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Vol. 7 (12) 2

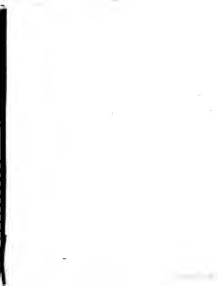


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THE  
**Harmonicon,**

A JOURNAL OF

**Music.**

VOL. I.

PART II.—Continued

**A Collection of Vocal and Instrumental Music.**

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LONDON

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# "OH, VERY SWEET WAS MORNING'S DAWN,"

In G major:

COMPOSED EXPRESSLY FOR THIS WORK, BY

JOHN BRAHAM, Esq.

THE POETRY BY THE LATE M. G. LEWIS Esq. M.P.

**Violon, and**  
**Karacorum:**

Oh, very sweet was morning's dawn to me, to me, my Ma - - ry, When

God and I sleep o'er the lawn to - ge-ther, to - ge-ther Ma - - ry, And

The first system of the musical score. The vocal line (treble clef) begins with a treble clef and a key signature of one flat. The lyrics "you - ing meet me you grow green, For don't, my Ma - - - - -" are written below the staff. The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand.

The second system of the musical score. The vocal line continues with the lyrics "don't I love you my love, For don't, my Ma - - - - -". The piano accompaniment maintains its rhythmic and melodic pattern, providing a harmonic foundation for the vocal melody.

The third system of the musical score. The vocal line continues with the lyrics "my Ma - - - - -". The piano accompaniment features a more active bass line with eighth notes, while the right hand continues with its melodic line.

The fourth system of the musical score. The vocal line concludes with the lyrics "This Ma - - - - - my love". The piano accompaniment provides a final harmonic support, ending with a sustained chord in the right hand and a descending bass line in the left hand.

mus - i - cian then, My in - dent on lent Ma - ry, For

in - to hearts I thank I see Thy Mother, thy Mother

Ma - ry! Thy song was like the ho - ly song, My

gen - tile Ma - ry, I - - - - - but thy d - ly voice is among The

Southern, Ma - - ry, The - - Southern, Ma - - ry.

And, old time daisy - - - I give, They sparkle, they sparkle.

*Andantino p*

Ma - - ry, So the - - the old - - made in - - time again, My lovely, lovely.

*Poco*      *Forte, with energy*

Ma -- ry, But now to love and life have said I've bid adieu, Ma --

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are "Ma -- ry, But now to love and life have said I've bid adieu, Ma --".

ry. And ... when I may no longer dwell With out thee, Ma-

The second system of the musical score. The vocal line continues with the lyrics "ry. And ... when I may no longer dwell With out thee, Ma-". The piano accompaniment provides harmonic support.

ry. With ... out thee, Ma -- ry.

The third system of the musical score. The vocal line concludes with the lyrics "ry. With ... out thee, Ma -- ry.". The piano accompaniment features a more active, flowing melody in this section.

The fourth system of the musical score. The vocal line is mostly silent, with the piano accompaniment providing a concluding musical phrase. The piano part features a series of sixteenth-note runs in the right hand.

NON NOBIS DOMINE

**Fig. 2** *Formosa*, composed of four 100-MHz blocks

By **FRANKIE WORTH**, Deputy to Mayor Michael Hancock.

[The authors claim that condition production is a threat to *P. furcata* sp., and it is a potential risk practice in the Florida offshore, but they have failed to mention any of the risk.]

All biological entities are organized in many three groups: the first concern living their generation, and finally, their final purpose.

The musical score for "The Rose Tree" consists of three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. The lyrics are written below each staff. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are: "Now we live De - ad - - - we were ne - - - ver and".

Name - in - te - - - a - di - Glo - ri - - - am and Name - in - te - -  
 and Name - in - te - - - a - di - Glo - ri - - - am and Name - in -  
 te - - - a - di - Glo - ri - - - am and Name - in - te - - - a - di - Glo - ri - - - am


  
 ... du - che - ri - gi - mus. Non ex - ho - re - mus Non
   
 ... du - che - ri - gi - mus. Non ex - ho - re - mus :
   
 and. Non ex - ho - re - mus. Non

# LE PORTRAIT.

A POPULAR FRENCH ARIETTE,  
WITH AN  
ACCOMPANIMENT  
FOR THE  
PIANO-FORTE OR HARP.

[In passing the above, many notes, which appeared as ornaments in the original French copy, are retained in square, the accompaniment of the latter merely were omitted in the work.]

ARRANGE  
FOR PIANO

The musical score is written for piano and consists of three systems. The first system is a grand staff with a treble and bass clef, featuring a melody in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

For-mart d'ar-mant, per-tout de ma-à - - - à.

Qu - - ge d'a - - mant, per l'a-mant ab-le - - ruc.

Ah! vous n'êtes - pas un bon que j'ai per - - du.

Tu - - - - - me me rap-pe-lle à la vi - - - - - à.





II

Ah! malheureux, qu'en tendis-je première,  
 Tu fis crié par l'airain malheureux !  
 Pour advenir une déception à l'écart,  
 Et pour charmer les vœux de l'absence. (Re.)

III

Où, les vœux, les vœux de te que j'ai vu,  
 Son doux regard, son sourire, se riant,  
 Lorsque son cœur les pressait sur mon cœur,  
 Je crus alors la promesse de l'absence. (Re.)

IV

Mais, tu n'as pas pour moi les mêmes charmes,  
 Mais ton cœur de mon cœur ne s'élève  
 En retrayant tes lèvres pleines,  
 C'est à peine, tu fais sentir mon cœur. (Re.)

V

Malheureux, quel est cet esprit langoureux,  
 Pourquoi mon cœur de mon cœur se lève,  
 Pourquoi charmer, tu n'as pas le bonheur,  
 Mais quel cœur de l'absence s'élève (Re.)

# "CHANGE THY MIND SINCE SHE DOES CHANGE"

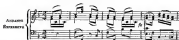
A CANTATA, BY DR. HAYDN.

(Which the Editor Johnson has never been printed in England.)

VERY EARLY WHEN ABANDONED TO IT FOR YOUR WORK.

THE POINT BY ROBERT, EARL OF BRICK, EARL-MARSHALL OF BRITAIN,

WRITTEN ABOUT THE YEAR 1800.



strange. When her false-love came at - - once then

Love is dead and then it's free, the death love, but dead is

then.

11

Love no more, since she is gone;  
 She is gone, and loves another;  
 Being once deceived by one,  
 Loves her love, but love none other  
 She was false,—but her self;  
 She was true, but yet untrue!

12

Love, farewell!—many dead to me  
 Than my life, which thou preventest;  
 Late, all joys are gone from thee,  
 Others love what thou hast loved—  
 Oh! my death hath sprung from love,  
 I cannot live for her offence.

# ' HERE'S A HEALTH TO THOSE FAR AWAY,'

A SONG BY

WITH A NEW ACCOMPANIMENT.

ADAPTED BY J. W. B. B. B.

INTRO.



Here's a health to them far a -- way, Who are



gone to war's far - old place, Here's a health to them who are here to-day, And who



# DIVERTISEMENT FOR THE PIANO-FORTE

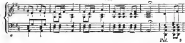
No. 1.

BEING AN EXTRACT FROM A NEW GERMAN OPERA,

BY CARL MARIA VON WEBER.

**SOLUS  
STRADE**

The musical score is written for a single instrument, labeled 'SOLOS STRADE'. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots at the end of the fifth system.



This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody in the treble and adds a bass line. The third system features a prominent bass line with chords and a treble line with eighth notes. The fourth system continues the bass line with chords and a treble line with eighth notes. The fifth system features a treble line with eighth notes and a bass line with chords. The sixth system concludes the piece with a treble line with eighth notes and a bass line with chords. The notation is clear and legible, with a focus on the harmonic and melodic development of the piece.



THE CELEBRATED  
PSYCHEAN QUADRILLE,

AS PERFORMED AT

ALMAHUTZ, THE ARMYLL ROOMS, AND THE NOBILITY'S BALLS,  
WITH NEW FIGURES.

IN WHICH ARE TWENTY-SEVEN DANCES SPECIALLY FOR THIS QUADRILLE.

BY

MR. R. C. SIDNEY;

THE MUSIC COMPOSED AND SKILFULLY PLAYED BY PERKINSON,

OF

THE RIGHT HONOURABLE THE COUNTESS COTTER,

IN HER LADYSHIP'S NEW ORANGE AND MARBLE GALLERY,

R. TOPLIFF.

---

PUBLISHED BY PERMISSION OF THE AUTHOR.

# PSYCHEAN QUADRILLES

## L'ÉMOGINE.



### FIGURE DE LA POINTE, 32.

Les bras étendus en avant ou derrière le corps droit  
et latéraux, élargissant dans le dedans ou derrière le corps  
gauche, et à gauche ou derrière le corps droit. 3 fois.

Les bras étendus vers le côté droite devant votre tête,  
et vers le milieu à vos côtés. 3 fois.

Les quatre épaules sur les bras latéraux, élargissant les  
bras sur les bras latéraux. 3 fois.

Les bras tendus et en arrière, et vers le milieu à vos  
côtés. 3 fois.

Quatre points pour les bras.

### THE FOLEY POINT, 32.

The two opposite forearms and give the right hand to  
each other and latéraux, placed in the right and give the  
left hand, placed in the left, and give the right hand. 3 fois.

Shoulder work with the right hand against your body or  
and turn with both hands to your right. 3 fois.

The two opposite elbows in the center or close right  
and latéraux, then opposite latéraux with both hands,  
and turn to the left of the. 3 fois.

The right forearm and elbow and turn your body with  
both hands in place. 3 fois.

Two or three for the arms.

# PSYCHEAN QUADRILLES

## LA DEJANAIRE

Chorus: Two stanzas, following, and repeating, etc.

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

The following are the lyrics, and the tune of the chorus, etc.

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

Chorus: (Singing to the tune of the first line of the chorus) *Chorus: (Singing to the tune of the first line of the chorus)*

# PSYCHEAN QUADRILLES.

## LA BELLE SARDINIESE.

The musical score is written for piano and violin in 3/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic and includes a first ending marked '1'. The second system features a forte (f) dynamic and a first ending marked '1'. The third system includes a piano (p) dynamic and a first ending marked '1'. The fourth system includes a piano (p) dynamic and a first ending marked '1'. The fifth system includes a piano (p) dynamic and a first ending marked '1'. The score is written in a key signature of one flat (B-flat) and includes various musical notations such as eighth notes, sixteenth notes, and rests.



