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HENRI APPY'S  
**VOCAL METHOD**

FOR DAILY PRACTICE;

TO

**ACQUIRE EXECUTION, FLEXIBILITY,**

AND

THE USE OF THE REGISTERS.

FOR SOPRANO, MEZZO SOPRANO OR ALTO.

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**PREFACE.**

**VARIOUS** works on the Art of Singing have already been published, but I have found a work necessary for cultivating the voice by Chromatic steps, instead of Diatonic; enabling the pupil to perfect himself in one half the time required by ordinary methods, all of which seem too long and laborious.

The success which I have met in my varied experience as a vocal teacher has given me ample reason to regard this the simplest and most progressive method, and in placing it before the public, I may say I have great confidence in its results; having not only formed good singers, but, in many cases, restored voices almost lost, under the regime of bad methods, while laying a foundation resulting not only in competent teachers, but, in many cases, a brilliant career as Church and Concert singers, both in the United States and Europe.

Yours, Respectfully,

**HENRI APPY.**

### Advice on Position of the Mouth.

The mouth should be opened sufficiently to admit the end of the middle finger, and the tongue should touch the under teeth lightly, so as to give the greatest possible open space.


The pupil should practice daily before a mirror, to acquire a pleasing position, and to become sure of performing difficult passages without distorting the face.

### Respiration.

Long and easy respiration is of the utmost importance in becoming a good singer. The pupil should practice inflating the chest as much as possible, letting out the breath very slowly, until the diaphragm regains the natural position.

### Formation of Sounds.

The sounds in female voices are produced in three different registers, viz : the Chest, Me-

dium, and Head. The Chest Register begins as low as F  in Alto voices.



In Mezzo Soprano, a third higher, at A

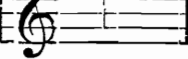



Soprano begins at C



To retain perfect equality in the change from the Chest to the Medium Register is very difficult. This is a point where the learner should have an experienced teacher; there being no two voices alike, he should understand the instrument with which he has to deal. The Medium Register cannot begin with any certainty at any given height; in some voices it begins

on E,  in others, on F or F $\sharp$ , and should be carried as high as E 

However, some voices cannot reach so high. The Head Voice begins on E 

and can be carried up in some voices to C  and even higher.

### Daily Practice

The pupil should not practice at first longer than a half hour twice a day: after three months, it may safely be increased to that length of time three or four times a day. It is well to stand erect before the piano, not being obliged to give attention to the chords at the same time. The instructor should be able to accompany all the lessons in this Method, and enforce upon the pupil the foregoing rules. It is well to stand in front of the teacher, so that the general positions may be observed.

### General Remarks.

I have published this work in a condensed form, to avoid a book of inconvenient size, and in expense to place it within the reach of all. Each lesson is written in the Scale of C, which must be sung Chromatically, ascending and descending. For example: after the first Exercise has been sung, the same begins again a half step higher.

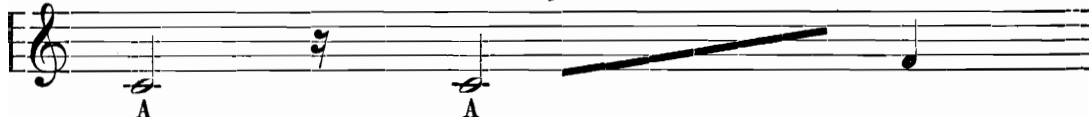
The lesson should commence on the lowest note possible for the voice to reach with ease, and continue to ascend to the highest note reached without any strain upon the voice.

The same method can be used by Male or Female—the voices being pitched according to its compass.

I have arranged this book more especially for ladies' voices, ranging from Soprano to Alto.

## LESSON 1. *Chest Register.*

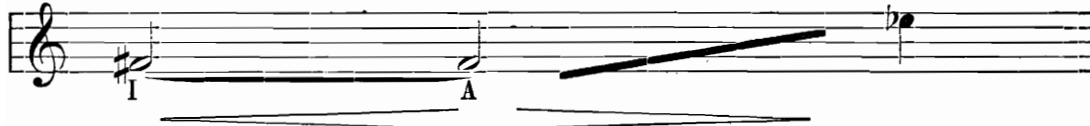
\* Chest. Medium. , Chromatic.



