

Regole
per il Canto figurato
da

A. BENELLI.

Regeln

für den figurirten Gesang

VON

A. Benelli.

1814

REGOLE

per il Canto figurato
o siano

Precetti ragionati

per apprendere

I principj di Musica
con

Esercizi, Lezioni et infine Solfeggi,

per imparare a cantare;

dedicati

a Sua Eccellenza

SIGNOR CONTE CAMILLO MARCOLINI

Ministro di Gabinetto, Gran Scudiere, Consigliere intimo, Gran Maestro della Guardarobba, Direttore della Manifattura delle Porcellane, e Direttore generale delle Arti e delle Accademie delle belle Arti in Sassonia, Cavaliere della Corona Verde Reale, Gran Aquila della Legion d'onore di Francia, et Cavaliere di S. Andrea di Russia etc. etc. etc.

da

Antonio Benelli.

Virtuoso di Camera, e Primo Tenore di S.M. il Re di Sassonia.

PARTE PRIMA.

*Dresda, a spese dell'autore,
e da ritrovarsi nelle prime librerie di Musica.*

Stampato nella tipografia di Breitkopf e Härtel in Lipsia.

REGELN

für den figurirten Gesang

oder

Gründlicher Unterricht

in den

Lehrsätzen der Musik

mit erläuternden

Uebungsbeyspielen, Lectionen und Solfeggien,

zur Erlernung des Gesanges;

Seiner Excellenz

dem

HERRN CAMILLO GRAFEN MARCOLINI,

St. Königl. Majestät von Sachsen höchstbetrauter Cabinets-Minister. Ober-Stallmeister, wirklicher Geheimer Rath und Kämmerer. Director der Porcelain Manufactur, General-Director der Künste und Kunst-Academien in Sachsen, Ritter des Königl. Sächs. Ordens der Raaten-Krone. Gros-Adler der Kaiserl. Französ. Ehren-Legion und Ritter des Kaiserl. Russischen S^t. Andreas Ordens etc. etc. etc.

in aller Unterthänigkeit zugeeignet

von

ANTON BENELLI.

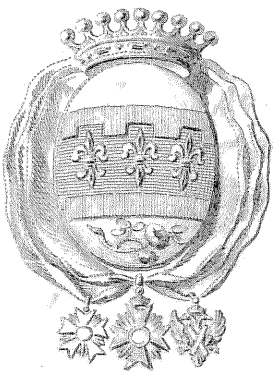
Königl. Sächs. Kammer-Sänger und Erster Tenorist.

Erster Theil.

*Dresden, auf Kosten des Verfassers,
und in allen vorzügl. Musikhandlungen zu finden.*

Gedruckt bey Breitkopf & Härtel in Leipzig.



Camillo Conte  *Marcolini*

Eccellenza!

Hochgebohrner Graf,
Höchstzuverehrender
Herr Cabinets-Minister!
Gnädiger Herr!

Se gli studiosi di Musica, dalle quì annesse regole di Canto, trarranno un immancabil vantaggio, non lo dovranno, che all' Eccellenza Vostra. L'alto onore di porle sotto al Patrocinio di Vostra Eccellenza, è il solo, ed unico scopo, che mi hà decisamente incorraggito, di ridurle nella miglior possibil forma, per quindi esporle alla publica luce.

Qual oggetto propormi più nobil, e più sublime, di quello, che consacrarle al Protettore il più intelligente, e magnanimo di tutte le belle Arti?

Questi, Eccellenza, (non altri) sono i motivi, onde oso promettermi, che l'Eccellenza Vostra non disgradirà un' offerta, che parte da un cuore ingenuo, e tutto Suo.

Rendendo intanto al mondo un pubblico attestato della riconoscenza, che eternamente professerò al impareggiabil bontà di Vostra Eccellenza, col più umile, e profondo rispetto, mi dò l'onore di dichiararmi

dell' Eccellenza Vostra

umilissimo, obbedientissimo, ed obligatissimo
servo

Antonio Benelli.

Nur Ew. Excellenz haben die Studirenden der Musik es zu verdanken, wenn sie aus der beyliegenden Gesang-Schule den zu erwartenden Nutzen ziehen. Die grosse Ehre, dieses Werkchen dem Schutze Ew. Excellenz unterwerfen zu dürfen, hat einzig und allein meinen Eifer, ihm die bestmögliche Form zu geben und so in die Welt treten zu lassen, beseelt.

Konnte ich wohl eine edlere und höhere Absicht haben als die, dieses Werkchen dem einsichtsvollsten und grossmüthigsten Beschützer aller schönen Künste zu widmen?

Diese und keine andern Beweggründe sind es, welche mich hoffen lassen, dass Ew. Excellenz ein Opfer nicht ungnädig aufnehmen werden, welches ein aufrichtiges und Hochdenenselben ganz ergebenes Herz darbringt.

Indem ich hiermit meine Erkenntlichkeit öffentlich an den Tag lege, welche ich gegen Ew. Excellenz für die mir stets bewiesene Gnade ewig hegen werde, gebe ich mir die Ehre mich mit der grössten Ehrerbietung zu unterzeichnen als

Ew. Excellenz

unterthänigst gehorsamster und dankbarster
Diener

Anton Benelli.

P r e f a z i o n e .

Ardita, e strana cosa sarebbe, che, dopo le Opere di tanti celebri Scrittori sulle Opere musicali, io volessi esporre questa mia troppo tenue (in lor confronto) fatica, se la pratica della Musica non fossesi da qualche tempo più facil resa, e (dicasi pur) migliore pratica, che, pervenuta al segno, di render quest' Arte ogni di più divina, parmi indispensabil cosa di fissarne i principi: Principi, non già prolissi, astrusi, e stravaganti, quai sistemaron gli Antichi, mà facili, succinti, utili, e suscettibili; Principi, non già per sbalordire, sorprendere, ed annojar gl' Ascoltanti, mà per dilettarne l' orecchio, e toccarne il cuore. D' altre:

Frustra sunt per plura, quae fieri possunt per pauca.

A che far con molto quel bene, che può con poco divenir migliore? Quindi è, che sonomi attenuto a quella breve possibil facilità, da cui deesi cominciare a cantare, e ciò per mezzo di solfeggi gradatamente difficili; metodo approvato dal celebre Bernacchi Bolognese non solo, mà anche dal mio illustre Compatriota, e suo discepolo, Cavalier Santarelli, da cui hò il vanto di aver avuto i primi Elementi di Canto, Elementi, ch'or vengano da alcuni Maestri talmente trascurati, che, dopo due solfeggi, e quattro salti, fan tosto ai lor discepoli cantar delle Arie; pessimo sistema! Chi non solfeggia, non canta.

V o r r e d e .

Ein befremdendes Wagestück würde es seyn, dass ich, bey der Existenz so vieler berühmter Schriften über die Musik, dieses gegen jene so kleine Werk herauszugeben mich unterfange, wenn nicht der praktische Theil der Musik seit einiger Zeit mehr Gewandtheit erhalten und, sage man es immer, sich vervollkommet hätte, so dass, da diese Kunst täglich an Idealität gewinnt; es mir unumgänglich nöthig schien, die Grundsätze derselben festzustellen. Erwarte man keine weitläufigen, verworrenen und schwärmerischen Ideen, wie sie in den Systemen der Alten vorkommen; sondern kurze, leicht fassliche und nützliche Dinge. Keine Grundsätze, welche die Leser betäuben, überraschen und langweilen, sondern solche, welche die Seele ansprechen und dem Ohre wohlthun. Denn:

Frustra sunt per plura, quae fieri possunt per pauca.

(Wozu viele Worte und Anstrengungen, wenn etwas mit wenigern erreicht werden kann.) Daher habe ich stets nach derjenigen Kürze und Leichtigkeit gestrebt, mit welcher man das Studium des Gesangs anfangen und in den Schwierigkeiten der Solfeggien immer fortschreiten muss. Diese Lehrart hat nicht allein der berühmte Bernacchi von Bologna gebilliget, sondern sie hat auch den Beyfall seines Schülers, meines hochgeehrtesten Compatrioten, des Ritters Santarelli, gehabt, von dem die ersten Anfangsgründe des Gesangs erlernt zu haben, ich mich rühmen kann. In den jetzigen Zeiten wird diese Methode von einigen Lehrern so sehr aus den Augen gesetzt, dass, wenn ihre Schüler einige Solfeggien und Passagen in ihrer Gewalt haben, sie ihnen sofort grosse Arien singen lassen. Eine sehr verderbliche Manier! Wer nicht solfeggirt, kann nicht singen.

Nella prima parte vedransi le prime regole musicali; nella seconda le scale, i salti, gli esercizi, le lezioni, ed i solfeggi.

L'esperto Maestro prima d'insegnar le Arie, dovrà farne capire il sentimento, e quindi fargliele cantare, non già con molte note, ma col più possibil portamento, ed espressione.

Ecco l'unico, è solo scopo di questa mia, qualunque sia, fatica. Or tocca a voi, cortesi Lettori, di decidere, se vi sono riuscito, o no. Lusingomi, che voi generosamente mi condonerete quegli errori, nè quali sarò pur troppo incorso per deficienza, non già del mio zelo, onde mostrarne l'utile, e la verità, ma del mio limitato talento.

Se ognor si preferissero le ragioni del vero, a quelle dell'amor proprio, senza ricusar d'eseguire gli avvisi opportuni, da qualunque siasi penna essi vengano, ne ridonderebbe un vantaggio incredibile nei progressi, non sol di questa, ma d'ogni altra scienza, ed arte.

Der erste Theil meines Werks enthält die Anfangsgründe der Musik überhaupt, der zweyte hingegen die Scalen, die Sprünge von einem Tone zum andern, Uebungen, Lectionen und Solfeggien.

Ein guter Lehrer müsst alle diese Dinge seinen Schülern zuvor eigen zu machen suchen, ehe er sie Arien singen lässt, und dann auch dieses letztere ja nicht mit überhäuftten Noten geschehen lassen, sondern vielmehr stets auf das möglichste Tragen der Stimme und gehörigen Ausdruck sehen.

Dieses ist das Ziel, das ich bey meiner Arbeit vor Augen gehabt habe, und meine geneigten Leser mögen entscheiden, ob ich es erreicht habe oder nicht. Ich schmeichle mir, dass sie mir diejenigen Fehler gütigst verzeihen werden, die ich, nicht aus Mangel an Eifer, das Nützliche und Wahre zu zeigen, sondern bey meinen beschränkten Fähigkeiten begangen habe.

Wenn allemal die Gründe der Wahrheit über die Eigenliebe die Oberhand behielten und ein richtiger Wink, er mag kommen von wem es sey, Eingang fände, so würden nicht blos in der Musik, sondern auch in jeder andern Wissenschaft und Kunst unglaubliche Fortschritte gethan werden.

Precetti ragionati di Musica, e di Canto.

CAPITOLO PRIMO.

§. I.

Della Musica.

La Musica, come asserisce il celebre Manfredini Bolognese nelle sue Regole Armon. Pag. 1^{ma}, è l'arte di formar coi suoni la Melodia, e l'Armonia. Questa consiste nell'espressione di più suoni in un tempo istesso; e la Melodia in più suoni espressi l'un dopo l'altro.

§. II.

Del Suono.

Mersennio nel libro primo dell'Armon. prop. 2. giusto il parere d'Aristot. dice, che il suono è un movimento dell'Aria; il che certamente non si può intendere di qualunque aria, poichè l'aria lasciata in sua balia senza dubbio si muove, eppure secondo il medesimo Aristotile, ivi citato da Mersennio, Aer est *expers soni*; d'onde ne siegue che qualunque movimento dell'Aria non è suono, mà bensì l'aria d'una determinata forza esterna, disposta, chiusa, e compressa sia la cagione efficiente del suono. Il suono ha però realmente una gran connessione coll'Aria, poichè, mancando questa, è impossibile a qualunque corpo sonoro il poter produrre alcun suono, o voce. Che per formar questa, vi concorrano poi la lingua, il palato, i denti, e le labbra etc., mà trattandosi degl'organi della voce, a me sembra essere piuttosto la glottide, e la laringe, e non i denti, e le labbra etc. le quali cose sono atte ad esprimere le lettere consonanti; lasciamo però investigare questo ai Fisici e passiamo altrove.

Lehrsätze der Musik überhaupt, und des Gesangs insbesondere.

ERSTES KAPITEL:

§. 1.

Von der Musik überhaupt.

Die Musik ist, wie der berühmte Manfredini aus Bologna in seinen Regeln der Harmonie auf der ersten Seite sagt, die Kunst, Melodie und Harmonie durch Töne hervorzubringen. Letztere entsteht durch den Anklang mehrerer Töne auf einmal, jene hingegen wird durch eine Folgenreihe von Tönen hervorgebracht.

§. 2.

Von dem Tone.

Wenn Mersennio im zweiten Abschnitt des ersten Buchs seines Werks über die Harmonie, gestützt auf die Autorität eines Aristoteles, den Ton dergestalt definiert, dass er eine Bewegung der Luft sey, so kann man dieses nicht als unbedingt wahr anerkennen; die Luft bewegt sich allerdings auch dann, sobald sie von äussern Einwirkungen frey ist, Aristoteles aber selbst stellt den Satz auf: Aer est *expers soni*. Hieraus folgt, dass nicht jede Bewegung der Luft Ton oder Klang sey; sondern Töne entstehen, wenn die Luft durch eine abgemessene äussere Einwirkung geleitet, eingeschlossen und zusammengedrängt wird. Der Ton steht folglich in der genauesten Verbindung mit der Luft, weil, sobald diese fehlt, es unmöglich ist, dass durch irgend ein Organ ein Ton oder eine Stimme hervorgebracht werden kann. Um letztere zu bilden, müssen die Zunge, der Gaumen, die Zähne und die Lippen etc. mitwirken. Mir scheint, dass der obere Theil der Luftröhre und die Oeffnung in solcher, nicht aber die Zähne und Lippen etc., welche lediglich zur Aussprache der Consonanten dienen, die Werkzeuge sind, wodurch die Stimme gebildet wird. Doch überlassen wir dieses den Nachforschungen der Physiker und gehen weiter.

§. III.

Delle Note, osiano Figure musicali, loro Numero, loro Nomi, e loro Formazione.

Le Note, osiano figure musicali, sono dieci, Massima, Longa, Breve, Semibreve, Minima, Semiminima, Croma, Semicroma, Biscroma, e Quaticroma. Queste note si pongano sopra delle linee orizzontali, o negli spazj di dette linee, e servono per indicare i suoni, ed il valore diverso, osia la diversa durata dei medesimi.

Esempio. (Exempel)

Formazione delle Figure musicali.

Darstellung der musikalischen Figuren.

Massima. Maxima.	Longa. Longa.	Breve. Brevis.	Semibreve. Semibrevis oder ganze Note.	Minima. Halbe Note.	Semiminima. Viertheil.	Croma. Achttheil.	Semicroma. Sechzehnteil.
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Biscroma. Zwey und Dreissigtheil.	Quaticroma. Vier und Sechzigtheil.
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§. IV.

Del Ritmo.

Il Ritmo nella musica è la divisione in più parti eguali della durata, o del tempo in cui si eseguisce un certo Numero di note: e siccome questa divisione nella Musica si suole esprimere colla mano, o col piede, per questo si chiama Battuta, la quale è di trè sorte, cioè a due, a trè, ed a quattro. (*)

(*) Non posso a meno di descrivere l'annotazione del Signor Manfredini sopra al Ritmo utilissima di molto ai Principianti. Reg. Armon. pag. 2. La Battuta v'è espressa uguale, e distinta; e poichè il movimento del Battute suol dirsi Forte, perchè fa riposo, o cadenza; e quello del levare Debole, perchè la sospende; perciò bisogna osservare nel battere di non confondere questi due tempi, e di non sud-

§. 5.

Von den Noten oder den musikalischen Figuren, ihrem Werth, ihrer Benennung und ihrer Gestalt.

Die Noten oder musikalischen Figuren sind von zehnerley Gattung; nämlich: zwey und dreissig Viertel-Noten, sechzehn Viertel-Noten, acht Viertel-Noten, ganze oder vier Viertel-Noten, halbe Noten, Viertheile, Achttheile, Sechzehnteile, Zwey und Dreissigtheile, Vier und Sechszigtheile.

Diese Noten werden entweder auf oder zwischen horizontal gezogenen Linien gestellt, und zeigen die Töne und ihren Werth, oder die Dauer derselben an.

§. 4.

Von dem Rhythmus.

Der Rhythmus in der Musik ist die Eintheilung einer gewissen Anzahl Noten in eine bestimmte Dauer oder Zeitmass, und da diese Eintheilung mit der Hand oder mit dem Fusse bezeichnet wird, so nennt man solche: den Takt. Dieser ist von dreyerley (*) Gattung; nämlich: von zwey, von drey und von vier Zeiten.

(*) Ich kann hier die Bemerkung des Manfredini über den Rhythmus nicht übergehen, welche für Anfänger sehr zu beachten ist. Dieser sagt nämlich in seinen Regeln der Harmonie auf der zweyten Seite:
„der Takt muss gleichförmig und deutlich angegeben werden, und da das Niederschlagen bey dem Taktiren die gute Zeit genannt wird, weil es einen Ruhepunkt bewir-

Esempio, e Nome delle Battute.
Darstellung und Name der Taktarten.