Provençale les huit, figure de l'Éclat le mordant;  
ballonné et tour de main.

The small les huit . . . . . 8 Bars.

Les quatre quadrans d'abord ont dansé à leur droite, ballonné et tour de main, en prenant une place . . . . . 8 Bars.

Les quatre quadrans d'abord reviens à la droite à leur droite, ballonné, et tour de main, 8 Bars.

Ballonné quatre, et tour de main . . . 8 Bars.

Lorsqu'ils se sont tous un moment à gauche, en même temps les quadrans ballonnés en droit leur sont à gauche à leur danse, avec de manger le rond, et les huit font d'abord tout à leur place . . . . . 8 Bars.

Les danseurs d'abord, mais les deux sont tout et la gauche à leur pas alors, ballonnés, change de place avec leurs quadrans sans quitter le rond, ballonnés et dansent à reviens, 8 Bars.

Cette partie pour les six autres

Et pour la droite, change avec les huit.

2

Provençale reviens, figure l'Éclat mordant, les huit ont et tour de place.

The right-hand round and back again, 8 Bars.

The four quadrans, change to the ladies on their right-hand, ballonné and turn with both hands getting one place . . . . . 8 Bars.

The four quadrans again change to the lady on their right, ballonné and turn, which will bring them opposite their own places with opposite ladies . . . . . 8 Bars.

The forward, and turn with both hands, 8 Bars.

The four ladies half round to the left, which brings them to their partners; at the same time the quadrans sit, and give their left hand to their lady's left without altering the round, all change back to place . . . . . 8 Bars.

The ladies, giving their right hands across at the end of the last figure, sit, change places with their partners, without quitting hands, ballonnés and change into place . . . . . 8 Bars.

The same figure for the six others.

And, in the finale, change across the right and back again.

2



" SWEET SOOTHING HOPE,"

A *Gift* for four Voices,

*Composed especially for the Harversham,*

or

THOMAS ATTWOOD, Esq.,

*Composer, &c. to His Majesty.*

---

THE POETRY BY ERASMUS MADDON, Esq.

---

Sweet soothing Hope allays our pain,  
Borne'’d of those we fondly love :  
While Faith repairs,—we meet again,  
Partaking Joy in rapture shown.

Calm, softly brooding by the pole,  
Impelling life's expanded soul,  
And smoothly flowing by the tide,  
O'er which we to the haven glide.

*Longer*

**VOICE**

Sweet - - - - - days at - - - - - days are gone, the  
 Sweet - - - - - days at - - - - - days are gone, the  
 Sweet - - - - - days at - - - - - days are gone, the  
 Sweet - - - - - days at - - - - - days are gone, the

**PIANO**

*Longer*

*Longer*

word of those we find - - - - - by love,  
 word of those we find - - - - - by love, widely  
 word of those we find - - - - - by love, widely  
 word of those we find - - - - - by love,



Wide Path in - - path, — we meet a - - gain, Wide  
 for  
 low Wide Path in - - path, we meet a - - gain,  
 for  
 low Wide Path in - - path, we meet a - - gain,  
 for  
 Wide Path in - path, we meet a - - gain, Wide Path

Path in - - path we meet a - gain, Ad  
 Wide Path in - path we meet a - gain, For  
 Path Path in - path we meet gain For  
 path Wide Path in - path we meet a - gain, For

I - - - love, For I am  
 I - - - love, For I am  
 I - - - love, For I am  
 I - - - love, For I am  
 I - - - love, For I am

I - - - love, I - - - love, I - - - love  
 I - - - love, I - - - love, I - - - love  
 I - - - love, I - - - love, I - - - love  
 I - - - love, I - - - love, I - - - love  
 I - - - love, I - - - love, I - - - love

del. *rit.* *f*

Ode, with - by break - ing to the gate, In  
 here Ode, with - by break - ing to the gate, In  
 here Ode, with - by break - ing to the gate, In  
 here with - by break - ing to the gate, In

*rit.* *f* *del.*

get - - - ing life's - - - end - - - get - - - ed end, *del.*  
 get - - - ing life's - - - end - - - get - - - ed end, *del.*  
 get - - - ing life's - - - end - - - get - - - ed end, *del.*  
 get - - - ing life's - - - end - - - get - - - ed end,

steadily - ly Steadily in the light, Our whole we

steadily - ly Steadily in the light, Our whole we

steadily - ly Steadily in the light, Our whole we

in the light, Our whole we

in the light, Our whole we

in the light, Our whole we

in the light, Our whole we

in the light, Our whole we

[illegible]

"Vivere io non Potrò!"

in B-flat,

From the Renowned Opera of *La Donna del Lago*,

BY ROSSINI.

Violoncello  
Bassoon

Tutti

Vi - ve - re io non po - trò

Vi - ve - re io non po - trò



# "OR LOVE ME LESS, OR LOVE ME MORE!"

A CANCONET, BY MONTAGU.

Being the Quasi, "Die Zehnboten" adopted to English Words for this Week

THE FORTY-SEVENTH SUNDAY OF THE YEAR.

(Written to the High Treason-Greenhouse.) "A young man" says Lord Castlemore, "of incompatible parts."

FROM A MS. IN THE HANCOCK COLLECTION.

Andante  
Trio

Oh love me less, or

love me more, and play not with my heart, for other folk will do

all wrong: Tell me at least, or tell me true! Let me not be deceived, this



of a doubtful marriage-mat Take all my present But you, being mine

I cannot tell, the usual way?

To love, shall I have myself before  
 That love of which I now complain;  
 \* And, having little thought as yet,  
 Flaming to meet with your doubt in  
 \* The spirit of those you did give,  
 I greatly like, to make good, I see,  
 And yet have gone d. by all this care,  
 No rest perhaps, not in despair

I see you were that pitying soul  
 Which you have still remembered my smart,  
 \* Cannot thus deeply to forget,  
 And entertain a heartless heart —  
 But I no longer can give way  
 To those who do as little pay,  
 And yet I dare no further give,  
 \* What you are kind, though not as done.

Then give me more, or give me less  
 The just decision a mutual want;  
 \* Or you are saying tonight then  
 In their own time indifference!  
 \* But, then, and a better eye,  
 Because in your me lately,  
 For I shall have the very same  
 \* Which, for my sake, you do put on?

\* The first syllable in the line marked by an asterisk, must be sung to the note B, [d. note] or a space, instead of leaving the rest, and the two last notes in the following bar will go to the second syllable—a, g.



The word "marriage" in the first line of the first stanza, must be sung to the three first spaces in the eighth bar from the end. The intelligent performer will readily adapt the same to the slight difference in the position of the

# ***Fantasia,***

Upon the Russian Dance *Dumka*,

BY THE ABBÉ DELINKER.

(Printed, with some few Alterations and Enrichments, from the German Copy.)

*Andante.*  
The first  
Piano

The musical score is written for piano and consists of four systems of two staves each. The first system is marked 'Andante.' and 'The first Piano'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is presented in a clear, legible format with a decorative border around the title and subtitle.

Handwritten musical score for piano, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a cursive, handwritten style.



Maggie.



Maggie.





## Waltz

FOR THE PIANO-FORTE OR HARP.

BY WILMS, OF BERLIN.

(Printed from the German Copy)

The musical score is written for piano and harp, featuring five systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a 'For' marking above the treble staff. The second system includes a 'Pia.' marking above the treble staff. The third system includes a 'Pia. p' marking above the treble staff. The fourth system includes a 'Pia. p' marking above the treble staff. The fifth system includes a 'Pia. p' marking above the treble staff. The score concludes with a double bar line and a 'B. C.' marking below the bass staff.

A SKETCH À LA HAYDN,

*for the Piano-Forte ;*

*Emprunt especially for the Harmonicon,*

BY

J. B. CRAMER,

AND DEDICATED TO HIS FRIEND,

D. DRAGONETTI.

SCHEINEN  
ALLEGRETTO









# "KELVIN GROVE,"

The beautiful Scotch Melody, recently introduced and sung by

MR. BRAHAM.

IN THE OPERA OF "GUY RICHARDSON."

ARRANGED WITH NEW REMODELS AND ACCOMPANIMENTS FOR THIS WORK

ALLEGRO

rit Last we breathe to Kel-vin grove, from the far-est, O, Through the  
 20

where let us move, from the far-est, O, Where the rose is all the pride, From the  
 21

before angels sit, Where the meek and lowly King, Son of the Virgin Mary, 2

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with the piano accompaniment providing a steady harmonic foundation.

We will wander by the will, brown leaves, O,  
To the core health the will, brown leaves, O;  
Where the glass record the will  
Of the holy waterfall,  
Through the mountain's rocky hall, brown leaves, O

**Figure 1**

And I am proud to - day, to see her - e, O, The sea has armed and

*For voice:  
American*

*trio*

yea, looser bands, O, Than the strongest-mending steel, For the longest-mended chain, I wear

*trio*

*trio*

And all men love looser bands, O

*trio*

# *the chorus.*

*(To be sung in the first part of the song.)*

But we sing in Katie's years, looser bands, O,  
 Shall never our tales of love, looser bands, O,  
 And the same in all its pride  
 Shall belch the songs of life,  
 Where the midnight hours glow, looser bands, O

In their laughing side. Where the midnight lantern glows, look thou - tis - me, O

We will wander by the mill, beside home, O,  
To the cave beside the mill, beside home, O,  
Where the glass around the mill  
Of the fully water-fall,  
Through the mountain's rocky fall, beside home, O

### 3d Verse.

We will wander by the mill, beside home, O,  
To the cave beside the mill, beside home, O,  
Where the glass around the mill  
Of the fully water-fall,  
Through the mountain's rocky fall, beside home, O

### 4th Verse.

All I need married a - dam, beside home, O, To the fairy stream and

For more  
arrangements.

you, *tenore* *tenore*, O, To the streamlet winding slow, To the fragrant-meadowed lea, *il canto*

*tenore*

Side of all sweet dale, *tenore* *tenore*, O.

