



THE
DEVELOPMENT
OF THE VOICE
BY
DR. J. D'ESTE



THE

Development of the Voice:

136 EXERCISES

FOR FORMING A PURE TONE AND CORRECT INTONATION, AND RENDERING
THE VOICE FLEXIBLE; WITH EXAMPLES AND RULES
FOR SINGING RECITATIVE, &c.

Eastes, at the end

COMPOSED BY

DR. JOHN D'ESTÉ, M.A. (CANTAB),
(PUPIL OF CRIVELLI.)

"Music is something so superior, so divine, so great—something so beautiful and so sublime—that our forefathers were right in keeping it in high estimation in education."—*Plutarch*.

"Your voices tune, and raise them high,
Till th' echo from the vaulted sky;
Music to Heav'n and her we owe,
The greatest blessing that's below."—*Dryden*.

"Music's heaven-born strains afford to mortals an ecstatic foretaste of those transcendent joys which shall be hereafter; it is one of the avenues of light to the soul—an opening whereby beams from the 'eternal sea of light' may visit its dusky chambers."—*Eclectic Review*.

"Music is a sacred art; it is the link which ties man, in his earthy exile, to his primitive celestial home, and which, as a pure companion of virtue, should bind the heart captive to all that is good and beautiful."—*Plato*.

Ent. Sta. Hall.

Price 10s. 6d.

*Complete, bound in cloth, gilt, 10s. 6d. In three parts, magenta cloth, flush, 3s each. *In six numbers, second paper neat wrapper, 1s. each.*

PUBLISHED FOR THE AUTHOR,
BY
NOVELLO, EWER, AND CO., 1, BERNERS STREET, AND 35, POULTRY.



TO THE MUSICAL STUDENT.

When we find the register or compass of the human voice so different in the various kinds of voices, there must be a great difficulty in writing exercises to suit all. To overcome this, I have written the exercises chiefly in the middle compass, occasionally extending them higher and lower, and as they are founded upon the ascending and descending scale, the pupil on reaching the extent of his or her compass, can, by taking a similar note on the descending portion, avoid the high notes. Thus every student of whatever register, has the benefit of the exercises, and can gradually (with a gentle undulating elevation of the voice) extend its compass; when in class, the student must rest and take it up again on the other pupils reaching that part.

Some writers seem to think (judging from their productions) that an elaborate accompaniment is a desideratum, but I am of a different opinion; therefore I have taken great care to make the accompaniments easy, so that the pupils at study may centralize their whole attention to the delivery of the voice.

Solfeggi should be used as daily exercises; I have constructed my work to that purpose, and not to be thrown on one side after the student has been through them. And that they will be found useful I have no doubt; founded upon the experience of many years—in the Cathedral, Concert-room and Drawing-room—and the fact of my having to print another edition, tells me they have been appreciated by some few.

In conclusion, students must bear in mind the loudest singers are not the best; but those who sing the sweetest, combined with expression. A powerful voice with an extensive compass, no doubt, is a valuable gift to a singer; but those who wish to excel must not depend upon the voice alone, but must enlarge the mind, and by well modulating the voice, gain that magic of expression, which touches the hearts of the hearers, and which we find music and poetry so capable of; for how many singers have reached the acmé of their profession more by their superior intellect than by their great vocal powers.

“Touch'd at the song, Ulysses straight resigned
To soft affliction all his manly mind.”

Pope's Odyssey.

D'ESTÈ'S

DEVELOPMENT OF THE VOICE.

THE Student having carefully listened to the note given on the pianoforte at the crotchet rest, in the beginning of each bar, must endeavour to take it firmly, the object of the Exercise being to enable the Student to attack notes firmly, and at the same time perfectly in tune.

Should there be any inequality in the Student's voice, Exercises 1 and 2 may be sung to the vowel *a* (pronounced *ah*), after which the sol-fa may be used.

Ex. 1.

Do, re, mi, fa,

Ex. 2.

Do, do, re, re, mi, mi, fa, fa,

Sol, la, si, do, re,

Sol, sol, la, la, si, si, do, do, re, re,

Musical score for Exercise 1, first system. The vocal staves contain the following lyrics:

Mi, fa, sol, fa, mi,
 Mi, mi, fa, fa, sol, sol, fa, fa, mi, mi,

Musical score for Exercise 1, second system. The vocal staves contain the following lyrics:

Re, do, si, la, sol,
 Re, re, do, do, si, si, la, la, sol, sol,

Musical score for Exercise 1, third system. The vocal staves contain the following lyrics:

Fa, mi, re, do, do.
 Fa, fa, mi, mi, re, re, do, do, do.

Throughout Exercise 2 there must be equality of tone, and the note taken firmly, and begun and ended in time.

When the Student's voice is of a limited compass, the extreme high and low notes may be omitted for a time, the compass afterwards being gradually extended.

After the Student is perfect in Exercises 1 and 2, they may be taken by two voices at the same time, by which means the Student will become more stable; and in doing this thus early, will afterwards find no difficulty in singing against other voices.

In Exercise 3, let the semibreve be begun softly, gradually increasing the tone, and then gradually diminishing it and gliding it softly into the rising note.

In Exercise 4, let the crescendo and diminuendo marks be strictly attended to.

Ex. 3.

Do, re, mi, . . .

Ex. 4.

Do, re mi, . . .

Fa, sol, la,

Fa, sol, la,

Si, do,

Si, do,

Re, mi, fa,

Re, mi, fa,

The first system consists of three staves. The top staff is a vocal line with notes and lyrics: "Re, mi, fa,". The middle staff is a vocal line with notes and lyrics: "Re, mi, fa,". The bottom staff is a piano accompaniment with chords and a bass line.

Mi, re, do,

Mi, re, do,

The second system consists of three staves. The top staff is a vocal line with notes and lyrics: "Mi, re, do,". The middle staff is a vocal line with notes and lyrics: "Mi, re, do,". The bottom staff is a piano accompaniment with chords and a bass line.

Si, la, sol,

Si, la, sol,

The third system consists of three staves. The top staff is a vocal line with notes and lyrics: "Si, la, sol,". The middle staff is a vocal line with notes and lyrics: "Si, la, sol,". The bottom staff is a piano accompaniment with chords and a bass line.

Fa, mi, re, do.

Fa, do, re, do.

The fourth system consists of three staves. The top staff is a vocal line with notes and lyrics: "Fa, mi, re, do.". The middle staff is a vocal line with notes and lyrics: "Fa, do, re, do.". The bottom staff is a piano accompaniment with chords and a bass line.

EXERCISE ON THE INTERVALS OF THE TONE AND SEMITONE.

THE COMMENDATION OF MUSIC.

Words by WILLIAM STROUD, 1658.

Ex 5.

When whisp'ring strains do soft - - ly steal With

Ex. 6.

When whisp'ring strains do soft - ly steal With

Piano accompaniment for Exercises 5 and 6, featuring a treble and bass clef with chords and a simple bass line.

creep - ing pas - sion through the heart,

creep - ing pas - sion through the heart,

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines.

And at each touch, each touch we . . feel, Our pul - ses

And at each touch, each touch we feel, Our pul - ses

Piano accompaniment for the third system, concluding the piece with a final chord.

Fine

beat, . . . and bear a part; Grief who can fear That
 beat, and bear a . part; Grief who can fear That

Fine.

hath . . . an ear? Down let him lie, And slum - ber - ing
 hath . . . an ear? Down let him lie, And slum - ber - ing

die, . . . And change his soul . . . for har - mo -
 die, . . . And change his soul . . . for har - mo -

D.C.

- ny, And change his soul for har - mo - ny.
 - ny, And change his soul for har - mo - ny.

D.C.

In the variation of the scale (Exercise 8), should the Student's voice require it, the vowel *a* (pronounced *ah*) may be sung instead of the sol-fa; this will give greater equality of tone, and strengthen any notes that may be found weak. The first note in each bar, commencing the figure, is to be sung firm; the last three notes with an increase of tone, as marked in the first bar, the Student carefully observing the last three notes in each figure, it being the preparation of the interval of the third, in the following Exercises:—

Ex. 7. 

