

# Sing-Schule

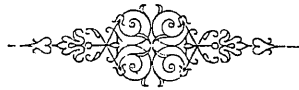
VON

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# Erste Abtheilung.

## Prima parte.

### Einleitung.

Die 1. Abtheilung dieses Werkes enthält die ersten Beispiele für Stimmenbildung und Intonation des Schülers.

Zur reinen Intonation gehört hauptsächlich die genaue Kenntniss der Intervalle.

Jeder Gesanglehrer hat vorzüglich darauf zu sehen, die Lage eines jeden Intervalls, ob solches klein oder gross, übermässig oder vermindert sei, seinen Schülern beizubringen. — Vor Alters lehrte man diese mit ut, re, mi, fa, sol, la, um die halben nebeneinander stehenden Töne damit zu bezeichnen. Diese Solmisation ist in dieser Hinsicht sehr schwer, indem solche die Kenntniss jeder Modulation schon voraussetzt.

Die gegenwärtige Art, wie die Italiener bei der Solmisation mit do, re, mi, fa, sol, la, si, zu Werke gehen, ist ein schwankendes Gebäude; denn sie bedienen sich der nämlichen Benennung, wenn gleich derselbe Ton durch ein  $\sharp$  erhöht, oder durch ein  $\flat$  erniedrigt ist.

Die deutsche Solmisation oder das a-b-c-diren mit c, d, e, f, g, a, b, h, c, halte ich durchaus für die deutlichste und richtigste; denn wird ein Intervall durch ein  $\sharp$  erhöht, so verändert sich durch den Beisatz der Sylbe is die Benennung c in cis, etc. — Wird dagegen ein Intervall durch ein  $\flat$  erniedrigt, so bezeichnet dies die beigefügte Sylbe es, und verwandelt das c in ces, das d in des, etc.

Kommt gar ein Doppel- $\sharp\sharp$  oder sogenanntes spanisches x vor, so könnte man sich anstatt der obenangeführten Sylbe

### Discorso preliminare.

La prima parte di questa opera contiene gli esercizi per formare l'intonazione e l'orecchio dell' scolare.

Per intonare con giustezza, è d'uopo d'acquistare una conoscenza esatta di tutti gl'intervalli usitati nella musica moderna. Tocca al maestro di canto di spiegar bene al suo discepolo la specie, denominazione, valore d'ognuno intervallo, come anche i loro diversi gradi e le corrispondenze che hanno fra sestessi.

S'insegnarono nei principj dell' arte questi intervalli colle sillabe: ut, re, mi, fa, sol, la, e adopravasi sempre il: mi-fa e fa-mi, per marcare il semitono occorrente, metodo complicatissimo e di gran difficoltà, che suppone già quel che non può che ignorare lo scolare, cioè la scienza delle modulazioni diverse.

Il modo solfeggiare con: do, re, mi, fa, sol, la, si, stabilito in Italia, non è anche lui senza inconvenienti, giacchè una sola denominazione deve servire a designare il tuono, quando anche il diesis lo fa crescere, o il bemolle calare d'un semitono.

Pare che l'uso praticato in Germania, di solfeggiare soltanto colle lettere dell' alfabeto musicale: c, d, e, f, g, a, b, h, c, sia da preferirsi tanto per la sua precisione, quanto per la chiarezza, essendo che mediante questo un tuono, alzato con un diesis, cambia ancora denominazione e pronunzia coll' aggiungere la sillaba is alla lettera del tuono, profferendo in una sola parola cis, fis, dis, gis; il che ha anche luogo col tuono abbassato d'un bemolle, dove s'aggiunge la sillaba es, e si pronunzia ces, des, fes, ges.

is, als fis-fis, oder cis-cis, der einfachen Sylbe fins, cins bedienen; desgleichen könnte das nämliche bei einem Doppel-♯ angewendet, und die Benennung anstatt es-es, be-be, die Sylbe ens, bens zur sichern Unterscheidung angenommen werden.

Hiermit füge ich ein einziges Beispiel von den drei Arten der Solmisirung an.

Sostituendo al doppio diesis, (chiamato in Germania diesis di Spagna,) ed alla duplicata sua sillaba: fis-fis, cis-cis, la denominazione di fins, cins, ed al doppio bemolle ed alla duplicata sua sillaba: es-es, be-be, l'altra corrispondente denominazione di ens, bens, se ne renderebbono più sensibili le differenze di questi intervalli.

La tavola annessa rinchiude i tre modi di solfeggiare.

**Solmisirung:**  
**Solmisazione:**



alte (antica), mi fa sol ut fa mi re ut ut re mi fa sol la mi ut re mi fa fa mi mi ut re mi  
italienische (italiana), mi fa sol do do si la sol sol la si do re mi do la si do re fa mi re si do re  
deutsche (tedesca), e f g c c h a g g a h c d e cis a h cis d f e dis h cis dis



fa fa mi mi ut re mi fa la ut re mi fa sol mi fa sol fa mi fa fa  
mi sol fa mi do re mi fa la re mi fa sol re re mi re do do re do  
e g fis eis cis dis eis fis a d e fis g d dis e d c cis d e



mi ut re mi fa sol fa fa mi mi fa mi fa mi fa sol mi ut re mi fa — mi re mi fa.  
si sol la si do re do si la si do do re mi fa re si sol la si do — si la si do.  
h g a h c d c b a h c cis d e f d h g a h c — h a h c.

Daraus wird jeder erschen, dass die deutsche Solmisirung die leichteste und deutlichste ist.

Dass die Sylben do, re, mi, fa, sol, la, si, einen bessern Klang als c, d, e, f, g, a, h, haben, und solche zur Bildung der Mundart füglich angewendet werden können, ist zwar nicht in Abrede zu stellen, zum Lesen-lernen aber wird die deutsche Solmisirung die erste Hilfsquelle sein.

Sollte man die jetzige italienische Art zu solmisiren nicht auch mit der deutschen Art vereinigen können?

zum Beispiel:

	♯	♭		♯	♭
c	cis	ces	do	dos	dor
d	dis	des	re	res	rer
e	eis	es	mi	mis	mir
f	fis	fes	fa	fas	far
g	gis	ges	sol	sos	sor
a	ais	as	la	las	lar
h	his	b	si	sis	sir

Non è egli manifesto che quello di cui si servono i Tedeschi è meno imbrogliato degli altri. —

Non si nega però che le sillabe: do, re, mi, fa, sol, la, si, più armoniose e sonore siano più commode per agevolare una buona pronunzia. Ma contestare con tutto questo non si potrà, che questo metodo utilissimo non sia, per far avanzare lo scolare nella scienza di eseguire quanto prima qualunque musica scritta.

Gran vantaggio forse accrescerebbe al principiante dall'unione di ambedue i metodi.

Volendosi per esempio solfeggiare:

Auf diese Art zu solmisiren, wird man jedes grosse und kleine Intervall kennen und richtig lesen lernen.

Bei der Uebung des musikalischen Gehörs soll besonders darauf gesehen werden, dass man betrachte, auf wie vielerlei Art jeder Ton accompagnirt werden kann, und wie vielerlei Gestalten er auch annimmt.

Zum Beispiel:  
Per esempio.

Die meisten Italiener bedienen sich gemeiniglich beim Accompagniren anfangs zur Begleitung nur der harmonischen Dreiklänge mittelst des 1ten, 4ten und 5ten Tones.

Gran parte di maestri italiani non si servono, accompagnando gli esercizi del canto di tal sorte, se non degli accordi perfetti.

Diese Art ist auch die beste für die ersten Lectionen, weil die Begleitung aus lauter Wohlklängen besteht.

Ist die Scala einmal richtig aufgefasst, so suche man das Gehör durch alle möglichen Unterlegungen des Basses immer weiter fortzubilden.

Es folgen noch einige Bemerkungen über diesen Gegenstand:

Man lasse den Schüler bei einem Mittelton anfangen; der Ton muss möglichst sicher, d. i. nicht vor- oder nachschlagartig angeschlagen, piano angesetzt, crescentirt und calando geendet werden; auf diese Art lasse man ihn täglich ein paar Töne in der Scala aufwärts und eben so viele abwärts nehmen, wodurch sich der natürliche Stimmenumfang (das Tonregister) am Ende von selbst ergibt, und die Grenze bestimmen wird, innerhalb welcher die Stimme sich frei und ohne Anstrengung zu bewegen vermag.

Bei dem Scala-Singen strenge man anfänglich den Athem nicht übermässig an, und gewöhne sich nur allmählig an das längere Halten der Töne.

Die ersten Beispiele gab ich deswegen in Tonsprüngen mit unterlegten Buchstaben und Worten, damit der Anfänger den Unterschied zwischen grossen und kleinen Intervallen der grossen und kleinen Terz, Quarte, Quinte, Sexte, Septime, erst mechanisch kennen lerne.

Maniera in verità la più convenevole per facilitare allo scolare i primi suoi studj, ogni accordo non essendo composto che di sole consonanze.

Ma avendo egli superato le prime difficoltà delle scale, non si tardi più d'iniziarlo nei precetti dell' arte, mutando e rovesciando gli accordi in ogni modo pratichevole.

Seguono altre osservazioni sull' istesso soggetto.

Si dia principio a questo studio con far intonare allo scolare un tuono qualunque, cavato dal mezzo della scala, e ch'egli sia formato prima in piano, poi rinforzato, e rallentato (smorzato). Si continui questo esercizio giornalmente con altri tuoni della scala, essendo questo il modo il più sicuro di marcare la distensione della voce, e di stabilire i limiti, dentro i quali un canto possa esser eseguito senza sforzi e stenti del cantante. — Si guardi anche lo scolare di sforzare troppo il fiato nell' eseguire questi esercizi, siccome egli solamente poco a poco potrà avvezarsi a sostenere le note lunghe, e lunghissime.

