

Dora Hoene
I type

50
Leçons de Chant
pour
le médium de la voix
par
J. CONCONE
Opus 9
revues par
Max Friedlaender.

LEIPZIG
C. F. PETERS.

AVERTISSEMENT.

En général, les Vocalises modernes tendent plutôt à perfectionner l'éducation musicale qu'à donner les premières Leçons élémentaires du Chant. Avant d'aborder les exercices 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 phrasier 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 à 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.

VORWORT.

Unsere modernen Vocalisen dienen im Allgemeinen viel mehr dazu, eine schon vorgedachte musikalische Erziehung zu vervollkommen, als Material für den ersten Elementar-Gesangunterricht zu bieten. Auf dieses letztere kommt es aber meines Erachtens vor Allem an. Zu schweren complicirten, mit Fiorituren überladenen Übungen dürfte niemals übergangen 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 Fiorituren, dürfte hier ein nützliches, pädagogisch wirksames und zugleich durch Wohlklang 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.

Leçons

pour le médium de la voix.

J. Concone.

Moderato.

Moderato.

1.

2.

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

Edition Peters.

7274

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

FA SOL SI PO RE MI RF DO SI
MI

LA SOL FA SOL LA LA SI SI DO LA SOL FA SOL

Andante con moto.

MI FA SOL DO SI RE DO SOL DO

3.

MI SOL FA MI RE MI FA SOL DO DO DO

DO LA DO SI LA DO FA MI RE DO DO

4

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written above the piano accompaniment. The vocal parts begin with a soprano solo followed by a harmonic progression. The piano part consists of eighth-note chords.

Handwritten lyrics in red ink:

SI DO RE SOL DO RE MI DO SI DO FA
RE SOL

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts continue with a soprano solo and harmonic progression. The piano part consists of eighth-note chords.

Handwritten lyrics in red ink:

DO RE MI MI MI DO SI MI DO

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts continue with a soprano solo and harmonic progression. The piano part consists of eighth-note chords.

Handwritten lyrics in red ink:

RE LA SI DO SI SOL FA RE DO DO MI SOL DO

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts continue with a soprano solo and harmonic progression. The piano part consists of eighth-note chords.

Handwritten lyrics in red ink:

SI RE DO SOL DO SOL MI DO SI SOL DO

Allegretto cantabile.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts begin with a soprano solo followed by a harmonic progression. The piano part consists of eighth-note chords.

Handwritten lyrics in red ink:

LA SI DO FA SOL FA

4.

Handwritten lyrics in blue ink:

- System 1: MI DO FA SOL LA SI DO SOL
- System 2: MI RE DO DO DO SOL SI LA FA
- System 3: DO DO SOL SI LA LA RESOL FA MI DO
- System 4: LA DO RE DO DO MI FA DO
- System 5: PO DO LA FA PO DO DO PO NI FA

Moderato.

5.

FA DO SOL FA
SI LA SOL FA
DO MI MI RE DO SI LA DO SOL
LA RE PETI SOL FA LAST FA
rall.

Andante sostenuto.

6.

