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SALVATORE MARCHESI

Op. 15

TWENTY  
ELEMENTARY AND PROGRESSIVE  
VOCALISES

FOR THE  
MEDIUM OF THE VOICE

Pr., \$1.00





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SALVATORE MARCHESI

OP. 15, 15<sup>bis</sup>

TWENTY  
ELEMENTARY AND PROGRESSIVE  
VOCALISES

(WITH ITALIAN WORDS)

FOR THE  
MEDIUM OF THE VOICE



THE SAME TRANSPOSED  
FOR ALTO

ENGLISH TRANSLATIONS BY  
GEORGE L. OSGOOD

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY  
DR. THEO. BAKER

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## SALVATORE MARCHESI

**S**ALVATORE MARCHESI (de Castrone), *rectius* Cavaliere Salvatore de Castrone, Marchese della Rajata, the distinguished singing-master, was born on January the 15th, 1822, at Palermo. He comes of noble family; his father was Governor-General of Sicily for four years. At the age of sixteen he joined the aristocratic "Neapolitan Guard," a military organization from which, however, his liberal principles caused him to resign in 1840. Returning to Palermo, he entered upon a course of philosophy and law at the University, at the same time studying singing and composition under Pietro Raimondi. In 1845 he had already attained considerable prominence in musical circles; for, on the establishment of the "Accademia Filarmonica" in his native city, he was appointed delegate for the Musical Association. A year later he went to Milan, where he continued vocal study under Lamperti and Fontana; but by reason of his participation in the revolutionary movement of 1848, he was expelled from Italy, and sought refuge in New York. It was here that he made his *début* as a baritone in opera (Verdi's *Ernani*). In 1850 the failure of the Italian operatic venture hastened Marchesi's departure from America; he recrossed the ocean, and found a temporary resting-place in London, where he finished his vocal training under Manuel Garcia, and thereafter appeared as a concert-singer under the name of "Marchesi." Successes in London induced him to undertake a concert-tour through Holland and Germany during the winter of 1851-52; he sang in Leipzig, Bremen, Hamburg, Frankfort, and also at the courts of Berlin, Weimar, Hanover, Oldenburg, etc., winning increasing fame and applause. In 1852 he married the celebrated mezzo-soprano Mathilde Graumann, who has since, as "Mathilde Marchesi," become so famous as a singing-teacher. After two years

devoted to singing in opera and concert in various capitals (London, Berlin, Brussels, Milan), they were engaged together to instruct the vocal classes at the Vienna Conservatory. Here they remained for seven years (1854-61); then spent three years longer in operatic and concert *tournées*, lived for a time in Paris, and in 1865 were called to the Cologne Conservatory. From 1869 they again taught in the Vienna Conservatory; and since 1881 have been permanently settled in Paris.

Marchesi was appointed "Chamber-singer" to the Grand Duke of Saxe-Weimar in 1862; in recognition of his political activity the King of Italy decorated him with the order of St. Maurice and St. Lazarus.

As a writer, Marchesi has been an active musical correspondent of numerous English, French, German and Italian periodicals. In 1873 he published a book, "Relazione sugli Istrumenti musicali quali erano rappresentati all' Esposizione universale di Vienna nel Giugno," an account of the musical instruments at the Vienna Exposition of that year, at which he officiated as a juror. He has likewise translated a considerable number of French and German opera-libretti into Italian; notably those of *Iphigénie*, *Médée*, *La Vestale*, *Der fliegende Holländer*, *Tannhäuser*, and *Lohengrin*.

As a composer he has published a number of settings of French, German and Italian (Neapolitan and Sicilian) songs, distinguished for graceful inspiration. But he is still better known by his "Twenty Elementary and Progressive Vocalises," a "Riassunto dell' arte del canto," and his "Method of Singing," the ripe fruit of a long and brilliant career as a teacher of vocal art. The Vocalises may, in particular, be recommended for developing breadth and suavity of tone, together with clearness and elegance in phrasing.

TH. BAKER.

# Twenty Vocalises.

For the Medium of the Voice.

## Messa di Voce.

English translations by  
George L. Osgood.

Andante mosso.

SALVATORE C. MARCHESI. Op. 15.

