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Abt

Practical Singing Tutor for All Voices

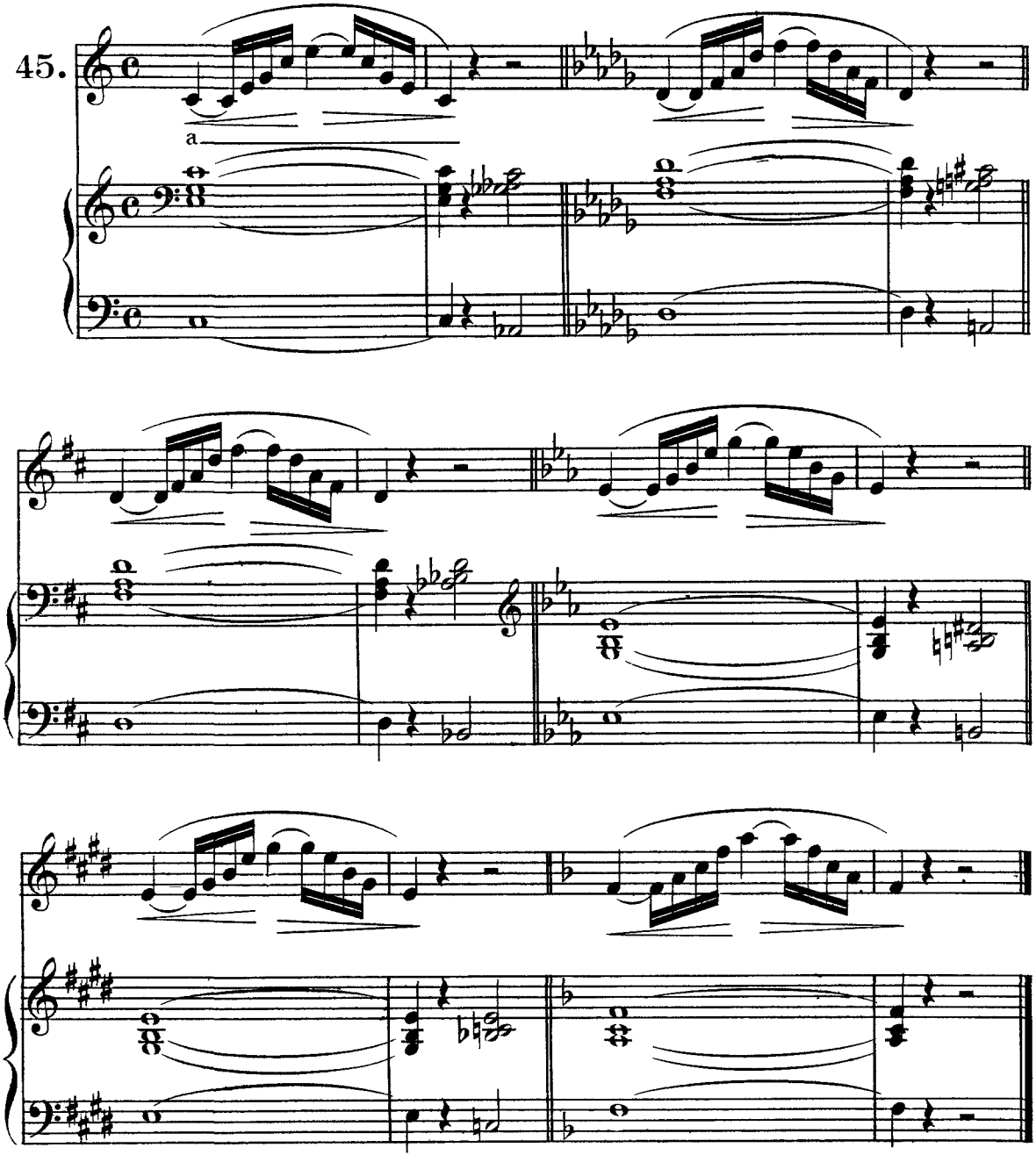
(Soprano or Tenor), Op. 474

Part 2

ARPEGGIOS. — *ARPEGGIEN.*

Broken Chords. — *Gebrochene Accorde.*

45.



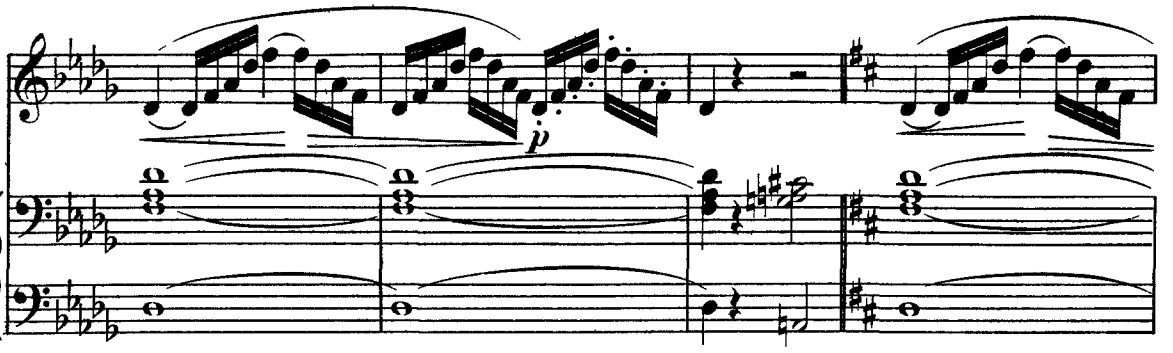
*) Through an oversight, no exercises in minor have been given. The latter being quite as important as those in major, and far more difficult, teachers are urgently advised to let pupils study this entire section first in major and then in minor, In № 46, pay specialattention to the *staccato.* The first note of each group in № 47 is to be accented, as in triplets.

At first, without practicing the 2nd measure.
Zuerst ohne den zweiten Takt zu üben.

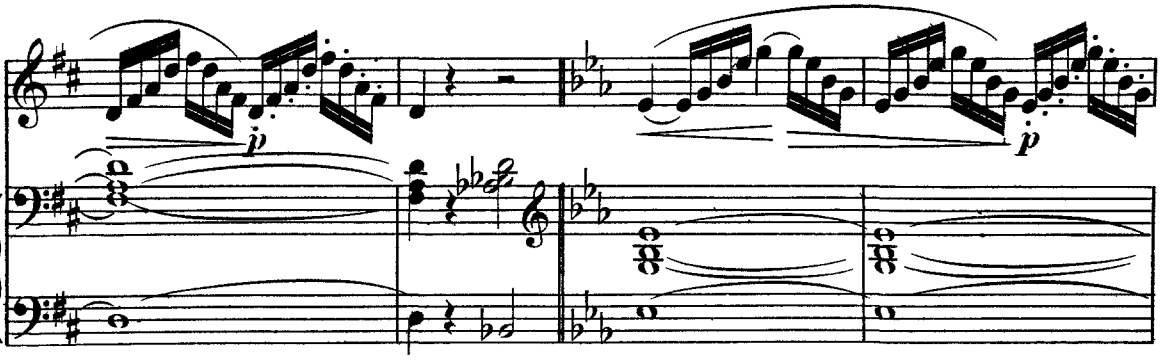
46.

poco rit.

p

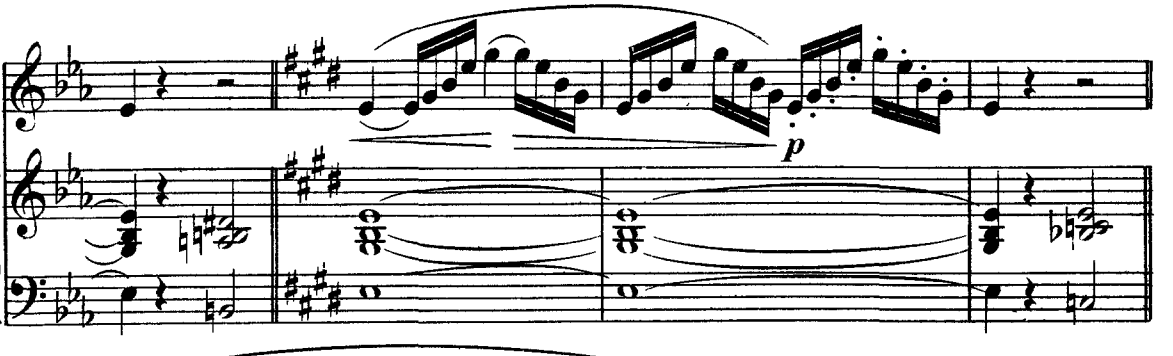


p

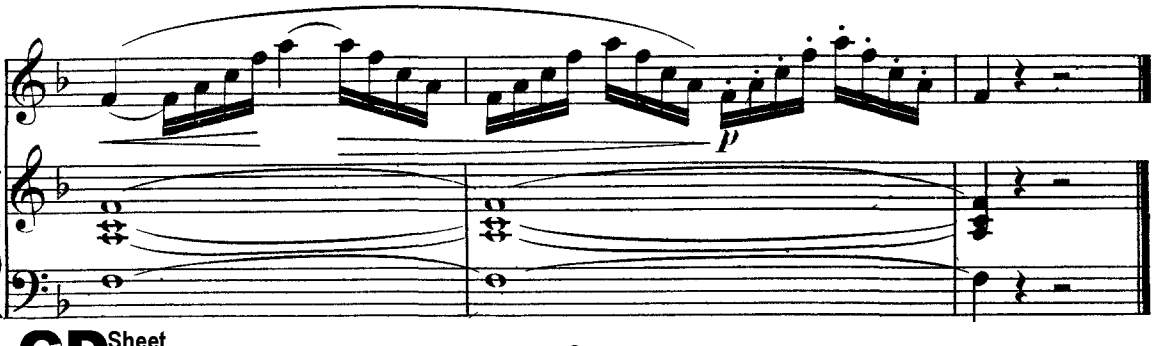


p

p



p



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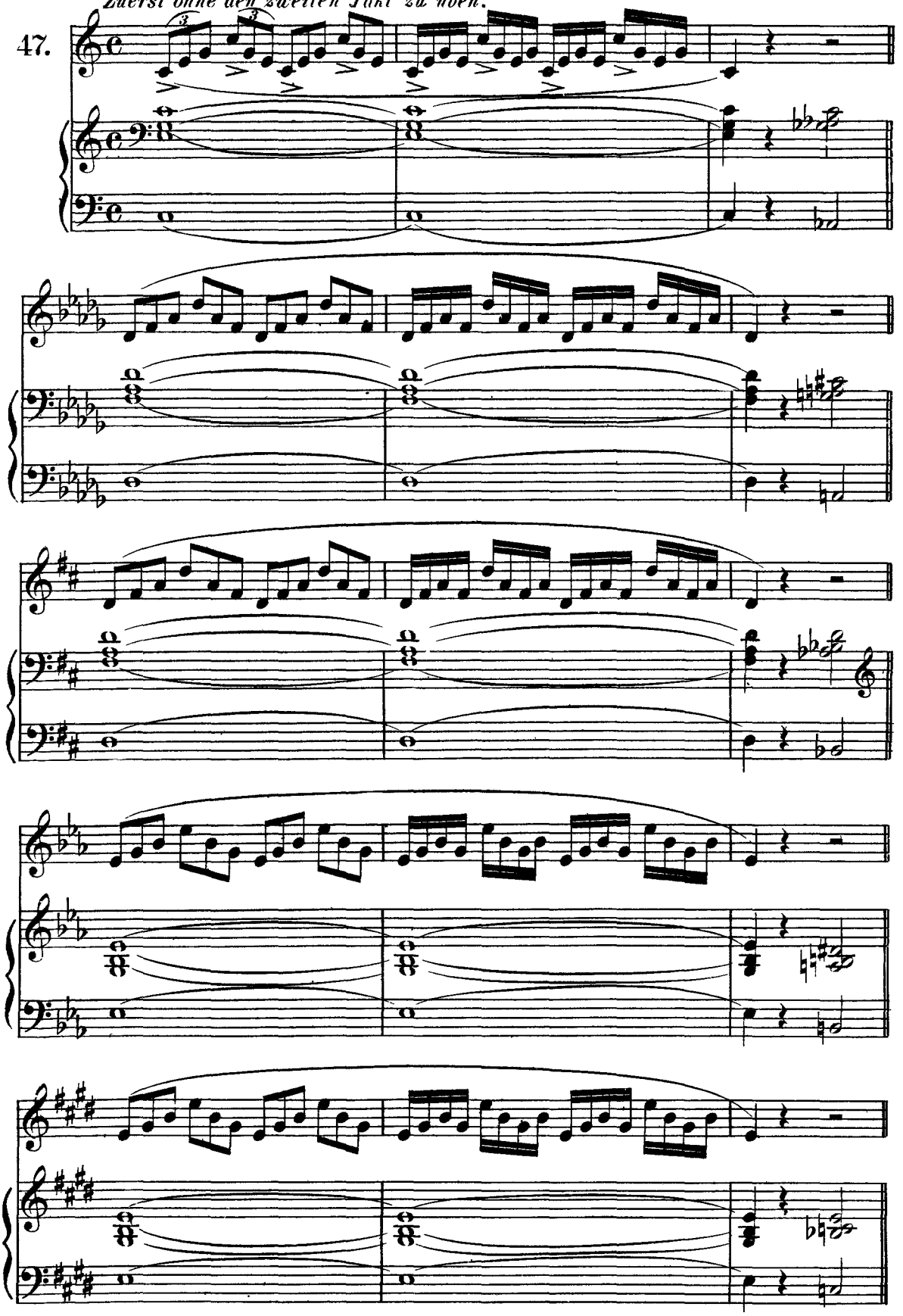
47. At first, without practicing the 2nd measure.
Zuerst ohne den zweiten Takt zu üben.



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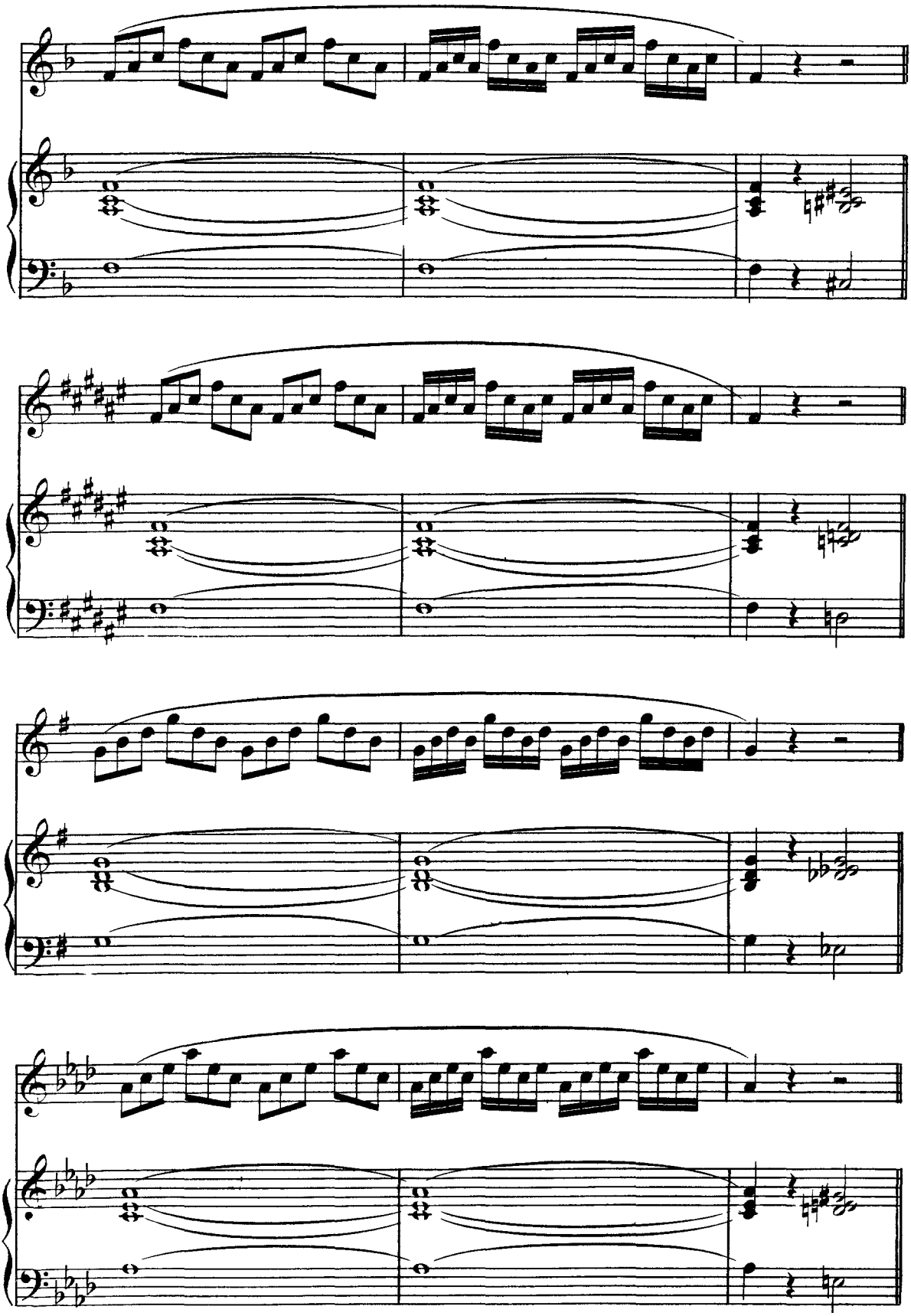

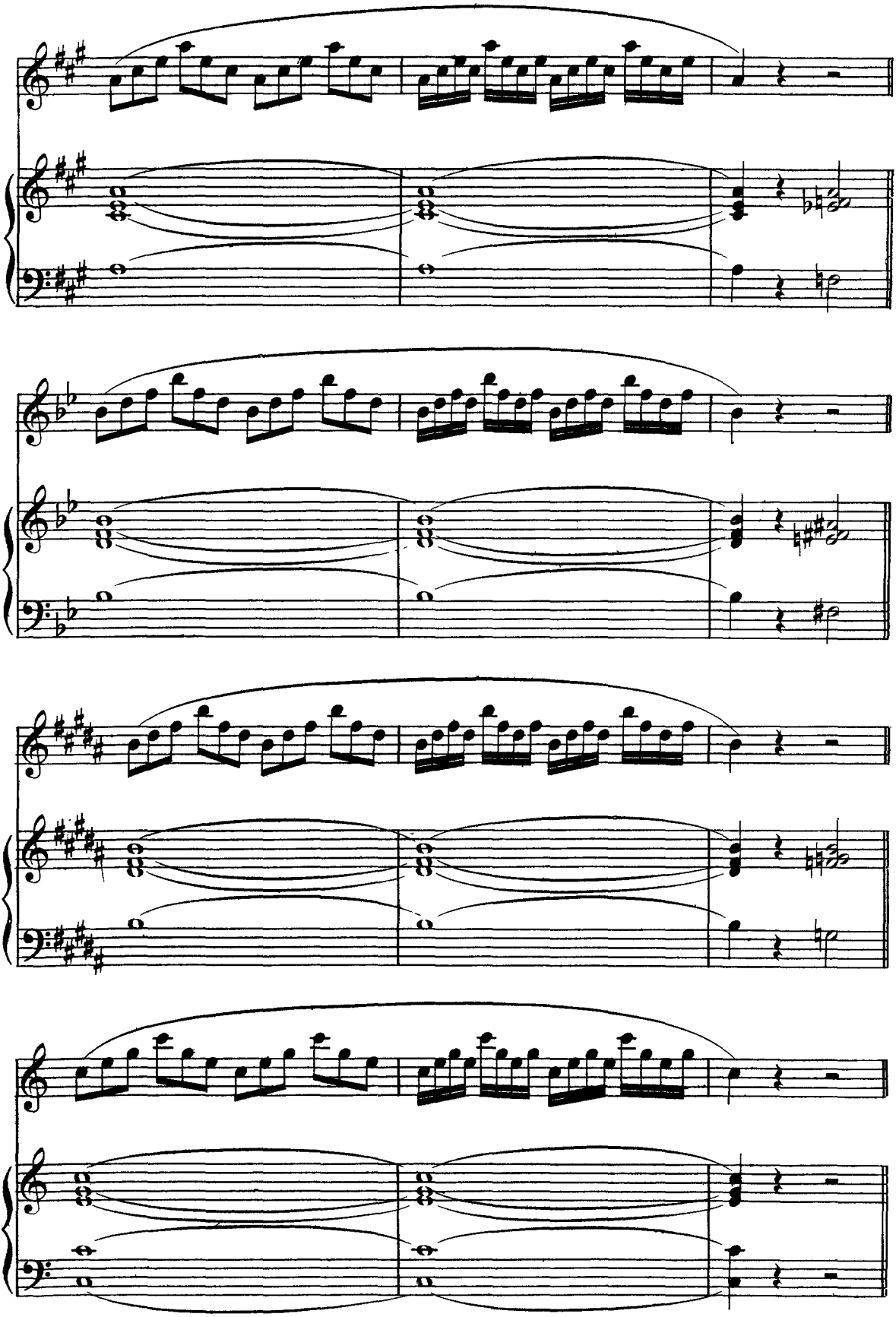

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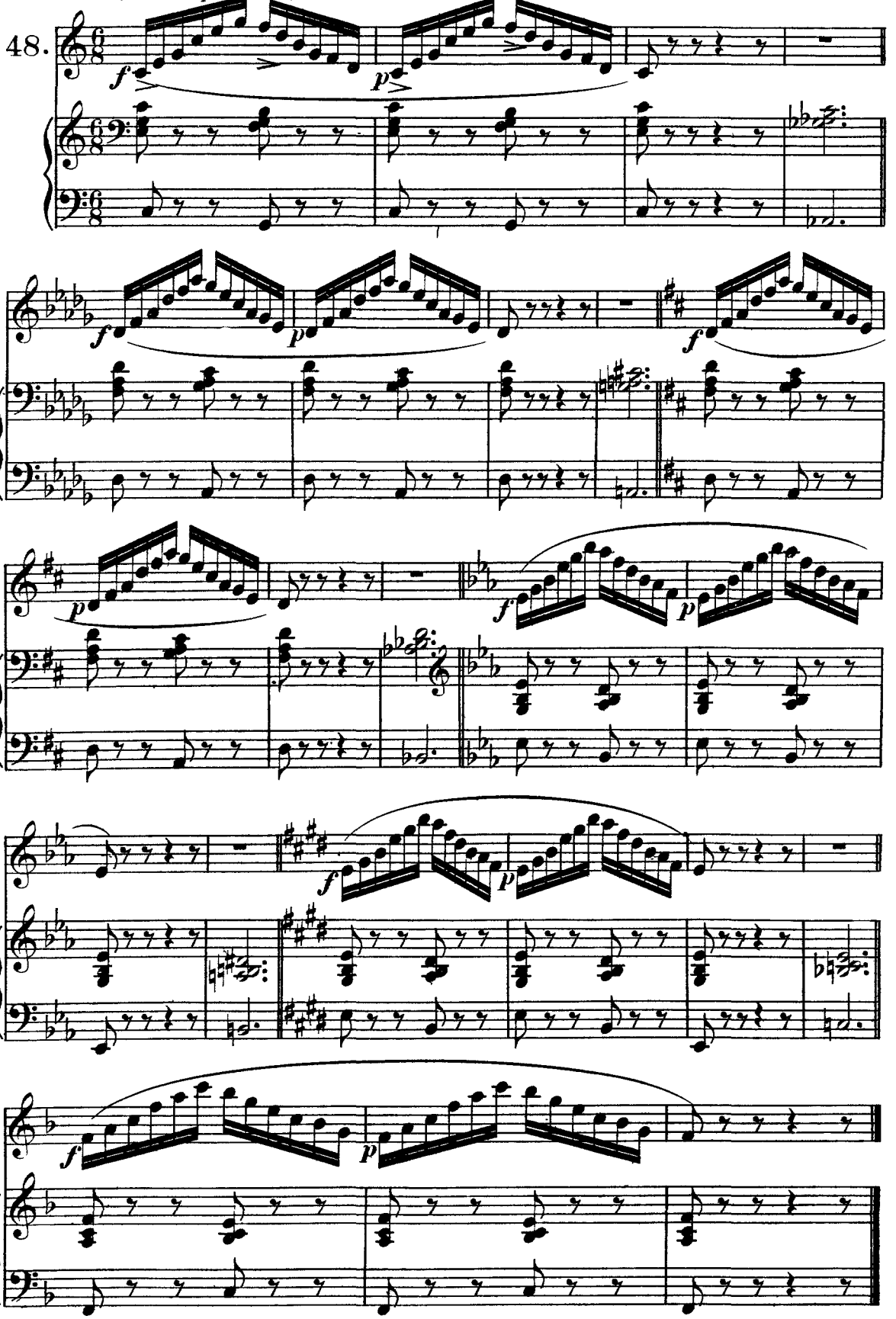
At first, without practicing the 2nd measure. *Zuerst ohne den zweiten Takt zu üben.*



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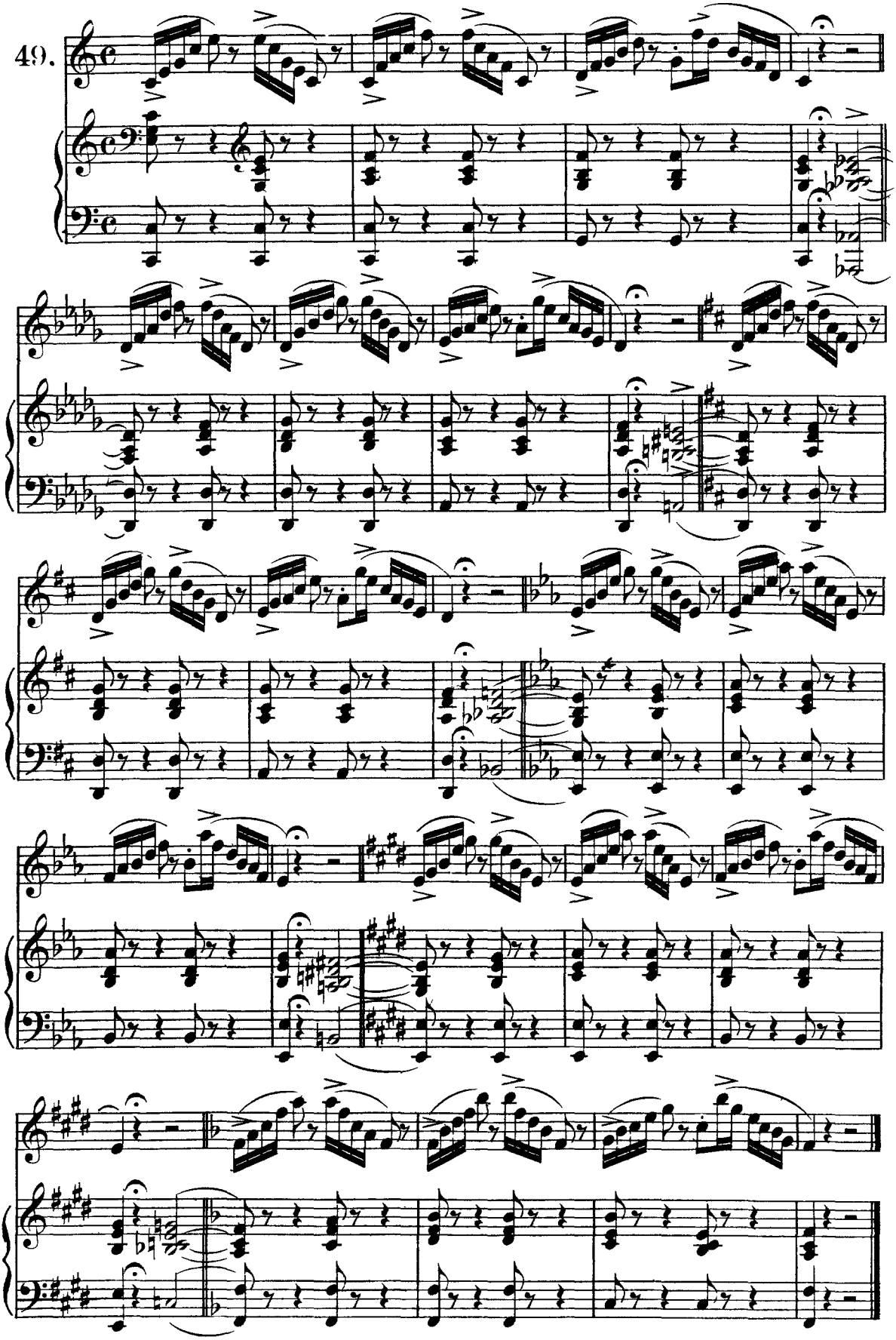

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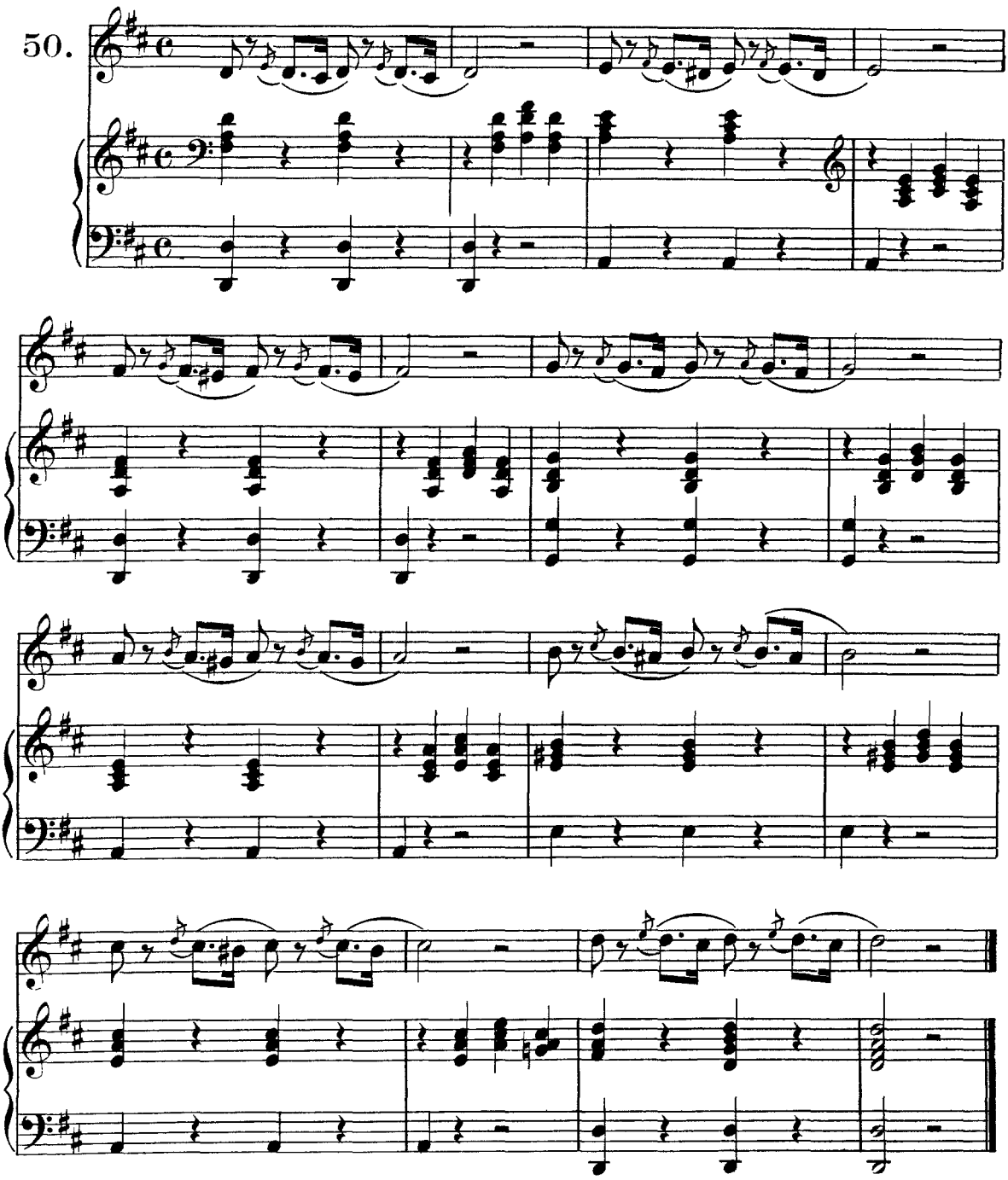
III.

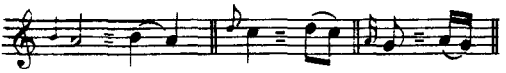
ORNAMENTS. — *VERZIERUNGEN.*

a.*) Acciaccatura. — *Der kurze Vorschlag.*

50.



*) The Acciaccaturas before the large notes must be sung as short as possible, with very distinct and pure intonation; their time-value is substracted from that of the following large notes. They are much shorter than the long appoggiaturas, from which they are distinguished by the slanting stroke through the tail

Example. 

