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Edition Peters

CONCONE

LEÇONS DE CHANT

50 Leçons de Chant

pour

le médium de la voix

par

J. CONCONE

Opus 9

revues par

Max Friedlaender.

LEIPZIG
C. F. PETERS.

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VORWORT.

Unsere modernen Vocalisen dienen im Allgemeinen viel mehr dazu, eine schon vorgerückte musikalische Erzieh - ung zu vervollkommnen, als Material für den ersten Ele - mentar - Gesangunterricht zu bieten. Auf dieses letztere kommt es aber meines Erachtens vor Allem an. Zu schweren complicirten, mit Fioriturен überladenen Übungen dürfte niemals übergegangen werden, bevor nicht in dem Schüler eine klare Vorstellung von der einfachen Melodieführung erweckt worden ist.

In diesem Sinne habe ich 50 Übungen für mittlere Stimme componirt. Ihr einfacher, breiter Styl bietet den doppelten Vorzug, die Stimme zu festigen und durch die Gewöhnung an gute Phrasirung und richtiges Athemholen auch den Geschmack zu bilden. Je nach der Bildungsstufe des Schülers können die Übungen solfeggirt oder vocalisirt, mit anderen Worten: auf *do re mi fa sol la si* oder auf Vocalen gesungen werden. Beim Solfeggiren wird hauptsächlich darauf zu achten sein, die Sylben *fa re mi do* etc. mit dem reinen, deutlichen Vocallaut *A E I O* ausklingen zu lassen. Beim Vocalisiren ist vor Allem Werth auf ein vollkommen reines *A* zu legen.

Wer den breiten Gesang (mit dem der deutsche Lieder-und Oratorienstyl im Allgemeinen identisch ist) mehr liebt, als Rouladen und Fioriturен, dürfte hier ein nützliches, pädagogisch wirksames und zugleich durch Wohllaut erfreuendes Übungsmaterial finden.

Möge das Werk, das in seiner Besonderheit dem Fortschritt der Kunst zu dienen hofft, seitens der Musiker und Musikfreunde mit Wohlwollen aufgenommen werden.

J. CONCONE.

PREFACE.

As a general rule our modern Vocalises (Vocal - Exercises) have a tendency towards perfecting an already advanced musical education, rather than to impart the first lessons which constitute the elementary basis of the vocal art. But before attempting difficult exercises and complicated Vocalises overladen with Fioriture it is imperatively necessary to have a sound understanding for simple melody.

To this end I have composed 50 lessons for voices lying in the middle compass of the human voice. Their simplicity and breadth of style present the double advantage of fixing the voice and of cultivating the taste of the student by habituating him to phrase well and to take his breath correctly. According to the grade of training which the pupil has previously enjoyed these exercises may be either solfeggiated or vocalised, that is to say, in other words, in solfeggiation *to use the syllables:* do ré me fa so la si, *or in* vocalisation *to substitute vowels for the same. In* solfeggiation *one must be most careful to impart to the notes of the scale* fa, ré, mi, do *etc., the pure and distinct sounds of the vowels on which they end, namely* A, E, I, O *(with their Italian pronunciation). In* vocalising *it is imperative to pay most particular care to the production of a perfectly pure* A *(pronounced as in father).*

Those who prefer the broad style of singing to roulades *and* fioriture *will find in these lessons a set of studies which are at the same time useful, progressive and pleasing.*

I trust that both Professors and Amateurs will receive this work with kind consideration of the fact that its aim is to contribute in some degree to the advancement of art.

J. CONCONE.

AVERTISSEMENT.

En général, les Vocalises modernes tendent plutôt à perfectionner l'éducation musicale qu'à donner les premières Leçons elémentaires du Chant. Avant d'aborder les exercises difficiles, et les Vocalises compliquées, surchargées de Fioritures, il faut avoir une juste idée de la simple mélodie.

Aussi ai-je composé 50 Leçons dans l'étendue du médium: leur style simple et large, présente le double avantage de développer, de poser la voix, et de former le goût en habituant l'élève à bien phraser et à respirer à propos. Selon le degré de force, ces mélodies pourront être ou solfiées ou vocalisées. Si on les solfie on aura le plus grand soin de donner aux notes de la Gamme *Fa, Ré, Mi, Do* etc. le son pur et distinct des voyelles qui les terminent *A, E, I, O.* Si on les vocalise il faudra soigneusement conserver a la voyelle *A* toute sa pureté; ces précautions sont nécessaires pour faire ouvrir convenablement la bouche et amener à une bonne prononciation.

Les personnes qui préfèrent un chant large aux roulades et aux fioritures, trouveront dans ces Leçons une étude à la fois utile, progressive et agréable.

J'espère que Messieurs les Professeurs et Amateurs accueilleront avec bienveillance cet ouvrage qui dans sa spécialité aspire à contribuer aux progrès de l'art.

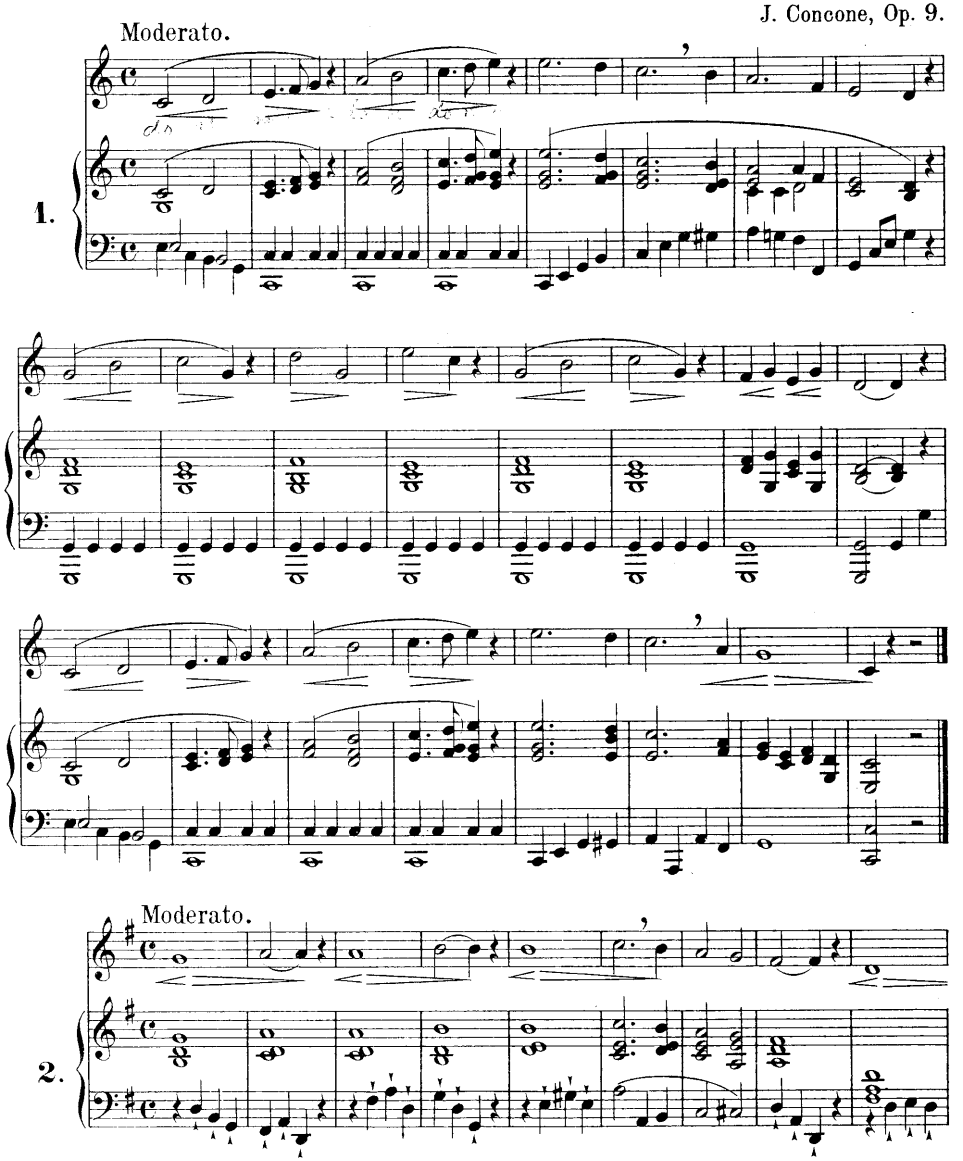
J. CONCONE.

Übungen für mittlere Stimme.

Lessons
for medium voice.

Leçons
pour le médium de la voix.

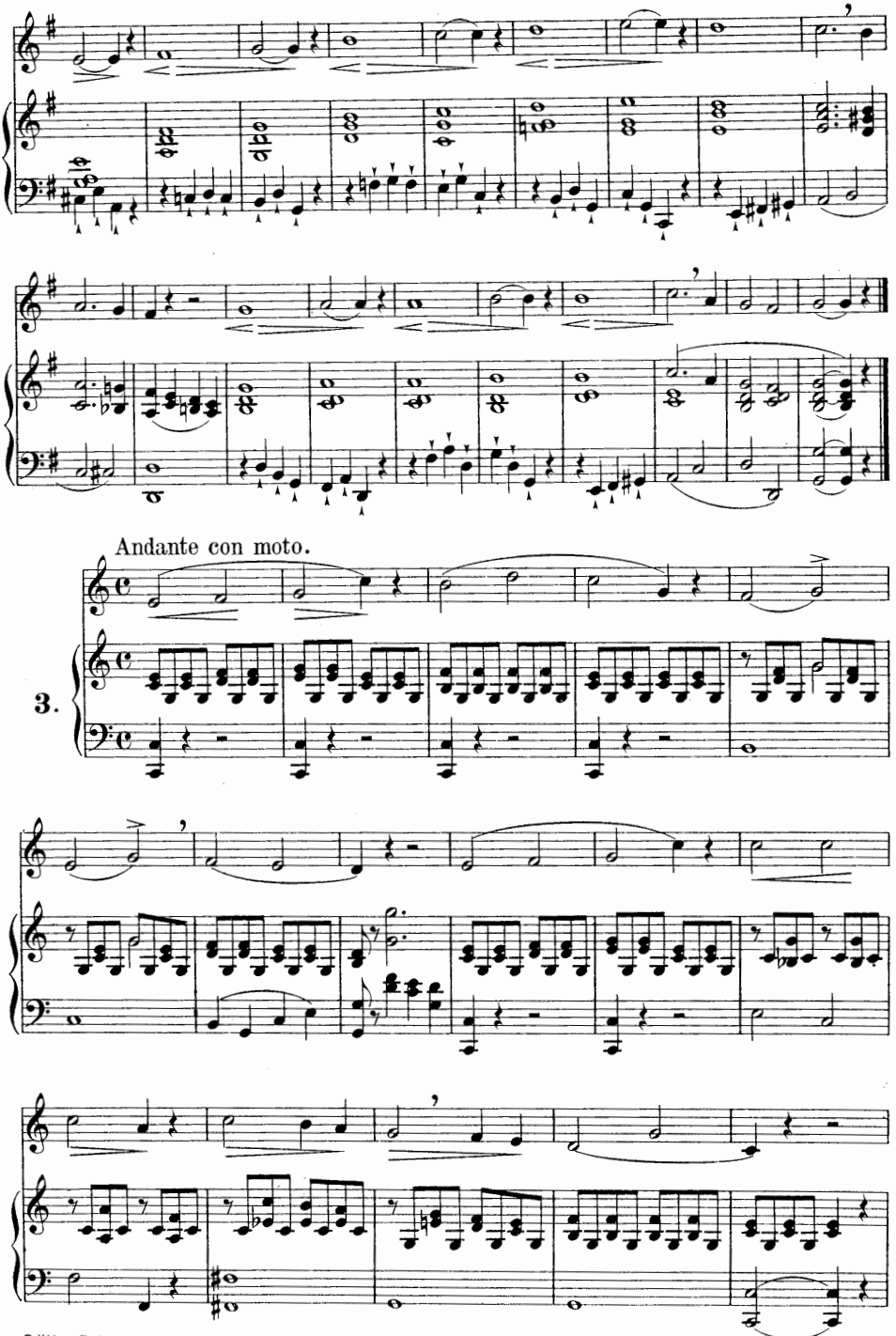
J. Concone, Op. 9.

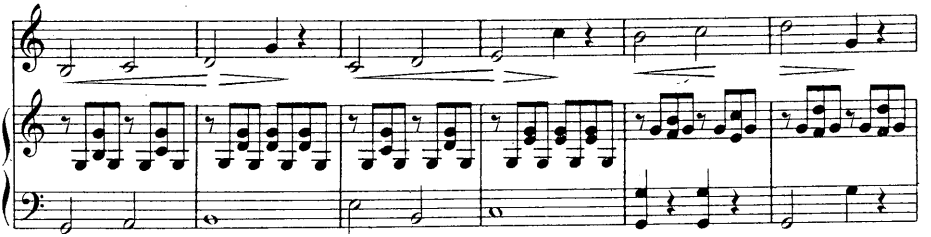


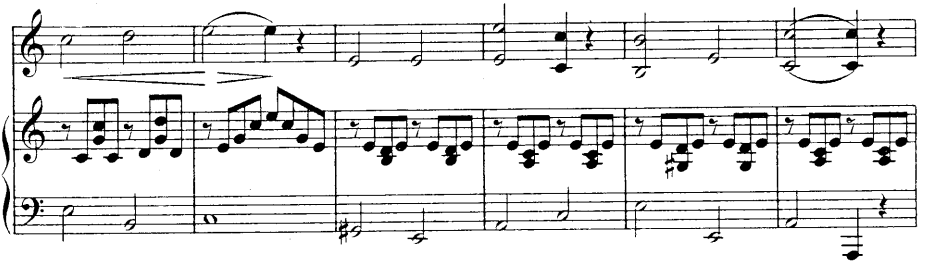
Wer nicht die ganze Periode in einem Athem zu singen vermag, möge bei dem Zeichen ❜ Athem holen.

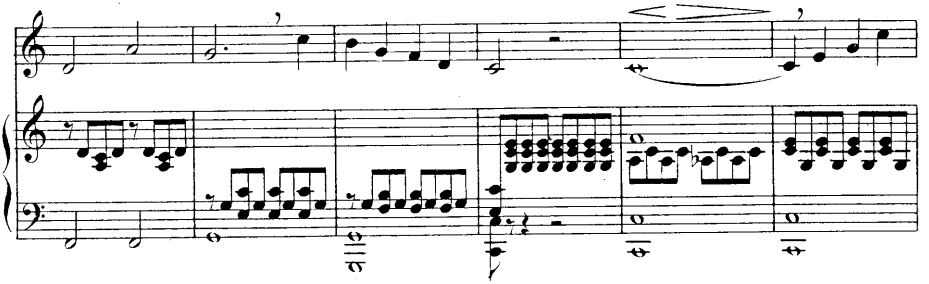
Those who cannot sing the whole phrase in one breath, must take fresh breath at the places marked with a comma.

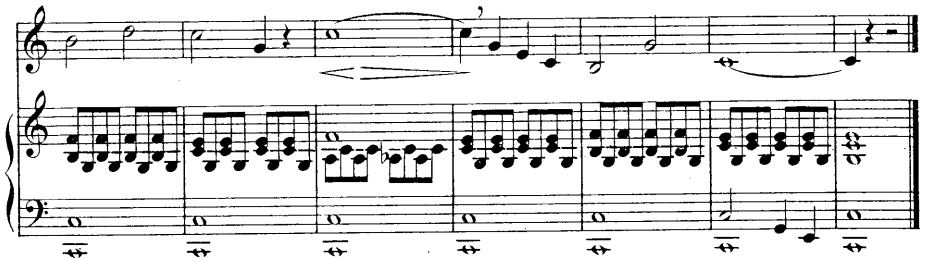
Les personnes qui ne pourraient pas dire la phrase entière, prendront respiration aux virgules indiquées.


Andante con moto.
3.



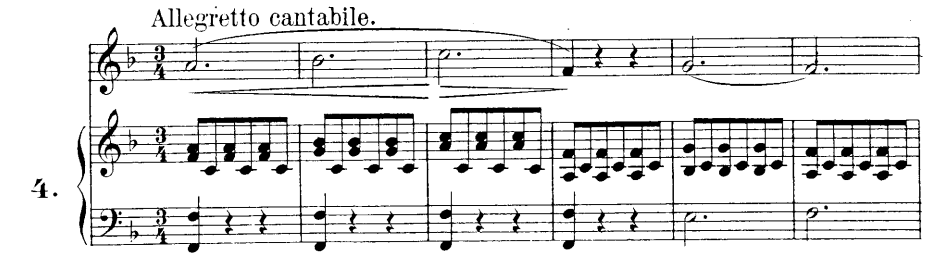


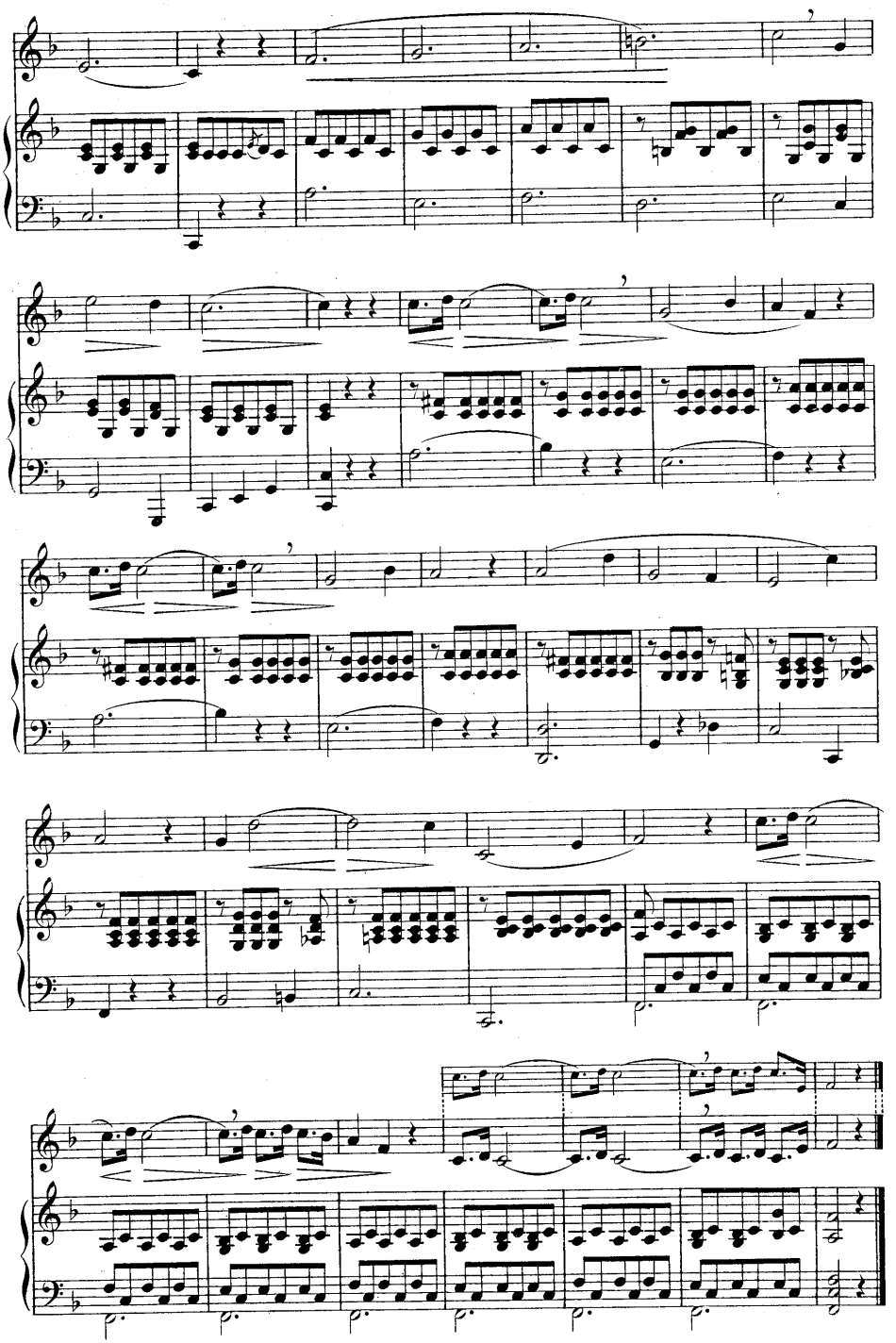


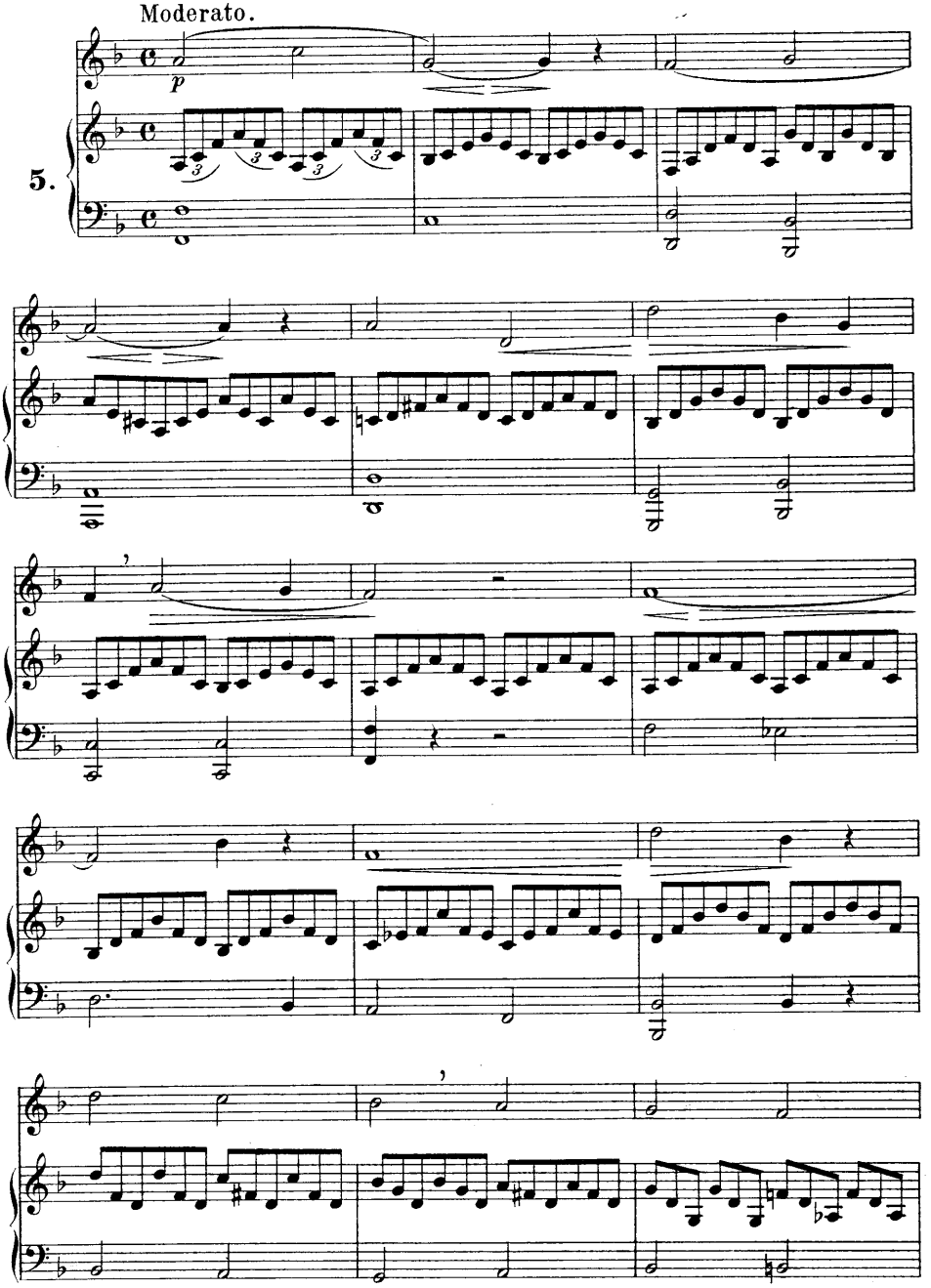


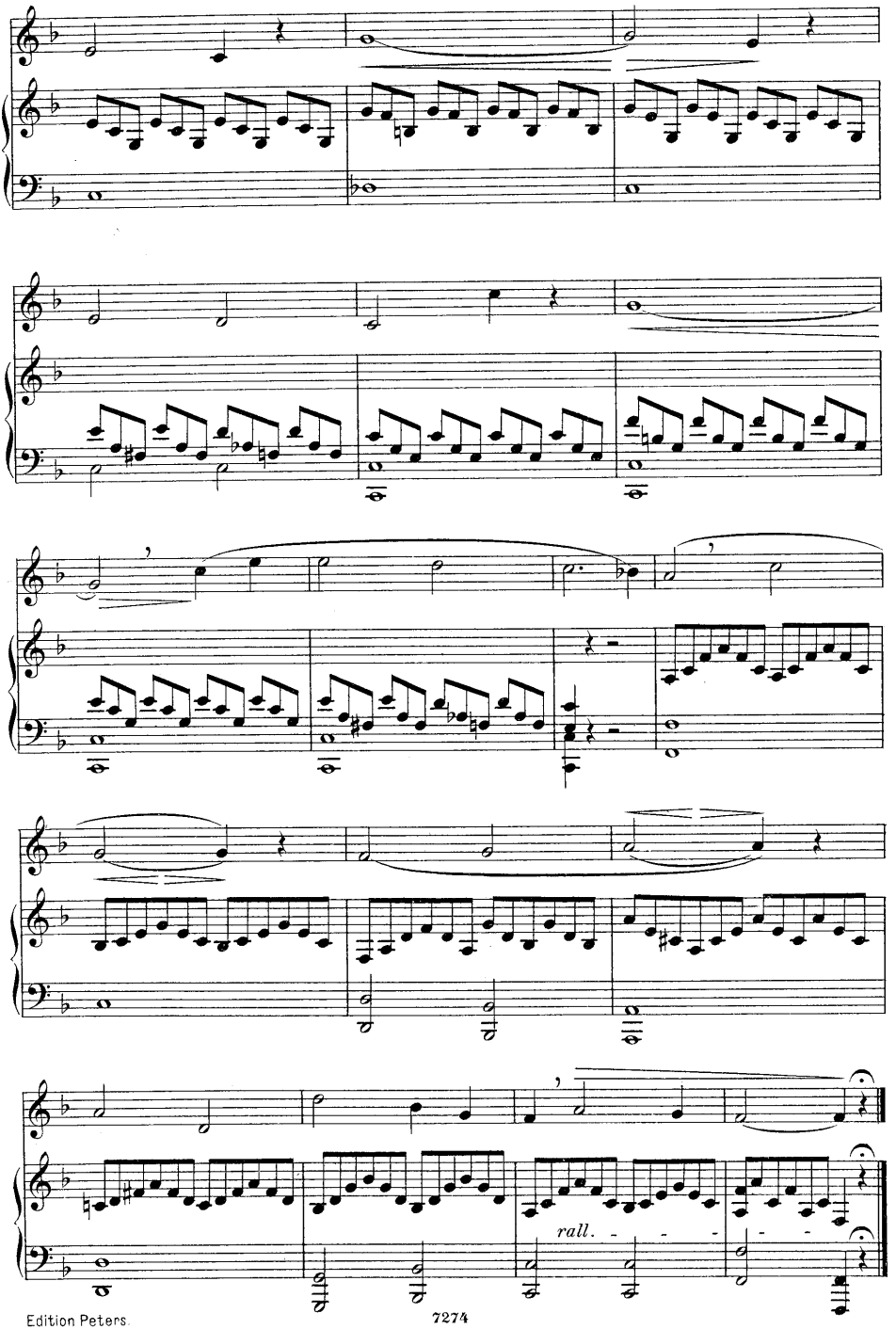
Allegretto cantabile.

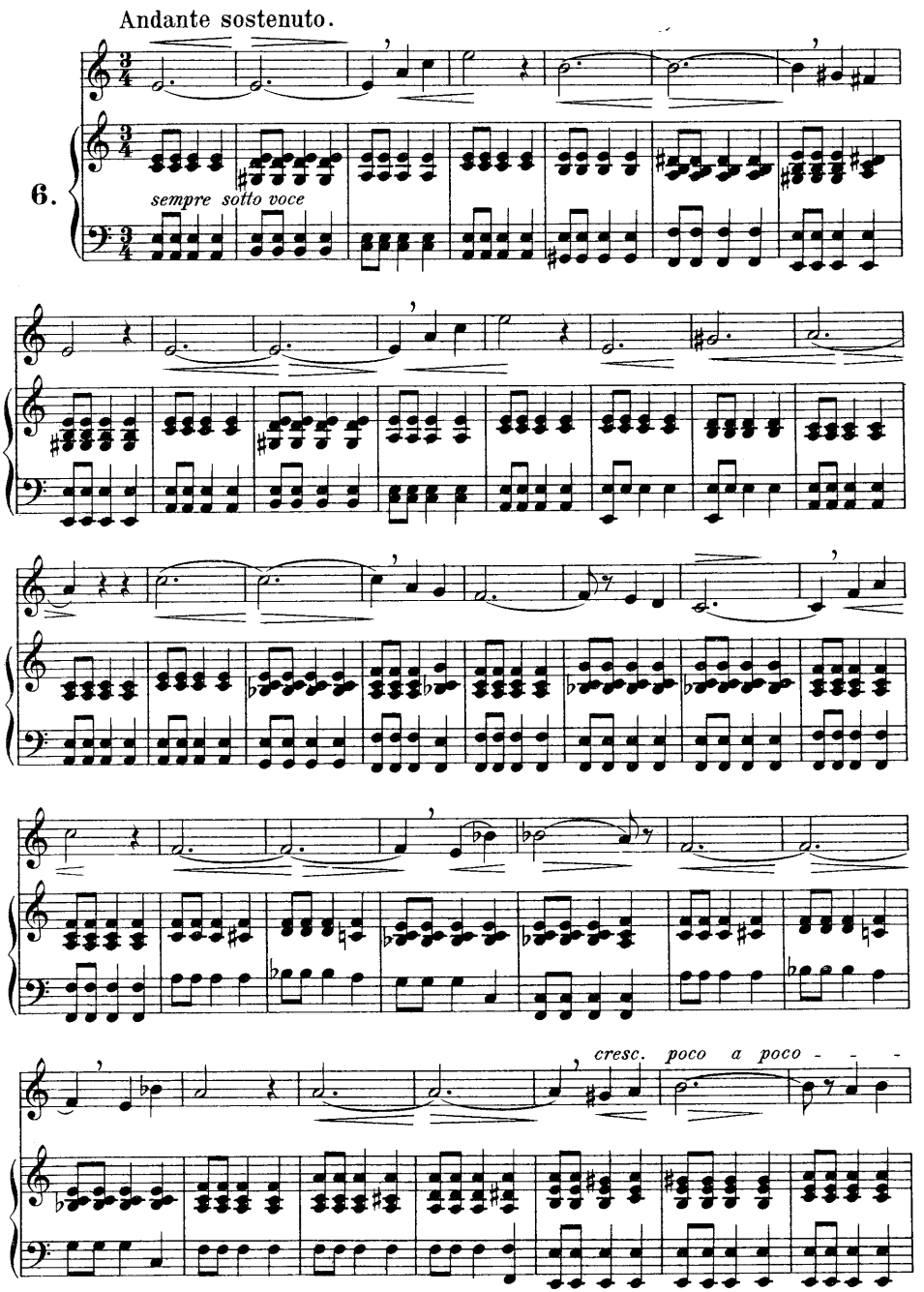
4.

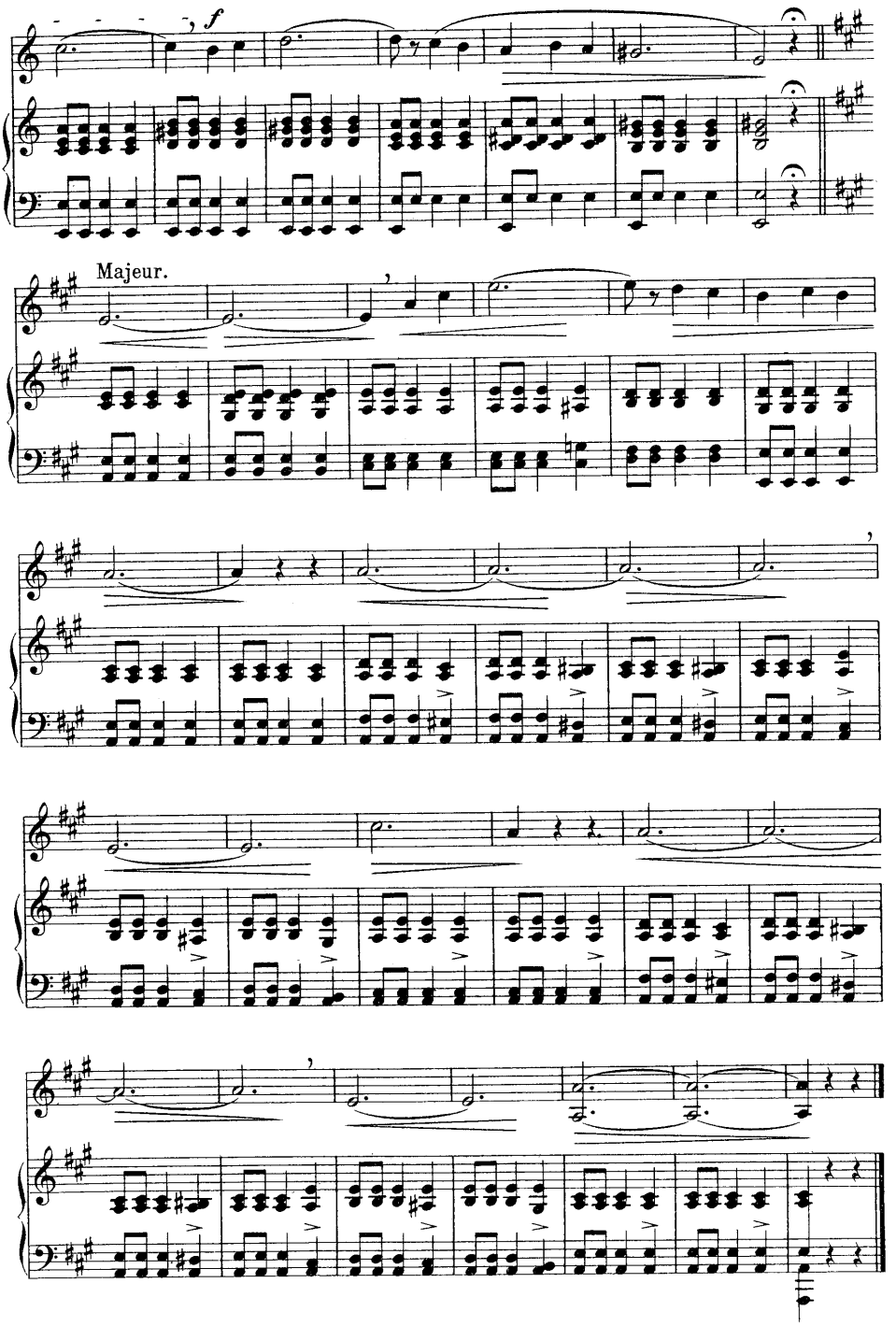





Moderato.
p
5.


rall.


Andante sostenuto.
6.
sempre sotto voce
cresc. poco a poco


f
Majeur.

Moderato cantabile.

7.

p

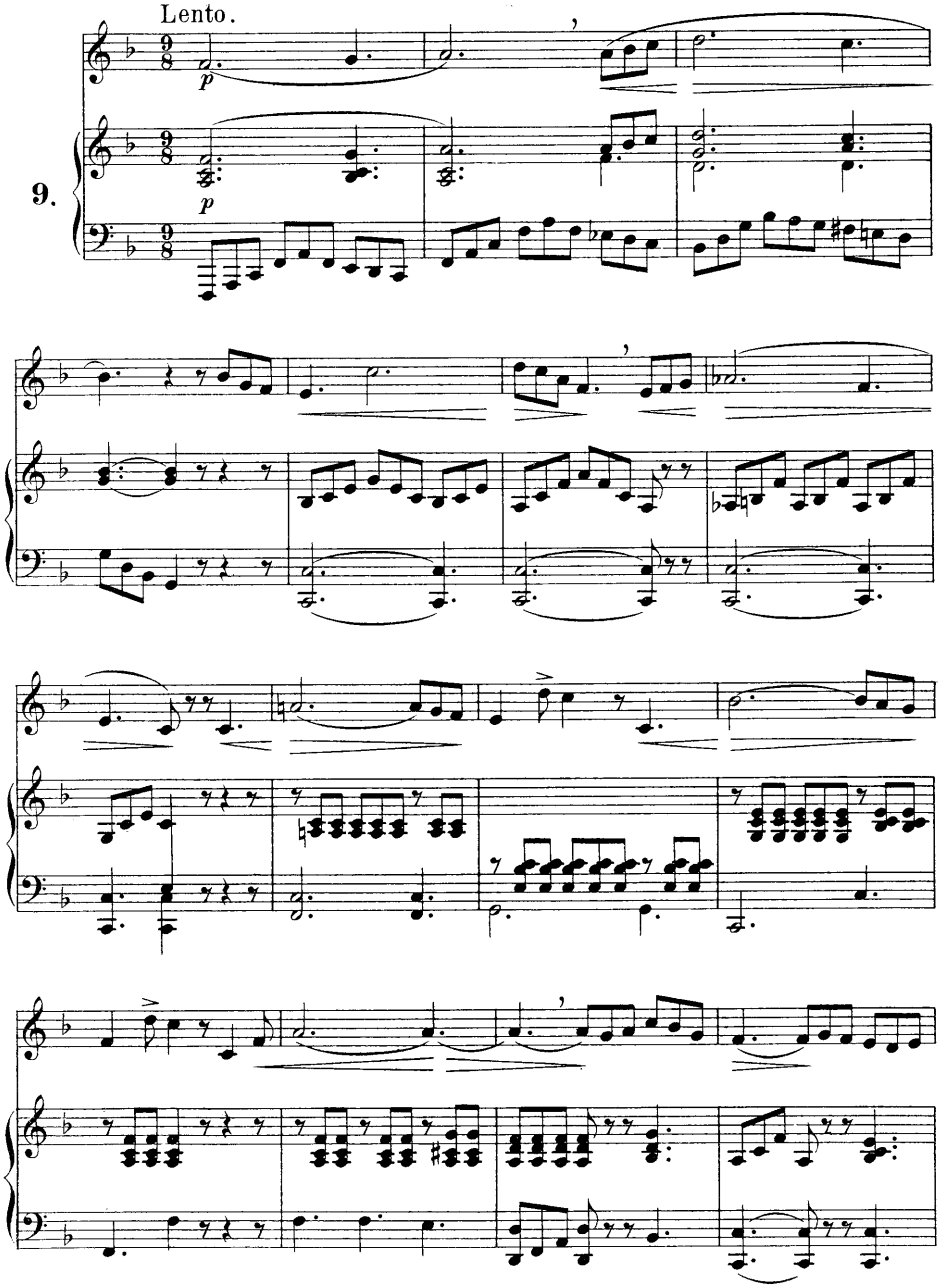
Andante sostenuto.

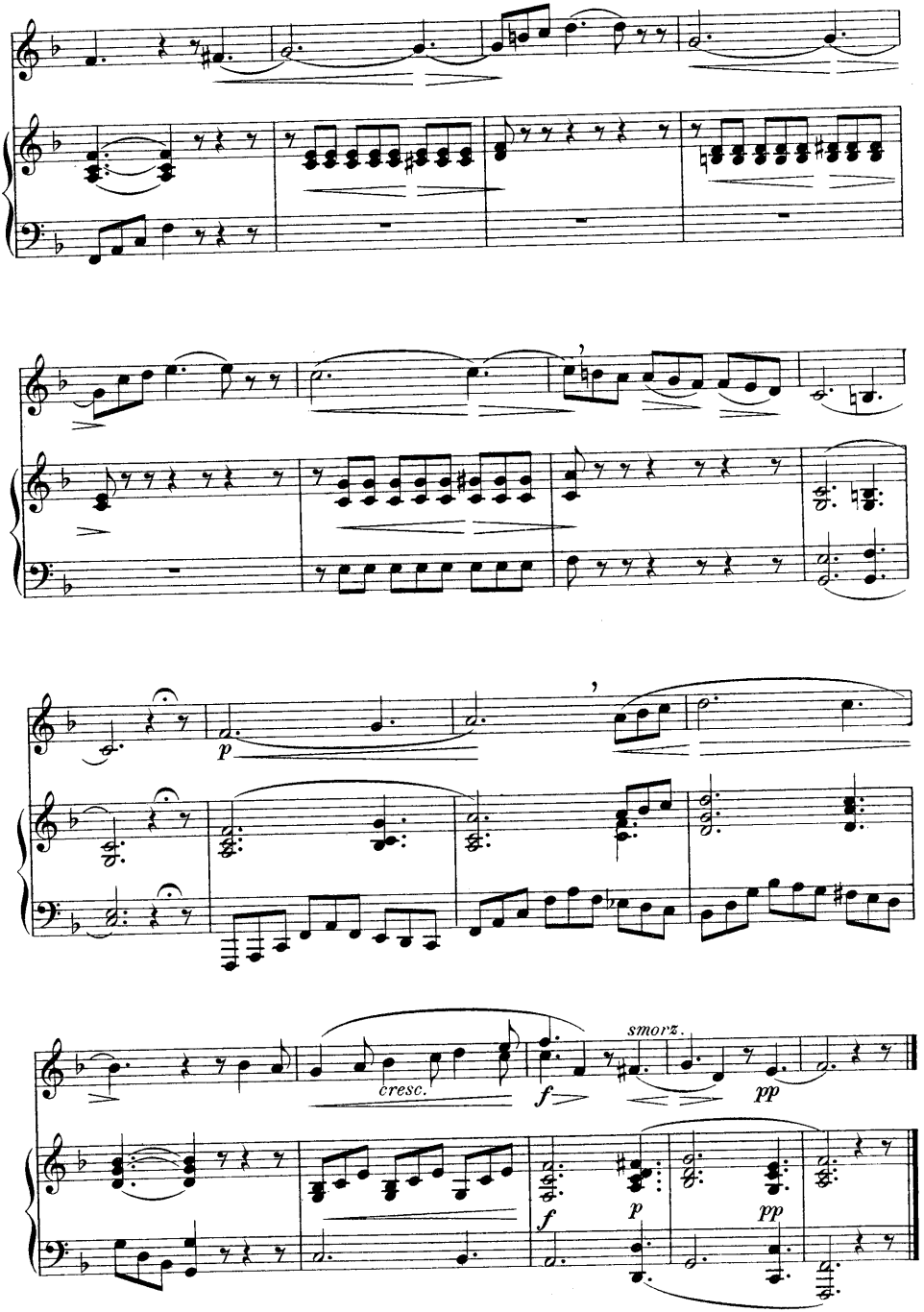
8.

