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NICCOLÒ VACCAI PRACTICAL ITALIAN VOCAL METHOD



Revised Edition with Translations by
THEO. MARZIALS

And a Biographical Sketch of the Author by
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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.

VACCAI was born on March the 15th, 1790, at Tolentino, near Ancona, Italy, whence the family soon removed to Pesaro, where they remained about twelve years, and where Niccolò received his first instruction in music. He was then brought to Rome for the purpose of studying law, to which he remained more or less faithful during some five years; but then, renouncing this profession as distasteful, he devoted himself entirely to music, taking lessons in counterpoint under Jannacconi, and later (1812) studying the art of opera-composition under the guidance of Paisiello, at Naples. While in Naples he wrote two cantatas and other church-music; in 1814 his first opera, *I solitari di Scozia*, was brought out at the *Teatro nuovo* in that city. Shortly after, he repaired to Venice, where he stayed seven years, writing an opera in each, and also several ballets; but none of these ventures succeeded in winning for their author even the evanescent vogue of an Italian opera-composer; he consequently gave over dramatic composition in 1820 and turned his attention to instruction in singing, a vocation in which he was eminently successful in Venice, Trieste and Vienna. Again devoting his energies to composition, he wrote operas for several leading Italian theatres, yet still without success; but few of his dramatic works became known abroad, among them being *La Pastorella*, *Timur Chan*, *Pietro il Gran*, and *Giulietta e Romeo*. The last-named opera is considered his best, and its third act, especially, was so much liked that it has frequently been substituted for the same act of Bellini's opera of like name, not only in Italian theatres, but even in Paris and London. To the former city Vaccai journeyed in 1829, visiting London a few years later, and in both attained to great and deserved popularity as a singing-teacher. Again returning to Italy, he recommended writing operas, one of this period being *Giovanna Grey*, written for Malibran, in honor of whom he composed, after her decease, in co-operation with Donizetti, Mercadante and others, a

funeral cantata. Most of these operas also met with hardly more than a bare *succès d'estime*. In 1838, however, he was appointed to succeed Basili as head-master and instructor of composition at the Milan Conservatory, which position he held until 1844, when he retired to Pesaro. Here his last opera, *Virginia*, was written for the *Teatro Argentino* at Rome. He died at Pesaro August 5, 1848. Besides sixteen operas, he composed a number of cantatas, church-music of various descriptions, arias, duets and romances.

Although unable to secure a niche among Italy's favorite dramatic composers, Vaccai's lasting renown as a singing-master shows that he was possessed of solid, if not brilliant, artistic attainments. His famous "Metodo pratico di canto italiano per camera" is still a standard work in great request, and his "Dodici ariette per camera per l'insegnamento del belcanto italiano" are scarcely less popular.

The general plan of the "Practical Method" is to render study easy and attractive, without omitting essentials. No exercise exceeds the limit of an octave and a fourth (c'—f, transposable to suit any voice). There are fifteen "Lessons," which are not bare solfeggi on single vowels or syllables, but melodious exercises—for scale-practice, for skips of thirds, fourths, etc., up to octaves; on semitones, runs, syncopations, and all graces usually met with—written to smooth Italian verses, with excellent English translations. The extraordinary and undiminished popularity of this method is attested by the numerous editions through which it has run; yet it is not merely the method for dilettanti, but can be used profitably in conjunction with any other system of voice-cultivation, being admirably calculated for strengthening and equalizing the medium register, for giving confidence in taking difficult intervals, and for enforcing habits of precise and distinct articulation and phrasing.

DR. TH. BAKER.

