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Skola Spiewu

na

GŁOS SOPRANOWY

i

MEZZO-SOPRANOWY

ulożona przez

Wilhelma Troschel.

Artystę Opery i Nauczyciela Spiewu.

Wydanie nowe pomnożone.

Komplet: R.2.50

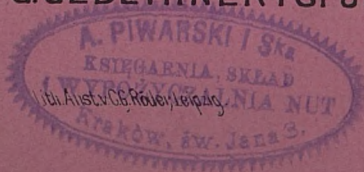
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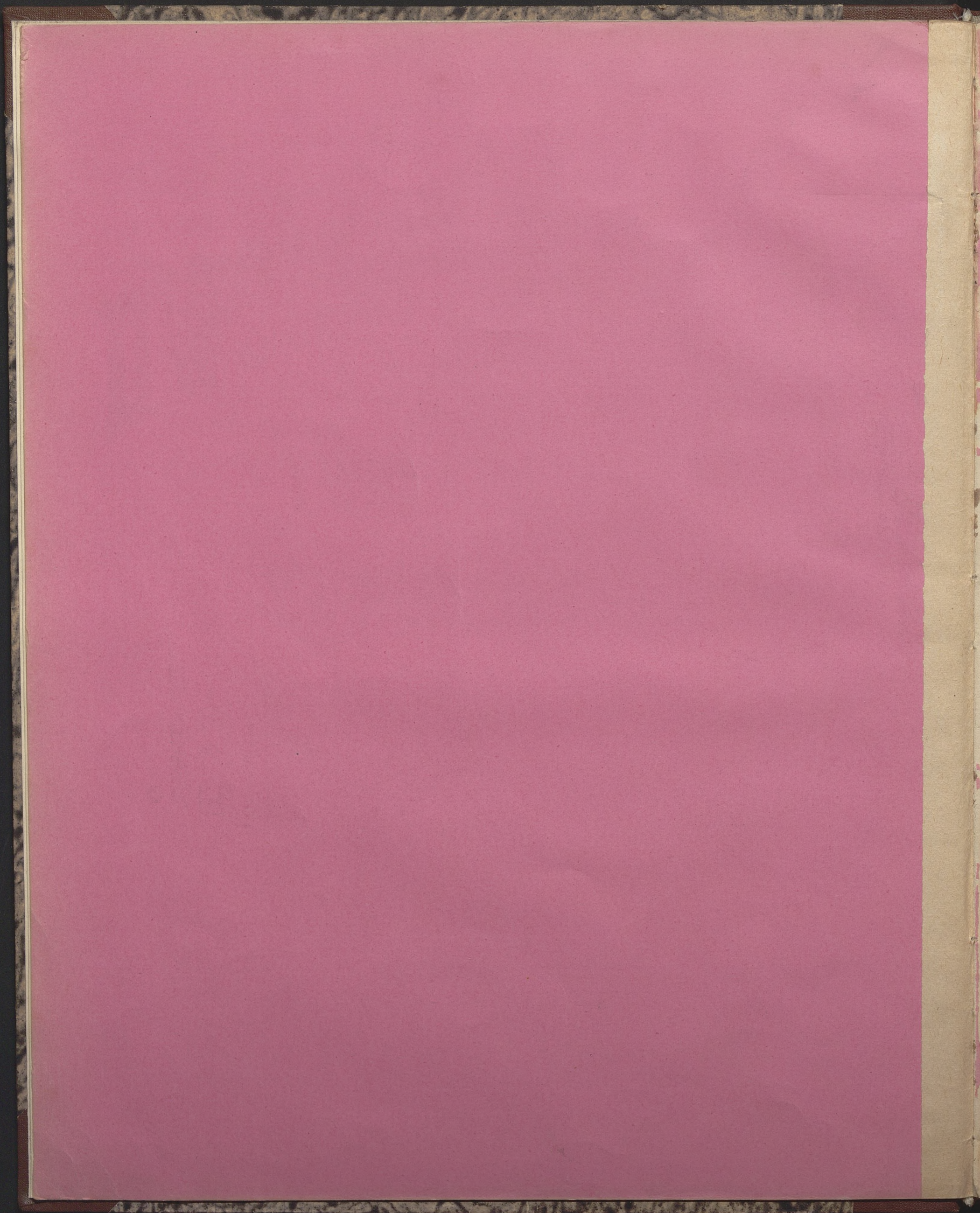
Część II R.1.35

Nakład i własność wydawców.

WARSZAWA, GEBETHNER I WOLFF

KRAKÓW, G.GEBETHNER I SPOŁKA.





MÉTHODE de CHANT

pour la

Voix de Soprano et Mezzo-Soprano

par

Guillaume Troschel,

Artiste de l'Opéra et Professeur de Chant.



GESANGSCHULE

für

Soprano und Mezzo-Soprano

von

WILHELM TROSCHER,

Opernsänger und Gesangslehrer.

— Nouvelle édition augmentée. —

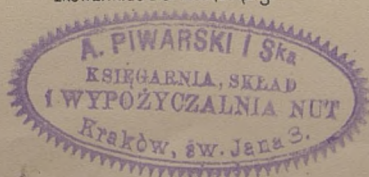
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Avertissement.

En écrivant la méthode suivante j'avais le but de traiter autant que possible la partie théorique et musicale, sans rien omettre de ce qui est absolument nécessaire pour l'instruction approfondie du chant, ce en quoi ma longue expérience comme chanteur et professeur m'a été d'un puissant secours.

J'ai tâché d'arranger cette méthode de manière que deux espèces de voix, le Soprano et le Mezzo-Soprano, puissent en profiter. L'accompagnement est d'un style très facile, car un accompagnement difficile détourne l'attention de l'élève du sujet principal qui est le chant.

J'ose donc espérer que mes- sieurs les professeurs, ainsi que les élèves voudront recevoir mon ouvrage avec bienveillance, et en reconnaître l'utilité.

L'auteur.

Vorwort.

Als ich diese Schule schrieb hatte ich dabei den Zweck so viel wie möglich den musikalischen und theoretischen Theil zu behandeln, jedoch dabei Nichts zu übergehen, was unbedingt zur gründlichen Kenntniss der Gesangslehre nöthig ist, wobei mich meine vieljährige Erfahrung als Sänger und Lehrer unterstützte.

Nebstdem bemühte ich mich diese Schule der Art einzurichten, dass zwei Gattungen Stimmen sie benutzen können, Sopran und Mezzo-Sopran. Die Begleitung ist im ganz leichten Style eingerichtet, da eine schwere Begleitung die Aufmerksamkeit des Schülers von den Hauptgegenstände, dem Gesange, abwendet, wodurch dieser viel verliert.

Ich habe daher die Hoffnung, dass sowohl die Herren Lehrer wie auch die Schülerinnen meine Arbeit mit Theilnahme aufnehmen und dieselbe als praktisch anerkennen werden.

Der Autor.

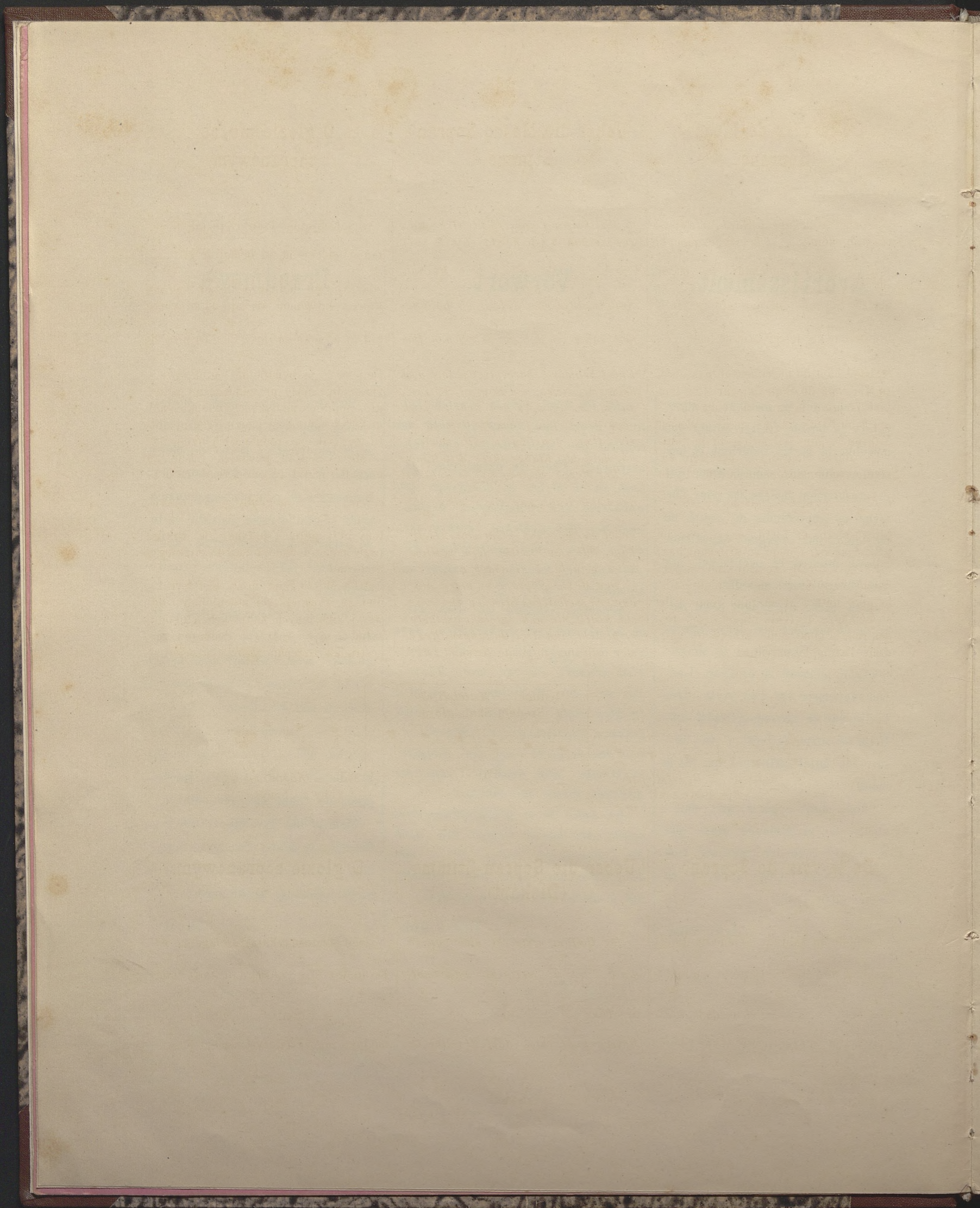
Przedmowa.

Pisząc niniejszą szkołę, miałem na celu, aby o ile możliwości streścić część teoretyczną i muzyczną, nieominawszy jednak nic takiego, co jest koniecznym do gruntownego poznania nauki śpiewu, w czym nie mała, było mi pomocą kilkanastoletnie doświadczenie jako śpiewaka i nauczyciela.

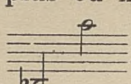
Przytem starałem się ułożyć tę szkołę w sposób, aby dwa rodzaje głosów: Sopran i Mezzo Sopran mogły z niej korzystać. Akompaniament ułożony jest w zupełnie łatwym stylu, bo akompaniament trudny odrywa uwagę ucznia od głównego przedmiotu nauki, to jest śpiewu, przez co tenże nie mało traci.


Mam przeto nadzieję, że tak p. p. Nauczyciele jako i Uczennice, przyjmą moją pracę z współczuciem i raczą uznać jej praktyczność.

Autor.




De la voix de Mezzo-Soprano.

L'échelle du Mezzo-Soprano s'étend plus ou moins de si bémol jusqu'au la . Il y a cependant des voix de

Mezzo-Soprano qui montent avec facilité du bas sol jusqu'à l'ut(do) haut 

Mais le haut do ne constitue pas encore une voix de Soprano, car il ne faut jamais juger le genre de voix d'après les tons hauts ou bas, mais seulement d'après le son des notes du milieu.

Le Mezzo-Soprano ne doit être exercé au commencement que de do au sol  et si ses tons de basse é-

taient pleins et forts, en ce cas on peut descendre jusqu'au si bémol bas.

La voix de Mezzo-Soprano est parmi les voix de femmes la plus égale, la plus nette, et la plus forte. Elle se compose de trois classes de registres, comme nous allons le voir dans l'exemple suivant.

Ueber die Mezzo-Sopran-Stimme.

Ihr Umfang erstreckt sich ungefähr von b (Si bémol) bis \bar{a} (la)

Es giebt jedoch Mezzo-Sopran-Stimmen, welche mit Leichtigkeit von g bis \bar{c} reichen. Das Erreichen des \bar{c} berechtigt jedoch noch keineswegs zu einer Sopran-Stimme, da man weder nach den hohen, noch nach den tiefen Tönen die Gattung einer Stimme beurtheilen soll, sondern nur nach dem Klange ihrer Mitteltöne.

