Cont. of F. 4 ...

MADAME

SAINTON-DOLBY'S TUTOR

FOR

ENGLISH SINGERS.

(LADIES' VOICES.)

PART II.

PRICE FIVE SHILLINGS.

LONDON: BOOSEY & CO., HOLLES STREET, W.

MADAME

SAINTON-DOLBY'S TUTOR

FOR

ENGLISH SINGERS.

(LADIES' VOICES.)

PART II.

Expression, Style, Taste, &c.,

WITH

PROGRESSIVE EXERCISES FOR THEIR APPLICATION.

LONDON: BOOSEY AND CO., HOLLES STREET.

PART II.

ON EXPRESSION.

THE pupil having conquered those difficulties of vocalisation which are mechanical, will now proceed to the study of expression, which is intellectual. Mechanical vocalisation, she should remember, is but a branch of the vocal art, and that not the most important. The study of expression opens to an intelligent pupil a new and limitless path wherein excellence depends almost entirely on individual endowments. The principal aids to expression are Time, Style, Taste, and that which, for want of a more precise word, I will call Inspiration.

ON TIME.

The time of a piece of music determines its character, and cannot be changed except at the risk of perverting the composer's idea. It is easy to understand such terms as Adagio, Allegro, Presto, &c., but these are variously modified; hence we have Larghetto, Moderato, Allegretto, &c., terms which convey a less definite idea except to those gifted by nature with delicate musical sensibility.

ON STYLE.

That which is called Style consists in the choice of means of expression, such as Forte, Piano, Crescendo, Diminuendo, Accelerando, Ritardando, &c., the use of ornament, and the accent most in accordance with the character of the music. It is rare to find a singer so naturally gifted as to comprehend at once the true character of whatever music she has to interpret, though there are some to whom all styles are alike. The student should seek, therefore, to distinguish that most suitable to her own feeling, and having done so proceed to identify herself with its meaning. In time she will know how to form and express her own individual conceptions, and even to impart originality to music which is, as far as concerns the mere notation, quite familiar. This, however, must not be forced, but must develope itself naturally. Many singers affect an originality they are far from possessing, and that in art which is artificial is always offensive.

ON TASTE.

Taste is tact in the employment of the ornaments at a singer's command, and in their non-employment when the character of the music does not require them. It is a natural gift strengthened by education and experience. It is not, however, in ornament alone that good taste is displayed; it is shewn also in giving the exact proportion of sentiment demanded by the subject. A well trained singer will always know how to avoid coarseness in interpreting music of a passionate character on the one hand, and sickly sentiment in tender music on the other. In Taste, as in Time and Style, the utmost a professor can do is to make his pupil "a good copy;" it must depend entirely on her own aptitude whether or not she attain that refinement and general excellence which belong to an artist.

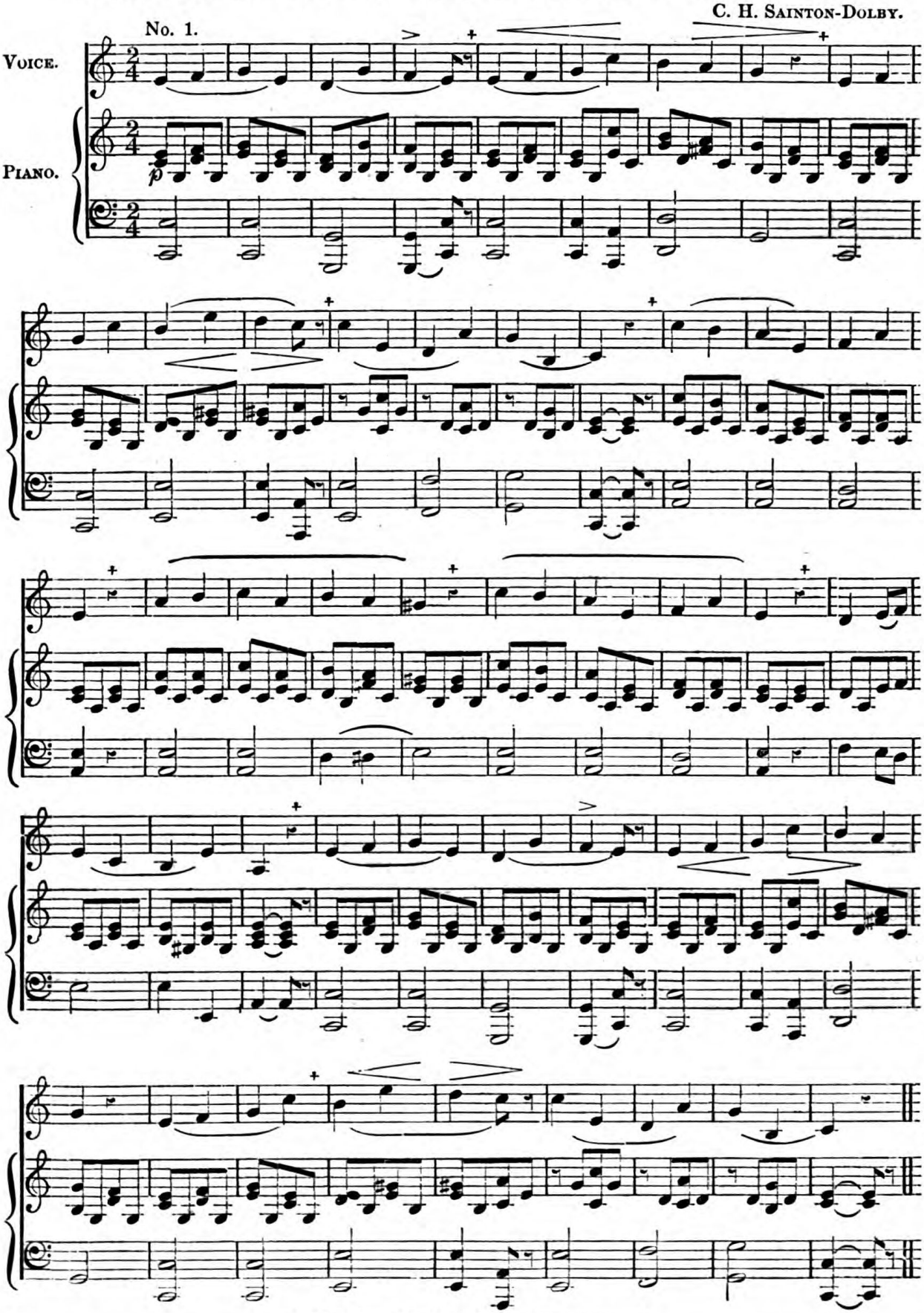
ON INSPIRATION.

The foregoing means of expression can, as I have just remarked, be taught to a certain extent, but to give truthfulness to the music she interprets, a singer must possess inspiration. This means that, having perfect control over the mechanism of the voice, and her attention not being distracted by its requirements, she can devote herself wholly to the sentiment of the music, and carry her hearers with her through all its changes "from grave to gay, from lively to severe;" so penetrating them with her own feeling as to make them believe no other rendering possible. She may gain applause and admiration for power, facility, and mastery over the mechanical difficulties of vocalisation; but the professor can take her no farther—here the education of a singer ends. The greatest charm of all—*Inspiration*—cannot be taught. I am, nevertheless, compelled to refer to it in this work, for when it exists it can be developed by the watchful care of a conscientious teacher; it is, moreover, liable to transgress the rules of art, without an observance of which, the more conspicuous the talent, the more conspicuous the failure.

EIGHT PROGRESSIVE EXERCISES FOR THE SOPRANO VOICE.

C. H. Sainton-Dolby.

No. 1.

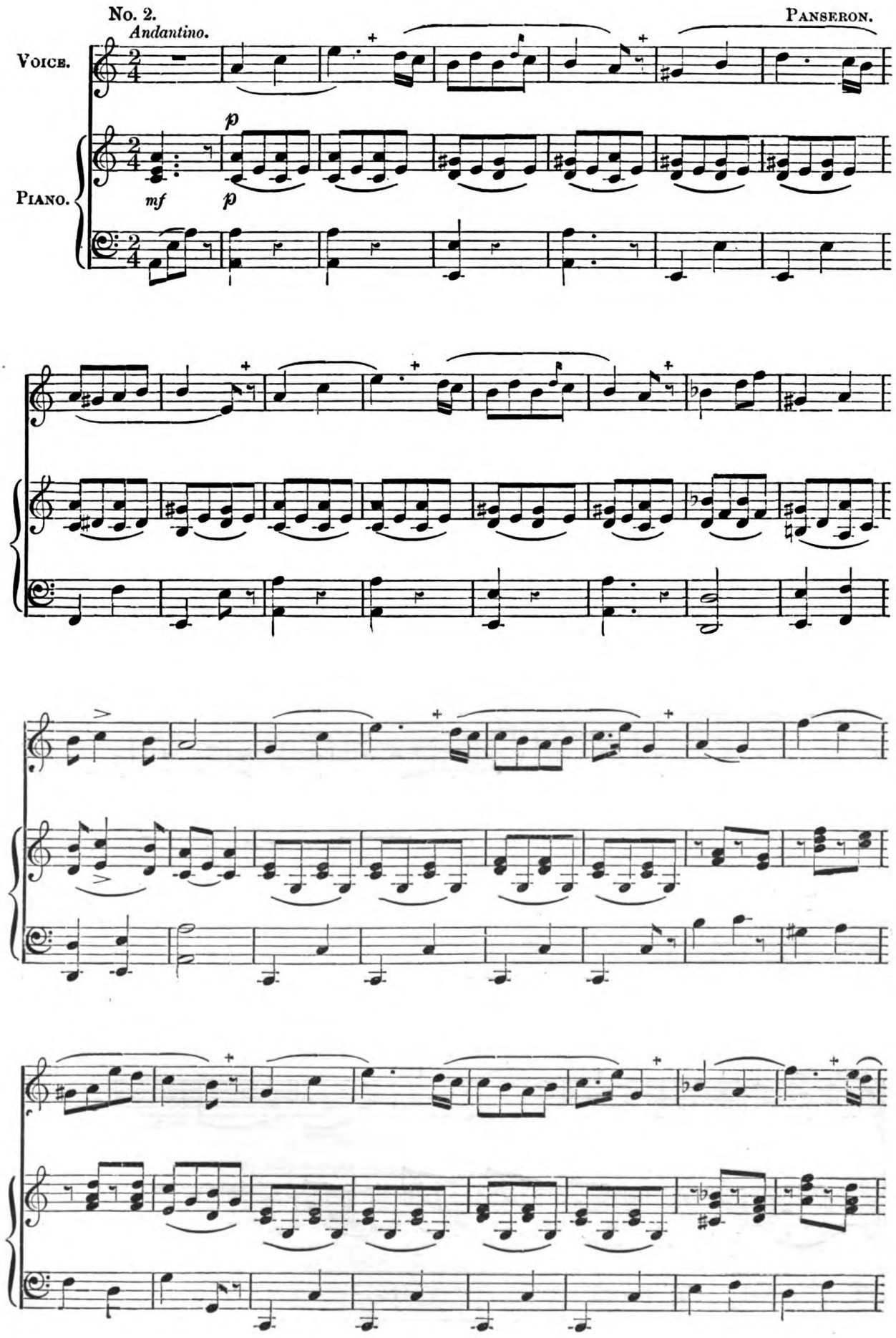


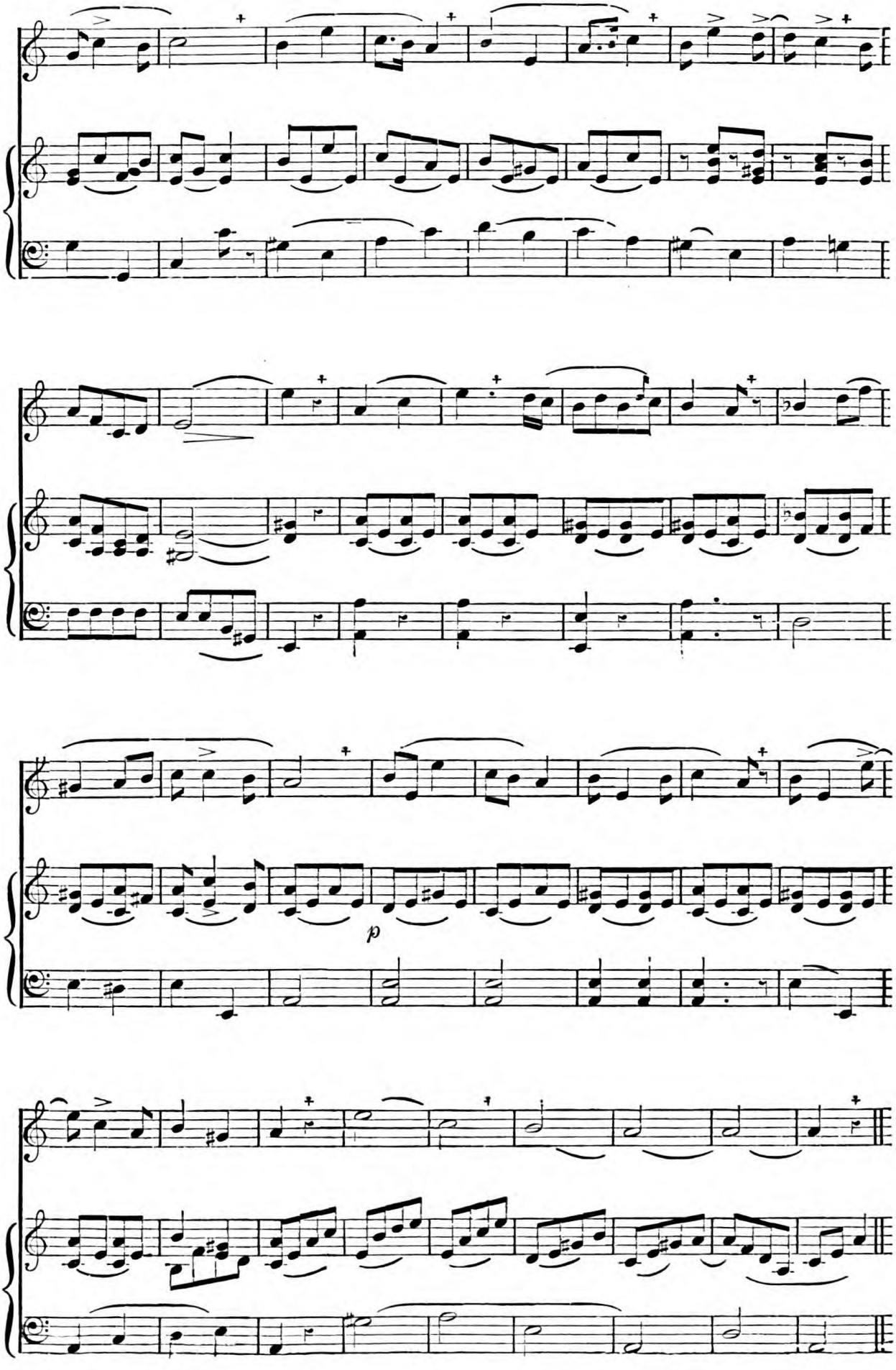
* Take breath where this (+) sign is placed.

No. 2.

Andantino.

PANSERON.

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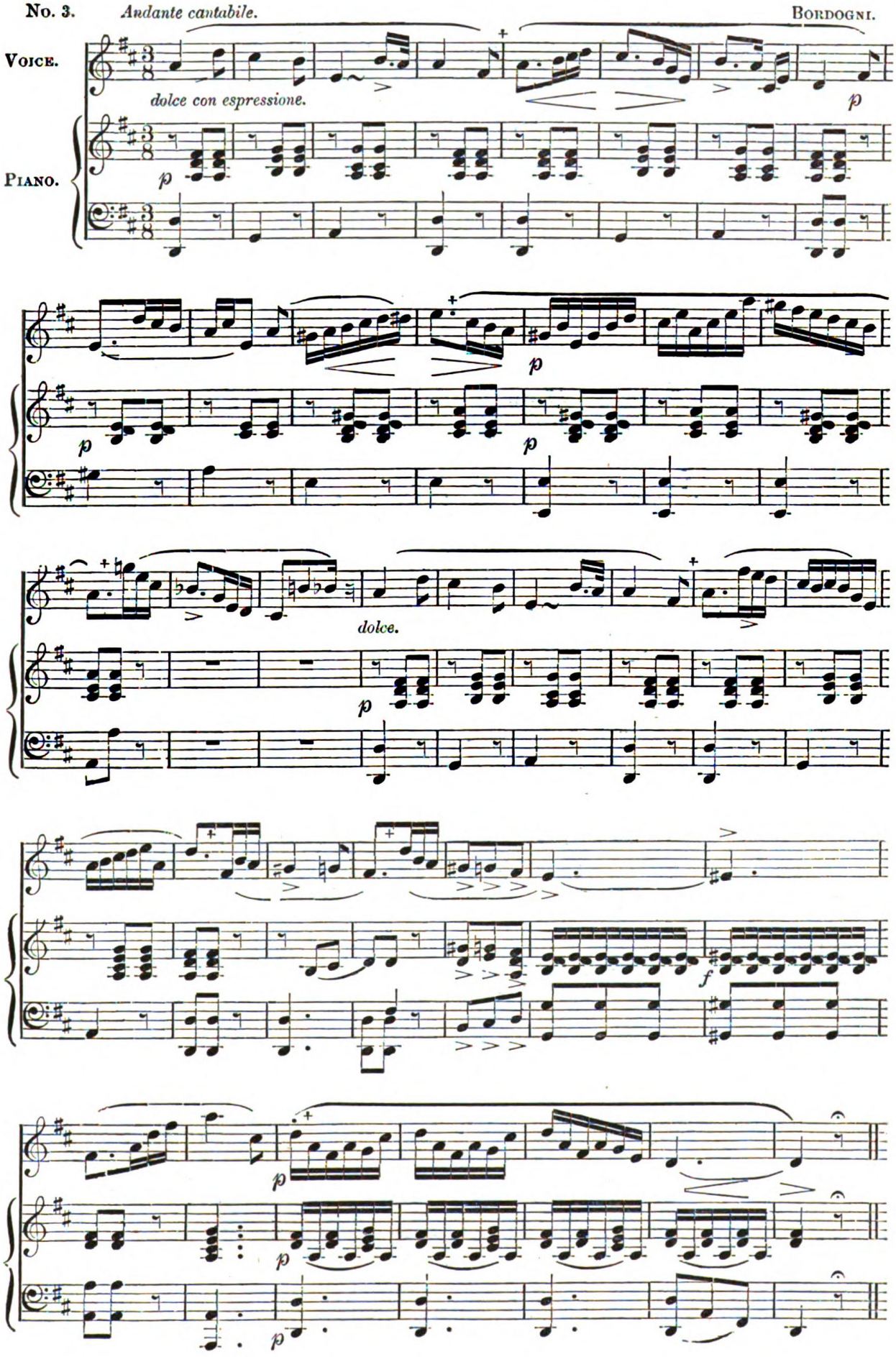
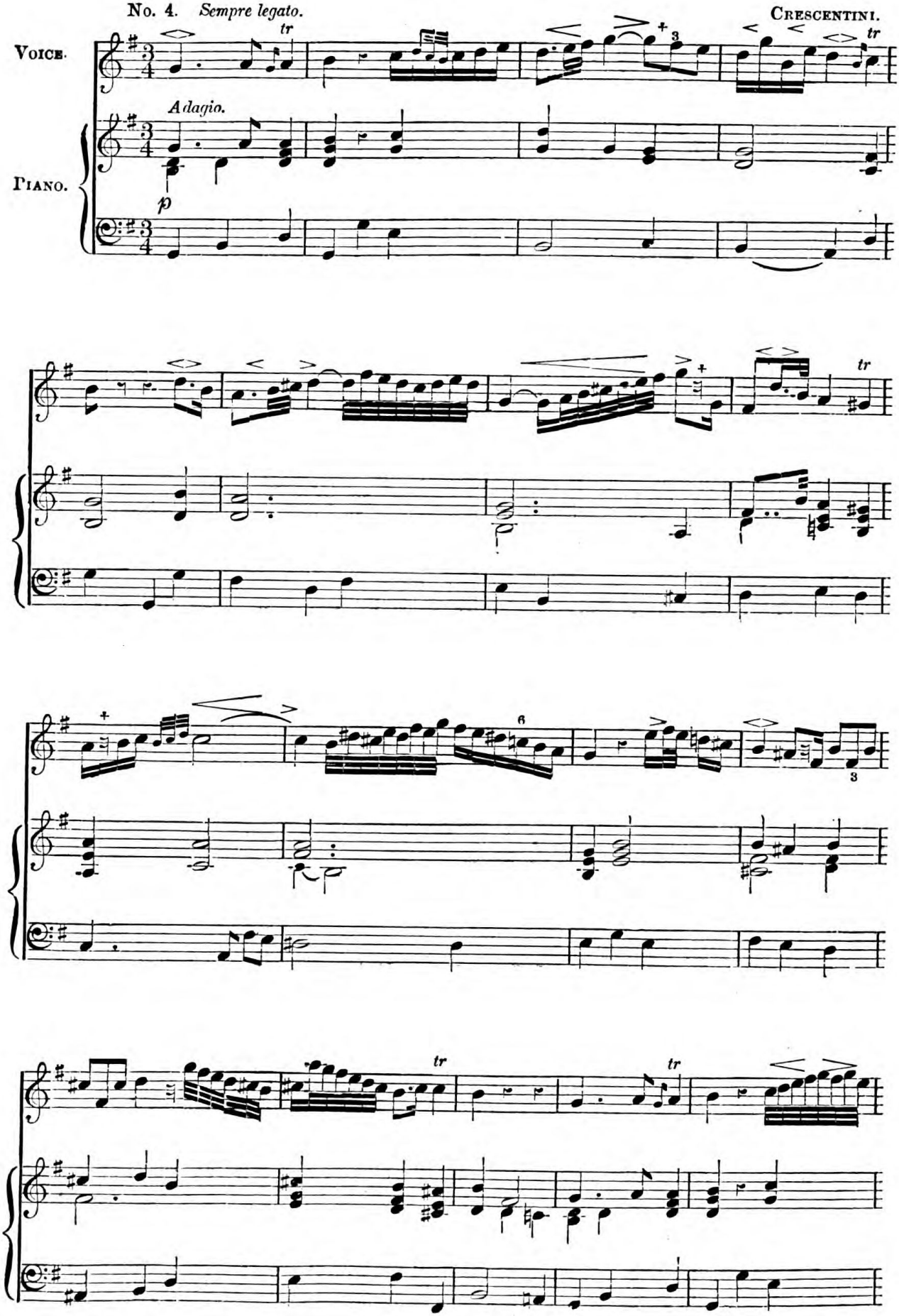
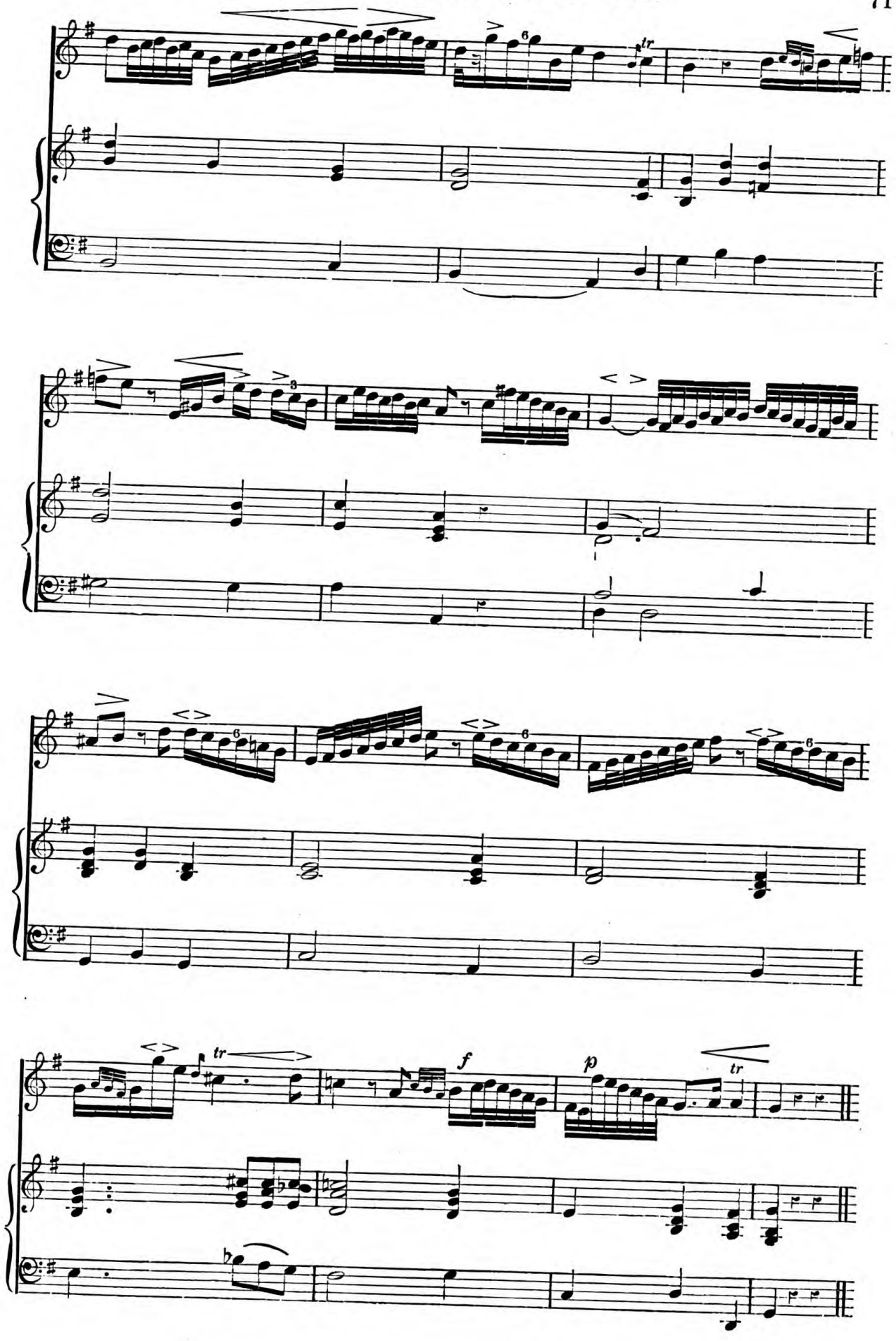
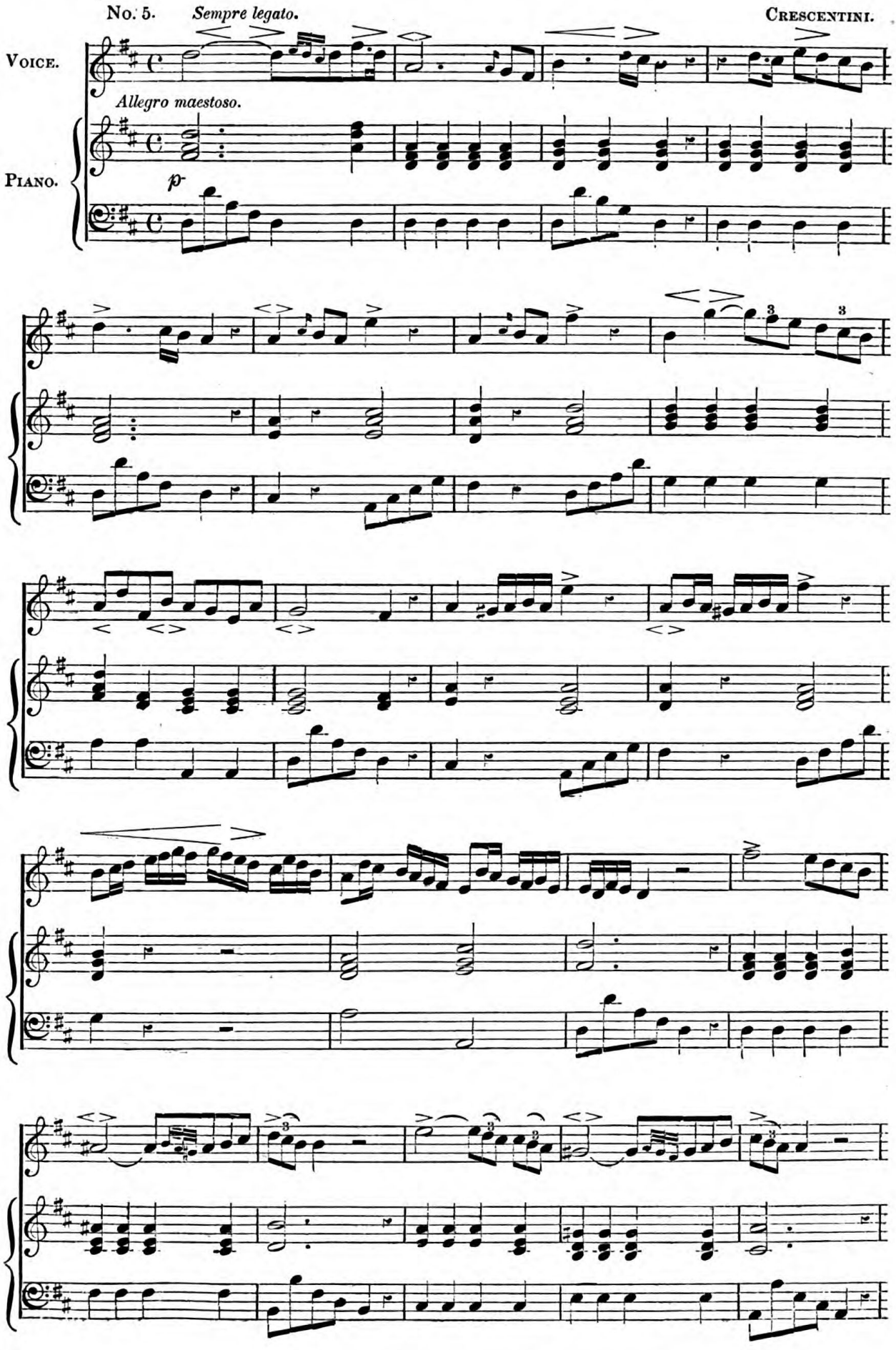
No. 3. *Andante cantabile.* BORDOGNI.

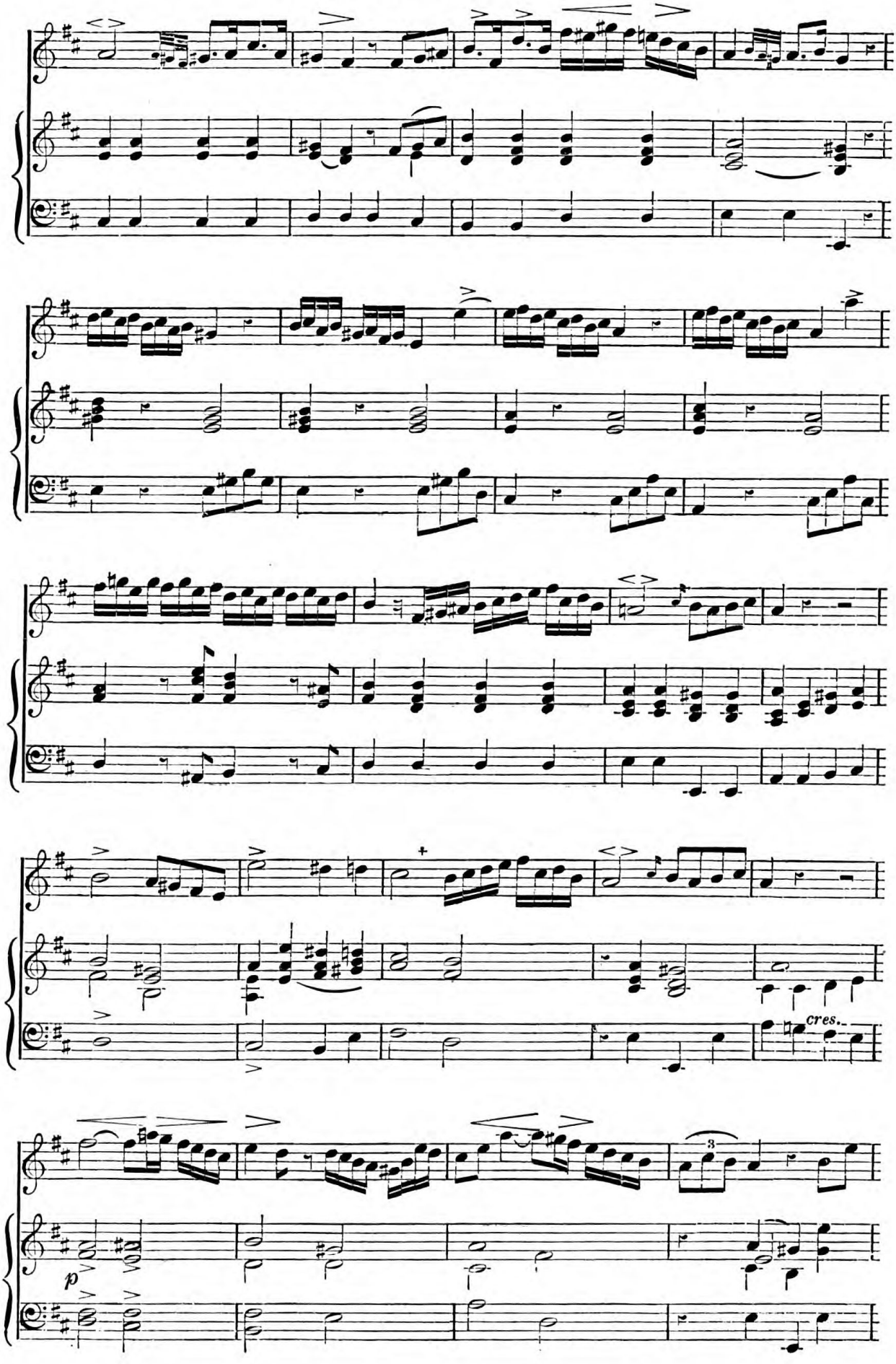


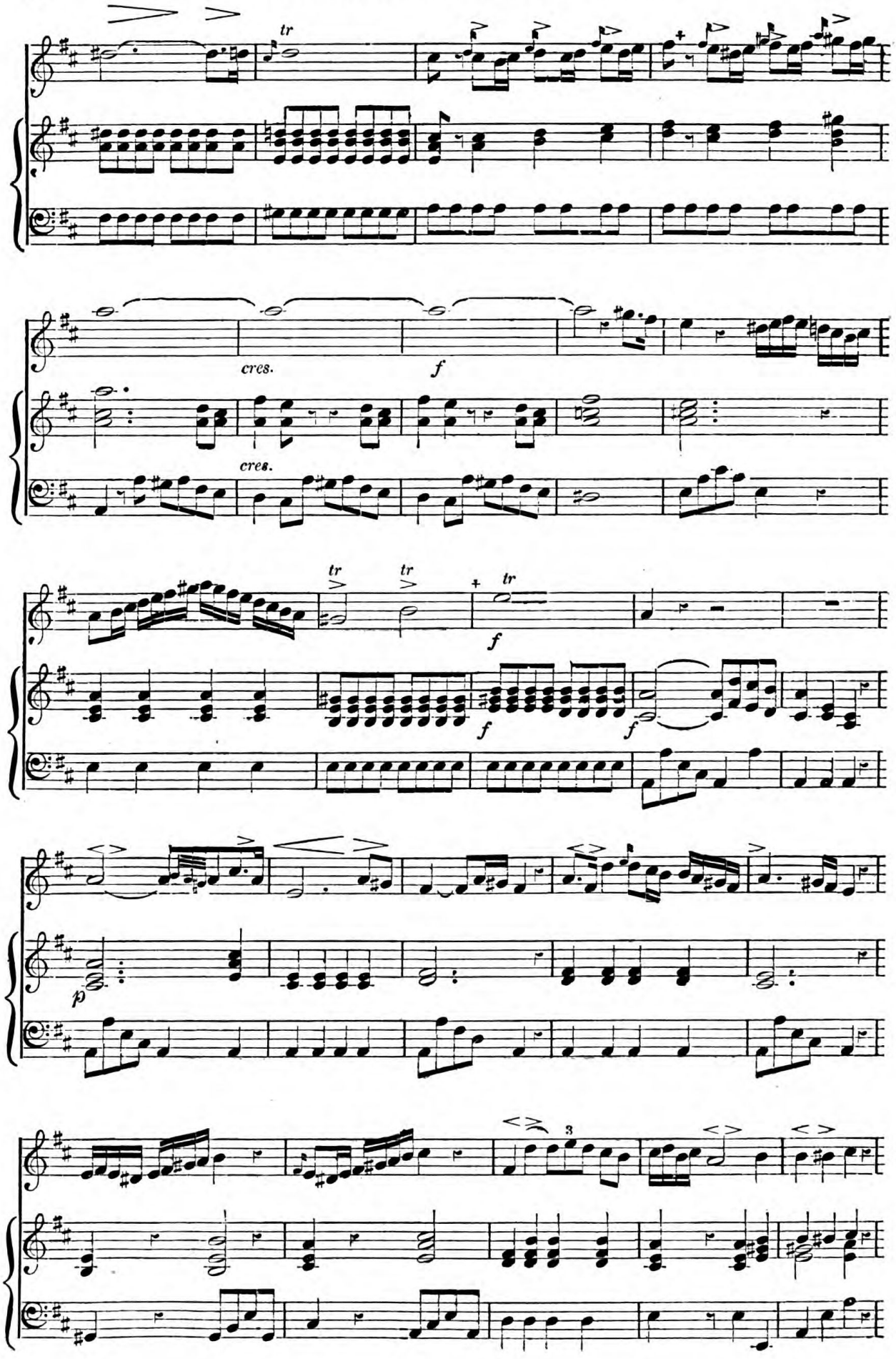
No. 4. *Sempre legato.* CRESCENTINI.

