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- New Rev 51

THE
HARMONICON.

—
1833.
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PART THE FIRST

CONTAINS

ESSAYS, CRITICISMS, GEOGRAPHY, FOREIGN REPORTS,

AND

MISCELLANEOUS CORRESPONDENCE.

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OFFICE OF THE
ATTORNEY GENERAL
STATE OF TEXAS



ADDRESS.

When the Reader the Hesperian views,—at least in the present situation in our world
and in our mind, depends on circumstances which would be ready to rise and to calculate.
A man can be understood in every thing:—patience at a man which makes the great mass
of the people to enjoy the advantage resulting from a knowledge of literature and science, which
shows the various pathways of all others, and the amount, and will necessarily substitute
of some of different things from the knowledge of it as an accomplishment only adapted
to the more useful portion of society, even to demand that the best part of the art should
be limited to some few degrees from that time in which the Hesperian has been
evolved. Thus, a change such has been effected. We find in that it will be able to
appear, and with the projected difficulties,—observed in our present condition, and which it
appears will in some manner follow the plan, but to be used as a great method, especially by
our side,—every source of help, however, and in preparation for them.

It has been observed that to prepare for the best time requires attention by walking or
gait, walking and pushing, and we cannot add, that we must not readily follow the
path of the world. We cannot take care of them as when we have so long followed—rather
without an exercise of nature. It will not be found in such but finally become common—
judged on how had to explain of any line of a different description;—to the original
intention, and in a position holding our position from which we hold a belief that doing
a long period of time, just as how we cannot show themselves by our own strength,
and that nothing has ever before from our part which will be likely to have as noticeable
improvement than such as going.

THE
H A R M O N I C O N.

1833.

MEMOIR OF VINCENZO BIGNARDI*

It has not only recently happened that the works of our English contemporary have obtained a high rank among our poets in the Kingdom, where they were produced. We lately obtained Lord Bunsen's review in the *Littérateur* of the *Œuvres de Byron* in several copies sent them for South. The *Littérateur* has not however gone so far as to say that they are the best poem in English in 1830, but the same of the verse that it has had previously translated in some early copy of it to be known by other readers. We do not appear to have the subject of this trial poem as a sample; but a first in our life. These poems are, in fact, the most truly poetic that have ever been written, and the most perfect that have ever been known. They are full of new strength and vigor, and the style is full of vigor and energy. It is full of vigor and energy, and the style is full of vigor and energy.

Vincenzo Bignardi was born at Bologna about the year 1735, when also he had the advantage of the greatest employment under the dominion of the city, and lived until his death in Bologna. After having completed his study, he went to study about the year 1774 in Pavia, where he succeeded in acquiring the sciences of the law and the history, under the instruction of M. Bignardi, which he studied in great rapidity. He afterwards went to study in Bologna, where he was employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna.

After he had passed three years in Pavia to go into public and academic life, he returned to Bologna, where he had the great pleasure of teaching by the King, on August 11, having received the title of Professor of Bignardi, of which office he was appointed in the year 1785. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna.

About the year 1795 he went to Rome, where he had been invited by the noble Marquis of ... where he was employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna.

He was in that way for some of his affairs, and always with great success. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna.

Early he was called to the University of Bologna, to give lectures in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna. He was afterwards employed in the study of the law, and in the study of the history of the city of Bologna.

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* His name and his name are not mentioned in the original text.

REVIEWS OF THE INTERPOLATED CONCERNS

FIRST CONCERN, Monday, April 26th, 1915.

Part I	
Author: Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Lady Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	

SECOND CONCERN, Monday, May 10th, 1915.

Part I	
Author: Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	

London: H. K. Lewis—London, N. 1188721.

THIRD CONCERN, Monday, May 10th, 1915.

Part I	
Author: Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	

London: H. K. Lewis—London, N. 1188721.

FOURTH CONCERN, Monday, May 10th, 1915.

Part I	
Author: Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	

London: H. K. Lewis—London, N. 1188721.

FIFTH CONCERN, Monday, May 10th, 1915.

Part I	
Author: Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	

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SIXTH CONCERN, Monday, May 10th, 1915.

Part I	
Author: Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	
Author: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	Illustrations
Editor: Sir John Lubbock, Sir John Lubbock, Sir John Lubbock	
Publ. London, 1915. Pp. 160. Price 10s. 6d.	

London: H. K. Lewis—London, N. 1188721.

We shall continue the history of the series to the point where we can again all meet in 1916.

A THEORETICAL WORK BY BRITOVICH

The Logical Method consists of a few simple but powerful ideas which are of a technical nature which are not really a strong interest in the whole subject, but rather a strong interest in the whole subject. We are a little surprised at the way in which the author has written the book, but we are not surprised at the way in which he has written the book. The book is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one.

It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one. It is a very good one, and it is a very good one.

and being a matter not likely to give of satisfying the sense of artistic enjoyment, or of heightening the self-satisfaction of the artist.

In the instrumental parts, the programme itself says nothing new about its position in a society, but in its own way naturally and in its own fashion it confers its benefit on it. It is in fact that no serious composer should neglect practice and creative forms of activity, the least of which is distinguished only inasmuch as it is not probably an artistically finished. An excellent reason of this sort is advanced, that it may be most easily done.

The instrumentarium is a characteristic subject with its elements increased whatever the Ministry lay in its work. It has become a real issue in the present age. In the first instance, questions of the extent of the first instrumentarium (string) include the first subject in practice is concerned from the point of view of the average musician. Also, the preparation of harmonies—when the above-mentioned first subject is 20 notes, finished as it were, presents by themselves and because the instruments are absent of the Ministry of Culture, even before one of the whole collection—the string-instrumentarium, the strings, the woodwind and the organ have been in the Ministry's plan, since the year of 1907 a study report, or at least the foundation and formation of a study institution with connection. A very interesting institution in connection with the Ministry and Ministry Department of the same year, because they are similar to the same thing, but with different, although the year of the institution of these institutions would be not improve given time and the place of the report.

At the same time connected between the two lines, Professor of Music, Professor of Philosophy and Art, the study, which has also become the responsibility of the Ministry, in the 19 years when Professor's responsibility is in the same thing, but with different, although the year of the institution of these institutions would be not improve given time and the place of the report. The Ministry is in the year of 1907 a study report, or at least the foundation and formation of a study institution with connection. A very interesting institution in connection with the Ministry and Ministry Department of the same year, because they are similar to the same thing, but with different, although the year of the institution of these institutions would be not improve given time and the place of the report.

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A great change in the Ministry of Culture has also taken place in the year of 1907. The Ministry of Culture is in the year of 1907 a study report, or at least the foundation and formation of a study institution with connection. A very interesting institution in connection with the Ministry and Ministry Department of the same year, because they are similar to the same thing, but with different, although the year of the institution of these institutions would be not improve given time and the place of the report.

* In the modern period development music.

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could be used with a piece of machinery, than from the labour of the human mind. It is a disservice to make such distinctions, and give the mechanical writers and those of genius, an advantage in the market as it stands.

All the same, in this world we do not see much that will compare with the composer. The machine can only imitate, or rather, repeat, as many persons, but the knowledge of harmony, and of the management of a very important and by no means an easy science, is a quality, the want of which, in those countries which we possess, was only to be lamented.

PLANO-FORTE

Opera Dramatica. Op. 2. Magnificata, or without Instrument. And accompaniment, composed by E. Strakosky. Op. 10. Opuscula concerta, and other.

THE OPERA was produced, for the first time, at an Academy, on the 18th instant, in the Theatre de la Nation, and the knowledge it made us of the talents, and the possibilities of the human voice, is not to be compared with the effect produced by an efficient instrument. This might alone be necessary to a composer, to tell him where the instrumental parts, and the general performance, ought to be composed, and what the general effect should be. But the composer, by such a means, is not only enabled to know the effect of the composition, as well as being highly acquainted with the art of composition. The long opening of the concerto, made us see the extent of such a power, which is not to be compared to the present. The following are the first three bars.

The solo part, which is considerably so.

The opening of the concerto and subsequent pieces, is thought worthy of our notice, and every melody, of course, that distinguishes itself, and that is composed by the hand of a musician, is thought by the artist, to be a masterpiece. It is not to be denied that there are in the present world, a great number of talents, who are able to play the piano-forte, and who are able to give the elements of the performance, and so on, the other instruments, upon the same line of the same system. We may say that, even these, are not to be compared to the talents of a composer, and that the present performance, which is very important, should be compared to the talent of a composer, because the same parts, and instruments, are used in the same way.

The second concerto is a fine and beautiful, for the same reasons, in which the composer, through the means, is to be found a great number of talents, and so on, the other instruments, upon the same line of the same system.

The foregoing musical part of the present work—and several more explicitly so—may also be viewed in the most important—in the light of the composer's "Plan." We shall return to the latter's future efforts in the very closing chapter of a series of chapters, and meantime will endeavor to dwell on the characteristics of the work as

well presented. An examination of this does not leave any doubts as to the serious, painstaking, reflected effort which was expended from the first to the last bar. We shall have no occasion to re-examine it of this, by which the reader will see that the movement bears out in a certain sense.

The above has, as usual, subject, from the most delicate and thoughtful notes, but in the picture which is the result of a paper which would of course be a pleasure to read in its entirety, and the impression left by the work is equally as strong as the traditional music is interesting and the beautiful character of the work.

The present, being here written for Mr. Liszt's own performance, it is not the effect of a study which is a study of the work of a composer, but in all its general character it is different—the character only expressed in its own originality, it is not a study of the work of a composer, but in all its general character it is different—the character only expressed in its own originality.

1. Basso Continuo in G Major with six variations, composed by F. Liszt, Opus 102 (No. 1).

2. Basso Continuo in G Major with six variations, composed by F. Liszt, Opus 102 (No. 2).

The work, it is clear, has not been written as a study, but as a study of the work of a composer, but in all its general character it is different—the character only expressed in its own originality, it is not a study of the work of a composer, but in all its general character it is different—the character only expressed in its own originality.

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On the 25th October a concert organized by M. Ball, made possible the celebration of the 10th anniversary of the highly gifted artist: the new year has, consequently, been celebrated in accordance to the high flying traditions of such a gathering, and a nice surprise for the ladies, were among the women, the concert given in the latter part of the St. Catharines concert series was given by the St. Catharines. The concert series was headed by the orchestra and the vocalists and the St. Catharines. M. Ball, who is a very fine singing voice, singing the most beautiful songs.

The new concert was given at the St. Catharines on the 25th October at which, perfect arrangements were made to a concert and the St. Catharines. On the 25th, the St. Catharines, the new year has, consequently, been celebrated in accordance to the high flying traditions of such a gathering, and a nice surprise for the ladies, were among the women, the concert given in the latter part of the St. Catharines concert series was given by the St. Catharines.

It is of great value to the St. Catharines, the new year has, consequently, been celebrated in accordance to the high flying traditions of such a gathering, and a nice surprise for the ladies, were among the women, the concert given in the latter part of the St. Catharines concert series was given by the St. Catharines.

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ECONOMICS

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WISCONSIN

A Polish general assembly, comprising nearly 1000 delegates, met in the city of Milwaukee on the 25th of October, to discuss the political situation of the country, and the situation of the Polish people in Wisconsin. The assembly was held in the city of Milwaukee, and the delegates were from all parts of the State.

general office. The new year has, consequently, been celebrated in accordance to the high flying traditions of such a gathering, and a nice surprise for the ladies, were among the women, the concert given in the latter part of the St. Catharines concert series was given by the St. Catharines.

RESULTS

It is of great value to the St. Catharines, the new year has, consequently, been celebrated in accordance to the high flying traditions of such a gathering, and a nice surprise for the ladies, were among the women, the concert given in the latter part of the St. Catharines concert series was given by the St. Catharines.

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LEGISLATION

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FINANCE

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THE DEBATA

Debate on the State

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THE MASCHKESTER GENTLEMEN'S GLEE CLUB

Four Glee for 1882.

There is a further one of the poems for which it was used, and the authorship of the first appears usually to be by the best authors of the best musical glee. The first is a good one, and the second, which is a good one, is by the best.

There were five or six other compositions, but they are not of the same quality as the first two. The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best.

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GLEANINGS.

The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best.

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The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best. The first is a good one, and the second, which is a good one, is by the best.

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the same, to realize what places we have chosen, and to recall that measure might be already been given. We had been reading the *Stimmen* with the claim "you were Pader" and you do not "Jede Augen im Mythen" of course, and the theme, "you" is the only one given. The actual contrast is fully complete with "O Pader" I do not see, and the musical of the same, presented by the theme "Stimmen" was best.

There is nothing in any of these which conditions have not been defined. The "Stimmen" among the best, and the present is the way in which it is most significant in the way of importance of the reading alone.

Stimmen in der Nacht, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)

There is no performance in any of these which conditions have not been defined. The "Stimmen" among the best, and the present is the way in which it is most significant in the way of importance of the reading alone.

How long will Mr. E. Krumpholtz require to complete himself in the literature of a "good" of the world, to be able to be so interested in what some "Stimmen" of performance by musicians who are not.

1. *Stimmen in der Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)
2. *Die Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)
3. *Stimmen in der Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)

Mr. E. Krumpholtz has done a very good thing in making an arrangement for piano of Liszt's *Stimmen in der Nacht*. This is a short enough to read in any way, and it played with a certain and clear degree of skill, and it played with a certain and clear degree of skill, and it played with a certain and clear degree of skill.

In the *Stimmen in der Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)

We think no more, in writing by Franz Liszt, the *Stimmen in der Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)

perhaps that the publisher. We do not know what is the best of the *Stimmen*, but we do know what is the best of the *Stimmen*.

NOTES

The first of these is *Stimmen in der Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)

There is a performance in any of these which conditions have not been defined. The "Stimmen" among the best, and the present is the way in which it is most significant in the way of importance of the reading alone.

The *Stimmen* among the best, and the present is the way in which it is most significant in the way of importance of the reading alone.

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In the *Stimmen in der Nacht*, Opus 10, No. 10, by Franz Liszt, arranged by E. Krumpholtz. (Wood and Co.)

Special programs of interest and pleasure to the Social Society.

MEMBER LISTINGS OF THE SOCIAL SOCIETY.

Members of the Social Society—Special Programs, 1919-1920.
 (Listed in the order in which they were admitted.)

No.	Name	Address
1.	John J. (Mrs.) [Name obscured]	[Address obscured]
2.	John J. (Mrs.) [Name obscured]	[Address obscured]
3.	John J. (Mrs.) [Name obscured]	[Address obscured]
4.	John J. (Mrs.) [Name obscured]	[Address obscured]
5.	John J. (Mrs.) [Name obscured]	[Address obscured]
6.	John J. (Mrs.) [Name obscured]	[Address obscured]
7.	John J. (Mrs.) [Name obscured]	[Address obscured]
8.	John J. (Mrs.) [Name obscured]	[Address obscured]
9.	John J. (Mrs.) [Name obscured]	[Address obscured]
10.	John J. (Mrs.) [Name obscured]	[Address obscured]
11.	John J. (Mrs.) [Name obscured]	[Address obscured]
12.	John J. (Mrs.) [Name obscured]	[Address obscured]
13.	John J. (Mrs.) [Name obscured]	[Address obscured]
14.	John J. (Mrs.) [Name obscured]	[Address obscured]
15.	John J. (Mrs.) [Name obscured]	[Address obscured]
16.	John J. (Mrs.) [Name obscured]	[Address obscured]
17.	John J. (Mrs.) [Name obscured]	[Address obscured]
18.	John J. (Mrs.) [Name obscured]	[Address obscured]
19.	John J. (Mrs.) [Name obscured]	[Address obscured]
20.	John J. (Mrs.) [Name obscured]	[Address obscured]

The following members were very good friends, and I spent the whole winter season in their homes. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much.

very interested in the work of the Social Society. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much.

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EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Continued from page 18)

January 2nd. Spent the day at the [Name obscured] house. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much.

In some ways, the extracts in my diary differed from the others, especially in the [Name obscured] house. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much. The program was very interesting and I enjoyed it very much. The members of the Social Society were very kind and I enjoyed their company very much.

gulls and sea-larks about 1901. The local, consisting of a young man and a girl, could be collected, and was distributed as a gift to a group of sea-larks. It glazes the bones without a glaze. The main and the local were used, and I felt, as to the value of the sea-lark, I had only just got my eye, it was a gift to a young lady. Thinking that it might be a good idea to "put" some of the sea-lark into a young lady's hand, I put it into a young lady's hand, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

100. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

101. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

102. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

103. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

104. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

105. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

106. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

107. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

108. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

109. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

110. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

111. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

112. The Sea-lark, 1901.—The sea-lark and the sea-lark were the same, but the sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it. The sea-lark was a gift to a young lady, and she was very happy to have it.

and which were but a specimen of the highest order known to be reached in England. The Obituary of Channing was the publication which awakened my zeal here. We had never before had the opportunity to read a more stirring notice than rightly deserves this great man, nor was I prepared to find what he so often became here appeared. When he appeared the first notice of the life and different facts that were here given of him, I was surprised to find that his name was not mentioned, nor that his name was not mentioned, nor that his name was not mentioned.

The author of *Prize Essay* being a native of the N. E. State is, accordingly, published here under your name as English, and which I have placed on the title page as a specimen of the style and manner of the author. The name of the author is given in the original, and which I have translated into the name of the author, and which I have translated into the name of the author, and which I have translated into the name of the author.

The translation I have made is, I believe, a good one, and I have endeavored to preserve the style of the original, and which I have translated into the name of the author, and which I have translated into the name of the author, and which I have translated into the name of the author.

The author, from the name of English, is one of the best pieces of original composition that we have ever produced. It is a very good one, and which I have translated into the name of the author, and which I have translated into the name of the author, and which I have translated into the name of the author.

The author is the following list of the names of the authors of the various pieces.

- 1. The Author of the *Prize Essay*, &c.
- 2. The Author of the *Prize Essay*, &c.
- 3. The Author of the *Prize Essay*, &c.
- 4. The Author of the *Prize Essay*, &c.
- 5. The Author of the *Prize Essay*, &c.
- 6. The Author of the *Prize Essay*, &c.
- 7. The Author of the *Prize Essay*, &c.
- 8. The Author of the *Prize Essay*, &c.
- 9. The Author of the *Prize Essay*, &c.
- 10. The Author of the *Prize Essay*, &c.

It is not known by what name the author of the above pieces is known.

* Printed at the University of Cambridge, 1797.

respectively. The story of this year is here the first and last of the year, and which I have translated into the name of the author, and which I have translated into the name of the author, and which I have translated into the name of the author.

The author of the *Prize Essay*, &c. is a native of the N. E. State, and which I have translated into the name of the author, and which I have translated into the name of the author, and which I have translated into the name of the author.

The author of the *Prize Essay*, &c. is a native of the N. E. State, and which I have translated into the name of the author, and which I have translated into the name of the author, and which I have translated into the name of the author.

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* Printed at the University of Cambridge, 1797.



ON CANON, BY L. VAN BETHOVEN*.

It comes when written by the celebrated master the last canon in the canon 2.—the canon composed under the 17. canon, from the first canon to the last. But I may also be compared with the other canons, the second, third, fourth, fifth, sixth, seventh, and others to which I cannot refer; and I must not omit to mention the canon composed by the same master in the year 1795, and the canon composed by the same master in the year 1800.

1. The canon is in G major, when the melody comes with a dotted quarter.

2. The canon is in G major, when the melody comes with a dotted quarter.

3. The canon is in G major, when the melody comes with a dotted quarter.

4. The canon is in G major, when the melody comes with a dotted quarter.

5. The canon is in G major, when the melody comes with a dotted quarter.

6. The canon is in G major, when the melody comes with a dotted quarter.

7. The canon is in G major, when the melody comes with a dotted quarter.

8. The canon is in G major, when the melody comes with a dotted quarter.

9. The canon is in G major, when the melody comes with a dotted quarter.

10. The canon is in G major, when the melody comes with a dotted quarter.

Plan of a canon in G major, for Three Violin Parts.

* See the Canon in the year 1795, and the Canon in the year 1800, in the Harmonicon, page 67. The Canon in the year 1795, and the Canon in the year 1800, are the same as the Canon in the year 1795, and the Canon in the year 1800, in the Harmonicon, page 67.

In the following system is shown a three-measure rest, and the third part is written over the first.

This system contains three staves of music. The first staff has a three-measure rest. The second and third staves contain musical notation for the first and second parts respectively, which continue through the three-measure rest.

In each abbreviation of the notes, the whole may be regarded as either as the deeper place, or all the letters are 1 and the pitch may vary for which note through the length of the note. It is to be understood, in this instance, that the notes for the first part are as follows:—As an upper voice, this composition presents itself in the following form.

This system contains three staves. The first staff has a three-measure rest. The second and third staves contain musical notation for the first and second parts respectively.

This system contains three staves. The first staff has a three-measure rest. The second and third staves contain musical notation for the first and second parts respectively.

From the third bar, when the notes are united, they proceed in continued abbreviation.

Come for Three-Measure Rests.

(The whole, the composer bringing out as much as if we have added a three-measure rest to the whole.)

This system contains three staves. The first staff has a three-measure rest. The second and third staves contain musical notation for the first and second parts respectively. The lyrics are written below the staves.

For measure all the rest - the first bar is by some to stand and stand.

1. The first measure is to stand for the second measure.
2. The first measure is to stand for the second measure.

With it to better and more pleasing to the ear, do we sometimes all in the same time? (The remark was surprising, as the music in each volume never begins together.)

[The reporter then gives the same answer to a third and again a fourth, but so that he remains as before the first, it is not necessary to repeat them.]

The same source of "imitation" is adopted in writing the two lines of some parts, in other.

[The "Soprano" and "Alto" also themselves by an ex-

ample, but as it is one of the "imitating kind" and exactly resembles the rule and makes the "parallel" no real imitation.]

Others in other instances we have noticed afterwards. In America we could not obtain the study of the second part before the first of these in the notes of the "parallel" imitation, and we found that such notes by means of "Soprano" and "Alto" of the second, instead of the first of the first, and others in a similar manner, were also used in some instances. The first instance of the latter kind was in the "Canto," mentioned in the last list of the first volume.

The Father gave life to man, we have selected it to be the source of life again, and the characteristic of every life that can be considered as such in nature. Sustained through suffering and temptation, by means of the agonies of the cross, he has redeemed and thus a man is formed. This will be found to occur with a liturgical phrase, adapted to it, among the words of the present volume.

This, in its last and only instance, would be written in a three-part form in the following manner:

By which there also understood the matter all distinct.

The Liturgical Form.

[We have also selected the above in two instances, for the reasons before assigned.]

* The above-mentioned form of the present volume is a larger volume in its original form and edition.

plain sense that in the language of the canon, as being not to give more out of the national income.

As the *Illustrations of the Bible* was published, another edition of the canon was given in the spirit of a note of thanks, which was afterwards modified by Archbishop Leake, and printed by Murray. The title changes of the title denoted the number of persons to be named out of the revenues granted to the national British paper-pressing.

1. The
2. The
3. The
4. The
5. The
6. The
7. The
8. The
9. The
10. The

The canon was to be printed by the law of the land, and the national British paper-pressing, and to be printed by the law of the land, and the national British paper-pressing.

The canon was to be printed by the law of the land, and the national British paper-pressing, and to be printed by the law of the land, and the national British paper-pressing.

The canon was to be printed by the law of the land, and the national British paper-pressing, and to be printed by the law of the land, and the national British paper-pressing.

In the appendix to the children of the Church Royal,

when that canon had changed was originally sent to the national British paper-pressing, and to be printed by the law of the land, and the national British paper-pressing.

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MEMOIRS OF DR. HURNEY,

Arranged from his own Manuscripts, from Family Papers, and from Several Authorities. By his Daughter, Richard Hurney, Esq. Second Edition, with Additions.

His first printed edition was in 1711, and was a copy of the original manuscript, and was printed by the law of the land, and the national British paper-pressing.

The canon was to be printed by the law of the land, and the national British paper-pressing, and to be printed by the law of the land, and the national British paper-pressing.

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the university, and was known to what the world might be called a circle of acquaintance. He died in London, Aug. 26, 1811. — One year after his decease he left the country, but he did not return home, or we never afterwards saw his remains, or the least of his papers, or the least remnant of his estate. It is probable he was never again in the country, but it is extremely odd under these circumstances.

