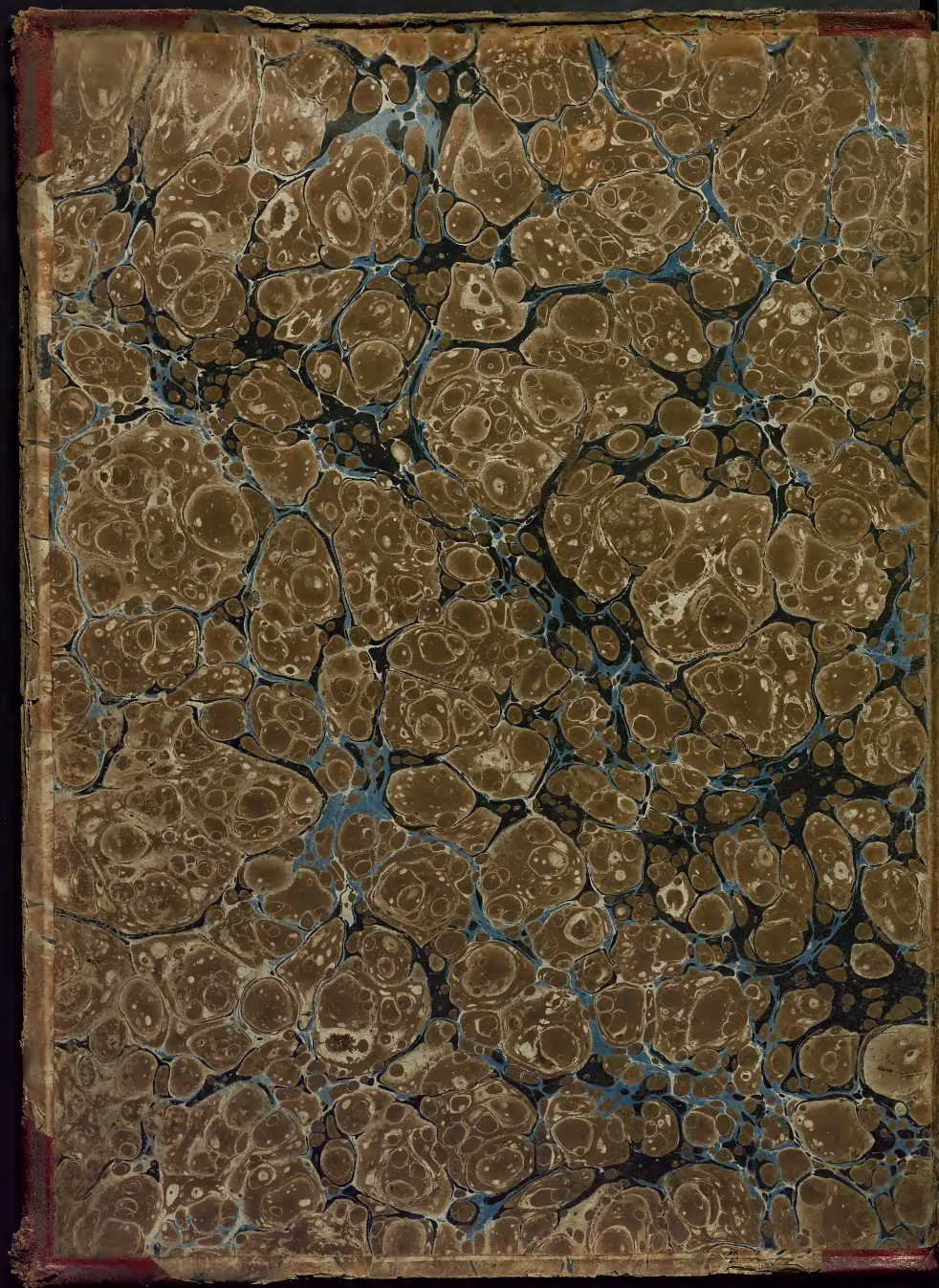


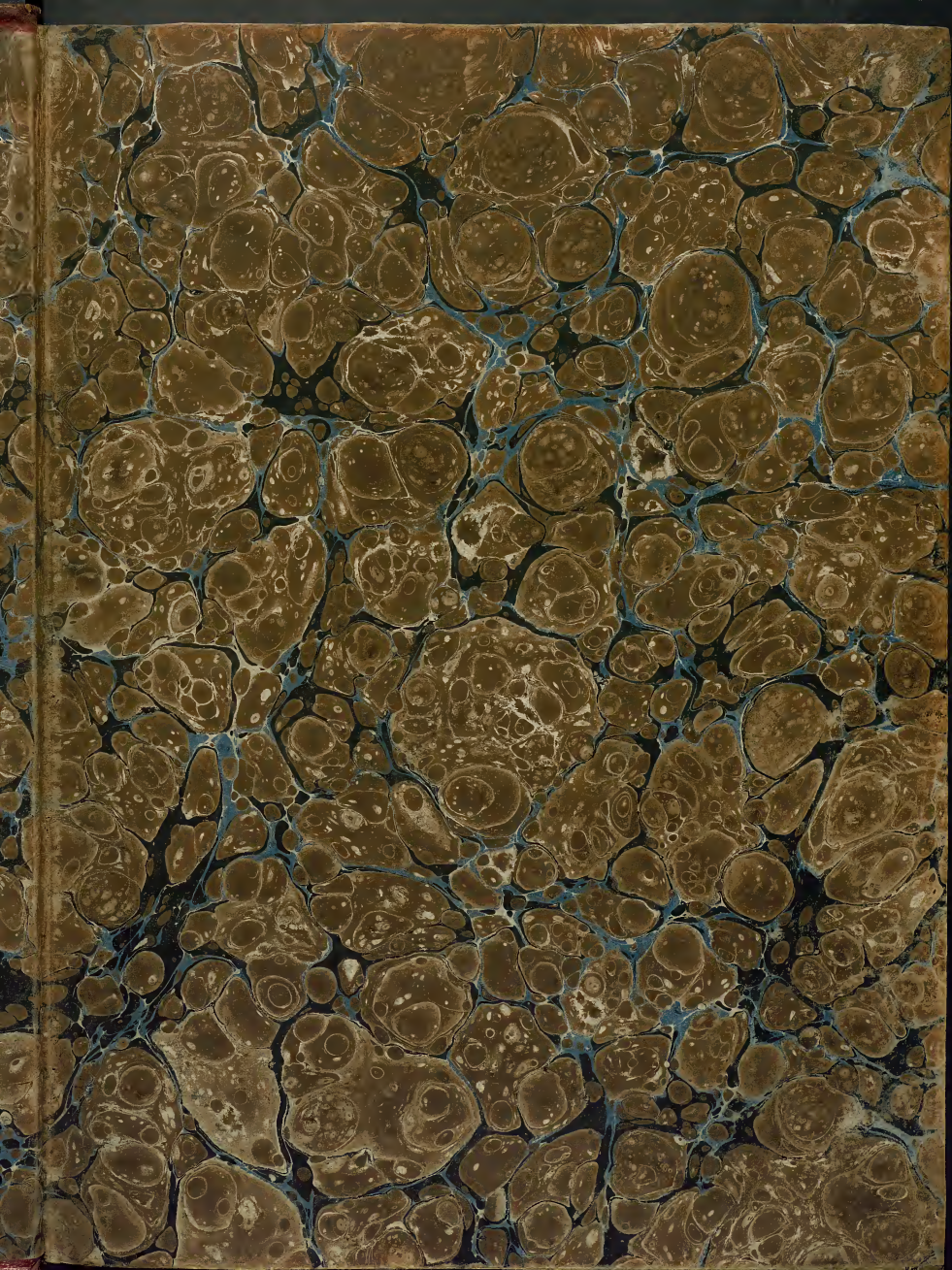
The image shows the front cover of an antique book. The cover is bound in marbled paper with a complex, organic pattern of brown, tan, and cream colors. A vertical strip of red material, likely leather or cloth, covers the spine on the left side. In the center of the cover, there is a rectangular label with a decorative gold border. The label has a red background and the text "MISS SHERIFF." printed in gold, serif, all-caps letters. The book shows signs of age, with some wear and discoloration, particularly at the corners and along the edges.

MISS SHERIFF.









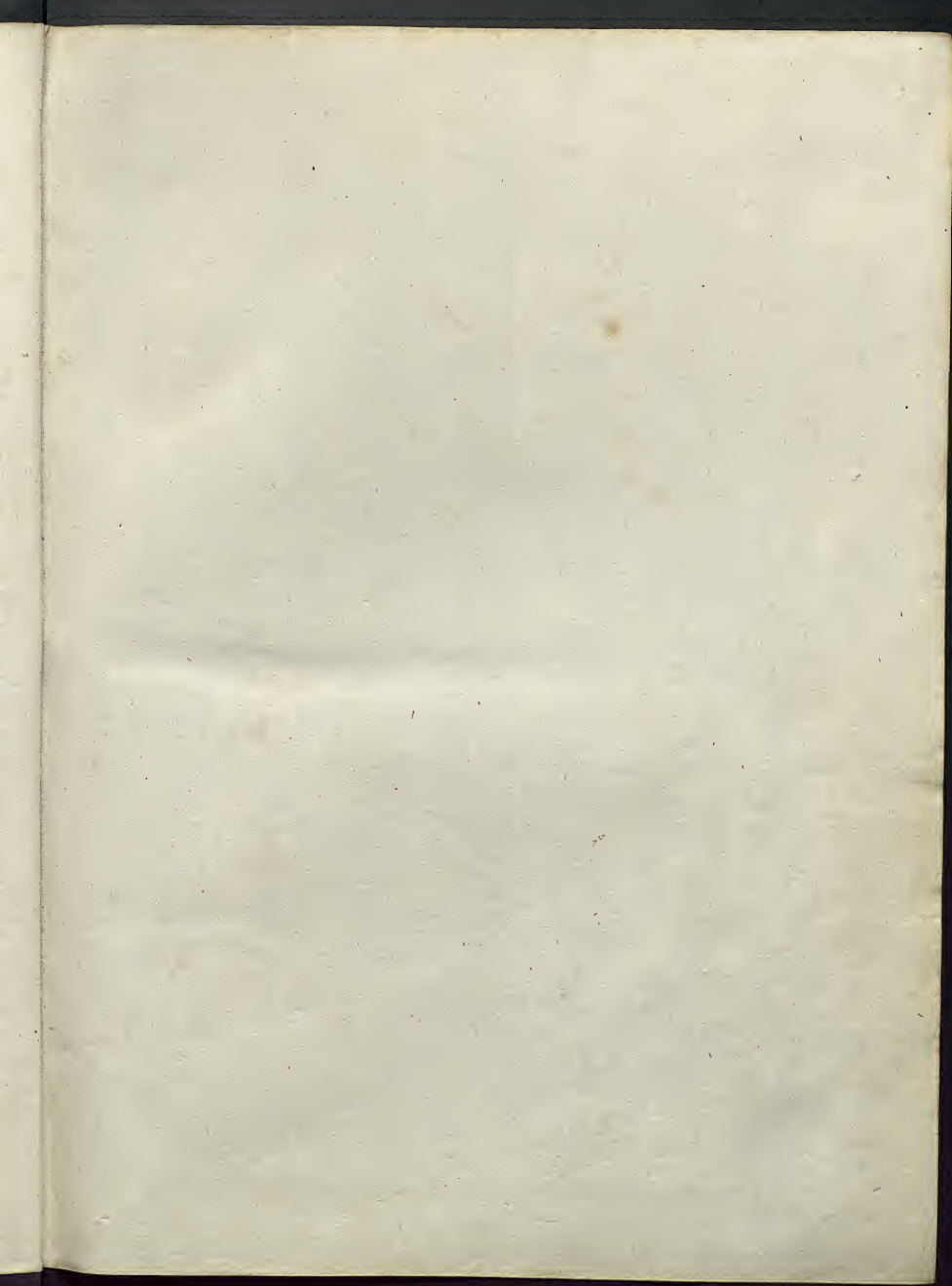


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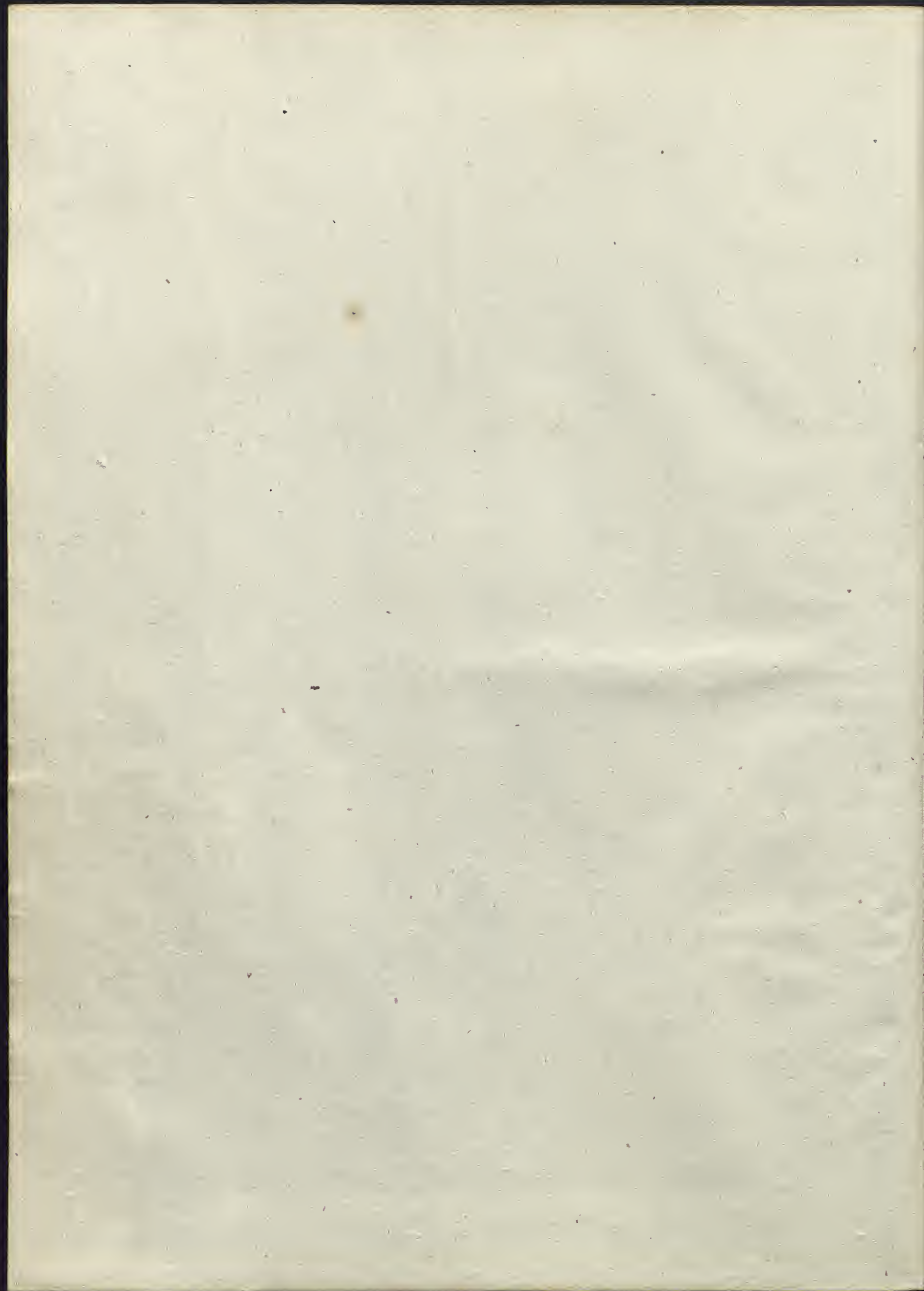
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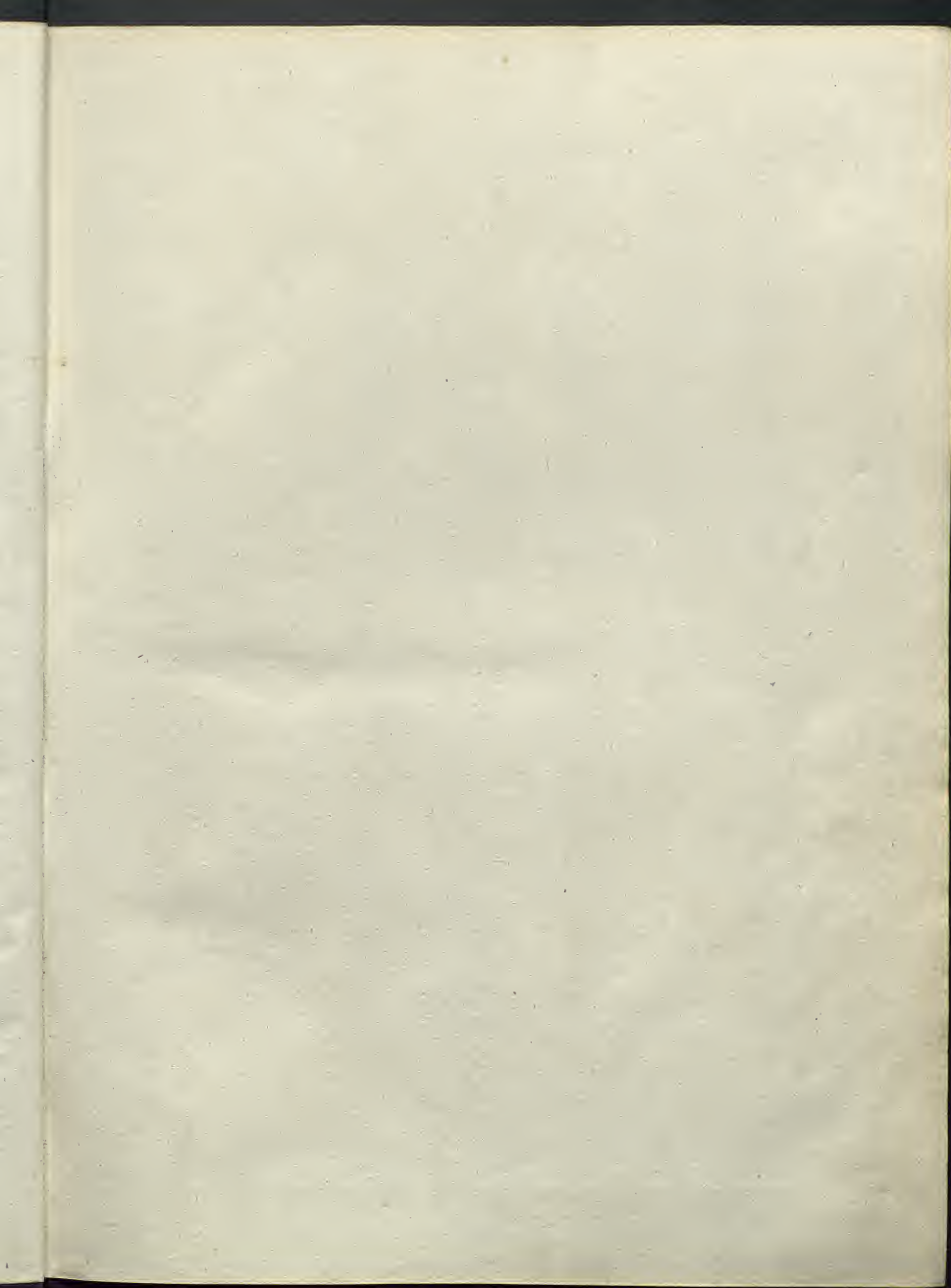


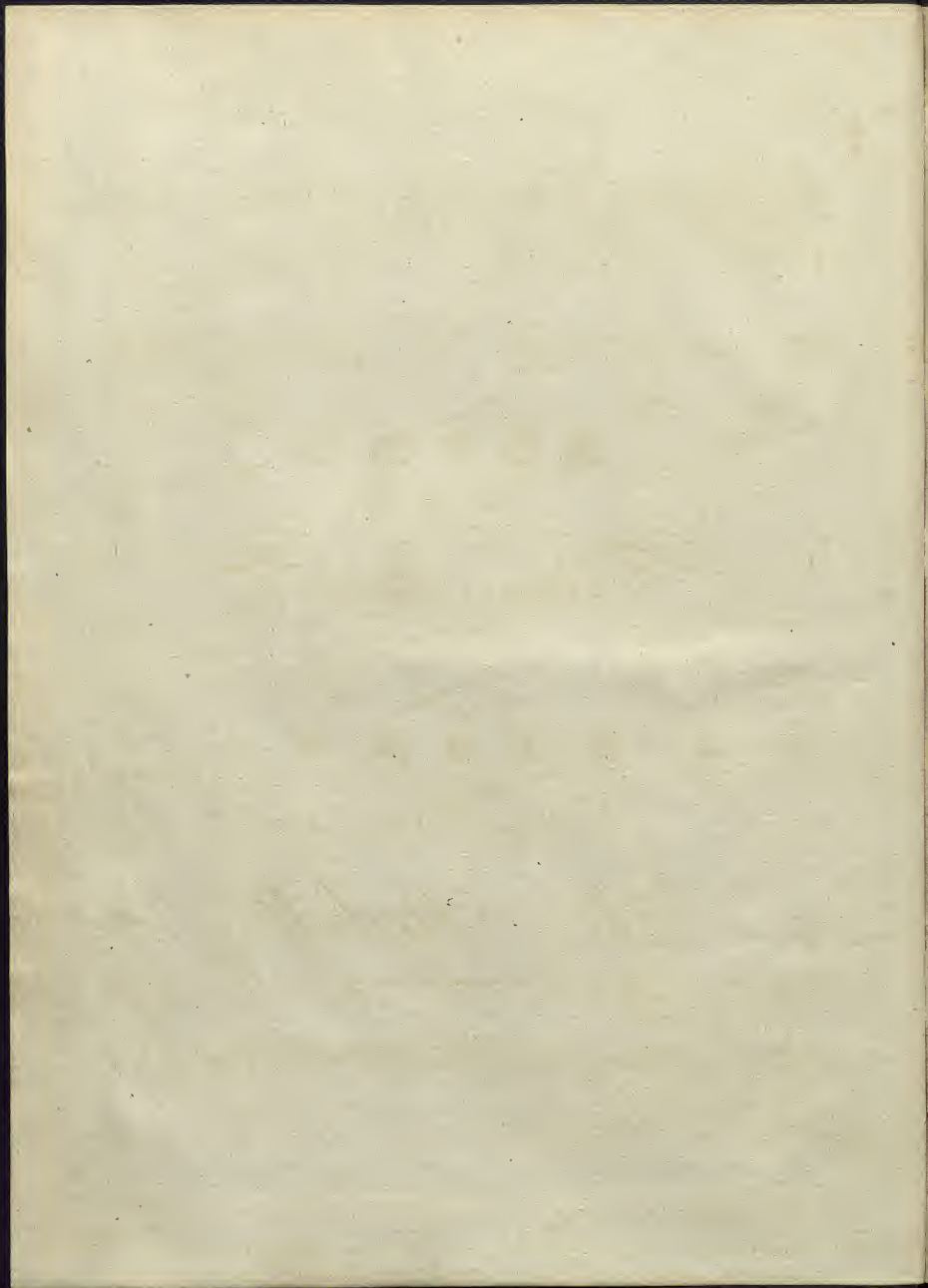














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Piano Forte  
in which is introduced the celebrated description of a  
S T O R M  
Composed by  
D. Steibelt.

Brit. Sta. Hall.

LONDON.

Price 2/6

Printed by Button & Whitaker, 75, St. Paul's Church Yard.

RONDO  
in which is  
Introduced an  
Imitation of  
a Storm.

Pastorale.

Solo

Oboe Solo

ritard

dim

tutti

The musical score is written in G major (one sharp) and 6/8 time. It consists of several systems of staves. The first system shows the main melody with a storm imitation. The second system features an Oboe solo. The third system includes a 'ritard' instruction. The fourth system has a 'dim' instruction. The fifth system is marked 'tutti'. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical score for the first system. The piano part is in the upper staff and the Cors et Oboes part is in the lower staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. Dynamics include *p* and *f*.

Musical score for the second system. The piano part is in the upper staff and the Solo part is in the lower staff. Dynamics include *f*.

Musical score for the third system. The piano part is in the upper staff and the Solo part is in the lower staff. Dynamics include *hr*.

Musical score for the fourth system. The piano part is in the upper staff and the Solo part is in the lower staff. Dynamics include *hr*.

Musical score for the fifth system. The piano part is in the upper staff and the Solo part is in the lower staff.

Musical score for the sixth system. The piano part is in the upper staff and the Solo part is in the lower staff. Dynamics include *cres*.

Musical score for the seventh system. The piano part is in the upper staff and the Solo part is in the lower staff. Dynamics include *dolce.* and *f*.

Musical score for Steinbelt - Op. 33, page 22. The score is in 3/4 time and D major. It consists of six systems of two staves each. The first system starts with a *dolce* marking and features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left. The second system includes dynamic markings of *fz* and *dim*. The third system continues the melodic and harmonic development. The fourth system shows a continuation of the piano's melodic line. The fifth system features a more complex piano part with rapid sixteenth-note passages. The sixth system concludes with a final melodic flourish in the right hand and a sustained harmonic accompaniment in the left.



First system of musical notation, piano and violin parts. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The violin part has a melodic line with some grace notes and slurs.

Second system of musical notation, piano and violin parts. The piano part continues with its intricate texture. The violin part has a *dolce* marking above it, indicating a softer, more lyrical tone.

Third system of musical notation, piano and violin parts. The piano part has a steady, rhythmic pattern. The violin part features a melodic line with some accents and a star symbol above it.

Fourth system of musical notation, Oboe Solo and piano parts. The Oboe Solo part is written on a single staff. The piano part has dynamic markings *f* and *p* alternating. The word *cres* is written at the end of the system.

Fifth system of musical notation, piano and violin parts. The piano part has a dynamic marking *f*. The violin part continues with its melodic line.

Musical score for Steibel Op. 33, page 24. The score is in G major and 3/4 time. It features a piano accompaniment and an Oboe Solo. The piano part includes various dynamics (p, f, sf, dim) and articulations (s, loco, ritard, a tempo). The Oboe Solo is marked "Oboe Solo" and "cres".

The score consists of several systems of staves. The first system shows the piano accompaniment with a treble clef and a bass clef. The second system continues the piano accompaniment. The third system introduces the Oboe Solo, marked "Oboe Solo" and "cres". The fourth system continues the piano accompaniment with markings for "ritard" and "a tempo". The fifth system continues the piano accompaniment with markings for "loco", "dim", and "p". The sixth system continues the piano accompaniment with markings for "fz". The seventh system continues the piano accompaniment with markings for "ritard".



*a tempo*

*pp* *cres*

*f* *sf* *sva*

*loco*

*f* *tutti*

*Cors et Oboes*

*f* *p* *f* *sf* *dim*

*sf* *Solo* *pp* *cres* \*

Piano Forte with the full Orchestra.

loco



Flute Solo

Oboe Solo.

Fagotti Solo.



Musical score for Steinert Op. 33, page 28. The score is in G major and 3/4 time. It consists of five systems of piano accompaniment and one system for Oboe Solo.

The piano accompaniment consists of five systems. The first system is marked *legato.* and *dim*. The second system is marked *cres* and *dim*, and includes a *Tempo primo* section. The third system is marked *ff*. The fourth system is marked *ff*. The fifth system is marked *ff*.

The Oboe Solo part is marked *legato.* and *dim*.

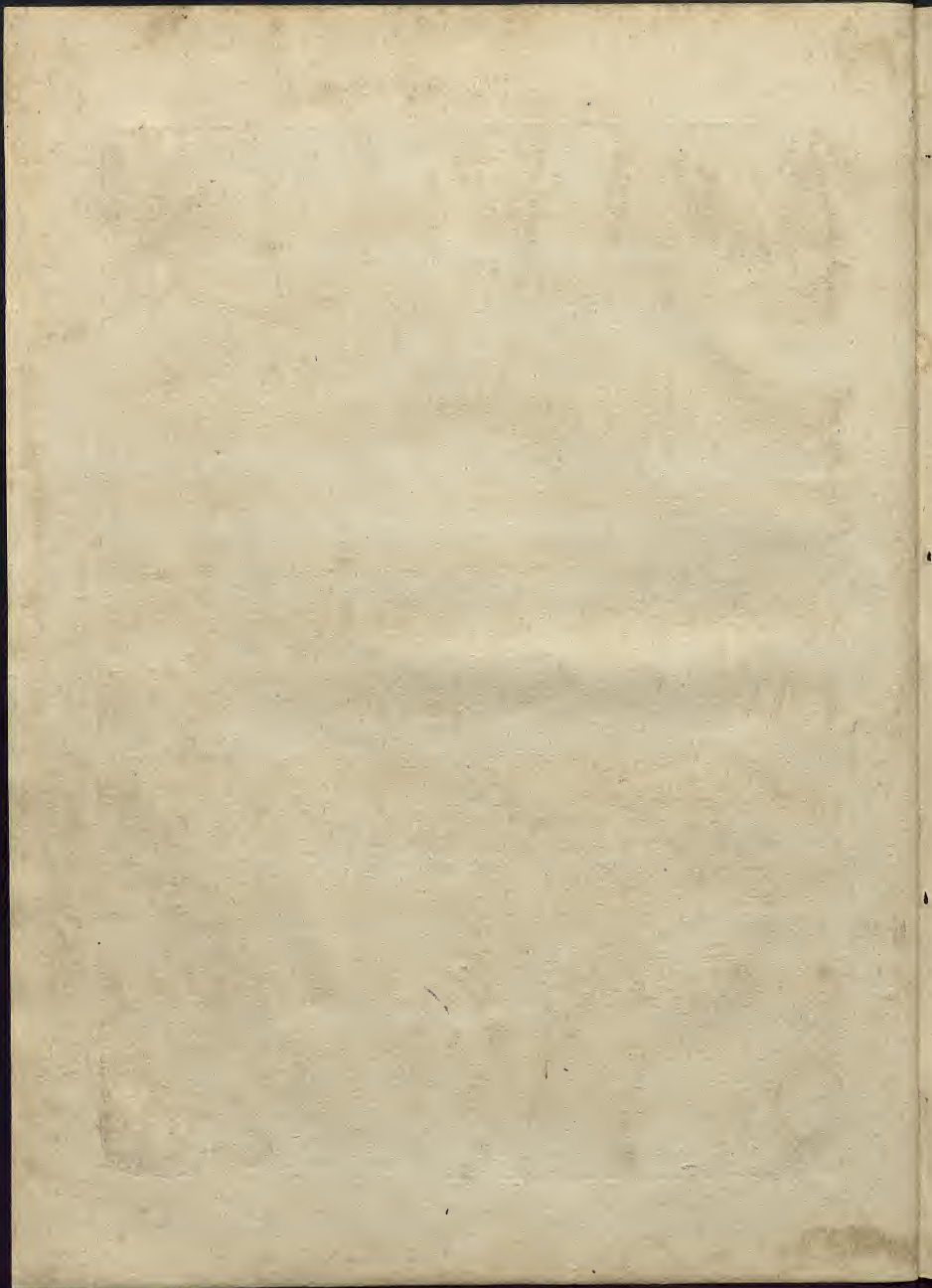
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and a dynamic marking of *f*. The bass staff provides harmonic accompaniment. The word *ritardando* is written below the staff.

Second system of musical notation, continuing the piece with a treble and bass staff. The treble staff shows a descending melodic line with slurs.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a dynamic marking of *sva* (sforzando) and a *ritardando* marking. The bass staff has a *ritardando* marking.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a *ritardando* marking and a dynamic marking of *dim* (diminuendo). The bass staff has a *ritardando* marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a *ritardando* marking and a dynamic marking of *f*. The word *loco* is written above the staff. The system concludes with the word *tutti* and *FINIS.*





  
 with Variations  
 for the  
**Piano Forte**  
 Composed by  
**W. A. MOZART**  
 No 27

London:  
 Printed by W. Clowes & Sons, 7, St. Paul's Church-yard, 1795.  
 Sold by Messrs. G. G. & J. B. Long, 29, St. Martin's Lane, and Messrs. J. & W. Arden, 10, St. Martin's Lane.



## THEMA

L'oiseau Dormoit

M Mozart

N<sup>o</sup> 1.













Mozart N<sup>o</sup> 1

Handwritten musical score for Mozart's No. 1. The score is arranged in systems of two staves each (treble and bass clef). The first system shows a complex melodic line in the treble and a supporting bass line. The second system continues this. The third system is marked "Var: 2." and features a different melodic treatment. The fourth system shows a more rhythmic and melodic development. The fifth system continues the piece. The sixth system shows a change in texture. The seventh system features a more active bass line. The eighth system continues the piece. The ninth system shows a final melodic flourish. The tenth system concludes the piece with a final cadence.

Var: 2.

Mozart N<sup>o</sup> 1



†

## Var: 3.

Musical score for Variation 3, consisting of seven systems of two staves each. The music is in 2/4 time and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'h' and 'f'.

## Var: 4.

Musical score for Variation 4, consisting of two systems of two staves each. The music is in 2/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'h' and 'f'.

Mozart No 1

A handwritten musical score for a piece titled "Mozart N° 1". The score is arranged in ten systems, each consisting of two staves (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr* (trill) and *h* (hairpins). The piece concludes with a double bar line and repeat dots at the end of the final system.

## Var:5. Minore .

Adagio

Tempo Primo

tr

tr

tr



## Var: 6. Majore.

Musical score for 'Var: 6. Majore.' in 2/4 time, featuring a treble and bass clef system. The score consists of seven systems of music. The first system begins with a double bar line and a repeat sign. The second system includes a trill (tr) and first/second endings (1 and 2). The third system features a complex rhythmic pattern in the treble clef. The fourth system includes a trill (tr) and a fermata. The fifth system features a complex rhythmic pattern in the treble clef. The sixth system features a complex rhythmic pattern in the treble clef. The seventh system features a complex rhythmic pattern in the treble clef and a trill (tr) in the bass clef.

## Var: 7.

The image displays a musical score for Variation 7, consisting of eight systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and ornaments. The first system begins with a treble staff containing a whole note chord and a bass staff with a rhythmic pattern of eighth notes. The second system features a treble staff with a melodic line and a bass staff with a similar rhythmic pattern. The third system shows a treble staff with a melodic line and a bass staff with a rhythmic pattern. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic pattern. The sixth system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The seventh system shows a treble staff with a melodic line and a bass staff with a rhythmic pattern. The eighth system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The score concludes with a double bar line and repeat dots.

Var: 8.

Adagio.

Mozart N<sup>o</sup> 1.

VS.



This page contains eight systems of musical notation, each consisting of a piano part (left hand) and a violin part (right hand). The piano parts are written in bass clef, and the violin parts are in treble clef. The music is highly technical, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments such as trills and grace notes. The first system includes a trill in the violin part. The second system features a triplet in the piano part. The third system has a trill in the violin part. The fourth system includes a trill in the violin part. The fifth system has a trill in the violin part. The sixth system has a trill in the violin part. The seventh system has a trill in the violin part. The eighth system has a trill in the violin part. The page concludes with a fermata over the final note of the piano part.

Mozart No. 1.