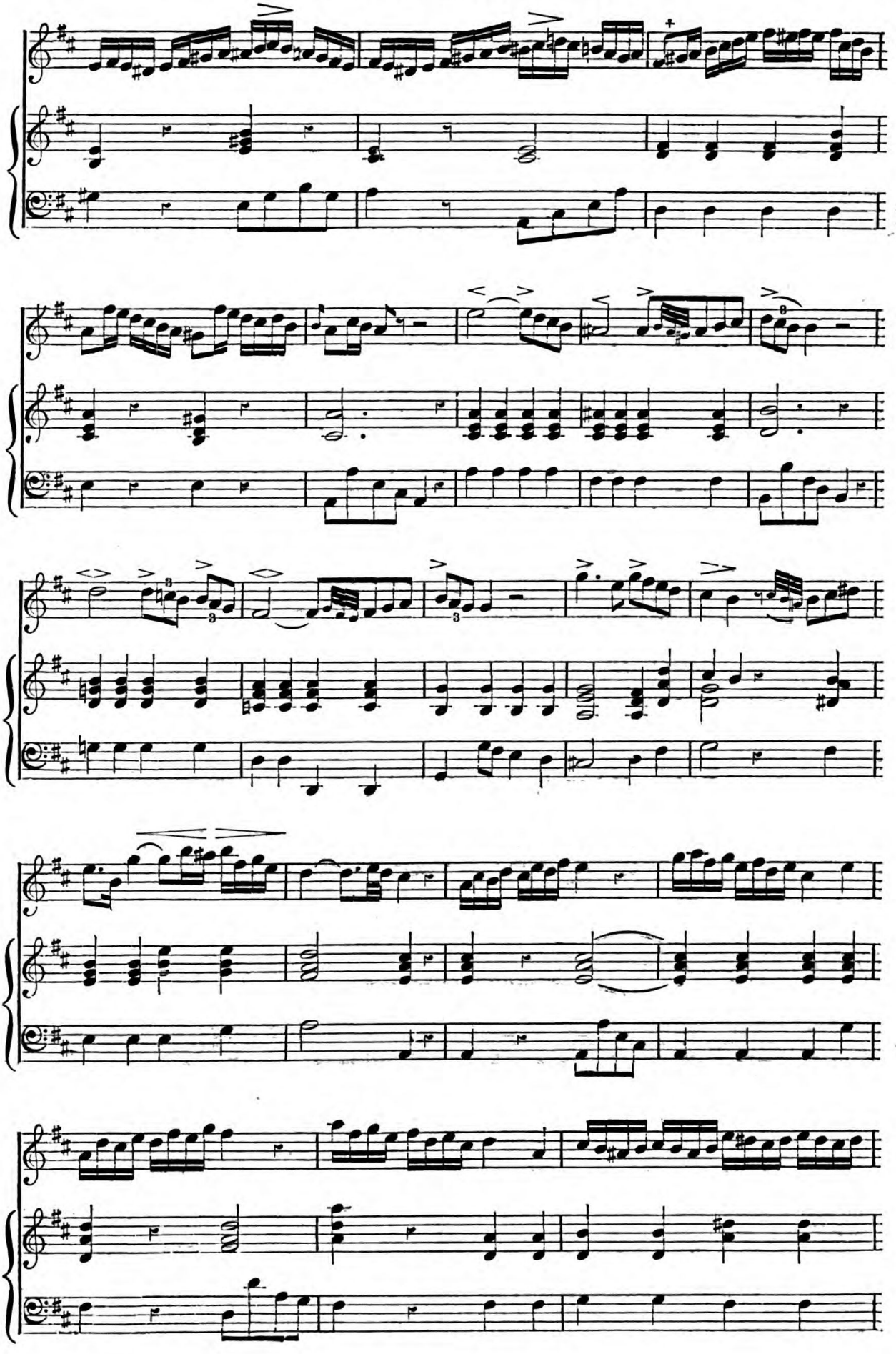


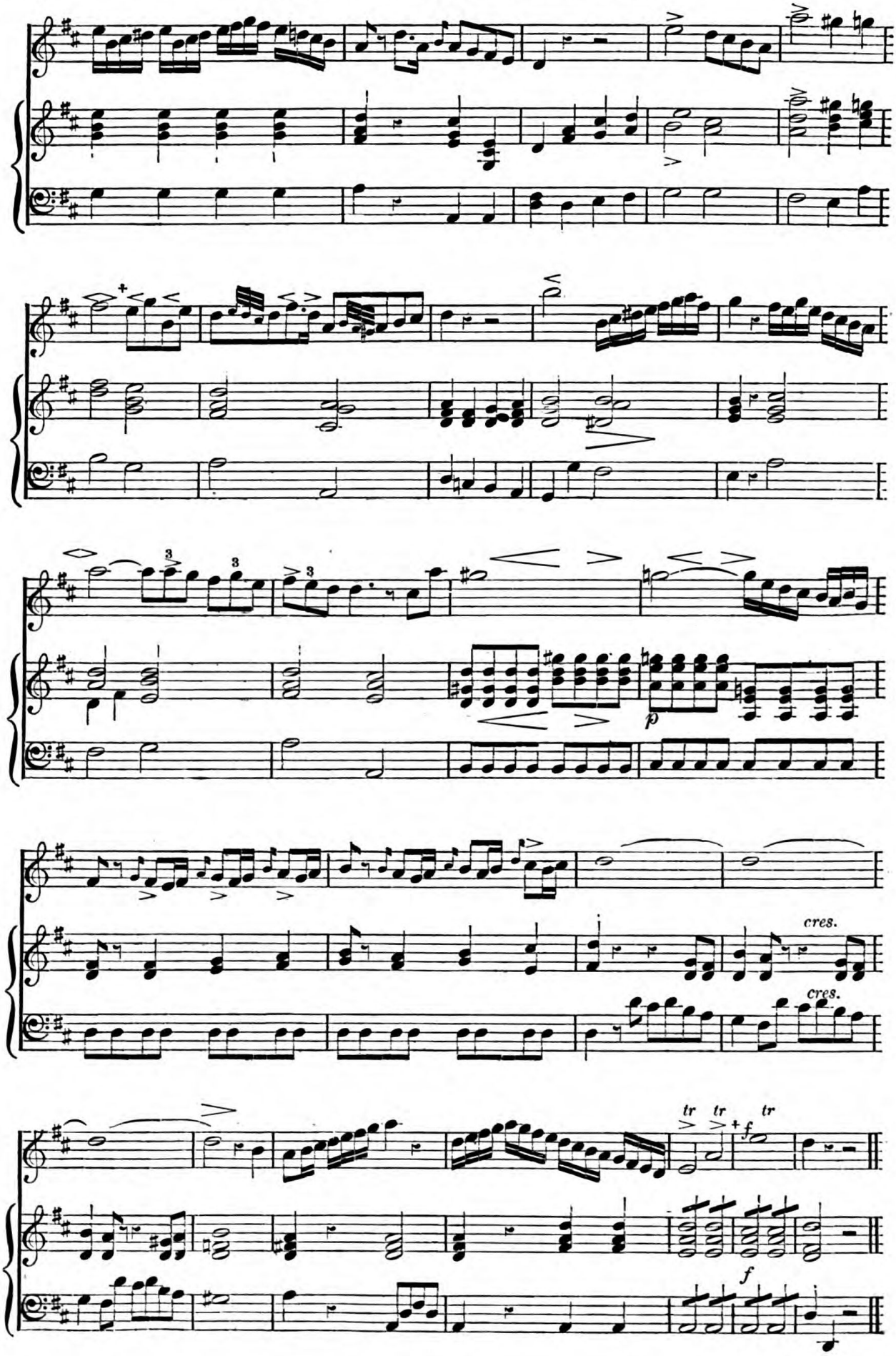

tr
f
p
tr

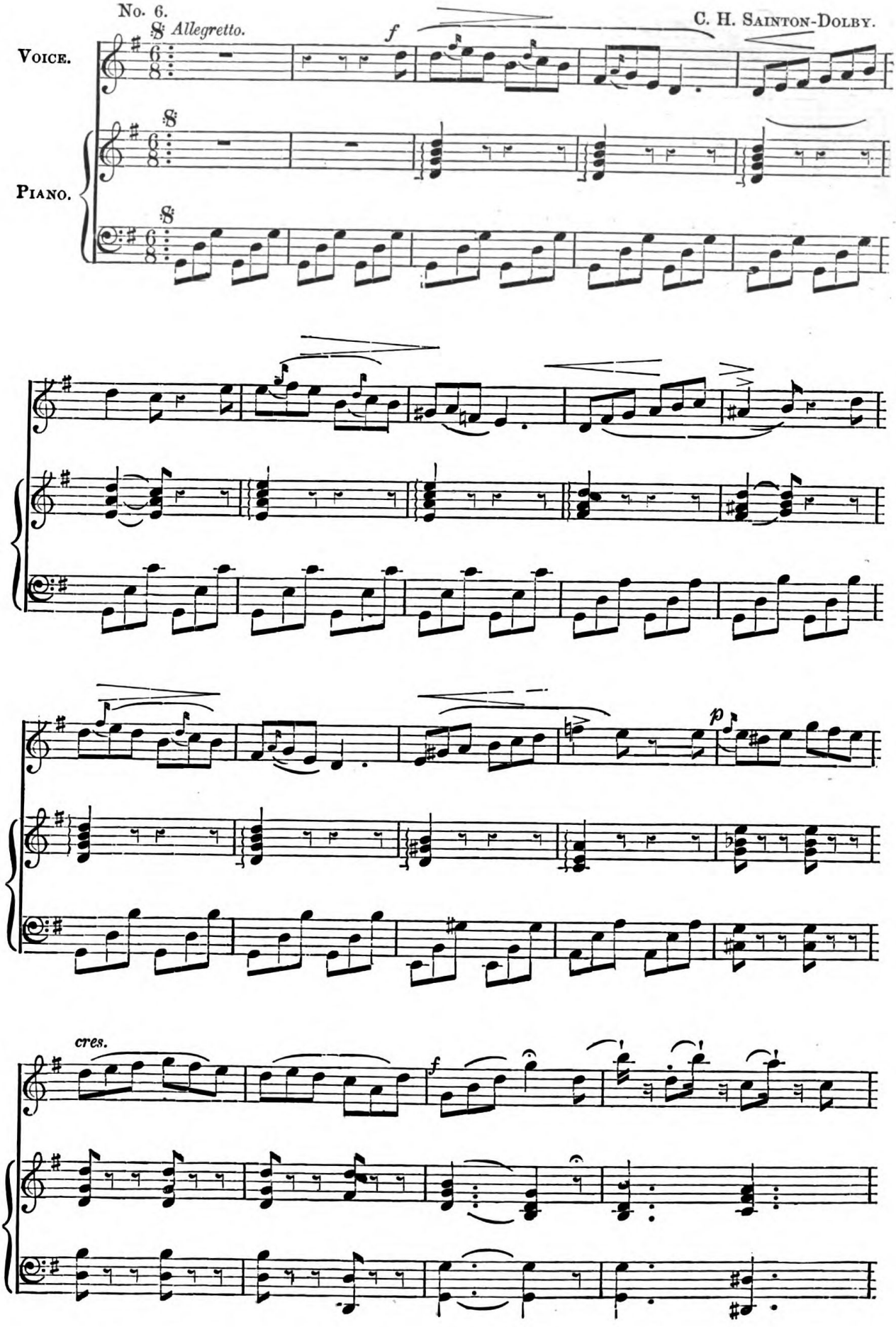

No. 5.
Sempre legato.
CRESCENTINI.
VOICE.
Allegro maestoso.
PIANO.
p

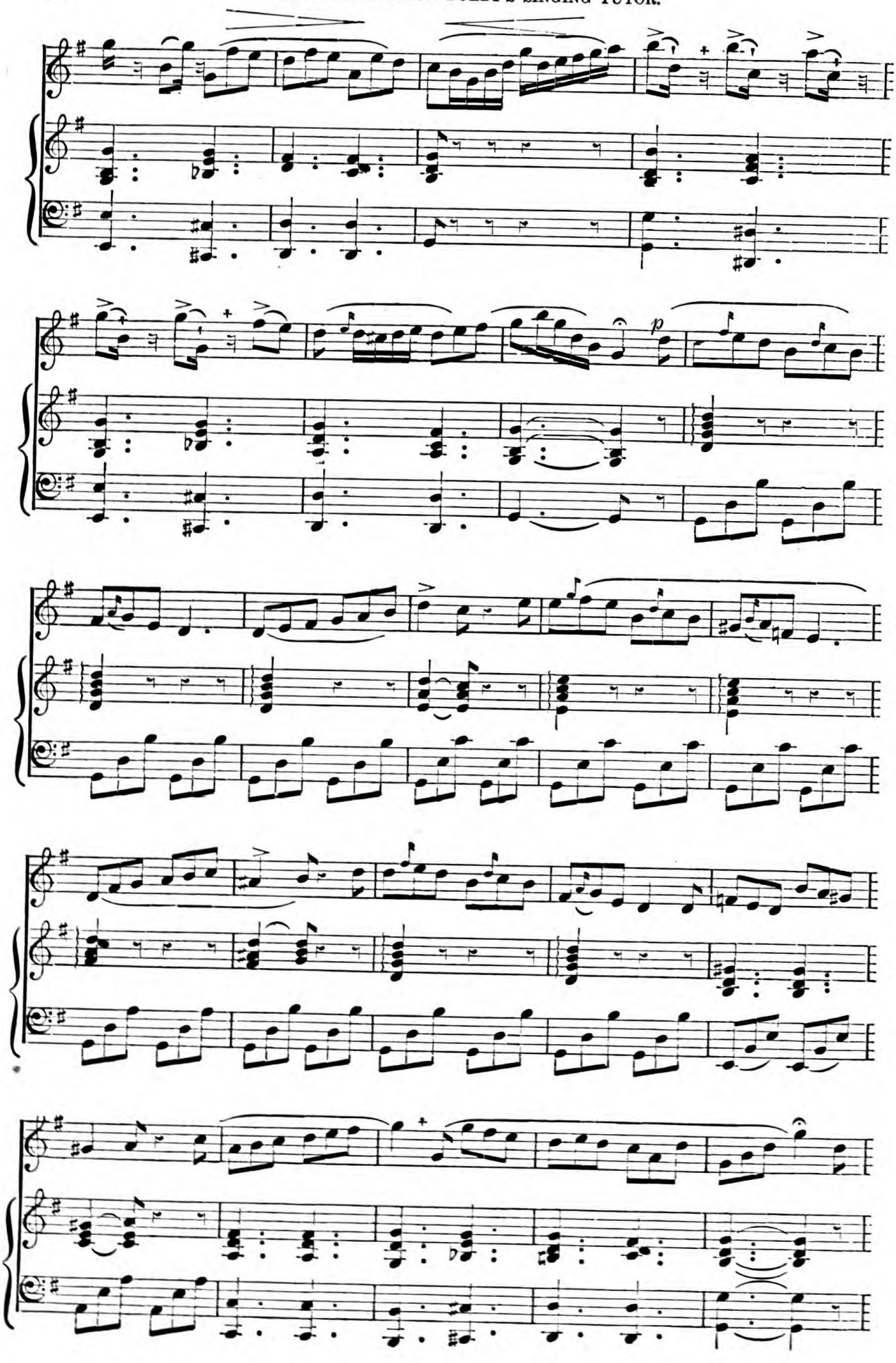

cres.
p


tr
cres.
f
cres.
tr
tr
tr
f
f
f
p
3




cres.
cres.
tr
tr
tr
f
f


No. 6.
C. H. Sainton-Dolby.
Allegretto.
Voice.
Piano.
cres.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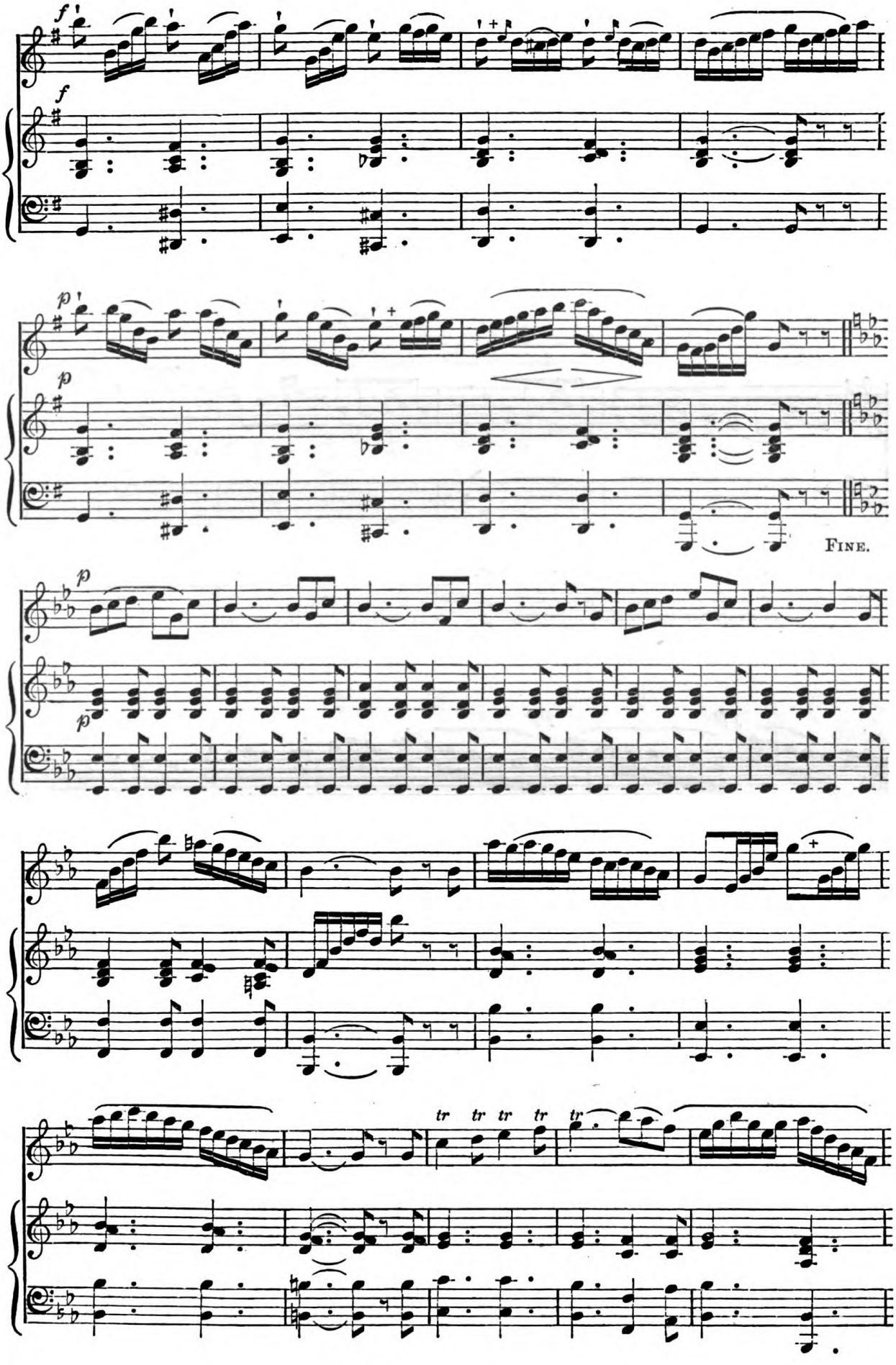
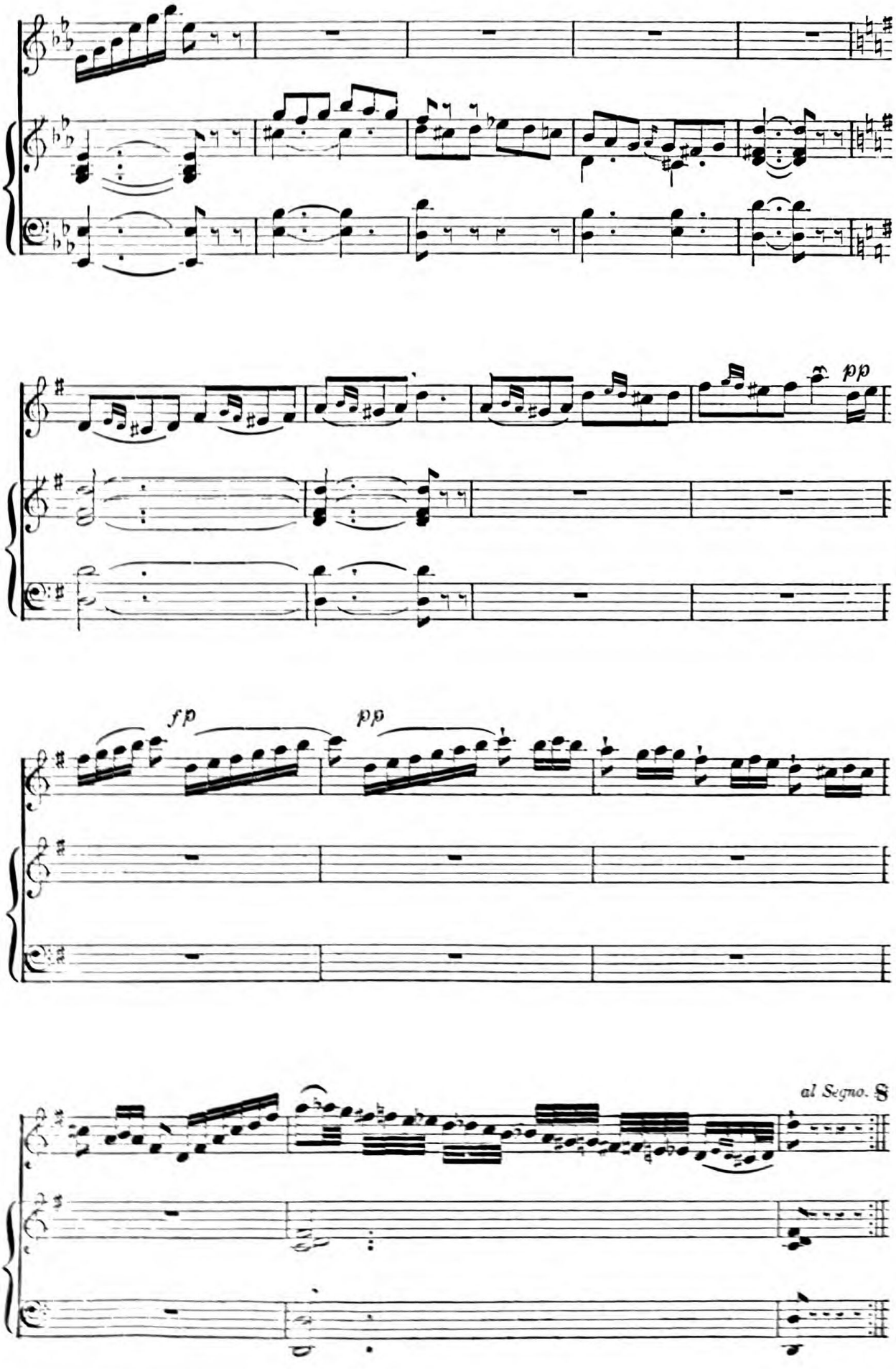
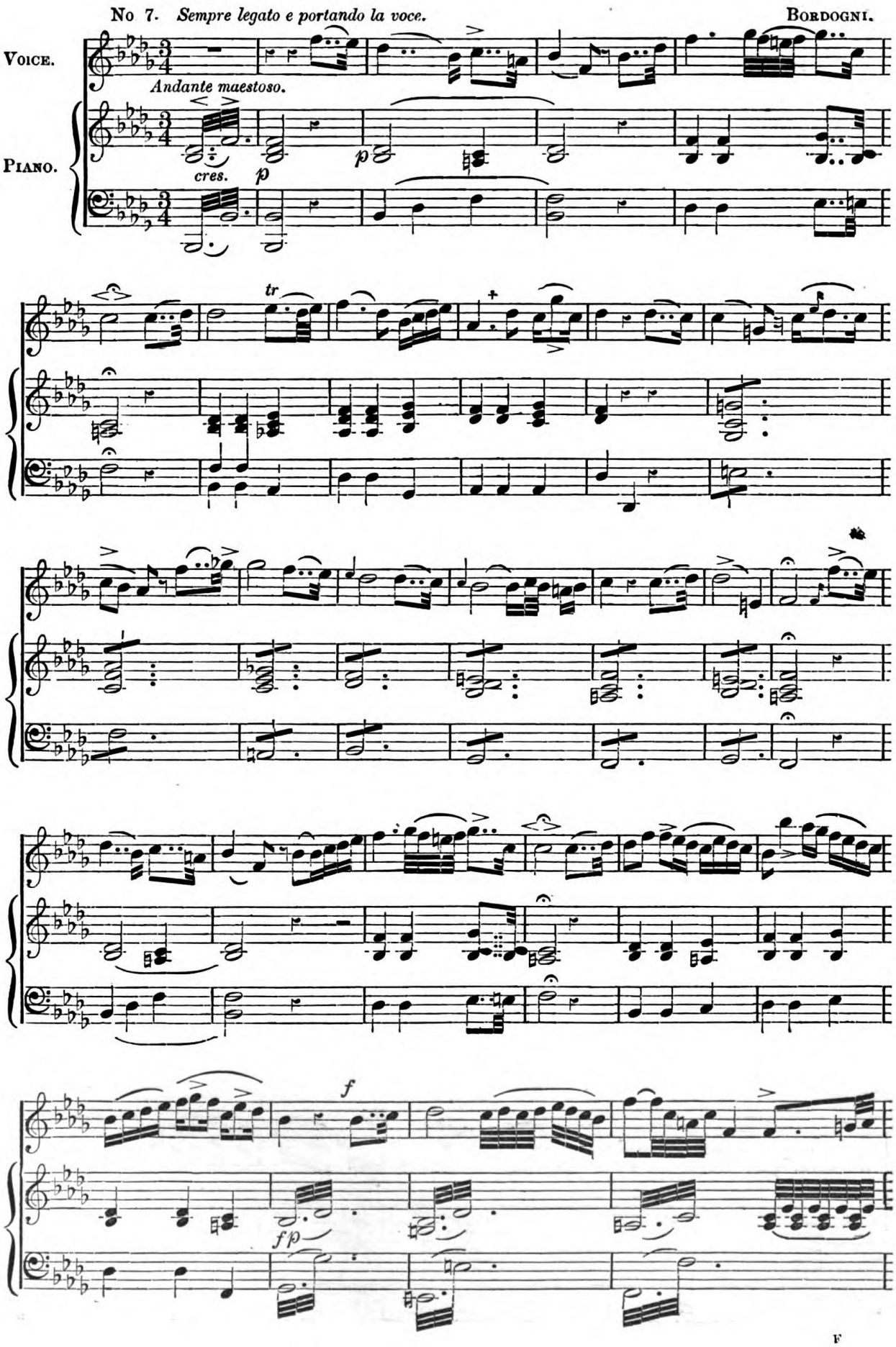
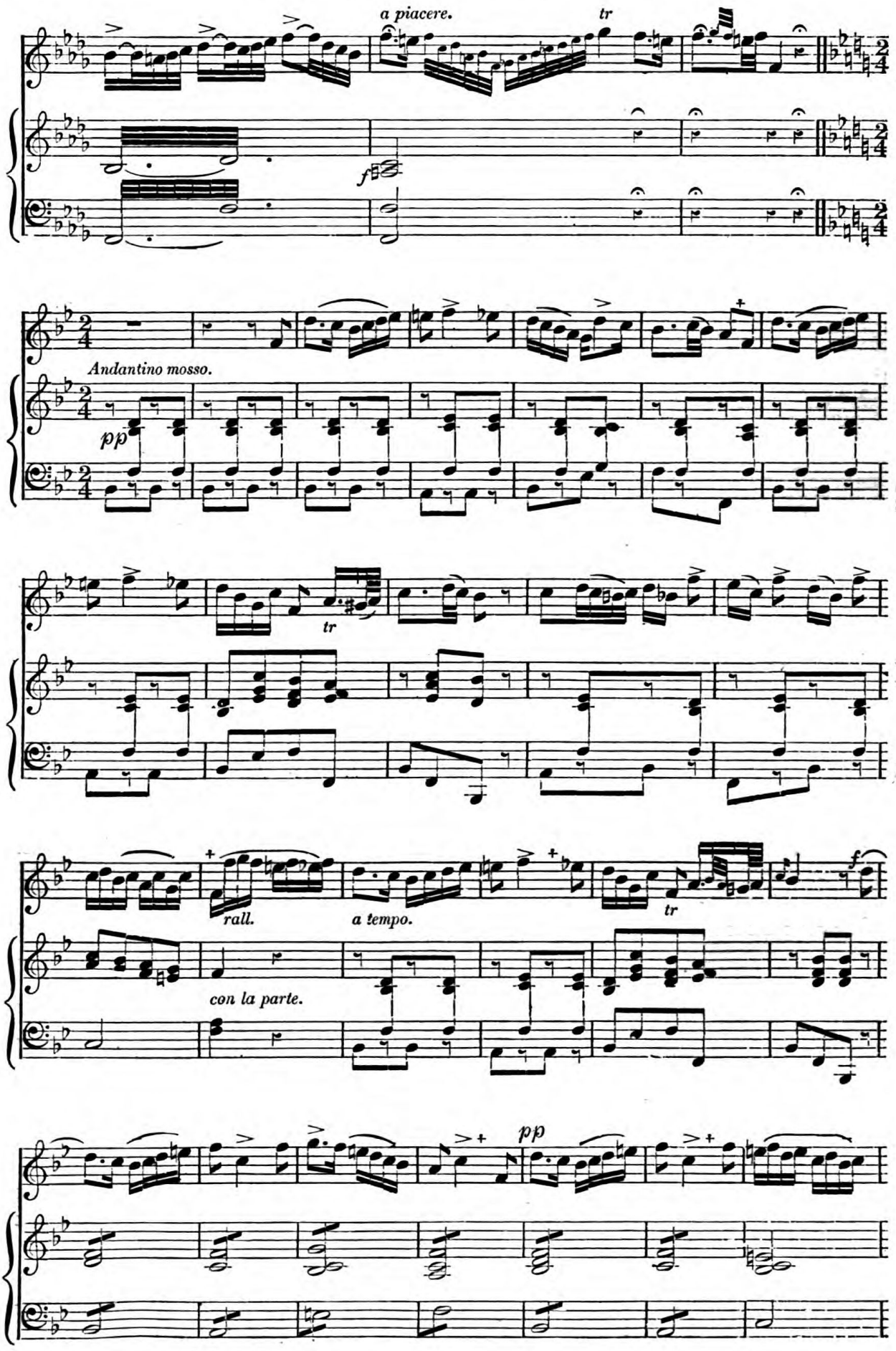
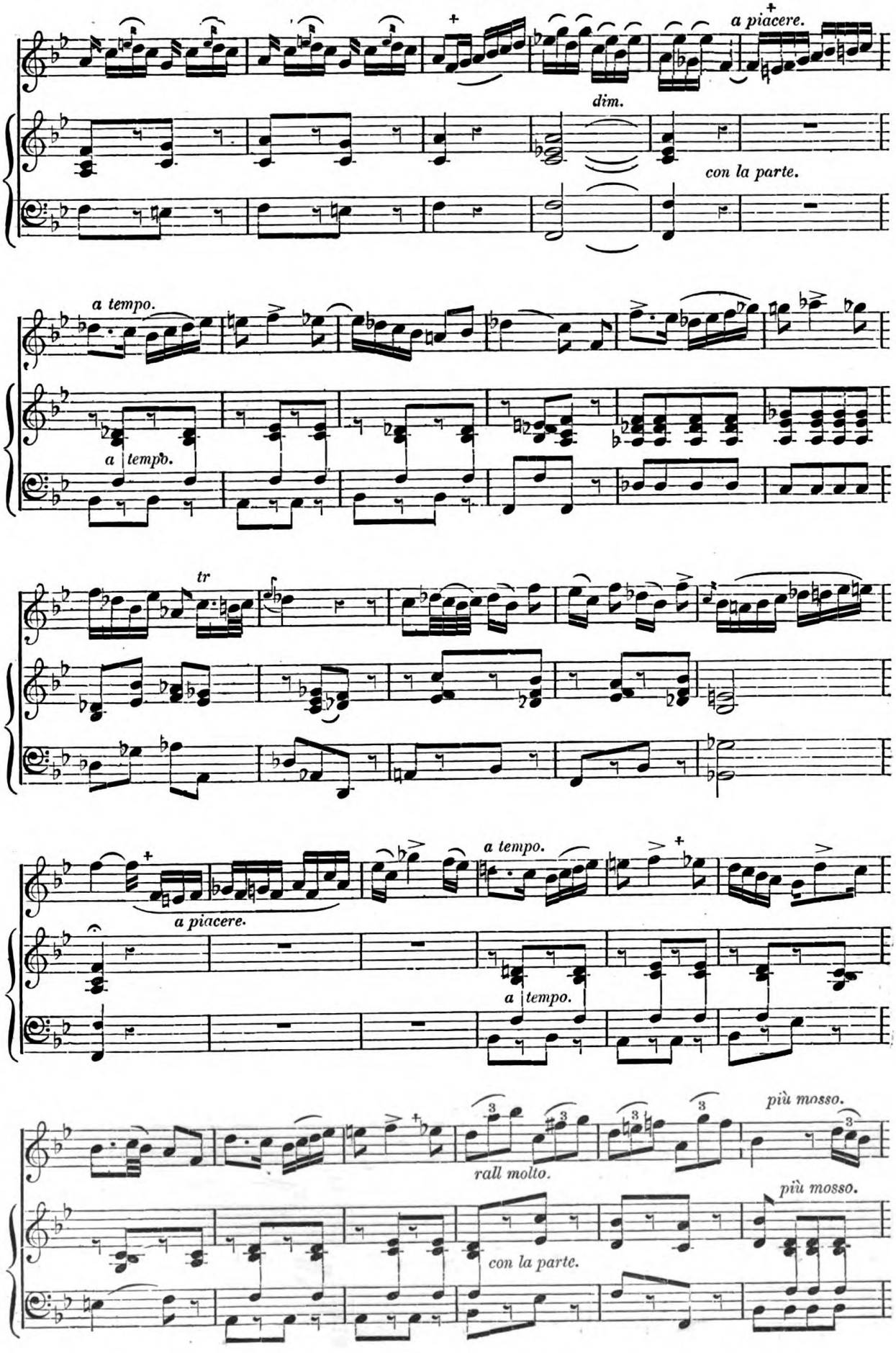
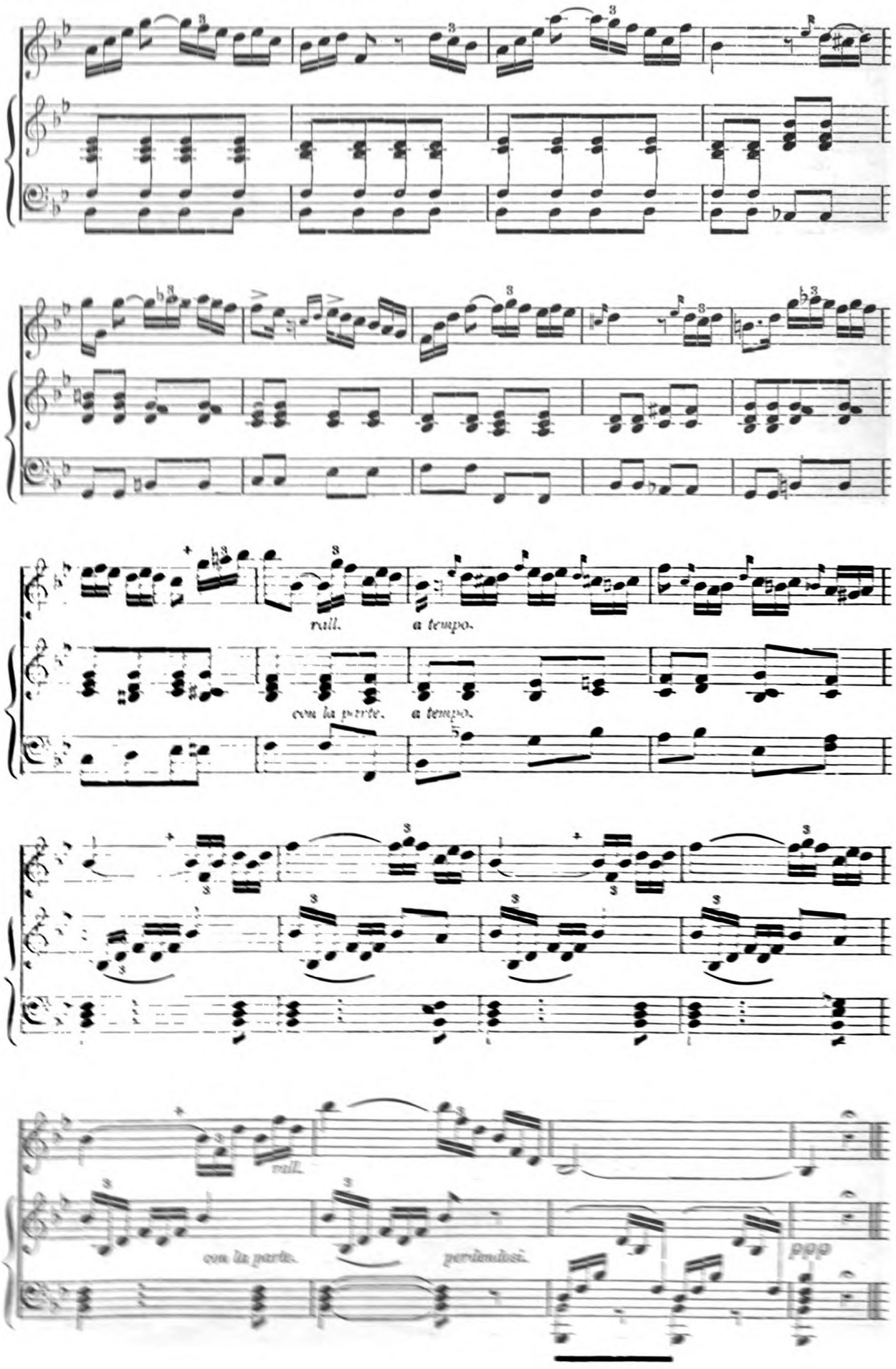

