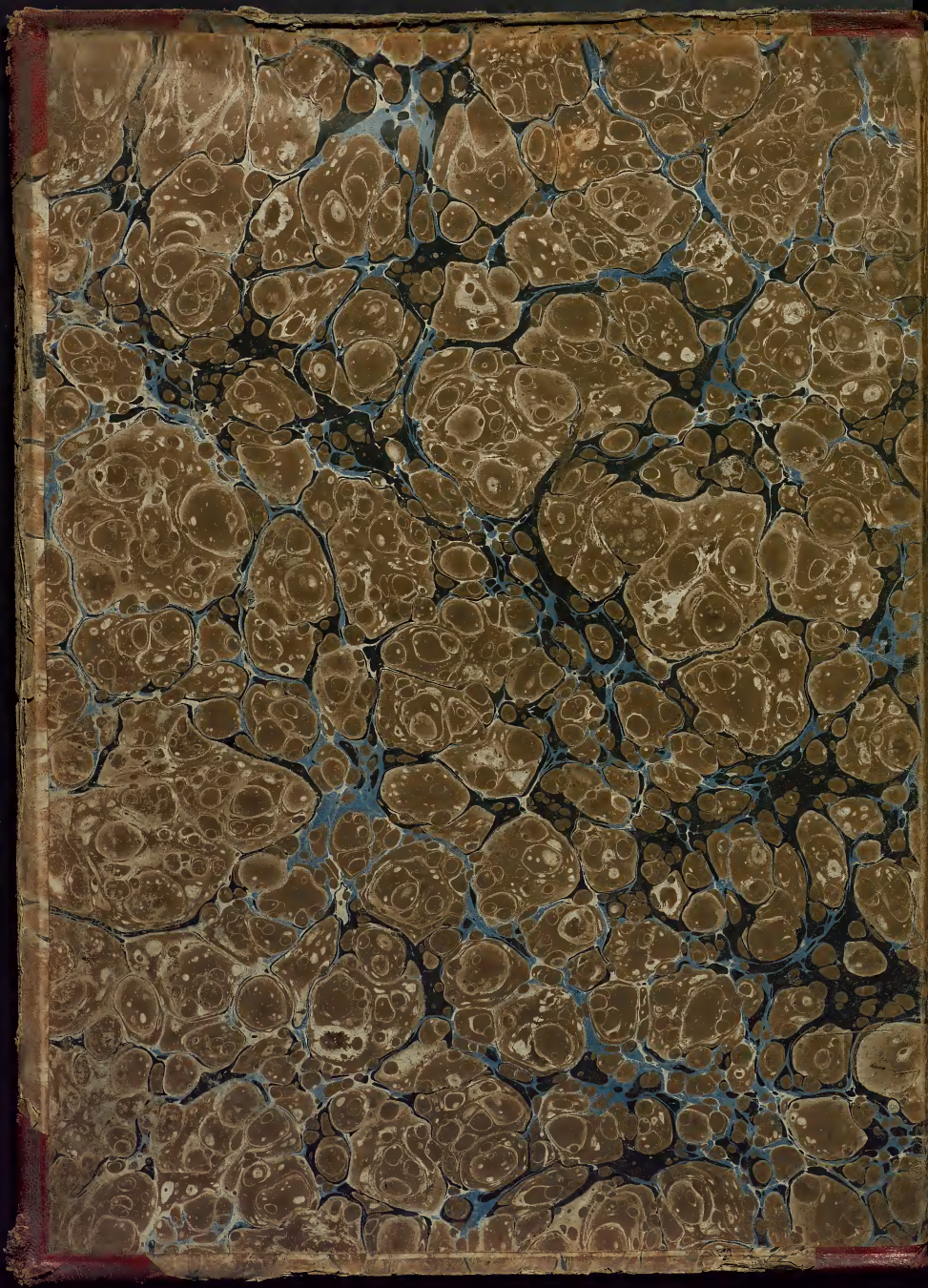
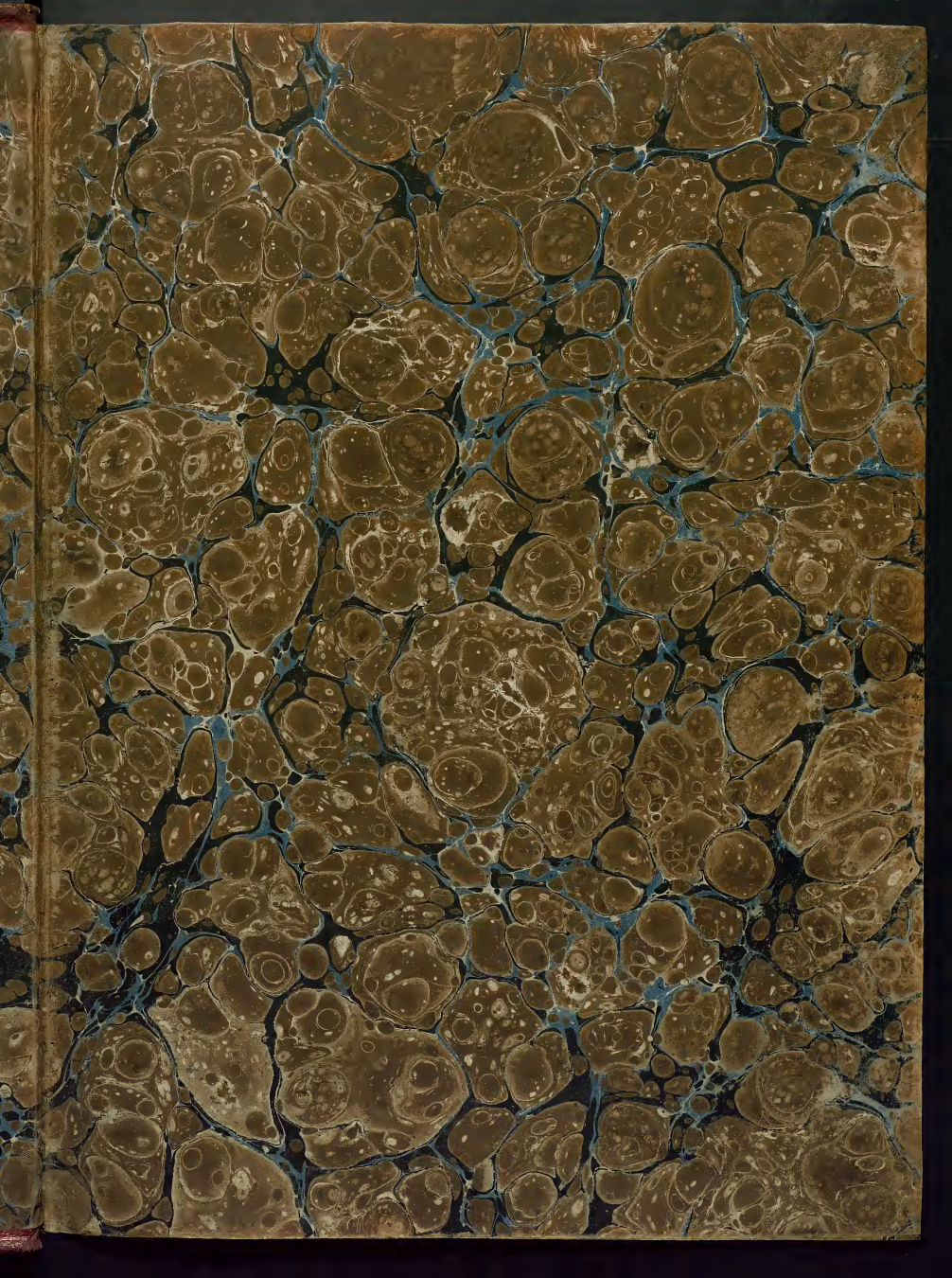
MISS SHERIFF.





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The Favorite

RONDO

for the

Piano Forte

in which is introduced the celebrated description of a

STORM

Composed by

D. Steibelt.

Bnd. Sta. Hall.

LONDON.

Price 2/6

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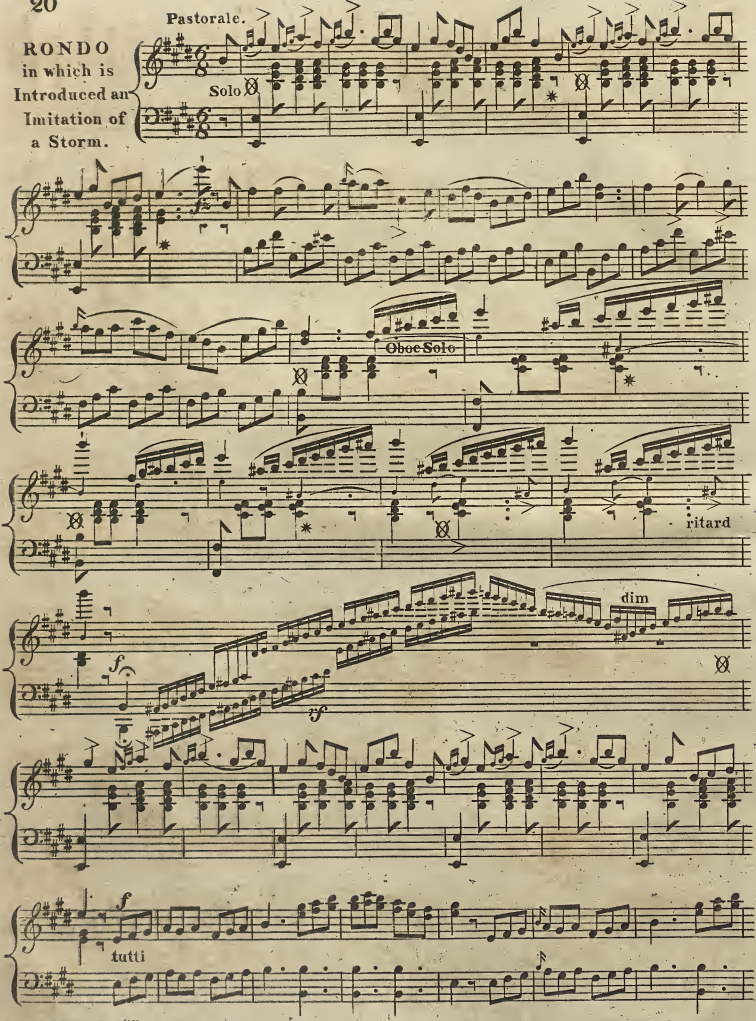
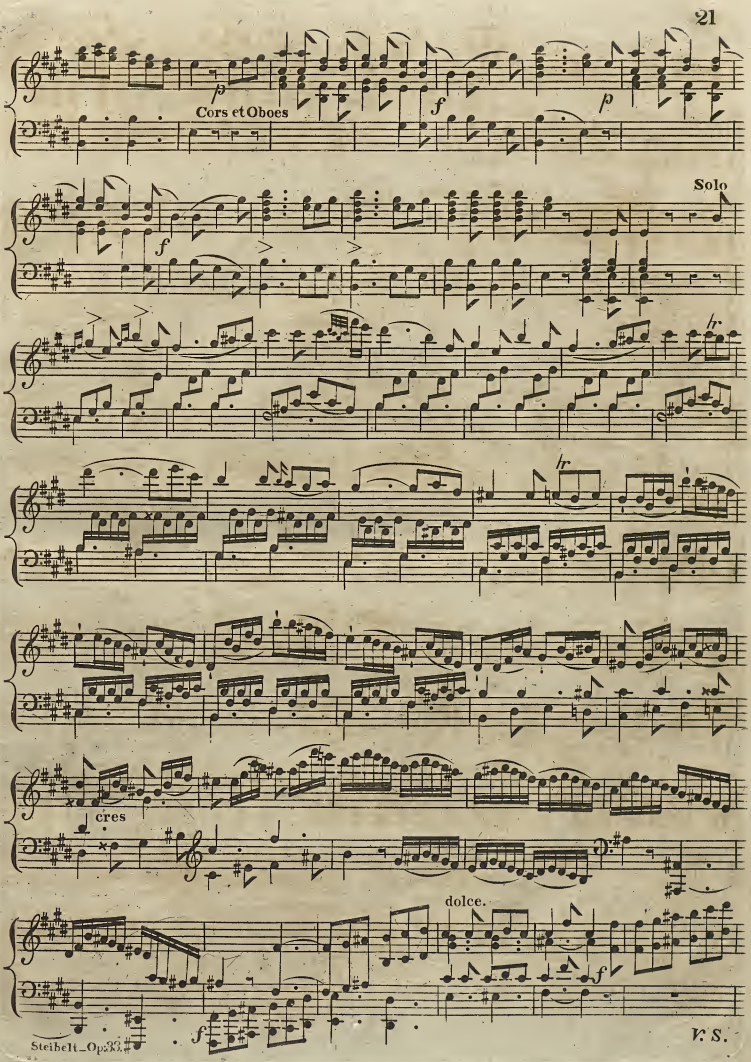
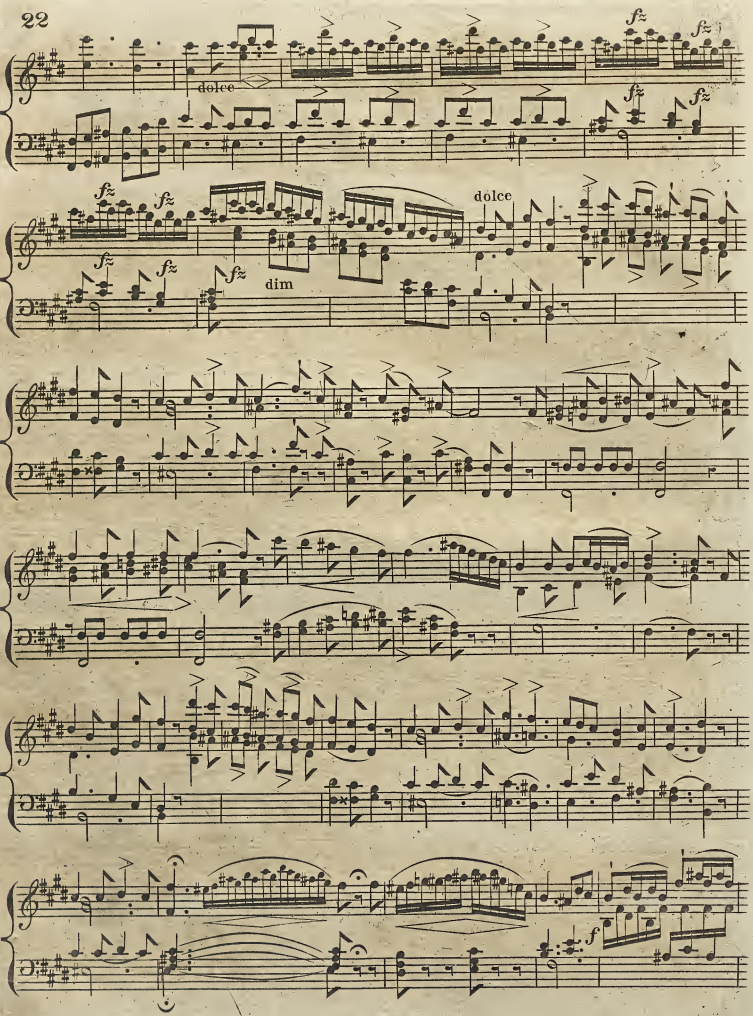
RONDO
in which is
Introduced an
Imitation of
a Storm.





V. S.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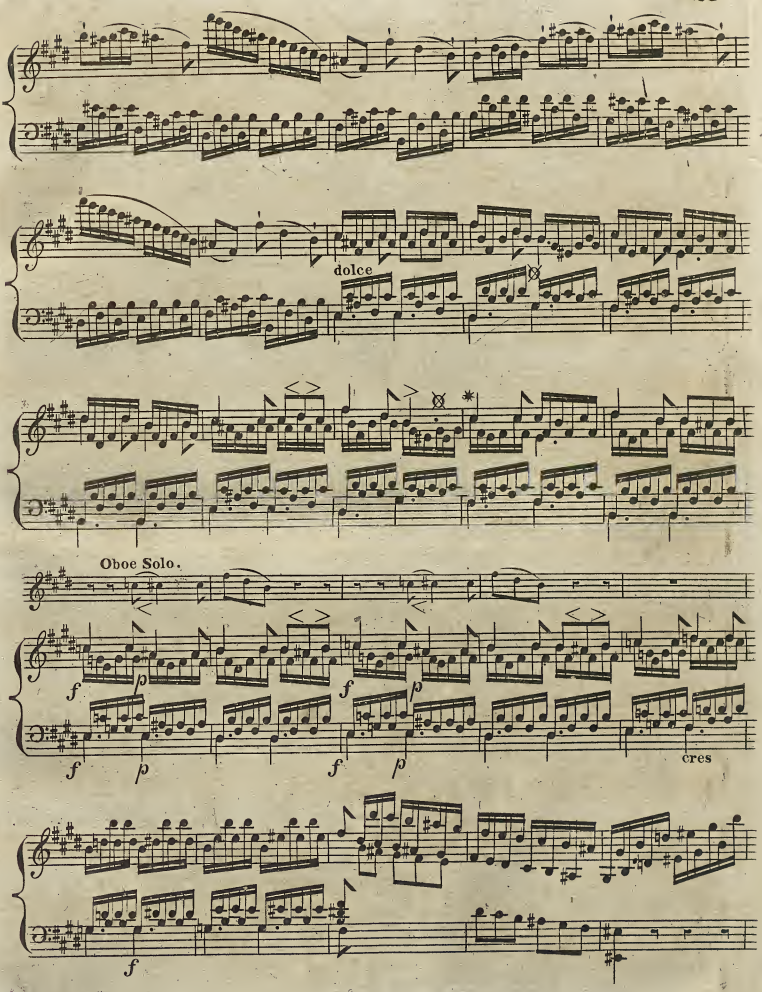
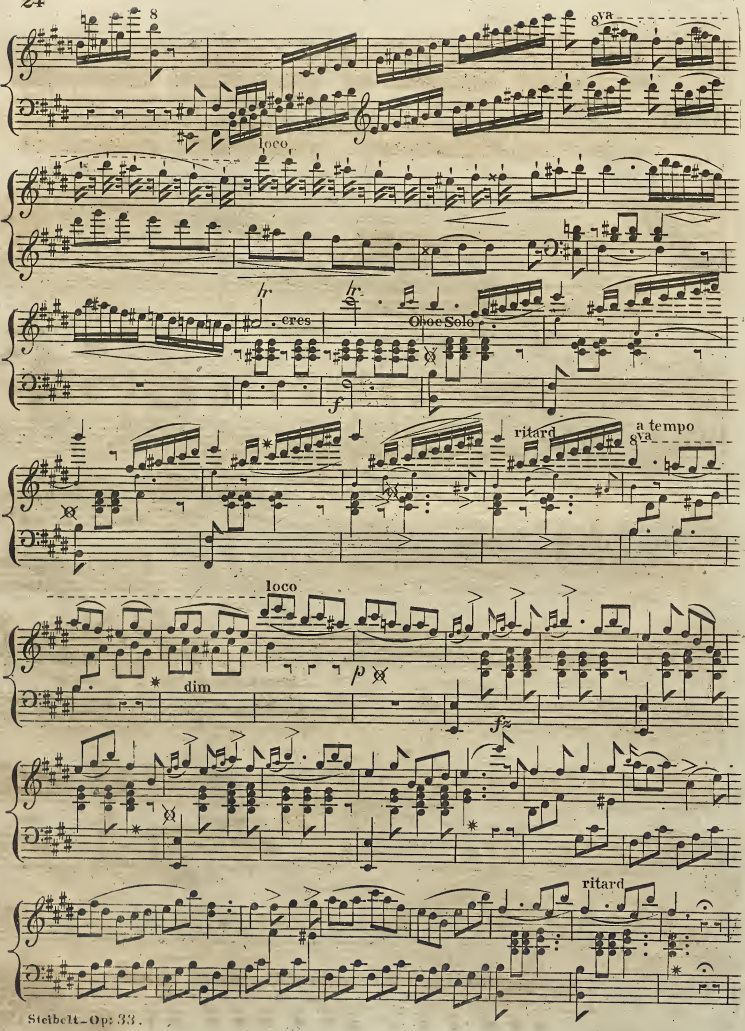
fz
dim
dolce
f


dolce
Oboe Solo.
f
p
f
p
f
p
f
p
cres
f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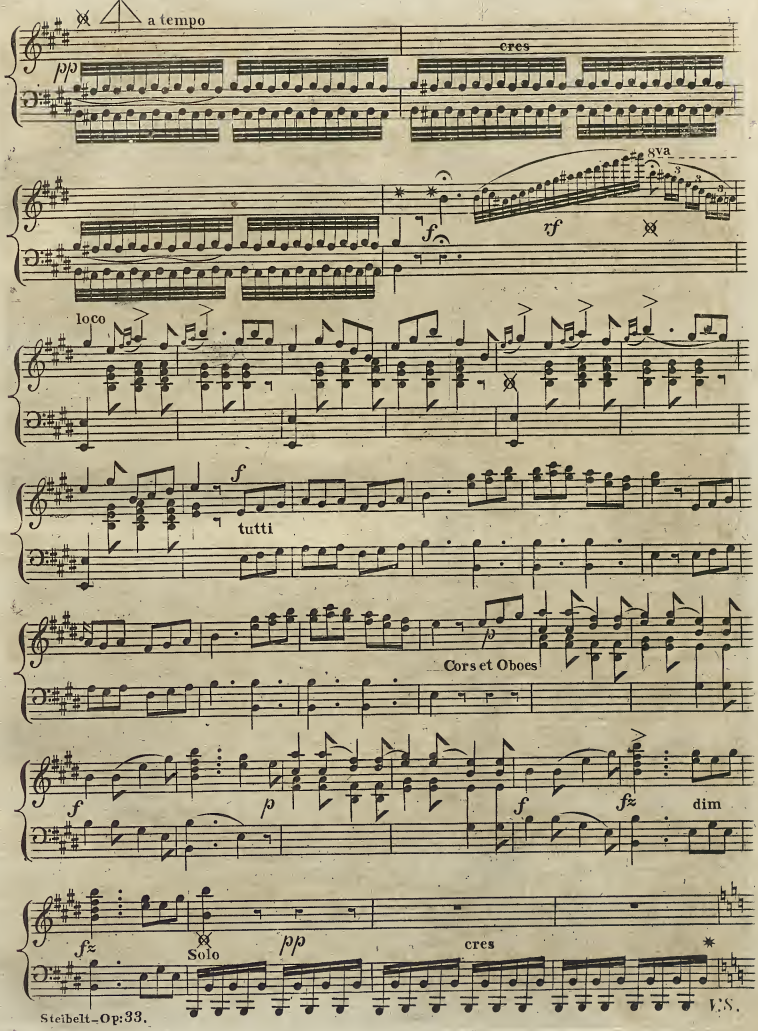
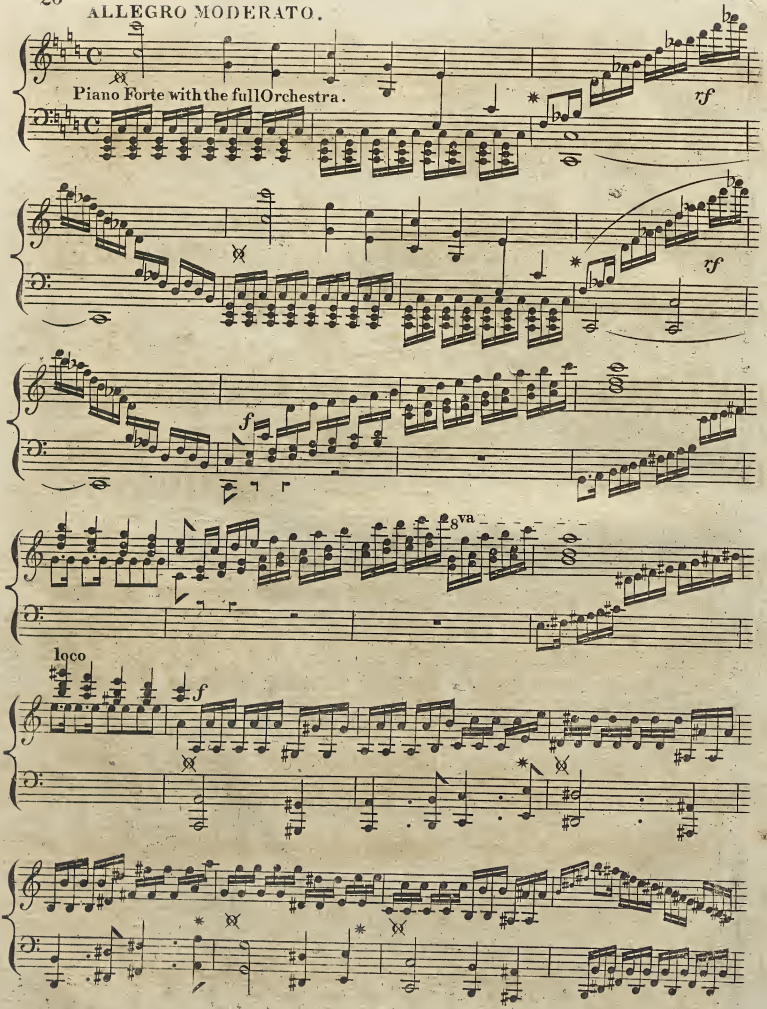
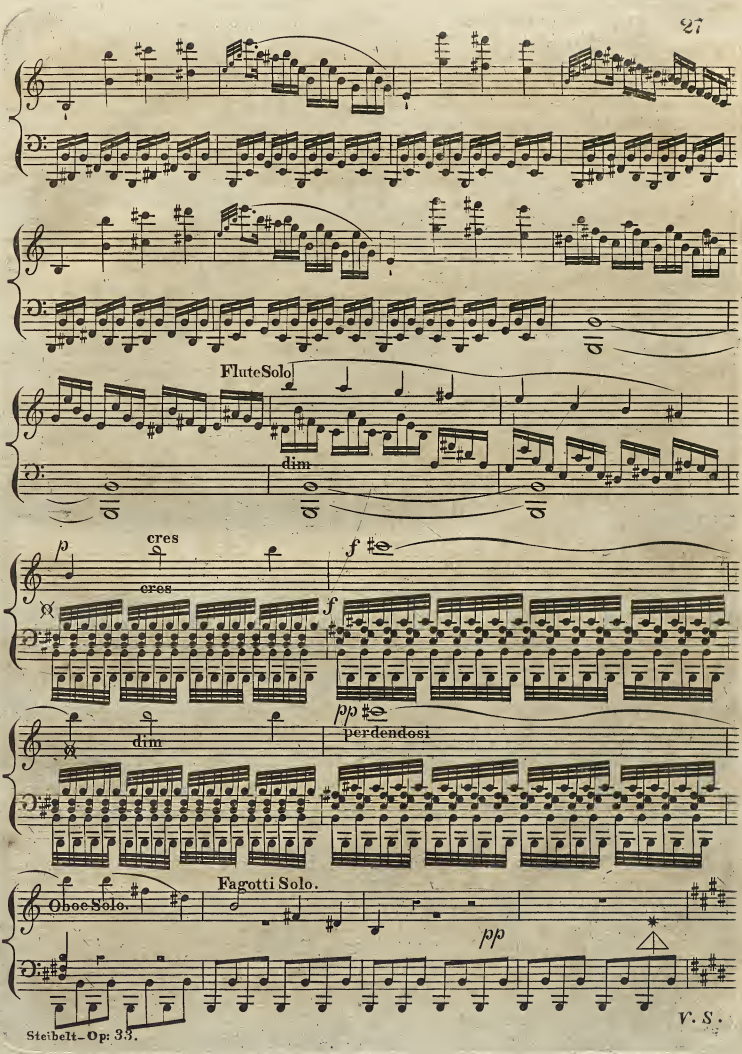
8va
loco
cres
Oboe Solo
ritard
a tempo
8va
loco
dim
p
fz
ritard

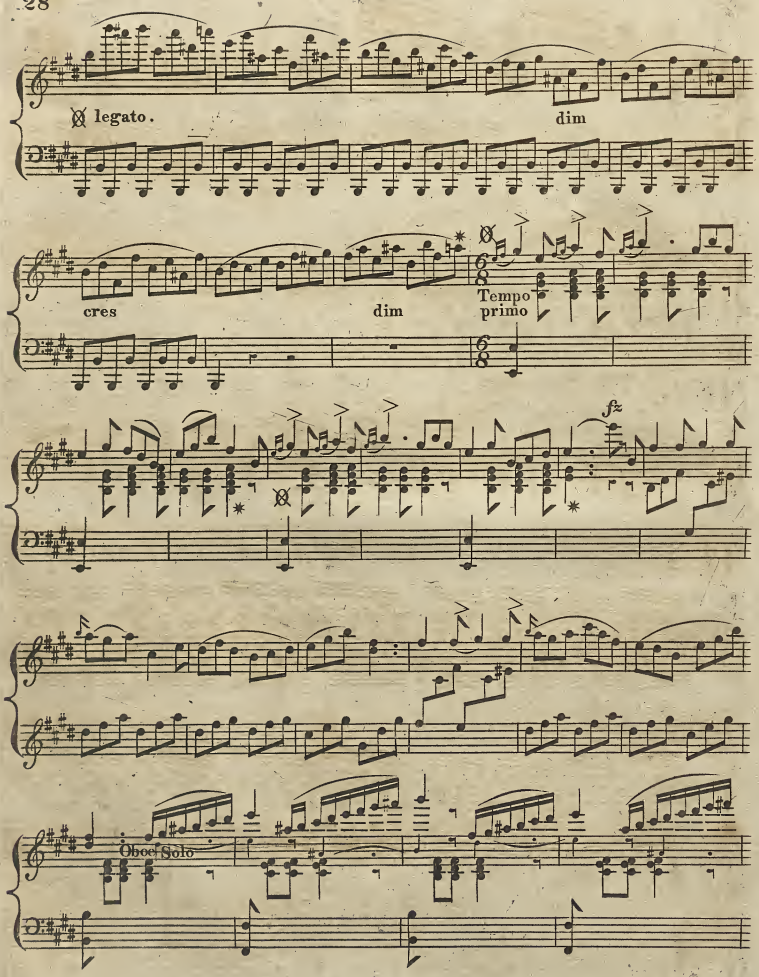

a tempo
cres
pp
8va
f
vf
loco
f
tutti
p
Cors et Oboes
f
p
f
fz
dim
fz
Solo
pp
cres
VS.

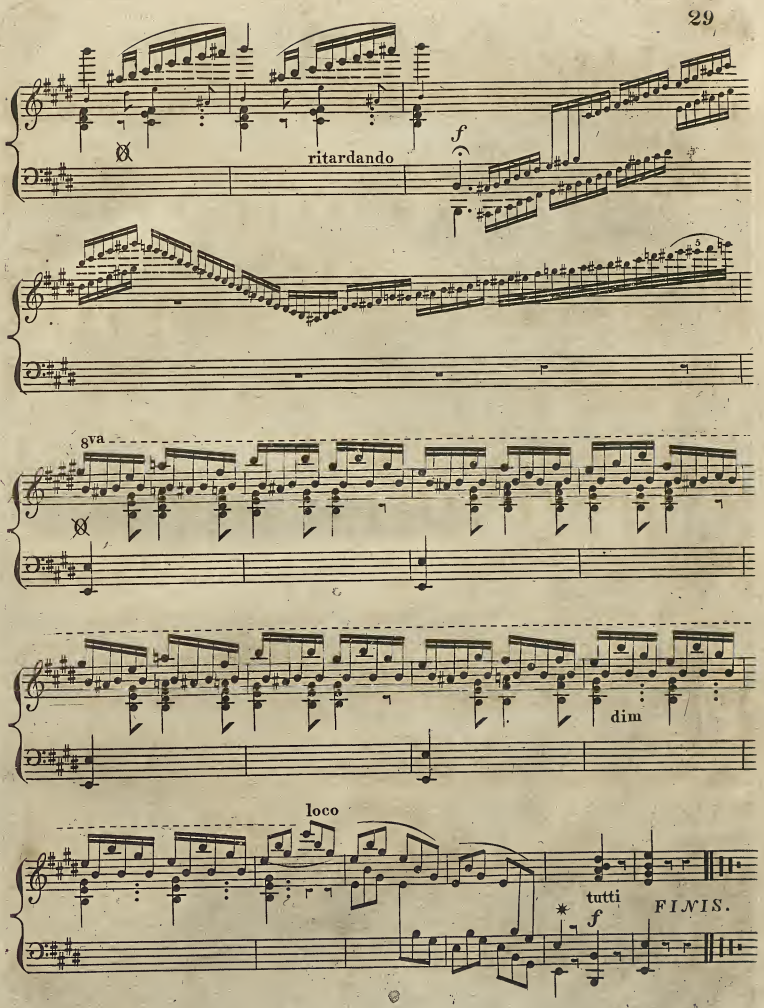
ALLEGRO MODERATO.




Flute Solo
dim
p
cres
cres
f
f
pp
dim
perdendosi
Oboe Solo.
Fagotti Solo.
pp

V. S.


legato.
dim
cres
dim
Tempo primo
fz
Oboe Solo


ritardando
f
8va
dim
loco
tutti
f
FINIS.

ALE
with Variations
for the
Piano Forte
Composed by
W. A. MOZART.
No.
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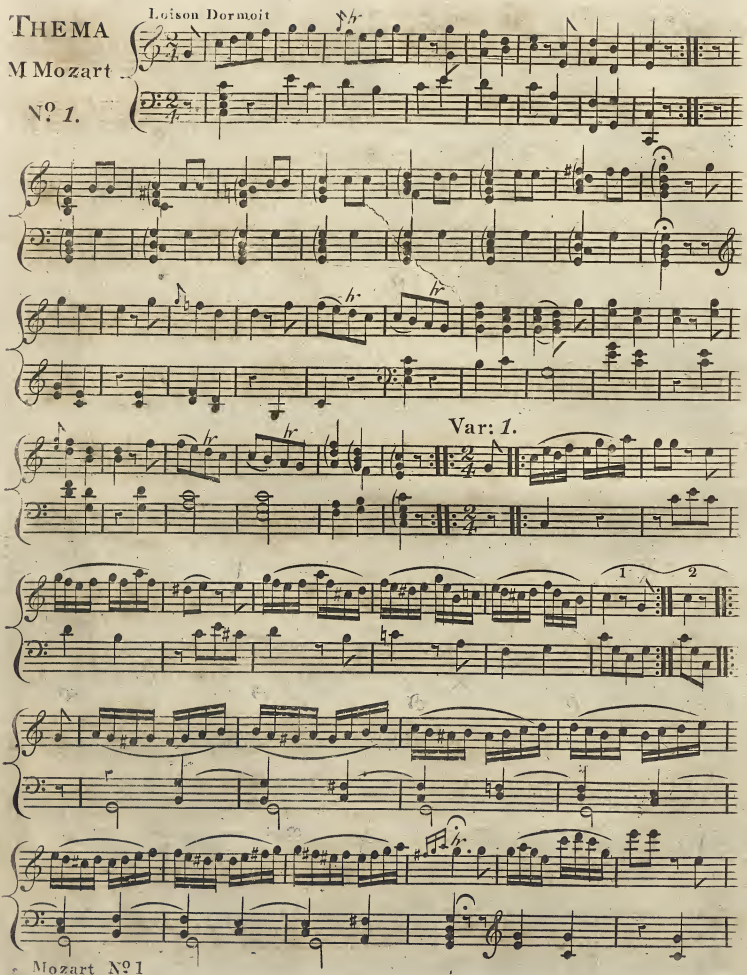
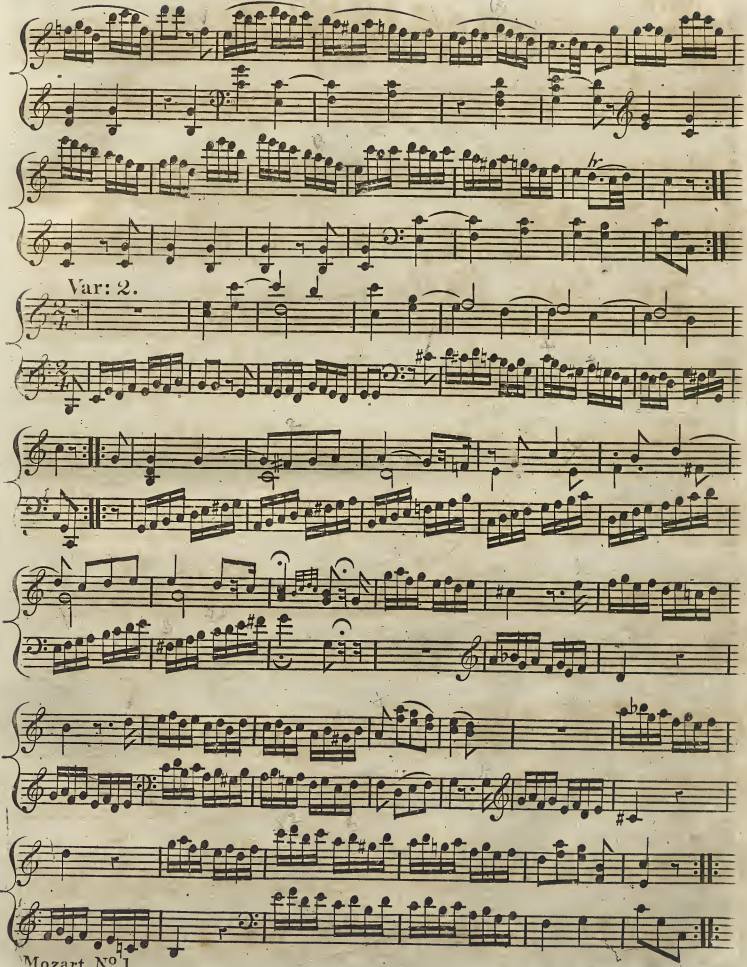
THEMA
M Mozart
Nº 1.

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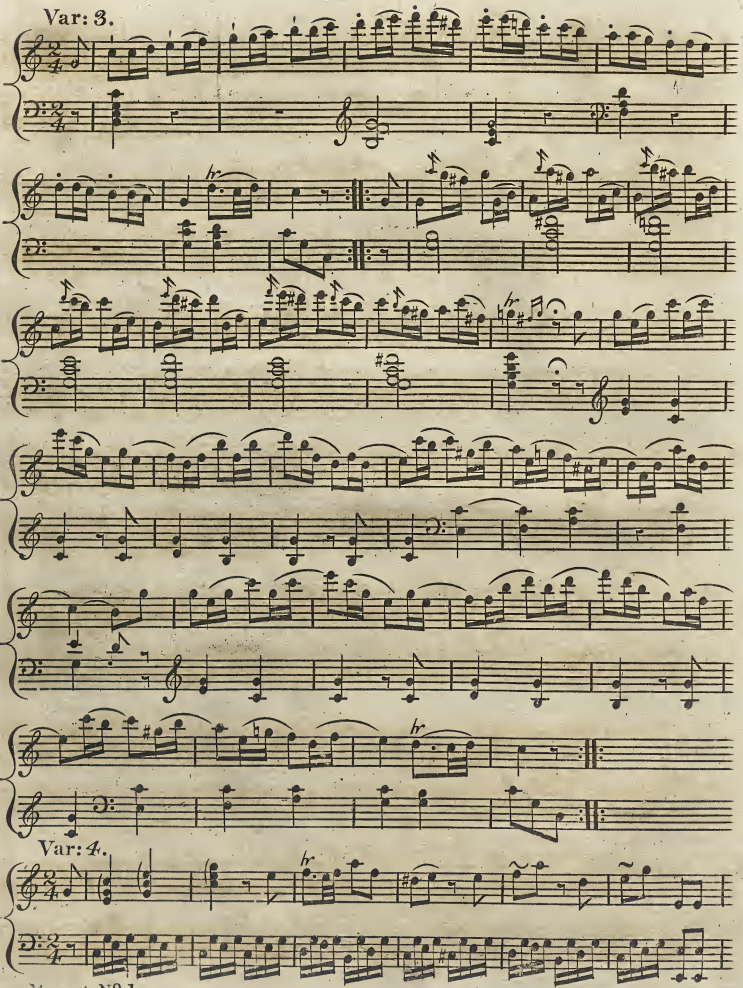
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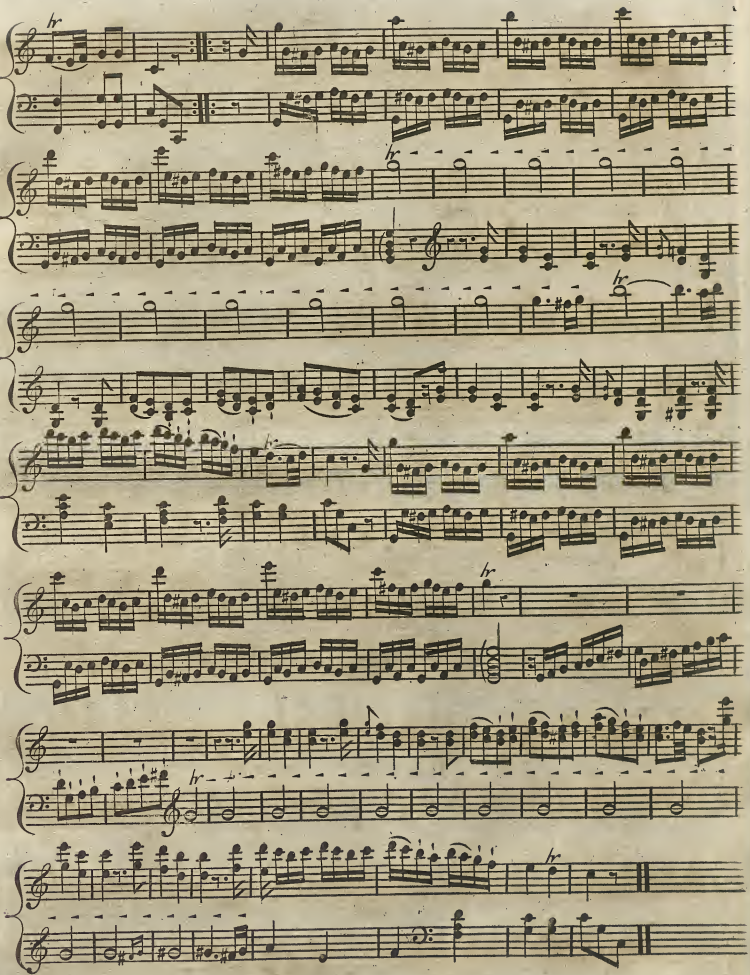
Var: 4.



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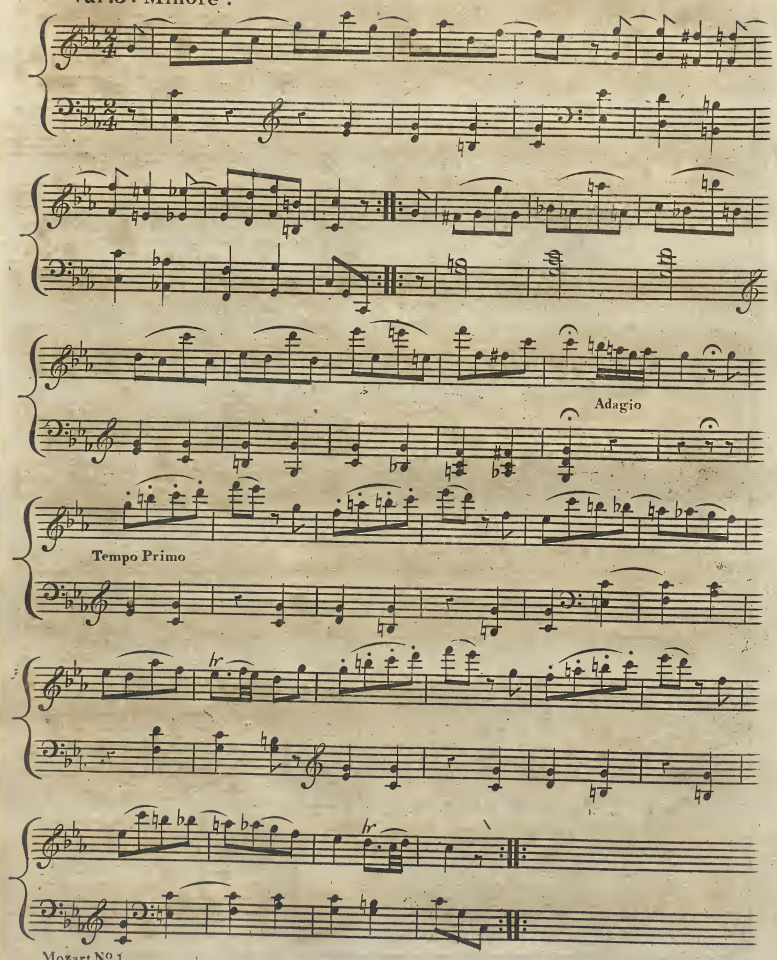

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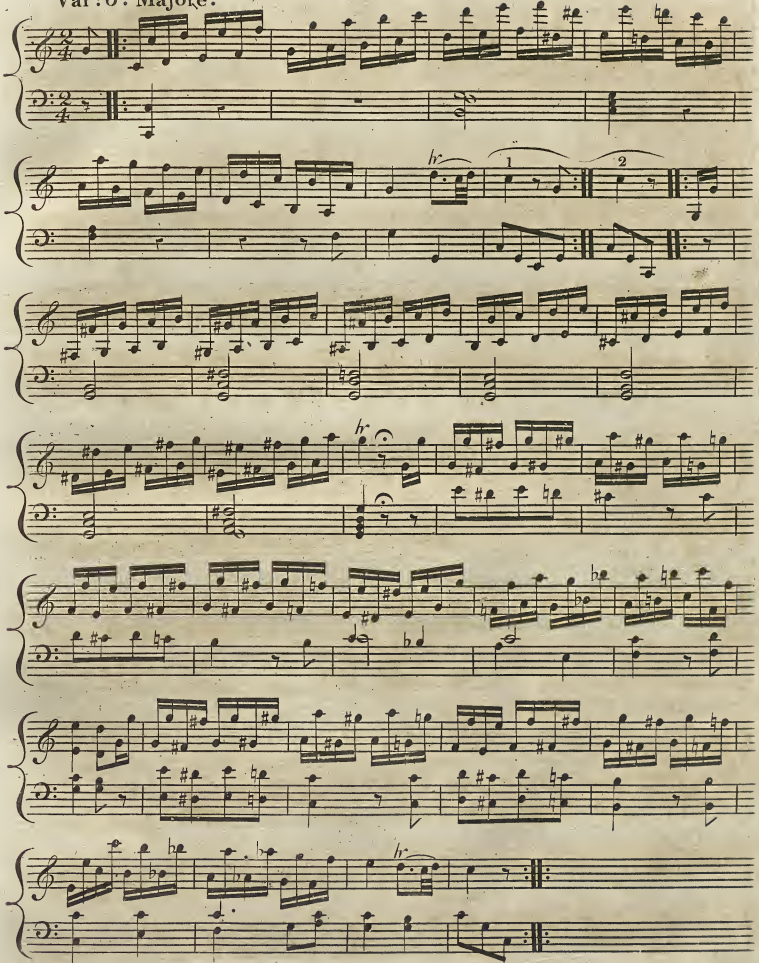

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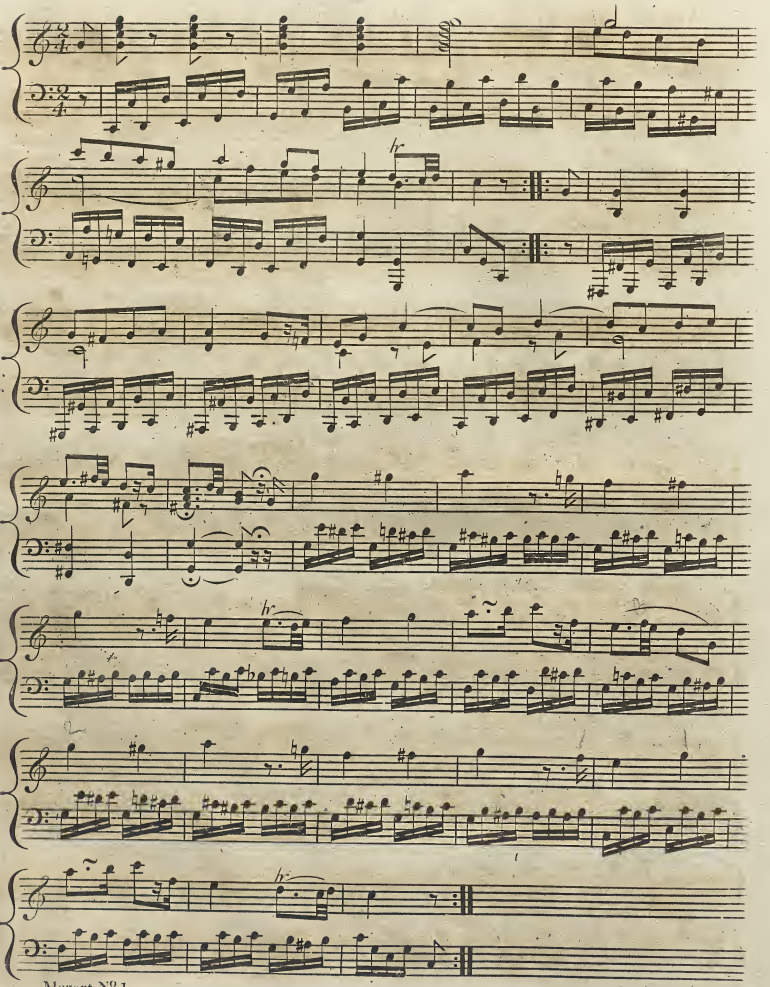

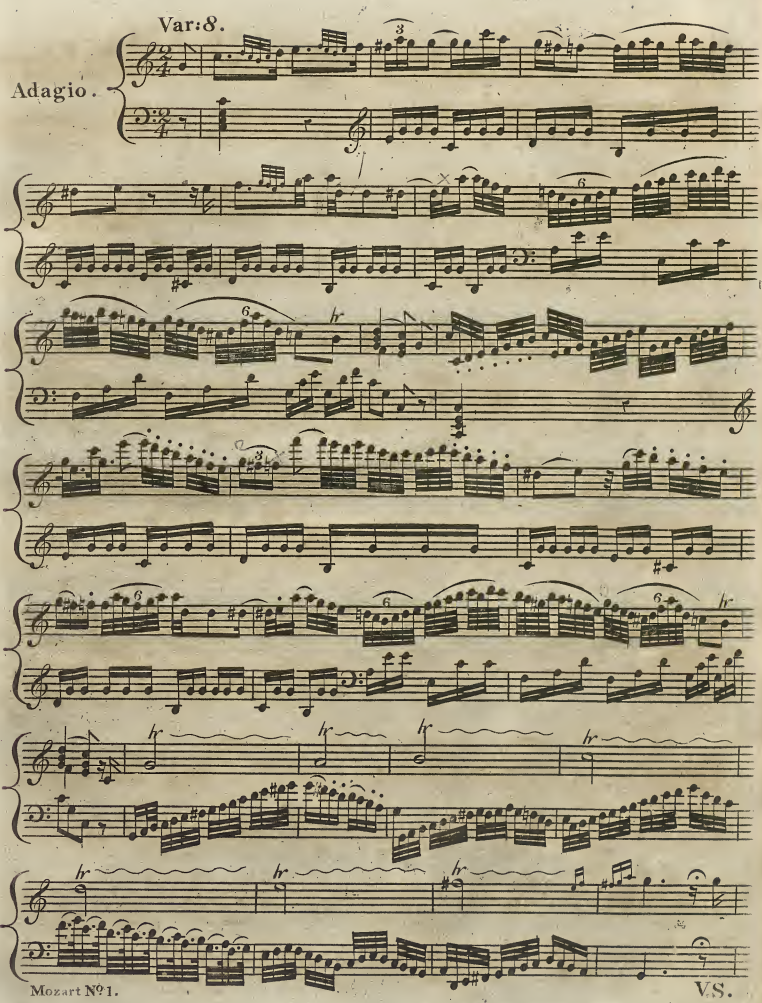
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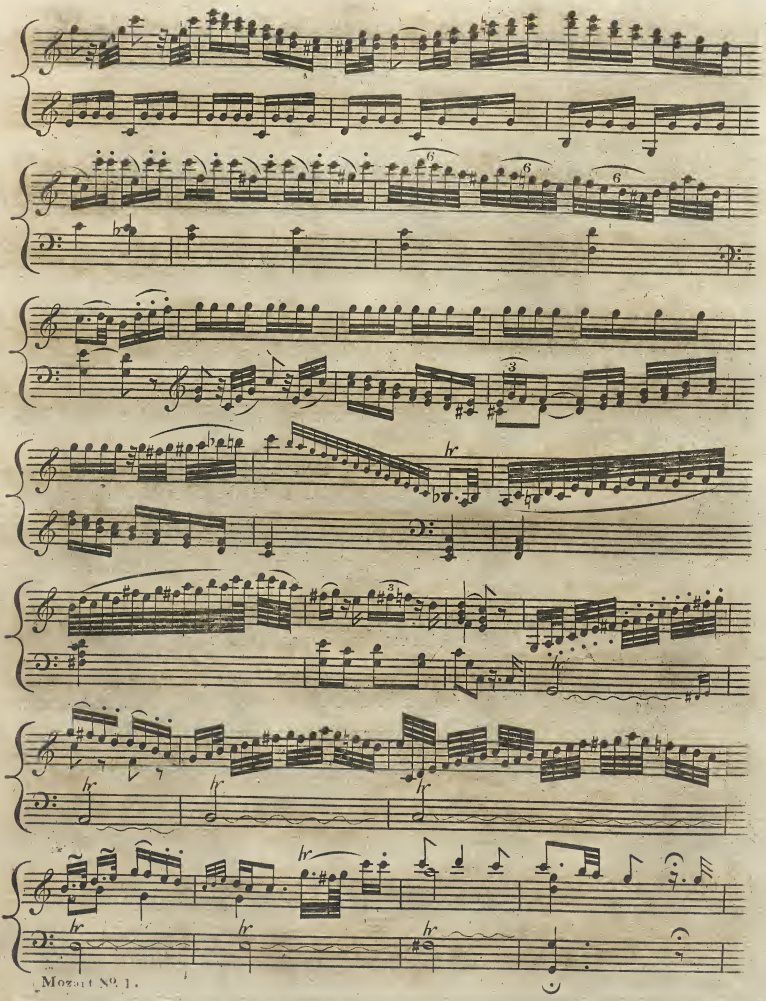
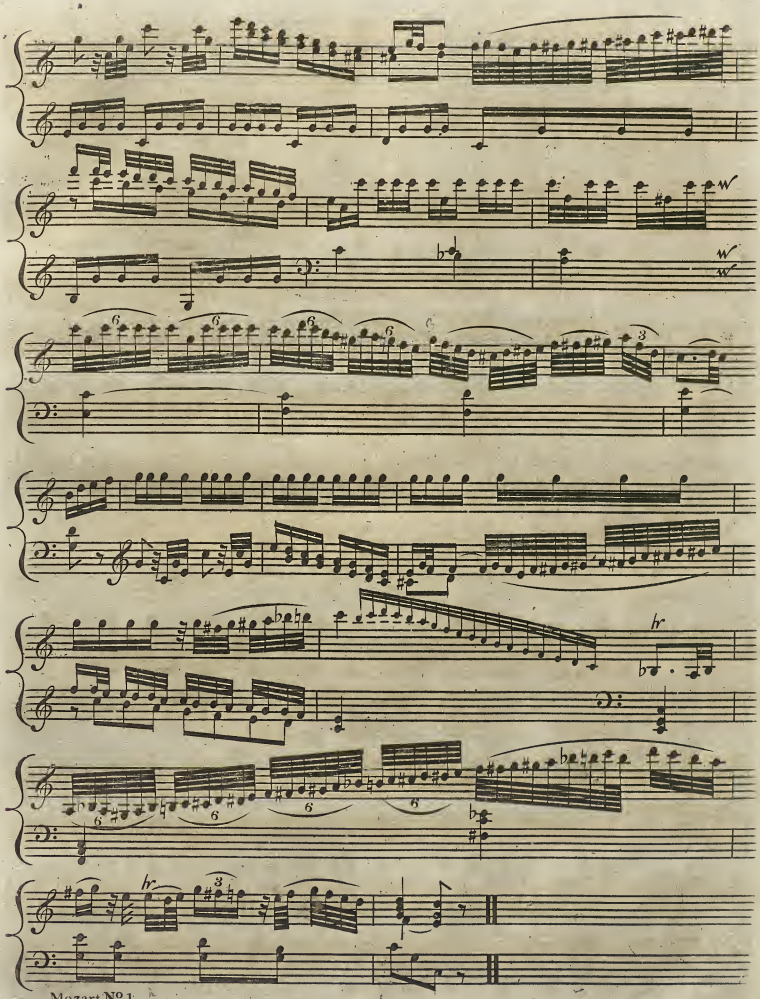
Adagio.