*tenore* *profondo*

#### 4th Verse

*(To be sung to the first part of the song)*

But we mean in *Eden's* grove, *tenore* *tenore*, O,  
 Shall never our *lives* of love, *tenore* *tenore*, O,  
 And the rose in all its pride  
 Shall *breath* the *angel's* side,  
 Where the *midnight* *lilies* *glide*, *tenore* *tenore*, O

# "Aurora!"

The ROMANCE, sung by SEBASTIAN CORDEON,

IN THE SECOND ACT OF "LA DONNA DEL LAGO."

Composed by ROSSINI,

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

[The air is also the subject of the Contredans and Duo, sung by Stefano Rustici and Elvira Corradini, at the commencement of the Opera.]

*Accomp.*

The first system of the musical score. It features a vocal line in G major (one sharp) and 3/4 time. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional chords. The lyrics "Aurora! Aurora! Aurora!" are written below the vocal line.

The second system of the musical score. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with the same eighth-note pattern. The lyrics "Aurora! Aurora! Aurora!" are written below the vocal line.

The third system of the musical score. The vocal line continues with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with the same eighth-note pattern. The lyrics "Aurora! Aurora! Aurora!" are written below the vocal line.



[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in G major, 2/4 time, with lyrics "The rose tree in the town". The second system continues the melody with lyrics "The rose tree in the town". The third system shows the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

This musical score is for the song "Quel Dieu est-ce là?" from the opera "Les Huguenots". It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system shows the vocal line with the lyrics "où, je par- là, je par- là, je par- là, je par- là" and the piano accompaniment. The second system continues the vocal line with the lyrics "Quel Dieu est-ce là?" and the piano accompaniment.

The musical score for "The Rose Tree" is presented in three systems. The first system features a vocal line with the lyrics "In the rose tree the bird" and a piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the final measures of the piece, with the piano accompaniment concluding with a double bar line.

# Rondeau,

## C'est l'Amour,

SONG IN "LA MARCHANDE DE SOUVIENS."

Instantaneously popular in every part of France at the present time.

With an Accompaniment for the Piano-Forte or Organ.

*Allegretto*

C'est l'Amour, l'Amour, l'Amour, qui

*And*

qui brava de la ma - di, et qui-que jour, il est tout, la ma-di de l'A-

*Fine*

mour, Qui veut la dan-se plus de - et la, et qui fait danser les et -



# Polonaise,

ARRANGED FOR THE PIANO-FORTE

FROM

ROMINI'S OPERA, *Il Tancrède*.

Left Hand  
Right Hand  
Tutti  
Fin

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'Tutti' and features a key signature of one flat. The second system is marked 'Fin' and includes a repeat sign. The third system is marked 'Tutti' and includes a key signature change to two flats. The fourth system is marked 'Fin' and includes a key signature change to one flat. The fifth system is marked 'Tutti' and includes a key signature change to two flats. The score is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings.



# Canzonet,

"*My Wife's a wondrous nice thing ;*"

The TUNE by L. van BETHOVEN.

Originally composed to German words, and now first transferred from that Language, and adapted to a Scottish Song, written by

ROBERT JAMIESON, M.A. F.R.S.

My wife's a wondrous nice thing, A true wife My dear one  
for you

Arranged,  
Quartet

one thing, My dear, my comfort, my King, And I ... not else will

Yes, it warms my heart to have her, I  
for you

This system contains the first two lines of the musical score. The vocal line (treble clef) begins with a treble clef and a key signature of one flat. The lyrics 'rose-tree above me, how long, and what road may I from her, how' are written below the notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'near-by the house you! How dear-by the house you!'. The piano accompaniment continues with the same rhythmic pattern.

This system contains the fifth and sixth lines of the musical score. The vocal line includes the lyrics 'she has been gone that he, she never could return, how long, and'. The piano accompaniment continues with the same rhythmic pattern.

This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics 'that her self was gone he, she will never see, Her'. The piano accompaniment continues with the same rhythmic pattern.

Lead - by a child, grand - ma, But we had never as-

sembled. Not with an long re - tired me, But for her

love to me

## II

When was life and pain dawned on,  
 All views were dark around me,  
 And sad and lone she found me,  
 As friendship worth could be.  
 When other love grand has me,  
 Her pity kind did save me,  
 And love her love she gave me,  
 And that's the love for me! (Chorus.)

And till this heart is cold, I  
 That darkness' life will hold by,  
 And, that my love grows cold, my  
 Love love as young will be.  
 For she's my woman was thing,  
 My lady, my woman was thing,  
 My lady, my woman was thing,  
 And ever more shall be!



# March,

FOR THE PIANO-FORTE,

BY FERDINAND RIES.

*Comp. and pop. by the Harmonicon.*

# March.

—

March.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of eight systems of music. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The violin part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with dynamic markings such as *sf*, *f*, and *mf*. The tempo is marked with a 'C' (Crescendo) and a 'D' (Diminuendo). The score is written in a standard musical notation style, with a treble clef for the violin and a bass clef for the piano.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century, with various musical notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. The second system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The third system shows a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The fifth system shows a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The notation is written in a style characteristic of the late 19th or early 20th century, with various musical notes, rests, and dynamic markings. The page is numbered '1' in the bottom left corner.

A handwritten musical score on aged paper, featuring a piano part and a string ensemble part. The piano part is written on a grand staff (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The string ensemble part is written on a grand staff (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The score is divided into three systems. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The piano part is written on a grand staff (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The string ensemble part is written on a grand staff (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The score is divided into three systems. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The piano part is written on a grand staff (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The string ensemble part is written on a grand staff (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The score is divided into three systems. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves.



# " TO FAIR FIDELE'S GRASSY TOMB;"

A Duet, composed by JAMES NARES, Mus. Doc.

Original and Complete in One. It act in the Little Magazine—The Friend by CANTON, written for the enjoyment of Fido, in the Company of Spindling.

[The following beautiful little Duet is almost unknown, and is known extremely rare. It is now supplied, with a few telling alterations, to the list of a Series of Great Musical Plays, of unquestionable merit, which we shall endeavor to secure.]

Largo.



*And.*

Bring back up . . . my heart of our . . . lost bloom, and  
 Bring back up . . . my heart of our . . . lost bloom, and

*And.*

It . . . is all the breaking spring.  
 It . . . is all the breaking spring.

**I**  
 The Red-brown elf, at evening hours,  
 Shall lightly lead his little crew,  
 With honey dew, and gathered here or  
 To seek the ground where they are best

**II**  
 When hoarding wealth, and hoarding pain,  
 In secret shade each spring will  
 Oh, woe! the shame, in every pain,  
 The tender thought we then shall find

**III**  
 Each lonely wanderer shall then appear,  
 For thus the rose he truly shall  
 And yet 'tis life, and death no more,  
 Just as it is, and yet he shall

*And.*

# Canzonet,

*"Lesbia, live to Love and Pleasure!"*

The Music

By VINCENZO BIGHINI,

(CAPPELLMASTER to the King of Prussia.)

ORIGINALLY SET TO GERMAN WORDS,

And now here adapted to a pair of the FINE OLD ENGLISH WORDS,

TRANSLATED BY

The Rev. JOHN LANGHORNE, Doctor in Divinity.

Les - bia, live to love and plea - sure, Can - zonet

ALLAHORFFS.

The first system of the musical score is for a piano accompaniment. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The music is in a simple, elegant style, with a clear melody in the treble and a supporting bass line. The lyrics "Les - bia, live to love and plea - sure, Can - zonet" are written below the treble staff. The name "ALLAHORFFS." is written below the bass staff.

what the gods may say: When such no - ment is a les - sia, Why don't

The second system of the musical score continues the melody from the first system. It also consists of a treble and a bass staff. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The music is in a simple, elegant style, with a clear melody in the treble and a supporting bass line. The lyrics "what the gods may say: When such no - ment is a les - sia, Why don't" are written below the treble staff.



In every hour of day I

Singing

now shall see us glory, that when life is o'er, There is

end of all the sorrow, We shall stay . . . to

wake . . . for morn

" Oh! the Moment was sad!"

An Irish Strain.

Sung by Miss Stephens at the British Concert and the Continent;

THE SINGERSHIP AND ACCOMPANIMENT FIRST WRITTEN BY IT FOR THIS WORK.



Wasn't her clerk, which hung on my clerk - der.

This is the first system of the musical score for "The Rose Tree." It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. The lyrics "Thump was her head, an' that life was cold as I" are written below the staff. The music consists of several measures, including a half note, a quarter note, and an eighth note.

1. *gait should be - hold for - the - new - man - that - the - old -* (1st)

IX.  
Long I sought for my country, far from my  
country;  
Harrowdown Church, for  
All my joy and my hope I handed for  
you, love;  
Harrowdown Church, for  
From the garden, escaped from the  
slaves;  
Garden where my sweet thoughts lay,  
That were like you, the old garden had  
brought her  
Harrowdown Church, for.

# Dibertimento,

FOR THE PIANO-FOURTE.

COMPOSED BY

*A Spanish, a German, and a Russian National Dance.*

(SELECTED AND ARRANGED FOR THE WORK.)

FORWARD. ALLEGRO.

(From G. M. & Wm.'s Previous.)

The musical score is written for piano-fourte and consists of four systems of music. Each system contains a treble staff and a bass staff. The first system is marked 'FORWARD. ALLEGRO.' and the second system is marked 'Fin.'.



(From M. C. de Winter's Prelude)





Allegretto

Handwritten musical score for a piece titled "Allegretto". The score is written on six systems of grand staves (treble and bass clef). The music is in 3/4 time and features a variety of notes, rests, and dynamic markings. The first system is marked "p" (piano). The second system has a "p" marking and a "dim." (diminuendo) marking. The third system has a "dim." marking. The fourth system has a "p" marking. The fifth system has a "p" marking. The sixth system has a "p" marking. The score ends with a double bar line and a repeat sign.

# THE SPANISH NATIONAL AIR,

REVISED

## Riego's March.

[The March upon which this March is constructed, is the popular air of Spain. The present song was originally sung by the nation, preparatory to their going into action, and defined to them the guiding sentiment. When General Riego set himself to work, for the purpose of producing the Foundation, and melody, which he has so masterly displayed in it, through the various dramatic scenes that it should be adapted to the whole Spanish Army, and it is, consequently, known as the National March. This air is proved to exist exclusively in the Spanish Air, constructed in so. One entire march might have been made to the accompaniment.]