\* *A* —

From God a lone may mor - tals Ask for -  
Al ciel sol puo` la vi - ta Chie - de -

life and light, No, no  
re il mor - tal; Non val,

\* Every vocalise is to be sung first on *â* as in father.  
The comma (,) denotes inhalation when singing on *â*.  
The sign  $\oplus$  denotes inhalation when singing with words.

earth-ly aid or pow - er Can e'er  
no, ter - re - stre a - i - - ta, non non val

— help them love the right. From  
— Un po - ter co - tal; Al

God a - - lone may  
ciel sol - - può la

— mor - - tals Ask for life and light.  
— vi - - ta Chie - de - re il mor - tal.

## Portamento.

Andante.

2.

Ah why, ah why does boun-ti-ful Nature Of each human creature Al-  
 Per-chè, per-chè la cal-ma na-tu-ra Le pe-ne non cu-ra Del

lay not the sor-row? Ah why? ah why? Sweet Na-ture, re - ply. Ah why? ah  
 mi-ser mor-ta-le! Per-chè, per-chè sen - si-bil non è! - Per-chè, per-

why? sweet Nature, re - ply. Peace comes to - day - War comes to - mor - row.  
 chè sen - si - bil non è! Sia pa - ce o guer - ra Po - co le ca - le,

Minds she our sor - row Ev - er? O say. In au - tumn dy - ing, With A - pril  
 Ben va - da o ma - le L'u - ma - ni - tà. Muore in au - tunno, ri - nasce in a -



hie-ing Re - turns she to flower O'er hill and o'er plain. Mortals grow old - er,  
*pri - le, E fresca, e gen - ti - le, Ri - tor - n'a fio - rir!* *Luomo s'in - vec - chia*

Sadden'd by sor - row, Nor brings the mor - row Their Spring a - gain! Ah why? ah  
*fra stentie pe - ne, E mai ri - vie - ne Per lui l'a - pril! Per - chè, per -*

*f*, *p*, *Tempo I.*

why does boun - ti - ful Nature Of each human crea - ture Al - lay not the sorrow? Ah  
*chè la cal - ma na - tu - ra Le pe - ne non cu - ra Del mi - ser mor - ta - le! Per -*

*cresc.* *più*

why? ah why? Sweet Nature, re - ply. Ah why? ah why? sweet Nature, re - ply.  
*chè, per - chè sen - si - bil non è! Per - chè, per - chè sen - si - bil non è!*

*mosso* *f* *p* *f* *rall.*

*mosso* *f* *p* *fcolla parte*

## Canto spianato.

Cantabile.

Why must this world of ours Count  
 Co - m'è pos - si - bi - le, che il

all the drear - y hours Sof - f'ring, tor - ment - ed  
 mon - do in - te - ro Sof - fra, tor - men - ti -

e'er Slave to some dread - care. Hun - ger or  
 sì d'un sol pen - sie - ro! La fa - ma e

gold, Love, hate un - told, Ty - rants for ev - er, Leav - ing us  
 l'or, L'in - vi - dia, e a - mor So - no i ti - ran - ni, Fon - te di af -

3. *p* *sostenuto*

*f* *dim.*

*p* *più mosso*

*p* *più mosso*



nev - er, Dai - ly con - niv - ing, Troubles all con - triv - ing, Scorn us, and day by day Our  
 fan - ni, Che i no - stri gior - ni Fan di pe - ne a - dor - ni, E ci ra - pis - co - no La

*stentato* *cresc.*

*colla parte*

freedom bear a - way. Ah! why must this world of ours  
 ca - ra li - ber - tà. Ah! Co - m'è pos - si - bi - le,

*f* *p* *Tempo I.*

Count all the drear - y hours Suf - fring, tor -  
 che il mon - do in - te - ro Sof - fra, tor -

*f*

ment - ed e'er Slave to some dread care.  
 men - ti - si d'un sol pen - sie - ro!

*dim.* *p* *rall.*

*dim.* *p* *rall.*

## Scala diatonica.

Allegro moderato.

4.