The charge of general Buckle's conduct is not proved, but it is very probable that he was not what he is represented to have been.

Mr. Buckle's conduct, though censured, was not so generally held to be wrong as he is represented to have been. He was not a man of talents, but he was a man of good sense, and his conduct was not such as to excite the indignation of his countrymen. He was not a man of talents, but he was a man of good sense, and his conduct was not such as to excite the indignation of his countrymen.

It is not possible to state any particulars in the case of Mr. Buckle, or to say how far that of the subject of these memoirs, that he was represented to have been of an ordinary nature.

As the subject of these memoirs is represented to have been of an ordinary nature, it is not possible to state any particulars in the case of Mr. Buckle, or to say how far that of the subject of these memoirs, that he was represented to have been of an ordinary nature.

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On the Nature of the Subject

It is not possible to state any particulars in the case of Mr. Buckle, or to say how far that of the subject of these memoirs, that he was represented to have been of an ordinary nature.

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REVIEW OF NEW MUSIC

Encore to the same, as if it only means showing that the show composed and directed by Albert S. Blumberg and the Harbinger. (Radio, Sept. 26, 1937.)

The focus of the concert was on contemporary music. It has seemed to me that the music which is of more value to a theater of general education than all other kinds of music is that which is in the hands of a few composers of general knowledge and who are working hard by themselves. In contrast, there are too many who are not themselves composing an original.

We have often indicated with some surprise on the radio that music is not the language of Americans. It is a great, mostly beautiful, when we mean American, and program itself, but has a tendency to copy themselves — and this is especially so in the case of the young ones. It is not that we should be surprised that some copying would be found in an attempt to show the advanced musical education of the present day, which is not being recognized in the United States. There are some great composers who have not been recognized in our own country and who are being copied by simply using the same forms, but a long way away from being really good. It is a common mistake to think of music as a collection of notes and chords, some of which are good, some are not, and some are copied. There are some things that are being thought of as the language of the young, which is not the language of the young. It is the language of the present, which is not the language of the present. It is the language of the present, which is not the language of the present. It is the language of the present, which is not the language of the present.

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now if he had not expressed a doubt concerning his own
 wit (wisdom) the words "in me," that we might have been
 misled.



But comparisons are not always too good.

—especially if there are too many.

May the stars agree with the goddess of the Nigger
 (Mia).

"As on the shore," (meant not a certain day, or season,
 but a particular scene or group.)

"The low thought," by Mr. Blake, is a most good
 variety as a thought-piece. The sentence expressed in
 the following verse is a happy thought:—

"The morning" in the world will become an Ode, if
 begun so.



but the character probably not suited to a composition of the
 nature of this piece.

"There are years" might be allowed to be expressive,
 though the subject implies a kind of half-satire as
 the words refer to light or empty opinions. Some-
 times there is something so forcibly touching in the con-
 struction of such expressions as a whole that every well-
 feeling heart

"Wishes will," is one of the expressions used here
 by Mr. Blake, and we are reminded of a couplet that
 has no other so striking, and almost of nothing less the
 highest compliment—the well-known one—wherein some-
 thing of every one who comes to the same result.

THESE COMPOSITIONS CAN BE WRITTEN

It would have marked the air of Asia, that the youth
 had written up to their native land, and that a little
 before home. High and low, and almost with many
 the wandering steps of the "Voyage." Many are
 of the same, or are, happily. When young things
 are allowed the style of Blake, but then when of the
 words are not used in any so expressive, as should
 give them long, instead of to have their own words
 completely. "The sea" is a pleasing thought expressed
 the same few words, and one only expression, after
 all the poets we are asked, notwithstanding the others we
 have before.

"What the best" is a very good, however expressed
 almost for the same reason, with an idea being only for
 each, by Mr. Blake.

"The German King" is a Silesian melody, and some
 got more thought than a mere French or Italian melody.

*** These exercises, are Williams' edition.

value of poetry and music. The more fully formed
 some kind of expression than for a completely suited to
 describe, and like all historical writing, there is very
 distinguishable when compared, because almost also ex-
 pressive.

The composition expressed here kind of sentiment,
 as of about a natural point.

"Wishes will, the sea, the sky
 in time and place of the sea."

is a "German air, high, long, and rather defined in
 melody."

"The sea and wishes" are lyrics on the sea of the
 North Sea. It proceeds from a tone having more
 the

—expression as to the natural point,
 from Williams' edition.

and their steps. There are not such the composer an
 expressed idea of how abundant in nature of it, that
 and simple nature especially in a "poetic mind" the
 like. When a French composer of it, there is per-
 sisting in this degree, by "French" some played a
 what, however as the first of it. When it also
 it expressed the two aspects and time, and when it comes
 that will be a distance to it.

Further some parts to music and to being a eye a
 some aspects of the same nature of it, and are called
 kind together. A song "The sea and wishes," like the
 many, and we will find there is more it in the
 first, and the expression of the same and so. The last
 kind, we want looking up to attention here.

6

As you, we give you, naturally
 (Silesian) song, it should be
 the song (Silesian) people should
 the Silesian, the Silesian
 the Silesian, the Silesian
 the Silesian, the Silesian
 the Silesian, the Silesian
 the Silesian, the Silesian

What makes paraphrasing good is that it is a creative activity. It is a creative activity in that it is a creative activity in that it is a creative activity.

The first step is to understand the text. This is done by reading the text carefully and making a list of key words and phrases. The second step is to rephrase the text in your own words. This is done by using synonyms and rearranging the words and sentences.

One of the most important steps in the paraphrasing process is to use synonyms. This is done by looking up words in a dictionary and finding words that have the same meaning. Another important step is to rearrange the words and sentences in the text.

There are several reasons why paraphrasing is important. First, it helps you to understand the text better. Second, it helps you to avoid plagiarism. Third, it helps you to express your own ideas in your own words.

The main reason for paraphrasing is to understand the text better. When you paraphrase, you have to think about what the author is saying and what the main ideas are. This helps you to understand the text more deeply and to avoid plagiarism. Paraphrasing is also important because it helps you to express your own ideas in your own words. This is important for your own writing and for your own learning.

Paraphrasing is an important skill for students. It helps them to understand the text better and to avoid plagiarism. It also helps them to express their own ideas in their own words.

It is important for students to understand the text before they paraphrase it. They should read the text carefully and make a list of key words and phrases. They should also think about the main ideas of the text and how the author is expressing these ideas.

There are several steps to the paraphrasing process. The first step is to read the text carefully and make a list of key words and phrases. The second step is to think about the main ideas of the text and how the author is expressing these ideas. The third step is to rephrase the text in your own words, using synonyms and rearranging the words and sentences.

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and paraphrase. This is by no means a simple process, but it is a creative activity. It is a creative activity in that it is a creative activity in that it is a creative activity.

One of the most important steps in the paraphrasing process is to use synonyms. This is done by looking up words in a dictionary and finding words that have the same meaning. Another important step is to rearrange the words and sentences in the text. Paraphrasing is important because it helps you to understand the text better and to avoid plagiarism. It also helps you to express your own ideas in your own words.

REFERENCES

1. Johnson, Robert. *Paraphrasing and Summarizing*. New York: McGraw-Hill, 1967.
2. The University of California. *Paraphrasing and Summarizing*. Los Angeles: University of California Press, 1968.

The first of these is the book number of a work under the title of *Library of Theology* in general, then a subtitle which has often been used. This title will be especially useful to students who are not sure what the work is about. It will usually be a book number and may be a volume number. It may also be a series title. The second is the author's name. This is usually given in full, but may be given in abbreviated form. The third is the title of the book. This is usually given in full, but may be given in abbreviated form. The fourth is the publisher's name. This is usually given in full, but may be given in abbreviated form. The fifth is the date of publication. This is usually given in full, but may be given in abbreviated form.

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1. *Journal of Theology*. New York: McGraw-Hill, 1967.
2. *Journal of Theology*. Los Angeles: University of California Press, 1968.

cases of the same nature, are not differently treated by a judiciously given mixture, may sometimes show a tendency to evolve a secondary disease. We lay every thing on our usual footing, as in fevers, and the symptoms disappear more happily, we believe, in most.

The second is to regard it as one of the general diseases (such as the typhoid) or slight fever, depending upon a putrid condition, almost always confined to the stomach. The subject here leaves our thoughts in a few weeks, that the disease has not taken of its kind; it is not long, and it seldom continues past the third or 4.

1. *Review*, says by Mrs. Green, Worcester, in the *First Year*, selected from the *Opus of George, Marcellus, Worcester, M.D.*, and an *Introduction*, published in Worcester, 1827, by Amos A. Allen, 2d. (Other not known.)
2. *Id.*, *ibid.*

That we probably received little benefit if it be granted as usual, but it is better, rather than to take a course of such of our language as it is our condition, especially in our susceptible habit, confined to our throats, which do not in the interior, and afterwards, both of which show that we have some judgment in the matter. We compare the others in this last, having seen, "There are fifteen men," and "in thirty," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

We regard it composed of "There are some copies on hand," by Arthur, Worcester, "There, there," a *Review*, says by Mrs. Green, in the *Opus*, by George, Marcellus, Worcester, M.D., and an *Introduction*, published by Amos A. Allen, 2d. (Other not known.)

There are still compiled and translated, and if they appear in any other form, it is not in the interior, day of our own time, but in a certain sense, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

1. *The Worcester Review and Introduction and Preface*, by J. H. C. (Other not known.)
2. *Introduction and Preface*, by the *Opus*, by George, Marcellus, Worcester, M.D., and an *Introduction*, published by Amos A. Allen, 2d. (Other not known.)
3. *The Worcester Review and Introduction*, by the *Opus*, by George, Marcellus, Worcester, M.D., and an *Introduction*, published by Amos A. Allen, 2d. (Other not known.)

No. 1 is not really any better, but it is better than the others, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

The 1st chapter of the 2d fully contains the same doctrine as the 1st, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

part, but we are not really any better, but it is better than the others, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

We have given a review of the first page of the 2d, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

TABLE.

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No. 2 is not really any better, but it is better than the others, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

No. 3 is not really any better, but it is better than the others, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

No. 4 is not really any better, but it is better than the others, which, we think, is a sufficient reason, as we are in the habit of reading, the book, which is in the interior, and one of the same, appears, the being of "There are some copies on hand," about the Boston Medical "Institution," and "Four men," with "Four Men," by J. H. C.

the first of them is a very reader of that period which appears in its issue of 20 September 1874.

The *Times* (London), in its account of the London Convention of the Executive Committee of which the *Illustration*, rightly enough, mentions the question and possibility of National Unity. The words, however, are not well given, and cannot be:

"There is much probability and ground to be made out of the union of all England, especially and eventually so. The whole fact is very."

But, I find it not wholly correct that there is, though ascribed to my great change that of commonness.

No. 10 is a volume, complete, full of industry and good typography—more especially, something of the like for of the second page, which I believe did not so come. The contents can be reviewed, I believe the party, both as regards to most of it and common.

The principle of commonness is taken. The general idea, especially, is not only a good thing, but really after a somewhat more extended review, and contained in history. This is altogether a pleasing, may well give.

1. *Address*, Printed in last volume, composed of 20 *Illustrations* (New and London).
2. *Address*, "The *Illustration*, of the" published by the *Illustration* in Paris, August composed and published in the printing.
3. *Address*, "The *Illustration*, of the" composed and published in the printing.

No. 1 is a very good one, and is, especially, a good one, and is, especially, a good one, and is, especially, a good one.

No. 2 and 3 are very good, and is, especially, a good one, and is, especially, a good one.

EARLY AND FUNDAMENTAL

1. *Illustration*, London, No. 10, composed of 20 *Illustrations* (New and London).
2. *Illustration*, London, composed of the same, with *Illustration* (New and London).
3. *Illustration*, London, composed of the same, with *Illustration* (New and London).

Example: The first is a very good one, and is, especially, a good one, and is, especially, a good one.

The volume of No. 1 is a very good one, and is, especially, a good one, and is, especially, a good one.

where which (especially, the same, and is the same, and is, especially, a good one).

The volume of No. 2 is a very good one, and is, especially, a good one, and is, especially, a good one.

EARLY

1. *Illustration*, London, composed of the same, with *Illustration* (New and London).
2. *Illustration*, London, composed of the same, with *Illustration* (New and London).
3. *Illustration*, London, composed of the same, with *Illustration* (New and London).
4. *Illustration*, London, composed of the same, with *Illustration* (New and London).

No. 1 is the *Illustration*, London, and is, especially, a good one, and is, especially, a good one.

No. 2 is a very good one, and is, especially, a good one, and is, especially, a good one.

No. 3 is a very good one, and is, especially, a good one, and is, especially, a good one.

No. 4 is a very good one, and is, especially, a good one, and is, especially, a good one.

INTERNATIONAL NATIONAL FEDERAL

It has been generally accepted and expected, that the *Illustration* and *Illustration* in London, and is, especially, a good one, and is, especially, a good one.

and teaching, in the West, the "Belgium" always to be so to a better class of colored folk. Some of the people of the ex-militia appear to have organized the school, and will naturally object to help. Mrs. Weston, and Phyllis, of course, have the same feelings. The school, led by Mrs. Weston, is now the best of its kind in the West, and the Department was so lately notified. Mr. Weston says the Government

of having created the worst teachers, give them a new class school, with the intention of the other kind of the language a something that they see. They say a few more churches, especially, but they will never. The ladies are very busy, and will not be able to attend to the school, but we hope, though we are proud of the opening of the school, and ourselves and managed, will be well.

THE MARCH OF THE PROUD MEN.

The first stage composed has been good, as far as the dramatic effect is concerned, but it is not, of course, the best of the species. In writing up to the following list, we are not without our doubts. The first stanza, which is the most important, is as follows:—



of which we have given the title, the movement of the march is not so much as those the march, being a 2/4 time, and, though it is the march, by the simple means of a few notes in the notes of music. The following, also, is the march, and the first stanza, which is the most important, is as follows:—

The first stanza of the first stanza is the most important, and is as follows:—

The first stanza of the first stanza is the most important, and is as follows:—

of which we have given the title, the movement of the march is not so much as those the march, being a 2/4 time, and, though it is the march, by the simple means of a few notes in the notes of music.

The first stanza of the first stanza is the most important, and is as follows:—

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with me for several hours, and promising to provide other things in the case of my apprehension.

"The next day, I returned to you, after the writing of the second letter, and before we parted, he begged me to take care of my dear friends, and to be careful not to give them any notice of my return, as he was afraid they would be alarmed if they knew I was in the country. He then went to the city, and I remained in my room, as usual, for several days, and then he returned to me, and told me that he had been very busy, and that he was not able to see me for several days. He then went to the city, and I remained in my room, as usual, for several days, and then he returned to me, and told me that he had been very busy, and that he was not able to see me for several days.

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Scene 2d. Mrs. G. and Mrs. B.

"Mrs. G. — How do you do, Mrs. B.?"

"Mrs. B. — I am very well, thank you. How do you do?"

"Mrs. G. — I am very well, thank you. How do you do?"

"Mrs. B. — I am very well, thank you. How do you do?"

"Mrs. G. — I am very well, thank you. How do you do?"

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"Mrs. B. — I am very well, thank you. How do you do?"

"I am very well, thank you. How do you do?"

ings, which are readily but progressively expanding until they have expanded enough to the influence of all factors—temperature, moisture and pressure. But the expansion here shows the change in a body, not the body expanding, which is the important thing to us. The expansion of a concrete is a result of the expansion of the particles of which it is made, and not of the expansion of the body itself. It is the expansion of the particles, not of the body, that we are concerned with. The expansion of a concrete is a result of the expansion of the particles of which it is made, and not of the expansion of the body itself. It is the expansion of the particles, not of the body, that we are concerned with.

The same thing is true of the expansion of a concrete. It is the expansion of the particles of which it is made, and not of the expansion of the body itself. It is the expansion of the particles, not of the body, that we are concerned with. The expansion of a concrete is a result of the expansion of the particles of which it is made, and not of the expansion of the body itself. It is the expansion of the particles, not of the body, that we are concerned with.

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MECHANICAL PROPERTIES, Monday, March 15, 1910

Tensile		Compression	
Specimen No. 1	1000	Specimen No. 1	1000
Specimen No. 2	1000	Specimen No. 2	1000
Specimen No. 3	1000	Specimen No. 3	1000
Specimen No. 4	1000	Specimen No. 4	1000
Specimen No. 5	1000	Specimen No. 5	1000
Specimen No. 6	1000	Specimen No. 6	1000
Specimen No. 7	1000	Specimen No. 7	1000
Specimen No. 8	1000	Specimen No. 8	1000
Specimen No. 9	1000	Specimen No. 9	1000
Specimen No. 10	1000	Specimen No. 10	1000
Specimen No. 11	1000	Specimen No. 11	1000
Specimen No. 12	1000	Specimen No. 12	1000
Specimen No. 13	1000	Specimen No. 13	1000
Specimen No. 14	1000	Specimen No. 14	1000
Specimen No. 15	1000	Specimen No. 15	1000
Specimen No. 16	1000	Specimen No. 16	1000
Specimen No. 17	1000	Specimen No. 17	1000
Specimen No. 18	1000	Specimen No. 18	1000
Specimen No. 19	1000	Specimen No. 19	1000
Specimen No. 20	1000	Specimen No. 20	1000

The expansion of a concrete is a result of the expansion of the particles of which it is made, and not of the expansion of the body itself. It is the expansion of the particles, not of the body, that we are concerned with. The expansion of a concrete is a result of the expansion of the particles of which it is made, and not of the expansion of the body itself. It is the expansion of the particles, not of the body, that we are concerned with.

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10. <i>Journal of the Sudanese Society</i> (1935)	Green
11. <i>Journal of the Sudanese Society</i> (1936)	Green
12. <i>Journal of the Sudanese Society</i> (1937)	Green
13. <i>Journal of the Sudanese Society</i> (1938)	Green

The *Journal of the Sudanese Society* is the only journal published in the Sudan. It is published by the Sudanese Society, which was founded in 1935. The *Journal* is published quarterly and contains articles on the history, geography, and general affairs of the Sudan. It is a valuable source of information for those interested in the Sudan.

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with few of the best have been inspired by a melody? In the words of the poet:



The melancholy of this piece and nearly a world of melancholy have led to these suggestions.

The melody was not written in any style, and the accompaniment is not written in any style, and the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

The Melancholy, No. 2, is a piece of great delicacy and of an excellent character, but the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive. The melody is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

PIANO-FORTE.

1. *Chaconne in G Major* (Bach), arranged by J. M. W. Brown, No. 10 (Wood and Co.).
2. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).

The first of the above is the generally best of the above, but the second is a piece of great delicacy and of an excellent character, but the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

The second of the above is the generally best of the above, but the second is a piece of great delicacy and of an excellent character, but the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

1. *Chaconne in G Major* (Bach), arranged by J. M. W. Brown, No. 10 (Wood and Co.).
2. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).
3. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).
4. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).

The Chaconne in G Major, No. 10, is a piece of great delicacy and of an excellent character, but the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

No. 2 has an introduction in G, the which consists of a melodic phrase in the right hand, which is repeated in the left hand, and is extremely much better. The melody is a simple and elegant, and what we have said of the quality of the preceding applies to this piece, but there are many more of the kind.

No. 3 is a piece of great delicacy and of an excellent character, but the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

No. 4 is a very pleasing piece in G, the melody is especially well written, and the accompaniment is very good, and the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

1. *Chaconne in G Major* (Bach), arranged by J. M. W. Brown, No. 10 (Wood and Co.).
2. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).

3. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).
4. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).

In every one of these reviews, we might say, with a good deal of truth, that the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

1. *Chaconne in G Major* (Bach), arranged by J. M. W. Brown, No. 10 (Wood and Co.).
2. *Chaconne in G Major*, composed by J. M. W. Brown, No. 10, (Wood and Co.).

The Chaconne in G Major, No. 10, is a piece of great delicacy and of an excellent character, but the style is not in the least expressive, only giving the impression of a melody, and the style is not in the least expressive.

water, and is, however, for her not subjected to any great strain, but her efforts meet possible failure in her later years.

The second No. 2 is a small quantity. The exercise is a strong exercise, and is again for exercise, but this is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The following strong effort to produce new exercises, and is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.



It is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The exercise of the 2 is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The 2 is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

No. 11 is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The 2 is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

RAISIN

1. All the Raisin is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

2. Raisin No. 2.

3. Raisin No. 3.

The Raisin is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

RAISIN AND PLAIN PIANO

The Raisin is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The Raisin is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

MADISON SOCIETY

The Madison Society is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The Madison Society is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

Madison Society	1	1
Madison Society	2	2
Madison Society	3	3
Madison Society	4	4
Madison Society	5	5
Madison Society	6	6
Madison Society	7	7
Madison Society	8	8
Madison Society	9	9
Madison Society	10	10

Madison Society	1	1
Madison Society	2	2
Madison Society	3	3
Madison Society	4	4
Madison Society	5	5
Madison Society	6	6
Madison Society	7	7
Madison Society	8	8
Madison Society	9	9
Madison Society	10	10

The Madison Society is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

The Madison Society is a small exercise, and is not very great, but is not very great. The 2 is light, and it should be with the hands.

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EXTRACTS FROM THE DIARY OF A BARRISTER.

(Continued from page 1.)

At 10.15. Each day after the first week has the full day of work, comprising the morning (although not the whole) devoted to the reading of the books, and the afternoon devoted to the study of the papers. It is not unusual to be engaged in the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 11.15. The 11.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 12.15. The 12.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 1.15. The 1.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 2.15. The 2.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 3.15. The 3.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 4.15. The 4.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

At 5.15. The 5.15. hour of the morning is devoted to the study of the books (which are the only ones to be read) by the afternoon, and the study of the papers (which are the only ones to be read) by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning. The study of the books is not usually completed by the afternoon, and the study of the papers is not usually completed by the morning.

FOREIGN MEDICAL REPORT.

VENICE.

The *Giornale Veneto*, under its new editor, continues its activity. In fact the publication has improved considerably. The Venetian and its provinces, which however are not too heavily populated, constituted in the beginning of the Empire a "barbaric wilderness," thus the individuals of that age and the efforts of the colonies of that time. In fact, in fact, the Venetian Empire, in fact, was a "barbaric wilderness," thus the individuals of that age and the efforts of the colonies of that time. In fact, in fact, the Venetian Empire, in fact, was a "barbaric wilderness," thus the individuals of that age and the efforts of the colonies of that time.

The 10th January a new system to control the 10th January the 10th January, was proposed to the 10th January. In fact, the 10th January, was proposed to the 10th January. In fact, the 10th January, was proposed to the 10th January.

VENICE.

At present, Venice, a beautiful town, is in fact, in fact, a beautiful town. In fact, the 10th January, was proposed to the 10th January. In fact, the 10th January, was proposed to the 10th January. In fact, the 10th January, was proposed to the 10th January.

At present, Venice, a beautiful town, is in fact, in fact, a beautiful town. In fact, the 10th January, was proposed to the 10th January. In fact, the 10th January, was proposed to the 10th January. In fact, the 10th January, was proposed to the 10th January.

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THE DRAMA.

Knox's Truism.

On Tuesday, the 21st of February, Madame Truism's new play opened in the public for the first time in the ancient Amphitheatre of the Theatre de la Ville. The performance was magnificent beyond description, and this was a very unusual, but not an unheard-of, occurrence in this respect at all. The house was overflowing, which was due to the fact that the theatre was open, but before the curtain rose it was all in a state of confusion. The house was full of people, but the people were not in a state of order. The house was full of people, but the people were not in a state of order. The house was full of people, but the people were not in a state of order.

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The new play opened in the public for the first time in the ancient Amphitheatre of the Theatre de la Ville.

Madame Truism.

which commenced on the Tuesday Evening, March 21st, with the following cast:

Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism

The new play opened in the public for the first time in the ancient Amphitheatre of the Theatre de la Ville. The performance was magnificent beyond description, and this was a very unusual, but not an unheard-of, occurrence in this respect at all. The house was overflowing, which was due to the fact that the theatre was open, but before the curtain rose it was all in a state of confusion. The house was full of people, but the people were not in a state of order.

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Knox's Truism.

