

# Lesson I.

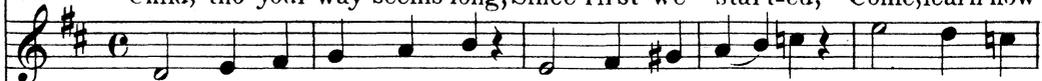
## The Diatonic Scale.

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

Adagio.

Voice. 

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

Voce. 

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

Piano. 



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



s'a - gi - ti co - nlie - ve fia - to, fa - ce che pa - lpi - ta





while yet 'tis day, Out with your voic-es, And march, march a - way.



pre - sso-a-l mo - rir, fa - ce che pa - lpi - ta pre - sso a - l mo - rir.



## Intervals of the Third.

Andantino. *p*

Ah! for those who feel no pit - y, When the sim - ple dove, so  
 Sem - pli - cet - ta tor - to - rel - la, che non ve - de il suo pe -

Andantino. *p*

pret - ty, 'Mid the ar - rows, shel - ter su - ing, Here and there, and sore dis -  
 ri - glio, per fug - gir dal cru - do ar - ti - glio vo - la in grembo al cac - cia -

tress'd, Wound - ed falls, with gen - tle coo - ing, Wound - ed falls, with gen - tle  
 tor, per fug - gir dal cru - do ar - ti - glio, per fug - gir dal cru - do ar -

coo - ing, On the fowl - er's faith - less breast, On the fowl - er's faith - less breast.  
 ti - glio vo - la in grembo al cac - cia - tor, vo - la in grembo al cac - cia - tor.

# Lesson II.

## Intervals of the Fourth.

*Adagio.* *p*

Ah! 'tis sad - ness, Not mere mad - ness, Not mere  
 La - scia il li - do, e il ma - re in - fi - do a sol -  
 want that oft - times urg - es, Thro' those dread - ful deaf'ning surg - es, Far, so  
 car tor - na il noc - chie - ro, e pur sa - che men - zo - gne - ro al - tre  
 far and forth to sea, One who knows what storms can be! One who  
 vol - te l'in - gan - nò, al - tre vol - te l'in - gan - nò, al - tre  
 knows what storms can be, All too well what storms can be!  
 vol - te l'in - gan - nò, al - tre vol - te l'in - gan - nò.

## Intervals of the Fifth.

Andante.

Then do not mock at me, Call me no cra - ven,  
 Av - vez-zo a vi - ve-re sen - za con - for - to

Andante.

*p*

Toss'd in mid - ha - ven, And furl'd all my sail.  
 in mez-zo al por - to pa - ven - to il mar.

Where winds most fa - vor me, Most I'm de - spair - ing -  
 Av - vez-zo a vi - ve-re sen - za con - for - to

Ah! sad sea - far - ing, If no fear pre - vail.  
 in mez-zo al por - to pa - ven - to il mar.

# Lesson III.

## Intervals of the Sixth.

Andantino.

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

Andantino.

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

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

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

# Lesson IV.

## Intervals of the Seventh.

Adagio.

One gleam 'mid the thun - der

Fra l'om - bre un lam - po

*p*

flash - - ing, Where winds and waves are

so - - lo ba - sta al nocchier sa -

*simile* *p* *p* *sf*

dash - - ing; One glance, and now the

ga - - ce che già ri-tro - va il

*p* *sf*

pi - lot Sees where his bark should steer.

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

Intervals of the Eighth, or Octave.

And now at dawn's first  
 Quell' on - da che ru -  
 call - ing, All gen - tly ris - ing, fall - ing,  
 i - na, bal - za, si fran - ge e mor - mo - ra,  
 How fair these waves ap - pear, Fall - ing,  
 ma lim - pi - da si fa, bal - za,  
 fall - ing, gen - tly fall - ing, How lim - pid, sweet and clear.  
 bal - za, bal - za, bal - za, ma lim - pi - da si fa.

*p* *3* *3* *3* *3* *simile.* *p.* *f* *f* *f* *p*

# Lesson V.

## Half-tones, or Semitones.

Andantino.

When leaf - let or  
De - li - ra dub -

Andantino.

*p*

feath - er Have bro - ken their teth - er, And  
bio - sa, in - cer - ta va - neg - gia o -

win - try wild weath - er Has  
gni al - ma che on - deg - gia fra i

fost them on high; So con - science and  
 mo - ti del cor. De - li - ra dub -

*simile*

rea - son, In pas - sion's mad sea - son, May  
 bio - sa, in - cer - ta va - neg - gia o -

fal - ter and wa - ver - Oh! see, lest they  
 gni al - ma che on - deg - gia fra i mo - ti del

die, Oh! see, lest they die.  
 cor, fra i mo - ti del cor.

# Lesson VI.

## Syncopation.

Moderato.

