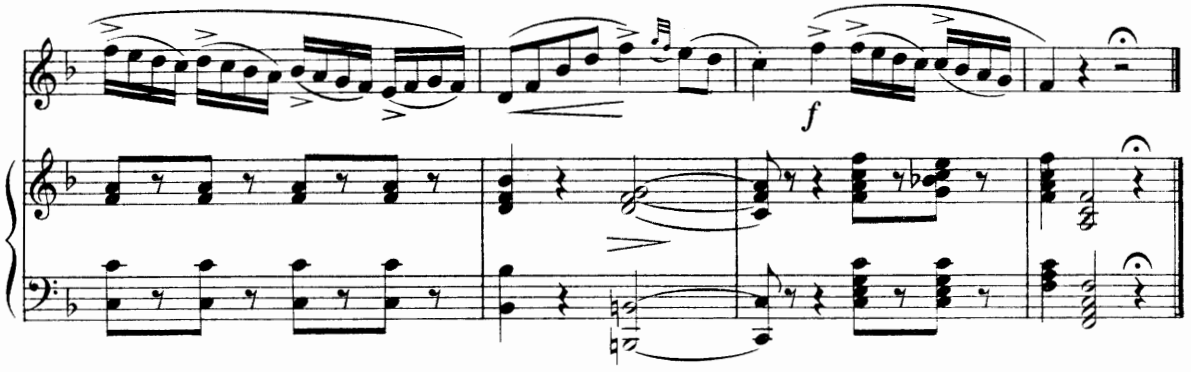



fp
fp
p
cresc.
f
p
fp
f
cresc.
f
fp
fp


cresc.
p
cresc.
f
p
cresc.
p
cresc.
cresc.
f
cresc.
f
p
p
cresc.
f
p
cresc.
f
p

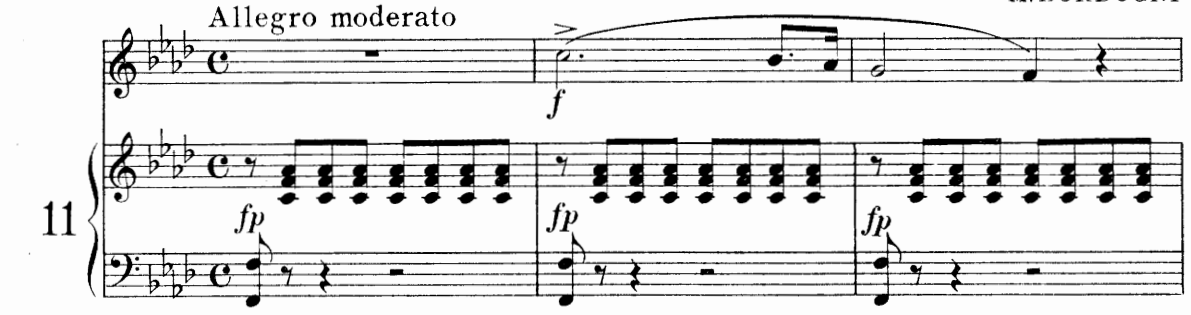

cresc.
f
p
cresc.
f
p
p
f
fp
fp
cresc.
sf
fp
rall.
a tempo
a tempo
fp


f
f
p
cresc.
f
fp
f
p
fp
fp
pp
pp
cresc.
pp
f
f

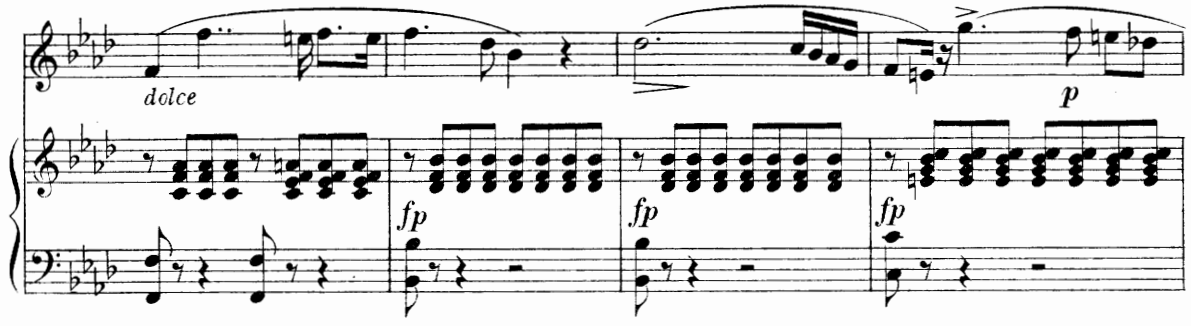


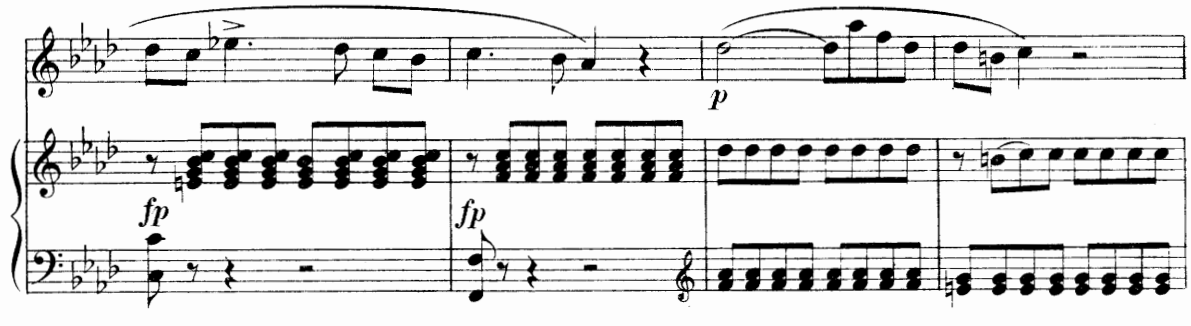
M. BORDOGNI

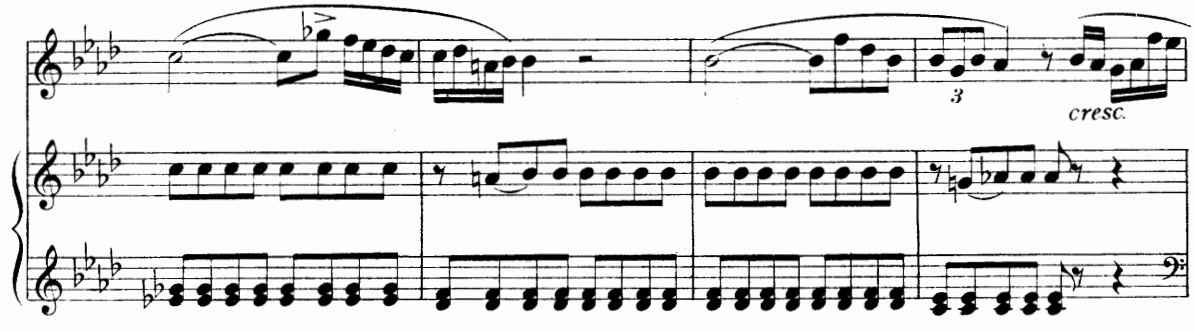
Allegro moderato

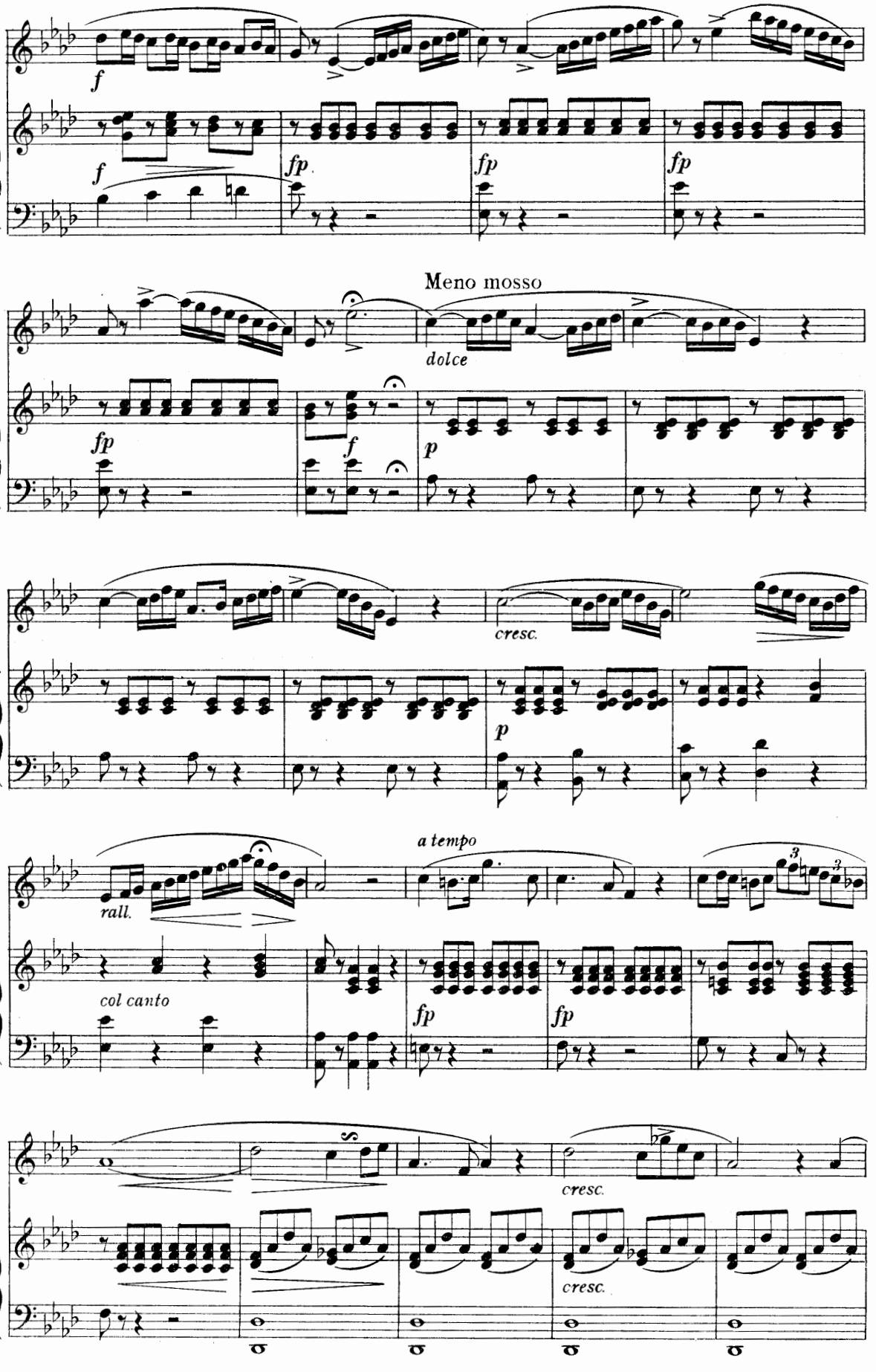


11








f
f
fp
fp
fp
Meno mosso
dolce
fp
f
p
cresc.
p
a tempo
rall.
col canto
fp
fp
cresc.
cresc.

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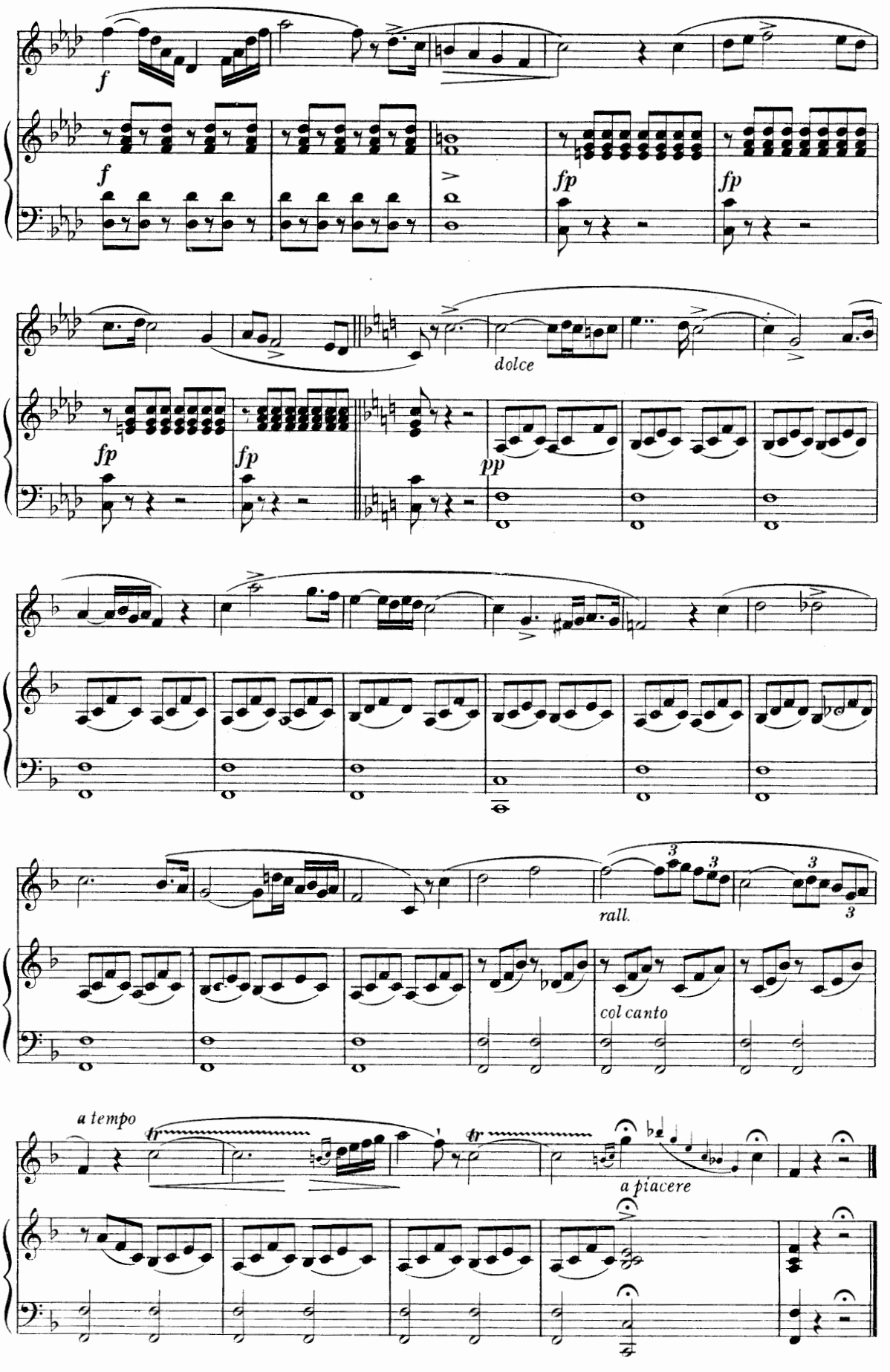
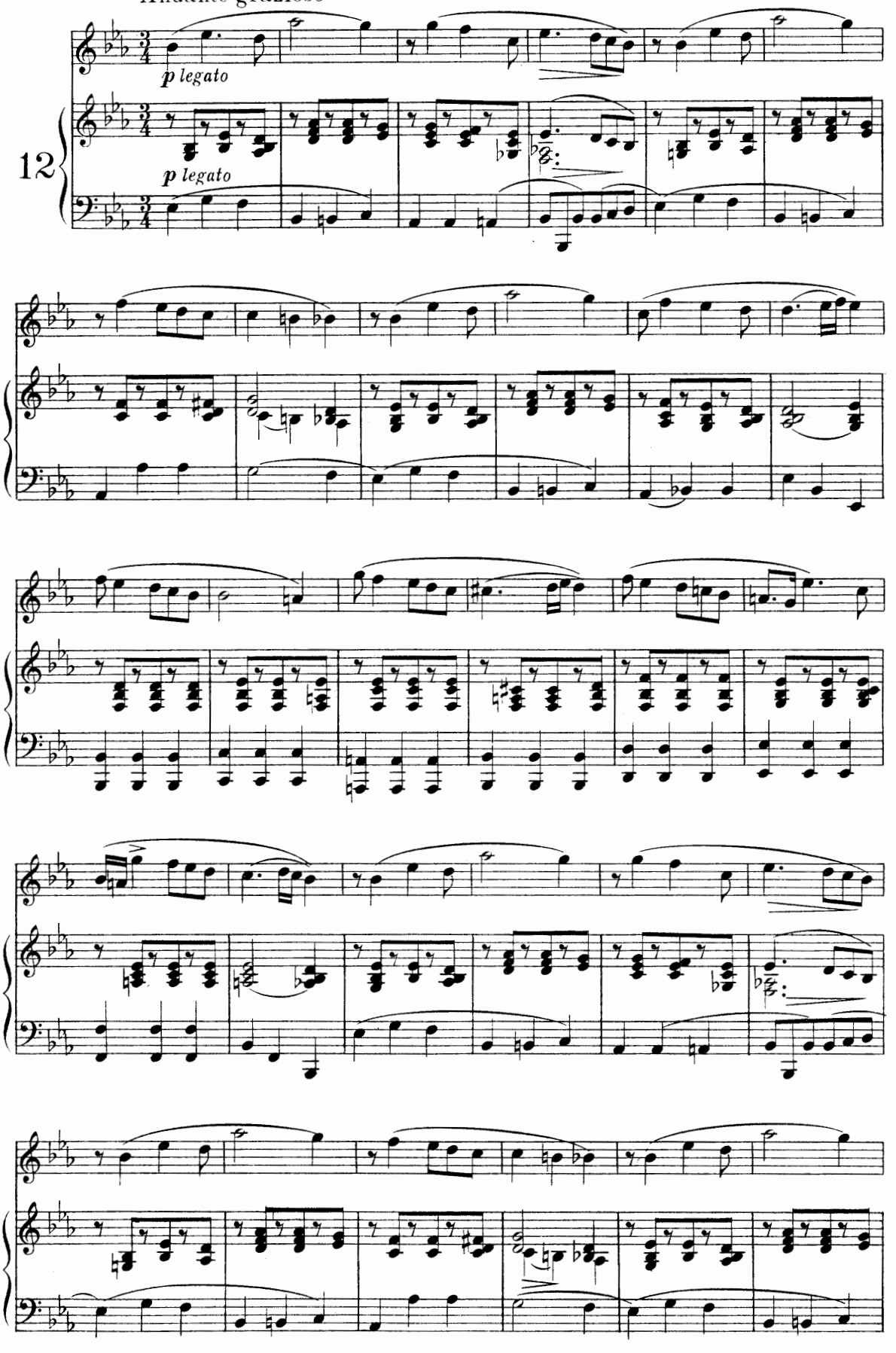
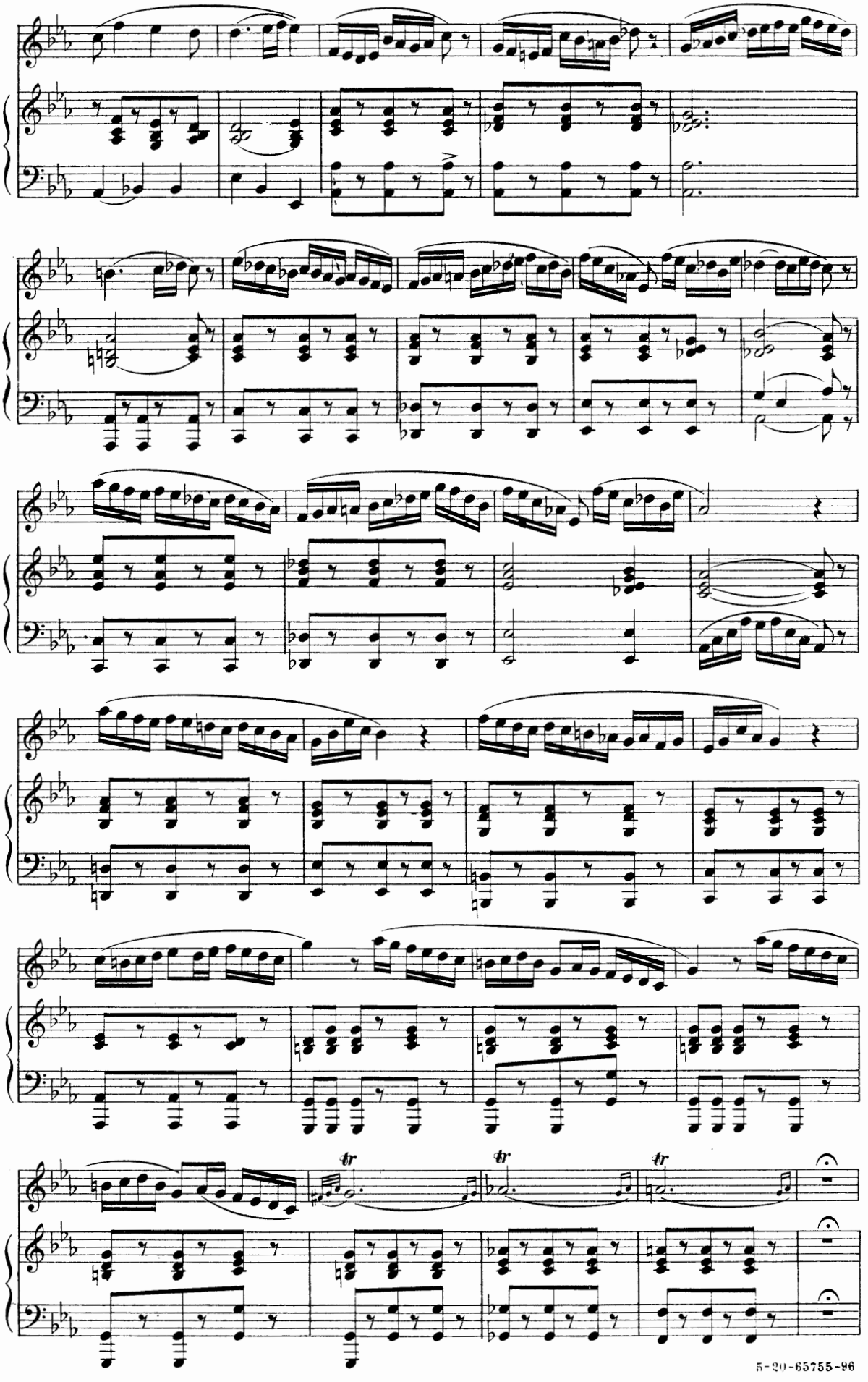

f
f
fp
fp
fp
fp
dolce
pp
rall.
col canto
a tempo
tr
tr
a piacere

Andante grazioso

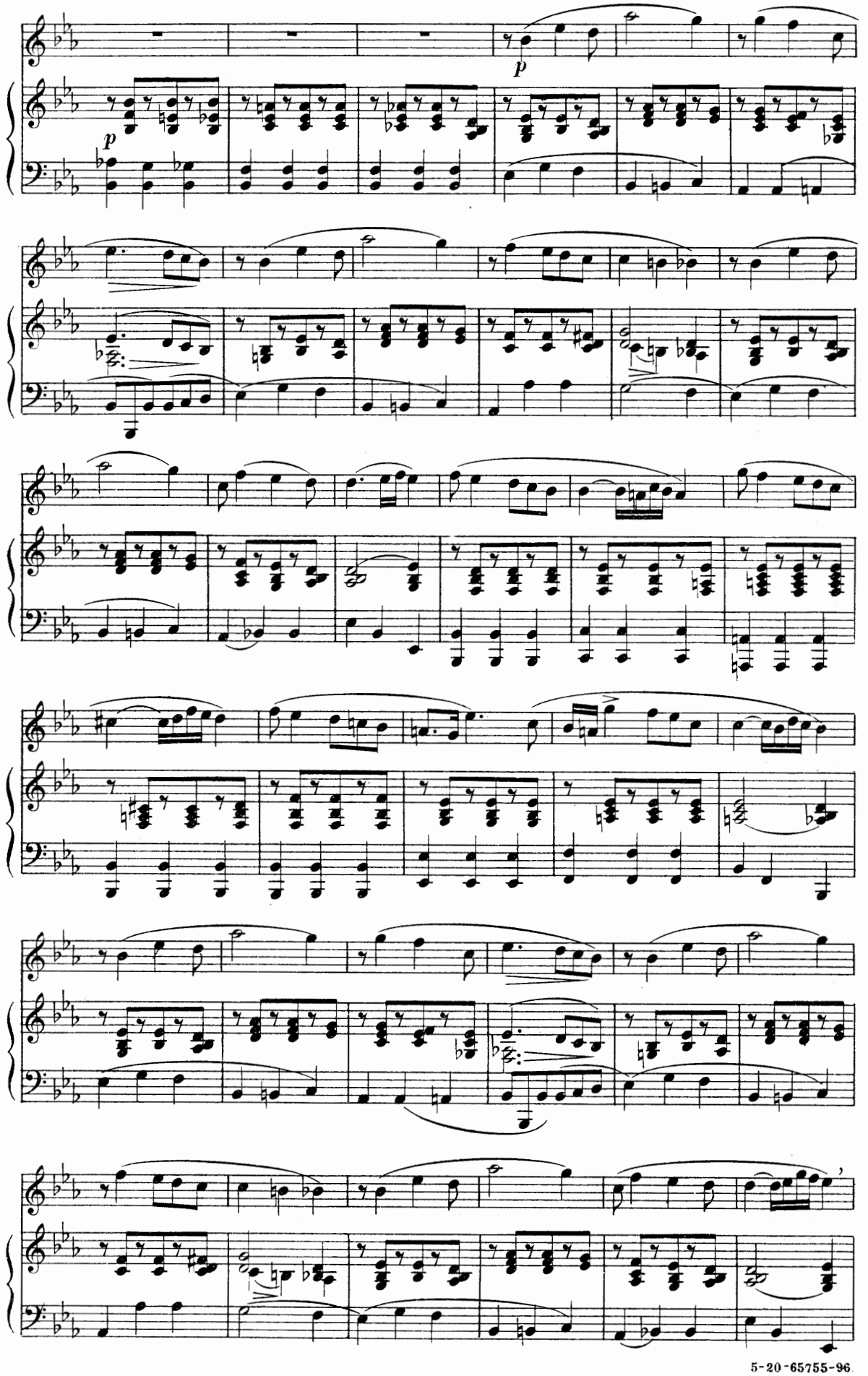
A. PANSERON

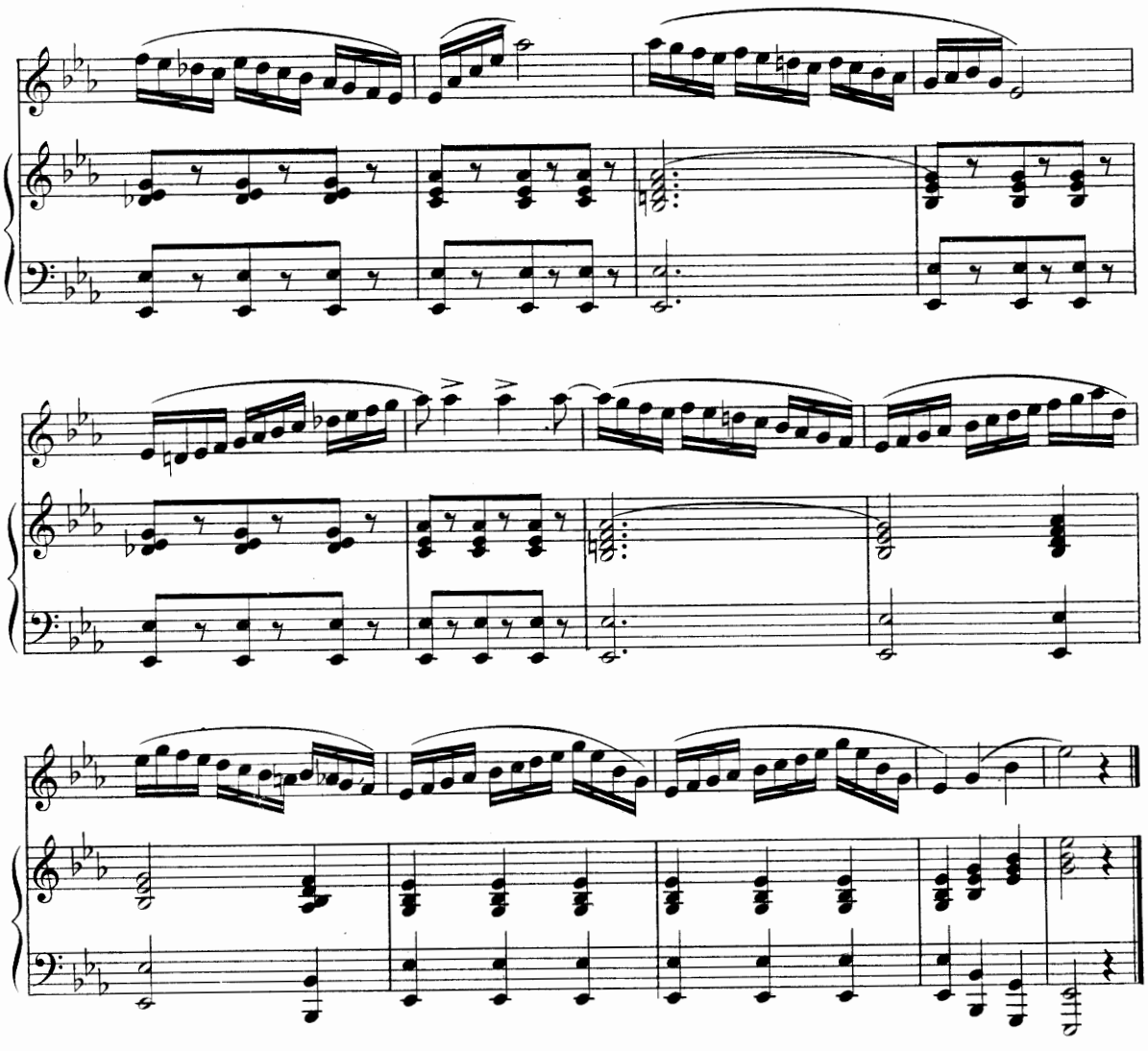


5-20-65755-96.