The image displays a page of musical notation, numbered 11 in the upper right corner. The score is arranged in eight systems, each consisting of two staves (treble and bass clefs). The music is highly technical, featuring intricate rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments such as mordents and grace notes. The notation includes numerous accidentals (sharps, flats, naturals) and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the eighth system.



Var: 5.

Allegro

Mozart No 1



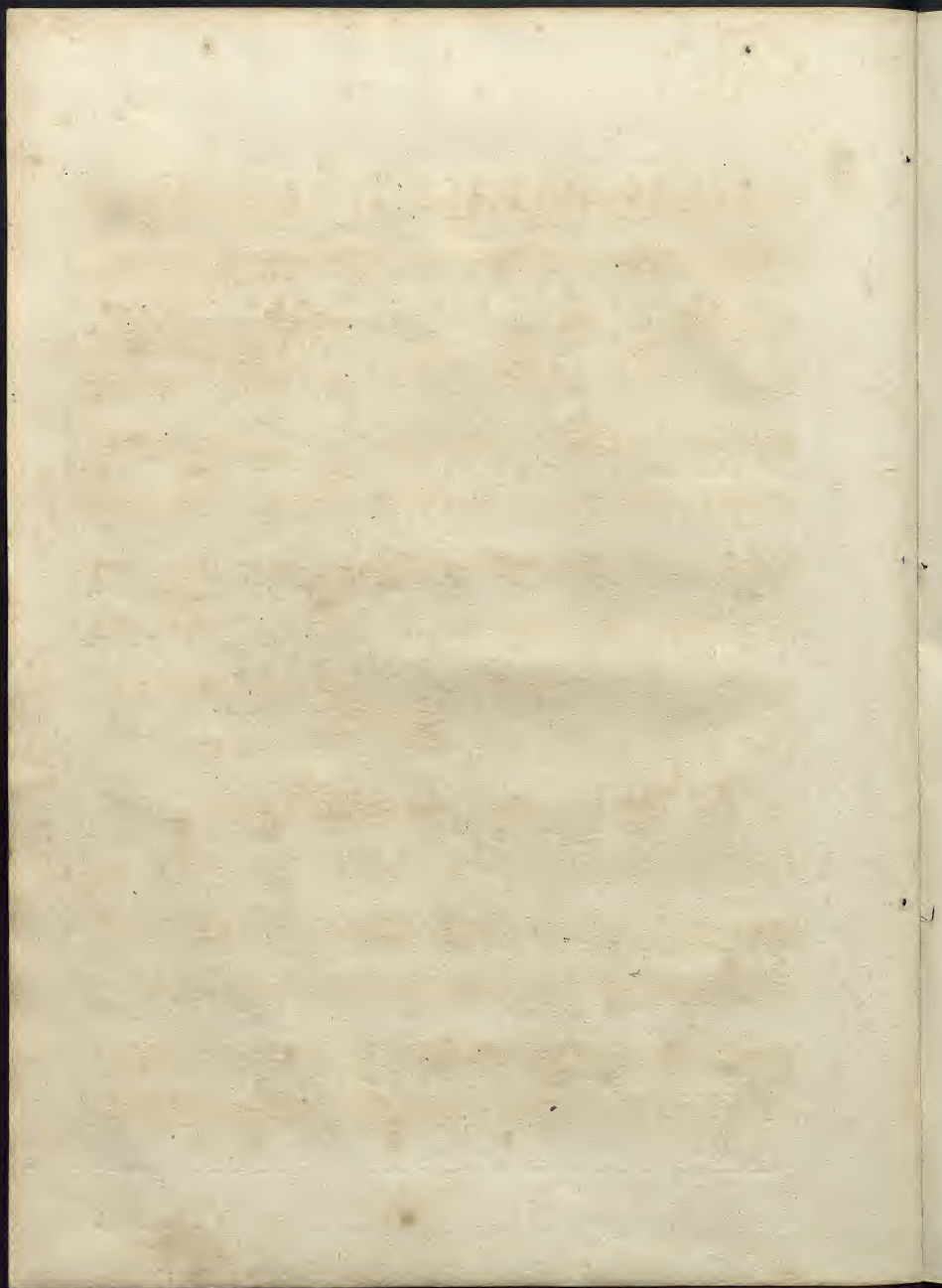
7.

Cadenza

Tempo Primo

Mozart No 1

This page contains a musical score for a piano piece, likely a sonata by Wolfgang Amadeus Mozart. The score is written for two staves, treble and bass clef. It begins with a section labeled "Cadenza", which is characterized by intricate, rapid passages in both hands. The tempo then changes to "Tempo Primo", marked with a 2/4 time signature. The score concludes with a final cadence. The page number "7." is visible in the upper right corner, and "Mozart No 1" is printed at the bottom left.



MOZART'S

Overture

TO  
*La Clemenza di Tito.*

FOR

TWO PERFORMERS

on the

Piano Forte.

with Accompaniments for

Flute and Violoncello.

Adapted & Inscribed to

Miss Mary Wylie

By

J. MAZZINGHI.

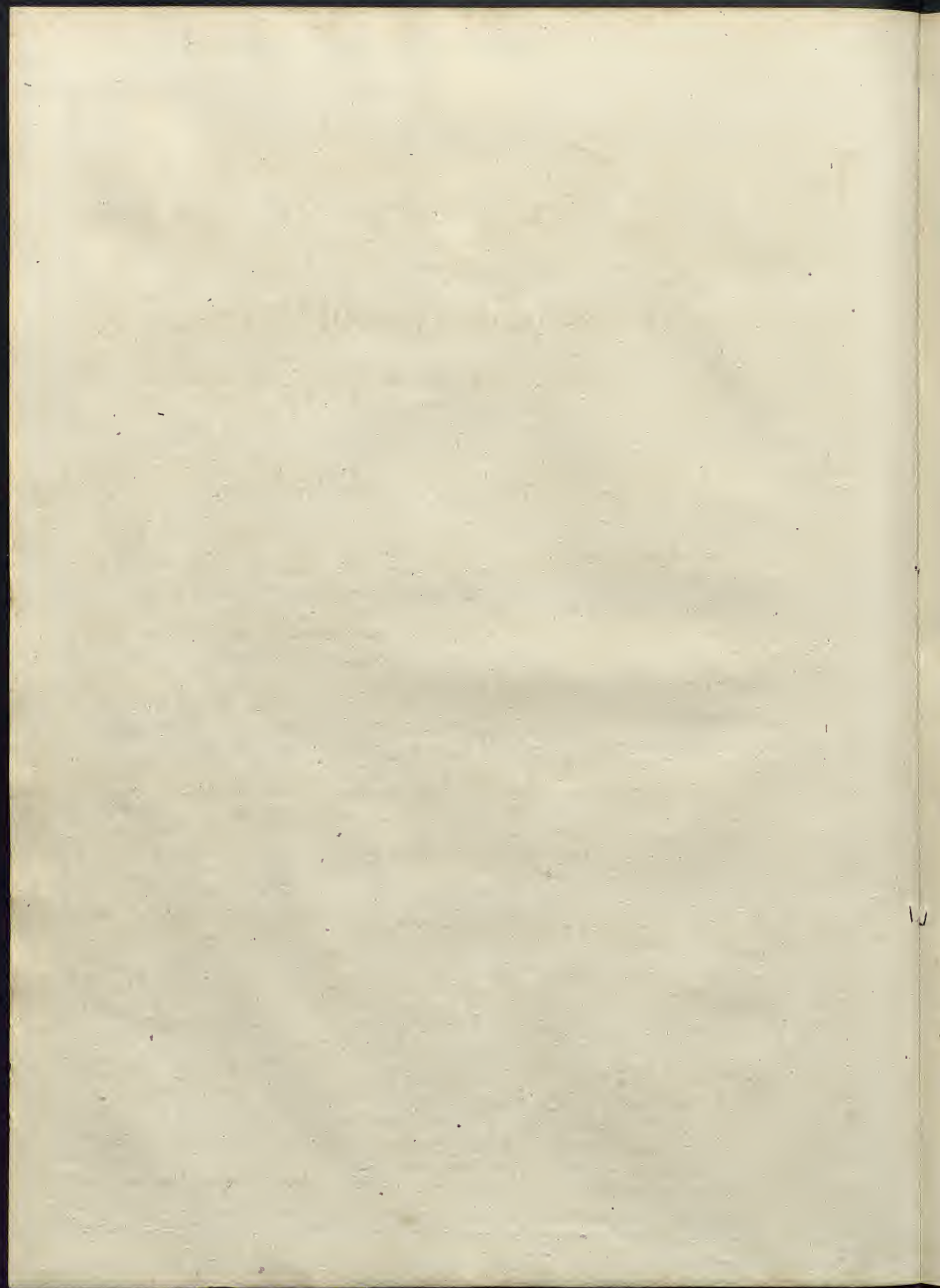
Printed at the Ball.

LONDON.

P. 3<sup>d</sup>

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AND VIOLONCELLO.

## OVERTURE La Clemenza di Tito.

ALLEGRO

The musical score is arranged in two systems, each with two staves. The top staff of each system is for the piano (piano part), and the bottom staff is for the violin (violin part). The tempo is marked "ALLEGRO".

Dynamics include *f* (forte), *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). Articulations include accents and slurs. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Specific markings include "cresc." (crescendo) in the piano part of the fifth system, and "1" and "dol" (dolce) in the violin part of the sixth system. The score concludes with a fermata in the piano part of the seventh system.

Ov: La Clemenza D.



## PRIMO

3

## OVERTURE La Clemenza di Tito

ALLEGRO

8 -

*f*

*f*

*f*

8 -

*f*

*f*

*p*

*f*

8 -

*f*

*f*

*p*

*f*

*f*

8 -

*p*

loco

*p*

*p*

eres

*f*

*sf*

*f*

8 -

*f*

*sf*

loco

dol

8 -

*p*

loco

*p*

Ov. La Clemenza.

## SECONDO

This musical score is for the second movement, labeled "SECONDO". It consists of eight systems of music, each with a grand staff (treble and bass clefs). The dynamics are marked as follows:

- System 1: *p* (piano) in the bass line, *f* (forte) in the treble line.
- System 2: *sf* (sforzando) in the treble line, *f* (forte) in the bass line.
- System 3: *eres* (crescendo) in the treble line, *rf* (ritardando forte) in the bass line.
- System 4: *p* (piano) in the bass line, *p* (piano) in the treble line.
- System 5: *p* (piano) in the bass line, *p* (piano) in the treble line.
- System 6: *f* (forte) in the bass line, *f* (forte) in the treble line.
- System 7: *sf* (sforzando) in the treble line, *sf* (sforzando) in the bass line.

The score includes various musical notations such as slurs, accents, and dynamic markings. The first system has a "1" in the bass line. The piece concludes with a final *p* (piano) marking in the bass line.

Musical score for Primo, page 5. The score is written for two staves (treble and bass clef) and includes various dynamics and performance markings. The piece is marked *loco* in several places. Dynamics include *p* (piano), *sf* (sforzando), *f* (forte), *fp* (fortissimo piano), *cres* (crescendo), and *dol* (dolcissimo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes a section marked *8* (likely a repeat or measure count). The piece concludes with a *loco* marking and a *p* dynamic.

Ov: La Clemenza D.



Musical score for "Ov: La Clemenza D." in G major, 2/4 time. The score consists of seven systems of music, each with a treble and bass staff. The piece features a variety of dynamics and articulations.

Dynamics and markings include:

- mf* (mezzo-forte)
- cres* (crescendo)
- sfz* (sforzando)
- p* (piano)
- sf* (sforzando)
- sp* (sotto piano)
- f* (forte)
- pp* (pianissimo)
- pp dol* (pianissimo dolce)
- 1*, *2*, *3* (first, second, and third endings)

The score includes first, second, and third endings, marked with the numbers 1, 2, and 3. The piece concludes with a final cadence.

Ov: La Clemenza D.

8 - - - - - loco

*sf* *cres* *f* *p*

*sf* *sf* *cres* *fp* *fp* *fp*

8 - - - - - loco

*fp* *fp* *fp* *fp* *p* *sf* *sf*

8 - - - - - loco

*sf* *p* *sf* *sf* *sf*

8 - - - - - loco

*cres* *sf* *dol* *p*

8 - - - - - Dol

8 - - - - - loco

*p* *dol*

Ov: La Clemenza D.

The musical score is written for two staves per system. The first system (measures 1-4) features a bass line with a steady eighth-note accompaniment and a treble line with a melodic line. Dynamics include *f* and *ff*. The second system (measures 5-8) shows a more active treble line with sixteenth-note patterns and a bass line with a similar accompaniment. Dynamics include *f*, *ff*, and *p*. The third system (measures 9-12) continues the rhythmic complexity, with dynamics of *f*, *ff*, and *p*. The fourth system (measures 13-16) features a treble line with a melodic line and a bass line with a steady accompaniment. Dynamics include *f*, *ff*, and *ff*. The fifth system (measures 17-20) shows a treble line with a melodic line and a bass line with a steady accompaniment. Dynamics include *ff*, *ff*, *cres*, and *f*. The sixth system (measures 21-24) features a treble line with a melodic line and a bass line with a steady accompaniment. Dynamics include *f*, *f*, and *f*. The seventh system (measures 25-28) concludes the page with a treble line that has a melodic line and a bass line with a steady accompaniment. Dynamics include *f*.



8

*f* *rf* *rf* *rf*

8

*f* *R* *f* *rf* *f* *p*

8

*f* *rf* *p* *loco*

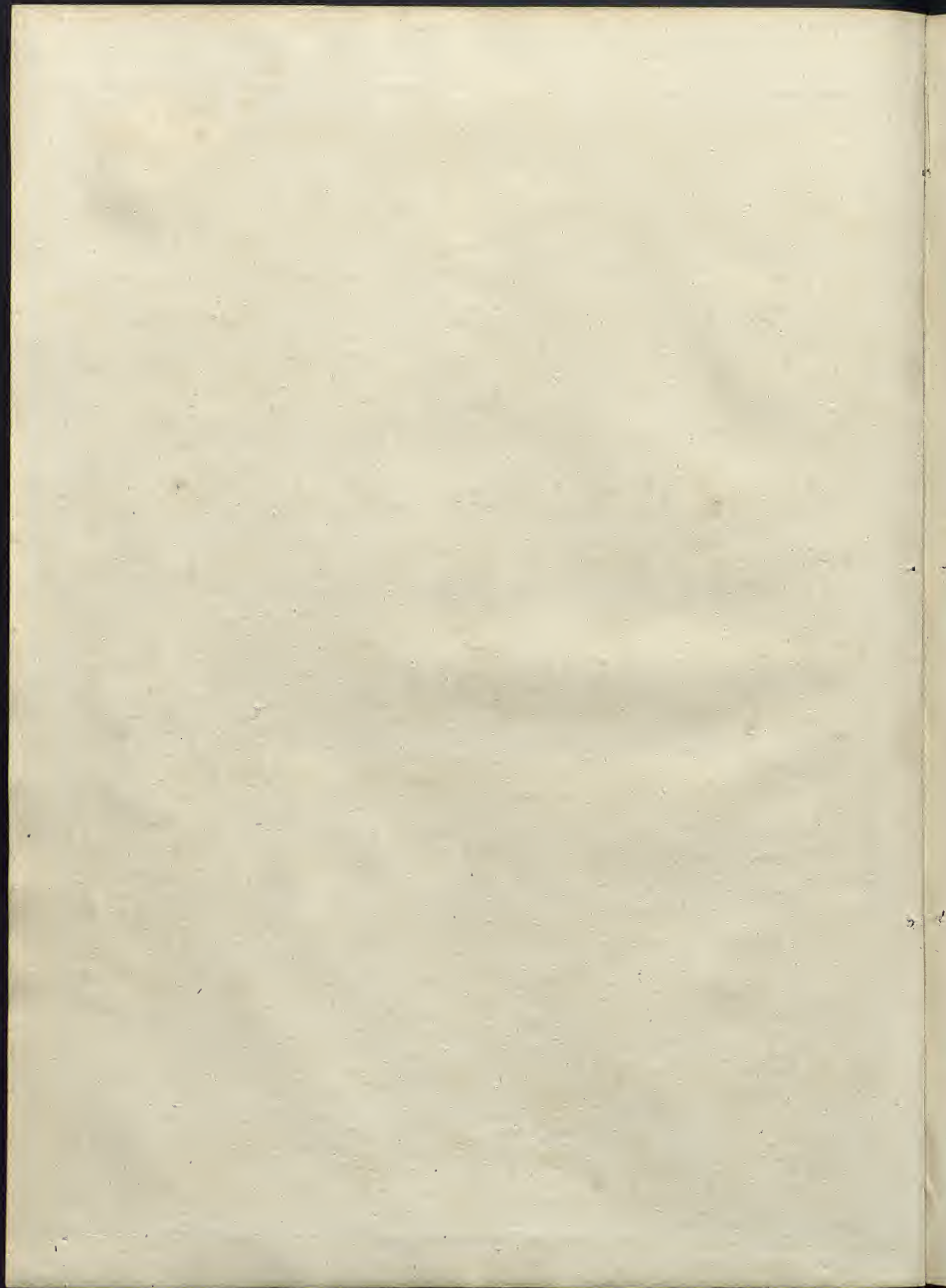
*p* *cres* *f* *rf* *rf*

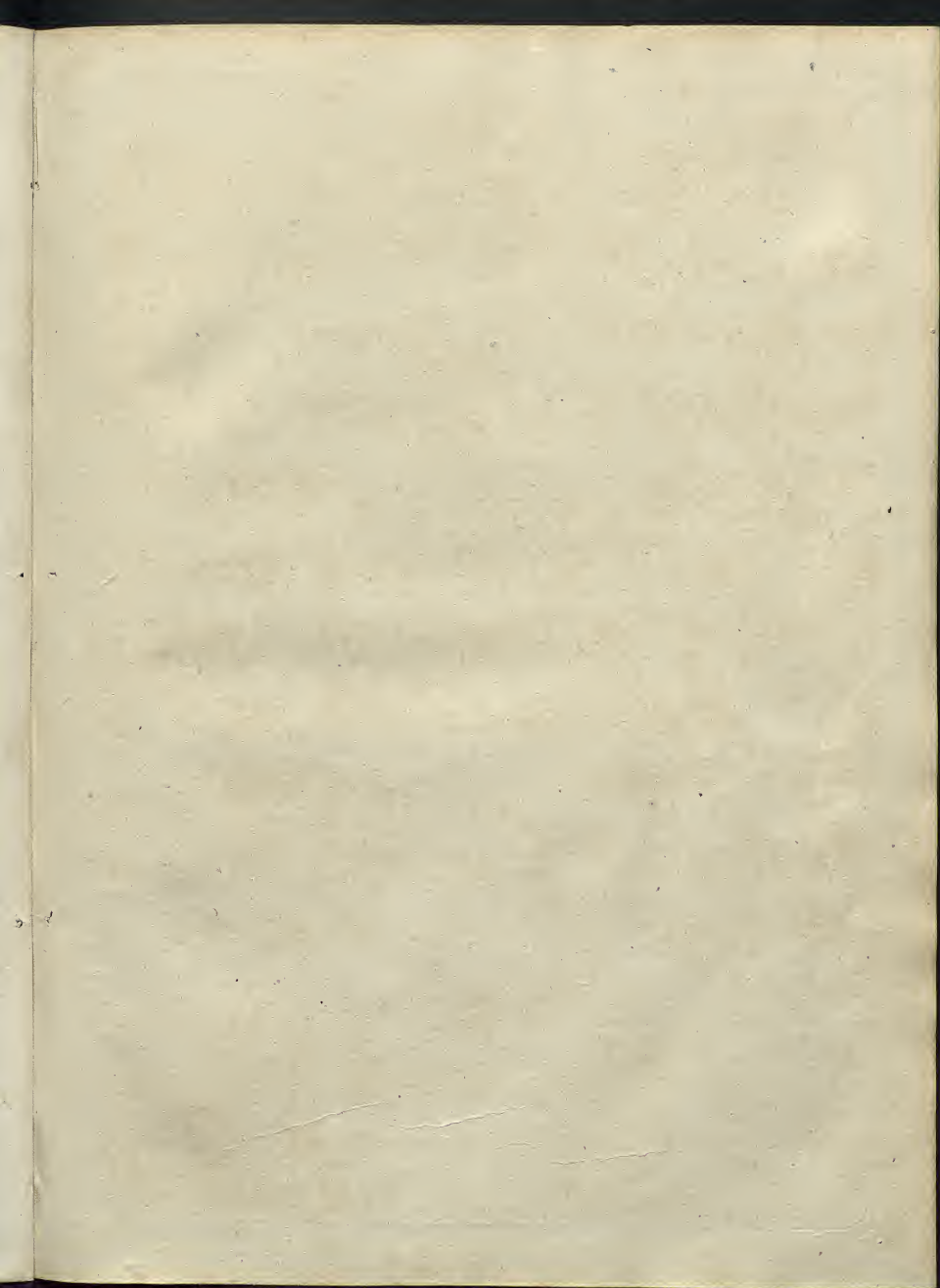
*rf* *rf* *cres* *f*

*rf* *f* *rf*

8

*f* *loco*



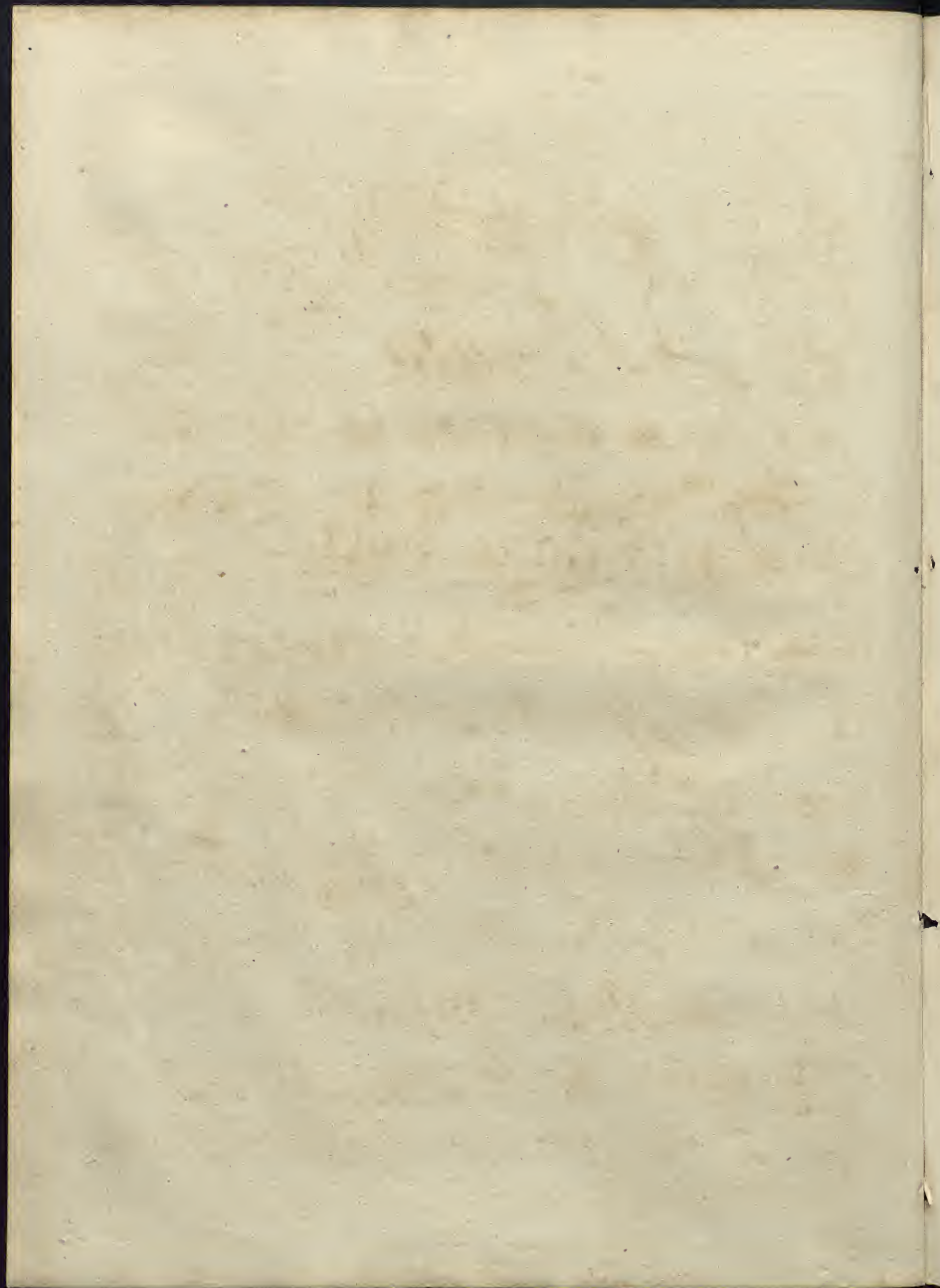




ALLEGRO

The musical score is written for a single flute part in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'ALLEGRO'. The score consists of 15 staves of music. The first staff starts with a dynamic of *f* and includes an 8-measure rest. The second staff begins with a dynamic of *f* and includes a 1-measure rest. The third staff starts with a dynamic of *sf* and includes a 3-measure rest. The fourth staff begins with a dynamic of *p* and includes a 2-measure rest. The fifth staff starts with a dynamic of *f* and includes a 1-measure rest. The sixth staff begins with a dynamic of *sf* and includes a 1-measure rest. The seventh staff starts with a dynamic of *f* and includes a 1-measure rest. The eighth staff begins with a dynamic of *sf* and includes a 1-measure rest. The ninth staff starts with a dynamic of *f* and includes a 1-measure rest. The tenth staff begins with a dynamic of *sf* and includes a 1-measure rest. The eleventh staff starts with a dynamic of *f* and includes a 1-measure rest. The twelfth staff begins with a dynamic of *sf* and includes a 1-measure rest. The thirteenth staff starts with a dynamic of *f* and includes a 1-measure rest. The fourteenth staff begins with a dynamic of *sf* and includes a 1-measure rest. The fifteenth staff starts with a dynamic of *f* and includes a 1-measure rest. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *sf*, *p*, *ff*, *pp*, *loco*, and *Dol*. There are also several 8-measure rests throughout the piece.







A  
Sonata

for the Grand or Small

Piano Forte

with Additional Keys.

Composed & Dedicated

TO

M<sup>rs</sup> Chinnery.

BY

J. L. Dussek.

Op. 24.

Pr. 2/6.

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## SONATA.

Allegro  
con  
Spirito.

ff p mf

sf p sf rf

sf Loco

p

p pp

con espress. p

p

The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes.

The second system continues the piece. The upper staff has a melodic line with a trill-like figure and a fermata. The lower staff continues with a steady eighth-note accompaniment.

The third system features a more complex texture. The upper staff has a rapid sixteenth-note passage with a 'Sve' marking above it. The lower staff has a melodic line with a 'Loco' marking above it, indicating a change in articulation.

The fourth system shows the continuation of the sixteenth-note passages in the upper staff and the accompaniment in the lower staff.

The fifth system continues the musical development. The upper staff has a 'Sve' marking and a 'Loco' marking. The lower staff has a melodic line with a 'Loco' marking.

The sixth system includes dynamic markings. The upper staff starts with a forte (*f*) dynamic and a hairpin crescendo. The lower staff has a piano (*p*) dynamic marking.

The seventh system concludes the piece. The upper staff has a piano (*p*) dynamic marking and a hairpin crescendo leading to a fortissimo (*ff*) dynamic. The lower staff continues with the accompaniment.



This page of musical notation is for a string quartet, consisting of four staves. The music is written in a minor key and features a complex, rhythmic texture. The notation includes various dynamic markings such as *p*, *mf*, *f*, *pp*, *ff*, *mezz f*, and *ppp*. Performance instructions include *Legate tutti*, *Slentando*, *Cres*, and *loco*. The piece is marked with a tempo of 8. The notation is dense, with many sixteenth and thirty-second notes, and includes some slurs and accents. The overall style is characteristic of 19th-century chamber music.





## RONDO.

Pastorale  
 Allegretto  
 Moderato  
 con  
 espressione.

*pp* *pp* *f* *f* *pp* *p* *mez* *sf* *sf* *sf* *sf* *loco* *p* *pp*

Dussek Op. 24



First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef provides a rhythmic accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The system concludes with the instruction *smor.* (smorzando).

Second system of musical notation, consisting of a treble and bass clef. The treble clef continues the melodic line. The bass clef accompaniment remains. Dynamic markings include *f* and *mez* (mezzo-forte). The system ends with a fermata over the final note.

Third system of musical notation, consisting of a treble and bass clef. The treble clef features a section marked *loco* (ad libitum), where the melodic line is more fluid and less tied to the underlying rhythm. The bass clef accompaniment continues. Dynamic markings include *mez*.

Fourth system of musical notation, consisting of a treble and bass clef. The treble clef has a *loco* section. The bass clef accompaniment is more active. Dynamic markings include *pp* (pianissimo).

Fifth system of musical notation, consisting of a treble and bass clef. The treble clef continues with a *loco* section. The bass clef accompaniment is consistent. Dynamic markings include *pp*.

Sixth system of musical notation, consisting of a treble and bass clef. The treble clef has a more rhythmic and structured melodic line. The bass clef accompaniment is steady. Dynamic markings include *f*.

Seventh system of musical notation, consisting of a treble and bass clef. The treble clef features a melodic line with some ornaments. The bass clef accompaniment is rhythmic. Dynamic markings include *f* and *ff* (fortissimo).

This page contains seven systems of musical notation, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The piece is marked "MINORE." in the second system. Dynamics include *p*, *mez*, *pp*, *ff*, *ppp*, *mf*, and *rf*. Articulations include accents and slurs. A "Cresc." marking is present in the second system. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Dynamics and markings:  
 - System 1: *p*, *mez*, *pp*  
 - System 2: MINORE., *ff*, *ppp*, Cresc.  
 - System 3: *ppp*  
 - System 4: *rf*  
 - System 5: *rf*  
 - System 6: *rf*  
 - System 7: *rf*



dim

*p*

*f*

*p*

*pp*

*f*

*ff*

*ff*

*p*

*mez*

*pp*

*ff*

*loco*

*ff*

*f*

*Cres*

V.S.



8  
*ff* Dim *p* *pp* *loco*

*ff* *f* *pp*

*ff* *p* *mez* *pp*

Dim

*p* *loco* *Dol* *p*

*p* *ff*

Dussek Op. 24

# The Harmonious Blacksmith <sup>1</sup>

A favorite Air, with

## Variations

G. F. HANDEL.

Pr. 1/6

London, Published by W<sup>m</sup> Dale, 8, Poultry.

AIR

The first system of the 'AIR' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp) and common time. The melody in the treble staff begins with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G, and then a series of eighth notes in a descending scale: G, F#, E, D, C, B, A, G. The bass staff provides a simple harmonic accompaniment with quarter notes G, B, D, E, F#, G.

The second system continues the 'AIR' section. The treble staff features a trill (tr) on the G note. The bass staff continues with the same accompaniment as the first system.

DOUBLE. I.

The first system of the 'DOUBLE. I.' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major and common time. The melody in the treble staff is a series of eighth notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The bass staff provides a simple accompaniment with quarter notes G, B, D, E, F#, G.

The second system of the 'DOUBLE. I.' section continues the melody. The treble staff features a trill (tr) on the G note. The bass staff continues with the same accompaniment.

The third system of the 'DOUBLE. I.' section concludes the piece. The treble staff ends with a repeat sign. The bass staff continues with the same accompaniment.

V. S.

## DOUBLE. 2.

DOUBLE. 2.

## DOUBLE. 3.

DOUBLE. 3.

## DOUBLE. 4.

DOUBLE. 4.



The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music features a melodic line in the treble and a more rhythmic, accompanimental line in the bass.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic theme, while the bass staff provides a steady accompaniment with some rhythmic variation.

DOUBLE. 5.

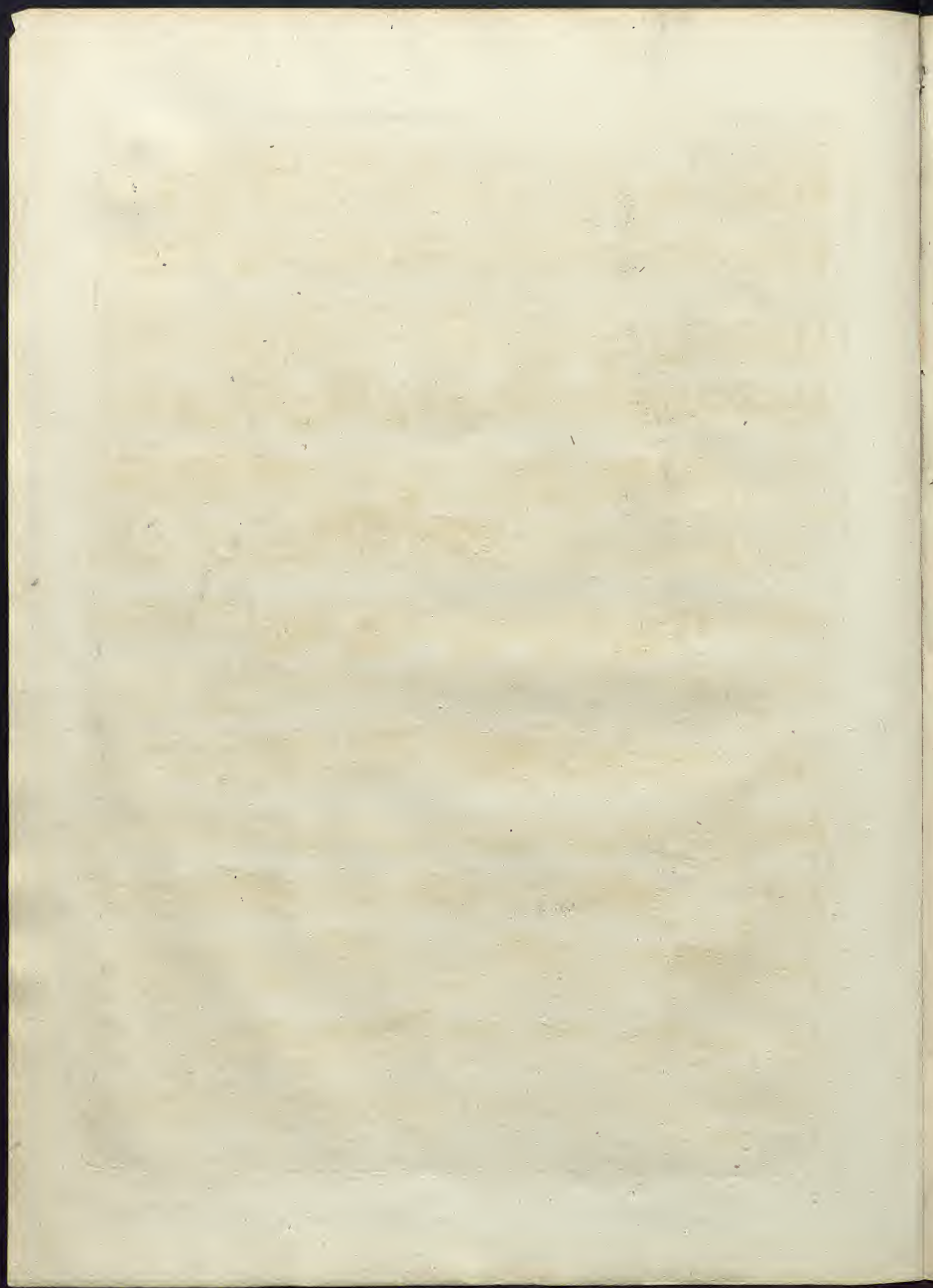
The third system is marked "DOUBLE. 5." and features a more complex texture. The treble staff contains a dense, sixteenth-note passage, while the bass staff has a simpler accompaniment.

