

Concone
Twenty-Five Lessons
for Medium Voice

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.

Andante cantabile. (♩ = 50.)

Voice. *p*
dolce espress.

1.

Piano. *p legato.*

p
dolce.

dolce.

p

p

poco rall.

p

System 1: Vocal line with *dolce.* and *cresc.* markings. Piano accompaniment with *p* dynamic.

System 2: Vocal line with *p*, *f*, and *dim.* markings. Piano accompaniment with *f* and *dim.* markings.

System 3: Vocal line with *poco rall.*, *dolce.*, and first/second endings. Piano accompaniment with *p* dynamic.

System 4: Vocal line with *dolce.* and triplet markings. Piano accompaniment with *p* dynamic.

System 5: Vocal line with *p* dynamic. Piano accompaniment with *dim.* and *pp ten.* markings.

Moderato. (♩ = 96.)

2.

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano part features a consistent rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The score includes various dynamics such as *mf*, *f*, *p*, and *sf*, as well as articulation marks like *marcato*, *dolce*, and *poco rall.*. The piece concludes with a *Fine.* marking in both the vocal and piano parts.

marcato.

mf

f

dolce.

p

poco rall.

Fine.

sf Fine.