Der Mezzo-Sopran soll im Anfange des Unterrichtes nur von \bar{c} bis \bar{g} geübt werden, nur wenn seine tiefen Töne voll und kräftig sein sollten, kann man bis b hinabgehen.


Der Mezzo-Sopran ist unter allen übrigen weiblichen Stimmen die klarste, kräftigste und gleichmässigste; er besteht aus drei Gattungen Register, wie das folgende Beispiel zeigt.

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
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
O glosie mezzo-sopranowym.

Jego objętość (skala) rozciąga się mniej więcej od si bémol do la 

zdarzają się jednakże Mezzo-Soprany które z łatwością sięgają od niskiego

Sol do wysokiego Do . To wysokie

Do jeszcze je bynajmniej nieupoważnia aby miały przywłaszczać sobie głos Sopranowy, gdyż nie z wysokich ani niskich tonów należy sądzić o rodzaju głosu, lecz tylko ze średniego ich brzmienia.




Mezzo-Sopran, powinien z samego początku nauki, tylko od Do do Fa pracować  a gdyby jego niskie

tony były pełne i jędrne, w takim razie może dochodzić aż do niskiego Si bémol.




Głos Mezzo Sopranowy jest wyraźniejszy, równiejszy i mocniejszy, od wszystkich innych kobiecych głosów; składa się on z trzech rodzajów rejestru jak następujący przykład wskazuje.




Médium. — Mittelstimme. Średnia Skala głosu.		
		
Poitrine. — Bruststimme. Piersiowe tony.	Falset.	Tête. — Kopfstimme. Tony z głowy.

De la voix de Soprano.




L'échelle du Soprano s'étend de do(ut) jusqu'à do  atteint quelquefois les tons  et même le . Cependant malgré cela il ne faut

Ueber die Sopran-Stimme (Diskant).


Ihr Umfang erstreckt sich von \bar{c} bis \bar{c} , erreicht manchmal die Töne  und sogar . Dessen ungeachtet darf dieselbe im

Ihr Umfang erstreckt sich von \bar{c} bis \bar{c} , erreicht manchmal die Töne  und sogar . Dessen ungeachtet darf dieselbe im

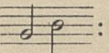

O glosie sopranowym.

Jego objętość (Skala) rozciąga się od Do do Do  dosięga niekiedy tonu  a nawet i  jednak pomimo tego, zawsze należy z samego pocza-


1131. Jed.

travailler au commencement que jusqu'au la .

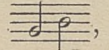

Le Soprano est de sa nature délicat et n'a pas de force dans les tons bas. Ses tons les plus faibles sont de sol

à si : de nouveau de do 


en montant toujours ils deviennent de plus en plus forts, clairs et sonnants. Le Soprano se distingue parmi les autres voix par la flexibilité, l'agilité et le brillant. Il se compose de trois classes de registres, comme l'exemple suivant le démontre.

Anfange des Unterrichtes nie höher als bis \bar{a}  geübt werden.

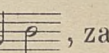

Die Sopran-Stimme ist von Natur zart und besitzt keine Kraft in den tiefen Tönen; ihre schwächsten Töne

sind von \bar{g} bis \bar{h} , von \bar{c} 

beginnend werden dieselben, je höher, desto stärker, reiner und klangvoller. Die Sopran-Stimme zeichnet sich besonders durch ihre Biagsamkeit, Leichtigkeit und ihren Glanz vor allen übrigen Stimmen aus. Sie besteht aus drei Gattungen Register, wie das folgende Beispiel zeigt.

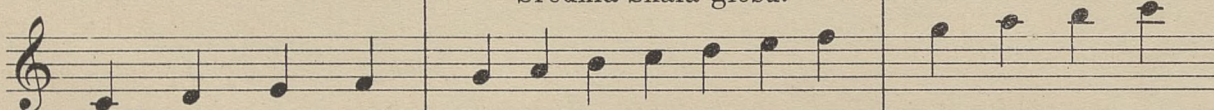
tku nauki pracować nie wyżej jak do La .

Sopran jest z natury delikatny, nieposiada siły w niskich tonach, najsłabsze jego tony są od Sol do

Si , zaczawszy zaś od Do 

jdąc coraz wyżej, staje się coraz mocniejszym, jaśniejszym, i dzwięczniejszym, odznacza się głównie od innych głosów giętkością, łatwością, i świetnością. Składa się on z trzech rodzajów rejestru jak następujący przykład wskazuje.

Médium. — Mittelstimme.
Średnia Skala głosu.





Poitrine. — Bruststimme.
Piersiowe tony.



Falset.

Tête. — Kopfstimme.
Tony z głowy.



De la clef de Soprano.

La clef de Soprano  ou  exclusivement employée dans l'école ancienne, ne se rencontre aujourd'hui que dans les compositions des Opéras italiens. Cette clef s'écrit d'une tierce plus haut que la clef du Violon, par exemple.

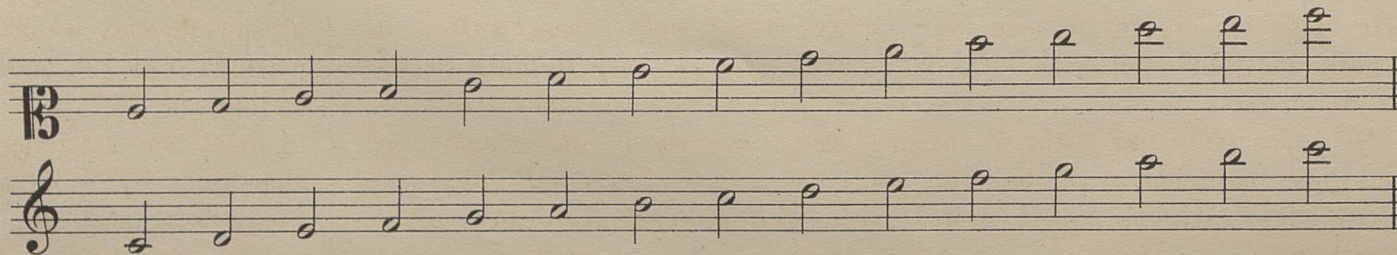
Ueber den Sopran-Schlüssel.


Der Sopran-Schlüssel  oder  welchen man in der älteren Schule ausschliessend anwandte, findet sich heut zu Tage nur noch in den Compositionen italienischer Opern. Dieser Schlüssel wird eine Terz höher als der Violin-Schlüssel geschrieben, z. B.


O Kluczu Sopranowym.


Klucz Sopranowy  albo  w dawniejszej Szkole wyłącznie używany, dziś daje się spotykać prawie tylko w kompozycjach Oper Włoskich. Taki klucz pisze się tercją wyżej od Violinowego czyli Skrzypcowego jak n. p.

Effet:
Klingt:
Brzmi:



La clef de Mezzo-Soprano  s'écrit une quinte plus haute que la clef de Violon, mais on ne l'emploie plus à présent.

Den Mezzo-Sopran-Schlüssel  schreibt man eine Quinte höher als den Violin-Schlüssel; er wird jedoch jetzt gar nicht mehr angewandt.

Klucz Mezzo Sopranowy  pisze się całą kwintą wyżej od klucza Violinowego, teraz wcale nieużywany.

De la transition ou transformation de la voix.

La transition de la voix est en général de peu d'importance chez les femmes. Son signe principal est plus ou moins le peu de force dans les tons hauts, qui pendant le temps de la transition ne doivent pas être forcés. À mesure que les muscles de la trachée-artère (qu'on appelle aussi les cordes de voix) se développent et se fortifient, les tons perdus reviennent peu à peu, mais déjà changés et fait. Chez les hommes la transition a lieu de 14 à 15 ans et dure en général très long-temps, quelquefois même des années; pendant ce temps il est nécessaire de cesser tout-à-fait de chanter, parce qu'on ne peut pas savoir quel genre de voix la nature choisira. Dans ce cas important il faut demander conseil à un maître expérimenté et consciencieux, car souvent tout l'avenir de l'élève en dépend (NB si celui-ci embrasse la carrière de chanteur).

Remarques les plus nécessaires.

Pendant que l'on chante, il faut se tenir droit, les épaules un peu en arrière, la poitrine en avant, la tête ni de travers ni baissée, en général l'attitude doit être aussi naturelle que possible.

Si l'on chante par coeur, il ne faut pas tenir les yeux baissés, parce que la figure paraît alors inanimée.

La bouche doit être souriante, ni trop fermée, ni trop ouverte, la langue doit reposer à plat et toucher aussi légèrement que possible les dents inférieures.

Von der Mutation oder der Veränderung der Stimme beim Uebergange aus dem Kindes- in das reifere Alter.

Die Mutation bei dem weiblichen Geschlechte ist im Allgemeinen von geringerer Bedeutung; das Hauptkennzeichen derselben ist der grössere oder der geringere, auch manchmal der völlige Verlust der Kraft in höhern Tönen, welche zur Zeit der Mutation nicht angestrengt werden dürfen. Nach dem Maasse der Stärke und Entwicklung der Muskeln in der Luftröhre, oder der sogenannten Stimmsaiten (chordae vocales) kehren allmählig die verlorenen Töne zurück, aber schon umgestaltet und reif. Bei dem männlichen Geschlechte geht die Mutation zwischen dem 14. und 15. Jahre vor sich und dauert gewöhnlich sehr lange, manchmal sogar einige Jahre. Während dieser Zeit muss man ganz aufhören zu singen, weil man nicht wissen kann, welche Gattung von Stimme die Natur sich erwählt. In diesem wichtigen Falle muss man immer einen erfahrenen und gewissenhaften Lehrer zu Rathe ziehen, da oftmals die ganze Zukunft des Schülers (NB. wenn er sich dem Künstlerfache widmet) davon abhängt.

Die nöthigsten Bemerkungen.

Während des Singens muss man sich gerad halten, die Schultern etwas einziehen, die Brust heraus, den Kopf weder schief, noch gesenkt halten, im Allgemeinen soll die Haltung so viel wie möglich ungezwungen sein.

Wenn man auswendig singt, sollen die Augen nicht zur Erde gesenkt sein, weil dadurch das Gesicht einen leblosen Ausdruck erhält.

Der Mund soll gleichsam lächeln und weder zu viel, noch zu wenig geöffnet sein, die Zunge soll flach liegen und natürlich die untern Zähne berühren.

O Mutacyi czyli przemianie z dziecinnego do dojrzałego głosu.

Mutacja u kobiet jest w ogóle mało znacząca; główną jej oznaką jest większa lub mniejsza, a niekiedy zupełna utrata władzy wyższych tonów, które w czasie Mutacyi niepowinny być forsowane; w miarę zaś wzmacniania i rozwijania się strun głosowych (chordae vocales) powracają zwolna utracone tony, ale już przekształcone i dojrzałe. U Mezczyzn Mutacja odbywa się między 14 a 15 rokiem, trwa zwykle bardzo długo, nieraz lat kilka, przez ten czas należy zupełnie zaprzestać śpiewać, bo niewiadomo jaki rodzaj głosu wybierze sobie natura. Przy tak ważnych okolicznościach trzeba się zawsze radzić dobrego i sumiennego Nauczyciela, gdyż nieraz cała przyszłość ucznia (NB. jeżeli obiera sobie zawód Śpiewaka) od tego zależy.

Najpotrzebniejsze Uwagi.

Przy śpiewie trzeba się prosto trzymać, ramiona nieco w tył, pierś naprzód, głowa nieprzekrzywiona i niespuszczona, w ogóle postawa powinna być jak można najswobodniejsza.

Jeżeli się z pamięci śpiewa, oczy niepowinny być w dół spuszczone, gdyż wtedy twarz staje się martwa.

Usta ułożone jak do uśmiechu, nie zanadto, ani też zbyt mało otwarte, język powinien spoczywać płasko i zupełnie swobodnie dotykając z lekka dolnych zębów.

Oddech należy brać przy otwartych

L'haleine doit être reprise doucement, la bouche grande ouverte, car l'aspiration violente de l'air cause du bruit, est nuisible aux poumons, et fait une impression désagréable sur l'auditeur.

Divers conseils.

Pour que la voix soit disposée à chanter en tout temps, il faut s'exercer le matin et le soir; au commencement pendant une demi-heure. Plus tard, à mesure que les forces se développent, on peut s'exercer plus longtemps, mais jamais jusqu'à en être fatigué.

Après avoir dîné il faut laisser passer trois heures avant de chanter, parce que d'une part l'impression causée par l'exécution sérieuse d'un morceau de musique, ainsi que toute autre influence morale, empêchent la bonne digestion; et que de l'autre il est impossible de bien chanter, quand l'estomac étant plein, presse le diaphragme, à la suite de quoi la dilation des poumons est diminuée à ce point qu'une respiration libre et profonde ne peut avoir lieu.