f
f
p
p
FINE.
p
p
tr tr tr tr tr


pp
fp
pp
al Segno. 𝄋


No 7. Sempre legato e portando la voce.
BORDOGNI.
VOICE.
PIANO.
Andante maestoso.
cres.
p
tr
f
fp


a piacere.
tr
f
Andantino mosso.
pp
tr
rall.
a tempo.
tr
f
con la parte.
pp


a piacere.
dim.
con la parte.
a tempo.
a tempo.
tr
a piacere.
a tempo.
a tempo.
più mosso.
rall molto.
più mosso.
con la parte.


rall.
a tempo.
con la parte.
a tempo.
rall.
con la parte.
perdendosi.
ppp

No. 8. BORDOGNI.

Sempre legato e portando la voce.

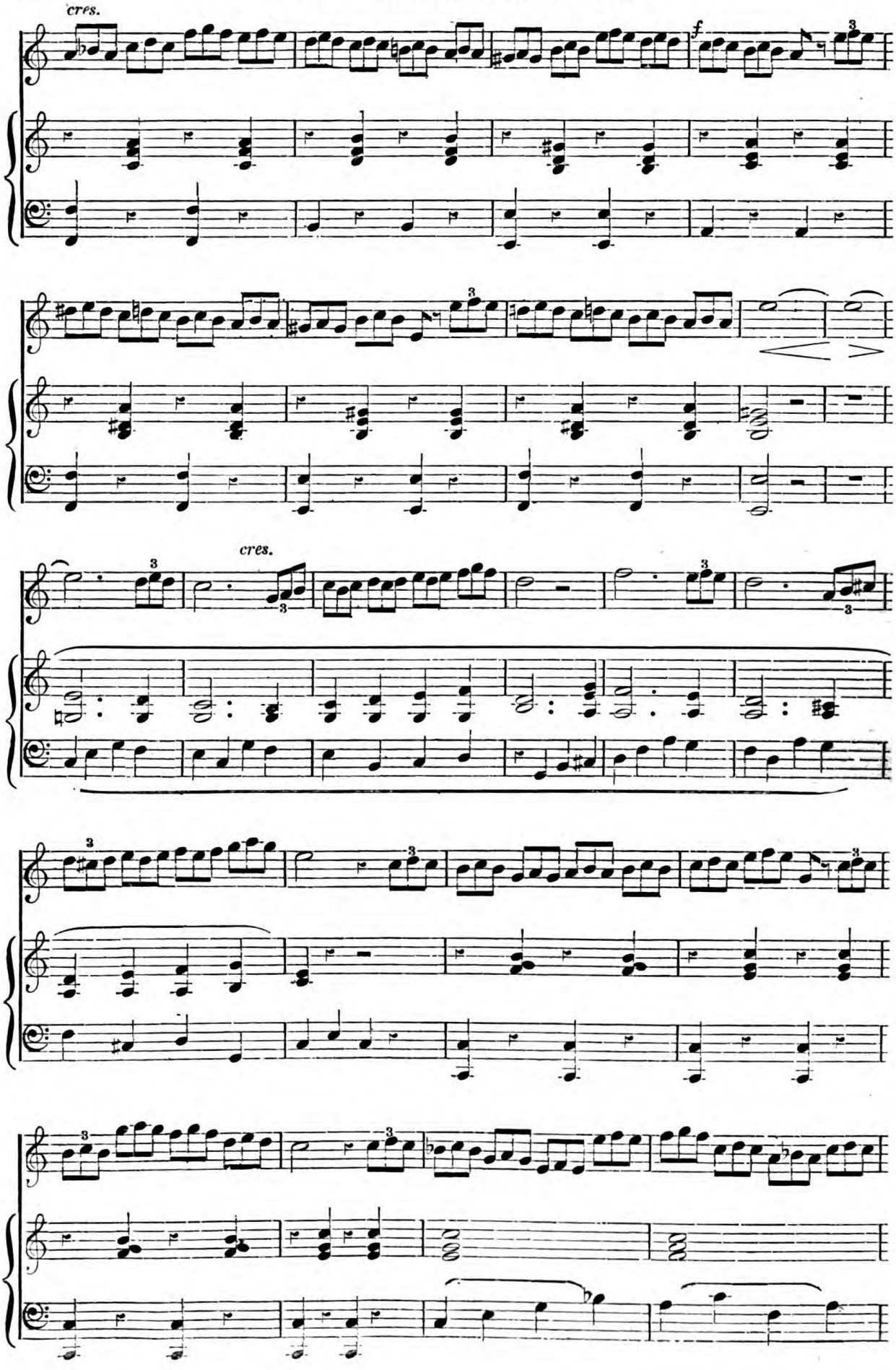
VOICE.

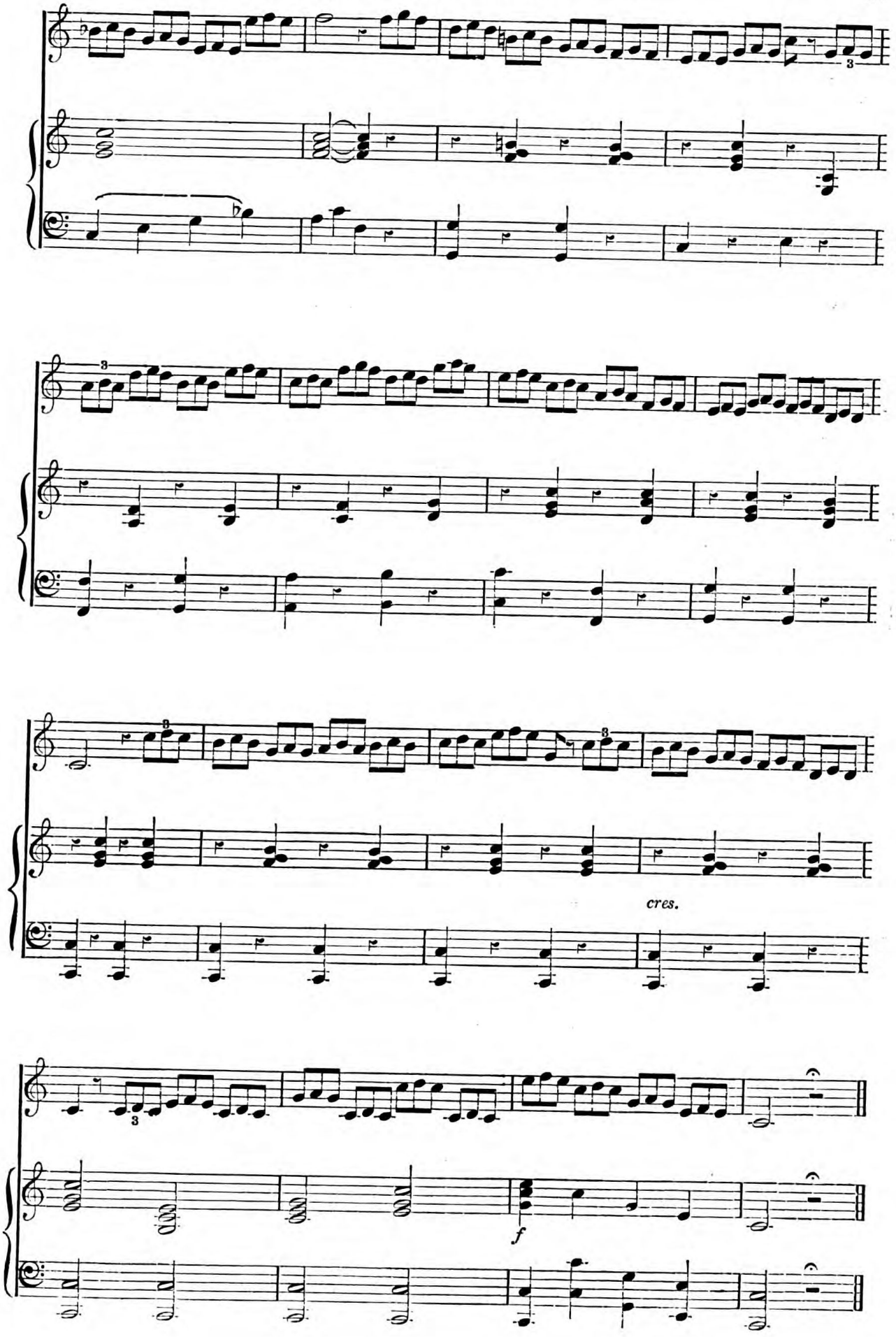
Allegro.

PIANO.

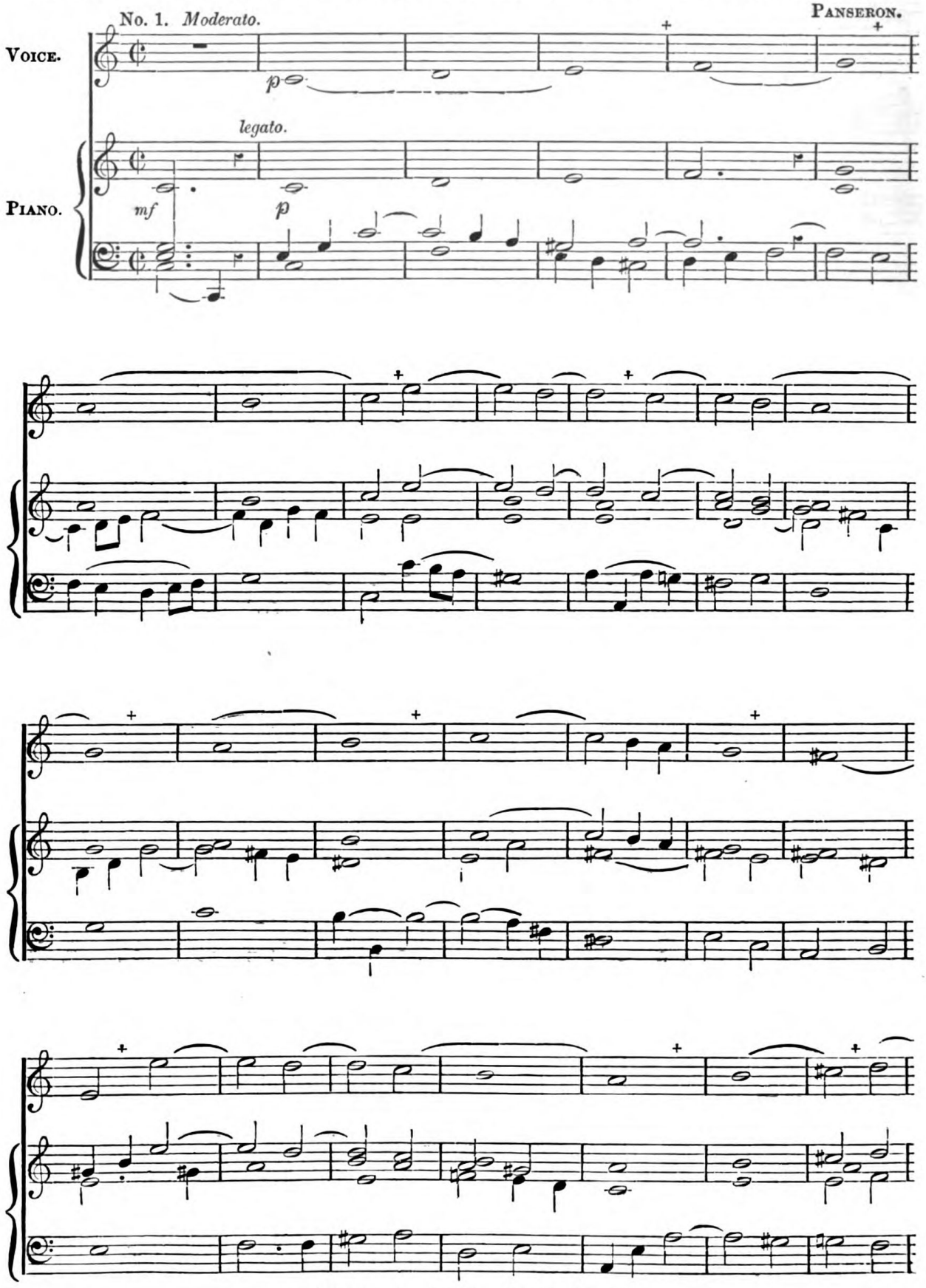
p

pp

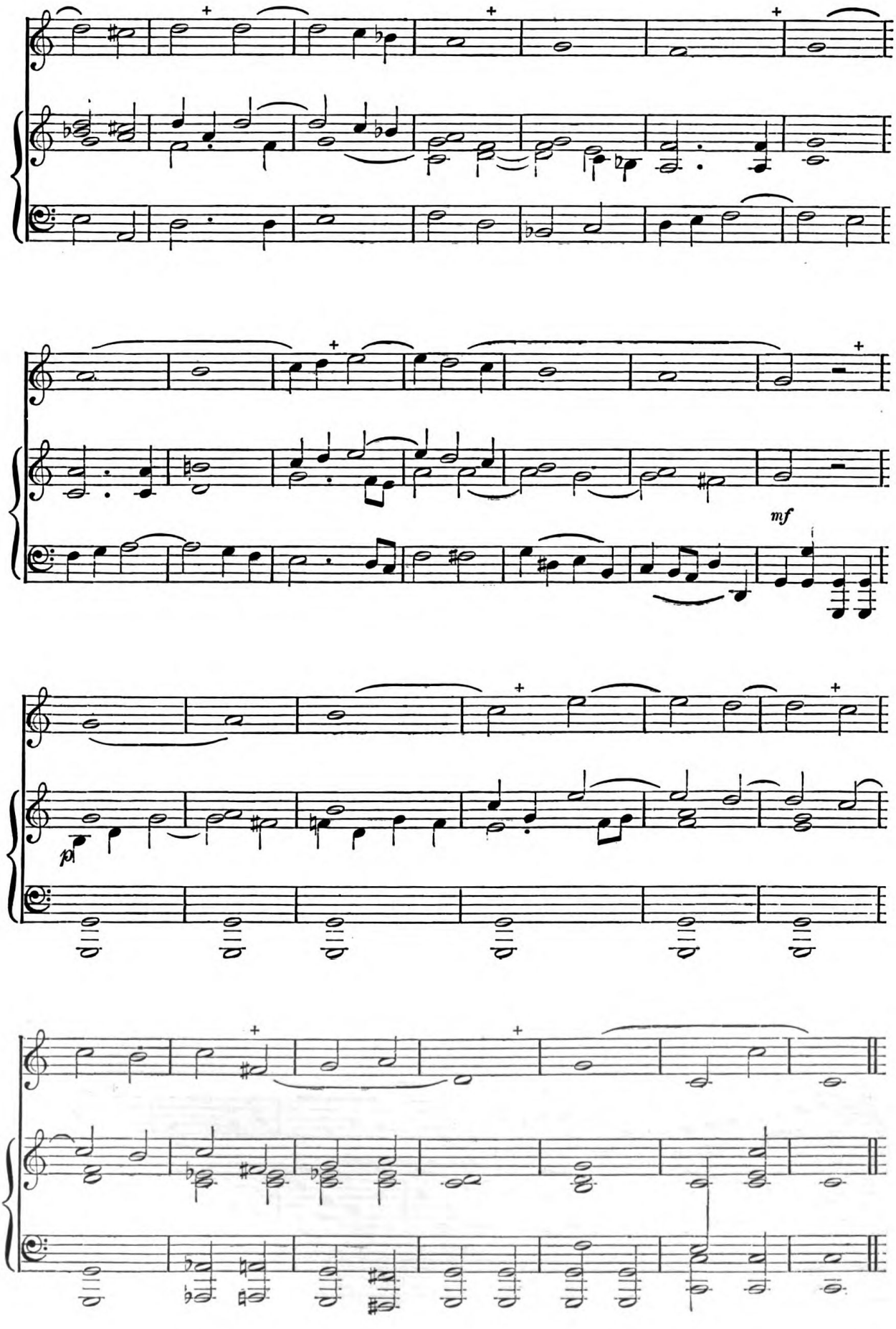

cres.
f
cres.


cres.
f

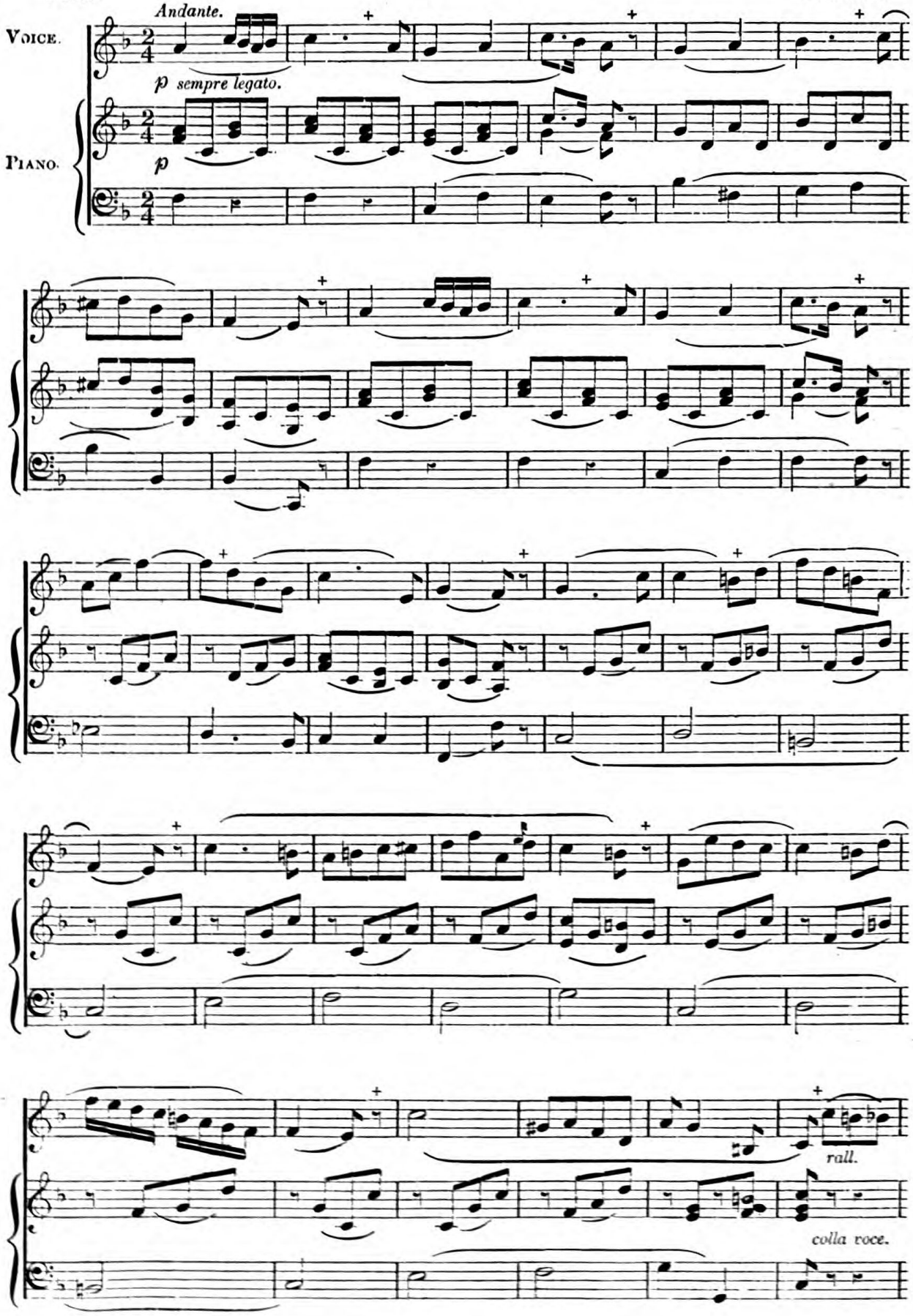
EIGHT PROGRESSIVE EXERCISES FOR THE MEZZO-SOPRANO VOICE.

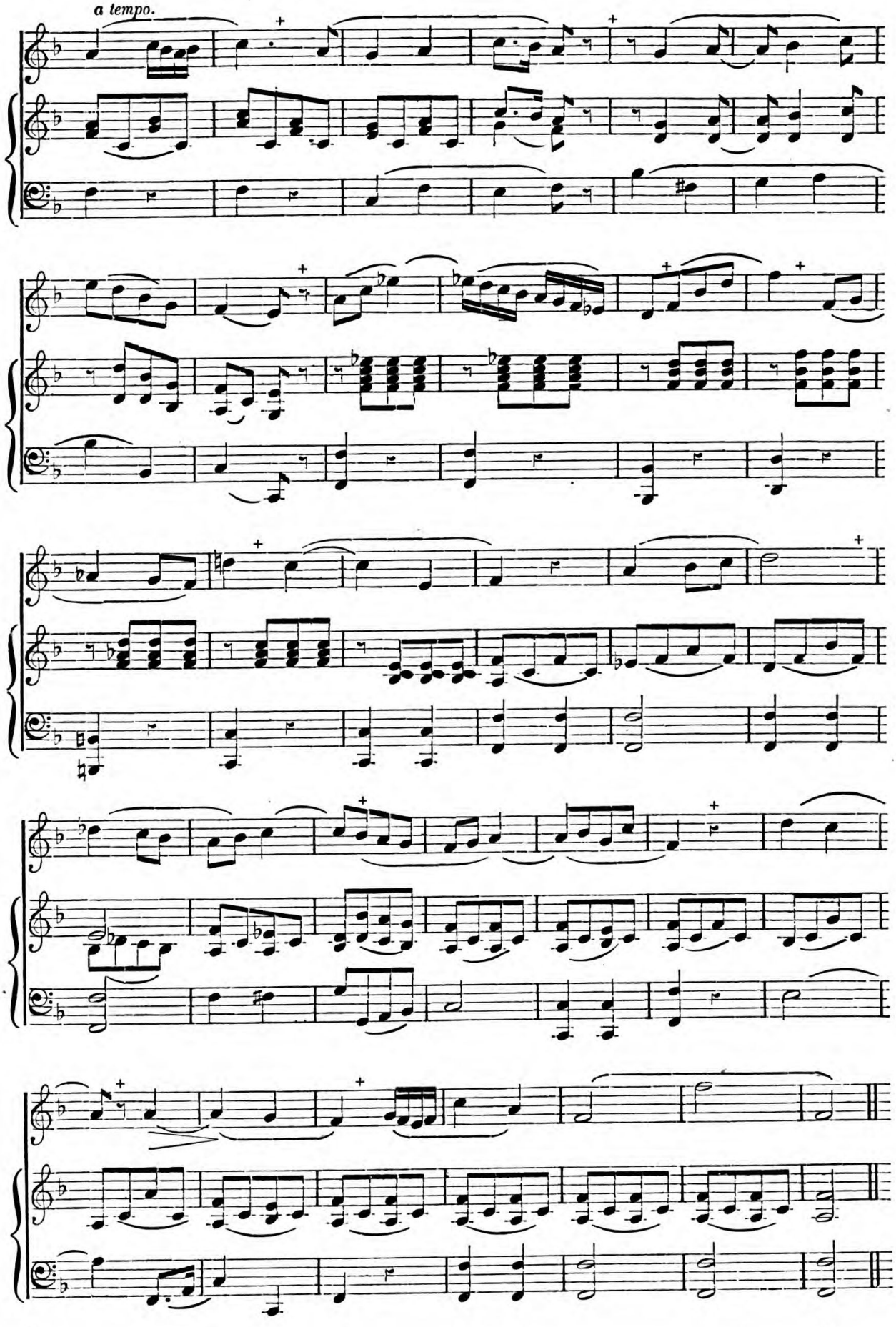


* Take breath where the sign (+) is placed.


mf
p

No. 2. PANSERON.




a tempo.

No. 3. PANSERON

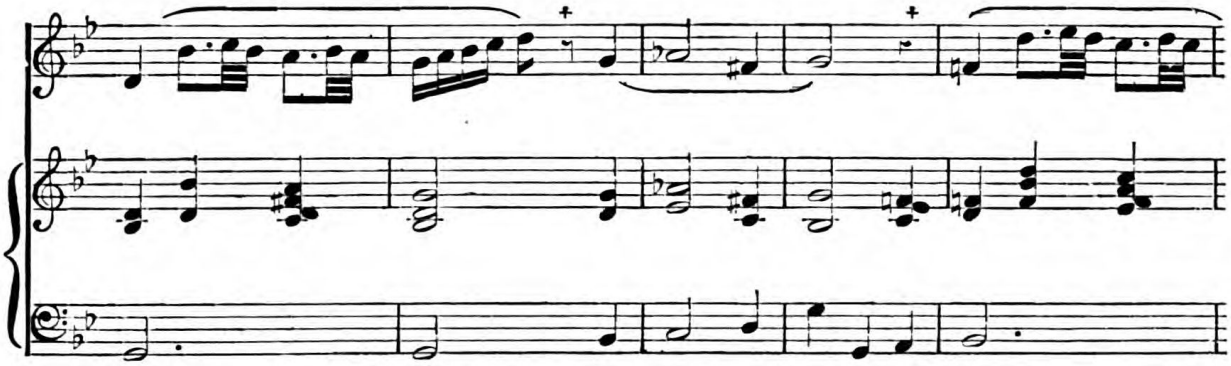
Andante grazioso. *p*

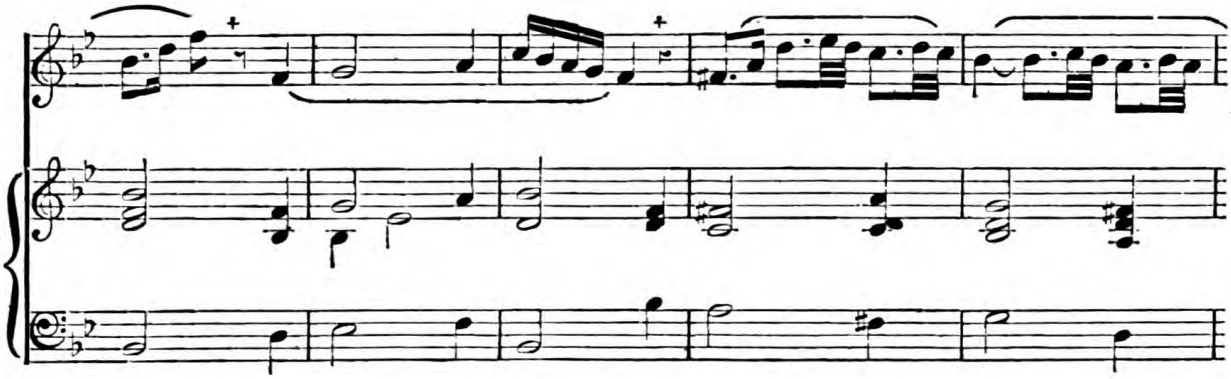
VOICE.

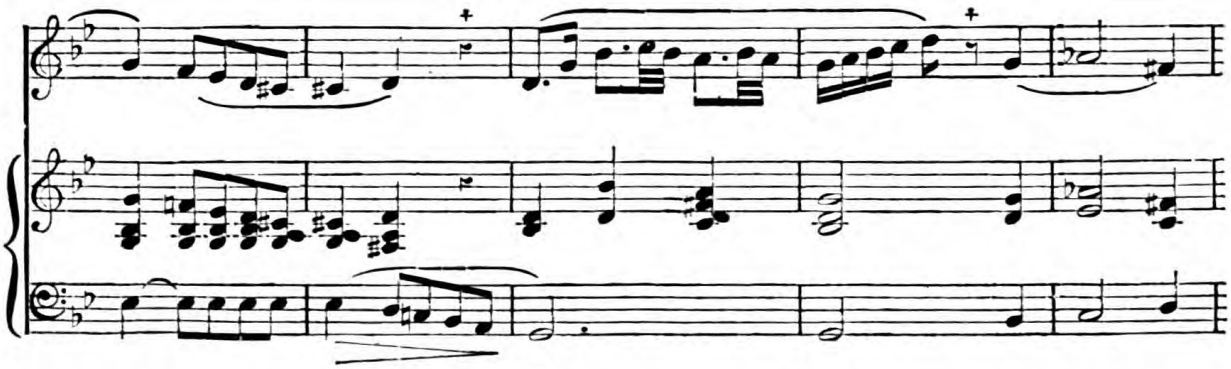
PIANO.