Ex. 8. 

Ex. 9. 




Si, do, re,



Si, do, re,



Re, re, do, si, la, do, do, re, do, do, si, si, do, re,




Mi, fa, fa,



Mi, fa, fa,*



Mi, mi, re, mi, fa, fa, fa, mi, re,



* Should this passage be found too high for the Student's voice, the semibreve may be sung, or omit between the double bars.

In Exercise 9, let the first note of each slurred group be marked with a slight undulating elevation of the voice, so as to render the progression of sounds clear, distinct, and equal.

THIRDS.

Major = four Semitones. Minor = three Semitones. Diminished = two Semitones.

The interval of the third can be separated by one note or diatonic position on the staff; and the two notes forming the interval occupy similar positions on the staff.

If the Student is incorrect in taking the interval, it should be proved, by singing the intermediate note as in the preceding Example; great care must be taken to read the interval before singing it, as the Student is now laying the foundation of singing at sight.

Ex. 10. *minor.*
Fa, la, sol, si,
Ex. 11.
Fa, la, fa, . . . sol, si, sol, . . .
Ex. 12.
Fa, la, fa, . . . sol, si, sol, . . .

minor. *minor.*
La, do, si, re, do, mi,
La, do, la, . . . si, re, si, . . . do, mi do, . . .
La, do, la, . . . si, re, si, . . . do, mi, do, . . .

minor. *minor.*
Re fa, mi, sol, fa,
Re fa, re, . . . mi, sol, mi, . . . fa,
Re, fa, re, . . . mi, sol, mi, . . . fa,

If too high for the Student's voice, omit between the double bars.

minor.

Fa, re, mi, do, re, si,

Re, fa, fa, . . . do, mi, mi, . . . si, re, re, . . .

Fa, . . . re . . . mi, . . . do, . . . re, . . . si, . . .

minor. *minor.*

Do, la, si, sol, la, fa,

La. do, do, . . . sol, si, si, . . . fa, la la, . . .

Do . . . la . . . si, . . . sol, . . . la, . . . fa, . . .

minor.

Sol, mi, fa,

Mi, sol, sol, . . . fa,

Sol, . . . mi, . . . fa,

In singing Exercise 10, let each note be taken firm, then a little increase in the tone. In Exercise 11, the first two notes in each figure must be taken firm; the last three with a gradual increase of tone; in the descending portion with a gradual decrease. In Exercise 12, the first notes of each group slurred together are to be more strongly marked than the others.

EXERCISE ON THE INTERVAL OF THE THIRD.

“OUR LIVES ARE RIVERS.”


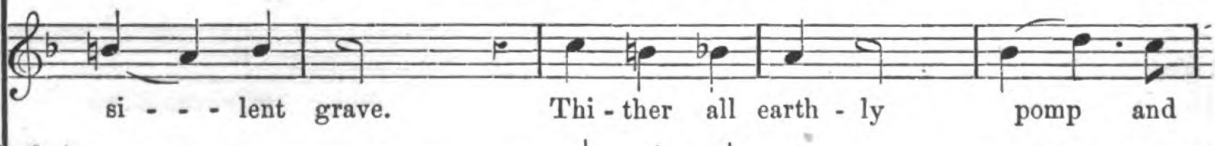

Words by Professor LONGFELLOW.



Ex. 13. 


Ex. 14. 






ritard.  *slow.*  *tempo* 

ritard.  *slow.*  *tempo.*



boast Roll to be swal - low - ed up and lost

boast Roll to be swal - low - ed up and lost

In one dark wave, In one dark wave. *slow.* Our lives are

In one dark wave, In one dark wave. Our lives are

ri - vers, glid - - ing free To that un - fa - thomed

ri - vers, glid - - ing free To that un - fa - thomed

Gradually slower to the end.

bound - less sea, - The si - lent grave, The si - lent grave.

bound - less sea, - The si - lent grave, The si - lent grave.

In Exercises 15, 16, 17 (on Syncopation or false accent), the syncopated notes are to be well accented. The semiquavers in Exercise 17 to be sung smooth and even.

Ex. 15. 

Ex. 16. 

Ex. 17. 




La, do, la, si, re, si, do, mi, do,

La, do, la, do, si, la, si, re, si, re, do, si, do, mi, do, mi, re, do,

Fa, la, do, la, si, do, re, re, do, si, la, do, la, do, re, mi.



Re, fa, re, mi, sol, mi, fa,

Re, fa, re, fa, mi, re, mi, sol, mi, sol, fa, mi, fa,

Re, fa, re, mi, fa, mi, do, re, la, sol, fa, fa, la do,

If found too high, omit between the double bars.

Fa, re, fa, mi, do, mi, re, si, re,
 Fa, re, fa, re, mi, fa, mi, do, mi, do, re, mi, re, si, re, si, do, re,
 Re, fa, re, fa, mi, re, mi, . . do, mi, re, do, si, re, si, re, do, si,

Do, la, do, si, sol, si, la, fa, la,
 Do, la, do, la, si, do, si, sol, si, sol, la, si, la, fa, la, fa, sol, la,
 Do, . la, la, si, do, si, sol, si, re, do, si, la, si, do, la, si, la,

Sol, mi, sol, fa,
 Sol, mi, sol, mi, fa, sol, fa,
 Sol, si, re, do, la, sol, fa.

Exercise 20 is to be sung a little slower than the two preceding Exercises, but the time may be increased as the Student becomes perfect in it.

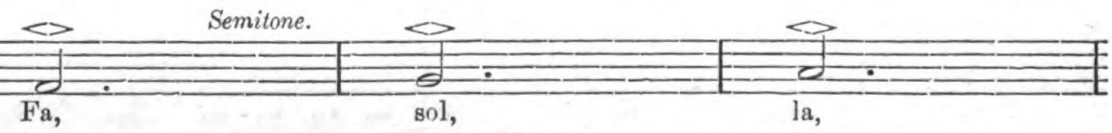
In Exercises 19 and 20, let the whole passage slurred together be sung free and even, without the least approximation to jerking.


Ex. 18. 


Ex. 19. 

Ex. 20. 



Semitone. 

Semitone. 



Semitone. 

Semitone. 



Semitone.

Re, do, si,

Re, do, si,

Re, do, si,

Semitone.

La, sol, fa,

La, sol, fa,

La, sol, fa,

Mi, re,

Mi, re,

Mi, re,

FOURTHS.

Superfluous } = { *three whole Tones* *Perfect* = *five Semitones.* *Diminished* = *four Semitones.*
or Tritonus. } = { *or six Semitones.*

The interval of the fourth can be separated by two notes, and the two notes forming the interval occupy dissimilar positions on the staff.

EXERCISES ON THE PREPARATION AND INTERVAL OF THE FOURTH.

Ex. 21.  Re, mi, fa, sol, mi, fa, sol, la,

Ex. 22.  Re, sol, mi, la,



 fa, sol, la, si, sol, la, si, do, la, si, do,

 fa, si, sol, do, la,

tritonus.



 re, si, do, re, mi, do, re, mi, fa,

 re, si, mi, do, fa,



 re, mi, fa, sol, sol, fa, mi, re, fa, mi, re,

 re, sol, sol, re, fa,



* If found too high for the Student's voice, omit between the double bars or these signs *.

Do, mi, re, do, si, re, do, si,
Do, mi, si, re,

La, do, si, la, sol, si, la, sol,
La, do, sol, si,

Fa, la, sol, fa, mi, sol, fa, mi,
Fa, la, mi, sol,

Re, fa, mi, re, do, mi, re, do, re.
Re, fa, do, sol, re.