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 *ih* (never *ä*); e.g., *amare* [pron. *ah-mah'-reh*].
- e " *ay* in bay (without the vanish *i*); *é* in bed; *a* in bare (before *r*).
- i " *ee* in beet; *í* in bit; *i* before a vowel, like *y* (consonant).
- o " *aw*, or *oh* (without the vanish *ü*); *ö* 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 *l* (pronounce *gl* like *l-y* [consonant], e.g. *suglì*, [pron. *sool'-yē*]), and *n* (pronounce *gn* like *n* in *cañon* [*kan'-yon*]).
- g " *z* in azure (or a very soft *j*) before *e* or *i*.

h is mute.

j 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 *ecce* [pronounce *ek'-ko*, not *ek'-o*].—Accented syllables take a less explosive stress

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

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

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

- 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'-bungk*).

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. <i>stumm</i> , pron. <i>shtüm</i> [<i>u</i> as in <i>bull</i>]); 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, ë, ö, ü, ai, ei, ae, eu, and äu, it is soft (set the tongue as if to pronounce d, and breathe an h through it; e.g. *Strich*, pron. *shtrɪd-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-akts'"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 å.

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 å, 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, êu and œu like German ö.

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

ou and ôu like oo in boot.

eau like ö 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, ë, ö, and i.

ch " sh.

g " z in azure before e, é, ë, ö, 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 åh, i to ë (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 é.

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.

Adagio.

Voice.

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

Voice.

Ma-nea so - lle - ci - ta più de-lu - sa - to, a - nco-rchè

Adagio.

Piano.

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

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Intervals of the Third.

Andantino.

A musical score for voice and piano. The vocal line starts with a dynamic **p**. The lyrics are: "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 - deil suo pe -". The piano accompaniment consists of sustained chords in the bass and middle octaves.

Andantino.

The vocal line continues with: "pret-ty, 'Mid the ar - rows, shel-ter su - ing, Here and there, and sore dis - ri-glio, per fug - gir dal cru-doar - ti - glio vo - la in grembo al eac - cia -". The piano accompaniment maintains its harmonic foundation with sustained chords.

tress'd, Wound-ed falls with gen - tle coo-ing, Wound-ed falls, with gen - tle

tor, per fug - gir dal cru - doar - ti-glio, per fug - gir dal cru - doar -

cooing, On the fowl-er's faith-less breast, On the fowl-er's faith-less breast.

ti-glio vo - la in grembo al eac - cia - tor, vo - la in grembo al eac - cia - tor.

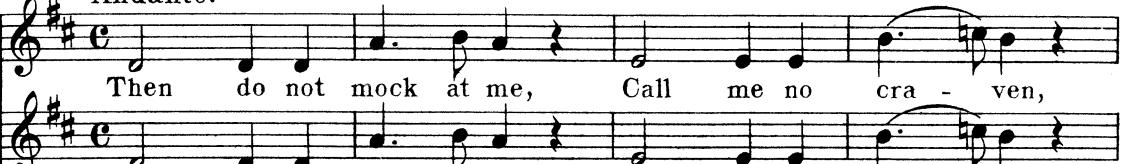
Lesson II.
Intervals of the Fourth.

Adagio.

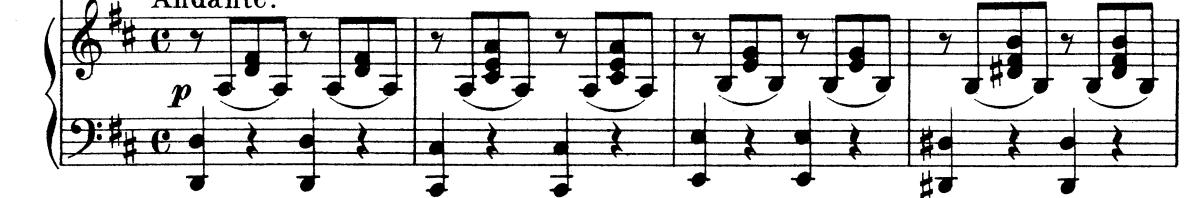
Ah! 'tis sad - ness, Not mere mad - ness, Not mere
 Adagio. La - scia il li - do, e il ma - re in - fi - do a sol -
 want that oft-times ur - ges, Thro' those dreadful deaf'ning surg-es, Far, so
 ear tornail noc - chie - ro, e pur sa che men - zo - gne - ro al - tre
 far and forth to sea, One who knows what storms can be! One who
 vol - te lin - gan - nò, al - tre vol - te lin - gan - nò, al - tre
 knows what storms can be, All too well what storms can be!
 vol - te lin - gan - nò, al - tre vol - te lin - gan - nò.

