

Vaccai
Practical Method
for High Soprano

PREFACE BY N. VACCAI.

ANYONE who wishes to sing really well should begin by learning how to sing in Italian, not only because the Italian school of vocalisation is acknowledged to be superior to all others, but also on account of the language itself, where the pure and sonorous tone of its many vowel sounds will assist the singer in acquiring a fine voice-production and a clear and distinct enunciation in any language he may have to sing, no matter what may be his nationality.

Experience has shown us that not only in France and England, but also in Germany, and even in Italy, many who are studying as amateurs rebel at the thought of the weary time their professors require them to devote to "Solfeggio." Here they first urge that very trivial plea that, as they have no ambition beyond just singing to please a few friends in the restricted area of their own drawing-rooms, they need not dwell upon all those subtleties of the vocal art which they are ready enough to admit are indispensable for those desirous of commanding a larger and more critical audience from the public stage of the opera or the concert-room. It is to show the absurdity of such an argument, and to win over these faint-hearted ones to the true cause by more gentle means, and as it were, in spite of themselves, that I present this "Method" of mine to the public. They will find it new in design, very practical, very brief—yet very effective—and, as physicians say, "very pleasant to take." The pupil will attain the same goal, and may even beat the record, but he will find the course far less lengthy and laborious, with spaces of contrasted sun and shade to beguile the tedium of the race.

As at first all must find a fresh difficulty in having, as they sing, to pronounce words in a language which is not habitual to them—a difficulty which is not altogether obviated by any amount of study in Solfeggio and Vocalising exercises on the same model,—I have tried to make matters easier by this plan of mine, where I adopt, even on the simple notes of the diatonic scale, words selected from the fine poetry of Metastasio instead of just the mere names of notes or syllables conveying neither meaning nor interest. By these means I trust I have rendered the pupil's task so far less wearisome and thankless that he may even find pleasure in contracting the habit of clear articulation as he sings and, without experiencing any aversion, be led to the study of an indispensable form of exercise. I am of the opinion that not merely amateurs, but also those who think of entering the profession, will find my "Method" useful, for in each individual exercise I have sought to make the music illustrative of a different style of composition and of a distinct emotion, so that the pupil will learn more readily how to interpret later on the spirit of the various composers.

The vocal part of the exercises has been kept within such a restricted compass, not for the greater ease of the greater number of voices, but because of the conviction that at the very beginning it is more advantageous not to strain the vocal organs, and to keep to the medium register exclusively. This is amply sufficient to demonstrate the requisite rules, and, besides, should it be thought expedient, it is always easy to transpose the lesson into a key higher or lower, as the individual capability of the singer may necessitate.

HINTS ON PRONUNCIATION.*

ITALIAN.

Vowels:

General rule: The vowels are very open, and never to be pronounced as impure vowels or diphthongs; they are *long* in accented syllables which they terminate,—*short* in unaccented syllables, or in accented ones ending with a consonant.

- a like *ah* or *āh* (never *ä*); e.g., *amare* [pron. āh-mah'-rēh].
- e " *ay* in bay (without the vanish *i*); *ē* in bed; *a* in bare (before *r*).
- i " *ee* in beet; *i* in bit; *i* before a vowel, like *y* (consonant).
- o " *aw*, or *oh* (without the vanish *ū*); *ō* in opinion.
- u " *oo* in boot; *u* in bull.

Consonants:

General rule: Even the hard consonants are somewhat softer than in English; the soft consonants are very delicate.

- b, d, f, l, m, n, p, qu, s, t, v, as in English.
- c like *k*, before *a*, *o*, *u*, or another consonant except *c*, as below.
- c " *ch* in chair before *e* or *i*; *cc* like *t-ch* before *e* or *i*.
- g " *g* hard before *a*, *o*, *u*, or another consonant; except before *t* (pronounce *gl* like *l-y* [consonant], e.g. *sugli*, [pron. sool'-yē]), and *n* (pronounce *gn* like *ñ* in cañon [kan'-yon]).
- g " *z* in azure (or a very soft *j*) before *e* or *i*.

h is mute.

r like *y*' in you.

r, pronounce with a roll (tip of tongue against hard palate).

Where a doubled consonant occurs, the first syllable is dwelt upon; e.g., in *ecco* [pronounce ek'-ko, not ek'-o].—Accented syllables take a less explosive stress

than in English, being prolonged and dwelt upon rather than forcibly marked.

sc like *sh*, before *e* and *i*.

z " *ds* (very soft *ts*).