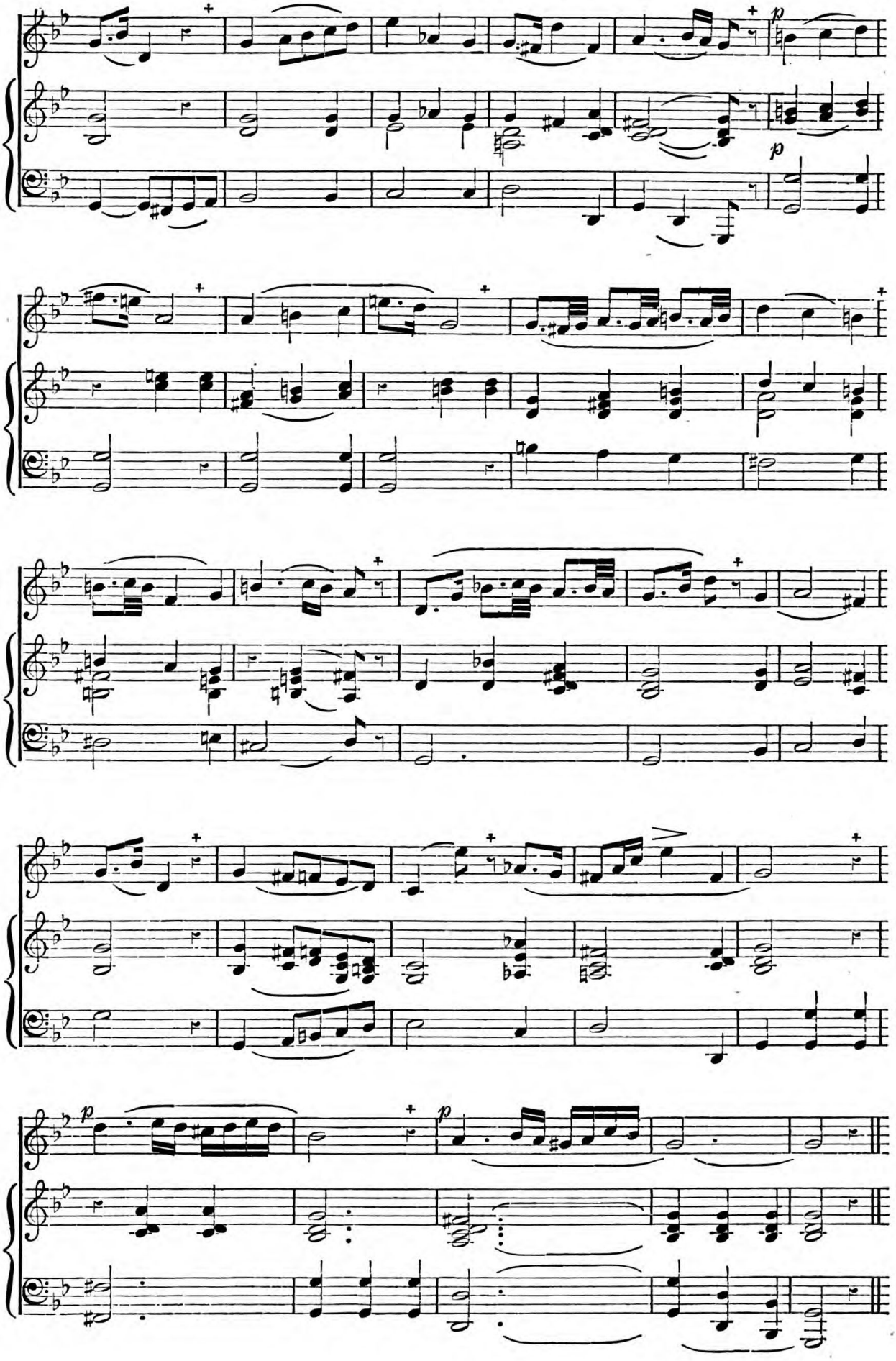
legato.

p

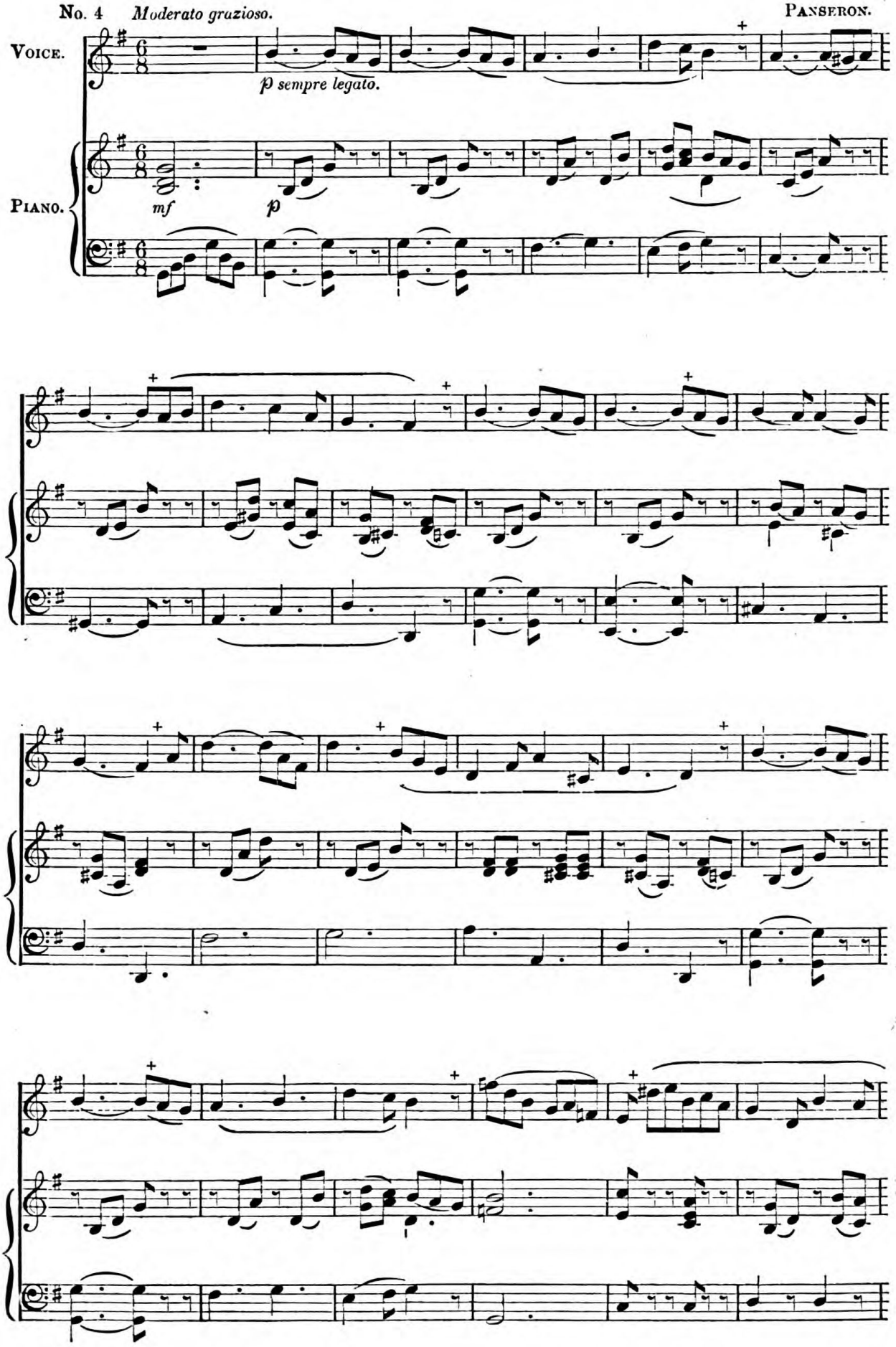


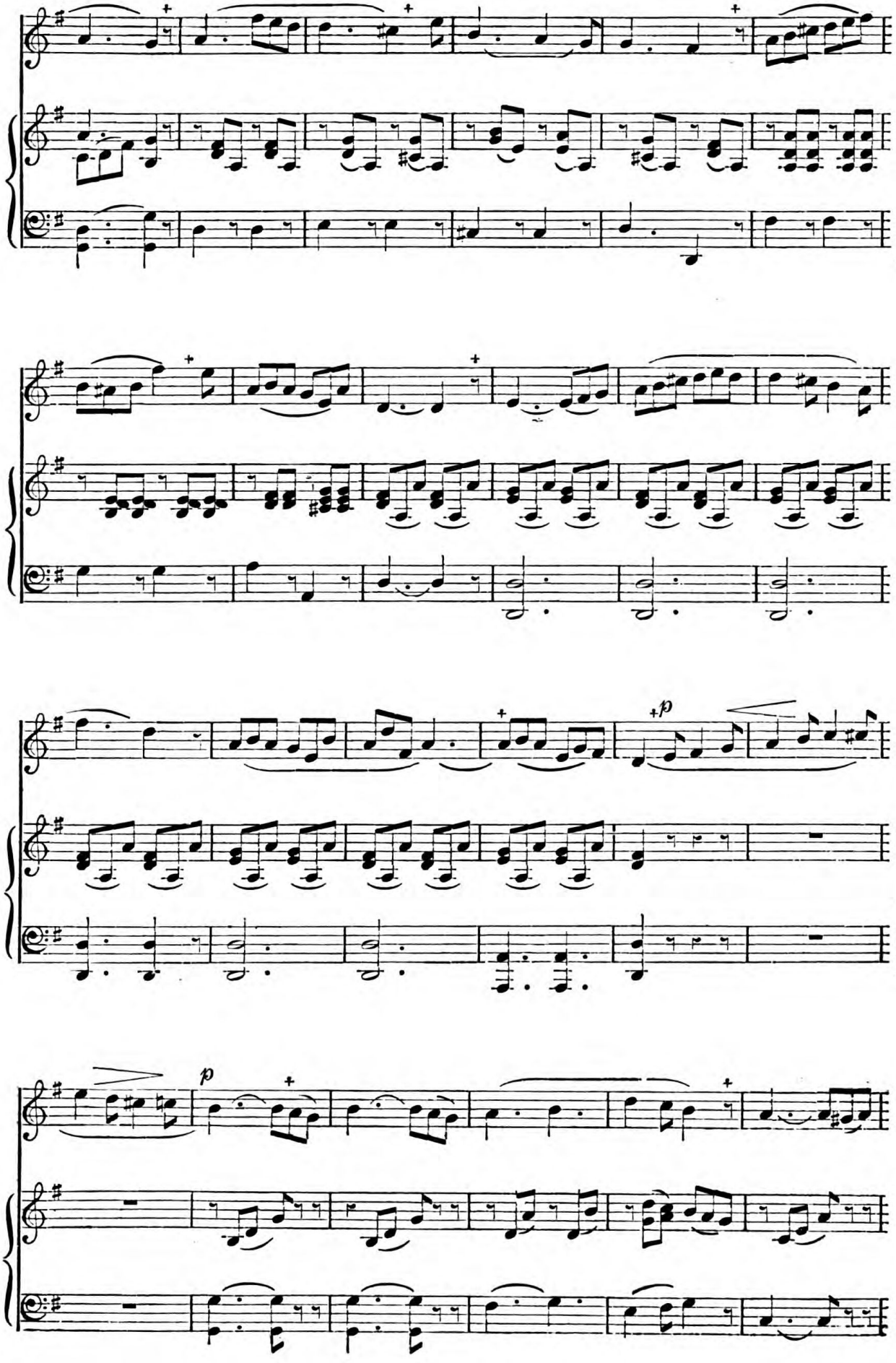


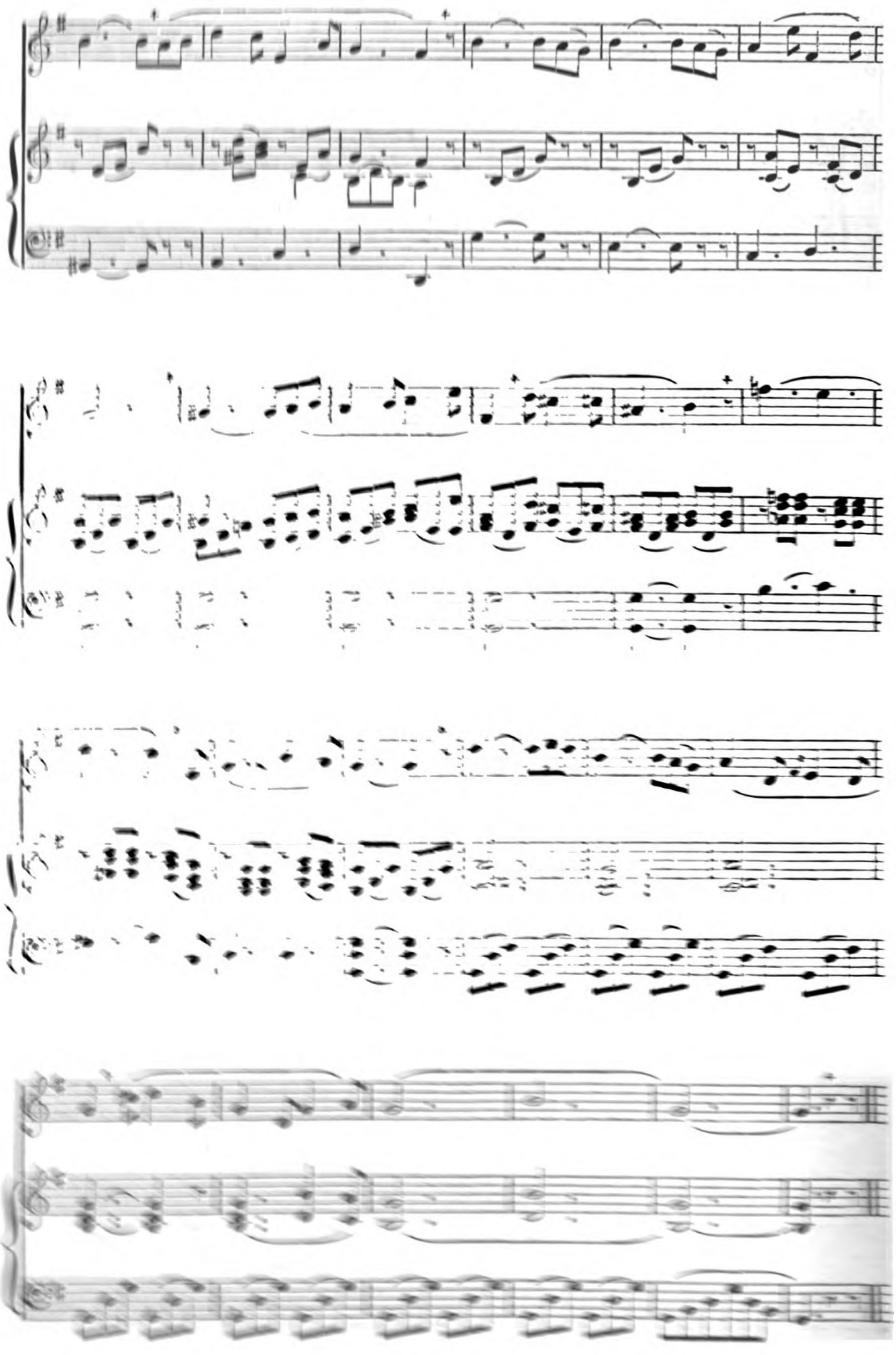


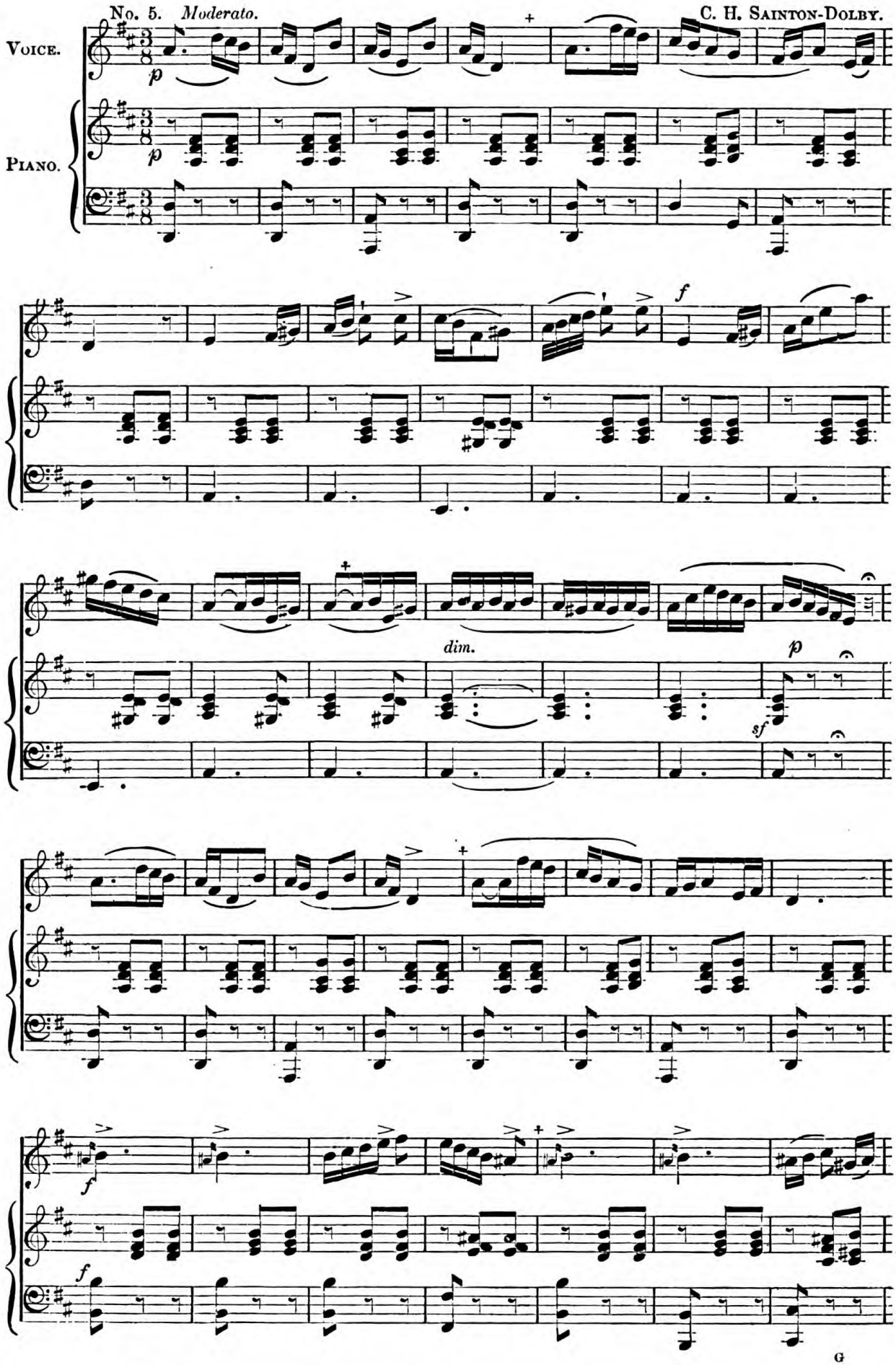


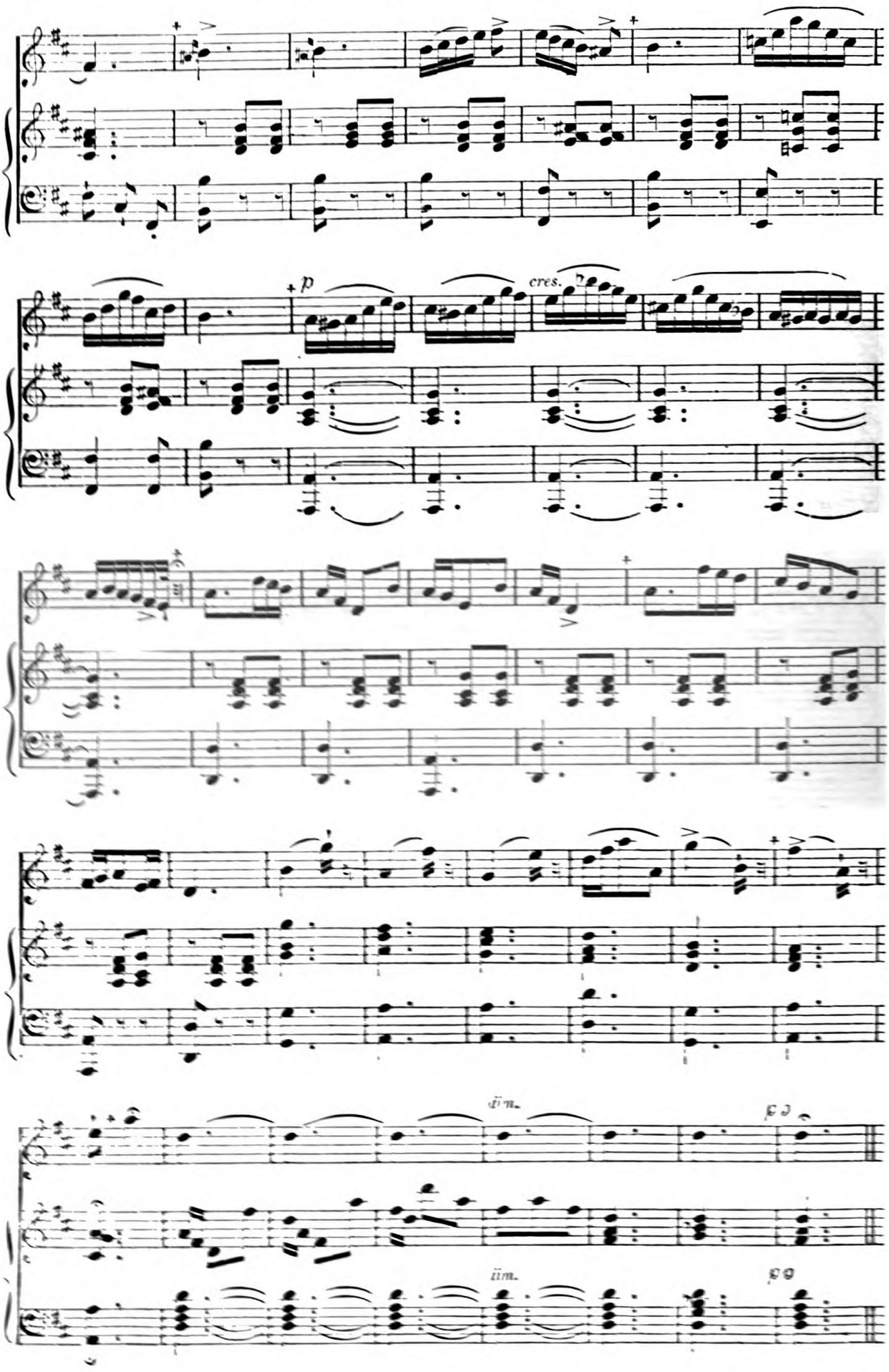
No. 4 *Moderato grazioso.* PANSERON.

