

M. Marchesi
Vocal Method, Op. 31
Part 1

PREFACE

THE *Theoretical and Practical Vocal Method* that I now publish is an educational work which commences with the vocal alphabet, that is to say, with elementary exercises, and contains also a series of *Elementary and Progressive Vocalises* for the formation of the mechanism of the voice.

I would again set forth the principle that I have already laid down in prefaces to different works that I have published, which is, that in order to obtain a speedy and satisfactory result, pupils should never be burdened with more than one difficulty at a time, and they should be assisted in overcoming obstacles by having them presented in a natural and progressive order. It is with this object in view that I have written special Exercises and Vocalises for each particular difficulty.

It is essential that the mechanism of the voice should be trained to execute all possible rhythmical and musical forms before passing to the æsthetical part of the art of singing.

May this work, which I look upon as my last of the kind, add to the important results that I have obtained from forty-two years' application of my system.

MATHILDE MARCHESI

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PRACTICAL GUIDE FOR STUDENTS

ATTITUDE OF THE SINGER

THE attitude of the pupil, in singing, should be as natural and easy as possible. The body should be kept upright, the head erect, the shoulders well thrown back, without effort, and the chest free. In order to give perfect freedom to the vocal organs while singing, all the muscles surrounding those parts should be completely relaxed.

THE MOUTH

As the vocal tube extends to the lips, the beauty of a voice may be quite spoiled by a faulty position of the mouth.

The smiling mouth, for example, favored by many singing-teachers past and present, is absurd, and quite contrary to the laws of acoustics. Smiling causes the mouth to assume the position required for pronouncing the Italian E (pronounced *ay*.) This vowel makes the vocal tube square, and gives the voice a too open tone, called by the Italians *voce sgangherata* and by the French *voix blanche*. Therefore, the mouth should be opened naturally, by letting the chin fall, as in pronouncing "ah" (not too broad), and it must be kept immovable in this position for the entire duration of the sound.

In opening the mouth, only the lower jaw moves, the upper one being fixed; hence the necessity for lowering the chin. The muscles of the jaw possess great contractile power, and will not, at first, remain relaxed during the whole length of the sound; but with practice they will eventually gain the necessary elasticity. When this elasticity is once acquired, it will enable the chin to articulate the consonants distinctly and rapidly in singing.

RESPIRATION

Respiration consists of *Inhalation*, during which the air passes through the glottis, the trachea or windpipe, and the bronchial tubes to enter the lungs; and of *Exhalation*, during which the air is breathed out again through the same channels.

In the normal state, these two movements succeed one another in a regular and rhythmical manner and *without any intervention of the will, as during sleep*. Consequently, all premeditated action for facilitating or regulating these functions in a special manner is fatally injurious, because it opposes and impairs the freedom of the normal movements of the vocal organs and of the muscles which govern them. In addition to the outward movement of the ribs, the chest (thorax, a bony, conical cage, slightly flattened) can expand, in *Inhalation*, at its base, summit and sides. So there are *three respiratory movements*, or three kinds of breathing, namely:—

Diaphragmatic or Abdominal;

Clavicular;

Lateral or Intercostal.

The lungs, formed of a spongy, elastic tissue, perforated in every part by thousands of little tubes destined to receive the air, are concave and largest at their base, and separated from the abdominal cavity by a convex muscular partition, called the Diaphragm, upon which they rest. At the moment of *Inhalation* this partition descends, causing the base of the lungs to expand.

Normal respiration, or the natural breathing of a healthy person, is *diaphragmatic* or *abdominal*. By this method of respiration the lungs are expanded at the base, and consequently receive the greatest quantity of air. By the other methods, which are bad, the lungs are only partly filled; whence the necessity for more frequent breathing and the impossibility of singing long phrases in a single breath.

The use of the corset by females causes *lateral* breathing, because it compresses the abdominal walls. Ladies who would become singers are, therefore, strongly advised to avoid clothes which, by interfering with the freedom of the waist, prevent the inflation of the lungs at the base.

ATTACK (COUP DE GLOTTE)

After the lungs are filled, it is necessary, for the production of a tone, that the pupil should hermetically close the glottis so that its extreme edges, called the *Vocal Cords*, may be set vibrating by the air which bursts through at the moment of *Expiration*. The *Coup de Glotte* requires, then, a sudden and energetic approximation of the lips of the glottis, an instant before *Expiration* commences.

This organic action, which forms the *Attack* or *Emission* of the voice, is brought about by preparing the glottis and mouth for the production of a vowel. As stated above, the best vowel for use for the formation and development of the voice is the Italian vowel A (*ah*), attacking it naturally and without effort or affectation.

It should be understood that the *Coup de Glotte* is a natural movement of the vocal organs, and that the pupil has only to bring under the control of the will this spontaneous action which has been developing since the first cry at the moment of birth. It is, in fact, the possession of this same natural faculty that enables us to form unconsciously all the vowels in speaking.

The closing of the glottis is, then, a natural and spontaneous organic action. But, in speaking, this action is intermittent, the opening of the lips of the glottis being followed by their contraction with an equal rapidity. The pupil need do no more than endeavor to keep the glottis contracted after its lips have been brought together. That is to say, when once the note has been attacked, it is necessary to practice holding the glottis contracted as long as the teacher considers it expedient for the development of the elasticity of the vocal organs; a development which practice will increase daily. We repeat, then, that if the pupil would acquire a good attack, the glottis must be closed an instant before *Expiration* commences; in other words, it should be prepared.

If the column of air issuing from the lungs finds the glottis open, and, in consequence of there being no obstacle in its way, no body is set vibrating, then the result is *Aphony* (no sound). If the *Vocal Cords* are not firmly and evenly closed throughout their entire extent at the instant that the air commences to escape from the lungs, the lips of the glottis being unable to contract fully during *Expiration*, the tone will be weak and hoarse, and the intonation uncertain, because the *Vocal Cords* will not vibrate throughout their entire extent, and the vibrations cannot be *isochronous* (equal). Moreover, because the air escapes in puffs and the lungs empty rapidly, the tone is of short duration, and the pupil's respiration is short and unsteady, as the supply of breath has to be renewed so frequently.

To sum up, the firmer and more complete the approximation of the lips of the glottis, the more resistance they will offer to the air which escapes from the lungs, and the less air it will take to set the *Vocal Cords* vibrating. The slower the *Expiration*, the longer the tone will last. The equal and continuous pressure of the air against the vibrating body produces *isochronous* (equal) vibrations, and maintains equality of tone throughout its entire duration.

REGISTERS OF THE FEMALE VOICE

This is the *Alpha* and *Omega* of the formation and development of the female voice, the touchstone of all singing methods, old and new. As this is to be, above all, a *Practical Guide* for students, this important subject cannot here be treated in detail. The anatomical, physiological, and acoustical explanations and demonstrations necessary for a clear understanding of the organic phenomena which cause the three series of consecutive and homogeneous tones of the three registers, of an essentially different nature, I give verbally to pupils, with the aid of anatomical charts and an artificial human larynx.

Nevertheless, before offering any practical remarks upon this subject, so important in the formation of the voice, I consider it necessary to explain, in a few words, the production of sound in general, in order to make clear to the pupil the theory which establishes the existence of the three registers. Moreover, as all the tones belonging to one register are of the same nature, the modifications of intensity and quality which they can undergo are of little moment.

Sound is a property of the air, as color is of light, for there can be no sound without air, any more than there can be color without light. At the present day, the immediate causes of effects in these great phenomena of nature are well known, but the principles underlying these causes are yet to be discovered. The special organization, interior and exterior, of a body, which by its oscillations sets the air vibrating, or by its surface reflects light in a particular manner, decides the nature of the sound or the shade of the color.

Three things are needed for the production of a sound; namely, a *Motor*, which acts either by sending a column of air against a vibrating body, or by immediate friction with this body; a *Vibrator*, which executes a certain number of regular (isochronous) or irregular vibrations in a given time when set in motion by the *Motor*; and, finally, a *Resonator* (because of its function, it would be more correct to call it the coöperating element), which receives the sounding column of air that escapes from the vibrating body to imbue it with the character of its own sound by reverberation. These three elements, indispensable for the production of sound, are found in all wind, stringed, or percussion instruments. It is, therefore, only logical to admit that they should also exist in the vocal organs.

Upon examination, it will be found that the tone of most of these instruments is of a similar nature throughout their compass, and that they are free from those sudden changes in the quality of the sound that are met with in the human voice. This is because the three generating elements of sound, in these instruments, are unalterable in their functions as well as in their shapes and sizes.

If we examine these three elements in the vocal organs, we find that the *Motor* (the lungs and the parts connected with them) may possess greater or lesser activity, more or less power and elasticity, according to its physiological or pathological state, but the nature of its functions never changes, neither does its organic form alter. The *Vibrator* (the glottis) in its normal state is susceptible of innumerable degrees of tension and contraction, but is unalterable in its function. The glottis can, indeed, augment or diminish the intensity of the sound, by a corresponding increase or decrease in the amplitude of vibration of the *Vocal Cords*, according to the force of the concussion caused by the air in *Expiration*; it can also raise or lower the pitch, by shortening or lengthening the *Vocal Cords*, in combination with the modifications of the shape of the resonance tube; but no alteration can be discovered in its functional activity as a *Vibrating body* that would account for the different nature of the tone in the change of registers. It is evident, therefore, that the secret of the phenomenon met with in passing from one register to another is to be found in the *Resonator* of the vocal organs. It is

the *Larynx* which, by change of position, directs the column of air escaping from the *Vibrator* (the glottis) toward the three resonant walls alternately.

Since, then, each register of the voice consists of a series of consecutive and homogeneous tones, of a kind essentially different from those of the other registers, it follows that the vocal apparatus should contain three quite distinct resonance chambers (walls.) These three *Resonators*, formed of different organic tissues, impart, by reason of their special physiological properties, a distinct character to each series of tones contained within the limits of each register.

After many years' successful experience, I am convinced that scientific knowledge is indispensable to teachers of singing, because it enables them to treat the vocal instrument in a natural and rational manner and with greater certainty; also, by showing them the causes of the defects, it helps them in training difficult voices and in correcting the numerous faults of emission that each pupil brings, the result either of bad habits or inferior training.

If we do not teach the elements of the anatomy and physiology of the human voice, we needlessly deprive the pupil of the means of becoming acquainted with the physical phenomena of the vocal organs. Each pupil should, therefore, at least be taught how to manage and preserve the voice in its career, and should understand the exact meaning of the words *Larynx*, *Glottis*, *Vocal Cords*, etc., words which the antagonists of the physiology of the voice are themselves obliged to use continually in speaking of the art of singing.

I most emphatically maintain that the female voice possesses *three* registers, and not *two*, and I strongly impress upon my pupils this undeniable fact, which, moreover their own experience teaches them after a few lessons.

The three registers of the female voice are the *Chest*, the *Medium* and the *Head*. I use the term *Medium* and not *Falsetto* (the word used for the middle register by some teachers of singing), firstly, because the word *Medium* (middle) precisely and logically explains the position that this register occupies in the compass of the voice, and, secondly, to avoid all confusion that might be caused by the term *Falsetto*, which belongs exclusively to men's voices. *Falsetto*, which signifies *Falso* (false), that is, *in place of the true*, is a term that has been used in Italy from the earliest period in the history of the art of singing, to indicate certain *piano* effects in the high tones of the Tenor voice.

Empiricism, which in these days appears to struggle more than ever against the incessant progress made by all the sciences connected with the phenomena of the voice, as well as against all rules of modern pedagogy, has put in circulation, among other absurdities, the assertion that the female voice possesses only *two* registers, *Chest* and *Falsetto*. This grave error has also been endorsed by several eminent modern physiologists, who have persuaded themselves that they have established this theory, after their observation with the laryngoscope, but who are incapable of making comparative experiments with their own vocal organs.

Nevertheless, the female voice most certainly does possess *three* registers. But for defining the special nature of the tone of each of them, for determining their respective limits, and for blending the three registers and establishing homogeneity of tone throughout the compass of the voice, theoretical and practical knowledge is needed.

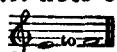
Unfortunately, it is owing to this ignorance of the limits and the treatment of these three registers of the female voice that there are so-many imperfectly trained singers, who struggle against the faults and difficulties of a mechanism wrongly used, and so many unequal voices, which possess sets of weak and heterogeneous tones, commonly called *breaks*. These *breaks*, however, are only tones wrongly placed and produced.

When commencing to study, the lowest notes of a register, in most voices, have not so much power as the highest notes of the register next below. The theoretical and practical explanation that I give to pupils of this phenomenon soon convinces them that here lie difficulties, inherent to the physical construction of the vocal organs, which are easily conquered when the causes are understood. Therefore, in using the exercises designed for developing, in the Larynx or Glottis, those faculties that are necessary for removing this imperfection of the vocal compass, the homogeneity in the nature of the tone throughout the particular compass of each register, as well as the blending of the three registers, depends, above all, upon the ability of the teacher, the patience and assiduity of the pupil, and the method of practising.

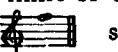
Female voices are divided into *Contralto*, *Mezzo-Soprano*, *Dramatic Soprano*, and *Light Soprano* (*sogato*). The highest note in the chest-register of all female voices varies between the notes 

Contralto and *Mezzo-Soprano* differ from *Soprano* voices in having generally a chest-register of much greater compass, which extends more or less to the lower tones.

To equalize and blend the *Chest* and *Medium* registers, the pupil must slightly close the last two notes of the former in ascending, and open them in descending. Every effort expended upon the highest notes of a register increases the difficulty of developing the power of the lower tones in the next register, and therefore of blending the two registers, until eventually it becomes impossible.

When the limits of the register are not fixed, there is always a series of tones that are uncertain, weak, and out of tune, when singing a scale with full voice, or a sustained phrase. According to modern pitch, the highest *chest*-note of nearly all *Contralto* and *Mezzo-Soprano* voices varies from ; *Soprano* voices from 

There are *Contralto* voices which, by reason of an exceptional position of the Larynx, never succeed in developing a *Head*-voice. These *short* voices, which consist merely of the *Chest* and *Medium* registers, are very rare, and they can aspire only to a career as concert-singers.

The limit of the *Medium* register in all female voices varies from ; as a general rule, however,  should be looked upon as the highest note.