Le lettere e le parole che si trovano in giù delle note di parecchi primi esempj, non hanno altro scopo, che di far imparare quasi macchinalmente la denominazione e le differenze degli intervalli maggiori e minori, delle seconde, terze, seste, e settime maggiori e minori.

Tuono, — semituono, tuono, tuono, tuono, semituono, tuono, tuono, semituono, tuono,  
 C zu D zu E zu F zu G zu A zu H zu C zu D zu E zu F zu  
 Ganzer Ton, halber, ganzer, ganzer, ganzer, halber, ganzer, ganzer, halber, ganzer,

CANTO.

1.

PIANO.

tuono, semituono, tuono, tuono, semituono, tuono, tuono, tuono, semituono, tuono, tuono, tuono.  
 G zu F zu E zu D zu C zu H zu A zu G zu F zu E zu D zu C.  
 ganzer, halber, ganzer, ganzer, halber, ganzer, ganzer, ganzer, halber, ganzer, ganzer, ganzer.

2.

3.

4.

5.

6.

Musical notation for exercise 6, measures 1-12. It consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of quarter notes and half notes, ending with a fermata. The piano accompaniment is in the same key and time, featuring chords and moving bass lines.

Musical notation for exercise 6, measures 13-24. This system continues the melody and piano accompaniment from the previous system, ending with a double bar line.

7.

Musical notation for exercise 7, measures 1-12. It consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of quarter notes and half notes, ending with a fermata. The piano accompaniment is in the same key and time, featuring chords and moving bass lines.

Musical notation for exercise 7, measures 13-24. This system continues the melody and piano accompaniment from the previous system, ending with a double bar line.

Tonleiter durch halbe Töne.  
*Scala cromatica.*

8.

Musical notation for exercise 8, measures 1-12. It consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is a chromatic scale starting on G4 and ending on G5, with slurs and accents over each note. The piano accompaniment consists of chords that change with each note of the scale.

Musical notation for exercise 8, measures 13-24. This system continues the chromatic scale and piano accompaniment from the previous system, ending with a double bar line.

9.

Obige Beispiele von N<sup>o</sup> 9 sind für die Übung, die Stimme so tragen zu lernen, dass ein Ton in den andern beim Hinauf- und Hinablaufen verschmolzen und mit demselben verbunden wird.

*Questi esempi del N<sup>o</sup> 9. possono servire a far portar la voce, legando i tuoni all'ingiù, come all'insù, in un modo che quasi si perdano l'uno con l'altro.*

## Grosse und kleine Secunden.

*La seconda maggiore e minore.*

Die grosse Secunde besteht aus einem ganzen, die kleine Secunde aus einem halben Tone.

*La seconda maggiore si forma di un tuono, la seconda minore d'un semituono.*

Gro- sse Se- cund, gro- sse Se- cund, klei- ne Se- cund, gro- sse Se- cund,  
 Se- cunda maggior, se- cunda maggior, se- cunda mi- nor, se- cunda maggior,



gro-*sse* Se - cund, gro-*sse* Se - cund, klei-ne Se - cund, gro-*sse* Se - cund,  
 se - cunda maggior, se - cunda maggior, se - cunda mi - nor, se - cunda maggior,

gro-*sse* Se - cund, klei-ne Se - cund, gro-*sse* Se - cund, gro-*sse* Se - cund.  
 se - cunda maggior, se - cunda mi - nor, se - cunda maggior, se - cunda maggior.

## Grosse und kleine Terzen.

*La terza maggiore e minore.*

Die grosse Terz besteht aus zwei ganzen, die kleine Terz aus einem ganzen und einem halben Tone.

*La terza maggiore si forma di due tuoni, la minore di un tuono e d'un semituono.*

Grosse Ter - zen, kleine Ter - zen, kleine Ter - zen, grosse Ter - zen, grosse Ter - zen, kleine Ter -  
 Ter - za maggior, ter - za mi - nor, ter - za mi - nor, ter - za maggior, ter - za maggior, ter - za mi -  
 zen, kleine Ter - zen, grosse Ter - zen, kleine Ter - zen, kleine Ter - zen, grosse Ter - zen.  
 nor, ter - za mi - nor, ter - za maggior, ter - za mi - nor, ter - za mi - nor, ter - za maggior.

# Kleine Quarten.

*La quarta minore.*

Die kleine Quarte besteht aus 2 ganzen und einem halben Tone.

*La quarta naturale si forma di due tuoni ed un semi-tuono.*

kleine Quar - ten, kleine Quar - ten, kleine Quar - ten, grosse Quar - ten, kleine Quar - ten,  
 Quar - ta mi - nor, quar - ta mi - nor, quarta mi - nor, quar - ta maggior, quar - ta mi - nor,  
 kleine Quar - ten. kleine Quar - ten, kleine Quar - ten, kleine Quar - ten, kleine Quar - ten.  
 quar - ta mi - nor, quar - ta mi - nor, quar - ta mi - nor, quar - ta mi - nor, quar - ta mi - nor.

# Grosse und kleine Quinten.

*La quinta maggiore e minore.*

Die grosse reine Quinte besteht aus 3 ganzen Tönen und einem halben Tone. Die kleine falsche Quinte besteht aus 2 ganzen und 2 halben Tönen.

*La quinta naturale si forma di tre tuoni ed un semi-tuono. La quinta falsa si forma di due tuoni e due semi-tuoni.*

Grosse Quin - ten, grosse Quin - ten, grosse Quin - ten, grosse Quin - ten, grosse Quin -  
 Quin - ta maggior, quin - ta maggior, quin - ta maggior, quin - ta maggior, quin - ta mag -  
 ten, grosse Quin - ten, kleine Quin - ten, grosse Quin - ten, grosse Quin - ten.  
 gior, quin - ta maggior, quin - ta mi - nor, quin - ta maggior, quin - ta mag - gior.

# Grosse und kleine Sexten.

## La sesta maggiore e minore.

Die grosse Sexte besteht aus 4 ganzen Tönen und einem halben Tone. Die kleine Sexte besteht aus 3 ganzen und 2 halben Tönen.

La sesta maggiore si forma di quatro tuoni ed un semitono. La sesta minore si forma di tre tuoni e due semitoni.

Grosse Sex - ten, grosse Sex - ten, kleine Sex - ten, grosse Sex - ten,  
 Se - sta maggior, se - sta maggior, se - sta mi - nor, se - sta maggior,  
 grosse Sex - ten, klei-ne Sex - ten, klei-ne Sex - ten, klei-ne Sex - ten.  
 se - sta maggior, se - sta mi - nor, se - sta mi - nor, se - sta mi - nor.

# Grosse und kleine Septen (Septimen).

## La settima maggiore e minore.

Die grosse Septe besteht aus 5 ganzen Tönen und einem halben Tone. Die kleine Septe besteht aus 4 ganzen und 2 halben Tönen.

La settima maggiore si forma di cinque tuoni et un semitono. La settima minore si forma di quatro tuoni e due semitoni.

Klei-ne Sep - - ten, klei-ne Sep - - ten, klei-ne Sep - - ten,  
 Set-ti-ma mi - nor, set-ti-ma mi - nor, set-ti-ma mi - nor,  
 grosse Sep - ten, kleine Sep - ten, kleine Sep - ten, kleine Sep - ten.  
 set-tima maggior, set-tima mi - nor, set-tima mi - nor, set-tima mi - nor.

# Octaven

## L'ottava.

Die Octave besteht aus 5 ganzen und 2 halben Tönen.

L'ottava si forma di cinque tuoni e due semituoni.

Octaven, Octaven, Octaven,  
 Ot-ta - - va, ot - ta - - va, ot - ta - - va,  
 Octaven, Octaven, Octaven,  
 ot - ta - - va, ot - ta - - va, ot - ta - - va.

# Kleine Secunden.

## Secunde minori.

klei-ne Se-cund, klei-ne Se-cund, klei-ne Se-cund, klei-ne Se-cund,  
 Se - conda mi - nor, se - conda mi - nor, se - conda mi - nor, se - conda mi - nor,  
 klei-ne Se-cund, klei-ne Se-cund, klei-ne Se-cund, klei-ne Se-cund,  
 se - conda mi - nor, se - conda mi - nor, se - conda mi - nor, se - conda mi - nor.

# Uebermässige Secunden.

*Seconde eccedenti.*

Uebermässige Secunden, übermässige Secunden, übermässige Secunden,  
Se - - con - da ecce - dente, se - - con - da ecce - dente, se - - con - da ecce -

cunden, übermässige Secunden, übermässige Secunden,  
dente, se - - con - da ecce - dente, se - - con - da ecce - dente,

übermässige Secunden, übermässige Secunden.  
se - - - con - da ecce - den - te, se - - - con - da ecce - den - te.

# Grosse oder übermässige Quartan, auch Triton genannt.

*Quarte eccedenti, che si chiamano anche tritoni.*

Grosse Quart, grosse Quart, grosse Quart,  
Quar - ta mag - gior, quar - ta mag - gior, quar - ta mag - gior,

grosse Quart, grosse Quart, grosse Quart, grosse Quart.

quar-ta mag-gior, quar-ta mag-gior, quar-ta mag-gior, quar-ta mag-gior.

This musical system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The melody consists of four phrases, each starting with a quarter note followed by a half note, then a quarter note, and ending with a quarter note.

Kleine Quinten.  
*Quinte diminuïte.*

klei-ne Quin - - ten, klei-ne Quin - - ten, klei-ne Quin - - ten,

Quin - tu mi - nor, quin - tu mi - nor, quin - tu mi - nor,

This system continues the 'Kleine Quinten' section. It has the same vocal and piano staves as the previous system. The melody consists of three phrases, each starting with a quarter note followed by a half note, then a quarter note, and ending with a quarter note.

kleine Quin - ten, kleine Quin - ten, kleine Quin - ten, kleine Quin - ten.

quin - ta mi - nor, quin - ta mi - nor, quin - ta mi - nor, quin - ta mi - nor.