<p>Alla Breve Alla Breve</p>	<p>ovvero a Capella. oder a Capella.</p>	<p>Dupla. Zwey Viertheiltakt.</p>	<p>Sestupla. Sechs Achttheiltakt.</p>
<p>Tripola. Drey Viertheiltakt.</p>	<p>Tripoletta. Drey Achttheiltakt.</p>	<p>Tempo ordinario. Gewöhnlicher oder ganzer Takt.</p>	<p>Dodiciupla. Zwölf Achttheiltakt.</p>

Qui è da osservarsi, che tutte le volte, che s'incontrerà a veder segnati i Tempi musicali con due numeri, si osserverà la seguente regola. Si guarderà in primo luogo il numero inferiore, il quale darà sempre la qualità, e la quantità delle Note, che nel Tempo ordinario andrebbero in una battuta, di poi si guarderà il numero superiore, e questo darà sempre la quantità di quelle stesse note, che si dovrà

dividerli tanto, come pur troppo fanno taluni, i quali si maneggian più del bisogno per far credere che ciò è molto necessario; quando al contrario può pregiudicare non poco alla perfetta esecuzione. La Battuta non canta, e ne suona, ed i bravi professori sanno eseguire senza aver bisogno del Corifeo; (voce greca, che significa il Direttore del Coro, ovvero quello, che batte la Battuta); anzi quando questo non batte chiaro, e preciso, non fa che confondere i meno forti nel Tempo. Vi sono delle altre Battute, le quali deve conoscer chi vuol comprendere la Musica antica. Questo sono: Battuta a due tempi, composta di sei Semiminime $\frac{6}{4}$. A tre, composta di tre Semibrevis $\frac{3}{1}$, ovvero di tre Minime $\frac{3}{2}$ etc. A quattro composta di dodici Semiminime $\frac{12}{4}$ etc. Tutte queste battute però sono inutili all'espressione della Musica, come ancora alcune delle sopraccennate, poichè il motò diverso di prestezza, o lentezza, vien segnato con un Andante, Allegro, Adagio etc., che l'Artista pone al principio della composizione. Onde due sole battute basterebbero, cioè una a due, ed una a tre tempi; mentre quella a quattro è la stessa di quella a due raddoppiata.

Hier ist zu gedenken, dass wenn das musikalische Zeitmass mit zwey Zahlen angegeben ist, folgende Regel in Anwendung kommt. Man betrachte zuvörderst die untere Zahl, welche jederzeit die Eigenschaft und zugleich, wie viel von dergleichen Noten auf das gewöhnliche Zeitmass gehen, anzeigt. Die obere Zahl hingegen zeigt die Quantität dieser Art Noten an, welche in jeden Takt des durch die Ziffern angege-

ket, das Aufheben hingegen mit dem Ausdrucke: die schlechte Zeit, bezeichnet wird, so muss man diese beyden Zeiteintheilungen nicht verwirren, und nicht, wie manche Musikdirectoren, vervielfältigen, welche die Hand mehr, als nöthig ist, in der Luft arbeiten lassen und glauben machen wollen, dass solches nützlich und nöthig sey, da es doch geradezu die vollkommene Aufführung eines Stücks behindern kann. Durch das Taktschlagen wird weder gesungen noch gespielt, und gute Musiker bedürfen keinen Coripheus (der Name Coripheus kommt aus dem Griechischen her und bedeutet den Anführer eines Chors oder den, welcher den Takt schlägt), ja es entstehet sogar, wenn dieser nicht deutlich und bestimmt taktirt, unvermeidliche Ungewissheit für die weniger Geübten. Es giebt noch mehrere Taktarten, welche derjenige kennen muss, welcher die alten Musikwerke studiren und verstehen will. Nämlich $\frac{6}{4}$ Takt, $\frac{3}{1}$ Takt, welcher aus drey ganzen Noten besteht, oder $\frac{3}{2}$ Takt, welcher aus drey halben Noten besteht etc., ferner $\frac{12}{4}$ Takt.

Doch alle diese Arten Takt zu schlagen sind, eben so wie einige der vorerwähnten, zu dem Ausdruck in der Musik unnütz, weil die verschiedenen Abstufungen von Geschwindigkeit und Langsamkeit mit den Worten: Andante, Allegro, Adagio etc., welche die Componisten zu Anfang eines jeden Stücks vorschreiben, ausreichend bezeichnet werden. Daher dürften zwey Arten des Taktschlagens hinreichend seyn, nämlich die zu zwey und die zu drey Zeiten, indem die zu vier Zeiten nur eine Verdoppelung der ersten Gattung ist.

porre in ogni battuta del Tempo segnato coi numeri; per esempio a voler sapere la quantità, e qualità delle note, che ci vogliono nella dupla di semiminima, segnata come hò mostrato di sopra con un quattro, e due 4^{to}, si osserverà prima il numero inferiore, e questo darà, che quattro semiminime andrebbero in una battuta di Tempo ordinario. Di poi si osserverà il numero superiore, e questo darà, che in vece di quattro semiminime ora se ne dovrà mettere sole due, cioè una in battere, ed una in levare, e così sarà degl'altri Tempi Musicali.

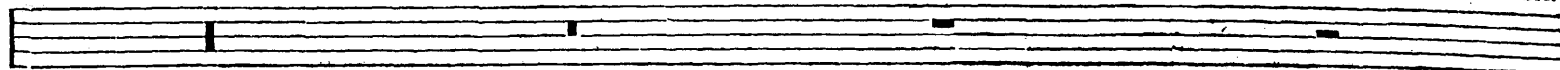
§. V.

Delle Pause.

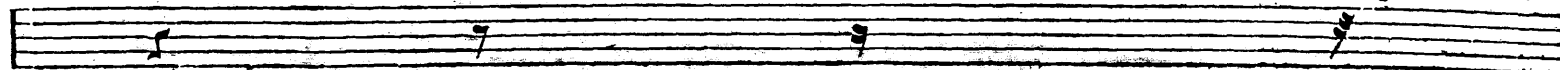
Le Pause sono nove figure, che servono per indicare la quantità del tempo, in cui il cantante, o suonatore deve stare in silenzio.

Figura, e valor delle pause. Gestalt und Werth der Pausen.

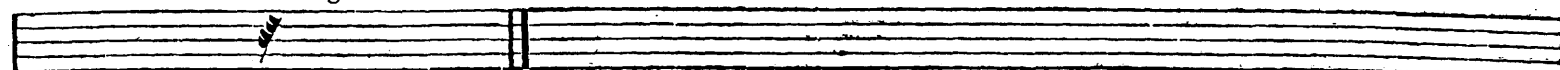
Val quattro battute. Due battute. Una battuta. Mezza battuta.
Eine Pause von vier Takten. Eine Pause von zwey Takten. Eine Pause von einem Takt. Eine Pause von einem halben Takt.



Un quarto. Un ottavo o mezzo quarto. Un sedicesimo. Un trentaduesimo.
Eine Viertheil Pause. Eine Achttheil Pause. Eine Sechzehnteil Pause. Eine Zwey und Dreisigtheil Pause.



Un sessanta quatesimo.
Eine Vier und Sechszigtheil Pause.



§. VI.

Del Valor delle Note.

La Massima vale otto battute, la Longa ne val quattro, la Breve due, la Semibreve una, la Minima val mezza battuta, la Semiminima un quarto, la Croma un ottavo, ossia mezzo quarto, la Semicroma un sedicesimo, la Biscroma un trentaduesimo, e la Quartieroma un sessantaquatesimo. Dunque la Massima val due Longhe, quattro Brevi, otto Semibrevi etc. La Breve vale due Semibrevi, quattro Minime, otto Semiminime etc. La Semibreve vale due Minime, quattro Semiminime, otto Crome etc. e così delle altre Note.

benen Zeitmaasses gehören und zu bringen sind. Z. E. wenn man die Quantität und Qualität der Noten in der mit $\frac{2}{4}$ bezeichneten Taktart wissen will, so wird man durch die untere Ziffer finden, dass 4 Viertel auf einen Takt des gewöhnlichen Zeitmaasses gerechnet werden, die obere Zahl hingegen wird zeigen, dass statt 4 Viertel nur 2 in jeden Takt kommen sollen, nämlich ein Viertel auf den Niederschlag und eines auf das Aufheben. Aehnlichermaassen verfährt man in allen übrigen Taktarten.





§. 5.

Von den Pausen.

Die Pausen sind Figuren, welche diejenige Dauer des Zeitmaasses anzeigen, binnen welcher der Sänger oder Instrumentalist schweigen soll. Es giebt deren neun.

§. 6.

Von dem Werth der Noten.

Die Maxima oder grosse Note gilt acht, die Longa oder lange Note vier, die Brevis oder kurze Note zwey, die Semibrevis oder ganze Note einen Takt, die Minima oder kleine einen halben, die Semiminima oder kleinere ein Viertel, das  ein Achttheil oder halbes Viertel, das  ein Sechszehnteil, das  ein Zwey und Dreyssigtheil, das  ein Vier und Sechszigtheiltakt. Folglich ist eine grosse Note von gleichem Werth als zwey lange, vier kurze, acht ganze Noten etc. eine kurze Note von gleichem Werth als zwey ganze Taktnoten, vier kleine, acht Viertel; eine ganze Taktnote von gleichem Werth als zwey Viertel, vier Achtel, acht Sechszehnteile u. s. w.

Esempio del Valor delle Note, che sono più in uso nella Musica.

Darstellung des Werths der in den jetzigen Musikstücken gewöhnlich vorkommenden Noten.

Una Semibreve val: Eine halbe Takt-Note ist so viel als:
 Una Minima val: Eine Viertel-Note ist so viel als:
 Una Semiminima val: Eine Achttheil-Note ist so viel als:
 Una Cromma val: Eine Sechszehnteil-Note ist so viel als:
 Una Quarcicroma val: Eine Viertheil-Note ist so viel als:
 Una Sessantaesima val: Eine Sechzigtheil-Note ist so viel als:

Una Semibreve val: Eine ganze Takt-Note gilt so viel als:
 Una Minima val: Eine halbe Takt-Note ist so viel als:
 Una Semiminima val: Eine Viertel-Note ist so viel als:
 Una Cromma val: Eine Sechszehnteil-Note ist so viel als:
 Una Quarcicroma val: Eine Viertel-Note ist so viel als:
 Una Sessantaesima val: Eine Sechzigtheil-Note ist so viel als:

due Minime, ovvero: zwey halbe Takt-Noten, oder:

due Semiminime, ovvero: zwey Viertel-Noten, oder:

quattro Semiminime, ovvero: vier Vierteltheile, oder:

quattro Cromme, ovvero: vier Achttheile, oder:

otto Cromme, ovvero: acht Achttheile, oder:

sedici Semicrome, ovvero: sechszehn Sechszehnteile, oder:

treinta due Biscrome, ovvero: zwey und dreyssig Zwey und Dreyssigtheile, oder:

sessanta quattro Quarcicrome, ovvero: vier und sechszig Vier und Sechszigtheile.

due Semicrome, due Biscrome, due Quarcicrome, ovvero: ist so viel als zwey un sessanta, zwey Sechszehn- zwey Zwey und Vier und Sechs- so viel als eine dreyssigtheile, od. zightheile. gleichen Pausc.

4 Semicrome, ovvero: 4 Biscrome, ovvero: 4 Quarcicrome, vier Sechszehnteile, vier Zwey und vier Vier und Dreyssigtheile, od. Sechszigtheile.

otto Biscrome, ovvero: otto Quarcicrome, acht Zwey und acht Vier und Dreyssigtheile, oder: Sechszigtheile.

sedici Quarcicrome, sechszehn Zwey und Dreyssigtheile, oder: Sechszigtheile.

treinta due Quarcicrome, zwey u. dreyssig Vier und Sechszigtheile.

sessanta quattro Quarcicrome, ovvero: vier und sechszig Vier und Sechszigtheile.

CAPITOLO SECONDO.

§. I.

Del Punto di Aumentazione.

Le Figure Musicali, oltre al loro particolar valore, ne ricevano ben spesso un altro accidentale, e ciò succede quando alla Figura Musicale si aggiunge un punto, il quale si chiama punto di Aumentazione, perchè fa crescere la metà del valore alla Figura cui viene applicato, e questo viene posto dopo la figura, nota, o pausa. Per esempio la Semibreve, che val due Minime, col punto ne val trè. La Semimini- ma, che val due Crome, col punto ne val trè, e così delle altre Note, o Pause.

Esempio. (Exempel.)



§. II.

Dei Nomi dei Suoni, o delle Note.

I Nomi dei Suoni sono sette, cioè C-sol-fà-ut: D-la-sol-rè: E-la-mi: F-fa-ut: G-sol-re-ut: A-la-mi-rè: B-fà-b-mi: ovvero-Do: Rè: Mi: Fà: Sol: Là: Bì ovvero Si. (2)

(2) Quest' ultima nominazione de' suoni serve per solfeggiare, o imparare a cantare. In Francia in vece del *Bi* si servono del *Si*, mà questo poco importa, purchè sii un Nome, perchè sono sette i suoni della scala Diatonica, è necessario che abbia anche il suo proprio nome il settimo suono, per diminuire, e non accrescere la difficoltà nel solfeggiare nei tempi passati con delle Regole inutile, come erano quelle delle Mutazioni. L'inventori del *Bi* furono un certo Ericio Putaneo, e Padre Banchieri, i quali vissero certamente tempo innanzi, che fosse inventato il *Si*. Il

ZWEYTES KAPITEL.

§. 1.

Von dem Vermehrungspunkte.

Die musikalischen Figuren erhalten über ihren wesentlichen Werth öfterer noch einen zufälligen durch Beysetzung eines Punktes, welchen man daher den Vermehrungspunkt nennt, welcher diejenige musikalische Figur, sey es eine Note oder eine Pause, hinter welche er gesetzt ist, um die Hälfte ihres eigentlichen Werths erhöht. Z. E. die halbkurze Note, welche zwey halbe gilt, wird durch Hinzufügung eines dergleichen Punktes drey halbe Noten werth oder zu halten seyn. Das Viertel, welches die Dauer zweyer Achtel hat, wird durch den Punkt drey Achtel lang. Ein ähnliches Verhältniss tritt bey allen übrigen Gattungen der Noten und Pausen ein.

§. 2.

Von den Namen der Noten oder der Töne.

Es giebt sieben Noten, welche man *C. D. E. F. G. H.* nennt, im Italienischen auch: *Do, Rè, Mi, Fà, Sol, La, Bì, oder Si.* (2)

(2) Dieser letztern Art der Benennung bedient man sich bey dem Solfeggiren oder dem Studium des Gesangs. In Frankreich wird das *Si* statt *Bi* gebraucht. doch kommt hierauf nicht viel an, sobald nur ein jeder der sieben Töne in der Tonleiter seinen eignen Namen hat, und das Solfeggiren erleichtert, nicht aber, wie in den vorigen Zeiten, durch unnütze Regeln, z. E. die der Mutationen, mehr erschwert wird. Die Erfinder des *Bi* waren ein gewisser Ericius Putaneus und der Pater Banchieri, welche wahrscheinlich vor Erfindung des *Si* gelebt haben mögen. Der berühmte

§. III. Delle Chiavi.

Le chiavi sono trè figure differenti, le quali servono per indicare la diversità dei suoni, e delle voci, tanto umane, che strumentali, e si chiamano, chiave di C-sol-fà-ut: di F-fa-ut: e di G-sol-re-ut: Qualunque suono preceduto da una di queste chiavi, e posto nello stesso luogo, ne prende il nome, per

famoso Guido Aretino fù l'inventore delle Sillabe, *Ut, Rê, Mi, Fà, Sol, Là*. La sillaba *Ut* fu cambiata in quella di *Do*, essendo l'*U* una vocale molto scomoda per cantarsi; dice il Signor Mancini che la posizione della bocca non nieve cambiamento, se non quando proferisce *O*, e l'*U*, mà dove lascia l'*I*, vocale più scabrosa, e che non si può proferire senza chiudere un poco la bocca? Dice ancora, che cantando non bisogna tradire una vocale, qualunque possi essere; mà in adesso si vocalizza, o si fanno dei passaggi in quasi tutte le vocali come *O, I, U*, chè fa il più cattivo sentire all' orecchio, ed è contro alla vera buona Scuola del Canto, e mi par molto necessario in alcune raddolcirne l'asprezza. Dice ancora che non v'è qualità più interessante, ne abbellimento più dolce, di quello che nella Musica chiamasi volgarmente Trillo, conclude infine, che chi non avrà ottenuto dalla natura il dono, di poter fare il Trillo, potrà farlo coll'arte: (Vedi pensieri sopra il Canto Figurato. Vienna 1774. pag. 55. risposta di Manfredini). Mà mi sembra, che senza il dono naturale, l'Arte suggerirà sempre un cattivo Trillo, siccome suggerisce una imperfetta agilità; il Signor Cavaglier Santarelli, Scolare del Signor Bernacchi, avendo per Scolara in Roma una celebre Dilettante di Canto, fece tutto il suo possibile, acciò ottenesse a forza d'Arte il Trillo, che la natura le avea ricusato, mà non vi potè riuscire; dunque non basta l'Arte; mà nella Musica soprattutto vuol essere naturalezza, e poi naturalezza. Il cantar di portamento, il fermar la voce, il colarla, il filarla, lo smorzarla a tempo, e luogho etc. queste sono le bellezze del Canto, ed il Trillo non è che un puro ornamento, che in una Cadenza, ed in certi luoghi fa bene quand è naturale, per chi lo possiede, mà si puol fare anche di meno. Quante volte hò sentito da molti bravi Artisti, cantar al Cuore, senza nemeno eseguire un Trillo! Potrei nominarli che per brevità tralascio, che hanno fatta la prima figura, e dato legge nel Canto.

Von den Schlüsseln.

Die Schlüssel sind drey verschiedene Figuren, welche zur Unterscheidung der einzelnen Gattungen der Stimmen oder der Instrumente dienen, und der C-der F- und der G-Schlüssel genannt werden. Jede Note, vor welcher ein dergleichen Schlüssel steht und mit solchem auf ebenderselben Linie gesetzt ist, erhält

Guido Aretino war der Erfinder der Sylben: *Ut, Rê, Mi, Fà, Sol, Là*.

