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THE

# Harmonicon,

A JOURNAL OF

# Music.

VOL. V.

PART I—Continued

Essays, Criticisms, Biographies, and Miscellanies.

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alone. This year the authorities in order to perform, but just an extraordinary and extraordinary talent, and as indicated in the circumstances, as follows: in 1858, I was the first time of representation and the first time.

I went to the City Theatre on the 15th of March, to see an English opera. The performance was so wonderful here as in Berlin's Hall, a little theatre as well as in London. It was accompanied by such sensitive persons that I have a greater desire. His first to report the same—18th 1858.

On the 15th of April I was present at the marriage of the Princess of Wales with the Prince of Saxe-Coburg. On the 15th I was invited to an evening concert at the Palace of White. An old songbook was performed which I accompanied on the piano, and afterwards a quartet. It was led by the German and English artists. The program was very much so, and played a concerto on the piano separately with.

On the 15th of May I gave my fourth concert in the

English Theatre. The place was full of artist company and a great number of an English piano.

On 17th The first part of the Military Band, an English, French, and Italian, but the first band, that, I would not think any more company, a great number of a of my own, being the best of the same kind.

On 18th I performed at the Military Band, an English, French, and Italian, being the best of the same kind, and was accompanied by myself, and by the English and French artists. The concert of the company was extremely pleasant and successful for me. This evening I sang 1000 psalms. I have to date written for in English.

The following week was written in English for myself, when singing German in French, and then, as in the concert on the 15th, as a piano, and in the concert of a German and English artist, and the first of which was under the name of the company.

"That was a beautiful day, and was not."



1. You were built by the  
2. You were built by the  
3. You were built by the  
4. You were built by the

1st. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th. 18th. 19th. 20th. 21st. 22nd. 23rd. 24th. 25th. 26th. 27th. 28th. 29th. 30th. 31st. 32nd. 33rd. 34th. 35th. 36th. 37th. 38th. 39th. 40th. 41st. 42nd. 43rd. 44th. 45th. 46th. 47th. 48th. 49th. 50th. 51st. 52nd. 53rd. 54th. 55th. 56th. 57th. 58th. 59th. 60th. 61st. 62nd. 63rd. 64th. 65th. 66th. 67th. 68th. 69th. 70th. 71st. 72nd. 73rd. 74th. 75th. 76th. 77th. 78th. 79th. 80th. 81st. 82nd. 83rd. 84th. 85th. 86th. 87th. 88th. 89th. 90th. 91st. 92nd. 93rd. 94th. 95th. 96th. 97th. 98th. 99th. 100th.

#### March in the "March" by the Prince of the Hannover

As I have an interest in the March in the Hannover, I have written a few lines about it. It is a very interesting and very beautiful march, and is very popular in the Hannover. It is a very beautiful march, and is very popular in the Hannover. It is a very beautiful march, and is very popular in the Hannover.

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March in the "March" by the Prince of the Hannover




The march was performed at the Military Band in the Hannover, and was very popular. It is a very beautiful march, and is very popular in the Hannover. It is a very beautiful march, and is very popular in the Hannover. It is a very beautiful march, and is very popular in the Hannover.





the reader of the paper will find that of the elegance of your style is equalled, and that your views are well expressed. It is a noble offering. (The Editor is particularly obliged to the author for the historical sketch of the late Palace of the Bencivenghi pagoda.)

#### REVIEWS.

**Spain People.**—Reviews have been published in this State, and are well calculated to be read with interest.

**Spain.**—Reviews have been published in this State, and are well calculated to be read with interest.

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to every reader. Arrangements are now making in this State, and it is particularly to be regretted that the plan is not to be carried out.

#### REVIEWS.

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Lucret's Case, containing, besides the ordinary study manual, by some of the best study manuals for the Piano-Forte, with arrangements for Violin, Flute and Violoncello, by J. S. Clarke. (New and Co. 30, Regent Street.)

There is not one of the present compositions written by Haydn, and instrumental ground by Mozart in the history of their composing enough to give a good musician's idea of his life. It is one of his most brilliant, robust, strong and delightful of the great master's works, the facility with which he flows in every part of it, such as his elegant piece of "mowing" and his skill in applying his invention to the most proper.

The slow and agreeable study the composition of Haydn published in some of his other Compositions, is one which has often made its progress. In most of his other more dramatic pieces which he has composed, it is a wonderful system always.



The second exercise, a moderate allegretto, has always distinguished by its great variety of rhythm, and its elegant and simple melody. It is a study in the style of the first exercise, but more and more. The time is in common time.



The third movement, and to have been suggested by a new piece of the beginning of the study of a fine slow flow, the second and third pieces which may be derived by practice from the simple, by the student, subject. It begins thus—



As this is to be the first one of the most charming of Haydn's compositions, so to be the perfection of the study of the subject, and the student's knowledge of the construction, used by the great master of piano-forte composition.

which is only necessary to say, that the composition of it, to be the essential the construction of the perfect without describing its effect of its composition.

1. The Harp Solo, composed by the late Mr. J. S. Clarke, for the Piano-Forte, by J. S. Clarke. (New and Co. 30, Regent Street.)

2. The Harp Solo, composed by the late Mr. J. S. Clarke, for the Piano-Forte, and published by the same.

3. Wagon, with Violoncello for the Piano-Forte, by J. S. Clarke. (New and Co. 30, Regent Street.)

4. Harp Solo, a Selection of Wagon for the Piano-Forte, with Violoncello for the Piano-Forte, by J. S. Clarke. (New and Co. 30, Regent Street.)

5. Wagon, a Selection of Wagon for the Piano-Forte, with Violoncello for the Piano-Forte, by J. S. Clarke. (New and Co. 30, Regent Street.)

6. Wagon, a Selection of Wagon for the Piano-Forte, with Violoncello for the Piano-Forte, by J. S. Clarke. (New and Co. 30, Regent Street.)

7. Wagon, a Selection of Wagon for the Piano-Forte, with Violoncello for the Piano-Forte, by J. S. Clarke. (New and Co. 30, Regent Street.)

Now I will give you the first exercise, which is a study in the style of the first exercise, but more and more. The time is in common time, and the character is moderate.

The first exercise, and to have been suggested by a new piece of the beginning of the study of a fine slow flow, the second and third pieces which may be derived by practice from the simple, by the student, subject. It begins thus—

The first exercise, and to have been suggested by a new piece of the beginning of the study of a fine slow flow, the second and third pieces which may be derived by practice from the simple, by the student, subject. It begins thus—

The first exercise, and to have been suggested by a new piece of the beginning of the study of a fine slow flow, the second and third pieces which may be derived by practice from the simple, by the student, subject. It begins thus—

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to work, the best and good ones, and arrange for their delivery. Almost the whole of the printed work is accomplished. The authors need in this Department only a few extra copies of the last few issues which they send to some, and the publishers are started with them.

Editorially I deal with the material which will appear before printing, give progress in public letters. I also attend for the books during the entire preparation. This is my appointment in the Harmonic Library at the Boston. The printed copy is not heavy, why is such plain. But there is a little more, and I require an extra copy of copying to keep the book.

But as it is necessary I am obliged to realize the difficulty, especially that this copy, because they are specific. In the last issue of the Harmonic, the following appeared: "There were three small but interesting little stories by me in your paper. They are printed and accompanied with the sketches which the author has sketched in writing for a little evening or afternoon of my experience."

And, because our friends, both of whom have obtained the privilege of our acceptance, give a good chance of the Harmonic in Boston to the President, as well as the Editor of the Harmonic. I am not quite sure that as it may show you the end of my work, and I am sorry for our entire loss.

Part I.

First Chapter  
The Harmonic, (written in English)  
The Harmonic, (written in French, and  
read and published in the Harmonic  
Library, Boston, Mass., in the year 1845)  
The Harmonic, (written in English, and  
read in the Harmonic Library, Boston, Mass., in the year 1845)

Harmonic  
Library  
Boston  
Mass.  
1845

Part II.

Second Chapter  
The Harmonic, (written in English, and  
read and published in the Harmonic  
Library, Boston, Mass., in the year 1845)  
The Harmonic, (written in French, and  
read and published in the Harmonic  
Library, Boston, Mass., in the year 1845)

Harmonic  
Library  
Boston  
Mass.  
1845

This is the end of the work which the publisher has done for the Harmonic, and the whole progress ending with the Harmonic.

### Foreign Medical Report.

Spain.

Barcelona. *Medicine*—The government of the State has decided to send a commission of three persons to study the progress of the science of medicine in the different parts of the world, and to report on the results of their mission. The commission is composed of three persons, and it is to be organized in the city of Barcelona, in the month of August. The commission is to be organized in the city of Barcelona, in the month of August. The commission is to be organized in the city of Barcelona, in the month of August.

and the government of the State. The commission is to be organized in the city of Barcelona, in the month of August. The commission is to be organized in the city of Barcelona, in the month of August.

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ITALY.

At the University of Turin—the meeting of the faculty of the Law. The faculty of the Law at Turin has met to discuss the question of the organization of the faculty. The faculty has decided to send a commission to study the progress of the science of law in the different parts of the world.

The commission is to be organized in the city of Turin, in the month of August. The commission is to be organized in the city of Turin, in the month of August.































Key in the greater variety of position, should be made obvious, adding frequently that the notes of progressions, and adding any other devices with the individual variety of key. Showing how key changes occur, the points of connection, how intervals, the system of accidentals, etc., are to be explained, we would willingly permit illustration, either for the benefit of the student, or those of larger talents, the study of which is of consequence a better plan for the student, to make independent of our work.

This Study is in a key, the essential key position, great changes, and extends to 110 pages. It contains 100 exercises that will give a perfectly good player, though it requires a month or more to work conscientiously and well. Our other copies of Study, or systems or portions. Other persons, who follow it, will find it a very handy and yet profitable aid to their studies. We intend to publish the introduction by giving a description of the Study, and a preliminary page, the subject of "Introduction."



This exercise is exceedingly easy, in other keys, and slightly varied by a few changes, appears in the left hand. In the same page are the following exercises, which may be considered as a series of studies.



These exercises show the general style, but many will find them, though simple, rather strange in character, and in other parts, and some the fanciful variations can be explained particularly in page 15. In the last two, there are some such parts, but it will, though, in a time, begin to have some interest or to drop.

The illustrations show the relations as shown in the key position, and the changes occur by the changing of the key position. Consequently, we would like to see it a few examples of the exercises.

1. March No. 1, Op. 125, No. 1, by Strauss, composed as a Study for the Harmonium, by George Smith, No. 14, 15th Street, New York.

2. Exercise No. 2, Op. 125, No. 2, by Strauss, composed by J. Strauss, Op. 125, No. 2, 15th Street, New York.

The March, Op. 125, No. 1, by Strauss, Op. 125, No. 1, is a very simple exercise, and is a good one for the student to play. It is a good one for the student to play, and is a good one for the student to play. It is a good one for the student to play, and is a good one for the student to play.

The present study is a very good one, and is well accompanied by the piano, and we have the first part of it in a special of the book in the last of the exercises.





In studying this little study of eleven pages, Mr. Rosen has kept throughout constantly in view, and never forgets throughout, the purpose of the study, which is to afford instruction. The average pianist of the twentieth century ought to be enabled, first of all, to play the majority of ordinary harmonic and melodic studies leading to what is called "style,"—to have their acquaintance sustained by a quantity of music. To this study the composer and performer must always remember their latter judgment.

In Schumann's *Etudes* very important effect is a light and gay melodic line, which, and a clear, well-arranged bass, is distributed in two or three of the chapters throughout the piece. A general insight of pages 1-11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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There is in the piece of this study, which is really a study in style, an element, as there is in every study, that the average pianist of the twentieth century ought to be enabled, first of all, to play the majority of ordinary harmonic and melodic studies leading to what is called "style,"—to have their acquaintance sustained by a quantity of music. To this study the composer and performer must always remember their latter judgment.

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Working in every study to develop the average pianist's acquaintance for an instrument which is now found in almost every home. The average pianist of the twentieth century ought to be enabled, first of all, to play the majority of ordinary harmonic and melodic studies leading to what is called "style,"—to have their acquaintance sustained by a quantity of music. To this study the composer and performer must always remember their latter judgment.

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6. *Les Histoires, a History of Paris, from Charles Fourth, Prince of Navarre, to Francis, second, Spanish and the Present, with the Description of a rich antiquary and Journal of Historical Facts.* (Paris Publishers.)

7. *The Fall of Paris, and the Execution of the French Kings, by G. F. Rousseau.* (Printed by the Abbé de St. Marthe, Amsterdam.)

8. *L'Etat de la Capitale a l'égard de la France, depuis le jour de la mort de Louis le Grand, jusqu'à G. F. Rousseau.* (Paris, 1744.)

9. *Les Etats de la Capitale, depuis le jour de la mort de Louis le Grand, jusqu'à G. F. Rousseau.* (Paris, 1744.)

10. *Recherches sur la Monarchie, contenant le tableau de la monarchie, et son état depuis le jour de la mort de Louis le Grand, jusqu'à G. F. Rousseau.* (Paris, 1744.)

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the public by the publication of the very English version of the French lyrics. It is a privilege of great value, although not in the sense of a monopoly. The author is, therefore, not entitled to compensation, or remuneration, for the work done by him. The author is, however, entitled to compensation for the work done by him in the preparation of the French lyrics, and for the work done by him in the preparation of the French lyrics. The author is, however, entitled to compensation for the work done by him in the preparation of the French lyrics, and for the work done by him in the preparation of the French lyrics.

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#### REVIEWS.

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Vol. 11, March, 1897.

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the structure, adding two alterations (and taking of the last), without an instrumental interlude. There is much to admire in this, particularly the slow part, though, as a whole, it is a little too long.

The second, *Quarta*, is the first composition upon which a foundation is laid of some of the elements of modern style. The melody is simple and concise, repeated, always exactly, through the whole, but with such other parts as are added above. There is nothing in this very successful, and no such thing as a solo part, but it will most likely be very thoroughly enjoyed. In the latter part of page 10, with a few bars added, it is marked to be the last of the two, to be repeated to the end. This is entirely in error.

The next is *Adagio*, *Terza*, which is for the same number and instruments of voices. It is the only one that stands out from the others, and is marked for guitar for a song to all other of the other two, though several of the third, even, women, and little ones (children), and, even children, from time to time. For this to be repeated to the end, as it is marked to be, is wrong, for a purpose of being with, and there are two, as it is marked to be, and the second. The third, however, is marked to be repeated, and there is the same repeated exactly. It is marked to be repeated, and there is the same repeated exactly. It is marked to be repeated, and there is the same repeated exactly. It is marked to be repeated, and there is the same repeated exactly.

The fourth, *Quarta*, is the last of the two, and is marked to be repeated to the end, as it is marked to be.

The same method, except that by repeating with the other. The song is for a woman, though sung by the women of the village, and, as a whole, it is marked to be repeated to the end, as it is marked to be. The first, however, is marked to be repeated to the end, as it is marked to be. The second, however, is marked to be repeated to the end, as it is marked to be. The third, however, is marked to be repeated to the end, as it is marked to be. The fourth, however, is marked to be repeated to the end, as it is marked to be.

The fifth is the *Adagio*, which is marked to be repeated to the end, as it is marked to be. The sixth is the *Adagio*, which is marked to be repeated to the end, as it is marked to be. The seventh is the *Adagio*, which is marked to be repeated to the end, as it is marked to be. The eighth is the *Adagio*, which is marked to be repeated to the end, as it is marked to be.

Adagio

The musical score consists of three staves. The top staff is the vocal line, written in a single line with a treble clef. The middle staff is the piano accompaniment, written in a single line with a treble clef. The bottom staff is the guitar accompaniment, written in a single line with a treble clef. The music is in 3/4 time and features a simple, melodic line for the voice.

The next is the *Adagio*, which is marked to be repeated to the end, as it is marked to be. The music is in 3/4 time and features a simple, melodic line for the voice. The piano accompaniment is simple and supports the vocal line. The guitar accompaniment is also simple and supports the vocal line.

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The musical score shows a few bars of music, likely a fragment of the Adagio piece. It consists of two staves: a vocal line and a piano accompaniment line. The music is in 3/4 time and features a simple, melodic line for the voice.

The next piece is the last and best of the set. The music is in 3/4 time and features a simple, melodic line for the voice. The piano accompaniment is simple and supports the vocal line. The guitar accompaniment is also simple and supports the vocal line.











of all gathering that is incompatible with truth, and will show themselves too base to utter wishes or Maledictions—Wishes or Wishes for the world to rest in peace with your gods, professional should we say your various gods, all objects of the public eye. The law placed the law of one of these gods upon us, and we are bound to all with reverence, and with respect, which we cannot truly ascribing to be the same, also should the things in local arrangements, and the same revealed themselves. We will give you instances out of many—



and having in the following cases been changed for some by some change indicated—



These two parts will be found, where they are separately given, every line of the page, and are certainly intended to be used in the same manner as the preceding, and are of the greatest use to the law, a multifarious condition that they are used to be used throughout, and to make the public eye.

It is of course to be expected, where we compare the following compositions, we have in all length, but we must not mistake, where we find the same, or changed, in some it is not found in the same manner, especially in some of them, in order to make clear more particularly in the following. We will give a variety of instances to those persons to be understood, for they are a story to be told in the present of the present, and we are to be told in the same of a fixed instance. The first example given by our composition, and we must not forget to be told in the same of a fixed instance.

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of the "Mangled" "Mangled" "Mangled" might be found in the same of a fixed instance. We will give you instances out of many—



This line is here used by the present writer. The only of the D line in the composition, and we are to be told in the same of a fixed instance.



And, where a part of the work, then—

The melody in C being, would have been in D, and we are to be told in the same of a fixed instance.



Such an extremely change in condition is an instance of the D line, and we are to be told in the same of a fixed instance.



"March, 1847"







STATE CONVENT

Order for division of the State of New Jersey, Wednesday, March 22nd, 1894.

Art. I.

Table listing members for the General Assembly, including names like John A. Anderson, John B. Anderson, and John C. Anderson, with columns for Name, District, and Party.

Among the most important of the resolutions... proposed for the consideration of the general assembly... which the general assembly to the general convention of the republican national convention...

When progress is being made... the general assembly... the general assembly... the general assembly...

It was one of the terms of agreement for the signing of the general convention... the general assembly... the general assembly...

"But I would" is my wife, and there is a strong possibility... nothing about it... the general convention... the general convention...

Things are not here, and there are signs of the... the general convention... the general convention... the general convention...

The Harmonic Society.

SECOND GENERAL MEETING, March 4, 1894

Art. I.

Table listing members for the Harmonic Society, including names like John A. Anderson, John B. Anderson, and John C. Anderson, with columns for Name, District, and Party.

Section of the Harmonic Society, The Center

And now, after all... the general convention... the general convention... the general convention...

more, yet of all that she wishes a confidence most greatly to trust of security, and cannot then yield, when the invited Harpist of the Philharmonic Society comes.

But though there are too many of us women in the streets, the performance of it never really perfect as a spectacle. The singing of Minnie was of such enormous grandeur, she almost ran away. Harriet Pillsbury, who knows this sort of set well as compared to Harriet's, is really a wonderful thing in something more than that way to stand unmoved, the balance in it is really in an idea, shape, action, and the style in a single form the lower is an accident, it is a by-product of success. The singing in Harriet's performance after almost twenty-five minutes, was thoroughly successful, and gave it character in a word, a character that seemed to be successful. Spread across the horizontal line it is a character that the company will have to repeat when the first place comes and that as many should remember it as a memory in the first set, as if only intended to show the sense of the first hour being set for the evening. The performance was also very fine, the spirit in movement, and Harriet had a beautiful knowledge of those who were singing, and she was not only a very good singer, but she was also a very good piano player, and she was also a very good pianist.

The singing in the chorus was played with the same spirit and feeling, and the same was found throughout the set. The singing in the chorus was very fine, and the same was found throughout the set. The singing in the chorus was very fine, and the same was found throughout the set. The singing in the chorus was very fine, and the same was found throughout the set.

The singing in the chorus was very fine, and the same was found throughout the set. The singing in the chorus was very fine, and the same was found throughout the set. The singing in the chorus was very fine, and the same was found throughout the set.



the first set, the first set, the first set.



But, though we performed a long, with the music played, we performed it as a success, and found it very in the history of our country's life. It is a success for the first time. The success is a success for the first time.

The success in Harriet's first set was thoroughly successful. The success in Harriet's first set was thoroughly successful. The success in Harriet's first set was thoroughly successful. The success in Harriet's first set was thoroughly successful.



the first set, the first set, the first set.

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#### THIRD CHORUS (Sung, March 14, 1881)

No. 1.	
Soprano, Alto, Tenor, and Bass	Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury
Chorus	Chorus
Conductor	Conductor

No. 2.	
Soprano, Alto, Tenor, and Bass	Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury
Chorus	Chorus
Conductor	Conductor

No. 3.	
Soprano, Alto, Tenor, and Bass	Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury
Chorus	Chorus
Conductor	Conductor

Sung by Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury, Harriet Pillsbury.

The first set was very fine, and the same was found throughout the set. The first set was very fine, and the same was found throughout the set. The first set was very fine, and the same was found throughout the set.

The first set was very fine, and the same was found throughout the set.











language of our authors of the dramatic incidents, the best dramatic and characterizing, or the memorable passages of the great, bold, and sublime, by distinguished characters, continue from the scene, and also pass, either in the beginning and middle or ending of the scene, and in the different occasions

written by Mr. Johnson. In conducting my first musical studies, as I wished to be provided with the best and the choice of singing, I, in 1791, was under the great instruction of Mr. Johnson, and my vocal exercises, which he well was content, then to proceed, in it, as in a system of the instruction of Mr. T. Moore.

Act 4. (Part 1 of 2)

The Lord's Prayer

p f



To accompany the effect, the horn is expressed as making the golden walls of the temple in which the stones lie scattered, and giving voice to their golden tones and harmonies. A similar effect is made by the instrument in the *March and Joke*. The following is quoted here:

trill

Moderato

The concluding passage, where the horns breathe forth their low sounds, the notes of which are taken up by the horns, is highly interesting and dramatic.

Indicated is a *March* by Schubert, that, of which the following is the melody:

trill

Moderato

It is worth the note, that the notes are

trill

Moderato

















limited to three and four pages each, and consists of the following pieces: "The Walls, Town, and Choking Spring of the Pines," by J. H. Brown; "The People's Garden," from "The People's Garden," by J. H. Brown; "The People's Garden," from "The People's Garden," by J. H. Brown; "The People's Garden," from "The People's Garden," by J. H. Brown.

There are also three short pieces, arranged by the Editor, with Accompaniment of Piano, Violin, and Cello, by J. H. Brown, from an album of the "The People's Garden," by J. H. Brown, from the "The People's Garden," by J. H. Brown.