The fourth system shows a continuation of the dense sixteenth-note texture in the treble staff, with the bass staff providing a steady accompaniment.

The fifth system continues the piece with similar textures in both staves, maintaining the melodic and rhythmic themes established in the previous systems.

The sixth system features a continuation of the sixteenth-note passages in the treble, with the bass staff providing a consistent accompaniment.

The seventh system concludes the piece with a final system of two staves, showing the melodic and accompanimental lines coming to a close.



A

*Favorite*

**R O N D O**

For the

*Piano Forte,*

with an

*Accompaniment for the Violin.*

Composed

*By*  
**CHARLES FREDERICK HORN.**

*London Printed by Goulding D'Almaine Potter & Co.  
N<sup>o</sup>. 20. Soho Square & 7. Westmorland Street, Dublin.*

Pr. 2s



## RONDO

Musical score for Horn's Rondo, featuring a piano and horn part. The score is written in 6/8 time and consists of eight systems of music. The piano part is in the upper staff and the horn part is in the lower staff. The key signature is one flat (B-flat). The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *Dim.* (diminuendo). The piece concludes with a *Fin.* marking.

## Horn's Rondo

Musical score for Horns, Rondo, page 3. The score consists of ten systems of two staves each (treble and bass clef). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *p*, *pV*, *hr*, and *Dim*. The key signature has one flat (B-flat).

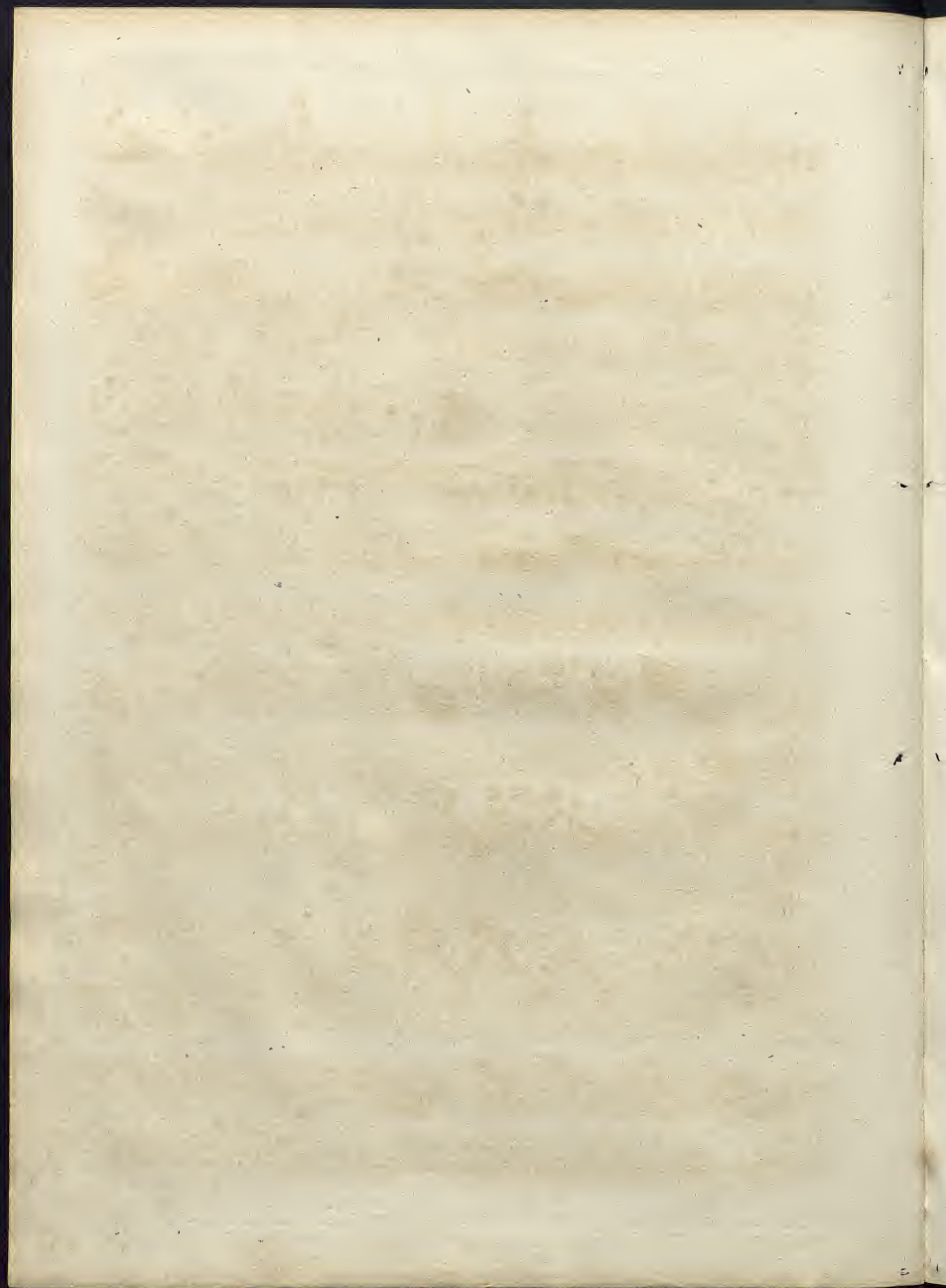


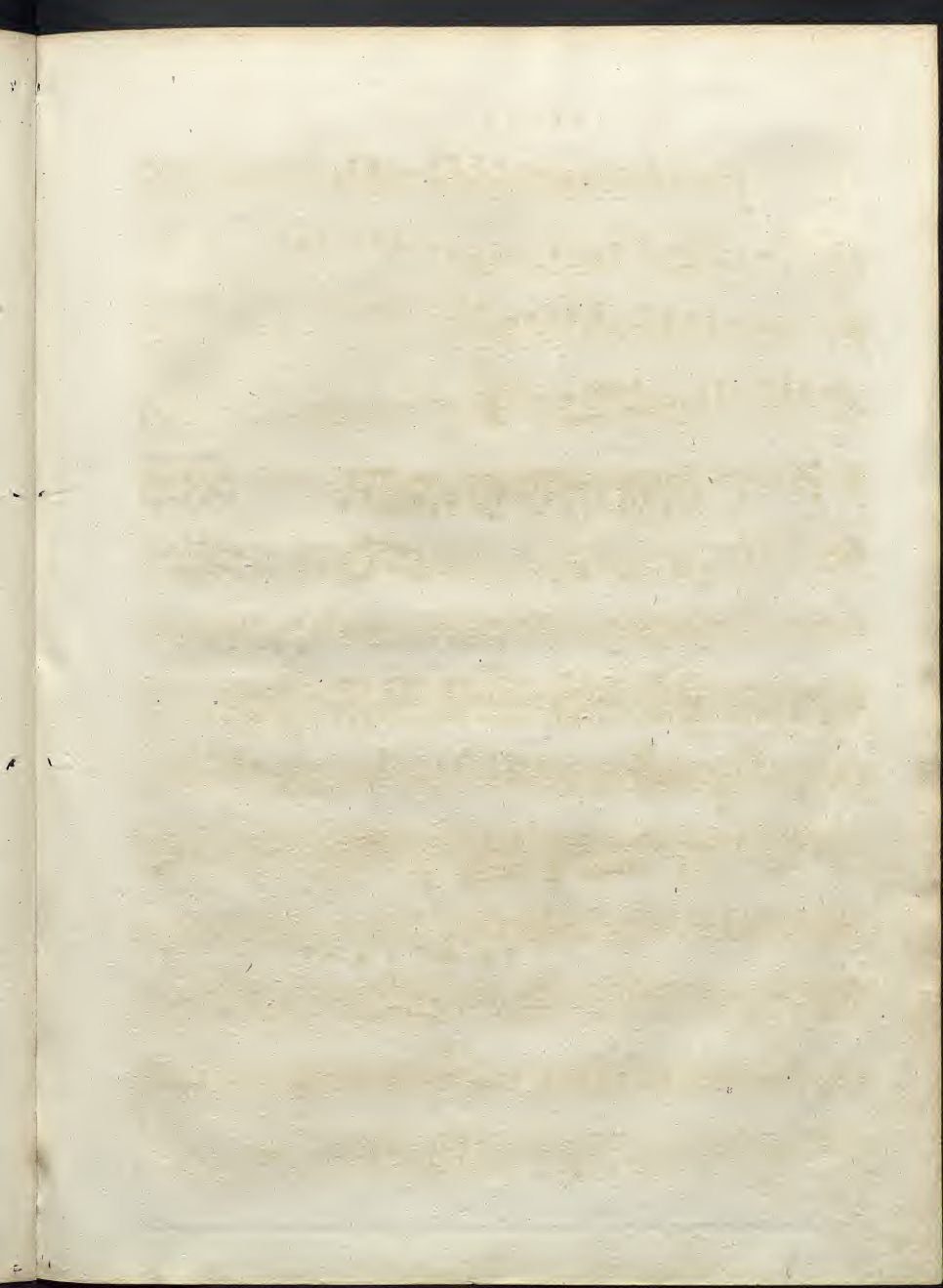
This musical score is for a piece titled "Horn's Rondo". It consists of ten systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also markings for *ppp* and *pp*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and some passages with slurs and accents. The key signature is one flat (B-flat major or D minor). The piece concludes with a final chord in the bass staff.

Horn's Rondo



This page of musical notation consists of ten systems of two staves each (treble and bass clef). The music is written in a minor key, indicated by a single flat (B-flat) in the key signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Performance markings are placed throughout the score: *Dim* (diminuendo) and *Cres* (crescendo) are used in the second system; *mf* (mezzo-forte) appears in the third system; *Cadenza* is written above the first staff of the fourth system; *p* (piano) and *Prestissimo* are marked in the fifth system; and *Tempo Primo* is indicated at the beginning of the eighth system. The piece concludes with a double bar line and the initials *D.C.* (Da Capo).







## VIOLINO .

RONDO

7

3

*p* *pp* *f*

3

2

4

*f*

2

*Dim*

*pp* *f* *Cres* *p*

10

*ff* *p*

4

*f*

3

*Cres* *p*

Da Capo

Horn's Rondo

V I O L O N C E L L O

RONDO

8

3

3

5

Dim

2

4

*p*

*pp*

*pp*

12

*f*

Dim

*p*

4

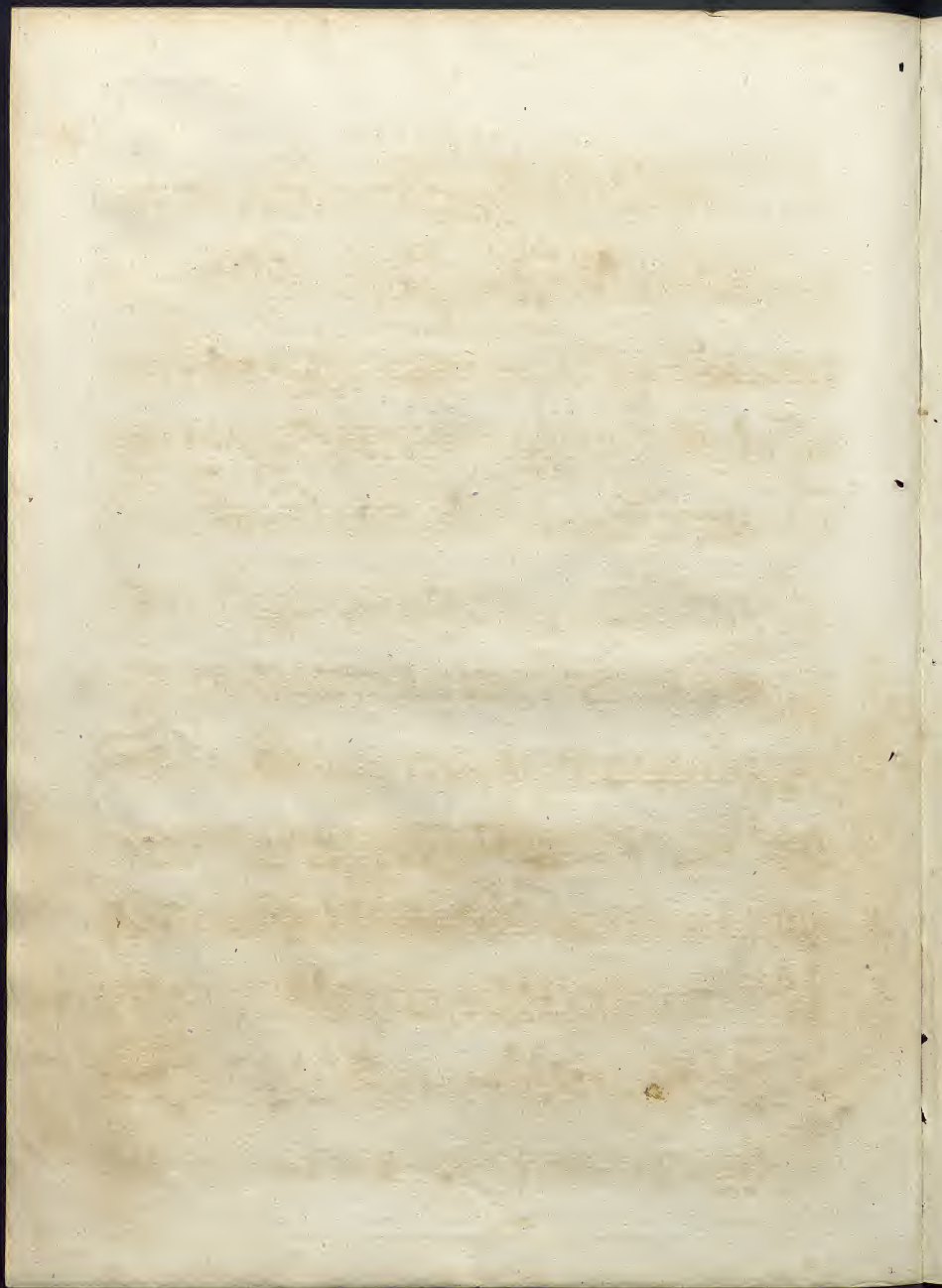
*p*

*f*

*b $\flat$*

5

Da Capo





Batti Batti O bel Masetto. 1  
ARIA,  
in the Opera of *IL DON GIOVANNI*, Composed by  
*Mozart*

London, Published by J. Power, 34, Strand.

Price 1/6

ANDANTE GRAZIOSO.

ZERLINA. *Batti Batti o, bel Ma-setto la tua pove-ra Zer-li-na starò qui co-me Agnel*

PIANO *mf* *p*

FORTE. *Sempre Legato.*

li-na le tue bot-te ad as-pet-tar bat-ti batti la tua Zer-

li-na sta-rò qui sta-rò qui le tue bot-te ad as-pet-tar.

lascie-rò straziar mil crine. *h*

390

2

lascie - rò ca - rar mi glocchi e le ca - re tue ma - ni - ne lie - ta poi sa - prò ba -

ciar sa - prò - - ba - ciar ba - ciar sa - prò - sa prò ba -

ciar Batti Batti o, bel Ma - set - to la tua po - ve - ra. Zer -

li - na starò qui come Agnel - li - na le tue botte ad as - pet - tar. O bel Ma -

setto Batti batti starò qui starò qui le tue botte ad as - pet - tar.

Ah lo ve-do non hai co-re

Ah non hai co-re ah lo ve-do non hai co-re.

*Cresc.*

Pace pa-ce vi-ta mi-a pa-ce pa-ce vi-ta mi--a in con-ten-ti ed al-le-

**ALLEGRETTO.**

grie -- not-te e di vo-gliam pas-sar not-te e

di vo-gliam pas-sar not-te e di vo-gliam pas-sar



4

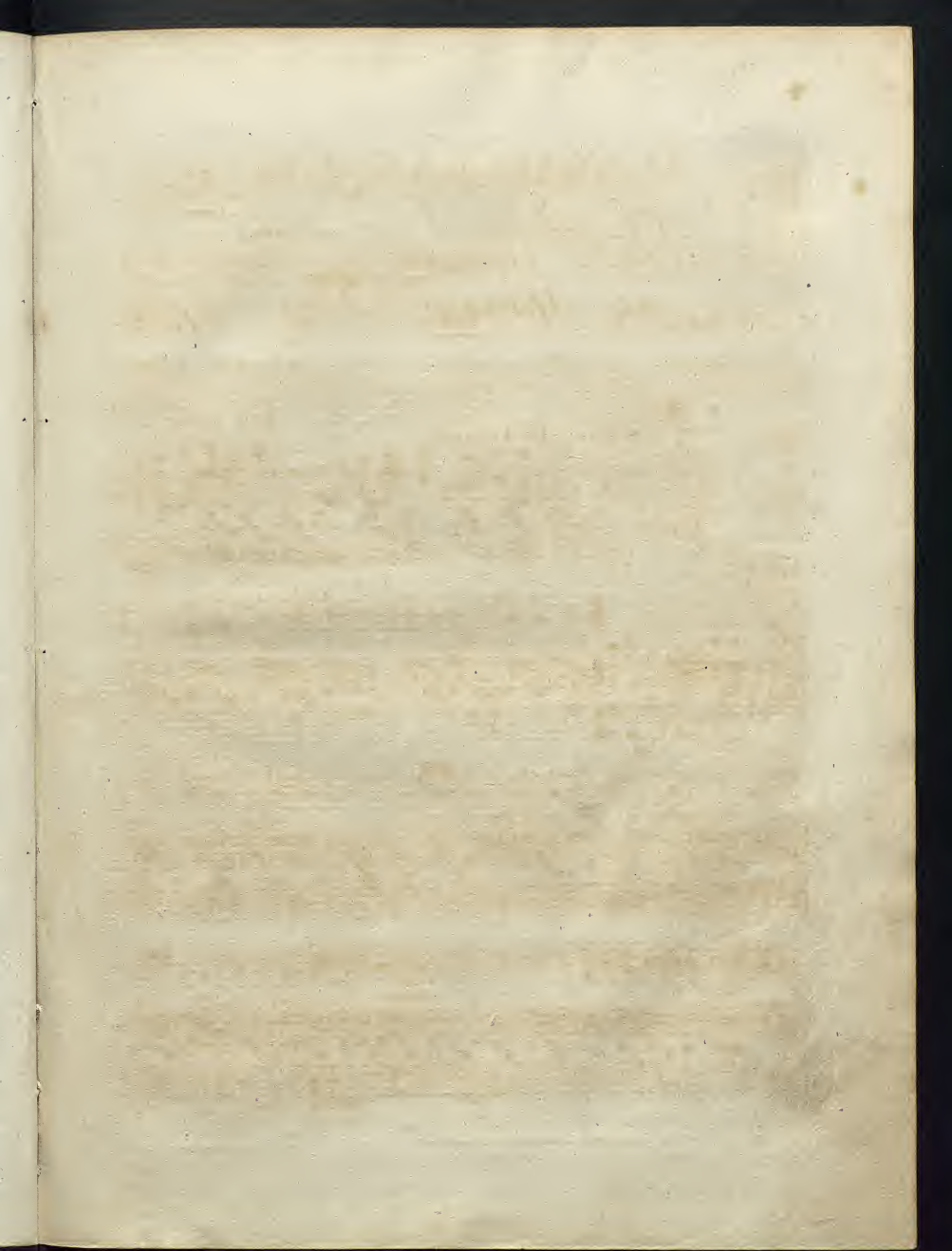
not-te e dī vo-gliam pas-sar. Pa-ce pa-ce vi-ta

mi-a pa-ce pa-ce vi-ta mi-a in-con-tien-ti ed al-le-gria - notte e

dī vo-gliam pas-sar si si si si si si not-te e dī vo-gliam pas-sar si si si si

si not-te e dī vo-gliam pas-sar - vo-gliam vo-gliam pas-sar - - vo-

gliam vo-gliam pas-sar.



# DONNE L'AMORE

## *Venetian Canzonet*

Composed by

*Sig: Mayer of Venice*

Pr. 1.<sup>s</sup>

London, Published by Goulding, D'Almaine, Potter & Co<sup>s</sup> 20, Soho Sq, & to be had at Westin<sup>nd</sup> St Dublin

Voce

Scherzando Allegretto

Harp or

piano Forte

Don-ne la-mo-re e' scaltro pargo-let-to

chi gli offre il pet-to a gran periglio va u-milcin volto do-

manda pria-ri-cetto ma quandoe accolto ti-ranno poi si fa



a piacere

3

ma quando e accolto. ti - rano poi si fa fallace e il no inganna il si il

a tempo

no il si il si il no di questo tradi - tore di questo tradi - tore

Don - ne la - mo - re e scaltro pargo - letto chigli offre il pet - to a

gran periglio va a gran periglio va a gran periglio va.

Ma donne amore

Che importa se fallace

Piacere verace

E quel che solo ci da. Fine.

Guerra diletta

Val piu che oziosa pace

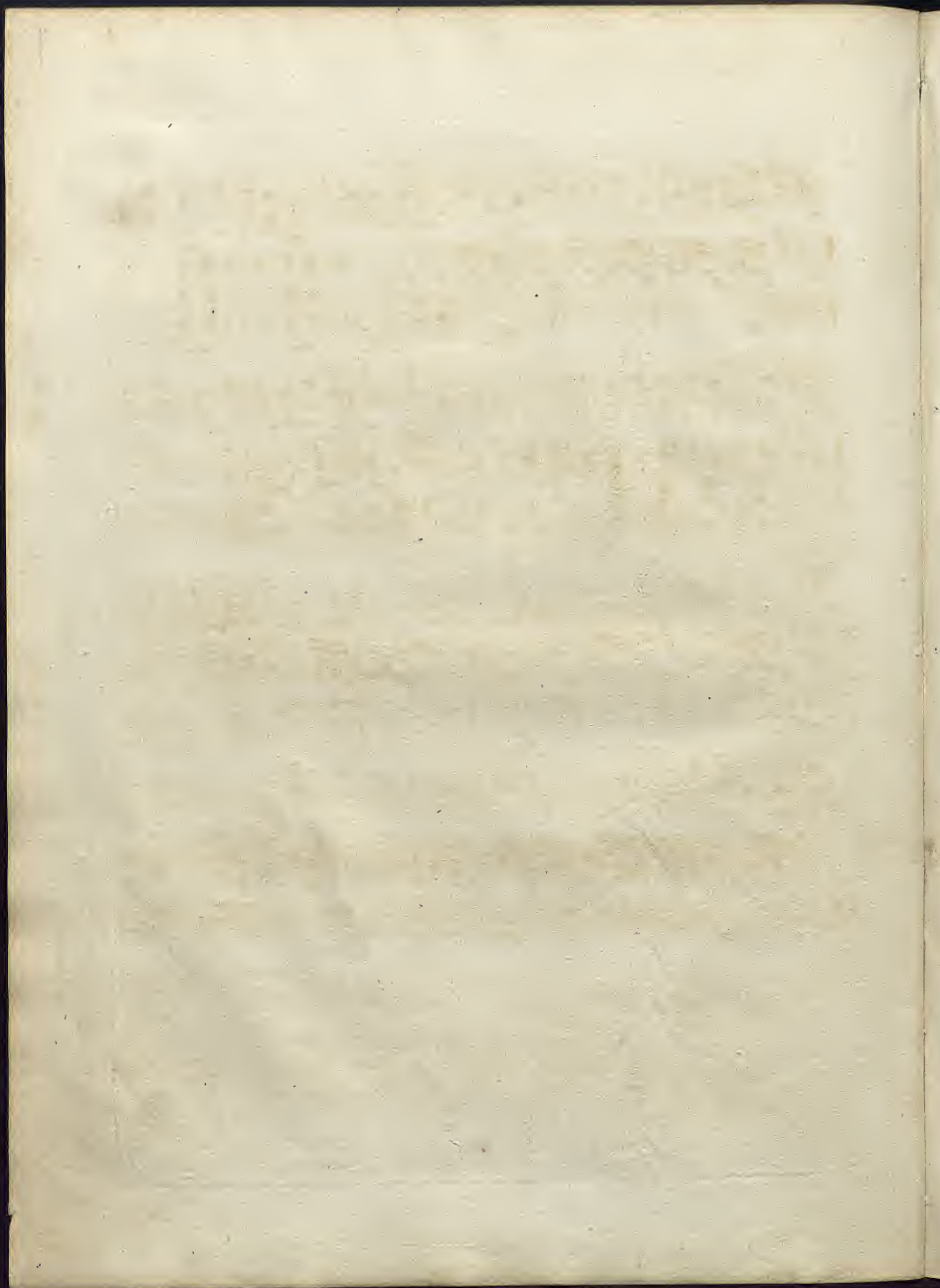
Laccio che aletta

Val piu che liberta

Ma un. dolce si

Compensa ogni dolore.

Da Carpo. Ah donne amore &c.



An  
ITALIAN ARIETTE,  
With an Accompaniment  
FOR THE  
Piano Forte,  
Composed by  
SIG.<sup>R</sup> MAJER.

Ent. at Sta. Hall.

Price 1/2

---

London, Printed by Goulding, D'Almaine, Potter & C<sup>o</sup>  
20, Seho Square & to be had at 7, Westmerland Str. Dublin.



# Tra l'ombre incerte.

## ARIETTE 5.

CANTO.

Fra l'ombre incerte e pa-zi-de

PIANO-FORTE

Largo.

di mu-sta not-te o-scu-ra lo-re ne son-ni

pla-ci-di piu lu-sin-gar non cu-ra il po-ve-ro mio

cor-piu lu-sin-gar non cu-ra il po-ve-ro mi-o

Fine.

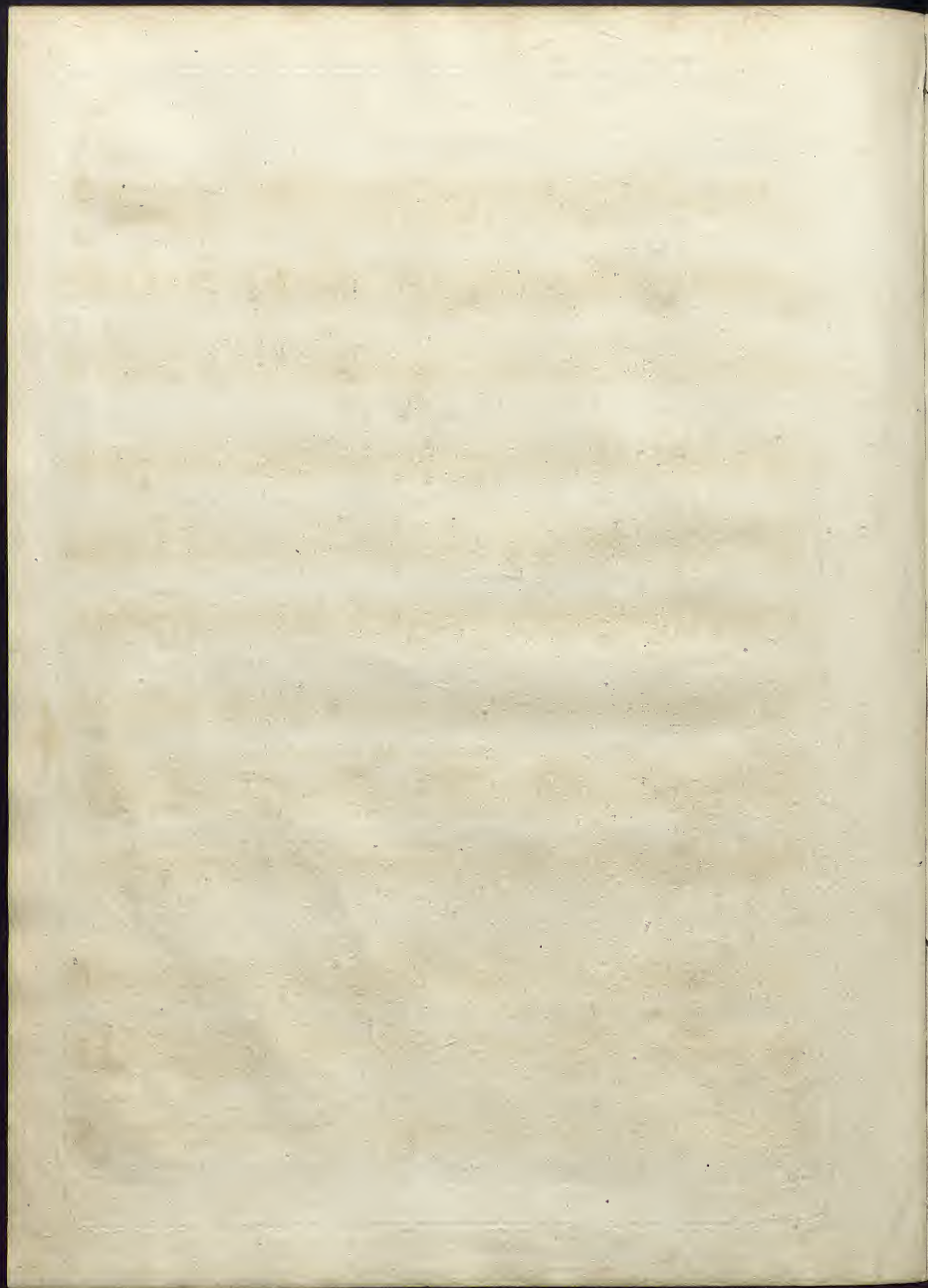
cor - - - - il po - ve - ro mio cor Sen-to che in sen - - - mi

pal-pi-ta e di-ce in su - a fa - vel-la per-che si tar-da! per-che si

tar-da ah! cer-chi-si fa-ma-bi-le la bel-la cagion del mio do - lor - - - la

bel-la ca-gion del mio do-lor la bel-la ca-gion del mio do-lor

Da Capo





# Amor perche m'accendi,

## CAVATINA E POLONESE

from the Opera of

### L'EREDE DI BEL PRATO,

as Sung by Signor Tramezzani,

with an Accompaniment for the

### PIANO FORTE.

Composed by Signor. Mosca.

R. 2/

London, Printed by Goulding, D'Almaine, Potter & Co. 20, Shoe Sq., & to be had at 7, Westmoreland St. Dublin.

#### LARGHETTO.

VOCE

PIANO

FORTE.

The first system of the musical score consists of three staves. The top staff is for the voice (VOCE) in a soprano clef with a common time signature. The middle and bottom staves are for the piano accompaniment (PIANO FORTE) in a grand staff with a common time signature. The piano part begins with a forte dynamic (f) and includes a piano dynamic (p) marking. The music is in a key with one flat (B-flat major or D minor).

#### ASTIANATTO

A = mor per-chè m'ac = cen-di di

The second system of the musical score continues the vocal and piano parts. The vocal line has a piano dynamic (p) marking. The piano accompaniment continues with a piano dynamic (p) marking. The lyrics "A = mor per-chè m'ac = cen-di di" are written below the vocal staff.

dol = ce fiam-ma il pet = to e

The third system of the musical score continues the vocal and piano parts. The vocal line has a piano dynamic (p) marking. The piano accompaniment continues with a piano dynamic (p) marking. The lyrics "dol = ce fiam-ma il pet = to e" are written below the vocal staff. The system concludes with the text "Amor perche" written below the piano part.

Amor perche

poi del ca = ro og = get = to . per = ché mi

vuoi pri = = var per = ché mi vuoi pri = var per = ché mi

vuoi = i pri = = var

A = mor per = ché m'ac = cendi di dolce fiammail pet = to

Amor perchè .

e poi del ca = ro og = get = to perchè mi vuoi pri =

= var. e poi del ca = ro og = get = to mi vuo = i pri =

= var. e poi del ca = ro og = get = to mi vuo = i pri =

= var. - - - - mi vuoi mi vuoi pri = var.

Amor perchè



ALLEGRETTO.

Deh! tu mi ren = di contenta l'alma torni la

calma ces-si il pe-nar. tor-ni la.

cal = ma ces-si il pe-nar. Deh! tu mi ren = di.

Amor perchè.

con = ten = ta l'al = ma deh! tu mi ren = di con = ten = ta l'al = ma torni la

cal = ma ed il pia = cer deh! tu mi ren = di con = ten = ta l'al = ma torni la

cal = ma ed il pia = cer. Deh! tu mi ren = di contenta l'al = ma torni la

calma ces = si il pe = nar torni la

Amor perchè.

cal=ma cessi il penar. Deh! tu mi ren=di deh! tu mi ren=di contenta

l'alma. tor= ni la cal= ma tor= ni la cal= ma cessi il pe=

= nar. torni la cal= ma cessi il penar. tor= ni la cal= ma cessi il pe=

= nar ces= si il pe= nar ces= si il pe= nar ces=

= si il pe= = nar.

Amor perchè.



*Tu che. Secondi.*  
**Cavatina,**  
*Sung by*  
**MRS ASHE,**  
*With Enthusiastic Applause*  
*at the*  
**Bath Concerts,**  
**COMPOSED**  
*With an Accompaniment for the*  
**PIANO FORTE,**  
*BY*  
*Signor Rossini.*

Price 2/6

*London, Published by Goulding, D'Almeida, Potter & Co*  
*20 Soho Square, & to be had at 7 Westmorland Street, Dublin.*

# Capatina, nel Tancredio.

*Refine.*

ANDANTE

*Dol*

O patria! dolce e ingra-ta patria! alfin a te ri-torno!

*p* *pp*

io ti - - sa-luto, o ca-ra terra de-glia-vi miei, ti bacio!

*sf* *pp*

Tu che accendi

è questo per me giorno se-re-no, comin-cia il cor a res-pi-

= rarmi in se-no! **Allegro.** Ame-nai-de! o mio pe-

= sier so-a-ve, solo de miei sos-piri celes-te og-getto!

io voglio, al-fin. mez-ri-

= tar-ti, o pe-rir, a-nima mi-a!

Volti



## Andante Maestoso.

Tu che accendi questo co = re, Tu che desti il valor mi = o. Alma,

glo = ria, dol = ce a = mo = re, Seco = da te il bel de = si = o! Cada un

em = pio tra = di = to = re, Co = ro = nate il mio va = lor!

## Andante Moderato.

Di tan-ti pal = pi = ti

Tu che accendi

e tante pe = = ne, Dol = ce mio be = = ne, spe = = rò mer =

= cè. Mi ri = ve = = dra = i! ti ri = ve = drò!

ti ri = ve = = drò! ne' tuoi bei ra = = = i

mi pa = sce = rò de = li = = = ri, sos = pi = = ri, a = ven = = ti, con =

= ten = ti, de = li = ri, sos = pi = ri, a = ven = ti, con = ten = ti

Tu che accendi



Sa = rà fe = li = = ce il cor mel di = = ce, il mio des =

= ti = = no vi = ci = = no a te Mi ri = ve = dra = i,

ti ri = ve = drò! ti ri = ve =

= drò! ne tuoi bei ra = = i mi pa = sce = rò mi ri = ve =

dim.

