

Bach
Concerto No. 2 in E Major
Violin

Allegro (♩ = 84)

f TUTTI

dim. *mf*

cresc. *f* *mf* SOLO

cresc. *f* TUTTI

SOLO *mf* *p* *pp*

TUTTI *f* *mf* SOLO

f

cresc. *f*

This page of musical notation consists of ten staves of music, all in the key of D major (indicated by two sharps). The notation includes various dynamics and technical markings:

- Staff 1:** Starts with a *f* dynamic, followed by *dim.*, *p*, and *pp*. It features first finger (1) fingering on several notes.
- Staff 2:** Starts with *f*, followed by *dim.*. It includes first (1) and second (2) fingerings.
- Staff 3:** Starts with *f*. It includes first (1) and second (2) fingerings.
- Staff 4:** Starts with *f*, followed by *dim.*. It includes first (1) and second (2) fingerings.
- Staff 5:** Starts with *f*. It includes first (1), second (2), and third (3) fingerings, as well as a zero (0) fingering.
- Staff 6:** Starts with *cresc.*, followed by *f*. It includes a fourth (4) fingering.
- Staff 7:** Starts with *mf*. It includes a sharp sign (#) and a first (1) fingering.
- Staff 8:** Starts with *mf*. It includes a sharp sign (#), a zero (0) fingering, and a first (1) fingering.
- Staff 9:** Starts with *dim.*. It includes a first (1) fingering.
- Staff 10:** Starts with *p*, followed by *p*. It includes first (1), second (2), and fourth (4) fingerings, as well as zero (0) fingerings.
- Staff 11:** Starts with *cresc.*, followed by *f*. It includes first (1), second (2), and third (3) fingerings, as well as zero (0) fingerings.
- Staff 12:** Starts with *cresc.*, followed by *f*. It includes a third (3) fingering and the instruction **TUTTI**.

SOLO

TUTTI

mf *f*

mf *f*

f

p

cresc. *dim.*

p *poco cresc.*

mf *f*

mf

f

cresc. *f* *mf*

Musical score for guitar, consisting of ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a *dim.* marking. The first staff ends with *dim.*. The second staff begins with *p*. The third staff begins with *cresc.*. The fourth staff begins with *f*. The fifth staff contains a *tr* (trill) and ends with *p*. The sixth staff begins with *p*, contains *allarg.* and *cresc.*, and ends with *poco rit.* and *f*. The seventh staff is marked *Adagio* and ends with *dim.* and *sf*. The eighth staff is marked *Allegro* and begins with *f*. The ninth staff ends with *dim.*. The tenth staff begins with *f*.

cresc. *f* *mf* SOLO

cresc.

TUTTI *f* SOLO *mf*

p *pp*

TUTTI *f* SOLO *mf*

f

p *cresc.* *f*

Musical score consisting of seven staves of music. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and articulations:

- Staff 1: *mf*, *p*, *pp*. Fingerings: 1, 1, 1.
- Staff 2: *f*. Fingerings: 1, 2.
- Staff 3: *f*.
- Staff 4: *dim.*
- Staff 5: *mf*. Fingerings: 1, 2, 1, 3, 0, 3, 0, 4, 2, 1, 0.
- Staff 6: *cresc.*, *e ritard.*, *f*. Fingerings: 4.

Moderato.

44.

f

4 2 1

First system of musical notation, measures 44-46. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A dynamic marking of *f* is present.

Second system of musical notation, measures 47-49. The treble clef staff features chords and slurs. The bass clef staff continues the accompaniment. A dynamic marking of *p* is present. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Third system of musical notation, measures 50-52. The treble clef staff has slurs and accents. The bass clef staff has slurs. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Fourth system of musical notation, measures 53-55. The treble clef staff has slurs and accents. The bass clef staff has slurs. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Fifth system of musical notation, measures 56-58. The treble clef staff has slurs and accents. The bass clef staff has slurs. A dynamic marking of *f* is present. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

UNIVERSIDADE FEDERAL DE CAMPINA GRANDE

UNIDADE ACADÊMICA DE ARTE E MÍDIA

GRADUAÇÃO EM MÚSICA

VESTIBULAR 2010

TESTE DE CONHECIMENTOS ESPECÍFICOS - CLARINETA

The image shows a page of musical notation for a clarinet exam. It consists of two main sections. The first section is titled "Estudo em DÓ maior" (Study in D major) and is marked "Andante". It begins with a treble clef and a 4/4 time signature. The music starts with a piano (*p*) dynamic and includes markings for "cresc. e accel." (crescendo and acceleration) and "riprendendo il tempo" (re-taking the tempo). The piece concludes with a forte (*f*) dynamic. The second section is titled "Escala em Lá menor" (Scale in A minor) and is marked with a first ending bracket. It is written in treble clef with a common time signature (C). The page number "117-118" is printed at the bottom center.

Bach
Concerto No. 2 in E Major
Violin

Allegro (♩ = 84)

f TUTTI

dim. *mf*

cresc. *f* *mf* SOLO

cresc. TUTTI *f*

SOLO *mf* *p* *pp*

TUTTI *f* SOLO *mf*

f

cresc. *f*

This page of musical notation consists of ten staves of music, all in the key of D major (indicated by two sharps). The music is characterized by intricate patterns, including sixteenth-note runs, triplets, and slurs. The dynamics range from *pp* (pianissimo) to *f* (forte), with markings for *dim.* (diminuendo), *cresc.* (crescendo), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-4 and 0 (natural). The notation includes various articulations such as slurs, accents, and phrasing slurs. The piece concludes with the instruction **TUTTI** and a final *f* dynamic.

SOLO TUTTI

mf *f* *mf* *f* *f* *p* *cresc.* *dim.* *p* *poco cresc.* *mf* *f* *mf* *f* *cresc.* *f* *mf*

Musical score for guitar, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Staff 1: *dim.*
- Staff 2: *p*
- Staff 3: *cresc.*
- Staff 4: *f*
- Staff 5: *p*, *tr*, *tr*
- Staff 6: *p*, *allarg.*, *cresc.*, *poco rit.*, *f*
- Staff 7: *Adagio*, *dim.*, *sf*
- Staff 8: *Allegro*, *f*
- Staff 9: *f*
- Staff 10: *dim.*
- Staff 11: *f*, *tr*

cresc. *f* *mf* SOLO

cresc.

TUTTI *f* SOLO *mf*

p *pp*

TUTTI *f* SOLO *mf*

f

p *cresc.* *f*

Musical score consisting of seven staves. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and articulations:

- Staff 1: *mf*, *p*, *pp*. Fingerings: 1, 1, 1.
- Staff 2: *f*. Fingerings: 1, 2.
- Staff 3: *f*.
- Staff 4: *dim.*. Fingerings: 1, 2, 1, 0.
- Staff 5: *mf*. Fingerings: 1, 2, 1, 3, 0, 3, 0, 4, 2, 1, 0.
- Staff 6: *cresc. e ritard. f*. Fingerings: 4.

Allegretto

18. *f* *cresc.* *f* *cresc.* *p* *cresc.* *f*

p *cresc.* *f* *p* *f* *p* *cresc.*

f

ff

fz *p* *fz* *p* *fz* *p* *fz* *p*

f *p* *cresc.* *f* *p* *cresc.* *f*

fz *cresc.* *f* *p* *cresc.* *f*

ff *dim.*

ff

ff

ff

Allegretto

18. *f* *p* *cresc.* *f* *p* *cresc.* *f*

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

f *dim.* *f*

ff

f *p* *restez* *sf* *p* *sf* *p* I *sf* *p*

f *p* *cresc.* *f* *p* *cresc.* *f*

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

ff *dim.*

ff *dim.* *p* *ff*

Allegretto

18. *f* *cresc.* *f* *cresc.* *p* *cresc.* *f*

p *cresc.* *f* *p* *f* *p* *cresc.*

f

ff

fz *p* *fz* *p* *fz* *p* *fz* *p*

f *p* *cresc.* *f* *p* *cresc.* *f*

fz *p* *cresc.* *f* *p* *cresc.*

ff *dim.*

ff

ff

Allegretto

18. *f* *p* *cresc.* *f* *p* *cresc.* *f*

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

f *dim.* *f*

ff

f *p* *restez* *sf* *p* *sf* *p* *I* *sf* *p*

f *p* *cresc.* *f* *p* *cresc.* *f*

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

ff *dim.*

ff *dim.* *p* *ff*

SONATA

Transcribed by FRED ZIMMERMANN

BENEDETTO MARCELLO
(1686-1739)

ADAGIO

Contrabass

Piano

3

6

9

p

f

p

f

p

12

12

p

p

15

15

rit.

15

rit.

Allegro

17

Allegro

17

Allegro

p

f

f

22

22

p

f

p

f

22

p

f

p

f

SONATA

25

p *f*

25

p

29

mf *p*

29

mf *p*

34

34

38

38

41

mf *f* *p* *tr*

45

rit. *ff* *rit.* *ff* *tr*

48

LARGO

49

LARGO *p*

p *p* 3 3 3

56

56

f *p*

f *p*

This system contains measures 56 through 62. The bass clef part features a melodic line with slurs and dynamic markings of *f* and *p*. The piano part consists of chords and arpeggiated figures, also marked with *f* and *p*.

63

63

f *p* *rit.*

f *p* *rit.*

This system contains measures 63 through 69. The bass clef part includes triplet markings (3) and dynamic markings of *f* and *p*, ending with a *rit.* marking. The piano part features chords and arpeggiated figures, with dynamic markings of *f* and *p*, also ending with a *rit.* marking.

70

70

This system contains measure 70. The bass clef part shows a single note with a fermata. The piano part shows a chord with a fermata.

71

ALLEGRETTO

71

p ALLEGRETTO

p

This system contains measures 71 through 76. The tempo is marked ALLEGRETTO. The bass clef part has a melodic line with slurs. The piano part features chords and arpeggiated figures, with a dynamic marking of *p*.