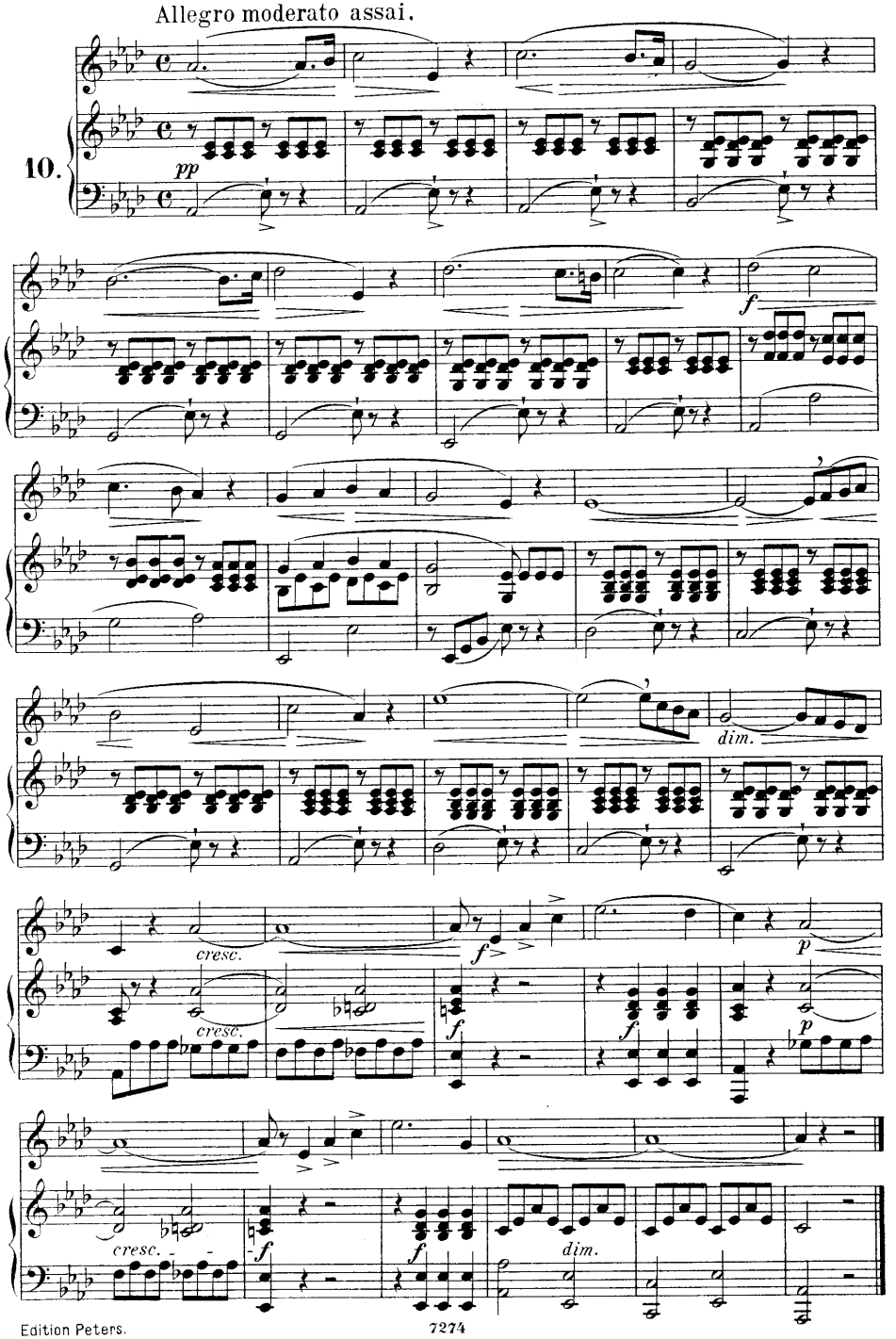
pp

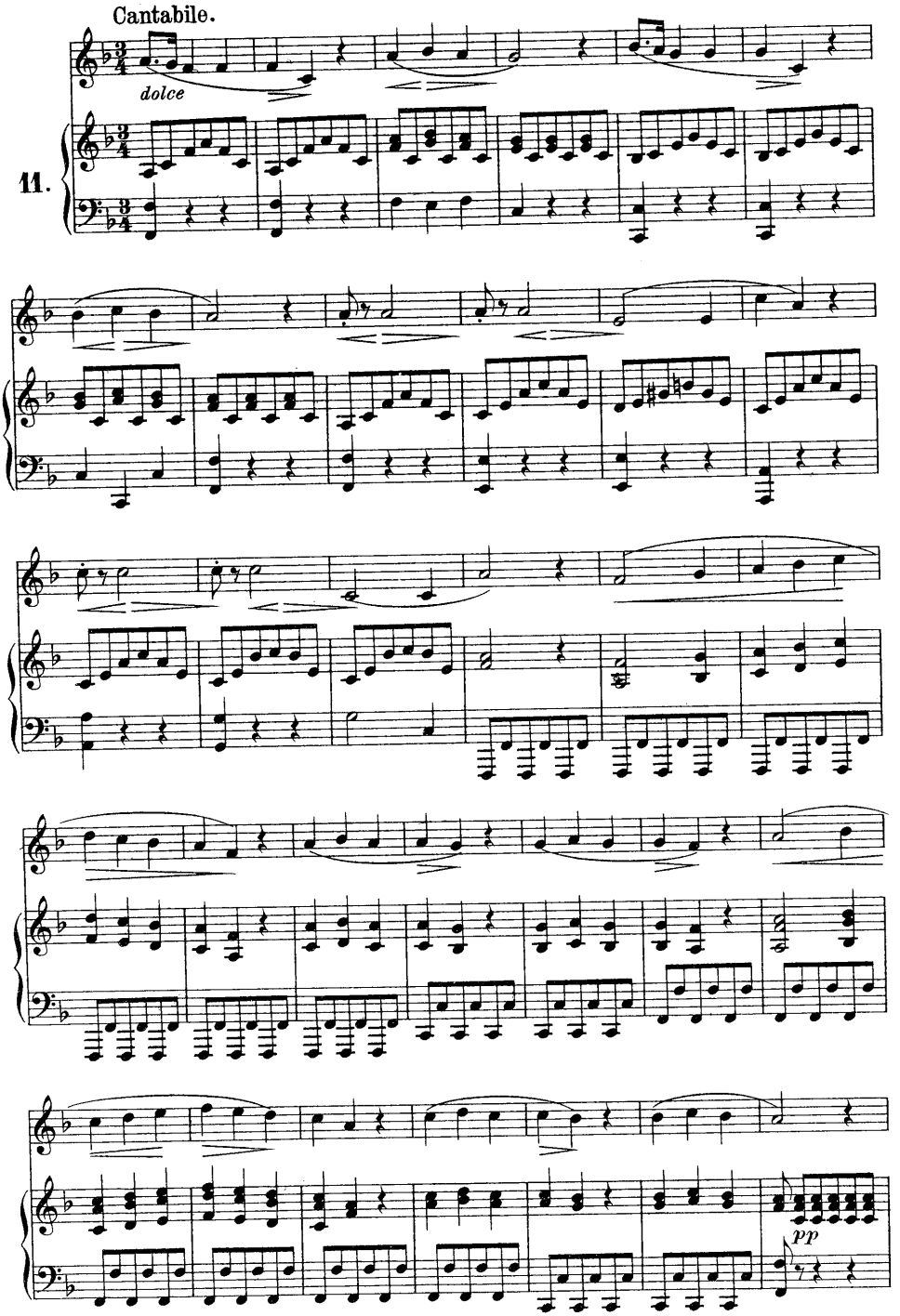
cresc.

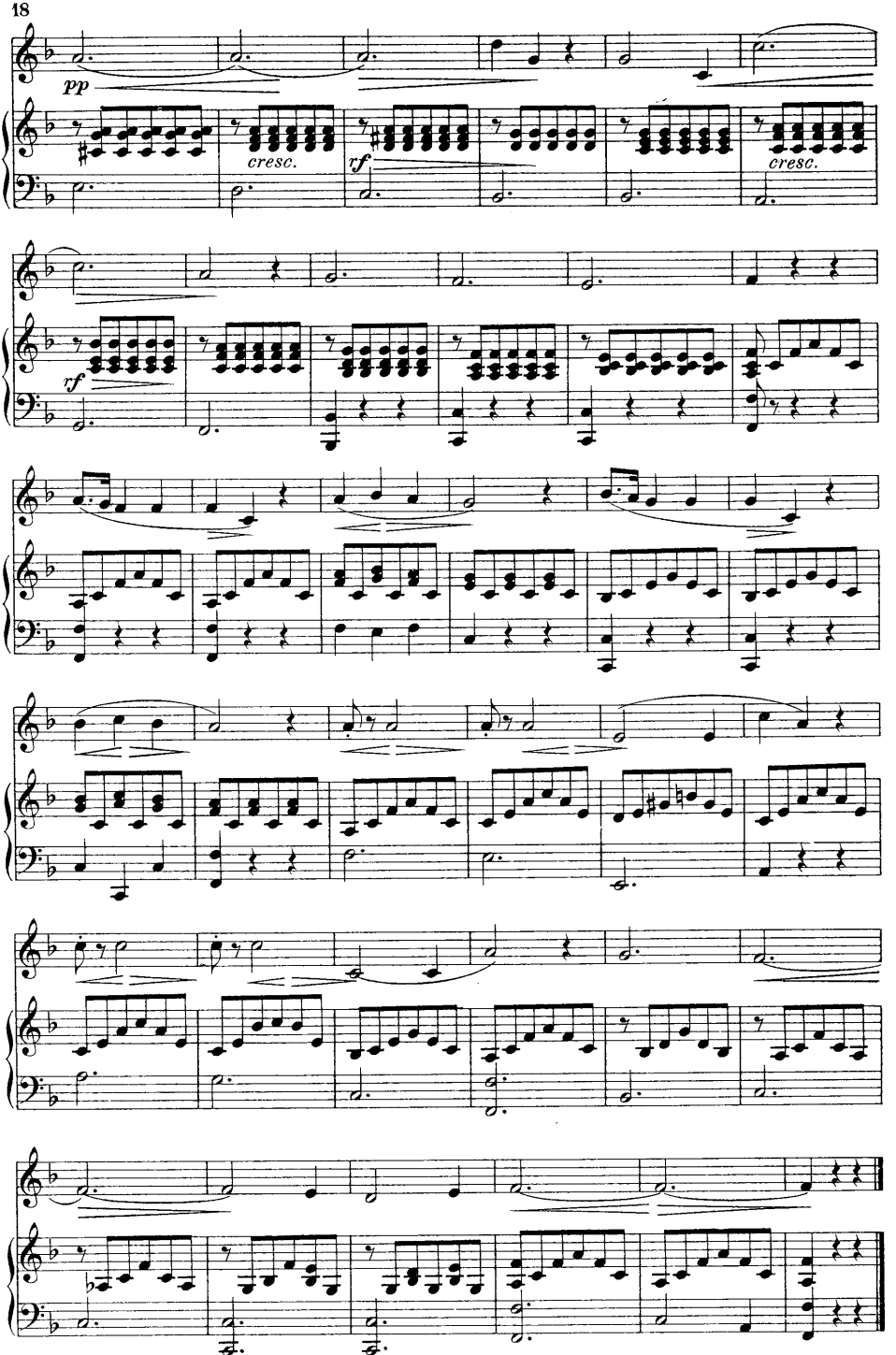
di - mi - nu - en - do


Lento.
9.


cresc.
smorz.
p
f
pp


Allegro moderato assai.
10.
pp
f
dim.
cresc.
f
p
cresc.
f
p
cresc.
f
f
dim.


Cantabile.
dolce
11.
pp

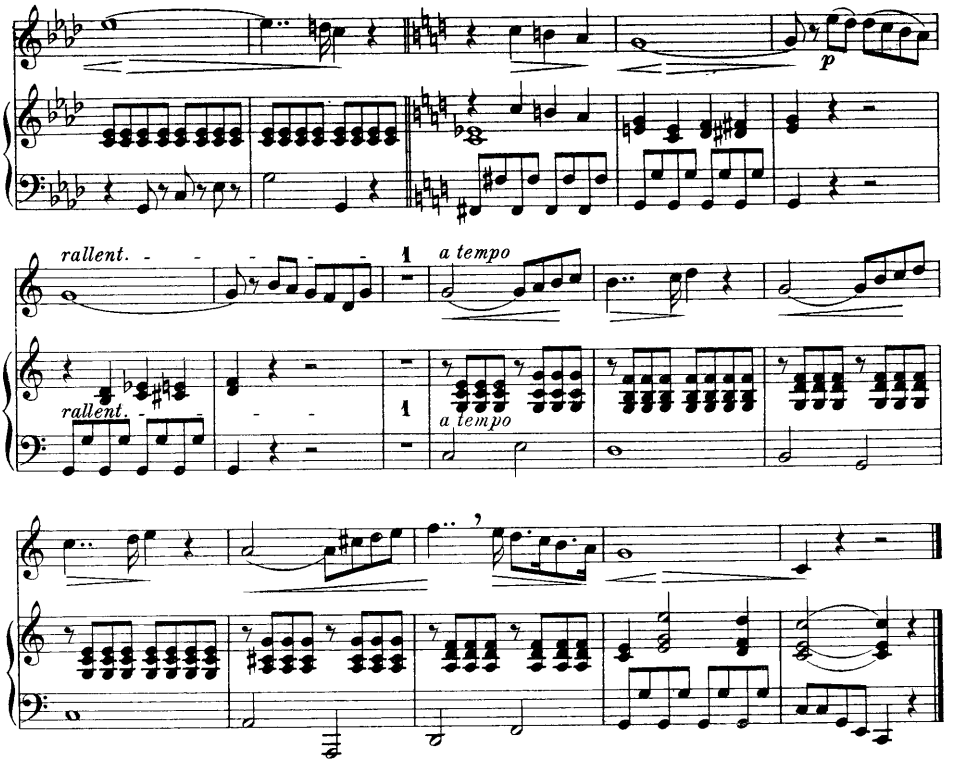

pp
cresc.
rf
cresc.
rf

Moderato.

12.

p *cresc.* *f*

pp *cresc.* *f* *p*

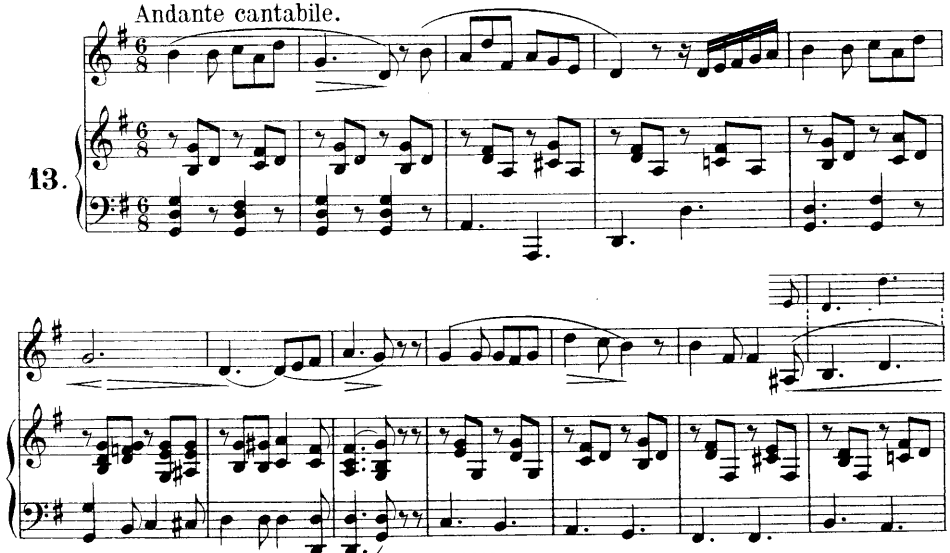


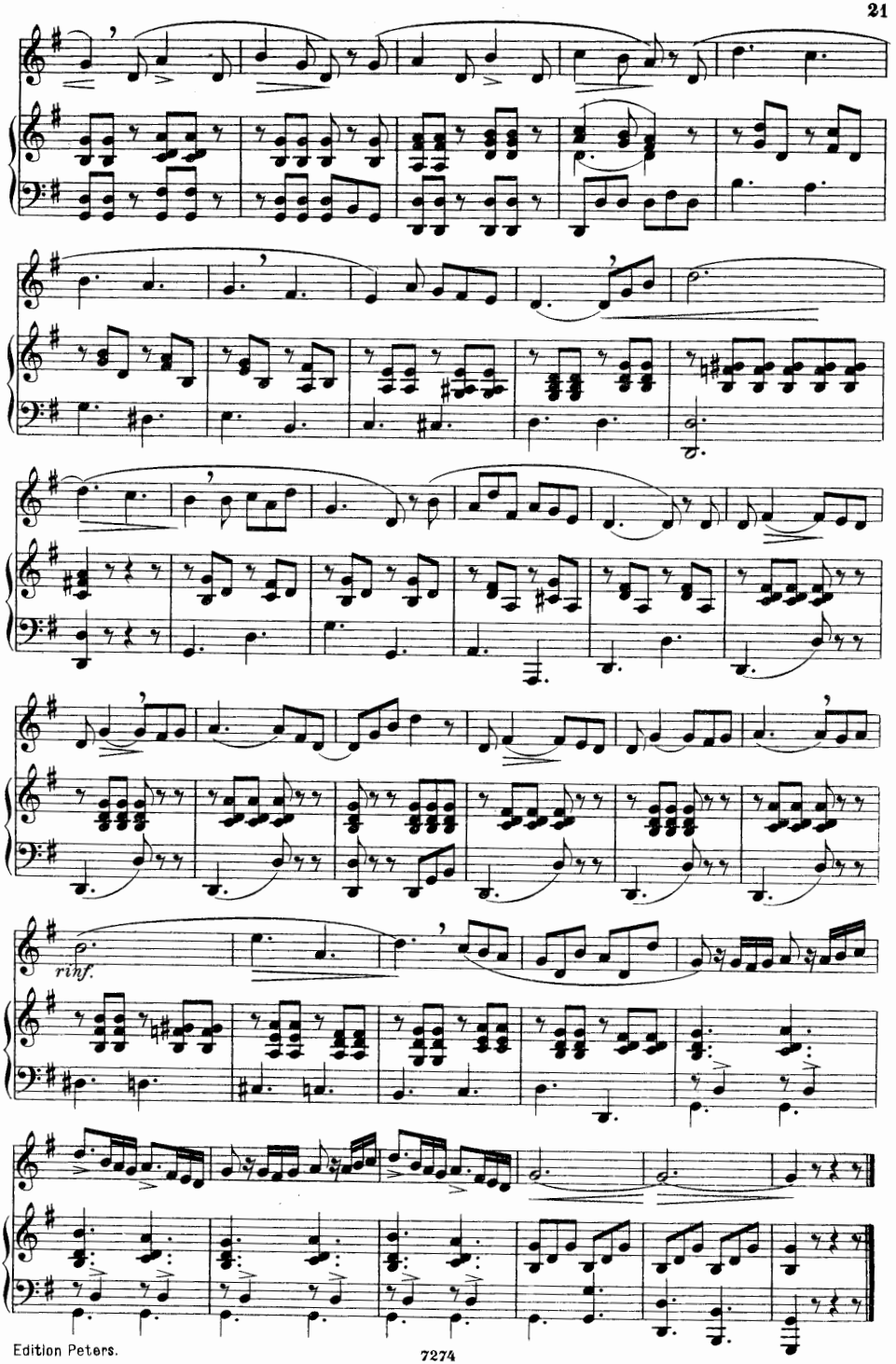
Teile jeden Tact in zwei Teile zu je 3 Schlägen, sodass auf jeden Schlag ein Achtel kommt.

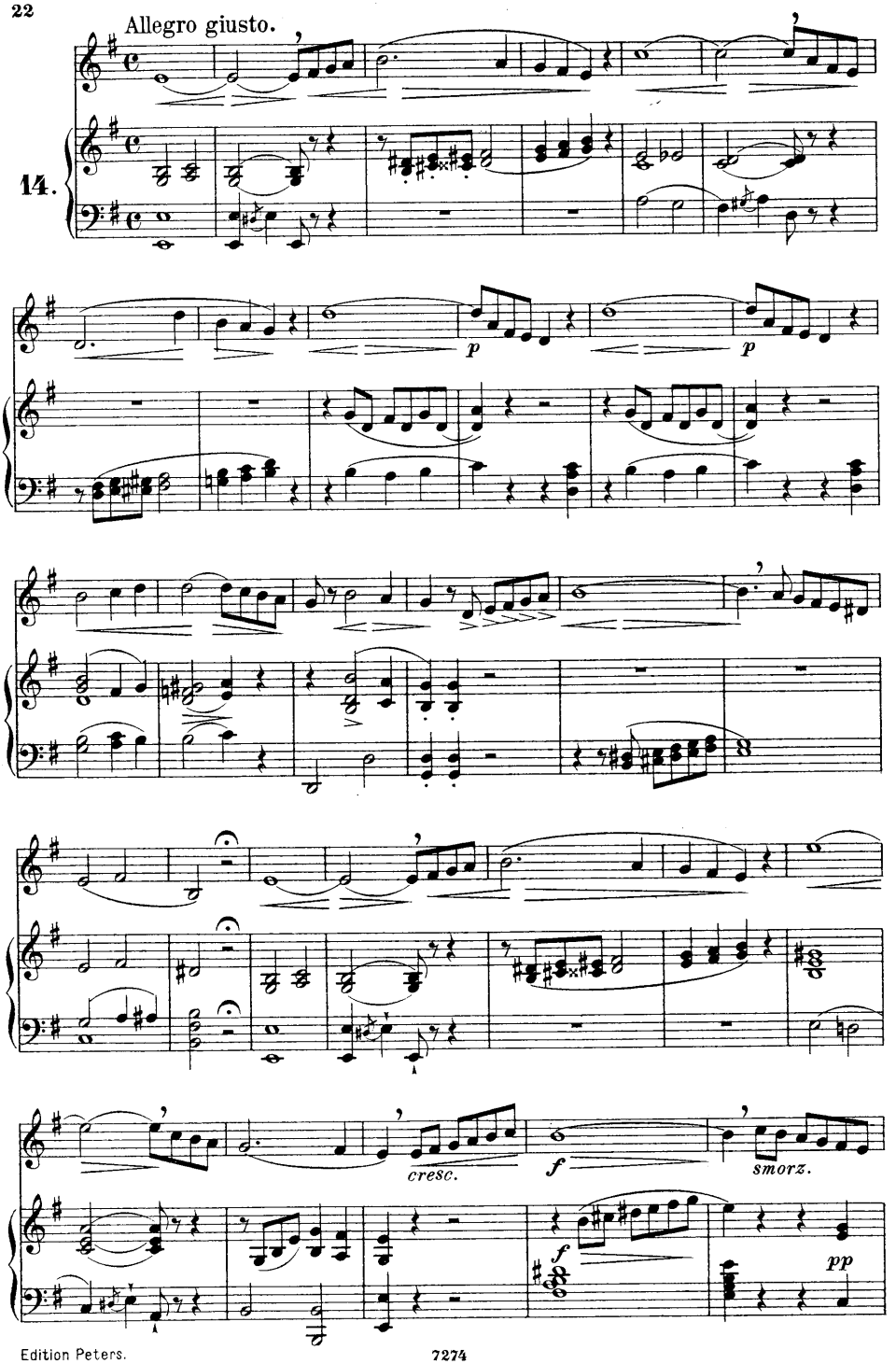
Divide each bar into two parts of 3 beats each, so that a quaver (eighth-note) represents the time-value of each beat.

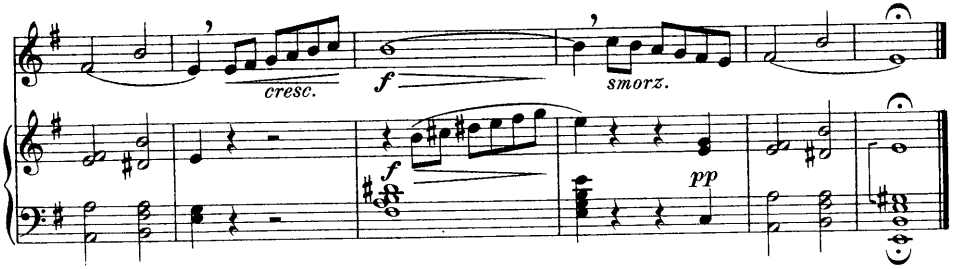
Partagez chaque mesure en deux à 3 temps, savoir une Croche à chaque temps.

13.



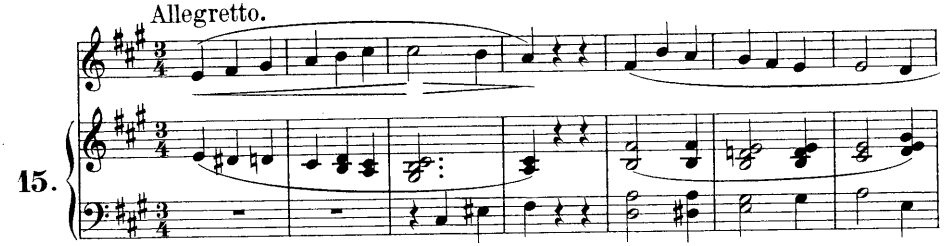

rinf.

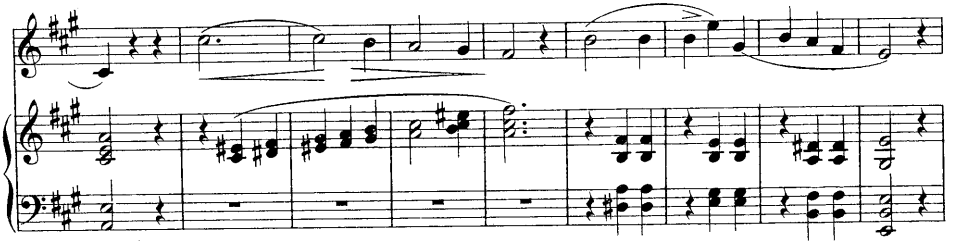

Allegro giusto.
14.
p
p
cresc.
f
smorz.
f
pp

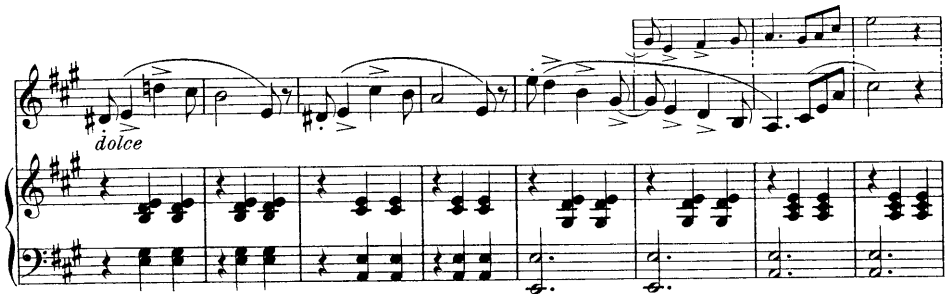


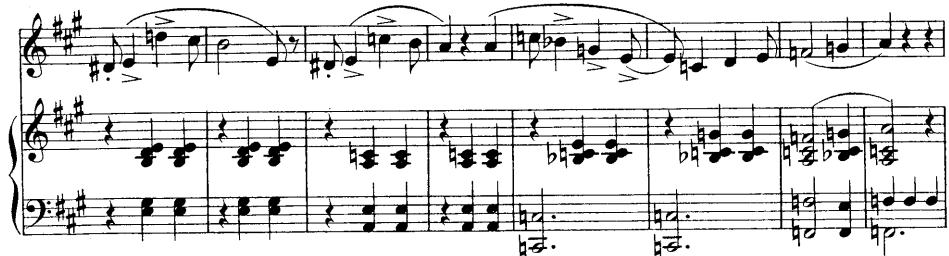
Allegretto.

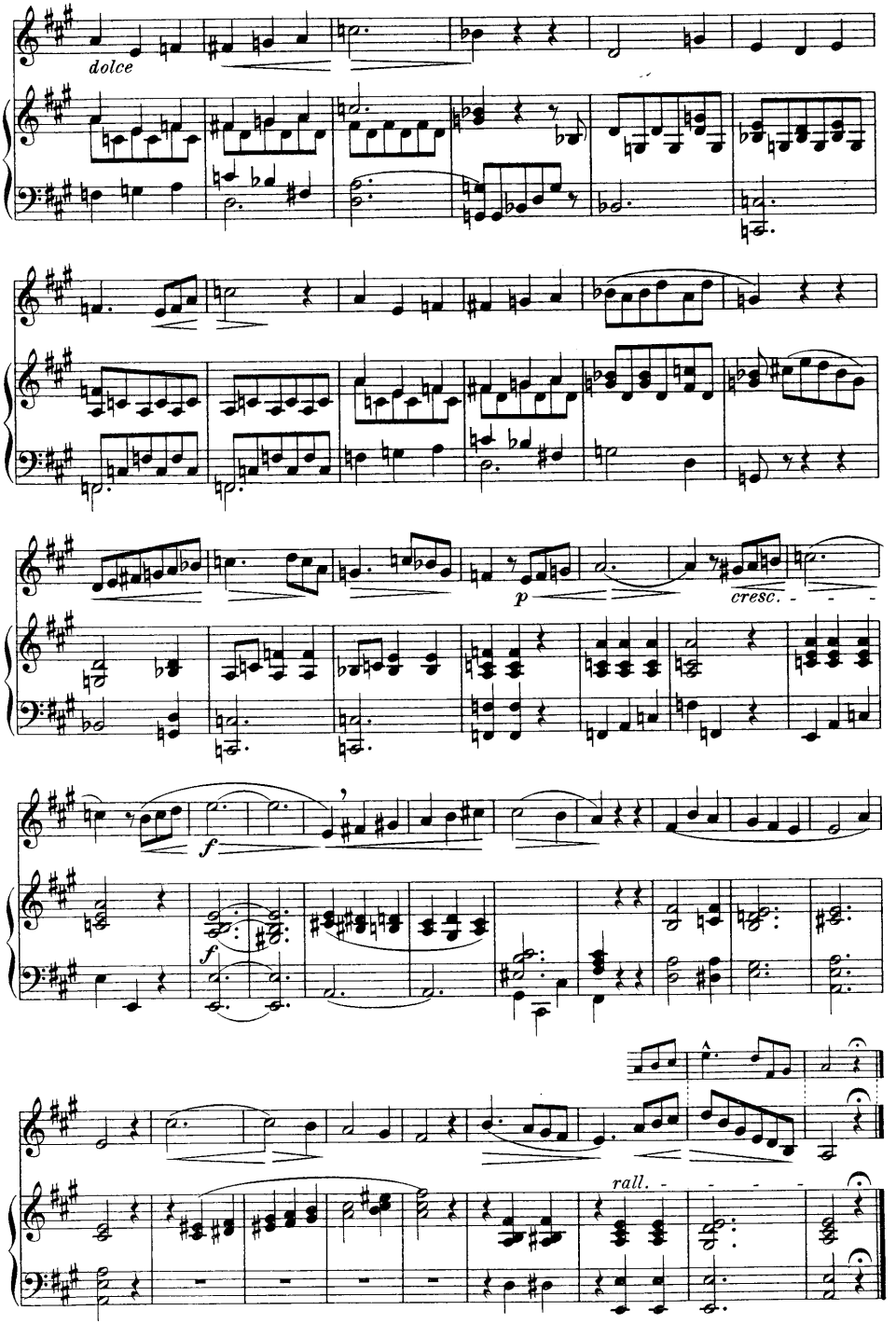
15.





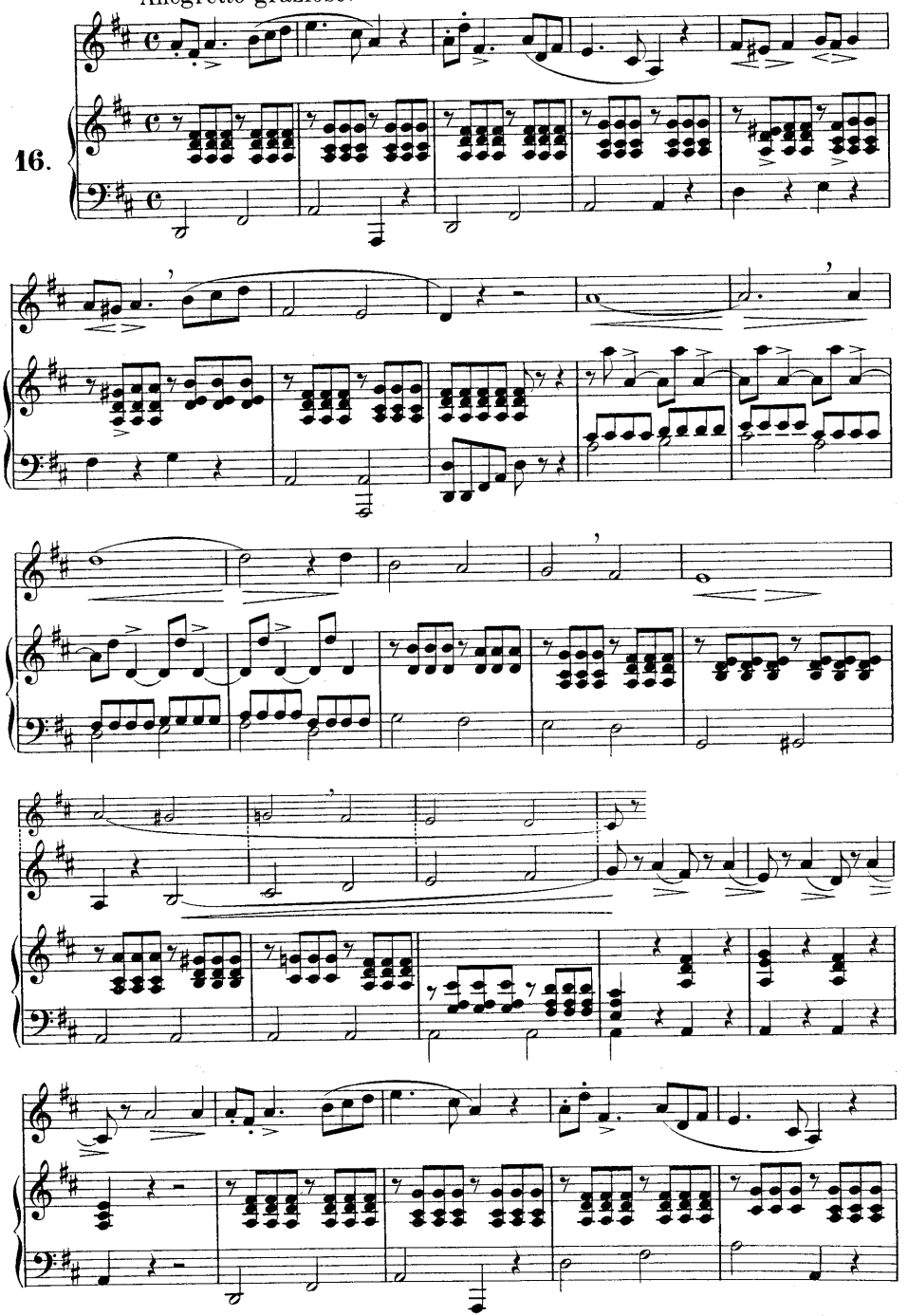


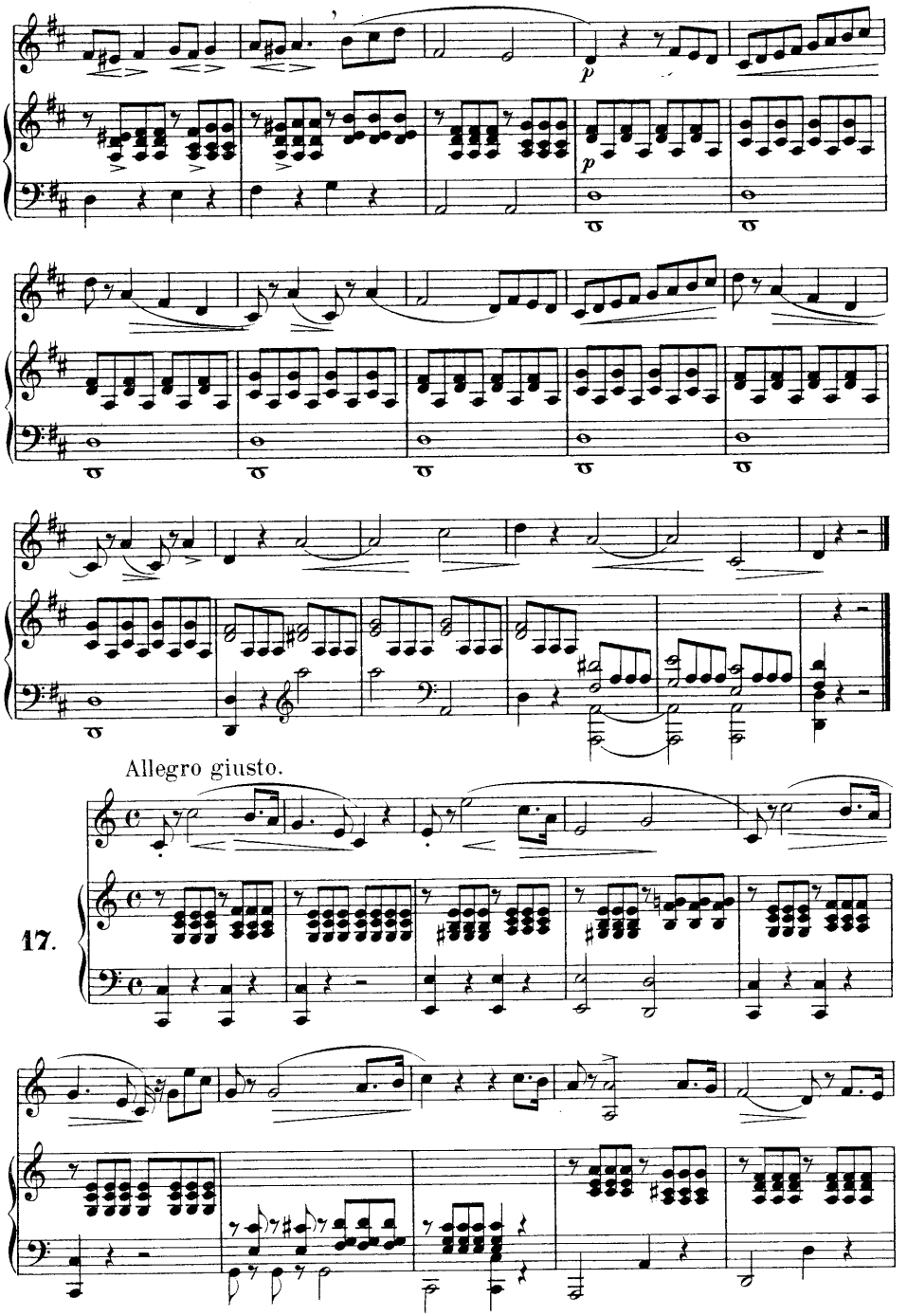


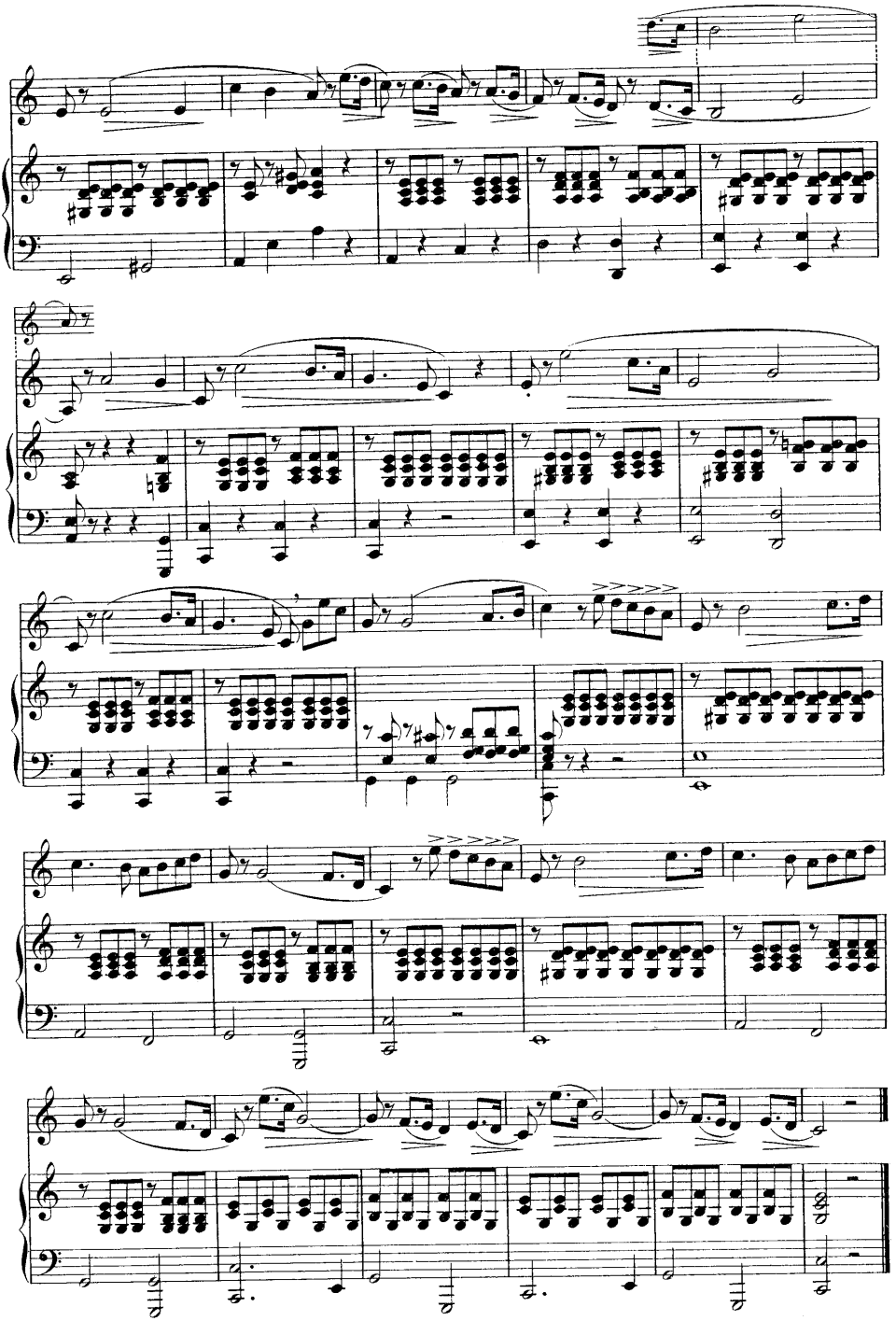

dolce
p
cresc.
f
f
rall.