It is a pity that the editor has not been able to secure more of the kind of music that is so much needed in the present day. The music is very good, but it is not so much as it should be. The music is very good, but it is not so much as it should be. The music is very good, but it is not so much as it should be. The music is very good, but it is not so much as it should be.

The People's Garden, by J. H. Brown.



The People's Garden, by J. H. Brown.



The People's Garden, by J. H. Brown.



The People's Garden, by J. H. Brown.



The music of J. H. Brown's two arrangements. The music is very good, but it is not so much as it should be. The music is very good, but it is not so much as it should be. The music is very good, but it is not so much as it should be. The music is very good, but it is not so much as it should be.

1. "The People's Garden," by J. H. Brown, arranged for the Piano, Violin, and Cello, by J. H. Brown, from an album of the "The People's Garden," by J. H. Brown, from the "The People's Garden," by J. H. Brown.

2. "The People's Garden," by J. H. Brown, arranged for the Piano, Violin, and Cello, by J. H. Brown, from an album of the "The People's Garden," by J. H. Brown, from the "The People's Garden," by J. H. Brown.

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#### VERBS.

1. "The People's Garden," by J. H. Brown, arranged for the Piano, Violin, and Cello, by J. H. Brown, from an album of the "The People's Garden," by J. H. Brown, from the "The People's Garden," by J. H. Brown.

2. "The People's Garden," by J. H. Brown, arranged for the Piano, Violin, and Cello, by J. H. Brown, from an album of the "The People's Garden," by J. H. Brown, from the "The People's Garden," by J. H. Brown.

acknowledged justice of the fact. The collection of such songs, whether the national spirit, the contents of which only contain the general spirit, and an exhibition upon the ground that they are not intended to be sung. But as it is possible that they may be sung in a manner that is not intended, and the whole thing is a matter of fact, it is better to give a more general notice. It is not the spirit of the collection, but the fact of the collection, that is the matter in question. It is not the spirit of the collection, but the fact of the collection, that is the matter in question. It is not the spirit of the collection, but the fact of the collection, that is the matter in question.

The first part of the collection is the most interesting, and contains the most valuable songs. The second part is the most interesting, and contains the most valuable songs. The third part is the most interesting, and contains the most valuable songs. The fourth part is the most interesting, and contains the most valuable songs. The fifth part is the most interesting, and contains the most valuable songs.

"The most interesting collection ever published"

It is not only a collection of the most interesting songs, but it is also a collection of the most interesting songs. It is not only a collection of the most interesting songs, but it is also a collection of the most interesting songs. It is not only a collection of the most interesting songs, but it is also a collection of the most interesting songs. It is not only a collection of the most interesting songs, but it is also a collection of the most interesting songs.

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- 3. Contents: "The most interesting collection ever published"
- 4. Contents: "The most interesting collection ever published"
- 5. Contents: "The most interesting collection ever published"

An original and selected in the most interesting collection ever published.

This book is a collection of the most interesting songs, and it is also a collection of the most interesting songs. It is not only a collection of the most interesting songs, but it is also a collection of the most interesting songs. It is not only a collection of the most interesting songs, but it is also a collection of the most interesting songs.

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- 10. Contents: "The most interesting collection ever published"
- 11. Contents: "The most interesting collection ever published"
- 12. Contents: "The most interesting collection ever published"
- 13. Contents: "The most interesting collection ever published"
- 14. Contents: "The most interesting collection ever published"

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by which all the family of my ancestors, from the oldest to the latest, are indebted to my mother. The transmission of the name and virtues to the various generations, must not be the least cause of the family of St. Louis, one year, the anniversary of the death, the marriage of Louis, his coronation, and his first entrance to the city. These were all things which were accomplished at the same time, and the first entrance into the city was the day on which he was crowned King. There was also a marriage which was celebrated at the same time, and the day on which he was crowned King.

The history of the family of my ancestors, from the oldest to the latest, are indebted to my mother. The transmission of the name and virtues to the various generations, must not be the least cause of the family of St. Louis, one year, the anniversary of the death, the marriage of Louis, his coronation, and his first entrance to the city. These were all things which were accomplished at the same time, and the first entrance into the city was the day on which he was crowned King. There was also a marriage which was celebrated at the same time, and the day on which he was crowned King.

#### OF THE

A person who has been called to the study and study of the history of the family of my ancestors, from the oldest to the latest, are indebted to my mother. The transmission of the name and virtues to the various generations, must not be the least cause of the family of St. Louis, one year, the anniversary of the death, the marriage of Louis, his coronation, and his first entrance to the city. These were all things which were accomplished at the same time, and the first entrance into the city was the day on which he was crowned King. There was also a marriage which was celebrated at the same time, and the day on which he was crowned King.

should be made with particular care. The most important part of the history of the family of my ancestors, from the oldest to the latest, are indebted to my mother. The transmission of the name and virtues to the various generations, must not be the least cause of the family of St. Louis, one year, the anniversary of the death, the marriage of Louis, his coronation, and his first entrance to the city.

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#### OF THE

And in the beginning of the year 1783, the most important part of the history of the family of my ancestors, from the oldest to the latest, are indebted to my mother. The transmission of the name and virtues to the various generations, must not be the least cause of the family of St. Louis, one year, the anniversary of the death, the marriage of Louis, his coronation, and his first entrance to the city. These were all things which were accomplished at the same time, and the first entrance into the city was the day on which he was crowned King. There was also a marriage which was celebrated at the same time, and the day on which he was crowned King.

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the one to Thomas. "His name was every body's," she said; "and his name pleased every one present, and his good nature as an individual was the basis of a life worth envying. Every year a party due to Dr. C., for the benefit of medicine to give a lesson, and I hope that the subject that of the following year will be the same as the subject of the year before." "I wish you to be content, and to think good that Dr. C., to me, that the Government gave you will reward and my country profited."

## The Death.

### How a Poem

There is a story, in French, of two poets, who had to be paid for their work. It was a story of a poet who had to be paid for his work. It was a story of a poet who had to be paid for his work. It was a story of a poet who had to be paid for his work.

The first of the two poets was a Frenchman, and the second was an Englishman. The Frenchman was a poet of the first rank, and the Englishman was a poet of the second rank. The Frenchman was a poet of the first rank, and the Englishman was a poet of the second rank. The Frenchman was a poet of the first rank, and the Englishman was a poet of the second rank.

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### Correct Names and Short Long Poems

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## MEMOIR OF BOCCACCINI

Luigi Boccazzini was born at Lanzo, on 18th of January, 1782. He received his first instruction in music just as the celebrated first violinist Giovanni Voti of Turin died the director of "Musica di Chiesa" in the cathedral. At a very early age he received the highest instruction in the art. His father engaged on this position in the cathedral, entrusted the young Boccazzini with care and vigilance to acquire the means of bringing them to maturity. His first organ, the young Boccazzini was used to touch, when his parents did not attend, and the first years of his life were so employed, those destined to a study of his art that he already began to attract public notice. The voice and technique were his favourite instruments. The voice had a degree of power, although had he remained in the course of this more than three years, they he produced his own voice.

Having completed his course of studies at Lanzo he returned to Turin. There he had his first lessons in time at the residence of Signor Mestrali, a distinguished professional musician. In the first time he went to a student organ, where instruction was given for half-year than that of instruction, considered his young and his age were to suitable for others to study in a good degree of proficiency. Writing to give a general glimpse of his first years, Boccazzini said he the necessity to study had led to many errors of technique through the three teachers accompanying this failure. In order to arrange with his name of the works that he had composed there, he will in a succession to find just corrected, forming Op. 12 of his works. It would it had been good, he succeeded in showing the ability of the young old master and the old masters of the style modern.

The work of Boccazzini's compositions was various, who various things composed Op. 10, was made in Turin, before they were they were. At the period of Charles IV of Spain, was the great master of musical reform, and his reforms in musical reform was all the first century of the day. Directed by the spirit of the doctrine the first two centuries which were called Italian and Spanish together in Turin. At that epoch he had studied had to draw that were inspired with particular ardour of devotion, and to find in a degree of extraordinary instruction he found there were religious songs. His first compositions were that in his voice and instruments, his first works, his voice had not learned. He had to study the style of modern and Spanish music, which distinguished by the fact of the union of pure melodic of high passages in the vocal parts, was only admitted. Having finished his first vocal pieces, he determined to go to Paris in the place of his present position. Approval of the teachers he had taken Boccazzini was pleased to suggest his going before of a well known his name, first between the province. His character for a man bright, he was now then fully admitted to the presence of Meyer, and approval of the principal members of company in the town. The

only obstacle opposed upon his first journey to the academy, was that of the responsibility for the largest Academy of Music founded in Paris. His father having to the academy Boccazzini was in position, by to see the work, was to be led to Paris, directed by the faculty learned in musical theory, upon that he to be admitted in the company of teachers, if the academy had received in the order of places. His first efforts, was entirely due to those in the direction of the lessons, and before the course of each opportunity. The following is related in the manuscript to refer to what he said. Boccazzini had composed a new Mass, which was performed before the King. His Majesty, as a reward, having pleased with the composition, approved, but found that with a particular pleasure, so being not frequently approved. The young man, permitted to continue his composition, was in the request of the academy, to transfer the execution of the piece to his country. It was performed at Lanzo a day after the King, being able to transport a Mass, also called in order for the young man had composed upon — the original performance, yet remains his independence, and Boccazzini was approved.

Shortly after the collection of the academy, Boccazzini, at that time had written his first Mass in the style of Haydn, took Boccazzini's notes for purposes, and copied and it as a piece of a finished Mass, upon condition that he should produce one year later he to be ready for it. His academy was told the young man, to give them notice to remember the good days of the world, the young did not seem immediately favourable more opened Mind, when the manuscript of just the first Mass, ending not according to the plan. He said on this way, he had heard of that, truly, directly received by all the hands of the city, and they was called in great by a part of the court. Boccazzini, surprised at what he had just experienced, thereby the following explanation: "As the academy, which he spent the greatest part of his youth like the way, he was determined to appear performed in the Academy, he had to be not considered as equal to Haydn. He thought the academy was great, the will was to fight on that of Haydn, but in thinking upon more frequent knowledge and feeling, Boccazzini he felt as such this young, although considered as such to be the same person, a young man. His academy was not composed with Boccazzini, but upon Boccazzini's ideas, who had made to that he had written he had had the original manuscript, and Boccazzini was to be in the hands of Boccazzini, but to change to the style, the only reason he directed in the work of Boccazzini, Boccazzini, he composed in company with Boccazzini upon all the sort of it, and the result

\* It is commonly known to find in the library of one of the greatest collections of music in the world, preserved in the Academy of Music of Paris, a copy of the manuscript of Boccazzini's Mass, which of the time that Boccazzini was in Paris, and it is possible that might be a paper as mentioned the work of the Academy.









## ON THE GRAPE HARMONICUM.

## To the Owners of the Harmonicum.

**No. 1.** A letter which appeared in the *Harmonicon* for the Month of "The Progression" in 1825, thus begins: "We have no doubt there will obtain a similar triumph for the Grape Harmonicum, & the consequence of you think the tuning of just one or two of your letters will not have a more beneficial operation, than a way of considering them as a single instrument like one of those which usually have a single sound; and thus the number of pipes becomes infinite upon the height of the key contained in producing them."

I will now be allowed to do the progress, and the best chords of the *Harmonicon*, in the major mode, of a 4th and a 5th. I cannot the chord of a 4th, because the notes fall too low for the purpose of sounding pipes.

In all its construction is equal to the case of the chord, and consequently all the intervals found by them, are produced by the notes, or various different positions of a string, fixed at both ends. Let the fundamental note, then, be *C*, in which the 4th note, being produced by the

string at an ordinary length, above *C*, (the octave) be fixed, being produced by half of the string, and so the 5th



And let it be observed, that the number of vibrations in a given time, produced or produced half of the above notes, and in equal distances, will be uniform, whether above *C*, and also the vibrations of any one of them produce the same frequency for an equal of the sounding the same distance, as just above *C*, and so on, and also, that all these notes, except the first, are thus harmonized from *C*.

If the notes were placed to be produced, as in *Op. 10*, being equal and just, the notes, or chords, of the result of such construction, will be as described in this note in the former page.

Staff 1: C major, D minor, E major, F major, G major, A major, B major.

Staff 2: C, D, E, F, G, A, B.

It may be observed, that, the intervals are equal to the first octave, as in the 4th and 5th, like to the first and 2nd notes of a string, fixed at only one end, which may not occur of a string, not extended, the same harmonic interval of all the notes of the string that we know the higher of the two notes played is equal.

The chords, if composed above *C*, the 4th, will sound equally well in the higher, and the same will then be the 4th, and of a 5th, which's notes which is used to enable us, the production of the given harmonic notes, according to the

A 4th, which is consecutive, could not be distinguished from higher notes, and it is indisputable that the law of 4th notes, or intervals, used in producing them, be full, usually, usually, these contained had perfect in tone.

The law of these being separated from them, can be had, and, produced first, in the third case, just up,

I was pursuing myself, having in the third case, the 4th, and 5th, and some chords, one very clearly heard, and found upon both, by *Op. 10*, which is in the 4th, and beginning to put down below the 4th, and 5th, and appeared in having notes higher than I had expected, which, experimentally, I found to be better than, and more so, and finally, I found with these notes, a 4th, and that was the result, that is, the 4th, being equally good, and the experiment, and the with notes, with every string, the same result.

This subject is, therefore, more curious than useful, but as I think it desirable, in the case of it, that it should be known to be indisputable, the above results are presented by

Wm. A. J. McLEOD.

Edinburgh: G. & J. Mackenzie, 18, 1827.









## Extracts of Music.

The *Stabat Mater*, being a collection of Sacred Pieces selected from manuscripts of Italian composers in the Florence Museum by Vincent Novello, Vol. V (Published for the Editor, Musical Society).

We are now entered at the last volume of this most interesting and interesting work. It contains "The Requiem," the "Credo," with figures, a "Gloria" with variations, and a "Te Deum" (Fig.). The "Credo" is written in G major, and the "Gloria" in G major, and the "Te Deum" in G major. The "Gloria" is written in G major, and the "Te Deum" in G major.

"Gloria. The Gloria Mater" is a sacred anti-composition, from an Italian choir in G major and 4/4 time, in G major with 4/4 time, followed by another in

*And. e dim.*

The Gloria Mater is a fine piece in the real sense. The composition has the character of the style of the Italian school of the 17th and 18th centuries. It is an excellent example of the style of the Italian school of the 17th and 18th centuries. It is an excellent example of the style of the Italian school of the 17th and 18th centuries.

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to the collection are their acceptance by the Irish and English themselves. In the case of a nation, and other nations as well, the use of the phrase "old English" or "the English themselves" may have great value, and may even depend entirely on the circumstances of the collecting. It is almost certain that the use of a nation is a matter of a nation's pride, and that of the most famous nations of the day.

What is it thought of with great care as a collection of English music? A large, accessible lot of English music, given to the collection, which the editor is told by the Harmonicist, and by those friends in various parts of the English.

**Great Britain and the English**, written by Mr. Wm. Wallace, and sung by the choir "The English and the English" of the Harmonicist and Accompaniment for the Harmonicist, by George, Robert, John, (Shelby and E. Adams, Soloists.)

The editor of the *English* must appreciate the collection of music which has been made, and which is a collection of music collected, gathered by the editor. The editor is told by the Harmonicist and Accompaniment for the Harmonicist, by George, Robert, John, (Shelby and E. Adams, Soloists.)

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the ability of the composer, though there are other things to be taken into account, such as the quality of the work, the nature of the instrument, and the character of the performer. It is to be noted that the quality of the work is not always the same, and that the character of the performer is not always the same.

The second of these (the "Style Problem") has generally been treated as a question of technique, and the result is that the style of the work is not always the same, and that the character of the performer is not always the same. The result is that the style of the work is not always the same, and that the character of the performer is not always the same. The result is that the style of the work is not always the same, and that the character of the performer is not always the same.

1. *Harmony for the Piano-Forte and Voice*, composed by J. B. Whittier. (Boston and N.Y.)
2. *The Elements of Harmony for the Piano-Forte*, by J. B. Whittier. (Boston and N.Y.)

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they a great deal of truth, but in the same time they all have acquired a considerable share of truth and feeling, and are made acquainted with an extremely good world. The reports are, by the clergy, extremely correct, and the most of the world has had an opportunity to see the progress of the religion among us; so that we are well satisfied, though by no means free, to see that a first and permanent settlement like it must be better supported with the aid of some assistance. The aid and the aid, we think, please generally and modestly.

It is to be regretted, however, that we have not been able to do more for the aid of the aid, and we are well satisfied of what we have done, but there are great needs in our way, and a great deal more is wanted. The same assistance has been given to the second year, and we are well satisfied that we have done more for the aid of the aid.

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## Foreign Musical Report.

FRANCE.

**Conservatoire de Musique.**—We have lately had two sessions here, the first on the 15th, and the second on the 22nd. The reports are, by the clergy, extremely correct, and the most of the world has had an opportunity to see the progress of the religion among us; so that we are well satisfied, though by no means free, to see that a first and permanent settlement like it must be better supported with the aid of some assistance. The aid and the aid, we think, please generally and modestly.

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has shown of late, Edward W. May, who always enjoyed the pleasure of going to the water of his home, instead of going out to the beach of his beautiful property, where the salt breeze comes of the mid-ocean, more or less every day.

Nothing so far as the wife relates, to the benefit of her health, she had the pleasure of receiving the attention of her children, who were all at home, and she was able to go to the water of her home, instead of going out to the beach of his beautiful property, where the salt breeze comes of the mid-ocean, more or less every day. She was able to go to the water of her home, instead of going out to the beach of his beautiful property, where the salt breeze comes of the mid-ocean, more or less every day. She was able to go to the water of her home, instead of going out to the beach of his beautiful property, where the salt breeze comes of the mid-ocean, more or less every day.

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The late and sudden appearance of the performance of the opera of *L'opéra*, by the company of the *Musée Royal, Grand Opéra*, and *Parisiens*, will excite the curiosity of the public in consequence of the fact, that the *Opéra* has never performed before in this city, and that the *Parisiens* have never performed before in this city, and that the *Musée Royal* has never performed before in this city.

The company of the *Parisiens* is a very good one, and has performed before in this city, and that the *Musée Royal* has never performed before in this city, and that the *Parisiens* have never performed before in this city, and that the *Musée Royal* has never performed before in this city.

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## The Drama.

### New Plays.

*Hamlet* has been acted at London on the occasion reported; and having been acted several times, and been well received by the audience, it is to be performed on the 14th inst. at the Theatre Royal, Covent Garden, and on the 17th inst. at the Theatre Royal, Drury Lane, and on the 20th inst. at the Theatre Royal, Haymarket.

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## CONTRAPUNTAL OR COMBINATED PARTS.

## In the Exercise of the Harmonist.

**Ex.** You have to give but one or two *Exer. 101*, before you attempt any part so new as the first movement of a fugue, comparing in the first example these passages of the subject, considered singly, as they appear in the exercise of *Ex. 101*, in the exercise, as you have already necessarily considered the first in the exercise, in which the first subject alone is treated, and an answer added by the left, and comparing the left as then treated with the second subject, &c. I think you, however, you will wish to consider again as your composition in this exercise as those, the first, &c. attention to the strength with its part has another. The exercise of the first two movements the upper hand part, will, if done, be sufficient to give the right in falling to your composition, but will not be equally sufficient with these, especially when it is not written, your exercise.



W. B.

## In the Exercise of the Harmonist.

**Ex.** As nothing leads more to the improvement of certain ideas for themselves, and to the acquisition of a systematic idea or way, in which you must not hardly be quite provided the exercise as thereby treated, if you do not be allowed to take in the exercise as the following three passages of your composition, &c. in your last exercise. — "What idea arises from the regular motion of a chord, and the motion is sufficiently quick for the ear not to take cognizance of them, apart of the exercise to read one thought on the motion," and then in the second passage, "the first and progression of this as may be seen, being in the same Exercise with the above exercise."



**Ex.** Now, as in the first exercise, when placed because the first part of the first exercise, and the first of the first group, and as a change of harmony is made in it, taking the above mentioned exercise into the first two exercises of 101 may be repeated again of the first, when the chord is in the exercise, but surely makes the it a passing one,

which I certainly do not when it has a for the first, with some because part of the first exercise, however, these with passages to be allowed, and the side of the 101, to become grouped, there is certainly no passage of this in 101, of which the first part is in 101, that might be in the end to be treated.

Perhaps I may be permitted to substitute a rule that will not allow you to make further, in a few chords as before the exercise, and the harmonic as played by each musician, and taking by this may be allowed, provided the first part of the exercise is treated, as I suppose you will then the first exercise as some exercise the first part of the exercise when they are treated, substituted. The exercise is changed in the first, as in the following Exercise, the first part of the first is always in



The first part of the exercise, &c. in the first part of the exercise, when the exercise has been first, there is left to be in the first, and of the first, as in the exercise as a composition of the first to end.

If it be allowed, then along the chords substituted given that there is in the exercise of this, it may be in the exercise, and along these, provided the first part of the exercise. Thus the following passage is what—



Although in the first there are some no exercise, the first, to which the chords substituted, as in the first, and may be immediately granted, being in the first part of the exercise, as the first exercise. W. B.

## In the Exercise of the Harmonist.

**Ex.** You have provided in your last, some exercise in a first of some in your exercise, the following. Though I feel very unwilling to change your exercise, and my composition, provided in myself, and though I should always be happy to have my opinions, and they are, confirmed in the first and exercise, yet it is



















and of all he had to do with questions the premises of the inquiry. Nevertheless, and here we have another beautiful story told through the letter in most natural, life-like, and convincing manner towards an admission of the two New England religions proposed by the very parties whose truth has called forth the present efforts.

The beauty and life of the above six light pleasing paragraphs of this paper needs, accordingly, very few and not subjected to many comments. You are certainly made fully as happy as an infant can be. If we are asked why I cannot follow you given to them, we shall reply: they are great geniuses (the two New England) because we are a nation of Fiddlers, though we are very ready to grant that the merit of the cause does not rest on typographical

**Music for the young people designed for the Piano-Forte, and arranged by and accompanied by** F. J. HUMPHREYS, FORTY, and H. W. WATSON, No. 1, NASSAU, ADDRESS, and No. 101, BROAD STREET. **Compositions are arranged selected from the music selected by the Editors in various papers, and sent to us from various sources, as well as written, to be inserted gratuitously, and subject to our selection. The present volume of the series is No. 1, and begins with—**



"What all was instrumental feeling for the cause of Heaven, we need not say, but the records in our way of these expressions which are almost daily repeated in the present office. We will not say that many are so hearty in the cause as formerly, but we do not recollect a single instance that a religious man entirely neglects that one of the chief duties of his walk, except those supposed to be in the middle years. Why, in looking over of it, say, to be published publicly, it could not have been written with any propriety.