77

77

83

f *p* *f* *p*

83

f *p* *p* *f* *p*

89

mf dim. -----

89

mf dim. -----

95

p dim. -----

95

p dim. -----

SONATA

Transcribed by FRED ZIMMERMANN

Contrabass

BENEDETTO MARCELLO
(1686-1739)

ADAGIO

1 *p*

4 *p* *f*

7 *p*

10 *p*

13 *p* *rit.*

Allegro

17 *p*

21 *f* *p* *f* *p*

24 *f* *p*

26 *f*

2
29

SONATA

mf

33

p

36

38

40

mf

42

f

44

p

46

rit.
ff

LARGO

49

p

54

f

SONATA

3

59 *p* *3* *3* *3*

65 *f* *3* *p* *rit.* *tr.*

71 ALLEGRETTO *p*

76

82 *f* *p* *f* *tr.*

88 *p* *mf*

94 *dim.* *p*

100 *f*

106 *p* *rit.* *p* *tr.*

PARA UTILIZAÇÃO POR AQUELES QUE FARÃO CLARINETA

Andante **Estudo em DÓ maior**

p *p cresc. e accel.* *riprendendo il tempo*

a tempo

p *cresc.* *f*

p *f* *p*

f cresc. *f* *p*

Escala em LÁ menor

1

117 - 118

Detailed description: This is a page of musical notation for a clarinet study. The top section is titled 'Estudo em DÓ maior' and is marked 'Andante'. It consists of ten staves of music. The first staff begins with a dynamic marking of *p*. The second staff has *p cresc. e accel.* and ends with *riprendendo il tempo*. The third staff is marked *a tempo*. The fourth staff starts with *p*. The fifth staff has *cresc.* and *f*. The sixth staff has *p*, *f*, and *p*. The seventh staff has *f cresc.*, *f*, and *p*. The bottom section is titled 'Escala em LÁ menor' and is marked '1'. It consists of three staves of scale notation.

PARA UTILIZAÇÃO POR AQUELES QUE FARÃO SAX

Andantino (♩ = 80)

Estudo em LÁ menor

1

Estudo em SOL maior

117 - m

PARA UTILIZAÇÃO POR AQUELES QUE FARÃO TROMBONE OU BOMBARDINO (pag 1)

ÉTUDES CARACTÉRISTIQUES

DE
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pour **TROMBONE** **L. ALLARD ET A. LAFOSSE**

Allegro moderato. $\text{♩} = 96$

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), and *fz* (forzando), along with articulation marks like accents and slurs. Fingerings and breath marks are indicated throughout. The piece concludes with a double bar line and a repeat sign.

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A. L. 15.029

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PARA UTILIZAÇÃO POR AQUELES QUE FARÃO TROMBONE OU BOMBARDINO (pag 2)

2

p

f *mf* *mf*

f *p* *dim.*

p *f* *rit.*

1º Tempo

f

A.L. 45.029

PARA UTILIZAÇÃO POR AQUELES QUE FARÃO TUBA

TUBA

Moderato
mf

13

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'Moderato' and a dynamic marking of '*mf*'. The score consists of 13 staves of music. The first staff is numbered '13'. The music is primarily composed of eighth and sixteenth notes, often beamed together. In the later staves, there are several triplet markings, indicated by a '3' over a group of three notes. The piece concludes with a final note on the 13th staff.

O candidato deverá executar:

1. Uma escala em 3 ou 4 oitavas com arpejo.
2. O prelúdio da Suíte Nº 1 em sol maior de J. S. Bach.

SUITE I.

59

Prélude.

The musical score is written for cello in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The piece begins with a treble clef and a key signature of one sharp (F#). The rhythm is primarily eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout the piece. The piece ends with a final cadence and a double bar line.

Sechs Saiten

für

Violoncella.

SUITE I.

Prélude.

The musical score for the Prélude of Suite I, BWV 29, is presented in a single system of 11 staves. The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece is characterized by a continuous, flowing eighth-note pattern. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a key signature of one sharp. The music features various ornaments and trills throughout. The final staff concludes with a final cadence in G major, marked with a double bar line and a common time signature.

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GRADUAÇÃO EM MÚSICA

VESTIBULAR 2010

TESTE DE CONHECIMENTOS ESPECÍFICOS - SAX

The image shows a handwritten musical score for saxophone, consisting of two études. The first étude is titled "Estudo em Lá menor" and is marked "Andantino (♩ = 80)". It is written in the key of A minor (one flat) and 6/8 time. The score consists of five staves of music. The first staff begins with a circled "1" and includes dynamic markings *p* and *f*. The second staff has a circled "2" and a *p* marking. The third staff has a circled "3" and a *f* marking. The fourth staff has a circled "4" and a *f* marking. The fifth staff has a circled "5" and a *f* marking, ending with a "rall." marking. The second étude is titled "Estudo em Sol maior" and is written in the key of G major (two sharps) and common time (C). It consists of four staves of music, all beginning with a circled "1". The first staff has a circled "1" and a *f* marking. The second staff has a circled "2" and a *f* marking. The third staff has a circled "3" and a *f* marking. The fourth staff has a circled "4" and a *f* marking. The page number "117-m" is printed at the bottom center.

II

Allegro 5

Musical score for a bassoon part, measures 5 to 38. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegro 5".

Measures 5-8: *f*

Measure 9: **3** (triplets), *f*

Measures 15-17: *p* (piano), *cresc.* (crescendo)

Measures 18-21: *f* (forte)

Measures 22-25: *p* (piano)

Measures 26-31: **3** (triplets), *f* (forte)

Measures 32-34: *p* (piano)

Measures 35-37: *poco a poco cresc.* (poco a poco crescendo)

Measures 38-41: *f* (forte)

43

p

46

f

49

p *poco a poco cresc.*

53

p *f*

56

p *f*

59

p

61

poco a poco cresc.

63

p

65

f *p*

68

p 6

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GRADUAÇÃO EM MÚSICA

VESTIBULAR 2010

TESTE DE CONHECIMENTOS ESPECÍFICOS - TROMBONE, BOMBARDINO E TUBA

2

p

f *mf* *mf*

f *p* *dim.*

p *f* *rit.*

I: Tempo

A.L. 15.029

This is a page of musical notation for a test. It features ten staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The music is written in a 3/4 time signature. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). There are also performance markings like *dim.* (diminuendo) and *I: Tempo*. The notation includes complex rhythmic patterns, slurs, and fingerings. A page number '2' is located at the top left. A small number '4' with a star is written above the first staff. The page number 'A.L. 15.029' is at the bottom center.

Double Bass Sonata No.5

Largo

1 4 2 *simile* 4 2 23 *mf* *dim.* *p*

mp con molto sentimento

mp *mf* *dim.* *p*

pp dolciss.

cresc. *mf* *f*

II II II

Allegro (ma non troppo)

mf *mf*

simile *dim.*

p cresc. *f* *mf*

dim. *mp* *cresc.*

p *p cresc.*

f

Double Bass

Allegro (con spirito)

mf *grazioso*

cresc. *mf*

p *cresc.* *f*

mf *f*

dim. *p*

mf *mf*

p *cresc.* *mf*

cresc.

p *mf* *cresc.* *f* *allarg.*

Vaccai
Practical Method
for Alto, Baritone

PREFACE BY N. VACCAI.

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

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

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

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

VACCAI was born on March the 15th, 1790, at Tolentino, near Ancona, Italy, whence the family soon removed to Pesaro, where they remained about twelve years, and where Niccolò received his first instruction in music. He was then brought to Rome for the purpose of studying law, to which he remained more or less faithful during some five years; but then, renouncing this profession as distasteful, he devoted himself entirely to music, taking lessons in counterpoint under 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 Basiii 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 *āh* (never *ā*); e.g., *amare* [pron. āh-mah'-rēh].
- e " *ay* in bay (without the vanish *i*); *ē* in bed; *a* in bare (before *r*).
- i " *ee* in beet; *i* in bit; *i* before a vowel, like *y* (consonant).
- o " *aw*, or *oh* (without the vanish *ū*); *ō* in *ōpinion*.
- 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'-yē]), and *n* (pronounce *gn* like *ñ* in cañon [kan'-yon]).
- g " *z* in azure (or a very soft *j*) before *e* or *i*.

h is mute.

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

ü has no English equivalent; pronounce long *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 *ā*.

au " *ow* in brow.

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

Consonants:

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

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

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

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-bung^h*).

* 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 [*s* 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 *c, s, ä, ö, ü, ai, ei, ae, eu,* and *äu*, it is *soft* (set the tongue as if to pronounce *d*, and breathe an *h* through it; e.g. *Strich*, pron. 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. *Zwei'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 *d*.

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 *d*, 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, eü and **œu** like German *ö*.

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

ou and **öü** 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,* and *i*.

ch " *sh*.

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

gn as in Italian.

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

j like *s* in azure.

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

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

m, nasal in certain situations.

r with a roll.

s-final is silent.

t-final is silent.

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

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

Lesson I.

The Diatonic Scale.

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

Adagio.

Voice.

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

Voce.

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

Adagio.

Piano.

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

sà - 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.

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.

Ah! 'tis sad-ness, Not mere mad-ness, Not mere
 Adagio. La-sciail li-do.e il ma-re in - fi - do a sol -

want that oft-times ur - ges, Thro' those dreadful deaf'ning surg-es, Far, so
 ear 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 not cra - ven,
 Av - vez-zo a vi - ve-re sen - za con - for - to

p

Andante.

Toss'd in mid - ha - ven, And furl'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, un - just - ly, blame thou bear - est, All in si - lent scorn se -
 Bel - la pro - va è d'al - ma for - te l'es - ser pla - ci - da e se -

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

sign, Then, tho' all un - seen, thou wear - est Such a crown as saints deem
 ha. Bel - la pro - va è d'al - ma for - te l'es - ser pla - ci - da e se -

fair - est, Rar - er far than gems the rarest Brought from far Golcon - da's mine.
 re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non ha.

Lesson IV.

Intervals of the Seventh.

Adagio.

One gleam 'mid the thun - der

Fra l'om - bre un lam - po

flash - ing, Where winds and waves are

so simile lo ba - sta al nocchier sa -

dash - ing; One glance, and now the

ga - ce che già ri - tro - va il

pi - lot Sees where his bark should steer.

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

Intervals of the Eighth, or Octave.

Adagio.

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

p *simile.*

Adagio.

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.

p

Lesson V.

Half-tones, or Semitones.

Andantino.

When leaf - let or
De - li - rr 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
gni al - ma che on - deg - gia fra i

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

Lesson VI.

Syncopation.

Moderato.