It will be seen that Exercise 22 is to be sung two ways; first, the interval of the fourth only, with one dotted minim in a bar. In this exercise let the lower note of the interval be sung very *piano*, the higher note *forte*; when sung with the quavers, the dotted minim with a *crescendo*, the quavers with an even *mezzo-forte* throughout the group. If the latter portion of the Exercise is found too low for the student's voice, take the dotted minims.

EXERCISE ON THE INTERVAL OF THE FOURTH.

“I WOULD I WERE A CARELESS CHILD.”

Words by LORD BYRON.

Ex. 23.

I would I were a care-less child, Still dwell-ing in my hieland

Ex. 24.

I would I were a care-less child, Still dwell-ing in my hieland

cave, Or roam-ing through the dus-ky wild, Or

cave, Or roam-ing through the dus-ky wild, Or

bound-ing o'er the dark blue wave. Place me a-long the

bound-ing o'er the dark blue wave. Place me a-long the

rocks I love, Which sound to Ocean's wildest roar, I

rocks I love, Which sound to Ocean's wildest roar, I

ask but this— a - gain to rove Through scenes my youth hath known be -

- fore. . . . Oh! that to me the wings were giv'n, Which

bear the tur - tle to her nest; Then would I cleave the

vault of hea - ven, To flee a - way and be at rest.

A full quantity of breath must be taken at the commencement of each figure. In Exercise 26, let the passage be begun softly, with a gradual increase of tone to the first crotchet, the second crotchet to be sung with a decrease of tone. In Exercise 27, let the whole passage be sung smoothly and evenly; a little increase of tone may be given on the fifth quaver in the ascending part.

Ex. 25. 

Ex. 26. 

Ex. 27. 




Do, re, mi,



Ah, ah, ah,



Ah, ah, ah,



Semitone. 

Fa, sol, sol,



Ah, ah, ah,



Ah, ah, ah,



* If the upper notes are found too high, the lower ones may be sung.

Fa, mi, re, do,

Ah, ah, ah, ah,

Ah, ah, ah, ah,

Si, la, sol, fa,

Ah, ah, ah, ah,

Ah, ah, ah, ah,

Mi, re, re, fa, la, sol.

Ah, ah, ah, ah.

Ah, ah, ah, ah.

FIFTHS.

The Imperfect = six Semitones. The Perfect = seven Semitones. The Superfluous = eight Semitones.
 The interval of the fifth can be separated by three notes, and the two notes forming the interval occupy similar positions on the staff.

Ex. 28. 

Ex. 29. 

Ex. 30. 




Si, . . . mi, si, do, . . . fa, do, re, . . . sol, re,



Si, mi, . . . si, do, fa, . . . do, re, sol, . . . re,



Si, mi, si, do, fa, re, sol, . sol, . . re,




Mi, . . la, mi, fa, . . si, fa, sol, . . do, sol,



Mi, la, . . mi, fa, si, . . fa, sol, do, . . sol.



Mi, . . la, . . . fa, . . si, . . . sol, . . do, . . .



If too high, omit between the double bars.

Do, . . . sol, do, si, . . . fa, si, la, . . . mi, la,
do, sol, . . . do, si, fa, . . . si, la, mi, . . . la,
do, si, la,

Sol, . . . re, sol, fa . . . do, fa, mi, . . . si, mi,
Sol, re, . . . sol, fa, do, . . . fa, mi, si, . . . mi,
Sol, fa, mi,

Re, . . . la, re, sol, . . . re, . . . sol.
Re, la, . . . re, sol.
Re, sol,

The student will observe that the semitones in the minor scale (Ex. 31) occur between the second and third, and seventh and eighth notes of the scale in ascending; and the sixth and fifth and the third and fourth in descending. Thus, it will be seen that in the minor mode the seventh and eighth notes are made semitones, in ascending, by means of accidentals, but the other semitones are regulated by the signature.

In Exercise 32 (on the Appoggiatura and Acciaccatura), the Appoggiatura is written, and takes half the time of the note before which it is placed, and is sung with an increase of sound, passing to the great note with subdued voice. The Acciaccatura is written, and takes one quarter the time of the note before which it is placed, and is performed the reverse of the Appoggiatura.

In Exercise 33, let the sudden transition from *forte* to *piano* be strictly observed.

Ex. 31. 

Ex. 32. 

Ex. 33. 




do re mi fa

do fa la do re . . si do mi . . do re fa . do re

do fa fa la do re . . si do re mi . . do re mi fa do do si la



Semitone.

fa mi re do

la do si mi do mi do mi si si la re do la la si do

fa la do fa mi . . . do mi do re re si re do . . . la do la

Semitone.

si la sol fa

do re re do si la fa do re do mi do re do fa do re do

si si re si la . . . la do la sol sol mi sol fa . . . fa la fa

Semitone.

mi re do do mi sol fa.

sol do re do fa re do si la sol do do re sol si re fa.

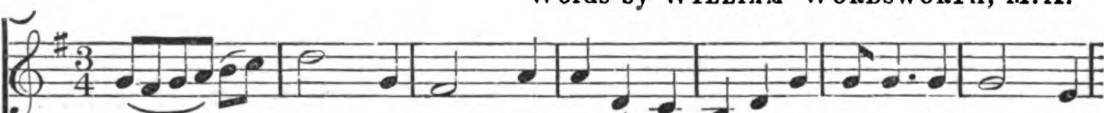
mi mi do mi re . . . re si re do . . . do fa la sol . . . si la sol fa.

If the three preceding exercises are too low for the student's voice, they will be found in the Appendix (exercises 1, 2, and 3) transposed into a higher key.

EXERCISE ON THE INTERVAL OF THE FIFTH.

THE WANDERER'S SONG.


Words by WILLIAM WORDSWORTH, M. A.

Ex. 34. 

Though the tor - rents from the foun-tains roar down many a crag - gy

Ex. 35. 

Though the tor - rents from the fountains roar down ma-ny a crag-gy




steep, Yet they find a - mong the mountains rest-ing pla-ces calm and deep;

steep, Yet they find a - mong the mountains rest-ing pla-ces calm and deep;

Minor, a little slower.



Day and night my toils . . re - dou-ble, ne - ver near-er

Day and night my toils re - dou-ble, ne - ver near-er

to the goal, Ne-ver, ne - ver does the trou - ble

to the goal, Ne-ver, ne - ver does the trou - ble

of the Wan-der-er leave my soul. *Major.* Though as if with ea - gle

of the Wan-der-er leave my soul. Though as if with ea - gle

pin - ion, O'er the rocks the cha - mois roam, Yet he

pin - ion, O'er the rocks the cha - mois roam, Yet he

has some small do - mi-nion, Where he feels him - self at home.

has some small do - mi-nion, Where he feels him - self at home.

In Exercises 37 and 38, the Inversion of the turn ornamented (Inversion del Grupetto ornamentale), the turn itself is to be performed soft, clear, and equal, and begins a little before the expiration of the preceding note, without in the least interrupting the execution or time of the musical passage ; the ornamental portion of the passage to be sung with a gradual increase of sound.

Ex. 36. *Semitone.*
Mi fa sol

Ex. 37.
Ah, ah, ah,

Ex. 38.
Ah, ah, ah,

La si do

Ah, ah, ah,

Ah, ah, ah,

Semitone.
Re mi re do

Ah, ah, . . ah, ah,

Ah, ah, . . ah, ah,

If found too high, omit between the double bars

Si la sol

Ah, ah, ah,

Ah, ah, ah,

Fa mi re do

Ah, ah, ah, ah,

Ah, ah, ah, ah,

Si do re mi.

Ah, ah, ah, ah,

Ah, ah, ah, ah,

* Should the remaining portion of this Exercise be found too low for the student's voice, it may be omitted; in which case, let the last bar be taken here at this mark.

SIXTHS.

Diminished = seven Semitones. Minor = eight Semitones. Major = nine Semitones. Superfluous = ten Semitones.

The interval of the Sixth can be separated by four notes, and the two notes forming the interval occupy dissimilar positions on the staff.