GERMAN.

Vowels:

The simple vowels as in Italian;
y like German *i* or *ü*.

Modified vowels:

ä like *a* in bare, but broader; *ē* in bed.
ö has no English equivalent; long *ō* can be pronounced by forming the lips to say *oh*, and then saying *ā* (as in bay) with the lips in the first position; short *ō*, by saying *ē* (as in bed) instead of *ā*. [N.B.—Long *ō* is the French *eu* (in *jeu*)].

ü has no English equivalent; pronounce long *ū* by forming the lips to say *oo* (as in boot), and then saying *ee* (beet) with the lips in the first position; short *ū*, by saying *i* (as in bit) instead of *ee*. [N.B.—Long *ū* is the French *u*.]

Diphthongs:

ai and ei like long *i* in bite.

ae like *ä*.

au " *ow* in brow.

eu and äu like *oi* (more exactly *ah'-ū*, closely drawn together).

Consonants:

f, h, k, l, m, n, p, t, as in English.

b and d, beginning a word or syllable, as in English; ending a word or syllable, like *p* and *t* respectively.

c like *k* before *a*, *o*, and *u*; like *ts* before *e*, *i*, and *ä*.

g usually hard, but like *z* in azure in words from the French and Italian in which *g* is so sounded;—*ang*, *eng*, *ing*, *ong* and *ung* terminate, at the end of a word, with a *k*-sound (e.g., *Be'-bung^k*).

* These "hints" are offered as an aid for tyros, and not in the least as an exhaustive set of rules.

HINTS ON PRONUNCIATION.

j like y (consonant).

qu " kv.

r either with a roll, or a harsh breathing.

s beginning a word or syllable, and before a vowel, like z (soft); ending a word or syllable, like sharp s; before t and p, beginning a word, usually like sh (e.g. *stumm*, pron. shtüm [u as in bull]); otherwise as in English.

v like f.

w " v (but softer, between v and w).

x " ks (also when beginning a word).

z " ts.

Compound consonants:

ch is a sibilant without an English equivalent; when beginning a syllable, or after e, i, ä, ö, ü, ai, ei, ae, eu, and au, it is *soft* (set the tongue as if to pronounce d, and breathe an h through it; e.g. *Strich*, pron. shtrid-h); after a, o, u, and au, it is *hard* (a guttural h).

chs like x.

sch " sh.

sp and st, see s, above.

th like t.

Accented syllables have a forcible stress, as in English. In compound words there is always a secondary accent(''), sometimes a tertiary one(''), depending on the number of separate words entering into the composition of the compound word; e.g. *Zwi'schen-akt's''musik''*, *Bo'genham''merkla-vier''*. The principal accent is regularly marked (') in this work.

FRENCH.

Vowels:

a as in Italian, but shorter, often approaching English ä.

â like ah.

e " u in but; e-final is almost silent in polysyllabic words.

é " ay in bay.

è " e in there.

ê " German ä, and always long.

i or î like ee in beet; short i as in English.

o as in Italian.

u like the German ü.

Diphthongs:

ai like ai in bait; but before l-final, or ll, is pronounced as a diphthong (ah'-ee, drawn closely together).

ai and ei like é.

eu, eû and œu like German ö.

oi like oh'-ä' (drawn closely together).

ou and œu like oo in boot.

eau like ô long, without the vanish u.

Modified by a following n, m, nd, nt or mi at the end of a syllable, the vowels and diphthongs are nasal (exception,—verbal ending of 3rd pers. plural).

Consonants as in English, with the following exceptions:

c. like s in song before e, é, è, ê, and i.

ch " sh.

g " z in azure before e, é, è, ê, and i.

gn as in Italian.

h is often mute; no extended rule can be given here.

j like z in azure.

ll after i is usually sounded like English y (consonant), and frequently prolongs the i (ee); e.g. *travailler* [träh-väh-yay'], *tranquille* [trähngkee'y].

n nasal, see above; otherwise as in English. [The nasal effect is accurately obtained by sounding n (or m) together with (instead of after) the preceding vowel; but the sound of e is changed to äh, i to ä (in bat), and u to eu.]

m, nasal in certain situations.

r with a roll.

s-final is silent.

t-final is silent.

er, et, es, est, ez, as final syllables, are pronounced like z.

Accentuation. The strong English stress on some one syllable of a polysyllabic word is wanting in French; the general rule is *slightly* to accent the *last syllable*.

Lesson I.

The Diatonic Scale.

