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J. CONCONE

Fifty Lessons

For the Medium Part of the Voice

Op. 9

Revised After the Latest Edition of

ALBERTO RANDEGGER

by

H. W. NICHOLL

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
Copyright, 1892, by G. Schirmer.
Concone, Giuseppe, a famous Italian Master of Singing and of the Pianoforte, was born in Turin in the year 1810, where he died in June, 1861.

His musical education was had in Turin, where he continued to live until he met with discouragement on the failure of his first opera, "Un episodio di San Michel," which was performed in 1836. In 1837 he moved to Paris, where he became famous as a teacher of the pianoforte, singing, the theory of music and composition. While resident in Paris, Concone became very popular as a composer of Romanzas, Arias and Duettini; but his chief title to fame rests on a Series of Solfeggi which have a world-wide reputation and are everywhere in use— they are eminently practical and melodious, with a flowing accompaniment.

The political developments of 1848, together with fears of the revolution, moved Concone to return to his native town, where he continued to reside until his death in June, 1861.

Shortly after his return he was appointed Organist of the Royal Chapel in Turin, which position he held at the time of his death.

Concone's principal published works are:

Two Operas: Un episodio di San Michel (Turin, 1836), Graziella (never performed), Five volumes of Solfeggi, consisting of Fifty Lessons, Thirty Exercises, Twenty-five Lessons, Fifteen Vocalises, Forty Lessons for Bass.

Two Masses, Sacred Music, Romanzes, Arias, Duettini.

A large number of settings of the lyrics contained in Walter Scott's Novels, published under the head of "Walter Scott Lyrique."

(C. B.)
PREFACE.

The sterling value and great usefulness of Concone's Lessons have been so long recognized and so generally admitted, that their extensive adoption caused, as a natural consequence, the issue of numerous editions in almost every country where the study of the Art of Singing is cultivated. No edition, however, which has hitherto come under my notice, seems to me as correct, complete, and reliable as it should be.

I have endeavored to rectify this deficiency by adding, in the present edition, signs of expression and phrasing, where I considered it expedient to do so, completing, and, in some cases, altering the breathing-marks, and altogether carefully revising the whole work.

The purpose of these Lessons—in their Author's own words—is:—

I. "To place and fix the voice accurately;"

II. "To develop taste while singing broad, elegant, and rhythmical melodies."

I recommend their practice, in conjunction with the Vocal Exercises to be found in my "Method of Singing"—after the system of respiration and voice-production therein explained has been sufficiently mastered.

The first Twenty-five Lessons are intended to be sung as "Solfeggi"—viz., pronouncing on every note its corresponding Italian name (Do, re, mi, fa, sol, la, si), and emitting each tone with equality, purity, intensity of voice, and preciseness of intonation.

All these Fifty Lessons should be vocalised—viz., sung upon the broad and open sound of the Italian vowel A (as pronounced in the word Father).

ALBERTO RANDEGGER.
Fifty Lessons
For the Medium Part of the Voice.

Moderato. ($ \approx 88.$)

J. CONCONE.
Andante con moto (d=so.)
Allegretto cantabile. ($\text{r}=92$.)
Allegro moderato assai. ($\text{\textit{d}$=92\textit{}})$
Allegretto grazioso. \( (d = 100) \)
Allegro vivace. (d=112.)
Andante espressivo sostenuto. ($\quad = 60.$)
Allegro giusto ($=106$)

With energy, and marking well the rhythm.

28.

rall

a tempo

dolce.

legato.

rall

pp a tempo.

dolce

p a poco cresc.
Allegretto animato. ($d = 112.$)

Con grazia e vivacità.

slacc.

p

simile.

legato.

dimin.

p

con anima.

mf

10896
Air with Variations.

Andante sostenuto, quasi lento. (d = 56.)

[Music notation]

Var. I. Con grazia.

[Music notation]

poco rall.

[Music notation]
Moderato. (\( \text{\$} \approx 88 \).)
Andante. (\( \text{\textit{d} = 56} \).)

