

Vaccai  
Practical Method  
for Soprano, Tenor

## PREFACE BY N. VACCAI.

---

**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 Jannaconi, 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 recommenced 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 *ăh* (never *ä*) ; e.g., *amare* [pron. äh-mah'-rêh].  
**e** " *ay* in bay (without the vanish *i*) ; *ê* 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 *ü*) ; *ô* 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. *sugli*, [pron. sool'-yê]), 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.

**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

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 ; *ê* in bed.

**ö** has no English equivalent ; long *ö* can be pronounced by forming the lips to say *oh*, and then saying *â* (as in bay) with the lips in the first position ; short *ö*, by saying *ê* (as in bed) instead of *â*. [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 *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\**).

\* 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 *s* (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, a, ö, u, 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*.

**ä** 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-ä'h'* (drawn closely together).

**ou** and **où** like *oo* in boot.

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

**Modified** by a following *n, m, nd, nt* or *ml* 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, é, and i*.

**ch** " *sh*.

**g** " *z* in azure before *e, é, è, ê, é, 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 *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

Voce

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

Adagio

Piano

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

*rf* *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 - deil suo pe -

Andantino

*p*

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 - lajn 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 - 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 - lajn grembo al cac - cia - tor, vo - lajn grembo al cac - cia - tor.

# Lesson II

## Intervals of the Fourth

Adagio

Ah! 'tis sad-ness, Not mere mad-ness, Not mere  
 La-sciajli li-do, e il ma-rejn - fi-do a sol -

Adagio

*p*

want that oft-times ur-ges, Thro' those dreadful deafning surg-es, Far, so  
 car tor-nail 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-za vi - ve-re sen - za con - for - to

Andante

Toss'd in mid - ha - ven, And furl'd all my sail.  
 in mez-zoal por - to pa - ven - to il mar.

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

*Andantino*

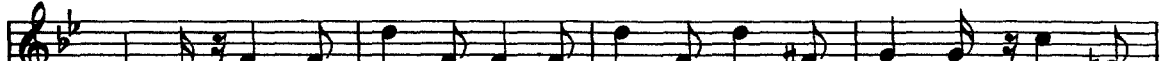
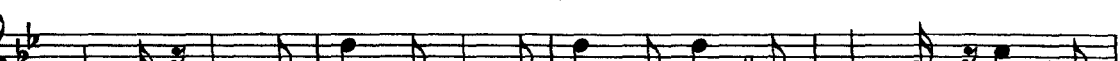


When un - just - ly blame thou bear - est All in si - lent scorn se -

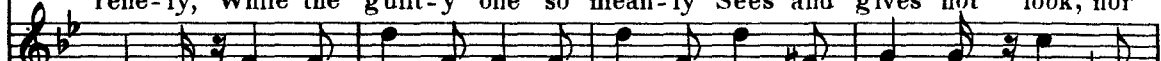


Bel - la pro - va è dal - ma for - te l'è - ser pla - ci - dae se -

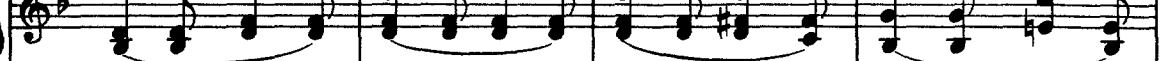
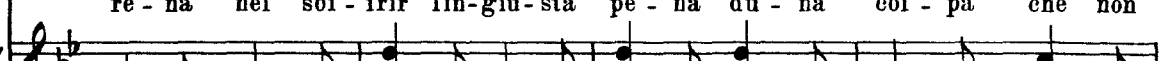
*Andantino*



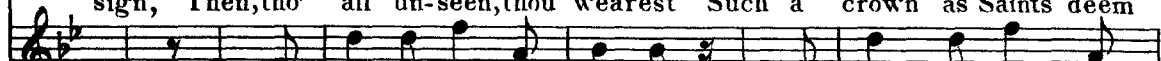
rene - ly, While the guilt - y one so mean - ly Sees and gives not look, nor



