

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 Jannacconi, 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 Basii 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 åh (never ã); e.g., amarè [pron. ah-mah'-rèh].

e " ay in bay (without the vanish ɪ); ě in bed; å in bare (before r).

i " ee in beet; ī in bit; ė before a vowel, like y (consonant).

o " ow, or oh (without the vanish α); ô in opinion.

u " oo in boot; ū in bull.

Consonants:

General rule: Even the hard consonants are somewhat softer than in English; the soft consonants are very delicate.

b, d, f, l, m, n, p, qu, s, t, v, as in English.

c like k, before a, o, u, or another consonant except c, as below.

c " ck in chair before e or i; cc like t-ch before e or i.

g " g hard before a, o, u, or another consonant; except before l (pronounce gl like l-y [consonant], e.g. sugit, [pron. sool'-yè]); and n (pronounce gn like n 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; i in bed.

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

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

Diphthongs:

ai and ei like long i in bite.

ae like ä.

au " aw in brow.

eu and öu like oi (more exactly ak'-ö, 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 ü.

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., Bé-bung).
HINTS ON PRONUNCIATION.

j like y (consonant).
qu like kv.

r either with a roll, or a harsh breathing.

a 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. sh'tum [us as in bull]); otherwise as in English.

v like f.
w as v (but softer, between v and w).

x as as (also when beginning a word).

z as ts.

Compound consonants:

ch is a sibilant without an English equivalent; when beginning a syllable, or after c, t, d, ð, ù, ai, ei, ae, eu, and aw, it is soft (set the tongue as if to pronounce ê, and breathe an h through it; e.g. Strich, pron. shr'tr(h); after a, o, u, and au, it is hard (a guttural h).

chs like x.

sch c sh.

sp and st, see s, above.

th like th.

Accented syllables have a forcible stress, as in English. In compound words there is always a secondary accent("") sometimes a tertiary one("") depending on the number of separate words entering into the composition of the compound word; e.g. Zwi'schen-akis"musik", Bol'genham"merkla-vier". The principal accent is regularly marked ('') in this work.

FRENCH.

Vowels:

a as in Italian, but shorter, often approaching English ã.

A like ah.

ë " w in but; -ë-final is almost silent in polysyllabic words.

ê " ay in bay.

ê " e in there.

â " German ã, and always long.

ì or ì like ee in beet; short î as in English.

o as in Italian.

u like the German ü.

Diphthongs:

ai like ai in bait; but before ð-final, or ñ, is pronounced as a diphthong (ak'-ee, drawn closely together).

ai and ei like ê.

eu, eü and oü like German ö.

oi like ok-ëh (drawn closely together).

ou and oû like oo in boot.

eau like œ long, without the vanish u.

Modified by a following n, m, nd, mt or mt 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, ê, å, ë, and i.

ch as sh.

g as s in azure before e, ê, å, ë, and i.

gn as in Italian.

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

j like z in azure.

If after ë is usually sounded like English y (consonant), and frequently prolongs the ë (er); e.g. travailler [trâ-vâ-yâ'], tranquille [trãng-kã'].

n nasal, see above; otherwise as in English. [The nasal effect is accurately obtained by sounding ñ (or m) together with (instead of after) the preceding vowel; but the sound of ë is changed to åh, ë to ë (in bat), and ë to ow.]

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 ë.

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.

Voice.

Adagio.

Child, tho' your way seems long, Since first we started, Come, learn how

Voice.

Ma-nea sol-le-ci-ta piú de-l'usato, an-ce-ro-chè

Adagio.

Piano.

faith and song Keep men brave-hearted. While spring rejoices, And

sag-it-ti co-nlie-ve fia-to, fa-ce che pa-lpi-ta

while yet 'twas day, Out with your voices, And march, march a-way.

pre-so-a-lmo-rir, fa-ce che pa-lpi-ta pre-so-a-lmo-rir.
Intervals of the Third.

Andantino.

Ah! for those who feel no pity, When the simple dove, so prettily, 'Mid the arrows, shelter singing, Here and there, and sore distress'd, Wounded falls, with gentle cooing, Wounded falls, with gentle tor, per fugir dal crudo ar-tiglio, per fugir dal crudo ar-

cooing, On the fowler's faithless breast, On the fowler's faithless breast. ti-glio vola'in grembo'al caccia-tor, vola'in grembo'al caccia-tor.
Lesson II.
Intervals of the Fourth.

Adagio.

Ah! 'tis sadness, Not mere madness, Not mere

Adagio. La sciajil li do e il mar en fi do a sol

want that oft-times urges, Thro' those dreadful deaf'ning surges, Far, so
car tornajl noc chi 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 no, al tre vol te l'in gan no, al tre

knows what storms can be! All too well what storms can be!
vol te l'in gan no, al tre vol te l'in gan no.
Intervals of the Fifth.