Like wild bees at sun - rise rang - ing, What were life but
 Nel con - trasto a - mor - sac - cen - de; con chi - ce - de o

p *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 fancies, All range and
 — non è. Con chi ce - de o chi s'ar - ren - de, no mai si

p

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 Scales 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 sturring are equally to be avoided.

When snows are whit-est, Light-est and brightest, One fleck the
 Co - meil can-do - re d'in - tat-ta ne - ve è d'un bel

p *simile.*

slight - est. Their beauty flies. When friends are near - est,
 co - re la fe - del - tà. Un or - ma so - la

Dear - est, sin - cer - est, One doubt, the mer - est, Their friendship
 che in - se ri - ce - ve, tut - ta ne in - vo - la la sua bel -

dies: One doubt, the mer - est, Their friendship dies.
 tà, tut - ta ne in - vo - la la sua bel - tà.

Lesson VIII.

The Appoggiatura taken from above or below.

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

Andante.

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

Andante.

p *simile.*

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

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

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

simile.

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 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 crushing 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 what-ever precedes it.

Andantino.

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

Andantino.

p

Detailed description: This system contains the first two lines of the vocal melody and the first system of the piano accompaniment. The vocal part is in 2/4 time, starting with a half rest followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

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

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line includes a slur over the words 'l'ar - bo - scel - lo è' and a fermata over the final note of the first line. The piano accompaniment remains consistent with the first system.

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

Detailed description: This system concludes the piece. The vocal melody features a sharp sign (F#) before the final note of the first line. The piano accompaniment 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, The 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
 La gio — ja ve — ra — ce, per

p *simile.*

blush com — ing af — ter, The whole — world must
 far — si — pa — le — se, d'un lab — bro lo —

know — it, They show — it — so — plain. Some
 qua — ce bi — so — gno — non — ha. La

se - cret_ they_ treasure Of pain_ or_ of_ pleasure. Con-
gio - ja_ ve - ra - ce, per far - si_ pa - le - se, d'un

fide_ it! To_ hide_ it, You_ see, is_ in_
lab - bro lo - qua - ce bi - so - gno non_

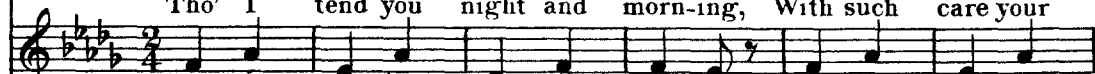
vain. No, no, no, no, no, no_ to_ hide_ it_ is_ vain.
ha. No, no, no, no, no, no_ bi - so - gno_ non_ ha.

Different ways of executing the Mordent.

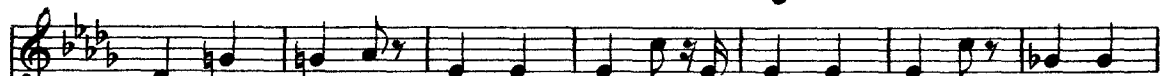
Andantino.



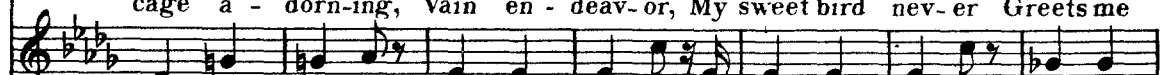
Tho' I tend you night and morn-ing, With such care your



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



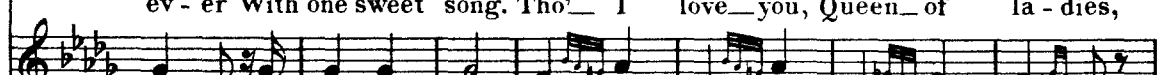
age a - dorn-ing, Vain en - deav-or, My sweet bird nev-er Greets me



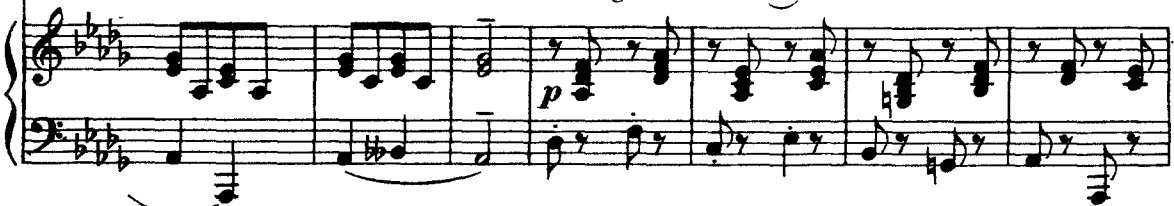
tar s'a - scol-ta? Per-chè spe-ra un' al - tra vol-ta di tor -



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 sunlight -



per-chè mai can - tar s'a - scol - ta? Per - chè spe-ra un' al - tra -



dal-lies, Leaf - lit_ valleys, Where wild bees_ throug, 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 —
 è in - no - cen - tee — pu - ro af - fet - to: de - bo -

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

not un - man - nish; Ere the grand old mem - 'ries
no - bil pet - to, è in - no - cen - te e pu - ro af-

van-ish, Love it - self shall fall and die,
fet-to: de - bo - lez - za a - mor non è,

Love it - self shall fall and die.
de - bo - lez - za a - mor non è.

The Gruppetto or Turn.

Poco andante.

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 - si ar - restar — lo — fa. Se

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

rinforz.

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

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

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

rall.

Lesson XII.

Runs and Scale-Passages.

Allegretto moderato.

Like ships from anch - or — stray - ing, All
 Siam na - vi al - l'on - de - al - gen - ti la -

Allegretto moderato.

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 - sco - glio, tut - ta la - vi - ta è un

fast: Ah! well, Ah! well, — if _____ day, if _____ day shall re -
mar, o - gni di - let - to è — sco - glio, tut - ta la

store us To land, — safe home at — last, safe home at — last.
vi - ta è un mar, — tut - ta la - vi - ta è — un — mar.

Lesson XIII. The Portamento.

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

Andante. 1st way.

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

Andante.

p

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

p

keeping, That robs my nights of sleep - ing,
mie - i co - si crescen - do van - no!

p

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 - spond - ent, de - spondent, de - spairing, At -
 pen - so, ram - men - to, ram - men - to, e ve - do, e a -

heart a — grief I'm — bear — ing, I — know can — nev — er —
 gli oc — chi — miei non — cre — do, non — cre — do al — mio pen —

heal; Ah! nev — er, ah! nev — er my pain can heal, Ah! nev — er, ah!
 sier, non cre — do, non cre — do al mio pen — sier, non cre — do, non

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

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

Allegretto. 2^d way.

"Ye call me de - ceiv - ing," The grey sea was grieving, "O
 O 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, e col - pa del ven - to, sua

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

simile *mf*

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 coun-try. How base and how mean
 heart-ed is he who seeks ad-van-tage in his coun-try's dis-hon-or!
 La Pa-tria è un tut-to di cui siam parti, al cit-ta-dino è

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 eil san-gue sparge per le-i, nul-la del proprio ei

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

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

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

light us.

She gives us safe - ty, glo - ry, sta - tion, name, and

l'ar - mi.

El - la gli pre - sta no - me, gra - do ed o -

race,

Re - wards our mer - its and vin - di - cates our hon - or: With

nor,

ne pre - mia il mer - to, ne ven - di - ca le of - fe - se, e

all lov - ing - kind - ness, un - ceas - ing - ly she watches 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 - vent - ure, mortal man can be happy out of God's heaven!

tà, per quan - to li - ce al de - stin de' morta - li es - ser fe - li - ce.

Lesson XV.

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

Moderato.

When now we go a - May - ing, O'er hill and vale a - stray - ing, Like
 Al - la stagion de' fio - ri e de' no-vel - li a - mo - ri e

Moderato.

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; e gra - to il mol - le - fia - - to d'un

zeph - yrs come and go. Now
 zef - fi - ro leg - - ger. 0

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 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.

Vaccai
Practical Method
for High Voice

Vorwort

Es unterliegt keinem Zweifel, daß die italienische Sprache sich ihres Wohlklangs wegen mehr als jede andere zum Gesange eignet; auch sollte jeder Schüler nur mit italienischem Gesange beginnen, weil es ihm später dann desto leichter werden wird, in anderen Sprachen zu singen. Andererseits habe ich in Deutschland sowohl, wie in Frankreich und England, ja selbst in Italien die Erfahrung gemacht, daß die Dilettanten, deren Hauptzweck es ist, zu ihrem Vergnügen und im Salon zu singen, sich ungern mit langen Solfeggien und Übungen quälen und ebenso ungern eine bestimmte Gesangsschule durchmachen.

Aus diesem Grunde bin ich auf die Idee gekommen, vorliegendes kurzes, unterhaltendes und zugleich nützlich Werk, durch dessen Studium man am leichtesten jenen Zweck erreichen kann, zu schreiben. Da es nun aber für Nicht-Italiener schwierig ist, in der ihnen fremden italienischen Sprache zu singen, selbst wenn sie eine zeitlang Solfeggien und Vocalisen geübt haben, so hielt ich es für gut, statt der sinnlosen Silben do, re, mi, fa, sol, la, si*) passende Verse aus den schönen Dichtungen von Metastasio den Übungen unterzulegen.

Ich hoffe, auf diese Weise jene ersten langweiligen Studien, welche niemand gern treibt, weniger undankbar gemacht zu haben. Auch bin ich überzeugt, daß diese Methode nicht bloß den Dilettanten, sondern auch denjenigen, welche den Gesang zu ihrem Berufe erwählt haben, von größtem Nutzen sein wird, weil sie aus praktischen, zur Erläuterung und Ergänzung jeder andern Schule dienenden Beispielen besteht.

Nicola Vaccai (1832)

*) Für diejenigen, welche mit dem Gesange zugleich die Anfangsgründe der Musik erlernen, mag die einsilbige Vokalisation gut sein, allein sie lehrt schon deshalb nicht die richtige Aussprache, weil dabei die Elision der Vokale fehlt, wie schon aus der ersten Lektion ersichtlich.

Préface

C'est par le chant italien, que doit commencer celui qui désire de bien chanter, parce qu'à sa supériorité reconnue, se joint l'avantage qui résulte de la langue même dont la douceur fait qu'elle se prête à la musique plus qu'aucune autre, et une fois connu, il facilite le chant dans chaque autre idiome, résultat qu'on ne peut obtenir en partant d'un autre principe.