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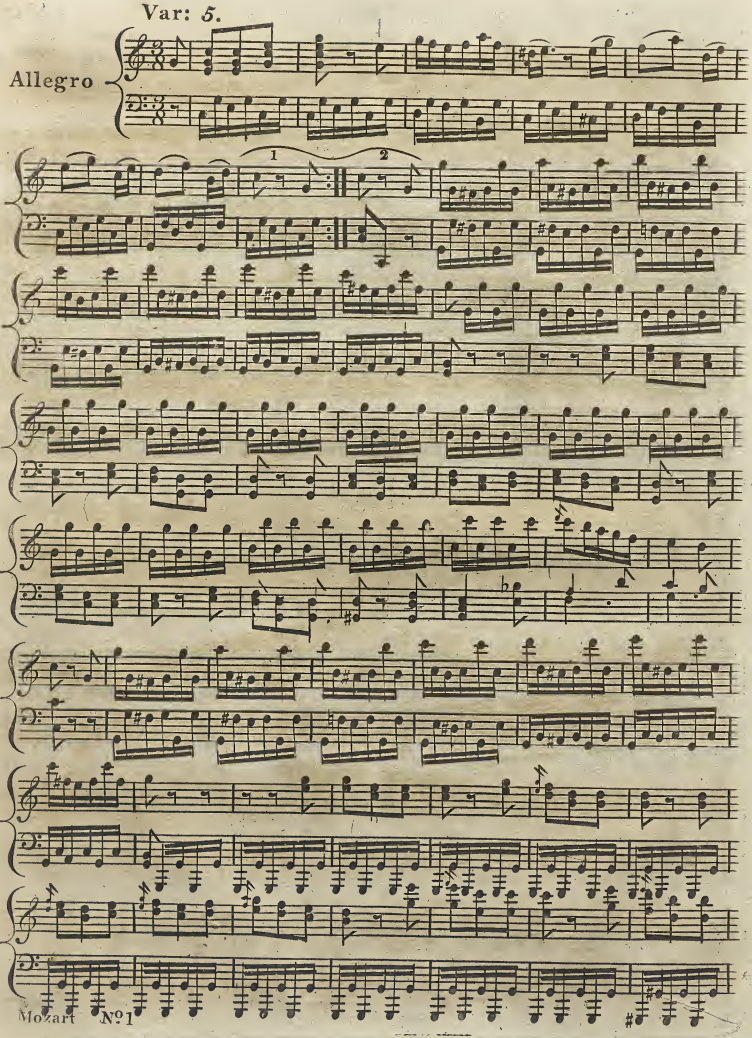
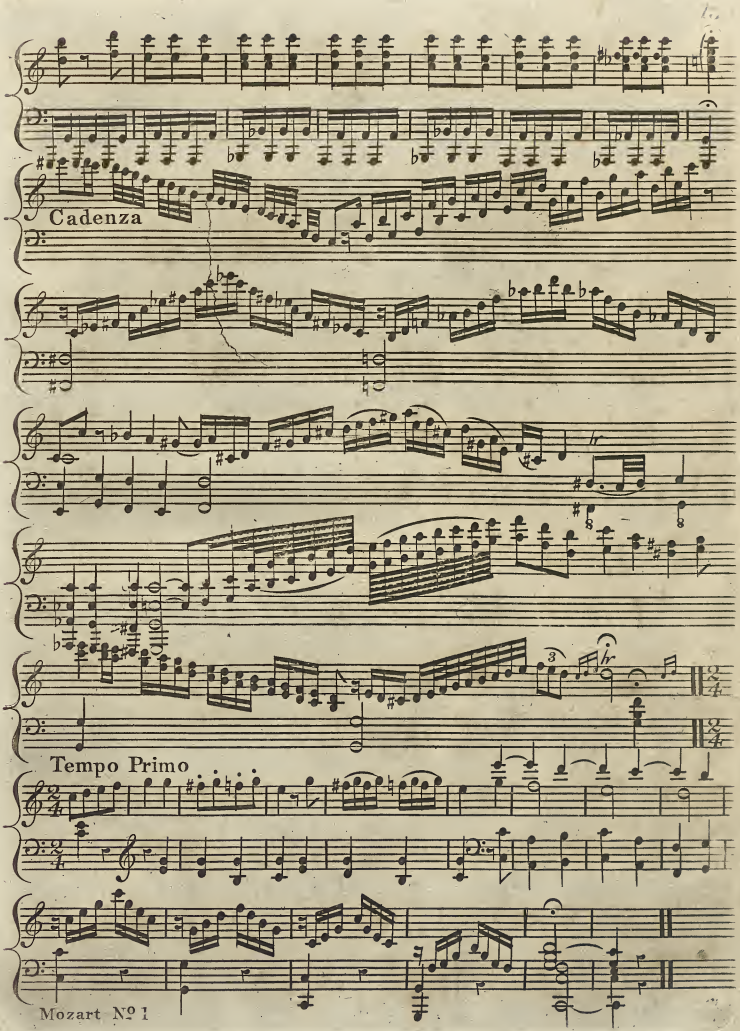
Allegro

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Tempo Primo

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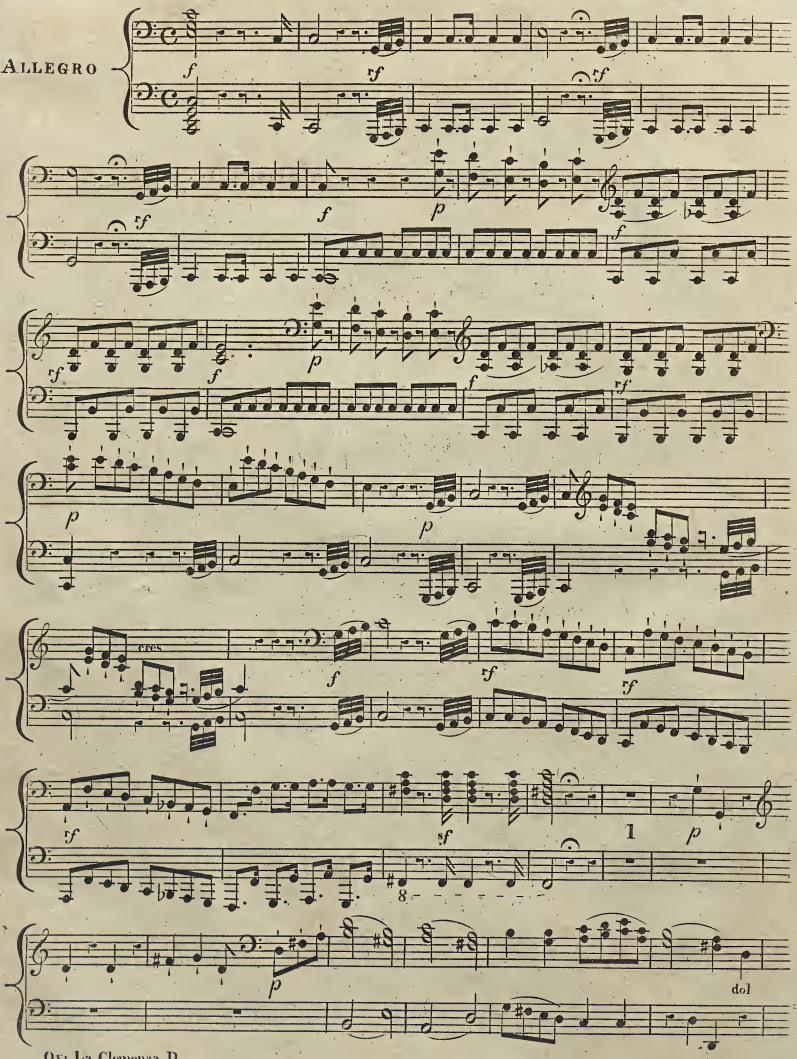

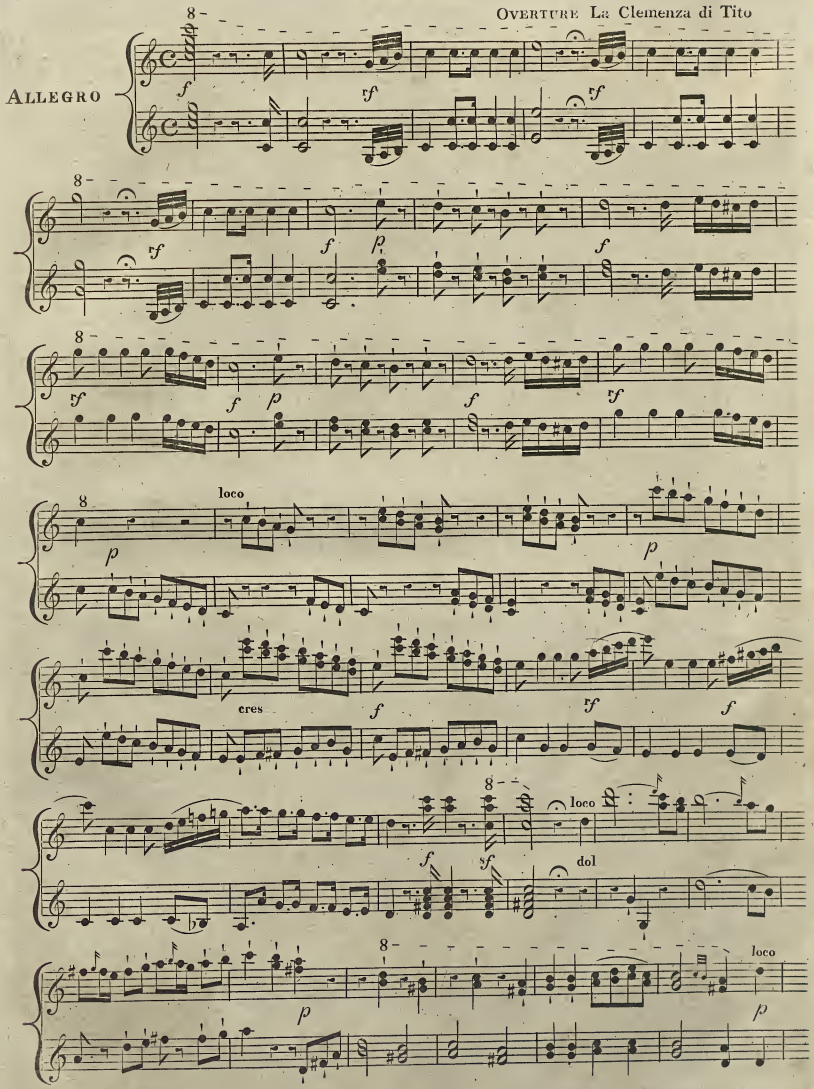
Allegro
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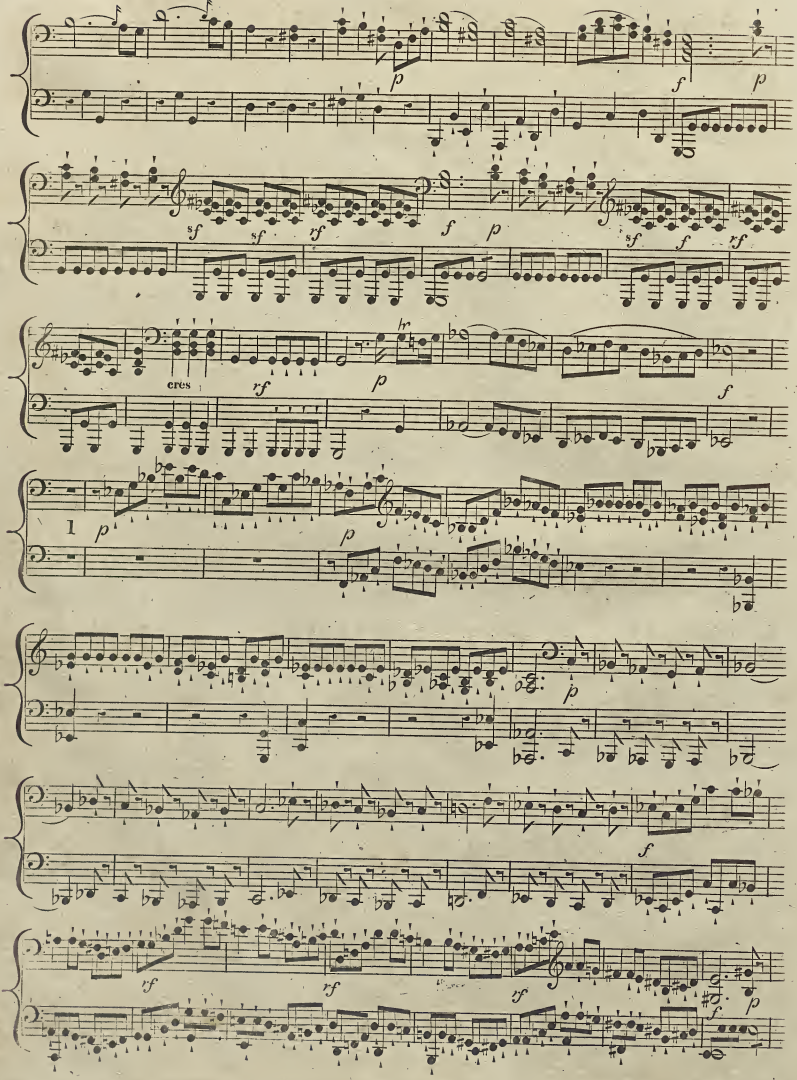
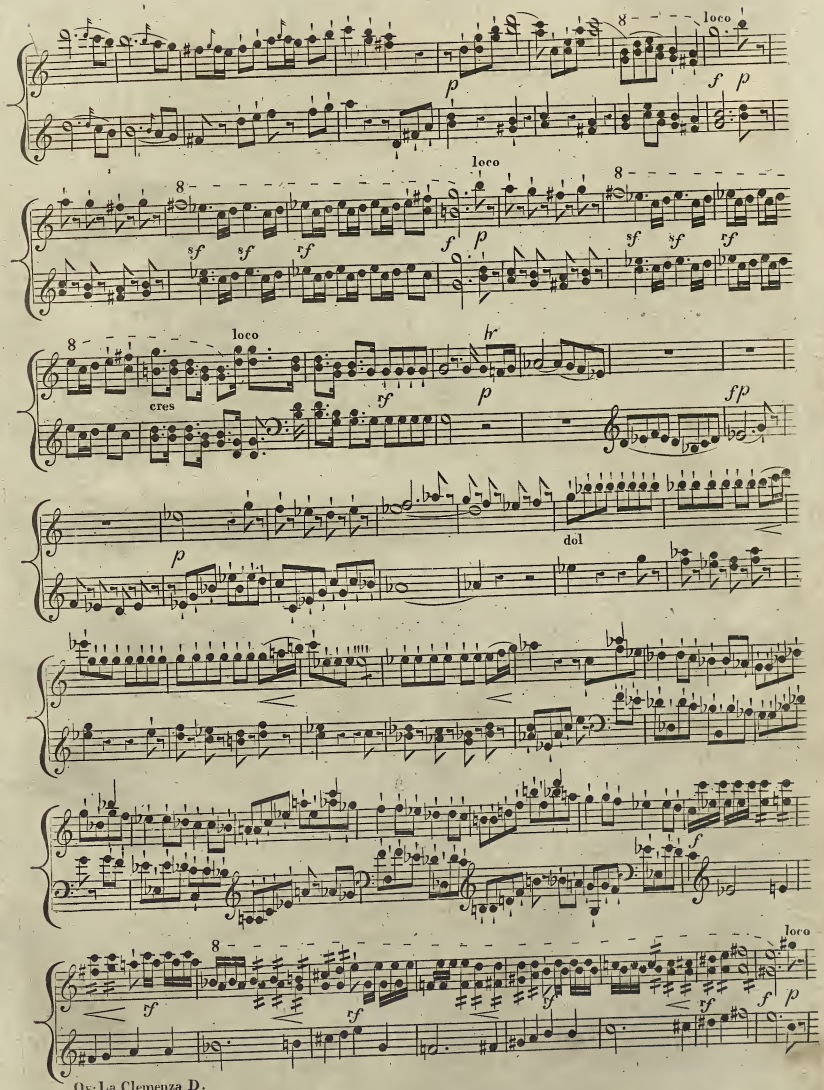
loco
cres
sf
dol

SECONDO

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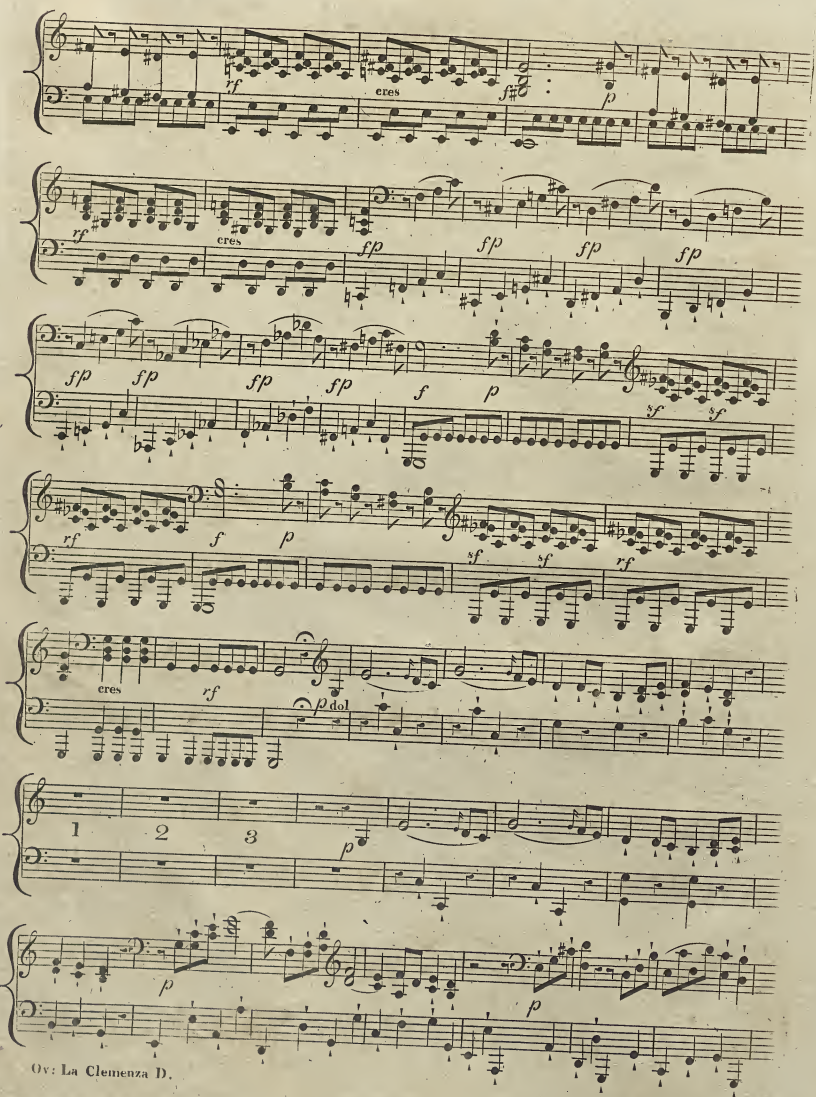
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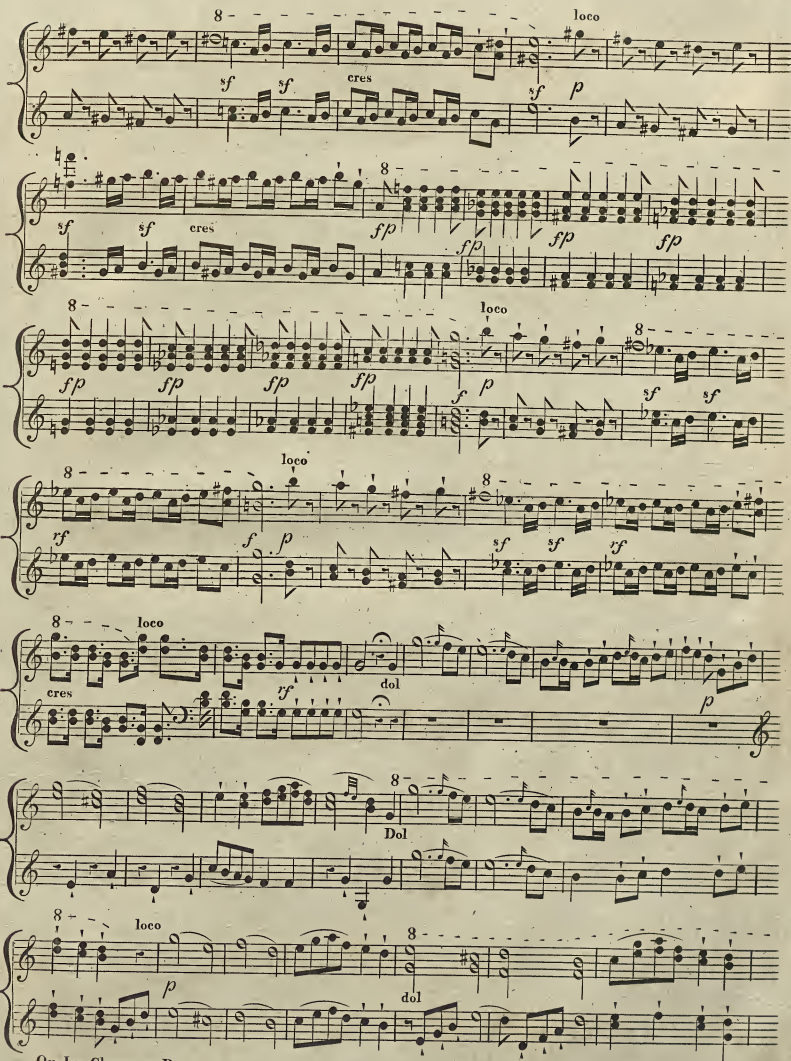
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loco
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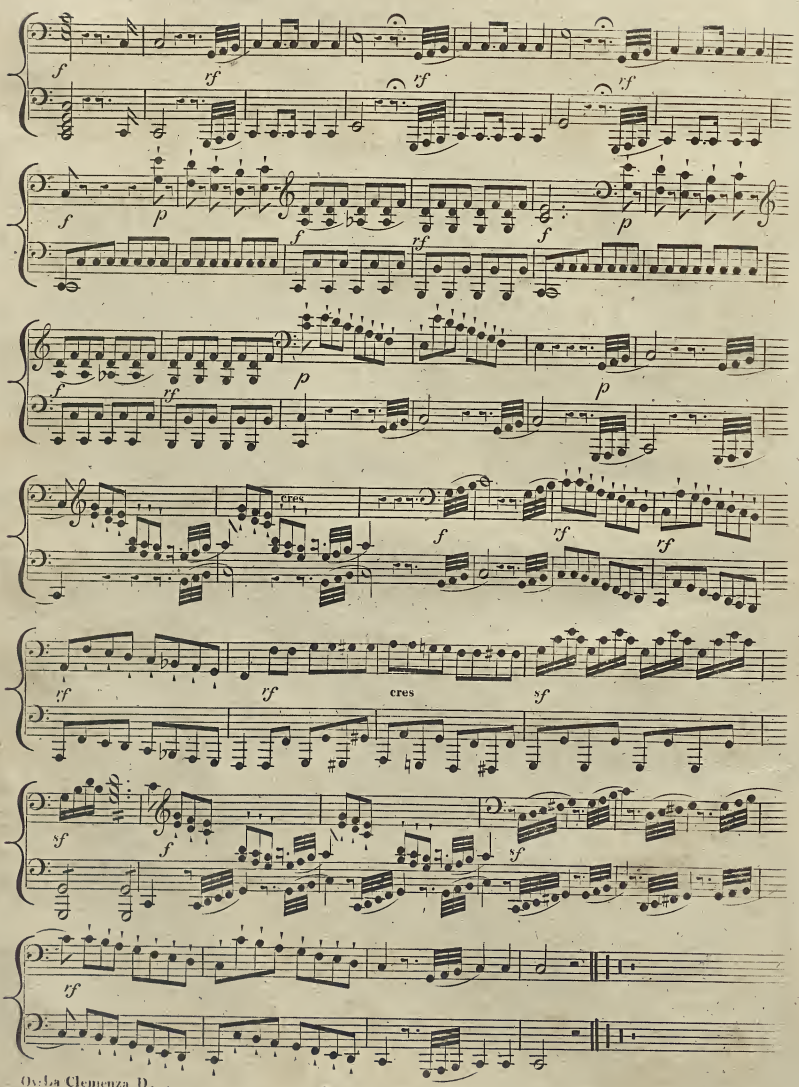
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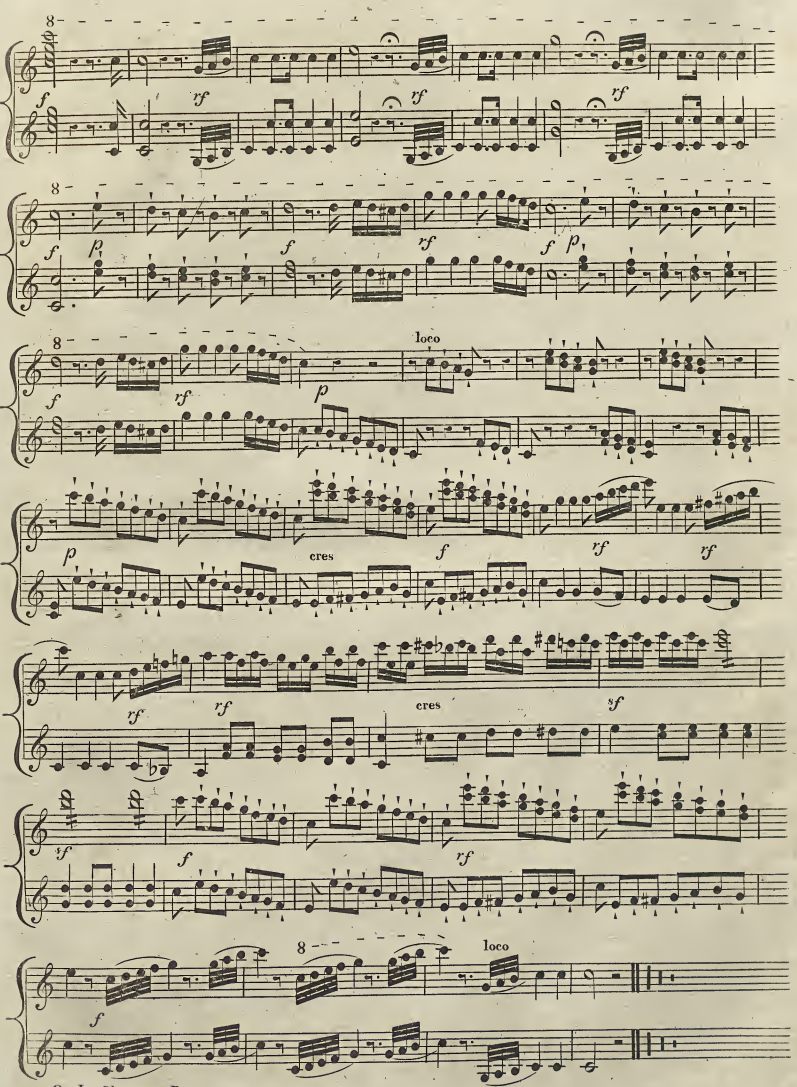
8
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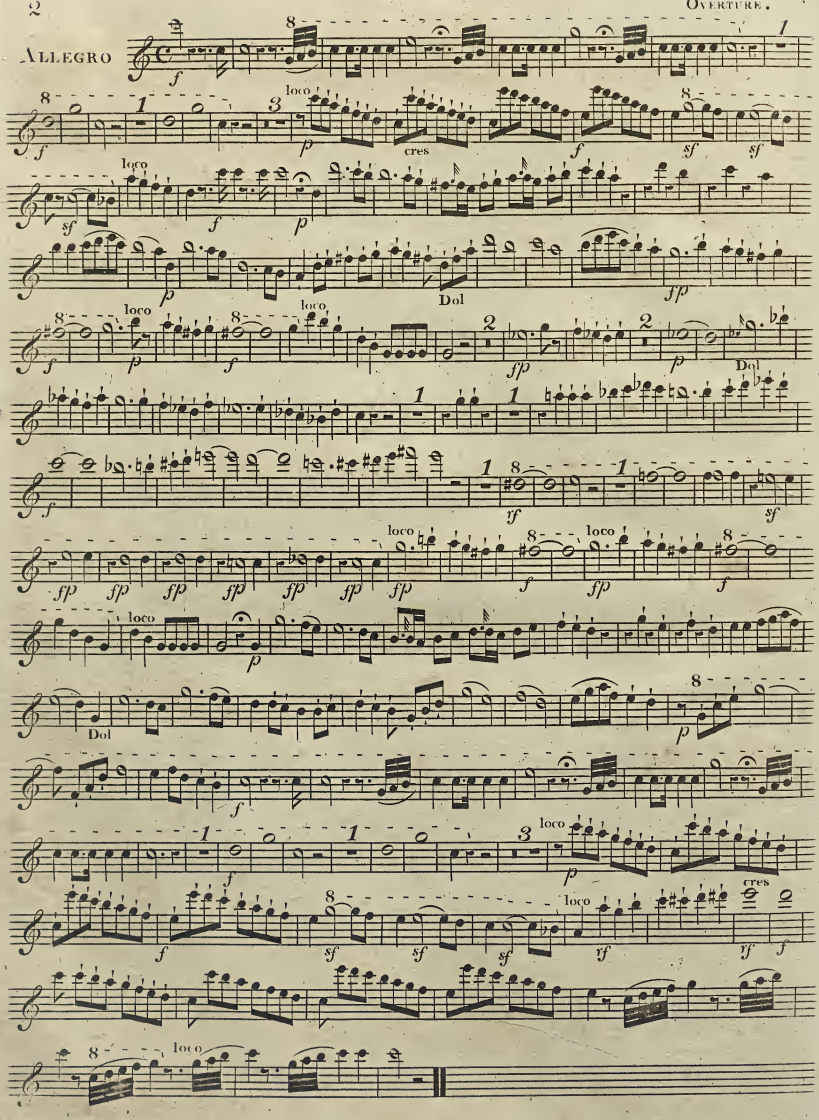
Allegro
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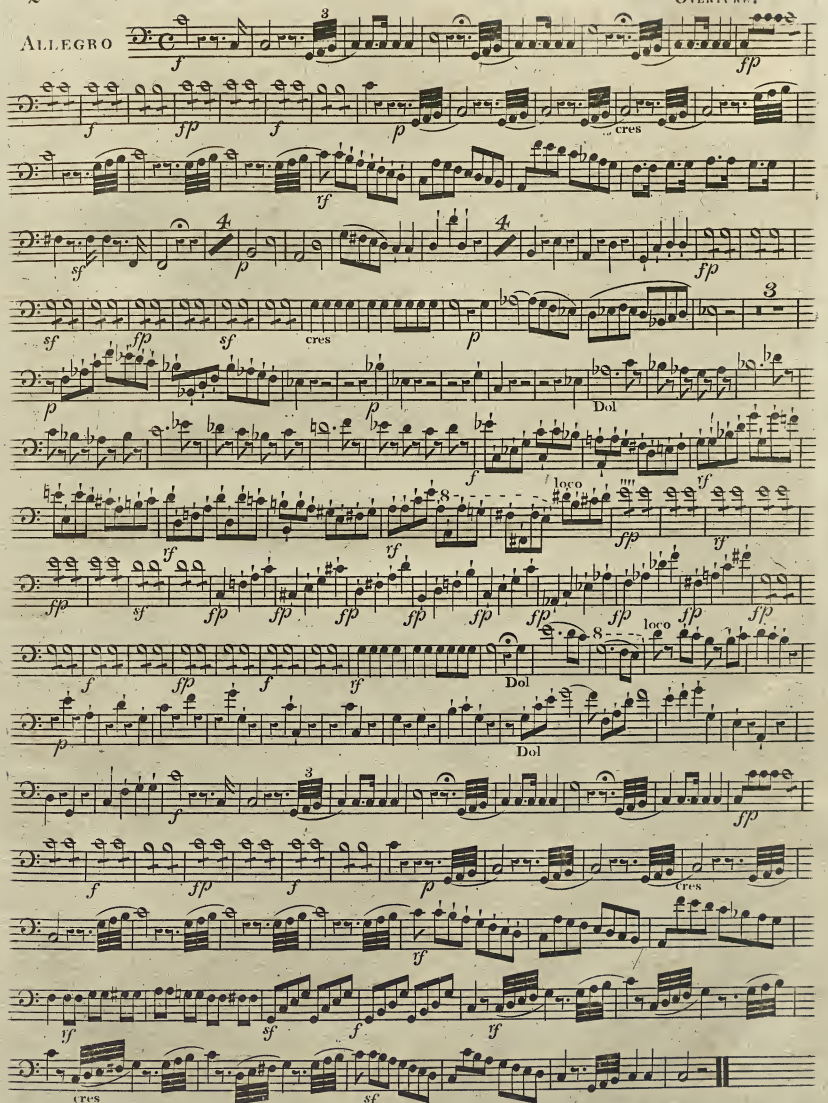
Dol


Allegro
cres
Dol
loco
cres

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for the Grand or Small

Piano Forte,

with Additional keys.

Composed & Dedicated

TO

Mrs Chinnery,

BY

J. L. Dussek.

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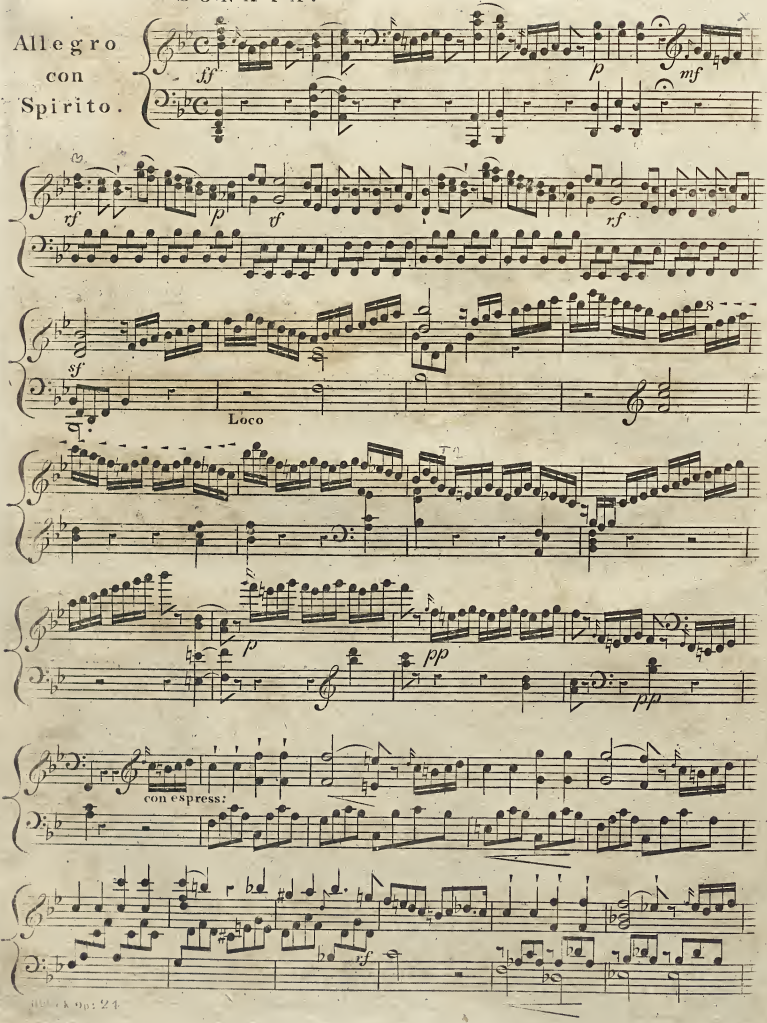
Allegro
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Spirito.
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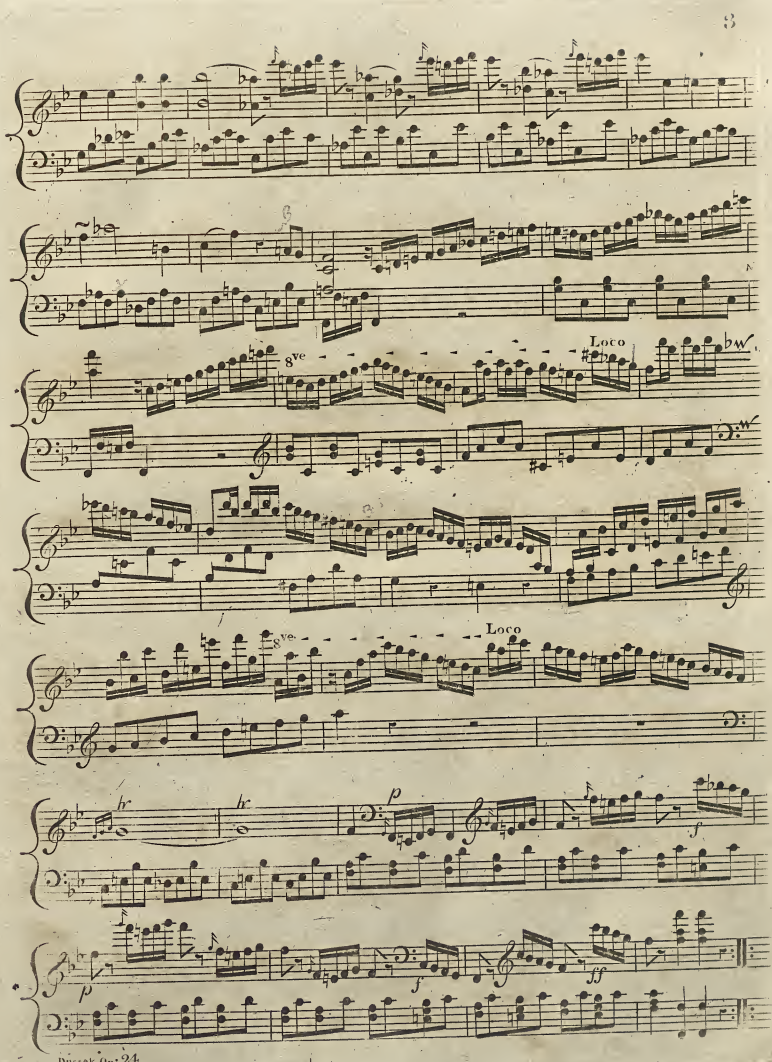
8ve
Loco
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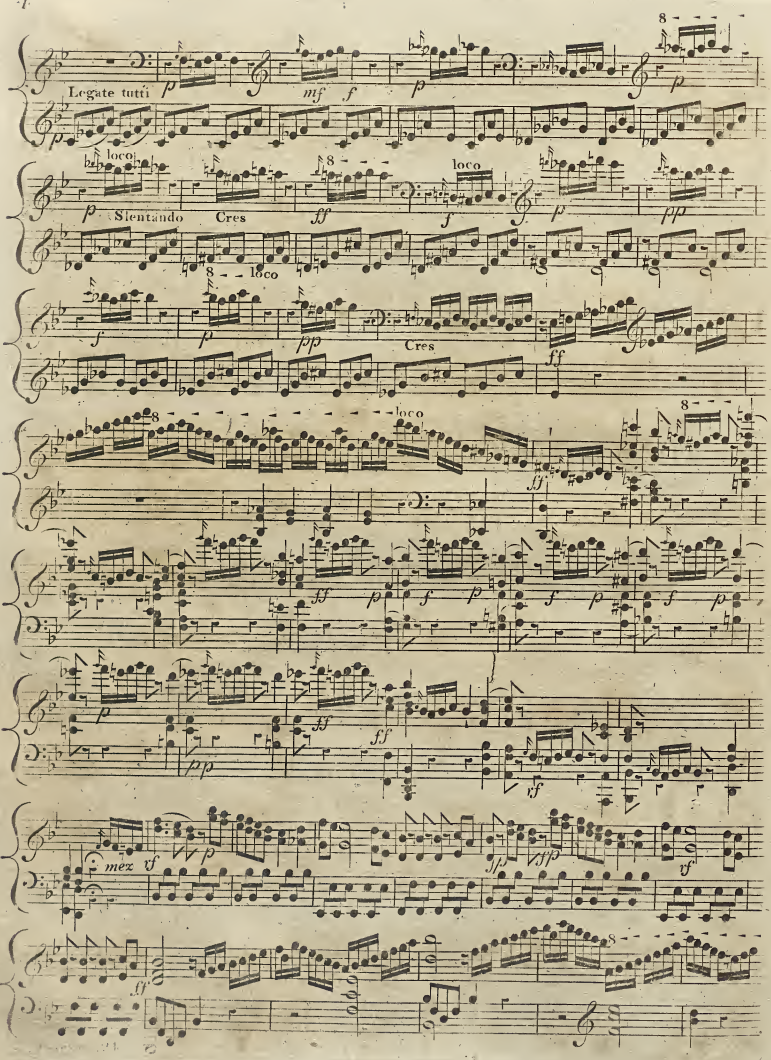
Legate tutti
loco
Slentando
Cres
loco
Cres
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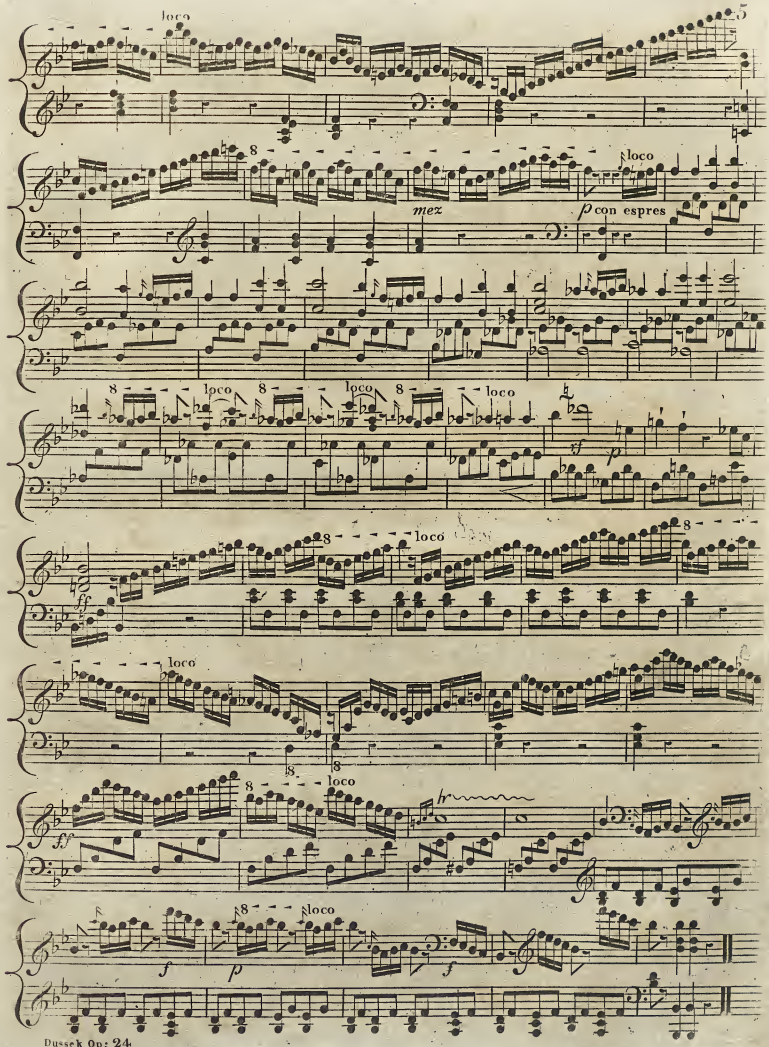
mez
loco


loco
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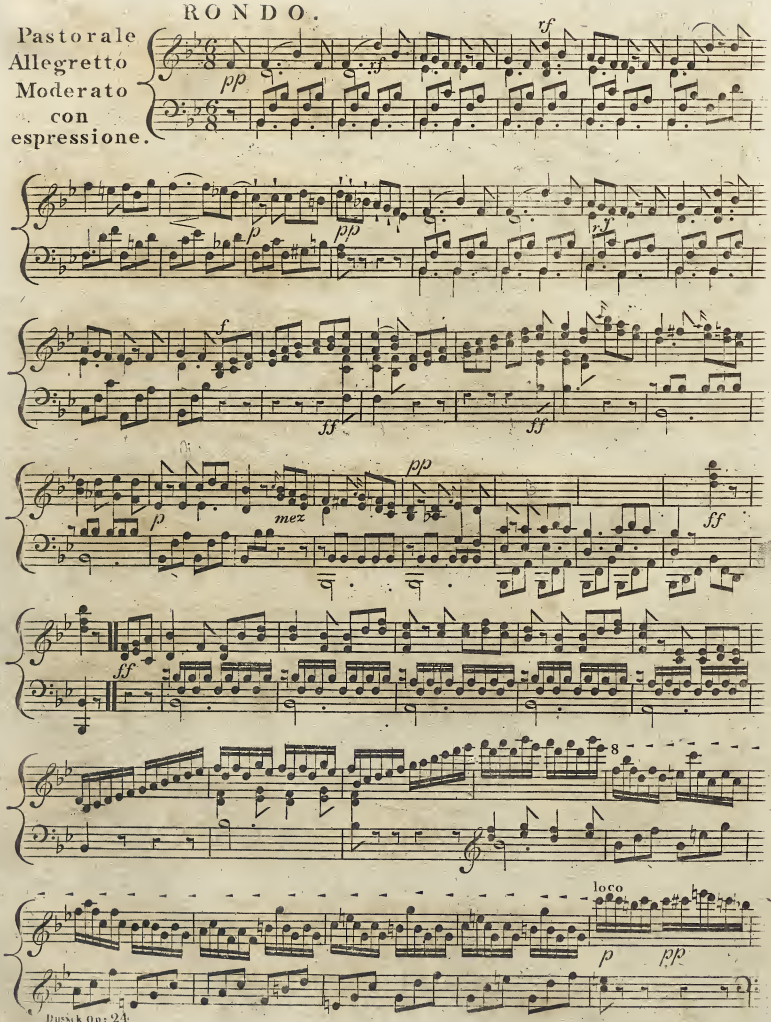
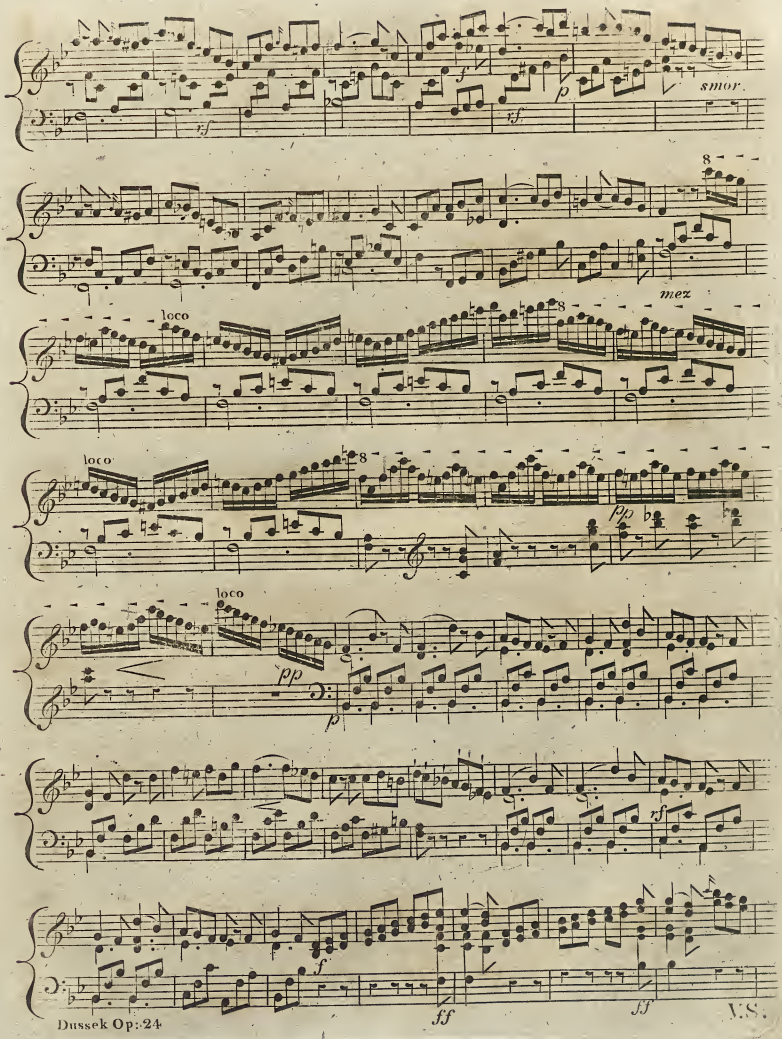
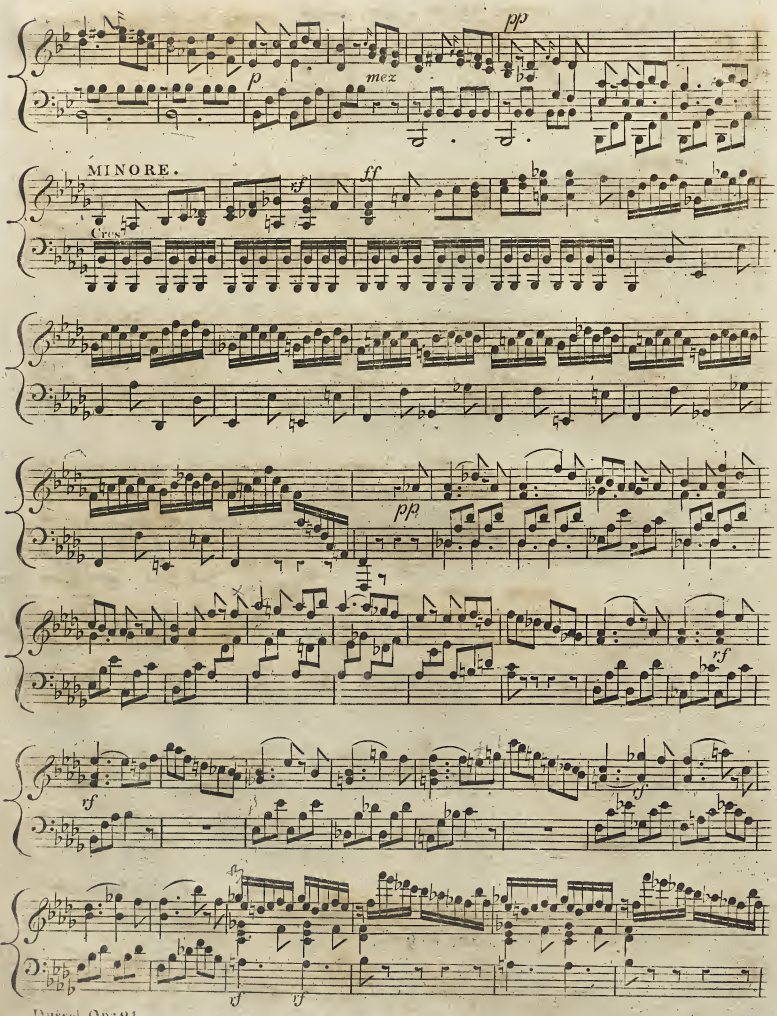
RONDO.

Pastorale
Allegretto
Moderato
con
espressione.





V.S.


p
mez
pp
MINORE.
Cres
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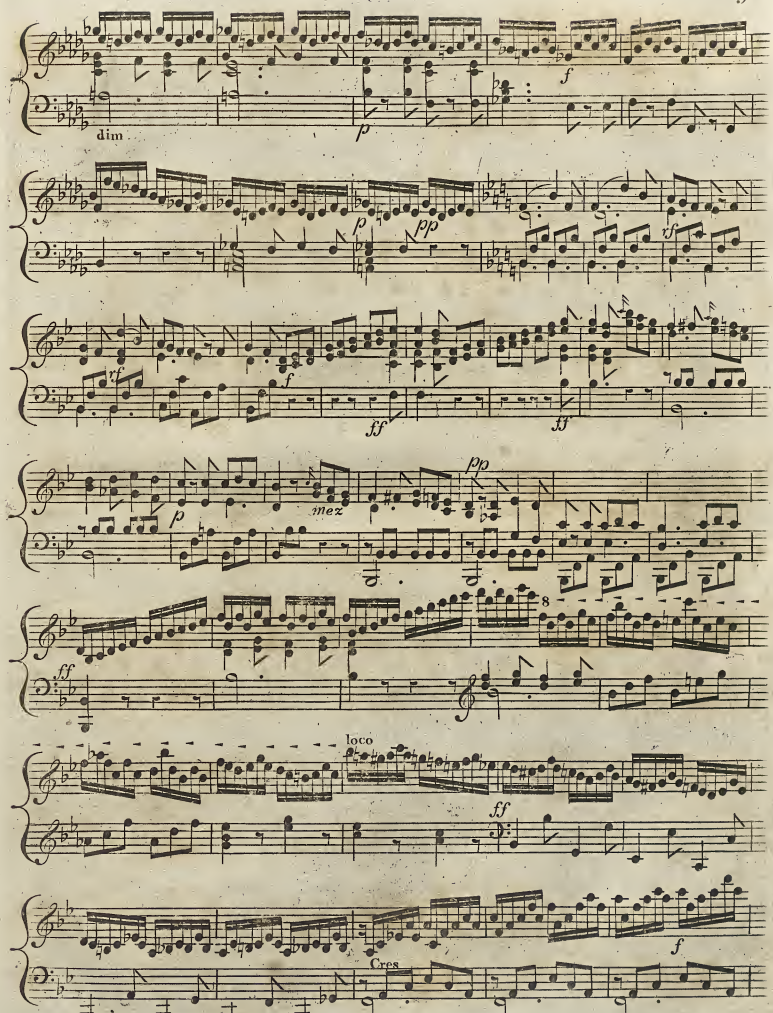
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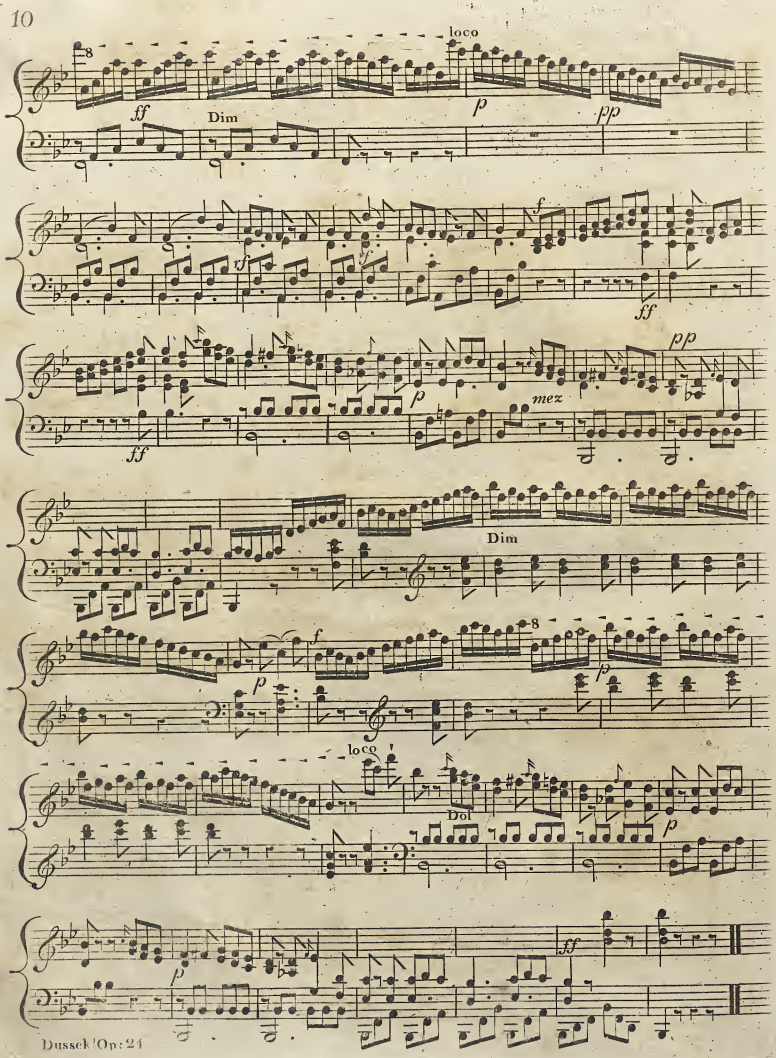
Cres
f


loco
8
ff
Dim
p
pp
f
ff
mez
Dim
loco
Dol

The Harmonious Blacksmith.

A favorite Air, with

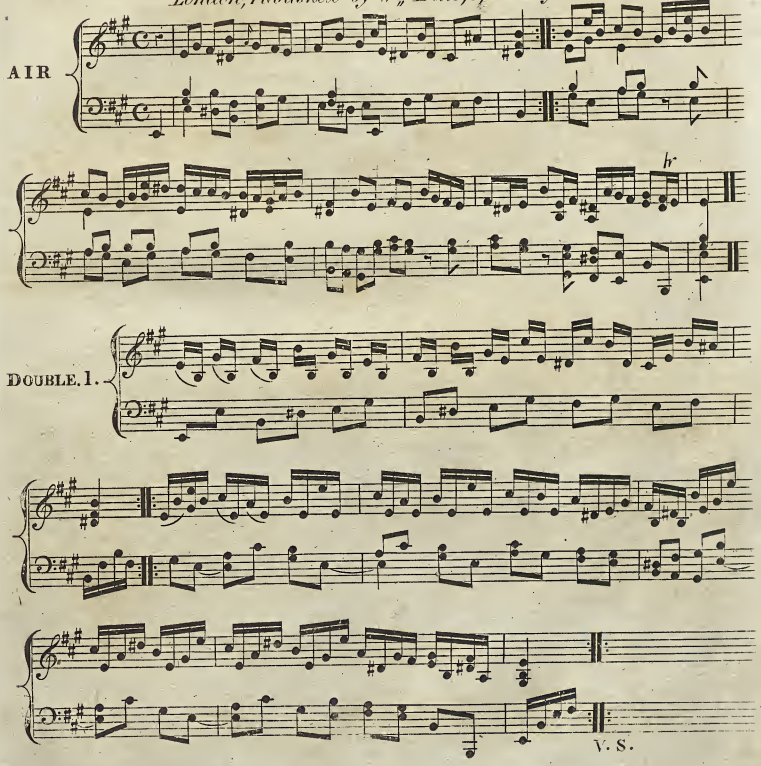
Variations.

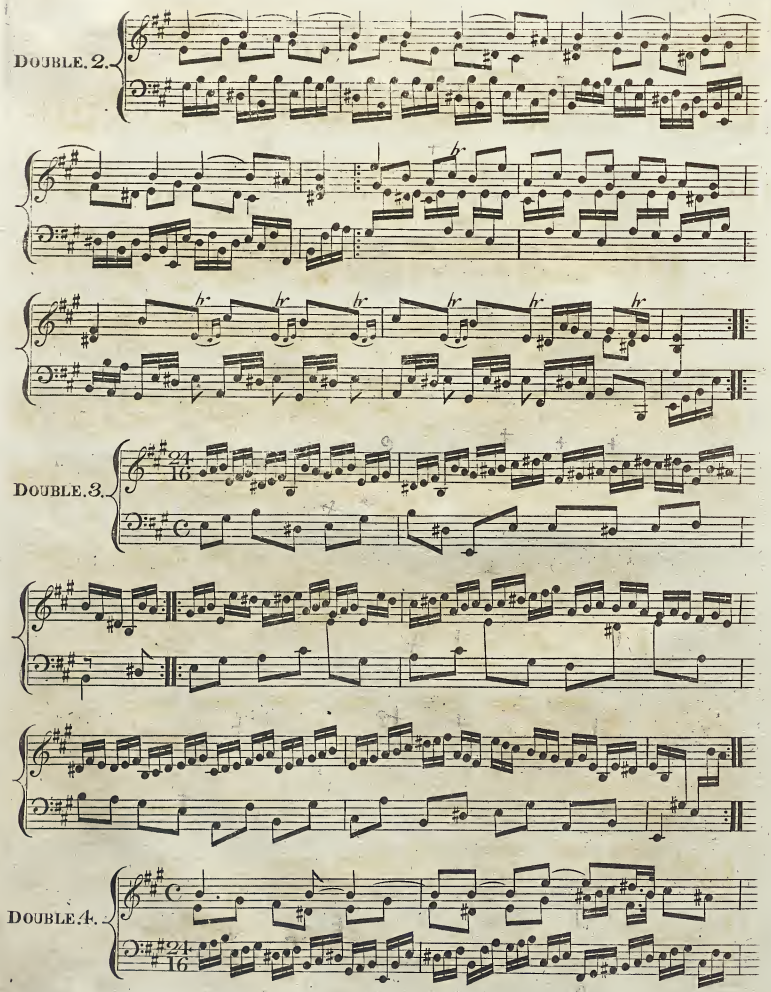
BY

G. F. HANDEL.

Pr. 1/-

London, Published by Wm Dale, 8, Poultry.

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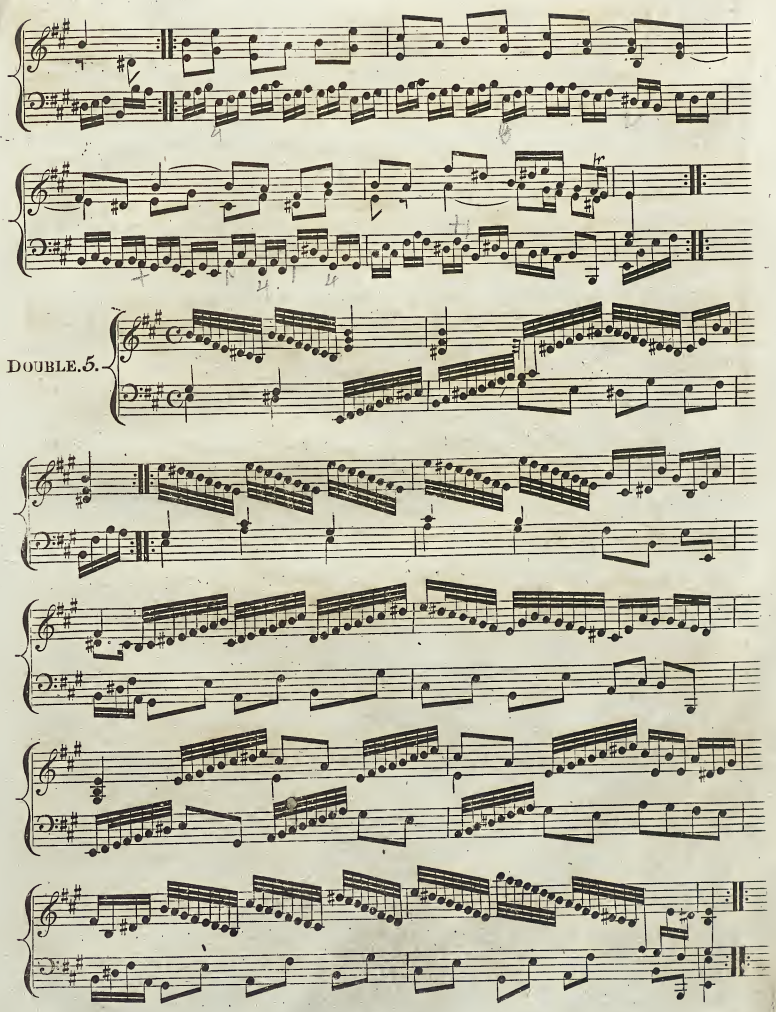
DOUBLE. 3.
DOUBLE. 4.