The first note should be sung Chest Register—repeating the same in the Medium without changing the respiration or position of the mouth; the Medium sound should be almost as loud as the Chest sound, which may require considerable practice on the pupil's part before being able to unite both registers, which is a matter of great importance. [ (9) *Sign to take respiration.*]

## *Medium Register.*

Medium, Chromatic.

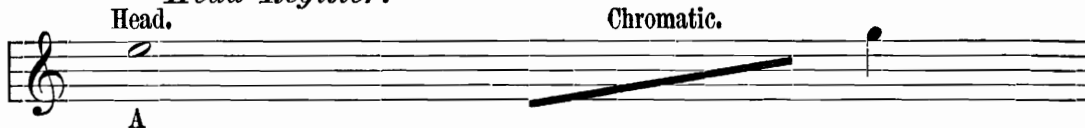


The Medium Register begins on F sharp, and is sung Crescendo, and then Diminuendo, (Chromatic) as far as E flat; each sound being sustained as long as possible, and ending in the Head Register. [I use vowels (*i a*); the *i* is pronounced like *ee*, the *a* like *ah*.]

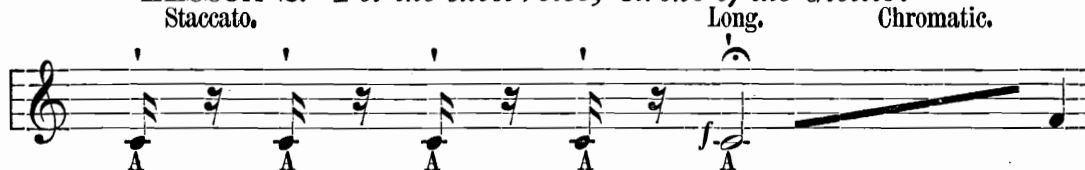
To perform this register, the breath must be thrown toward the front teeth; the *i* is the best vowel to use in acquiring this register, and the *a* should be held in the same position as the *i*. On *a* the mouth must be open until the sound is finished, and dies away in the head register.

\* *Each register must be sung Chromatic, ascending and descending.*



*Head Register.*

This register is generally the strongest in female voices, beginning on E, and upward; therefore, the Head Voice must blend well with the Medium, and be used with great care. Beginners must avoid singing too high at first.

**LESSON 2.** *For the chest voice, Stroke of the Glottis.*

Lesson 2d. Is to give a short stroke of the glottis, to acquire a pure sound, and gain power on the Chest Register. The four first notes are sung in one breath, retaking the breath for the fifth or last.

**LESSON 3.** *For the medium register only.*

Lesson 3d. Is to strengthen the Medium of the voice; one of the best studies possible is that of the practice of the vowels, as illustrated in this lesson. A natural voice, however, in good condition will not require nearly so much practice as where it is otherwise.

**LESSON 4.** *Arpeggio.*

Lesson 4th.—Arpeggios to connect the registers, using care to sustain the highest note.

**LESSON 5.**

Lesson 5th.—Smooth and very light pressure on the highest note.

**LESSON 6.**

Lesson 6th & 7th.—On same principal as No. 5.

**LESSON. 7.****LESSON. 8.**

Lesson 8th.—Vocalize with the strong emphasis on each note.

**LESSON. 8½: Practice Legato.**

Four times.

Lesson 8½. Should be practiced Legato, very soft, repeating three or four times in an upper register.

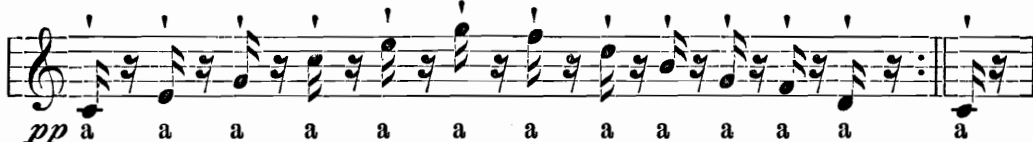
**LESSON: 9, Accented.**

Lesson 9 & 9½. Same as Nos. 8 and 9.

**LESSON 9.** *Very smooth and legato.*

*pp* I  
Two or Three times.

## The Head Register.

**LESSON 10.** *Staccato.*

*pp* a a a a a a a a a a a a a a  
Lesson 10. Staccato: use the Head Register only; vocalize on *ah*. and practice on *coo*, singing twice, or *repeating in one breath*.

**LESSON 11.** *Portamento.*

Lesson 11. Portamento. To carry the voice from one sound to another, as marked.