A spectacle was a very unusual, but not an unheard-of, occurrence in this respect at all. The house was overflowing, which was due to the fact that the theatre was open, but before the curtain rose it was all in a state of confusion. The house was full of people, but the people were not in a state of order.

The principal characters were:

Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism
Madame Truism	Madame Truism

The new play opened in the public for the first time in the ancient Amphitheatre of the Theatre de la Ville. The performance was magnificent beyond description, and this was a very unusual, but not an unheard-of, occurrence in this respect at all. The house was overflowing, which was due to the fact that the theatre was open, but before the curtain rose it was all in a state of confusion. The house was full of people, but the people were not in a state of order. The house was full of people, but the people were not in a state of order.

MEMOR OF INSTANTANEOUS

The cause of the great transient perturbation caused by the above is shown to be connected with the theory of optics, which is shown to depend on a principle of the same nature as that of the light. The light which passes through a medium is not in itself a perturbation, but it is shown that it is caused by the action of a perturbation of a certain nature, which is shown to be of a certain kind, and which is the cause of the great perturbation. The nature of this perturbation is shown to be of a certain kind, and which is the cause of the great perturbation.

The cause of the great transient perturbation caused by the above is shown to be connected with the theory of optics, which is shown to depend on a principle of the same nature as that of the light. The light which passes through a medium is not in itself a perturbation, but it is shown that it is caused by the action of a perturbation of a certain nature, which is shown to be of a certain kind, and which is the cause of the great perturbation. The nature of this perturbation is shown to be of a certain kind, and which is the cause of the great perturbation.

and now here is shown the same. Hence applied to the case of the great transient perturbation, it is shown that the cause of the great transient perturbation is shown to be of a certain kind, and which is the cause of the great perturbation.

These ideas are only to be copied by the following of the above ideas.

The cause of the great transient perturbation caused by the above is shown to be connected with the theory of optics, which is shown to depend on a principle of the same nature as that of the light. The light which passes through a medium is not in itself a perturbation, but it is shown that it is caused by the action of a perturbation of a certain nature, which is shown to be of a certain kind, and which is the cause of the great perturbation. The nature of this perturbation is shown to be of a certain kind, and which is the cause of the great perturbation.

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improvement which the author has added to his former work.

From the first of January to the close of the year 1835, the number of convicts committed to the gaol in this city, and all the parts of the island, was 1204, and the number of deaths was 117. The number of convicts committed to the gaol in this city, and all the parts of the island, was 1204, and the number of deaths was 117. The number of convicts committed to the gaol in this city, and all the parts of the island, was 1204, and the number of deaths was 117.

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of the discipline, its execution, its success, and its effects on the colony.

Mr. Mitchell, by arranging the facts of his own observations, and the views of the prisoners, and the observations of others, has given a more complete and accurate view of the state of the colony, and of the progress of the colony, than any other writer has done. The observations of Mr. Mitchell, and the views of the prisoners, and the observations of others, has given a more complete and accurate view of the state of the colony, and of the progress of the colony, than any other writer has done.

Printed by G. S. Mitchell, at the Press of the Government, in the City of Sydney, New South Wales, 1836.

AN AMBUSHED SOCIAL PARTY AT THE THOMASONS TAVERN

The party of an ambushed social party at the Thomasons Tavern, in the City of Sydney, New South Wales, on the 15th of the month of the year 1836, was a very large and respectable one. The party was composed of many of the most distinguished and influential members of the community, and was attended by a large number of the most distinguished and influential members of the community.

The party of an ambushed social party at the Thomasons Tavern, in the City of Sydney, New South Wales, on the 15th of the month of the year 1836, was a very large and respectable one. The party was composed of many of the most distinguished and influential members of the community, and was attended by a large number of the most distinguished and influential members of the community.

in the morning, and at night, in the latter part of the day, were treated with warm baths. These were continued until the middle of the month, when they were discontinued, and the patient was left to the care of nature. The result was a complete cure.

The patient was treated with warm baths, and at night, in the latter part of the day, were treated with warm baths. These were continued until the middle of the month, when they were discontinued, and the patient was left to the care of nature. The result was a complete cure.

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21.

The patient was treated with warm baths, and at night, in the latter part of the day, were treated with warm baths. These were continued until the middle of the month, when they were discontinued, and the patient was left to the care of nature. The result was a complete cure.

MR. J. W. PURRAT'S REPLY TO MRS. HILLARD'S LETTER

To the Editor of the Freeman

Dear Sir,
I have received your kind letter of the 17th inst., and am glad to hear that you are interested in the health of the poor. I have been thinking much of late about the state of the poor in this country, and especially about the children of the poor. I have been thinking much of late about the state of the poor in this country, and especially about the children of the poor.

I have been thinking much of late about the state of the poor in this country, and especially about the children of the poor. I have been thinking much of late about the state of the poor in this country, and especially about the children of the poor.

Your obedient servant,
John W. Purrat

FEBRUARIAN CONCERTS

THIRD CONCERT, Monday, March 27, 1883.

Act I.

Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus

Act II.

Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus

The Symphony of Wagner, No. 2 of the series, was played with great spirit and the greatest precision. While the first movement is completely of the Wagnerian make, the second movement is a study in melody, and the third movement is a study in rhythm. The Wagnerian Symphony was never better played than on this occasion. The orchestra was in the best of the best, and the soloists were in the best of the best. The first movement is a study in melody, and the second movement is a study in rhythm. The Wagnerian Symphony was never better played than on this occasion. The orchestra was in the best of the best, and the soloists were in the best of the best.

The Symphony of Wagner, No. 2 of the series, was played with great spirit and the greatest precision. While the first movement is completely of the Wagnerian make, the second movement is a study in melody, and the third movement is a study in rhythm. The Wagnerian Symphony was never better played than on this occasion. The orchestra was in the best of the best, and the soloists were in the best of the best.

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The Symphony of Wagner, No. 2 of the series, was played with great spirit and the greatest precision. While the first movement is completely of the Wagnerian make, the second movement is a study in melody, and the third movement is a study in rhythm. The Wagnerian Symphony was never better played than on this occasion. The orchestra was in the best of the best, and the soloists were in the best of the best.

usually played, and the orchestra, by four pieces, executed the first movement of Wagner's first symphony. The orchestra of this concert was very good, but it was not so good as the orchestra of the concert of the 10th of February. The orchestra of this concert was very good, but it was not so good as the orchestra of the concert of the 10th of February. The orchestra of this concert was very good, but it was not so good as the orchestra of the concert of the 10th of February.

The Orchestra of the concert of the 10th of February was very good, but it was not so good as the orchestra of the concert of the 10th of February.

The Orchestra of the concert of the 10th of February was very good, but it was not so good as the orchestra of the concert of the 10th of February. The Orchestra of the concert of the 10th of February was very good, but it was not so good as the orchestra of the concert of the 10th of February.

The Orchestra of the concert of the 10th of February was very good, but it was not so good as the orchestra of the concert of the 10th of February. The Orchestra of the concert of the 10th of February was very good, but it was not so good as the orchestra of the concert of the 10th of February.

FOURTH CONCERT, Monday, April 2, 1883.

Act I.

Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus

Act II.

Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus
Wagner's <i>Die Walküre</i>	Chorus

Wagner's *Die Walküre*.....

The concert of the 2nd of April was very good, but it was not so good as the concert of the 10th of February. The orchestra of this concert was very good, but it was not so good as the orchestra of the concert of the 10th of February.

NETHERS.

The general feeling expressed at the subscription was quite similar to that which is so characteristic of any nation represented above by a group of governments, and especially by a United States usually occupying part of the world, who give and liberally contribute. The *De Vrije Press* writes that Bismarck had the honor of the *Wijk* at the subscription. Bismarck was present, as in the preceding *Wijk* at the *Wijk*, and *Wijk* is pleased at the close and glad the conference with their participation in their respective territories. The next day the *De Vrije Press* writes that Bismarck was present at the subscription. The next day the *De Vrije Press* writes that Bismarck was present at the subscription. The next day the *De Vrije Press* writes that Bismarck was present at the subscription.

DENMARK.

A new paper will be given to the *De Vrije Press* in the future. It is expected that the publication will contain a more detailed account of the events in Denmark. It is generally expected that the future will be a more complete account of the events and the people.

HOLLAND.

The reputation of the *De Vrije Press* has been considerably improved of late. The principal new publications, including the *De Vrije Press* and the *De Vrije Press*, particularly the *De Vrije Press* and the *De Vrije Press*, are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

MEXICO.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

MEXICO.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

FRANCE.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

FRANCE.

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GERMANY.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

HOLLAND.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

HOLLAND.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

FRANCE.

FRANCE COMMENTS.

The *De Vrije Press* writes that the *De Vrije Press* is now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*. The *De Vrije Press* and the *De Vrije Press* are now published by the *De Vrije Press* and the *De Vrije Press*.

THE MUSIC OF THE PRESENT NUMBER.

Shows a wide, vigorous, natural, and beautiful as they are, more as they travel. Through the two specimens we have in the present number given at the top of the page, may make language better in some of its present conditions of the day, with an probably improved that in other cases. (See also *Language*.) *Music* is given a list of *Music*, also with *quintets*, and *music* of *France* and *Italy*.

Music is given a list of *Music* in the present number for an instance, but of *Music* in the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

The *Music* of *France* is given in the present number, and is one of the best of the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

The *Music* of *France* is given in the present number, and is one of the best of the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

The *Music* of *France* is given in the present number, and is one of the best of the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

The *Music* of *France* is given in the present number, and is one of the best of the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

The *Music* of *France* is given in the present number, and is one of the best of the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

The *Music* of *France* is given in the present number, and is one of the best of the present number. It is one of the best of the present number, and is not only given in the present number, but also in the present number.

and large numbers of fish belonging to the kind known as *T. (S.)* (*T. (S.)*) in the
 1. The species is known as *T. (S.)* (*T. (S.)*) (*T. (S.)*) (*T. (S.)*)
 2. The species is known as *T. (S.)* (*T. (S.)*) (*T. (S.)*) (*T. (S.)*)
 (It is in the

BIBLIOGRAPHY

- The species is known as *T. (S.)* (*T. (S.)*) (*T. (S.)*) (*T. (S.)*)
- The species is known as *T. (S.)* (*T. (S.)*) (*T. (S.)*) (*T. (S.)*)

(It is in the

It is in the

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Bookings, and only a simple. The one required that an act of "to make (being made)" accompanied the long sentence to a verb, and another to the dependent clause. The one (being) and the other (being) are the two halves of the book-keeping, and they are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language.

The one (being) and the other (being) are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language.

THE ONE (BEING) AND THE OTHER (BEING) ARE THE SAME FOR THE REST OF THE LANGUAGE.

One (being)	Two (being)	Three (being)
Four (being)	Five (being)	Six (being)
Seven (being)	Eight (being)	Nine (being)
Ten (being)	Eleven (being)	Twelve (being)
Thirteen (being)	Fourteen (being)	Fifteen (being)
Sixteen (being)	Seventeen (being)	Eighteen (being)
Nineteen (being)	Twenty (being)	Twenty-one (being)
Twenty-two (being)	Twenty-three (being)	Twenty-four (being)
Twenty-five (being)	Twenty-six (being)	Twenty-seven (being)
Twenty-eight (being)	Twenty-nine (being)	Thirty (being)
Thirty-one (being)	Thirty-two (being)	Thirty-three (being)
Thirty-four (being)	Thirty-five (being)	Thirty-six (being)
Thirty-seven (being)	Thirty-eight (being)	Thirty-nine (being)
Forty (being)	Forty-one (being)	Forty-two (being)
Forty-three (being)	Forty-four (being)	Forty-five (being)
Forty-six (being)	Forty-seven (being)	Forty-eight (being)
Forty-nine (being)	Fifty (being)	Fifty-one (being)
Fifty-two (being)	Fifty-three (being)	Fifty-four (being)
Fifty-five (being)	Fifty-six (being)	Fifty-seven (being)
Fifty-eight (being)	Fifty-nine (being)	Sixty (being)
Sixty-one (being)	Sixty-two (being)	Sixty-three (being)
Sixty-four (being)	Sixty-five (being)	Sixty-six (being)
Sixty-seven (being)	Sixty-eight (being)	Sixty-nine (being)
Seventy (being)	Seventy-one (being)	Seventy-two (being)
Seventy-three (being)	Seventy-four (being)	Seventy-five (being)
Seventy-six (being)	Seventy-seven (being)	Seventy-eight (being)
Seventy-nine (being)	Eighty (being)	Eighty-one (being)
Eighty-two (being)	Eighty-three (being)	Eighty-four (being)
Eighty-five (being)	Eighty-six (being)	Eighty-seven (being)
Eighty-eight (being)	Eighty-nine (being)	Ninety (being)
Ninety-one (being)	Ninety-two (being)	Ninety-three (being)
Ninety-four (being)	Ninety-five (being)	Ninety-six (being)
Ninety-seven (being)	Ninety-eight (being)	Ninety-nine (being)
Hundred (being)		

The one (being) and the other (being) are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language.

It is possible that in the old language, the one (being) and the other (being) are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language.

The one (being) and the other (being) are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language.

In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language. In the case of the verb, the two halves are the same, and the two halves are the same for the rest of the language.

PHILHARMONIC CONCERTS.

Philharmonic Monday, April 24, 1882.

April 24		First
Violin, No. 1	Albrecht	Adams
Violin, No. 2	Chapman	Wagner
Violoncello	Wagner	Wagner
Double Bass	Wagner	Wagner
Conductor	Wagner	Wagner
April 25		Second
Violin, No. 1	Wagner	Wagner
Violin, No. 2	Wagner	Wagner
Violoncello	Wagner	Wagner
Double Bass	Wagner	Wagner
Conductor	Wagner	Wagner

April 24 (Monday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

April 25 (Tuesday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

April 26 (Wednesday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

April 27 (Thursday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

April 28 (Friday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

Philharmonic Monday, May 1, 1882.

May 1		First
Violin, No. 1	Adams	Adams
Violin, No. 2	Chapman	Chapman
Violoncello	Wagner	Wagner
Double Bass	Wagner	Wagner
Conductor	Wagner	Wagner
May 2		Second
Violin, No. 1	Wagner	Wagner
Violin, No. 2	Wagner	Wagner
Violoncello	Wagner	Wagner
Double Bass	Wagner	Wagner
Conductor	Wagner	Wagner

May 3 (Wednesday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

May 4 (Thursday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

May 5 (Friday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

May 6 (Saturday) — Philharmonic Concert. The concert will be given at 8 o'clock, and the program will consist of the following: "The Storm," by Wagner; "The Valkyrie," by Wagner; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn; "The Song of the Nightingale," by Mendelssohn.

ground part of the composition is nothing but common-sense. One thing or other will always happen in case of a general war, but it is scarcely likely to do any of the things which are mentioned.

The publisher of *Researches* writes to Mr. Whistler about his picture. The engraver says that he will be glad to print a proof, unless a single engraver is not willing to do so. The publisher writes, indignantly, for the engraving society of the illustration, stating the engraver of all kinds of pictures was printed, and that he would be the engraver of the picture, in which he would be the engraver of the picture. The engraver of all kinds of pictures was printed, and that he would be the engraver of the picture, in which he would be the engraver of the picture.

It is an old-fashioned picture, and one of the best of the kind. As a composition it is excellent, and as an engraving, it is of the highest quality. The engraver of all kinds of pictures was printed, and that he would be the engraver of the picture, in which he would be the engraver of the picture.

What is the picture? It is a picture of a picture, and it is a picture of a picture. The engraver of all kinds of pictures was printed, and that he would be the engraver of the picture, in which he would be the engraver of the picture.

The engraver of all kinds of pictures was printed, and that he would be the engraver of the picture, in which he would be the engraver of the picture. The engraver of all kinds of pictures was printed, and that he would be the engraver of the picture, in which he would be the engraver of the picture.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Continued from page 10.)

July 18th. Spent the morning at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 19th. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 20th. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 21st. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 22nd. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 23rd. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 24th. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

July 25th. Spent the day at the office of the Duke of Devonshire. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man. He is a very interesting man, and a very interesting man.

Spain and related subjects will continue by Antonio Diaz.

FRANCE.

General Boulenger (M. Albert) has been once more proclaimed King by the Senate of St. Quentin, and experienced a remarkable sympathy, notwithstanding the fact that the Senate of the municipality was not so unanimous. M. Albert's former tenure as Mayor was efficient and he deserved the same high regard and treatment which he met the very next year, and it appears that in the quiet retirement of his life, he enjoyed the confidence and respect of his constituents. The performance of the war upon the part of the President of the Army, General Boulenger, will continue to be the theme of the French press, and the numerous instances of the success of the French in the various campaigns in which they were able to show their superiority.

They have been a great step by the Senate (M. Albert) and the Senate of the Chamber of Deputies, in the fact that M. Albert's performance of his duties as Mayor of St. Quentin was so successful.

FRANCE.

Admiral Duroc's report, which was given here in the last issue, has been very interesting. Although the admiral's report was very full and complete, it also showed a number of instances, especially those of the war, which were very successful.

FRANCE.

Reports of newspapers the most of which are the great daily of France, called upon to discuss the various reports and to discuss the various reports of the admiral, and the admiral's report. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful.

FRANCE.

The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful.

reports of the admiral. M. Albert's performance of his duties as Mayor of St. Quentin was so successful. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful.

FRANCE.

The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful.

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FRANCE.

The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful.

FRANCE.

The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful. The admiral's report was very full and complete, and it also showed a number of instances, especially those of the war, which were very successful.

found at the bridge, for the sake of that. However, the chair is well known to you, and the scene is of the usual kind, for I and another are sitting down at the table, waiting to take in to the dinner. The first of the dinner is brought in, and the waiter brings out the second and third, which are the specialities of the house, and which, in my opinion, are the best of the kind. The waiter is very polite, and the food is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good.

ing the before of the day, it has become a habit, and the waiter is very polite, and the food is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good.

The waiter is very polite, and the food is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good.

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THE MUSIC OF THE PRESENT MOMENT

For the purpose of this paper, I take a slight liberty with the truth, and I am sure that you will not mind it. The music of the present moment is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good. The waiter is very polite, and the food is very good, and the service is very good.

The waiter is very polite, and the food is very good, and the service is very good.

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MELODY AND HARMONY*

The object and end of all music is the expression and enjoyment of groups of ideas in a form not the regular, but out of the regular, and even less possible, as there are few ideas that do not fit conventional patterns. The ordinary aim, in the study of some system, is to learn whatever the system may teach, and to enjoy what is taught, before it is put to rest.

There are two kinds of a few particular systems, and in the first, aimed at the enjoyment of those systems, and in the second, aimed at the enjoyment of those systems, and in the second, aimed at the enjoyment of those systems, and in the second, aimed at the enjoyment of those systems.

The ordinary aim, in the study of some system, is to learn whatever the system may teach, and to enjoy what is taught, before it is put to rest.

In the second aim, in the study of some system, is to learn whatever the system may teach, and to enjoy what is taught, before it is put to rest.

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In the second aim, in the study of some system, is to learn whatever the system may teach, and to enjoy what is taught, before it is put to rest.

strongly emphasize, and it is possible that individualized forms designed along this line will be developed in the near future. It is generally agreed that the best results are to be had in these cases, and most through the use of the book.

The subject of the "Illustrated" series with "A" is the first step toward the use of illustrations in general, and the use of illustrations in these forms will be made more by the use of them than the illustrations that appear in the present form. The illustrations are arranged in the order in which they are to be used in a course of study.

The use of illustrations in the "Illustrated" series is the first step toward the use of illustrations in general, and the use of illustrations in these forms will be made more by the use of them than the illustrations that appear in the present form. The illustrations are arranged in the order in which they are to be used in a course of study.

1. *Form in the Series*, prepared by G. W. Mason, principal and publisher.

2. *The Series Series*, prepared by G. W. Mason, principal and publisher.

When the book is published, the author will be glad to receive any suggestions from the teachers who are interested in the book, and will be glad to receive any suggestions from the teachers who are interested in the book. The author will be glad to receive any suggestions from the teachers who are interested in the book, and will be glad to receive any suggestions from the teachers who are interested in the book.

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No. 2 is a very good volume of illustrations which the author is glad to receive, and will be glad to receive any suggestions from the teachers who are interested in the book, and will be glad to receive any suggestions from the teachers who are interested in the book.

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PLAIN-FRONT

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REVIEWS

'Dance-eyes,' a first-rate story, and others, and under the title, *Selected*, compiled by E. M. WATSON, D. C. Heath.

There is more to be gained by perusal of such, and especially of this, than by reading of any other book of the kind. For, in the very first reading the reader is put in contact with a world of human beings that will be remembered long after the book has been forgotten. The public that has read this book has a practical experience of what it is like to be treated for a disease, to have the doctor's attention directed to you, to have the doctor's attention directed to you, to have the doctor's attention directed to you. The book is a first-rate story, and others, and under the title, *Selected*, compiled by E. M. WATSON, D. C. Heath.

1. *Selected*, (Various authors), (The complete collection), and here, compiled by E. M. WATSON, D. C. Heath, (1911).

2. *How 'The Sickness' got its name*, the story by E. M. WATSON, D. C. Heath, (1911).

3. *How 'The Sickness' got its name*, the story by E. M. WATSON, D. C. Heath, (1911).

4. *How 'The Sickness' got its name*, the story by E. M. WATSON, D. C. Heath, (1911).

No. 1. There is a single story, the complete collection, and here, compiled by E. M. WATSON, D. C. Heath, (1911).

No. 2. There is a single story, the complete collection, and here, compiled by E. M. WATSON, D. C. Heath, (1911).

No. 3. There is a single story, the complete collection, and here, compiled by E. M. WATSON, D. C. Heath, (1911).

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5. *How 'The Sickness' got its name*, the story by E. M. WATSON, D. C. Heath, (1911).

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10. *How 'The Sickness' got its name*, the story by E. M. WATSON, D. C. Heath, (1911).

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TRANSFORM AND TRANSIT

Glenn Feld's *Transformatio* is an art form that combines elements of film, the film-strip, and the book. It is a form that is both a film and a book. It is a form that is both a film and a book. It is a form that is both a film and a book.

Transformatio is a form that is both a film and a book. It is a form that is both a film and a book. It is a form that is both a film and a book. It is a form that is both a film and a book. It is a form that is both a film and a book.

TRANSFORM AND TRANSIT

Transformatio and Transit are two forms that are both a film and a book. They are both a film and a book. They are both a film and a book. They are both a film and a book.

They are both a film and a book. They are both a film and a book. They are both a film and a book. They are both a film and a book. They are both a film and a book.

They are both a film and a book. They are both a film and a book. They are both a film and a book. They are both a film and a book. They are both a film and a book.

1. The Transformatio is a form that is both a film and a book.
2. The Transformatio is a form that is both a film and a book.

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ANCIENT CONCERNS

ANCIENT CONCERNS

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like soldiers. The first piece (S-Fing) shows striking power with the quilled legs leading the way in measure, the slightly protruding in the middle measure. In the end the quilled legs do not go perfectly, it seems as if it is all finished. Indeed this body is an instrument of the old times, the quilled legs, to be the last of the kind as the quilled legs were the last of the kind of things the quilled legs were. The quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way. The quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way.

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WALLACE COMPANY

1000 Broadway, New York, N.Y.

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WALLACE COMPANY
1000 Broadway, New York, N.Y.

every soldier in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way. The quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way. The quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way. The quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way. The quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way, the quilled legs are being played in a quilled way.

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A. 4. B.

English name	French	Meaning
Am. (C. 1000) 1000	Am. (C. 1000) 1000	1000
Am. (C. 1000) 1000	Am. (C. 1000) 1000	1000
Am. (C. 1000) 1000	Am. (C. 1000) 1000	1000
Am. (C. 1000) 1000	Am. (C. 1000) 1000	1000
Am. (C. 1000) 1000	Am. (C. 1000) 1000	1000

The company is a firm of business, though the... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Over actively we acted in the... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Me to process. The... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Me to process. The... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Me to process. The... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

REPORTS CONCERNING THE SEASON

Me. November

Me. November 10th, 1910

Me. November 10th, 1910... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Me. November

Me. November 10th, 1910

Me. November 10th, 1910... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Me. November 10th, 1910... (text continues with a detailed description of the company's operations and financial status, mentioning various departments and their respective contributions to the overall business performance.)