Then do not mock at me, Call me not craven,

Avvezzo a vevere senza conforto

Andante.

Toss'd in mid haven, And furl'd all my sail.
in mezzo al porto paven to il mar.

Where winds most favor me, Most I'm despairing-

Avvezzo a vevere senza conforto

Ah! sad seafaring, If no fear prevail.
in mezzo al porto paven to il mar.
Lesson III.

Intervals of the Sixth.

When, unjustly, blame thou bear'st, All in silent scorn severe,

Bel-la provaè d'al-ma for-te l'es-ser pla-cida e se-

rene-ly, While the guilty one so meanly 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 provaè d'al-ma for-te l'es-ser pla-cida e se-

fair-est, Rar-er far than gems the rarest Brought from far Golconda'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.

One gleam 'mid the thunder

Fra l'ombre un lampo

flash - ing,
Where winds and waves are
so simile
ba - sta al nocchier sa -

dash - ing;
One glance, and now the

gas - ce
che gia 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 simile.

Quell' onda che ru-

ning, All gently rising, fall-

ning, frange e mor-

na, bal-za, si fai.

How fair these waves ap-

pear, Fall-

ing, ma lim-pida si fai. bal-

za, bal-za, bal-

za, ma lim-pida si fai. fall-

ing, gently fall-

ing, How limpid, sweet and clear.
Lesson V.
Half-tones, or Semitones.

Andantino.

When leaf-let or

De-lir-er dуб-

feather Have bro-ken their teth-er, And

bio-sa, in-cer-ta va-ne-gia o-

win-try wild weath-er Has

gni al-ma che on-deg-gia frai
Lesson VI.
Syncopation.

Moderato.

Like wild bees at sunrise ranging, What were life but
Nel contrasto amor s'accede; con chi cede o

Moderato.

one long changing. Shone there not, all worlds above, Love, love, love,
chi s'arrende mai si barbaro non è, mai, mai, mai.

true love. Times and chances, and dreams and fancies, All range and
non è. Con chi cede o chi s'arrende, no mai si

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

barbaro non è, no mai si barbaro 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 studding are equally to be avoided.
Lesson VIII.

The Appoggiatura taken from above or below.

The Appoggiatura (or leaning note) is the most expressive of all the musical adorns. 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 lady's eyes Love waketh nev-er,

Sen-za l'a-ma-bi-le Dio di Citt-er-a

Andante.

What need of a-zure skies, May's sweet endea-vor? The

i-di non torna-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
lady's eyes Comes sweet relenting, One look that love implies,

margine del fonte amico, le pianti verde

One word consenting, Dawn breaks on land and sea, The flowers rise: The birds sing so cheerily, And day fills the

sul colle aprico per lui rivesto no l'antico onor: per lui rivesto no l'antico onor.

skies: The birds sing so cheerily, And day fills the skies.

nor: per lui rivesto no l'antico onor.
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 whatever precedes it.

Andantino.

Along the river reaches The

Benchè di senso privo, fin

whispering water beeches Bend down when night is

l'arbo scel lo è gra to a quel l'amico

falling, And drink theissing ring pool, And

ri vo da cui rice veg mor. Per
Now when noon is burning, Their silver leaflets

lui di fronde ornato, bel la mercè gli

turning, The shade the sleeping waters, And

rende, dal sol quando difende il

fan them clear and cool; They shade the sleeping

suo benefator, dal sol quando difende il

waters, And keep them clear and cool.

fende il suo benefator.
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 laughter, That

Allegro.

La gio-ja vero-ace, per

blush coming after, The whole world must

far-si-pale-see, d’un lab-bro lo-

know it, They show it so plain. Some

qua-ce-bi-so-gno non ha. La
secrect 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

p

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

ha. No, no, no, no, bi-so-gno non ha.
Different ways of executing the Mordent.

Andantino.

Tho' I tend you night and morning, With such care your
cage a-dorning, Vain endeavor, My sweet bird never Greet me
ever With one sweet song, Tho' I love you, Queen of ladies,
More I love where dancing shade is; 'Mid green alleys, Where sunlight,

L'Angelletto in lacici stretto perché mai can-
tar s'a-scolta? Per-chè spe-ra un'al-tra vol-ta di tor-

Andantino.
Volta di tornare in libertà, perché spera un'altra volta di tornare in libertà,

This way, that way, all day long, So clear and strong, So
di tornare in libertà, in libertà, in
clear and strong The whole day long, the whole day long,

libertà, in libertà, in libertà.
Lesson X.

Introductory to the Grupetto or Turn.