Intervals of the Fifth.

Andante.



Andante.



in mez-zoal 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-zoal por - to pa - ven - to il mar.

Lesson III.
Intervals of the Sixth.

7

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.

p

rene - ly, While the guilt - y one so mean - ly Sees and gives not look, nor
re - na nel sof - frir lin - giu - sta pe - na du - na col - pa che non

sign, Then, tho' all un - seen, thou wearest 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, Rarer far than gems the rarest Brought from far Golcon - da's mine.
re - na nel sof - frir lin - giu - sta pe - na du - na col - pa che non ha.

Lesson IV.
Intervals of the Seventh.

Adagio.

One gleam 'mid the thun - der

Adagio.

Adagio.

One gleam 'mid the thun - der

Fra lom - bre un lam - po

flash - ing, Where winds and waves are

so - lo ba - sta al nocchier sa -

simile

dash - ing; One glance, and now the

ga - ce che già ri - tro - vali

pi - lot Sees where his bark should steer.

po - lo, che ri - co - no - see jl mar.

Intervals of the Eighth, or Octave.

The musical score consists of five staves of music, each with a treble clef and a bass clef. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *simile*. The lyrics are:

And now at dawn's first
Quell' on - da che ru -
simile.
call - ing, All gen-tly ris - ing, fall - ing,
i - na, bal - za, si fran-gree 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.

Musical score for the first section of the lesson. It consists of two staves. The top staff is in treble clef and 3/4 time, with lyrics: "When leaf - let or De - li - ra dub -". The bottom staff is in bass clef and 3/4 time, with a dynamic marking *p*. The music features eighth-note patterns and rests.

Andantino.

Musical score for the second section of the lesson. It consists of two staves. The top staff is in treble clef and 3/4 time, with lyrics: "feath - er Have bro - ken their teth - er, And". The bottom staff is in bass clef and 3/4 time. The music features eighth-note patterns and rests.

Musical score for the third section of the lesson. It consists of two staves. The top staff is in treble clef and 3/4 time, with lyrics: "bio - sa, in - cer - ta va - neg - gia o -". The bottom staff is in bass clef and 3/4 time. The music features eighth-note patterns and rests.

Musical score for the fourth section of the lesson. It consists of two staves. The top staff is in treble clef and 3/4 time, with lyrics: "win - try wild weath - er Has". The bottom staff is in bass clef and 3/4 time. The music features eighth-note patterns and rests.

lost them on high; So con - science and
 moti 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
 gnial - ma cheon - deg - gia fraj mo - ti del
 die, Oh! see, lest they die.
 cor, fraj mo - ti del cor.

Lesson VI.

Syncopation.

Moderato.

Moderato.

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

Moderato.

simile

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

true love, Times and chances, and dreams and fancies, All range and
non è Con chi ce - de o chi sar ren - de no mai sì

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

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 din - tat - ta ne - ve è _ dun bel
simile.

