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 Jannconi, 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 Romeu. 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 Basili 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 “Methodo pratico di canto italiano per camera” is still a standard work in great request, and his “Dodici ariette per camera per l’insiegnamento del bel-canto 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 ā (never ā); e.g., amare [pron. ā-mah'-rēh].
- **e** " ay in bay (without the vanish ī); ē in bed; a in bare (before r).
- **i** " ee in beet; ī in bit; ī before a vowel, like y (consonant).
- **o** " ow, or oh (without the vanish ū); ò in opinion.
- **u** " oo in boot; ĭ 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.
- **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. suglī, [pron. sool'-yē], and n (pronounce gn like ū in cañon [kan'-yon]).
- **g** " ū in azure (or a very soft j) before e or ī.
- **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 ī or ā.

Modified vowels:

- **ā** like ā in bare, but broader; ē in bed.
- **ō** 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)].
- **ū** has no English equivalent; pronounce long ū by forming the lips to say oo (as in boot), and then saying ee (beet) with the lips in the first position; short ū, by saying ī (as in bit) instead of ee. [N.B.—Long ū is the French u.]

Diphthongs:

- **ai** and **eι** like long ī in bite.
- **ae** like ā.
- **au** " ow in brow.
- **eu** and **äu** like or (more exactly ak'-ə), 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 ā and ū respectively.
- **c** like k before a, o, and ū; **ts** before e, i, and ī.
- **g** usually hard, but like ū 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., Be'-bung).
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. shtūm [u as in bull]); otherwise as in English.
v like t.
w " (but softer, between v and w).
x " ks (also when beginning a word).
z " ts.

Compound consonants:
ch is a sibilant without an English equivalent; when beginning a syllable, or after e, i, a, o, u, at, et, ae, eu, and au, it is soft (set the tongue as if to pronounce a, and breathe an h through it; e.g. Strich, pron. shtrēkh); after a, o, u, and au, it is hard (a guttural h).

chas 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'schenaktu's""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 ā.
A like ah.
e " u in but; e-final is almost silent in polysyllabic words.
è " ay in bay.
ë " e in there.
ê " German ā, and always long.

i or i like ee in beet; short i as in English.
o as in Italian.
û like the German ü.

Diphthongs:
ai like a' in bait; but before l-final, or l', is pronounced as a diphthong (ah'-ee, drawn closely together).
ai and ei like ê.
au like óh' (' drawn closely together).
ou and ûu like oo in boot.

Modified by a following u, 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, l, t, ë, and i.
ch " sh.
g " z in azure before e, l, t, ë, and i.
gn as in Italian.
h is often mute; no extended rule can be given here.
j like s in azure.
l after i is usually sounded like English y (consonant), and frequently prolongs the i (ë); e.g. travailler [trāhvāh-yay'], tranquille [trāhnklee'ë].
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 ah, i to ã (in hat), 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 ê.

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 start-ed, Come, learn how

Ma-nea so-lle-ci-ta piu de-lu-sa-to, a-nco-rench

Piano

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

sa-gi-ti co-nlie-ve fia-to, fa-ce che pa-lpi-ta

while yet 'tis day, Out with your voices, And march, march away.

pre-ssooal mo-rir, fa-ce che pa-lpi-ta pre-ssooal mo-rir.
Andantino

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

Andantino

Semplieta tortorella, che non vede il suo pe—

dritiglio, per fugir dal crudogli volajin grembo al caccia—
tor, per fugir dal crudogli, per fugir dal crudogli volajin grembo al cacciatore.

Andantino

Cacciator, volajin grembo al cacciatore, volajin grembo al cacciatore.
Lesson II
Intervals of the Fourth

Ah! 'tis sadness, Not mere madness, Not mere
want that oft-times urges, Thro' those dreadful deaf'ning surges, Far, so
car tornail noc-chiero, e pur sa che men-zo-gue-ro al-tre
far and forth to sea, One who knows what storms can be! One who
knows what storms can be, All too well what storms can be!
Then do not mock at me, Call me no c - ra - ven,
Av - vez-zo a vi - ve-re sen - za con - for - to
Toss'd in mid - ha - ven, And furl'd all my sail.
in mez-zo! 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 mez-zo! por - to pa - ven - to il mar.
Lesson III
Intervals of the Sixth

Andantino

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

Bel-la pro-vaè dal-ma for-te les-ser pla-ci-daè se-

rene-ly, While the guilt-y one so mean-ly Sees and gives not look, nor

re-na nel so-frir lin-giu-sta pe-na du-na col-pa che non

sign, Then, tho’ all un-see, thou wearest Such a crown as Saints deem

ha. Bel-la pro-vaè dal-ma for-te les-ser pla-ci-daè se-

fair-est, Rarer far than gems the rarest Brought from far Golcon-dás mine.