As the *Head*-voice is very rarely used for speaking in ordinary circumstances, the tones of this register are but little developed, and, on commencing the study of singing, they present a great contrast, in intensity and volume, to the highest notes of the *Medium* register. More time is needed, therefore, for the development of the *Head*-register than for the other registers.

The same instructions that we have given for the change and blending of the *Chest* and *Medium* registers apply also to those of the *Medium* and *Head*.

METHOD OF STUDY

A rational and progressive course of vocal gymnastics will develop great elasticity as well as a great power of contraction in the muscles of the vocal organs, without ever causing fatigue; while the least excess in practising causes exhaustion. On commencing study, the pupil should not continue singing too long at a time, and, at first, practice should not last longer than five or ten minutes, repeated after long intervals, three or four times a day. The time devoted to practice may be gradually increased five minutes at a time to half an hour. A conscientious teacher will never allow the lesson to last longer than half an hour.

If, as very frequently happens, the pupil disregards these instructions and practises at home longer than the teacher advises, that distressing result, fatigue of the voice, will soon follow. In this case the *Vocal Cords*, the most delicate and important part of the vocal organs, are the first to be affected, and it will be necessary to stop practice for a time. This interruption of study, at the beginning, is sufficient to undo all the work that has already been done. Besides the loss of precious time, the pupil has also to regret the loss of the progress that has been made by the muscles of the vocal organs. It is of the greatest importance that the pupil should always commence, when practising at home, with the emission of the voice, and continue the exercises in the order appointed by the teacher. In order to develop the power, compass and equality of the voice, and to succeed in blending the registers, the scales should be practised with full voice, but without forcing; and avoid shouting.

ANALYSIS

Most pupils who learn singing have very little knowledge of music. They commence, consequently, by singing the exercises and scales mechanically, guided entirely by ear, paying no attention to the length and rhythmical division of each measure, or the particular value of each note. This method of singing by ear is most pernicious, and wastes much of the pupil's time; besides, when studying in this manner, the pupil is obliged to repeat the same passage over and over again, which, instead of aiding progress, tends only to tire the vocal organs. Therefore, the pupil should, from the very first lesson, cultivate a habit of analyzing, or mentally preparing, the exercises, etc., before commencing to sing them. It is only by finding out the exact motive of the task in hand that pupils can so grasp the teacher's ideas as to make them guide their studies and lead on to the road of independence.

If this analytical method is adopted by the pupil from the very beginning, it will be of great assistance in all the different periods of study, as well as in his or her professional career, when new works have to be studied. It will also prove of great service when, in passing to the second part of my method (the Elementary and Graduated Vocalises), new difficulties are encountered, such as the different kinds of time (double, triple, etc.), the various modulations, the multiform divisions of each measure, the very varied rhythmical accents, and, finally, the new combinations of intervals constantly occurring.

When the time, the division of each measure, and the accentuation of the phrase are understood, the pupil may commence to sing with full voice, because then attention need be given only to the intonation, and a successful result will be obtained before fatigue sets in.

After finishing the course of Vocalises, the pupil should pass on to the third part of my Method, which contains Vocalises with words, and where still further purely mechanical difficulties will be found.

In accordance with my system (explained in the Preface of this work), which consists of presenting to the pupil only a single obstacle at a time, I have composed Vocalises with words, for blending pronunciation with vocalization; that is to say, for accustoming the pupil to pronounce the words distinctly, without affecting the emission of the voice, and not neglecting to correct faults of pronunciation; and this should be done before commencing to sing Airs, and before giving thought to sentiment or expression. For this purpose I have chosen the Italian language, because it is the only one that is free from the guttural vowels of Teutonic languages, and the closed and nasal ones of the French language; without mentioning certain consonants produced by the root of the tongue in the former languages, or the "grasseyement"^{*} generally met with among the French.

* "Grasseyement," defective pronunciation of the letter R.

It is impossible to give rules for correcting the very many faults of pronunciation that one meets with in pupils. They must be left to the skill and experience of the teacher. Not only do these faults of pronunciation of the various nationalities differ among themselves, but they vary very considerably even among pupils of the same country, being the result either of a special organization, bad habits, or the particular dialect spoken in each of the provincial towns of the different countries.

Equality in the emission of tone upon the five simple Italian vowels, *a, e, i, o, u*; the correction of defective articulation of the consonants by the means best adapted to each individual; and the formation of a habit of good pronunciation—these are the tasks for the pupil commencing the third part of my Method.

The closed *E* and *O*, that one would willingly receive into the Italian language, do not, however, exist in it, although the sentiment, sad or cheerful, of a word or a phrase impels the orator, actor or singer to close or open the vowels. So, too, words are frequently met with that express alternately grief and terror, or joy and sarcasm.

In order to properly render the sense of the situation, it is necessary, therefore, to close or open the vowel of a word in accordance with the sentiment to be expressed. As to the consonants, it is the linguals *l, ð, t, s, z, r, n, c, g, k, q, x*, that interfere with the emission of tone when commencing to sing words, because the root of the tongue is so closely attached to the larynx. They alter the equilibrium of the tension and the regularity of the vibrations of the vocal cords, because the movements of the tongue jerk the larynx. After a time, practice will render these movements independent of the operations of the larynx.

The pupil should look upon the studies in the third part as belonging exclusively to the mechanism of the art of singing, since expression or sentiment has yet to be dealt with. Nevertheless, as the different melodies have been inspired by the sense of the words, they commence to develop the taste and sentiment of the pupil with regard to phrasing and style.

In commencing this part of my Method, pupils who have hitherto followed the system of analysis adopted at the beginning of their studies will be quite competent to decipher the musical part of the *Vocalises with Words*, by reading them, at first, without the text, in the manner indicated above. The next thing to do, before commencing to sing the *Vocalises*, is to distribute the syllables to their notes.

When once complete mastery has been obtained over the mechanism of the voice, as well as over all the degrees of power, expression, and of quality and color of sound that the vocal organs can produce, and when the movements of the tongue and lips are thoroughly under control, then the pupil can easily learn to sing in any language, without sacrificing beauty of tone to clear pronunciation of each syllable, or distinct pronunciation to beauty of tone.

When all mechanical difficulties have been overcome, from the formation of tone up to pronunciation, the pupil may pass on to the study of the Air with Recitative, and so enter upon the æsthetics of the art of singing without being arrested every moment by vocal or musical faults, or by a badly pronounced word or syllable. Pupils can now give their attention exclusively to the sentiment and expression, and commence to acquire a knowledge of the different styles found in the many kinds of vocal music.

In studying an Air, pupils should always employ the same analytical system they have used hitherto. They should commence, therefore, by reading and translating the text, trying to get an idea

of the character they have to represent, studying, at the same time, the dramatic situation in which this character is placed at the moment of singing the particular Air. At this psychological moment, so important for the development of the sentiment and mode of expression, the pupil should obtain from the teacher every explanation that can facilitate the task.

Later, when the studies in singing, elocution, and acting have come to an end, and pupils in the course of their careers as singers are called upon to learn new works, they will find that this system of analyzing the measure, text, character, and dramatic situation, before commencing to sing, will give them a great advantage over other vocalists. Both voice and time will be saved, and the spirit of a new piece or *rôle* will be more quickly seized by them than by others.

STYLE

People often speak of the Italian, French, or German *School* or *Style* of singing. Having resided for many years in the different centres of these three nationalities, I can safely say that, with the exception of national songs of a popular and local character, peculiar to each nation, there are only two Vocal Schools in the whole world: the *good*, from which the best results are obtained, and the *bad*, in which the reverse is the case. The same may be said with regard to style. It is, therefore, quite a mistake to speak of a German, English, French, or Italian Vocal School or Style.

There have always been many great singers of both sexes belonging to different European nations who have been received with the same degree of enthusiasm at Paris as at Rome, London, St. Petersburg, etc.

Before bringing this *Practical Guide* to conclusion, I must again call the attention of pupils to a serious error, disseminated in these days by empiricism. It is argued, that because modern vocal music consists of long and declaimed phrases, without florid passages or embellishments, it is unnecessary (so it is said) for the singer to cultivate the mechanism of the voice, as it tires the vocal organs and causes loss of time to the pupil.

As regards the fatigue of the vocal organs caused by practice, that depends entirely upon the ability of the teacher and the intelligent docility of the pupil. As to all that concerns the technical requirement of the long and declaimed phrases of modern vocal music, the true facts are quite at variance with these statements.

A singer who has learned how to breathe well, and who has equalized the voice, neatly blended the registers, and developed the activity of the larynx and the elasticity of the glottis and resonant tube in a rational manner, so that all possible shades of tone, power, and expression can be produced by the vocal organs, would most assuredly be able to sing well, and without fatigue or effort (that is, without exaggeration or shouting), the long and declaimed modern phrases. While a singer whose respiration is badly managed, and who lacks control over the vocal organs, and, consequently, exaggerates and distorts the modern musical phrase, will very soon tire the voice.

Every art consists of a technico-mechanical part and an æsthetical part. A singer who cannot overcome the difficulties of the first part can never attain perfection in the second, not even a genius.

The Marchesi Vocal Method.

First Part.

Elementary and Progressive Exercises for the Development of the Voice.

Emission of the Voice (*Attack*).

OPEN the mouth naturally, keep it quite still, and draw in breath slowly; then attack the tones neatly on the broad Italian vowel A (*ah*), by a resolute articulation or stroke of the glottis (*coup de glotte*), avoiding all jerkiness as well as effort.

Slowly and evenly.

Voice.

1.

Piano.

etc.

etc.

etc.

Chromatic Slur.

2.

The musical score for voice and piano, page 2, contains ten staves of music. The vocal part (soprano) uses a G clef and includes lyrics in Italian. The piano part uses a C clef. The music is in common time. Various slurs and dynamic markings (f, p, sf) are present. The vocal part specifically highlights chromatic slurs, as indicated by the title "Chromatic Slur.".

Diatonic Slur.

3.

The sheet music consists of five systems of musical notation for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time (indicated by 'C').
System 1: Soprano has single note slurs. Alto has slurs over pairs of notes. Bass has slurs over pairs of notes.
System 2: Soprano has slurs over pairs of notes. Alto has slurs over pairs of notes. Bass has slurs over pairs of notes.
System 3: Soprano has slurs over groups of three notes. Alto has slurs over groups of three notes. Bass has slurs over groups of three notes.
System 4: Soprano has slurs over groups of four notes. Alto has slurs over groups of four notes. Bass has slurs over groups of four notes.
System 5: Soprano has slurs over groups of five notes. Alto has slurs over groups of five notes. Bass has slurs over groups of five notes.

Portamento.

4.

5.

Portamento.

6.

7.

8.

Scales.

The voice in its natural state is, as a rule, rough, uneven, heavy, and of limited compass. Having secured accuracy of intonation in the attack of each tone (by the stroke of the glottis), the next task should be the development of volume, power, and compass of the voice, and the blending of the registers. The pupil should not at first attempt to sing the complete scale, but begin by practising exercises of two, three and four notes, etc.; otherwise there is a risk of never succeeding in any kind of passage.

All scales should be transposed throughout the compass of the voice a semitone at a time up and down, care being taken not to overexert the extreme limits of the voice; they should be sung with perfect equality of length and power as well as with correct intonation of the half-tones. When the descending scale is out of tune, it is because the semitones are too wide.

9.

10.

11.

12.

13.

etc.

14.

etc.

5.

etc.

16.

etc.

17.

18.

etc.

19.

etc.

20.

etc.

All scales and exercises should be sung with full voice, but without forcing. By practising with half-voice (*mezza voce*) the tension of the glottis will never develop, neither will the tones attain the requisite power. The pupil is advised not to practice more than a quarter of an hour at a time. It is left to the teacher to extend this period when the pupil is sufficiently advanced.

N.B. — All scales and exercises are to be transposed into the keys best adapted to each voice.

The image displays a series of musical exercises for voice, numbered 21 through 28. Each exercise consists of a single-line musical staff in common time (indicated by a 'C'). The key signature changes for each exercise: Exercise 21 is in C major; Exercises 22 and 23 are in G major; Exercises 24 and 25 are in F major; Exercises 26 and 27 are in D major; and Exercises 28 and 29 are in A major. The music is composed of eighth-note patterns, primarily consisting of eighth-note pairs (two eighth notes per beat). The exercises are designed to be repeated, as indicated by the 'etc.' (et cetera) markings at the end of each exercise. Below the vocal staves, there is a bass staff with a brace, showing sustained notes in various positions across the different keys.

29. *etc.*

30. *etc.*

31. *etc.*

32. *etc.*

33. *etc.*

34. *etc.*

35. *etc.*

36. *etc.*

Piano accompaniment:

{ G C E G | G B D G | G C E G | G B D G | G C E G | G B D G | etc. }

Bass clef, common time, key signature of G major.

Exercises for Blending the Registers.

Chromatic Third.

37.

etc.

To be transposed into other keys.*

38.

39.

It is left to the teacher to decide which scales and exercises are best adapted to the capacity and voice of the pupil.

40.

41.

All scales should be sung slowly at first, taking breath at each bar, so that the voice may be well developed and equalized. The proper method of breathing is to stop after the first note of any measure, take breath during its remaining beats, and then start with the note just quitted, at the beginning of a fresh measure (see example below).*

When the pupil is more advanced, the speed may be increased and two or more measures taken in one breath.

42.

43.

* Example. Take breath. etc.

44.

45.

Example. Take breath.
44. etc.

46.

47.

46.

47.

46.

47.

46.

47.

46.

47.

Example.

Take breath.

etc.

46.

The musical score consists of three systems of music. The first system (measures 48-49) shows two staves: treble and bass. The second system (measures 50-53) shows two staves: treble and bass. The third system (measures 54-55) shows two staves: treble and bass.

