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Thomas

	430	612.0
1		
2	2	57.2
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21		42
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62		

2	57.2
152	325.0

2  
Since then I'm Doom'd

Sung by Mrs. Jordan in the Spoil'd Child

London Printed by G Walker Great Portland Street N<sup>o</sup> 106

Price 6<sup>d</sup>

Allegretto

Since then I'm doom'd this

The music consists of five staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "Since then I'm doom'd this". The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "fad reverse to prove, To quit each ob-ject of my in-fant care, Torn from an". The third staff continues with a bass clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "ho-noured Pa-rent's tender Love, And driv'n the keenest, keenest storms of Fate to". The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "bear, Ah! but for-give me, pitied let me part, Ah! but for-give me, pitied let me". The fifth staff continues with a bass clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "part, Your Frowns, too sure, would break my sink-ing heart, your Frowns, too sure, would". The final staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "break my sink-ing, sink ing heart."

2

Where' e'er I go, what e'er my lowly state,  
Yet grateful mem'ry, still shall linger here,  
And when, perhaps you're musing o'er my Fate,  
You still may greet me with a tender Tear,  
Ah, then forgive me, pitied let me part,  
Your Frowns, too sure, would break my sink-ing heart.

# YE O YEO.

3

Presto

I am a brisk and sprightly

Lad, but just come home from Sea, Sir, Of all the Lives I ever led, A Sailor's Life for  
 me, Sir, Yeo, Yeo, Yeo, Yeo, Yeo, Yeo, Yeo, Yeo, Yeo, Whilst the Boat-swain  
 pipes all hands, with Yeo, Yeo, Yeo, Yeo, Yeo, Sir.

2

What Girl but loves the merry Tar,  
 We o'er the Ocean roam, Sir,  
 In evry Clime we find a Port,  
 In every Port a Home Sir,  
 Yeo, Yeo, &c;

But when our Country's Foes are nigh,  
 Each hastens to his Gun, Sir,  
 We make the boasting Frenchmen fly,  
 An bang the haughty Don Sir,  
 Yeo, Yeo, &c;

4

Our Foes subdued, once more on Shore,  
 We spend our Cash with glee, Sir,  
 And when all's gone, we drown our Care,  
 And out again to Sea, Sir,  
 Yeo, Yeo, &c;

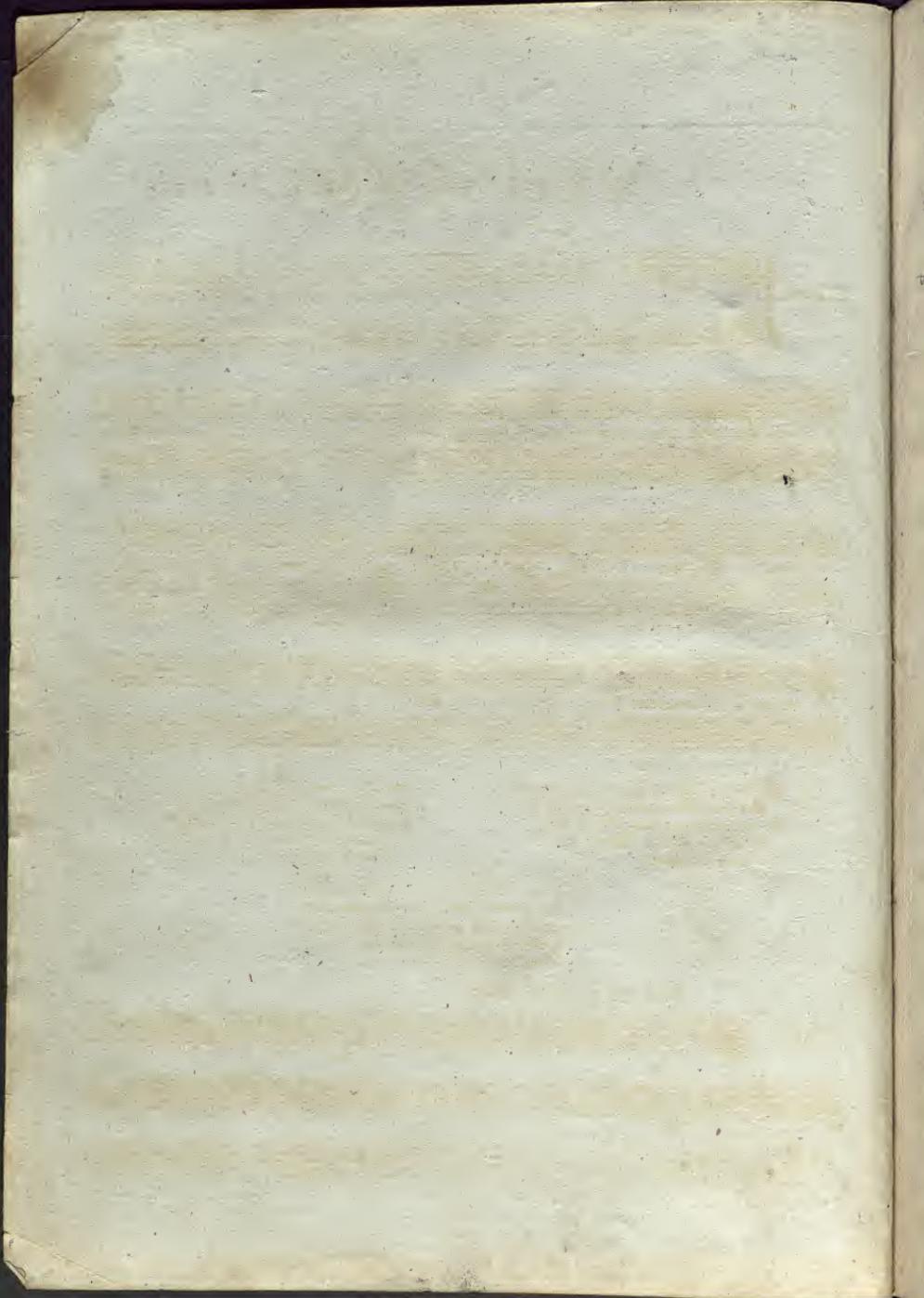
For the German Flute.

Presto

Sy

So

Sy



Friy 4-16

Sun 2-6

Tuesday 5-6

Wednesday 5-6

# YET A WHILE SWEET SLEEP.

No. 22.

IN CYMON

Pr. 3d

LONDON. Printed by the POLYHYMNIAN Company, & Sold Wholesale by G. WALKER 106 G<sup>t</sup> Portland St.

YET A WHILE SWEET SLEEP.

IN CYMON

Pr. 3d

LONDON. Printed by the POLYHYMNIAN Company, & Sold Wholesale by G. WALKER 106 G<sup>t</sup> Portland St.

R.G.O. V.A.

Yet awhile sweet Sleep de = cieve me

fold me in thy dow = ny Arms let not Care awake to Grieve me full it withthe

po = = tent charms I a Tur = tle doom'd to stray

quitting yours= the Pa = = = rents nest find each bird a Bird of Prey Sorrowknows not

where to rest find each Bird a Bird of Prey Sorrowknows not where forest

Sor = = = row knows not where= to rest.

## LOVERS WHO LISTEN

No. 42. Sung by Sig<sup>a</sup> STORACE in the OPERA of the PIRATES.Pr. 1<sup>s</sup>LONDON. Printed by the POLYHYMNIAN Company. & Sold Wholesale by G. WALKER 106 G<sup>t</sup>. Portland Str.

ANDANTE SOSTENUTO. *f*

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The tempo is Andante Sostenuto, indicated by a 'f' below the staff. The key signature changes from G major to D major and then to A major. The lyrics are integrated into the musical phrases. The vocal part starts with a melodic line, followed by a piano section, then the vocal part continues with the lyrics, and so on. The piano part provides harmonic support throughout the piece.

Lovers who listen to reason's persuasion, praise for the novelty surely may claim;

Lovers who hearken to friendship's persuasion, to friendship's per-sua-tion,

praise for the novelty the novelty may claim. praise for the novelty the

novelty may claim. the novelty may claim. Of fate so

barbarous of fate so barbarous they'll find no occasion to charge with the faults to

charge with the faults for which folly's to blame for which folly's to blame.

# LOVELY NYMPH

SUNG BY M<sup>r</sup>. KELLY IN THE BURLETTA OF MIDAS.

N<sup>o</sup>. 98.

LONDON. Printed by the POLYHYMNIAN Company. & Sold Wholesale by G. WALKER 106 G<sup>t</sup>. Portland St.

**ANDANTE**

Love = ly

Nymph as = usage my Anguish, at your feet a ten = der swain

Prays you will not let him Languish one kind. look woud esse his

Pain. Did you know the Lad that courts you He not long need

sue in vain, Prince of Song of ' Dance, of sports, you

scarce will meet his like a = gain. gain.

1<sup>st</sup> S. 2<sup>d</sup>  
S.

1. 1. 1. 1.

1. 1. 1. 1. 1. 1.

6

AH CAN I E'ER FORGET THEE LOVE,  
*A Caratina, Sung with much Applause*

BY  
Mr. Sinclair,

at the

THEATRE ROYAL, COVENT GARDEN,  
in the Revived Opera, called the

LORD OF THE MANOR,

Composed by

HENRY R. BISHOP,

Composer and Director of the Music to the Theatre Royal, Covent Garden.

WORDS BY CHARLES DIBDIN Esq<sup>r</sup>.

Buct at Sta. Hall.

Price 16.

London Printed by Goulding & C<sup>o</sup>; Soho Square & 7, Westmoreland St, Dublin.

ANDANTE      AMOROSO.

Loco

Dol

f

p

TRUMORE

Ah can I e'er forget thee Love! When far from thee a-way, Should

p

grief - a pang supply ill pay thee sigh for sigh pay sigh, for sigh --  
 Cres. Dim.  
 Ah! can I e'er forget thee Ah! can I e'er forget thee Ah! can I e'er forget thee Love No  
 never!  
 When thy charms recollect = ing, Can  
 fancy ever ever rove - - - On thy virtues reflect = ing, Can  
 f p

ad lib.

Time e'er weaken Love! — Ah! can I e'er for get thee Love! When

far - from me a = way - Should grief - - a pang supply I'll pay thee sigh for

Cres. Dim. pp e Sotto Voce

sigh pay sigh for sigh - — Ah! can I e'er forget thee Ah! can I e'er forget thee

Dim. pp

Ah can I e'er for get thee Love - - No never!

mf ff

Lord of the Manor. V.S.

This is a handwritten musical score for three voices (Treble, Alto, Bass) in G major. The score is divided into six systems by brace lines. The vocal parts are written on four-line staffs. The first two systems start with a treble clef, the third and fourth with an alto clef, and the fifth and sixth with a bass clef. The key signature changes between G major (no sharps or flats) and F# major (one sharp). The music includes various dynamics such as 'ad lib.', 'Cres.', 'Dim.', 'pp', and 'Sotto Voce'. The lyrics describe a lover's despair over separation and a desire to remain with their beloved. The score concludes with a final section labeled 'Lord of the Manor.' and 'V.S.'.

Voce.

Ah no! returning thou shalt find, To meet if now we part, -- Thy

Arpa.

virtues rooted in my mind, Their image in my heart. Ah can I e'er for-

= get thee Love! When far -- from thee a = way, -- Should grief -- a pang sup-

Cres

Dim

Sotto Voce

=ply I'll pay thee sigh for sigh, pay sigh for sigh -- Ah! can I e'er forget thee,

Dim

pp

Ah! can I e'er forget thee, Ah! can I e'er forget thee Love No never!

Locality of the Major.

The Celebrated Irish Melody of  
**ROBIN ADAIR,**  
 with Variations for the  
**PIANO FORTE, OR HARP,**  
 Composed and Respectfully Dedicated to  
 Miss Hodder  
 BY C. STOKES.

Pr. 1/6.

London, Printed by W. Hodsoll N<sup>o</sup>. 45, High Holborn.

ANDANTINO



VAR:II

*loco*

*p e dol.*

*dim.* *espress.* *dim.*

*dim.*

*Ped:* *8va* *loco*

*mez:*

*8va* *loco*

*Ped:* *Ped:* *Ped:*

VAR:III

3

VAR:IV A little faster.

dim:

Espress. fz dim:

8va loco dim: f Ped:

NDANTINO

What's this dull Town to me Ro - bin's not near

What was't I wish'd to see What wish'd to hear

Where's all the Joy and mirth Made this Town a Heav'n on Earth

Oh! they're all fled with thee Ro - bin A - dair.

2

What made th' Assembly shine?

Robin Adair.

What made the Ball so fine?

Robin was there.

What when the Play was o'er

What made my heart deplore?

Oh! it was parting with

Robin Adair.

3

But now thou'rt cold to me

Robin Adair.