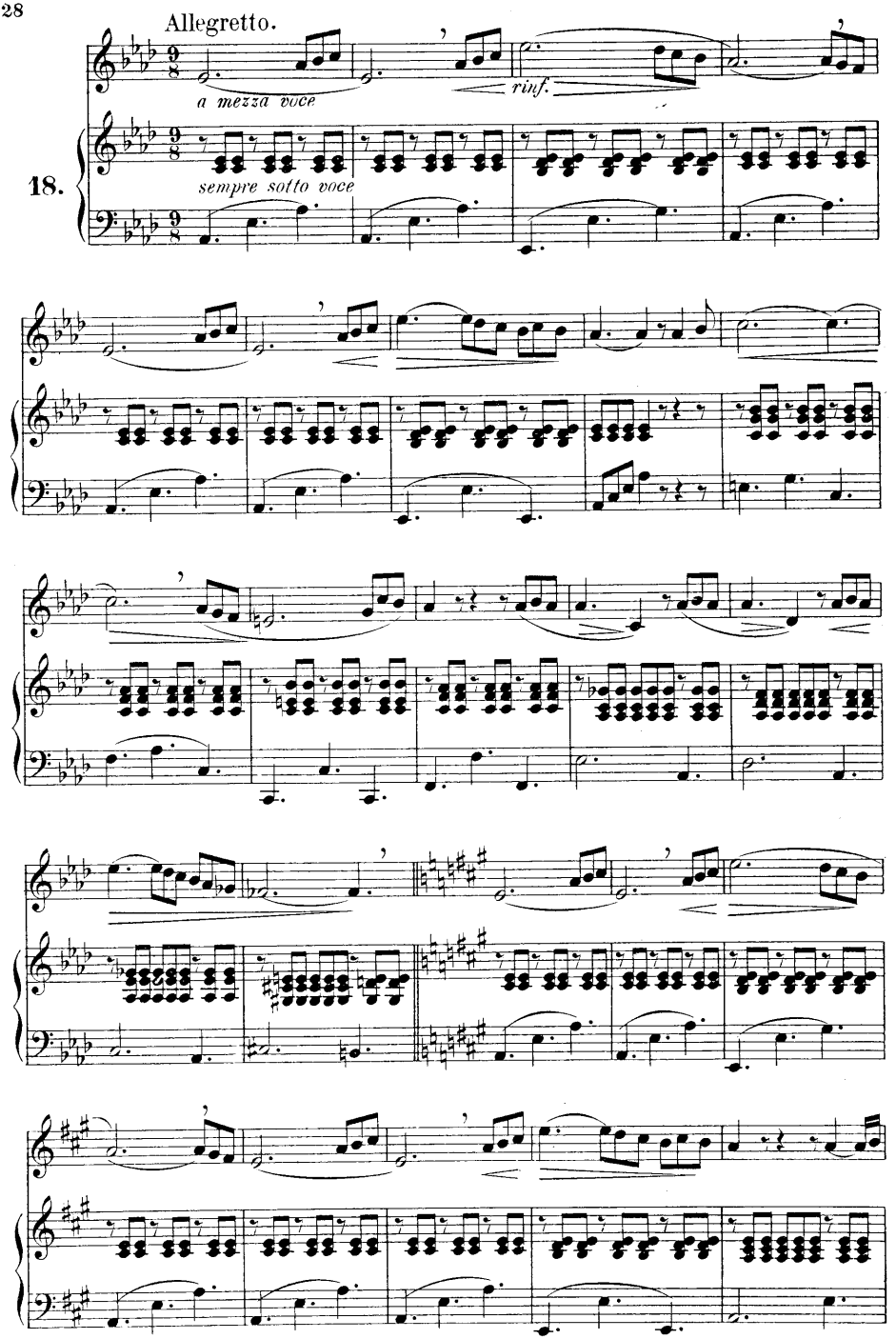
Allegretto grazioso.

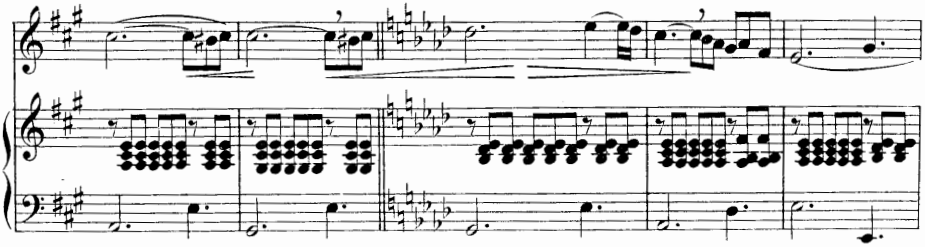
16.

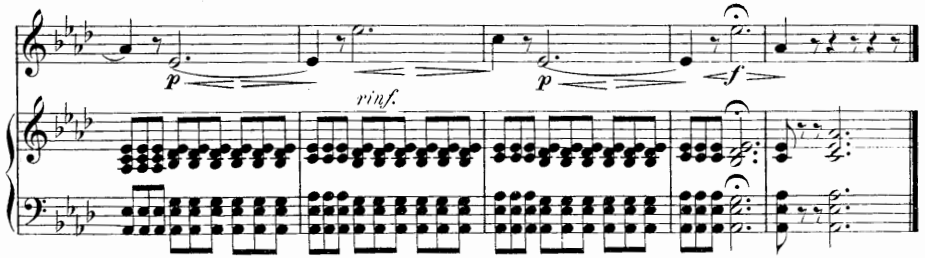



Allegro giusto.
17.



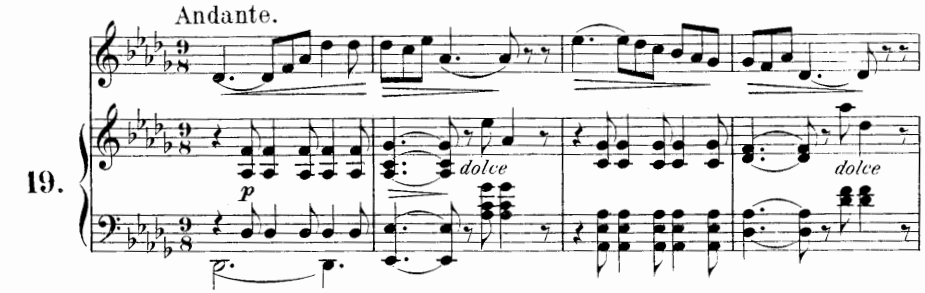

Allegretto.
a mezza voce
rinf.
18.
sempre sotto voce

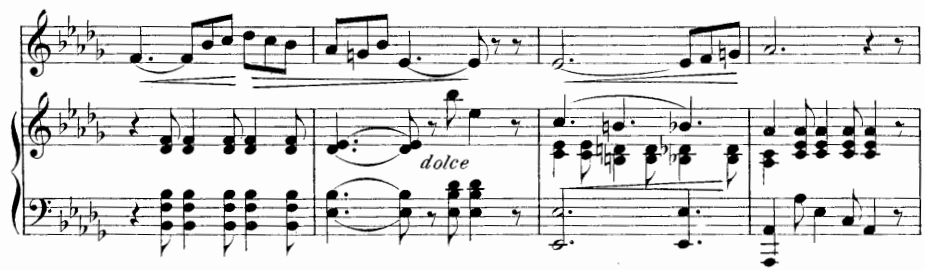


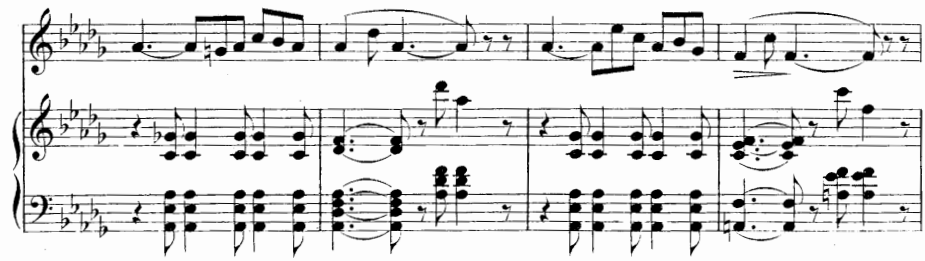


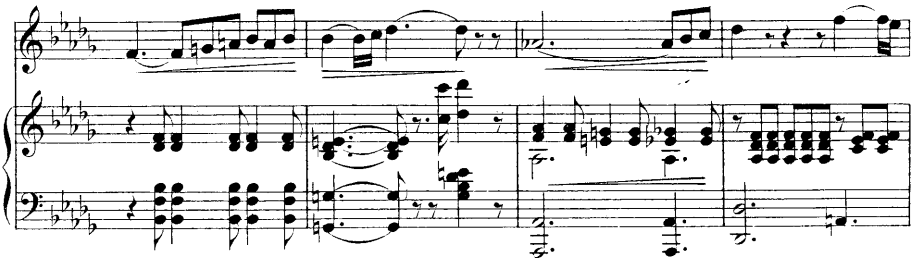
Andante.

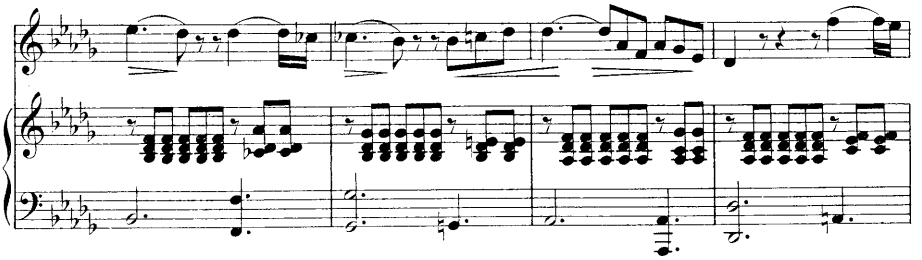
19.

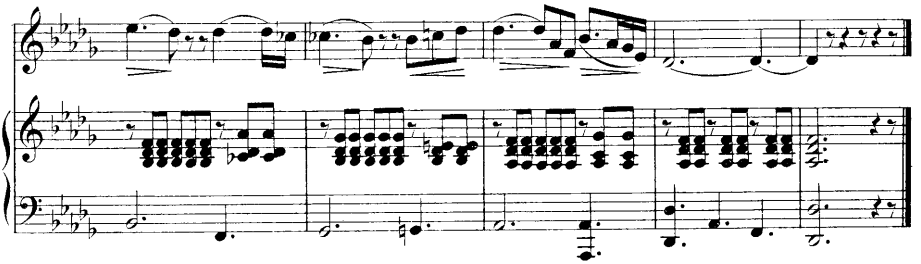






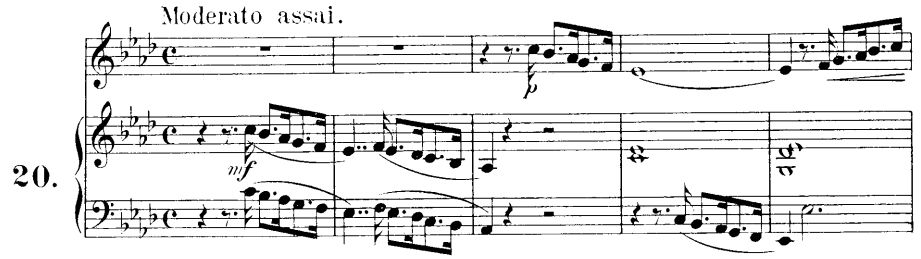


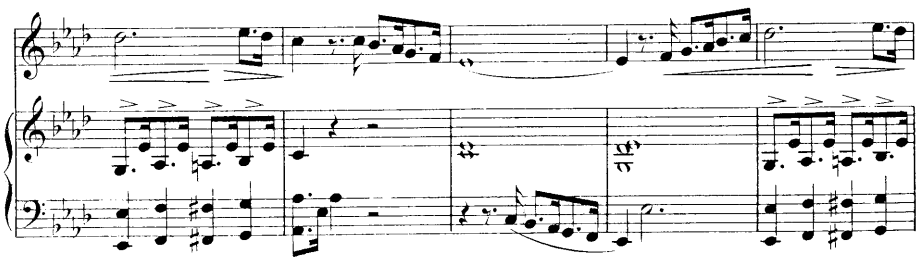


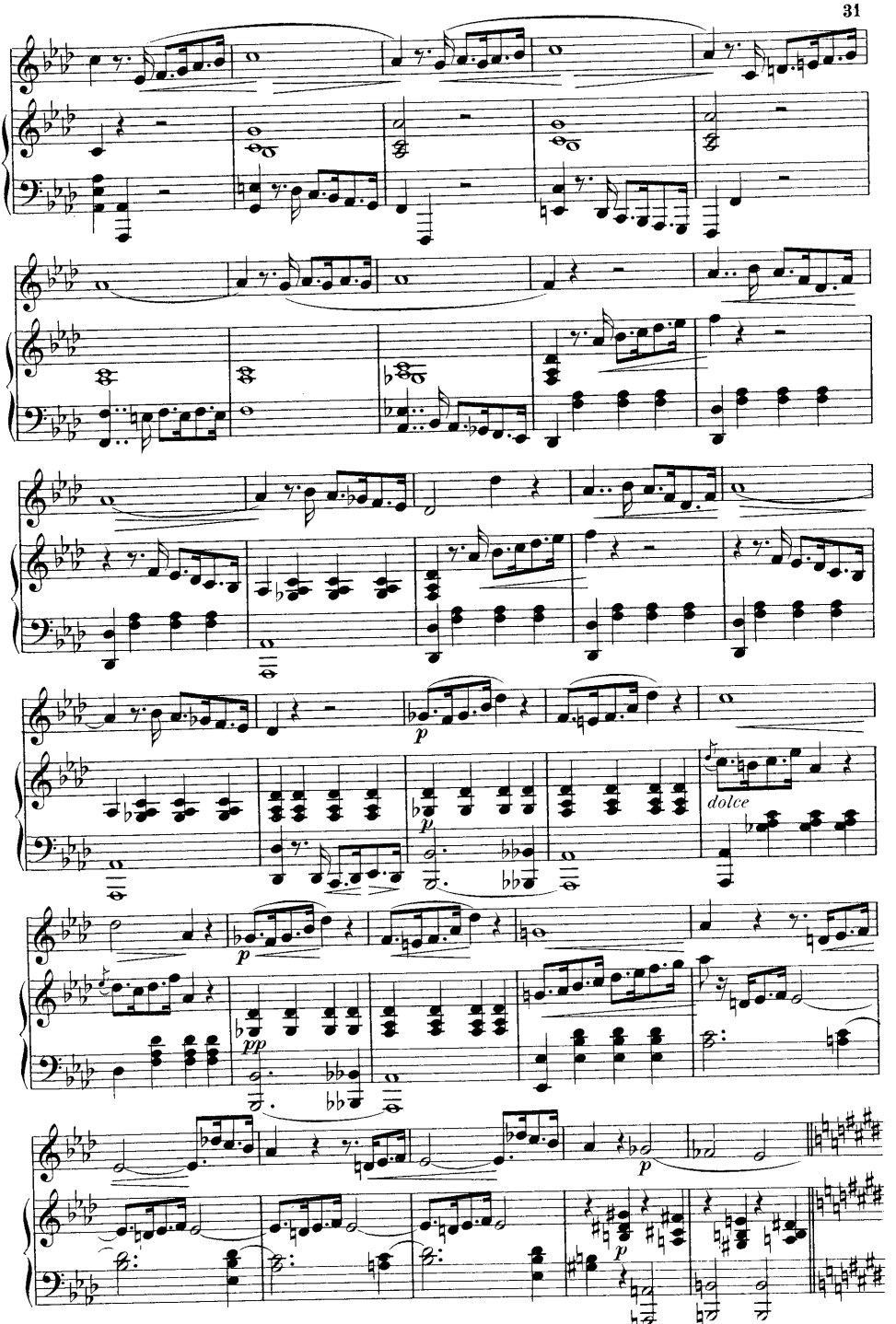


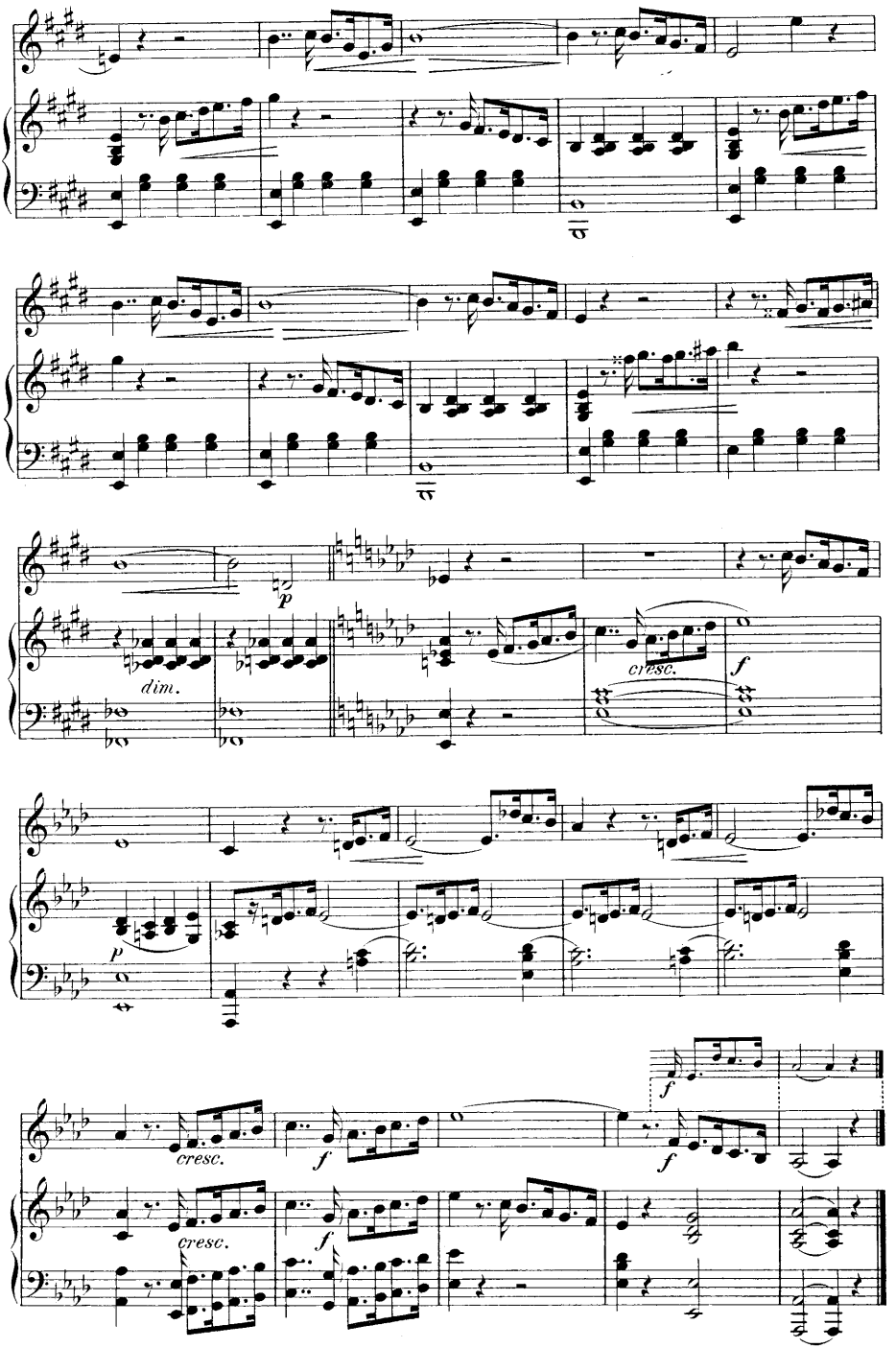
20.

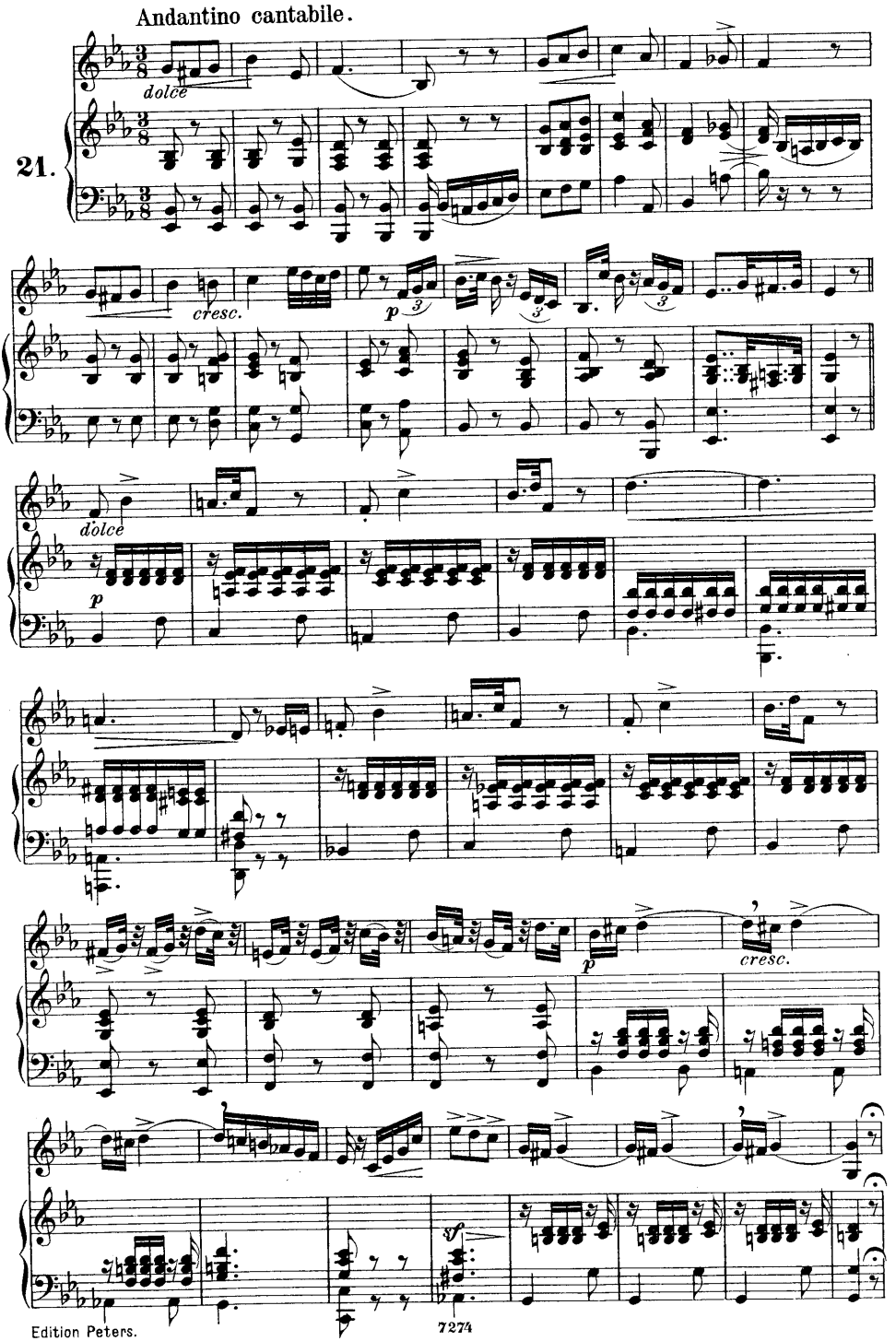
Moderato assai.

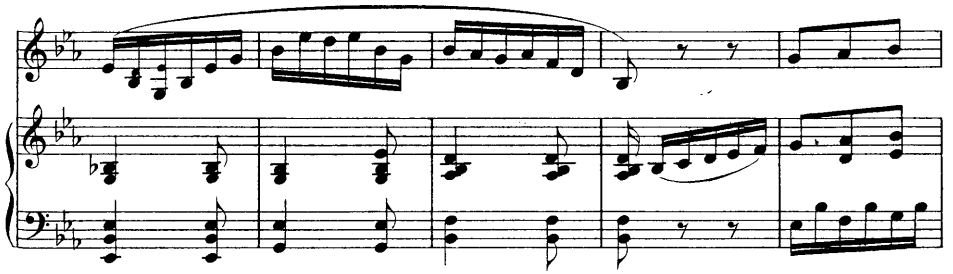


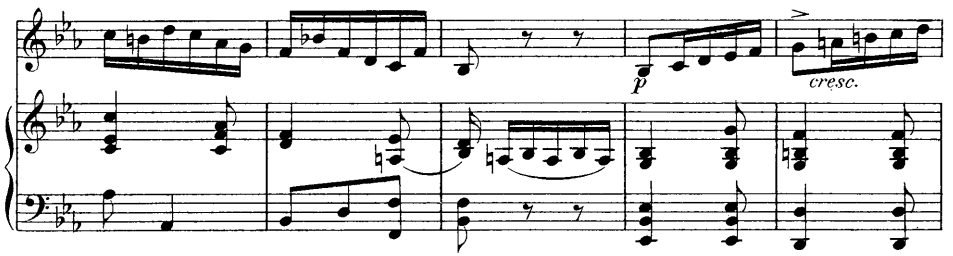


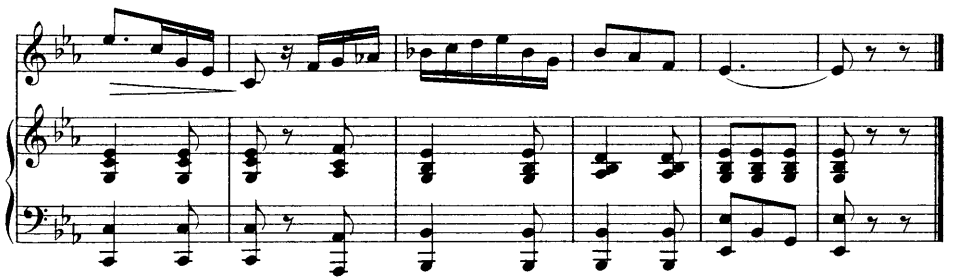

p
dolce
p
pp
p


p
dim.
cresc.
f
p
cresc.
f
f
f
cresc.
f
cresc.


Andantino cantabile.
21.
dolce
cresc.
p
dolce
p
p
cresc.
sf

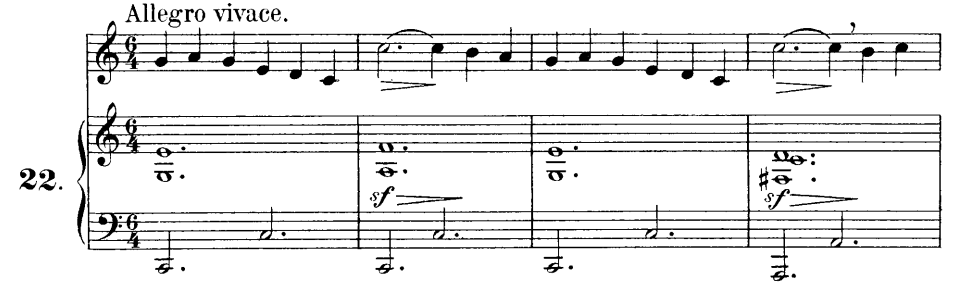


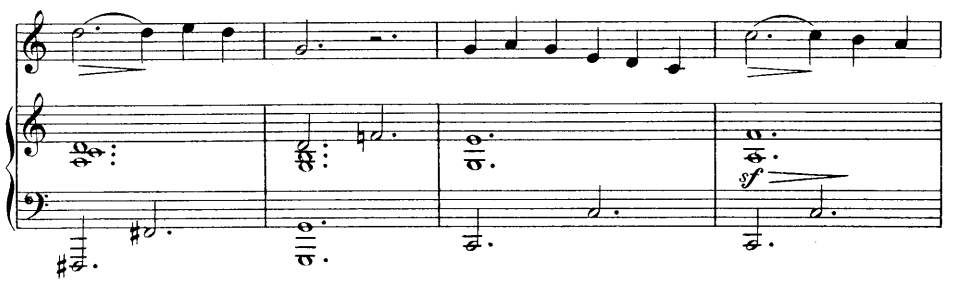


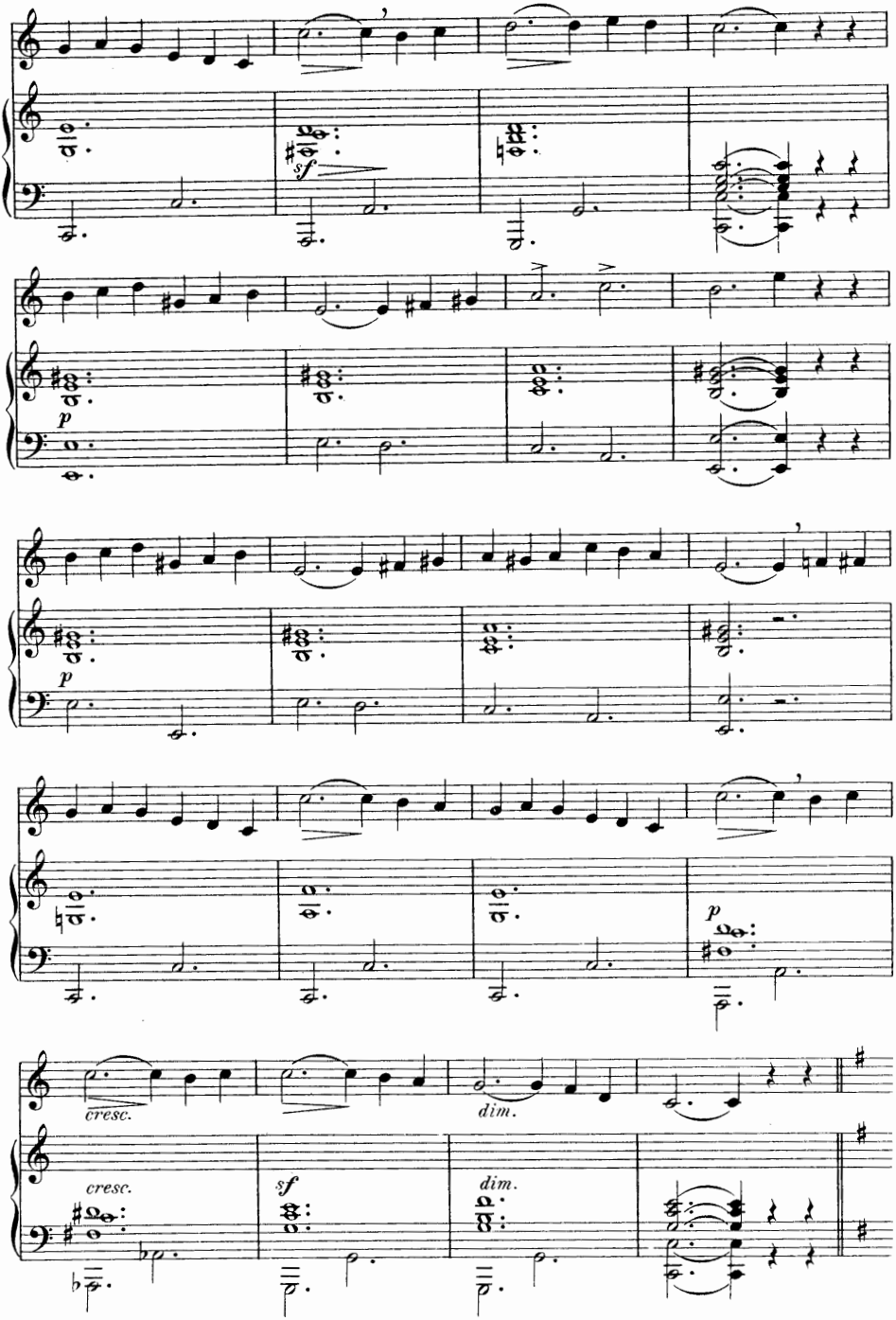


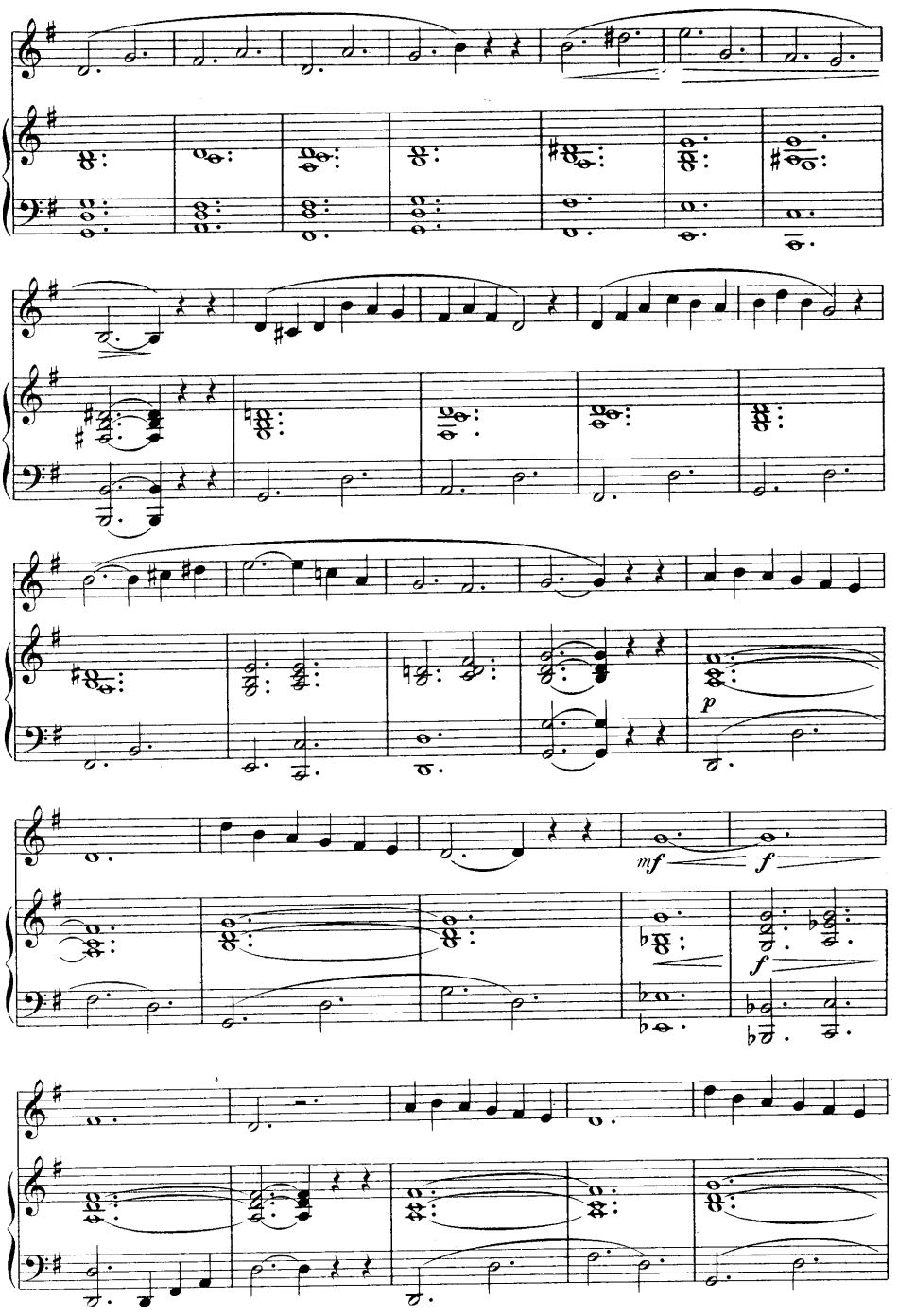
Allegro vivace.

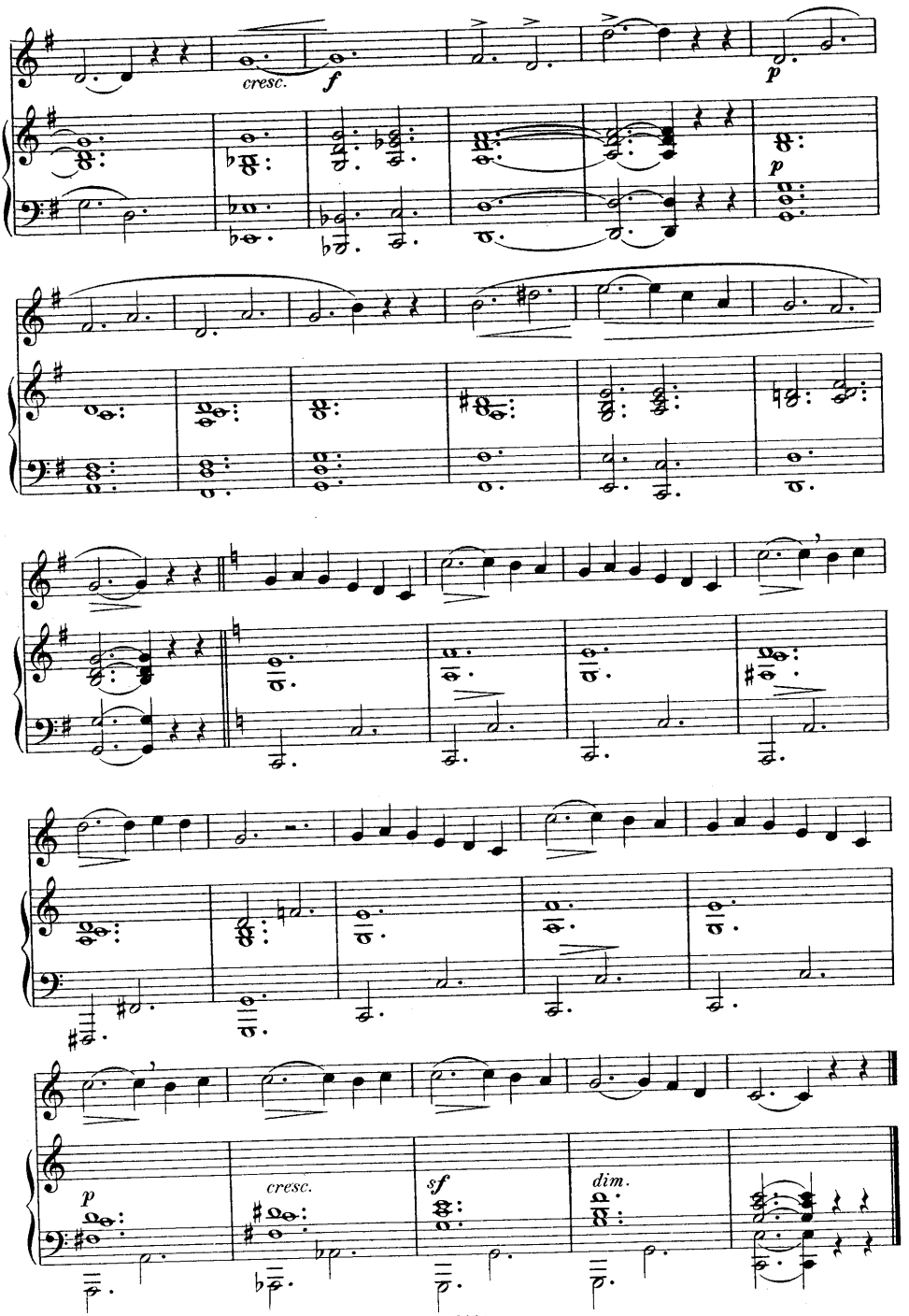
22.