DOUBLE. 5.

A

Favorite

RONDO

For the

Piano Forte,

with an

Accompaniment for the Violin,

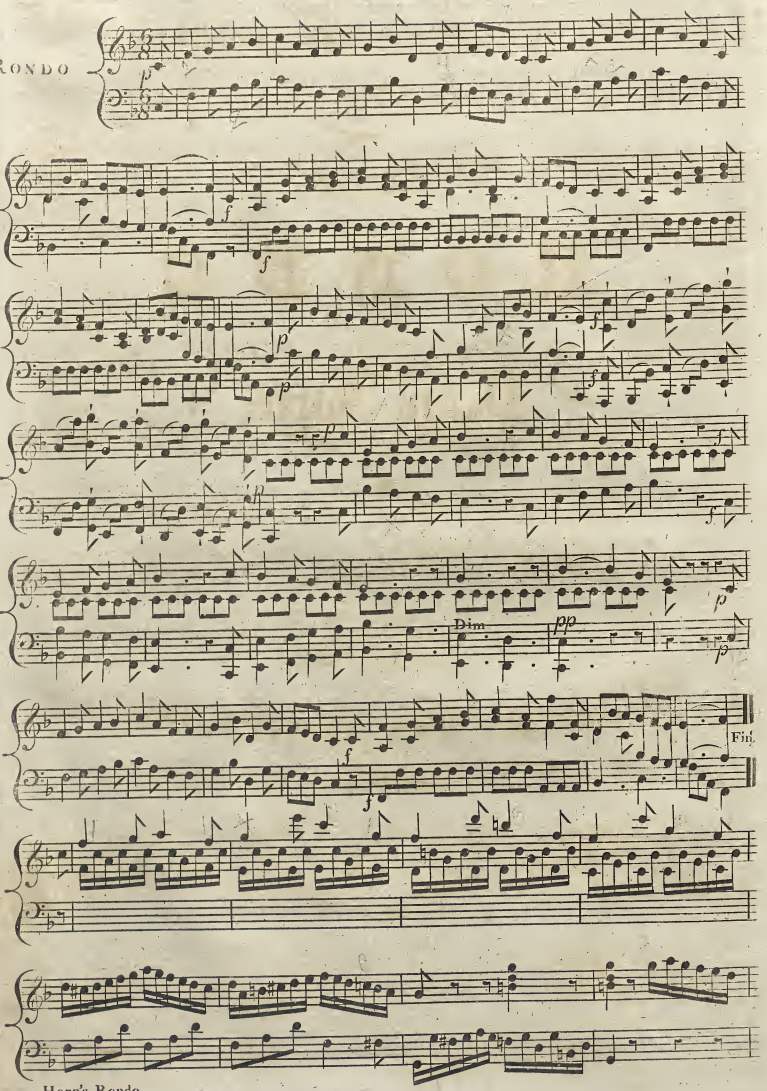
Composed

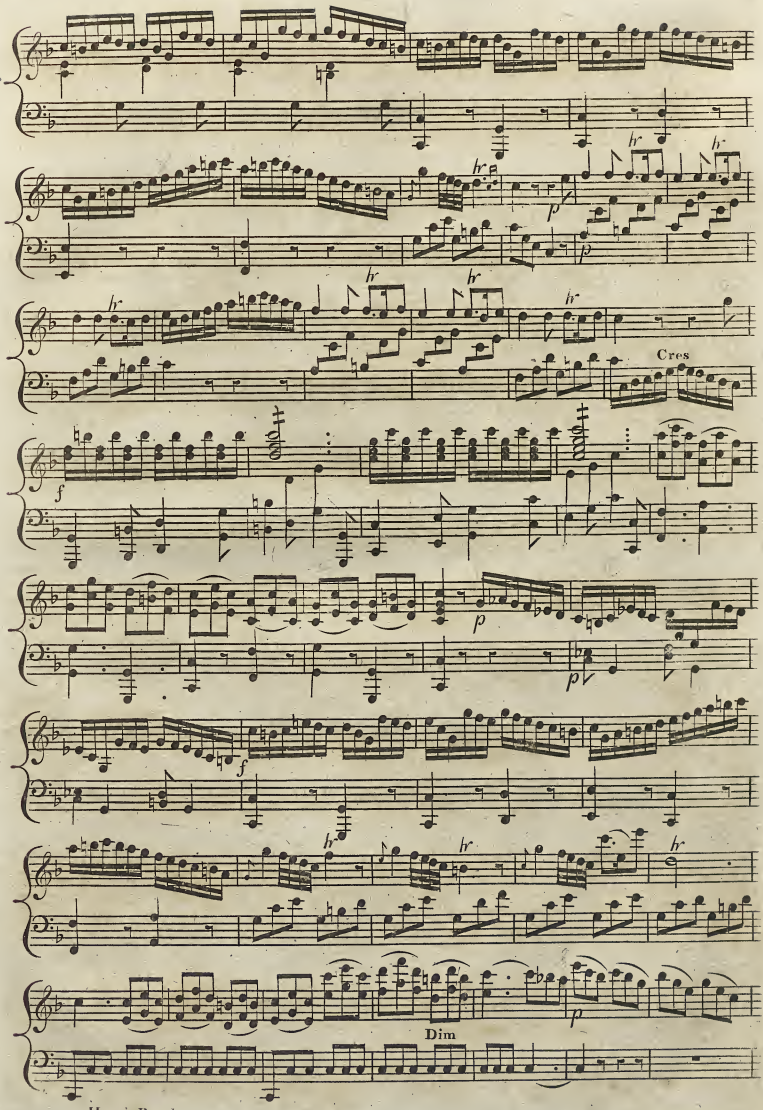
By

CHARLES FREDERICK HORN.

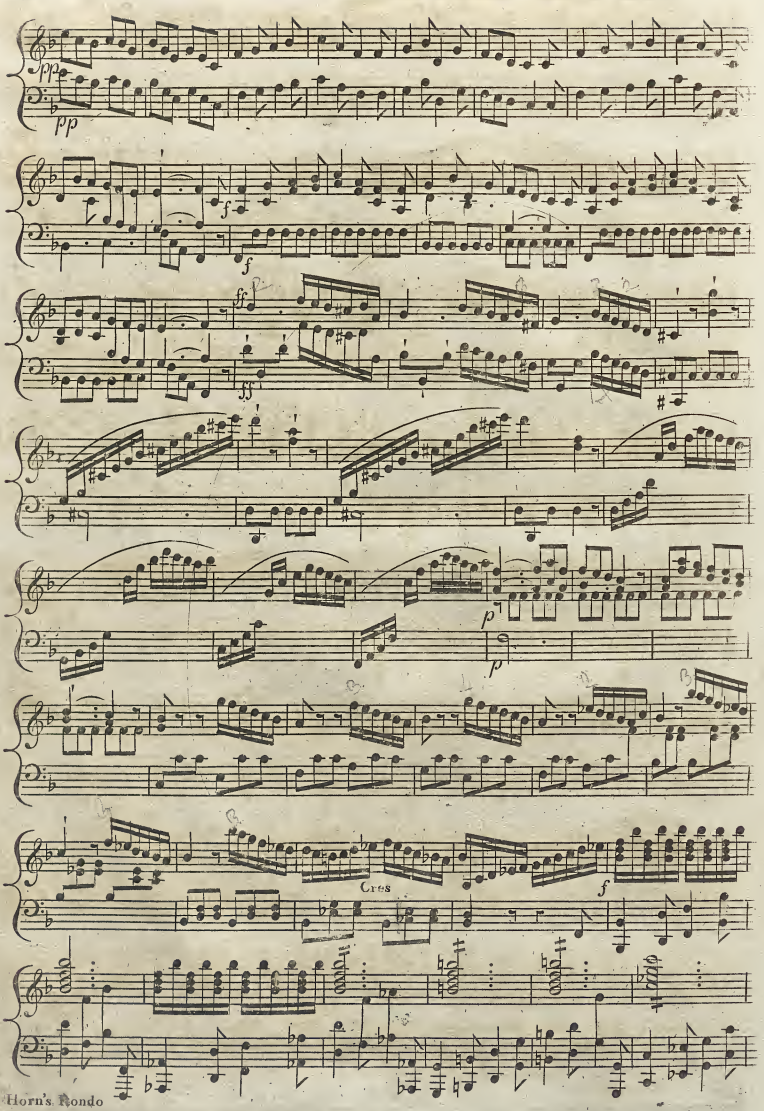
London Printed by Goulding D'Almaine Potter & Co
N° 20. Soho Square & 7. Westmorland Street, Dublin.

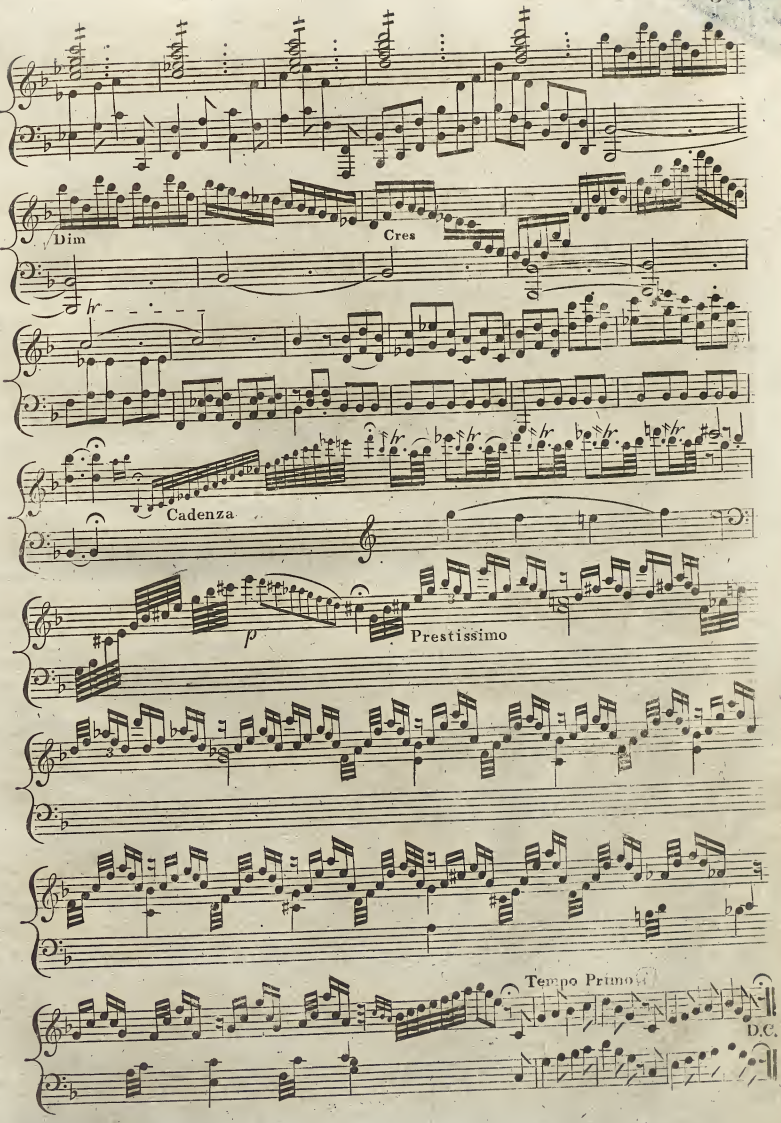
Pr. 2s


Rondo
Dim.
Fin.

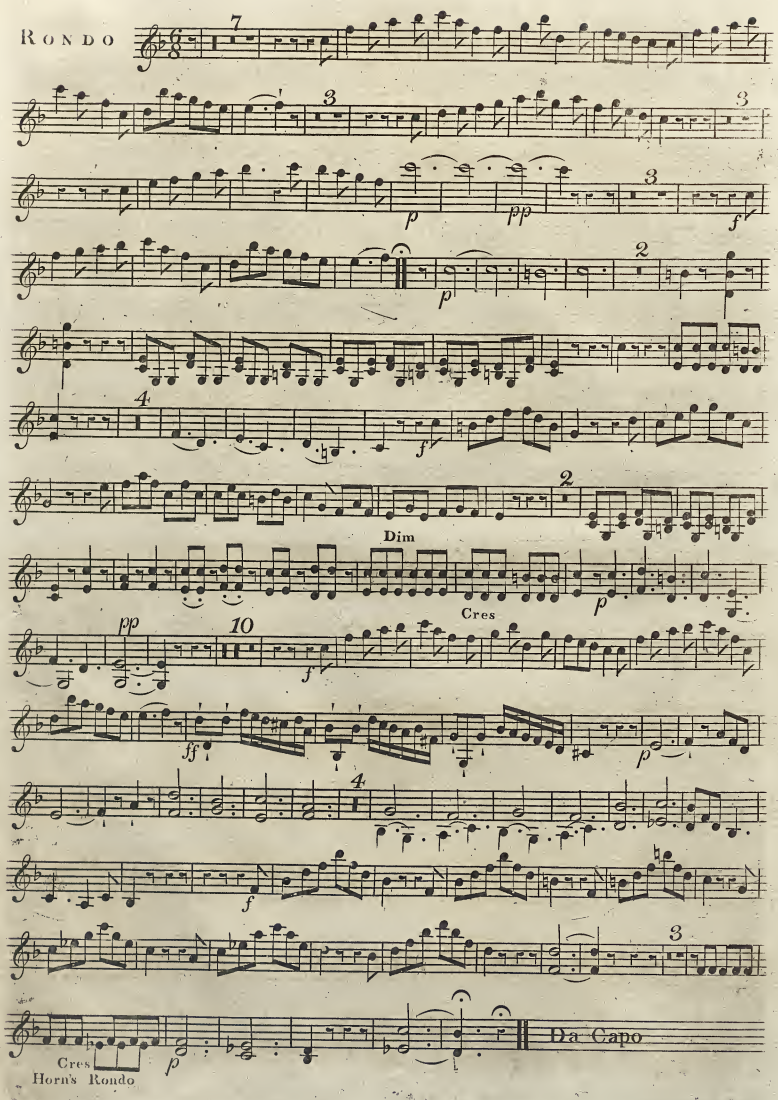


Horns Rondo

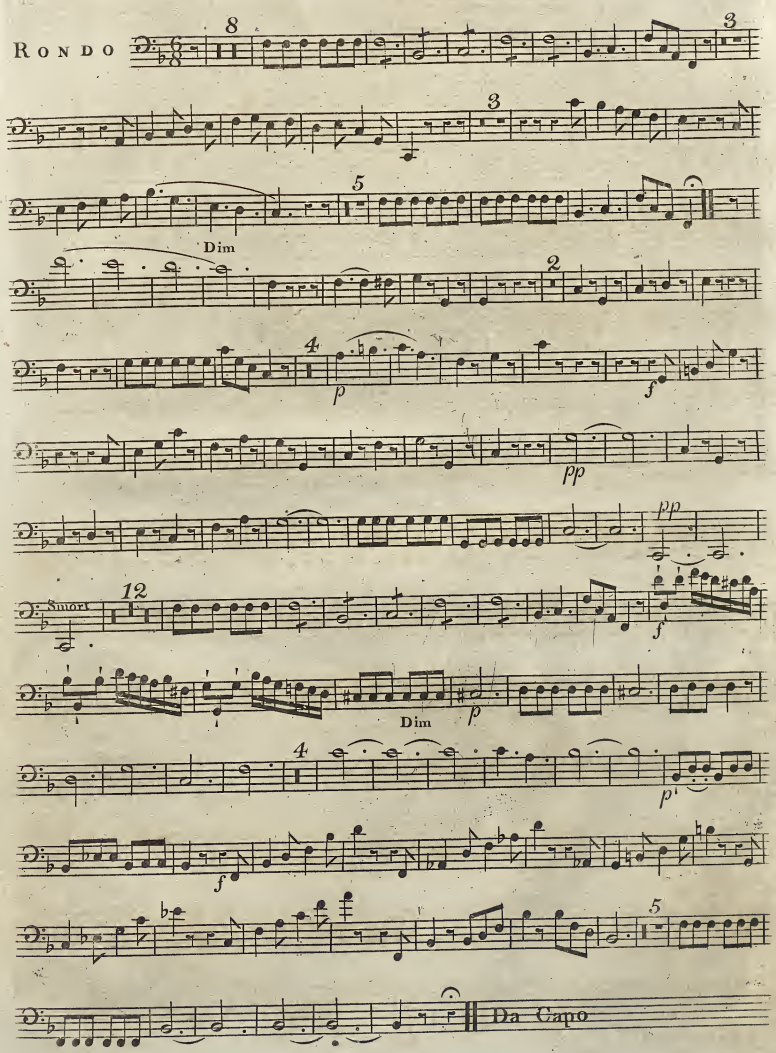

pp
pp
f
f
ff
ff
p
p
Cres
f


Dim
Cres
Cadenza
p
Prestissimo
Tempo Primo
D.C.

VIOLINO.


Rondo
7
3
3
p
pp
3
f
p
2
4
f
2
Dim
Cres
p
pp
10
f
ff
p
4
f
3
Da Capo
Cres
Horn's Rondo
p

VIOLONCELLO



Batti, Batti O bel Masetto,

ARIA,

in the Opera of **IL DON GIOVANNI**, Composed by

Mozart.

Price 1/6

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

ANDANTE GRAZIOSO.

ZERLINA.

PIANO FORTE.

Batti Batti o bel Ma_setto la tua pove_ra Zer_li_na starò quì co_me Agnel

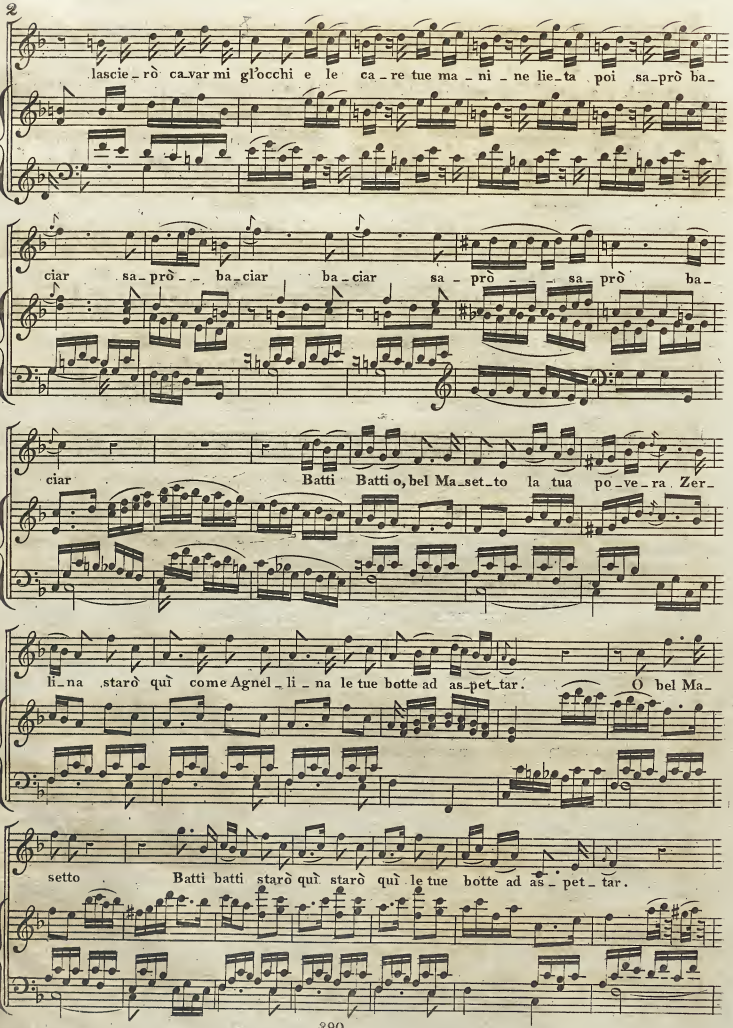
mf p

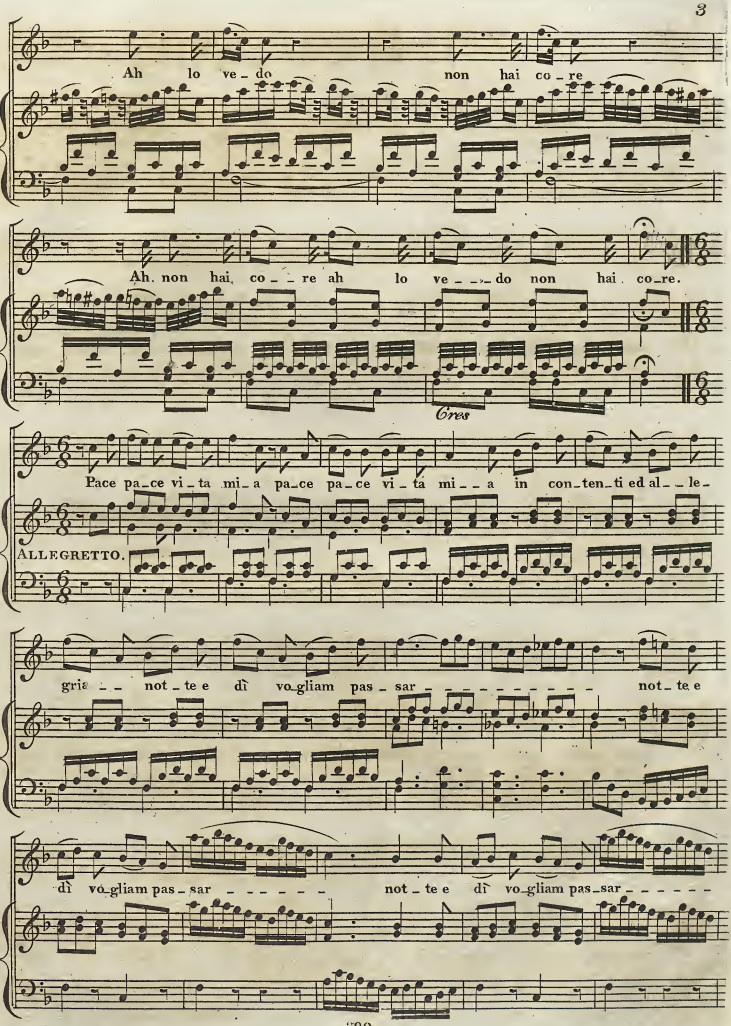
Sempre Legato.

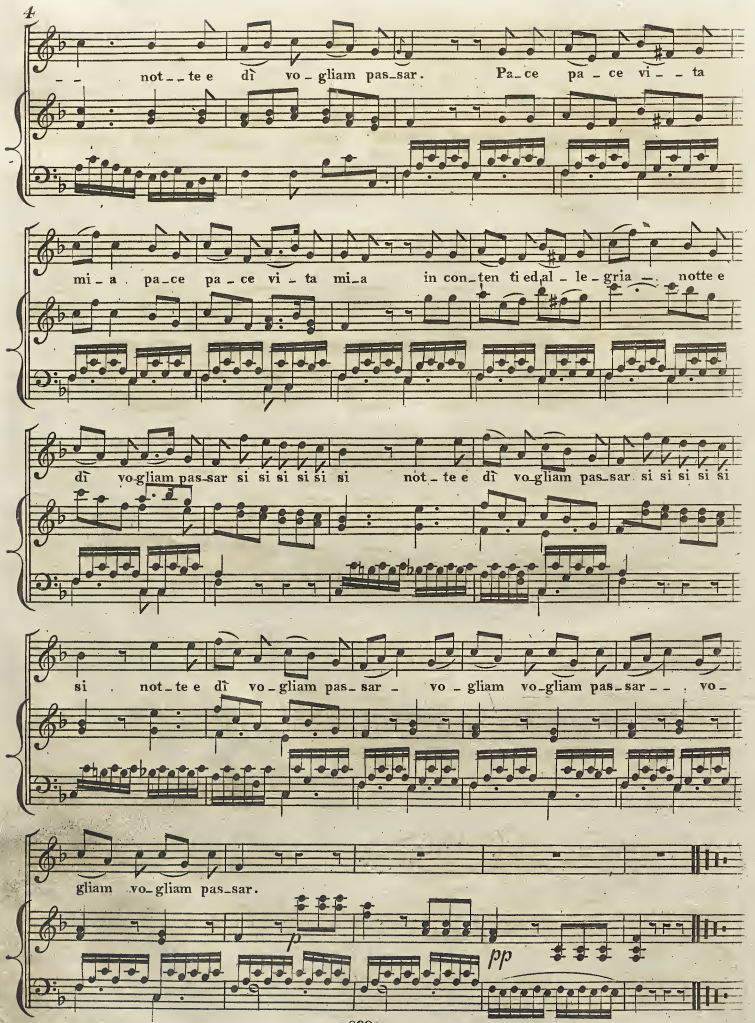
li_na le tue bot_te ad as_pet_tar bat_ti batti la tua Zer_

li_na sta_rò quì sta rò quì le tue botte ad as_pet_tar.

lascie_rò straziar mi il crine.


2
lascie_rò ca_var mi gl'occhi 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 quì come Agnel_li _ na le tue botte ad as_pet_tar. O bel Ma_
setto Batti batti starò quì starò quì 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.
Cres
Pace pa_ce vi_ta mi_a pa_ce pa_ce vi_ta mi_a in con_ten_ti ed al_le_
ALLEGRETTO.
gria_ not_te e dì vo_gliam pas_sar not_te e
dì vo_gliam pas_sar not_te e dì vo_gliam pas_sar


4
not_te e dì vo_gliam pas_sar. Pa_ce pa_ce vi_ta
mi_a pa_ce pa_ce vi_ta mi_a in con_ten ti ed al_le_gria notte e
dì vo_gliam pas_sar si si si si si si not_te e dì vo_gliam pas_sar si si si si si
si not_te e dì vo_gliam pas_sar vo_gliam vo_gliam pas_sar vo_
gliam vo_gliam pas_sar.
p
pp

DONNE L'AMORE

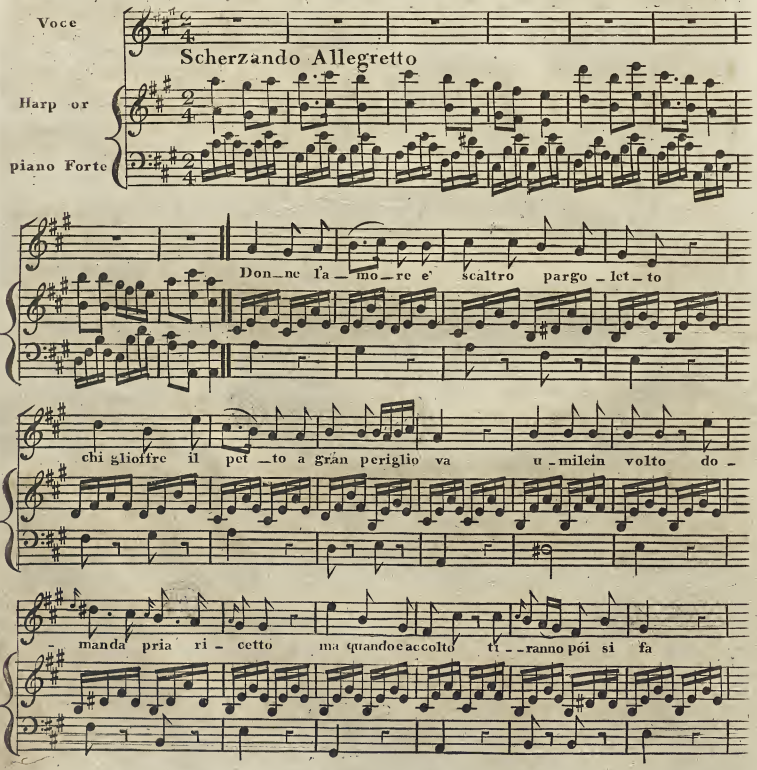
A Venetian Canzonet

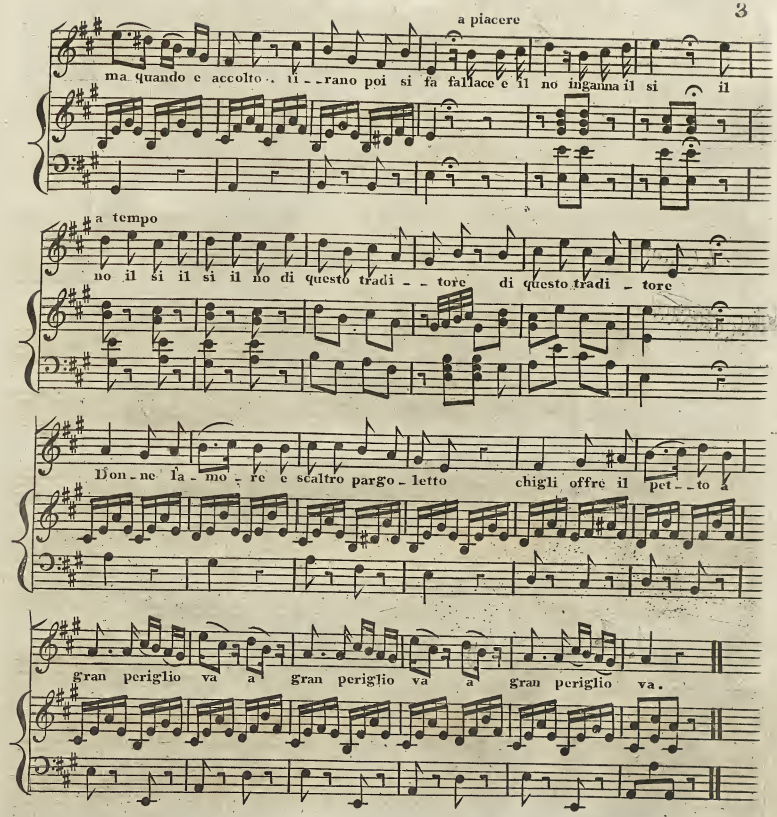
Compos'ed by

Sig.r Mayer of Venice

Pr.1.s

London, Publish'd by Goulding, D'Almaine, Potter & C.o 20, Soho Sq.e & to be had at 7, Westm.r & St. Dublin





Ma donne amore
Che importa se fallace
Piacer 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.r Majer.

Ent.d at Sta. Hall.

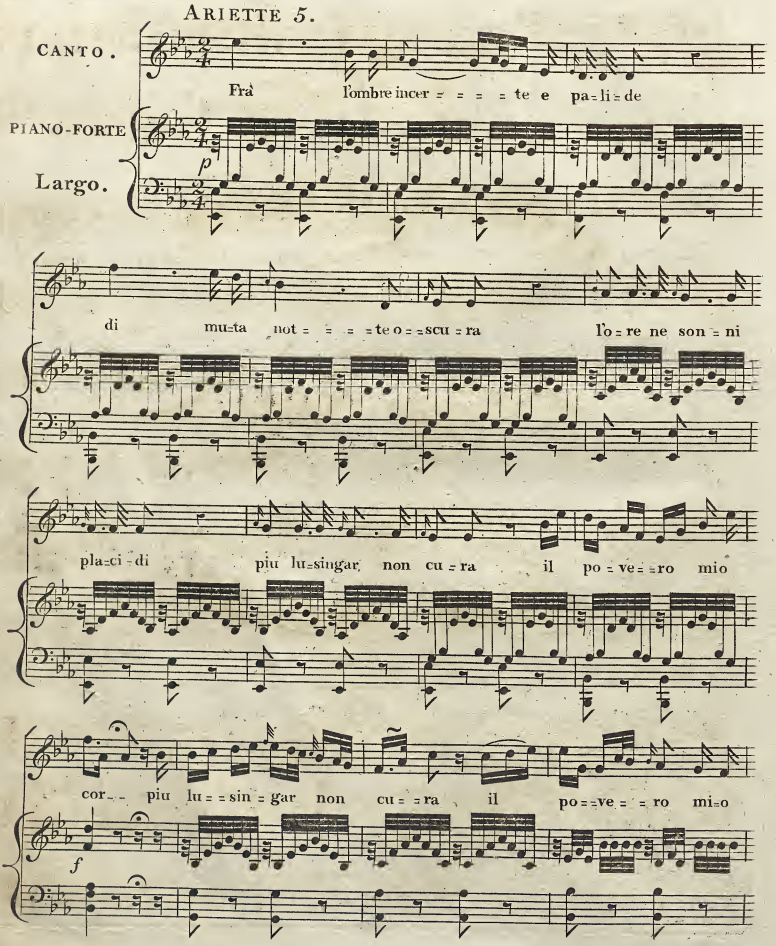
Price 1/-

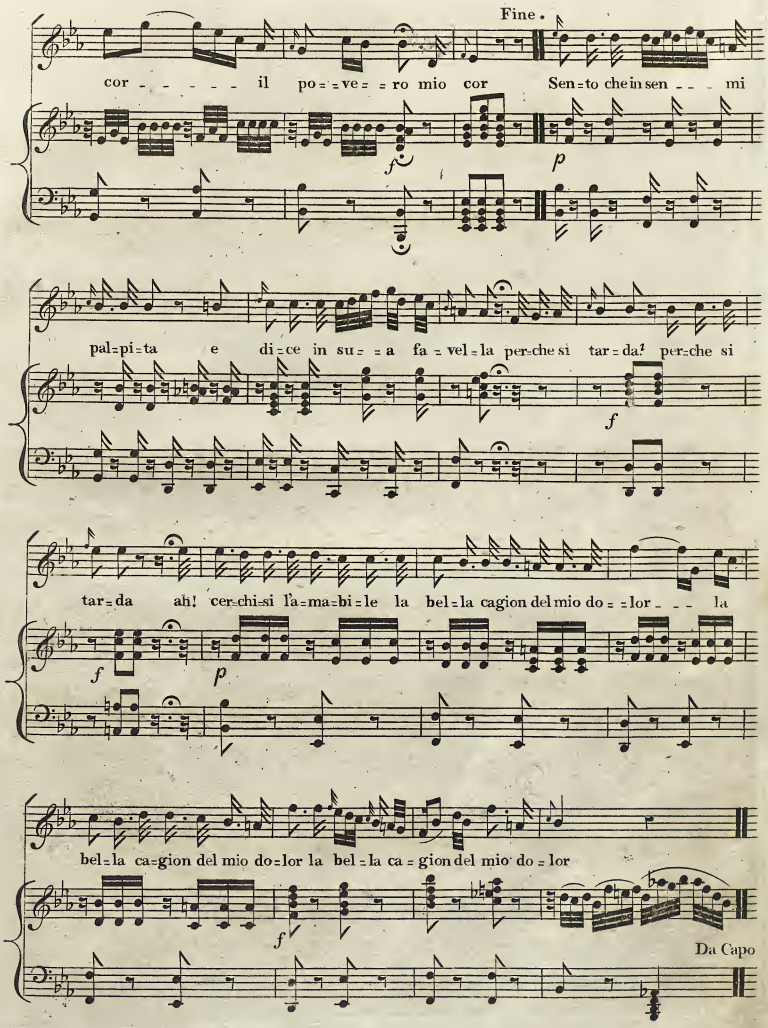
London, Printed by Goulding, D'Almaine, Potter & Co.

20, Soho Square & to be had at 7, Westmorland St.t Dublin.

Frà l'ombre incerte.

ARIETTE 5.




Fine.
cor - - - - - il po=ve=ro mio cor Sen=to che in sen - - - mi
f
p
pal=pi=ta e di=ce in su=a fa=vel=la per=che si tar=da? per=che si
f
tar=da ah! cer=chi=si l'a=ma=bi=le la bel=la cagion del mio do=lor - - - la
f
p
bel=la ca=gion del mio do=lor la bel=la ca=gion del mio do=lor
f
Da Capo

Amor perchè 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.

Pr. 2/-

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

LARGHETTO.

VOCE

PIANO FORTE.

ff *f*

ASTIANATTO

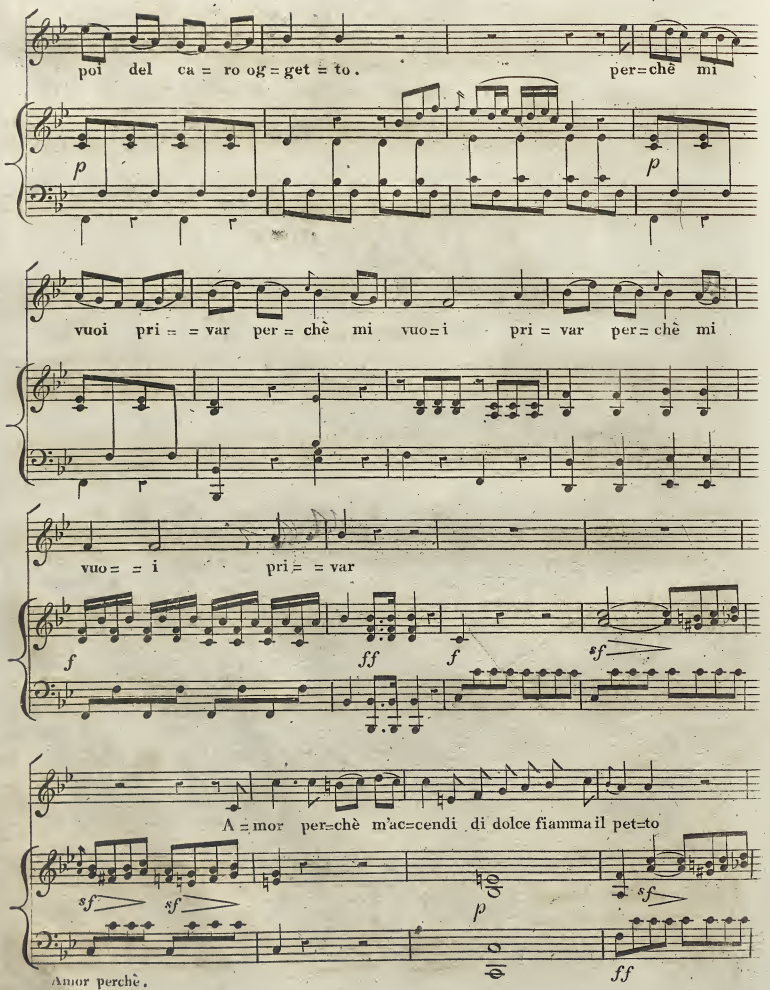
A = mor per = chè m'ac = cen = di di

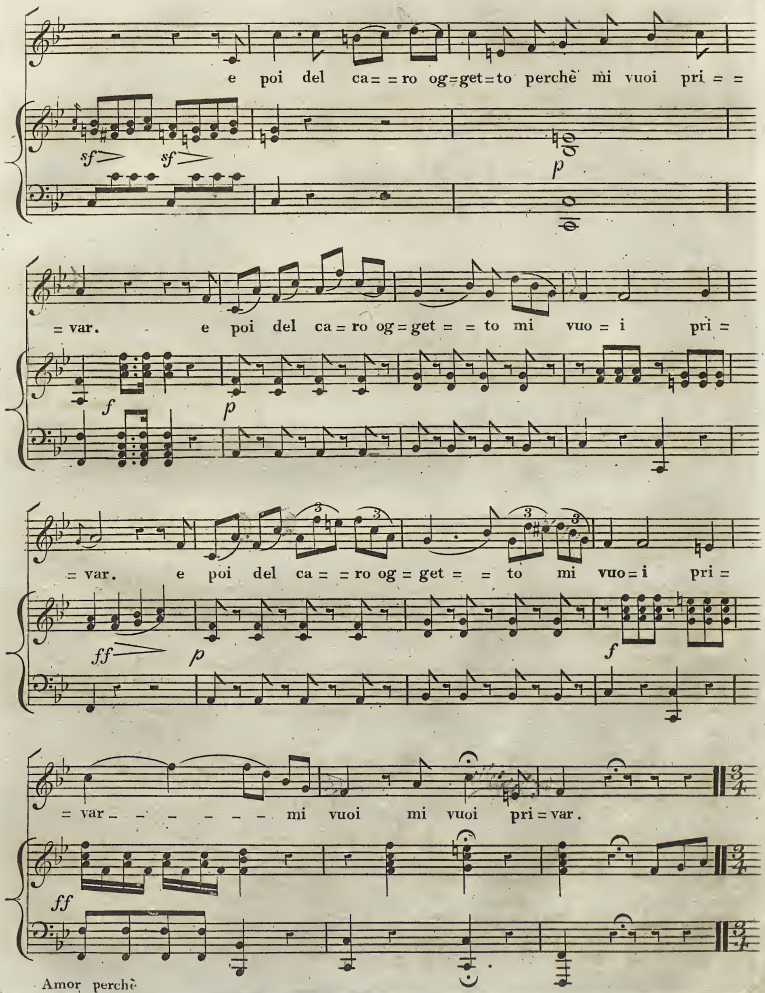
p

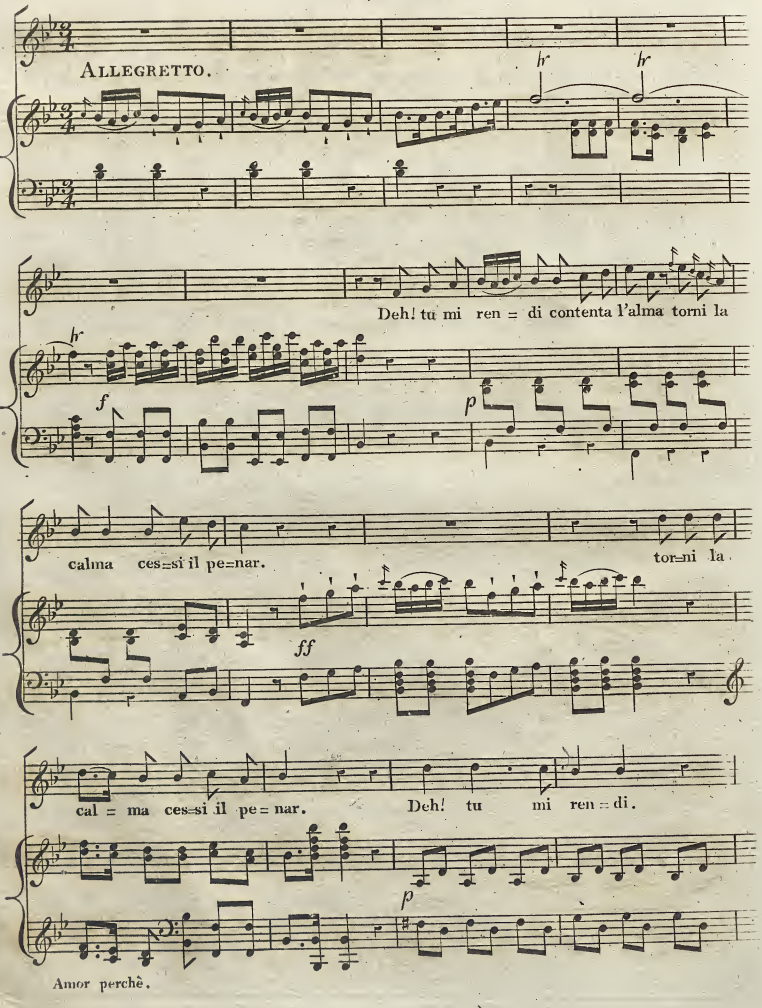
dol = = ce fiam = ma il pet = to e

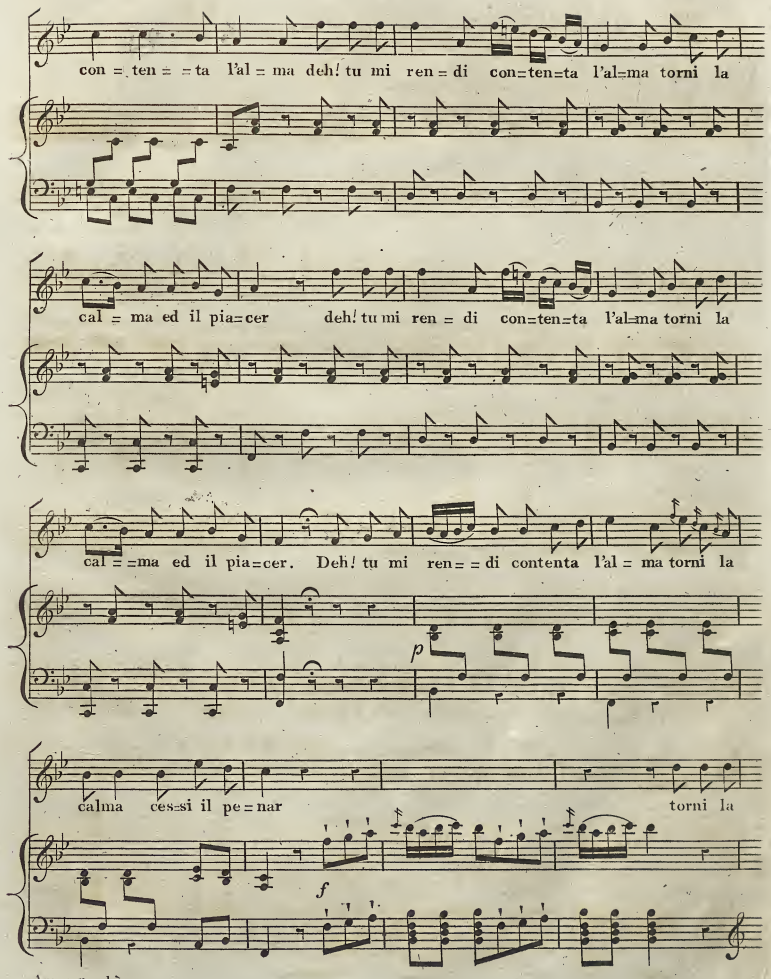
p

Amor perchè

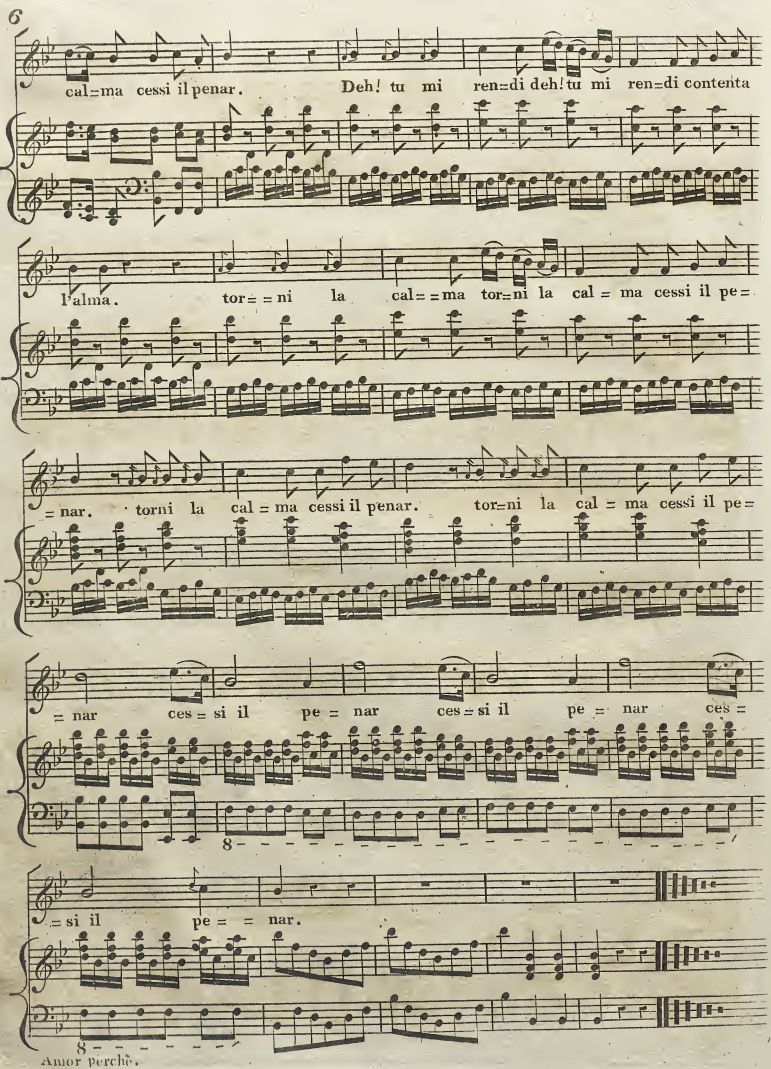

poi del ca = ro og = get = to.
per = chè mi
p
p
vuoi pri = = var per = chè mi vuo = i pri = var per = chè mi
vuo = = i pri = = var
f
ff
f
sf
A = mor per = chè m'ac = cendi di dolce fiamma il pet = to
sf
sf
p
sf
Amor perchè.
ff


e poi del ca = = ro og = get = to perchè mi vuoi pri = =
sf
sf
p
= var. e poi del ca = ro og = get = = to mi vuo = i pri =
f
p
= var. e poi del ca = = ro og = get = = to mi vuo = i pri =
ff
p
f
= var _ _ _ _ _ _ _ mi vuoi mi vuoi pri = var.
ff
Amor perchè


ALLEGRETTO.
hr
hr
Deh! tu mi ren = di contenta l'alma torni la
h
f
p
calma ces=si il pe=nar.
tor=ni la
ff
cal = ma ces=si il pe = nar.
Deh! tu mi ren = di.
p
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
p
calma ces=si il pe=nar torni la
f

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 =
8
= si il pe = = nar.
8

Amor perchè.

Tu che. Accendi

Cavatina,

Sung by

MRS. ASHE,

With Enthusiastic Applause

at the

Bath Concerts,

COMPOSED

With an Accompaniment for the

PIANO FORTE,

BY

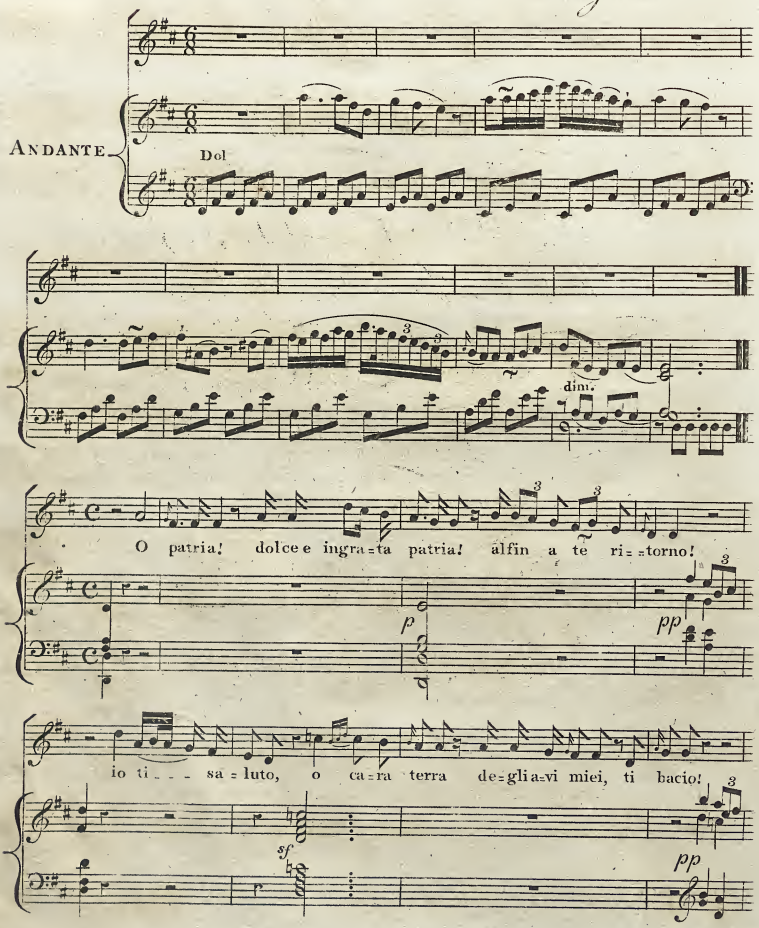
Signor Rossini.

Price 2/6

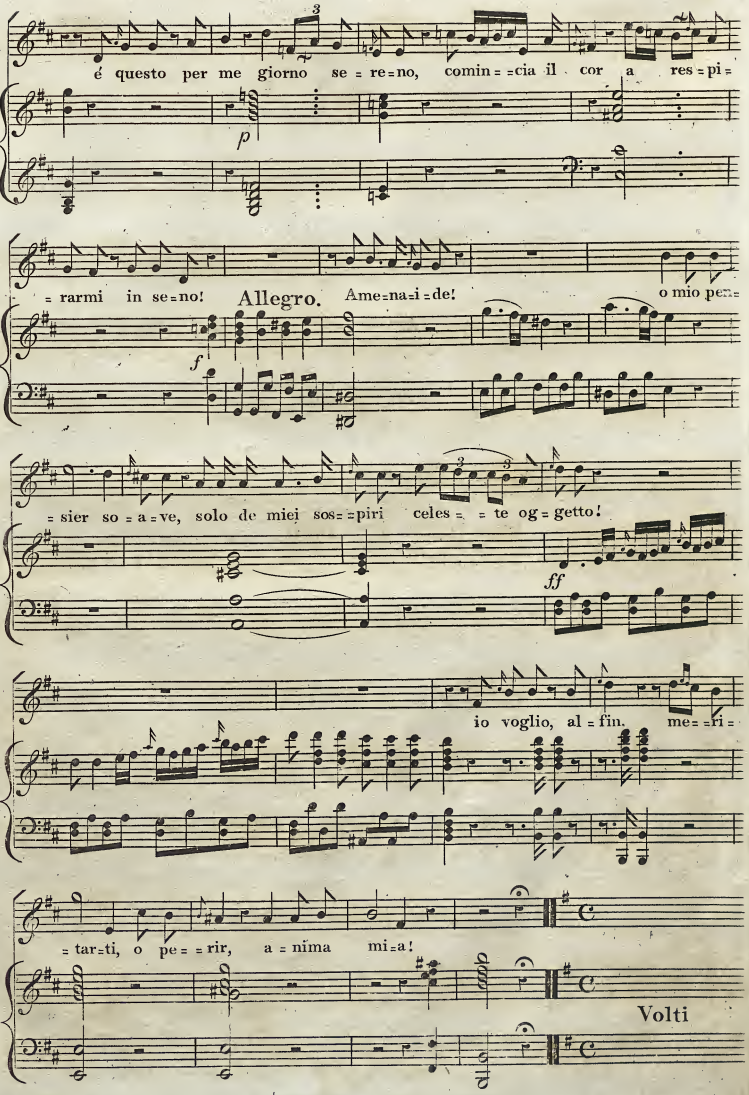
London, Published by Goulding, D'Almaine, Potter & Co.
20 Soho Square, & to be had at 7, Westmorland Street, Dublin.

Cavatina, nel Tancredi.

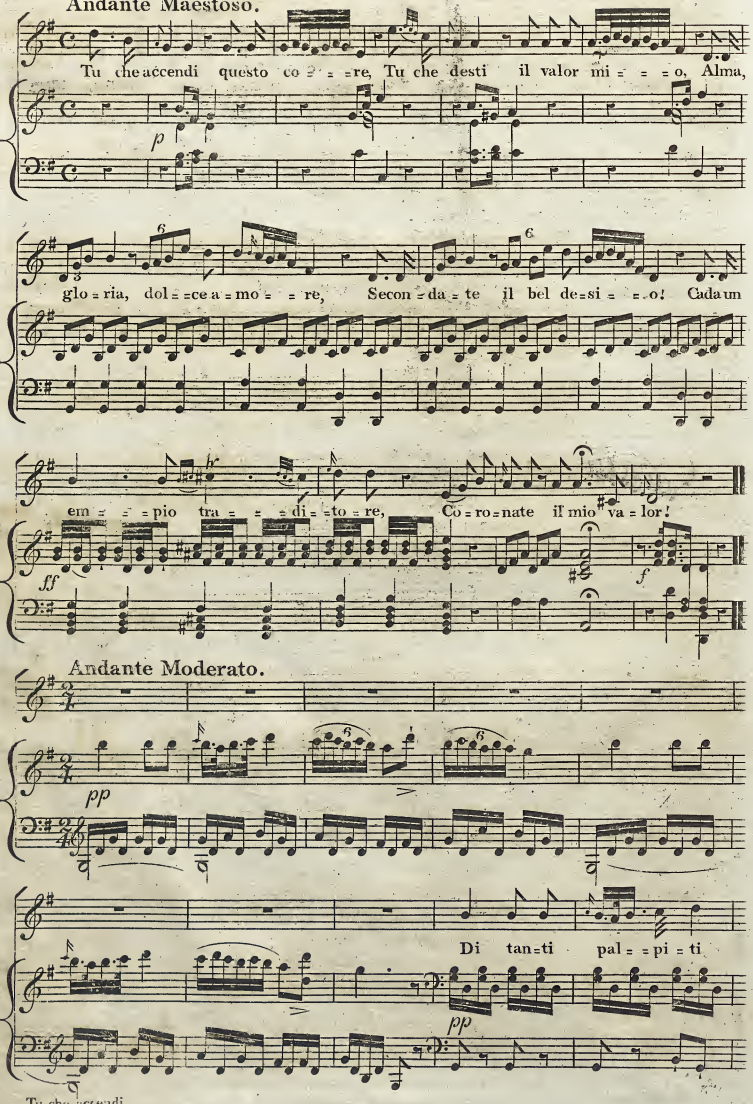
Rossini.