Maggiore.
Allegretto. \( \text{}\( \frac{d}{d} \) \geq 152. \) \( \text{D.C. al Fine.}\)
Moderato assai, quasi Andante. (d = 72.)
Cantabile, legato e sostenuto.
Moderato assai, quasi Andante. ($d = 88.$)

$\textit{sempre dolce}$ p e legato.

$\textit{sempre p e leggero.}$

simile.

$pp$
Air with Variations.

Moderato cantabile. ($d = 88$)

$p$ legato con dolcezza.

49.

Var. I. L'istesso tempo.
Var. II. Poco più mosso. (\( \dot{q} = 100 \))
Allegro risoluto. (d = 100.)
MUSICAL DICTION

An Orthologic Method for Acquiring a Perfect Pronunciation in the Speaking and Especially in the Singing of the French Language

BY

CAMILLE THURWANGER

Price, $1.50

The experience of thirty years of teaching, research and observation, of special study of the laws of acoustics, phonetics, voice-culture and elocution, on lines laid down by the greatest of French phoneticians, philologists and singers, have enabled the author to write a work whose conscientious use will result in ability "to pronounce French (especially in singing) as perfectly as the cultured French native."

Parisian French has been taken as the standard pronunciation, and all rules consciously or unconsciously governing it have been classified with scientific clearness and accuracy, to permit of its thorough mastery by any serious and attentive student.

Completely covering its subject, the book supplies a demand which thus far has not met with an adequate response. In many cases the books already written on the subject of French diction are the work of authors, perhaps otherwise learned but deficient in knowledge of acoustics and phonetics, and sometimes totally ignorant of voice-production in singing. It is the author's authoritative knowledge of just these subjects that gives the work its special value.

To sum up: The book represents the first method, written from the standpoint of English-speaking people, whose study will make it possible for a student of average intelligence to "sing French as purely and as perfectly as the best French native singer," in a relatively short time.
THE VOICE
ITS PRODUCTION, CARE AND PRESERVATION

BY
FRANK E. MILLER, M.D.

WITH A NOTE BY
GUSTAV KOBBE

Pp. viii and 196. Price, Cloth, $1.25 net

No one could be better fitted to write with authority and understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production, while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc., to be produced. In short, this book is not only a result of its author's scientific knowledge as a physician, but is also the outcome of his long observation and experience as a singer; an ideal combination which has enabled him to elucidate the natural functions of the vocal organs in a clear, convincing, and eminently readable manner.
VOICE AND SONG

A Practical Method for the Study of Singing

BY

JOSEPH SMITH

(SECOND EDITION)

Large Quarto, pp. xiv. and 186. Price, $2.00 net

When first published, no less an authority than Mr. W. J. Henderson expressed himself in the strongest terms regarding the value of this work. In a review appearing in the New York Sun, he declares: "The Sun’s musical observer is prepared to say that this author’s ‘Voice and Song’ is the best vocal school he has ever seen. It is not an original work, but it is a compilation of all that is best in former treatises. Mr. Smith appears to be thoroughly acquainted with the writings of all the eminent masters, and he has a happy faculty of picking out the most salient ideas from each. He has set forth in a clear, logical and uncommonly practical manner the principles of singing, and has given the most satisfying directions for instruction and practice. The exercises and studies in the book are admirable. In short, this is just the sort of work for which most teachers of singing have been looking."

The method includes one hundred and thirty-six exercises distributed under the following headings: Elements of Music and Musical Notation; Posture and Breathing; Tone-production and Voice-placing; Enunciation; Articulation; Pronunciation; Extension of the Compass; Strengthening of the Voice and the Respiratory Organs; Sostenuto; Scales (over fifty pages); Intervals; Chords; Embellishments; Recitative; Expression and Interpretation. Special attention may be called to the exercises for artistic breathing, and to the insistence throughout the work on the importance of perfect breath-control; to the completeness of the exercises for tone-production, voice-placing, and the extension of compass upward or downward; also to the extensive use made of varied accentuation, etc., in scale and interval work for developing the flexibility and agility of the voice.

Besides the exercises there is an appendix containing eighty passages selected from standard compositions. The excellence of its thoroughly systematized arrangement is such, that even those teachers who would not adopt it, wholly or in part, for daily instruction, will find it indispensable as a reference-book and guide for methodical discipline.