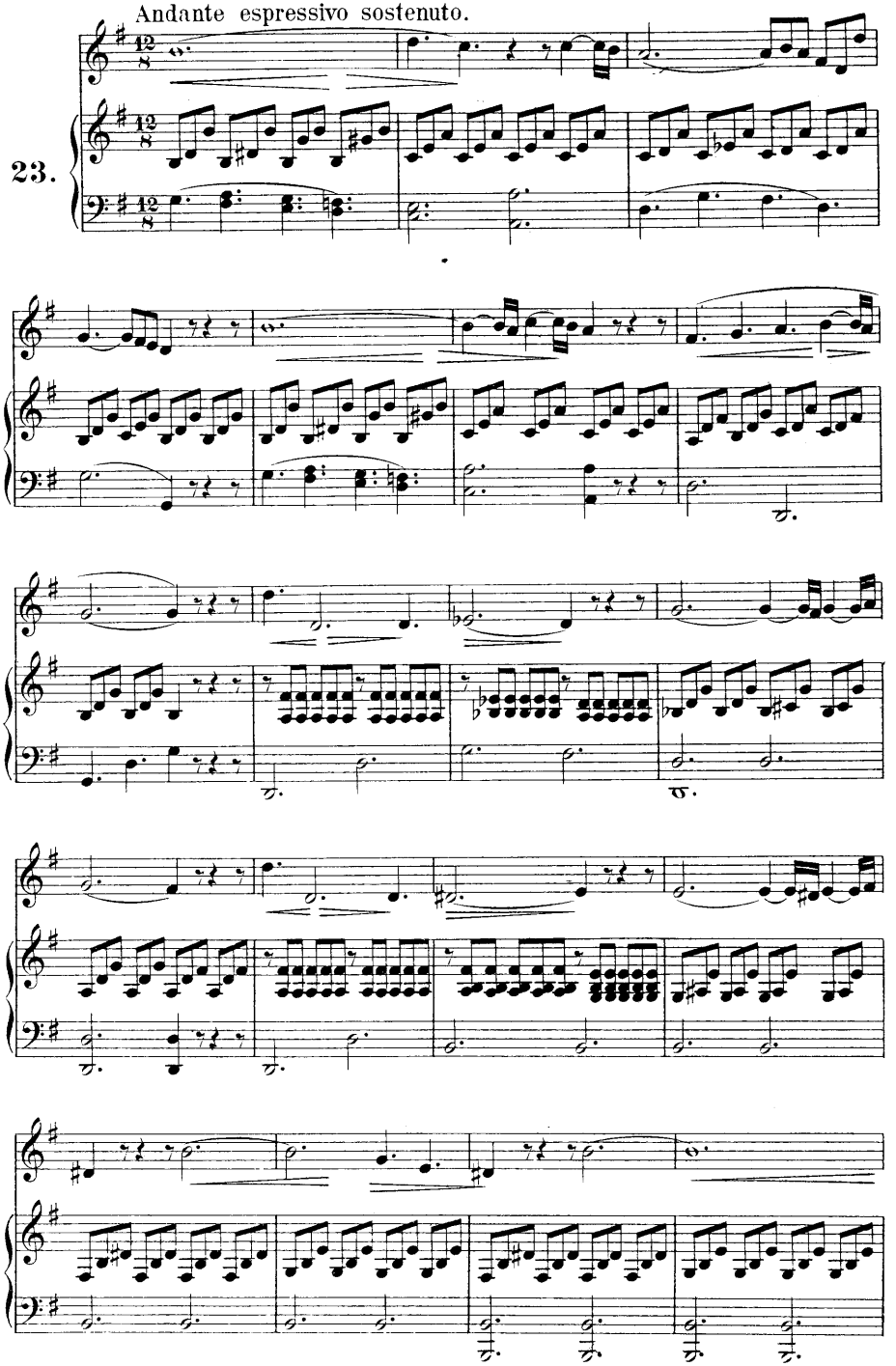


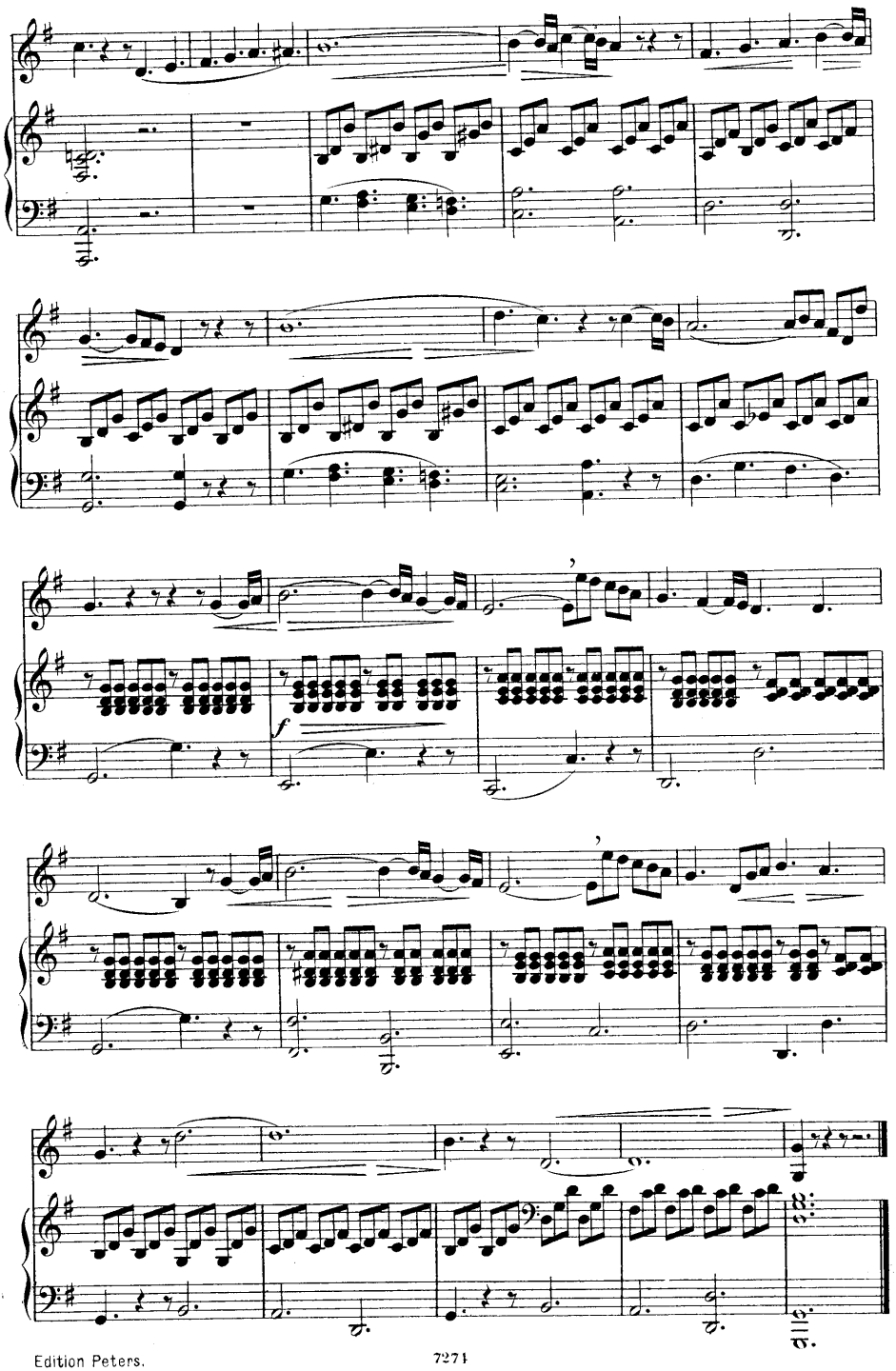

sf
p
p
p
cresc.
dim.
cresc.
sf
dim.


p
mf
f
f


cresc.
f
p
p
p
cresc.
sf
dim.

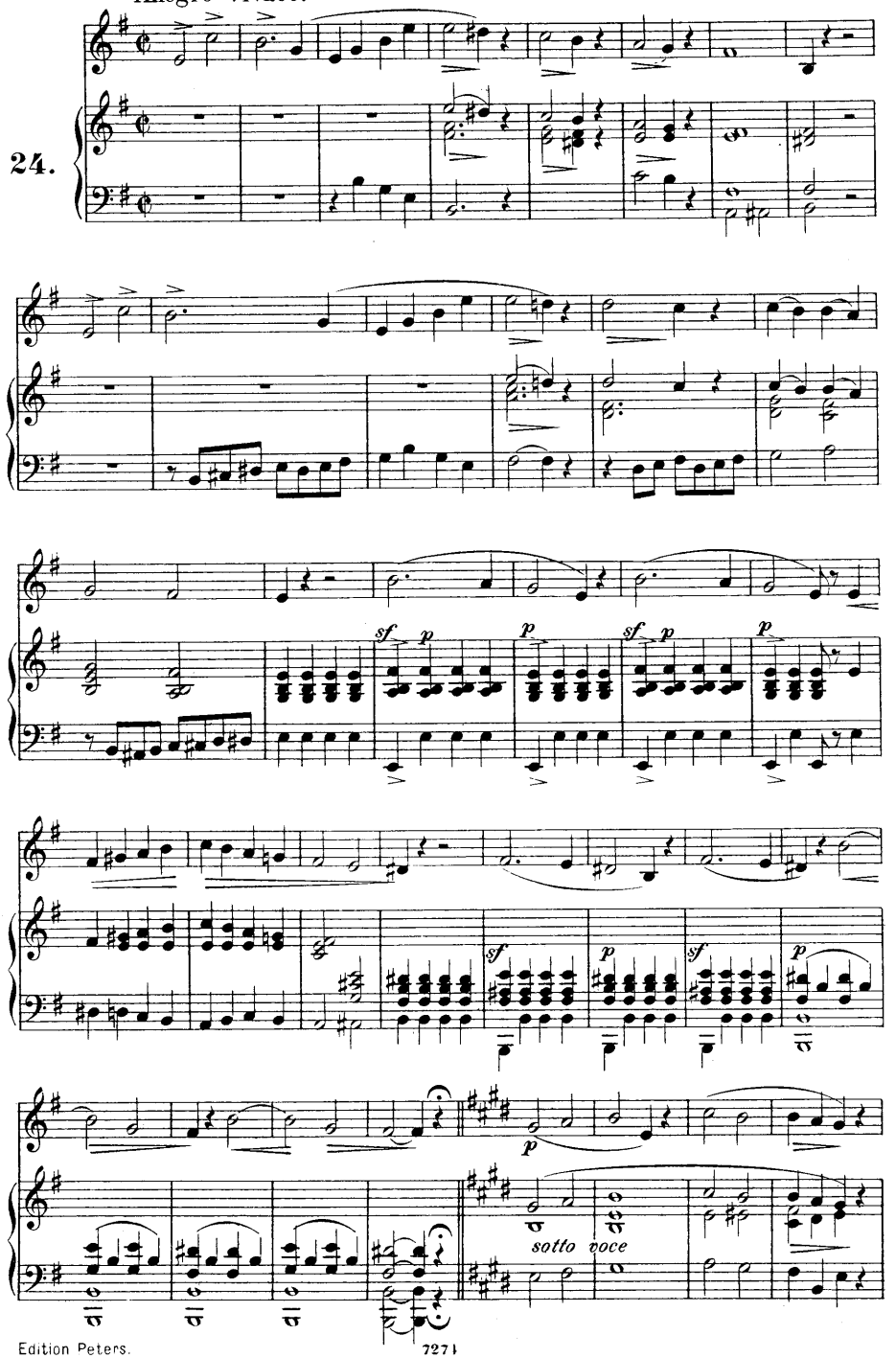
23. Andante espressivo sostenuto.

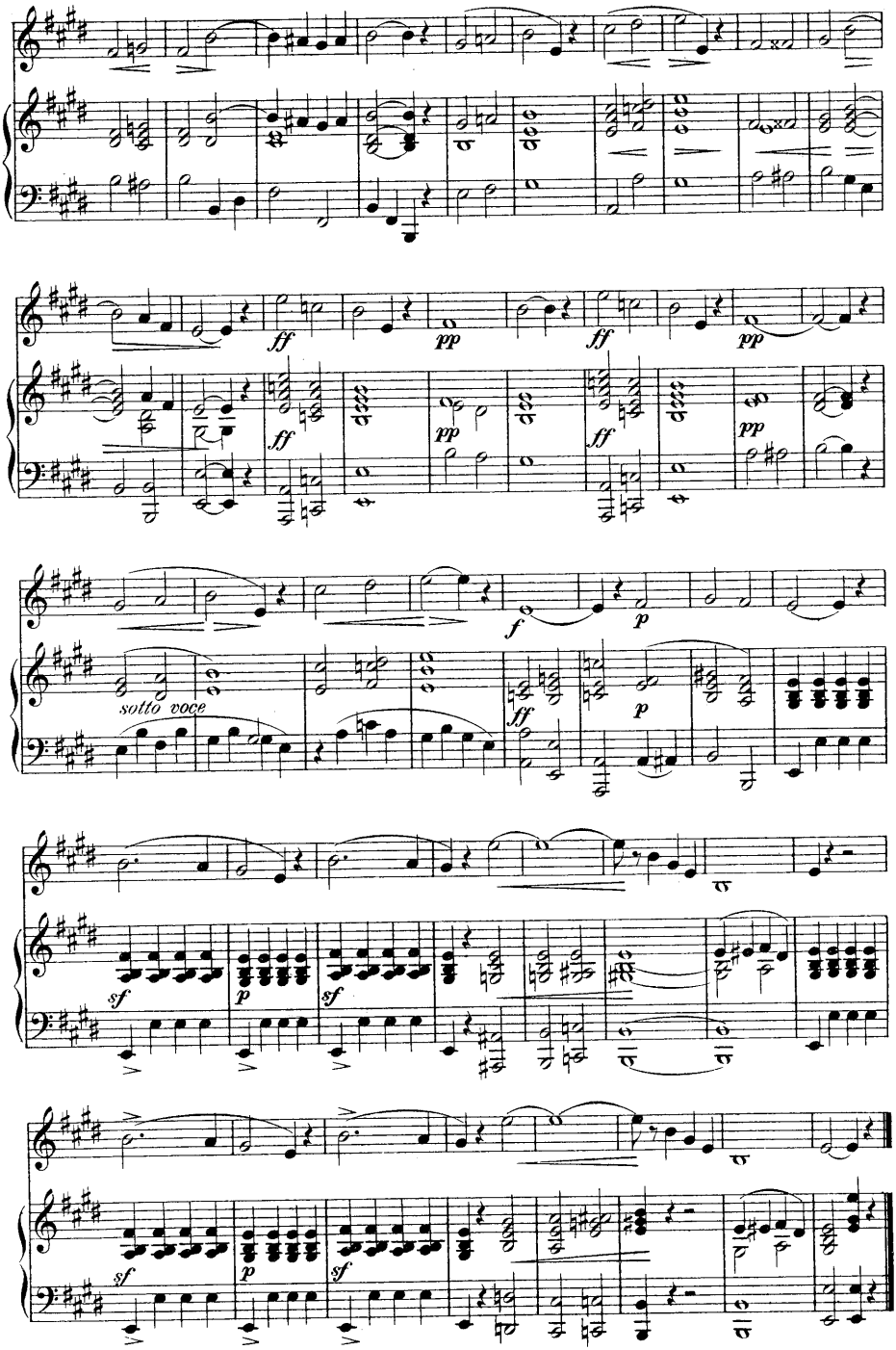



f

Allegro vivace.

24.




ff
pp
ff
pp
ff
pp
f
p
sotto voce
ff
p
sf
p
sf
sf
p
sf

Andante cantabile.

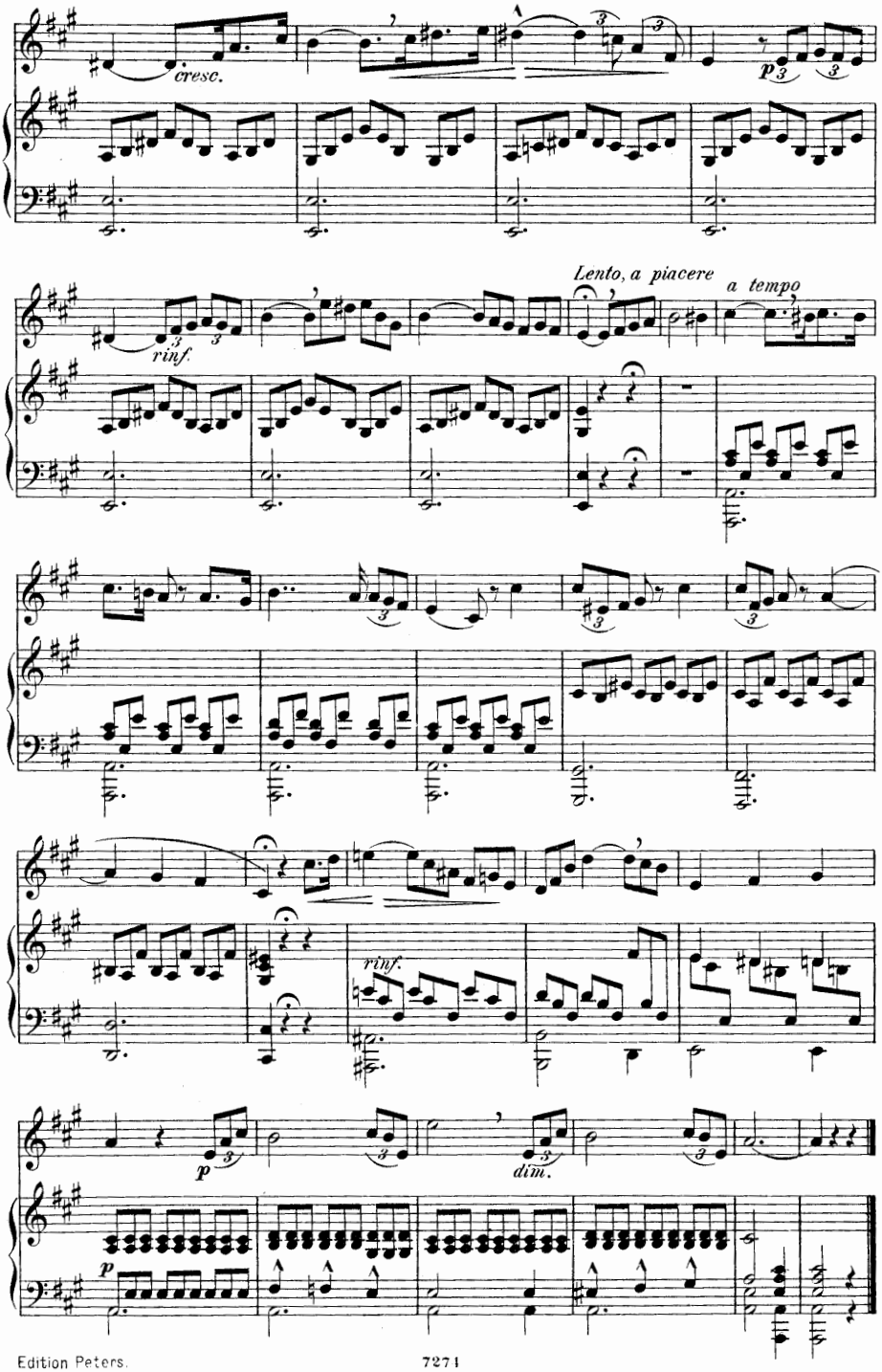
sempre legato assai

25.

dolce

p

p


cresc.
p
rinf.
Lento, a piacere
a tempo
rinf.
p
dim.
p

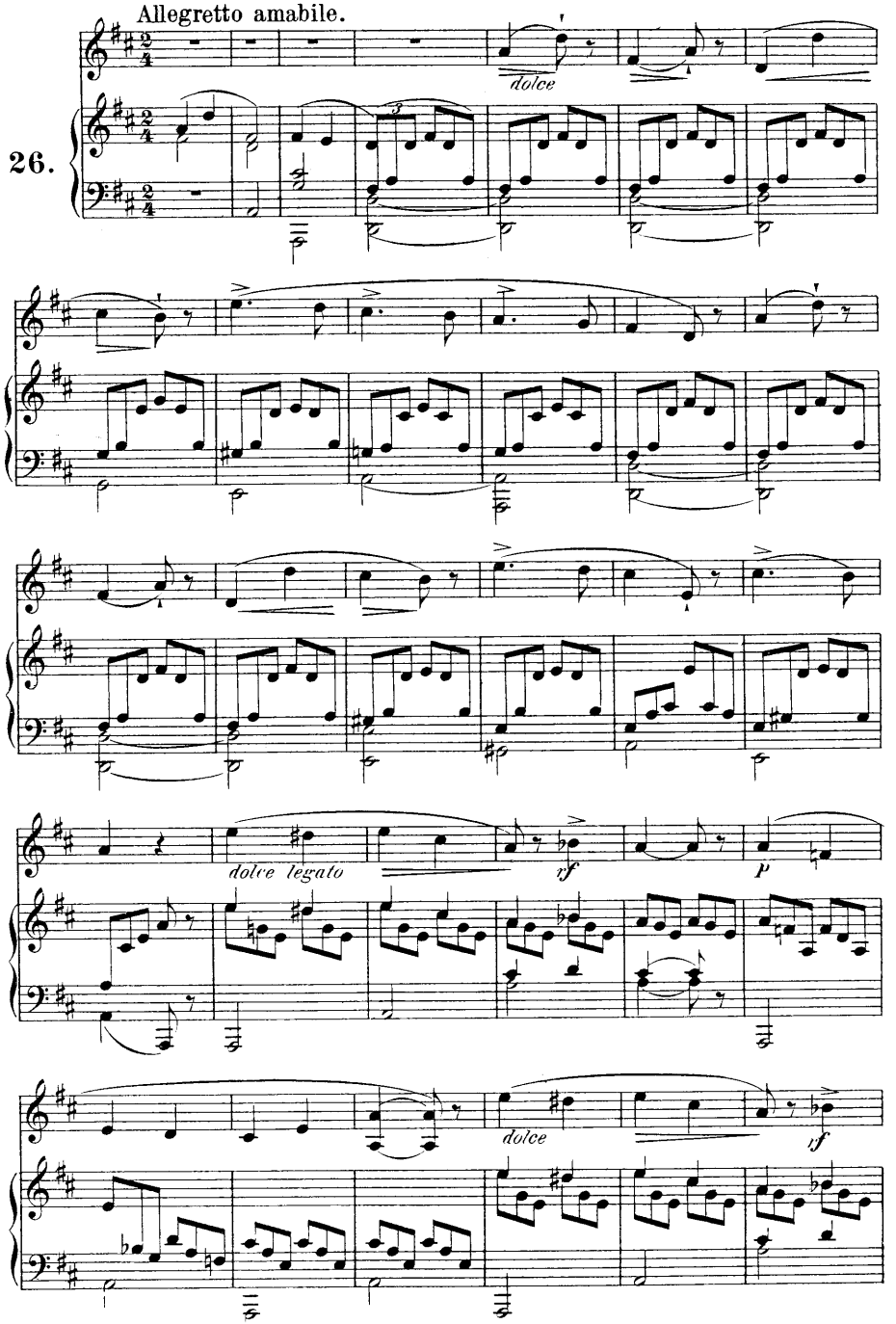
Die abgestossenen Melodie-noten müssen bei aller Kürze doch durchaus genau und rein angegeben werden.

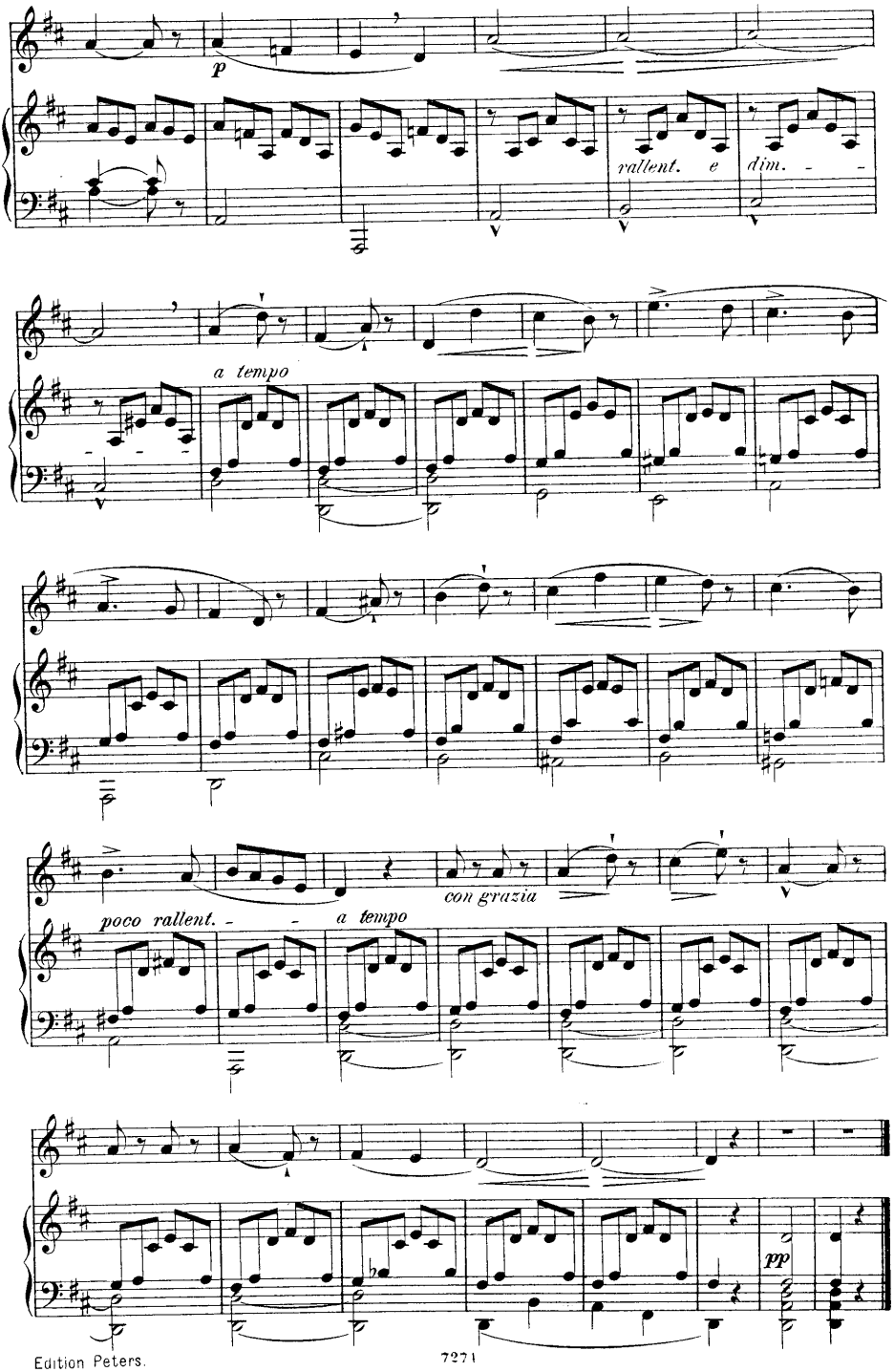
The detached notes in the voice-part must, in spite of their shortness, be produced with perfect precision and purity.

Toutes les notes détachées de cette leçon quoique n'ayant que très-peu de valeur, seront rendues avec justesse et netteté.

26.

Allegretto amabile.




p
rallent. e dim.
a tempo
con grazia
poco rallent.
a tempo
pp

Achte auf genaue Übereinstimmung des Tactes der Melodie mit der Begleitung.

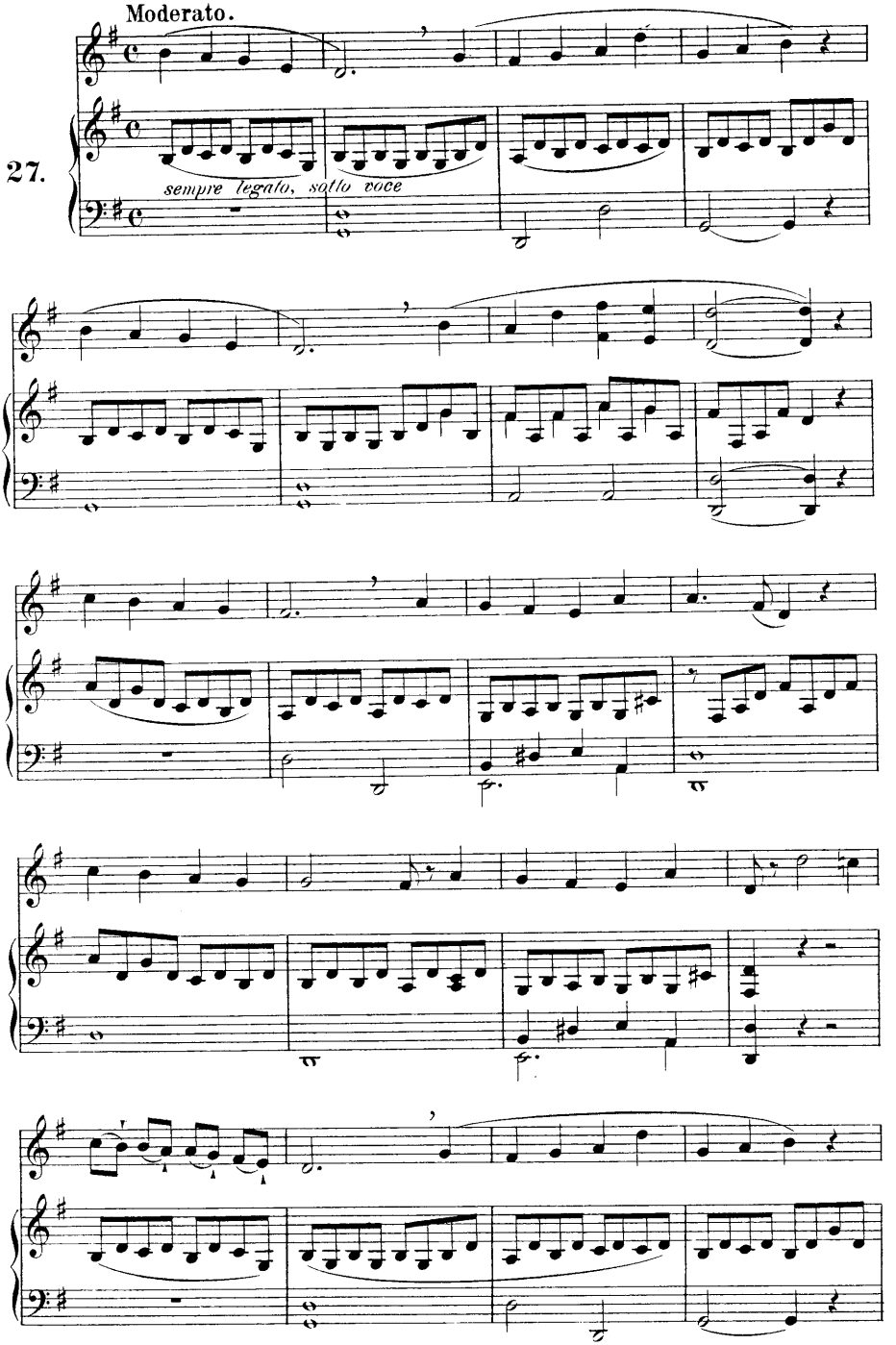
The melody must be in perfect precision as regards time with the progression of the accompaniment thereto.

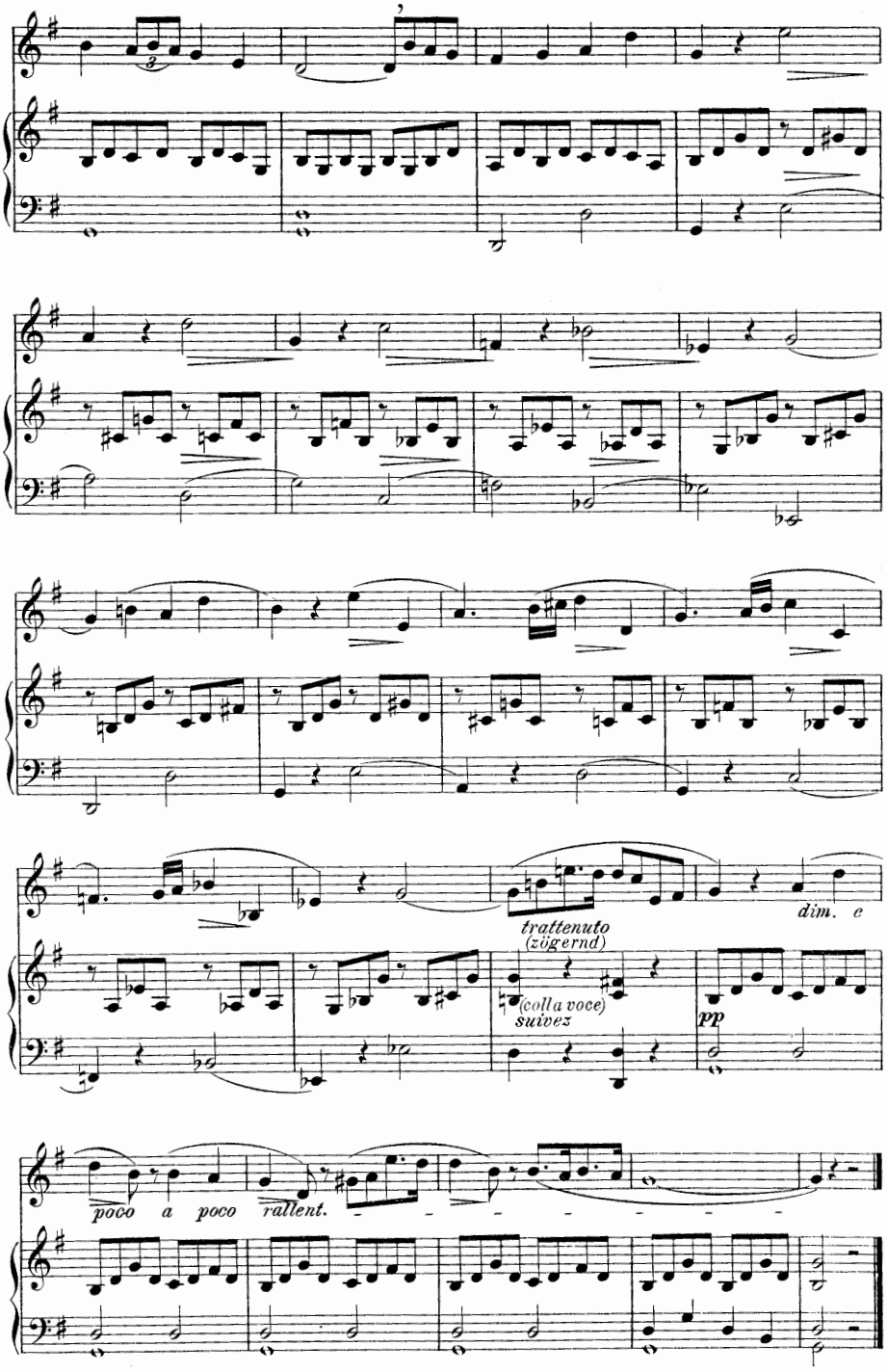
La mélodie de cette leçon doit suivre exactement la mesure de son accompagnement.

27.

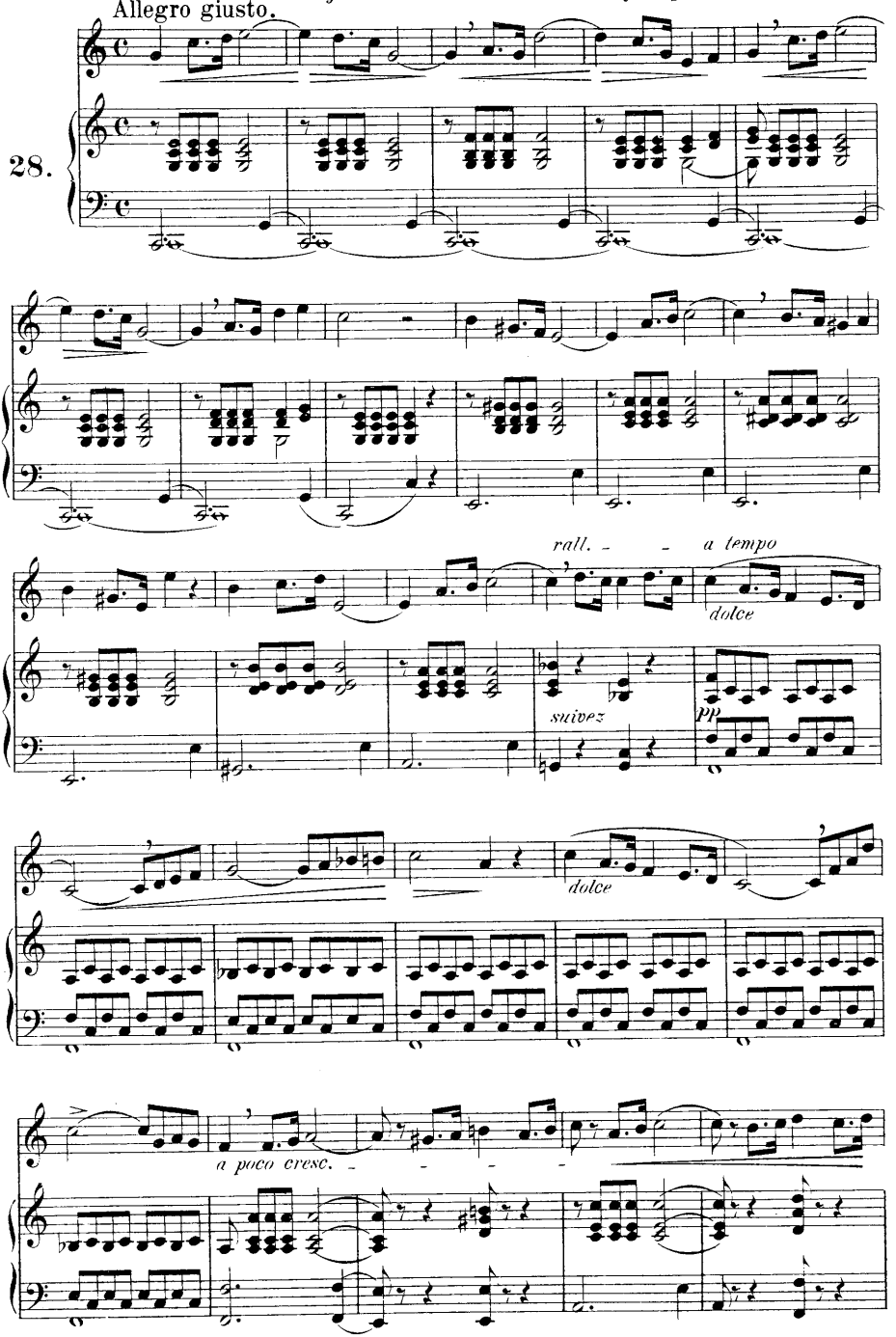
Moderato.

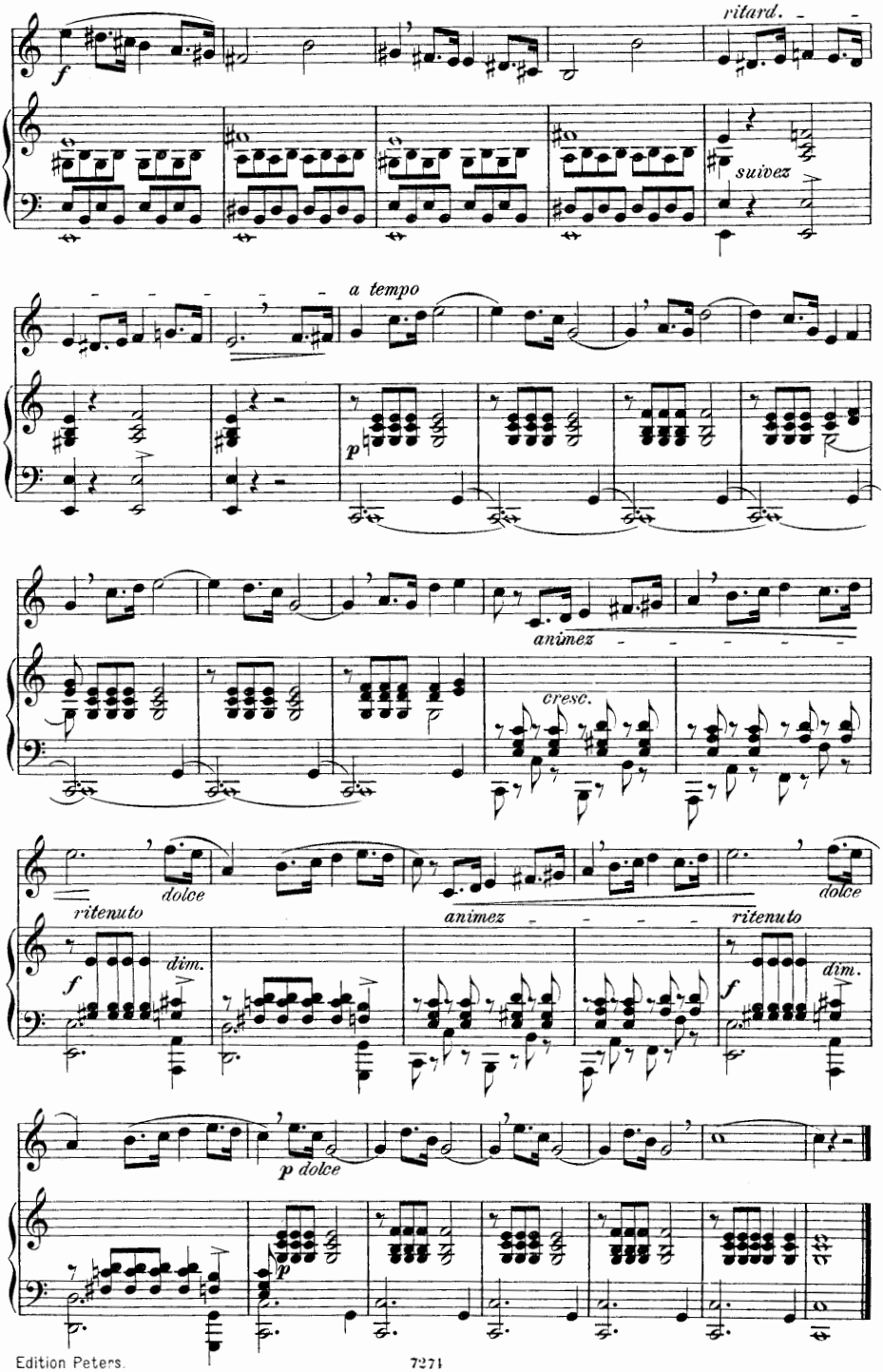
sempre legato, sotto voce




trattenuto
(zögernd)
dim. e
(colla voce)
suivez
pp
poco a poco rallent.