In this 1st Lesson, Signor Vaccai has not grouped the letters of the Italian syllables according to the correct rules of spelling, but in such a fashion that the pupil may perceive, at the very first glance, how his voice should dwell on the vowels, exclusively, to the extreme value of the note or notes they influence, and how with a swift and immediate articulation of the consonants he should attack the following syllable. This will greatly facilitate him in acquiring what the Italians call the Canto legato (Chant lié)—though, of course, we need hardly say that here the teacher's example and oral explanation is better than all written precept.

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Adagio.

Voice.

Child, tho' your way seems long, Since first we start-ed, Come, learn how

Voce.

Ma - nea so - lle - ci - ta più de - ll'u - sa - to, a - neo-rchè

Piano.

Adagio.

p

faith and song Keep men brave-heart-ed. While spring re - joic - es, And

s'a - gi - ti co - nlie - ve fia - to, fa - ce che pa - lpi - ta

while yet 'tis day, Out with your voic - es, And march, march a - way.

pre - sso-a-l mo-rir, fa - ce che pa - lpi - ta pre-sso a-l mo-rir.

Intervals of the Third.

Andantino.

Ah! for those who feel no pit - y, When the sim - ple dove, so
Sem - pli - cet - ta tor - to - rel - la, che non ve - de il suo pe -

Andantino.

pret - ty, 'Mid the ar - rows, shel - ter su - ing, Here and there, and sore dis -
ri - glio, per fug - gir dal cru - do ar - ti - glio vo - la in grembo al cac - cia -

tress'd, Wound - ed falls, with gen - tle coo - ing, Wound - ed falls, with gen - tle
tor, per fug - gir dal cru - do ar - ti - glio, per fug - gir dal cru - do ar -

coo - ing, On the fowl - er's faith - less breast, On the fowl - er's faith - less breast.
ti - glio vo - la in grembo al cac - cia - tor, vo - la in grembo al cac - cia - tor.

Lesson II.

Intervals of the Fourth.

Adagio.

p

Ah! 'tis sad - ness, Not mere mad - ness, Not mere

La-scia il li-do, e il ma-re in - fi - do a sol -

Adagio.

p

want that oft-times urg - es, Thro' those dread-ful deaf'ning surg-es, Far, so

car-tor-na il noc - chie - ro, e pur sa che men-zo - gne-ro al - tre

far and forth to sea, One who knows what storms can be! One who

vol-te l'in-gan - nò, al - tre vol - te l'in - gan - nò, al - tre

knows what storms can be, All too well what storms can be!

vol - te l'in - gan - nò, al - tre vol - te l'in - gan nò.

Intervals of the Fifth.

Andante.

Then do not mock at me, Call me no cra - ven,

Av - vez-zo a vi - ve-re sen - za con - for - to

Andante.

Toss'd in mid - ha - ven, And fur'd all my sail.

in mez-zo al por - to pa - ven - to il mar.

Where winds most fa - vor me, Most I'm de - spair - ing -

Av - vez-zo a vi - ve-re sen - za con - for - to

Ah! sad sea - far - ing, If no fear pre - vail.

in mez-zo al por - to pa - ven - to il mar.

Lesson III.

Intervals of the Sixth.

Andantino.

When, un - just - ly, blame thou bear - est, All in si - lent scorn se -

Bel - la pro - va è d'al - ma for - te l'es - ser pla - ci - da e se -

Andantino.

rene - ly, While the guilt - y one so mean - ly Sees and gives not look, nor

re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non

sign, Then, tho' all un - seen, thou wear - est Such a crown as Saints deem

ha. Bel - la pro - va è d'al - ma for - te l'es - ser pla - ci - da e se -

fair - est, Rar - er far than gems the rar - est Brought from far Gol - con - da's mine.

re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non ha.

Lesson IV. Intervals of the Seventh.

Adagio.

One gleam 'mid the thun - der

Fra l'om - bre un lam - po

flash - - ing, Where winds and waves are

so - - lo ba - sta al nocchier sa -

dash - - ing; One glance, and now the

ga - - ce che già ri-tro - va il

pi - lot Sees where his bark should steer.

po - lo, (che) ri-co-no-sce il mar.

simile

p

p

p

sforzando

Intervals of the Eighth, or Octave.