But now thou'rt cold to me

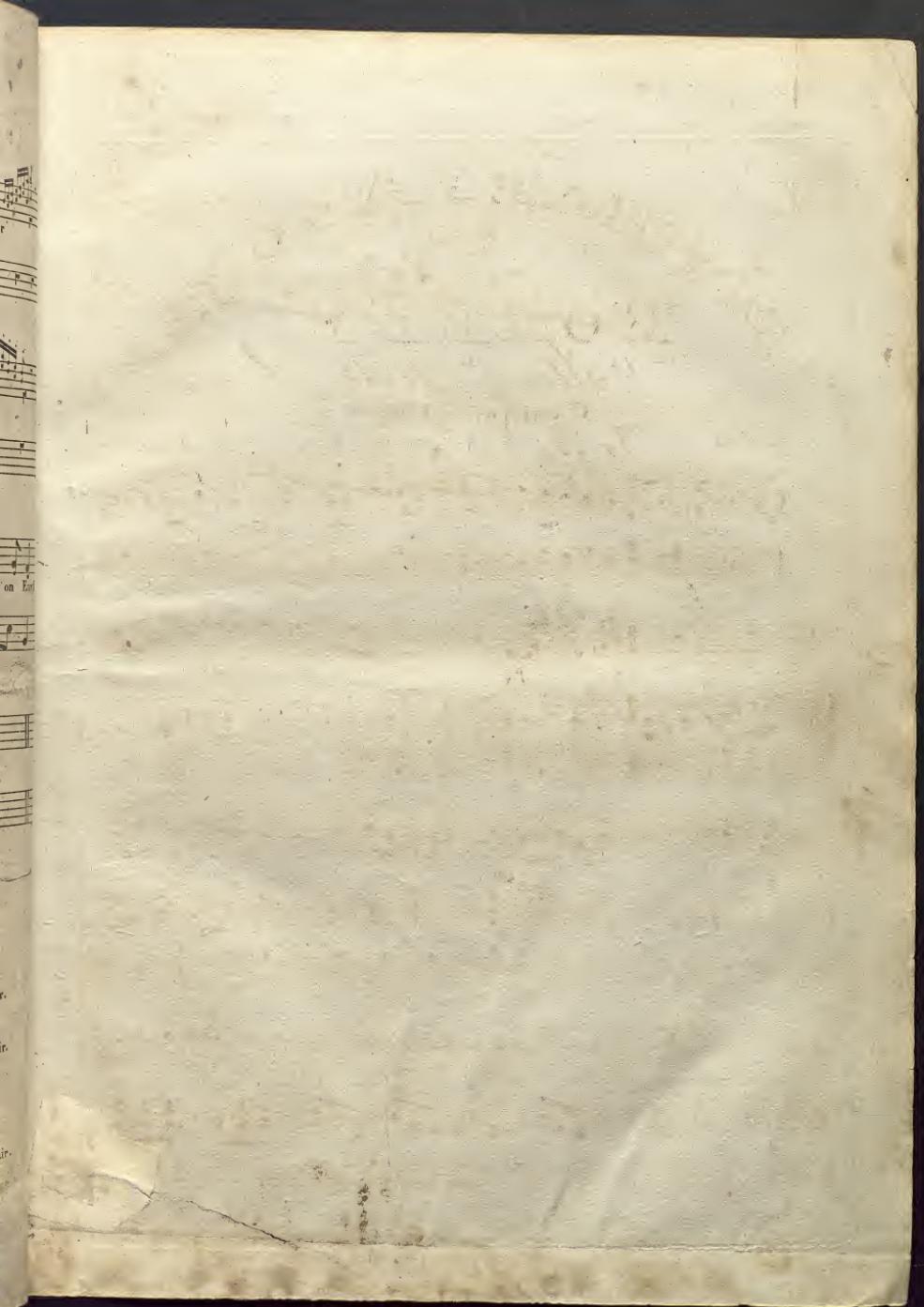
Robin Adair.

Yet him I lov'd so well

Still in my heart shall dwell

Oh! I can ne'er forget

Robin Adair.



*MY HARPS A* <sup>2</sup>  
*From*  
*The Celebrated Poem* *ONE*  
**ROKE BY**  
*Walter by Scott*

Composed by

Ent Sta Holl

J. JEANSEN

Price 1/-

London Published by Cha. Wesley 1833 At and adjoining Somerset House also by J. Jauncey & C. Fleet, 25, Burlington D.

ALLEGRO

I was a mild and wayward Boy. My childhood scorn'd each  
childish toy Re=tir'd from all re=serv'd and coy Re=tir'd from all re=  
servil and coy To musing prone To musing prone I wo=lt my so=li=tary

## 3

joy My Harp alone, My Harp alone, My Harp alone, My Harp alone, To  
 mus-ing prone I mov'd my so-li-ta-ry joy My Harp a=alone, My Harp My Harp a=  
 = lone.

## 2

My Youth with bold ambition's mood,  
 Despis'd the humble Stream and Wood  
 When my poor Father's Cottage stood,  
 To fame unknown,  
 What should my soaring views make good,  
 My Harp alone!

## 3

Love came with all his frantic fire,  
 And wild romance of vain desire;  
 The Barons Daughter, heard my Lyre,  
 And prais'd the tone!  
 What could presumptuous hope inspire;  
 My Harp alone!

2 Whither my Love, ah! whither art thou gone?

Sung by Signora Storace in the

# HAUNTED TOWER

The Music by Sig: r Paisiello.

Entered at Stationer's Hall,

Price 1*s*

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and N<sup>o</sup> 13 Hay Market

Whither my Love, Ah! whither art thou gone. Let not thy Absence cloud this happy dawn. say by thy heart can falsehood ever be known. Ah no Ah no Ah no no I

Judge it by my own, the heart she gave with so much care which I bear in my breast I wear. Still for its master beats a lone. I'm sure I'm sure I'm

sure the selffith things his own Whither my love Ah whither art thou gone let not thy  
 absence cloud this happy dawn fay by thy heart can falsehood e'er be known Ah no Ah no Ah  
 no no no I Judge it by my own Whither my love Ah whither art thou gone whither my  
 love Ah whither art thou gone.

*sing at notes*

## Guitar

Whither my love Ah whither art thou gone let not thy absence cloud this happy dawn,  
 say by thy heart can falsehood e'er be known Ah no Ah no Ah no no I Judge it by my own the  
 heart he gave with so much care which treasur'd in my breast I wear still for its  
 master beats a lone Im sure Im sure Im sure the selffith things his own  
 whither my love Ah whither art thou gone let not thy absence cloud this happy  
 dawn fay by thy heart can falsehood e'er be known Ah no Ah no Ah no no I  
 Judge it by my own whither my love Ah whither art thou gone whither my love Ah  
 whither art thou gone.

## DUET for 2 Voices or Flutes .

Andante

Whither my Love ah whither art thou gone, Let not thy abfence cloud this happy  
 Whither my Love &c.

dawn, say by thy heart can falsehood eer be known ah no ah no h no no I.  
 Judge it by my own the heart he gave with so much care, which treasurd in my breast I we're

still for its Master, bests a lone, I'm sure I'm sure I'm sure the selfifh things his own

whither my Love, ah whither art thou gone, Let not thy abfence cloud this happy dawn,  
 say by thy heart can falsehood eer be known, Ah no ah no ah no no I Judge it by my own,  
 whither my Love, ah whither art thou gone, whither my Love ah whither art thou gone,  
 gone.

# A Favourite Song

in the New COMEDY of the HEIRESS,

as performed with universal Applause at Drury Lane Theatre.

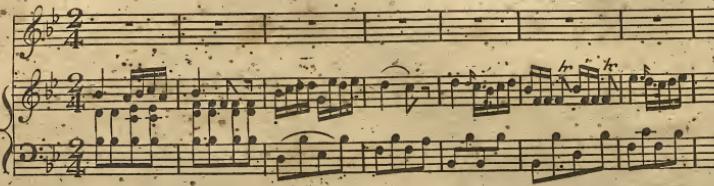
Adapted to an AIR of SIGR PAESIELLO by MR LINLEY.

SUNG BY M<sup>RS</sup> CROUCH.

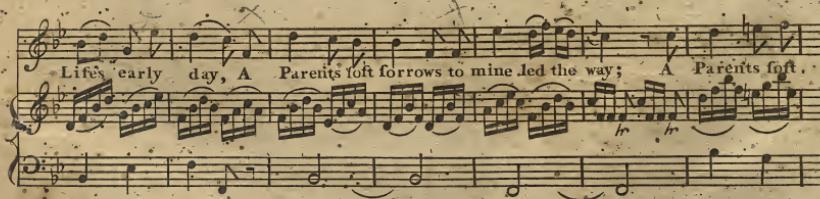
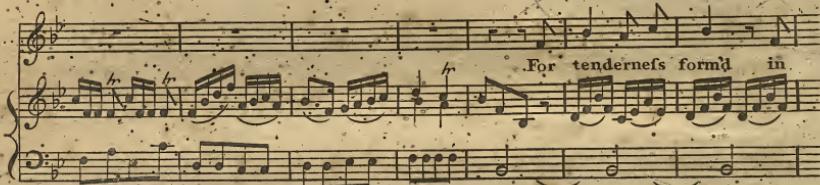
London Printed for A & P Thompson N<sup>o</sup> 75 St Pauls Church Yard.

Price 1<sup>s</sup>.

Voice



Cembalo



The Lesson of Pity was caught from her Eye, and e'er words were my own.

spoke with a sigh.

The Nightingale plunder'd the

mate widow'd Dove, the warbled complaint of the suffering Grove, the warbled com-

plaint of the suffering Grove.

To

Handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves: treble and bass. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8. The vocal line is in the top staff, and the piano accompaniment is in the bottom staff. The lyrics are written below the vocal line in a cursive hand.

Youth as it ripend gave fentiment new, The object still changing the  
Sympathy true.

Soft embers of Passion yet  
left in their Glow, A warmth of more Pain may this breast never know. A warmth of more  
Pain may this breast never know.

Or if too indulgent the blessing I claim, let the spark drop from  
 Reason that wa...kens the flame, let the spark drop from Reason that  
 wa...kens the flame.

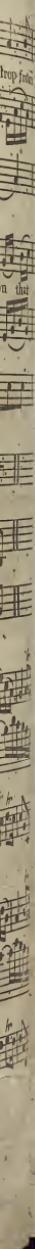
*f*

## For the Guittar

*So*

## For the German Flute

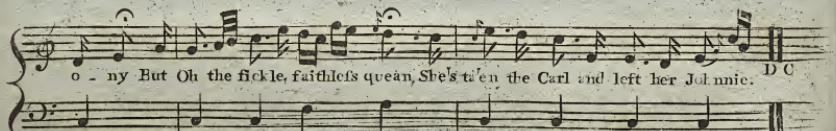
*So*



# ROY'S WIFE OF ALLDIVALOCH.

Printed & Sold by W<sup>m</sup> Boag at his Cheap Music Shop

No<sup>o</sup> Great Turnstile Lincolns Inn Fields.



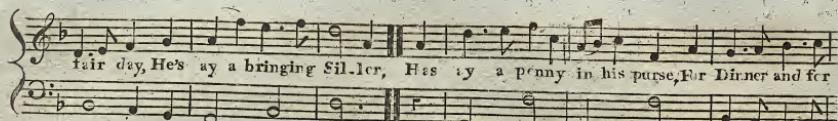
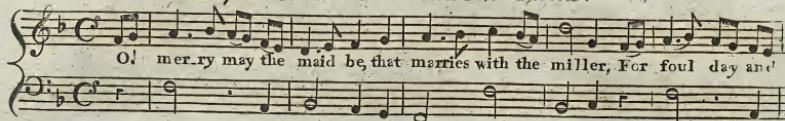
O! She was a can-ty quean,  
And well cou'd she dance the highland waleck,  
How happy I had been mine  
Or I'd been Roy of Alldivaloch  
Roy's wife &c.

Her hair see fair, even see clear  
Her wee bit mous so sweet and berry  
To me she ever will be dear  
Tho' they for ever left her Johnnie  
Roy's wife &c.



# MERRY MAY THE MAID BE.

Printed & Sold by W<sup>m</sup> Boag at his Cheap Music Shop  
No. 11 Great Turnstile Lincoln's Inn Fields.



2

When Jamie first did woo me,  
I speirld what was his calling,  
Fair Maid fays he, C. come and fee,  
We're welcome to my dwelling;  
Though I was shy, yet I could spy,  
The truth of what he told me,  
And that his house was warm and cooth,  
And room in it to hold me.

3

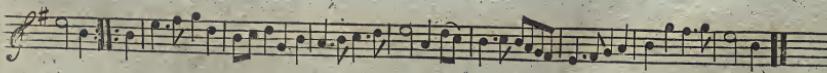
Behind the door a bag of meal,  
And in the kist was plenty,  
Of good hard cakes, his Mither makes,  
And bannocks were na feanty,  
A good fat sow, a sleepy cow,  
Was standing in the byre,  
While lazy poufs, with mealy mouse,  
Was playing at the fire.

Good signs are these, my Mither fays,  
And bids me tak the Miller,  
For foul day and fair day,  
He's aye a bringing till her,  
For meal and malt, she does nae want,  
Nor ony thing that's dainty,  
And now and then a keckling hen,  
To lay her eggs in plenty.

4

In winter, when the wind and rain,  
Blaws o'er the house and byre,  
He sits beside a clean hearth stan,  
Before a rousing fire;  
With nutbrown ale he tells his tale,  
Which rows him o'er fou nappy,  
Whod be a king a petty thing,  
While a Miller lives so happy.

For the German Flute.

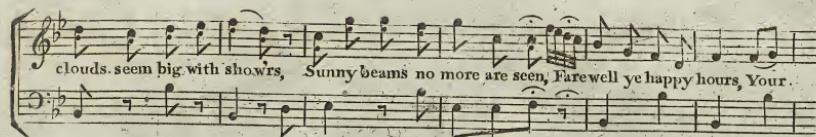


A ROSE TREE FULL IN BEARING.  
*A favorite Song in the  
 POOR SOLDIER*

Pr. S.

*Affettuoso*  
*Con Sordini*

A Rose tree full in bearing, had sweet flowers fair to see, One  
 Rose beyond comparing, For beauty did attract me, Too eager once to win it,  
 Lovely, blooming, fresh and gay, I find a canker in it, And now throw it far away;  
 How fine this morning early, All fun shi. ny  
 clear and bright, So late I lov'd you dearly, Tho' lost now each fond de-light. The



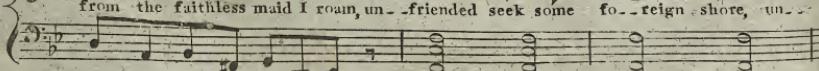
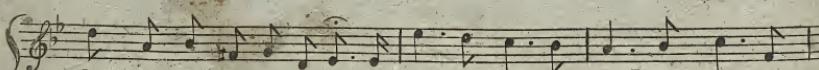
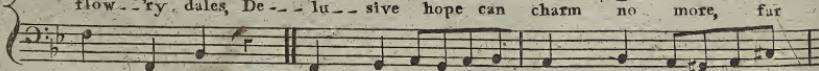
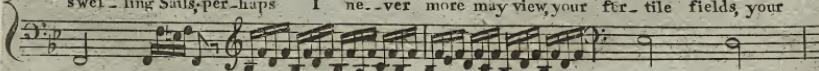
## 2d Voice.

The clouds seem big with showers, Sunny beams no  
Falshood has changd the scene. The clouds seem big with showers, Sunny beams no  
more are seen, fare well ye hap py hours, your falshood has changd the scene.  
more are seen, fare well ye hap py hours, your falshood has changd the scene.