Le Piano pour le chant doit être accordé juste et d'après le petit ton, ce à quoi malheureusement peu de chanteurs font attention. Un chanteur passant d'un Piano faux à un Piano bien accordé d'après le petit ton, trouve une différence pénible dans sa voix que l'on attribue généralement à une indisposition momentanée, sans se douter de la véritable cause, c'est-à-dire, que le chanter étant habitué à exécuter la même pièce d'un ton entier plus bas, est ensuite forcé de la chanter d'un ton plus haut ce qui fait une différence considérable.

Cette manière de traiter la voix exerce une influence nuisible sur la chanteur, sur tout si celui-ci est encore au commencement de son étude.

Der Athem soll mit geöffnetem Munde und ruhig geschöpft werden, damit kein hastiges Einziehen der Luft hörbar ist, welches der Lunge schadet und auf die Zuhörer einen unangenehmen Eindruck macht.

Einige Rathschläge.

Damit die Stimme zu jeder Zeit zum Singen vorbereitet sei, soll man täglich des Morgens und Abends üben, im Anfange nicht länger als eine halbe Stunde, später verhältnissmässig nach Entwicklung der Kräfte immer länger, jedoch nie bis zur Ermüdung.

Man soll erst drei Stunden nach dem Essen singen, da einerseits die Erregung, welche der Vortrag eines ernsteren Musikstückes verursacht, so wie andere moralische Einwirkungen die Verdauung stören, andererseits es auch unmöglich ist, da der volle Magen das Zwerchfell (Diaphragma) nach oben drückt, wodurch die Ausdehnung des Brustkastens bedeutend vermindert wird, in Folge dessen ein tiefes und freies Athemholen nicht stattfinden kann.

Das Fortepiano soll zum Singen rein und nach dem Kamerton gestimmt sein, worauf die Singenden leider sehr selten achten. Der Sänger, welcher von einem unrichtig gestimmten Piano an ein rein im Kamerton stimmendes kommt, empfindet den Unterschied peinlich. Gewöhnlich schreibt man diese Empfindung einem augenblicklichen Unbehagen zu, den wahren Grund nicht ahnend, welcher darin liegt, dass dasselbe Stück, welches man vielleicht seither an einem unganzen Ton tiefer stimmenden Piano gesungen hat, nunmehr um einen Ton höher vorgetragen werden muss, was einen bedeutenden Unterschied macht.

Eine solche Geringschätzung der Stimme hat einen ungünstigen Einfluss auf den Sänger, besonders wenn derselbe erst im Anfange seiner Entwicklung ist.

ustach i spokojnie, gdyż raptowne wciąganie powietrza sprawia szelest, szkodzi płucom, a na słuchaczu robi nieprzyjemne wrażenie.

Niektóre Rady.

Aby głos o każdej porze był przygotowany do śpiewu, należy przed południem i wieczorem egzercytować z początku nie więcej jak po pół godziny, następnie co raz dłużej stósownie do rozwijania się siły, jednakże nigdy aż do zmęczenia.

Nie należy śpiewać, jak dopiero we trzy godziny po obiedzie, gdyż jak z jednej strony przejęcie się wykonaniem ważniejszego ustępu muzycznego, równie jak inne wpływy moralne, staje na przeszkodzie dobremu trawieniu pokarmów, tak znów z drugiej strony nie podobna dobrze śpiewać, jeżeli żołądek pełny ciśnie na przeponę (diaphragma) ku górze, przez co zmniejsza obszerność klatki piersiowej, tak dalece, że głębsze i swobodne oddychanie bywa utrudzone.

Fortepian powinien być do śpiewu czysto i podług Kamertonu nastrojonym, na co, niestety, niewielu śpiewających uważa. Niewłaściwy strój fortepianu staje się powodem, że śpiewak, przechodzący od niego do fortepianu nastrojonego podług Kamertonu, czuje dolegająca mu różnicę w głosie; powszechnie, przypisują to chwilowemu nieusposobieniu, niedomyślając się prawdziwej przyczyny, to jest: że przywykły do tej samej sztuki śpiewać przy fortepianie czasem o cały ton niżej nastrojonym, teraz zmuszeni są śpiewać ją o ton wyżej, co stanowi bardzo znaczną różnicę.

Takie lekceważenie głosu niekorzystnie wpływa na śpiewającego, zwłaszcza kiedy dopiero znajduje się w samym początku rozwinięcia.

Exercices pour l'émission de la voix, et la formation du ton.

Uebungen zur Hervorbringung der Stimme, und Bildung des Tones.

Ćwiczenia do wydania głosu, i należytego formowania tonu.

1. Poitrine - - *Bruststimme* - Pierśiowe tony. MédiuM - - *Mittelstimme* - Średnia Skala głosu.

(Falset.) Tête - - - *Kopfstimme* - Tony z głowy

MédiuM - *Mittelstimme* - Średnia skala głosu. (Falset.)

Poitrine - - *Bruststimme* - Pierśiowe tony.

La voix s'exerce généralement de deux manières - en vocalisant par la voyelle A, *) ou en solfegiant par Do, Re, Mi, Fa, Sol, La, Si, ce qui répond à la dénomination usitée chez nous des tons C, D, E, F, G, A, H, ainsi que des tons majeurs Cis, Dis, Eis, e.t.c. et des tons mineurs Ces, Des, Es, e.t.c.

*Die Uebung der Stimme geschieht gewöhnlich auf zweierlei Art: durch Vocalisiren auf den Vocal A, *) oder durch Solfeggiren mit Do, Re, Mi, Fa, Sol, La, Si, welche der bei uns gebräuchlichen Benennung der Töne C. D. E. F. G. A. H entsprechen, und welche zugleich für die Töne mit Kreuzen: Cis, Dis, Eis, u.s.w. wie auch für die Töne mit Been dienen.*

Ćwiczenia głosu odbywają się zwykle dwoma sposobami: Wokalizowaniem na głoskę A, *) lub też Solfedziowaniem na Do, Re, Mi, Fa, Sol, La, Si, które odpowiadają przyjętym u nas nazwom tonów C, D, E, F, G, A, H, i służą również do nazwania tonów krzyżkowych Cis, Dis, Eis, i.t.d. jak i bemolowych Ces, Des, Es, i.t.d.

2.

Do do re Re re mi Mi mi fa

Fa fa sol Sol sol la La la si

Si si do Do do re Re re mi

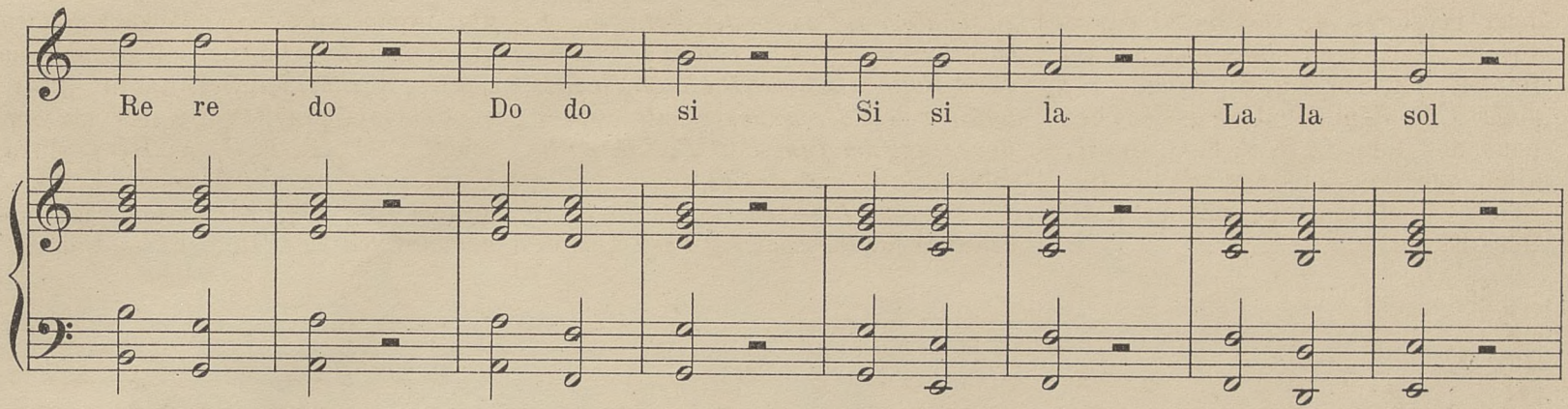
Soprano.
Mi mi fa Fa fa mi Mi mi re

*) Il est aussi utile de vocaliser par d'autres voyelles.

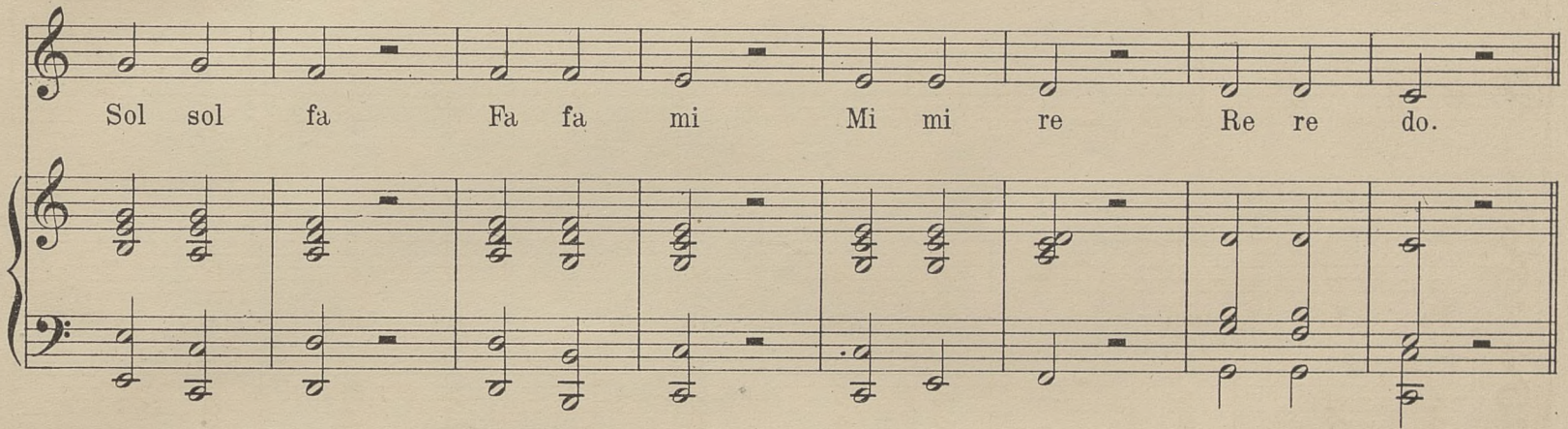
*) Ebenso nützlich ist das Vocalisiren mit andern Vokalen.

*) Również pożytecznem jest Wokalizowaniem i na inne samogłoski.


Re re do Do do si Si si la La la sol



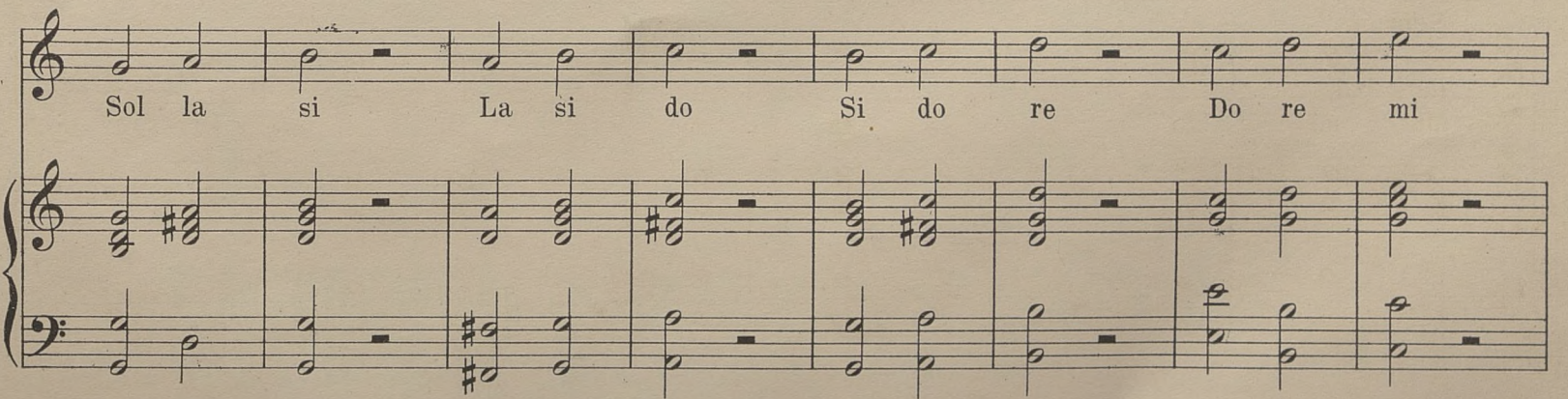
Sol sol fa Fa fa mi Mi mi re Re re do.



