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

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

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

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

ITALIAN.

Vowels:

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

a like ah or åh (never ã); e.g., amare [pron. åh-mah-reh].
e " ay in bay (without the vanish i); è in bed; a in bare (before r).
i " ee in beet; ì in bit; i before a vowel, like y (consonant).
o " ow, or oh (without the vanish u); ò in opinion.
u " oo in boot; ù 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 " ck 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'-yë]), and n (pronounce gn like ù 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; ë in bed. o has no English equivalent; long ò can be pronounced by forming the lips to say oh, and then saying ò (as in bay) with the lips in the first position; short ò, by saying ò (as in bed) instead of ä. [N. B.—Long ü is the French eu (in jeuw)].

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

Diphthongs:

ai and ei like long i in bite.
ac like å.
aau " ow in brow.
eu and äu like oi (more exactly ak'-å, 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 å.
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., Bel-bungk).
HINTS ON PRONUNCIATION.

j like y (consonant).
qu “kuv.
š 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 ř and p, beginning a word, usually like šk (e.g. stumm, pron. shuM [u as in bull]); otherwise as in English.
v like f.
w “w (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, ř, é, ů, 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. shtrikh); after a, o, u, and au, it is hard (a guttural h).

ch as 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. Zweisprachiger "musik", Bo"genhamer "merkbl"iter". The principal accent is regularly marked (') in this work.

FRENCH.

Vowels:
a as in Italian, but shorter, often approaching English ã.
å like ãh.
e “u in but; e-final is almost silent in polysyllabic words.
e “ay in bay.
e “é in there.
e “German ã, and always long.
i or í like ee in beet; short í as in English.
o as in Italian.
u like the German û.

Diphthongs:
ai like ai in bait; but before l-final, or û, is pronounced as a diphthong (ak'-ee, drawn closely together).
ai and ei like ě.
eu, ei and œu like German ö.
io like oh-åh’ (drawn closely together).
ou and õ like oo in boot.
eau like o 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, ã, ě, é, and i.
ch “sh.
g “s in azure before e, ã, ě, é, and i.
gr as in Italian.
h is often mute; no extended rule can be given here.

i like s in azure.
l after s is usually sounded like English y (consonant), and frequently prolongs the í (ee); e.g. travailler [trah-vah-yar'], tranquille [tronklee'].
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 ç is changed to ãh, í to ã (in bat), and ú to eü.]

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 illéo)—though, of course, we need hardly say that here the teacher's example and oral explanation is better than all written precept.

Voice.

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

Mancé sol-le-ci-ta più de-llusato, aneco-rebè

Piano.

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

sagìti co-nlie-ve fia-tó, fa-ce che pa-lipi-ta

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

presso-a-1morir, fa-ce che pa-lipi-ta presso-a-1morir.
Intervals of the Third.

Andantino.

Ah! for those who feel no pity, When the simple dove, so prettily, 'Mid the arrows, shelter suing; Here and there, and sore distress'd, Wounded falls, with gentle cooing, Wounded falls, with gentle cooing, On the fowler's faith-less breast, On the fowler's faith-less breast.

Sempli-cetta torto-rela, che non ve-de il suo pe-

Andantino.

Andantino.
Ah! 'tis sadness, Not mere madness, Not mere want that oft-times urges, Thro' those dreadful deaf'ning surges, Far, so far and forth to sea, One who knows what storms can be! One who knows what storms can be, All too well what storms can be!

Adagio. Lasciatelì, il mar, infido a sol
Andante.

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

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

Andante.

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

in mezzo 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 mezzo al por-to pa-ven-to il mar.
Lesson III.
Intervals of the Sixth.

Andantino.

When, unjustly, blame thou bear-est, All in silent scorn

Bella prové d'alma forte l'esser placidae ser-

reney, While the guilty one so meanly Sees and gives not look, nor

renan nel soffrir l'ingiusta pena d'una colpa: che non

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

ha. Bella prové d'alma forte l'esser placidae se-

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

renan nel soffrir l'ingiusta pena d'una colpa che non ha.
Lesson IV.
Intervals of the Seventh.