Energisch, streng rhythmisch. | *Energetically and in strict rhythm.* | **Exécution énergique et bien rhythmique.**

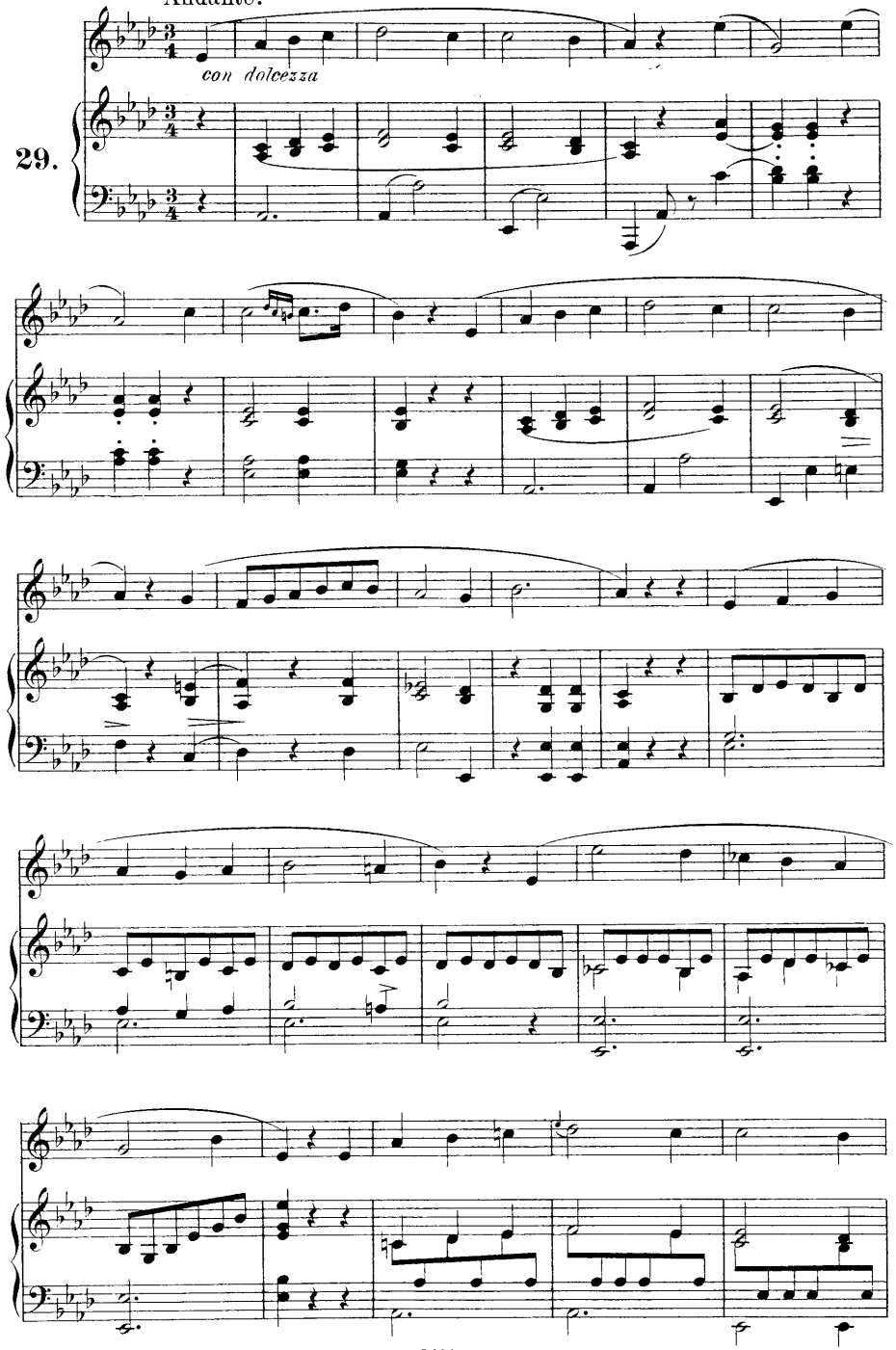


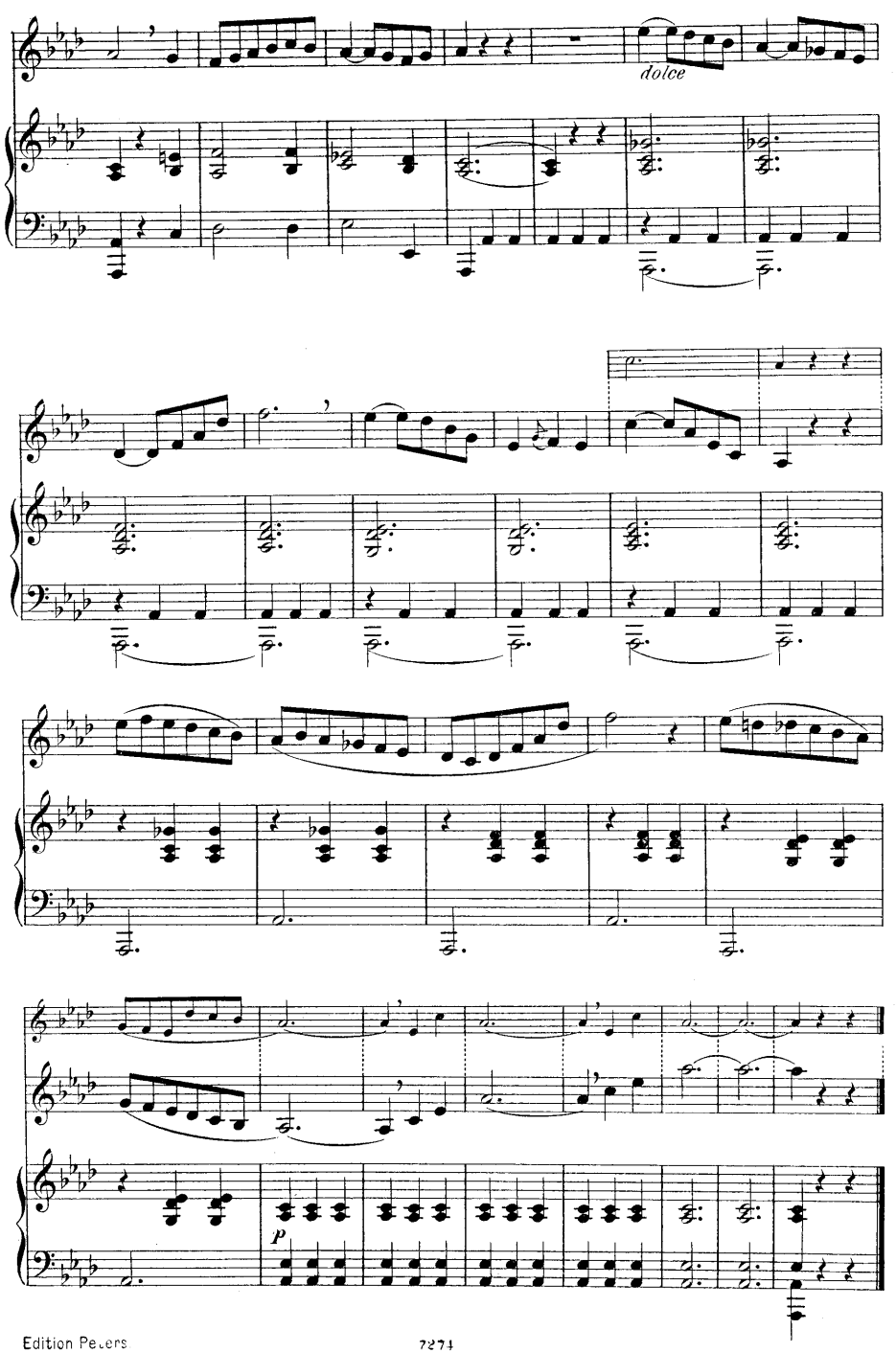

ritard.
f
suivez
a tempo
p
animez
cresc.
ritenuto
dolce
animez
ritenuto
dolce
dim.
f
dim.
f
p dolce
p

Andante.

con dolcezza

29.




dolce
p

Allegretto animato.

Con grazia e vivacità.

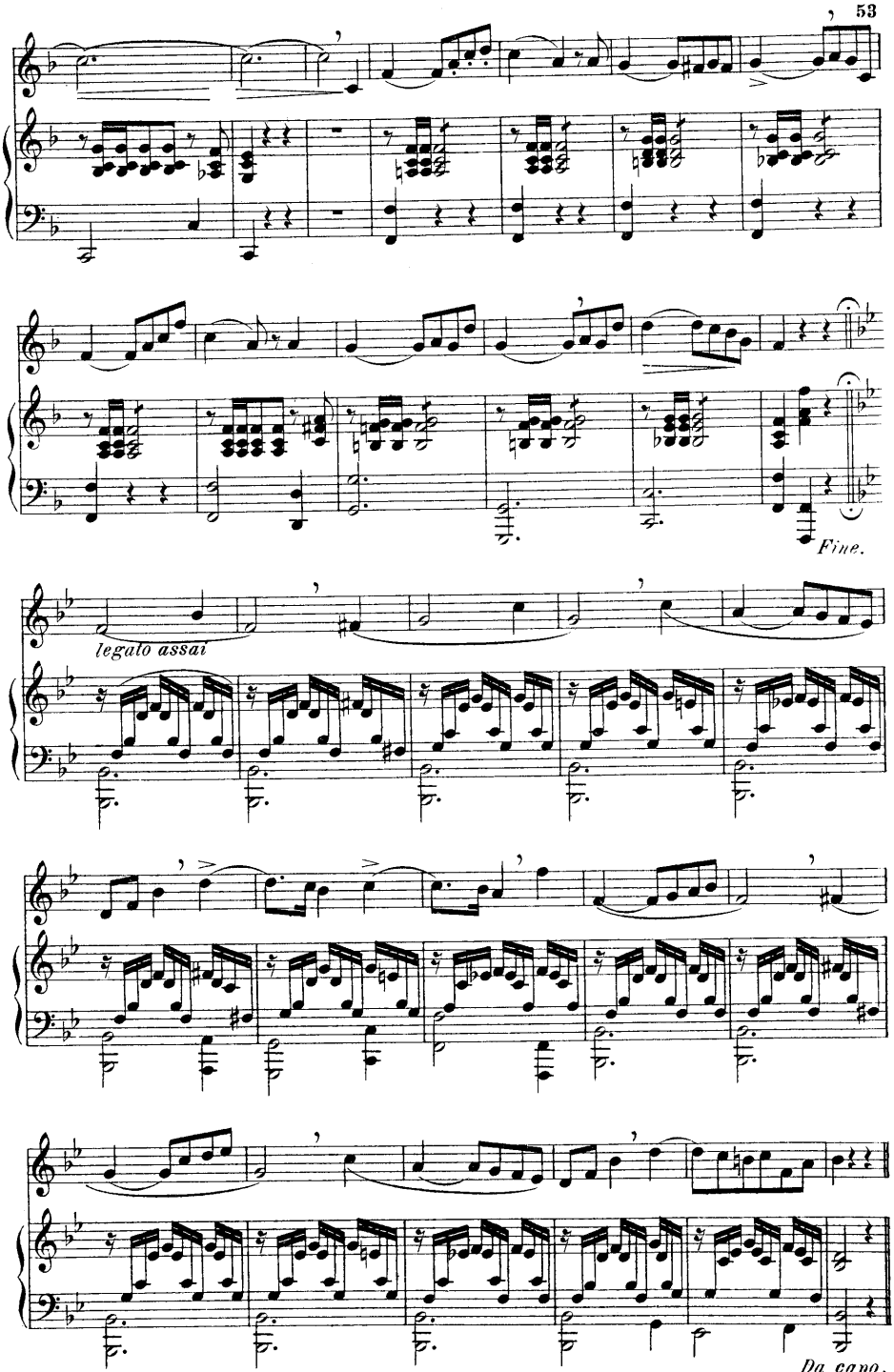
30.

p

dimin.

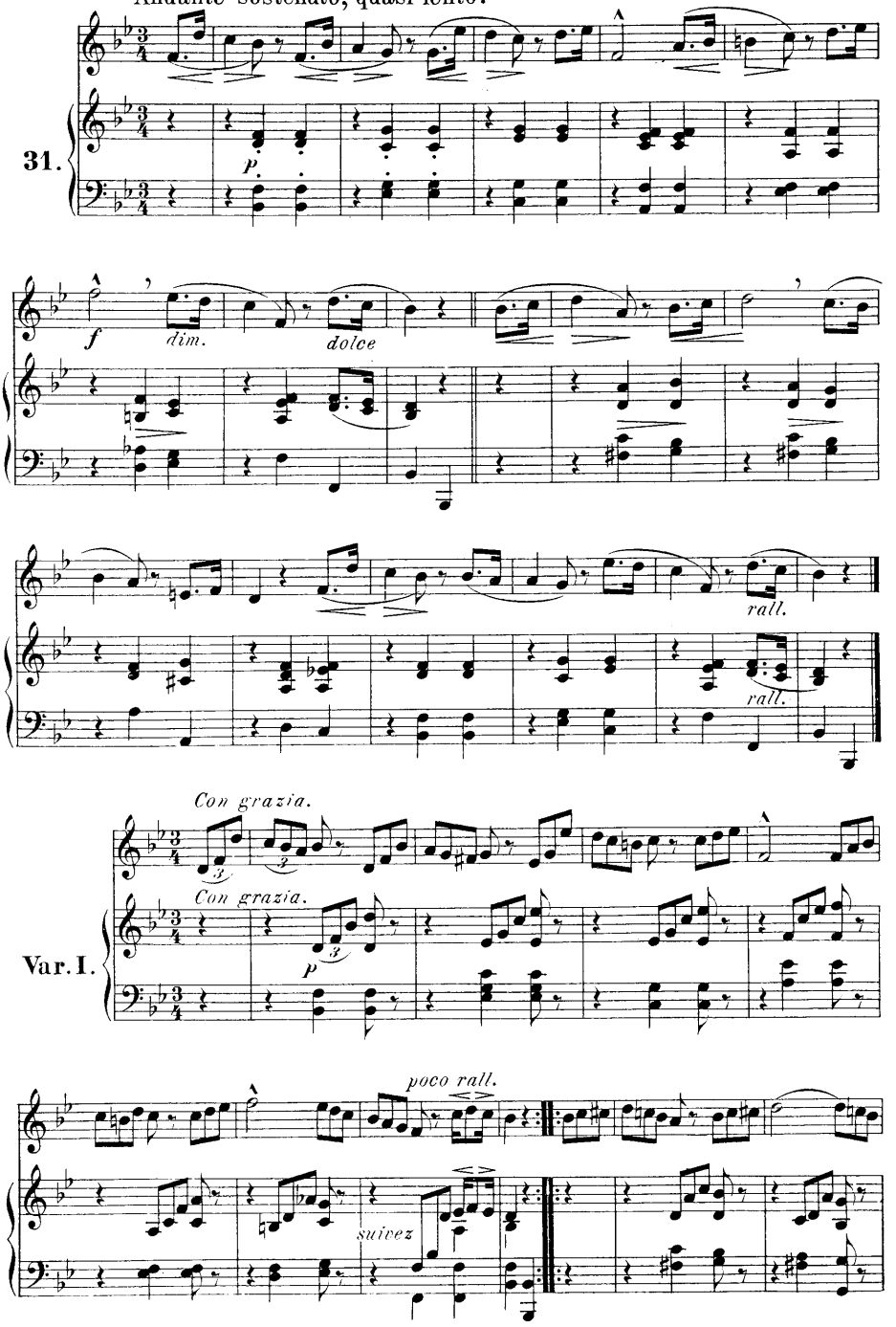
p

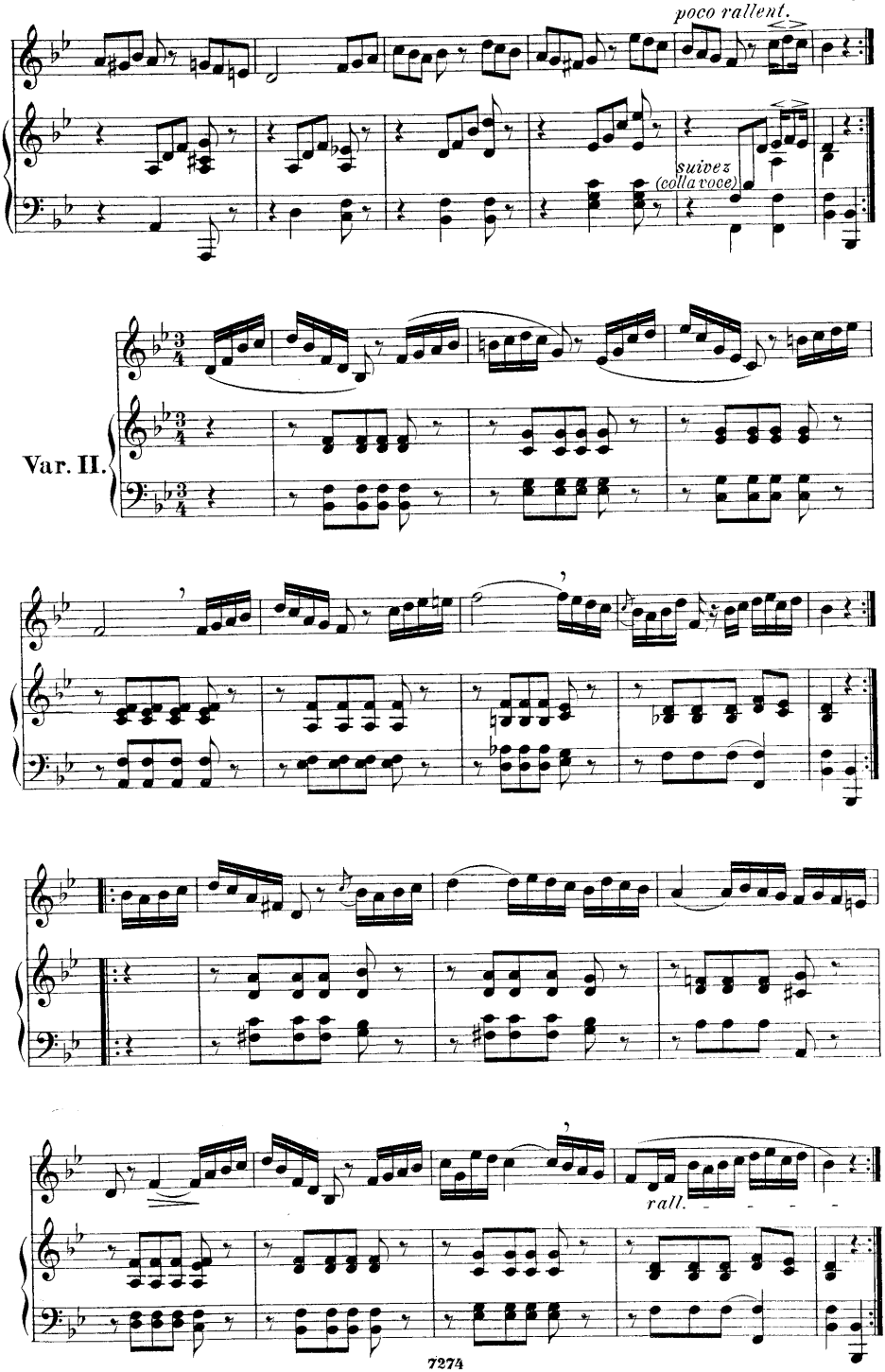
con anima


Fine.
legato assai
Da capo.

Thema mit Variationen. | *Exercise with variations.* | Thème avec Variations.

Andante sostenuto, quasi lento.

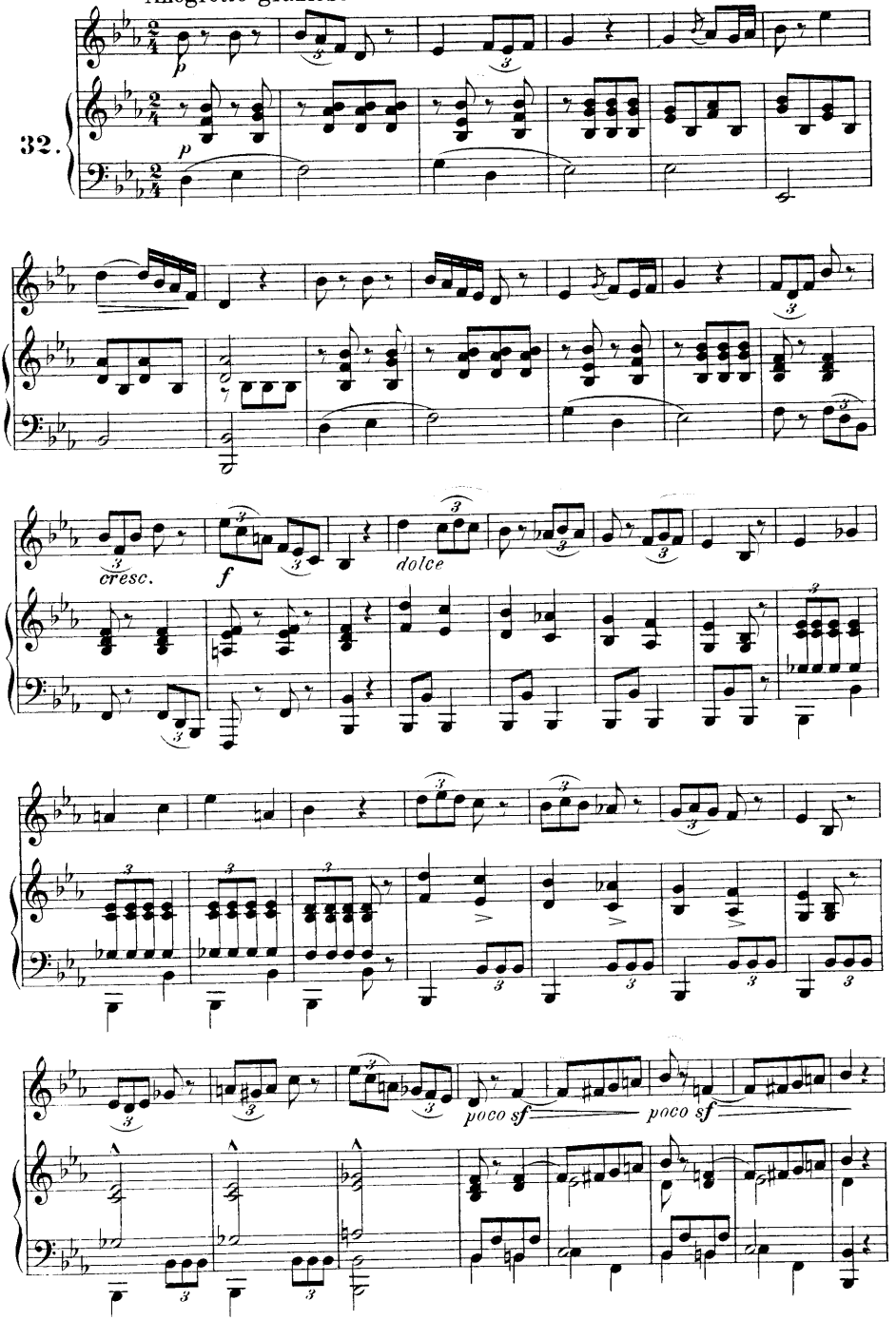


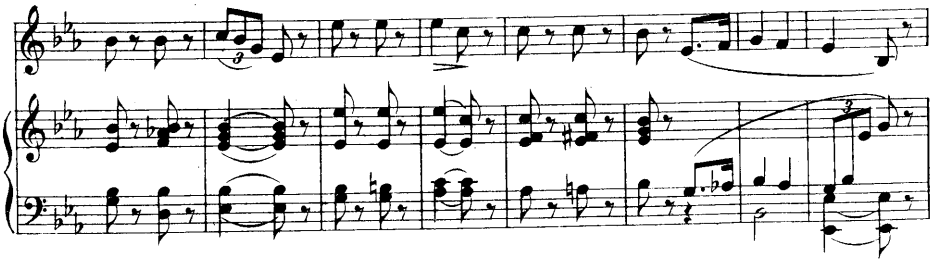

poco rallent.
suivez (colla voce)
Var. II.
rall.

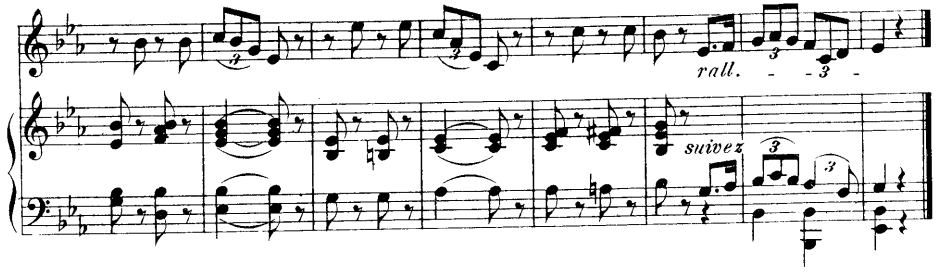
Man gebe jeder Note ihren genauen Werth. | *Give its full time - value to each note.* | Donnez aux notes leur exacte valeur.

Allegretto grazioso.

32.

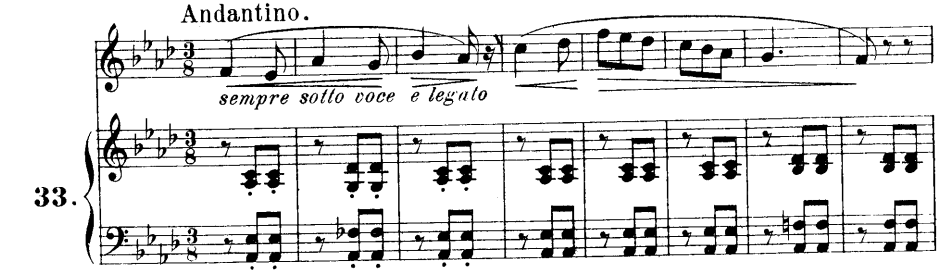


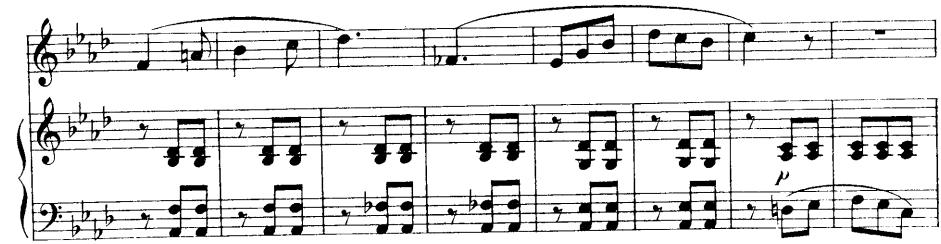


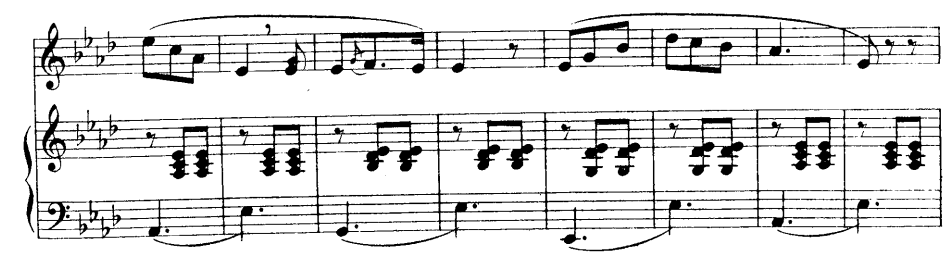


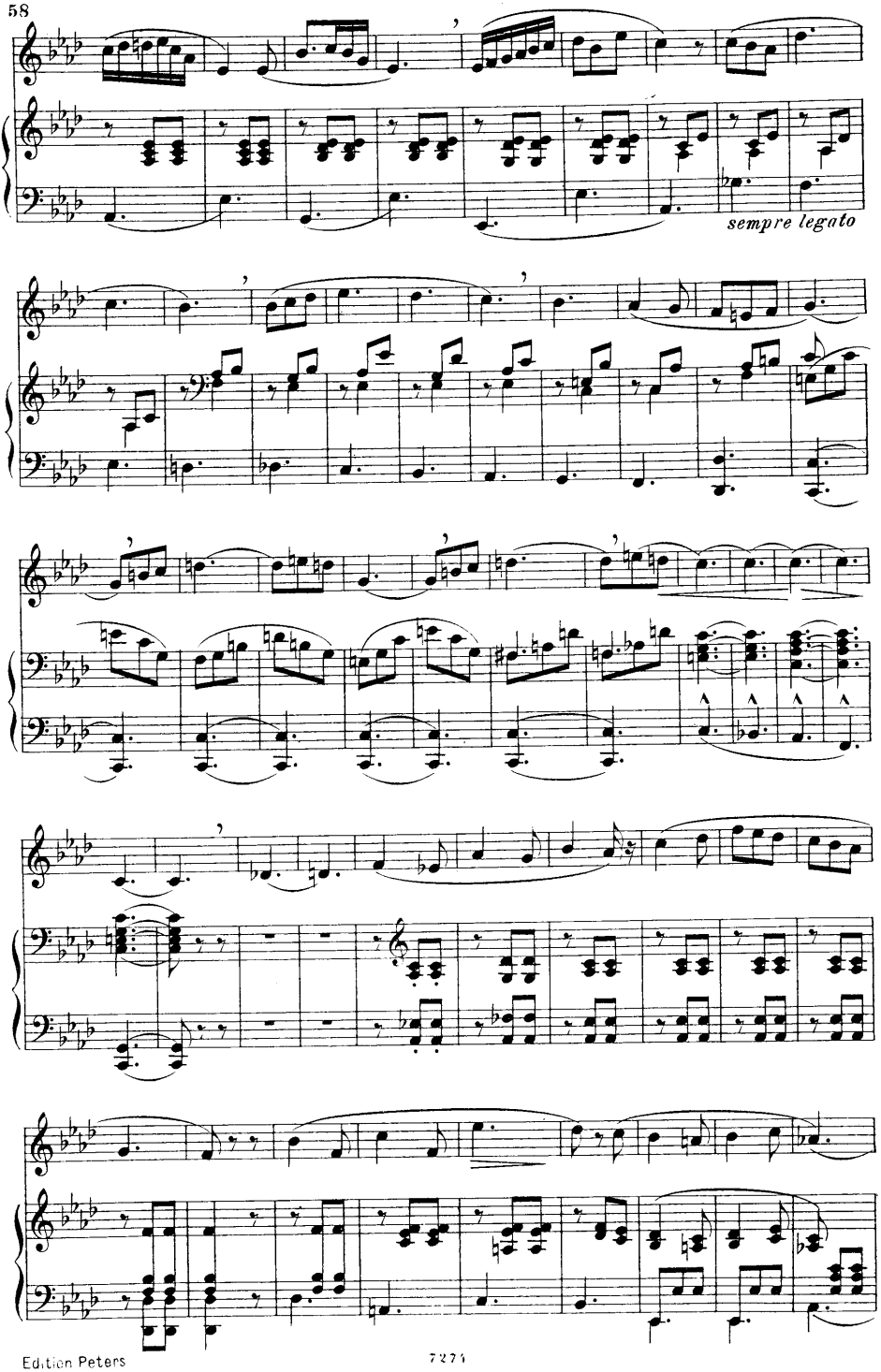
Andantino.

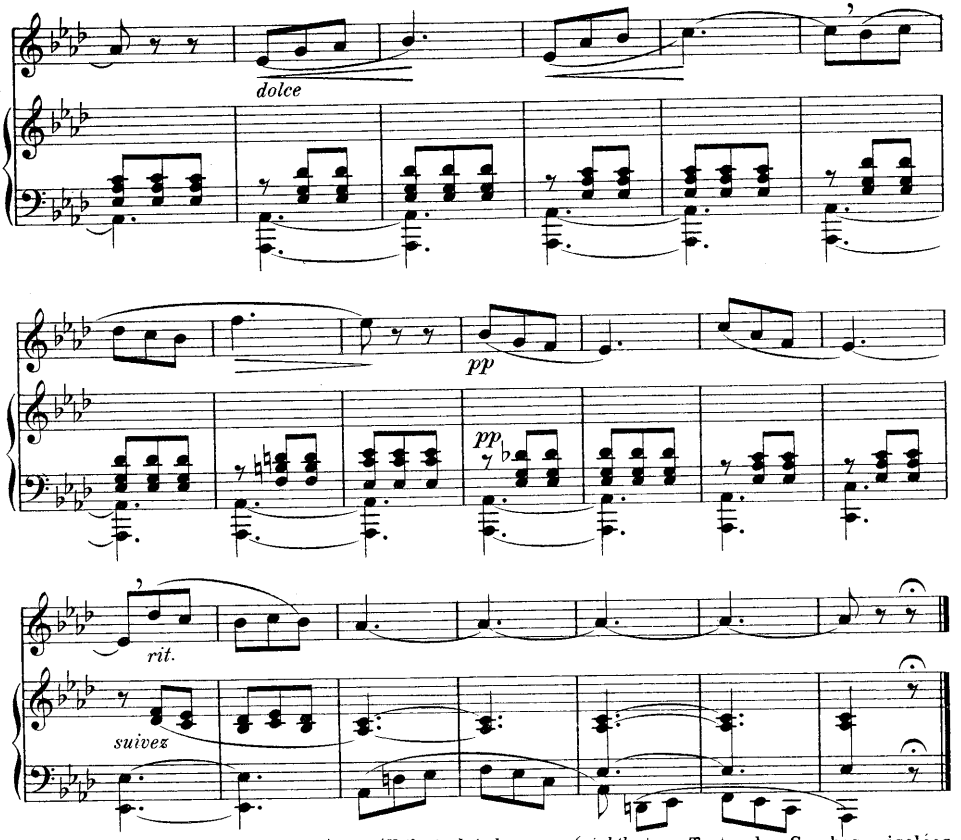
33.







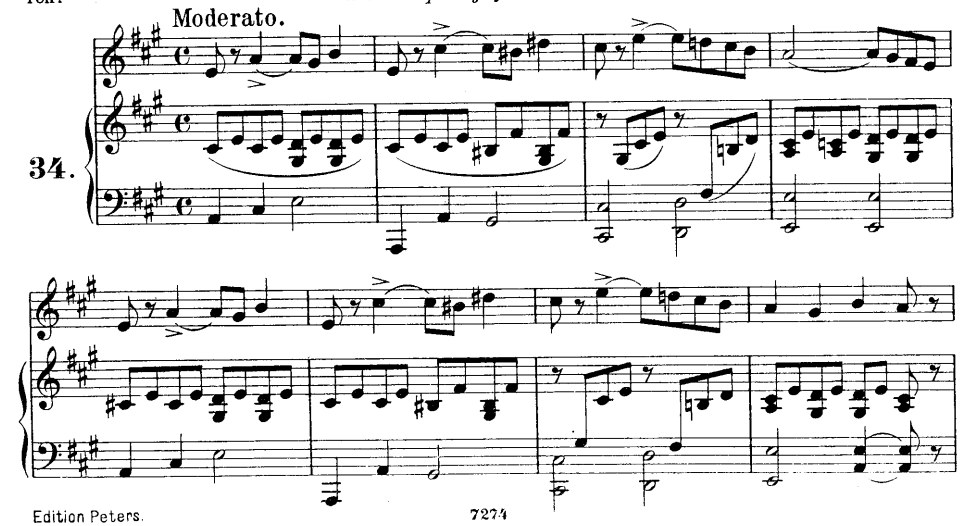

sempre legato

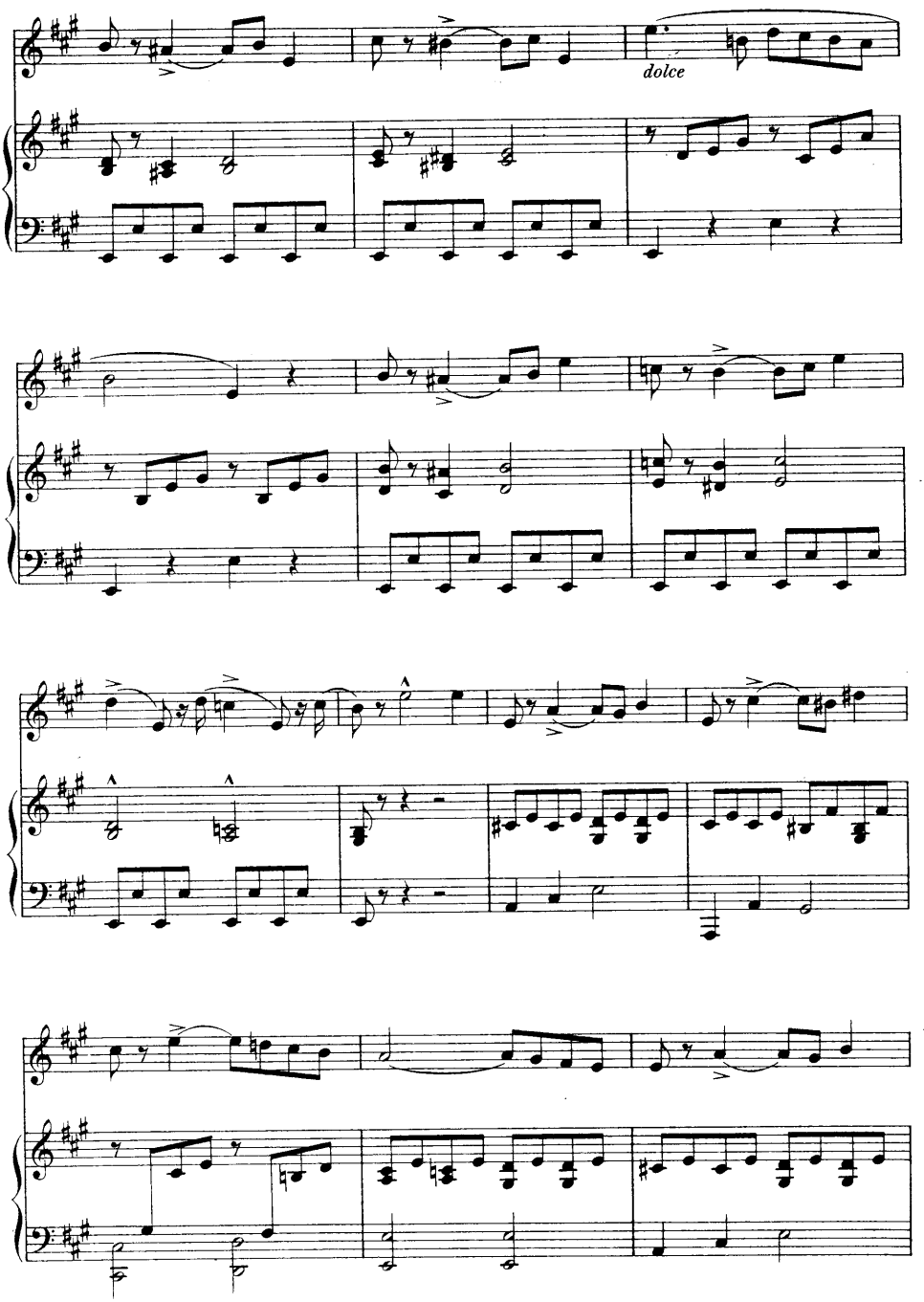


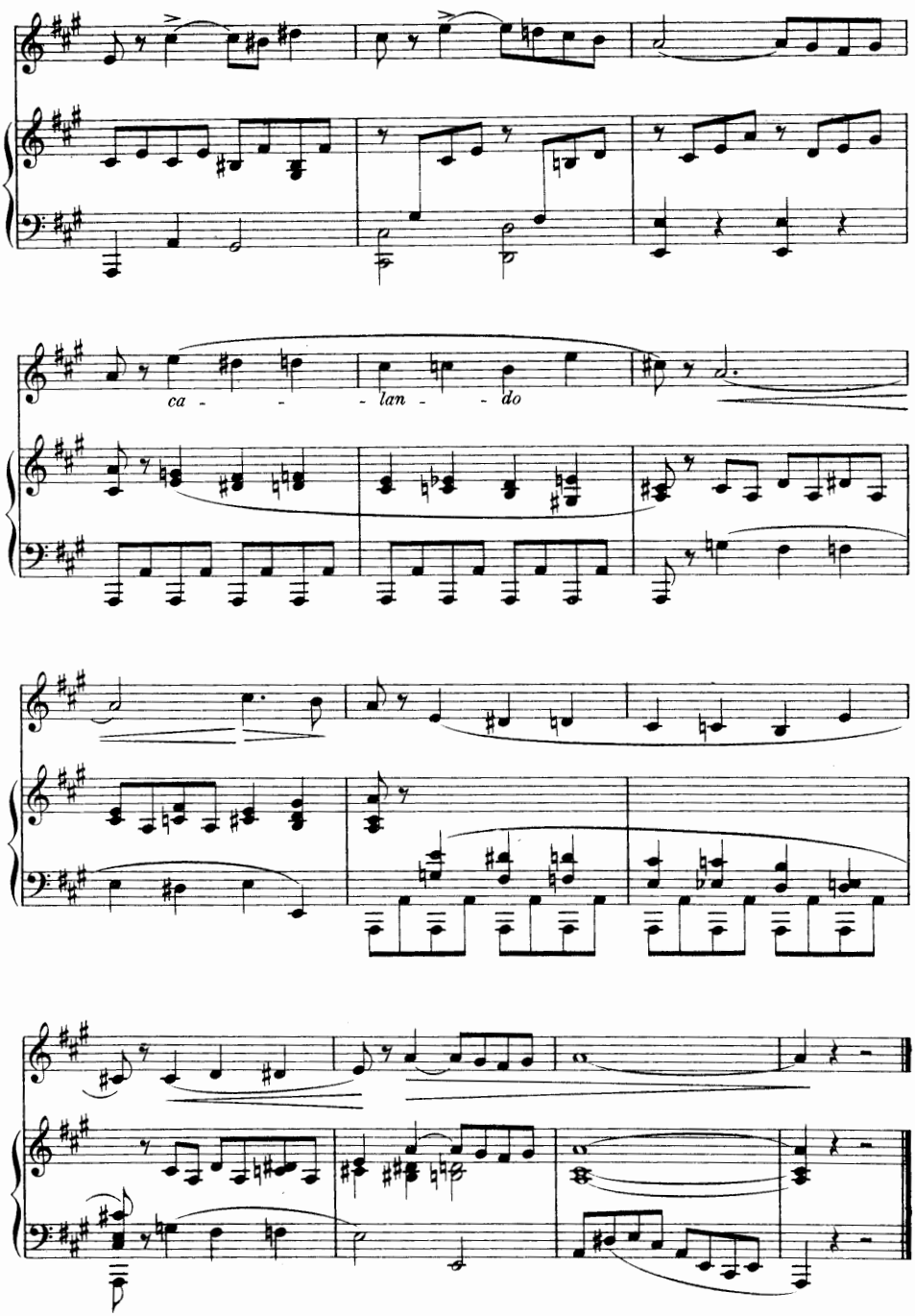
Die einzeln stehenden Achtel am Anfang der Tacte sind ebenso weich, wie genau zu intoniren.