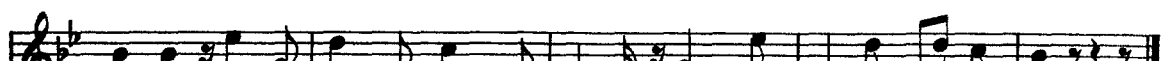
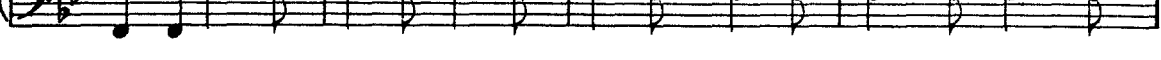
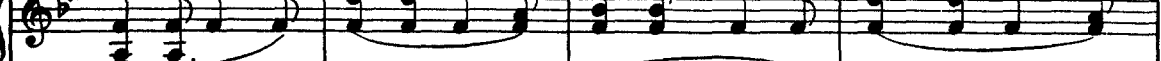
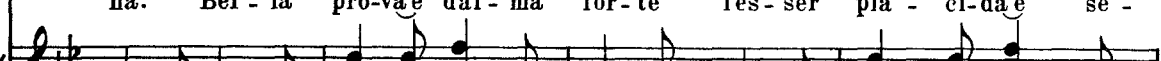
re - na nel sof - frir l'in - giu - sta pe - na d'ù - na col - pa che non



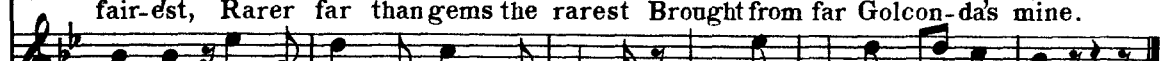
sign, Then, tho' all un - seen, thou wearest Such a crown as Saints deem



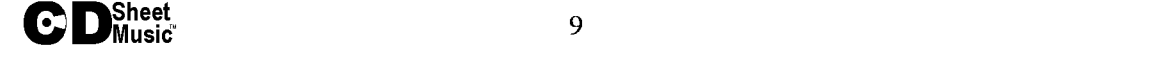
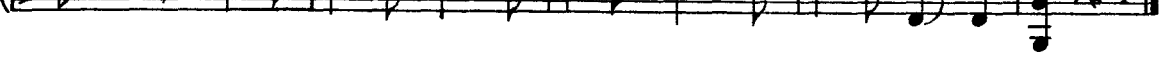
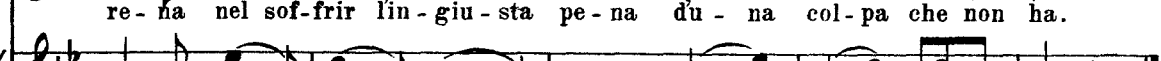
ha. Bel - la pro - va è dal - ma for - te l'è - ser pla - ci - dae se -



fair - est, Rarer far than gems the rarest Brought from far Golcon - da's mine.



re - na nel sof - frir l'in - giu - sta pe - na d'ù - 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

Adagio

flash - - ing, Where winds and waves are  
 so - - lo ba - staa! nocchier sa -

*simile* *p* *p* *sf*

dash - - ing; One glance, and now the  
 ga - - ee che già ri - tro - vajl

*p* *sf*

pi - - lot Sees where his bark should steer.  
 po - - lo, che ri - co - no - scejl mar.

# Intervals of the Eighth, or Octave

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 - gee 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 -

*Andantino*

*p*

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 fraj

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  
 gnial - ma che on - deg - gia frai mo - ti del

die, Oh! see, lest they die.  
 cor, frai mo - ti del cor.

# 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

*p* *simile*

one long - chang - ing, Shone there not, all worlds a - bove, Love, love, love,  
 chi s'ar - 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 s'ar - ren - de no mai sì

change, and pass from sight; - But love is life's one stead - fast light.  
 bar - ba - ro non è, no mai sì 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 din - tat - ta ne - ve è d'un 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 friend-ship dies.  
 tà, tut - ta ne in - vo - la la sua bel - tà.

*simile.*

# 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 là - ma - bi - le Dio di Cit - te - ra

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, and some slurs. The bass clef part provides a steady accompaniment with eighth notes. The tempo is marked 'Andante'.

Andante

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. L'er - bé sul

This system continues the musical score. It includes the same piano accompaniment style as the first system. The tempo remains 'Andante'. The lyrics are in Italian.



la-dy's eyes Comes sweet re - lent - ing, One look that love implies,  
 mar-gi - ne del fon - tea - 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 - lea - pri - co per lui ri - ve - sto - no l'an - ti - co o -

rise: The birds sing so cheeri - ly, And day fills the  
 nor, per lu - i ri - ve - sto - no l'an - 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 - long the riv - er - reach - es, The  
Ben - ché di sen - so pri - vo, fin

*p*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andantino'. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a rhythmic pattern of eighth notes with a grace note, marked with a piano (*p*) dynamic.