Adagio.

One gleam 'mid the thunder

Adagio.

Fra l'ombre un lampo

flash ing, Where winds and waves are

so lo ba sta al nocchier sa

simile

dash ing; One glance, and now the

gance che gia ritro va il

pilot See where his bark should steer.

polo, che rico nosce il 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 - ge_e mor - mo-ra,

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

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

Half-tones, or Semitones.

Andantino.

When leaf — let

De — li — ra
dub —

feather

Have bro — ken
their teth — er,
And

bio — sa,
incerta
va — neg — gia
o —

wintery
wild
weather
Has

gonalma
che on deg — gia
fra —
Lesson VI.
Syncopation.

Moderato.

Like wild bees at sunrise ranging, What were life but

Nel contrasto amor s'accede; con ch'i' ce-de-o

one long changing, Stone there not, all worlds above, Love, love, love,

chi s'arrende mai sì barbaro 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'arrende, no mai si

change, and pass from sight; But love is life's one steadfast light.

bar-bar-ro' non è, no mai si bar-bar-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.
Lesson VIII.

The Appoggiatura taken from above or below.

The Appoggiatura (or leaning note) is the most expressive of all the musical adornsments. 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 Cite - ra

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 drearil - ly, The blossom all dies. If in my

spi-ra un zeffi-ro, non spunta un fior. Ler - be sul
la\-dy's eyes Comes sweet re\-lent\-ing, One look that love implies,
mar-gi-ne del fon-te a-mi-co, le pian-te ve-do-ve

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

skies; The birds sing so cheer-i-ly, And day fills the skies.
nor, per lui ri\-ve-sto-no l'an-ti-co o-nor.
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.
now when noon is burning, Their silver leaflets

lui di fronde ornato, bel la merce gli

turning, They shade the sleeping waters, And

rende, dal sol quando difende il

fan them clear and cool; They shade the sleeping

suo benefactor, dal sol quando difende il

waters, And keep them clear and cool.

fende il suo benefactor.
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.
secret they treasure Of pain or of pleasure.

gio jave rae, per fair si pale se, dun

ride it! To hide it, You see, is in-

lab bro lo qua ce bisogno non

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

ha. No, no, no, no, no, bisogno non ha.
Different ways of executing the Mordent.

Andantino.

Thou I tend you night and morning, With such care your

L'au-gel-let-to in lac-ci stret-to per-chè mai can-

cage a-dor-ing, Vain en-deavor, My sweet bird nev-er Greets me
tar sa-scolt-a? Per-chè spe- ra un'al-tra vol-ta di tor-
ever With one sweet song. Thou 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 dancing shade is; 'Mid green al-leys Where sun-light-

per-chè mai can-tar sa-scolt-a? Per-chè spe-ra un'al-tra-
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 coming, well-ing,
Quan-do ac-cen-de un no-bil pet-to

P poco stacc.

Where some dear one's voice is telling Deeds of
è in-no cen-te pu-ro af-fet-to: de-bo-

Heroes In days gone by. Tears like these are
lez-za am-or non è. Quan-do ac-cen-de un
not unmannish; Ere the grand old memories
nobil petto, è innocente e puro aff
vanish, Love itself shall fall and die,
petto: debolenza amor non è,

Love itself shall fall and die
debolezza amor non è.
Tell me why, nowadays,
No one discovers,
Più non si trovano tra mille anni,
In the midst of all these multitudes,
Man ti sol due bell'anima
Two constant lovers. All for eternity
Che siano costanti, e tutti parlano
Swear they'll be kind,
Yet but two
faithful ones
Where shall we find?

parlano di fedeltà,

Yet but two faithful ones
Where can we find?

e tutti parlano di fedeltà.
Lesson XI.

Introduction of the Trill or Shake.

Allegro moderato.

The wind seemed never to weary;

Se po-vere il ruscel-lo

Allegro moderato.