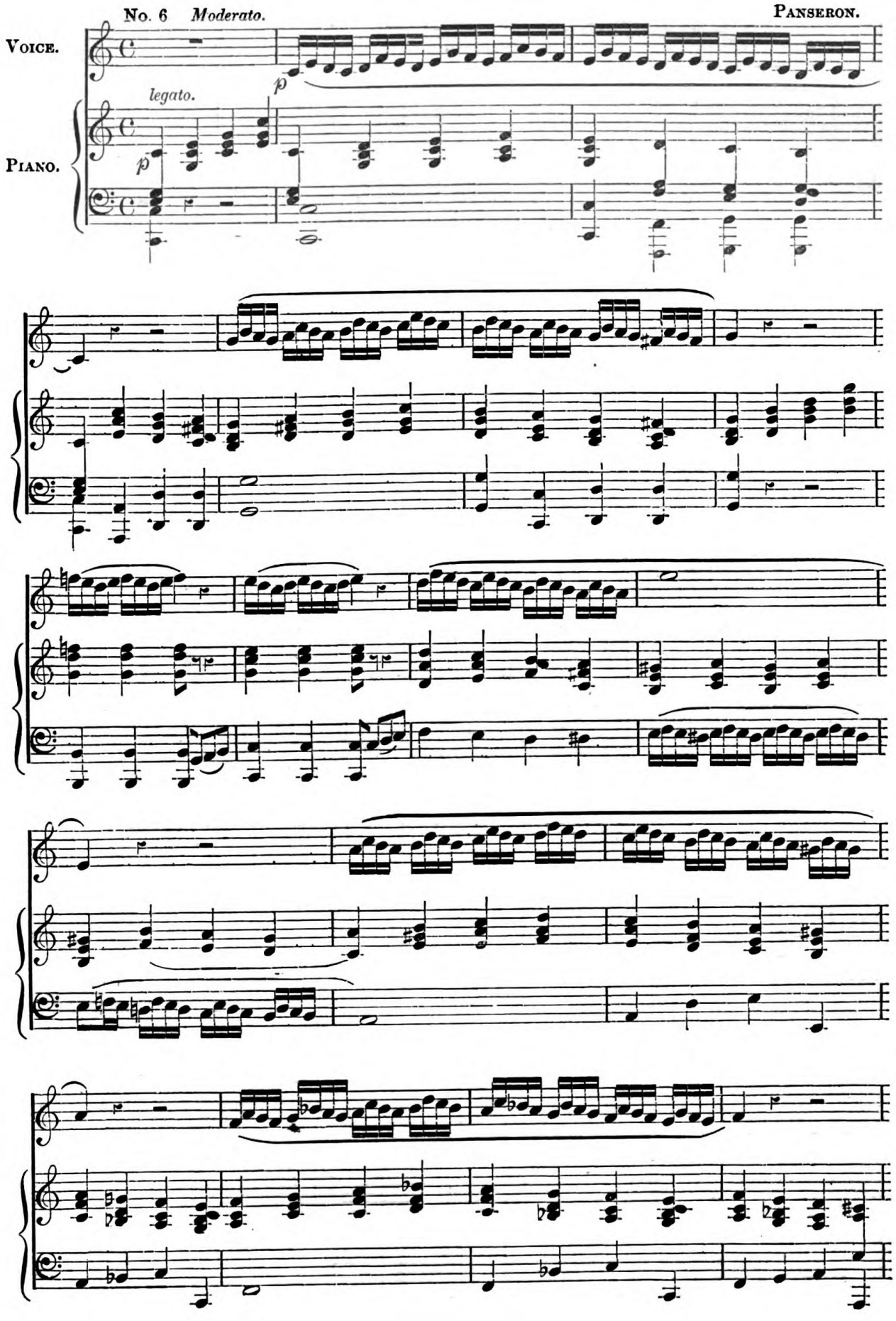


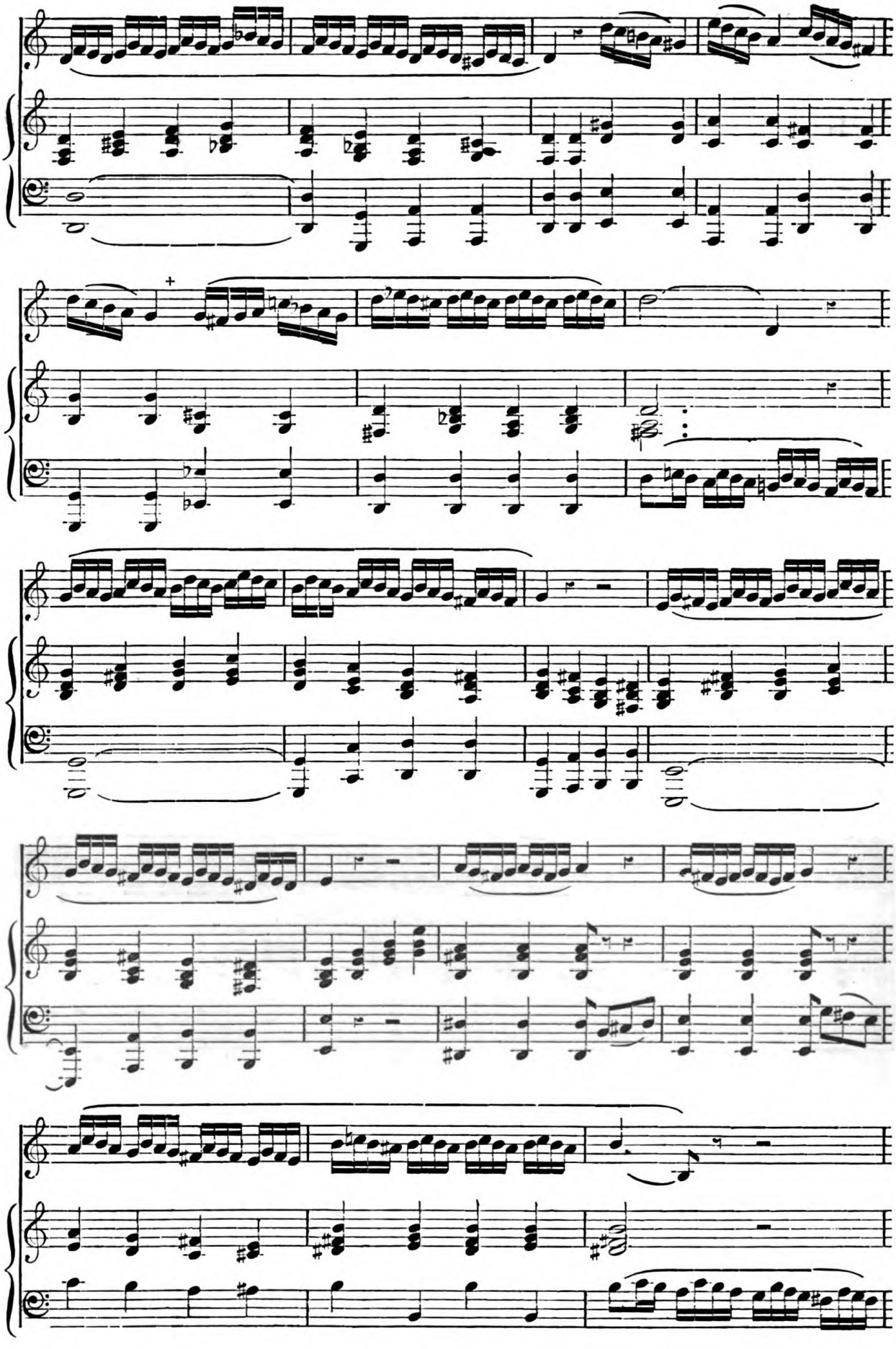


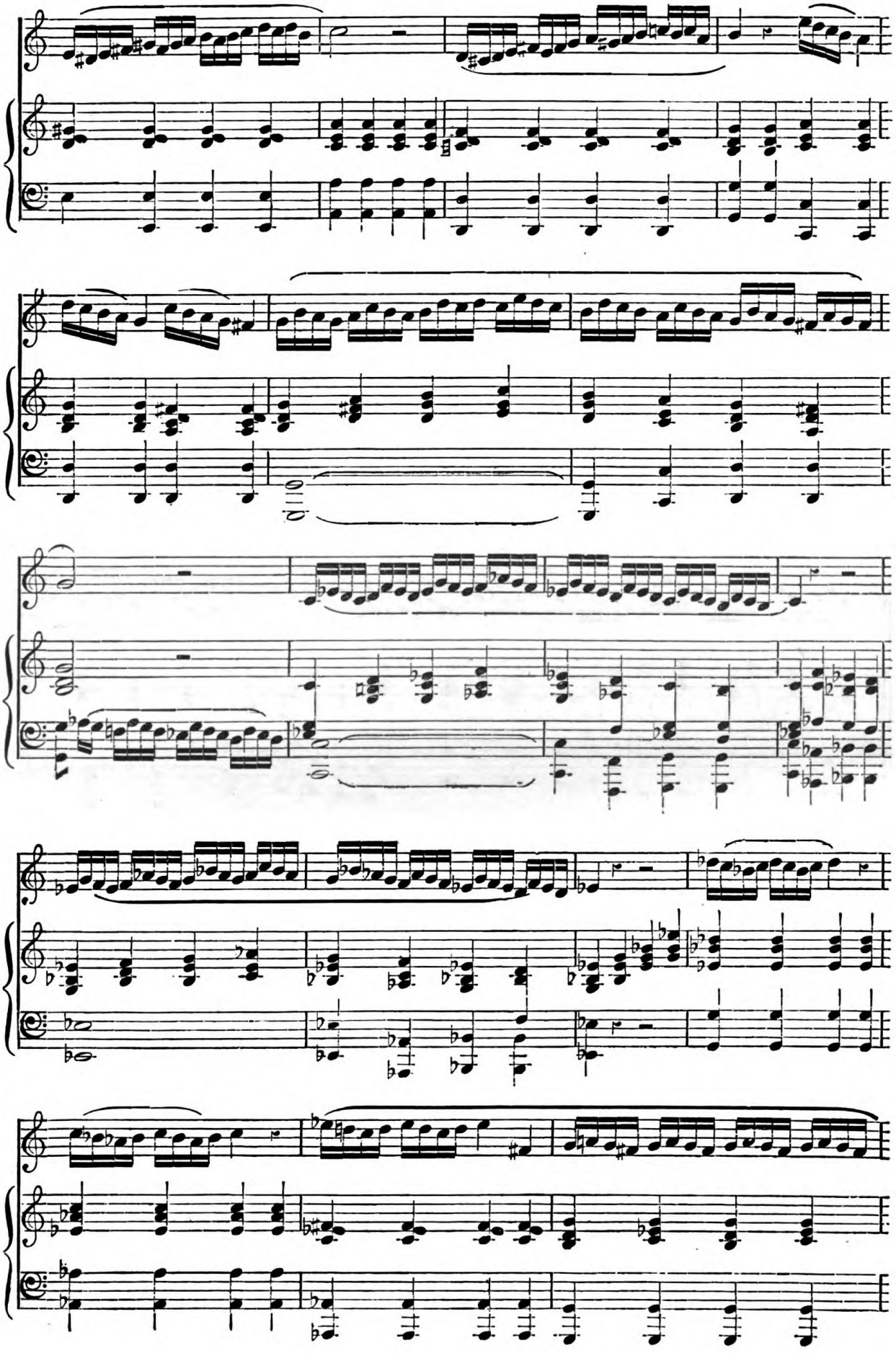


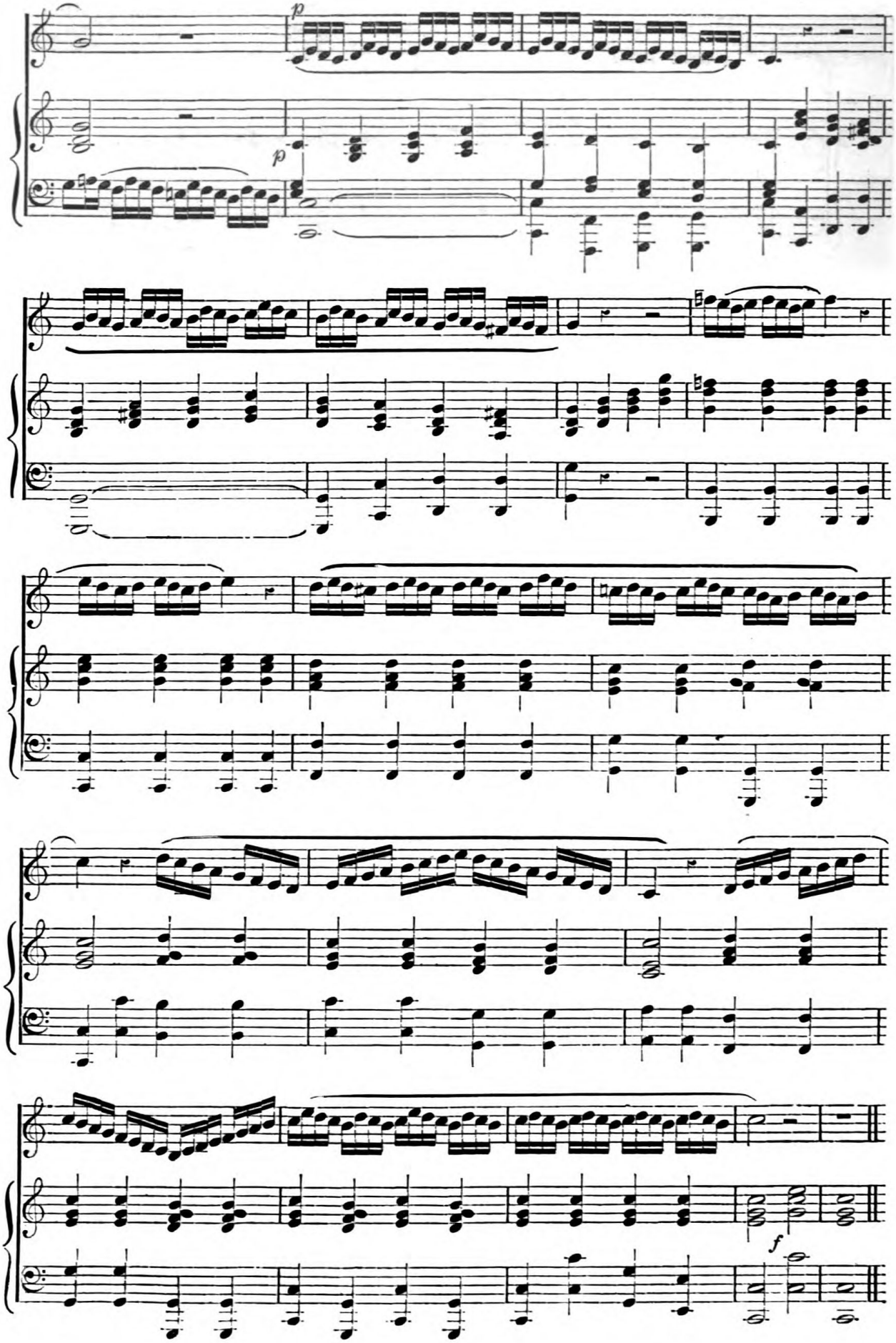

No. 5. Moderato.
C. H. Sainton-Dolby.
Voice.
Piano.
p
f
dim.
p
sf
f
f


p
cres.
dim.
pp
dim.
pp

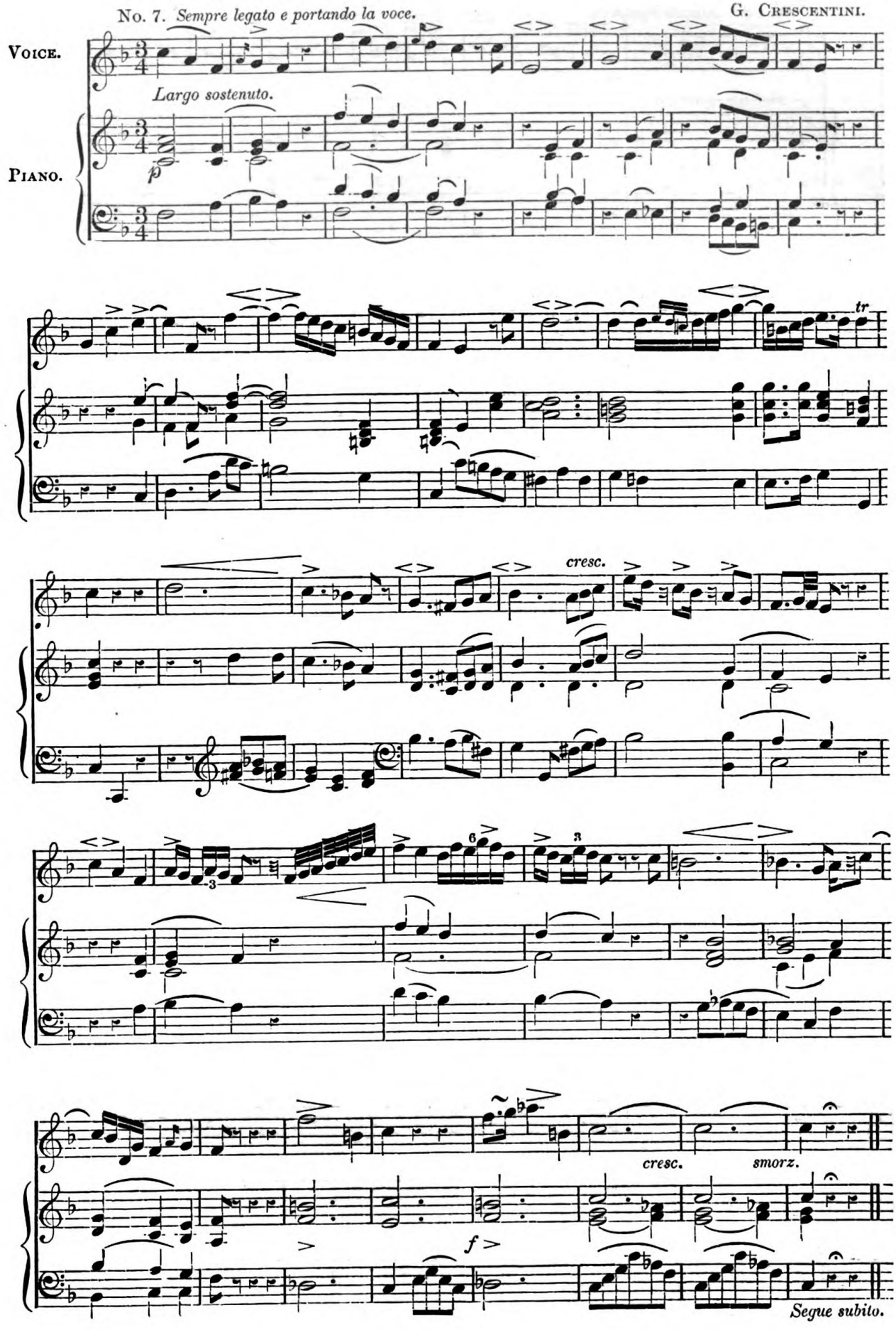

No. 6 Moderato.
PANSERON.
VOICE.
PIANO.
legato.
p

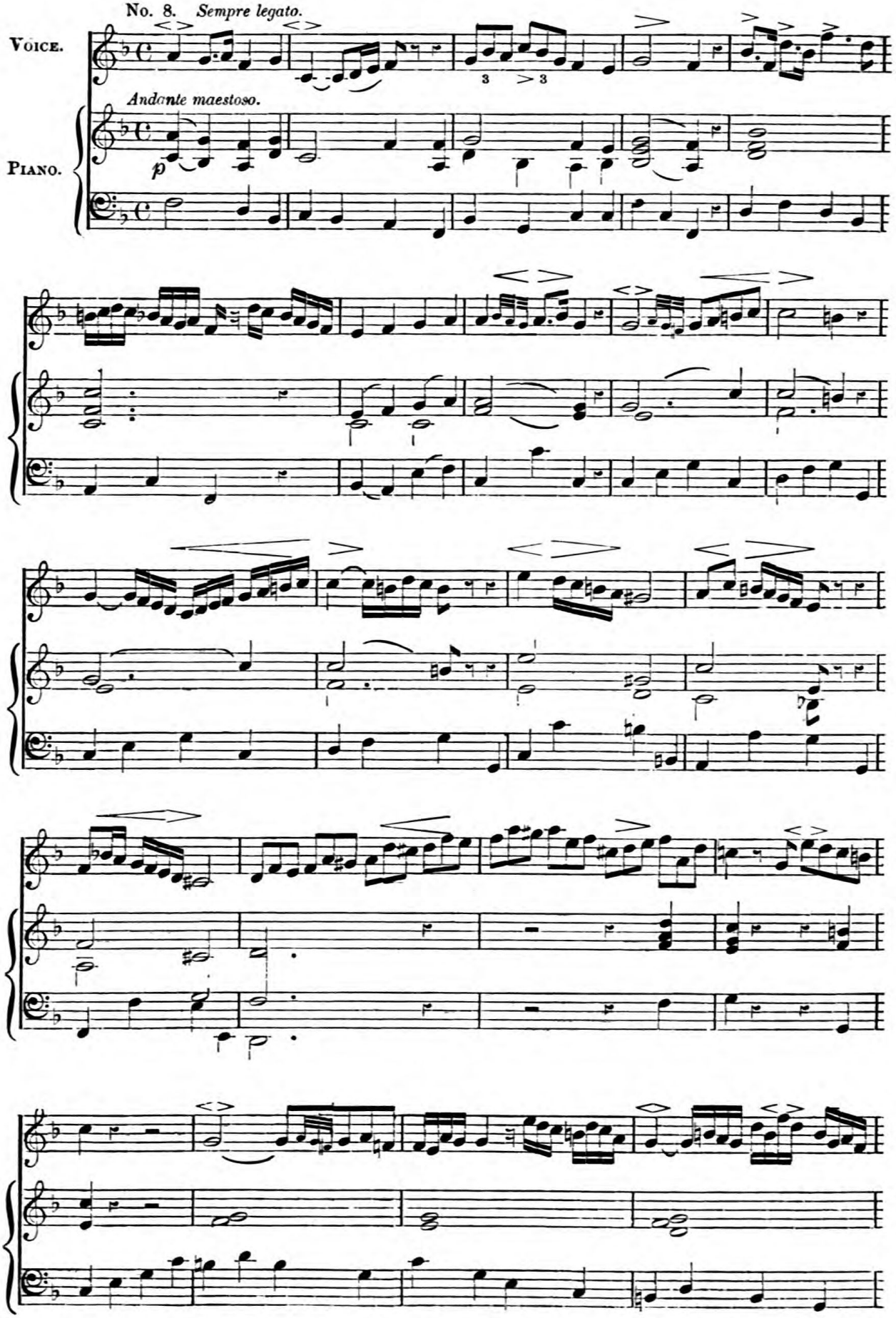


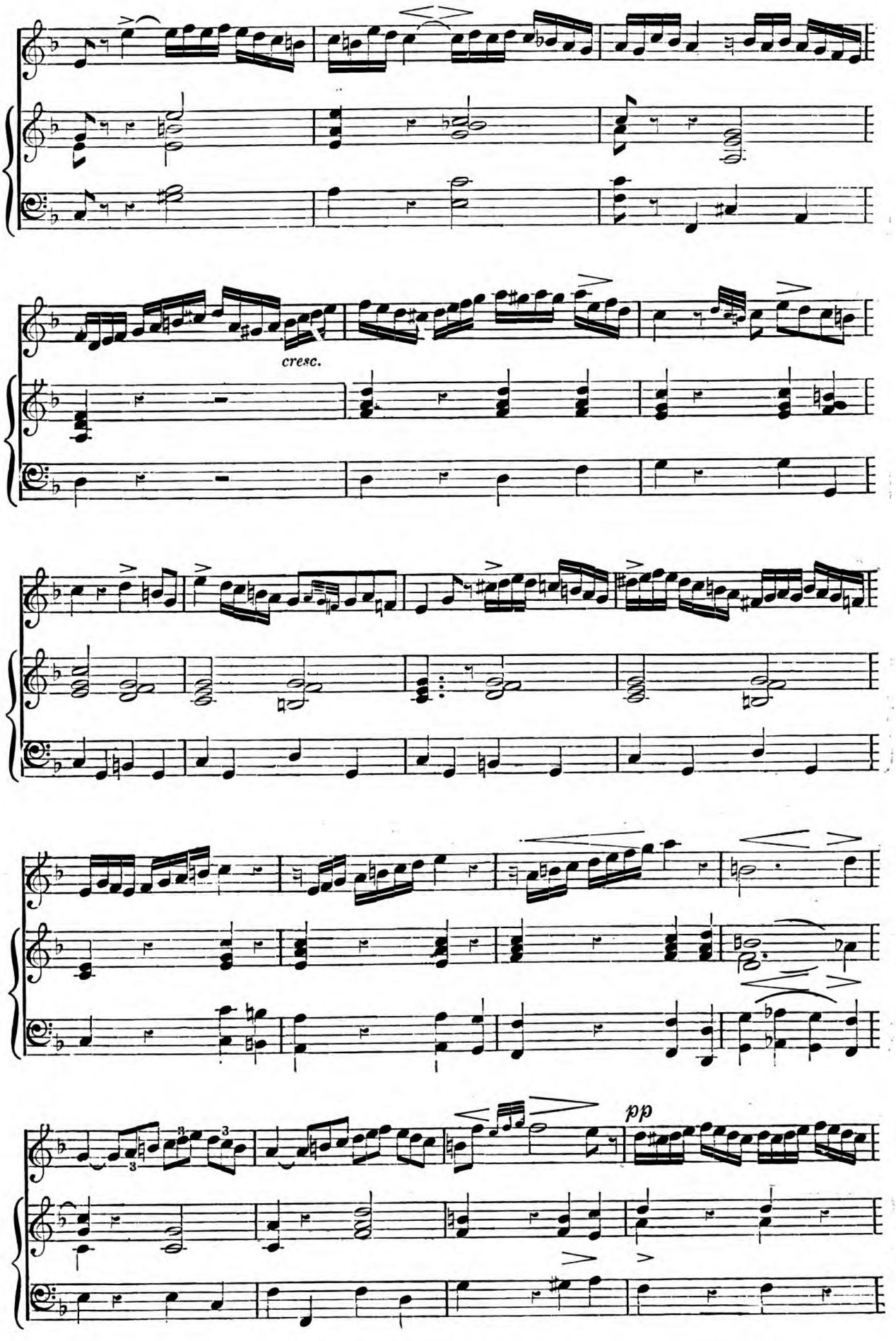


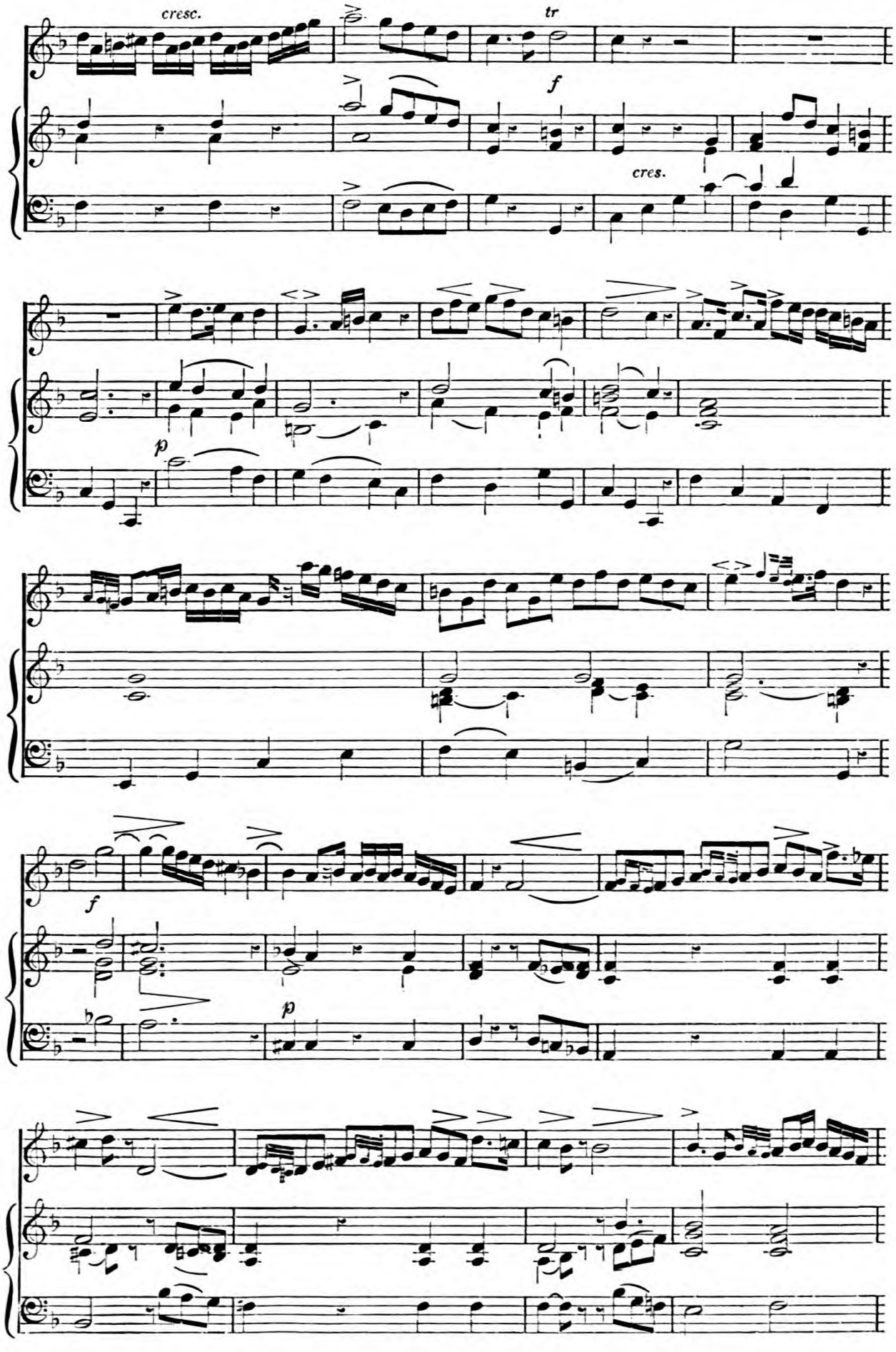

p
p
f

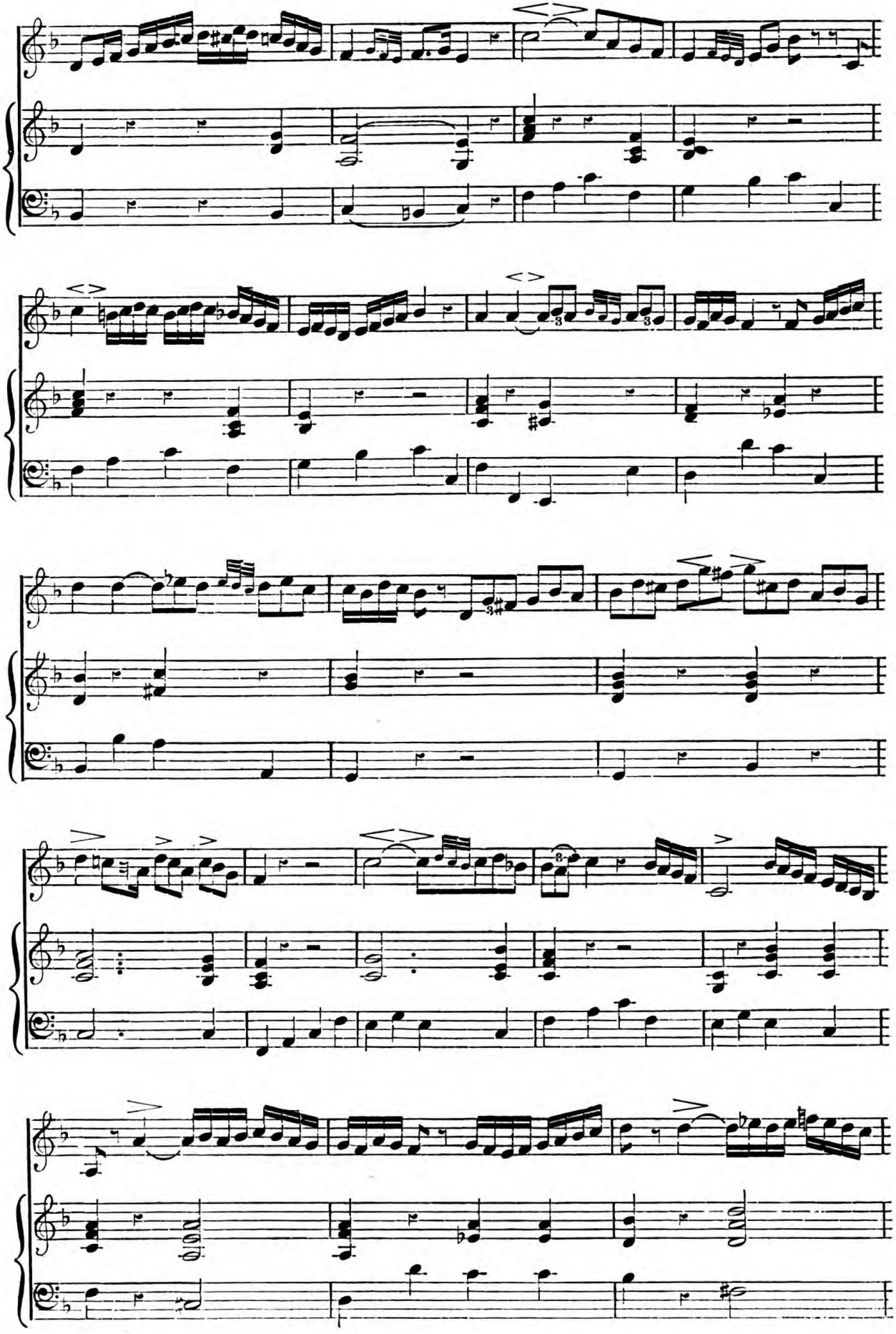
No. 7. *Sempre legato e portando la voce.* G. CRESCENTINI.

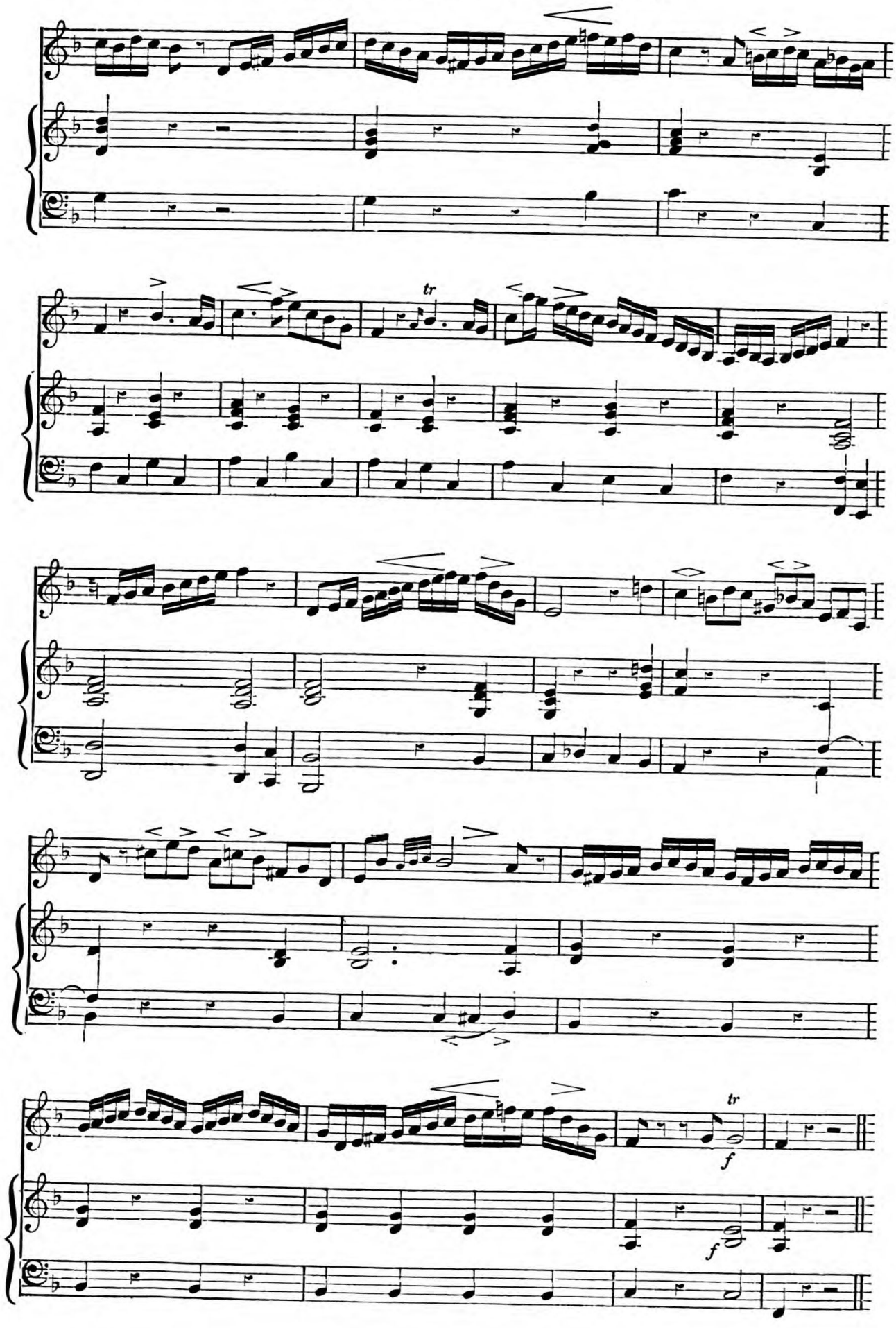



No. 8. Sempre legato.
Voice.
Andante maestoso.
Piano.
p


cresc.
pp


cresc.
tr
f
cres.
p
f
p




tr
tr
f
f

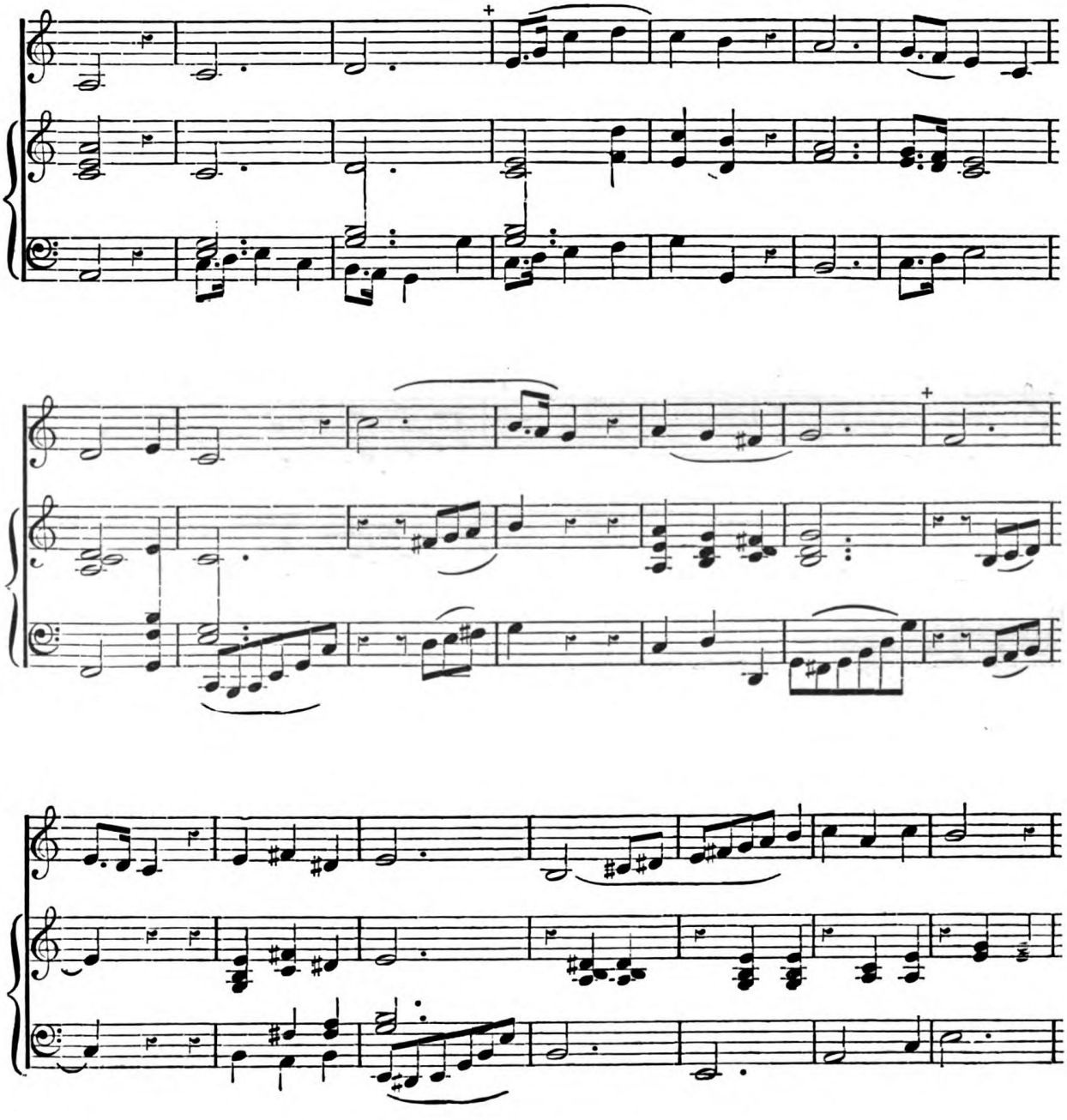
EIGHT PROGRESSIVE EXERCISES FOR THE CONTRALTO VOICE.

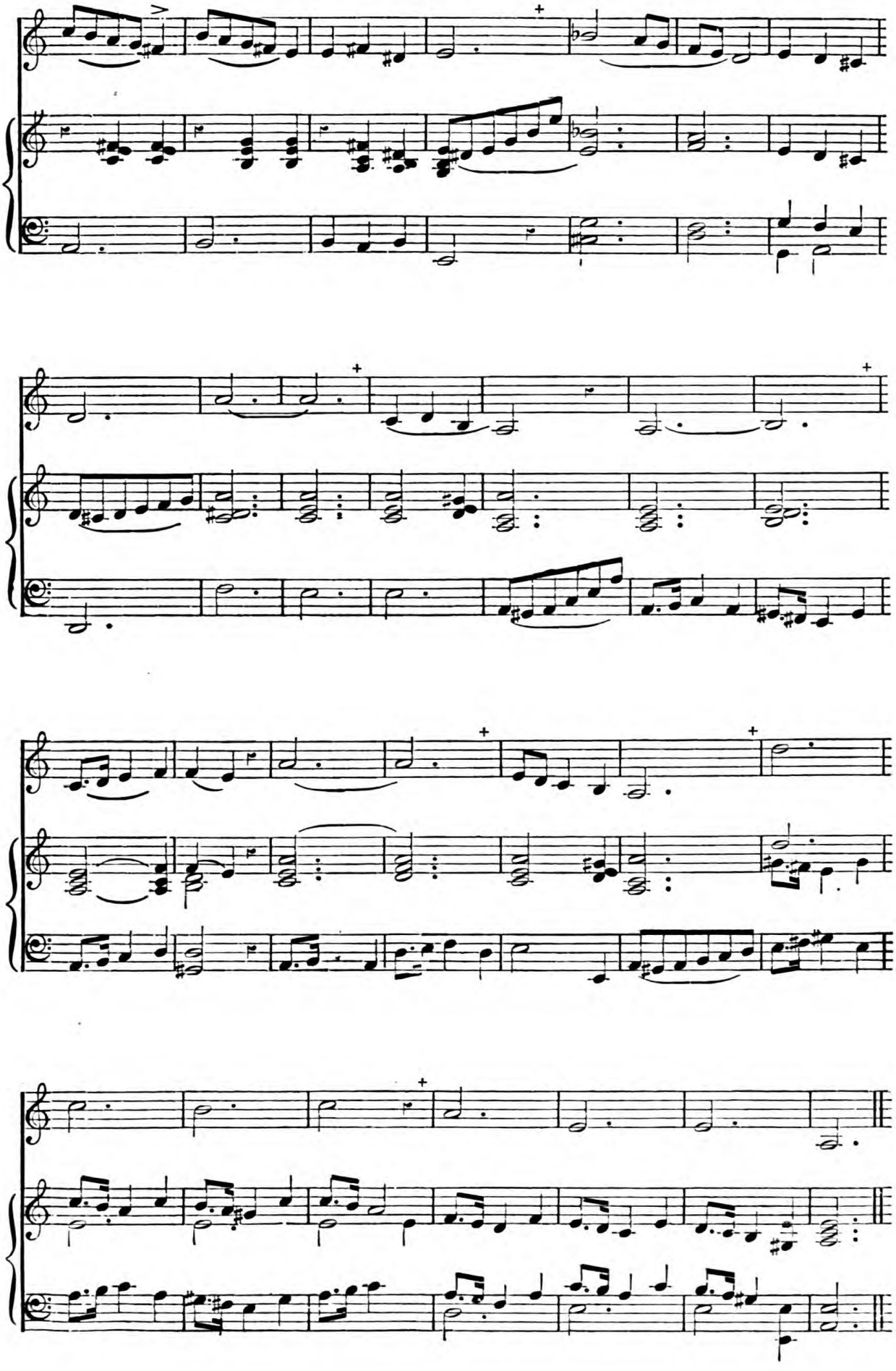
No. 1. C. H. SAINTON-DOLBY.

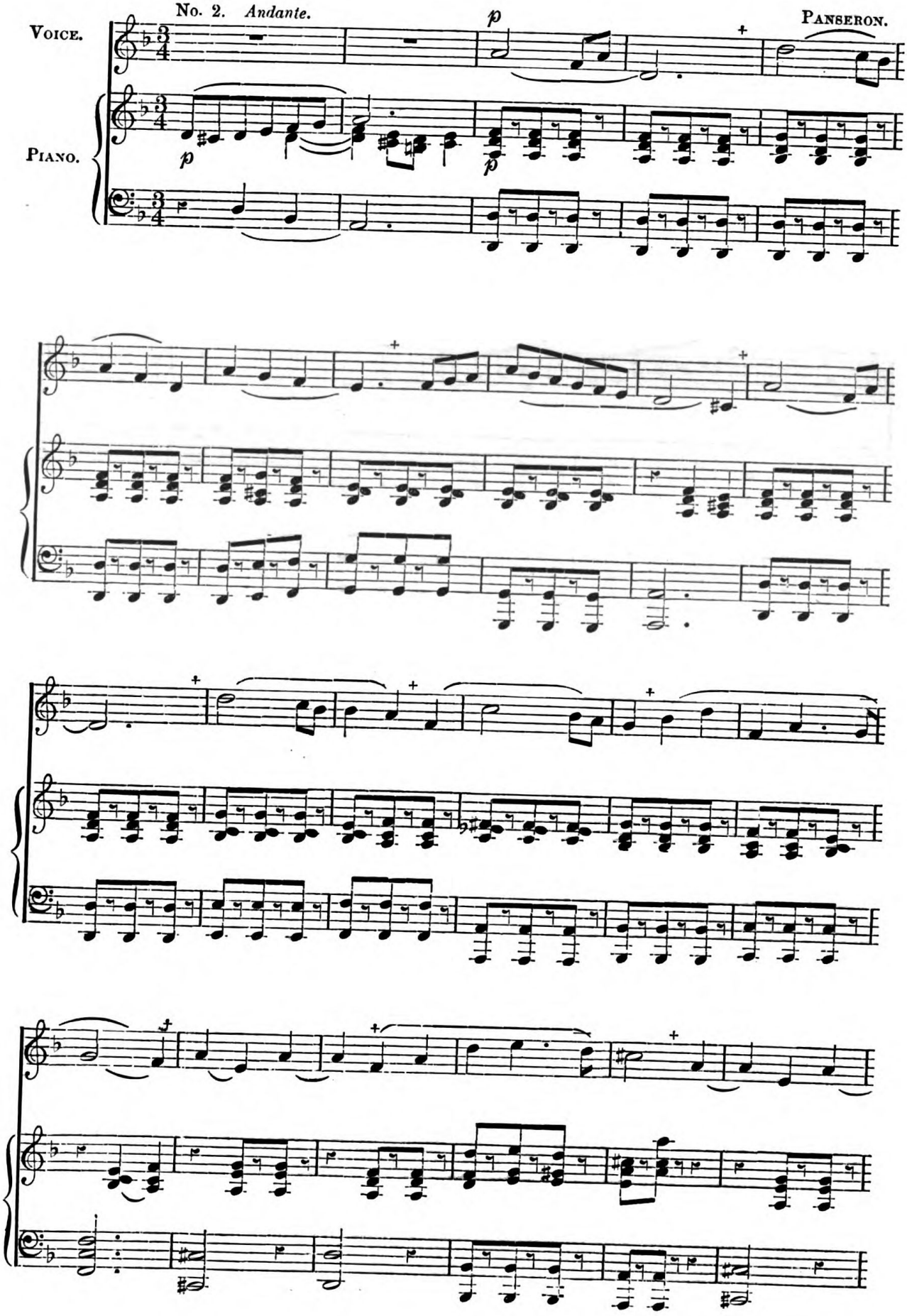
Adagio.