3.
Do re mi Re mi fa Mi fa sol Fa sol la



Sol la si La si do Si do re Do re mi



Soprano.

Re mi fa Mi fa sol Sol fa mi Fa mi -re

The first system of music features a vocal line for Soprano and a piano accompaniment. The vocal line consists of a sequence of half notes: Re, mi, fa, Mi, fa, sol, Sol, fa, mi, Fa, mi, and a final half note with a fermata. The piano accompaniment consists of chords in the right hand and single notes in the left hand, all in a steady 4/4 rhythm.

Mi re do Re do si Do si la

The second system continues the vocal line with half notes: Mi, re, do, Re, do, si, Do, si, and la. The piano accompaniment continues with chords and single notes.

Si la sol La sol fa Sol fa mi

The third system continues the vocal line with half notes: Si, la, sol, La, sol, fa, Sol, fa, and mi. The piano accompaniment continues with chords and single notes.

Fa mi re Mi re do Re do si Do

The fourth system concludes the vocal line with half notes: Fa, mi, re, Mi, re, do, Re, do, si, and Do. The piano accompaniment continues with chords and single notes, ending with a final chord and a fermata.

Exercice sur l'intervalle de
seconde. *)

Uebung im Secunden-
Intervalle. *)

Ćwiczenie w odległości
Sekundowej. *)

4.

Do re re mi mi fa fa sol sol la la si

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

fa mi mi re re do do si si la

la sol sol fa fa mi mi re re do

*) L'intervalle est la distance qui separe une note d'une autre.

**) A cet exemple ainsi qu'aux suivants les mesures entre les deux étoiles doivent être omises par les voix de Mezzo-Soprano. Cependant cette remarque ne se rapporte pas à tous les Mezzo-Sopranos, car il s'en trouve qui prennent avec facilité les tons sol, la et même encore plus haut, comme nous l'avons déjà dit au commencement de la voix de Mezzo-Soprano.

*) Ein Intervall ist der Zwischenraum, der eine Note von der andern trennt.

**) Bei diesem Beispiele, wie bei den folgenden, sollen die Takte, welche zwischen zwei Sternchen stehen, für den Mezzo-Sopran ausgelassen werden. Diese Bemerkung bezieht sich jedoch nicht auf alle Mezzo-Sopran Stimmen, da es welche giebt, die mit Leichtigkeit die Töne \hat{g} , \hat{a} und selbst noch höhere erreichen, wie schon im Anfange über den Mezzo-Sopran gesagt worden ist.

*) Interwall jest to odległość która jedna Nute od drugiej przedziela.

**) Jak w tym przykładzie, tak i w następnych, takty będące między dwiema Gwiazdkami, winien mezzo-sopran opuścić. Ta uwaga jednakże niestosuje się bynajmniej do wszystkich mezzo-sopranów, gdyż znajdują się takie które z łatwością, ton \hat{G} , \hat{A} , a nawet i wyżej sięgają, jak to już poprzednio powiedziano o głosie mezzo-sopranowym.

Exercice sur l'intervalle de tierce.

Uebung im Terzen-Intervalle.

Ćwiczenie w odległości Tercjowej.

5.

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

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

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

Exercice sur l'intervalle de quarte.

Uebung im Quartan-Intervalle.

Ćwiczenie w odległości Kwartowej.

6.

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

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

Exercice sur l'intervalle de
quinte.

Uebung im Quinten-
Intervalle.

Ćwiczenie w odległości
Kwintowej.

7.

Exercice sur l'intervalle de
sixte.

Uebung im Sexten-
Intervalle.

Ćwiczenie w odległości
Sextowej.

8.

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

Exercice sur l'intervalle de septième.

Uebung im Septimen-Intervalle.

Ćwiczenie w odległości Septimowej.

9.

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

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

Exercice sur l'octave.

Uebung in Octavensprüngen.

Ćwiczenie Oktawowe.

10.

Do do re re mi mi fa fa sol sol

sol sol fa fa mi mi re re do do

Exercice sur les intervalles
diatoniques.Uebung in diatonischen
Intervallen.Ćwiczenie na odległości
diatoniczne.

11.

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

do fa do mi do re do do *) Do re do mi do fa do sol do la do si do do

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

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

do fa do so do la do si do do do si do la do sol do fa do mi do re do do

*) Je conseille d'appeler le premier ton de chaque exercice ou gamme Do, la seconde Re, la tierce Mi, e.t.c. pour ne pas répéter la même syllabe sur le même ton.

*) Zur Erleichterung rathe ich in allen Tonarten den Grundton Do, die Secunde Re, die Terz Mi, u. s. w. zu benennen, wodurch nicht immer die nämliche Silbe auf denselben Ton trifft.

*) Dla utrwaienia radzę we wszystkich tonach nazywać primę (tonikę) Do, sekundę Re, tercję Mi, i.t.d. przez co także nie zawsze jedna i ta sama głoska wypadć będzie na jeden i ten sam ton.

La Gamme.

Die Scala.

Gamma.

12.

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

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

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

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

*) Le signe (s) indique quand on doit prendre la respiration.

*) Das Zeichen (s) deutet an, wann man Athem holen soll.

*) Znak (s) oznacza potrzebę wzięcia oddechu.

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

The first system of music features a vocal line with lyrics 'si la sol fa mi re do Do re mi fa sol la si'. The piano accompaniment consists of two staves with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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

The second system of music features a vocal line with lyrics 'do do si la sol fa mi re do Do re mi fa sol'. The piano accompaniment continues with chords and single notes. The key signature has two flats, and the time signature is common time.

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

The third system of music features a vocal line with lyrics 'la si do do si la sol fa mi re do Do re'. The piano accompaniment continues with chords and single notes. The key signature has two flats, and the time signature is common time.

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

The fourth system of music features a vocal line with lyrics 'mi fa sol la si do do si la sol fa mi re do'. The piano accompaniment continues with chords and single notes. The key signature has two flats, and the time signature is common time.

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

The fifth system of music features a vocal line with lyrics 'Do re mi fa sol la si do do si la sol fa mi re do'. The piano accompaniment continues with chords and single notes. The key signature has two flats, and the time signature is common time.

Exercice pour lier les sons.

Uebung zur Verbindung der Töne.

Ćwiczenie dla zrównania tonów.

13.

Do re mi re do re mi re mi fa mi re mi fa mi fa sol fa mi fa sol fa sol la sol fa sol la

a a a a a a a

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

a a a a a a a

re mi fa mi re mi fa mi fa sol fa mi fa sol fa mi re mi fa mi re mi re do re mi re do

a a a a a a a

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

a a a a a a a

sol fa mi fa sol fa mi fa mi re mi fa mi re mi re do re mi re do re a do

a a a a a a a

L'Exercices sur l'intervalle
de quinte.

Uebungen in Quinten-
Intervallen.

Ćwiczenia w odległości
Kwintowej.

14.

Do re mi fa sol sol fa mi re do a

Do re mi fa sol sol fa mi re do a

Do re mi fa sol sol fa mi re do a

Do re mi fa sol sol fa mi re do a

Do re mi fa sol sol fa mi re do a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Do re mi fa sol sol fa mi re do a". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features chords and a bass line that supports the vocal melody.

Do re mi fa sol sol fa mi re do a

The second system of music is identical in structure to the first, with a vocal line and piano accompaniment. The lyrics are "Do re mi fa sol sol fa mi re do a". The piano accompaniment continues the harmonic support for the vocal line.

Do re mi fa sol sol fa mi re do a

The third system of music is identical in structure to the first two, with a vocal line and piano accompaniment. The lyrics are "Do re mi fa sol sol fa mi re do a". The piano accompaniment continues the harmonic support for the vocal line.

Do re mi fa sol sol fa mi re do a

The fourth system of music is identical in structure to the first three, with a vocal line and piano accompaniment. The lyrics are "Do re mi fa sol sol fa mi re do a". The piano accompaniment continues the harmonic support for the vocal line.

Do re mi fa sol sol fa mi re do a

The first system of music is in a minor key, indicated by three flats in the key signature. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Do re mi fa sol sol fa mi re do a". The piano accompaniment features a steady bass line and chords in the right hand.

Do re mi fa sol sol fa mi re do a

The second system of music is in a major key, indicated by two sharps in the key signature. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Do re mi fa sol sol fa mi re do a". The piano accompaniment features a steady bass line and chords in the right hand.

Do re mi fa sol sol fa mi re do a

The third system of music is in a minor key, indicated by three flats in the key signature. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Do re mi fa sol sol fa mi re do a". The piano accompaniment features a steady bass line and chords in the right hand.

Do re mi fa sol sol fa mi re do a

The fourth system of music is in a major key, indicated by two sharps in the key signature. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Do re mi fa sol sol fa mi re do a". The piano accompaniment features a steady bass line and chords in the right hand.

Do re mi fa sol sol fa mi re do a

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. The lyrics are 'Do re mi fa sol sol fa mi re do a'. The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and arpeggiated figures that support the vocal melody.

Exercice en gammes.

Uebung in Scalen.

Ćwiczenie w gammach.

15.

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

This system of exercise 15 includes a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. The lyrics are 'Do re mi fa sol la si do do si la sol fa mi re do'. The piano accompaniment is in two staves, providing harmonic support with chords and arpeggios.

a Do re mi fa sol la si do

This system continues exercise 15. The vocal line begins with a long note 'a' followed by the lyrics 'Do re mi fa sol la si do'. The piano accompaniment continues with chords and arpeggios, and there is a key signature change to three flats (B-flat major/D-flat minor) indicated by three flat symbols in the key signature.

do si la sol fa mi re do a

This system concludes exercise 15. The vocal line continues with the lyrics 'do si la sol fa mi re do a'. The piano accompaniment provides the final harmonic support, including a key signature change to two flats (B-flat major/D-flat minor) indicated by two flat symbols.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Do re mi fa sol la si do do si la sol fa mi re do". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment of chords and moving lines in both hands.

a Do re mi fa sol la si do

The second system of music features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the note "a" (A4), followed by the lyrics "Do re mi fa sol la si do". The piano accompaniment continues with the same key signature and time signature, providing harmonic support for the vocal line.

do si la sol fa mi re do a

The third system of music features a vocal line and a piano accompaniment. The vocal line continues with the lyrics "do si la sol fa mi re do" and ends with a fermata over the note "a". The piano accompaniment maintains the harmonic structure established in the previous systems.

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

The fourth system of music features a vocal line and a piano accompaniment. The vocal line repeats the lyrics "Do re mi fa sol la si do do si la sol fa mi re do". The piano accompaniment concludes the piece with a final chord in G major.

a Do re mi fa sol la si do

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the note 'a', followed by the notes 'Do re mi fa sol la si do'. The piano accompaniment consists of chords and single notes in both hands, supporting the vocal melody.

do si la sol fa mi re do a

The second system continues the vocal line with the notes 'do si la sol fa mi re do' and ends with a fermata over the note 'a'. The piano accompaniment continues with similar harmonic support.

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

The third system contains two vocal phrases. The first phrase is 'a Do re mi fa sol la si do' with a fermata over 'a'. The second phrase is 'a do si la sol fa mi re do' with a fermata over 'a'. The piano accompaniment provides accompaniment for both phrases.

a a Do re mi fa sol la si do

The fourth system features two vocal phrases. The first phrase is 'a' with a fermata. The second phrase is 'a Do re mi fa sol la si do' with a fermata over 'a'. The piano accompaniment continues to support the vocal lines.

a
do si la sol fa mi re do a

Vocalisation marquée.

Il faut éviter en marquant chaque ton d'ajouter un h à la voyelle A, par exemple:

Markirte Vocalisation.

Beim Ansatz eines jeden Tones vermeide man den Mitlaut H vor dem A hören zu lassen, wie zum Beispiel:

Markowana Wokalizacja.

Przy odznaczaniu każdego tonu unikać trzeba dodawania spółgłoski H do samogłoski A, jak n. p.

Mauvais.— *Schlecht.*— Zle. — ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha
Bon. — *Gut.* — Dobrze. — a a a a a a a a a a a a a a a

16. Mezzo Soprano.

Soprano.

The first system of music features a treble clef staff with a melodic line of eighth notes, some marked with accents. The piano accompaniment consists of a bass clef staff with chords and single notes. The key signature has three flats, and the time signature is 4/4.

