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MATHILDE CASTRONE MARCHESI

Op. 1

EXERCISES

ÉLÉMENTAIRES

ET

GRADUÉS

POUR LE

DÉVELOPPEMENT

DE LA

VOIX

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## AVANT-PROPOS.

L'ouvrage que je publie aujourd'hui, renferme un Cahier d'Exercices élémentaires et gradués 102 Vocalises pour le mécanisme de la voix pr. Soprano et Mezzo-Soprano et 12 Etudes pour le style. —

Bien qu'il existe déjà bon nombre d'excellentes vocalises, j'ai cru que mon travail ne serait pas inutile et qu'il était possible d'offrir aux élèves un guide plus sûr que ceux qui sont généralement adoptés.

L'enseignement en général et celui de l'art du chant en particulier, me paraît dominé par deux grands principes, qui bien qu'élémentaires sont rarement appliqués avec méthode. Les progrès de la pédagogie ont mis en évidence ces deux préceptes: qu'il faut pour arriver à un prompt et heureux résultat, ne présenter à l'élève qu'un obstacle à la fois; et en second lieu qu'il faut s'attacher à le faire triompher des difficultés en les lui opposant dans leur ordre naturel. En d'autres termes: Il faut un travail analytique pour arriver à une connaissance synthétique. Ce sont ces principes si simples et si féconds cependant, qui, me paraît — il, ont été jusqu'ici méconnus et dont j'ai cherché à déduire les résultats qu'ils sont susceptibles de donner. Afin que le mécanisme de la voix parvienne à se plier à toutes les formes rythmiques et musicales possibles, j'ai voulu consacrer un exercice spécial à chaque difficulté en particulier. Enfin je me suis attachée conformément au principe énoncé ci-dessus, à présenter les obstacles graduellement et dans leur ordre de difficulté.

J'ose espérer que cet ouvrage viendra, par ses fruits, confirmer les heureux résultats que j'en ai tirés en l'appliquant à l'éducation des nombreuses élèves qui parcourent en ce moment une brillante carrière. Ce sera la seule récompense réservée à un travail pénible et ardu.

Mathilde Castrone Marchesi.

## PREFACE.

The work which I offer is a book of elementary exercises of progressive difficulty.

102 exercises for the mechanism of the voice (Soprano and Mezzo-Soprano) and twelve exercises for the execution.

Although a great many excellent works of the kind exist, - I think my work will not be found useless and that it is possible to give to pupils a surer guide than any that has been used before.

Teaching in general (and especially the art of singing) it seems to me is governed by two great principles which although elementary are rarely systematic. - The progress in the art of teaching has both these principles clearly emphasized.

First in order to attain a quick and happy result, the pupil is given but one obstacle at a time to overcome and

Secondly that it helps him to overcome the difficulties when they are given to him in their natural order. - In other words, it needs analytical work to obtain a synthetical knowledge.

This very simple but fruitful principle has been neglected it seems to me, and I have endeavored to draw from it, the results of which it is capable.

In order that the mechanism of the voice should be able to adjust itself to all possible rhythmic and musical form I have devoted an especial exercise to each particular difficulty. - In a word: I have tried to present the difficulties gradually and in this order.

This work I hope may attain just as happy results in the future as it has already in the case of my numerous pupils who have had a brilliant career. - That is the highest reward for careful work.—

Mathilde Castrone Marchesi.



# EXERCICES ÉLÉMENTAIRES GRADUES

## Elementary progressive Exercises

TRANSLATED BY  
Mrs. JOHN P. MORGAN.

Pour le développement de la voix.  
*for the development of the voice.*

Emission de voix.

*Attacco di voce.*

Attack of the voice.

Tous les Exercices étant écrits en Ut, l'élève doit les transposer dans les tons qui conviendront le mieux à sa voix.

All the exercises are written in C major; the teacher must transpose them to suit the compass of each voice.

1. *Lento, with equal force.*

VOICE.

PIANO.

Port de voix chromatique.

The Portamento of the voice chromatically.