**LESSON 12.** *Portamento.*

a... a... a... a... a... a... a... a... a

Lesson 12. Practice as the preceding Lesson, with increased movement.

**LESSON 13.** *Portamento. Slow.*

i a i a

Lesson 13. Same as Nos 11 and 12 ; the Portamento takes place between Sol and Do.

**LESSON 14.** *For the use of two Registers.*

ch m ch m ch m ch Chromatic.

m h m Chromatic.

a Chromatic.

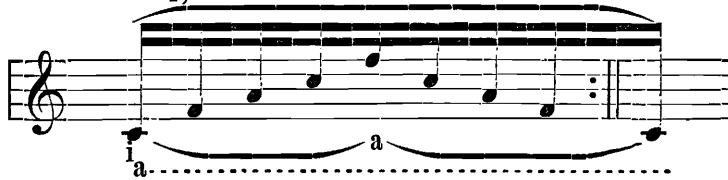
Lesson 14. This exercise is for the practice of two registers ; the lower sound is Chest and the upper, Medium. The voice from one register to another must not drag or glide, but must be carried over very rapidly upward or downward. When the Head Register begins, the upper note should be sustained, practicing the highest note, both soft and loud.

**LESSON 15.** *Arpeggio.*

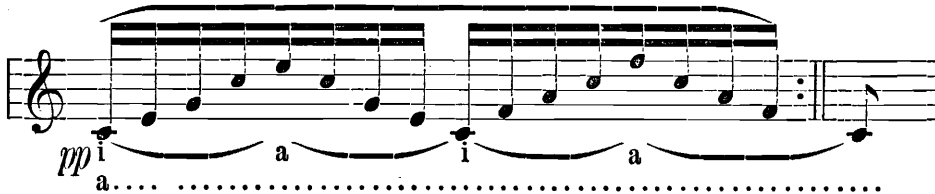
Lesson 15 & 15½. Each note must be sung as if it were suddenly accented, in order to acquire a pure intonation. The three middle notes should be sung very equal in time; do not glide toward the upper notes.

**LESSON 15½.****LESSON 16.** *Arpeggio. Legato.*

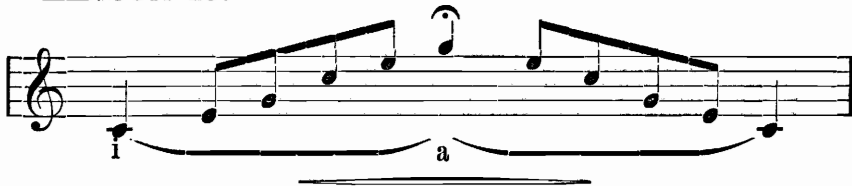
Lesson 16 & 16½. Must be sung very soft and equal, four up and four down in the Head Register, without raising the voice; practice slow, and afterward increase the movement.

**LESSON 16 $\frac{1}{2}$ ,****LESSON 17.**

Lesson 17, 18, 19, 20, 21 & 22. Must all be practiced as the four preceding lessons ; all these lessons must be sung pure, and not passed over until the pupil has acquired a pure intonation, equality and flexibility. By this time the student will perceive he has gained facility in execution ; yet daily practice is always necessary, beginning every time with the first [long and sustained] scale, and repeating all the preceding lessons. Should any of these lessons be neglected, it will have an unfortunate influence upon the voice.

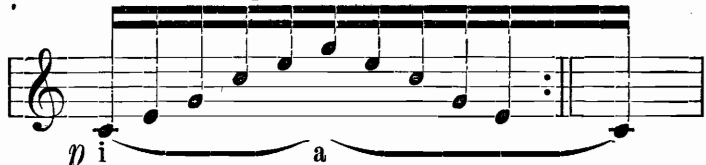
**LESSON 18.**

**LESSON 19.**




Musical notation for Lesson 19, featuring a treble clef and a single staff. The melody consists of a sequence of notes: a quarter note G4, followed by an eighth-note pair (A4, B4), a quarter note C5, an eighth-note pair (D5, E5), a quarter note F5, an eighth-note pair (G5, A5), a quarter note B5, and a final quarter note G5. A slur covers the notes from G4 to G5. A finger number '1' is written below the first note. A breath mark 'a' is placed below the slur. A horizontal line is drawn below the staff.