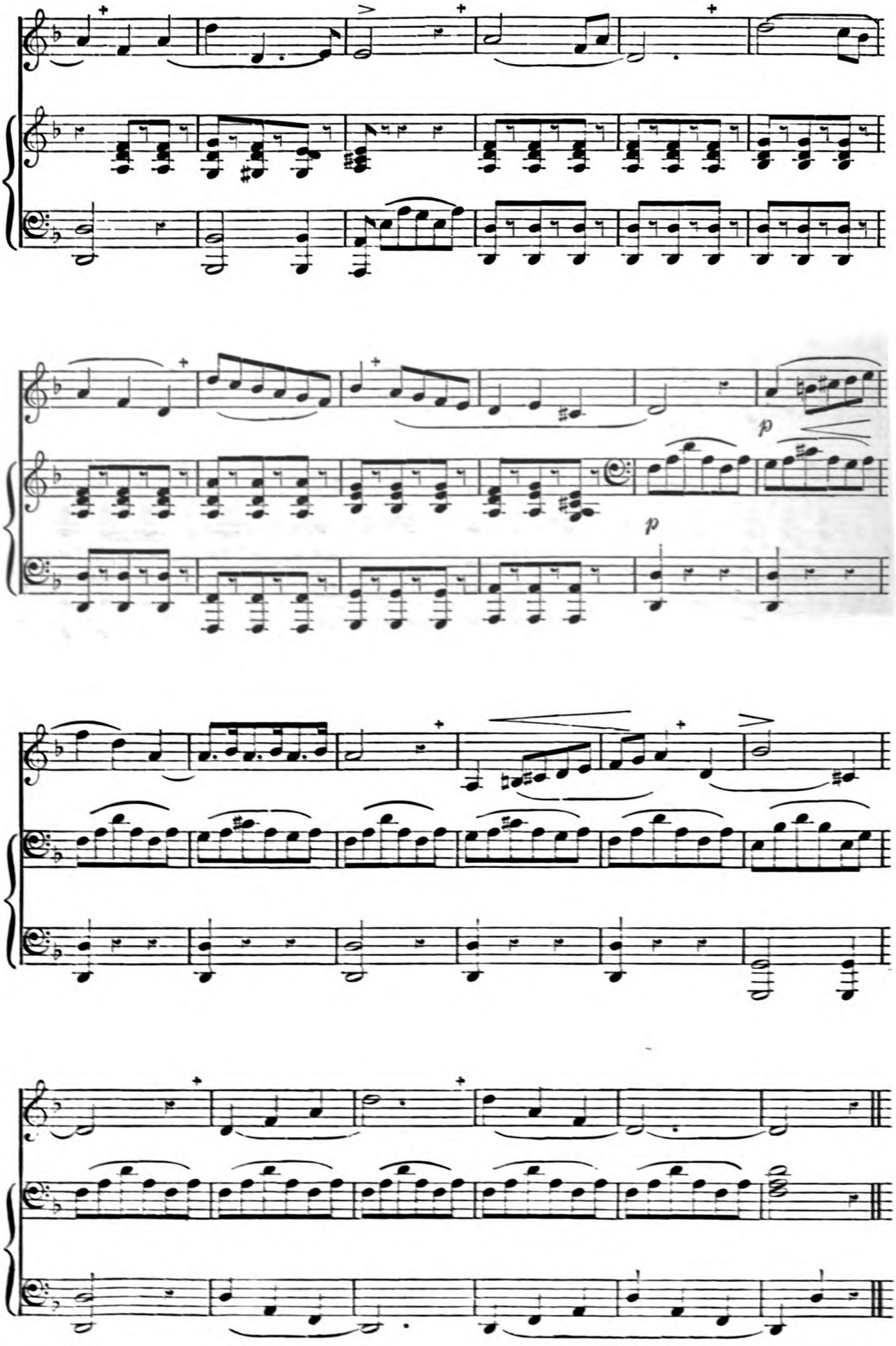
VOICE.

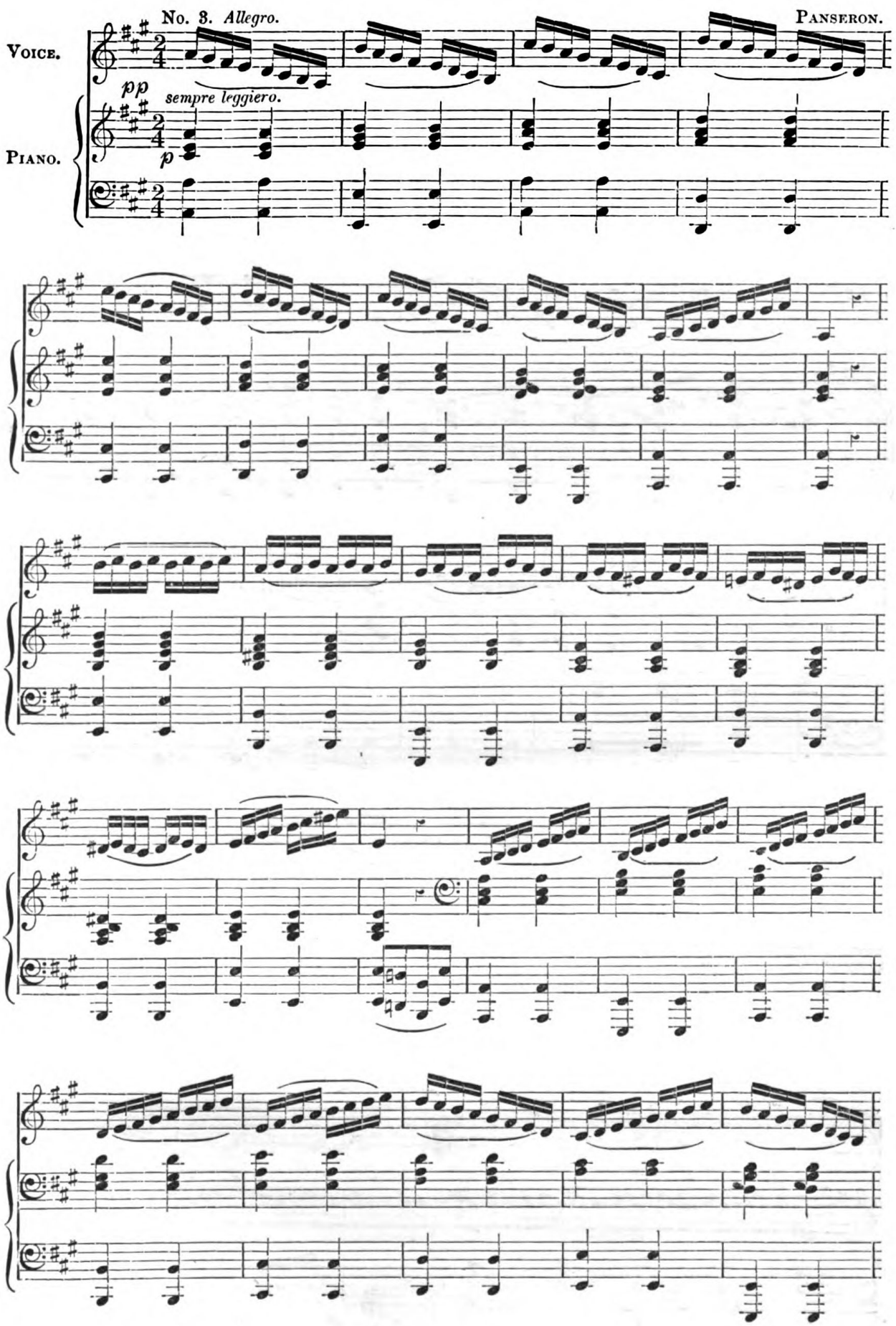
PIANO.

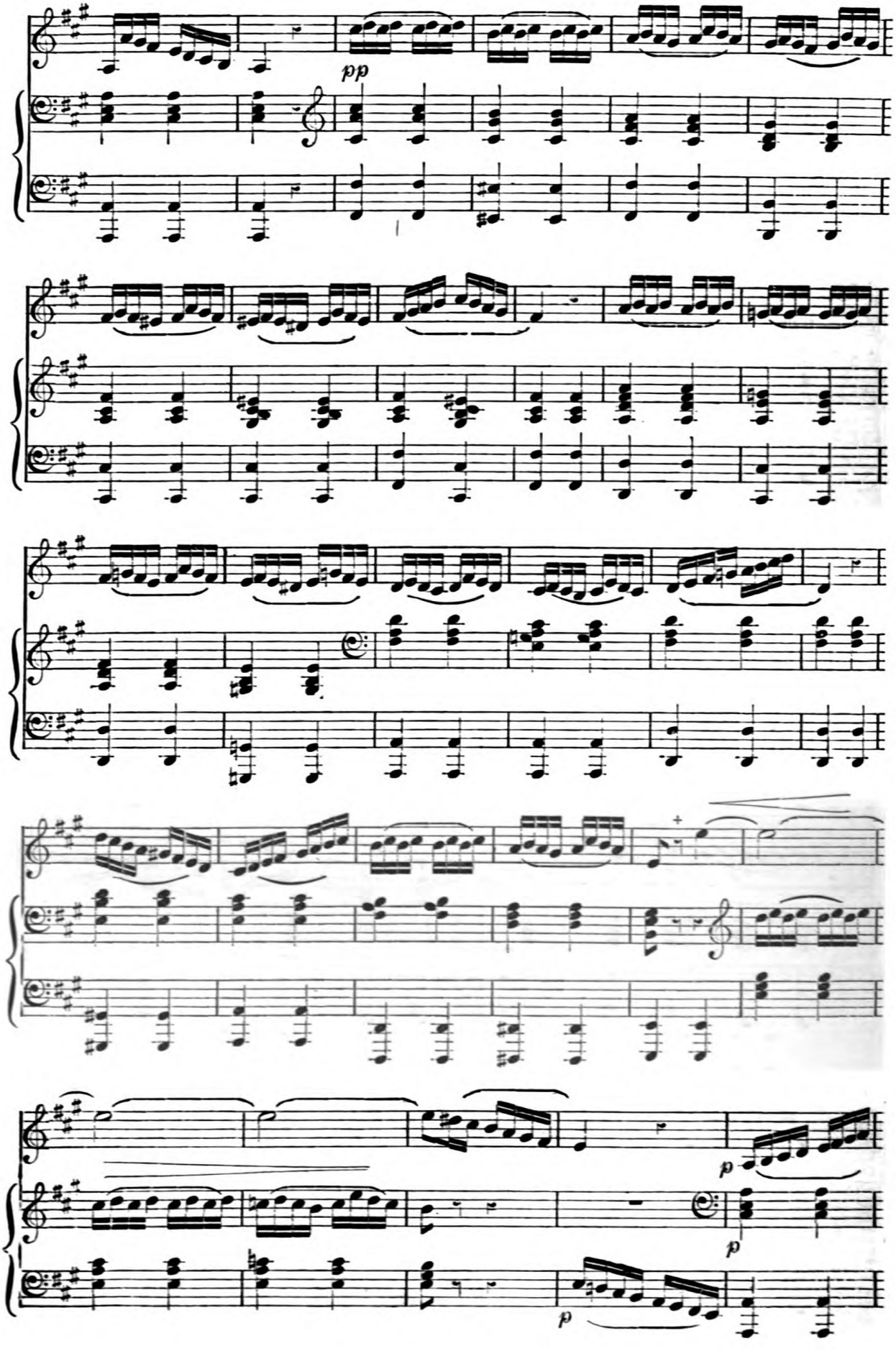


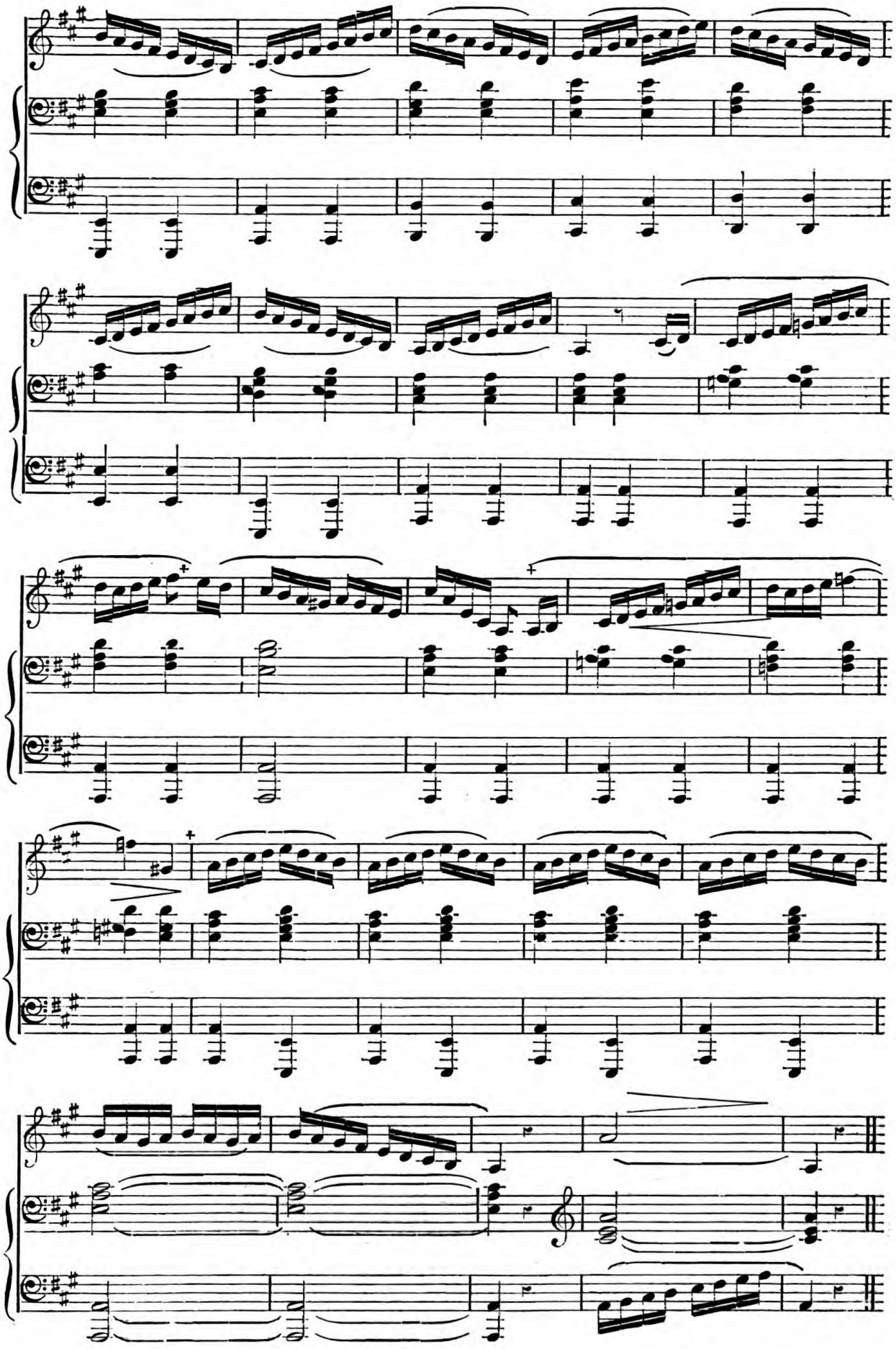



No. 2. Andante.
PANSERON.
VOICE.
PIANO.


p
p


No. 3. Allegro.
PANSERON.
VOICE.
PIANO.
pp
sempre leggiero.
p


pp
p
p
p



An Italian Air with Variations by PANSERON.

No. 4. *Andante.*

VOICE.

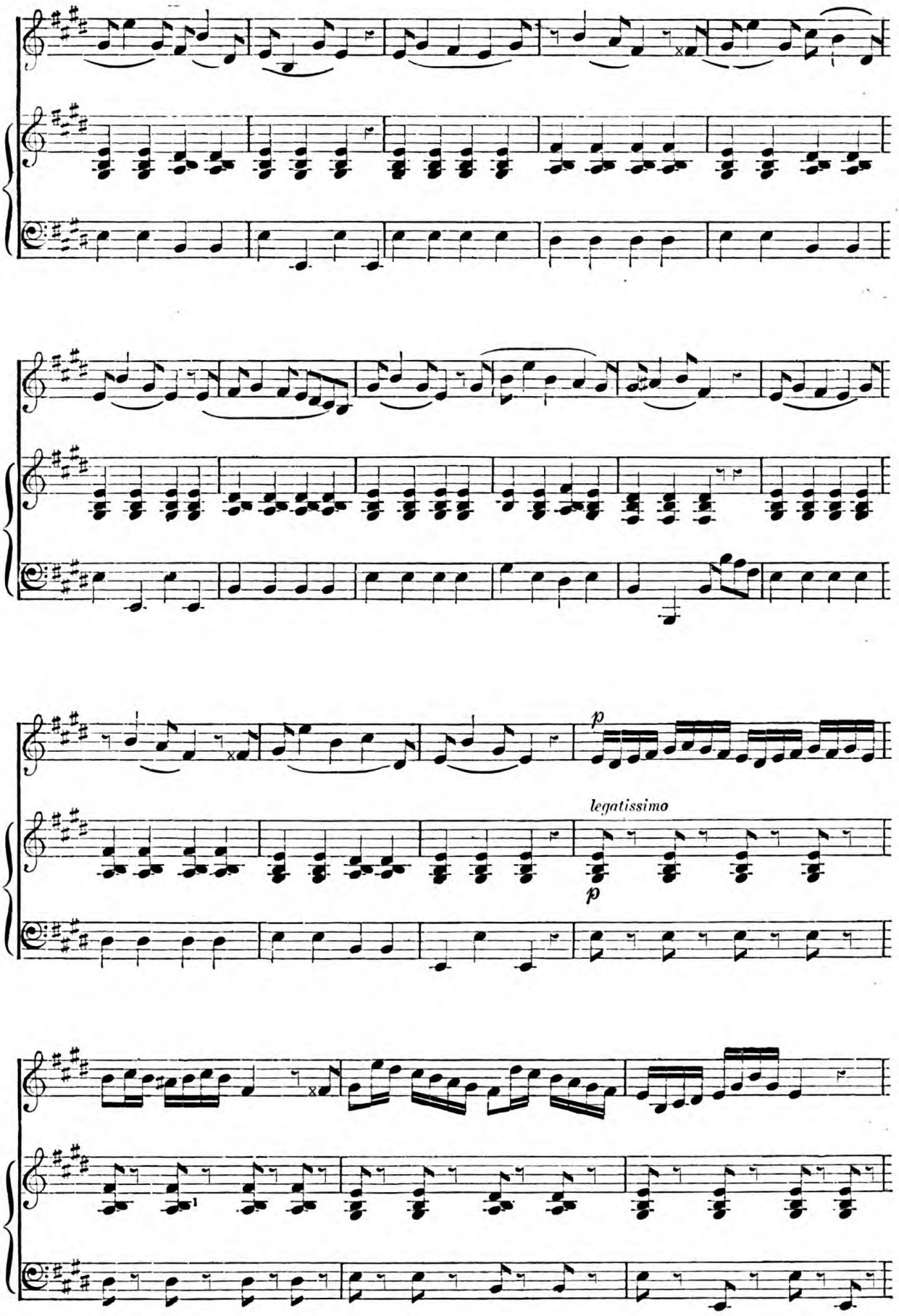
p legato.

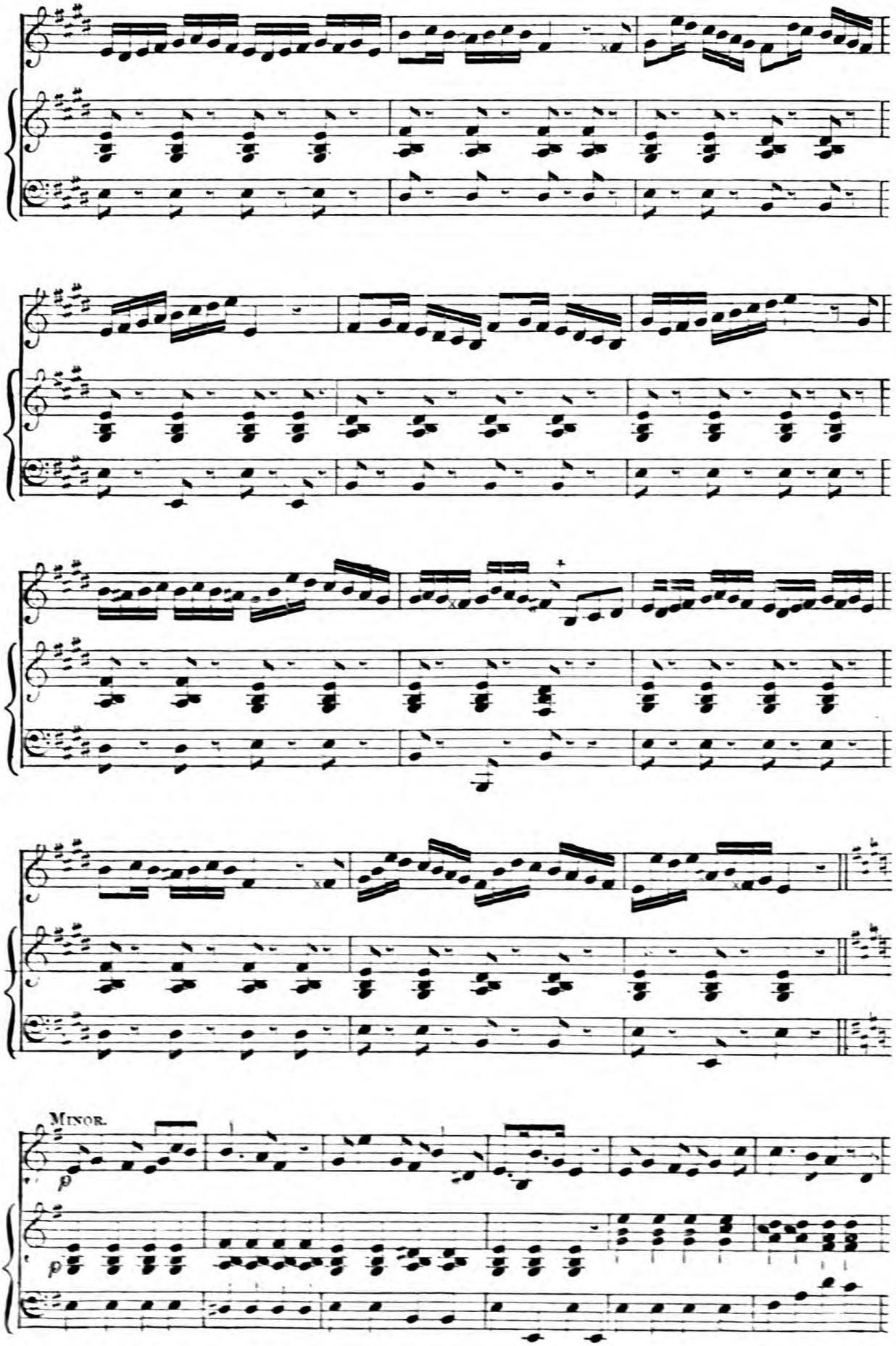
PIANO.