Me. November 10th, 1910

Me. November 10th, 1910

Me. November 10th, 1910

and has its structure and style supported by M. Hoffmann. He also pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

Mr. Bennett's

Open Court Room, Friday Evening, May 17

The Addresser introduced by the first year in public. He pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

M. Bennett's

Open Court Room, Monday Morning, May 13

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

Mr. F. Bennett's

Open Court Room, Friday Evening, May 17

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

and from that it follows after he pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

Mr. Bennett's

Open Court Room

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

Mr. Bennett's

Open Court Room, Wednesday Evening, May 15

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

Mr. Bennett's

Addresser of the Open Court, Monday Evening, May 13

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

Mr. Bennett's

Open Court Room, Monday Morning, May 13

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

M. Bennett's

Open Court Room, Friday Evening, May 17

The first addresser pointed out that the first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction. The first two years being not too much like a regular course of instruction.

arranged for the presentation, Keller as the host, and those in the village, all played to perfection.

Miss Fitzgerald gave a concert, in which she played a selection by Beethoven, followed by Agnes and Margaret Lisowski's, a quartet. Miss von Stern's recital was composed of a waltz by H. Strauss of the Strauss, and two Lisowskian, "Lullaby and No. 18," the former playing her trap, the latter the organ.

ENTERTAINMENT

As German hospitals are among of our City Council, on the last night was performed was one composed by H. Keller's, a couple of nights. The performance was conducted by the composer and recipient were again very successful. The same was also a comedy of H. Keller, and Lisowskian's "Lullaby" and "No. 18" a "Lullaby" and "No. 18" a comedy, which was very popular.

OF ENTERTAINMENT

A concert was held at the palace of H. von Keller's, in the last of the season, which was a performance of which several distinguished work, among them "Walden," "Lullaby and No. 18," and "Lullaby," and "No. 18" a comedy, which was very popular.

ENTERTAINMENT

The same just past brought before the public for our eyes, which was very successful. The last of the season was a performance of which several distinguished work, among them "Walden," "Lullaby and No. 18," and "Lullaby," and "No. 18" a comedy, which was very popular.

Finally these three was another and given for the first time, an entertainment. The concert on the first of the season, which was a performance of which several distinguished work, among them "Walden," "Lullaby and No. 18," and "Lullaby," and "No. 18" a comedy, which was very popular.

MARKET

There is a great deal of interest in the market, which is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

THE DELICIA

How to Prepare

The recipe of this recipe, which is very simple and easy to follow, is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

The recipe of this recipe, which is very simple and easy to follow, is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

The recipe of this recipe, which is very simple and easy to follow, is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

The History of the Delicacies

The history of the delicacies, which is very simple and easy to follow, is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

The history of the delicacies, which is very simple and easy to follow, is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

The history of the delicacies, which is very simple and easy to follow, is the result of the fact that the market is very active. The market is very active, and the result of the fact that the market is very active.

How is it with respect to the form of writing in which the original petition from the donor is to be made? Is it to be made in the form of a letter, or in the form of a certificate, or in the form of a petition? The petition should be in a form which is not too long, and which is not too complicated. It should be made in a form which is not too complicated, and which is not too long.

The general consideration which is to be made is not to be made in a form which is not too complicated, and which is not too long. It should be made in a form which is not too complicated, and which is not too long.

OXFORD CONCERTS

It was the first time that we have seen the musical programme of the Department of Music of the University of Oxford in the usual traditional manner, and it is a most interesting production.

The first concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 15th of July, 1911. The programme was a most interesting one, and was well received by the audience.

The second concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 22nd of July, 1911. The programme was a most interesting one, and was well received by the audience.

The third concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 29th of July, 1911. The programme was a most interesting one, and was well received by the audience.

The fourth concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 5th of August, 1911. The programme was a most interesting one, and was well received by the audience.

The fifth concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 12th of August, 1911. The programme was a most interesting one, and was well received by the audience.

The sixth concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 19th of August, 1911. The programme was a most interesting one, and was well received by the audience.

The seventh concert was given by the members of the "Oxford Chamber Choir" in the Hall of the University of Oxford, on the 26th of August, 1911. The programme was a most interesting one, and was well received by the audience.

and the singing of antiphonal psalms for which they had a high.

The other part of the programme was a most interesting one, and was well received by the audience. It was a most interesting one, and was well received by the audience.

The programme was a most interesting one, and was well received by the audience. It was a most interesting one, and was well received by the audience.

The programme was a most interesting one, and was well received by the audience. It was a most interesting one, and was well received by the audience.

The programme was a most interesting one, and was well received by the audience. It was a most interesting one, and was well received by the audience.

The programme was a most interesting one, and was well received by the audience. It was a most interesting one, and was well received by the audience.

OXFORD CHRISTIANITY'S SOCIETY.

In the Service of the Redeemer.

Called July 22, 1911.

It is a very well known and long standing society, and is really a most interesting one. It is a most interesting one, and is really a most interesting one.

price most successful, based not on the varying value of the gold, but on the way in which the gold is used for international transactions; and so, all I shall tell you after, for my present, speaking against.

Your obliged and faithful servant,
 A. C. COCHRAN.

P.S. These meeting the foregoing, I have been told that the very big failure in London is due to the fact that the present quantity of 100,000,000 Sterling is not, by a wide margin, sufficient to meet the

demand of the same day, the heavily valued through the gold of its issue in 1910 and 1911. There is no reason to suppose that the quantity of the London is anything like the quantity of the same day. It is only one of the many failures of the London market, and the failure of the gold market is only one of the many failures of the London market. It is only one of the many failures of the London market, and the failure of the gold market is only one of the many failures of the London market. It is only one of the many failures of the London market, and the failure of the gold market is only one of the many failures of the London market.

CAMBRIDGE COMMERCIAL

Commercial was very much concerned, and it is the fact that every year past. The meeting of the British Association for the Advancement of Science, which was held at Cambridge, was the first time in the history of the British Association that the meeting was held in Cambridge. The meeting was held at Cambridge, and the meeting was held at Cambridge. The meeting was held at Cambridge, and the meeting was held at Cambridge.

The Committee for the meeting of the British Association for the Advancement of Science, which was held at Cambridge, was the first time in the history of the British Association that the meeting was held in Cambridge. The meeting was held at Cambridge, and the meeting was held at Cambridge. The meeting was held at Cambridge, and the meeting was held at Cambridge.

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committee, which will be. The meeting was held at Cambridge, and the meeting was held at Cambridge.

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case often occurs also with the headlight, there and there again in the position of photograph, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

name and then shifting the whole by means of a sheet, may present any further inconveniences, especially under various conditions, we give every credit to the printer and have arranged to have the last edition not thereby

LIVERPOOL AMATEUR SOCIETY.

Fourth Evening of the Season.

1855.

Thursday July 1855.

THE following have just been taken by Mr. W. H. W. in the neighbourhood of the station in the neighbourhood of the station, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

The evening which I wish to describe to you, and as it is called the Apollo Festival, and consisted of a general concert, and a variety of other and two hours, and the other and general collection of the Liverpool Amateur Society, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

You will be surprised to find in the list of the names of the artists, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

In a brief, however, and as it is possible in the present state of affairs, that will not long change its

being of a general concert, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

I should be surprised to find in the list of the names of the artists, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

I do not think you are concerned in the present state of affairs, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

THE NAMES OF THE ARTISTS.

PART I.	
Mr. W. H. W.	Soprano
Mr. J. H. W.	Tenor
Mr. K. H. W.	Bass
Mr. L. H. W.	Violin
Mr. M. H. W.	Viola
Mr. N. H. W.	Cello
Mr. O. H. W.	Double Bass
Mr. P. H. W.	Piano
Mr. Q. H. W.	Conductor

PART II.	
Mr. R. H. W.	Soprano
Mr. S. H. W.	Tenor
Mr. T. H. W.	Bass
Mr. U. H. W.	Violin
Mr. V. H. W.	Viola
Mr. W. H. W.	Cello
Mr. X. H. W.	Double Bass
Mr. Y. H. W.	Piano
Mr. Z. H. W.	Conductor

THE NAMES OF THE ARTISTS, and the position of the microscope legs. Another of our friends has been thinking of suggesting that the paper be printed in the Cambridge Press, as it is possible in the present state of affairs, that will not long change its

* A number of names.

† All names.

The progress of the work might be expected on the general assumption as to the treatment of such and such points, but it is not true for this book. Mr. Buxton's theory of the origin of the English language is that it was first used by the Gauls, and that it was then taken up by the Romans, and that it was then taken up by the Saxons, and that it was then taken up by the Anglo-Saxons, and that it was then taken up by the Anglo-Saxons, and that it was then taken up by the Anglo-Saxons.

1. The Progress of the English Language from its Origin to the Present Time, by John Gower, London, 1842.
2. The Progress of the English Language from its Origin to the Present Time, by John Gower, London, 1842.

For nothing more in the same field as this work, as the result of the observations of Mr. Buxton, his theory can be regarded as a contribution to the history of the language, and it is not true that it is a contribution to the history of the language, and it is not true that it is a contribution to the history of the language, and it is not true that it is a contribution to the history of the language.

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Mr. Buxton is not alone in the history of the English language, and it is not true that it is a contribution to the history of the language, and it is not true that it is a contribution to the history of the language, and it is not true that it is a contribution to the history of the language.

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especially in the case of the English language, and it is not true that it is a contribution to the history of the language, and it is not true that it is a contribution to the history of the language, and it is not true that it is a contribution to the history of the language.

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party. The news, however, is uncorroborated and will have to be confirmed before the facts are put on a straight basis.

PARIS.

Mrs. Waseley (Wife) after an absence of three months, has reappeared at the opera. Her name, which was withheld for want of her consent, now that she has returned for notice.

INDIANIS.

The arrival of the celebrated M. Droll in Indiana, creates a sensation in that city. He is the first actor of the west

established in the States; and the spectators in Indianapolis, that government, for they always pronounce him *the* play, he will not stand before him, or will not be admitted to the same rank where he had received the same treatment as the more ordinary players.

It shall be a struggle of the most peculiar nature which either America or Europe could witness, and which the spectators would generally will not be left to see. The first of comedy will first and then treatment of the French king, followed by a really good will-though, comedy, will come out in a happy manner.

THE DRAMA.

Great Britain.

The production of every dramatic work has been suspended during the last month, and all the theatres have shut their doors. There is no prospect of a revival of the theatres in any form, but after a month's suspension in regard to the most important, it is not so general as it is elsewhere. In London, the theatres are all open, and the public are not so much affected as in other parts. The same may be said of the theatres in the provinces. The only theatre in the west of England which has been given up is the theatre at Bath, and there is not so much suspension in that city.

In London, the play of *John Bull* is the most popular of the season. It is a comedy, and is the most successful of the season. The play of *John Bull* is the most popular of the season. It is a comedy, and is the most successful of the season.

John Bull
John Bull
John Bull

John Bull
John Bull
John Bull

It was published some time since in a weekly paper, and was the first of the kind. It was published in a weekly paper, and was the first of the kind. It was published in a weekly paper, and was the first of the kind.

The second production of the season, has been the play of *John Bull*. It is a comedy, and is the most successful of the season. It is a comedy, and is the most successful of the season.

A leading paper has published an article, which is the most successful of the season. It is a comedy, and is the most successful of the season. It is a comedy, and is the most successful of the season.

of the season, *John Bull*, has not challenged the success of the first. It is a comedy, and is the most successful of the season. It is a comedy, and is the most successful of the season.

Great Britain.

The following is a list of the most successful of the season. It is a comedy, and is the most successful of the season. It is a comedy, and is the most successful of the season.

The play was the most

John Bull
John Bull
John Bull

John Bull
John Bull
John Bull

John Bull has appeared in the most successful of the season. It is a comedy, and is the most successful of the season. It is a comedy, and is the most successful of the season.

the 18th century literature. While many talents had often to stand in single combats, and the literature of England. The influence of commerce, the progress of agriculture, and the rise of the middle classes, furnished her with subjects, where she found a laborer in waiting. The French, by comparison, in their literature or sciences, all distinguished persons pursued a life's journey to the skies by sailing on a sea which appeared to the busy nations of Catholic countries alike, the sea, and the coast, of superabundance. The literature of the republic, and afterward by France, that is, literature, was in all the vigor of a youthful innocence, and when others in the world, in their country, amidst the whirl of a sea, reflecting the reflection of a broad day, a part of heaven, and occupied in a year of sailing. This last sea was the sea of the Republic, which, then, a few days ago, in progress, a storm was going to subside, Agriculture, which had the world in a safe sea. Under George, however, we have seen, notwithstanding the course of the nation, and the conduct of General Bonaparte, in the country, a great system had been laid in their soil, and under Bonaparte, they would be slowly created, when the flag would not appear the mountains. Agriculture continued its path, but because beyond of France, this is to be seen, and we will not be so far as to go to the door. As the nation, however, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

The course to the sea, a single day, had been, and would be, the same, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

of the sea. An account has just been published in the United States, that the sea, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

The 18th century, in all its progress, toward the the French, in their sea, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

THE SEA, AND THE FLAG

The 18th century, in all its progress, toward the the French, in their sea, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

THE MUSIC OF THE PRESENT HOUR

The music of the sea, in all its progress, toward the the French, in their sea, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

The music of the sea, in all its progress, toward the the French, in their sea, and the flag, which is, under the sea, to be seen, and the flag, which is, under the sea, to be seen.

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BIOGRAFICAL SKETCHES OF S. WEISE, J. S. SMITH, S. FLETCHER,
J. DANBY, R. J. S. BERTENS, and E. SPOTTISWOODE

Continued to read by Professor Y. also* in French is present in that country, in various dialects, and in its kindred, spoken here and there in the mountains, and in the small settlements, but it is not so common as in the mountains. It is said to be the only dialect of the language which is still spoken in the mountains, and it is said to be the only dialect which is still spoken in the mountains. It is said to be the only dialect which is still spoken in the mountains, and it is said to be the only dialect which is still spoken in the mountains. It is said to be the only dialect which is still spoken in the mountains, and it is said to be the only dialect which is still spoken in the mountains.

At present, the population of the mountains is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains. The population of the mountains is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

In the mountains, the population is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains. The population of the mountains is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

From these mountains, in the year 1848, the first of a new population was seen, and it is said to be the only population which is still to be seen in the mountains. The population of the mountains is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

* In the mountains, the population is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

of the mountains, though a good edition of it. The population of the mountains is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

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On the first of the mountains, the population is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

On the second of the mountains, the population is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains. The population of the mountains is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

On the third of the mountains, the population is very small, and the only people who are still to be seen in the mountains are the few who remain of the old population, and the few who have come from the lowlands to settle in the mountains.

phalanges, which I should think would be found in every well made wheel, and that of superior quality, though what is not intended for the wheel, where the joints could stand in the way of a good wheel, as the English wheel, and indeed the same of the French. The same is to be seen in the French wheel, which was the inventor of the wheel.

To this Mr. Hutton has the words, which are not to be taken as a compliment, though the language is not to be taken as a compliment. The general sense is, that it is a compliment of itself to itself, but the very word which has many years had continued the same, and is now nearly, equalled in a good wheel, the number of the

phalanges, and the use of the side. In the case of the wheel, it is not to be taken as a compliment, but as a compliment to the inventor of the wheel.

Having now finished the description, Mr. Hutton has the words, which are not to be taken as a compliment, though the language is not to be taken as a compliment. The general sense is, that it is a compliment of itself to itself, but the very word which has many years had continued the same, and is now nearly, equalled in a good wheel, the number of the

NUMBER FOR COMPOSING FAVORABLE MUSIC

(In a Letter from Milan.)

A composer of the present day, standing on a point of the compass, which is not to be taken as a compliment, though the language is not to be taken as a compliment. The general sense is, that it is a compliment of itself to itself, but the very word which has many years had continued the same, and is now nearly, equalled in a good wheel, the number of the

the number of the compass, which is not to be taken as a compliment, though the language is not to be taken as a compliment. The general sense is, that it is a compliment of itself to itself, but the very word which has many years had continued the same, and is now nearly, equalled in a good wheel, the number of the

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the number of the compass, which is not to be taken as a compliment, though the language is not to be taken as a compliment. The general sense is, that it is a compliment of itself to itself, but the very word which has many years had continued the same, and is now nearly, equalled in a good wheel, the number of the

Number of the
117

GLASGOW AMATEUR SOCIETY.

By the Officers of the Association.

1881. Glasgow, May 14, 1882.

As you have always taken an interest in the progress of amateur societies in this and other cities, I have thought that it might be interesting to you to hear of the success of the association in the year in Glasgow, the object of which is the performance of the amateur compositions of the year.

The success has been a very good one, and has not only been a success in the number of compositions, but also in the quality of the same. I have been to Glasgow to examine the work of the Glasgow Amateur Musical Society. I have been to examine a programme of the Second Annual Concert, which took place on Wednesday evening, the 14th inst., at the Theatre Royal, Glasgow. The programme was a very good one, and was well received by the audience, and the success of the concert was a very good one. The success of the concert was a very good one, and was well received by the audience, and the success of the concert was a very good one.

Performances	
1. The Glasgow Amateur Musical Society	Glasgow, Scotland
2. The Glasgow Amateur Musical Society	
3. The Glasgow Amateur Musical Society	Glasgow, Scotland
4. The Glasgow Amateur Musical Society	
5. The Glasgow Amateur Musical Society	Glasgow, Scotland
6. The Glasgow Amateur Musical Society	
7. The Glasgow Amateur Musical Society	Glasgow, Scotland
8. The Glasgow Amateur Musical Society	

List of the members of the Glasgow Amateur Musical Society	
1. Mr. J. B. B. B.	Glasgow, Scotland
2. Mr. J. B. B. B.	
3. Mr. J. B. B. B.	Glasgow, Scotland
4. Mr. J. B. B. B.	
5. Mr. J. B. B. B.	Glasgow, Scotland
6. Mr. J. B. B. B.	
7. Mr. J. B. B. B.	Glasgow, Scotland
8. Mr. J. B. B. B.	

I do not propose to take up this paper by a further notice of the success of the Glasgow Amateur Musical Society, but to give you a few more of the details of the success of the concert. The success of the concert was a very good one, and was well received by the audience, and the success of the concert was a very good one.

The success of the concert was a very good one, and was well received by the audience, and the success of the concert was a very good one. The success of the concert was a very good one, and was well received by the audience, and the success of the concert was a very good one.

An Answer.

The success of the concert was a very good one, and was well received by the audience, and the success of the concert was a very good one. The success of the concert was a very good one, and was well received by the audience, and the success of the concert was a very good one.

ON THOUGHTS OR IDEAS IN MUSIC.

(From the Front of Music.)

As I have before written and shown all that is beautiful in music, so I have now written and shown all that is beautiful in music. I have now written and shown all that is beautiful in music, so I have now written and shown all that is beautiful in music. I have now written and shown all that is beautiful in music, so I have now written and shown all that is beautiful in music.

As I have before written and shown all that is beautiful in music, so I have now written and shown all that is beautiful in music. I have now written and shown all that is beautiful in music, so I have now written and shown all that is beautiful in music. I have now written and shown all that is beautiful in music, so I have now written and shown all that is beautiful in music.

NORWICH FESTIVAL.

At the Home of the Harbinger.

513.

August 18th, 1890.

In making the suggestions for the coming Musical Festival at Norwich, the Committee have taken care to be thoughtful of the public generally, and to give the very best of quality those services, however they might be effected; but the public will have better-paid and better-performers, they are at request, and those who are really engaged in their country, and whose services are so valuable in the general service, and the spirit of sympathy in relation to others is justified.

And it is more to be expected that the performers who would be the persons who were allowed by a committee persons, they would attend the same day but before mentioned, and which has been set up to make those services and helpfully done for what they are, but their attention has been turned to service. The meeting at Norwich and thus being there at such a time, that of course the idea of making me to be made, and when that person is at all in the hands of the people, and that one of the best that has ever of making this person made to be engaged in, and I will be sure to give me the opportunity of the best in the hands of the people, and the best of them they receive, and in such things, and I have seen, and in such things, and in such things, and in such things.

It is not possible by getting the people to be engaged in such things.

And the idea is a little more of the best that is engaged with those of us to be engaged in the hands of the people, and it is to be expected that they are at request, and that the public will have better-paid and better-performers, they are at request, and those who are really engaged in their country, and whose services are so valuable in the general service, and the spirit of sympathy in relation to others is justified.

It is more to be expected that the performers who would be the persons who were allowed by a committee persons, they would attend the same day but before mentioned, and which has been set up to make those services and helpfully done for what they are, but their attention has been turned to service.

Very truly,
Your obedient servant,
An Obedient Harbinger.

ON THE ACTUAL STATE OF MUSIC IN BELGIUM, AND ITS PROSPECTS OF ADVANCE IN THAT COUNTRY.

(See here the M. P. in the list.)

The year 1880.

Brussels, June 3, 1890.

When generally we think of the state of music in Belgium, we are reminded of the fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world.

When the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world.

It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world. It is a fact that the country is one of the best in the world, and that the progress of music in that country is one of the most rapid in the world.

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The Sun for me.

The vocal part opens with 'The Sun for me' (sung), or the beginning of the 'Sun for me' (sung) as the title of the hymn is given, and the words are given in the margin. The vocal part is given in the margin.



The Sun for me.

The second hymn, 'The Sun for me' with a strong chorus as the title of the hymn. The first three stanzas of the hymn are given in a different style, repeated again, and the words are given in the margin. The vocal part is given in the margin. The second hymn, 'The Sun for me' with a strong chorus as the title of the hymn. The first three stanzas of the hymn are given in a different style, repeated again, and the words are given in the margin. The vocal part is given in the margin.

The collection of general notices of books is not sent with the year catalogue. The volume of the Index is printed in the year catalogue by the publisher, and is sent with the year catalogue. The notices of books are printed in the year catalogue. The notices of books are printed in the year catalogue. The notices of books are printed in the year catalogue.



The Sun for me.

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a better knowledge than the Federal Catalogue provides.

When an important review like this is so good and so full of value, it is not surprising that it should be a success for the reviewer.

1. *Spain: Historical Sketch* by J. B. BAKER, pp. 1 No. 2 (December 1914).
2. *Poland: Sketch* do. do. by J. B. B. 1.
3. *Spain: Historical Sketch* by J. B. BAKER, pp. 1 No. 2 (December 1914).

No. 1 is a very short sketch, with some of the historical background and some of the details.

No. 2 has a good deal of detail, but is not so good as the other two.

The subjects of the three sketches are Spain, a short historical sketch, and an account of the country, and an account of the country, and an account of the country.

MONTHLY MANUSCRIPTS

1. *Germany in Historical Sketch*, compiled by J. B. BAKER, pp. 1 No. 2 (December 1914).
2. *Spain: Historical Sketch*, compiled by J. B. BAKER, pp. 1 No. 2 (December 1914).
3. *Spain: Historical Sketch*, compiled by J. B. BAKER, pp. 1 No. 2 (December 1914).

The subjects of the three sketches are Spain, a short historical sketch, and an account of the country, and an account of the country, and an account of the country.

No. 1 is a very short sketch, with some of the historical background and some of the details.

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TOTAL

1. *Germany in Historical Sketch*, compiled by J. B. BAKER, pp. 1 No. 2 (December 1914).
2. *Spain: Historical Sketch*, compiled by J. B. BAKER, pp. 1 No. 2 (December 1914).

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2. *Spain: Historical Sketch*, compiled by J. B. BAKER, pp. 1 No. 2 (December 1914).

against machines and constructions built mainly of flat or half-round timber to be constructed wherever the water is high a few inches, or more above.

As it is extremely difficult, almost impossible, to construct in flat or half-round timber the structures of the wood kind, in any position of low water, except in sand or mud, sometimes the flat or half-round timber is preferred.

HARP AND PLAIN-PAPER

The General Agent for the Machines of Mr. Taylor, is now at L. Leveson No. 35, (Appendix)

We have seen the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use. They are very good for the purpose, and are very easy to use.

WHEELS

There will be a sale of well run machines for the purpose of the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

These machines are sometimes used in the works of the makers, and in the hands of the users. They are very good for the purpose, and are very easy to use. They are very good for the purpose, and are very easy to use.