In der Folge ward die Sylbe *Ut* in *Do* verwandelt, weil das *U* ein sehr unbequemer Vocal bey dem Singen ist. Mancini behauptet, dass nur das Aussprechen des *O* und des *U* den Bewegungen des Mundes Geläufigkeit verschaffen könne. Aber wo bleibt der weit bedenklichere Vocal *I*, welcher, ohne dass man den Mund in etwas schliesst, nicht ausgedrückt werden kann. Mancini bemerkt hiernächst, dass man keinem Vocal an seiner Eigenthümlichkeit etwas benehmen solle. Jetzt realisirt man freylich oder singt grosse Lauffer auf allen Vocalen, folglich auch auf *O, I, U*, welches nicht allein eine unangenehme Empfindung für das Ohr hervorbringt, sondern auch den Regeln einer guten Methode ganz entgegen ist. Nach meiner Meinung ist es nothwendig, die natürliche Unannehmlichkeit mancher Vocale zu mildern zu suchen. Ferner sagt Mancini, dass es keine schönere Verzierung in der Musik gebe, als die, welche man gewöhnlich den Triller nenne, und behauptet, dass, wenn man die Fähigkeit, einen Triller hervorzubringen, nicht von Natur habe, man sich solche durch Studium erwerben könne. (Siehe die Gedanken über den figurirten Gesang, Wien 1774. Seite 56) (Manfredinis Antwort.) Ich meins Orts glaube, dass durch die Kunst allein und ohne Mitwirkung einer natürlichen Anlage ein Triller eben so wenig, wie jede andere Fertigkeit, vollkommen erreicht werden könne. Der Ritter Santarelli, ein Schüler des Bernacchi, gab einer berühmten Dilettantin in Rom Unterricht im Gesang, und wendete alles nur mögliche an, um selbige einen Triller machen zu lehren, den ihr die Natur versagt hatte. Aber vergebens. Ohne natürliche Anlage ist also die Kunst nicht ausreichend. Das Tragen, das Halten, das Unterdrücken, das Ziehen und Verlöschen der Stimme zur gehörigen Zeit und an seinem Orte etc. dieses sind die wahren Schönheiten des Gesanges, nicht aber der Triller, der eine blosse Verzierung ist, und in einer Cadenz und in gewissen Fällen sich recht gut ausnimmt, sobald er natürlich ist. Man kann jedoch recht füglich mit Wenigern auskommen. Wie oft habe ich nicht viele gute Sänger gehört, die das Herz rührten, ohne einen Triller zu machen. Ich könnte, wollte ich umständlicher werden, dergleichen Virtuosen namentlich aufführen, welche die ersten in ihrer Kunst waren, und dem Gesange Gesetze vorschrieben.

esempio, se sarà la Chiave di C, anche il suono sarà di C, e si come dopo questo seguono il D, E, F, etc., così pure i suoni, che le seguiranno, si chiameranno D, E, etc.

La regola di nominare i suoni colle lettere iniziali solamente, come per esempio C, in vece di C-sol-fa-ut, così D, in vece di D-la-sol-rè; è molto più chiara, e più facile, per conseguenza più utile.

davon seinen Namen. Z.-B. die Note, welche auf ebenderselben Linie geschrieben ist, wie der C. Schlüssel, heisst C, die darauf folgenden also D, E, F, etc.

Die Benennung der Töne mit dem Namen der Buchstaben, C, D, E, etc. ist weit deutlicher und leichter, folglich auch vorzüglicher als die ältere italienische Benennung: C-sol-fa ut, D-la sol rè.

Esempio. (Exempel.)

Chiave di F, che serve per le Voci gravi di
Der F-Schlüssel ist für die tiefern Stimmen, nämlich für den

Basso, e
Bass, und

A musical staff with a bass clef (F) showing a sequence of notes: f, g, a, b, c, d, e, f, g, a, b, c, d, e, f. The notes are written on a five-line staff, with some notes on ledger lines below the staff.

Baritono.
Bariton.

A musical staff with a C-clef (soprano clef) showing a sequence of notes: c, d, e, f, g, a, b, c, d, e, f. The notes are written on a five-line staff.

Chiave di C, che serve per le Voci acute di
Der C-Schlüssel ist für die höhern Stimmen, nämlich des

Tenore.
Tenors.

A musical staff with a C-clef (soprano clef) showing a sequence of notes: c, d, e, f, g, a, b, c, d, e, f, g. The notes are written on a five-line staff.

Contr' Alto.
Contre-Alt's.

A musical staff with a C-clef (soprano clef) showing a sequence of notes: g, a, b, c, d, e, f, g, a, b, c, d. The notes are written on a five-line staff.

Mezzo Soprano.
Tiefen Sopran's.

A musical staff with a C-clef (soprano clef) showing a sequence of notes: a, b, c, d, e, f, g, a, b, c, d, e. The notes are written on a five-line staff.

Soprano.
Sopran's.

A musical staff with a C-clef (soprano clef) showing a sequence of notes: c, d, e, f, g, a, b, c, d, e, f, g, a. The notes are written on a five-line staff.

Chiave di G, che serve per le Voci sopracute, come di Violino e Flauto etc.
Der G-Schlüssel ist für die höchsten Stimmen, z. E. für Violine und Flöte etc.

A musical staff with a G-clef (soprano clef) showing a sequence of notes: g, a, b, c, d, e, f, g, a, b, c, d, e, f. The notes are written on a five-line staff.

(?) L'estensione dei suoni moderni, che esprimano le voci, e gl' Istrumenti, è assai più distesa di quello che lo era

(?) Der Umfang der jetzigen Töne ist weit ausgebreiteter, als er in den alten Musikwerken vorkommt, wo er selten die

§. IV.

Degl'Ornamenti Musicali, o della Melodia.

Gl'Ornamenti della Musica consistano in alcuni suoni, che il cantante, o il suonatore aggiunge di propria volontà, o che li trova scritti con delle piccole note, o altri segni, per dimostrare che sono estranei all'Armonia di quella Cantilena. Questi Ornamenti sono, Trillo, il quale si fa esprimendo alternativamente, e più presto che sia possibile, con due suoni all'in su, distanti un tuono, o mezzo tuono. Il Mordente, che si fa esprimendo nella stessa maniera con due suoni, ma all'ingiu, e distanti un solo mezzo tuono. Il Grupetto, che si fa all'insu, o all'ingiu, coll'accrescere tre suoni al tuono principale. L'Appoggiatura, che si fa aggiungendo al detto suono, una, o più note, o al di sopra, o al di sotto. La Legatura, quando si trova sopra a note differenti, fa che si leghi la nota seguente, cioè la nota seguente viene legata colla prima, e queste note vanno espresse legate, cioè tenute, e non staccate, e questo si chiama suonar legato, e cantar di portamento; e quando è posto fra due note simili, significa, che la seconda nota non si ripete la qual maniera si chia-

anticamente, essendo assai limitata, poichè oltrapassava assai di poco le cinque righe, quando i suoni sono fuori dell'ordine naturale, per esser troppo gravi, o troppo acuti, riescano molto ingrati. Ma da questo male ne è nato un bene, ed è, che essendosi quasi raddoppiate le cinque righe con delle righe posticce, in sole due Chiavi, come stà nell'esempio in quelle di *F.* e *G.* si può notare tutto il sistema moderno dei suoni, che consiste presso a poco in cinque ottave. Le Chiavi di Mezzo Soprano, e di Baritono, non sono più quasi in uso. Bisogna parlar con sincerità, che nel sistema antico si udiva più armonia solidale, di quello che si sente al giorno d'oggi nell' moderno, come si vede con rammarico di chi se n'intende, e questi quanti sono? Pochi! che con tal sistema alcuni rivoltando l'Arte, ed i precetti della natura, pongono in alto il fondamento, rimosso dal suo luogo proprio, ed abbassano le altre parti, senza aver riguardo al fondamentale; ne nasce con ciò tradita l'armonia, e disgustato l'orecchio; là novità con la vera regola dell'Arte, imita, e perfeziona la natura, ma non la distrugge.

§. 4.







Von den Verzierungen in der Musik und von der Melodie.

Die musikalischen Verzierungen bestehen in einigen Tönen, welche der Sänger oder Instrumentalist entweder aus eigener Bewegung in einem Musikstücke anbringt, oder durch kleinere Nötchen und andere Zeichen vorgeschrieben sieht. Nur erwähnte Bezeichnungsart soll nämlich andeuten, dass dergleichen Zusätze eigentlich zu der Harmonie des Werkes nicht gehören.







Zu diesen Verzierungen gehören:

- 1) der Triller, welcher durch das möglichst geschwinde Angeben zweyer Klänge hervorgebracht wird. Diese Klänge sind entweder einen ganzen oder einen halben Ton aufwärts von einander entfernt.
- 2) der Mordent, welcher ebenfalls mit zwey neben einander abwärts liegenden halben Tönen hervorgebracht wird.
- 3) die Schleife, die durch Hinzufügung dreyer Töne zur Hauptnote, entweder auf- oder abwärts entsteht.
- 4) das Vorschlagen, d. h. die Beyfügung einer oder mehr Noten zur Hauptnote, entweder von unten herauf oder von oben herab.

fünf Linien überschreitet. Sobald Töne die Natürlichkeit verlieren und entweder allzu hoch oder allzu tief sind, so sind sie schwer auszudrücken. Aus diesem Uebel ist jedoch etwas Gutes entstanden, welches darin besteht, dass, da die ursprünglichen fünf Linien sich durch Hilfslinien gewissermaßen verdoppelt haben, man alle neuere Musik, welche sich ohngefähr in dem Umfang von fünf Octaven verbreitet, durch zwey Schlüssel, z. E. in *F.*- und *G.*-Schlüssel schreiben kann. Die Schlüssel des Halb-Soprans und des Baritons sind beynahe ganz ausser Gebrauch. Aufrichtig gesagt, findet man in den alten Musiken weit mehr gediegene Harmonie, als in den neuern, wie ein jeder Kunstverständige mit Betrübniss finden wird. Doch wie gering ist die Anzahl dieser Kunstverständigen! Wie viele Componisten verstossen gegen die Regeln der Kunst und der Natur, wie viele derselben setzen die Grundtöne in die Oberstimme, und die übrigen höhern Stimmen an die Stelle der erstern, vernichten folglich alle Harmonie und beleidigen das Ohr. Neuheit, verbunden mit den wahren Grundsätzen der Kunst, wird die Natur nur nachahmen und vervollkommen, nicht aber stören.

ma ancora Sincope, o Sincopata, che vuol dir suonar di contratempo. Molti altri segni nella Musica si trovano meno importanti, mà però non meno necessari a conoscersi. Questi sono Ripresa (cioè ) ovvero ) che vuol dir ripetere un'altra volta quella tal Musica, che è posta frà una, o due Riprese. La Corona (cioè , ovvero ), la quale si chiama ancora Fermata, e si pone sopra o sotto a una Nota, o Pausa, per indicare, che bisogna fermarsi un certo dato tempo. La Stanghetta, o sia divisione, della Battuta,  La Finale,  etc.

5) die Bindung; wenn solche über verschiedene Noten angemerkt ist, so muss die folgende Note mit der vorhergehenden zusammengezogen werden, so dass dergleichen Noten gehalten und nicht abgestossen werden. Dieses nennt man folglich gebunden spielen und die Stimme tragend singen. Ist eine solche Bindung zwischen zwey gleichen Noten angegeben, so bedeutet das so viel, dass die letztere nicht besonders ausgedrückt wird. Diese Art Verzierungen heissen Sincope, Sincopate, oder: im Gentakt spielen oder singen.

Mehrere andere Zeichen, welche in der Musik vorkommen, sind weniger wichtig, aber nichts desto weniger zu wissen nöthig. Nämlich das Wiederholungs-Zeichen oder  oder auch , welches die Wiederholung desjenigen Theils eines Musikstückes anbefiehlt, welcher in eine oder zwey dergleichen Figuren eingeschlossen ist. Ferner: die Halte oder  oder auch , welches auch Fermate heisst; diese wird entweder über oder unter eine Note oder Pausa gesetzt, um anzuzeigen, dass man eine gewisse Zeit hindurch inne halten soll. Die Linie oder Abtheilung der Takte , der Schluss  u. s. w.

Esempio, ed espressione degl' Ornamenti della Melodia.
Beispiele und Ausführung der Verzierung einer Melodie.

Esempio.
Darstellung.

Espressione.
Nähere Ausführung.

Trillo.
Ein Triller.

Mordente.
Mordent.

Grupetto all' in sù.
Schleife, aufwärts.



Grupetto all' in giù.
Schleife, abwärts.

Appoggiatura.
Vorschläge.



Legatura.
Bindung.



Seconda Legatura, o si a Sincope.
Syncopen.



§. V.

D e g l' I n t e r v a l l i.

Le distanze, che occupano i suoni frà di loro, si chiamano Intervalli, de' quali il più picciolo è il Comma, oltre il quarto di Tono, il Semitono, il Tono, e tanti altri Intervalli, che vi sono nella Musica, come si vedrà a suo luogo. Il Tono Maggiore è diviso in nove Commi, il Minore in otto, il Semitono Maggiore in cinque, il Minore in quattro, ed il quarto di Tono in due. Il Tono adunque è composto di due Semitoni, che sono un maggiore, ed un minore. Vi sono stati molti Autori, che poco stima hanno fatto del Comma, anzi giudicato lo hanno insensibile, mà questo non è certamente, come lo asserisce il Padre Maestro Martini nella sua storia della Musica.

Si osservi solamente, come dice Manfredini, sull' esperienza del Monocordo, che il Semitono minore manca più d'un Comma del maggiore, e ciò è tanto

§. 5.

V o n d e n I n t e r v a l l e n.

Die Entfernungen, in welchen die Töne von einander liegen, heissen die Intervallen, von denen der kleinste das Komma ist, dann folgt ein Viertel-, ein halber, ein ganzer Ton, und mehrere, wie man am gehörigen Orte sehen wird. Der ganze Ton, sobald er ein Major ist, theilt sich in neun Komma's, ist er Minor, in acht. Der halbe Ton, sobald er Major ist, theilt sich in fünf, der Minor in vier, und der Viertelston in zwey Komma's. Folglich besteht ein ganzer Ton aus zwey halben, nämlich einem Major und einem Minor.

Mehrere Autoren haben wenig Werth auf das Komma gelegt und es sogar für unbemerkt gehalten; doch ist dies wirklich nicht der Fall, wie der Pater Martini in seiner Geschichte der Musik mit mehrern sagt. Nach Manfredini darf man nur den

vero, che il quarto di tono ha luogo solamente nel Semitono maggiore. (*)

Monochord zur Hand nehmen, um sofort zu finden, dass der halbe Ton, Minor, mehr als ein Komma unter dem Major liegt, und es ist ganz ausgemacht, dass ein Viertelston nur allein in einem halben Ton Major statt finden kann. (*)

(*) I Musici versati da ciò, dunque arguiscono, che tutti i Semitoni non hanno egual distanza, e veggian quanto fia d'uopo ad un Cantante distinguere la vera, ed esatta proporzione d'ogni intervallo, da cui sol nasce quella intonazione perfetta, si male eseguita a nostri tempi. Oh quante volte la stonazione credesi fisico difetto degl'organi vocali, qualor non nasce, che da mancanza di studio, e di quegli esercizi, che, come nella mia Prefazione già promisi, espongo nel mio secondo libro; esercizi indispensabilmente necessari, e soprattutto per formar la voce. Lo studioso canti spesso, poichè la voce è simile ad un Istrumento, che, non continuamente adoprato, perde ogni suo pregio; quindi è, che bisogna giornalmente esercitarsi, come fecero, fanno, e oggior faranno i più celebri Cantanti si rari a giorni nostri! Il maggior abuso è poi quello, che per riuscir eccellente nel Canto, basti una bella voce, quindi il proverbio è: chi ha voce canta, la voce è il novantanove per cento. Falso, Falsissimo! Poichè, quanti (parlo de' veri Cantanti) sentiamo, che con voce la più infelice, trionfano, piacciono, o almeno si sostengono più di quei, che, quantunque con voce angelica, cantan senza intonare, senz'espressione, ed infine senza la vera scuola! Un Istrumento, buono, perfetto che sia, suonato da mano incosperta, potrà mai recar diletto? Nò! Così la voce; a che giova averla sonora, chiara, e forte, se manca il talento di modularla, formarla, e farla comparire a segno, di dilettere l'orecchio, e toccarne il Cuore? Danque disposizione, e buon Maestro, siano i Mentori d'una bella voce, senza di ciò il mondo dovrà sentir dei cattivi Telemachi. D'altronde un Maestro privo affatto di voce, e di maniera di cantare, come potrà mai insegnare la perfetta intonazione, e correggere i difetti d'un Scolare? Potrà un tal Maestro formare giammai un buon Cantante, mà bensì un suonatore. Per un Cantante adunque è necessario un Maestro che sìa buon Cantante, un Maestro, che, quantunque non perfetto suonator di Cembalo, basta ne sappia accompagnare il Basso fondamentale o sia numerato.

Il vero, e miglior metodo, affinchè il Musico canti il più presto che sìa possibile, e non istuoni, è quello di fargli conoscere perfettamente la distanza fra un tuono e l'altro, tanto di salto, che di grado, e di farlo esercitare con picciolo accompagnamento del semplice Basso. Diverso è il cantar le semplici note, quai son scritte, ed intonarle, dal cantarle con grazia ed espressione; quindi è che il Maestro mostrar deve al scolare come va fatto, ed indicar glielo precisamente colla sua voce, mà non continuamente, e molto meno con un pessimo accompagnamento di qualche istrumento, perchè nel primo, e nel secondo caso lo scolare sarebbe affatto

(*) Erfahrene Musiker mögen hieraus folgern, dass nicht alle halbe Töne gleiche Entfernung von einander haben, und wahrnehmen, wie nöthig es für einen Sänger ist, das wahre und genaue Verhältniss eines jeden Intervallen zu unterscheiden. Nur dann, wenn dieses beobachtet wird, kann eine vollkommene Intonation statt finden, die leider! in unsern Zeiten so wenig beachtet wird. Wie öfters glaubt man, dass ein physischer Fehler in den Organen die Ursache einer schlechten Intonation sey, die doch eigentlich nur Mangel an Studium und Vernachlässigung derjenigen Uebungen zum Grunde hat, welche wie ich bereits in der Vorrede erwähnte, das zweyte Buch dieses Werks enthalten soll. Diese Uebungen sind zur Bildung der Stimme unumgänglich nothwendig. Der Lernende muss öfters singen, denn die Stimme gleicht einem Instrumente, welches allen Werth verlieret, sobald es nicht fortwährend gebraucht wird. Daher muss ein tägliches Ueben statt finden, wie alle Sänger von einigem Ruf, deren Anzahl leider jetzt so klein ist, gethan haben und thun werden. Ein ganz falscher Satz ist ferner der, dass man behauptet, es sey hinreichend eine schöne Stimme zu haben, um ein vorzüglicher Sänger zu seyn, und unrichtig ist das Sprichwort: wer eine gute Stimme hat, kann auch singen; so wie die Behauptung: die Stimme verhält sich zu dem Uebrigen der Kunst wie 99 zu 100. Wie falsch diese Behauptungen sind, beweisen die Sänger, (ich spreche hier von wahren Künstlern) welche mit der unvortheilhaftesten Stimme triumphiren, gefallen, oder sich wenigstens länger beliebt erhalten, als diejenigen, welche eine Engelsstimme besitzen, aber ohne richtig zu intoniren, ohne Ausdruck, und überhaupt ohne die eigentliche Schule inne zu haben, singen. Ein Instrument, es mag noch so gut und vollkommen seyn, kann niemals gefallen, sobald es von einem Stümper gespielt wird. Eben so verhält es sich mit der Stimme. Was hilft es, eine tönende, helle und starke Stimme von der Natur erhalten zu haben, wenn man nicht das Talent hat sie zu biegen, zu bilden und sie so ertönen zu lassen, dass das Ohr des Zuhörers erfreuet und die Herzen gerührt werden? Natürliche Anlage folglich und ein guter Lehrer müssen die Mentoren einer schönen Stimme seyn, ohne diese wird man nur schlechte Telemache hören. Wie kann nämlich ein Lehrer, der weder eine gute Stimme besitzt, noch eine gute Methode hat, eine vollkommene Intonation zeigen und lehren, wie kann ein solcher die Fehler seines Schülers verbessern? Nie wird ein solcher Lehrer einen wahren Sänger ziehen können, wohl aber einen Instrumentalisten. Für einen jungen Sänger ist es also nöthig, einen Lehrer zu haben, der selbst Sänger ist, und der, wenn auch nicht ein vollkomm-

§. VI.