= dra = = i, ti ri = ve = drò, ne tuoi bei ra = i mi pa = sce = rò! mi ri = ve =

*sf*

Tu che accendi



= dra - i ti ri = ve = = drò ne' tuoi bei ra = = = i mi pasce =

= rò mi pa = = sce = = rò mi pa = = sce = =

= rò! ne' tuoi bei ra - i mi pa - sce = rò ne' tuoi bei

ra - i mi pa - sce = rò mi pa - sce = rò mi pa - sce = = rò!

Tu che accendi

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is arranged in approximately 15 horizontal lines across the page.]

*Fra tante angoscie e palpiti.*

*(CAVATINA.)*

*introduced & sung by Signor Torri,*  
*in the Opera of*

**LA CENERENTOLA.**

*Composed by*

**SIGNOR CARAFA.**

*arranged & dedicated to*

*Lady Julia Gore,*

BY

**C. M. SOLA.**

Price 2<sup>s</sup> 6<sup>d</sup>

*(L O N D O N,)*

*Printed & Sold by Mess<sup>rs</sup> Birchall & C<sup>o</sup> 133 New Bond Street.*



Larghetto.

DON RAMIRO

Fra tan - - - te an - go - scie e

Piano Forte.

*f* *p<sup>mo</sup>* *p<sup>mo</sup>*

pal - pi - ti quest' al - ma o Ciel Con - for - - - ta

fra tan - te an - go - scie quest' al - - - ma o ciel Con -

for - - - ta Se il tuo fa - vor L'es

Fra tante Angoscie.

cor - - - ta mai va - - cil - lar sa - - prä se il

tuo fa - - vor Les - cor - - - ta mai va - cil - lar mai va - cil -

lar sa - - prä mai va - cil - lar mai va - cil - lar sa -

prä mai va - cil - lar mai va - cil - lar sa - - prä

Fra tante Angoscie.

*Allegro.*

Dagli as - tri a - - mi - - ci sgom - bra - to il -

nem - bo sgombrato il nem - - bo Dagli as - tri a - mi - - ci sgom -

bra - - - to il nembo.

*Allegretto.*

Via tante Angoscie.



Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes markings for *Cres.* and *f*.

Musical score for the second system, including the vocal line with lyrics and piano accompaniment. The piano part is marked *Stac.*

Au - re fe - li - ci Di pace in grem - bo Do - pogli affan - ni

Musical score for the third system, including the vocal line with lyrics and piano accompaniment.

res - pi re - rà.

Musical score for the fourth system, including the vocal line with lyrics and piano accompaniment. The piano part is marked *sgom*.

Da - gli astria mi - ci sgom - bra - to il nem - bo.

Frà tante Angoscie.

bra - - - to il nem - bo Au - re fe - li - - ci Di pa - ce in

grem - bo Do - po gli af - fan - - ni res - pi - re - - rā - -

au - re fe - li - - ci Do - po gli af - fan - - ni

res - pi - re - rā Da - gli astra a - mi - - ci Sgom - bra - to il

Fra tante Angoscie.

nem - bo Da - gli astri a - mi - ci au - re fe - li - - ci

Di pace in grem - - bo .

Do - - po gli af - fan - ni res - pi - - re - - ra Da gli astri a -

mi - ci sgom - bra - to il mem - bo Da - gli astri a - mi - - - ci

*Cres.*

Frà tante Angoscie



Au-re fe-li-ci

Di pa-ce in grem-bo do-po gli af-fan-ni res-

- pi-re-ra do-po gli af-fan-ni

res-pi-re-ra do-po gli af-fan-ni res-

Fra tante Angoscie.

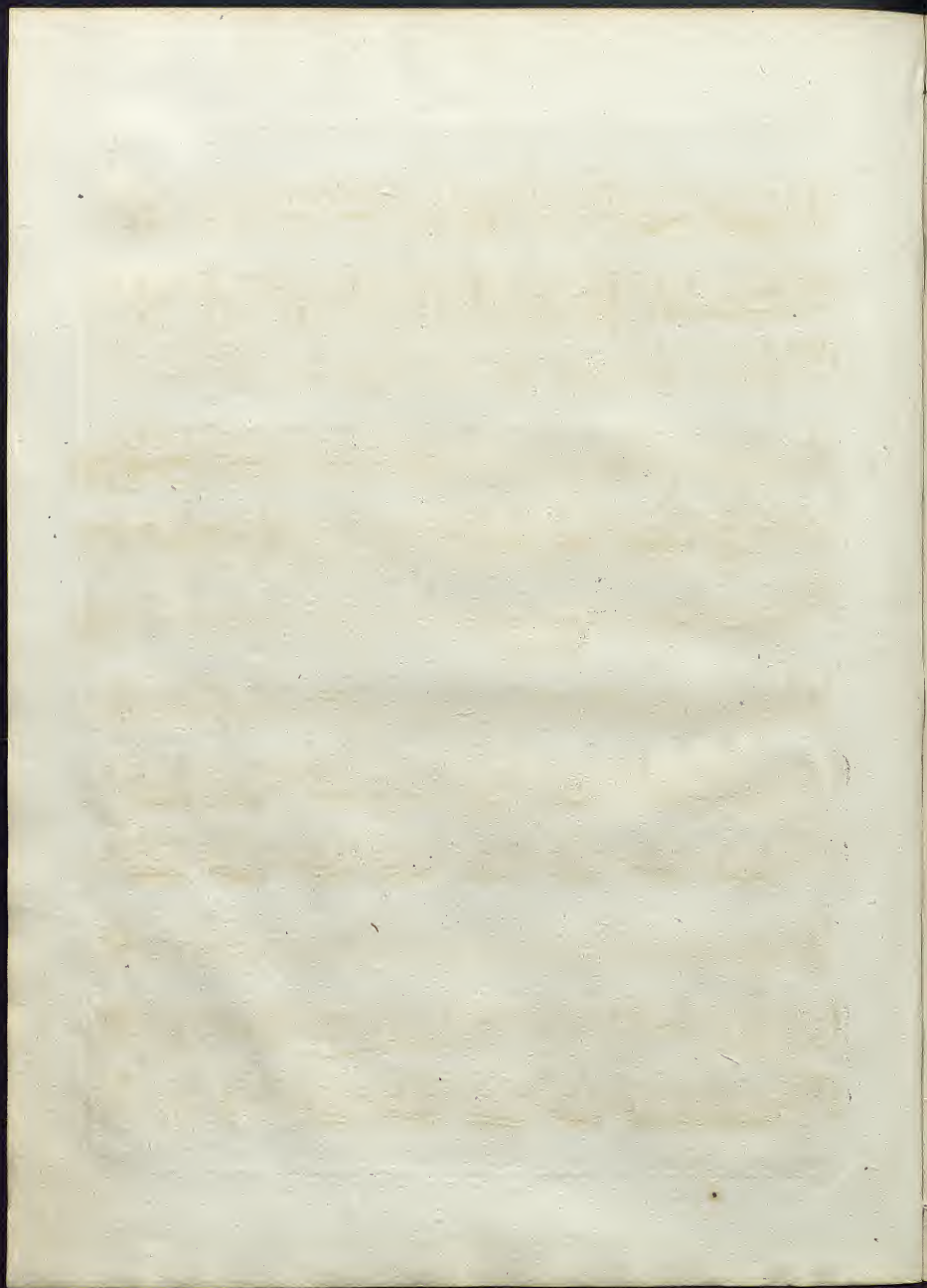
-pi - re - -ra' res - pi - re - ra' res - pi - re -  
 piu' presto.  
 piu' presto. *Cres.*

-ra' do - - po gli af - fan - ni res - pi -  
*f*

-ra'.  
*fmo*

*h* *h*

Frà tante Angoscie.





1

*Per lui che adoro,*  
**ARIA**  
 In the Opera of  
**L'ITALIANA IN ALGIERI.**  
 Composed by  
*Gioachino Rossini.* Pl. 2/-

London Printed by Goulding W. Abmaire Potter & Co. 20 Soho Sq. & to be had at 7 Westm<sup>st</sup>. St. Dublin.

ANDANTE  
 GRAZIOSO

*f* *p* *dol*

*loco* *f* *p* *Stacc*

Per lui che a-do = ro

Per lui che adoro

chè il mio te = so = ro più bel = la ren = dimi Ma = dre dà =

= mor Più bel = la ren = = di = mi Madre d'a = mor più bel = la

bel = la Ma = dre d'a = mor più bel = la bel = la Ma = dre d'a =

= mor . . . più bel = la Madre d'amor Tu sai se l'a = mo

*ff* *mf*

Per lui che adoro

pia = = = cer gli io bra = mo gra = zie pres = = ta = = te = mi

vezzi e splen = dor vezzi vezzi grazie grazie vezzi e splendor Guarda

PIU ALLEGRO.

guarda aspetta as = petta tu non sai chi sono ancor Guarda guarda aspetta as =

*p* *Stacc*

= petta aspetta aspetta tu non sai nò nò non sai nò nò non sai chi sono ancor Guarda

Per lui che adoro



guarda aspetta aspetta aspetta aspetta tu non sai nò nò non sai nò nò nonsai chi sono an=

= cor chi sono an= cor chi sono an= cor chi sono ancor Questo velo e troppo

Cres *f*

basso Quelle piume un pò gi= rate no co=

*f*

= si voi m'inquietate meglio so=la saprò far bella quanto quanto io brame=

colla parte

Per lui che adoro

TEMPO 1<sup>mo</sup>  
dol

re-i te = no a lui temoa lui di non sembrar! Per lui che a =

*p* Stacc

do = ro Che il mio te = so = ro Piu bel-la rendimi

Piu Mosso

Ma = dre d'a = mor. Turco caro già ci se = i Un colpetto e dei CascarTurco

*p*

caro caro caro caro Caro un colpetto un colpetto un colpetto e dei cascar. Turco

Stacc

Per lui che adoro

caro caro caro caro caro un colpetto un colpetto un colpetto e dei cascar Si si un col =

*fp*

pet=toe dei cas=car si si uncol=pet=to e dei cas=car e dei cas = =

= car e dei cas = = car e dei cas=car e dei cas = car e dei cas =

*Cres*

= car.

*ff*

FINE

Per lui che adoro



THE TROUBADOUR  
Favorite *Quadrille* Composed

with an OBLIGATO ACCOMPANIMENT for the

Piano Forte

and sung with the Greatest Applause at the  
Public & Private Concerts

Charles Edw. Horn

Respectfully Inscribed to the R. Hon<sup>ble</sup>

THE EARL OF MILLTOWN.

Sold at Ste. Hall's.

DUBLIN,

Price 2/6

Published at W. Pover's, Westmorland Street.

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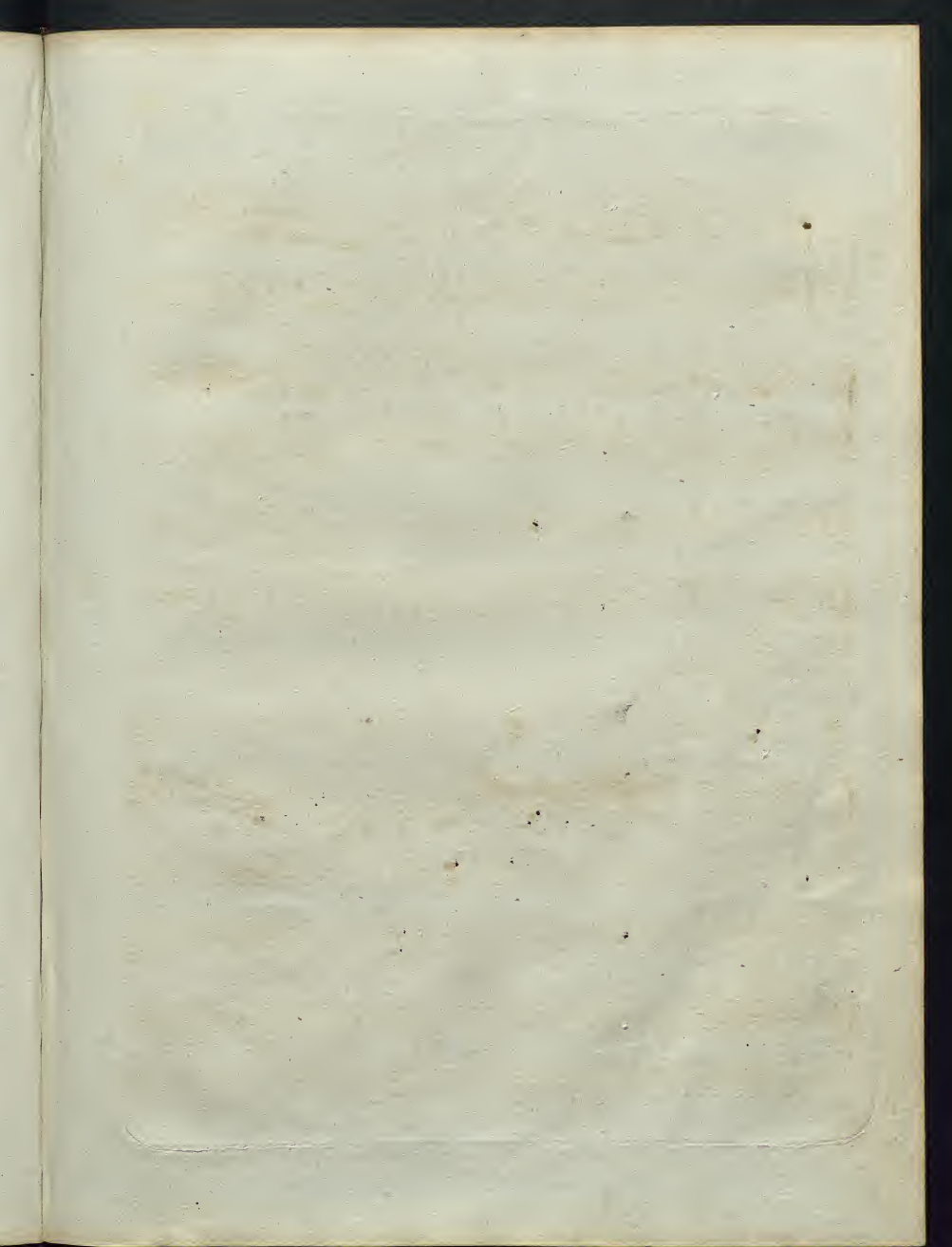
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# The Troubadour.

Written by J. A. Ward Esq.

Composed by C. E. Horn.

ALLEGRO  
BRILLIANTE

One summers eve, at twilight hour, A Troubadour was straying

And thus beneath a Lady's bow'r His song was sweetly playing

I tell of Chiefs and Heroes bold, Who died on

fields of glory But Oh! some dear\_er strains I've told For Love's my sweetest

*Alia*

sto - ry For Love's my sweetest sto - ry Love's my sweet - est

sto - ry But Oh! some dear\_er strains I've told For Love's my sweet - est

*ad lib*

*For*

story.

*For*

While thus he sung his simple theme The sky was o-ver cast The night in dre-a-ry

darkness came, The night in dreary darkness came, And loudly roard the blast and

loudly roard the blast And now the distant thunder roll'd And

*Tremolo*

*ff* *ff* *ad lib.* *pp*

*Ped*

pour'd the dreadful show'r And now the distant thunder roll'd And

*pp*



*pp*  
 pour'd the dreadful show'r He sought for shelter from the cold With -

*pp* *Dim*

*ad lib*  
 - in the Lady's Bow'r He sought for shelter from the cold With - in the La - dy's

*ritar* *dim*

*pp*  
 Bow'r She welcom'd kind the Minstrel poor And found with bo - som burning Her -

Ed - win was the Troubadour From the neighbring fight re - turning And

*For*


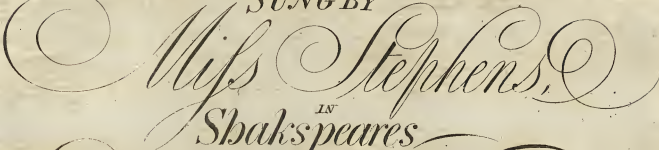

now he sings of He - roes bold Who died on fields of glo - ry But

dearer strains the youth has told For love's - - his sweetest sto - ry For

love's his sweetest sto - ry Love's his sweet - est sto - ry But

dearer strains the youth has told For Love's his sweetest sto - ry.

*Cadenzza*


  
**SING WILLOW,**
  
 SANG BY
   

  
 IN
   
 Shakspeare's
   
**COMEDY OF ERRORS,**
  
 at the
   
 Theatre Royal, Covent Garden.
   
 The Words by Shakspeare,
   
 The Music, Composed by
   

  
**HENRY R. BISHOP,**

*Exc. Soloist,*

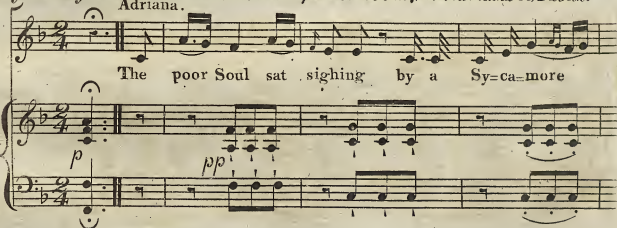
London, Published by Goulding, D'Almaine, Potter & Co. 20, Scho Sq. & to be had at 7, Westmoreland St. Dublin.

Adriana.

Pr. 1/6

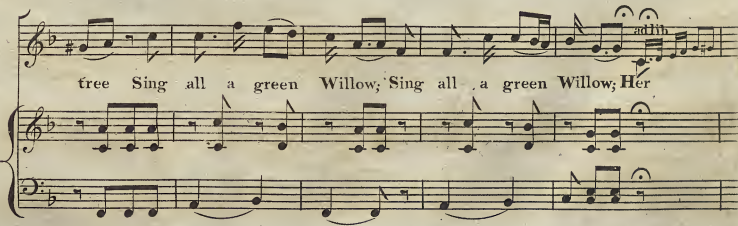
*HB*

The poor Soul sat sighing by a Sy-ca-more



ANDANTE  
 AFFETTUOSO

tree Sing all a green Willow; Sing all a green Willow; Her



Comedy of Errors.



hand on her bosom, her head on her knee Sing

*pp*

Willow, Sing Willow, Sing - - - Willow, Willow, Willow, Willow, The

*ad lib:* *Slentando*

fresh stream ran by her, and mur = = mur'd her moans, Sing

*pp* *dol*

Wil-low, Willow, Wil-low, Willow, Wil = = = = low, Her

*espres:* *ad lib:* *tr*

*Sosten:*

soft tears fell from her, and soft = end the stones, and

*pp*

soft = end the stones, Sing ----- Willow, Willow, Wil-low, Willow,

*ad lib.* *a Tempo* Wil-low

*Colla voce*

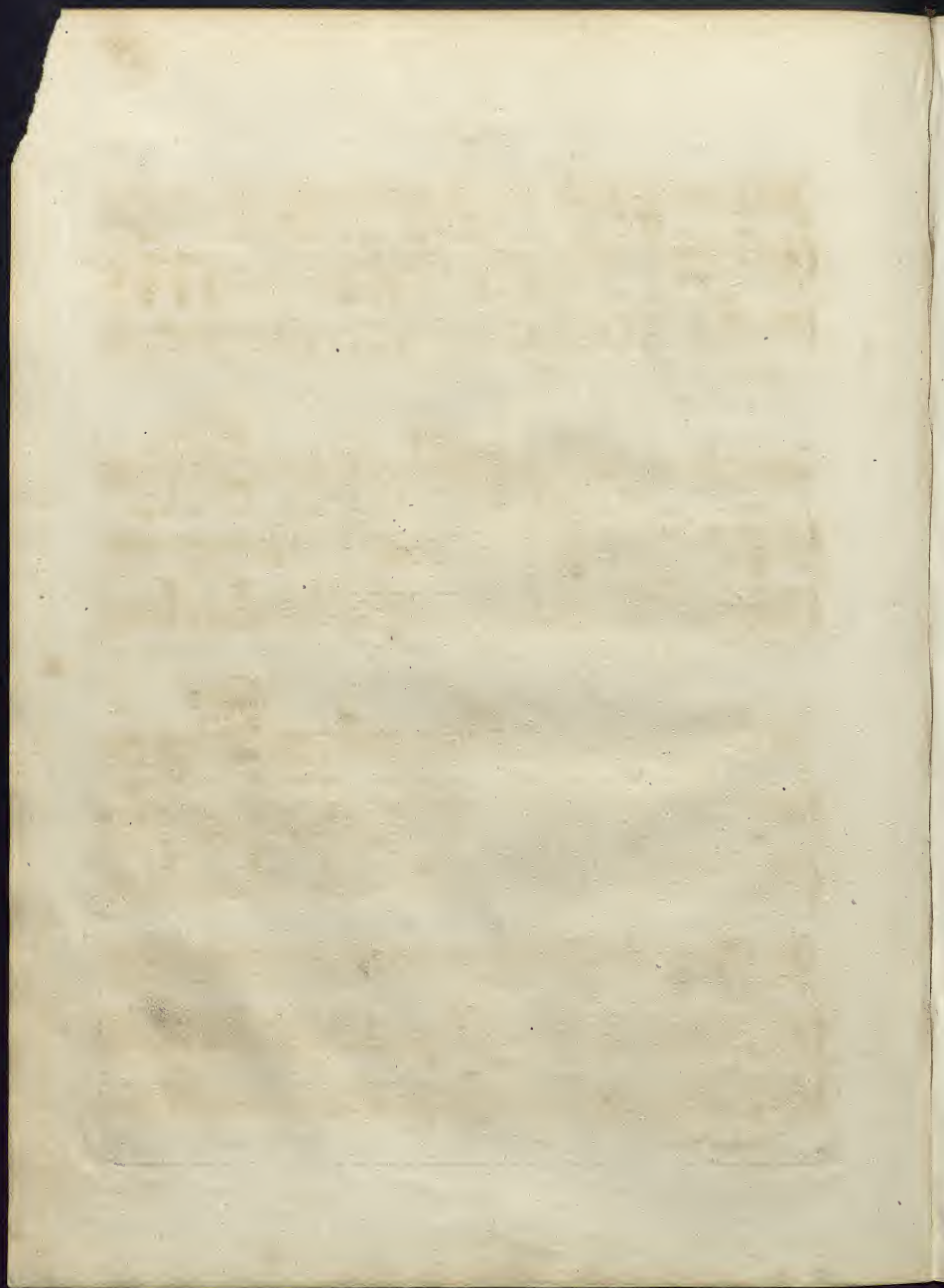
Sing Willow, Wil = low, Sing ----- Willow, Willow, Wil-low, Willow,

*hr* Wil-low

*pp*

Sing Wil-low, Wil = = low ---

*hr* *Colla voce* *ff*





1

*Tell me, my heart.*  
*Sung by*  
*Miss Stephens.*  
*In the Musical Romance call'd*

**HENRI QUATRE.**  
*at the*  
*Theatre Royal, Covent Garden.*

*The Words by T. Morton Esq.*

*The Music Composed by*

**HENRY BISHOP**

J.B.

*Ent. St. Hall,*

*London. Published by Goulding, D'Almaine, Potter & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin.*

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

Dr. 2/

Larghetto  
 Espresso

FLORENCE. Espresso.

Tell me my heart, why morn - ing

prime Looks like the fa - ding Eve; Looks like the fa - ding Eve; the

Henri Quatre

fa - ding Eve Why the gay Lark's ce - les - - tial chime, Shall

tell shall tell the soul to grieve? Shall tell shall tell the soul to grieve? To grieve To

grieve? The heaving bo - som seems to say, Ah! hapless maid! Your Love's away, Your

Loves A - - way! Your Love your Love's a - - way. Tell me my

*dol* *hr*

*pp* *dol*

*pp*

*hr* *hr* *Andantino con moto*

*cres* *mf* *Harp*

heart why summers glow . . . A win - try day beguiles a

wintry day be - guiles. Why Floras beau - ties seem to

blow, . . . And fading nature smiles And na - ture smiles?

Some Zephyr whispers in my

Clar:



Ear in my Ear Ah! happy happy maid Your love your love is near Your

Flauto

*mf* *cres* *pp*

love is near your love is near! your love is near your

*pp* Clar. Cornu.

or

love your love is near *ad lib* Tell me my heart Why Summer's glow A

*f* *p*

Win - try day beguiles a wintry day be - guiles Some Zephyr whis - - pers

*f* *fp* *fp*

whispers in my ear . . . . Ah happy maid . . . . . your love is near

*pp* *fp* *fp*

some zephyr whis - pers whispers in my ear . . . . Ah happy maid . . . . .

*ppp* *smorz* *smorz*

*Piu Lento* *Espresso*

. . your love is near your love is near your love is near Ah happy maid your

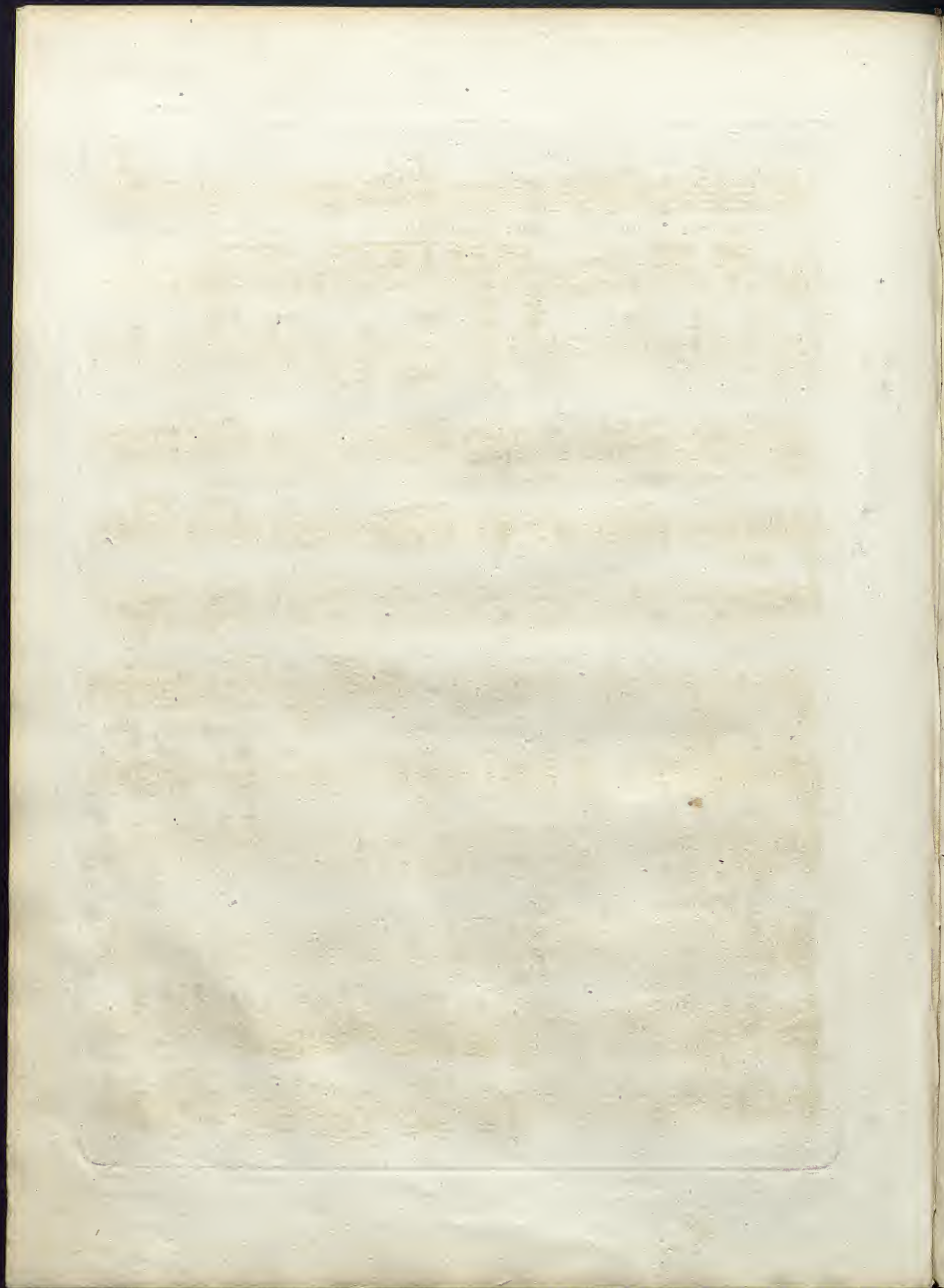
*ff* *ppp*

*f* *Andante*

love is near .

*f* *ff*

*Andante* *Harp*





1

# Twist ye Twine ye!

CAVATINA SUNG BY

**MR. NELSON,**

IN THE

**Oratorios**

Theatre Royal, Drury Lane.

COMPOSED & WITH PER MISSION

Most Respectfully Inscribed to

**T. BELLAMY ESQ<sup>R</sup>**

BY  
**Thos. Williams.**

THE WORDS BY

WALTER SCOTT ESQ<sup>R</sup>

Ent. Str. Hall.

London, Published by T. Williams, 2, Strand.

Pr. 1/6

ANDANTE MOLTO.

Flutes.

PIANO  
FORTE.

Flutes. *p<sup>z</sup>.* *z.* *tutti.*

Twist ye, twine ye, e - ven so.

*f* *sf* *sf*

Min - gle shades of joy and woe; Hope, and fear, and peace, and strife.

*sf* *sf*

To be had of

ATTWOOD & C<sup>O</sup> DUBLIN & PENSON & C<sup>O</sup> EDINBRO<sup>G</sup>.

*for*  
Weave the thread of hu-man life, weave the thread of hu-man life!

*mf* *ff* *p*

*dolce.*  
While the mystic twist is spinning, And the in-fant's life beginning.

Flutes. *p*

*ad lib.*  
Dim-ly seen thro' twi-light bending Lo! what va-ried shapes attending!

*mf*

*con furia.* *dolce.*  
Pas-sions' wild and fol-lies vain. Pleasure soon ex-

chang'd for pain, Hope and fear and peace and strife, Weave the thread of

Twist ye.

*ad lib:*

human life ————— Twist ye, twine ye, e - ven so.

*pp sf*

Min - gle shades of joy and woe, Hope, and fear, and peace, and strife.

*sf sf*

Weave the thread of hu - man life, weave the thread of hu - man life!

*mf f ff p r*

*ad lib:*

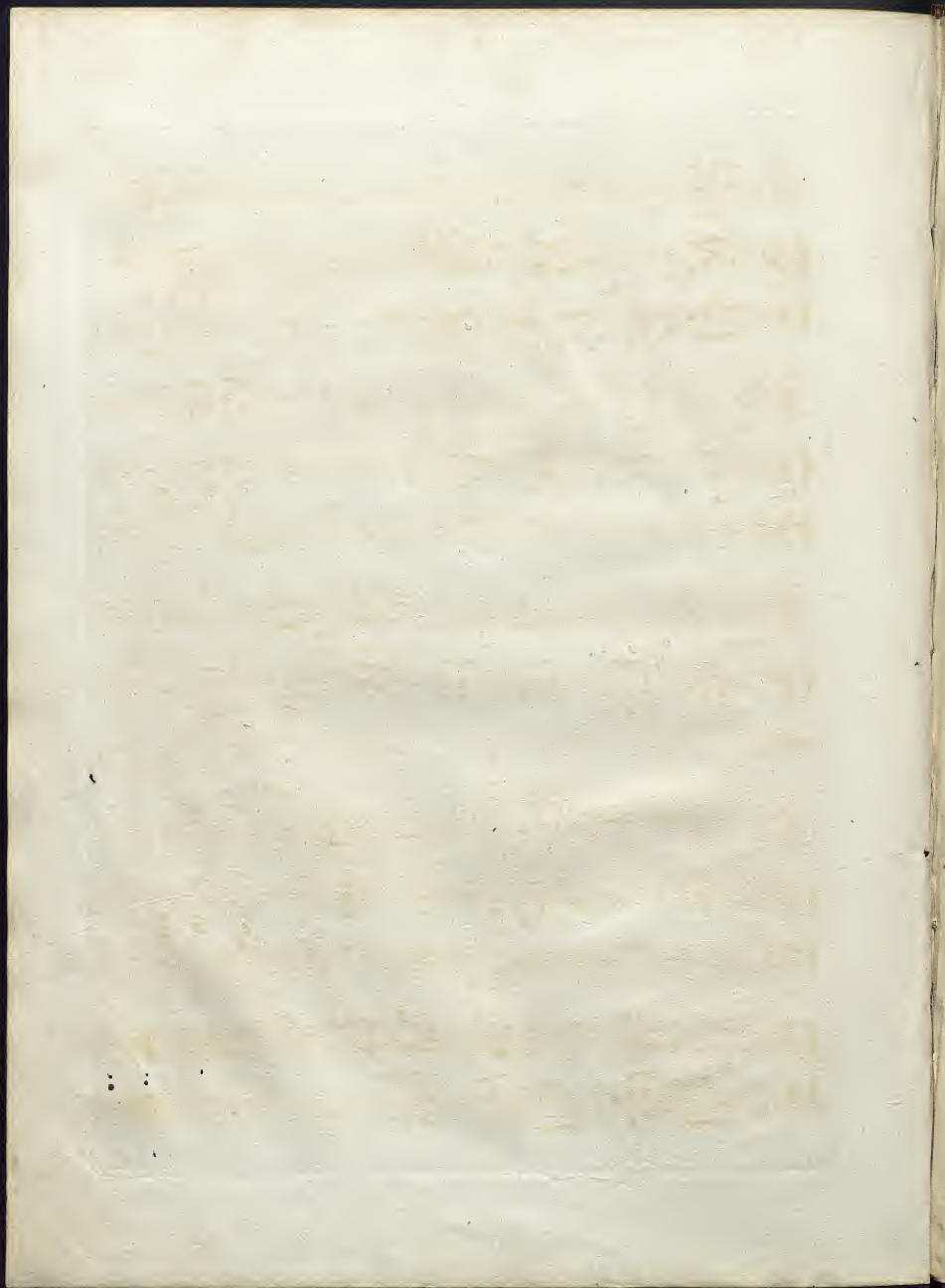
Twist ye, twine ye, e - ven so! twist ye, twine ye, e - ven so.

*f*

*f*

Twist ye.





Now place your hand in mine, dear,  
<sup>THE</sup> Celebrated Duetto.  
<sup>Sung by</sup> (Miss Stephens & Mr. Lumsett)

In the Opera call'd  
**DON JUAN,**

OR  
The Libertine

<sup>at the</sup> Theatre Royal, Covent Garden.

Composed by Mozart.

Adapted to the English Stage.

<sup>AND</sup> Arranged from the Score

BY  
**HENRY R. BISHOP**

Composer & Director of the Music to the Theatre Royal Covent Garden

LONDON.

Printed by Goulding D. The new Paper & C<sup>o</sup> 20, Shoe Lane & to be had at Westmoreland St. Dublin.

La ci darum la Masio.

24.

Now place your hand in mine dear,  
DUETTO.  
Sings by Miss. Stephens. W. Carrsott.