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 _ friend - ship
che in - se ri - ce - ve, tut - ta ne in - vo - la la _ sua bel -

dies; One _ doubt, the mer - est, Their friend - ship 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 dreari - ly, The blossom all dies. If in my
spi - ra un zef - fi - ro, non spunta un fior. Ler - be sul

lady'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
 (measures 1-4)

One word con - sent - ing, Dawn breaks on land and sea, The flow'r's re - a -
 sul col - lea - pri - co per - lui - ri - ve sto - no l'an - ti - co o -
 (measures 5-8)

rise: The birds sing so cheeri - ly, And day fills the
 nor, per lu - i ri - ve sto - no l'an - ti - co o -
 (measures 9-12)

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.
 (measures 13-16)

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 - long the riv - er - reach-es, The
Ben - chè di sen - so pri - vo, fin

Andantino.

whisp'ring wa - ter - beech - es Bend down when night is

lar - bo - scel - lo è gra - to a quel - l'a - mi - eo

simile.

fall - ing, And drink the lin - g'ring pool, And

ri - vo da cui ri - ce - veu - mor. Per

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 - ee, per *semile*

blush com - ing af - - ter The whole world must -

far - si pa - le - - se, dun lab - bro lo -

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

qua - - ce bi - so - - gno non ha. La

D.

se - cret they treasure Of pain _____ or _____ of pleasure. Con-

gio - ja ve - ra ce, per far - si pa - le - se, dun

fide _____ it! to hide _____ it, You see, _____ is in -

lab - bro lo - qua - ce bi - so - gno non -

p

vain. No,-no,- no,-no,- no,-to hide it _____ is _____ vain.

ha! No,-no,- no,-no,- no,- bi - so - gno non - ha.

p

Different ways of executing the Mordent.

Andantino.

Tho' I tend you night and morn-ing, With such care your
 L'Au - gel - let - toin lac - ei stret - to per - chè mai can -
 Andantino. *simile*

mf

cage a - dorn-ing, Vain en - deav-or, My sweet bird nev - er Greets me

tar sa - 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 - toin lac - ei stret - to

More I love where dan - cing shade is; 'Mid green al - leys, Where sun - light

per - chè mai can - tar sa - 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.

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.



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.

Tears like these are

Quan - do_ ac - cen - de un



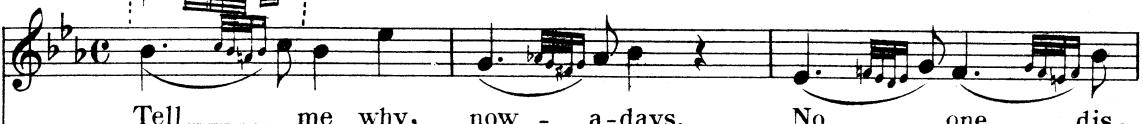
not un - man - nish; Ere the grand old mem - ries
no - bil pet - to, èin - no - een - te e pu - ro af-

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:



Più non si tro - va - no tra mil - le a -

Poco andante.



cov - ers, 'Mid all these mul - 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;

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 spaces Once fair with sum-mer's
 po - ve - roil ru - seel - lo mor-mo - ra len - to e
rinforz.

grac - es, And bright with dear glad fac - es, fac - es
 bas - so, un ra - mo - seel - 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 - seel - lo, un -

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

Lesson XII.
Runs and Scale-Passages.

Allegretto moderato.



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

Allegretto moderato.



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 èun

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 èun 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)

The musical score consists of three staves of music in common time, treble clef, and C major. The lyrics are written below the notes, divided into four sections by vertical bar lines. The first section starts with "With eyes nigh blind with weep - ing, With poor pale lips that". The second section starts with "Vor - rei - spie - gar laf - fan - no, na - scon - der - lo vor -". The third section starts with "Andante." followed by "trem - ble, This se - cret, that I am keeping, That robs my nights of". The fourth section starts with "re - i, e men - tre i dub - bi mie - i co - si cre - seen - do". The piano accompaniment is provided in the bass staff, featuring sustained chords and rhythmic patterns.