re-na nel so-frir lin-giu-sta pe-na du-na col-pa che non ha.
Lesson IV
Intervals of the Seventh

Adagio

One gleam 'mid the thunder
Fra lombre un lampo

flash-ing, Where winds and waves are
so-lo bastal nocchier sal

dash-ing; One glance, and now the
gase che gia ritrovai

pi-lot Sees where his bark should steer.
polo, che rico-no-scijl mar.
Intervals of the Eighth, or Octave

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

call - ing, All gen-ty ris - ing, fall - ing,
i - na, bal - za, si fran - gee mor - mo - ra.

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

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

Andantino

When leaflet or

De li ra dub

feather Have broken their tether, And

bio sa, incerta vaneg gia o

wintery wild weather Has

gnial ma che on deg gia fraj
tost them on high; So conscience and
mo - ti del cor. De - li - ra dub-

re-as - 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
gnial - ma che on - deg - gia frai mo - ti del

die, Oh! see, lest they die.
cor, frai mo - ti del cor.
Lesson VI
Syncopation

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

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

true love, Times and chances, and dreams and fancies, All range and
non e. 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 e, no mai si barbaro non e.
At first, the pupil should take the time of this exercise quite slowly. In after-study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.
Lesson VIII
The Appoggiatura taken from above or below

The Appoggiatura (or leaning note) is the most expressive of all the musical adornments. 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 never,
Senza l'amabile Dio di Città

Andante

Simile

What need of azure skies, May's sweet endeavor? The
Lidi non tornano di primavera. Non

birds sing so dreamily, The blossom all dies. If in my
spirà un zefìro, non spunta un fior. L'erbe sul

16
lady's eyes Comes sweet relenting, One look that love implies,

mar-gi-ne del fon-te ni-co, le pian-te ve-do-ve

One word consenting, Dawn breaks on land and sea, The flowers

sul col-le-gri-co per lui ri-vest-no l'an-ti-co on-

rise: The birds sing so cheerily, And day fills the

nor, per lui ri-vest-no l'an-ti-co o-

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

nor, per lui ri-vest-no l'an-ti-co o-nor.
The Acciaccatura (or grace note) differs from the Appoggiatura in borrowing nothing from the value of the note that follows, though it may slightly intensify its accent. It should be sung with extreme lightness and ease, swiftly, and with the least appreciable time stolen from whatever precedes it.

Along the river-reaches, The Benchè di senso privo, fin

Whispering water-beeches Bend down when night is

l’arbo-scello è grato a quel l’amico simile.

Falling, And drink the lingering pool, And

ri-vó da cui ricevecìmor. Per
now when noon is burning, Their silver leaflets
lui di fron-de or-na-to, bel-la mercè gli

turning, They shade the sleeping waters, And
ren-de, dal sol-quan-do difende il

fan them clear and cool; They shade the sleeping
suo be-ne-fa-tor, dal sol quan-do di -

waters, And keep them clear and cool.
fen-de il suo be-ne-fa-tor.
Lesson IX
The Mordent

Of all the musical graces or embellishments the Grupetto (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 gioja vera ce, per

blush coming after The whole world must

far si palesse, d'un labro lo

know it, They show it so plain. Some

qua ce bisogno non ha. La
secret they treasure Of pain or of pleasure.

gioja verece, per far sialese, dun.

fide it! to hide it, You see, is in

labbro loquace bisognonon

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

ha! No, no, no, no, bisognonon ha.
dallies, Leaf-li-t val-leys, Where wild bees throng, Notes com-ing When
vol-ta di torna-re in libe-rà, per-che spera un
there I’m wing-ing, Sing-ing, sing-ing loud and strong:
al-trà vol-ta di torna-re in li-ber-tà,

This way, that way, all day long, So clear and strong, So
di torna-re in li-ber-tà, in li-ber-tà, in

clear and strong The whole day long, the whole day long.
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 welling,

Quando accende un nobil petto,

p poco stacc.