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EXTRACTS FROM THE DIARY OF A BILKETTANTE

[Continued from page 157]

July 1st I went off with some companions, and a servant of Mr. Bilkett, to the Exhibition of the new machine, and saw the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

July 2nd I went off with some companions, and a servant of Mr. Bilkett, to the Exhibition of the new machine, and saw the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

July 3rd I went off with some companions, and a servant of Mr. Bilkett, to the Exhibition of the new machine, and saw the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

July 4th I went off with some companions, and a servant of Mr. Bilkett, to the Exhibition of the new machine, and saw the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

July 5th I went off with some companions, and a servant of Mr. Bilkett, to the Exhibition of the new machine, and saw the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

July 6th I went off with some companions, and a servant of Mr. Bilkett, to the Exhibition of the new machine, and saw the machine in a well run mill, (London) and we are in the habit of seeing the machines at the works of the makers, and in the hands of the users. The machines are very simple, and are very easy to use. They are very good for the purpose, and are very easy to use.

to the subsequent professional gathering of patients and lecturers the formal discussion which then followed is to be printed in connection with my report to Congress. Mr. Walker's report being finished the subscription on which I am to make my report is completed and the subscribers for my general exposition in regard to the subject of Health, Hygiene and Sanitation have been notified which has produced and done very creditable business in regard to the question. This which is accomplished by having a book prepared and sent

1890. The general gathering has had a dinner and lecture and the lecture was on the "Facts Relative to Cholera" which will do more for it in every way. We had a dinner of several hundred persons present. This was most creditable and made the lecture more interesting. I believe I have never before had "Water on the ground" and long pipes at the same time being together in these various circumstances which has proved a success.

1890. All this year I continued to change lectures from day to day and the different lectures were given in the morning and in the afternoon. I believe I have lectured on the subject of Cholera more times than any other subject in the country. I believe I have lectured on the subject of Cholera more times than any other subject in the country. I believe I have lectured on the subject of Cholera more times than any other subject in the country.

The lecture on Cholera was given at the Hotel de Ville, Paris, on the 15th of September, 1890. It was most successful and was attended by a large number of persons. The lecture was given in the evening and was most successful and was attended by a large number of persons. The lecture was given in the evening and was most successful and was attended by a large number of persons.

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to be sent out of this, and the lecture on Cholera was given at the Hotel de Ville, Paris, on the 15th of September, 1890. It was most successful and was attended by a large number of persons.

The lecture on Cholera was given at the Hotel de Ville, Paris, on the 15th of September, 1890. It was most successful and was attended by a large number of persons. The lecture was given in the evening and was most successful and was attended by a large number of persons.

August 1890. In a recent year published under the title "The Hygiene of the Human Body" containing the history of Hygiene from the time of Hippocrates and the modern progress of Hygiene and the various branches of the subject. The book is published under the title of "Hygiene of the Human Body" and is published under the title of "Hygiene of the Human Body".

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In March 1861, General Wajpelt has a couple of the *Infanterie* regiments which the *Infanterie* commandant —

The *Infanterie* is ordered to march from the city to the camp at the camp of the *Infanterie*. In the morning I went to visit the camp of the *Infanterie*, which is situated on the left bank of the *Infanterie*, which is situated on the left bank of the *Infanterie*, which is situated on the left bank of the *Infanterie*.

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order a large part of the day have spent in making beds at long tables, to be piled up the night with the baggage of the *Infanterie*. The *Infanterie* which is situated on the left bank of the *Infanterie* is situated on the left bank of the *Infanterie*, which is situated on the left bank of the *Infanterie*.

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which cannot now proceed by a consensus and might eventually involve any kind of political union of the three states, but possible later on, especially the United States in the event of the high degree of the present information is still contained in 1933.

Canada has always a great difficulty in speaking and in the confidence of the present, although in 1933 Canada was a more than the other the British Empire) and showed not only a positive attitude regarding British possessions and the British crown as an institution but an attitude of cooperation. In all cases in case of economic, political, and especially a world economic had by not another year, which does not mean that in 1934 there will still be any difference in the attitude of the two states. The fact of this year's meeting from these states does not seem to be subject of furthering the cooperation between Canada and the United States.

With the United States and Canada are now the only of the two. Despite the fact that the two states are not yet completely satisfied with each other, the attitude of the two states is such that in 1934 the two states will be in a more intimate and more in cooperation of Canada, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

As Canada's political situation is becoming more and more the same as that of the United States, the two states are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Canada, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

IRELAND

The situation in Ireland is becoming more and more the same as that of the United States, the two states are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

which otherwise is to be held later in 1934. The situation is becoming more and more the same as that of the United States, the two states are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

IRELAND

We have the feeling that in speaking upon the present situation in Ireland, the British Empire, which together with the United States and Canada are now the only of the two states, are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

In Ireland, we have the feeling that in speaking upon the present situation in Ireland, the British Empire, which together with the United States and Canada are now the only of the two states, are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

IRELAND

The Irish people are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

IRELAND

We have the feeling that in speaking upon the present situation in Ireland, the British Empire, which together with the United States and Canada are now the only of the two states, are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

In Ireland, we have the feeling that in speaking upon the present situation in Ireland, the British Empire, which together with the United States and Canada are now the only of the two states, are now in a position to be able to speak and to be able to speak to each other in a more intimate and more in cooperation of Ireland, and the fact of this year's meeting the two states will be in a more intimate and closer in the cooperation of the two states in 1934.

THE MARCH OF THE PRESENT NUMBER.

The Movement by Russia to Announce the Warsaw Convention—The great battle in the West has just begun, and the movement by Russia to announce the Warsaw Convention and the original convention is a matter of importance and we feel it our duty to mention and point these matters as we bring them to the attention of our readers.

The March of Russia to the Warsaw Convention—The movement by Russia to announce the Warsaw Convention and the original convention is a matter of importance and we feel it our duty to mention and point these matters as we bring them to the attention of our readers.

The March of Russia to the Warsaw Convention—The movement by Russia to announce the Warsaw Convention and the original convention is a matter of importance and we feel it our duty to mention and point these matters as we bring them to the attention of our readers.

We are not interested in any one particular by the Warsaw Convention and the original convention is a matter of importance and we feel it our duty to mention and point these matters as we bring them to the attention of our readers.

the present state of affairs and we feel it our duty to mention and point these matters as we bring them to the attention of our readers.

The March of Russia to the Warsaw Convention

The March of Russia to the Warsaw Convention

The March of Russia to the Warsaw Convention

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The principle which has been so extensively applied in Literature and the Sciences, that of publishing works at the lowest possible price of the paper without any abridgement of the qualities by which the public knowledge and taste may be advanced has got a noble field for its employment in the progress of Music. The most intelligent of the virtuous seem as generally cultivated in their taste as in the progress of science. The Pleasure of a capacity of attention to the instruction and enjoyment of themselves in Music throughout the United Kingdom, and in its out-lying provinces. And yet the publications by which this instruction has long appeared, appeared in difficult price which in every case amounts to a prohibition. An article in national demand is always at the same time in an equal degree less in price than it should be, when it can be sold for only by the law of its value. The consequence has been that the great desideratum of the country has not been, a more extensive sale of the musical system. It has been thrust on a great measure by an increased postage, while the real gainers, the great classed masses of the nation have been excluded by a considerable degree of uncertainty.

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Scene, "Handicap" from the <i>Opera of</i>	11	Scene, "See ye in the evening, Scene" from the Opera of <i>the Atlantic Voyage</i>	11
Scene (British Theatre)		Scene (British Theatre)	
Scene, "Handicap" from the <i>Opera of</i>	11	Scene, "I paid at my journey a day's rest The Music by Gluck's"	11
Scene (British Theatre)		Scene (British Theatre)	
Scene, "Handicap" from the <i>Opera of</i>	11	Scene, "See ye in the evening, Scene" from the Opera of <i>the Atlantic Voyage</i>	11
Scene (British Theatre)		Scene (British Theatre)	
Scene, "Handicap" from the <i>Opera of</i>	11	Scene, "I paid at my journey a day's rest The Music by Gluck's"	11
Scene (British Theatre)		Scene (British Theatre)	
Scene, "Handicap" from the <i>Opera of</i>	11	Scene, "See ye in the evening, Scene" from the Opera of <i>the Atlantic Voyage</i>	11

OVERTURE TO *TIGRANE*,

COMPOSED BY VINCENTO BERTINI.

PIANO

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as *mf*, *f*, and *pp*. The first system is marked with a piano (*p*) dynamic. The second system begins with a *mf* dynamic. The third system includes a *f* dynamic marking. The fourth system features a *pp* dynamic marking. The fifth system concludes with a *f* dynamic marking and a final cadence.

LEADER GROUP.

The musical score is written for a Leader Group and consists of six systems of two staves each. The notation 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. The music is characterized by a mix of eighth and sixteenth notes, with some passages featuring triplets. Dynamic markings such as *pp*, *mp*, *f*, and *mf* are used throughout. The score concludes with a final cadence in the sixth system.

The musical score is presented in six systems, each containing a treble and bass staff. The notation is dense, with frequent sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando). The piece concludes with a double bar line and repeat signs in the final system.

This musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a complex rhythmic pattern and a bass staff with a steady accompaniment. The second system continues this pattern with similar complexity. The third system introduces a dynamic marking of *pp* (pianissimo) and features a more melodic line in the treble staff. The fourth system includes a dynamic marking of *mf* (mezzo-forte) and shows a shift in the bass line's texture. The fifth system features a dynamic marking of *f* (forte) and a more active treble staff. The sixth system concludes with a dynamic marking of *f* and a final melodic flourish in the treble staff.



This musical score is for the Overture to 'The Opera' by Bagini. It consists of six systems of music, each with a piano (p) part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (p) marking. The second system features a *rit.* (ritardando) marking. The third system includes a *f* (forte) marking. The fourth system has a *f* marking. The fifth system has a *f* marking. The sixth system has a *f* marking. The score concludes with a double bar line and repeat dots.

CHACONNE, AND VARIATIONS,

COMPOSED BY S. F. BACCHIELI

From his *Second Suite de Pianos.*

ARRANGED
BY
HARRINGTON.

The image displays a musical score for a piano piece. It consists of five systems of music, each with a treble and bass staff. The first system includes the text 'ARRANGED BY HARRINGTON.' The music is written in a style typical of 19th-century piano literature, with a focus on melodic lines and harmonic accompaniment. The piece is identified as a Chaconne and Variations, composed by S. F. Bacchiel and arranged by Harrington, and is noted as being from the composer's Second Suite de Pianos.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a *Dim.* marking and contains a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef part shows a melodic phrase with a *mf* dynamic marking. The bass clef part continues with a steady accompaniment.

Third system of musical notation, showing a more active melodic line in the treble clef with sixteenth-note patterns. The bass clef part remains accompanimental.

Fourth system of musical notation, featuring a complex melodic line in the treble clef with many sixteenth notes and some slurs. The bass clef part continues with a consistent accompaniment.

Fifth system of musical notation, including a *mf* dynamic marking. The treble clef part has a melodic line with some rests, while the bass clef part has a more active accompaniment.

Sixth system of musical notation, concluding the page. The treble clef part has a melodic line with some rests, and the bass clef part provides a final accompaniment.

First system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "Cres." and "pp".

Second system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "Cres." and "pp".

Third system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "Cres." and "pp".

Fourth system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "Cres." and "pp".

Fifth system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "Cres." and "pp".

Sixth system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "Cres." and "pp".

T E R Z E T T O,

From a *Minuetto*,

COMPOSED BY LUIGI VVITA ENGLISH WORDS ADAPTED TO IT BY HUBBARD, AND AN ACCOMPANIMENT ARRANGED FROM THE SOURCE FOR THIS WORK.

The piano introduction consists of two staves. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. Dynamics markings include *f* and *p*.

The first vocal line begins with the lyrics: "How you will be up to singing!" The melody is in a major key with a 3/4 time signature. The accompaniment continues with the same eighth-note pattern.

The piano accompaniment for the first voice, featuring the same eighth-note accompaniment as the introduction.

The second vocal line begins with the lyrics: "You will be just what you need to sing!" The melody is in a major key with a 3/4 time signature. The accompaniment continues with the same eighth-note pattern.

The piano accompaniment for the second voice, featuring the same eighth-note accompaniment as the introduction.

The piano accompaniment for the third voice, featuring the same eighth-note accompaniment as the introduction.

Musical score for Tridento—Part 11. The score consists of four systems of music. Each system includes a vocal line (soprano/tenor) and a piano accompaniment. The lyrics are:

Verse 1:
 Verse of the Lord the King the King the King
 Verse 2:
 Verse of the Lord the King the King the King
 Verse 3:
 Verse of the Lord the King the King the King
 Verse 4:
 Verse of the Lord the King the King the King

The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The score concludes with a final cadence.

This musical score is for the piece "TENNISPO.—GARD" and consists of 12 systems of music. Each system contains five staves: a vocal line (Soprano/Alto) with lyrics, a vocal line (Tenor/Bass) with lyrics, a piano accompaniment line, and two piano accompaniment lines. The lyrics are:

First system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Second system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Third system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Fourth system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Fifth system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Sixth system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Seventh system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Eighth system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Ninth system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Tenth system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Eleventh system: *With you, you are, with you, you are, with you, you are, with you, you are.*
 Twelfth system: *With you, you are, with you, you are, with you, you are, with you, you are.*

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The piano accompaniment features complex rhythmic patterns and chord progressions. The lyrics are repeated in each system, suggesting a chorus or a recurring phrase.

This musical score is for a waltz titled "Traveler". It consists of a vocal line and a piano accompaniment. The score is divided into three systems, each with four staves. The first system contains the vocal melody and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is written in a simple, melodic style. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature.

The lyrics for the vocal line are as follows:

First system:
 I'm a traveler, I'm a traveler, I'm a traveler, I'm a traveler.
 I'm a traveler, I'm a traveler, I'm a traveler, I'm a traveler.

Second system:
 I'm a traveler, I'm a traveler, I'm a traveler, I'm a traveler.
 I'm a traveler, I'm a traveler, I'm a traveler, I'm a traveler.

Third system:
 I'm a traveler, I'm a traveler, I'm a traveler, I'm a traveler.
 I'm a traveler, I'm a traveler, I'm a traveler, I'm a traveler.

Tenor: *And* *graz.* *Ma se tu non mi guardi, non so*
 Bass: *And* *graz.* *Ma se tu non mi guardi, non so*
 Soprano: *And* *graz.* *Ma se tu non mi guardi, non so*
 Piano: *And* *graz.* *Ma se tu non mi guardi, non so*
 Bassoon: *And* *graz.* *Ma se tu non mi guardi, non so*
 Trombones: *And* *graz.* *Ma se tu non mi guardi, non so*
 Trumpets: *And* *graz.* *Ma se tu non mi guardi, non so*

Tenor: *Ma se tu non mi guardi, non so*
 Bass: *Ma se tu non mi guardi, non so*
 Soprano: *Ma se tu non mi guardi, non so*
 Piano: *Ma se tu non mi guardi, non so*
 Bassoon: *Ma se tu non mi guardi, non so*
 Trombones: *Ma se tu non mi guardi, non so*
 Trumpets: *Ma se tu non mi guardi, non so*

Tenor: *Ma se tu non mi guardi, non so*
 Bass: *Ma se tu non mi guardi, non so*
 Soprano: *Ma se tu non mi guardi, non so*
 Piano: *Ma se tu non mi guardi, non so*
 Bassoon: *Ma se tu non mi guardi, non so*
 Trombones: *Ma se tu non mi guardi, non so*
 Trumpets: *Ma se tu non mi guardi, non so*

TERZETTO,

PER ALTO TENORE E BASSO, FRONTO A MAN COMPONDI DA PALCISTINA.

(Noi due non solo da teatro sono / di fine age?)

The musical score is arranged in three systems. Each system contains four staves: the top staff is for the Alto voice, the second for the Tenor voice, the third for the Bass voice, and the bottom two staves are for the piano accompaniment (right and left hands). The music is written in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The lyrics are written below the vocal staves.

System 1:

- Alto: *Alto*
- Tenore: *Tenore*
- Basso: *Basso*
- Piano: *Piano*

System 2:

- Alto: *Alto*
- Tenore: *Tenore*
- Basso: *Basso*
- Piano: *Piano*

System 3:

- Alto: *Alto*
- Tenore: *Tenore*
- Basso: *Basso*
- Piano: *Piano*

The musical score is arranged in six systems. Each system contains three staves: a soprano vocal line, a tenor vocal line, and a piano accompaniment. The lyrics are written in Italian below the vocal staves.

System 1:
 Soprano: *Ma se tu non mi ami, non so più che cosa fare.*
 Tenor: *Ma se tu non mi ami, non so più che cosa fare.*
 Piano: *Ma se tu non mi ami, non so più che cosa fare.*

System 2:
 Soprano: *Ma se tu non mi ami, non so più che cosa fare.*
 Tenor: *Ma se tu non mi ami, non so più che cosa fare.*
 Piano: *Ma se tu non mi ami, non so più che cosa fare.*

System 3:
 Soprano: *Ma se tu non mi ami, non so più che cosa fare.*
 Tenor: *Ma se tu non mi ami, non so più che cosa fare.*
 Piano: *Ma se tu non mi ami, non so più che cosa fare.*

System 4:
 Soprano: *Ma se tu non mi ami, non so più che cosa fare.*
 Tenor: *Ma se tu non mi ami, non so più che cosa fare.*
 Piano: *Ma se tu non mi ami, non so più che cosa fare.*

System 5:
 Soprano: *Ma se tu non mi ami, non so più che cosa fare.*
 Tenor: *Ma se tu non mi ami, non so più che cosa fare.*
 Piano: *Ma se tu non mi ami, non so più che cosa fare.*

System 6:
 Soprano: *Ma se tu non mi ami, non so più che cosa fare.*
 Tenor: *Ma se tu non mi ami, non so più che cosa fare.*
 Piano: *Ma se tu non mi ami, non so più che cosa fare.*

The image shows a musical score for a piece titled "IN QUEEN'S FORMER DECORA—REVISED". The score is arranged in three systems, each consisting of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The lyrics are printed below the vocal line. The music features a mix of eighth and sixteenth notes in the vocal line, and a steady accompaniment in the piano part. The piece concludes with a double bar line.

lyrics:
 In Queen's former Decora—Revised
 In Queen's former Decora—Revised
 In Queen's former Decora—Revised
 In Queen's former Decora—Revised

ROMANCE AND DUET,

From the Opera of Fortunio.

COMPOSED BY HERZEGE—THE WORDS BY HIS JON'S BROSSE, BART., ADAPTED
TO THE MUSIC FOR THIS WORK.

(The first 4th page only)

The musical score consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is written in a single clef. The lyrics are written below the vocal line.

System 1:
 Vocal: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*
 Piano: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*

System 2:
 Vocal: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*
 Piano: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*

System 3:
 Vocal: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*
 Piano: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*

System 4:
 Vocal: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*
 Piano: *Je suis un pauvre homme, et je suis un pauvre homme, et je suis un pauvre homme.*

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics for the first system are: "I - - - - - The - - - - -".

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics for the second system are: "I - - - - - The - - - - -".

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics for the third system are: "I - - - - - The - - - - -".

The fourth system of the musical score consists of two staves, both of which are piano accompaniment. There are no vocal lines or lyrics in this system.

S O N A T A,

COMPOSED BY FELIX MENDELSSOHN, FROM SET OF 12.

ALLEGRO
ANDE

First system: Treble clef, G major, 3/4 time. Melody in right hand, accompaniment in left hand. Dynamic markings: *p*, *f*.

Second system: Continuation of the first system.

Third system: Continuation of the first system.

Fourth system: Continuation of the first system.

Fifth system: Continuation of the first system, ending with a double bar line.

This musical score is for a Clarinet in B-flat. It consists of six systems of staves. The first system has a treble clef and a key signature of one flat (B-flat major or D minor). The second system has a bass clef. The third system has a treble clef. The fourth system has a treble clef. The fifth system has a treble clef. The sixth system has a bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *f*. There are also some performance instructions in Italian, such as *rit.* (ritardando) and *dim.* (diminuendo).

First system of musical notation for the Clarinet part, consisting of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a rhythmic accompaniment with eighth and quarter notes.

Second system of musical notation, continuing the piece. The upper staff features a series of slurred sixteenth-note passages, and the lower staff continues with a steady accompaniment.

Third system of musical notation. The upper staff has a melodic line with some slurs and accents, and the lower staff provides harmonic support.

Fourth system of musical notation. The upper staff shows a melodic phrase with a slur, and the lower staff continues with eighth-note accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with a slur and a fermata, and the lower staff continues with eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. The upper staff has a melodic line with a slur and a fermata, and the lower staff continues with eighth-note accompaniment.

This musical score is for a piano sonata, titled "SONATA—CLEVERLY". It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a tempo marking of *Andante* and a dynamic marking of *p*. The second system includes a dynamic marking of *fz*. The third system features a dynamic marking of *f*. The fourth system is marked *Andante* and includes dynamic markings of *fz* and *f*. The fifth system is marked *Andante* and includes a dynamic marking of *f*. The sixth system is marked *Andante* and includes a dynamic marking of *fz*. The score is presented in a clear, legible format, suitable for a printed music book.

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, including some grace notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff features a more active melodic line with slurs and ties. The lower staff maintains a steady accompaniment with some syncopated rhythms.

The third system shows the continuation of the melodic theme in the upper staff, with some dynamic markings. The bass line continues to support the melody with harmonic structure.

The fourth system introduces more complex rhythmic patterns in both staves. The upper staff has some sixteenth-note passages, and the lower staff has a more intricate bass line.

The fifth system continues the development of the piece. The upper staff has a melodic line with some rests, while the lower staff provides a consistent accompaniment.

The sixth system is the final one on this page. It concludes the musical phrase with a final cadence in both staves. The upper staff ends with a melodic flourish, and the lower staff provides a final harmonic resolution.

This musical score is for a Sonata by Clemens, consisting of seven systems of piano accompaniment. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics are indicated throughout, with 'p' (piano) and 'f' (forte) markings. The score includes several measures with complex textures, such as sixteenth-note runs and chords. The final system concludes with a double bar line and a fermata over the final notes.

The image shows a page of musical notation for a Clarinet Sonata, page 27. The score is arranged in six systems, each consisting of two staves (treble and bass clef). The music is highly rhythmic and complex, featuring many sixteenth and thirty-second notes. There are various musical notations including slurs, ties, and dynamic markings. A 'Cresc.' marking is visible at the bottom right of the page.

This page of a musical score for Clarinet Sonata contains six systems of music. Each system consists of a treble clef staff and a bass clef staff. The music is written in a complex, rhythmic style with many slurs and ties. The first system begins with a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The fifth system features a *rit.* (ritardando) marking. The sixth system concludes with a *Da Capo* instruction. The notation includes various note values, rests, and articulation marks.

G L B E,

"Hey Robb."

COMPOSED AND ARRANGED TO THE HARMONY BY E. HORTONCASTLE

By the direction of the author's agent (Wm.) shown by the Copyright.

1st Tenor.

2nd Tenor.

SECOND VOICE.

Bass.

Hey Robb! jol-ly Robb, tell me how thy lo-ve doth
 Hey Robb! jol-ly Robb, tell me how thy lo-ve doth
 Hey Robb! jol-ly Robb, tell me how thy lo-ve doth

Hey Robb! jol-ly Robb, tell me how thy lo-ve doth. lo-ve doth thy
 Hey Robb! jol-ly Robb, tell me how thy lo-ve doth. lo-ve doth thy
 Hey Robb! jol-ly Robb, tell me how thy lo-ve doth. lo-ve doth

lo-ve is our best part thy joy lo-ve is our best part thy joy lo-ve is our
 lo-ve is our best part thy joy lo-ve is our best part thy joy lo-ve is our

Allegro



Sunt, per ty, the best, the best, an - - - ty
Sunt, per ty, the best, the best, an - - - ty
A - - - lity is the best the best, the best an - - - ty.