**LESSON 20.** *Legato.*



Musical notation for Lesson 20, featuring a treble clef and a single staff. The melody consists of a sequence of notes: a quarter note G4, followed by an eighth-note pair (A4, B4), a quarter note C5, an eighth-note pair (D5, E5), a quarter note F5, an eighth-note pair (G5, A5), a quarter note B5, and a final quarter note G5. A slur covers the notes from G4 to G5. A finger number '1' is written below the first note. A breath mark 'a' is placed below the slur. The notation ends with a double bar line and repeat dots.

**LESSON 21.**



Musical notation for Lesson 21, featuring a treble clef and a single staff. The melody consists of a sequence of notes: a quarter note G4, followed by an eighth-note pair (A4, B4), a quarter note C5, an eighth-note pair (D5, E5), a quarter note F5, an eighth-note pair (G5, A5), a quarter note B5, and a final quarter note G5. A slur covers the notes from G4 to G5. A finger number '1' is written below the first note. A breath mark 'a' is placed below the slur. A flat symbol (b) is placed below the eighth note (G5).

**LESSON 22:** *Arpeggio.*



Musical notation for Lesson 22, featuring a treble clef and a single staff. The melody consists of a sequence of notes: a quarter note G4, followed by an eighth-note pair (A4, B4), a quarter note C5, an eighth-note pair (D5, E5), a quarter note F5, an eighth-note pair (G5, A5), a quarter note B5, and a final quarter note G5. A slur covers the notes from G4 to G5. A finger number '1' is written below the first note. A breath mark 'a' is placed below the slur. A flat symbol (b) is placed below the eighth note (G5). The notation ends with a double bar line and repeat dots.



**LESSON 23:**

Lesson 23. The pupil should practice this lesson very slow at first, rendering each sound equal and pure, and beat four  $\text{♩}$  notes in a measure. The interval between the first and second must be sung with a pure intonation. This is sometimes difficult to do, as the first will be correct and the second too flat, and vice versa. Care must be taken to hold the tongue and mouth quiet. When an even motion and pure intonation has been acquired throughout the whole scale, the second bar should be repeated two or three times, according to the ability to hold the breath, the movement, by degrees, being accelerated. The pupil should begin the movement by Metronome 60  $\text{♩}$  and increase slowly in this movement up to 120  $\text{♩}$  which should then receive only two beats. If this lesson is practiced slowly and very true in intonation, there will be no trouble in performing the Trill. All the lessons from 24 to 29 should be practiced same as 23.

**LESSON 24.**
**LESSON 25.**

Four times.

**LESSON 26.****LESSON 27.****LESSON 28.****LESSON 29.**

Lesson 29. Begin soft, and let the voice swell until the last note as marked, making it very short.

# LESSON 29½.

17



Lesson 29½. Is the same movement reversed, beginning the highest note and diminishing.

# LESSON 30.



Lesson 30. Should be practiced slowly at first, and when acquired, the movement should be increased, repeating as often as possible to obtain facility and power of holding the breath. LESSON 31. Same as Lesson 30.

# LESSON 31.



# LESSON 32.



Lesson 32. Sing Legato ascending, and Staccato descending, observing *pp*.

**LESSON 33.**

Lesson 33. Sustain the highest note, and, when descending the scale do not change register.

**LESSON 34. Scale in Triplets.**

a.....

Lesson 34. Scale in Triplets. Practice slow and equal; *vocalize also on a (ah.)* LESSONS 35 and 36, same as the preceding.

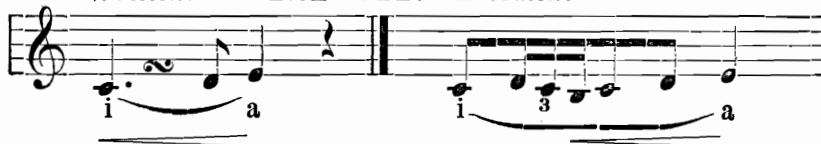
**LESSON 35.**

a.....

**LESSON 36.****LESSON 37.**

Lesson 37, 38, 39, 40, 41 and 42. Are all designed to enable the pupil to obtain compass and flexibility, and should be practiced *f.* and *p.*; observing the signs marked in the illustration.

**LESSON 38.****LESSON 39.**

**LESSON 40.****LESSON 41.****LESSON 42.****LESSON 43.***Written.**Gruppetto or (turn.)**EXAMPLE. Executed.*

Lesson 43. Gruppetto, or Turn. This lesson is very essential, giving the pupil facility in execution. It is well to carefully beat time throughout the lesson.