Convaincu, par expérience, qu'en Allemagne, en France, en Angleterre, et je dirai même en Italie, la majeure partie de ceux qui apprennent le chant comme agrément, reculent à l'idée seule d'entreprendre les exercices d'un long solfège; parce que, disent-ils, ne devant chanter que dans un salon, ils n'ont pas besoin de suivre une méthode dans tous ses détails, ni de s'initier dans les subtilités de l'école! Pour réponäre à cette idée et détruire ce qu'elle a de faux, j'ai pensé qu'un ouvrage était nécessaire. Celui que j'offre au Public est d'un genre entièrement nouveau, court, agréable et utile, et fera parvenir au même but par un chemin moins long et moins aride.

Comme les étrangers éprouvent encore une nouvelle difficulté à prononcer en chantant les mots d'une langue qui n'est pas la leur, et cela même après avoir solfé et vocalisé pendant un certain temps, j'ai imaginé, pour obvier à cet inconvénient, d'adapter même sur la gamme un choix de paroles extraites de la belle poésie de MÉTASTASE: par ce moyen, au lieu de l'emploi des syllabes dénuées de sens), cette règle deviendra peut-être moins ingrate, et forcera, pour ainsi dire, l'élève à contracter une sorte d'habitude de prononciation: et il éprouvera moins d'aversion pour cet exercice indispensable.*

Et je suis persuadé que cette Méthode sera non-seulement très-utile aux amateurs, mais aussi à ceux qui se vouent à la profession, parce qu'étant composée d'exemples démonstratifs, elle peut faciliter les moyens de mieux comprendre d'autres ouvrages.

Nicola Vaccai (1832)

*) Pour les personnes qui apprennent le chant en même temps que les principes de musique, il sera bon de commencer par des monosyllabes sous chaque note, mais cela n'apprend pas la vraie prosodie, attendu que l'on ne tient pas compte de l'élision des voyelles, ce qui est démontré dans la première leçon.

Preface

There can be no doubt but what the Italian language, being, by virtue of its euphony, best suited to the art of singing, is the language in which those desirous of learning the art, should begin their studies. Having become familiar with Italian, the student will find it easy to sing in any other spoken language, which would not be the case, had he begun with any other. Long experience has taught me that in Germany, France, England and even in Italy many, if not all, amateurs are eager to do without studying long solfeggi and exercises, urging as an excuse, that they only wish to learn sufficient to sing in "drawing-rooms" and at "at-homes"; the result being that they learn without any method whatever. These facts induced me to write the following little treatise, which, short as it is, will be found to be new, stimulating and useful, a practical work enabling the student to attain his object easily and quickly.

But, still, as the chief difficulty consists in singing in a language not one's own, even though one may have practised solfeggi and vocal exercises for some time, I thought it advisable to accustom the pupil to the language even when studying the scale, rather than let him sing the meaningless monosyllables*), which I resolved to replace by poetry from Metastasio's beautiful poems, selecting such as I considered best suited to the object I have in view. The present treatise, based on such ideas, will, I trust, render the study of the first rules less tedious, and instead of repulsing, win the pupil over to a systematic study.

I feel convinced that, not only for the amateur, but also for those who are studying the art as a profession, will this work prove most useful and beneficial; for consisting, as it does, of practical exercises and studies, it will serve to demonstrate and explain any other method.

Nicola Vaccai (1832)

*) For those who desire to study the rudiments of music together with singing, the monosyllabic vocalisation may be good, but the pupil will, after all, not learn the proper pronunciation either of the vowels or their elision, which is here explained in the very first lesson.

Umfang der Stimme

Diapason

Range or Compass of the Voice



Nicht nur zur Bequemlichkeit der meisten Stimmen habe ich mich, im ganzen Verlauf der Schule, an einen beschränkten Umfang gehalten, sondern weil es auch besser ist, im Anfange nur die Mitteltöne zu üben, zumal dieselben hinreichen, alle Regeln zu erlernen. Übrigens ist es nicht schwierig, jede dieser Übungen einen Ton höher oder niedriger zu transponieren.

Ce n'est point seulement pour la facilité de la plupart des voix que dans le cours de cette Méthode nous nous sommes borné à un diapason déterminé; mais aussi parce qu'il est bien plus avantageux de n'exercer au commencement que les sons du milieu, lesquels sont toujours suffisants pour apprendre les règles; d'ailleurs il sera toujours très-aisé de transposer, au besoin, chacune de ces leçons, à un ton plus ou moins élevé selon l'étendue de la voix de l'élève.

Not merely with the object of suiting the majority of voices have I restricted myself throughout this Method to a limited compass, but also because it is better to begin with the training of the middle tones, sufficient, however, to teach all the rules. Besides, any of these exercises may easily be transposed a note higher or lower, according to the range or compass of the pupil's voice.

Lektion I

In dieser ersten Lektion ist eine ungewöhnliche Teilung der Silben vorgenommen, um möglichst einen Begriff davon zu geben, wie beim Singen auszusprechen ist: Der Vokal nimmt den ganzen Zeitwert einer oder mehrerer Noten in Anspruch und der Konsonant vereinigt sich mit der darauf folgenden Silbe. Auf diese Weise läßt sich das Legato des Gesanges leichter studieren; vollständig lernen kann man es aber nur von einem erfahrenen Lehrer, der es vorsingt.

Leçon I

Dans cette 1ère leçon nous nous sommes écarté à dessein dans la division des syllabes, des règles ordinaires de l'épélation, parce que ces règles ne sauraient être appliquées à la manière dont il faut prononcer les syllabes en chantant. Le système, que nous avons suivi, a l'inappréciable avantage de montrer aux yeux comment il faut épuiser dans la prononciation des voyelles toute la valeur d'une ou plusieurs notes, et attaquer avec les consonnes immédiates la syllabe qui suit. Par ce moyen l'on apprendra bien plus facilement qu'on ne l'a fait jusqu'à ce jour, ce que les Italiens appellent Canto legato (Chant lié). Il est inutile d'ajouter que la vive voix d'un professeur habile et expérimenté peut seule en démontrer l'application.

The manner in which the syllables have been separated in this first lesson, is an unusual one, but is adopted purposely to show how to pronounce in singing. The vowel is sustained throughout the value of one note or of several notes, the consonant being drawn over to the following syllable. By this means legato-singing may be more easily learnt, but only an experienced master can teach it perfectly, by singing to the pupil.

Lesson I

Lektion I.

Die Tonleiter. | La Gamme. | The Scale.

Adagio.

Nicola Vaccai (1790–1848)

Ma - nca so - - lle - ci - ta più de - ll'u -
Schützt man die Flam - me nicht, ach, eh man's

sa - - to, a - nco - rehè s'a - gi - ti co - nlie - ve
dach - - te, löscht leicht der Wind das Licht, das er ent -

fia - to, fa - ce che pa - lpi - ta pre - sso a - l mo -
fack - te: Brich denn, du arm - se - lig Herz, stumm vor

rinf.

rir, fa - ce che pa - lpi - ta pre - sso a - l mo - rir.
Schmerz! Brich denn, du arm - se - lig Herz, stumm vor Schmerz!

f> *p*

Il s'éteint insensiblement et plus vite qu'on ne le pense, quoiqu'agité par un léger zéphyr, le flambeau vacillant près de mourir.

The spark which the gentle wind fanned into a flame, moving to the slightest breath of air, is extinguished by the gale.

Terzensprünge. | *Sauts de Tierce.* | Skips of Thirds.

Andantino.

Sem-pi - cet - ta tor - to - rel - la, che non ve - de il suo pe -
Ar - mes Täub - chen, laß dich war - nen vor des Vo - gel - stel - lers

ri - glio, per fug - gir dal cru - do ar - ti - glio vo - la in grembo al cac - cia -
Fal - len, kaum ent - flohn des Gei - ers Kral - len, hüt dich vor des Jä - gers

tor, per fug - gir dal cru - do ar - ti - glio, per fug - gir dal cru - do ar -
Garn, kaum ent - flohn des Gei - ers Kral - len, hü - te dich vor Schlin - gen,

ti - glio vo - la in grembo al cac - cia - tor, vo - la in grembo al cac - cia - tor.
Fal - len, vor des tück - schen Jä - gers Garn, vor des tück - schen Jä - gers Garn!

Innocente colombe qui ne voit pas le danger, et qui, pour échapper à la serre cruelle, vole sur le passage du chasseur.

Hapless, frightened dove, beware lest those lightning wings which bore thee safe beyond the falcon's talons, bear thee towards the hunter's snare!

Lektion II.

Quartensprünge. | *Sauts de Quarte.* | Skips of Fourths.

Adagio.

La-scia il li-do, e il ma-re in - fi - do a sol -
Wie - der stößt vom Land der Schif - fer, traut des

car tor-na il noc - chie - ro, e pur sa che men - zo - gne - ro al - tre
fal - schen Mee - res Wo - gen, ob sie ihn auch oft be - tro - gen: von Ge -

vol - te l'in - gan - nò, al - tre vol - te l'in - gan - nò, al - tre
fah - ren rings um - droht, trotz er mu - tig Sturm und Tod; von Ge -

vol - te l'in - gan - nò, al - tre vol - te l'in - gan - nò.
fah - ren rings um - droht, trotz er mu - tig Sturm und Tod.

Il quitte la plage, le pilote, et s'élance sur la perfide mer, quoiqu'il sache qu'elle l'a déjà cruellement trahi.

Dauntless the hardy sailor leaves the shore and trusts his bark to the sea, whose treacherous waves so often have deceived him, and brought him face to face with Death.

Quintensprünge. | *Sauts de Quinte.* | Skips of Fifths.

Andante.

Av - veggio a vi - ve - re sen - za con - for - to
Liegt auch mein Schiff am Wehr, si - cher ge - bor - gen,

in mezzo al por - to pa - ven - - to il mar.
denk ich mit Sor - gen zu - rück an das Meer.

Av - veggio a vi - ve - re sen - za con - for - to
Liegt auch mein Schiff am Wehr, si - cher ge - bor - gen,

in mezzo al por - - to pa - ven - - to il mar.
denk ich mit Sor - - gen zu - rück an das Meer.

Habitué à vivre sans secours, dans le port même, je crains la mer.

Though riding at anchor, safe in the harbour, dread thoughts of the ocean my heart still doth harbour.