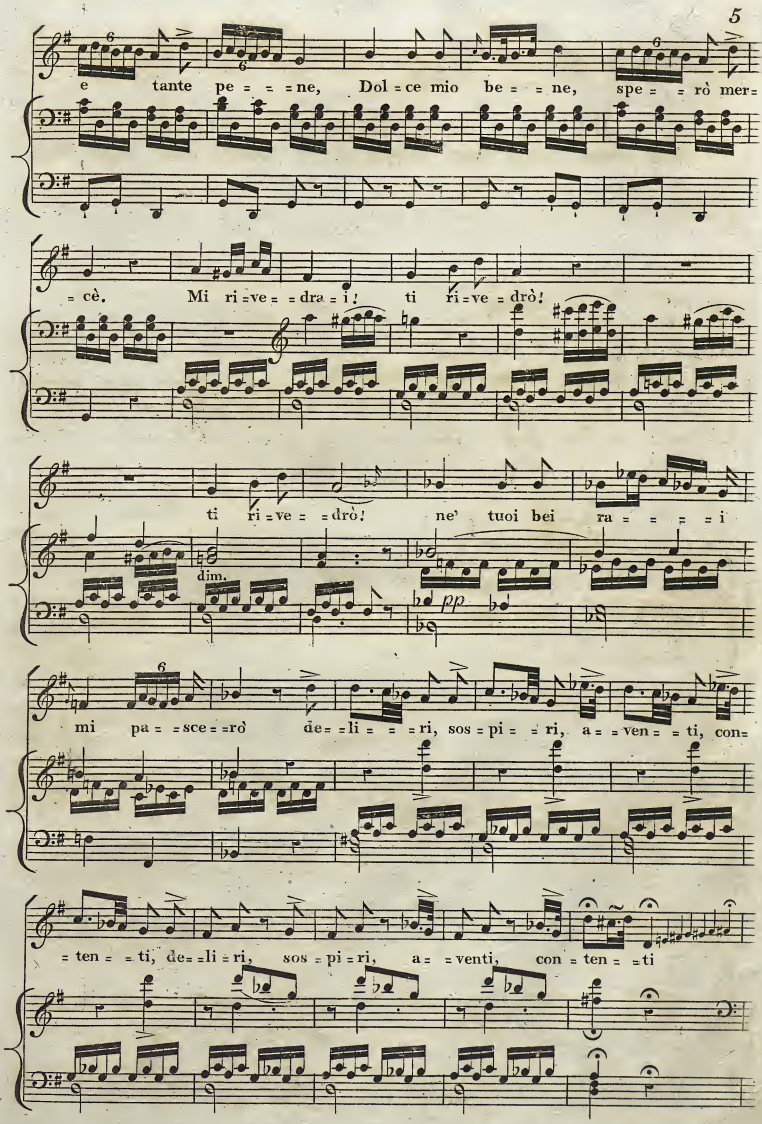


Tu che accendi

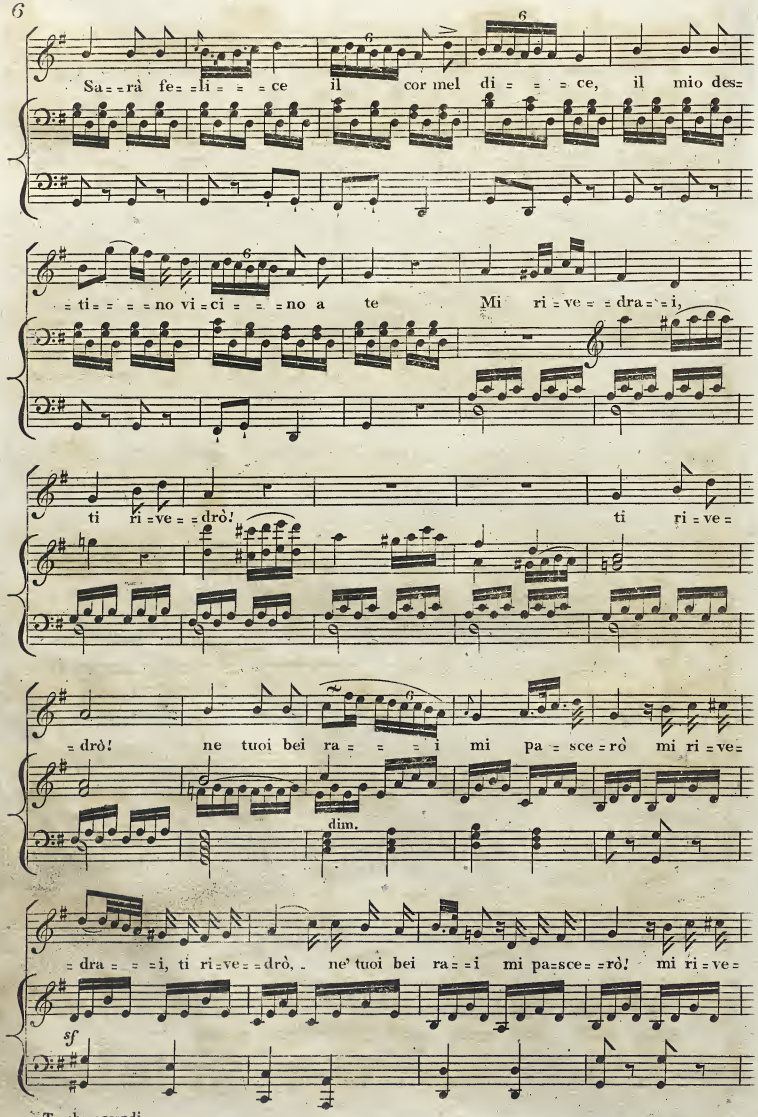


Tu che accendi

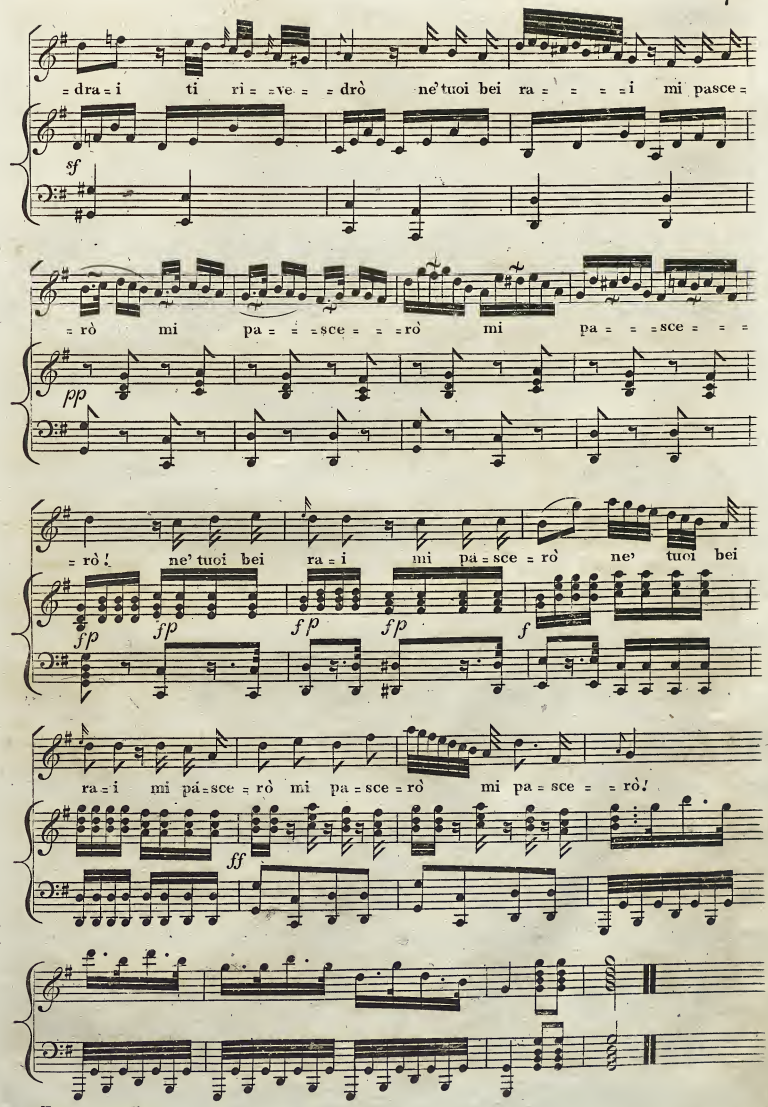

Andante Maestoso.
Tu che accendi questo co = = = re, Tu che desti il valor mi = = = o, Alma,
p
glo = ria, dol = = ce a = mo = = re, Secon = da = te il bel de = si = = = o! Cada um
em = = = pio tra = = = di = = to = re, Co = ro = nate il mio va = lor!
ff
f
Andante Moderato.
pp
Di tan = ti pal = = pi = ti
pp
Tu che accendi



Tu che accendi



Tu che accendi



Tu che accendi

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 2s 6d

LONDON,

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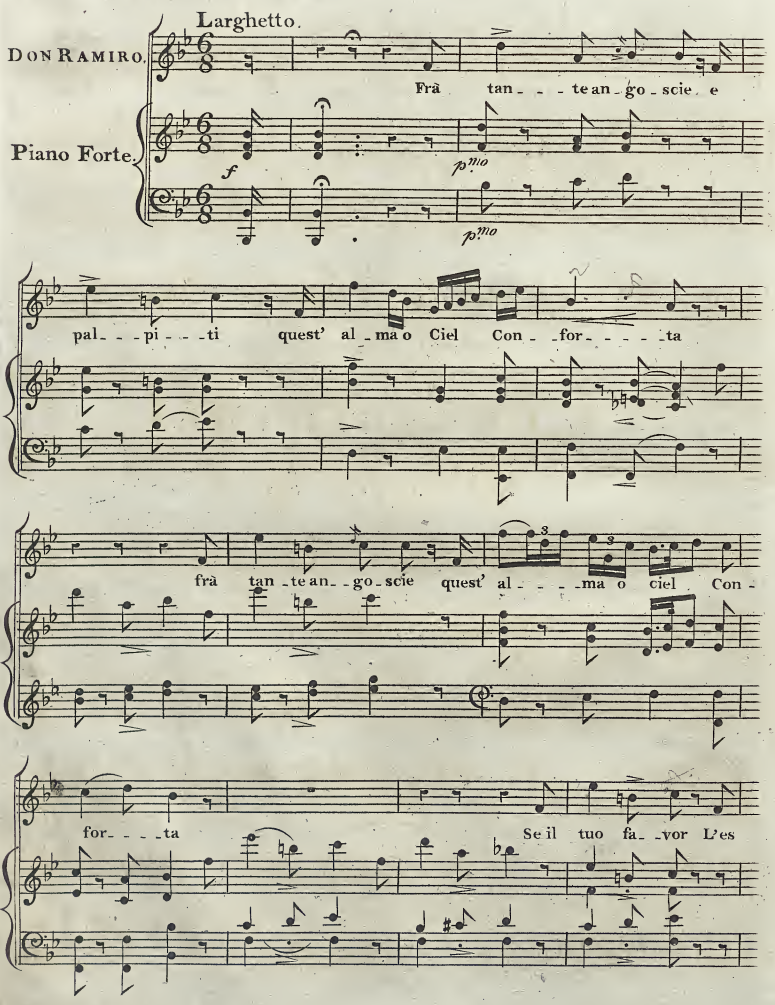
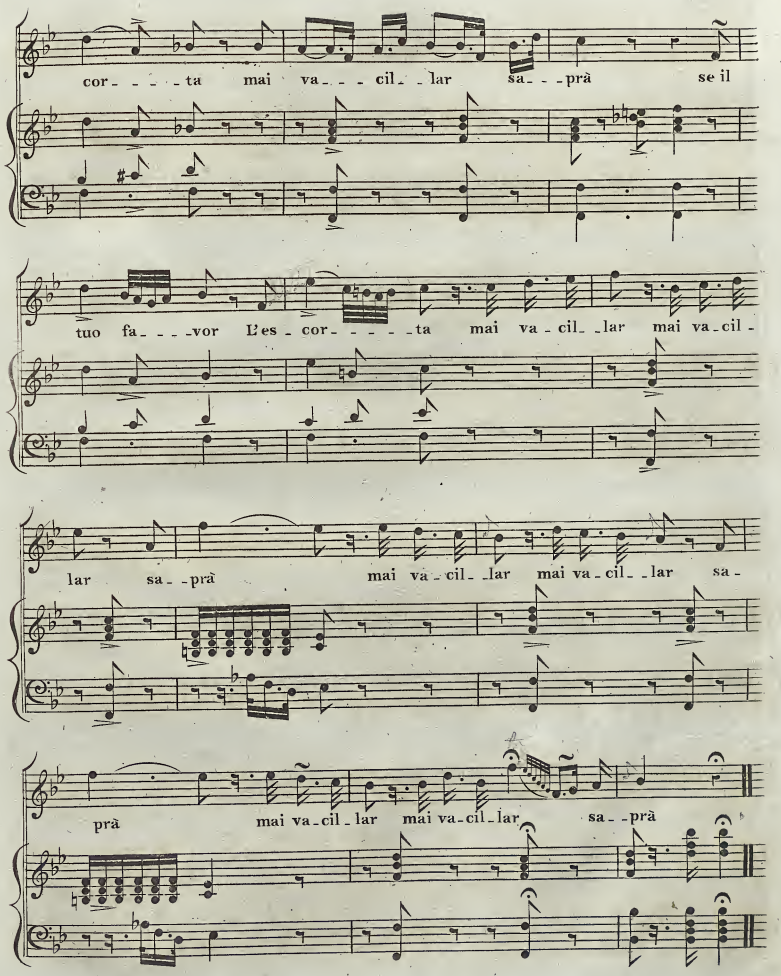
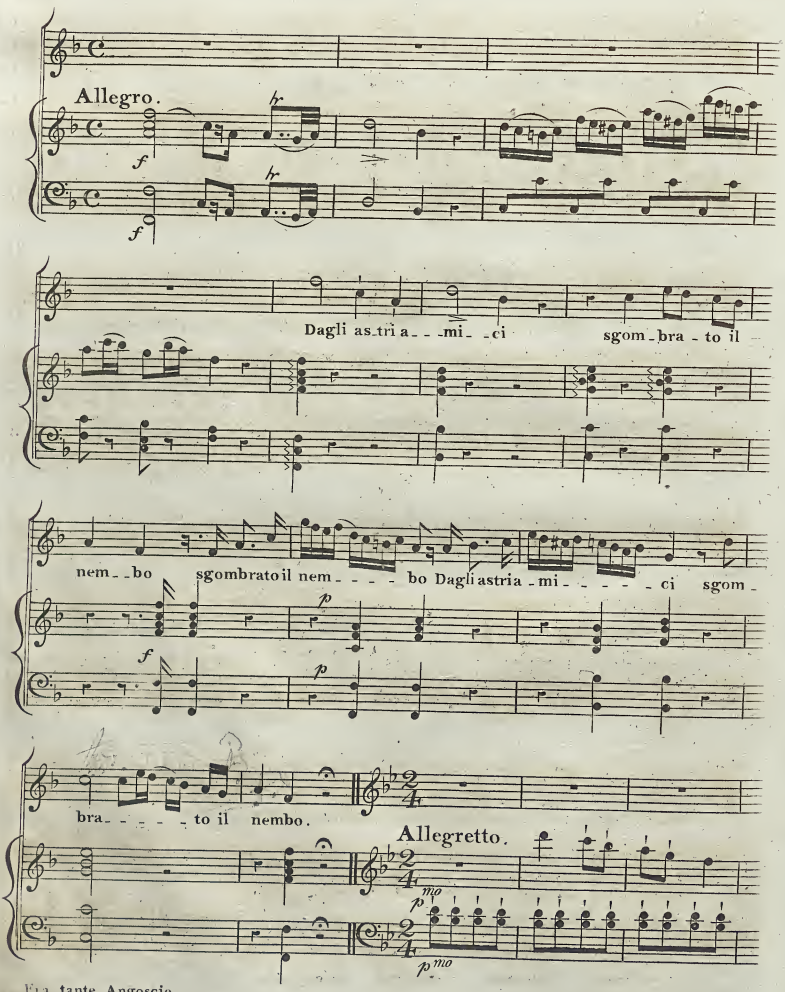


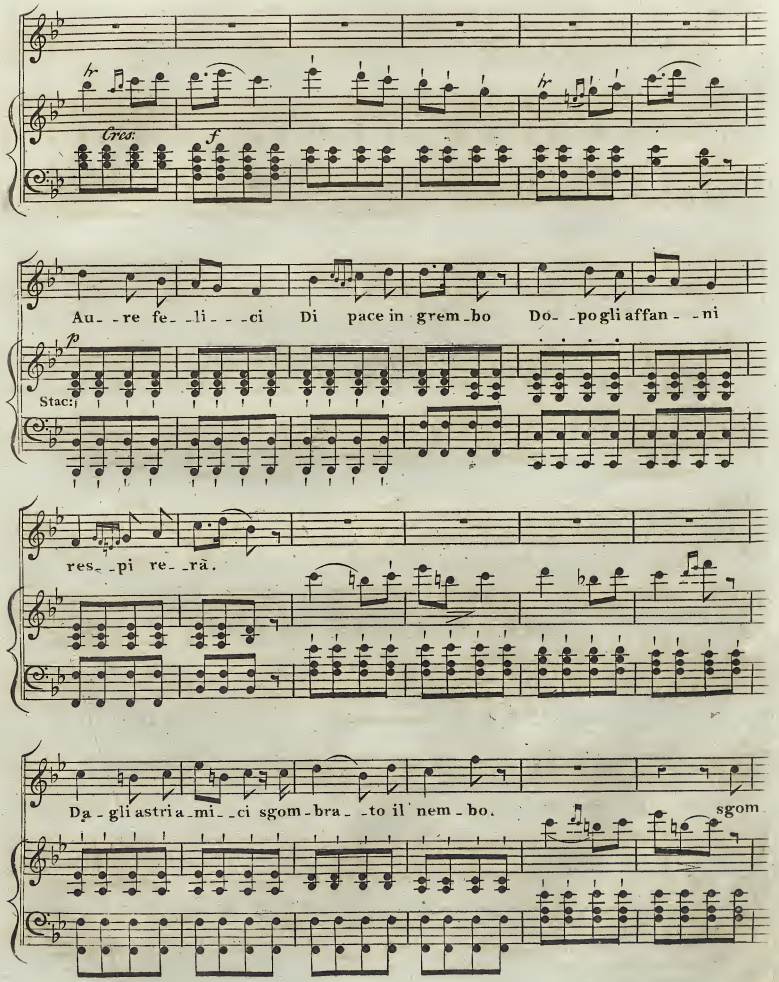
Fra tante Angoscie.



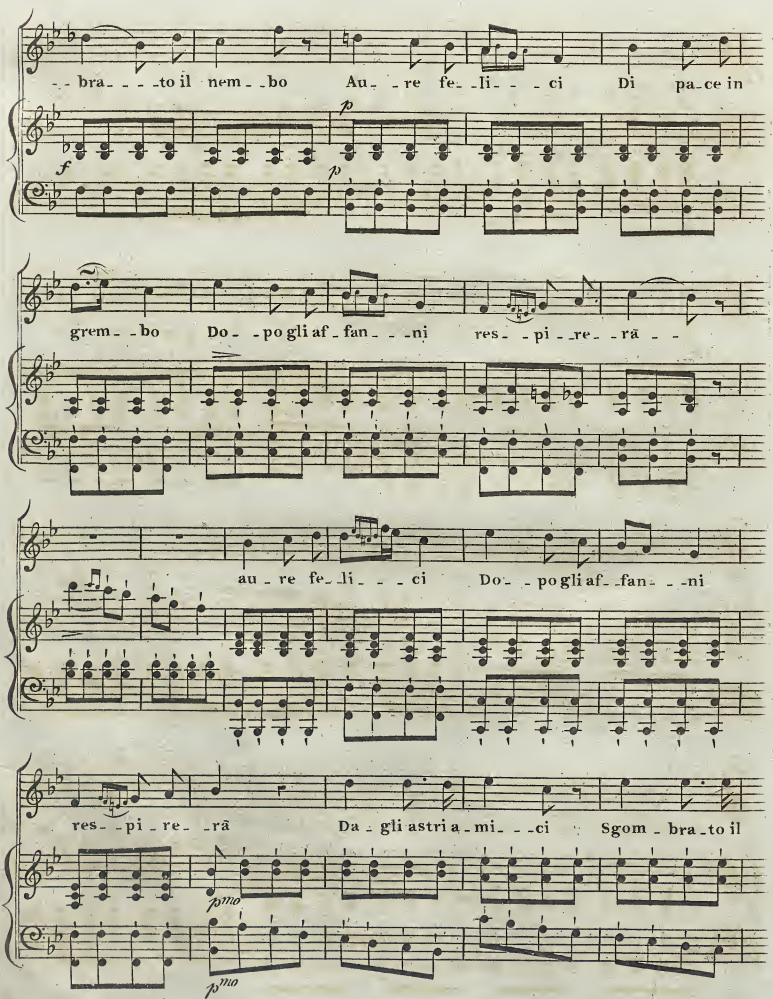
Fra tante Angoscie.



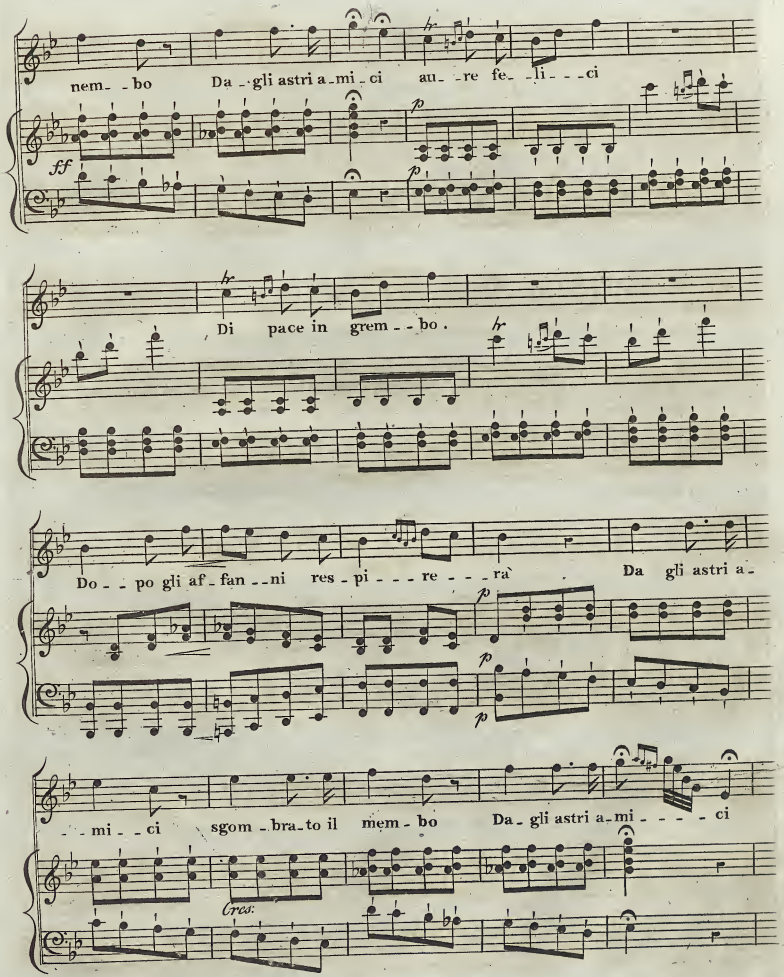
Fra tante Angoscie.



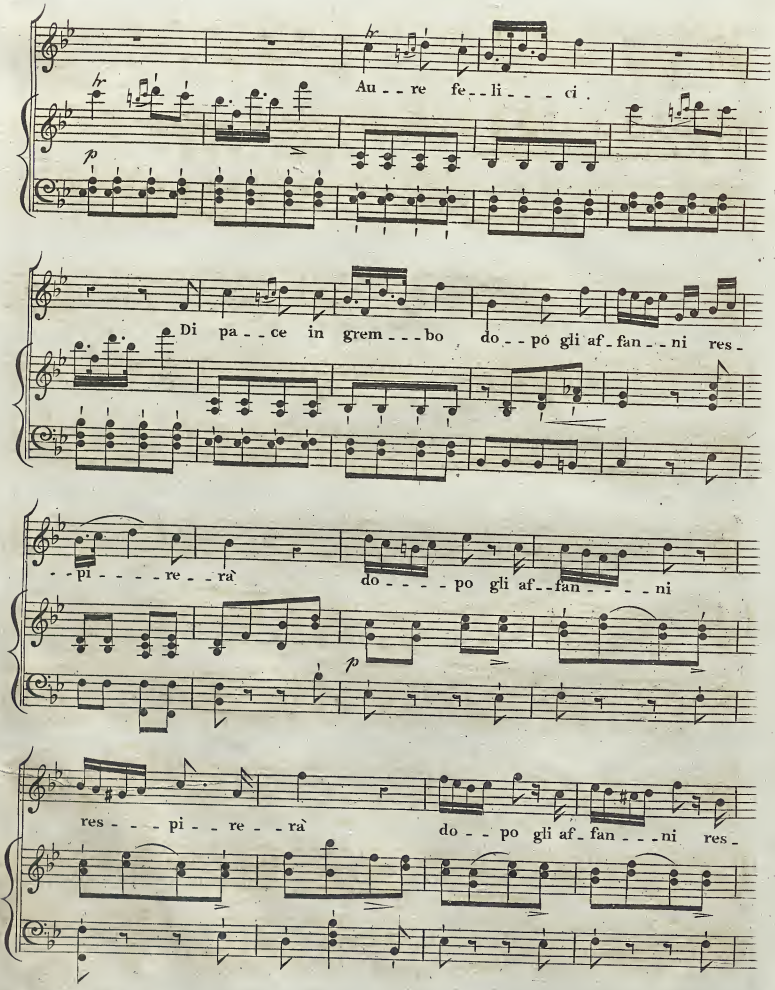
Frà tante Angoscie.



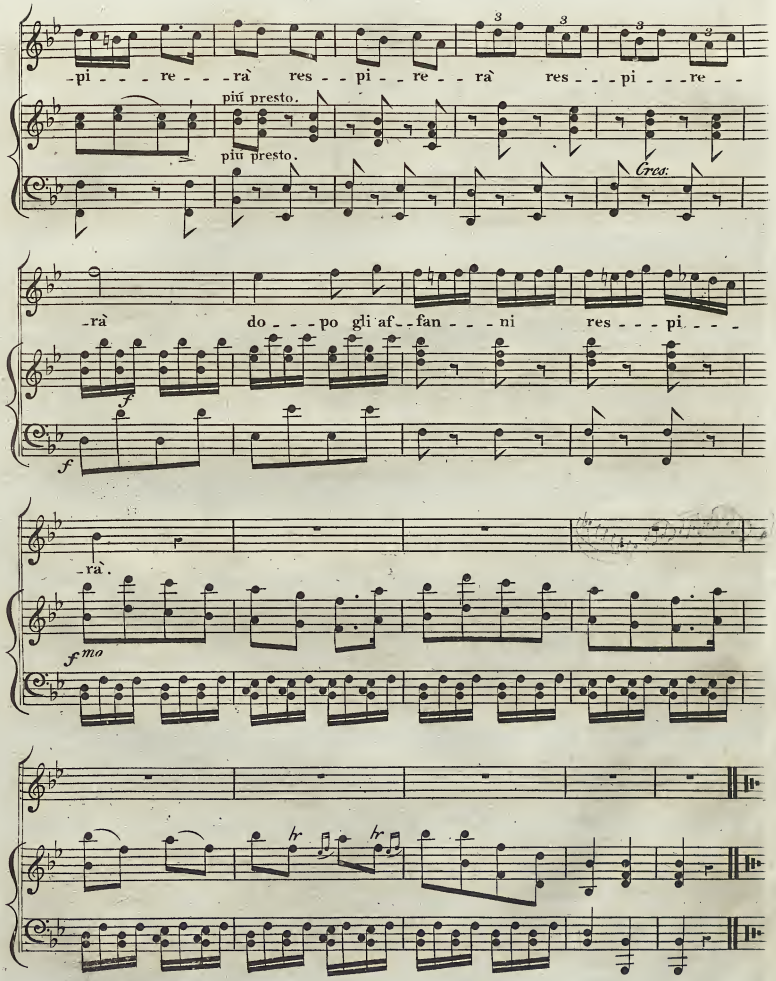
Fra tante Angoscie.



Frā tante Angoscie



Frà tante Angoscie.



Frà tante Angoscie.

Per lui che adoro,

ARIA

In the Opera of

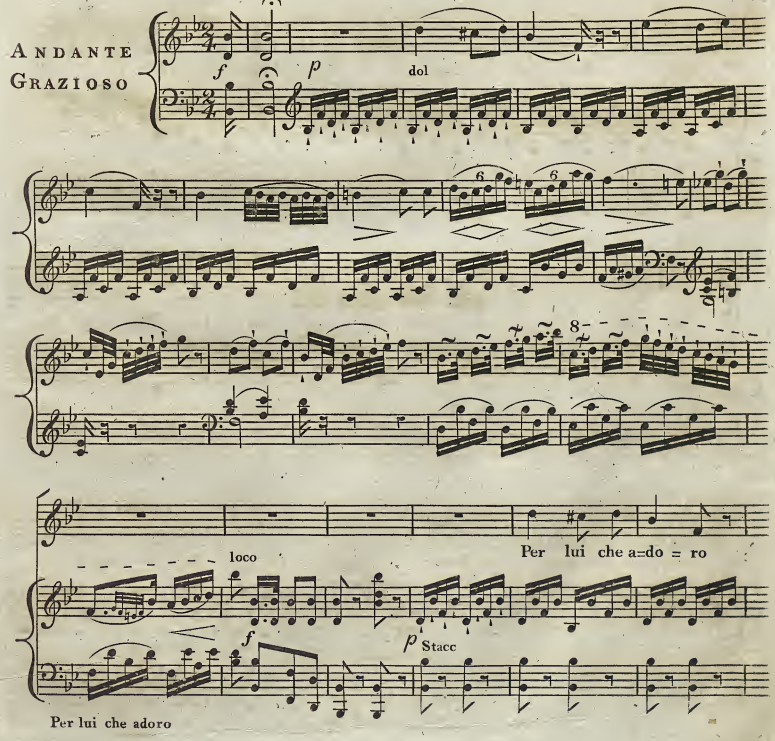
L'ITALIANA IN ALGIERI.

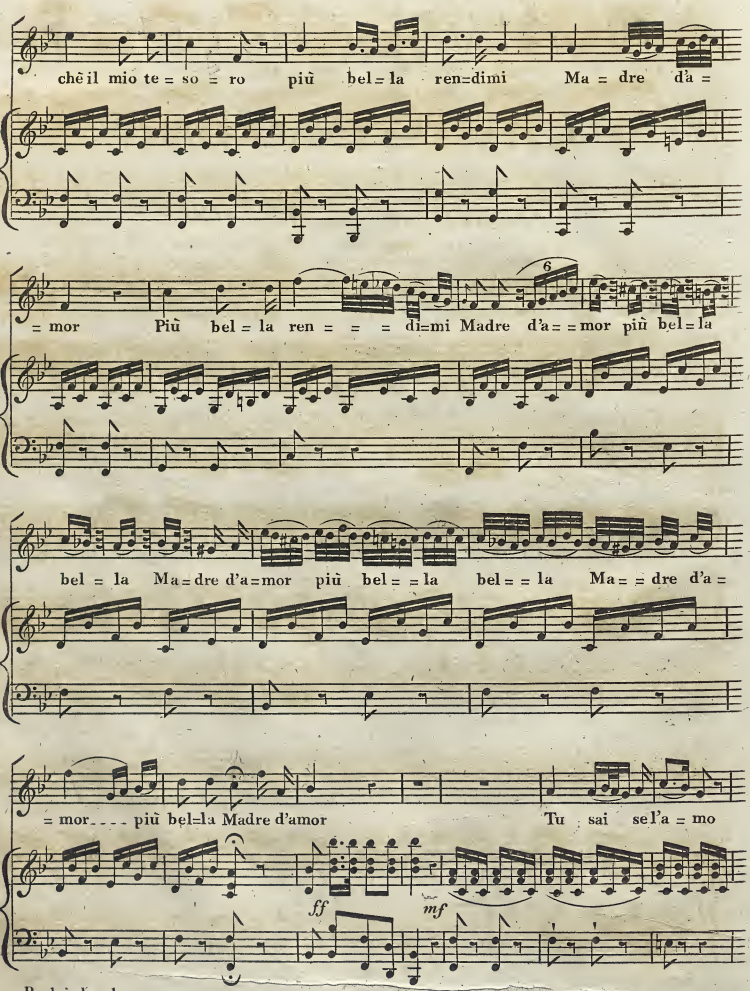
Composed by

Gioachino Rossini.

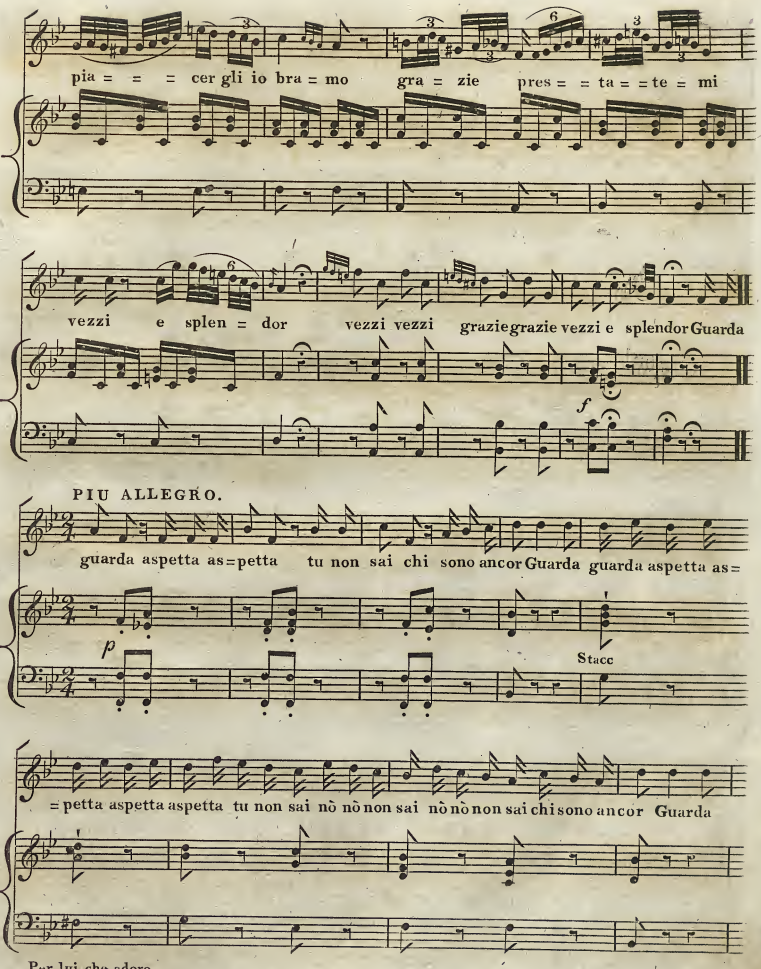
Pr: 2/-

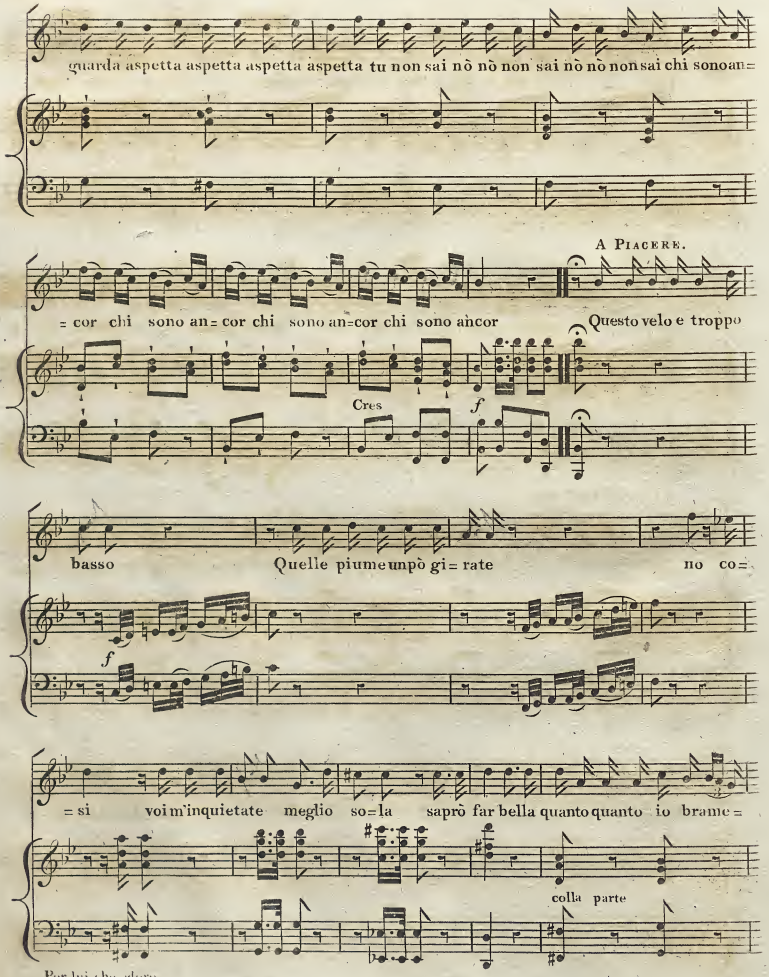
London Printed by Goulding D'Almaine Potter & Co 20 Soho Sq.re & to be had at 7 Westm.r St Dublin.

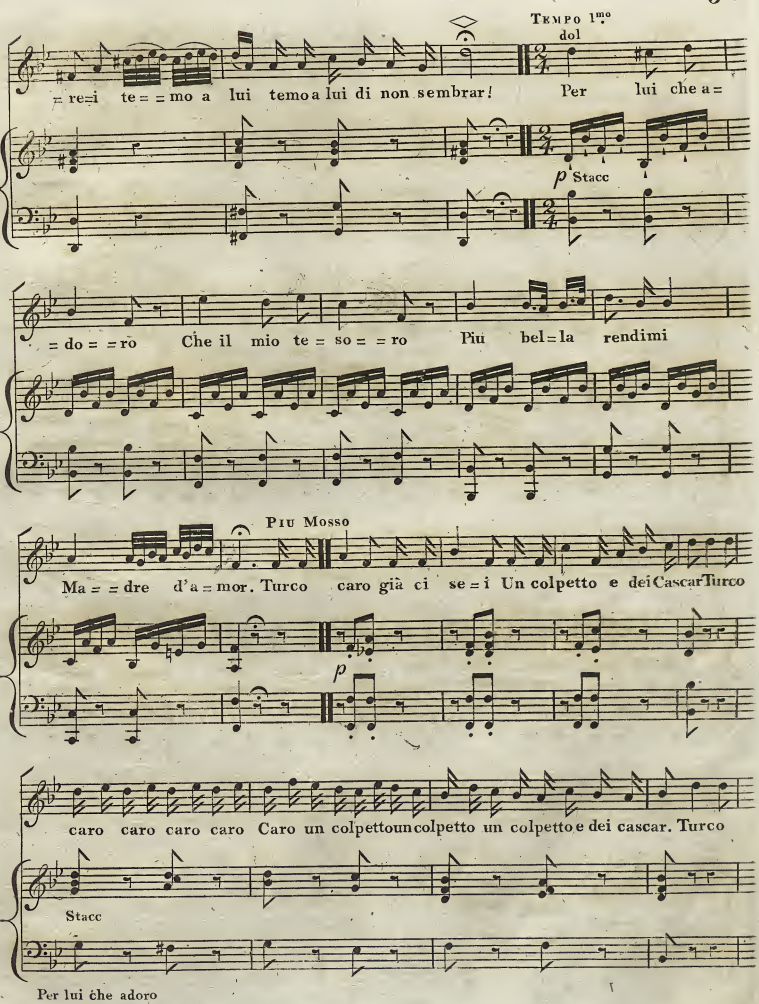


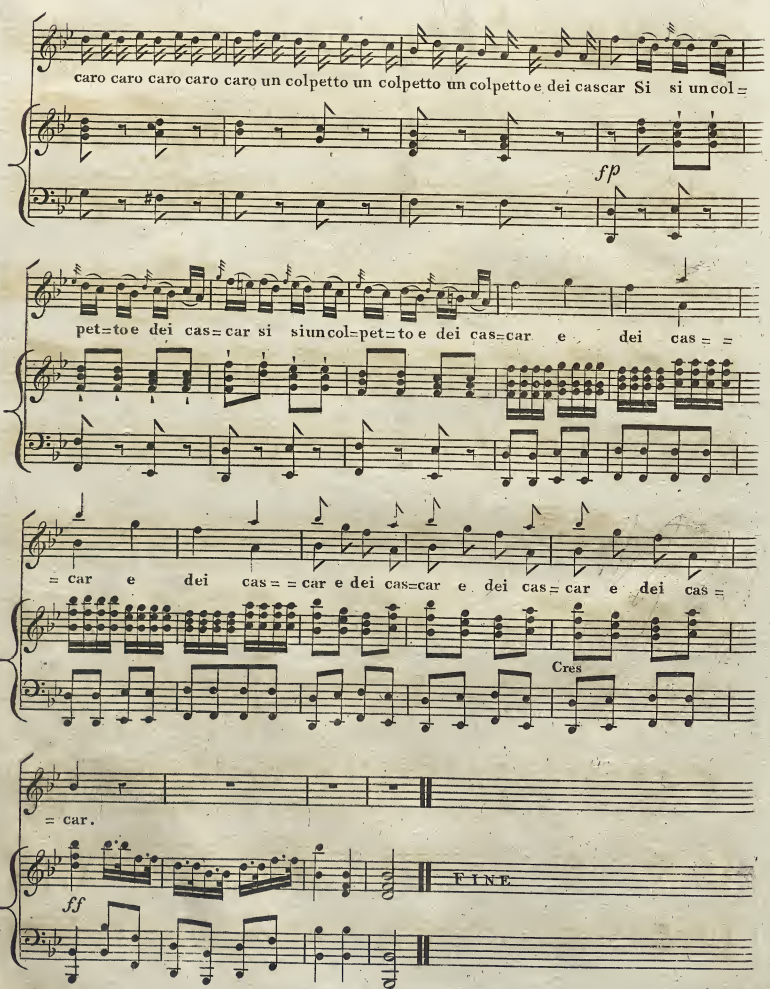


Per lui che adoro


pia = = = cer gli io bra = mo gra = zie pres = = ta = = te = mi
vezzi e splen = dor vezzi vezzi grazie grazie vezzi e splendor Guarda
f
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 non sai chi sono an=
A Piacere.
= 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 1mo
dol
= re=i te = = mo a lui temo a 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 Cascar Turco
p
caro caro caro caro Caro un colpetto un colpetto un colpetto e dei cascar. Turco
Stacc
Per lui che adoro



Per lui che adoro

THE TROUBADOUR

A Favorite SONG Composed

with an OBLIGATO ACCOMPANIMENT for the

Piano Forte

and sung with the Greatest Applause at the

Public & Private Concerts

BY

Charles Edwd. Horn.

Respectfully Inscribed to the Rt. Hon.ble

THE EARL OF MILLTOWN.

Entd at Sta. Hall.

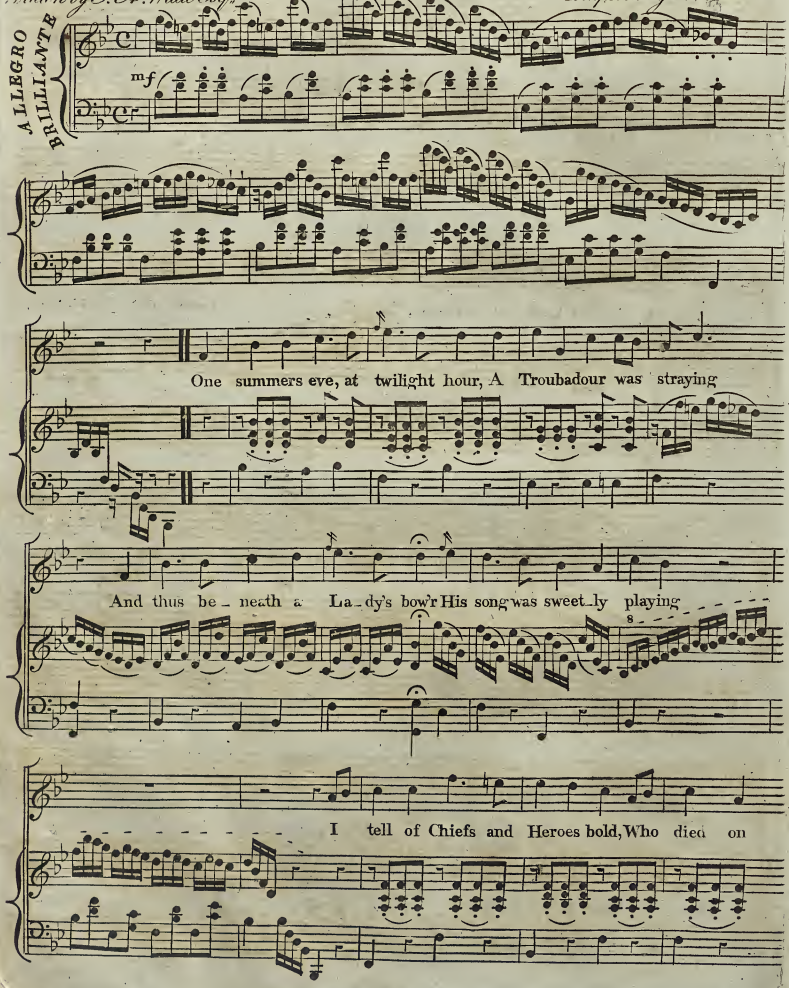
Price 2/6

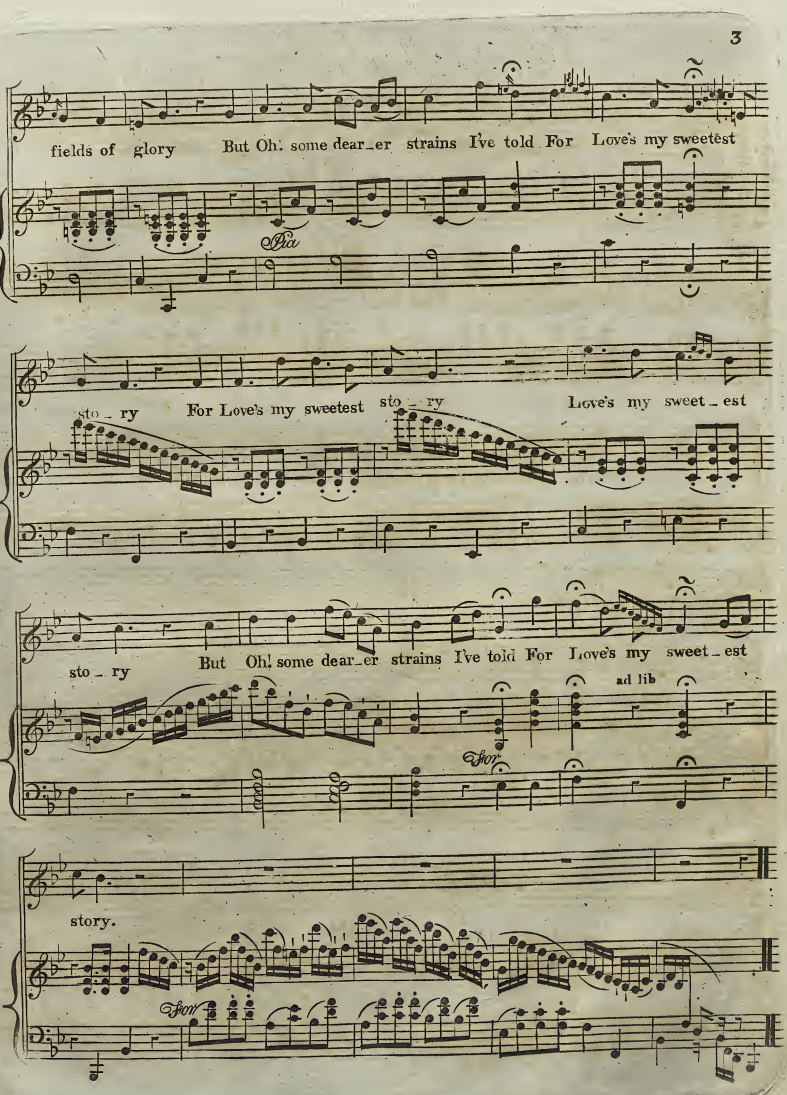
DUBLIN.

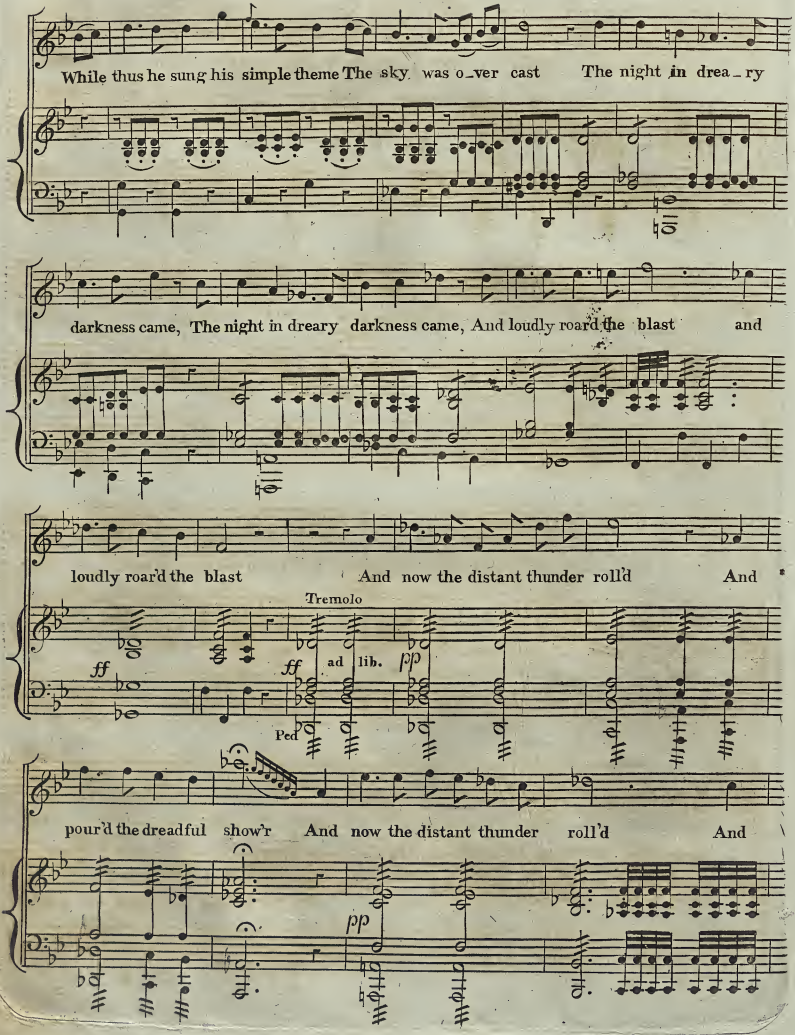
Published at W. Power's 4 Westmorland Street.

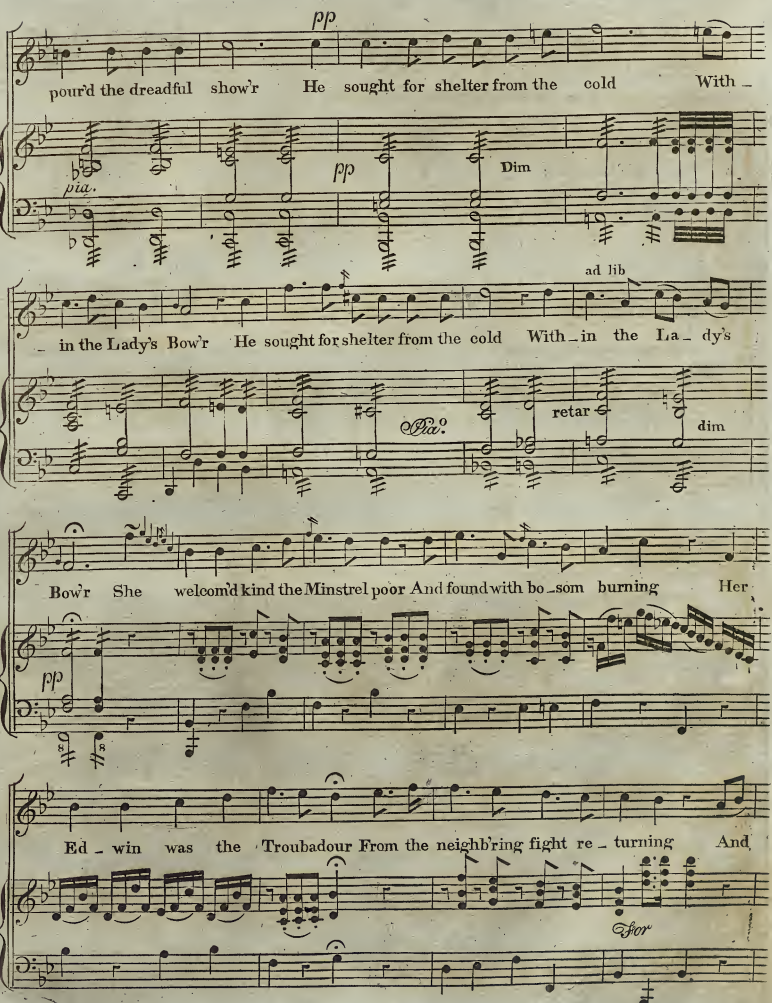
The Troubadour.

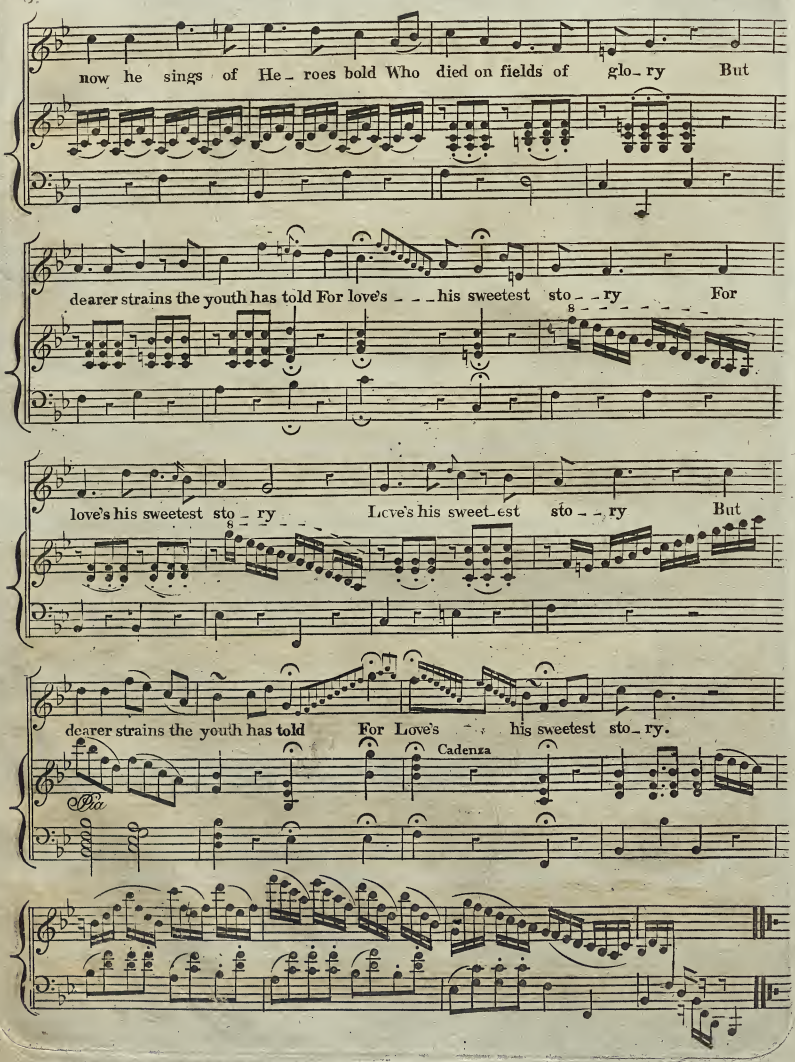
Written by J. A. Wade Esqr. Composed by C. E. Horn.




fields of glory But Oh! some dear_er strains I've told For Love's my sweetest
Pia
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 drea_ry
darkness came, The night in dreary darkness came, And loudly roar'd the blast and
loudly roar'd 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 _
pia.
pp
Dim
ad lib
_ in the Lady's Bow'r He sought for shelter from the cold With _ in the La _ dy's
Pia.
retar
dim
Bow'r She welcom'd kind the Minstrel poor And found with bo _ som burning Her
pp
Ed _ win was the Troubadour From the neighb'ring 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.
Cadenza
Fa

SING WILLOW,

SUNG BY

Miss Stephens,

IN

Shakspeares

COMEDY of ERRORS,

at the

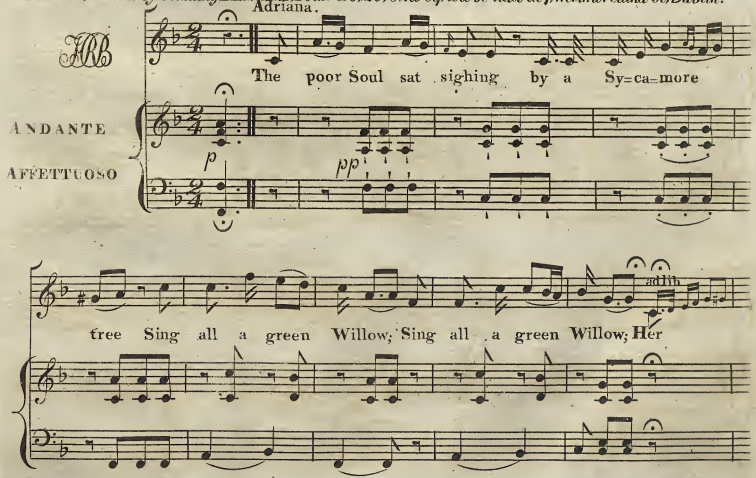
Theatre Royal, Covent Garden.

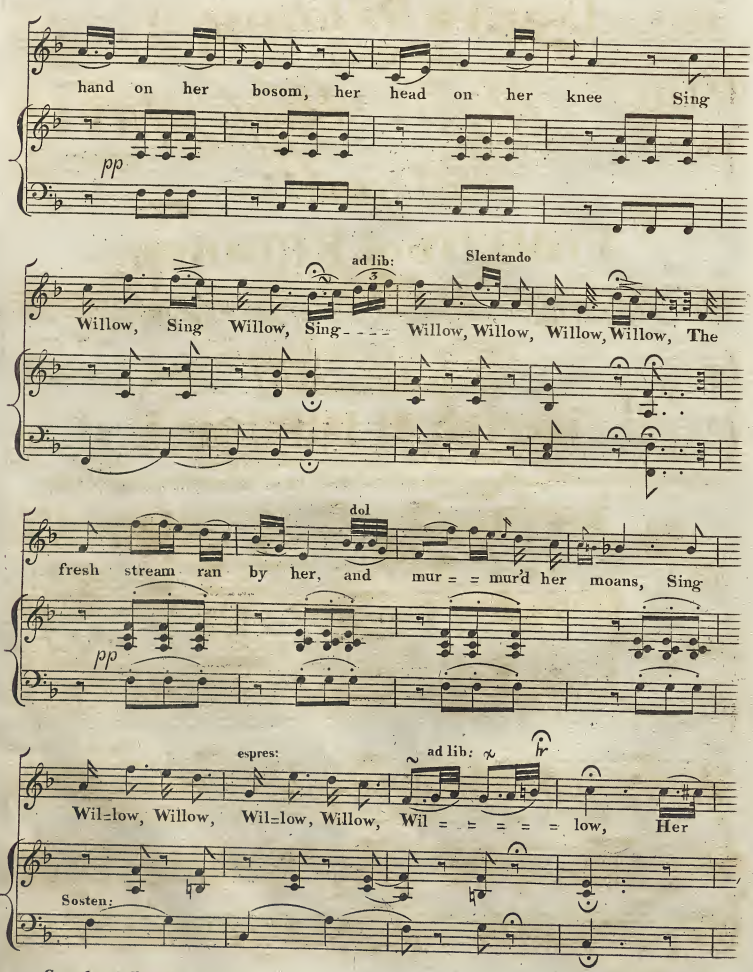
The Words by Shakspeare,

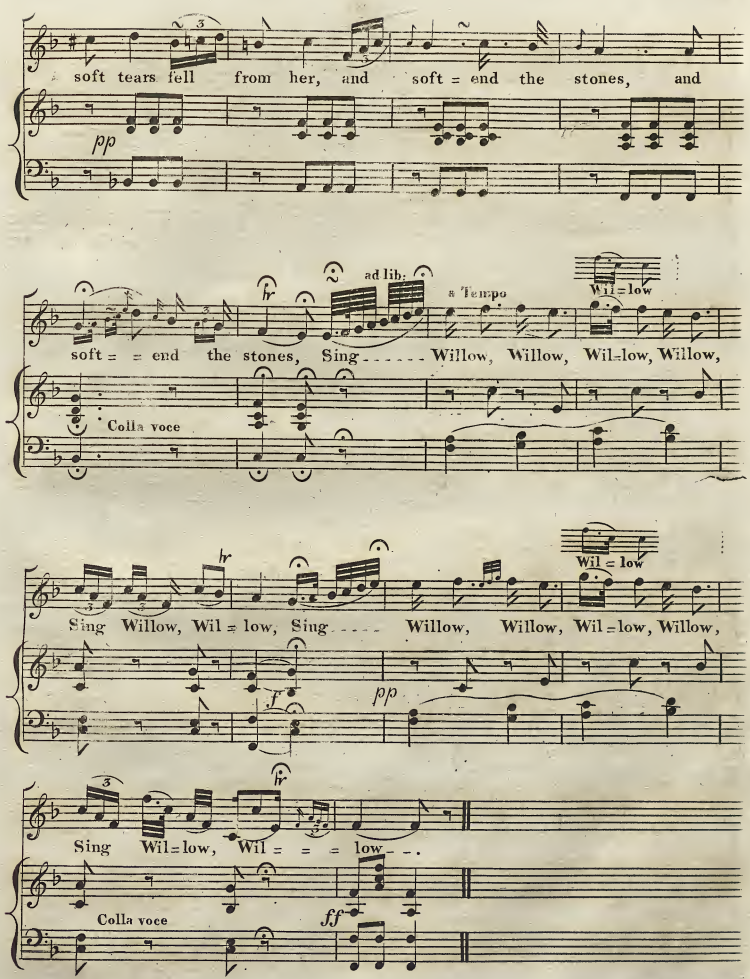
The Music Composed by

HENRY R. BISHOP,

Engr. by Hall, Composer & Director of the Music to the Theatre Royal Covent Gar.n Pr. 1/6
London Published by Goulding, D'Almaine, Potter & Co.n 20, Soho Sq.e & to be had at 7, Westmoreland St, Dublin.




hand on her bosom, her head on her knee Sing
pp
ad lib:
Slentando
Willow, Sing Willow, Sing- - - - Willow, Willow, Willow, Willow, The
dol
fresh stream ran by her, and mur = = mur'd her moans, Sing
pp
espres:
ad lib:
Wil=low, Willow, Wil=low, Willow, Wil = = = = = low, Her
Sosten:


soft tears fell from her, and soft = end the stones, and
pp
ad lib:
a Tempo
Wil = low
soft = = end the stones, Sing - - - - - Willow, Willow, Wil=low, Willow,
Colla voce
Wil = low
Sing Willow, Wil = low, Sing - - - - Willow, Willow, Wil = low, Willow,
f
pp
Sing Wil=low, Wil = = = low - -.
Colla voce
ff

Tell me, my heart.