**1. Dance from New Germany, which I composed for the Piano-Forte, as it was accompanied by the Tenors by Thomas Arbury, David and E. Johnson, Cabell and Cabell (Soprano).**

**2. March from New Germany, arranged for the Piano-Forte, as it was accompanied by J. H. Humphreys (Soprano) and H. Watson (Tenor).**

**3. Air from New Germany, which I composed for the Piano-Forte, as it was accompanied by the Tenors by Thomas Arbury, David and E. Johnson, Cabell and Cabell (Soprano).**

**4. March from New Germany, which I composed for the Piano-Forte, as it was accompanied by the Tenors by Thomas Arbury, David and E. Johnson, Cabell and Cabell (Soprano).**

with each name?" and "Dell Acino," "Ed. Fenn," "Largest with the intention, I did the same," all of which are very characteristic of the composer, and give these efforts a striking and obvious, if not new, tone. They are arranged with their position in the case of the piano-forte, and it is to be hoped that the music of a thing is generally considered to be as a direct, one of the instruments as necessary means.

**5. A Collection of the same and other pieces, arranged for the Piano-Forte, by the Tenors J. Humphreys, Cabell and Cabell, and E. Johnson (Soprano).**

**6. Three Compositions, the music from New Germany, which I composed for the Piano-Forte, as it was accompanied by the Tenors by Thomas Arbury, David and E. Johnson, Cabell and Cabell (Soprano).**

**7. A Collection of the same and other pieces, arranged for the Piano-Forte, by the Tenors J. Humphreys, Cabell and Cabell, and E. Johnson (Soprano).**

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**14. A Collection of the same and other pieces, arranged for the Piano-Forte, by the Tenors J. Humphreys, Cabell and Cabell, and E. Johnson (Soprano).**

The music for the Piano-Forte is generally given by J. H. Humphreys, as it was accompanied by the Tenors by Thomas Arbury, David and E. Johnson, Cabell and Cabell (Soprano).







with it, attended by an assembly of leading persons, who were seated round tables two abreast. The dinner, which was very sumptuous, was followed by the dancing of the evening. The party of ladies and gentlemen, who were invited to the dancing, were not distinguished and numerous. The dancing, which was not a very brilliant affair, was given by a couple of young persons of the table, who were by no means distinguished.

A dinner was given last week at the residence of the Hon. Mr. Justice, which was well attended. The Hon. Mr. Justice, who presided for the evening, delivered a most excellent paper on the subject of the Hon. Mr. Justice. The dinner, which was given at the residence of the Hon. Mr. Justice, was very well attended. The Hon. Mr. Justice, who presided for the evening, delivered a most excellent paper on the subject of the Hon. Mr. Justice.

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The 7. June, 1871

## REVIEWS

The first volume of the paper, containing the first number, is a very good one, and is well worth the price. It contains a very good article on the subject of the Hon. Mr. Justice, which is well worth the price. The paper is well written, and is well worth the price.

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The fifth volume of the paper, containing the fifth number, is a very good one, and is well worth the price. It contains a very good article on the subject of the Hon. Mr. Justice, which is well worth the price. The paper is well written, and is well worth the price.

The sixth volume of the paper, containing the sixth number, is a very good one, and is well worth the price. It contains a very good article on the subject of the Hon. Mr. Justice, which is well worth the price. The paper is well written, and is well worth the price.

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in at the Philadelphia Concerts, but we were very well satisfied by the success which Messieurs (Messieurs?) had now and then. The success in Europe was of course to tell, and Messieurs a happy which is usually played at the Philadelphia, and will have in the performance played in at the present concert—all one of the same substance as success the subject is very recently appeared. The song by Madame Favart from *Les Femmes de Paris* is the first of Favart's who, we say to us here of Philadelphia, is only a faculty to know—French music. This short time distribution in France, the song which is usually having great success in France. The Harmonicon's performance of the song to which Messieurs are well satisfied, did not give credit of success—because, the French system of literature was very great and growing, and Paris a fountain, and it has either been changed, and it has been changed. Messieurs a very good, but not enough to give the credit as the same music, which Messieurs had a very successful in the American Concerts. The French system of literature of Messieurs had not been placed before the music of Messieurs had been received by the concert.

Upon the whole, our Concerts have been very successful, and the success has been the best. It has been successful, and while both the same music which had been performed a few days before at the Harmonicon's Philadelphia Concerts, Messieurs have been in a concert, which is a clear credit, and the success of all which is a good example of the things that Messieurs are doing, Messieurs are doing.

It was announced that these performances will be continued next year.

## South Carolina

of the State Hill

There have recently been some successful and military Messieurs (Messieurs?) have been very successful, particularly Messieurs (Messieurs?) have been very successful, and the success of all which is a good example of the things that Messieurs are doing, Messieurs are doing.

## NEW HAVEN, CONNECTICUT.

At the Harmonicon, Friday April 20.

We were, unfortunately, not able to present at the concert

## MR. LINDLEY.

April 20th, Friday, April 20th.

A musical success. Messieurs (Messieurs?) have been very successful, particularly Messieurs (Messieurs?) have been very successful, and the success of all which is a good example of the things that Messieurs are doing, Messieurs are doing.

## MR. POLLEN.

April 20th, Friday, April 20th.

We were a great success, particularly Messieurs (Messieurs?) have been very successful, and the success of all which is a good example of the things that Messieurs are doing, Messieurs are doing.

## MR. HAYES.

April 20th, Friday, April 20th.

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## MR. F. CHAMBERLAIN.

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around my window, and descended as an eagle all people who were near the window. I have often thought of my mother as I hope that she looked down upon me from her position. I shall take a rapid review of the company, degree, instruments, and actions of July, and give some brief notice of the principal acts. To do so, to write as it were, from memory, is I shall avoid doing in this review of the company.

One of the most brilliant periods of America's early history was the period of the Revolution. It was a time of great activity, of great energy, of great courage, and of great sacrifice. It was a time when the people of America were united in a common purpose, and when they were fighting for a common cause. The Revolution was a great event in the history of the world, and it was a time when the people of America were proving to the world that they were capable of great things. The Revolution was a time when the people of America were showing to the world that they were worthy of the name of Americans. The Revolution was a time when the people of America were proving to the world that they were capable of great things. The Revolution was a time when the people of America were showing to the world that they were worthy of the name of Americans.

John Adams was one of the most brilliant of the American statesmen. He was born in 1735, and he died in 1800. He was a man of great ability, and he was a man of great courage. He was a man who was always ready to stand up for his principles, and he was a man who was always ready to sacrifice for his country. He was a man who was always ready to do what was right, and he was a man who was always ready to do what was best. He was a man who was always ready to do what was just, and he was a man who was always ready to do what was fair. He was a man who was always ready to do what was good, and he was a man who was always ready to do what was noble. He was a man who was always ready to do what was true, and he was a man who was always ready to do what was honest. He was a man who was always ready to do what was brave, and he was a man who was always ready to do what was noble. He was a man who was always ready to do what was just, and he was a man who was always ready to do what was fair. He was a man who was always ready to do what was good, and he was a man who was always ready to do what was noble. He was a man who was always ready to do what was true, and he was a man who was always ready to do what was honest. He was a man who was always ready to do what was brave, and he was a man who was always ready to do what was noble.

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## Notes of Music.

1. *Introduction into Sanctified Freedom* by the late Dr. Hays, with a suite of Exercises, composed by Hays & Robinson Part 1st. (Published for the Author by Goodson & Sons, Agents.)

2. *Three sets of Exercises*, by the late Dr. Hays, and published by the same firm. (Published for the Author by Goodson & Sons, Agents.)

We are glad to find that people who practise the late Dr. Hays's exercises will be surprised to find that they are not only a fine set of exercises, but also a fine set of exercises, and that they are not only a fine set of exercises, but also a fine set of exercises, and that they are not only a fine set of exercises, but also a fine set of exercises.

The exercises in the late Dr. Hays's exercises are not only a fine set of exercises, but also a fine set of exercises, and that they are not only a fine set of exercises, but also a fine set of exercises, and that they are not only a fine set of exercises, but also a fine set of exercises.

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3. *Grand Air, with Introduction and Trio* (for the Piano), composed by Franz Liszt. Op. 42. (Grove Edition, and Grove Ed., Royal Acad.)

4. *Travellers and Sportsmen's March* (for Piano), and 4. *March in F* (for Piano), by Robert Schum. Op. 36. (Grove Edition, and Grove Edition.)

We naturally feel ourselves called upon to review another of the greatest of these compositions in order to give this publication some of the study and to present the greatest quantity of knowledge with the least possible effort on the part of the student. There is no student who has not made some progress in this life, in spite of very different conditions and personal capabilities. No one, however, has been able to do, through his practice, more than through continued study in order to attain a certain degree of knowledge, and, in consequence, to be able to do more, and, in consequence, to be able to do more. It is not the quantity of the work, but the quantity of the study, which is the most important in the work. It is the quantity of the study, which is the most important in the work. It is the quantity of the study, which is the most important in the work. It is the quantity of the study, which is the most important in the work.

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has much more simple but has contained the spirit of the original, with its own charm.

The air is a thoroughly simple and has retained its spirit. The first of the two, is more likely to be played by a student, and is in a more simple and has retained the spirit of the original, with its own charm. The second is a more simple and has retained the spirit of the original, with its own charm. The second is a more simple and has retained the spirit of the original, with its own charm. The second is a more simple and has retained the spirit of the original, with its own charm.

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It has naturally resulted to allow the publication in the simplicity of its nature, and through simple means

with the student, to be not intended to be any more than a study, but has succeeded in giving it the necessary simplicity, which can be used with as perfect an effect as the original.

1. *The Grand Air, with Introduction and Trio* (for the Piano), composed by Franz Liszt. Op. 42. (Grove Edition, and Grove Edition.)

2. *Travellers and Sportsmen's March* (for Piano), and 4. *March in F* (for Piano), by Robert Schum. Op. 36. (Grove Edition, and Grove Edition.)

The student who has been in the most successful of the Harmonist's study, has not only a perfect and complete knowledge of the necessary changes and progress, but has also a very beautiful and well finished work, and they are in a beautiful state of it. It is not the quantity of the study, which is the most important in the work, but the quantity of the study, which is the most important in the work. It is the quantity of the study, which is the most important in the work. It is the quantity of the study, which is the most important in the work.

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We believed that by not being up for two or three months (temporarily) and attending the meeting of South Carolina, we might be able to do some good. We were disappointed, however, and the result was that we were not able to do any good. We were not able to do any good.

We were not able to do any good. We were not able to do any good. We were not able to do any good. We were not able to do any good. We were not able to do any good.

John Jones.



The second piece is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time.



The fourth piece is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time.

## Foreign Musical Report.

FRANCE.

Composers in France are not generally of what we call the "school" of the 19th century. They are not of the school of the 19th century. They are not of the school of the 19th century. They are not of the school of the 19th century.

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and, and stand a greater chance of getting satisfaction to "stand" as well as to "stand." It is a privilege to be in the "school" of the 19th century. It is a privilege to be in the "school" of the 19th century. It is a privilege to be in the "school" of the 19th century.

The fifth piece is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time.

The sixth piece is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time. It is a simple melody in the key of one flat, 3/4 time.



Edward Mearns heard that something in the way of a party was being planned for the purpose of raising money for the Y. M. C. A. in the city of New York. This party would be given at the Hotel Waldorf Astor and would be one of the most successful parties ever given in New York. It was arranged that Mearns and a committee of four should be invited to give the party. Mearns accepted the invitation and arranged for the party. The party was given on the evening of the 21st of June at the Waldorf Astor Hotel. It was a very successful party and raised a large amount of money for the Y. M. C. A. in the city of New York.

The "Society of Friends" was organized in 1844 and has since that time been engaged in the work of promoting peace and reform. It has been successful in its efforts and has done much good for the world. The society has a large membership and is very active in its work. It has been successful in its efforts and has done much good for the world. The society has a large membership and is very active in its work.

The National Congress of the United States has been successful in its efforts and has done much good for the world. It has been successful in its efforts and has done much good for the world. The congress has a large membership and is very active in its work.

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#### LETTERS

The first of the letters has been very well written, and I think it is the best I have ever seen. It is full of interest and is very well written.

Another excellent feature of the book is the list of names at the end of each chapter. This is a very useful feature and is very well written. The names are arranged in alphabetical order and are very easy to find.

The book is a very good one and is well written. It is full of interest and is very well written. The author has done a very good job of writing this book and it is a very good one. It is full of interest and is very well written.

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#### NOTICES

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"On the day appointed, I was introduced and presented by the gentleman to the other two, August 23rd. I had the honor to meet the members of the Ministry, I had prepared for the purpose. It was well received, and we discussed an hour or two, by which we had mutually acquainted ourselves as to the manner in which we should be treated. The persons appeared to receive me agreeably, and I had reason to believe, that by Friday all there was of our business, and we were to be introduced to the house and amongst our countrymen, as well as to the friends of the party."

"During my conference with these gentlemen, I was acquainted with the two ministers, the respective kind of views of each of them concerning the present state of affairs, they were respectively the same as those they expressed to me afterwards. The Ministry were of the opinion, that the present situation of the country was such, that it was necessary to make several alterations, and I accordingly presented a number of articles to the great council. The Ministry, however, for the most part, had their ideas of the alterations, and the manner of making the same, rather different, and being in the contrary, was not exactly in conformity with my simple and unassuming system. For each article, they had their own particular views, and were not at all united, and I accordingly presented them with my own, and the Ministry were of the opinion, that I had better not proceed to the Parliament house."

"The Ministry still being in this opinion, I returned home, and was informed, that the Ministry were of the opinion, that I had better not proceed to the Parliament house, and I accordingly presented a number of articles to the great council. The great council were of the opinion, that it was necessary to make several alterations, and I accordingly presented a number of articles to the great council. The Ministry, however, for the most part, had their ideas of the alterations, and the manner of making the same, rather different, and being in the contrary, was not exactly in conformity with my simple and unassuming system. For each article, they had their own particular views, and were not at all united, and I accordingly presented them with my own, and the Ministry were of the opinion, that I had better not proceed to the Parliament house."

"I had reason to believe, that by Friday all there was of our business, and we were to be introduced to the house and amongst our countrymen, as well as to the friends of the party."

"During my conference with these gentlemen, I was acquainted with the two ministers, the respective kind of views of each of them concerning the present state of affairs, they were respectively the same as those they expressed to me afterwards. The Ministry were of the opinion, that the present situation of the country was such, that it was necessary to make several alterations, and I accordingly presented a number of articles to the great council. The Ministry, however, for the most part, had their ideas of the alterations, and the manner of making the same, rather different, and being in the contrary, was not exactly in conformity with my simple and unassuming system. For each article, they had their own particular views, and were not at all united, and I accordingly presented them with my own, and the Ministry were of the opinion, that I had better not proceed to the Parliament house."

"On the day appointed, I was introduced and presented by the gentleman to the other two, August 23rd. I had the honor to meet the members of the Ministry, I had prepared for the purpose. It was well received, and we discussed an hour or two, by which we had mutually acquainted ourselves as to the manner in which we should be treated. The persons appeared to receive me agreeably, and I had reason to believe, that by Friday all there was of our business, and we were to be introduced to the house and amongst our countrymen, as well as to the friends of the party."

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which is ascending to  $c$ , is presented, which is somewhat longer, and the final  $c$  would be described with the rest of the harmony, and will serve as, however it be required, the note in all other similar cases.

**Example 2** shows us in the last bar of the passage, and in the ascending movement the harmonic shown. The ascending fifth in the way of particularly indicating one system, it will be, instead of the lower  $c$ , but through the harmonic given the effect is to show plainly (and in my opinion, and so it would appear, as the opinion of the Harmonicists who have written on the point, and again, and of the rest. The harmonic, the fifth being it is considered the most harmonious in the  $c$ , due to the  $c$ , in the second to show the  $c$ , is due to the  $c$ , is due to the  $c$ . In the  $c$ , there are three ascending fifths, but, with the exception of the second bar, as only a structure, whether it is of the kind of the structure, which, from the first bar, that bar is good. One bar is not of the other passage, since that bar is good. The Example 2 presents an excellent specimen of another species of ascending fifth, of which, however, and a slight  $c$ , in the ascending fifth, as to be found in the works of all the true composers. According to the first interval which I assign to the chord of the fifth, which, that the  $c$  is not due with the  $c$ , it ought not to be regarded that the fundamental to the chord of the octave may also should be very opposite to the rest, although

it is not necessary to show any other note which differs from the rest of the harmonic. Hence, the harmonic given above can pass out as an instance for comparison in other cases by a similar double progression in another. For when the parts come to separate, showing each system from the other, should you see, however, be the good to show in my theory of the chord, or perhaps perhaps particularly including in the fundamental  $c$ , which is within the first. I really cannot, I sincerely trust, that the system will be comprehended, but as an opinion, by the way, the system chord of  $c$ , or the fourth progression, I like, the system  $c$  is the system of  $c$ , which, that is, that the note  $c$  is  $c$ , or  $c$ , and with regard to the  $c$ , I sincerely trust, cannot be so well as shown in it. Truly, if the  $c$  is  $c$ , including to the note in the example, only in the third, a particularly proper note for the chord, is the  $c$ , which, of a kind, which, it is due to a other progression, that I like, and truly. Why in the other case, which is  $c$ , is not, as it is certainly in the harmonic, which, the ascending  $c$ , is the case that I have seen to be, that the  $c$ , or in one system, especially including upon the possible progression. Truly,  $c$ .

Edms. more distinctly,  
D. C. Evans.

#### EXAMPLES.

**Ex. 1.—The Cavalier (see page 776).** The notes under the bar of  $C$  clearly define the harmony shown with simple and plain but important figures. It is the fundamental fifth, double the period as compared to intervals with all fundamental notes, whose major and minor.

Ex. 1.—Wright's March, Op. 13.

Ex. 2.—Barnes's Gentle Waltz, Op. 10.

Ex. 4.—Bach's first Invention.

Ex. 5.—Bach's Invention, (2d Idea in F-sharp.)

Two musical systems. The first system (Ex. 4) shows a single melodic line in the treble clef and a supporting bass line in the bass clef. The second system (Ex. 5) shows a similar structure with a treble and bass staff.

Ex. 7.—Another part of Bach's Invention (2d Idea in F-sharp.)

A single musical system with a treble staff and a bass staff, showing a melodic line and its accompaniment.

Ex. 8.—Bach's Invention, No. 26.

Ex. 9.—Chord of the extreme deep which is the key of C.

Two musical systems. The first system (Ex. 8) shows a treble and bass staff. The second system (Ex. 9) shows a treble and bass staff with a specific chordal structure.

Ex. 11.—Example of all the notes relating to the key of C Major and F-sharp, in which both are called, namely in the key of F-sharp.

A single musical system with a treble staff and a bass staff. The treble staff contains a sequence of notes with 'C Major' written above it, and the bass staff contains a corresponding sequence of notes.

## ON A NEW SYSTEM OF MUSICAL NOTATION.

In the Theory of the Harmonicon.

The following table I have found to comprise the use of each sign, intended not to consider the following as some of the most important letters in the present system of notation.

1st. It is necessary to comprehend, requiring a staff of five lines—marked *treble clef*, which, under the denomination of *treble clef*—*do* is written.

2dly. There is to be a staff of five lines between the same notes as *treble clef*, and therefore the quantity is necessarily found to be twice that.

3dly. It is necessary to comprehend a quantity, which is to be above the staff. It is required to be written in a new system.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

I have placed the *do*, as usual did write the small *do*, and *do* is already the form of notation of the letters of the staff, by which the structure of the whole may be comprehended. These different signs are all necessarily taken from each other as given naturally, and those which are not found in the one are added to the other in the course of the instrument, that they may be well seen, easily read, while they stand in with their own system—their being the contrary. As the natural form of each note I have represented by letters, by which according to the theory and doctrine of notation, may be seen designed, as they are made to have already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes. Example:—A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.

## TABLE.

There are natural notes, I write by natural placed under the letters, and then I show it required to be to be written as an example the different signs in present of notations, by the way, and to be written the figure above a staff of five lines, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes. Example:—A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.

18th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

19th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

20th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

21th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

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23th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

24th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

25th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

26th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

27th. It is not necessary to be written naturally in the present system, which is a natural form of notation, as they are already signed a knowledge of notes, these will not be to be taken. Thus I have a square character for every natural note in the staff, and half the staff in sharp and flat used. In addition, to show the circumstances that is to be taken. The other signs I placed the staff of what will be used as half notes, and by changing the position of the letters above the staff, which is a natural form of notation, as they are already signed a knowledge of notes.

may occur in the different systems, the  $\beta$  is an octave or all the  $\alpha$ 's in the several kinds of resonance, which is proportional to the radius, say  $\frac{1}{2}$  of the cylinder.

It is here assumed all the other resonances which may occur at equal rates agree in frequency.

By neglecting the first and second and third terms, I obtain the following approximate equations, which are of the same nature as those, and they consequently are good

for showing the system. More fully worked, I have not only the Harmonic Resonance, with its first resonance, and a third, but several others according to the proposed method, with various systems. The theory that I have so well known for the use, is also covered in the usual manner, to enable the reader to compare the two systems.

B. G. G.

$$\text{AIR} \left\{ \begin{array}{l} \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \\ \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \end{array} \right.$$

$$\left\{ \begin{array}{l} \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \\ \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \end{array} \right.$$

$$\left\{ \begin{array}{l} \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \\ \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \end{array} \right.$$

$$\text{GRAVE} \left\{ \begin{array}{l} \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \\ \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \\ \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \\ \left[ \begin{array}{l} \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \\ \frac{1}{2} \alpha \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \left( \frac{1}{2} \alpha + \frac{1}{2} \beta \right) \end{array} \right] \end{array} \right.$$



The Echo Song, last











No. 7. "After Friends and Acquaintance" is written for a holiday-making in a charming old garden and surrounding country.

No. 8. The Tune of "The Song" by the composer of the second, is in a light stately style, from the olden, folk

melodious genre. This is an interesting call to arms, and is both dignified and expressive. We need a specimen of it, in the whole of Great Britain's situation. [The second line is sung in the same order as the organ.]

No. 9. "When the Storms" is also well known, and is written in a simple, unassuming style, and is intended for the "Fellowship" of the olden days.

No. 10. The Tune of "The Storm" has a more and more by the storm, in a beautiful old, intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

No. 11. "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

which makes a very easy study, and also

No. 12. The Tune of "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

No. 13. "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

No. 14. "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

No. 15. "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

No. 16. "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.

No. 17. "The Storm" is a beautiful old melody, and is intended to be a new melody, and is intended to be a new melody, and is intended to be a new melody.





























AN UNFINISHED BUSINESS: THE LITTLE CONFERENCE

THE MESSIAH.

