

2.5 MESSA DI VOCE EXERCISES (PELLEGRINI CELONI)

Adagio

Largo

2.6 ATTACKING THE SOUND

Among the various manners of intoning the sound that were in use at the time, Caccini tells us that he prefers that of emitting a note piano and then increasing its dynamics. This was in preference to the practice of approaching the note from the third below.

Bovicelli points out that “to give grace to the voice, either at the beginning or wherever it is” the singer must “commence a third or a fourth below”. Rognoni reiterates this principle.

BOVICELLI

bad example                      good examples

De - - us      De - - - us      De - - - us.

ROGNONI



1

less voice      spirited excla.      livelier excla.

Deh,      deh, — do-ve son fug - gi - ti,      Deh, do-ve son spa - ri -

7

excla.      excla.      T

- ti Gl'oc - chi de qua - li ai ra - i Io son ce - ner o - ma - -

13

excla.      Without strict measure, almost talking in harmony with the piece above      T

- i? Au - re, au-re di-vi-ne, Ch'er - ra-te pe-re-gri-ne In que-sta par-t'e in quel -

19

excla.      excla. with

- la, Deh, re - ca - te no-vel - la Del-l'al-ma lu-ce lo - ro, Au - re,

9.5 AGILITY EXERCISES (PELLEGRINI CELONI)

For Pellegrini Celoni, agility is useful in “unfolding the meaning of the words [...] anger, fury, the storm, a flight, a whirlwind, a flash of lightning or clap of thunder, a frenzy or transport and so forth”. Agility, she argues, is one of the singer’s greatest gifts, and the teacher must teach it gradually, step by step, in order to go from “little” to “much”, from *allegro* to *prestissimo*. Typically, these exercises are based on ascending and descending progressions in the baroque manner, trills and *gruppetto* (turns) written out in full, which develop agility and ease in producing the top notes. They are to be performed at moderate speed, and only when the registers are more evenly unified should the speed be increased.

Allegro

1

The musical score consists of five systems, each with a treble and bass staff. The first system is marked '1'. The exercises feature ascending and descending eighth-note patterns, trills, and gruppetto ornaments. Fingerings are indicated by numbers 1-5 below notes. The key signature has one flat (B-flat).

Andante sostenuto

1

8

15

21

28

*p*