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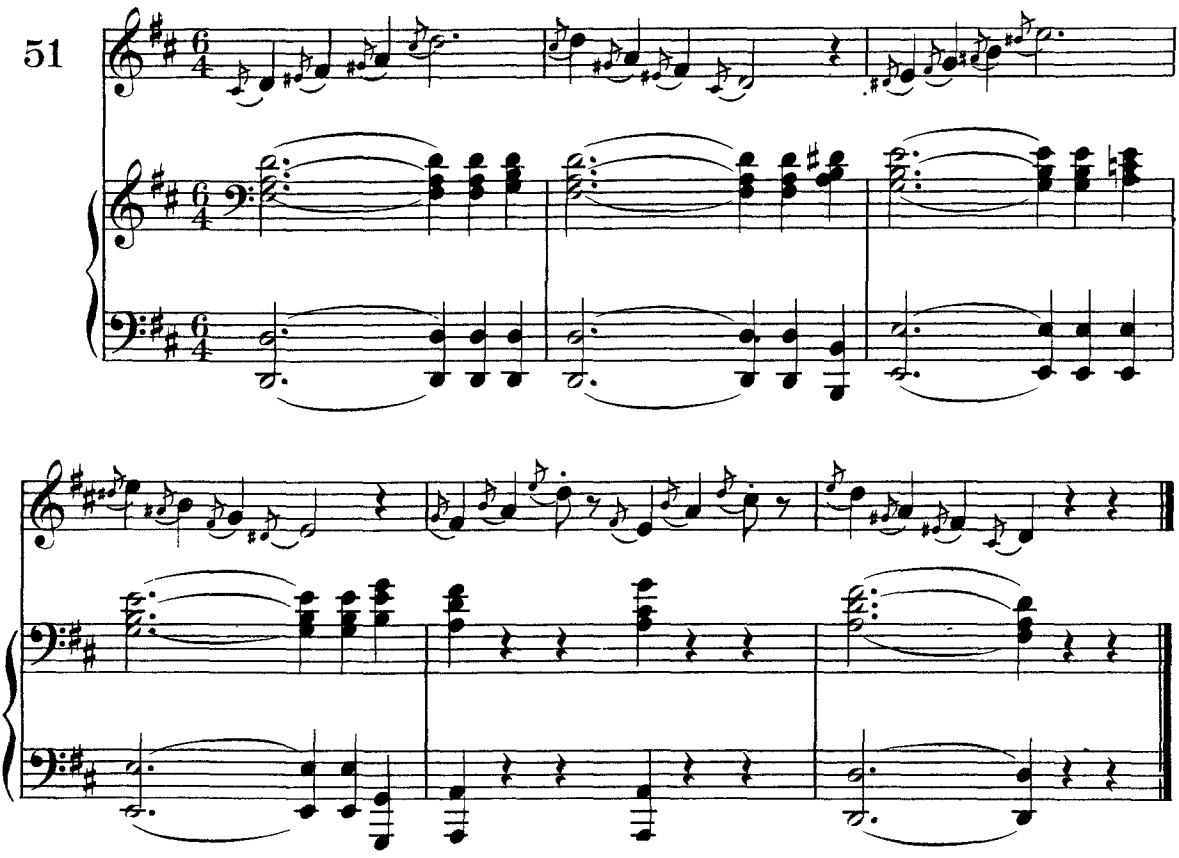
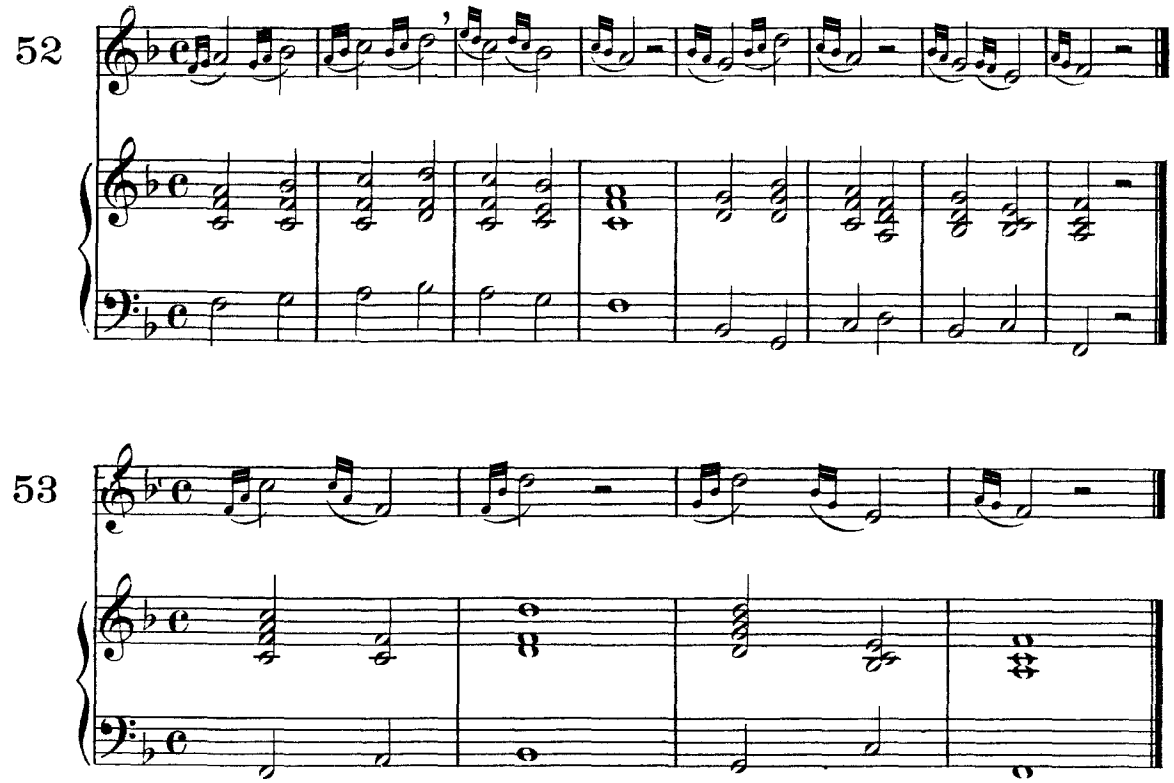


b. Acciaccatura doppia. – *Der Doppelschlag.*



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c. Inverted Mordent. — *Der Pralltriller.*

Inverted Turn. — *Schleifer.*

54.

55.

d.*) The Turn. — *Der Doppelschlag.*

56.

Example. *Ausführung.*

*) A chromatic sign over or under the turn-sign signifies, that the highest or lowest note of the turn is to be altered accordingly; e.g.

Example.

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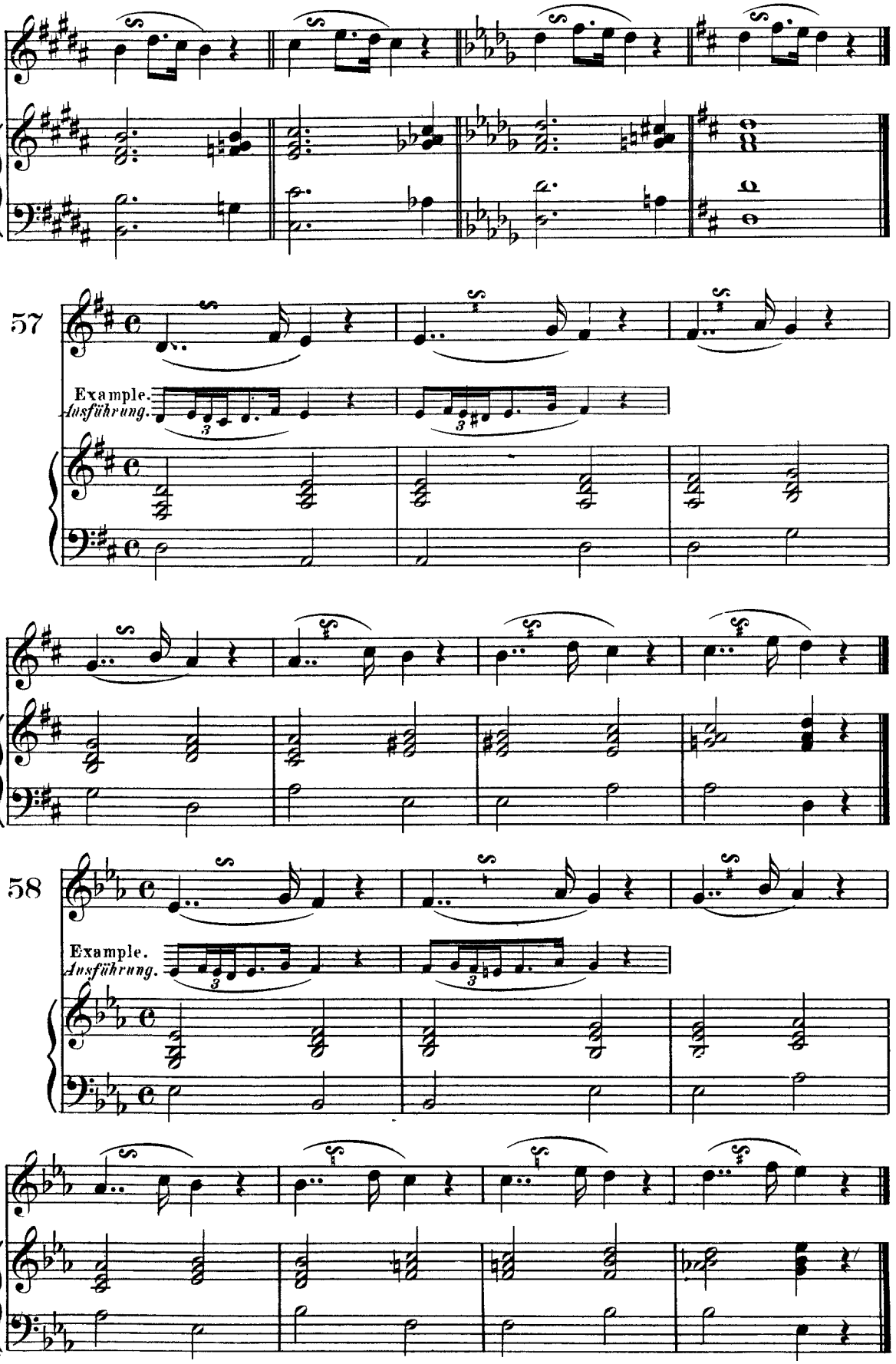
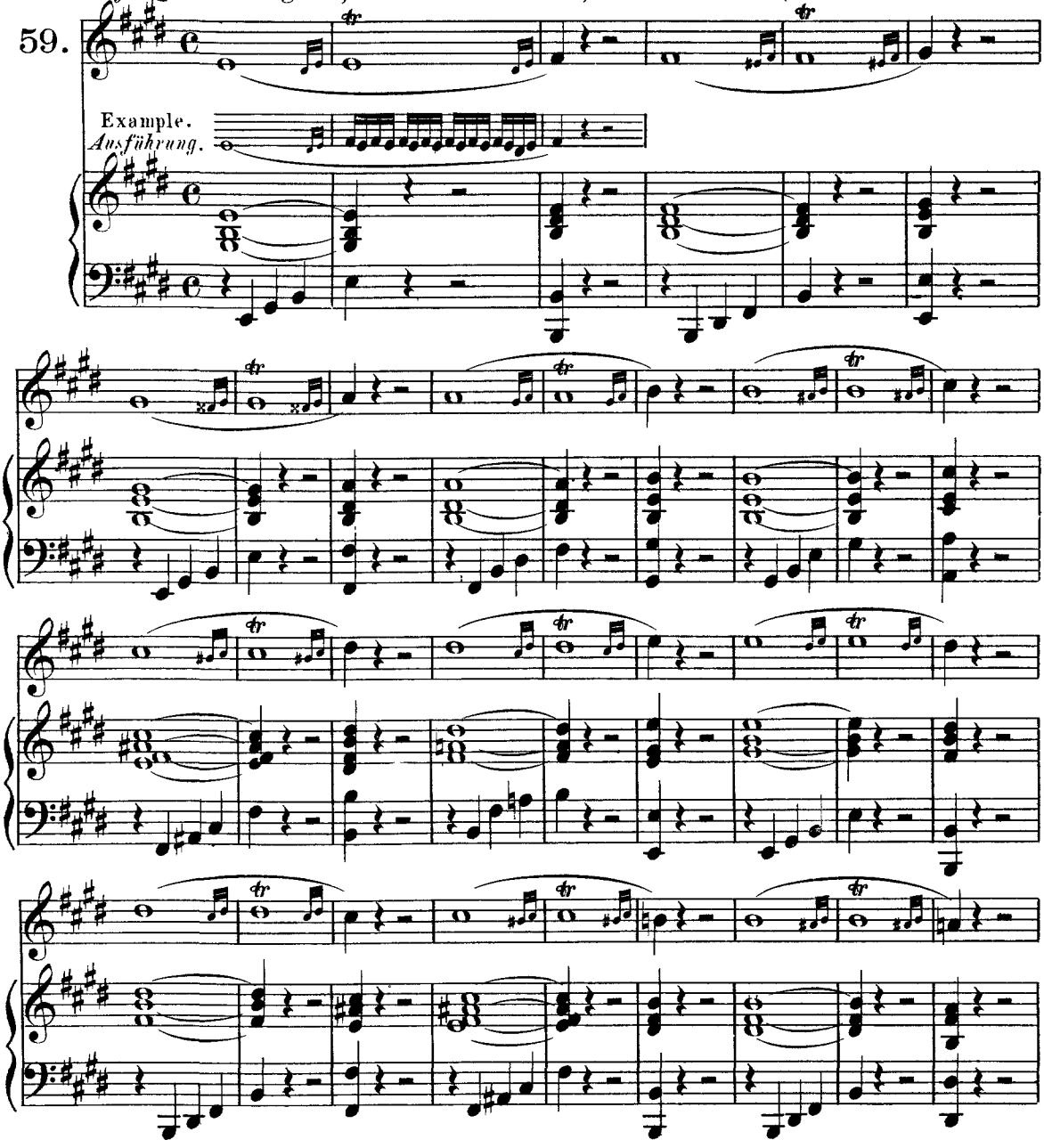

57
Example.
Ausführung.
58
Example.
Ausführung.

IV.

*) THE TRILL. — *DER TRILLER.*

At first, very slowly, then somewhat faster, finally, in exact time.
Anfangs sehr langsam, dann etwas schneller, schliesslich streng im Takt.

59.



*) The Trill, indicated by the sign *tr*, consists of a very rapid and even alternation of the main (large) note with the major or minor second above it. It is closed by the After-beat, embracing the second below the main note and the main note itself. (Nos. 55, 56, 57, 58, 59). Its rapidity depends partly on the skill of the singer, and partly on the character of the piece. As a rule, high voices can trill most rapidly; low ones will perhaps do best to content themselves with a moderately rapid trill, executing it very evenly and easily, though firmly and distinctly.

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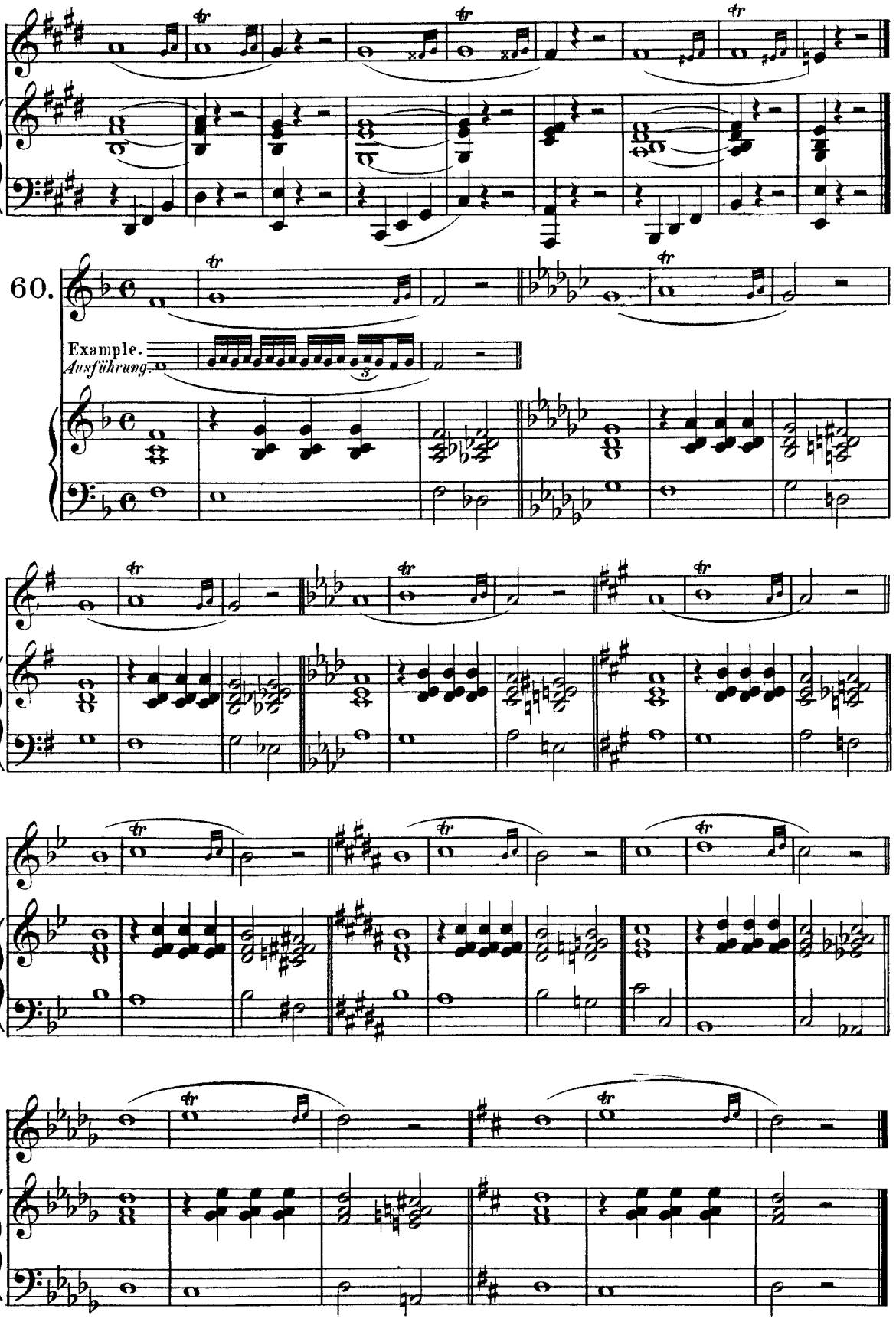

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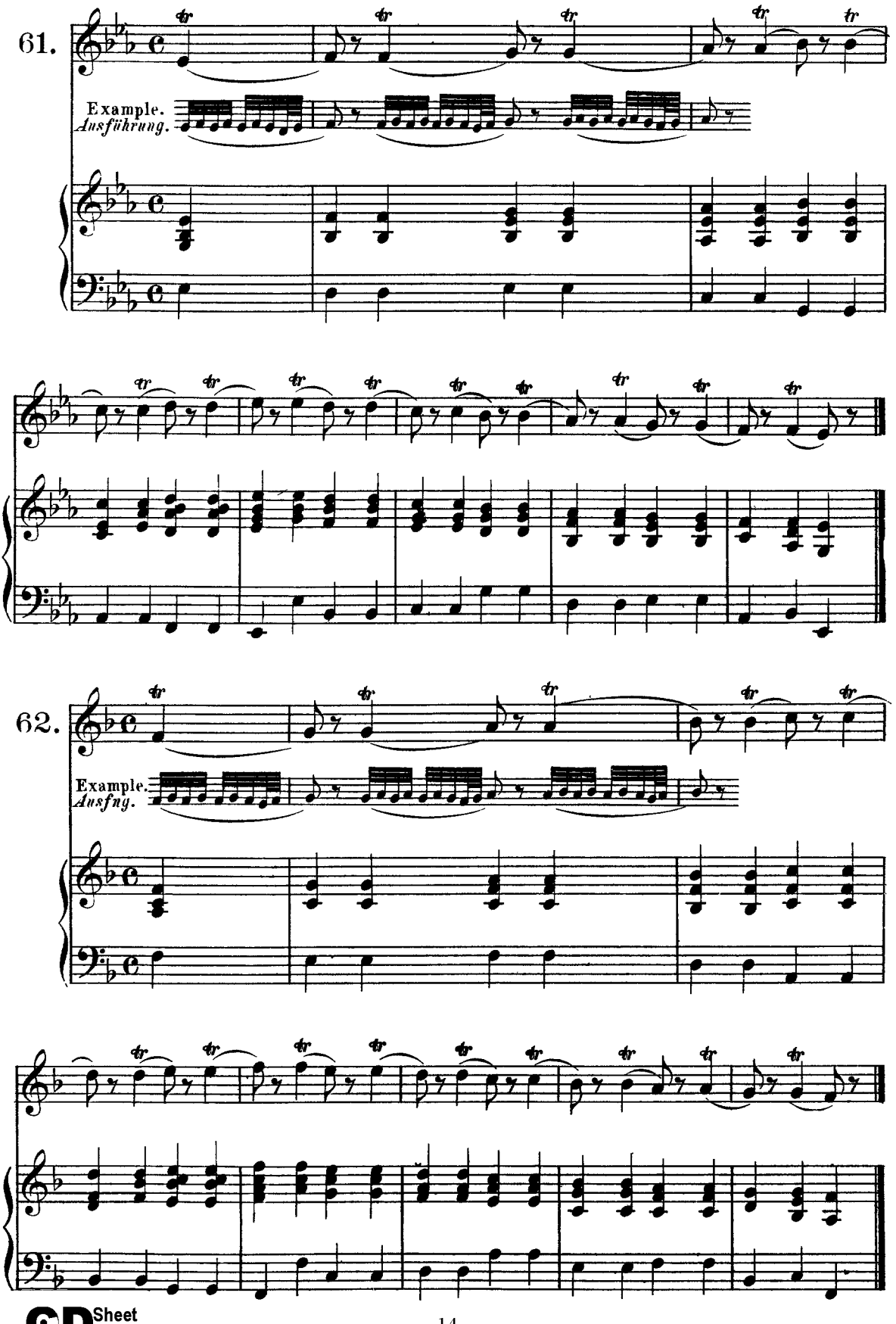

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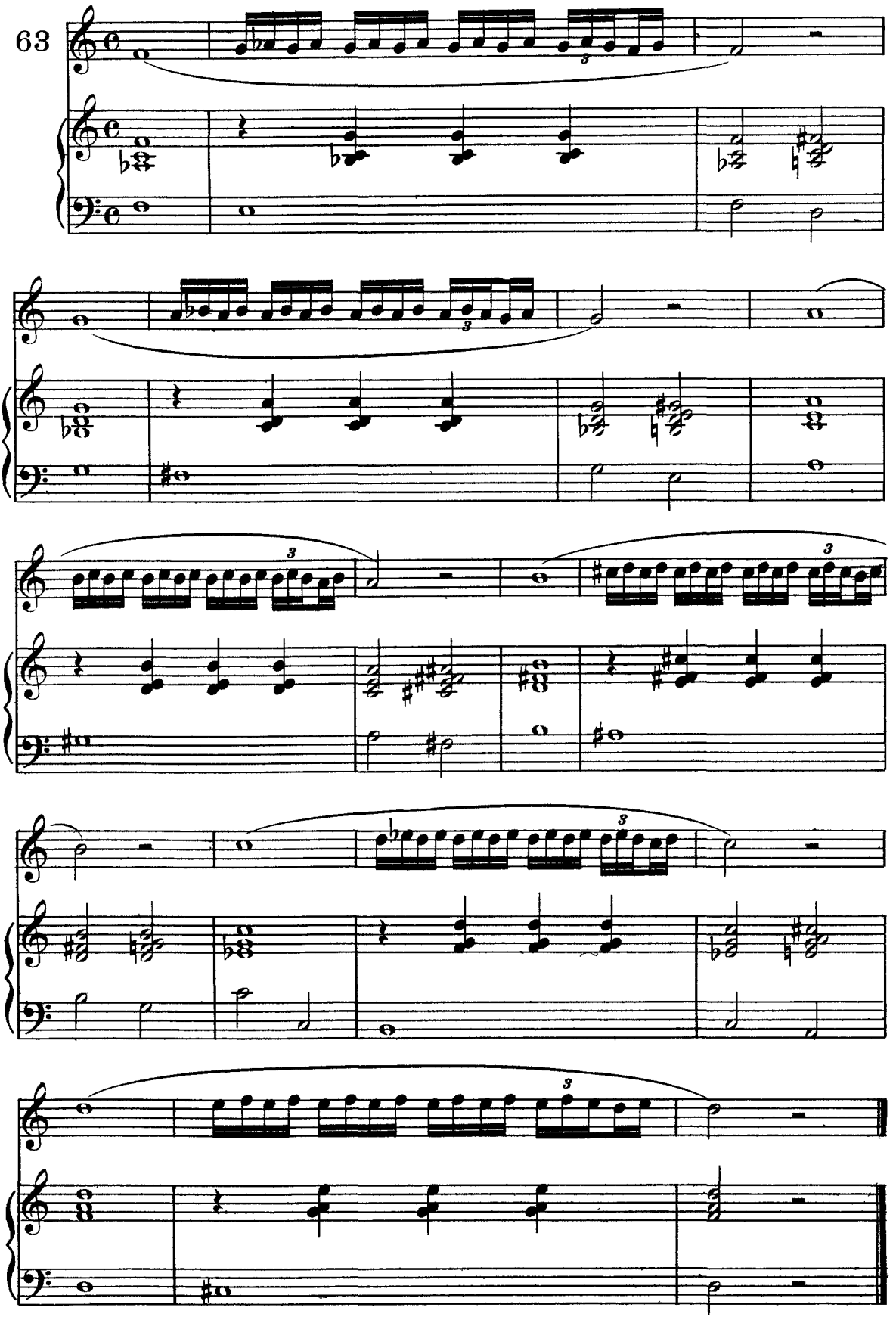
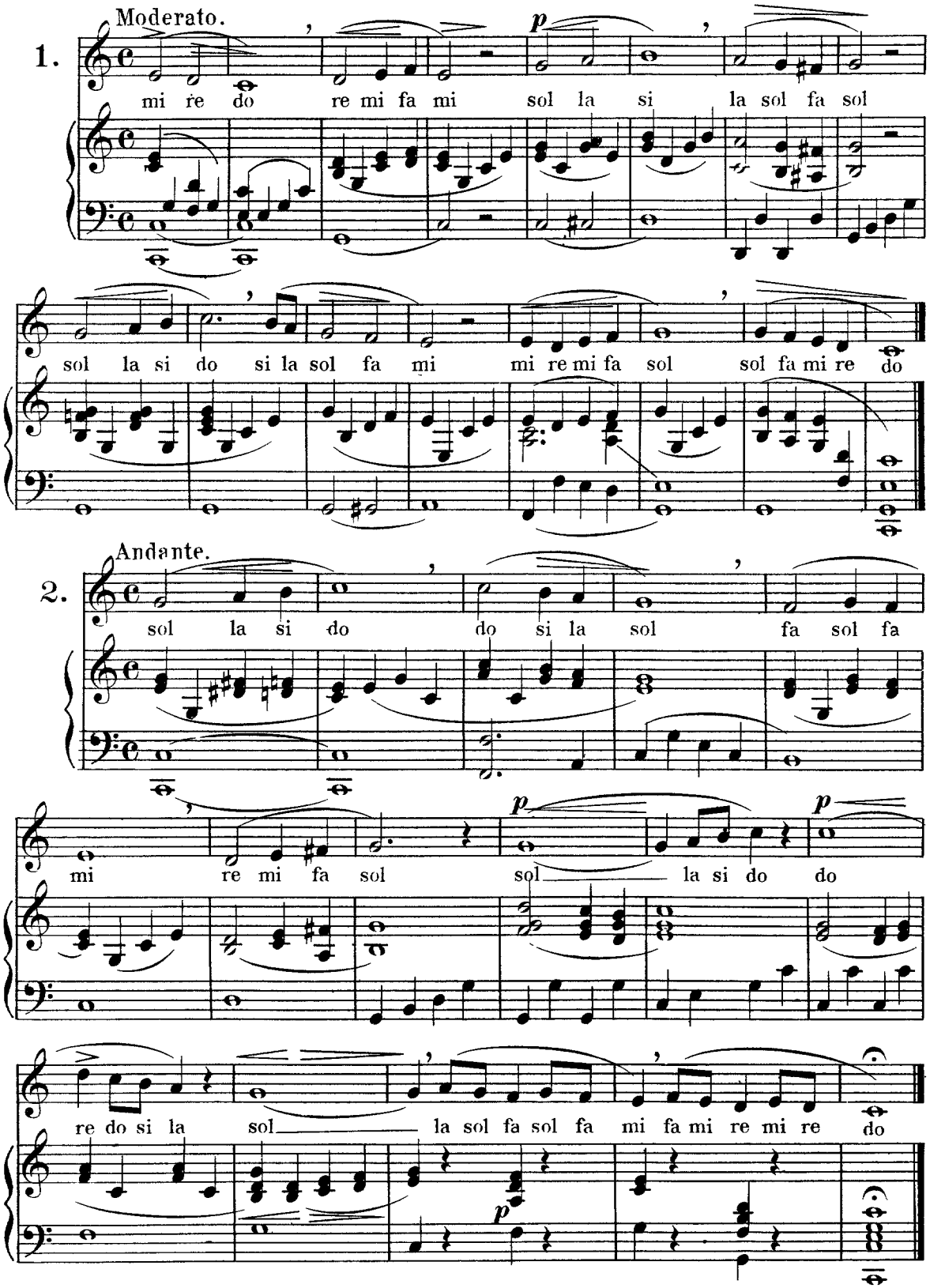

63

Part III.

*)TWENTY SOLFEGGI. — *ZWANZIG SOLFEGGIEN.*



*) Always carefully observe the breathing-marks (’). Compare Preface "On taking breath." Breath is, of course, to be taken at the rests.