*Portamento di voce, cromatico.*

2.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a common time signature. It features a series of half notes with a chromatic descent: G4, F#4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment is written in grand staff (treble and bass clefs) with a common time signature. It provides harmonic support with chords and arpeggiated figures that follow the chromatic movement of the vocal line.

The second system continues the chromatic portamento. The vocal line shows further chromatic steps: G3, F#3, F3, E3, D3, C3, B2, A2, G2. The piano accompaniment continues with complex chordal textures and arpeggios that mirror the chromatic descent of the voice. The system concludes with an "etc." marking.

The third system continues the chromatic portamento. The vocal line shows further chromatic steps: G2, F#2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment continues with complex chordal textures and arpeggios that mirror the chromatic descent of the voice.

The fourth system continues the chromatic portamento. The vocal line shows further chromatic steps: G1, F#1, F1, E1, D1, C1, B0, A0, G0. The piano accompaniment continues with complex chordal textures and arpeggios that mirror the chromatic descent of the voice.

## Port de voix diatonique.

## The Portamento of the voice diatonically.

*Portamento di voce, diatonico.*

3.

## Gammes.

## Scale.

## Scales.

On transposera les gammes et les exercices dans toute l'étendue de la voix, en montant à chaque fois d'un demi ton, mais on évitera de faire dépasser à la voix le son le plus grave ou le plus aigu qu'elle pourra atteindre sans effort.

In adapting the scales and exercises to the compass of a voice be careful when chromatically ascending, whether in a high or a low voice not to touch the extreme limit of the voice.

4. 5. 6. 7.

8. 9. 10.

Musical score for measures 8, 9, and 10. Measure 8 is in 3/4 time, measure 9 is in 3/4 time, and measure 10 is in common time (C). The score includes a single treble staff and a grand staff (treble and bass).

11. 12.

Musical score for measures 11 and 12. Measure 11 is in common time (C), and measure 12 is in 3/4 time. The score includes a single treble staff and a grand staff (treble and bass).

13. 14.

Musical score for measures 13 and 14. Measure 13 is in 3/4 time, and measure 14 is in 3/4 time. The score includes a single treble staff and a grand staff (treble and bass).

15. 16.

Musical score for measures 15 and 16. Measure 15 is in common time (C), and measure 16 is in common time (C). The score includes a single treble staff and a grand staff (treble and bass).

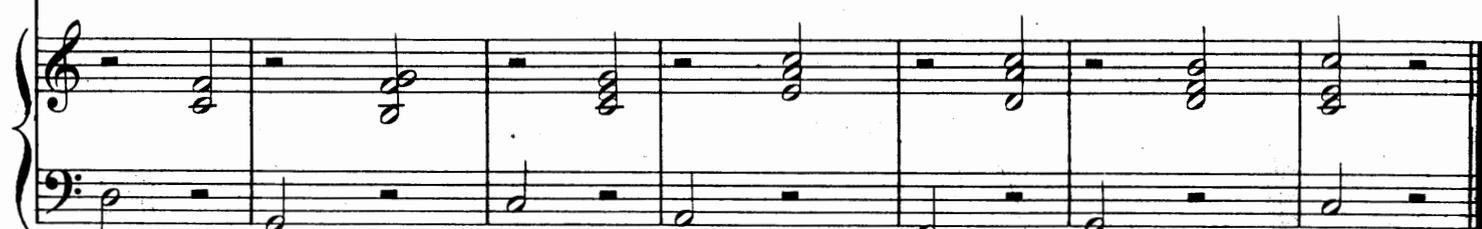
Les exercices doivent habituellement être étudiées  
à pleine voix sans toutefois la forcer.

The exercises must be sung with full voice yet with-  
out forcing the organs.

17.



18.



Les gammes doivent s'exécuter en mesure. Pour respirer il faut s'arrêter après la première note de la mesure et reprendre le son que l'on a quitté.

The scales should be sung in time; in order to take breath properly, stop after the first note of each measure, and then begin again with the same tone.

19.



20.



21.



22.



23.



24.