All the isolated quavers (eighth-notes) at the beginning of a bar must be produced with equal softness and purity of intonation.

Toutes les Croches isolées qui commencent une mesure, seront rendues avec douceur et netteté.



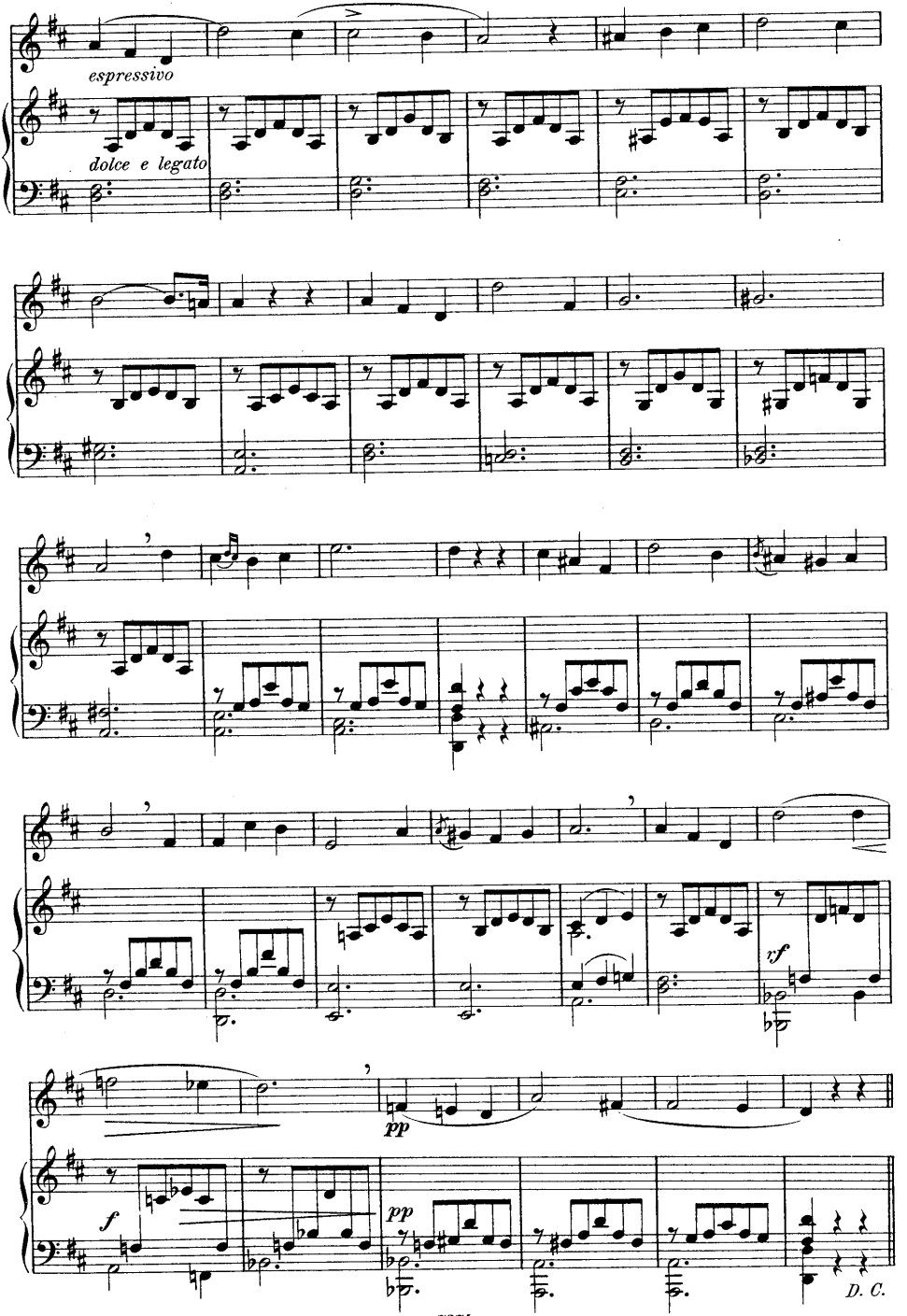

dolce

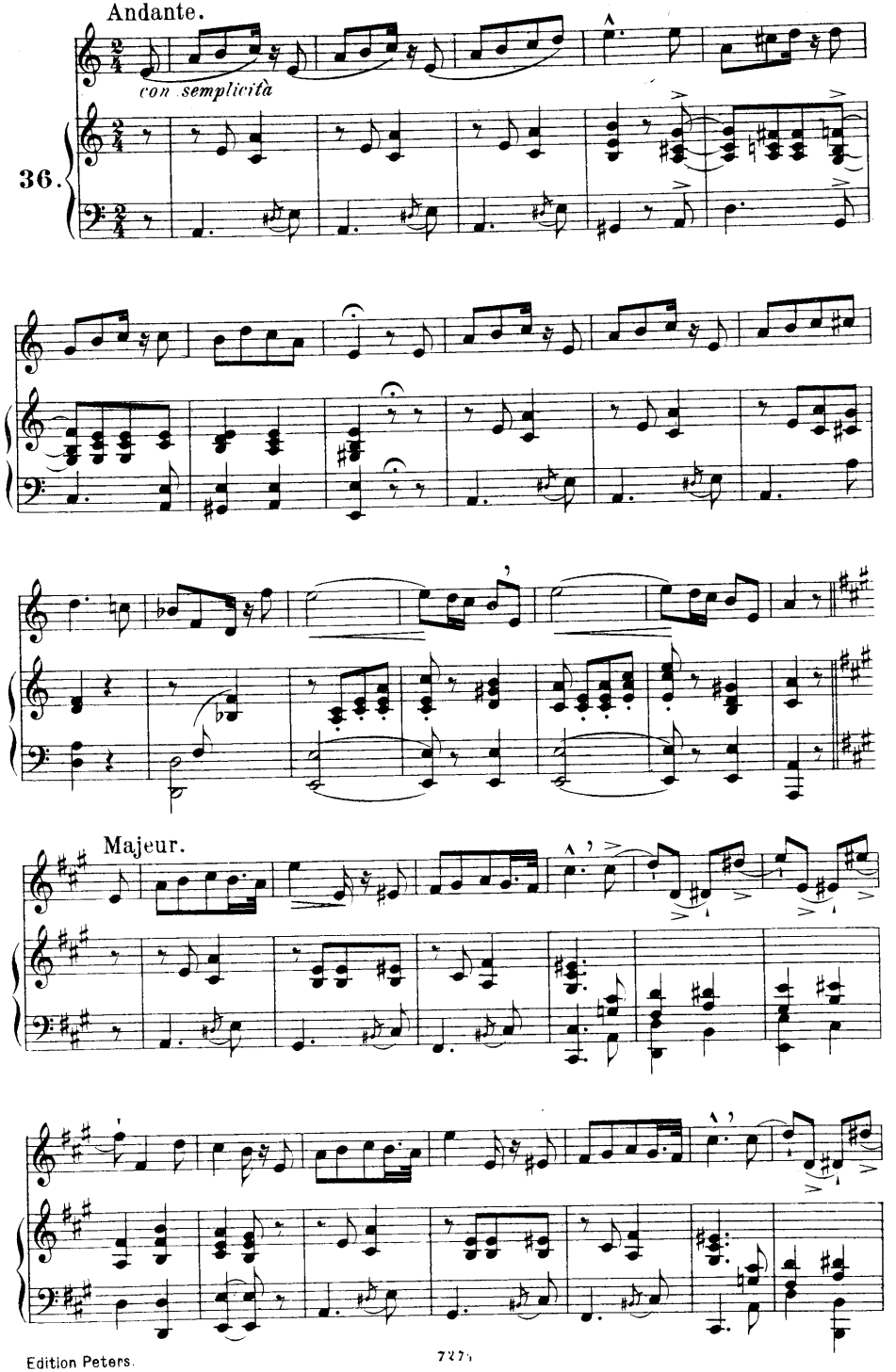

ca - - - lan - - do

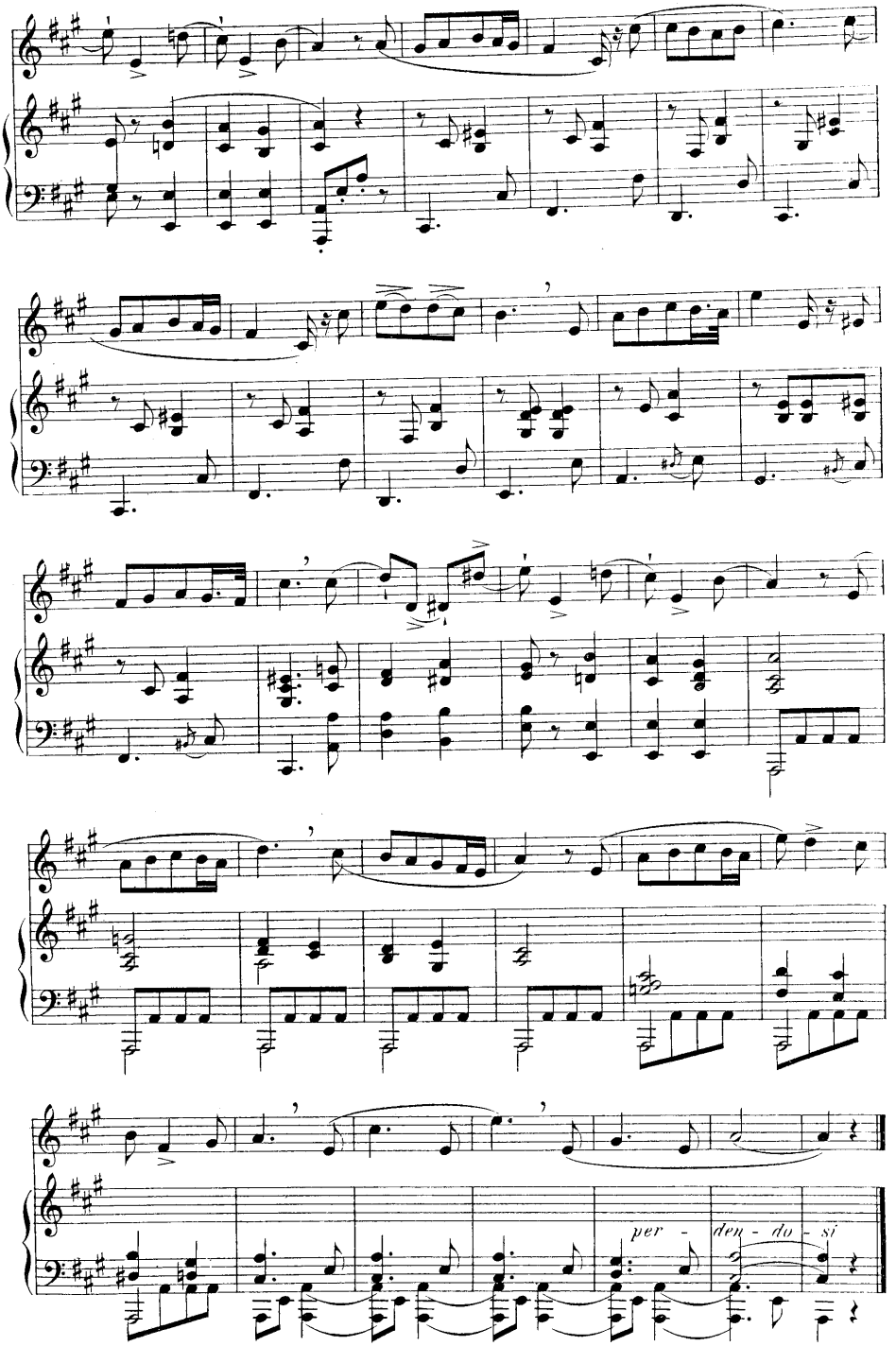
Moderato.

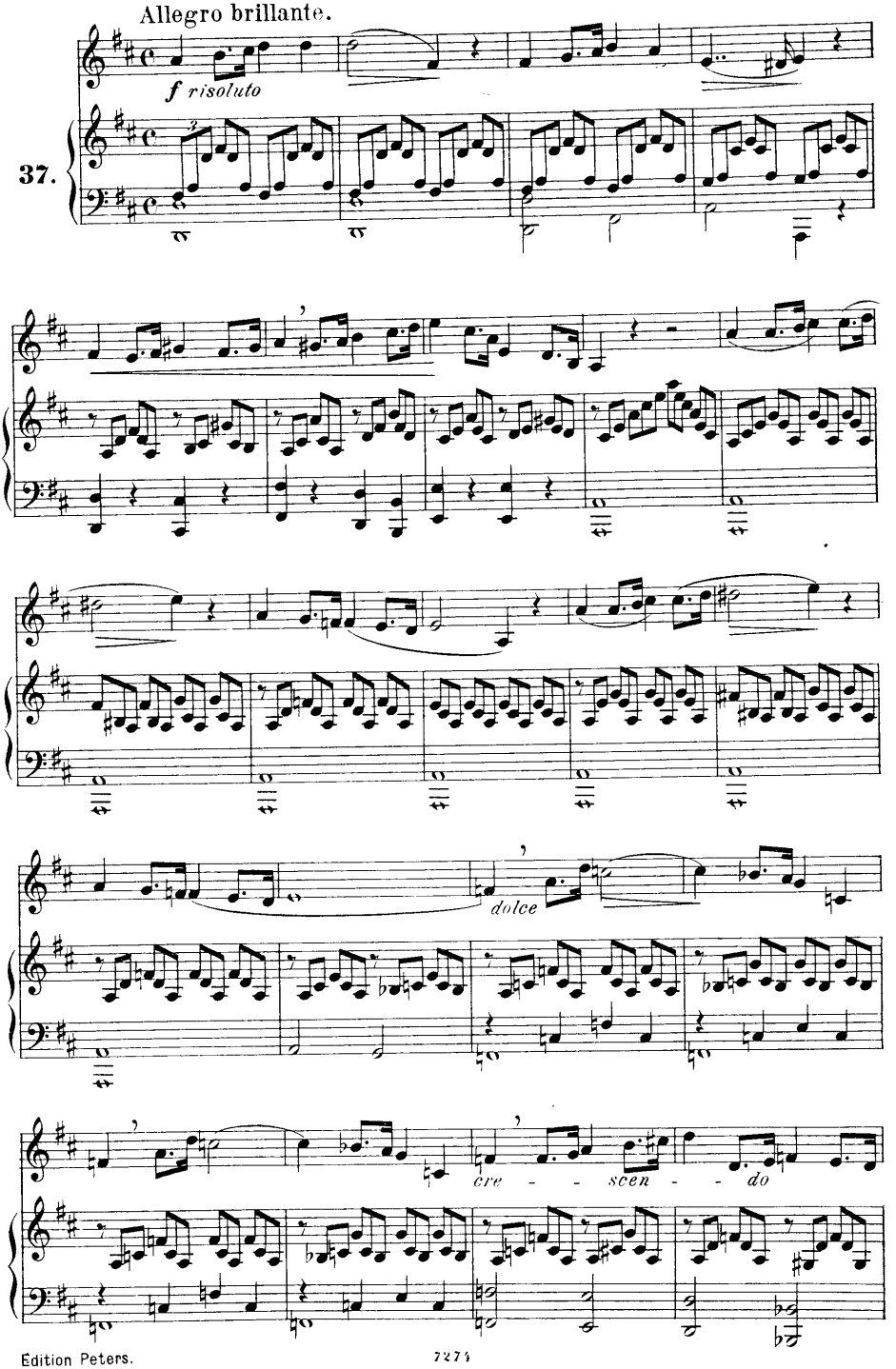
35.

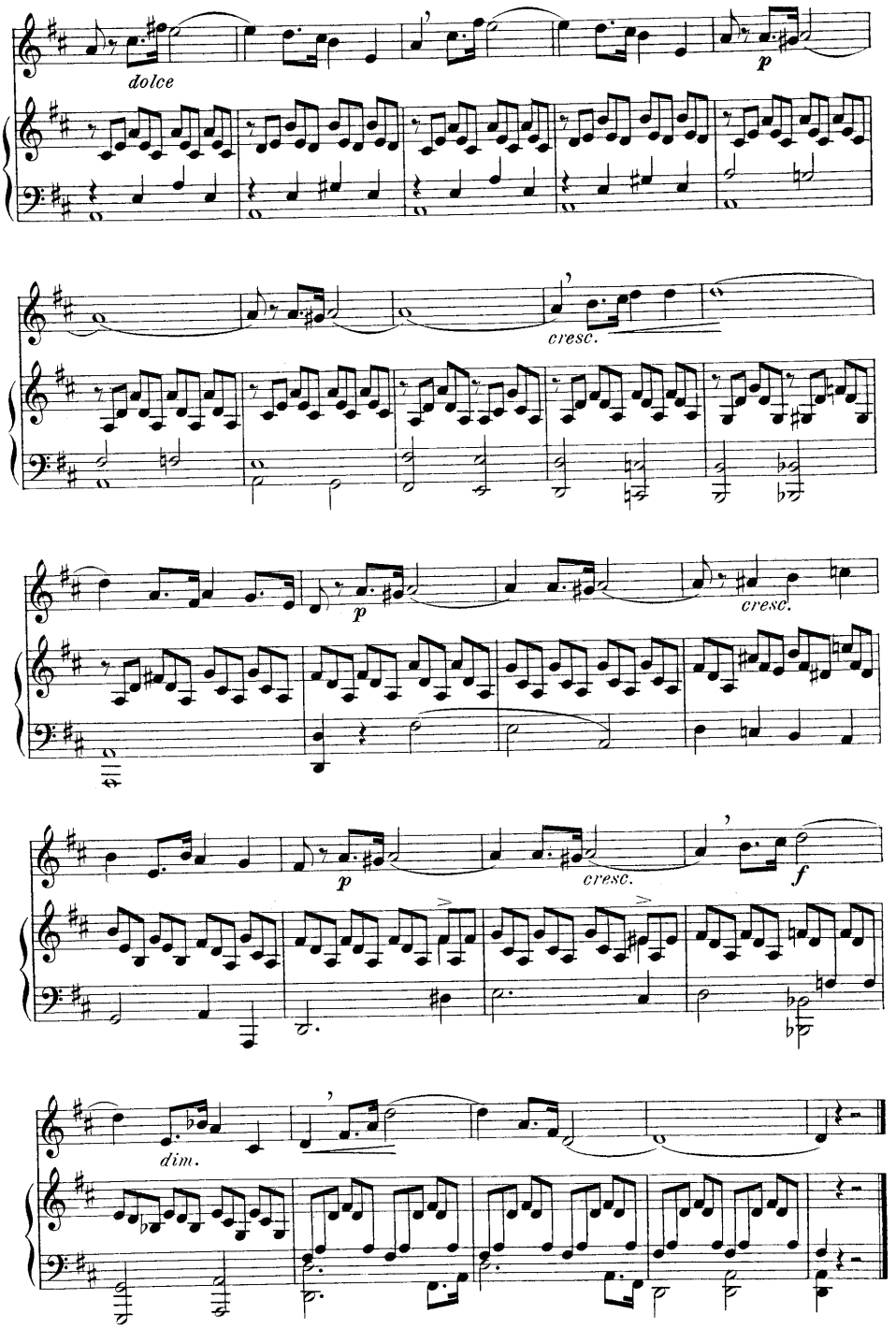
Fine.


espressivo
dolce e legato
rf
pp
f
pp
D. C.

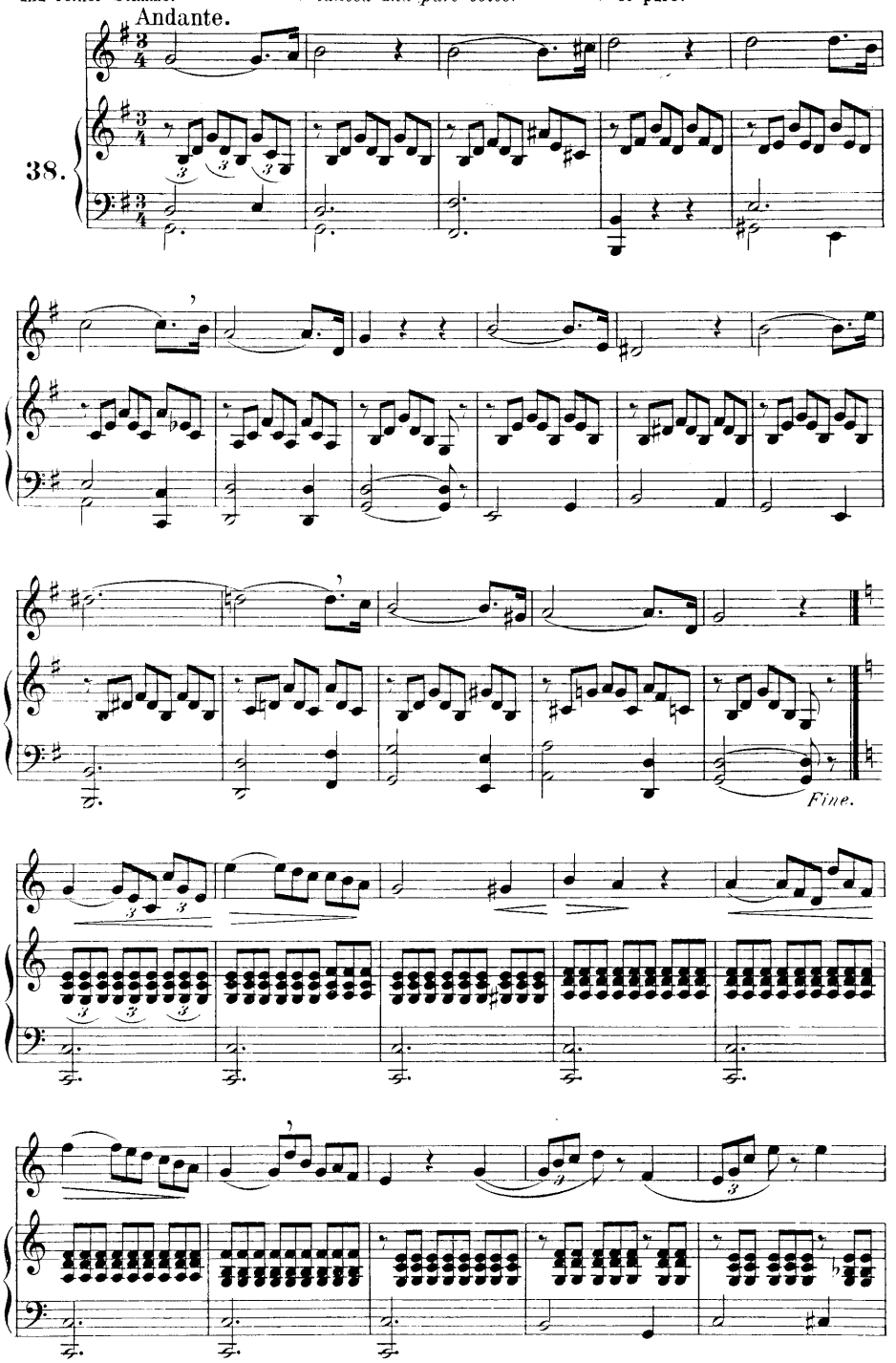

Andante.
con semplicità
36.
Majeur.

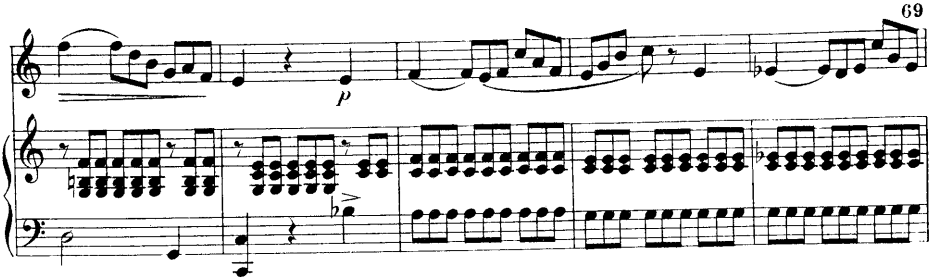

per - den - do - si

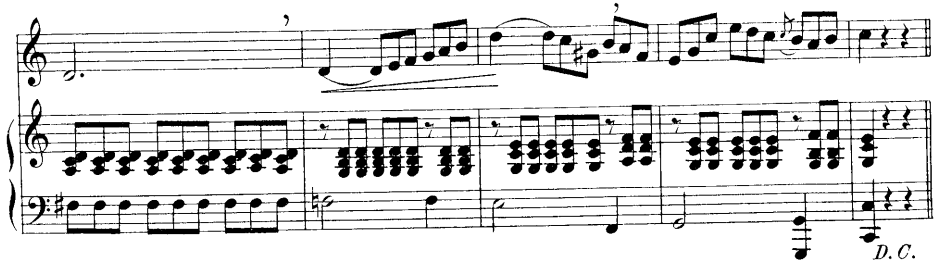

Allegro brillante.
f risoluto
37.
dolce
cre - - scen - - do


dolce
p
cresc.
p
cresc.
p
cresc.
f
dim.

Mit breiter, gleichmässiger und reiner Stimme. | *Broadly and with an evenly balanced and pure voice.* | Largement d'une voix égale et pure.

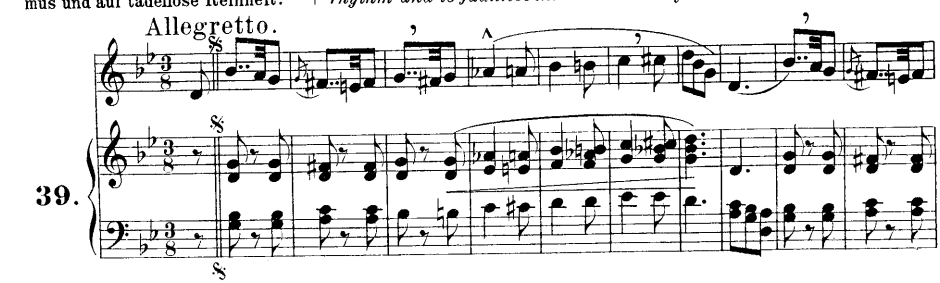


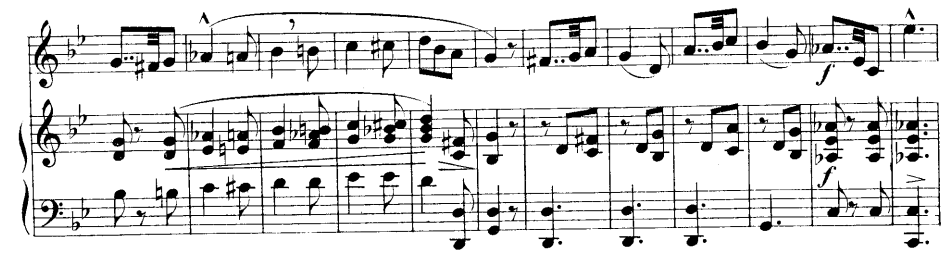


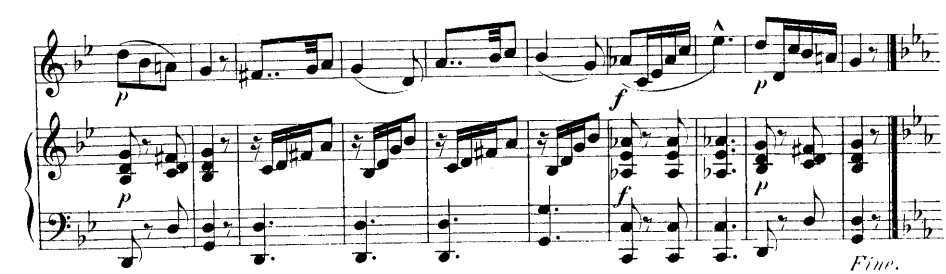


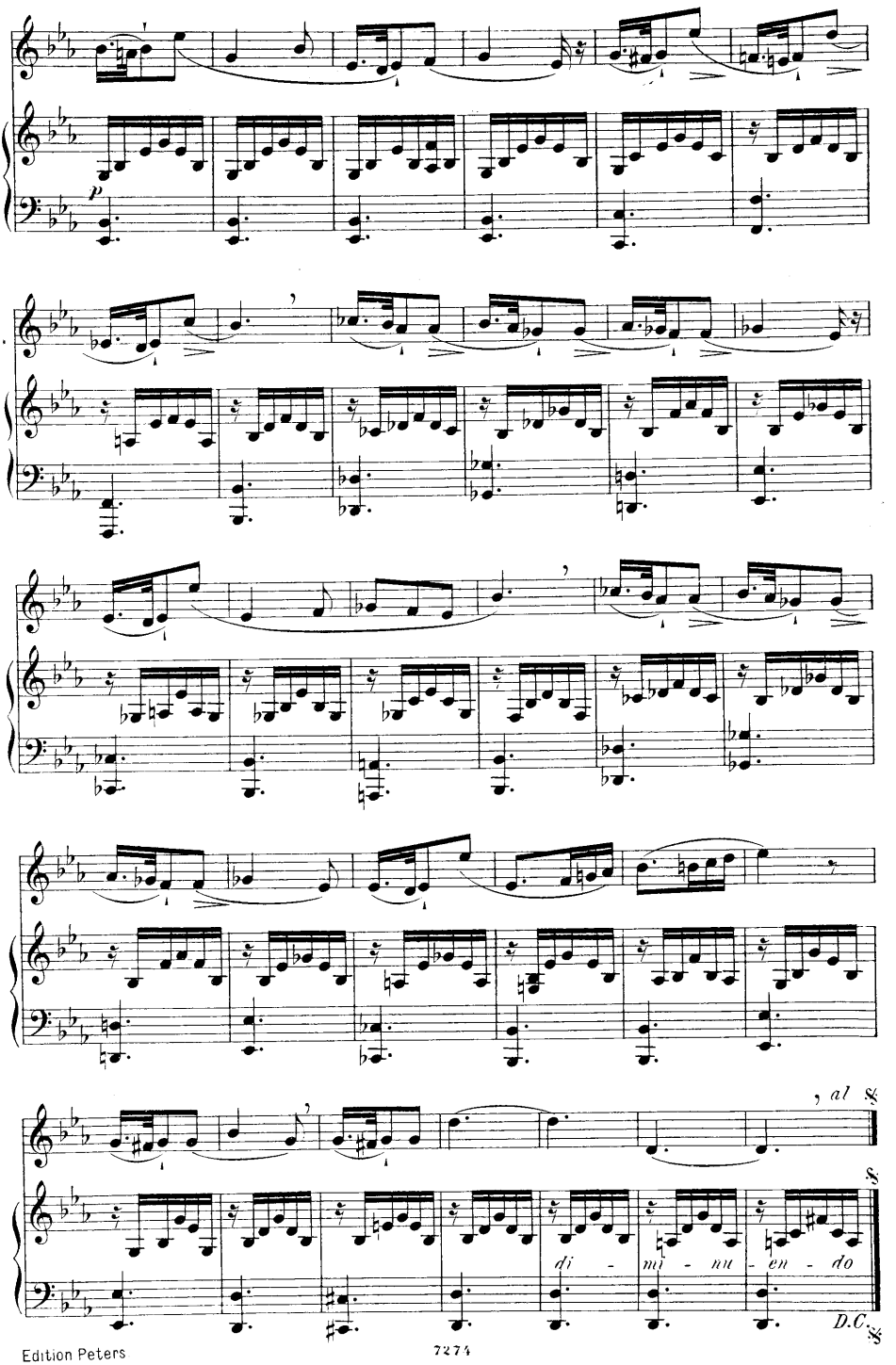
Man achte auf den Rhythmus und auf tadellose Reinheit. | *Pay particular attention to the rhythm and to faultless intonation.* | Observez soigneusement le rhythme et l'intonation.

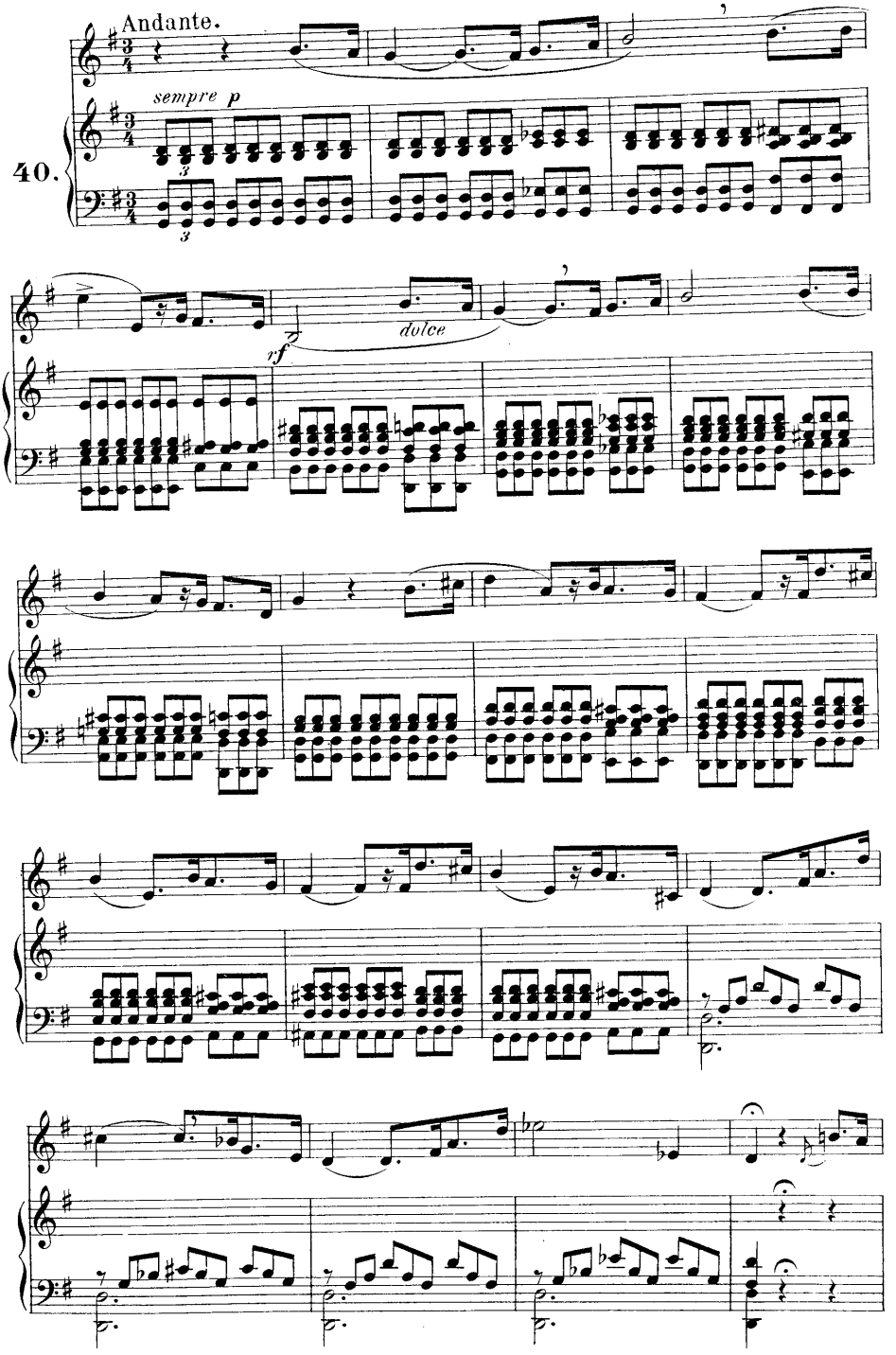
Allegretto.








p
, al
di - mi - nu - en - do
D.C.


Andante.
sempre p
40.
dolce
rf

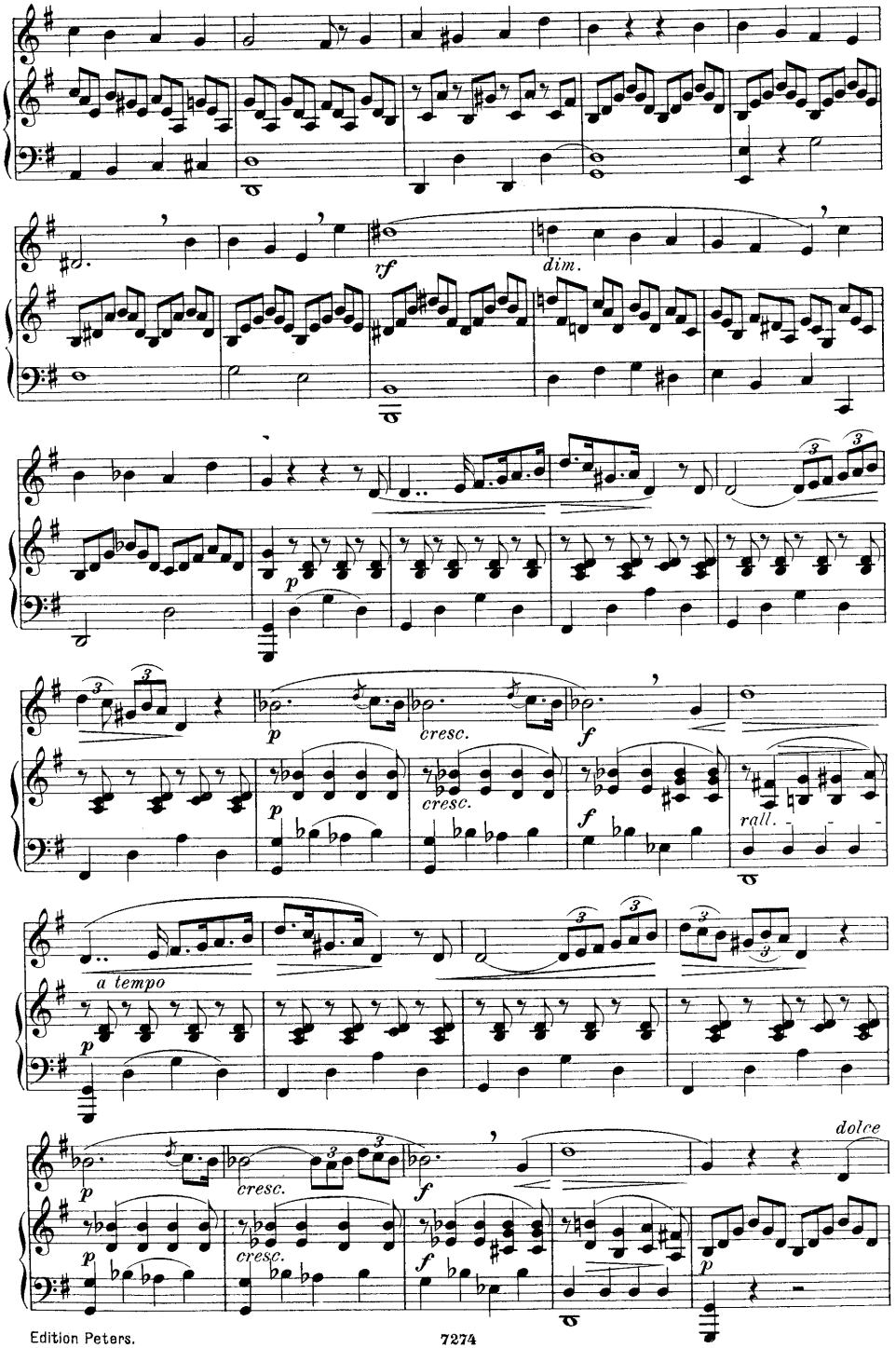
dolce

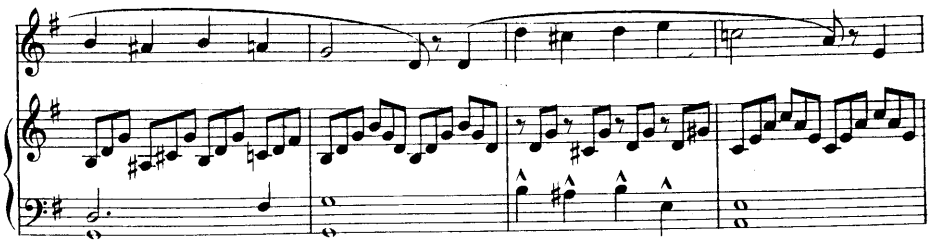
dolce

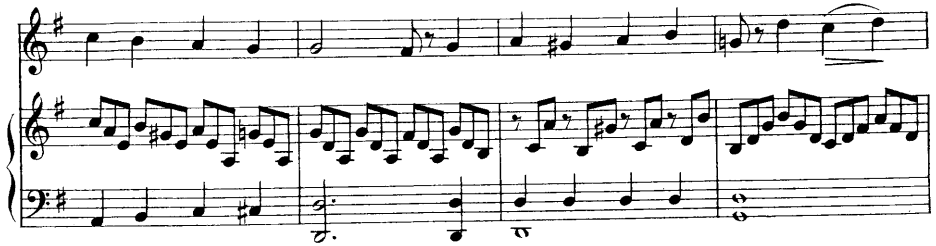
Allegro moderato assai.