## For the German Flute.

## ADIEU, MY NATIVE LAND, ADIEU!

*A Favorite Song,*Adapted for the  
*Piano-Forte.*Pr.<sup>s</sup>

23

pi - tied leave my peace - ful home! A - dieu, my na - tive  
 land, a - dieu! the ves - sel spreads her swel - ling Sails, per -  
 haps I ne - ver more may view, your fer - tile fields, your  
 flow - ry dales.

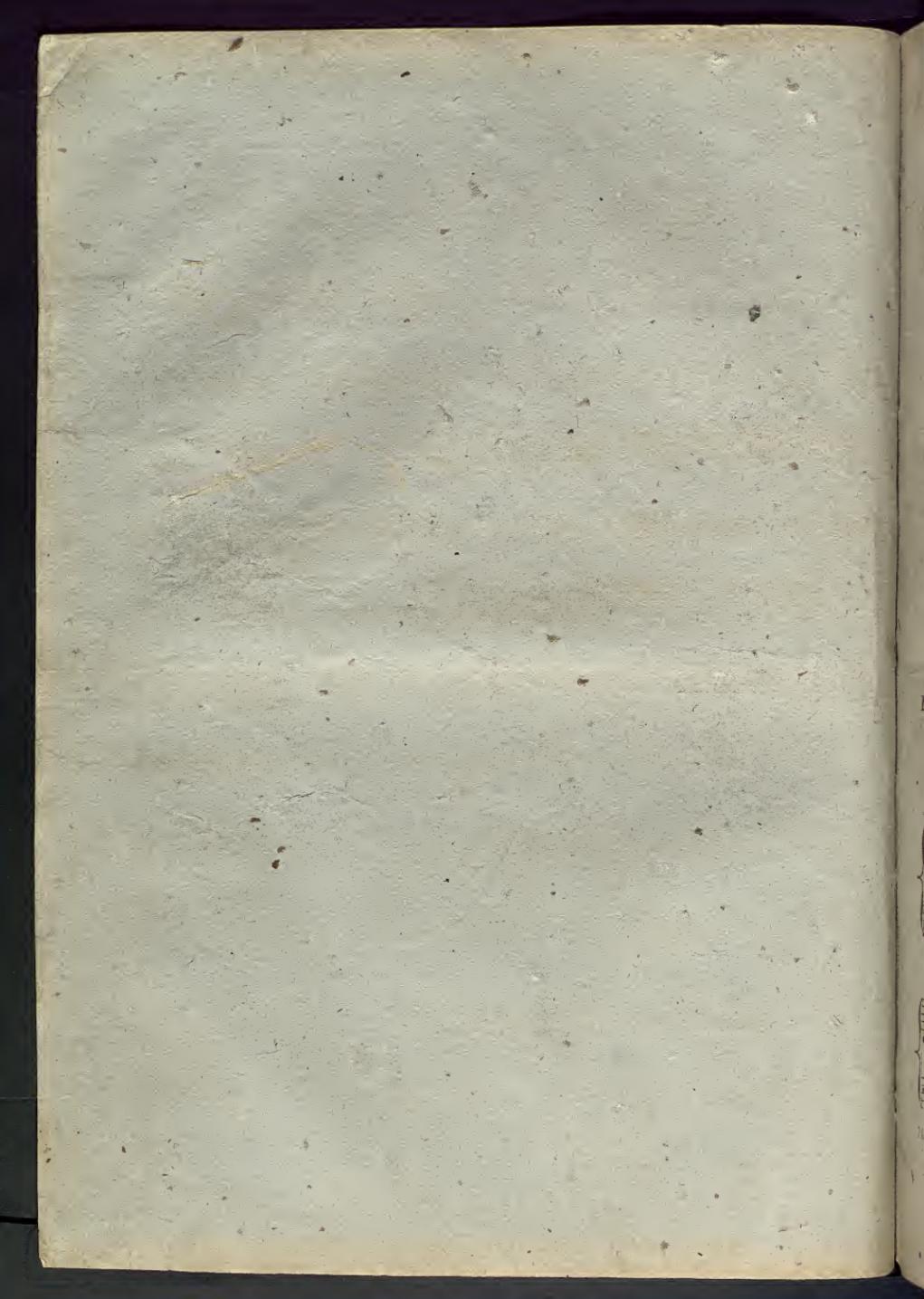
Sv.

Farewel, dear village, oh! farewell,  
 Soft on the gale thy murmer dies,  
 I hear thy solemn ev'ning bell,  
 Thy spires yet glad my aching eyes.  
 The frequent falls the dazzling tear,  
 I scorn to shrink from Fate's decree,  
 And think not, cruel maid, that e'er  
 I'll breath another sigh for thee.

Adieu, &c:

3

In vain thro' shades of frowning night,  
 Mine eyes thy rocky coast explore;  
 Deep links the fiery orb of light,  
 I view thy beacons now no more!  
 Rise, billows, rise! Blow, hollow wind!  
 (Nor night, nor storms, nor death I fear!)  
 Ye friendly, bear me hence, to find  
 That Peace which Fate denies me here!  
 Adieu, &c:



The Garland of Love.

SUNG BY M<sup>RS</sup>. BLAND,  
at the Thalia Royal Drury Lane.

In the Grand Melo Drama of

OTEKELI,

Composed by Mr. Hock.

London Sad Hall.

Price 1/-

London Printed by Pearce, No. 70 Dean Street, Soho.

Oboe Solo

Moderato

This Song is arranged as a Rondo, by J. Jansen 1/- also the Celebrated Danse à Rondo, by Holst 1/- V.S.  
Tekeli

The Music for the Flute Pr. 3/-

How sweet are the Flowers that grow by yon Fountain, And sweet are the Cowslips that  
 spangle the Grove, And sweet is the breeze that blows o'er the Mountain, But  
 sweeter by far is the Lad that I love, I'll weave a gay Garland a  
 fresh blowing Garland with lillies and Roses and sweet blooming Posies, I'll  
 weave a gay Garland a fresh blowing Garland with lillies and Roses and sweet blooming Posies, To  
 give to the Lad my heart tells me I love.

ad lib: Express. Flute

Tekeli.

It was down in the Vale where the sweet Torza gliding, In murmur ing Stream ripples

thro' the dark Grove, I own'd what I felt all my passion con-fiding, To

*hr*

ease the fond sighs of the Lad that I love, Then I'll weave a gay Garland a,

fresh blowing Garland with lillies and Ro\_ses and sweet blooming Posies, I'll

weave a gay Garland a fresh blowing Garland with lillies and Roses and sweet blooming Posies, To

ad lib: Express Flute

give to the "Lad my heart tells me I love."

Tekell.

July 22d 1801

The Harpers first Song  
from the  
Celebrated Poem  
Rokeby  
Written by  
Walter Scott Esq.<sup>r</sup>  
Composed by  
W. R U S S E L L  
*Mus. Bac. Oxon.*

Entered at Stationer's Hall.

Pr. 2<sup>d</sup>

LONDON

Printed & Sold by W. Hodsoll, 45 High Holborn.

Where may be had the following by the same Author from the above Poem.  
The Harper's 2<sup>d</sup>. Song, Allen A Dale, A weary Lot is thine fair Maid,  
The Harp.

## LARGHETTO

HARP  
or  
PIANO FORTE

## RECIT:

While thus in peace-ful guise they sate a knock

alarm'd the outer gate a knock a-larm'd the outer.

*f*

B

gate And e'er the tar-dy por-ter stirr'd the tinkling of a

*p*

G

B

Harp was heard A manly voice of mel-low

*p*

G

B

swell Bore burthen to the mu-sic well.

*p*

G

B

4.

ANDANTINO

EXPRESSIVO

Summer eve is gone and past      Summer dew is falling fast

Summer dew is falling fast

I have wander'd all the day      Do not bid me further stray

alta

Do not bid me fur - ther stray

loco

$\frac{3}{8}$

f

Gen - tle hearts of gent - ler kin , Take the wand'ring Harper in

p

Gen - tle hearts of gentler kin - Take the wand'ring Harper in

8

8

Take the wand'ring Harper in

8

## 6 2d VERSE.

Bid not me in Battle field Buckler lift or  
f

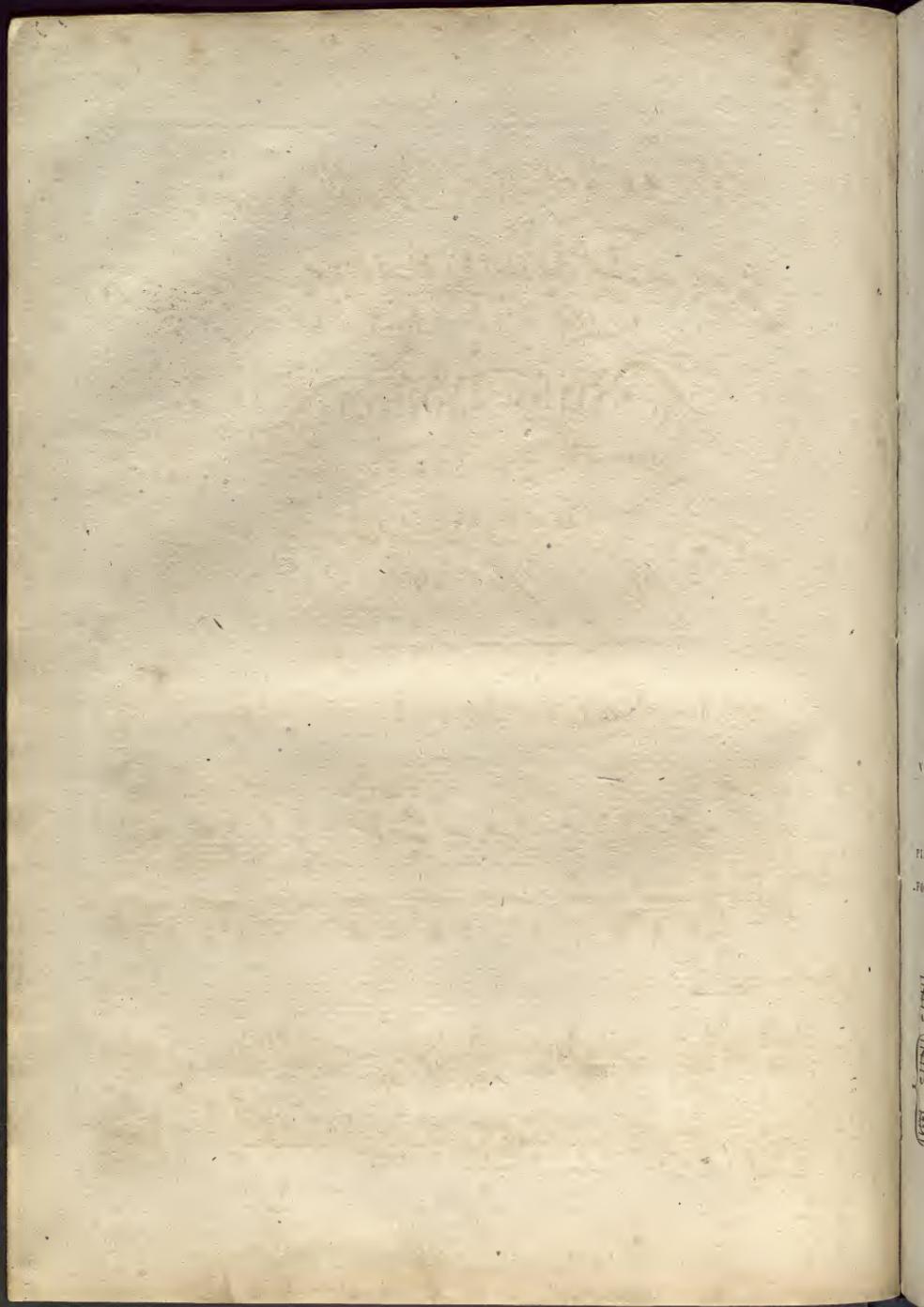
Broad-sword wield *p* All my strength and all my art,  
Is to touch the gentle heart *f* With the wiz-zard.  
notes that ring From the peace-ful min-strel string

From the peaceful minstrel string I have wander'd all the day

Do not bid me far-ther stray Gen-tle hearts of gentler kin - -

Take the wand'-ring Harp'er in Take the wand'-ring.

Harp'er in



*He is all the World to me,*

*A FAVORITE AIR,*

*as Sung with great Applause by*

*R. H. S. Boston.*

*at the Theatre Royal Covent Garden.*

*COMPOSED BY*

*H. R. Bishop.*

*Printed at St. Hall.*

*L O N D O N ,*

*Price 1/6*

*Printed & Published for the Author by L. Lavenu, 26 New Bond Str.*

*ANDANTINO CANTABILE.*

VOCE

PIANO

FORTE

Piu lento

Dolce

O'er the brake or o'er the Mountain near the rill or near the foun-tain  
 all my hopes are fix'd on thee fix'd on thee At the wake or  
 at the fair if Hen - ry do not meet me there what care I for  
 ought I see what care I for ought I see What care I for

heaps of trea - sure what on earth af - fords the plea - sure that one moment  
gives with thee gives with thee In my love all trea - sure's found And  
in his smile all joys a - bound He is all the world to me  
He is all the world to me.

The musical score consists of five systems of music. The top system has three staves: soprano (G clef), alto (C clef), and bass (F clef). The second system starts with a treble clef (G clef) and includes markings for '1st' and '2d'. The third system starts with a bass clef (F clef) and includes dynamic markings 'f' (fortissimo) and 'ff' (fortississimo). The fourth system starts with a bass clef (F clef) and includes dynamic markings 'f' (fortissimo) and 'ff' (fortississimo). The fifth system has three staves: soprano (G clef), alto (C clef), and bass (F clef). The vocal parts sing in homophony, while the piano part provides harmonic support with sustained notes and chords.

# HEIGH HO! SAYS KEMBLE.

WITH AN

ACCOMPANIMENT



FOR THE

Pr. 1<sup>st</sup>.

## PIANO FORT E.

MODERATO

Jack Kemble would as an Actor go
   
 heigh ho! says Kemble He rais'd the price which he thought too low

Whether the public would let him or no, with a Row - - ly Pow - - ly,

Gammon and Spinage heigho! says Manager Kemble.