Measure 48: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

Measure 49: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

Measure 50: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

Measure 51: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

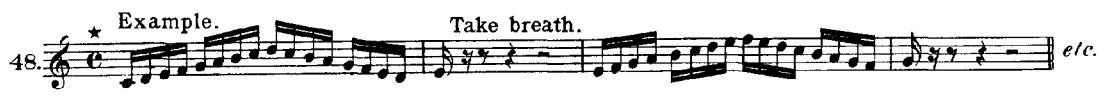
Measure 52: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

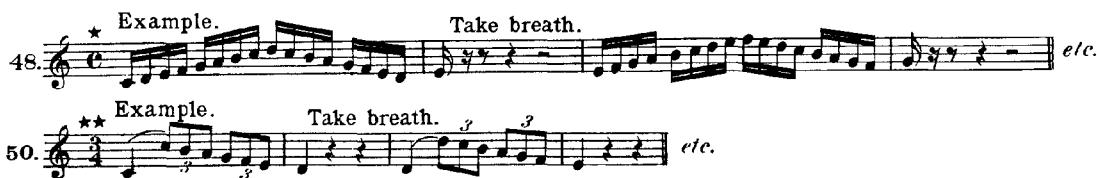
Measure 53: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

Measure 54: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 55: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Example. Take breath. etc.

48. 

50. 

(Continuations of Exercises on page 16)

54.

55.

54. Example. Take breath.

Example.

Take breath.

56. * etc.

58.

59.

Example.

Take breath.

58.

etc.

The scales from Nos. 60 to 67 are especially intended for light Soprani; they should not be attempted until the voice has attained a certain degree of flexibility.

Example.

Take breath.

etc.

(Continuations of Exercises on page 20)

A musical score consisting of two systems of staves. The top system has a treble clef and a bass clef, and the bottom system has a bass clef. Each system contains eight measures of music. The music consists of eighth-note patterns and rests. The first system ends with a repeat sign and a double bar line, followed by four measures of bass notes.

66.

67.

Example.

Take breath.

etc.

66.

Example.

Take breath.

etc.

67.

A musical score page featuring two staves. The top staff is for the voice, indicated by a treble clef, and the bottom staff is for the piano, indicated by a bass clef. The music is in common time. Measure 68 begins with a series of eighth-note pairs followed by sixteenth-note patterns. Measures 69 and 70 show eighth-note pairs and sixteenth-note patterns continuing. Measures 71 and 72 begin with eighth-note pairs, followed by sixteenth-note patterns, and conclude with a melodic line consisting of eighth and sixteenth notes. Measures 73 and 74 continue the melodic line from measure 72, ending with a final melodic phrase.

The exercises on two, three, four, six, and eight notes, are useful for blending the registers, increasing flexibility, and for accuracy of intonation. Like the scales, they must be sung slowly at first, breathing at intervals, and transposing them a semitone at a time, higher or lower, to suit the voice. As in the scales, the speed may be increased and the frequent breathing omitted when the pupil is sufficiently advanced.

Exercises on Two Notes.

74.

75.

Exercises on Three Notes.

76.

77.

78.

79.

80.

81.

82.

83.

84.

* Example.

Take breath.

Take breath.

Take breath.

74.

Exercises on Four Notes.

The musical score consists of two main parts. The upper part, numbered 85 to 97, provides 13 staves of vocal exercises. Each staff begins with a short melodic line followed by a 4-note chord. The vocal part then continues with a series of eighth-note patterns. The lower part, numbered 85 to 97, shows a piano accompaniment. It features a bass line with quarter notes and harmonic changes marked by Roman numerals (I, II, III, IV) above the staff. The piano part concludes with a final 4-note chord.

* Example. Take breath. Take breath.

Exercises on Six Notes.

98. 

* Example.

98.  etc.

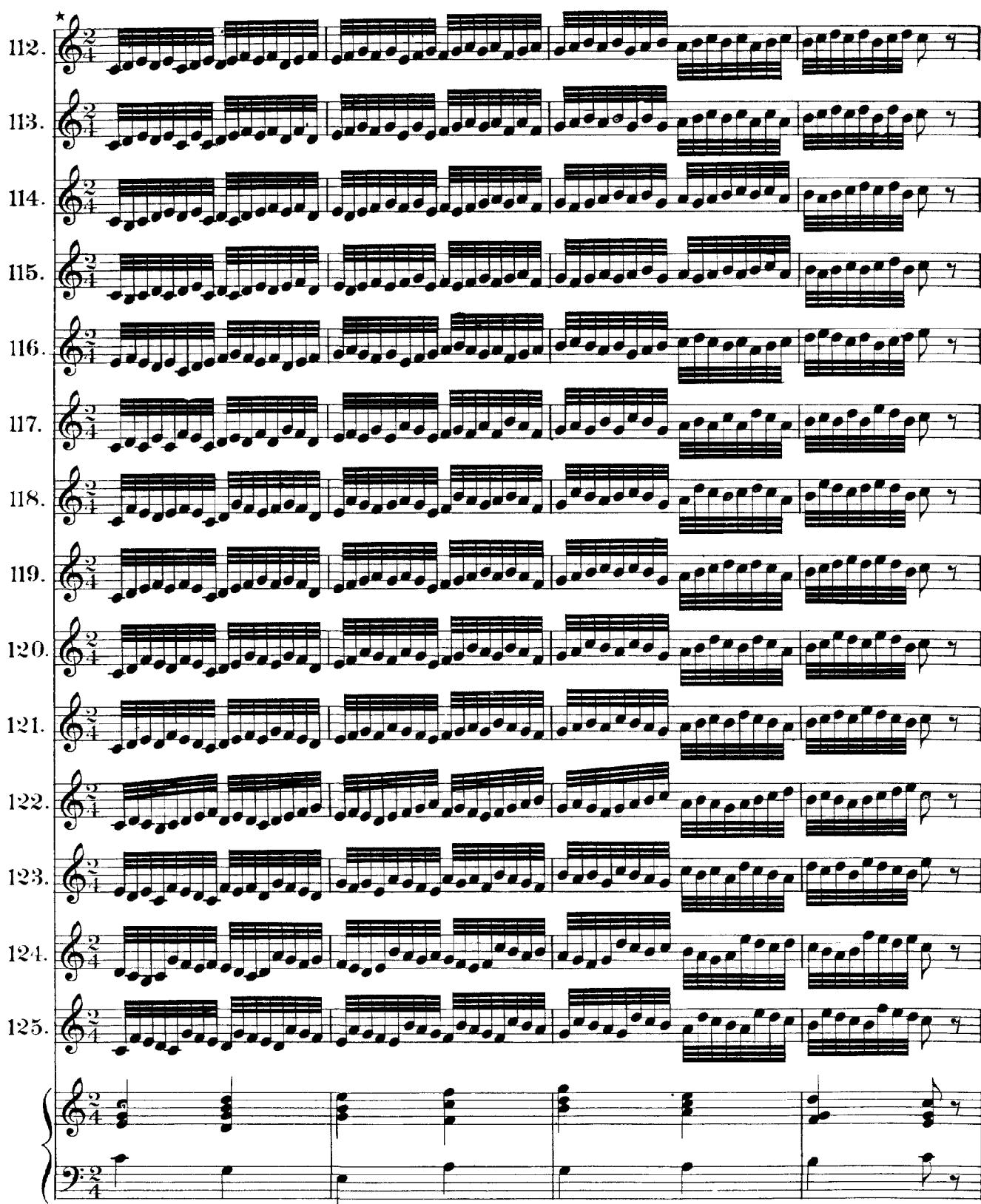
(Continuations of Exercises on page 26)

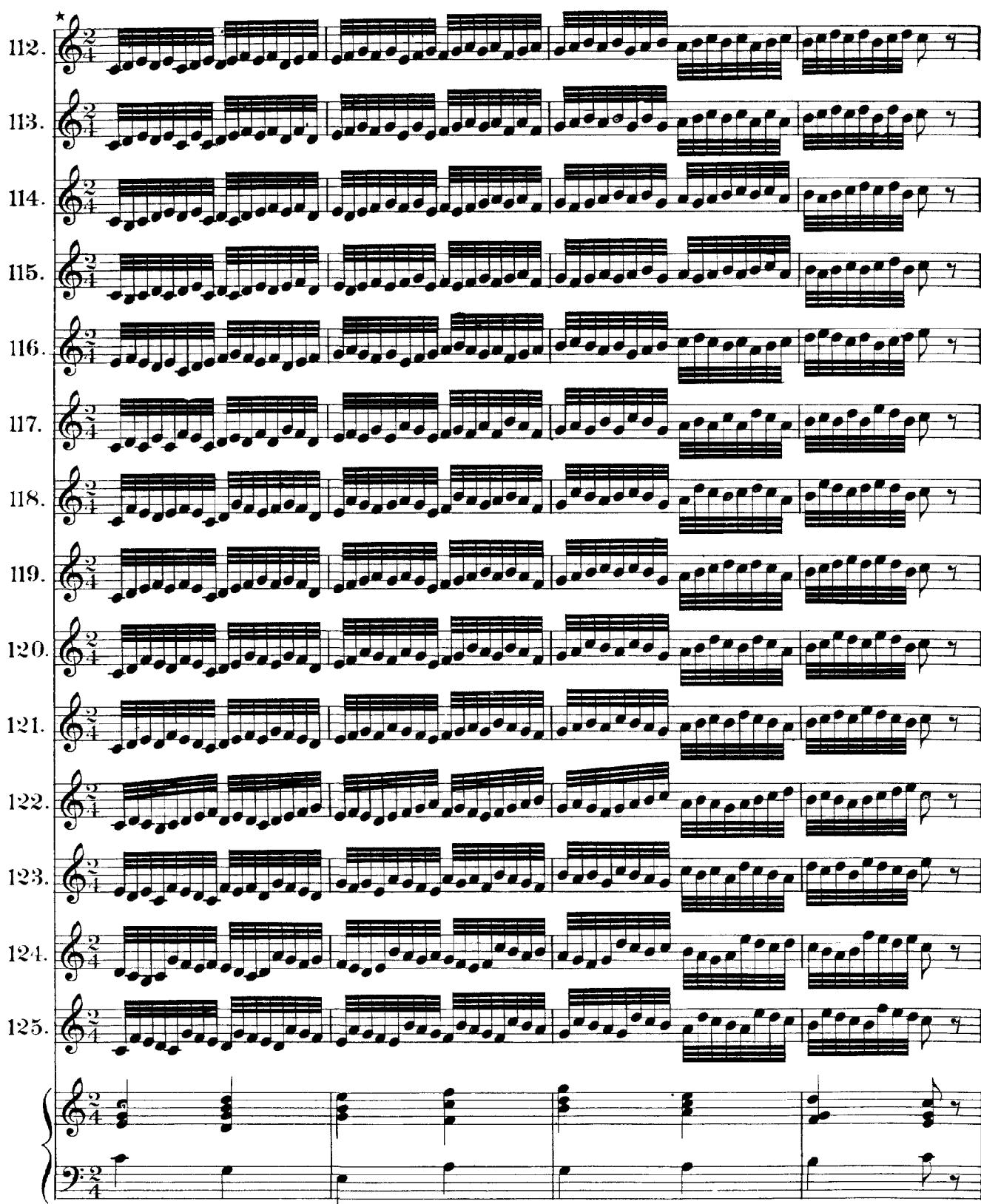
The musical score consists of 14 staves of vocal music. The top 13 staves represent soprano voices, indicated by a treble clef and a 'C' key signature. The bottom staff represents a basso continuo instrument, indicated by a bass clef and a 'G' key signature. The music is composed of continuous eighth-note patterns, primarily quarter note patterns, with some sixteenth-note patterns and grace notes. Measure numbers are present at the beginning of each staff.

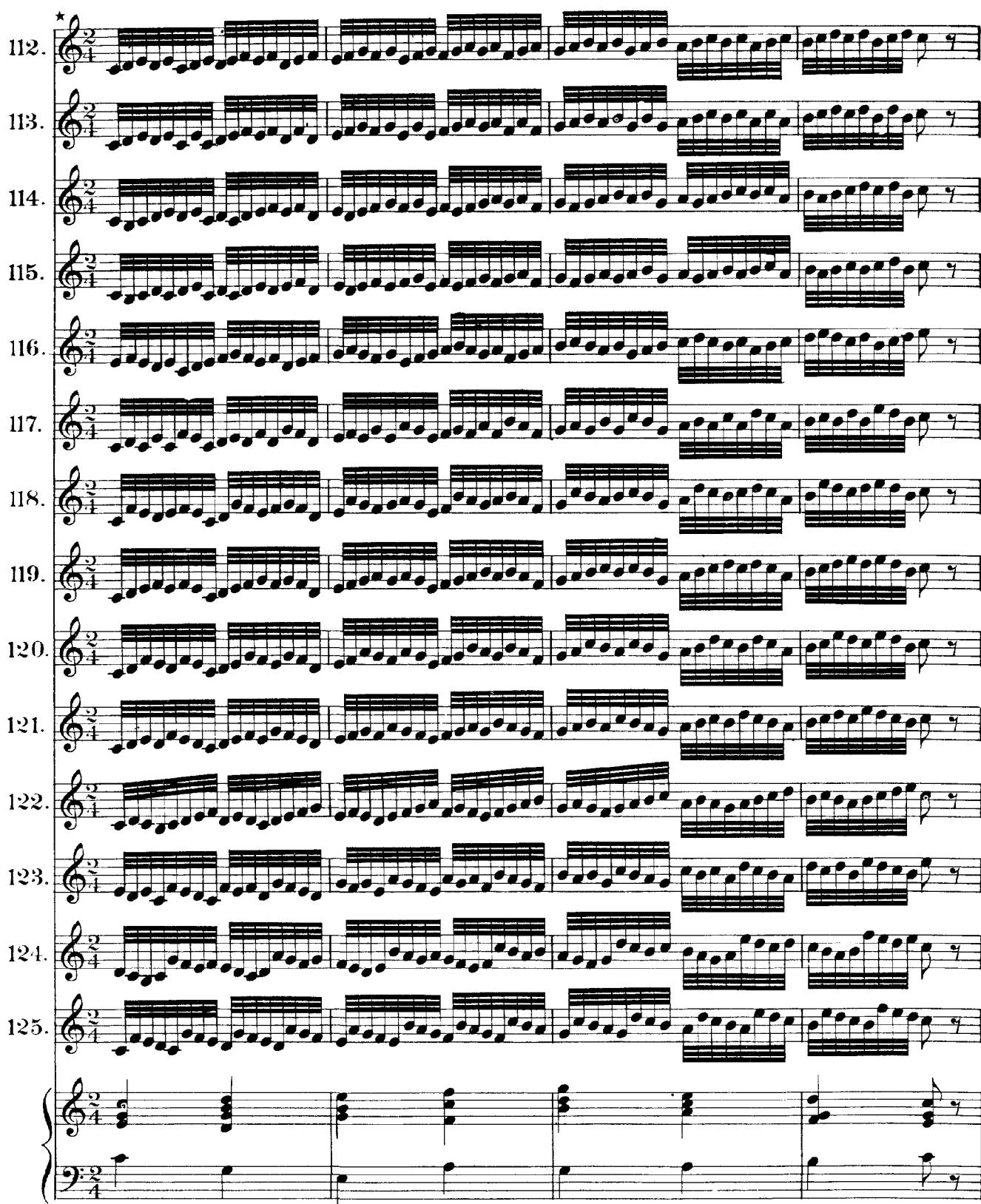
* Example.