I can - not, I can - not here long - er de - lay - me, My love does be -  
*Non pos - so, non pos - so più star - ti lon - ta - no. Il fin - ger è*

tray me, No long - er - I'll feign. Then why - should I - suf - fer With thought so tor -  
*va - no, Non va - le il gab - bar. Re - si - ster non vo - gliò al cru - do tor -*

ment - ing? A - way with la - ment - ing, I come, love, a - gain. I can - not, I  
*men - to. Mo - ri - re mi sen - to, Mi sen - to spi - rar. Non pos - so, non*

can - not here long - er de - lay - me, My love does be - tray me, No long - er - I'll feign.  
*pos - so più star - ti lon - ta - no. Il fin - ger è va - no, Non va - le il gabbar.*

*rall. a tempo*

*rall. a tempo*

## Scala diatonica.

Allegretto.

5.

My moth - er — com - pels — me To spin — and — to —  
*La mam - ma — mi for - za, Mi spin - ge al la -*

la - bor, With care — for — a — neigh - bor, My lot — is — too  
*vo - ro. Di no - ia — mi mo - ro, Re - si - ster — non*

hard, too hard. At home when I tar - ry, No part - ner — to — choose me, With  
*so, non so. Se a ca - sa — ri - po - so De - si - de - ro un po - co, Se*

naught to — a - muse — me, At home when I — tar - ry I find no re - ward, I  
*scher - zo, se gio - co, Se a ca - sa — ri - po - so, Non tro - vome - rè, — non*

find no re-ward. My moth - er com - pels me To spin and to  
tro - vo mer-cè. La mam - ma mi for - za Mi spin - ge al la -

la - bor, With care for a neigh - bor, My lot is too hard. Ah!  
vo - ro. Di no - ia mi mo - ro, Re - si - ster non so, no!

Tempo di Valse.

Scala: puntata.

Of com - ing morn - ing The sky gives warn - ing, The  
Già sor - ge il gior - no, si le - va il so - le, L'e -

bright ho - ri - zon Is her - ald of day. A ros - y  
ter - na mo - le Ri - tor - na a bril - lar. Di - ro - seo -

man - tle O'er na - ture is ly - ing, But war - riors are hie - ing In  
 man - to si cin - ge la ter - ra, Fra gli uo - min' la guer - ra Già

fight - ing ar - ray. A - las! — with the morning Comes care — to each one, — When  
 tor - na a scoppiar. E tor - na col gior - no Nel mon - do il do - lor, si, Col

slumber is o - ver Our peace then has flown! Of — com - ing morn - ing The  
 son - no la pa - ce spa - ri - ta è dal cor! Già — sor - ge il gior - no, Si

*rall.* *p* **Tempo I.**

sky — gives warn - ing, The — bright ho - ri - zon Is her - ald of day.  
 le - va il so - le, L'e - ter - na - mo - le Ri - tor - na a bril - lar.

## Scala cromatica.

Andante.

7. *p*

Rap - id - ly time flies a - long Like the glar - ing  
 Vo - la il tem - po ra - pi - do, Al par - del - la

lightning's bend; How it bears with might - y power  
 fol - go - re, E - co - m'es - sa in - do - mi - to

Man - kind to their end! To our hopes and to our love,  
 Strug - ge il mon - do o - gnor. La spe - ran - za, li - do - lo

To what - e'er the heart may move, Time the mas - ter  
 Del - la schiat - tau - ma - na, Tal ti - ran - no



Brings dis - ast - er Hour by hour.  
 Per suo dan - no A - do - ra o - gnor

Time the mas - ter Brings dis - as - ter, Com - ing hour by hour.  
 Tal ti - ran - no Per suo dan - no A - do - ra o - gnor.

Rap - id - ly time flies a - long Like the glar - ing lightings bend;  
 Vo - la il tem - po ra - pi - do Al par del - la fol - go - re,

How it bears with might - y power Man - kind to their end!  
 E co - mes - sa in - do - mi - to strugge il mondo in - ter!