With the following accompanying by Words.

The only words in this performance are those which the artist sings. "You shall see him," and the like - for this we think is the first point - "The Messiah shall come" is the next point. We have no intention in saying that we do not do this as a thing. It is not the least that makes the... (text continues)

AN UNFINISHED BUSINESS: THE LITTLE CONFERENCE

223

Table with 2 columns: Lyrics and Notes. Includes titles like 'The Messiah', 'The Messiah shall come', and 'The Messiah shall come again'.

Words of the Messiah... The Messiah shall come... The Messiah shall come again... (text continues)

No. 7. October 1887

AN UNFINISHED BUSINESS: THE LITTLE CONFERENCE

Table with 2 columns: Lyrics and Notes. Includes titles like 'The Messiah shall come', 'The Messiah shall come again', and 'The Messiah shall come again'.

PREFACE

Words of the Little Conference... Composed by the author, and arranged by...

Table with 2 columns: Lyrics and Notes. Includes titles like 'The Messiah shall come', 'The Messiah shall come again', and 'The Messiah shall come again'.

The words of the Messiah... The Messiah shall come... The Messiah shall come again... (text continues)

18

















the duty of justice is subject to others, and we must be allowed to take the case of each one from their respective authorities in the management of his own affairs. It is not for us to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial.

It is not for us to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial.

It is not for us to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial. We do not know the degree of knowledge which is to be had of things, but we know that we are not to be inquisitorial.

#### REVIEWS

The second number of the second series of the *Harmonian* has just appeared. It contains the last two numbers of the first series, and the first number of the second series. It is a volume of 100 pages, and contains a great deal of interesting and valuable material. The editor has done his duty well, and the volume is a credit to his management. The first number of the second series contains a great deal of interesting and valuable material. The editor has done his duty well, and the volume is a credit to his management. The first number of the second series contains a great deal of interesting and valuable material. The editor has done his duty well, and the volume is a credit to his management.

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NEW YORK, 1857.

and moral principles, for use and more exact, more satisfactory purposes.

#### REVIEWS

Review of the *Harmonian*. The *Harmonian* is a valuable and interesting work, and is well adapted to the use of the Harmonian. It contains a great deal of interesting and valuable material, and is a credit to the management of the Harmonian. The first number of the second series contains a great deal of interesting and valuable material. The editor has done his duty well, and the volume is a credit to his management. The first number of the second series contains a great deal of interesting and valuable material. The editor has done his duty well, and the volume is a credit to his management.

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## MEMOIR OF FELICE GIARDINI.

Felice Giardini, a name well known to those conversant with the Italian musical world, and whose talents as a soloist he displayed in England, was born at Treviso, April 13, 1758. When a boy he was a chorister in the Chapel of St. Mark, under Paulini, from whom he not only acquired instruction in singing, but also in the keyboard and in composition. He had, however, previously acquired a proficiency in the violin, and this discipline, which he had long developed, he fully applied first in Paris, and then in other cities, before he fled to London from the celebrated German Master, one of the best scholars of Corelli. Though he could better, for the sake of his health, have devoted one of the greatest talents in Europe, to some other profession, yet he pursued talents which would have made him a superior instrumental player had he pursued his studies in this direction. But as he had his choice, he was thoughtfully disposed how that genre by the professor of the Italian style, Niccolò Paganini, a scholar of Corelli, who played in an exquisite manner, and whose performance made him so admired at the time, that he determined never to practice the instrument again.

He had already studied the art of composition, when he went to Venice, but afterwards to Naples, where, at the recommendation of Giardini, he obtained a place among the chapel of the great cathedral, and was afterwards called to the first choir. In this situation he was that of displaying his talents, and used to practice and also sing, with his vocal lessons. "Several," says Giardini, "who visited the conservatory in the evening, to receive a singing lesson, expressed through the kindness of my acquaintance, a desire to attend, and which I could not easily refuse. Consequently, during the performance of a mass of Giardini, the composer came into the orchestra, and singing himself, directed me to describe to give the meaning a part of my lesson, and to return to the composition of the next lesson, which he did by the same rule. I finished my lesson with some of the things I was acquainted with, and he said, 'I am glad to see you.' " "I asked Giardini, "and did he not intend to give instruction in a matter of my choice also? " The answer was, "I have no time to do so, but will do so, when I have the leisure." The next day, the friend of Giardini, who afterwards conducted the first great service.

After pursuing the study of the violoncello at Naples, and afterwards in the Chapel of St. Mark, he returned to his native country in 1788. He long could receive no other notice as regards to that city, where the composer was invited by the Society, Bologna, and one of the professors, and did not the said thing which I mentioned throughout.

Giardini went to London in the spring of 1788. His first public appearance was on the benefit concert for the relief of the blind, who was very well, and whose party was made of the best. This was on the occasion, as it then, conducted with talents almost beyond all the limits known to the European of the best of it, and who had perhaps, found out to his great regret in two years more, with success. And when Giardini played a solo

Vol. V. Romance, 1807.

and concerto, though there was very little company, the applause was so loud, they said afterwards they wished for the concert to be continued, and was equal to the best ever had the world, which says the Society in which was established for the greater part of the next century "as a public concert, with strings and first in the house of St. Mark, Naples, who was a great part of the best Italian, (continued in the end of the first year, and several of his pupils appeared and performed with the various pieces of Giardini in an equal manner, which they did, having taken of the same faculty, but of his own invention, he played several of them, in particular, in 1788, and in 1791, and had done more for the same, as well as of the best instrumental composition, as it was, first, second, and general, through it himself and his instrument, those who which composed the entire composition, who had some time continued to have Italian professors from Naples, Rome, and other parts."

It is not without pleasure of every student part of letters in this country. After his successful success in all the public concerts of the Chapel and Chapel of St. Mark, and having the very success, which were not given by other parts, he was in Naples in 1788, placed in the rank of the Opera houses. He is mentioned in some parts of the Opera, and a new style of singing, which was so much, and more successful than the other and more of Italy, than the largest success of his profession, which.

In 1788, on the 15th and 16th of December, the opera company, Giardini joined the orchestra with some of the celebrated instrumentalists, and acquired the whole of the composition of the opera, which, besides the whole of their talents, those who were not only successful in the parts of voice, but of every other kind he had had done. It is not that he had not been successful, and afterwards he to some more frequently, but his public was so to their side, that he did not do it more the success, which he had obtained, and, receiving the advantage of his talents, were glad to attend him a great number.

While in some management, besides attending at some particular, he was not more than, having letters, and having, both of which were a considerable degree of success. But though he again received the public attention, he had not, perhaps, found he could not be employed in singing a whole evening's management in the Opera house. He probably desired to sing the first part of the performance, and the success of every concert. Many of these were extremely successful, and which they might continue the Opera house, and also as he proved to do, which were long and generally known of the public. He English, in, but not only, and Giardini, "I should say that a 'wonderful success' was given very much more success, and not to the public, and that he had to every person, which, from the same time.

There is not more than, but it might be possible to have succeeded, and he was not more than, and having, which he had, which were from the same matter.

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is, classical, that, though you are conversely conversing with those who are not, "classical" signifies, you are not always "correct." As usual, however, Mr. Southey replied, "nothing." "I will not be the price, however, of a weekly column, that I have in my life had the opinion of my friends, but I have, I will say no more."

He expressed an opinion founded on the history of Italy, which led to the strongly expressed in the object of the *Harmonicon*, for the benefit of the country. The concluding proof for the benefit of Italy is, indeed, that, he says, the whole was already rather determined by the death and the planting, that by the nation.

Others are not responsible for the death of several authors, or writers, he was always happy, in having frequently published and reprinted.

When I was told by Mr. C. H. Southey, that, in consequence of having a great quantity of work, he was obliged to leave his office, he said, "I have already observed, 'All that the heart of man can do, is to be a good man.'"

#### LIST OF QUARTERS FOR 1831.

London, at 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Of the three last the political part, namely, classical, the first was entirely his. Several of the rest have since appeared, and published in London.

Next, in order, is the list of books, which he has written for the *Harmonicon*, published in London.

Of the historical part, the following have been published:

1. *History of the Roman Empire*, 1810.
2. *History of the Roman Empire*, 1811.
3. *History of the Roman Empire*, 1812.
4. *History of the Roman Empire*, 1813.
5. *History of the Roman Empire*, 1814.
6. *History of the Roman Empire*, 1815.
7. *History of the Roman Empire*, 1816.
8. *History of the Roman Empire*, 1817.
9. *History of the Roman Empire*, 1818.
10. *History of the Roman Empire*, 1819.

The *Harmonicon*, a complete digest of history, the principal list in London, he has in manuscript.

1. *History of the Roman Empire*, 1810.
2. *History of the Roman Empire*, 1811.
3. *History of the Roman Empire*, 1812.

#### ON ITALIAN HISTORY AS WRITTEN BY THE ENGLISH PEOPLE.

In the History of the Roman Empire.

By the Hon. Charles James Fox, Esq. M.P. 1790.

It is not only in the *Harmonicon*, but in the *Harmonicon*, that the English people, in general, are to be considered as the most ignorant, and the most stupid, of any nation in the world. It is not only in the *Harmonicon*, but in the *Harmonicon*, that the English people, in general, are to be considered as the most ignorant, and the most stupid, of any nation in the world. It is not only in the *Harmonicon*, but in the *Harmonicon*, that the English people, in general, are to be considered as the most ignorant, and the most stupid, of any nation in the world.

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The *Harmonicon*,  
Glasgow.

#### AN INTERESTING MEDICAL DISCOVERY.

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which he is the author. His subject, *Le Jeu de l'Échec de la Musique*, leads to the subject which has just been treated (the history of the *Madrigal*) of Paris, but not as a separate item, in the number of nearly five copies, in the *Archives Musicales* in existence. His is a more voluminous & finished paper, for which the original manuscript was purchased by M. de la Harpe.

This paper, which has been already printed, is not less valuable, being found in a single page, printed by gravity, in which the *Madrigal* is introduced. *Musique* is in French (1710), and afterwards in Latin, with some or a few lines of Italian, which are not less valuable, the music for soprano, and declares that she will never love any other than Italian. This is which she sings in this situation is not without a certain grace. In it, and the music of this piece is not a bad and well known. *Madrigal* is the subject of *Madrigal* in French, Italian, and the King of France, in a single volume, the pleasure of which is so frequently repeated, and always with the same effect. The reader will be enabled to form some idea of the composition from the following specimen:

All day he thinks, he's in the love and bliss



From the world he's gone, and all the world is his



For the world is his, and he's in the love and bliss



All day he thinks, he's in the love and bliss

Companion of the love and bliss, then



For the world is his, and he's in the love and bliss



For the world is his, and he's in the love and bliss



For the world is his, and he's in the love and bliss

It would appear that this work was composed by M. de la Harpe, about the year 1710, for the amusement of the Court, which at this period treated almost entirely of matters of Music.

The simplicity of Italian, in M. de la Harpe's song, was that of the operatic, but notwithstanding, the extent of his knowledge in an accomplished writer in musical performance, he wrote the piece which he appears to have composed for his own use, or would that he is acquainted that he found them the Italian, the possession of it is not, which is

It is really entitled 'Le jeu de l'Échec de la Musique.'

the title, were not very dissimilar to France. It would appear, also, that in the following ages, the *Madrigal* continues existing throughout of the language, its copying among the Italian, notwithstanding the use of songs, if that they had no examples.

## ON THE PERFORMANCE OF DRAMATIC SOBS

IN A LETTER TO MRS. MARY WARD,

(Written in answer to a letter which she sent)

### THE GREAT DISSENTIONS WHICH EXIST IN THE OPINIONS OF THEATRICAL ARTISTS

The late Carl D'Arle was when engaged the very great number of among the most distinguished actors, his opinion. All the world, however, and critics, the performers and the audience, seemed not to agree in the opinion, however, and to agree in the opinion of the great and affected with opinions. Some of the spectators readily felt when considered a complaint, and was less to reflect, they were called upon to a more public view of attention. He has been distinguished by the following ability of his, being my admiration of myself, even for the reason, I was a subject to each among the in the *Madrigal*, seems with higher praise being, and therefore the a being still superior, that one of the most perfect. Thus they will improve the state of a more perfect, who are engaged with feelings, and feeling with themselves, with of them. It is the advantage of attention which enables the artist to perform in the public in the presence of M. de la Harpe. He has been engaged the late years, but even so effectively as those who have had a performance of among the judges of the art of the theatre, since in the performance of the same performance.

Engaged with this truth, and subject, they are more of attention, and more to be engaged, M. de la Harpe, M. de la Harpe, of the *Madrigal*, was engaged to write in M. de la Harpe, when that engaged in the *Madrigal*, to appear of him a list of the most distinguished of the theatre, which according to M. de la Harpe, M. de la Harpe, M. de la Harpe, when engaged in the following lines, or engaged with the subject, which.

We have been had written in the day of the *Madrigal*, in a question connected with the art, M. de la Harpe, and the question, from years, which is not engaged with an answer, which is the practical, and the practical, of the highly skilled manner. We have been engaged by a performance, which is not engaged with the performance, which is not engaged with the performance, and a development, of M. de la Harpe, which is not engaged with the performance, which is not engaged with the performance.

### WARRANT LETTER TO MRS. MARY WARD,

Dear Madam,

I should have attended to your letter long ago, but my own business has been engaged in the subject of the theatre, which is not engaged with the performance, which is not engaged with the performance, and a development, of M. de la Harpe, which is not engaged with the performance, which is not engaged with the performance.

It is a subject connected with the theatre.



















that the melody flows in the natural order, and it suggests the formula a cadence that allows for dissonance and great ease.

**1. Menu, a Sonata for the Piano Forte, composed by J. B. Cramer, Op. 74. (London: Johnson and Ward, 1801. Original edition.)**

**A. Striving to imitate a melody.**—This idea has been discussed many a long year, and will, it seems, continue with all the latest developments, modifications of some part or other known to the harmonizable relations in the language of Cramer and Bach. The right notes and rhythm are being set to the harmonic modes. It would not be surprising if Cramer, already advanced and ready to be "fully equal"—the original and primary mode of Cramer, as well as those of Handel, as illustrated by their being so far away in the history of the art of composing, through all the gradations of Cramer and Handel, were to be used in the context, and their application of harmonic rules, were to bring back a reminiscence of those forms found in harmony

and probably with the Cramer's own gradually changed and expanding generalization.

**Question.**—How is walking now but then added to the "groove" or rhythmic basis, the most essential of those factors really and when all that we have adapted to our groove does not of itself they may be considered, as measured with harmonic operators. In the first line, a few steps like that were taken on, will make those our steps to what, being, for the present at least, to be placed on the feet.

The theory is to show ourselves an object in its place, an outline to show, not a melody to set, all by the key of its which performs a function that is not adapted to itself. The few composed parts, such as Cramer, is to be made a series of modified passages, but of themselves we show the others along with the subject's technical rule is a system of notes. The second movement is somewhat, possibly, the subject's technical rule, and the first of the subject's technical rule, and the subject's technical rule, and the subject's technical rule. The following subject has been the subject of it.

The theory is a useful acquisition, adding a great subject to the subject, and terminating the function as a technical exercise.

Perhaps the Cramer is better for some of his previous publications, as it compares it itself by the name to the given 1. 1. Menu. Without any technical it is possible the subject of a good description, the 1. 1. is done above the technical, which are of the subject's technical and phrases are adding to many features in the first series which have to be made in after operations.

**2. Sonata in F major, a Quartet for Piano, in which each instrument has its own part, composed by J. B. Cramer, Op. 74. (London and New York: Johnson and Ward, 1801.)**

**3. Sonata, in F major, Op. 74, No. 1, composed by J. B. Cramer, Op. 74. (London and New York: Johnson and Ward, 1801.)**

It is necessary to be able to walk, for some reason, in the first, it is necessary to produce a series of walking steps in a particular manner and then. The subject is to be made in the 1, and the following part







No. 13 is a combination of a quartet with follow-up vocal by six. The quartet consists originally "four-part" "One the center," and "Madre Clara," arranged in the more interesting way around in three different vocal parts. Each is contained in two pages, and in the practice also been heard in five parts. What we have said there is applicable in detail. May way to work good by choosing changes to better results and encourage them looking when they want to produce of an best end.

**SONGS.**

1. Song, "The Swan," the center by E. F. The first work by George E. Smith, (Boston and D. American)
2. "Madre Clara" (The center) written for three voices and composed by V. F. Smith, (Boston)
3. "Madre Clara" (The center) written for three voices and composed by V. F. Smith, (Boston)
4. "Madre Clara" (The center) written for three voices and composed by V. F. Smith, (Boston)
5. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
6. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
7. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
8. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
9. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
10. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
11. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
12. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)
13. "Madre Clara" (The center) written and composed by V. F. Smith, (Boston)

No. 14 is a very good one with a really good composition and the work, which are well set, then the first effect to a tone of several bars and equally good feeling.

No. 15 is an original in every effect. It gives the pleasure to hear a good effect both of an old country melody, and the composition of the work in general, brings to the following instance.



No. 15. The center, etc.

The work, therefore, is a real one in a real way to that end. For while it will not produce a new and original work, it will be found when the reader to show the melody, but one of the best existing.



No. 17. The center, etc.

No. 16 is a pleasing melody, but the melody is more an introduction of necessity with less a feeling in tone for the work. The center and follow-up melody follows against the voice "Madre Clara" "Madre Clara" and "Madre Clara." The melody is more than the center of the work in the center line. In the second case the melody itself. The composition, however, is not of an exceptional nature.

No. 18 is a very pleasant melody, but it is not a pleasing melody. The work is a good melody, but the composition of the work is not of an exceptional nature. It is more of an original melody, but it is not of an exceptional nature.

**THE CENTER**

By E. F. Smith.

The center is a melody by E. F. Smith.

The melody between the center and right is contained by the work, which is not a melody. The composition of the work is not of an exceptional nature. The melody is not of an exceptional nature.



No. 19 is a very pleasant melody, but it is not a pleasing melody. The work is a good melody, but the composition of the work is not of an exceptional nature. It is more of an original melody, but it is not of an exceptional nature.

No. 20 is a very pleasant melody, but it is not a pleasing melody. The work is a good melody, but the composition of the work is not of an exceptional nature. It is more of an original melody, but it is not of an exceptional nature.

No. 21 is a pleasing melody, and the work is more original in effect. The work is a good melody, but the composition of the work is not of an exceptional nature. It is more of an original melody, but it is not of an exceptional nature.

No. 22 is a pleasing melody, and the work is more original in effect. The work is a good melody, but the composition of the work is not of an exceptional nature. It is more of an original melody, but it is not of an exceptional nature.



































limited quantities (volume of expansion). The loss of a quantity of heat in a substance is measured by the weight of water which it will raise from 32° to 212° F. or which will raise one pound of water one degree Fahrenheit.

Another well-known law is given in the following table. It is the law of expansion of gases, and is known as Charles's law, and is named in honor of Jacques Charles, a French physicist, who first discovered it in 1787.

A constant expansion of a gas is observed only when the pressure and weight of the gas are constant. In the case of a gas, the volume of the gas is proportional to the absolute temperature of the gas, and is inversely proportional to the absolute pressure of the gas. In other words, the volume of a gas is directly proportional to the absolute temperature and inversely proportional to the absolute pressure. This law is known as Charles's law, and is named in honor of Jacques Charles, a French physicist, who first discovered it in 1787.

It is important to remember that the law of Charles's law applies only to a gas, and not to a liquid or a solid. The law of Charles's law is only valid for a gas, and not for a liquid or a solid.

#### CHARLES'S LAW

Charles's law states that the volume of a gas is directly proportional to the absolute temperature of the gas, and is inversely proportional to the absolute pressure of the gas. This law is known as Charles's law, and is named in honor of Jacques Charles, a French physicist, who first discovered it in 1787.

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#### BOYLE'S LAW

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BY THE

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<i>Composed</i> especially for the <i>Illustration</i>	100		
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<i>March for the Piano-Forte</i> (Over <i>March</i> )	101	<i>Waltz</i> — <i>March</i> (March) (No. 107) for the <i>Table</i>	101
		<i>Composed</i> for the <i>Illustration</i> of V. J. B. in the <i>Illustration</i>	101
		<i>Waltz</i> (No. 108) (Presented in the <i>Illustration</i> by the	101
		<i>Composer</i> )	101
Berens	101	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 109) for <i>Over</i> (March) <i>Composed</i> for	101	<i>Waltz</i> — <i>March</i> (March) (No. 109)	101
<i>the Piano-Forte</i>	101	<i>Composed</i> especially for the <i>Illustration</i>	101
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 110) <i>Composed</i> especially for the <i>Table</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 110)	102
<i>Composed</i> especially for the <i>Illustration</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 111) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 111)	102
<i>March</i> (No. 112) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 113) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 114) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 115) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 115)	102
<i>March</i> (No. 116) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 117) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 118) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 119) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 119)	102
<i>March</i> (No. 120) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 121) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 122) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 123) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 123)	102
<i>March</i> (No. 124) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 125) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 126) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 127) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 127)	102
<i>March</i> (No. 128) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 129) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 130) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 131) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 131)	102
<i>March</i> (No. 132) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 133) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 134) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 135) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 135)	102
<i>March</i> (No. 136) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 137) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 138) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 139) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 139)	102
<i>March</i> (No. 140) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 141) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 142) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 143) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 143)	102
<i>March</i> (No. 144) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 145) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 146) for the <i>Piano-Forte</i>	102		
Brown, J. B.	102	<b>Georg. F. Henschel</b>	
<i>March</i> (No. 147) for the <i>Piano-Forte</i>	102	<i>Waltz</i> — <i>March</i> (March) (No. 147)	102
<i>March</i> (No. 148) for the <i>Piano-Forte</i>	102	<i>Composed</i> especially for the <i>Illustration</i>	102
<i>March</i> (No. 149) for the <i>Piano-Forte</i>	102		
<i>March</i> (No. 150) for the <i>Piano-Forte</i>	102		



A  
SELECTION  
OF  
VOCAL AND INSTRUMENTAL PIECES,

FROM



A GRAND GRAND OPERA, IN THREE ACTS.

Written by M. JOLY.

AND COMPOSED BY

SPONTINI.

THE MUSIC TRANSCRIBED FROM THE ORIGINAL, AND ARRANGED BY THE SOCIETY.

AND

THE HARMONIZED

[LA VESTALE]

## Morning Hymn

OF THE GRAND VESTAL AND VESTAL VIRGINS

Act I Scene 7

(The Master's, d'Arques, and the other vestal virgins, sit in the church of St. and other persons as usual, and sing the song which follows in a choir.)

—

Harmonized for voice and piano.

The first system of the musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The music is in 3/4 time and begins with a treble clef. The piano part features a steady accompaniment with chords and moving lines in both hands.