In practising the glide, or anticipation (*Portamento di voce*, Exercise 41), the singer must lightly glide the voice, so that the intermediate sounds which constitute the glide are scarcely audible; the portamento is sometimes indicated by a small note, as in the Exercise, but generally it is left to the taste of the singer, and it must not be used too frequently.

Ex. 39. *Minor.* *Minor.*
 Mi do fa re sol mi

Ex. 40.
 Mi do mi re do fa re si la sol mi re si sol

Ex. 41.
 Mi do fa re sol mi

Minor.
 La la fa mi sol do mi
 La fa mi mi fa mi mi sol mi fa mi do mi do re do
 La fa mi sol do mi

Minor.

Si re la do re si
Si re sol si sol la do mi mi fa mi re si re mi re
Si re la do re si

Minor. *Minor.*

Do la si sol do la
Do la do re do si sol mi sol si la fa me mi fa mi
Do la si re do la

Minor. *Minor.*

Re fa do mi si re do la.
Re fa re mi re do mi do re do si re mi sol si la.
Re fa do mi si re do la.

EXERCISE ON THE INTERVAL OF THE SIXTH.

SEE THE JOYFUL SPRING IS COMING.

Ex. 42.

Ex. 43.

Rall. *A little slower.*

Rall. *Rall.*

Rall.

Where the moonlight's sil - v'ry beam Quivers on the rippling stream sportively, sportively,
 Where the moonlight's sil - v'ry beam Quivers on the rippling stream sportively, sportively,

Tempo.
 sportive-ly. Spring is coming blythe and gay, I will sport the hours a - way
 sportive-ly. Spring is coming blythe and gay, I will sport the hours a - way

happi-ly, hap-pi-ly, hap-pi - ly, hap-pi-ly; Sportive - ly I'll dance and sing,
 happi-ly, hap-pi-ly, hap-pi - ly, hap-pi-ly; Sportive - ly I'll dance and sing,

Rall.
 In the joy - ous hours of spring merri-ly, merri-ly, merri-ly, mer-ri-ly.
 In the joy - ous hours of spring merri-ly, merri-ly, merri-ly, mer-ri-ly.
Rall.

The Mordente and Acciaccatura (Ex. 45) is to be sung in a clear manner. In form this ornament is like the triplet; but in execution it differs from it, being composed of one long and two short sounds.—The GRUPETTO or TURN. I would advise that each turn be studied separately throughout Exercise 46, before taking the three in succession.

Ex. 44. 

Ex. 45. 

Ex. 46. 




la si do

la si do

Ah Ah Ah



re mi re

re mi re

Ah Ah Ah

If found too high, omit between the double bars. Exercises 45 and 46 are to be performed strictly in time; the small notes *piano* and equal; at first play four chords in the accompaniment in each bar.

do si la

la si la

Ah Ah Ah

The first exercise consists of three measures. The vocal line starts with a whole note 'do', followed by a half note 'si', and a whole note 'la'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

sol fa mi

si fa sol *

Ah Ah Ah

The second exercise consists of three measures. The vocal line starts with a whole note 'sol', followed by a half note 'fa', and a whole note 'mi'. The piano accompaniment continues with the same eighth-note pattern. An asterisk is placed above the final measure of the piano accompaniment.

re do si mi

re mi re

re do si

The third exercise consists of three measures. The vocal line starts with a whole note 're', followed by a half note 'do', and a whole note 'si'. The piano accompaniment continues with the same eighth-note pattern.

Should the remaining portion of these exercises be found too low for the student's voice they may be omitted, in which case let the last bar be taken here at this sign. *

SEVENTHS.



The Diminished = nine Semitones. The Minor = ten Semitones. The Major = eleven Semitones.

The interval of the seventh can be separated by five notes, and the two notes forming the interval occupy similar positions on the staff.

Ex. 47.
Do si do sol mi do

Ex. 48.
Do si do

Ex. 49.
Do si do

The piano accompaniment consists of two staves (treble and bass clef) in common time. It provides harmonic support for the vocal lines, using chords and single notes to accompany the intervals.

Do si la do la do la fa re do

Do si la re do

Do la re do

The piano accompaniment consists of two staves (treble and bass clef) in common time. It provides harmonic support for the vocal lines, using chords and single notes to accompany the intervals.

Re la fa re re do si re si re si sol

Re, re do si

Re re si

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Re la fa re re do si re si re si sol". The second staff is a vocal line with lyrics: "Re, re do si". The third staff is a vocal line with lyrics: "Re re si". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

Mi re mi si sol mi mi re

Mi re mi mi re

Mi re mi mi

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Mi re mi si sol mi mi re". The second staff is a vocal line with lyrics: "Mi re mi mi re". The third staff is a vocal line with lyrics: "Mi re mi mi". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

do mi do mi do la fa mi fa do la fa

Do fa mi fa

Do fa mi fa

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "do mi do mi do la fa mi fa do la fa". The second staff is a vocal line with lyrics: "Do fa mi fa". The third staff is a vocal line with lyrics: "Do fa mi fa". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

Fa mi re fa re fa re si
Fa mi re
Fa re

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The first staff contains the lyrics 'Fa mi re fa re fa re si'. The second staff contains 'Fa mi re'. The third staff contains 'Fa re'. The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

Sol fa sol re si sol
Sol, fa sol
Sol fa sol

The second system of the musical score continues the exercise. The vocal staves are in treble clef with a key signature of two sharps (D major). The first staff contains the lyrics 'Sol fa sol re si sol'. The second staff contains 'Sol, fa sol'. The third staff contains 'Sol fa sol'. The piano accompaniment is in grand staff and continues the harmonic accompaniment.

Sol fa fa re si sol fa re do.
Sol fa fa . . re . . si sol fa re do.
Sol fa do.

The third system of the musical score concludes the exercise. The vocal staves are in treble clef with a key signature of one flat (B-flat). The first staff contains the lyrics 'Sol fa fa re si sol fa re do.'. The second staff contains 'Sol fa fa . . re . . si sol fa re do.'. The third staff contains 'Sol fa do.'. The piano accompaniment is in grand staff and concludes the piece.

If the latter portion of Exercise 49 is found too high, the lower notes may be taken.

EXERCISE ON THE INTERVAL OF THE SEVENTH.

AWAY, AWAY, AT BREAK OF DAY.

THE SONG OF THE CLIPPER.

Ex. 50. 

Ex. 51. 




break of day, Far o - ver the wa - ters free, . . . On her trackless way of
 break of day, Far o - ver the wa - ters free, . . . On her track - less way of



crest - ed spray the ship glides o - ver the sea. On her track - less way of
 crest - ed spray the ship glides o - ver the sea. On her track - less way of

crest - ed spray, The ship glides o - ver the sea. With gold-en beams the
crest - ed spray, The ship glides o - ver the sea. With gold-en beams the

morn - ing gleams Up - on her swol-len sails, . . Like lightning's ray she
morn - ing gleams Up - on her swol-len sails, . . Like lightning's ray she

darts a - way, Be - fore the bal - my gales, . . Like lightning's ray she
darts a - way, Be - fore the bal - my gales, . . Like lightning's ray she

Rall. . . .
darts a-way, Be - fore the bal - my gales a-way. A - way, a - way, at
darts a-way, Be - fore the bal - my gales a-way. A - way, a - way, at
Rall. . . .

break of day, Far o - ver the wa - ters free, . . On her track - less way of
break of day, Far o - ver the wa - ters free, . . On her track - less way of

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

crest - ed spray, The ship glides o - ver the sea. A - way, on her trackless way of
crest-ed spray, The ship glides o - ver the sea. A - way, on her trackless way of

This system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern while supporting the vocal melody.

crest - ed spray, The ship glides o - ver the sea. A - way.
crest - ed spray, The ship glides o - ver the sea. A - way.

This system concludes the piece with a final vocal line and piano accompaniment. The piano part ends with a final chord in the right hand and a sustained bass note in the left hand.