5-20-65755-96


p
p



M. BORDOGNI

Moderato

espress.

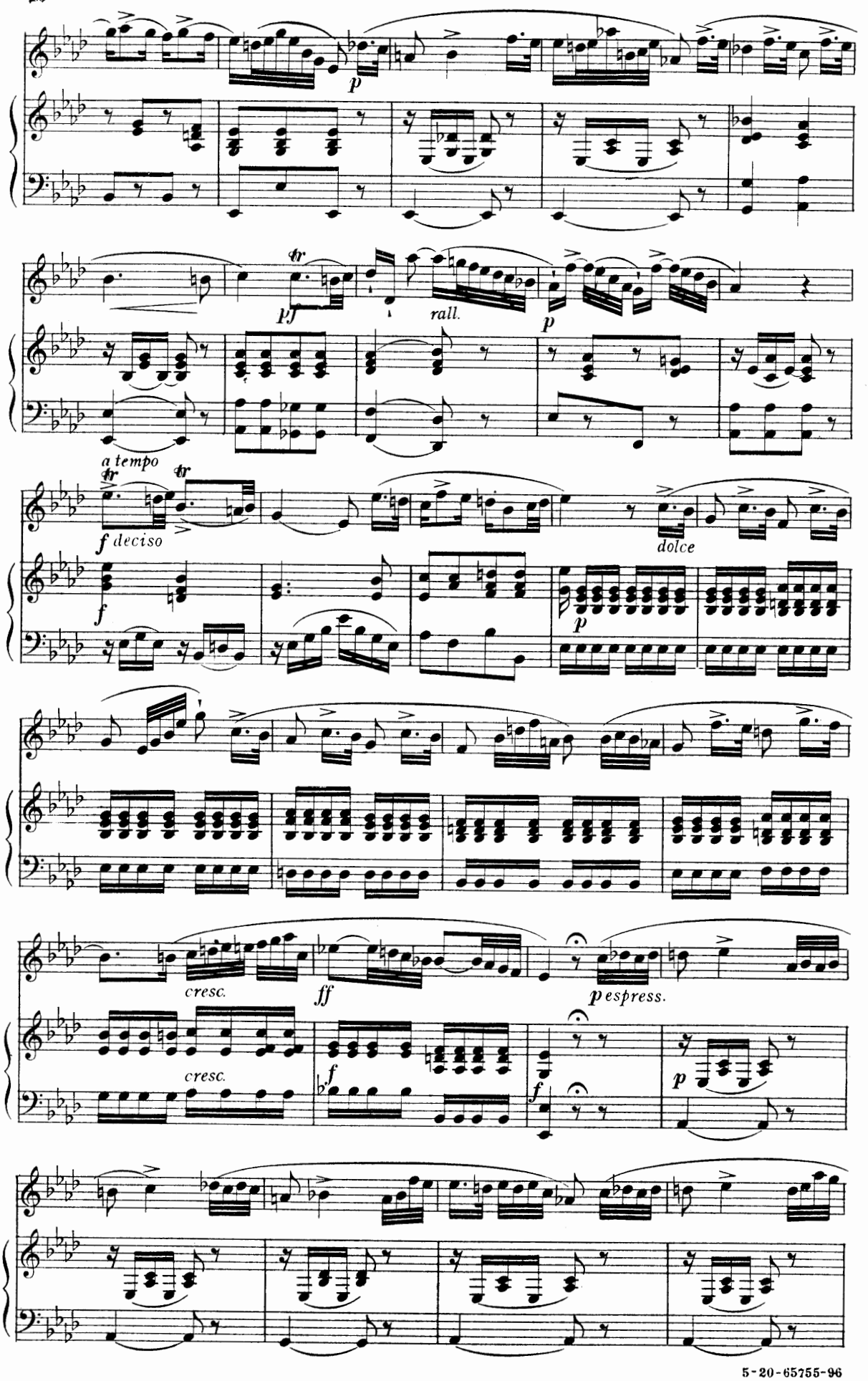
p sempre legato e por-

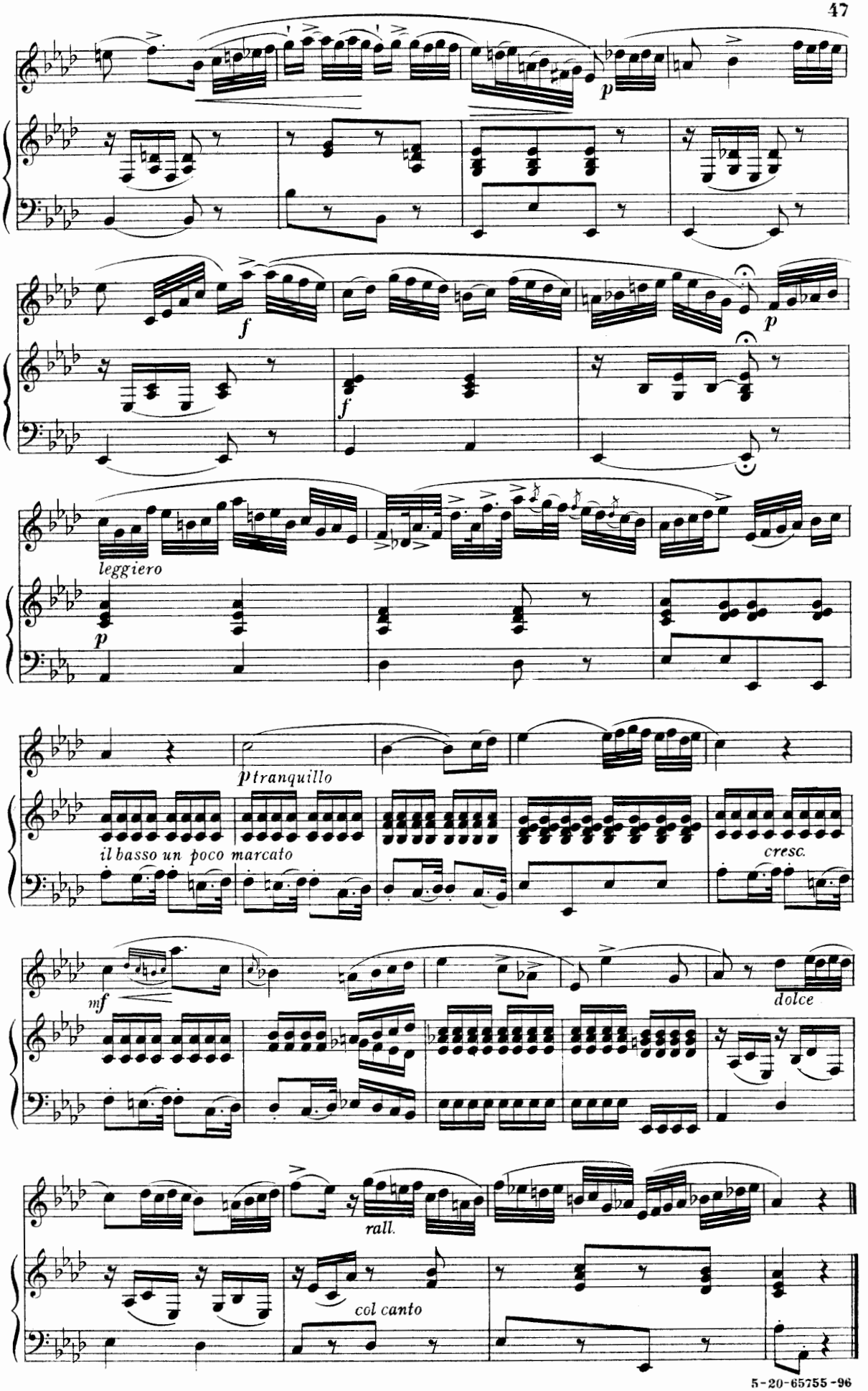
13

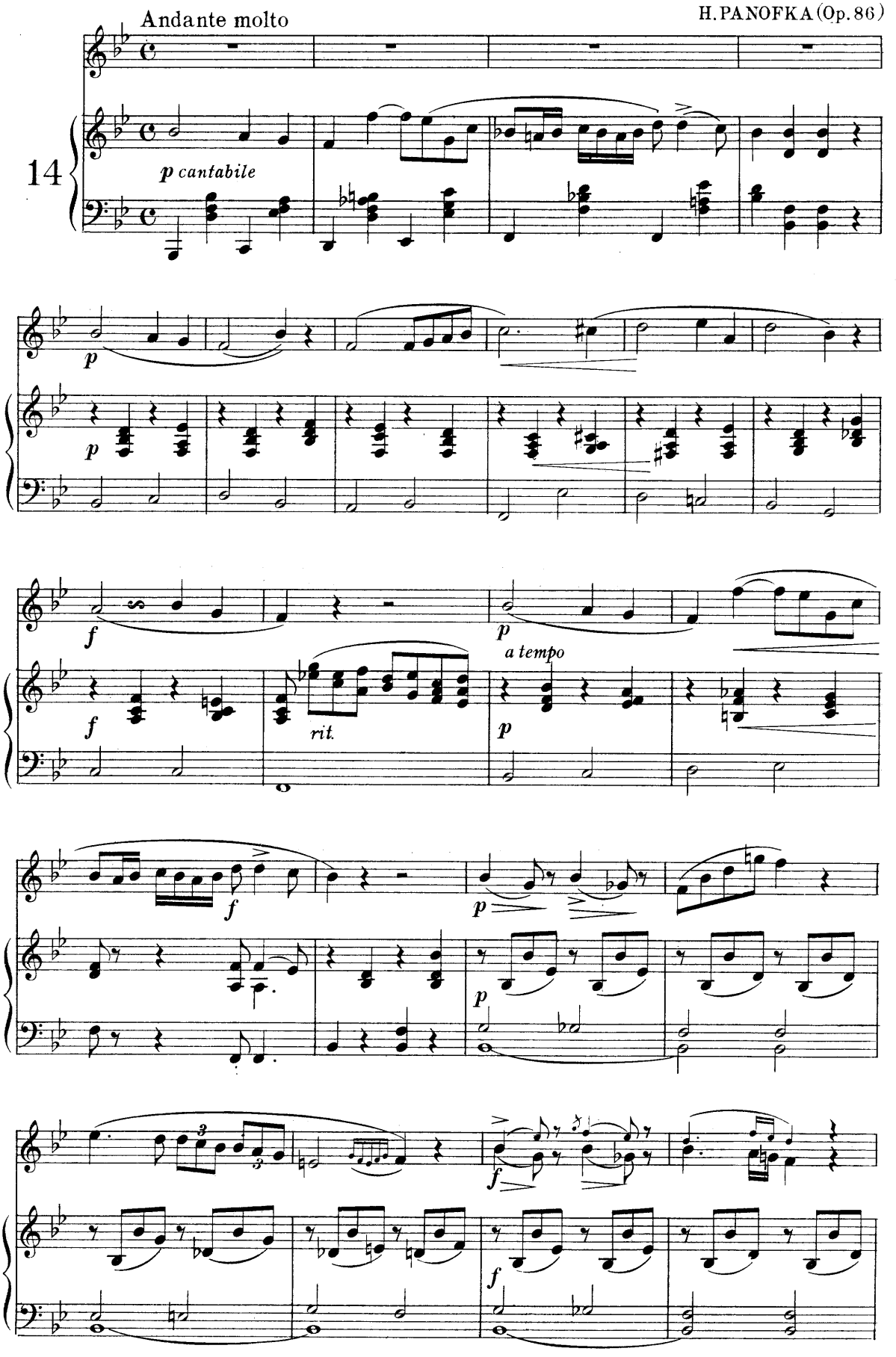
pp

tando la voce

5-20-65755-96


p
pf
tr
rall.
p
a tempo
tr
tr
f deciso
dolce
f
p
cresc.
ff
p espress.
cresc.
f
f
p


p
f
f
p
leggiero
p
p tranquillo
il basso un poco marcato
cresc.
mf
dolce
rall.
col canto


Andante molto
14
p cantabile
p
f
rit.
a tempo

un poco più animato

f deciso

p dolce

cresc.

f

f

p

p

p

p

f

rit.

f

col canto

drammatico

a tempo

ff

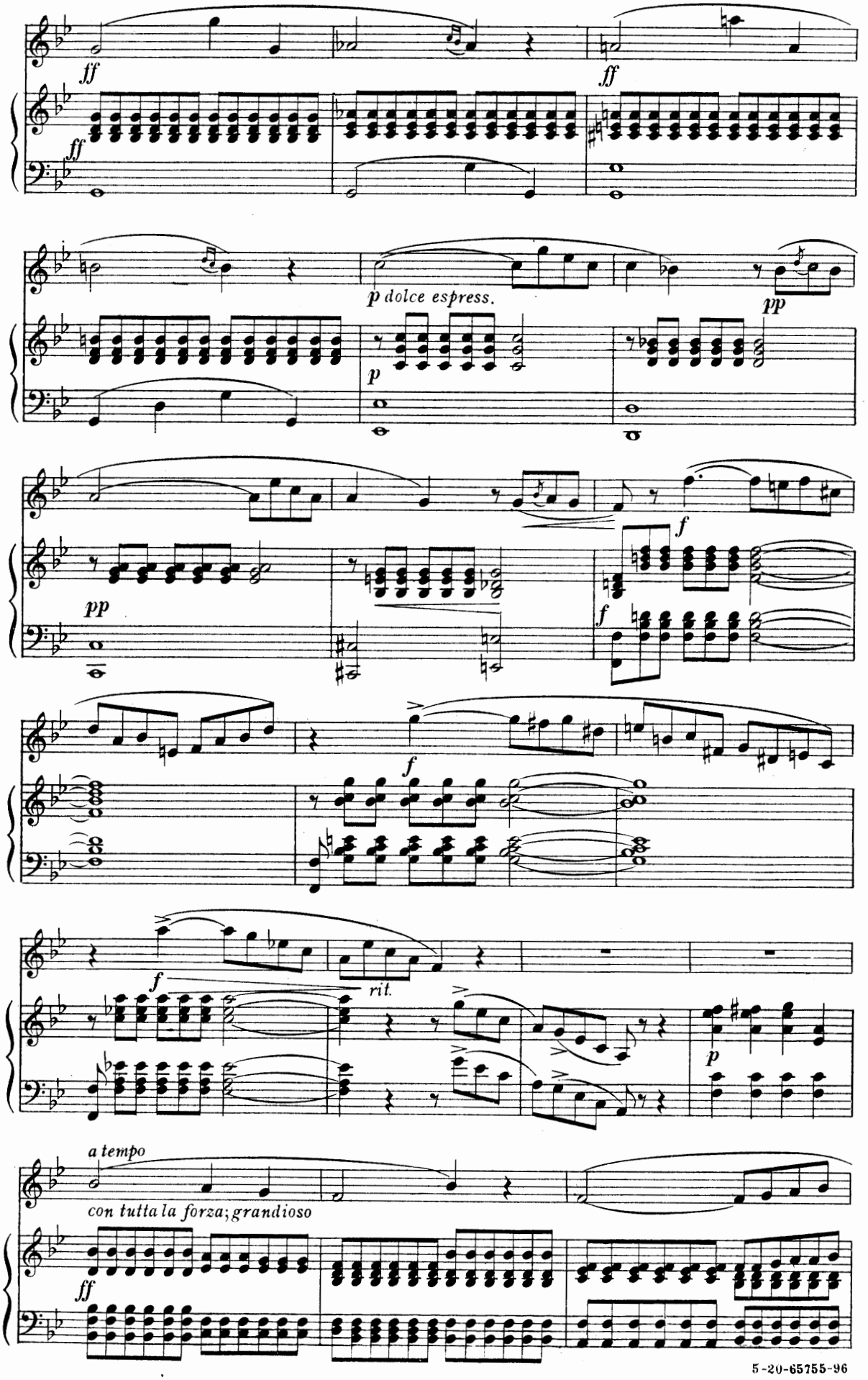
ff più mosso

più mosso

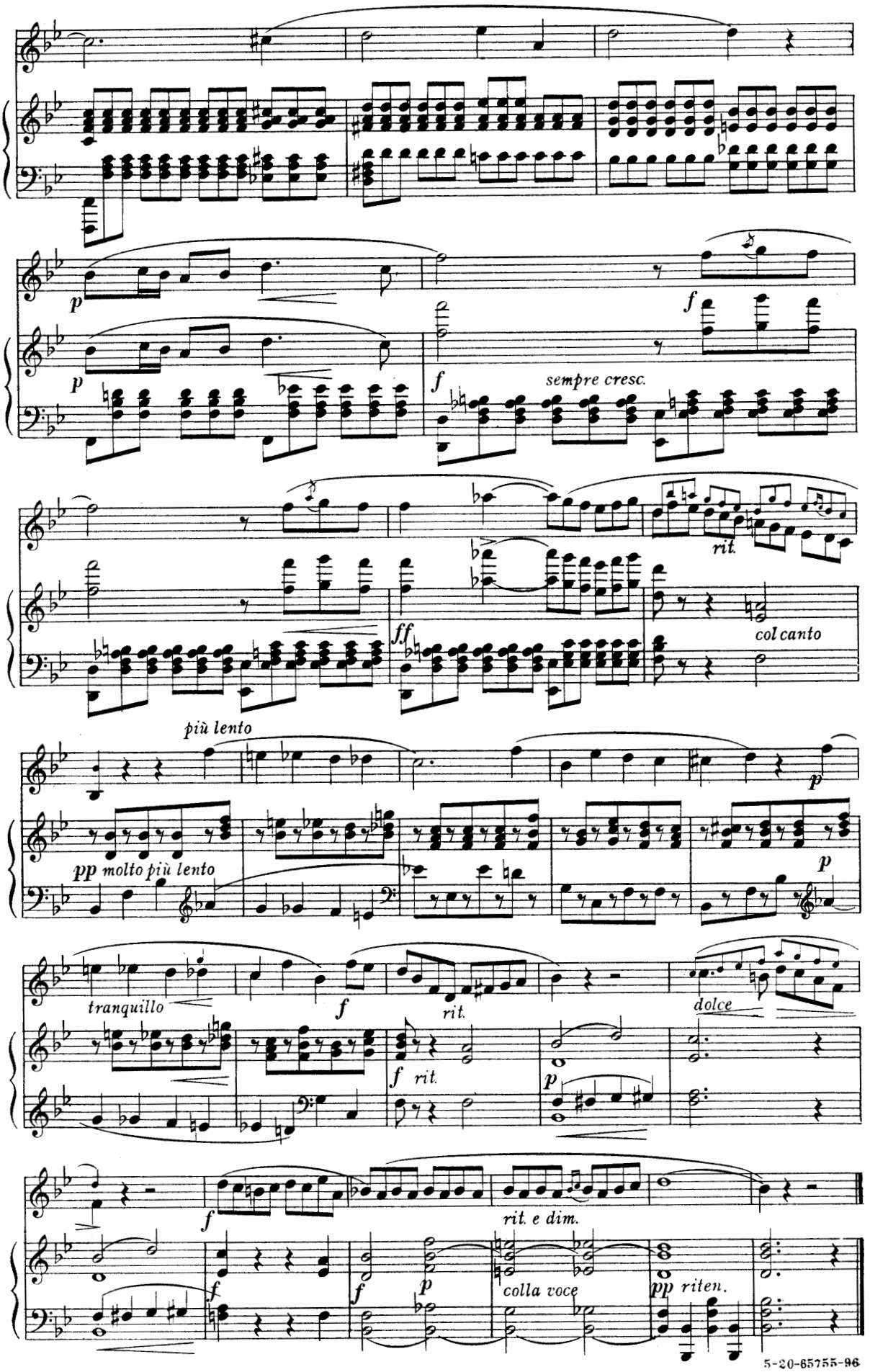
ff

p

p


ff
ff
ff
p dolce espress.
pp
p
pp
f
f
f
rit.
p
a tempo
con tutta la forza; grandioso
ff

5-20-65755-96


p
p
f
f
sempre cresc.
rit.
ff
col canto
più lento
pp molto più lento
p
p
tranquillo
f
rit.
dolce
f rit.
p
f
rit. e dim.
f
f
p
colla voce
pp riten.

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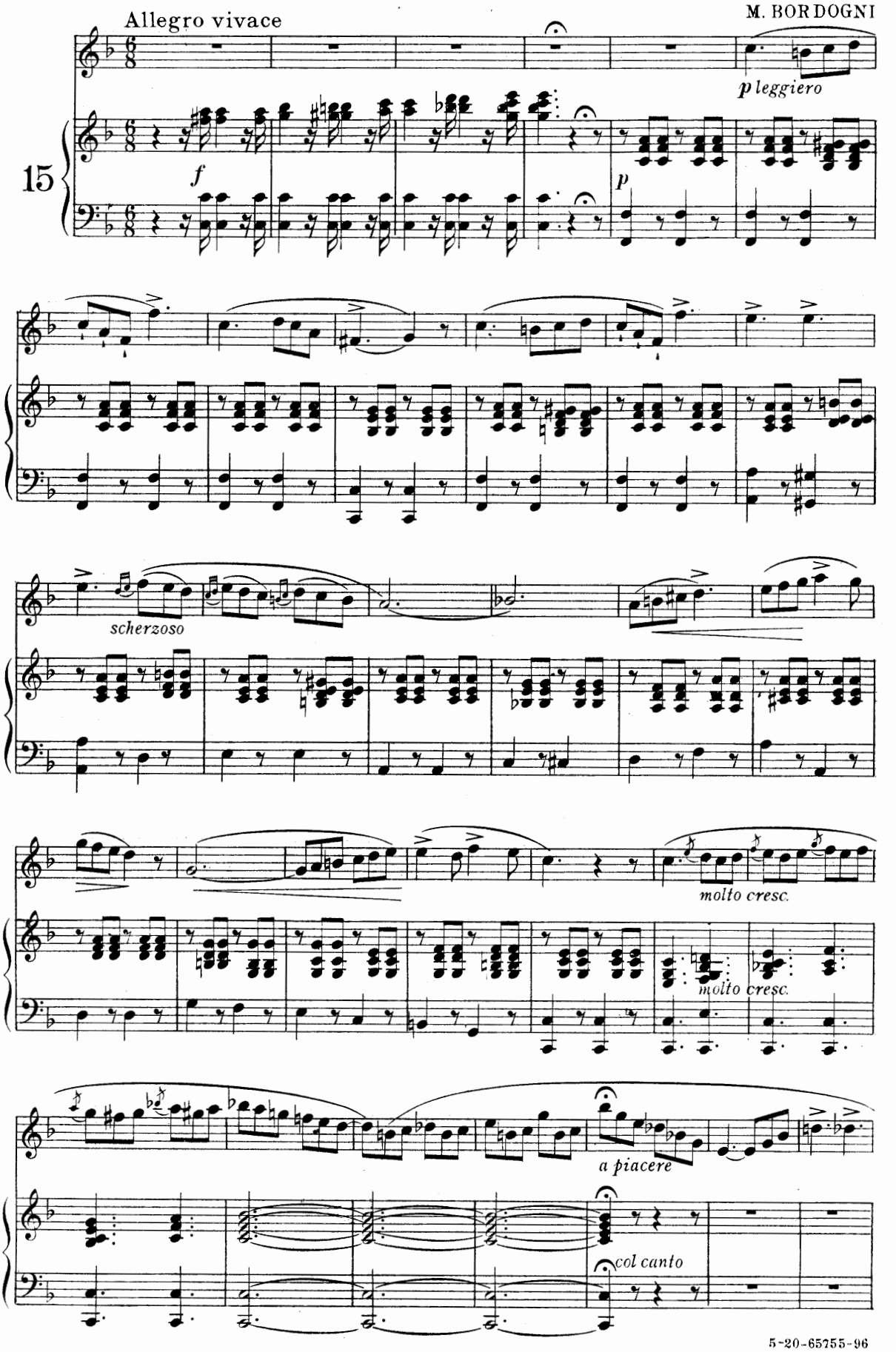
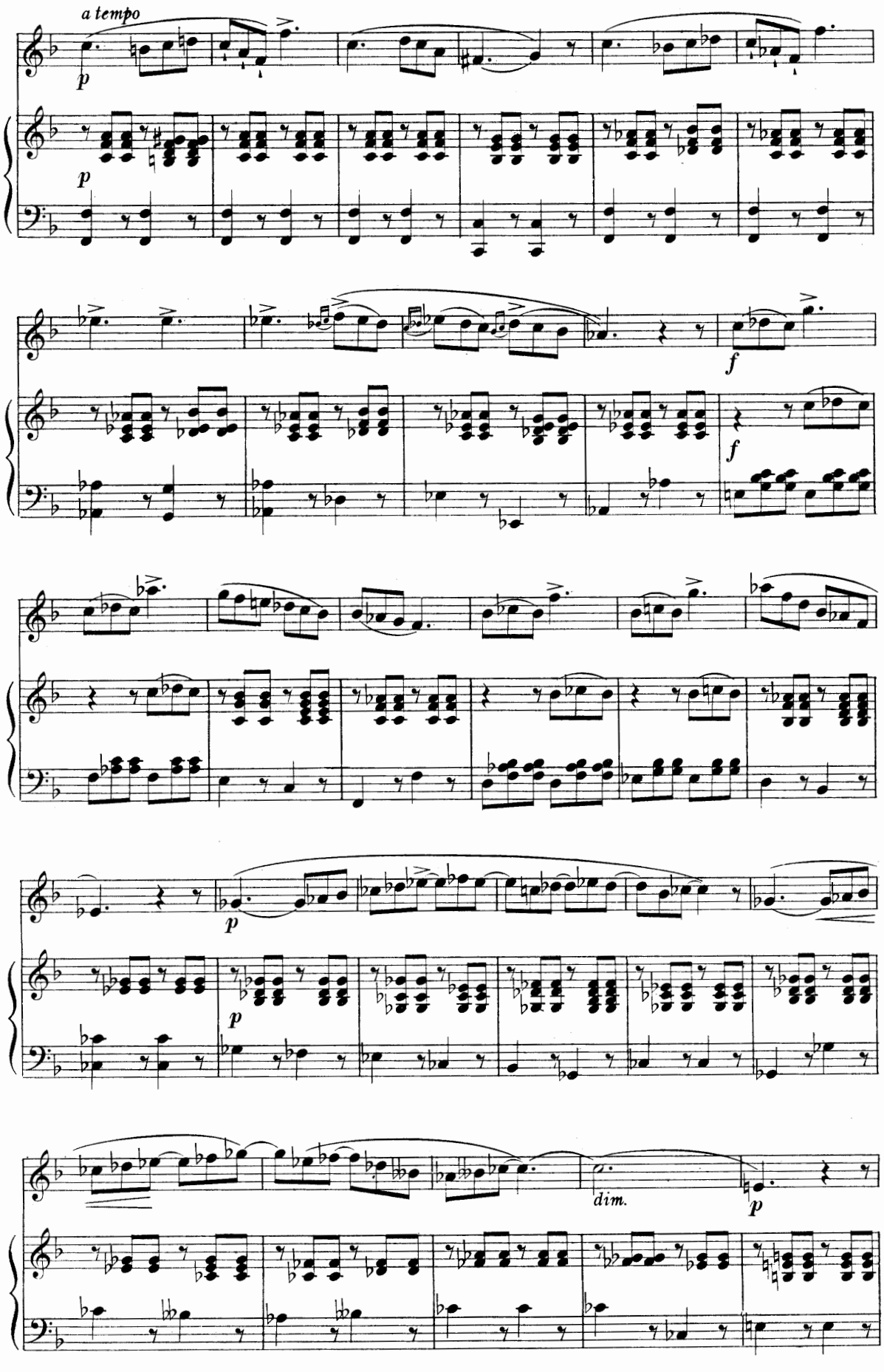