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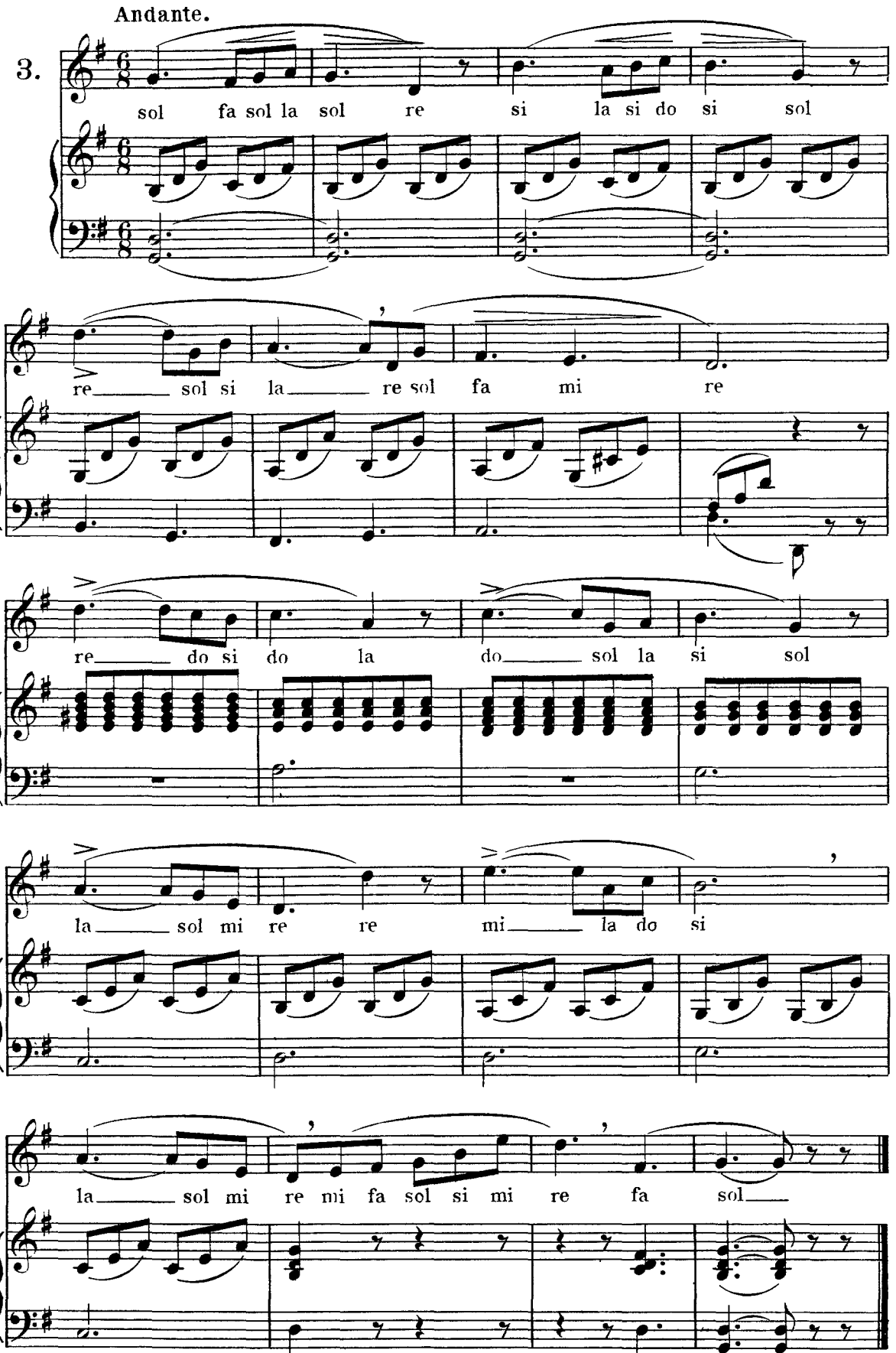
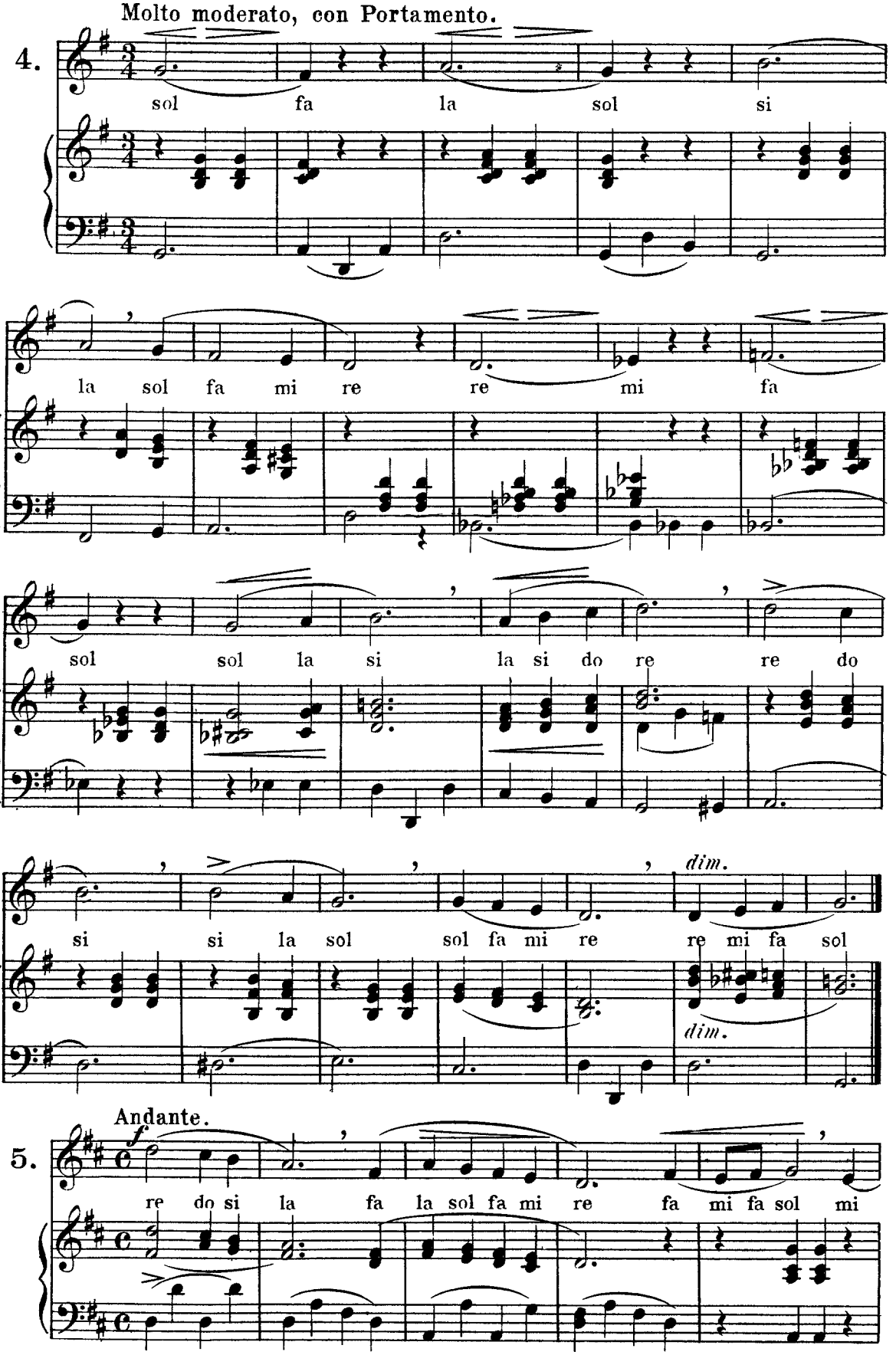
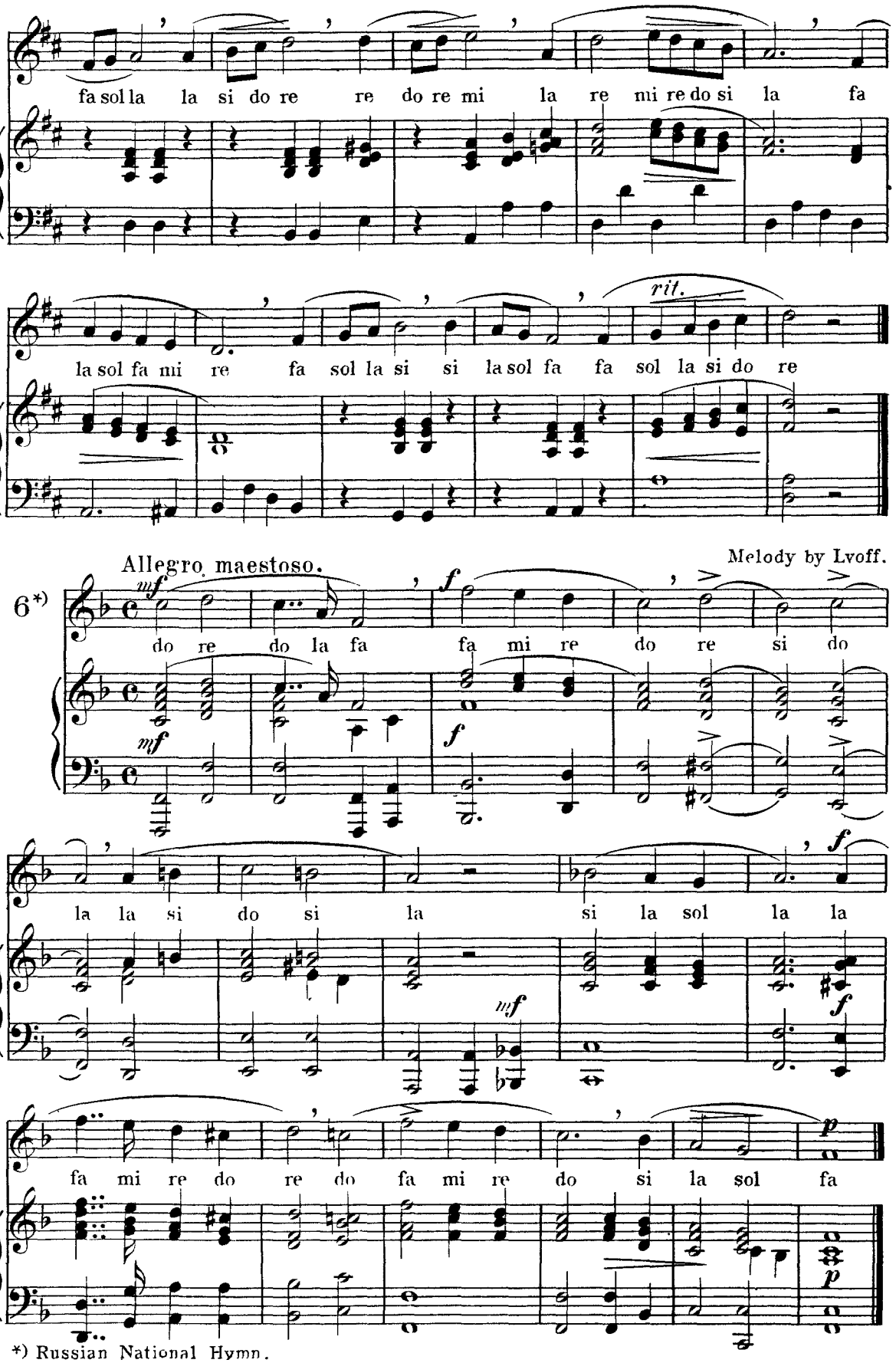

Andante.
3.
sol fa sol la sol re si la si do si sol
re sol si la re sol fa mi re
re do si do la do sol la si sol
la sol mi re re mi la do si
la sol mi re mi fa sol si mi re fa sol


Molto moderato, con Portamento.
4.
sol fa la sol si
la sol fa mi re re mi fa
sol sol la si la si do re re do
si si la sol sol fa mi re re mi fa sol
dim.
dim.
Andante.
5.
re do si la fa la sol fa mi re fa mi fa sol mi



*) Russian National Hymn.

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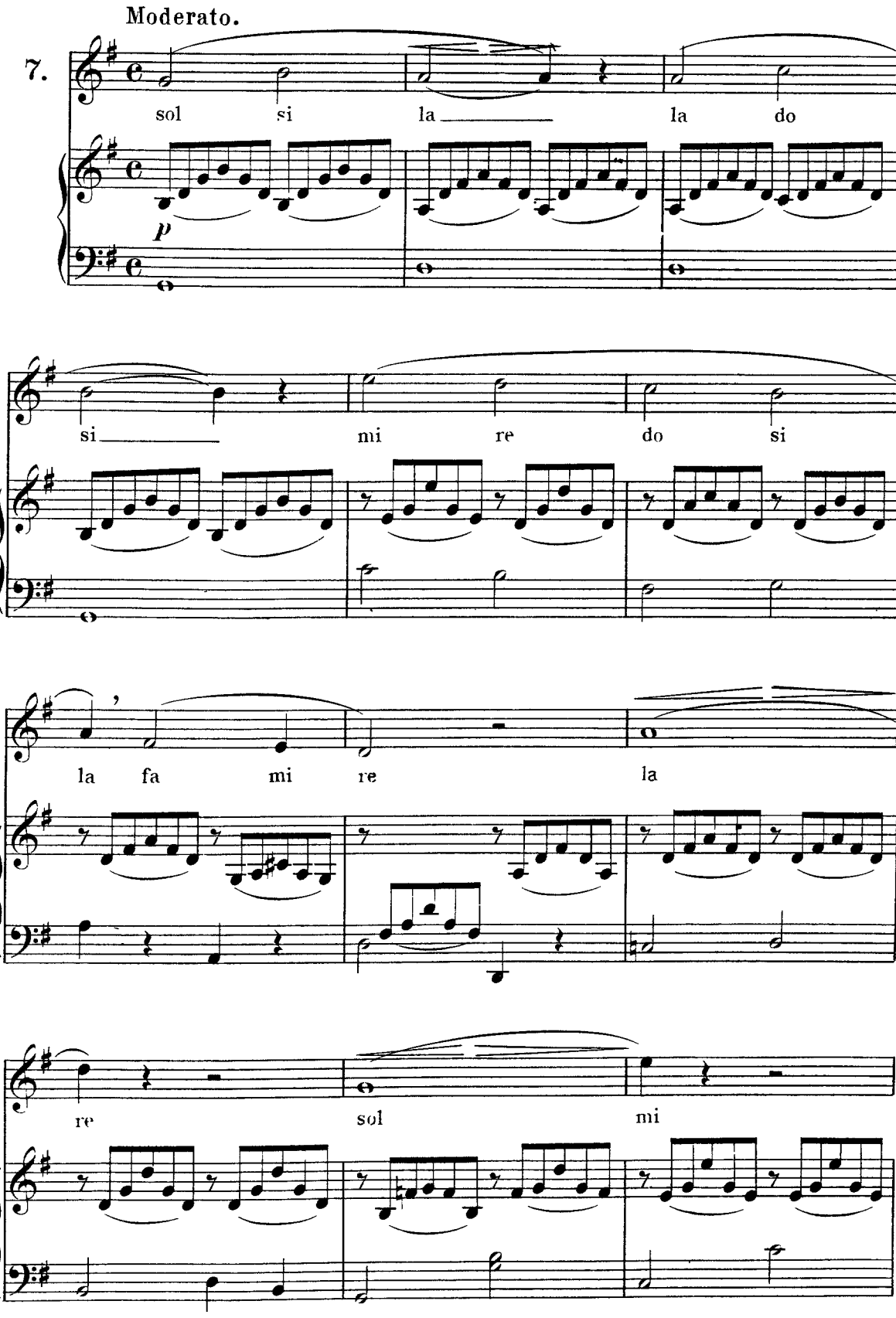
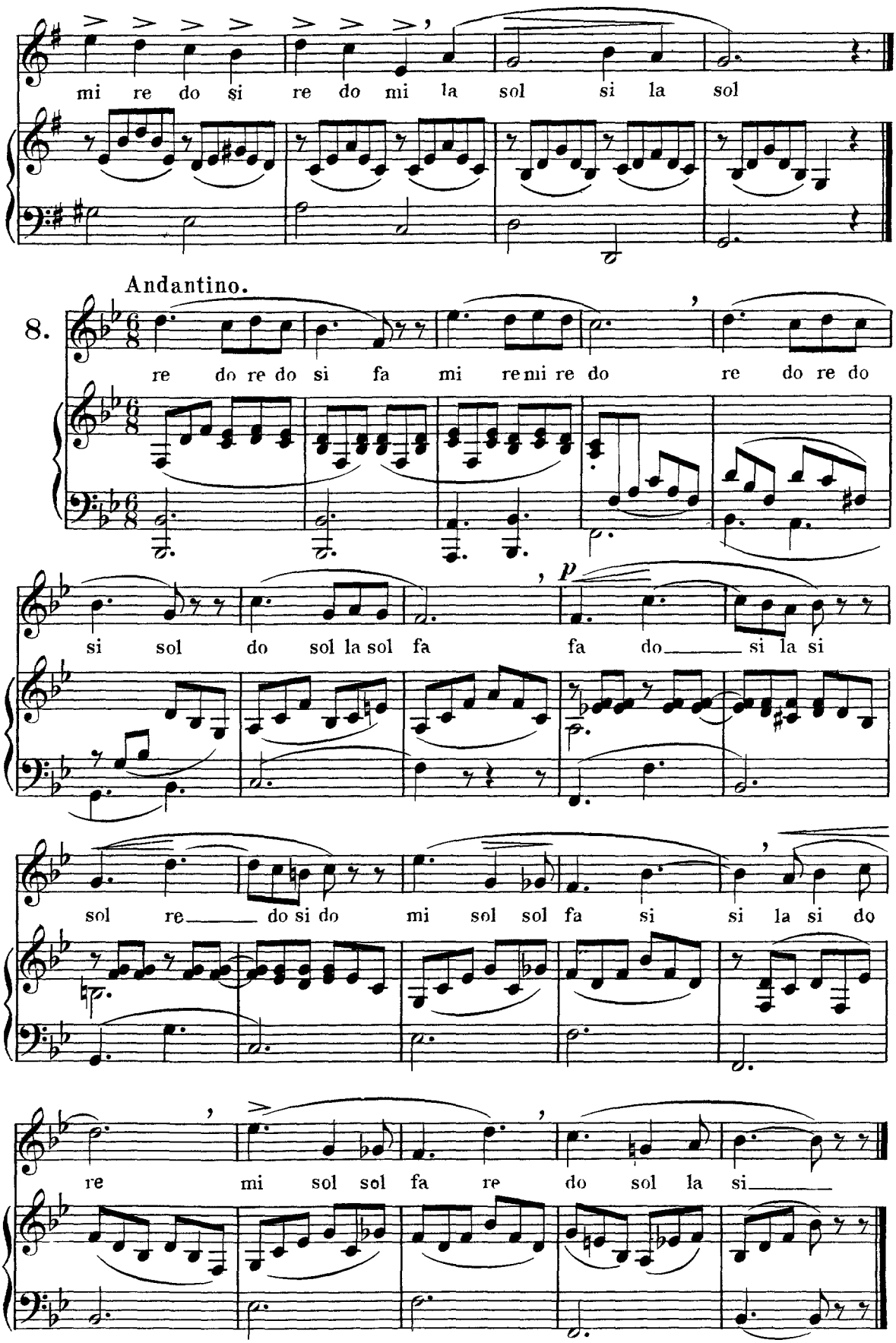
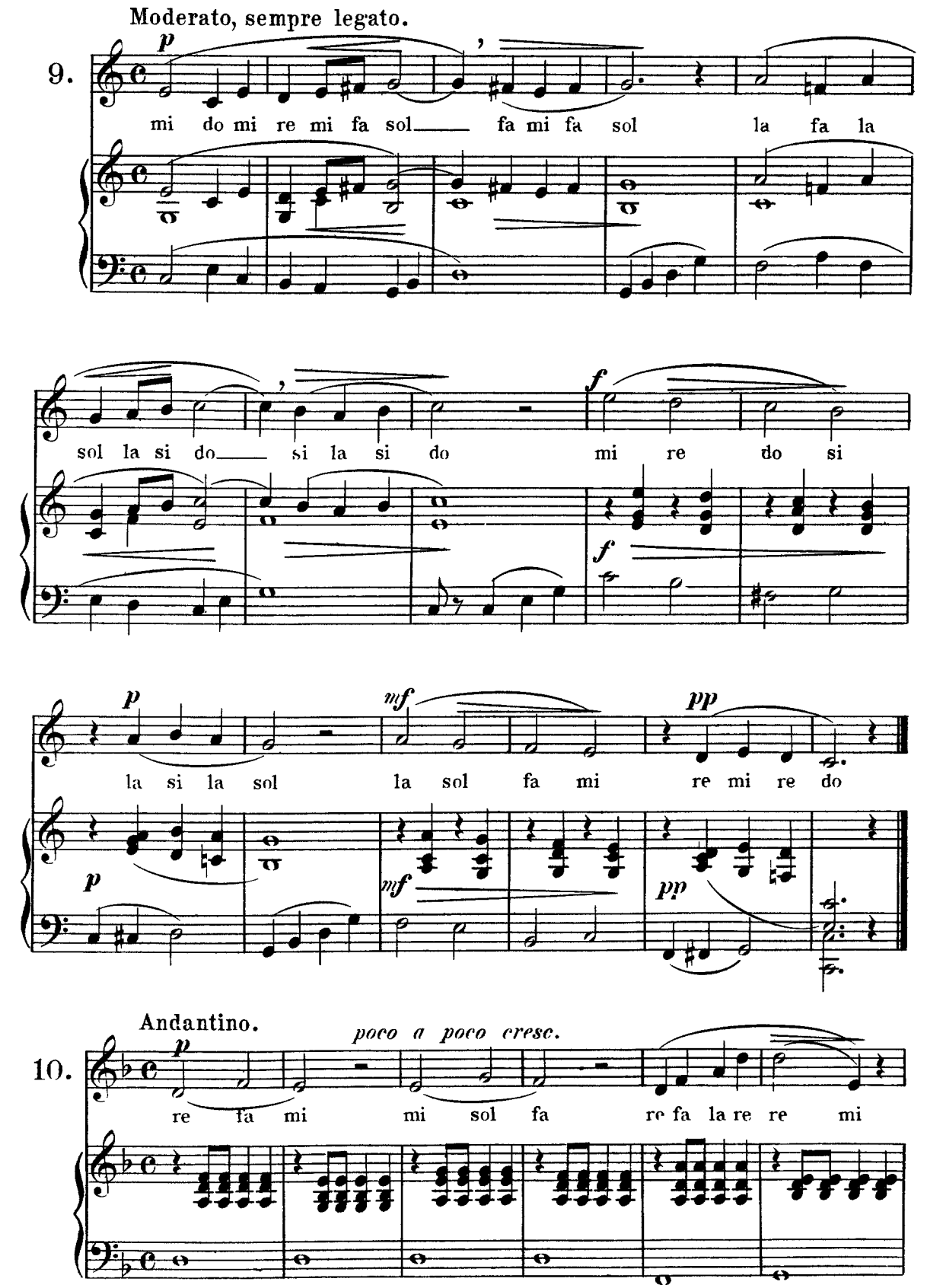
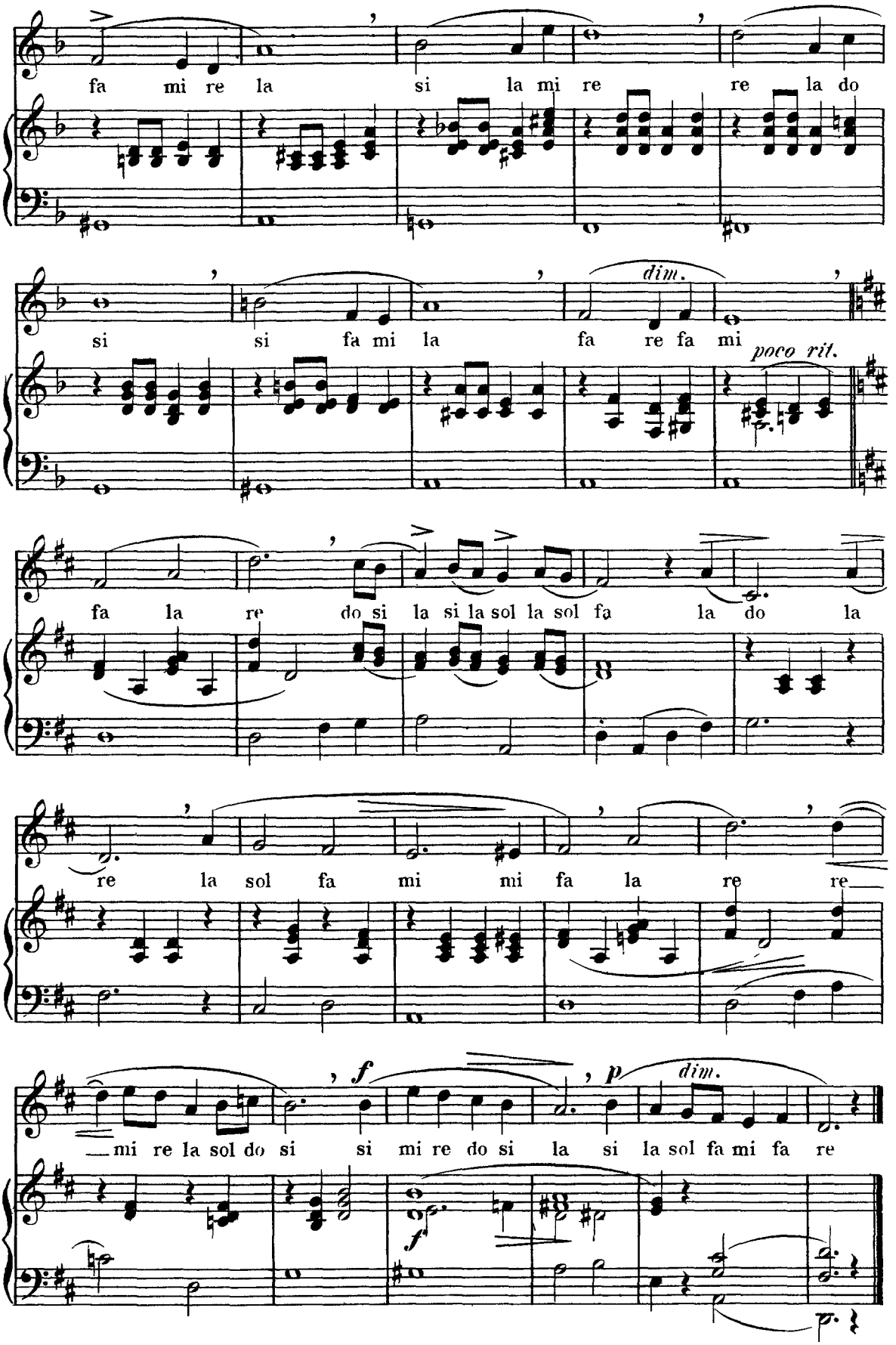

Moderato.
7.
sol si la la do
p
si mi re do si
la fa mi re la
re sol mi

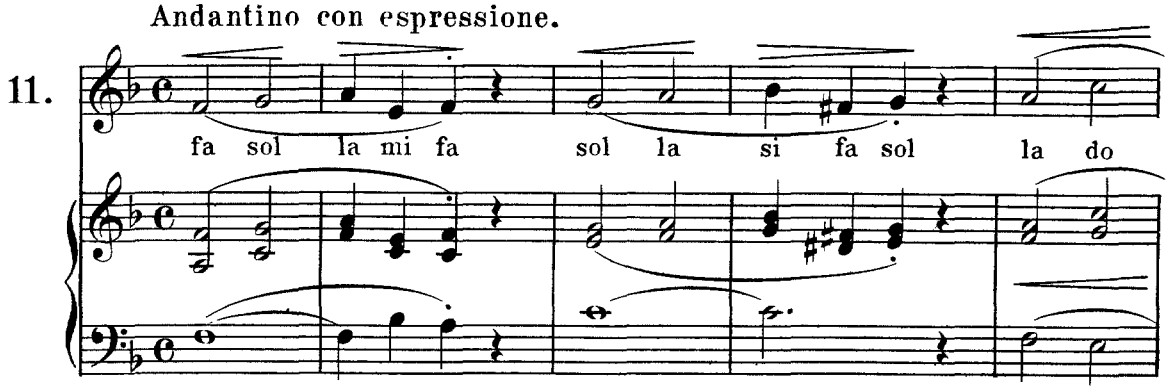

mi re do si re do mi la sol si la sol
Andantino.
8.
re do re do si fa mi re mi re do re do re do
si sol do sol la sol fa p fa do si la si
sol re do si do mi sol sol fa si si la si do
re mi sol sol fa re do sol la si

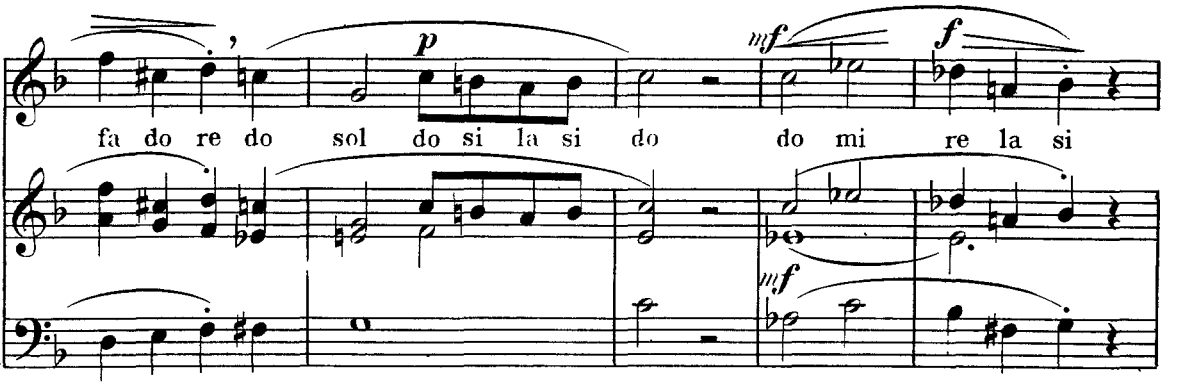

Moderato, sempre legato.
9.
mi do mi re mi fa sol fa mi fa sol la fa la
sol la si do si la si do mi re do si
la si la sol la sol fa mi re mi re do
Andantino.
10.
poco a poco cresc.
re fa mi mi sol fa re fa la re re mi

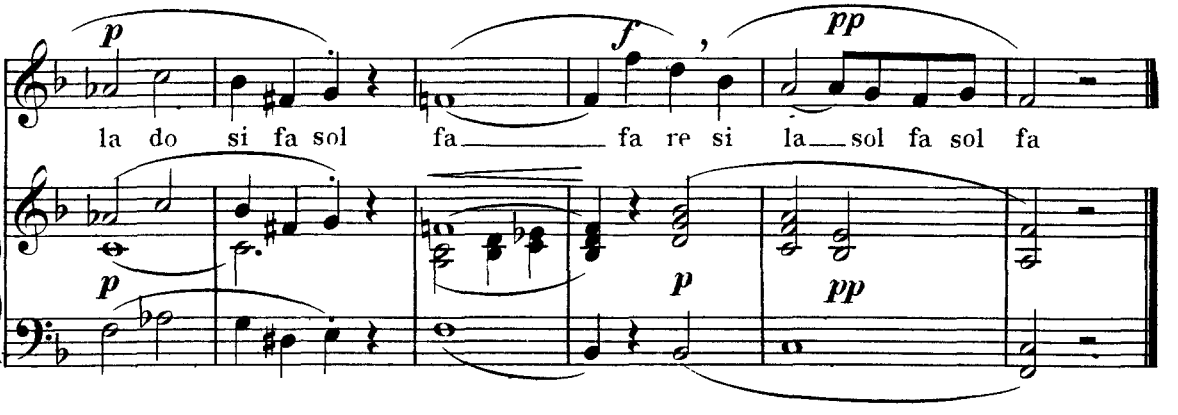

fa mi re la si la mi re re la do
si si fa mi la fa re fa mi
dim.
poco rit.
fa la re do si la si la sol la sol fa la do la
re la sol fa mi mi fa la re re
mi re la sol do si si mi re do si la si la sol fa mi fa re
f
p
dim.

Andantino con espressione.

11.

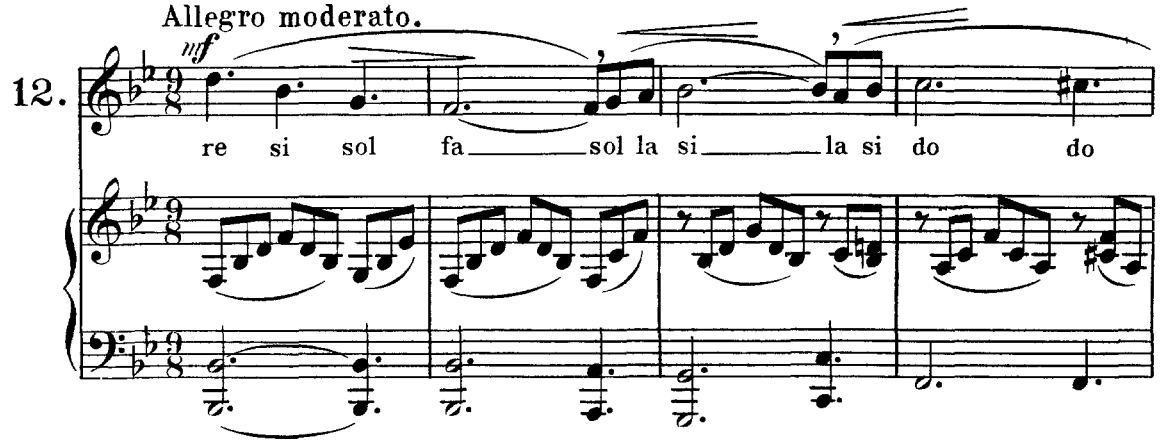


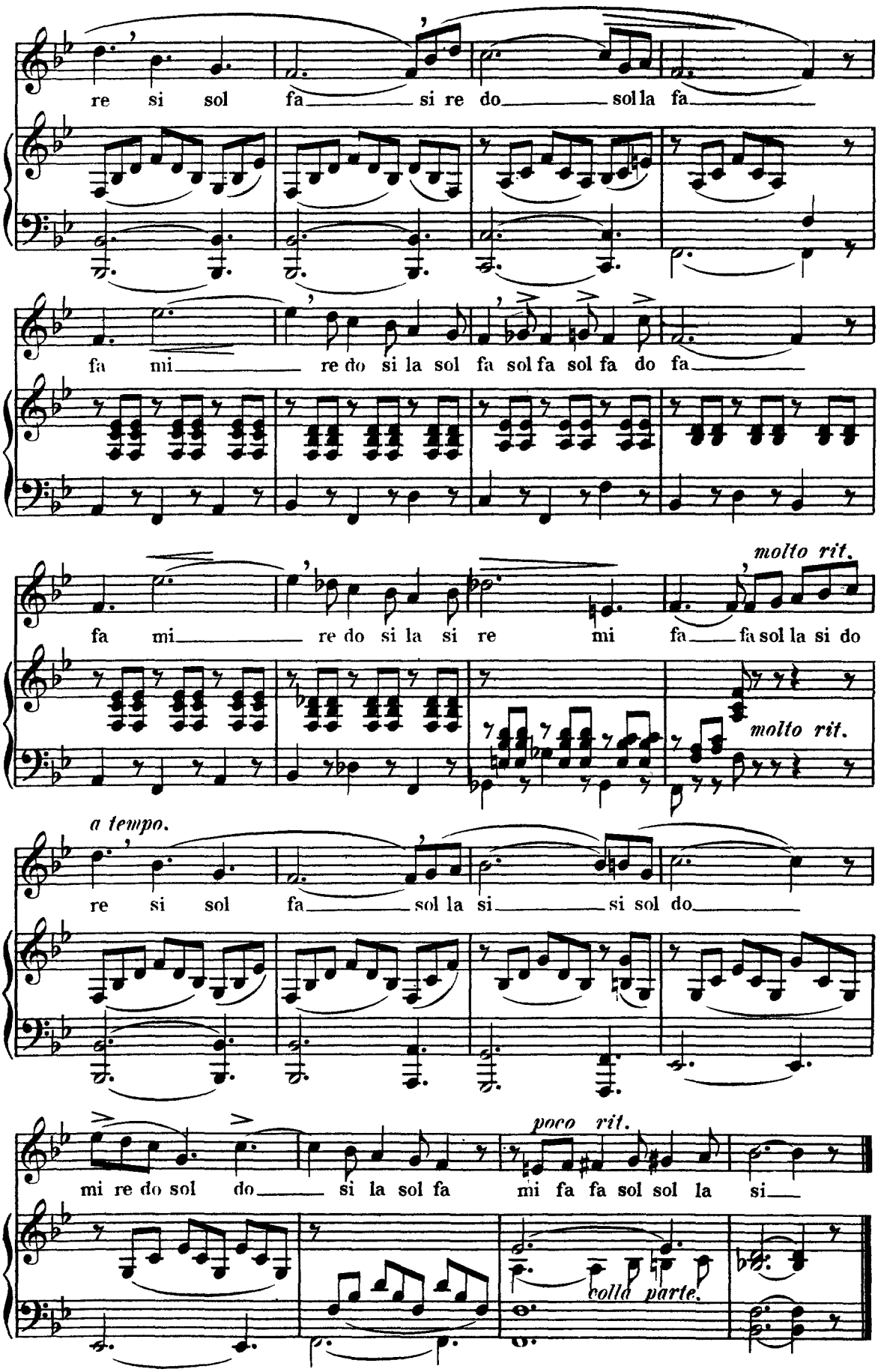




Allegro moderato.

12.