Sung by

Miss Stephens,

In the Musical Romance call'd

HENRI QUATRE.

at the

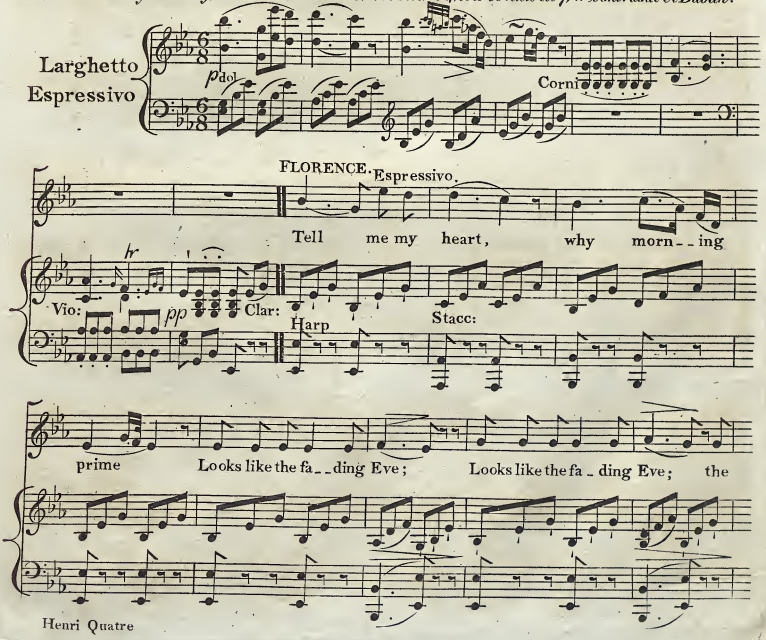
Theatre Royal, Covent Garden.

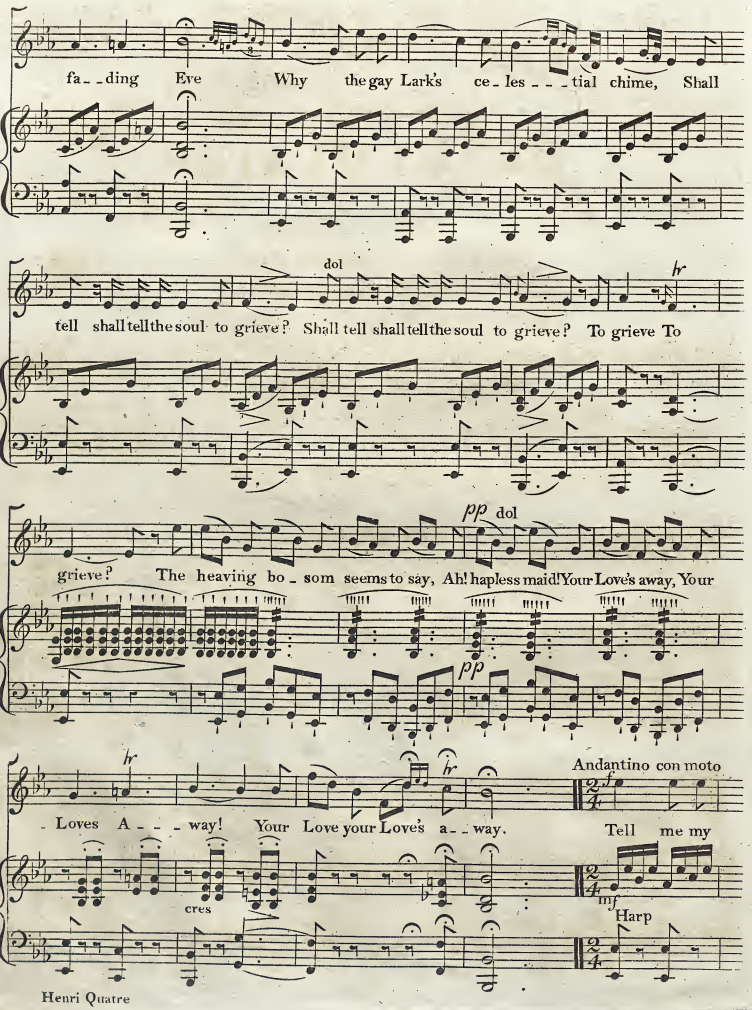
The Words by T. Morton Esq.r

The Music Composed by

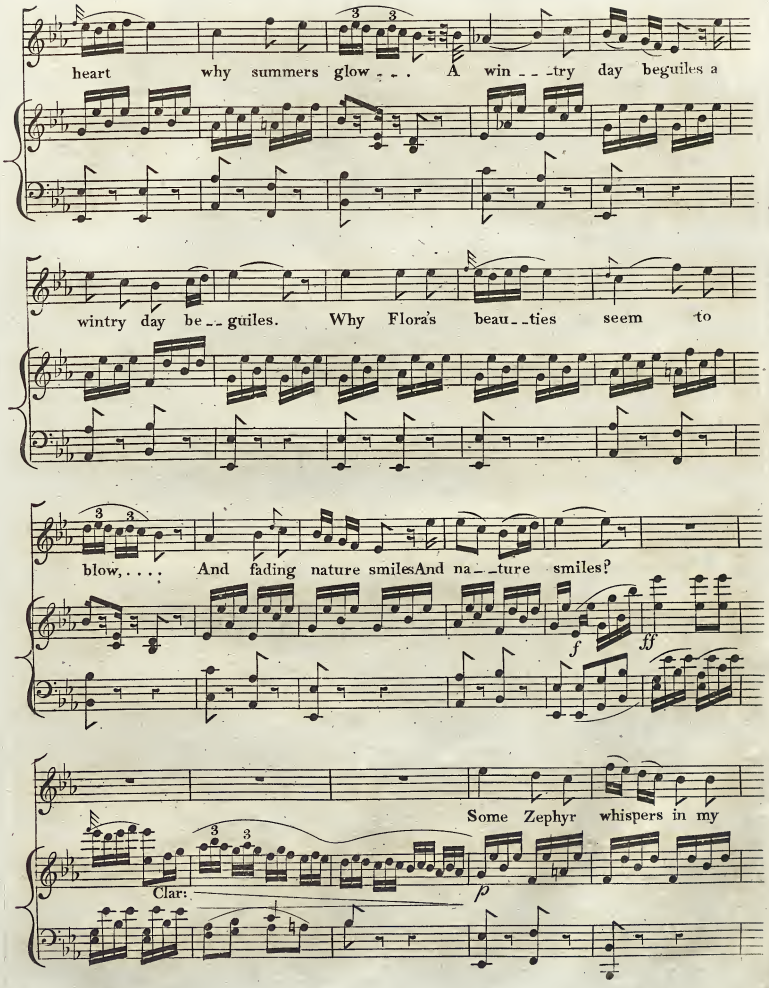
HENRY R BISHOP

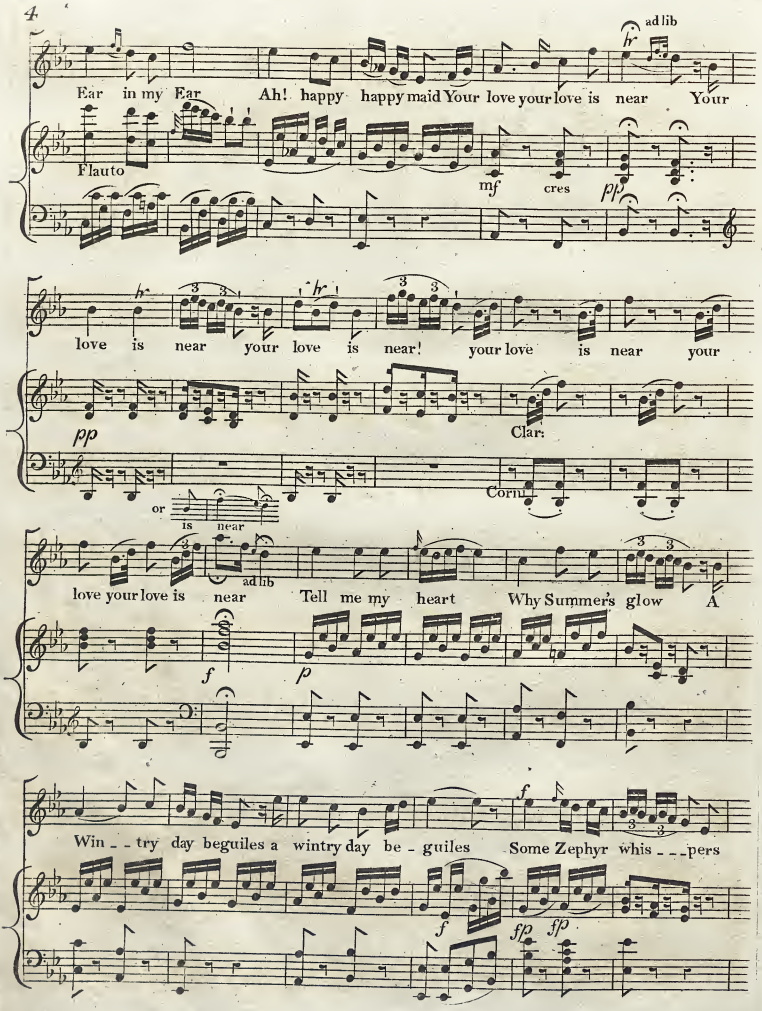
Ent: Sta: Hall;
Composer & Director of the Music to the Theatre Royal Covent Garden.
Pr: 2/
London Published by Goulding, D'Almaine, Potter & Co. 20, Soho Sq.e & to be had at J. Westmorland St Dublin.

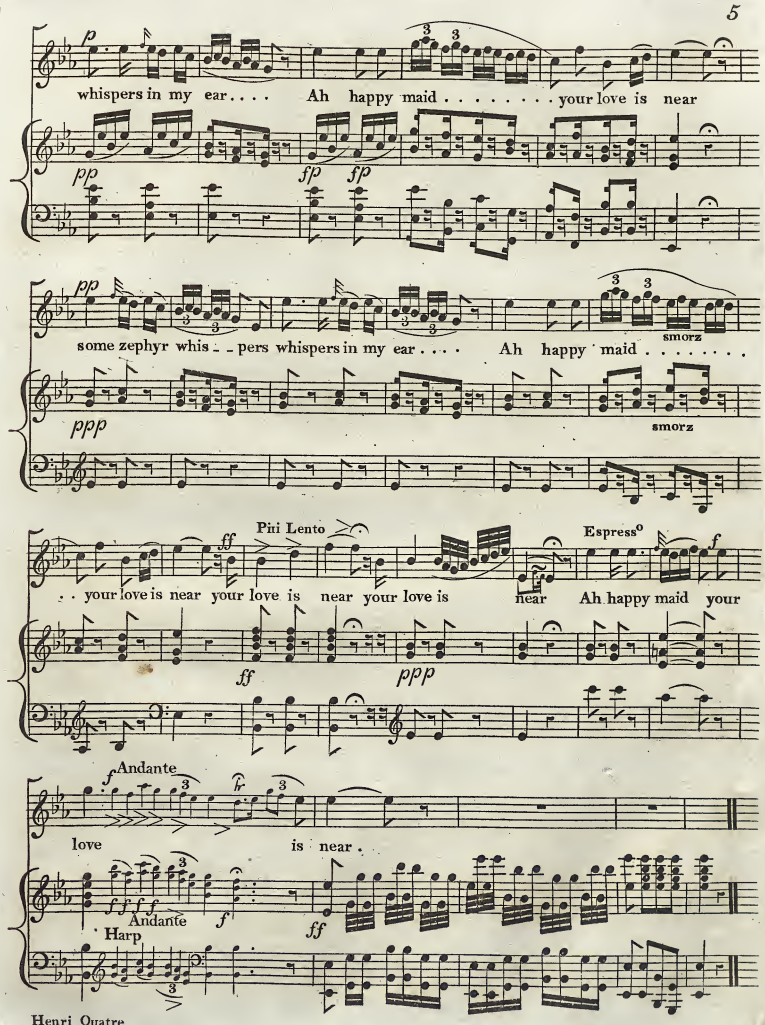




Henri Quatre


heart why summers glow . . . A win - - try day beguiles a
wintry day be - - guiles. Why Flora's beau - - ties seem to
blow, ... And fading nature smiles And na - - ture smiles?
f
ff
Some Zephyr whispers in my
Clar:
p


ad lib
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:
Corni
or
is
near
ad lib
love your love is near Tell me my heart Why Summer's glow A
f
p
f
Win _ _ try day beguiles a wintry day be - guiles Some Zephyr whis _ _ _pers
f
ff
fp



Henri Quatre

Twist ye Twine ye!

CAVATINA SUNG BY

Mr. NELSON,

IN THE

Oratorios

Theatre Royal, Drury Lane.

COMPOSED & WITH PERMISSION

Most Respectfully Inscribed to

T. BELLAMY ESQr.

THE WORDS BY WALTER SCOTT Esqr.

BY

Thos. Williams.

Ent. Sta. Hall. Pr: 1/6

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

ANDANTE MOLTO. Flutes. tr. tutti.

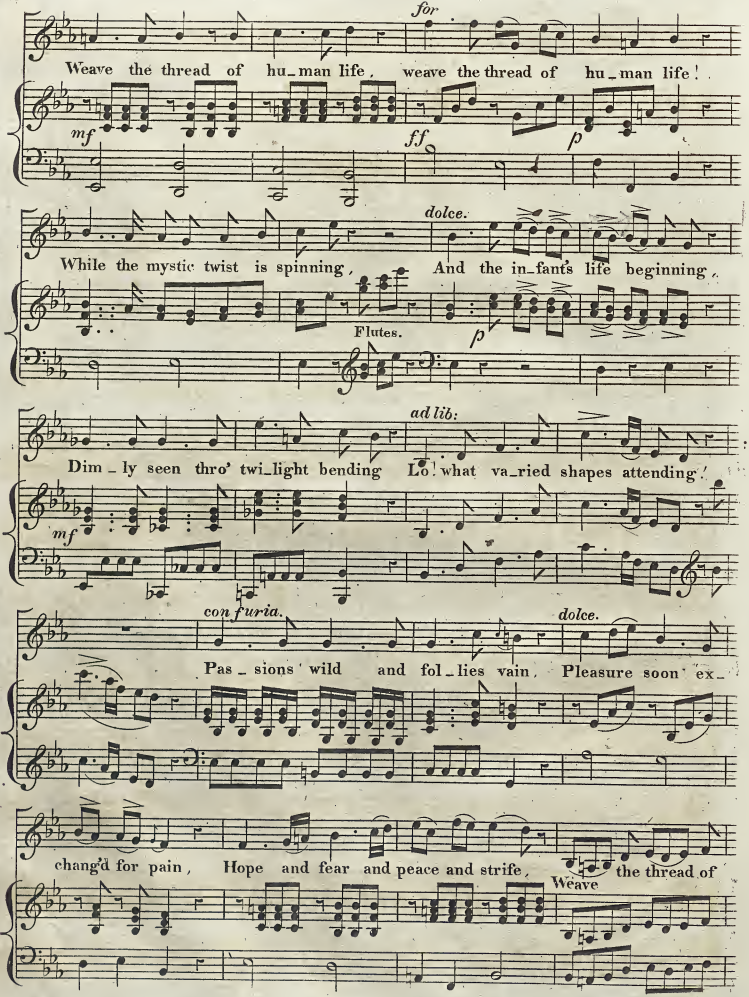
PIANO FORTE.

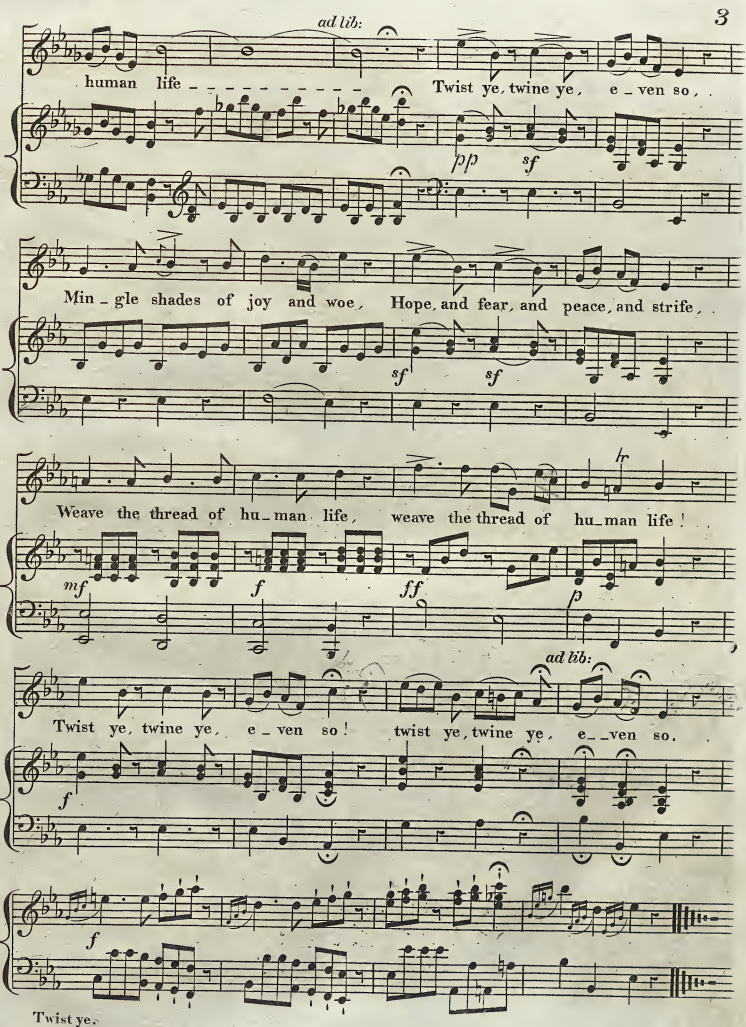
Twist ye, twine ye, e_ven so,

Min_gle shades of joy and woe, Hope, and fear, and peace, and strife,

To be had of

ATTWOOD & Co. DUBLIN & PENSON & Co. EDINBRO'.


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_fants 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
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,

THE

Celebrated Duetto.

Sung by

Miss Stephens & Mr. Lurusett,

In the Opera call'd

DON JUAN,

OR

The Libertine

at the

Theatre Royal, Covent Garden.

Composed by Mozart.

Adapted to the English Stage,

AND

Arranged from the Score

BY

HENRY R. BISHOP.

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

Pr. 2/-

LONDON.

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

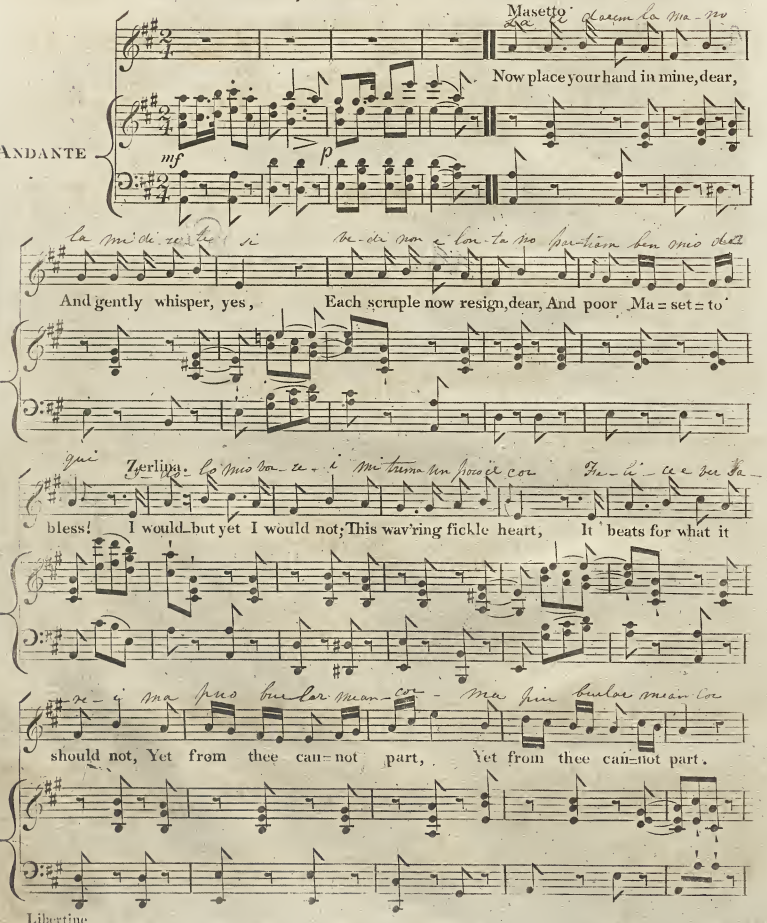
La ci darem la Mano.

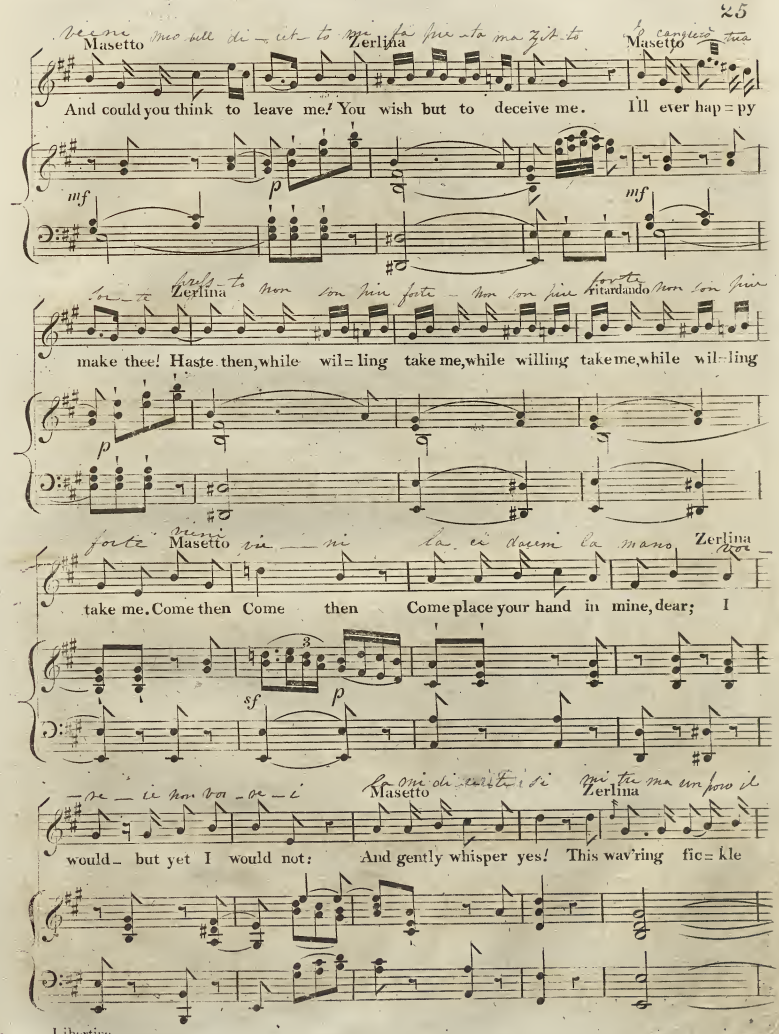
24.

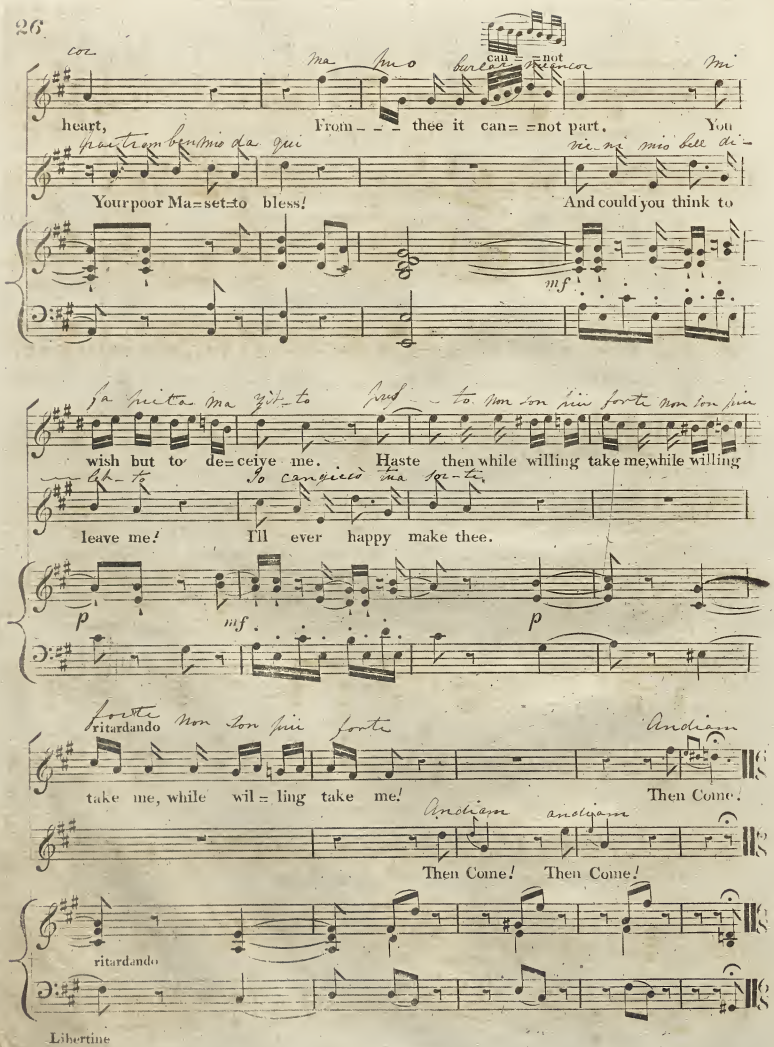
Now place your hand in mine dear.

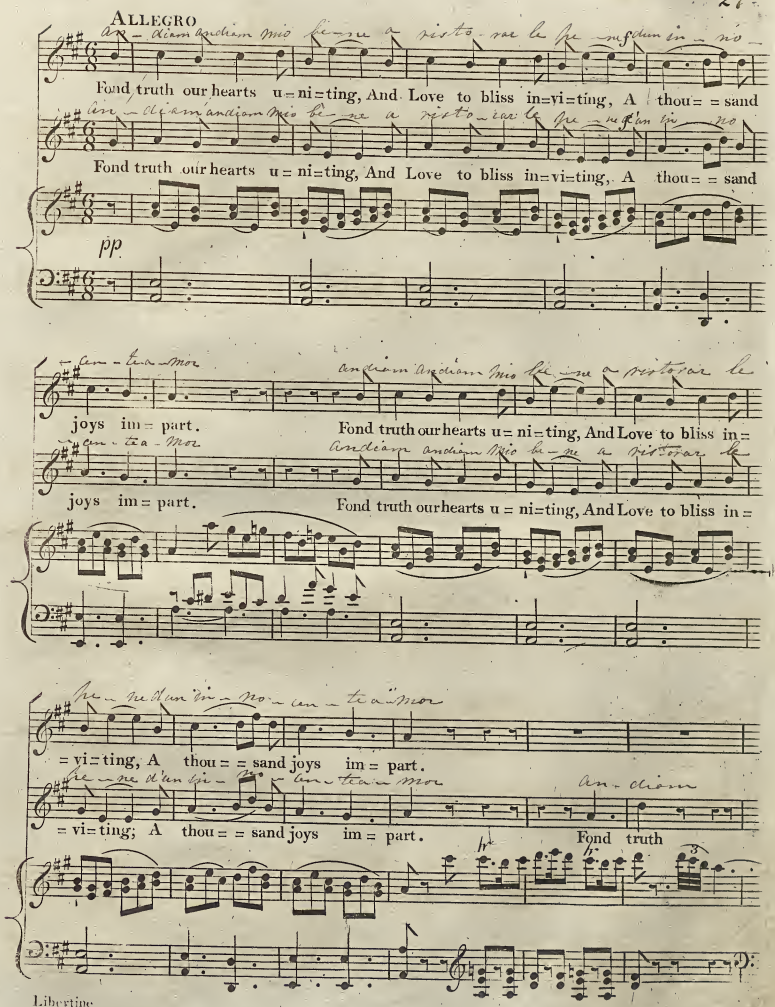
DUETTO.

Sung by Miss Stephens & Mr Durusett.

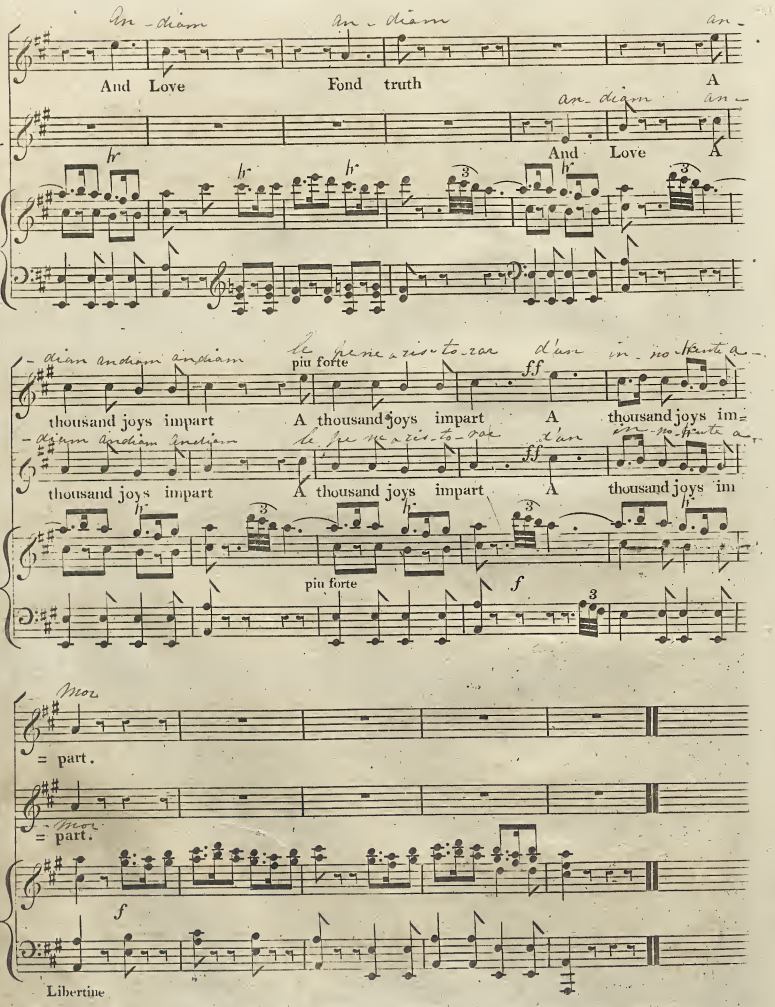



Masetto
Zerlina
Masetto
And could you think to leave me? You wish but to deceive me. I'll ever hap=py
mf
p
mf
Zerlina
ritardando
make thee! Haste then, while wil=ling take me, while willing take me, while wil=ling
p
Masetto
Zerlina
take me. Come then Come then Come place your hand in mine, dear; I
sf
p
Masetto
Zerlina
would— but yet I would not: And gently whisper yes! This wav'ring fic=kle


heart, From thee it can not part. You
Your poor Ma=set=to bless! And could you think to
wish but to de=ceive me. Haste then while willing take me, while willing
leave me! I'll ever happy make thee.
take me, while wil=ling take me! Then Come!
Then Come! Then Come!
ritardando
Libertine


ALLEGRO
Fond truth our hearts u = ni = ting, And Love to bliss in = vi = ting, A thou = = sand
Fond truth our hearts u = ni = ting, And Love to bliss in = vi = ting, A thou = = sand
pp
joys im = part.
Fond truth our hearts u = ni = ting, And Love to bliss in =
joys im = part.
Fond truth our hearts u = ni = ting, And Love to bliss in =
= vi = ting, A thou = = sand joys im = part.
= vi = ting; A thou = = sand joys im = part.
Fond truth

Libertine


An - diam
An - diam
an -
And Love
Fond truth
A
an - diam
an -
And Love
A
- diam an diam an diam
piu forte
ff
thousand joys impart
A thousand joys impart
A
thousand joys im -
- diam an diam an diam
ff
thousand joys impart
A thousand joys impart
A
thousand joys im
piu forte
f
Mon
= part.
= part.
f
Libertine

PEACE.

A Song

Set to Music,

By

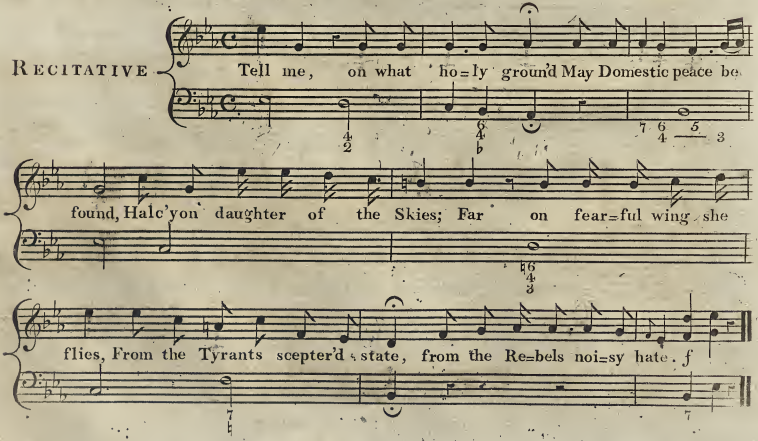
WILLIAM CARNABY.

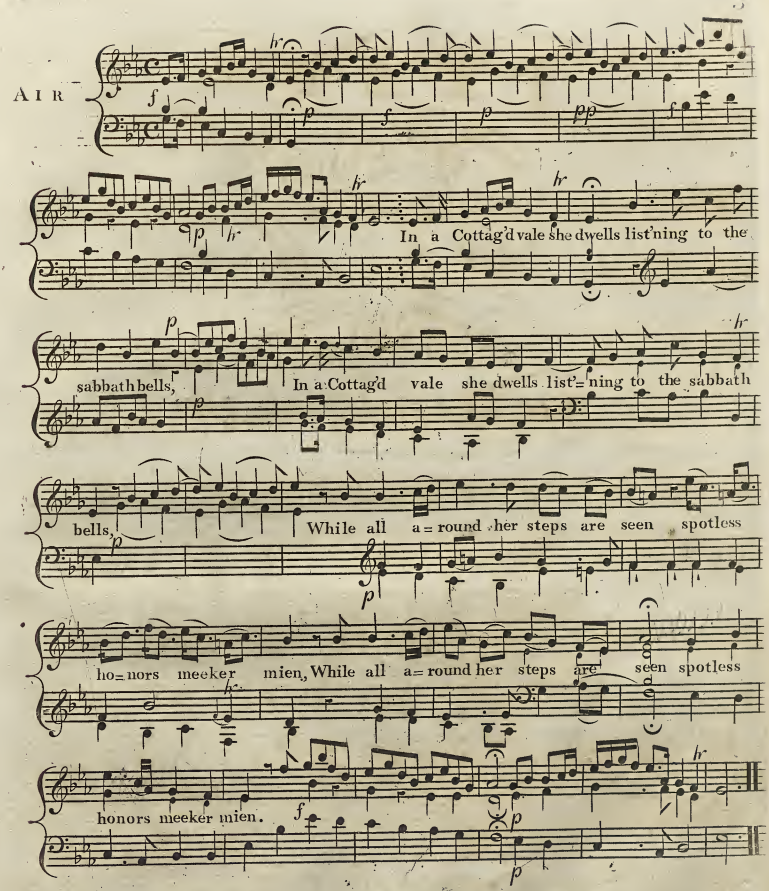
Ent. at Sta. Hall.

Pr. 1/—

LONDON.

Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Square & 7, Westmorland St. Dublin.





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

Fly to the Desert,

A Ballad.

from

"LALLA ROOKH,"

Written by

Thomas Moore Esqr.

Composed by

G. KIALLMARK.

Ent. at Sta. Hall.

Price 2/-

LONDON,

Published by J. Power, 34, Strand.

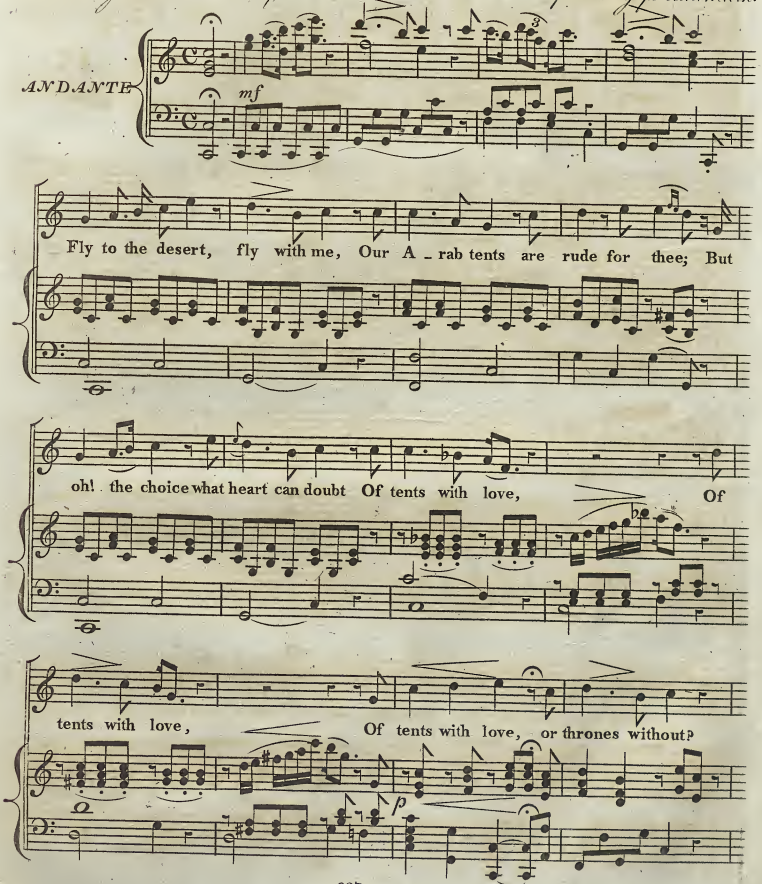
Fly to the Desert,

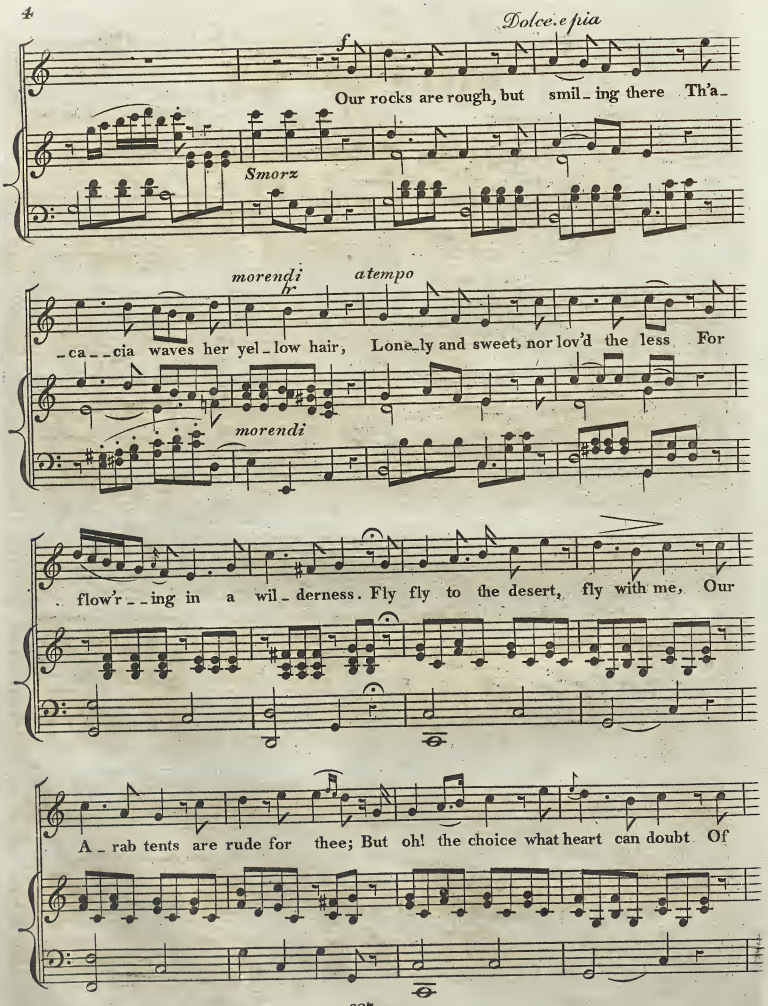
from

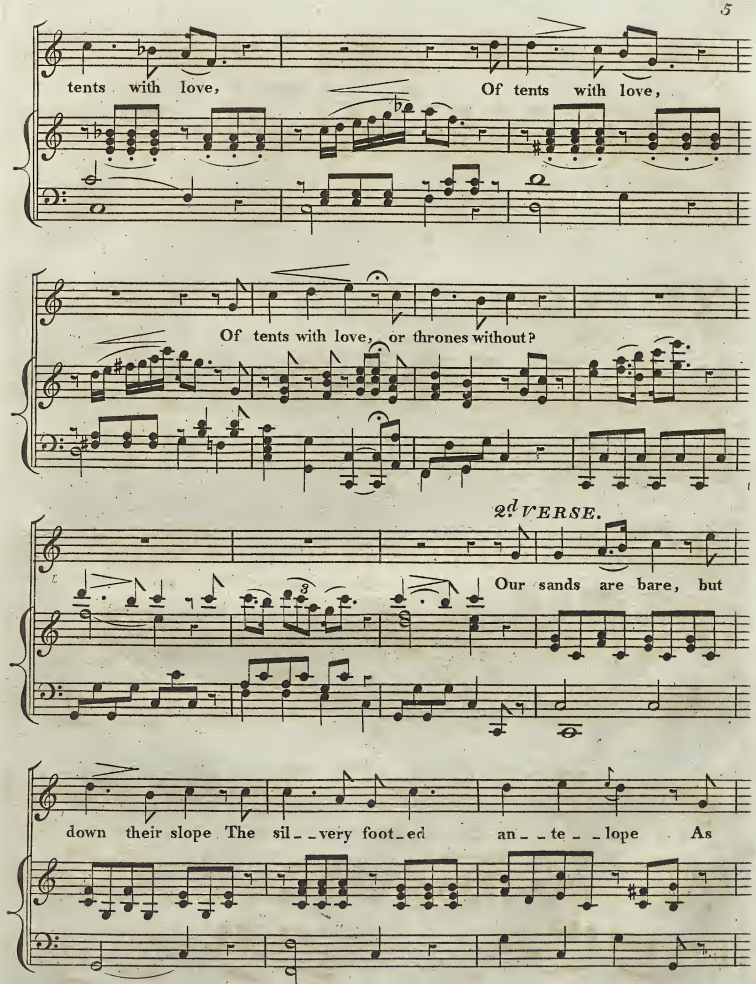
"LALLA ROOKH,"

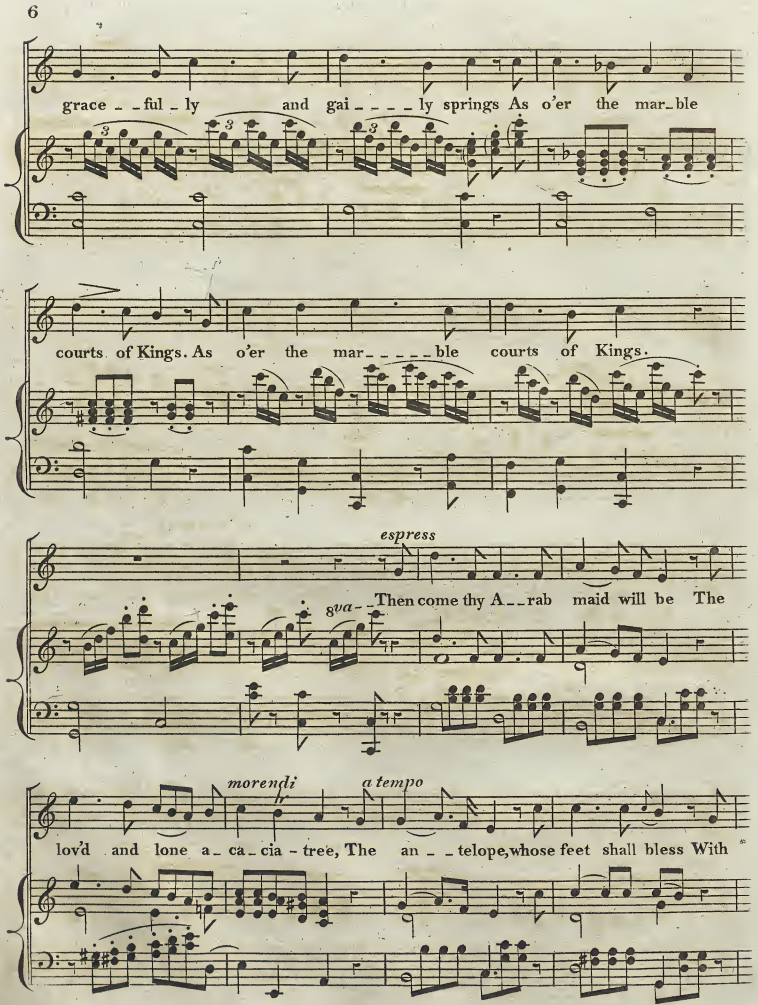
Written by Thos. Moore Esq.r

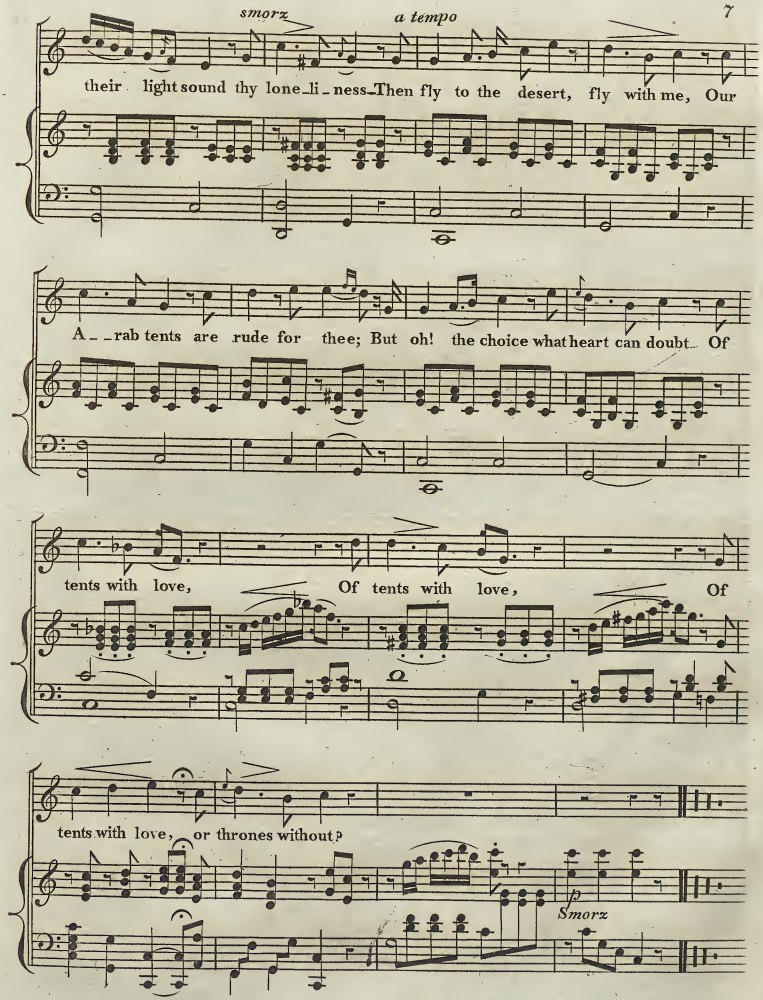
Composed by G. Kiallmark.




Dolce e pia
f
Our rocks are rough, but smil_ing there Th'a_
Smorz
morendi
atempo
_ca__cia waves her yel_low hair, Lone_ly and sweet, nor lov'd the less For
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?
2d 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
8va - 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
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?
p
Smorz

OH! SAY NOT WOMAN'S HEART IS BOUGHT,

A Favorite Ballad,

Sung with the most rapturous applause by

Mrs Stephens,

at the

Theatre Royal, Covent Garden,

in the Operatick Piece entitled the

HEIR of VIRONI,

Written by Isaac Pocock, Esqr.

Composed, & Arranged for the

Piano Forte,

with Accompaniments for an Orchestra.

BY

JOHN WHITAKER.

Ent.d Sta. Hall.

London. Printed by Button, Whitaker & Comp.y 175. St. Pauls Church Yard.

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Andante Maelzel's Metronome 50=

Flauto.

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Corni in F.

Violino 1mo

Violino 2do

Viola.

Violoncello.

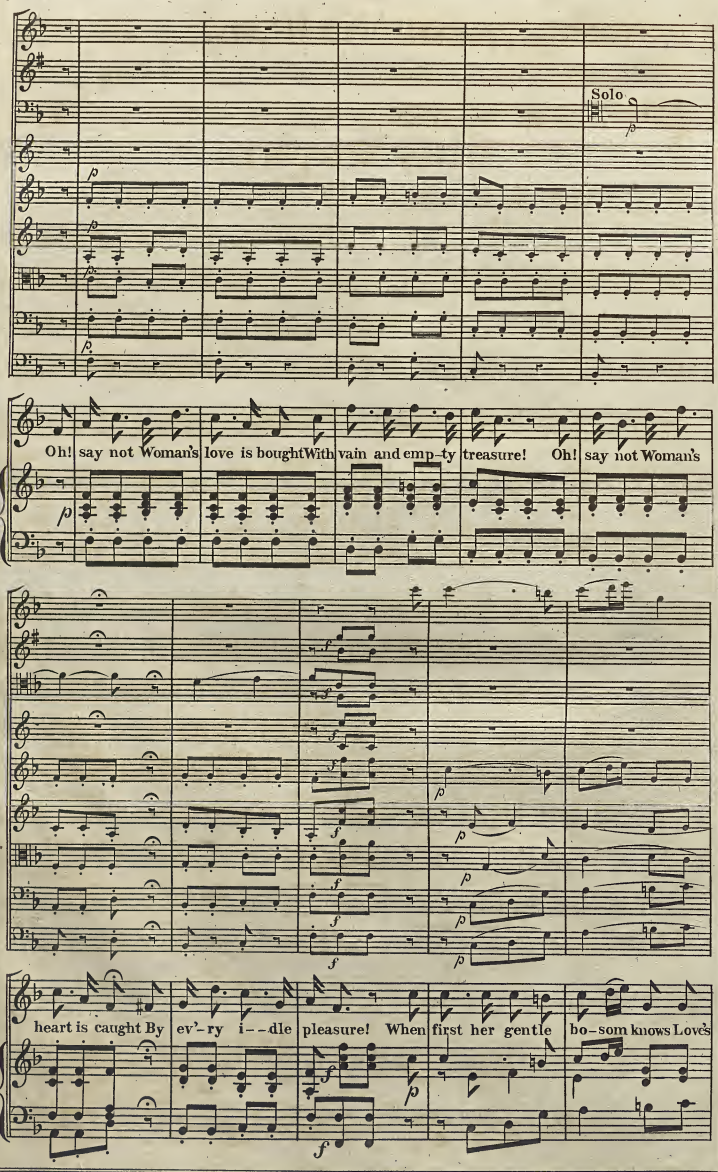
Basso.

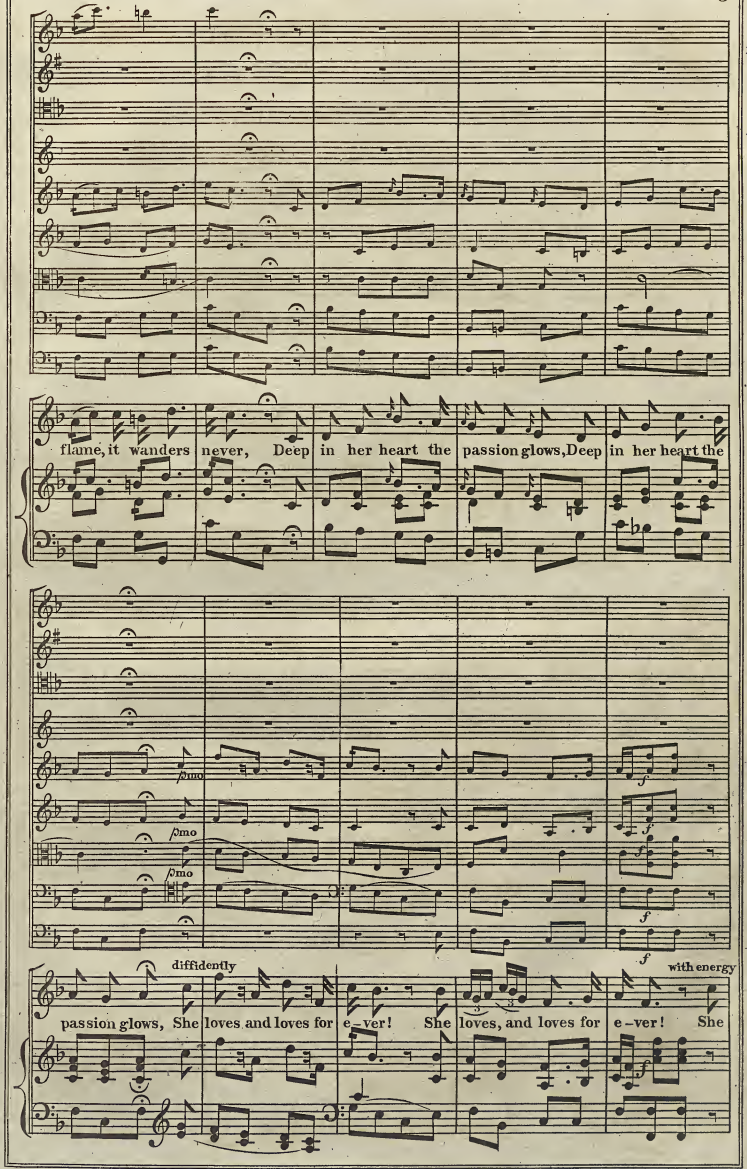
SOLO

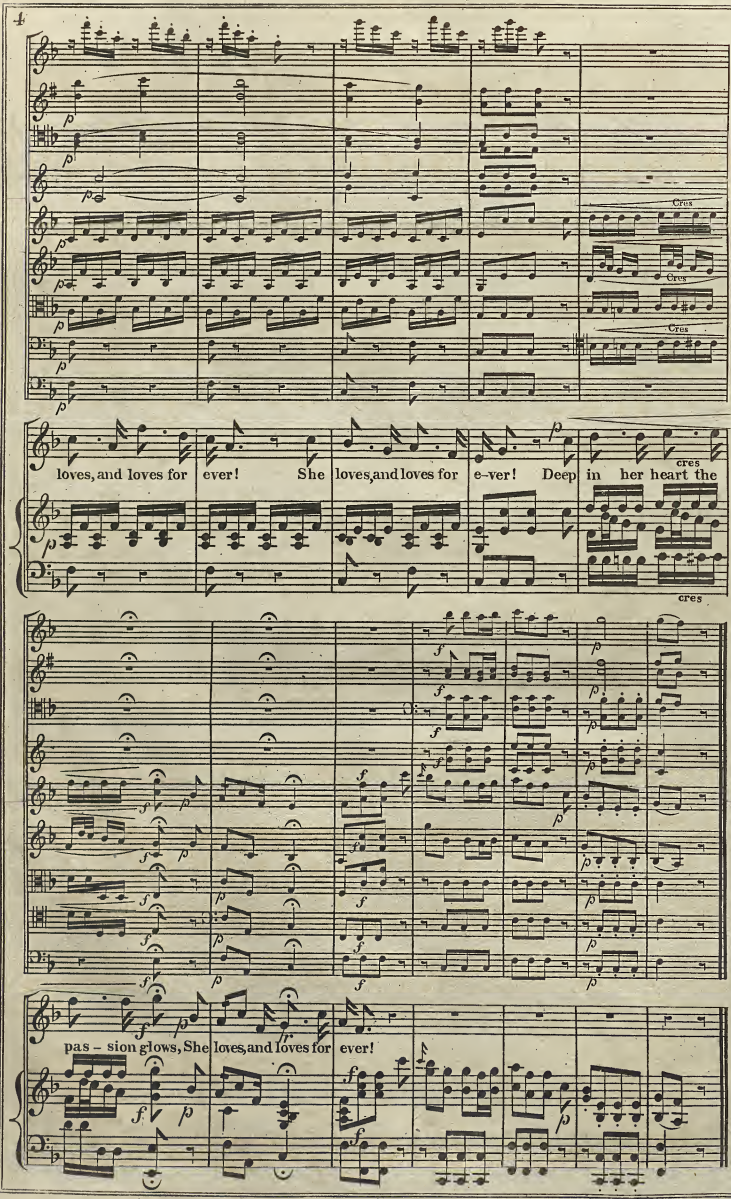
VOCE.