D e g l i A c c i d e n t i .

Gli accidenti Musicali son certi segni, che precedono le Note, e che servono per far crescere, e far calare i suoni un mezzo tono, ed un tono. Questi segni sono cinque, cioè Diesis #, che fa crescere mezzo tono alla nota dove sarà applicato: Doppio Diesis x, che fa crescere un tono: Bemolle b, fa calar mezzo tono, Doppio bemolle bb, oppure bb; fa calar un tono: Bequadro ♯, rimette il suono al suo primo essere.

rovinato. E allora, che mancandogli nel seguito un tale abusivo, e pernicioso soccorso, egli non avrebbe più fiato, e non potrebbe cantar più quattro note giuste. Così non fosse ciò vero, come infatti veggiam verificarsi in certi Cantanti, e specialmente nelle Donne, che abusivamente, ed a gran torto appellansi Virtuose, che, dopo aver imparato a orecchio, e come un Papagallo, qualche aria a forza di pestature di Cembalo, dovendo cantare altre arie da lor non vedute, non san più conoscerne una nota, e molto meno intonarla. Favola non è; io stesso ne hò conosciute alcune, che han fatta l'umiliantissima figura d'aver sempre al lor fianco il lor inesperto Pestatore, per tener mascherata la lor vergognosa ignoranza. Il vero Virtuoso non è quel che canta per imboccatura, o per l'organetto quai Canarini, mà che sa cantare senza alcuna sponda, ond'è assolutamente necessario di sapersi in qualche modo accompagnare per cantare quattro note all'impronto, e a prima vista, o almeno per saperle leggere. Oh quanto mi resterebbe a dire anche sù di ciò, mà taccio per non far prolisse digressioni in cose non appartenenti a quanto sono propostomi di fare.

§. 6.

V o n d e n V o r z e i c h n u n g e n .

Die in der Musik vorkommenden Vorzeichnungen sind gewisse Zeichen, welche den Noten vorangehen und bewirken, dass solche einen ganzen oder halben Ton entweder höher oder tiefer werden. Es sind deren fünf, nämlich das Kreuz #, welches die Note, bey der es stehet, um einen halben Ton erhöht, das Doppelkreuz x, welches um einen ganzen Ton erhöht; das B. b, welches um einen halben Ton tiefer macht, das Doppel B, bb oder b, welches um einen ganzen Ton erniedriget, und B Quadrat ♯, welches einen Ton auf seine vorige Stelle wieder zurückbringt.

ner Clavierspieler seyn, doch wenigstens den Grund- oder den bezifferten Bass eines Stücks zu accompagniren im Stande seyn muss. Die wahre und beste Methode, einen Lernenden bald möglichst singen und gehörig intoniren zu lehren, ist die, wenn man ihn mit der Entfernung der Töne unter sich, sowohl neben einander, als in grösseren Entfernungen vollkommen bekennt macht, und ihn bey seinen Uebungen mit dem einfachen Grundbass begleitet. Sehr verschieden ist es, die einzelnen Noten so zu singen und zu intoniren, wie solche gesetzt sind, von dem Singen mit Grazie und Ausdruck. Daher muss der Lehrer dem Schüler genaue Anleitung geben, wie er eine Sache vorzutragen hat, und durch Vorsingen es ihm anschaulich machen. Nur darf das letztere nicht fortwährend beobachtet, oder etwa der Scholar schlecht accompagnirt werden, denn in beyden Fällen würde der Scholar gänzlich verdorben werden. Fehlt ihm nämlich in der Folge ein solches nachtheiliges Hülfsmittel, so würde er weder Oden haben, noch zwey Noten richtig singen können. Wir sehen dieses bey gewissen Sängern, besonders bey denjenigen Damen bewährt, welche sich ganz unrechtmässiger Weise Virtuoseninnen nennen lassen, gleichwohl aber, wenn sie eine oder die andere Arie nach dem Gehör, wie ein Papagey, mit Hülfe eines Claviers singen gelernt haben, hernach aber eine andere vorher nicht gesehene Arie singen sollen, nicht eine Note zu treffen und zu singen vermögen. Diese Bemerkung ist nicht etwa aus der Luft gegriffen. Ich selbst habe einige dergleichen Sägerinnen gekannt, welche eine sehr traurige Rolle spielten, weil sie immer ihren unerfahrenen Accompagnateur zur Seite haben mussten, um ihre Unwissenheit zu verbergen. Der wahre Virtuose ist nicht der, welcher blos durch den Mund oder mit der Kehle, wie ein Canarienvogel, singt; sondern derjenige; der, ohne fremde Hülfsmittel nöthig zu haben, singen kann. Es ist daher, um einige Kleinigkeiten sogleich, ohne sie vorher gesehen zu haben, richtig singen oder wenigstens lesen zu können, sehr nöthig, seinen Gesang selbst mit einem Instrumente begleiten zu können. Wie viel könnte ich noch über diese Dinge sagen, aber ich schweige, um von dem mir vorgesetzten Ziele mich nicht zu weit zu entfernen.

§. II.
D e l T o n o .

Il tono ha due significati nella Musica, cioè quello di un intervallo, che hò spiegato alla pag. 20, è quello di Scala, ovvero Ottava, che è una certa melodia, osia cantilena, composta solamente di sette suoni diversi, perchè l'ottavo suono è simile al primo. Questa Scala, osia Tono è in due modi, (che per questo vien chiamato anche Modo) cioè un maggiore, ed un minore. Il Tono maggiore ha tutti i suoi intervalli maggiori, fuori della Quarta; ed il minore gli ha tutti minori, fuori della Seconda, e della Quinta.

Esempio.

Tono maggiore.
Dur-Ton.



Nella Scala, osia Tono di terza minore, il sesto suono ascendendo si fa maggiore, e il settimo suono discendendo si fa minore, tutto questo è per evitare il ditono, che vi è tra la sesta minore, e la settima maggiore, il quale si fugge per la sua asprezza di suono.

Per non tradire il Tono nella Scala minore col fare il sesto suono maggiore nel salire, ed il settimo minore nel discendere, può farsi la detta scala nel salire sino al sesto suono minore, e dal sesto minore discendere sino al primo.

§. III.

D e l l a q u a n t i t à d e i T o n i .

Ogni suono potendo esser nota principale del Tono maggiore, e del Tono minore, ed essendo ventuno i suoni, nè risultano quaranta due Toni; mà la gran difficoltà di alcuni fa sì, che in pratica sene ammettano solamente ventiquattro, i quali abbenchè siano formati in due sole maniere, ovvero modi, sono però tutti diversi; tanto per causa del posto differente, che occupa la prima nota d'ogni Tono; quanto ancora

§. 2.

V o n d e m T o n e .

Der Ton hat eine doppelte Bedeutung in der Musik, nämlich einmal bezeichnet dieser Ausdruck ein Intervall, wovon ich Seite 20 gesprochen habe, sodann aber eine Tonleiter oder Octave, welches eine aus sieben verschiedenen Anklängen, (denn der achte Klang gleicht dem ersten) bestehende Melodie oder eine gewisse Art von Gesang ist.

Die Tonleiter ist wiederum von doppelter Gattung, nämlich Major (gewöhnlich Dur-Ton) und Minor (sonst auch Moll-Ton). Der Dur-Ton hat alle seine Intervallen im Major, ausgenommen die Quarte: der Moll-Ton hingegen alle im Minor, ausser die Secunde und die Quinte.

(Exempel.)

Tono minore.
Moll-Ton.

In der Tonleiter im Moll wird beym Aufsteigen die Sechste Major, und beim Abwärtssteigen die Septime Minor genommen, lediglich um die weitere Entfernung zwischen der kleinern Sechste und der grossen Septime zu vermeiden, welches einen unangenehmen rauhen Klang hervorbringen würde. Will man bey dieser Tonleiter durch Beobachtung vorstehender Regel nicht zu weit von der Tonart selbst abweichen, so kann man die Tonleiter bis zur Sechste in Minor fortnehmen und dann wieder bis zum Grundton zurückgehen.

§. 5.

V o n d e r Z a h l d e r T ö n e .

Da jeder einzelne Ton oder Klang der Grund einer Dur- oder einer Moll-Tonart seyn kann, so entstehen folglich; da es 21 Töne giebt, 42 Tonarten. Doch die Schwierigkeit, die mit der Ausführung einiger dieser Tonarten verbunden ist, hat gemacht, dass in der Praxis nur 24 Tonarten in Anwendung kommen, die, wenn sie gleich auf den im vorstehenden §. angegebenen zwey Wegen gebildet werden, dennoch

per un tal qual distintivo, che deriva dalla natura de' medesimi, il che produce, che la stessa Musica espressa in diverso Tono, faccia ancora un diverso effetto.

ganz verschieden von den Tonarten sind, deren Stelle sie ausfüllen sollen. Diese Verschiedenheit besteht nicht blos in der verschiedenen Stelle, welche ein dergleichen Grundton auf dem Papiere einnimmt, sondern auch in einer kleinen, in der Natur des Tons selbst liegenden Abweichung des Klanges. Diese natürliche Eigenthümlichkeit eines Tons ist daher auch die Ursache, dass eine und dieselbe Musik in einer Tonart ganz andere Wirkung hervorbringt, als in einer andern.

Esempio, ossia Tavola dei Toni.

(Beispiel, oder Tabelle der Tonarten.)

Tavola prima dei Toni in chiave di F.

Erste Tabelle der Tonarten in F- oder Bass-Schlüssel.

C-Dur.

Cesolfaut naturale terza maggiore.



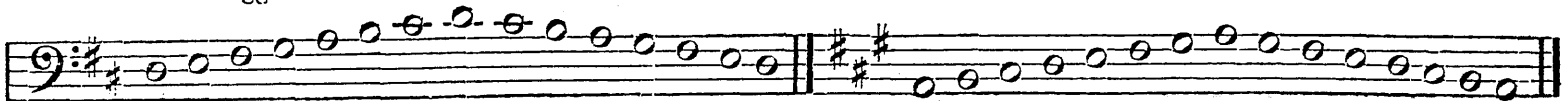
G-Dur.

Gesolreut terza maggiore.



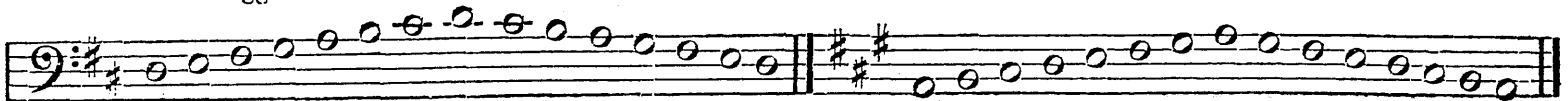
D-Dur.

Delasolre terza maggiore.



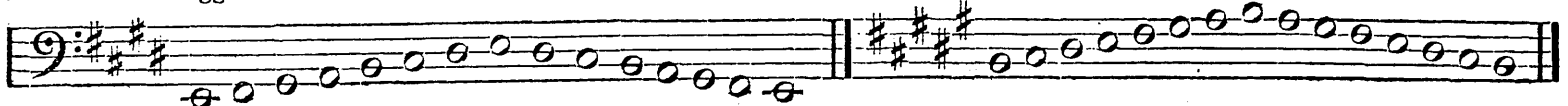
A-Dur.

Alamire terza maggiore.



E-Dur.

Elami terza maggiore.



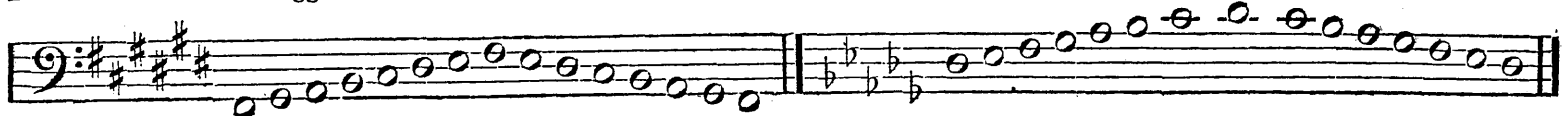
H-Dur.

Bemi terza maggiore.



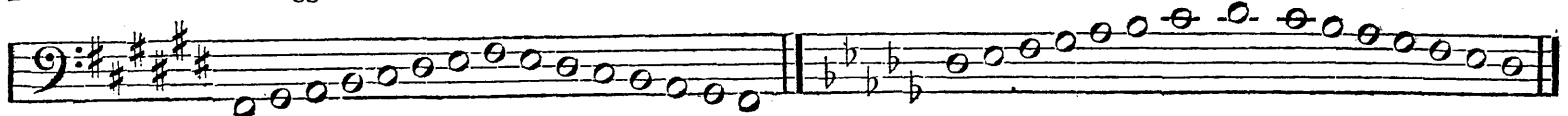
Fis-Dur.

Fefaut Diesis terza maggiore.



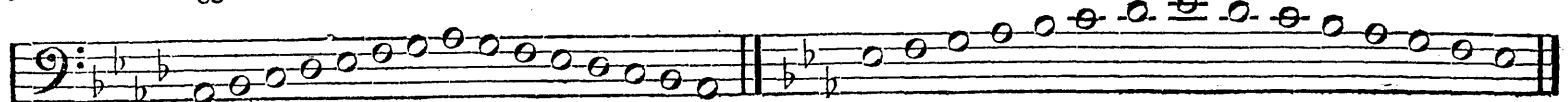
Des-Dur.

Delafà terza maggiore.



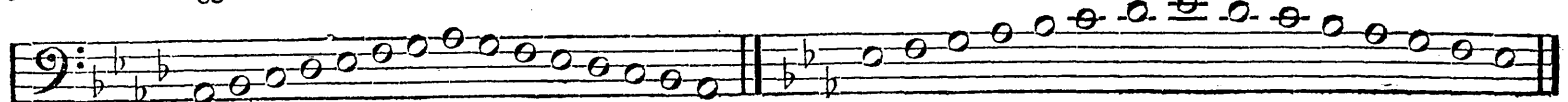
As-Dur.

Alafà terza maggiore.



Es-Dur.

Elafà terza maggiore.



B-Dur.

Befà terza maggiore.

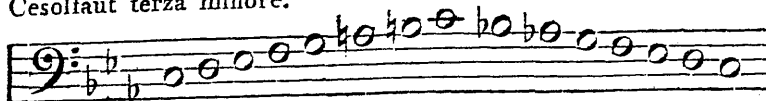


F-Dur.

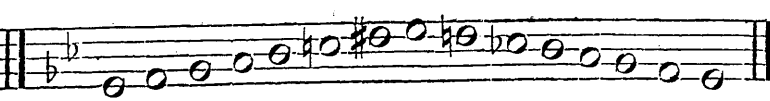
Fefaut terza maggiore.



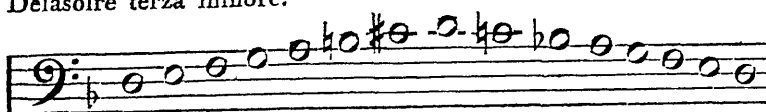
C-Moll.
Cesolfaut terza minore.



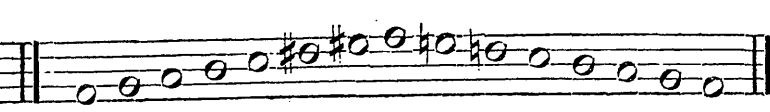
G-Moll.
Gesolreut terza minore.



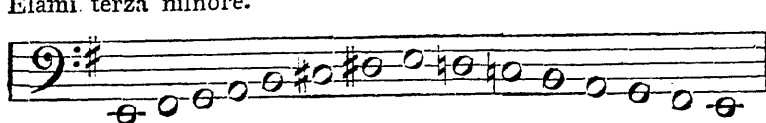
D-Moll.
Delasolre terza minore.



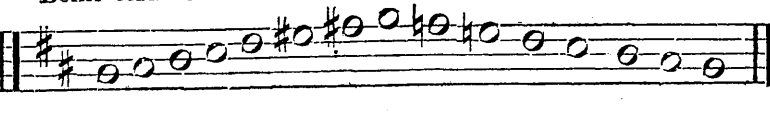
A-Moll.
Alamire terza minore.



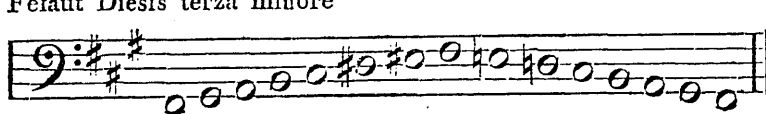
E-Moll.
Elami terza minore.



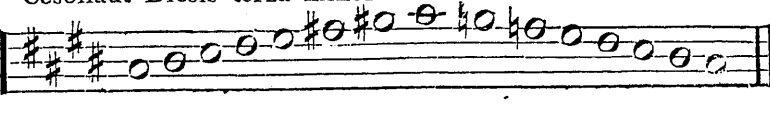
H-Moll.
Bemi terza minore.