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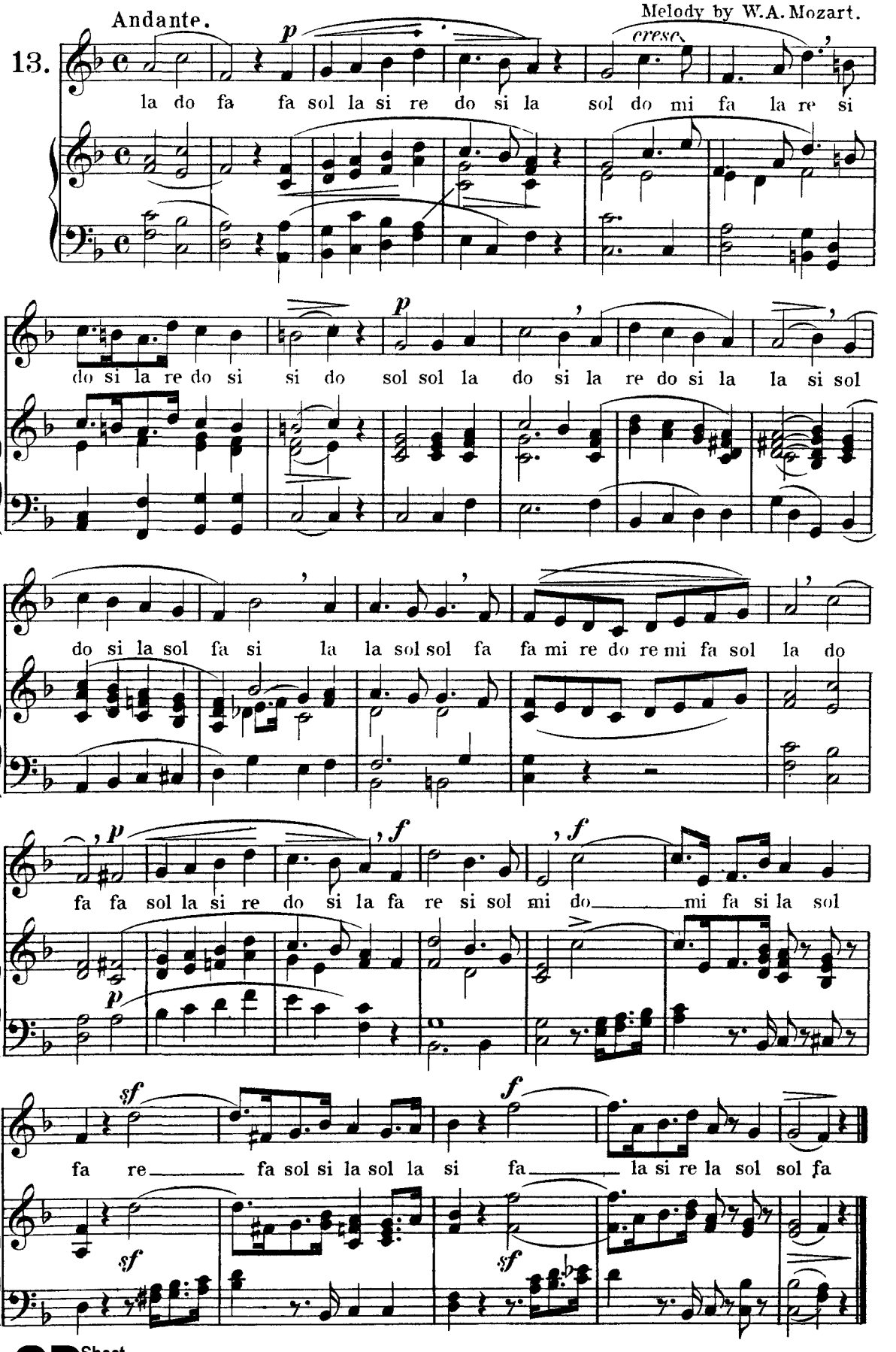
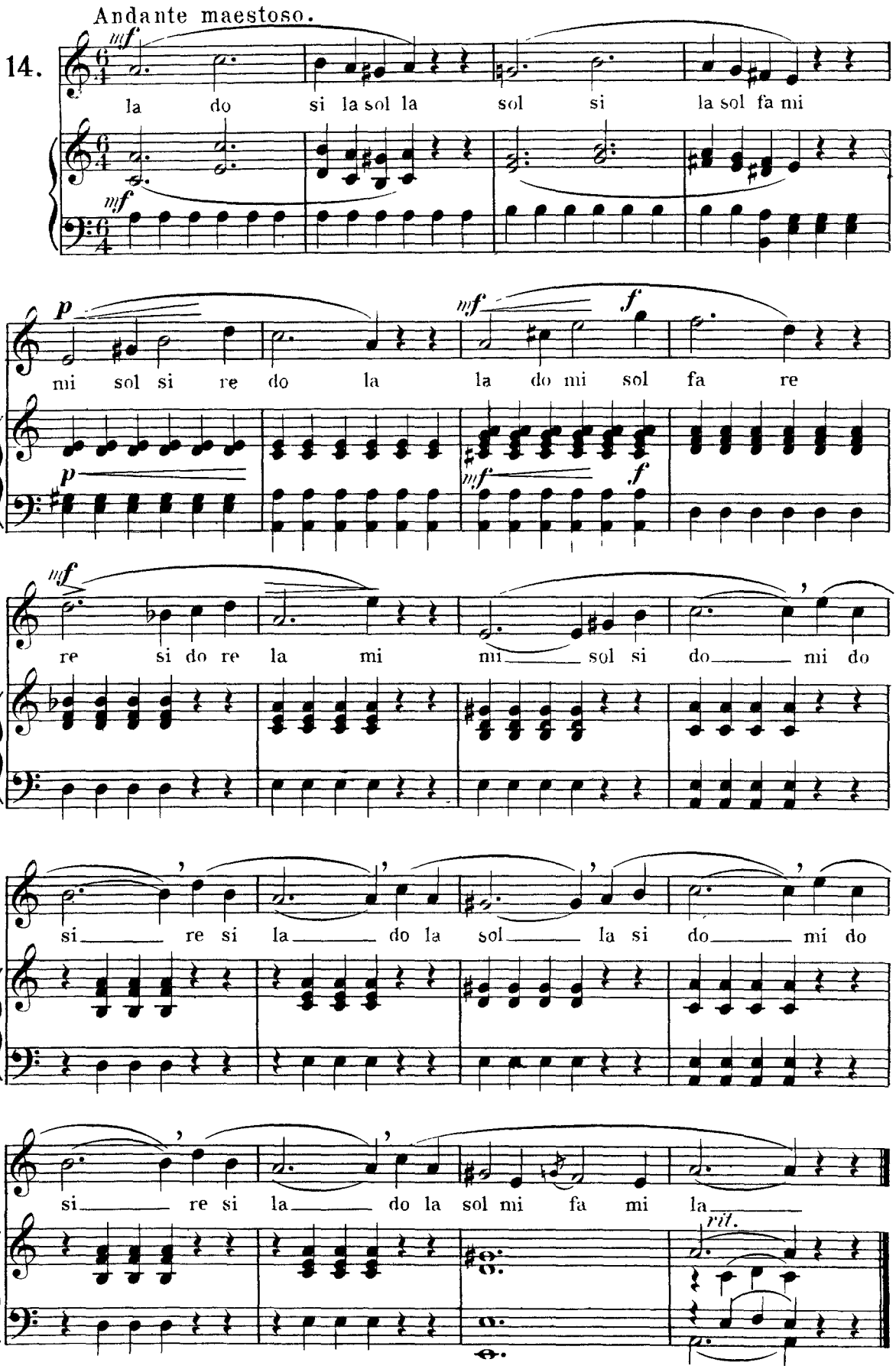
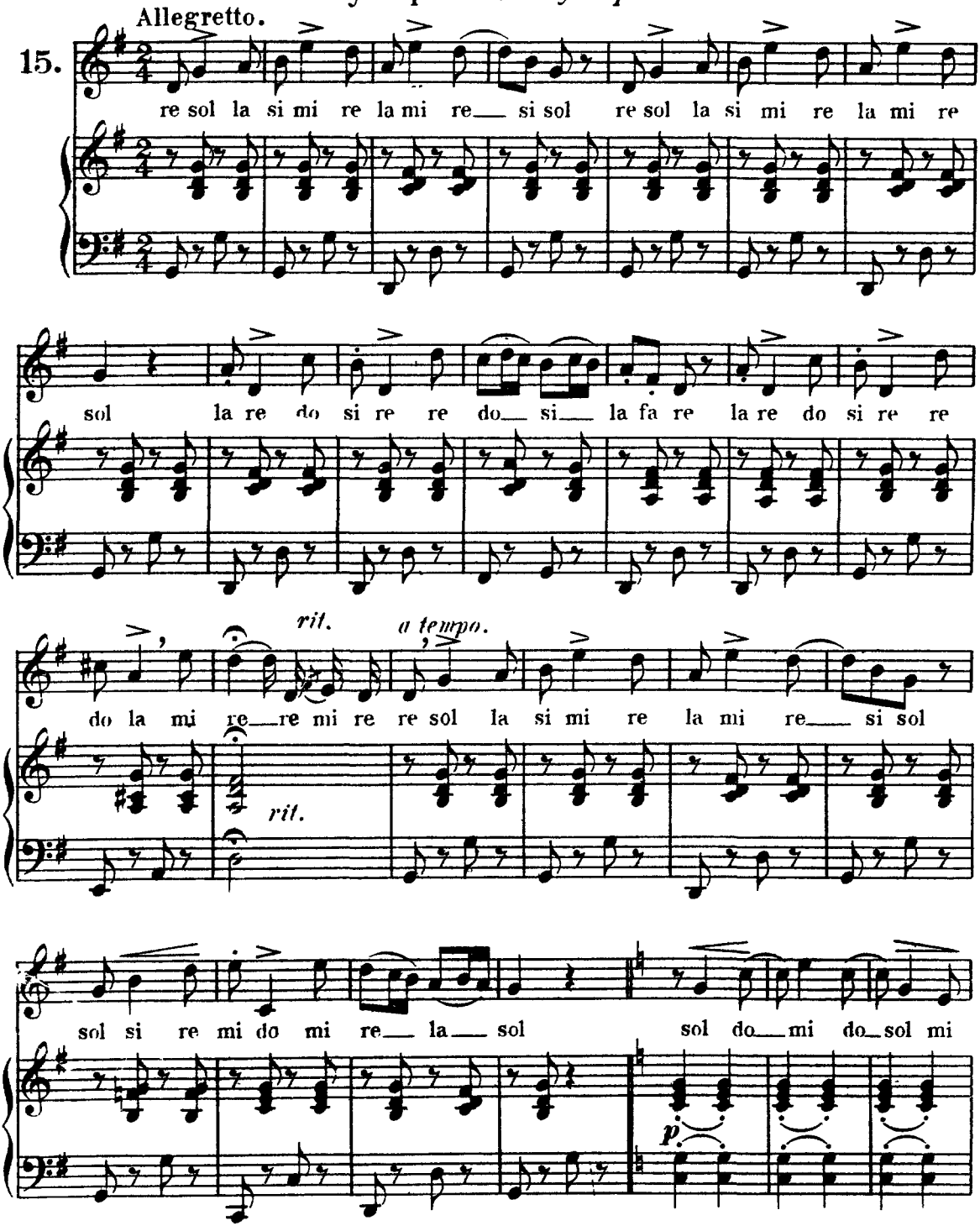

Andante.
Melody by W.A. Mozart.
13.
cresc.
la do fa fa sol la si re do si la sol do mi fa la re si
do si la re do si si do sol sol la do si la re do si la la si sol
do si la sol fa si la la sol sol fa fa mi re do re mi fa sol la do
fa fa sol la si re do si la fa re si sol mi do mi fa si la sol
fa re fa sol si la sol la si fa la si re la sol sol fa


Andante maestoso.
14.
mf
la do si la sol la sol si la sol fa mi
p
mi sol si re do la
mf
f
la do mi sol fa re
mf
re si do re la mi
mi sol si do mi do
si re si la do la sol la si do mi do
si re si la do la sol mi fa mi la
rit.

*) Syncopation. — *Synkopen.*



*) A tone beginning on a weak beat and prolonged over the next strong beat, forms a Syncopation. Even the preceding strong beat loses in strength as compared with the syncopated note, while the following (tied) strong beat quite loses its accent. Thus in Ex. 15, the accent falls on the 2nd eighth-note instead of on the 3rd. In their proper place, such syncopated passages have a striking effect. In № 16, again the accent is shifted from the 3rd quarter-note to the 4th; in the last 8 measures the eighth-notes are syncopated.

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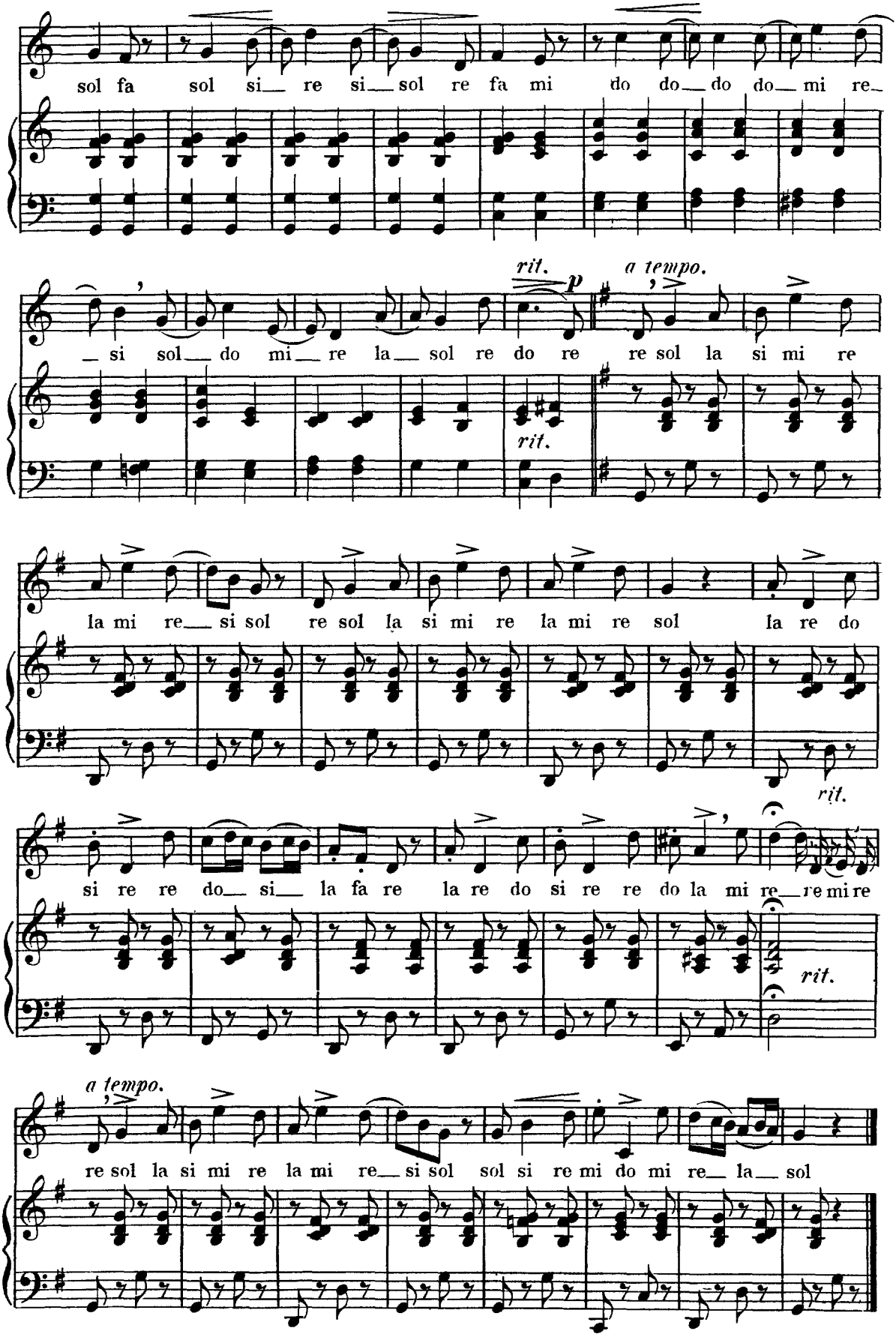
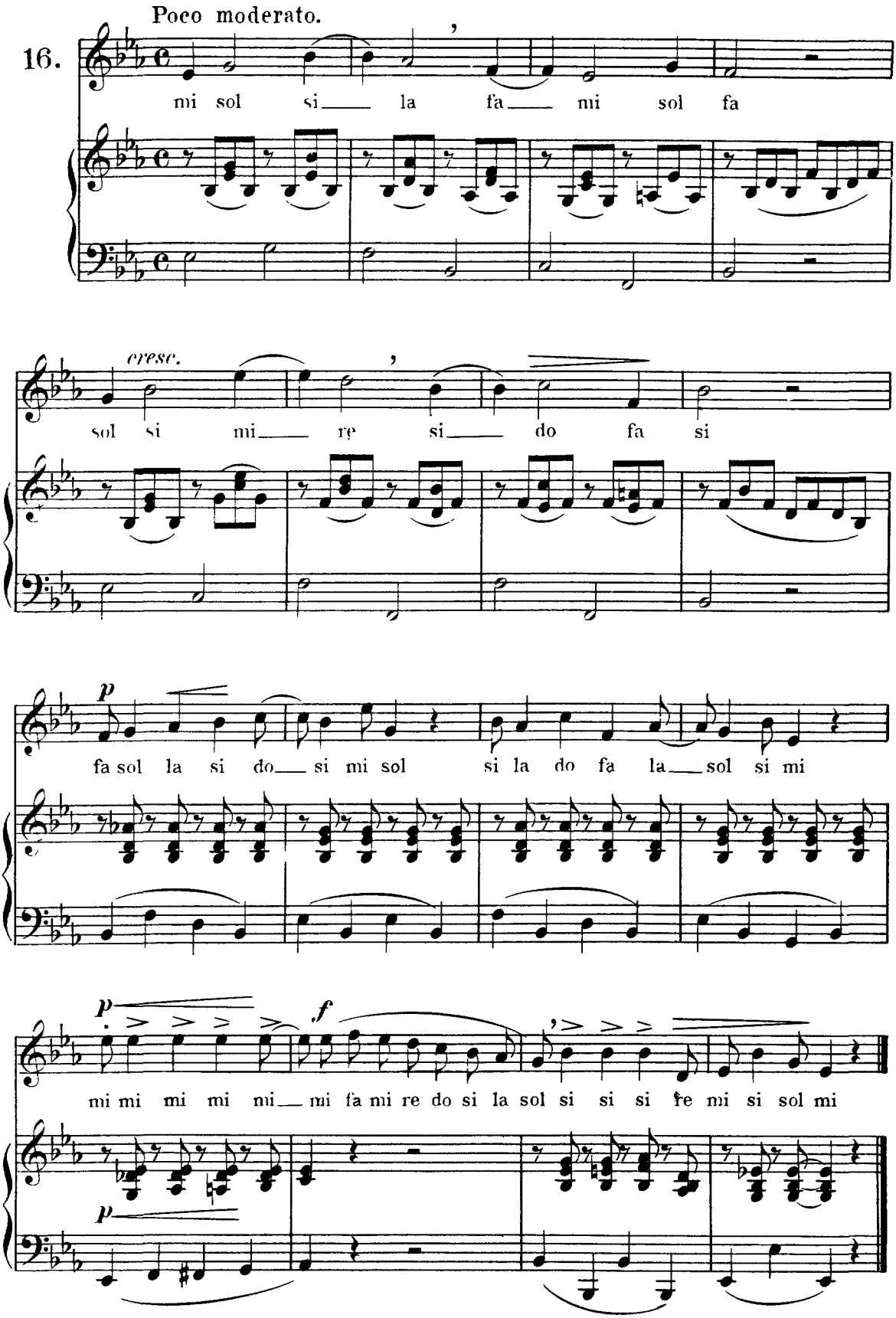
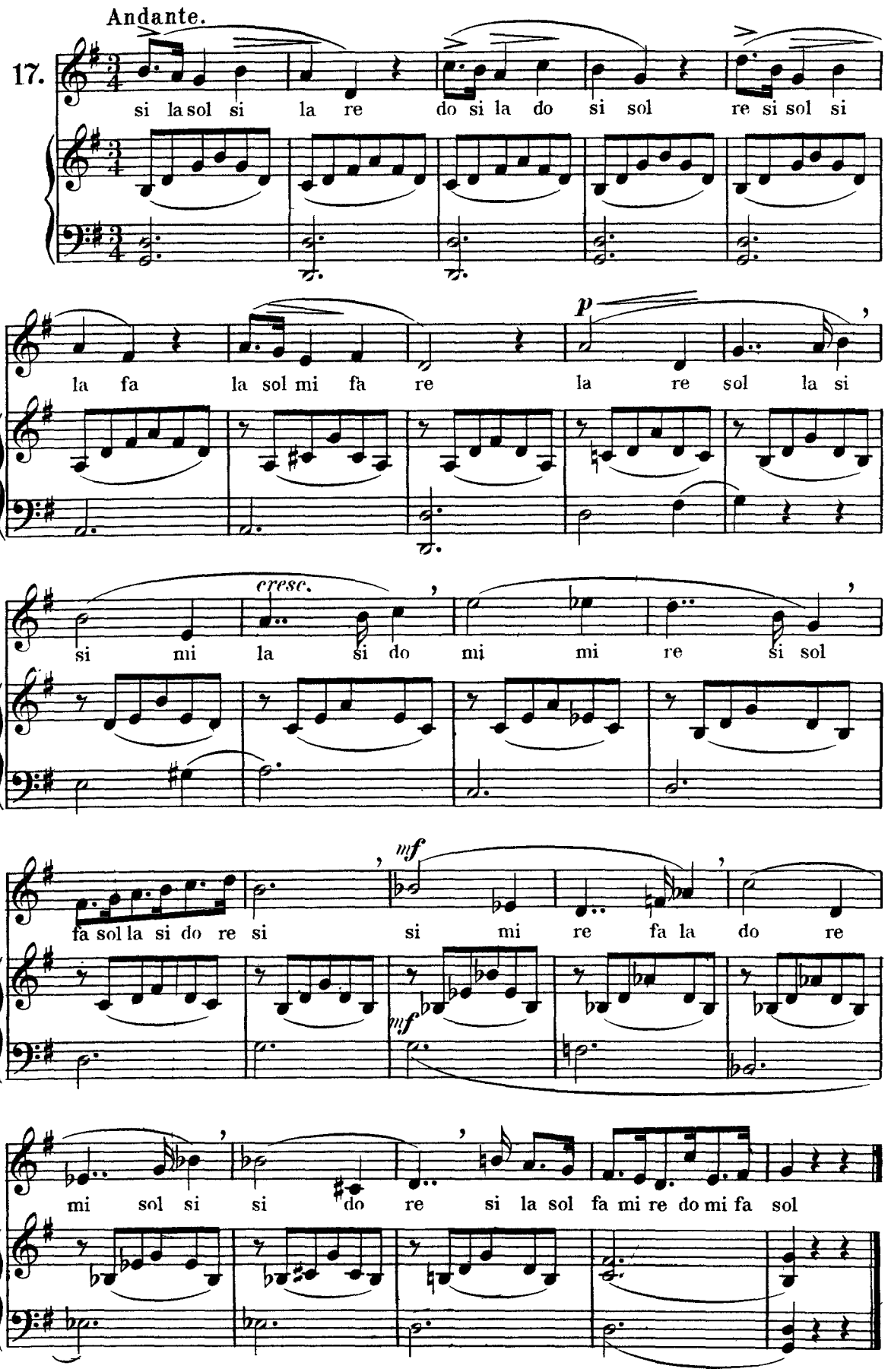

sol fa sol si re si sol re fa mi do do do do mi re
si sol do mi re la sol re do re
rit.
p
a tempo.
re sol la si mi re
rit.
la mi re si sol re sol la si mi re la mi re sol la re do
rit.
si re re do si la fa re la re do si re re do la mi re re mi re
rit.
a tempo.
re sol la si mi re la mi re si sol sol si re mi do mi re la sol


Poco moderato.
16.
mi sol si la fa mi sol fa
cresc.
sol si mi re si do fa si
p
fa sol la si do si mi sol si la do fa la sol si mi
p
f
mi mi mi mi mi mi fa mi re do si la sol si si si fe mi si sol mi
p



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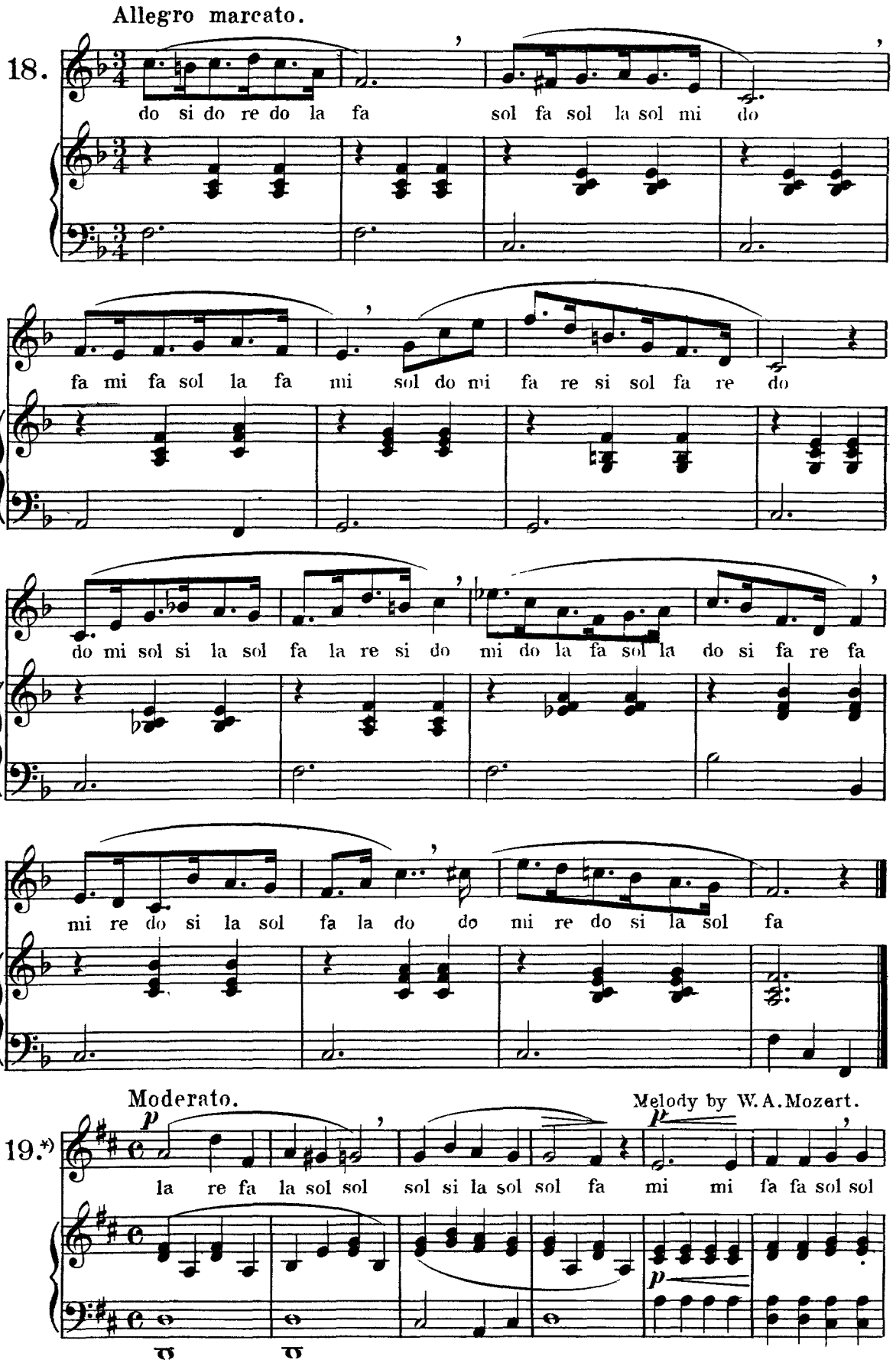
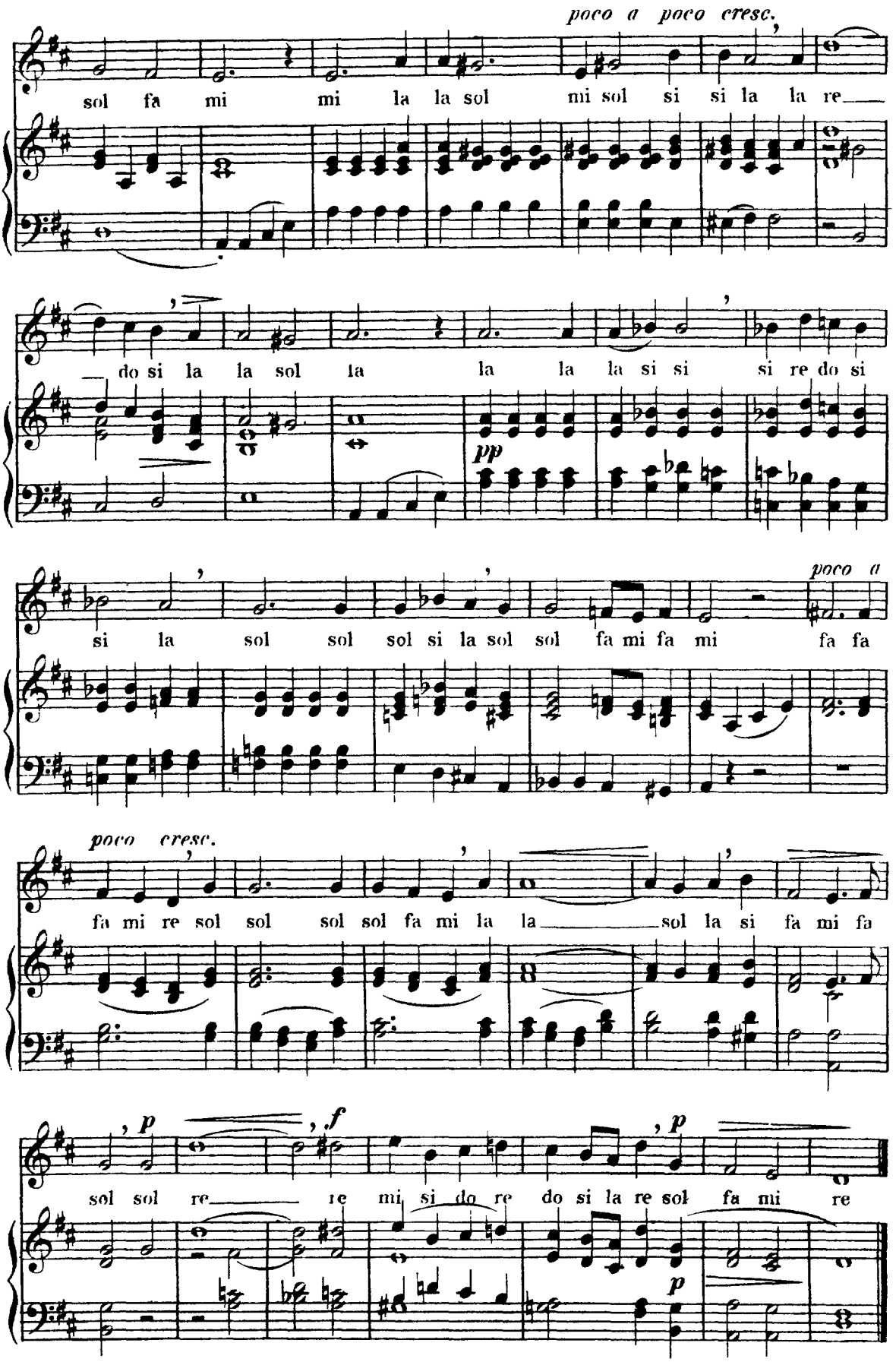
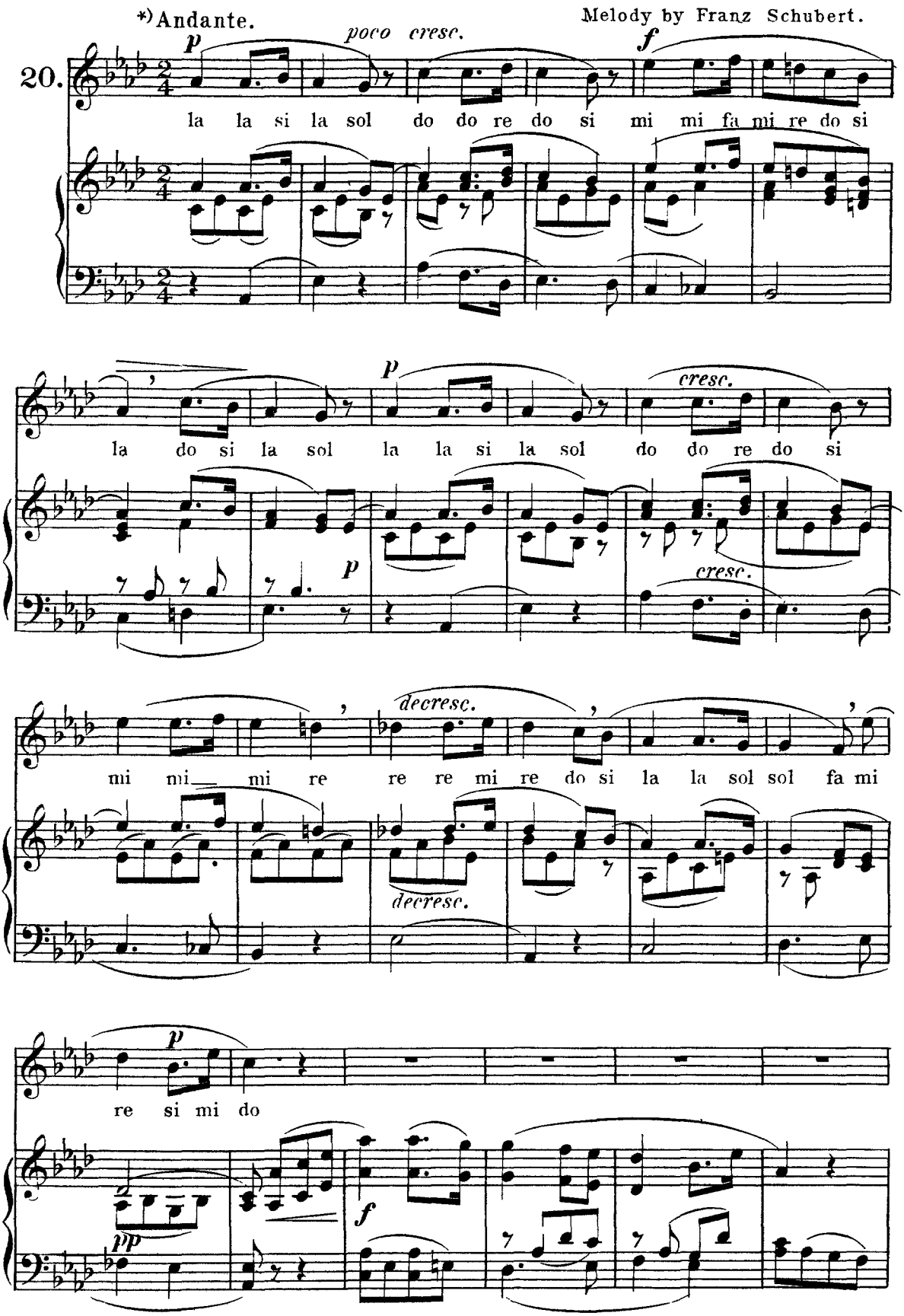


*) No 19 is the melody of Mozart's celebrated Ave verum corpus natum.


poco a poco cresc.
sol fa mi mi la la sol mi sol si si la la re
do si la la sol la la la la si si si re do si
pp
poco a
si la sol sol sol si la sol sol fa mi fa mi fa fa
poco cresc.
fa mi re sol sol sol sol fa mi la la sol la si fa mi fa
p
f
p
sol sol re re mi si do re do si la re sol fa mi re
p



*) From the Andante of Schubert's "Tragic Symphony."