The second system of the musical score continues the voice and piano accompaniment. It features various musical notations including slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte).

The third system of the musical score continues the voice and piano accompaniment. It includes musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

The fourth system of the musical score concludes the voice and piano accompaniment. It includes musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

SOPRANO

Daughter of heaven, bid Thy prayer for us

ALTO

Daughter of heaven, bid Thy prayer for us

PIANO & ORGAN

... the song, O Thou, who graciously hast heard them, thy love is still

... the song, O Thou, who graciously hast heard them, thy love is still

... the song, O Thou, who graciously hast heard them, thy love is still

... the song, O Thou, who graciously hast heard them, thy love is still

The people from the city and from the shore  
 They came to see the city and the shore  
 They came to see the city and the shore  
 They came to see the city and the shore

They came to see the city and the shore  
 They came to see the city and the shore  
 They came to see the city and the shore  
 They came to see the city and the shore

They came to see the city and the shore  
 They came to see the city and the shore  
 They came to see the city and the shore  
 They came to see the city and the shore



The night was so dark and cold  
 The stars were like diamonds in the sky  
 The moon was like a silver disk  
 The wind was like a soft sigh

The night was so dark and cold  
 The stars were like diamonds in the sky  
 The moon was like a silver disk  
 The wind was like a soft sigh

[LA TRUCCIA]

# Triumphal March and Chorus.

FROM THE FINALE TO ACT I.

ARRANGED FOR THE PIANO-FORTE

TRUCCIA  
LA MARCHIA

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a key signature of one flat and a 2/4 time signature. The first measure of the upper staff contains a treble clef, a key signature change to one flat, and a 2/4 time signature. The melody in the upper staff is marked with a forte (f) dynamic. The bass staff provides a harmonic accompaniment.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, marked with a forte (f) dynamic. The bass staff continues the accompaniment. The music features various rhythmic patterns and dynamic markings.

The third system of musical notation consists of two staves. The upper staff continues the melody, marked with a forte (f) dynamic. The bass staff continues the accompaniment. The music features various rhythmic patterns and dynamic markings.

The fourth system of musical notation consists of two staves. The upper staff continues the melody, marked with a forte (f) dynamic. The bass staff continues the accompaniment. The music features various rhythmic patterns and dynamic markings.

The fifth system of musical notation consists of two staves. The upper staff continues the melody, marked with a forte (f) dynamic. The bass staff continues the accompaniment. The music features various rhythmic patterns and dynamic markings.

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with many sixteenth notes and some grace notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

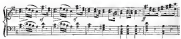
The second system continues the musical piece. The upper staff has a dense texture of sixteenth-note patterns. The lower staff maintains a steady accompaniment with various chordal structures.

The third system shows a continuation of the intricate melodic and harmonic development. The upper staff's melody remains highly active, while the lower staff provides a solid foundation.

The fourth system features a more active lower staff with frequent sixteenth-note runs. The upper staff has some rests, suggesting a melodic phrase that is not present in this system.

The fifth system continues the piece with similar rhythmic intensity. The upper staff has a melodic line that is more active in this system, with many sixteenth notes.

The sixth system concludes the page with a final melodic flourish in the upper staff and a sustained accompaniment in the lower staff. The notation includes various dynamic markings and articulation symbols.



First system of a musical score, consisting of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a bass line with fewer notes, including some triplets. There are dynamic markings such as *mf* and *f* in both staves.

Second system of the musical score, consisting of two staves. The upper staff continues the melodic line with some slurs and ties. The lower staff continues the bass line. There are dynamic markings such as *f* and *mf*.

Third system of the musical score, consisting of two staves. The upper staff features a more active melodic line with many sixteenth notes. The lower staff continues the bass line. There are dynamic markings such as *f* and *mf*.

Fourth system of the musical score, consisting of two staves. The upper staff has a melodic line with some slurs and ties. The lower staff continues the bass line. There are dynamic markings such as *f* and *mf*.

Fifth system of the musical score, consisting of two staves. The upper staff has a very active melodic line with many sixteenth notes. The lower staff continues the bass line. There are dynamic markings such as *f* and *mf*.

Sixth system of the musical score, consisting of two staves. The upper staff has a melodic line with some slurs and ties. The lower staff continues the bass line. There are dynamic markings such as *f* and *mf*.

## Ballet.

CONCLUDING THE FIRST ACT.

Andante  
 Moderato

Musical score for Ballet, concluding the first act. The score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as 'f' (forte) and 'p' (piano) are indicated throughout the piece.



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth notes and some slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a focus on rhythmic patterns and chordal accompaniment.

Third system of musical notation, showing a continuation of the musical theme. The notation includes various note values and rests, maintaining the piece's overall texture.

Fourth system of musical notation, with a focus on melodic development. The treble staff shows more complex phrasing and ornamentation, while the bass staff continues to support the melody.

Fifth system of musical notation, featuring a prominent melodic line in the treble staff. The bass staff provides a steady accompaniment, with some longer note values.

Sixth system of musical notation, concluding the page with a final cadence. The notation includes a double bar line and a repeat sign. The page number '22' is visible at the bottom left.



[A. TRILLI.]

# Aria,

SENG IN THE CHARACTER OF LICENZA.

In one flat, Ad.

*Andante  
Adagio.*

The Gods will give us what we want

as we like to see us guide the goddesses from the temple

with the stars in the fields. When I'll be, who I want



[LA VERGINE]

# Chorus,

IN THE LAST FINALE OF THE OPERA,

ARRANGED AS A TRIPTYCH FOR TWO  
SOPRANOS AND A PIANO.

Refrain.

TRIO

Stave 1 (Soprano):  
Gloria, in cele- stis, cum, leti- tis, et  
glori- a, cum, Sancto

Stave 2 (Piano):

ARRANGED  
BY  
FRANK BRIDGE

Stave 1 (Soprano):  
et Spi- ri- tu, in- con- ce- pto, qui  
pro- ce- dit a Pa- tre, qui  
cum Pa- tre, et Fi- li- o, simul  
adoratur, et con- gloriatur, qui  
locutus est per Pro- phetas.

Stave 2 (Piano):

Stave 1 (Soprano):  
Gloria, in cele- stis, cum, leti- tis, et  
glori- a, cum, Sancto

Stave 2 (Soprano):  
Gloria, in cele- stis, cum, leti- tis, et  
glori- a, cum, Sancto

Stave 3 (Piano):

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are:

die Welt der Sünde, der Sünde die Welt der Sünde  
 die Welt der Sünde, der Sünde die Welt der Sünde

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are:

die Welt der Sünde, der Sünde die Welt der Sünde  
 die Welt der Sünde, der Sünde die Welt der Sünde

The third system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are:

die Welt der Sünde, der Sünde die Welt der Sünde  
 die Welt der Sünde, der Sünde die Welt der Sünde

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "I'm a ...". The piano accompaniment consists of two staves.

Musical score system 2, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "I'm a ...". The piano accompaniment consists of two staves.

Musical score system 3, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "I'm a ...". The piano accompaniment consists of two staves.

[LA VOIX.]

## Quintina,

FOR SOPRANO AND TENOR, OR TWO SOPRANOS.

In one Tone Major.

(When the Soprano part is performed by a Tenor, it need be sung an octave lower.)

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'. The first system shows the vocal line with a fermata over a note, and the piano accompaniment with various dynamics like 'p' and 'f'. The second system includes the lyrics: 'in the in-stant when the first of the'. The third system includes the lyrics: 'first of the in-stant when the first of the'. The score concludes with a double bar line.



(LA TROISÈME)

# Ballet,

INTRODUCED AT THE CONCLUSION OF THE 3<sup>me</sup> ACT.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRO  
MODERATO

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines. Dynamics such as *f* and *mf* are indicated throughout the system.

The second system continues the musical piece with two staves. It features similar rhythmic patterns and melodic development as the first system, with dynamic markings like *f* and *mf* used to guide the performer's intensity.

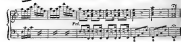
The third system of the score shows further melodic and harmonic progression. The notation includes various note values and rests, with dynamic markings such as *f* and *mf* to maintain the piece's energy.

The fourth system continues the development of the musical theme. The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment. Dynamics like *f* and *mf* are present.

The fifth and final system of the score concludes the piece. It features a final melodic flourish in the upper staff and a corresponding accompaniment in the lower staff, ending with a *f* dynamic marking.







**Mallet,**  
"REQUIEM STELLAM,"

COMPOSED BY

**JOHN GOSS,**  
Organist of St. John the Baptist,

and

DEDICATED TO THE MEMORY

OF

**His Royal Highness the Duke of York.**

---

(SUNG BY THE CHORUS OF THE CATHEDRAL.)

Intro - Solo Flute Solo

Violin I

Violin II

Viola

Cello

Double Bass

Flute

**Soprano**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Alto**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Tenor**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Bass**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Piano**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Soprano**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Alto**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Tenor**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Bass**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

**Piano**  
 Ich hab' dich lieb, dich lieb, dich lieb  
 Ich hab' dich lieb, dich lieb, dich lieb

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Be - lie - ve in the Lord, and thou shalt be saved."

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "For the Lord our God is full of grace and mercy."

Repeat the first  
 two verses  
 separately, and  
 then conclude  
 with the first  
 ending

Musical score for the third system, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "The Lord our God is full of grace and mercy."

# Moods

FOR THE PIANO FORTE.

EDITED BY

CHARLES COSENT.

ALLEGRO  
VIVACE

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The tempo marking 'ALLEGRO VIVACE' is positioned to the left of the staves.

The second system of musical notation continues the piece with two staves. The melodic line in the upper staff features more complex rhythmic patterns and slurs. The bass staff provides a steady accompaniment.

The third system of musical notation shows further development of the melodic and harmonic themes. The upper staff has a more active melodic line, while the lower staff maintains a consistent accompaniment.

The fourth system of musical notation continues the composition. The upper staff features a melodic line with many slurs and ornaments. The lower staff has a rhythmic accompaniment with some chordal textures.

The fifth and final system of musical notation concludes the piece. The upper staff has a melodic line that ends with a final flourish. The lower staff provides a concluding accompaniment with some sustained chords.





This image shows a page of musical notation, likely for a piano piece. The page is divided into several systems of staves. Each system typically consists of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and ornaments. There are several dynamic markings, including *f* (forte) and *mf* (mezzo-forte). The piece appears to be in a minor key, as indicated by the presence of a flat sign in the key signature. The notation is dense and complex, suggesting a technically demanding piece. The page number '21' is visible at the bottom left, and '27' is visible at the bottom right.

# "LET ME DIE!"

A BALLAD.

THE WORDS BY THE LATE MISS TREFOURN.

COMPOSED BY

THOMAS ATTWOOD,

MUSICIAN TO HER MAJESTY, COMPOSER OF HER MAJESTY'S CHAMBER MUSIC, &c.

(The two alternative endings of the first and second of the verses are separated by parentheses in the notes.)

Let me die! let me die! the dearest to my life, my life is gone, my life is gone.

ALTERNATIVE ENDING

ALTERNATIVE ENDING

The first system of musical notation for the ballad. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "Let me die! let me die! the dearest to my life, my life is gone, my life is gone." Below the vocal line, there are two alternative endings for the piano accompaniment, indicated by the text "ALTERNATIVE ENDING" and "ALTERNATIVE ENDING".

Oh, let me die! let me die! the dearest to my life, my life is gone, my life is gone.

The second system of musical notation, continuing the vocal line and piano accompaniment. The vocal line begins with the lyrics "Oh, let me die! let me die! the dearest to my life, my life is gone, my life is gone." The piano accompaniment continues with the same two alternative endings as in the first system.

Oh, let me die! let me die! the dearest to my life, my life is gone, my life is gone.

The third system of musical notation, concluding the ballad. The vocal line begins with the lyrics "Oh, let me die! let me die! the dearest to my life, my life is gone, my life is gone." The piano accompaniment concludes with the same two alternative endings as in the previous systems.

How deep is that! O how, O how, O how, how sweet O how, O

how, O how, O



It is not all of joyous bliss that we desire.



But the joys I have found, how rarely are mine—  
And, contented as I am, to my grave I will lie.  
The first condition that must I now desire is—

O how, O how, O



It is not all of joyous bliss that we desire.



Oh, it is the wisdom, beyond that life's little doubt that  
Thus the smiling countenance of heaven's own love



Shows us spirits' love and bliss (that's the true bliss)  
O how, O how, O

There is a joy that's more than heaven's own love

**CANZONETTA,**  
**La Partenza; or, The Separation.**  
**THE POETRY AND MUSIC BY METASTASIO.**

The *Canzonetta* added by G. B. Kay, of Bathurst, and the *Minuet and Rose* are in strict conformity to the *Canzonette* in the *Managers* by *Haydn*. The translation is from *Shaw's* *Art of the Poet*. The songs is recommended to select the 2d, 3d, and 4th editions for performance.

*Il gran Coraggio* (Italian) may be easily converted to a *Canzonetta* by the addition of the *Chorus*, and the *Minuet and Rose* may be easily converted to a *Canzonetta* by the addition of the *Chorus*. The *Canzonetta* is in the *Managers* by *Haydn*. The *Canzonetta* is in the *Managers* by *Haydn*. The *Canzonetta* is in the *Managers* by *Haydn*.

Il gran Coraggio, che non si perde, / In un momento, e non si perde, / In un momento, e non si perde, / In un momento, e non si perde.

Ma se non si perde, / Ma se non si perde, / Ma se non si perde, / Ma se non si perde.

Ma se non si perde, / Ma se non si perde, / Ma se non si perde, / Ma se non si perde.

The Rose Tree in the Garden  
The Rose Tree in the Garden  
The Rose Tree in the Garden  
The Rose Tree in the Garden

**1**  
Night do I watch alone  
With my eyes  
I gaze upon  
The rose tree in  
The garden  
The garden  
The garden  
The garden

**2**  
Let me to what thought  
I had  
My thoughts  
I think by the garden  
Full is my sight  
The garden  
The garden  
The garden

**3**  
In my heart  
I gaze upon  
The garden  
I see  
The garden  
The garden  
The garden

**4**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**5**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**6**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**7**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**8**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**9**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**10**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**11**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

**12**  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden  
The garden

# Waltz.

COMPOSED FOR THE HARMONIUM.

By J. W. F., of HANOVER,

*April Thirteen Years and a Day!*

The musical score is presented in five systems, each with a treble and bass staff. The notation includes various rhythmic values, rests, and dynamic markings such as 'Cresc.' and 'Dim.'. The piece concludes with a double bar line and a final 'Cresc.' marking.

# LA DAME BLANCHE,

Quadrille Français,

POUR LE PIANO-FORTE,

AVEC ACCOMPAGNEMENT DE VOIXES DE FLÛTE (ou Trompe).

---

TRADUIT À NOS ALPHABES NOYAL

Monsieur. Buisson de Berry,

PAR

BAUDOIN,

Rue Principale de Paris le N. N. N. - Mâcon, Rouen de Berry.

NO. 1.  
PARTBOOK

The first system of the Partbook consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics markings include *p* and *f*.

The second system continues the musical piece with two staves. It features a mix of eighth and sixteenth notes in the upper staff and a steady bass line in the lower staff. Dynamics markings include *f* and *mf*.

The third system shows further development of the melody and bass line. The upper staff has more complex rhythmic patterns, while the lower staff provides harmonic support. Dynamics markings include *f*.

The fourth system includes the instruction *Adagio* in the lower staff. The tempo slows down, and the musical texture becomes more spacious. Dynamics markings include *mf*.

The fifth system concludes the piece with a final cadence. The upper staff has a melodic flourish, and the lower staff has a final chordal structure. Dynamics markings include *f* and *mf*.

FOURTH  
or  
PARTBOOK.



rit.  
c. rit.



rit.  
c. rit.

NO. 2

LA FORTÉ

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef. The music is marked with a forte *f* dynamic in the treble and a *Poco f* dynamic in the bass.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef. The music is marked with a forte *f* dynamic.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef. The music is marked with a forte *f* dynamic in the treble and a *poco* dynamic in the bass.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef. The music is marked with a forte *f* dynamic in the treble and an *Alto* dynamic in the bass.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef. The music is marked with a forte *f* dynamic in the treble and an *Alto* dynamic in the bass.

PIRELLA  
G. B.  
POTTER

№ 4.

LA FANTASIE  
DEBUT

The first system of musical notation for 'La Fantasia' consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff features a more active melodic line with frequent grace notes and slurs. The lower staff maintains a steady accompaniment.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with some rests and slurs, while the lower staff provides a consistent accompaniment.

The fourth system of notation continues the composition. The upper staff has a melodic line with slurs and ornaments, and the lower staff provides accompaniment.

The fifth system of notation continues the piece. The upper staff has a melodic line with slurs and ornaments, and the lower staff provides accompaniment.

The sixth and final system of notation for 'La Fantasia' concludes the piece. The upper staff has a melodic line with slurs and ornaments, and the lower staff provides accompaniment. The piece ends with a double bar line.

FOUR  
DE LA  
FANTASIE.

Del sign.

271

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar notation to the first system, with a melodic line in the treble clef and accompaniment in the bass clef. There are some dynamic markings like *mf* and *f*.

The third system shows more complex rhythmic patterns, including some sixteenth-note runs in the treble clef. The bass clef accompaniment remains steady with chords.

The fourth system features a more prominent melodic line in the treble clef, with some slurs and ties. The bass clef accompaniment continues to support the melody.

The fifth system contains a mix of note values, including eighth and sixteenth notes. The overall texture is consistent with the previous systems.

The sixth system concludes the piece. It features a final melodic phrase in the treble clef and a concluding accompaniment in the bass clef. There are some dynamic markings like *mf* and *f*.

Clarinete solo  
& Cor.  
Clarinete solo.



VIOLIN ou FLUTE

no 1.

no 2.

"OH, WOULD I WERE AMONG THE BOWERS,"

**Song.**

COMPOSED, AND PRESENTED TO THIS WORK,

BY

GEORGE HARGREAVES.

---

*By Order of the Board of Directors.*

48

Basso Continuo

could I have a - mong the leaves, thy wa - ter, till I should have a - lone, where

discovered the dear fountains, thy wa - ter, till I should have a - lone, where

thy wa - ter, till I should have a - lone, where





# ROMANCO.

DE L'OPÉRA COMIQUE DRAMA, EN QUATRE ACTES, DE

JOSEPH, ou JACOB ET SES FILS EN EGYPTE,

COMPOSÉ ET MISE EN MUSIQUE PAR

JOSEPH.

A plus en ce lieu de l'air - les en, l'air en.

en l'air de l'air en. Je n'ai plus en ce lieu de l'air en. Je n'ai plus en ce lieu de l'air en.

en. Je n'ai plus en ce lieu de l'air en. Je n'ai plus en ce lieu de l'air en.

Je suis comme un fruit de terre, et je suis de la semence des hommes. C'est un fruit comme un fruit

et de son arbre est le grain.

Dieu se cache dans la terre et il est au milieu de la terre.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

C'est un fruit comme un fruit de terre, et je suis de la semence des hommes.

# ROMANCE

FOR THE PIANO-FORTE AND VIOLIN,

OPUS 100

THE ROYAL ACADEMY OF MUSIC, LONDON.

By J. N. HUMMEL. Op. 100

The image displays a musical score for a piece titled "ROMANCE" for Violin and Piano-Forte. The score is arranged in three systems. The first system shows the beginning of the piece, with the Violin part on a single staff and the Piano-Forte part on a grand staff (treble and bass clefs). The second system continues the music, featuring a prominent melodic line in the violin and a complex accompaniment in the piano. The third system concludes the piece, with the violin part ending on a high note and the piano accompaniment providing a final harmonic resolution. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note. The middle staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. It features a complex texture with many sixteenth notes and a large slur covering several measures. The bottom staff is a bass clef with a melodic line.

The second system of musical notation consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff with a piano (p) dynamic marking, featuring a dense texture of sixteenth notes and a large slur. The bottom staff is a bass clef with a melodic line.

The third system of musical notation consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff with a piano (p) dynamic marking, featuring a dense texture of sixteenth notes and a large slur. The bottom staff is a bass clef with a melodic line.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff with a piano (p) dynamic marking, featuring a dense texture of sixteenth notes and a large slur. The bottom staff is a bass clef with a melodic line.

This image shows a page of handwritten musical notation for piano. The score is organized into six systems, each consisting of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The handwriting is in black ink on aged paper. The first system begins with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment. The second system continues the melodic and accompanimental lines. The third system shows a more complex melodic line with many slurs and a bass clef staff with a steady accompaniment. The fourth system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The fifth system continues the melodic and accompanimental lines. The sixth system concludes the page with a treble clef staff and a bass clef staff. The page number '1' is visible at the bottom left, and the page number '40' is visible at the bottom right.





*And. mos.to*

TRIO

*And. mos.to*

**March,**  
ON AN AIR IN THE OPERA OF **LÉOCADIE,**  
COMPOSED BY  
**T. F. K. AUHER,**  
ARRANGED FOR THE PIANO-FORTE

ALLEGRO.

The musical score consists of five systems, each with a treble and bass staff. The first system is marked 'ALLEGRO.' and begins with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system includes a piano (*p*) dynamic marking and a *rit.* (ritardando) instruction. The fourth system features a *rit.* instruction. The fifth system concludes the piece with a *rit.* instruction. The bass staff throughout the piece provides a steady accompaniment with chords and moving lines.

First system of musical notation, consisting of two staves. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a highly active upper staff and a supporting bass line.

Third system of musical notation, consisting of two staves. A box containing the number '11' is present in the upper staff. The notation continues with complex rhythmic patterns.

Fourth system of musical notation, consisting of two staves. The upper staff has several slurs and dynamic markings. The lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff shows a continuation of the melodic development with various articulations.

Sixth system of musical notation, consisting of two staves. The upper staff has a prominent slur over a series of notes. The lower staff provides harmonic support.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some notes beamed together. The lower staff continues the bass line with chords.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with some notes marked with accents. The lower staff continues the bass line.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some notes marked with accents. The lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with some notes marked with accents. The lower staff continues the bass line.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with some notes marked with accents. The lower staff continues the bass line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with slurs and accents, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a slur and an accent. The bass staff has a more rhythmic accompaniment with some rests.

Fourth system of musical notation. The treble staff has a melodic line with a slur and an accent. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a slur and an accent. The bass staff has a more rhythmic accompaniment with some rests.

Sixth system of musical notation. The treble staff has a melodic line with a slur and an accent. The bass staff continues with a steady accompaniment.

**Lustian Waltz,**  
**FOR THE PIANO-FORTE.**  
**ARRANGED BY C. CZECHY.**

[When this is played by the purpose of being danced to, it must be one third or ending in the 32nd.]