Like wild-bees at sun-rise-rang-ing, What were life but  
 Nel-con-tra-sto a-mor s'ac-cen-de; con-chi-ce-de o

*p* *simile*

one long changing, Shone there not, all worlds a-bove, Love,— love,— love,  
 chi s'ar-ren-de mai sì-bar-ba-ro non è, mai,— mai,— mai

— true love. Times and chances, and dreams and fan-cies, All range and  
 — non è. Con chi ce-de o chi s'ar-ren-de, no mai sì

*p*

change, and pass from sight; But love is life's one stead-fast light.  
 bar-ba-ro non è,— no mai sì bar-ba-ro non e.

# Lesson VII.

## Runs and Scale-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 slurring are equally to be avoided.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are in Italian with English translations in parentheses.

**System 1:**  
 When snows are whit-est, Light-est and bright-est, One-fleck the  
 Co - me il can-do - re d'in - tat-ta ne - ve è d'un bel

**System 2:**  
 slight - est, Their beau-ty flies. When friends are near - est,  
 co - re la fe - del - tà. Un' or - ma so - la

**System 3:**  
 Dear - est, sin - cer - est, One doubt, the mer - est, Their friendship  
 che in - se ri - ce - ve, tut - ta ne in - vo - la la sua bel -

**System 4:**  
 dies; One doubt, the mer - est, Their friendship dies.  
 tà, tut - ta ne in - vo - la la sua bel - tà.

## Lesson VIII.

## The Appoggiatura taken from above or below.

The Appoggiatura (or leaning note) is the most expressive of all the musical 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 la - dy's eyes Love wak - eth nev - er,  
Sen - za l'a - ma - bi - le Dio di Cit - te - ra

*Andante.*

*p* *simile*

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

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

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

One word con - sent - ing, Dawn-breaks on land and sea, The flow'rs re - a -  
 sul col-le a - pri - co per lui - ri - ve - sto - no lan - ti - co o -

rise: The birds sing so cheer-i - ly, And day fills the  
 nor, per lu - i ri - ve - sto - no lan - ti - co o -

skies; The birds sing so cheeri - ly, And day fills the skies.  
 nor, per lu - i ri - ve - sto - no lan - ti - co o - nor.

*espress.*

## The Acciaccatura.

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.

Andantino.

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

Andantino.

whis - p'ring wa - ter - beech - es Bend down when night is  
l'ar - ho - seel - loè gra - to a quel - l'a - mi - co

*p*

*simile.*

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

now when noon is burn - ing, Their sil - ver leaf - lets  
 lui di fron - de or - na - to, bel - la mer - cè gli

turn - ing, They shade the sleep - ing wa - ters, And  
 ren - de, dal sol quan - do di - fen - de il

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

wa - ters, And keep them clear and cool.  
 fen - de il suo be - ne - fat - tor.

## Lesson IX.

## The Mordent.

Of all the musical graces or embellishments the Gruppetto (or Turn) is, at once, the most varied and the most difficult, from the apparent ease and lightness with which it must be executed. It consists of 2 or 3 notes, and can impart great charm to the singing without influencing the due sentiment of the phrasing of individual passages, or the general intention of the composer. It is, therefore, the only licence that the singer may occasionally take on his own responsibility. The slightest appearance of effort or premeditation is fatal. We may add that modern composers write the notes they wish to have sung, and it is impossible to condemn too strongly the singer's use of any *Abbellimenti* or vocal ornaments that are not indicated in the music by the composer himself. We are thankful to say this abuse has long since gone out of fashion.

*Allegro.*

That tear — in your laugh - ter, That  
La gio - ja ve - ra - ce, per

*Allegro.*

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

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

*p* *simile*

se - cret - they - treasure Of pain - or - of - pleasure. Con-  
gio - ja - ve - ra - ce, per far - si - pa - le - se, d'un

fide - it! To - hide - it, You - see, - is - in -  
lab - bro lo - qua - ce bi - so - gno non

vain. No, no, no, no, no, no, - to - hide it - is - vain.  
ha. No, no, no, no, no, no, - bi - so - gno - non - ha.

## Different ways of executing the Mordent.

Andantino.

Tho' I tend you night and morn - ing, With such care your  
L'Au - gel - let - to in lac - ci stret - to per - chè mai can -

Andantino.

cage a - dorn - ing, Vain en - deav - or, My sweet bird nev - er Greets me  
tar s'a - scol - ta? Per - chè spe - ra un' al - tra vol - ta di tor -

ev - er With one sweet song. Tho' I love you, Queen of la - dies,  
na - re in li - ber - tà. L'Au - gel - let - to in lac - ci stret - to

More I love where dan - cing shade is; 'Mid green al - leys Where sun - light -  
per - chè mai can - tar s'a - scol - ta? Per - chè spe - ra un' al - tra -

The musical score is written in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*, and performance instructions like *Andantino* and *simile*. The lyrics are in Italian and English, with the English lyrics appearing below the Italian ones. The score is divided into four systems, each with two vocal staves and two piano staves.

dal - lies, Leaf - lit val - leys, Where wild bees - throng, Notes come ring - ing When  
vol - ta di - tor - na - re in li - ber - tà, — per - chè spe - ra un'

there I'm wing - ing, Sing - ing, sing - ing loud and strong:  
al - tra vol - ta di - tor - na - re in li - ber - tà,

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

clear and strong The whole day long, the whole day long.  
li - ber - tà, in li - ber - tà, in li - ber - tà.