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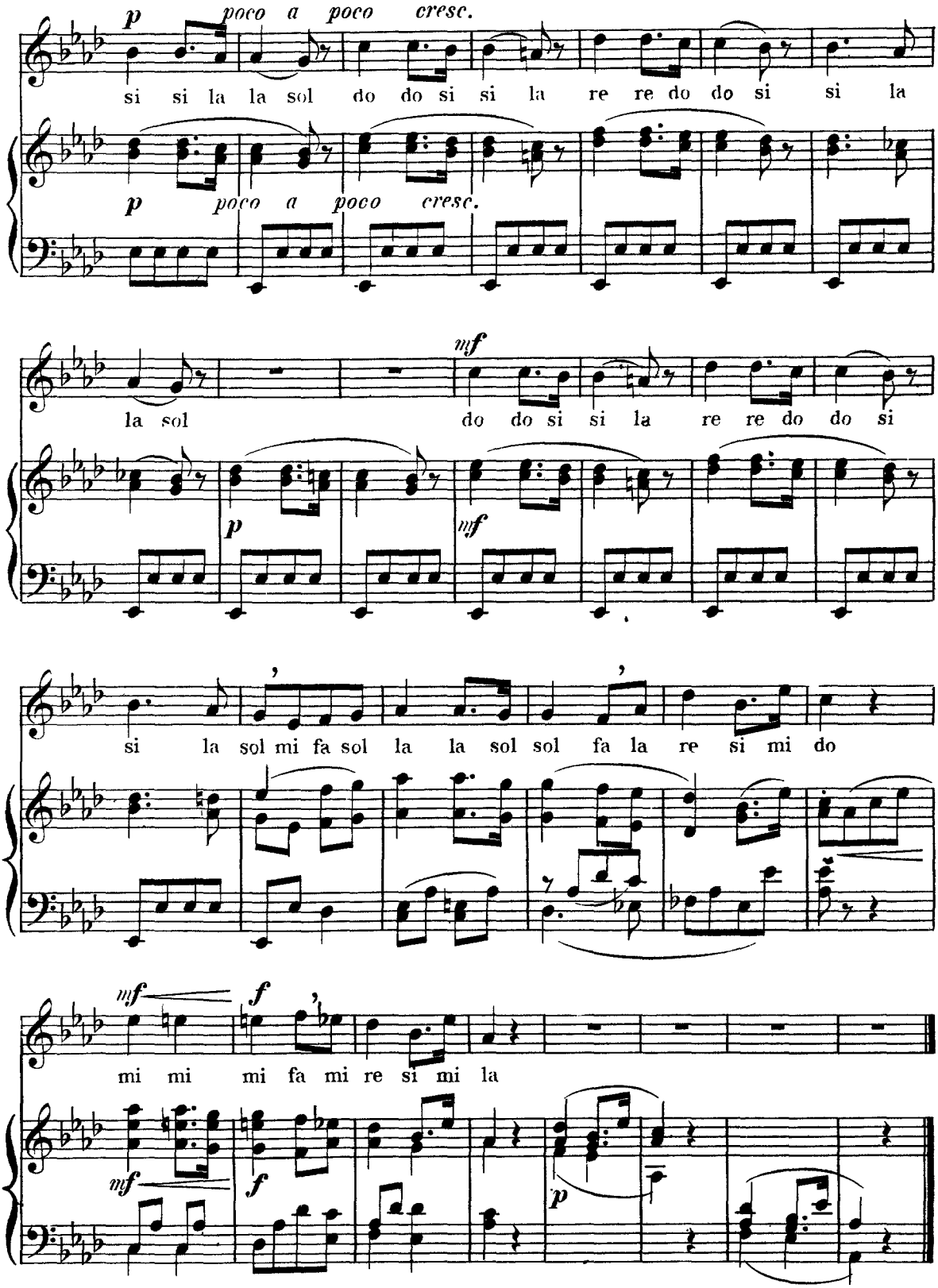

Remark. Before beginning the Exercises on Vocalisation, the teacher will do well to go through Concone's well-known 50 Ex. on Voc. with the pupil, the exercises here following being decidedly too difficult for the latter.

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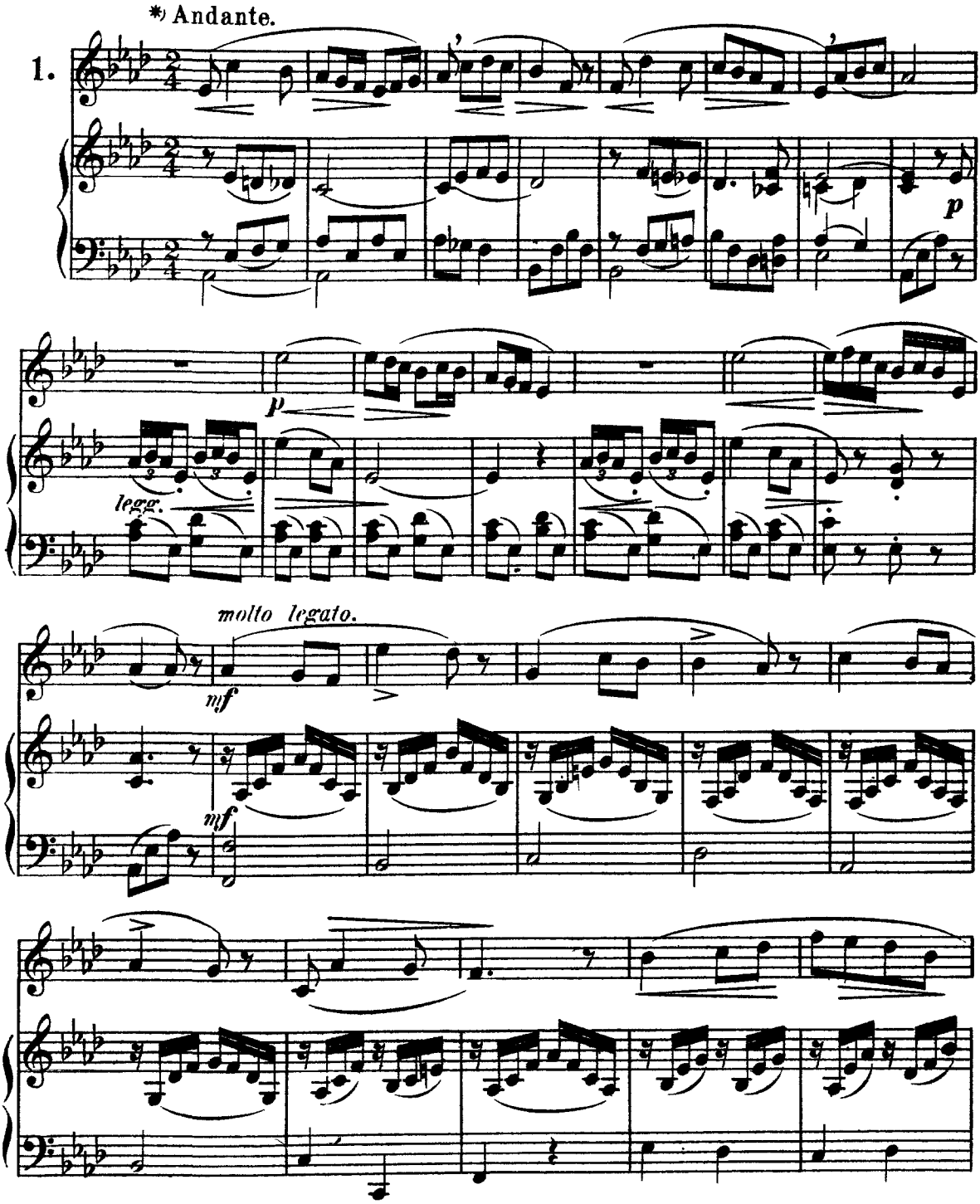
Part IV.

Twelve Exercises on Vocalisation.

Zwölf Vocalisen.

Edited by MAX SPICKER.



*) Russian Folk-song "The Red Sarafan"

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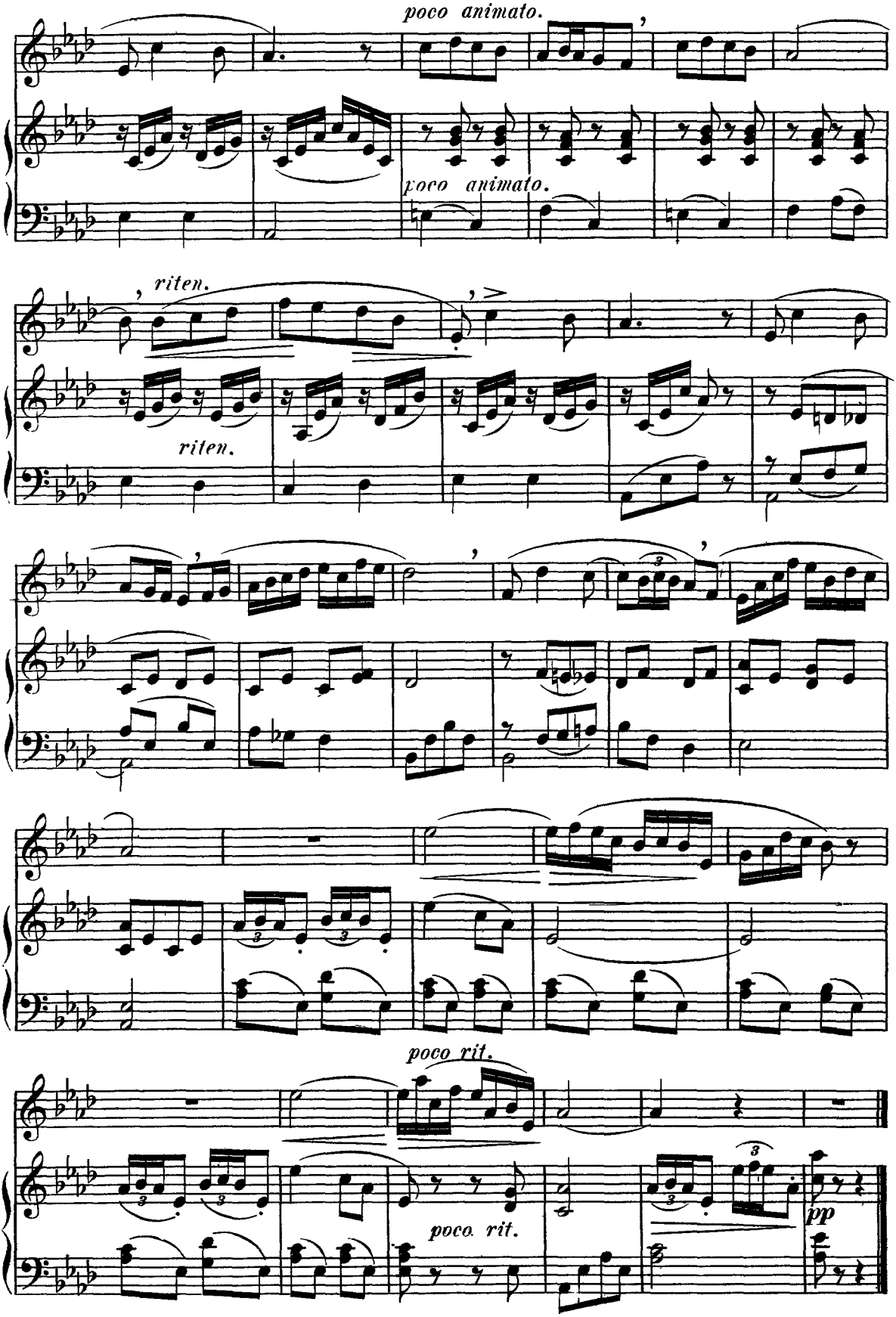

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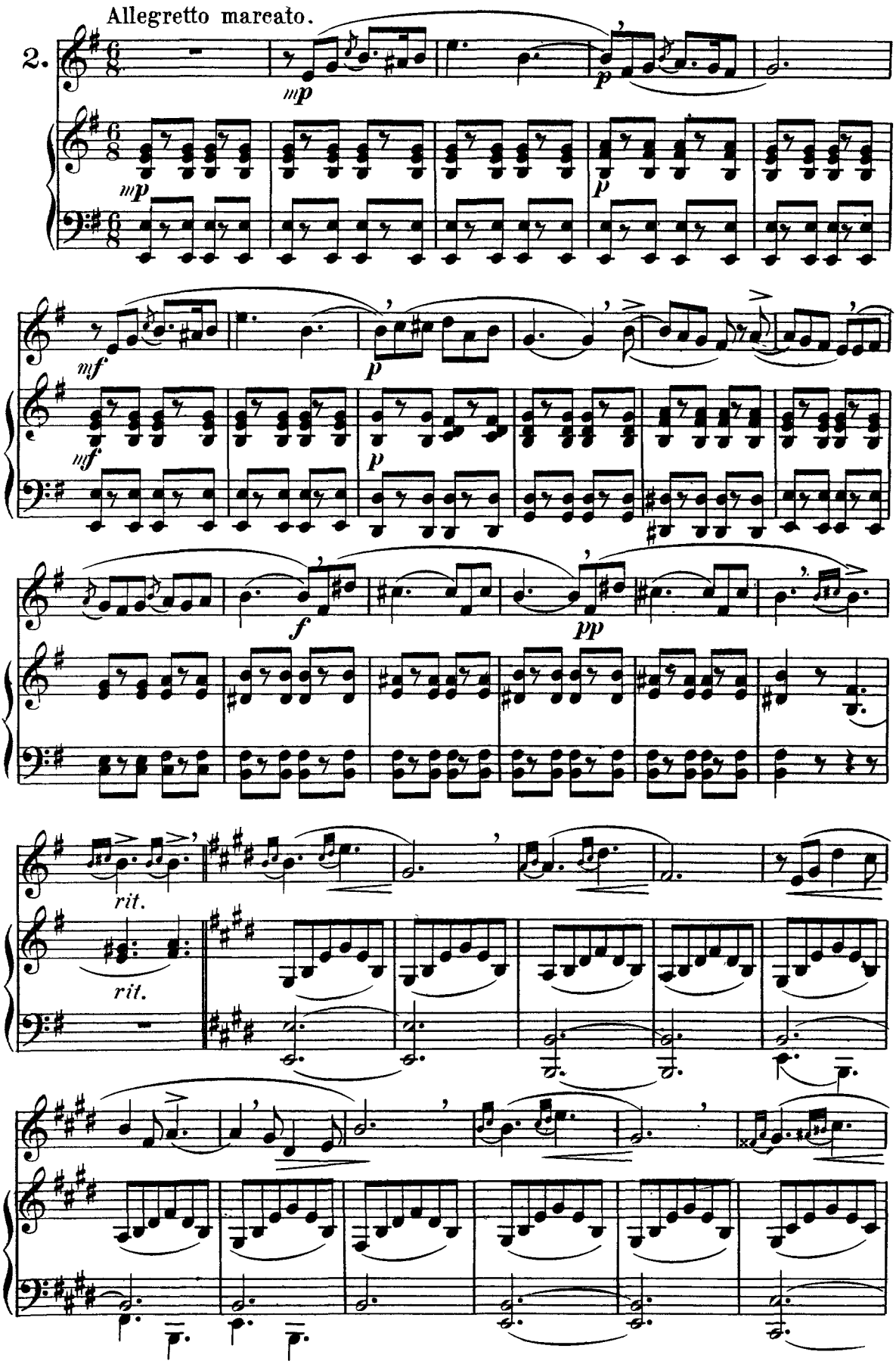

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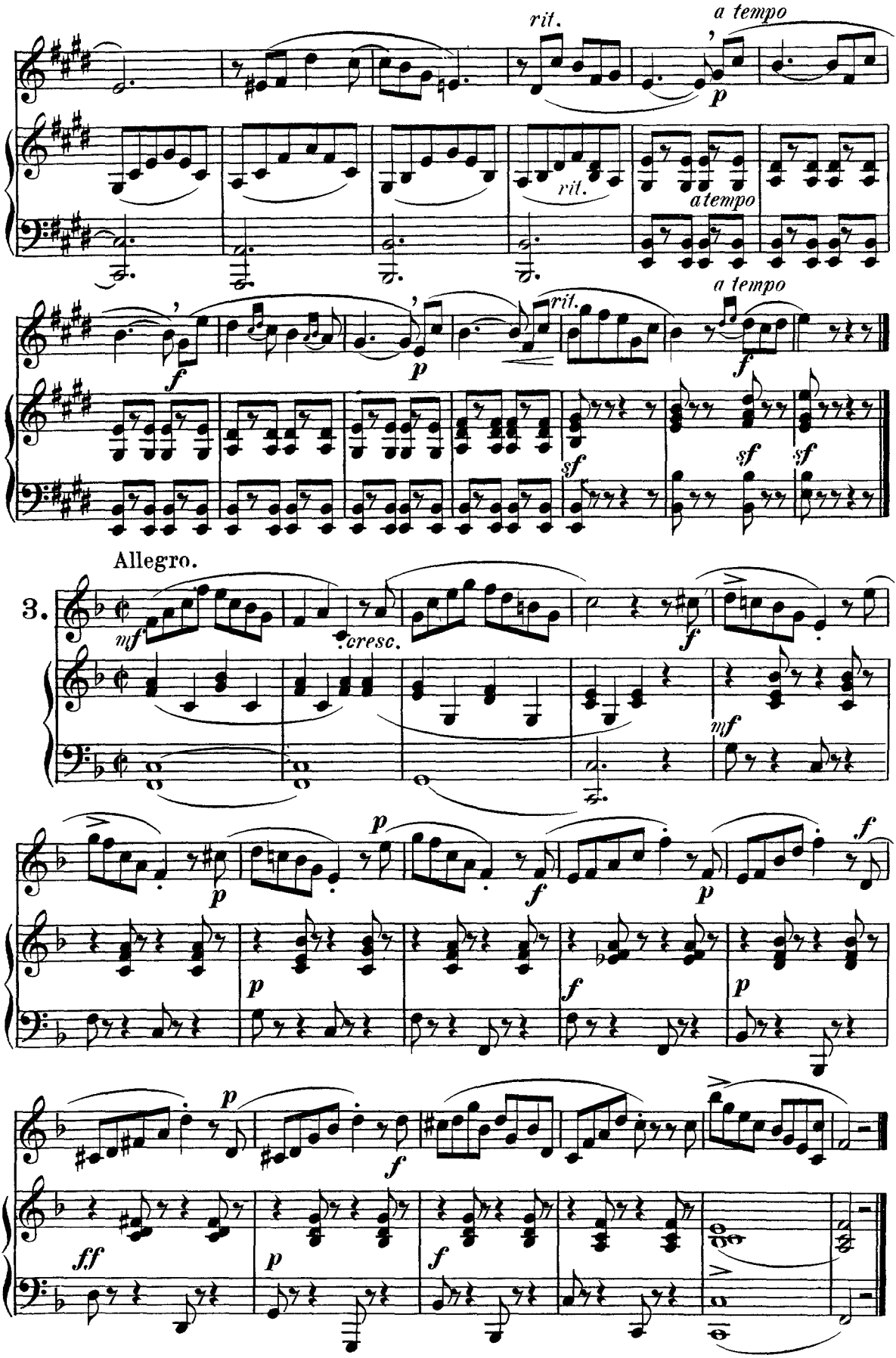
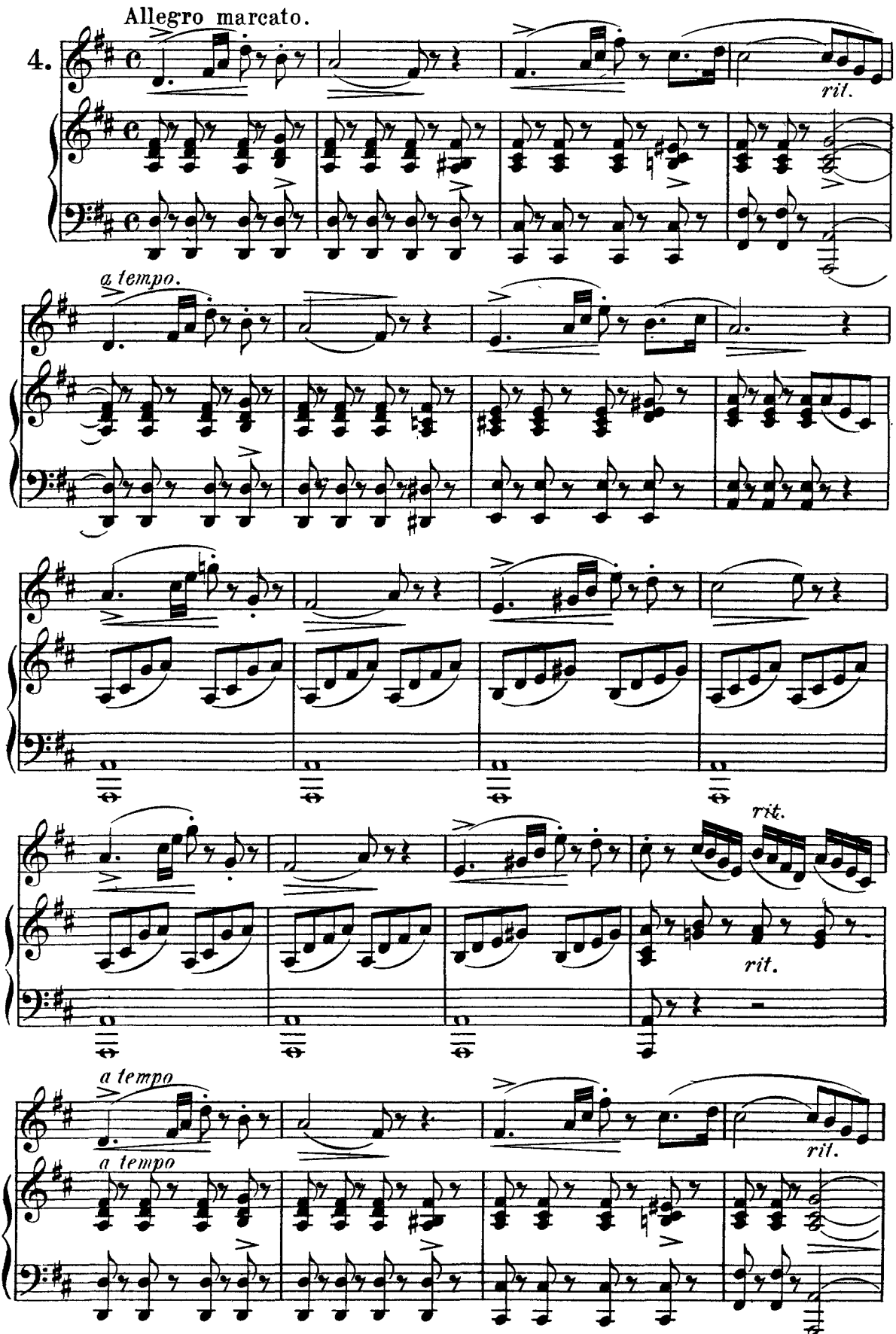
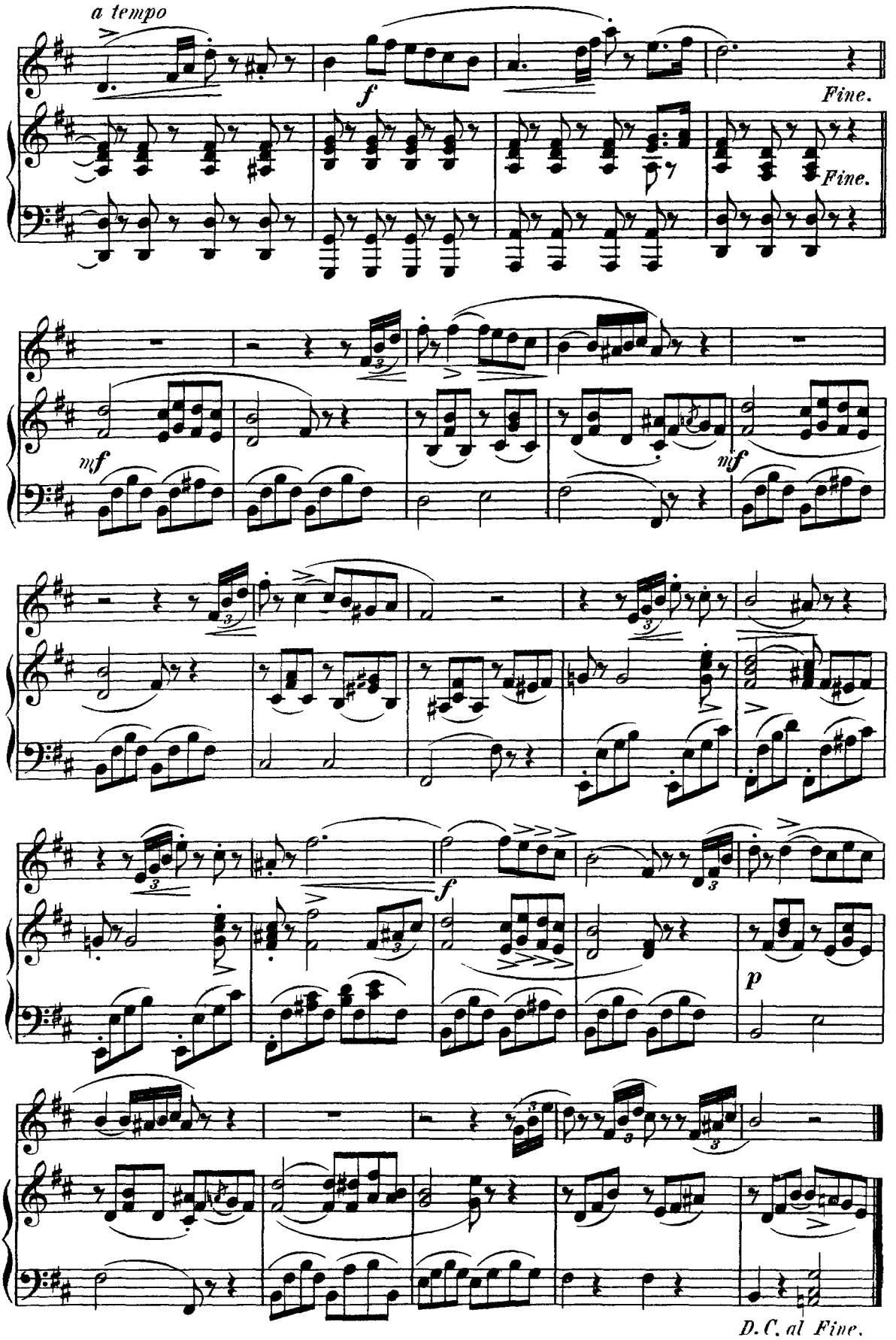

rit.
a tempo
p
rit.
a tempo
a tempo
f
p
rit.
f
sf
sf
sf
Allegro.
3.
mf
cresc.
f
mf
p
p
f
p
p
f
f
p
p
f
ff
p
f


4.
Allegro marcato.
rit.
a tempo.
rit.
rit.
a tempo
a tempo
rit.



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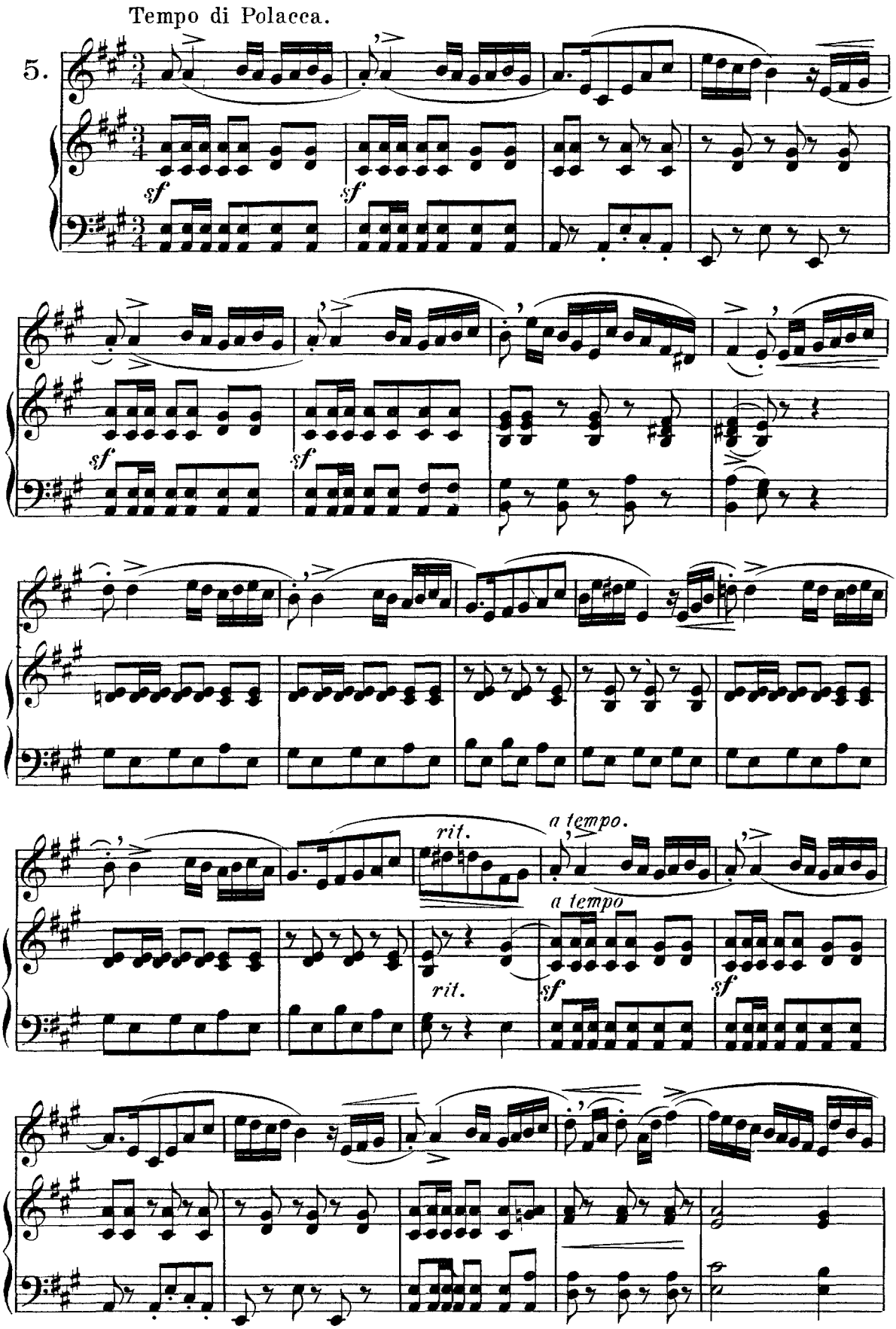
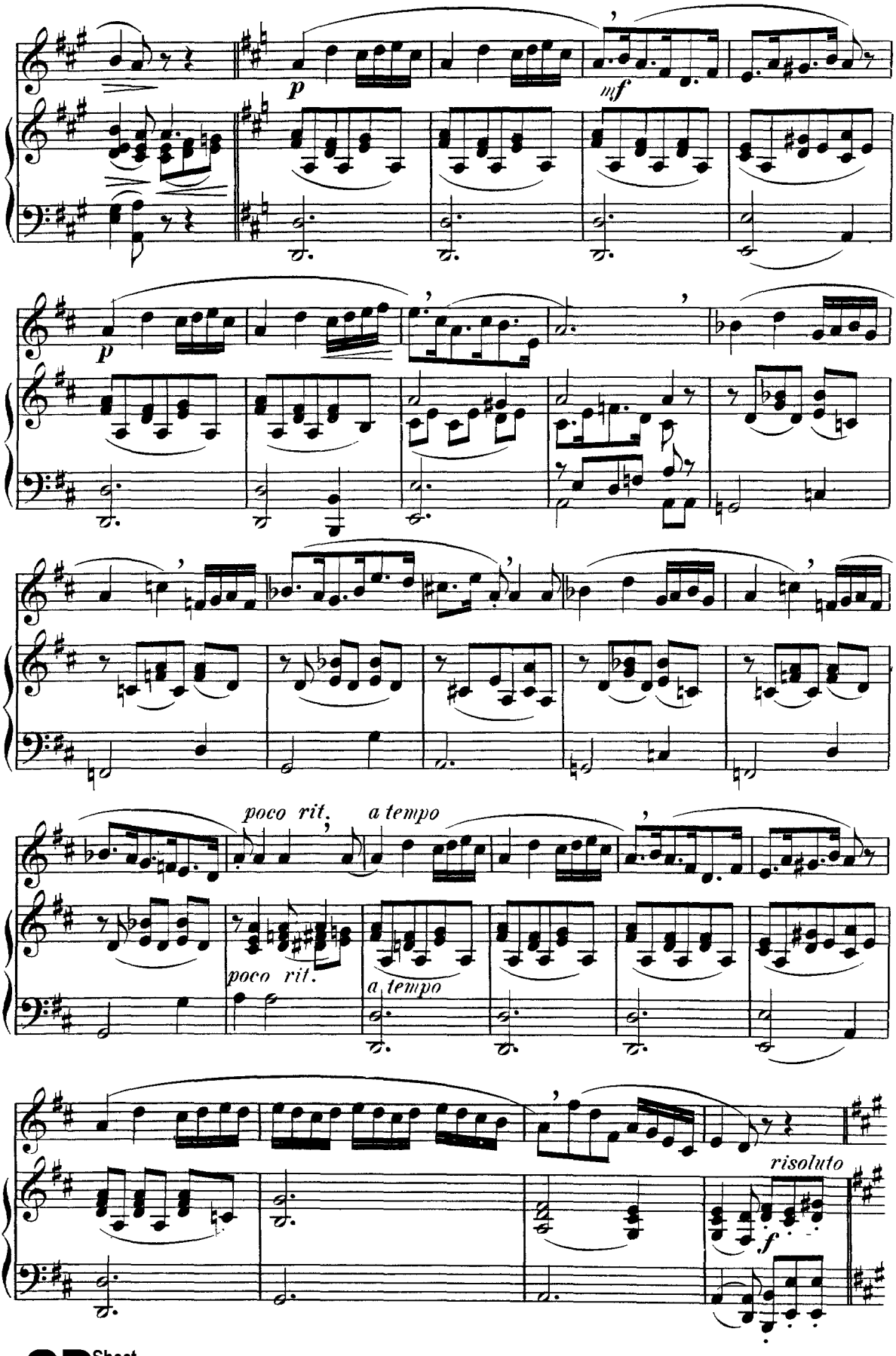