The mob at the door made a mighty din,

Heigho! says Kemble,

They dash'd like Devils through thick and thin,  
And over the benches come tumbling in,

With their rowly powly,gammon and spinage,

"Twill do," says Manager Kemble.

He folded his arms in a great nonplus,

Heigho! says Kemble,

With Queen Anne'spices he made a great fust,  
Says Bull What the Devil's Queen Anne to us,

With her rowly powly,gammon and spinage,

O dear,says Manager Kemble.

Soon as they pass'd Bill Shakespeare's Hall,  
Heigho! says Kemble,

They thought the lobbies were much too small,  
So they gave a loud roar, and they gave a loud bawl,

With their rowly powly,gammon and spinage,

Hollo!says Manager Kemble.

He swore to himself an oath by styx,

Heigho! says Kemble,

Kind Ladies and Gentlemen none of your tricks,  
I love Seven Shillings much better than six,

With my rowly powly,gammon and spinage,

I do,says Manager Kemble.

What is it you want,(in a sort of a huff.)

Heigho! says Kemble;

Says M.'Leigh,"nousensical stuff."

Poh!none of your bother, you know well enough,

With your rowly powly,gammon and spinage

"O dear,"says Manager Kemble

Then, toward the Gallery-gentle Souls,

Heigho! says Kemble;

"No Private Boxes,no Pigeon Holes,

We'll douse your glims,in a crack by goles,"

With your rowly powly,gammon and spinage,

No dont,says Manager Kemble.

He held by the tip his Opera Hat,

Heigho! says Kemble,

Indeed the Concern is as poor as a Rat,

Says John Bull'd-n me,we dont stand that,

With your rowly powly,gammon and spinage,

That wont do,Manager Kemble.

"Private Boxes are nought to the mob,"

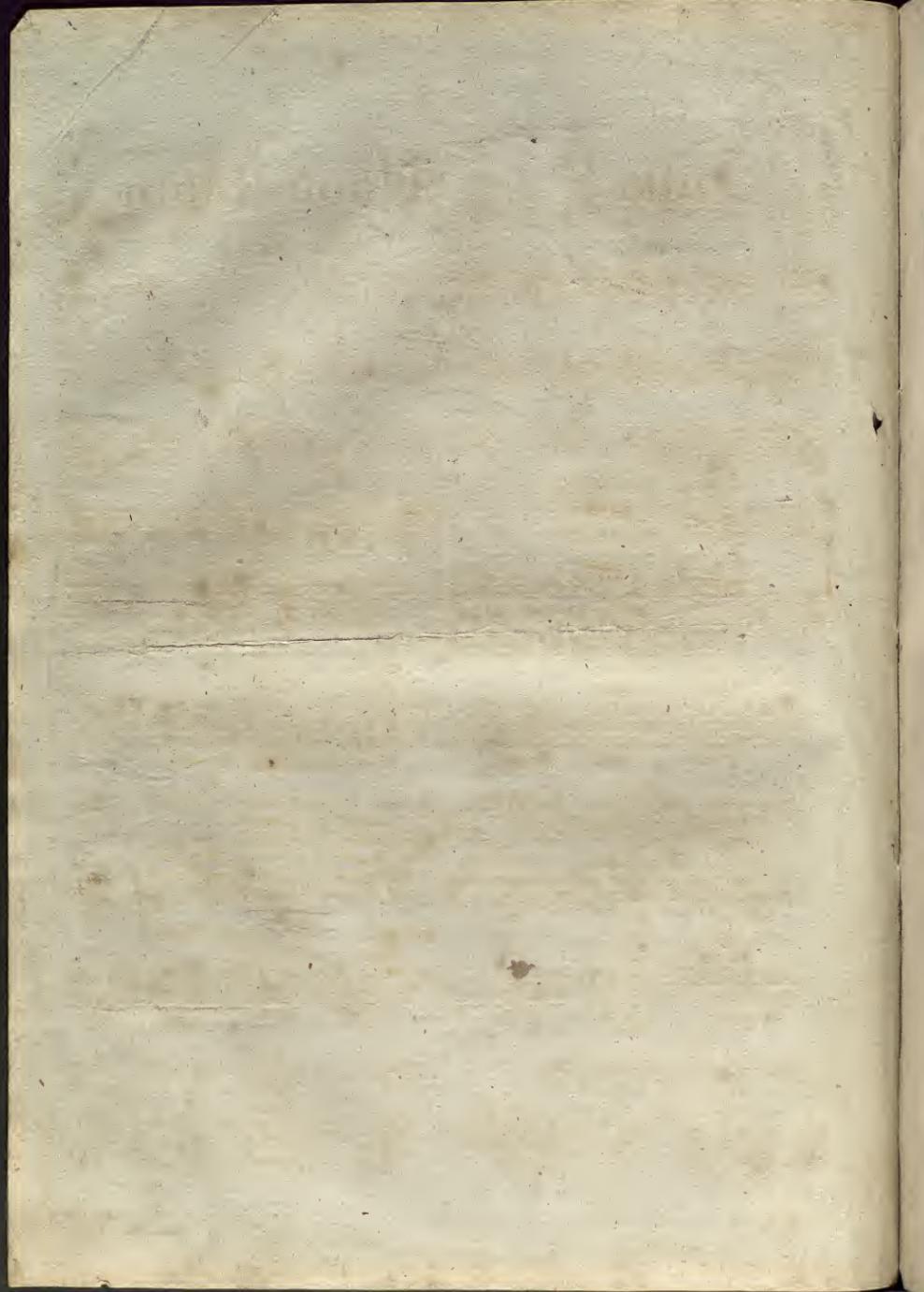
Heigho! says Kemble,

With Lady Straddle,I drink hob and nob,

And I'm hand in glove with my Lord Thingumbob,

With his rowly powly,gammon and spinage,

Heigho! says Manager Kemble.



11

Julia to the Wood Robin<sup>1</sup>  
The favorite Canzonett  
Composed by  
Reginald Spofforth

London, Printed by Clementi, Banger, Collard, Davis, & Collard, 26, Cheapside.

VOCE.

PASTORALE

PIANO

ORTA

Stay sweet En.chan...ter of the

cres

p

grove leave not so soon thy na...tive tree, tree, O

1. 2.

1. 2.

1. 2.

warble still those notes of love. While my fond heart re-sponds to thee, O  
warble still those notes of love. While my fond heart re-  
sponds to thee. O : thee.

The score consists of four staves. The top two staves are for voices, with the soprano in G major and the alto in C major. The bottom two staves are for basso continuo, indicated by a bass clef and a large brace. The music is in common time. The vocal parts feature eighth-note patterns, while the continuo parts provide harmonic support with sixteenth-note figures.

## Second Verse

Rest thy soft bo-som on - the spray. 'Till chilly

The score continues with the same four staves. The vocal parts begin with a rest followed by eighth-note patterns. The continuo parts provide harmonic support with sixteenth-note figures.

5

A handwritten musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics begin with "Autumn frowns se vere," followed by a melodic line with two endings, labeled 1 and 2, each ending with a fermata. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics continue with "parting lay, and I will answer with a tear, and I will answer and". The third system continues with a treble clef, a key signature of one sharp, and a common time signature. The lyrics continue with "I will answer and I will answer with a tear, then". The fourth system begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics end with "tear.", followed by a dynamic marking of *f* (fortissimo) and a piano dynamic marking (*p*).

Autumn frowns se vere, Then charm me with thy  
parting lay, and I will answer with a tear, and I will answer and  
I will answer and I will answer with a tear, then  
tear.

But soon as Spring enwreath'd with flow'rs, comes dancing o'er the  
new drest Plain. Plain, Re - turn and cheer thy natal bow'r's, my Robin with these  
notes again, Re - turn and cheer thy na - tal bow'r's, my Ro - bin with those  
notes a - gain Re; gain.

The musical score consists of four systems of music. The top system has three staves: Treble, Bass, and Cello/Bassoon. The second system starts with a treble clef and includes two endings, 1. and 2., under a brace. The third system also includes two endings, 1. and 2., under a brace. The bottom system has three staves: Treble, Bass, and Cello/Bassoon, and includes two endings, 1. and 2., under a brace. The music is in common time and uses a key signature of one sharp.

JUST LIKE LOVE IS YONDER ROSE

*O the Favorite Rondo*

Sung by Mr. Graham at the

THEATRE ROYAL COVENT GARDEN,

and by Mrs. Mountain at the

THEATRE ROYAL DRURY LANE.

Composed by John Davy.

Pr. 1/-

LONDON,

Printed & Sold by Preston, at his Wholesale Warehouses, 97, Strand.

ANDANTINO      Flute Solo  
 ESPRESSIVO      Dolce.

The musical score consists of two staves. The top staff is for the flute and is marked 'Flute Solo'. It has a treble clef, a key signature of one sharp, and a tempo of 2/4. The notes are mostly eighth notes with some sixteenth-note patterns. The bottom staff is for the piano and is marked 'ESPRESSIVO'. It has a bass clef, a key signature of one flat, and a tempo of 2/4. The notes are primarily quarter notes and eighth notes.

2

Just like Love is yonder Rose Heavenly fragrance round it throws, Yet  
pia

tears its dew-y leaves dis - close, And in the midst of briars it blows

Just like Love, just like Love, just like Love, just like Love.

for pia for for

Cull'd to bloom up - on the breast Since rough thorns the  
pia

A handwritten musical score for voice and piano. The music is in common time, with a key signature of one sharp. The vocal line consists of three staves of music, with lyrics written below the notes. The piano accompaniment is provided by two staves below the vocal parts. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'cresc.' (crescendo), as well as performance instructions such as 'Da Capo' and 'ad lib.'. The lyrics describe a stem being invested with the rest, love being gathered, and twin buds being severed.

stem in - vest They must be gather'd, be gather'd with the rest, And  
with it with it to the Heart be prest, Just like Love, just like Love,  
just like Love. And when rude hands the twin buds sever They  
die, and they shall blossom never, Yet the thorns be sharp as ever.  
Yet the thorns be sharp as ever Just like Love, just like Love.

4.

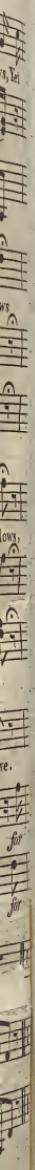
Just like Love is yonder Rose Heav'ly fragrance round it throws, Yet  
 tears its dew-y leaves dis-close, And in the midst of briars it blows.

Just like Love, just like Love, And in the midst of briars it blows, it blows,  
 for

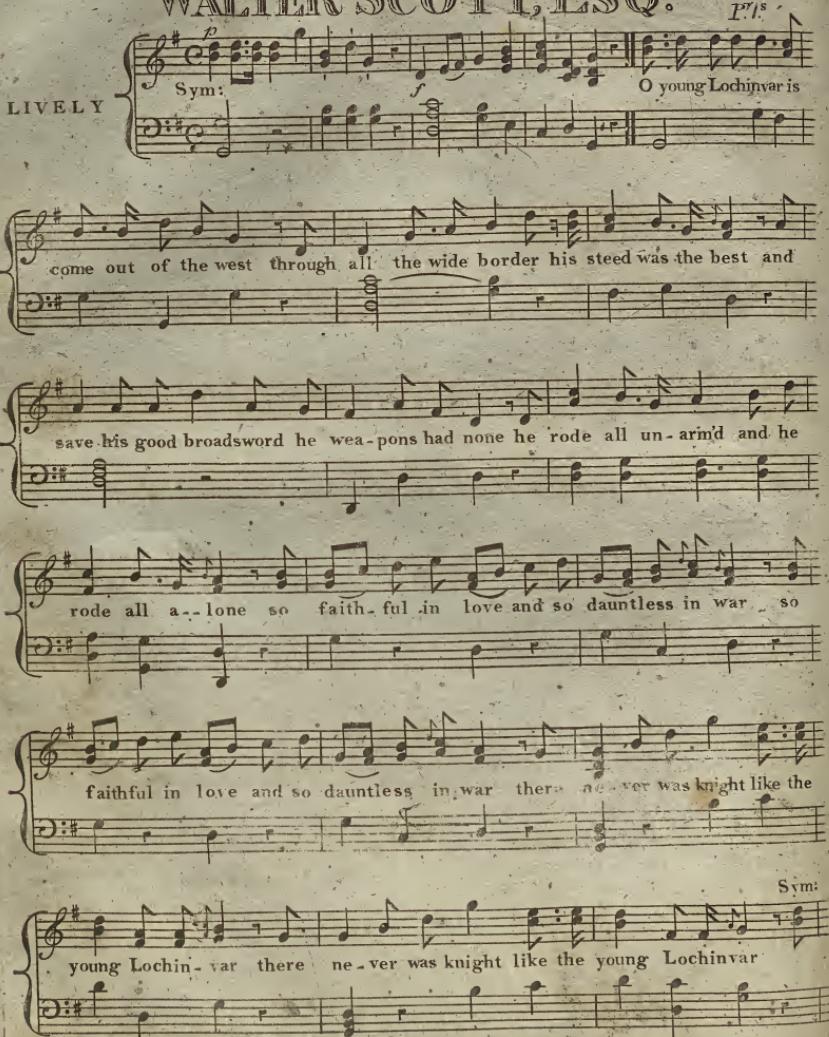
**EXPRESSIVO**

Just like Love, just like Love, just like Love, just like Love.

pia for pia for for



LOCHINVAR,  
*Lady Hervis's Song from Marmion.*  
 BY  
 WALTER SCOTT, ESQ.<sup>R</sup>

LIVELY 

O young Lochinvar is

come out of the west through all the wide border his steed was the best and

save his good broadsword he wea-pons had none he rode all un-arm'd and he

rode all a-lone so faith-ful in love and so dauntless in war so

faithful in love and so dauntless in war there ne-ver was knight like the

young Lochin-var there ne-ver was knight like the young Lochinvar Sym:



2

He staid not for brake, and he stop'd not for stone,  
He swam the Eske river where ford there was none,  
But ere he alighted at Netherby gate,  
The Bride had conseated, the Gaillant came late,  
For a laggard in love and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar?