Lektion III.

Sextensprünge. | *Sauts de Sixte.* | Skips of Sixths.

Andantino.

Bel - la prova è d'al - ma for - te l'es - ser pla - cida e se -
 Das ist wah - re See - len - grö - ße: Un - ver - schul - det Leid er -

re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non
 tra - gen mit Ge - duld und oh - ne Kla - gen, gern des An - dern Schuld ver -

ha. Bel - la prova è d'al - ma for - te l'es - ser pla cida e se -
 zeihn. Das ist wah - re See - len - grö - ße: Un - ver - schul - det Leid er -

re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non ha.
 tra - gen mit Ge - duld und oh - ne Kla - gen, gern des An - dern Schuld ver - zeihn!

Une belle preuve d'une âme forte, c'est d'être calme et sereine dans les malheurs immérités.

A truly noble mind will brook malignant slander, yea e'en forgive the slanderer.

Lektion IV.

Septimensprünge. | *Sauts de Septième.* | Skips of Sevenths.

Adagio.

Fra l'om - bre un lam - po
Der Schif - - fer dankt dem

so - - - lo ba - sta al noc-chier sa - -
Blitz - - - strahl, der ihm die Nacht er - -

ga - - - ce che già ri - tro - va il
hell - - - te, sonst an dem Riff zer - -

po - - - lo, che ri-co-no-sce il mar.
schell - - - te leicht wohl sein stol - zes Schiff.

Au milieu des ténèbres une seule lueur suffit
au marin perspicace, qui retrouve rapidement
la zone et reconnaît la mer.

*In tempest's night, one lightning-flash will
show the cautious helmsman the rocks ahead that
threatened ship and crew with harrowing death.*

Oktavensprünge. | *Sauts d'Octave.* | Skips of Octaves.

Andante.

Quell' on - da che ru - -
Die Wel - len, die am

i - - na, bal - za, si fran-gee mor - mo-ra,
Mor - - gen don - nernd ge-braust an Fels em - por,

ma lim - pi - da si fa, bal - za,
rau - schen im A - bend - - wind, tan - zen,

bal - za, bal - za, bal - za ma lim - pi - da si fa.
rau - schen, tan - zen, rau - schen, leis, wie ein Gei-ster - chor.

Cette vague qui détruit, s'élève, se brise et mugit, finit enfin par devenir transparente.

The wave, which erst did tower and surge and roar, will-soon roll calm and limpid towards the shore.

Lektion V.

Halbtöne. | *Les Demi-Tons.* | Semitones.

Andantino.

De - li - - ra dub -
Wir jauch - zen vor

bio - - sa, in - cer - - ta, va - -
Freu - - de, wir seuf - - zen im

neg - - gia o - - gni al - - ma che on -
Lei - - de; wir zwei - - feln, wir

deg - - gia fra i mo - - ti del
glau - - ben, füllt Sehn - - sucht das

cor;
Herz.

de - - li - - ra dub -
Wir jauch - - zen vor

bio - - sa, in - - cer - - ta, va -
Freu - - de, wir seuf - - zen in

neg - - gia o - - gni al - - ma che on -
Lei - - de, wir zwei - - feln, wir

deg - - gia fra i mo - - ti del
glau - - ben, füllt Sehn - - sucht das

cor, fra i mo - ti del cor.
Herz, füllt Sehn - sucht das Herz.

Toute âme qui s'agitte aux émotions du coeur, rêve timidement, est irrésolue et exaltée.

We weep for joy, we sigh with longing, we trust, we doubt and smile through tears, when the soul is affected by the emotions of the heart.

Lektion VI.

Synkopen. | *Mode syncopé.* | Syncopes.

Moderato.

Nel con - tra - sto a - mor s'ac - cen - de, con chi
Nichts kann Lie - be wi - - der - ste - hen, doch des

ce - de o chi - s'ar - ren - de mai si - bar - ba -
Her - zens stum - mem Fle - hen schenkt die Lie - be

- ro non è, mai, mai, mai non è,
- gern Ge - hör, schenkt sie gern Ge - hör;

con chi ce - de o chi - s'ar - ren - de, no, ma - i si bar - ba -
doch des Her - zens ge - hei - mem Fle - hen ge - wä - h - ret die Lie - be

ro - non è, no, ma - i si bar - ba - ro non è.
gern Ge - hör, ge - wä - h - ret die Lie - be gern Ge - hör.

Dans la lutte, l'amour s'enflamme; il n'est jamais aussi cruel contre quiconque cède ou se rend.

None can withstand the power of love, yet love will yield to the mute pleading of the tearful eye and longing heart.

Lektion VII.

Vorübung zu den Läufern (Rouladen).

Anfänglich ist diese Lektion im Tempo Adagio zu nehmen, dann beschleunigt man, je nach der Geschicklichkeit des Schülers, dasselbe bis zum Allegro.

Introduction aux Roulades.

On commence cette leçon en prenant le temps bien lentement, ensuite on le pressera jusqu'à l'Allegro, selon le talent de l'élève.

Introduction to Roulades (Runs).

Begin this lesson in adagio time, gradually increasing the speed, to allegro, as the pupil progresses.

Co - mel can - do - re d'in - tat - ta ne - ve è d'un bel
Nichts ist auf Er - den rei - ner und keu - scher denn ei - nes

co - re la - fe - del - tà. Un' or - ma so - - la
Her - zens Lie - be und Treu. Wie - je - der Schat - ten

che in - se - ri - ce - ve tut - ta ne in - vo - la la - sua bel -
dun - kelt die Schnee - weh, trübt - je - der Zwei - fel Lie - be und

tà, tut - ta ne in - vo - la la - sua bel - tà.
Treu, trübt - je - der Zwei - fel Lie - - be und Treu.

L'amour d'une belle âme est semblable à la pureté d'une neige intacte: une seule tache qui la souille la prive de toute sa beauté.

The purity of a faithful heart is chaste as the icicle curded by the frost from driven snow: 'twill bear no blemish.

Lektion VIII.

Der Vorhalt
von oben und unten.

Der Vorhalt (lange Vorschlag) ist die schönste Verzierung des Gesanges; seine Wirkung hängt davon ab, daß man ihm den richtigen Zeitwert gibt. Man darf den Wert wohl verlängern, aber nicht verringern.

Les Appuis
en dessus et en dessous.

L'Appui est le plus bel ornement du chant. Tout l'effet dépend de la manière de savoir lui donner sa juste valeur; il est parfois permis de l'augmenter, mais ce serait toujours une faute que de la diminuer.

The Appoggiatura,
from above and from below.

The appoggiatura is the most beautiful vocal embellishment; the effect of which may be enhanced by giving the gracenote its full value, or even by prolonging it, but never by shortening its time-value.

Andante.

Sen - za l'a - ma - bi - le Dio di Ci - te - ra
Oh - ne den freund - li - chen Gott von Ky - the - ra

i - di non tor - na - no di pri - ma - ve - ra, non
kehr - ten uns nie zu - rück Freu - den des Len - zes: die

spi - ra un zef - fi - ro, non spunta un fior.
Er - de, ach, rings um - her wär ö - de und leer.

L'er - be sul mar - gi - ne del fon - te a - mi - co,
Blu - men am Ba - ches - rand duf - ten und nik - ken,

le pian - te ve - do - ve sul col - le a - pri - co
Pflan - zen an Fel - sen - kant, die uns ent - zük - ken,

per lui ri - ve - sto - no l'an - ti - co o - nor, per
klei - den sich ü - ber Nacht, dem Got - te zur Ehr, in

lu - i ri - ve - sto - no l'an - ti - co o - nor, per
Blü - ten und Far - ben - pracht, ein knos - pen - des Meer, in

lu - i ri - ve - sto - no l'an - ti - co o - nor.
Blüten und Far - ben - pracht, ein knos - pen - des Meer.

Sans l'aimable dieu de Cythère, les jours du printemps ne reviennent pas, aucun zéphyr ne souffle, aucune fleur n'éclot: les herbes au bord de la source hospitalière, les plantes isolées sur la colline éclairée par le soleil, se revêtent, grâce à ce dieu, de leur ancienne magnificence.

But for the gentle God of Cythera, Spring would never return to earth, with her garlands of flowers, with sunshine and mirth, but at his bidding and to his glory, blossoms return, Winter hoary flees, and fair roses of Spring deck the earth.

Der (kurze) Vorschlag.

Der kurze Vorschlag unterscheidet sich von dem langen (Vorhalt) dadurch, daß er der Hauptnote nichts an Wert und Betonung (Akzent) benimmt.

L'Acciaccatura.

L'Acciaccatura diffère de l'Appui en ce qu'elle n'ôte rien ni à la valeur ni à l'accent de la note.

The Acciaccatura.
(Short Appoggiatura.)

The Acciaccatura differs from the Appoggiatura in that it does not affect the value or accent of the principal note.

Andantino.

Ben - chè di sen - so pri - vo fin
Und fehlt dem Baum auch Spra - che, in

l'ar - bo - scel - loè gra - to a quell' a - mi - co
and - rer Wei - se dankt er dem Freund, des Wal - des

ri - vo da cui ri - ce - ve u - mor; per
Ba - che, der ihm die Wur - zeln trinkt: mit

lui di fron-de or - na - to bel - la mer - cè gli
 Blatt - dach ü - ber - rankt er und schützt vor Son - nen -

ren - de, dal sol quan - do di - fen - de il
 glu - ten des Ba - ches kla - re Flu - ten, die

suo be - ne - fat - tor, dal sol quan - do di -
 Nah - rung ihm ge - schenkt, des Ba - ches kla - re

fen - de il suo be - ne - fat - tor.
 Flu - ten, die Nah - rung ihm ge - schenkt.

Quoique privé de sentiment, l'arbre se montre reconnaissant envers le doux ruisseau qui le rafraîchit de son onde et l'orne de feuillage; il le récompense en garantissant son bienfaiteur contre les rayons du soleil.

Although deprived of speech, the tree is grateful to the kind brook for watering its roots. In return, when summer's glowing sun would dry up the woodland brook, the tree spreads its leafy branches over its murmuring benefactor.

Lektion IX.

Vorübung für den Mordent.