Allegro vivace
M. BORDOGNI
p leggiero
15
f
p
scherzoso
molto cresc.
molto cresc.
a piacere
col canto


a tempo
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dim.
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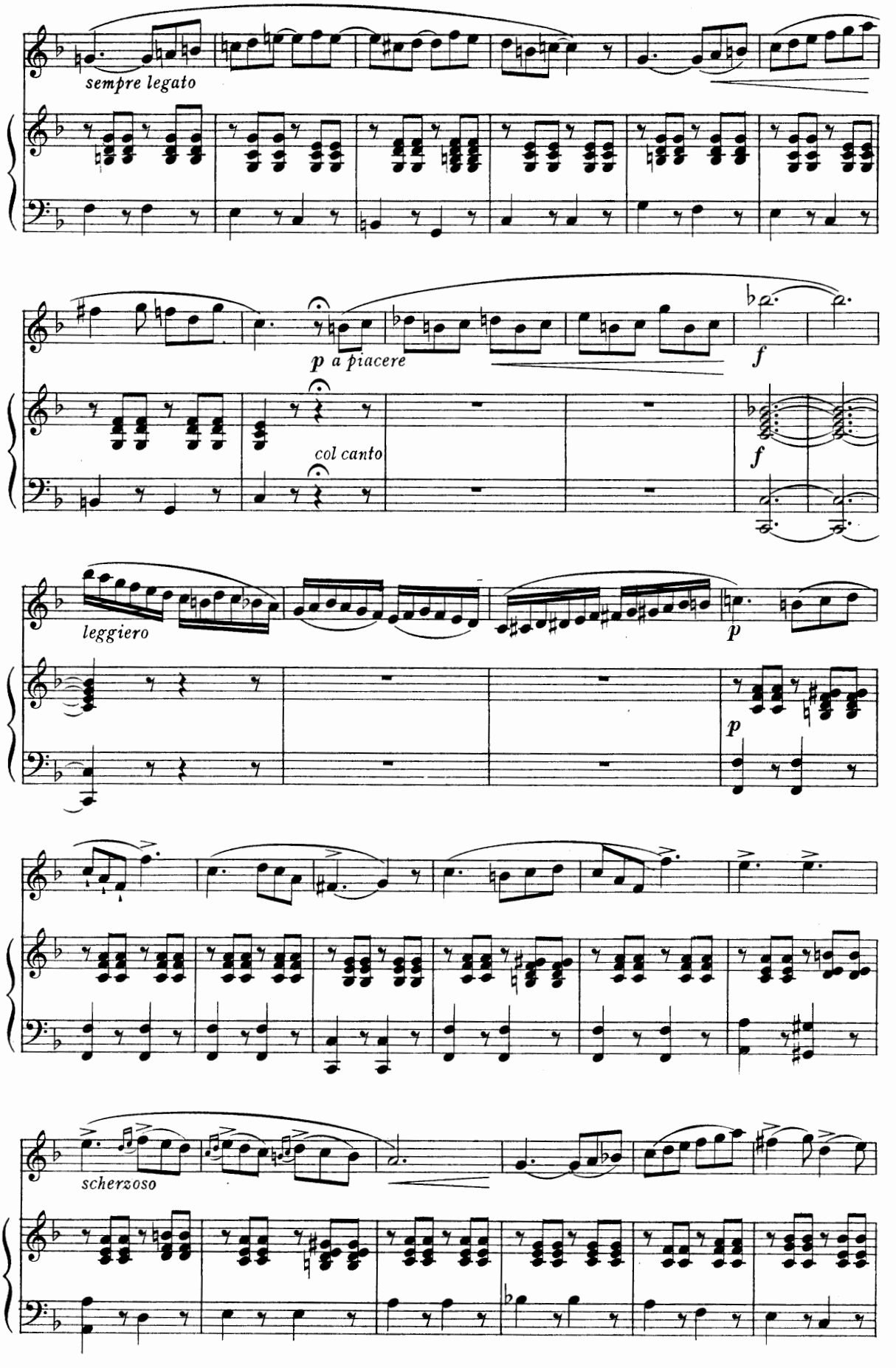
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p a piacere
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leggiero
p
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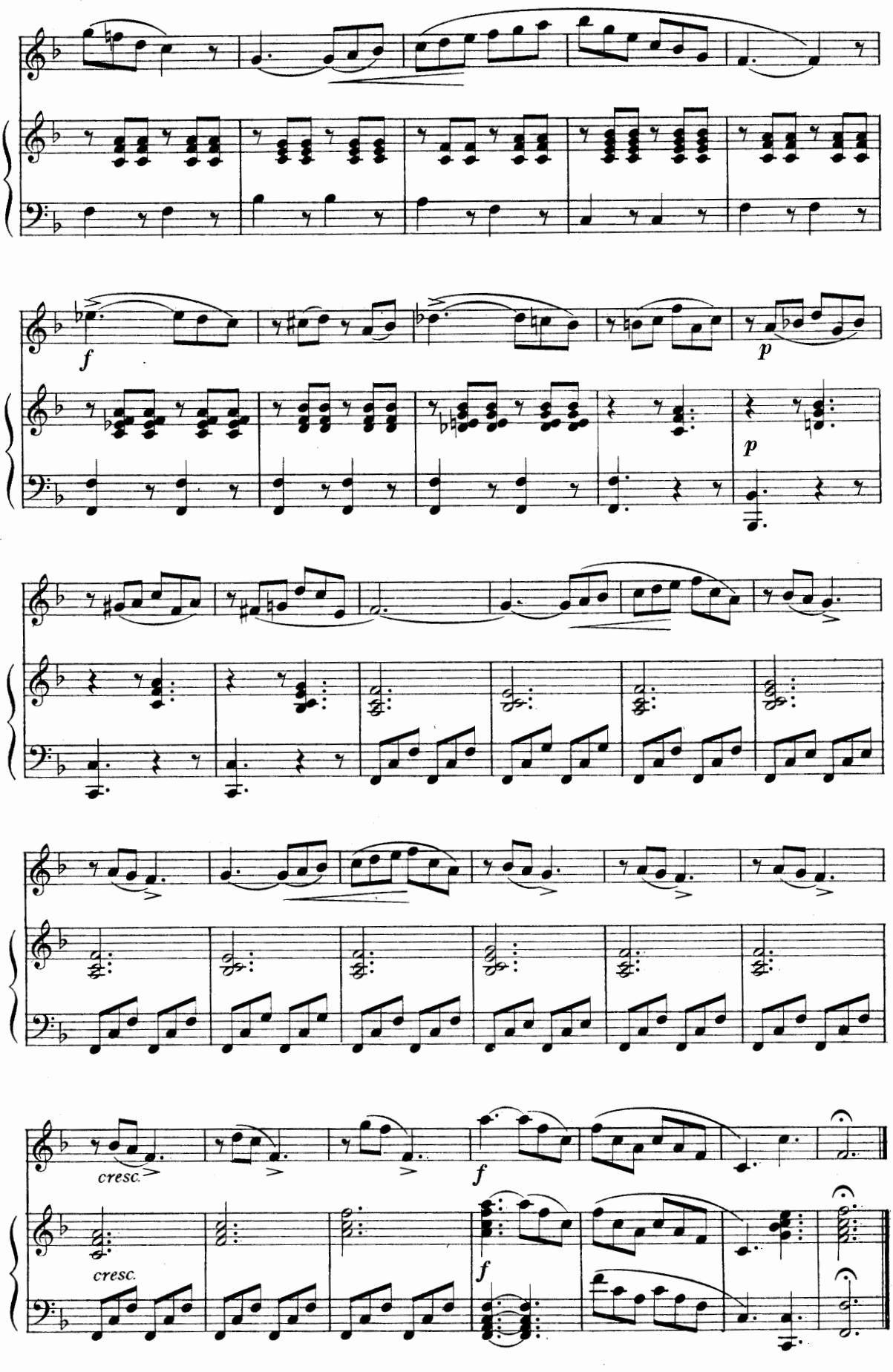
scherzoso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cresc.
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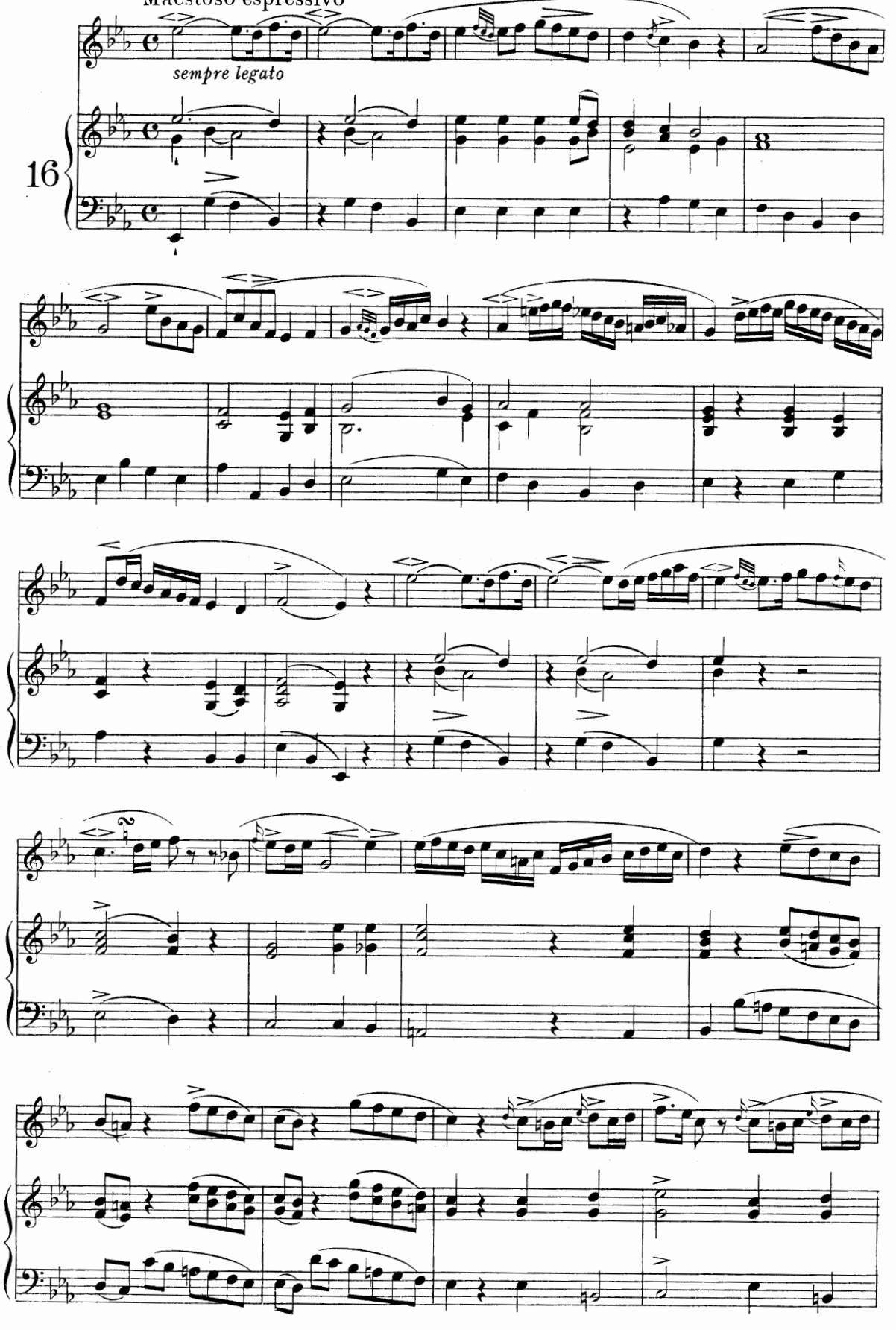
Maestoso espressivo

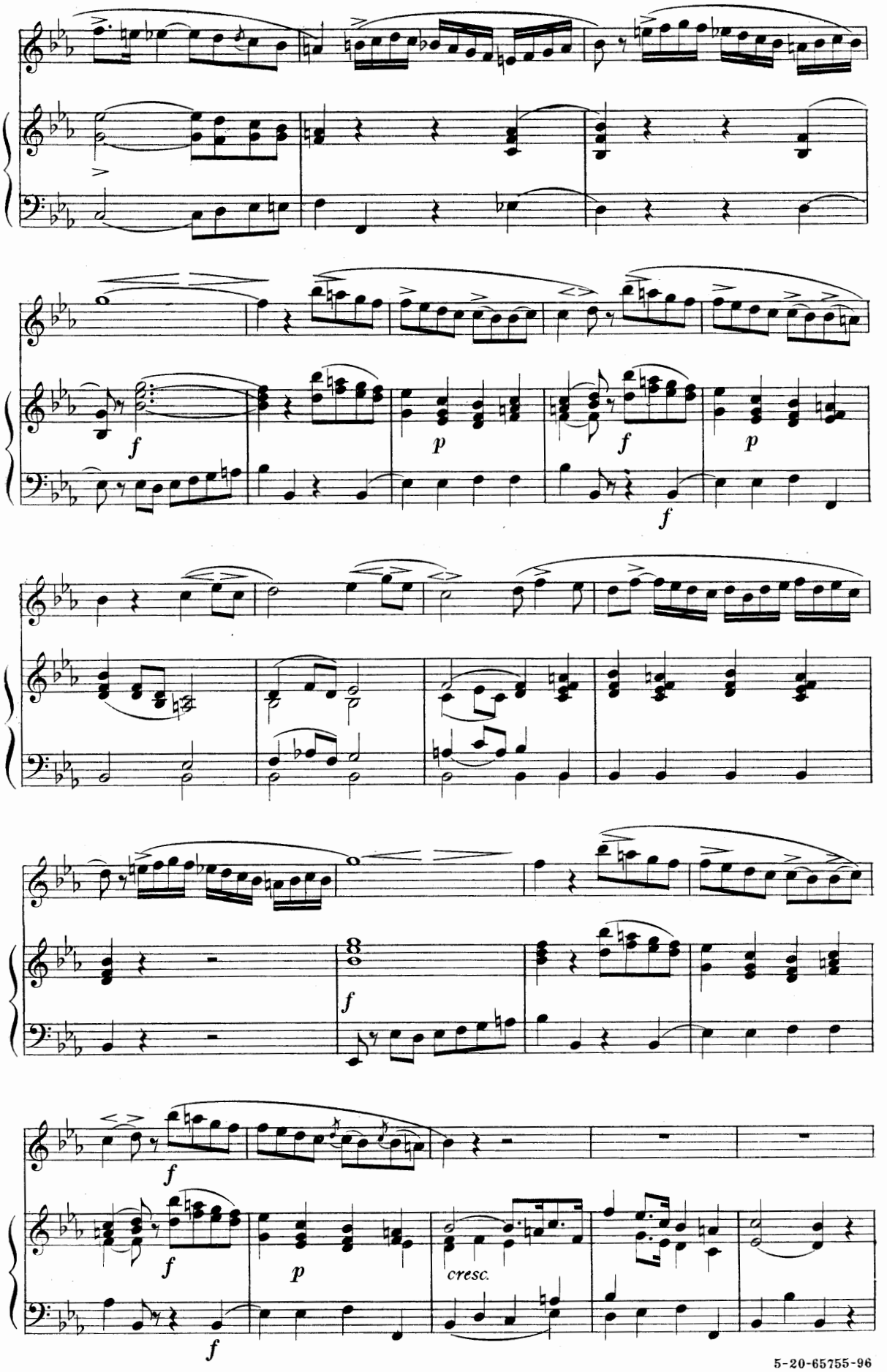
G. CRESCENTINI

sempre legato

16



5-20-65755-96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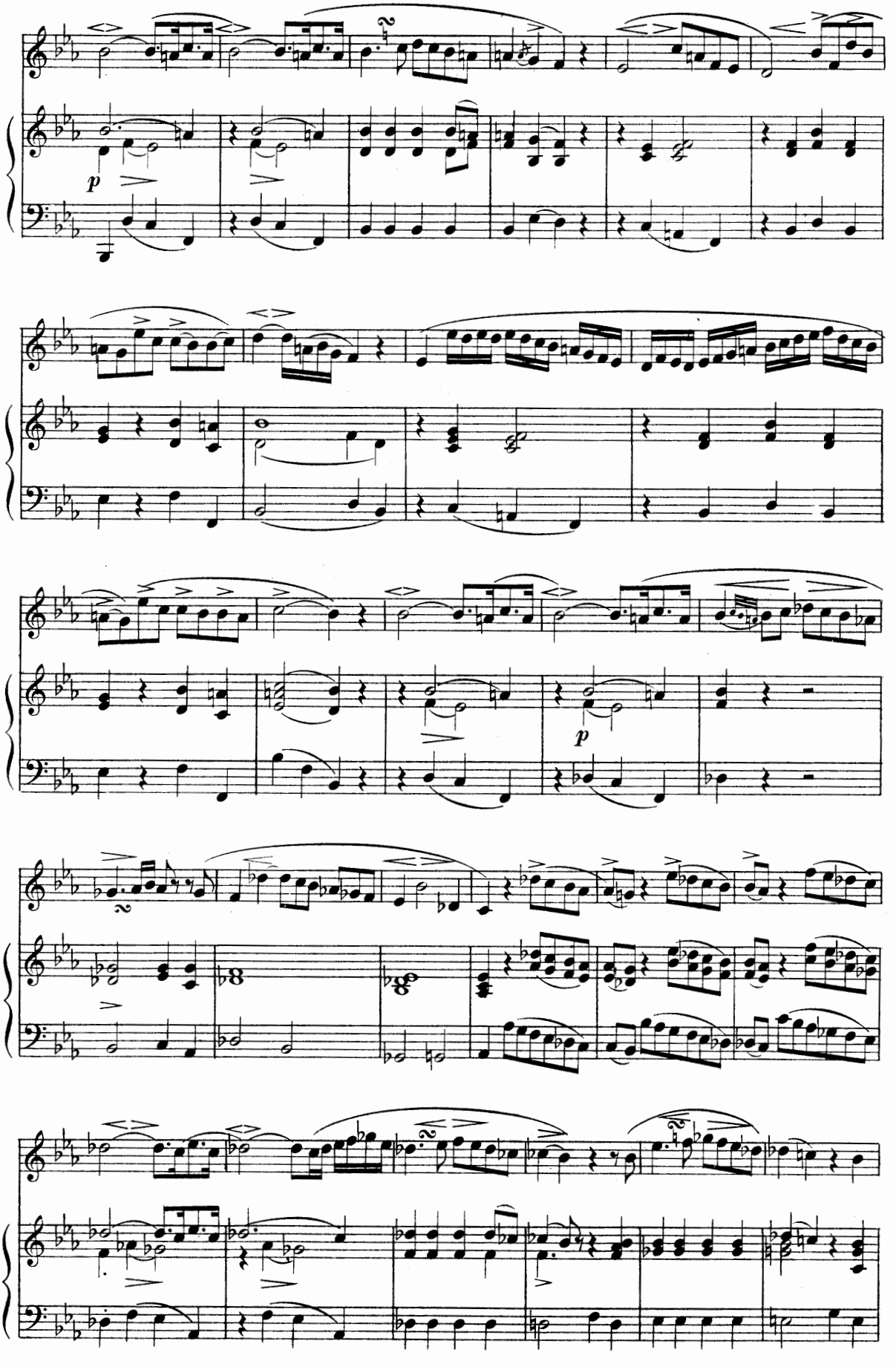
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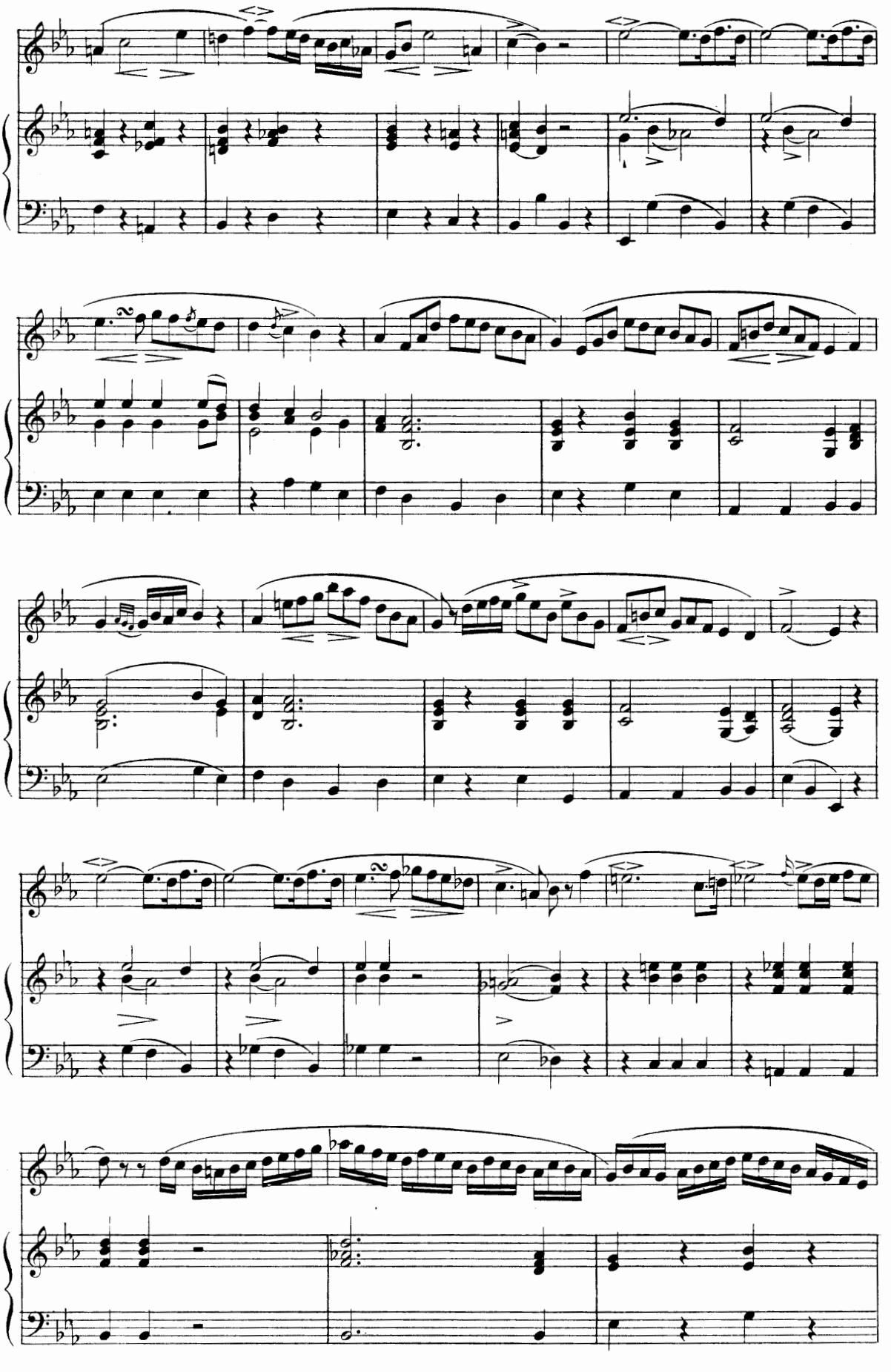
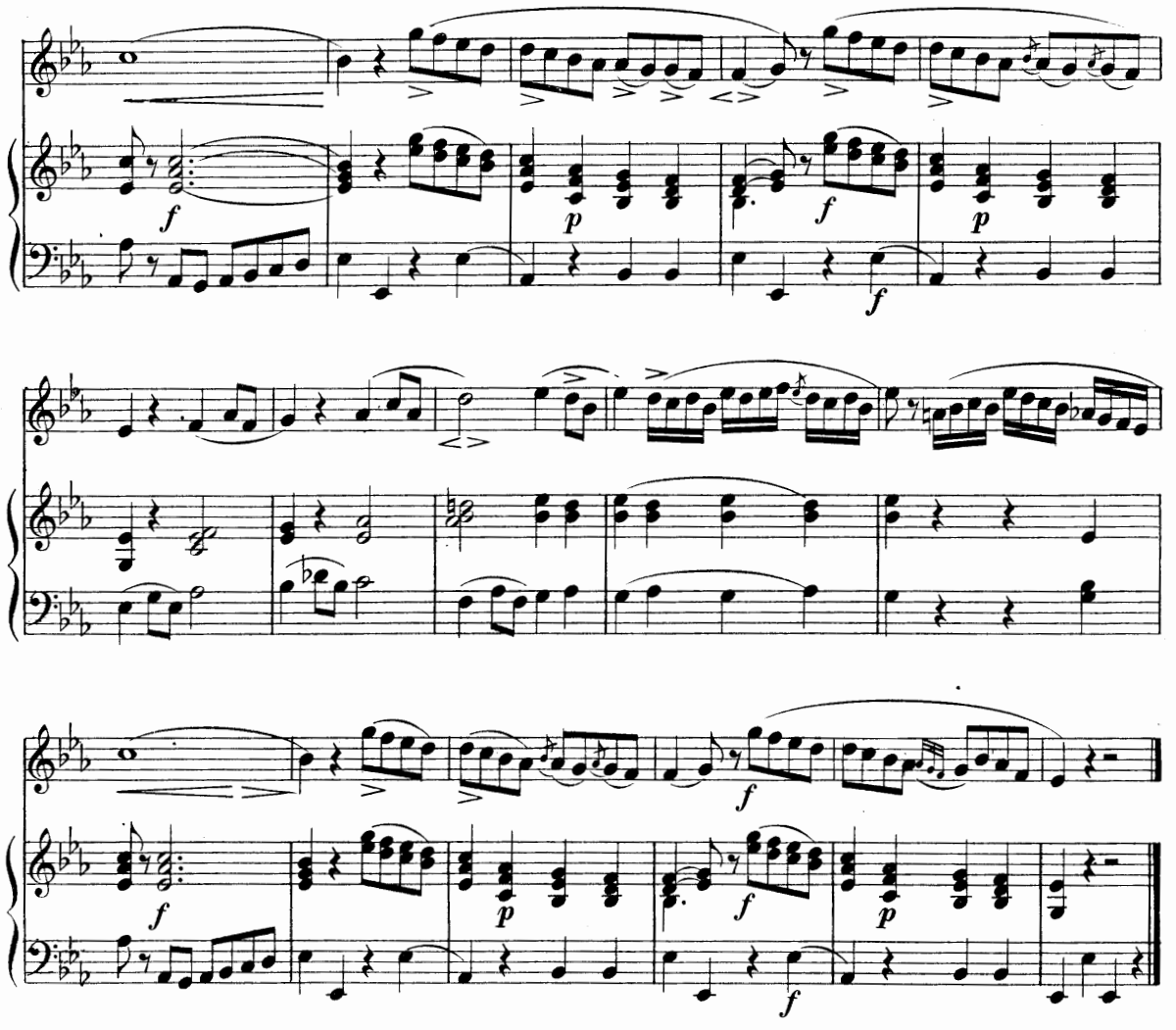
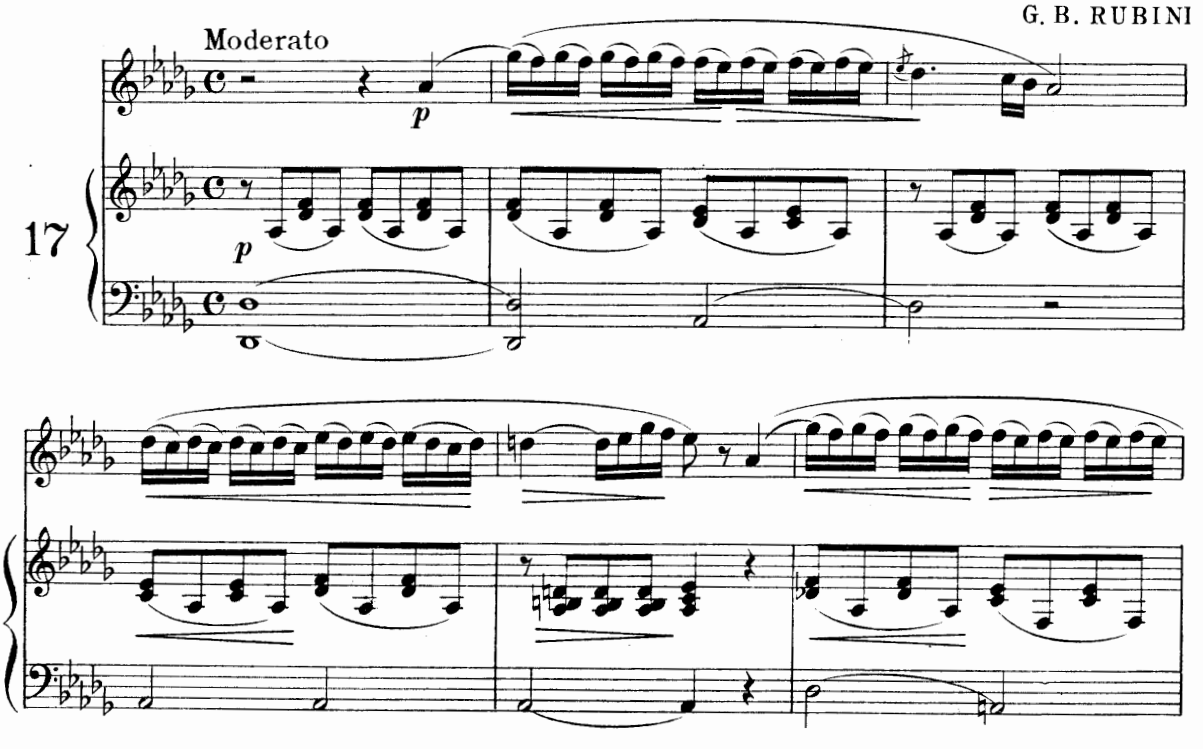