The musical score is written for a High Soprano voice and piano accompaniment. It consists of five systems of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand, often using triplets and dynamic markings like *p* (piano) and *f* (forte). The vocal part includes English and Italian lyrics. The first system shows the beginning of the piece with the lyrics 'And now at dawn's first' and 'Quell' on - da che ru -'. The second system continues with 'call - ing, All gen - tly ris - ing, fall - ing,' and 'i - na, bal - za, si fran - ge e mor - mo - ra,'. The third system has 'How fair these waves ap - pear, Fall - ing,' and 'ma lim - pi - da si fa, bal - za,'. The fourth system concludes with 'fall - ing, gen - tly fall - ing, How lim - pid, sweet and clear.' and 'bal - za, bal - za, bal - za, ma lim - pi - da si fa.' The piano part includes dynamic markings such as *p*, *f*, and *simile*.

And now at dawn's first
Quell' on - da che ru -

call - ing, All gen - tly ris - ing, fall - ing,
i - na, bal - za, si fran - ge e mor - mo - ra,

How fair these waves ap - pear, Fall - ing,
ma lim - pi - da si fa, bal - za,

fall - ing, gen - tly fall - ing, How lim - pid, sweet and clear.
bal - za, bal - za, bal - za, ma lim - pi - da si fa.

Lesson V.

Half-tones, or Semitones.

Andantino.

When leaf - let or
De - li - ra dub -

The first system of the musical score is marked 'Andantino.' It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are 'When leaf - let or' on the first staff and 'De - li - ra dub -' on the second staff. The piano part features a steady eighth-note accompaniment.

Andantino.

feath - er Have bro - ken their teth - er, And
bio - sa, in - cer - ta va - neg - gia o -

The second system of the musical score continues the 'Andantino' tempo. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are 'feath - er Have bro - ken their teth - er, And' on the first staff and 'bio - sa, in - cer - ta va - neg - gia o -' on the second staff. The piano part continues with a steady eighth-note accompaniment.

win - try wild weath - er Has
gni al - ma che on - deg - gia fra i

The third system of the musical score continues the 'Andantino' tempo. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are 'win - try wild weath - er Has' on the first staff and 'gni al - ma che on - deg - gia fra i' on the second staff. The piano part continues with a steady eighth-note accompaniment.

tost them on high; So con - science and
 mo - ti del cor. De - li - ra dub -
 rea - son, In pas - sion's mad sea - son, May
 bio - sa, in - cer - ta va - neg - gia o -
 fal - ter and wa - ver - Oh! see, lest they
 gni al - ma che on - deg - gia fra i mo - ti del
 die, Oh! see, lest they die.
 cor, fra i mo - ti del cor.

simile

Lesson VI.

Syncopation.

Moderato.

Like wild-bees at sun-rise rang-ing, What were life but
 Nel con-tra-sto a-mor s'ac-cen-de; con-chi-ce-de o

Moderato.

one long changing, Shone there not, all worlds a-bove, Love, love, love,
 chi sar-ren-de mai si-bar-ba-ro non è, mai, mai, mai

true love, Times and chances, and dreams and fan-cies, All range and
 non è. Con chi ce-de o chi sar-ren-de, no mai si

change, and pass from sight; But love is life's one stead-fast light.
 bar-ba-ro non è, no mai si bar-ba-ro non è.

Lesson VII.

Runs and Scale-Passages.

At first, the pupil should take the time of this exercise quite slowly. In after-study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.

When snows are whit - est, Light - est and bright - est, One - fleck the
 Co - me il can - do - re d'in - tat - ta ne - ve è - dun bel
 slight - est, Their beau - ty flies. When friends are near - est,
 co - re la - fe - del - tà. Un' - or - ma so - la
 Dear - est, sin - cer - est, One - doubt, the mer - est, Their friendship
 che in - se ri - ce - ve, tut - ta ne in - vo - la la - sua bel -
 dies; One - doubt, the mer - est, Their friendship dies.
 tà, tut - ta ne in - vo - la la - sua bel - tà.

Lesson VIII.

The Appoggiatura taken from above or below.

The Appoggiatura (or leaning note) is the most expressive of all the musical adornments. The effect is gained by borrowing the full value indicated from the note that follows. On some occasions, the singer may slightly lengthen the time; but never, in any case, abbreviate it.

Andante.