For a laggard in love &c:

3

So boldly he enter'd the Netherby Hall,  
Among Bridesmen, and Kinsmen, and Brothers, and all,  
Then spokē the Bride's Father, his hand on his sword,  
For the poor Craven Bridegroom said never a word,  
"O come ye in peace, here or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar,  
"O come ye in peace, &c:

4

"I long wo'd your Daughter, my suit you denied,  
Love swells like the Solway, but ebbs like its tide;  
And now am I come, with this lost love of mine,  
To lead but one measure, drink one cup of wine,  
There are Maidens in Scotland, more lovely by far,  
That would gladly be Bride to the young Lochinvar,  
"There are Maidens &c:

5

The Bride kiss'd the Goblet, the Knight took it up,  
He quaff'd off the wine, and he threw down the cup,  
She look'd down to blush, and she look'd up to sigh,  
With a smile on her lip, and a tear in her eye,  
He took her soft hand, ere her Mother could bar,  
"Now tread we a measure," said young Lochinvar,  
He took her soft hand, &c:

6

So stately his form, and so lovely her face,  
That never a Hall such a galliard did grace;  
While her Mother did fret, and her Father did fume,  
And the Bridegroom stood dangling his bonnet and plume,  
And the Bride Maiden's whisperd, "twere better by far  
To have match'd our fair Cousin with young Lochinvar.  
And the Bride Maiden's &c:

7

One touch to her hand, and one word in her ear,  
When they reach'd the Hall door, and the Charger stood near;  
So light to the Crouse the fair Lady he swung,  
So light to the Saddle before her he sprung,  
"She's won! we are gone, over bank, bush and scaur,  
They'll have fleet steeds that follow" quoth young Lochinvar  
"She's won! we are gone, &c:

8

There was mounting 'mong Graemes of the Netherby clan;  
Forster's, Fenwicks, and Musgraves, they rode and they ran,  
There was racing and chasing on Cannobie Lee,  
But the lost Bride of Netherby ne'er did they see,  
So daring in Love, and so dauntless in war,  
Have ye e'er heard of gallant like young Lochinvar,  
So daring in Love, &c:

# MY FRIEND IS THE MAN

— or —

## THE MODEL

*Composed by**M<sup>r</sup> Hooke.*Pr. 1<sup>s</sup>.

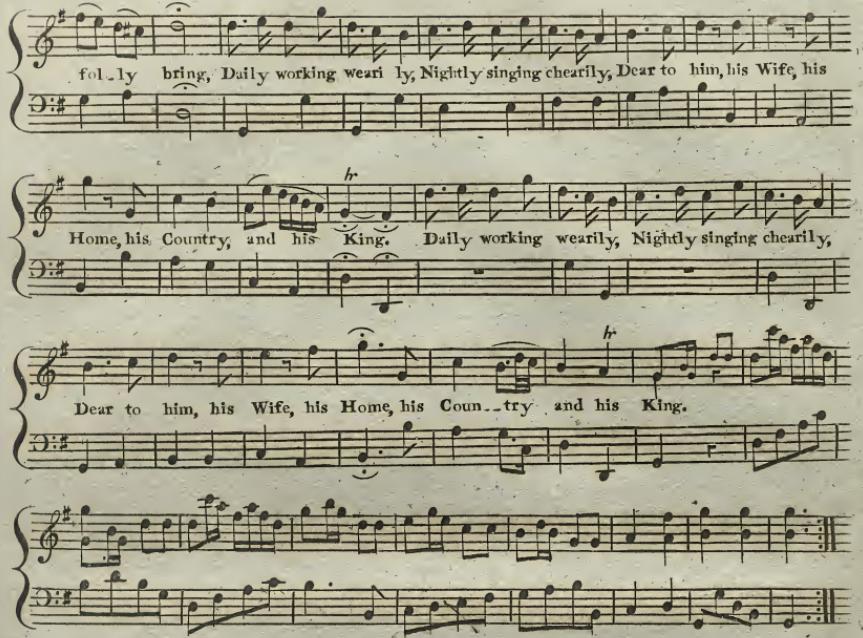
Allegretto.

My Friend is the

Man, I would copy thro life, He harbours no en-vy, he cau-ses no strife, No murmers e-

scape him, tho fortune bears hard, Con-tent is his portion, and peace his re-ward; Still happy in his

station, He minds his oc-cu-pation, Nor heeds the snares, nor knows the cares, which Vice and



2  
His Heart is enlarg'd, tho' his Income is scant,  
He lessens his Little, for others that want,  
Tho' his Children's dear Claims on his Industry press,  
He has something to spare for the Child of distress.  
He seeks no idle Squabble,  
He joins no thoughtless Rabble,  
To clear his way,  
From day to day,  
His honest Views extend,  
When he speaks 'tis verily,  
When he smiles 'tis merrily,  
Dear to him his Sport, his Toil, his Honour and his Friend.

3  
How charming to find in his humble Retreat,  
That Bliss so much sought, so unknown to the Great,  
The Wife only anxious her fondness to prove,  
The playful Endearments of infantine Love,  
Relaxing from his Labours,  
Amid his welcome Neighbours,  
With plain Regale,  
With Jest and Tale,  
The happy Hero see,  
No vain Schemes confounding him,  
All his Joys surrounding him,  
Dear he holds his Native Land, its Laws, and Liberty.

# OH NANNY

*Composed by T. Carter*

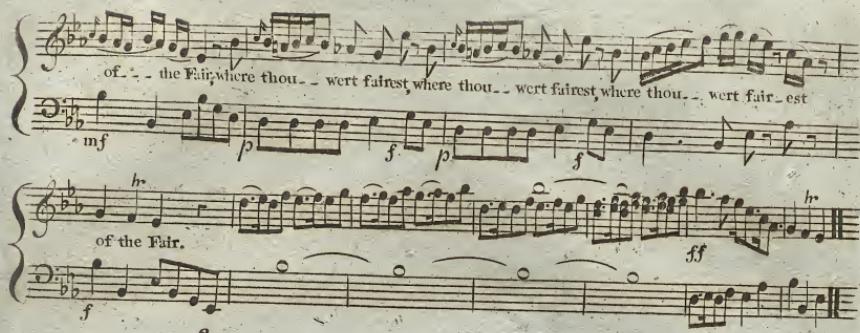
Pr. 5.

mf

Andante Espressivo. sf

ff

Oh! Nanny wilt thou gang with me, Nor sigh to leave the flaunting town, Can silent glens have  
charms for thee? The lowly cot and rus-set gown, No long-er drest in silk-en sheen, No long-er  
deck'd with jew'els rare, Say canst thou quit each court-ly scene, Where thouwert fair-est  
of the fair, Say canst thou quit each court-ly scene, Where thouwert fair-est



2  
 O! Nanny, when thou'rt far away,  
 Wilt thou not cast a Wish behind,  
 Say canst thou face the parching Ray,  
 Nor shrink before the wintry Wind;  
 O! can that soft that gentle Mien,  
 Extremes of hardships learn to bear,  
 Nor sad regret each courtly Scene,  
 Where thou wert fairest of the Fair.

3  
 O! Nanny canst thou Love so true,  
 Thro' Perils keen with me to go,  
 Or when thy Swain mishap shall rue,  
 To share with him the pang of Woe;  
 Say, should disease or pain befall,  
 Wilt thou assume the Nurse's care,  
 Nor wistful those gay Scenes recall,  
 Where thou wert fairest of the Fair.

4  
 And when at last thy Love shall die,  
 Wilt thou receive his parting Breath,  
 Wilt thou repress each struggling sigh,  
 And cheer with Smiles the bed of Death,  
 And wilt thou o'er his breathless Clay,  
 Strew Flowers and drop the tender Tear,  
 Nor then regret those Scenes so gay,  
 Where thou wert fairest of the Fair.

#### For the German Flute.

# PRAY GOODY,

A Favorite Ballad.

Sung by Mr. Sinclair, at the  
Theatre Royal Covent Gardens  
In the Burletta of  
MIDAS.

Price 1/-

London Printed by R. Major, Maiden Lane Covent Garden.

*Moderato*

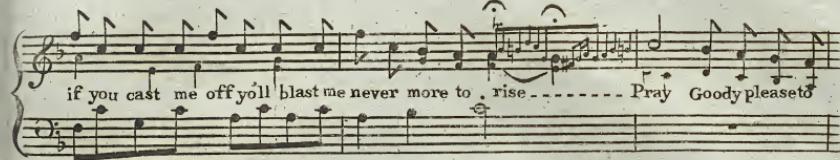
Pray Goody Please to mod-er-ate the rancour of your

tongue Why flash those sparks of fury from your Eyes Re - member when the

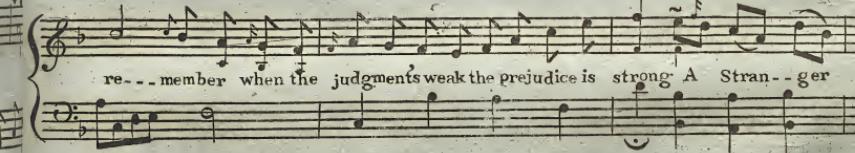
judg'ment's weak the prejudice is strong A Stran - ger why will you despise

N.B. To this Impression is an Addition of Small Notes to the Flute Part, forming a Duet ad.lib.

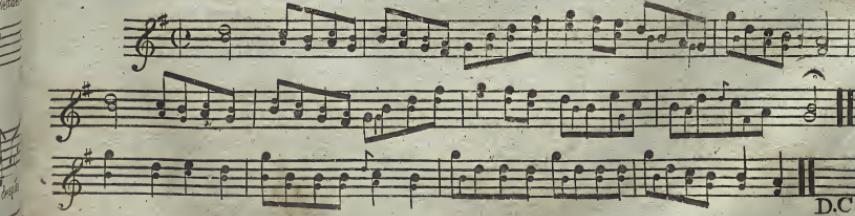
Mr Eli.

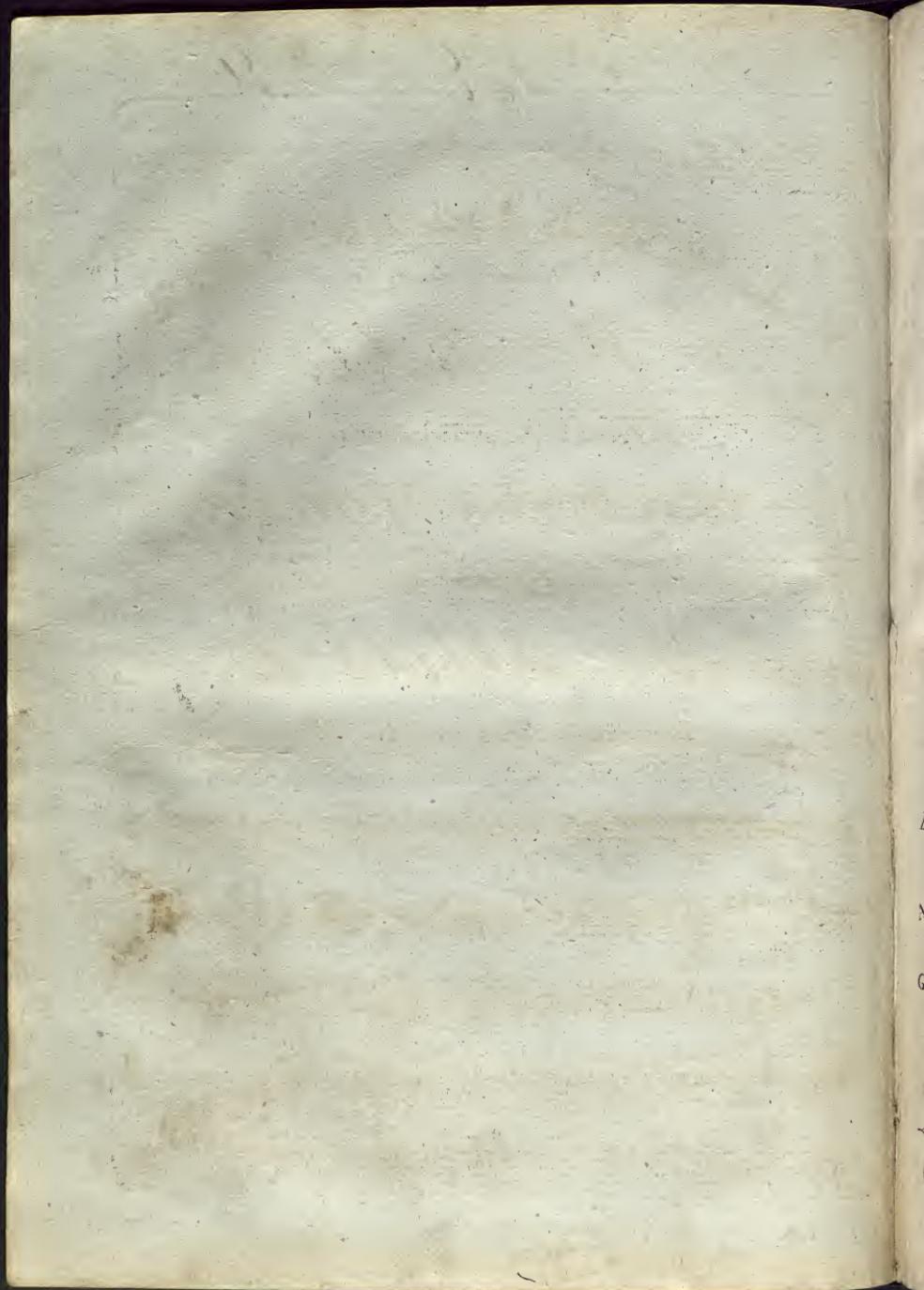


Ad.lib.



For One or Two, German Flutes.





6

1.

# TELL HER I'LL LOVE HER,

*A Ballad, Sung by*

*Mr. Incledon.*

*In his new Entertainment of the*

## *SONGSTERS JUBILEE,*

*Composed by*

*W<sup>m</sup> Shield,*

*(Musician in Ordinary to his Majesty.)*

*As for general accommodation this Ballad is Pub<sup>d</sup> in different Keys. Pr. 1/6.*

*London, Printed by Goulding & C<sup>o</sup> 20. Soho Square & 7, Westmorland Street, Dublin.*

ANDANTINO      E

GRAZIOSO

Sym

fz

*sf*      *fz*      *Espressivo*

*W.S.*

2

Tell her I'll love her while the Clouds drop rain, Or while there's water in the

pathless Main. Tell her I'll love her till this life is o'er, And then my Ghost shall

visit this sweet shore, Tell her I'll love her till this life is o'er, And then my Ghost shall

visit shall vi-sit this sweet shore. *Clar.* *Sym.* *Espress.*

*2d. VERSE.*

Tell her I only ask shell think of me, I'll love her while there's salt with-in the Sea,

Tell her all this tell it tell it o'er and o'er, I'll love her while there's salt with-

in the Sea, Tell her all this tell it tell it o'er and o'er, The Anchor's weight'd or

Tell her I'll love her

Clar:

Espress:

3

I would tell her more. *rf* *rf*

The following Transposition may be useful to Ladies whose Voices are Mezzo Sopranos.