G. B. RUBINI



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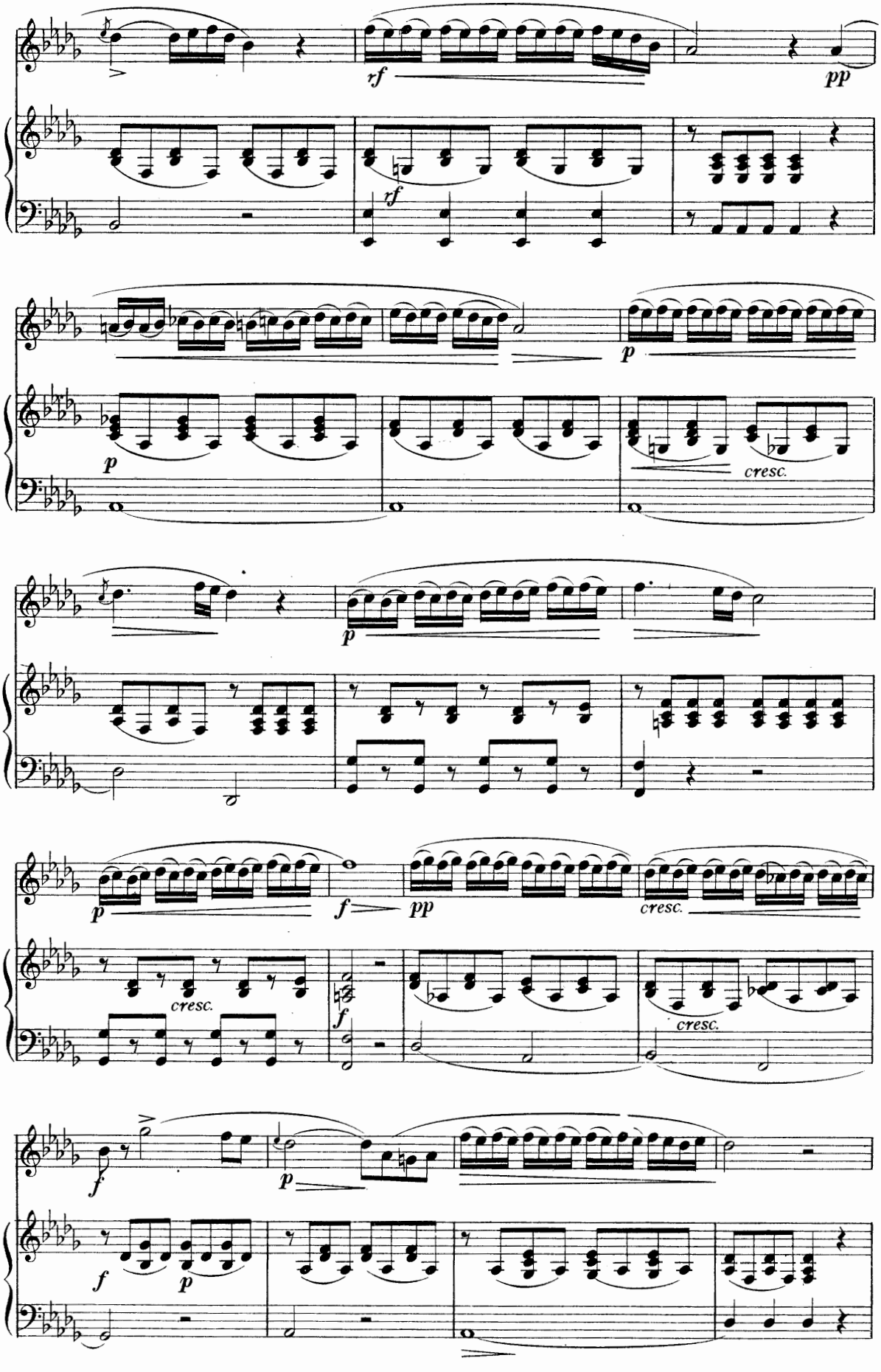
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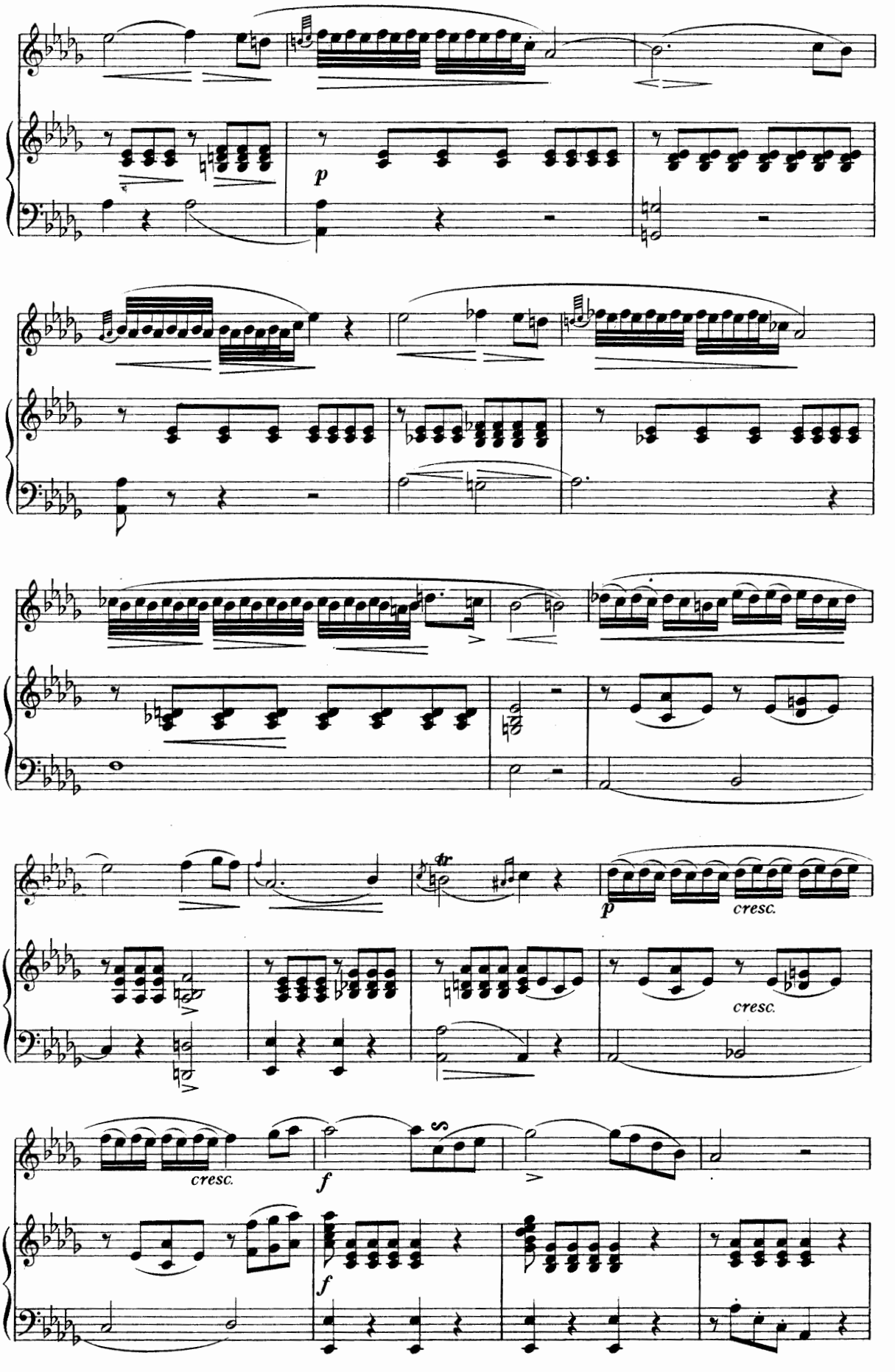
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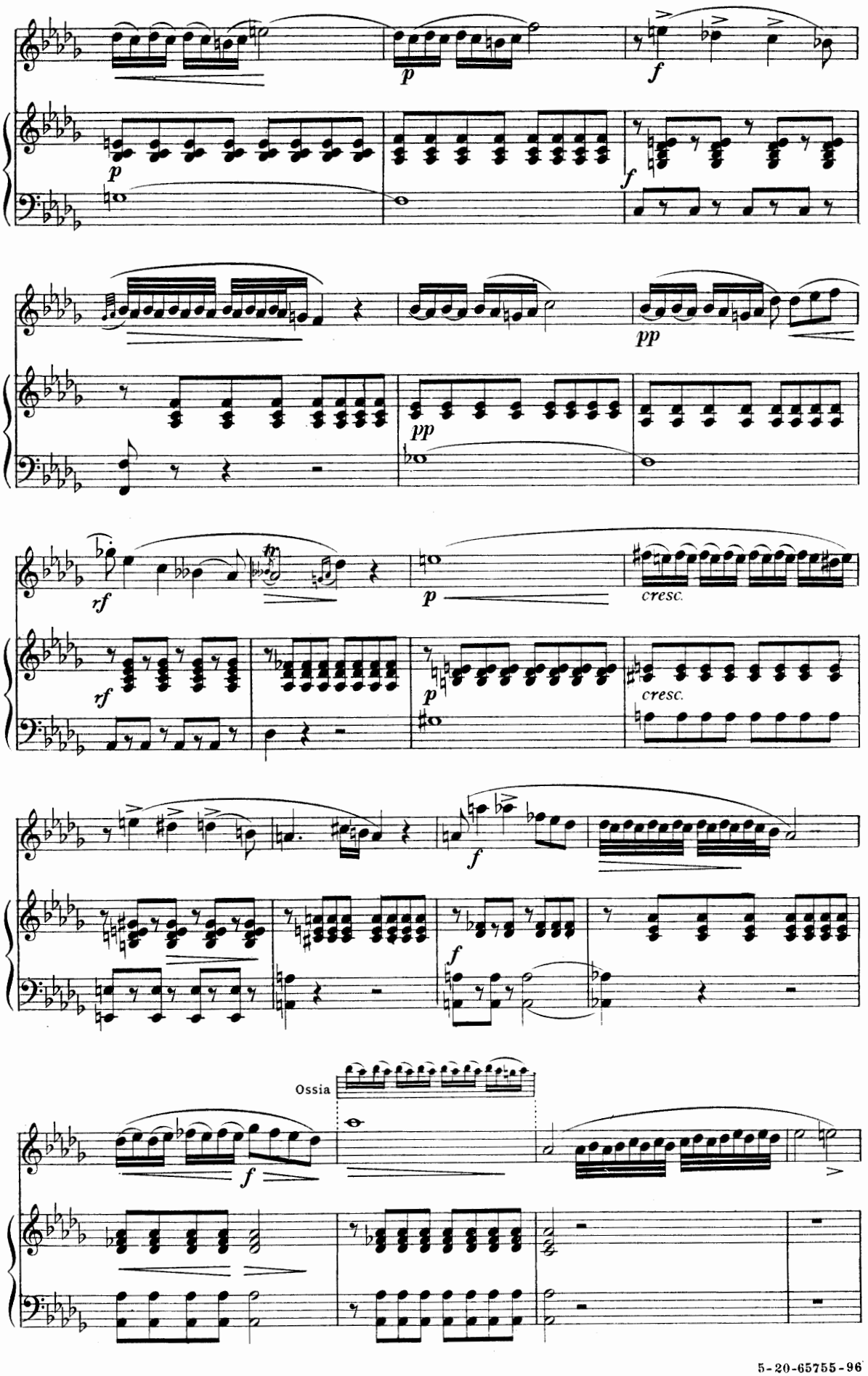
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Ossia
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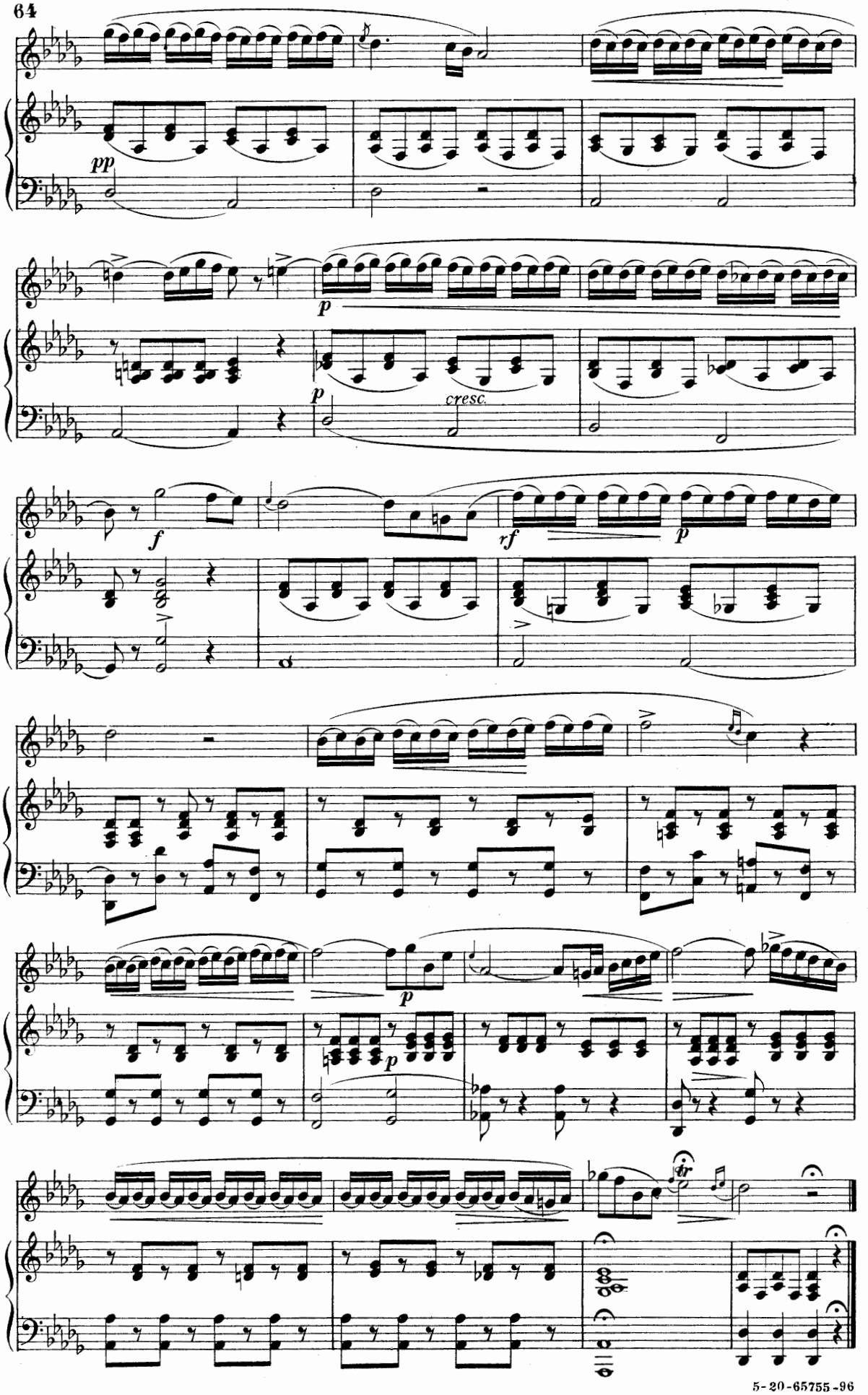
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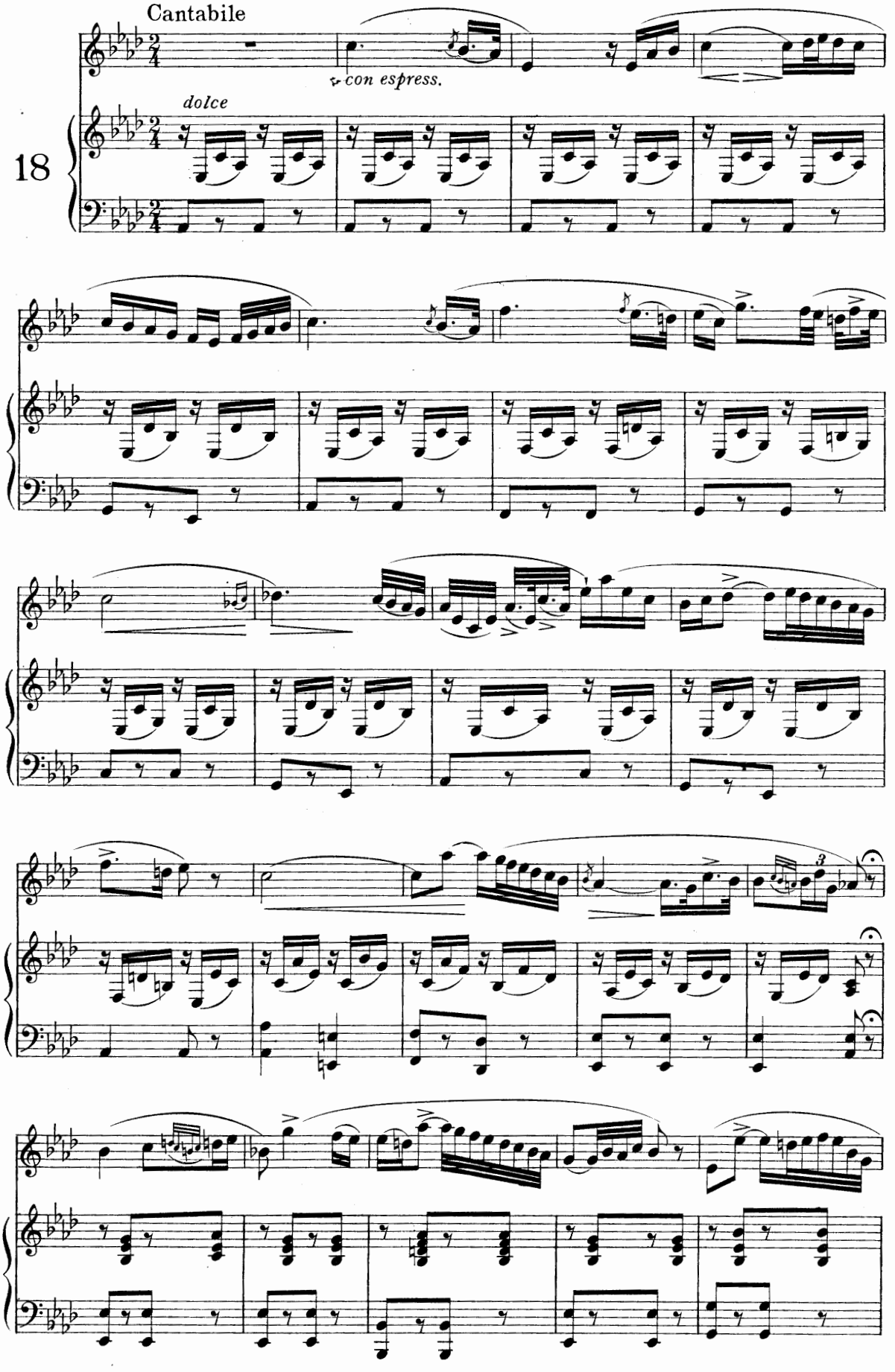

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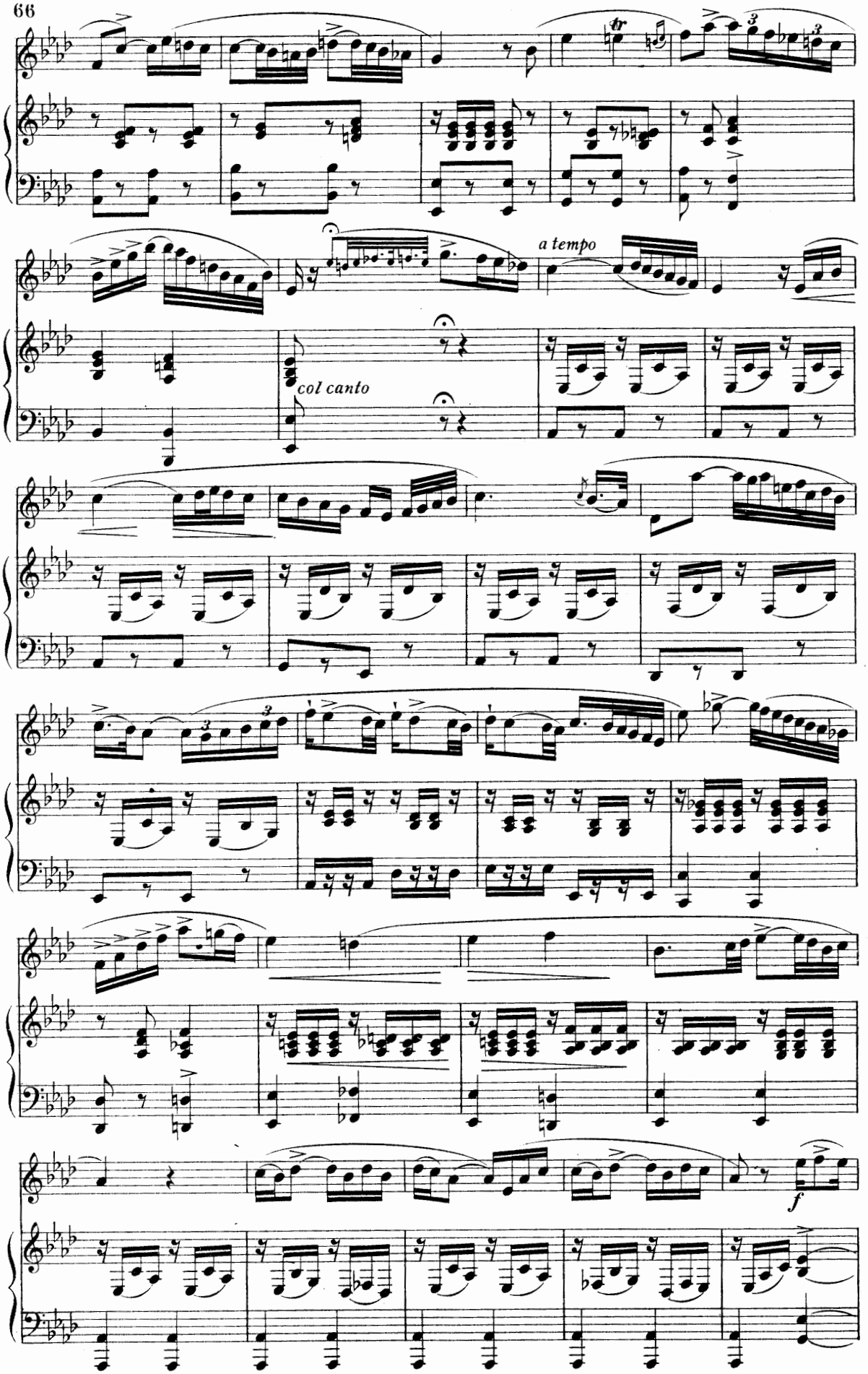
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col canto
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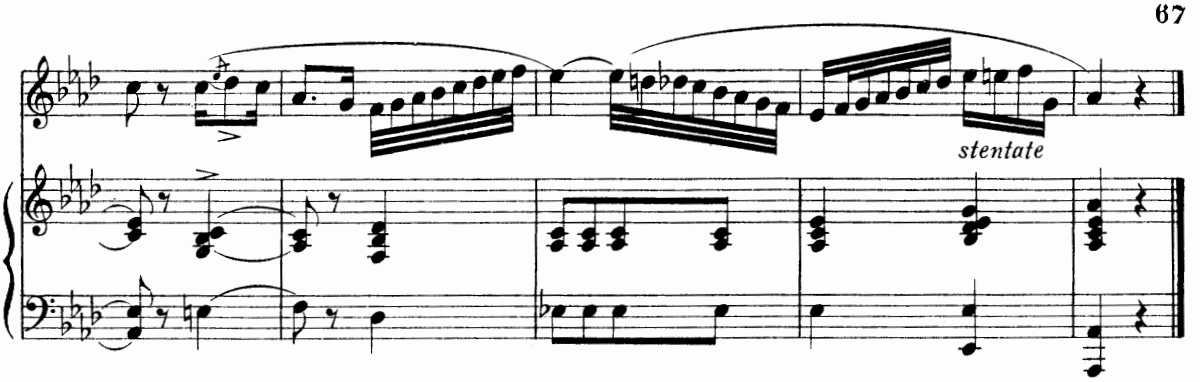
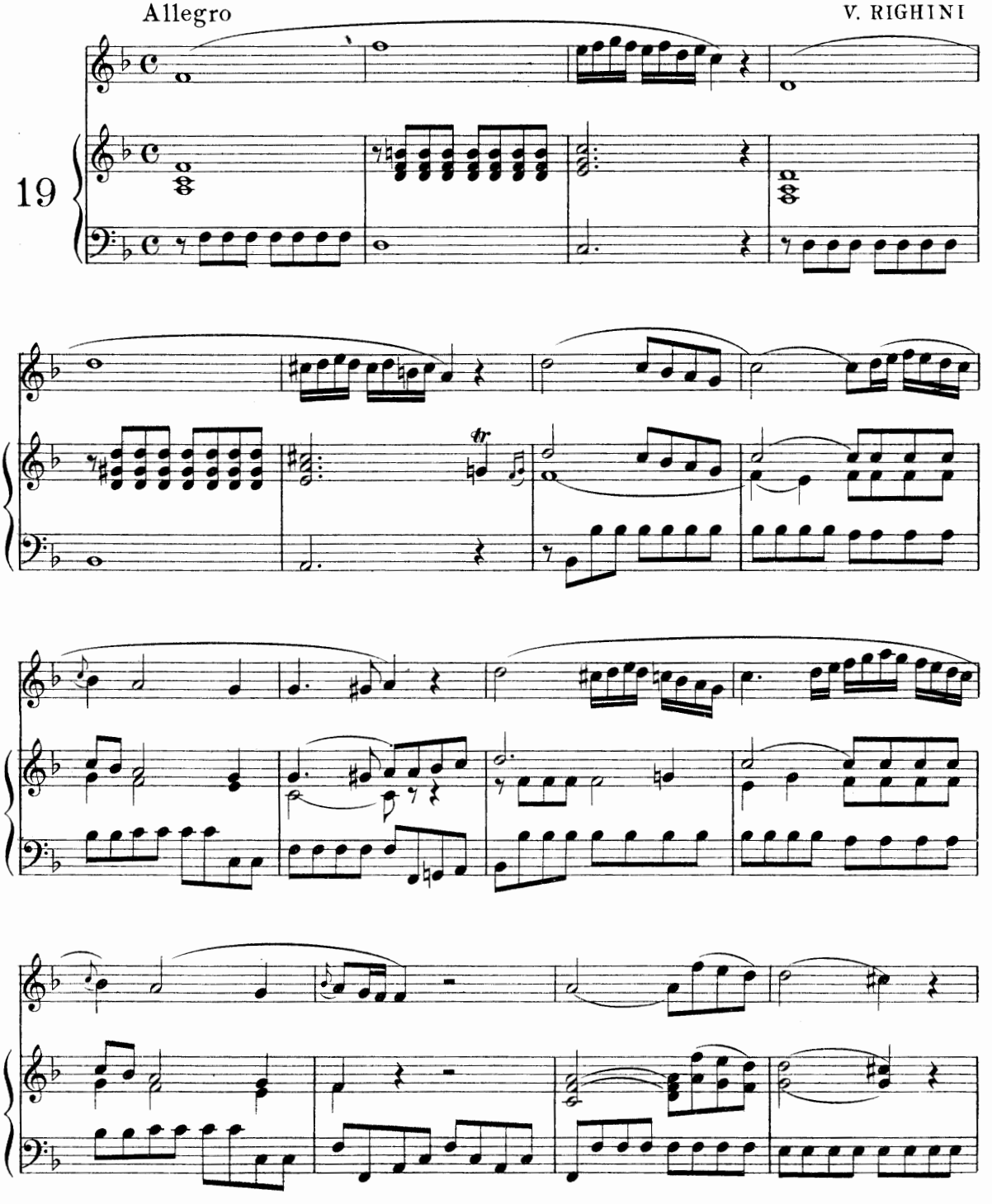
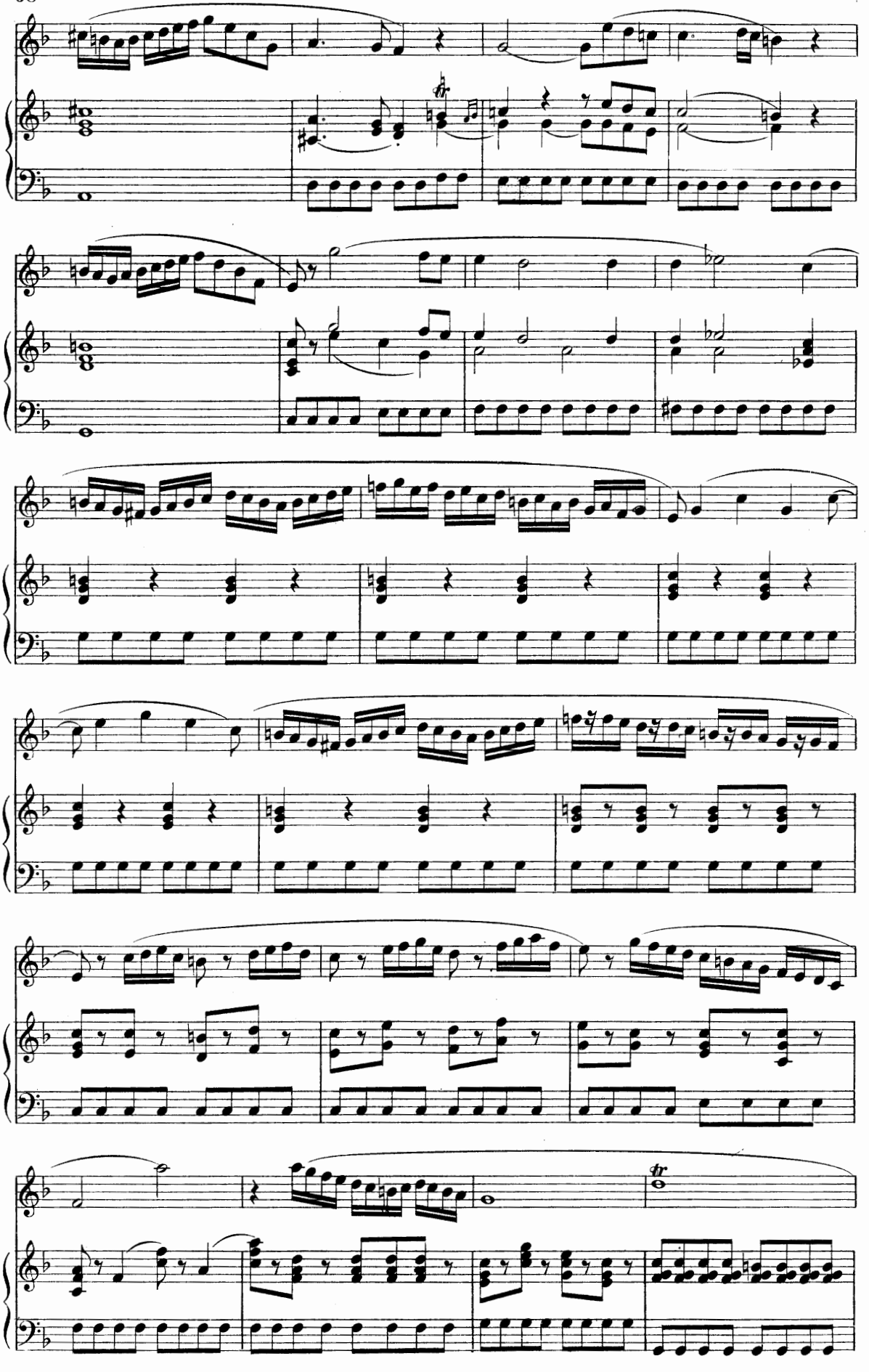