PIANO FORTE.

Andante


Solo
Oh! say not Woman's love is bought With vain and emp-ty treasure! Oh! say not Woman's
heart is caught By ev'-ry i--dle pleasure! When first her gentle bo-som knows Love's


flame, it wanders never, Deep in her heart the passion glows, Deep in her heart the
diffidently
with energy
passion glows, She loves and loves for e-ver! She loves, and loves for e-ver! She


Cres
Cres
Cres
loves, and loves for ever! She loves, and loves for e-ver! Deep in her heart the
cres
cres
pas - sion glows, She loves, and loves for ever!

2d VERSE.

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

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

diffidently.

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

with energy.

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

cres

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

cres

MY NATIVE LAND, GOOD NIGHT!

Written by

The Rt. Hon.ble

LORD BYRON,

Composed & Inscribed

To

Miss Elizabeth Fletcher,

BY

F. J. KLOSE.

Ent. Sta. Hall. Price 2s.

London, Printed for the Author, 14, Marshall Street, Golden Square,
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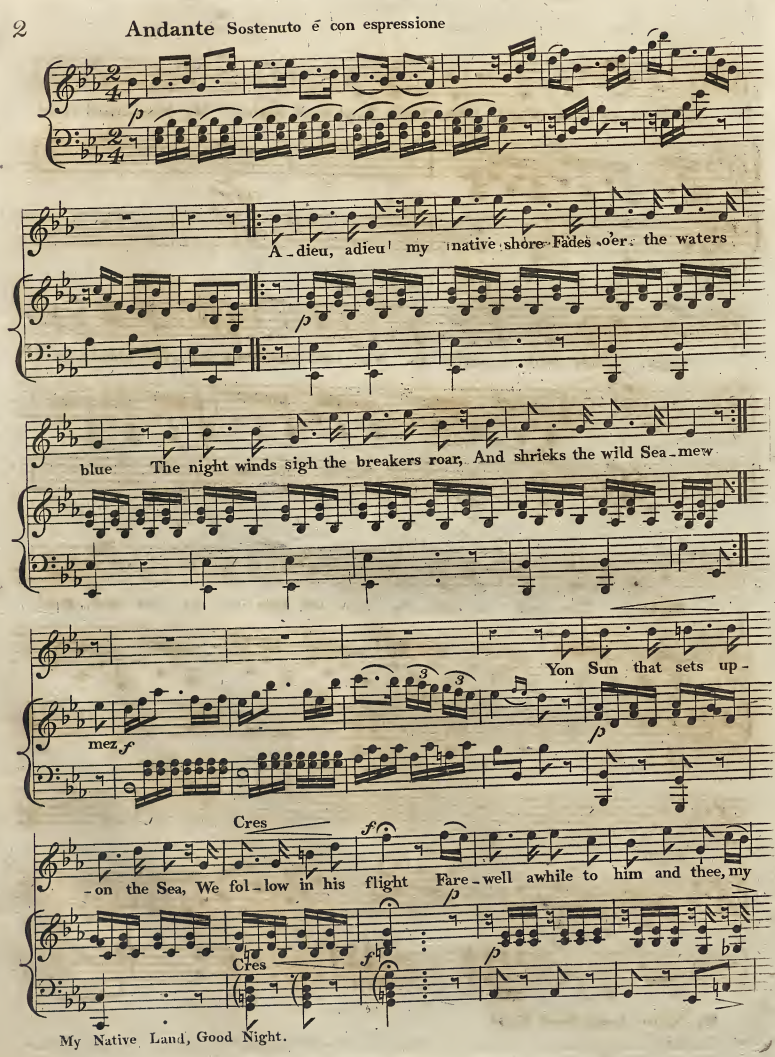
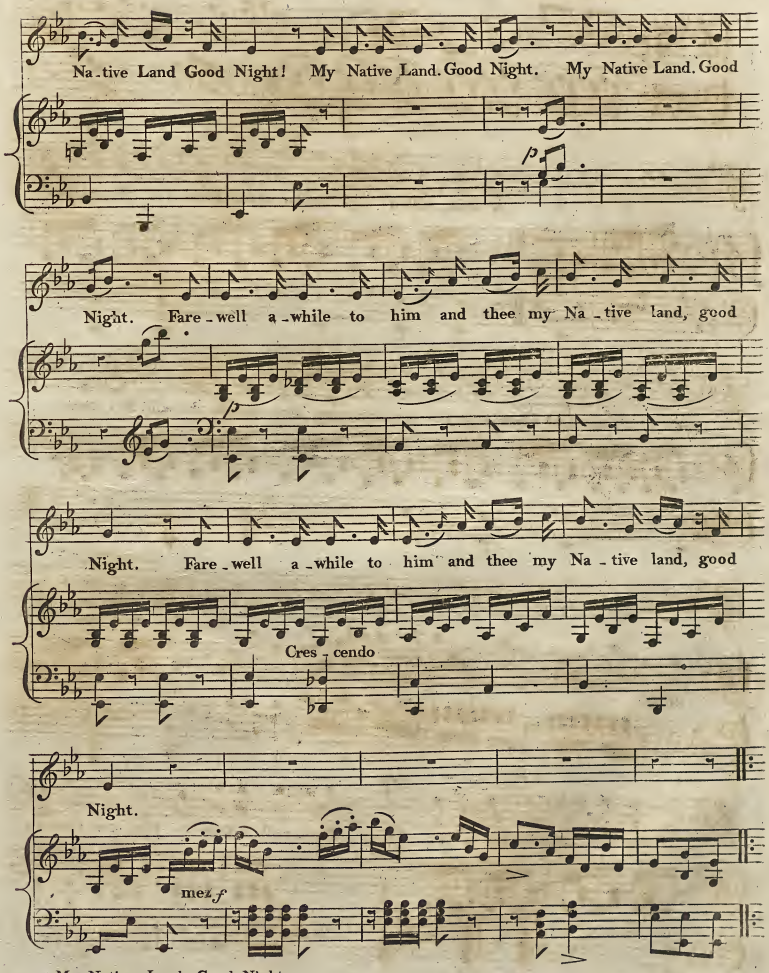
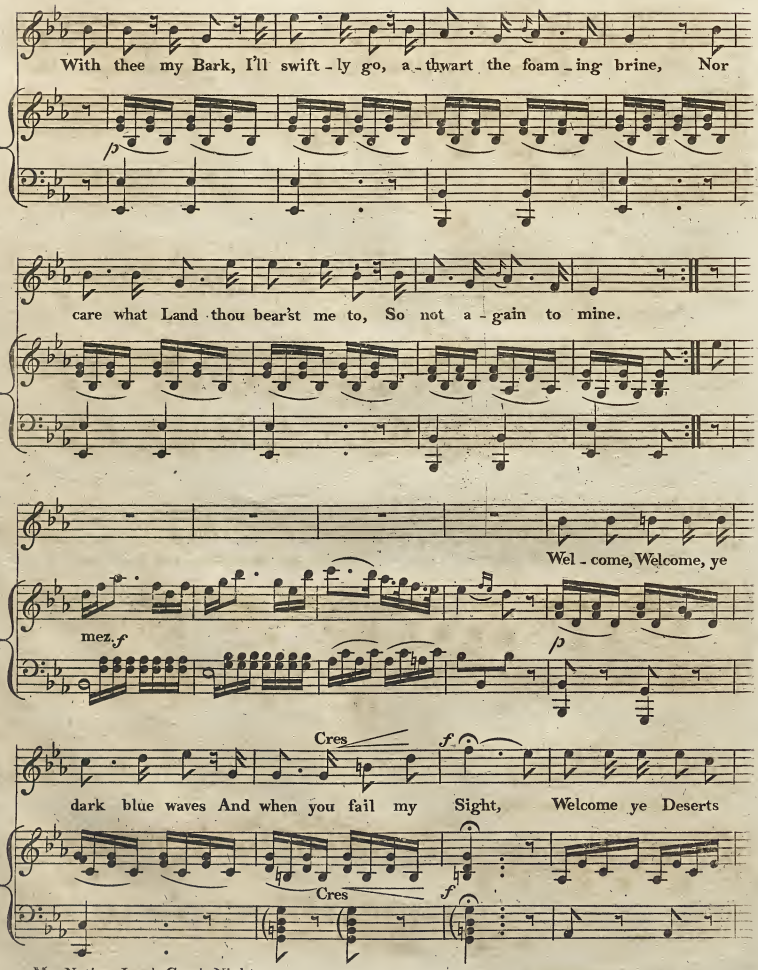
New Works just Published (as above) by the Same Author.

Sweet Mutable Month (Sung by Mrs. Ashe)	1s. 6d.	The Landu Dance	2s. 0d.
The Rose ... Do.	1, 6	Vive Henri Quatre (Divertimento)	4, –
The Cachucha Dance	2, –		

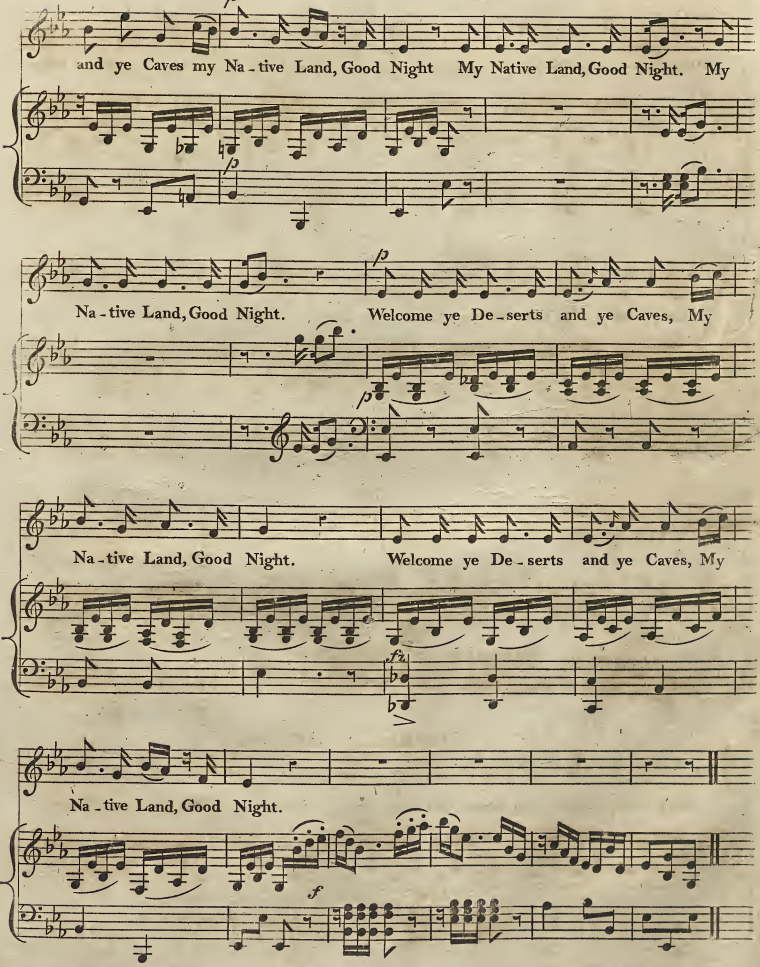
F. J. Klose.


Andante Sostenuto e con espressione
p
A - dieu, adieu! my native shore Fades o'er the waters
blue The night winds sigh the breakers roar, And shrieks the wild Sea - mew
Yon Sun that sets up -
mez
f
p
Cres
- on the Sea, We fol - low in his flight Fare - well awhile to him and thee, my
Cres
My Native Land, Good Night.


Na-tive Land Good Night! My Native Land. Good Night. My Native Land. Good
p
Night. Fare-well a-while to him and thee my Na-tive land, good
p
Night. Fare-well a-while to him and thee my Na-tive land, good
Cres-cendo
Night.
mez f
My Native Land; Good Night.



My Native Land, Good Night.


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

Cat at Stat Hall

Price 2/6

Published at Falkners, Opera Music Warehouse, No. 3, Old Bond St.

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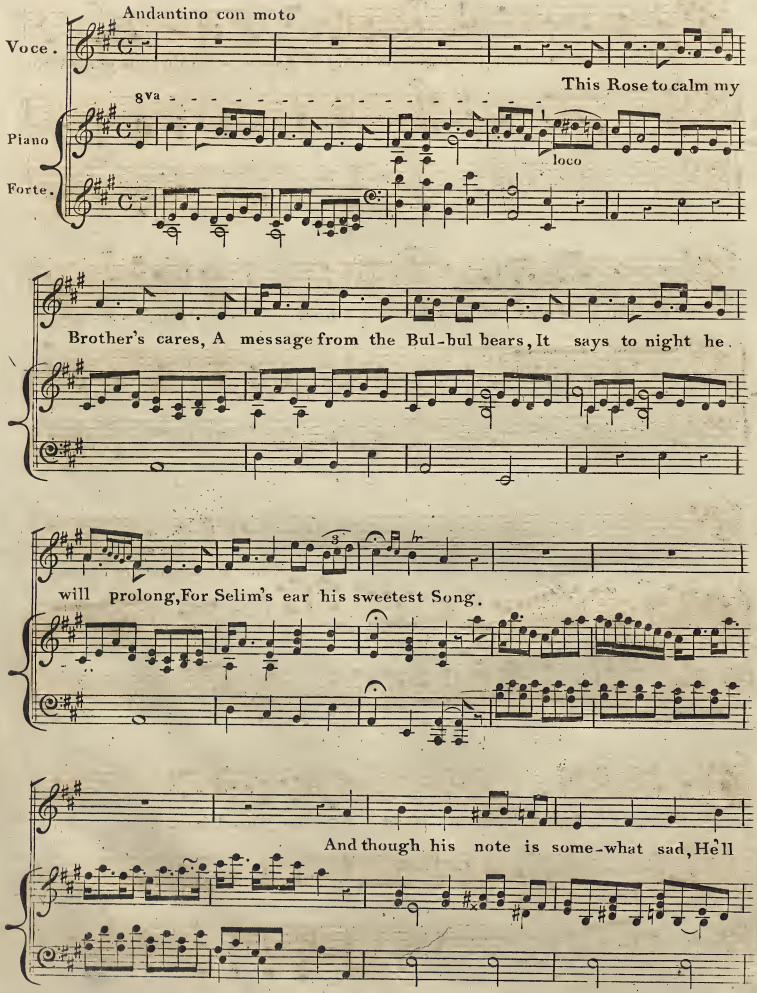
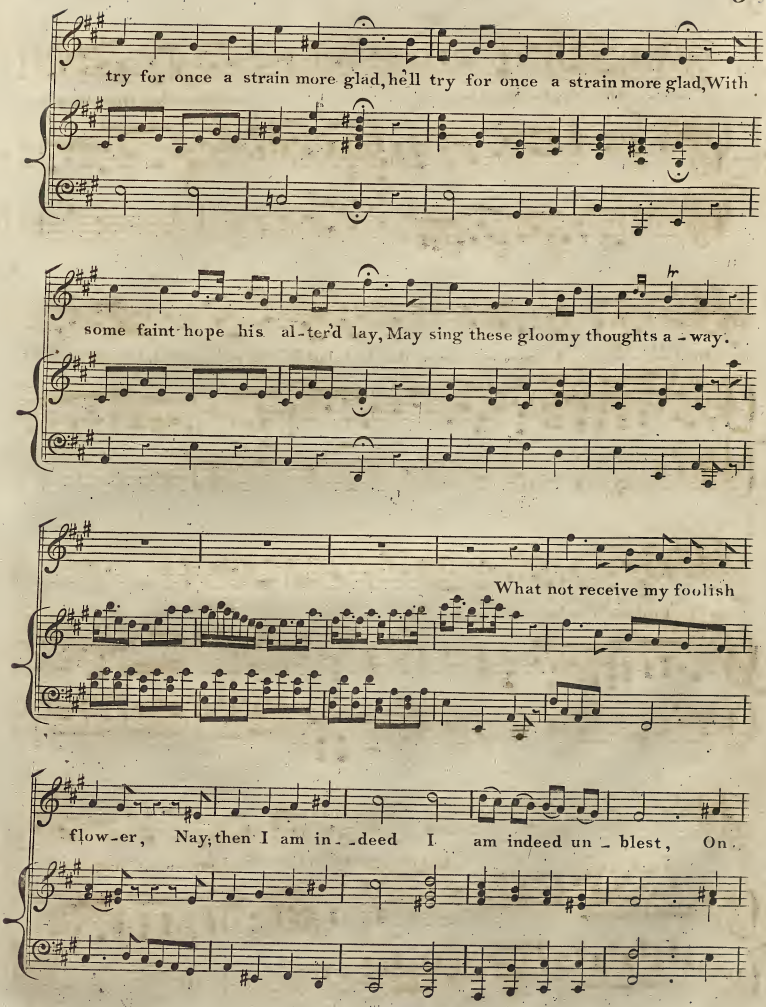
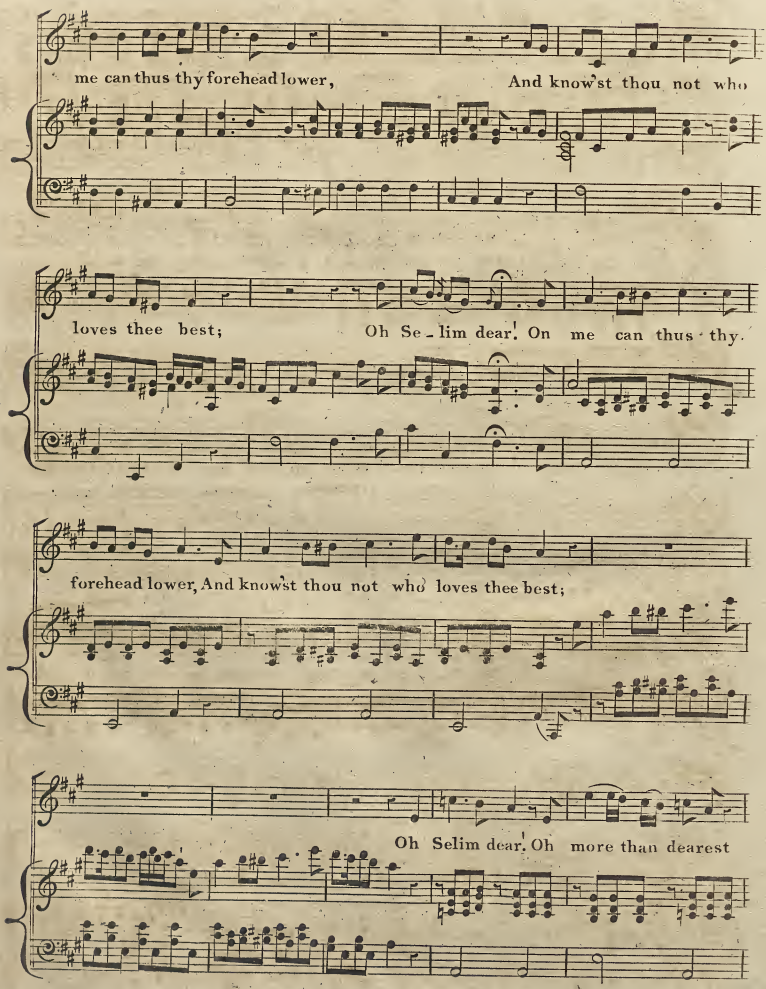
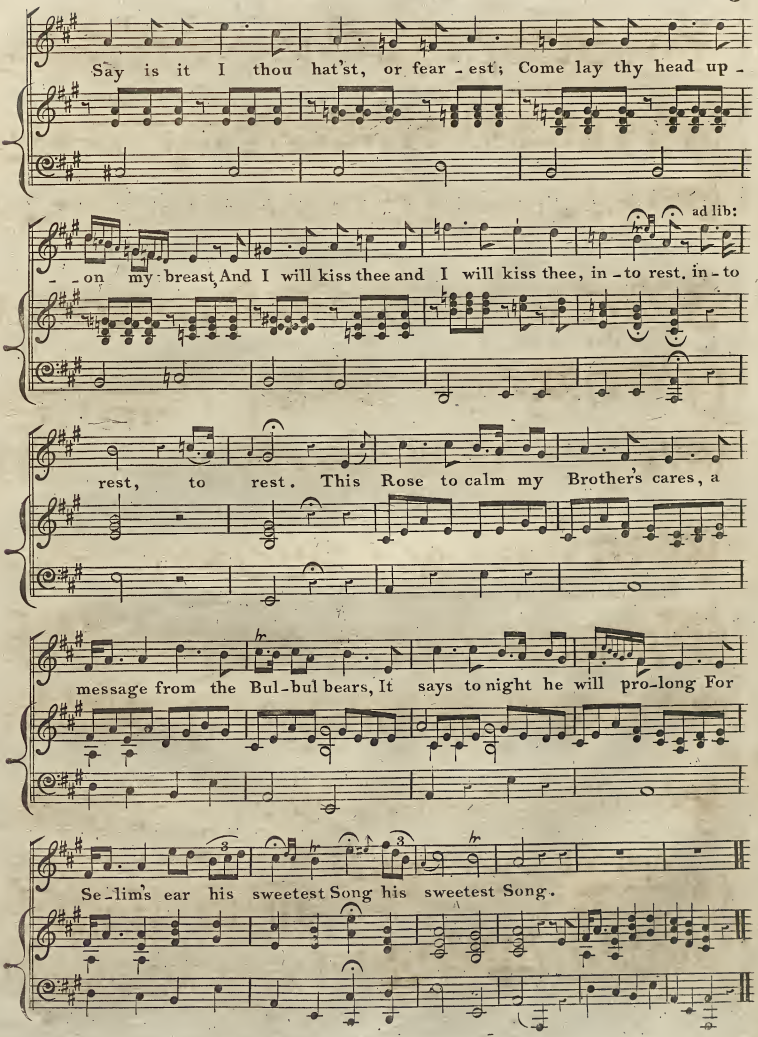
J. Nathan


Andantino con moto
Voce.
This Rose to calm my
8va
Piano
loco
Forte.
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 -
ad lib:
- - on my breast, And I will kiss thee and I will kiss thee, in - to rest, in - to
rest, to rest. This Rose to calm my Brother's 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.ble

LORD BYRON,

The Music Composed

With an accompt. for the

Piano Forte,

By

I. NATHAN.

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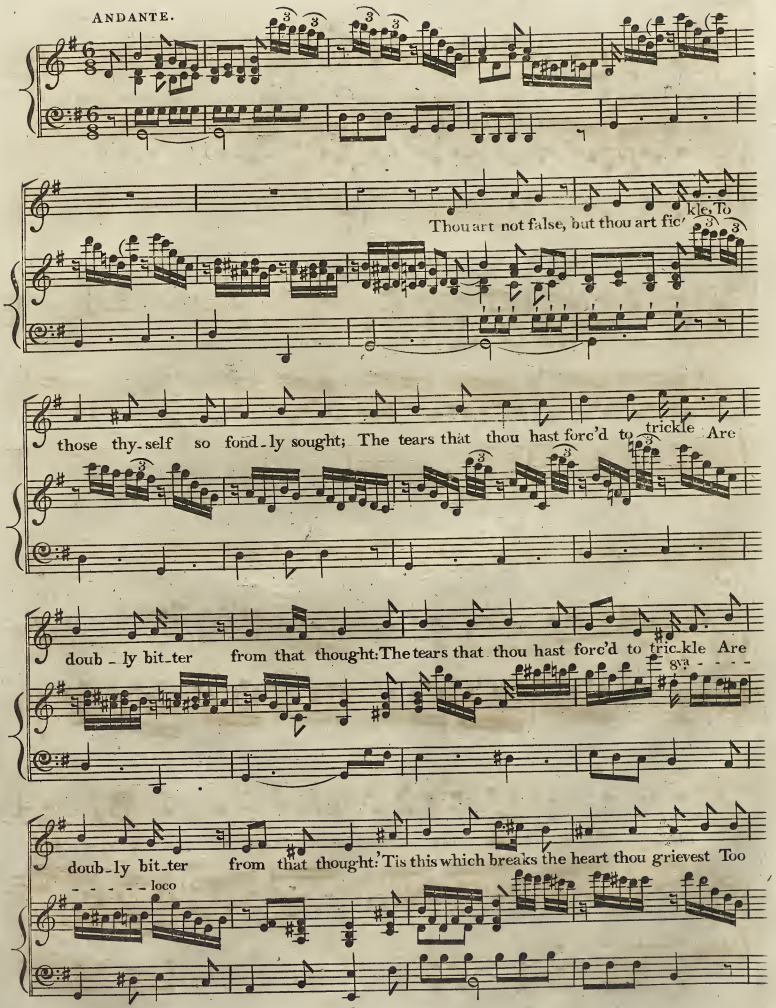
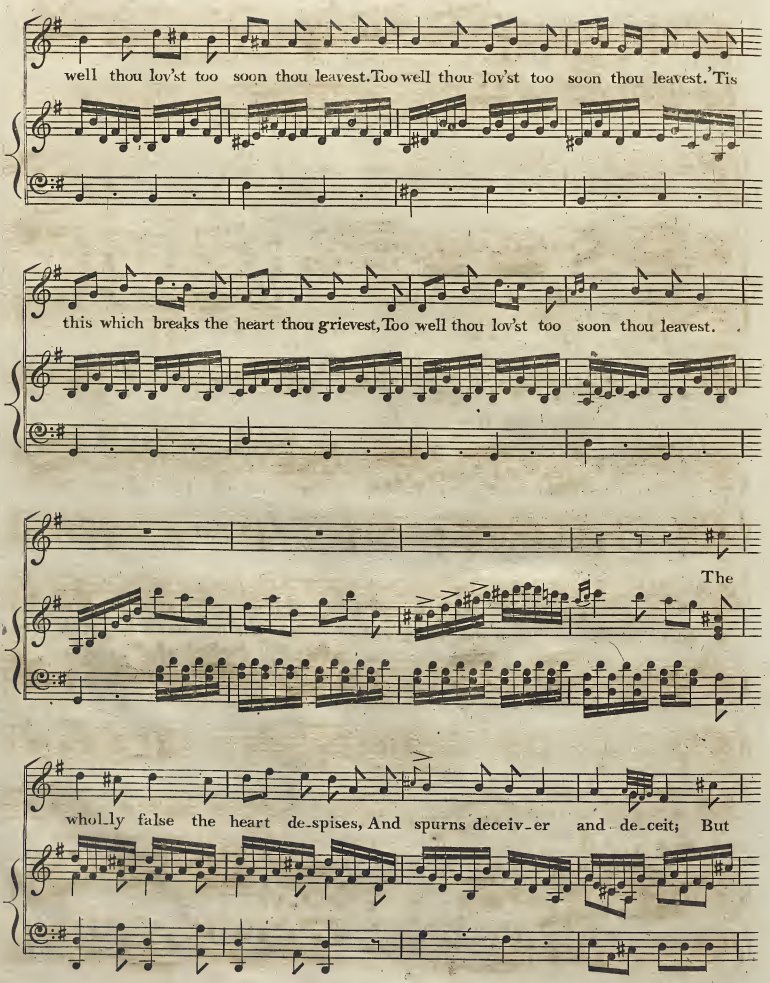
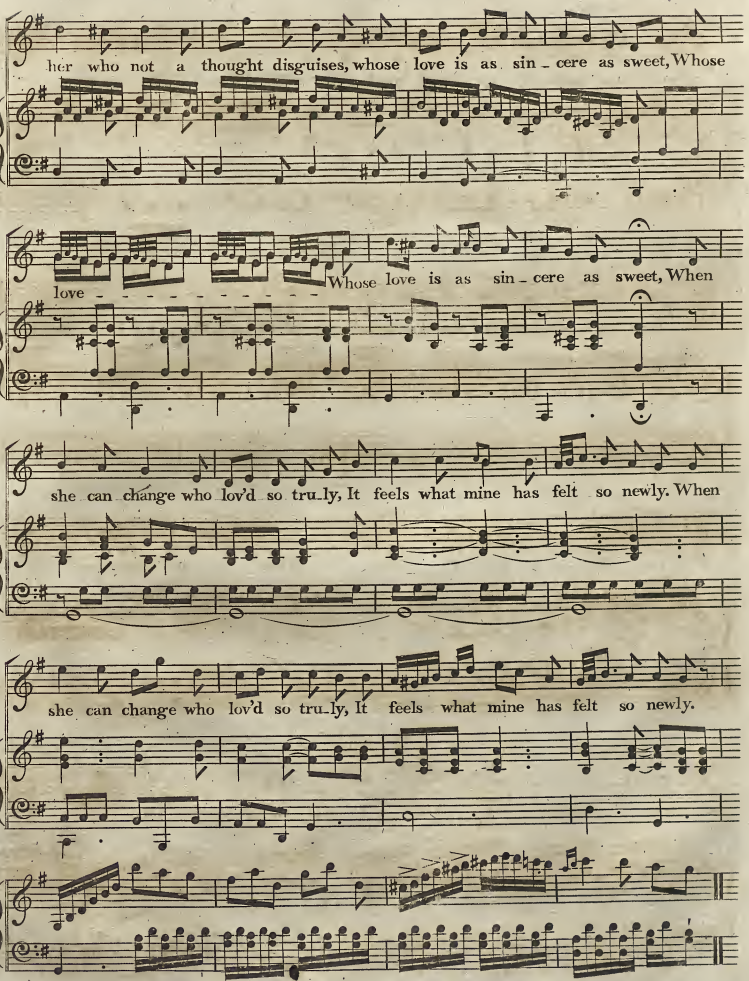
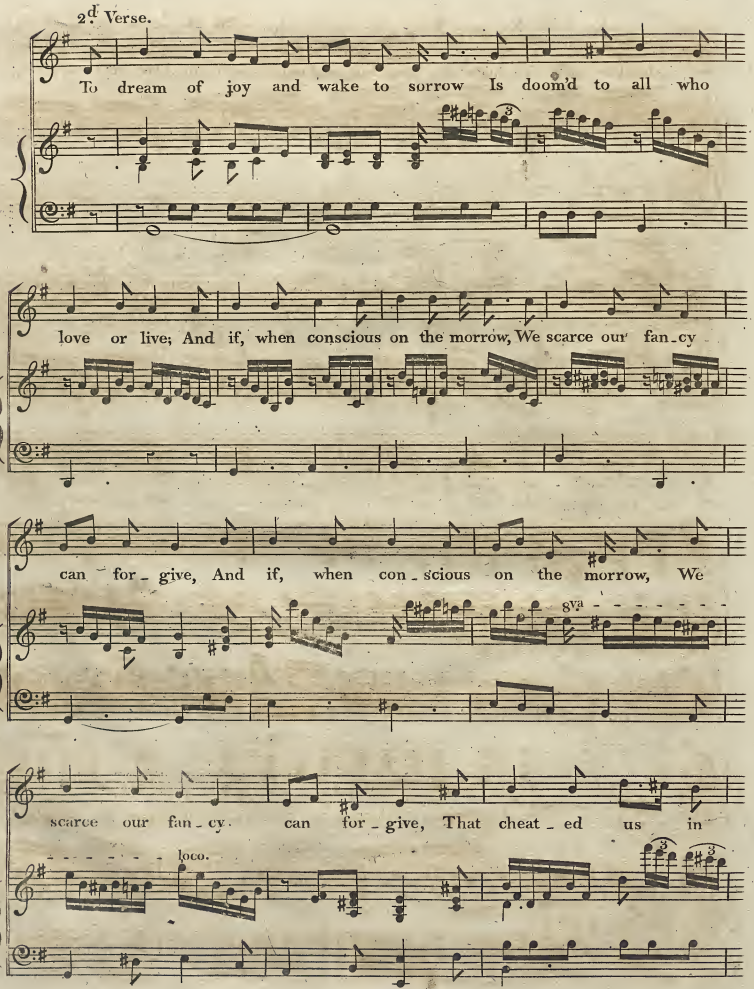
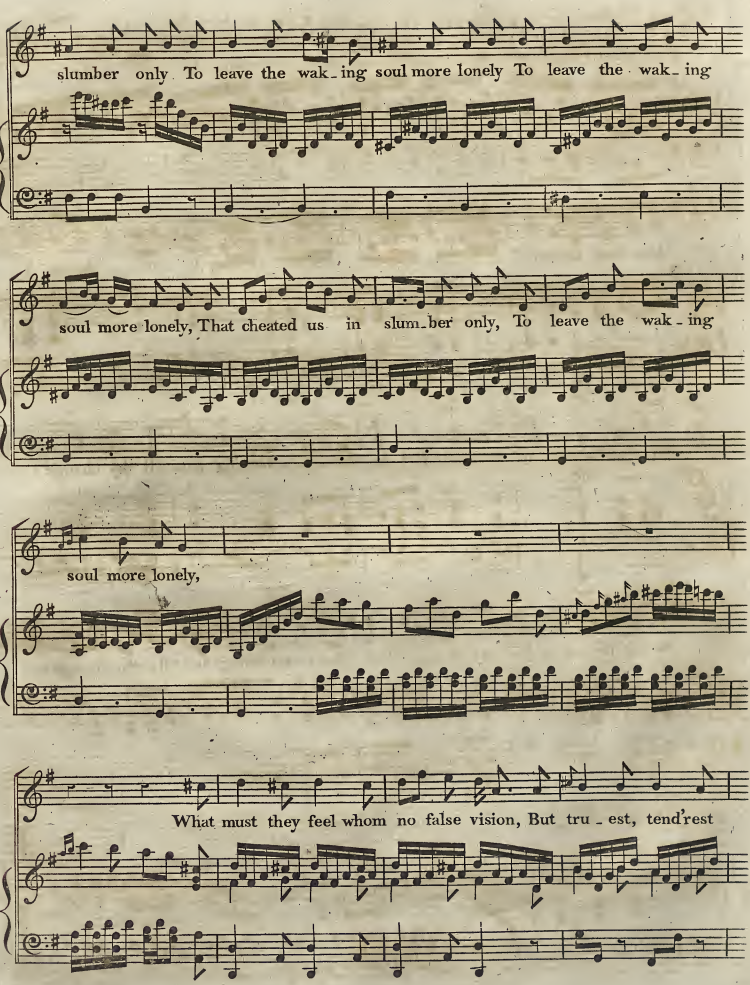

ANDANTE.
Thou art not false, but thou art fic kle, To
those thy-self so fond-ly sought; The tears that thou hast forc'd to trickle Are
doub-ly bit-ter from that thought: The tears that thou hast forc'd to tric-kle Are
sva
doub-ly bit-ter from that thought: 'Tis this which breaks the heart thou grievest Too
loco

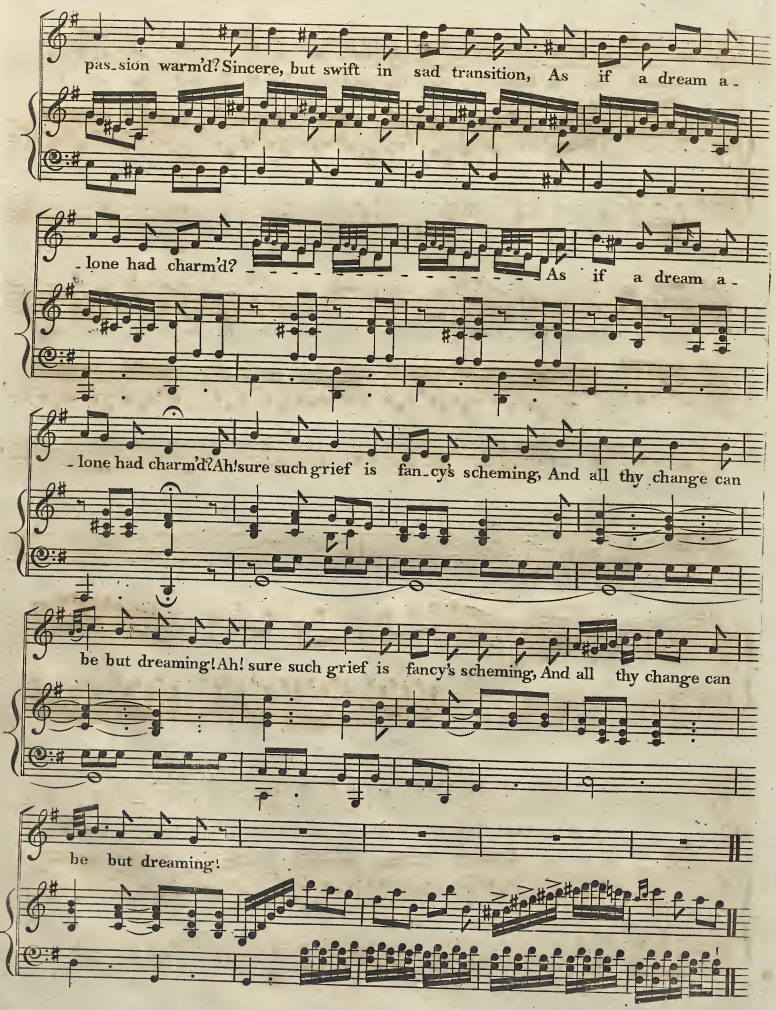

well thou lov'st too soon thou leavest. Too well thou lov'st too soon thou leavest. 'Tis
this which breaks the heart thou grievest, Too well thou lov'st too soon thou leavest.
The
wholly false the heart de-spises, And spurns deceiv-er and de-ceit; But


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.

2d 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_scious on the morrow, We
8va
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!

My Life, I love you,

Written by

The Right Honorable

LORD BYRON.

The Music Composed

By

I. NATHAN.

Ent.at Sta.Hall

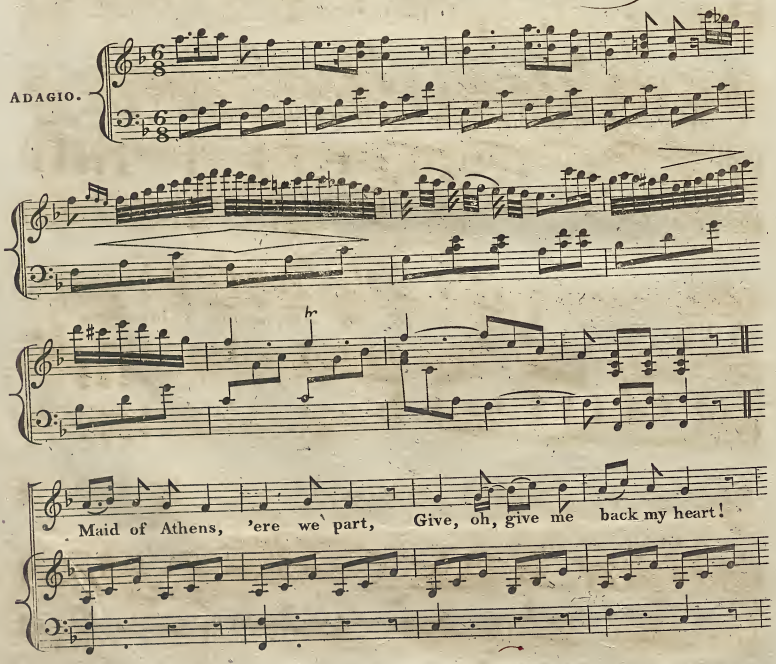
London, Price 2/6

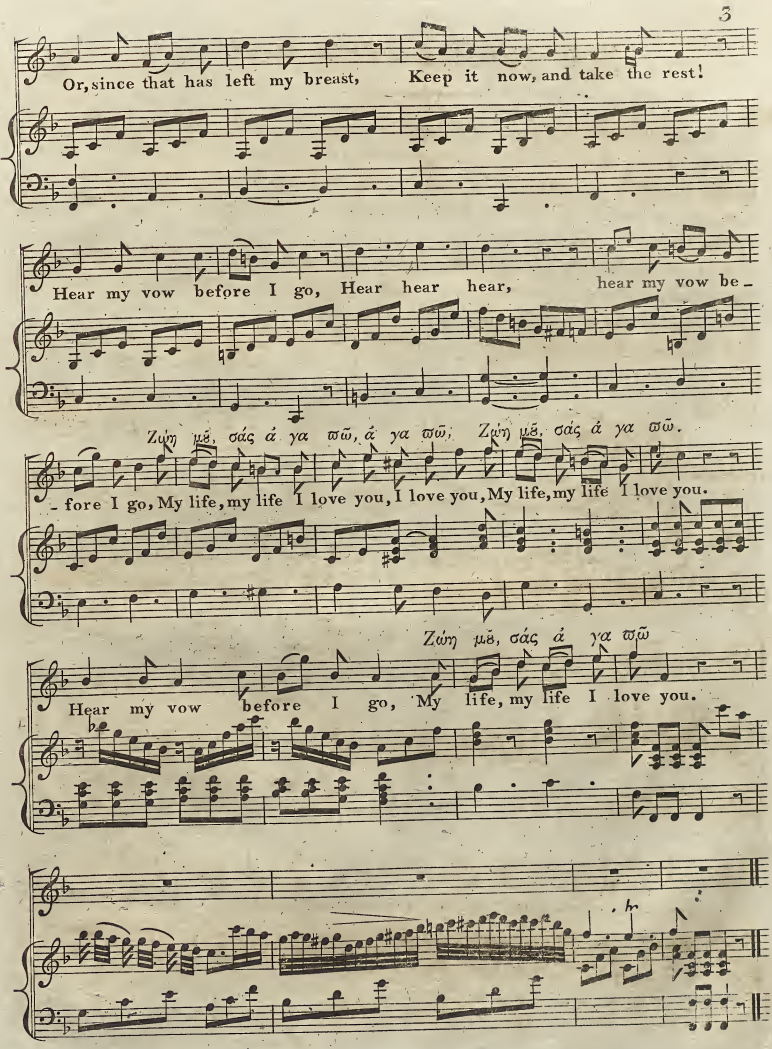
Sold at Whites Music and Musical Instrument Warehouse
N.o 3, George Street, Bath.

MY LIFE, I LOVE YOU.

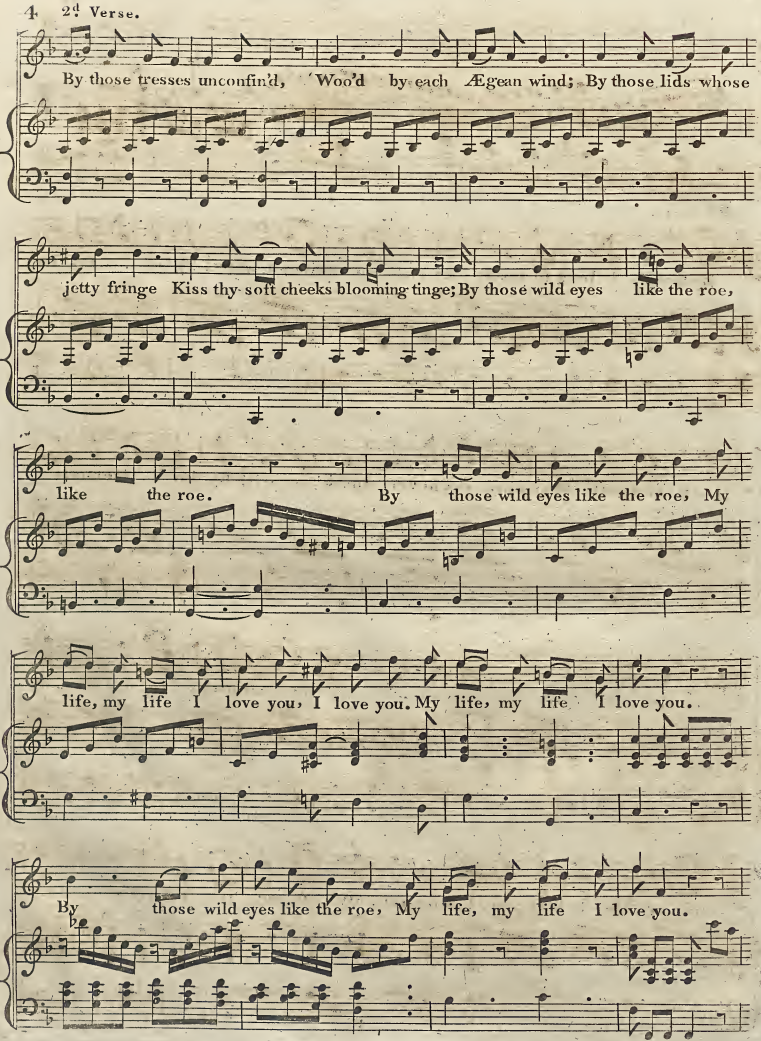
In submitting this Music to the candid decision of the Public, it may be proper to observe, that every stanza of the Song, which, is selected from the Poems subjoined to Lord Byron's "Childe Harold's Pilgrimage", concludes with the words Ζώη μᾶ, σάς ἀγαπῶ. *a Romaic expression of tenderness, for which 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".*

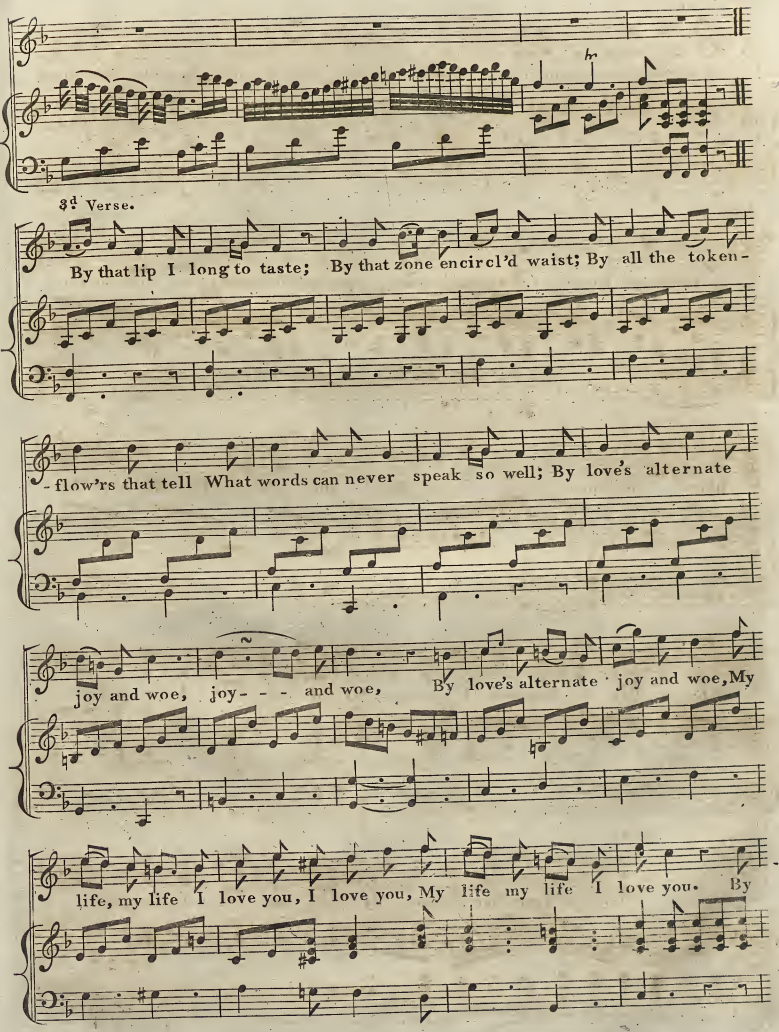
J. Nathan.

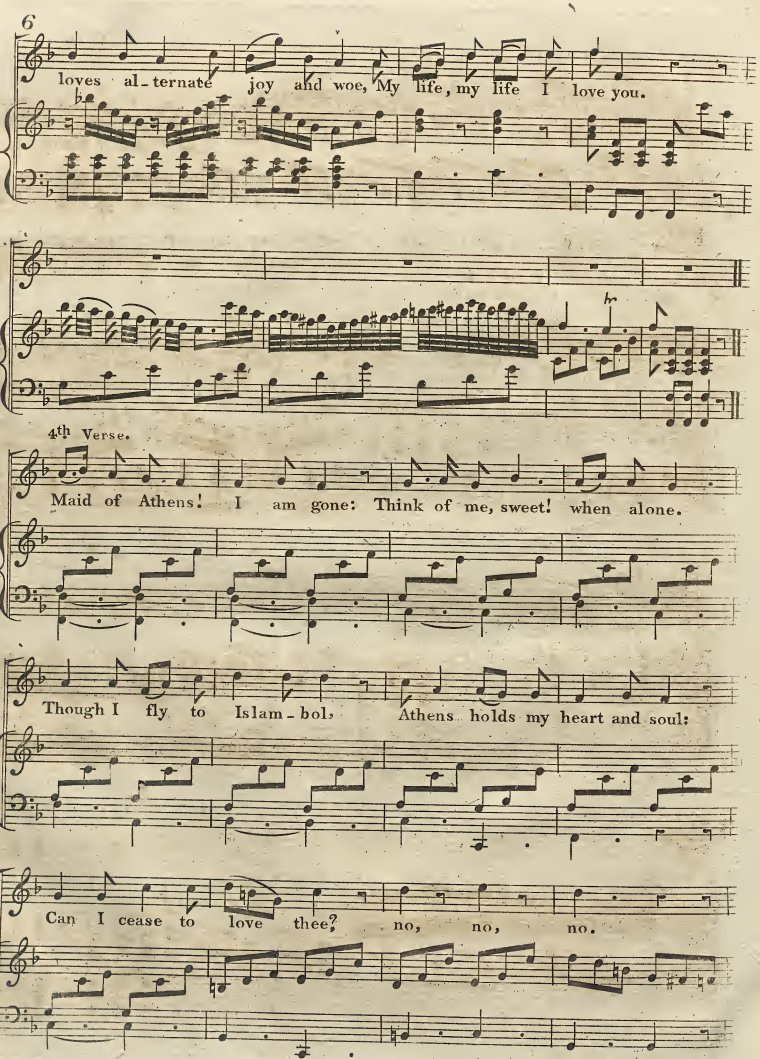


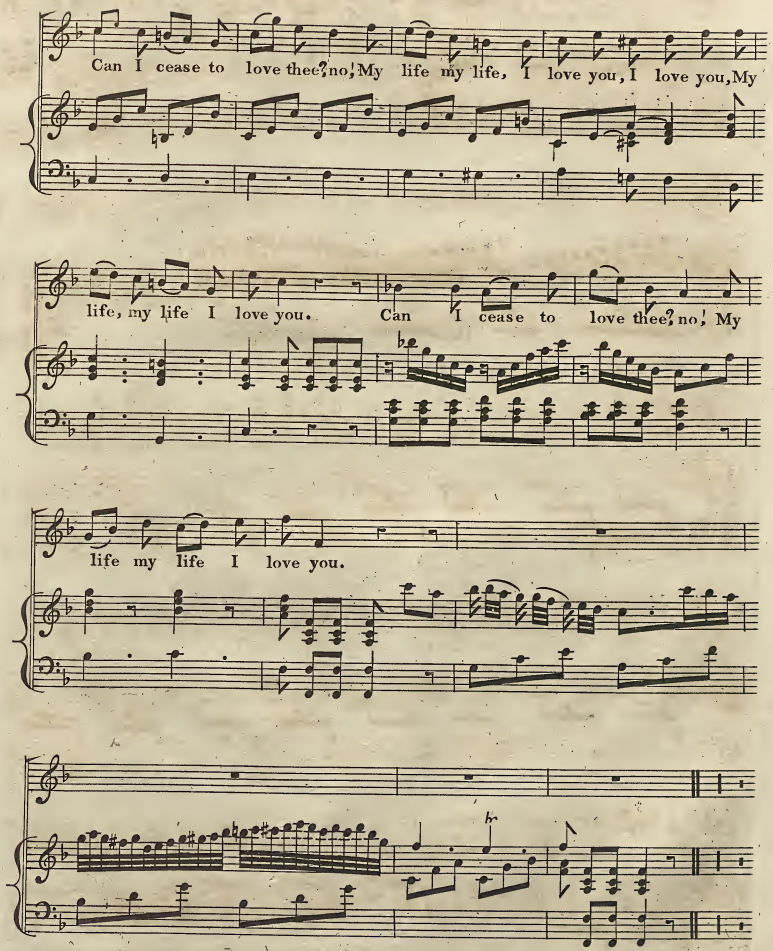

Or, since that has left my breast, Keep it now, and take the rest!
Hear my vow before I go, Hear hear hear, hear my vow be-
Ζώη μὲ, σάς ἀ γα ϖῶ, ἀ γα ϖῶ; Ζώη μὲ, σάς ἀ γα ϖῶ.
-fore I go, My life, my life I love you, I love you, My life, my life I love you.
Ζώη μὲ, σάς ἀ γα ϖῶ
Hear my vow before I go, My life, my life I love you.

4. 2d Verse.


By those tresses unconfin'd, 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.


3d Verse.
By that lip I long to taste; By that zone encircl'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


loves al-ternate joy and woe, My life, my life I love you.
4th 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
life, my life I love you. Can I cease to love thee? no! My
life my life I love you.

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

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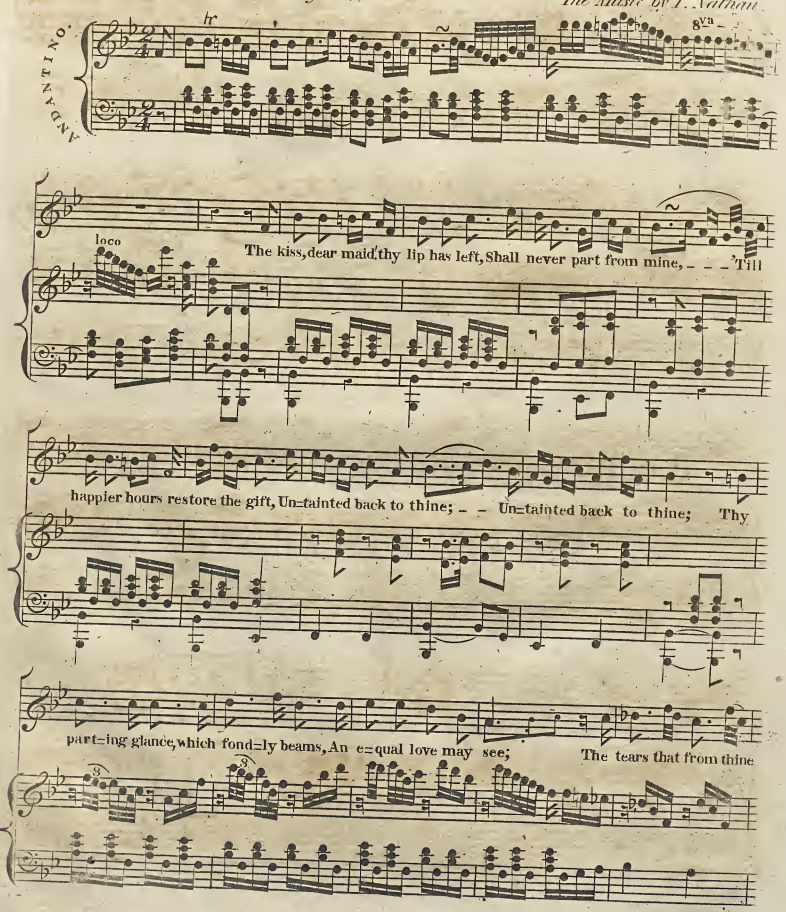
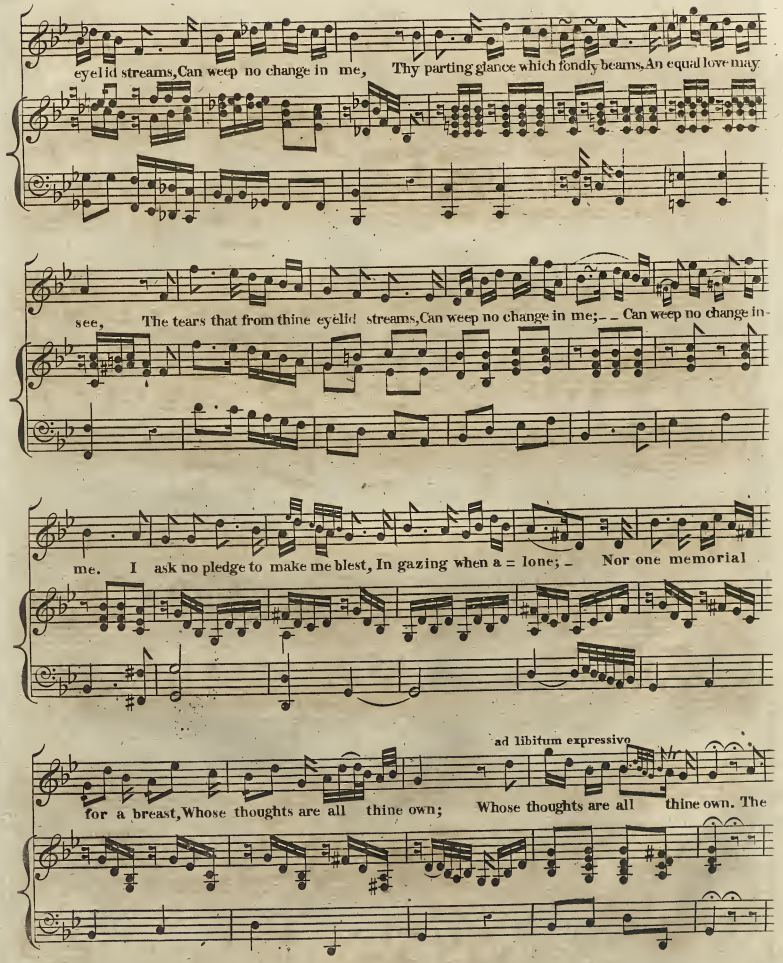
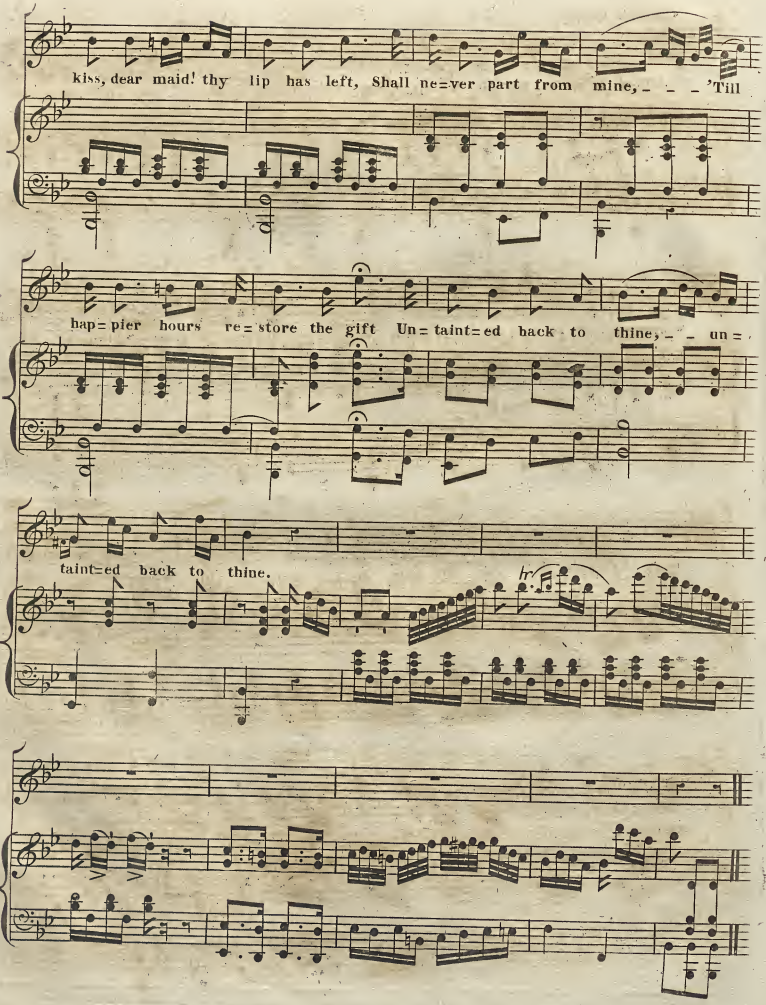
The Kiss, dear Maid! thy lip has left,

The Poetry by the Rt Honble Lord Byron.