Tempo di Polacca.
5.
sf
sf
rit.
a tempo.
a tempo
rit.
sf
sf



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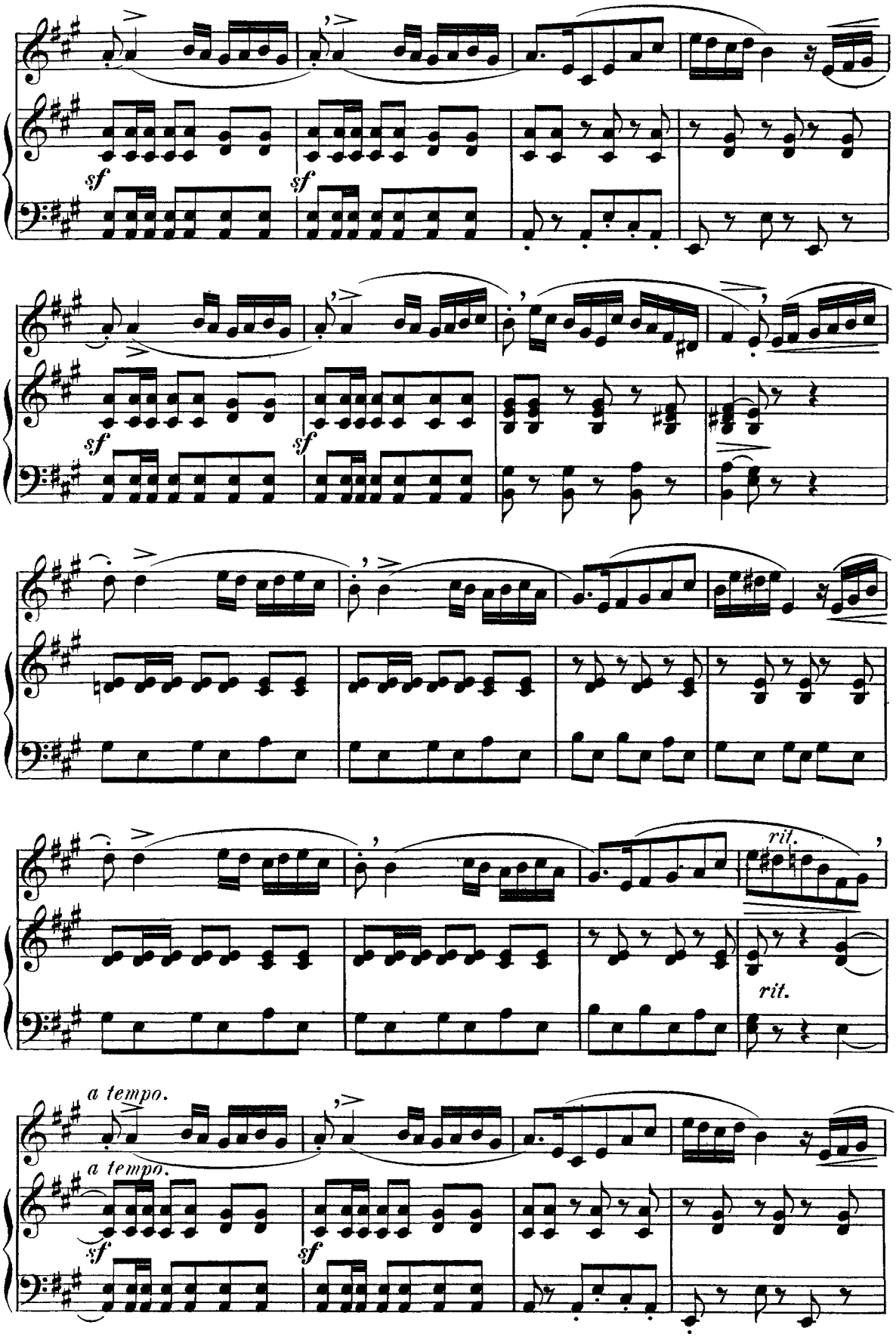

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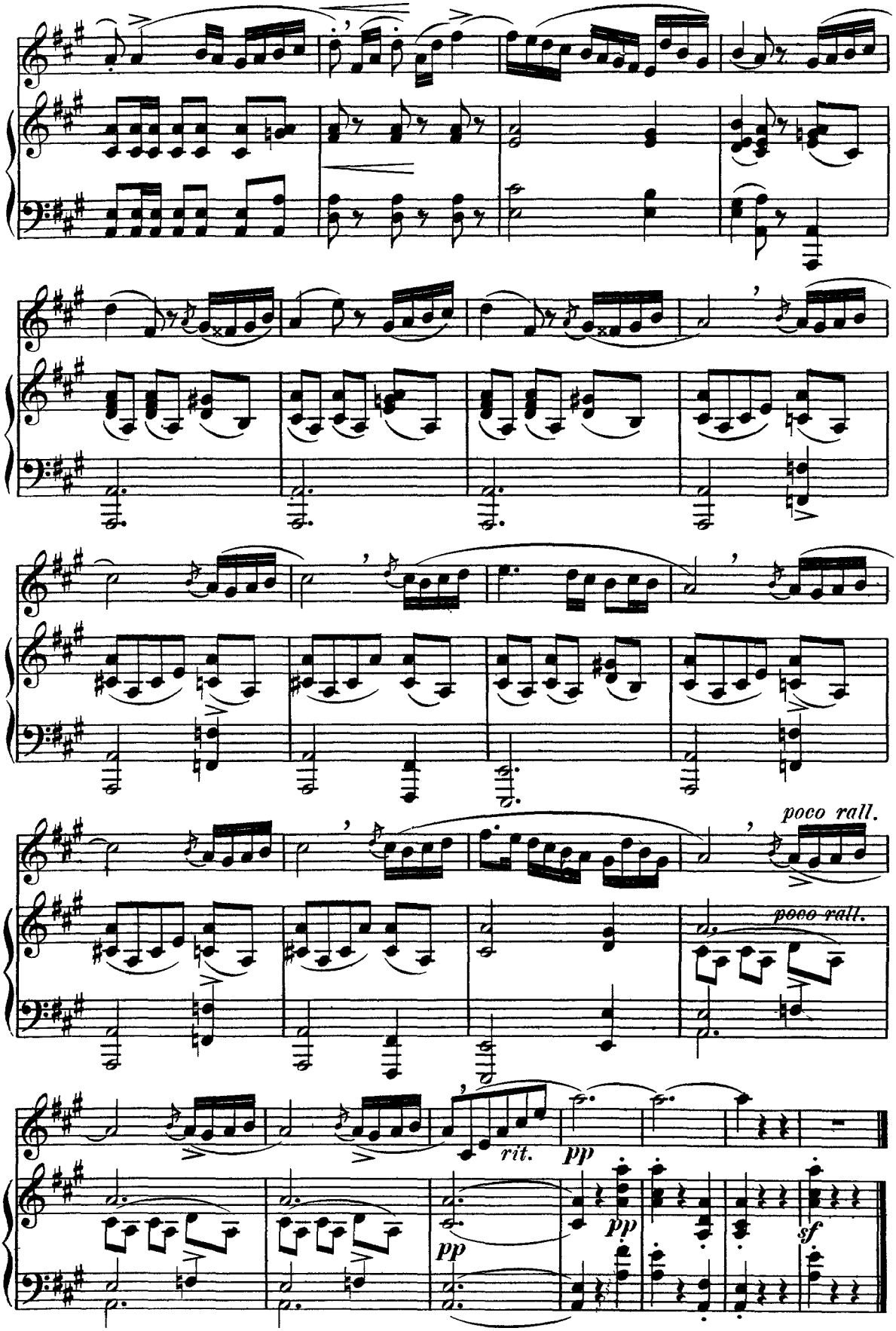

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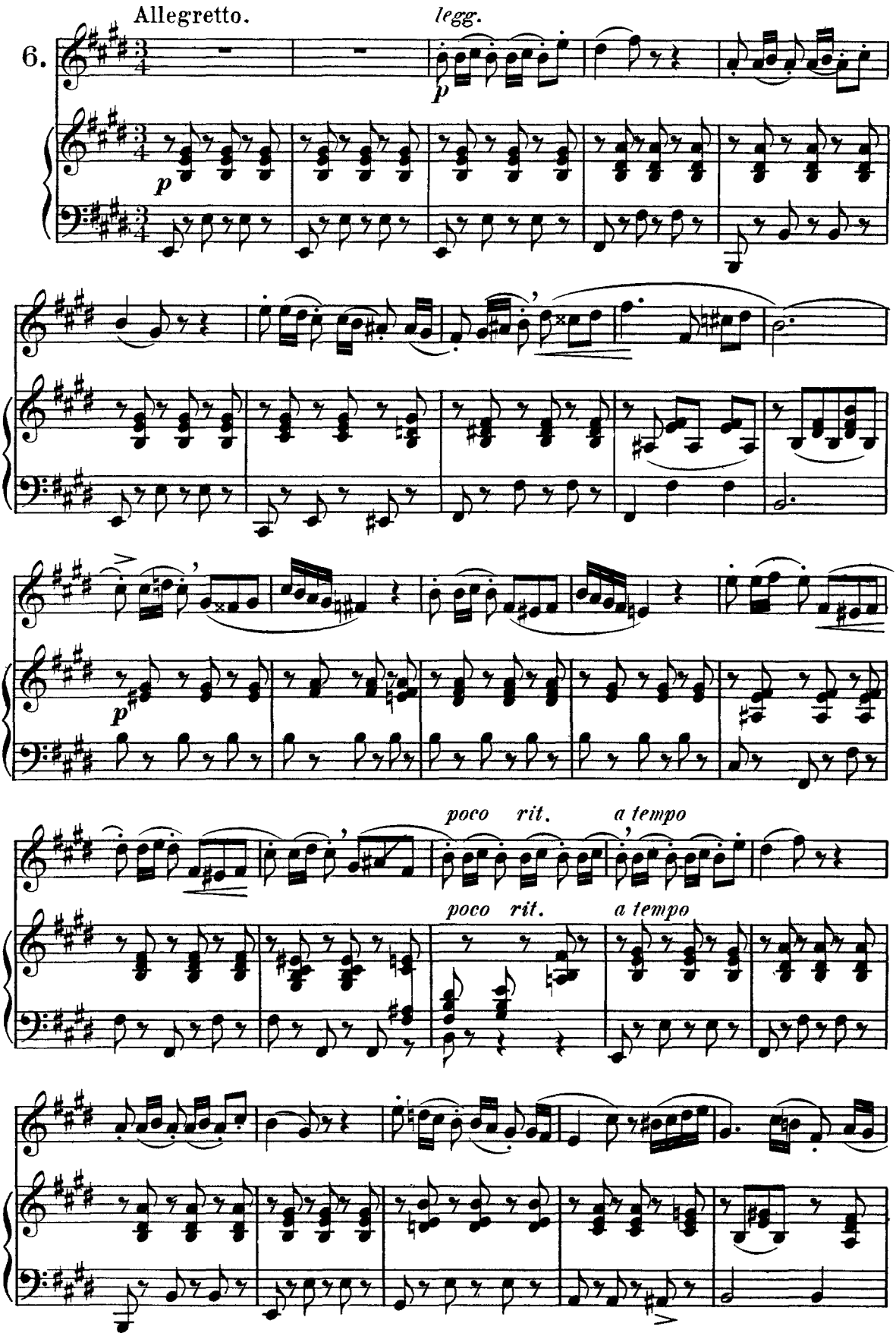

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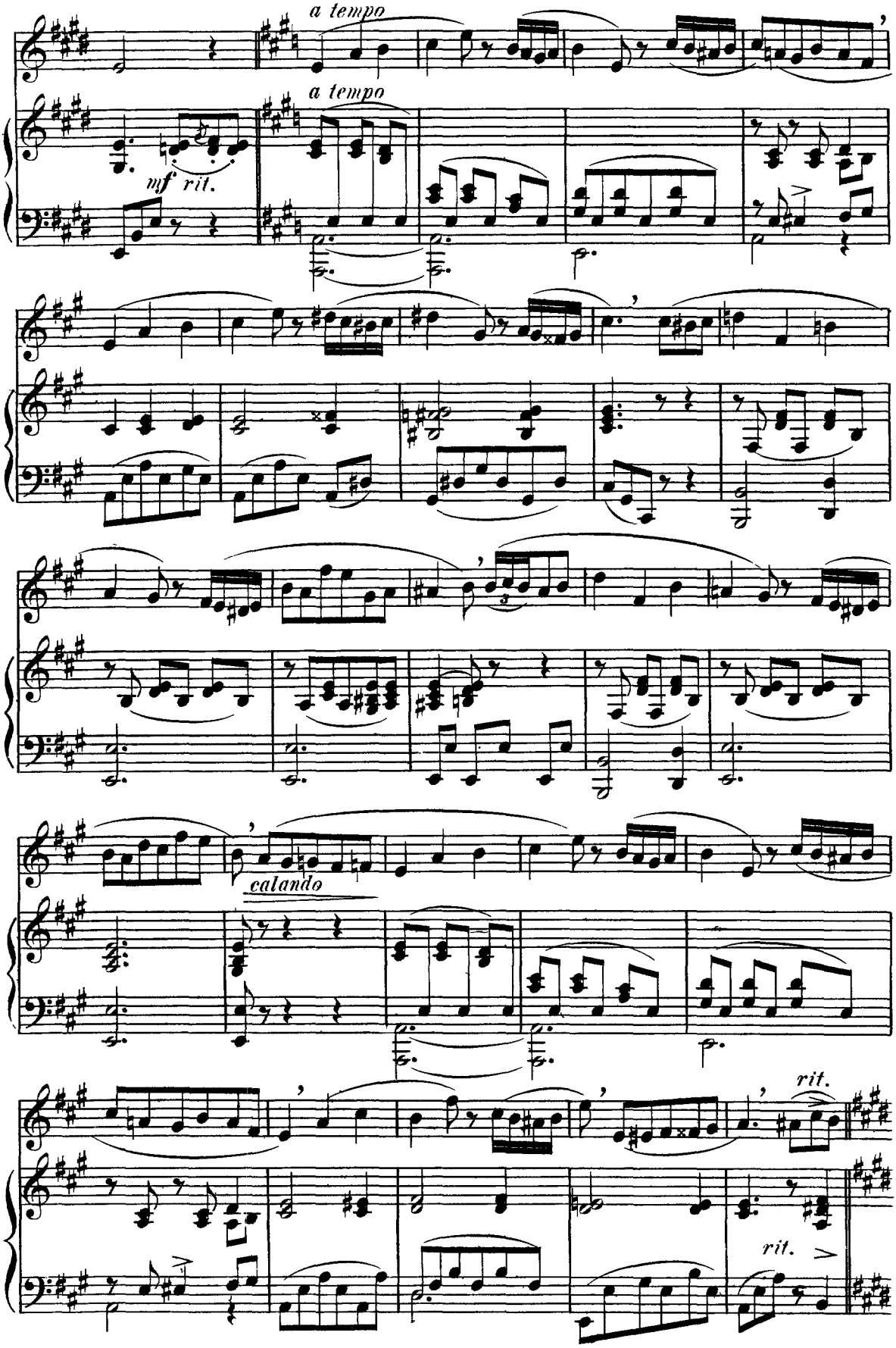

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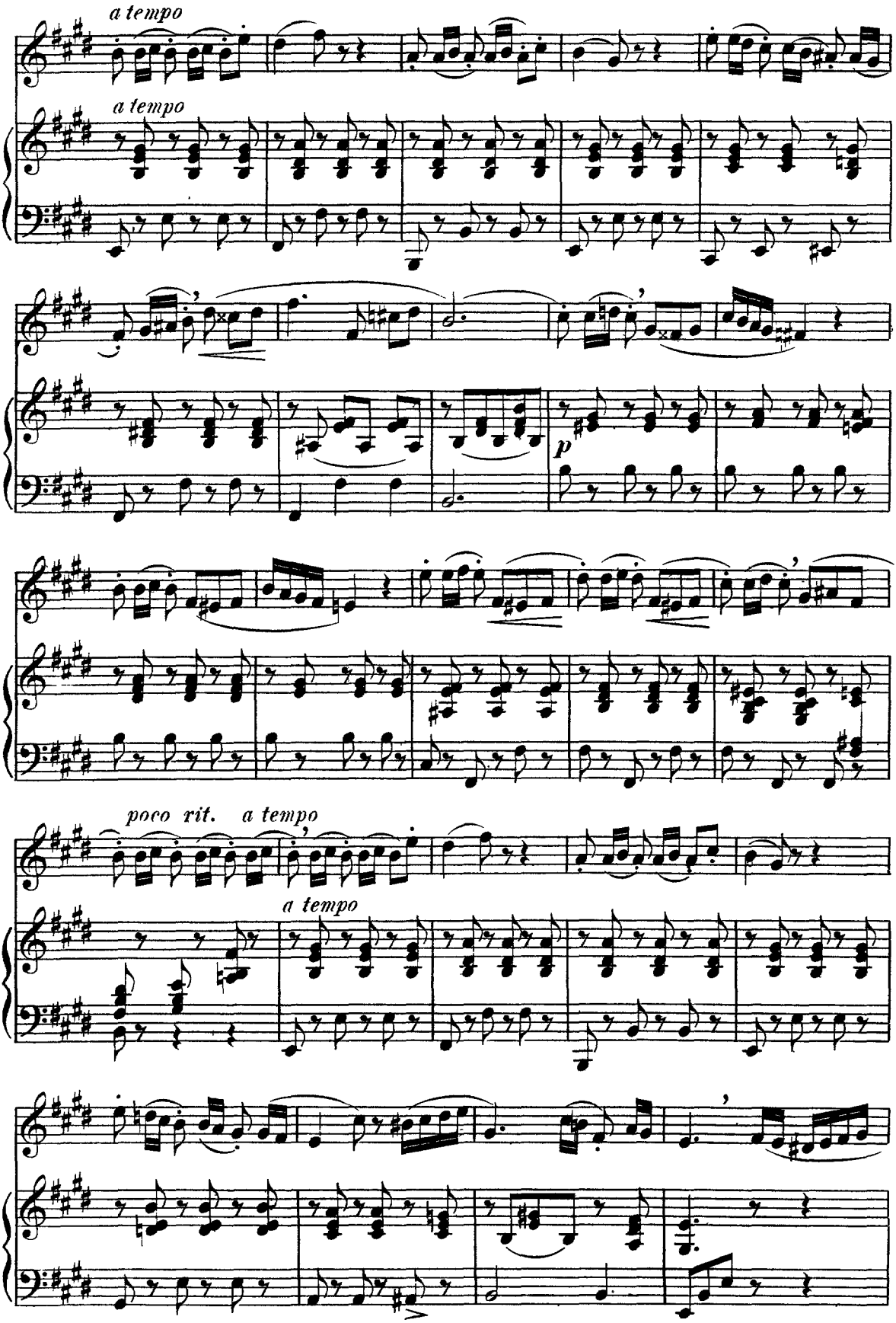

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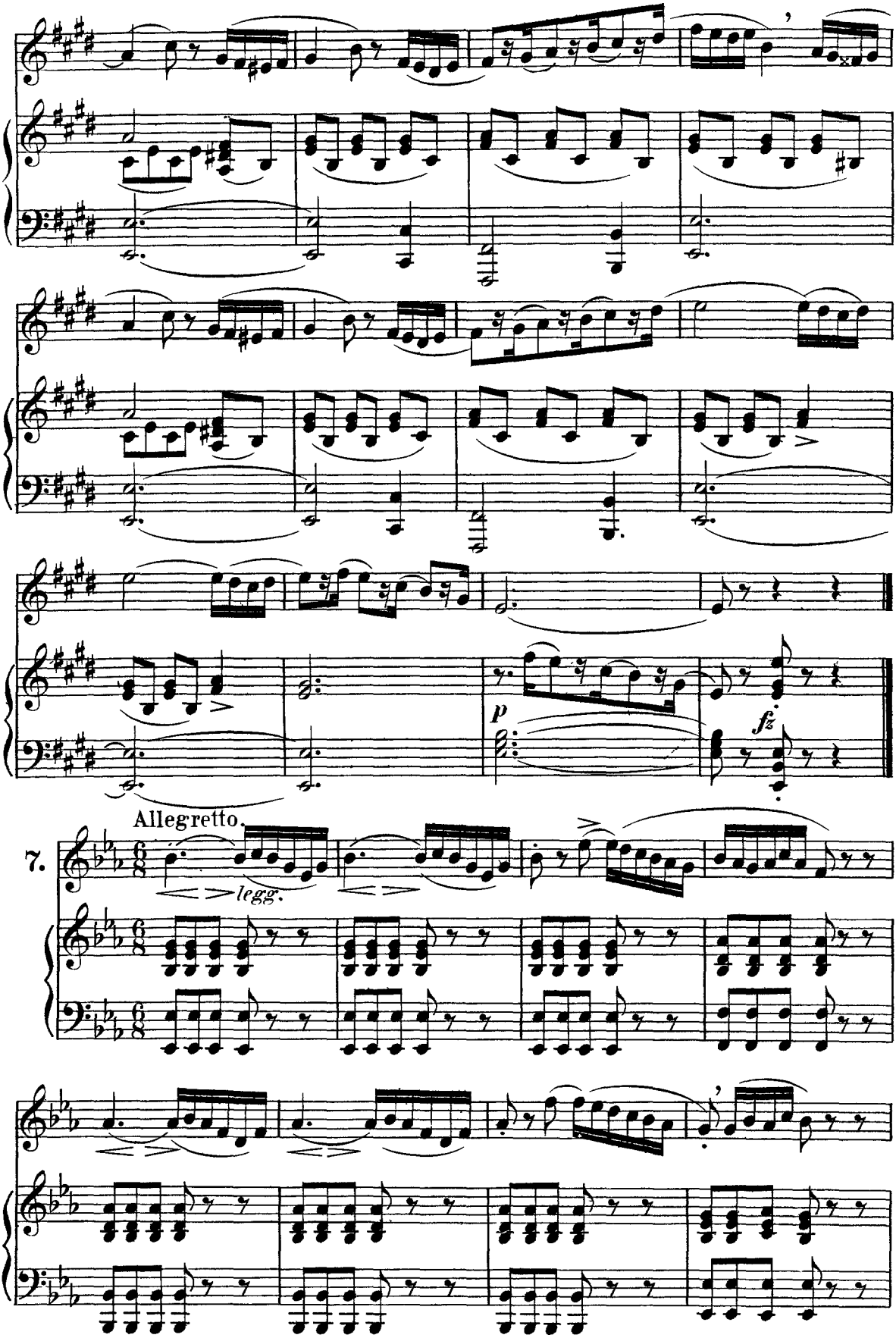

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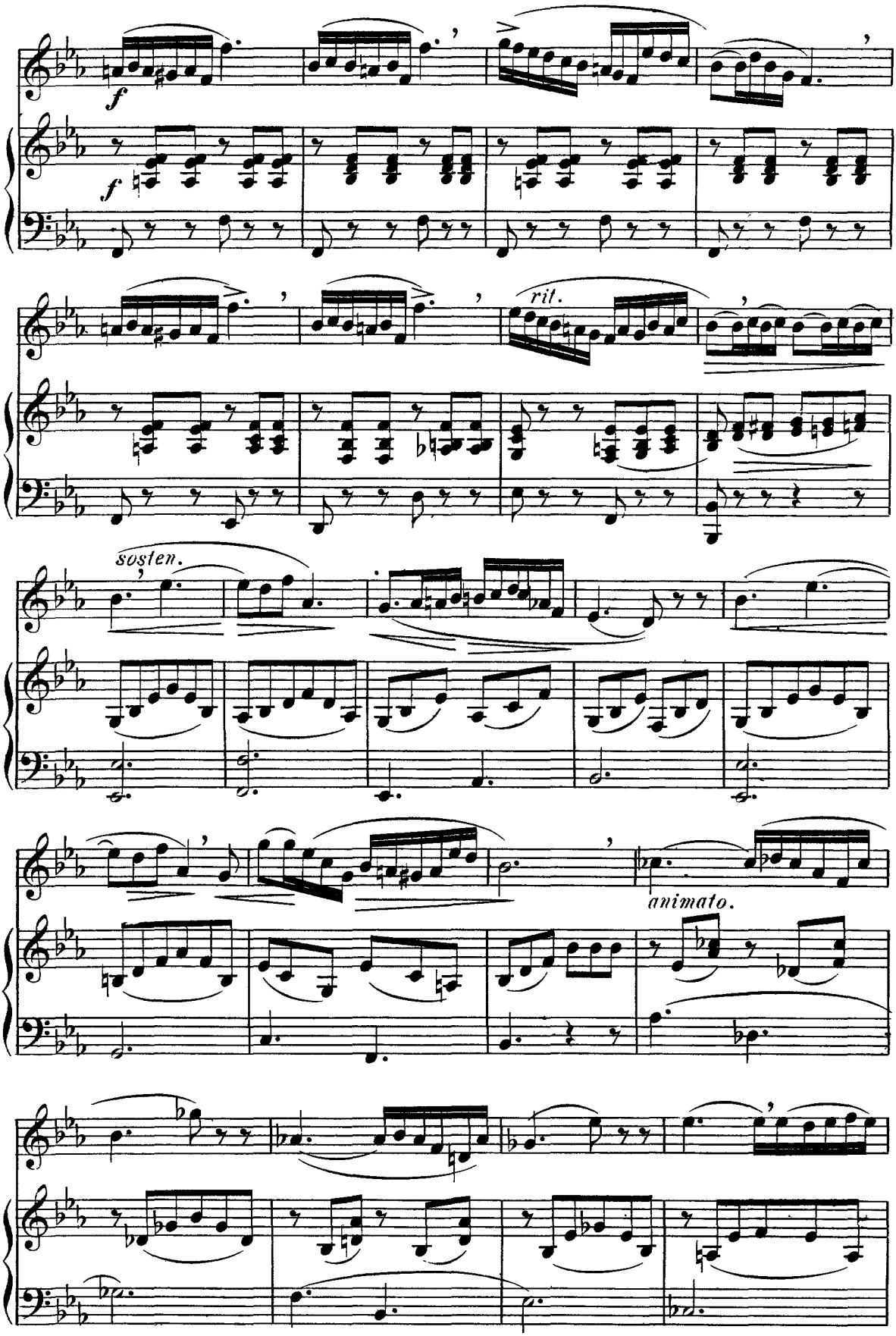

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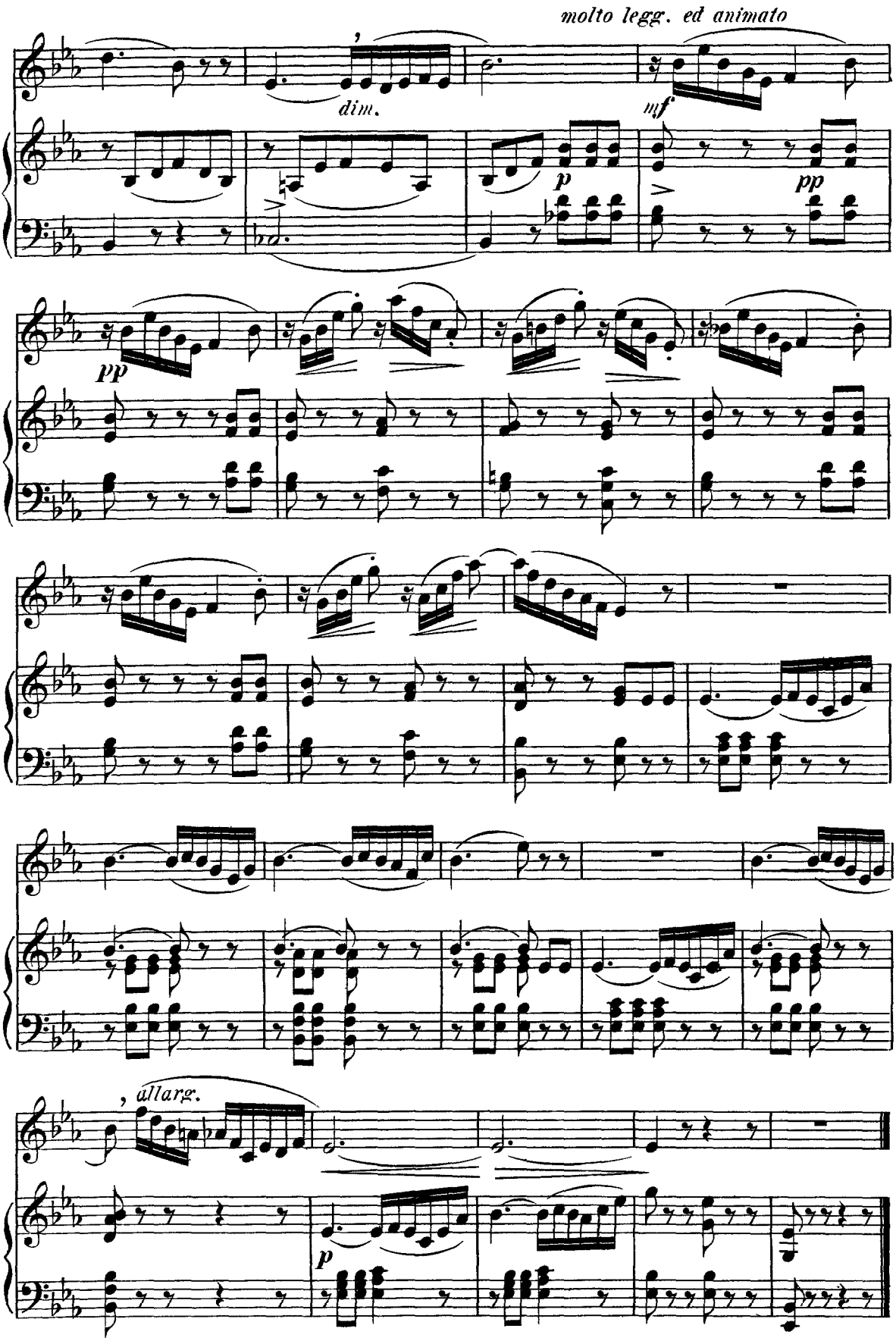