This system contains the first line of the musical score. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "San - ti - sa - ba - th, De - us ex - cel - sis De - us ex - cel - sis". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in 4/4 time.

This system contains the second line of the musical score. The vocal line continues with the lyrics: "sa - bi - tis Do - mi - ni - us De - us in - ex - cel - sis De - us". The piano accompaniment continues with the same melodic and harmonic patterns.

This system contains the third line of the musical score. The vocal line continues with the lyrics: "sa - bi - tis ex - cel - sis De - us ex - cel - sis sa - bi - tis Do - mi - ni - us". The piano accompaniment continues with the same melodic and harmonic patterns.

This system contains the fourth line of the musical score, starting with a section labeled "Chorus". The vocal line has the lyrics: "sa - bi - tis De - us in - ex - cel - sis De - us in - ex - cel - sis". The piano accompaniment continues with the same melodic and harmonic patterns.

# THE SPANISH NATIONAL AIR.

REVISED.

## Miego's March.

(The March-song which the March-dancers sing, is the popular air of Spain. The present March was originally sung by the Spanish immigrants to their sons and others to their great satisfaction. When General Scott left the City of Mexico for the purpose of procuring the President, this air is reported to have accompanied him through the Convent of San Francisco. It was sung by the whole Spanish Army, and his company. Hence the National March. — This air is reported to have originally been sung in the Spanish City, according to an. — This air has since been slightly here made to the accompaniment.)

Accompaniment

The musical score is presented in three systems. Each system consists of a piano accompaniment on the left and a vocal melody on the right. The piano part is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The vocal part is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are written below the vocal melody.

System 1:

System 2:

System 3:

Lyrics: In - gra - ti - as - ag - mus - ti - bi - us De - o Pa - tri -

The score is for a song titled "The Song of the Lark" by J. S. G. The music is in 4/4 time and consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics "The song of the lark is sweet" and continues with "The song of the lark is sweet". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics "The song of the lark is sweet" and the piano accompaniment.

in - te - Xus tu - - us tra - - us - in Sa - - ba - - oth dei Cieli

mus - tree is fair - tree is - - be - - - You, no - - tree

[illegible]

El Yunque es la cumbre del monte que se levanta en la montaña del Yunque

**Letra, Copla.**  
 Fervorosa bullidura  
 Por las montañas  
 Que cubren el monte  
 Del Yunque  
 De las montañas  
 Que cubren el monte  
 Y cubren el monte  
 Al fondo del monte

**Letra**  
 Se levanta la cumbre  
 De la montaña del Yunque  
 Se levanta la cumbre  
 De la montaña del Yunque

# AIRE NACIONAL

1st Copy.

Señores dignos  
Valientes y nobles  
Caudanos milidias  
El honor a la lid.  
De nuestra influencia  
El valor es adorno  
Y es tambien valor  
Los tipos del Gal.

Chorus

bellidos la patria  
Oh honor a la lid;  
Juntos por ella  
Vencer o morir!

2da Copy.

Hermanos bellidos  
Nuestro perpetuo  
Que estabais almas  
Fueron, y nobles.  
De las libertades  
Conocer las cosas  
Y apalme y deslame  
Al fondo ser a.

Chorus

bellidos la patria  
Oh honor a la lid;  
Juntos por ella  
Vencer o morir!

# TRANSLATION

1st Verse

Cuba, freedom, and liberty,  
Oppression banishing,  
Justice we, practicing,  
Beveridge-Marty  
Let each one see triumph,  
Applied those who win them,  
And response to them  
The Cuba family

Chorus

"For our country, brave Spaniards,  
Awaken the war cry;  
Let us march on for others  
To conquer or die!

2d Verse

And ye, midnight hunters,  
True symbols of America,  
Who look from beyond  
From each pit-black eye!  
For liberty's various  
Foster these traditions,  
And keep the true history  
Of slavery.

Chorus

"For our country, brave Spaniards,  
Awaken the war cry;  
Let us march on for others  
To conquer or die!

# Arietta

By ROSSIGNOL ARDRE, of Correggio.

(ADAPTED FROM THE ITALIAN EDITION.)

*Andante*

Ah! non ho più di te, non ho più di te...

Di te non ho più di te, non ho più di te...

Di te non ho più di te, non ho più di te...

Di te non ho più di te, non ho più di te...

"What! blame thee, Child, of the woodland wild!"

A Glee for three Voices,

*Composed especially for the Harmonicon,*

or

THOMAS ATTWOOD, Esq.

*Composer to the Midgee, &c. &c.*

*Allegretto*

1st. TREBLE. What! blame thee, child, of the wood-land wild, Who

2d. TENOR. What! blame thee, child, of the wood-land wild, Who

PIANO-FORTE  
Accomp. and  
BASS-VOICE. What! blame thee, child, of the wood-land wild, Who

slay - est now in clove - l - - ly! What! blame thee, child, of the

slay - est now in clove - l - - ly! What! blame thee, child, of the

slay - est now in clove - l - - ly! What! blame thee, child, of the

Hand - laid - out, Who sleep - ed - here in - death -

Hand - laid - out, Who sleep - ed - here in - death -

Hand - laid - out, Who sleep - ed - here in - death -

that - he a - gain your af - fect - ions, That plays on my heart as

that - he a - gain your af - fect - ions, That plays

your name, That plays on my heart as

me - it - ly, That plays on my heart as me - it - ly, That

me - it - ly, That plays on my heart as me - it - ly, That

me - it - ly, That plays on my heart as me - it - ly, That



*Alto.* *Ad tempo.*

plays on my heart no war - ti - le. Oh! war - ble a - gain your

plays on my heart no war - ti - le. Oh! war -

plays on my heart no war - ti - le. Oh! war - ble a - gain your

art - less strain, Oh! war -

... ble, Oh! war - ble a - gain your art - less strain,

art - less strain, war - ble a - gain your art - less strain, Oh!

*Alto.* *Ad tempo.*

your art - less strain, Oh! war - ble a - gain your

a - gain your art - less strain, Oh! war - ble a - gain your

war - ble a - gain your art - less strain, ...

*Del.*

at - low strain, That plays on my heart in me - a - ly. Oh!

at - low strain, That plays on my heart in me - a - ly. Oh!

..... That plays on my heart in me - a - ly. Oh!

war - ble a - gain your at - low strain, That plays on my heart in

the ..... the. That plays on my heart in

war - ble a - gain your at - low strain, That plays on my heart in

*Ad lib.*

*Ad tempo*

me - a - ly, That plays on my heart in me - a - ly.

me - a - ly, That plays on my heart in me - a - ly.

me - a - ly, That plays on my heart in me - a - ly.

**Figure 1**



100

And blight though it be,  
 'Tis all I give it to thee,  
 Sweet child of sorrow, simplicity:  
 The blight will pass,  
 As the stars at dawn,  
 All the heart of the world is here.

# Song,

*"I will not ask one glance from thee;"*

COMPOSED FOR THE WORK

By WILLIAM LINLEY, Esq.

THE POETRY by Miss COSTELLO.

[The thought is the glow of the glowing form is intensely beautiful and suggestive to some of the most striking passages of the Latin Poets: In depicting the Passion in Words, the Composer indicated that simplicity would not be too easily achieved in. We do not know other passages to name. W. Linley.]



score and set - tle ty In that ex - traor - dinary place for

et In that ex - traor - dinary place for get

III

I must not, dare not, dare then speak,  
In mine's most primitive time,

Now the great world is my mine,  
And I forget the world above and below.



Chorus

Hand in hand we'll dance - - - a - - round, for the place is far-ry ground,  
 Hand in hand we'll dance - - - a - - round, for the place is far-ry ground  
 Hand in hand we'll dance - - - a - - round, for the place is far-ry ground.

For the place is far-ry ground  
 For the place is far-ry ground  
 For the place is far-ry ground.

16.  
 When morning sun is bright,  
 And evening's stars are  
 shining and twinkling,  
 Through day, thro' night and  
 thro' the year, you'll find us  
 dancing round our holy shrine.

17.  
 There are a million worlds  
 that float about in space,  
 A planet near is white,  
 The far-ry one is red,  
 From the bright sun's rays,  
 In solemn dance we move about.

18.  
 The planets move and the  
 stars twinkle in the sky,  
 From day, at dawn, at dusk,  
 That world has a rhythm,  
 And if the music were not heard,  
 The place were silent as a tomb to-day.

19.  
 It is a song of glory given  
 by angels to us men,  
 The young and tender souls,  
 Their words were words of truth,  
 To the morning song to men,  
 These words are golden words to men.

## The Fairies.

*Il Barbiere di Silesia*, from the popular German Opera – *Die*

Composed by Cass. Manna

©The words were extracted from the original German text by two independent raters (H.M., J.M.) with three other students of the University.

1. **Introduction**

[illegible]

2. *From the End of a Story.*  
**BEETHOVEN.**

BEETHOVEN.







Handwritten musical score for piano, featuring a repeating pattern of chords and melodic lines. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The piece is marked "And." and "Allegro".

Handwritten musical score for piano, continuing the composition. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The piece is marked "And." and "Allegro".

Handwritten musical score for piano, featuring a repeating pattern of chords and melodic lines. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The piece is marked "And." and "Allegro".

Handwritten musical score for piano, continuing the composition. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The piece is marked "And." and "Allegro".

Handwritten musical score for piano, featuring a repeating pattern of chords and melodic lines. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The piece is marked "And." and "Allegro".



# Cabatina,

*"Da lei, per cui respiro,"*

Sung by Sign. CANADONI, in the Opera of

ELISA e CLAUDIO.

Composed by MERCADANTE.

Amazzone.

Da lei, per cui so- pi- ro, Oh

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo/mood is marked 'Amazzone'. The lyrics 'Da lei, per cui so- pi- ro, Oh' are written below the vocal line.

dal lei so- no da- re- to, Oh, lei- non so- no- to- to

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'dal lei so- no da- re- to, Oh, lei- non so- no- to- to' are written below the vocal line.

le- to- to, Oh non- ri- do non- ri- do Oh

The third system of the musical score. It concludes the vocal and piano parts. The lyrics 'le- to- to, Oh non- ri- do non- ri- do Oh' are written below the vocal line.