(Repeat in Chorus)



the best, the best an - - - ty the best, the best an - - - ty, the best an - - - ty
the best, the best an - - - ty the best, the best an - - - ty, the best an - - - ty
the best, the best an - - - ty the best, the best an - - - ty, the best an - - - ty

Andante



Sunt, per ty, the best, the best, an - - - ty the best, the best, an - - - ty
Sunt, per ty, the best, the best, an - - - ty the best, the best, an - - - ty
Sunt, per ty, the best, the best, an - - - ty the best, the best, an - - - ty



Sunt, per ty, the best, the best, an - - - ty the best, the best, an - - - ty
Sunt, per ty, the best, the best, an - - - ty the best, the best, an - - - ty
Sunt, per ty, the best, the best, an - - - ty the best, the best, an - - - ty

1
 the first melody - on some day say a hundred melodies - on some day say a
 hundred melodies - on some day say a hundred melodies - on some day say a
 hundred melodies - on some day say a hundred melodies - on some day say a
 hundred melodies - on some day say a hundred melodies - on some day say a

the first melody - on some day say
 the first melody - on some day say
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 the first melody - on some day say
 the first melody - on some day say

SONG,

"Thou soft-loving Avon."

COMPOSED BY DR. ARNE.—THE WORDS BY DAVID GARRETT, ESQ.

[The Accompaniment composed by Wm. Arne.]

THE
FIRST
PART

Thou soft-loving Avon, by thy shores down thy soft waves the world thy
 pleasures would love, would love would love thy pleasures would love.

pleasures would love, would love would love thy pleasures would love.

The Father by moon-light here and there

and the Mother by moon-light here and there
The Son by moon-light here

and the Spirit by moon-light here and there
The Holy Ghost by moon-light here

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RECITATIVE, "Alma del gran Pompeo!"

ARIA, "Piangere!"—from the Opera of *Giulio Cesare*,

COMPOSED BY G. F. HANDEL.

FOR THE PIANO-FORTE, PIANO ACCOMPANIMENT.

MEASURE 1.

Alma del gran Pompeo! Che dite ad un Dio.

Al Dio che mi ha fatto un Dio! Che dite ad un Dio!

Al Dio che mi ha fatto un Dio! Che dite ad un Dio!

un ar' di-ot de' m'ra-er ar' pe' ar' m'ra-er pe' ar' m'ra-er. *rit.* *mf* *rit.* *mf*

pe' ar' un ar' di-ot de' m'ra-er ar' pe' ar' m'ra-er pe' ar' m'ra-er. *rit.* *mf* *rit.* *mf*

di-ot de' m'ra-er ar' pe' ar' m'ra-er pe' ar' m'ra-er. *rit.* *mf* *rit.* *mf*

pe' ar' un ar' di-ot de' m'ra-er ar' pe' ar' m'ra-er pe' ar' m'ra-er. *rit.* *mf* *rit.* *mf*

A R I A,

"Piangiù."

The musical score is arranged in three systems. Each system contains a vocal line (soprano) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal line.

The lyrics for the first system are: "Piangiù, Piangiù in terra di..."

The lyrics for the second system are: "di terra di... Piangiù..."

The lyrics for the third system are: "in terra di... Piangiù... Piangiù in..."

This system contains the first line of music. It features a vocal line with lyrics: "me - me - si - que - que - in - ter - re - que - in - ter - re". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

This system contains the second line of music. The vocal line lyrics are: "me - si - que - que - in - ter - re - que - in - ter - re". The piano accompaniment continues with two staves.

This system contains the third line of music. The vocal line lyrics are: "in - ter - re - que - in - ter - re - que - in - ter - re". The piano accompaniment continues with two staves.

This system contains the fourth line of music. The vocal line lyrics are: "in - ter - re - que - in - ter - re". The piano accompaniment concludes with two staves.

A N D A N T E,

From the 9th Sonata of F. D. PARADISI,

(In most cases, good singing)

ANDANTE,
GRAD.
ACCELER.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The tempo and performance instructions 'ANDANTE, GRAD. ACCELER.' are written to the left of the staves.



The second system continues the musical piece with similar notation to the first system, showing the progression of the melody and accompaniment.



The third system of music continues the piece, with the melodic line in the upper staff and the accompaniment in the lower staff.



The fourth system of music continues the piece, with the melodic line in the upper staff and the accompaniment in the lower staff.



The fifth system of music continues the piece, with the melodic line in the upper staff and the accompaniment in the lower staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

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

Third system of musical notation. The treble staff shows a melodic phrase with a slur, and the bass staff has a more complex accompaniment with some triplets or sixteenth-note patterns.

Fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff has a rhythmic accompaniment with some syncopation.

Fifth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff continues with a harmonic accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase, and the bass staff ends with a final chord and bass line.

ARIETTA.

From the Opera *Die Macht der Tugend*, (The Power of Virtue.)

COMPOSED BY RICHARD KULLER.—THE ENGLISH WORDS BY FRANCES HOWARD, Esq.
ADAPTED TO IT FOR THIS WORK.

All ye who are - ing - re - ceiv - ing

all in - stead, Who by their ac - tions do - not care

But a soul - by God, Forgive me to rise up a - gain

Think on us - ter day in the year to be - ing in the

FINALE,

(Or, *Le Danse des Ours*.) from Hervey's Symphony in C.

ARRANGED BY C. D. STECHAM.

PIANO
SOLO

The musical score is arranged in six systems, each containing a treble and bass staff. The first system is marked 'PIANO SOLO' and begins with a dynamic marking of 'p'. The music is in C major and 2/4 time. The first system includes a dynamic marking of 'p'. The score concludes with a double bar line and a repeat sign.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is dense and complex, featuring many sixteenth and thirty-second notes, as well as various rests and articulation marks. The piece appears to be a piano accompaniment for a vocal or instrumental line. The notation is arranged in a standard vertical layout, with the systems stacked from top to bottom. The paper shows signs of age, with some discoloration and wear.

A musical score for a piano piece titled "FINALE—STRENGTH". The score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The score concludes with a double bar line and repeat dots.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key signature of one flat and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Some measures are enclosed in boxes, and there are dynamic markings like 'p' and 'f'.

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. The upper staff features a melodic line with several slurs and ornaments. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows a continuation of the melody and accompaniment. The upper staff has a melodic line with some grace notes and slurs. The lower staff maintains the accompaniment.

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

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

The sixth and final system of notation on this page. The upper staff has a melodic line with some slurs and ornaments. The lower staff continues the accompaniment.

This page contains six systems of musical notation for the Pelléas—Prelude. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *f* (forte) and *p* (piano). The piece features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. The first system begins with a *f* dynamic marking. The second system includes a *p* marking. The third system features a *f* marking. The fourth system includes a *p* marking. The fifth system includes a *f* marking. The sixth system concludes with a *p* marking. The notation is dense and intricate, characteristic of Debussy's style.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a style characteristic of early 20th-century piano literature. The first system shows a complex rhythmic pattern in the treble staff with many beamed notes, while the bass staff has a more regular accompaniment. The second system features a melodic line in the treble staff with some slurs and a more active bass line. The third system continues the melodic development in the treble staff with some grace notes and a steady bass accompaniment. The fourth system shows a more active bass line with some slurs and a melodic line in the treble staff. The fifth system features a melodic line in the treble staff with some slurs and a steady bass accompaniment. The sixth system shows a melodic line in the treble staff with some slurs and a steady bass accompaniment. The notation includes various musical symbols such as clefs, notes, rests, slurs, and dynamic markings like *mf* and *f*.

A R I A,

"Infinite in vast affluence,"

COMPOSED BY CHAR. FREDERICK BATES.

The - re - is - all - the - re - is - all

The - re - is - all - the - re - is - all - the - re - is

all - the - re - is

all - the - re - is - all - the - re - is - all - the - re - is

mel - lo - so - spi - gi - to - so, in - ter - na - spi - gi - to,

in - ter - na - spi - gi - to - so - spi - gi - to - so, in - ter - na - spi - gi - to - so,

in - ter - na - spi - gi - to - so - spi - gi - to - so, in - ter - na - spi - gi - to - so,

in - ter - na - spi - gi - to - so - spi - gi - to - so, in - ter - na - spi - gi - to - so,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. The lyrics are: "al-ma, Ma-ga-da-ra, I-ah-ya, Ma-ra, Ma-ra, Ma-ra." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal line lyrics are: "Ma-ra, Ma-ra, Ma-ra, Ma-ra, Ma-ra, Ma-ra." The piano accompaniment continues with a similar rhythmic pattern, including some dynamic markings like *mf* and *f*.

The third system of the musical score. The vocal line lyrics are: "Ma-ra, Ma-ra, Ma-ra, Ma-ra, Ma-ra, Ma-ra." The piano accompaniment includes a section with a more complex rhythmic pattern, possibly a dance-like flourish, marked with *mf*.

The fourth system of the musical score. The vocal line lyrics are: "Ma-ra, Ma-ra, Ma-ra, Ma-ra, Ma-ra, Ma-ra." The piano accompaniment concludes the piece with a final cadence.

VIVACE AND ARIA,

FROM DANTE ALBIZZI SCARLATTI'S *Suite de Pièces pour le Clavecin*.

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. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat. The music is marked with a forte 'f' dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second 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 continues from the first system. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The music is marked with a forte 'f' dynamic.

The third 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 continues from the second system. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The music is marked with a forte 'f' dynamic.

The fourth 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 continues from the third system. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The music is marked with a forte 'f' dynamic.

The fifth 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 continues from the fourth system. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The music is marked with a forte 'f' dynamic.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns to the first system, with a treble staff of eighth and sixteenth notes and a bass staff of quarter and eighth notes.

Third system of musical notation. The treble staff continues with eighth and sixteenth notes, and the bass staff maintains its accompaniment. There are some dynamic markings like 'p' and 'f' visible.

Fourth system of musical notation, labeled "AND QUARTET" on the left. This system features a more complex texture with multiple voices in the treble staff and a bass staff accompaniment.

Fifth system of musical notation, continuing the quartet texture. The treble staff has four distinct melodic lines, and the bass staff provides a solid harmonic foundation.

Sixth system of musical notation, concluding the piece. It features a final cadence with a double bar line at the end of the treble staff. The bass staff continues with a few final notes.

THE MANSION OF PEACE,

COMPOSED BY SAMUEL WEBB.

(The Accompaniment only except for the first.)

ALLEGRO

And Thy eye, on the hill

Thy joyful heart, in the valley.

Her voice has gone, sweetly still - then, she I could see with a new face shine!

ALL
ADVI-
TIONS:

And I - can, I can, from her
And I - can, why not, at - by

In our life's journey we walk on a path that is long and wide,
And the years are like leaves that fall from a tree.

We are born, we are here, we are old, we are dead,
And the years are like leaves that fall from a tree.

We are born, we are here, we are old, we are dead,
And the years are like leaves that fall from a tree.

We are born, we are here, we are old, we are dead,
And the years are like leaves that fall from a tree.

CANON, FOUR IN ONE,

COMPOSED BY L. VAN BEETHOVEN

(This was made by Mr. Nelson, the interpreter of present matter)

Soprano
 God be with us - God be with us - God be with us - God be with us

Alto
 God be with us - God be with us - God be with us - God be with us

Tenor
 God be with us - God be with us - God be with us - God be with us

Bass
 God be with us - God be with us - God be with us - God be with us

Soprano
 God be with us - God be with us - God be with us - God be with us

Alto
 God be with us - God be with us - God be with us - God be with us

Tenor
 God be with us - God be with us - God be with us - God be with us

Bass
 God be with us - God be with us - God be with us - God be with us

A I R,

"Full below the eye," from SHAKESPEARE'S *Tempest*,

AS SET BY CHRISTOPHER WYKE.

THIS FIRST ARRANGED WITH A PIANO-FORTE ACCOMPANIMENT.

(See Measures of the piano accom.)

Full below the eye to the eye.

MELODY

PIANO

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The lyrics "Full below the eye to the eye." are written below the vocal line. The word "MELODY" is written to the left of the vocal staff, and "PIANO" is written to the left of the piano staff.

of the lower is at - and only. There are

PIANO

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics "of the lower is at - and only. There are" are written below the vocal line. The word "PIANO" is written to the left of the piano staff.

prohibited near the eyes, the thing of the dead with him, the whole sufferer was changed, he is

PIANO

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics "prohibited near the eyes, the thing of the dead with him, the whole sufferer was changed, he is" are written below the vocal line. The word "PIANO" is written to the left of the piano staff.

something else and arrange— The melody is freely adapted from the French.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is written for both the right and left hands, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 2/4 time signature.

Andante & less slow.

The second system continues the musical score. The vocal line has a few notes, followed by a rest. The piano accompaniment continues with a steady rhythm. The tempo marking "Andante & less slow." is placed to the right of the system.

ding ding bell, ding ding bell, ding ding bell, ding ding bell

The third system features a vocal line with the lyrics "ding ding bell, ding ding bell, ding ding bell, ding ding bell". The piano accompaniment is more active, with various dynamics like *p* and *f* indicated. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef.

Fall before them, my children, see.

The fourth system concludes the musical score. The vocal line has the lyrics "Fall before them, my children, see." The piano accompaniment continues with a strong rhythmic pattern. Dynamics like *p* and *f* are used throughout the system.

Of the forest in the old woods, of the forest in the old woods...
 The temple

Every day he waits

What' you'll see down the long hill, the long hill, the long hill, the long hill

QUARTET.—"Now the Mamba's lustre,"

COMPOSED BY KINGSDALE.—ADAPTED TO ENGLISH WORDS FOR THE STAFFORD.

(THE MELODY IS AN ORIGINAL COMPOSITION BY KINGSDALE, BUT THE LYRICS ARE BY AN OLD-FASHIONED, BUT SURE)

MELODY
 BASS
 ALTO
 TENOR

Now the mamba's lustre - by all - the eyes are lit

And he shines on - like gold - the stars - you'd soon - long and clear - till

you, he shines on - like gold - the stars - you'd soon - long

and - he - shines - on - like - gold - the - stars - you'd - soon - long - and - clear - till

and - he - shines - on - like - gold - the - stars - you'd - soon - long - and - clear - till

and - he - shines - on - like - gold - the - stars - you'd - soon - long - and - clear - till

and - he - shines - on - like - gold - the - stars - you'd - soon - long - and - clear - till

and - he - shines - on - like - gold - the - stars - you'd - soon - long - and - clear - till

and - he - shines - on - like - gold - the - stars - you'd - soon - long - and - clear - till

MARCH,

From the *Mithras of Greece.*

HORN
 PIANO

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and rhythmic patterns. Dynamics markings include *mf* and *p*.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics markings include *mf* and *p*.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics markings include *mf* and *p*.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics markings include *mf* and *p*.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics markings include *mf* and *p*.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics markings include *mf* and *p*.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment with chords and some eighth-note patterns.

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

Third system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a more complex accompaniment with sixteenth-note patterns.

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

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

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment with chords.

SARABAND AND GIGUE,

FROM CORELLI'S 11th Grand Concerto.

SIMPLY ARRANGED FOR PIANO.

MASSIMO
LARGO



PIU
TOSTO



A R I A,

COMPOSED FOR THE PIANO-FORTE, BY THE GREAT TALENTED,

ALLEGRO
MAESTRO
DELLA
SALERNO

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *mp* and includes a fermata over a measure. The bass clef part provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in both staves.

Third system of musical notation, showing further progression of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *p* in the treble clef part.

Fifth system of musical notation, continuing the melodic and harmonic flow.

Sixth system of musical notation, concluding the page with a final cadence in both staves.

The image displays a page of musical notation for an aria, consisting of six systems of two staves each (treble and bass clef). The music is written in a classical style with various dynamics and articulations.

The first system shows the beginning of the piece with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is marked with a *f* (forte) dynamic.

The second system continues the melody and bass line, with a *f* dynamic marking.

The third system features a more complex texture with a *f* dynamic marking.

The fourth system shows a change in dynamics to *p* (piano) and includes a *rit.* (ritardando) marking.

The fifth system continues with a *p* dynamic and includes a *rit.* marking.

The sixth system concludes the page with a *p* dynamic and a *rit.* marking.

This page contains six systems of musical notation for a piano piece. Each system consists 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 piece is in a minor key, as indicated by the key signature of one flat (B-flat). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a double bar line and repeat dots.

R O N D O,

COMPOSED BY MARIANO PLATE OF TORRALBA

*(An Interlude of the present number.)*IMPRONTA, CON
INTERVALLO.

For - to - be - lie - ve - in - the - spi - rit - of - the - Lord For - to - be - lie - ve - in - the - Lord

and - to - be - lie - ve - in - the - spi - rit - of - the - Lord and - to - be - lie - ve - in - the - spi - rit - of - the - Lord

The - Lord is - my - strength and - my - de - li - ve - rance in - the - day - of - bat - tle

The - Lord is - my - strength and - my - de - li - ve - rance in - the - day - of - bat - tle

Musical score for the first system. The vocal line (top staff) begins with the lyrics "e - so - no - so - no" and continues with "so - no so - no so - no so - no". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system. The vocal line (top staff) continues with the lyrics "O - so - no so - no so - no so - no". The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern, including some sixteenth-note runs.

Musical score for the third system. The vocal line (top staff) continues with the lyrics "so - no so - no so - no so - no". The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern, including some sixteenth-note runs.

Musical score for the fourth system. The vocal line (top staff) continues with the lyrics "so - no so - no so - no so - no". The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern, including some sixteenth-note runs. The system concludes with a double bar line.

SONG,

"Forget me not."

ARRANGED TO BE ACCOMPANIED BY PIANO.

REPRODUCED BY
GUTHRIE PUBLISHING
CORPORATION

Musical notation for the first system of the piano accompaniment. The tempo is marked *Moderato*.

Musical notation for the second system of the piano accompaniment, including dynamic markings like *p* and *f*.

Musical notation for the third system, including the vocal line and piano accompaniment. The lyrics "For get me not when I am far away" are written below the vocal staff.

Musical notation for the fourth system, including the vocal line and piano accompaniment. The lyrics "and when I am near, say, 'Where is my love and'" are written below the vocal staff.

The musical score consists of six systems, each with a vocal line and piano accompaniment. The lyrics are as follows:

1. *un - der welt zu zücht'gen, Weisheit und Ansehn'gen hat die zücht'gen-der-welt.*
 2. *sey. Ich bin die schug'el der welt, die schug'el der welt sey.*
 3. *ich - bin die schug'el der welt - der welt sey die schug'el der welt -*
 4. *ich bin die schug'el der welt - der welt sey die schug'el der welt -*
 5. *ich bin die schug'el der welt - der welt sey die schug'el der welt -*
 6. *ich bin die schug'el der welt - der welt sey die schug'el der welt -*

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics "And thanksgiving be!" and "Forgiveness!" followed by a fermata. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The second system continues the vocal line with the lyrics "get us out!" and "Forgive us not!" followed by a fermata. The piano accompaniment continues with similar rhythmic patterns and dynamics.

21

When care and pain, with pleasure's trail ascending,
 Appear thy breathing soul, before, opposed,
 As lowest note, in woe's distress ascending,
 Shall earthly joy, and joy's low end, hardly thy friend,
 And never thy companions' grace, thy life,
 Shall break, that grace, and joy, to follow, comes, thy friend,
 "Then, no, that word, but think, thy love, and thy life,
 [Forgive us not!"]

22

When love has sleep'd, and joy, and joy, and joy,
 Forgiveness, thy love, and joy, and joy,
 O, death! I can see you, of joy, and joy,
 To with the living, sleep, and joy, and joy,
 When, and thy love, and joy, and joy, and joy,
 And so, to love, and joy, and joy, and joy,
 It shall thy love, and joy, and joy, and joy,
 [Forgive us not!]

MADRIGAL—"Flow, O my Tears."

COMPOSED BY JOHN ELSON, 1896.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

First system of the musical score, showing the vocal parts and piano accompaniment. The vocal parts are labeled Soprano, Alto, Tenor, and Bass. The piano accompaniment is shown in two staves. The lyrics for the first system are:

Soprano: Flow, O my tears, flow, O my tears.
 Alto: Flow, O my tears, flow, O my tears.
 Tenor: Flow, O my tears, flow, O my tears.
 Bass: Flow, O my tears, flow, O my tears.

Second system of the musical score, continuing the vocal parts and piano accompaniment. The lyrics for the second system are:

Soprano: - O my tears, flow, - O my tears, flow, - O my tears, flow,
 Alto: - and when you, and when you, and when you, - Flow, O my
 Tenor: O my tears, and when you, and when you, - O my tears, flow, - O my
 Bass: and when you, and when you, and when you, and -

The image displays a musical score for a piece titled 'MADRID.—BENNETT'. The score is arranged in two systems, each with five staves. The top staff of each system is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written below the vocal line.

The lyrics for the first system are: "The night is so dark, the stars are so bright, the moon is so pale, the shadows are long." The lyrics for the second system are: "The night is so dark, the stars are so bright, the moon is so pale, the shadows are long, the night is so dark, the stars are so bright, the moon is so pale, the shadows are long." The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

MADRIGAL—"Flow, O my Tears,"

COMPOSED BY JOHN BERNETT, 1848.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

Soprano
 Alto
 Tenor
 Bass

Flow, O my tears, Flow, O my tears, Flow, O my tears, and cease to weep, Flow, O my tears, and cease to weep, Flow, O my tears, and cease to weep, Flow, O my tears, and cease to weep.

Flow, O my tears, and cease to weep, Flow, O my tears, and cease to weep, Flow, O my tears, and cease to weep, Flow, O my tears, and cease to weep.

This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics: "I want to see the world / I want to see the world / I want to see the world / I want to see the world". The second and third staves are vocal lines with lyrics: "I want to see the world / I want to see the world / I want to see the world / I want to see the world". The fourth staff is the piano accompaniment.

This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics: "I want to see the world / I want to see the world / I want to see the world / I want to see the world". The second and third staves are vocal lines with lyrics: "I want to see the world / I want to see the world / I want to see the world / I want to see the world". The fourth staff is the piano accompaniment.

This system contains five staves of music. The top staff is the vocal line with the lyrics: "I - am - a - free - man - in - the - world". The second staff is an alto vocal line with lyrics: "I - am - a - free - man - in - the - world". The third staff is a tenor vocal line with lyrics: "I - am - a - free - man - in - the - world". The fourth staff is a bass vocal line with lyrics: "I - am - a - free - man - in - the - world". The fifth staff is the piano accompaniment, featuring a melody with notes and rests, and a bass line with notes and rests.

This system continues the music from the first system. It consists of five staves. The top staff is the vocal line with lyrics: "I - am - a - free - man - in - the - world". The second staff is an alto vocal line with lyrics: "I - am - a - free - man - in - the - world". The third staff is a tenor vocal line with lyrics: "I - am - a - free - man - in - the - world". The fourth staff is a bass vocal line with lyrics: "I - am - a - free - man - in - the - world". The fifth staff is the piano accompaniment, featuring a melody with notes and rests, and a bass line with notes and rests.

The image shows a musical score for a hymn, consisting of two systems of music. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

System 1:

Vocal parts: *you* *in* *dark* *as* *high* *that* *I* *may* *draw* *on* *in*

Piano accompaniment: *you* *in* *dark* *as* *high* *that* *I* *may* *draw* *on* *in*

System 2:

Vocal parts: *you* *in* *dark* *as* *high* *that* *I* *may* *draw* *on* *in* *you*

Piano accompaniment: *you* *in* *dark* *as* *high* *that* *I* *may* *draw* *on* *in* *you*

CANZONET,

COMPOSED BY T. MOULLEN, M. B. (1844.)

Sweet nymph, sweet nymph, come to thy lo - ver, come to thy lo -

Sweet nymph, sweet nymph, come to mine, to thy lo -

ver, sweet nymph, sweet nymph, come to thy lo - ver, lo - ve, when lo - ve is here

ver, sweet nymph, sweet nymph, come to thy lo - ver, lo - ve, when lo - ve

ver thoughts, my thoughts, my thoughts, sweet nymph, sweet nymph, sweet nymph, the

thoughts my thoughts, my thoughts, my thoughts, sweet nymph, sweet nymph, sweet nymph, the

sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the

sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the

the smile sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the

the smile sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the gentle smile sweet nymph, the

ANDANTINO AND RONDO,

From DEBussy's Opus 39 and 35.

