

# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

### Bel canto chord progression endings

One of the typical conventions in bel canto music is the repetitive endings at the end of fast arias or ensembles, which began its development in the Classical period. They are a set of repeated chord progressions that establish the tonic key. These progressions signal to the audience that the end of the piece is about to arrive and helps to build anticipation. The chords are usually: tonic, pre-dominant, dominant, tonic. The pre-dominant could be some version of II, IV, VI, and the dominant would be divided into the cadential 6/4 followed by a V or V7. This chord progression was found at the ends of many phrases in Baroque music, usually not repeated.

At the end of many such bel canto pieces, the vocal line is frequently notated simply, with long notes matching the length of the harmony. In arias and smaller ensembles, these were actually traditional places for variations — sometimes quite extensive vocal fireworks. The tradition is not, as is currently in opera, to hold a high note on the final dominant.

(If you choose to sing in the older tradition today, the coloratura needs to be firm and legato in order to have a chance to compete with the modern orchestral volume. The orchestra should be softer, of course, although they are usually at their loudest at this point with all of the instruments playing.)

Singers, composers, writers of treatises wrote pages of possible variations for these typical bel canto endings. See attached sheet for some of García's, with different harmonies.

### Bel canto recitative

The recitative, even with its more syllabic settings, were frequently ornamented. This can happen in secco, accompagnato, in comic or tragic operas. In some ways, the freedom of the recitative in text delivery was also extended to the singer in terms of the pitches themselves. The amount of fioritura depend on context and character, as usual. Accompagnato monologues often lend themselves to more ornamentation. In secco recits, there is usually less variation per se, but it is absolutely possible to change the pitches. This was true in Baroque and Classical periods as well. If the singer wanted to express something in a stronger manner, they chose to sing in a more comfortable register. In one famous story, García did not learn the pitches in the recitatives of a particular show, but through his understanding of the text and the harmonies, improvised the pitches during the performances. A little note: by ornaments, I do not mean adding the prosodic appoggiatura — that is less of an ornament, but a requirement. Add all of those!

Attached is the recitative to Tancredi's aria, "Di tanti palpiti". First is a page from a book called Embellished Opera Arias, edited by Austin Caswell. This book compares many different sources from composers, singers, and transcribers. In this aria, you will see the original written line, Rossini's own ornaments for a singer named Mme. Gregoire, an anonymous transcription of an unknown singer's performance, as well as ornaments by Laure Cinti-Damoreau, a French soprano well-known for Rossini roles and created the role of Contessa di Folleville in *Il viaggio a Reims*. (I've attached a page from her *Méthode de chant*.)

Then there is the whole recit for you to ornament. You can "check your work" with Rossini's own ornaments afterwards.

A side note on "stylistic"

One of the most frequent questions that people ask is, "What ornaments are tasteful and stylistic?" Honestly, that is a complicated question with no practical answer at the moment. Musicians and scholars spend lifetimes arguing about this stuff. Even in many these ornamentation treatises, some writers will spend pages on various reasons for this and that. To be sure, those are important and worthwhile to read, even if pedantic and confusing.

I liken style to identity — it is an amalgamation of many factors, and it is that combination that creates the identity, not necessarily one particular thing. There is a Baroque "style" and a bel canto "style", but there is also a Mozart "sound" and something about Bellini that distinguishes him from Rossini or Donizetti. So to make ornaments "Rossinian-style" is essentially to imitate him — his musical language and gestures. Of course, that extends to the singers' ornaments as well, for they were a crucial, yet all too easily-forgotten, part of the style. Unfortunately we just don't have as many sources — but they are out there! Understanding the context is important, for then it becomes more than just what is notated in our piano-vocal, or even full orchestral scores. That said, the best way to absorb someone's style is to analyze those scores, and listen to their music as much as possible, through a set of critical ears.

Remember though, part of being "stylistic" is also to develop your own personal style, something that suits you musically, vocally, and practically! To end our intensive, we're coming back to Vaccai. Attached is an aria from his opera, *Giulietta e Romeo*, on the subject of, you guessed it, Juliet and Romeo. Feel free to ornament if you wish. You can then see Manuel García's ornaments and cadenza on the aria, with some side notes on expression. Keep practicing writing ornaments, make mistakes, and use your ears to guide you!