Musical score for the first system. The vocal line (treble clef) has lyrics: "In - ter - na - mi - se - re - re - re, Ohi - stes - se - re - re". The piano accompaniment consists of a right hand (treble clef) with chords and a left hand (bass clef) with a simple bass line.

Musical score for the second system. The vocal line (treble clef) has lyrics: "re - re - re - re, In - ter - na - mi - se - re - re - re, Ohi - stes - se - re - re". The piano accompaniment continues with similar harmonic support.

Musical score for the third system. The vocal line (treble clef) has lyrics: "re - re - re - re, In - ter - na - mi - se - re - re - re, Ohi - stes - se - re - re". The piano accompaniment continues with similar harmonic support.

Musical score for the fourth system. The vocal line (treble clef) has lyrics: "re - re - re - re, In - ter - na - mi - se - re - re - re, Ohi - stes - se - re - re". The piano accompaniment continues with similar harmonic support.

Quintetto.

No. 1.

Pomero.

The musical score is written for a vocal part (No. 1) and piano accompaniment (Pomero). It consists of six systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The piece is titled 'LA POPPA' and is a 'Ritorn.' (Ritornello). The composer is 'Quintetto'.

FINALE DEL PONTALEDI.

« « Chiusa magnifica, indicata per la scena, chiusa dei Drami, parte del coro, così scritto. »







# LA FIDELITY

[Basso.]

Quadrato.

No. 17.

PANDORA.

## LA FERNANDA.

(Ritornel)

Quadrilles.

No. 7.

Pizzicato

The musical score is written for piano and consists of five systems. The first system is marked 'Pizzicato'. The music is in 2/4 time. The right hand plays a melody with notes and rests, while the left hand provides a rhythmic accompaniment with chords and single notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

The musical score is written for piano and consists of five systems of staves. Each system typically has two staves, with the right hand on top and the left hand on the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

# FINALE

Chœurs entrent tout, se croisent deux à deux, chantant distinctement, à voix pleines, et se mouvant  
des dames. C'est la partie pour les six autres.



A GIGUE,  
OF DANCE MOVEMENT, in the old Style,  
*for the Piano-Parts ;*  
*Composed expressly for the Harmonicon,*  
—  
I. MOSCHELES.

LEADER.









**Rondo,**  
**FOR THE PIANO-FORTE,**  
 BY  
**H. KAGEL, (of Paris).**

TO WHICH IS PREFIXED A NEW SHORT  
 INTRODUCTION.

*Modero.*

The musical score is written for piano and includes an introduction and a rondo section. The introduction is marked 'Modero' and the rondo is marked 'Rondo'. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

**RONDO**

**Adagio**









# Arietta,

Sung by MARIAN CAMPORESE,

IN THE LAST SCENE OF THE TRAGEDY OF "OTHELLO"

Composed by G. ROSSINI.

*Andantino*

*Andantino.*

Al - ti - to a po - chi - na - to, In - stant - na - to al do -

... la - na - to, Que - ro - so. Ma - ri - ca, To - gi - na - to, Ma - ri - ca, To - gi - na - to.

me - - - - - , I'm - in the same old - - - - - No ex - - - - - of

The house, the wonderful, lonely way,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

*(Bitter words.)*

I.

Against a pile of ice under  
A mountain and under  
The snow and under  
And yet under snow  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

II.

I remember the night  
Of cold and snow,  
Of snow and snow,  
Of snow and snow,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

III.

No, no, no, the house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

*(Bitter words.)*

I.

Against the pile of ice under  
A mountain and under  
The snow and under  
And yet under snow  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

II.

The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

III.

No, no, no, the house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

*(Bitter words.)*

I.

Against a pile of ice under  
A mountain and under  
The snow and under  
And yet under snow  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

II.

The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

III.

No, no, no, the house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful,  
The house, the wonderful, lonely way,  
The house, the wonderful, lonely way.

First system of musical notation. The vocal line (treble clef) begins with the lyrics "Now I sing to you, The secret I sing to you". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation. The vocal line continues with the lyrics "The secret, my friend, is — — — — —". The piano accompaniment continues with the same rhythmic pattern.

Third system of musical notation. The vocal line concludes with the lyrics "is — — — — —". The piano accompaniment ends with a final chord. The word "Cresc." is written above the first measure of the piano part.

32

All that is written is altered,  
 In thy dawn will I dwell,  
 For the whole are one but altered  
 The landscape and the land,  
 Why then should I seek further dawn,  
 And still make love again?  
 When change itself can give no more,  
 'Tis easy to be true.



**Aria,**

*FOR THE PIANO-FORTE,*

COMPOSED PURPOSELY FOR THIS WORK.

By T. A. RAWLINGS.

Andante, con Cresc. ed. Rispres.

ARIEL.



This image shows a page of handwritten musical notation, likely a piano score. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper. The first system has a 'p' marking. The second system has a 'p' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The sixth system has a 'p' marking. The notation is dense and detailed, with many notes and rests. The page is numbered '11' at the bottom left.



# 歌 (Song), By L. van BETHOVEN.

(To follow the foregoing duet.)

MINUET.



TRIO.



# Introduzione

*To the Semi-Opera of Ricciardo e Zoraida,*

By G. ROSSINI.

ARRANGED FOR THE PIANO-FORTE.

**LARGO**

**Moderato**

**pp**

**mod**

**pp**

**mod**







This image displays a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in seven systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century, with a focus on complex rhythmic patterns and melodic lines. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a few chords. The second system continues the melodic line in the treble and adds a more active bass line. The third system features a dense texture with many beamed notes in both staves. The fourth system shows a continuation of the complex rhythmic patterns. The fifth system has a more melodic treble part with a supporting bass line. The sixth system is characterized by a very active, almost continuous stream of notes in the treble staff. The seventh system concludes the page with a final cadence, marked by a double bar line and a key signature change to one sharp (F#).

# Scottish Song.

Song by MISS STEPHENS, in the Restaurant, and also in Glee Societies.

With a Solo ACCOMPANIMENT, &c., adapted to it for the Piano.

[The words of these verses having been often and all persons looking, thought they will be worth, in some measure, a musical setting. For the best and most accurate we are indebted to Thomas Stoddart Esq. and to the Rev. Mr. John's Journal &c.]

Accompaniment

Will ye go in - is - our son, Ben - dy - lad - do, High - land lad - do! There ye'll see the

High - land lad - do, Ben - dy - lad - do, High - land lad - do. For - he's long and

ben - dy - lad - do, Ben - dy - lad - do, High - land lad - do, For the lad that - wears the - green,



Gently rise in Charles's shade,  
 Hymn to the Virgin Mary.  
 Do not let me go for all these.  
 My Hymn to the Virgin Mary.  
 Charles you shall never be there,  
 Hymn to the Virgin Mary.  
 What you are in the world  
 My Hymn to the Virgin Mary.

And the love and the way to love  
 Hymn to the Virgin Mary.  
 No only love in the world,  
 Hymn to the Virgin Mary.  
 There and the love of the world  
 Hymn to the Virgin Mary.  
 And the love of the world  
 Hymn to the Virgin Mary.

### SONG FOR THREE VOICES.

By John Sebastian Smith, Esq., Organist to His Majesty.

1. For the - se - ven days and part - ing stream, I

2. And would not for the world be taught, To

3. For who, is - that can hap - py be, That

spread my life in peace - my friends,

change my life in - - - light - - - the thought.

from the world of all things new?

**Aria,**  
*"Deh calma, oh Ciel,"*  
**SUNG BY MADAME CAMPORESE,**  
 IN THE LAST SCENE OF THE GREAT OPERA OF  
**OTELLO;**  
 Composed by G. ROSSINI.

*Andante*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The piano accompaniment starts with a series of chords and moving lines in both hands. The vocal line enters with a melodic phrase. The lyrics are in Italian and are written below the vocal staff.

Deh calma, oh Ciel, non creder che io sia  
 più o meno, tu che l'hai veduto, tu che l'hai visto, tu che l'hai visto, tu che l'hai visto

The musical score for "The Rose Tree" is presented in three systems. The first system includes the vocal melody and piano accompaniment. The lyrics "The rose tree in the garden, green and leafy, grows ever green" are written below the vocal line. The second system continues the melody and accompaniment, with the lyrics "as the green leaves grow and the leaves grow long". The third system concludes the piece with the lyrics "and when the leaves are gone, the tree is bare". The score is written in a key with one flat (B-flat) and a 2/4 time signature.



**Deliveries:** 1726, collected  
the year's worth of  
the old & new  
the grapes needed  
**May** but the new grapes  
delivered every week for some  
the grapes were delivered  
at company's expense

1000

All sales agreements, to keep  
 From what we estimate  
 Should be included  
 They have to include and  
 Every day anyone can join  
 Let the money come in  
 To keep our business  
 The best business

**Abstract**

Kripke: (a) language is essential  
 (b) necessary for a world  
 (c) meaning is essential  
 (d) it is not contingent that  
 (e) it is not contingent that  
 (f) it is not contingent that  
 (g) it is not contingent that  
 (h) it is not contingent that  
 (i) it is not contingent that  
 (j) it is not contingent that  
 (k) it is not contingent that  
 (l) it is not contingent that  
 (m) it is not contingent that  
 (n) it is not contingent that  
 (o) it is not contingent that  
 (p) it is not contingent that  
 (q) it is not contingent that  
 (r) it is not contingent that  
 (s) it is not contingent that  
 (t) it is not contingent that  
 (u) it is not contingent that  
 (v) it is not contingent that  
 (w) it is not contingent that  
 (x) it is not contingent that  
 (y) it is not contingent that  
 (z) it is not contingent that

# Duet, "FAREWELL, DORINDA!"

CHORUS BY EDWARD GATTS.

The Author of this duet, who has been selected, first, for one of the Choruses of the Grand Opera in Spain, and secondly, for the Grand Opera in Italy, has also been selected, for the Grand Opera in France, for the Grand Opera in Germany, and for the Grand Opera in Russia. He was one of the founders of the Academy of Musical Arts, in 1785, and was afterwards named its Director. He was also one of the founders of the Academy of Musical Arts, in 1785, and was afterwards named its Director. He was also one of the founders of the Academy of Musical Arts, in 1785, and was afterwards named its Director.