## Scala minore.

Moderato sostenuto. *A*

An - gels in bright ar - ray  
La - ca - ra ma - dre mi - a

8. *p*

Bore - my sweet mother a - way! O saint - ed moth - er, Now  
Mo - ri - a, *E più non è!* A - ma - ta - tan - to Da

tru - ly bless'd, A - mong the ho - ly Thou art at rest!  
*tut - ti fù, Spa - ri d'in - can - to, Ah! non è più!*

*più mosso*

Lov - ing and gen - tle, Mother de - part - ed Throw thy dear man - tle O'er  
*Quant e - ra san - ta, Quant e - ra ca - ra Sen - za di lei m'è di*

*p più mosso*

me Heav-y - heart - ed. Of all the fair - est, Woman the rar - est,  
*pe - so la vi - ta Don - na co - tan - ta Madre si ra - ra,*

## Tempo I.

There is no oth - er Like to my mother. An - gels in bright ar -  
*Nes - sun' al mon - do tro - var la può. La ca - ra ma - dre*

ray Bore my sweet mother a - way! O saint - ed  
*mi - a, Mo - ri - a, E più non è! A - ma - ta*

moth - er, Now tru - ly bless'd, A - mong the ho - ly Thou art at rest! ah!  
*tan - to Da tut - ti fù, Spa - ri d'in - can - to, Ah! non è più, ah!*

Note ripetute.

Allegro.

9.

Not a joy — a heart know — eth Till an — oth — er be —  
*Non ha gio — ia — il — co — re Tran-ne il ve — ro a —*

stow — eth All its ad — o — ra — tion, And its  
*mo — re, E laf — fet — to — so — lo E lu —*

*f rall.* con — so — la — tion. Rich — es with — out  
*man — con — so — lo. Le ric — chez — ze, e*

*p a tempo*

meas — ure Are an emp — ty — treas — ure, Love, and  
*lò — ro So — no van — te : so — ro, E la —*

love a lone Bring - eth joy to ev - 'ry  
 mor, la - - mor Il - sol - be - ne - da - to al

*rall.*

one. Not a joy a heart know - eth Till an -  
 cor. Non ha gio - ia il - co - re Tran-ne il

*a tempo*

oth er - be - stow - eth All its ad - o - -  
 ve - ro - a - mo - re, E l'af - fet - to

ra - tion And its con - so - la - tion.  
 so - lo - E l'u - man con - so - lo.

## Allegro.

## Terzine.

10.

*À*

Po - ems de - vis - ing, Songs im - pro - vis - ing, Danc - ing and  
 Mi - sen - to un e - stro D'im - prov - vi - sa - re, Vor - rei can -

un poco più mosso

sing - ing, Through life I go; Nev - er a sor - row  
 ta - re, Vor - rei bal - lar. Ho tut - ta l'a - ni - ma

un poco più mosso

Or care I bor - row, Life is an ec - sta - sy, All joy, no  
 Di - gio - ja pie - na, Mi sen - to in e - sta - si qua - si nel

## Tempo I.

woe. Sing we and dance, and dance, Mer - ry be the glance,  
 Ciel! Can - tiam, bal - liam, bal - liam Ca - ri a - mi - ci, an - diam,

Tempo I.

*string.*

Plea - sure and hap - pi - ness, And lib - er - ty! Po - ems de -  
Go - der\_ dob - bia - mo\_ Sì! con\_ li - ber - tà. Mi - sen - to un

*colla parte* *rall.*

vis - ing, Songs im - pro - vis - ing, Danc - ing\_ and\_ sing - ing\_ Through  
e - stro D'im - prov - vi - sa - re, Vor - rei\_ can - ta - re, Vor -

*cresc.* *cresc.*

Tempo I.

life\_ I\_ go;\_ Life\_ is\_ an\_ ec - sta - sy, All\_ joy, all\_  
re - i bal - lar!\_ Sì, bal - lar, sì, can - tar, con\_ li - ber -

joy, no\_ woe! Danc - ing, sing - ing\_ Through life\_ I\_ go.  
tà\_ bal - lar, sì\_ bal - lar, sì\_ can - tar\_ con\_ li - ber - tà!

*f stentato* *f stentato*

## Quartine.

Andante, mosso.

11.