**LESSON 43½.**

Lesson 43½ consists of two staves of music. The first staff begins with a treble clef and contains a sequence of notes. The notes are grouped into pairs, with the first pair marked 'i' and the second pair marked 'a'. Each pair is followed by a triplet of notes marked '3'. The second staff continues the sequence with similar groupings and accents, ending with a dotted line.

**LESSON 44.**

Lesson 44 consists of a single staff of music with a treble clef. The staff contains a sequence of notes with slurs and accents. The notes are grouped into pairs, with the first pair marked 'i' and the second pair marked 'a'. Each pair is followed by a sextuplet of notes marked '6'. The staff ends with a double bar line.

Lesson 44 & 45. Sing smooth and very even; increase and decrease as marked in above illustration.

**LESSON 45.**

Lesson 45 consists of a single staff of music with a treble clef. The staff contains a sequence of notes with slurs and accents. The notes are grouped into pairs, with the first pair marked 'i' and the second pair marked 'a'. Each pair is followed by a sextuplet of notes marked '6'. The staff ends with a double bar line.

**LESSON 46.**

EXAMPLE 1.

*Written. Executed.*

EXAMPLE 2.

*Written. Executed.*

a                      a.....                      a.....                      a.....

Lesson 46. This Scale must be sung as examples 1 and 2, marked in illustration.

Do re me fa sol la si do,  
 Do si la sol fa mi re do.

**LESSON 47.***Adagio.*

Lesson 47. Sing very slow, and count 4 to each measure.

1 2 3 4                      1 2                      3 4  
 a



**LESSON 48.** Four times.

*pp*

- i.....
- e.....
- o.....
- a.....

Lesson 48, 49, 50 and 51. Must be sung on the four vowels in succession, beginning with the Medium Register, and taking care that each vowel produces the same quality of sound, preserving an even and subdued voice.

**LESSON 49.** Four times.

*pp*

- i.....
- e.....
- o.....
- a.....

**LESSON 50.**



*pp*

i.....  
 e.....  
 o.....  
 a.....

**LESSON 51.**



*pp*

i.....  
 e.....  
 o.....  
 a.....

**LESSON 52.**



Lesson 52, 53, 54, 55 and 56. Are to acquire rapidity and the power of sustaining the breath.

**LESSON 53.**

Musical notation for Lesson 53, featuring a single staff with a treble clef. The melody consists of a sequence of eighth and sixteenth notes, with some notes marked with sharp signs. Below the staff, there are two sets of brackets: the first set groups the first four notes and is labeled 'i', and the second set groups the next four notes and is labeled 'a'. Below these are two long, thin horizontal lines that taper at both ends, positioned under the first and second groups of notes respectively.

**LESSON 54.**

Musical notation for Lesson 54, featuring a single staff with a treble clef. The melody consists of a sequence of eighth and sixteenth notes, with some notes marked with sharp signs. Below the staff, there are two sets of brackets: the first set groups the first four notes and is labeled 'i', and the second set groups the next four notes and is labeled 'a'. Below these are two long, thin horizontal lines that taper at both ends, positioned under the first and second groups of notes respectively. A dotted line extends from the end of the first group of notes across the rest of the staff.

**LESSON 55.**

Musical notation for Lesson 55, featuring a single staff with a treble clef. The melody consists of a sequence of eighth and sixteenth notes, with some notes marked with sharp signs. Below the staff, there are two sets of brackets: the first set groups the first four notes and is labeled 'i', and the second set groups the next four notes and is labeled 'a'. Below these are two long, thin horizontal lines that taper at both ends, positioned under the first and second groups of notes respectively.

**LESSON 56.**

Musical notation for Lesson 56, featuring a single staff with a treble clef. The melody consists of a sequence of eighth and sixteenth notes, with some notes marked with sharp signs. Below the staff, there are two sets of brackets: the first set groups the first four notes and is labeled 'i', and the second set groups the next four notes and is labeled 'a'. Below these are two long, thin horizontal lines that taper at both ends, positioned under the first and second groups of notes respectively.

**LESSON 57.**

Do re me fa sol la si do.

Do si la sol fa mi re do.


Lesson 57 and 58, are practiced in same manner as No. 45.

**LESSON 58.**

Do re mi fa sol la si do.

Do si la sol fa mi re do.