(The accompaniment, for the first time, is added for the present work.)

Adagio  
Moderato.



Farewell, Dorinda! Here is the hand that has kept us long and joyfully.

Farewell, Dorinda! Here is the hand that has kept us long and joyfully.

And thus, May it be, may it be, may it be, may it be, may it be, may it be, may it be, may it be.

And thus, May it be, may it be, may it be, may it be, may it be, may it be, may it be, may it be.

we - ver know, thank - ing thought, - ar feel - ing true. All - - the  
 we - ver know, thank - ing thought, - ar feel - ing true. All - - the

thems that threat - en them, - May - the gods, may - the gods,  
 them that threat - en them, - May - the gods, may - the gods,

May the gods di - - vert us, us,  
 May the gods di - - vert us, us

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





# "A Farewell:"

THE POEM BY

ERASMUS MADDON, Esq.,

*Set to Music, specially for the Harmonicon, by*

THOMAS ATTWOOD, Esq.,

*Composer, &c. to His Majesty*

---

By all we feel, and all we know,  
By thoughts of love, and words of woe,  
By tears that tremble in thine eye,  
By thy pale cheek and frequent sigh,  
I swear to think on thee, *Mary*!

By the fair hand that presses mine,  
By those blue speaking eyes of thine,  
By thy young heart (Love's chosen throne),  
Which beats as wildly "pant my own,"  
I swear to think on thee, *Mary*!

For, ah! too seldom have I met  
A heart like thine; and deep regret  
Must dwell so long that we should meet,  
At least for years—perhaps for ever!  
Yet will I think on thee, *Mary*!

Andante con  
Basso continuo.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a 'Dolce' marking. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system of the musical score. The vocal line continues with the lyrics 'For all we feel, and'. The piano accompaniment continues with a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

The third system of the musical score. The vocal line continues with the lyrics 'all we know, thy thoughts of love, and words of rue, thy'. The piano accompaniment continues with the same flowing sixteenth-note pattern.

The fourth system of the musical score. The vocal line concludes with the lyrics 'love that burns - like a glass eye, By the pale death and'. The piano accompaniment concludes with a final cadence.

Be - quest, right, Up thy pale cheeks --- and then a - quest right, I

round the bark, for death --- is dead, I want to stick at

# Interlude

See, Ma - ry,

The rose tree had no green when  
 The snow lay thick and white  
 The rose tree had no green when  
 The snow lay thick and white

The rose tree had no green when  
 The snow lay thick and white  
 The rose tree had no green when  
 The snow lay thick and white



de - - - pas, dis-moi : je te sers de - - - Tu me sers de - - - de la

ce - - - me, tu me la sers de - - - me, de - - - pas de - - - de

ce - - - me, me pas sers je te me pas sers je -

ce me pas sers je - - - de

CEMPINO

Piano  
Andantino

A musical score for a piece titled "CEMPINO" by Puccini, marked "Piano Andantino". The score is written for piano and consists of seven systems of two staves each (treble and bass clef). The music is in 3/4 time and features a variety of musical notations including chords, single notes, and rests. Dynamics such as *for* and *pp* are indicated throughout the piece. The notation includes many beamed notes and complex chordal structures, particularly in the upper register of the treble staff.

Prose

A. I. R.

Que notre vie, Doit être en - vie! Le réactionneur Est de

Fa

gauche ou droite. Le jour s'é - claire - Que pour tous peuples, . . . Ces ac - tions

valent. C'est leur plus beau dé - vel - op - pe - ment et nous à vos côtés en - tre - nous.

D C

En - je - lant une occasion par leur sa - tis - faction. Tout est en - tre - nous. Dans les dé -

D C

vis, jamais. Toi-même ne nous. Mais - Les deux plus, ces sont pour tous les vis - Mais

Chorus of Nymphs (Three Soprano)

First and  
Second

Tenors

Que ce - les - ses, Des fleurs en - - vie! Les voi - les - leur Et de

gar - der ses - ses. Pour tous de - ses - les Etas a - venir les - des a - voir les,

Et avec a - voir les - ses, Nos fleurs sont plus riches De fleurs les - ses,

Les b - les - les des je - rusalem des fleurs. Que ce - les - ses Des fleurs en -

vie! Les voi - les - leur Et de gar - der ses - ses.



*Précipue.*

*Chorus, a 3.*

Belles fleurs, que nous aimons - long. Il ne fait ni - tant que vous. On se

*Précipue.*

comme eux les deux, quand on est deux les ch - vage. Belles fleurs, que nous aimons

*Chorus, a 3.*

long. Il ne fait ni - tant que vous Les a - mou - reux et les par - tage, Qui lui -

*Précipue.*

qu'on que vous je - tions. Belles fleurs, que nous aimons - long. Il ne fait ni - tant que

*Chorus, a 3.*

vous. Belles fleurs, que nous aimons - long, Il ne fait ni - tant que vous

# Aria,

From the popular German Opera, *Der Freischütz*,

CARL MARIA von WEBER.

ARRANGED FOR THE PIANO-FORTE.

Stanza. Duet.

The musical score is presented in five systems, each with a treble and bass staff. The first system is marked 'Stanza' on the left and 'Duet' on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is arranged for piano-forte.







# La Chasse,

From *Le petit Chaperon Rouge*,

Composed by BOTTICELLI.

ARRANGED FOR THE PIANO-FORTE.





**Waltz,**  
**By A. DIABELLI,**  
FROM THE SEVENTH OF  
**BEETHOVEN'S THIRTY-THREE VARIATIONS, Op. 100,**  
FIRST PUBLISHED AT PIANO  
CONCERTATIONS

Violoncello

The image displays a musical score for a Violoncello, specifically a waltz by A. Diabelli. The score is presented in five systems, each consisting of a single staff. The notation is written in treble and bass clefs, with various musical symbols including notes, rests, and dynamic markings. The first system is labeled 'Violoncello' on the left. The music is in 3/4 time, as indicated by the 'Waltz' title and the rhythmic patterns. The score is a transcription of the seventh variation from Beethoven's Thirty-Three Variations, Op. 100, originally for piano. The notation includes many sixteenth and thirty-second notes, characteristic of the piece's intricate texture. The page number '11' is visible at the bottom left of the fifth system.



A QUADRILLE-RONDO,  
Or DANCE MOVEMENT, in the modern Style.

*for the Misses &c.*

*Composed expressly for the Harmonicon,*

—

I. MOSCHELES

*Andante Moderato*

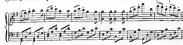
*Introduction*

The Introduction section consists of three systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line. The second system continues this texture with more complex chordal structures in the right hand. The third system concludes the introduction with a final cadence.

*Allegro*

*Schubert  
Sonata*

The Allegro section consists of four systems of piano accompaniment. The first system is marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The right hand plays a lively melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The subsequent systems continue the melodic and harmonic development of the piece, featuring various chordal textures and melodic lines. The section concludes with a final cadence in the fourth system.







(Fugue)

ALLEGRO  
MA  
TOSTO.

The musical score is written for a two-part instrument, likely piano and organ, as indicated by the 'ALLEGRO MA TOSTO.' marking. It consists of six systems of staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The first system also includes the text '(Fugue)' and 'ALLEGRO MA TOSTO.'. The subsequent systems continue the fugue, featuring various musical notations such as eighth notes, sixteenth notes, and rests. The score is written in a style typical of 19th-century musical notation, with a focus on rhythmic precision and melodic development. The final system ends with a double bar line and a repeat sign.

*(Piano)*

11





# Romance,

By HAYDN,

*Arranged for the Piano-Forte*









*"Love Unblinded,"*

**A Song,**

By **MR. (afterwards DR.) WILLIAM TURNER ;**

The Words by **TOM DUFFEY ;**

*The Accompaniments added to it for this Work,*

(From "A Collection of New Songs, never printed before;" Published in 1814.)

—————

WILLIAM TURNER was of the second son of Christopher — and a student of *Bliss*. When young he, like other youths here in the western town, a circumstance which induced him to sing abominable songs: Royal Chapel, of which his first master is Goddard in 1814, and afterwards was appointed a Slave-Caretaker in the United Church of St. Paul, and a King-Priest of the Christian Church of St. Peter in Providence. In the year 1818, he succeeded Daniel of the family in the University of Cambridge. Mr. Turner died in 1842, at the age of eighty-eight, and was buried in the Church of Providence. During his entire career, and at the same time with his wife Elizabeth, whose death happened five years before his own. They had three children for a few years after of memory, and his three children continued up to the world as Christian examples of dutiful sons and fathers. The daughters, and only child, of these two excellent persons was married to Mr. John Robinson, General of Providence Affairs, a good son of the Lord. She had a good voice, and sang in the House of Ministers; performed in the Synagogue, (Sings-Song) in 1818, and in 1819, and then later American Robinson, a singer in the same singing, was called Mrs. Frances Robinson — daughter of Mr. Bliss. P. 501 (18)

My life and my death were close to you

accompaniment

you, I longed each moment, and died every hour, but

now your lips are upon my eyes, I see how my poor

heart, and you when I die, by the smiling and dim blue sea

Singer sang his song, but his first love hath - - - fled;  
With his all he has done.

# III.

There was, when Arizona, I thought you so bright  
 An angel when'd in the glances of light;  
 Did your smile and magnetism now I think pale,  
 Have taught my dull sense to distinguish the ideal  
 And now I can see in your face no such trace,  
 No charm in your person, no dark in your eyes

# The Song

Of ADAMANT, in the WINTER'S TALE, Act IV, Sc. 3.

Set to Music by W. LINLEY, Esq<sup>r</sup>.

(From the "Melodrama & Dramatic Songs")

Violoncello

First system of musical notation for Violoncello, featuring a single melodic line on a five-line staff in G major, 4/4 time.

Adagio

Look as white as daisies now, Cypress black as star was once, Shaven as round as

Second system of musical notation for Violoncello, continuing the melodic line from the first system.

do - well as we. Made for the one and for the other, Rough as hard as

Third system of musical notation for Violoncello, continuing the melodic line.

nothing as long, For time for us is - dy - d's death long, Golden quick and

Fourth system of musical notation for Violoncello, concluding the piece with a final cadence.



the - swallows. For my sake to give their lives, to give their lives, to

This system contains the first two staves of the musical score. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

give their lives. Come my - dear ones my - dear ones. my - dear ones.