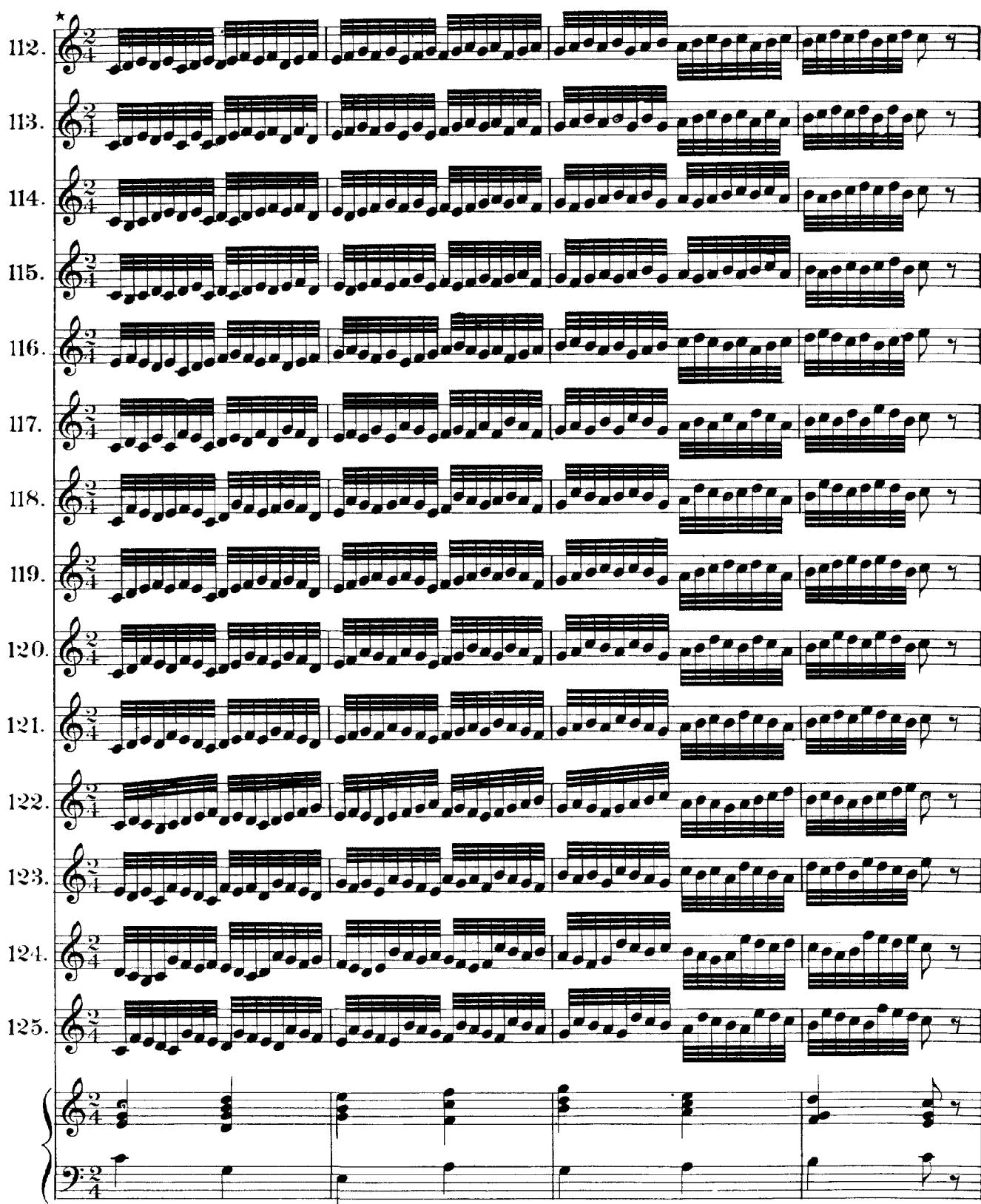


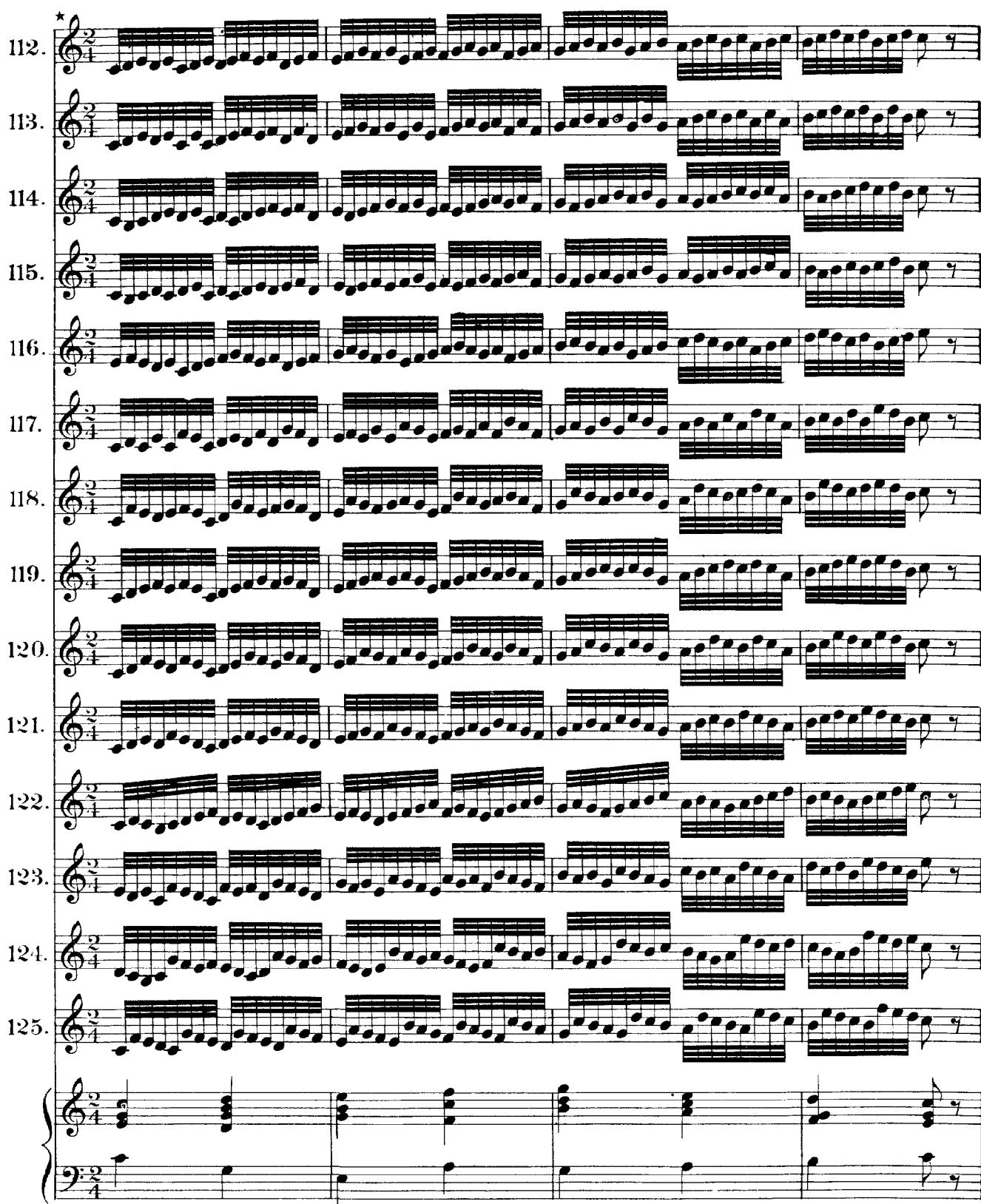
Exercises on Eight Notes.

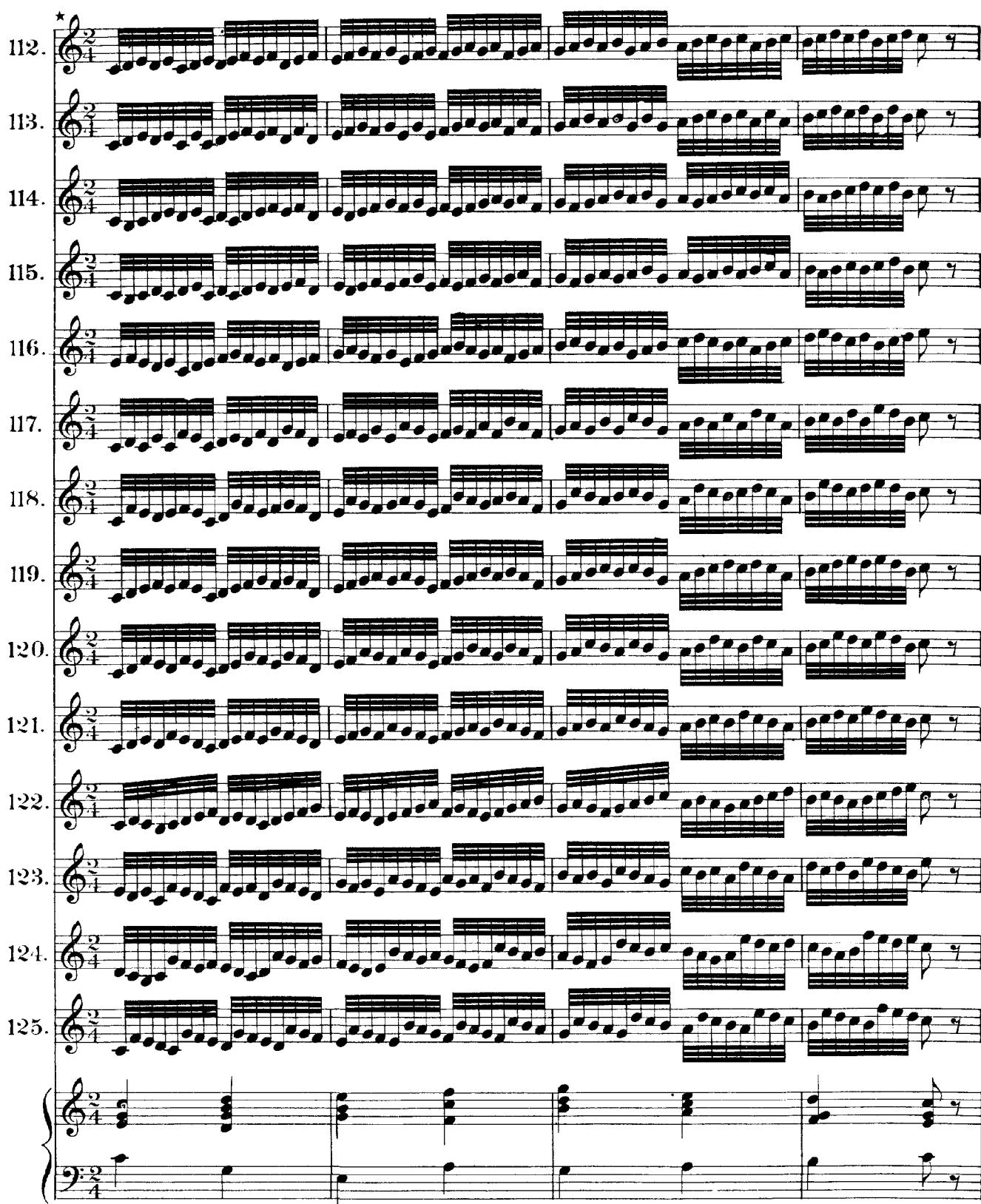
112. 

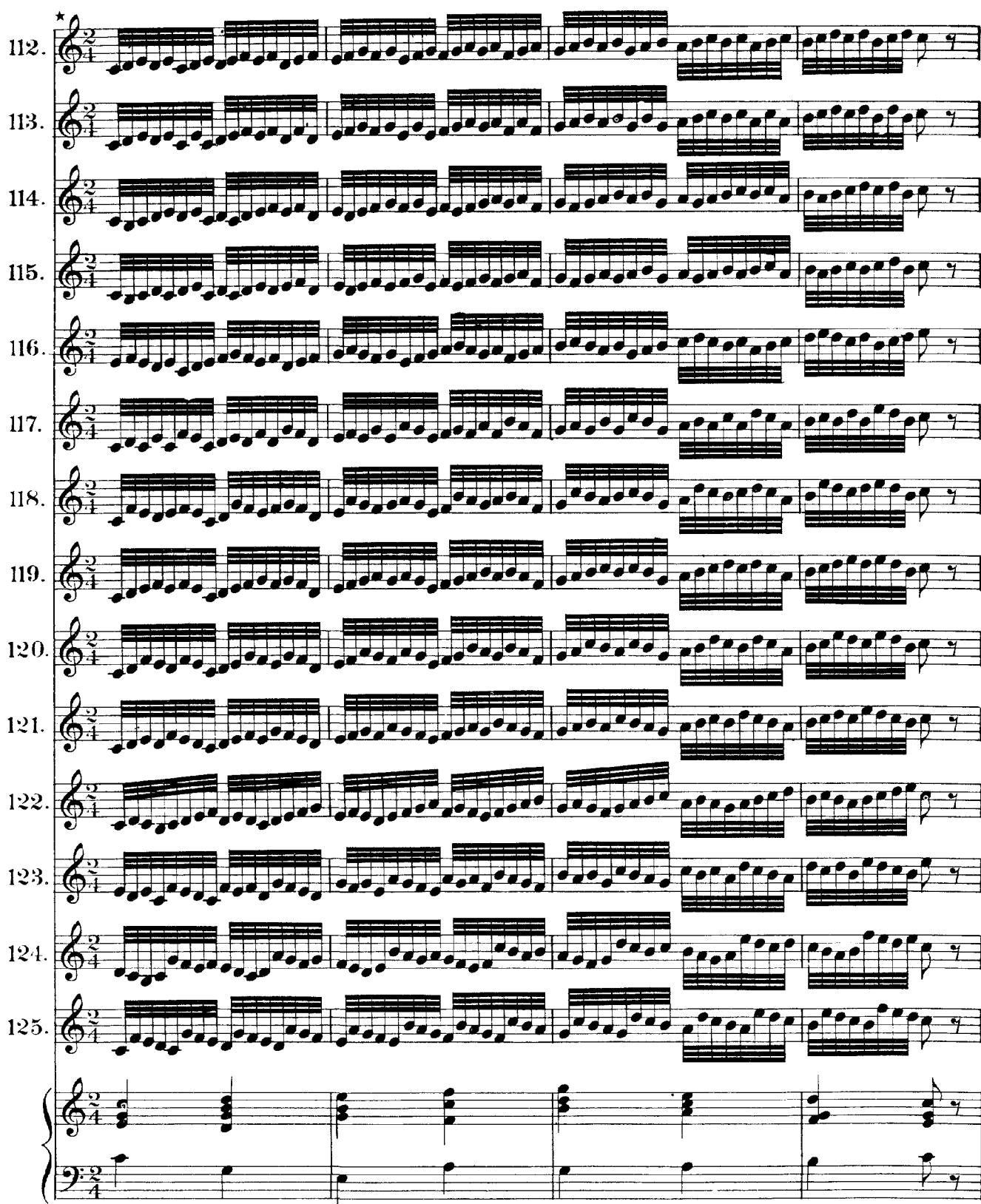
113. 