Der Mordent ist die vielgestaltigste und, weil er mit großer Leichtigkeit ausgeführt werden muß, zugleich die schwierigste Verzierung im Gesang. Er bildet sich aus zwei oder drei Noten und gibt dem Vortrag Grazie, ohne dem musikalischen Gedanken und der vom Komponisten beabsichtigten Wirkung Eintrag zu tun. Hierbei ist zu bemerken, daß alle jene Veränderungen, welche man im Vortrag als angebliche Verschönerungen (Fiorituren) anzubringen pflegt, sofern sie die ursprüngliche Gestaltung der Melodie und die vom Komponisten bestimmte Akzentuierung beeinträchtigen, ungehörig, fehlerhaft und verwerflich sind.

Introduction au Mordant.

*Le Mordant est l'ornement le plus varié et le plus difficile du chant à cause de l'extrême légèreté avec laquelle il doit être exécuté. Il se compose de deux ou trois notes, et il se prête beaucoup à l'agrément du chant sans rien enlever à l'expression de la phrase, et à l'intention du compositeur; mais c'est ici que nous devons faire observer que tous ces ornements que les chanteurs ajoutent au texte original, et dont ils se montrent bien souvent trop prodigues, et que l'on appelle fort abusivement *Abbellimenti, Fioretti (Broderies)* sont déplacés, défectueux et condamnables, aussitôt qu'ils défigurent la mélodie originale, et l'accent primitif de la phrase telle qu'elle a été conçue par l'auteur.*

Introduction to the Mordente.

The Mordent is the embellishment which varies most in form. It is also the most difficult, because it must be executed in the lightest possible manner. It consists of two or three notes and imparts elegance to song without detracting from the musical idea and from the effect intended by the composer. But it is necessary to point out here that any alterations introduced as so-called fioriture (ornamentations), affecting the original form of the melody or the intentions of the composer as to accentuation, are to be discarded as faulty and objectionable.

Allegro.

La gio - - ja ve - - ra - - ce, per
Das Wort _____ ist es nim - - mer, das

far - - si pa - - le - - se, d'un lab - - bro lo -
Freu - - de ver - kin - - det, wer tief _____ sie emp-

qua - - ce bi - so - - gno - - non - - ha. La
fin - - det, dess Mund - - blei - bet - - stumm. Das

gio - - ja - - ve - - ra - ce, per far - - si - - pa - - le - se, d'un
Wort - - ist - - es - - nim - mer, das Freu - - de - - ver - - kün - det, wer

lab - - bro lo - qua - - ce bi - so - - gno non
tief - - sie emp - fin - - det, dess Mund - - blei - bet

ha, no, no, no, no, no, no bi - so - gno - - non - - ha.
stumm, wer tief sie emp - fin - det, dess Mund blei - - bet - - stumm.

Pour se révéler, la vraie joie se passe d'une langue bavarde.

Silence is the perfectest herald of joy, I were but little happy, an I could say how much.

(Shakespeare.)

Der Mordent
auf verschiedene Arten.

Le Mordant
de différentes manières.

The Mordent
in different styles.

Andantino.

L'au - gel - let - to in lac - ci stret - to per - chè mai can -
 War - um singt im Bau'r der Vo - gel, hätt er nicht ver -

mf *sempre stacc.*

tar s'a - scol - ta? Per - chè spe - ra un' al - tra vol - ta di - tor -
 lernt die Lie - der? Nein, er hof - fet auf Frei - heit wie - der, gold - ne

più sensible

na - re in li - ber - tà. L'au - gel - let - to in lac - ci stret - to
 Frei - heit, die man ihm nahm. War - um singt im Bau'r der Vo - gel,

ten. *p*

per - chè mai can - tar s'a - scol - ta? Per - chè spe - ra un' al - tra
 hätt er nicht ver - lernt die Lie - der? Nein, er hof - fet auf Frei - heit

vol - ta di tor - na - re in li - ber - tà, — per - chè spe - ra un'
wie - der, gold - ne Frei - heit, die man ihm nahm, — nein, er hof - fet auf

al - tra vol - ta di tor - na - re in li - ber - tà,
Frei - heit wie - der: gold - ne Frei - heit, die man ihm nahm,

di tor - na - re in li - ber - tà, in li - ber - tà, in
gold - ne Frei - heit, die man ihm nahm, die man ihm nahm, die

li - ber - tà, in li - ber - tà, in li - ber - tà.
man ihm nahm, die man ihm nahm, die man ihm nahm.

Pourquoi le faible oiseau, pris dans les lacs, fait-il encore entendre son ramage? C'est parce qu'il espère recouvrer un jour la liberté.

The imprisoned songster sings sweetly, hoping still to escape his narrow cage; sadly, longing for liberty, in vain.

Lektion X.

Vorübung für den Doppelschlag.

Bei dieser Übung ist die nämliche Regel wie bei Lektion VII zu befolgen.

Introduction au Gruppetto.

Dans cet exemple on suivra la même règle que nous avons donnée à la 7^{me} Leçon.

Preliminary Exercise on the Gruppetto or Turn.

In studying this exercise, follow the rule contained in Lesson 7.

Moderato.

Qua - do ac - cen - de un no - bil — pet - - to
 Folgt das Ver - lan - gen dem Her - zens - - trie - - be,

è in - no - - cen - te è pu - ro af - fet - to, de - bo - -
 dann nur er - blii - het in Un - schuld die Lie - be, wil - den Ge -

lez - za a - mor non — è; quan - - do ac -
 lü - sten ent - sprießt sie — nicht. Folgt — das Ver -

cen - - de un no - - bil pet - to è in - no - -
 lan - - gen dem Her - - zens - trie - be, dann nur er - -

cen - te, è pu - - ro af - fet-to, de - bo - - lez - za a -
 blii - het in Un - schuld die Lie - be: wil - den Ge - lü - - sten ent -

mor - - non - - è, de - - bo - lez - za a - mor - - non è.
 sprießt sie - - nicht, wil - den Ge - lü - - sten ent - sprießt - - sie nicht.

Lorsqu'un noble cœur s'enflamme, c'est une affection pure, ce n'est point faiblesse d'amour, c'est innocent!

Love is as pure as yonder stars' bright fire,
 Love is the Heaven to which our souls aspire;
 love ne'er was kindled from passions' wild desire.

Der Doppelschlag. | Le Grouppetto. | The Gruppetto or Turn.

Poco Andante.

Più - - non si tro - va - no tra - - mil - le a - man - ti
 Trau - - nicht dem Lie - besschwur, sonst - - kommt die Reu - e:
 sotto voce

sol - - due bell' a - - ni-me che - - sian - - co - stan-ti,
 zwei - - un - ter tau - send nur hal - - ten - - die Treu-e,

e — tut — ti par — la — no di — fe — del —
 trau — nicht dem Lie — bes — schwur, sonst — kommt — die

tà,
 Reu: e — tut — ti par — la — no
 zwei — un — ter tau — send nur

di — fe — del — tà, e — tut — ti
 hal — ten ja Treu, zwei — un — ter

par — la — no di fe — del — tà.
 tau — send nur hal — ten die Treu!

Sur mille amants, il ne se trouve pas deux belles âmes qui soient constantes, et pourtant tous parlent de fidélité.

Among one thousand lovers not two will be found to be constant; and yet they all talk of eternal love and devotion.

Lektion XI.

Vorübung für den Triller.

Introduction au Trilly.

Preliminary Exercise on
the Shake (Trill).

Allegro moderato.

Se po - ve - - ro il ru - scel - - lo
Des Bäch-leins kla - re Wel - - le

mor-mor-ra len-to e bas - - so, un ra-mo - scel-lo, un sas - - so
rie-selt so leis und hel - - le; doch, eilt sie nicht schnell von der Stel - - le,

qua - si arrestar lo — fa; se po-ve - - roil ru - scel - - lo
hemmt leicht ein Stein ih-ren Lauf. Des Bäch-leins kla - re Wel - - le

mor-mo - ra len-to e bas - - so, un ra - mo - scel-lo, un sas-so qua - si,
rie-selt so leis und hel - - le; doch, eilt sie nicht schnell von der Stel - le, hemmt ein

qua - si ar - re - star lo — fa, un ra - mo - - scel - lo, un
 Stein - chen ga leicht ih - ren Lauf, doch, eilt sie nicht schnell von der

sas - so qua - si ar - re - star lo — fa.
 Stel - le, hemmt schon ein Stein ih - - - - - ren Lauf.

rall.

Lorsqu'un pauvre petit ruisseau coule lentement et bas, il suffit parfois d'une branche, d'un caillou pour arrêter son cours.

When the little brooklet creeps slowly along, a twig or pebble will almost stop its course.

Lektion XII.

Die Läufer (Rouladen). | *Les Roulades.* | Roulades (Runs).

Allegro moderato.

Siam na - vi all' on - de al - gen - ti la - -
 Wie Schif - fe sind wir, im Stur - me den

scia - te in ab - ban - do - no, im - pe - tu - o - si - ven - ti i
 Wel - len preis - ge - - ge - ben: Win - de, die sich er - he - ben, sind

no - stri a - fet - ti so - no, o - gni di - let - to è
Lei - den - schaf - ten im Le - ben, Freu - den, ver - bor - ge - ne

sco - glio, tut - ta la vi - ta è un mar,
Klip - pen, all - un - ser Le - ben ein Meer,

o - gni di - let - to è sco - glio, tut - ta la vi - ta è un
jed - we - de Freud ist eine Klip - pe, und un - ser Le - ben ein

mar, tut - ta la vi - ta è un mar.
Meer, all - un - ser Le - ben ist ein Meer.

Nous sommes semblables à des navires livrés aux froides ondes: nos passions représentent des vents impétueux; chaque plaisir un écueil, et toute la vie une mer.

We are ships abandoned to the cold waves; our passions are violent winds; every pleasure is a sunken reef; our life a storm-racked sea.

Lektion XIII.

Das Portamento der Stimme.