This system continues the 'Kleine Quinten' section. It has the same vocal and piano staves. The melody consists of four phrases, each starting with a quarter note followed by a half note, then a quarter note, and ending with a quarter note.

Uebermässige Quinten.  
*Quinte eccedenti.*

Ue - - ber - mä - ssi - ge Quin - ten, ü - - ber - mä - ssi - ge Quin - ten,

Quin - - tu ec - - ce - - den - te, quin - - tu ec - - ce - - den - te,

This system introduces the 'Uebermässige Quinten' section. It has the same vocal and piano staves. The melody consists of two phrases, each starting with a quarter note followed by a half note, then a quarter note, and ending with a quarter note.

ü - ber\_mässi - ge Quin - ten, ü - ber\_mässi - ge Quin - ten, ü - ber\_mässi - ge  
 quin - ta ec - ce - den - te, quin - ta ec - ce - den - te, quin - ta ec - ce -

Quin - ten, ü - bermässi - ge Quin - ten, ü - ber\_mässi - ge Quin - ten.  
 den - te, quin - ta ec - ce - den - te, quin - ta ec - ce - den - te.

Uebermässige Sexten.  
*Seste eccedenti.*

Ue - ber\_mässi - ge Sex - - - ten, ü - ber\_mässi - ge Sex - - - ten,  
 Se - sta ec - ce - den - - - te, se - sta ec - ce - den - - - te,

ü - bermässige Sex - - - ten, ü - bermässige Sex - - - ten, ü - bermässige  
 se - sta ec - ce - den - - - te, se - sta ec - ce - den - - - te, se - sta ec - ce -

Sex - - ten, ü - bermässi - ge Sex - - ten, ü - bermässi - ge Sex - - ten.  
 den - - te, se - stu ec - ce - den - - te, se - stu ec - ce - den - - te.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and lyrics below. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature.

Verminderte Septen (Septimen).  
 Settime diminuite.

Ver - - min - - der - te Sep - ten, ver - - min - der - te Sep - ten,  
 set - ti - ma di - mi - nu - - i - - ta, set - ti - ma di - mi - nu - - i - - ta,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and lyrics below. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature.

ver - - min - - der - te Sep - ten, ver - - min - der - te Sep - ten,  
 set - ti - ma di - mi - nu - - i - - ta, set - ti - ma di - mi - nu - - i - - ta,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and lyrics below. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature.

ver - - min - - der - te Sep - ten, ver - - min - der - te Sep - ten.  
 set - ti - ma di - mi - nu - - i - - ta, set - ti - ma di - mi - nu - - i - - ta.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and lyrics below. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature.



Grosse Septen (Septimen).  
Settime maggiori.

Gro - sse Sep - - ten, gro - sse Sep - - ten, gro - sse Sep - - ten,  
Set - ti - ma mag - gior, set - ti - ma mag - gior, set - ti - ma mag - gior,

gro - sse Sep - - ten, gro - sse Sep - - ten, gro - sse Sep - - ten.  
set - ti - ma mag - gior set - ti - ma mag - gior, set - ti - ma mag - gior.

Grosse Secunden.  
Seconde maggiori.

1.

NB. In dieser Singübung hat man für dienlich gefunden Beispiele von drei Singstimmen anzuführen. Im Fall diese nicht vorhanden sind, bediene man sich der zweiten und dritten Stimme zur Begleitung.

*Nel caso che questo esercizio non potrebbe eseguirsi se non con un Solo cantante, la seconda e la terza parte di voce dovrà servire d'accompagnamento.*

# Kleine Sekunden.

*Secunde minori.*

2.

# Uebermässige Sekunden.

*Secunde eccedenti.*

3.

Terzen.  
Terze.

4.

5.

6.

7.

8.

9.

10.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

11.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

12.

Seventh system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

Eighth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with a melodic line and a supporting bass line.

13.

Quarten.  
*Quarte.*

14.

15.

Quinten.  
Quinte.

16.

17.

# Uebermässige Quinten. *Quinte eccedenti.*

18.

Musical score for exercise 18, consisting of three systems of three staves each. The first system shows a sequence of chords in G major, with the second staff containing a chromatic scale of notes. The second system continues the chromatic scale in the second staff. The third system shows the final chords of the exercise.

# Kleine Quinten. *Quinte diminuite.*

19.

Musical score for exercise 19, consisting of three systems of three staves each. The first system shows a sequence of chords in G major, with the second staff containing a chromatic scale of notes. The second system continues the chromatic scale in the second staff. The third system shows the final chords of the exercise.



Quinten.  
Quinte.

20.

Musical notation for measures 20 and 21. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music features a sequence of notes with various accidentals (sharps and naturals) and rests.

Musical notation for measures 22 and 23. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues with a sequence of notes and rests.

Musical notation for measures 24 and 25. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues with a sequence of notes and rests.

Sexten.  
Seste.

21.

Musical notation for measures 26 and 27. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music features a sequence of notes with various accidentals and rests.

Musical notation for measures 28 and 29. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues with a sequence of notes and rests.

22.

Musical notation for measures 30 and 31. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music continues with a sequence of notes and rests.

Musical score for 'Uebermässige Sexten'. It consists of six staves of music. The first staff is a single melodic line. The second and third staves are a pair of staves with a treble clef on the second staff and a bass clef on the third staff. The fourth and fifth staves are another pair of staves with a treble clef on the fourth staff and a bass clef on the fifth staff. The sixth staff is a single melodic line. The music is in a key with one sharp (F#) and a common time signature (C).

### Uebermässige Sexten.

*Seste eccedenti.*

23.

Musical score for 'Kleine Septen'. It consists of six staves of music. The first staff is a single melodic line. The second and third staves are a pair of staves with a treble clef on the second staff and a bass clef on the third staff. The fourth and fifth staves are another pair of staves with a treble clef on the fourth staff and a bass clef on the fifth staff. The sixth staff is a single melodic line. The music is in a key with one sharp (F#) and a common time signature (C).

### Kleine Septen (*Septimen*).

*Settime minori.*

24.

Musical score for 'Kleine Septen'. It consists of six staves of music. The first staff is a single melodic line. The second and third staves are a pair of staves with a treble clef on the second staff and a bass clef on the third staff. The fourth and fifth staves are another pair of staves with a treble clef on the fourth staff and a bass clef on the fifth staff. The sixth staff is a single melodic line. The music is in a key with one sharp (F#) and a common time signature (C).

Grosse Septen.  
*Settime maggiori.*

25.

Verminderte Septen.  
*Settime diminuite.*

26.

27.

Die folgenden Beispiele mit verschiedener Bass-Begleitung, sollen dazu beitragen, das Gehör sicher rein zu bilden.

*Questi differenti accompagnamenti sull'istesso canto sercono per coltivare l'orecchio dell'scolare.*

1. 2. 3.

4. 5. 6.

7. 8. 9.

10. 11. 12.

13. 14. 15.

16. 17. 18.

Musical notation for measures 16, 17, and 18. Each measure is numbered above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and a piano accompaniment in the lower voice.

19. 20. 21.

Musical notation for measures 19, 20, and 21. Each measure is numbered above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and a piano accompaniment in the lower voice.

22. 23. 24. 25.

Musical notation for measures 22, 23, 24, and 25. Each measure is numbered above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and a piano accompaniment in the lower voice.

Tonleitern.  
Scale.

1.

Musical notation for the scale exercise, labeled '1.'. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The scale is written in a single voice, starting on G4 and ascending to G5. The piano accompaniment consists of a simple harmonic support.

2.

3.

4.

5.

6.

7.

8.

9.

10.

*p*

*p*

*p*



The first system consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff also starts with a treble clef and a dynamic marking of *f*, featuring a similar melodic line. The bottom staff uses a bass clef and contains a bass line with whole and half notes.

The second system consists of three staves. The top staff has a treble clef and continues the melodic line. The middle staff has a treble clef and continues the melodic line. The bottom staff has a bass clef and continues the bass line.

11.

The third system is marked with the number "11." and begins with a measure rest on the top staff. It consists of three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line.

The fourth system consists of three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line.

The fifth system consists of three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line.

The sixth system consists of three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line.

The first system consists of three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with a key signature of one sharp and contains a similar melodic line. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with eighth and sixteenth notes.

12.

The second system, marked with the number 12, consists of three staves. The top staff is in treble clef with a common time signature and contains a melodic line with eighth notes and slurs. The middle staff is in treble clef with a common time signature and contains a bass line with eighth notes and slurs. The bottom staff is in bass clef with a common time signature and contains a bass line with eighth notes and slurs.

The third system consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth notes and slurs. The middle staff is in treble clef with a common time signature and contains a bass line with eighth notes and slurs. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with eighth notes and slurs.

The fourth system consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth notes and slurs. The middle staff is in treble clef with a common time signature and contains a bass line with eighth notes and slurs. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with eighth notes and slurs.

The fifth system consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth notes and slurs. The middle staff is in treble clef with a common time signature and contains a bass line with eighth notes and slurs. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with eighth notes and slurs.

## ZWEITE ABTHEILUNG.

## SECONDA PARTE.

Hiermit folgen die Singübungen, um mit Trägung der Stimme (*portamento*) die Intervalle vorzutragen zu lernen. Man übe solche mit dem Vocal A so lange, bis alle Töne richtig und rein verbunden sind; dann bediene man sich der Worte, um eine deutliche Aussprache und angenehme Mundart zu bilden.