Where some dear one's voice is telling Deeds of

è innocenza puro affetto: debol

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

lezza amor non è. Quando accende un
not on-mannish! 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 amor non è,

Love it-self shall fall and die.
deo-lez-za amor non è.
Poco andante

Tell me why, now-a-days, No one dis-

Più non si trovano tra mille-

Poco andante

covers, 'Mid all these multitudes,

man ti sol due bell' anime

Two constant lovers. All for eternity

che siano costanti, e tutti parlano
Swear they'll be kind,
Yet but two

faithful ones. Where shall we find?

parla no di fedeltà,

Yet but two faithful ones. Where can we find?

e tutti parla no di fedeltà.
Lesson XI
Introduction of the Trill or Shake

Allegro moderato

The wind seem'd ne'er to weary,

Se po-ve-re il ruscel-lo

Cold fell the rain, and dreary,

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-re-star-lo fa.

Se
Lesson XII
Runs and Scale-Passages

Allegretto moderato

Like ships from anchor straying, All
Siam navigando, allgenti la

Allegretto moderato

winds and tides obeying, Swaying to each ecstasy
sceat 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-let-to è scoglio,
tutta la vita è un

Ah! well, Ah! well, if day, if day shall re-

Ogni di-let-to è scoglio, tutta la

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

Vita è un mar, tutta la vita 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 quivering 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.

\[
\text{Andante (1st way})
\]

With eyes nigh blind with weeping, With poor pale lips that tremble, This secret, that I am keeping, That robs my nights of sleeping, How long can I dissemble?

\[
\text{Andante}
\]

Vorrei spiegare l'affanno, nascondere vorrei, e mentre i dubbi miei co-si ere-seen-do

\[
\text{CD Sheet Music}
\]

32
How long can I conceal What I would most, would most conceal, tut-to non so, non so tal-cer, tut-to spie-gar, tut-to non so, non so tal-cer.

veal? And tho' a smile I'm wear-ing, Hope-less, de-cer. Sol-le-ci-to, dub-bio-so, pen-so, ram-pend-ent, de-spond-ent, de-spair-ing, At heart a grief I'm men-to, ram-men-to, e ve-do, e a-gli-o-chi miel non
bearing, I know can never heal; Ah! never, ah! never my pain can
credo, non credo al mio pensier, non credo, non credo al mio pensier,

heal, Ah! never ah! never such pain can heal, such
sier, non credo, non credo al mio pensier, non

pain can never heal, such pain can never heal.
credo al mio pensier, non credo al mio pensier.
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 "f" where such notes occur in the following exercise.

Recitativo

Our first earthly duty is toward our country. How base and how heart-ed is he who seeks advan-tage in his country's dis-honor!

La Patria è un tut-to di cui siam parti, al ci-ta-di-no falso 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 prosper, or what can shame or in-jure the land where first we saw the light.

L'ut-i-le oii dan-no ch'ei co-no-scer dee so-lo e ciò che 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 dona, rende sol ciò che nièb-be. Essa il pro-

made us, what we have, what we are. Her laws protect us in our homes, and adusse, l'eduèo, lo nudi. Con le sue leggi dagli insulti do-

broad her arms defend us, And her counsels en-

me-stici il difende, dagli esterni con
She gives us safety, glory, station, name and

Elia gli presta nome, grado ed onore:

race, rewards our merits and vindicates our honor:

ne premia il merito, ne vende la offese, e

all loving kindness, ceaselessly she watches our happiness and

madre amante a fabbricare s'affanna la sua felicità

peace, if, peradventure, mortal man can be happy out of God's heaven!

tà, quanto lice al destine mortal li esser felice.
Lesson XV

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

Moderato

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

alla stagion de' fiori e de' novell'amori, e

children round us playing, Soft zephyrs come and

great ill molle fia to d'un zef fi ro leg

go; Like children a-round us playing, Soft

er gra to il mol le fia to d'un

zephyr s come and go. Now sighing, now

zef fi ro leg ger. O ge ma, o
sigh-ing, They seem_to fall a-dy-ing, Then light-ly, So

gema, o ge-ma fra-le fron-de; o len-to, o

bright-ly, The stream makes glad re- ply-ing.

len-to, o len-to in-cres-pi l'on-de.

“Mer-ry ones! a-round us glid-ing, Oh! why keep hid-ing

Zef-fi-ro in o-gui la-to com-pa-gne è del pia-
so? We see your traces, Feel your embraces, Your, in ogni luogo, in ogni luogo com-

fac-es, Why won't you show? Your fac-es, your pa-gno è del piac-er, com-

fac-es, your fac-es, Oh! why not pa-gno, com-

pa-gno è del pla-
show, Your faces, your
cer, com-

pa-gno, com-

faces, your

pa-gno, com-

pa-

pa-gno e

why not show, Oh! why hide so, Oh! why hide
del plia-

cer, e del plia-

so, your faces, Oh! why not show?”
cer, com-

pa-gno è del plia-

cer.