Das Portamento der Stimme darf man nicht so verstehen, als solle dieselbe, wie dies mißbräuchlich zu geschehen pflegt, von einem Tone zum andern durch die Zwischenstufen hindurch hingezerrt werden, es ist vielmehr ein Ton mit dem andern vollständig in seiner Abgrenzung zu vereinigen. Wenn man die Silben nach Anweis der ersten Lektion gut zu verbinden versteht, wird man um so leichter diese Vortragsweise sich aneignen können. Indes nur durch das Vorsingen seitens eines erfahrenen Lehrers kann man eine deutliche Vorstellung davon gewinnen. Man kann das Portamento der Stimme (das Tragen der Töne) auf zweierlei Weise ausführen. Man nimmt erstlich, wie es unten im ersten Beispiel angegeben ist, fast unmerkbar mit dem Vokale der vorhergehenden Silbe den folgenden Ton voraus, wodurch namentlich bei Melodien von großer Grazie oder von tiefem Ausdruck eine gute Wirkung erzielt wird, sofern man, einen manierten und monotonen Gesang vermeidend, den Vortrag hiermit nicht überladet. Oder zweitens (die weniger gebräuchliche Art): man verzögert fast unmerklich den Ton und setzt auf ihm, wie es im zweiten Beispiele angegeben ist, schon die Silbe des folgenden Tones mit an.

Manière de porter la voix.

Pour bien porter la voix, il ne faut pas la traîner en chevrotant d'une note à l'autre comme des chanteurs mal instruits ne le font que trop souvent, mais on doit au contraire la conduire avec aisance d'un ton à l'autre, de sorte que le passage en soit presque imperceptible, et que les deux sons soient, pour ainsi dire, filés d'un seul trait. Lorsque l'on aura acquis l'habitude de bien lier les phrases, de la manière que nous avons indiquée dans notre I^{re} Leçon, on apprendra sans beaucoup de peine le Port de voix, mais, nous le répétons, il n'y a que la vive voix d'un maître habile et expérimenté qui puisse donner une juste idée de l'application de ces principes. On peut porter la voix de deux manières différentes; savoir par Anticipation et par Posticipation. La première consiste à attaquer la valeur de la note qui suit avec la voyelle de la syllabe précédente, comme nous l'avons indiqué au I^{er} exemple. Dans les phrases qui exigent beaucoup de grâce et d'expression dans le chant, cette première manière produit un bon effet; ce serait cependant un défaut que d'en faire abus, parce qu'alors le chant devient maniéré, surchargé et monotone. La seconde manière, qui est moins usitée, consiste à attaquer presque insensiblement la syllabe qui suit avec la valeur de la syllabe précédente.

Portamento.

By Portamento must not be understood — as is too often wrongly the case — the gliding (or dragging) of the voice through all the intermediate grades between one tone and another. On the contrary, it is the perfect connecting of two notes, each being confined strictly within its sound limits. Having learnt how to connect the syllables in the manner explained in the first lesson, the pupil will acquire this style of interpretation all the more easily, a correct idea of which can, however, only be conveyed by hearing it sung by an experienced teacher. Portamento, which means “carrying” the tones, can be executed in two different ways: 1) by Anticipation i.e. by continuing the vowel of one note into the commencement of the next note, as shown below in the first example. By a discrete use of this method, a fine effect can be obtained in the interpretation of phrases requiring a graceful manner and depth of expression; its abuse, however, invariably results in a mannered and monotonous style of singing, 2) by posticipation, i.e. by almost imperceptibly retarding one note, and drawing the syllable of the note following across, as shown in the second example. This style is less usual than the first.

Beispiel I.

Andante.

Vor - rei spie - gar l'af - fan - - no, na -
 Möcht all mein Leid er - zäh - - len, und
 scon - der - lo - vor - re - i, e men - tre i dub - bj mie - i co -
 doch muß ich - ver - heh - len die Zwei - fel, ach, die mich quä - len, ich

si cre-scen - - do va - - no,
darf sie nicht er - zäh - - len.

tut - to spie - gar non o - so, tut - to non so ta -
Dürft ich doch al - les sa - gen, kla - gen euch mei - ne

cer, tut - to spie - gar, tut - - to non so, non so ta -
Not; doch, ach, das Wort brächt mir den Tod, brächt mir den

cer. Sol - le - ci - to, dub - bio - so
Tod. Ich fleh um-sonst, ver - zweif - le,

pen - so, ram - men - to, ram - men - to e ve - do, e a -
 hof - fe, und kann nicht ver - ges - sen, und trau - e nicht,

gli oc - chi miei non cre - - do, non cre - do al mio pen - sier, non cre - do, non
 was mit eig - nem Aug — ich er - schau - e, was ich selbst er - schau - e, er -

cre - do al mio pen - sier, non cre - do, non cre - do al mio pen - sier, non
 schau - e, mit eig - nem Aug er - schau - e, er - schau - e, mit eig - nem Aug, so

cre - do al mio pen - sier, non cre - do al mio pen - sier.
 wand - le ich in Schwei - gen hin, trau nicht dem eig - nen Sinn.

Tantôt j'aimerais à révéler mon chagrin;
 tantôt j'aimerais à le cacher; et, pendant que
 mes doutes se multiplient, je n'ose tout révéler,
 je ne puis tout taire. Affligé, irrésolu, je ré-
 fléchis, je me souviens, je vois et je n'en crois
 pas mes yeux; je n'en crois pas mes pensées.

*My sorrow I long to reveal,
 and yet I would fain conceal
 my doubts and my fears,
 mine anguish, my tears
 that flow from my heart in despair:
 and yet I do not dare
 to tell what none else can feel.*

Beispiel II.

Die andere Art des Portamento. | *Seconde manière.* | The other style of Portamento.

Allegretto.

O pla-ci-do il ma-re lu - sin-ghi la spon-da, o
 Ob ru - hig das Meer mit den U - fern lieb - ko - se, ob

por - ti con l'on-da ter - ro-re e spa - ven-to, è col - pa del
 stür-mend da - her, Riff und Fels es um - to - se, der Wind, nicht das

ven-to, sua col - - pa non è: è col - pa del ven - to, sua
 Meer, trägt al - lein nur die Schuld; der Wind, nicht das Meer, trägt al -

col - pa non è: è col - pa del ven - to, sua col - pa non è.
 lein nur die Schuld; der Wind, nicht das Meer, trägt al - lein nur die Schuld.

Que la mer caresse le rivage; qu'elle répande l'angoisse et l'effroi, les vents en sont cause et non la mer.

Whether calm be the sea, the shore soft carressing,
 Or roaring in tempest, the sailor distressing,
 Oh blame not the waves tho' like mountains they tower,
 'Tis the winds that have raised the billows that roar.

Lektion XIV.

Das Rezitativ.

Im Rezitativ ist eine deutliche und bestimmte Silbenaussprache unerlässlich, ohne eine vollkommene Akzentuation wird man in ihm nie eine gute Wirkung erreichen. Wo zwei gleiche Noten am Ende einer Periode oder auch mehrere gleiche Noten im Laufe derselben zusammentreffen, muß diejenige, auf welche die Betonung des Wortes fällt, gänzlich zu der folgenden als Vorschlagnote umgeändert werden. Zu größerer Deutlichkeit ist dies mit einem A auf der Note des Akzentes angezeigt.

Le Récitatif.

C'est particulièrement dans le récitatif que les syllabes doivent être prononcées d'une manière claire et distincte, autrement il ne produira jamais son effet.

Lorsqu'on rencontre deux notes pareilles à la fin d'une période, ou même plusieurs notes au milieu, celle où tombe l'accent de la parole doit être entièrement changée en appui de la note suivante. Pour plus de clarté nous avons surmonté d'un A la note qui doit être accentuée dans ces exercices.

The Recitative.

A distinct and precise articulation of the syllables is indispensable in recitative. Without a perfect accentuation, a good effect will never be attained. When two notes of the same pitch come together at the end of a period, or in a series of notes of the same pitch in the course of such period, the note on which the accent of the word falls, must be converted into an appoggiatura belonging to the next-following note. In order to make this clearer, a capital A is placed above the note bearing the accent.

Recitativo.

La patria è un tut-to di cui siam
Vom Vu - - ter-lan - de sind wir nur

par-ti; al cit-ta-dino è fal-lo con-si-de-rar se stes-so se-pa-ra-to da
Tei-le; falsch wär es, wollt der Bür-ger von dem ge-trennt sich den-ken, was ein Gan-zes doch

le-i: Pu-ti-le o il dan-no ch'ei co - no-scer dee so-lo è ciò che
b'il-det: und nur das darf schädlich o - der nütz-lich ihm gel-ten, was sei-nem

A *A* *A* *A*

gio-va o nuo-ce alla sua pa-tria a cui di tut-to è de-bi-tor.
 Lan-de von Nut-zen o-der Scha-den, dem er sein Le-bens-glück ver-dankt.

A *A*

Quando i su-do-ri e il sangue spar-ge per le-i, nul-la del proprio ei
 Wenn er im Krie-ge sein Le-ben op-fert dem Lan-de, schenkt er dem-sel-ben nicht

A *A*

do-na, ren-de solciò che nèb-be. Essa il pro-dus-se l'e-du-cò, lo nu-
 Eig-nes, gibt Ge-lieh-nes nur wie-der. Zeugt' doch das Land ihn, zog ihn auf, gab ihm

A *A* *A* *A*

dri: con le sue leg-gi dagl' in-sul-ti do-me-sti-ci il di-fen-de,
 Brot: in den Ge-set-zen fand er Schutz, wenn ihm and-re ü-bel-woll-ten,

A *A* *A* *A*

da - gli ester-ni con l'ar-mi. El-la gli pre-sta no-me, gra-do ed o-
 Schutz vor Fein-den, im Hee-re. Ja, es ver-lieh ihm Na-men, Wür-den, Eh-re,

nor, ne pre-mia il mer-to, ne ven-di-ca le of - fe - se, e
Ruhm, lohnt ihm Ver - dien-ste, be-stru-fet je-des Un-rècht. Das

ma - dre a - man-te a fab-bri-car s'af - fan-na la sua fe - li - ci -
Land ist ein Va - ter, der lie - be - voll sich sor-get um sei-ner Kin-der

tà, per quan-to li-ce al de-stin de'mor-ta-li es-ser fe - li-ce.
Wohl, er gönn-te je-dem al-les Glück, das die Er-de Ster-bli-chen bie-tet.

La patrie est un tout dont nous sommes des parties. Il ne convient pas au citoyen de s'en croire séparé; il doit connaître les avantages et les désavantages qui peuvent être utiles ou nuisibles à la patrie à laquelle il doit tout. Lorsqu'il repand ses sueurs et son sang pour elle, il ne donne rien qui lui appartienne en propre; il ne fait que rendre ce qu'il a reçu d'elle. Elle le produit, l'éleva, le nourrit; elle le protège, par ses lois, contre les insultes intérieures, et par ses armes, contre celles de l'étranger. Elle lui accorde nom, considération, honneur; elle récompense ses services, venge ses outrages, et, en tendre mère, tâche d'assurer son bonheur, autant du moins qu'il est permis à la destinée des mortels d'être heureux.