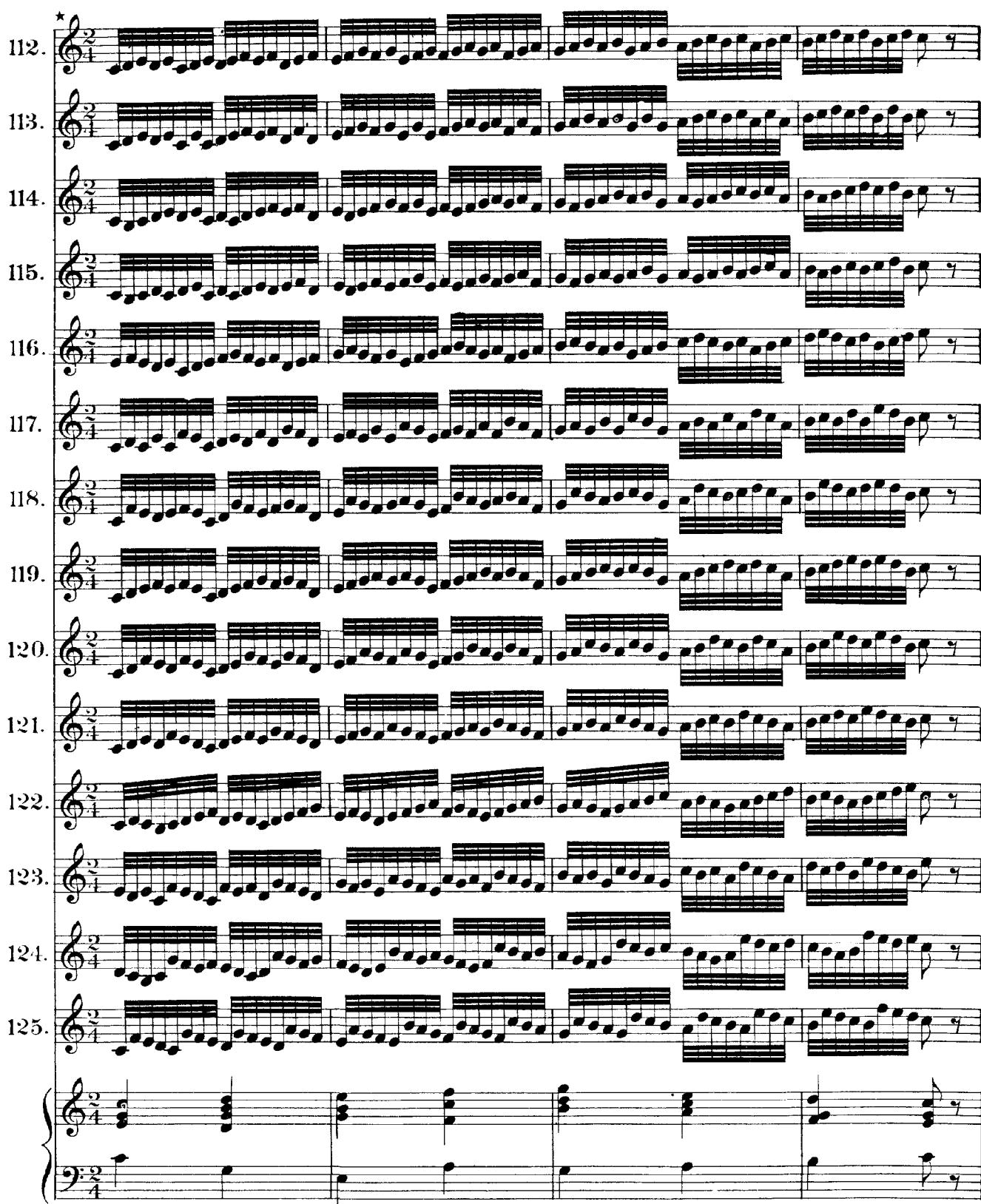
114. 

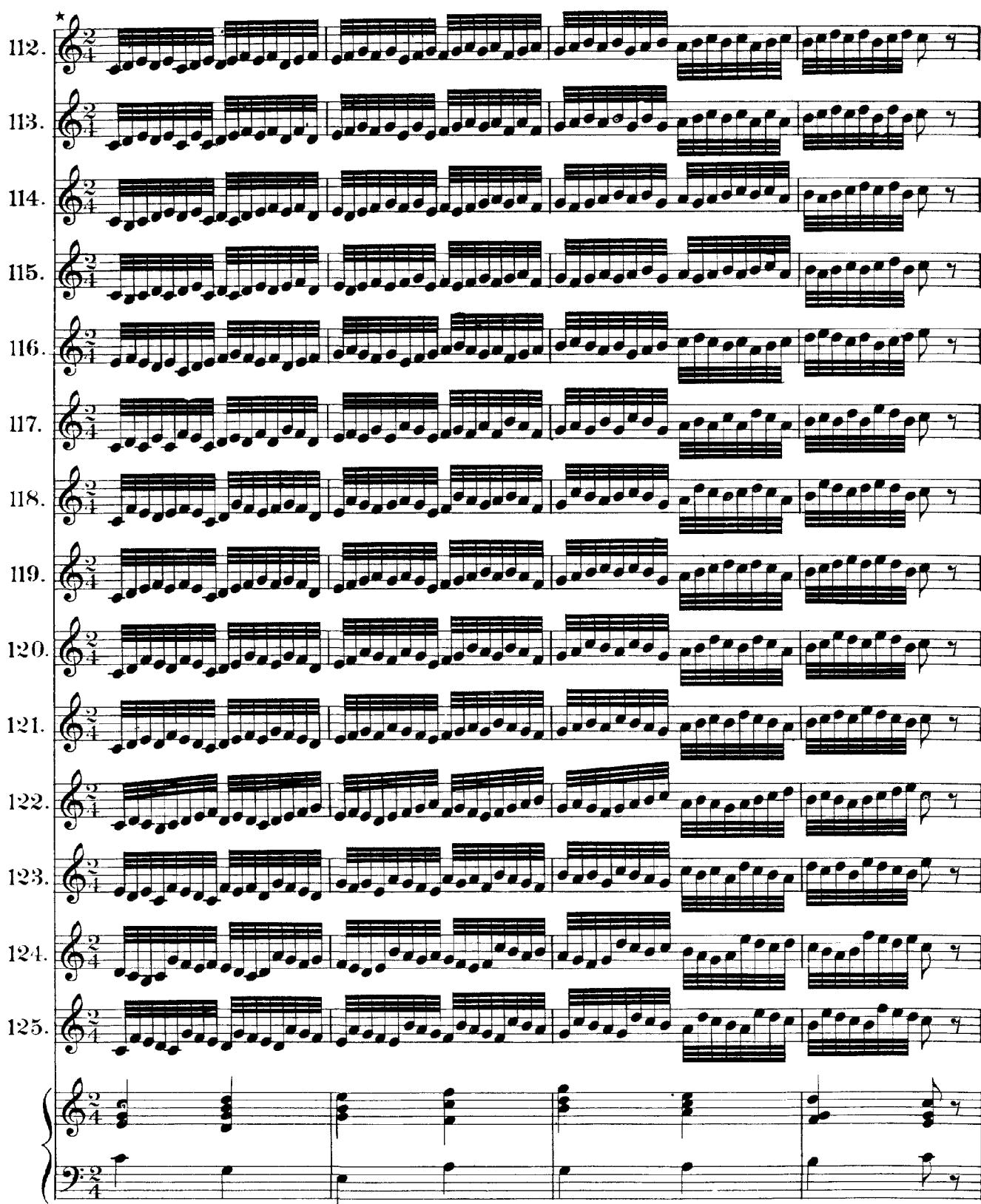
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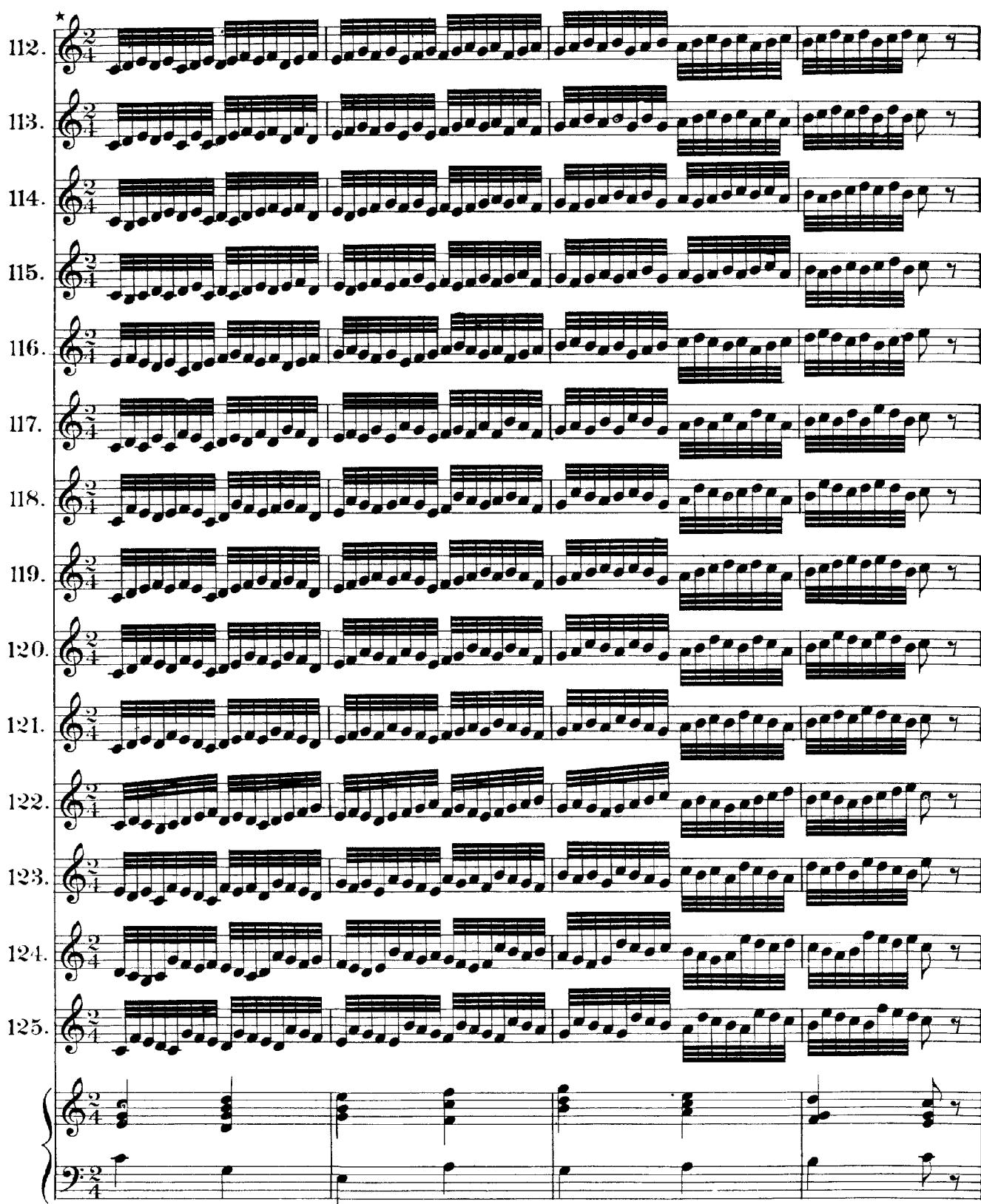
116. 

