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## 50 lessons for middle register of voice.

Cleveland: S. Brainard & Sons (203 Superior St.), [s.d.]

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**By J. CONCONE.**

**CLEVELAND:**

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## PREFACE.

As a general thing, modern books of Vocalization are better adapted to finishing a musical education, than to the first elementary instructions in Singing. Before attempting exercises which are difficult and complicated, and which are filled with embellishments, it is essential to acquire a proper idea of Simple Melody.

For this purpose, I have written these 50 Exercises for voices of medium register. Their free and simple style possesses the double advantage of developing and strengthening the voice, as well as of forming a taste, by accustoming the scholar to divide music into graceful phrases, and to take breath at the proper time and place. The melodies may either be "Solfeggioed," i. e. sung with the names of the notes, or "Vocalized" with the syllable "Ah," at pleasure. When "Solfeggioed," the greatest care should be taken to give the notes *Do, Re, Me, Fa*, etc., the pure and distinct sound of their terminating vowels, *O, A, E, Ah*, etc. When "Vocalized," the sound of Ah should be carefully sustained throughout.

Those persons who prefer an unadorned style of singing to a multiplicity of roulades and fioritures, will find these lessons at once useful, progressive and agreeable.

I trust that both Professors and Amateurs will receive with indulgence, a work which aims only at contributing to the progress of Art.

J. CONCONE.

## INSTITUTE OF FRANCE.

The Committee on Music, of the Academy of Fine Arts, French Institute, at its session of Feb. 1st, 1840, having, at the request of the Min. of Interior, examined the work of Mr. J. Concone, entitled "50 Lessons in Singing, &c.," reported that "The Melody is invariably pure and chaste, and the harmony throughout the book ably managed. It may rank with the best works of the kind."

Signed, CHERUBINI, BERTON, AUBER, HALEVY and CARAFA.

This report was accepted by the Academy.

## 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, déposer la voix, et de former le goût en habituant l'Elève à bien phraser et à respirer à propos. Selon le degré de force, ces mélodies pour ront 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 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.

## INSTITUT DE FRANCE.

Sur la demande de Mr. le Ministre de l'Intérieur, la Section de Musique de l'Académie des beaux Arts, Institut Royal de France, dans sa séance du Samedi 1re. Février 1840, ayant examiné l'ouvrage de Mr. Joseph Concone, intitulé "50 Leçons de Chant pour le Medium de la Voix avec Accompagnement de Piano," a déclaré que la Mélodie en est toujours pure, élégante, et que la partie harmonique dans tout le cours de l'ouvrage est toujours bien traitée; que ce travail pouvait être justement classé parmi les bons ouvrages qu'on ait publiés jusqu'à ce jour.

Signé à la Minute CHERUBINI, BERTON, AUBER, HALEVY et CARAFA, Rapporteur.

L'Académie a adopté les conclusions de ce Rapport.

1st. LESSON.

Moderato

2d. LESSON.

Moderato

N.B. Those persons who cannot sustain the whole of the phrase, can take breath at the places marked by an apostrophy?

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

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with several measures of music, including a long note and a half note. The bottom two staves form a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and moving lines.

The second system of music continues the piece with similar notation to the first system, featuring a treble clef and a grand staff with piano accompaniment.

3d. LESSON.

Andante  
con moto.

The third system of music begins with a common time signature (C) and a piano accompaniment. The top staff is a single treble clef staff with a melodic line. The bottom two staves form a grand staff with a piano accompaniment consisting of chords and moving lines.

The fourth system of music continues the piece with similar notation to the third system, featuring a treble clef and a grand staff with piano accompaniment.

The fifth system of music continues the piece with similar notation to the fourth system, featuring a treble clef and a grand staff with piano accompaniment.

The first system of music consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are grouped by a brace and contain a piano accompaniment with a rhythmic pattern of eighth notes.

The second system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment.

The third system of music consists of three staves. The top staff features a melodic line with a long slur. The middle and bottom staves continue the piano accompaniment.

The fourth system of music consists of three staves. The top staff has a melodic line with a slur. The middle and bottom staves continue the piano accompaniment.