*Seguono esercizi incentati per imparare a ben eseguire ogni intervallo con portare e sostenere la voce. Si continui questo studio sino a che i toni siano ben regolati e formati. Solamente dopo aver acquistato una certa fertilità di voce, s'ammetta le parole stesse. È questo il metodo il più efficace, per stabilire una pronunzia tanto giusta quanto dolce.*

CANTO.

1.

A - - - men,      a - - - men,      a - - - men,  
 Theu - rer Freund,      glau - be - mir,      treu - e Lieb'  
 Ah mio ben,      ce - - di al fin      fi - - do u - mor.

PIANO.

a - - - men,      a - - - men,      a - - - men,      a - - - men,  
 flie - he nicht      die - ses Herz,      Freundschafts-Pflicht      will es so,  
 non la - sciar      tuo bel cor,      a - mi - stà      non ce - lar,

a - - - men,      a - - - men,      a - - - men,      a - - - men.  
 wel - che Lust,      Sie - ges Ruhm      dir al - lein,      Le - bens Kraft.  
 che gio - ir      tri - on - far      sol per te,      non an - drò.

Bei allen nachfolgenden Beispielen wird das Wort „Amen“ zum ersten Vortrag untergelegt.

*Si canti gli esempi susseguenti prima sol tanto colla parola: Amen e non s'abbia ricorso alle parole, che sono al giù delle note, se non dopo aver ben regolato la pronunzia dell' Amen.*

2.

Schei - den, ach!      welch' ein Schmerz,      wel - che Pein!  
*Dei par - tir,      qual do - - lor,      che mar - tir!*

selbst der Tod    schmerzt nicht so,    grau - sam ist    mein Ge - schick.  
*è il mo - - rir    men cru - del,    d'un de - stin    sì fi - er.*

Schei - den, ach!    welch' ein Schmerz,    wel - che Pein,    wel - che Qual!  
*Oh par - tir,    oh - do - - lor!    dei par - tir,    che mar - tir!*

3.

Gat - - - tin,      Ster - - - ne,      heuch - - - le,  
*Spo - - - sa,      stel - - - le,      fin - - - gi,*

Ro - - - se,    Stim - - - me,    füh - - - le,    Bu - - - sen,  
*ro - - - sa,    sko - - - no,    sen - - - ti,    prt - - - to,*

Theu - - re, Göt - - ter, hol - - der Gat - - te.  
ca - - ra, nu - - mi, spo - - so ca - - ro.

4. Schei - - den. herr - - schen, Gott - - heit,  
Par - - to, reg - - ge, Di - - o!

Schick - - sal, Him - - mel, Strah - - len, Hoff - - nung,  
fu - - to, cie - - lo, rag - - gio, spe - - me,

Au - - gen, rei - - che, dul - - de, le - - be.  
lu - - mi, par - - gi, suf - - fri, vi - - ce.

5. Fal - - scher, ha! blei - - be noch, har - - tes Herz,  
Tra - - di - - tor, fer - - mu - - ti! sie - - ro cor,

hoff es nicht, dei - ne Wuth, schö - ne Lust,  
*no! spe - rar, tuo fu - rar, bel de - sir,*

wel - che Angst, treu - er Sinn, Lie - bes - gluth.  
*qual or - rar, fe - del - tà, tuo ar - dor.*

6. Rührt dich nicht mei - ne Angst, scho - ne mein,  
*Che sa - rà qual or - rar, ah, pie - tà!*

es er - starrt in der Brust mir das Herz,  
*non se - rir, sa ge - lar l'al - ma in sen*

schreck - lich ist mein Ge - schick, rührt dich nichts!  
*un de - stin tan - to fir, che sa - rà.*

7.

Du mein Le - - ben,      mei-ne Hoff - nung,      Won - ne - Stun - de  
*Mi - a vi - - tu,*      *ca - ro be - - ne,*      *oh i - stan - te,*

des Entzü - ckens,      ü - ber - glück - lich      ist die Stun - de,      je - de Freu - de.  
*qual conten - - to,*      *son fé - li - - ce,*      *oh mo - men - to*      *for - tu - na - to,*

dank' ich dir      nu,      theu - rer Gat - - te,      du mein Le - - ben.  
*oh chr gio - - ja,*      *ca - ro be - - ne,*      *mi - a vi - - tu.*

8.

Le - be wohl,      fern von mir,      den - ke mein,      bald viel - leicht  
*Dri par tir,*      *qual do - lor,*      *che mar - tir!*      *è il mo - rir*

hat mein Aug'      aus - ge - weint      sei - nen Schmerz!      her - be Qual!  
*meu cru - del,*      *oh par - tir,*      *oh do - lor,*      *che mar - tir!*

9.

Va - ter, Gat - tin, Mut - ter; Thrä - nen, füh - le,  
 Pu - drer, spu - sa, mu - dre, piun - ti, sen - to,

Göt - ter, Schick - sal, Him - mel, Gna - de, Ster - ben.  
 Di - o! nu - mi, vie - lo, pir - ta, mo - ro.

10.

Sie - gen wird einst dein Muth, Va - ter, ja hof - fe  
 Tu - ca - lor ein - ce - ra, ge - ni - tar, non con -

nur, zweif - le nicht, dich um - schwebt mei - ne Treu!  
 cira du - bi - tar, fi - da - ti, non man - car.

11.

Grau - sa - mer, hö - re mich, furcht - bar komm  
 Bar - ba ro, sen - ti - mi, mo - ri - ro,



einst mein Tod ü - ber dich, fol - gen wird  
*ma tre - - mar ti fu - - rà mio de - - stin,*

Ra - che dir, welch ein Ton, wel - cher Lärm!  
*tra - di - - tor, qual suo - - no, qual fra - - gor!*

12. To - des Nacht herrscht um mich, Schick - sal ach!  
*Qual ter - - ror mi trat - - tien, dov an - - drè,*

ra - schen Schritt's eilt mir nach dein Ge - richt, her - be Qual!  
*par - mi il ciel mi - nac - ciar, suo fu - ror, che pe - nar!*

13. Fas - se Muth, ar - mes Herz, hof - fe noch,  
*Lu - sci al - men re - spi - rar l'al - ma in sen,*

je - den Gram, je - den Schmerz heilt die Zeit, traue mir.  
*il tuo cor, ces - se - rà di pe - nar, fi - do in me.*

14.

Ju - gend Reiz schmü - eket hold dein Ge - sicht,  
*Bel - fi - or, gio - ven - tà, sei in cer,*

schö - ner noch schmü - ekt dein Herz Tu - gend Sinn, schö - ne Zierd!  
*ma sa - rà più bel don tu vir - tà, bel fi - or!*

15.

Fern von dir eil' ich nun, doch um - schling!  
*Se. mio ben, or con - vien al - tro ar - dor,*

hei - rer einst mich dein Arm, theu - rer Freund, höch - stes Gut!  
*ma ri erò so - lo in te, i - dol mio, ca - ro ben!*

16.

Die - ser Blick sag' es dir, le - se hier,  
 Guar - da mi, se - fe - del ti sa - ro,

was dies Herz, theu - rer Freund, für dich fühlt, hol - der Freund!  
 leg - ge - rui del mio cor il ci - eo ardor, cu - ro ben!

Da die Scala das Nothwendigste ist, so folgen mehrere Uebungen in verschiedenen Abwechslungen, damit die Kehle stufenweise zu ihrer Reinheit und Leichtigkeit geführt werde, doch ist wohl zu bemerken, dass solche nicht zu schnell, aber immer mit zu- und abnehmender Stimme vorgetragen werden.

*L'intonazione giusta delle scale dorendo procedere ogni altro studio di canto, seguono altri esercizi per coltivare la flessibilità della voce e per svilupparla in ogni sua perfezione. Si consideri però d'eseguire quei canti soltanto in un tempo giusto, avvegnane è un movimento troppo agitato impedirebbe di far crescere e smorzare la voce, cosa essenziale di cui dipende in gran parte l'espressivo d'un canto.*

1.

Theu - - ro, Va - - ter, Mai - - en, Frie - - den,  
 Cu - - ra, pa - - dre, mag - - gio, cal - - ma,

Ban - - de, gliu - - hen, Schick - - sal, Thä - - ler,  
 lac - - cio, ar - - do, fu - - to, val - - li,

Lie - - der, schei - - den, Mor - - gen, Qua - - len.  
 car - - mi, par - - to, l'al - - ba, pe - - na.

2.

Sü - sse Hoff - nung, Rei - che, hal - te,  
Bel - lu spr - ur, re - gno, fer - mu,

Fah - ne, hö - re, Treu - e, Gat - tung,  
ben - da, sen - ti, fe - de, ses - so,

Scher - ze, A - bend, Beau - te, Schmer - zen.  
scher - zi, se - ra, pre - da, pe - na.

3.

Söh - ne, Him - mel, schwö - re, Blu - men,  
Fi - gli, cir - lo, giu - ra, fio - ri,

Gei - ster, na - het, trau - e, Ant - litz,  
spir - ti, giun - so. fi - da, vi - so,

Hym - - - nen, Göt - - - ter, le - - - be, wei - - - ße,  
 In - - - ni, Di - - - o, ei - - - vi, bian - - - ca.

4. Mäg - - - lich, Gat - - - tin, Grab - - - mal,  
 For - - - se, spo - - - sa, tom - - - ba,

Schick - - - sal, Bil - - - dung, Ster - - - ben,  
 sor - - - te, for - - - ma, mor - - - te,

schul - - - dig, ein - - - sam, Brü - - - cke,  
 col - - - pa, so - - - lo, pun - - - te,

Wün - - - sche, Ga - - - be, Qua - - - len.  
 vo - - - gli, do - - - no, do - - - lor.



5.