Toutes les gammes doivent être chantées d'abord lentement et en respirant à chaque mesure, afin de bien développer la voix et d'établir l'égalité. On pourra accélérer le mouvement et l'on réunira deux ou trois mesures en une seule respiration quand l'élève sera plus avancé.

At first the scales must be sung slowly taking breath at each measure: in order to develop and equalize the voice. - Afterwards increase the tempo and sing two and three measures in one breath.

The musical score is divided into two main sections. The upper section, spanning six staves, is for the voice. Each staff contains a scale exercise. The first five staves show scales with a tempo that gradually increases from left to right. The sixth staff shows a scale where two or three measures are grouped together, indicating a more advanced stage of the exercise. The lower section, spanning two staves, is for the piano accompaniment. It features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand, providing a steady accompaniment for the vocal scales.

25.



26.



27.



28.



29.

30.

31.

32.

33.

34.

Il ne faut aborder ces gammes que lorsqu'on pourra  
les chanter vite et dans une seule respiration.

These scales are not to be used until the pupil can  
sing them quickly and in one breath.

33.

34.

35.

36.

35.



36.



37.



38.



39.



40.



This musical score consists of six staves. The top five staves are arranged in a system and each contains a complex, multi-measure melodic line. These lines are characterized by frequent sixteenth-note runs and are often written in a shorthand style where many notes are represented by small dots. The sixth staff is a grand staff (treble and bass clefs) with a brace on the left, providing a piano accompaniment. The accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, primarily consisting of dyads and triads.

## Exercices de deux et de trois Notes. | Exercises upon two and three notes.

*Esercizi di due e di tre note.*

41.



42.



43.



44.



45.



46.



47.



48.



49.



50.



The musical score on page 15 consists of ten staves. The first nine staves are for the right hand, each beginning with a treble clef. The melody is primarily composed of eighth and sixteenth notes, with a steady upward and then downward motion. Two trills are marked with a '3' above the notes. The tenth staff is for the left hand, featuring a bass clef and a series of sustained chords, with a long slur underneath the staff.

## Exercices de quatre Notes. | Exercises upon four notes.

*Esercizi di Quartine.*

51.



52.



53.



54.



55.



56.



57.



58.



59.



60.



This musical score consists of ten staves of music. The first nine staves are written in treble clef and feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The tenth staff is a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff of the grand staff contains a series of chords, while the lower staff contains a long, flowing line of music with many slurs and ties, suggesting a continuous, melodic accompaniment.

Exercices de six Notes. | Exercises upon six notes.  
*Esercizi di Sestine.*

61.

62.

63.

64.

65.

Exercices de huit Notes. | Exercises upon eight notes.  
*Esercizi di otto note.*

66.

67.

68.

69.

70.

This musical score consists of ten staves in the treble clef and a grand staff at the bottom. The first nine staves feature a complex, rhythmic melody with sixteenth-note runs and slurs. The first two staves have a '6' above the first two measures, indicating a sextuplet. The grand staff at the bottom shows a simple harmonic accompaniment with chords in the right hand and sustained notes in the left hand.

*Esercizi per l'uguaglianza della vocalizzazione.*

71.

Exercise 71: Treble clef staff with a continuous eighth-note scale. Grand staff with block chords in the bass.

72.

Exercise 72: Treble clef staff with a continuous eighth-note scale. Grand staff with block chords in the bass.

Exercise 73: Treble clef staff with a continuous eighth-note scale. Grand staff with block chords in the bass.

Lorsque l'égalité des gammes et des traits sera parfaitement établie, on pourra les chanter de différentes manières: pointés, piqués, liés et piqués, marqués, flutés, sincopés, crescendo, forte, piano, etc.

When equality and rapidity is attained in the scales they can be practiced in different ways: N<sup>o</sup> 73 in dotted notes N<sup>o</sup> 74 (marked) N<sup>o</sup> 75 (marked and tied) N<sup>o</sup> 76 (with explosive tone) N<sup>o</sup> 77 (flute tone) N<sup>o</sup> 78 (syncopated) N<sup>o</sup> 79 (crescendo) N<sup>o</sup> 80 (forte) N<sup>o</sup> 81 (piano.)