Musetto *La ci darum la Ma - sio*  
Now place your hand in mine, dear,  
ANDANTE *mf* *p*

*la mi de re - te si* *pe - di non - lo - ta no speriam ben omo d'alt*  
And gently whisper, yes, Each scruple now resign, dear, And poor Ma = set = to

*qui* *Uerling. lo Mio non ce - i mi tuon ben poco de cor* *In - le - ce se ta*  
bless! I would but yet I would not; This wavring fickle heart, It beats for what it

*si - i ma p'uo bu - lar man - ce - ma piu bu - lar man - ce*  
should not, Yet from thee can - not part, Yet from thee can - not part.

Libertino



*Masetto* *Zerlina* *Masetto*  
*Non mi uelle di - et - to mi - fa - pie - ta - ma - zitt - to*  
 And could you think to leave me? You wish but to deceive me. I'll ever hap - py

*Zerlina* *Masetto*  
*fa - ce - to non son piu forte - non son piu forte*  
 make thee! Haste then, while wil - ling take me, while willing take me, while wil - ling

*Masetto* *Zerlina*  
*vi - ni tu - ce - dami la mano*  
 take me. Come then Come then Come place your hand in mine, dear; I

*Masetto* *Zerlina*  
*me - li non vo - re - i mi - di - ce - re - ti - si mi - tu ma non po - so il*  
 would - but yet I would not: And gently whisper yes! This wav'ring fic - kle

*cor.* *Ma* *no* *bu* *bur* *cal* *re* *car* *mi*

heart, From — — — — — thee it can = not part. You

*non ti ombra mio da qui* *ve ne mio bu di*

Your poor Ma = set to bless! And could you think to

*fa* *pi* *ta* *ma* *gi* *to* *ad* *to* *non* *son* *piu* *forte* *non* *son* *piu*

wish but to de = ceive me. Haste then while willing take me, while willing

*ch - to* *so* *cangi* *co* *ma* *pe* *ta*

leave me! I'll ever happy make thee.

*forte* *ritardando* *non* *son* *piu* *forte* *Andante*

take me, while wil = ling take me! Then Come!

*Andante* *andante*

Then Come! Then Come!

*ritardando*

ALLEGRO

*An - ch'ora andiam Mio be - ne a - rist - o - ra - re le - ge - m - p - s - e - m - in - no -*  
 Fond truth our hearts u = ni = ting, And Love to bliss in = vi = ting, A thou = sand  
*An - ch'ora andiam Mio be - ne a - rist - o - ra - re le - ge - m - p - s - e - m - in - no -*  
 Fond truth our hearts u = ni = ting, And Love to bliss in = vi = ting, A thou = sand

*pp*

*an - tea - mor* *andiam andiam Mio be - ne a - rist - o - ra - re le -*  
 joys im = part. Fond truth our hearts u = ni = ting, And Love to bliss in =  
*an - tea - mor* *andiam andiam Mio be - ne a - rist - o - ra - re le -*  
 joys im = part. Fond truth our hearts u = ni = ting, And Love to bliss in =

*An - ch'ora andiam Mio be - ne a - rist - o - ra - re le -*  
 = vi = ting, A thou = sand joys im = part.  
*An - ch'ora andiam Mio be - ne a - rist - o - ra - re le -* *An - ch'ora*  
 = vi = ting; A thou = sand joys im = part. Fond truth

Libertine



*an - dim* *an - dim* *an -*

And Love Fond truth *an - dim* *an -*

And Love *A*

*- dim* *Andiam* *Andiam* *piu forte* *le pen - sis - to - re* *deus in - no - strum a -*

thousand joys impart *A* thousand joys impart *A* thousand joys im -

*- dim* *Andiam* *Andiam* *le pen - sis - to - re* *deus in - no - strum a -*

thousand joys impart *A* thousand joys impart *A* thousand joys im

*piu forte* *f*

*Moz*

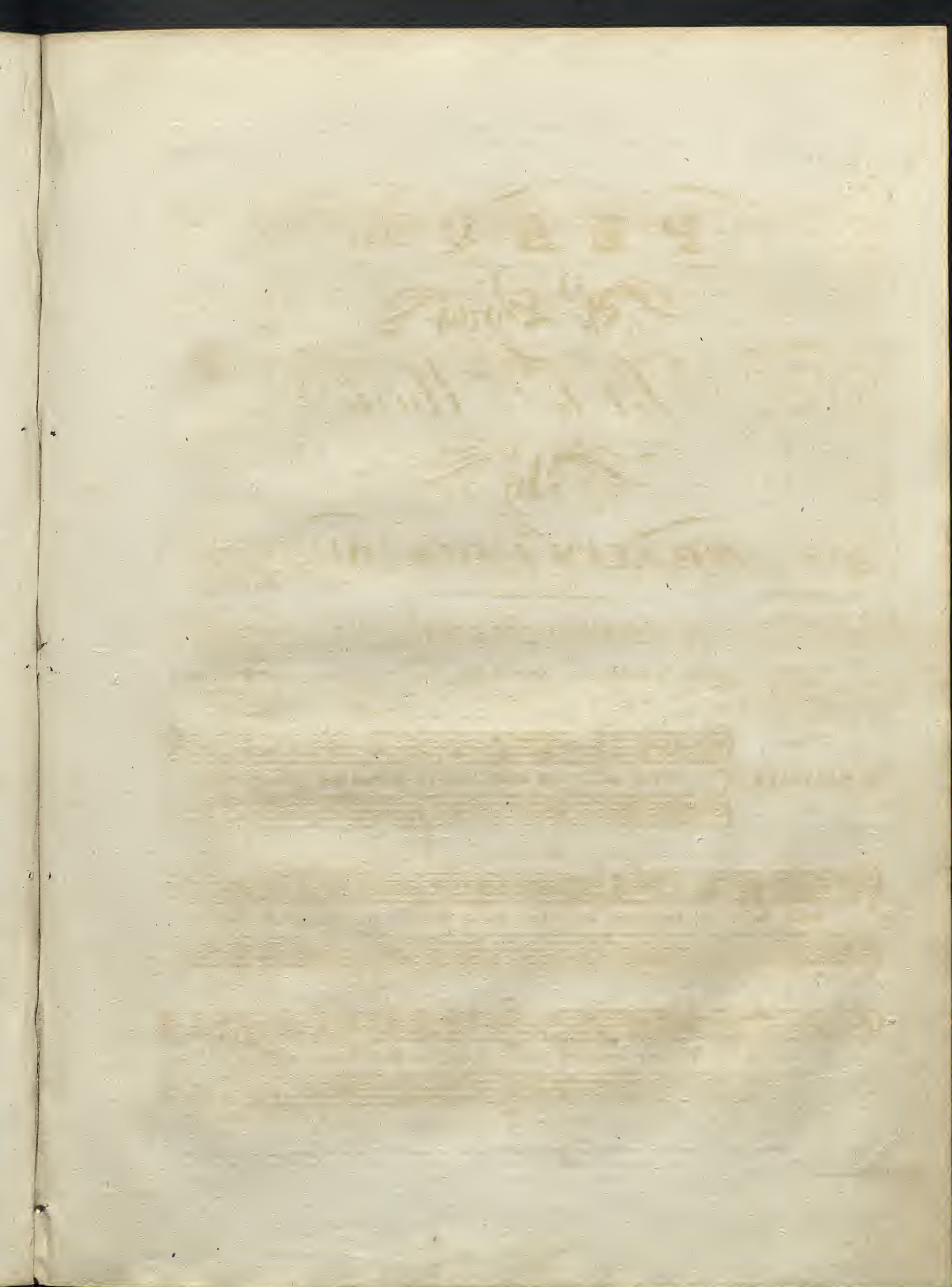
= part.

*Moz*

= part.

*f*

Libertine



PEACE.

A Song  
Set to Music  
By  
WILLIAM CARNABY.

Ent. at Sta. Hall.

Pr. 1/—

LONDON.

Printed by Goulding, D'Almeida, Potter & Co. 20, Soho Square. <sup>W. Johnson</sup> 7, Westmorland St. Dublin.

RECITATIVE

Tell me, on what ho=ly ground May Domestic peace be  
found, Halc'yon daughter of the Skies; Far on fear=ful wing she  
flies, From the Tyrants scepter'd state, from the Re=bels noi=sy hate. f



AIR

In a Cottag'd vale she dwells list'ning to the  
sabbath bells, In a Cottag'd vale she dwells list'ning to the sabbath  
bells, While all a=round her steps are seen spotless  
ho=nors meeke mien, While all a=round her steps are seen spotless  
honors meeke mien.

LOVE the SIRE of pleasing fears,  
SORROW Smiling thro' her tears;  
And mindful of the past employ,  
Mem'ry bosom spring of joy.

[Faint, illegible text, possibly bleed-through from the reverse side of the page]

*Fly to the Desert,*  
*A Ballad,*  
*from*  
"LALLA ROOKH,"  
*Written by*  
*Thomas Moore, Esq."*  
*Composed by*  
**G. KIALLMARK.**

*Ent. at Str. Hall.*

*Price 2/.*

**LONDON,**

*Published by J. Power, 34, Strand.*



1845

William W. Phelps

My Dear Mother  
I received your kind letter  
of the 10th inst. and was  
glad to hear from you  
and to hear that you were  
all well. I am well at  
present and hope these few  
lines will find you all the  
same.

I have not much news  
to write at present. I  
am still in the same  
place and hope to  
continue so for some  
time. I have not much  
to write at present.  
I am well and hope  
these few lines will  
find you all the same.  
I have not much news  
to write at present.  
I am still in the same  
place and hope to  
continue so for some  
time. I have not much  
to write at present.  
I am well and hope  
these few lines will  
find you all the same.

Fly to the Desert,  
from  
**'LALLA ROOKH'**,

3

Written by Thos. Moore Esq.

Composed by G. Knechtel.

ANDANTE

mf

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes.

Fly to the desert, fly with me, Our A - rab tents are rude for thee; But

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics. The piano accompaniment continues with a consistent eighth-note pattern.

oh! the choice what heart can doubt Of tents with love, Of

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand.

tents with love, Of tents with love, or thrones without?

p

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment features a triplet of eighth notes and ends with a piano (*p*) dynamic marking.

*Dolce e pia*

Our rocks are rough, but smiling there Th'a-

*Smorz*

-ca-cia waves her yellow hair, Lonely and sweet, nor lov'd the less. For

*morendi* *br* *atempo*

*morendi*

flow'r-ing in a wil- derness. Fly fly to the desert, fly with me, Our

A- rab tents are rude for thee; But oh! the choice what heart can doubt. Of



tents with love, Of tents with love,

Of tents with love, or thrones without?

*2<sup>d</sup> VERSE.*  
Our sands are bare, but

down their slope. The sil-very foot-ed an-te-lope As

grace - - ful - ly and gai - - - ly springs As o'er the mar - ble

courts of Kings. As o'er the mar - - - - ble courts of Kings.

*espress*  
 Then come thy A - - - - - rab maid will be The

*morendi* *a tempo*  
 lov'd and lone a - ca - cia - tree, The an - - - - - telope, whose feet shall bless With

*smorz* *a tempo* 7

their light sound thy lone li\_ ness. Then fly to the desert, fly with me, Our

A\_ rab tents are rude for thee; But oh! the choice what heart can doubt. Of

tents with love, Of tents with love, Of

tents with love, or thrones without?

*Smorz*



The first part of the document discusses the importance of maintaining accurate records. It emphasizes that every entry should be clearly documented and reviewed regularly. This ensures that all data is up-to-date and reliable for future reference.

In the second section, the author outlines the procedures for handling sensitive information. It is crucial to follow strict protocols to prevent unauthorized access or disclosure. All personnel involved must be trained and aware of these guidelines.

The third section details the process of data analysis and reporting. It involves identifying trends, anomalies, and key performance indicators. Regular reports should be generated to provide insights into the current state of affairs and suggest areas for improvement.

Finally, the document concludes with a summary of the key findings and recommendations. It stresses the need for continuous monitoring and adaptation to changing circumstances. By following these guidelines, the organization can ensure the highest level of operational efficiency and data integrity.

1

**O! SAY NOT WOMAN'S HEART IS BOUGHT,**  
*A Favorite Ballad,*  
 Sung with the most rapturous applause by

**Miss Stephens,**

at the  
*Theatre Royal, Covent Garden,*  
 in the Operatick Piece entitled the

**HEIR of VIRON I,**

Written by Isaac Poore, Esq.

Composed, & Arranged for the

**Piano Forte,**

with Accompaniments for an Orchestra.

BY

**JOHN WHITAKER.**

*Ent. Sec. Hall.*

*London, Printed by Colton, Whitaker & Comp. 17, St. Paul's Church Yard.*

*Bree 2<sup>d</sup>.*

Andante Maelzel's Metronome 50

Flauto.

Clarinetto  
in B $\flat$ .

Faggetti.

Corni in F.

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

Violoncello.

Basso.

VOCE.

PIANO  
FORTE.

The musical score is arranged in a grand staff format. It includes parts for Flute (marked SOLO), Clarinet in B-flat, Bassoon, Horn in F, Violin I, Violin II, Viola, Cello, and Bass. The vocal part is written in a single staff. The piano accompaniment is written in two staves. The score is in 4/4 time and begins with a key signature of one flat (B-flat). The tempo is marked 'Andante'. Dynamics include piano (p), forte (f), and piano (p) again. The score is divided into measures by vertical bar lines.

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line begins with a "Solo" marking and a long note. The piano accompaniment includes a bass line with a  $\beta$  dynamic marking.

Musical score for the second system, including lyrics. The vocal line and piano accompaniment are shown. The lyrics are: "Oh! say not Woman's love is bought With vain and emp-ty treasure! Oh! say not Woman's".

Musical score for the third system, including lyrics. The vocal line and piano accompaniment are shown. The lyrics are: "heart is caught By ev'ry i--dle pleasure! When first her gentle ho-som knows Love's".

Musical score for the fourth system, including lyrics. The vocal line and piano accompaniment are shown. The lyrics are: "heart is caught By ev'ry i--dle pleasure! When first her gentle ho-som knows Love's".



The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The music begins with a vocal entry on the first measure, followed by piano accompaniment. The melody is characterized by eighth and sixteenth notes, with some rests.

The second system continues the musical score with lyrics. The vocal line is written in a treble clef. The lyrics are: "flame, it wanders never, Deep in her heart the passion glows, Deep in her heart the". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef. The piano accompaniment is written in a grand staff. Dynamics markings include "p<sup>mo</sup>" (piano) and "f" (forte). The music continues with a similar rhythmic pattern, featuring eighth and sixteenth notes.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef. The lyrics are: "passion glows, She loves and loves for e-ver! She loves, and loves for e-ver! She". The piano accompaniment continues with a similar rhythmic pattern. Dynamics markings include "diffidently" and "with energy". The system ends with a double bar line.

4

*p* *cres*

loves, and loves for ever! She loves, and loves for e-ver! Deep in her heart the

*cres*

*p* *cres*

*f* *p*

pas - sion glows, She loves, and loves for ever!

*f* *p*



2<sup>d</sup> VERSE.

5

Oh! say not Woman's false as fair, That like the Bee, she ranges, Still seeking flows more sweet & rare, As

fickle fancy changes Ah no! the love that first can warm will leave her bosom never, No

second passion e'er can charm, No second passion e'er can charm, She loves and loves for ever She

*diffidently.*

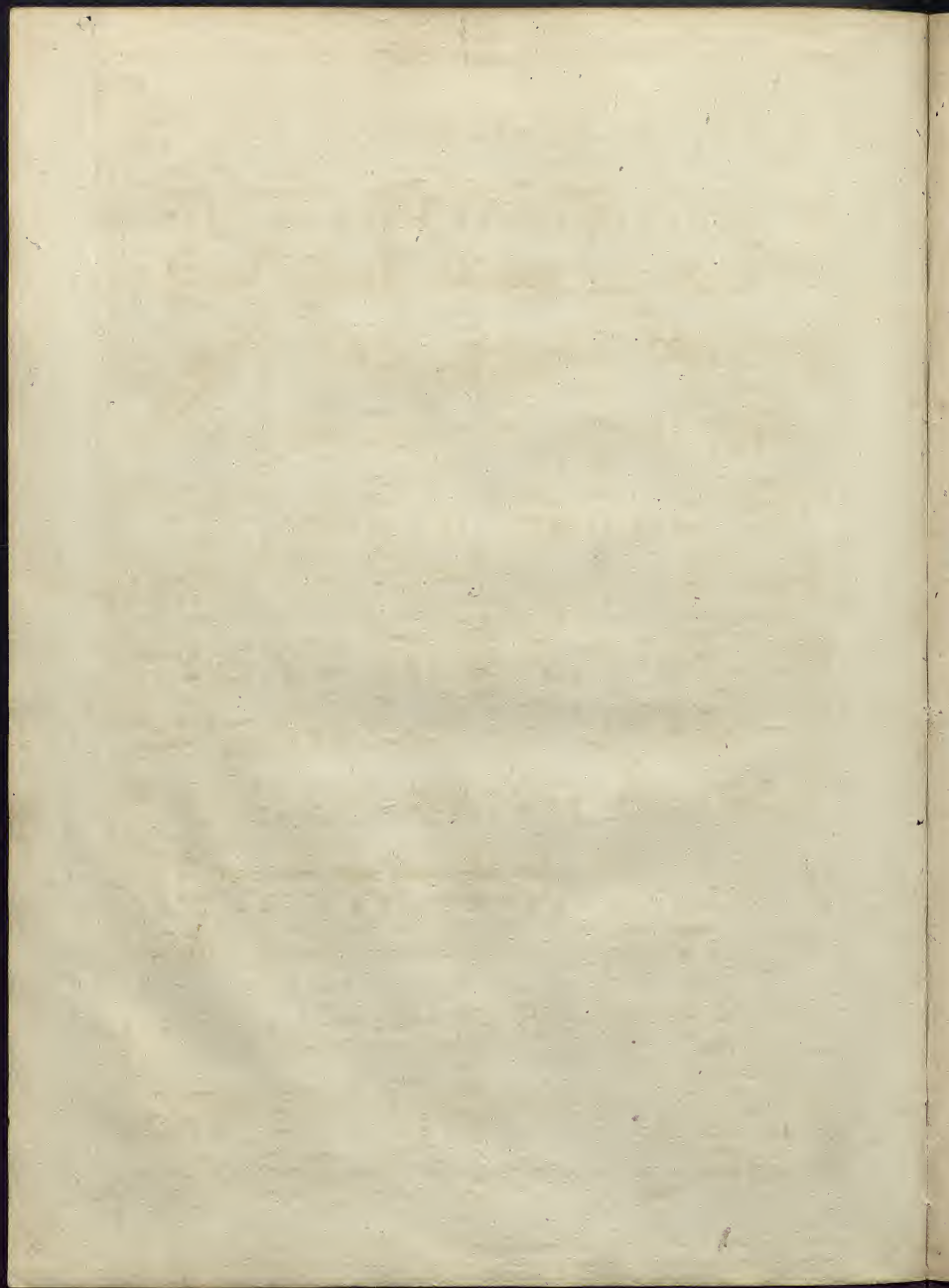
loves, and loves for ever! She loves, and loves for ever! She loves and loves for ever! No

*with energy.*

second passion e'er can charm, She loves and loves for ever!

*crus*





MY NATIVE LAND, GOOD NIGHT!

Written by

The R<sup>to</sup> Hon<sup>ble</sup>

LORD BYRON,

Composed & Inscribed

To

Mrs Elizabeth Fletcher,

BY

F. J. KLOSE.

Enc. Sta. Hall.

Price 2s

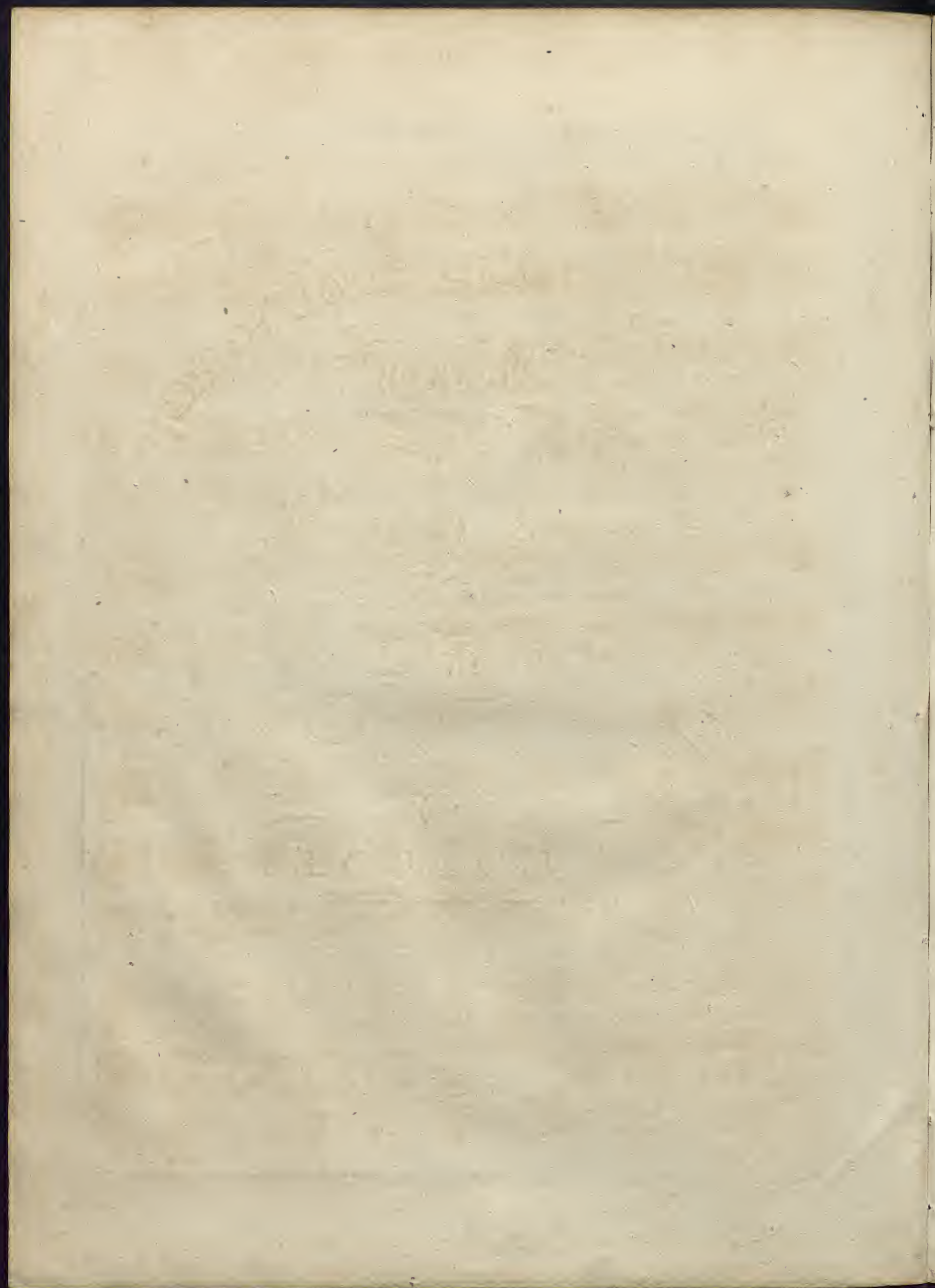
London, Printed for the Author, 14, Marshall Street, Golden Square,  
at H. Falkner's Operu Music Warehouse, 3, Old Bond St.

New Works just Published (as above) by the Same Author.

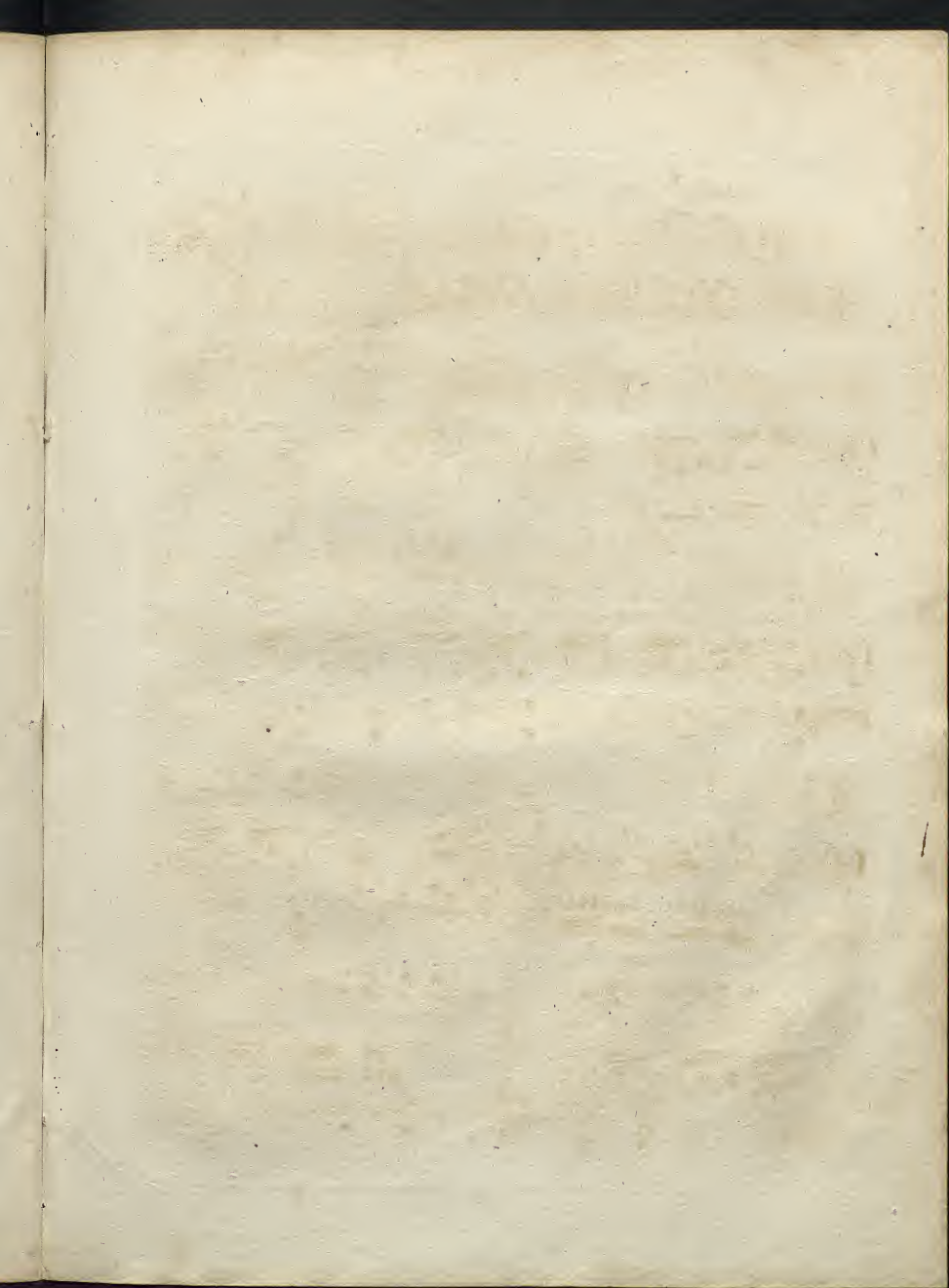
Sweet Mutable Month (Sung by M <sup>rs</sup> Ashe) 1s 6 <sup>d</sup>	The Landu Dance ..... 2s 2 <sup>d</sup>
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F. J. Klose.







## Andante Sostenuto e con espressione

Piano introduction in G minor, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.

A dieu, adieu! my native shore Fades o'er the waters

Musical notation for the first line of lyrics, including vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment. A piano (*p*) dynamic marking is present.

blue The night winds sigh the breakers roar, And shrieks the wild Sea-mew

Musical notation for the second line of lyrics, including vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

mezz *f* You Sun that sets up -

Musical notation for the third line of lyrics, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes. A mezzo-forte (*mezz f*) dynamic marking is present.

*Cres* *f* - on the Sea, We fol - low in his flight Fare - well awhile to him and thee, my

Musical notation for the fourth line of lyrics, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes. A crescendo (*Cres*) and forte (*f*) dynamic marking is present.

My Native Land, Good Night.

Na - tive Land Good Night! My Na - tive Land. Good Night. My Na - tive Land. Good

Night. Fare - well a - while to him and thee my Na - tive land, good

Night. Fare - well a - while to him and thee my Na - tive land, good

Cres - cendo

Night.

mez f

My Na - tive Land; Good Night.



With thee my Bark, I'll swift-ly go, a-thwart the foam-ing brine, Nor

care what Land thou bear'st me to, So not a-gain to mine.

Wel - come, Welcome, ye

*mez, f*

dark blue waves And when you fail my Sight, Welcome ye Deserts

*Cres* *f*

*Cres* *f*

My Native Land, Good Night.

*p*  
and ye Caves my Na - tive Land, Good Night My Native Land, Good Night. My

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "and ye Caves my Na - tive Land, Good Night My Native Land, Good Night. My". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Na - tive Land, Good Night. Welcome ye De - serts and ye Caves, My

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Na - tive Land, Good Night. Welcome ye De - serts and ye Caves, My". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a bass line with some rests.

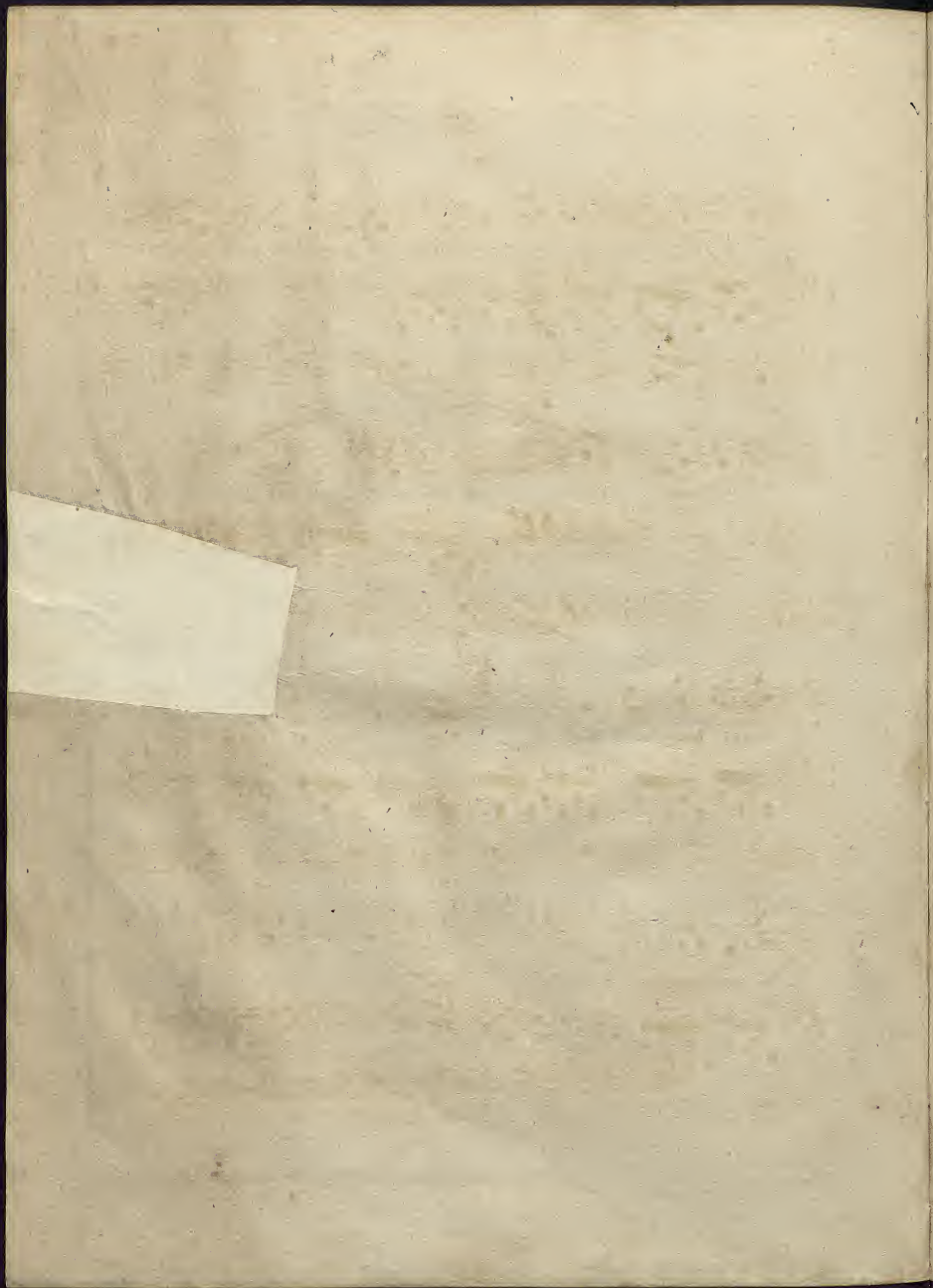
Na - tive Land, Good Night. Welcome ye De - serts and ye Caves, My

The third system shows the vocal line and piano accompaniment. The vocal line repeats the lyrics "Na - tive Land, Good Night. Welcome ye De - serts and ye Caves, My". The piano accompaniment has a dense texture with many beamed notes in the right hand and a bass line with a forte (*fz*) dynamic marking.

Na - tive Land, Good Night.

The fourth system concludes the piece. The vocal line ends with the lyrics "Na - tive Land, Good Night." and a double bar line. The piano accompaniment features a final cadence with a forte (*f*) dynamic marking and a bass line with some chords.

My Native Land, Good Night.