For the Grupetto or Turn, the pupil follows the rules given in Lesson VII, for the study of Scale Passages.

Moderato.

Sweet, how sweet when tears come welling,

Quando accende un nobil petto,

Moderato.

p poco stacc.

Where some dear one's voice is telling Deeds of

è innocente pura affetto: debo-

he-heroes In days gone by. Tears like these are

lezza amor non è. Quando accende un-
not unmannish; Ere the grand old mem'ries

nobil petto, è innocente e puro af-

vanish,

Love itself shall fall and die,

fetto: debolezza amor non è,

Love itself shall fall and die.

debolezza amor non è.
Tell me why, now-a-days, No one dis-

Più non si trovano tra mille a-
covers, 'Mid all these multitudes,

man-ti sol due bell' a-ni-me

Two constant lovers. All for eternity

che sian costanti, e tutti par-lano
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 seemed ne'er to weary,
Se poverillo ruscello

Cold fell the rain, and dreary, And all so ghostly and morro lento e basso, un ramo scelio un

erie Night sank on sea and plain. Were sasso quasi arrestarlo fa. Se
Lesson XII.
Runs and Scale-Passages.

Allegretto moderato.

Like ships from anchor straying,
All Siam navigazione

Allegretto moderato.

winds and tides obeying,
Swaying to each e-

sciare in abbandono,
impetuoso

motion We drift o'er life's dark ocean.

venti i nostri affetti sono,
Great waves are breaking before us,  
Great clouds are gathering

ogni di-leto è soggio,  
tutta la vita è un

fast:
Ah! well, Ah! well, if day, if day shall remain,

ogni di-leto è soggio, tutta la

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

vi-ta è un mar, tutta 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 of 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.

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

keeping, That robs my nights of sleeping,

miei cosi crescendo van no!

With eyes nigh blind with weeping, With

Vorrei spiegar l'affanno, na-

p

sconderlo vorrei, e mentre i dubbi

p

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How long can I dissemble?
Tutto spirgar non o so, tutto non so tanto.

ceal what I would most, what I would most re-
cer, tutto spirgar, tutto non so, non so tanto.

veal? And tho' a smile I'm wearing,
Solecito, dubbioso,

Hopeless, despondent, despondent, despairing, At-
penso, rammento, rammento, e vedo, e a-
heart a grief I'm bearing, I know can never

ghi occhi miei non credo, non credo al mio pensier

heal; Ah! never, ah! never my pain can heal, Ah! never, ah!

sier, non credo, non credo al mio pensier, non credo, non

never such pain can heal, such pain can never

credo al mio pensier, non credo al mio pensier

heal, such pain can never heal.

sier, non credo al mio pensier.
"Ye call me deceiving," The grey sea was grieving, "O men, reft of reason, Go chide this wild season. These mad winds, my masters, Go chide them, not me! They cause your disasters, Not I'm said the sea; "These mad winds, my masters, Go chide them, not me!"
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 “"" where such notes occur in the following exercise.

Recitativo.

Our first earthly duty is toward our country. How base and how mean


La Pa'tria è un tut-to di cui sian parti, al cittadino è

heart-ed is he who seeks advan-tage in his country's dis-honor!

fall-o consi-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 oj dan-no ch'ei cono-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 welfare she bids us sacrifice fortune, lifetime, and even our dear ones, 'Tis her due that we render: She twas, who

made us, what we have, what we are. Her laws protect us in our homes, and a-

broad her arms defend us, And her counsels en-

Quando i sudori e il sangue sparge per lei, nulla del proprio el

Es-sa il pro-

She twas, who

donna, rende sol ciò che nebbe.

Es-sa il pro-

ni, con
Lesson XV.

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

Moderato.

When now we go a-Maying, O'er hill and vale a-straying, Like

Al-la stagion de' fiori e de' novelli amor di

Moderato.

children round us playing, Soft zephyrs come and

grato il molle fia-to d'un zef- fi-ro leg-

go; Like children a-round us playing, Soft

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

zephyrs come and go. Now

zef-fi-ro leg-g.
sighing, now sighing, They seem to fall a-

gema, o ge-ma, o ge-

ma fraule

dying; Then lightly, So brightly, The

fronde, olento, o len-
to,

stream makes glad reply-

len-
to in cre spi

non

de.

"Merry ones! around us gliding, Oh! why keep hiding

Zef-

fi- ro in ogni lato compa-
gno è del pia-

40
so?
We see your traces, Feel your em-
cer,
in ogni latero, in ogni
braces, Your fac es Why won't you
la to compa gno é del pia-
show? Your fac es, your
cer, compa gno, compa-
fac es, your fac es, Oh! why not
pa gno, compa gno é del pia-