ANDANTINO

E

GRAZIOSO

Sym:

*fz*

Tell her I'll love her while the Clouds drop rain, Or while there's water in the

pathless Main, Tell her I'll love her till this life is o'er, And then my Ghost shall

visit this sweet shore, Tell her I'll love her till this life is o'er, And then my Ghost shall visit shall

Oboe

Espress:

visit this sweet shore. *fz* *fz*

Tell her I'll love her

VOLTI

4

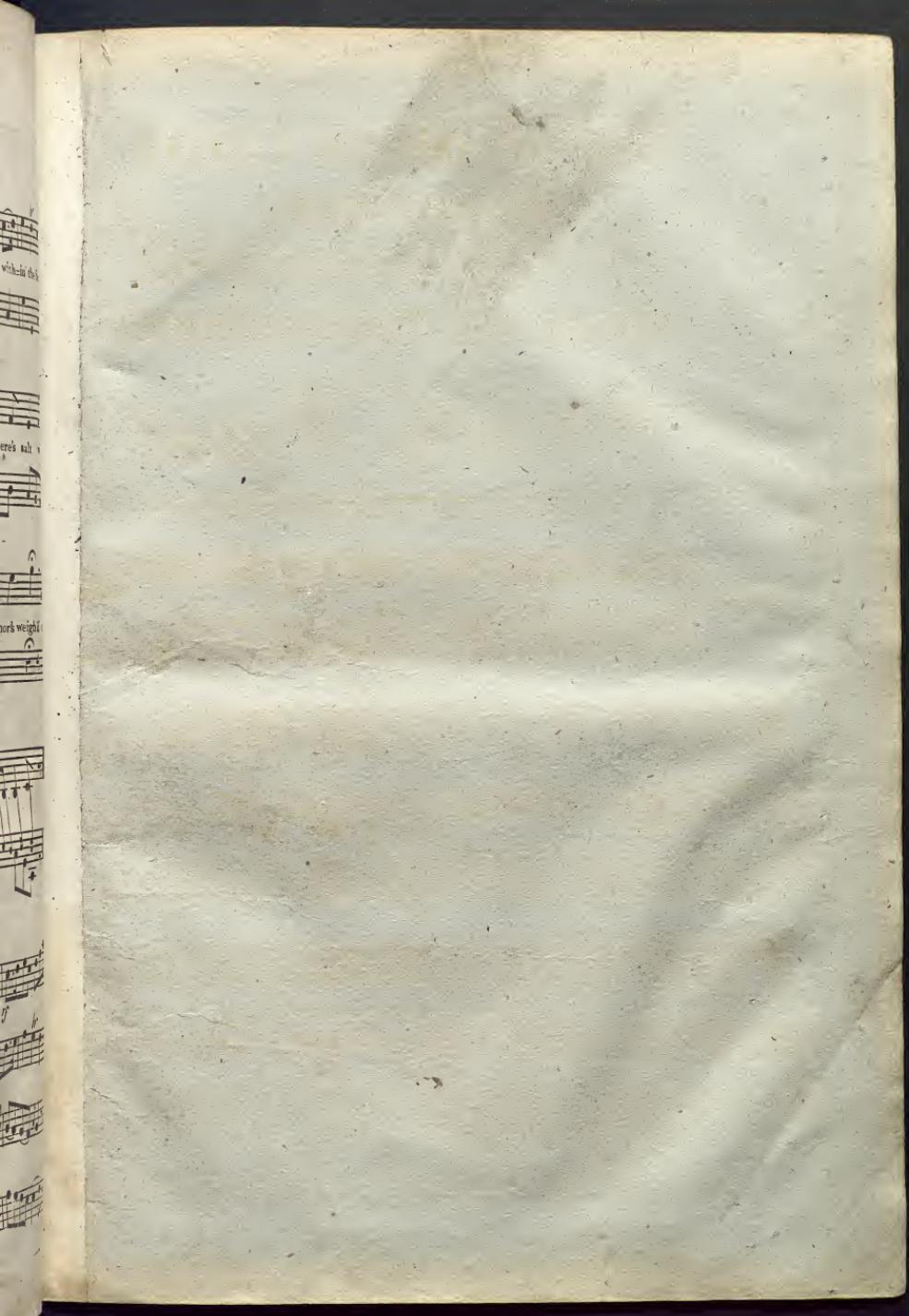
2<sup>d</sup>. VERSE.

Tell her I only ask she'll think of me, I'll love her while there's salt with-in the Sea,  
 Tell her all this tell it tell it o'er and o'er I'll love her while there's salt with-  
 in the Sea Tell her all this tell it tell it o'er and o'er The Anchor weigh'd or

Oboe  
Espress:  
I would tell her more fz fz

## FOR THE GERMAN FLUTE.

Sym  
Song  
Esp?  
Tell her I'll love her



# THE MAID OF LODI

A Favorite Ballad

with an Accompaniment for the  
HARP OR PIANO FORTE

—The Music—

Collected by M<sup>r</sup>. Shield.

Pr. 1<sup>s</sup>

Andante  
Moderato



I sing a Maid of Lodi, Whose

kindness I have known, When Fortune dark and cloudy, Did on me sadly

Repeat

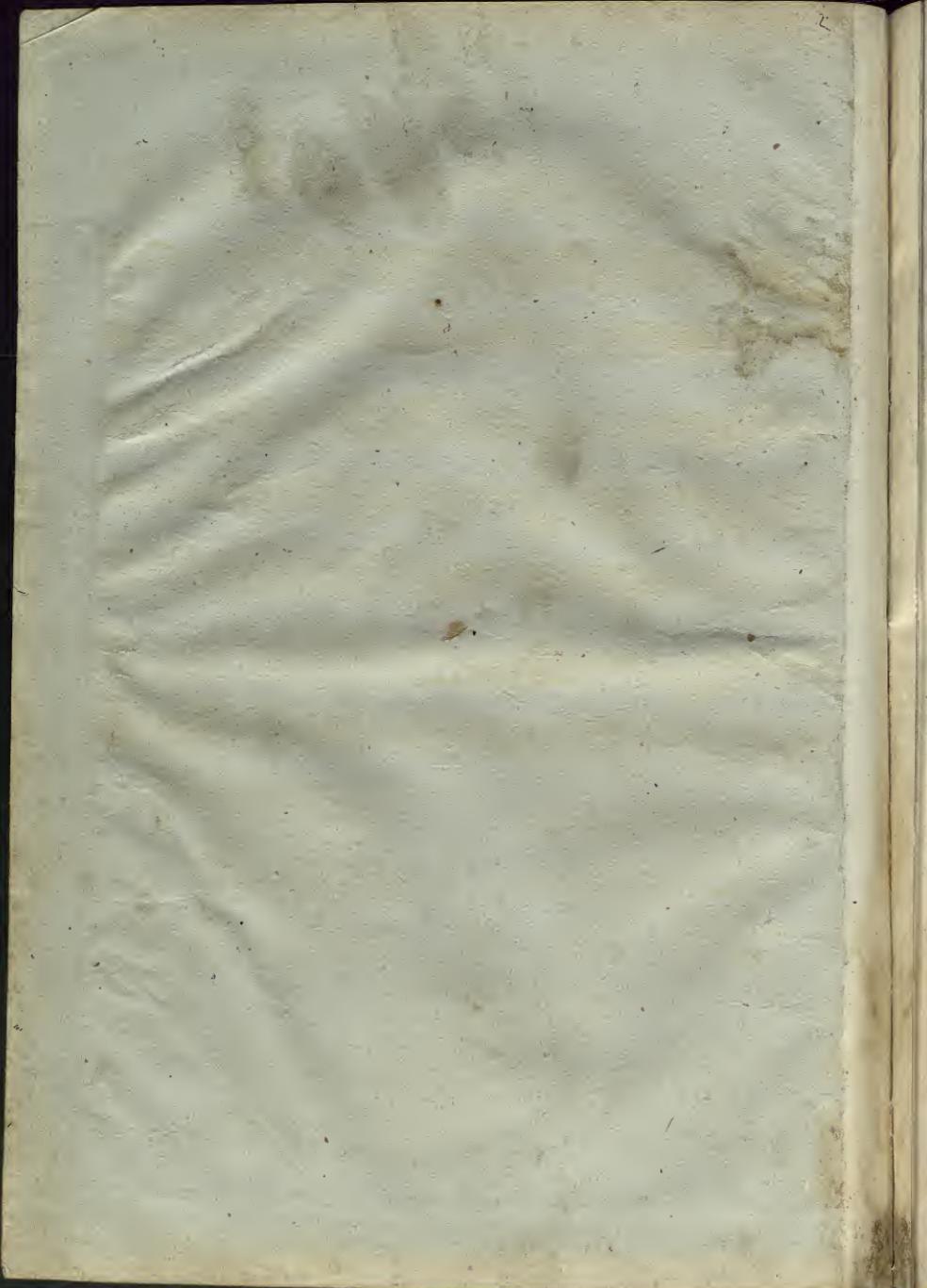
frown, Way laid by some Ban-dit-ty, Near Po's luxuriant shore, Wound-

from here,  
ed I lay and helpless, And rob'd of all my store.

<sup>2</sup>  
When this fair Maid of Lodi,  
Came from the neighbour'g Fair,  
And saw me sad and bleeding,  
And sighing in despair,  
She from her Mule dismounted,  
And came to my relief,  
And led me to her Cottage,  
With signs of tender grief.

<sup>3</sup>  
My wounds with care she healed,  
My heart with wine she cheerd,  
And by her kind attention,  
I soon in health appear'd.  
Within her lowly dwelling,  
Content for ever smiles,  
Some tender tuneful ditty,  
Each lab'ring hour beguile.

<sup>4</sup>  
Art may attempt describing;  
What charms adorn her face,  
Her minds transcendent beauties,  
No language e'er can trace.  
And when this Maid of Lodi,  
Shall change her single state,  
The happy Youth shē chooses,  
Need envy not the great.



Young Love.

Musick & Words by Thos<sup>r</sup> Moore Esq<sup>r</sup>

A musical score for 'Young Love' featuring three staves. The top staff is for voice (Soprano) in G major, 6/8 time, with dynamics 'PIECCE' (measures 1-2), 'ANDANTE' (measures 3-4), and 'Young Love liv'd once in an...' (measures 5-6). The middle staff is for piano, with dynamics 'PIANO' (measures 1-2), 'f' (measures 3-4), and 'p' (measures 5-6). The bottom staff is for bassoon, with dynamics 'FORTE' (measures 1-2), 'mezzo-forte' (measures 3-4), and 'mezzo-piano' (measures 5-6). The vocal line continues from the first page.

4.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are on the top three staves, and the piano part is on the bottom staff. The lyrics describe a garden scene where vines grow over a lattice, and a life led by a gardener who flourished young hope and nourished blooming infant buds with beams and showers. However, lips must still be fed, and love cannot live on flowers. The score includes several fermatas and grace notes.

round the lattice their tendrils spread, As wild and sweet as the  
life he led. His gar-den flourish'd, For young Hope nourish'd The  
in-fant buds with beams and show'rs; But lips tho' blooming must  
still be fed, And not e'en Love can live on flow'rs.

2<sup>d</sup> VERSE.

e'er come hi-ther, Such sweets to wither! The flow'r's laid down their

heads to die, And Hope fell sick, as the witch drew nigh. She

A handwritten musical score for voice and piano. The music is in common time, with a key signature of two sharps. The vocal line begins with "came one morn-ing, Ere Love had warn-ing, And". The piano accompaniment consists of bass and harmonic parts. The vocal line continues with "rais'd the latch, where the young god lay; 'Oh ho!' said Love, is it". The piano part includes a dynamic instruction "f". The vocal line concludes with "you? good bye?" So he oped the window, and flew a-way!

came one morn-ing, Ere Love had warn-ing, And  
rais'd the latch, where the young god lay; "Oh ho!" said Love, is it  
you? good bye?" So he oped the window, and flew a-way!