In Exercises 52, 53, and 54, the notes forming the interval of the octave are to be sung firm, and the scale passages in an even manner, with a little increase of tone as the voice rises.

Ex. 52. 

Ex. 53. 

Ex. 54. 











* 







If found too high for the Student's voice, omit the bars between these signs *, or use the accompaniment of the following two exercises, which will transpose them one whole tone.

First system of musical notation. It consists of three vocal staves and a piano accompaniment. The vocal staves are: 1) Treble clef with lyrics 'Fa fa fa mi mi mi'; 2) Treble clef with lyrics 'Fa mi'; 3) Treble clef with lyrics 'Fa fa mi mi'. The piano accompaniment is in the lower register, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Second system of musical notation. It consists of three vocal staves and a piano accompaniment. The vocal staves are: 1) Treble clef with lyrics 'Re re re do do do'; 2) Treble clef with lyrics 'Re do'; 3) Treble clef with lyrics 'Re re do do'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. It consists of three vocal staves and a piano accompaniment. The vocal staves are: 1) Treble clef with lyrics 'Re fa do do.'; 2) Treble clef with lyrics 'Si do do.'; 3) Treble clef with lyrics 'Re do do.'. The piano accompaniment concludes with a final chord and a fermata. A page number '8' is printed at the bottom center.

In the following Exercises, the Triplet is not to be sung in its ordinary way, but the three notes to be of equal length—the notes to be performed as one *legato* passage.

Ex. 55.

Ex. 56.

Si do re mi *

Si do re mi

The exercises are in G major (one flat) and common time. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

fa fa mi re *

fa fa mi re

The exercise is in G major and common time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

do si la si si

do si la si

The exercise is in G major and common time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piece concludes with a double bar line and a fermata over the final chord.

If found too high for the student's voice, omit between the double bars, or between these signs.* For high voices, see Appendix, Exercises 4 and 5.

EXERCISE ON THE INTERVAL OF THE NINTH.

Ex. 57.

si do do re re mi mi fa

Ex. 58.

si do . . do re . . re mi . . mi fa . .

fa sol sol fa fa mi mi re

fa sol . . sol fa . . fa mi . . mi re . .

re do do si si la fa do si.

re do . . do si . . si la . . la si.

If found too high for the student's voice, omit the bars between these signs * or between the double bars. For high voices see Appendix, Exercises 6 and 7.

Ex. 59. 
Do re

Ex. 60. 
Do re re mi

Ex. 61. 
Do re re mi



Mi fa

Mi fa fa sol

Mi fa fa sol


Sol la

Sol la la sol

Sol la la sol


If found too high for the Student's voice, omit the bars between these signs *, or between the double bars, or use the accompaniment of the preceding two exercises, which will transpose them one whole tone.

Sol fa

Sol fa fa mi

Sol fa fa mi

The first system consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: Sol fa, Sol fa fa mi, and Sol fa fa mi

Mi re

Mi re re do

Mi re re do

The second system consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: Mi re, Mi re re do, and Mi re re do

Do si do.

Do si si do

Do si si do

The third system consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: Do si do., Do si si do, and Do si si do

It is not the custom to have a pianoforte accompaniment to a Round when sung by a number of voices. As I prefer one, I have added it in a simple form, leaving the Round complete, with or without; but when one student is singing it, as a reading lesson, &c., the accompaniment will be found a great acquisition and assistance.

THE BARCAROLLE.

mf
1 Mu - sic min - gles with the roll Of the rip - pling wa - ters clear;

p *f* *p*
2 Now . . soft, now loud, We hear the dul - cet measur'd strain;

p *f* *p*
3 Now soft, now loud, We hear the dul - cet measur'd strain;

The accompaniment subdued, to imitate the rippling of the water.

2 'Tis the mer - ry bar - carolle Of the ply - ing gon - do - lier.

p *f* *mf*
3 Now far, now . . near, It e - choes back to us a - gain.

1 Now far, now . . near, It e - choes back to us a - gain.

THE EVENING.

Words by W. KELYNACK DALE.

1 The sun is creep - ing down the sky, Un - to his plea - sant wes - tern bed, His

2 And calm and mild on earth and sea, His last bright lin - g'ring smile is shed, As

3 And Evening, like some ti - mid girl, A star - ry chap - let round her head, Her

8

path through heaps of cloud doth lie, Gleam-ing with gold and red.

like some saint a dy - ing, He sweet be - ne - dic - tions said.

cheek half hid with ra - ven curl, Comes forth with si - lent tread.

THE CUCKOO.

Partly taken from FERRARI.

1 The morn is gent-ly break - ing, The sky is bright and clear, The

2 The Cuc - koo's voice so sweet and clear,

3 Cuc - koo, Cuc-koo, Cuc- koo,

2 birds their nests for - sa - king, Pro-claim the day draws near, Cuc - koo.

3 The Cuc - koo Pro-claims the spring is near.

1 Cuc - koo, Cuc - koo, Cuc - koo.

THE DAY IS DARK AND DREARY. Words by H. W. LONGFELLOW.

1 The day is cold and dark and drear - - y, It rains and the
 2 My life is cold and dark and drear - - y, It rains and the
 3 Be still, sad heart, and cease re - pin - ing, Be - hind the clouds

wind is ne-ver wea - - ry, The vine still clings to the mould - 'ring
 wind is ne-ver wea - - - ry, My thoughts still cling to the mould - 'ring
 the Sun's still shin - - ing, Thy fate is the common fate of all,

wall, But at ev - 'ry gust the dead leaves fall, . . . But at ev - 'ry
 past, But the hopes of youth fall thick in the blast, . . . But the hopes of
 In - to each life some rain must fall, . . . In - to each life

gust the dead leaves fall, And the day is dark and drea - ry.

youth fall thick in the blast. . . And the day is dark and drea - ry.

some rain must fall. . . Some days must be dark and drea - ry.

THE WISH.

Words by SAMUEL ROGERS.

1 Mine be a cot be - side the hill; A bee-hive's hum . shall soothe my ear; A

2 The swallow oft be - neath my thatch Shall twit - ter from . . her clay-built nest;

3 The village church a - mong the trees, Where first our so - lemn vows were giv'n, With

2 wil - low-y brook that turns a mill, With ma - ny a fall, shall lin - ger near.

3 Oft shall the pil - grim lift the latch, And share my meal, - a wel - come guest.

1 mer - ry peals shall swell the breeze, And point with ta - per spire to heav'n.

Ex. 68.

Ex. 69.

This block contains two exercises, Ex. 68 and Ex. 69, each with a vocal line and a piano accompaniment. The vocal lines consist of four phrases of 'Ah, ah, ah, ah' with various melodic contours and slurs. The piano accompaniment features a steady bass line with chords in the right hand.

This block contains two sets of exercises. Each set includes two vocal lines and a piano accompaniment. The vocal lines consist of four phrases of 'Ah, ah, ah, ah' with various melodic contours and slurs. The piano accompaniment features a steady bass line with chords in the right hand.

This block contains two sets of exercises. Each set includes two vocal lines and a piano accompaniment. The vocal lines consist of four phrases of 'Ah, ah, ah, ah' with various melodic contours and slurs. The piano accompaniment features a steady bass line with chords in the right hand.

8

THE DEVELOPMENT OF THE VOICE.

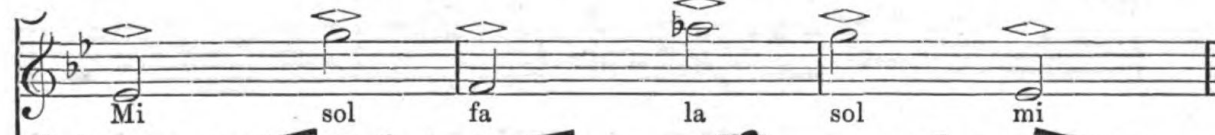
EXERCISES ON THE INTERVAL OF THE TENTH.