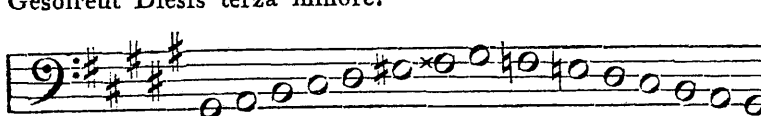
Fis-Moll.
Fefaut Diesis terza minore



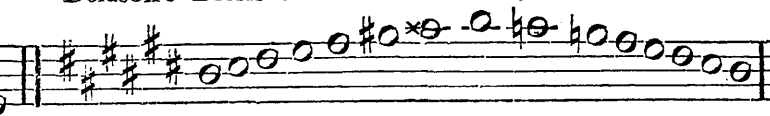
Cis-Moll.
Cesolfaut Diesis terza minore.



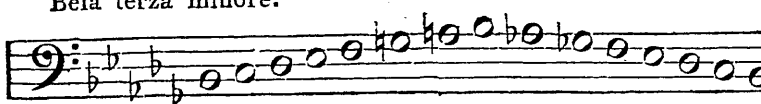
Gis-Moll.
Gesolreut Diesis terza minore.



Dis-Moll.
Delasolre Diesis terza minore.



B-Moll.
Befã terza minore.



F-Moll.
Fefaut terza minore.

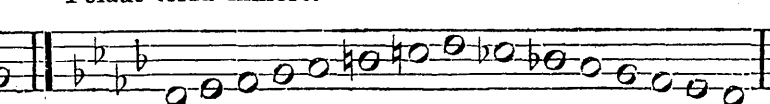
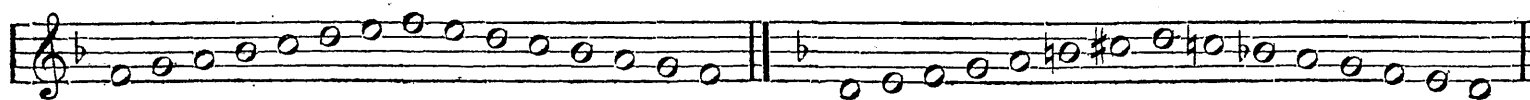


Tavola seconda dei toni in chiave di G., ove si dimostra, che si puol cantare colli istessi accidenti in due maniere.

Zweyte Tabelle der Tonarten im G- oder Violinschlüssel, woraus man sofort übersieht, dass eine und dieselbe Vorzeichnung zweyerley Tonart seyn kann.



§. IV.

Della Cadenza.

La Cadenza serve per modulare da un Tono all' altro, e per finire qualunque Composizione, non solo, mà ancora per terminare ogni frase, ed ogni periodo della Musica, la quale ad imitazione del discorso, ha le sue frasi, i suoi periodi, i suoi punti d'ogni sorta, e sino gli episodi, le digressioni etc.; e siccome consiste questa nell' Accordo Dissonante all' Consonante, cioè dalla prima del Tono o Scala C, alla quinta G, e dalla quinta alla prima, perciò vien chia-

§. 4.

Von der Cadenz.

Die Cadenz dient dazu, dass man von einer Tonart in die andere moduliren, ferner, dass man nicht allein ein jedes ganze Musikstück, sondern auch einen jeden einzelnen Satz und Perioden in solchem schliessen kann; denn auch die Musik hat, wie ein Gespräch, ihre Sätze, ihre Perioden und ihre Interpunktionen, ja sogar ihre Episoden und Digressionen etc. Sie heisst Cadenz oder Tonfall; weil sie in der Fortschreitung vom dissonirenden Accorde zum consonirenden

mata Cadenza. Tutto questo però deve saperlo piuttosto il Compositore, che il Cantante, il quale non eseguisce la Cadenza, se non quando la vede espressa, o la ritrova scritta, e perciò non è necessario, che mi diffonda a parlare su di ciò, e descrivere la quantità, e qualità delle medesime.

§. V.

Dei Generi.

I Generi nella Musica, sono le maniere di disporre i suoni, per formare un Canto; e sono quattro. Il primo si chiama Diatonico, nome greco, che significa andar per tono, o per scala, e consiste nella progressione de' suoni per intervalli di tono. Il secondo si chiama Cromatico, che vuol dir colorito, perchè sono necessari altri segni per esprimerlo, come sono gl' Accidenti, e consiste nella progressione de' suoni per mezzo tono. Il terzo si chiama Enarmonico, che vuol dir ristretto, perchè la sua progressione è la più ristretta, che possa darsi, e consiste nell'andamento de' suoni per quarto di tono, come dal $B \sharp$, al C , dal $C \sharp$, al $D. b$. etc. Il quarto genere poi si chiama Misto, ovvero Participato, che partecipa de' due primi generi, o di tutti e trè, ed è il più esteso, ed il solo, che nella nostra Musica s'adopera compiutamente. (4)

(4) La ragione per cui il genere Diatonico esclude il Tritono, ossia l'intervallo di trè toni, si è perchè il suo Canto deve stare nelle corde del tono proposto; onde il Tritono non può aver luogo nel detto genere, essendo un Intervallo, il quale fa cambiare di tono, e se nella scala detta comunemente Diatonica v'è un Tritono, ciò deriva, perchè la medesima e almeno in due Toni, mentre il Tono non consiste realmente in tutti i suoni della Scala; mà solo nei Consonanti. È falso ancora il credere, che il genere Diatonico si formi solamente con delle Note naturali, poichè qualunque Tono simile negl' Intervalli a quello di C , o di A naturale, sarà sempre Diatonico, se anche fosse composto di tanti Diesis, o di tanti Bemolli.

besteht, nämlich von dem Grundton der Tonart C bis zu dessen Quinte G . und wieder zurück zu erstem. Doch alles dieses ist mehr Sache des Compositors, als des Sängers, welcher letztere eine Cadenz nur dann ausführt, wenn er sie ausgedrückt oder ausgeschrieben findet. Es ist daher nicht nöthig, mich hierüber weiter zu verbreiten und die Zahl und Eigenschaften der Cadenzen genauer zu beschreiben.

§. 5.

Von den Klanggeschlechtern.

Die Klanggeschlechter in der Musik sind die verschiedenen Arten, die Töne zur Bildung eines Gesangs zu brauchen. Das erste nennt man das diatonische, welches das Fortschreiten in der Tonleiter bedeutet, so dass nur die Intervallen ganzer Töne dabey vorkommen. Das zweyte nennt man das Chromatische, oder ausgeschmückte, weil andere Zeichen nöthig sind, um solches auszudrücken, z. E. die Vorzeichnungen, und besteht im Fortschreiten in halben Tönen. Das dritte heisst das enharmonische, dessen Fortschreiten so beschränkt ist, als es nur immer möglich ist, und im Fortschreiten in Viertelstönen besteht, wie z. B. von h^* in C . von C^* in D^b etc. Das vierte ist das gemischte, worin entweder die ersten beyden oder alle drey erwähnte Arten vorkommen.

Dieses ist das umfassendste von allen und das Einzige, welches man in unsern Compositionen vollständig anwenden muss. (5)

(5) Der Grund, warum das diatonische Klanggeschlecht den Tritonus oder das Intervall von drey ganzen Tönen ausschliesst, ist der, weil der diatonische Gesang sich nur an die Saiten eines gegebenen Tons halten muss, der Tritonus ist aber ein Intervall, das eine Veränderung des Tons herbeiführt. Wenn sich übrigens in der Tonleiter, die man gewöhnlich die diatonische nennt, ein Tritonus findet, so kommt dies daher, weil selbige wenigstens in zwey Tönen existirt, da im Gegentheile der Ton nicht in allen Klängen der Scala, sondern nur in den consonirenden besteht. Auch ist es ein Irrthum, wenn man glaubt, dass das diatonische Klanggeschlecht nur auf den natürlichen Stufen des Notenplans bestehen könne; denn jede Tonfolge, die in ihren Intervallen der Tonleiter von C oder A ähnlich ist, wird allemal diatonisch seyn, sie enthalte auch noch so viele Kreuze oder B .

Esempio. (Darstellung.)

Genere Diatonico.
Diatonische Gattung.

Genere Cromatico.
Cromatische Gattung.

Genere Enarmonico. Moderno.
Enharmonische Gattung.

Genere Misto.
Gemischte Gattung.

§. VI.

Dei Monosillabi.

I Monosillabi sono sette, come di già descritti nel paragrafo dei Nomi dei suoni, i quali servono per solfeggiare, o sia per imparare a Cantare *do, re, mi, fa, sol, la, si.*

§. 6.

Von den Monosyllaben.

Es giebt sieben Monosyllaben, wie ich bereits oben bey den Namen der Töne bemerkt habe; diese dienen zum Solfeggiren oder eigentlich zu dem Singenlernen. Nämlich: *do, re, mi, fa, sol, la, si.*

Esempio. (Darstellung.)

C. solfaut C.	D. lasolre D.	E. lami E.	F. faut F.	G. solreut G.	A. lamire A.	B. fami H.
Do.	Re.	Mi.	Fa.	Sol.	La	Si.

C. solfaut C.	D. lasolre D.	E. lami E.	F. faut F.	G. solreut G.	A. lamire. A.	
Do.	Re.	Mi.	Fa.	Sol.	La.	etc.

Leggi, o siano Regole sopra il Canto.

- I. Che si fermi la Voce.
- II. Che si formi la Voce.
- III. Che s'intuoni esattamente.
- IV. Che si vocalizzi bene.
- V. Che si sillabi bene.
- VI. Che si faccia spesso, tanto la Scala di una Breve per fiato, quanto la Scala di due Semibreui per fiato, e si l'una, che l'altra si faccia col suo piano, e forte.

Regeln des Gesangs.

- I. Die Stimme muss festgehalten werden.
- II. Die Stimme muss gebildet werden.
- III. Man muss richtig und genau intoniren.
- IV. Man muss die Vocale deutlich aussprechen.
- V. Man muss die Sylben genau aussprechen.
- VI. Man muss öfters die Scalen in ganzen und halben Takten üben, und dabey das Piano und das Forte in Obacht nehmen.

- VII. Che si solfeggi ogni giorno coi Monosillabi *Do-- Rè-- Mi-- Fa* etc.
- VIII. Che si copi ogni giorno qualche poco di Musica, per formare l'occhio, e spartire con facilità li quarti delle Battute.
- IX. Che non si sforzi mai la voce per acquistare nuove corde di petto verso l'acuto, mà più tosto si sostituiscono alle corde di petto, che mancono, le corde del Falsetto, dette comunemente corde di Testa; corde s'intende tuono etc.
- X. Che nell'esercizio del Canto non si dia mai una soverchia fatica alle fauci, ed ai polmoni, lo chè si otterrà col cantare poco, e spesso, e col fare una conveniente pausa trà una cantilena, e l'altra.
- XI. Che si canti sempre non meno con compostezza della Bocca, che della persona, che si canti per lo più in piedi.
- XII. Che tutto ciò che si canta, si canti con aria di possesso, ne si faccia mai comparire la fatica.
- XIII. Che lo studioso, o Dilettante si presenti sempre al Cembalo, ed all'Udienza, con faccia gioiale, e senza timidezza.
- XIV. Che si ponghi tutta la diligenza per fare uscire la voce limpida, e grata, e sopra tutto immune dai difetti di Naso, e Gola.
- XV. Che nelli pasaggi si pigli fiato a suoi luoghi, vale a dire non si pigli fiato, se non dove sono terminati i Periodi, o Membretti delle Melodie Musicali, i quali membretti, o periodi, d'ordinario terminano nei tempi buoni del Ritmo, o sia Battuta.
- XVI. Che senza una precisa necessità, o di un lungo passaggio, o di una espressione affannosa, non si spezzino le parole in più parti.
- XVII. Che nelle Comuni o fermate, e nelle Cadenze, si faccia sempre precedere una bella messa di Voce.
- XVIII. Che nel pronunciare le parole, si badi bene di non alterare il metro della Poesia, coll'aggiungere, o levare alcuna sillaba ai versi del testo.

- VII. Man muss täglich mit den Monosyllaben solfegiren.
- VIII. Man muss täglich etwas Noten schreiben, um die Augen an die Eintheilungen der Takte zu gewöhnen.
- IX. Man muss die Stimme nie zwingen, um die Brust bey den hohen Tönen unterstützen zu wollen, vielmehr muss man da, wo die Bruststimme aufhört, das Falset, gewöhnlich Kopfstimme genannt, anwenden.
- X. Beym Ueben muss man nie den Schlund und die Lunge einer allzu grossen Anstrengung aussetzen, indem man bey einer mässigen aber öftern Uebung, und so, dass man zwischen jedem Gesangstück angemessene Pausen macht, endlich dahin gelangen wird, dass keine Ermüdung jener Organe mehr statt findet.
- XI. Man beobachte bey dem Singen eine anständige Bewegung des Mundes und gehörige Haltung des Körpers, singe auch überhaupt mehr stehend als sitzend.
- XII. Alles, was man singt, muss man suchen so vorzutragen, dass der Zuhörer bemerken muss, man sey des Stücks mächtig und brauche sich nicht anzustrengen.
- XIII. Der Sänger zeige immer sowohl gegen das Publikum, als den Aufführenden, ein heiteres Gesicht, frey von aller Furcht und Beklommenheit.
- XIV. Man bestreibe sich, die Stimme fliessend und angenehm, besonders aber frey von den Fehlern des Gesanges durch die Nase und durch die Kehle hervorkommen zu lassen.
- XV. Bey den Laufern hole man zur rechten Zeit Odem, d. h. am Schluss einer Periode oder bey den kleinern Abtheilungen in den Musiken, welche gewöhnlich in der guten Note des Rhythmus oder Taktes liegen.
- XVI. Ohne die dringendste Nothwendigkeit spalte man nie die Worte in mehrere Theile bey längern Figuren oder in einer leidenschaftlichen Stelle.
- XVII. Vor einer Fermate oder Cadenz suche man immer der Stimme eine gute Haltung zu geben.
- XVIII. Bey der Aussprache des Textes störe man nicht das Metrum des Gedichts durch willkührliche Beyfügung oder Weglassung einer Sylbe.

XIX. Che le corde acute, e sopracute, non si rinforzano mai tanto, che possano assomigliarsi all'urlo.

XX. Che nel cantare si porti la voce sempre unita, toltone il caso delle note pichettate.

XXI. Che nel pronunciare le parole, si facciano sempre sentire le consonanti doppie, ove queste sieno raddoppiate nel testo, ne si raddoppino quelle che non lo sono.

XXII. Che si faccia grandissimo studio sopra il Trillo, il quale si dovrà sempre preparare colla nota superiore, e risolvere colla nota inferiore, come già dissi nel paragrafo degl'Ornamenti Musicali.

XXIII. Che gl'Ornamenti, e rifiorimenti delle Cantilene si ricavino dal Carattere della Melodia, e dalle passioni delle parole.

XXIV. Gl'affetti poi da assumere nel Recitativo, per lo più sono i seguenti, di Sdegno, di Compassione, di Timore, di Violenza, di Tedio, di Piacere, e di Amore. Lo Sdegno si esprima con genere di Voce comossa, che tenda in Acuto, e se più veemente sarà, si spiega con un certo grido espresso con voce precipitosa. La Compassione esige una voce flebile. Il Timore vuole una voce dimessa, che vada esitando. La Violenza si dimostra con una voce veemente, sforzata, e fermata con una certa gravità. Il Piacere si serve di un genere di voce sciolta, piacevole, e moderata. L'Affetto dell'Amore si esprime con una voce affabile, tenera, e affettuosa etc.

XXV. Che lo studioso s'istruisca tanto che basti nella storia profana, della Poesia Drammatica, della Lingua Latina, e del Contrapunto per lo stile Teatrale, per essere un buon perfetto Artista di Musica.

Fine del Libro Primo.

XIX. Die höhern Töne müssen nie so herausgepresst werden, dass sie einem Geheule gleich kommen.

XX. Die Stimme muss immer in einer gewissen Verbindung gehalten werden, ausgenommen beym Vortrag abgestossener Noten.

XXI. Bey der Aussprache des Textes lasse man jederzeit die doppelten Consonanten hören, verdopple solche aber nicht, wo es die Sprache nicht mit sich bringt.

XXII. Man studire fleissig den Triller, welcher durch die obere Note vorbereitet und durch die untere aufgelöset wird, wie ich bereits oben in dem §. über die musikalischen Verzierungen erwähnt habe.

XXIII. Die Verzierungen und Ausschmückungen des Gesangs müssen dem Charakter der Melodie und der Leidenschaft, welche der Text ausdrückt, angepasst werden.

XXIV. Bey den Recitativen hat man grösstentheils folgende Leidenschaften vorzutragen: Zorn, Mitleid, Furcht, Gewalt, Hass, Freude und Liebe. Der Zorn muss mit einer gewissen Bewegung der Stimme durchdringend vorgetragen, und, ist die Leidenschaft grösser, mit einem gewissen Ausruf und schnellen Vortrag ausgedrückt werden. Zum Ausdruck des Mitleids gehört eine weiche sanfte Stimme. Die Furcht verlangt eine demüthige, zögernde Stimme. Die Gewalt bezeichnet man mit starker kräftiger Stimme, welche mit einer gewissen Würde verbunden seyn muss. Die Freude bedarf einer leichten, gefälligen und gemässigten Stimme. Den Affect der Liebe drückt man durch eine ansprechende, zärtliche und leidenschaftliche Stimme aus etc.

XXV. Endlich suche der junge Musiker, welcher ein vollkommner Künstler werden will, sich ausreichende Kenntnisse in der profanen Geschichte, in der dramatischen Poesie; in der lateinischen Sprache und in der Composition für das Theater, zu erwerben.

Ende des ersten Buchs.

Regole
per il Canto figurato
da

A. BENELLI.

Parte Seconda

Regeln

für den figurirten Gesang

von

A. Benelli.

Zweiter Theil.

Piccioli

Esercizj di Canto,

ordinati in dieci otto piccole Lezioni, da cantar sene sei per giorno, fino a tanto, che lo studioso se ne sia bene impossessato, avvertendo di far sempre precedere alle medesime la Scala di una Breve per fiato, la Scala di due Semibrevi per fiato, e la picciola Scala Trillata, e tutte trè coi loro Piani, e Forti.