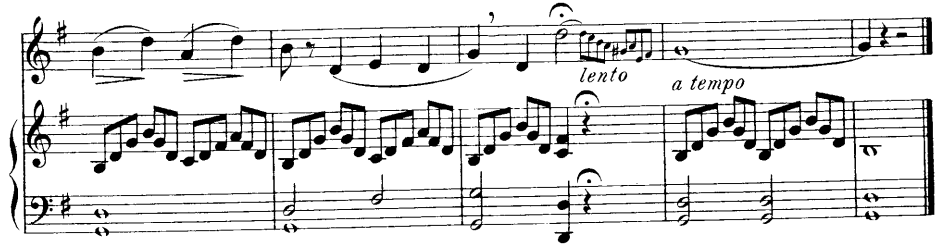
dolce

41.


rf
dim.
p
cresc.
f
rall.
a tempo
dolce

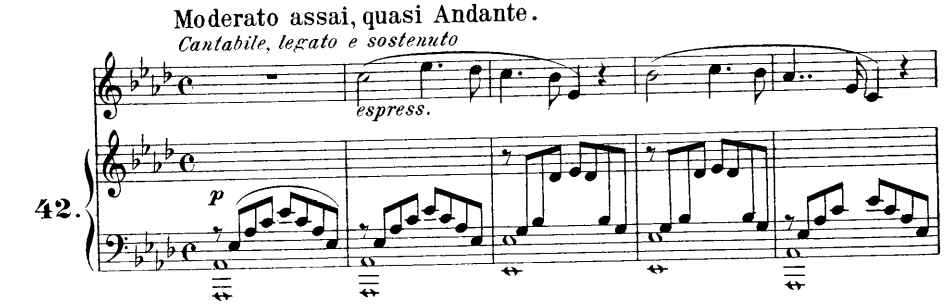


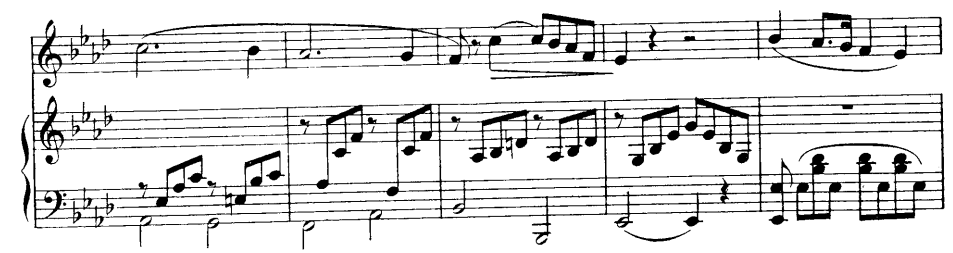


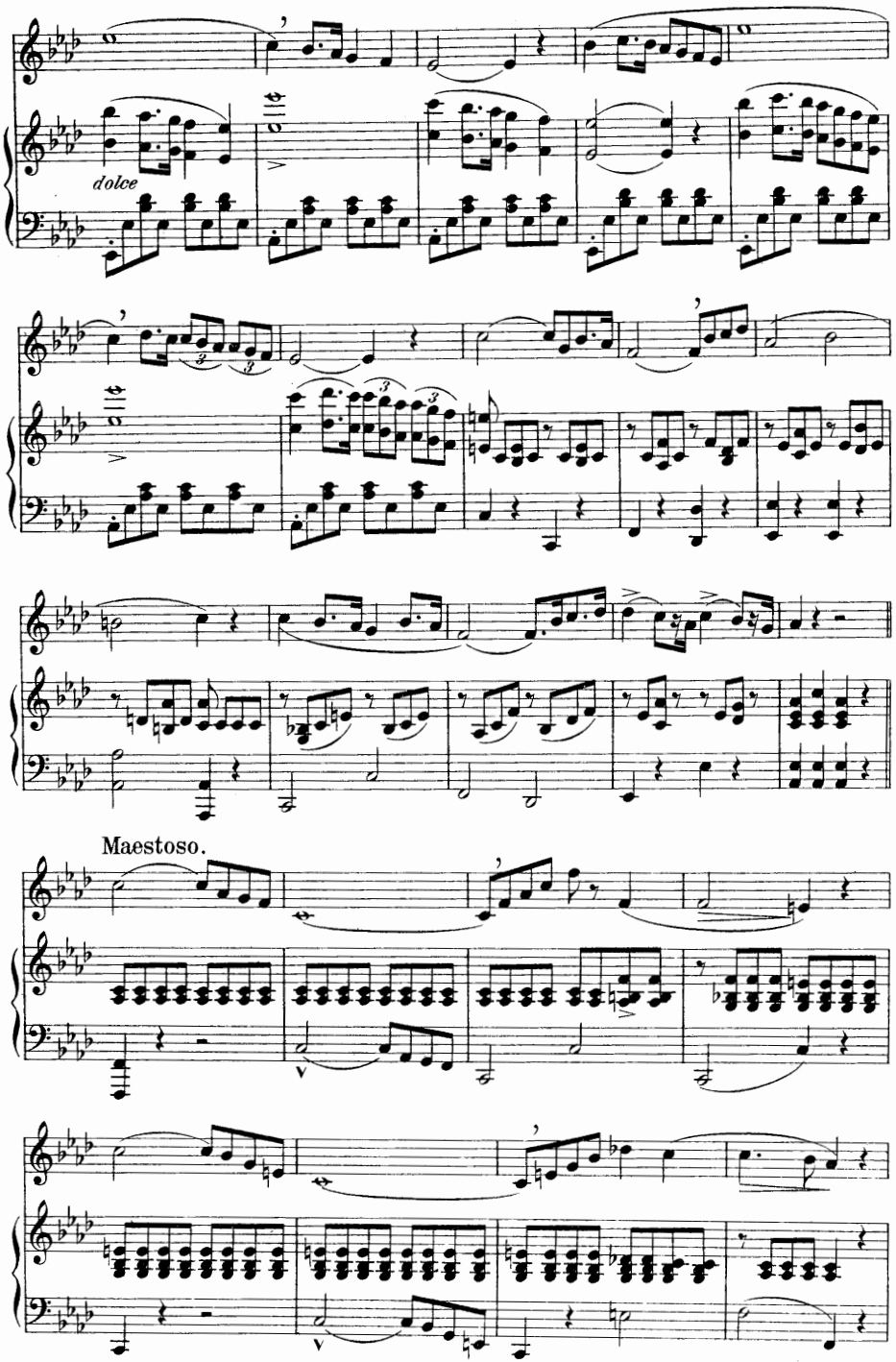


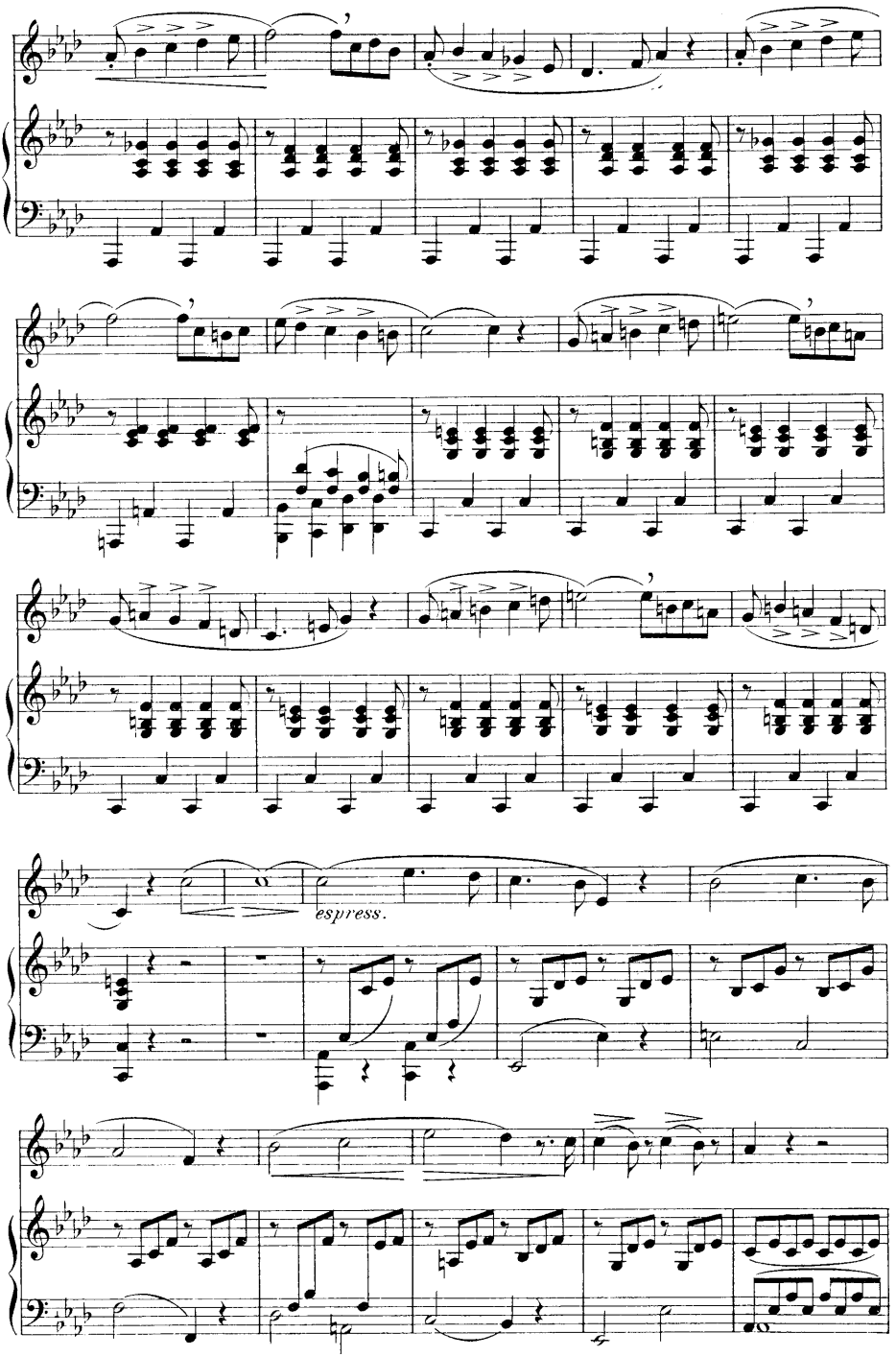
Moderato assai, quasi Andante.

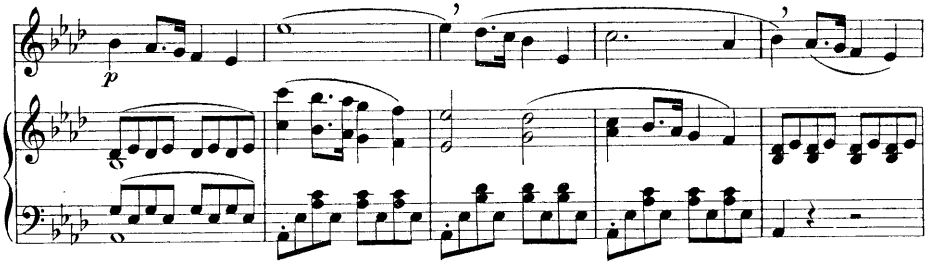
Cantabile, legato e sostenuto

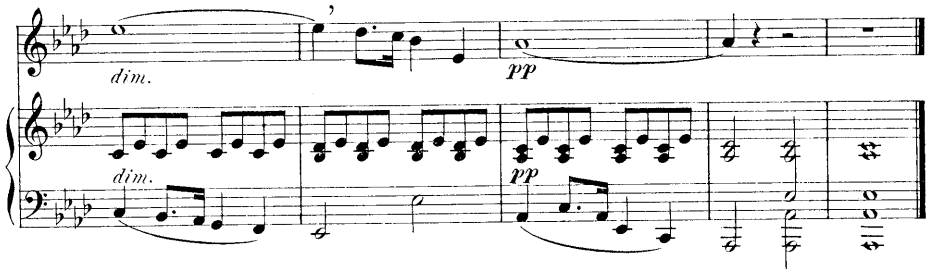




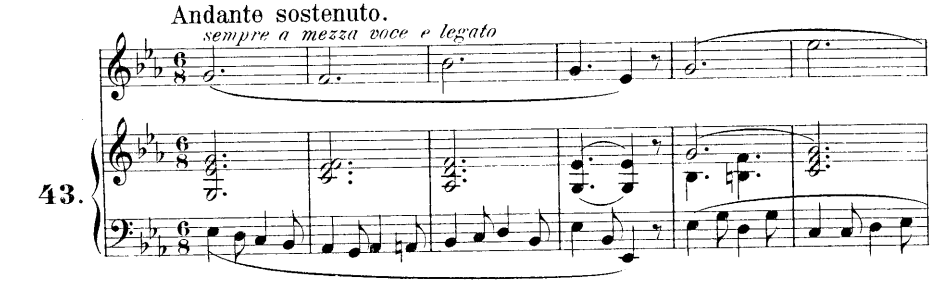

dolce
Maestoso.

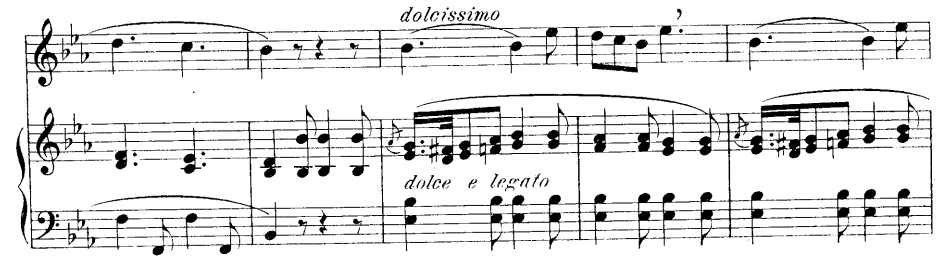

espress.

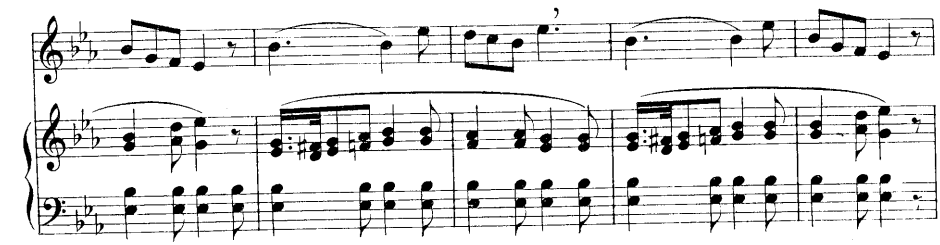


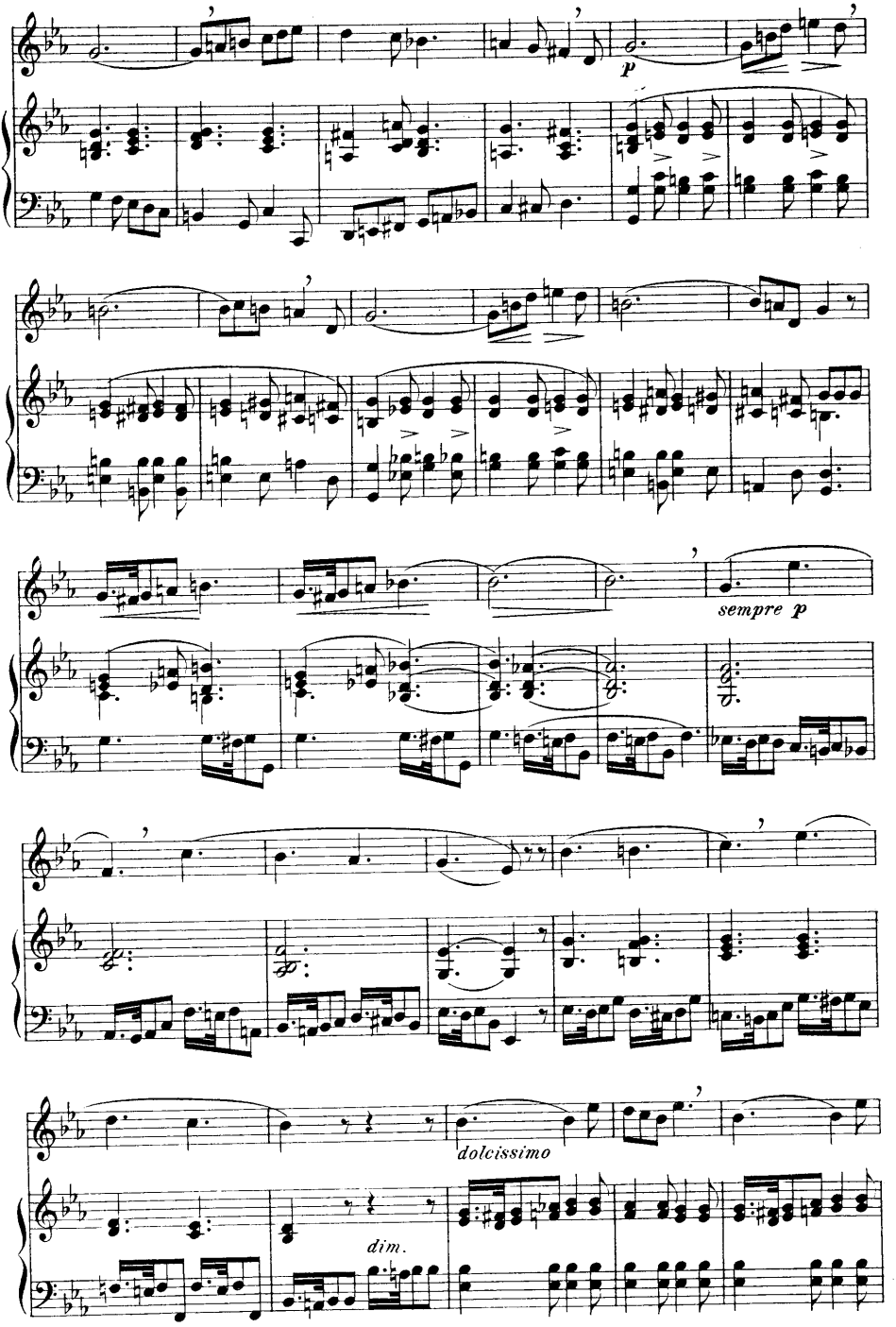


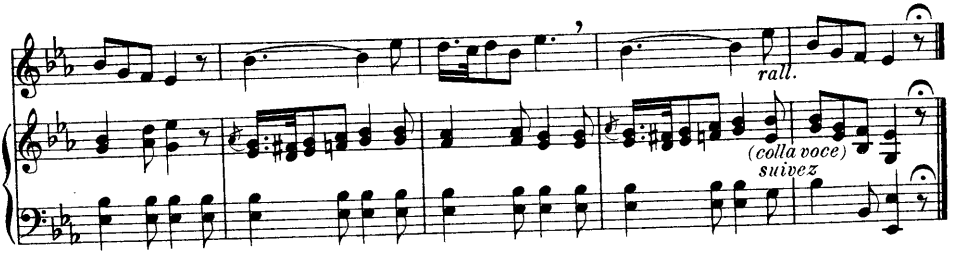
Andante sostenuto.








p
sempre p
dolcissimo
dim.



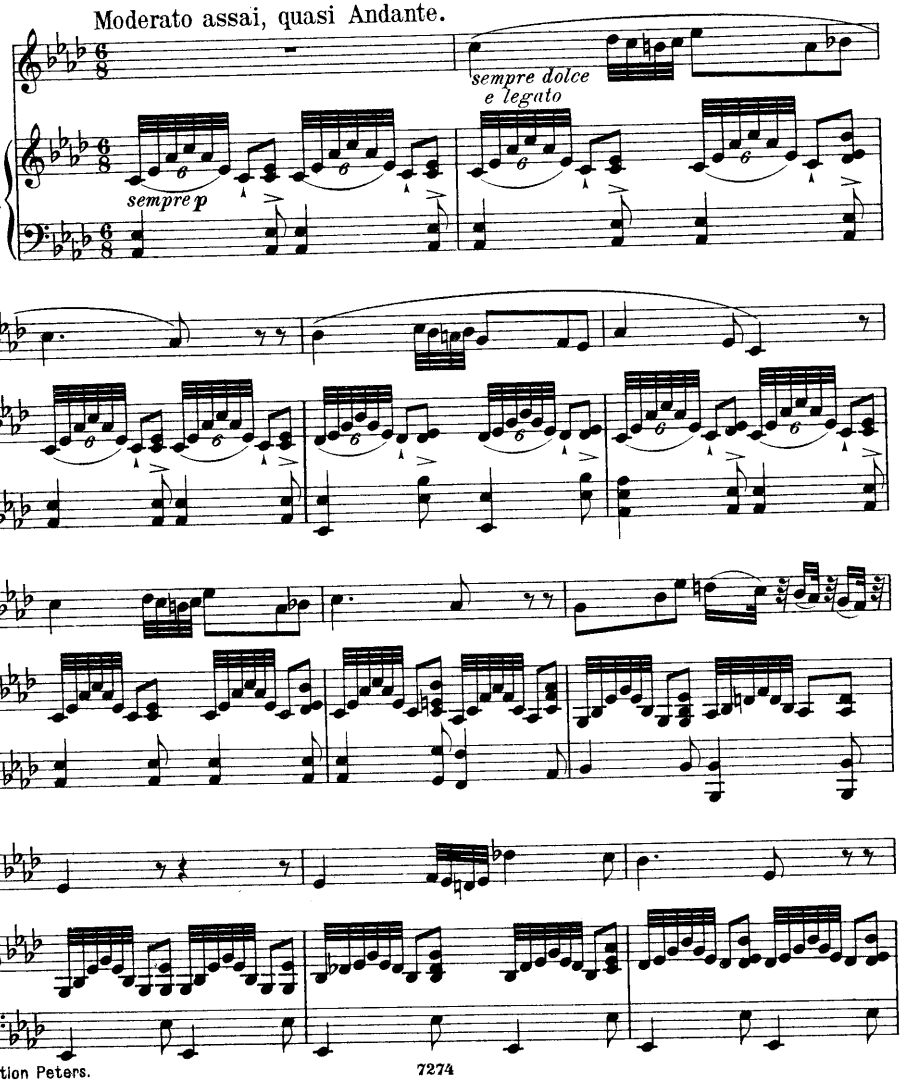
Teile jeden Tact in zwei Teile zu je 3 Schlägen, sodass auf jeden Schlag ein Achtel kommt.

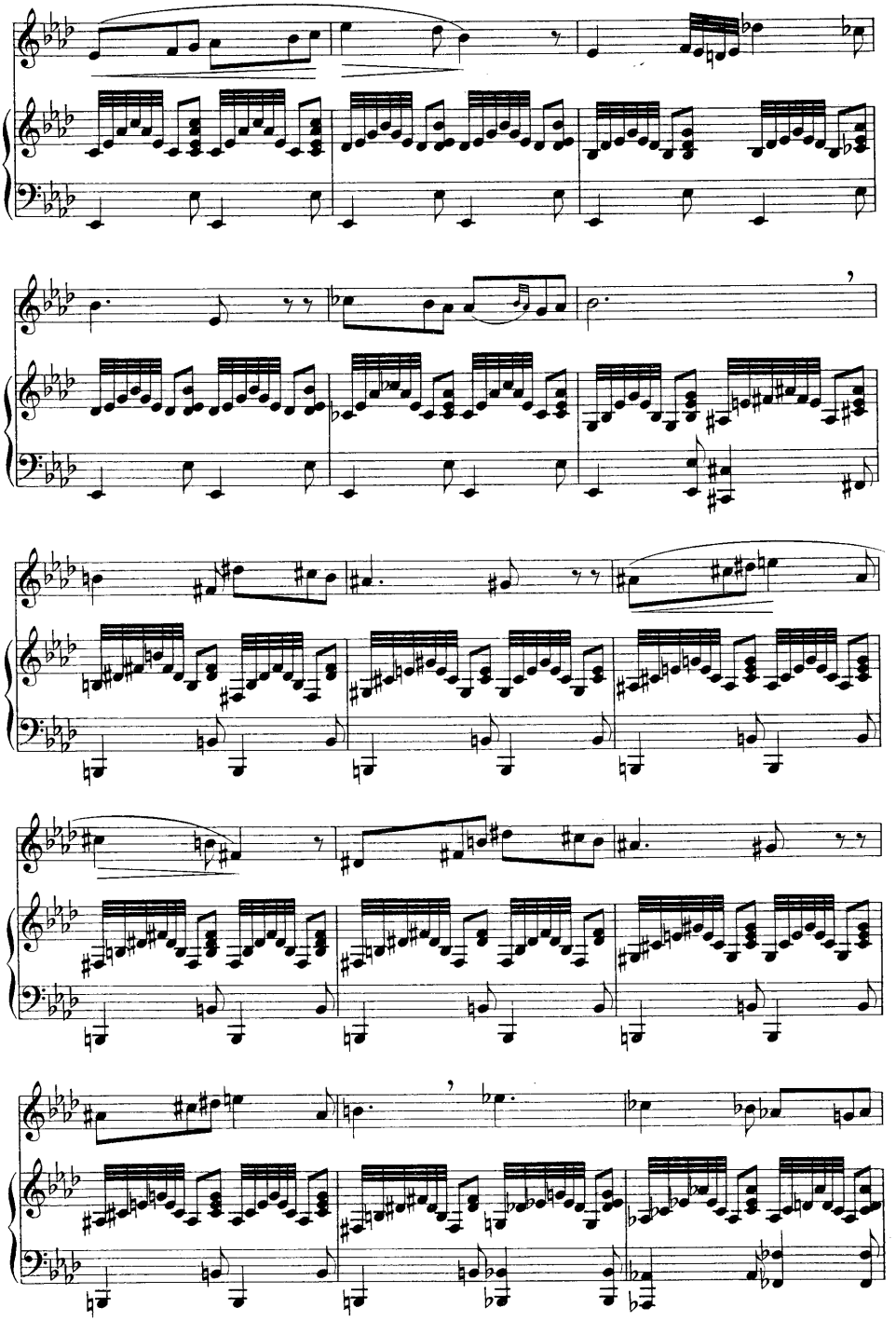
Divide each bar into two parts of 3 beats each, so that a quaver (eighth-note) represents the time-value of each beat.

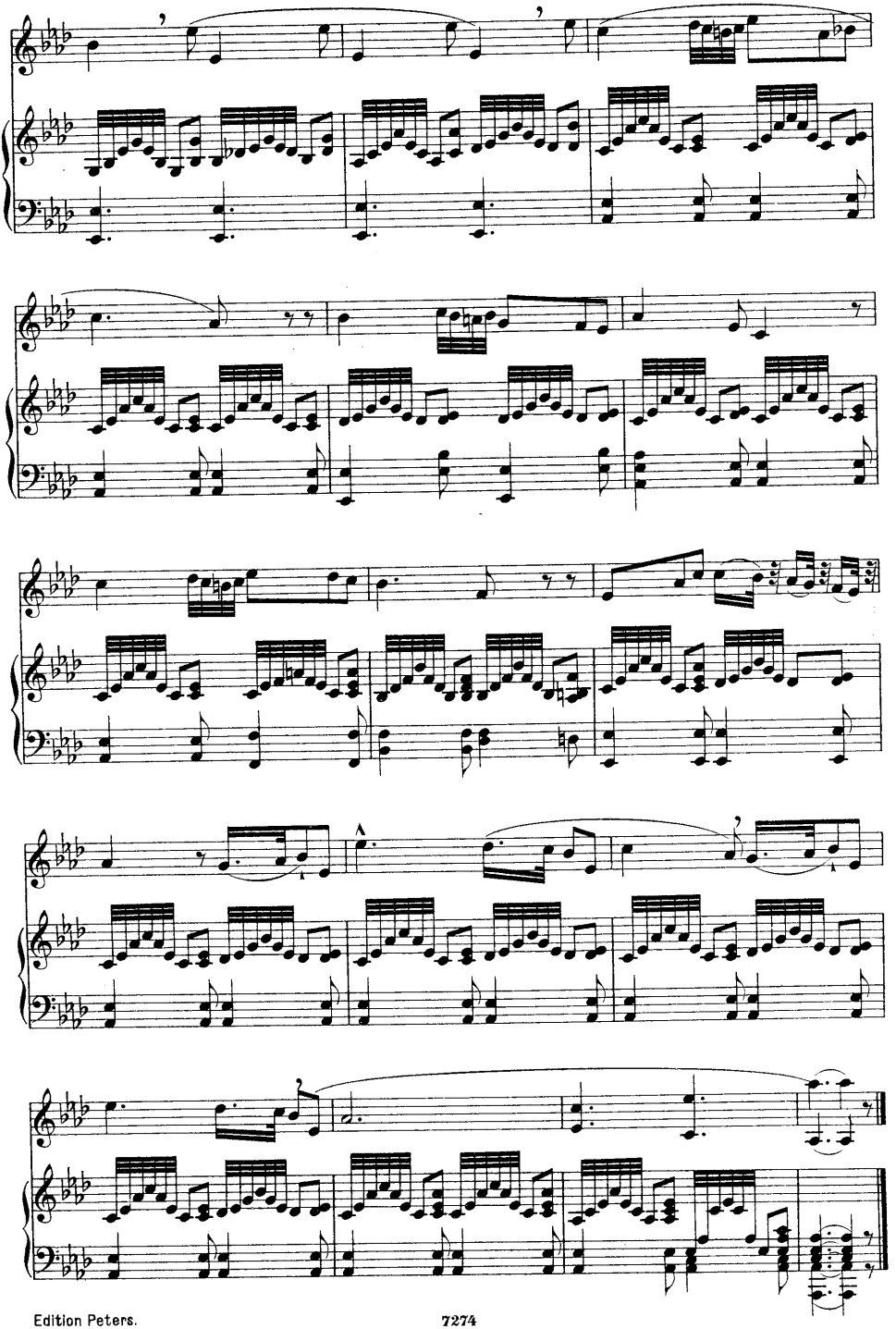
Partagez chaque mesure en deux à 3 temps, savoir une Croche à chaque temps.

Moderato assai, quasi Andante.

44.



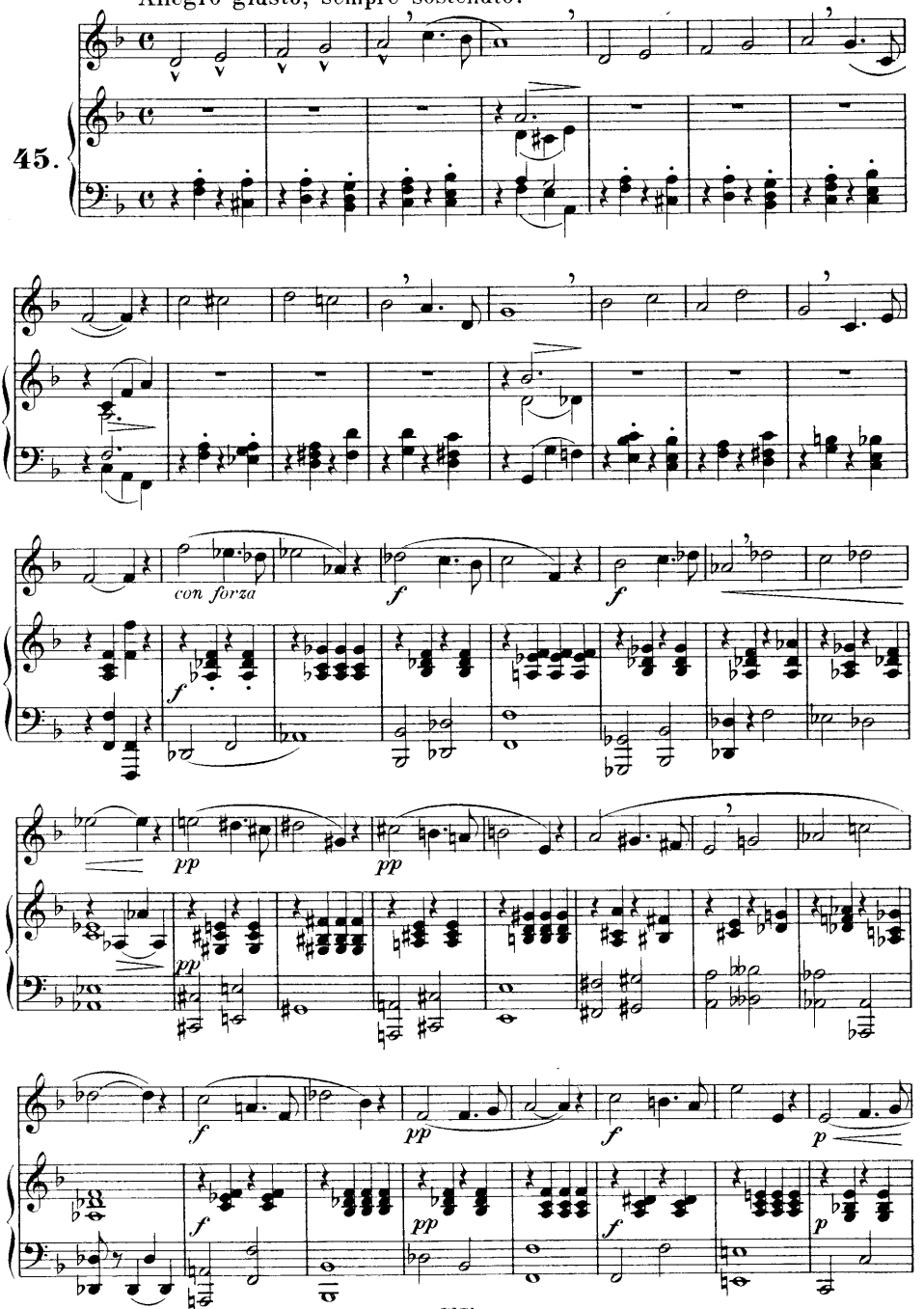


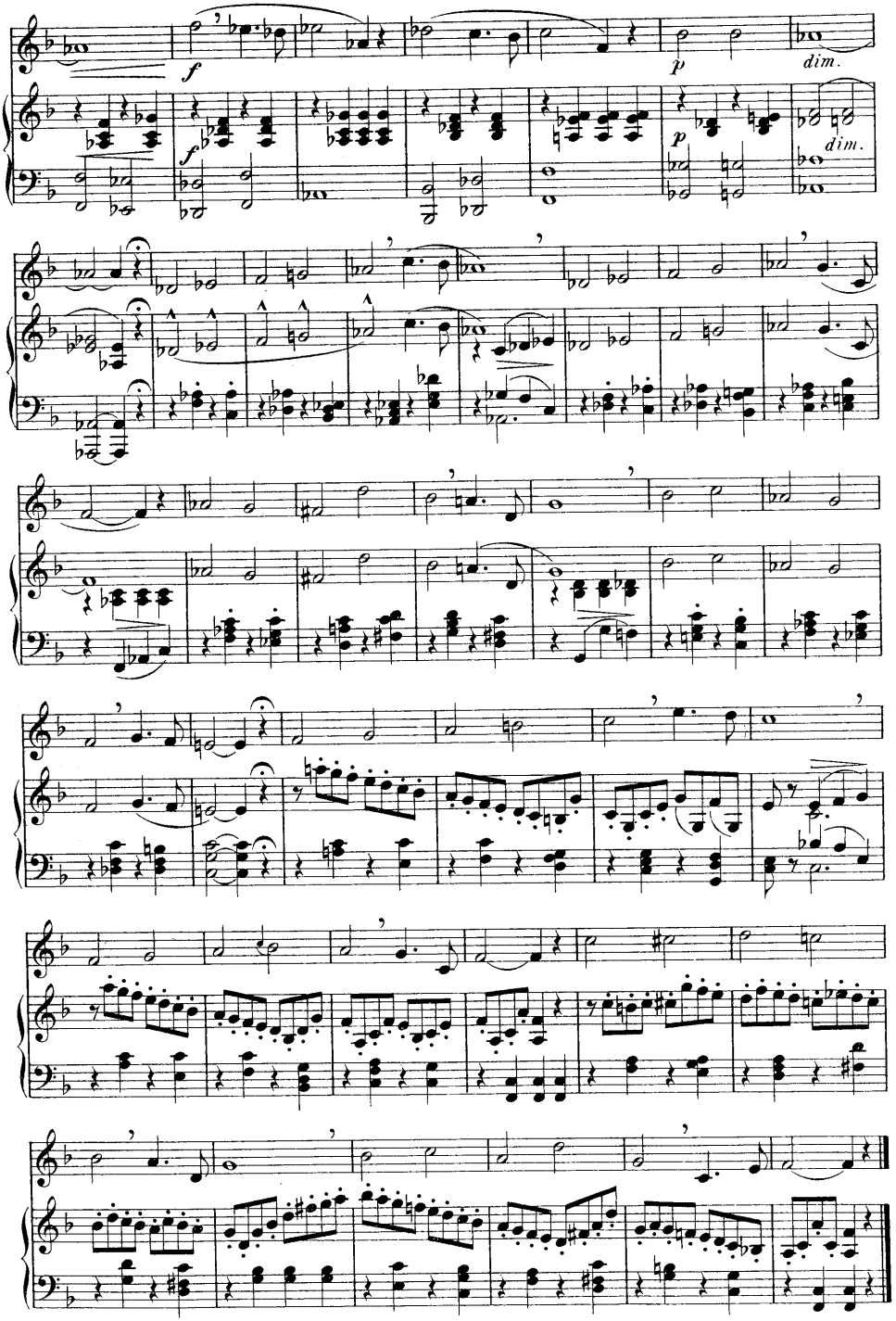


Man halte sich streng an mässige Bewegung bis zum Schluss. | *The tempo sostenuto is strictly to be observed to the end.* | Mouvement modéré rigoureusement soutenu jusqu' à la fin.

Allegro giusto, sempre sostenuto.

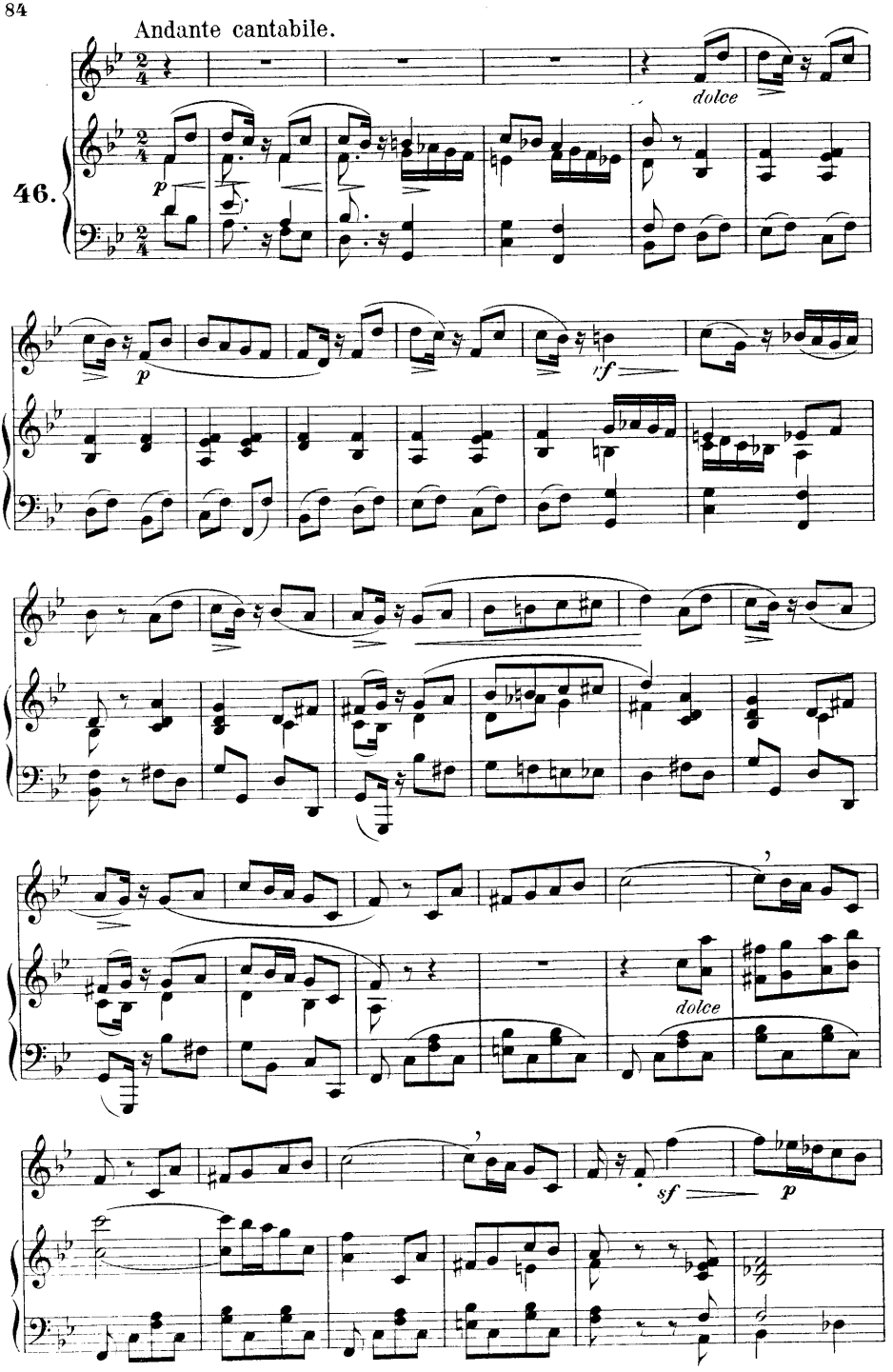
45.