Flie - - - he, Göt - - - ter, al - - - los,  
*Flug - - - gi, nu - - - mi, tut - - - to,*

Au - - - gen, fer - - - ne, Trau - - - er, Schil - - - de,  
*tu - - - mi, lan - - - gi, tut - - - to, scu - - - do,*

käm - - - pfen, Bo - - - te, Mau - - - ern, schwö - - - ren.  
*pu - - - gna, nun - - - zio, mu - - - ra, giu - - - ro.*

6.

Waf - - - fen, Schwer - - - ter, Po - - - chen,  
*Lär - - - mi, bran - - - do, pal - pi - - - ti,*

Lip - - - pen, än - - - dern, sen - - - det, Hei - - - math,  
*lab - - - bro, can - - - giu, man - - - da, pa - - - tria,*

Qua - - - len, Frie - - - de, Bo - - - gen, Küs - - - se.  
*sma - - - nie, pa - - - ce, ar - - - co, buc - - - cia.*

7. Le - - - be, Freun - - - din, fro - - - he  
*Vi - - - ri, i - - - dol mi - - - o,*

Ta - - - ge, sie - - - gend ü - - - ber  
*lie - - - ti gior - - - ni, mit - - - le*

tau - - - send Stür - - - me, treu - - - e Söh - - - ne.  
*ri - - - schi ein - - - ce - rui, Ji - - - di Ji - - - gli.*

8. Pfän - - - der, Zel - - - te, Schön - - - ste,  
*Pe - - - gno, ten - - - da, bel - - - lu,*

Ster - - - ne, sen - - - ket, Treu - - - e, trock - - - net,  
 stel - - - le, scen - - - de, fer - - - ma, ter - - - gi,

Stei - - - ne.  
 pie - - - tra.

9. Don - - - ner, kräf - - - te,  
 Tuo - - - no, für - - - za,

Wel - - - ten, Chö - - - re, Ab - - - scheu, Kü - - - ste.  
 mon - - - do, co - - - ri, lo - - - dio, spon - - - du.

10. Na - - - het, Aus - - - weg, Sit - - - te,  
 Giun - - - ge, scu - - - sa, l'u - - - so,

Mu - - - se, Brau - - - ner, Här - - - te.  
 mu - - - sa, bru - - - no, du - - - ro.



11.

Schlecht - - - feld, Zu - - - fall, Schwer - - - ter,  
Cam - - - pu, ca - - - so, bran - - - do,

Spie - - - sse, Ar - - - me, Pfei - - - le, Leuch - - - ten,  
lu - - - sta, brae - - - cio, stra - - - li, lam - - - pu,

Schif - - - fe, Ru - - - he, Schick - - - wal, Lie - - - der.  
na - - - vi, cal - - - ma, fu - - - to, cur - - - mi.

12.

Lei - - - de, den - - - ke, trau - - - ernd,  
Pe - - - no, pen - - - so, me - - - sto,

schuld - - - voll, zit - - - tert, Frev - - - ler,  
re - - - o, tre - - - ma, lem - - - pu,

Bu - - - sen,      Sla - - - ve,      Schön - - - heit.  
*se - - - no,*      *ser - - - vo,*      *bel - - - tu.*

13.

Ruhm - - - voll,      Ga - - - be,      Eh - - - re,  
*Glo - - - ria,*      *do - - - no,*      *u - - - nor,*

rau - - - bet,      Rö - - - mer,      Na - - - me,      Ant - - - litz,  
*do - - - glie,*      *Ro - - - ma,*      *no - - - me,*      *vol - - - to,*

Frau - - - en,      Kum - - - mer,      Pfa - - - de,      Lauf - - - bahn.  
*don - - - ne,*      *cro - - - ce,*      *lor - - - me,*      *cor - - - so.*

14.

Flie - - - he,      schwö - - - re,      fer - - - ne,  
*Fug - - - gi,*      *giu - - - ra,*      *lan - - - gi,*

Sor - - - gen, Fröh - - - te, grau - - - sam,  
*cu - - - re, frut - - - to, eru - - - do,*

Göt - - - ter, Schil - - - de, dun - - - kel,  
*nu - - - mi, seu - - - du, bu - - - jo.*

15. Lie - - - der, Hol - - - de, Flam - - - me,  
*Can - - - to, va - - - sa, fiam - - - ma,*

wis - - - se, Käs - - - se, Un - - - glück,  
*sap - - - pi, ba - - - cio, dan - - - no,*

reich - - - lich, Hän - - - de, Bo - - - gen.  
*lar - - - go, mu - - - no, ar - - - co.*

16.

Den - - - ke, Blind - - - heit, star - - - ren  
 Pen - - - sa, cie - - - co, ge - - - lar

soll - - - ich, Zei - - - ten, Rei - - - che,  
 deg - - - gio, tem - - - po, re - - - gno,

e - - - wig fürch - - - ten, zit - - - tern.  
 sem - - - pre te - - - mo, tre - - - mo.

17.

Pfän - - - der, Zel - - - te, Schön - - - ste,  
 Pe - - - gno, ten - - - du, bel - - - la,

Ster - - - ne, sen - - - ket, Treu - - - e,  
 stel - - - le, seen - - - de, je - - - de,

hal - - - tet, trock - - - ne, trau - - - rig.  
 fer - - - mu, ter - - - ge, me - - - ste.

18. Le - - - be, Freun - - - din, fro - - - he  
 Fi - - - vi, i - - - dol mi - - - u,

Ta - - - ge, sie - - - gend ü - - - ber  
 lie - - - ti giur - - - ni, mil - - - te

tau - - - send Stür - - - me, trau - - - e.  
 ri - - - schi vin - - - ce - - - rai, fi - - - di.

19. Tu - gend belohnt sichselbst, Stra - fe folgt stets der Schuld, Lie - be ist Göt - terglück,  
 Sof - fro per te cru - del, al - tro non bramoo - gnor, vi - vro ma sen - za te,

Jah - re verschwinden schnell, Neu - es ist nicht stets gut, Freu - de ist Sang dem Herz,  
*l'al - mu mancan - do va, gra - ta quest'alma a te, ge - lar mi sui dor - tor,*

ler - net ihr Jünglin - ge, lie - bet Ge - rech - tig - keit, Kei - ner ent - geht dem Tod.  
*pa - ce non so trovar, fiamma suc - cen - de in sen, cru - do do - lor per che.*

20. Va - - - ter, hö - - - re dei - - - ner  
*Pa - - - dre, sen - - - ti quan - - - to*

Toch - - - ter letz - - - te - Bit - - - te.  
*cu - - - sta des - - - ser - ti fi - - - glia.*

21. Angstvoll schlägt mir das Herz, To - des - - - nacht  
*Pal - pi - - tar sen - to - - - mi que - sto cor.*

herrscht um mich, mich un- weht Gra- bes- luft.  
 ah ge- lar tu mi fai tul- ma in sen.

22 A - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men.

23 A - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men.

24. A - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men,

a - - - men, a - - - men, a - - - men, a - - - men.

25. Flie - - - sset, Thrä - - - nen, heil' - - - ger  
Ge - - - mo, pian - - - go, ca - - - ra



Frie - - - de flie - - - het e - - - wig mei - - - ne  
 pa - - - ce per - - - ché fug - - - gi lat - - - mu

See - - - le, traur' - - - ge Tö - - - ne schal - - - len.  
 mi - - - a, me - - - sto so - - - no sen - - - to.

26. Waf - - - fen, Zel - - - te,  
 L'ar - - - mi, ten - - - de,

wa - - - ge, Eh - - - re, Mau - - - ern,  
 ri - - - schi, glo - - - riä, mu - - - ra,

bre - - - chen, scher - - - zen, Wie - - - sen.  
 fran - - - ger, scher - - - zar, ler - - - be.

27. Keh - re Früh - ling, Läm - mer,  
*Tor. - - - - - ua mag - - - - - gio, greg - - - - - ge,*

zit - tern, Bo - den, Er - de.  
*tre - - - - - ma suo - - - - - lo, ter - - - - - ra.*

28. Theu - re Freun - din, le - be glück - lich,  
*Cara, ad - di - - - - - o, vivi in pa - - - - - ce,*

e - wig theu - er so wie all - zeit, holdes Mä - chen,  
*i - dol mi - - - - - o, fido a - man - - - - - te, qual ti su - - - - - i,*

wirst du blei - ben meinem Hér - zen, sei nur glück - lich.  
*sin che vi - - - - - ro tu mi a - - - - - vrai, sia se - li - - - - - ce.*

29.

Gat - - tin, Ster - - ne, heuch - - le, Ro - - se, Stim - - me,  
 Spu - - sa, stel - - le, fin - - gi, ro - - sa, suo - - no,

füh - - le, Bu - - sen, Theu - - re, Göt - - ter, Gott - - heit,  
 sen - - ti, pet - - to, ca - - ra, nu - - mi, Di - - o,

Er - - de, Frie - - de.  
 ter - - ra, pu - - ce.

30.

Schei - - den, herr - - schen,  
 Par - - to, reg - - ge,

Gott - - heit, Schick - - sal, Him - - mel, Strah - - len, Hoff - - nung,  
 Di - - o, fu - - to, cie - - lo, rag - - gio, spe - - me,

Au - - gen, rei - - che, Küs - - se, Gat - - te, Theu - - rer.  
 lu - - mi, por - - gi, ba - - cio, spo - - sa, ca - - ra.

31.

Va - - - ter, Gat - - - te, Thra - - - nen,  
 Pa - - - dre, spo - - - so. pia u - - - ti,

füh - - - le, Göt - - - ter, Schick - - - sal, Him - - - mel,  
 sen - - - to, Di - - - o, nu - - - mi. eie - - - lu,

ster - - - ben, Wäl - - - der, Schmer - - - zen, Eh - - - re.  
 mo - - - ro, sel - - - va, do - - - lor; o - - - nor.