If in my la - dy's eyes Love wak - eth nev - er,
Sen - za l'a - ma - bi - le Dio di Cit - te - ra

Andante.

p *simile*

What need of a - zure skies, May's sweet en - deav - or? The
i di non tor - na - no di pri - ma - ve - ra. Non

birds sing so drearly, The blossom all dies. If in my
spi - ra un zeffi-ro, non spunta un fior. L'er - be sul

la - dy's eyes Comes sweet re - lent - ing, One look that love implies,
 mar-gi-ne del fon-te a - mi - co, le pian-te ve-do-ve

One word con - sent - ing, Dawn-breaks on land and sea, The flow'rs re - a -
 sul col-le a - pri - co per - lui - ri - ve - sto - no l'an-ti - co o -

rise: The birds sing so cheer-i - ly, And day fills the
 nor, per lu - i ri - ve - sto - no lan-ti - co o -

skies; The birds sing so cheeri-ly, And day fills the skies.
 nor, per lu - i ri - ve - sto - no l'an-ti - co o - nor.

espress.

The Acciaccatura.

The Acciaccatura (or grace note) differs from the Appoggiatura in borrowing nothing from the value of the note that follows, though it may slightly intensify its accent. It should be sung with extreme lightness and ease, swiftly, and with the least appreciable time stolen from whatever precedes it.

Andantino.

A musical score for the first system of 'The Acciaccatura'. It features two vocal staves and a piano accompaniment. The tempo is marked 'Andantino.' The key signature has one flat (B-flat), and the time signature is 2/4. The vocal staves contain the lyrics: 'A - long the riv - er - reach - es The' on the first staff and 'Ben - ché di sen - so pri - vo, fin' on the second staff. The piano accompaniment consists of a treble and bass staff with chords and single notes.

Andantino.

A musical score for the second system of 'The Acciaccatura'. It features two vocal staves and a piano accompaniment. The tempo is marked 'Andantino.' The key signature has one flat (B-flat), and the time signature is 2/4. The vocal staves contain the lyrics: 'whis - pring wa - ter - beech - es Bend down when night is' on the first staff and 'l'ar - bo - scel - lo è gra - to a quel - l'a - mi - co' on the second staff. The piano accompaniment consists of a treble and bass staff with chords and single notes.

A musical score for the third system of 'The Acciaccatura'. It features two vocal staves and a piano accompaniment. The tempo is marked 'Andantino.' The key signature has one flat (B-flat), and the time signature is 2/4. The vocal staves contain the lyrics: 'fall - ing, And drink the lin - g'ring pool, And' on the first staff and 'ri - vo da cui ri - ce - ve u - mor. Per' on the second staff. The piano accompaniment consists of a treble and bass staff with chords and single notes.

A musical score for the fourth system of 'The Acciaccatura'. It features two vocal staves and a piano accompaniment. The tempo is marked 'Andantino.' The key signature has one flat (B-flat), and the time signature is 2/4. The vocal staves contain the lyrics: 'fall - ing, And drink the lin - g'ring pool, And' on the first staff and 'ri - vo da cui ri - ce - ve u - mor. Per' on the second staff. The piano accompaniment consists of a treble and bass staff with chords and single notes.

now when noon is burn - ing, Their sil - ver leaf - lets
lui di fron - de or - na - to, bel - la mer - cè gli

turn - ing, They shade the sleep - ing wa - ters, And
ren - de, dal sol quan - do di - fen - de il

fan them clear and cool; They shade the sleep - ing
suo be - ne - fat - tor, dal sol quan - do di -

wa - ters, And keep them clear and cool.
fen - de il suo be - ne - fat - tor.

Lesson IX.

The Mordent.

Of all the musical graces or embellishments the Gruppetto (or Turn) is, at once, the most varied and the most difficult, from the apparent ease and lightness with which it must be executed. It consists of 2 or 3 notes, and can impart great charm to the singing without influencing the due sentiment of the phrasing of individual passages, or the general intention of the composer. It is, therefore, the only licence that the singer may occasionally take on his own responsibility. The slightest appearance of effort or premeditation is fatal. We may add that modern composers write the notes they wish to have sung, and it is impossible to condemn too strongly the singer's use of any *Abbellimenti* or vocal ornaments that are not indicated in the music by the composer himself. We are thankful to say this abuse has long since gone out of fashion.

Allegro.

That tear — in your laugh — ter, That

Allegro.

La gio — ja ve — ra — ce, per

simile

blush com — ing af — ter, The whole — world must

far — si — pa — le — se, d'un lab — bro lo —

know — it, They show — it — so — plain. Some

qua — ce bi — so — gno — non — ha. La


se - cret - they - treasure Of pain or of pleasure. Con-
gio - ja - ve - ra - ce, per far - si - pa - le - se, d'un

fide it! To hide it, You see, is in -
lab - bro lo - qua - ce bi - so - gno non

vain. No, no, no, no, no, no, to - hide it is - vain.
ha. No, no, no, no, no, no, bi - so - gno non ha.