The second system continues the piece with similar melodic and accompaniment patterns. The piano part includes some chords with accidentals. The key signature remains three flats.

The third system shows a change in the piano accompaniment, with more complex chordal textures. The melodic line continues with eighth-note runs. The key signature changes to three sharps.

The fourth system concludes the page with a final melodic phrase and piano accompaniment. The key signature remains three sharps.

Les exercices suivants surtout les N^{os} 18, 19, 20, doivent être chantés lentement par les commençants. Dans ce cas, la respiration peut manquer aux élèves; pour les préserver de cet inconvénient j'ai partagé ces exercices par des pauses, ou il faut prendre haleine.

En exécutant plus vite ces exercices il faut omettre les pauses.

Da man nachstehende Uebungen besonders N^{os} 18, 19, 20, langsam üben muss, bis man eine hinlängliche Fertigkeit erlangt, so habe ich selbe zur Erleichterung, im Falle der Athem fehle, durch eine Pause getheilt, auf welche man Athem nehmen soll.

Bei schnellerer Ausführung soll jedoch später die Pause weggelassen werden.

Ponieważ następujące ćwiczenia mianowicie N^{ra} 18, 19, 20, przed nabyciem dostatecznej wprawy trzeba śpiewać wolno, zatem dla ułatwienia w przypadku braku oddechu przedzieliłem je pauzą, na którą należy odetchnąć.

Później zaś, przy prędszem wykonaniu pauza powinna być pominięta.

The musical score consists of two systems. The first system contains exercises 17, 18, 19, and 20, each on a single staff with a treble clef and common time signature. Exercise 17 is marked with a red checkmark. Exercises 18, 19, and 20 are marked with a '3' above the first few notes, indicating a triplet. Each exercise is followed by a piano accompaniment on a grand staff (treble and bass clefs). The second system contains exercises 17, 18, 19, and 20, each on a single staff with a treble clef and common time signature, but in a key signature of three flats (E-flat major). Each exercise is followed by a piano accompaniment on a grand staff (treble and bass clefs).

The first system of music consists of four vocal staves and a piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The vocal parts are written in treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The piano part features a simple harmonic accompaniment with a bass line of sustained notes. The system concludes with a fermata over the final note of each staff.

The second system of music consists of four vocal staves and a piano accompaniment. The key signature is E minor (three flats) and the time signature is common time (C). The vocal parts are written in treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The piano part features a simple harmonic accompaniment with a bass line of sustained notes. The system concludes with a fermata over the final note of each staff.

The first system of music features four vocal staves and a piano accompaniment. The key signature is A major (three sharps) and the time signature is common time (C). The vocal parts consist of four staves, each with a treble clef. The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a simple harmonic accompaniment with a bass line of sustained notes and a treble line of chords and moving lines. The system concludes with a repeat sign and a fermata over the final note.

The second system of music features four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal parts consist of four staves, each with a treble clef. The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a simple harmonic accompaniment with a bass line of sustained notes and a treble line of chords and moving lines. The system concludes with a repeat sign and a fermata over the final note.

The first system of music consists of five staves. The top four staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melody in the top staff and a complex accompaniment in the lower staves, including a bass line with long notes and a right-hand accompaniment with sixteenth-note patterns.

The second system of music also consists of five staves, with the same layout as the first system. The key signature is one sharp (F#) and the time signature is common time (C). The musical notation continues with similar melodic and accompanimental patterns as seen in the first system.

Gammes diatoniques. | Diatonische Tonleiter. | Gammy Diatoniczne.

21. Mezzo-Soprano.

Il y a beaucoup de personnes qui remuent la mâchoire inférieure en exécutant les gammes et les traits d'agilité, c'est un défaut qu'il faut soigneusement éviter.

Viele Personen bewegen das Unterkinn bei Ausführung von Scalen und Passagen, das ist ein Fehler den man sorgfältig vermeiden muss.

Wiele jest osób które przy wykonaniu Gamm lub Passażów poruszają dolną szczęką, jest to przyzwyczajenie, którego starannie unikać należy.

The first system of music consists of four staves. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat). They contain a melodic exercise with eighth and sixteenth notes, including slurs and accents. The fourth staff is a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and single notes.

The second system of music consists of four staves, identical in notation to the first system, continuing the melodic exercise and accompaniment.

The third system of music consists of four staves, identical in notation to the first system, continuing the melodic exercise and accompaniment.

Le même exercice en si majeur.
Dieselbe Übung in H-dur.
To samo Ćwiczenie z tonu H-dur.

Soprano.

The first system of music consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts feature melodic lines with various ornaments and rests. The piano accompaniment provides harmonic support with chords and single notes.

The second system of music continues the composition with four staves. The vocal lines show further melodic development, and the piano accompaniment maintains the harmonic structure.

The third system of music concludes the page with four staves. The vocal parts reach their final notes, and the piano accompaniment provides a concluding harmonic resolution.

The first system of music consists of four staves. The top three staves are in treble clef. The first staff contains a melodic line with a half rest, followed by eighth-note patterns, and a long slur over the final two measures. The second staff features a melodic line with a half rest, eighth-note patterns, and a slur over the final two measures. The third staff has a melodic line with a half rest, eighth-note patterns, and a slur over the final two measures. The fourth staff is a grand staff (treble and bass clefs) with chords and single notes.

The second system of music consists of four staves. The top three staves are in treble clef. The first staff contains a melodic line with a half rest, eighth-note patterns, and a long slur over the final two measures. The second staff features a melodic line with a half rest, eighth-note patterns, and a slur over the final two measures. The third staff has a melodic line with a half rest, eighth-note patterns, and a slur over the final two measures. The fourth staff is a grand staff (treble and bass clefs) with chords and single notes.

The third system of music consists of four staves. The top three staves are in treble clef. The first staff contains a melodic line with eighth-note patterns, a slur, a half rest, eighth-note patterns, a slur, and a half rest. The second staff features a melodic line with eighth-note patterns, a slur, a half rest, eighth-note patterns, a slur, and a half rest. The third staff has a melodic line with eighth-note patterns, a slur, a half rest, eighth-note patterns, a slur, and a half rest. The fourth staff is a grand staff (treble and bass clefs) with chords and single notes.

De la Prononciation.

La prononciation nette est une chose très importante pour le chant: malgré cela combien de fois ne peut-on comprendre pourquoi la voix du chanteur exprime la joie ou le désespoir.

C'est par la raison qu'il faut donner une attention particulière pour que les syllabes Do, Ré, Mi, Fa, Sol, La, Si soient prononcées distinctement et à pleine bouche, même avec un peu d'exagération, et que par exemple Do ne passe en Da, Mi en Mie, La en Lo et ainsi de suite. Voilà la première chose pour avoir une bonne prononciation dans l'avenir.

Ueber die Aussprache.

Die deutliche Aussprache beim Gesange ist eine sehr wichtige Sache, dessenungeachtet kann man doch oft nicht verstehen, warum die Stimme des Singenden Freude oder Schmerz ausdrückt.

Deshalb soll man gleich beim Anfange des Unterrichts eine besondere Aufmerksamkeit darauf verwenden, dass die Sylben Do, Re, Mi, Fa, Sol, La, Si, deutlich und mit ganzem Munde ausgesprochen werden, selbst mit etwas Uebertreibung, damit nicht Do in Da, Mi in Mie, La in Lo übergeht, denn das ist die erste Grundlage zu einer guten Aussprache für die Zukunft.

O Wymawianiu.

Wyraźne wymawianie przy śpiewie jest rzeczą bardzo ważną, a pomimo tego jakże często niemożna zrozumieć śpiewającego, niemożna pojąć dlaczego głosem rozpacza albo się raduje.

Otóż z tej przyczyny należy już z samego początku nauki zwracać szczególną uwagę, aby Sylaby Do, Re, Mi, Fa, Sol, La, Si wymawiane były wyraźnie i całymi ustami, niemal nawet z małą przesadą i niezamieniane z Do na Da, z Mi na Mie, z La na Lo, it. p. to jest bowiem pierwszą podstawą do dobrego na przyszłość wymawiania.

Étude mélodique sur l'intervalle de seconde.

Melodisches Uebungsstück im Secundenintervalle.

Melodyjne Ćwiczenie w odległościach Secundowych.

24. Moderato.

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

do si si la so la sol sol fa mi mi fa sol sol fa mi re do si do

Étude mélodique sur l'intervalle de tierce.

Melodisches Uebungsstück im Terzenintervalle.

Melodyjne Ćwiczenie w odległościach Tercyjnych.

25. Andantino.

p

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

dolce

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

Étude mélodique sur l'intervalle de quarte.

Melodisches Uebungsstück im Quartentervalle.

Melodyjne Ćwiczenie w odległościach Kwartowych.

26. Adagio.

p

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

molto legato

cresc. *f* *sf.*

mi si mi re do sol do si fa si so do la re si mi re do fa si

cresc. *f*

Étude mélodique sur
l'intervalle de quinte.

Melodisches Uebungsstück
im Quintenintervalle.

Melodyjne Ćwiczenie w
odległościach Kwintowych.

27. Andantino.

dolce *f*

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

p *f*

p *f* *pp*

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

Étude mélodique sur
l'intervalle de sixte.

Melodisches Uebungsstück
im Sextenintervalle.

Melodyjne Ćwiczenie w
odległościach Sextowych.

28. Largo.

f

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

f

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

Étude mélodique sur
l'intervalle de septième.

Melodisches Uebungsstück
im Septimenintervalle.

Melodyjne Ćwiczenie w
odległościach Septimowych.

29. Allegretto.

Do si do do re sol mi re
do si do re sol fa sol fa mi
mi fa mi re re mi re do do re do

Étude mélodique
sur l'octave.

Melodisches Uebungsstück
im Octavenintervalle.

Melodyjne Ćwiczenie
Oktawy.

30. Adagio.

Do do si re re do mi mi

Aux élèves qui sont déjà avancés jusqu' au Numéro 25, je recommande les Cinquante leçons de Concone (en 4 cahiers) que l'on peut étudier en même temps que les numéros suivants de cette école.

Pour les Mezzo-Sopranos bas je conseille les 24 solfèges de Minoja (en deux parties) pour la voix de Contralto.

Den Schülerinnen, welche schon bis N^o 25 vorgerückt sind, empfehle ich die 50 Lektionen von Concone (in 4 Heften) welche gleichzeitig mit den folgenden Nummern dieser Schule geübt werden können.

Für tiefe Mezzo-Sopran-Stimmen empfehle ich die 24 leichten Solfeggien von Minoja (in 2 Abtheilungen) für Alt-Stimme.

Uczennicom które doszły już do N^o 25, zalecam 50 Lekcji Concone'go (w 4ch poszytach) których jednocześnie z następującymi Numerami niniejszej Szkoły uczyć się można.

Zaś dla niskich Mezzo - Sopranow. zalecam 24 Solfedzi Minoja (w 2^{ch} oddziałach) na głos Altowy.

fa re re mi fa fa mi mi

re re do do re re mi mi fa fa mi

rit.

rit.

Du port de la voix.
(Portamento di Voce).

Le Portamento est indiqué par ce signe et consiste principalement en ce que la première note perd un peu de sa valeur en portant la voix à la note indiquée. On doit exécuter le port de la voix plus fort en montant vers les tons hauts, et à demi-voix en descendant vers les tons bas. Il faut bien retenir cette remarque, de même celle-ci, que deux ports de voix ne doivent jamais se suivre immédiatement l'un après l'autre, comme par exemple.

Ueber das Tragen der Stimme.
(Portamento di Voce).

Das Portamento wird angedeutet durch das Zeichen und besteht hauptsächlich darin, dass man der ersten Note etwas von ihrem Werthe abnimmt, indem man die Stimme zur folgenden bezeichneten Note trägt. Dieses Tragen der Stimme wird gewöhnlich zu den höhern Tönen stärker, zu den tiefern aber immer mit halber Stimme ausgeführt. Diese Bemerkung soll man wohl im Gedächtnisse behalten, wie auch jene, dass nie zwei Portamento gleich nach einander folgen dürfen, wie z. B.

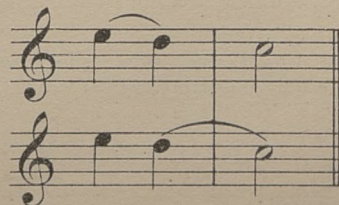
Przenoszenie Głosu.
(Portamento di Voce).

Portamento bywa oznaczone znakiem . Zasada się głównie na tem, aby pierwszej nótce odjąć nieco wartości, przenosząc głos do nuty oznaczonej. To przenoszenie głosu do wyższych tonów bywa zwykle wzmożone, zaś do niższych wykonane zawsze pół głosem. Tę uwagę należy dobrze zatrzymać w pamięci, jako też i to, że dwa Portamenta nie powinny nigdy zaraz po sobie następować jak n. p.