## Lesson X.

## Introductory to the Gruppetto or Turn.

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

Moderato.

Sweet, how — sweet when — tears come — well - ing,  
 Quan - do - ac - cen - de - un - no - bil — pet - to

Moderato.  
*p poco stacc.*

Execution:

Where some — dear one's — voice is — tell - ing Deeds of —  
 è in - no - cen - tee — pu - ro - af - fet - to: de - bo -

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

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

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

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

## Poco andante. The Gruppetto or Turn.

Execution:

Tell — me why, now - a - days, No — one dis -  
 Più — non si tro - va - no tra — mil - le a -

Poco andante.

cov - ers, Mid — all these mu - ti - tudes,  
 man - ti sol — due bell' a - ni - me

*simile.*

Two — con - stant lov - ers. All — for e - ter - ni - ty  
 che — sian — co - stan - ti, e — tut - ti par - la - no

Swear — they'll be kind, Yet — but — two  
 di — fe — del — tà, e — tut — ti

faith — ful ones Where shall we — find? —  
 par — la — no — di fe — del — tà, —

Yet — but — two faith — ful ones Where can — we — find?  
 e — tut — ti — par — la — no di fe — del — tà.

## Poco andante. The Gruppetto or Turn.

Execution:

Tell — me why, now - a - days, No — one dis -  
 Più — non si tro - va - no tra — mil - le a -

Poco andante.

*p*

cov - ers, Mid — all these mu - ti - tudes,  
 man - ti sol — due bell' a - ni - me

*simile.*

Two — con - stant lov - ers. All — for e - ter - ni - ty  
 che — sian — co - stan - ti, e — tut - ti par - la - no

Swear — they'll be kind, Yet — but — two  
 di — fe — del — tà, e — tut — ti

faith — ful ones Where shall we — find? —  
 par — la — no — di fe — del — tà, —

Yet — but — two faith — ful ones Where can — we — find?  
 e — tut — ti — par — la — no di fe — del — tà.

## Lesson XI.

## Introduction of the Trill or Shake.

Allegro moderato.

The wind seem'd — ne'er to wea - ry;  
 Se po - ve - roil ru - scel - lo

*p*

Allegro moderato.

Cold fell — the rain, and drear - y, And all so — ghost-ly and  
 mor - mo - ra len - to e bas - so, un ra - mo - scel - lo, un

ee - rie Night sank on sea — and — plain. Were  
 sas - so qua - si ar - re - star - lo — fa. Se

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

*rin fz.*

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

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

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

*rall.*

## Lesson XII.

## Runs and Scale-Passages.

Allegretto moderato.

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

Allegretto moderato.

*p*

winds and tides — o - bey - ing, Swaying to each — e - -  
scia - te in ab - ban - do - no, im - pe - tu - o - si —

mo - tion We drift o'er life's — dark — o - cean.  
ven - ti i no - stri af - fet - ti — so - no,

## Lesson XI.

## Introduction of the Trill or Shake.

Allegro moderato.

The wind seem'd — ne'er to wea - ry;  
 Se po - ve - roil ru - scel - lo

*p*

Allegro moderato.

Cold fell — the rain, and drear - y, And all so — ghost-ly and  
 mor-mo - ra len-to e bas - so, un ra - mo - scel - lo, un

ee - rie Night sank on sea — and — plain. Were  
 sas - so qua - si ar - re - star - lo — fa. Se

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

*rin fz.*

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

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

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

*rall.*

Great waves are break-ing be - fore — us, Great clouds are gath- er-ing  
o - gni di - let - to è sco - glio, tut - ta la vi - ta è un

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

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

# Lesson XIII.

## The Portamento.

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

*Andante. (1st way.)*

*Andante.*

With eyes nigh blind with weep - ing, With  
Vor - rei spie - gar l'af - fan - no, na -  
poor pale - lips - that - trem - ble, This se - cret, that I am  
scon - der - lo - vor - re - i, e men - tre i dub - bi  
keep - ing, That robs my nights of sleep - ing,  
mie - i co - sì cre - scen - do van - no!