*This Rose to calm my Brother's care's*

*The words taken from the*  
*Celebrated Poem of the*

**BRIDE OF ABYDOS,**

*The Music composed & arranged for the*

**Piano Forte,**

By

*J. Nathan.*

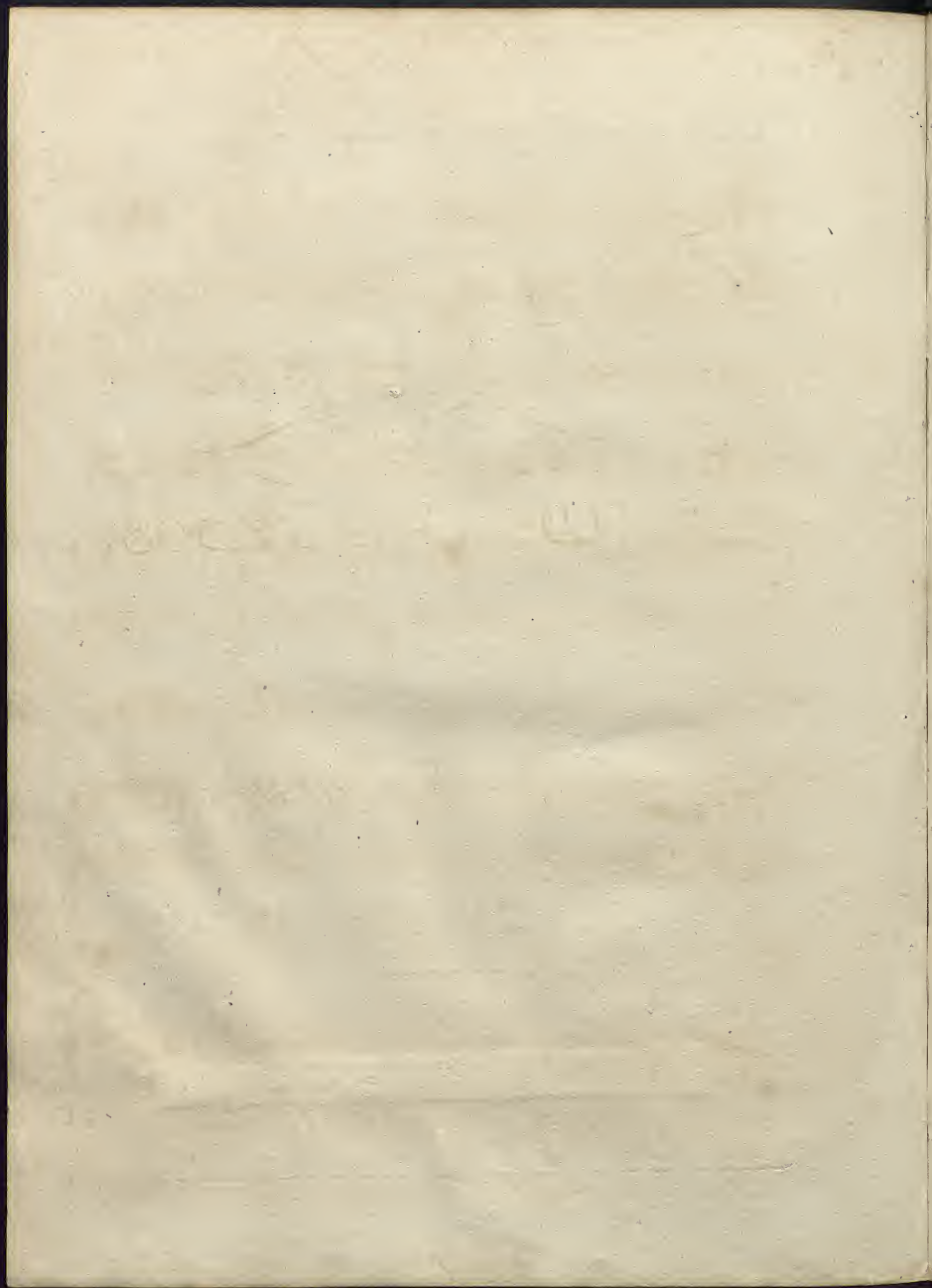
*And most respectfully dedicated to*

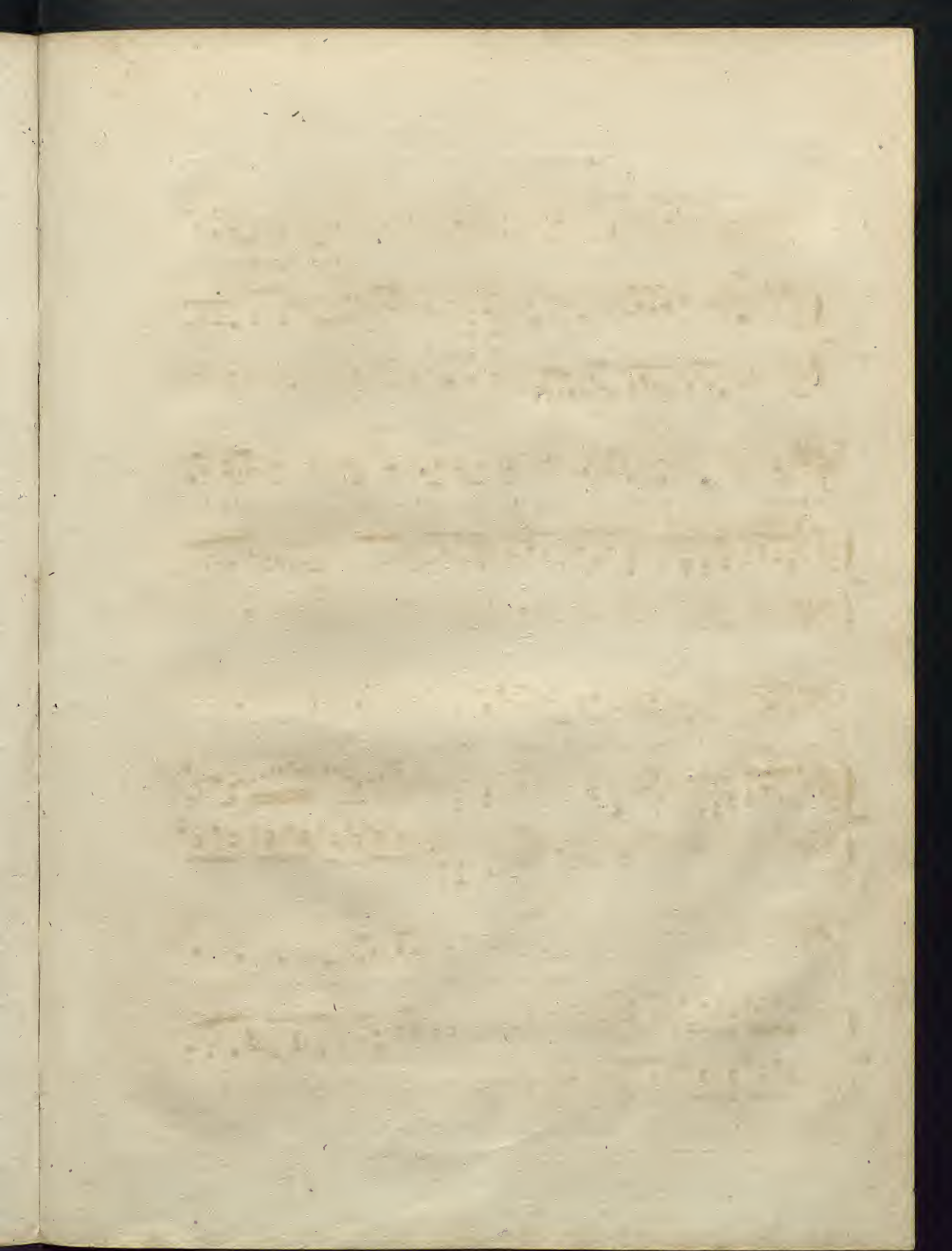
**LORD BYRON.**

Printed at the Press of  
Published at Faltners, Opera Music Warehouse, No. 23, Old Bond Street,

Sold at WICKERS' Music Warehouse, George Street, BATH.

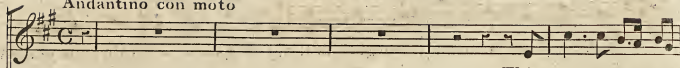
*J. Nathan*




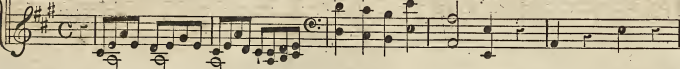




Andantino con moto

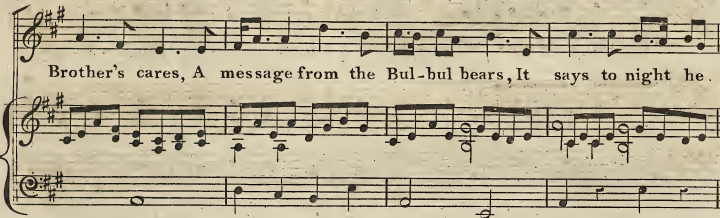
Voce. 

Piano  *8va*

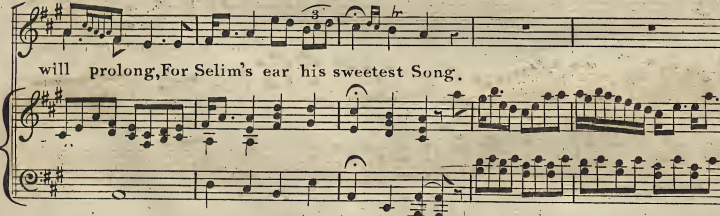
Forte.  *loco*

This Rose to calm my

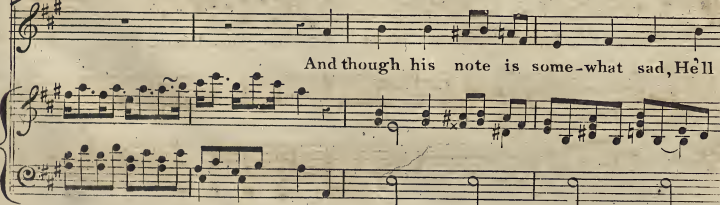
Brother's cares, A message from the Bul-bul bears, It says to night he



will prolong, For Selim's ear his sweetest Song.



And though his note is some-what sad, He'll



try for once a strain more glad, he'll try for once a strain more glad, With

some faint hope his al-ter'd lay, May sing these gloomy thoughts a-way.

What not receive my foolish

flow-er, Nay, then I am in-deed I am indeed un-blest, On.

me can thus thy forehead lower, And know'st thou not who

loves thee best; Oh Se - lim dear! On me can thus thy

forehead lower, And know'st thou not who loves thee best;

Oh Selim dear, Oh more than dearest



Say is it I thou hat'st, or fear - est; Come lay thy head up -

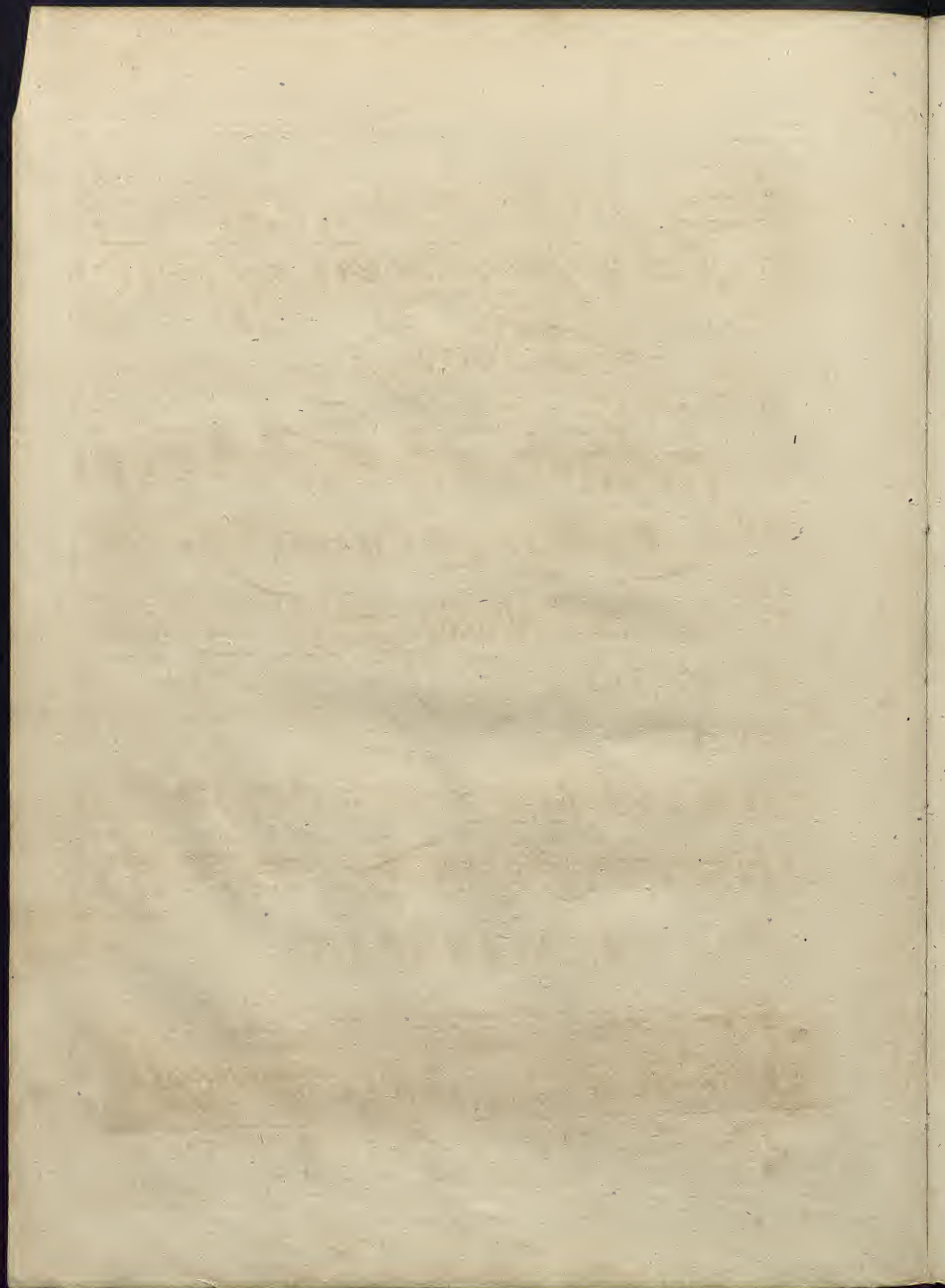
- on my breast And I will kiss thee and I will kiss thee, in - to rest, in - to

*ad lib:*

rest, to rest. This Rose to calm my Brothers cares, a

message from the Bul-bul bears, It says to night he will pro-long For

Se-lim's ear his sweetest Song his sweetest Song.



"Thou art not false, but thou art fickle,"

The Poetry by

The Right Hon<sup>ble</sup>

LORD BYRON,

The Music Composed

With an accom<sup>t</sup> for the

Piano Forte,

By

I. NATHAN.

Printed at Bath

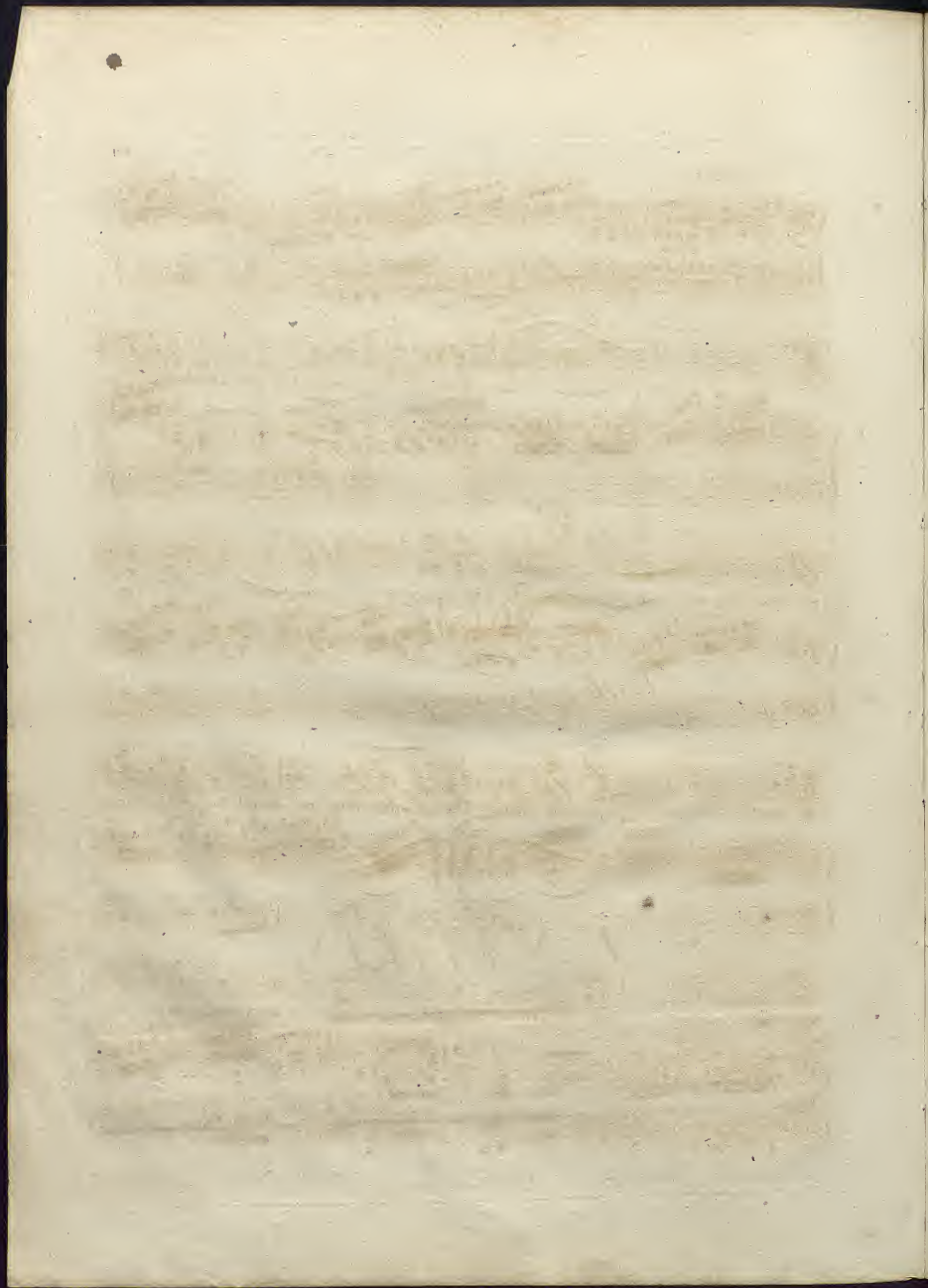
Price 2/6.

Sold at Whites Music and Musical Instrument Warehouse,  
N<sup>o</sup>. 3, George Street, Bath.

Where may be had the Hebrew Melodies & the Whole of this Authors Works.

I. Nathan





ANDANTE.

Thou art not false, but thou art false,

those thy self so fondly sought; The tears that thou hast forc'd to trickle Are

doub - ly bit - ter from that thought: The tears that thou hast forc'd to trickle Are

doub - ly bit - ter from that thought: 'Tis this which breaks the heart thou grievest Too

loco

well thou lov'st too soon thou leavest. Too well thou lov'st too soon thou leavest. 'Tis

this which breaks the heart thou grieve'st, Too well thou lov'st too soon thou leavest.

The

wholly false the heart de-spises, And spurns deceiv-er and de-ceit; But



her who not a thought disguises, whose love is as sin - cere as sweet, Whose

love - Whose love is as sin - cere as sweet, When

she can change who lov'd so tru - ly, It feels what mine has felt so newly. When

she can change who lov'd so tru - ly, It feels what mine has felt so newly.

2<sup>d</sup> Verse.

To dream of joy and wake to sorrow Is doom'd to all who

love or live; And if, when conscious on the morrow, We scarce our fan-cy

can for-give, And if, when con-sci-ous on the morrow, We

scarce our fan-cy. can for-give, That cheat-ed us in

loco.

slumber only. To leave the wak - ing soul more lonely To leave the wak - ing

soul more lonely, That cheated us in slum - ber only, To leave the wak - ing

soul more lonely,

What must they feel whom no false vision, But tru - est, tend'rest



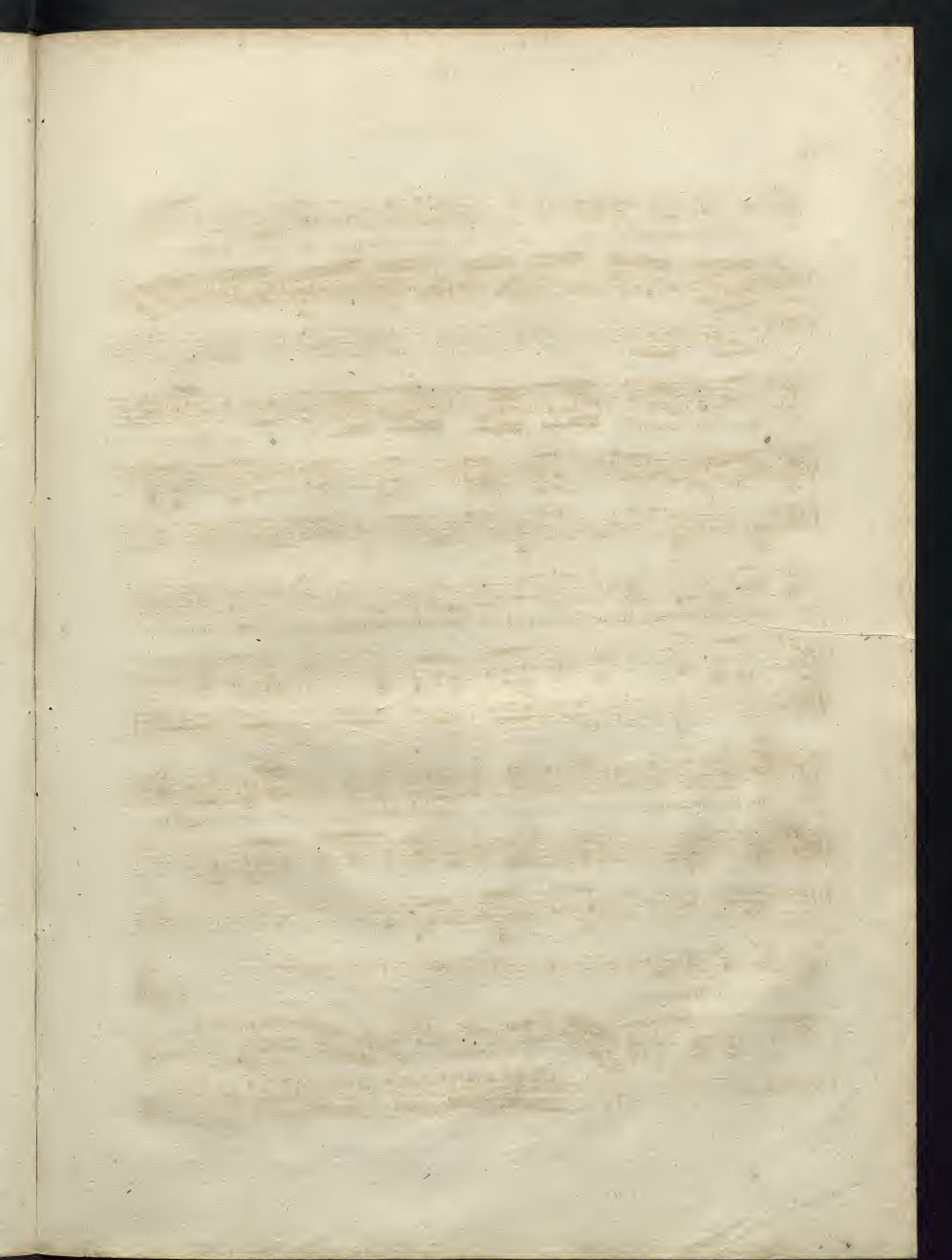
pas sion warm'd? Sincere, but swift in sad transition, As if a dream a -

lone had charm'd? As if a dream a -

lone had charm'd? Ah! sure such grief is fan-cy's scheming, And all thy change can

be but dreaming! Ah! sure such grief is fancy's scheming, And all thy change can

be but dreaming!



THE  
MOUNTAIN

THE  
MOUNTAIN



*My Life, I love you,*

Written by

*The Right Honorable*

**LORD BYRON,**

*The Music Composed*

*By*

**I. NATHAN.**

*Ent. at Sta. Hall*

*London,*

*Price 2/6*

*Sold at Whites, Music and Musical Instrument Warehouse,  
N<sup>o</sup>. 3, George Street, Bath.*

*J. H. H. H.*

## MY LIFE, I LOVE YOU.

*In submitting this Music to the candid decision of the Public, it may be proper to observe, that every stanza of the Song, which, is selected from the Poems subjoined to Lord Byron's "Childe Harold's Pilgrimage," concludes with the words Ζών με, σός άγαπώ. a Romantic expression of tenderness, for which I have taken the liberty of substituting his Lordship's translation "My Life, I love you." In the third stanza, the vow "By all the token flowers &c." means those flowers which a lover sends to his mistress as a mark of his affection; for, as ladies in the East are not taught to write, lest they should scribble assignations, the sentiments of the parties are conveyed by flowers, cinders, pebbles &c. which have different significations. A bunch of flowers tied with hair, implies "Take me and fly."*

*J. Nathan.*

ADAGIO.

Maid of Athens, 'ere we part, Give, oh, give me back my heart!

Or, since that has left my breast, Keep it now, and take the rest!

Hear my vow before I go, Hear hear hear, hear my vow be -

*Zōn mō, sās ā ya sō, ā ya sō, Zōn mō, sās ā ya sō.*  
 - fore I go, My life, my life I love you, I love you, My life, my life I love you.

*Zōn mō, sās ā ya sō*  
 Hear my vow before I go, My life, my life I love you.



4 2<sup>d</sup> Verse.

By those tresses unconfind, 'Woo'd by each Ægean wind; By those lids whose

jetty fringe Kiss thy soft cheeks blooming tinge; By those wild eyes like the roe,

like the roe. By those wild eyes like the roe, My

life, my life I love you, I love you, My life, my life I love you.

By those wild eyes like the roe, My life, my life I love you.

3<sup>d</sup> Verse.

By that lip I long to taste; By that zone encirc'l'd waist; By all the token-

-flow'rs that tell What words can never speak so well; By love's alternate

joy and woe, joy - - and woe, By love's alternate joy and woe, My

life, my life I love you, I love you, My life my life I love you. By

6

loves al-ternate joy and woe, My life, my life I love you.

4<sup>th</sup> Verse.

Maid of Athens! I am gone: Think of me, sweet! when alone.

Though I fly to Islam-bol: Athens holds my heart and soul:

Can I cease to love thee? no, no, no.



Can I cease to love thee? no, My life my life, I love you, I love you, My

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Can I cease to love thee? no, My life my life, I love you, I love you, My". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

life, my life I love you. Can I cease to love thee? no, My

The second system continues the vocal line and piano accompaniment. The lyrics are: "life, my life I love you. Can I cease to love thee? no, My". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand.

life my life I love you.

The third system shows the vocal line and piano accompaniment. The lyrics are: "life my life I love you.". The piano accompaniment continues with intricate sixteenth-note patterns in the right hand.

The fourth system shows the vocal line and piano accompaniment. The piano accompaniment features a dense texture of sixteenth notes in the right hand, while the left hand has a simpler bass line. The system concludes with a double bar line.

*[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]*

THE KISS DEAR MAID THY LIP HAS LEFT  
The Poetry by  
The Right Honourable  
**LORD BYRON,**  
The Music

Composed with an Accompaniment.

for the  
Piano Forte.  
BY  
**J. NATHAN.**

Sold at Sta Hall

Price 2/6

Sold at WILKIE'S Music Warehouse George Street BATH

*J. Nathan*



# The Kiss, dear Maid; thy lip has left,

The Poetry by the R<sup>ts</sup> Hon<sup>ble</sup> Lord Byron.

The Music by J. Nathan.

ANDANTE.

The kiss, dear maid, thy lip has left, Shall never part from mine, - - 'Till

happier hours restore the gift, Un-fainted back to thine; - - Un-fainted back to thine; Thy

part-ing glance, which fond-ly beams, An e=qual love may see; The tears that from thine

eyelid streams, Can weep no change in me, Thy parting glance which fondly beams, An equal love may

see, The tears that from thine eyelid streams, Can weep no change in me; - Can weep no change in-

me. I ask no pledge to make me blest, In gazing when a lone; - Nor one memorial

*ad libitum espressivo*  
for a breast, Whose thoughts are all thine own; Whose thoughts are all thine own. The

kiss, dear maid! thy lip has left, Shall ne=ver part from mine, - - 'Till

hap= pier hours re= store the gift Un= taint= ed back to thine, - - un=

taint= ed back to thine.



## SECOND VERSE

Nor need I write, to tell the tale, My pen were doubly weak; - Oh! what can i = dle

words a = vall, Un=less the heart could speak? - Un=less the heart could speak? Nor

need I write, to tell the tale, My pen were dou = bly weak; Oh!

what can i = dle words a = vall, Un = less the heart could speak? By

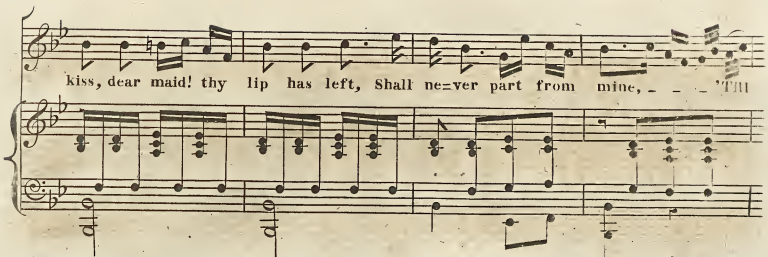
day or night, in weal or woe, That heart, no lon-ger free, Must bear the love it

can=not show, And si=lent ache for thee. - - And si=lent ache for thee. By

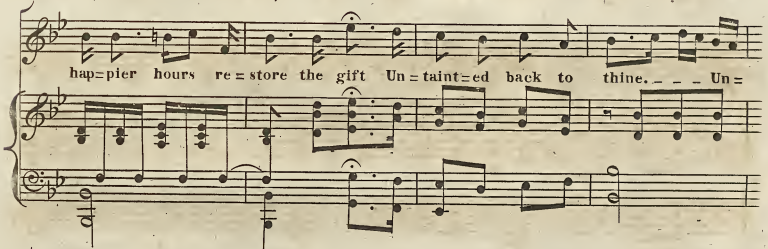
day or night, in weal or woe, That heart no lon-ger free, - Must bear the love it

can=not show, And si=lent ache for thee. And si=lent ache for thee. The

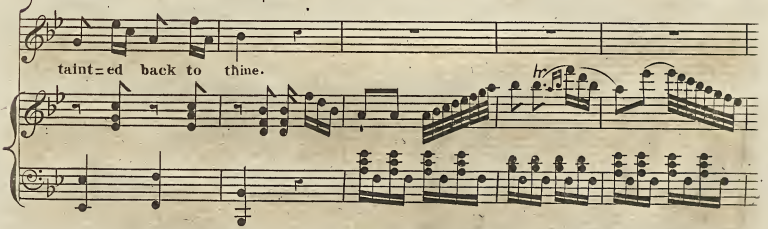
kiss, dear maid! thy lip has left, Shall ne-ver part from mine, - - - 'Till



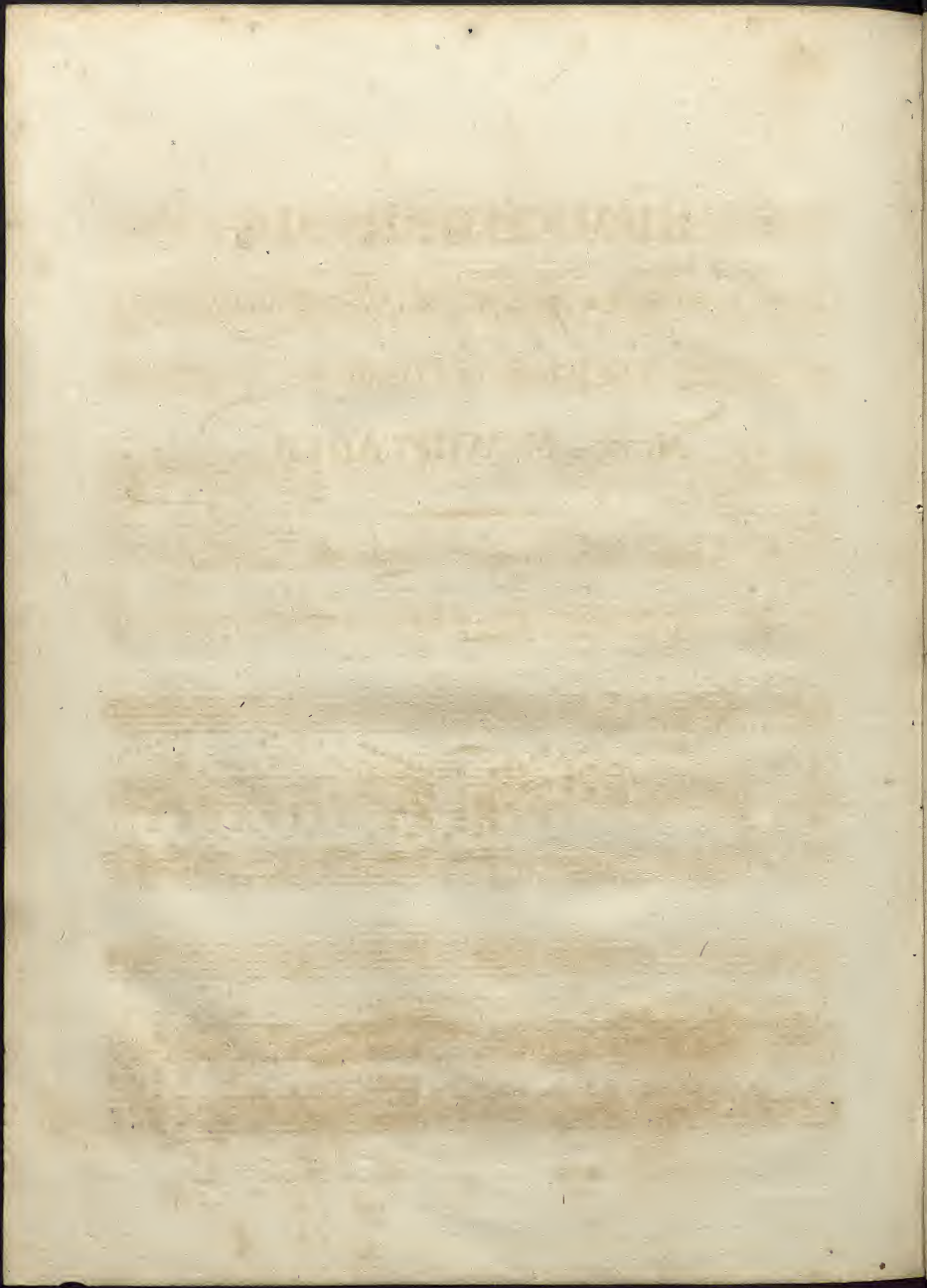
hap-pier hours re-store the gift Un-taint-ed back to thine. - - - Un-



taint-ed back to thine.







# REMEMBER ME

*Sung with applause at the Private Concerts*

The Words by G. Walker

— THE —

MUSIC by MR. WHITAKER

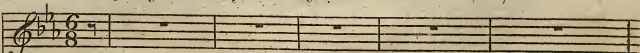
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London Printed by G. Walker 106 Great Portland Street

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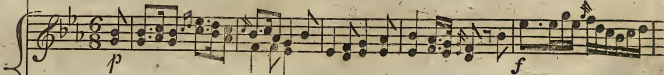
*Art thou Awake? from the Three Spaniards* ..... 2r. 1  
*Ye mischiefs Fair of Feature* ..... 1  
*The Flying Boy from the Romance of Don Ruy-lac* ..... 1  
*Blooming Virgins cease your Piny* ..... 1

VOCE.

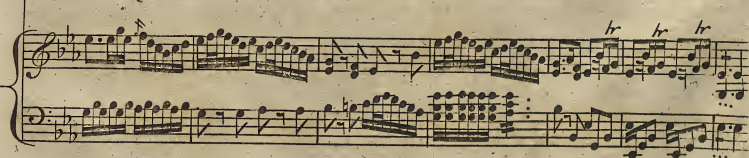
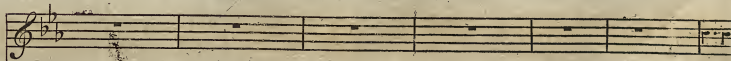
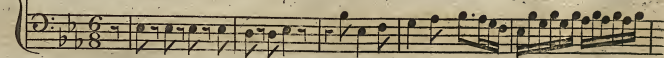


*Andante con espressione.*

PIANO



FORTE.