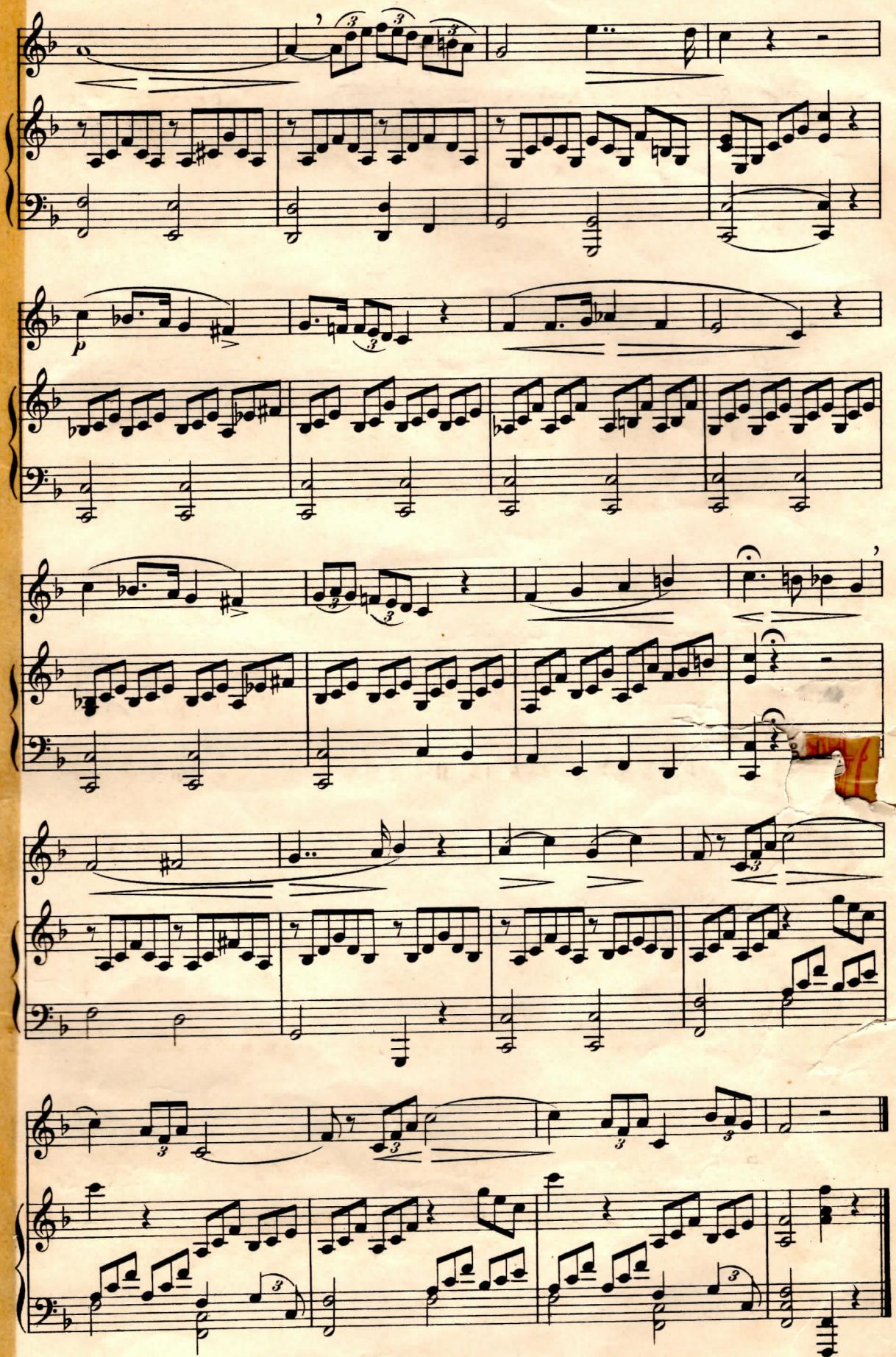
7

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Majeur.

Moderato cantabile.

7.



Andante sostenuto.

8.

RE OO SI LA SOL BI FA FA SOL LA SI LA
DO DO RE DO SI LA

SOL SI FA SOL PO FA SI RE DO SI FA DO LA SOL LA

LA FA SA DO LA SOL LA SI FA RE PO SI LA SOL FA

MU DO MU RE DO SI LA SOL FA FA SOL FA RE cresc.

MI FA RE DO SI LA SOL FA FA SOL FA RE SI

mi - nu - en - do

Lento.

9.

p

cresc.

f

smorz.

pp

Allegro moderato assai.

10.

dim.

cresc.

f

p

cresc.

f

p

cresc.

f

p

dim.

Cantabile.

11. { *dolce*

RE SOL SOL DO DO

cresc. rf cresc. rf

EA SOL FA MI FA LA SOL FA

LA SI LA SOL SI LA SOL DO SI DO CI LA LA LA

LA LA MI XI DO LA DO DU DO DU DO LA

SOL FA MI RE MI FA

Moderato.

12.

Moderato.

12.

13. 14. 15. 16. 17.

p cresc.

pp cresc.

f

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

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

Andante cantabile.

13.

The musical score is composed of five systems of music, each with two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The time signature alternates between common time and 6/8 throughout the piece. The notation includes various note values (eighth, sixteenth, thirty-second notes), rests, and dynamic markings such as 'p' (piano) and 'rihf.' (riten. forte). The paper is aged and shows signs of wear.

Allegro giusto.

14.

14.



Allegretto.

15.

Allegretto.
15.

Musical score page 19, measures 16 and 17. The section is labeled 'Allegretto.' and is in 3/4 time. Measure 16 shows a melodic line in the treble staff. Measure 17 shows harmonic progression in the bass staff.

Musical score page 19, measures 18 and 19. The treble staff shows a melodic line with grace notes. The bass staff shows harmonic progression with various chords.

dolce

Musical score page 19, measures 20 and 21. The treble staff starts with a dynamic 'dolce'. The bass staff shows harmonic progression.

Musical score page 19, measures 22 and 23. The treble staff shows a melodic line with grace notes. The bass staff shows harmonic progression.

dolce

f

p

f

p

p

cresc.

rall.

Allegretto grazioso.

16.

The score is a handwritten musical manuscript for piano, featuring four staves. The key signature is A major (two sharps). The tempo is Allegretto grazioso. The measure numbers 16 through 19 are indicated. Measure 16 begins with a forte dynamic. Measures 17-19 show a transition, indicated by a bracket under the bass line. The music includes various note values such as eighth notes, sixteenth notes, and grace notes, along with dynamic markings like forte and piano.

