

Salvatore
MARCHESI

**TWENTY ELEMENTARY
AND PROGRESSIVE VOCALISES**

FOR ALTO
Opus 15

for Voice and Piano
with English and Italian text

VOCAL SCORE

K 06295



SALVATORE MARCHESI

SALVATORE MARCHESI (de Castrone), *rectius* Cavaliere Salvatore de Castrone, Marchese della Rajata, the distinguished singing-master, was born on January the 15th, 1822, at Palermo. He comes of noble family; his father was Governor-General of Sicily for four years. At the age of sixteen he joined the aristocratic "Neapolitan Guard," a military organization from which, however, his liberal principles caused him to resign in 1840. Returning to Palermo, he entered upon a course of philosophy and law at the University, at the same time studying singing and composition under Pietro Raimondi. In 1845 he had already attained considerable prominence in musical circles; for, on the establishment of the "Accademia Filarmonica" in his native city, he was appointed delegate for the Musical Association. A year later he went to Milan, where he continued vocal study under Lamperti and Fontana; but by reason of his participation in the revolutionary movement of 1848, he was expelled from Italy, and sought refuge in New York. It was here that he made his *début* as a baritone in opera (Verdi's *Ernani*). In 1850 the failure of the Italian operatic venture hastened Marchesi's departure from America; he recrossed the ocean, and found a temporary resting-place in London, where he finished his vocal training under Manuel Garcia, and thereafter appeared as a concert-singer under the name of "Marchesi." Successes in London induced him to undertake a concert-tour through Holland and Germany during the winter of 1851-52; he sang in Leipzig, Bremen, Hamburg, Frankfort, and also at the courts of Berlin, Weimar, Hanover, Oldenburg, etc., winning increasing fame and applause. In 1852 he married the celebrated mezzo-soprano Mathilde Graumann, who has since, as "Mathilde Marchesi," become so famous as a singing-teacher. After two years

devoted to singing in opera and concert in various capitals (London, Berlin, Brussels, Milan), they were engaged together to instruct the vocal classes at the Vienna Conservatory. Here they remained for seven years (1854-61); then spent three years longer in operatic and concert *tournees*, lived for a time in Paris, and in 1865 were called to the Cologne Conservatory. From 1869 they again taught in the Vienna Conservatory; and since 1881 have been permanently settled in Paris.

Marchesi was appointed "Chamber-singer" to the Grand Duke of Saxe-Weimar in 1862; in recognition of his political activity the King of Italy decorated him with the order of St. Maurice and St. Lazarus.

As a writer, Marchesi has been an active musical correspondent of numerous English, French, German and Italian periodicals. In 1873 he published a book, "Relazione sugli Istrumenti musicali quali erano rappresentati all' Esposizione universale di Vienna nel Giugno," an account of the musical instruments at the Vienna Exposition of that year, at which he officiated as a juror. He has likewise translated a considerable number of French and German opera-libretti into Italian; notably those of *Iphigénie*, *Milto*, *La Vestale*, *Der fliegende Holländer*, *Tannhäuser*, and *Lohengrin*.

As a composer he has published a number of settings of French, German and Italian (Neapolitan and Sicilian) songs, distinguished for graceful inspiration. But he is still better known by his "Twenty Elementary and Progressive Vocalises," a "Riassunto dell' arte del canto," and his "Method of Singing," the ripe fruit of a long and brilliant career as a teacher of vocal art. The Vocalises may, in particular, be recommended for developing breadth and suavity of tone, together with clearness and elegance in phrasing.

Twenty Vocalises.

For Alto.

Messa di Voce.

Andante mosso.

SALVATORE C. MARCHESI. Op. 15.

*) *â* —

1. *p*

From _____ God _____ a - - -
 Al _____ ciel _____ sol _____

lone _____ may _____ mor - tals Ask for -
 può _____ la _____ vi - ta Chie - de -

life and light, _____ No, _____ no _____
 re il mor - tal; _____ Non _____ val _____

*) Every vocalise is to be sung first on *â* as in father.
 The comma (,) denotes inhalation when singing on *â*.
 The sign ϕ denotes inhalation when singing with words.