## ACT 8 - FINALE

204

Bel canto aria endings

## Skeleton

## Useful



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

205

*Skeletons*

Handwritten musical score for Act 8 - Finale, page 205. The score is written on 18 staves, with the first staff marked by a green bracket and labeled "Skeletons". The lyrics are in Italian. The score includes various musical notations, including notes, rests, and ornaments. The lyrics are: si fe - li - ce o - gnor fe - li - ce o - gnor del do - lor del do - lor bar - ba - ro do - lor si do - lor si la no - bi - le mer - cè la no - bi - le mer - cè si di pa - ce a - mor di pa - ce a - mor si col su - o can - tar col su - o can - tar a - do - ra - bi - le bel - tà a - do - ra - bi - le bel - tà e - i ne in - vi - ta a ri - de - re e scher - zar ne in - vi - ta a ri - de - re scher - zar no per mè non vù mag - gior pe - nar no non vù mag - gior pe - nar e - i ne in - vi - ta a ri - de - re scher - zar ne in - vi - ta a ri - de - re scher - zar dal pia - cer bal - zan - do vù dal pia - cer bal - zan - do vù non per mè non per mè non per mè non vù dal cor già sen vù dal cor sen vù si scher - zan - do vù scher - zan - do vù già erol - lan - do vù erol - lan - do vù già erol - lan - do vù erol - lan - do vù ah! scher - zan - do vù scher - zan - do vù dal pia - cer sal - tan - do vù sal - tan - do vù

Handwritten notes at the bottom of the page: I VI II<sup>6</sup> V I

Handwritten note on the left side: Many of these can be used in combination.



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

206

un - tra - di - tor vin - gan - ne - rà è un tra - di - tor viu - gan - ne - rà  
uo per me non per me non  
no pia - cer no maggior non vè mag - gior non vè  
non pia - cer inag - gior non vè mag - gior non vè

Useful

skeleton

si fe - li - ci - tà fe - li - ci - tà  
no per me non vè per me non vè  
no per me non vè per me non vè  
vam - mi ou - deg - gian - do il cor vam mi ou - deg - gian - do il cor  
vam - mion - deg - gian - do il cor on - deg - gian - do il cor  
ah i tan - ta mi - a fe - li - ci - tà ah tan - ta mi - a fe - li - ci - tà  
vor - rei vor - rei con tè res - tar con tè con tè res - tar  
deh! vie - ni vie - ni sul mio cor deh vie - ni vie - ni sul mio cor  
vor - rei con tè con tè res - tar vor - rei con tè con tè res - tar  
fra le pal - me a tri - on - far fra le pal - me a tri - on - far  
fra le pal - me a tri - on - far fra le pal - me a tri - on - far  
si sa - rai sa - rai sa - rai mio cor pa - go sa - rai mio cor  
pa - go sa - rai sa - rai mio cor pa - go sa - ra - i sa - rai mio cor

I ii<sup>6</sup> Cad & V<sup>7</sup>

I



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

Cinti-Damoreau:

Méthode du chant<sub>42</sub>

### TABLEAU DES APPOGGIATURE, GRUPETTI et FIORITURE.

1 *sostenuto.*

2 *con grazia.*

3 *sostenuto.*

4 *sostenuto.*

5 *sostenuto.*

6 *sostenuto.*

7 *sostenuto.*

8 *sostenuto.*

9 *très doux.*

10 *avec élégance.*

Piano accompaniment

By itself, strays a  
little from the skeleton



But see how it is  
combined with the  
skeleton





# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

Rossini: *Di tanti palpiti* (Tancredi)  
(recit excerpt)

From: *Embellished Opera Arias* (ed. Austin Caswell)

198

- transcription of a  
singer's ornaments,  
possibly Giuditte Pasta?

- Rossini's own ornaments  
for Mme. Gregoire, an  
unknown singer

Written

(Anon.)  
-tor- no io ti sa- lu- to o ca- ra ter- ra De- gli a- vi mie- i ti *lento*

(Greg.)  
-tor- no Io ti sa- lu- to o ca- ra ter- ra de- gli a- vi mie- i ti

25  
-tor- no! Io ti sa- lu- to, o ca- ra ter- ra de- gli a- vi mie- i: ti

*dolce*

Leure Cinti-Damoreau,  
famous soprano, worked  
with Rossini

Cinti-Damoreau II  
un- [gior- nou- vel no se-

*App*  
ba- cio e que- sto per mé gior- no se-

*animato App*  
ba- cio e que- sto per me gior- no se-

ba- cio. E que- sto per me gior- no se-

*App*  
e- tre no] Ah je me spi-

-re- no Co- min- cia il cor á res- pi-

-re- no co- min- cia il co- re a re- spi-

30 -re- no: co- min- cia il cor a re- spi-



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

199

*App* *(App)*

sens- rar- mi re nai- tre in se- no.]