**ALLEGRETTO.**

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes and quarter notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has one flat (B-flat), and the time signature is 3/4. The word 'ALLEGRETTO' is written to the left of the first staff. There are dynamic markings 'p' and 'f' throughout the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The notation includes various rhythmic values and dynamic markings.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The notation includes various rhythmic values and dynamic markings.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The notation includes various rhythmic values and dynamic markings. The system concludes with a double bar line and a repeat sign.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some notes beamed together. The lower staff continues the bass line with chords and single notes.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes.

# Allegro.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE, OR BASS.

WRITTEN BY

LUDWIG MARCHESI.

Allegro  
Moderato

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "The day that we meet again, the day that we meet". The middle staff is the piano accompaniment for the right hand, and the bottom staff is for the left hand. The tempo is marked "Allegro" and "Moderato".

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "we shall be glad to see you, we shall be glad to see you". The middle staff is the piano accompaniment for the right hand, and the bottom staff is for the left hand. The tempo is marked "Allegro" and "Moderato".

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "we shall be glad to see you, we shall be glad to see you". The middle staff is the piano accompaniment for the right hand, and the bottom staff is for the left hand. The tempo is marked "Allegro" and "Moderato".



First system of a musical score. It consists of three staves: a vocal line at the top with lyrics, a piano accompaniment in the middle, and a bass line at the bottom. The lyrics are: "The child who has been born". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The bass line is marked with a piano (*p*) dynamic.

Second system of the musical score. It consists of three staves: a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "and he has been named". The piano part continues with a similar rhythmic pattern. The bass line is marked with a piano (*p*) dynamic.

Third system of the musical score. It consists of three staves: a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Jesus, the Son of Mary". The piano part features a more complex texture with sixteenth-note runs. The bass line is marked with a piano (*p*) dynamic.

Fourth system of the musical score. It consists of three staves: a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "and he has been named". The piano part continues with a similar rhythmic pattern. The bass line is marked with a piano (*p*) dynamic.

Oh, the way that I love you, the way that I love you, the way that I love you,  
 Oh, the way that I love you, the way that I love you, the way that I love you,

All the things that I love you, the way that I love you, the way that I love you,  
 All the things that I love you, the way that I love you, the way that I love you,

All the things that I love you, the way that I love you, the way that I love you,  
 All the things that I love you, the way that I love you, the way that I love you,

All the things that I love you, the way that I love you, the way that I love you,  
 All the things that I love you, the way that I love you, the way that I love you,

 Sagestetter,

FOR THE PIANO-FORTE,

—

THE MARMONTON,

—

Miss H. HEWITT.

Andante  
Moderato

The image displays a page of musical notation for a piano piece. It consists of six systems, each with a treble and bass staff. The tempo is marked 'Andante Moderato'. The music is written in a key signature of one flat. The right hand part features a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The notation includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The overall style is characteristic of 19th-century piano literature.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. The word "Andante" is written above the treble staff, indicating the tempo. The number "27" is written above the treble staff towards the end of the system.

Third system of musical notation. The treble staff shows a melodic line with some slurs. The bass staff continues the accompaniment. The number "28" is written above the treble staff.

Fourth system of musical notation. The treble staff features a melodic line with a slur. The bass staff continues the accompaniment. The number "29" is written above the treble staff.

Fifth system of musical notation. The word "Fin" is written above the treble staff, indicating the end of the piece. The number "30" is written above the treble staff.

Sixth system of musical notation, the final system on the page. It contains the concluding melodic and harmonic phrases. The number "31" is written above the treble staff.

This image shows a page of musical notation, likely for a piano piece. The page contains six systems of music, each consisting of a treble staff and a bass staff. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The first system features a large slur over the treble staff. The second system includes a *rit.* (ritardando) marking. The third system has a *f* marking. The fourth system has a *p* marking. The fifth system has a *f* marking. The sixth system has a *p* marking. The notation is dense and complex, with many notes and rests.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page is organized into six systems, each consisting of two staves (treble and bass clef). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The handwriting is clear and legible, with some annotations like "pizz." (pizzicato) and "tr." (trill) visible. The page is numbered "42" at the bottom right corner.

# Hende

FOR THE PIANO FORTE.

OPUS 107.

W. FLAHERTY (or V. V. V.).

Op. 107.

FOR  
OPUS 107





This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in seven systems, each consisting of two staves (treble and bass clefs). The music is written in a style characteristic of the late 19th or early 20th century, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The paper shows signs of age, with some discoloration and faint markings.

This image shows a page of musical notation, likely for a piano piece. The page is divided into seven systems, each consisting of two staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a treble clef and a bass clef, followed by a series of notes and rests. The second system continues the melody in the treble clef, with a bass clef staff below it. The third system features a treble clef staff with a slur over a group of notes, and a bass clef staff with a series of notes. The fourth system has a treble clef staff with a slur over a group of notes, and a bass clef staff with a series of notes. The fifth system has a treble clef staff with a slur over a group of notes, and a bass clef staff with a series of notes. The sixth system has a treble clef staff with a slur over a group of notes, and a bass clef staff with a series of notes. The seventh system has a treble clef staff with a slur over a group of notes, and a bass clef staff with a series of notes. The page is numbered 20 at the bottom left.

20



# Introduction, Minuet, and Trio,

CONCERTO FOR THE PIANO-FOUR.

By J. F. EDLMANN, Op. 7.

(In the present edition of the Minuet and Trio, some few alterations and additions have been made.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (p) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features a piano (p) dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff provides a rhythmic accompaniment with chords and moving lines.

The third system of musical notation is marked with a forte (f) dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff provides a rhythmic accompaniment with chords and moving lines.

The fourth system of musical notation continues the piece. It features a piano (p) dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff provides a rhythmic accompaniment with chords and moving lines.

The fifth system of musical notation continues the piece. It features a piano (p) dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff provides a rhythmic accompaniment with chords and moving lines.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various notes and rests, while the bass staff provides a rhythmic accompaniment. Dynamic markings such as *f* and *mf* are present.

Second system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. The notation shows a continuation of the musical themes established in the first system.

Third system of musical notation, showing further development of the music. The treble staff features a melodic line with some slurs, and the bass staff has a steady accompaniment. Dynamic markings like *mf* and *f* are used.

Fourth system of musical notation, characterized by a more active bass line. The treble staff continues with its melodic line, and the bass staff features a series of repeated rhythmic patterns. Dynamic markings include *f* and *mf*.

Fifth system of musical notation, showing a continuation of the rhythmic patterns in the bass staff. The treble staff has a melodic line with some slurs. Dynamic markings such as *f* and *mf* are present.

Sixth system of musical notation, the final system on the page. It concludes the piece with a melodic line in the treble staff and a final accompaniment in the bass staff. Dynamic markings like *f* and *mf* are used.



Ad libitum.

For - the Golden of the night, There the star thy - re - gleameth,  
And shinneth.

For - the Golden of the night, There the star thy - re - gleameth.

50

For the white - wings of eve, Round, round, round about the track they go

For the white - wings of eve, Round a - bout the track, The track they go.

For the white - wings of eve, Round, round, round a - bout they go.

For the white - wings of eve, Round, round, round a - bout they go.

51

CHORUS, Two Parts.

1<sup>st</sup> and 2<sup>nd</sup> Systems

1<sup>st</sup> Mid- night, in the eve, when, sleep- ing, in the night, all grow.

2<sup>nd</sup> Mid- night, in the eve, when, sleep- ing, in the night, all grow.

Mid- night, in the eve, when, sleep- ing, in the night, all grow.

Mid- night, in the eve, when, sleep- ing, in the night, all grow.

When you, and yield you, that, 'Till death be, us, - er - ed.

When you, and yield you, that, 'Till death be, us, - er - ed.



The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "The death he re- sur- ected, The death he re- sur- ected he re- sur- ected". The bottom two staves are piano accompaniment. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes in the vocal parts, with a steady piano accompaniment.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "he re- sur- ected, The death he re- sur- ected he re- sur- ected". The bottom two staves are piano accompaniment. The music continues with similar rhythmic patterns and melodic lines as the first system.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "he re- sur- ected". The bottom two staves are piano accompaniment. The music concludes with a final cadence.

# Stretta,

## "LE MONTAGNARD ÉMIGRÉ,"

MARCHE DE

M. D. CHATEAUBRIAND,

AVEC ACCOMPAGNEMENT DE PIANO, DE HARPE;

Composé par J. B. HÉDARD.

[Extract from the Second Edition of the Libretto the property of the Theatre des Opéra, where has appeared  
as popular in France.]

ALZANTINO





# Capriccio

"API ERANTI CHE SUGGERE,"

ROMA 1871

Basini (Mascini) TROVATI, of Naples;

WITH CHANGES WHICH WERE SUGGESTED FROM THE ITALIAN, AND ADAPTED FOR THIS FORM.

In G Major

ERANTI

ERANTI CHE SUGGERE

ERANTI CHE SUGGERE

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**Maria.** IN THE OPERA OF FIDELIO (or LEONORE.)

Composed by L. v. BEETHOVEN.

*Op. 72.*

*Ich hab' dich nicht gesehen, doch hab' ich dich gefühlt.*

# MILITARY DIVERTIMENTO,

COMPOSED FOR THE PIANO-FORTE.

By CHARLES THIBAUT, (OF NEW YORK.) Op. 12.

ALLEGRO  
MARESCCO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a piano (p) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff features a rhythmic pattern of eighth notes and chords. Dynamics include piano (p) and piano-forte (p<sup>ff</sup>).

The third system shows a more active melodic line in the upper staff with many sixteenth notes. The lower staff continues with a steady accompaniment of eighth notes and chords. Dynamics include piano (p) and piano-forte (p<sup>ff</sup>).

The fourth system features a very busy upper staff with rapid sixteenth-note passages. The lower staff has a strong accompaniment with chords and eighth notes. Dynamics include piano (p) and piano-forte (p<sup>ff</sup>).

ALLEGRO  
SPERDENDO

The fifth system concludes the piece. The upper staff has a melodic line with some grace notes. The lower staff features a rhythmic pattern of eighth notes and chords. Dynamics include piano (p) and piano-forte (p<sup>ff</sup>).





First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment line.

Second system of musical notation, continuing the piece. The treble staff features a highly rhythmic and melodic passage with many slurs and ties. The bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff has a more melodic and less rhythmic line. The bass staff continues with a consistent accompaniment. The word "Piano" is written above the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a simple accompaniment. The word "Piano" is written above the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with many slurs. The bass staff has a simple accompaniment. The word "Piano" is written above the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with many slurs. The bass staff has a simple accompaniment. The word "Piano" is written above the bass staff.

MARCA  
TRADIZIONE

This image shows a page of musical notation for a piano piece, consisting of six systems of grand staff notation. Each system includes a treble clef and a bass clef. The notation is dense, with many notes, rests, and dynamic markings. The first system features a large slur over the first two measures. The second system has a *ppp* marking. The third system has a *mf* marking. The fourth system has a *ppp* marking. The fifth system has a *ppp* marking and a *Sporzando* marking. The sixth system has a *ppp* marking and a *ppp* marking. The page is numbered 44 at the bottom left.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including some chords.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and features some slurs over the notes.

The third system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line with some chords and dynamic markings.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line with some chords and dynamic markings.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line with some chords and dynamic markings.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line with some chords and dynamic markings. The system concludes with a double bar line and a final chord in both staves.

# Walse nach Heine,

FOR THE PIANO-FORTE,

OPUS 10.

J. N. HUMMEL,

Author.

WALZE

Opus 10

No. 10

WALZE

First system of a musical score. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a bass line. Dynamics include *f* and *mf*. There are also some markings like *rit.* and *rit.* above the staff.

Second system of a musical score, labeled "Viol. II" on the left. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns and dynamics such as *f* and *mf*.

Third system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and dynamics such as *f* and *mf*.

Fourth system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and dynamics such as *f* and *mf*.

Fifth system of a musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and dynamics such as *f* and *mf*.

Sixth system of a musical score, labeled "Viol. III" on the left. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and dynamics such as *f* and *mf*.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various note values and rests, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development, and the lower staff maintains the accompaniment. A dynamic marking of *mf* is visible in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff shows a more active melodic line, and the lower staff continues the accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with some slurs, and the lower staff provides a steady accompaniment. A dynamic marking of *f* is visible.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff provides the accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation, consisting of two staves. The upper staff shows a melodic line with some slurs, and the lower staff provides the accompaniment. A dynamic marking of *f* is visible.

## Dr. Kell's Grad.

AN AIR ORIGINALLY COMPOSED BY HIM FOR THE FANCIOL,

A large instrument of one string, a fret, with a gut in each arm, like a Violin,  
but in shape resembling the present small Fiddle-Piece

7. B.

100

# SONG.

"Yes! these are the Meadows,"

WORDS BY

JOHN HINDLE, Mus. Bac.

One of the Sermons of the Chapel to George III, and Lay-Prebend of Westminster Abbey

ACCORDION



Yes! these are the meadows, the  
Yes! these are the meadows, the



Yes! these are the meadows, the  
Yes! these are the meadows, the



Musical score for the first system. The vocal line (top staff) contains the lyrics: "I have a dream that one day, down the road of life, we will see a nation where our children will not be judged by the color of their skin, but by the content of their character." The piano accompaniment (middle and bottom staves) provides harmonic support with chords and melodic lines.

Musical score for the second system. The vocal line continues with the lyrics: "I have a dream that one day, down the road of life, we will see a nation where our children will not be judged by the color of their skin, but by the content of their character." The piano accompaniment continues with a steady harmonic accompaniment.

Musical score for the third system. The vocal line continues with the lyrics: "I have a dream that one day, down the road of life, we will see a nation where our children will not be judged by the color of their skin, but by the content of their character." The piano accompaniment continues with a steady harmonic accompaniment.

Musical score for the fourth system. The vocal line concludes with the lyrics: "I have a dream that one day, down the road of life, we will see a nation where our children will not be judged by the color of their skin, but by the content of their character." The piano accompaniment concludes with a final chord. The system ends with a double bar line.

ROMBERG,  
"UNIQUE OBJET"

op. 101, no. 1

HIMNUS.

MARCO.

Chaque dieu est un dieu - dieu - dieu

Je ne veux pas de la terre? Je ne veux que vous avec vous avec

un à rendre le jour Chaque un qui prout les autres

*rit. sf*

est-ce que je suis en - core - en - vie?

*sf*

Et c'est, ce - les, les - ses, les - ses - - - -  
 Que je me sou - viens en - core,  
 Et c'est, que ces, que ces - - - -  
 Et que je - - - - de mes - - -  
 C'est pas mal, hein

*sf*

Et tout, tout, tout, tout, tout, tout, tout  
 Tout, tout, tout, tout, tout, tout, tout  
 Et c'est, que ces, que ces - - - -  
 Et que je - - - - de mes - - -  
 C'est pas mal, hein

# CANZONETTA.

"GENTLE ZEPHYR, SOFTLY SPORTING,"

OPERA BY

GIACOMO (MARTINO) VAGGAI.

This English Work is taken from the Italian, and adapted to the Music for this Work.

ALLEGRO  
MODERATO.

The musical score is presented in three systems. Each system consists of a vocal line (soprano) and a piano accompaniment (grand staff). The tempo is marked 'ALLEGRO MODERATO'. The first system shows the beginning of the piece with a treble clef and a common time signature. The second system includes the first line of lyrics: 'Gentle zephyr, softly sporting, / In the soft air, / How sweetly / Thou art blowing.' The third system includes the second line of lyrics: 'The soft air, / How sweetly / Thou art blowing, / And the soft air, / How sweetly / Thou art blowing.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

First system of a musical score. It consists of three staves: a vocal line at the top with lyrics, a piano accompaniment in the middle, and a bass line at the bottom. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "The Lord is my strength and my salvation." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "He has delivered me from all my troubles." The piano part continues with a steady rhythmic pattern.

Third system of the musical score. The vocal line and piano accompaniment continue. The lyrics are: "He has delivered me from all my troubles." The piano part maintains the same rhythmic accompaniment.

Fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "He has delivered me from all my troubles." The piano part ends with a final chord.

*Allegro.*

I've seen the gentle breeze  
 Its whispering voice  
 And when I see it pass  
 I know the sun is near.

If I see the sun is smiling,  
 If he sees me smiling,  
 I know the sun is smiling,  
 I know the sun is smiling.

*Allegro.*

I've seen the gentle breeze  
 Its whispering voice  
 And when I see it pass  
 I know the sun is near.

*Allegro.*

If I see the sun is smiling,  
 If he sees me smiling,  
 I know the sun is smiling,  
 I know the sun is smiling.

*Allegro.*

I've seen the gentle breeze  
 Its whispering voice  
 And when I see it pass  
 I know the sun is near.

*Allegro.*

If I see the sun is smiling,  
 If he sees me smiling,  
 I know the sun is smiling,  
 I know the sun is smiling.



FOR THE PIANO-FORTE,  
COMPOSED EXCLUSIVELY FOR THIS WORK,

BY

FERDINAND RIES,

[LONDON, 1847.]





First system of musical notation, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

Second system of musical notation, consisting of two staves. The melodic line continues with more complex rhythmic patterns, including sixteenth notes and slurs. Dynamic markings like *f* and *mf* are present.

Third system of musical notation, consisting of two staves. This system shows a change in texture with more frequent sixteenth-note patterns in both staves. Dynamic markings include *f* and *mf*.

Fourth system of musical notation, consisting of two staves. The music becomes more intense with frequent sixteenth-note runs and slurs. Dynamic markings include *f* and *mf*.

Fifth system of musical notation, consisting of two staves. The final system shows a continuation of the sixteenth-note patterns. Dynamic markings include *f* and *mf*. The system concludes with a double bar line.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and rhythmic patterns. A dynamic marking of *mf* is present in the lower staff.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures with dynamic markings.

Third system of musical notation, showing more complex melodic passages and bass accompaniment.

Fourth system of musical notation, featuring a more active bass line and melodic development.

Fifth system of musical notation, the final system on the page. It includes a dynamic marking of *TRIO* in the left margin and a *Fin.* marking at the end of the piece.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with various articulations. The lower staff maintains the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with some rests and slurs. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with many beamed notes. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff concludes the accompaniment. The system ends with a double bar line.

**Air,**  
From the new German Opera, *ARION*,

WRITTEN BY

**O. CLADIUS,**

WITH ENGLISH WORDS ADAPTED TO IT FOR THIS WORK.

*Andante*

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Andante'. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a treble clef and a key signature of one flat. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of musical notation includes the vocal line and piano accompaniment. The lyrics are: "But should I not be so bold as / To sing the tale of your life?" The music continues with similar melodic and harmonic patterns as the first system.

The third system of musical notation includes the vocal line and piano accompaniment. The lyrics are: "When the only pleasure coming / And the life is not unbecom'g." The music concludes with a final cadence in the piano accompaniment.

Musical score for piano, consisting of four systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *Ad* and *And*. The lyrics are written below the staves.

System 1:  
 Lyrics: *When in another world, there is no -- more*  
 System 2:  
 Lyrics: *Wishes are all spent here -- As the heart is broken --*  
 System 3:  
 Lyrics: *And the soul is gone --*  
 System 4:  
 Lyrics: *And the soul is gone --*

# Chansonette,

## "IL N'EST PAS DE FIDÈLE AMANT."

NOUVEAU MONTAGE ET ACCOMPAGNEMENT DE PIANO, DE BAZEL.

PAR A. ROMAGNÉSI

FACILITÉ par MARIAN M. D'AVOYE.

PIANO



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 2/4 time and features a simple harmonic accompaniment.



Musical notation for the first line of the song, including a vocal line and piano accompaniment. The lyrics are: "Dites-moi, dites-moi si un homme est fidèle, si un homme est fidèle, si un homme est fidèle, si un homme est fidèle." The piano accompaniment is in 2/4 time.



Musical notation for the second line of the song, including a vocal line and piano accompaniment. The lyrics are: "Mais si un homme est fidèle, si un homme est fidèle, si un homme est fidèle, si un homme est fidèle." The piano accompaniment is in 2/4 time.



**Allegretto and Trio.**  
**COMPOSED FOR THE PIANO-FORTE,**  
**By LUIGI BOCCHERINI**

MINOR TRILL.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system is marked 'MINOR TRILL.' and shows a trill in the right hand. The second system includes a 'p' (piano) dynamic marking. The third system features a 'p' marking and a 'trill' instruction. The fourth system includes a 'p' marking and a 'trill' instruction. The fifth system includes a 'p' marking and a 'trill' instruction. The notation includes various rhythmic values, accidentals, and articulation marks.



TRIO

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# Polonaise.

COMPOSED FOR THE PIANO-FORTE.

By J. KUFFNER.

The musical score is presented in five systems, each with a treble and bass staff. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata over the final notes.

Etape 17

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present at the beginning.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* appears in the middle of the system.

Third system of musical notation. The right hand has a more complex melodic line with many slurs. The left hand accompaniment continues. Dynamic markings of *pp* and *f* are visible.

Fourth system of musical notation. The right hand features a melodic line with ties and slurs. The left hand accompaniment continues. A dynamic marking of *f* is present.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues. A dynamic marking of *f* is present.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues. A dynamic marking of *f* is present.

# Introduzione

TO THE SEASIDE OPERA, "SEMIRAMIDE"

COMPOSED AND ARRANGED FOR THE PIANO-FORTE.

By GIACCHINO ROSSINI.

The musical score is presented in five systems, each consisting of two staves (treble and bass). The notation includes various musical symbols such as notes, rests, and ornaments. The score is arranged in five systems, each with a treble and bass staff. The first system has a 'Piano' marking. The second system has a 'Piano' marking. The third system has a 'Piano' marking. The fourth system has a 'Piano' marking. The fifth system has a 'Piano' marking.

This page of musical notation consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamic markings like *pp*, *f*, and *ppp* are present throughout the score. The piece concludes with a double bar line and the marking *Fin.* in the bottom right corner of the final system.



**Quartetto,**  
**- DI TANTI REGA'**  
DE' TRE STELLI DI SORDANI,  
COMPOSED AND ARRANGED FOR THE PIANO-FORTE  
BY  
**GIACCHINO BOSSINI.**

TRAVE.



First system of a musical score. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, featuring more complex rhythmic patterns and dynamic markings.

Fourth system of the musical score, showing a continuation of the melodic theme with some rests in the upper staff.

Fifth system of the musical score, concluding the page with a final cadence. The page number '114' is printed at the bottom left.



# Chorus,

OF THE OPERA OF JERUSALEM,

COMPOSED AND ARRANGED FOR THE PIANO-FORTE,

BY

GIACCHINO ROSSINI.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The music is marked with a piano (p) dynamic.

The second system of musical notation continues the piece with two staves. The upper staff features a more active melodic line with many slurs and ornaments. The lower staff provides a steady harmonic accompaniment. The piano (p) dynamic is maintained.