73.

74.

75.

(piano.) 76.

77.

Exercises 73-77: Single treble clef staff showing various rhythmic and articulation techniques.

78.

79.

80.

81.

Exercises 78-81: Single treble clef staff showing dynamic markings (f and p).

Traits d'agilité. | Rapidly and with agility.  
*Agilità.*

82.



83.



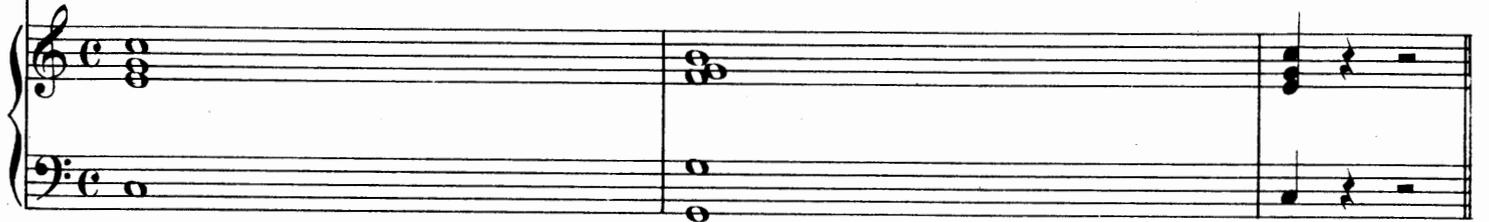
84.



85.



86.



87.



88.



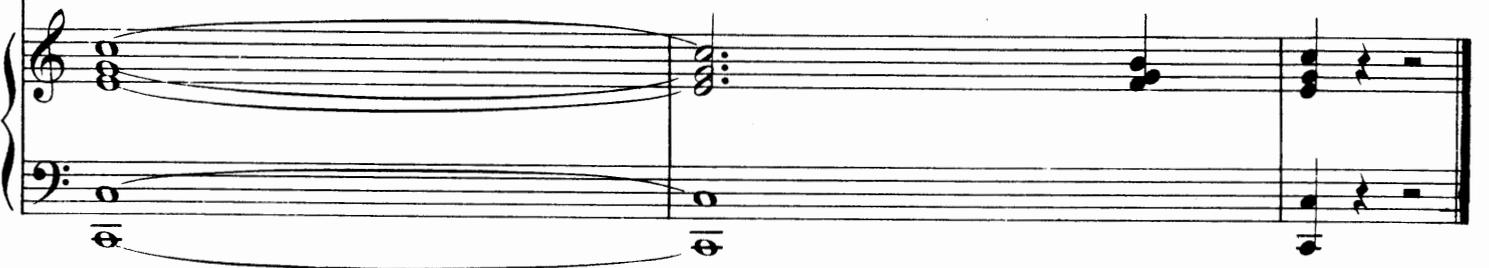
89.



90.



91.



Traits d'agilité. | Rapidly and with agility.  
*Agilità.*

92.

93.

Gammes mineures. | Scales in minor.  
*Scale minori.*

94.

95.

Gammes chromatiques. | Chromatic scale.  
*Scale cromatice.*

Dans les commencements on jouera la gamme chromatique au piano en la chantant, afin que les intonations soient parfaitement exactes. — La gamme chromatique est un excellent exercice pour lier les registres.

Play the chromatic scale on the piano, at first, as by this means the intonation becomes more pure: The practice of the chromatic scale is an excellent exercise for uniting the different registers.

96.

97.

98.

99.

100.

101.

102.

First system of exercise 102, featuring a treble clef and a 3/4 time signature. The melody consists of eighth-note runs and rests.

103.

First system of exercise 103, featuring a treble clef and a 3/4 time signature. The melody consists of eighth-note runs and rests.

Piano accompaniment for the first system, showing chordal textures in both the treble and bass staves.

Second system of exercise 102, featuring a treble clef and a 3/4 time signature. The melody continues with eighth-note runs.