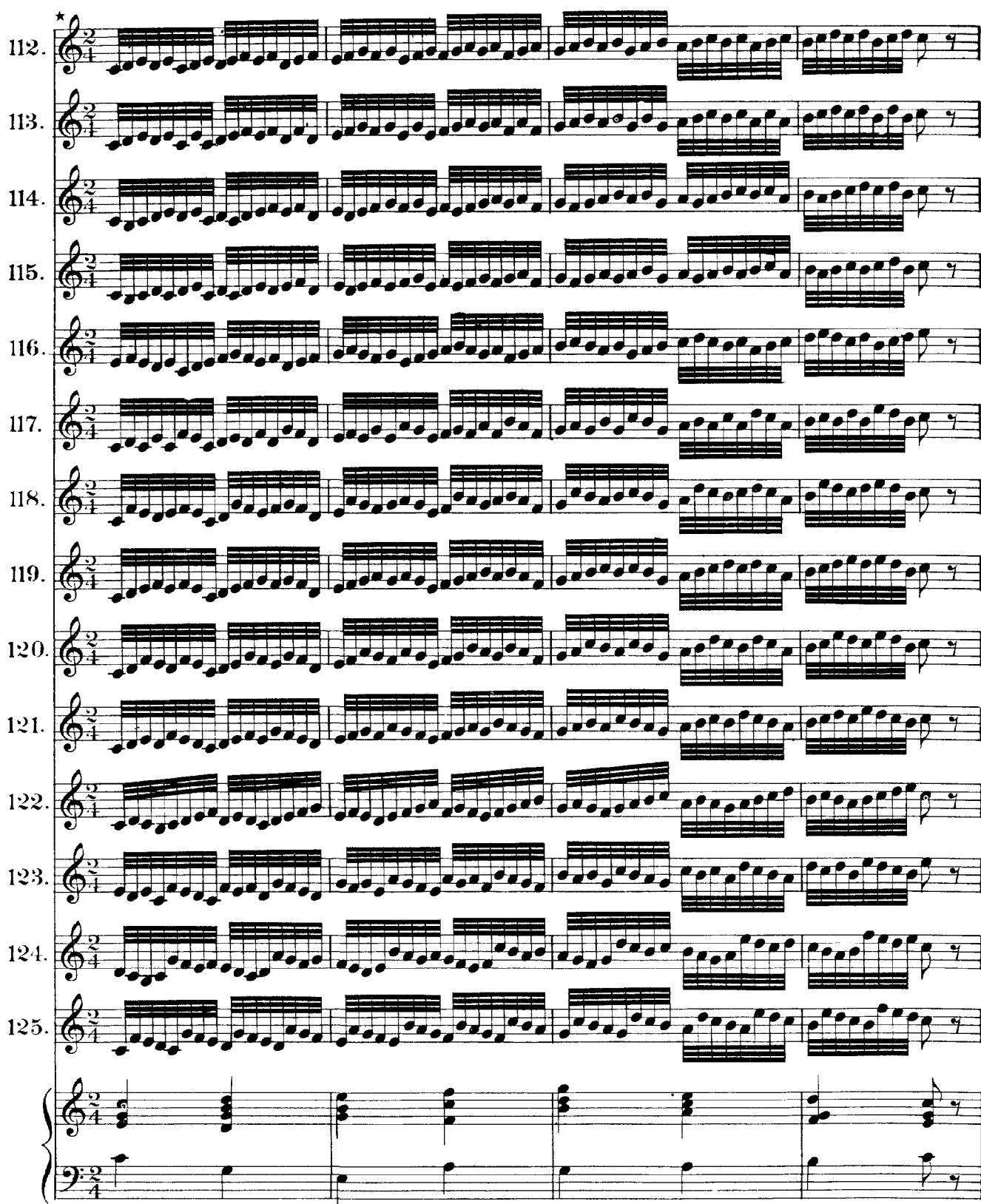
117. 

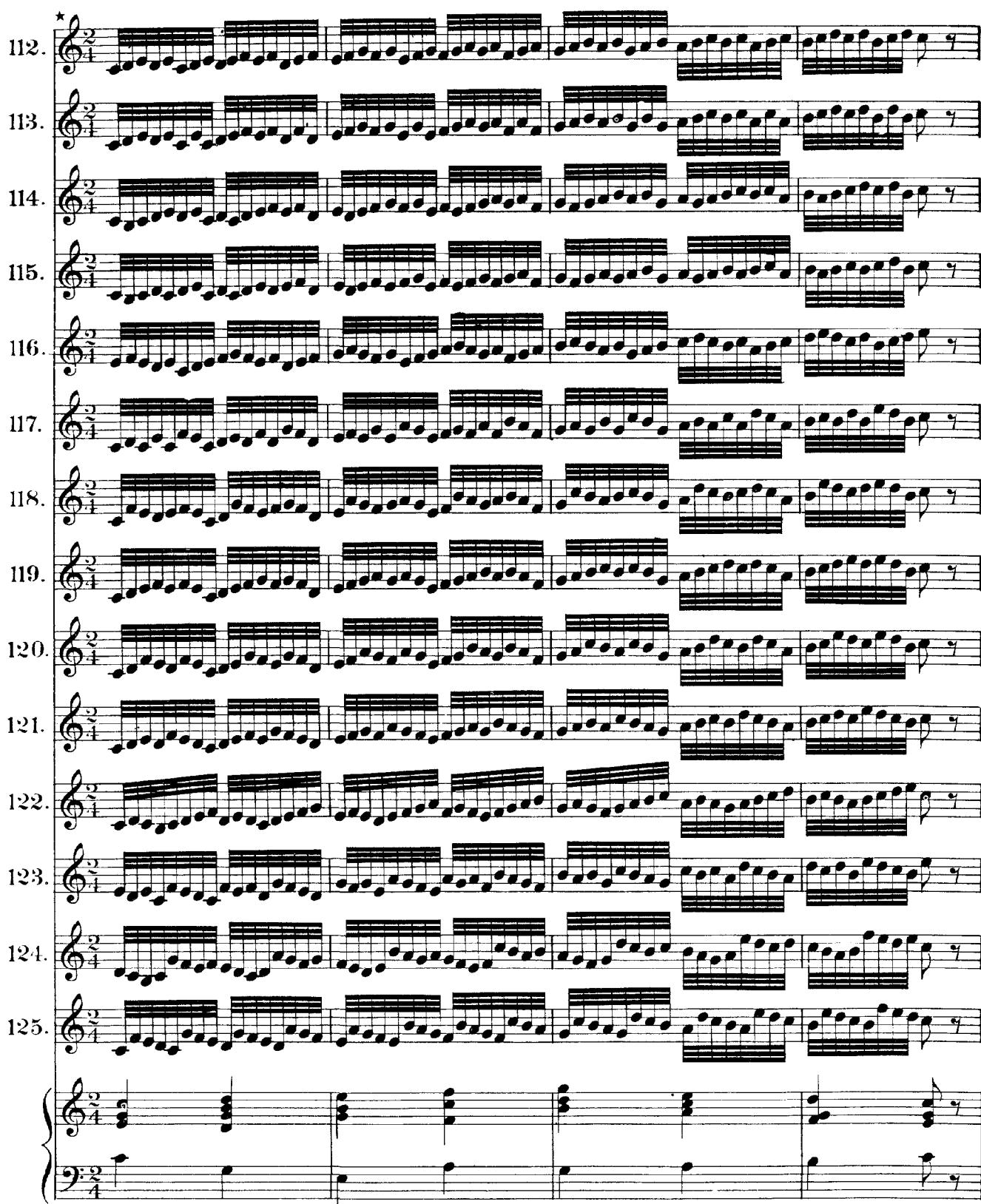
118. 

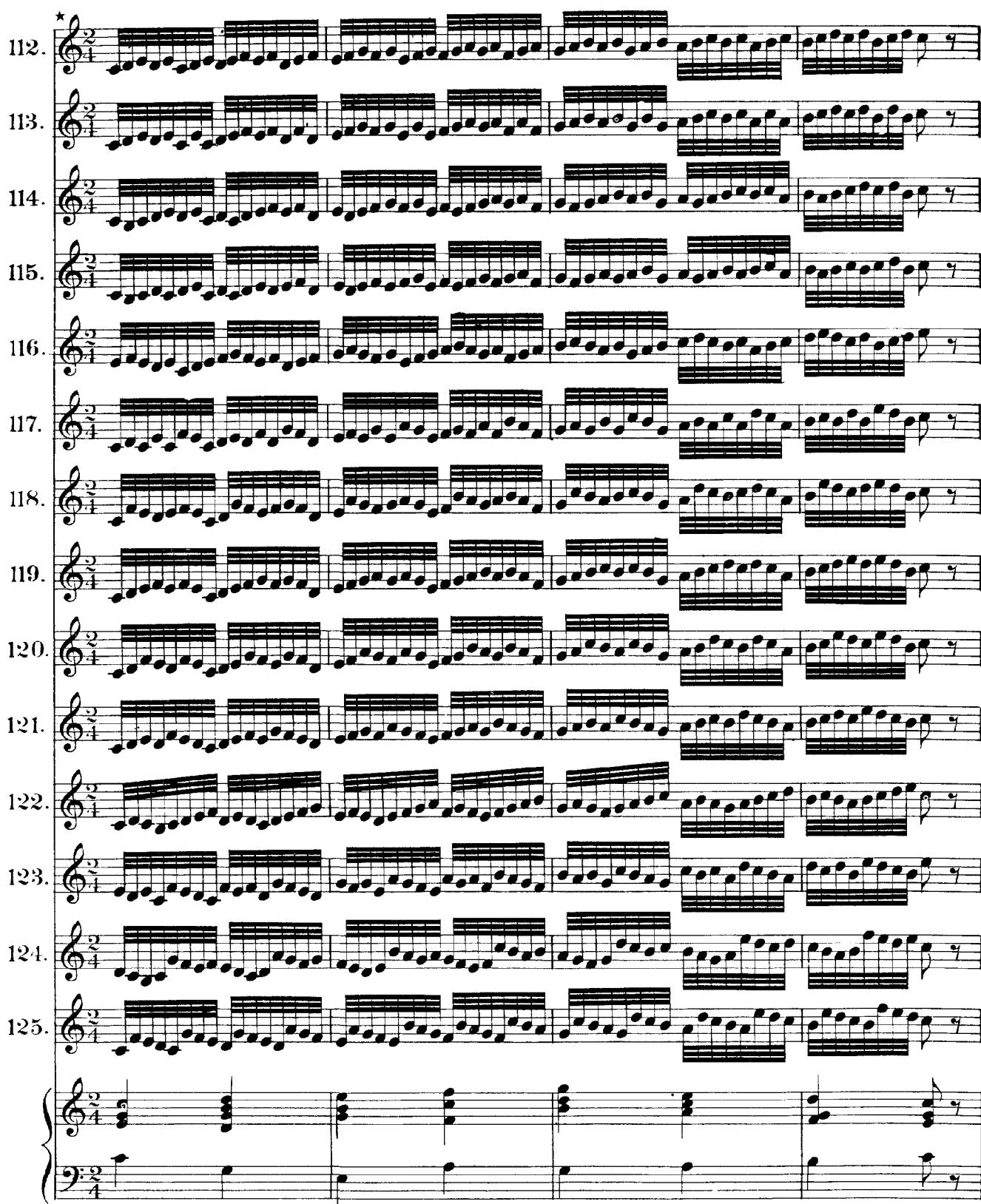
119. 

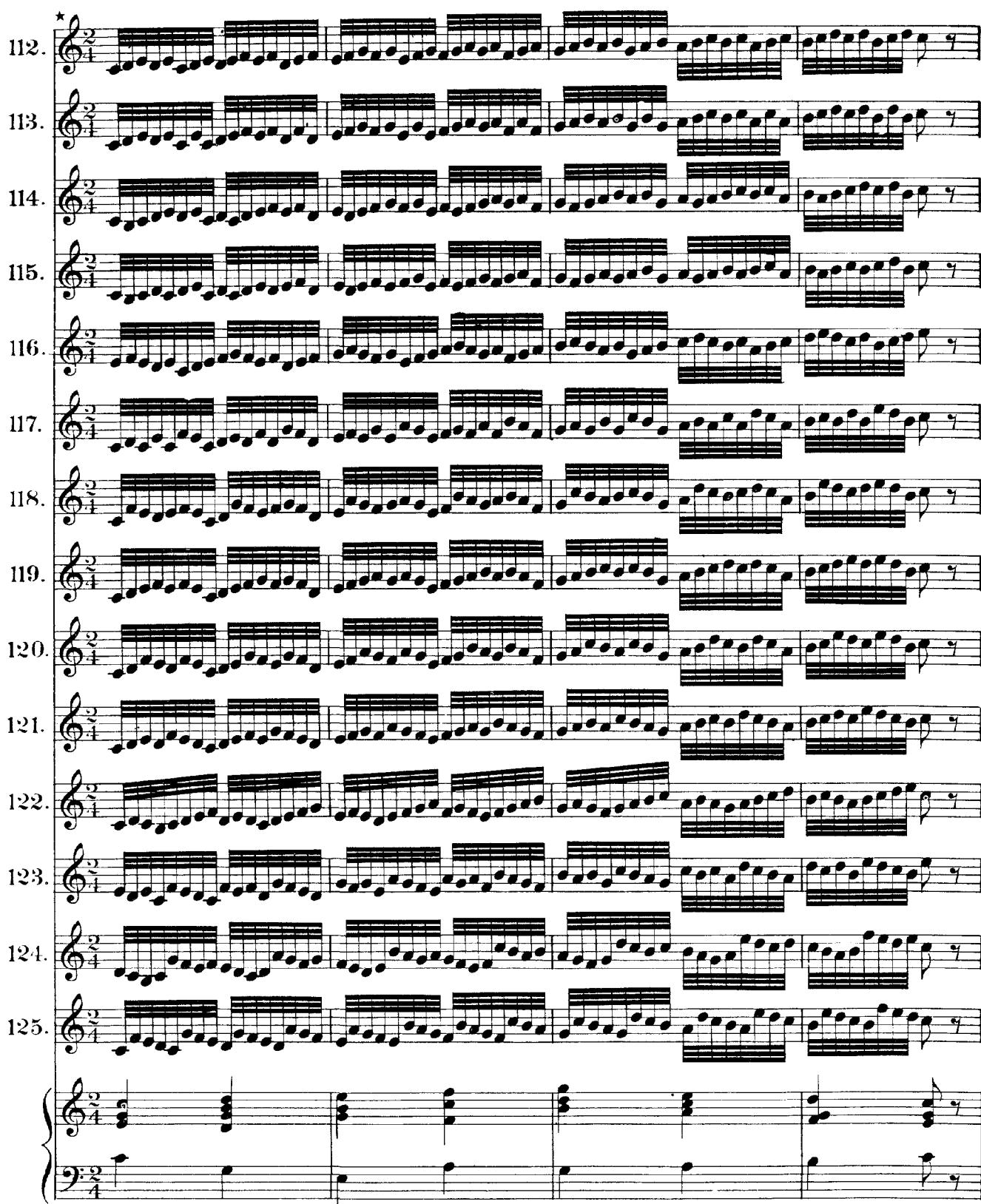
120. 

121. 

122. 

123. 

124. 

125. 

Example.

112. 

The musical score consists of 12 staves of vocal exercises. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are composed of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. The basso continuo part at the bottom is written in common time with a bass clef, featuring sustained notes and occasional bass notes.