This system contains the next two staves. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.

take of me, Come my dear ones, take of me, take of me, take of me.

This system contains the third and fourth staves. The vocal line features a more complex melodic line with some grace notes. The piano accompaniment continues with a steady rhythm. The lyrics are written below the vocal staff.

This system contains the final two staves of the musical score. The vocal line concludes with a final melodic phrase, and the piano accompaniment provides a concluding harmonic structure. The lyrics are written below the vocal staff.

# Canzonet,

"KIM HENST EMBARK'D."

The MUSIC by HIMMEL;

ORIGINALLY SET TO GERMAN WORDS, AND FOR THIS WORK TRANSLATED AND  
ADAPTED TO AN ENGLISH SONG, WRITTEN BY

DAVID CANNY, Esq.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Kim Henst embark'd on the". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

Second system of the musical score. The vocal line continues with the lyrics "the waves of ocean, he'll stand by me, independent of wealth or power, the world is my". The piano accompaniment continues with the same rhythmic pattern.

Third system of the musical score. The vocal line concludes with the lyrics "friend, I'll stand by me, and while he lasts the world is mine, that will I prove." The piano accompaniment ends with a final chord. The system is marked with a double bar line and the number 11.

The musical score for "The Song of the Lark" is presented in three systems. The first system shows the vocal melody in G major, 4/4 time, with lyrics: "rejoice, the song of the lark is sweet, the song that is sweet to all hearts." The second system continues the melody with lyrics: "the song that is sweet to all hearts." The third system shows the piano accompaniment, featuring a simple harmonic structure with chords and single notes in the right and left hands.

When the spring comes that makes young the light in the heart, shall bring thy love - by -

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The music is in common time (C). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note C3. The music continues with various notes and rests, including a final measure with a double bar line.

[illegible]

- ① There were three, four people (how many made of sense, how many were in the boat?) each way.
- ② When I was in the same restaurant meeting the waiter, he said that he had been in the same restaurant for twenty years.
- ③ The waiter was very friendly and very helpful. He was very friendly and very helpful.
- ④ I was in the same restaurant for twenty years. I was in the same restaurant for twenty years.
- ⑤ I was in the same restaurant for twenty years. I was in the same restaurant for twenty years.

• **Chlorophyll** =

Eric,

*From the review: Open of Redwood,*

By **D. HOUSTON**

**WITH AN APPENDIX ON THE FALLOUTS**

[illegible][illegible]

I will not give up to the world, I will not

I will not give up to the world, I will not

I will not give up to the world, I will not

I will not give up to the world, I will not

mel - ly.      The ... ..

mel      The ... ..

The ... ..

*(Chorus melody)*

The golden and silver  
 The golden and silver  
 The golden and silver  
 The golden and silver

*(Chorus melody)*

The golden and silver  
 The golden and silver  
 The golden and silver  
 The golden and silver

*(Chorus melody)*

The golden and silver  
 The golden and silver  
 The golden and silver  
 The golden and silver

# Song,

"DAVID RIZZIO TO MARY, QUEEN OF SCOTS,"

FROM "POEMS BY HENRY NEELE,"

The Music

By THOMAS ATTWOOD, Esq.

COMPOSED, &c. TO HIS MAJESTY.

---

PUBLISHED BY PERMISSION OF THE AUTHOR.

---

**Introduction**

The introduction consists of a single system with a treble staff and a grand piano accompaniment. The treble staff contains a melodic line with a key signature of one flat and a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Oh, lovely! listen to my lay, Willst thou not sing my songster's lay, To

The first line of the song features a vocal melody in the treble staff and piano accompaniment. The lyrics are: "Oh, lovely! listen to my lay, Willst thou not sing my songster's lay, To".

Tell the story of the song, the tale of the song - the story, I would that you do

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Tell the story of the song, the tale of the song - the story, I would that you do".

under the stars and moon, before the night - has, And, gently in the evening hours, breathe

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "under the stars and moon, before the night - has, And, gently in the evening hours, breathe".





## II

I meant this love should never end,  
 Within my soul and about my head,  
 Till life and I should part,



Unknown, unknown, for whole life long,  
 Her pulse was within the song,  
 Until it broke her heart!

## III

But now the spell is broken, and now



Yet they will haunt my bed;  
 Not one nor for thy words or deeds,  
 For lightnings, that from heaven have fallen,  
 Unlike the long-kept fire of earth,



Do - stay, but we - live not.

# Canzonet,

"Good-Narrow!"

The MUSIC by MOZART,

Sung by Miss or Gentleman, solo; but may be performed a Duet or Trio. — This Canzonet Properly of Two Parts or Quartet, written by Thomas Narrows. Adapted by the Original Performer the Best Part. London, Printed by John Keworth, in Pall-mall Street. 1831. (of Francis and J. Reynolds's Musical Works in the Library of the Library.)

Acoustic system



*Al. p*



*From clouds a - way, and wither'd day With night we for - sake our - - own, draw*



*at Morn'g's, sun's / 'tides a - fall, To give my heart good - night a - - Whisp' from the wind to*

please let me, When from the lock I hear you, Had, your thy wing, get

million say, To give my love good-mor-nor, To give my love good

mor-nor!

## II



Wings from thy nest, to the rainbow,  
 Long back in every feather,  
 And from each lot, let me see that  
 Give my fair love good-mor-nor!  
 Shuffled, and changed, in every leaf,  
 Warm, green, and white, and brown,  
 To every leaf, and every feather,  
 Sing my fair love good-mor-nor!  
 Sing my fair love good-mor-nor!

# "GLA CO' MIRTA,"

## Quartetto,

PER A SOPRANO, ALTO, UN TENORE E UN BASSO.

FROM THE TRAGIC OPERA OF "ENEA NEL LAZIO,"

Composed by VINCENZO BIGHINI

*Andante un poco Lento*

**Soprano.**  
**Alto.**

Gla co' mirta in -- tra - glia - la - el, marta in -- tra - via A - mar per

**Tenore.**  
**Basso.**

Gla co' mirta in -- tra - glia - la - el, marta in -- tra - via A - mar per

**Piano.**  
**Fort.**

ma - li, a - glia - ti -- val ma -- li ma - li, che in po -- re an

ma - li, a - glia - ti -- val ma -- li ma - li, che in po -- re an

ma - li, a - glia - ti -- val ma -- li ma - li, che in po -- re an

ma - li, a - glia - ti -- val ma -- li ma - li, che in po -- re an

The musical score for "The Rose Tree" consists of three staves. The first staff is the vocal line with lyrics in English and Italian. The second staff is the piano accompaniment. The third staff is the guitar accompaniment. The lyrics are:

In - love -d - dead - dead. Que - st' non è in fra gli al - bi - ri.  
 in - love -d - dead - dead. Que - st' non è in fra gli al - bi - ri.

The rose-tree in our garden, / It gives us red and white.

[illegible]

1. **Introduction**  
 2. **Background**  
 3. **Methodology**  
 4. **Results**  
 5. **Conclusion**  
 6. **References**

**Additional questions:**  
 Type of equipment used (e.g. camera)  
 Name of the person who took the photo  
 Date Photo was taken (or estimate)  
 Name of the person who took the photo

[illegible]

# "SUR CE MONUMENT,"

THE MARCH AS SET TO MUSIC BY

Valentine de Milleville;

Composed by MÉHUL; and arranged by J. MOSCHELES.

THE WORDS BY M. BOULLY.

*Andante.*

**PIANO-FORTE.**

**VOIX FEMME.**

Sur ce monument, que la mort a vu naître, la mort

sur d'un empereur vainqueur, vaincu, d'un héros, la

sur le sol le plus glorieux de la patrie, que la gloire a vu naître, la mort.


 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 "I am so peaceful and at ease" are written below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.


 The second system continues the musical piece. The vocal line has the lyrics "I have been so at ease in the arms of the Lord". The piano accompaniment maintains its rhythmic pattern, with the right hand playing a continuous eighth-note melody and the left hand providing harmonic support.


 The third system of music shows the vocal line with the lyrics "I am so peaceful and at ease in the arms of the Lord". The piano accompaniment continues with its characteristic eighth-note texture, creating a serene and contemplative atmosphere.


 The fourth and final system of music on this page. The vocal line concludes with the lyrics "I am so peaceful and at ease in the arms of the Lord". The piano accompaniment ends with a final chord. The overall mood is peaceful and devotional.

une - bre te chérie le - ve - toi le grand

un sup - pli - ca - tion le - ve - toi le grand

un - - - - - le - ve - toi le grand

un - - - - - le - ve - toi le grand



# Passacaille,

*From the first "Suites de Pièces pour le Clavecin,"*

COMPOSED BY

GEORGE FREDERICK HANDEL.

*(The Passacaille is the name of a short, quick dance, sometimes repeated in the latter part of the symphonies, and still more frequently in the operas. The title here is retained for brevity, and only an allusion to its origin, but also a hint to the learner that some of the compositions of this Baroque master. The following performer will result in a more dramatic conclusion, that some to readers, that, under suitable circumstances, they might have been suitable for the interpretation of the present day.)*

The image displays a musical score for a piece titled "Passacaille" by George Frederick Handel. The score is written for a single melodic instrument, likely a harpsichord or clavier, as indicated by the original text. It consists of four systems of music, each with a single staff. The notation includes various musical symbols such as notes, rests, and ornaments, characteristic of the Baroque period. The first system begins with a treble clef and a key signature of one flat (B-flat). The subsequent systems continue the melodic line, with some measures featuring ornamental flourishes. The score is presented in a clear, legible format, suitable for a printed edition.

Handwritten musical score for a piano piece, consisting of six systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings, such as the forte 'f' symbol, are present in several measures. The piece concludes with a double bar line and repeat dots at the end of the final system.



# Divertimento,

FOR TWO

PIANO-FORTE;

Composed by J. MAYSEDER.

(ARRANGED FROM THE VIENNA COURT.)