Second system of exercise 103, featuring a treble clef and a 3/4 time signature. The melody continues with eighth-note runs.

Piano accompaniment for the second system, showing chordal textures in both the treble and bass staves.

Third system of exercise 102, featuring a treble clef and a 3/4 time signature. The melody continues with eighth-note runs.

Third system of exercise 103, featuring a treble clef and a 3/4 time signature. The melody continues with eighth-note runs.

Piano accompaniment for the third system, showing chordal textures in both the treble and bass staves.

Fourth system of exercise 102, featuring a treble clef and a 3/4 time signature. The melody continues with eighth-note runs.

Fourth system of exercise 103, featuring a treble clef and a 3/4 time signature. The melody continues with eighth-note runs.

Piano accompaniment for the fourth system, showing chordal textures in both the treble and bass staves.

Musical score for exercise 103. It consists of two treble clefs and a grand staff (piano accompaniment). The first two staves contain melodic lines with various intervals and accidentals. The piano part consists of chords and single notes in both hands.

## Sons filés

Increasing and diminishing the tone.

*Messa di voce.*

On ne peut commencer à travailler les sons filés avant que la voix n'ait acquis un certain degré de souplesse et d'égalité. C'est pourquoi il n'en a pas été fait mention jusqu'ici.

One should not use this exercise until the voice has acquired a certain degree of flexibility, hence I have not spoken of it before.

104.

Musical score for exercise 104. It consists of two treble clefs. The first staff has a melodic line with slurs and accents, and the second staff has a similar line with different phrasing. The notes are mostly half and quarter notes.

## Notes répétés.

*Note ripetute.*

Repeated notes.

Dans cet exercice afin de faire sentir la note répétée on fera usage d'une légère aspiration (ha, ha) chose que l'on doit éviter soigneusement dans les gammes.

In this exercise the repeated note should be accented, slightly aspirated (ha, ha) the force used in the scales to be carefully avoided.

105.

Musical score for exercise 105. It features a treble clef with a melodic line consisting of eighth and sixteenth notes, some with slurs and accents.

106.

Musical score for exercise 106. It features a treble clef with a melodic line of eighth and sixteenth notes, and a grand staff with piano accompaniment consisting of chords and single notes.

Exercice du Triolet. | Triplets.  
*Terzine.*

En étudiant le triolet, l'élève aura soin de marquer la seconde note, afin d'éviter l'inégalité. Ordinairement on a une tendance à pointer la première note.

In the study of the Triplet, accent the second tone in order to avoid inequality: the pupil is inclined ordinarily to accent the first.

107.

108.

109.

First system of exercise 109. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a complex melodic line with six groups of triplets. The grand staff below provides a harmonic accompaniment with chords and moving lines in both hands.

Second system of exercise 109. It continues the three-staff format from the first system, showing further development of the melodic and harmonic material.

110.

First system of exercise 110. It features a single treble clef staff with a melodic line containing six groups of sextuplets. The accompaniment is not yet visible in this system.

111.

First system of exercise 111. It features a single treble clef staff with a melodic line containing six groups of sextuplets, some of which include sharps. The accompaniment is not yet visible in this system.

Second system of exercise 111. It shows the accompaniment for the first system, consisting of two staves (treble and bass clefs) with chords and moving lines.

Third system of exercise 111. It shows the accompaniment for the second system, continuing the harmonic support for the melodic line.

Fourth system of exercise 111. It shows the accompaniment for the third system, further developing the harmonic texture.

Fifth system of exercise 111. It shows the accompaniment for the fourth system, concluding the exercise with sustained chords.

The first system consists of two treble clefs and a grand staff. The first two staves are melodic lines with sixteenth-note patterns. The grand staff below provides harmonic support with chords and bass notes.

The second system continues the melodic and piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

Arpèges.

Arpeggi.

Arpeggio.

112.

113.

Exercise 112 is an arpeggiated exercise in 2/4 time, starting with a sixteenth-note pattern. Exercise 113 is a similar arpeggiated exercise. The piano accompaniment for both exercises consists of chords and bass notes.

114.

115.