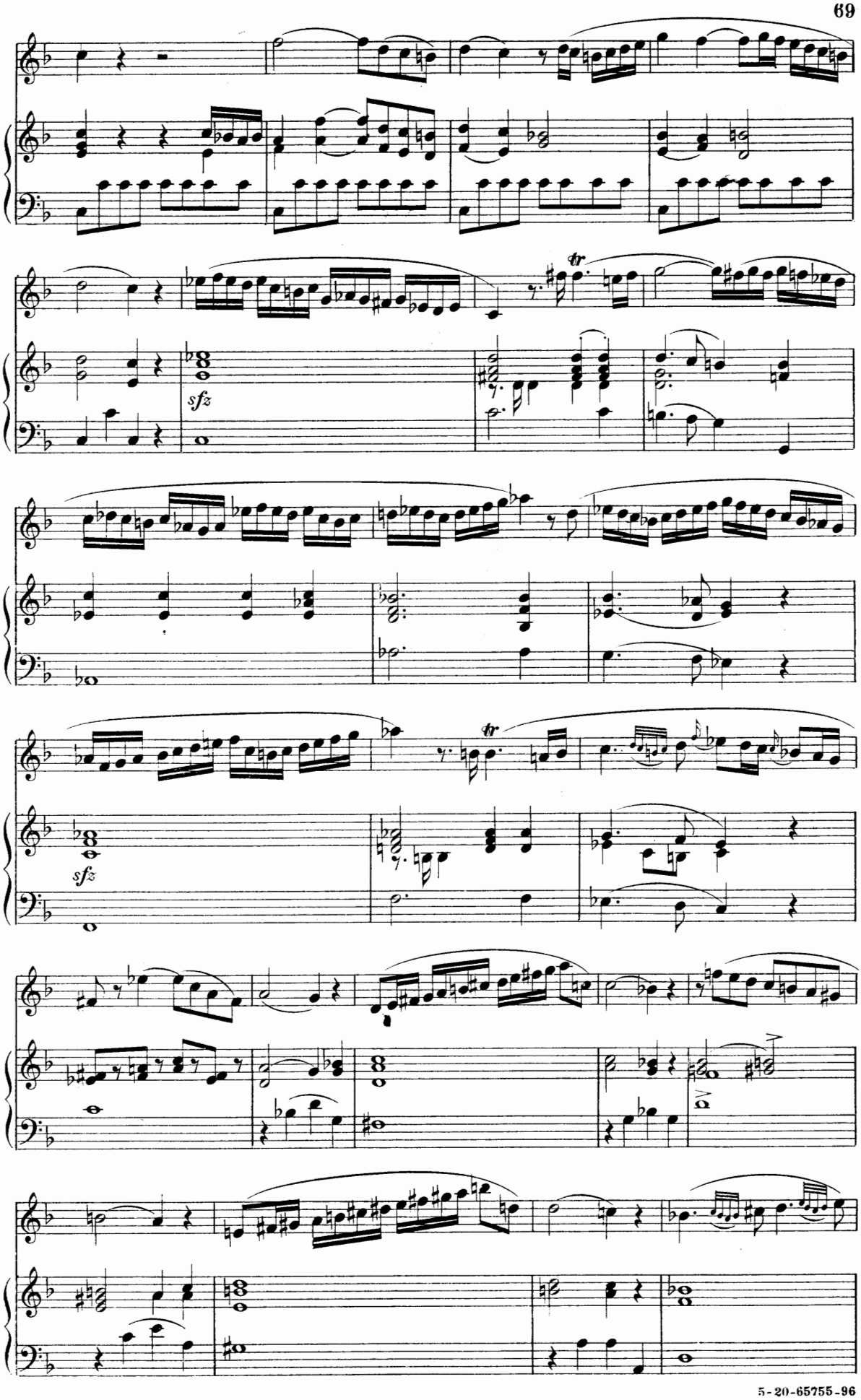
Allegro

V. RIGHINI

19



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sfz
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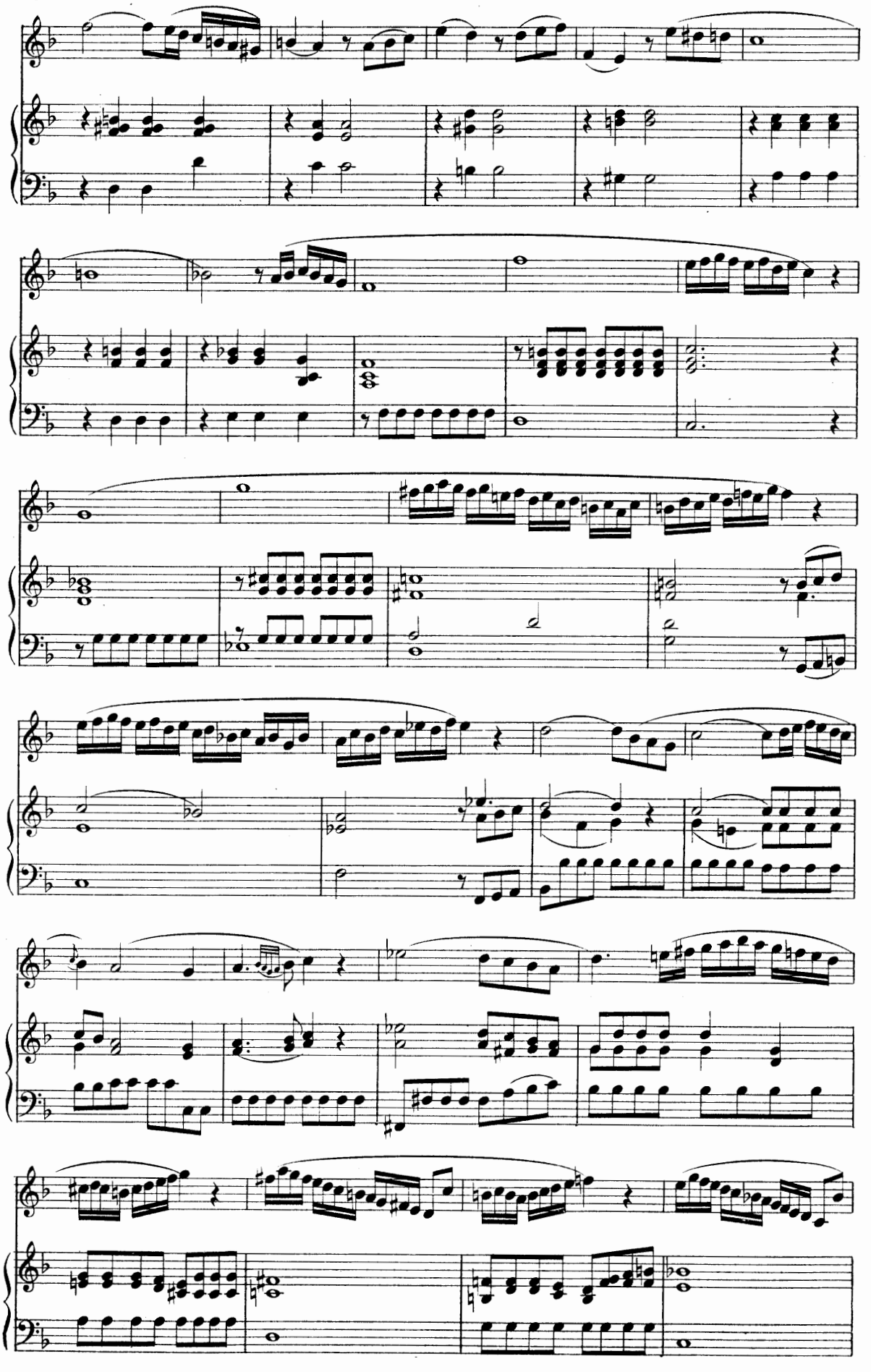

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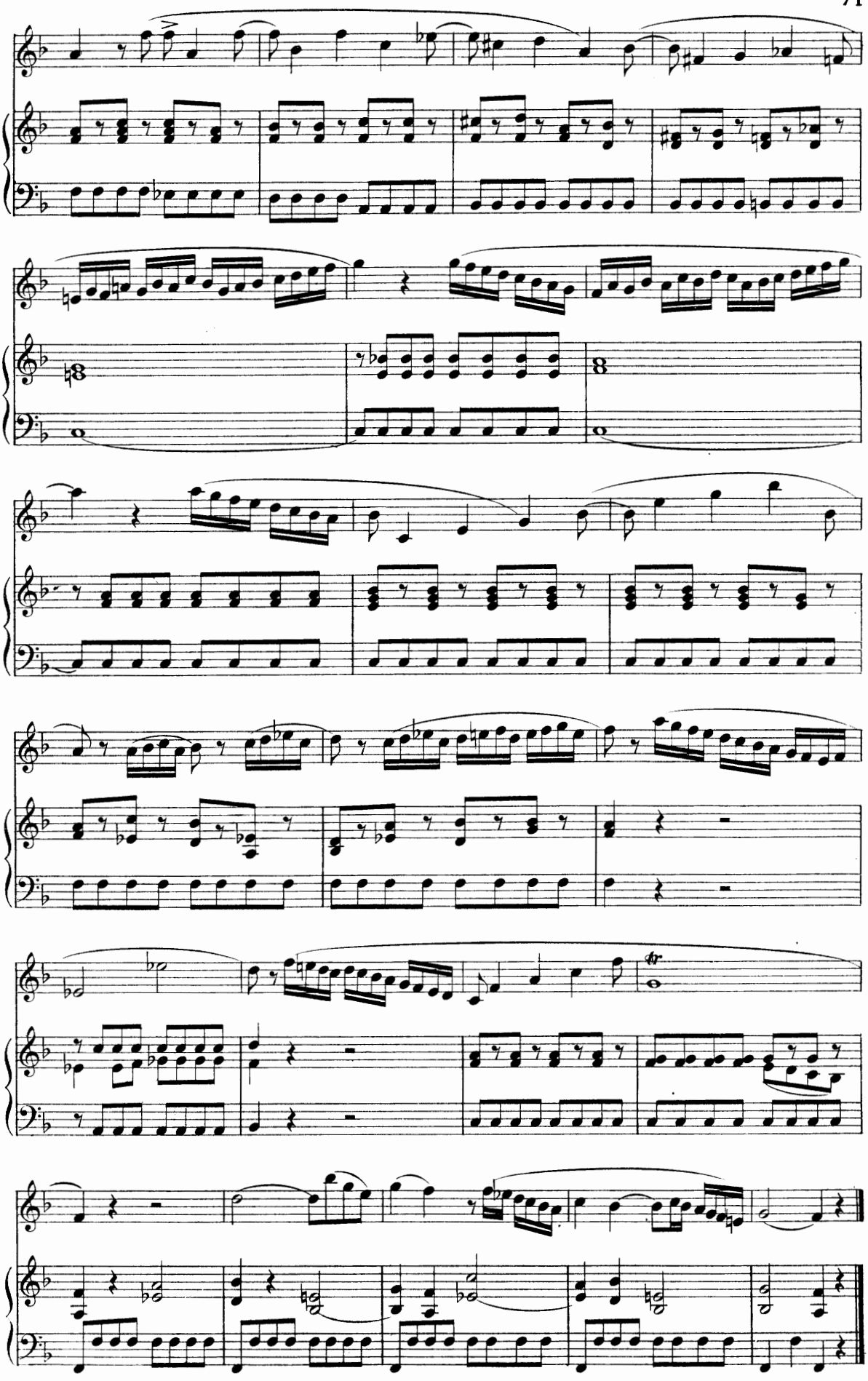
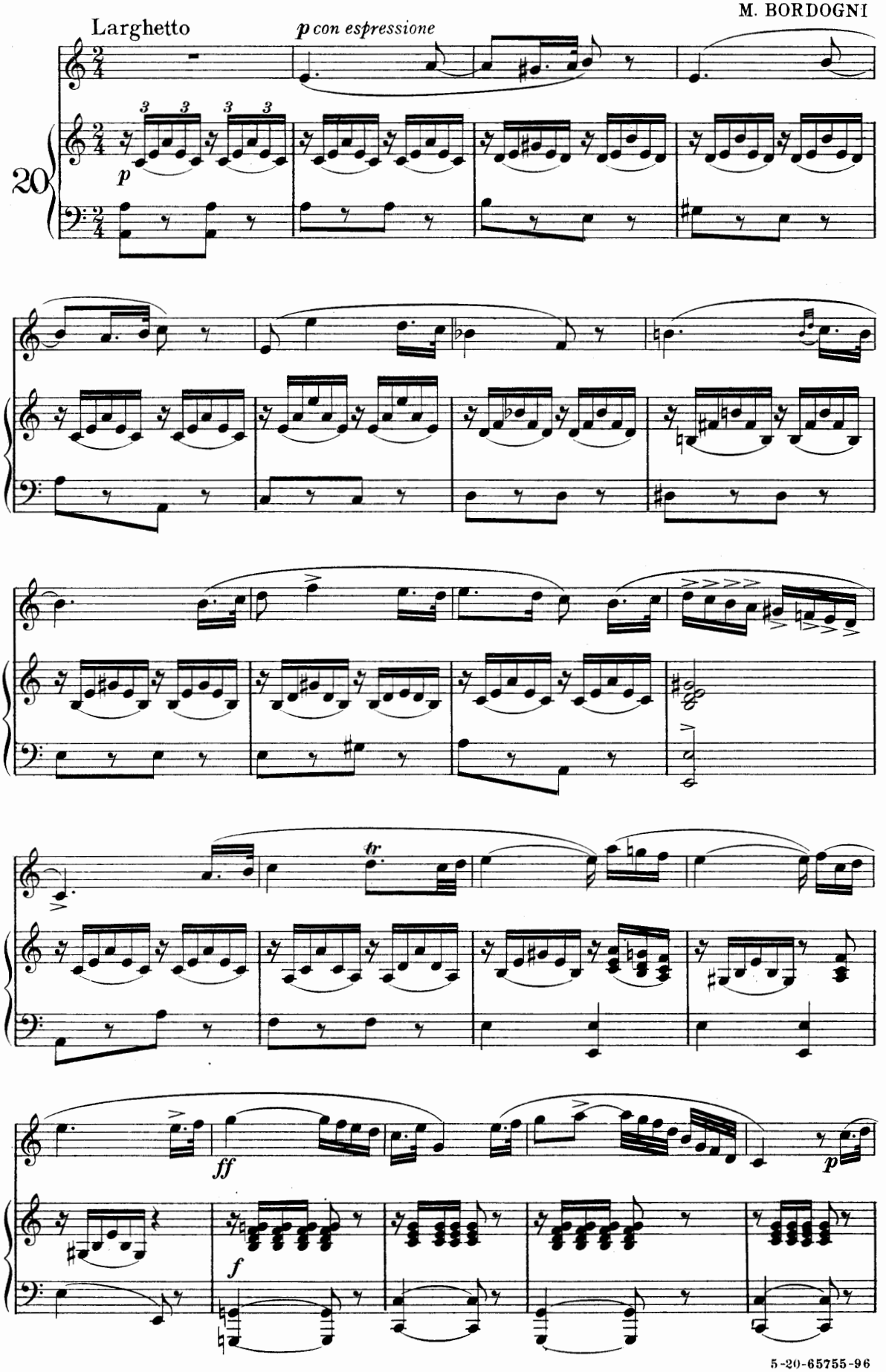