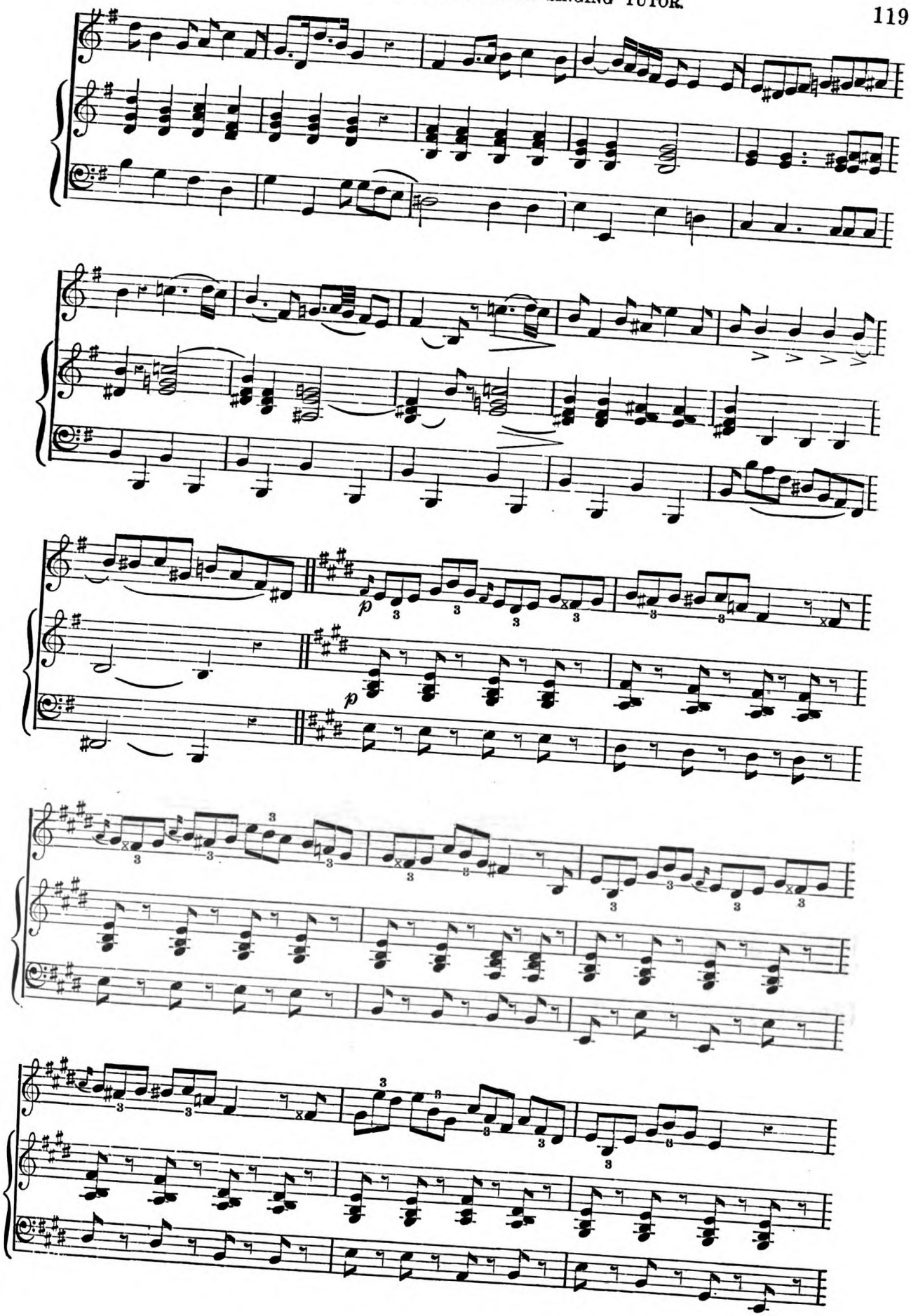
p

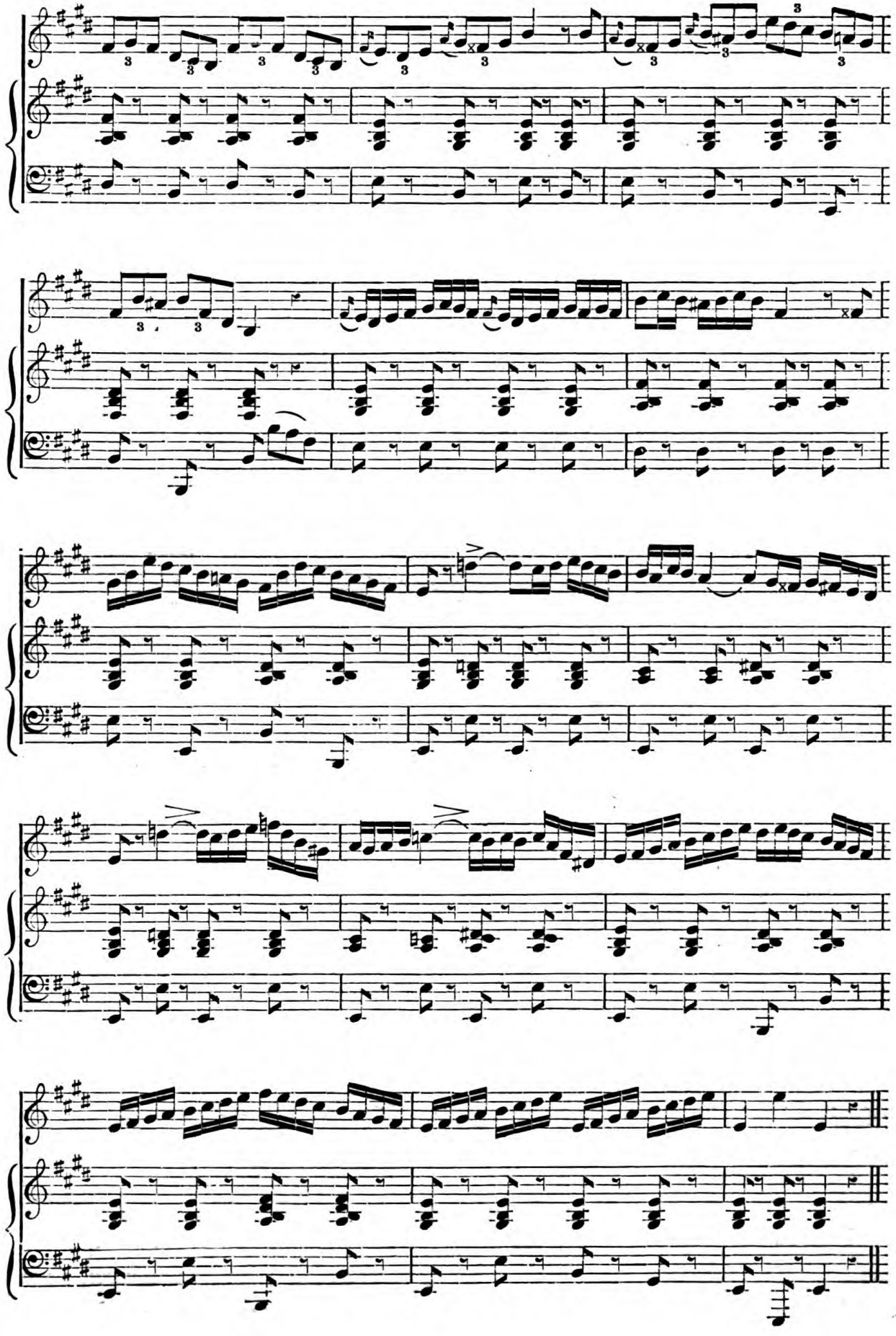
p

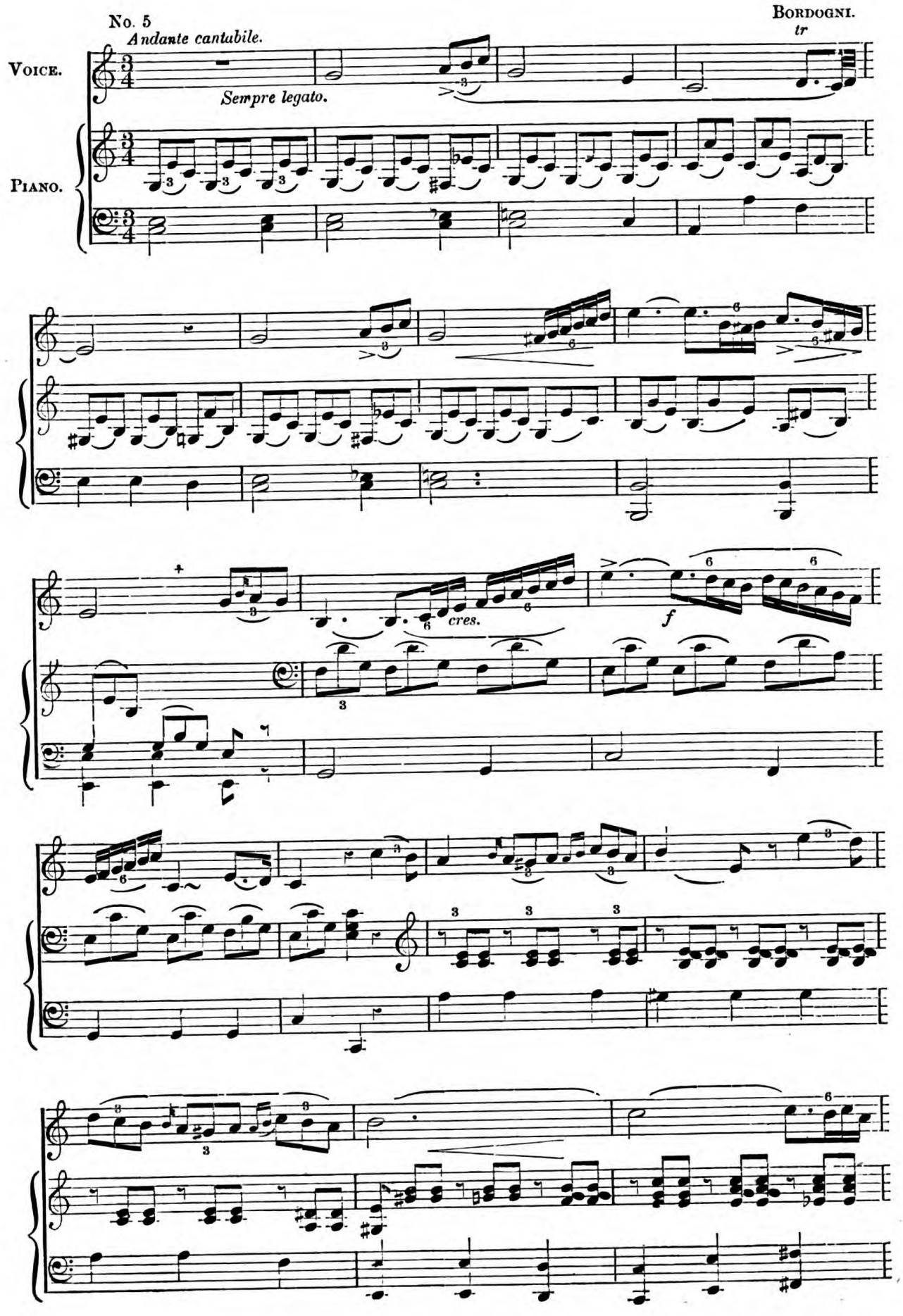
p

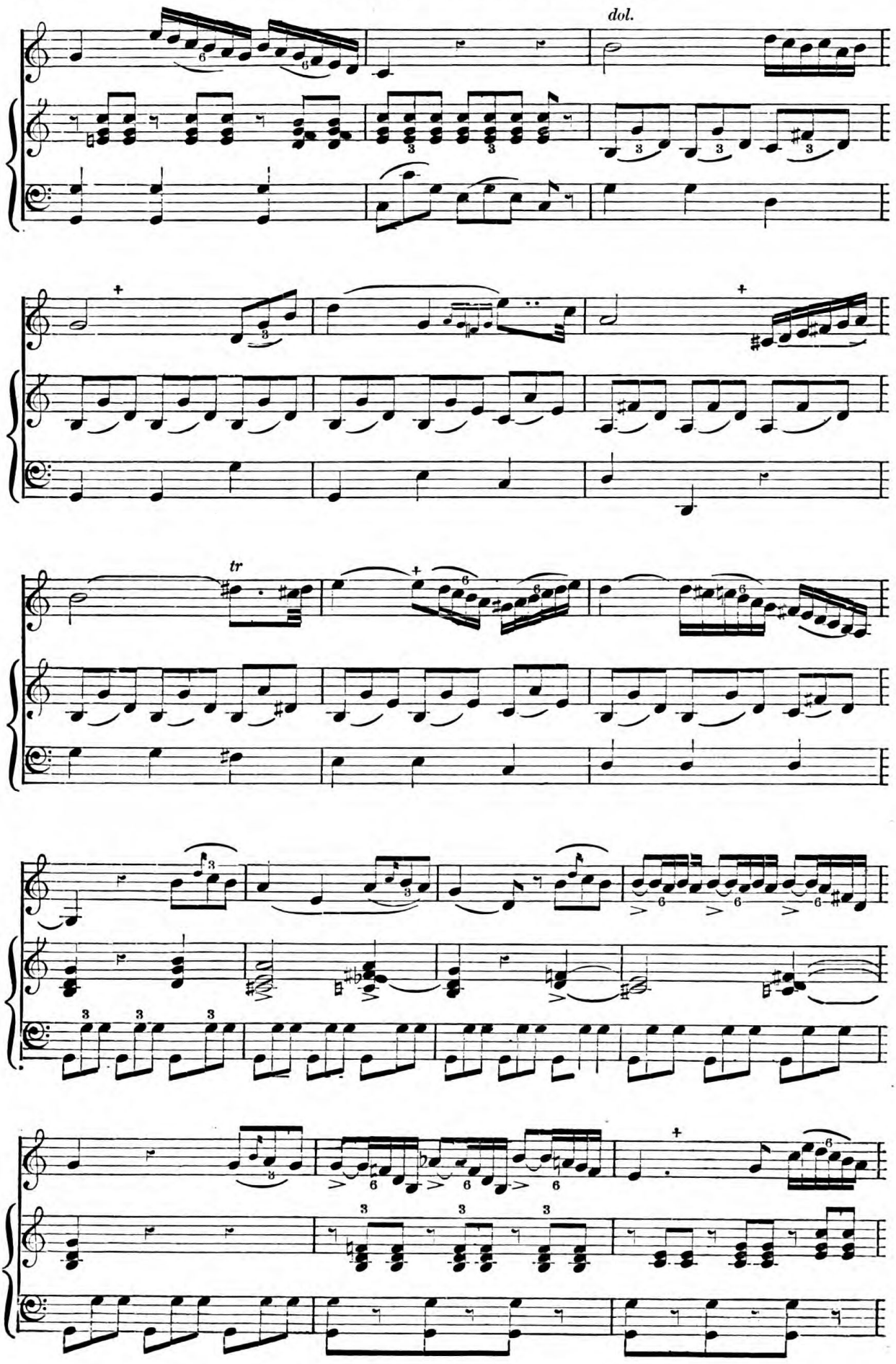

p
legatissimo
p

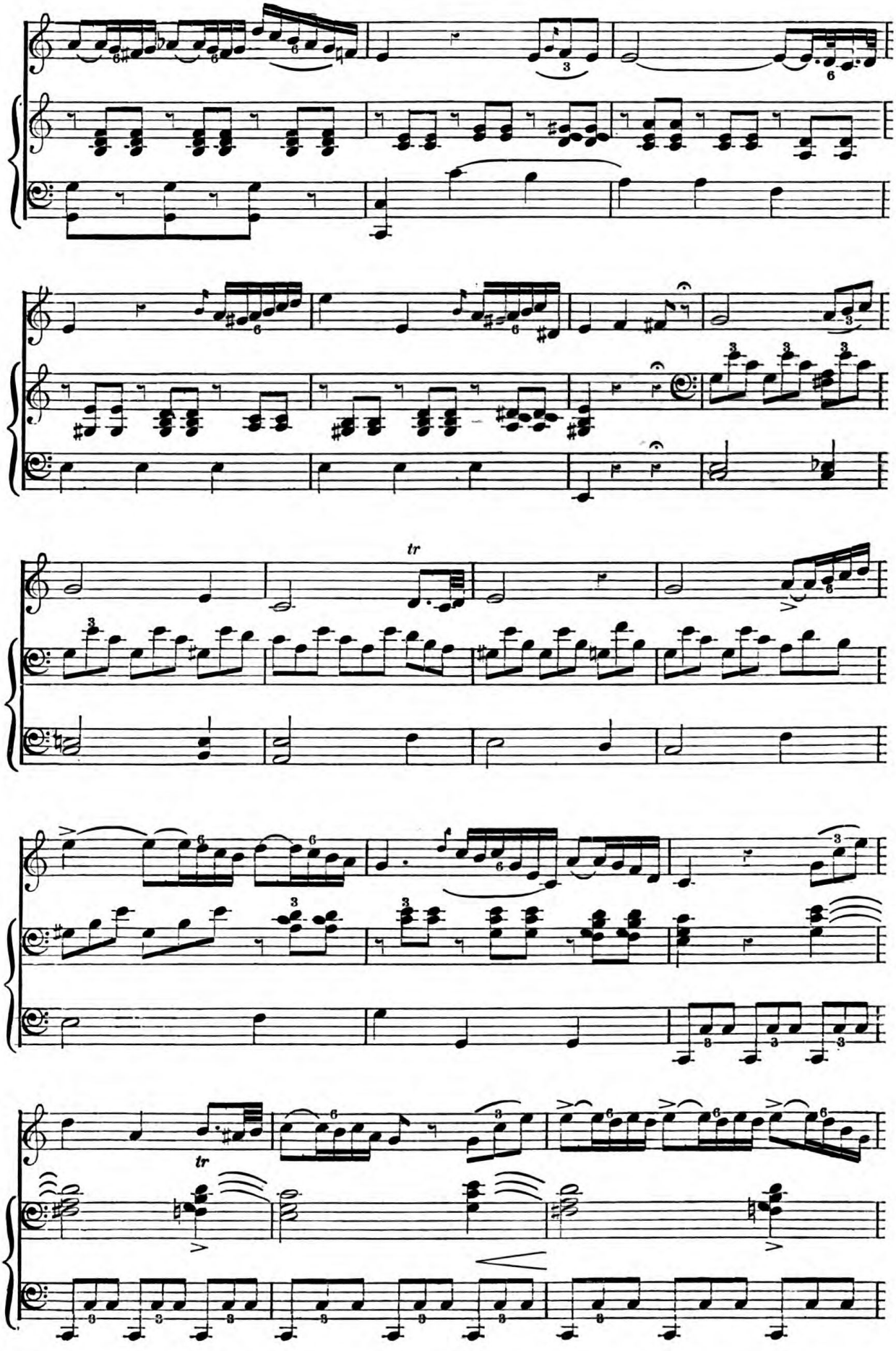

Minor.
p
p

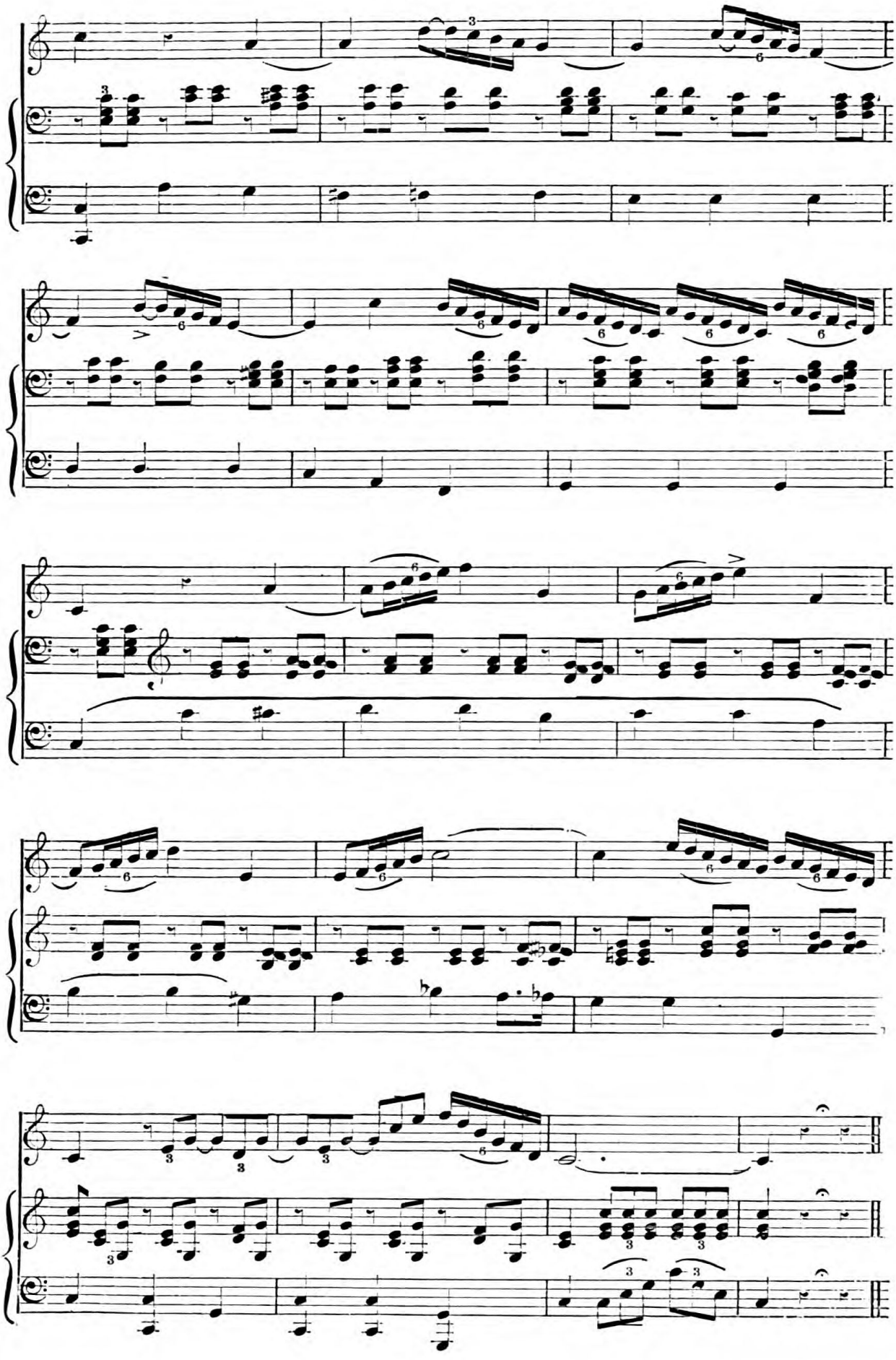


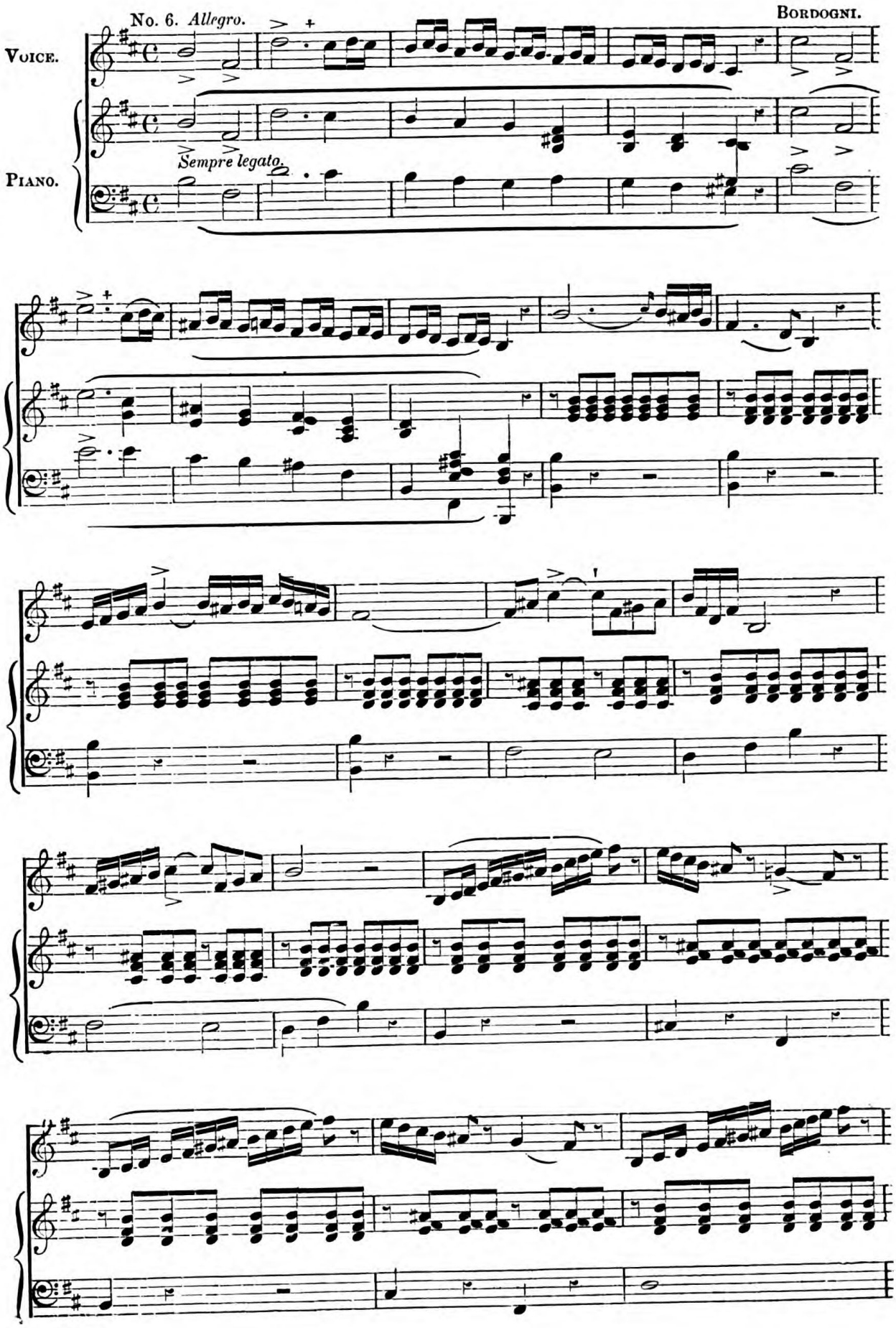


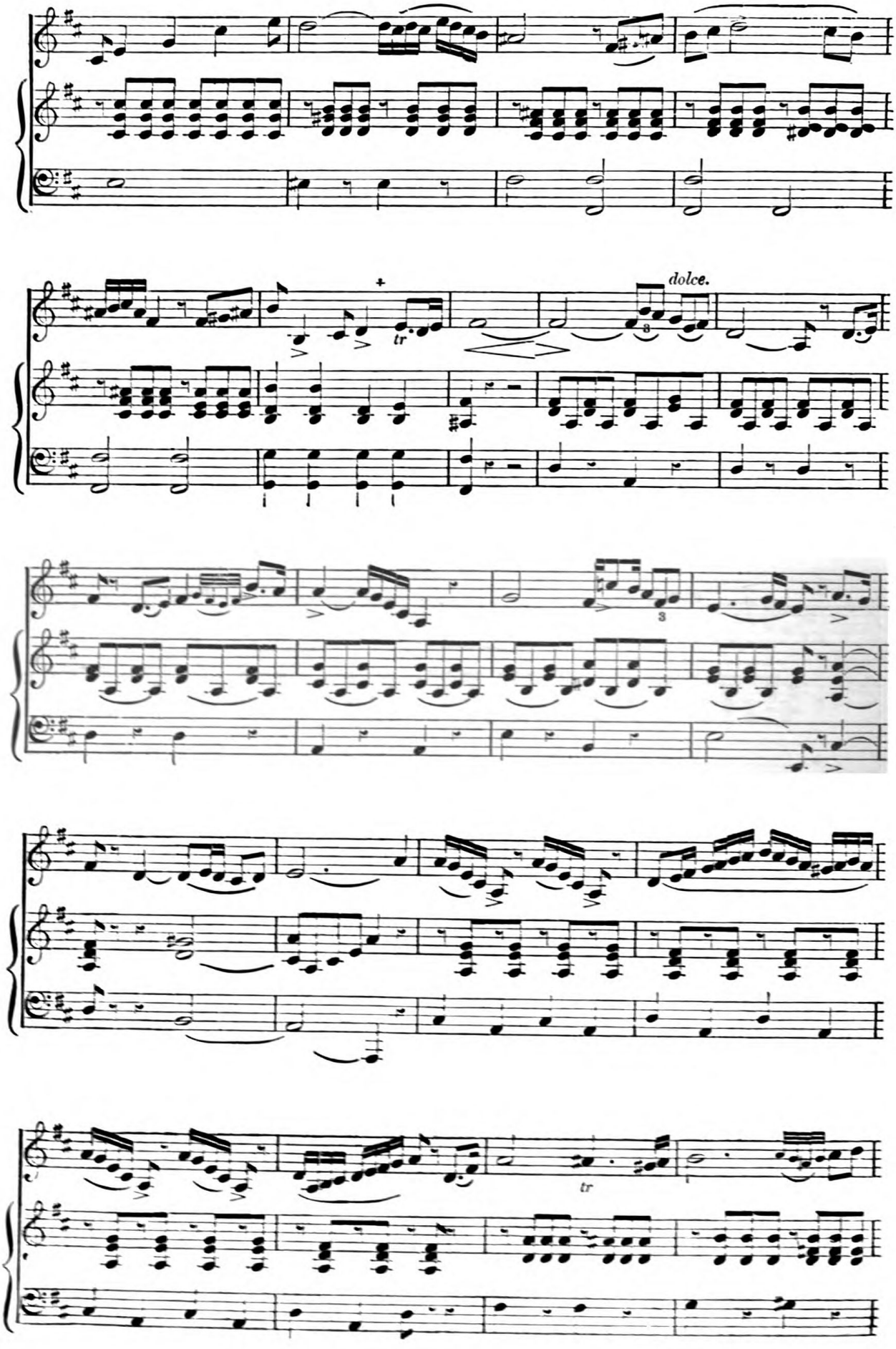

No. 5
Andante cantabile.
BORDOGNI.
tr
VOICE.
Sempre legato.
PIANO.
cres.
f

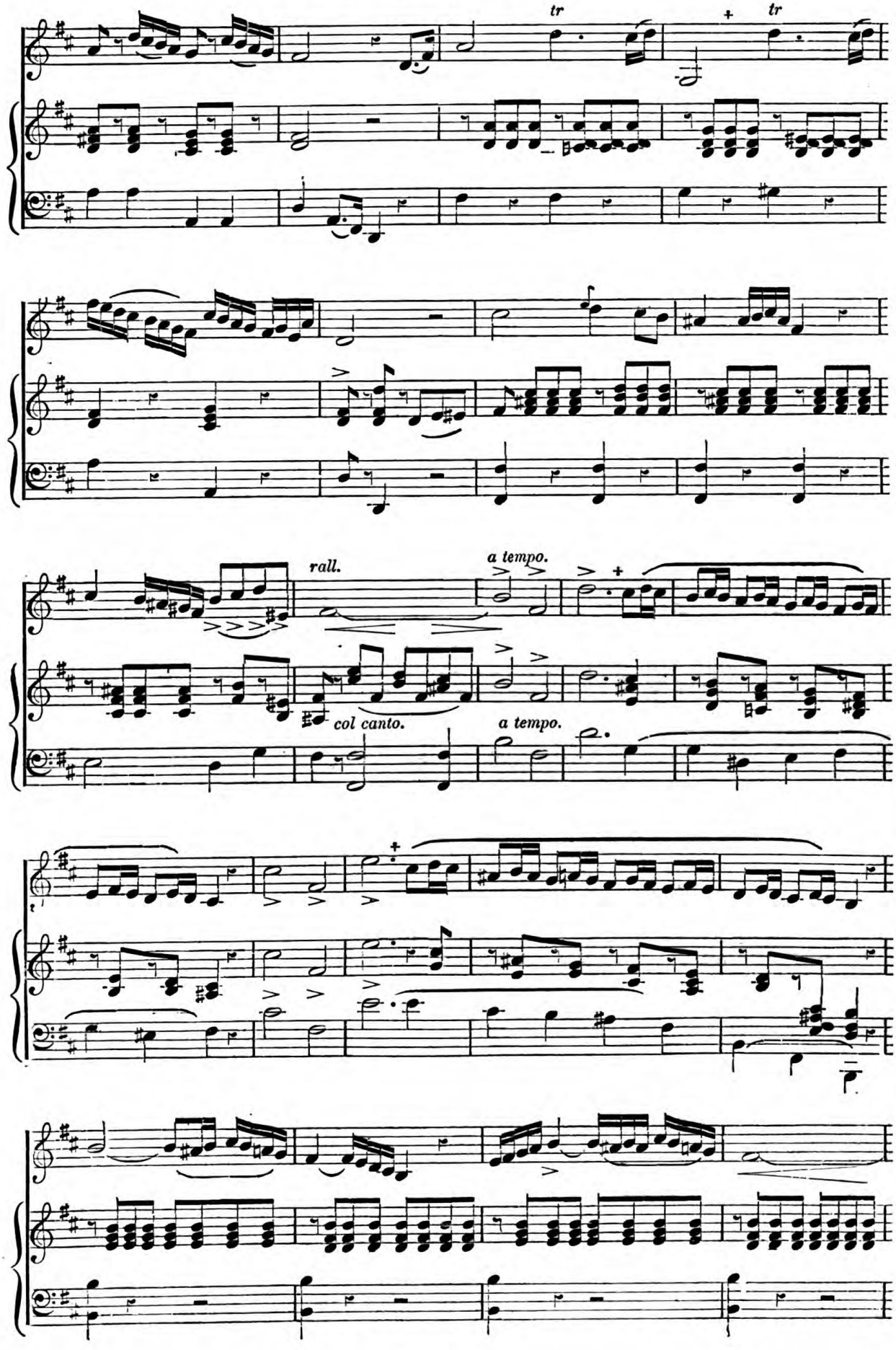

dol.
tr

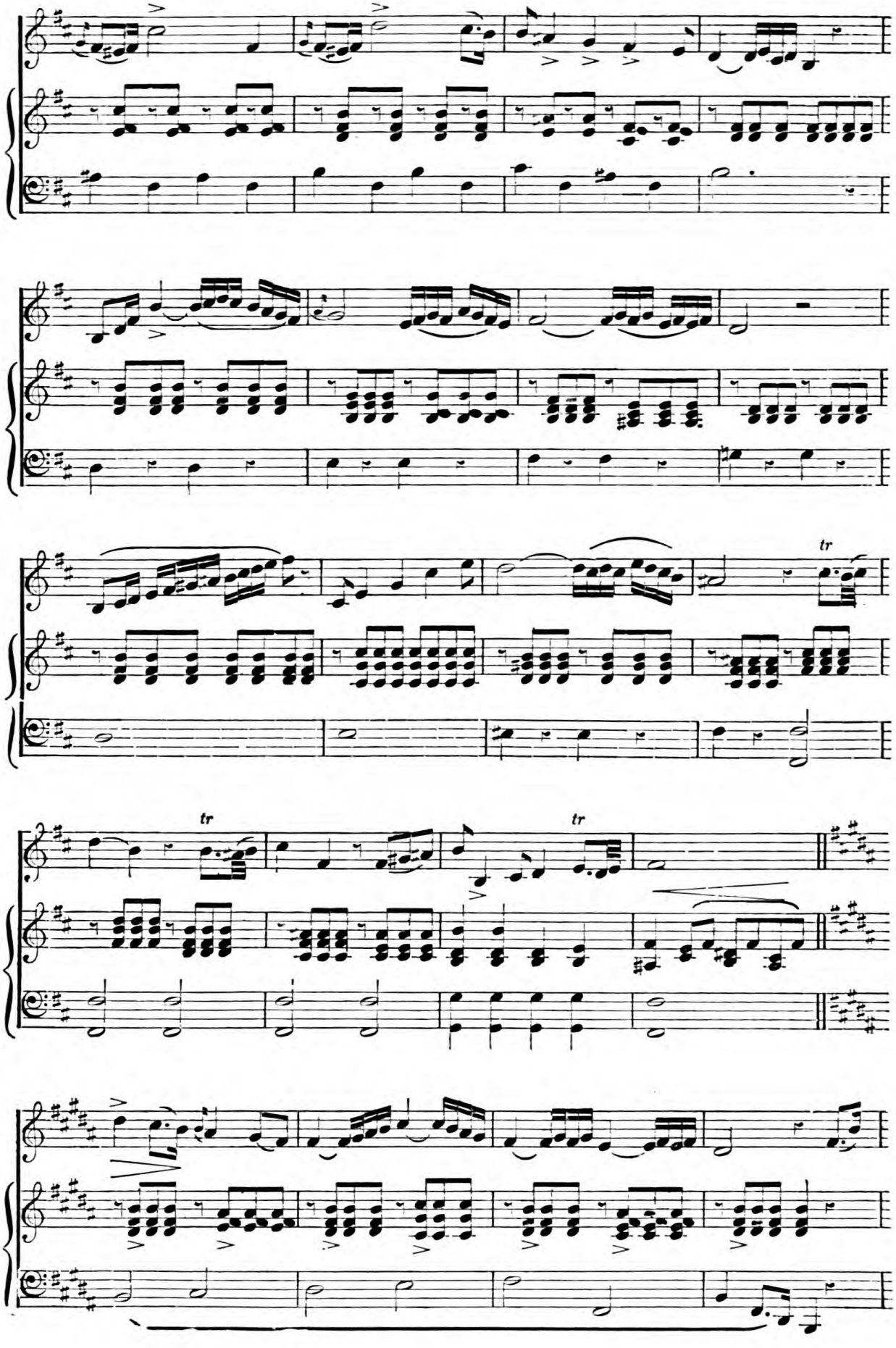

tr
tr

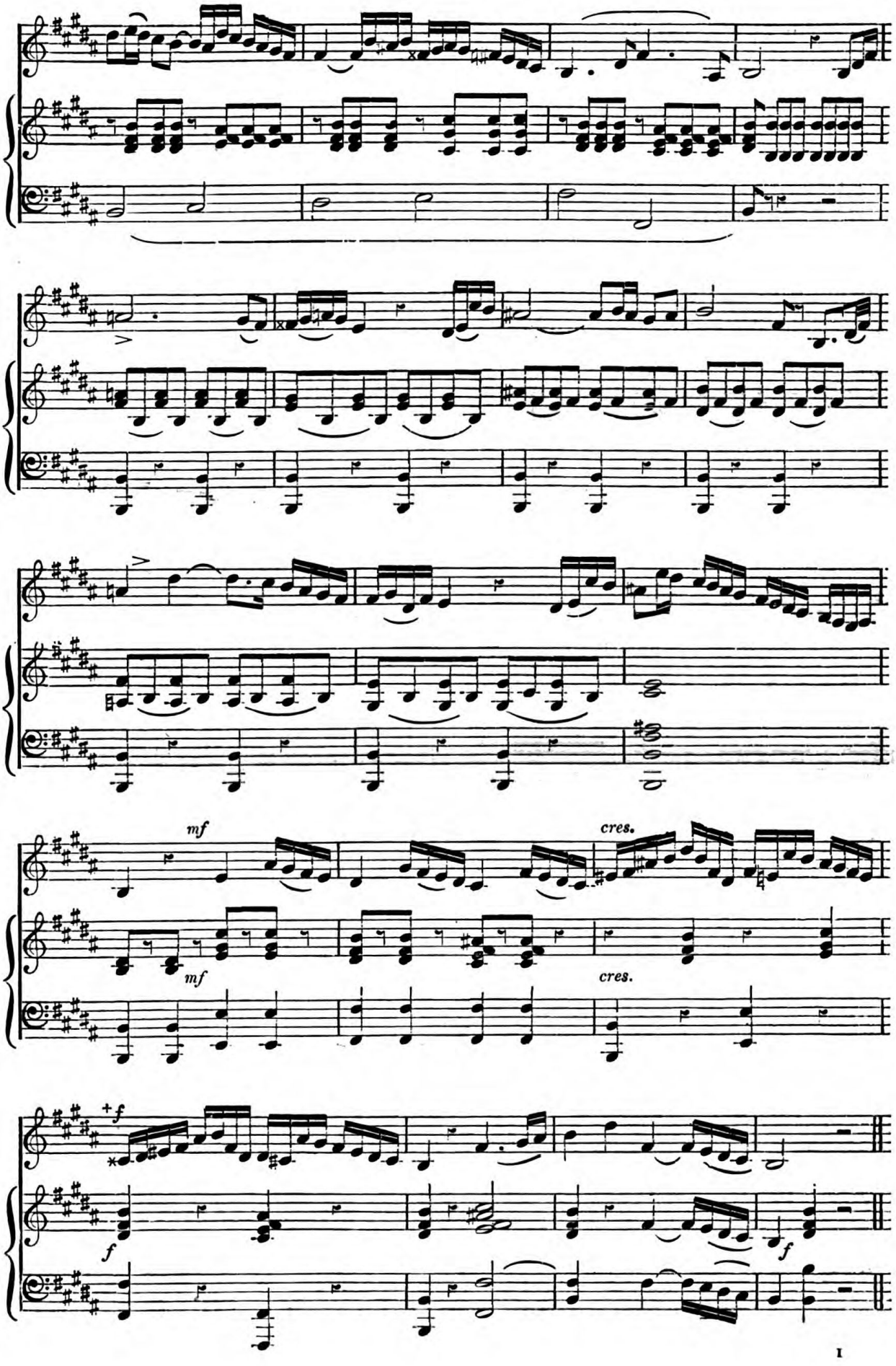



No. 6. Allegro.
Bordogni.
Voice.
Piano.
Sempre legato.