Exercise 114 is an arpeggiated exercise in 2/4 time, starting with a sixteenth-note pattern. Exercise 115 is a similar arpeggiated exercise. The piano accompaniment for both exercises consists of chords and bass notes.

116.



117.



118.



119.



120.



121.



122.



123.

124. *Petites notes.* *Acciacatura.* 125. *The appoggiatura.*

L'exécution de l'*Appoggiatura* n'offrant pas de difficultés, elle peut être travaillée dans les morceaux. La durée de l'appoggiatura est très variable; en général elle s'attribue la moitié de la valeur de la note, qu'elle est destinée à orner.

The execution of the appoggiatura presents no difficulty. - It depends on the taste; The length of the appoggiatura is variable - generally it has half the value of the note to which it belongs.

126. *Mordent.* *Mordente.* *Mordente.*

127. 128.

Grupetto.

Grupetto.

129.



130.



131.



132.



Trille.

Trille.

Trills.

Le seul moyen de parvenir a faire un bon trille, c'est de le travailler en mesure, en comptant le nombre des battemens. D'abord il faut le travailler lentement; on pourra en augmenter les battemens, lorsque le gosier aura atteint de la souplesse.

To learn the unparalleled art of making a good trill is to practice in time and to count the number of the strokes. In the beginning practice slowly— When the throat becomes more flexible double the strokes.

Manière de travailler le trille.

Differentes terminaisons de trille.

Exercise for the art of the trill.

Different terminations of the trill.

133.

134.

135.

136.

Gammes de trilles.

Scales upon trills.

137.

Scala di trilli.

Execution.

138.

ou.

139.

ou.

ete.

140.

tr tr

Execution.

etc.

tr tr

Execution.

etc.

141.

tr tr

Execution.

etc.

tr tr tr tr tr tr tr tr tr tr

Execution.

This system contains three staves. The top staff is a treble clef staff with a series of trills, each marked with 'tr'. The second staff is a piano staff with a dense, continuous trill exercise, starting with a 'tr' marking and ending with 'etc.'. The bottom staff is a grand staff (treble and bass clefs) with harmonic accompaniment, including chords and moving lines.

142. tr tr tr tr tr tr tr tr tr tr

Execution.

This system contains three staves. The top staff is a treble clef staff with a series of trills, each marked with 'tr'. The second staff is a piano staff with a dense, continuous trill exercise, starting with a 'tr' marking and ending with 'etc.'. The bottom staff is a grand staff (treble and bass clefs) with harmonic accompaniment, including chords and moving lines.

tr tr tr tr tr tr tr tr tr tr

Execution.

This system contains three staves. The top staff is a treble clef staff with a series of trills, each marked with 'tr'. The second staff is a piano staff with a dense, continuous trill exercise, starting with a 'tr' marking and ending with 'etc.'. The bottom staff is a grand staff (treble and bass clefs) with harmonic accompaniment, including chords and moving lines.

143.

Execution.

Execution.

Gamme de trille chromatique. | Trill upon the chromatic scale.

144.

The first exercise consists of two systems of music. The first system has a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line features a sequence of trills (tr) on the notes G, A, B, and C. The piano accompaniment includes a rapid sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. The second system continues the vocal trills and piano accompaniment.

The second exercise also consists of two systems. The first system has a vocal line in B-flat major with a treble clef and a piano accompaniment in B-flat major with a grand staff. The vocal line features a sequence of trills (tr) on the notes B-flat, C, D, and E-flat. The piano accompaniment includes a rapid sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. The second system continues the vocal trills and piano accompaniment.

**Exercice**

pour faciliter l'étude du trille aux gosiers qui manquent de souplesse.

**Exercice**

for the flexibility of the voice and to facilitate the study of the trill.

The third exercise consists of two systems. The first system has a vocal line in C major with a treble clef and a piano accompaniment in C major with a grand staff. The vocal line features a continuous sixteenth-note pattern. The piano accompaniment includes a bass line in the left hand and a right hand with chords and single notes. The second system continues the vocal sixteenth-note pattern and piano accompaniment.