Example. etc.

Chromatic Scale.

At first the notes of the chromatic scale should be played on the piano, while the pupil sings the scale, to insure perfect intonation. These scales, like the preceding ones, should be transposed by semitones, and at first practised very slowly.

126.

127.

128.

129.

130.

etc.

131.

etc.

132.

133.

etc.

etc.

134.

135.

The musical score consists of eight systems of music, each containing two staves. The top staff of each system is for the voice (soprano) and the bottom staff is for the piano. The music is in common time (indicated by '3' over '4'). The key signature varies throughout the piece, including major keys like G major and C major, and minor keys like A minor and E minor. The vocal part features mostly eighth-note patterns, while the piano part includes chords and eighth-note chords. Measure numbers 134 and 135 are indicated at the beginning of their respective systems.

Minor Scales.

These scales are to be transposed in the same way as the others.

Melodic Scale.

136.

137. Harmonic Scale.
Exercises for Flexibility.

These exercises should be sung in one breath and should not be attempted until the pupil is capable of so singing them. They are to be transposed like all other exercises.

138.

139.

140.

141.

142.

143.

144.

145.

146.

147.

148.

Varied Scales.

When the scales can be sung quickly with ease, they should be practised in various ways; with accents, dotted notes, staccato, slurred (legato), slurred and staccato, staccato and slurred (*flûtées*), mezzo staccato, syncopated, crescendo and diminuendo, forte and piano. This exercise is especially adapted for light voices. Staccato notes are produced by attacking the note rapidly and crisply (by the *coup de glotte*); they should not be practised too long at a time, as the constant repetition of the *coup de glotte* tires the voice.

The mezzo staccato (*notes flûtées*) is a prolonged staccato.

The accented scales are excellent for promoting flexibility.

1st note accented.

2nd note accented.

3rd note accented.

4th note accented.

Dotted notes.

Staccato.

Slurred and staccato.

Staccato and slurred.

Mezzo staccato.

Syncopated.

Crescendo and diminuendo.

Forte.

Piano.

Repeated Notes.

In these exercises the repeated note should be slightly aspirated (ha, ha) in order to make it quite clear; but this aspiration should be carefully avoided in the scales and other exercises.

152. Soprano staff: Common time, quarter notes. Bass staff: Common time, quarter notes.

153. Soprano staff: Common time, eighth-note triplets. Bass staff: Common time, eighth-note triplets.

Triplets.

In practising the triplet, the pupil should accent the middle note in order to avoid inequality; the general tendency is to make the first a dotted note.

154. Soprano staff: Common time, eighth-note triplets. Bass staff: Common time, eighth-note triplets.

155. Soprano staff: Common time, eighth-note triplets. Bass staff: Common time, eighth-note triplets.

Take breath.

154. Soprano staff: Common time, eighth-note triplets. Bass staff: Common time, eighth-note triplets.

156.

157.

158.

159.

160.

161.

162.

163.

160.

* Example. Take breath.
etc.

161.

162.

{

{

etc.

etc.

{

{

{

{

{

{

* 161, 162. Take breath.

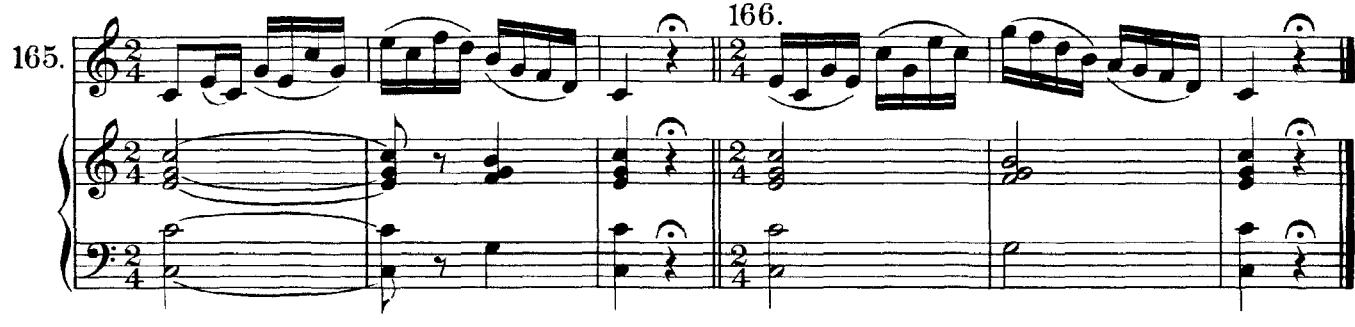
Arpeggi.

Arpeggi should be sung quite evenly, avoiding, above all, any increase of power in the higher notes.

The pupil should pass with precision from one note to another, not by detaching them, but by lightly joining them.

163. 

164.

165. 

166.

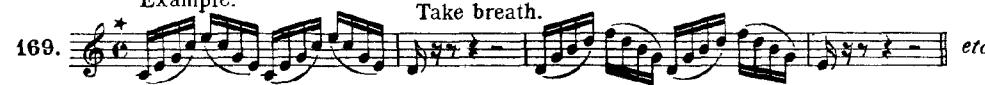
167. 

168.

169. 



Example. Take breath. etc.

169. 

169.
bis.

169. 170. 171. 172.

Example. Take breath. etc.

169. bis.

173.

Messa di Voce (*Swelled Tones*).

The *messa di voce* should not be practised until the voice has acquired a certain degree of suppleness and flexibility, and should never be attempted by beginners.

174.

* Example,

Take breath.

173.

The Appoggiatura.

The appoggiatura is the easiest of all vocal ornaments. It is, as its Italian name implies, a note on which the voice leans, before passing on to the real note of the chord. The appoggiatura is generally a note foreign to the harmony; it may be above or below the note of the chord, and its duration is very variable.

In duple time it takes half the value of the note it precedes, and in triple time it takes two-thirds of the value of the principal note. Its duration generally depends upon the character of the phrase.

The appoggiatura may be at any interval from a semitone upwards.

Appoggiatura. 175.

Sung thus.

The Acciaccatura (*Crushnote*).

The acciaccatura is a rapid little note which precedes by a tone or a semitone a second note which is longer.

176. 177.

The Mordente.

The mordente consists of a group of two or three notes preceding the melody-note. This group should be executed rapidly, although at first it should be practised slowly, so as to make each note distinct.

178.

etc.

etc.

180.

179.

The Turn.

The turn (gruppetto) is a group of two, three, or four notes, which do not form part of the melody. It consists of a combination of the upper and lower appoggiatura with the principal note.

181.

182.

183.

184.

* Example. Take breath.
181. etc.

The Trill.

The trill is a regular oscillation of the larynx. It is the rapid and even alternation of two notes a tone or a semitone (a major or minor second) apart. The only way to acquire a good trill is by practising in strict time with the same number of notes to each beat. At first it should be practised slowly, but as the voice gains suppleness the speed may be increased in proportion. To avoid fatigue, female voices should commence practising the trill in the *medium register*.

These exercises, like the others, should be transposed chromatically.

How to Practise the Trill.

185.

186.

187.

Different Endings of the Trill.

189.

188.

190.

Scale of Trills.

191.

Trills Separated by a Third.

192.

Example.

191.

Take breath.

193.

Sung thus:

Exercise

<to facilitate the practice of the trill for voices lacking in suppleness.

194.

M. Marchesi
Vocal Method, Op. 31
Part 2

CONTENTS

SECOND PART

DEVELOPMENT OF THE EXERCISES IN THE FORM OF VOCALISES

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Development of the Exercises in the Form of Vocalises.

Attack.

Largo.

Voice.

1.

Piano.

a tempo

a tempo

Portamento.

Andante.

2.

Portamento.**Moderato.**

3.

p

p

rall.

a tempo

rall.

a tempo

rall.

colla voce

Portamento.

Andantino.

4.

p

rall.

p

rall.

a tempo

a tempo

Portamento.

Cantabile.

5.

The sheet music contains eight staves of musical notation. The top staff is for the voice, indicated by a treble clef and a dynamic marking of *p*. The piano accompaniment is provided in the remaining seven staves, indicated by a bass clef and a dynamic marking of *p*. The music is in common time (indicated by the number '3' over '4'). The key signature changes from G major to F# major and back to G major throughout the page. The vocal line features sustained notes and portamento slurs, while the piano accompaniment provides harmonic support with eighth-note chords.

a tempo

colla voce *a tempo*

Portamento.

Andante mosso.

6.

Portamento.**Andante.**

7.

Sostenuto.

Cantabile.

8.

Sostenuto.**Andante mosso.**

9.

The musical score for exercise 9 is composed of five systems of music. The vocal part (soprano) and piano part (bass) are shown. The vocal line consists of sustained notes with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The key signature is A major (three sharps), and the time signature is common time (indicated by '2'). The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line features sustained notes with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns.

Musical score for vocal method, Op. 31, Part 2, featuring six staves of musical notation for voice and piano.

The score consists of six staves:

- Staff 1: Treble clef, key signature of two sharps (F major). The vocal line features eighth-note patterns with slurs and grace notes.
- Staff 2: Treble clef, key signature of two sharps (F major). The vocal line consists of eighth-note pairs.
- Staff 3: Bass clef, key signature of one sharp (G major). The vocal line consists of quarter notes.
- Staff 4: Treble clef, key signature of two sharps (F major). The vocal line features eighth-note patterns with slurs and grace notes. Dynamic markings include *rall.* (rallentando) and *a tempo*.
- Staff 5: Treble clef, key signature of two sharps (F major). The vocal line consists of eighth-note pairs. Dynamic markings include *colla voce* and *a tempo*.
- Staff 6: Treble clef, key signature of two sharps (F major). The vocal line features eighth-note patterns with slurs and grace notes.

Piano accompaniment is provided in the lower staff of each system, consisting of eighth-note chords and bass notes.

Diatonic Scales.

Andantino.

10.

The musical score consists of eight staves of music, each containing two measures. The first staff is in treble clef, 3/4 time, and starts with a rest. The second staff is in bass clef, 2/4 time, and starts with a dynamic marking *mf*. The third staff is in treble clef, 2/4 time, and starts with a dynamic marking *p*. The fourth staff is in bass clef, 2/4 time, and starts with a dynamic marking *p*. The fifth staff is in treble clef, 2/4 time, and starts with a dynamic marking *p*. The sixth staff is in bass clef, 2/4 time, and starts with a dynamic marking *p*. The seventh staff is in treble clef, 2/4 time, and starts with a dynamic marking *p*. The eighth staff is in bass clef, 2/4 time, and starts with a dynamic marking *p*. The music features various diatonic scales and chords, primarily in C major and G major, with some sharps and flats indicated by accidentals. Measures are separated by vertical bar lines, and measures are grouped by horizontal bar lines.

The image displays four staves of musical notation, likely for voice and piano. The top two staves are for the voice, with the soprano staff in treble clef and the basso continuo staff in bass clef. The bottom two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The music consists of measures separated by vertical bar lines. Various musical markings are present, including dynamic instructions like *rall.* (rallentando), *a tempo*, and *colla voce*; articulation marks such as dots and dashes; and accidentals like sharps (#) and flats (b). The piano parts include sustained notes and chords.

Diatonic Scale.

Andante.

11.

p

p

p

Diatonic Scale.

Andantino.

12.

Diatonic Scale.

Allegretto.

13.

Diatonic Scale.

Allegretto.

14.

p

Dolce legato.

The sheet music consists of ten staves of musical notation, likely for voice and piano. The key signature is one sharp (F#). The time signature varies throughout the piece. The vocal part includes dynamic markings such as *rit.*, *a tempo*, and *colla voce*. The piano accompaniment features various chords and rhythmic patterns. The music is divided into measures by vertical bar lines.

Diatonic Scale.

Andante mosso

15.

p

> <

rall.

colla voce

Meno mosso.

Musical score for voice and piano, Op. 31, Part 2. The score consists of two staves for the voice (soprano and basso continuo) and two staves for the piano. The key signature is three flats, and the time signature is 3/8 throughout. The vocal parts are mostly sustained notes with occasional eighth-note patterns. The piano parts provide harmonic support with chords and bass lines. Measure numbers 1 through 12 are present above the vocal staves. The tempo changes from "Meno mosso." to "Tempo I." at measure 11.

Diatonic Scale.

Allegretto.

16.

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music includes various dynamic markings such as 'rall.', 'a tempo', 'colla voce', and 'V'. Performance instructions like 'rall.' (rallentando) and 'a tempo' (at tempo) are placed above specific measures. The bass staff contains several measures of eighth-note chords. The rightmost staff concludes with a 'rall.' instruction.

Diatonic Scale.

17. Allegretto.

The musical score for exercise 17 consists of eight staves of music. The vocal part (top staff) and piano part (bottom staff) are shown in each section. The vocal part features diatonic scales in various patterns, including eighth-note and sixteenth-note exercises. The piano part provides harmonic support with chords and bass lines. The key signature is A major (three sharps). The tempo is Allegretto.

The musical score consists of six staves of music for voice and piano. The top two staves show vocal entries with slurs and grace notes, accompanied by piano chords. The middle section features vocal entries with dynamic markings like "rall" and "a tempo", and includes a "colla voce" instruction. The bottom section shows continuous piano accompaniment with sustained notes and chords.

Diatonic Scale.

Andante mosso.

18.

The musical score consists of three staves of music, each representing a different key signature. The first staff is in G major (no sharps or flats), the second in A major (one sharp), and the third in B major (two sharps). Each staff begins with a measure of quarter notes followed by a series of eighth-note patterns. The vocal line uses slurs and grace notes to create rhythmic patterns. The piano accompaniment provides harmonic support with sustained chords and bass notes. The score concludes with a dynamic marking of *rall.* and the instruction *colla voce*.

a tempo

a tempo

rall.

a tempo

rall.

Diatonic Scale.

Allegro.

19.