**LESSON 59.**

Lesson 59, 60 & 61 Blend the sounds slowly one into another, singing the Scale  
*Dim.* 

**LESSON 60.****LESSON 61.**

**LESSON 62.**

*p* *a* *i* *a* *i* *a* *i* *a* *a*

a.....

Lesson 62 and 63 Execute even and smooth.

**LESSON 63.**

*p* *a*

*p* *a*

**LESSON 64.**

*i* *a*

Lesson 64 & 65. Sing light, and practice on different vowels.

**LESSON 65.**

Musical notation for Lesson 65, featuring a treble clef staff with a series of eighth notes and slurs. Below the staff, the syllables 'i' and 'a' are written under groups of notes, with a dotted line extending from the first 'a'.

**LESSON 66.**

Musical notation for Lesson 66, featuring a treble clef staff with a series of eighth notes and a final note with a vibrato sign. Below the staff, the syllables 'i', 'a', and 'ha' are written under groups of notes, with a dynamic marking 'f' at the beginning.

Lesson 66. The sign above the pause note means that the voice should be vibrated on one sound, producing a tremulous quality of tone as opposed to one pure and equal. This vibrato has a beautiful effect when properly used, but should be practiced sparingly and with great discretion, as it is easily overdone, when it becomes a glaring fault.

**LESSON 67.**

Musical notation for Lesson 67, consisting of two staves of treble clef music with eighth notes and slurs. Below the staves, the syllables 'i' and 'a' are written under groups of notes.

Lesson 67 & 68. Continued Turn ; sing smooth and even.

**LESSON 68.**

i a i a

a.....

**LESSON 69.**

*tr* *tr* *tr*

i a i a

a.....

*tr* *tr* *tr*

a.....

Lesson 69 and 70. Study to obtain the Trill ; Practice slow, as written ; afterwards execute each note marked "trill," by holding the 1st note longer, and make more notes between each trill.

**LESSON 70.**

*tr* *tr* *tr*

i a i a

a.....



**LESSON 71.***Staccato.*

Lesson 71, 72, 73 & 74. Under the head of "Staccato," should be practiced very soft until it can be readily executed, The position of the tongue and mouth must remain quiet.

**LESSON 72.****LESSON 73.**

**LESSON 74.**


Musical notation for Lesson 74. The piece begins with a treble clef and a single eighth note G4. This is followed by an ascending eighth-note scale: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The notation then transitions to a series of chords, each consisting of a quarter note followed by an eighth note. The notes are: G4 (quarter), A4 (eighth); G4 (quarter), B4 (eighth); G4 (quarter), C5 (eighth); G4 (quarter), D5 (eighth); G4 (quarter), E5 (eighth); G4 (quarter), F5 (eighth); G4 (quarter), G5 (eighth); G4 (quarter), A5 (eighth); G4 (quarter), B5 (eighth); G4 (quarter), C6 (eighth); G4 (quarter), D6 (eighth); G4 (quarter), E6 (eighth); G4 (quarter), F6 (eighth); G4 (quarter), G6 (eighth). The piece concludes with a quarter note G6. The dynamic marking *pp* is placed below the first chord. The letter 'a' is written below the first note and then below each of the chord groups. A slur is placed under the first note and the first chord group.

**LESSON 75.***Grace notes.*


Musical notation for Lesson 75, illustrating grace notes. The piece starts with a treble clef and a quarter note G4. This is followed by a series of eighth-note pairs, each consisting of a grace note (marked with an accent >) and a main note. The notes are: G4 (quarter), A4 (eighth); G4 (quarter), B4 (eighth); G4 (quarter), C5 (eighth); G4 (quarter), D5 (eighth); G4 (quarter), E5 (eighth); G4 (quarter), F5 (eighth); G4 (quarter), G5 (eighth); G4 (quarter), A5 (eighth); G4 (quarter), B5 (eighth); G4 (quarter), C6 (eighth); G4 (quarter), D6 (eighth); G4 (quarter), E6 (eighth); G4 (quarter), F6 (eighth); G4 (quarter), G6 (eighth). The dynamic marking *pp* is placed below the first pair. The letter 'a' is written below the first note and then below each pair. A slur is placed under the first note and the first pair.

Lesson 75 & 76. On Grace notes, should be studied as illustrated.