32.

Theu - - - re, Vä - - - ter, Mai - - - en,  
 Ca - - - ra, pa - - - dre, mag - - - gio,

Ru - - - be, Ban - - - de, glü - - - hen,  
 cal - - - ma, lac - - - cio. ur - - - do.

Schick - - sal, Thä - - - ler, Lie - - - der, schei - - - den.  
 fu - - - to. cal - - - li, car - - - mi, par - - - to.

33.

Sü - - - nne Hoff - - - nung, Rei - - - che,  
 Bel - - - lu spe - - - me, re - - - gno,

hal - - - te Fah - - - ne, hö - - - re  
 fer - - - ma ten - - - da, sen - - - ti

Treu - - - e, Gat - - - tung, A - - - - bend.  
 fe - - - de, ses - - - so, se - - - - ra.

34.

Mög - - - lich, Gat - - - tin, Grab - - - mal,  
 For - - - se, spo - - - sa, tom - - - ha,

Schick - - - sal, Bil - - - dung, Ster - - - ben,  
 sor - - - te, for - - - ma, mor - - - te,

schul - - - dig, ein - - - sam, Brü - - - cke.  
 col - - - pu, so - - - lu, pon - - - te.

35.

Theu - - - re, Schö - - - ne, Gott - - - heit,  
 Ca - - - ra, bel - - - la, Di - - - o,

Gat - - - tin, Güt - - - ter, Ster - - - ben.  
 spo - - - sa, nu - - - me, mor - - - te.

Durch folgende Sing-Uebungen soll bezweckt werden, eine Reihe von acht Tönen so zu verbinden, dass jeder Ton deutlich von dem andern unterschieden, und hierdurch die Reinheit und Ge-  
läufigkeit der Kehle gebildet werde. Nur ist haupt-  
sächlich bei den Schülern Achtung zu geben, dass  
bei diesen Uebungen derselbe Vocal beibehalten  
werde, weil gewöhnlich die meisten in ihren Läu-  
fern zu dem Vocal A oder E das fehlerhafte H  
hinzusetzen.

*Cogli studj susseguenti si vuol effettuare, che  
una serie di otto tuoni vengh ben legata, di modo  
però ch'ognunodi quei tuoni ricengh sensibilmente  
distaccato dell'altro, il che contribuisce non poco a  
coltivare l'agilità dell'organo della voce. Accade  
spessissimo nell' eseguire tali passaggi che la voca-  
le diventi alterata coll'aggiunta d'una spirazione  
viziosa. Che ognun cantante ponga a mente di con-  
servare durante le colorature la vocale intonata  
in tutta sua purità.*

1.

2.

The first system of exercise 2 consists of two treble staves and a grand staff. The two treble staves contain a melodic line with eighth-note triplets and quarter notes. The grand staff (treble and bass clefs) provides a harmonic accompaniment with chords and single notes.

The second system of exercise 2 continues the melodic and harmonic development. It features two treble staves with eighth-note triplets and quarter notes, and a grand staff with harmonic accompaniment.

The third system of exercise 2 continues the melodic and harmonic development. It features two treble staves with eighth-note triplets and quarter notes, and a grand staff with harmonic accompaniment.

3.

The first system of exercise 3 consists of two treble staves and a grand staff. The two treble staves contain a melodic line with eighth-note triplets and quarter notes. The grand staff (treble and bass clefs) provides a harmonic accompaniment with chords and single notes.



First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are piano accompaniment (treble and bass clefs). The music features eighth-note patterns with triplets and rests.

Second system of musical notation, consisting of four staves. Similar to the first system, it features eighth-note patterns with triplets and rests in the upper staves, and piano accompaniment in the lower staves.

4.

Third system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are piano accompaniment. This system includes a measure with a triplet of eighth notes in the second staff.

Fourth system of musical notation, consisting of four staves. Similar to the previous systems, it features eighth-note patterns with rests in the upper staves, and piano accompaniment in the lower staves.

First system of musical notation, consisting of two treble clef staves and a grand staff (treble and bass clefs). The music is in common time (C) and features a melodic line with eighth-note patterns and a harmonic accompaniment of chords.

5.

Second system of musical notation, starting with a measure rest. It features two treble clef staves with eighth-note patterns and triplets, and a grand staff with a simple harmonic accompaniment.

Third system of musical notation, featuring two treble clef staves with eighth-note patterns and a grand staff with a simple harmonic accompaniment.

Fourth system of musical notation, featuring two treble clef staves with eighth-note patterns and a grand staff with a simple harmonic accompaniment.

First system of musical notation, consisting of two treble clef staves and a grand staff (treble and bass clefs). The top two staves contain a melodic line with eighth-note patterns and rests. The grand staff contains a simple harmonic accompaniment with block chords and single notes.

6.

Second system of musical notation, starting with a measure number '6.'. It features two treble clef staves and a grand staff. The top two staves show a more complex melodic line with triplets and sixteenth-note runs. The grand staff continues with the harmonic accompaniment.

Third system of musical notation, continuing the piece with two treble clef staves and a grand staff. The melodic lines in the top two staves become increasingly dense with sixteenth-note passages. The accompaniment in the grand staff remains consistent.

Fourth system of musical notation, the final system on the page, consisting of two treble clef staves and a grand staff. The melodic lines reach their peak complexity with rapid sixteenth-note runs before concluding. The accompaniment provides a steady harmonic base.

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

The image displays a musical score for 12 staves, numbered 1 through 12. The notation is in treble clef and includes various rhythmic values such as eighth and sixteenth notes. Staves 4 through 12 feature complex rhythmic patterns, including triplets, which are indicated by a '3' above the notes. The score is organized into two systems of six staves each, separated by a vertical line. The first system contains staves 1 through 6, and the second system contains staves 7 through 12. The music appears to be a single melodic line with some rests, possibly for a flute or violin.

This musical score consists of 12 staves, numbered 1 through 12. The notation is in treble clef with a key signature of one sharp (F#). The first staff (1) begins with a quarter rest followed by a series of eighth notes. Staves 2 through 7 show a progression of rhythmic complexity, with staff 2 introducing sixteenth notes and staff 3 adding eighth-note patterns. Staves 4 through 7 feature increasingly dense sixteenth-note passages. Staves 8 through 12 are characterized by prominent triplet markings (indicated by a '3' over the notes) and continue the intricate sixteenth-note textures. The score is divided into two systems by a vertical bar line between staves 7 and 8.



First system of musical notation. The top staff is a single treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the second measure. The bottom part consists of two staves: a grand staff with a treble clef and a bass clef, both with a common time signature. The piano accompaniment is mostly rests, with some chords in the bass line.

Second system of musical notation, continuing the melody and accompaniment from the first system. The piano accompaniment shows more active bass line notes.

Third system of musical notation. The piano accompaniment becomes more active with chords and moving bass lines.

Fourth system of musical notation. The piano accompaniment continues with active bass lines and chords.

Fifth system of musical notation. The piano accompaniment features more complex chordal textures.

Sixth system of musical notation, concluding the piece. The piano accompaniment ends with sustained chords.

System 1: Treble clef with a melodic line of eighth and sixteenth notes. Grand staff with block chords in the right hand and a bass line in the left hand.

System 2: Treble clef with a melodic line of eighth and sixteenth notes. Grand staff with block chords in the right hand and a bass line in the left hand.

System 3: Treble clef with a melodic line of eighth and sixteenth notes. Grand staff with block chords in the right hand and a bass line in the left hand.

System 4: Treble clef with a melodic line of eighth and sixteenth notes. Grand staff with block chords in the right hand and a bass line in the left hand.

System 5: Treble clef with a melodic line of eighth and sixteenth notes. Grand staff with block chords in the right hand and a bass line in the left hand.

Nachstehende Sing-Übungen haben vorzüglich den Zweck, den Schüler zu einer deutlichen und fertigen Aussprache, sowie zu einer angenehmen Mundart zu geleiten

*Lo scopo degli esercizi è di rettificare la pronunziatione e di renderla dolce e chiara.*

1. do re mi fa sol la si do si la sol fa mi re do

Sieh, wie der Son-ne war-mer Strahl al-le Flu-ren neu be-lebt.  
*Ma dol-ce fil-le chi-to sa, se tu a-vrai di me pie-tà.*

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

Hoch ü-ber al-le Welt em-por schwingt der Geist des Himmels sich.  
*So, che ben spesso al-la bel-tà sac-com-pa-gna cru-del-tà.*

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

Hier an dem Bu-sen der Na-tur möcht' ich ru-heu won-nig-lich.  
*Ma te lo di-co, tan-to fa go-di di tua fresca e-tà.*

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

Fern in des Himmels blau-en Raum sieht mein Au-ge durch die Nacht.  
*Pre-sto qual fiore ap-pas-si-rà, nè più al-cun ti guar-de-rà.*

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

Ach, nur bei dir, ge-lieb-ter Freund, fühlt mein Herz sich ganz be-glückt.  
*Ma dol-ce fil-le chi-to sa, se tu a-vrai di me pie-tà.*

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

Frie-de und Ei-nig-keit al-lein sind es nur, was uns be-glückt.  
*So, che ben spesso al-la bel-tà sac-com-pa-gna cru-del-tà.*

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

Tu-gend und Unschuld sind ver-wandt, bei-de knüpft ein himmlisch' Band.  
*Ma te lo di-co, tan-to fa go-di di tua fresca e-tà.*

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

Eh-ret der El-tern gu-tes Wort, so al-lein nur habt ihr Glück.  
*Pre-sto qual fiore ap-pas-si-rà, nè più al-cun ti guar-de-rà.*

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

Ila, wel-che Won-ne, wel-che Lust herrschet nun in mei-ner Brust.  
*Ma dol-ce fil-le chi-to sa, se tu a-vrai di me pie-tà.*