Musical score for Exercise 19:

- System 1:** Treble clef, 2/4 time. Measures 1-4. Includes a dynamic marking *mf*.
- System 2:** Treble clef, 2/4 time. Measures 5-8.
- System 3:** Treble clef, 3/4 time. Measures 9-12.
- System 4:** Treble clef, 2/4 time. Measures 13-16.
- System 5:** Treble clef, 3/4 time. Measures 17-20.
- System 6:** Treble clef, 2/4 time. Measures 21-24.
- System 7:** Treble clef, 3/4 time. Measures 25-28.
- System 8:** Treble clef, 2/4 time. Measures 29-32.
- System 9:** Treble clef, 3/4 time. Measures 33-36.
- System 10:** Treble clef, 2/4 time. Measures 37-40.
- System 11:** Treble clef, 3/4 time. Measures 41-44.
- System 12:** Treble clef, 2/4 time. Measures 45-48.
- System 13:** Treble clef, 3/4 time. Measures 49-52.
- System 14:** Treble clef, 2/4 time. Measures 53-56.
- System 15:** Treble clef, 3/4 time. Measures 57-60.
- System 16:** Treble clef, 2/4 time. Measures 61-64.
- System 17:** Treble clef, 3/4 time. Measures 65-68.
- System 18:** Treble clef, 2/4 time. Measures 69-72.
- System 19:** Treble clef, 3/4 time. Measures 73-76.
- System 20:** Treble clef, 2/4 time. Measures 77-80.
- System 21:** Treble clef, 3/4 time. Measures 81-84.
- System 22:** Treble clef, 2/4 time. Measures 85-88.
- System 23:** Treble clef, 3/4 time. Measures 89-92.
- System 24:** Treble clef, 2/4 time. Measures 93-96.

Moderato.

Tempo I.

Dotted Diatonic Scale.

Deciso.

20.

Meno mosso.

dolce

brillante

brillante

Tempo I.

Dotted Diatonic Scale.

Andante.

21.

The musical score consists of four systems of music, each with two staves: a soprano staff (G clef) and a basso continuo staff (F clef). The key signature changes from C major to F major to G major to D major across the systems. The tempo is Andante. The vocal part (soprano) performs a dotted diatonic scale, while the piano part provides harmonic support with sustained notes and chords. Measure numbers 21 through 24 are indicated at the start of each system.

A musical score consisting of eight staves of music for voice and piano. The top two staves are for the voice (soprano clef) and the bottom two staves are for the piano (grand staff). The music is in common time and includes various dynamics such as *rall.* (rallentando), *a tempo*, and *p* (piano).

The vocal line features melodic patterns with eighth and sixteenth notes, often accompanied by eighth-note chords on the piano. The piano part provides harmonic support with sustained notes and rhythmic patterns. The score is divided into measures by vertical bar lines.

Minor Scale.

Andante.

22.

Andante.

22.

mf

v

p

A musical score for voice and piano, featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music consists of six measures. Measure 1: The voice has eighth-note pairs on the first and third beats, followed by a half note. The piano provides harmonic support. Measure 2: The voice continues with eighth-note pairs. Measure 3: The voice has eighth-note pairs. Measure 4: The voice has eighth-note pairs. Measure 5: The voice has eighth-note pairs. Measure 6: The voice has eighth-note pairs. The piano part includes sustained notes and chords.

rall.

colla voce

a tempo

Major and Minor Scales Alternating.

Con energia.

23.

rit.

a tempo

The musical score consists of six staves of music, alternating between vocal (soprano) and piano parts. The vocal part uses a treble clef, while the piano part uses both a treble and a bass clef. The music is set in common time, with various key changes indicated by key signatures and numerals. The vocal part features melodic lines with eighth and sixteenth note patterns, often grouped by brackets or beams. The piano part provides harmonic support with sustained notes and chords. The score is divided into measures by vertical bar lines.

Major and Minor Scales Alternating.

Andante.

24.

The sheet music consists of eight staves of musical notation. The top two staves are for the soprano voice, indicated by a treble clef. The bottom two staves are for the bassoon accompaniment, indicated by a bass clef. The middle two staves are for the piano accompaniment, indicated by a treble clef. The music is in common time (indicated by '2/4'). Measure 24 begins with a melodic line in the soprano part consisting of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords. The bassoon part follows a similar melodic line. The music continues with alternating major and minor scales throughout the measures.

The musical score consists of five systems of music, each with two staves: a soprano staff (G clef) and a basso continuo staff (F clef). The vocal part features various vocal techniques, including slurs, grace notes, and sixteenth-note patterns. The piano part provides harmonic support with chords and bass lines. Measure numbers 1 through 10 are indicated above the staves.

a tempo

a tempo

Major and Minor Scales Alternating.

Andante.

25.

mf

rall. *a tempo*

rall. *colla voce* *a tempo*

Più mosso e legato.

Più mosso.

rall.

ad libitum *rall.*

Tempo I.

f

Chromatic Scale.

Andantino.

26.

rit.

a tempo

rit.

a tempo

Musical score for M. Marchesi's Vocal method, Op. 31 (Part 2). The score consists of four systems of music for voice and piano.

System 1: The vocal line starts with eighth-note patterns. The piano accompaniment features sustained notes. Performance instruction: *rit.* (ritardando) followed by *a tempo*.

System 2: The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords. Performance instruction: *rit.* followed by *a tempo*.

System 3: The vocal line has eighth-note patterns. The piano accompaniment consists of eighth-note chords. Performance instruction: *rit.* followed by *a tempo*.

System 4: The vocal line has eighth-note patterns. The piano accompaniment consists of eighth-note chords. Performance instruction: *rall.* (rallentando) followed by *a tempo*. Dynamics: *s* (soft) and *p* (piano).

Chromatic Scale.

Andante sostenuto.

27.

The musical score consists of eight staves of music. The first staff is soprano, the second is alto, the third is bass, and the fourth is tenor. The key signature is one flat, and the time signature is common time (indicated by '3'). The vocal parts sing a chromatic scale, while the piano accompaniment provides harmonic support with sustained notes and chords. The vocal entries are marked with slurs and grace notes. The piano part includes dynamic markings such as 'mf' (mezzo-forte) and 'p' (piano). The vocal parts are labeled with '27.' at the beginning.

Musical score for voice and piano, Op. 31(Part 2) by M. Marchesi. The score consists of five systems of music, each with two staves: a treble clef vocal part and a bass clef piano part.

System 1: The vocal part features eighth-note patterns with grace notes. The piano part provides harmonic support with sustained notes and chords.

System 2: The vocal part includes dynamic markings: *rall.*, *ad lib.*, and *a tempo*. The piano part features sustained notes and chords.

System 3: The vocal part consists of eighth-note patterns. The piano part features sustained notes and chords.

System 4: The vocal part features eighth-note patterns. The piano part features sustained notes and chords.

System 5: The vocal part includes dynamic markings: *rall.* and *colla voce*. The piano part features sustained notes and chords.

Repeated Notes.

Risoluto.

28.

28.

Allegretto.

rall

Allegretto.

colla voce

p

Musical score for vocal method, Op. 31, Part 2, by M. Marchesi. The score is for voice and piano. The vocal part uses soprano, alto, and bass voices. The piano part provides harmonic support. The score includes six staves of music with various dynamics and performance instructions.

rall. molto

Tempo I, risoluto

colla voce

Deciso. cresc.

Deciso. cresc.

Triplets.

Allegretto.

29.

Meno mosso.

Meno mosso.

Tempo I.
rall.

Arpeggi.

Moderato.

30.

The music is divided into six staves, each representing a measure. The first staff (treble clef) contains a melodic line with grace notes and slurs. The second staff (treble clef) contains eighth-note chords. The third staff (bass clef) contains sustained notes. The fourth staff (bass clef) contains eighth-note chords. The fifth staff (treble clef) contains a melodic line with grace notes and slurs. The sixth staff (bass clef) contains sustained notes. The key signature changes throughout the piece, including major and minor keys.

The musical score is divided into five systems:

- System 1:** The vocal line begins with a series of eighth-note chords followed by a melodic line with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and chords.
- System 2:** The vocal line continues with eighth-note chords. The piano accompaniment features eighth-note chords.
- System 3:** The vocal line includes slurs and grace notes. The piano accompaniment features eighth-note chords. Dynamic markings include *rall.* (rallentando) and *a tempo*.
- System 4:** The vocal line consists of eighth-note chords. The piano accompaniment features eighth-note chords.
- System 5:** The vocal line includes slurs and grace notes. The piano accompaniment features eighth-note chords.

The Appoggiatura and Acciaccatura (*Grace-notes*).

Allegretto grazioso.

31.

The musical score for Exercise 31 is composed of five systems of music. The vocal part (top line) is in treble clef and 6/8 time. The piano part (bottom line) is in bass clef and 6/8 time. The vocal line contains several grace notes, specifically appoggiaturas and acciaccature, which are indicated by small strokes or dots on the main note heads. The piano part provides harmonic support with chords and rhythmic patterns. The score is set against a white background with black musical notation.

Musical score for vocal method, Op. 31(Part 2), featuring six staves of music:

- Staff 1:** Treble clef, key signature of one flat. Dynamics: *p*, *cresc.*
- Staff 2:** Bass clef, key signature of one flat. Dynamics: *p*.
- Staff 3:** Treble clef, key signature of one flat. Dynamics: *p*.
- Staff 4:** Bass clef, key signature of one flat. Dynamics: *p*.
- Staff 5:** Treble clef, key signature of one flat. Dynamics: *rall.*, *a. tempo*.
- Staff 6:** Bass clef, key signature of one flat. Dynamics: *a. tempo*.

The Mordente and Turns.

Moderato.

32.

Moderato.

32.

mf

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

colla voce *a tempo*

Musical score for voice and piano, Op. 31, Part 2. The vocal part is in treble clef, and the piano part is in bass clef. The key signature is one sharp. The vocal line consists of eighth-note patterns with grace notes and slurs. The piano accompaniment features sustained chords. Dynamic markings include *rall.* (rallentando) at the end of each system.

Continuation of the musical score. The vocal line is marked *a tempo* and *mf* (mezzo-forte). The piano accompaniment consists of sustained chords. The vocal line includes eighth-note patterns with grace notes and slurs. The piano accompaniment features sustained chords. Dynamic markings include *mf*, *a tempo*, and *rall.*

Continuation of the musical score. The vocal line consists of eighth-note patterns with grace notes and slurs. The piano accompaniment features sustained chords. The vocal line includes eighth-note patterns with grace notes and slurs. The piano accompaniment features sustained chords. Dynamic markings include *rall.*

Continuation of the musical score. The vocal line consists of eighth-note patterns with grace notes and slurs. The piano accompaniment features sustained chords. The vocal line includes eighth-note patterns with grace notes and slurs. The piano accompaniment features sustained chords. Dynamic markings include *rall.*

Syncopation.

Energico.

33.

The musical score for vocal method Op. 31, Part 2, Syncopation, page 33, features five systems of music for voice and piano. The vocal part is in treble clef, and the piano part is in bass clef. The score is in common time (indicated by a '3' over a '4') throughout the systems shown. The vocal part uses eighth-note chords, and the piano part provides harmonic support with eighth-note chords. The vocal line includes several instances of syncopation, where the beat is shifted to create a rhythmic surprise. The piano accompaniment provides a steady harmonic foundation. The vocal part begins with a rest followed by eighth notes, and the piano part starts with eighth-note chords. The vocal part then continues with eighth-note chords, and the piano part follows with eighth-note chords. This pattern repeats across the five systems, with the vocal part consistently showing syncopated rhythms relative to the piano's eighth-note chords.

Musical score for voice and piano, Op. 31(Part 2), page 58. The score consists of six staves. The top two staves are for the voice (soprano clef) and piano (bass clef). The bottom four staves are for the piano. The vocal line features various dynamics and performance instructions: 'rall.' (rallentando), 'a tempo', and 'rall.'. The piano accompaniment provides harmonic support with sustained notes and chords.

Long Intervals.

Deciso.

34.

Allegretto dolce.

Tempo I. *deciso*

Staccato, Mezzo-staccato and Accented Notes.

Moderato.

35.

Musical score for vocal and piano, page 35. The vocal part is in soprano clef, 2/4 time, A major. The piano part is in bass clef, 2/4 time, A major. The vocal line features eighth-note patterns with dynamic markings and performance instructions like 'rall.' and 'a tempo'. The piano part provides harmonic support with sustained notes and chords. The music is divided into measures by vertical bar lines.

Trills.

Notation.

Andante.

36.

Sung thus:

The musical score consists of three staves. The top staff is for the voice, starting with a melodic line of eighth notes. The middle staff is for the piano, featuring a harmonic progression with various chords and rests. The bottom staff is also for the piano, providing harmonic support with sustained notes and rhythmic patterns. The music is in common time, with a key signature of one flat. Measure lines divide the score into measures, and dynamic markings like \flat and \sharp are used to indicate changes in pitch.

Simplified.

A simplified vocal score for Op. 31, Part 2. The score is divided into four staves. The top three staves represent the vocal parts: Soprano, Alto, and Tenor. The fourth staff is the basso continuo. The music features various musical elements such as eighth-note patterns, sixteenth-note patterns, and sustained notes. Dynamic markings like "tr" (trill) and "rall" (rallentando) are present. The basso continuo staff includes harmonic information with Roman numerals and sharps.

Tempo I.

Two staves of vocal music in 2/4 time, labeled "Tempo I.". The top staff shows a soprano-like melody with eighth-note patterns. The bottom staff shows an alto-like melody with eighth-note patterns. Both staves include dynamic markings like "tr" (trill) and "rall" (rallentando).

Tempo I.

Two staves of vocal music in 2/4 time, labeled "Tempo I.". The top staff shows a soprano-like melody with eighth-note patterns. The bottom staff shows an alto-like melody with eighth-note patterns. Both staves include dynamic markings like "tr" (trill) and "rall" (rallentando).

Three staves of vocal music in 2/4 time. The top two staves show soprano and alto parts with eighth-note patterns. The bottom staff is a basso continuo staff with harmonic indications. The music includes dynamic markings like "tr" (trill) and "rall" (rallentando).

Musical score for vocal method, Op. 31, Part 2, featuring ten staves of musical notation. The score consists of two systems of five staves each. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal part (soprano) is in the top staff, accompanied by piano parts in the other staves. The vocal line includes sustained notes, eighth-note patterns, and sixteenth-note figures. The piano accompaniment features various rhythmic patterns, including eighth-note chords and sixteenth-note runs. Articulation marks such as 'rall.' (rallentando), 'a tempo' (tempo), and dynamic markings like 'p' (piano) and 'f' (forte) are present. The vocal line concludes with a melodic line ending on a forte dynamic.