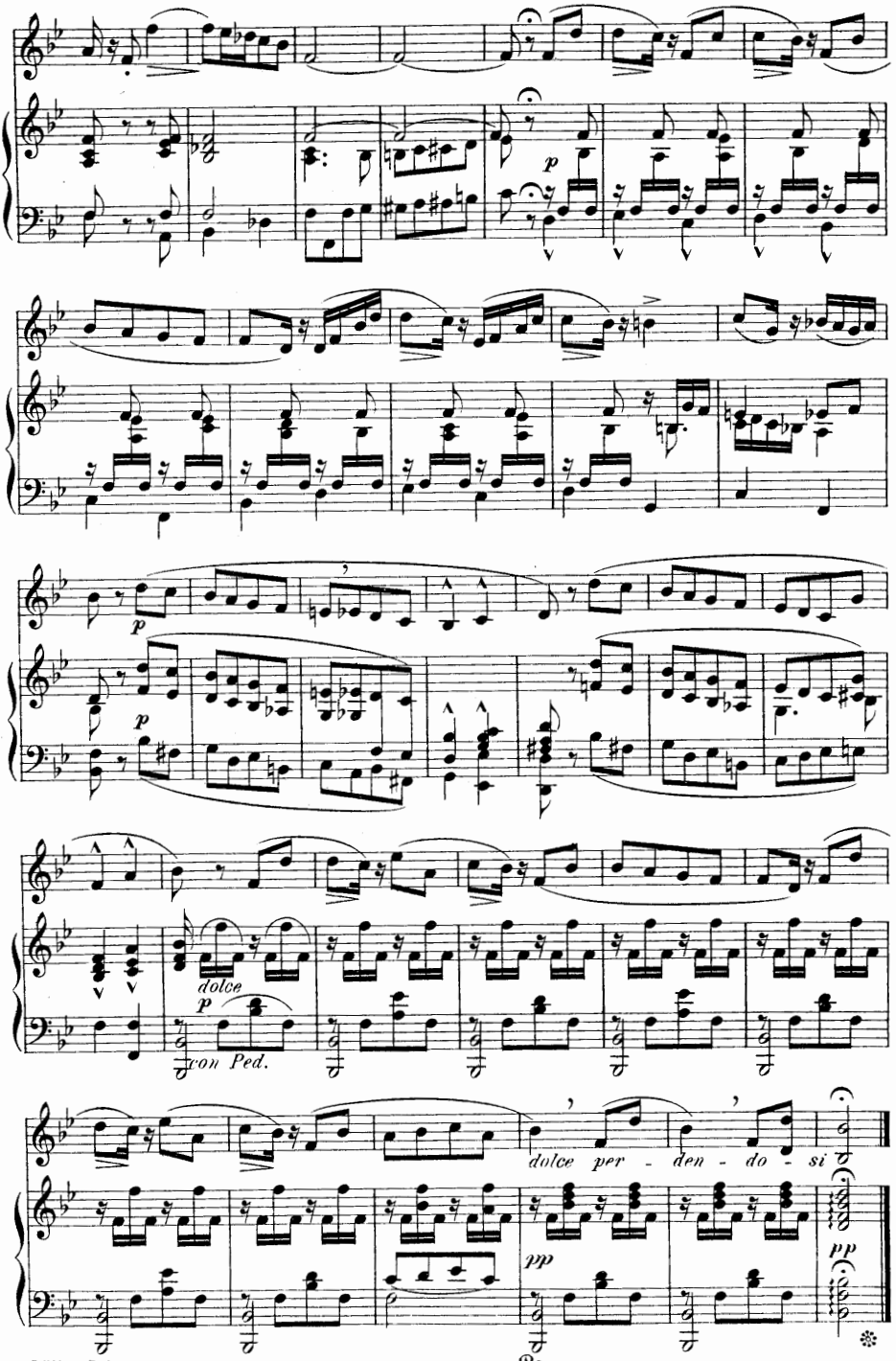



f
p
dim.
f
p
dim.

Andante cantabile.

46.




p
p
dolce
p
con Ped.
dolce per - den - do - si
pp
pp
Ped.

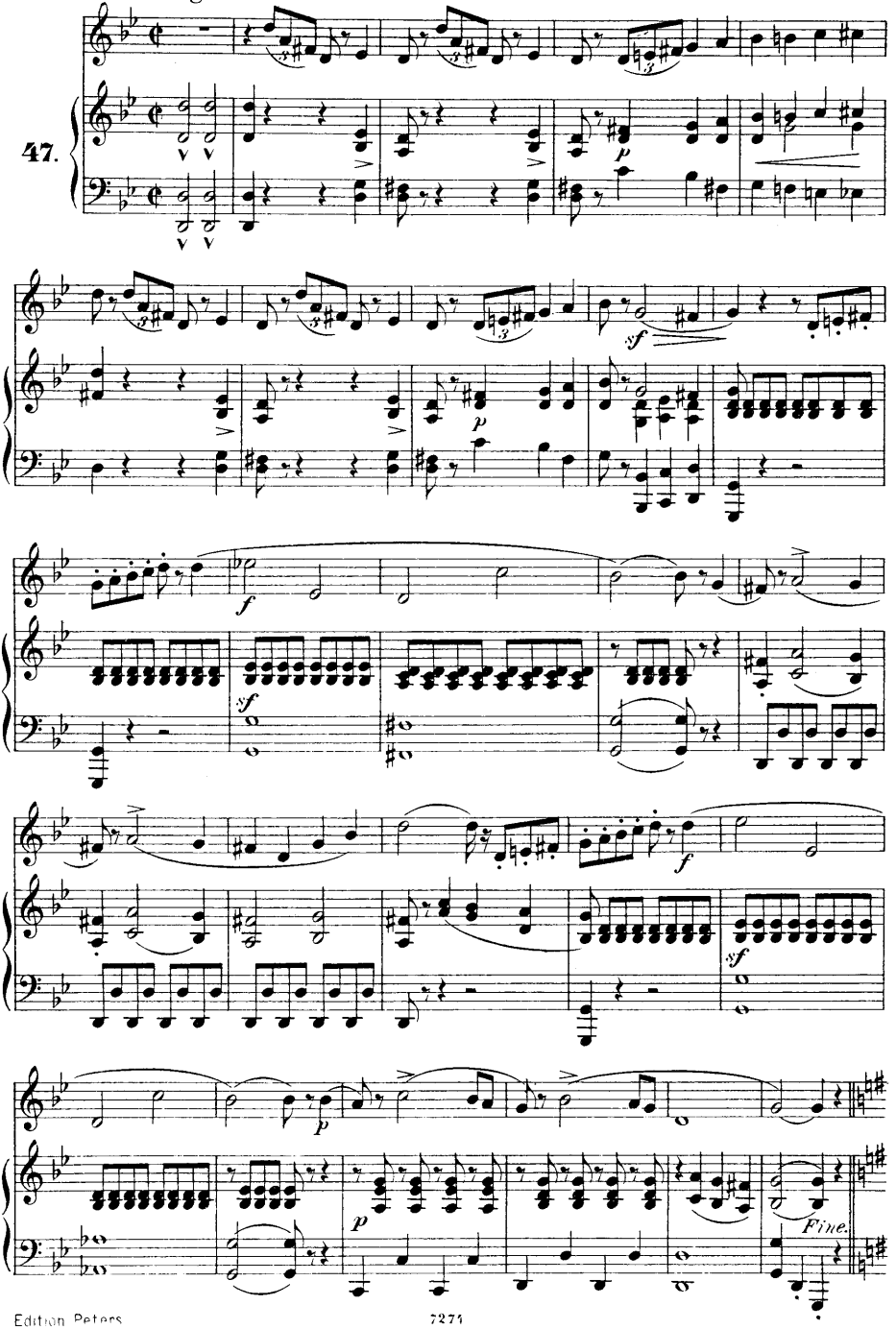
Bis zum Schluss streng den Tact einhalten!

Pay particular attention to the rhythm and to faultless intonation.

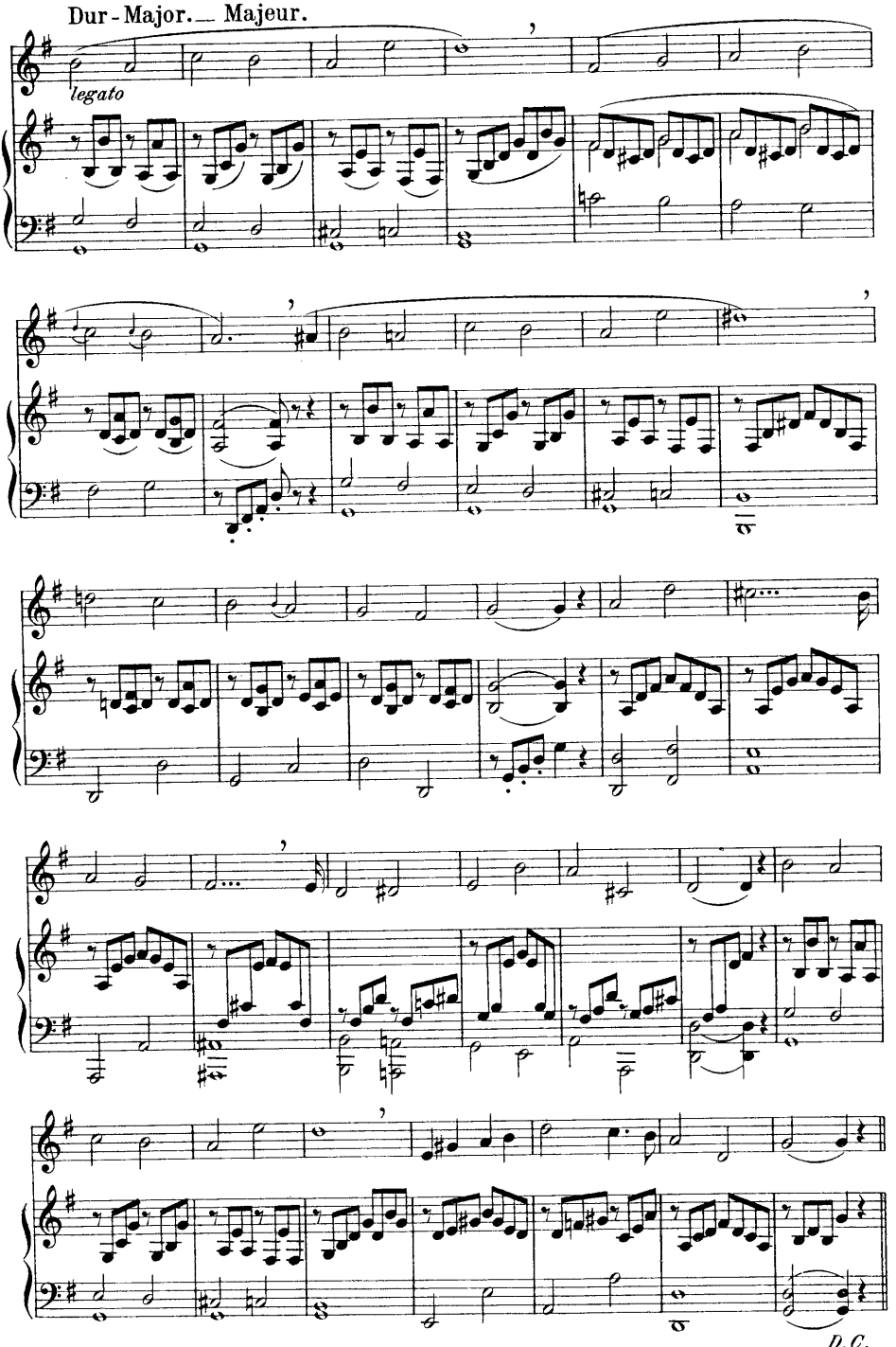
Suivez la mesure sans modification pendant toute cette leçon.

Allegro risoluto.

47.



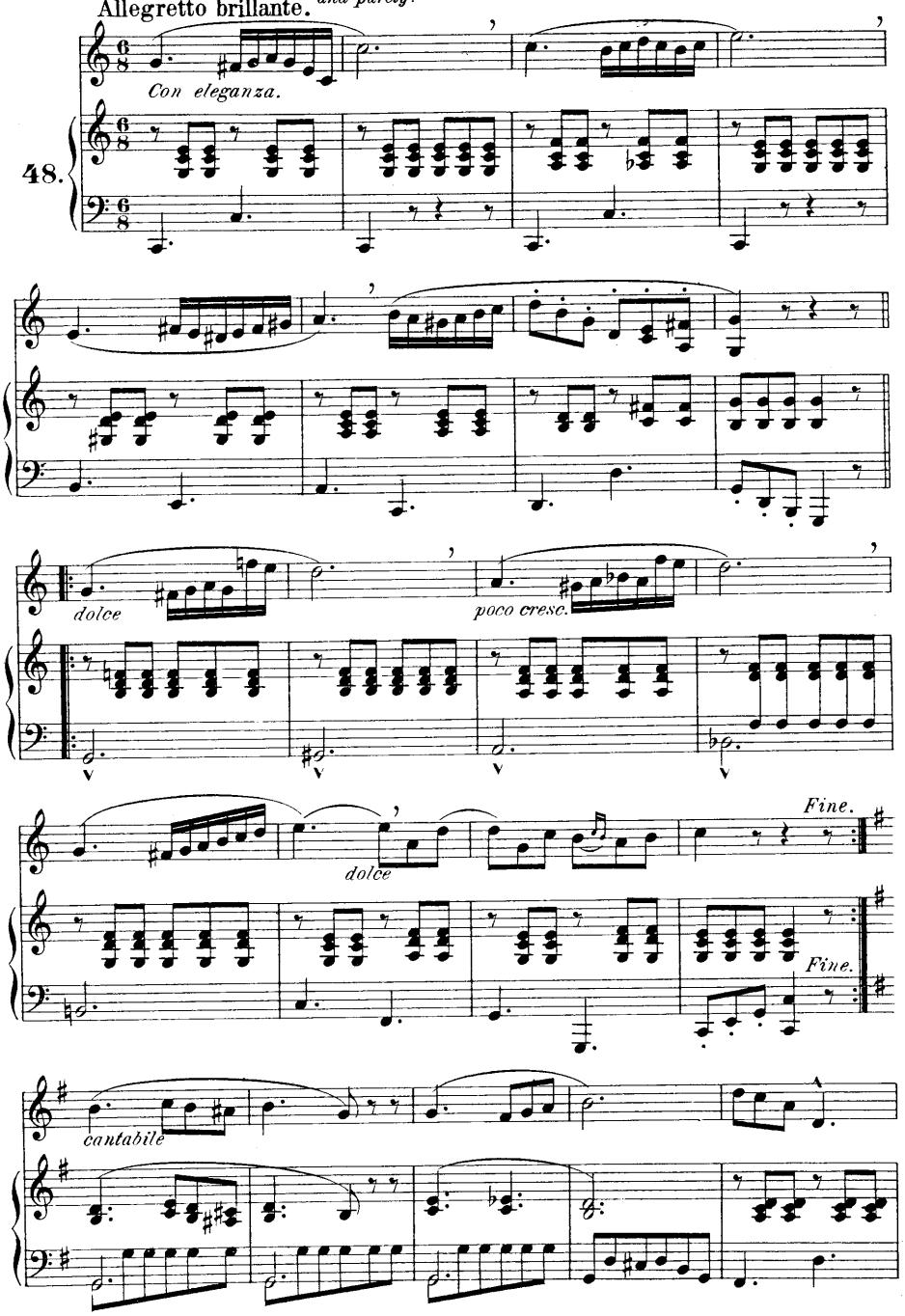
Dur-Major. — Majeur.

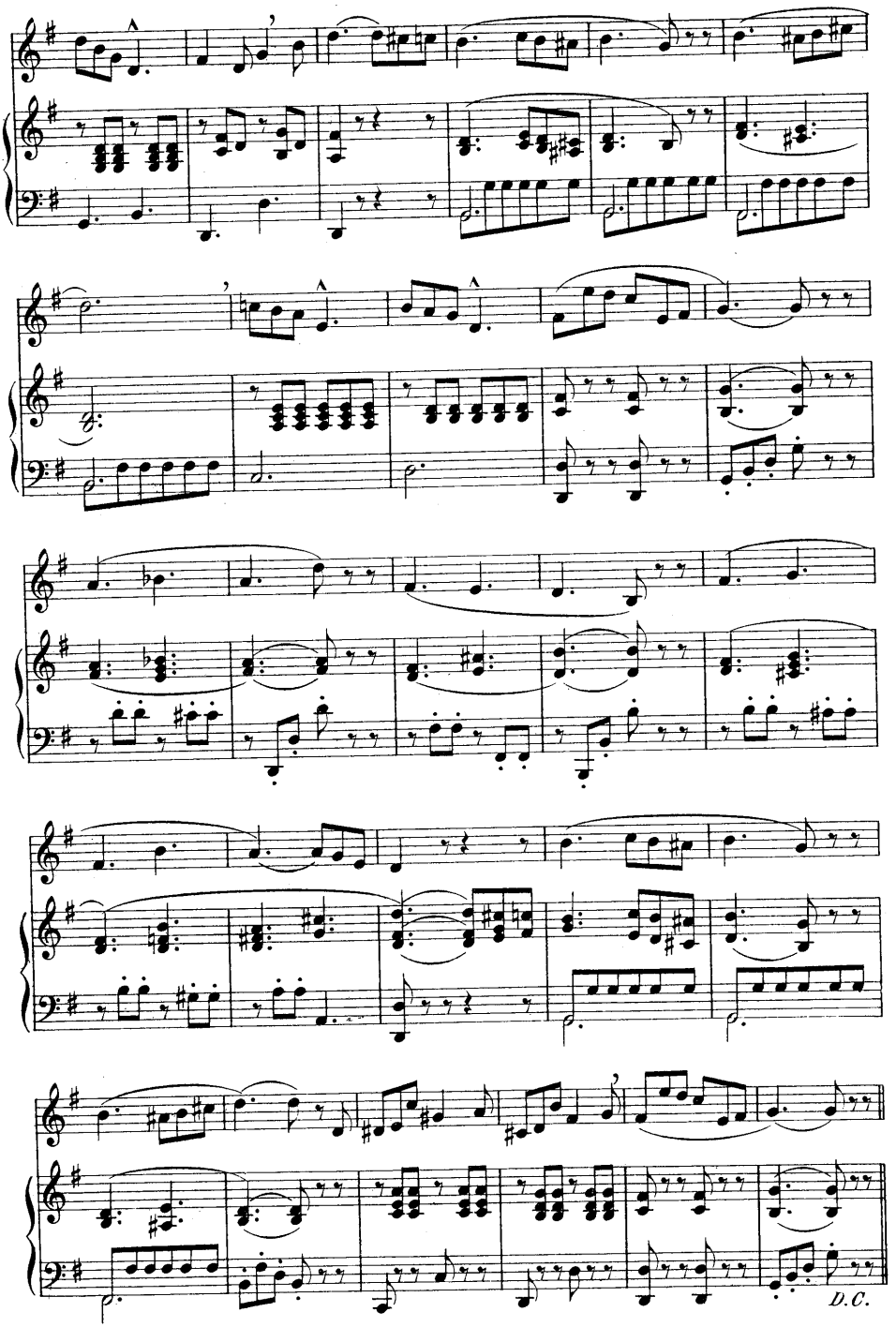


Mässige Bewegung! Die Sechzehntel-Passagen genau und rein ausführen.

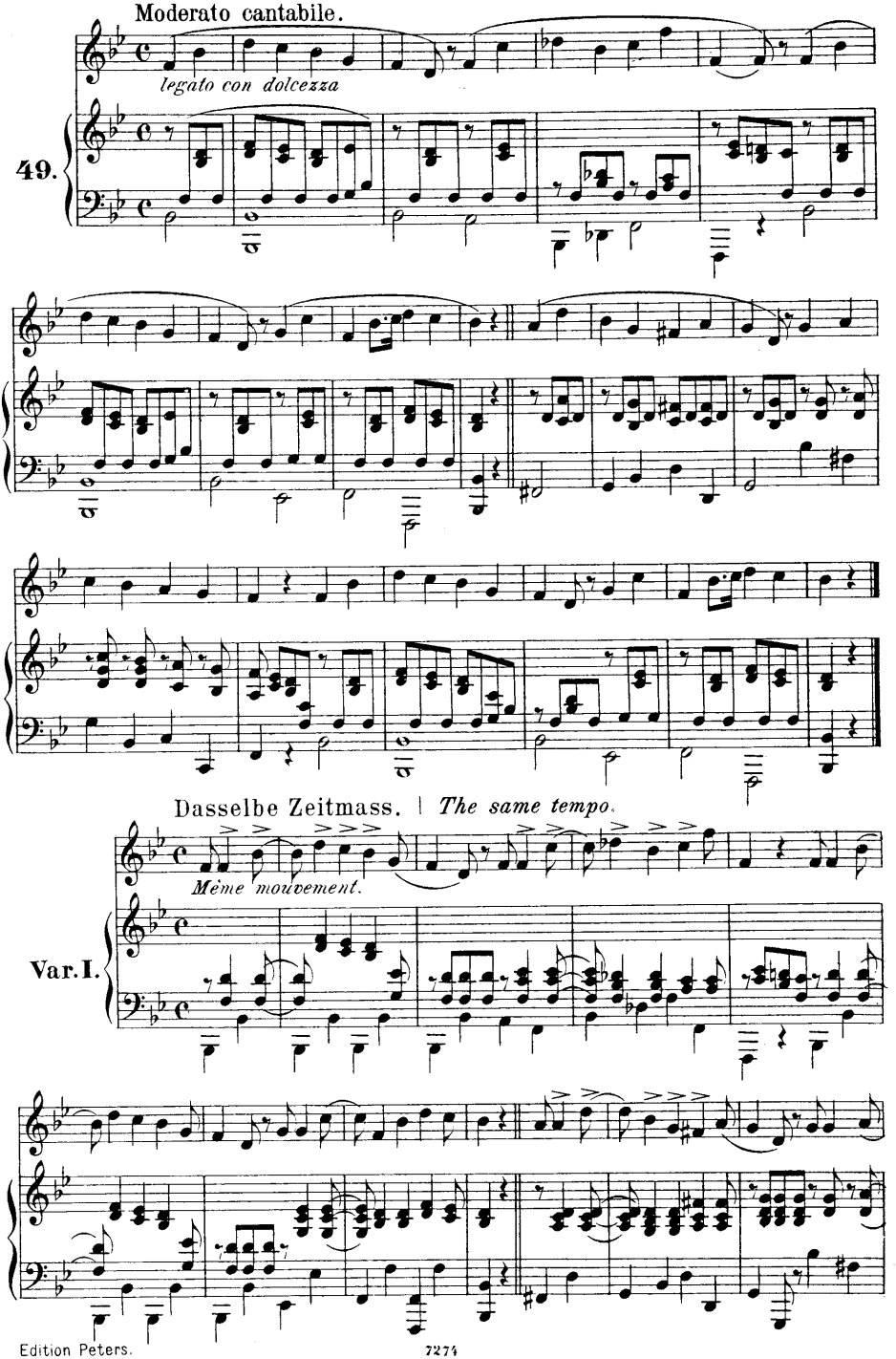
In moderate tempo. The semiquaver (sixteenth-note) passages must be executed very precisely and purely.

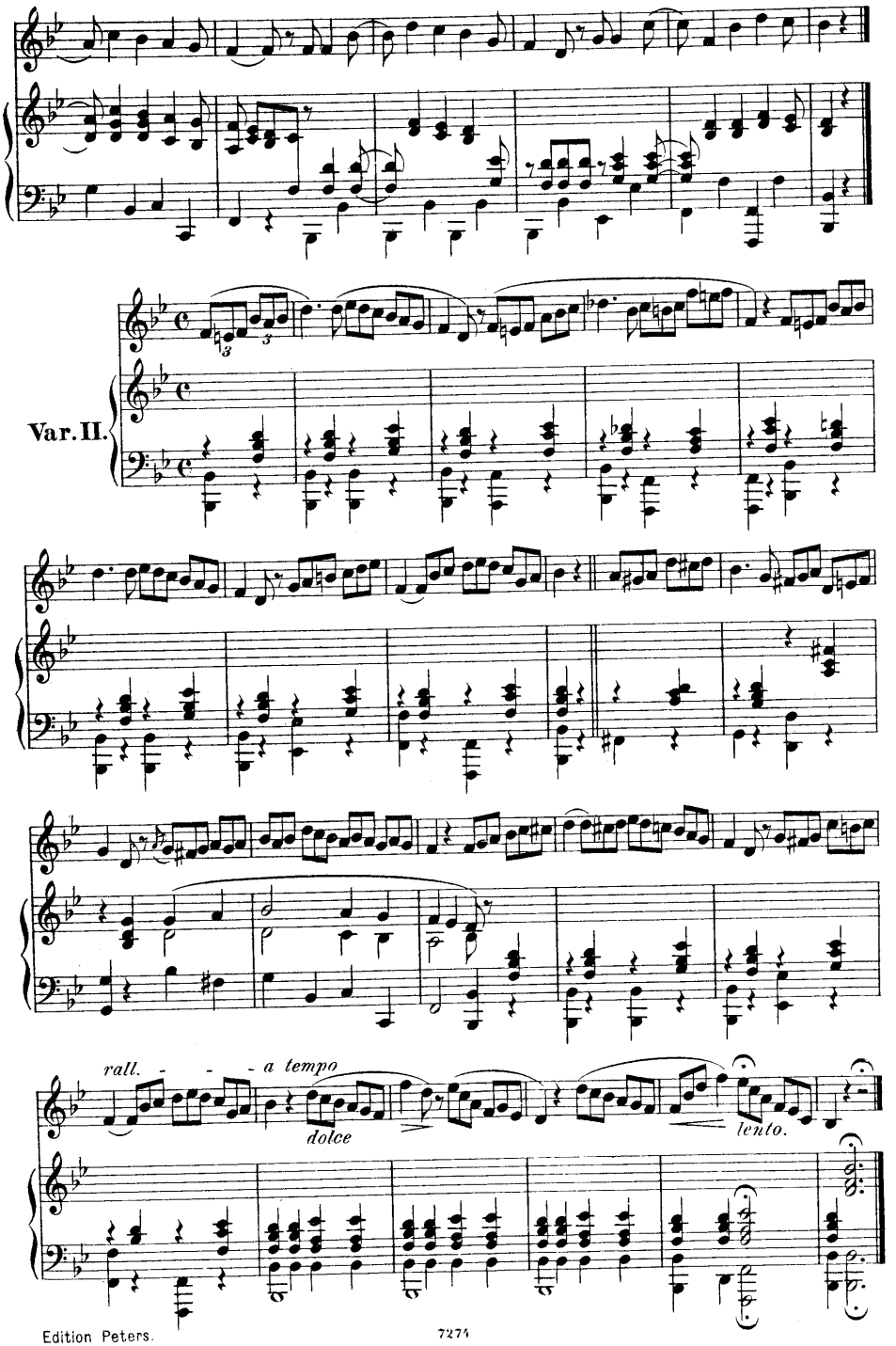
Prenez un mouvement modéré, et rendez les passages en Doubles Croches avec précision et netteté.

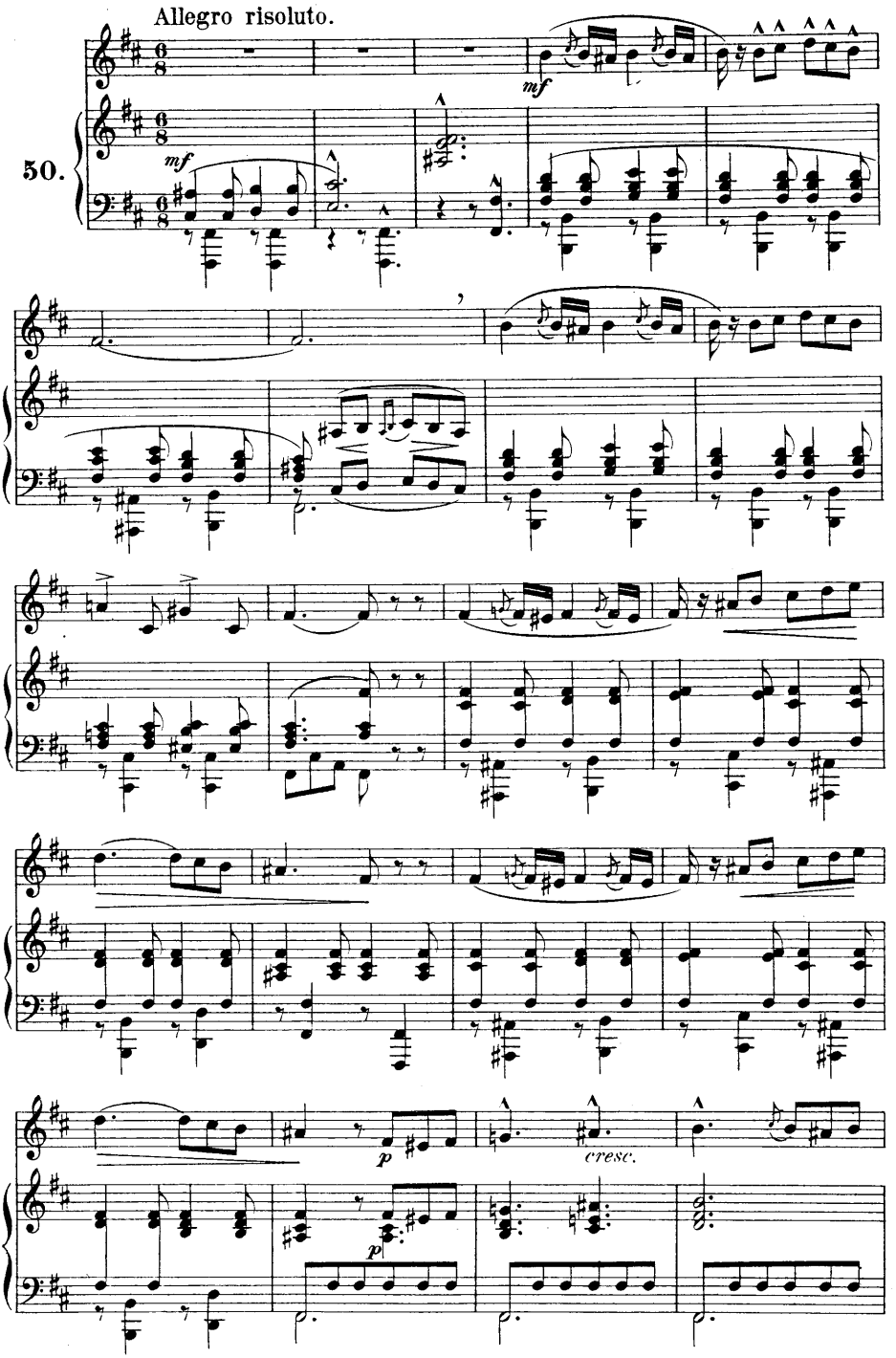


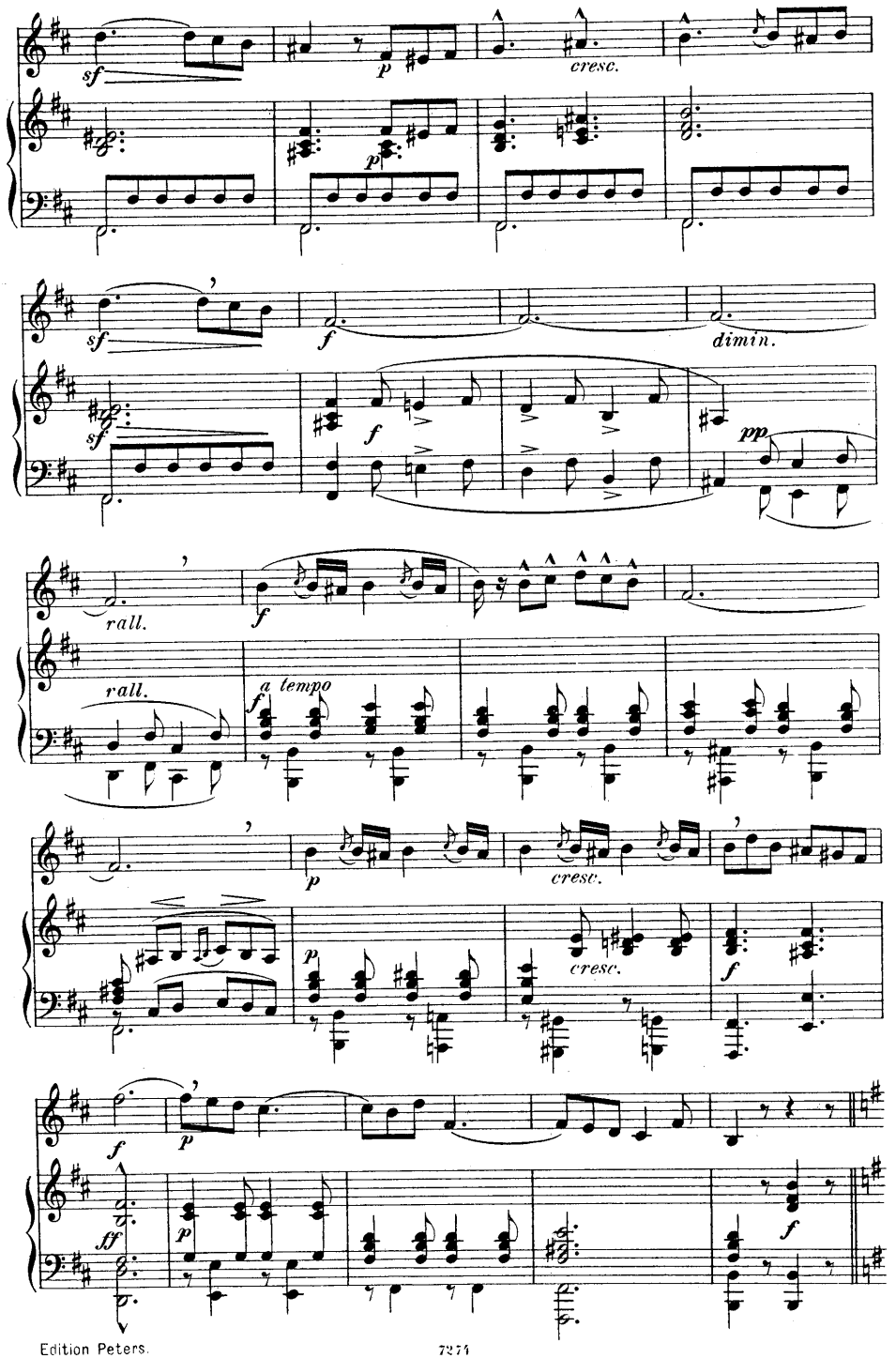

D.C.

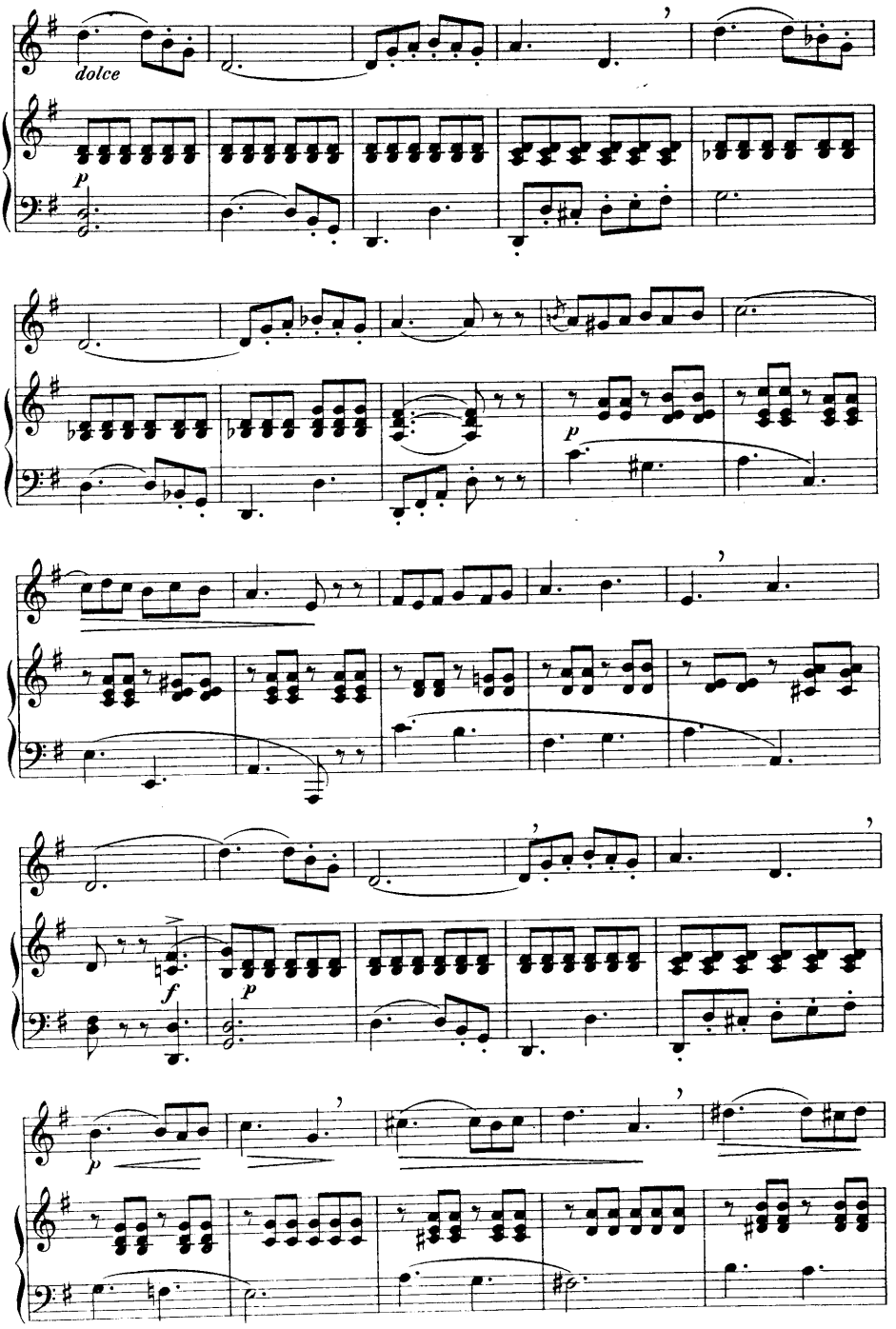
Thema mit Variationen. | *Exercise with variations.* | Thème avec variations.

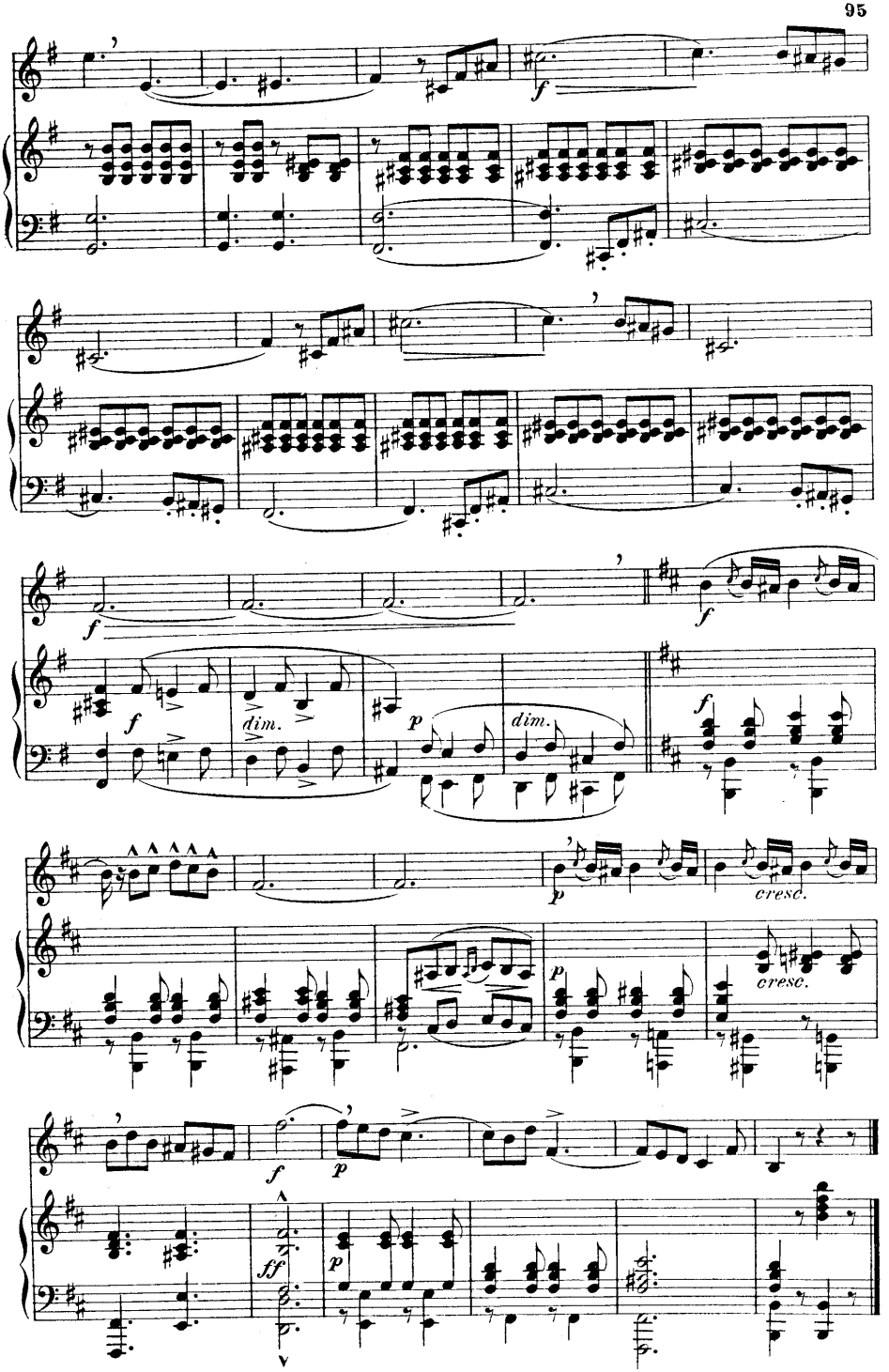



Var. II.
rall.
a tempo
dolce
lento.


Allegro risoluto.
50.
mf
mf
p
p
cresc.


sf
p
cresc.
sf
f
dimin.
sf
f
pp
rall.
f
rall.
a tempo
f
p
cresc.
p
cresc.
f
f
p
ff
p
f


dolce
p
p
f
p
p


f
dim.
p
dim.
f
p
cresc.
p
cresc.
f
p
ff
p