Ex. 70. 
Si re do me re fa

Ex. 71. 
Si do re

Ex. 72. 
Si . . fa re si do . . la mi do re . . si fa re

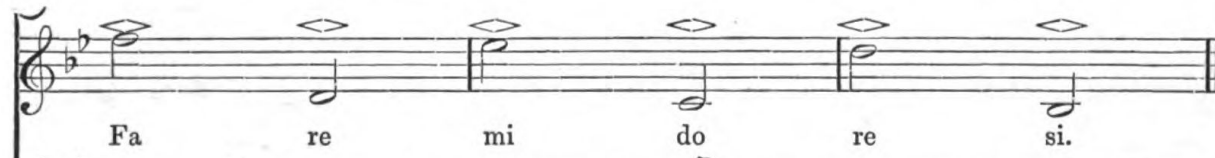



Mi sol fa la sol mi


Mi fa mi


Mi . . si sol mi fa . . re la fa mi . . si sol mi




Fa re mi do re si.


Re do si


Re . . si fa re do . . la mi do si . . fa re si.



PREPARATORY EXERCISES TO THE SHAKE.

The following Exercises are to be performed throughout as marked in the first and ninth bars. Keep the two notes perfectly even and in time. The mouth having been opened, is to remain stationary, the oscillation being performed entirely in the throat. Without attention to this, the Pupil must never hope to obtain the shake.

Ex. 76. 

Ex. 77. 

Ex. 78. 



The musical score is organized into three systems, each containing three vocal staves and two piano staves. The vocal parts are written in treble clef and feature a series of 'Ah' syllables. The piano accompaniment is written in grand staff (treble and bass clefs) and includes chords and a bass line. The third system includes asterisks (*) above the first and second vocal staves, indicating a section to be omitted if the student's voice is too low. The syllables 'do.' are written at the end of the vocal lines in the third system.

If found too low for the Student's voice, omit the two bars between these signs.*

The following Exercises are to be performed throughout as marked in the first and ninth bars.

Ex. 79.

Ex. 80.

Ex. 81.

The first system of the musical score consists of three vocal staves and a piano accompaniment. Each vocal staff begins with the syllable "Ah" and contains a series of rhythmic exercises. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

The second system of the musical score continues the exercises from the first system. It features three vocal staves with "Ah" syllables and a piano accompaniment. The vocal lines show a progression of notes and rhythms, while the piano accompaniment maintains a consistent harmonic structure.

The third system of the musical score concludes the exercises. It features three vocal staves with "Ah" syllables and a piano accompaniment. The system ends with a double bar line. The vocal lines end with a "do." syllable, and the piano accompaniment concludes with a final chord.

If found too low for the Student's voice, omit the two bars between these signs.*

The following Exercises are to be sung throughout as marked in the first and ninth bars.

Ex. 82. 

Ex. 83. 

Ex. 84. 



*

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Should this be found too high, or to tire the student's voice, omit the two bars between these signs *

EXERCISES ON THE SHAKES.

The best method of practising the shake so as to execute it well, is to sing the first note firmly, and sing the appoggiatura with a slight emphasis, the voice being delivered perfectly free, and without the least movement in the mouth, performing it slowly at first, then gradually increasing the time, by this method the muscles acquire elasticity, and the shake is executed with the greatest clearness, rapidity, and the most distinct articulation. I will here caution the student not to fall into the many defects of the shake which are easily contracted and difficult to avoid; but being known are less likely to occur. They are—inequality of time, dotting the accented note, extending and contracting the interval and losing the oscillating motion, so as to give a succession of jerks or convulsions.

Ex. 85.—(The English shake.)

Ex. 86.—(The Italian shake.)

Ex. 87.—(The English inverted shake.)

Ah, ah, ah,

Ah, ah, ah,

Ah, ah, ah.

This system contains three vocal staves and a piano accompaniment. The vocal staves feature a melodic line with a series of eighth notes and rests, with lyrics 'Ah, ah, ah,' written below. The piano accompaniment consists of a right-hand part with chords and a left-hand part with single notes.

Ah, ah, ah,

Ah, ah, ah,

Ah, ah, ah,

This system continues the vocal exercise with three vocal staves and piano accompaniment. The vocal staves have lyrics 'Ah, ah, ah,'. The piano accompaniment includes triplets in the right hand.

Ah, ah, ah,

Ah, ah, ah,

Ah, ah, ah,

This system concludes the vocal exercise with three vocal staves and piano accompaniment. The vocal staves have lyrics 'Ah, ah, ah,'. The piano accompaniment includes triplets in the right hand.

In singing the following three Exercises, let the notes be perfectly even, keeping strict time in the ascending portions ; in the descending parts the voice is to be perfectly free and liquid, performing them without the least perceptible effort.

Ex. 88.

Ex. 89. Ah Ah

Ex. 90. Ah Ah

First system of musical notation. It consists of five staves. The top three staves are vocal lines, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are 'Ah' with a dotted line underneath. The first staff has an asterisk (*) above the first measure. The second and third staves have a '3' above the final measure, indicating a triplet. The fourth and fifth staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two flats. The piano part features chords in the right hand and a simple bass line in the left hand.

Second system of musical notation, identical in structure to the first. It features three vocal staves and a grand staff for piano accompaniment. The key signature is two flats. The first staff has an asterisk (*) above the first measure. The second and third staves have a '3' above the final measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Third system of musical notation, identical in structure to the first two. It features three vocal staves and a grand staff for piano accompaniment. The key signature is two flats. The first staff has an asterisk (*) above the first measure. The second and third staves have a '3' above the final measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

If found too high, or to tire the student's voice, omit the three bars between these signs *

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

These exercises may terminate here if
found too low for the student's voice.

Ah Ah mi.

Ah Ah mi.

Ah Ah mi.

When the pupil can execute the preceding three exercises with facility, then the chord in the accompaniment is to be struck but once, viz., at the commencement of each bar, and the student is to sing the first group of notes as quavers, the second as semiquavers, and the third and fourth as demisemiquavers.

EXERCISES UPON THE TRILLO, OR PASSING SHAKE, AND VIBRATO.

The notes composing the passing shake are to be in strict time. The first three bars are written in full, as it is to be performed; the remaining portion to be sung in the same manner.

Ex. 91. 

Ex. 92. 

re . . mi . . re . . la si . . fa . . la . . re re . . si . la . . sol

re mi re do si la do re re si la sol

fa . . sol . . do . . la la . . la . . sol fa . . sol . . la . . do . .

fa sol do . . la la mi re sol fa si la do.

D.C.

D.C.

D.C.

D.C.

That tremor in the voice called Vibrato is an undulatory sound produced by a forced rapidity of exhalation. Its use ought to be very sparing, and only in passages such as are appropriate to its employment. As in musical notation there is no sign to indicate the Vibrato, I have adopted for that purpose a wave-like or undulating line.

Ex. 93. 

Ex. 94. 

Ex. 95. 



The three notes forming the triplet are to be sung of equal length.

Ex. 96. 

Ex. 97. 

Ex. 98. 



Ah Ah

Ah Ah

Ah Ah



Ah

Ah

Ah



Ex. 99. 

Ex. 100. 

Ex. 101. 



Ex. 102. 

Ex. 103. 

Ex. 104. 



Ah Ah

Ah Ah

Ah Ah



. Ah

. Ah

. Ah



Ex. 105. 

Ex. 106. 

Ex. 107. 



Ex. 108. 

Ex. 109. 

Ex. 110. 



Ah Ah



Ah Ah



Ah Ah



Ah



Ah



Ah



The three notes forming the triplet are to be sung of equal length.

Ex. 111. 

Ex. 112. 

Ex. 113. 





The same formula of accompaniment has been used to the preceding twenty-one Exercises, so that either set may be transposed to agree with the register of the student's voice.

EXERCISES ON THE MORDENTE, ACCIACCATURA, AND TRIPLET.