DIVERTIMENTO

1

2

3

4





This image shows a page of handwritten musical notation, likely a piano score. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in black ink on aged paper. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and slurs. The second system features a prominent 'p' marking. The third system has a 'f' marking. The fourth system continues the melodic and harmonic development. The fifth system shows a change in texture with more sustained notes. The sixth system concludes the page with a final cadence. The overall style is that of a personal manuscript or a composer's draft.

This image shows a handwritten musical score for piano, consisting of six systems of staves. Each system has a treble and bass staff joined by a brace. The music is written in a cursive, handwritten style. The first system features a complex, flowing melody in the treble staff with many sixteenth and thirty-second notes, while the bass staff provides a simple harmonic accompaniment. The second system continues this pattern with similar melodic complexity. The third system shows a more varied texture, with the treble staff having more rests and the bass staff becoming more active. The fourth system returns to a more active treble staff. The fifth system features a more rhythmic, almost percussive feel with many beamed notes. The sixth system concludes the piece with a final, sustained chord in the treble and a simple bass line. The paper is aged and slightly discolored, and the ink is dark.



# R O N D O,

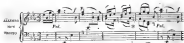
*for the Piano-forte :*

*Composed especially for the Harmonicon,*

BY

J. E. CRAMER,

AND DEDICATED TO HIS DAUGHTER.











# "REMEMBER ME!"

Composed by CARL MARIA VON WEBER:

BRING THE CATATINA IN HIS GERMAN OPERA, "DER FREISCHÜTZ."

(With English Words, from Rosen's Songs, Vol. II., adapted to fit the Music.)

Remember me, while far a - way, I send the thought the world's way.

When I am far a - way, I send the thought the world's way.

When I am far a - way, I send the thought the world's way.

[illegible]



And I wonder you left me here

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics "And I wonder you left me here" are written below the vocal line.

Where're you, think on this a way, And when you find the place you love, And

The second system of the musical score. The vocal line continues with the lyrics "Where're you, think on this a way, And when you find the place you love, And". The piano accompaniment features a series of chords and a melodic line in the right hand.

And you thought to please me stay, And then, dear maid, . . . . .

The third system of the musical score. The vocal line continues with the lyrics "And you thought to please me stay, And then, dear maid, . . . . .". The piano accompaniment continues with a steady rhythm.

... and so far and

The fourth system of the musical score. The vocal line continues with the lyrics "... and so far and". The piano accompaniment features a more complex texture with multiple voices in the right hand.

Meeting,

<sup>2</sup>For two narratives, as a historical and Chinese texts, read as representations by the Chinese people.

BY FELICE BLANGISI

[illegible]

me -- b dag -- a! me --      Tàh i pàr -- a -- g -- a -- a! Dà

me -- b dag -- a! me      Dag -- a -- i pàr -- a -- a! me -- a!

Val d'ar -- a -- a! ah! Dà -- a -- a!      Tàh i pàr -- a -- i -- g -- a -- a! Dà

me -- b dag -- a! me      Dà me -- b dag -- a! me

# Martin Luther's hymn,

Sung by MADAME CATALANI, at the YORK MUSICAL FESTIVAL, and by  
MR. BRADSHAW at the BIRMINGHAM FESTIVAL.

This hymn should be first sung as a Solo, by a Soprano, or a Treble voice, and then repeated by Chorus, the latter to be  
conducted by the three upper voices of the Accompaniment, and the highest voice to sing Solo.

Gloria! Gloria! deo! deo! deo! deo! deo! deo!

and of things we... and! The Judge of all men

from up... you, the clouds of glory and... and! The

from... put words, the green... show the dead which they see

shall be... here! For - give us and in rock

## Salerno March,

In Rossini's semi-serious Opera, *La Cenerentola*.

ARRANGED FOR THE PIANO-FORTE.

The musical score is arranged in six systems, each containing a treble and bass staff. The first system is labeled 'Duetto' on the left. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. The key signature has one sharp (F#). The score concludes with a double bar line and repeat signs at the end of the sixth system.

# Holero,

Composed by CARAFFA.

ARRANGED FOR THE PIANO-FORTE.

Moderato

Crescendo

Fad.

Fad.

Cresc.

Cresc.

Cresc.







# *The Pastorale,*

TRADUCTION, 1878.

TWO INTRODUCTORY MOVEMENTS,

From the 6th Concerto of

ARCANGELO CORELLI :

Composed by him for *The Celebration of the Nativity,*

A SOLENNITY PERTAINING TO THE ROMISH CHURCH.

Or, as the Author's own words,

"*Fatto per la Natività di Natale.*"

---

(NEWLY ARRANGED FOR THIS WORK.)

**Tremor**

Handwritten musical score for a piece titled "Tremor". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a series of chords and melodic lines, with some notes marked with accents. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The lyrics 'The Rose Tree' are written above the treble staff. The score includes a key signature change to one flat and a time signature change to 4/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The music continues with various intervals and rests, typical of a simple folk song.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes a bridge section marked 'Bridge' and a final section marked 'Fin'.





Handwritten musical score for a piano piece, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score is written in a cursive, handwritten style.

" *Cara, del attendimi,*"

# **Cavatina,**

From the Serious Opera of *ZELMIRA*,

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

(The first small staves that appear in this Accompaniment are for the use of those whose voices have not a very extensive compass.)

Ca-ra, del at-ten-di-mi,

Non tem del co-ro, Non tem del co-ro - Va - lei-rei per te.

Pa - ter, Our Fa - ther who art in Hea - ven, Hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Hea - ven. Lead us not into temptation, but deliver us from the evil one. Amen.

[illegible][illegible]

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (soprano), a piano accompaniment (right and left hands), and a bass line. The lyrics 'The Rose Tree' are written below the vocal line. The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a 2/4 time signature.

1999

1. **Identify the subject and predicate.**  
 2. **Identify the main clause and any subordinate clauses.**  
 3. **Identify the tense and voice of the verb.**  
 4. **Identify the mood and tone of the sentence.**  
 5. **Identify the style and register of the sentence.**

Follow it with  
 One year to improve  
 I found better  
 (It is a supported  
 One, still a solution,  
 But you feel sure  
 That work

Downloaded At: 11:53 11 September 2009

**Tony Wilson** *Editor*  
*and* **John Wilson** *Editor*  
*and* **John Wilson** *Editor*

How blue the English  
 Around the loomings!  
 How blue the French  
 They speak loomings!  
 Turkey but one little hint,  
 And in the house  
 I make some



# A Wagatelle,

FOR THE PIANO-FORTE,

By BEETHOVEN.

The musical score is written for piano-forte and consists of five systems of music. The first system is labeled 'Sonata' and 'Allegretto'. The notation is in 3/4 time and features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second system continues the melody and accompaniment. The third system includes a section marked 'Meno.' (Meno). The fourth and fifth systems conclude the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).



This image displays a page of musical notation, likely for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a continuous eighth-note pattern. The second system features a treble staff with a melodic line and a bass staff with a supporting pattern. The third system shows a treble staff with a melodic line and a bass staff with a supporting pattern. The fourth system features a treble staff with a melodic line and a bass staff with a supporting pattern. The fifth system shows a treble staff with a melodic line and a bass staff with a supporting pattern. The sixth system features a treble staff with a melodic line and a bass staff with a supporting pattern. The notation is written in a clear, legible style, with dynamic markings such as *f* (forte) and *p* (piano) indicating the volume of the music.



# Grand March,

From the *Country-Piece*, Op. 79.

Composed by CARL MARIA von WEBER.

Three staves.

$\text{♩} = 120.$



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a treble clef and a key signature of one sharp. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The second system features a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a treble clef and a key signature of one sharp.



# ROMANCE.

From a new German Opera, named "SULHORN &," produced at Stuttgart, last June.

Composed by M. LINDENBAUMER, Kapellmeister.

THE MUSIC TRANSLATED AND ADAPTED TO THE AIR FOR THIS WORK.

LARGhetto.
No. 100.
Trio.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked 'LARGhetto' and the key signature has one flat. The vocal line begins with a melodic phrase, and the piano accompaniment provides a harmonic foundation.

And how anxious will my heart be - come to share - light joys, fulling

The second system of the musical score. The vocal line continues with the lyrics 'And how anxious will my heart be - come to share - light joys, fulling'. The piano accompaniment continues with a steady rhythm.

and from tender affection, sighs to - be - my whole life, if I feel but ready

The third system of the musical score. The vocal line continues with the lyrics 'and from tender affection, sighs to - be - my whole life, if I feel but ready'. The piano accompaniment continues with a steady rhythm.

by love, but ready by love, for breaks me - light heart.

The fourth system of the musical score. The vocal line concludes with the lyrics 'by love, but ready by love, for breaks me - light heart.' The piano accompaniment concludes with a final chord.



Canst thou not, my love! bid me say, about thee, about thee, *about*

see thee, I will, my love, I will see thee to-morrow, thou hast bid me say *see*

say, Thou hast bid me say *see* - say.

III.  
 When the birds of gentle spring  
 Their soft, lovely dream and grace,  
 Oh, no longer wings, sweet Zephyr,  
 Bear these accents to my love?  
 Whither wilt, to tempt me flying,—  
 —to leave me lying,—  
 —Gone, gone the angelic?  
 Have no longer wilt I stay;



Yes, I know thy love, thy love,  
 I will see thee, my love, I will see thee,  
 Thou hast bid me say *see*—(Faint)



*Andante*

My Te-les-son of an-der-son - My Son, Who is - able to - be - be - able

My Te-les-son of an-der-son - My Son, Who is - able to - be - be - able

*Ritornello* *Larghetto*

My Son, Who is - able to - be - be - able

My Son, Who is - able to - be - be - able

musical score for the song "The Broken Bell". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Tanto". The lyrics are: "The broken bell gave the note when he died through-out".

[illegible]

*Andantino*

When the young lad - le - is young, say To the Rose tree, and sing When

The musical score is for the song 'The Rose Tree'. It is written for three parts: Treble, Alto, and Bass. The tempo is marked 'Andantino' and the time signature is 3/4. The lyrics are: 'When the young lad - le - is young, say To the Rose tree, and sing When'. The score includes a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and catchy, with a repeat sign at the end.

The musical score for "The Electric Light" is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The lyrics are: "The electric light is a fine thing, it gives us light and heat." The score includes a vocal line with lyrics and a piano accompaniment. The piece ends with a double bar line.