*rit*

Remember me when far away I journey thro' the worlds wide waste Remember me at

ear-ly day. Or when the ev'ning shadows haste or when the ev'ning shadows haste.

*hr*

When high the pensive moon appears And night with all her

starry train Gives rest to human hopes and fears, gives rest to hu-man hopes and fears, Re-



3

member I a lone complain Re-mem-ber I a lone complain.

2

Remember me when e'er you sigh  
 Be it at midnight's silent hour  
 Remember me and think that I  
 Return thy sigh and feel its pow'r  
 When e'er you think on those away  
 Or when you bend the pious knee  
 Or when your thoughts to pleasures stray  
 O then dear maid remember me .

GERMAN FLUTE.

# CATALOGUE OF BOOKS

Written, Published and Sold by G. WALKER 106 Great Portland Street.

THE VAGABOND. Dedicated to the Bishop of Landaff. -- 2 Vols: Price 8<sup>s</sup>: 0<sup>d</sup>.

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POEMS, on various Subjects, with an elegant plate) boards -- 4: 6  
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## MUSIC just Published, the words by G. Walker.

Remember me, from Don Raphael, Composed by Whitaker -- -- -- 1<sup>s</sup>

The Pilgrim Boy. -- D<sup>o</sup> -- -- -- D<sup>o</sup> -- -- -- 1.

Blooming Virgins. -- D<sup>o</sup> -- -- -- D<sup>o</sup> -- -- -- 1.

Go gentle Sigh, from the Three Spaniards. -- -- -- D<sup>o</sup> -- -- -- 1.

Ye Maidens fair. -- -- D<sup>o</sup> -- -- -- D<sup>o</sup> -- -- -- 1.

Art thou awake, -- Serenade -- D<sup>o</sup> -- -- -- D<sup>o</sup> -- -- -- 1.

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How pleasing when the sun descends. -- )  
 Be true to me my Anna cried. -- )  
 Can I forget. -- -- -- -- -- )  
 Why waves the banner. -- -- -- -- -- ) 7: 6  
 It was a Knight in armour green. -- )  
 Are these then the scenes. -- -- -- -- -- )

Farewell! bright Star!  
 Tribute to the  
**MEMORY**  
 OF HER LATE  
 Royal Highness  
 (The Princess Charlotte of Wales.)  
 THE MUSIC COMPOSED  
 with an Accompaniment for the  
**Piano Forte.**  
 BY  
**G. KJALLMARK.**

Ent. Staffall.

1r/6

London Printed by Goulding, Dalmaine Potter & Co. 20, Soho Square, & to be had at 7 Westmorland Street Dublin.

ANDANTINO  
 CON  
 ESPRESSIONE.

Smorz Fare=  
 p dol mf p rf p



= well! bright star of En-glish birth! Thou pat-tern of do-mes-tic worth Just

em-blem of our fair Just emblem of our fair! A

Wife - who ev - ry grace displayed, A Child whose stea - dy vir - tue paid A

suffering suffering Mo-ther's care, A suffering Mother's care.

pp *cres.* - - cen - - do *p*

Farewell bright star!

2<sup>d</sup> Verse.

*p* *mf* *p*

Smorz. Fare=

= well! for thou hast gain'd that peace, Where pains are past, and troubles cease; From

fu-ture pe-rils free: From fu-ture pe-rils free: Fare=

= well! and when we weep the fate That bears thee to a hap-pier state, We

*pp*

dol

Farewell/ bright star!

weep our=selves not thee not thee We weep our=selves not

*pp* *cres* - - - cen - - - do *p*

thee! Farewell! and when we weep the fate That bears thee to a

hap= pier state We weep ourselves not thee not thee We

*pp* *Cres* - - - cen - - - do

weep our=selves not - - - - - thee!

*p* *ad lib:* *smorz*

Farewell, bright star!



1

Weep! Oh Weep with Tears of Anguish!

A LAMENT,

ADAPTED BY THE PUBLISHER TO THE

BEAUTIFUL & PATHETIC AIR OF

"Ah Perdona!"

COMPOSED BY

MOZART

THE WORDS BY

J. W. LAKE ESQ<sup>r</sup>

*Gli occhi*

*E le braccia, e le mani, e i piedi, e i visce.*

*Le cripe ch'ome d'or pure lucente.*

*E l'impaggiar de l'angelico riso.*

*Toco petrare son che nulla sente!*

*Il Pirata.*

Ent. Sta. Hall.

B. 1. 6

**FAVORITE NEW MUSIC JUST PUBLISHED.**

- The Persian Hunters-Opera performed at the English Opera, Composed by Cha<sup>s</sup> E. Horn Pr: 12<sup>o</sup>*
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- Beneath the low Grov-Favorite Ballad, Composed by M. T. Cooke. 2<sup>d</sup> Edition..... 1/6*

*London, Published by T. Williams, 29, Tavistock St, Covent Garden.*

VOCE.

PIANO  
FORTE.

ANDANTINO ESPRESSIVO.

Original Key  $\sharp\sharp$ .

Weep! oh weep with tears of an-guish, For the Fair-est of our

*Dolce*

Isle, E'en the sternest heart must lan-guish, In the blight- of beauty's

smile, In the blight of beau-ty's smile:

When the hopes we fond-ly cherish,

*for*

Weep! oh weep

This Song is property & Ent<sup>d</sup> Stationers Hall as such.

3

Va\_nish swift\_ly as they rise, Sweet\_ly bloom-and fade-and

pe\_rish, When a Na\_tion's Promise dies! When a Na\_tion's Pro\_mise

dies!

- 2 -

Oh! 'tis sad when joys are blighted  
 In the beauty of their bloom,  
 When the form that once delighted  
 Withers in the silent Tomb!  
 Tears may tell a Nation's feeling  
 In the fullness of their flow  
 But the grief that shuns revealing  
 Who can paint — Affection's woe!

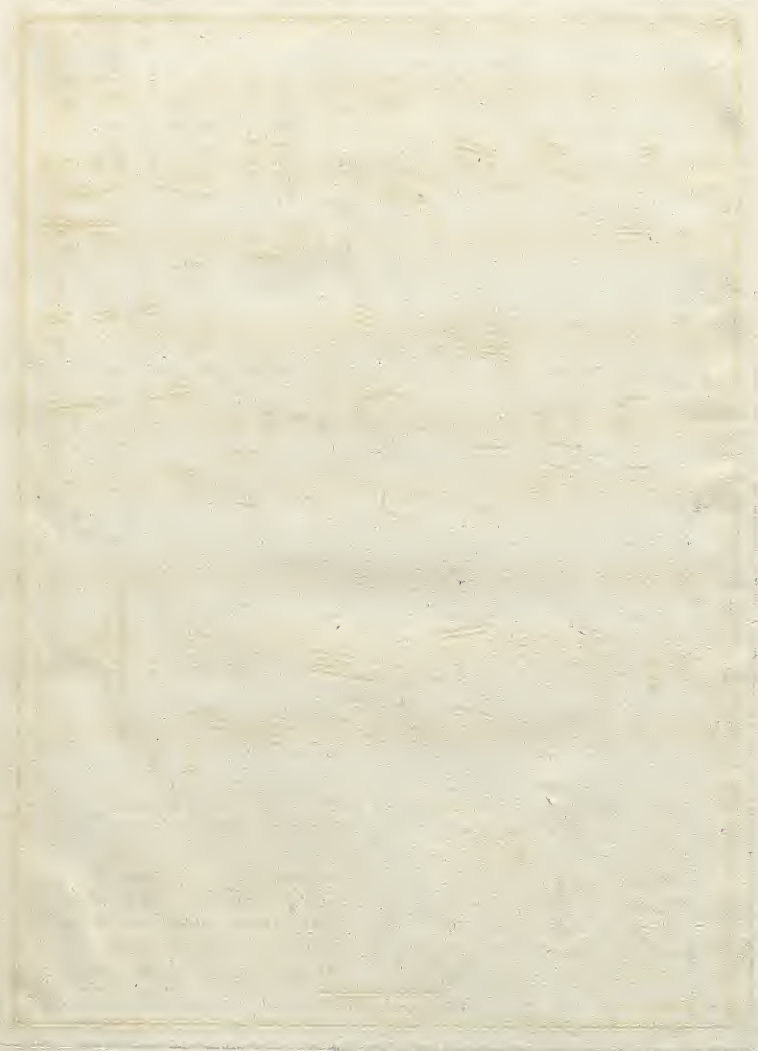
- 3 -

Lovely as the Star of Morning  
 In retiring splendour drest,  
 Rich in all the mind's adorning  
 Peace and Love her pillow blest:  
 Daughter of our Land! the Dearest!  
 Albion's Hope and Brunswick's fame  
 Fairest Flow'r! amid the fairest!  
 Wept and hallow'd be Thy name!

Weep! oh weep

Engraved by R<sup>d</sup> Taylor.







MOURN ENGLAND MOURN.

(AN)  
**ELEGY**

*Written & Composed*

ON THE LAMENTABLE DEMISE

of  
*Her Royal Highness*

THE  
**Princess Charlotte of Wales.**

BY

**JOHN PARRY.**

*Ent<sup>d</sup> at Stationers.*

*Price 1<sup>s</sup> 6<sup>d</sup>.*

*Her Royal Highness the Princess Charlotte of Wales, Consort of the Prince  
Saxe Coburg, died at Claremont about half past 2 o'clock, on Thursday  
morning Nov<sup>r</sup> 6. 1817. Aged 21 Years & 10 months, Having given Birth to  
a still born Son, about 9 o'clock the preceding Evening.*

LONDON.

*Printed & Sold at Bland & Weller's Music Warehouse 23. Oxford Street.*

LENTO



Mourn England mourn, thy lovely Rose is

dead. Its beauties faded and its fragrance shed, Bri-

tannia's bright-est Hope, and Al-bion's pride

Fled and blighted when Cambria's Princess died!

*Espress:*

What heart but feels? what breast but heaves a sigh?



What sto-ic seen with-out a tear-ful eye? But

ah! what must thy Pa-rents, Hus-band feel?

Their grief is more than lan-guage can re-

veal!

*pp*

SECOND VERSE.

Fare-well blest shade, thy saint-ed soul has flown, To

realms of bliss to mor-tal man un-known Long

long shall England's sons thy death de- \_-plore, And

wish their prayers could thy life re- store Thy Cherub

*Espress:*

Infant in thine arms as- cends To that de- light- ful

bourn where sor- row ends. The heavn- ly choir by God's di-

vine be- \_-hest Will hail thy spi- rit

to e- \_-ter- nal rest!

*Dim:*

*pp*

# I KNOW THAT MY REDEEMER,

Composed by *Handel* ———— Arranged by *Saffery*

London. Printed by GOLDING & Co. <sup>56, St. Paul's Church-yard,</sup> Soho. Squ. Westmorland Str. Dublin.

1<sup>st</sup>

*Larghetto*

I know that my Re-deemer liveth And that

he shall stand at the latter day up on the earth



I know that my Redeemer liveth and that he shall

stand - - - - at the lat-ter day upon the earth - - - - upon the

earth I know - - that my Re-deemer liveth and that he shall stand at the

lat - - - - ter day up - on the earth - - - - upon the earth

And tho'

worms destroy this body Yet in my flesh shall I see

God yet in my flesh shall I see God I

know that my Re-deemer liveth and tho' worms de-destroy this body yet

in my flesh shall I see God yet in my flesh - shall I see God shall

I see God I know that my Re-deemer liveth for

now is Christ risen from the dead the first fruits of

*p*

them that sleep - - - of them that sleep the first - - fruits of

them that sleep for now is Christ risen for now is Christ

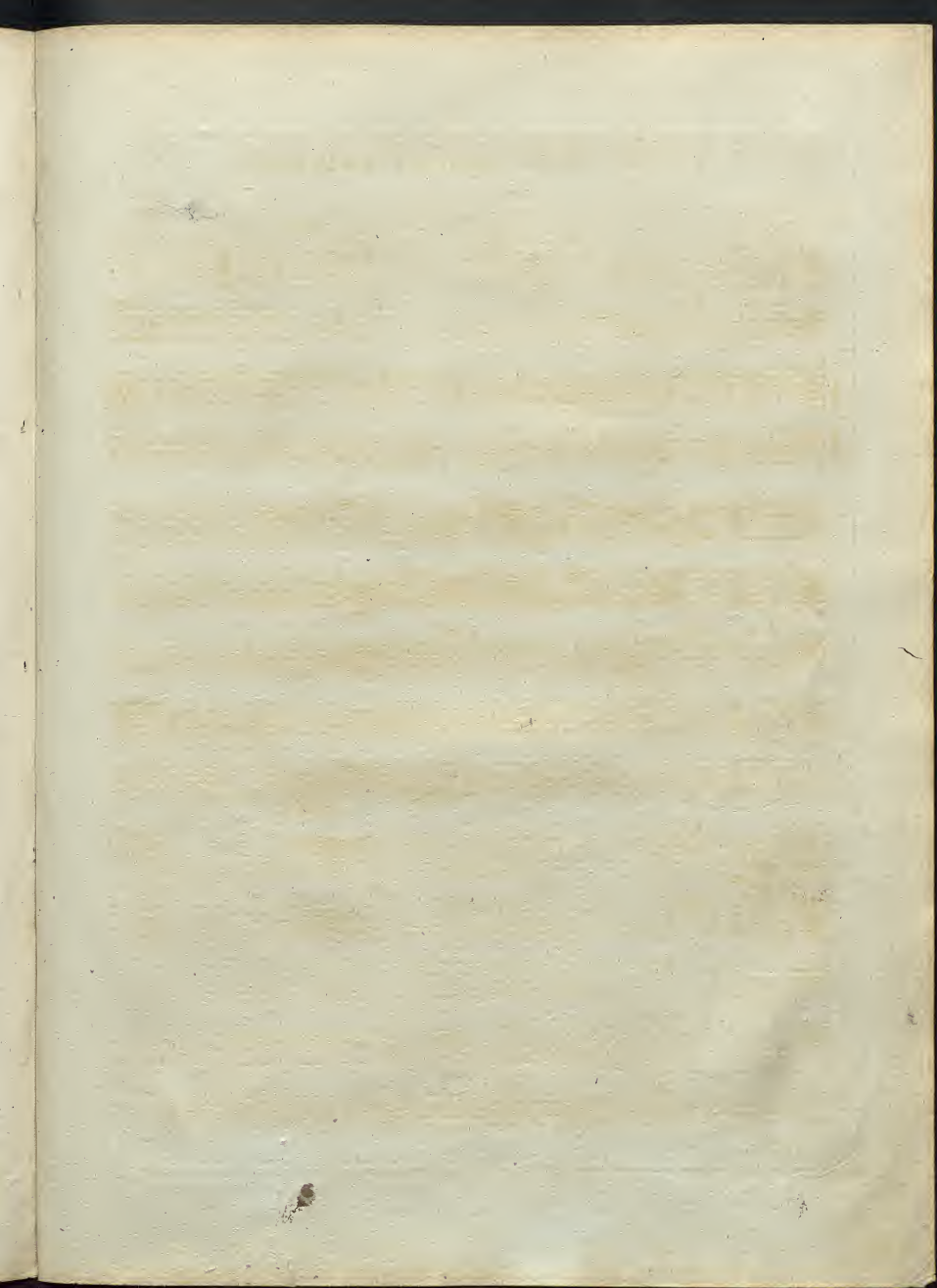
*f* *tr* *p*

risen from the dead the first fruits of them that sleep.

*f* *Ada<sup>o</sup>* *tr* *p* *f*

*f* *tr*





## ANGELS EVER BRIGHT AND FAIR.

BY HANDEL.

Viol: 1<sup>o</sup> & 2<sup>o</sup>Printed for T. Gladman, N<sup>o</sup> 24, Middle Row Holborn.

Accompaniment

O wretched and death indeed lead me ye Guards lead me to thy Rack, or to thy Flames, Ill thank your gratitude

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Mercy:

Larghetto

pno

fair, Angels ever bright and fair, take, O take me, take, O take me to your Care.

E.M.

takeme,take O takeme, Angels ever bright & fair,take O takemetoyour Care,take O

*F* *P* *P*

takemetoyour Care, Speed to your own Courts my flight,clad in

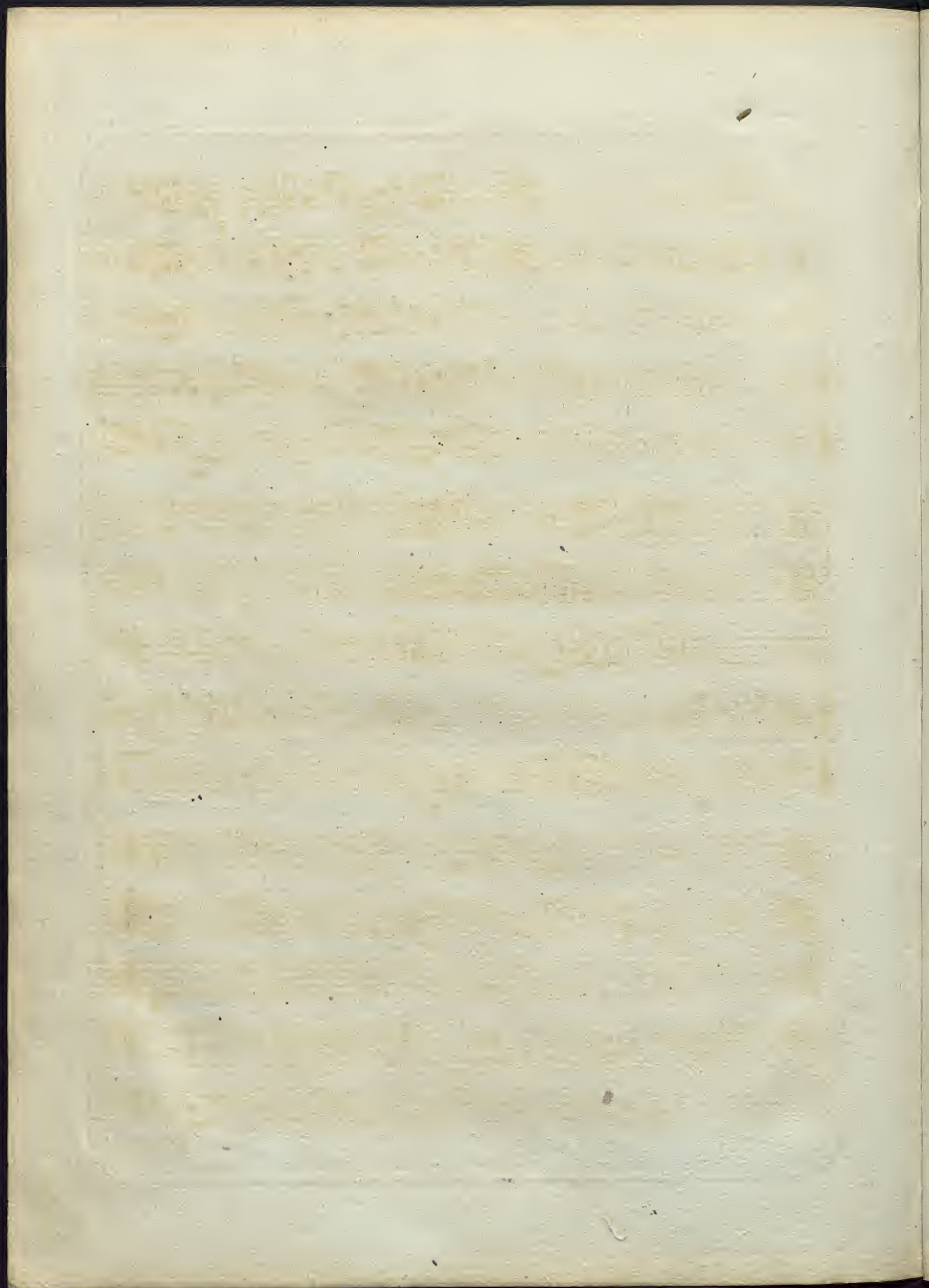
Robes of Virg in white,clad in Robes of Virg in white,clad in Robes of Virg in white, take me

*P* *S.* *S.* *S.* *S.*

6- 34 # 6 6 5 6 9 3 4 #

Dal Segno





I HAVE SET GOD ALWAYS BEFORE ME,

a favorite Anthem,

from the Sixteenth Psalm, as performed at the

**FUNERAL,**

of Her Royal Highness the

Princess Charlotte of Wales & Saxe-Coburg,

IN

**St. George's Chapel Royal, Windsor.**

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**Organ or Piano Forte,**

BY

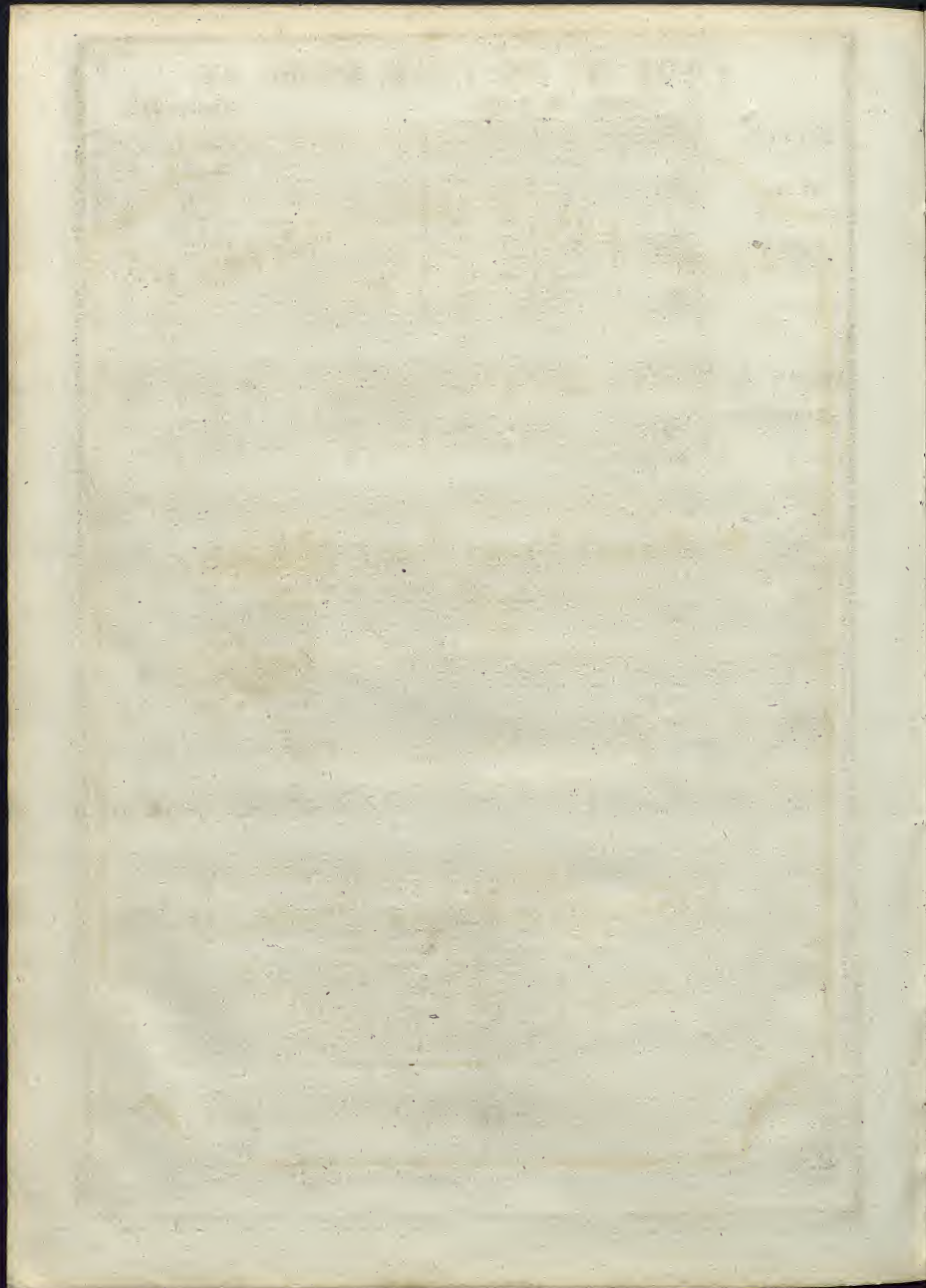
**JOHN WHITAKER.**

Ent. Sta. Hall.

Price 3/-

London, Published by Button, Whitaker, & Comp<sup>ys</sup>

75, St. Paul's Church-Yard.





# I HAVE SET GOD ALWAYS BEFORE ME.

Chorus. Moderato.

Psalm 16<sup>th</sup>

CANTO.

ALTO.

TENORE.

BASSO.

ORGAN OR  
PIANO-FORTE.

I have set God al-ways be-fore me:  
I have set God al-ways be-fore me:  
I have set God al-ways be-fore me:  
I have set God al-ways be-fore me:  
Moderato.

For he is on my right hand he is on my right hand,  
For he is on my right hand on my right hand,

For he is on my right hand, there-fore I shall not  
For he is on my right hand, there-fore I shall not  
For he is on my right hand, there-fore I shall not  
For he is on my right hand, there-fore I shall not

fall. there fore I shall not fall.

fall. there fore I shall not fall. I have

fall. there fore I shall not fall.

fall. there fore I shall not fall. I have set God

I have set God al ways be fore me:

set God al ways al ways be fore me:

For he

al ways be fore me al ways be fore me:

For he is on my right hand there fore I

For he is on my right hand there fore I

is on my right hand there fore I

For he is on my right hand on my right hand there fore I



shall not fall. he is on my right hand on my right hand,  
 shall not fall. he is on my right hand on my right hand,  
 shall not fall. he is on my right hand on my right hand, there  
 shall not fall. he is on my right hand on my right hand,

there-fore I shall not fall. he is on my right hand on  
 there-fore I shall not fall. he is on my right hand on  
 -fore I shall not I shall not fall. he is on my right hand on  
 there-fore I shall not fall. he is on my right hand on

my right hand, there-fore I shall not fall.  
 my right hand, there-fore I shall not fall.  
 my right hand, there-fore I shall not I shall not fall.  
 my right hand, there-fore I shall not fall.



## Verse. Andante. (Two Trebles and a Bass)

Where fore my heart my heart was glad, and my glo--ry re-

Where fore my heart my heart was glad, and my glo--ry re-

Where fore my heart my heart was glad, my

Andante.

--joic'd my glo--ry re--joic'd where fore my heart was glad, and my

--joic'd my glo--ry re--joic'd where fore my heart was glad, and my

glo--ry re--joic'd re--joic'd where fore my heart was glad,

glo--ry re--joic'd my glo--ry re--joic'd my

glo--ry re--joic'd my glo--ry re--joic'd my glo--ry re--joic'd my

my heart was glad my glo--ry re--joic'd my

Slower.

glo--ry re--joic'd; my flesh al--so shall rest in hope. my  
 glo--ry re--joic'd; my flesh al--so shall rest in hope.  
 glo--ry re--joic'd; my flesh al--so shall rest in hope.

Slower

flesh--- shall rest shall rest in hope. my flesh al--  
 my flesh shall rest in hope. my flesh al--  
 my flesh al---so shall rest in hope.

--so shall rest in hope. my flesh al--so shall rest in hope.  
 --so shall rest in hope. my flesh al--so shall rest in hope.  
 my flesh al--so shall rest in hope.



## Verse. Slow. (Alto, Tenore and Bass)

For thou wilt not leave my soul in hell; thou wilt not

For thou wilt not leave my soul in hell; thou wilt not

For thou wilt not leave my soul in hell; thou wilt not

Slow.

leave my soul in hell; neither shalt thou suffer thine ho--ly One to

leave my soul in hell; neither shalt thou suffer thine ho--ly One to

leave my soul in hell; neither shalt thou suffer thine ho--ly One to

see cor-ruption, neither shalt thou suffer thine ho-ly One, neither shalt thou

see cor-ruption, neither shalt thou suffer thine ho-ly One, neither shalt thou

see cor-ruption, neither shalt thou suffer thine ho-ly One, neither shalt thou



suf-fer thine ho--ly One thine ho--ly One to see cor--rup-tion.

suf-fer thine ho--ly One thine ho--ly One to see cor--rup-tion.

suf-fer thine ho--ly One to see to see cor--rup-tion.

Duett. Andante. (Two Trebles)

Thou shalt shew me the path of life; in thy presence is fulness of

Andante.

joy: in thy presence is fulness of joy:

Thou shalt shew me the path of

in thy pre-sence thy  
 life; in thy pre-sence is fulness of joy: in thy pre-sence thy

*tr*  
 presence is fulness of joy: Thou shalt shew me the path the path of  
 presence is fulness of joy: Thou shalt shew me the path of

life; shalt shew me the path of life; in thy presence is  
 life; shalt shew me the path the path of life;

ful-ness of joy is ful-ness of joy of joy - - - ful-ness of  
 is ful-ness is ful-ness of



joy: at thy right hand at thy right hand there is pleasure for  
 joy: at thy right hand there is pleasure for

e --- ver more for e --- ver for e --- ver more plea ---  
 e --- ver more for e --- ver for e --- ver more plea ---

sure pleasure there is pleasure is pleasure for e --- ver  
 sure pleasure there is pleasure is pleasure for e --- ver

more. is plea\_sure is plea\_sure for e --- ver more.  
 more. is plea\_sure is plea\_sure for e --- ver more.



## Chorus same time.

Thou shalt shew me the path of life;

Thou shalt shew me the path of life;

Thou shalt shew me the path of life;

Thou shalt shew me the path of life;

in thy pre\_sence is ful\_ness of joy:

in thy pre\_sence is ful\_ness of joy: Thou shalt

in thy pre\_sence is ful\_ness of joy: Thou shalt

in thy pre\_sence is ful\_ness of joy: Thou shalt

shew me the path of life; shalt shew me the

shew me the path of life; shalt shew me shalt shew me the

shew me the path of life; shalt shew me the path the

path of life; in thy pre-sence thy pre-sence is  
 path of life; in thy pre-sence thy pre-sence is  
 path of life; in thy pre-sence thy pre-sence is  
 path of life; in thy pre-sence thy pre-sence is

ful-ness of joy; and at thy right  
 ful-ness of joy; and at thy right  
 ful-ness of joy; and at thy right hand there is plea-sure is  
 ful-ness of joy; and at thy right hand at thy right

## Verse.

hand there is pleasure and at thy right hand there is pleasure  
 hand there is pleasure and at thy right hand there is pleasure  
 pleasure there is pleasure  
 hand there is pleasure



## Chorus.

Thou shalt shew me the path of life;

Thou shalt shew me the path of life; at

Thou shalt shew me the path of life;

Thou shalt shew me the path of life; at thy right

at

thy right hand there is plea - sure at thy right hand at

at thy right hand there is plea - - - sure at

hand at thy right hand at thy right hand at

*tr*

thy right hand there is plea - sure there is plea - sure

thy right hand there is plea - sure there is plea - sure

thy right hand there is plea - sure there is plea - sure

thy right hand there is plea - sure there is plea - sure



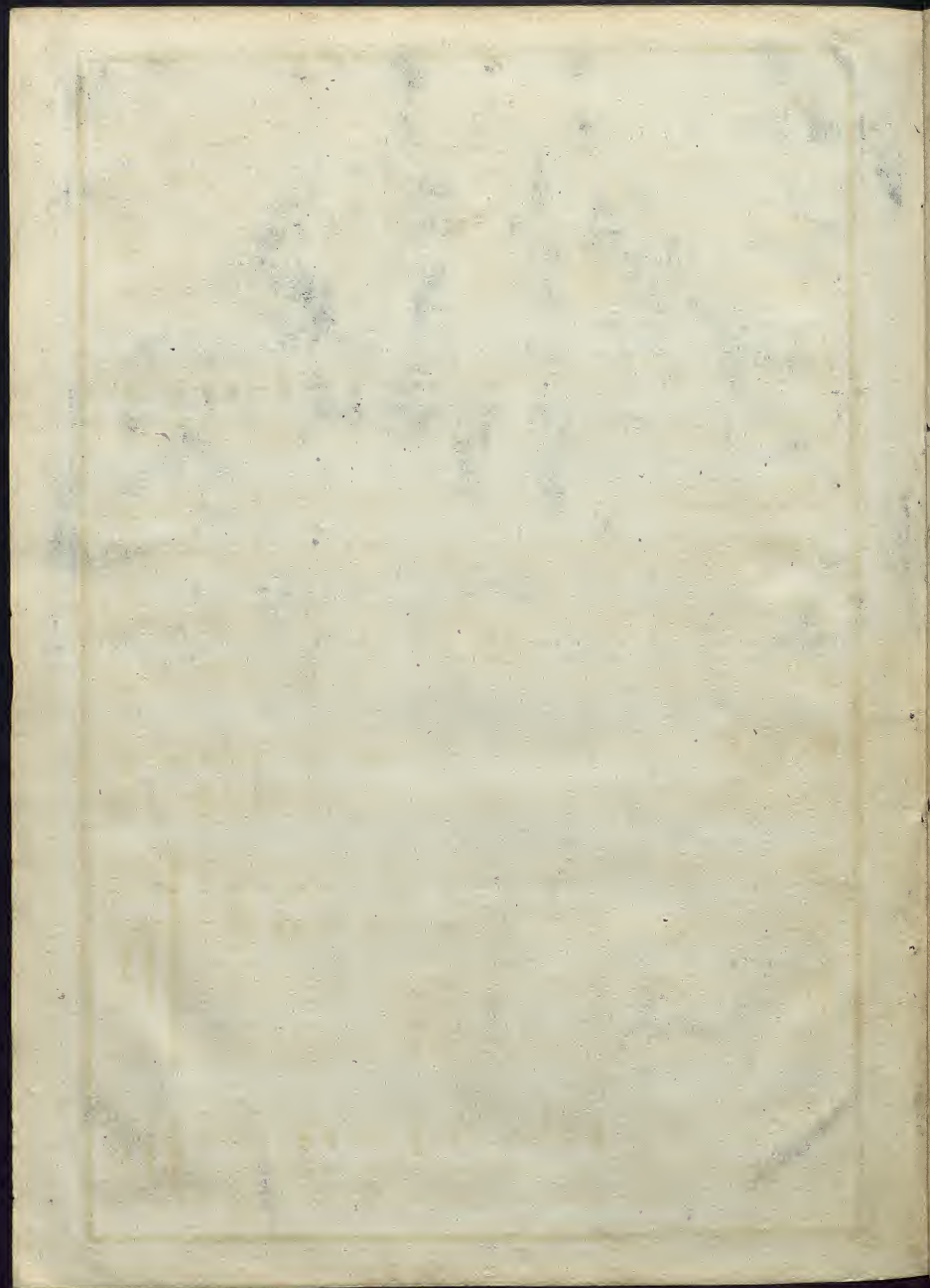
at thy right hand there is pleasure there is pleasure is  
 at thy right hand there is pleasure there is pleasure is  
 at thy right hand there is pleasure there is pleasure is  
 at thy right hand there is pleasure there is pleasure is

plea-sure for e-...-ver more. is plea-sure for e-...-ver  
 plea-sure for e-...-ver more. is plea-sure for e-...-ver  
 plea-sure for e-...-ver more. is plea-sure for e-...-ver  
 plea-sure for e-...-ver more. is plea-sure for e-...-ver

*Slow.*

more. there is plea-sure for e-...-ver more.  
 more. there is plea-sure for e-...-ver more.  
 more. there is plea-sure for e-...-ver more.  
 more. there is plea-sure for e-...-ver more.