Ex. 114. 
Ah Ah Ah

Ex. 115. 
Ah Ah Ah

Ex. 116. 
Ah Ah Ah



Ah Ah Ah Ah



Ah Ah Ah Ah



Ah Ah Ah Ah



Ah Ah Ah



Ah Ah Ah



Ah Ah Ah



EXERCISES ON THE RADDOPPIATO AND CHROMATIC SCALE.

The Raddoppiato, or repeated note, must be slightly marked, so as to give the repeated note a firm and distinct articulation. The speed of both exercises must be at first very moderate, and I would recommend the pianoforte being played with the voice until a certain intonation is acquired, when the ordinary accompaniment may be given, and the voice left to itself. The perfect execution of the Chromatic Scale is only attained after great practice: not only must each interval be in tune, but it must be heard distinctly. A portion of the exercises are written two ways; the form best adapted to the student's voice is to be taken.

Ex. 117.

Ex. 118.

Should the first portion of the Exercises be found too low for the student's voice, commence at this sign.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains two phrases of vocalization, each starting with 'Ah' and marked with an accent (^). The notes are eighth and sixteenth notes, ascending and then descending. The middle staff is a vocal line in treble clef with the same key signature and time signature, also containing two phrases of 'Ah' with accents. The piano accompaniment is shown in the bottom two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains two phrases of vocalization, each starting with 'Ah' and marked with an accent (^). The notes are eighth and sixteenth notes, ascending and then descending. The middle staff is a vocal line in treble clef with the same key signature and time signature, also containing two phrases of 'Ah' with accents. The piano accompaniment is shown in the bottom two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains three phrases of vocalization, each starting with 'Ah' and marked with an accent (^). The notes are eighth and sixteenth notes, ascending and then descending. The middle staff is a vocal line in treble clef with the same key signature and time signature, also containing three phrases of 'Ah' with accents. The piano accompaniment is shown in the bottom two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

Ex. 119.

Ex. 120.

This musical score is titled "D'ESTE'S DEVELOPMENT OF THE VOICE" and is page 79. It consists of five systems of music, each featuring a vocal line and a piano accompaniment. The vocal line is written on two staves, with the lyrics "Ah" repeated throughout. The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is characterized by a steady, rhythmic pattern in the piano accompaniment, which provides a harmonic foundation for the vocal line. The vocal line consists of a series of eighth and sixteenth notes, creating a melodic contour that rises and falls across the systems. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The overall style is that of a technical exercise or a short piece designed to develop vocal range and piano technique.

Ex. 121.

Ah Ah

Ex. 122.

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ex. 123.

Musical notation for Exercise 123. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Ex. 124.

Musical notation for Exercise 124. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Piano accompaniment for Exercise 124. It consists of a grand staff with treble and bass clefs and a common time signature (C). The accompaniment is sparse, consisting of a few chords and single notes that provide harmonic support for the vocal exercise.

Musical notation for Exercise 125. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Musical notation for Exercise 126. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Piano accompaniment for Exercise 125. It consists of a grand staff with treble and bass clefs and a common time signature (C). The accompaniment is sparse, consisting of a few chords and single notes that provide harmonic support for the vocal exercise.

Musical notation for Exercise 127. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Musical notation for Exercise 128. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Piano accompaniment for Exercise 127. It consists of a grand staff with treble and bass clefs and a common time signature (C). The accompaniment is sparse, consisting of a few chords and single notes that provide harmonic support for the vocal exercise.

Musical notation for Exercise 129. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Musical notation for Exercise 130. It consists of a single staff in treble clef with a common time signature (C). The melody is composed of eighth notes, many of which are grouped into triplets. The exercise begins with a series of triplets on a single note, followed by a melodic sequence of eighth notes, and concludes with another series of triplets. The vocalization 'Ah' is indicated by a dotted line below the staff, with a slur above it indicating the duration of the exercise.

Piano accompaniment for Exercise 129. It consists of a grand staff with treble and bass clefs and a common time signature (C). The accompaniment is sparse, consisting of a few chords and single notes that provide harmonic support for the vocal exercise.

Ex. 125.

Ah Ah

Ex. 126.

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ex. 127.

Ex. 128.

The musical score consists of two exercises, Ex. 127 and Ex. 128. Each exercise is presented in a system of three staves: two vocal staves and a piano accompaniment. The vocal staves show a melodic line with the syllable 'Ah' and a series of dots below it, indicating a sustained or gliding vocal line. The piano accompaniment is in the left hand, with a treble and bass clef. The exercises are in 3/4 time and B-flat major. Exercise 127 includes a trill in the final measure of the vocal line. Exercise 128 includes triplets in the final measure of the vocal line.

The same formula of accompaniment has been used to the preceding eight Exercises, so that either set may be transposed to agree with the register of the student's voice.

EXERCISES FOR EXTENDING THE COMPASS OF THE VOICE.

Ex. 129. 
Ah Ah Ah Ah

Ex. 130. 
Ah Ah Ah Ah

Ex. 131. 
Ah . . Ah . . Ah . . Ah . . Ah . . Ah . . Ah . . Ah . .



Ah Ah Ah Ah



Ah Ah Ah Ah



Ah . . Ah . . Ah . . Ah . . Ah . . Ah . . Ah . . Ah . .



Ah Ah Ah Ah



Ah Ah Ah Ah



Ah . . Ah . . Ah . . Ah . . Ah . . Ah . . Ah . . Ah . .



In singing Recitative, Time is not generally attended to, as being too cold and rigid, and it would deprive it of that freedom indispensable to the vivid representation of sentiment and passion; according to the ancient custom, Recitative was not written as it was to be performed, and Mendelssohn was the first of our great composers who wrote it as he intended it to be sung. Without doubt this imperfect manner of writing Recitative music by the old masters, was to avoid the confusion and uncertainty which would result to the eye, by the presence of a note on the accented syllable which was not in the harmony. The following rules will be of use to the student who wishes to arrive at the successful execution of this kind of music:—When two or more notes are placed in succession on the same space or line, then if the penultimate is the accented syllable of the word (see *desert*), the note above it is to be considered as an appoggiatura, and as such is sung one note higher; when the accent is upon the antepenultimate, then the appoggiatura is upon that syllable (see *wilderness*); if the phrase or half phrase terminates with a monosyllable, then an appoggiatura may be introduced (see *Lord* and *God*); if a dissyllable at the termination, then the appoggiatura is absolutely necessary.

HANDEL.

The voice of him that cri-eth in the wil-derness Pre-pare ye the way of the
Lord, make straight in the de-sert a high-way for our God.

Ancient Recitative sometimes terminates upon the key-note falling the interval of a fourth; in this case, the penultimate note must be sung a fourth higher, (see *strichen*).

Written.