How long can I dis - sem - ble? How long can I con -  
 Tut - to spie - gar non o - so, tut - to non so ta -

ceal What I would most, what I would most, would most re -  
 cer, tut - to spie - gar, tut - to non so, non so ta -

veal? And tho' a smile I'm wear - ing,  
 cer. Sol - le - ci - to, dub - bio - so,

Hope - less, de - spon - dent, de - spon - dent, de - spairing, At -  
 pen - so, rrammen - to, rrammen - to, e ve - do, e a -

heart a grief I'm bear - ing, I know can nev - er

gli oc-chi miei non cre - do, non cre - do al mio pen -

heal; Ah! nev - er, ah! nev - er my pain can heal, Ah! nev - er, ah!

sier, non cre - do, non cre - do al mio pen - sier, non cre - do, non

nev - er such pain can heal, such pain can nev - er

cre - do al mio pen - sier, non cre - do al mio pen -

heal, such pain can nev - er heal.

sier, non cre - do al mio pen - sier.

*Ad.*

\*

## Allegretto. (2nd way.)

“Ye call me de - ceiv-ing;” The grey sea was grieving, “O  
 O pla - ci - do il ma - re lu - sin - ghi la spon - da, o

*Allegretto.*

*p*

men, reft of rea - son, Go chide this wild sea - son. These mad winds, my  
 por - ta con l'on - da ter - ro - re e spa - ven - to: è col - pa del

mas - ters, Go chide them, not me! They cause your dis - as - ters, Not  
 ven - to, sua col - pa non è, è col - pa del ven - to, sua

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

*simile* *rf*

## Lesson XIV.

We need hardly say, that nowhere is a clear enunciation of each word and syllable of more importance than in Recitative — otherwise, it must perforce quite fail in its mission. When we come across two similar notes at the end of a phrase, or several repeated notes in the body of a phrase, the note on which the word-accent falls should be entirely converted into an appoggiatura of the following note. To exemplify our meaning, we have marked with an "A" where such notes occur in the following exercise.

Recitativo.

Our first earthly duty is toward our country. How base and how mean-  
 heart-ed is he who seeks ad-van-tage in his coun-try's dis-hon-or!  
 fal-lo eon-si-de-rar se stes-so se-pa-ra-to da le-i.

La Pa-tria è un tutto di cui siam par-ti, al cit-ta-dino è  
 Ver-i-ly, no loss or gain we need to con-sid-er save what can  
 Lu-ti-le o il dan-no chei co-no-scer dee so-lo è ciò che  
 pros-per, or what can shame or in-jure, the land where first we saw the light.  
 gio-va o nuoce al-la sua patria a cui di tut-to è de-bi-tor.

When for her wel-fare she bids us sac-ri-fice fortune, life-time, and e-ven our  
 Quando i su-do-ri e il san-gue spar-ge per le-i, nul-la del pro-prio ei

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

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

broad her arms de-fend us, And her coun-sels en-  
 me-sti-cijl di-fen-de, da-gli e-ster-ni con

light us, She gives us safe - ty, glo - ry, sta - tion, name, and  
l'ar - mi. El - la gli pre - sta no - me, gra - do ed o -

race, Re - wards our mer - its and vin - di - cates our hon - or: With  
nor, ne pre - mia il mer - to, ne ven - di - ca le of - fe - se, e

all lov - ing - kind - ness, un - ceas - ing - ly she watch - es our hap - pi - ness and  
ma - dre a - man - te a fab - bri - car s'af - fan - na la sua fe - li - ci -

peace, if, per - ad - venture, mortal man can be hap - py out of God's heaven!  
tà, per quan - to li - ce al de - stin de' mor - ta - li es - ser fe - li - ce.

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 -  
 Al - la sta-gion de' fio - ri e de' no-vel - lia -

Moderato.

*p* *simile.*

stray - ing, Like chil - dren round us play - ing, Soft  
 mo - ri, è gra - to il mol - le - fia - to d'un

zeph - yrs - come and - go; Like chil - dren around us  
 zef - fi - ro - leg - ger; è gra - to il mol - le

play - ing, Soft zeph yrs come and - go. Now  
 fia - to d'un zef - fi - ro leg - ger. O

sigh - ing, ..ow sigh - ing, They seem — to fall — a -  
ge - ma, o ge - ma, o ge - ma fra — le

dy - ing; Then light - ly, So bright - ly, The  
fron - de, o len - to, o len - to, o

stream — makes — glad — ply - ing.  
len - to — in - cre - spi — l'on - de.

“Mer - ry ones! a - round us glid - ing, Oh! why — keep hid - ing  
Zef - fi - ro in o - gni la - to com - pa - gnoè del pia -

so? We see your trac - es, Feel your em -  
cer, in - o - gni la - to, in - o - gni

*simile.*

brac - es, Your fac - es Why won't you  
la - to com - pa - gno è del pia -

show? Your fac - es, your  
cer, com - pa - gno, com -

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