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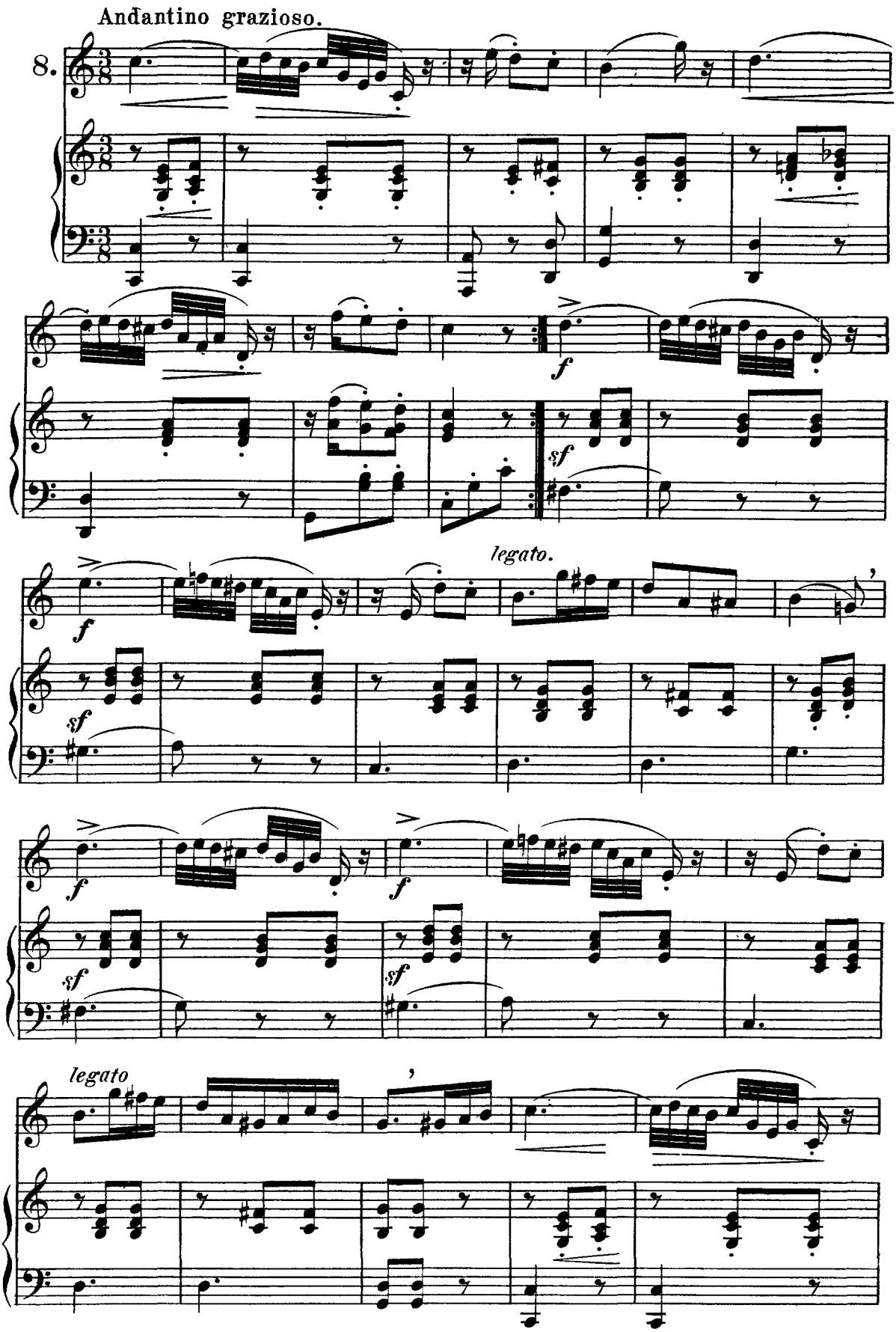

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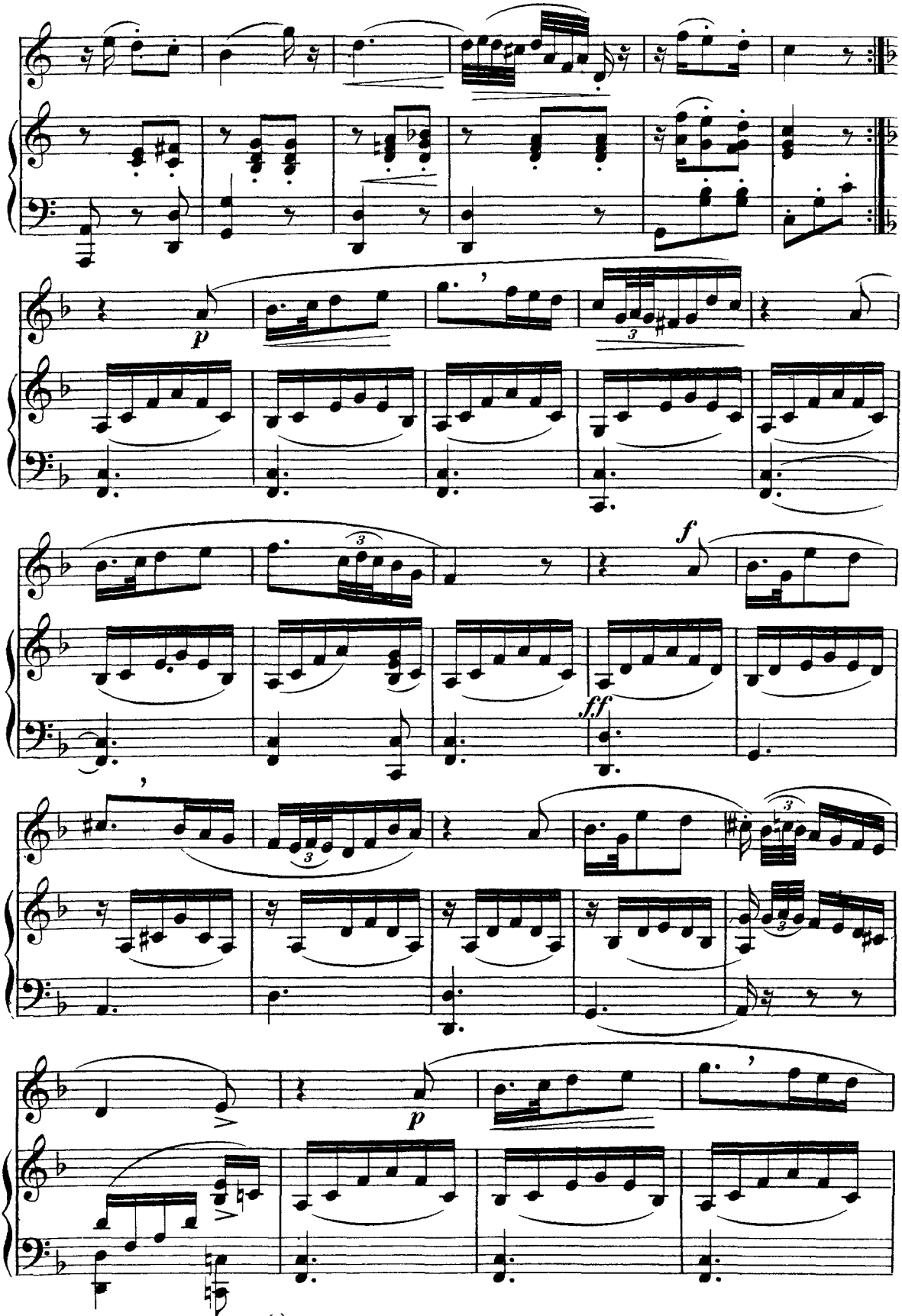

These breathing-marks (,) are to be observed only in case the breath does not hold for the entire phrase.

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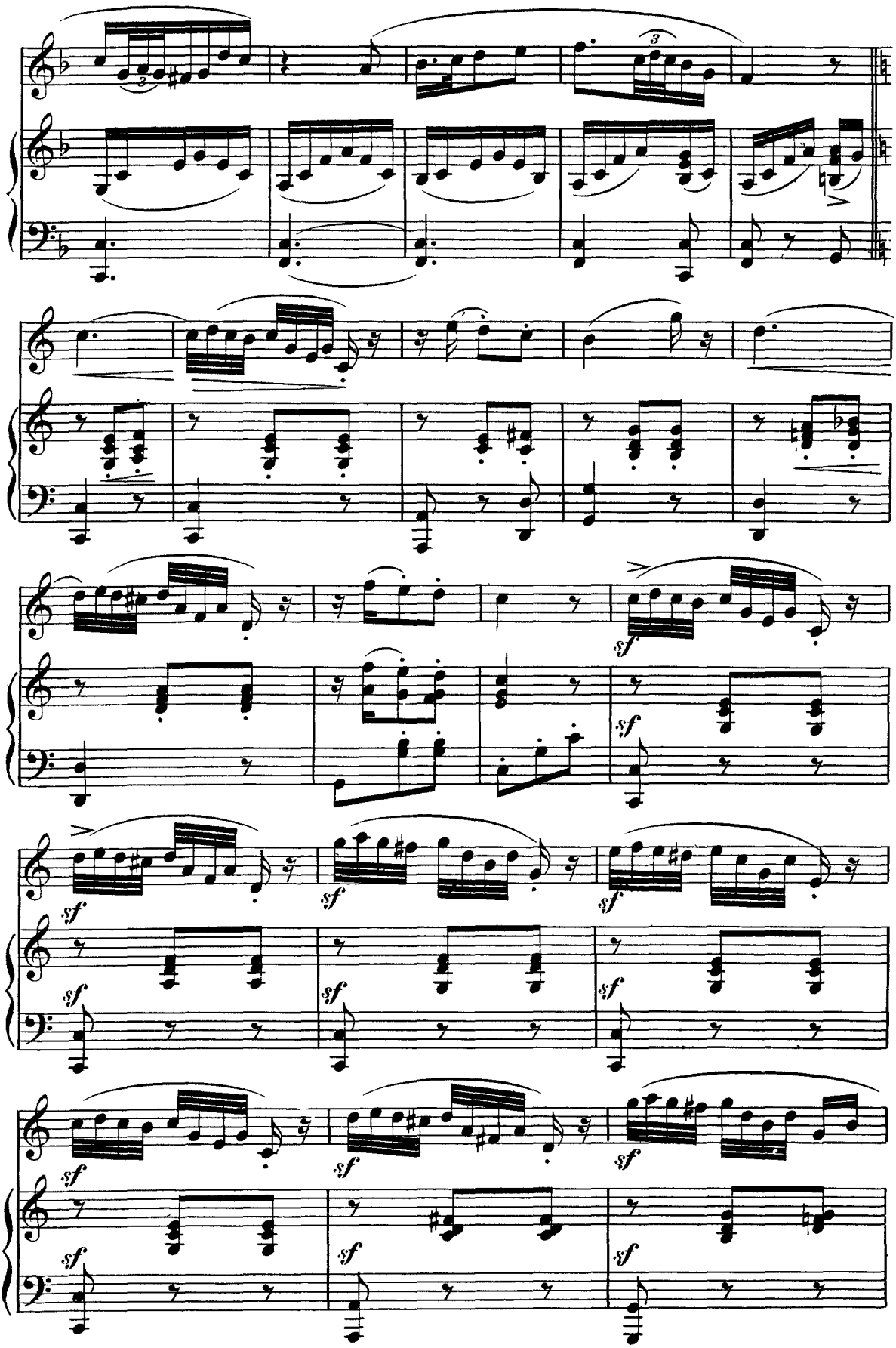

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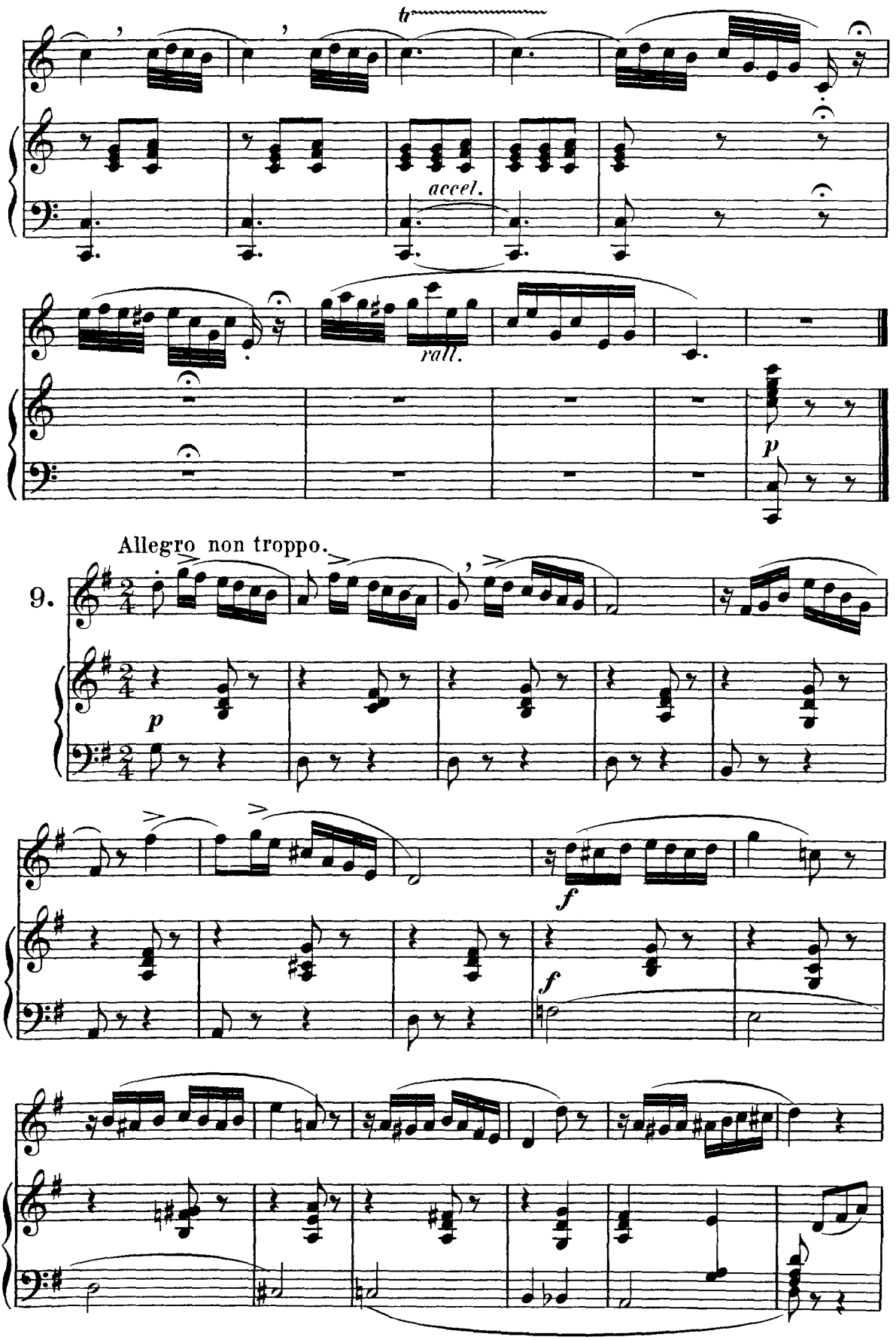

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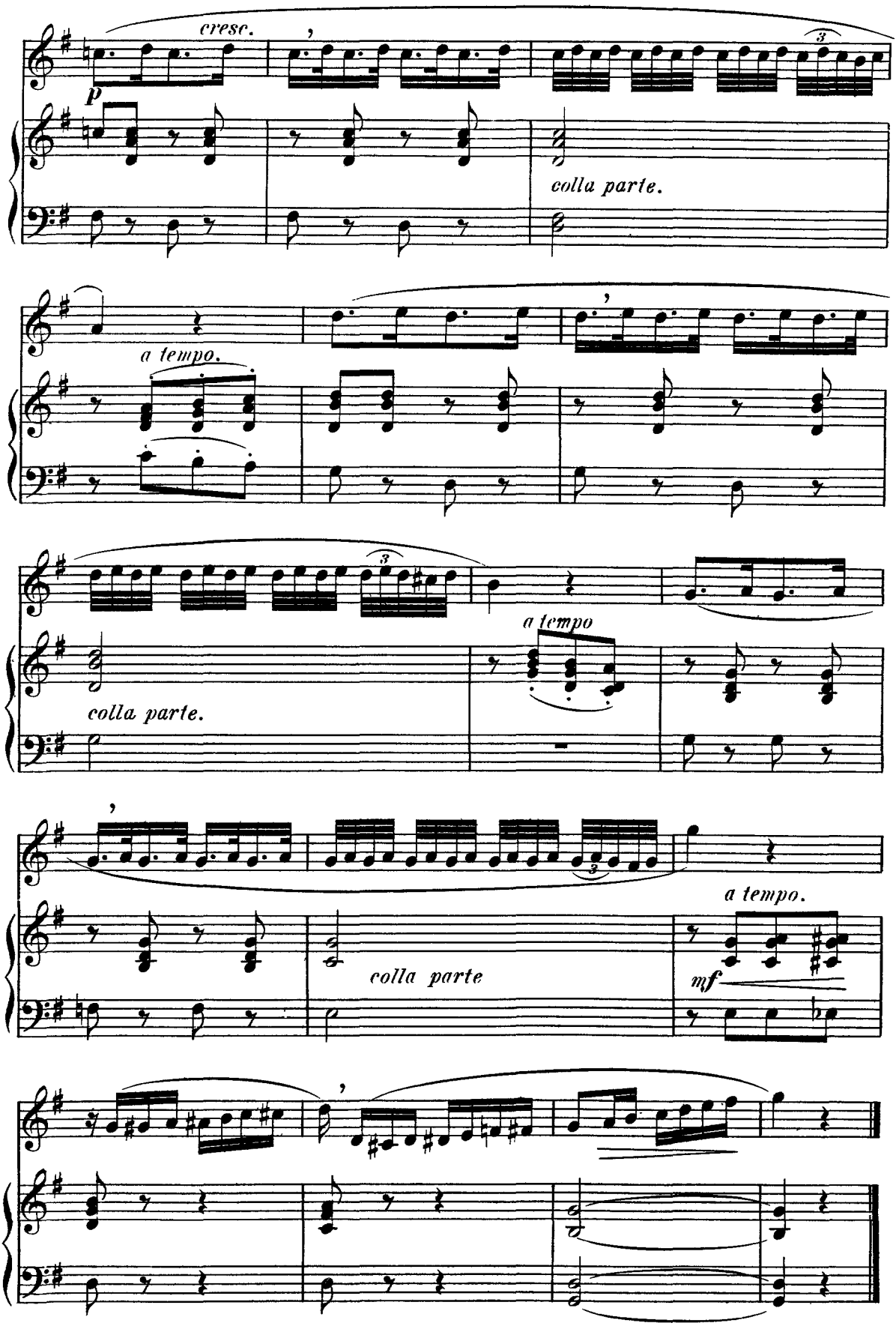

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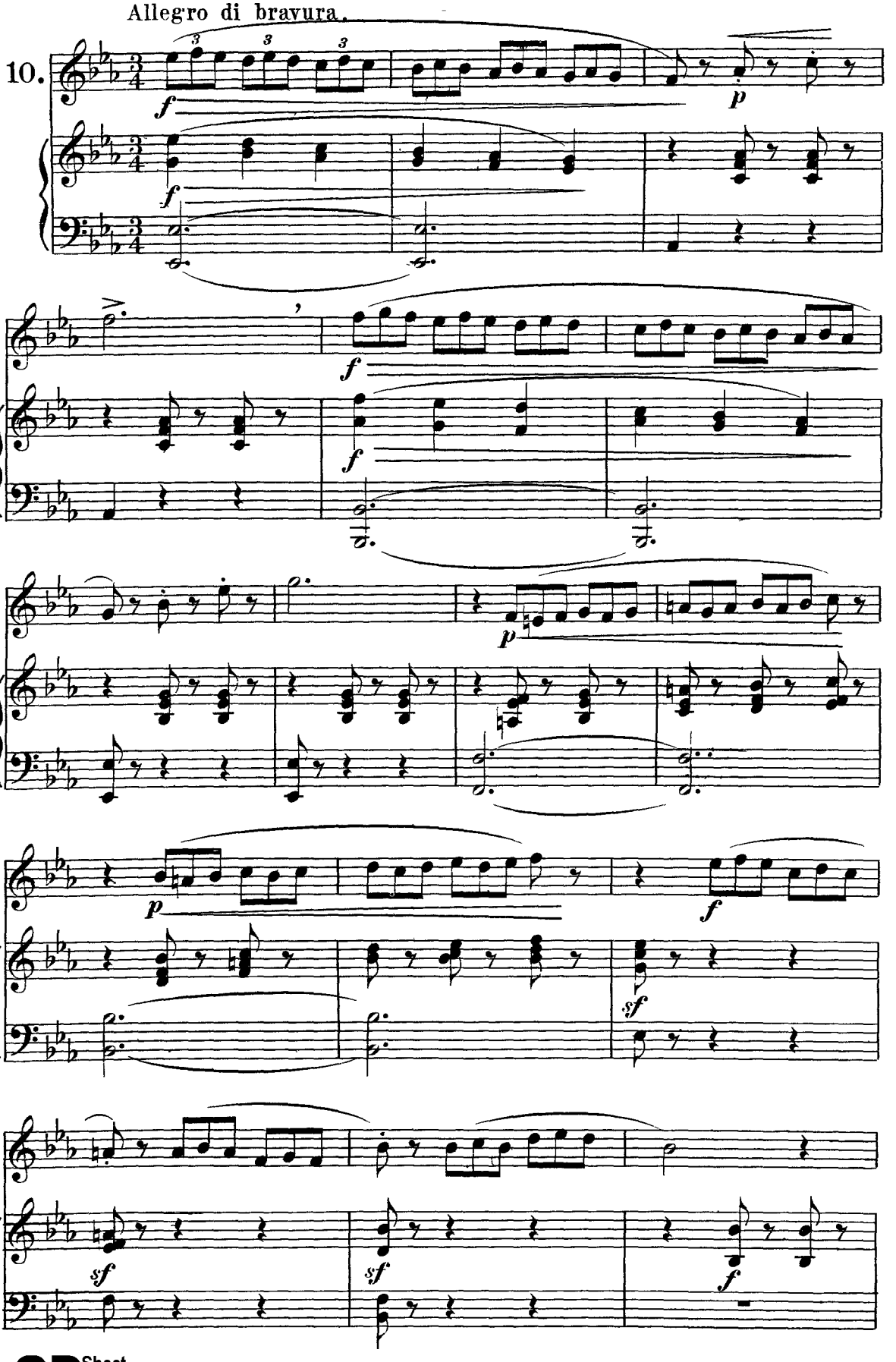
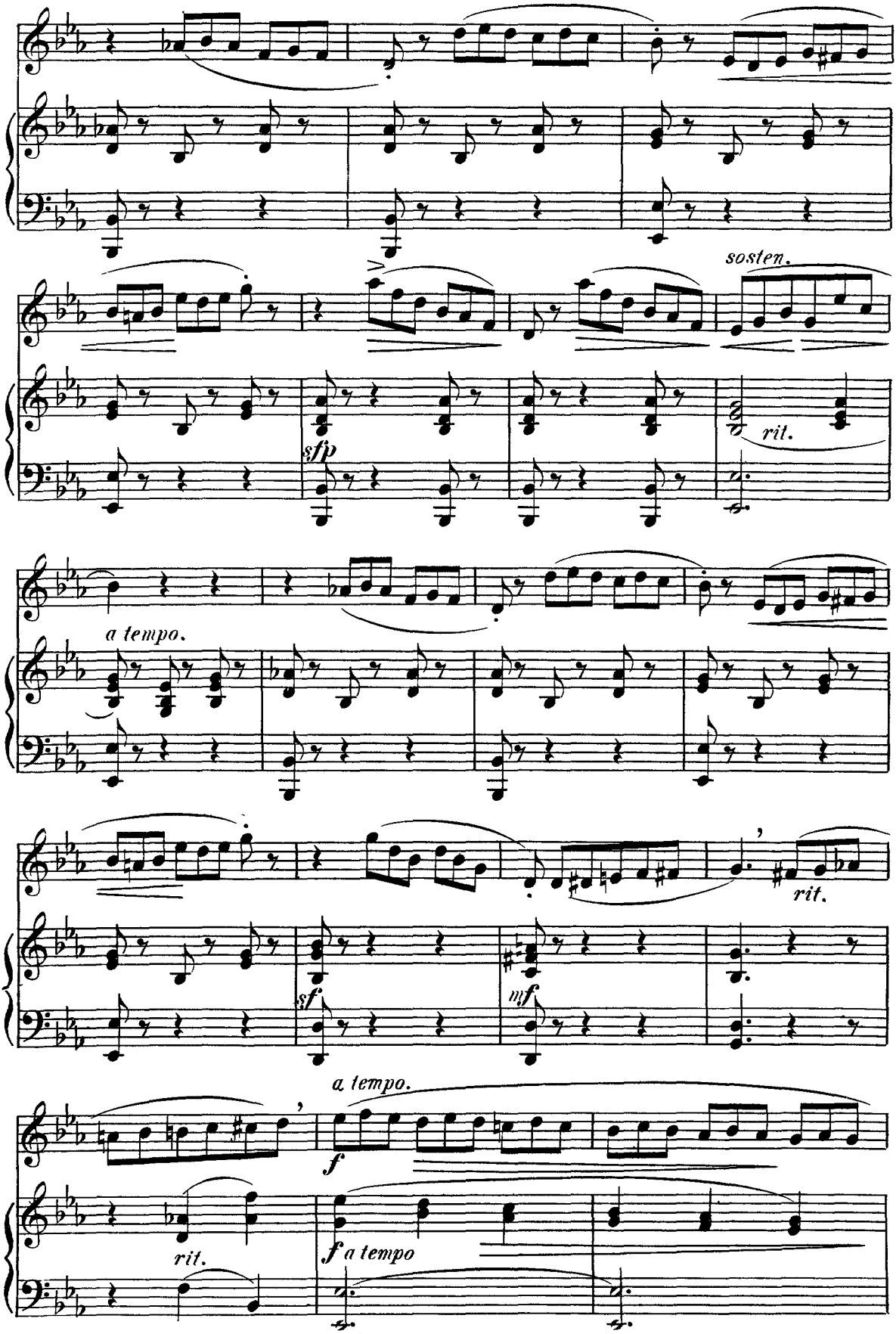
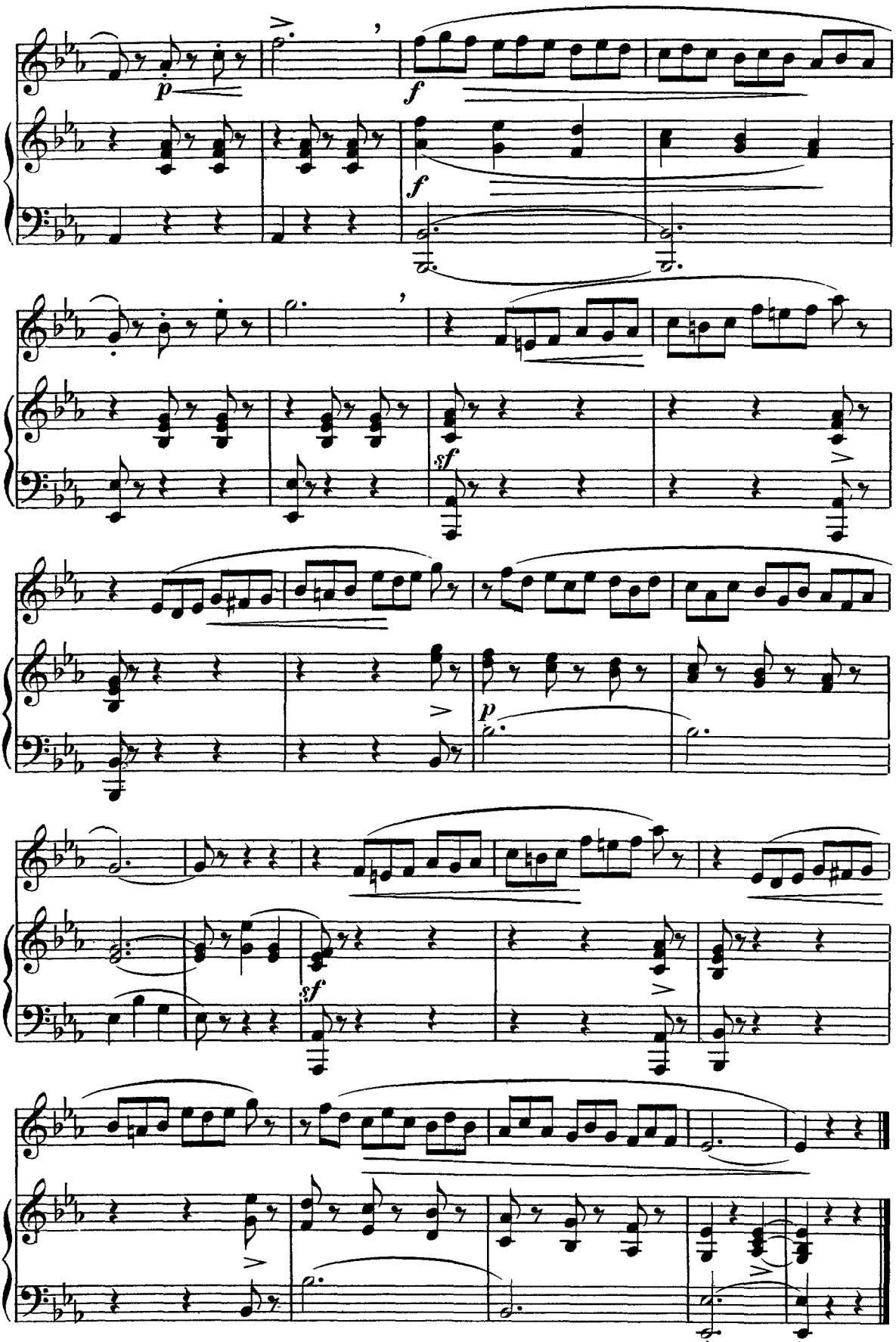
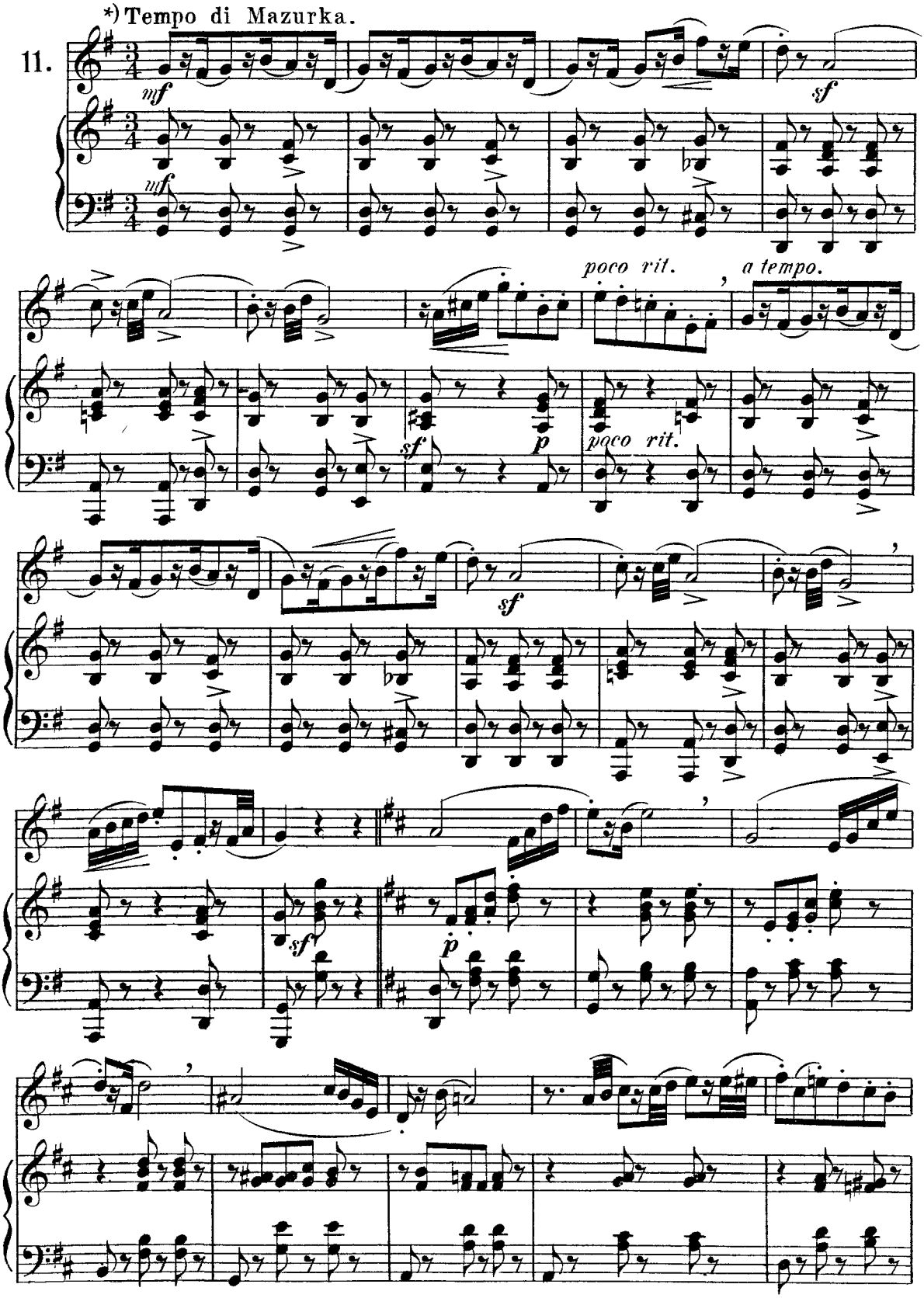

Allegro di bravura.
10.


sosten.
sfp
rit.
a tempo.
rit.
sf
mf
a tempo.
f
rit.
f a tempo


p
f
f
sf
p
sf



*) Sharply accent the rhythm in singing. The accents in the accompaniment must also be strictly observed, as this rhythmic peculiarity forms the chief characteristic of this Polish dance (the Mazurka).