M. BORDOGNI



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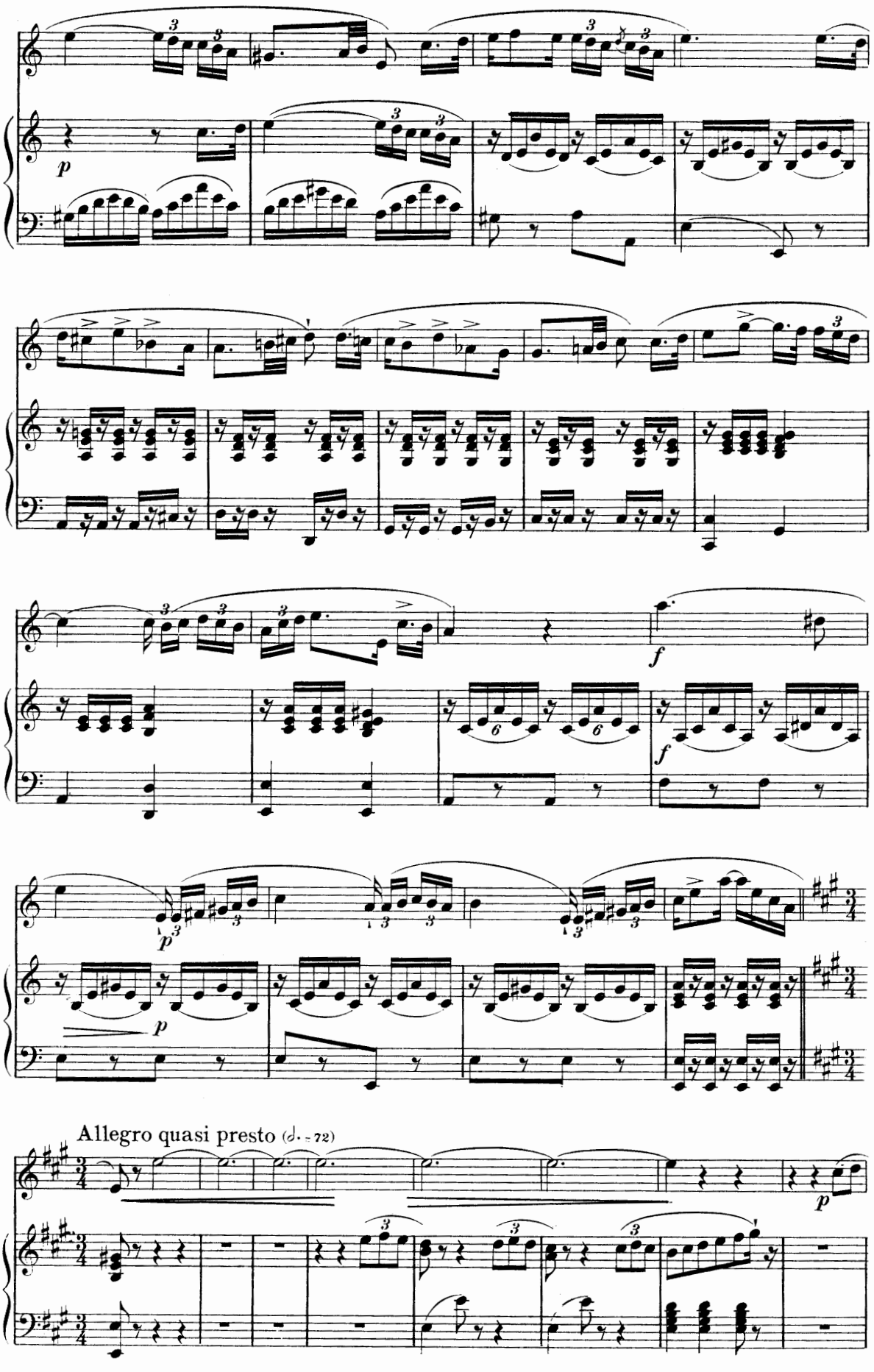
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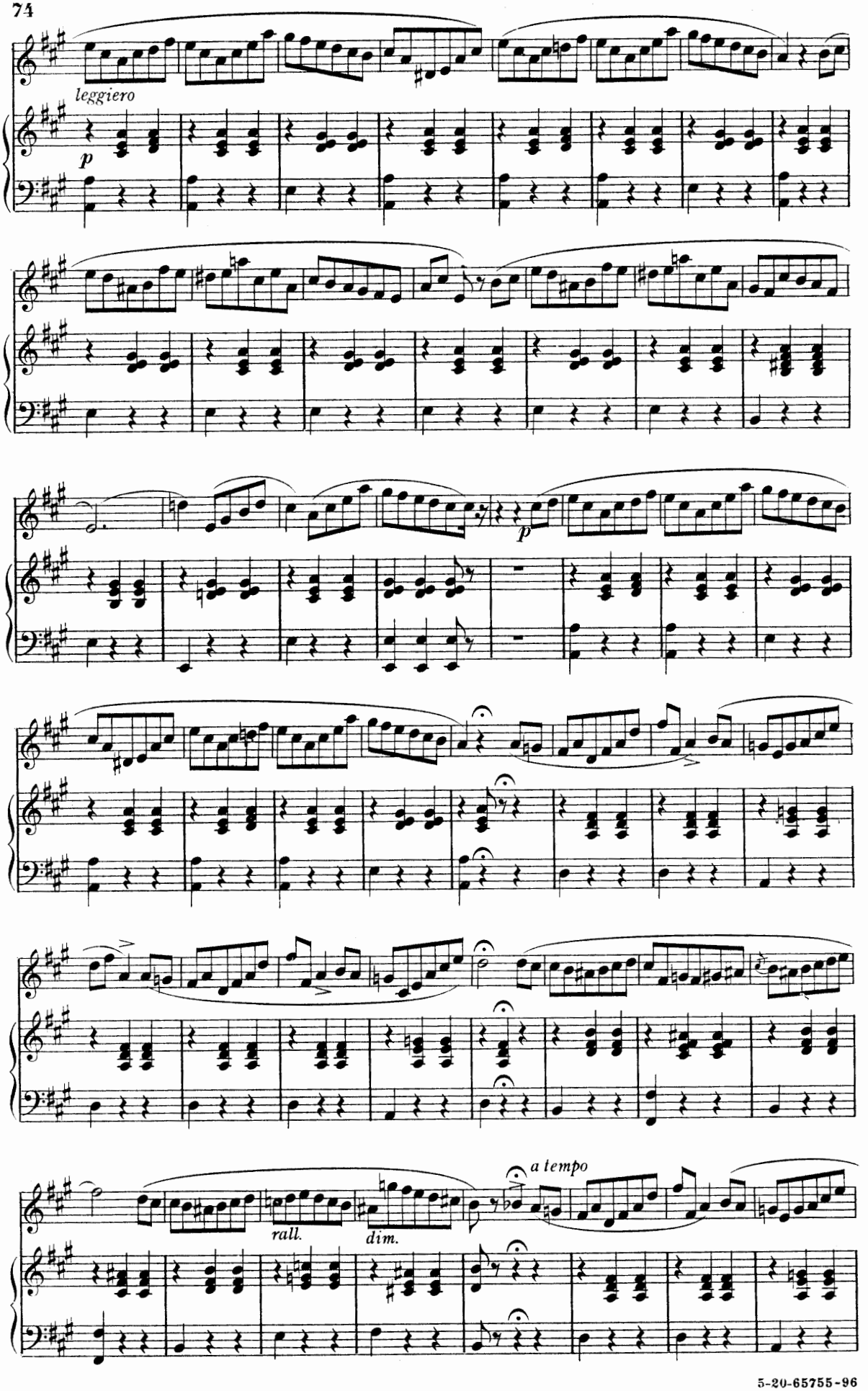
leggiero
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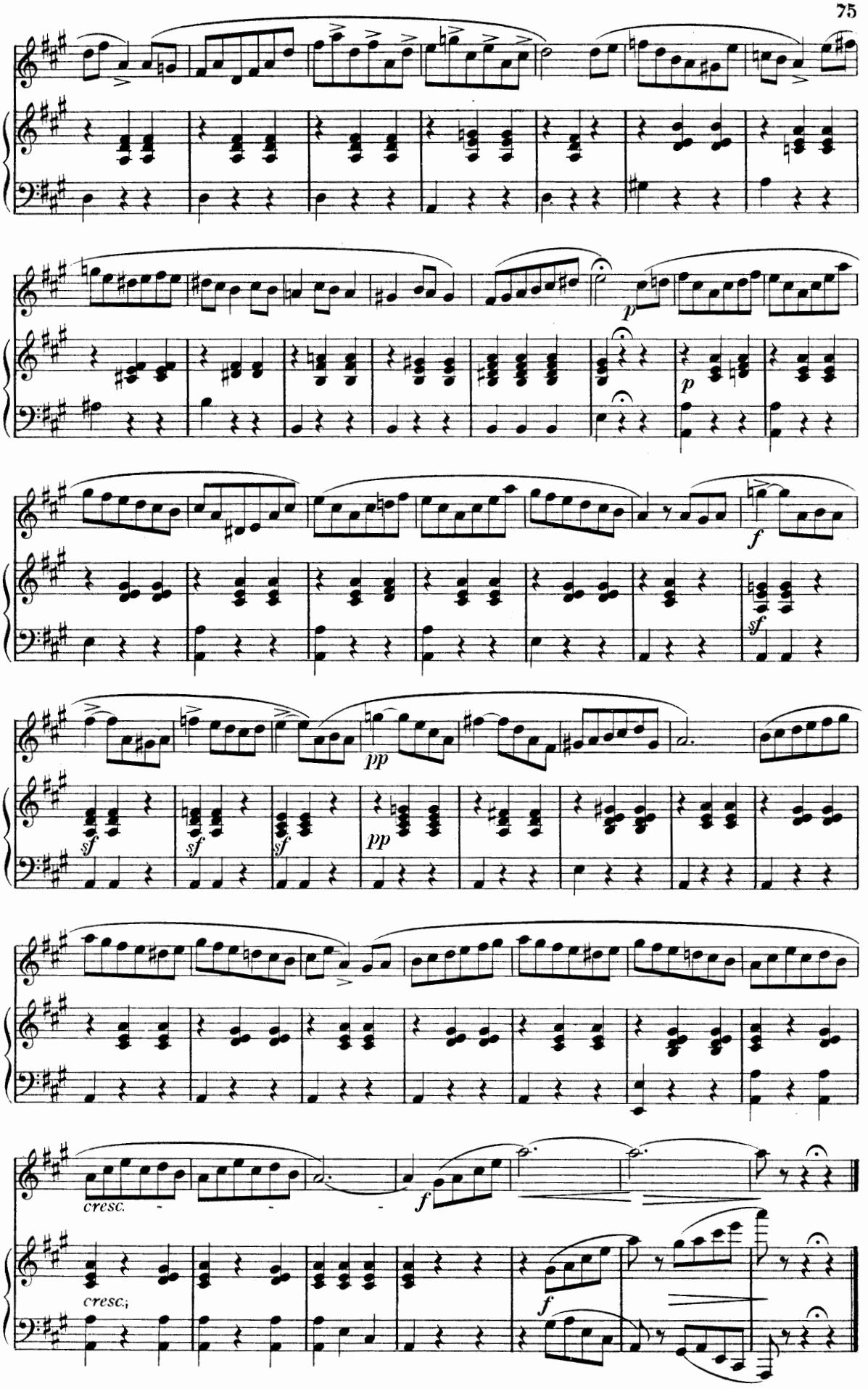
dim.
a tempo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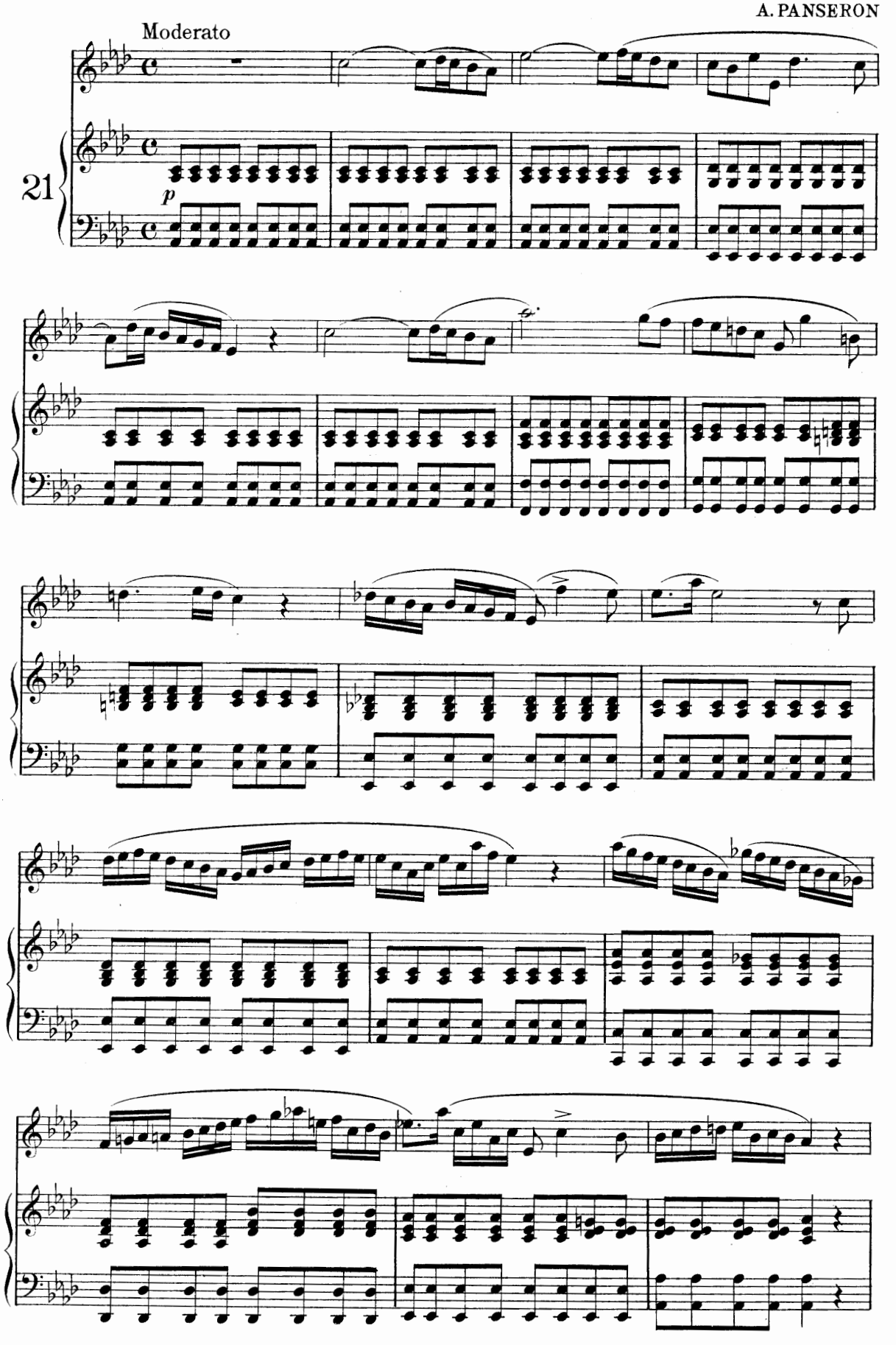
cresc.
f

A. PANSERON

Moderato



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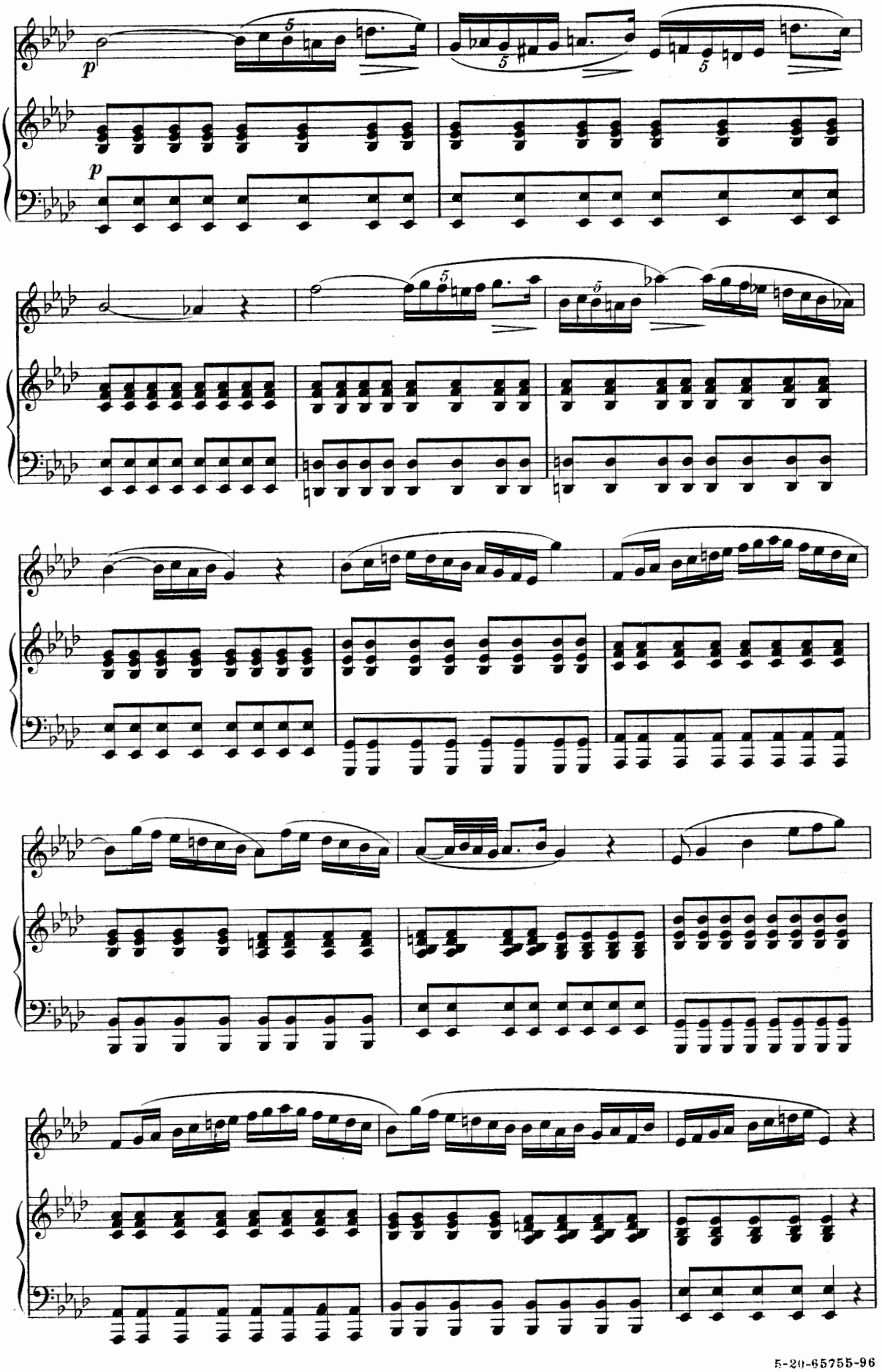

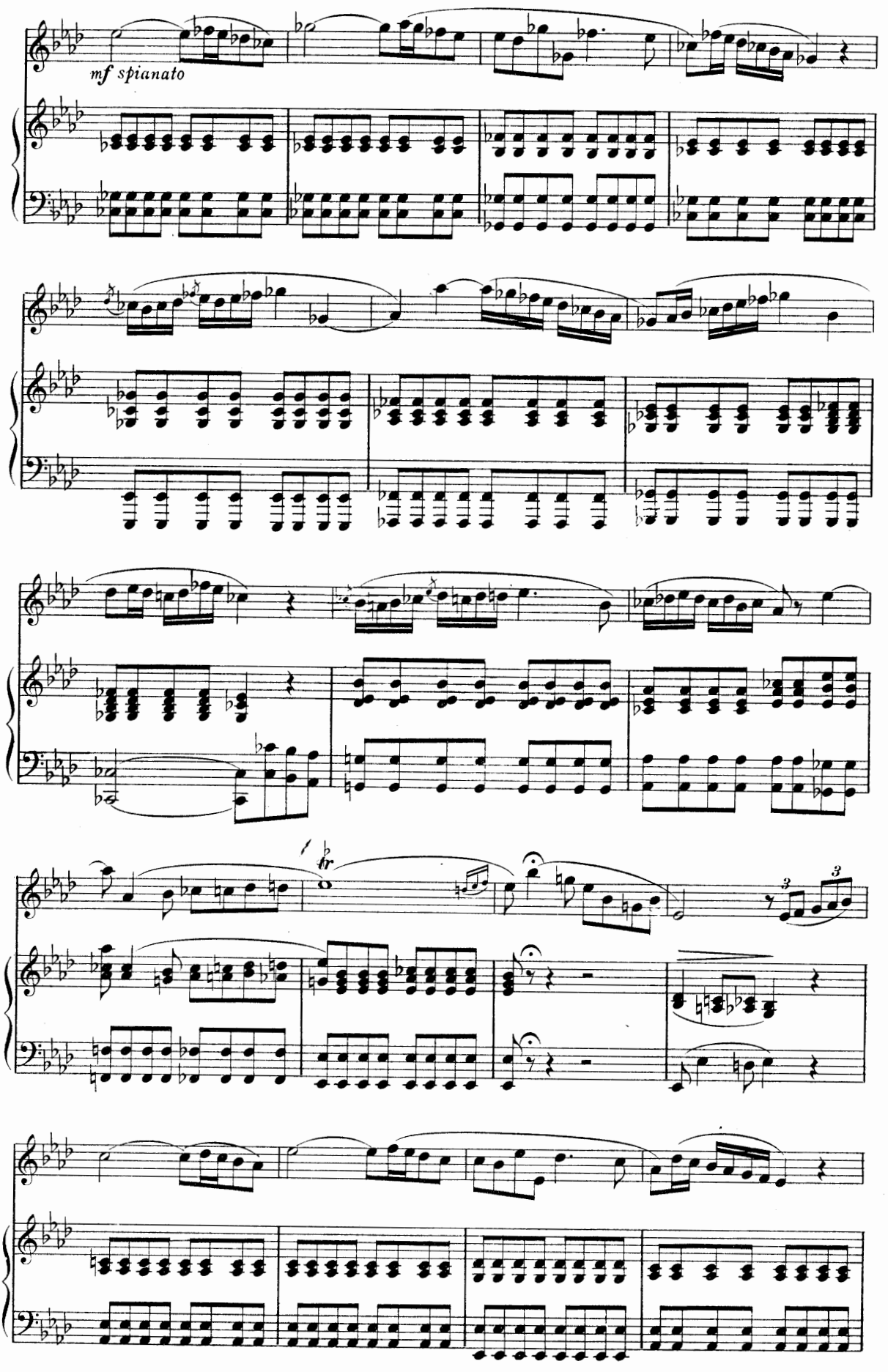
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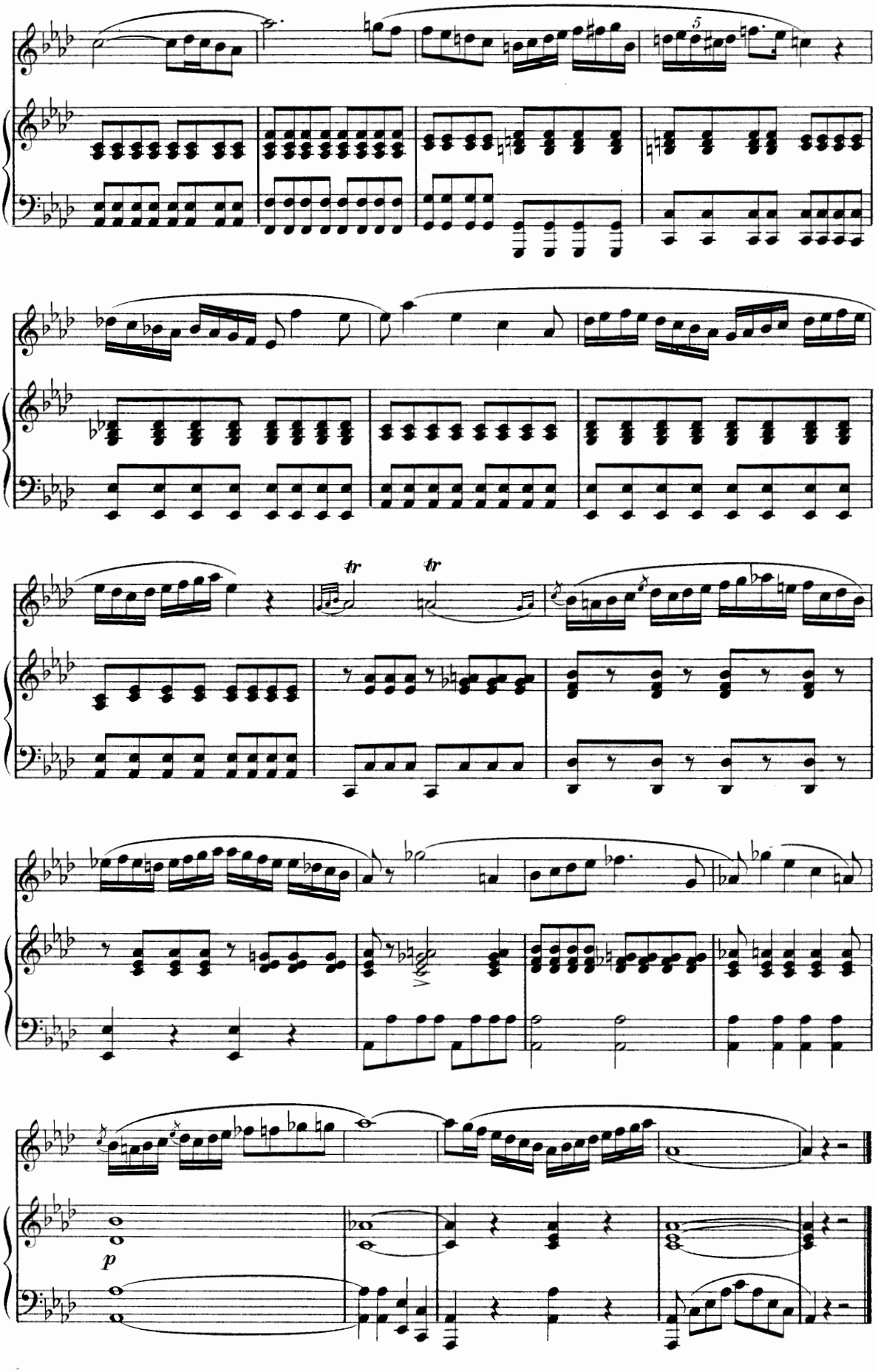
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tr
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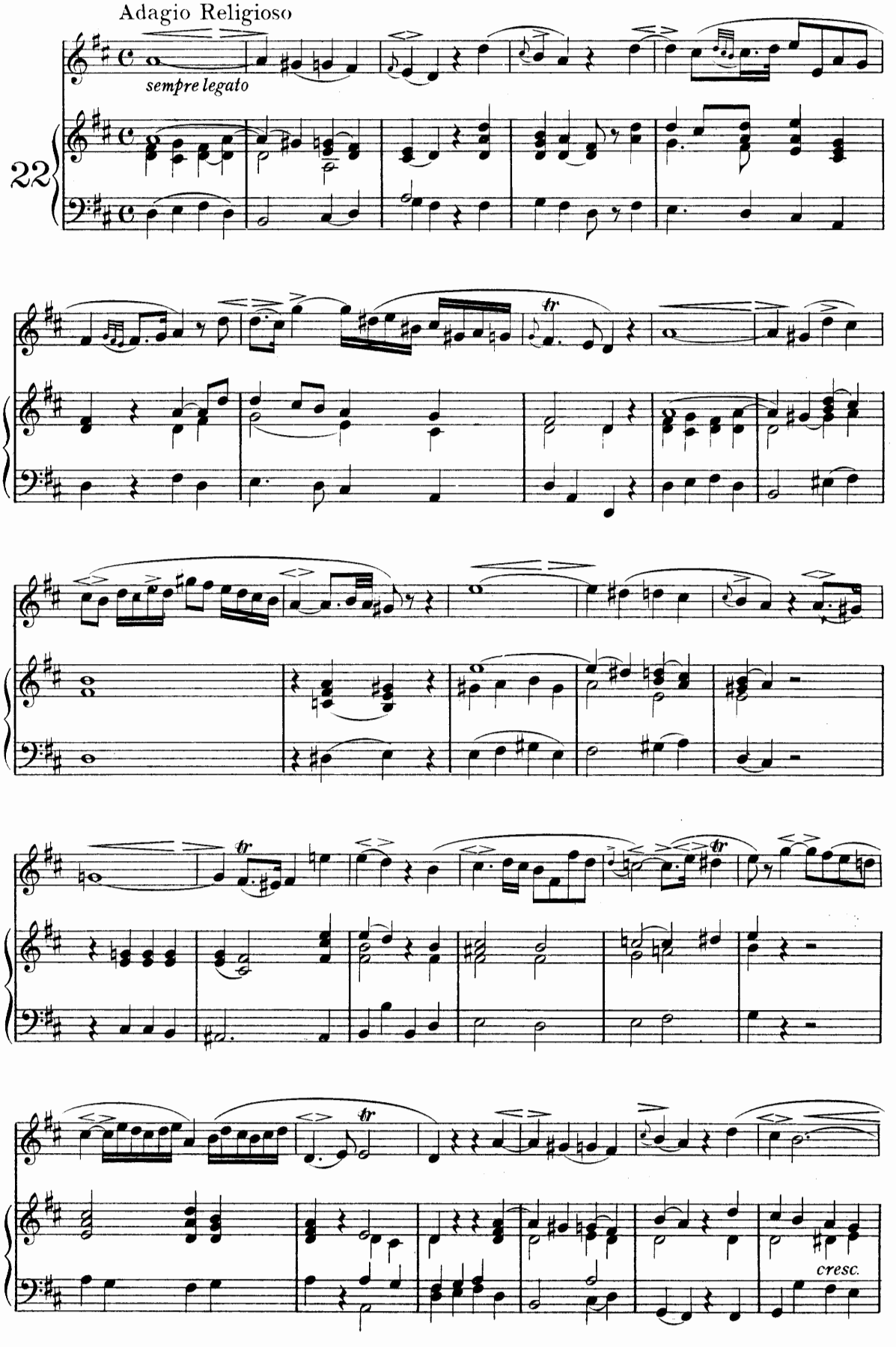
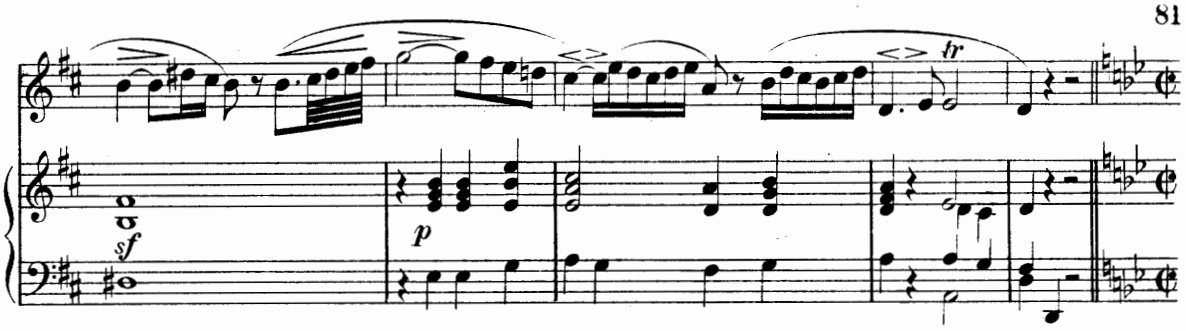
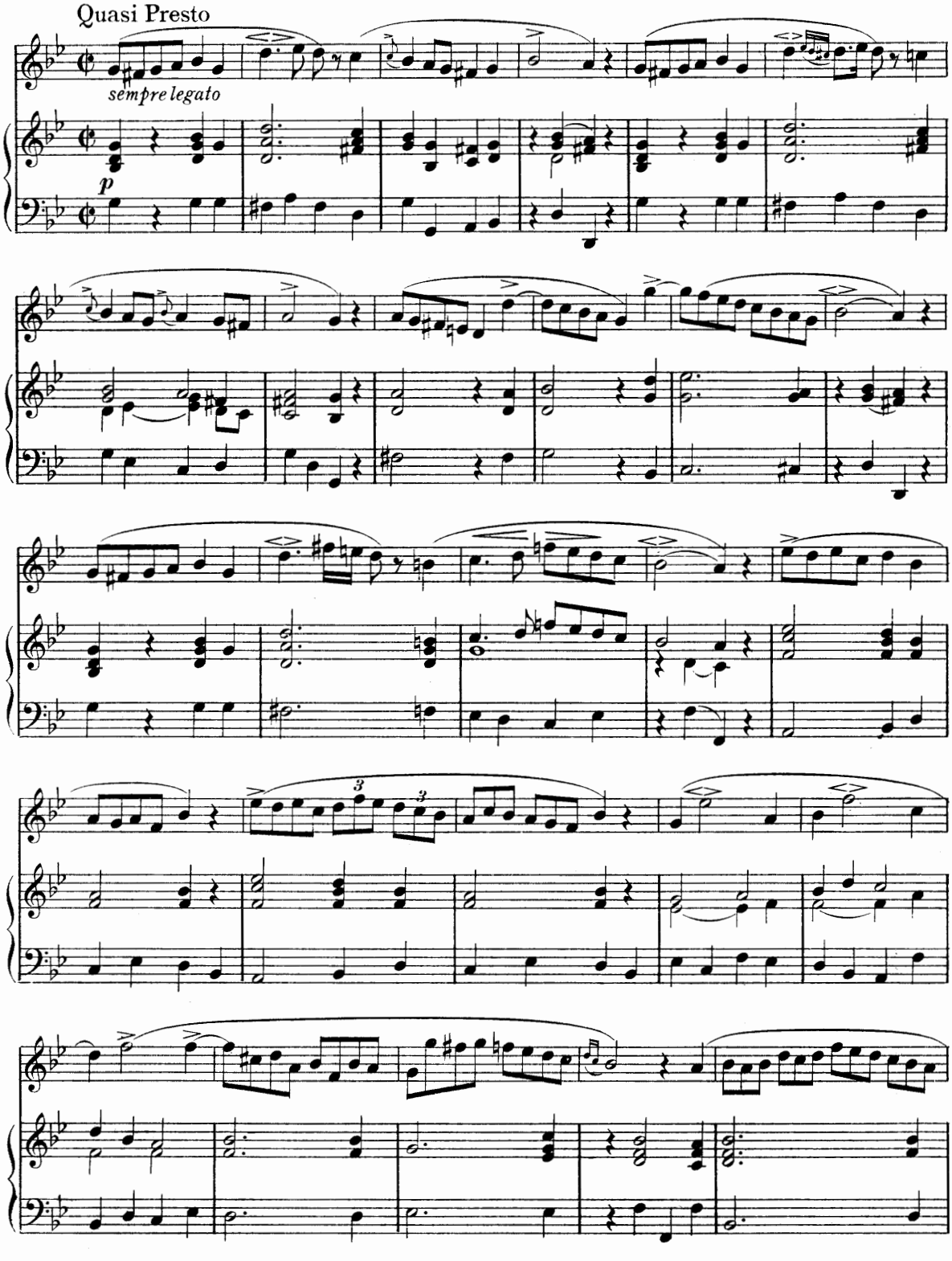
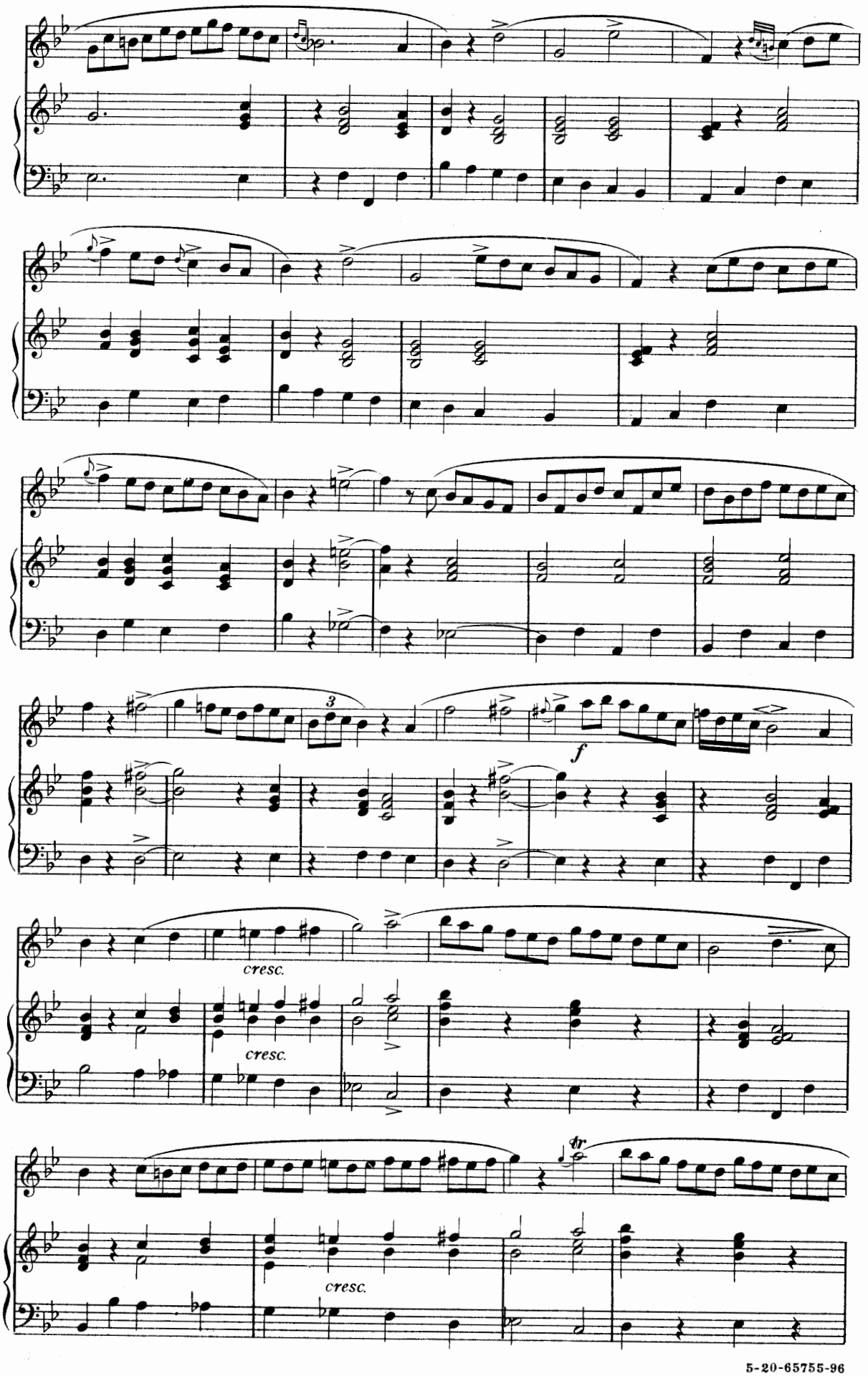
G. CRESCENTINI





