

Vaccai  
Practical Method  
for High Soprano

## PREFACE BY N. VACCAI.

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**A**NYONE 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.

# 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 åh (never å); e.g., *amare* [pron. åh-mah'-rehn].
- e " ay in bay (without the vanish i); é in bed; a in bare (before r).
- i " ee in beet; é in bit; i before a vowel, like y (consonant).
- o " aw, or oh (without the vanish u); ö in öpinion.
- 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 ly [consonant], e.g. *sugli*, [pron. sool'-yé]), and n (pronounce gn like n in canon [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 *ecco* [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 ii.

### Modified vowels:

ä like a in bare, but broader; é 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 é (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 (veet) 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 å.

au " ow in brow.

eu and äu like oi (more exactly ah'-u, 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<sup>k</sup>).

**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-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 *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*, *êu* and *œu* like German *ö*.

*oi* like *oh-ah'* (drawn closely together).

*ou* and *œu* like *oo* in *boot*.

*eau* like *ö* long, without the vanish *u*.

**Modified** by a following *n*, *m*, *nd*, *nt* or *mt* 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*, *ä*, *ë*, and *i*.

*ch* " *sh*.

*g* " *z* in *azure* before *e*, *é*, *ä*, *ë*, 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'], *tran-quille* [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 *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 1<sup>st</sup> 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 - nca so - lle - ci - ta più de - ll'u - sa - to, a - nco-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

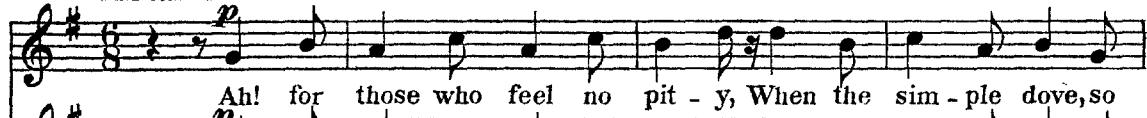
while yet 'tis day, Out with your voic - es, And march, march a - way.

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

*rif*      *f*      *p*

## 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

Adagio.

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

*p*

want that oft-times urg - es, Thro' those dread-ful deaf'ning surges, 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 furl'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.

*p*

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 - dae 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 - dae se -

fair - est, Rar - er far than gems . the rar - est Brought from far Gol - conda'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

Adagio. Fra l'om - 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 - va il

pi - lot Sees where his bark should steer.

po - lo, che <sup>(1)</sup> ri - co - no - sce il mar.

## Intervals of the Eighth, or Octave.

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Intervals of the Eighth, or Octave.

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

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.



Andantino.

feath - er Have bro - ken their teth - er, And

bio - sa, in - cer - ta va - neg - gia o -

win - try wild weath - er Has

gnial - ma che on - deg - gia fra i

f o s t   t h e m   o n   h i g h ;                      S o   c o n - s c i e n c e   a n d  
 m o - t i   d e l   c o r .                      D e - l i - r a   d u b -  
*simile*  
 rea - son ,    In   p a s - s i o n ' s    mad   sea - son ,    May  
 b i o - s a ,        i n - c e r - t a        v a - n e g - g i a    o -  
 fal - ter    and   w a - v e r -    Oh !   see ,    l e s t   t h e y -  
 g n i a l - m a    c h e   o n - d e g - g i a    f r a i    m o - t i    d e l -  
 die ,                      Oh !   see ,    l e s t   t h e y    die .  
 c o r ,                      f r a i    m o - t i    d e l    c o r .

## 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.

*simile*

one long changing, Shone there not, all worlds a.bove, Love, — love, — love,

chi s'ar - 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 s'ar - 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

*p* *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.

Musical score for the first section of the exercise. The key signature is G major (two sharps). The tempo is Andante. The vocal line consists of two staves. The top staff has lyrics: "If in my la - dy's eyes Love wak - eth nev - er," and "Sen - za l'a - ma - bi - le Dio di Cit - te - ra". The bottom staff provides harmonic support. The piano accompaniment is present below the bass staff.

Andante.