15

The

# BATTLE OF PRAGUE

*A Favorite*



FOR THE

Piano Forte,

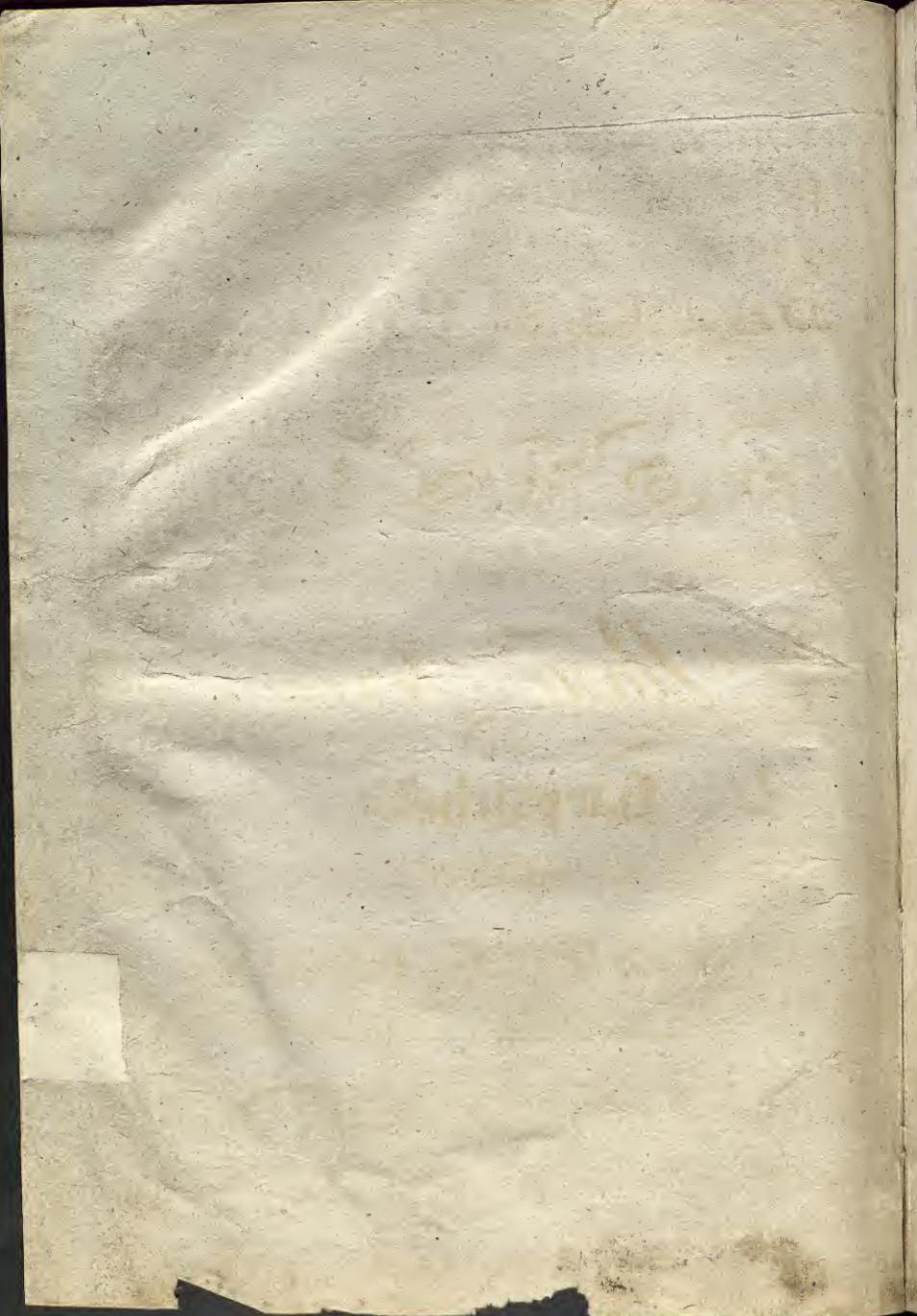
OR

Harpsichord.

Composed by

KOTSWARA.

Pr. 2



## BATTLE OF PRAGUE.

Slow



March



Largo



Th. Bugle Horn call for the Cavalry.



The Trumpet Call.



The Attack

Prussians

Imperialists

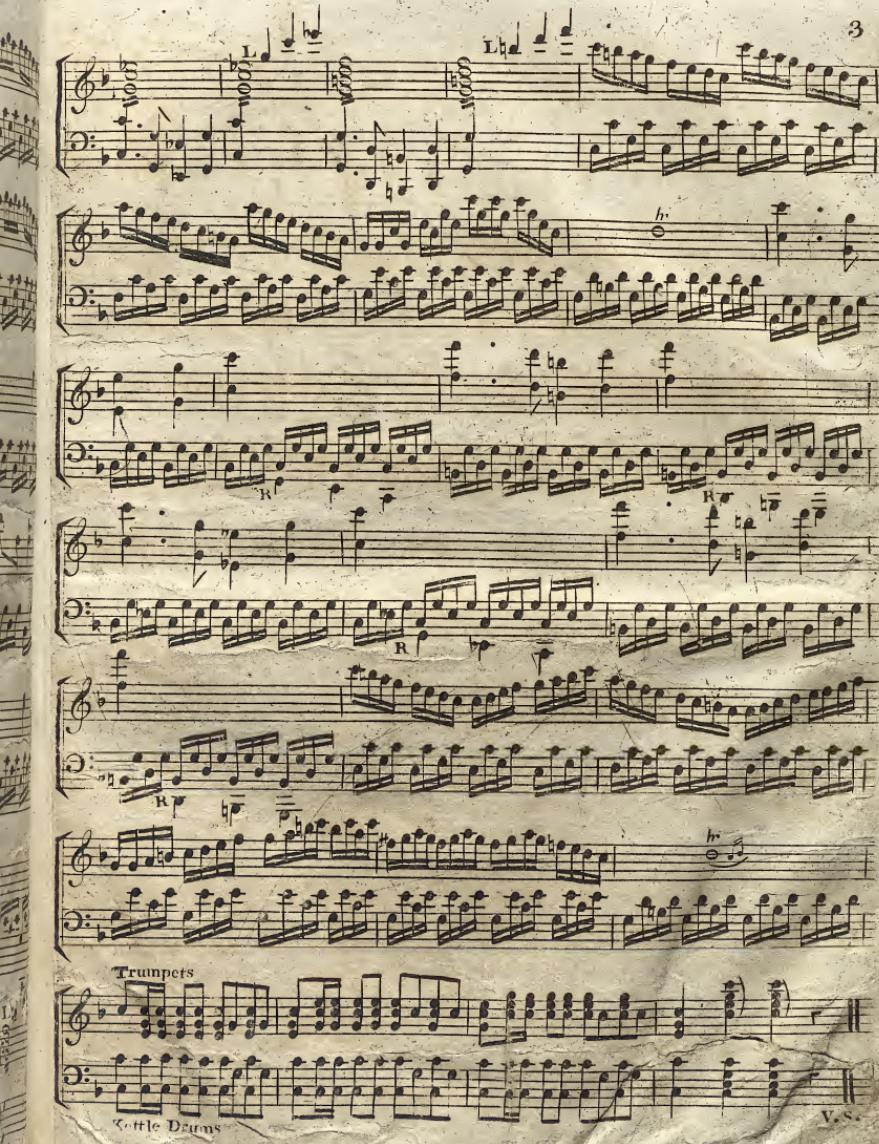
Allegro

Canon

tremando

flying Bullets

WORLD



1

Attack with Swords

Horses galloping

Trumpets Light Dragoon's advancing

Can

terzando

Heavy Cannonade

Cannons and Drums in general

Running Fire

A handwritten musical score consisting of ten staves of music. The music is written in common time, with various clefs (G, F, C) and key signatures. The notation includes a variety of note values, such as eighth and sixteenth notes, and rests. The score is divided into sections by bar lines and measures. The first nine staves are identical, featuring a continuous series of sixteenth-note patterns. The tenth staff is different, starting with a treble clef and a key signature of one sharp (F#). It contains a section labeled "Trumpet of Recall" followed by a section labeled "Cannon". The page number "80" is at the top right, and the measure number "5" is at the top center.

6

Cries of the wounded.

Grave



The Trumpet of Victory.



God Save the King.

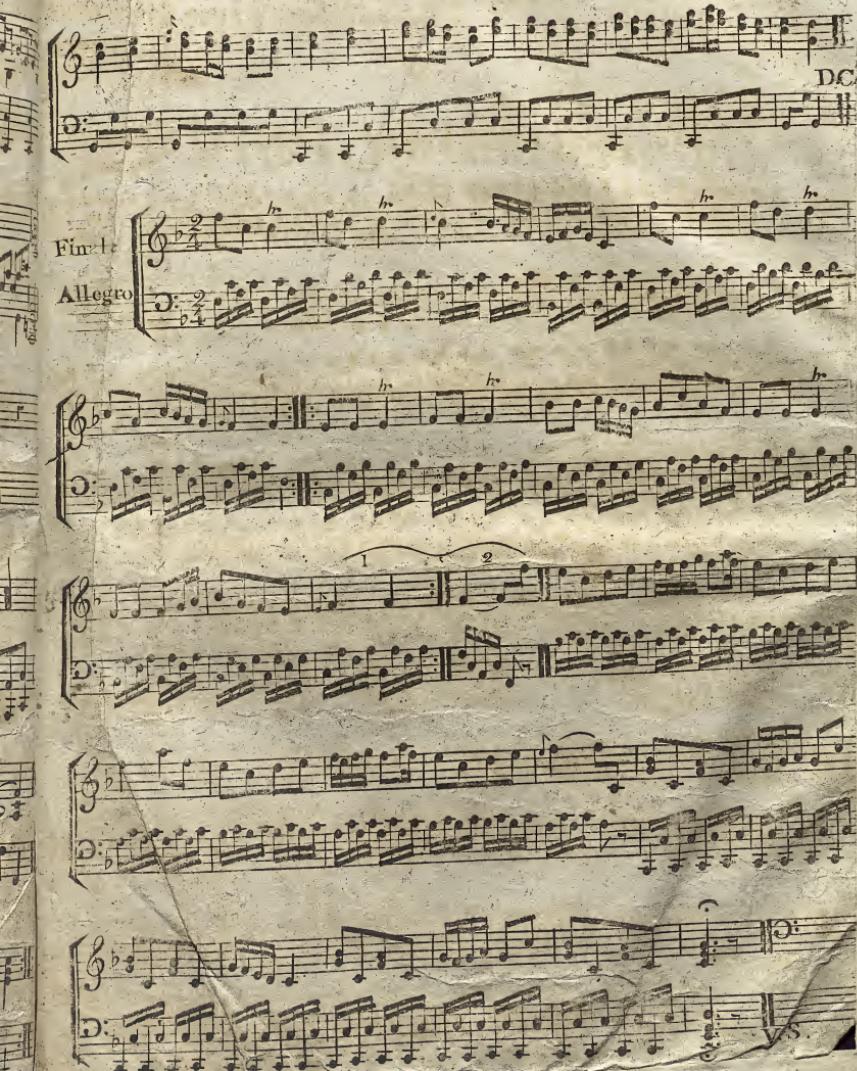


Turkish Music.



Quic!

Step



B3

8. Go to bed, Tom

Tempo Primo

Andante

Cres

A handwritten musical score for a single instrument, likely a piano or harpsichord. The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music includes various dynamics such as 'Tempo Primo', 'Andante', 'Cres', and 'pp'. The score concludes with a 'FINE' marking.

# Trois Petits DIVERTISSEMENTS

pour le

Flauto Forte

Dédiés à Mademoiselle Emma Johnson  
et Composés par

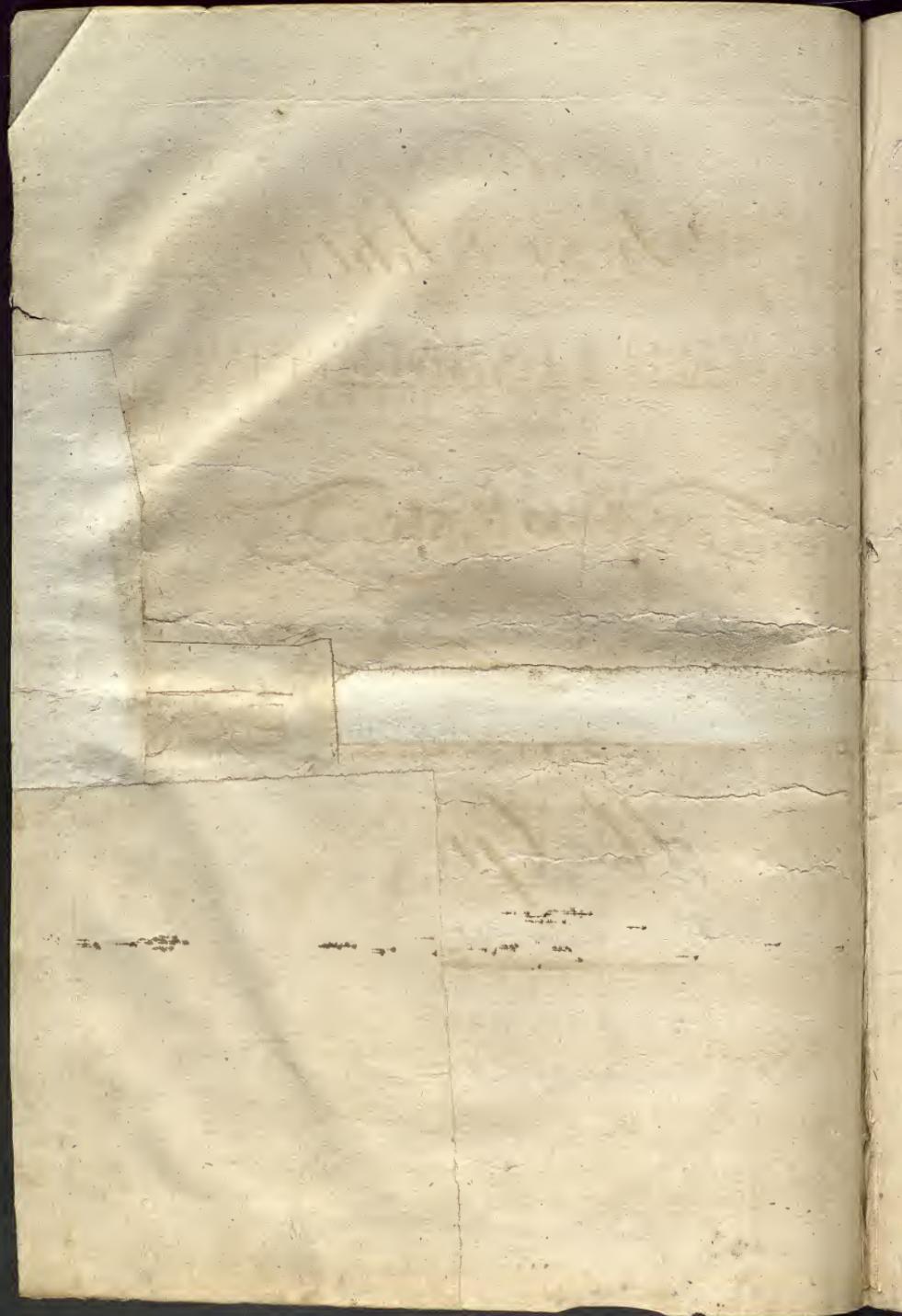
M. Gildon.

Oeuvre 30<sup>e</sup>

Prix 3

A LONDRES,

chez BALLS & COMPAGNIE (408) dans Oxford Street,  
près de Soho Square.