Musical score for piano, page 22, measures 1-16. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, with dynamics like 'p' (piano) and 'f' (forte). Measure 16 ends with a fermata over the bass staff.

Allegro giusto.

17.

Musical score for piano, page 22, measures 17-22. The score continues with four staves. The key signature changes to C major (no sharps or flats). The music includes eighth and sixteenth-note patterns, with measure 22 ending with a fermata over the bass staff.

23

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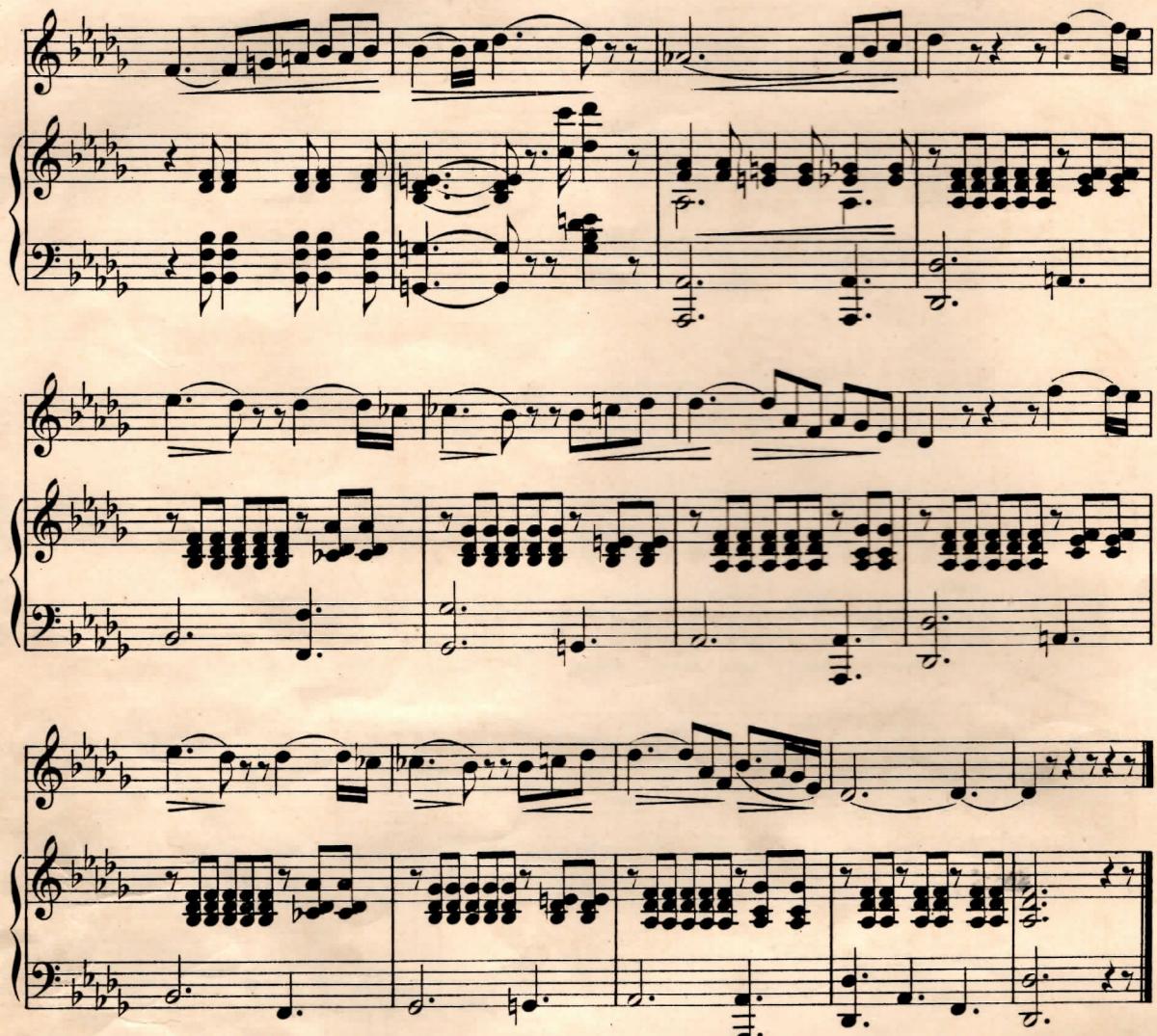
Allegretto.

18.



Andante.

19.



Moderato assai.

20.

Three staves of musical notation in G major, common time. The top staff shows a melodic line with sixteenth-note patterns. The middle staff consists of basso continuo chords. The bottom staff shows a steady bass line. The measure number 20 is indicated at the beginning of the first staff.