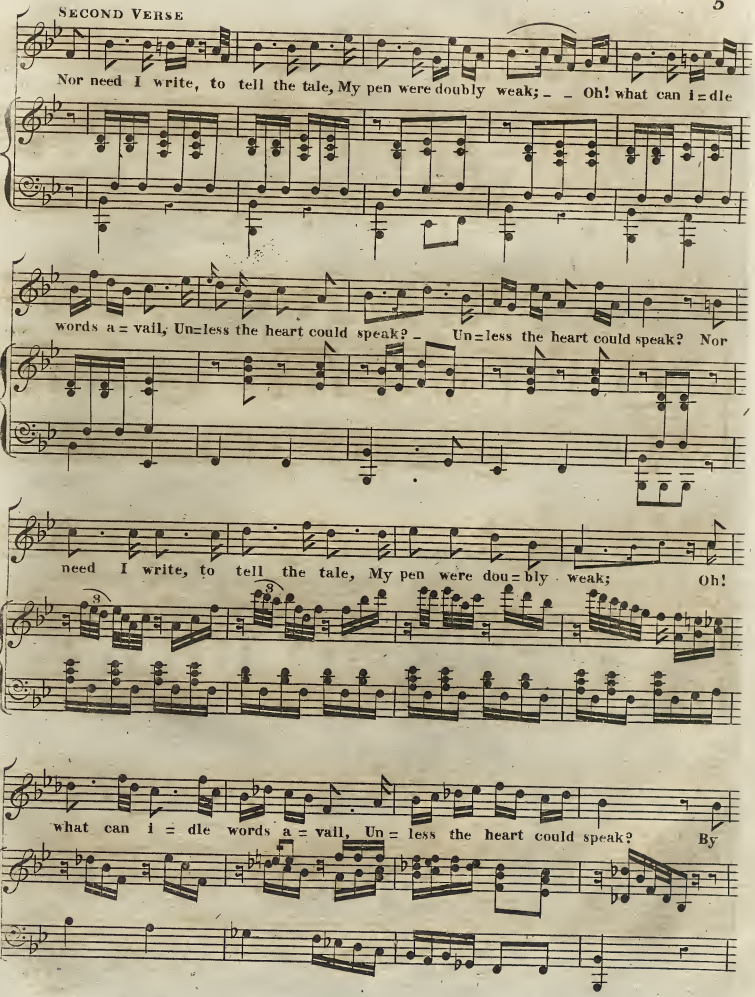
The Music by I. Nathan

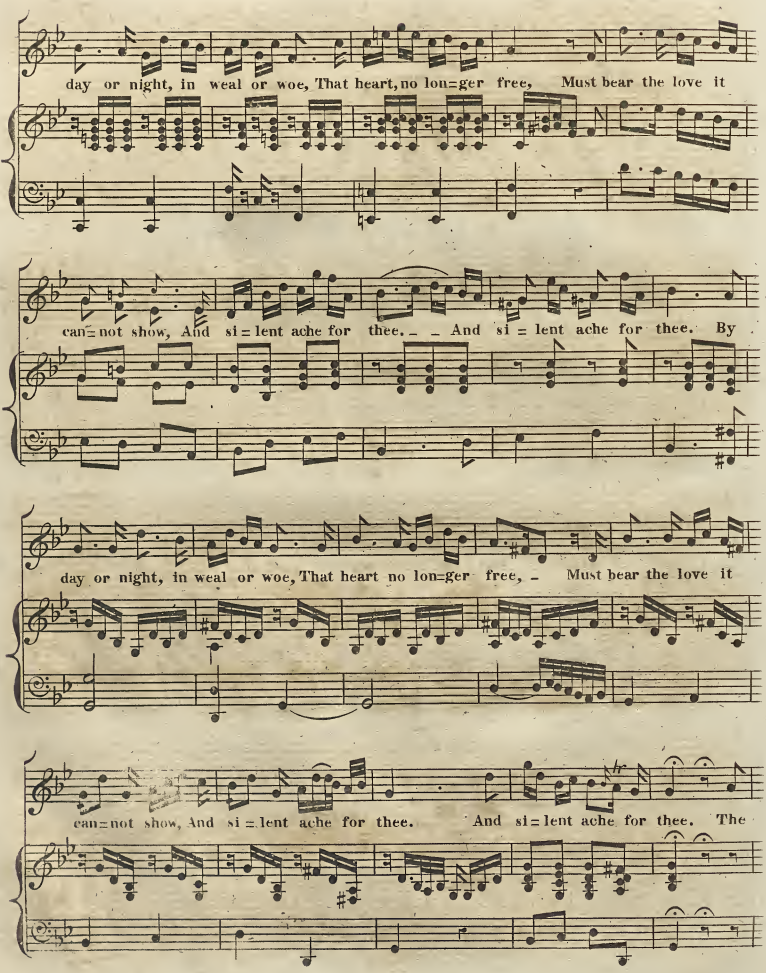


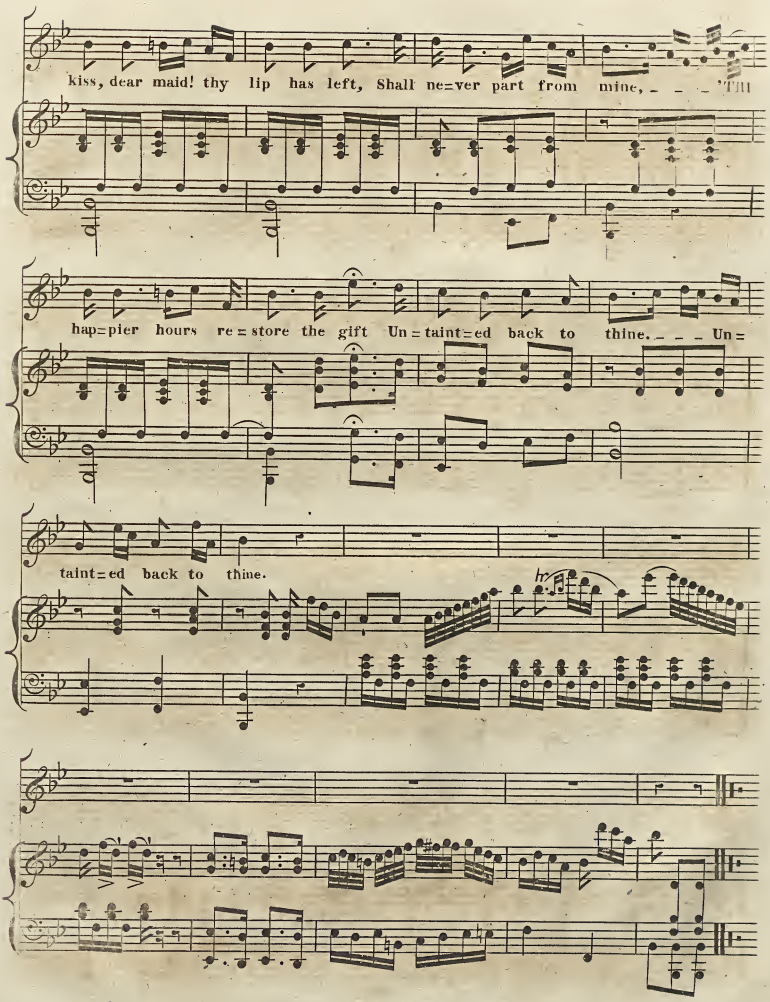

eyelid streams, Can weep no change in me, Thy parting glance which fondly beams, An equal love may
see, The tears that from thine eyelid streams, Can weep no change in me; Can weep no change in-
me. I ask no pledge to make me blest, In gazing when a = lone; Nor one memorial
ad libitum expressivo
for 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.
tr

SECOND VERSE




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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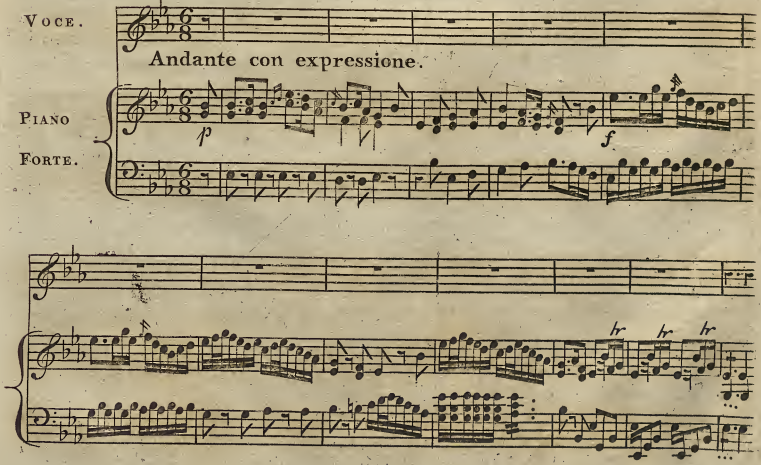
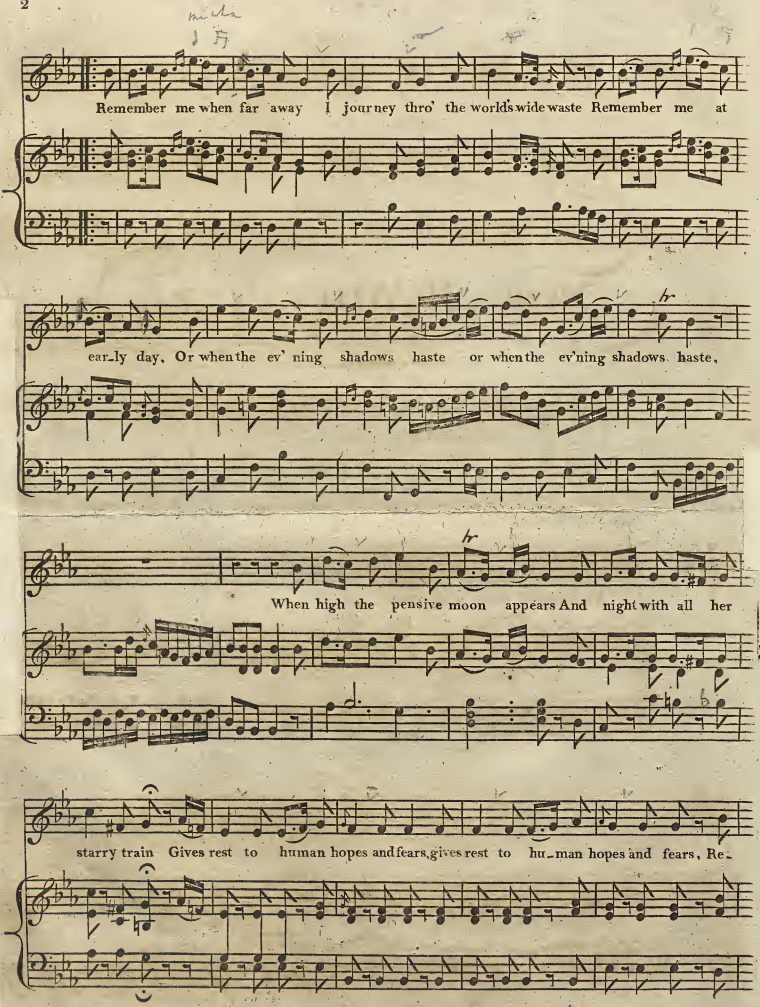
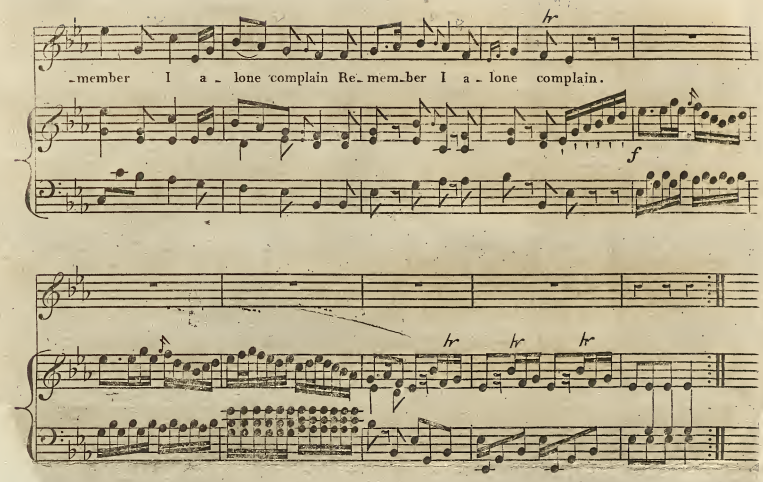
London Printed by G. Walker 106 Great Portland Street

Just Published

Art thou Awake?	*From the Three Spaniards*	Pr. 1
Ye maidens Fair of Feature	Do	1
The Pilgrim Boy	*from the Romance of Don Raphael*	1
Blooming Virgins cease your Pining	Do	1



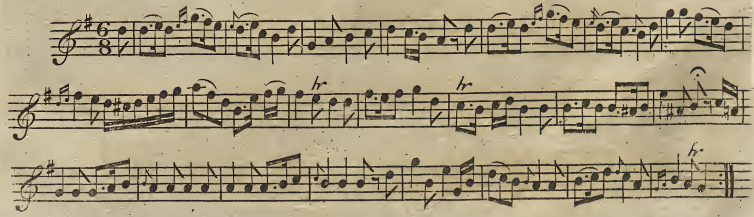

Remember me when far away I journey thro' the world's wide waste Remember me at
early day, Or when the ev' ning shadows haste or when the ev'ning shadows haste,
When high the pensive moon appears And night with all her
starry train Gives rest to human hopes and fears, gives rest to hu_man hopes and fears, Re_



2

Remember me when eer you sigh
Be it at midnight's silent hour
Remember me and think that I
Return thy sigh and feel it's pow'r
When eer 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.



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Blooming Virgins. - - Do - - - - - - - - - Do - - - - - - - - - 1.

Go gentle Sigh, from the Three Spaniards. - - - - Do - - - - - - - - - 1.

Ye Maidens fair. - - - - Do - - - - - - - - Do - - - - - - - - - 1.

Art thou awake, - Serenade - - Do - - - - - Do - - - - - - - - - 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. - - - - -

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A Tribute to the MEMORY OF HER LATE Royal Highness The Princess Charlotte of Wales.

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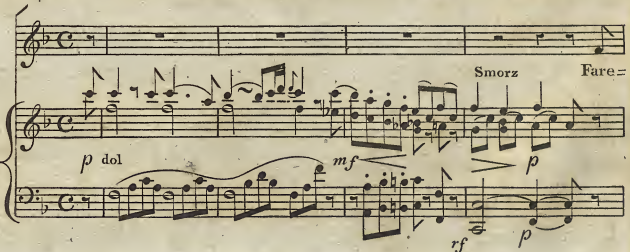
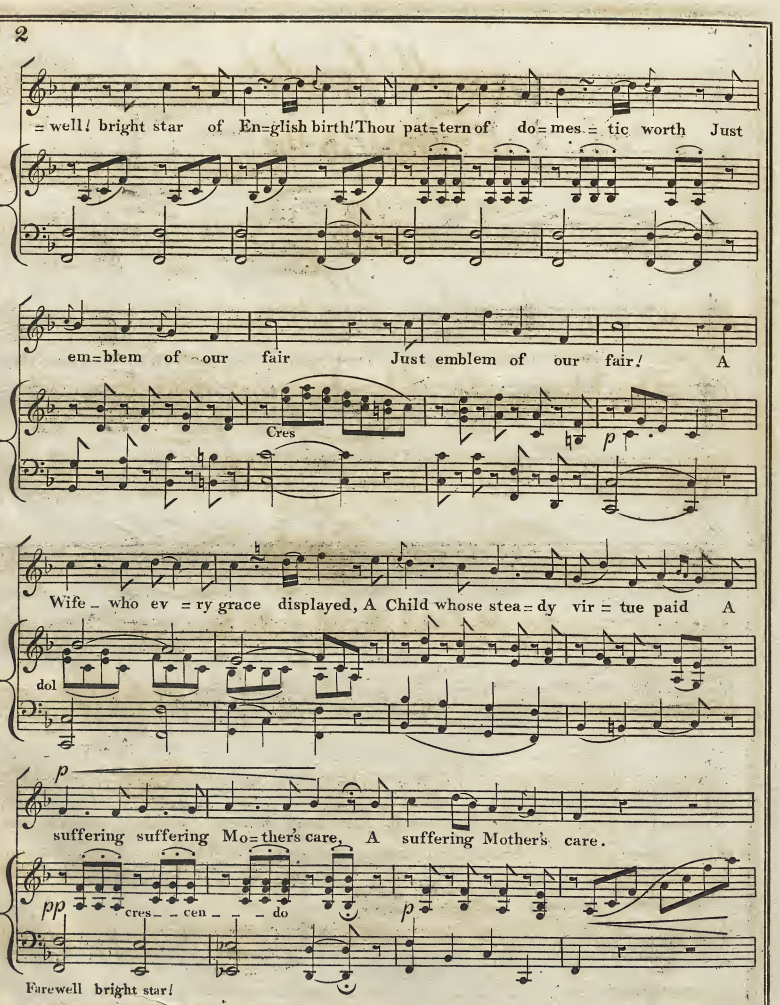
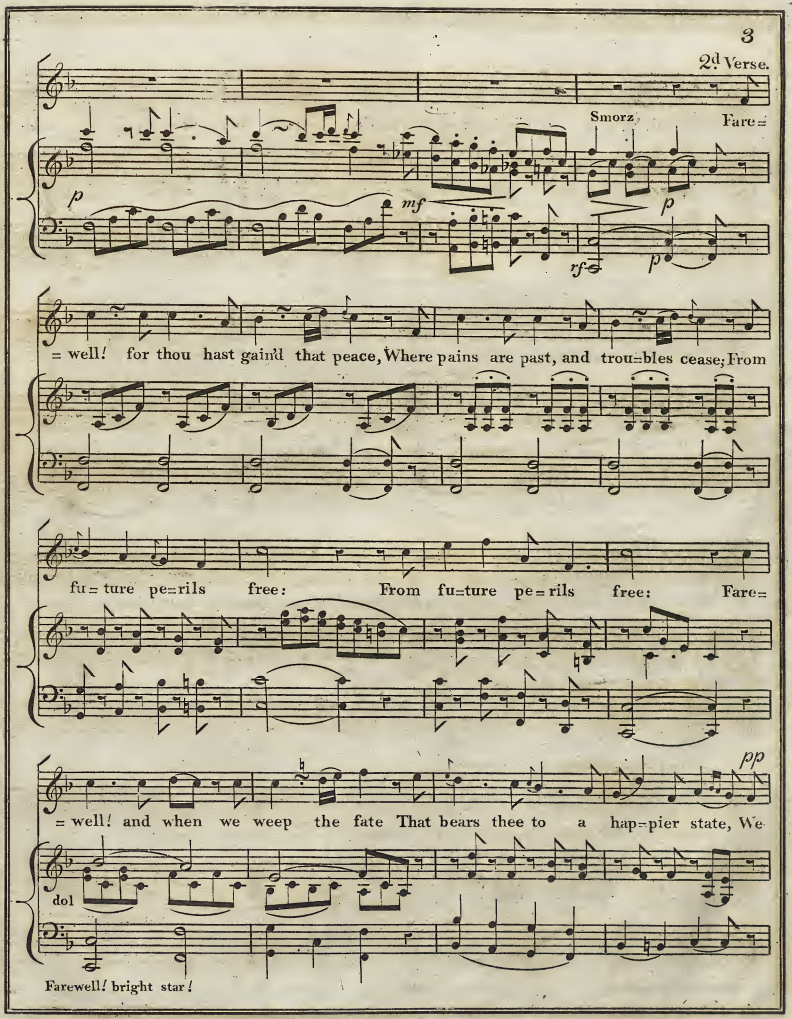
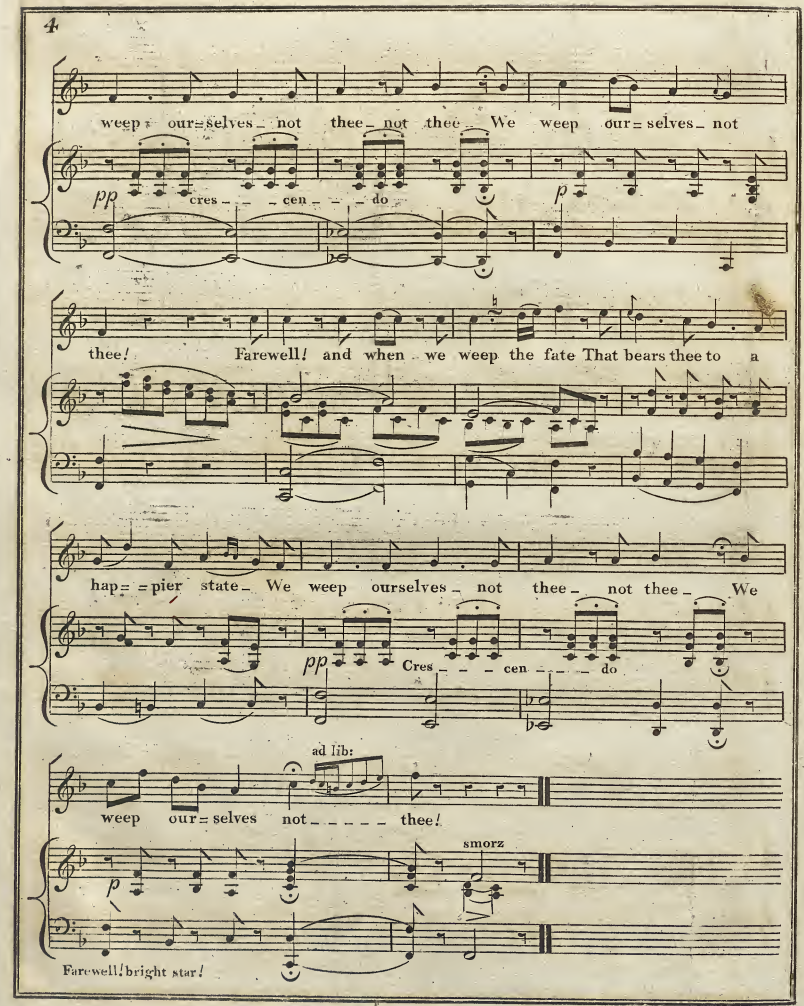



= well! bright star of En=glish birth! Thou pat=tern of do= mes = tic worth Just
em=blem of our fair Just emblem of our fair! A
Cres
p
Wife _ who ev = ry grace displayed, A Child whose stea = dy vir = tue paid A
dol
p
suffering suffering Mo=ther's care, A suffering Mother's care.
pp
cres _ _ cen _ _ _ do
p
Farewell bright star!


2d Verse.
Smorz.
Fare=
p
mf
rf
p
= well! for thou hast gaind that peace, Where pains are past, and trou=bles cease; From
fu= ture pe=rils free: From fu=ture pe= rils free: Fare=
pp
= well! and when we weep the fate That bears thee to a hap=pier state, We
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
ad lib:
weep our=selves not thee!
smorz
p
Farewell! bright star!

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.R

Gli occhi _____
E le braccia, e le mani, e i piedi, e 'l viso,
_ _ _ _ _ _ _
Le crispe chiome d'or puro, lucente,
E 'l lampeggiar de l'angelico riso,
Poco polvere son che nulla sente!

Il Petrarca.

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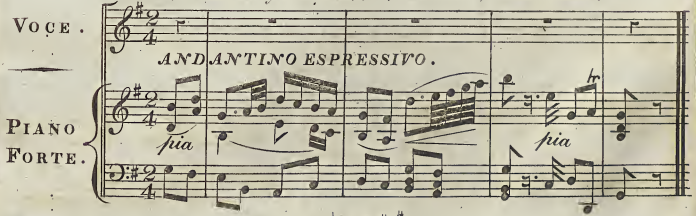
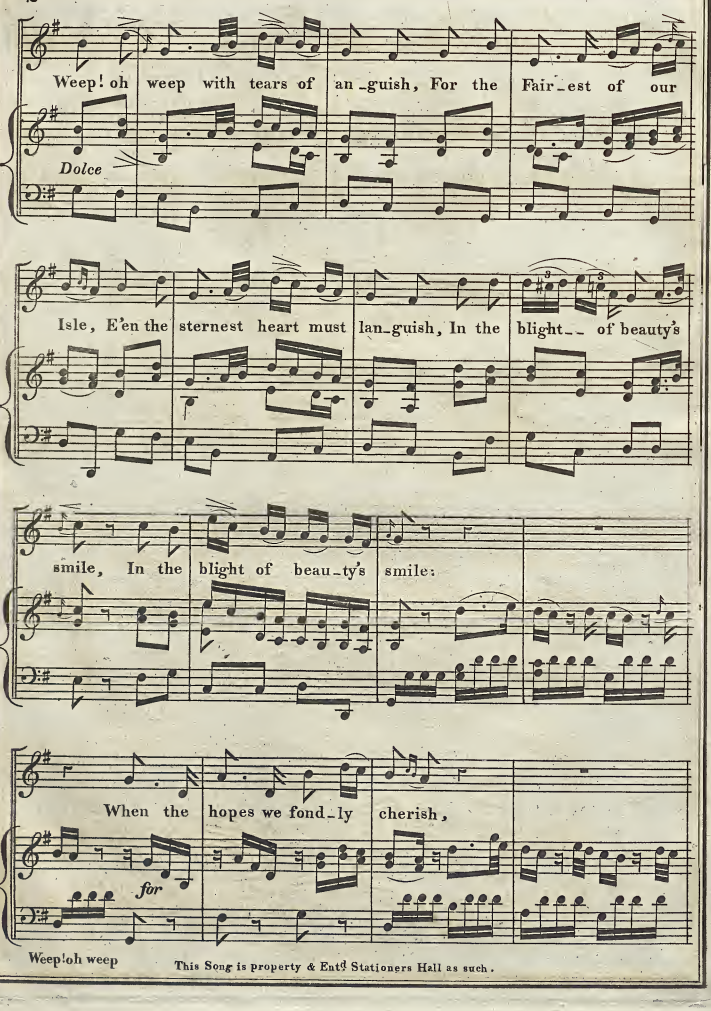


Original Key ♯♯.



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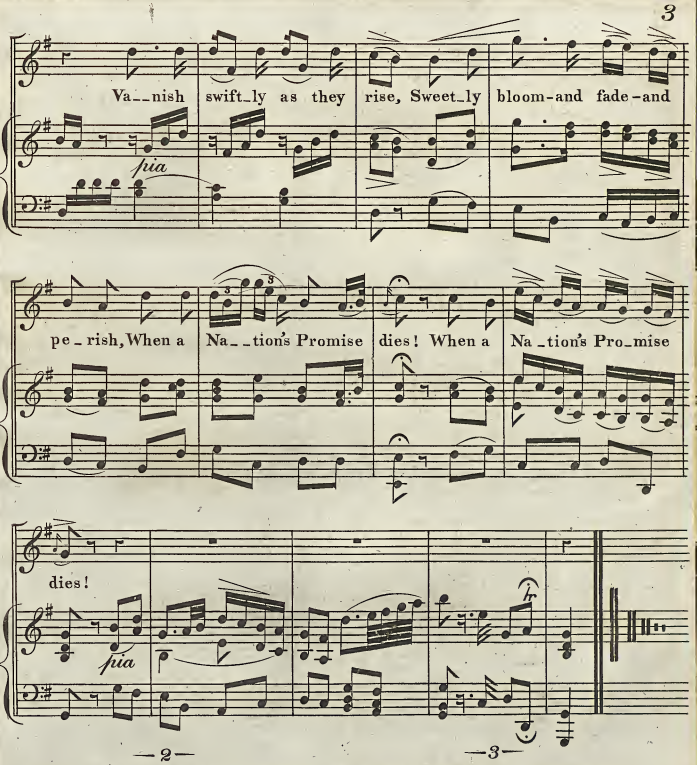

—2—

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 Rt. Taylor.

MOURN ENGLAND MOURN.

AN

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Written & Composed

ON THE LAMENTABLE DEMISE

of

Her Royal Highness

THE

Princess Charlotte of Wales.

BY

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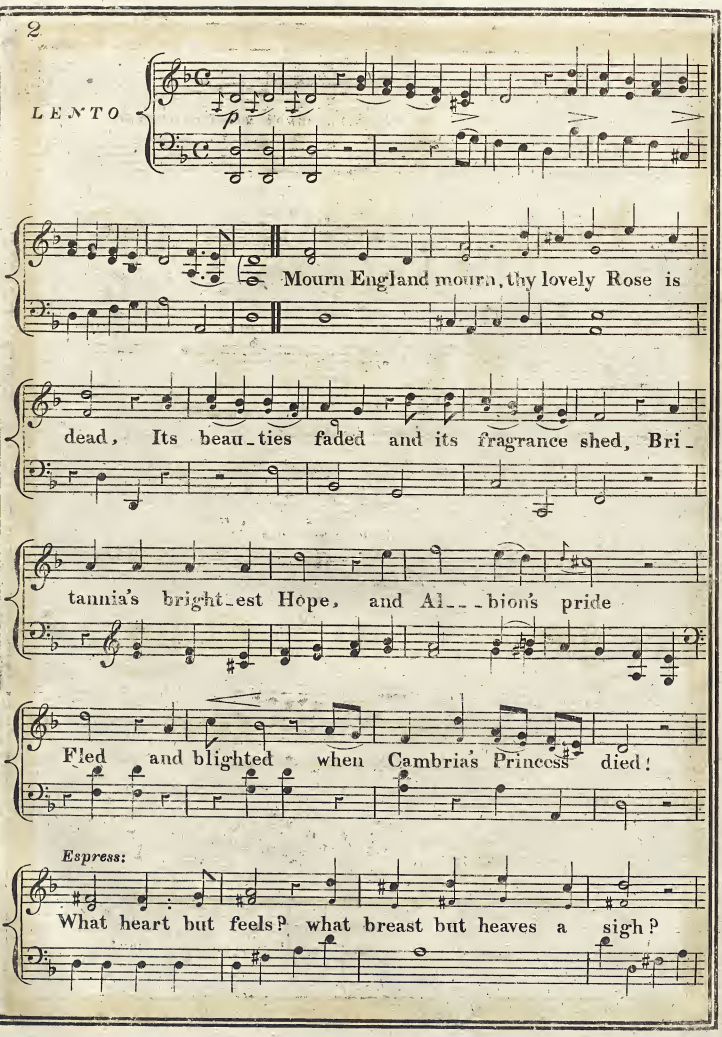
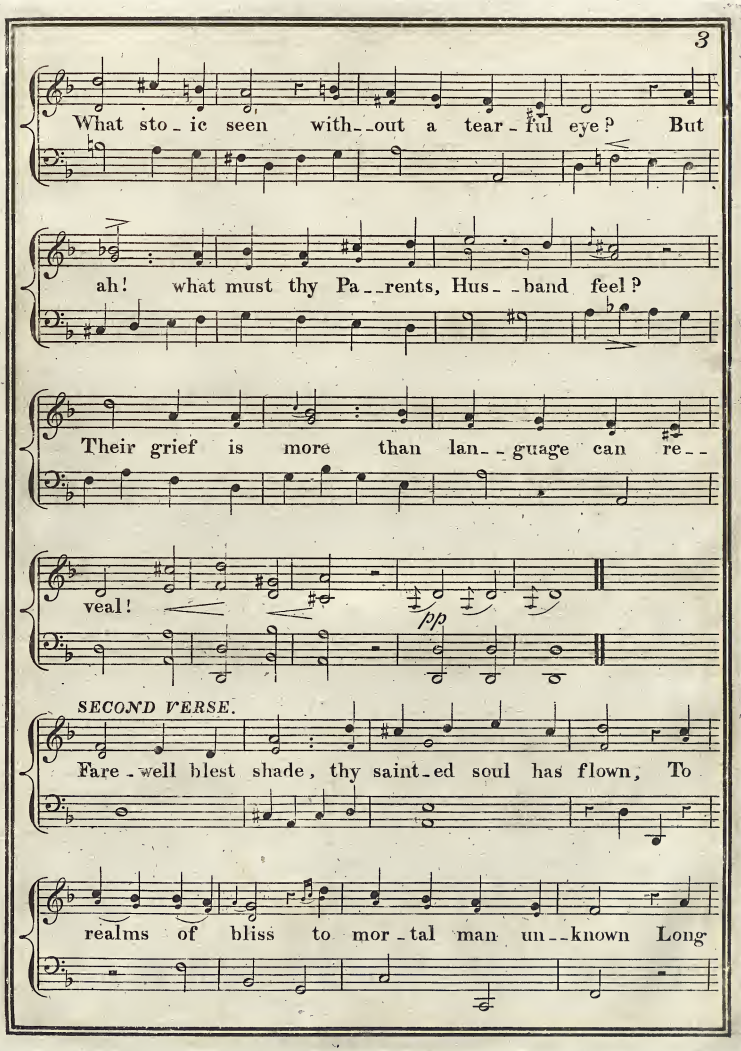
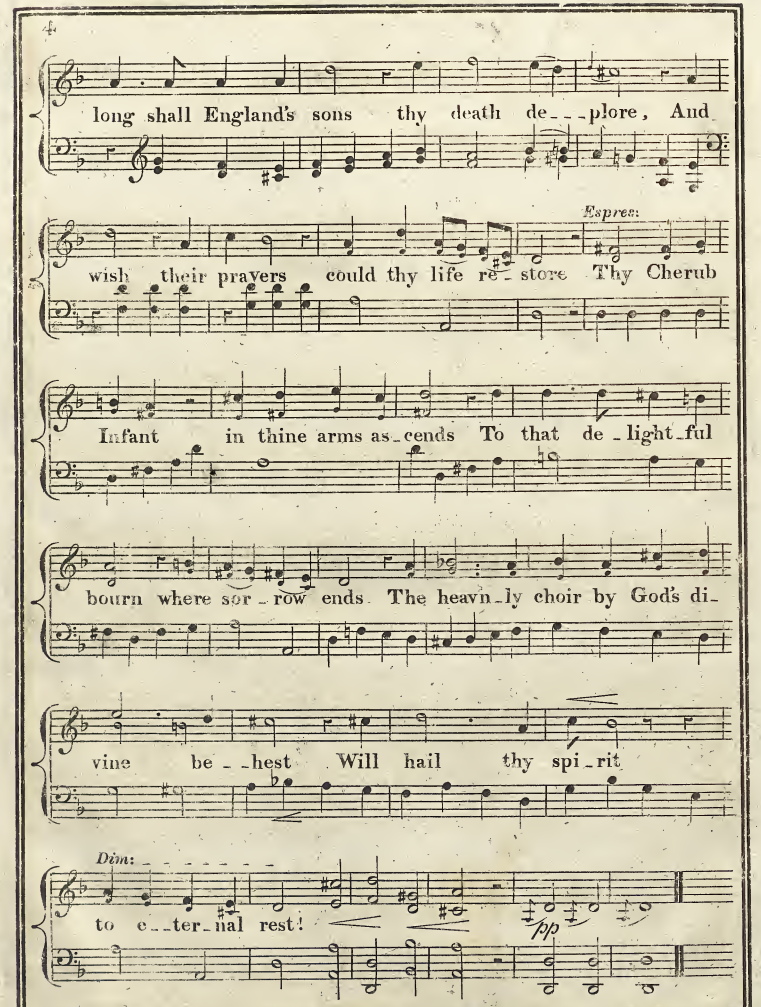

LENTO
p
Mourn England mourn, thy lovely Rose is
dead, Its beau_ties faded and its fragrance shed, Bri_
tannia's bright_est Hope, and Al___bion's pride
Fled and blighted when Cambria's Princess died!
Espress:
What heart but feels? what breast but heaves a sigh?


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

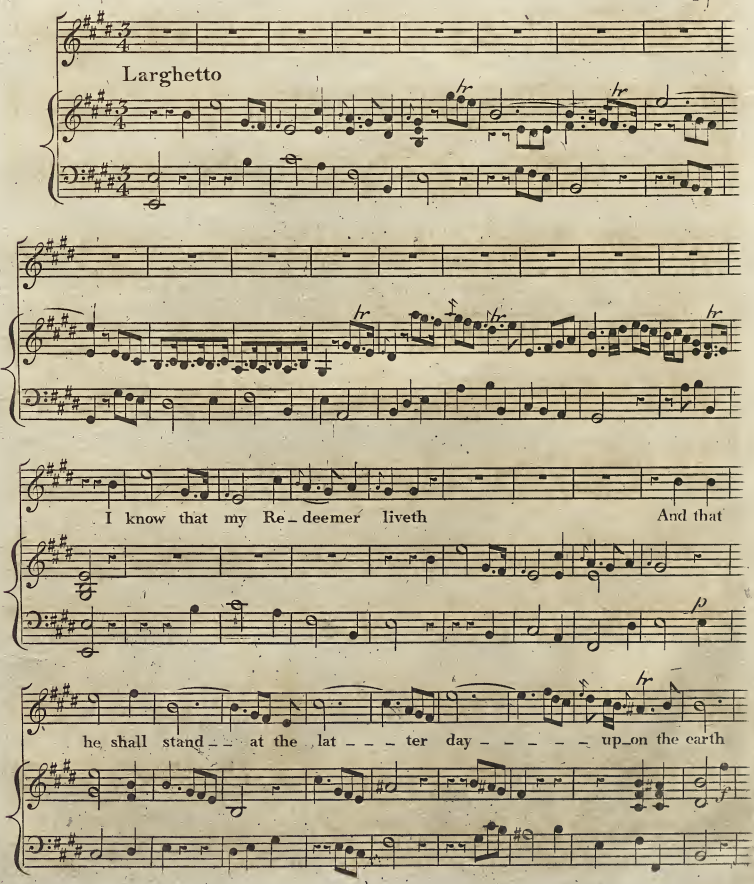

long shall England's sons thy death de---plore, And
Espres:
wish their prayers could thy life re-store Thy Cherub
Infant in thine arms as-cends To that de-light-ful
bourn where sor-row ends The heavn-ly choir by God's di-
vine be--hest Will hail thy spi-rit
Dim:
to e--ter-nal rest!
pp

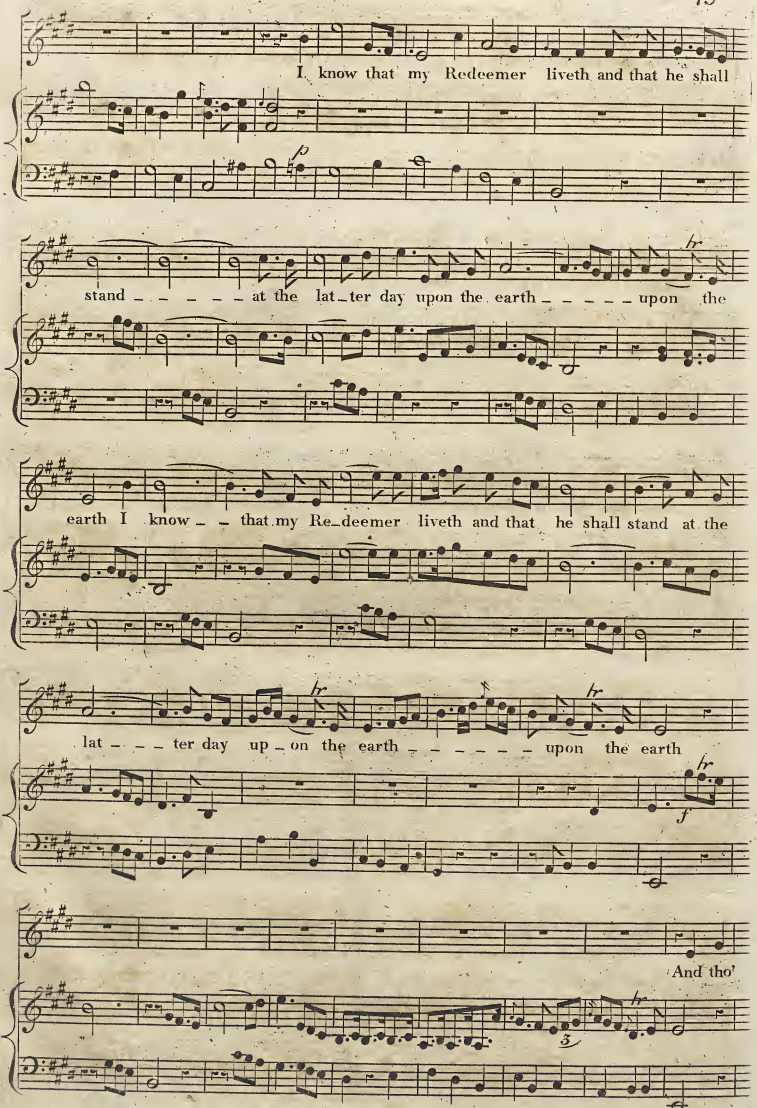
I KNOW THAT MY REDEEMER,

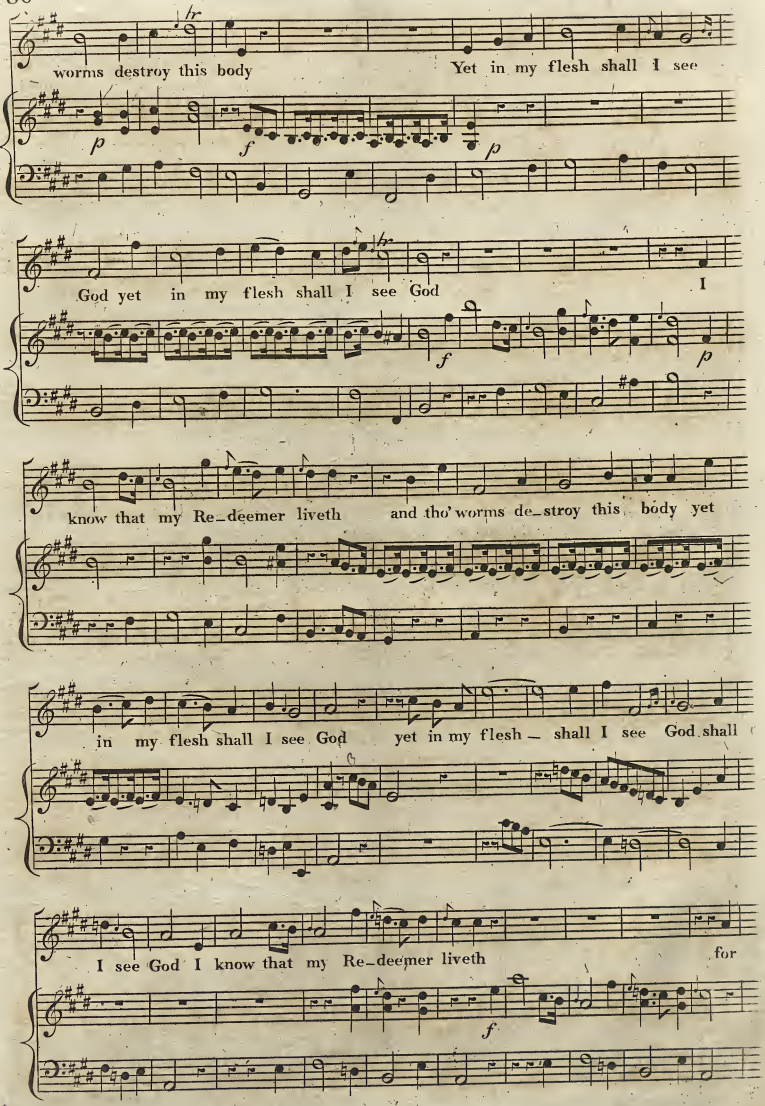
Composed by Handel ——— Arranged by Saffery

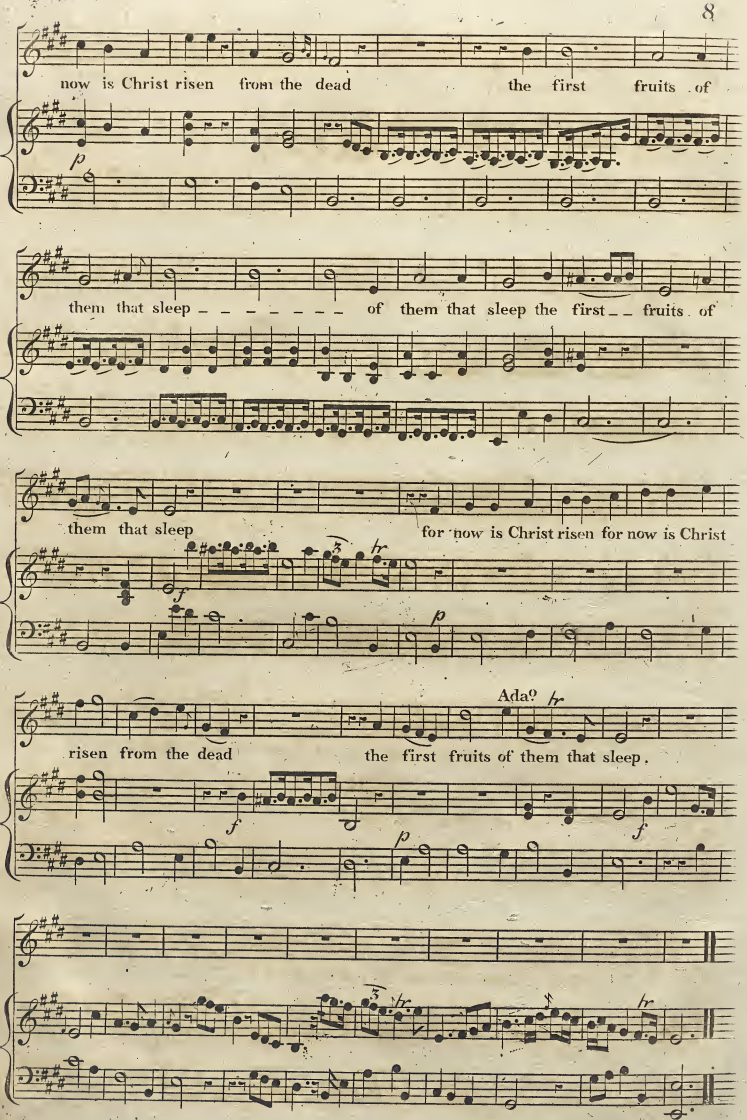
London, Printed by GOULDING & Co. 20, Soho Squ. & to be had at 7, Westmorland Str. Dublin.

1s.




I know that my Redeemer liveth and that he shall
p
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
f
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-stroy 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
them that sleep of them that sleep the first fruits of
them that sleep for now is Christ risen for now is Christ
Adag.
risen from the dead the first fruits of them that sleep.

ANGELS EVER BRIGHT AND FAIR.

BY HANDEL.

Printed for T. Gladman, N° 24, Middle Row Holborn.

Vio:1° & 2°

Accompaniment

O worse than death indeed lead me ye Guards, lead me or to y^e Rack, or to y^e Flames, I'll thank your gracio^us

Vio:1°

P F

Vio:2°

P F

Viola

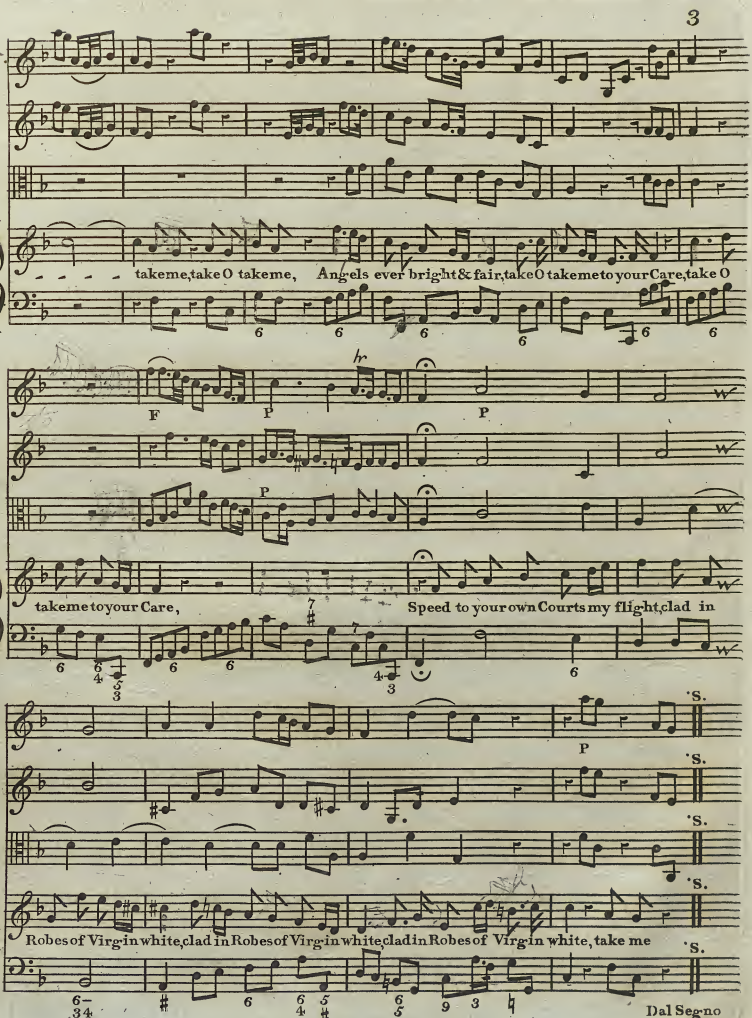
Larghetto

Mercy. Angels ever bright &

P mo

P

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


take me, take O take me, Angels ever bright & fair, take O take me to your Care, take O
F
P
P
P
take me to your Care,
Speed to your own Courts my flight, clad in
P
'S.
'S.
'S.
'S.
'S.
Robes of Virgin white, clad in Robes of Virgin white, clad in Robes of Virgin white, take me
Dal Segno

I HAVE SET GOD ALWAYS BEFORE ME,

a favorite Anthem,

from the Sixteenth Psalm, as performed at the

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of Her Royal Highness the

Princess Charlotte of Wales & Saxe Coburg,

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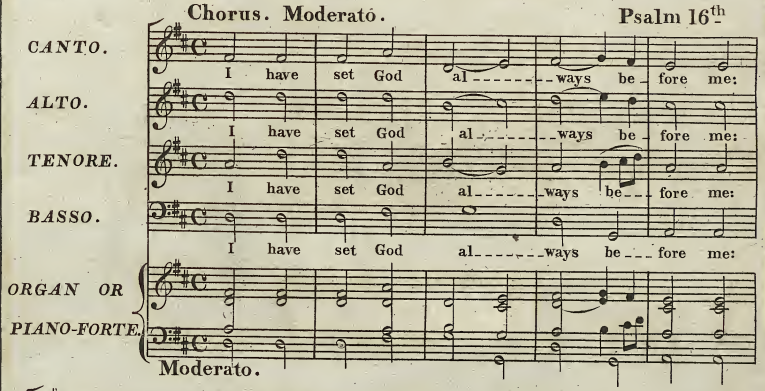
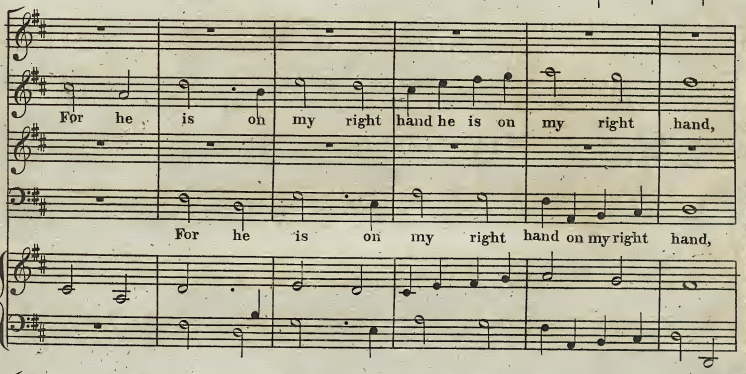
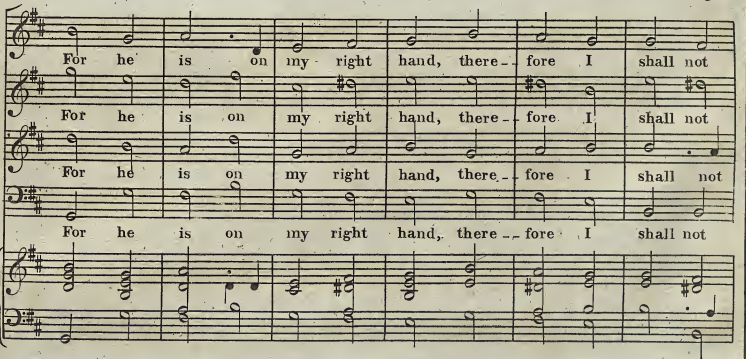
I HAVE SET GOD ALWAYS BEFORE ME.

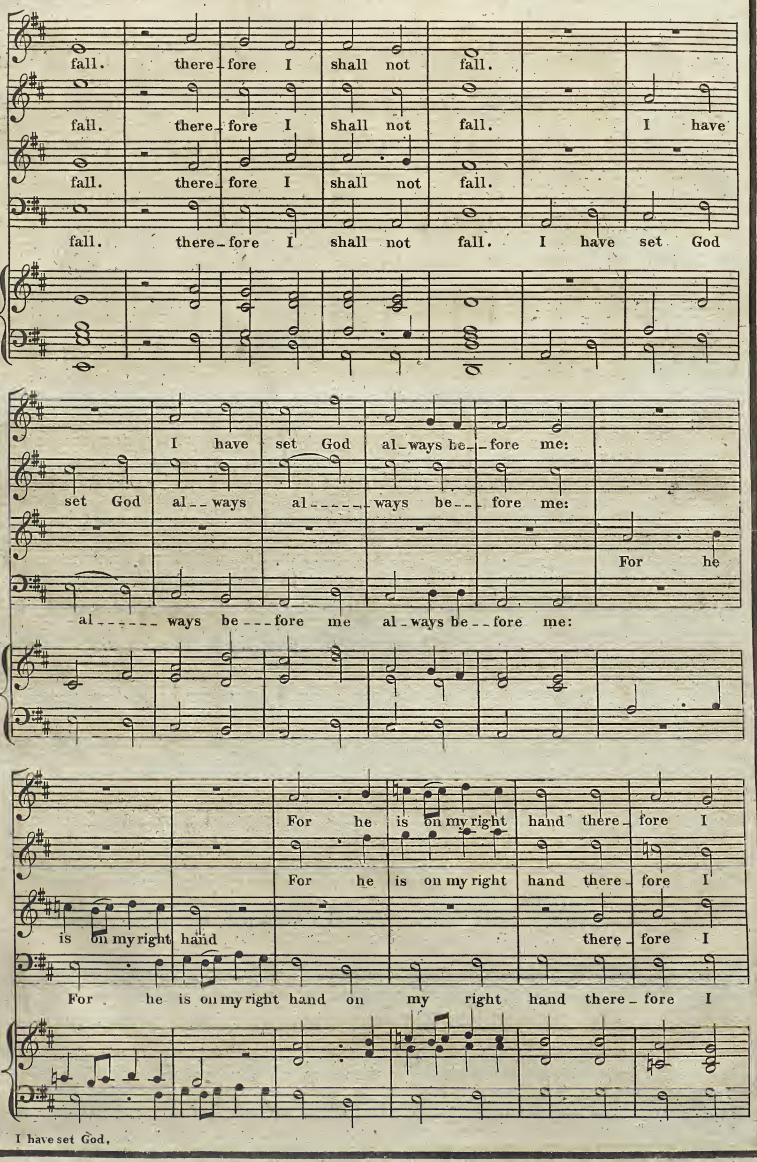
Chorus. Moderato. Psalm 16th

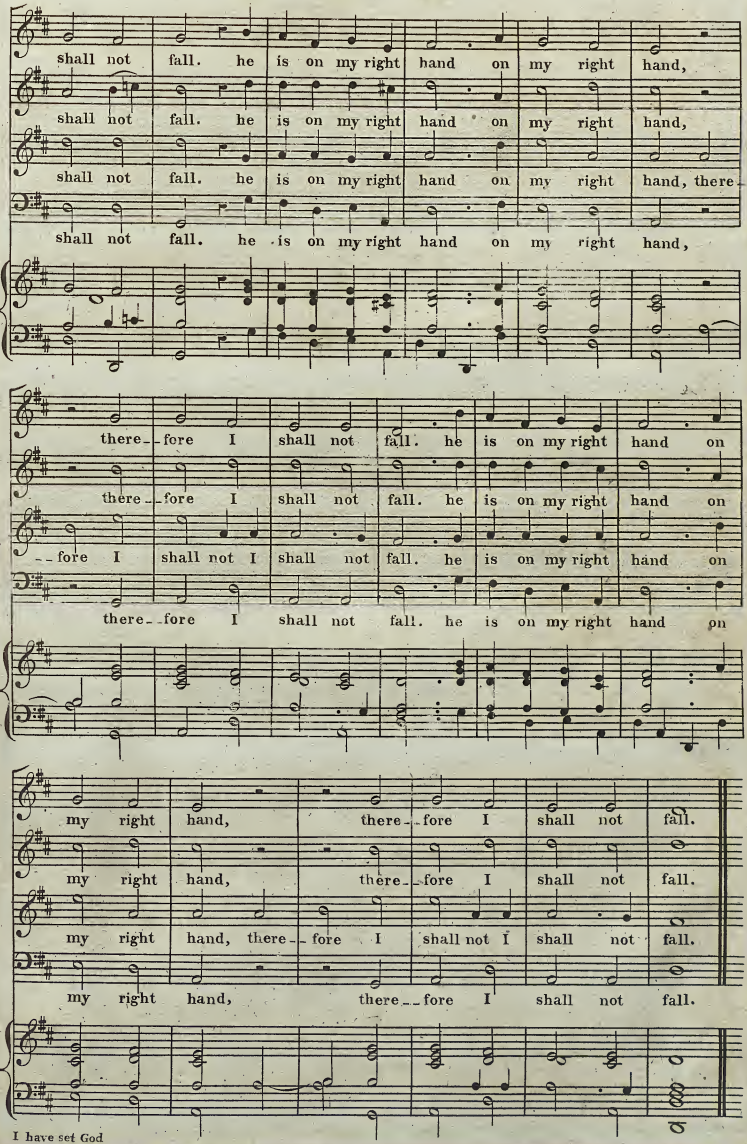




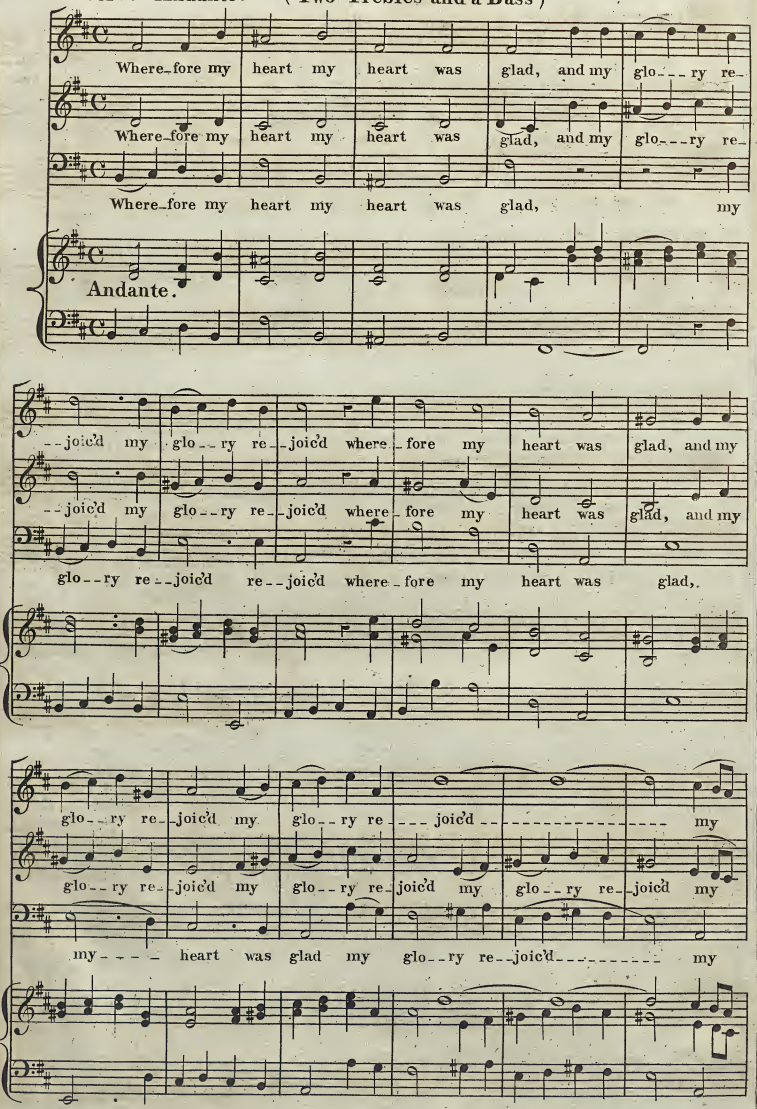


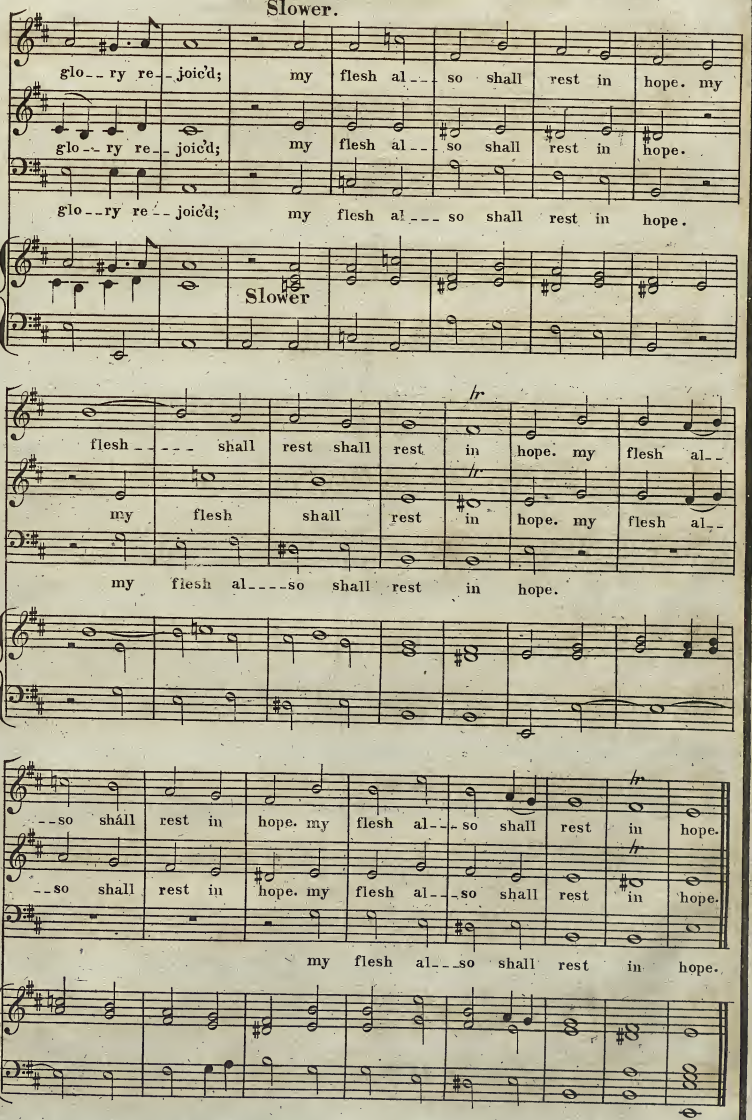
V. S.