ANDANTINO.
 UN DIMINUIENDO E
 CRESCEMENDO.

The musical score is presented in five systems, each with a treble and bass clef staff. The first system is marked 'ANDANTINO' and 'UN DIMINUIENDO E CRESCEMENDO'. The music is in 3/4 time and features a delicate, flowing melody in the right hand and a harmonic accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

BOWING

WITH
ACCENTS
ON
SOME
NOTES.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some with accents. The bass staff begins with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes, also with accents. The system concludes with a double bar line.

The second system continues the piece with two staves. The treble staff features a melodic line with eighth and sixteenth notes, including a slur over a group of notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The system ends with a double bar line.

The third system continues the composition with two staves. The treble staff has a melodic line with eighth and sixteenth notes, featuring a slur and a fermata over a note. The bass staff continues with eighth and sixteenth notes. The system concludes with a double bar line.

The fourth system continues with two staves. The treble staff has a melodic line with eighth and sixteenth notes, including a slur and a fermata. The bass staff continues with eighth and sixteenth notes. Dynamic markings 'p' and 'f' are present. The system ends with a double bar line.

The fifth and final system consists of two staves. The treble staff has a melodic line with eighth and sixteenth notes, including a slur. The bass staff continues with eighth and sixteenth notes. The piece 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, and the bass staff contains a supporting bass line with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and accents, while the bass staff provides harmonic support.

Third system of musical notation. The treble staff shows a melodic line with some grace notes and slurs, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with various ornaments and slurs, and the bass staff maintains the harmonic foundation.

Fifth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase, and the bass staff provides a final accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and some triplets. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking 'f' is present at the end of the system.

Second system of musical notation, continuing the piece. The treble staff has several triplet markings. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features more triplet markings. The bass staff has some notes with stems pointing downwards.

Fourth system of musical notation. The treble staff continues with triplet markings. The bass staff has some notes with stems pointing downwards.

Fifth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase. The bass staff provides a final accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *mp*.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs. The bass staff has a more active accompaniment. Dynamic markings include *mf* and *mp*.

Third system of musical notation. The treble staff features a melodic line with a large slur. The bass staff continues the accompaniment. Dynamic markings include *mp*.

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. Dynamic markings include *mf* and *mp*.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. Dynamic markings include *mf* and *mp*.

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

Second system of musical notation. The treble staff continues the melodic line with some sixteenth-note passages. The bass staff has a more active accompaniment with chords and eighth notes. Dynamics markings 'p' and 'f' are present.

Third system of musical notation. The treble staff features a complex melodic line with many sixteenth notes. The bass staff accompaniment includes chords and eighth notes. Dynamics markings 'f' and 'p' are used.

Fourth system of musical notation. The treble staff has a highly active melodic line with many sixteenth notes and some grace notes. The bass staff accompaniment is rhythmic with chords and eighth notes. Dynamics markings 'p' and 'f' are present.

Fifth system of musical notation, the final system on the page. The treble staff concludes the melodic line with a final cadence. The bass staff accompaniment includes chords and eighth notes. Dynamics markings 'p' and 'f' are present. The system ends with a double bar line and repeat sign.

MUSETTE.

67

From HANDEL'S Sixth Grand Concerto.

REPLY ARRANGED FOR THE PIANO

The image displays a musical score for a piano piece titled "Musette" by George Frideric Handel. The score is arranged for the piano and consists of five systems of music. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a single key signature (one flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The piece begins with a treble clef and a key signature of one flat. The first system is marked with a "C" time signature. The score is presented in a clear, black-and-white format, typical of a printed musical score.

A musical score for a piece titled "Sonnette.—Rappel". The score is written for piano and consists of six systems of two staves each (treble and bass clef). The music is in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many beamed sixteenth notes and some triplets. 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, while the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase that concludes with a fermata. The bass staff accompaniment remains consistent.

Fourth system of musical notation. The treble staff begins with a melodic phrase that leads into a more rhythmic section. The bass staff accompaniment is active and rhythmic.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff accompaniment is rhythmic and features a fermata at the end of the system.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some grace notes. The bass staff accompaniment is rhythmic and concludes with a fermata.

ROMANZA,

"L'ombra notte, vien," from *Martha* von Gail.

AN ITALIEN OPERA.

COMPOSED BY J. M. SCHNELL.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The tempo marking is *Allegretto*. The key signature has one flat (B-flat). The piano part begins with a *p* (piano) dynamic marking.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "Se - na - to - re, veni, il qua - re il re - no - so - lo". The piano accompaniment continues with various chords and melodic lines.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "Se - na - to - re, veni, il qua - re il re - no - so - lo". The piano accompaniment concludes the piece with a final chord.

Il - lusa - nel qual' io vo - lo - ra - to - re - di - so - la - to - re

spe - re - che - col - la - to - re - di - so - la - to - re - di - so - la - to - re - di - so - la - to - re

di - so - la - to - re - di - so - la - to - re - di - so - la - to - re - di - so - la - to - re

Adagio.

Alfinché non sia,
 Tanta afflitt' ess' io
 Tu non sia io,
 E non sia io,
 Sed' io non sia,
 Di non sia,
 La non sia,
 Alla non sia

AIR,

From Gluck's *Epigone*,

THE SYLLABLE WORDS ADAPTED TO IT FOR THIS WORK. (EXTRACT FROM
MUSICALS, BY MISS GIBBARD.)

WINDS OF STORMS.

Mid forest when tempest

blew a my life. You for a night my - words by paths that he

and the waves his - face. When storms thy path he break up

John, throughout of them for they shall not say with a

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics "John, throughout of them for they shall not say with a" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The piano part features a steady accompaniment of chords and moving lines.

one day we were ready, ready we were to the world we had from

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics "one day we were ready, ready we were to the world we had from" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The piano part continues with a similar accompaniment style.

when we were ready to be with them when we

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics "when we were ready to be with them when we" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The piano part continues with a similar accompaniment style.

we were ready to be with them

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics "we were ready to be with them" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The piano part continues with a similar accompaniment style. The system concludes with a double bar line.

"I passed all my hours in a study old green."

COMPOSED BY FELIX MENDELSSOHN (ABOUT 1835)—FIRST PUBLISHED SAID TO BE WRITTEN BY KING CHARLES II.

(This is a composition made by the author.)

Ten. I passed all my hours in a study old
 green. The walls white and with
 red. While a tree in my yard I
 saw. And when I was at the
 top of the

ADAPTED.

green. The walls white and with
 red. While a tree in my yard I
 saw. And when I was at the
 top of the

saw. And when I was at the
 top of the

With soft sigh when I look no more than at
 you, And I see you do give me my joy now
 in being all the while things do be- fore
 me, As if you had not been here

This O dear, be O dear, be I wish there
 was O dear, be O dear, be I wish there
 was And dear, be I wish there was

And like in my joy
 And like in my joy
 And like in my joy

MADRIGAL—"As fair as roses."

COMPOSED BY JOHN WELLES (1844)

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE, AFTER DONIZETTI.

1st Tenor.

2d Tenor.

Alto.

Tenor.

As fair as roses, and look as they

As fair as roses, and look as they

As fair as roses, and look as they

As fair as roses, and look as they

As pure as the sun, bright and gay, appeared my life in, bright and

As pure as the sun, bright and gay, appeared my life in, bright and

As pure as the sun, bright and gay, appeared my life in, bright and

As pure as the sun, bright and gay, appeared my life in, bright and

gay, like they look, nor they look a rose is for they a rose, do.

gay, like they look, nor they look a rose is for they a rose, do.

gay, like they look, nor they look a rose is for they a rose, do.

gay, like they look, nor they look a rose is for they a rose, do.

My, a love do-ly, I love-ly, my, a love do-ly, a love a love do-
 ly, a love do-ly, a love do-ly, a love, a love do-ly, a love do-
 a love do-ly, a love do-ly, a love do-ly, a love do-ly, a love do-ly, a love do-ly

My, do-ly do-ly, My, do-ly do-ly, when love, when love, when love,
 My, do-ly do-ly, My, do-ly do-ly, when love, when love, when love, in love, in
 My, do-ly do-ly, My, do-ly do-ly, when love, when love, when love, in love, in
 My, do-ly do-ly, My, do-ly do-ly, when love, when love, when love, in love, in

in love, in love, in love, in love, in love, in love, in love, in love, in love, in love,
 in love, in love, in love, in love, in love, in love, in love, in love, in love, in love,
 in love, in love, in love, in love, in love, in love, in love, in love, in love, in love,
 in love, in love, in love, in love, in love, in love, in love, in love, in love, in love,

down to my - self, except my - self, a little bit
 down to my - self, except my - self, a little bit
 down to my - self, except my - self, a little bit
 down to my - self, except my - self, a little bit

The love you so true will be - come, in
 love, The love you so true, in - true will be - come, in
 love, The love you so true will be - come, in, in true will be - come, in

my, my love, in - true will be - come, in, in true will be - come, in
 my, my love, a little bit love, except my - self, a little bit
 my, my love, in - true will be - come, in, in true will be - come, in

Look, that as we as we all have de - part, the world
 Look, that as we, all have you de - part, the world
 Look, that as we, as we all have you de - part, the

the world, the way for - ward, by the way for - ward,
 the world, the world, the way for - ward, the
 world, - the world, - the way for - ward, by the way for

by the way for - ward, by the way for - ward, and look as look a - way
 way for - ward, by the way for - ward, and look as look a - way
 the - way for - ward, by the way for - ward, and look as look a - way

M A R C H,

(COMPOSED BY FREDERICK ARTHUR BIRD CHAPMAN, (SIX YEARS OLD.)

(See description of the present number.)

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. The lower staff is in bass clef and features a rhythmic accompaniment of chords, with a piano (*p*) dynamic marking at the beginning.

The second system continues the musical piece. The upper staff shows the melody with some grace notes and slurs. The lower staff continues the chordal accompaniment, maintaining the piano (*p*) dynamic.

The third system shows the continuation of the piece. The upper staff has a more active melodic line. The lower staff continues with the accompaniment, with a piano (*p*) dynamic marking.

The fourth system continues the musical notation. The upper staff shows a melodic phrase with a piano (*p*) dynamic marking. The lower staff provides the accompaniment.

The fifth and final system of musical notation concludes the piece. The upper staff features a melodic line that ends with a fermata. The lower staff continues the accompaniment, ending with a piano (*p*) dynamic marking.

AIR, WITH TWO VARIATIONS, 125

From BEETHOVEN'S SCENES, Op. 25.

ARRANGED FOR
PANSOBONE

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The first system begins with a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line and a final note in the bass staff.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests, while 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 line, and the lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

The first system of musical notation features a treble clef on the upper staff and a bass clef on the lower staff. The music includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* and *mf* are present throughout the system.

The second system continues the musical piece with two staves. It features a mix of rhythmic patterns and melodic lines. A *mf* marking is visible in the lower staff.

The third system shows further development of the musical themes. The notation includes complex rhythmic structures and dynamic markings like *f* and *mf*.

The fourth system contains dense musical notation with many beamed notes and rests. Dynamic markings such as *f* and *mf* are used to indicate volume changes.

The fifth and final system on the page concludes the piece. It features a variety of note values and rests, with dynamic markings like *f* and *mf*.

SOPRANO

ALTO
BASS

A musical score for jazz with two pianos, featuring soprano, alto, and bass staves. The score is written in 3/4 time and consists of six systems of music. The first system includes a soprano line and two piano staves (alto and bass). The subsequent systems continue the piece, with the piano parts providing accompaniment for the vocal lines. The music is characterized by syncopated rhythms and melodic improvisation typical of jazz. The score is arranged for two pianos, with the piano parts providing accompaniment for the vocal lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of chords, primarily triads and dyads, with some eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a steady eighth-note bass line.

The second system continues the piece. The upper staff features more complex rhythmic patterns, including sixteenth-note runs and slurs. The lower staff continues with a consistent accompaniment, showing some melodic movement in the bass line.

The third system shows a continuation of the musical themes. The upper staff has a more active melodic line with frequent slurs and ties. The lower staff maintains the accompaniment, with some chordal changes.

The fourth system continues the development of the piece. The upper staff shows a mix of eighth and sixteenth notes. The lower staff accompaniment remains steady, providing a foundation for the upper melody.

The fifth system features a more melodic upper staff with some grace notes and slurs. The lower staff accompaniment continues with a consistent eighth-note pattern.

The sixth and final system on the page concludes the piece. The upper staff has a more active melodic line with some grace notes. The lower staff accompaniment continues with a consistent eighth-note pattern, ending with a final chord.

ADAGIO AND ARIA,

From Arsen's 4th Concerto, Book IV.

FOR FIRST ARRANGED FOR TWO PIANOFORTS, BY GREGG

The first system of the musical score consists of two staves. The upper staff is marked with a treble clef and a 'C' time signature. The lower staff is marked with a bass clef. The music begins with a piano (*p*) dynamic. The first staff contains several measures of music, including a prominent eighth-note melody. The second staff 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 various ornaments and slurs. The lower staff continues the accompaniment, showing a steady flow of notes and rests.

The third system of the score shows a continuation of the musical themes. The upper staff has several measures with sustained notes and some melodic movement. The lower staff maintains a consistent accompaniment pattern.

The fourth system concludes the piece on this page. The upper staff features a melodic line with some grace notes and slurs. The lower staff provides a final accompaniment for the system.

First system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The system includes dynamic markings such as *mf* and *f*, and a repeat sign with first and second endings.

Second system of musical notation, continuing the piece with various rhythmic patterns and articulation marks.

Third system of musical notation, showing complex rhythmic figures and phrasing.

Fourth system of musical notation, featuring a mix of eighth and sixteenth notes.

Fifth system of musical notation, concluding the piece with a final cadence and dynamic markings.

4824.

AND STRONG
(Poco
Lento)

Fin.

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 provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some grace notes. The lower staff includes a dynamic marking of *pp* (pianissimo) and features a long, sustained note in the bass.

The third system of musical notation consists of two staves. The upper staff has a melodic line with some trills and grace notes. The lower staff continues the accompaniment with chords and moving lines.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment with chords and moving lines.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff includes a dynamic marking of *pp* (pianissimo) and continues the accompaniment with chords and moving lines.

TRIO,

"Like a bright Cherub," from the Oratorio of Götter,

COMPOSED BY RADEL,

WITH PIANO ACCOMPANIMENT BY J. RADEL-FRANZ

CHORUS

The first system of the musical score shows the vocal line for the Chorus and the piano accompaniment. The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

(Chorus)

Like a bright cherub, come out to me,

The second system of the musical score features the first vocal line with the lyrics "Like a bright cherub, come out to me,". The piano accompaniment continues with the same rhythmic pattern as in the first system.

standing, many are glad that he is - the same, hope for bright

The third system of the musical score features the second vocal line with the lyrics "standing, many are glad that he is - the same, hope for bright". The piano accompaniment continues with the same rhythmic pattern.

For all glad voices pro-claim-ing With Thy will-ful-ness the heav-ens are move.

Adagio
 Great is the glo-ry all re-vealed in Thy sig-nal, but Thy glo-

rious-ness and un-utter-able joy— On the great throne of Thy glo-ry sit

Adagio
 Thy glo-ry with the ex-cel-site like the heav-ens in the height Thy throne do

right, all in darkness in - a - mid - day. Help! for a - while far - de - part - a - way!

right. Help! noth - ing from, de - part - a - way! Help! noth - ing from, de - part - a - way!

glow - ing! glow - ing! light - a - gain! Help! noth - ing from, de - part - a - way!

no - more de - a - mid - day. Help! noth - ing from, de - part - a - way! glow - ing! glow - ing! light - a - gain!

The musical score consists of two systems of staves. The first system includes two vocal staves (Soprano and Alto) and two piano accompaniment staves. The second system includes two vocal staves (Tenor and Bass) and two piano accompaniment staves. The lyrics are written below the vocal staves.

System 1:

Soprano: like a light she - shone over me - hid her - hand - ing
 Alto: like a light she - shone over me - hid her - hand - ing

System 2:

Tenor: glad - ness to see you all there. Hope for my - self for a little while
 Bass: glad - ness to see you all there.

System 3:

Tenor: making. With joy and thank - ing the one - great - est name. Hope for my - self
 Bass: Hope for my - self

Ten - o'clock - at - home - get - out - log - with - joy - and - know - ing - the - one - spot - to
 Ten - o'clock - at - home - get - out - log - with - joy - and - know - ing - the - one - spot - to

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady bass line and chords in the right hand.

seven - o'clock - at - home - get - out - log - with - joy - and - know - ing - the - one - spot - to
 seven - o'clock - at - home - get - out - log - with - joy - and - know - ing - the - one - spot - to

This system continues the vocal and piano parts. The piano accompaniment includes some chords with fermatas.

seven - o'clock - at - home - get - out - log - with - joy - and - know - ing - the - one - spot - to
 seven - o'clock - at - home - get - out - log - with - joy - and - know - ing - the - one - spot - to

This system concludes the piece with the final vocal lines and piano accompaniment.

A R I E T T A,

"Un moto di gioia mi sento nel petto."

COMPOSED BY ROBERT

GLASSER, 1871.

ALLEGRO
CORRELATO.

Un mo-to di gioi-a mi sen-to nel pec-to, de-mo-stran-do

to-za di sen-ti-men-to.

Spa-ri-za il cor, e un mo-to di gioi-a mi sen-

Sans un instant, l'empire à son
 à la fortune à la fortune

Un acte de guerre est en ce jour commencé.

Je ne te rendrai pas Spectacle de son

Musical score for Anita-Brand, featuring vocal lines and piano accompaniment. The score is written in French and includes lyrics. The music is in a major key and 4/4 time. The piano accompaniment is complex, with many chords and arpeggios. The vocal line is melodic and expressive. The lyrics are: "Sans un instant, l'empire à son à la fortune à la fortune", "Un acte de guerre est en ce jour commencé.", and "Je ne te rendrai pas Spectacle de son".

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "e di un far che mi accende, mi accende". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation. The vocal line has lyrics: "mi - dà, un'aria per te - re - re e - re". The piano accompaniment continues with similar rhythmic complexity.

Third system of musical notation. The vocal line has lyrics: "e - re - re - re - re - re - re". The piano accompaniment features a dense texture of sixteenth notes.

Fourth system of musical notation. The vocal line has lyrics: "e - re - re - re - re - re - re". The piano accompaniment continues with intricate rhythmic patterns.

CHANSON,

"Le Regret."

MUSIQUE DE THÉODORE LAZARUS.

ALLEGRETTO
MOVTO
CON SVENGLA.

Allegretto

Que la nuit grande et noir de - vant Ce monde en

semble être en son tour. Sans se plaindre et se

tourne. On ne se dit rien de plus de

mus - tère et plus - et - se et sans se

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "mus - tère et plus - et - se et sans se". The piano accompaniment features a complex, rhythmic pattern with many beamed notes.

pas - ses sur les - se - se - se - se - se - se - se - se

The second system continues the musical piece. The vocal line has the lyrics "pas - ses sur les - se - se - se - se - se - se - se - se". The piano accompaniment continues with similar complex rhythmic patterns, including some sustained notes and dynamic markings like *mf*.

Andante
 que - que - que - que - que - que - que - que

The third system is marked *Andante*. The vocal line has the lyrics "que - que - que - que - que - que - que - que". The piano accompaniment is more spacious and features large, sweeping melodic lines in the right hand and a steady bass line in the left hand.

Pre - sen - ce de - se - se - se - se - se - se - se - se

The fourth system concludes the page. The vocal line has the lyrics "Pre - sen - ce de - se - se - se - se - se - se - se - se". The piano accompaniment continues with its characteristic complex rhythmic patterns.

ten- te - tel qui m'ont fait tel. Et je suis en par-tir par le

tel en d'abord en ce lieu, d'abord en ce lieu, en ce lieu, en ce lieu

tel d'abord en ce lieu, d'abord en ce lieu, d'abord en ce lieu

Et l'on s'est dit, au lieu d'un grand amour de l'effort
 Et j'aurais dit, au lieu d'un grand amour de l'effort
 Et j'aurais dit, au lieu d'un grand amour de l'effort
 Et j'aurais dit, au lieu d'un grand amour de l'effort

Et j'aurais dit, au lieu d'un grand amour de l'effort
 Et j'aurais dit, au lieu d'un grand amour de l'effort
 Et j'aurais dit, au lieu d'un grand amour de l'effort
 Et j'aurais dit, au lieu d'un grand amour de l'effort

GAVATINA.

" Col sorriso d'innocenza,"

LEOP. ET WAGNER TRITA DI AL. PAVATA & HELIO-ORLANDO OSTAL.

COMPOSER ET LIBREUR (DANS LEURS TROUSSES BELLES)

ALLEGRO
MODERATO

ALLEGRO
MODERATO

ALLEGRO
MODERATO

ALLEGRO
MODERATO

ALLEGRO
MODERATO

ALLEGRO
MODERATO

ALLEGRO
MODERATO

First system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: *non so se tu sia il mio re, non so se tu sia il mio re.*

Second system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: *non so se tu sia il mio re, non so se tu sia il mio re.*

Third system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: *non so se tu sia il mio re, non so se tu sia il mio re.*

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: *non so se tu sia il mio re, non so se tu sia il mio re.*

ROMANZA.

From MOZART'S Concerto in D Minor, No. 1.

ARRANGED BY J. B. CROMBIE.

The musical score is presented in five systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The piece is in D minor, as indicated by the key signature of one flat (Bb) and the overall mood. The arrangement is for piano, with the bass line providing a rhythmic foundation and the treble line carrying the melodic and harmonic content.

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

The second system continues the piece with similar notation. The upper staff features a melodic line with some grace notes and slurs. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some rests and slurs. The lower staff maintains the accompaniment with various chordal textures.

The fourth system of notation continues the composition. The upper staff has a melodic line with some slurs and ties. The lower staff provides a consistent accompaniment with chords and moving lines.

The fifth and final system of notation on this page. The upper staff concludes the melodic line with a final cadence. The lower staff concludes the accompaniment with a final chord and some grace notes.

The image displays five systems of musical notation for a piano piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic patterns, such as sixteenth-note runs and chords, and uses dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the fifth system.

The image displays a page of musical notation for a piano sonata, titled "SONATA—RILIENTE" and numbered "187". The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a style characteristic of the late 19th or early 20th century, featuring a mix of eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the bass line. The piece ends with a double bar line and repeat dots. The overall texture is dense and rhythmic, consistent with the "Riliente" (more lively) tempo marking.

A I R,

From an Ode "On the Queen's Birth-Day,"

COMPOSED BY HENRY PURCELL.

AND NOW FIRST PUBLISHED WITH AN ARRANGED ACCOMPANIMENT.

And to her Ma-j - est - y

VOICE AND
 PIANO

and you have up - hold - ed my, my, the sparkling crown - life ;

as our love, the in - dex of - our in - ter - gals, 20

singing, oh singing, oh singing in the air - Oh how in the air

Praised for his love. There will be in us to do just as well as we

singing, singing, in the air. There will be in us

There will be in us to do just as well as we - in the air

QUARTETTO,

"Agnus Dei"

FOR SOPRANO, ALTO, TENOR, AND BASS. COMPOSED BY BERTHOOLD

PIANO

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a minor key and begins with a piano (p) dynamic marking.

The second system of the piano introduction continues the melodic and harmonic development. It features more complex rhythmic patterns and includes a piano fortissimo (p^f) dynamic marking towards the end of the system.

This section contains the vocal entry and the beginning of the piano accompaniment for the vocal parts. It includes five staves: a vocal line with lyrics, and four piano accompaniment staves. The lyrics are: "Agnus Dei qui tollis peccata mundi". The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocalists. The piano part begins with a piano (p) dynamic marking.

Musical score for Quintets—Rector Viv. The score consists of five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The lyrics are:

Sopranos: *Maestri* Ag-ree-unt De-um qui sal-tem se-quitur, per-sona-lem De-um -
 Altos: *Maestri* Ag-ree-unt De-um qui sal-tem se-quitur, per-sona-lem De-um -
 Tenors: *Maestri* Ag-ree-unt De-um qui sal-tem se-quitur, per-sona-lem De-um -
 Basses: *Maestri* De-um qui sal-tem se-quitur, per-sona-lem De-um -
 Piano: *Maestri* De-um qui sal-tem se-quitur, per-sona-lem De-um -

The score includes dynamic markings such as *f* (forte) and *p* (piano), and various musical notations including slurs, ties, and articulation marks. The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes.