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


Hörst du, wie die Trom-pe-te ruft in die blu-tig hei-ße Schlacht.  
*So, che ben spesso al-la bel-tà sac-com-pa-gna cru-del-tà.*


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

Ach, nur an ei-nem schö-nen Stern weilt mit Lie-be noch der Blick.  
*Ma te lo di-co, tan-to fa go-di di tua fresca e-tà.*


2.  Hier, wo die Lie - be ver - weilt, nur al - lein bin ich froh. Nenn mir das We - sen, das  
*So che la ro - sa è quel fior, che la ro - sa è quel fior, che pel sim - pa - ti - co -*

 war, und in E - wigkeit ist. Sie - he, schon na - het die Nacht, und kein Stern noch erscheint.  
*vor, pel sim - pa - tico - dor, pel suo vi - ca - ce co - lor, suo vi - ca - ce co - lor,*

 Horch, es er - tö - net im Thal ei - ne Glock', die uns ruft. Las - set nach Hau - se uns  
*è la re - gi - na del fior, la re - gi - na del fior. Ma se sul pri - mo al -*

 geh'n, eh' die Nacht uns er - eilt. Hörst du des Don - ners. Ge - töse in dem fer - nen Ge - birg?  
*vor, se sul pri - mo al - bor tu non la co - glio pa - stor, non la co - glio pa - stor,*

 Bli - tze er - leuch - ten die Bahn, und die Nacht uns ver - birgt. E - wig all - mäch - ti - ger  
*può del me - rig - gio il ca - lor, del me - rig - gio il ca - lor. far, che ti spiac - cia quel*

 Gott, wie un - end - lich bist du; und un - be - greiflich in all' deinen. Wer - ken bist du.  
*fior, che ti spiac - cia quel fior. So che la ro - sa è quel fior, che la ro - sa è quel fior.*

3.  Hier, ge - lieb - ter Freund, bin ich be - glückt. O wie furchtbar na - het sich der Tod.  
*Lu - prè d'ò - gni fior. corr' all' o - dor, dal ca - li - ce lor sug - ge li - quor;*

 E - wig quält die Reu - be - gang'ner That. All mein Glück ist nun für mich ent - flohn.  
*poi con bel la - cor, che fa stu - por, dà dol - ce te - sor co - lor dell' or*

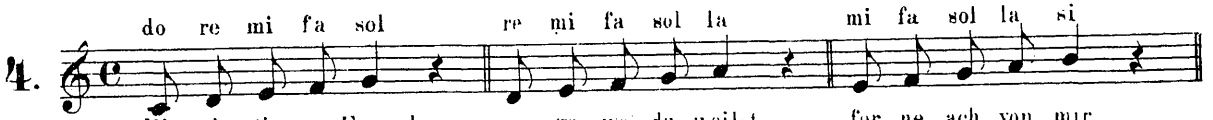
 Inn - re Ruh' und rei - nes heit - res Glück macht den Menschen froh, macht ihn be - glückt.  
*al suo buon si - gnor spe - ca - la - tor. Lu - prè d'ò - gni fior corr' all' o - dor,*

 Fer - ne sei von mir nur je - der Neid; Hass, Ver - leum - dung  
*dal ca - li - ce lor sug - ge li - quor; poi con bel la -*

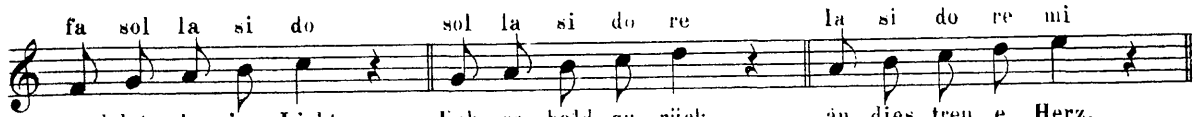
 ziert den Men - schen nicht. Tu - gend nur al - lein macht uns ge - ehrt,  
*vor, che fa stu - por, dà dol - ce te - sor co - lor dell' or.*



lasst uns al - le eif - rig sie er - seh'n, dass zu un - serm Glück uns nichts mehr fehlt.  
*al suo buon si - gnor spre - cu - la - tor. La - pre dà - gui fior corr' all' o - dor.*



do re mi fa sol re mi fa sol la mi fa sol la si  
 Ein - zig theurer Freund, sa - ge, wo du weilst, fer - ne ach von mir  
*Pre - sto cor - ri - rà, se vuoi li - ber - tà, che, se re - sti an - cor,*



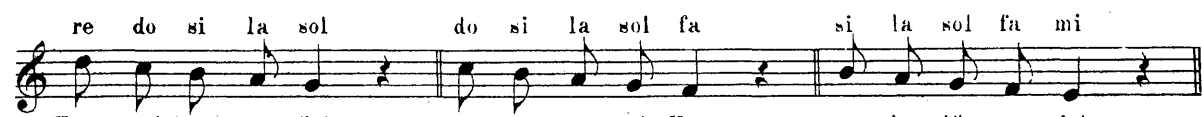
fa sol la si do sol la si do re la si do re mi  
 wandelst du im Licht. Keh - re bald zu - rück an dies treu - e Herz,  
*quel brie - con d'a - mor con ca - te - ne d'or pri - gio - nie - ro il cor*



si do re mi fa do re mi fa sol re mi fa sol la  
 hier, wo nur dein Glück blüht im hei - tern Scherz. Oh - ne Leid und Schmerz  
*pri - ma ti fa - rà, poi sen ri - de - rà. Dun - que cor - ri - rà.*



sol fa mi re do fa mi re do si mi re do si la  
 wei - lest du bei mir, des - sen treu - e Brust e - wig nur schlägt dir.  
*se vuoi li - ber - tà, che, se re - sti an - cor, quel brie - con d'a - mor*



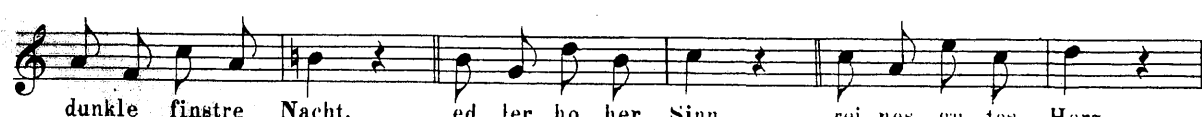
re do si la sol do si la sol fa si la sol fa mi  
 Komm, ach komm zu - rück, krö - ne ganz mein Herz, wei - le län - ger nicht,  
*con ca - te - ne d'or pri - gio - nie - ro il cor pri - ma ti fa - rà.*



la sol fa mi re sol fa mi re do  
 ach, zu lan - ge schon har - re dei - ner ich.  
*poi sen ri - de - rà, dun - que cor - ri - rà.*



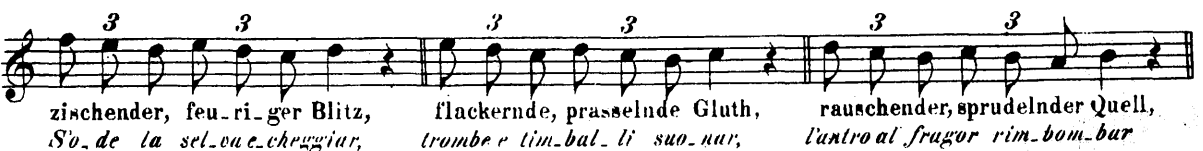
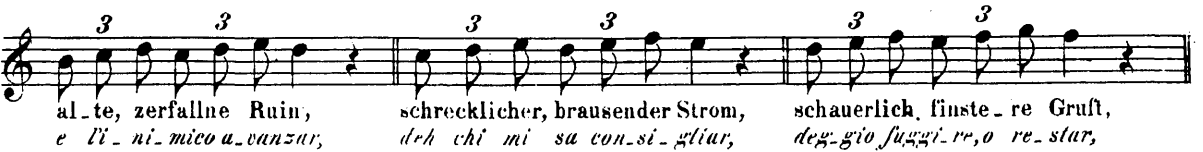
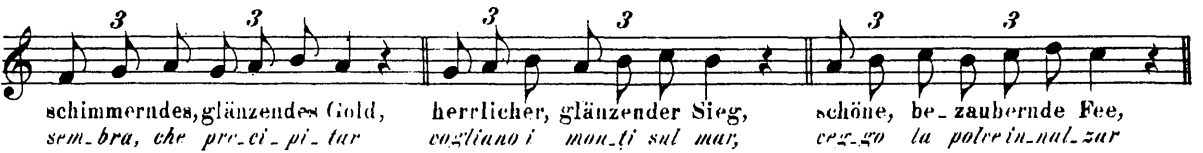
5. Ho - her fe - ster Muth, starker mächt'ger Arm, treu - e Va - ter - hand,  
*Pre - sto cor - ri - rà, se vuoi li - ber - tà, che il brie - con d'a - mor*



dunkle finstre Nacht, ed - ler ho - her Sinn, rei - nes gu - tes Herz,  
*con ca - te - ne d'or pri - gio - nie - ro il cor pri - ma ti fa - rà,*



schwerer grosser Stein, Freu - de ü - ber - all, hoch in rei - ner Luft,  
*poi sen ri - de - rà, dun - que cor - ri - rà, se vuoi li - ber - tà,*



7. 