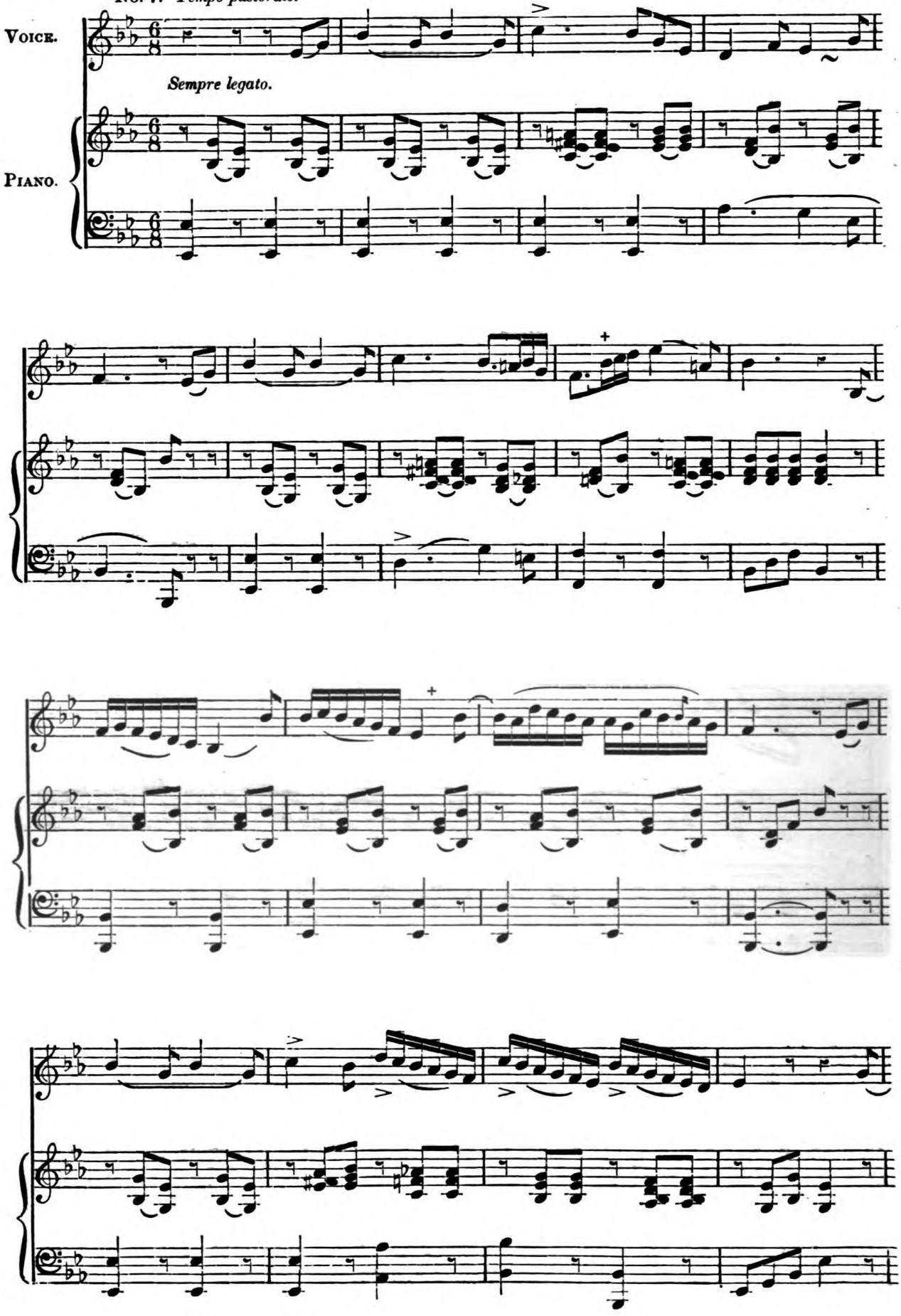

dolce.
tr
tr

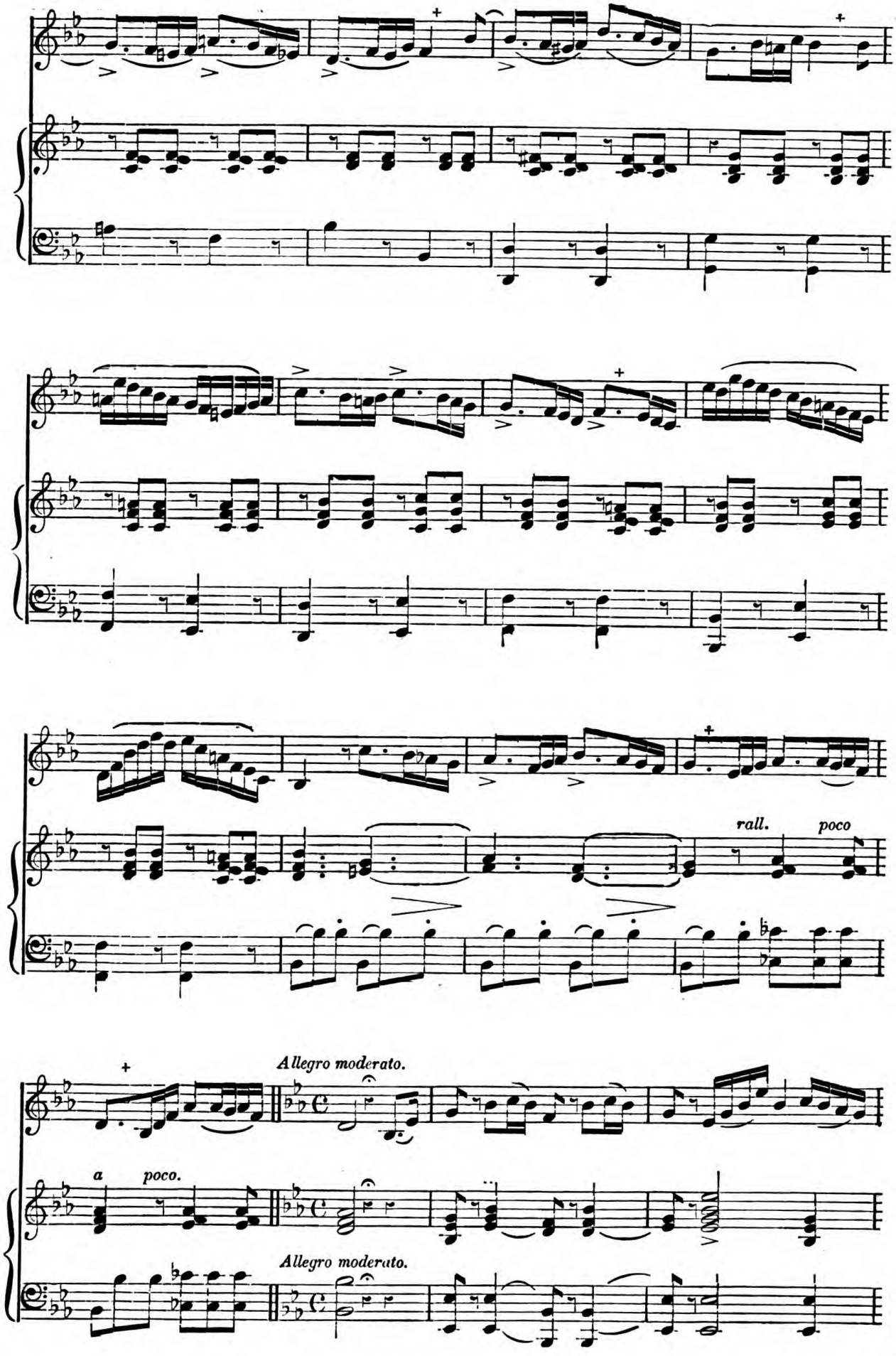

tr
tr
rall.
a tempo.
col canto.
a tempo.

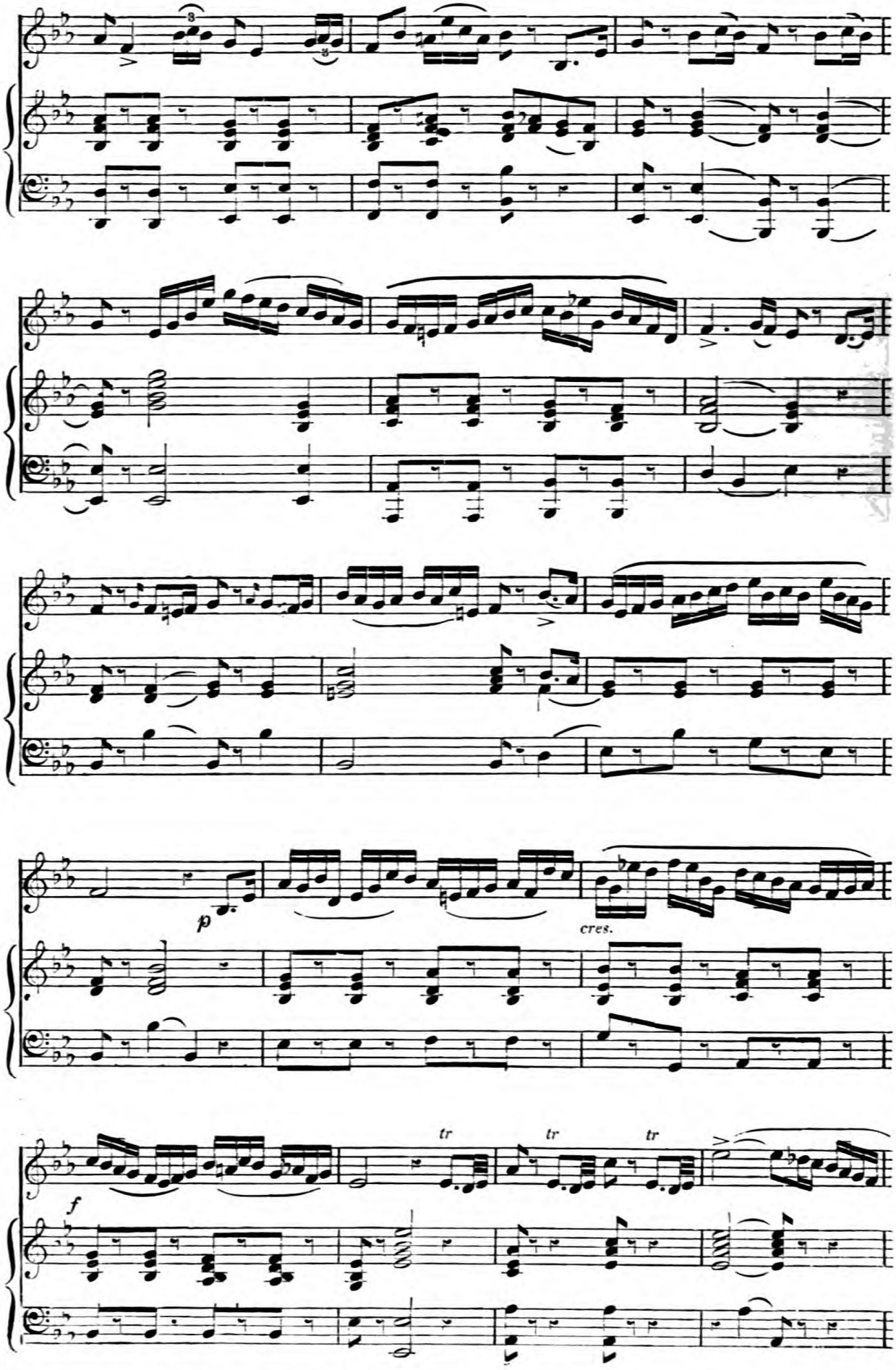

tr
tr
tr

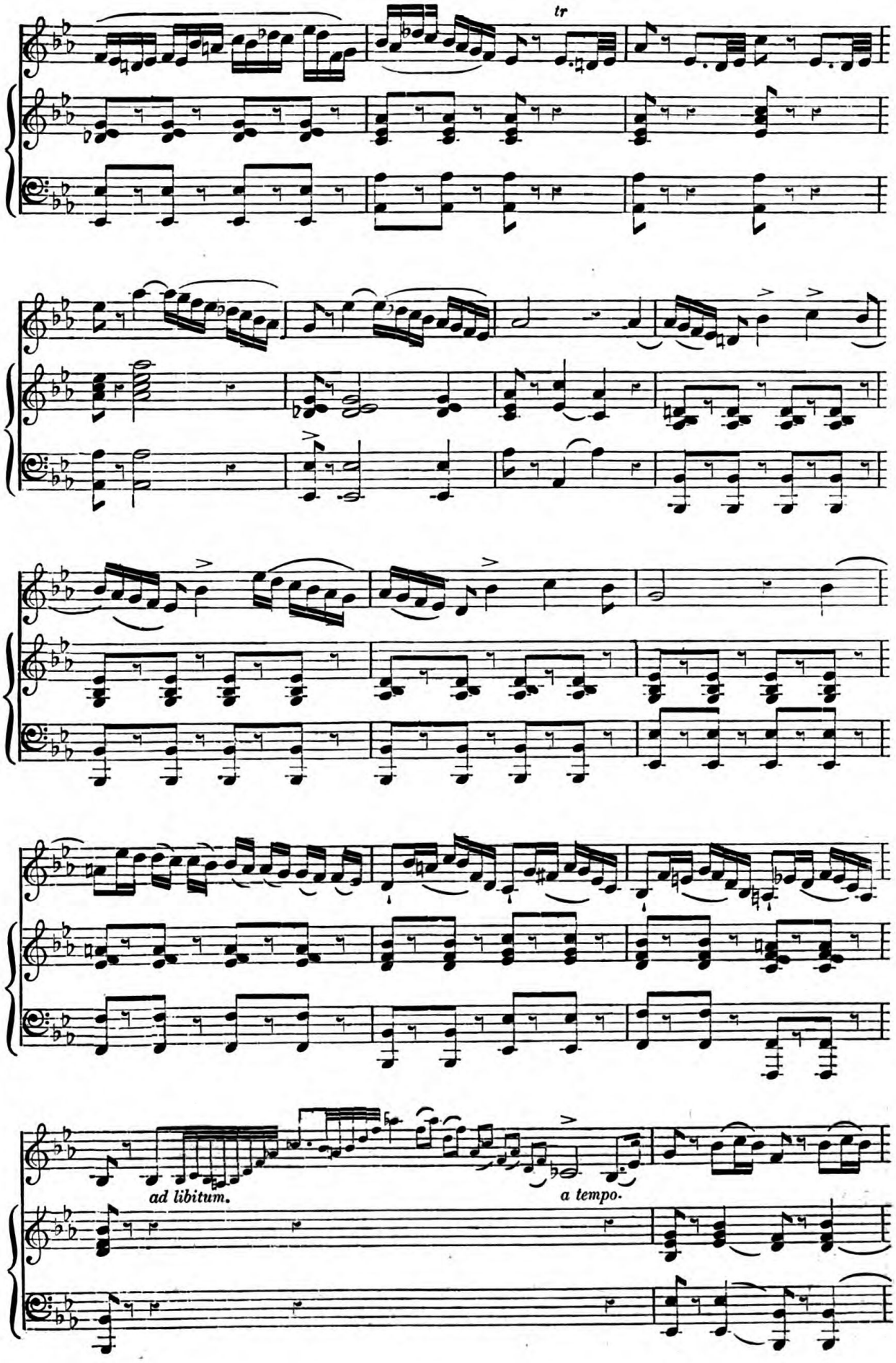

mf
mf
cres.
cres.
f
f
f

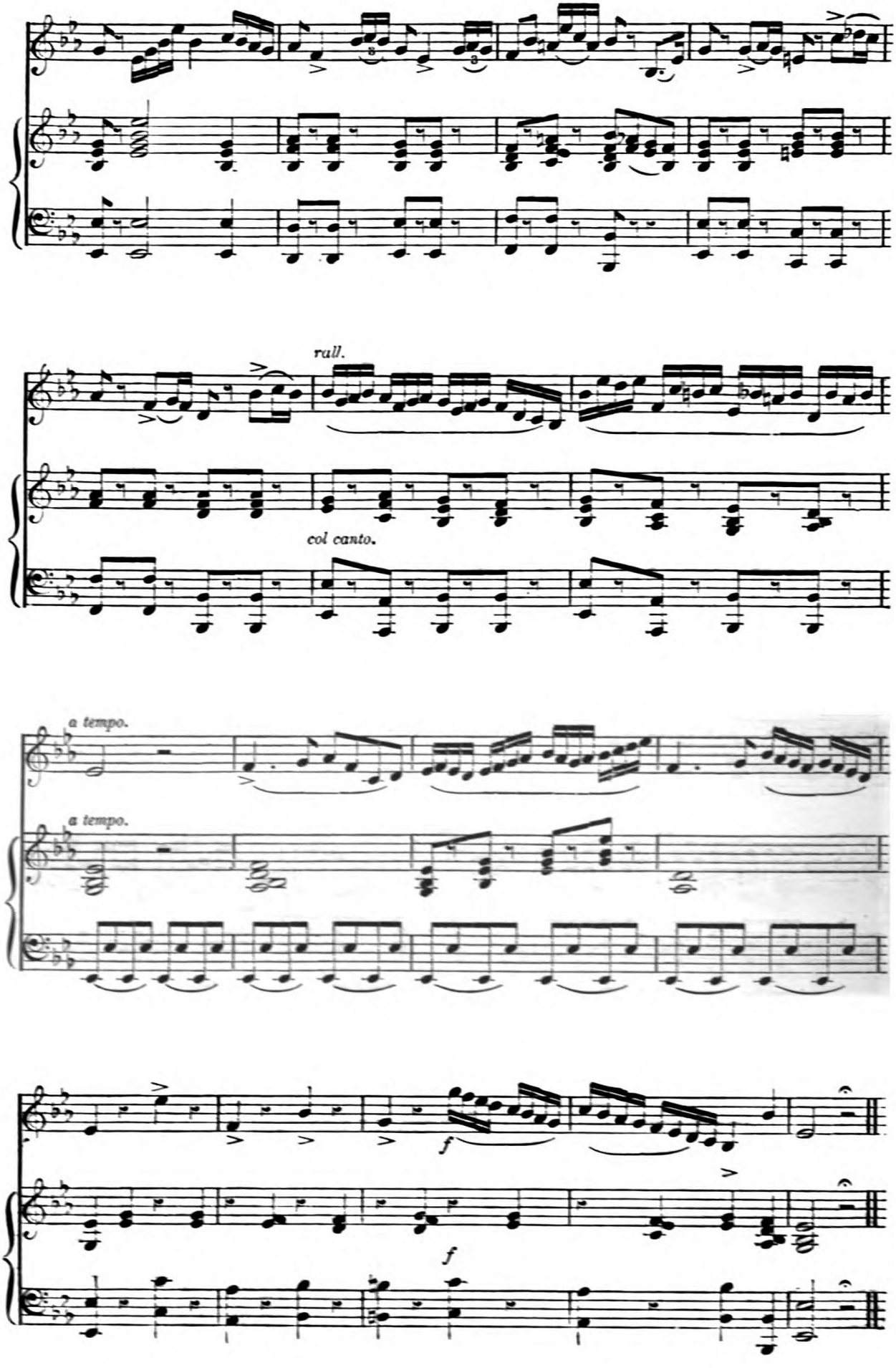
No. 7. *Tempo pastorale.* BORDOGNI.




rall.
poco
Allegro moderato.
a
poco.
Allegro moderato.

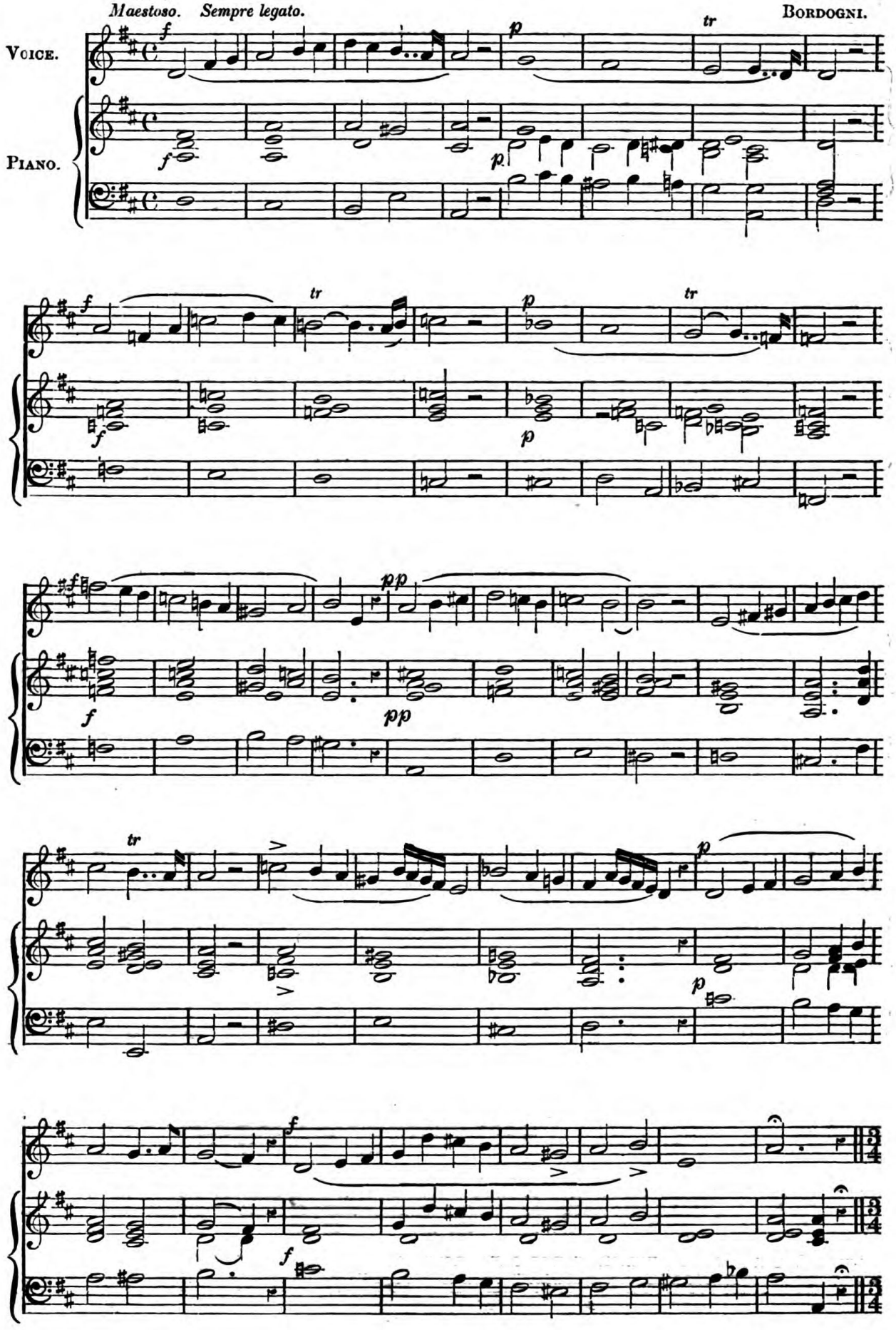

p
cres.
f
tr
tr
tr

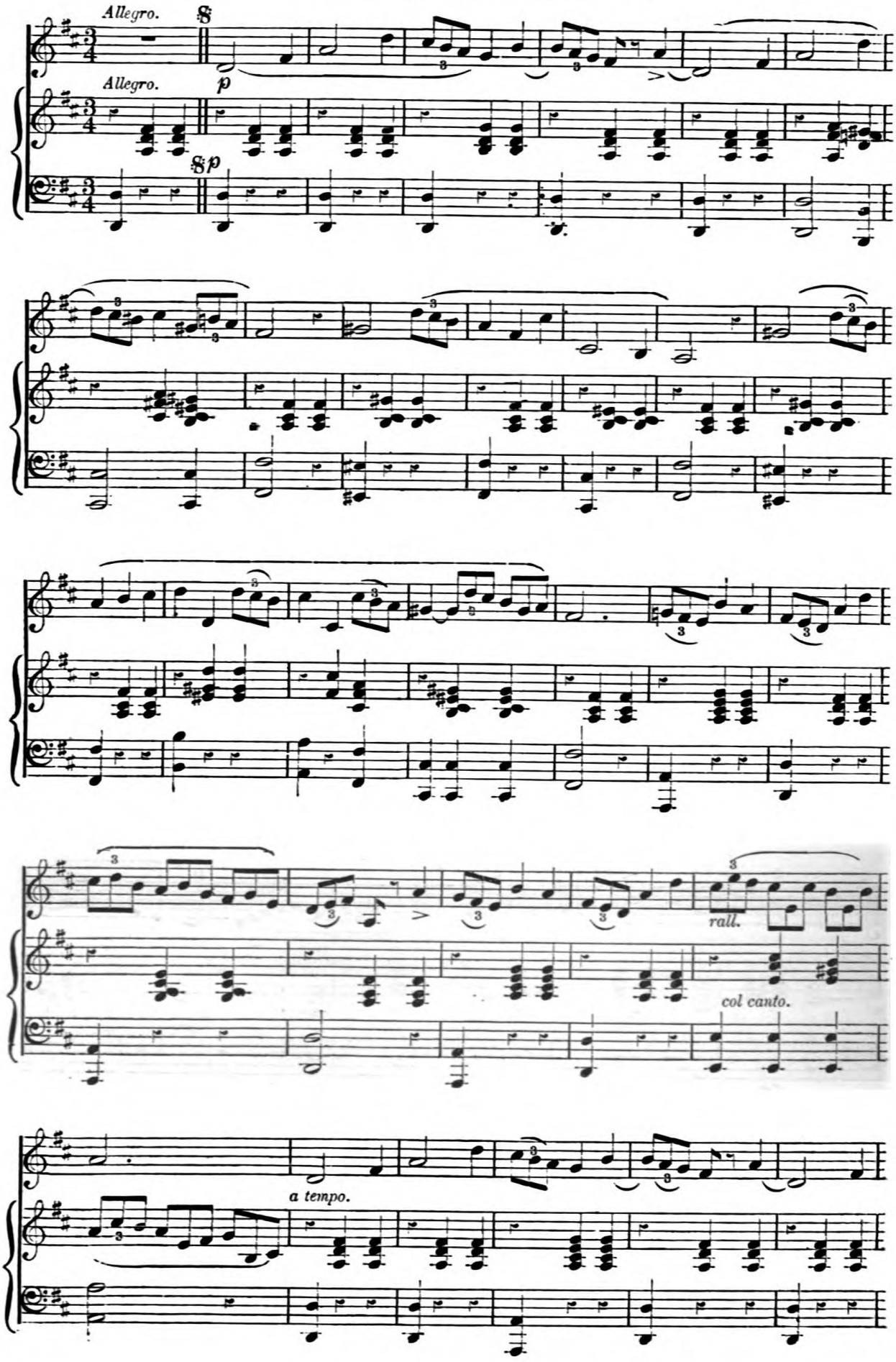

tr
ad libitum.
a tempo.

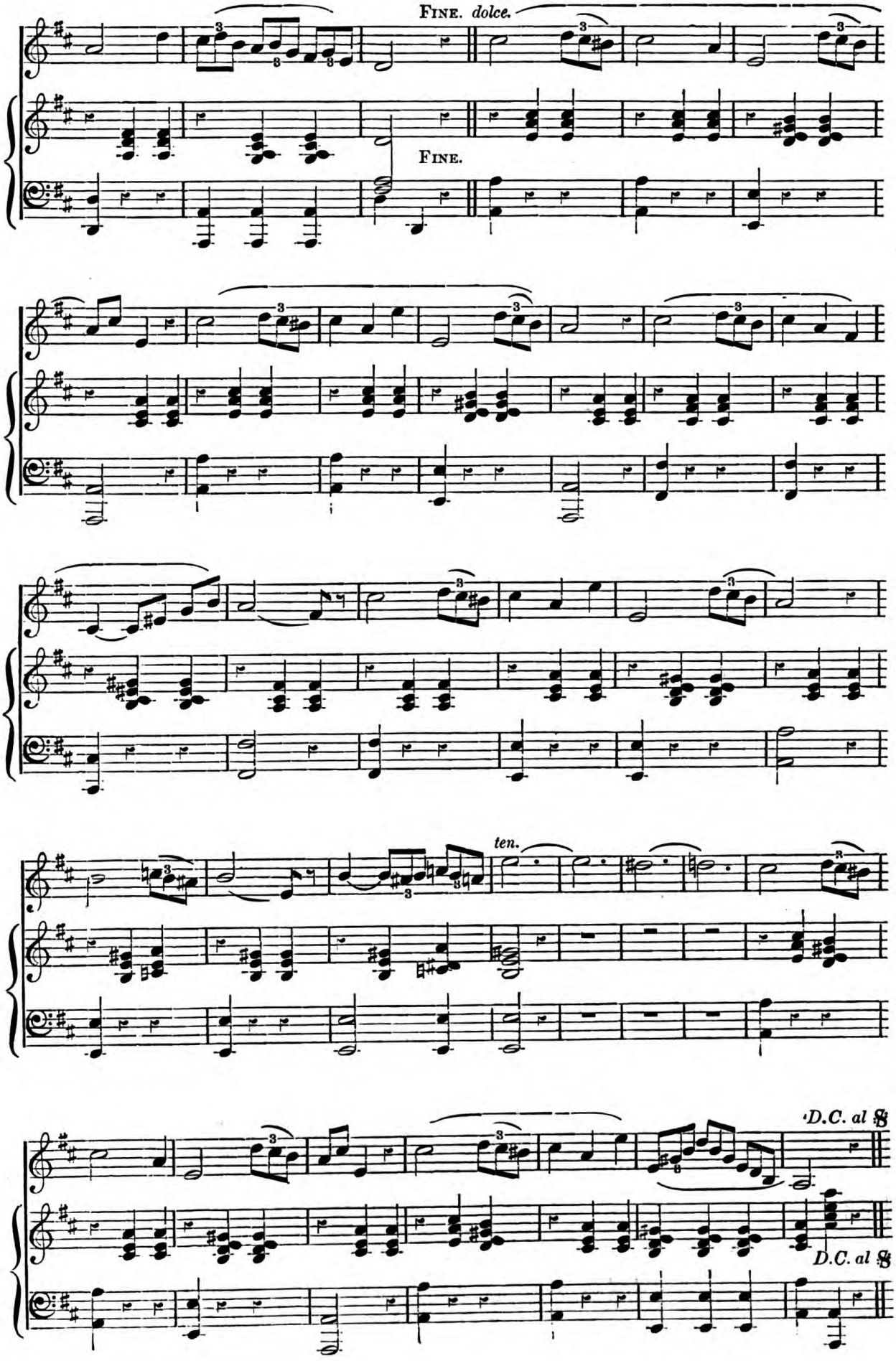

rall.
col canto.
a tempo.
a tempo.
f
f

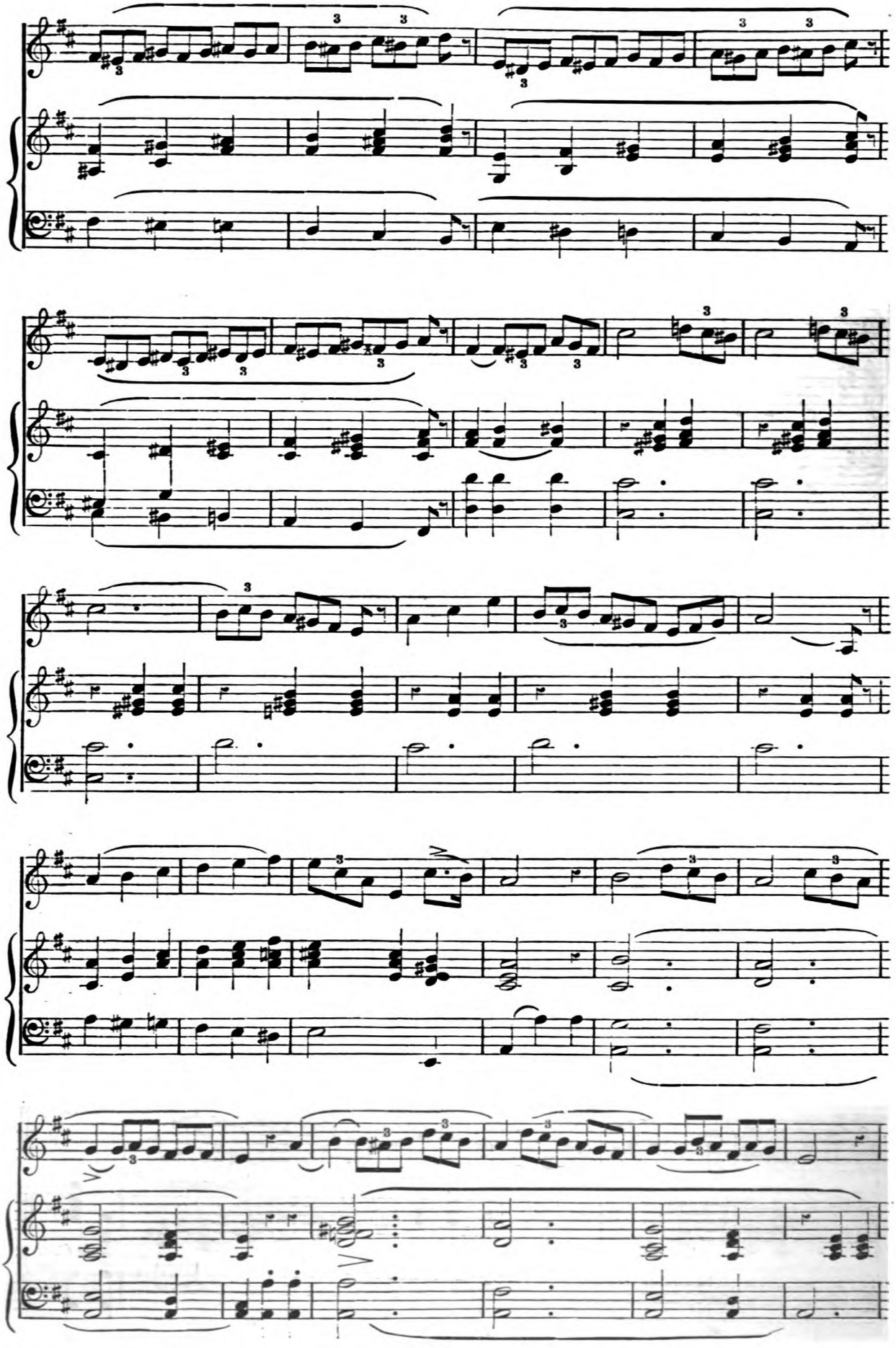
No 8.

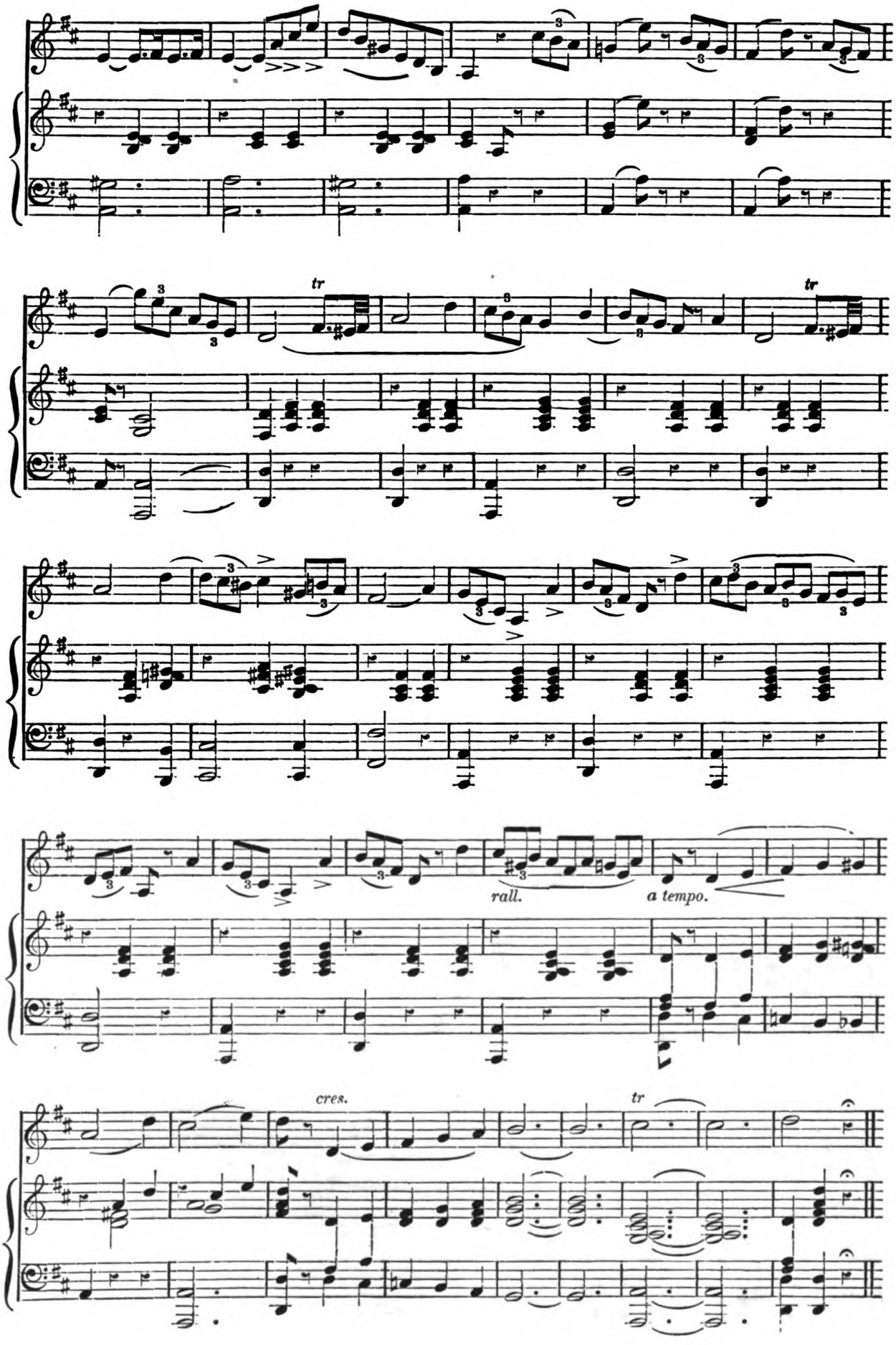
Maestoso. *Sempre legato.* BORDOGNI.




Allegro.
Allegro.
p
rall.
col canto.
a tempo.


FINE. dolce.
FINE.
ten.
D.C. al 𝄋
D.C. al 𝄋




tr
tr
rall.
a tempo.
cres.
tr