*Slow.*



TWELVE

Original Waltzes

for the  
Piano Forte

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By  
Miss Elizabeth C.

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HAMBURGH WALTZ

1

Nº 1.

ALLEGROTTO

The first system of music for 'HAMBURGH WALTZ' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f* (forte) and *p* (piano).

The second system of music continues the piece. It consists of two staves in the same key signature and time signature as the first system. The melody in the upper staff continues with various rhythmic patterns, while the lower staff provides a steady accompaniment.

The third system of music continues the piece. It consists of two staves. The upper staff features a more active melody with frequent sixteenth notes, while the lower staff continues with a consistent accompaniment. Dynamic markings include *p*, *f*, and *p*.

The fourth system of music continues the piece. It consists of two staves. The upper staff has a melody with some grace notes, and the lower staff continues with a consistent accompaniment. A dynamic marking of *f* is present.

GERMAN WALTZ.

Nº 2.

ANDANTINO

The first system of music for 'GERMAN WALTZ' consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a 2/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f* (forte) and *ff* (fortissimo).

The second system of music continues the piece. It consists of two staves in the same key signature and time signature as the first system. The melody in the upper staff continues with various rhythmic patterns, while the lower staff provides a steady accompaniment. Dynamic markings include *f*, *p*, *f*, *p*, *f*, *dim*, and *p*.

First system of musical notation, featuring a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. Dynamics include *fz* and *p*.

Second system of musical notation. Dynamics include *p*, *f*, *fz*, and *p*.

## SICILIAN. WALTZ.

NO 3.

ANDANTINO

SOSTENUTO

Third system of musical notation. Dynamics include *pp* and *fz*.

Fourth system of musical notation. Dynamics include *fz*, *p*, *f*, *p*, *f*, and *p*.

Fifth system of musical notation. Dynamics include *f*, *p*, and *p*.

Sixth system of musical notation. Dynamics include *p* and *p*.



First system of musical notation, consisting of a piano (treble clef) and bass (bass clef) staff. The music is in a minor key and 3/4 time. Dynamics include *f*, *p*, and *pp*.

## WEST INDIAN WALTZ.

NO. 4.

VIVACE

Second system of musical notation, labeled "WEST INDIAN WALTZ. NO. 4. VIVACE". It features a piano and bass staff in a major key and 3/8 time. Dynamics include *p*, *f*, and *ff*.

Third system of musical notation, featuring a piano and bass staff. Dynamics include *f*, *p*, and *ff*.

Fourth system of musical notation, featuring a piano and bass staff. Dynamics include *p*, *f*, and *ff*.

Fifth system of musical notation, featuring a piano and bass staff. Dynamics include *p*, *f*, and *ff*.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with dynamic markings *p*, *f*, *p*, *f*, *fz*, *fz*, and *p*. The bass staff provides a rhythmic accompaniment.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, and *ff*. The bass staff provides a rhythmic accompaniment.

## PRUSSIAN WALTZ.

NO 5.

ANDANTINO

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with a dynamic marking *f*. The bass staff provides a rhythmic accompaniment. The time signature is 3/8.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with dynamic markings *f*, *p*, *f*, *p*, and *p*. The bass staff provides a rhythmic accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with dynamic markings *f* and *p*. The bass staff provides a rhythmic accompaniment.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with dynamic markings *f*, *p*, *f*, and *p*. The bass staff provides a rhythmic accompaniment.

GERMAN WALTZ.

No 6.

ALLEGRETTO  
ma non troppo

The first system consists of a treble staff and a bass staff. The treble staff begins with a melodic line in 3/8 time, marked with dynamics *p*, *f*, and *p*. The bass staff provides a rhythmic accompaniment with eighth notes.

The second system is a grand staff with a piano staff and a bass staff. The piano staff has a melodic line with dynamics *p*, *cres*, *f*, and *ff*. The bass staff continues the accompaniment.

The third system is a grand staff. The piano staff features a melodic line with alternating dynamics *f* and *p*. The bass staff has a steady accompaniment.

The fourth system is a grand staff. The piano staff has a melodic line with dynamics *p*, *pp*, *fz*, *p*, *fz*, *p*, *pp*, and *p*. The bass staff has a steady accompaniment.

The fifth system is a grand staff. The piano staff has a melodic line with dynamics *f* and *p*, ending with a *cres* marking. The bass staff has a steady accompaniment.

The sixth system is a grand staff. The piano staff has a melodic line with dynamics *f* and *ff*. The bass staff has a steady accompaniment.



## POLISH WALTZ.

No 7.

VIVACE

The musical score is arranged in six systems, each with a treble and bass staff. The first system is marked 'VIVACE' and includes dynamic markings of *f* and *p*. The second system continues with *p* and *f* markings. The third system features *p* and *f* dynamics. The fourth system has alternating *f* and *p* markings. The fifth system also shows alternating *f* and *p* dynamics. The sixth system concludes with *f* and *p* markings.

FRENCH WALTZ.

No 8. GRAZIOSO

The musical score is written for piano and consists of six systems of two staves each. The key signature has two sharps (F# and C#). The first system starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system includes piano (*p*), forte (*f*), and fortissimo (*ff*) dynamics. The third system features pianissimo (*pp*), crescendo (*cres*), piano (*p*), forte (*f*), and fortissimo (*ff*) dynamics. The fourth system includes decrescendo (*dim*), forte (*f*), piano (*p*), and pianissimo (*pp*) dynamics. The fifth system features piano (*p*), crescendo (*cres*), forte (*f*), and fortissimo (*ff*) dynamics. The sixth system includes piano (*p*), crescendo (*cres*), forte (*f*), and fortissimo (*ff*) dynamics, ending with a double bar line.

First system of musical notation. The treble clef staff contains a melody with dynamic markings *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, and *p*. The bass clef staff provides a rhythmic accompaniment.

Second system of musical notation. The treble clef staff features dynamic markings *f* and *p*. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff includes dynamic markings *fz*, *p*, *fz*, *p*, *fz*, *p*, and *f*. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has dynamic markings *f* and *ff*. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff includes dynamic markings *f* and *ff*. The bass clef staff continues the accompaniment.

NEAPOLITAN WALTZ.

No 9.

Musical notation for Neapolitan Waltz No. 9. The treble clef staff shows a melody with a repeat sign. The bass clef staff features a rhythmic accompaniment with asterisks marking specific notes.



TRIO.

## ITALIAN WALTZ.

N<sup>o</sup> 10.BRILLIANTE CON  
DELICATEZZA

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *p*, *f*, *p*, *f*, *p*. The bass staff contains a harmonic accompaniment with chords and slurs.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *f*, *ff*, *p*, *f*, *p*. The bass staff contains a harmonic accompaniment with chords and slurs.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *p*, *p*, *p*, *f*. The bass staff contains a harmonic accompaniment with chords and slurs.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *ff*. The bass staff contains a harmonic accompaniment with chords and slurs.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *p*, *f*, *p*, *fz p*, *fz p*, *fz p*. The bass staff contains a harmonic accompaniment with chords and slurs.

## SPANISH WALTZ

No 11.

Musical notation for the Spanish Waltz, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings *p*, *f*. The bass staff contains a harmonic accompaniment with chords and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* and *p*.

Second system of musical notation, continuing the piece. The right hand features a mix of chords and melodic lines, with dynamic markings *p*, *f*, and *ff*. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with dynamic markings *f*, *p*, *f*, *p*, and *f*. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with dynamic markings *p*, *f*, *p*, and *p*. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with dynamic markings *f* and *p*. The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with dynamic markings *f*, *p*, *f*, and *p*. The left hand continues with the eighth-note accompaniment.

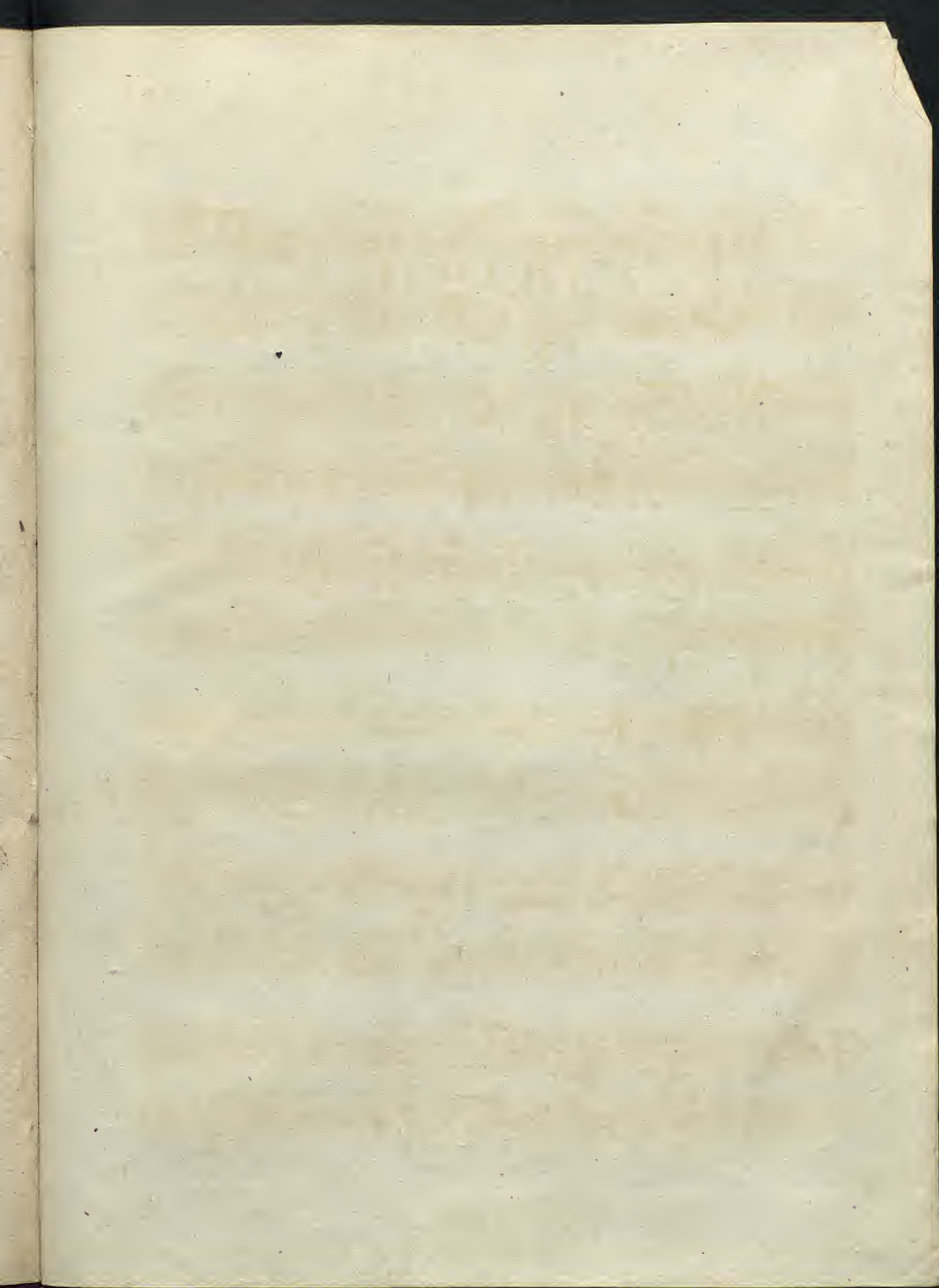


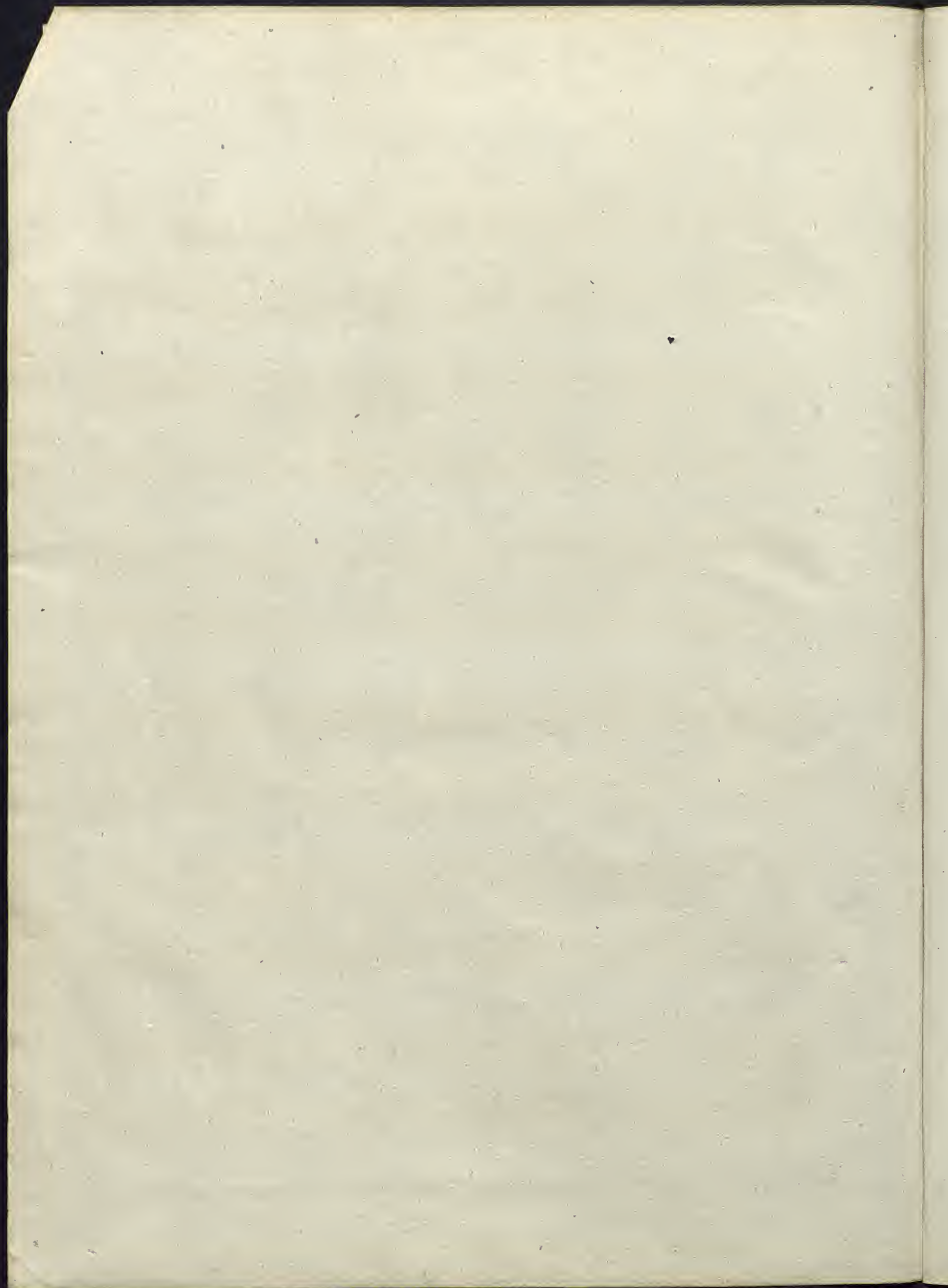
# AUSTRIAN MILITARY WALTZ.

No 12.

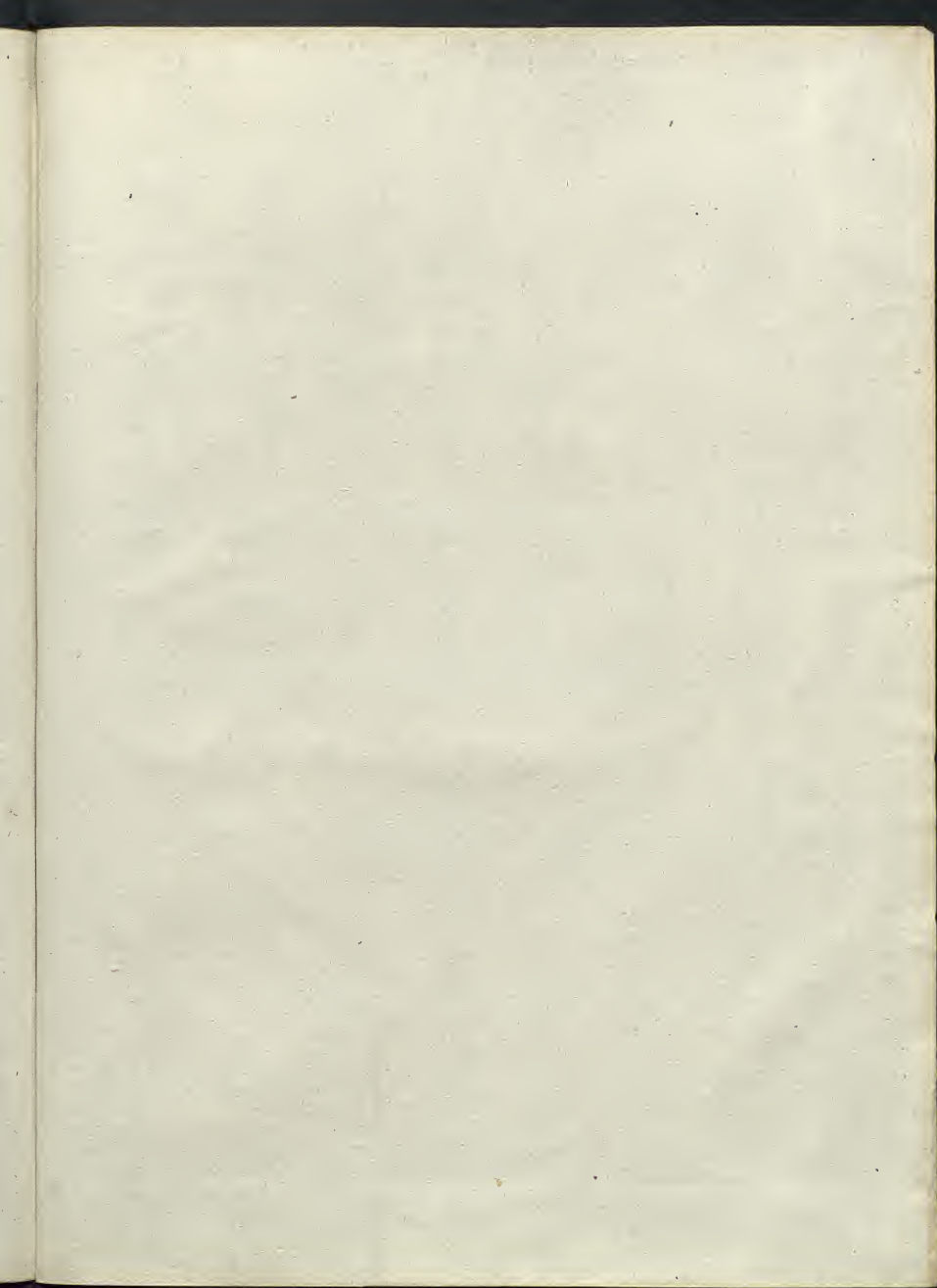
MAESTOSO

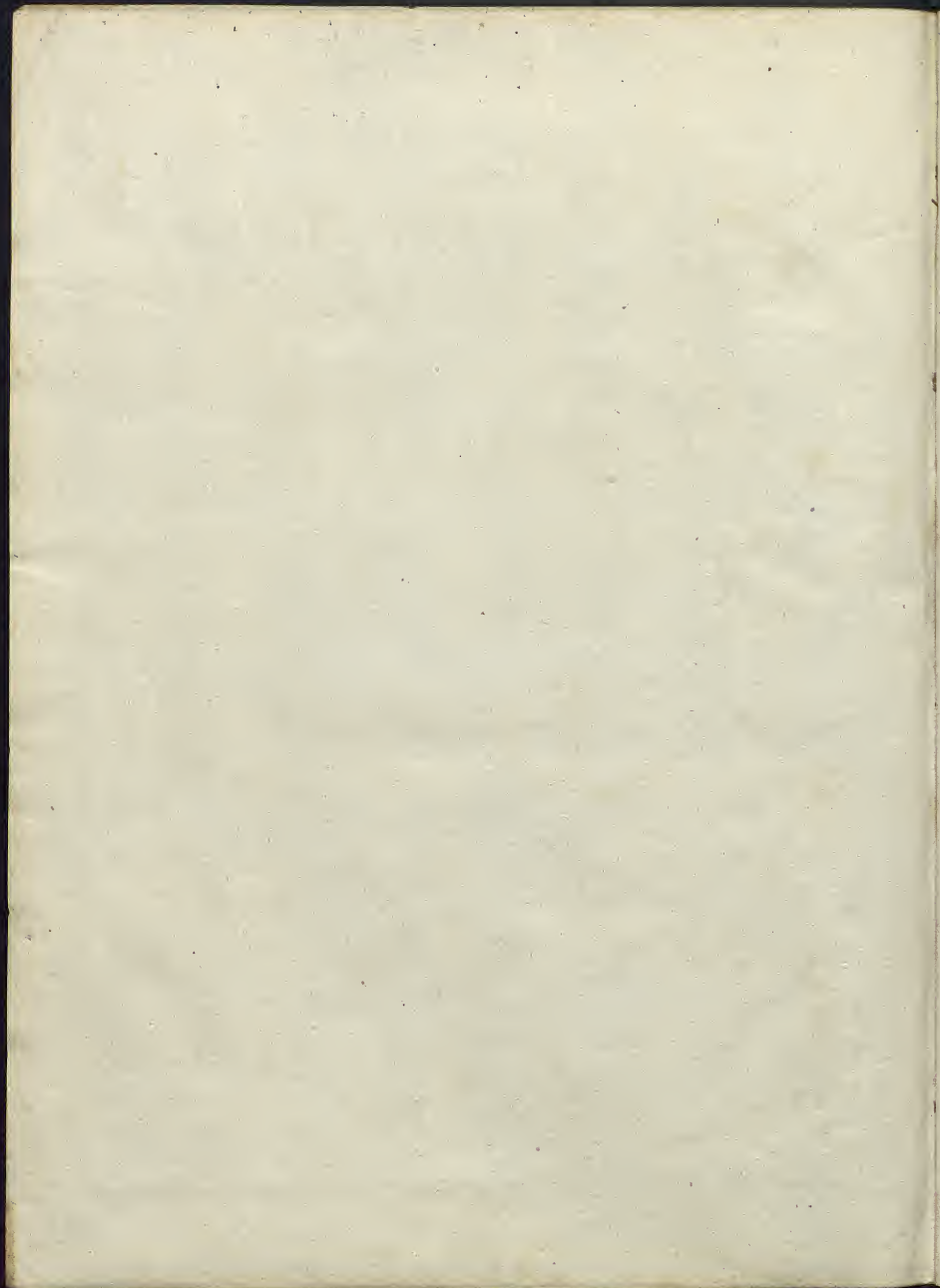
The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/8. The tempo/mood is marked 'MAESTOSO'. The dynamics are indicated by letters: *ff* (fortissimo), *fz* (fortissimo zingando), *p* (piano), and *f* (forte). The score includes repeat signs and trill ornaments. The first system begins with a treble staff containing a complex rhythmic pattern and a bass staff with a steady accompaniment. The second system continues the melody and accompaniment with dynamic markings *fz p fz p p f p f fz p*. The third system features a more active treble staff with *fz p f p f f f*. The fourth system has a treble staff with a trill and *ff fz p fz p fz p*. The fifth system continues the trill in the treble and has *f* in the bass. The sixth system concludes the piece with a *p* dynamic in the treble.

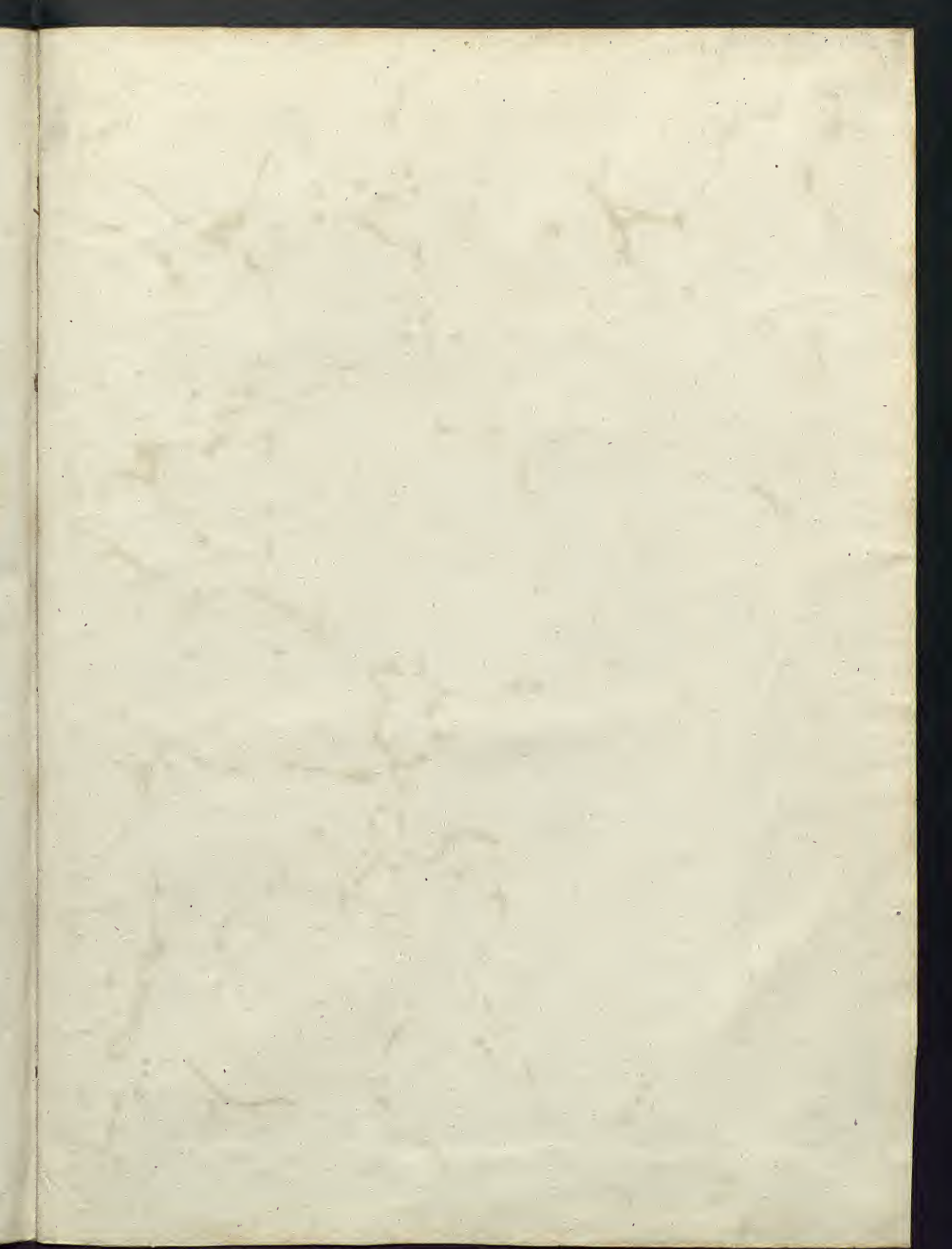




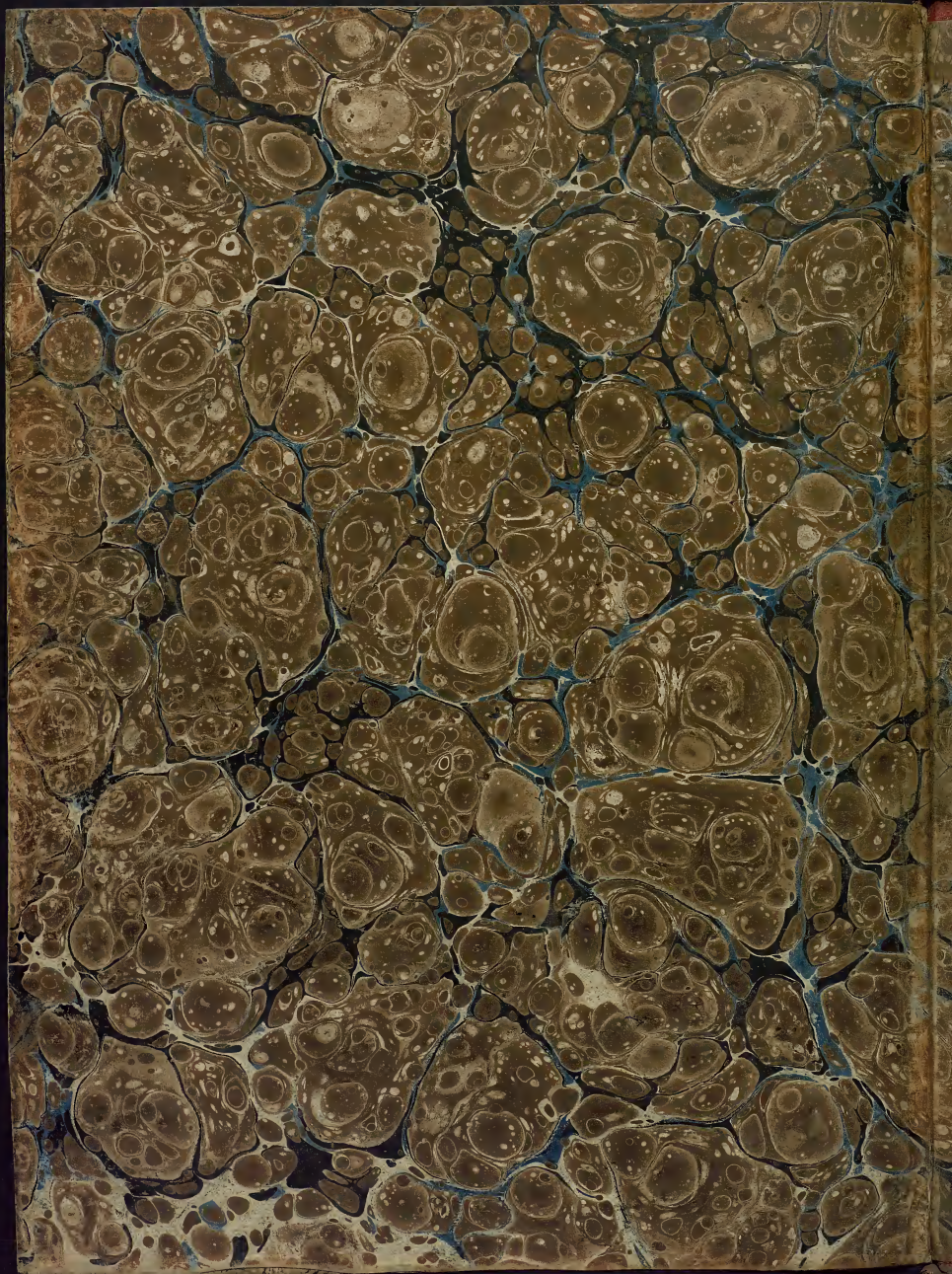




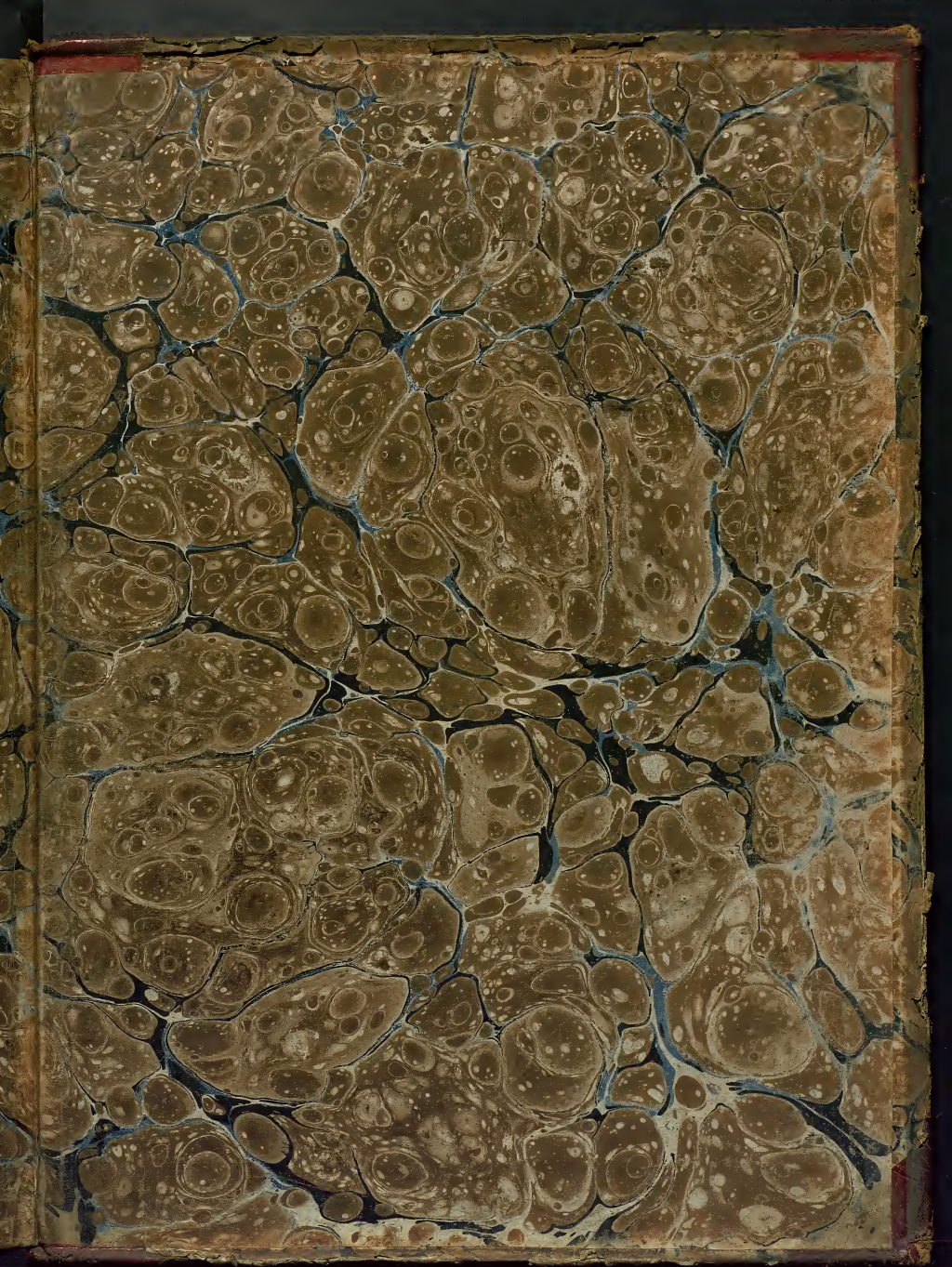




















PIANO  
FORTE