**LESSON 76.**


Musical notation for Lesson 76, illustrating grace notes. The piece starts with a treble clef and a quarter note G4. This is followed by a series of eighth-note pairs, each consisting of a grace note (marked with an accent >) and a main note. The notes are: G4 (quarter), A4 (eighth); G4 (quarter), B4 (eighth); G4 (quarter), C5 (eighth); G4 (quarter), D5 (eighth); G4 (quarter), E5 (eighth); G4 (quarter), F5 (eighth); G4 (quarter), G5 (eighth); G4 (quarter), A5 (eighth); G4 (quarter), B5 (eighth); G4 (quarter), C6 (eighth); G4 (quarter), D6 (eighth); G4 (quarter), E6 (eighth); G4 (quarter), F6 (eighth); G4 (quarter), G6 (eighth). The dynamic marking *pp* is placed below the first pair. The letter 'a' is written below the first note and then below each pair. A slur is placed under the first note and the first pair.

**LESSON 77.**

The following 12 lessons are the style of Cadenzas.

**LESSON 78.**



**LESSON 79.**



**LESSON 80.**



**LESSON 81.**



**LESSON 82.**



Musical notation for Lesson 82, featuring a treble clef and a series of eighth notes with accents. The notes are grouped into four measures, each starting with an 'i' and ending with an 'a' under a slur. The first measure is an ascending eighth-note scale. The second and third measures contain eighth-note chords with accents. The fourth measure is a descending eighth-note scale.

**LESSON 83.**



Musical notation for Lesson 83, featuring a treble clef and a series of eighth notes. The notes are grouped into four measures, each starting with an 'i' and ending with an 'a' under a slur. The first measure is an ascending eighth-note scale. The second and third measures contain eighth-note chords. The fourth measure is a descending eighth-note scale.

**LESSON 84.**



Musical notation for Lesson 84, featuring a treble clef and a series of eighth notes. The notes are grouped into four measures, each starting with an 'a' and ending with an 'a' under a slur. The first measure is an ascending eighth-note scale. The second and third measures contain eighth-note chords. The fourth measure is a descending eighth-note scale.

**LESSON 85.**



Musical notation for Lesson 85, featuring a treble clef and a series of eighth notes. The notes are grouped into four measures, each starting with an 'i' and ending with an 'a' under a slur. The first measure is an ascending eighth-note scale. The second and third measures contain eighth-note chords. The fourth measure is a descending eighth-note scale. Below the notation is a dotted line.

**LESSON 86.**



Musical notation for Lesson 86, featuring a treble clef and a single staff. The melody begins with a half note 'i' followed by a slur over a quarter note 'a'. The piece continues with a series of eighth and sixteenth notes, including a key signature change to one sharp (F#) and a dynamic marking of *pp* (pianissimo) near the end.

**LESSON 87.**



First staff of musical notation for Lesson 87, in 3/4 time. It features a treble clef and a melody of eighth notes. The piece is divided into three measures, each starting with a half note 'i' followed by a slur over a quarter note 'a'.



Second staff of musical notation for Lesson 87, continuing the melody from the first staff. It maintains the 3/4 time signature and treble clef, with each measure beginning with a half note 'i' and a slur over a quarter note 'a'.

**LESSON 88.**



Musical notation for Lesson 88, featuring a treble clef and a single staff. The melody consists of eighth notes with accents. The piece is divided into four measures, each starting with a half note 'i' followed by a slur over a quarter note 'a', 'e', or 'o'. Below the staff, the text 'a.....' is written with a dotted line extending across the width of the staff.

**LESSON 89.***Very slow at first.***LESSON 90.***Chromatic Scale.*

From 90 to 100, Chromatic Scale. Practice slow at first, as it is very difficult to attain a pure intonation. This is one of the most difficult studies of this work.



**LESSON 91.**

Lesson 91 consists of two staves of music. The first staff contains a sequence of notes with accents (>) above them. The notes are grouped into four pairs, each starting with a finger number '1' and an articulation 'a'. The second staff continues the sequence with similar notes and articulations.

**LESSON 92.**

Lesson 92 is a single staff of music. It begins with a finger number '1' and an articulation 'a' under the first note. The staff contains a sequence of notes, including a half note with a fermata, followed by a series of eighth notes.

**LESSON 93.**

Lesson 93 is a single staff of music. It begins with a finger number '1' and an articulation 'a' under the first note. The staff contains a sequence of notes, including a half note with a fermata, followed by a series of eighth notes.



**LESSON 94.****LESSON 95.****LESSON 96.**

**LESSON 97.****LESSON 98.****LESSON 99.****LESSON 100.**