The fifth system of music consists of three staves. The top staff has a melodic line with a slur. The middle and bottom staves continue the piano accompaniment.

4th. LESSON.

Allegretto  
cantabile.

5 th. LESSON.

*p*

Moderato.



The first system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line of quarter and eighth notes. The lower staff is a grand staff (treble and bass clefs) with a complex accompaniment of sixteenth-note runs in the right hand and a bass line of quarter notes in the left hand.

The second system of music continues the piece. The upper staff features a melodic line with a long slur over the final two measures. The lower staff maintains the sixteenth-note accompaniment in the right hand and a bass line with some chordal textures in the left hand.

The third system of music shows the continuation of the melodic and accompanimental parts. The upper staff has a melodic line with slurs. The lower staff's right hand continues with sixteenth-note patterns, while the left hand provides harmonic support with chords and single notes.

The fourth system of music concludes the page. The upper staff ends with a melodic phrase. The lower staff features a 'rall' marking in the right hand, indicating a deceleration of the sixteenth-note accompaniment. The left hand continues with a bass line.

6 th. LESSON.

Andante  
sostenuto.

The first system of music features a treble clef staff with a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The tempo is marked 'Andante sostenuto.' and the instruction 'sempre sotto voce.' is written above the piano part.

The second system continues the musical piece with similar notation to the first system, showing the melodic line and piano accompaniment.

The third system continues the musical piece, maintaining the melodic and accompanimental structure.

The fourth system continues the musical piece, showing the progression of the melody and accompaniment.

The fifth system concludes the musical piece on this page, showing the final melodic and accompanimental phrases.

*cres* - *a* - *ppco.* *f*

Major.

7th. LESSON.

Moderato  
cantabile.

The musical score consists of six systems. Each system includes a single melodic staff (treble clef) and a grand staff for the piano accompaniment (treble and bass clefs). The tempo is marked 'Moderato cantabile'. The key signature has one flat (B-flat major). The time signature is common time (C). The score features various musical notations including slurs, trills, and triplets. The piano part has a consistent eighth-note accompaniment in the right hand and a bass line with chords and occasional triplets. The melodic line is primarily in the right hand, with some trills and slurs. The score is divided into six systems, each with a single melodic staff and a grand staff for the piano accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a sharp sign on the second measure and two triplet markings. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of music consists of two staves. The upper staff features a melodic line with a sharp sign and a long note in the second measure. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system of music consists of two staves. The upper staff has a melodic line with two triplet markings. The lower staff provides a complex accompaniment with many sixteenth notes.

The fourth system of music consists of two staves. The upper staff contains a melodic line with three triplet markings. The lower staff continues the accompaniment, ending with a double bar line.

8th. LESSON.

Andante  
sostenuto.

The first system of music consists of a single treble clef staff and a grand staff. The treble clef staff contains a melodic line with a 3-measure rest at the beginning. The grand staff features a bass line with a steady eighth-note accompaniment and a right-hand piano accompaniment with chords and some melodic fragments.

The second system continues the musical piece. The treble clef staff shows a continuation of the melodic line. The grand staff maintains the bass line accompaniment and adds more complex chordal textures in the right hand.

The third system features a more active melodic line in the treble clef staff. The grand staff accompaniment becomes more intricate, with the right hand playing a series of chords and short melodic phrases.

The fourth system includes dynamic markings. The treble clef staff has a *pp* (pianissimo) marking and a *cres:* (crescendo) marking. The grand staff accompaniment features a *pp* marking and a *v* (accrescendo) marking.

The fifth system concludes the piece. The treble clef staff has a *dim - in - u - en - do.* (diminuendo) marking. The grand staff accompaniment features a *dim* (diminuendo) marking.

9th. LESSON.

The musical score is written for piano and consists of seven systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The first system is marked with a piano (*p*) dynamic and a tempo of *Lento*. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several long melodic lines with slurs and ties. The piano accompaniment includes chords and arpeggiated figures. The score concludes with a final cadence in the last system.