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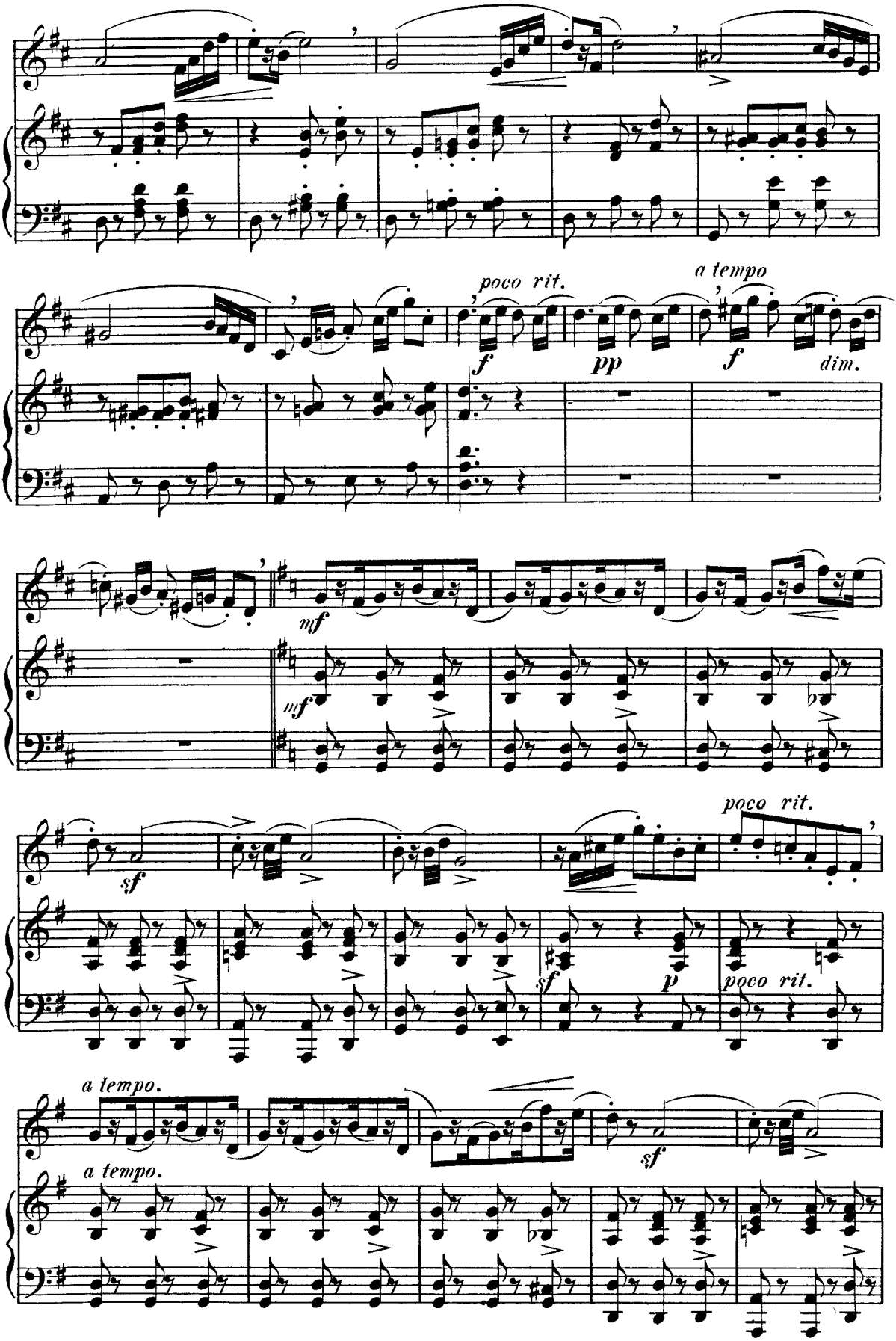

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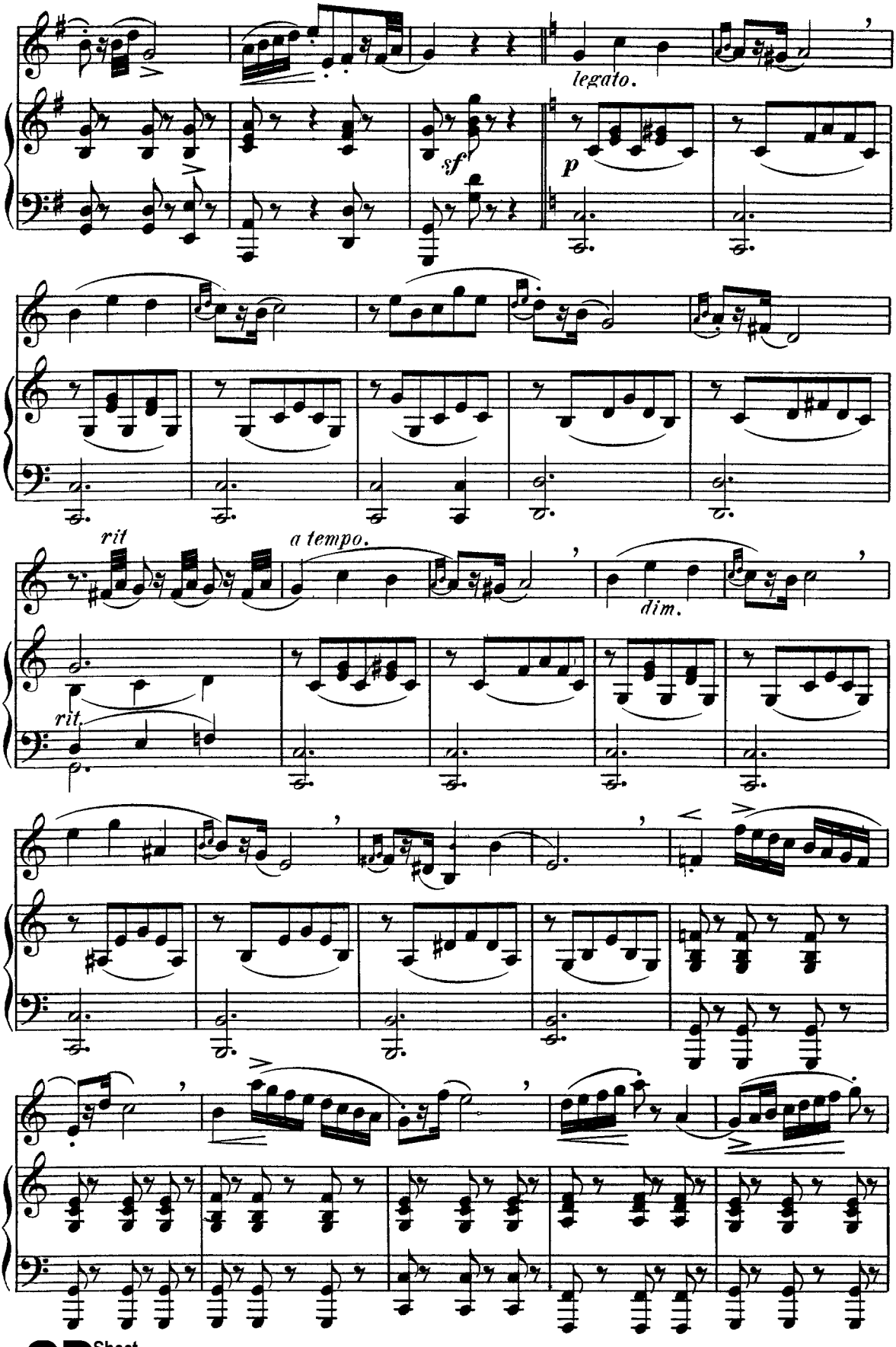

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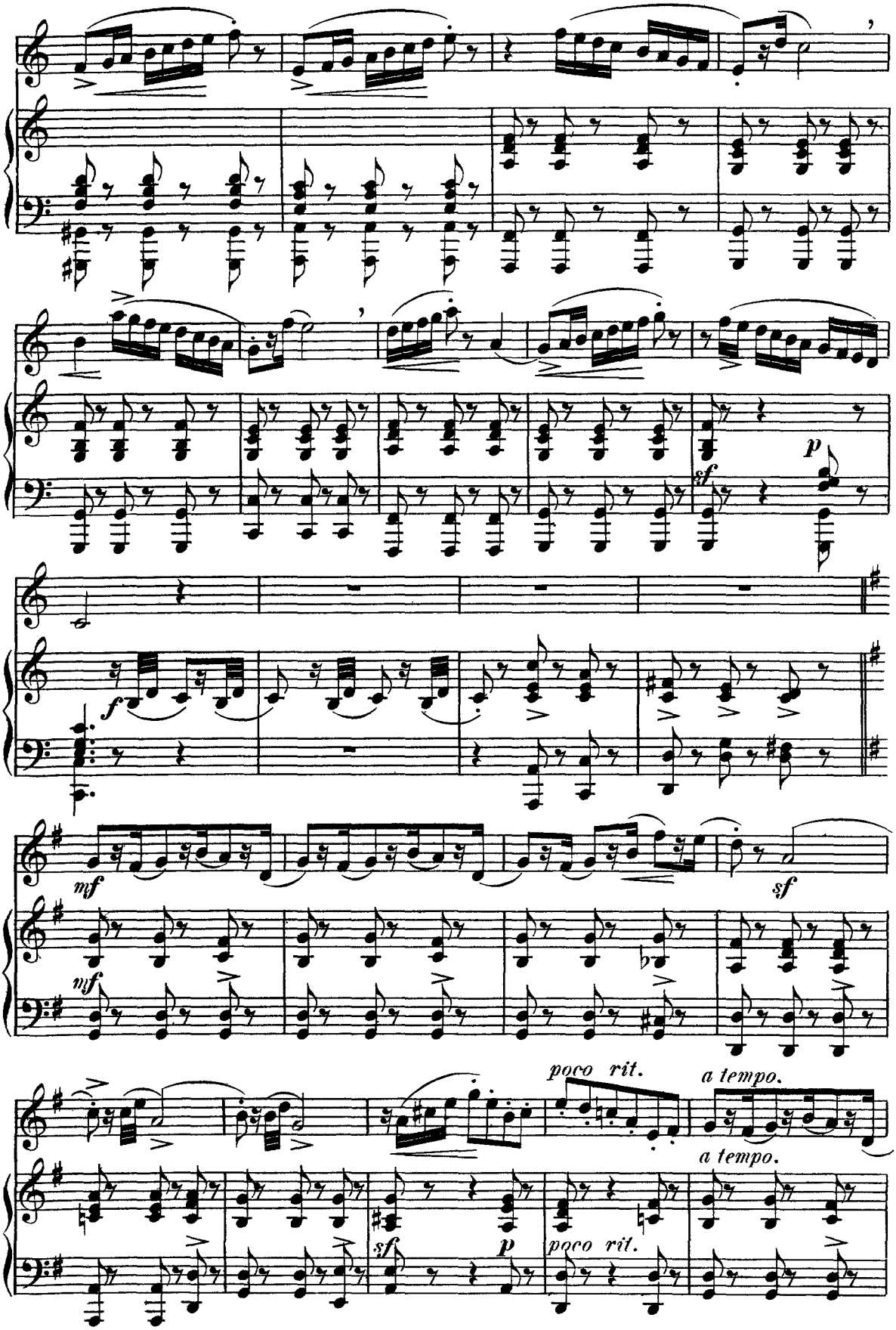
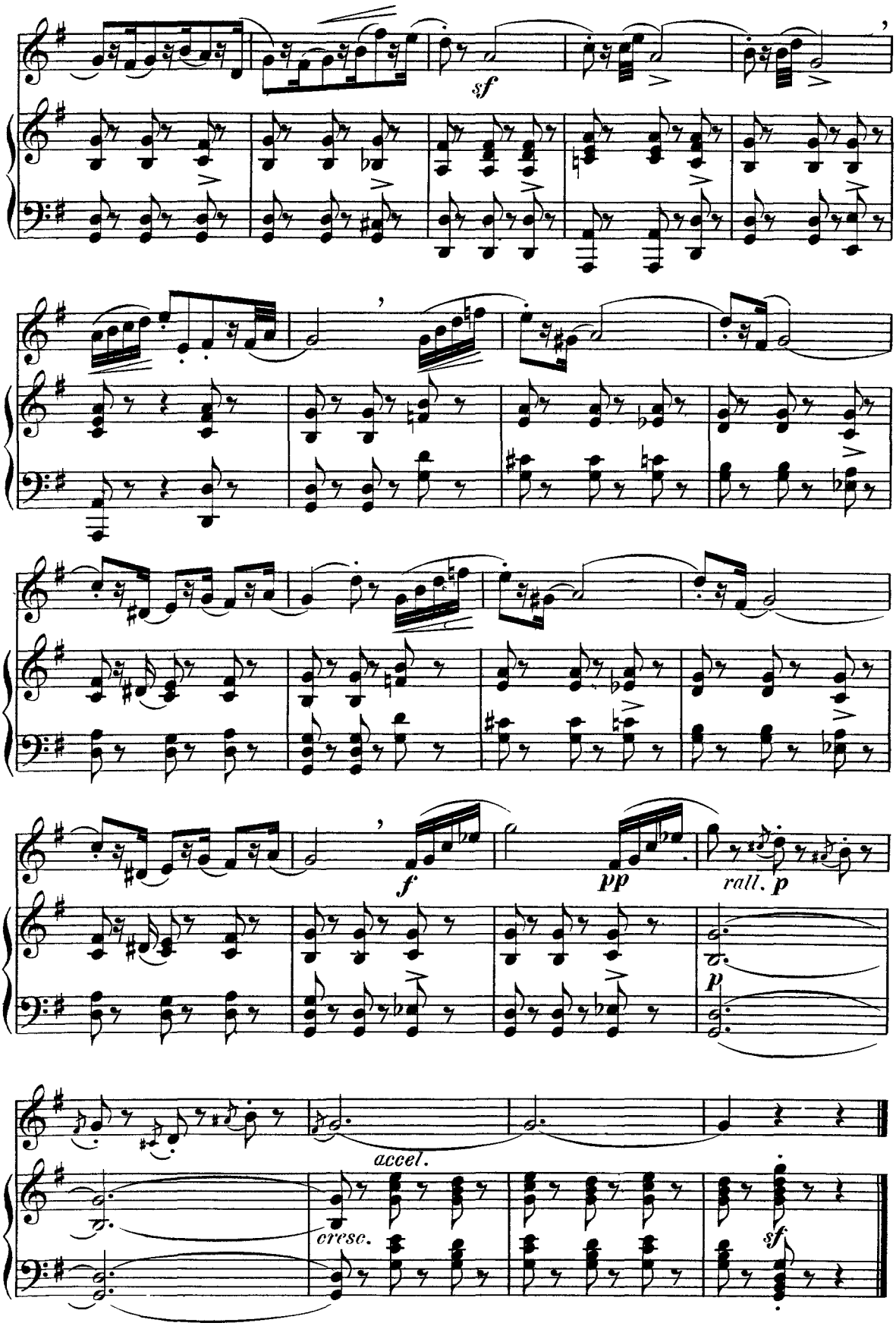

sf
p
f
mf
mf
sf
poco rit.
a tempo.
a tempo.
sf
p
poco rit.



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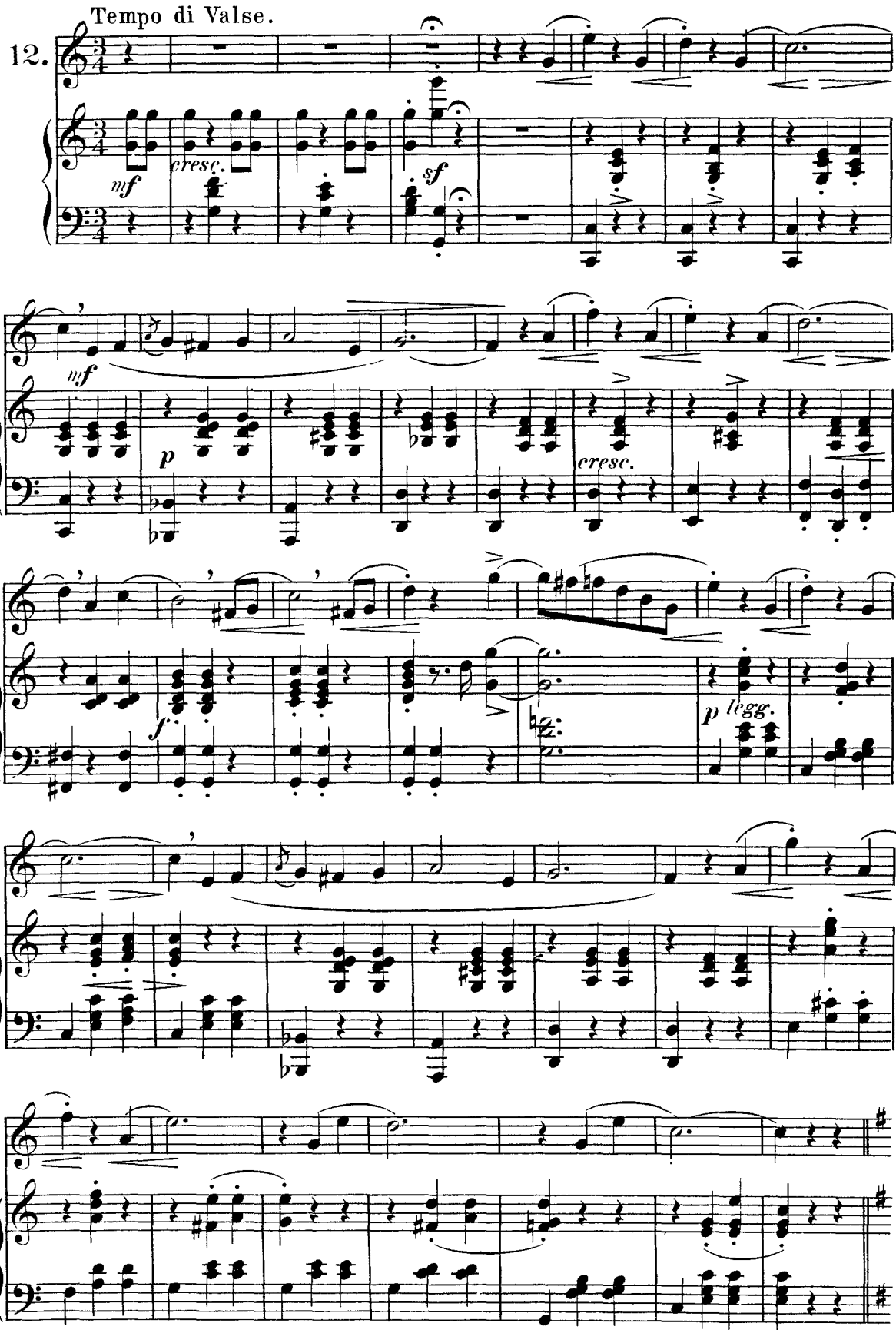
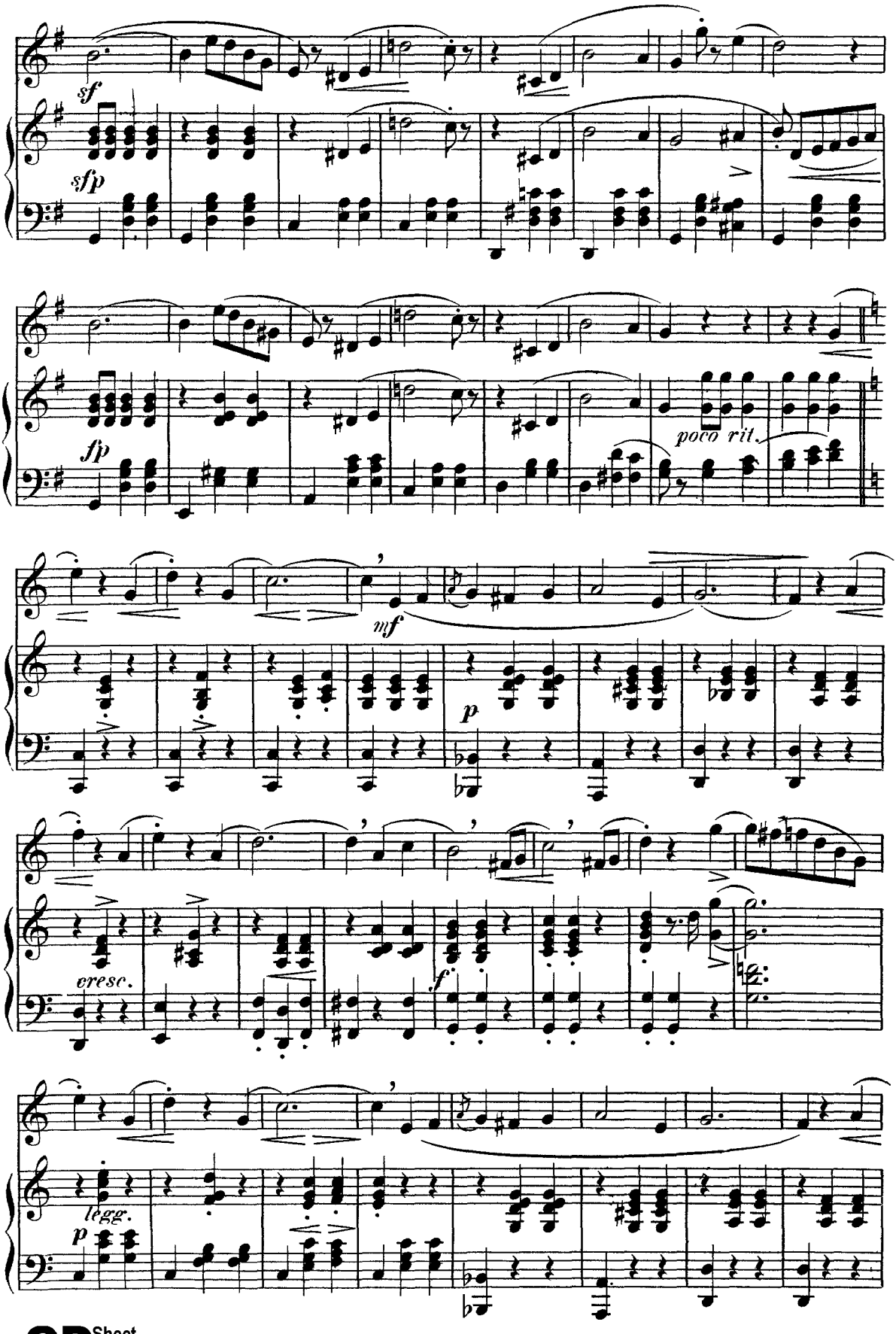

12.
Tempo di Valse.
mf
cresc.
sf
mf
p
cresc.
f
p legg.



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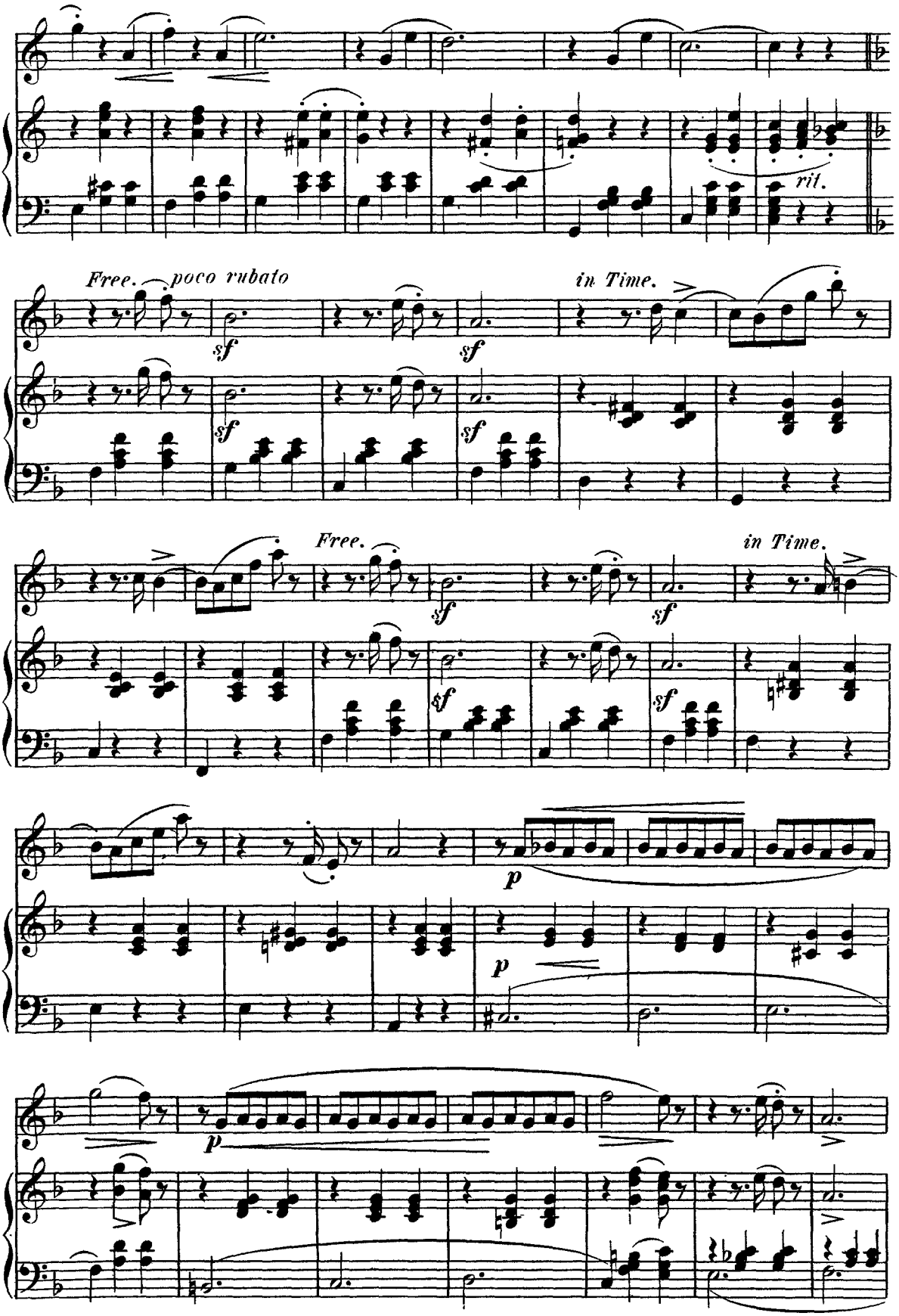
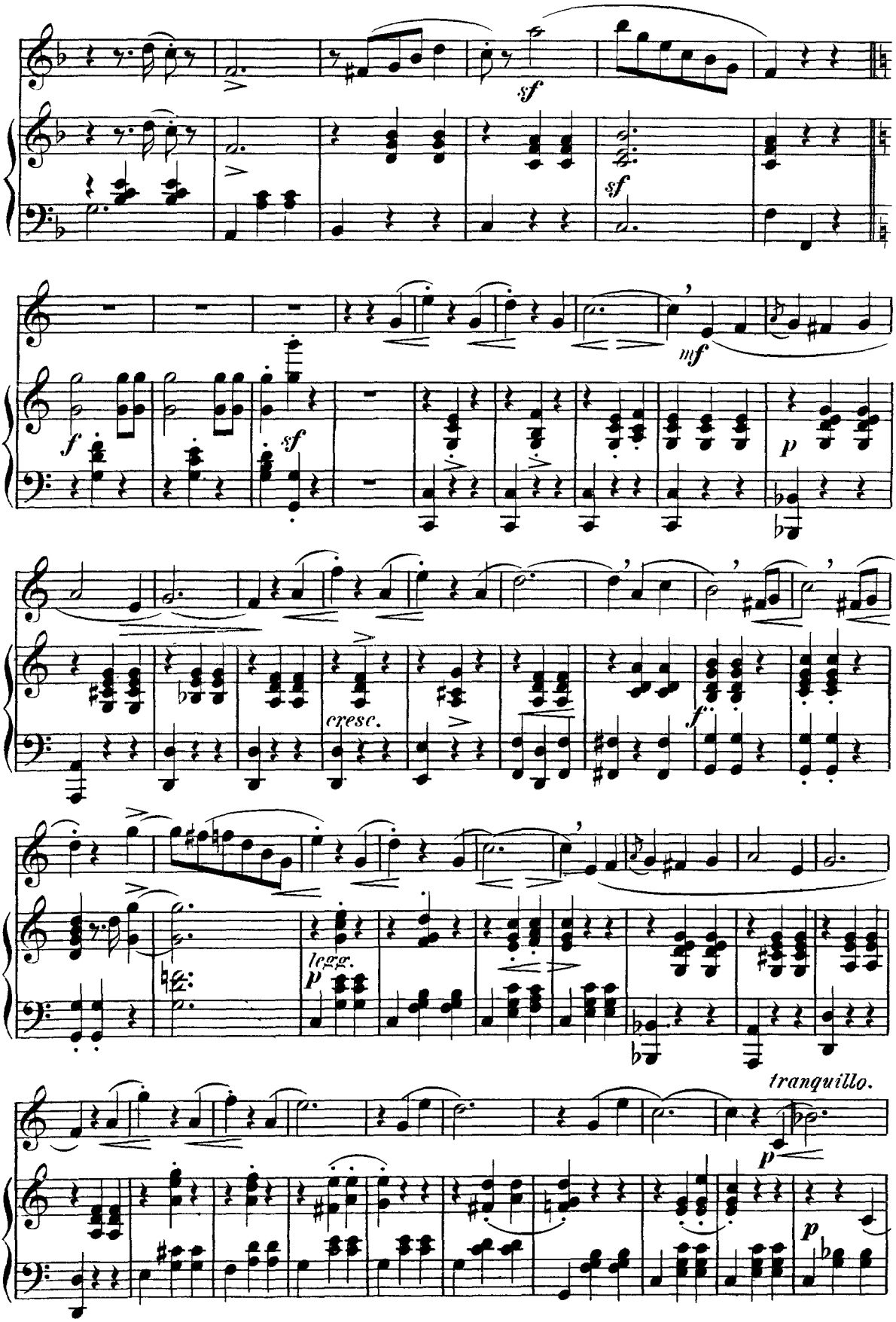

rit.
Free. poco rubato
in Time.
Free.
in Time.



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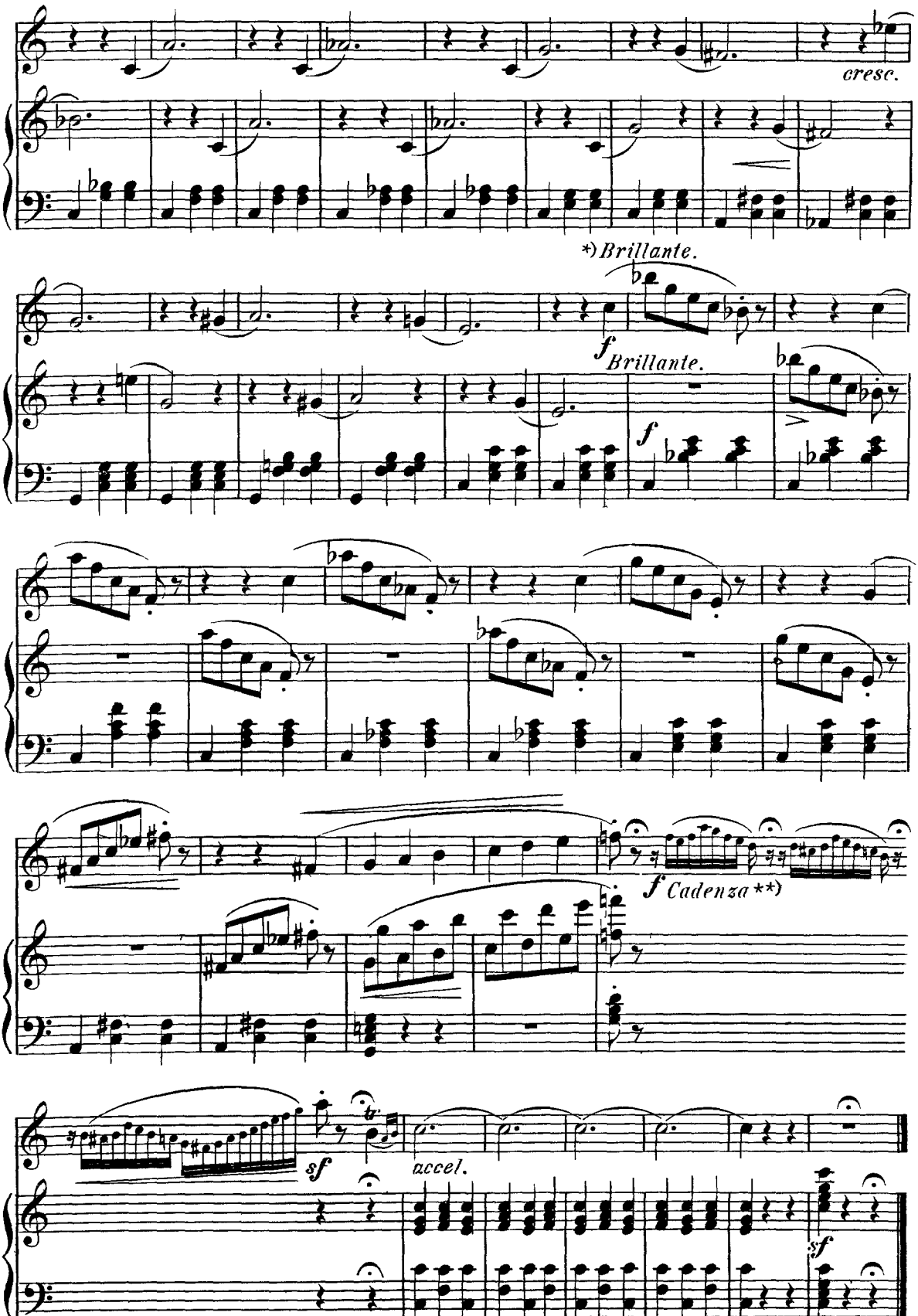

*) *Brillante* = brilliantly, with virtuosity. **) *Cadenza* = a passage before the close, giving the singer an opportunity to display his virtuosity.

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