Quasi Presto

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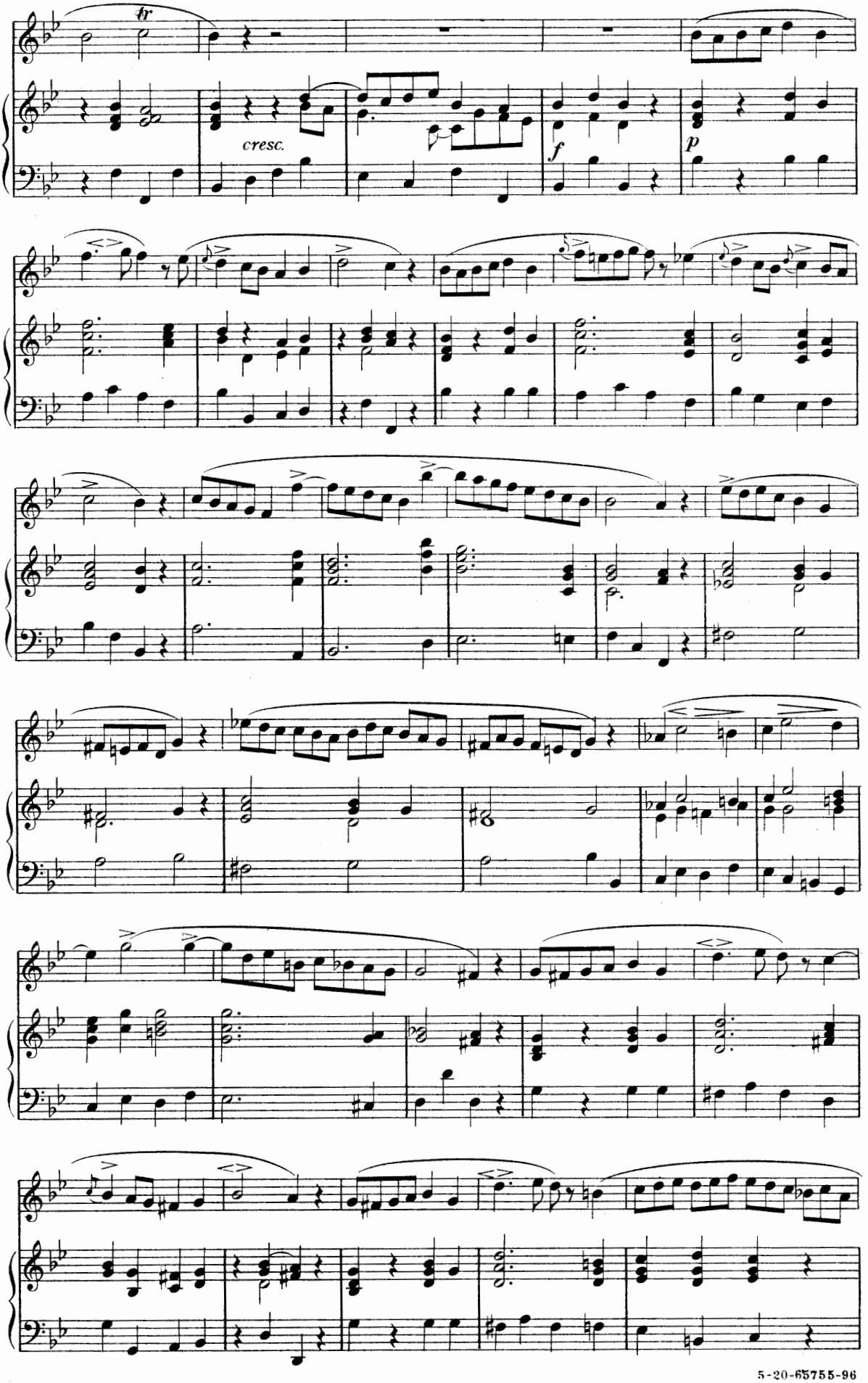
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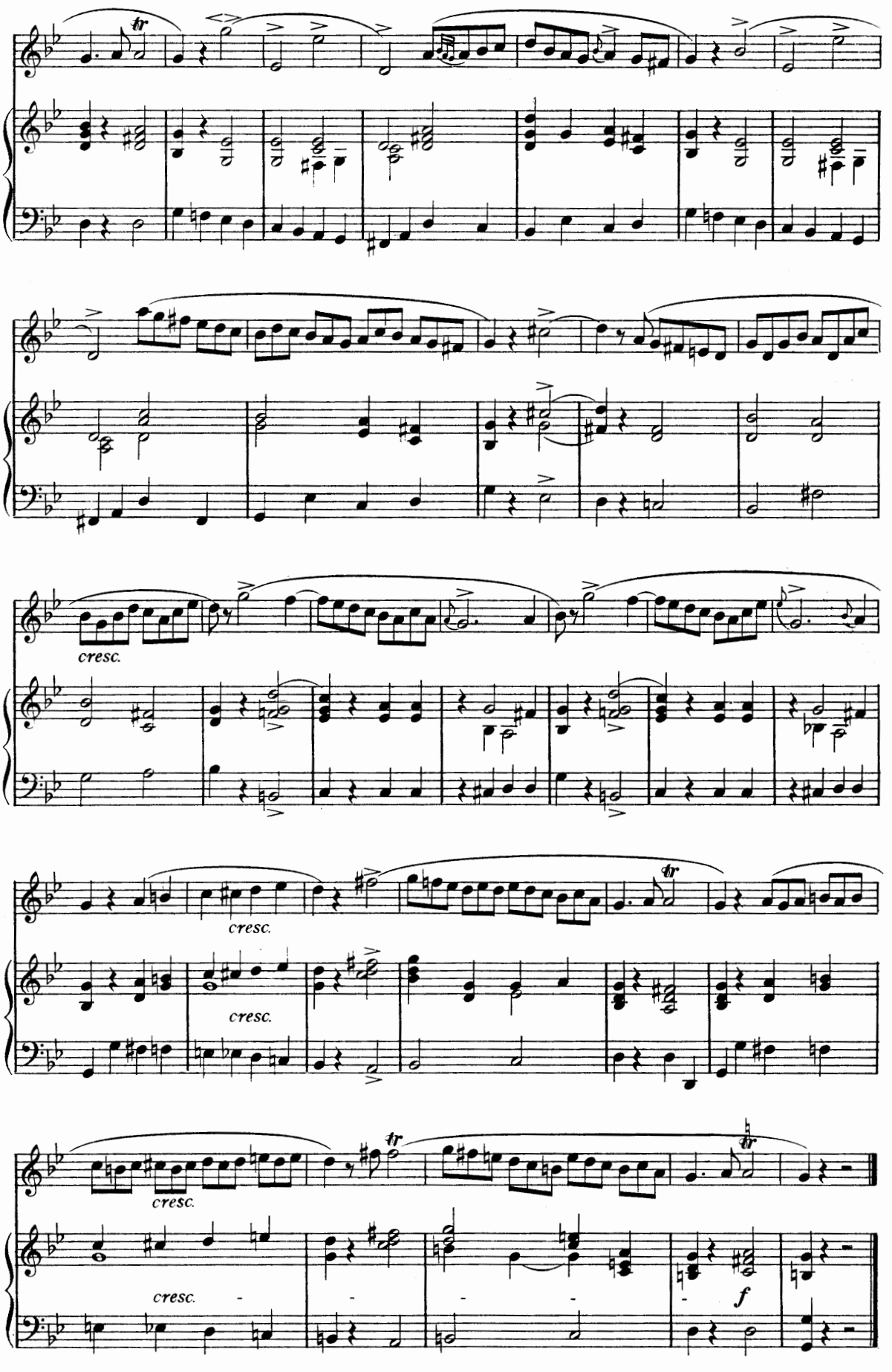
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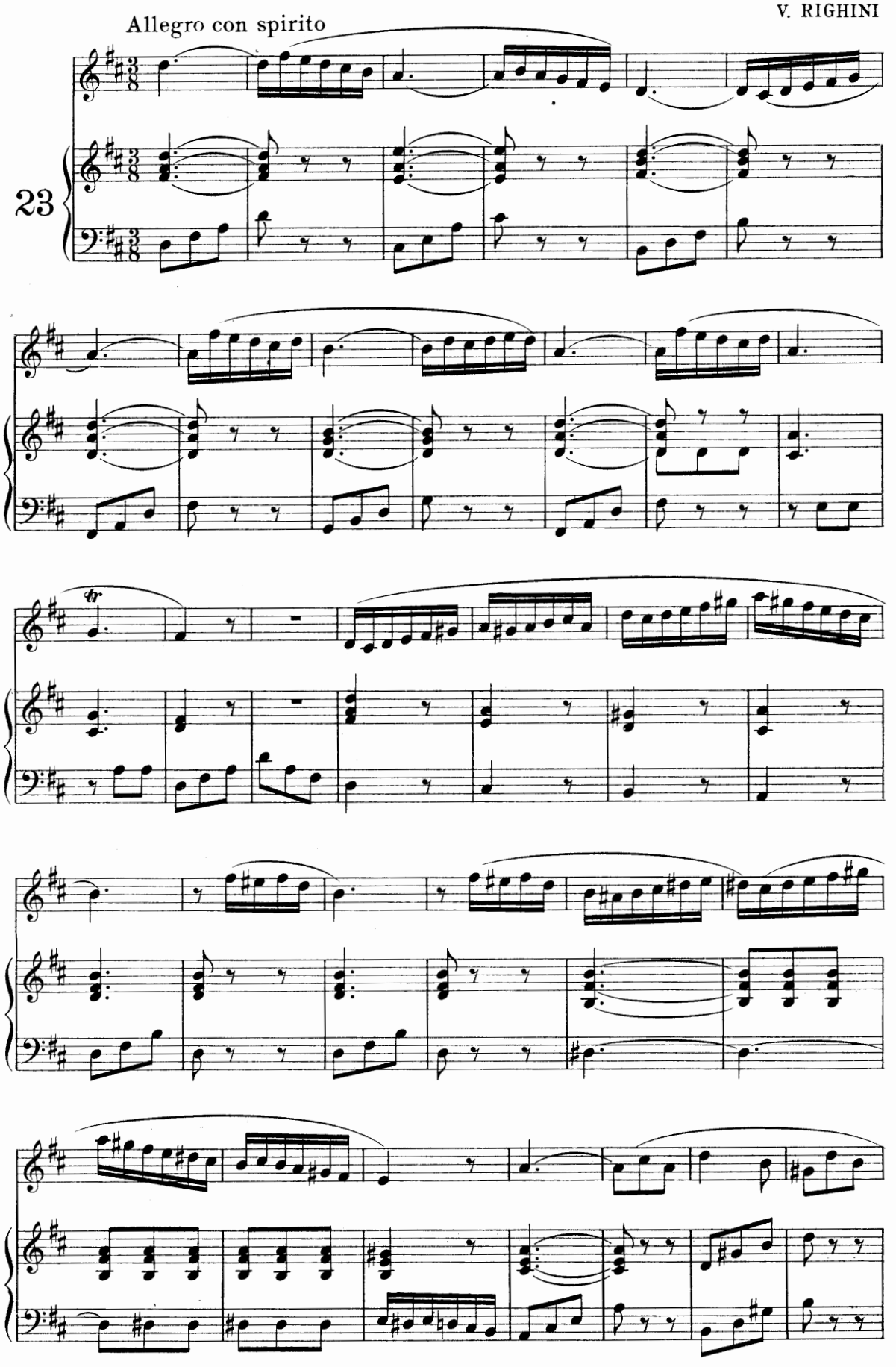
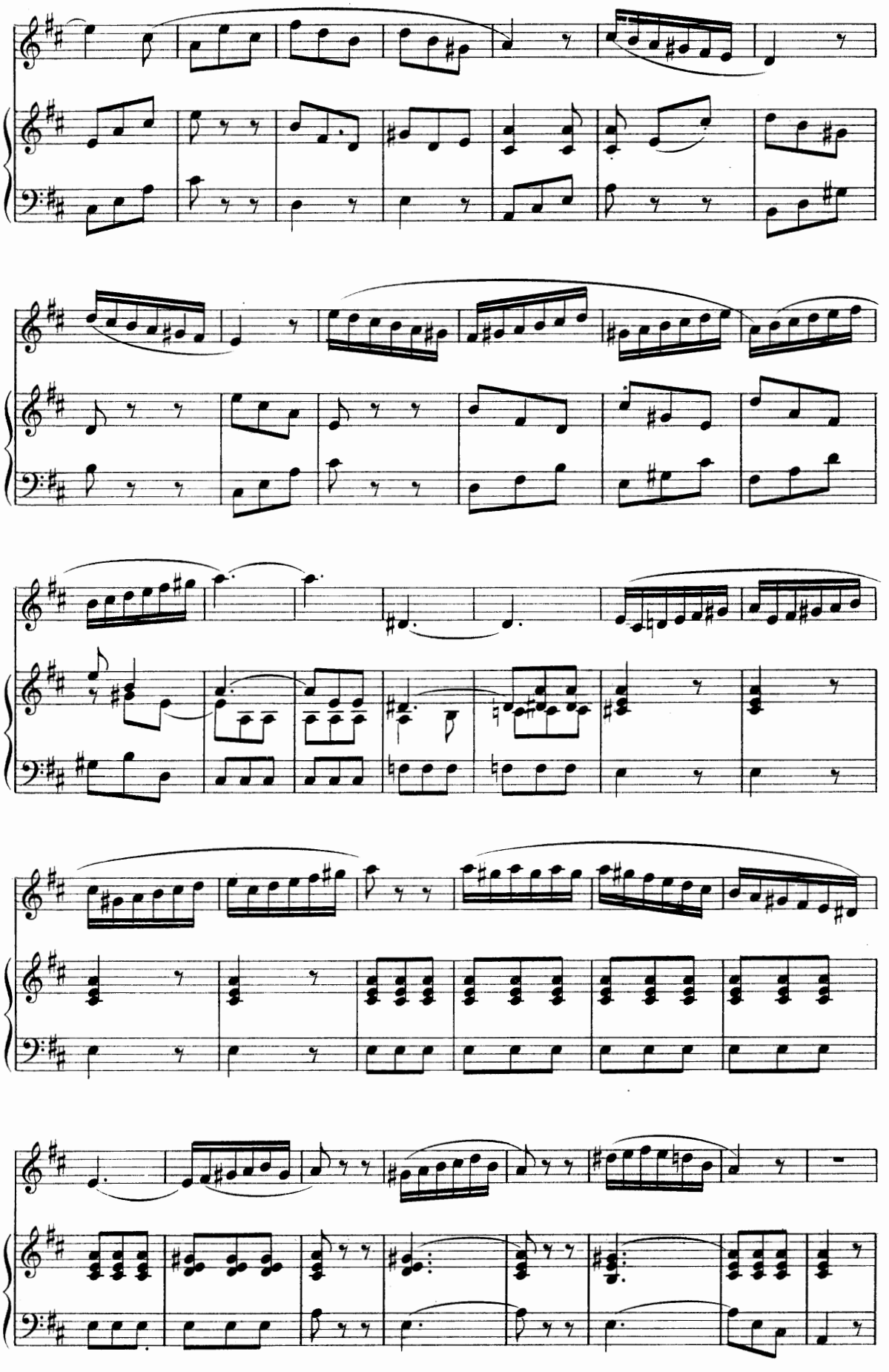

Allegro con spirito
23



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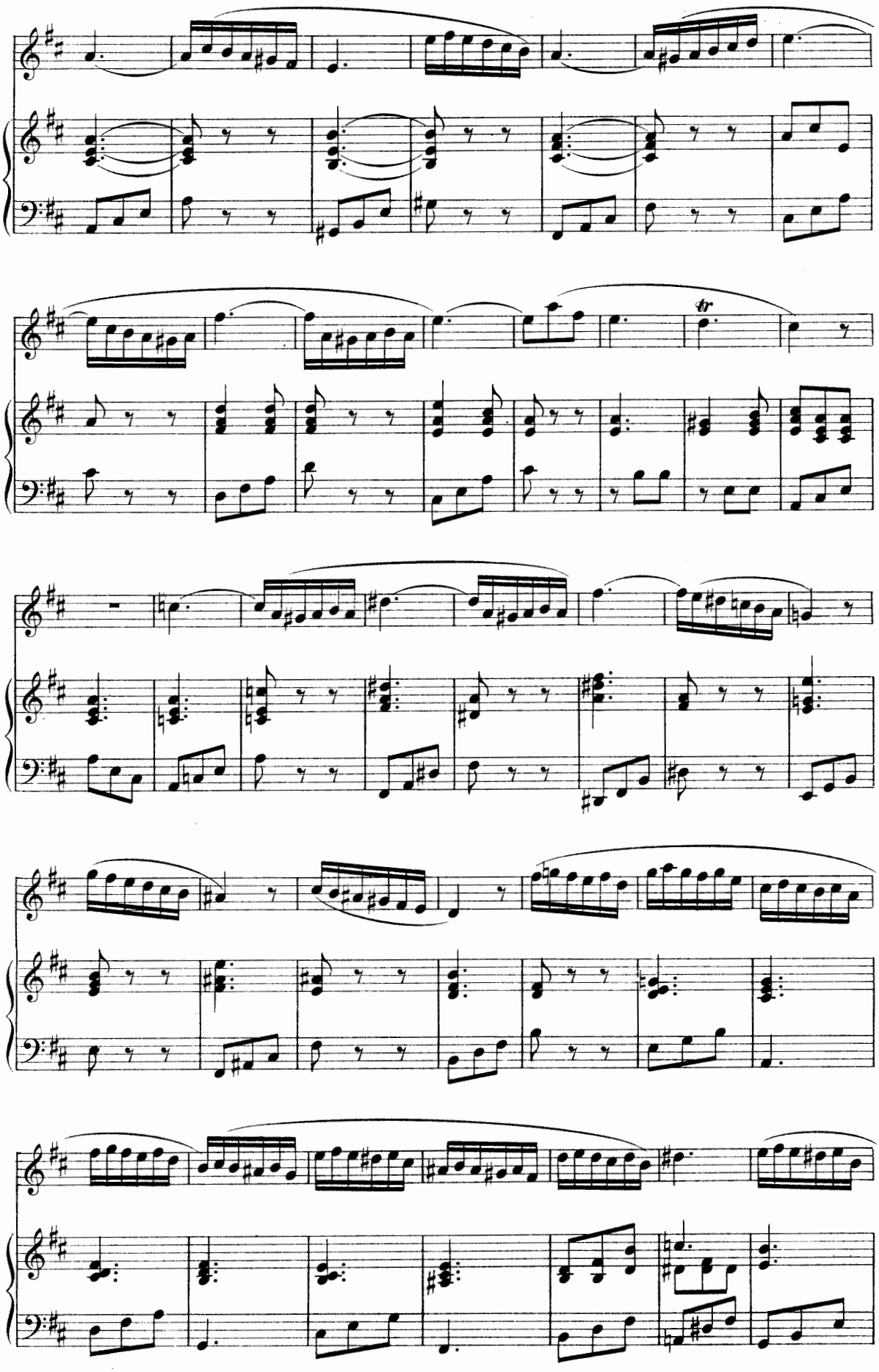

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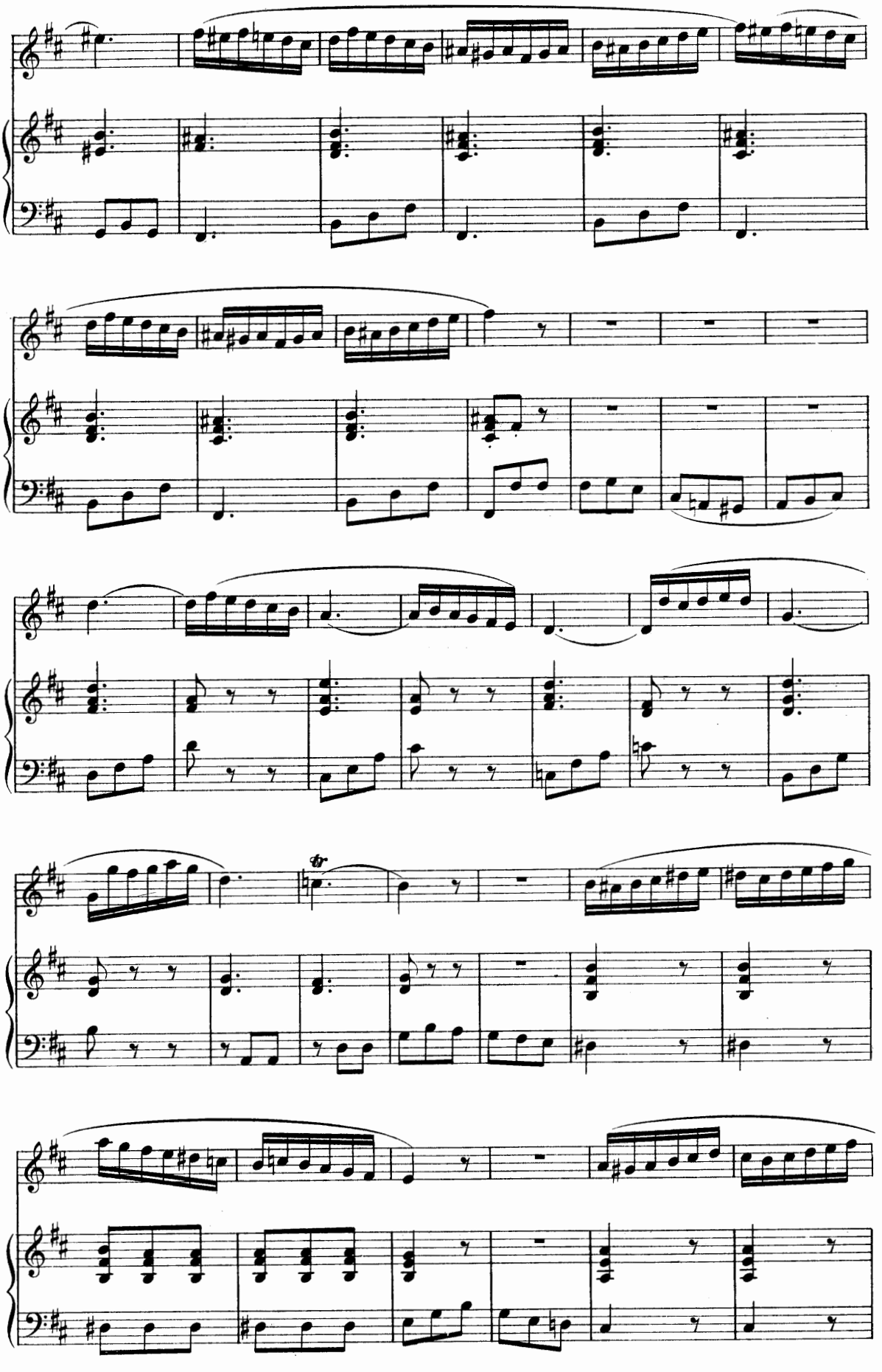