*A*  
*mf*

My moth-er once to me did say That in the old - en -  
La ma - dre mia di - ce - va - mi Che in tempi più pro -

*rall.*

by - gone day The world was bet - ter then, than now, That men were true and  
pi - zi - i Non v'e - ran - tan - ti vi - zi - i, E il mondo e - ra mi -

*rall.*

*più mosso*

kept their vow; But 'tis the same old sto - ry. Since  
gl'ior, mi - gl'ior Sem - pre è la - stes - sa i - sto - ria, Dac -

*più mosso*

God the word cre - a - ted, Man cares for naught but  
chè e cre - a - to il mon - do, Gli stes - si so - no



*rall.* *mf* Tempo I.

glo - ry For - sak - ing her he ma - ted. My moth - er once to  
 gli - o - mi - ni, Ah! sem - pre co - sì sa - rà. La ma - dre mia di ..

me did say That in the old - en by - gone day The  
 ce - va - mi, Che in tem - pi più pro - pi - zi - i Non

*stentato*

world was bet - ter then, than now, That men were true and kept their vow.  
 v'e - ran - tan - ti vi - zi - i, E il mon - do e - ra mi - glior.

*colla parte*

*stentato*

world was bet - ter then, than now, That men were true and kept their vow.  
 v'e - ran - tan - ti vi - zi - i, E il mon - do e - ra mi - glior.

*colla parte*

Arpeggio.

Allegro, con brio.

12.

The trum - pet's warn - ing, the trum - pet's warn - ing, Re -  
La trom - ba squil - la, la trom - ba squil - la, La

minds us of morn - ing, 'Tis time for rest. The trum - pet's  
fiam - ma scin - til - la, a let - to an - diam. La trom - ba

warning, the trum - pet's warning, Re - minds us of morn - ing, 'Tis time for  
squilla, la trom - ba squilla, La fiam - ma scin - til - la, a let - to an -

rest. The night is for slum - ber, Our cares all al - lay - ing, For  
diam. La not - te al ri - po - so c'in - vi - ta, Ci - chia - ma, so -

la - bor re - pay - ing, With free - dom from care. It nev - er a -  
 pi - ta è o - gni bra - ma, La pa - ce tor - na. Non gio - va non

vails us When ran - cor as sails us, For life is but a day, And  
 va - le Di dar - si del - ma - le E un gior - no la vi - ta, la

*stentate* **Tempo I.**  
 night is soon here. The trum - pets' warn - ing, The trum - pets  
 not - t'è già là. La trom - ba squil - la, la trom - ba

*colla parte*

*cresc.*  
 warn - ing, Re - minds us of morn - ing, 'Tis time now for rest.  
 squil - la, La fiam - ma - scin - til - la, a let - to o - ra an - diam.

*cresc.* **f**

## Appoggiatura ed Acciacatura.

Andante espressivo.

13. *p* *Á*

Have mer - cy, Lord, on me Thy child, Be - hold my  
Pie - tà, mio Dio, d'un mi - se - ro, D'un tri - ste af -

con - trite heart, For Thou art mer - ci - ful and mild, My  
fran - to cor, Che in te sol spe - ra bal - sa - mo, Soc -

*, più mosso*

hope my all, my all Thou art. In - cline Thine ear my prayer to  
cor - so al suo, al suo do - lor. Dal ciel mi vol - gi il guardo oh si -

*più mosso*

hear, Oh help me my sor - row and an - guish to bear, That death may  
gnor, Ri - mi - ra l'an - go - scia, l'e - stre - mo do - lor, Con - ce - di al -

come with - out a fear. In - cline thine ear my prayer to  
 men ch'io pos-sa mo - rir; Con - ce - di al - men ch'io pos-sa mo -

*cresc.*

*cresc.*

hear, That death may come with - out a fear. Have mer - cy, Lord, on  
 rir; Mi è un pe - so la vi - ta, mi è un cru - do mar - tir. Pie - tà, mio Dio, d'un

*f* *stentate* *f* *p* **Tempo I.**

*f* *colla parte* *f* *p*

me Thy child, Be - hold my con - trite heart, — For Thou art  
 mi - se - ro, D'un tri - ste af - fran - to cor, — Che in te sol

mer - ci - ful and mild, My hope, my all, my all Thou art.  
 spe - ra bal - sa - mo, Soc - cor - so al suo, al suo do - lor.