Mauvais.
Schlecht.
Zle.



Bon.
Gut.
Dobrze.



Portamento di Voce.

26. Andante.

dolce

Exécution.
Ausführung.
Wykonanie.

L'appoggiatura.*)

L'appoggiatura est une petite note qui se partage la valeur de la note qui la suit, et par cela même devient une note d'une certaine signification***) qui doit être exécutée plus fort que la note principale.

L'exemple suivant va expliquer cela.

*) Appoggiare: s'appuyer.

**) Acciaccatura, l'agrément est une note passante, sans aucune valeur dans le rythme de la musique, et doit être considérée seulement comme ornement. Pour distinguer l'appoggiatura de l'acciaccatura on barre celle-ci par le milieu, comme par exemple.

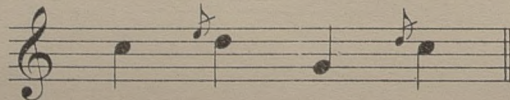
Appoggiatura.*)

Die Appoggiatura ist eine kleine Note, welche den Werth der Note theilt, die nach ihr steht; eben dadurch erhält jene kleine Note **) eine gewisse Bedeutung und soll mehr betont werden, als die Hauptnote selbst.

Folgendes Beispiel wird dieses deutlicher erklären.

*) Appoggiare: sich stützen.

**) Acciaccatura (der Vorschlag) ist eine durchgehende Note, die keinen Werth im Taktmaasse hat und nur als Verzierung zu betrachten ist. Zum Unterschied von der Appoggiatura wird der Vorschlag gewöhnlich durch einen Strich durch die Mitte angedeutet, wie z. B.



Appoggiatura.*) (Appodziatura).

Appoggiatura, jest małą Nutą, która dzieli się wartością Nuty po niej następującej, a tym samym staje się Nutą z pewnym znaczeniem,***) i wykonana bywa mocniej od Nuty głównej.

Następujący przykład lepiej to wyjaśni.

*) Appoggiare: podierać się.

**) Acciaccatura (Poprzednik, Ozdobnik) jest to Nuta przelatująca, niemająca żadnego znaczenia w rytmie taktowym, i uważana jedynie za ozdobę. Dla odróżnienia od Appoggiatury bywa zwykle przekreślona, jak n. p.

32. Andantino.

Exécution.
Ausführung.
Wykonanie.

Do la fa mi re do si la la si la

Do la fa mi re do si la la si la

p

Detailed description: This system contains the first five measures of the piece. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The vocal parts sing the syllables 'Do la fa mi re do si la la si la'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

sol fa mi re mi fa mi fa sol sol sol re do

sol fa mi re mi fa mi fa sol sol sol re do

Detailed description: This system contains the next five measures. The vocal parts continue with the syllables 'sol fa mi re mi fa mi fa sol sol sol re do'. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

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

Detailed description: This system contains the final five measures of the piece. The vocal parts conclude with the syllables 'do re la si sol do do si sol fa mi sol fa'. The piano accompaniment concludes with the same rhythmic pattern as the previous systems.

Quatre solfèges faciles. | Vier leichte Solfeggien. | Cztery łatwe Solfedzie.

33. Andante.

p

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

dim.

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

dim.

34. Moderato.

f

Mi mi sol fa mi mi sol do sol fa mi la sol

cresc.

p

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

p

sol fa mi mi sol do mi do sol mi re sol do

35. Adagio.

dolce Re si sol sol fa sol la si re do si *f* sol mi re do si

dolce *f*

la mi la sol fa la la sol sol fa do do si

rit. si la sol si do re sol re do si re si la sol

rit.

*) En cas qu'il soit difficile pour la voix de prononcer mi sur le ton É (mi) — l'on peut prononcer la syllabe la par ou le ton gagnera même beaucoup.

*) Im Falle es der Stimme schwierig sein sollte, auf den Ton E die Sylbe Mi auszusprechen, so kann man, anstatt mi, die Sylbe la aussprechen, wodurch sogar der Ton viel gewinnt.

*) Jeżeliby głosowi trudno było wymówić na ton E sylbę mi, w takim razie można ją zamienić na sylbę la, przez co nawet ton wiele zyska.

Op. 36

36. Andantino cantabile.

p

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'Sol' followed by quarter notes 'la', 'si', and 'do'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

dim.

mi fa sol sol fa mi re sol si la sol

dim.

The second system continues the vocal melody. The piano accompaniment features a more complex eighth-note pattern in the right hand. A 'dim.' (diminuendo) marking is placed above the vocal line and below the piano accompaniment.

p dolce

Fa sol si do si la fa fa sol do sol si la

p dolce

The third system introduces a 'p dolce' (piano dolce) marking. The piano accompaniment changes to a more rhythmic eighth-note pattern. The vocal line continues with a similar melodic structure.

ten.

sol si mi mi mi fa sol si re mi

rit.

The fourth system concludes the piece. It features a 'ten.' (tenuto) marking above the vocal line and a 'rit.' (ritardando) marking below the piano accompaniment. The piano accompaniment ends with a final chord.

Exercice pour les sons filés (Messa di voce).

Après avoir pris profondément haleine, il faut faire attention que le ton soit juste et sûr, ensuite on doit l'augmenter par degrés (crescendo) jusqu'au forte, et de nouveau peu à peu l'abaisser (decrescendo) jusqu'au Piano. Il faut surtout être sur ses gardes en augmentant le ton, pour qu'il ne devienne pas plus haut; et en le diminuant pour qu'il ne devienne pas plus bas.

Le but de cet exercice est de fortifier les poumons et la voix, de se corriger de ses défauts et enfin d'obtenir une longue respiration.

Uebung im Aushalten der Töne (Messa di voce).

Nachdem man tief und ruhig Athem geschöpft, muss man darauf achten, dass der Ton rein und sicher ist, nachher denselben allmählig bis zum Forte anschwellen (crescendo) und dann langsam bis zum vollständigen Piano wieder abnehmen lassen (decrescendo). Man muss besonders dabei aufmerksam sein, dass beim Anschwellen der Ton nicht höher, oder beim Abnehmen tiefer werde.

Der Zweck dieser Uebung ist, Lunge und Stimme zu stärken, letztere von ihren Fehlern zu befreien und einen langen Athem zu bekommen.

Ćwiczenie Tonów ciągnionych (Messa di voce).

Po spokojnem i głębokiem odechnięciu, uważać należy, aby ton był czystym i pewnym; następnie trzeba go stopniowo wzmacniać (crescendo) do Forte, i znowu powoli zciszać (decrescendo) aż do zupełnego Piano. Trzeba szczególną zwracać uwagę na to, aby przy wzmacnianiu głosu nieprzewyższać tonu, jako też nie zniżać go przy zciszeniu.

Celem tego Ćwiczenia jest wzmacnianie płuc i głosu, pozbycie się jego wad, i wyrobienie długiego oddechu.

37. Moderato.

System 1: Treble clef, key signature of one sharp (F#), 2/4 time. The vocal line consists of three measures of half notes: G4, A4, B4. Dynamics are marked *p*, *f*, *p* with an *a* (accrescendo) hairpin. The piano accompaniment features chords in the right hand and a bass line in the left hand.

System 2: Treble clef, key signature of one sharp (F#), 2/4 time. The vocal line consists of three measures of half notes: C5, B4, A4. Dynamics are marked *p*, *f*, *p* with an *a* (accrescendo) hairpin. The piano accompaniment continues with chords and a bass line.

System 3: Treble clef, key signature of one sharp (F#), 2/4 time. The vocal line consists of three measures of half notes: G4, F#4, E4. Dynamics are marked *p*, *f*, *p* with an *a* (accrescendo) hairpin. The piano accompaniment continues with chords and a bass line.

System 4: Treble clef, key signature of one sharp (F#), 2/4 time. The vocal line consists of three measures of half notes: D4, C4, B3. Dynamics are marked *p*, *f*, *p* with an *a* (accrescendo) hairpin. The piano accompaniment continues with chords and a bass line.

*) Il est très difficile au commencement pour le Mezzo-Soprano d'attaquer les notes hautes à demi-voix, c'est pourquoi il sera d'un plus grande facilité de les prendre par l'octave.

*) Es ist im Anfange sehr schwer für den Mezzo-Sopran so hohe Noten mit halber Stimme zu singen, daher wird es in dieser Hinsicht eine grosse Erleichterung sein, durch die Octave in dieselben überzugehen.

*) Niektórym głosom jest bardzo trudno w samych początkach zaczynać tak wysokie Nuty od pół głosu, dla tego wejście do nich octawą będzie w tym względzie wielkiem ułatwieniem.

Exercice sur les inter-
valles chromatiques.

Uebung in chromatischen
Intervallen.

Cwiczenie na odległości
chromatyczne.

38.

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

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

Les demi tons.

Halbe Töne.

Pół tony.

39.

A musical score consisting of two staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a fermata. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It contains six measures of music, each starting with a fermata, corresponding to the vocal line.

Exercices sur les gammes.

Uebungen für Scalen.

Ćwiczenie Gammowe.

40. Mezzo-Soprano.

A musical score for exercise 40, Mezzo-Soprano. It consists of two staves. The top staff is a vocal line with a treble clef, a key signature of two flats (Bb), and a common time signature (C). It contains three measures of music, each starting with a fermata and a note labeled 'a'. The bottom staff is a piano accompaniment with a grand staff and a key signature of two flats. It contains three measures of music, each starting with a fermata.

A second system of the musical score for exercise 40. It consists of two staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a common time signature. It contains three measures of music, each starting with a fermata and a note labeled 'a'. The bottom staff is a piano accompaniment with a grand staff and a key signature of two flats. It contains three measures of music, each starting with a fermata.

A third system of the musical score for exercise 40. It consists of two staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a common time signature. It contains three measures of music, each starting with a fermata and a note labeled 'a'. The bottom staff is a piano accompaniment with a grand staff and a key signature of two flats. It contains three measures of music, each starting with a fermata.

Le même exercice en Si majeur.

Dieselbe Uebung in H dur.

To samo Ćwiczenie z tonu H dur.

Soprano.

The first system of music consists of two staves. The top staff is a single treble clef line for the Soprano voice, starting with a common time signature 'C'. It contains two phrases of music, each beginning with a fermata and the letter 'a' below it. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and a bass line.

The second system of music consists of two staves. The top staff is a single treble clef line for the Soprano voice, continuing with two phrases of music, each beginning with a fermata and the letter 'a' below it. The bottom staff is a grand staff for piano accompaniment, with chords and a bass line. Small cross symbols are present at the end of the system.

The third system of music consists of two staves. The top staff is a single treble clef line for the Soprano voice, with three phrases of music, each beginning with a fermata and the letter 'a' below it. The bottom staff is a grand staff for piano accompaniment, with chords and a bass line. Small cross symbols are present above the piano staff.

The fourth system of music consists of two staves. The top staff is a single treble clef line for the Soprano voice, with two phrases of music, each beginning with a fermata and the letter 'a' below it. The bottom staff is a grand staff for piano accompaniment, with chords and a bass line.

Exercices pour les
répétés.

Uebungen für wiederholte
Noten.

Ćwiczenia nut po-
wtarzanych.

41.

Largo.

Gammes en notes
rebattues.

Tonleiter in wiederholt
angeschlagenen Noten.

Gamma w nutach
powtarzanych.

42.

a a a a a a a a a

Les élèves pourront continuer l'exer-
cice en montant aussi haut qu'ils vou-
dront.

Die Schülerinnen können die Uebung
nach der Höhe so weit fortsetzen als es
ihre Stimme erlaubt.

Uczenice mogą to Ćwiczenie coraz z
wyższych tonów wykonywać, dopóki na to
rozciągłość głosu pozwoli.

First system of musical notation, consisting of three staves. The top staff is a single melodic line with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of three sharps. The music features a complex, rhythmic melody with many sixteenth notes and rests.

Second system of musical notation, consisting of three staves. The top staff is a single melodic line with a treble clef and a key signature of two flats (Bb, Eb). The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The music continues with a complex, rhythmic melody.

Third system of musical notation, consisting of three staves. The top staff is a single melodic line with a treble clef and a key signature of two flats. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The music continues with a complex, rhythmic melody.

45. Mezzo - Soprano.

Fourth system of musical notation, consisting of three staves. The top staff is a single melodic line with a treble clef, a common time signature (C), and a key signature of two flats. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The music features a complex, rhythmic melody.

Soprano.

Fifth system of musical notation, consisting of three staves. The top staff is a single melodic line with a treble clef, a common time signature (C), and a key signature of two flats. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The music features a complex, rhythmic melody.

The first exercise consists of two systems. The top system has a treble clef with a melodic line of eighth notes, followed by a whole rest. The bottom system is a grand staff with piano accompaniment, showing chords and moving lines in both hands.