Scala di una Breve per Fiato.



Scala di una Breve in Chiave di Soprano.



Per comodo degli studiosi hò messo in Chiave di G, gl' esercizj, e Lezioni etc. mà al caso si desiderasse, di averli in quella di C, come si vede nella seconda Scala di Brevi, possono li Maestri a suoi Scolari farne la trasposizione, essendo un impresa assai facile.

Kleine

Gesang-Uebungen,

welche in achtzehn kleine Lectionen vertheilet worden sind, und von denen, so lange bis man solche vollkommen ausführen kann, täglich sechs gesungen werden müssen. Jedoch sind jedesmal vorher die nachstehenden zur Uebung des Aushaltens der Töne, in sogenannten grossen und in ganzen Takt-Noten geschriebenen Scalen, ingleichen die zu Erlernung des Trillers entworfene Scale mit dem vorgeschriebenen Vortrage und angegebenen Forte und Piano gehörig zu üben.

Scale in langen Noten zur Uebung im Aushalten der Töne.

Zur Bequemlichkeit der Lernenden habe ich die Uebungsbeispiele und Lectionen etc. im Violinschlüssel geschrieben, wollte man solche aber im Klavierschlüssel gesetzt haben, wie in der zweiten Scale beobachtet worden ist; so würde das Transponiren eine leichte Mühe für die Unterrichtgebenden seyn.

Scala di due semibrevi.

Scala, nach welcher jederzeit zwey Tacte verbunden werden.

Musical notation for a scale of two minims (semibreves) in C major, consisting of two staves. The first staff contains the ascending scale: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note). The second staff contains the descending scale: C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note). Bar lines separate the two measures.

Picciola scala trillata.

Kleine Scala zur Uebung des Trilllers.

Musical notation for a trilled scale exercise in C major, consisting of three staves. The first staff contains the ascending scale with trills (tr) over each note: C4, D4, E4, F4, G4, A4, B4, C5. The second and third staves contain the descending scale with trills: C5, B4, A4, G4, F4, E4, D4, C4. Bar lines separate the two measures.

Esercizio di salti di terza con guida, e senza guida.

Uebung der Tertien-Gänge, mit und ohne helfende Mittel-Töne.

Musical notation for an exercise of thirds in C major, consisting of four staves. The first two staves show ascending and descending thirds with guide tones (half notes between the third and the root). The last two staves show ascending and descending thirds without guide tones. Bar lines separate the two measures.

Esercizio di salti di quarta con guida, e senza guida.

Uebung der Quartan-Gänge (Sprünge) mit und ohne helfende Mittel-Töne.

Musical notation for an exercise of fourths in C major, consisting of three staves. The first two staves show ascending and descending fourths with guide tones (half notes between the fourth and the root). The last staff shows ascending and descending fourths without guide tones. Bar lines separate the two measures.

Esercizio di salti di quinta con guida,
e senza guida.

Vergleichen in der Quinte.

The first exercise consists of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music is in C major and features a series of eighth-note patterns with leaps of a fifth. The first part of the exercise includes a guide note (a half note) before the leap, while the second part does not. The exercise concludes with a double bar line and a fermata over the final note.

Esercizio di salti di sesta con guida,
e senza guida.

Vergleichen in der Sexte.

The second exercise consists of five staves of music. It follows the same format as the first exercise, with a treble clef and common time signature. The music is in C major and features eighth-note patterns with leaps of a sixth. Like the first exercise, it includes a section with a guide note and a section without. The exercise ends with a double bar line and a fermata.

Esercizio di salti di settima con guida, e senza guida. *Dergleichen in der Septime.*

This section contains four staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth-note patterns with various intervals, including seventh jumps. The second and third staves continue the exercise with similar rhythmic and intervallic structures. The fourth staff concludes the exercise with a double bar line and a sharp sign (#) indicating a key signature change.

Esercizio di salti di ottava con guida, e senza guida. *Dergleichen in den Umfang der ganzen Octave.*

This section contains four staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The music features eighth-note patterns with octave jumps. The second and third staves continue the exercise with similar rhythmic and intervallic structures. The fourth staff concludes the exercise with a double bar line and a sharp sign (#) indicating a key signature change.

Esercizio di salti per tutti i gradi, che intervengano nell'ottava di genere diatonico. *Uebung in allen Abstufungen der innerhalb einer Octave liegenden Töne.*

This section contains four staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth-note patterns covering all diatonic intervals within an octave. The second and third staves continue the exercise with similar rhythmic and intervallic structures. The fourth staff concludes the exercise with a double bar line and a sharp sign (#) indicating a key signature change.

Tavola per dimostrare tutti i salti in generale.

*Tabelle zur Darstellung der Sprünge
bis zur quint-decime; überhaupt.*

Two staves of musical notation in C major, 4/4 time. The first staff contains notes G4, A4, B4, C5, D5, E5, F5, G5, labeled with numbers 3, 4, 5, 6, 7, 8 above them. The second staff contains notes G4, A4, B4, C5, D5, E5, F5, G5, labeled with numbers 9, 10, 11, 12, 13, 14, 15 above them. This represents intervals from a third to a fifteenth.

Esercizio di volatine per ottava, delle semplici ascendendo, e discendendo.

Übung der einfachen Läufer von einer Octave zur andern auf und abwärts.

Three staves of musical notation in C major, 4/4 time. Each staff shows a sequence of eighth-note runs ascending and then descending an octave. The first staff starts on G4, the second on A4, and the third on B4.

Esercizio di volatine per ottava doppia, ascendendo, e discendendo.

Übung der doppelten Läufer von einer Octave zur andern und wieder zurück auf den Grundton.

Three staves of musical notation in C major, 4/4 time. Each staff shows a sequence of eighth-note runs ascending and then descending two octaves. The first staff starts on G4, the second on A4, and the third on B4.

Esercizio delle volatine di nona.

Übung der Läufer bis zur Nona.

Two staves of musical notation in C major, 4/4 time. Each staff shows a sequence of eighth-note runs ascending and then descending a ninth. The first staff starts on G4, and the second on A4.

Esercizio di volatine di decima ascen- *Dergleichen bis in die 10^{ma}*
 dendo.

Esercizio di alcuni modi cantabili, con *Übung in einigen Figuren des Gesangs,*
 volatine di contra tempo *mit wieder den Tact eingemischten*
Läufem.

Esercizio di alcuni modi cantabili, con
 volatine delle scavezze perchè non ar-
 rivano all'ottava.

*Übung in einigen Bewegungen (Fi-
 guren) des Gesangs mit abgebroche-
 nen, die nächste Octave nicht errai-
 chenden Läufern.*

Esercizio di note sincopate.

Übung in syncopirten oder gezogenen
Noten.



Three staves of musical notation in C major, 4/4 time. The first staff contains a sequence of eighth notes with various syncopations. The second staff continues with eighth notes, some with accents. The third staff features sixteenth-note runs and eighth notes with accents. The fourth staff concludes with a half note, a quarter note, and a half note, ending with a double bar line.

Esercizio di terzine.

Übung in Triolen.



Three staves of musical notation in C major, 4/4 time. The first staff is filled with triplet eighth notes, with the number '3' written above and below the groups. The second staff continues with triplet eighth notes and some eighth notes. The third staff features triplet eighth notes and quarter notes, ending with a double bar line.

Esercizio di alcuni modi cantabili, che s'in-
contrano spesso nella musica moderna.

Übung in einigen Gesangsfiguren, welche
in den neuern Compositionen am häu-
figsten vorkommen.



Three staves of musical notation in C major, 4/4 time. The first staff contains a series of eighth-note runs. The second staff continues with eighth-note runs and some quarter notes. The third staff features eighth-note runs and quarter notes, ending with a double bar line.

Esercizio d'altri modi cantabili, come sopra.

Eine ähnliche dergleichen.



Esercizio di note arpeggiate, con alcuni gruppi, che s'incontrano nelle musica di teatro.

Übung in gebrochenen Noten, mit einigen Verzierungen, welche gewöhnlich in den Opern-Musiken vorkommen.



Siegono sei diverse Lezioncine, da cantarsene due d'ogni sorte per giorno, sullo stile antico, ordinate per i dodici semitoni, componenti l'ottava.

Nun folgen sechs verschiedene Lectionen, von denen man täglich zwey von jeder Gattung singen muss. Diese sind im ältern Styl abgefasst und in allen zwölf halben Tönen, welche eine Octave ausmachen, geschrieben.

Adagio

3 6 5 3 6 4 6 3 5 3 5 6 4 6 6 5 6 5

Adagio

Adagio

Adagio

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler accompaniment of quarter and eighth notes.

This system continues the musical notation from the first system. It features a dense melodic texture in the upper staff, with some notes beamed together. The lower staff continues with its accompaniment. The system concludes with a double bar line.

Adagio

The second system of music consists of two staves. The upper staff continues the intricate melodic line with various rhythmic values. The lower staff provides a steady accompaniment.

This system continues the musical notation from the second system. It shows the continuation of the complex melodic line in the upper staff and the accompaniment in the lower staff, ending with a double bar line.

Adagio

The third system of music consists of two staves. The upper staff continues the melodic development with many sixteenth notes. The lower staff continues with its accompaniment.

This system continues the musical notation from the third system. It features the final melodic phrases in the upper staff and the concluding accompaniment in the lower staff, ending with a double bar line.

Adagio

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, flowing melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler, more rhythmic line with quarter and eighth notes.

The piano accompaniment for the first system. The upper staff features dense, rapid chordal textures, likely arpeggiated chords, while the lower staff provides a steady, rhythmic accompaniment with quarter notes.

Adagio

The second system of music, similar in structure to the first. The upper staff has a complex melodic line, and the lower staff has a rhythmic accompaniment. The key signature appears to be different from the first system.

The piano accompaniment for the second system. The upper staff features dense, rapid chordal textures, and the lower staff provides a steady, rhythmic accompaniment.

Adagio

The third system of music, similar in structure to the previous systems. The upper staff has a complex melodic line, and the lower staff has a rhythmic accompaniment. The key signature is different from the previous systems.

The piano accompaniment for the third system. The upper staff features dense, rapid chordal textures, and the lower staff provides a steady, rhythmic accompaniment.

Allegro

Moderato

Allegro

Moderato

Seconda Lezione.

Zweyte Lection.

Larghetto

Larghetto

Larghetto

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting bass line.

Musical notation for the second system, showing a piano accompaniment with a treble clef and a bass clef. The treble part has a complex, flowing melody with many sixteenth notes, while the bass part provides a steady accompaniment. A trill is marked with an 'X' and a '3' above it.

Musical notation for the third system, continuing the piano accompaniment. It features similar melodic and harmonic structures to the previous system, with a trill marked with an 'X' and a '3' above it.

Larghetto

Musical notation for the fourth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting bass line.

Musical notation for the fifth system, showing a piano accompaniment with a treble clef and a bass clef. The treble part has a complex, flowing melody with many sixteenth notes, while the bass part provides a steady accompaniment.

Musical notation for the sixth system, continuing the piano accompaniment. It features similar melodic and harmonic structures to the previous system, with a trill marked with an 'X' and a '3' above it.

Larghetto

3/4

Larghetto

3/4

Larghetto

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps. The music includes various note values and rests.

Musical notation for the second system, showing a piano accompaniment with a treble clef and a 3/4 time signature. It includes a triplet of eighth notes marked with a '3'.

Musical notation for the third system, showing a piano accompaniment with a treble clef and a 3/4 time signature. It includes a triplet of eighth notes marked with a '3'.

Larghetto

Musical notation for the fourth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps. The music includes various note values and rests.

Musical notation for the fifth system, showing a piano accompaniment with a treble clef and a 3/4 time signature. It includes a triplet of eighth notes marked with a '3' and some notes marked with an 'x'.

Musical notation for the sixth system, showing a piano accompaniment with a treble clef and a 3/4 time signature. It includes a triplet of eighth notes marked with a '3' and some notes marked with an 'x'.

Larghetto

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4 and the key signature has two flats. The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. The right hand features more complex textures, including sixteenth-note runs and chords. The left hand continues with a simple accompaniment. There are some markings above the staff, possibly indicating fingerings or ornaments.

The third system shows a continuation of the melodic and accompanimental lines. The right hand has some trills and grace notes. The left hand maintains the accompaniment. The system ends with a double bar line.

Larghetto

The fourth system starts with a treble clef and a 3/4 time signature. The key signature remains two flats. The music continues with similar textures to the previous systems, featuring chords and a melodic line in the right hand.

The fifth system features intricate right-hand passages with sixteenth-note runs and chords. The left hand continues with a steady accompaniment. There are some markings above the staff, including a '3' indicating a triplet.

The sixth system concludes the piece. It features similar textures to the previous systems, with a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The system ends with a double bar line.

Larghetto

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. The tempo is indicated as *Larghetto*.

The second system continues the piece. The treble staff has a more intricate melodic line with many sixteenth notes and some triplet markings. The bass staff provides a steady accompaniment with eighth notes.

The third system shows the continuation of the melodic and accompanimental lines. The treble staff has a triplet marking. The piece concludes with a double bar line.

Larghetto

The fourth system begins with a new section of music. It features a treble and bass clef with a 3/4 time signature. The tempo is indicated as *Larghetto*. The music consists of eighth and sixteenth notes.

The fifth system continues the piece. The treble staff has a complex melodic line with many sixteenth notes and some triplet markings. The bass staff provides a steady accompaniment with eighth notes.

The sixth system shows the continuation of the melodic and accompanimental lines. The treble staff has a triplet marking. The piece concludes with a double bar line.

Terza Lezione.

Dritte Lesson.

Allegro

6 6 4 5

5 6 5 6 3 3

Allegro

5 6 5 6 3 3

5 6 5 6 3 3

Allegro

5 6 5 6 3 3

5 6 5 6 3 3

Allegro

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex, rapid melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of quarter and eighth notes.

The second system continues the piece with two staves. The upper staff maintains the intricate melodic texture, while the lower staff continues with a consistent rhythmic accompaniment.

Allegro

The third system of music consists of two staves. The upper staff continues the rapid melodic development, and the lower staff provides accompaniment.

The fourth system continues the piece with two staves. The upper staff features the characteristic fast-moving melody, and the lower staff continues the accompaniment.

Allegro

The fifth system of music consists of two staves. The upper staff continues the rapid melodic line, and the lower staff provides accompaniment.

The sixth and final system of music on this page consists of two staves. The upper staff concludes the rapid melodic phrase, and the lower staff concludes the accompaniment.

Allegro

First system of musical notation, measures 1-4. The piece is in C major, common time (C), and marked *Allegro*. The right hand features a complex, rhythmic melody with many sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. The right hand continues with its intricate sixteenth-note pattern, and the left hand maintains the quarter-note accompaniment.

Allegro

Third system of musical notation, measures 1-4. The piece is in D major, common time (C), and marked *Allegro*. The right hand has a similar sixteenth-note texture to the first system, and the left hand has a more active accompaniment.

Fourth system of musical notation, measures 5-8. The right hand continues with its sixteenth-note pattern, and the left hand accompaniment remains consistent.

Allegro

Fifth system of musical notation, measures 1-4. The piece is in D minor, common time (C), and marked *Allegro*. The right hand features a sixteenth-note melody, and the left hand has a steady quarter-note accompaniment.

Sixth system of musical notation, measures 5-8. The right hand continues with its sixteenth-note pattern, and the left hand accompaniment remains consistent.

Allegro

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features a dense texture of sixteenth notes, while the lower staff maintains a consistent rhythmic pattern of quarter notes.

Allegro

The third system begins with the tempo marking *Allegro*. The upper staff has a very active melodic line with frequent sixteenth-note runs. The lower staff continues with a simple accompaniment of quarter notes.

The fourth system shows the continuation of the piece. The upper staff's melody is highly technical, involving many sixteenth-note passages. The lower staff provides a steady bass line.

Allegro

The fifth system continues the *Allegro* tempo. The upper staff features a complex melodic line with many sixteenth notes. The lower staff has a steady accompaniment.

The sixth system concludes the piece. The upper staff has a final melodic flourish with sixteenth notes. The lower staff ends with a steady accompaniment.

Quarta Lezione.

Vierte Lektion.

Moderato

6 3 3 6 6 5 5 6 6 3 6

5 3 6 5 6 6 5 3 3 7 8 5

6 5 3 7 7 8 5

Moderato

Moderato

Musical notation for the first system, featuring a treble clef with a 3/4 time signature and a bass clef with a 2/4 time signature. The treble staff contains a complex melodic line with many sixteenth notes and slurs, while the bass staff has a simpler accompaniment of quarter notes.

Musical notation for the second system, continuing the piece. It features a treble clef with a 3/4 time signature and a bass clef with a 2/4 time signature. The treble staff has slurs and trills marked above it.

Musical notation for the third system, continuing the piece. It features a treble clef with a 3/4 time signature and a bass clef with a 2/4 time signature. The treble staff has slurs and trills marked above it.

Moderato

Musical notation for the fourth system, featuring a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The treble staff contains a complex melodic line with many sixteenth notes and slurs, while the bass staff has a simpler accompaniment of quarter notes.

Musical notation for the fifth system, continuing the piece. It features a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The treble staff has slurs and trills marked above it.

Musical notation for the sixth system, continuing the piece. It features a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The treble staff has slurs and trills marked above it.

Moderato

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#). The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff has a simpler accompaniment of quarter notes.

Musical notation for the second system, continuing the piece with similar melodic and accompaniment patterns. Some notes in the treble staff are marked with a fermata.

Musical notation for the third system, showing further development of the melodic line and accompaniment. The system concludes with a double bar line.

Moderato

Musical notation for the fourth system, starting with a new section of the piece. It features a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#).

Musical notation for the fifth system, continuing the piece with similar melodic and accompaniment patterns. Some notes in the treble staff are marked with a fermata.

Musical notation for the sixth system, showing further development of the melodic line and accompaniment. The system concludes with a double bar line.

Moderato

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature and a key signature of two sharps (F# and C#). The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a simpler accompaniment of quarter notes.

Second system of musical notation, continuing the piece. It includes trill ornaments (tr) above several notes in the treble staff.