*Andantino*

whispering wa - ter - beech - es Bend down when night is  
l'ar - bo - scel - lo è gra - to a quel - la - mi - co

*simile.*

Detailed description: This system contains the second and third systems of music. The tempo remains 'Andantino'. The piano part continues with the same rhythmic pattern, now marked with a *simile.* dynamic.

fall - ing, And drink the lin - g'ring pool, And  
ri - vo da cui ri - ce - veu - mor. Per

Detailed description: This system contains the third and fourth systems of music. The piano part continues with the same rhythmic pattern.

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-tojn lae - ci stret - to per - ché mai can -

*mf* *simile*

Andantino

age a - dorn-ing, Vain en - deav-or, My sweet bird nev - er Greet me  
tar sa - scol - ta? Per - ché 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-tojn lae - ci stret-to

*p*

More - I love where dan - cing shade is; 'Mid - green - al - leys, Where sun - light  
per - ché mai can - tar sa - scol - ta? Per - ché 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  
*simile*

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. Quan - do\_ ac - cen - de un



not — an - 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 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;  
 Se po - ve - ro il ru - scel - lo

*Allegro moderato*  
*p*

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 - s'ar - re - star - lo - fa. Se

these dark wind-swept spaces Once fair with summer'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

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*  
*p*

winds and tides — o - bey - ing, Sway - ing 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 seo - 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 seo - 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 poor pale lips that -  
 Vor - rei spie - gar l'af - 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 - sì cre - scen - do

sleep - ing, How long can I dis - sem - ble?  
 van - no, Tut - to spie - gar non o - so,



How long can I — con-veal 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 -

*f* *p*

veal? And tho' a smile I'm wear-ing, Hope - less, de -  
 cer. Sol - le - ci - 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.

Ad.

\*

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

“Ye call me de - ceiv - ing,” The grey sea was griev - ing, “O  
 Allogretto<sup>0</sup> pla - ci - do il ma - re lu - sin - ghi la spon - da, o

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*

# 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

heart-ed is he who seeks ad-van-tage in his coun-try's dis-honor!  
 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  
 L'u-ti-le o il dan-no ch'ei 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

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring two lines of lyrics in English and Italian. The music is in a minor key with a common time signature. The second staff is a duplicate of the vocal line. The bottom staff is the piano accompaniment, starting with a piano (p) dynamic and moving to mezzo-forte (mf) later in the system. The piano part includes chords and melodic lines in both hands.

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

The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same format as the first system, with English and Italian lyrics. The piano accompaniment features a more active melodic line in the right hand.

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

The third system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same format, with English and Italian lyrics. The piano accompaniment includes a prominent chordal texture.

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

The fourth system concludes the musical score with three staves. The vocal lines and piano accompaniment follow the same format, with English and Italian lyrics. The piano accompaniment features a strong melodic line in the right hand, ending with a fermata.

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a forte 'A' dynamic. The lyrics are in English and Italian, with the English lyrics above the vocal staves and the Italian lyrics below them.

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

The second system of the musical score continues the vocal and piano parts. It features the same instrumental setup as the first system. The lyrics continue in English and Italian. The piano accompaniment includes a section marked with a piano 'p' dynamic.

all lov - ing kindness, un - ceas - ing - ly she watches our happi - ness and  
 ma - dre a - man - te a fab - bri - car s'af - fan - na la sua fe - li - ci -

The third system of the musical score continues the vocal and piano parts. It features the same instrumental setup as the first system. The lyrics continue in English and Italian. The piano accompaniment consists of block chords and moving lines.

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

The fourth and final system of the musical score concludes the vocal and piano parts. It features the same instrumental setup as the first system. The lyrics conclude in English and Italian. The piano accompaniment ends with a final chord.

# 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 - stray - ing, Like  
 Al la stagion de' fio - ri e de' no - vel - li a - mo - ri, è

*p* *simile.*

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

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

zeph - yrs come and go. Now sighing, now  
 zef - fi - ro leg - ger. O ge - ma, o

sigh-ing, They seem to fall a - dy - ing, Then light-ly, So  
 ge-ma, o ge - ma fra - le fron - de; o len-to, o

bright-ly, The stream makes glad re - ply - ing.  
 len - to, o 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 - 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  
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, è del pia - cer, è del pia -

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