With eyes nigh blind with weep - ing, With poor pale lips that

Vor - rei - spie - gar laf - fan - no, na - scon - der - lo vor -

Andante.

trem - ble, This se - cret, that I am keeping, That robs my nights of

re - i, e men - tre i dub - bi mie - i co - si cre - seen - do

sleep - ing, How long can I dis - sem - ble?

van - no, Tut - to spie - gar non o - so,

How long can I conceal What I would most, what I would most, would most re -
tut - to non so ta - cer, tut-to spie-gar, tut - to non so, non so ta -

veal? And tho' a smile I'm wear-ing, Hope-less, de -
cer. Sol - le - ei - to, dub - bio - so, pen - so, ram -

spond-ent, de - spond-ent, de - spair-ing, At — heart a — grief I'm —
men - to, ram-men - to, e ve - do, e a - glioc-chi miei non —

bear - ing, I know can_nev - er heal; Ah! nev - er, ah! nev - er my pain can
 cre - do, non_cre - do al_mio pen - sier, non cre - do, non cre - do al_mio pen -

heal, Ah! nev - er ah! nev - er such pain can heal, such
 sier, non cre - do, non cre - do al mio pen - sier, non

pain - can - nev - er - heal, such - pain can - nev - er - heal.
 cre - do al - mio - pen - sier, non - cre - do al - mio - pen - sier.

Allegretto. (2d way.)

Ye call me de - ceiv - ing" The grey sea was griev-ing, "O
 Allegretto^o pla - ei - do il ma - re lu - sin - ghi la spon - da, o

men, rest 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 - fers, 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

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

simile

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 du - ty is toward our country. How base and how mean -

La Pa-tria è un tut-to di cui siam parti, al cit-ta-di-no è

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

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

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

L'u - ti - le oil dan - no ch'eи co - no - scer dee so - lo è ciò che

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

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

When for her wel-fare she bids us sac-ri-fice for-tune, 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:
 do - na, ren - de sol ciò che n'eb-be.
 made us, what we have, what we are. Her laws pro-tect us in our homes, and a -
 dus-se, l'e - du - eò, lo nu - drì. Con le sue leg - gi dagl'in-sul - ti do -
 broad her arms de-fend us, And her coun-sels en -
 me - sti - ci jl di - fen - de, da - gli e-ster - ni con

f

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 kin - dness, un - ceas - ing - ly she watches our hap - pi - ness and
 ma - dre a - man - te a fab - bri - car s'af - fan - na la sua fe - li - ei -

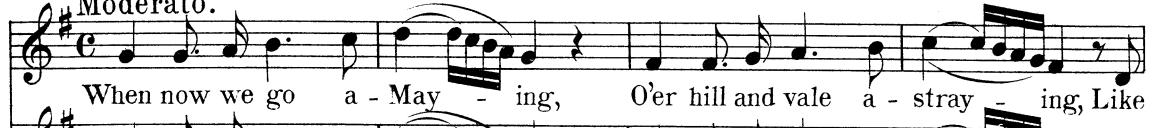
peace, if, per - ad - vent - ure, mor - tal man can be hap - py out of God's heaven!
 tà, per quan - to li - ce al de - stin de' mor - ta - li es - ser fe - li - ce.

Lesson XV.

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

Moderato.



Moderato.

simile.

chil - dren round - us play - ing, Soft zeph - yrs come and
gra - to il mol - le fia - to dun zef - fi - ro leg -

go; Like chil - dren a-round us play - ing, Soft
ger; è gra - to il mol-le fia - to dun

zeph - yrs come and go. Now sighing, now

zef - fi - ro leg - ger. o ge-ma, o

so? _____ We see your trac - es, Feel your em - brac - es, Your _____
 cer, _____ in_ o - gni la - to, in_ o - gni_ la - to com - -

simile

fac - es, Why won't you show? Your _____ fac-es, your _____
 - pa - gno è _ del pia - cer, com - - - pa-gno, com - - -

fac - es, your _____ fac - - es, Oh! why not
 pa-gno, com - - - pa - - gno è _ del pia - -

show, Your fac - es, your
 eer, 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 plia - cer, è del pia - cer, è del pia -

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