*stentate* *rall.*

*colla parte* *rall.*

## Mordente e Gruppetto.

Allegretto grazioso.

14.

Dear maidens all, if you be-lieve The prophe-cy I  
 Don-net-te mie, se cre-de-re Po-te-te all'in-do-

make you, Then hasten, pray, the truth receive, And val-iant husbands  
 vi-no, Non v'è gran tempo a per-de-re, Cer-ca-te ma-ri-

*rall.* take you. Now lay a-side your flirting way, Be mod-est and re-ti-  
*a tempo* no. Non fa-te tan-te smor-fi-e, Deh! sia-te più mo-

tir-ing, Lest you should miss that wed-ding-day Your hearts are all de-  
 de-ste, Se no, po-trà suc-ceder-vi Che tar-di al fin sa-

siring. By doz - ens husbands are for sale, Of ev - 'ry age and  
 rà. Vè n'è doz - zi - ne a ven - de - re, Di tut - te le sta -

sta - tion, Both large and small, or dark or pale, Of al - most ev - 'ry -  
 gio - ni, Vè n'è dei grandi e pic - co - li, E d'o - gni qua - li -

*stargando*

na - tion. Then maidens all, of ev - 'ry clime, I pray you, do not  
 tà. Sbrì - ga - te - vi, sbrì - ga - te - vi, Men - tr'è pur tempo an -

*a tempo*

tar - ry; Be - think you now while there is time, If e'er you choose to —  
 co - ra. Pen - sa - te - vi, pen - sa - te - vi, che il tem - po ve - la —

*a tempo*

## Tempo I.

marry. Dear maidens all, if you be - lieve The proph - e - cy I  
*fa.* *Don - net - te* *mie,* *se cre - de - re* *Vo - le - te all'in - do -*

make you, Then hasten, pray, the truth re - ceive, And va - liant husbands  
*vi - no, Non v'è gran tem - po a per - de - re, Cer - ca - te ma - ri -*

*rall.* *a tempo*  
 take — you. Now lay a - side your flirt - ing way, Be mod - est and re -  
*ti - no. Non fa - te tan - te smor - fi - e, Deh! sia - te più mo -*

*rall.* *a tempo*

tir - ing, Lest you should miss that wedding - day Your hearts are all de - siring.  
*de - ste, Se no po - trà suc - cer - der - vi, Che tar - di al fin sa - rà.*

*colla voce*



## Sincope.

Allegro giusto.

15.

No!\_ No!\_ I cannot, Breathing is\_ so un-ru-ly I  
No!\_ No!\_ Non pos-so più, non pos-so fia-ta-re. Non

cannot hold\_it, Tho' oft I'm told\_it, No sound can I ut-ter, most tru-ly. Ac-  
tengo for-za, non ten-go for-za, Non pos-so, non posso par-la-re. La

cursed be this syn-co-pa-tion, It is my one\_de-tes-ta-tion, A  
sin-co-pe ma-le-det-ta Gi-ra-re mi\_fa la te-sta. Che

bru-tal, a vile in-ven-tion, It cost me need-less at-ten-tion. No!  
brut-ta sco-per-ta è que-sta, Ne-ces-sa-ria\_ no, non è, non è. No!

No! No! I can-not, Breath-ing is so un - ru - ly. I  
 Nol Nol Non pos-so più, non pos - so fia - ta - re. Non

can-not hold it, tho' oft I'm told it, I can-not, I can-not, I can-not, I  
 ten-go for - za, non ten-go for - za, Non pos-so, non pos-so fia - tar, no, non

cannot, ah no! I can-not, I can-not, I can-not, ah no! I can-not, I  
 posso par - lar! Non tengo più for-za, non pos-so par - lar, Non ten-go più

no! I can not hold it, nor say a word.  
 lar! Non pos-so, non pos-so più par-lar.

can-not, I can-not, ah no! I can-not hold it, nor say a word.  
 for-za, non pos-so par-lar! Non pos-so, non pos-so più par-lar!

## Salti.

Allegretto.