The land of our birth is our home and forms one whole, one unity, of which we are members or parts, and as its citizens, it would be wrong of us to consider ourselves independent of, or separated from our native country. Therefore, we must learn to look upon, and accept that as beneficial or detrimental to us, which is serviceable or harmful to the land, to which we owe everything. If we shed our blood or give our life in its cause, we are but returning that which we received from it on trust: for it gave us birth, brought us up and fed and clothed us. Its laws protect us against offence or harm from our neighbour, its army against foreign foes. From our country we borrow our name, our rank in life, it protects our honour, rewards our actions, punishes wrong-doings, and, like a loving father or mother, is ever working and anxious for the welfare of its children; our happiness is its own!

Lektion XV.

Rekapitulation.

Resumé.

Recapitulation.

Moderato.

Al - la sta-gion de' fio - - ri e de' no-vel - lia -
 Früh - ling ist wie - der kom - - men; was uns das Herz be -

mo - - ri è gra - to il mol - le fia - - to d'un
 klom - - men, hat er nun weg - ge - nom - - men: die

zef - - fi - ro leg - ger, è gra - - to il mol-le
 Sor - - ge und das Leid hat Früh - - ling hin-weg-ge-

fia - - to d'un zef - - fi-ro leg - - ger. O
 nom - - men, und gab da-für die Freud. Die

ge-ma, o ge-ma, o ge - ma fra le fron - de, o len - to, o
Lin-de sie rauschet im Win - de leis, im Moo - se ent - sprin-get die

len-to, o len - to in - cre - spi l'on - de: zef-fi-ro in o-gni
Quel-le der Er - de vor - borg - nem Scho - ße: Ze-phir-wind im Laube

la - to com - pa - - gno è del pia - cer, in o - gni la - to in o - gni
flü - stert von sel - - ger Lie - bes - lust, der Ze - phir flü - stert im Laube

la - to com - - - pa - gno è del pia - cer, com - - - - -
lei - se von Lie - be und Lie - bes - lust, von

A l'époque des fleurs et des nouvelles amours, le doux souffle d'un léger zéphyr est agréable. Il bruit dans le feuillage ou frise doucement la surface des eaux. Partout le zéphyr est accompagné de délices.

*When Spring unlocks the flowers,
 mild zephyrs fan the dale,
 when hid in rosy bowers
 soft pleads the nightingale;
 when balmy showers descending
 refresh the sunlit grove,
 each heart in joy ne'er ending
 throbs to the voice of Love.*

J. B.

pa-gno, com - - - - pa-gno, com - - - - pa - - gno è
 Lie-be, von - - - - Lie-be, von - - - - Lie - - be und -

del pia - cer, com - - - - pa-gno, com - - - -
 Lie - - bes - lust, von - - - - Lie-be, von - - - -

pa-gno, com - - - - pa - - gno è del pia - cer, è del pia-
 Lie-be, von - - - - Lie - - be und Lie - bes - lust, von Lieb und

cer, è del pia-cer, com - - pa-gno è del pia-cer.
 Lust, von Lieb und Lust, von - - Lie-be und Lie - - bes-lust.

Wie man Italienisch ausspricht

Das italienische o ist dunkel, ähnlich wie in doch (nicht wie in Dom); das e beinahe wie a. S ist scharf (= gehißt) nach Konsonanten und wenn verdoppelt (ß in Gruß) z.B. in consolare, mosso; vor b, g, d, v wird es gauselt wie in Sand, so in sbaglio, sgambare, sdegno, svenare: v=w. at an, ei, eu werden wie Doppel-Laute, also jeder Vokal deutlich für sich gesprochen.

c	vor a, o, u	= k wie im Deutschen	gl	vor a, e, o, u	= wie im Deutschen
"	e	= tscha — cento : tschenn-tó	"	i***	= tjieh*** — cagli : käl-jieh
"	t	= tschien — cima : tschieh-má	"	ia	= lja — tagliare : tall-jah-re
cc*	e	= -tschä — uccello : u--tschel-ló	"	ie	= ljä — biglietto : biel-jet-to
"	i	= -tschieh — uccidere : u--tschie-dä-rä	"	io	= ljö — figlio : fiell-jo
ch	e	= käë — chele : käh-lë	"	iu	= lju — tagliuzzare : tall-juz-za-re
"	i	= kieh — chi : kieh	gn	a	= nja — sogna : Bonn-já
ci	a	= tscha — ciaccona : tschak--kō-nä	"	e	= nja — agnellino : ann-jel-lieh-nó
"	o	= tschö — ciocca : tschök--ká	"	i	= njeh — agnino : annjeh-nó
"	u	= tschü — ciuffo : tschuf--fó	"	o	= njo — bisogno : bieh-sonn-jó
g	a, o, u	= wie im Deutschen	"	u	= njuh — ognuno : onn-juh-nó
"	e	= dschä — gentile : dschenn-tieh-lä	sc	a, o, u	= sk wie im Deutschen
"	i	= dschieh — ginepra : dschieh-nä-pra	"	e	= scha — sceda : schah-dä
gg**	io	= -dscho — meggione : me--dscho-nä	"	i	= schieh — scima : schie-má
"	i	= -dschieh — aggirare : a--dschieh-ra-rä	sch	e	= skah — scheda : skah-dä
gh	e	= gä — ghetto : gä--ttó	"	i	= skieh — schifo : skieh-fó
"	i	= gieh — ghirlanda : gierr-lan-dä	sci	a	= schah — sciabola : schäh-bö-lä
gi	a	= dscha — giallo : dscha--lló	"	e	verliert sich das l fast und verschmilzt zu e
"	o	= dscho — giorno : dschörr-nó	"	o	= schö — sciogliere : scholl-ger-rä
"	u	= dschu(h) — giunto : dschun-tó	"	u	= schu(h) — sciugamano : schu-ga-ma-no

* cc: die Zunge bleibt einen Augenblick am Obergaumen, und ein t-ähnlicher Laut entsteht vor dem zweiten c.

** gg: die Zunge wie bei cc, aber ein d-ähnlicher gesummter Laut entsteht vor dem zweiten g.

*** Außer im Worte negligente und seinen Ableitungen, wo das gl wie im Deutschen ausgesprochen wird.

How to pronounce Italian

Italian a (short) resembles the broad Yorkshire ä in hat; a (long) resembles our a in calm, without the least admixture of o. — e is between a in lane, a in many and e in lent = æ;*** — i: is generally = ee; frequently between ee, and i in hit; — o: the Italian has no such sound as our o in coat; it lies between our a in malt and o in moat and in cot = ò; — u: resembles oo in food and good; it is neverlike u in union or utter; followed by o, it almost becomes o, duòlo being pronounced almost dolo, duòmo and domo being identical; when the accent is on the u, however, then both vowels are pronounced, as in dùo, suo; j: has the sound of our y; z sounds like our z or ts, or ds; — l: is pronounced before m; calma = cal-ma; salma = sal-ma.

c	before a, o, u	as in English	gl	before o	= glo (glōw gloss) — globulo : gló-boo-ló
"	ā	= chay — cēdo : chae-dō	"	u	= glu (in glue) — gluma : gloo-ma
"	ē	= (cherry) — cello : chel-ló	"	i**	= l'ye (will ye?) — negli : nāl-yē
"	i	= chee — cica : chēe-cā	"	ia	= l'yah (coal-yard) — tagliare : tāl-ya-rä
"	i	= chee chi — cinqui : chēen-que	"	ie	= (will yet) — biglietto : beel-yet-tó
cc†	e	= tchäë — barce : batchäë	"	io	= (a full yacht) — figlio : feel-yó
"	i	= tchee — barcifero : bat-chēe-färó	"	iu	= (will you?) — tagliuzzare : tal-yoo-tea-rä
ch	e	= häë — cherico : käë-ree-cò	gn	a	= (one yard) — sogna : sonn-yá
"	i	= key — chimo : key-mó	"	e	= (one yll) — agnellino : ann-yel-leenj
ci	a	= chá — ciaccona : chac-cō-nä	"	i	= (one year) — agnino : ann-yee-nó
"	o	= cho — cioccolata : choc-co-la-ta	"	o	= (one yolk) — bisogno : bee-zonn-yó
"	u	= choo — ciuffo : chōof-fó	l	m	= is pronounced — calma : cal-ma
g	a, o, u	as in English	sc	a	= ska (scar) — scarpa : scar-pá
"	e	= jäh (in jelly) — gelo : jäë-ló	"	o	= sko (scoff) — sculpire : scoll-pee-rä
"	i	= jee (in jeer) — giga : jēe-gä	"	u	= skoo (school) — scuro : schoo-ró
gg*	io	= (jaw, joke, job) — meggione : me(d)-jo-nä	"	e	= shä (shade shell) — sceda : shäe-dä
"	i	= djee — aggirare : a(d)-jee-ra-rä	"	i	= shee (she) — scimmia : shēm-myá
gh	e	= gue (in guest) — ghetto : guet-ló	sch	e	= skä (skeleton) — schema : skä-má
"	i	= ghee — ghirlanda : gheer-lan-dä	"	i	= skee — schifare : skee-fa-rä
gi	a	= ja (in jar) — giallo : jal-ló	sci	a	= shä — sciagura : sha-goo-rá
"	o	= jo (in jolly) — gioja : joy-ya (joé-ya)	"	e	= she entered — sciente : shee-enn-tä
"	u	= ju (in juice) — giubilo : jew-bēe-ló	"	o	= sho (shock) — sciocco : shoe-ko
gl	a	= glah — glastó : gla-stó	"	u	= shoo — sciupone : shoo-po-nä
"	e	= gle (in glen) — gleba : gla-bä			

† cc: the tongue remains for a moment against the palate, until a t-like sound is produced immediately before the second c.

* gg: the tongue remains a moment against the palate, until a d-like sound is produced immediately before the second g.

** except in the word negligente, and its derivatives, where gli is pronounced as in English negligent.

*** pronounced as in aesthetics.