Third system of musical notation, showing further development of the melodic and harmonic material.

Moderato

Fourth system of musical notation, marked "Moderato". It features a more active treble staff with many sixteenth-note passages.

Fifth system of musical notation, continuing the piece with trill ornaments.

Sixth system of musical notation, concluding the piece with a double bar line.

Moderato

Moderato

Moderato

Moderato

Quinta Lezione.

Fünfte Lection.

Allegro

Musical notation for the first system, featuring treble and bass staves with a grand staff brace. The music is in common time (C) and includes various rhythmic patterns and accidentals. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for the second system, continuing the piece with treble and bass staves. It features complex rhythmic figures and chromatic passages.

Musical notation for the third system, showing further development of the musical themes. It includes dynamic markings like 'f' and 'ff'.

Allegro

Musical notation for the fourth system, featuring treble and bass staves with a grand staff brace. The tempo is marked 'Allegro'.

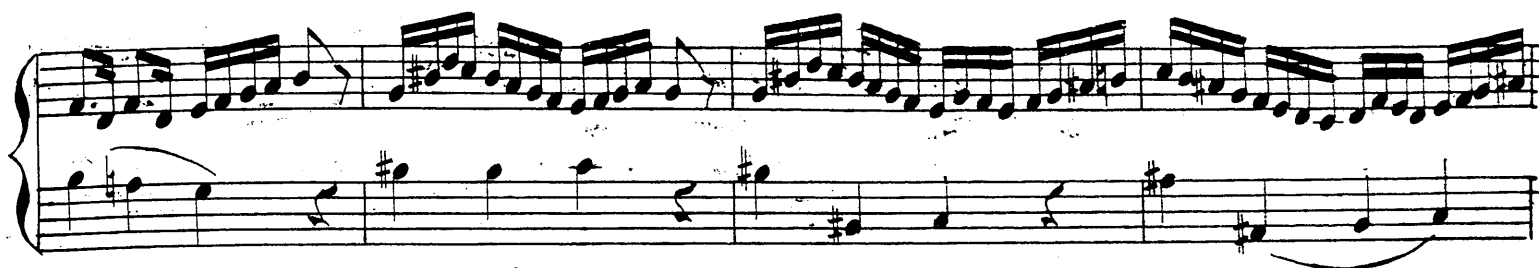
Musical notation for the fifth system, continuing the piece with treble and bass staves.

Musical notation for the sixth system, concluding the piece with treble and bass staves.

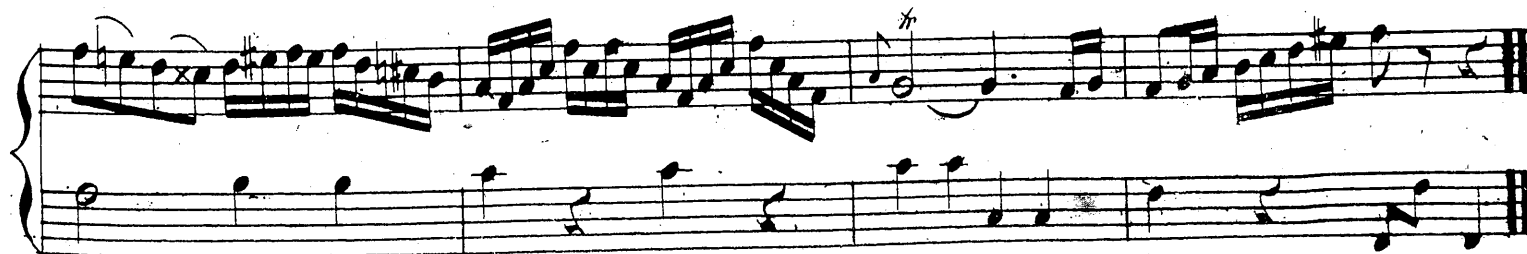
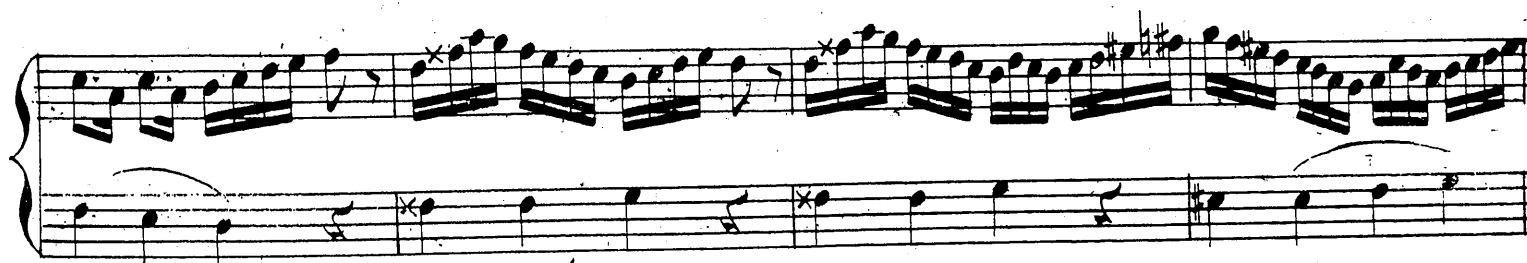
Allegro

Allegro

Allegro



Allegro



Allegro

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The key signature has three sharps (F#, C#, G#). The music is in an 'Allegro' tempo. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a simpler harmonic accompaniment.

The second system continues the piece. The upper staff features a highly technical and intricate melodic line with frequent sixteenth-note runs and slurs. The lower staff continues with a steady accompaniment, including some chords marked with an 'x'.

The third system shows a change in the upper staff's texture, with more sustained notes and a different rhythmic pattern. The lower staff continues with a consistent accompaniment. A fermata is placed over a note in the upper staff towards the end of the system.

Allegro

The fourth system is marked 'Allegro' and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains three sharps. The music continues with a similar level of complexity as the previous systems.

The fifth system features dense melodic passages in the upper staff, with many sixteenth-note runs and slurs. The lower staff provides a steady accompaniment with some chords marked with an 'x'.

The sixth system concludes the piece. The upper staff has a final melodic flourish with a fermata over the last note. The lower staff ends with a simple accompaniment. The piece concludes with a double bar line.

Allegro

Allegro

Allegro

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a piano accompaniment with a steady eighth-note rhythm.

The second system continues the piano accompaniment from the first system, showing a consistent eighth-note pattern in the bass clef.

The third system concludes the piano accompaniment with a double bar line. The melodic line in the treble clef features some grace notes and rests.

Allegro

The fourth system begins with a new melodic line in the treble clef, marked with a 'tr' (trill) above a note. The bass clef continues with a similar eighth-note accompaniment.

The fifth system continues the piano accompaniment, maintaining the eighth-note rhythmic pattern.

The sixth system concludes the piano accompaniment with a double bar line. The melodic line in the treble clef ends with a trill and a final note.

Sesta Lezione.

Sechste Lection.

Allegro

Moderato

3 8 4 2 5 3 4 2 3 8 2 7 3 8 3 8 4 2 5 4 2

3 8 2 7 6 5 3 3 5 - - 8 5 - - 7 6 5 - 8 7 6 - 5 4 9 3 8 5 3 3 T.S.

5 6 #4 6 6 #4 6 6 #4 6 6 #4 6 3 6 #4 6 #4

6 5 # 6 5 5 #6 6 5 5 #6 6 5

5 4 #3 7 6 5 5 - - 8 5 - - 7 6 5 - 8 7 6 - 5 4 3 9 8 5 3

Allegro

Moderato

Allegro

Moderato

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, fast-moving melodic line with many sixteenth notes and some slurs. The bass clef part provides a steady accompaniment with quarter and eighth notes. A small 'x' mark is placed above the first few notes of the treble staff.

Second system of musical notation, continuing the piece. The treble clef part shows a continuation of the fast melodic line. A triplet of eighth notes is marked with a '3' above it. The bass clef part continues with a similar accompaniment pattern.

Allegro

Moderato

Third system of musical notation, starting with a 2/4 time signature. The tempo markings 'Allegro' and 'Moderato' are positioned to the left of the staves. The treble clef part has a more rhythmic, eighth-note pattern. The bass clef part has a slower, more spacious accompaniment.

Fourth system of musical notation. The treble clef part features a melodic line with some slurs and a sharp sign (#) above a note. The bass clef part continues with a steady accompaniment.

Fifth system of musical notation. The treble clef part has a fast, repetitive melodic pattern. The bass clef part provides a consistent accompaniment.

Sixth system of musical notation, ending with a double bar line. The treble clef part concludes with a melodic phrase marked with a sharp sign (#) and a triplet of eighth notes. The bass clef part ends with a few final notes.

Allegro

Moderato

Allegro

Moderato

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity in the treble staff and a steady accompaniment in the bass staff.

Allegro

Moderato

Third system of musical notation, marked with tempo changes. The treble staff is marked *Allegro* and the bass staff is marked *Moderato*. Both staves are in 2/4 time. The treble staff has a very active melodic line, while the bass staff provides a more rhythmic accompaniment.

Fourth system of musical notation, showing further development of the melodic and accompaniment parts.

Fifth system of musical notation, featuring dense sixteenth-note passages in the treble staff.

Sixth system of musical notation, concluding the piece with a triplet in the treble staff and a final cadence in the bass staff.

Allegro

Moderato

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has three sharps (F#, C#, G#). The upper staff contains a series of eighth-note chords, while the lower staff contains a simpler eighth-note accompaniment.

The second system continues the piece. The upper staff features a triplet of eighth notes marked with a '3' and a fermata. The lower staff continues with the accompaniment.

The third system shows the upper staff with a series of eighth-note chords, some marked with an 'x' to indicate a specific fingering or articulation. The lower staff continues with the accompaniment.

The fourth system continues with the upper staff playing eighth-note chords, some marked with an 'x'. The lower staff continues with the accompaniment.

The fifth system concludes the piece. The upper staff features eighth-note chords, some marked with an 'x', leading to a final double bar line. The lower staff continues with the accompaniment and also ends with a double bar line.

Allegro

Moderato

Musical notation for the first system, featuring a treble clef staff with a 2/4 time signature and a bass clef staff. The music is in B-flat major and includes a 2-measure rest in the bass line.

Musical notation for the second system, showing a treble clef staff with a triplet of eighth notes and a trill in the final measure, and a bass clef staff with a simple accompaniment.

Musical notation for the third system, featuring a treble clef staff with a complex melodic line and a bass clef staff with a steady accompaniment.

Musical notation for the fourth system, showing a treble clef staff with a highly active melodic line and a bass clef staff with a simple accompaniment.

Musical notation for the fifth system, featuring a treble clef staff with a melodic line ending in a triplet and a trill, and a bass clef staff with a simple accompaniment.

Allegro
Moderato

Allegro
Moderato

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, fast-moving melodic line with many sixteenth notes and some slurs. The bass clef part provides a steady accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble clef part shows a continuation of the intricate melodic patterns, with some dynamic markings like *mf* and *ff*. The bass clef part continues with a similar accompaniment style.

Allegro

Third system of musical notation, starting with the tempo marking *Allegro*. The treble clef part is marked with a 2/4 time signature and features a very active, rhythmic melody. The bass clef part is marked with a 2/4 time signature and a *Moderato* tempo, providing a slower, more stable accompaniment.

Fourth system of musical notation. The treble clef part continues with its fast, rhythmic character, including some slurs and dynamic markings. The bass clef part maintains its accompaniment role.

Fifth system of musical notation. The treble clef part shows further development of the fast melodic line, with some slurs and dynamic markings. The bass clef part continues with its accompaniment.

Sixth system of musical notation, the final system on the page. The treble clef part concludes with a fast, rhythmic passage, including a triplet and a fermata. The bass clef part concludes with a few final notes. A page number '1017' is visible in the bottom right corner.

Larghetto

Solfeggio I

5 3 = = = 7 7 5 6 = 6 5 = #5 3 =

6 4 = = = 5 3 = 6 #6 7 3 3 8 =

5 8 #7 #4 10 6 - 5 3 6 4 6 3 5 = 4 3 8 5 =

5 3 7 3 3 8 4 2 =

5 = 6 4 6 5 6 #7 3 8 3 3 5 4 3 6

6 4 = 3 8 = 4 3 4 2 3 4 7 5 5 8 = =

Allegro

6 4 = 5 4 = 7 3 = 8 8 7 8 - 2 = 10 - 6 = 7 = 8 8 = 6 3

This page of musical notation consists of seven systems of staves, each containing two staves (treble and bass clef) joined by a brace. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks such as 'X' and 'tr'. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with the instruction *ritisimo* and a final cadence. The page is numbered 47 in the top right corner and 1925 in the bottom right corner.

Andante molto

Solfeggio II

The musical score consists of six systems, each with a piano accompaniment on the left and a vocal line on the right. The piano part includes complex chordal textures and arpeggiated figures, while the vocal line features melodic passages with various ornaments and slurs. Fingerings are indicated by numbers 1-5, and breath marks (X) are present in the vocal line. The tempo is marked *Andante molto*. The key signature has one flat (B-flat), and the time signature is 3/4. The score is written for piano and voice.

First system of musical notation. The treble clef staff contains a melodic line with sixteenth-note runs, each marked with a slur and the number '6'. The bass clef staff contains a bass line with chords and some triplets. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and '6' markings. The bass clef staff features a bass line with various chords and triplets, including some sixteenth-note patterns.

Third system of musical notation. The treble clef staff has a melodic line with slurs and '6' markings. The bass clef staff contains a bass line with chords and triplets, including some sixteenth-note patterns.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and '6' markings. The bass clef staff features a bass line with chords and triplets, including some sixteenth-note patterns. A 't. solo' marking is present above the bass line.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and '6' markings. The bass clef staff features a bass line with chords and triplets, including some sixteenth-note patterns.

Sixth system of musical notation. The treble clef staff continues the melodic line with slurs and '6' markings. The bass clef staff features a bass line with chords and triplets, including some sixteenth-note patterns.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with numerous fingerings (e.g., 1 0, 4, 1 2 4, 6, 6, 3 5, 6 5, 3 3 3 3, 3 5 4, 6, 3 3, 6 5 3) and some accidentals.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff contains bass line with fingerings (e.g., #6, 6, 3 3, 4, 6 4 6, 6 #6, 8 3, 2, 3, #3, #6, 8, 6 5, 3) and accidentals.

Third system of musical notation. The upper staff continues the melodic line. The lower staff contains bass line with fingerings (e.g., 3, 3, 4 6, 7, 3 3, 3 3, 3 3, 3 3, 3 3, 7 2, 3) and includes the marking *T.C.*

Fourth system of musical notation. The upper staff features a complex melodic line with many slurs and accents. The lower staff contains bass line with fingerings (e.g., 4, 6, 6, 6, 6, 7, 3, 3, 3, 5, 6, 3, 3, 3, 7 2, 3) and accidentals.

Fifth system of musical notation. The upper staff continues the complex melodic line with slurs and accents. The lower staff contains bass line with fingerings (e.g., 6, 3, 6 4, 5) and accidentals.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff contains bass line with fingerings (e.g., 3, 3, 3, 3, 3, 3, 3, 3) and includes dynamic markings *p* and *f*.

Allegro Moderato

Solfeggio III

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 below the notes.

The second system continues the piece. It features a triplet of eighth notes in the upper staff. The notation includes various note values and fingerings throughout both staves.

The third system shows more complex rhythmic patterns, including sixteenth-note runs. Fingerings are carefully indicated for the more technically demanding passages.

The fourth system includes a variety of note values and rests, maintaining the piece's rhythmic complexity. The notation is clear and precise.

The fifth system features intricate melodic lines with frequent sixteenth-note passages. Fingerings are essential for navigating these passages smoothly.

The sixth system concludes the piece with a final melodic flourish. It includes some notes marked with an 'X', possibly indicating a specific performance technique or a final breath mark.

First system of musical notation. The upper staff contains a melodic line with several 'X' marks above it. The lower staff contains a bass line with numerous fingerings indicated by numbers 1-5. The system concludes with a double bar line.

Second system of musical notation. Both staves feature complex rhythmic patterns and fingerings. The system concludes with a double bar line.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with fingerings. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with fingerings. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with fingerings. The system concludes with a double bar line.

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with fingerings. The word 'unisono' is written in the lower staff. The system concludes with a double bar line.

Adagio sempre legato

Solfeggio IV

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a treble clef and a sharp sign indicating the key signature. The music is written in a 3/4 time signature. Fingerings are indicated by numbers 1-5 below the notes. Slurs are used to indicate phrasing. There are some 'x' marks above the notes in the second measure.

The second system continues the piece with similar notation. It features complex fingering patterns and slurs. There are 'x' marks above notes in the fifth measure, and a '6' with a slur above notes in the sixth measure.

The third system shows more intricate fingering, including sixths and triplets. Slurs are used throughout. There are 'x' marks above notes in the eighth measure.

The fourth system continues with complex fingering and slurs. There are 'x' marks above notes in the eighth measure.

The fifth system features dense chordal textures and complex fingering. Slurs are used to connect phrases. There are 'x' marks above notes in the eighth measure.

The sixth system concludes the piece with complex fingering and slurs. It ends with a double bar line and a repeat sign. There are 'x' marks above notes in the eighth measure.

V.S.

Allegretto

The musical score is presented in seven systems, each with a treble and bass staff. The key signature is G major (one sharp), and the time signature is 3/8. The notation includes various rhythmic patterns, slurs, and fingerings. The piece ends with a double bar line and repeat dots.

System 1: Treble and bass staves with notes and chords. Fingerings: 3 5, 6 3, 3 6, 6 3, 6 3, 4 3, 4 5, 6 3.

System 2: Treble and bass staves with notes and chords. Fingerings: 5 4 #3, 6 7 8 3, 7 3 #6, 6 b5 #4, 6 3 b5 #4, 6 3 b6 b3.

System 3: Treble and bass staves with notes and chords. Fingerings: b5 3 4 6, b4 5 6 3, b4 6, b3, 8 3.

System 4: Treble and bass staves with notes and chords. Fingerings: 7 3, 7 6 5, 3 7, 7 3, 7 6 5, 7 3.

System 5: Treble and bass staves with notes and chords. Fingerings: 7 3, 7 6 #5, 6 3, 5, #4 #6, 3 6, #3 6.