Cold fell the rain, and dreary, And all so ghostly and

mormo-ra len-to e bas-so, un ra-mo-seel-lo, un

eerie Night sank on sea and plain. Were

sas-so qua-siar-re-star-lo fa. Se

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these dark wind-swept spaces

Once fair with summer's

po - ve - ro il ru - scel lo

mor - mo - ra len - to e

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

quasi ar-re-star lo fa, un ra - mo - scel lo, un_

fac es I ne'er shall see a__rall. gain?

sas so quasi ar-re-star lo

fa.
Lesson XII.

Runs and Scale-Passages.

Allegretto moderato.

Like ships from anchor-straying, All

Siam nav'ial'lon-de algen-ti la-

Allegretto moderato.

winds and tides obeying, Swaying to each e-

sci-ate in ab-ban-do-no, im-pe-tuo-si-

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

venti i no stri af fet ti so no,
Great waves are breaking before us, Great clouds are gathering.

Ah! well, ah! well, if day, if day shall remain,

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

vita è un mar, tutta la vita è un mar.
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 weeping, With

Vorrei spiegur l'affanno, na-

poor pale lips that tremble, This secret, that I am

seon-derno vorre-i, e men-tre i dubbi

keep-ing, That robs my nights of sleep-ing;

miei cosi cresce-no!
How long can I dissemble?
Tutto spiegare, non oso,

What I would most, what I would most, would most receiv
Tutto spiegare, tutto non so, non so tale

veal?
And tho' a smile

sollecito, dubbio so,

Hopeless, despondent, despondent, despairing;
Attenso, rammento, rammento, e vedo, e a

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heart a grief I'm bearing, I know can never

ghi oc-chi miei non creo, non creo al mio pen-

heal; Ah! never, ah! never my pain can heal, Ah! never, ah!
sier, non creo, non creo al mio pensier, non creo, non

never such pain can heal, such pain can never

t creo al mio pensier, non creo al mio pensier,

heal, such pain can never heal.
sier, non creo al mio pensier.
Allegretto. (2nd way.)

"Ye call me deceiving; The grey sea was grieving, "O placido il mare in sogni la sponda, o

men, reft of reason, Go chide this wild season. These mad winds, my

porta con l'onda terrore spanilo: é colpa del

masters, Go chide them, not me! They cause your disasters, Not

vento, sua colpa non é, é colpa del vento, sua

Il" said the sea; "These mad winds, my masters, Go chide them, not me!"

colpa non é, é colpa del vento, sua colpa non é.
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.

La Patria è un tutto di cui siam partii, al cittadino è heart-ed is he who seeks ad- van-tage in his country's dis-honor!

fallo considerar se steso se-pa-ra-to da le-i.

Ver-i-ly, no loss or gain we need to con-sid-er save what can Lu-ti-le oıl dan-no ch'ei co-no-scér dée so-lo è ciò che

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

gio-va o nuoce al-la sua patria a cui di tut-to è de-bi-tor.
When for her welfare she bids us sacrifice fortune, lifetime, and even our dear ones, 'Tis her due that we render: She 'twas, who made us, what we have, what we are. Her laws protect us in our homes, and adusse, le-duco, lo nudri. Con le sue leggi dagl'insulti do-broad her arms defend us, And her counsels en-me-sti-cijl di-fen-de, da-gli e-sterni con
light us, She gives us safety, glory, station, name, and l'armi. Ella gli presta nome, grado ed o-

race, Rewards our merits and vindicates our honor: With

nor, ne premia il merito, ne vende la of se, e

all loving-kindness, unceasingly she watches our happiness and madre amante a fabbricar salfana la sua felicit

peace, if, peradventure, mortal man can be happy out of God's heaven! ta, per quanto li ce al destin de mortaliesser felice. 
Lesson XV.

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

Moderato.

When now we go a-May-ing, O'er hill and vale a-

Al-la sta-gion de' fio-ri e de' no-vel-lia-

Moderato.

stray-ing, Like chil-dren round us play-ing, Soft

mo-ri, è gra-to il mol-le fia-to d'un

zep-rys come and go; Like chil-dren around us

zef-fi-ro leg-ger; è gra-to il mol-le

play-ing, Soft zep-

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
frun-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 del pia