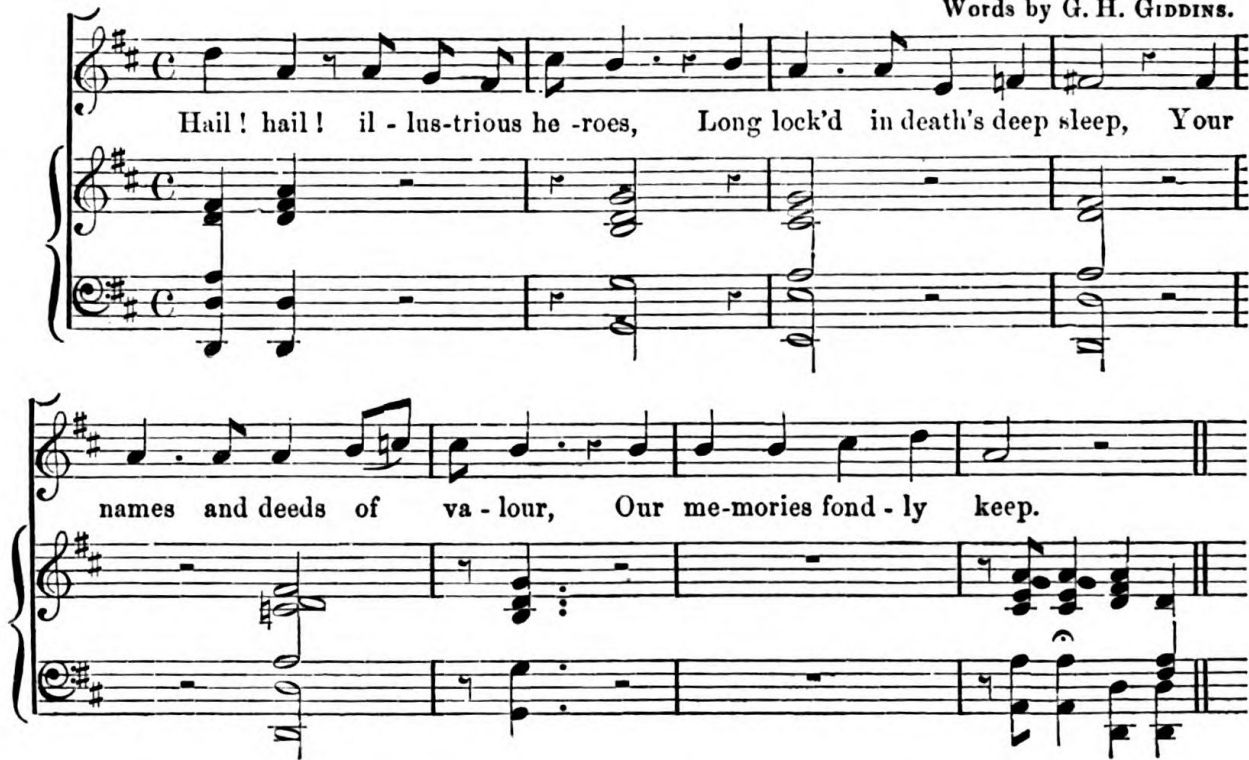
He was cut off out of the land of the liv-ing,
He was cut off out of the land of the liv-ing,
for the trans-gres-sions of thy peo-ple was he strick-en.
for the trans-gres-sions of thy peo-ple was he strick-en.

Elocution in singing, and particularly in Recitative, requires a more distinct pronunciation than in speaking. I give some original isolated Recitatives; for other examples I must refer the student to the works of the great masters.

Psalm lxxi. 3.

De-liv-er me, de-liv-er me, O my God, de-liv-er me out of the
hand of the un-god-ly, out of the hand of the un-righteous and cru-el man.

Words by G. H. GIDDINS.



Hail! hail! il-lus-trious he-roes, Long lock'd in death's deep sleep, Your
names and deeds of va-lour, Our me-mories fond-ly keep.

Words by SAMUEL ROGERS.



War and the great in arms shall po-ets sing, Ha-voc and
tears, and spoil, and tri-umphant, The morning march that
flash-es in the sun, The feast of vul-tures when the day is done.

THE SONG OF THE CAPTIVE HEBREW.

Poetry by LORD BYRON.

Music by J. D'Este.

Piano introduction in 3/4 time, key of D major. The music features a melody in the right hand and a bass line in the left hand, both starting with a treble clef and a key signature of one sharp (F#).

On Jor - dan's banks the

The first line of the song, featuring a vocal line and piano accompaniment. The lyrics are "On Jor - dan's banks the".

A - rabs' ca - mels stray; On Si - on's hill the

The second line of the song, featuring a vocal line and piano accompaniment. The lyrics are "A - rabs' ca - mels stray; On Si - on's hill the".

False One's votaries pray; The Baal - a - dor - er bows,

The third line of the song, featuring a vocal line and piano accompaniment. The lyrics are "False One's votaries pray; The Baal - a - dor - er bows,".

bows on Si-nai's steep; Yet there, there, O God, thy thunders

The fourth line of the song, featuring a vocal line and piano accompaniment. The lyrics are "bows on Si-nai's steep; Yet there, there, O God, thy thunders".

sleep, there, there, O God, thy thun - ders

ritard.

sleep.

RECIT.—*Slow.*

There, where thy fin - ger scorch'd the ta - blet stone, There, where thy

sha - dow to thy peo - ple shone, Thy glo - ry shrouded in its garb of

fire, Thyself none liv - ing see and not ex - pire.

On Jor - dan's banks the A-rabs' ca - mels stray; On Si - on's

hill the False One's votaries pray; The Baal - a - dor - er

bows, bows on Si-nai's steep; Yet there, there, O

God, thy thun-ders sleep, there, there, O God, thy thunders

sleep. . . .

APPENDIX TO D'ESTE'S

DEVELOPMENT OF THE VOICE.

THE Student will observe that the semitones in the minor scale (Ex. 31) occur between the second and third and seventh and eighth note of the scale in ascending, and the sixth and fifth and the third and second in descending; thus it will be seen, that in the minor mode the seventh and eighth notes are made semitones, in ascending, by means of accidentals, but the other semitones are regulated by the signature.

In Exercise 32 (on the appoggiatura) the appoggiatura takes half the time of the note before which it is placed, and is sung with a slight increase of sound.

Ex. 1. 

Ex. 2. 

Ex. 3. 




Re mi fa sol

Re sol si re mi . . do re fa . . re mi sol re mi

Re sol sol si re mi . . do re mi fa . . re mi fa sol re re do si



D'ESTE'S DEVELOPMENT OF THE VOICE.

Semitone.

Sol fa mi re

Sol re do fa re mi re fa do do re mi mi si si do re

Sol si re sol fa . . re fa re mi mi do mi re . . si re si

Semitone.

Do si la sol

Re mi mi re do si sol re mi re fa re mi re sol re mi re

Do do mi do si . . si re si la la fa la sol . . sol si sol

Fa mi re re fa la sol.

La re mi re sol mi re do si sol re re mi fa la re sol.

Fa fa re fa mi . . mi do mi re . . re sol si la . . do si la sol.

APPENDIX TO
D'ESTE'S DEVELOPMENT OF THE VOICE.

In Exercises 4 and 5, the triplet is not to be sung in its ordinary way, but the three notes to be of equal length.

Ex. 4.

Do re mi

Ex. 5.

Do re mi

Fa sol sol

Fa sol sol

Fa mi re

Fa mi re

Do si do do.

Do si do

8 8

D'ESTE'S DEVELOPMENT OF THE VOICE.

EXERCISE ON THE INTERVAL OF THE NINTH.

Ex. 6.

Do re re mi mi fa

Ex. 7.

Do re . re mi . mi fa .

Fa sol sol * la la sol *

Fa sol . sol la . la sol .

Sol fa fa mi mi re

Sol fa . fa mi . mi re . .

Re do do si sol re mi do.

Re do . do si . si do.

If found too high for the student's voice, omit the bars between these signs *.

HATH SHE LOVE FOR ME.

Written and Composed by JOHN D'Este.

Dedicated to HORATIO H. SHIRLEY, Esq., B.A., King's College.

Andante.

She's love - - lier than the
moon's pale light That beam - eth o'er the sea, She's
bright - er than the star of night That shi - neth o'er the

The musical score consists of four systems. Each system includes a vocal line (treble clef) and piano accompaniment (grand staff with treble and bass clefs). The tempo is marked 'Andante.' The key signature has one flat (B-flat). The time signature is 6/8. The lyrics are: 'She's love - - lier than the moon's pale light That beam - eth o'er the sea, She's bright - er than the star of night That shi - neth o'er the'.

lea; She's fair - er than the li - ly bell, No

swan more fair can be, No flow'r more sweet

grows in the dell. But hath she love for me? She's

fair - er than the li - ly bell, No swan more fair can

be; No flow'r more sweet . . . grows in the dell, But

rall.

hath . . . she love for me?

But if she's cold as winter's snow,
 That clings to leafless tree;
 Or like the wind o'er oceans blow,
 And hath no love for me;
 Then what care I, how sweet or fair,
 Or lovely she may be,
 If she surpass the sun's bright glare,
 And hath no love for me.