Stampfend zer-mäl-met das Feld im ge-vier-tel-ten Tak-te der Hufschlag des  
*Vër-gi-ni Na-ja-di, Ple-ja-di, Dri-a-de sciol-gä-no te-ne-ri*



feu-ri-gen Pfer-des. E-wig drei-ei-nig all-mäch-ti-ger Gott, der mit  
*can-ti-ci rü-sti-ci. Vë-ne-re Ci-pri-ca Clo-ri-dea Ti-ti-ro*



gü-ti-ger Va-ter hand al-les be-schü-tzet. Schweigend nun sen-ket sich  
*con-ro-seo cin-co-lo ag-giu-ni-rà. Gio-ca-ni Sa-ti-ri*



kühl jetzt der A-bend hier-nie-der auf Wäl-der und Flu-ren und Thä-ler,  
*suo-ni-no cro-ta-li, cem-bü-li, tim-pa-ni, pif-fa-ri, nac-che-re.*



und es ver-birgt schon die strah-len-de Son-ne ihr hei-te-res, glänzen-des,  
*Bril-la-no l'u-ni-me, ri-do-no lau-ro-re, te-te-re e che-ggiu-no*



gol-de-nes Ant-itz. Glück-lich der Mann, der auf eig-nem Ge-fil-de ver-  
*griub-bi-lo in-so-li-to. Vë-ne-re Ci-pri-ca Clo-ri-dea Ti-ti-ro*



le-bet nur ra-hi-ge, hei-te-re Ta-ge. Hin-ter den ho-hen Ge-  
*con-ro-seo cin-co-lo ag-giu-ni-rà. Zef-fi-ri-u-leg-giu-no,*



bir-gen sich fär-ben mit herr-li-chem Pur-pur die za-cki-gen Gi-pfel.  
*pla-vi-di spi-ra-no, scher-za-no, bu-cia-no lim-pi-fo il ri-vo-lo.*



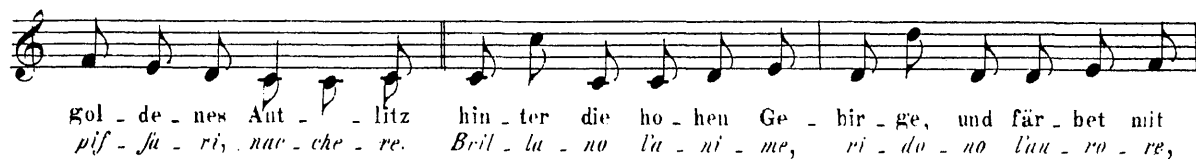
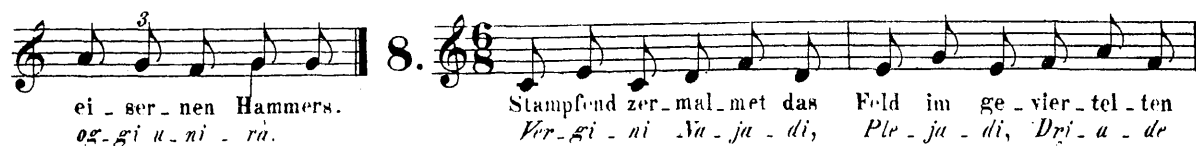
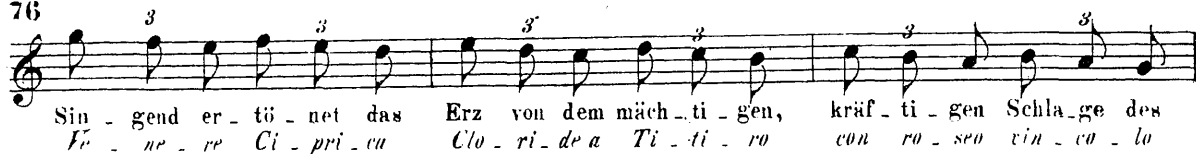
Schreck-lich ver-kün-det der brül-len-de Don-ner das furcht-bar zer-stö-ren-de,  
*Vë-ne-re Ci-pri-ca Clo-ri-dea Ti-ti-ro con-ro-seo cin-co-lo*



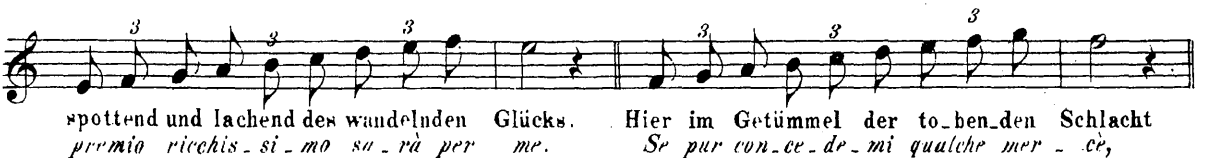
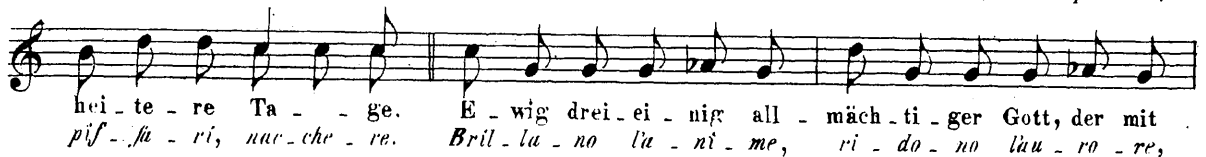
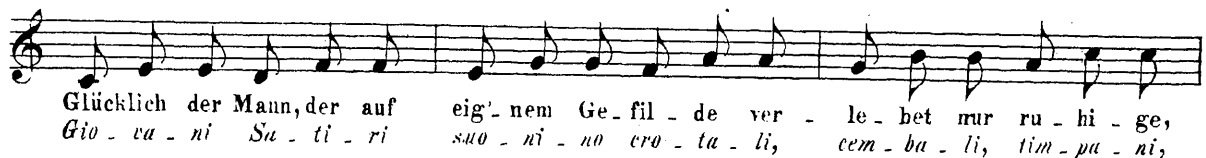
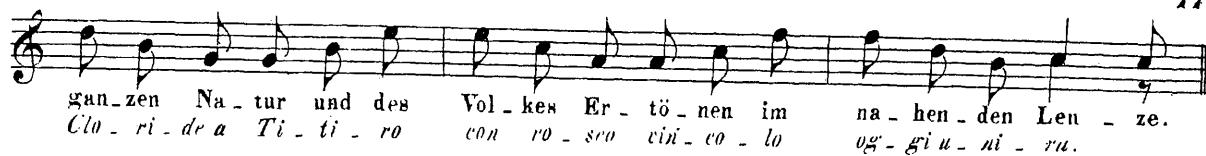
na-hen-de Wet-ter. Fröh-lich nun keh-ret zu-rü-cke vom frucht-ba-ren  
*ag-giu-ni-rà. Vër-gi-ni Na-ja-di, gio-va-ni Sa-ti-ri*



Feld nach der Ar-beit der flei-ssi-ge Land-mann.  
*cor-ra-no, sal-ti-no, can-ti-no, bal-li-no.*







Da oftmals durch unrichtige Aussprache ein Wort einen andern Sinn bekommt, so soll der Schüler hierauf besonders aufmerksam gemacht werden; weshalb zu dieser Uebung einige Beispiele angeführt sind.

*La pronunzia viziosa d'una parola ne cambia spesso la sua significazione. Dagli esempj che seguono uno scolare, che vuol istruirsi nei precetti dell'arte, può cavare che uno consonante o doppio o semplice su mutare interamente il senso d'una parola. Ch' egli rifletta dunque e non trascuri l'avviso del maestro intelligente*

B	BB	P	PP	G	GG
Fa - bio	gab - bia	a - pe	nap - po	la - go	traggo
Gle - be	deb - ba	ca - po	cap - pio	va - go	faggio
E - bro	feb - bre	Pa - pa	pap - pa	pa - go	paggio
Ple - be	creb - be	pe - pe	sep - pe	bra - gia	piaggia
Fe - bo	neb - bia	do - po	trop - po	ne - ga	veg - go
Ci - bo	nib - bio	co - pia	cop - pia	le - go	lêg - go
Li - bro	lib - bra	cre - pa	cep - po	se go	seg - go
Glo - bo	gob - bo	pi - pe	trip - pe	a - gio	viaggio
Nu - be	dub - bio	lu - po	zup - pa	fre - gio	deggio
Ru - ba	rub - bio	cu - po	grup - po	fu - ga	fug - ga

C	CC	Ge	Ce	D	T	L	LL
ba_cio	braccio	gê-lo	cê-lo	da-do	tat-to	va-le	vallè
ca_cio	caccio	gêrso	cenno	fa-to	fat-to	ca-le	calle
fa-ce	faccia	gêsto	centa	ba-do	batto	te-la	sella
ba-co	Bacco	gêrso	cereo	credo	creta	fi-la	stilla
è-co	êc-co	gênio	ce-na	riêde	re-te	vi-le	villa
fe-ce	feccia	gênte	cento	cê-do	gêtto	fô-la	fôlla
cie-co	hecco	giallo	ciarle	se-de	se-ta	pô-lo	pollo
se-co	secco	giglio	ciglio	se-te	sê-te	mu-la	culla
pô-co	bocca	gi-ro	Ci-ro	ca-di	gatti	pe-lo	bêllo
fiô-co	fiôcco	giuôco	sciôcco	no-do	notte		

M	MM	N	NN	R	RR	S	SS
gê-me	gêmma	va-no	vanno	ba-ra	barra	ca-na	ca-na
te_ma	stemma	sa-no	sanno	ca-ro	carro	va-ro	barro
fa-me	fiamma	ca-ne	ca-na	fê-ro	fêrro	spe-ro	spre-ro
sô_ma	somma	ve-ne	venne	ghiro	sbirro	ri-ro	ri-sa
su_mo	summo	ce-no	cenno	cô-ro	corro	rô-sa	ronna
da_ma	damma	pe-na	penna	pu-ro	burro	u-ro	burro
ra-me	dramma	do-na	donna	ce-ra	guêrra	me-se	mê-me
ri_ma	crimma	be-ne	donno				
crêma	stêmma	se-no	senno				