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

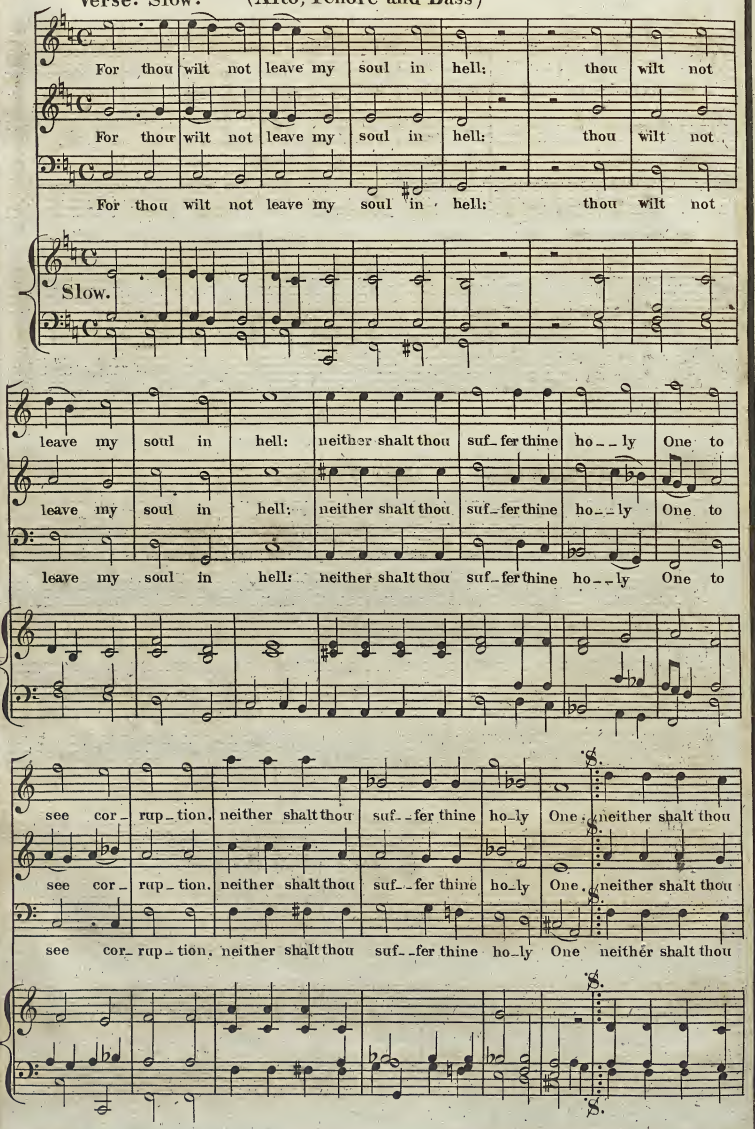

shall not fall. he is on my right hand on my right hand,
shall not fall. he is on my right hand on my right hand,
shall not fall. he is on my right hand on my right hand, there-
shall not fall. he is on my right hand on my right hand,
there-fore I shall not fall. he is on my right hand on
there-fore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

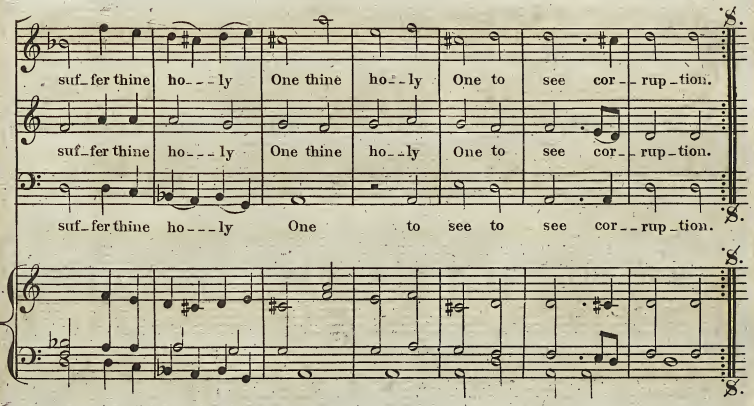
Verse. Andante. (Two Trebles and a Bass)



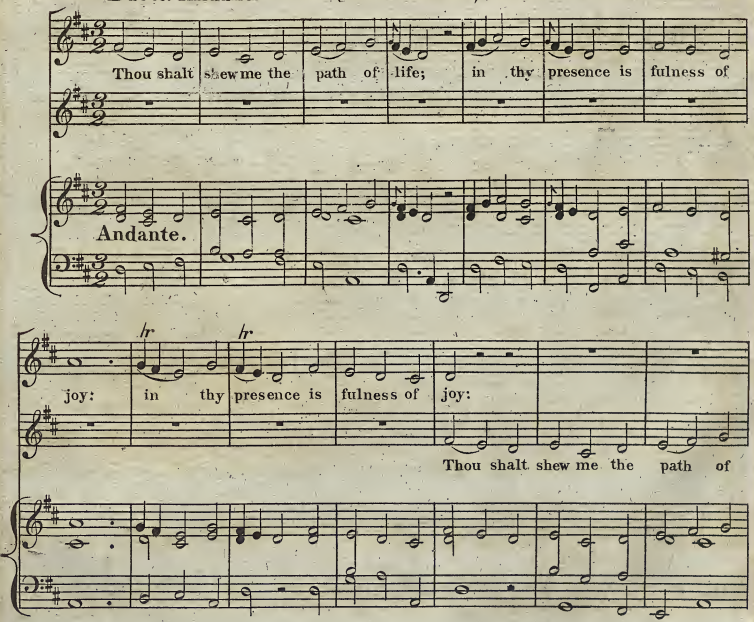

Slower.
glo--ry re--joic'd; my flesh al--so shall rest in hope. my
glo--ry re--joic'd; my flesh al--so shall rest in hope.
glo--ry re--joic'd; my flesh al--so shall rest in hope.
Slower
flesh----- shall rest shall rest in hope. my flesh al--
my flesh shall rest in hope. my flesh al--
my flesh al----so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

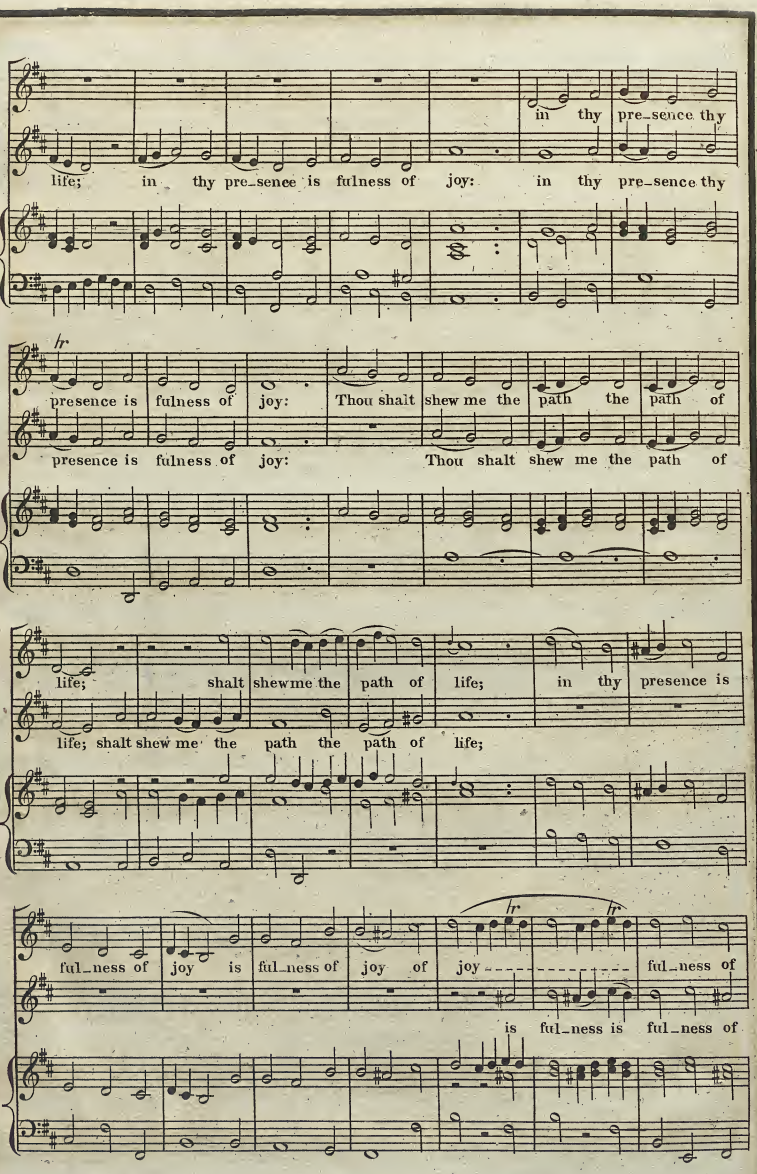
Verse. Slow. (Alto, Tenore and Bass)

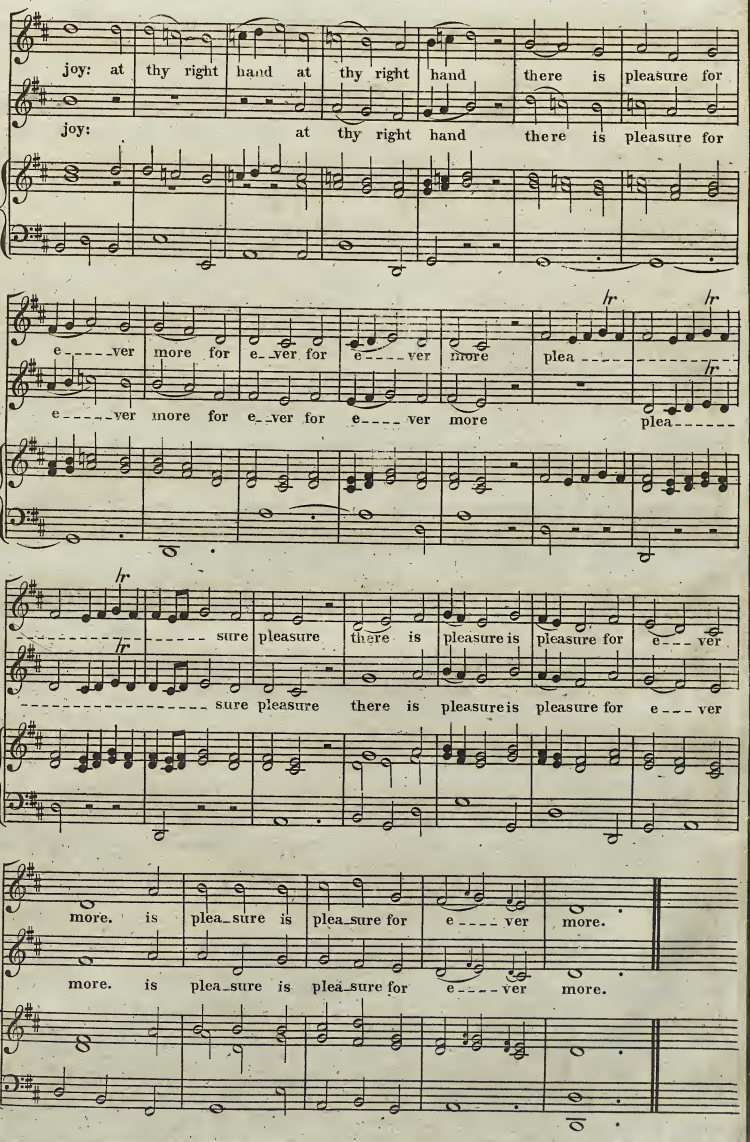




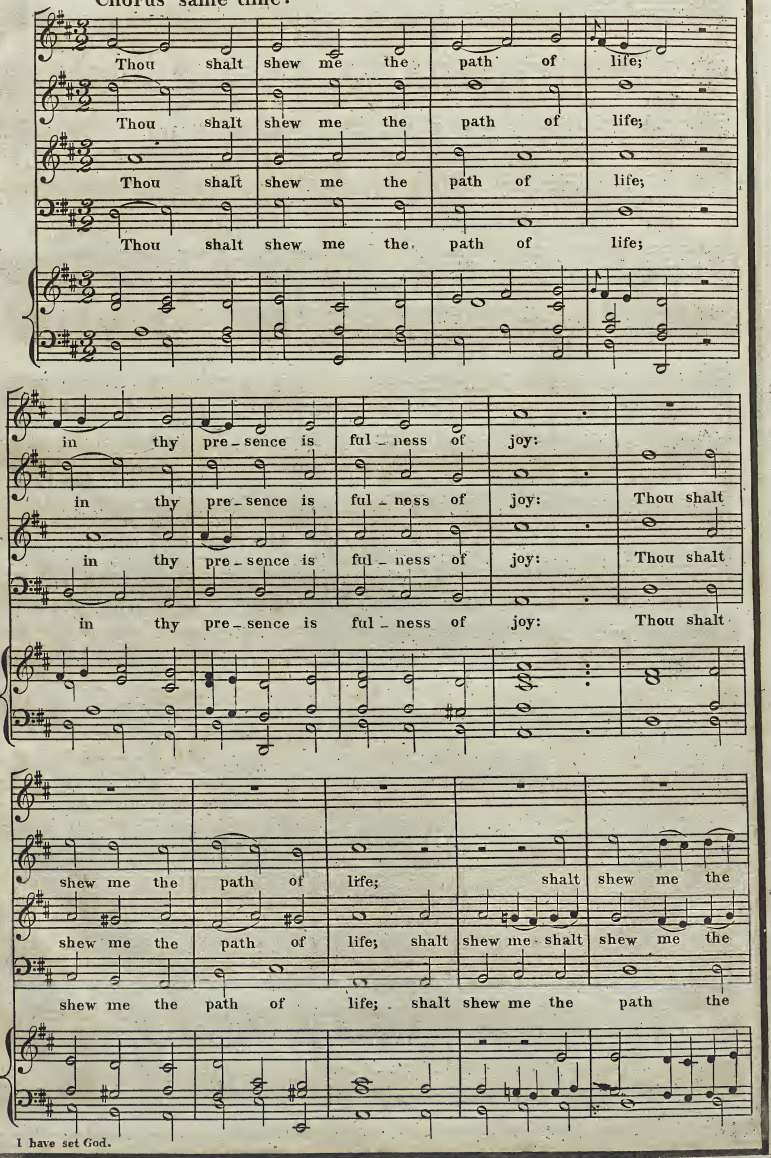
Duett. Andante. **(Two Trebles)**

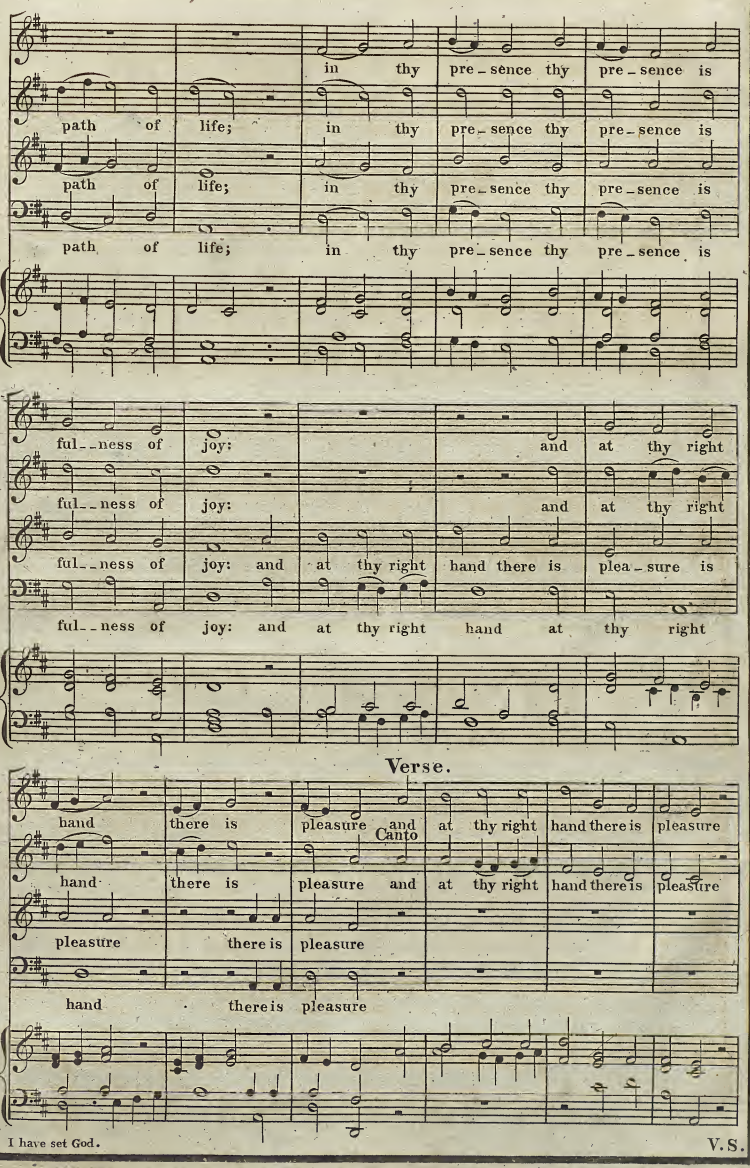



in thy pre-sence thy
life; in thy pre-sence is fulness of joy: in thy pre-sence thy
tr
presence is fulness of joy: Thou shalt shew me the path the path of
presence is fulness of joy: Thou shalt shew me the path of
life; shalt shew me the path of life; in thy presence is
life; shalt shew me the path the path of life;
tr tr
ful-ness of joy is ful-ness of joy of joy ful-ness of
is ful-ness is ful-ness of

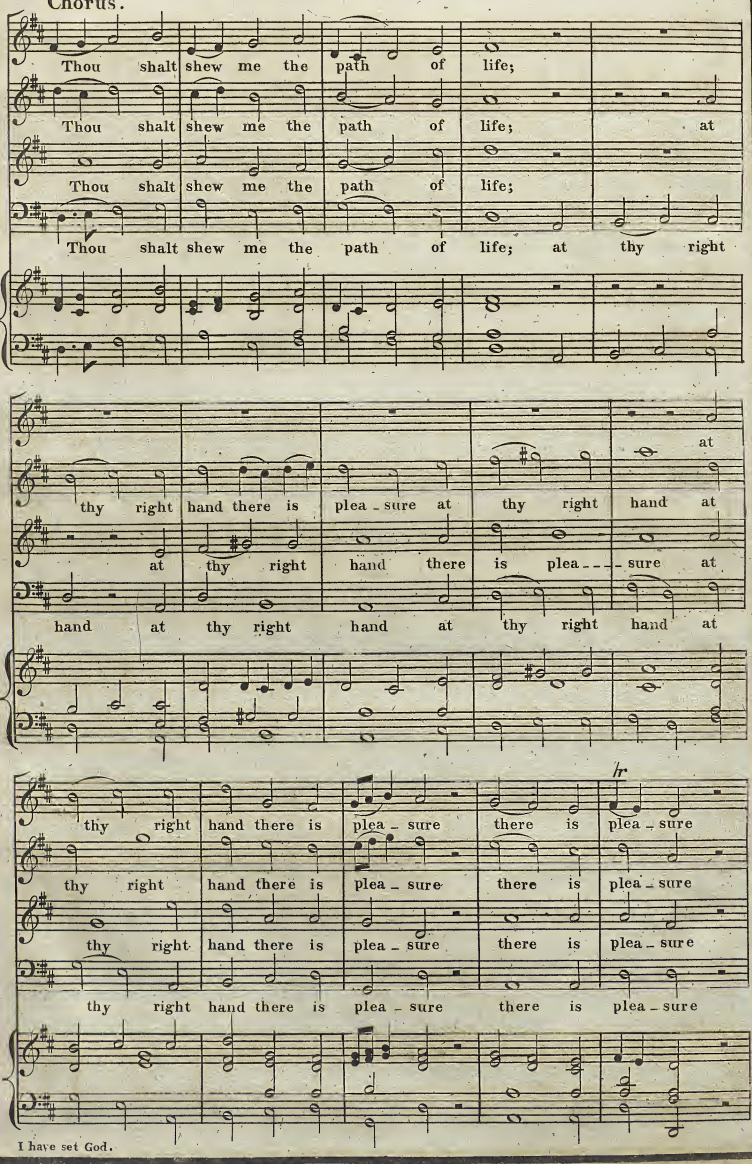

joy: at thy right hand at thy right hand there is pleasure for
joy: at thy right hand there is pleasure for
e - - - - ver more for e - ver for e - - - - ver more plea - - - - - - - - - - - -
e - - - - ver more for e - ver for e - - - - ver more plea - - - - - -
- - - - - - - - - - - - - - - - - - sure 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.

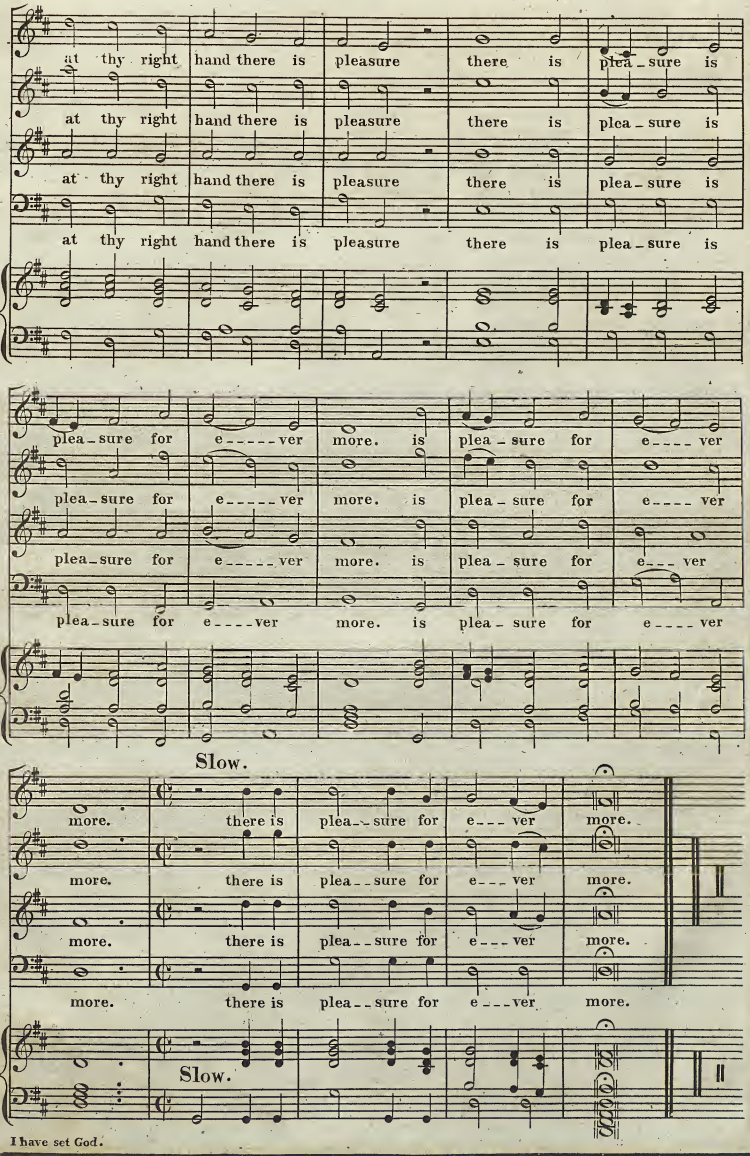
Chorus same time.




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



I have set God.

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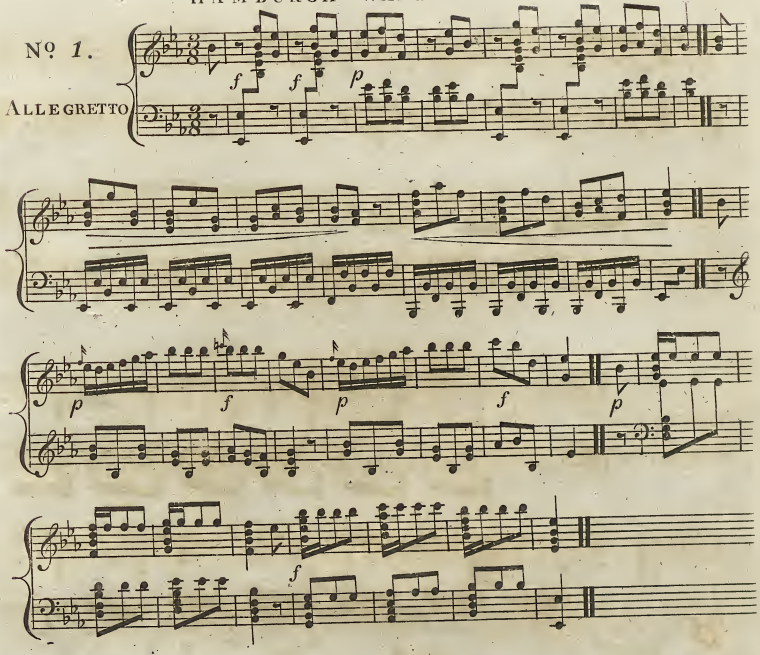
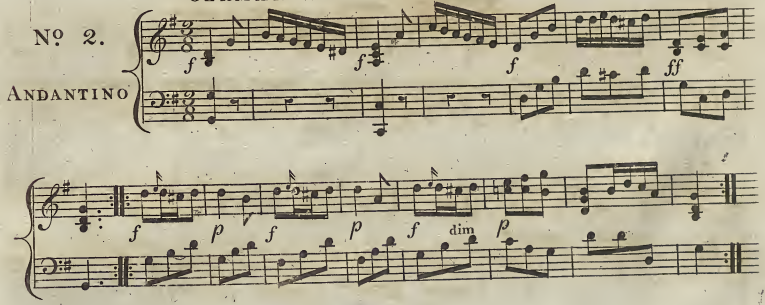
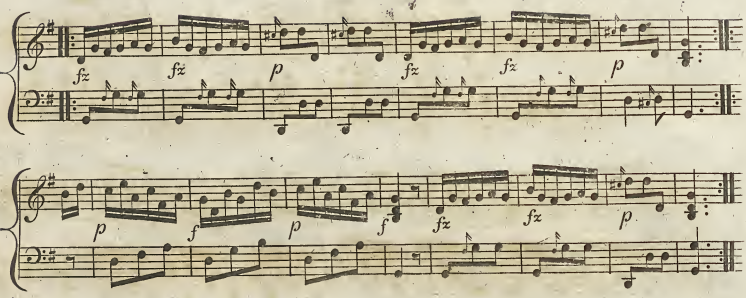


GERMAN WALTZ.

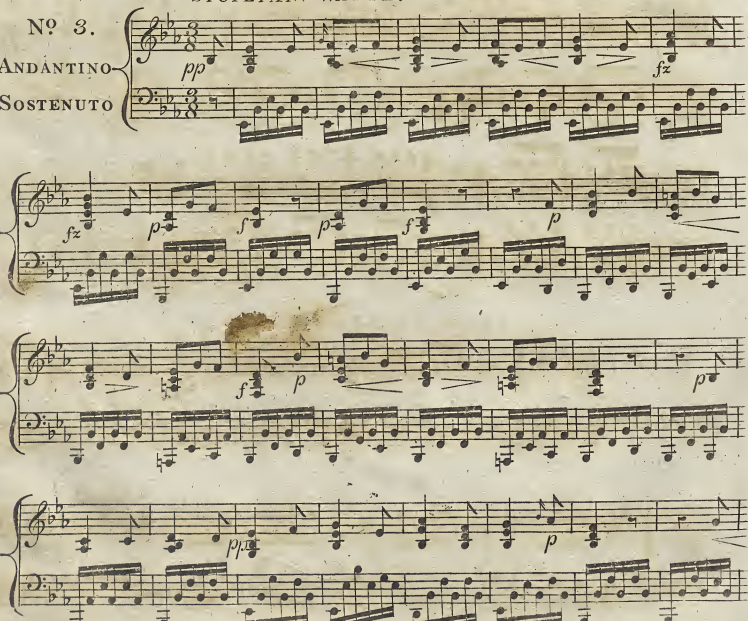


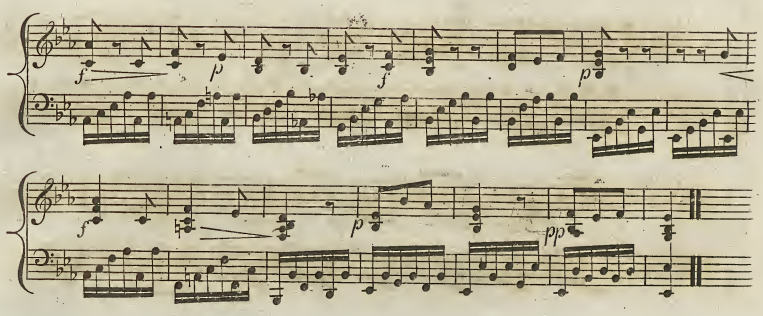


SICILIAN WALTZ.

Nº 3.

ANDANTINO SOSTENUTO

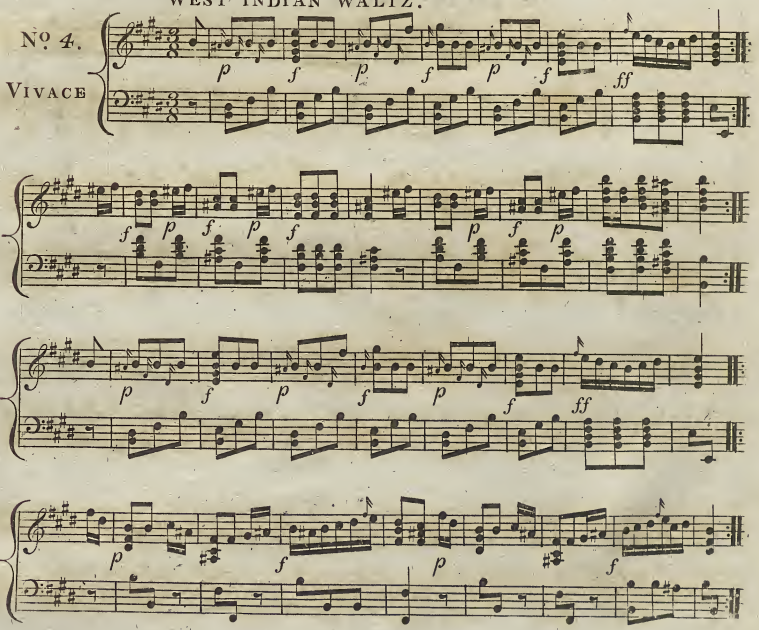




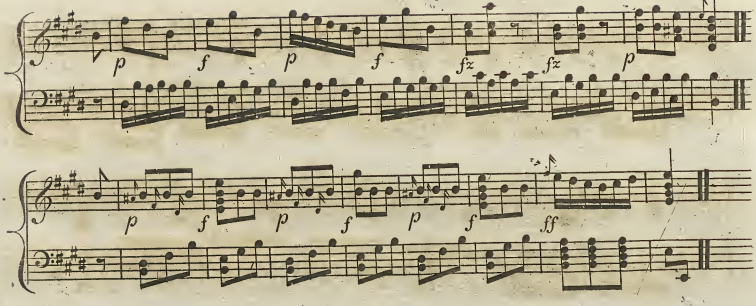
WEST INDIAN WALTZ.

No. 4.

VIVACE



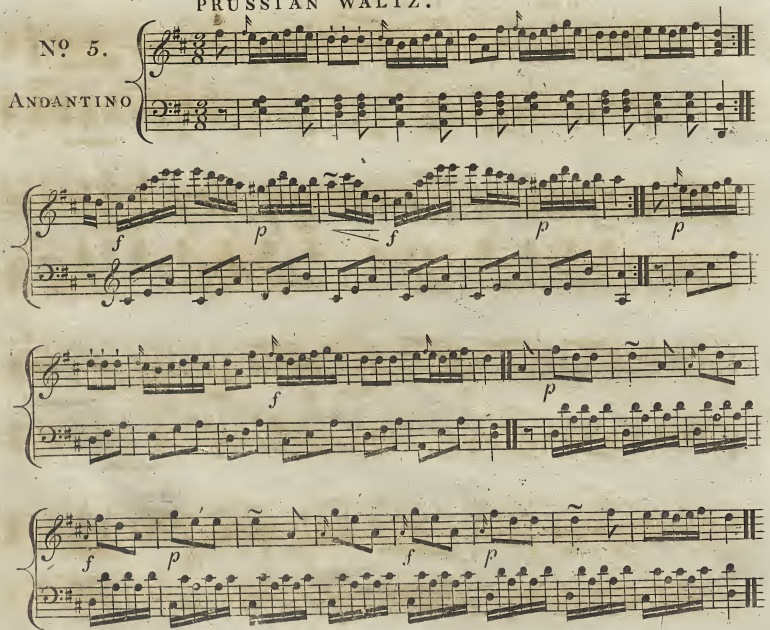
V.S.



PRUSSIAN WALTZ.

No. 5.

ANDANTINO



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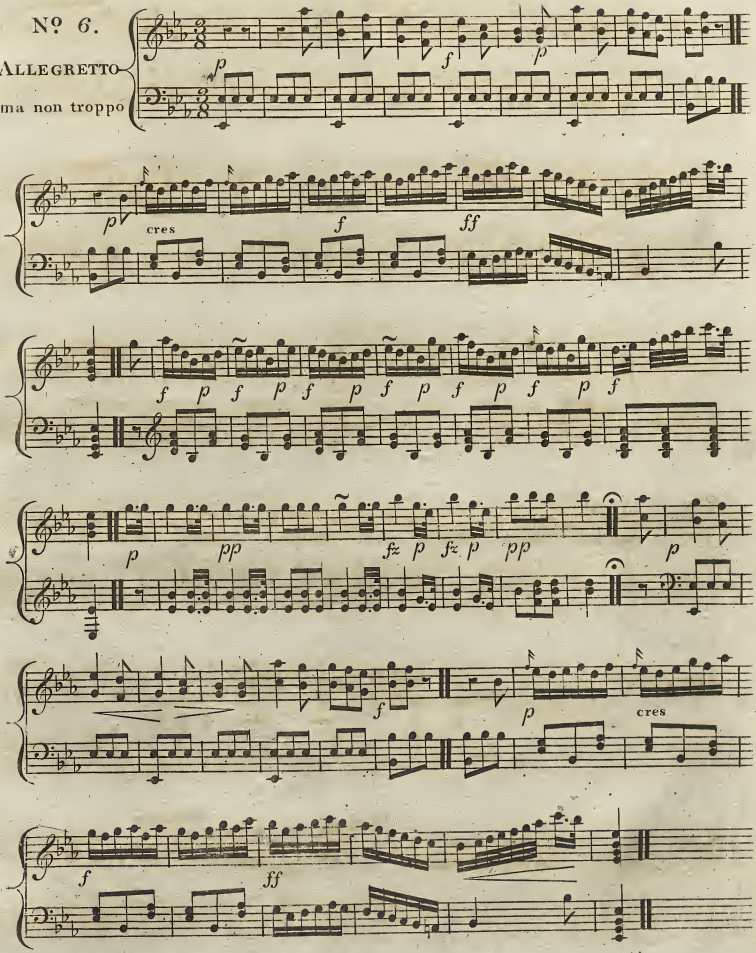
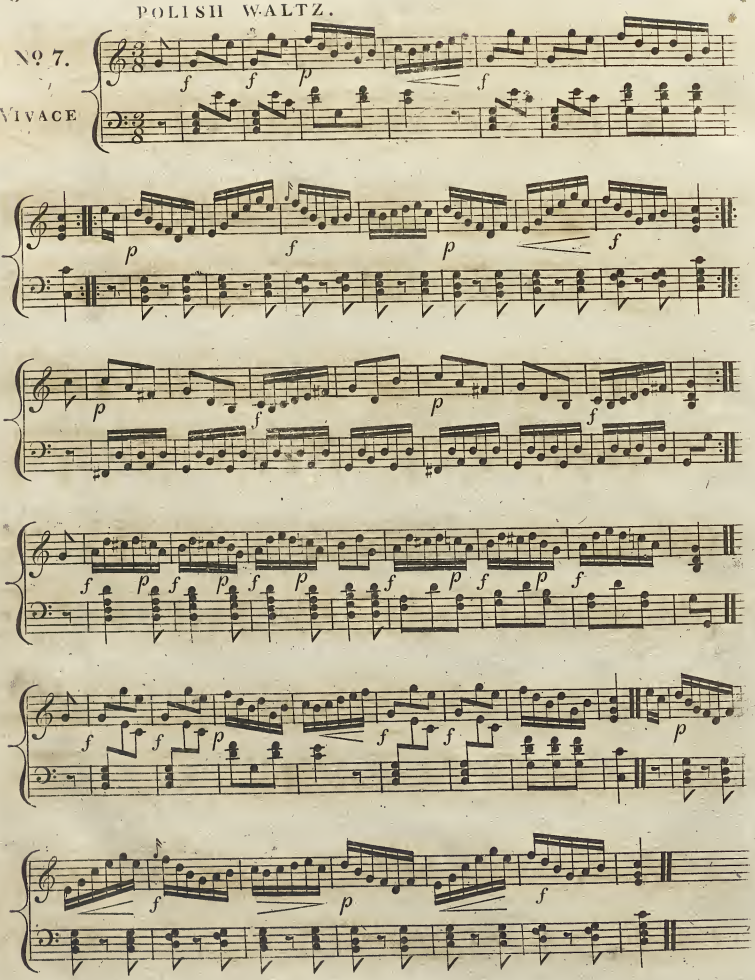


POLISH WALTZ.

No 7.

VIVACE



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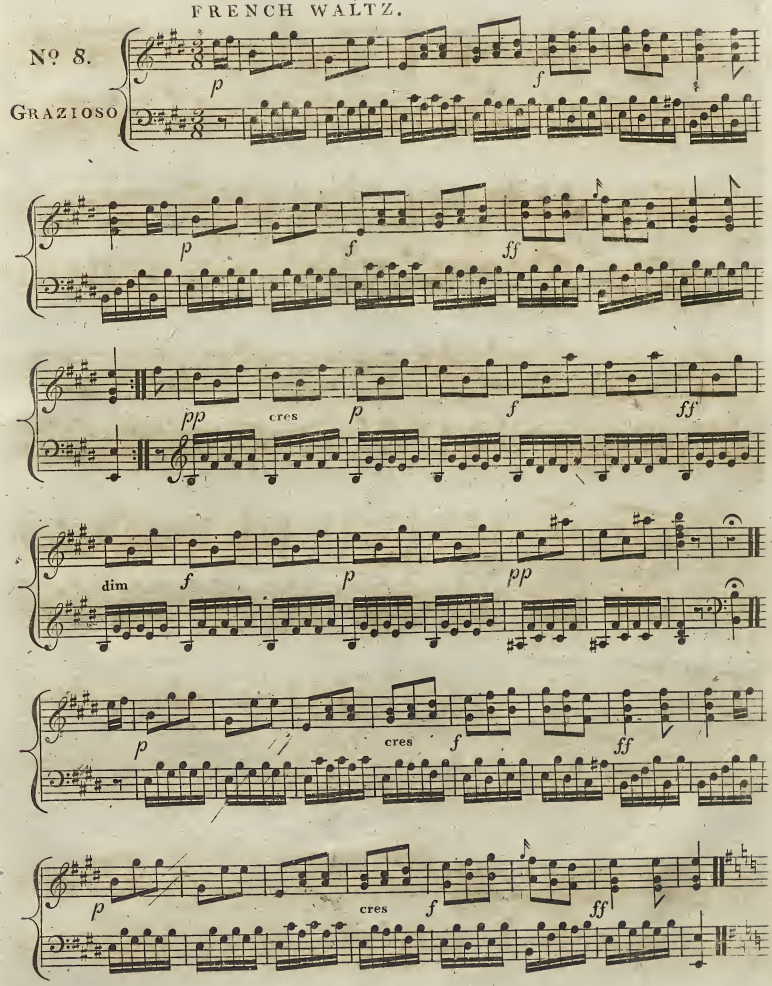
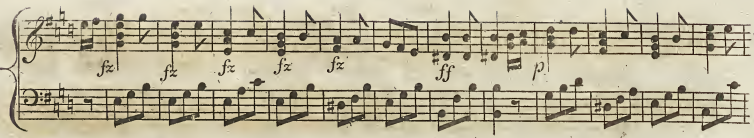
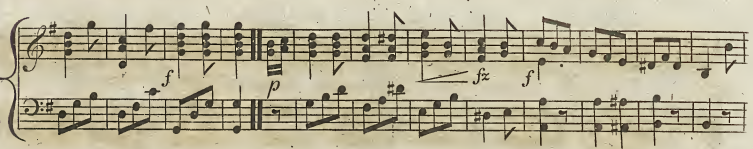
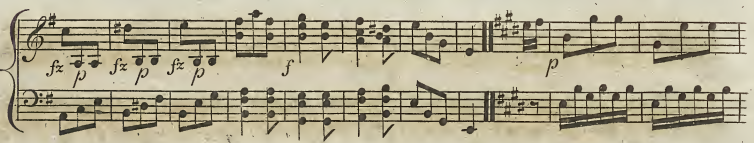
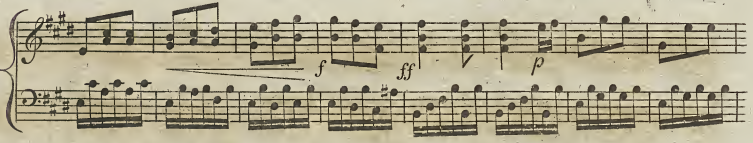
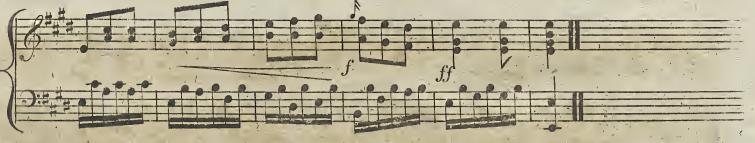






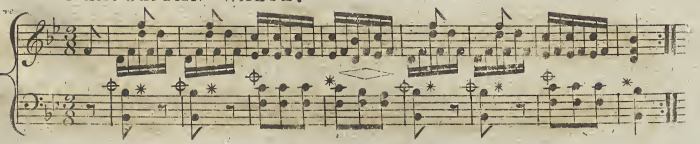


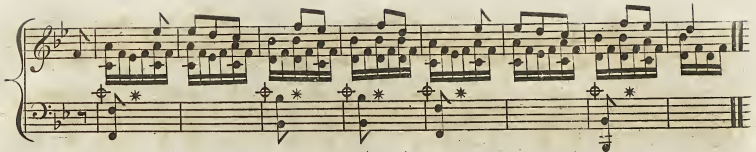


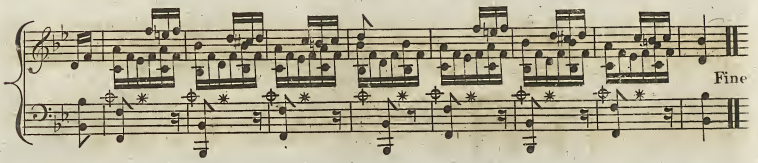


NEAPOLITAN WALTZ.

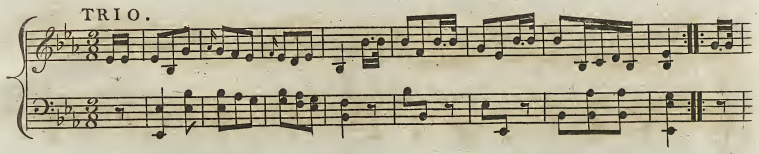
No 9.

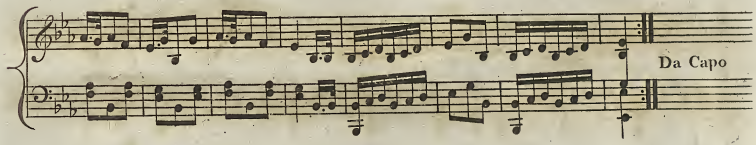






TRIO.

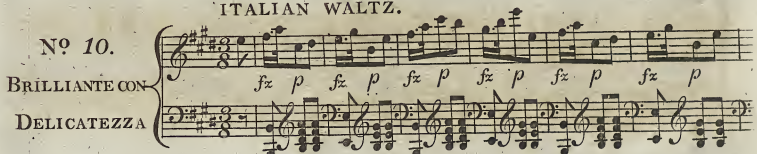


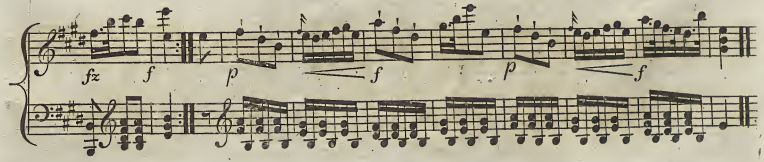


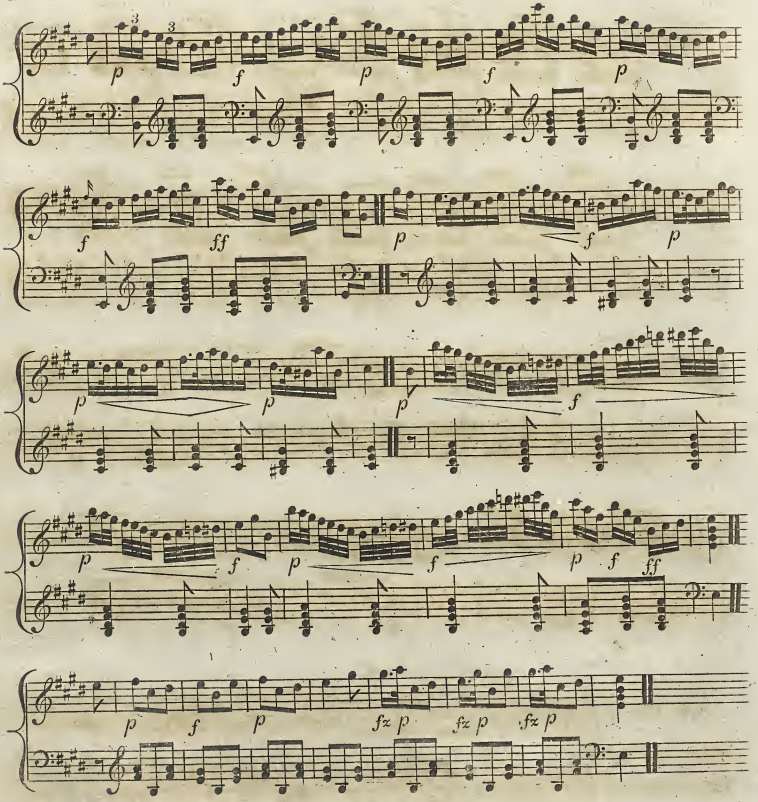
ITALIAN WALTZ.

Nº *10.*

BRILLIANTE CON DELICATEZZA







SPANISH WALTZ

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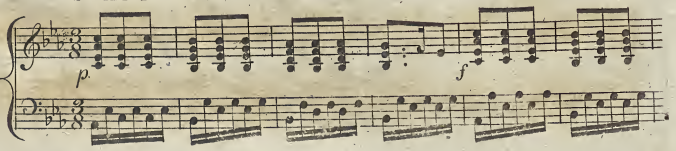

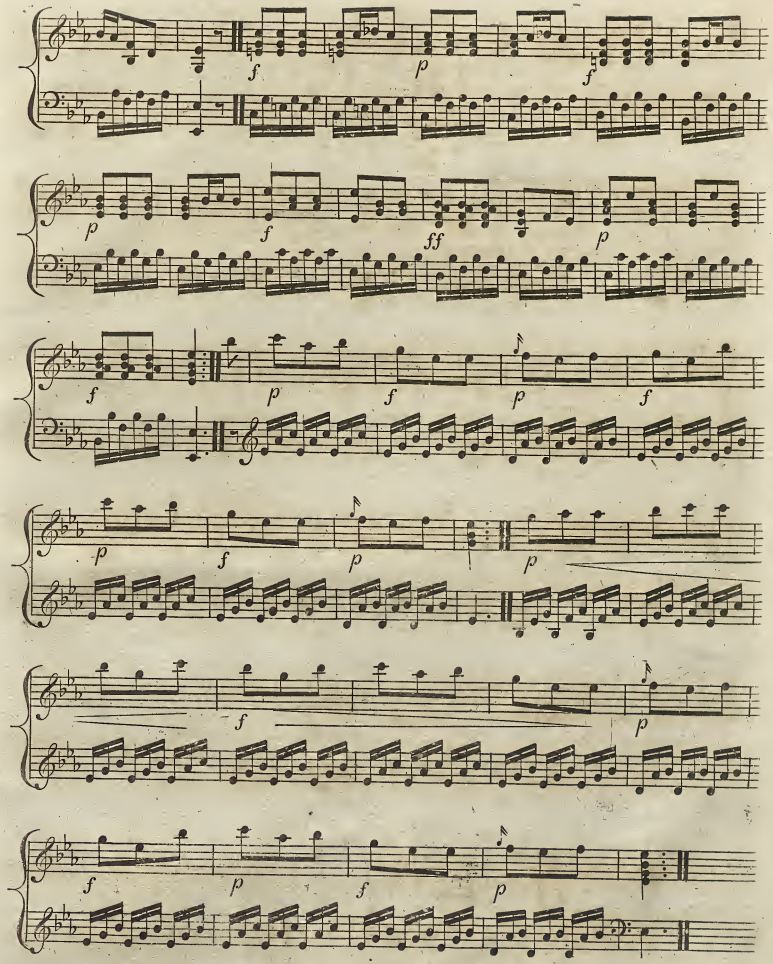
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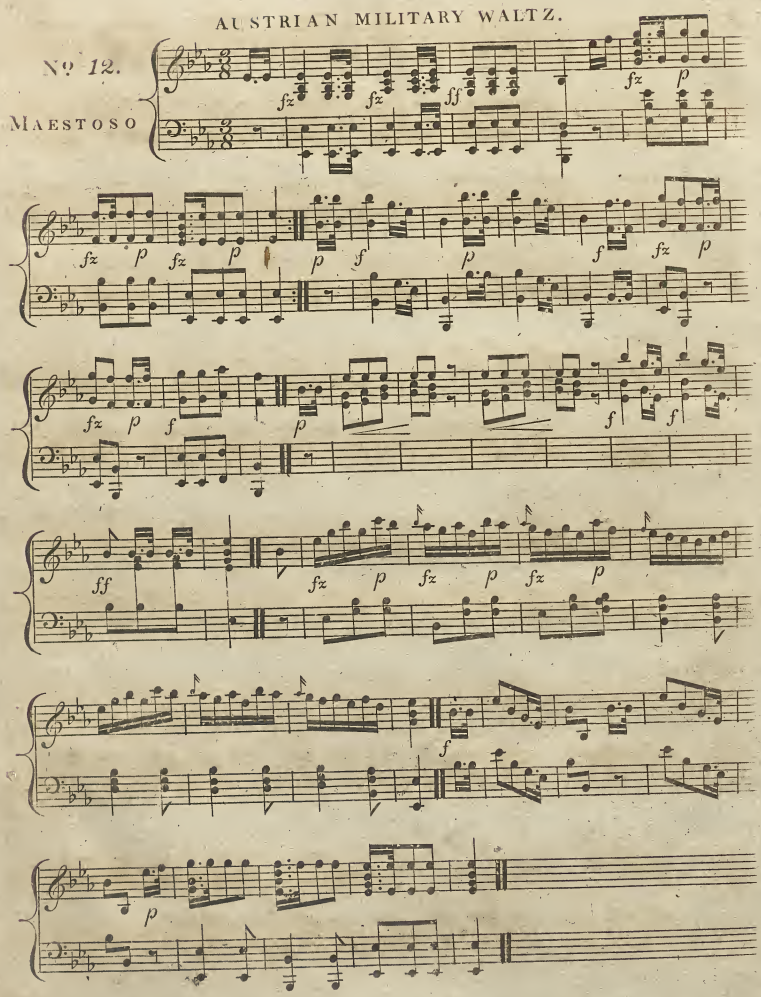
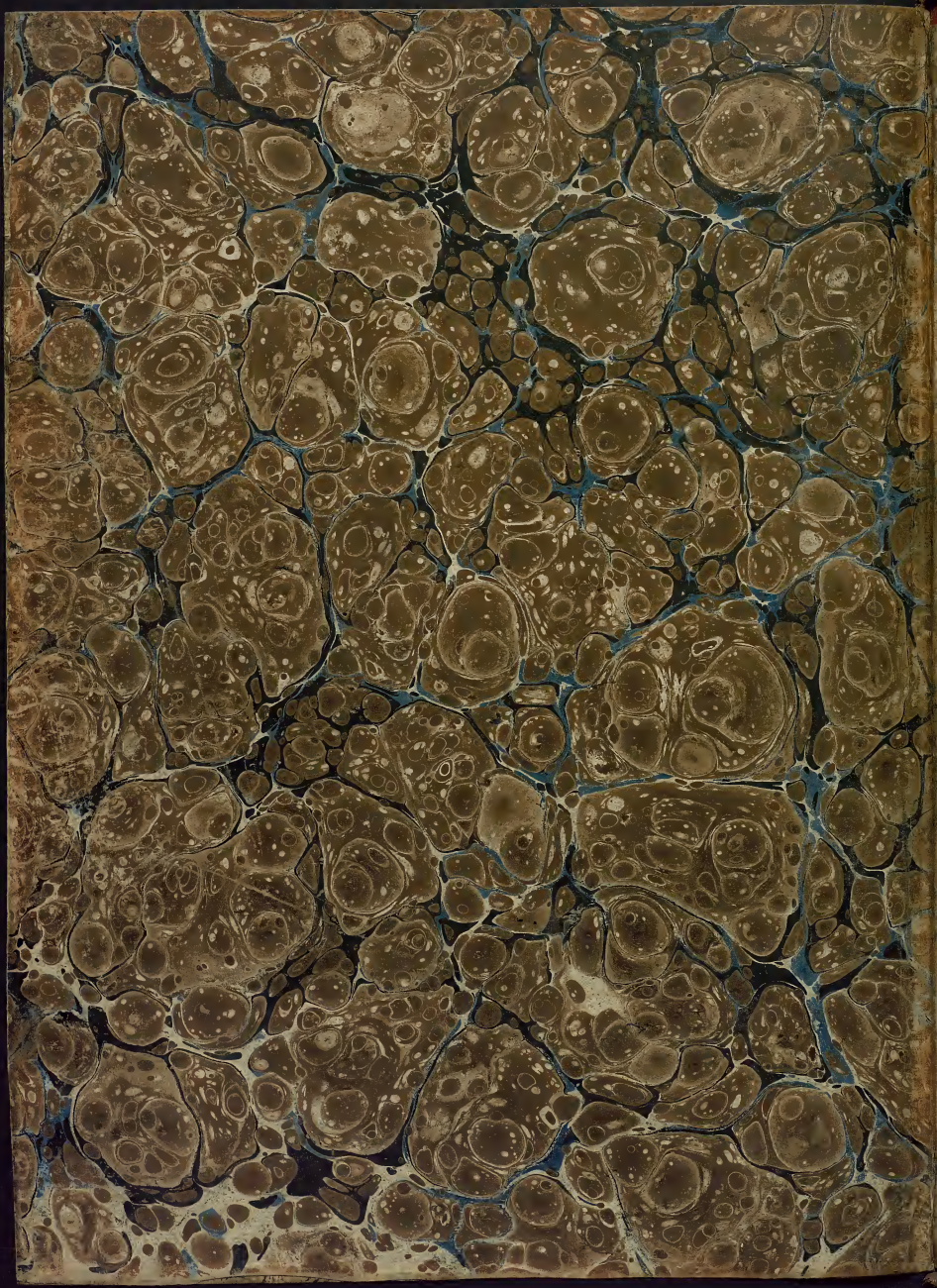
AUSTRIAN MILITARY WALTZ.





PIANO

FORTE