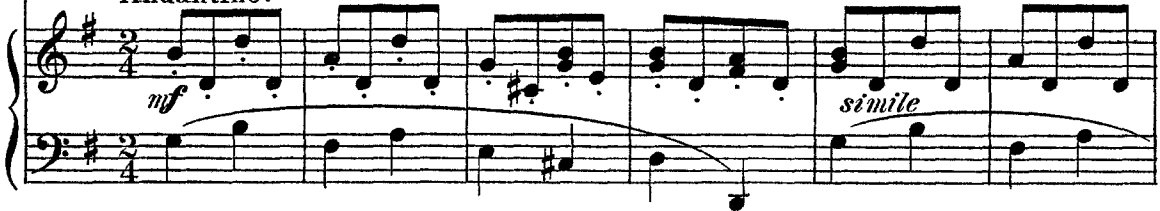
Different ways of executing the Mordent.

Andantino.



Tho' I tend you night and morn-ing, With such care your
L'Au-gel - let-to in lac-ci stret-to per-chè mai can-

Andantino.



cage a - dorn-ing, Vain en - deav-or, My sweet bird nev-er Greets me
tar s'a - scol-ta? Per-chè spe-ra un' al-tra vol-ta di tor-



ev-er With one sweet song. Tho' I love you, Queen of la-dies,
na-re in li-ber-tà. L'Au-gel - let-to in lac-ci stret-to



More I love where dan-cing shade is; 'Mid green al-leys, Where sun-light—
per-chè mai can-tar s'a - scol-ta? Per-chè spe-ra un' al-tra—



dal - lies, Leaf - lit — val - leys, Where wild bees — throng, Notes come ring - ing When

vol - ta di — tor - na - re in li - ber - tà, — per - chè spe - ra un'

there I'm — wing - ing, Sing - ing, sing - ing loud — and strong:

al - tra — vol - ta di — tor - na - re in li - ber - tà,

This way, — that way, — all — day long, So clear and strong, So

di — tor - na - re in — li - ber - tà, in li - ber - tà, in

clear — and strong The whole day long, the whole day long.

li - ber - tà, in li - ber - tà, in li - ber - tà.

The musical score is written for High Soprano and Piano. It consists of five systems of music. Each system has a Soprano staff (treble clef, key of D major) and a Piano accompaniment (grand staff, key of D major). The lyrics are in Italian and English. The tempo and style are not explicitly marked, but the notation suggests a moderate, lyrical pace. The score ends with a double bar line.

Lesson X.

Introductory to the Gruppetto or Turn.

For the Gruppetto or Turn, the pupil follows the rules given in Lesson VII, for the study of Scale Passages.

Moderato.



Sweet, how — sweet when — tears come — well - ing,
 Quan - do ac - cen - de un no - bil — pet - to

Moderato.



p poco stacc.

Execution



Where some — dear one's — voice is — tell - ing Deeds of —
 è in - no - cen - tee — pu - ro af - fet - to: de - bo -



he - roes In days gone — by. Tears — like — these — are
 lez - za a - mor non — è. Quan - do ac - cen - de un

not — un - man - nish; Ere — the — grand — old mem - 'ries

no - bil pet - to, è in - no - cen - te e pu - ro af -

van-ish, Love — it - self — shall — fall — and — die,

fet - to: de - bo - lez - za a - mor — non — è,

Love — it - self — shall — fall — and die

de - bo - lez - za a - mor — non è.

Poco andante. The Gruppetto or Turn.

Execution:



Tell — me why, now — a — days, No — one dis —
 Più — non si tro — va — no tra — mil — le a —

Poco andante.

p

cov — ers, Mid — all these mu — ti — tudes,
 man — ti sol — due bell' a — ni — me
simile.

Two — con — stant lov — ers. All — for e — ter — ni — ty
 che — sian — co — stan — ti, e — tut — ti par — la — no

Swear — they'll be kind, Yet — but — two
di — fe - del - tà, e — tut - ti

faith - ful ones Where shall we — find? —
par - la - no — di fe - del - tà, —

Yet — but — two faith - ful ones Where can — we — find?
e — tut - ti — par - la - no di fe - del - tà.

Lesson XI.

Introduction of the Trill or Shake.

Allegro moderato.

The wind seem'd — ne'er to wea - ry;
 Se po - ve - roil ru - scel - lo

Allegro moderato.