-rar- mi in se- no.

-rar- mi in se- no.

*pp* *All.*

*Allegro* 35

-rar- mi in se- no.

*App*

Gregoire

A- me- na- i- de

A- me- na- i- de!



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

*Ornament : Recitative*

*Rossini : Di tanti palpiti (Recit: Oh patria!)*

Oh patria! ~ dolce e ingrata patria! alfine  
a te ritorno! ~ Io ti saluto, o cara  
terra degli avi miei: ti bacio. ~ E' questo  
per me giorno sereno:  
comincia il cor a respirarmi in seno. ~

O homeland, sweet and ungrateful homeland, finally  
I return to you! I salute you, O beloved  
soil of my ancestors: I kiss you.  
How joyful is this day for me;  
my heart begins to beat in my breast.

Amenaide! o mio pensiero soave,  
solo de' miei sospir, de' voti miei  
celestes oggetto, io venni alfine: io voglio,  
sfidando il mio destino, qualunque sia,  
meritarti, o morir, anima mia.

Amenaide! O tender thought,  
heavenly object of my sighs and prayers,  
finally I return: I wish,  
defying my destiny, whatever it may be,  
to be worthy of you, or to die, my beloved.

TANCREDI  
33 *Recitativo*  
Oh patria! dolce, e ingrata patria! al-fi - ne a te ri-

*Recitativo*

TAN.  
36  
-tor - no! [Oh, ci] Io ti sa - lu - to, o ca - ra



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

73

39

TAN.

terra degli a-vi-mie-i: ti ba-cio. È que-sto per

[Vni+Vle]

42

TAN.

me gior - no se - re - no: co - min - cia il cor a re - spi -

[Arch]

45

TAN.

-rar-mi in se-no.

Allegro

Allegro

33

[p]

[Cor.]

f

p

49

TAN.

A-me - na - i - de!

182572



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

Rossini: Di tanti palpiti (Recit)

- his own ornaments B. Quelques ornements sur l'air de Tancredi [N. 3] (1858)  
for unknown singer

Recit[ativo]

TANCREDI

Note: Barlines are notated as in the manuscript by Rossini, and differ slightly from the score.

Oh pa - tria! dol - ce, in - gra - ta pa - tria! al -

4 -fi - nea te ri - tor - no! Io ti sa - lu - to,

7 o ca - ra ter - ra deglia - vi mie - i: ti ba - cio.

10 E questo per me gior - no se - re - no: co - min - cia il

13 co - re a re - spi - rar - mi in se - no.

15



# ORNAMENTATION INTENSIVE

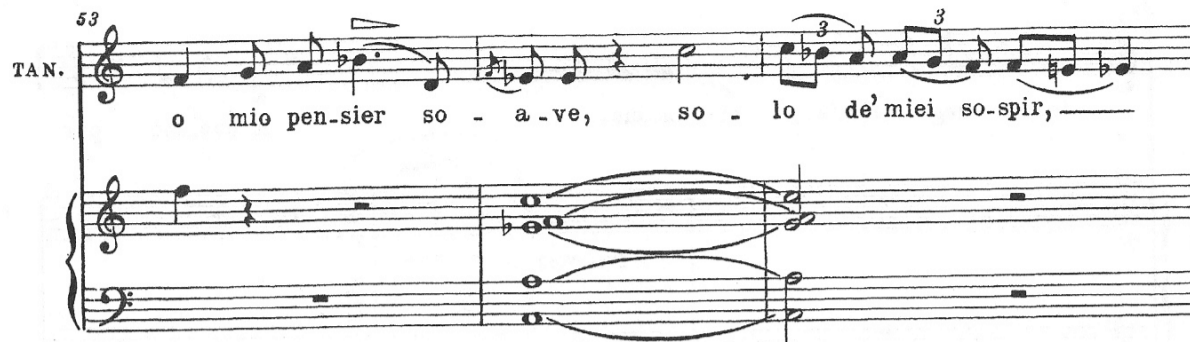
## ACT 8 - FINALE

74

53

TAN.

o mio pen-sier so - a - ve, so - lo de' miei so-spir, —



56

TAN.

de' vo-ti mie-i ce-les-te og-get-to,

**Allegro**

[Tutti]

**Allegro**

*ff* *f*



59

TAN.

io ven-ni al-fin: io voglio, sfi-dan-do il mio de -

[Archi]



62

TAN.