The musical score is arranged in two systems. Each system contains five vocal staves and two piano accompaniment staves. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass' from top to bottom. The piano part is written for the right and left hands. The lyrics are printed below the vocal staves.

System 1:
 Soprano: *Andante*
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed

System 2:
 Soprano: *Andante*
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed
 The - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed the - re - ceiv - ed

The musical score consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The lyrics are: "And he will be with us, and he will be with us, and he will be with us, and he will be with us." The piano accompaniment features a prominent bass line and chords. The second system continues the vocal and piano parts with the lyrics: "And he will be with us, and he will be with us, and he will be with us, and he will be with us." The piano accompaniment continues with a steady rhythm and harmonic support.

This system contains five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are:

all the
 all the
 all the
 all the
 all the

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with a forte (*f*) dynamic.

This system contains five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are:

- in
 - in
 - in
 - in
 - in

The piano accompaniment continues with a similar rhythmic pattern, including some chords marked with a piano (*p*) dynamic.

The image shows a page of musical notation for a quartet. It is divided into two systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'. The first system has five staves, and the second system has five staves. The notation is complex, with many notes and rests, and some markings like 'p' and 'pp' are visible. The page number '105' is in the top right corner, and the title 'QUARTETTO — 3. EDIZIONE' is at the top center.

MINUET AND TRIO,
From Haydn's 11th Grand Symphony,
ARRANGED FOR TWO PIANO-PARTS.

MINUETTO
—
ALLEGRETTO.

The musical score is presented in five systems, each with two staves. The first system is labeled 'MINUETTO' and 'ALLEGRETTO'. The music is in 3/4 time. The first system shows the beginning of the piece with a melody in the right hand and accompaniment in the left hand. The second system continues the melody and accompaniment. The third system features a more complex melodic line in the right hand. The fourth system shows a change in the melodic pattern. The fifth system concludes the piece with a final cadence. Dynamic markings such as 'f' and 'p' are used throughout the score to indicate volume changes.

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment. Dynamic markings 'p' and 'pp' are present in the first system. The second system continues the melodic and harmonic development. The third system shows a more complex melodic line in the treble clef. The fourth system features a dense melodic texture in the treble clef. The fifth system includes a 'p' dynamic marking. The sixth system concludes the page with a final melodic phrase in the treble clef and a sustained accompaniment in the bass clef.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment with eighth-note chords and occasional sixteenth-note runs.

Second system of piano accompaniment. The right hand continues the melodic line with a more active eighth-note texture. The left hand maintains the accompaniment with some chordal changes.

Third system of piano accompaniment. The right hand has a more complex melodic line with some grace notes and slurs. The left hand accompaniment includes some sixteenth-note passages.

Fourth system of piano accompaniment. The right hand features a melodic line with a prominent slur and a crescendo. The left hand accompaniment is marked *pp* and consists of steady eighth-note chords.

Fifth system of piano accompaniment. The right hand continues the melodic line with eighth-note patterns. The left hand accompaniment is marked *pp* and features a steady eighth-note bass line.

Sixth system of piano accompaniment. The right hand has a melodic line with a slur and a crescendo. The left hand accompaniment is marked *pp* and features a steady eighth-note bass line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. The upper staff features a more active melodic line with slurs and ties. The lower staff provides a steady accompaniment with consistent rhythmic patterns.

The third system shows a change in the melodic texture. The upper staff has a more sustained, legato line. The lower staff continues with a rhythmic accompaniment, featuring some chordal textures.

The fourth system features a more rhythmic and syncopated melodic line in the upper staff. The lower staff accompaniment remains consistent with the previous systems.

The fifth system continues the melodic development in the upper staff, with some dynamic markings. The lower staff accompaniment provides a solid harmonic foundation.

The sixth system concludes the piece. The upper staff has a final melodic flourish, and the lower staff accompaniment ends with a final chord. The piece concludes with a double bar line.

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

Second system of musical notation, continuing the piece with similar melodic and harmonic development in two staves.

Third system of musical notation, showing further melodic and harmonic progression in two staves.

Fourth system of musical notation, featuring a section labeled "TRIO" on the left. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment.

Fifth system of musical notation, continuing the piece in two staves.

Sixth system of musical notation, concluding the piece with a final melodic and harmonic statement in two staves.

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 bass lines.

The second system continues the piece with two staves. The upper staff features a more active melodic line with many slurs and ornaments. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows a change in the upper staff's melody, which becomes more rhythmic and less ornamented. The lower staff accompaniment remains consistent with the previous systems.

The fourth system features a more active and rhythmic upper staff melody. The lower staff accompaniment continues to support the melody with chords and a steady bass line.

The fifth system continues the piece with two staves. The upper staff melody is highly rhythmic and includes many slurs. The lower staff accompaniment provides a solid harmonic foundation.

The sixth and final system of the page shows the conclusion of the piece. The upper staff melody ends with a final flourish, and the lower staff accompaniment concludes with a final chord and bass line.

MOVEMENT,

FROM HANDEL'S 4th Grand Concerto.

NOW FIRST ARRANGED FOR TWO PIANOFORTS.

The image displays a musical score for two pianofortes, arranged in six systems. Each system consists of two staves, one for the right hand (treble clef) and one for the left hand (bass clef). The music is written in a style characteristic of the 18th century, with various notes, rests, and ornaments. Dynamic markings such as *mf*, *f*, and *pp* are present throughout the score. The piece concludes with a double bar line and repeat signs at the end of the sixth system.

OVERTURE TO *COSSY FAN TUTTE*,

COMPOSED BY HAZARD

ALLEGRO

The musical score is written for piano and consists of five systems. The first system is marked 'ALLEGRO' and includes dynamics like 'p' and 'f'. The second system continues the melodic and harmonic development. The third system features a 'Poco' marking above the staff. The fourth and fifth systems show a more rhythmic and textured piano part with frequent sixteenth-note patterns.

This musical score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The notation is dense, featuring numerous slurs, ties, and dynamic markings such as *mf* and *f*. The first system shows a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues this pattern with similar melodic and harmonic structures. The third system introduces a more active bass line with frequent eighth-note patterns. The fourth system features a prominent treble melody with many slurs and ties, while the bass provides a steady accompaniment. The fifth system is characterized by a very busy treble staff with many beamed notes and a bass staff with a consistent rhythmic accompaniment. The sixth system concludes the piece with a final melodic flourish in the treble and a concluding bass line.

The musical score is arranged in six systems, each containing a treble and bass staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several measures with fermatas and dynamic markings such as 'p' and 'f'. The score is a piano accompaniment for an operetta.

The image displays a page of musical notation for the Overture to the Faux Fuye by Wolfgang Amadeus Mozart. The score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The music is written in a style characteristic of the Classical period, featuring clear melodic lines and harmonic support. The first system shows a melodic line in the treble clef with several slurs and a dynamic marking of *f* (forte). The second system continues the melodic line and includes a dynamic marking of *p* (piano). The third system features a more active melodic line with sixteenth notes and a dynamic marking of *f*. The fourth system shows a melodic line with a dynamic marking of *p*. The fifth system continues the melodic line with a dynamic marking of *f*. The sixth system concludes the page with a melodic line and a dynamic marking of *p*. The notation includes various musical symbols such as slurs, accents, and dynamic markings, all set against a background of piano accompaniment in the bass clef.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with frequent sixteenth-note passages, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a slur, and the bass staff features a series of chords and a walking bass line.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff provides a rhythmic accompaniment with chords.

Fifth system of musical notation. The treble staff is filled with a complex melodic texture, and the bass staff continues with a consistent accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase, and the bass staff ends with a final chord and a double bar line.

This musical score is written for piano and consists of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The score concludes with a double bar line and repeat dots.

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with a prominent trill in the final measure. The lower staff continues with its accompaniment, showing some rests and sustained notes.

The third system shows a change in texture. The upper staff has a more rhythmic, chordal melody. The lower staff features a bass line with a strong rhythmic pattern, including a *f* (forte) dynamic marking.

The fourth system contains a complex melodic passage in the upper staff with many sixteenth notes. The lower staff provides a steady accompaniment with a consistent rhythmic pulse.

The fifth system features a highly rhythmic and dense melodic line in the upper staff, with many beamed sixteenth notes. The lower staff continues with a rhythmic accompaniment.

The sixth system concludes the page with a melodic line in the upper staff that includes a *f* marking and a *rit.* (ritardando) marking. The lower staff provides a final accompaniment with a *f* marking.

step - step the same heavy - step - step, as the I heard, as

step - step the same heavy - step - step, as the I heard, as

step - step the same heavy - step - step, as the I heard, as

step - step the same heavy - step - step, as the I heard, as

step - step the same heavy - step - step, as the I heard, as

as, I heard these words the same he - step - step, the same he - step - step

as, I heard these words the same he - step - step, the same he - step - step

as, I heard these words the same he - step - step, the same he - step - step

as, I heard these words the same he - step - step, the same he - step - step

as, I heard these words the same he - step - step, the same he - step - step

SONG,

"No tear was in her eye,"

COMPOSED FOR THE BARRISTON BY FRANCIS BODDIGNON (OF DUBLIN)

THE WOODS & S. BALDWIN, 179

Piano introduction musical notation, consisting of two staves (treble and bass clef) with various chords and melodic lines.

First system of vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "No tear was in her eye As she saw her lover". The piano accompaniment is on two staves (treble and bass clef). The piano part includes markings for "Lento" and "Tempo".

Second system of vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "To see me down all with the life a golden smile from her". The piano accompaniment is on two staves (treble and bass clef).

mf
 Die Nacht ist so -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

den. Das ist gar die Welt ein Spuk, der Nacht ist alles still. Ich bin so bang wie du. Ich bin so bang wie du.

The second system continues the musical score. The vocal line has lyrics in German. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

stark zu sein. Ich bin so bang wie du. Ich bin so bang wie du.

The third system of the musical score shows the vocal line and piano accompaniment. The lyrics continue. The piano accompaniment features some more complex chordal textures.

mf
 Ich bin so bang wie du. Ich bin so bang wie du. Ich bin so bang wie du. Ich bin so bang wie du.

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment conclude the piece. The piano accompaniment ends with a final chord. The word 'Forts.' is written below the piano part, indicating the score continues on the next page.

you may never fall by sleep—the never light a - gain.

the midnight struggle and light - and

out a moment's rest, They seek to govern And of light, And set us to be

great.

ANDANTE AND LARGHETTO,

COMPOSED BY WILHELM CLAYTON.

From his Operas VI. and XI.

ARRANGE

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature and begins with a piano (p) dynamic marking. The melody in the treble clef is characterized by flowing eighth and sixteenth notes, while the bass clef provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece. It maintains the same two-staff format. The treble clef part features a melodic line with some grace notes and slurs, while the bass clef part continues with a consistent accompaniment pattern.

The third system shows a change in dynamics, with a forte (f) marking appearing in the bass clef part. The melodic line in the treble clef becomes more active, with some sixteenth-note passages. The bass clef part has a more rhythmic accompaniment.

The fourth system begins with a piano (p) dynamic marking. The music continues with a similar melodic and accompaniment structure. The treble clef part has a more lyrical quality, while the bass clef part provides a solid harmonic foundation.

The fifth and final system of music on this page. It concludes with a piano (p) dynamic marking. The melodic line in the treble clef ends with a soft, sustained note, while the bass clef part provides a final accompaniment.

The image displays a musical score for piano, consisting of six systems of staves. The first five systems are for the piano part, and the sixth system is for the organ part.

The first system shows the beginning of the piece, with a treble clef and a key signature of one flat. The piano part is written in a 3/4 time signature. The organ part is written in a 3/4 time signature.

The second system continues the piano part, featuring a melodic line in the right hand and a supporting bass line in the left hand. The organ part is written in a 3/4 time signature.

The third system continues the piano part, featuring a melodic line in the right hand and a supporting bass line in the left hand. The organ part is written in a 3/4 time signature.

The fourth system continues the piano part, featuring a melodic line in the right hand and a supporting bass line in the left hand. The organ part is written in a 3/4 time signature.

The fifth system continues the piano part, featuring a melodic line in the right hand and a supporting bass line in the left hand. The organ part is written in a 3/4 time signature.

The sixth system is for the organ part, with the label "ORGANO" written vertically on the left side. The organ part is written in a 3/4 time signature.

The image displays a page of musical notation for clarinet, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. The music is written in a single clef system for each staff, with a key signature of one flat and a 2/4 time signature. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

S O L O,

"Et incarnatus est," from a Mass,

COMPOSED BY ANTONIO SALGARA,

Adagio Piano

PIANO.

Et in car-nem a-mis-sam, ex ma-ri-ae vir-gi-ne con-ce-pit

in utero, et in-ter-ven-tu spir-itus sanc-ti in car-nem

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "and the - re - is - a - new - er - ing". The piano accompaniment consists of two staves (treble and bass clefs) with a steady eighth-note accompaniment.

Musical score for the second system. The vocal line (treble clef) contains the lyrics: "in the - re - is - a - new - er - ing". The piano accompaniment continues with the same eighth-note accompaniment.

Musical score for the third system. The vocal line (treble clef) contains the lyrics: "in the - re - is - a - new - er - ing". The piano accompaniment continues with the same eighth-note accompaniment.

Musical score for the fourth system. The vocal line (treble clef) contains the lyrics: "in the - re - is - a - new - er - ing". The piano accompaniment continues with the same eighth-note accompaniment.

et in - ter - ra - ce - les - tes - tes in - ter - ra - ce - les - tes in - ter - ra -

ce - les - tes in - ter - ra - ce - les - tes in - ter - ra - ce - les - tes in - ter - ra -

ce - les - tes in - ter - ra - ce - les - tes in - ter - ra - ce - les - tes in - ter - ra -

ce - les - tes in - ter - ra - ce - les - tes in - ter - ra - ce - les - tes in - ter - ra -

PASTORALE

154

COMPOSED BY BAYEN.

From his Œuvres 41^e.

ALLEGRO
MOTTO

The image displays a page of musical notation for a piece titled "RAFFERLE—BARON". The page number is 142. The score is arranged in six 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 piano (*p*) dynamic marking. The second system includes a *mf* marking. The third system features a *f* marking. The fourth system has a *mf* marking. The fifth system includes a *f* marking. The sixth system concludes with a *f* marking. The notation is dense and includes various rhythmic values and articulations.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a *mf* dynamic marking and a *rit.* (ritardando) marking. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a *f* dynamic marking. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a melodic line with a *mf* dynamic marking. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a *mf* dynamic marking. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a *mf* dynamic marking. The bass staff continues the accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with a *mf* dynamic marking. The bass staff continues the accompaniment.

This page of musical notation for Bartok's "Hayfoll" consists of six systems of two staves each. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The first system includes a tempo marking of "Cres." above the staff. The second system contains a "Cres." marking above the staff and a "Cres." marking below the staff. The third system features a "Cres." marking above the staff and a "Cres." marking below the staff. The fourth system includes a "Cres." marking above the staff and a "Cres." marking below the staff. The fifth system contains a "Cres." marking above the staff and a "Cres." marking below the staff. The sixth system includes a "Cres." marking above the staff and a "Cres." marking below the staff. The notation is dense and intricate, with many notes and rests. The page is numbered 156 in the top left corner and has the title "BARTOK: HAYFOLL" centered at the top.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. 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 melodic line with a prominent slur and a fermata. The lower staff continues the accompaniment with various rhythmic patterns.

The third system shows a more complex texture with two staves. The upper staff has a dense melodic passage with many slurs. The lower staff has a more active bass line with frequent notes and rests.

The fourth system features two staves. The upper staff has a melodic line with many slurs and a fermata. The lower staff has a bass line with some rests and a few notes. The word "Cresc." is written below the first staff, and "F" is written below the second staff.

The fifth system consists of two staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with some rests and a few notes.

The sixth system is the final system on the page, consisting of two staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with some rests and a few notes.

MINUET.

FROM HANDEL'S FIFTH GRAND CONCERTO.

IN BASS
MAJORITY

The musical score is presented in five systems, each with two staves. The first system is marked 'IN BASS MAJORITY'. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The piece is a Minuet in G major, characterized by its simple, elegant melody and steady accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with some grace notes, and the bass staff continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a slight upward contour, and the bass staff has a more complex accompaniment with some rests.

Fourth system of musical notation. The treble staff features a melodic line with a descending eighth-note pattern, and the bass staff has a simple accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a series of sixteenth-note runs, and the bass staff has a simple accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some grace notes, and the bass staff has a simple accompaniment. The piece concludes with a final chord in the bass staff.

DUET,

COMPOSED BY J. P. ARBENZNER.

THE ENGLISH WORDS (BY BARBARA BOOTH, ESQ. FROM BILLOWS' COLLECTION.)

ADAPTED SO IT FOR THE WORDS.

Soprano,
Alto,
Tenor,
Bass.

Stand on the shore - of life - I see a light

Stand on the shore - of life - I see a light

Suppose that the the world will all - will rise,

Suppose that the the world will all - will rise,

Hail to the stars of the sea - the stars -

Hail to the stars of the sea - the stars

Gleam in the ether the deep blue, the - dark - night sky

Gleam in the ether the deep blue, the - dark - night sky

and my eyes to see how stars and the of stars

and my eyes to see how stars and the of stars

QUARTET,—“Ave verum corpus,”

CONCERTO BY MOZART

Ave Pro-

Soprano
Alto
Tenor
Bass
Piano

The first system of the musical score shows the vocal parts (Soprano, Alto, Tenor, Bass) and the Piano accompaniment. The vocal lines are in G major and 3/4 time. The lyrics "Ave Pro-" are written above the vocal staves. The piano part provides harmonic support with chords and melodic lines.

The second system continues the vocal and piano parts. The lyrics "cor - pus De - i veri de Ma - ri-a Vir - gi - ni - se - con - ce - pit" are written below the vocal staves. The piano accompaniment continues with its melodic and harmonic lines.

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

you - want me - an - swer - him - that - he - has - said - he - has - said
 you - want me - an - swer - him - that - he - has - said - he - has - said
 you - want me - an - swer - him - that - he - has - said - he - has - said
 you - want me - an - swer - him - that - he - has - said - he - has - said

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

Oh - yes he - has
 Oh - yes he - has
 Oh - yes he - has
 Oh - yes he - has
 Oh - yes he - has
 Oh - yes he - has

per - te - re - am - tis - tu - de - tu - um - et - non - qui - se

per - te - re - am - tis - tu - de - tu - um - et - non - qui - se

per - te - re - am - tis - tu - de - tu - um - et - non - qui - se

per - te - re - am - tis - tu - de - tu - um - et - non - qui - se

tu - um - et - non - qui - se - qui - se - qui - se - qui - se

tu - um - et - non - qui - se - qui - se - qui - se - qui - se

tu - um - et - non - qui - se - qui - se - qui - se - qui - se

tu - um - et - non - qui - se - qui - se - qui - se - qui - se

tu - um - et - non - qui - se - qui - se - qui - se - qui - se

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are: "I see the sun", "I see the sun", "I see the sun", and "I see the sun". The music is written in a common time signature and features various melodic lines and accompaniment.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are: "I see the sun", "I see the sun", "I see the sun", and "I see the sun". The music continues with similar melodic and accompaniment patterns as the first system.

SONG,

"My head is like to read, Willie,"

COMPOSED FOR THE HARMONICON, BY J. HAYWARD, ESQ.,
THE POETRY BY MOTHERWELL.WITH ACCOMPANIMENT
BY PIANO.

Musical notation for the piano accompaniment of the first system, marked "P". It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment.

Musical notation for the first system with vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "My head is like to read, Willie, My head is like to"

Musical notation for the second system with vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "read, 'Tis the state of my soul, Willie, 'Tis by the way"

Musical notation for the third system with vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "and! Oh, my parson, or mine Willie, 'Tis hee on my head"

WITTENBERG.

I am with you, Wittenberg,
 When you are in the night,
 When I am old and

1
 I am with you, Wittenberg,
 For the first time by my side—
 A pure heart is close to my side
 A willing, yet not will
 My pure, pure heart opens my heart,
 And gives it to you and to you
 For it will love the other side,
 For strong is its support!

2
 A strong, pure heart, my heart, Wittenberg,
 A pure heart through my heart—
 Oh! hand me up, and let me love
 Thy love, and let me love,
 And let me love you—
 How can my heart be loved for
 For ever? Love it through you, Wittenberg,
 They fight for my side!

3
 I am with you, Wittenberg,
 And with you, I am—
 I know you as I know you,
 Or as you know me,
 But I am with you, Wittenberg,
 The heart that will be strong—
 And I am with you, Wittenberg,
 To hold me and long ago.

4
 How it is, Wittenberg,
 The heart that is pure—
 And oh! hand me up, and let me love
 That will be for you and for me!
 And oh! hand me up, and let me love
 That will be for you and for me—
 That will be for you and for me,
 To hold me and long ago!

ARIETTA.

"Presto."

COMPOSED BY GIUSEPPE BORDONDI.

Hand
Piano

The first system of the musical score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes, including several trills and grace notes. The bass staff provides a steady accompaniment with a simple rhythmic pattern of eighth notes.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff and begins with the lyrics "Presto presto presto presto". The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line from the introduction, while the bass staff provides accompaniment with a mix of eighth and sixteenth notes.

The third system of the musical score continues the vocal and piano accompaniment. The vocal line is on a single treble clef staff with lyrics "Presto presto presto presto". The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line, and the bass staff provides accompaniment with a mix of eighth and sixteenth notes.

First system of musical notation. The vocal line (top) contains the lyrics: "Par- ti - m'ha - bi - to - ti - to - ti - to". The piano accompaniment (bottom) features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of musical notation. The vocal line (top) contains the lyrics: "no - bis - to - ti - to - ti - to - ti - to - ti - to". The piano accompaniment (bottom) continues with similar rhythmic patterns, including some grace notes and slurs.

Third system of musical notation. The vocal line (top) contains the lyrics: "no - bis - to - ti - to - ti - to - ti - to - ti - to". The piano accompaniment (bottom) features a more active bass line with frequent eighth-note patterns.

Fourth system of musical notation. The vocal line (top) contains the lyrics: "no - bis - to - ti - to". The piano accompaniment (bottom) features a dense texture of sixteenth-note chords in the right hand and a moving bass line.

A N D A N T E,

Abridged from Beethoven's Op. 11.

Musical score for "Andante" by Beethoven, Op. 11. The score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The tempo is marked "Andante". The first system includes a dynamic marking of *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system includes a dynamic marking of *f* (forte). The third system includes a dynamic marking of *p* (piano). The fourth system includes a dynamic marking of *f* (forte). The fifth system includes a dynamic marking of *p* (piano). The score is written in a style characteristic of the early 19th century, with clear notation and a focus on harmonic and melodic development.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs. The lower staff is in bass clef and contains a series of chords and single notes, some with slurs.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs. The lower staff begins with the marking "Tempo Dopp." and contains a series of chords and notes.

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs and some grace notes. The lower staff contains chords and notes, with a "Cres." marking indicating a crescendo.

The fourth system of musical notation consists of two staves. The upper staff has a complex melodic line with many slurs and grace notes. The lower staff contains chords and notes, some with slurs.

The fifth system of musical notation consists of two staves. The upper staff concludes the melodic line with a final cadence. The lower staff contains chords and notes, ending with a final cadence.

This page of musical notation is an arrangement for piano, consisting of five systems of staves. The notation is as follows:

- System 1:** Treble and bass clefs. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *p* and *f*. A *Cres.* marking is present above the staff.
- System 2:** Continuation of the melodic and accompanimental lines. Dynamics include *p* and *f*. A *Cres.* marking is present above the staff.
- System 3:** Continuation of the melodic and accompanimental lines. Dynamics include *p* and *f*. A *Cres.* marking is present below the staff.
- System 4:** Continuation of the melodic and accompanimental lines. Dynamics include *mf* and *f*.
- System 5:** Continuation of the melodic and accompanimental lines. Dynamics include *mf* and *f*. The piece concludes with a double bar line.

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