Cold fell — the rain, and drear - y, And all so — ghost-ly and
 mor-mo - ra len-to e bas - so, un ra - mo - scel - lo, un

ee - rie Night sank on sea — and — plain. Were
 sas - so qua - si ar-re - star lo — fa. Se

these dark — wind-swept spac - es Once fair — with sum-mer's
po - ve - roil ru - scel - lo mor-mo - ra len-to e

rinforz.

grac - es, And bright with — dear — glad — fac - es, fac - es —
bas - so, un ra - mo - scel - lo, un sas - so qua - si, —

I ne'er shall see a - gain, Those dear bright — love - lit —
qua-si ar - re - star lo — fa, un ra - mo - scel - lo, un —

fac - es I ne'er shall see a — — — — — gain?
sas - so qua-si ar - re - star lo — — — — — fa.

rall.

Lesson XII.

Runs and Scale-Passages.

Allegretto moderato.

Like ships from anch - or — stray- ing, All

Siam na - vi al - l'on - de - al - gen - ti la -

Allegretto moderato.

winds and tides — o - bey- ing, Swaying to each — e - -

scia-te in ab - ban - do - no, im - pe - tu - o - si —

mo - tion We drift o'er life's — dark — o - cean.

ven - ti i no - stri af - fet - ti — so - no,

Great waves are break-ing be - fore — us, Great clouds are gath - er-ing

o - gni di - let - to è sco - glio, tut - ta la vi - ta è un

fast: Ah! well, ah! well, if — day, if — day shall re -

mar, o - gni di - let - to è sco - glio, tut - ta la

store us To land, — safe home at last, safe home at — last.

vi - ta è un mar, — tut - ta la vi - ta è — un — mar.

Lesson XIII

The Portamento.

In order to acquire an effective Portamento, the pupil must be careful not to slur one note into the other, with that sort of quavering that one hears too frequently in ill-trained voices—on the contrary, he must so blend the different registers and so bind the notes that they seem to flow into one even tone. When the true art of phrasing has been mastered by the means indicated in Lesson I, the Portamento will offer few difficulties—but here, more than anywhere, is the practical demonstration by a teacher or a proficient of the first importance. Failing these, we must be content with adding that the Portamento can be taken “by Anticipation” or “by Posticipation.” By the first of these methods, the singer attacks the value of the following note with the vowel of the preceding syllable, as was shown in the rules given for Lesson I. In certain phrases, where a great deal of sentiment has to be expressed, this manner is highly effective. For this very reason it must be used very sparingly, as in abuse it sounds affected, and the music grows languishing and monotonous. By the second method, which is less common, the singer attacks almost imperceptibly the syllable that follows with the value of the syllable that precedes.

Andante. (1st way.)

With eyes nigh blind with weep - ing, With
Vor - rei spie - gar l'af - fan - no, na -

poor pale - lips - that - trem - ble, This se - cret, that I am
scon - der - lo - vor - re - i, e men - tre i dub - bi

keep - ing, That robs my nights of sleep - ing;
mie - i co - si cre - scen - do van - no!

How long can I dis - sem - ble? How long can I con -

Tut - to spie - gar non o - so, tut - to non so ta -

ceal What I would most, what I would most, would most re -

cer, tut - to spie - gar, tut - to non so, non so ta -

veal? And tho' a smile I'm wear - ing,

cer. Sol - le - ci - to, dub - bio - so,

Hope - less, de - spon - dent, de - spon - dent, de - spairing, At -

pen - so, rammen - to, rammen - to, e ve - do, e a -

heart a grief I'm bear - ing, I know can nev - er

gli oc-chi miei non cre - do, non cre - do al mio pen -

heal; Ah! nev - er, ah! nev - er my pain can heal, Ah! nev - er, ah!

sier, non cre - do, non cre - do al mio pen - sier, non cre - do, non

nev - er such pain can heal, such pain can nev - er

cre - do al mio pen - sier, non cre - do al mio pen -

heal, such pain can nev - er heal.

sier, non cre - do al mio pen - sier.

Red. *

Allegretto. (2nd way.)

"Ye call me de - ceiv-ing," The grey sea was grieving, "O
O pla - ci-do il ma-re in - sin-ghi la spon-da, o

Allegretto.

p

men, reft of rea-son, Go chide this wild sea-son. These mad winds, my
por-ta con l'on-da ter - ro-re e spa - ven-to: è col - pa del

mas-ters, Go chide them, not me! They cause your dis - as - ters, Not
ven-to, sua col - pa non è, è col - pa del ven - to, sua

It" said the sea; "These mad winds, my mas - ters, Go chide them, not me!"
col - pa - non è, • è col - pa del ven - to, sua col - pa non è.

simile *rf*

Lesson XIV.