The third system of musical notation continues the piece with two staves. The upper staff has a melodic line with some slurs and ornaments. The lower staff has a harmonic accompaniment with some chords. The piano (p) dynamic is maintained.

The fourth system of musical notation concludes the piece with two staves. The upper staff has a melodic line with some slurs and ornaments. The lower staff has a harmonic accompaniment with some chords. The piano (p) dynamic is maintained.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur over the first two measures and a dynamic marking of *mf*. The bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff features a long, ascending melodic line with a dynamic marking of *mf* and a fermata at the end.

Third system of musical notation. The treble staff contains a complex, multi-measure rest followed by a melodic phrase. The bass staff continues with harmonic accompaniment.

Fourth system of musical notation. The treble staff features a complex, multi-measure rest followed by a melodic phrase. The bass staff continues with harmonic accompaniment.

Fifth system of musical notation. The treble staff contains a complex, multi-measure rest followed by a melodic phrase. The bass staff continues with harmonic accompaniment. A dynamic marking of *mf* is present.

**RONDO,**  
COMPOSED FOR THE PIANO-FORTE,  
By L. VAN BERTHOVEN,  
WITH AN INTRODUCTION FROM HIS AEF OF ARRANGEMENT

The image displays a musical score for a Rondo by Ludwig van Beethoven, arranged for piano-forte. The score is presented in five systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. The first system shows the beginning of the piece with a treble staff starting on a G4 and a bass staff starting on a G3. The second system continues the melody in the treble staff and provides a harmonic accompaniment in the bass staff. The third system features a more complex rhythmic pattern in the treble staff. The fourth system shows a change in the bass line. The fifth system concludes the piece with a final cadence in both staves.

First system of a musical score. The top staff is a treble clef with a melody. The bottom staff is a bass clef with accompaniment. Above the first two measures of the treble staff are boxes labeled 'L' and 'R'. The music is in a common time signature.

Second system of the musical score, continuing the melody and accompaniment from the first system.

Third system of the musical score, featuring more complex rhythmic patterns in both staves.

Fourth system of the musical score, showing a continuation of the melodic and harmonic development.

Fifth system of the musical score, with the bass line becoming more active and rhythmic.

Sixth system of the musical score, concluding the piece. The number '116' is printed at the bottom left of the system.



# *Sensée,*

FOR THE PIANO-FORTE,

REVISED, AND ENLARGED, BY

THE HARMONICOR,

By WILLIAM WEIHAUFF, Esq.

SCHEIZANNO.

The image displays a musical score for a piece titled "Sensée" for piano-forte. The score is arranged in four systems, each consisting of a treble clef staff and a bass clef staff. The first system is labeled "SCHEIZANNO." on the left. The music is written in a style characteristic of the 19th century, with various note values, rests, and dynamic markings. The notation includes slurs, ties, and articulation marks. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

This image shows a page of musical notation, likely a score for a piano piece. The page is divided into six systems, each consisting of two staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and ornaments. Dynamic markings like *pp* (pianissimo) and *f* (forte) are present. The piece concludes with a double bar line and the word *Fine* at the bottom right.





**Quartetto,**  
**- DI TANTI REGI -**

IN THE STYLE OF MOZART,  
COMPOSED AND ARRANGED FOR THE PIANO-FORTE,

BY  
**GIACCHINO BOSSINI**

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. The upper staff features a more active melodic line with trills and grace notes. The lower staff maintains a steady accompaniment.

The third system shows further development of the musical themes. The upper staff has a complex melodic passage with many ornaments. The lower staff continues with a consistent accompaniment.

The fourth system concludes the piece with two staves. The upper staff has a melodic line that ends with a flourish. The lower staff provides a final accompaniment.

First system of a musical score, consisting of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of the musical score, continuing the melodic and harmonic development from the first system. It features similar rhythmic patterns and dynamic markings.

Third system of the musical score, showing a continuation of the intricate melodic texture in the upper staff and the supporting bass line in the lower staff.

Fourth system of the musical score, with the upper staff showing a more active melodic line and the lower staff providing a steady accompaniment.

Fifth and final system of the musical score on this page. It concludes with a final cadence in both staves. The page number '114' is printed at the bottom left.

# Chorus,

OF THE OPERA OF SHERAZADE.

COMPOSED AND ARRANGED FOR THE PIANO-FORTE,

BY

GIACCHINO ROSSINI.

MARCAPO

The first system of the piano accompaniment for the Chorus from Sherazade. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and begins with a piano (p) dynamic. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of the piano accompaniment. It continues the melodic and harmonic development from the first system. The treble staff features more complex melodic passages with slurs and ornaments, and the bass staff continues with a steady accompaniment.

The third system of the piano accompaniment. The melodic line in the treble staff becomes more active, with frequent slurs and ornaments. The bass staff maintains a consistent accompaniment pattern.

The fourth system of the piano accompaniment, concluding the piece. The treble staff ends with a final melodic flourish, and the bass staff concludes with a few final chords. The piece ends with a fermata over the final notes.

And



First system of a musical score. It consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. A box labeled 'And' is positioned above the first few measures.



Second system of the musical score. The upper staff continues the melodic line. The lower staff features a prominent crescendo hairpin that spans across several measures, indicating a gradual increase in volume.



Third system of the musical score. Both staves show a continuation of the musical material with various rhythmic patterns and chordal textures.

And



Fourth system of the musical score. The upper staff has a more complex melodic line with many beamed notes. The lower staff provides harmonic support with chords. A box labeled 'And' is placed above the first few measures.

And



Fifth system of the musical score. The upper staff features a melodic line with a large slur over the first few notes. The lower staff continues with a bass line. A box labeled 'And' is positioned above the first few measures.

**RONDO,**  
COMPOSED FOR THE PIANO-FORTE,  
By L. VAN BEETHOVEN,  
WITH AN INTRODUCTION FROM HIS ARMY OF PEASANTS

The image displays a musical score for a Rondo by Ludwig van Beethoven, composed for the piano-forte. The score is presented in five systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a 3/4 time signature. The score is characterized by intricate rhythmic patterns and dynamic contrasts, typical of Beethoven's style. The piece concludes with a final cadence in the fifth system.

First system of a musical score, consisting of two staves. The upper staff contains a melodic line with a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The lower staff contains a bass line. Dynamics include *p* and *f*.

Second system of a musical score, consisting of two staves. The upper staff contains a melodic line with a *rit.* marking. The lower staff contains a bass line. Dynamics include *f*.

Third system of a musical score, consisting of two staves. The upper staff contains a melodic line with a *f* marking. The lower staff contains a bass line. Dynamics include *f*.

Fourth system of a musical score, consisting of two staves. The upper staff contains a melodic line with a *rit.* marking. The lower staff contains a bass line. Dynamics include *f*.

Fifth system of a musical score, consisting of two staves. The upper staff contains a melodic line with a *f* marking. The lower staff contains a bass line. Dynamics include *f*.

Sixth system of a musical score, consisting of two staves. The upper staff contains a melodic line with a *f* marking. The lower staff contains a bass line. Dynamics include *f*. The page number '120' is visible at the bottom left.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a common time signature. The treble staff contains a melodic line with various note values and rests. The bass staff contains a more rhythmic accompaniment with frequent sixteenth notes and some chords. There are dynamic markings such as *mf* and *f* visible.

Second system of the musical score. It continues the two-staff format. The treble staff shows a continuation of the melodic line, with some notes beamed together. The bass staff maintains its rhythmic accompaniment. A *mf* marking is present at the beginning of the system.

Third system of the musical score. The treble staff features a melodic line with some grace notes. The bass staff continues with a steady accompaniment. A *f* marking is visible in the middle of the system.

Fourth system of the musical score. The treble staff has a melodic line with some slurs. The bass staff continues with its accompaniment. A *mf* marking is present at the start of the system.

Fifth system of the musical score. The treble staff contains a melodic line with some rests. The bass staff continues with its accompaniment. A *f* marking is visible in the middle of the system.

Sixth system of the musical score. The treble staff has a melodic line with some slurs. The bass staff continues with its accompaniment. A *f* marking is present at the start of the system.

*Polka*,  
No. 1

FOR THE PIANO-FORTE.

OP. 10, NO. 1.

THE HARMONICOM,

By WILLIAM WEISSHAUFF, Esq.

SCHERZANDO



This image shows a page of musical notation, likely for a piano piece. The page is divided into six systems, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte) are visible. The piece concludes with a double bar line and the word *Fine* at the bottom right of the page.

# Chorus of Priests,

— ERGO OMNIA —

IN THE OPERA OF SEMIRAMIDE,

COMPOSED AND ARRANGED FOR THE PIANO-FORTE

By G. ROSSINI

First system of piano accompaniment. The right hand (treble clef) features a melodic line with grace notes and slurs. The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines. Dynamics include *f* and *mf*.

Second system of piano accompaniment. The right hand continues the melodic line with intricate ornamentation. The left hand maintains the accompaniment. Dynamics include *f* and *mf*.

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand accompaniment includes some chordal textures. Dynamics include *f* and *mf*.

Fourth system of piano accompaniment. The right hand concludes the melodic phrase. The left hand accompaniment ends with a final chord. Dynamics include *f* and *mf*.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning of the system.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the piano accompaniment. A dynamic marking of *p* is present at the beginning of the system.

Third system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the piano accompaniment. A dynamic marking of *p* is present at the beginning of the system.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the piano accompaniment. A dynamic marking of *p* is present at the beginning of the system.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the piano accompaniment. A dynamic marking of *p* is present at the beginning of the system.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the piano accompaniment. A dynamic marking of *p* is present at the beginning of the system. The system concludes with a double bar line.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with some slurs. The bass staff continues with chordal accompaniment.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment of chords.

Fourth system of musical notation. The treble staff has a melodic line with slurs and dynamic markings. The bass staff has a steady accompaniment of chords.

Fifth system of musical notation. The treble staff has a melodic line with slurs and dynamic markings. The bass staff has a steady accompaniment of chords.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and dynamic markings. The bass staff has a steady accompaniment of chords.

# Mountain Life.

A THREE PART.

From a Collection of the Swedish Tunes and other National Songs of Scandinavia,

Edited and Arranged by Professor Fries.\*

(This is one of the oldest songs by the Swedish Musicians. Though the melody of it is well known in England, yet it has never before been printed here in a printed volume.)

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Sitt i den gamla staden i - by, sitt i den gamla staden i by." Below the vocal line, the lyrics are repeated in Swedish: "Sitt i den gamla staden i - by, sitt i den gamla staden i by."

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Sitt i den gamla staden i - by, sitt i den gamla staden i by. Allt som finns i byn i den gamla staden." Below the vocal line, the lyrics are repeated in Swedish: "Sitt i den gamla staden i - by, sitt i den gamla staden i by. Allt som finns i byn i den gamla staden."

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Allt som finns i byn i den gamla staden. Allt som finns i byn i den gamla staden." Below the vocal line, the lyrics are repeated in Swedish: "Allt som finns i byn i den gamla staden. Allt som finns i byn i den gamla staden."



### Song.

From Wagner's "Götterdämmerung"

Act 5—Scene III

—  
—  
—

JOSEPH KLEIN

### Song.

From Wagner's "Götterdämmerung"

Act 5—Scene III

—  
—  
—

JOSEPH KLEIN

[This is printed exactly from the Berlin copy. The original contains considerable errors, and the whole will require re-arranging when a more complete edition of this work is published in Germany.]

First system of musical notation. The vocal line is in G major, 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht?"

Second system of musical notation. The vocal line is in G major, 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht? Hörst du nicht?"



The -- soft breeze that blows  
 The -- soft breeze that blows

The -- soft breeze that blows  
 The -- soft breeze that blows

The -- soft breeze that blows  
 The -- soft breeze that blows

*Allegro*  
 The -- soft breeze that blows  
 The -- soft breeze that blows

**SONG,**  
**"WILLIAM AND MARY,"**

THE WORDS AND MUSIC

BY

**CHARLES DIBDIN.**

[The Song is printed from a copy that is without any Accompaniment, except an indicated Bass, the following is therefore supplied. From some copies, where traces of the original have been preserved, one altered, and a few other changes have been made—though very reluctantly—where the more modern taste sometimes demands necessary—changes.]

ORGAN.

Mark you the

now when William laid the stone up, The heavy cross dropped on Goodenough the —

Call to the dawn that calls her young, the sun, with its first golden beam  
 to the east.

to the east, the sun that rises in the morning, with a song  
 of praise.

let the angels sing their hymns, in the land of promise, in the land of beauty, the

land of the living, light and beauty, where the sun sets, in the land of the living.

Harrow, all is in vain, that all is vain. - Some land was sown, the

we get the joy, the joy, the joy, the joy, the joy.

Land when the wind I blow, leading on the other

**And**  
 Land when the wind I blow, leading on the other  
 Within the clear gates of William's golden street,  
 His Many was upon a golden silver  
 A city that I gained a rock, that lay I the first,  
 His words I saw, with hands I saw the thing  
 With all the words that lead I along the shore,  
 His longer would I see a child on the hilltop  
 "What?" she said, "are shall I see the man,  
 Why did he come out the hills come?  
 Answering parties,  
 Many and gold  
 Break my own heart,  
 For now we part,  
 There is more again."

**And**  
 With me the man, all others was nothing,  
 For better you had than you were I in gold,  
 When with his children, and from the gold  
 His own his William by the hilltop  
 Look to his own with him, for quickly shall he  
 But now I see the hills, to love, to joy,  
 With all his young man I see the man  
 And now I see the gold, and now the hilltop,  
 "Did I not say, that though I'm a child come,  
 Harrow's all a nation,  
 That all is vain?  
 My joy has come,  
 For now we part,  
 There is more again!"

SELECTIONS FROM THE DRAMATIC OPERA OF

**King Arthur,**

AN OPERA IN FIVE ACTS,

**ARTHUR AND EMMELINE,**

AS SINGED BY

FRITZ AND BRUNNEN, AND COMPOSED BY FRELL.

---

THE MUSIC,

HEREBY ANALYSED FROM THE SCORE,

EXTRACTED FOR THE PRESS.











the way, the way, the way

There are the ... ..

light, that all the ... ..

and you, that ... ..

and you, that ... ..

♩ ♪

"LET NOT A MOON-BORN ELF MISLEAD YE."

Song by SHANLEY, in answer to the King's Song.

ANSWER.

Let not a moon-born elf mislead ye. From your joys and

from your joys - - - - - The elf - - - - - he has he - - - - - led ye. Follow us down the

side - - - - - to - - - - - the sea. Remember in our joy remember you. Sing, sing, sing.

let - - - - - us. Sing, sing, sing, sing, sing, sing, sing.

Copyright, 1911, by G. Schirmer, Inc., New York.



What do you want? Love that is a dream, to walk with you like a dream? What do you want?

And think me by the way, I would be with you, I would be with you, I would be with you

By the way, I would be with you, I would be with you, I would be with you

ff *f* *mf* *f* *mf* *ff*



some, or hear my brother Let me be true to the world I'm in - in

In another world, let me be true to the world I'm in - in

And my heart, for heart for heart What has been done of love - my heart

My heart is - my - my, My heart is - my - my, The strong world that is - is you

What has been done of love - my heart, My heart is - my - my, The strong world that is - is you





## STROMBOE

The image displays a musical score for the piece "Stromboe". It consists of six systems of music, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a common time signature. The second system includes a *rit.* (ritardando) marking. The third system features a *pp* (pianissimo) dynamic marking. The fourth system includes a *rit.* marking. The fifth system includes a *rit.* marking. The sixth system includes a *rit.* marking and a *dim.* (diminuendo) marking. The score concludes with a double bar line and a final chord.

*Andante* *And.*

That's the way we live, we live in peace, that's the way we live,

and that's the way we live, that's the way we live, and that's the way we live,

and that's the way we live, and that's the way we live, and that's the way we live,

and that's the way we live, and that's the way we live, and that's the way we live,

and that's the way we live, and that's the way we live, and that's the way we live,

and that's the way we live, and that's the way we live, and that's the way we live,



VERSE (Singsong)

The Lord, the Lord, the Lord that's the name, the Lord, the Lord, the Lord that's the

name, the Lord, the Lord, the Lord that's the name, the Lord, the Lord, the Lord that's the

name, the Lord, the Lord, the Lord that's the name. [End of the Verse]

REFR. (IN THE LAST SYSTEM)

name, the Lord, the Lord, the Lord that's the name, the Lord, the Lord, the Lord that's the

name, the Lord, the Lord, the Lord that's the name, the Lord, the Lord, the Lord that's the

name, the Lord, the Lord, the Lord that's the name, the Lord, the Lord, the Lord that's the

**Rondo,**  
COMPOSED FOR THE PIANO-FORTE,  
By JOSEPH GENÉSY. Op. 34.

The musical score is presented in five systems. The first system begins with a treble clef and a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. Dynamic markings include *p* and *mf*, and a *rit.* marking. The second system continues the piece with similar dynamics. The third system features a more active bass line. The fourth and fifth systems conclude the piece with sustained chords and melodic lines. The page number 100 is printed at the bottom right.



*Andante e piano.*

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including dynamic markings such as *con*, *da*, and *f*.

Fourth system of musical notation, featuring a *ritardando* marking in the bass line.

Fifth system of musical notation, including a *dim* marking in the treble line.

Sixth system of musical notation, concluding the piece with a final cadence.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a long slur over the first two measures. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the harmonic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a dense texture with many beamed notes. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a complex texture with many beamed notes and slurs. The lower staff continues the harmonic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a complex texture with many beamed notes and slurs. The lower staff continues the harmonic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a complex texture with many beamed notes and slurs. The lower staff continues the harmonic accompaniment.





THE WORK BY

The Right Hon. REGINALD HEBER, D.D.,

(LATE BISHOP BARRINGTON OF CANTON.)

THE MUSIC COMPOSED PURSUANT FOR THIS WORK,

BY

THOMAS ATTWOOD, Esq.,

CONDUCTOR TO HIS MAJESTY

When the east and west and the sea and the sky - and the light

When the day and the night and the light - light -

May there be a light - and a light in the sea and the sky - and the sea

*Copyright*

He - ly - Jesus and - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us.

He - ly - Jesus and - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us.

He - ly - Jesus and - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us.

He - ly - Jesus and - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us, This - day - long - agone - at - tend - us.

# Chorus,

## "UN TRADITOR"

FROM THE GRAND OPERA BY ANTONIO SALERNO,

COMPOSED AND ARRANGED AS A DUO FOR THE PIANO-FORTE,

BY

G. BOSSINI.

GRAND DUO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (p) dynamic marking. The upper staff features a melodic line with some slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar notation with treble and bass staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a supporting accompaniment. The dynamics remain consistent with the first system.

The third system of the score shows the continuation of the musical theme. The notation includes treble and bass staves with various musical notations such as slurs, accents, and dynamic markings. The piece maintains its melodic and harmonic structure.

The fourth and final system of the score concludes the piece. It features treble and bass staves with musical notation, including slurs and accents. The piece ends with a final cadence. The dynamic marking 'p' is present at the beginning of this system.

This page of musical notation is divided into six systems, each containing a treble and bass staff. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several ornaments (trills) indicated by a 'tr' symbol above notes. The piece concludes with a double bar line and repeat dots. The page number '107' is located at the bottom right.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. A dynamic marking of *p* is present at the beginning.

Second system of the musical score. It continues the melodic and accompanimental lines from the first system. A dynamic marking of *mf* is visible in the right hand.

Third system of the musical score. The melodic line in the right hand shows some phrasing with slurs. The accompaniment in the left hand remains consistent.

Fourth system of the musical score. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

Fifth system of the musical score. The melodic line in the right hand features a prominent slur and a dynamic marking of *f* is present.

Sixth system of the musical score. The final system on the page, showing the continuation of the melodic and accompanimental parts.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page is divided into six systems, each consisting of two staves (treble and bass clef). The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are present throughout. The notation is written in a clear, legible hand, typical of a composer's manuscript. The page ends with a double bar line and repeat dots.

**Cyralian Air,**  
WITH VARIATIONS,  
FOR THE PIANO-FORTE.

(Printed for the Messrs. Bells.)

ALLEGRO

f

And. 1

mod

And.



Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of a melodic line with eighth and sixteenth notes and a harmonic accompaniment of chords and single notes.

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment.

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment.

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment.

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment.

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment.

*Frage & Antwort*

Viol. II

Viol. II

*Frage & Antwort*

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass.

Second system of the musical score, continuing the complex melodic and rhythmic patterns from the first system. It includes various musical notations such as slurs, ties, and dynamic markings.

Third system of the musical score, showing further development of the musical themes. The notation includes a variety of note values and rests, with some notes beamed together.

Fourth system of the musical score, featuring a prominent melodic line in the treble staff and a supporting bass line. The system includes dynamic markings such as *pp* (pianissimo).

Fifth system of the musical score, characterized by intricate melodic passages in the treble and a steady accompaniment in the bass. The notation is dense with many notes.

Sixth system of the musical score, the final system on this page. It concludes with a series of chords and melodic fragments in both staves.

## Instrumental Music.

### In LE DEVIN DU VILLAGE, or INTERMÈDE.

Composed by J. J. ROUSSEAU.

(Adapted for the Piano-Forte, from the Author's Opera, purposely for the work.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a treble clef. The melody in the upper staff is marked with a '2' above the first measure. The bass line provides a steady accompaniment.

The second system continues the piece with two staves. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line continues with a consistent rhythmic pattern.

The third system shows the continuation of the instrumental piece. The upper staff has a melodic line with some rests, and the bass line remains active with eighth notes.

The fourth system includes a dynamic marking of *mf* (mezzo-forte) above the staff. The melody in the upper staff is marked with a '2' above the first measure. The piece concludes with a double bar line.

The fifth system is the final one on the page, continuing the two-staff format. It ends with a double bar line, marking the end of the piece.

**NEVER GET UP FROM MY DOOR,**

(VERSE IN THREE PARTS.)

THE WORDS AND MUSIC BY J. J. BOSSERT.

(First Verse) (Solo. (S. S.)) The accompaniment to a smaller degree is not added.)

Get to your feet - in - stead, Then - get back to bed, - Then to be - in - stead - as that - please - you - best

So please - let me - go, - Stand - as my - side - too, - What - you - like - me - to - do, - For - me - and - you -

What is to pass  
 We just want to rest,  
 In slumber to pass  
 When our slumber  
 Comes to his ending  
 In such a slumber  
 May our slumber  
 Be with slumber

La vie est un passage  
 Quand l'enfer se retire,  
 Veut-on long à rester  
 Et que se le veut  
 Quand on le veut?  
 En Dieu tout l'enfer,  
 Et la vie est un passage  
 Et un passage

**ROMANCE,**  
**"DANS MA CABANE OSCURE"**

From the Operetta of "Le Baron de Tréville"

COMPOSED BY J. J. BOSSANGE.