First system of musical notation. The treble clef staff contains a melodic line starting with a piano (*p*) dynamic. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble clef staff features a melodic line with dynamics *f*, *smorz.*, and *pp*. The bass clef staff continues the accompaniment with dynamics *f* and *pp*.

10 th. LESSON.

Allegro mod<sup>o</sup> assai.

Third system of musical notation, labeled "10 th. LESSON." and "Allegro mod<sup>o</sup> assai." The treble clef staff has a melodic line. The bass clef staff features a dense accompaniment of sixteenth notes, starting with a *pp* dynamic.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff continues the sixteenth-note accompaniment.



First system of musical notation. It consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a dynamic marking of *f* (forte). The music features a melodic line in the treble and a complex accompaniment in the grand staff.

Second system of musical notation. It continues the piece with similar notation. The treble staff has a melodic line with some rests, while the grand staff provides a dense accompaniment.

Third system of musical notation. The treble staff includes dynamic markings of *dim:* (diminuendo) and *cres:* (crescendo). The grand staff continues with its accompaniment.

Fourth system of musical notation. The grand staff includes dynamic markings of *f* (forte), *p* (piano), and *cres:* (crescendo). The treble staff has a melodic line.

Fifth system of musical notation. The grand staff includes a dynamic marking of *f* (forte) and *dim:* (diminuendo). The piece concludes with a double bar line.

11 th. LESSON.

*dolce.*

Cantabile.

*pp*

*pp* *cres:*

The first system of music consists of two staves. The upper staff is a single treble clef with a melodic line of quarter and eighth notes. The lower staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and arpeggiated figures. A dynamic marking of *rf* (ritardando forte) is present in the lower staff.

The second system continues the musical piece. The upper staff features a melodic line with some slurs. The lower staff maintains the complex accompaniment with various rhythmic patterns and chordal textures.

The third system shows further development of the melody in the upper staff and the accompaniment in the lower staff. The notation includes various note values and rests.

The fourth system continues the musical composition. The upper staff has a melodic line with some slurs, and the lower staff provides a dense accompaniment.

The fifth and final system on the page. The upper staff concludes the melodic phrase, and the lower staff provides the final accompaniment. The system ends with a double bar line.

12th. LESSON.

Moderato.

The musical score consists of four systems. Each system has a single melodic line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Moderato'. The key signature is C major for the first two systems and changes to B-flat major for the last two. Dynamics include 'p' and 'pp' with 'cres.' markings. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a dynamic marking of *f* (forte) and a slur over several notes. The grand staff contains a piano accompaniment with a dynamic marking of *f* in the right hand and *p* (piano) in the left hand.

The second system continues the musical notation from the first system, showing further development of the melodic line and the piano accompaniment.

The third system includes tempo markings. The treble staff has a dynamic marking of *p* and a *rall:* (rallentando) marking. The grand staff also has a *rall:* marking. The system concludes with a first ending bracket labeled "1 a Tempo." (allegretto).

The fourth system continues the piano accompaniment and melodic lines, ending with a final cadence.

Halve each measure—and beat twice—  
once for the first three quavers and again  
for the last three.

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

13 th. LESSON.

Andante  
cantabile.

The musical score consists of five systems of music. Each system includes a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante cantabile'. The score is divided into measures by vertical bar lines. The first system shows the beginning of the piece with a melodic line starting on a half note and followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the melodic line with a slur over the first three measures and another slur over the last three. The piano accompaniment continues with similar rhythmic patterns. The third system features a melodic line with a slur over the first three measures and another slur over the last three. The piano accompaniment continues. The fourth system shows the melodic line with a slur over the first three measures and another slur over the last three. The piano accompaniment continues. The fifth system shows the melodic line with a slur over the first three measures and another slur over the last three. The piano accompaniment continues. The score ends with a double bar line and a repeat sign.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff features a melodic line with some slurs and accents. The lower staff provides a steady accompaniment with chords and moving lines.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line with slurs. The lower staff continues with a consistent accompaniment pattern.

The fourth system of musical notation concludes the piece on this page. The upper staff ends with a final melodic phrase, and the lower staff provides a final accompaniment. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

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