-sti-n[o], qualun-que si-a, meri-tar-ti, o perir, a-ni-ma mi-a.

[p]



132572



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

405

18 Canto [TANCREDI] A-me-na-i - de! Piano o mio pen-

22 TAN. -sier so-a - - ve, so - lo de' miei so -

24 TAN. -spi - ri, de' vo-ti mie-i ce-leste ogget-to, Piano

27 Canto [TANCREDI] io ven-ni al-fi-ne: io

30 TAN. voglio, sfi-dando il mio de - sti-no, qua-lun-que esi-a, dolce me-ritar-ti, o pe -

33 TAN. ri - re, a - ni - ma mi - a. 35

★ sic.

132572

# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

Vaccari: Giulietta e Romeo

Romeo's aria

*p*

Ah se tu dor - mi sve - gliati

sor - gi mi ben mia spe - me vieni fuggia - mo in -

*App*



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

7  
B $\flat$

sieme vie-ni vie - ni fuggia - mo in-sieme amo - re a

mo - re amor ci con-dur-rà sor-gi mio bene mio ben mi

spe - me amo - re a-mo - re amor ci con-dur-rà vie - - ni a

mor ci con - dur - rà vie - ni a-mor amor ci con-dur - rà

804

# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

García: Hints on Singing - Ornamented Vaccai aria

### HINTS ON SINGING.

71

Not related to ornamentation, but kind of interesting so I kept it in

**Q.** How can a singer transmit his emotions to an audience?

**A.** By feeling strongly himself. Sympathy is the sole transmitter of emotion and the feelings of an audience are excited by our own, as the vibrations of one instrument are awakened by the vibrations of another. The following example is intended to illustrate the foregoing ideas:—

Sympathetic Feeling.

Romeo has come to bid an eternal farewell to Juliet, who lies upon her bier. Fascinated by the sight, he stands in a sort of ecstasy and speaks as if she could hear him. **Exaltation and tenderness must be carried to their utmost limit, and yet, however extreme, do not justify the use of trembling tones.** They must be made manifest by the choice of suitable timbres, the vigour of the colouring, and the accentuation. **Steadiness of voice is an indispensable quality, and even a momentary abandonment seems quite unjustifiable.**

Illustration (Entire Aria)

Vaccai: Romeo (Vaccai).



*sigh sustained and cresc.* *I feel this as:* *equal full notes.* *A*

Ah! se tu dor - mi ave (skalehn) . glia-ti

*words also displaced from the original*

*In this style of tempo rubato, the orchestra plays to here,* *waits for the singer to finish the ornament, then resumes when the singer gets to "glia".*

*delayed* *higher leap* *vigorous slur.* *Full, smooth, and well-sustained notes.* *App* *App*

sor - gi mioben mia spe - me vieni fug. gia - mo, fug - gia - mo la -



# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

72

### HINTS ON SINGING.

*p with tenderness.* *App* *sustained full notes and equal strength and value.* *App* *p with tenderness.*

sie-me vie - ni, ah vie - ni fug-gia - mo in - sie - me a-mo - re a -

- mo - re, a - mor ci con-dur - ra sor-gi mia vi - ta mio ben mi-a

*A.* *App* *A.* *A.* *p*

spe - me a-mo - re a - mo - re, a - mor ci con-dur - ra vie - - ni a -

*slightly* *slightly undulated.* *A.* *light.* *v* *cres. f* *p*

mo - re a - mor ci con-dur - ra vie - - ni a - mo - re a

*probably more ornaments here*

# ORNAMENTATION INTENSIVE

## ACT 8 - FINALE

### HINTS ON SINGING.

73

ci con - dur - ra.

- If you are running out of breath during performance,

- "ci" can be placed on any of the four notes.
- "Con" would start on the note after
- or you can add "ah" to fill time

Fin.