We need hardly say, that nowhere is a clear enunciation of each word and syllable of more importance than in Recitative — otherwise, it must perforce quite fail in its mission. When we come across two similar notes at the end of a phrase, or several repeated notes in the body of a phrase, the note on which the word-accent falls should be entirely converted into an appoggiatura of the following note. To exemplify our meaning, we have marked with an "A" where such notes occur in the following exercise.

Recitativo.

Our first earthly duty is toward our country. How base and how mean-

La Pa-tria è un tutto di cui siam par-ti, al cit-ta-dino è

heart-ed is he who seeks ad-van-tage in his coun-try's dis-hon-or!

fal-lo con-si-de-rar se stes-so se-pa-ra-to da le-i.

Ver-i-ly, no loss or gain we need to con-sid-er save what can

Eu-ti-le o il dan-no chei co-no-scer dee so-lo è ciò che

pros-per, or what can shame or in-jure, the land where first we saw the light.

gio-va o nuoce al-la sua patria a cui di tut-to è de-bi-tor.

When for her wel-fare she bids us sac-ri-fice fortune, life-time, and e-ven our
 Quando i su-do-ri e il san-gue spar-ge per le-i, nul-la del pro-prio ei

dear ones, 'Tis her due that we ren-der: She 'twas, who
 do-na, ren-de sol ciò che n'eb-be. Es-sai pro-

made us, what we have, what we are. Her laws pro- tect us in our homes, and a -
 dus-se, l'e-du-cò, lo nu-dri. Con le sue leg-gi dagl'in - sul - ti do-

broad her arms de-fend us, And her coun-sels en -
 me - sti-ci il di - fen - de, da - gli e-ster - ni con

light us, She gives us safe - ty, glo - ry, sta - tion, name, and
l'ar - mi. El - la gli pre - sta no - me, gra - do ed o -

race, Re - wards our mer - its and vin - di - cates our hon - or: With
nor, ne pre - mia il mer - to, ne ven - di - ca le of - fe - se, e

all lov - ing - kind - ness, un - ceas - ing - ly she watch - es our hap - pi - ness and
ma - dre a - man - te a fab - bri - car s'af - fan - na la sua fe - li - ci -

peace, if, per - ad - venture, mortal man can be hap - py out of God's heaven!
tà, per quan - to li - ce al de - stin de' mor - ta - li es - ser fe - li - ce.

Lesson XV.

A Recapitulation or Comprehensive Study of all the Rules given in the foregoing Lessons.

Moderato.

When now we go a - May - ing, O'er hill and vale a -
 Al - la sta-gion de' fio - ri e de' no-vel - lia -

Moderato.
p *simile.*

stray - ing, Like chil - dren round us play - ing, Soft
 mo - ri, è gra - to il mol - le - fia - to d'un

zeph - yrs — come and — go; Like chil - dren around us
 zef - fi - ro — leg - ger; è gra - to il mol-le

play - ing, Soft zeph yrs come and — go. Now
 fia - to d'un zef fi - ro leg - ger. O

sigh - ing, now sigh - ing, They seem — to fall — a -
ge - ma, o ge - ma, o ge - ma fra — le

dy - ing; Then light - ly, So bright - ly, The
fron - de, o len - to, o len - to, o

stream — makes — glad — re - ply - ing.
len - to — in - cre - spi — l'on - de.

“Mer - ry ones! a - round us glid - ing, Oh! why — keep hid - ing
Zef - fi - ro in o - gni la - to com - pa - gnoè del pia -

so? ——— We see your trac - es, Feel your em -

cer, ——— in - o - gni la - to, in - o - gni

simile.

brac - es, Your ——— fac - es Why won't you

la - to com - - pa - gno e — del pia -

show? Your ——— fac - es, your

cer, com - - pa - gno, com - -

fac - es, your ——— fac - es, Oh! — why not

pa - gno, com - - pa - gno e — del pia -

show, your fac - es, your
cer, com - pa - gno, com

fac - es, your fac - es, - Oh!
pa - gno, com pa - gno è

why not show, Oh! why hide so, Oh! why hide
del pia - cer, e del pia - cer, e del pia -

so, your fac - es, Oh! why not show?
cer, com - pa - gno è del pia - cer.