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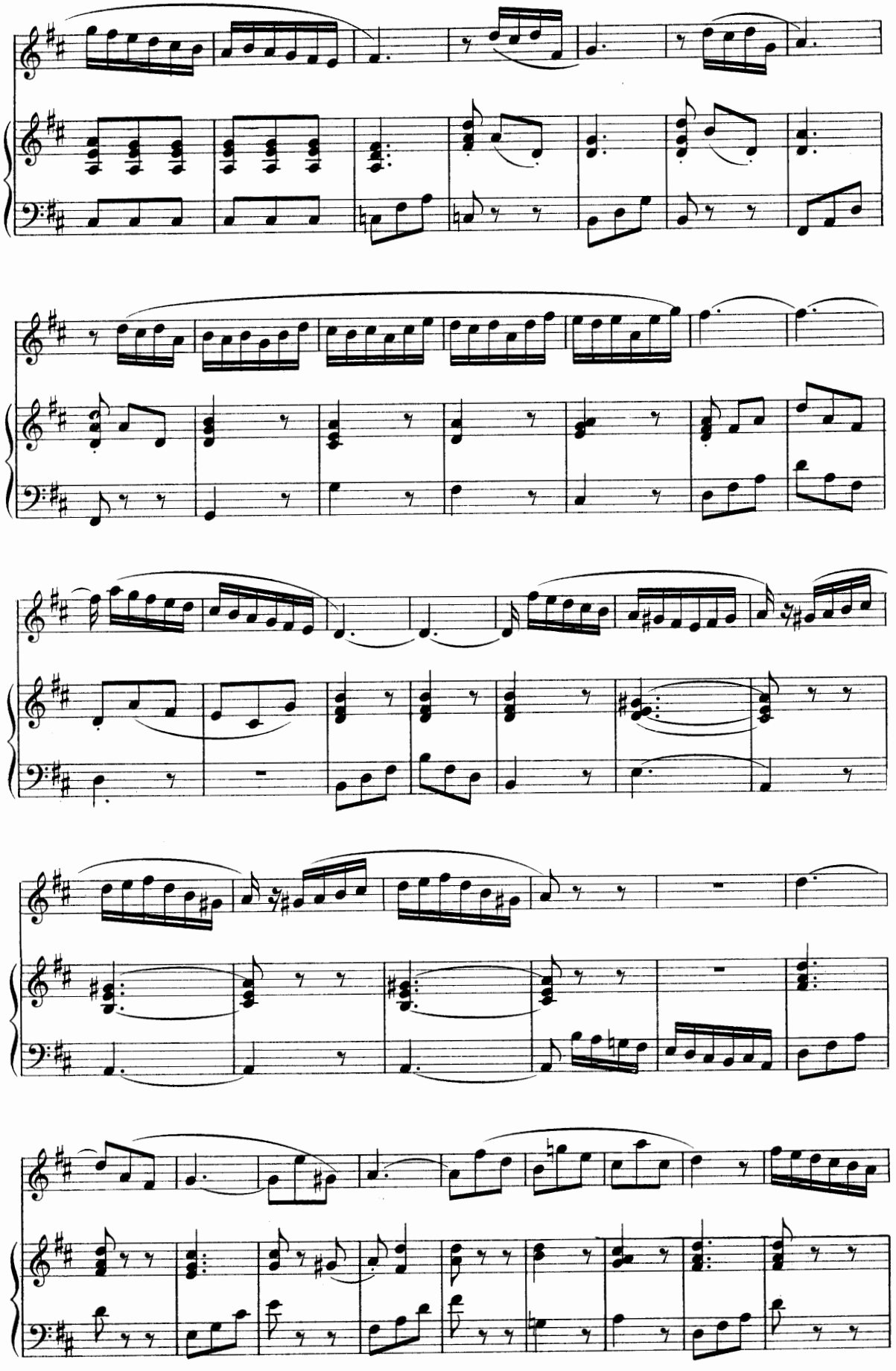
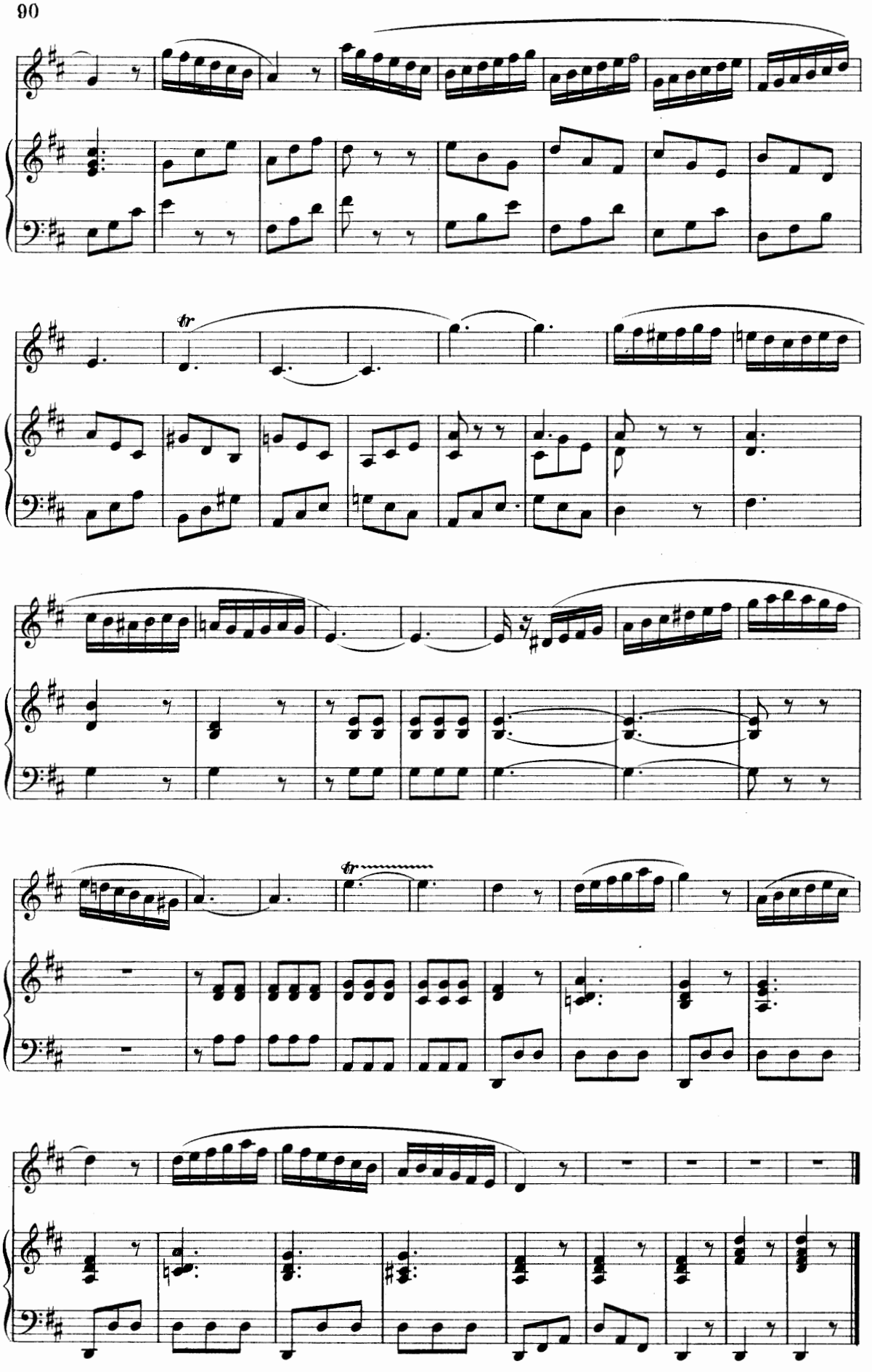
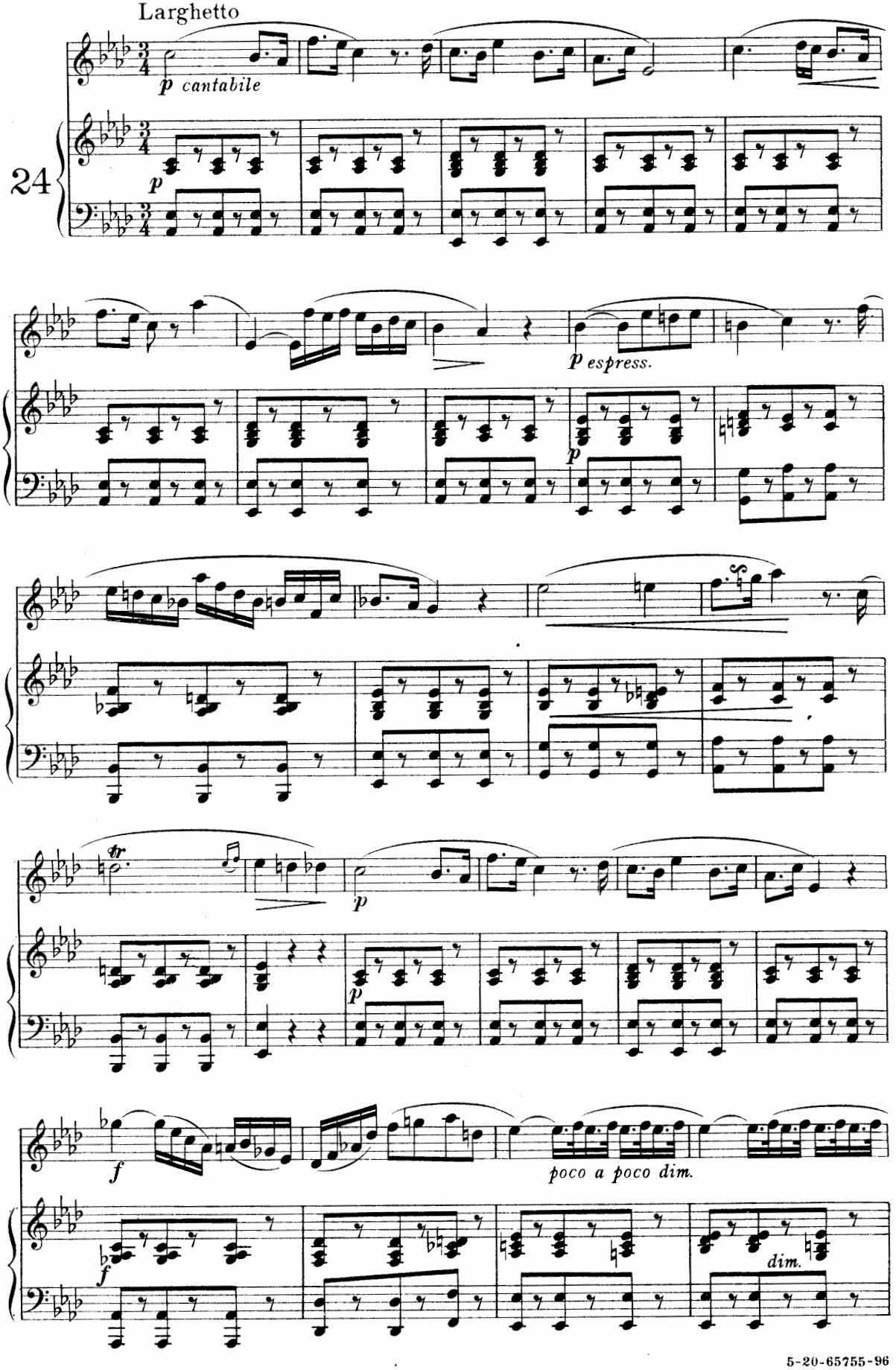




A. PANSERON



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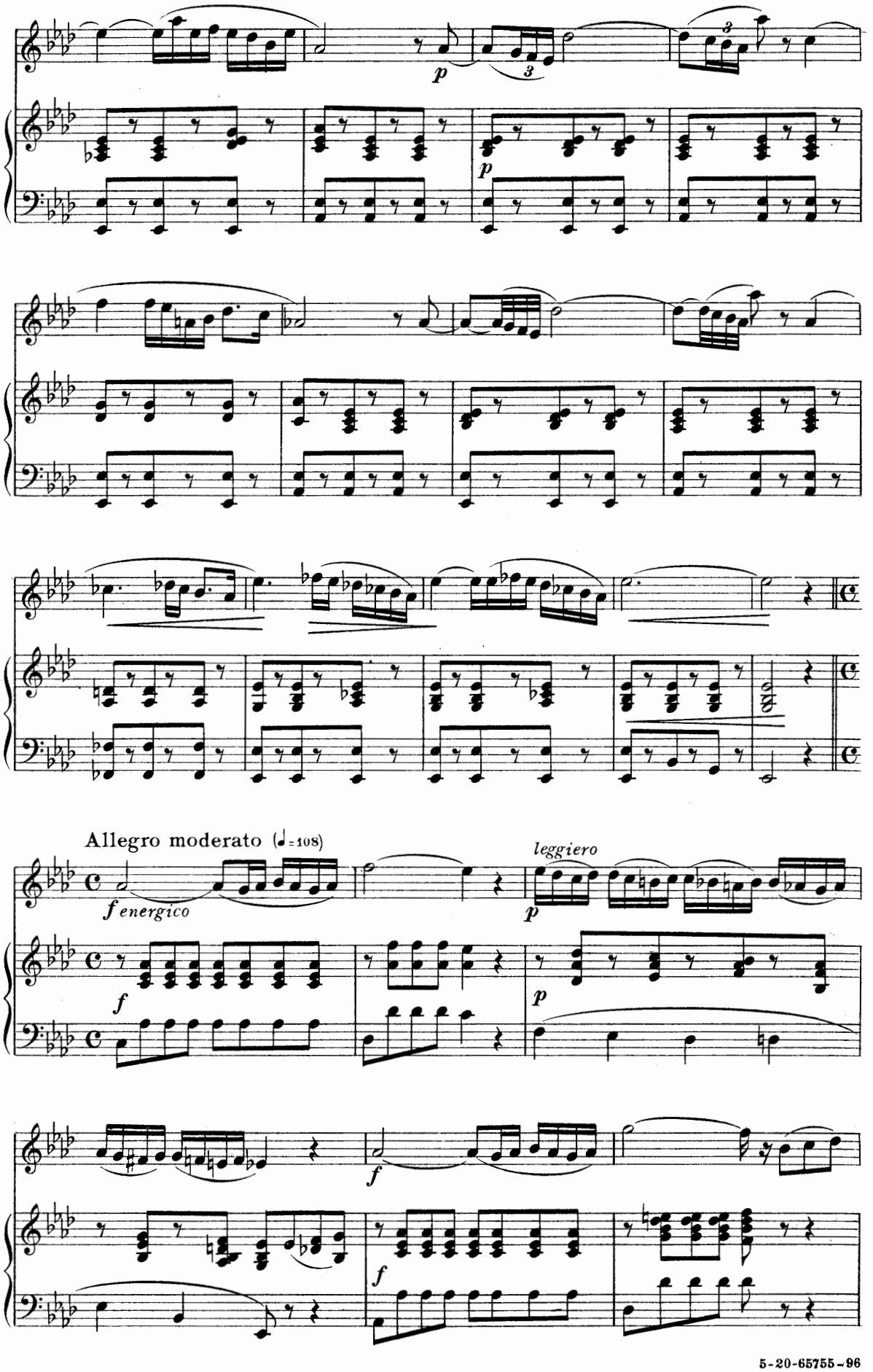
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Allegro moderato (♩=108)
f energico
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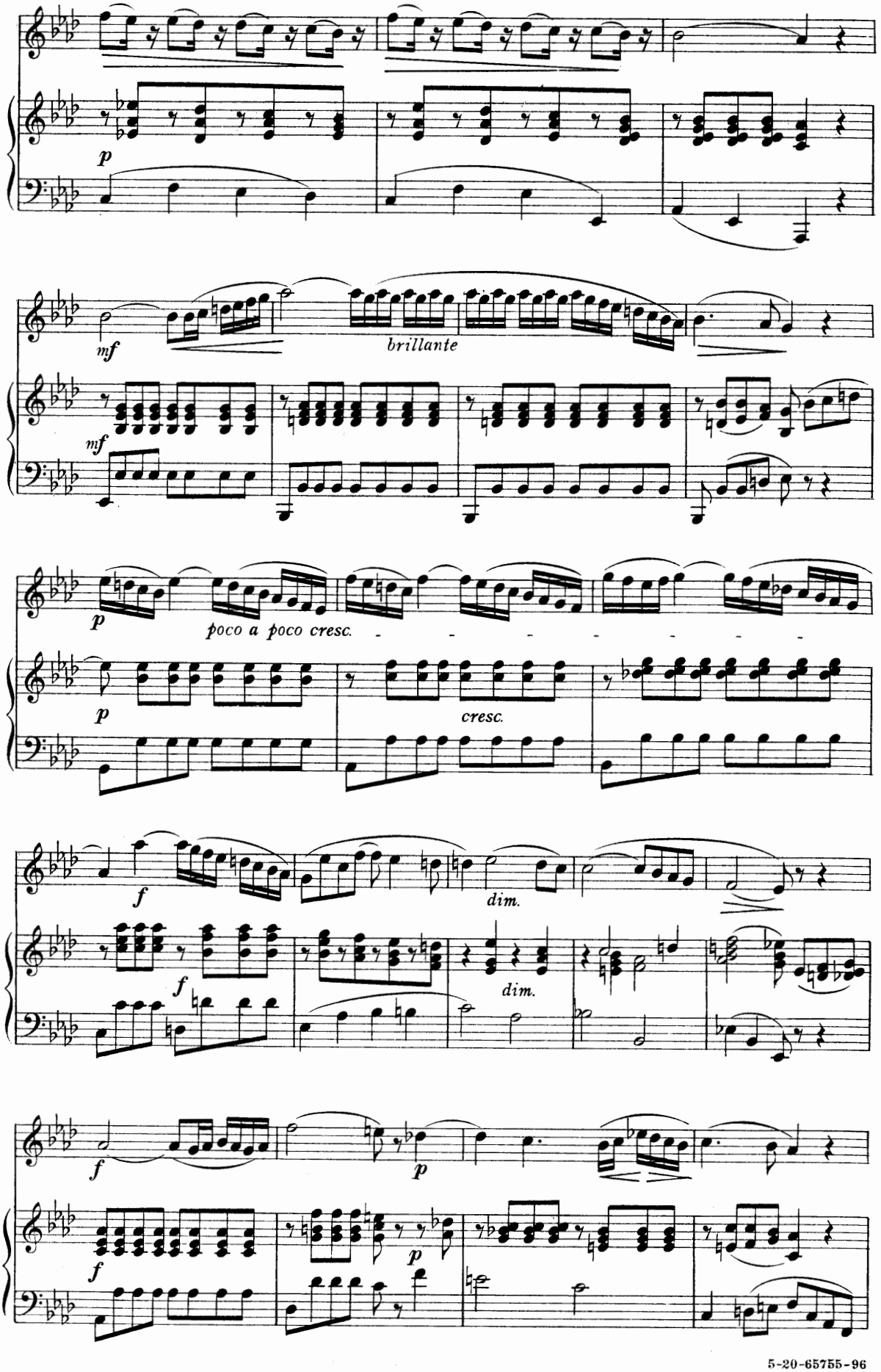
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poco a poco cresc.
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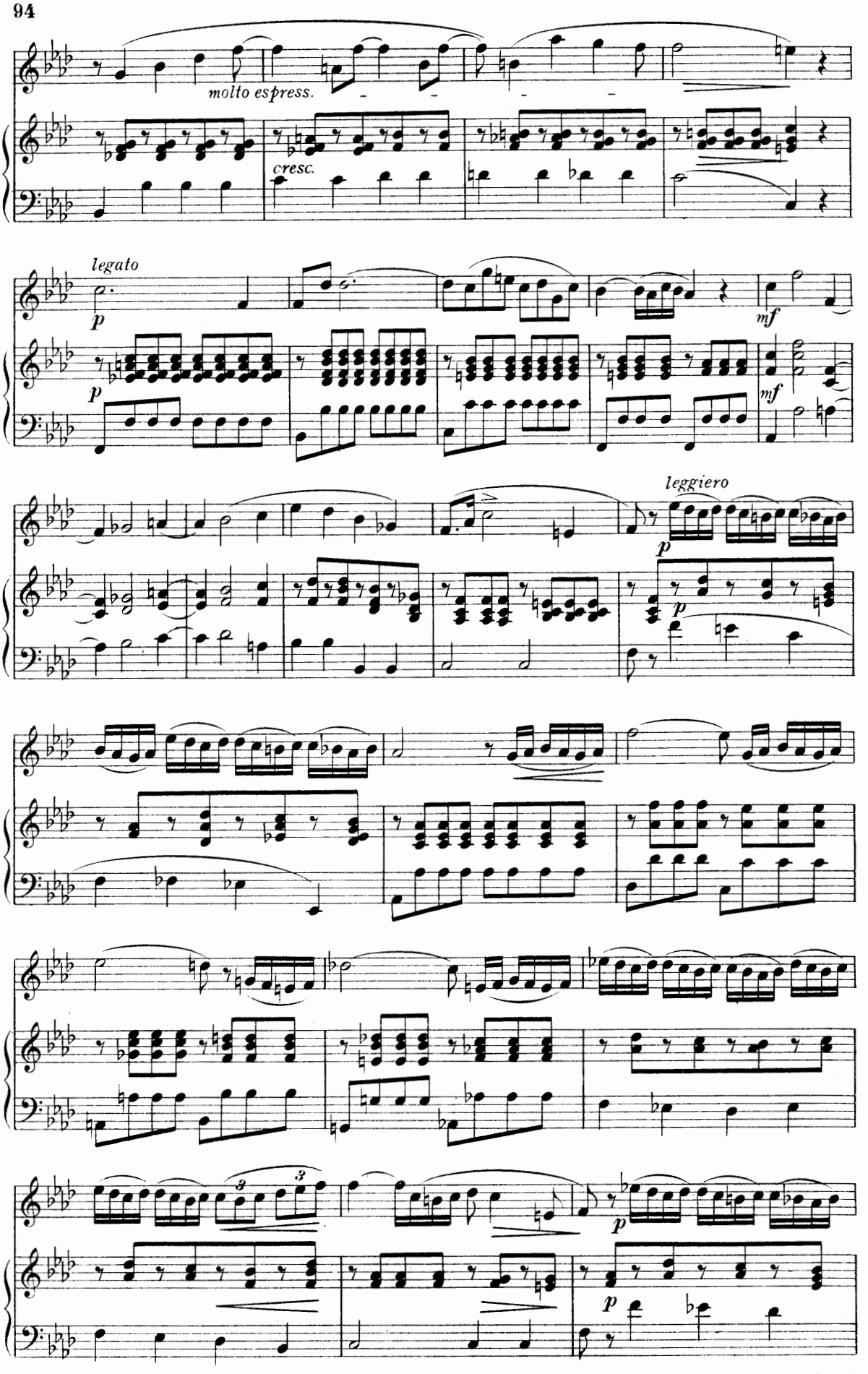
molto espress.
cresc.
legato
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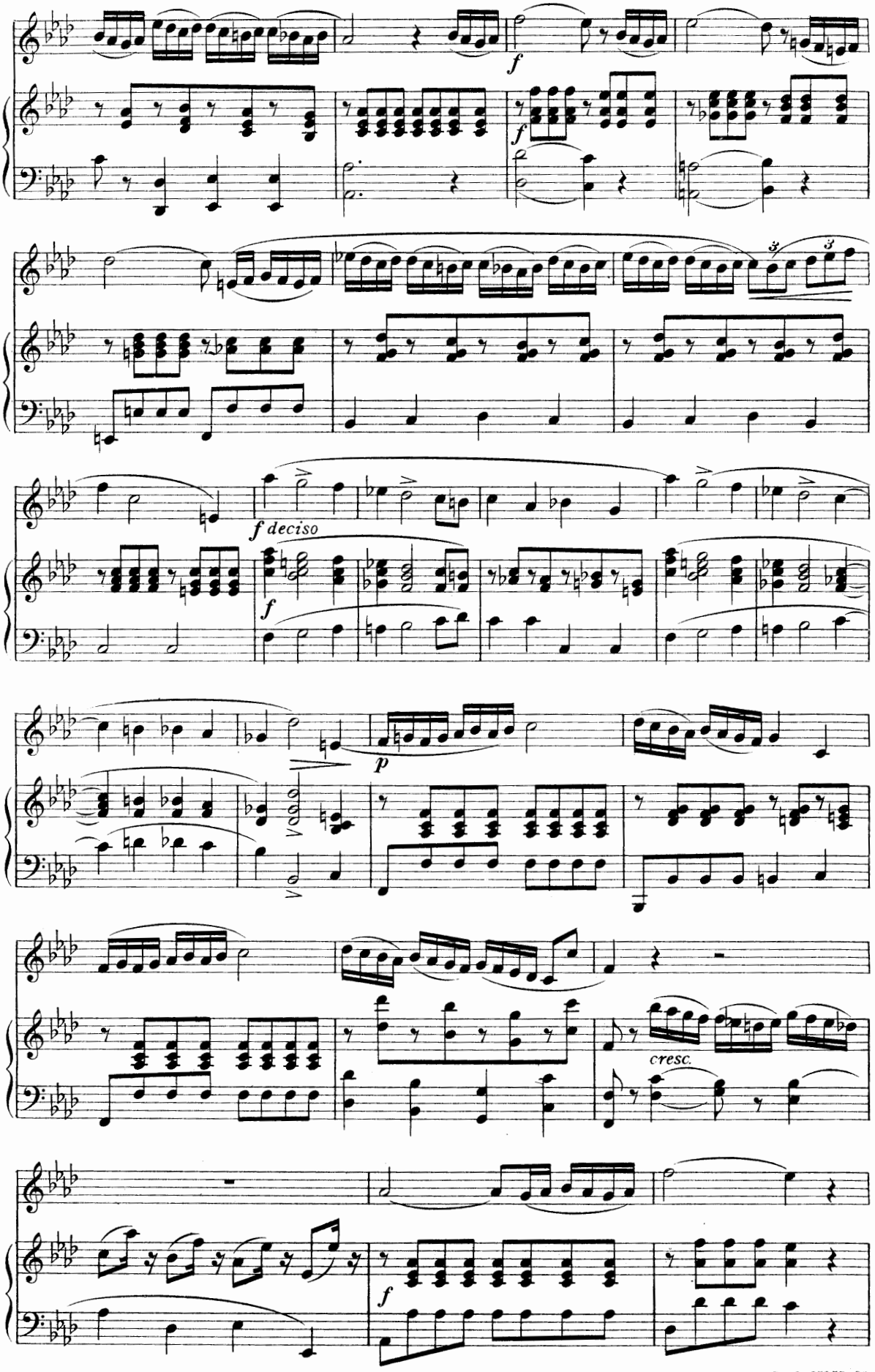
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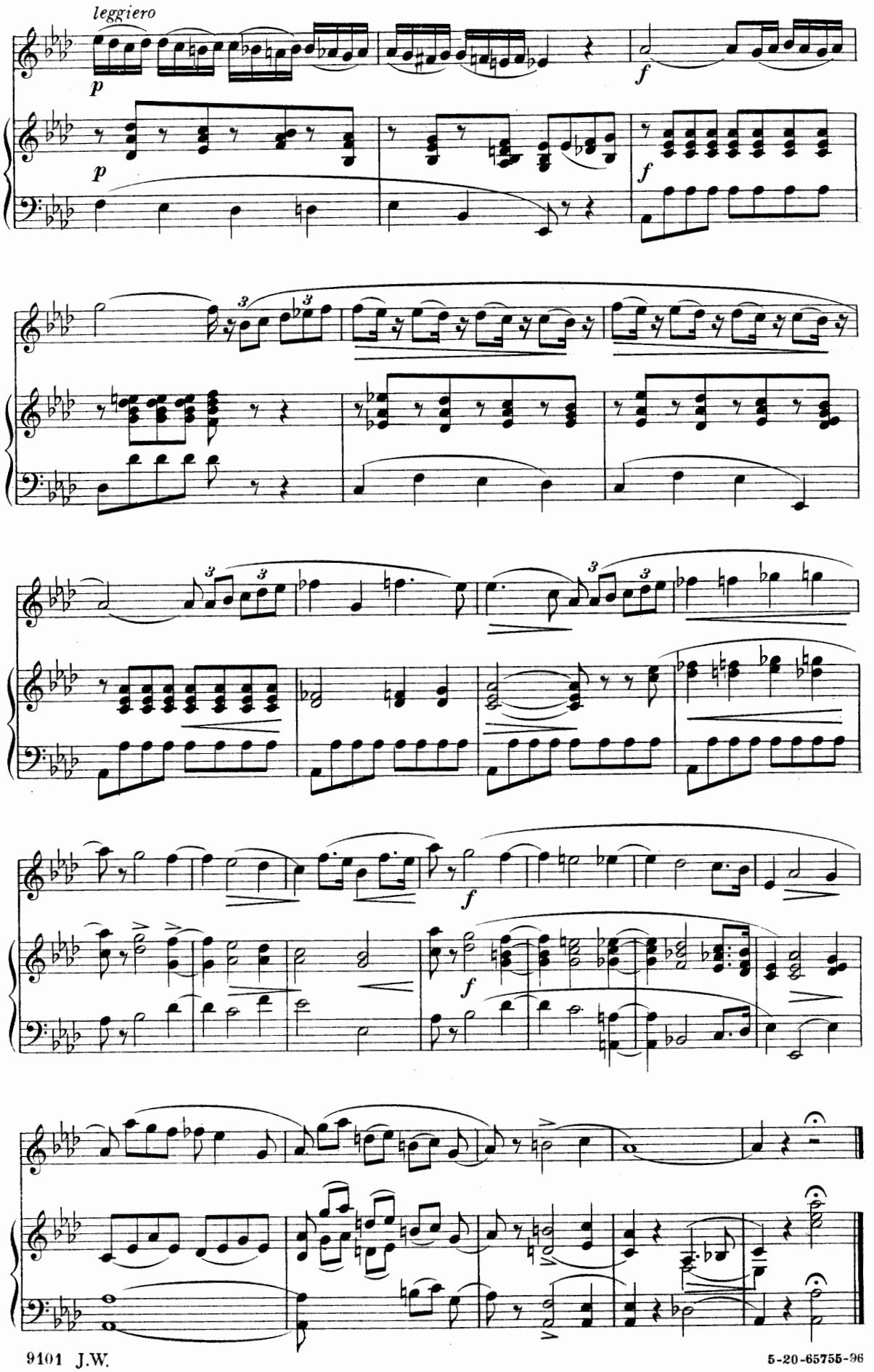
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