16. *f* *p*

Palpi-tate, palpi-tate, Beat at thy pleas-ure, Ne'er to thy meas-ure, O heart, will I  
*Palpi-ta, palpi-ta, tan-to che vuo-i, Ai mo-ti tuo-i Non ce-do, mio*

*f* *p*

yield me. Pal-pi-tate, pal-pi-tate, Beat at thy pleas-ure, Ne'er to thy meas-ure, O  
*co-re. Pal-pi-ta, pal-pi-ta, tan-to che vuo-i, Ai mo-ti tuo-i no,*

*f* *p*

heart, will I yield. Vain-ly con-fus-ing me, Vain-ly a-mus-ing me, Thou art too  
*Non ce-de-ro. In-dar-no stuz-zi-chi, In-va-no piz-zi-chi, Non ce-do,*

*rall.*

fan-ci-ful, I most un-mer-ci-ful, Courage shall fail me not, no, nev-er - more.  
*cre-di-lo, Re-si-sto, ve-di-lo. Non voglio ar-ren-der-mi al tuo vo - ler.*

*colla parte*

154364

Tempo I.

Pal-pi-tate, pal-pi-tate, Beat at thy pleasure, Ne'er to thy measure O heart, will I yield me.  
*Pal-pi-ta, pal-pi-ta, tan-to che vuo-i, Ai mo-ti tuo-i Non ce-do, mio co-re.*

Pal-pi-tate, pal-pi-tate, Beat at thy pleasure, Ne'er to thy measure, O heart, will I yield.  
*Pal-pi-ta, pal-pi-ta, non ce-de - rò, no! Pal-pi-ta, palpi-ta, non ce-de - rò.*

Marcato e staccato.

Andante.

17. What with all this toil and bother, Working ev - er night and day, Know I  
*Non so più co - sa mi fac - cia, Notte e gior - no a la - vo - rar, Chi mi*

well, some day or other It will wear my life - a - way. Do I well or do I bad - ly, Just the  
*sgri - da, chi mi - naccia, Son vi - ci - no da - cre - par. Se fo ma - le, se fo be - ne, Al - lo*

same it happens sadly That at an-y cost they chide me, Nev-er merci-ful to  
*stes-so già ri-viene, Sempre ho torto ad o-gni co-sto, Per me più non v'è pie-*

me. By des-pair a life di-vid-ed Des-ti-ny has me pro-vid-ed, Such a  
*tà. Que-sta vi-ta di-spe-ra-ta, Che il de-sti-no m'ha ser-ba-ta, Più non*

life I will, I swear, No long-er bear. O this life of toil so bit-ter, Driving  
*voglio soppor-tar, La vo' cam-biar. Piacch'è un tal desti-no a-ma-ro Mi ri-*

me to fell des-pair, For a beast of burden fit-ter, No more I'll bear.  
*du-ca ad im-paz-zar, Questa vi-ta da so-ma-ro La vo' cam-biar.*

## Trillo.

Andante espressivo.

18.

Tell me why, with glance so frown - ing, Thou re - gard - est me, my -  
 Perchè mai co - sì tur - ba - ta Tu mi guardi, oh! mio te -

treas - ure! For I love thee with - out meas - ure, And I  
 so - ro? Tu sai ben, quan - to t'a - do - ro, E che

live a - lone for thee. Ah! the love thou art dis -  
 vi - vo sol per te. Questo a - mo - re, che m'in -

own - - ing Is so pure and faith - ful  
 fiam - - ma, È si pu - ro ed in - no -

ev - - er, And I pledge my troth for ev - er, Ah! once a -  
 cen - te, *E lo* *giu - ro e - ter - na - men - te, Ah sem - pre, oh*

gain, love, smile on me! Tell me why, with glance so -  
*ca - ra, ca - ra, il ser - be - rò! Per - chè mai co - sì tur -*

frown - ing, Thou re - gard - est me, my treas - ure! For I  
*ba - ta Tu mi guar - di, oh! mio - te - so - ro? Tu sai*

love thee with - out measure, with - out meas - - ure.  
*ben, quanto t'a - do - ro, Mio te - so - - - ro.*

## Résumé I.

Andantino mosso.