The second exercise follows the same format as the first, with a treble clef melodic line and a grand staff piano accompaniment.

On commence les exercices suivants en prenant la mesure bien lentement, ensuite on la pressera jusqu'à l'allegro selon le talent de l'écolier.

Die folgenden Uebungen werden erst langsam, dann, je nach dem Talente der Schülerin, immer schneller genommen.

Następujące Ćwiczenia powinny być z początku wolno wykonane, następnie podług zdolności Ucznia, coraz prędzej wzięte.

46. Mezzo-Soprano.

Exercises 46, 47, 48, and 49 are presented as single-line melodic exercises in a treble clef. Exercise 46 is labeled 'Mezzo-Soprano'. Below these exercises is a grand staff piano accompaniment with chords and moving lines in both hands.

Soprano.

The first system of the musical score consists of five staves. The top four staves are for the Soprano voice, and the bottom two are for the Piano accompaniment. The Soprano part begins with a treble clef and a common time signature (C). The first measure contains a series of eighth notes, followed by a quarter rest. A double bar line with repeat dots follows. The second measure starts with a key signature change to three flats (B-flat, E-flat, A-flat) and continues with eighth notes, ending with a quarter rest. The Piano accompaniment starts with a treble clef, a common time signature, and a whole note chord. The bass clef part has a whole note chord. A double bar line with repeat dots follows. The second measure continues with a key signature change to three flats and features a more complex accompaniment with sixteenth notes in the bass and chords in the treble.

The second system of the musical score also consists of five staves. The top four staves are for the Soprano voice, and the bottom two are for the Piano accompaniment. The Soprano part begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a series of eighth notes, followed by a quarter rest. A double bar line with repeat dots follows. The second measure starts with a key signature change to three flats (B-flat, E-flat, A-flat) and continues with eighth notes, ending with a quarter rest. The Piano accompaniment starts with a treble clef and a key signature of two sharps. The bass clef part has a whole note chord. A double bar line with repeat dots follows. The second measure continues with a key signature change to three flats and features a more complex accompaniment with sixteenth notes in the bass and chords in the treble.

The first system of music consists of five staves. The top four staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The music features a complex melodic line with many sixteenth and thirty-second notes, and a bass line with chords and single notes. There are repeat signs and fermatas throughout the system.

The second system of music also consists of five staves, with the same layout as the first system. The key signature changes to two sharps (F#, C#). The melodic and bass lines continue with similar complexity, including many sixteenth and thirty-second notes, and various rhythmic patterns. Repeat signs and fermatas are present.

50. Mezzo-Soprano.

Musical score for exercise 50, Mezzo-Soprano. The score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 3/4 time, with a grand staff (treble and bass clefs) and a key signature of one flat. The piece features a series of eighth-note runs in the vocal line and block chords in the piano accompaniment.

Soprano.

Musical score for exercise 50, Soprano. The score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 3/4 time, with a grand staff (treble and bass clefs) and a key signature of one flat. The piece features a series of eighth-note runs in the vocal line and block chords in the piano accompaniment.

Musical score for exercise 51, Mezzo-Soprano. The score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 3/4 time, with a grand staff (treble and bass clefs) and a key signature of one flat. The piece features a series of eighth-note runs in the vocal line and block chords in the piano accompaniment.

51. Mezzo-Soprano.

Musical score for exercise 51, Mezzo-Soprano. The score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 3/4 time, with a grand staff (treble and bass clefs) and a key signature of one flat. The piece features a series of eighth-note runs in the vocal line and block chords in the piano accompaniment.

Soprano.

Musical score for exercise 51, Soprano. The score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 3/4 time, with a grand staff (treble and bass clefs) and a key signature of one flat. The piece features a series of eighth-note runs in the vocal line and block chords in the piano accompaniment.

Études des Triolets.

Uebung der Triolen.

Triole. (Trójki.)

52.

53.

Étude mélodique sur les
gammes chromatiques.

56. Andantino.

Melodisches Übungsstück
in chromatischen Tonleitern.

Melodyjne Ćwiczenie
gammy chromatycznej.

Si la la sol sol fa fa mi mi fa fa sol la sol la la

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

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

Exercice par tierces
mineures.

Uebung in kleinen Terzen
und übermässigen Secunden.

Ćwiczenie przez Tercje
Minorowe.

57.*

Vocalisation piquée.
(Staccato.)

Abgestossene Vocalisation.
(Staccato.)

Ćwiczenie odrywane.
(Staccato.)

58.*

* Les Elèves pourront continuer ces exercices en montant aussi haut qu'ils voudront.

* Die Schülerinnen können die Uebungen nach der Höhe so weit fortsetzen, als es ihre Stimme erlaubt.

* Uczennice mogą te Ćwiczenia coraz wyższych tonów wykonywać, dopóki na to rozciągnie ich głosu pozwoli.

L'exercice suivant
très-lié.

Die folgende Uebung
sehr gebunden.

Następujące Ćwiczenie
bardzo łącznie (legato).

59. Mezzo-Soprano.

f
a
p mezza voce

f
a
p mezza voce

Soprano.

f
a
p mezza voce

f
a
p mezza voce etc.

Exercice du Groupetto.

Le groupetto est un agrément qui consiste de quatre notes se suivant l'une après l'autre-mais il ne doit surpasser l'étendu d'une petite tierce.

Uebung des Doppelschlages.
(Grupetto.)

Der Doppelschlag ist eine Verzierung, bestehend aus vier nebeneinander stehenden Noten, welche den Umfang einer kleinen Terze nicht überschreiten soll.

Ćwiczenie Grupettów.


Grupetto jest to ozdoba złożona z czterech przy sobie stojących nut, których objętość niepowinna przechodzić małej tercji.

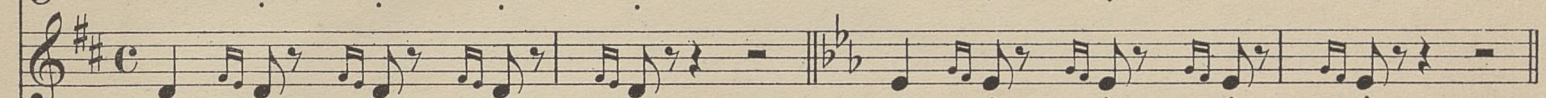
60.

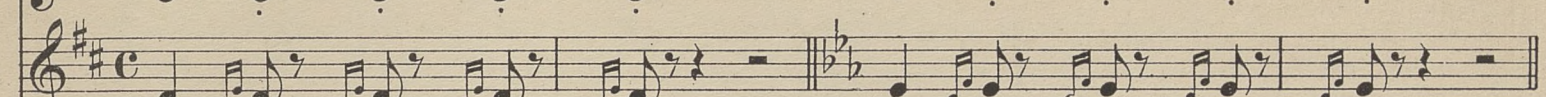
Différentes manières
de Mordenti et de
Gruppetti.

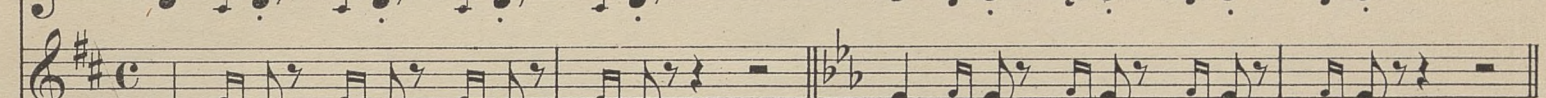
Verschiedene Arten
von Mordenten
und Doppelschlägen.

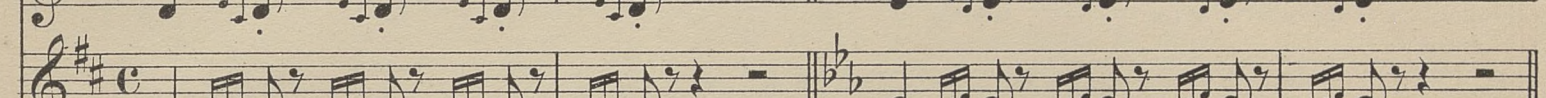
Rozmaite rodzaje
Mordentów i Gruppettów
czyli Ozdobników.

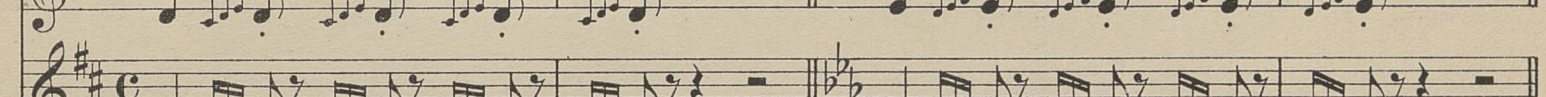
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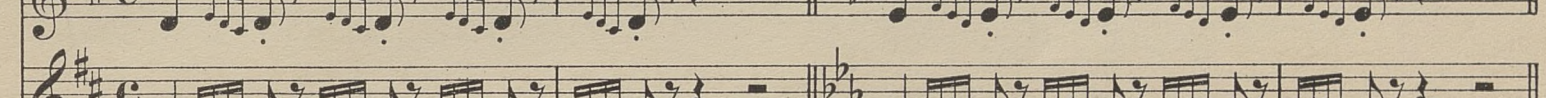
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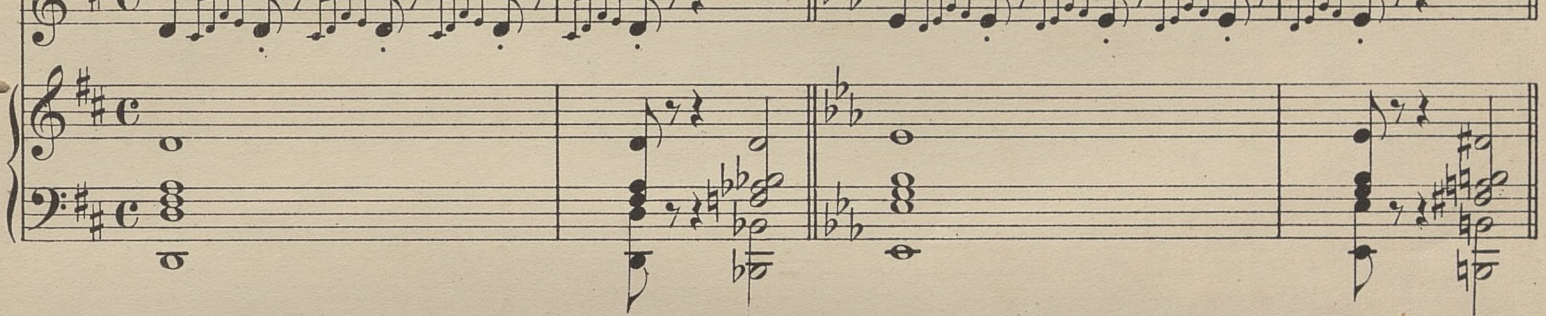
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64. 

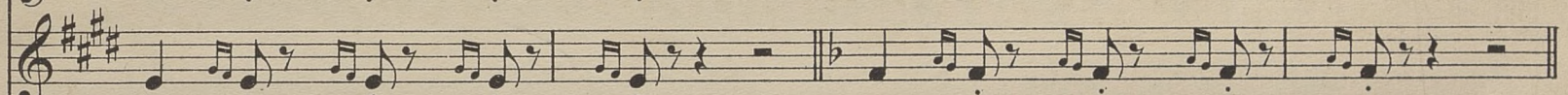
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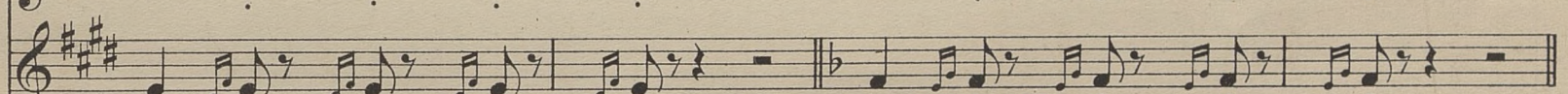
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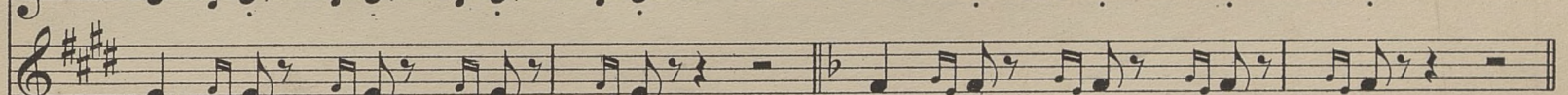
67. 