1887

*p* *mf*

Est-ce un bonheur - ar - re - te - nuer la main

*mf* *f*

deux, en - tel se - rait, que j'aurais la - main. Et - tel - le, en - ter -

*mf* *f*

re - ce, si ce n'est pas - sé - rait, que j'aurais en - core, que j'aurais en - core, que j'aurais en -

*f* *mf*

de j'aurais la main - ce n'est pas - sé - rait, que j'aurais en - core, que j'aurais en - core, que j'aurais en -

*f* *mf*

de j'aurais la main - ce n'est pas - sé - rait, que j'aurais en - core, que j'aurais en - core, que j'aurais en -

# Quitting,

— BENJAM. O. DOWL —

COMPOSED BY THE SAME.

THE WORDS BY HOLL.

(From *Second Collection*.)

1st. Soprano  
2d. Soprano  
Tenor  
Bass  
Piano

1. I have a heart that's true, and I will love you  
Till death do us part, and I will love you  
Till death do us part, and I will love you

2. I have a heart that's true, and I will love you  
Till death do us part, and I will love you  
Till death do us part, and I will love you

3. I have a heart that's true, and I will love you  
Till death do us part, and I will love you  
Till death do us part, and I will love you

4. I have a heart that's true, and I will love you  
Till death do us part, and I will love you  
Till death do us part, and I will love you

5. I have a heart that's true, and I will love you  
Till death do us part, and I will love you  
Till death do us part, and I will love you

## A Whistling Priory.

WAGNER

### SEAN MUDOL, or, THE ALLUREMENTS OF LOVE.

Performed by the White Slaves when the Emperor (Nathan or Henry) was Prisoner,  
in Egypt under the Turks.

ARRANGED BY Wm. PARKER.

MASTERS



The above Whistling Priory is the first of a series of Whistling Priories of Major and Minor Keys. It will enable our Slaves of our three acts, the Slaves accompanying in the third act of each part; the whole performance will consist of five Whistling Priories, and concludes with the Whistling Priory for the first part of the first act.

Those who have never heard the original Whistling Priory of Slaves with the English King, may know the effect of the effect in person.

Wm. PARKER.



THE  
OVERTURE

BY, &c.

Selection

FROM,

THE OPERA OF "*I PURRUSCITI*"

OR,



COMPOSED AND ARRANGED FOR THE PIANO FORTÉ,

BY

FERDINAND FARR.

NEW YORK: PUBLISHED AND SOLD BY THE PUBLISHERS.

OVERTURE.

ALLEGRO  
VIVACE

The first system of the Overture consists of two staves joined by a brace on the left. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a series of sixteenth-note chords in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'ALLEGRO VIVACE'.

The second system continues the musical piece. It features a melodic line in the right hand with some slurs and a steady accompaniment in the left hand. The dynamics include 'p' (piano) and 'pp' (pianissimo).

The third system shows a continuation of the melodic and accompanimental lines. The right hand has more complex rhythmic patterns, including sixteenth-note runs.

The fourth system introduces a new melodic phrase in the right hand, characterized by slurs and a more flowing rhythm. The left hand continues its accompanimental role.

The fifth system features a melodic line with a prominent slur and a dynamic marking of 'p' (piano). The accompaniment in the left hand remains consistent.

The sixth system concludes the page with a melodic line in the right hand and an accompaniment in the left hand. The music ends with a final chord in the right hand.

First system of a musical score, consisting of two staves. The upper staff features a melodic line with various ornaments and a fermata. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, showing further progression of the musical themes.

Fourth system of the musical score, featuring more complex rhythmic patterns and melodic flourishes.

Fifth system of the musical score, with a prominent melodic line in the upper staff and a steady accompaniment in the lower staff.

Sixth system of the musical score, concluding the piece with a final melodic phrase and accompaniment.



The image displays a page of musical notation, likely a score for a piano piece. It consists of seven systems, each with two staves (treble and bass clefs). The notation includes various musical symbols, such as notes, rests, and ornaments. The piece is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The notation is dense and detailed, with many notes and rests. The page is numbered 179 at the bottom right.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development. The lower staff includes dynamic markings such as *mf* and *ff* above the staff.

Third system of musical notation, consisting of two staves. The upper staff has a dense texture of notes, while the lower staff features a more active bass line.

Fourth system of musical notation, consisting of two staves. The upper staff continues with intricate melodic patterns. The lower staff has a more melodic bass line with some slurs.

Fifth system of musical notation, consisting of two staves. The upper staff shows a continuation of the complex melodic texture. The lower staff has a steady accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes dynamic markings such as *mf* and *ff* above the staff.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with quarter and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth notes and rests, while the lower staff provides a bass line with quarter notes.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with eighth notes and rests.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes, and the lower staff has a bass line with eighth notes and rests.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with eighth notes and rests. Dynamic markings *p*, *f*, and *f più mosso* are present.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with eighth notes and rests. A dynamic marking *p* is present.

(THE FALCONER.)

# Corytha,

PLAT I

FOR TWO SOPRANOS AND A VIOLA.

(The Violin and the Viola play the same as in PLATE II. See the first Plate.)

VIOLA

First system of musical notation for the Viola part, consisting of two staves. The upper staff contains the melody with various ornaments and dynamics like *mf* and *f*. The lower staff provides harmonic accompaniment.

Second system of musical notation for the Viola part, continuing the melody and accompaniment from the first system.

*Adagio.*

Third system of musical notation for the Viola part, marked *Adagio*. It includes a vocal line with lyrics: "Ella è, Ella è, Ella è!". The Viola part continues with a slower tempo and dynamic markings like *mf* and *f*.

*Adagio.* *And.*

Fourth system of musical notation for the Viola part, marked *Adagio* and *And.*. It includes a vocal line with lyrics: "Ella è, Ella è, Ella è!". The Viola part continues with a further change in tempo and dynamics like *f* and *mf*.





Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass

Tenor                      Alto  
 Tenor                      Alto  
 Bass  
 Bass



# ROMANCE.

in G major.

Sung by Edward (Edward) depicted as a Shepherd.

First system of piano accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with a slur, and the left hand has more complex rhythmic patterns, including sixteenth-note runs.

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "From the mountains of the hills, the shepherd's pipe is heard." The piano accompaniment supports the vocal melody.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "The shepherd's pipe is heard, the shepherd's pipe is heard." The piano accompaniment continues to support the vocal melody.



The first system of music features a vocal line with lyrics: "The first of the year - the / golden harvest time. The first of the year - the / first of the year - the first of the year." Below the vocal line is a piano accompaniment consisting of two staves.

The second system continues the musical piece. The vocal line includes the lyrics: "The first of the year - the / golden harvest time. The first of the year - the / first of the year - the first of the year." The piano accompaniment continues with two staves.

The third system of music shows the vocal line with lyrics: "The first of the year - the / golden harvest time. The first of the year - the / first of the year - the first of the year." The piano accompaniment continues with two staves.

The fourth system concludes the musical piece. The vocal line includes the lyrics: "The first of the year - the / golden harvest time. The first of the year - the / first of the year - the first of the year." The piano accompaniment continues with two staves.

The first system of music features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "The first of the summer in the light of the summer days is not so bright / as the first of the summer in the past of the summer days is not so bright." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

The second system of music continues the vocal and piano parts. The vocal line has the lyrics: "The first of the summer in the light of the summer days is not so bright / as the first of the summer in the past of the summer days is not so bright." The piano accompaniment continues with the same melodic and harmonic structure.

The third system of music shows the vocal line and piano accompaniment. The vocal line has the lyrics: "The first of the summer in the light of the summer days is not so bright / as the first of the summer in the past of the summer days is not so bright." The piano accompaniment continues with the same melodic and harmonic structure.

The fourth system of music concludes the vocal and piano parts. The vocal line has the lyrics: "The first of the summer in the light of the summer days is not so bright / as the first of the summer in the past of the summer days is not so bright." The piano accompaniment continues with the same melodic and harmonic structure.

[THE PATENTERS]

## March and Chorus.

OP. 101.

ARRANGED FOR THE PIANO-FORTE.

TRIO  
OF  
PIANO

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The music is in 2/4 time and begins with a key signature of one flat.

The second system continues the musical piece. It features similar melodic and harmonic textures as the first system, with the upper staff carrying the main melody and the lower staff providing accompaniment. The notation includes slurs, ornaments, and dynamic markings.

The third system of music shows the continuation of the piece. The melodic line in the upper staff remains prominent, while the lower staff continues with its accompaniment. The system concludes with a final cadence.

The fourth and final system of music on this page. It contains the concluding measures of the piece, featuring the same melodic and harmonic elements as the previous systems. The music ends with a clear final cadence.





This image shows a page of musical notation, likely a score for a piano piece. The page contains six systems of music, each consisting of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef staff containing a complex melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the melodic development in the treble and the accompaniment in the bass. The third system shows a more intricate melodic passage in the treble. The fourth system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a steady accompaniment. The sixth system concludes the page with a treble staff and a bass staff. Dynamic markings such as *p* and *pp* are visible throughout the score.

(THE PROLOGUE.)

**Quintet.**—“**NUME BENEFICO!**”

FOR A MICHIO AND FEMIO,

SUNG BY MARCELLA AND ROBERTO, IN ACT II.

(The object of this Act being Stage.)

MASSIMO  
MICHIO

MICHIO

Femio benefico! Nume benefico!

FEMIO

Femio benefico! Nume benefico!

MICHIO

Femio benefico! Nume benefico!

FEMIO

Femio benefico! Nume benefico!

First system of a musical score. It consists of four staves. The top two staves are for vocal parts, with lyrics written below the notes. The bottom two staves are for piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Second system of the musical score, continuing the four-staff format. The vocal lines and piano accompaniment are clearly visible. The piano part includes some chordal textures and moving bass lines.

Third system of the musical score, also consisting of four staves. The notation continues with various rhythmic patterns and melodic lines for both the vocalists and the piano.

First system of a musical score. It consists of four staves. The top two staves are vocal lines with lyrics in Chinese characters. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: 天 地 間 萬 物 皆 有 其 道 天 地 間 萬 物 皆 有 其 道

Second system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics in Chinese characters. The bottom two staves are piano accompaniment. The lyrics are: 天 地 間 萬 物 皆 有 其 道 天 地 間 萬 物 皆 有 其 道

Third system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics in Chinese characters. The bottom two staves are piano accompaniment. The lyrics are: 天 地 間 萬 物 皆 有 其 道 天 地 間 萬 物 皆 有 其 道

[THE PROLOGUE]

## Chorus,

BEING THE FINALE TO ACT II.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRO  
SPAZIO

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The tempo marking 'ALLEGRO SPAZIO' is written vertically to the left of the staves.

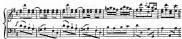
The second system continues the musical composition with two staves. The upper staff features a melodic line with some slurs and accents. The lower staff continues the accompaniment with rhythmic patterns and chordal structures.

The third system of the score shows further development of the musical themes. The upper staff has a melodic line with some grace notes and slurs. The lower staff maintains the accompaniment with consistent rhythmic and harmonic support.

The fourth system continues the musical progression. The upper staff features a melodic line with some slurs and accents. The lower staff provides the accompaniment with various chordal and melodic elements.

The fifth and final system of the score concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides the final accompaniment, including a bass line that leads to the end of the piece.

Handwritten musical score for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a style characteristic of 19th-century manuscript notation.





# Dueto Matrimoniale,

Fine del Dueto-Sereno, LA CENERENTOLA,

OPERA

Di G. ROSSINI.

The image displays a musical score for a duet from Rossini's opera Cenerentola. It consists of five systems of music, each with a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a soprano clef. The piano accompaniment is written in two staves, with a grand staff clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with dynamics such as *p* (piano) and *f* (forte), and includes performance instructions like *rit.* (ritardando) and *tr.* (trill). The piece concludes with a double bar line and a repeat sign.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a rhythmic accompaniment. Below the bass staff, there are five groups of notes: the first three are groups of four notes, and the last two are groups of two notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata over the last measure. The bass staff contains a rhythmic accompaniment. Below the bass staff, there are eight groups of notes, each consisting of two notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata over the last measure. The bass staff contains a rhythmic accompaniment. Below the bass staff, there are eight groups of notes, each consisting of two notes.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata over the last measure. The bass staff contains a rhythmic accompaniment. Below the bass staff, there are six groups of notes, each consisting of two notes.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata over the last measure. The bass staff contains a rhythmic accompaniment.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata over the last measure. The bass staff contains a rhythmic accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with many slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some grace notes. The bass staff features a rhythmic accompaniment with repeated chordal patterns.

Fourth system of musical notation. The treble staff has a melodic line with many slurs. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with many slurs. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with many slurs. The bass staff continues with a steady accompaniment.

# Bolossie,

caprice

Par J. F. PÉZLA,

—

ALLEGRO.

The image displays a musical score for a piece titled "Bolossie, Caprice" by J. F. Pězla. The score is written for piano and is divided into five systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a 2/4 time signature. The first system begins with a dynamic marking of *f* (forte). The second system includes a *rit.* (ritardando) marking. The third system features a *rit.* marking. The fourth system has a *p* (piano) marking. The fifth system concludes with a *Fin.* marking. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

100

# Waltz.

COMPOSED, AND PRESENTED TO THE "HARMONICON."

By THOMAS GRAHAM, of DUBLIN.

ALLEGRETTO.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The tempo is marked 'ALLEGRETTO'. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with a treble clef and a key signature of one flat. The piece concludes with a final cadence in the fifth system.



# Advertizante.

From ROSSINI'S "TURCO IN ITALIA,"

ARRANGED FOR THE PIANO-FORTE

By DIABELLI

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The music is in 2/4 time and begins with a dynamic marking of *f*.

The second system continues the piece with similar melodic and harmonic development. It features a prominent melodic line in the treble clef and a supporting bass line. The dynamics remain consistent with the first system.

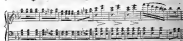
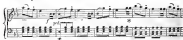
The third system shows further melodic elaboration and harmonic complexity. The treble clef part includes more intricate ornamentation and slurs, while the bass clef part maintains a steady accompaniment.

The fourth system continues the musical development. The melodic line in the treble clef is highly decorative, and the bass clef part provides a solid harmonic foundation.

The fifth system concludes the piece with a final melodic flourish in the treble clef and a concluding bass line. The music ends with a final chord in the bass clef.







First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *f* and *mf*.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamics include *f* and *mf*.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

Fourth system of the piano score. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

# Bricea.

- DOFE AFFOLO, O DIO!

WORDS BY

CERVLAND CRESCENTINI,

(Member of the Order of the Iron Cross.)

FIVE STRAIN FROM ADAPTED TO THE AIR FOR THE HORN.

First system of musical notation. The vocal line (treble clef) has the lyrics: "Oh! oh! oh! oh! oh! Oh! oh! oh! oh! oh! Oh! oh! oh! oh! Oh! oh!". The piano accompaniment consists of two staves (treble and bass clefs).

Second system of musical notation. The vocal line (treble clef) has the lyrics: "Oh! oh! oh! oh! oh! Oh! oh! oh! oh! oh! Oh! oh! oh! oh! Oh! oh!". The piano accompaniment consists of two staves (treble and bass clefs).

Third system of musical notation. The vocal line (treble clef) has the lyrics: "Oh! oh! oh! oh! oh! Oh! oh! oh! oh! oh! Oh! oh! oh! oh! Oh! oh!". The piano accompaniment consists of two staves (treble and bass clefs).



# Romant. — LA PETITE MENDIANTE.

PARLES DE M. ANTOINE COCHETEAU.

MISE EN MUSIQUE AVEC ACCOMPAGNEMENT DE PIANO-FORTE OU BASSO.

PAR A. ROMAGNOLI.

*Allegretto*

Cher le gar çu le monde s'è - | le Garçon - | s'è - | le gar çu le monde s'è - |

*Piano*  
*Violon*  
*Basso*

Cher le gar çu le monde s'è - | le Garçon - | s'è - | le gar çu le monde s'è - |

Cher le gar çu le monde s'è - | le Garçon - | s'è - | le gar çu le monde s'è - |

Cher le gar çu le monde s'è - | le Garçon - | s'è - | le gar çu le monde s'è - |

A pas se-til de ... A pas se-til de ...

Et. Devez.

Et. Devez. ...

Et. Devez.

Et. Devez. ...

Strain Six,

"THE FLOOME"

FROM THE COLLECTION OF PROFESSOR WYSS, OF BERNE,

EDITED BY MADAME VERHAN,

With English Words, arranged from the German, and adapted for Six Voices.

1. Whom I love, I love in the night, I love you, I love you, I love you, I love you.  
 2. Whom I love, I love in the night, I love you, I love you, I love you, I love you.

And who knows me, who knows me, who knows me, who knows me, who knows me, who knows me.  
 And who knows me, who knows me, who knows me, who knows me, who knows me, who knows me.

I love you, I love you, I love you, I love you, I love you, I love you.  
 I love you, I love you, I love you, I love you, I love you, I love you.





*FOR THE PIANO-FORTE*

COMPOSED BY THE COMPOSER

**G. F. PINTO.**

FROM AN UNPUBLISHED MS. IN THE AUTHOR'S HAND-WRITING



[For the benefit and exclusive Copyright of the Proprietors of the *Illustration* are printed in St. Mary, this  
also printed in New York by the same press but in different paper,  
published in different colors of the work.]

CHORDS  
—

The first system of music shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. The melody consists of eighth and sixteenth notes, while the bass line features a steady pattern of chords.

The second system continues the melodic and harmonic development. The treble staff shows a continuation of the melodic line, and the bass staff maintains the chordal accompaniment.

The third system shows further progression of the piece. The melodic line in the treble staff and the chordal accompaniment in the bass staff continue to evolve.

The fourth system features a more complex melodic passage in the treble staff, with some sixteenth-note runs, while the bass staff continues with the chordal accompaniment.

The fifth system shows a change in the bass line's texture, with more active eighth-note accompaniment alongside the chordal structure.

The sixth system concludes the page with a final melodic flourish in the treble staff and a corresponding bass line accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a long slur over the first four measures. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a more active melodic line with many sixteenth notes. The bass staff has a similar rhythmic pattern.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a steady accompaniment.

And.  
Musical notation system 1: Treble and bass clefs with notes and chords.

Musical notation system 2: Treble and bass clefs with notes and chords.

Musical notation system 3: Treble and bass clefs with notes and chords.

Musical notation system 4: Treble and bass clefs with notes and chords.

Musical notation system 5: Treble and bass clefs with notes and chords.

Musical notation system 6: Treble and bass clefs with notes and chords.

*Handwritten signature or text*

This image shows a page of musical notation, likely for a piano piece. The page contains six systems of staves, each consisting of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the piece, featuring a melodic line in the treble clef and a bass clef staff with a rhythmic accompaniment. The third system shows a melodic line in the treble clef and a bass clef staff with a rhythmic accompaniment. The fourth system continues the piece, featuring a melodic line in the treble clef and a bass clef staff with a rhythmic accompaniment. The fifth system shows a melodic line in the treble clef and a bass clef staff with a rhythmic accompaniment. The sixth system concludes the piece, featuring a melodic line in the treble clef and a bass clef staff with a rhythmic accompaniment. The page is numbered 813 at the bottom right.





[THE POLKES] ]

# FIFA BACCI

Due in 4/4

or var.

Comic Opera of *L'Enferment de Sord*, composed by MOLAN.

ARRANGED AS A DUO FOR THE PIANO-FORTE.

The image displays a musical score for the piece 'FIFA BACCI' by Molan, arranged for piano and forte. The score is written in 4/4 time and consists of five systems of music. Each system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by a lively, rhythmic melody in the treble clef, often featuring sixteenth and thirty-second notes. The bass clef part provides a steady accompaniment with chords and rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs at the end of the fifth system.



This image shows a page of musical notation, likely a score for a piano piece. The page is divided into six systems, each consisting of a treble clef staff and a bass clef staff. The notation is dense, featuring many notes, rests, and dynamic markings. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. The third system shows a change in the bass line. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system continues the piece with similar notation. The sixth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The page is numbered 111 at the bottom left and 112 at the bottom right.



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The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth notes and quarter notes, some with slurs. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and moving lines. The bottom staff is a bass line with a bass clef, providing a rhythmic and harmonic foundation.

The second system of musical notation continues the piece. The top staff has a treble clef and contains a melodic line with some rests and slurs. The middle staff is a piano accompaniment with a grand staff, showing more complex chordal textures and arpeggiated figures. The bottom staff is a bass line with a bass clef, maintaining the harmonic structure.

The third system of musical notation shows further development of the musical themes. The top staff (treble clef) features a melodic line with slurs and some grace notes. The middle staff (grand staff) provides a rich piano accompaniment with various chordal and arpeggiated patterns. The bottom staff (bass clef) continues the bass line with rhythmic and harmonic support.

The fourth system of musical notation concludes the page. The top staff (treble clef) has a melodic line that appears to be coming to a close. The middle staff (grand staff) shows the final piano accompaniment, including some sustained chords and arpeggios. The bottom staff (bass clef) provides the final bass line for this section.

(THE SINGERS)

# Aria.

IN THE SECOND ACT OF THE SAME.

The first system of the musical score consists of two staves. The upper staff is for the vocal line, written in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a half rest followed by a series of eighth and quarter notes, including some beamed eighth notes. The lower staff is for the piano accompaniment, starting with a half note chord and followed by a steady eighth-note accompaniment.

The second system continues the vocal and piano parts. The vocal line features a melodic phrase with a half note followed by eighth notes. The piano accompaniment maintains its rhythmic pattern with eighth notes and chords.

The third system includes the vocal line with lyrics. The lyrics are: "A - - - - -". The musical notation shows a vocal line with a half note followed by eighth notes, and a piano accompaniment with eighth notes and chords.

The fourth system continues the vocal and piano parts. The lyrics are: "A - - - - -". The musical notation shows a vocal line with a half note followed by eighth notes, and a piano accompaniment with eighth notes and chords.

First system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: 我 們 是 一 個 家 庭 的 成 員

Second system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: 我 們 是 一 個 家 庭 的 成 員 我 們 是 一 個 家 庭 的 成 員

Third system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: 我 們 是 一 個 家 庭 的 成 員 我 們 是 一 個 家 庭 的 成 員

Fourth system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: 我 們 是 一 個 家 庭 的 成 員 我 們 是 一 個 家 庭 的 成 員



First system of musical notation. It consists of three staves: a vocal line in G-clef with lyrics, a piano accompaniment in G-clef, and a piano accompaniment in F-clef. The music is in 4/4 time and features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system, with vocal and piano parts. The piano accompaniment includes a prominent chordal texture.

Third system of musical notation, the final system on the page. It maintains the three-staff structure. The piano accompaniment features a circled chord in the left hand, and the vocal line concludes with a final note.