19. *mf* *A*—

A-zure-like shad-ows Fall on the o - cean, While in the meadows The  
*Bella è l'az-zur-ra, lie-ta ma-ri-na, Ma la col-li-na Co-*

blos - soms are fair.— Fair is the o - cean, Endless and grand its mo - tion,  
*per - taè di fior.— Son bel-le l'on - de, Del mar, del mar le - spon - de,*

But woods and mead-ows, They, too, are fair,— are— fair, are— fair.  
*Ma gliantriei bo - schi Son— bel-lian-cor,— an - cor, an - cor.*

Ah! surely Na-ture has beauty ev'rywhere, ev'ry where!— ah! sure - ly  
*Ah! la na - tu - ra è grande, sì, è grande, grande o - gnor! — ah! sì, la - na -*



*f slargando* *più mosso*

Na - - ture — has beauty ev'ry-where. When — man —  
 tu - - ra — è grande, grandeo-gnor. Quan - - do —

*f colla parte* *più mosso*

wishes con-so-la - tion For mis - fort - une's pois-'ning' dart, — Then the  
 l'uomo sventu-ra - to Cer - ca a - i - ta al suo do - lor, — Le bel -

beauties of cre - a - tion Are — a — balm for ev' - ry —  
 lez - ze del cre - a - to. So - no — bal - sa - mo al suo —

heart, — Are — a — balm, a — balm for ev' - - ry heart. Ah!  
 cor, — So - no — bal - sa - mo al suo — cor. Ah!

*f* *f*

*p*

A - zurelike shad-ows Fall on the o - cean, While in the mead-ows The  
*Bel-la è l'az-zu - ra, lie - ta ma - ri - na, Ma la col - li - na Co -*

blos - soms are fair. — Fair is the o - cean, End - - less its  
*per - ta è di fior. — Son bel - le l'on - de, Del — mar le*

mo - tion, But woods and mead - ows, They, too, — are fair, are —  
*spou - de, Ma gli antri, e i bo - schi Son bel - li an - cor, an -*

fair, — are — fair. Ah, surely Na - ture has beauty ev - 'ry - where, ev - 'ry -  
*cor, — an - cor, ah! la na - tu - ra e grande, sì, è grande, grande o -*

*f*

where, — Ah! — sure-ly Na - - ture has beauty ev - 'ry - where.  
 gnor, — Ah! sì, la - na - tu - - ra — è - grande, grande, o - gnor! —

Résumé II.

Allegro vivace.

As riv - ers speeding, Their course un - heeding, Go wind - ing —  
 I - gna - ro il ri - o del suo de - sti - no, Ser - pen - do —

on - ward — Al - way — seaward, Run mur - m'ring for - ward, And ev - er —  
 cor - real — ma - rein — se - no, E mor - mo - ran - do va nel cam -

down - ward To find at last, to find at last On o - cean's breast a home; So  
 mi - no, Fin - ché al mar, fin - ché al mar si fonde, e ta - ce al - lor. Co -

thus 'tis fa - ted That all be ma - ted Im - pelled by  
 sì del - l'uo - mo il co - re a - ne - lo, Spin - to è dal

love no more to roam. And thus 'tis fa - ted That all be ma - ted, For  
 cie - lo Ver - so il suo amor. E i - gnaro ei cor - re a un en - te Che in core, e in

love finds a home. As riv - ers speed - ing, Their course un -  
 mente ha secul - to o - gnor. I - gna - ro il ri - o del suo de -

heed - ing, Go wind - ing on - ward Ev - er sea - ward, Run  
 sti - no, Ser - pen - do cor - re al ma - re in se - no, E

mur - m'ring — for - ward And ev - er — down-ward to find at last, To  
mor - mo - ran - do va nel — cam - mi - no Fin-chè al mar, fin-

find at last, On ocean's breast a home, a home, a home, Kind fate has —  
chè al mar si fonde, e ta - ce al-lor, e ta-ce al-lor, al - ma - re in —

said that all — man-kind — A heart — to love, to love —  
sen, al ma - re, al ma - re si fon-de, e ta - ce al - lor,

shall — find.  
al - - - - - lor.

# VOICE AND SONG

## *A Practical Method for the Study of Singing*

BY  
JOSEPH SMITH

(SECOND EDITION)

Large Quarto, pp. xiv. and 186. Price, \$2.00 net

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