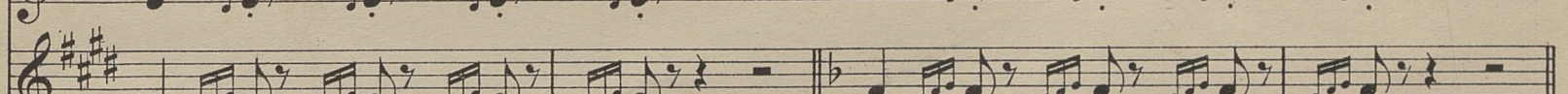


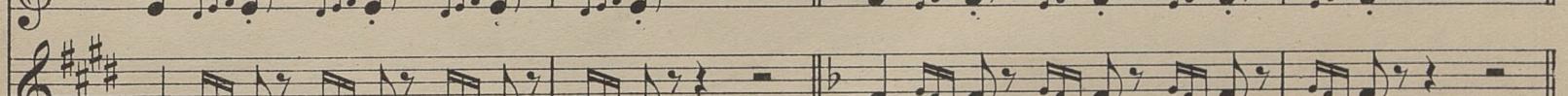


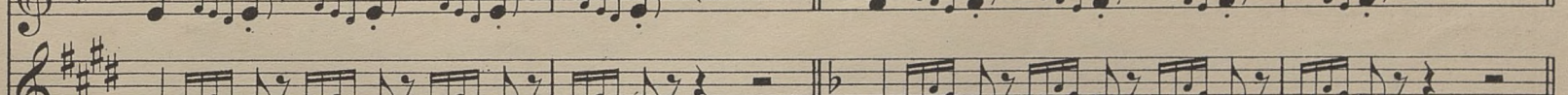


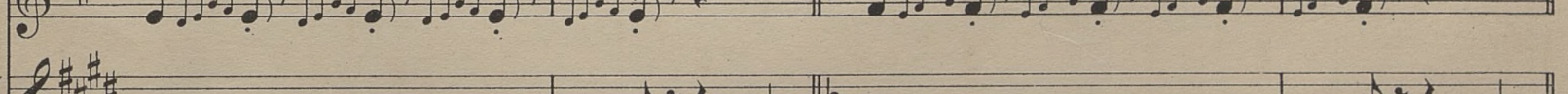


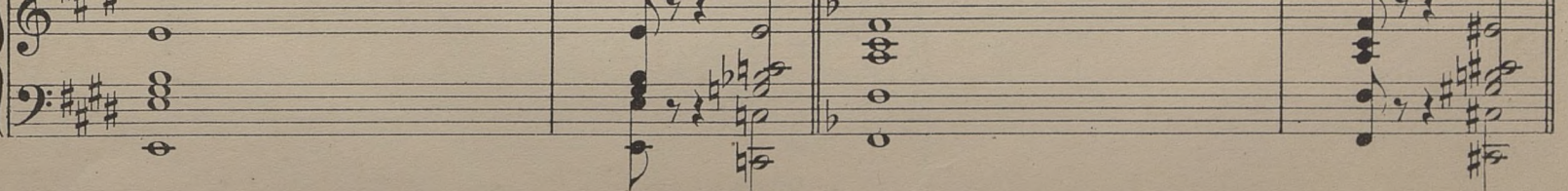












The first system of music consists of seven staves of treble clef and one grand staff of piano accompaniment. The treble staves contain a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady accompaniment of chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

The second system of music consists of seven staves of treble clef and one grand staff of piano accompaniment. The treble staves continue the melodic line from the first system, with similar rhythmic patterns. The piano accompaniment provides harmonic support. The key signature changes to three flats (Bb, Eb, Ab) and the time signature remains 3/4.

The first system of the musical score consists of seven staves of treble clef and one grand staff of piano accompaniment. The treble staves contain a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment is written in a grand staff (treble and bass clefs) and features chords and moving lines in both hands. The key signature is one flat (B-flat), and the time signature is common time (C). The system is divided into two measures by a double bar line, with a repeat sign at the beginning of the second measure.

The second system of the musical score consists of seven staves of treble clef and one grand staff of piano accompaniment. The notation is similar to the first system, with a melodic line in the treble staves and piano accompaniment in the grand staff. The key signature changes to two flats (B-flat and E-flat) after the first measure. The system is divided into two measures by a double bar line, with a repeat sign at the beginning of the second measure.

The first system of music consists of seven staves of treble clef and one grand staff of piano accompaniment. The treble staves contain a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment is written in a grand staff (treble and bass clefs) and features chords and arpeggiated figures. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system concludes with a double bar line.

The second system of music is identical in notation to the first system, featuring seven staves of treble clef and one grand staff of piano accompaniment. It maintains the same melodic and harmonic structure, key signature of two sharps, and 3/4 time signature, ending with a double bar line.

Etude melodique sur
tous les genres de
Mordenti.

Melodisches Uebungsstück
in allen Gattungen
der Vorschläge.

Melodyjne Ćwiczenie na
wszystkie rodzaje
Mordentów. (Ozdobnikow.)

68. Moderato.

The first system of the exercise consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melodic line begins with a mordent on the first note.

The second system continues the exercise. The melodic line includes a 'cresc.' marking. The grand staff accompaniment provides harmonic support with chords and moving lines.

The third system features a 'p' (piano) marking at the start of the melodic line, followed by a 'cresc.' marking. The accompaniment continues with harmonic patterns.

The fourth system concludes the exercise with a 'f' (forte) marking in the melodic line. The grand staff accompaniment provides a final harmonic structure.

Étude mélodique sur
les Gruppetti.

Melodisches Uebungsstück
im Doppelschlag.

Melodyjne Ćwiczenie
Gruppettów.

69. Andante.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with the tempo marking "Andante" and the dynamic marking "dolce". The lower staff is in bass clef with the same key signature and time signature, starting with the dynamic marking "p". The music features a melodic line in the upper staff and a supporting accompaniment in the lower staff.

The second system continues the piece. The upper staff features a melodic line with a crescendo marking "cresc. poco a poco" indicated by a wedge-shaped symbol. The lower staff provides accompaniment with chords and moving lines.

The third system shows the continuation of the melodic and accompaniment parts. The upper staff includes a dynamic marking "f" (forte) and accents (^) over several notes. The lower staff continues with its accompaniment.

The fourth system concludes the piece. The upper staff features melodic lines with accents (^) and a final cadence. The lower staff provides the final accompaniment.

Exercice préparatoire à l'exécution du Trille.

L'Exercice du trille par la tierce est très pratique et très nécessaire, car l'expérience prouve que le trille exercé au commencement par la seconde change et passe dans un tempo accéléré de la grande seconde à la petite, tandis que le trille, exercé par la tierce, reste dans le tempo accéléré dans la seconde juste.

Vorbereitende Uebung zur Ausführung des Trillers.

Die Uebung des Trillers in der Terz ist sehr nützlich und praktisch, da die Erfahrung zeigte, dass der im Anfange in der Secunde geübte Triller gewöhnlich in den Zwei und dreissigstel Noten aus der grossen Secunde in die kleine übergeht, während derselbe, wenn in der Terz geübt, im schnellen Tempo in der grossen Secunde bleibt.

Przygotowawcze Ćwiczenie do wykonania Trylu.

Ćwiczenie Trylu przez tercję jest bardzo pożyteczne i praktyczne, gdyż doświadczenie przekonało, że Tryl egzercytowany w samych początkach na Sekundzie, zwykle w trzy razy wiązanych nutach schodzi z dużej Sekundy do małej, egzercytowany zaś na tercji, schodzi w szybkim tempie do czystej sekundy.

70.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth-note patterns. The grand staff below it shows the piano accompaniment with a treble and bass clef, featuring chords and single notes.

The second system continues the piece, with the treble staff showing a change in the eighth-note pattern. The piano accompaniment in the grand staff includes chords and moving bass lines.

The third system shows further development of the eighth-note melody in the treble staff. The piano accompaniment continues with harmonic support.

The fourth system features a more complex eighth-note pattern in the treble staff. The piano accompaniment includes chords and bass notes.

The fifth system concludes the page with a final eighth-note melody in the treble staff and piano accompaniment in the grand staff.

Le Trille.

Der Triller.

Tryl.

(Il Trillo.)

71.

The first system of music consists of a single treble staff and a grand staff. The single treble staff contains a melodic line with a trill, marked with 'v' symbols. The grand staff below it provides harmonic accompaniment with chords in both the treble and bass clefs.

The second system of music follows the same format as the first, with a single treble staff and a grand staff. The melodic line continues with trills, and the accompaniment provides harmonic support.

The third system of music continues the piece, featuring a single treble staff and a grand staff. The trill motif is maintained throughout the system.

The fourth system of music concludes the piece on this page, with a single treble staff and a grand staff. The melodic line features trills marked with '^' symbols, and the accompaniment provides a final harmonic setting.

The first system of music features a treble clef staff with a melodic line of eighth notes, some marked with accents (^) and a cross (+). The piano accompaniment consists of a grand staff with a treble clef and a bass clef, showing chords and single notes.

The second system continues the melodic line in the treble clef staff, with similar rhythmic patterns and accents. The piano accompaniment in the grand staff below provides harmonic support.

The third system shows the progression of the melody and accompaniment. The treble clef staff includes a cross (+) above a measure, and the piano accompaniment continues with chords and bass notes.

The fourth system features a treble clef staff with a melodic line and piano accompaniment in a grand staff. The piano part includes a key signature change to one sharp (F#) in the treble clef.

The fifth and final system on the page shows the concluding melodic phrases in the treble clef staff, with piano accompaniment in the grand staff. The piano part includes a key signature change to one flat (Bb) in the treble clef.

The first system consists of a treble clef staff with a trill starting on a whole note, followed by a quarter rest. Below it is a grand staff with chords in both hands, including a trill in the right hand.

The second system is similar to the first, showing a trill in the treble clef and a grand staff with different chordal accompaniment.

Différentes manières
du Trille.

Verschiedene Arten
von Trillern.

Rozmaite rodzaje
Trylu.

72.

This section shows two examples of trills. The first is a simple trill on a whole note. The second is a trill prepared by three notes. Each example includes a treble clef staff and a grand staff accompaniment.

Trille simple.
Einfacher Triller.
Zwyczajny Tryl.

Trille préparé par trois notes.
Triller vorbereitet durch drei Noten.
Tryl przygotowany trzema Nutami.

This section shows two more examples. The first is a trill prepared by three notes and ending with a Gruppetto. The second is a mordent trill. Each example includes a treble clef staff and a grand staff accompaniment.

Trille préparé par trois notes et terminé par le Gruppetto.
Triller vorbereitet durch drei Noten und mit dem Doppelschlage geendigt.
Tryl przygotowany trzema Nutami i zakonczony Gruppettem.

Le trille mordent.
Der Mordenttriller. (Ribattuta di gola.)
Mordenttryl.

Étude mélodique sur
le Trille.

Melodisches Uebungsstück
im Triller.

Melodyjne Ćwiczenie
Trylu.

73. Moderato.

Exécution.
Ausführung.
Wykonanie.

The musical score is written in C major, 2/4 time, and consists of 73 measures. It is divided into two systems. The first system includes a piano introduction (measures 1-4) marked *p*, followed by the main melodic line (measures 5-12) and piano accompaniment. The second system continues the melodic line (measures 13-20) and piano accompaniment. The score features several trills (tr) and dynamic markings such as *p* and *sf*. The piano accompaniment consists of chords and arpeggiated figures in both hands.

Morceau d'agilité sur les gammes diatoniques, et sur le trille.

Bravourgesangstück in den diatonischen Tonleitern, und im Triller.

Ćwiczenie gammy diatonicznej i trylu.

74. Allegro.

The musical score is written for piano and violin. It consists of five systems of music. Each system has a piano part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff with a treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (e.g., *f*), and articulation marks. The piece is marked '74. Allegro.' and features a variety of rhythmic patterns and melodic lines.

The first system of music consists of a treble staff and a grand staff (treble and bass). The treble staff begins with a whole rest, followed by a melodic line starting on the second measure with a piano (*p*) dynamic. The grand staff provides harmonic accompaniment, with the bass line starting on the second measure and the treble line providing a steady accompaniment. The key signature has three sharps (F#, C#, G#).

The second system continues the piece. The treble staff features a melodic line with a crescendo (*cresc.*) marking. The grand staff continues with accompaniment, including some chords in the bass line. The key signature remains three sharps.

The third system shows a melodic line in the treble staff marked with a forte (*f*) dynamic. The grand staff continues with accompaniment, featuring a steady bass line and chords in the treble. The key signature remains three sharps.

The fourth system begins with a melodic line in the treble staff. A section marked *Risoluto.* begins in the second measure of the system, with a fortissimo (*ff*) dynamic. The grand staff includes a *rit.* (ritardando) marking in the second measure and another *ff* marking in the final measure. The key signature remains three sharps.