Musical score for the second section of the exercise. The key signature is G major (two sharps). The tempo is Andante. The vocal line consists of two staves. The top staff has lyrics: "What need of a - zure skies, May's sweet en - deav - or? The i - dì non tor - na - no di pri - ma - ve - ra. Non". The bottom staff provides harmonic support. The piano accompaniment is present below the bass staff. A dynamic marking "p" (pianissimo) is placed over the first measure, and "simile" is written above the vocal line.

Musical score for the third section of the exercise. The key signature is G major (two sharps). The tempo is Andante. The vocal line consists of two staves. The top staff has lyrics: "birds sing so drearily, The blossom all dies. If in my spi - ra un zeffi-ro, non spunta un fior. L'er - be sul". The bottom staff provides harmonic support. The piano accompaniment is present below the bass staff.

Musical score for the fourth section of the exercise. The key signature is G major (two sharps). The tempo is Andante. The vocal line consists of two staves. The top staff has lyrics: "birds sing so drearily, The blossom all dies. If in my spi - ra un zeffi-ro, non spunta un fior. L'er - be sul". The bottom staff provides harmonic support. The piano accompaniment is present below the bass staff.

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 l'an - ti - co o -

skies; The birds sing so cheer - i - 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 - long the riv - er - reach - es  
Ben - chè di sen - so pri - vo, fin

Andantino.

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

l'ar - bo - scel - lo è gra - to a quel - l'a - mi - co

*simile.*

fall - ing, And drink the lin - gring pool, And

ri - vo da cui ri - ce - ve u - 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 - 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, to hide it is vain.

ha. 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.

*mf* *simile*

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.

## 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—

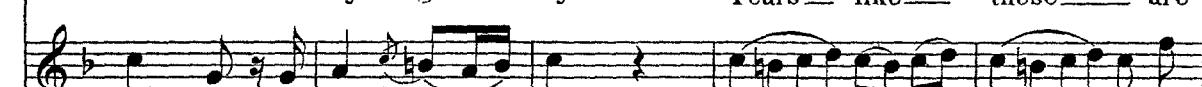


èin - no - cen - tee pu - ro\_af - fet - to: de - bo -



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 -

vanish, 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.

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 - ro il 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-toe  
*rinfz.*

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 - - - - - *rall.* gain?  
 sas - so qua-si ar - re-star lo - - - - - *rall.* fa.  
*rall.*

## Lesson XII.

## Runs and Scale-Passages.

Allegretto moderato.



Like ships from anch - or \_\_\_\_ stray-ing, All



Siam na - vi al - lon - 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 wavés are break-ing be - fore \_\_\_\_\_ us, Great clouds are gath- er-ing

o - gni\_ di- let - to\_ è\_ sco - glio, tut - ta\_ la\_vì - 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\_vì - 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.)*

*Andante.*

The musical score consists of two staves of music for voice and piano. The top staff is for the voice, and the bottom staff is for the piano. The music is in common time, with a key signature of four flats. The lyrics are written below the vocal line, divided into two sections by a brace. The first section starts with "With eyes nigh blind with weep - ing, With Vor- rei spie-gar l'af- fan - no, na -". The second section starts with "poor pale lips that trem - ble, This se - cret, that I am seon - der - lo vor - re - i, e men-tre i dub - bi". The piano part provides harmonic support with simple chords. The vocal line uses slurs and grace notes to demonstrate portamento techniques.

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  
seon - der - lo vor - re - i, e men-tre i dub - bi

keep-ing, That robs my nights of sleep - ing;  
mie-i co - sì 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 oe-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.

Allegretto. (2<sup>nd</sup> way.)

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

**Allegretto.**

men, reft of rea-son, Go chide this wild sea-son. These mad winds, my  
 por-ta con l'pon-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

Il" 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 si am 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 - tti - le o il dan-no ch'ei co - no - scer dee so - lo è ciò che

pros-per, or what can shame or injure, 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.

A

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

f

dear ones, 'Tis her due that we ren-der: She 'twas, who  
 do-na, ren-de sol ciò che n'eb-be. Es-sail 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-drì. Con le sue leggi dagl'in-su-lti do-

p

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

f

A      A      A      A

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 - ven - ture, mortal man can be hap - py out of God's heaven!  
ta, 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.



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 molle

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 - gno è 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 è - 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.