System 6: Treble and bass staves with notes and chords. Fingerings: 5 3, #4 #6, 5 3, 5, 8 3, 8 7 #6, #3 8 #4, 3 6, #3 6.

System 7: Treble and bass staves with notes and chords. Fingerings: 8 3, 3, 3 6, 8 3, 5, 8 3, 3 6, 8 3, 5, 8 3.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with slurs and accidentals. The lower staff contains a bass line with fingerings (e.g., 3, 2, 3, 2, 3, 2, 3, 2) and some accidentals.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes fingerings (e.g., 6, 4, 2, 6, 3, 8, 4, 3, 5, 1, 2, 3, 6, 3, 5, 6) and accidentals.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes fingerings (e.g., 4, 3, 3, 8, 3, 7, 6, 3, 6, 5, 4, 3, 6, 2, 5, 4) and accidentals.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes fingerings (e.g., 3, 6, 5, 6, 5, 3, 6, 4, 3, 7, 3, 8, 8, 5, 6, 4, 5, 3, 5, 6, 4, 5, 3, 6, 3, 7, 3, 6, 3, 7) and accidentals.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes fingerings (e.g., 3, 8, 3, 5, 6, 4, 5, 3, 5, 4, 5, 3, 6, 3, 7, 3, 6, 3, 7, 3, 8, 8, 3, 5, 4, 6, 3, 5, 4, 7, 3, 8, 3, 4, 7, 3, 8, 7) and accidentals.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes fingerings (e.g., 3, 8, 3, 5, 6, 4, 5, 3, 5, 4, 5, 3, 6, 3, 7, 3, 6, 3, 7, 3, 8, 8, 3, 5, 4, 6, 3, 5, 4, 7, 3, 8, 3, 4, 7, 3, 8, 7) and accidentals.

Seventh system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes fingerings (e.g., 3, 8, 3, 5, 6, 4, 5, 3, 5, 4, 5, 3, 6, 3, 7, 3, 6, 3, 7, 3, 8, 8, 3, 5, 4, 6, 3, 5, 4, 7, 3, 8, 3, 4, 7, 3, 8, 7) and accidentals.

Solfeggio V

The musical score is written for piano and consists of seven systems of grand staff notation. Each system contains a treble and bass clef staff with musical notation and fingerings. The music is in a minor key and 6/8 time. The first system is labeled 'Solfeggio V'. The tempo is 'Larghetto sempre con espressione'. The score ends with a double bar line at the end of the seventh system.

Allegro Moderato.

Solfeggio VI

The first system of musical notation for Solfeggio VI. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The treble staff begins with a whole note chord (F#, C#, G) and continues with a melodic line of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5.

The second system of musical notation. The treble staff continues the melodic line with eighth notes and some slurs. The bass staff features chords and moving lines, with fingerings clearly marked. The tempo and key signature remain consistent with the first system.

The third system of musical notation. The treble staff shows a continuation of the eighth-note melodic pattern. The bass staff accompaniment includes chords and moving lines, with fingerings indicated. The overall texture remains consistent.

The fourth system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff accompaniment includes chords and moving lines, with fingerings indicated. The tempo and key signature remain consistent.

The fifth system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff accompaniment includes chords and moving lines, with fingerings indicated. The overall texture remains consistent.

The sixth system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff accompaniment includes chords and moving lines, with fingerings indicated. The tempo and key signature remain consistent.

The seventh system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff accompaniment includes chords and moving lines, with fingerings indicated. The tempo and key signature remain consistent.

First system of musical notation. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The lower staff contains a bass line with chords and single notes. Fingering numbers (1-5) are written below the notes in the lower staff.

Second system of musical notation. Similar to the first system, it features a highly technical upper staff and a supporting bass line. Fingering numbers are present throughout the lower staff.

Third system of musical notation. The upper staff continues with intricate melodic patterns. The lower staff includes chords and single notes with fingering numbers.

Fourth system of musical notation. The upper staff shows a continuation of the complex melodic line. The lower staff has chords and notes with fingering numbers.

Fifth system of musical notation. The upper staff features slurred sixteenth-note passages. The lower staff contains chords and notes with fingering numbers.

Sixth system of musical notation. The upper staff includes triplets and slurs. The lower staff has chords and notes with fingering numbers.

Seventh system of musical notation. The upper staff continues with melodic lines. The lower staff includes chords and notes with fingering numbers.

First system of musical notation. The upper staff contains a melodic line with a trill-like figure and a slur over a sixteenth-note run. The lower staff contains a bass line with a sixteenth-note accompaniment. Fingering numbers (3, 6, 5, 3, 4, 5, 3, 3) are placed below the notes in the lower staff.

Second system of musical notation. The upper staff features a melodic line with a trill and a slur. The lower staff has a bass line with a sixteenth-note accompaniment. Fingering numbers (4, 5, 7, 3, 4, 7, 3, 3, 3, 6, 6, 4, 3, 3, 3, 5, 6, 5, 3) are placed below the notes in the lower staff.

Third system of musical notation. The upper staff contains a melodic line with a trill and a slur. The lower staff has a bass line with a sixteenth-note accompaniment. Fingering numbers (3, 3, 7, 6, 4, 6, 4) are placed below the notes in the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with a trill and a slur. The lower staff has a bass line with a sixteenth-note accompaniment. Fingering numbers (7, 3, 3, 3, 3, 3, 6, 3, 3, 3, 3) are placed below the notes in the lower staff.

Fifth system of musical notation. The upper staff contains a melodic line with a trill and a slur. The lower staff has a bass line with a sixteenth-note accompaniment. Fingering numbers (6, 4, 7, 3, 3, 3, 3, 3, 2, 4, 3, 3, 3, 6, 4, 7, 3) are placed below the notes in the lower staff.

Sixth system of musical notation. The upper staff contains a melodic line with a trill and a slur. The lower staff has a bass line with a sixteenth-note accompaniment. Fingering numbers (3, 6, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3) are placed below the notes in the lower staff.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a bass line with chords and fingerings. Fingerings are indicated by numbers 3, 4, 5, 6, and 7.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and fingerings. Fingerings include 3, 5, 6, and 7.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and a fermata. The lower staff continues the bass line with chords and fingerings. Fingerings include 3, 4, 5, and 6.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff contains a bass line with chords and fingerings. Fingerings include 3, 4, 5, 6, 7, 8, and 9.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff contains a bass line with chords and fingerings. Fingerings include 3, 4, 5, 6, 7, 8, and 9.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff contains a bass line with chords and fingerings. Fingerings include 3, 4, 5, 6, 7, 8, and 9.

Solfeggio VII

Andante espressivo

The musical score consists of five systems of piano accompaniment. Each system is written for the piano with a grand staff (treble and bass clefs). The first system includes the title 'Solfeggio VII' and the tempo 'Andante espressivo'. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 on the upper hand and 1-5 on the lower hand. Dynamics such as *mf* and *f* are used throughout. The piece concludes with a double bar line.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings indicated by numbers 3, 4, 6, 5, 3, 6, 5, 6, 4, 5, 4, 3.

Second system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings: 3, 3, 3, #6, 5, 8, 6, 4, 5, 4, 8, 5, 7, 3, 8, 5, #6, 4, 6, 3, 3, 6, 5, 6, 3, #4, 3, 6, 3.

Third system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings: #3, 6, 4, 3, 6, #3, 5, 8, 3, #4, 3, 6, #6, 8, 8, 3, 6, 3, 6, 5, #3, 8, #3, 8, 7.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and ornaments. The lower staff contains a bass line with fingerings: 4, 6, #3, 5, 7, 8, 3, 6, #6, 6, 6, #3, 3, 5, b6, 3, 4, #3, 6, 7.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with fingerings: T.S., #4, 3, 3, 3, 3, 6, 4, #3, 8, 3, T.S., #4, 3, 6, #6, 8, 6, 3, 6, #3, 8, 4, 7, 3.

Allegro spiritoso

Solfeggio VIII

First system of musical notation for Solfeggio VIII. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble and a supporting bass line. Fingerings are indicated by numbers 1-5 below the notes. The first measure has a whole note chord with fingerings 8/3 in the treble and 3/3 in the bass. Subsequent measures show various rhythmic patterns and fingerings.

Second system of musical notation. It continues the piece with two staves. The treble staff has a melodic line with slurs and accents. The bass staff provides harmonic support. Fingerings are indicated throughout. The first measure has fingerings 6/9 in the treble and 5/3 in the bass.

Third system of musical notation. This system features more complex rhythmic patterns and slurs. The treble staff has many sixteenth notes. The bass staff has a steady accompaniment. Fingerings are clearly marked.

Fourth system of musical notation. The piece continues with intricate melodic and harmonic development. The treble staff has a series of slurs over sixteenth notes. The bass staff has a consistent accompaniment. Fingerings are indicated.

Fifth system of musical notation. This system shows a change in the bass line with a triplet. The treble staff continues with its melodic line. Fingerings are indicated.

Sixth and final system of musical notation on this page. It concludes the piece with a final melodic phrase in the treble and a supporting bass line. Fingerings are indicated.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with eighth notes. Fingering numbers (8, 3, 7, 3, 6, 4, 5, 3) are written below the notes in the lower staff.

Second system of musical notation. The upper staff features a melodic line with triplets and slurs. The lower staff has a bass line with slurs and fingering numbers (6, 3, 5, 3, 6, 5, 3, 5, 6, 5, 3, 5, 6, 5, 3, 5).

Third system of musical notation. The upper staff has a melodic line with slurs and triplets. The lower staff contains a bass line with slurs and fingering numbers (7, 3, #6, #3, 6, 4, #5, 3, 6, 4, #5, 3, 5, 3, 6, 3, #3).

Fourth system of musical notation. The upper staff features a melodic line with slurs and triplets. The lower staff has a bass line with slurs and fingering numbers (5, 3, 6, 3, #7, 3, 5, 3, #6, 3, 8, 3, 6, 6, 4, #3, 6, 3).

Fifth system of musical notation. The upper staff has a melodic line with slurs and triplets. The lower staff contains a bass line with slurs and fingering numbers (5, 3, 3, 5, 6, 3, 4, #3, 6, 3, 5, 3, #7, 5, 3).

Sixth system of musical notation. The upper staff features a melodic line with slurs and triplets. The lower staff has a bass line with slurs and fingering numbers (6, 4, 8, 5, 4, #3, 7, 8, 3). The system concludes with the initials "V.S." on the right side.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering numbers (1-5) are placed below notes to indicate fingerings. The piece features several technical passages, including triplets and sixteenth-note runs. The first system begins with a treble clef and a key signature of one sharp. The subsequent systems continue the melodic and harmonic development, with the final system ending with a double bar line and repeat dots.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Fingering numbers (1-5) are visible below the notes.

Second system of musical notation, continuing the piece. It includes various musical ornaments and slurs. The bass staff features several triplet markings (indicated by a '3' over a group of notes).

Third system of musical notation, showing more complex rhythmic patterns and slurs. The bass staff continues with triplet markings and other rhythmic notations.

Fourth system of musical notation, featuring a dense melodic line in the treble staff and a more active bass line. Fingering numbers are clearly marked throughout.

Fifth system of musical notation, with a focus on melodic development in the treble staff. The bass staff provides a steady accompaniment.

Sixth system of musical notation, showing a continuation of the melodic and harmonic themes. The notation includes various slurs and articulation marks.

Seventh system of musical notation, concluding the piece. The treble staff ends with a double bar line, and the bass staff concludes with a final chord and a double bar line.

Solfeggio IX

Largo devoto

5 3 6 5 #6 #5 3 3 6 5 3 3 6

2 3 2 3 6 6 5 6 5 3 7 6 5 10 3 7 6 5 10 3 7 6 5

3 6 5 3 3 6 6 4 5 3 6 6 5 3 3 6

6 5 3 3 3 3 6 5 3 5 3 6 6 5 3 #6 #5 6 5 #6 #5 3 3

6 4 5 3 3 6 5 3 3 6 5 3 3 6 5 3 3 6

5 3 #5 3 #6 3 3 5 4 3 7 #4 6 #6 8 3 6 3 #5 4 5 #3 3 8

Allegro

Solfeggio X

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a key with three sharps (F#, C#, G#).

The second system continues the piece with more complex rhythmic patterns, including sixteenth-note runs. Fingerings are clearly marked throughout. The notation includes slurs and accents.

The third system shows further development of the piece's technical demands, with intricate fingerings and complex rhythmic structures. The notation includes various note values and rests.

The fourth system continues with detailed fingerings and rhythmic patterns. The notation includes various note values and rests, maintaining the piece's technical complexity.

The fifth system includes the instruction "tasto solo" written above the staff. The notation continues with complex rhythmic patterns and fingerings. The piece remains in the same key signature.

The sixth system concludes the piece with final rhythmic patterns and fingerings. The notation includes various note values and rests, ending with a final cadence.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings 3, 5, 3, 5, 3, 5, 3, 5, 3, 6, 6.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings 3, 6, 3, 7, #3, 6, 5, 3, 6, 5, 3, #3.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings 6, 5, 3, 3, 6, 5, 3, 4, #6, 3, 6, 3, 6, 5, 3, 6, 4.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings 5, 4, 3, 7, 3, 3, 6, 5, 3, 3, 6, 3, 6, 4, 7, #3, 4, #7, 8, 6, 5, 3.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings 5, 3, 6, 3, 5, 3, 6, 4, 5, 4, #3, 3, 3, 3, 3, 3, 3, 3.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The system contains several measures of music with various note values and rests. Fingerings are indicated by numbers 1-5. A fermata is placed over a note in the second measure of the upper staff.

Second system of musical notation. Similar to the first system, it features treble and bass staves with musical notation and fingerings. The bass staff contains several measures with complex rhythmic patterns and fingerings.

Third system of musical notation. This system continues the piece with treble and bass staves. The bass staff shows a sequence of notes with fingerings, including some double bar lines.

Fourth system of musical notation. The upper staff features a series of sixteenth-note runs. The bass staff continues with rhythmic accompaniment and fingerings. A fermata is present at the end of the system.

Fifth system of musical notation. The final system on the page, showing treble and bass staves with musical notation and fingerings. The bass staff concludes with a series of notes and rests.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingering numbers 3, 6, 2, 4, and 3 are placed above the notes in the lower staff.

Second system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingering numbers 7, 6, 7, 6, 7, 6, 7, 6, 6, 3, 6, 8, 4, 3, 5 are placed above the notes in the lower staff. The text *tasto solo* is written at the end of the system.

Third system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingering numbers 5, 3, 2, 4, 3, 6, 3, 7, 3, 3, 8, 3, 6, 2, 4, 3, 6, 3, 7, 7, 3 are placed above the notes in the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingering numbers 3, 5, 4, 2, 6, 3, 6, 3, 5 are placed above the notes in the lower staff.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingering numbers 6, 3, 5, 3, 6, 5, 3, 4, 6, 3, 6, 3, 5 are placed above the notes in the lower staff.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff contains a bass line with numerous fingerings indicated by numbers 1-5. A key signature of one sharp (F#) is shown at the beginning.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows a sequence of chords and fingerings, including a prominent 4-6 fingering in the first measure.

Third system of musical notation. The treble clef staff features a melodic line with a fermata over the final note. The bass clef staff contains a bass line with various chordal textures and fingerings.

Fourth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff shows a bass line with various chordal textures and fingerings, including a 3-7 fingering.

Fifth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff shows a bass line with various chordal textures and fingerings, including a 3-6 fingering.

Andante quasi Largo

Solfeggio XI

sempre legato

3 5 4 3 2 3 6 5 9 8 4 3 4 5 3 6 4 5 3 t.s.

6 5 3 6 6 4 7 4 3 8 8 5 4 3 6

2 4 3 6 3 6 4 3 6 6 5 3 6 6 4 5 3 t.s.

6 3 5 3 4 6 3 5 6 3 5 3 6 3 6 6 t.s.

6 4 7 5 4 9 7 3 8 t.s. 3 5 4 6 3 6 2 4

3 6 3 5 4 6 3 4 5 3 6 6 5 3 t.s. 4 2 6 3 6 8 3 3 4

System 1: Treble and bass clefs. Treble clef contains a complex melodic line with many sixteenth notes and slurs. Bass clef contains a simpler accompaniment. Fingerings are indicated by numbers 1-5. A measure number '12' is written above the treble staff.

System 2: Continuation of the piece. Treble clef has a melodic line with slurs. Bass clef has an accompaniment. Fingerings are indicated. The text 'T.S.' appears at the end of the system.

System 3: Continuation of the piece. Treble clef has a melodic line with slurs. Bass clef has an accompaniment. Fingerings are indicated.

System 4: Continuation of the piece. Treble clef has a melodic line with slurs. Bass clef has an accompaniment. Fingerings are indicated.

System 5: Continuation of the piece. Treble clef has a melodic line with slurs. Bass clef has an accompaniment. Fingerings are indicated. The text 't. solo' is written above the treble staff.

System 6: Continuation of the piece. Treble clef has a melodic line with slurs. Bass clef has an accompaniment. Fingerings are indicated. The system ends with a double bar line.

Allegro assai

Solfeggio XII

This musical score is for a piece titled "Solfeggio XII" in the "Allegro assai" tempo. It is written for a grand staff, consisting of a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each containing two staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. Fingerings are indicated by numbers 1-5 (with 6 and 7 also present) placed below the notes. The piece begins with a treble staff containing a whole rest, followed by a bass staff with a descending eighth-note scale. The subsequent systems feature intricate melodic and harmonic patterns, including sixteenth-note passages and complex chordal textures.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a bass line with similar rhythmic values. Fingering numbers (1-5) are placed below the notes. A key signature of one sharp (F#) is indicated at the beginning.

Second system of musical notation. Continuation of the piece with similar melodic and bass lines. Fingering numbers are present throughout.

Third system of musical notation. Continuation of the piece. Fingering numbers are present throughout.

Fourth system of musical notation. Continuation of the piece. Fingering numbers are present throughout.

Fifth system of musical notation. Continuation of the piece. Fingering numbers are present throughout.

Sixth system of musical notation. Continuation of the piece. Fingering numbers are present throughout.

Seventh system of musical notation. Continuation of the piece. Fingering numbers are present throughout. The system concludes with the word "unisono" written in the bass staff.