## DIVERTIMENTO I.

Gildon's Op:30

Allegro

rinf rinf

Fine dolce

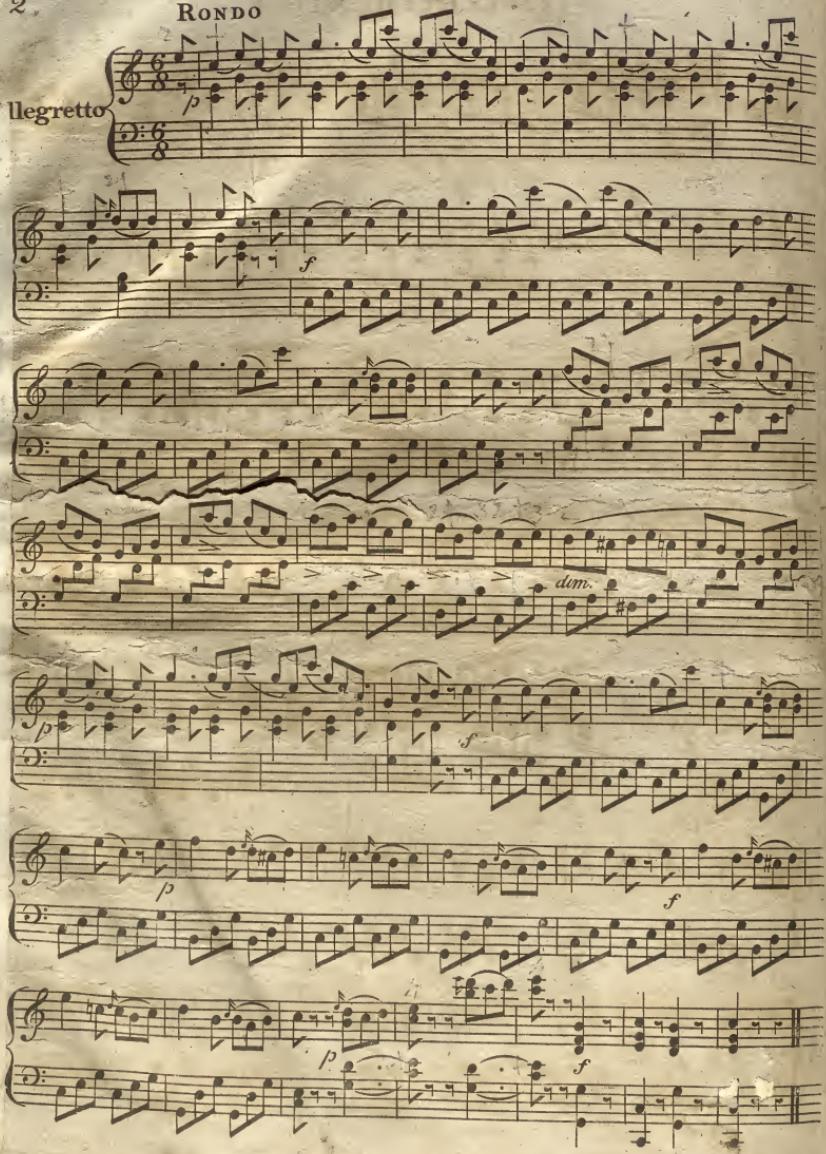
cres

D.C.

2.

## Rondo

llegretto



## DIVERTIMENTO II.

3

Moderato

*dolce*

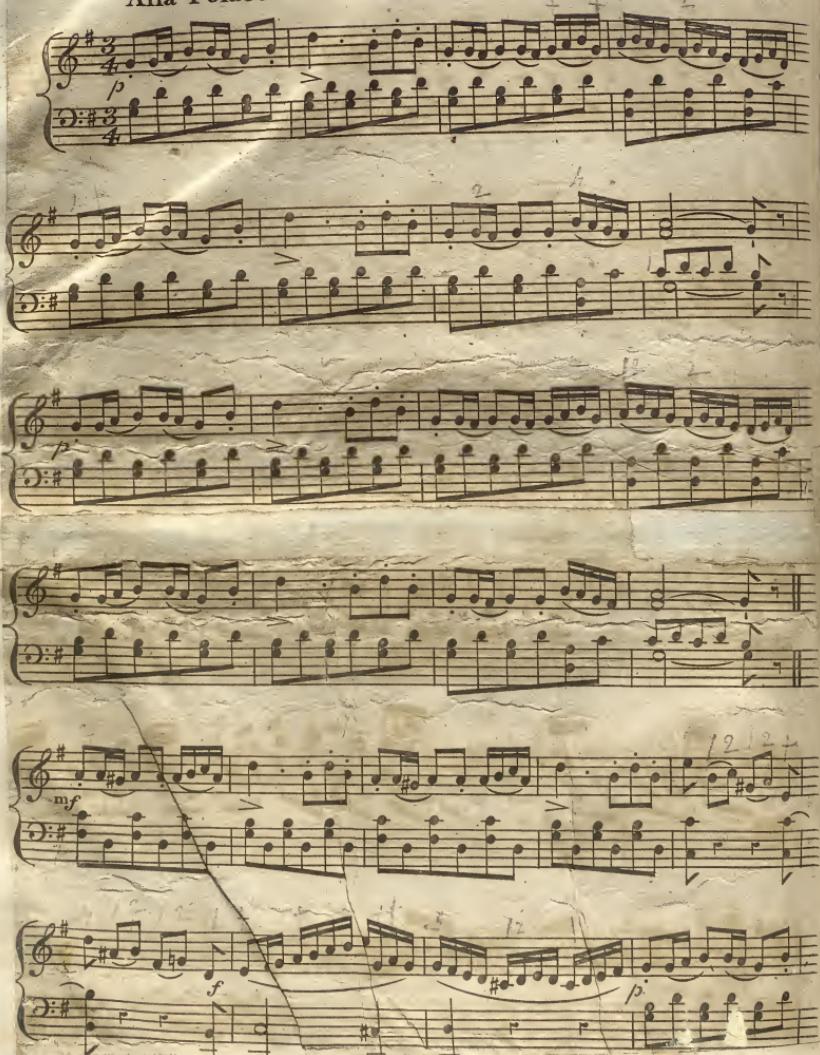
*dolce*

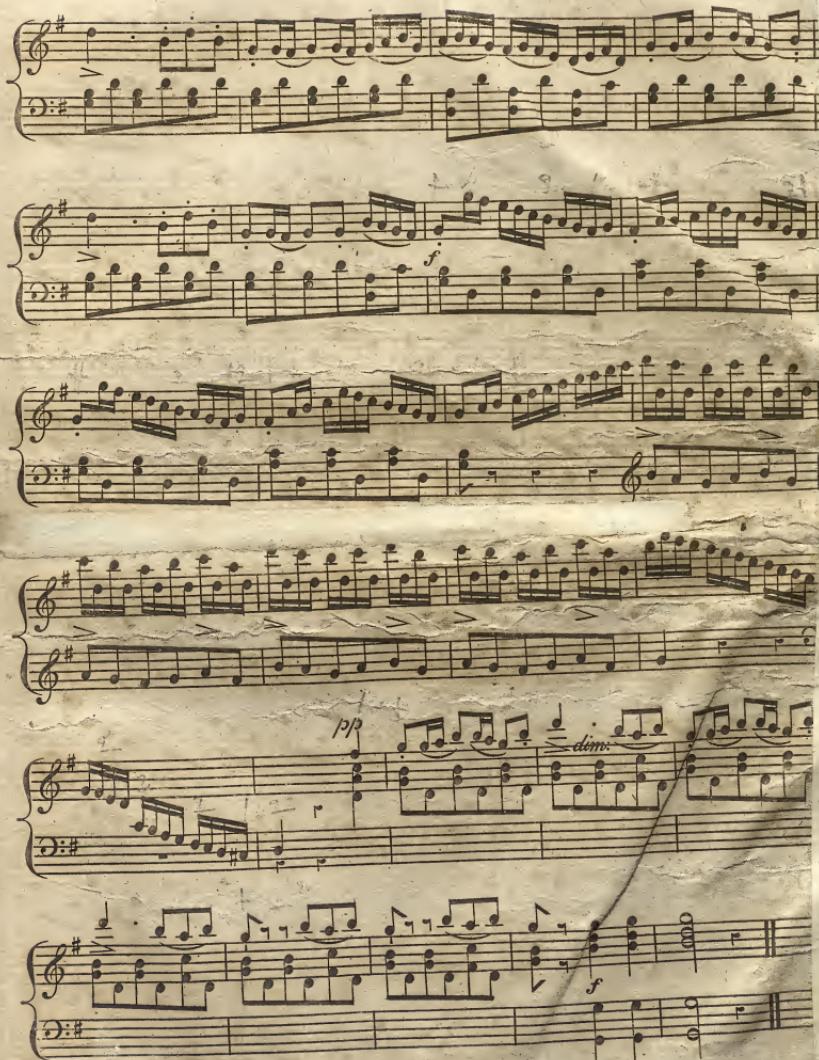
*cres*

87

4

## Alla Polacca





## DIVERTIMENTO III.

llegro *mf*

non  
nolto

The score consists of ten staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 'llegro'. The second staff starts with a bass clef and a key signature of one flat. Subsequent staves alternate between treble and bass clefs, with key signatures changing frequently. Dynamic markings include 'mf' (mezzo-forte), 'f' (forte), 'p' (piano), and 'ff' (fortissimo). A performance instruction 'non nolto' is placed above the first two staves. The music features various note values, rests, and slurs, typical of classical instrumental music notation.

Quasi  
Adagio

s<sup>va</sup>

*p*

Cres

*f*

dim.

Cres

*f*

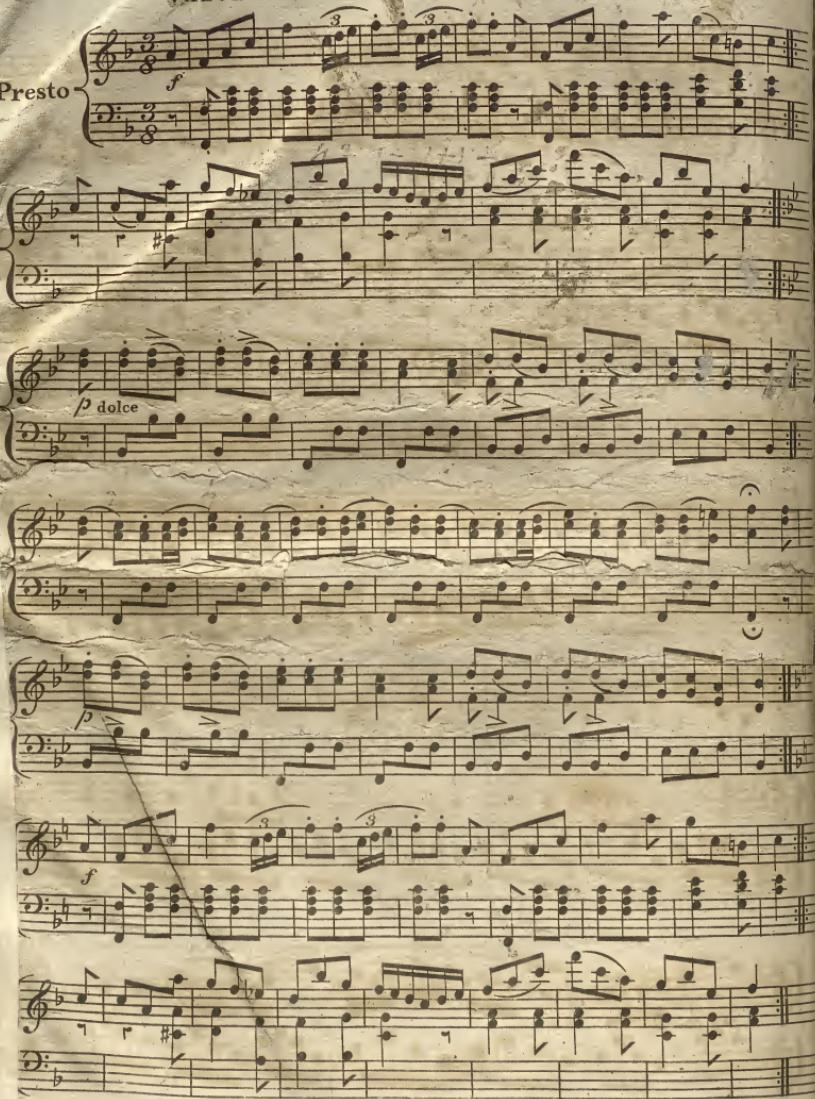
*s*

9!

8

## VALCE

Presto



# Six Sonatas.

For the  
Piano Forte.

Composed & Inscribed to

Miss Coke.

By  
T. MAZZINGHI.

Op. 61.

Bnt'd at Stat' Hall

Price 7/-

London.

Printed by Goulding, Stiff, D'Almaine & C<sup>o</sup> at their Music & Musical Instrument Warehouse

N<sup>o</sup> 117 New Bond Street

SONATA I.

*Allegro*

*Spiritoso*

Handwritten musical score for two staves. The top staff is in G major, common time, with a dynamic of  $f$ . The bottom staff is in C major, common time, with a dynamic of  $p$ . Measures 1-6 show various melodic patterns and harmonic changes, including a section starting at measure 4 with a dynamic of  $p$ .

Rondo.

Allegretto.

Handwritten musical score for two staves. The top staff starts with a dynamic of  $p$ . The bottom staff starts with a dynamic of  $p$ . Measures 7-10 show a continuation of the melodic and harmonic patterns established in the previous measures.

Handwritten musical score for two staves. The top staff starts with a dynamic of  $fz$ . The bottom staff starts with a dynamic of  $fz$ . Measures 11-14 show a continuation of the melodic and harmonic patterns established in the previous measures.

Handwritten musical score for piano, page 94, section A. The score consists of five staves of music. The first two staves are in G major, the third in F major, and the last two in C major. The music includes various dynamics like *p*, *f*, *s*, *fz*, and dynamic markings like  $\gg$  and  $\ll$ . The score is written on aged paper.

## SONATA II.

**Allegro.**  
**Con Spirito**

5

SONATA II.

Allegro. Con Spirito.

Mazz: Op. 61.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The key signature is one sharp. Measure 31 starts with a dynamic 'Dol'. Measures 32 and 33 show eighth-note patterns. Measure 34 begins with 'sf'. Measures 35 and 36 continue the eighth-note patterns. Measure 37 starts with 'sf'. Measures 38 and 39 continue the eighth-note patterns. Measure 40 starts with 'sf'. Measures 41 and 42 continue the eighth-note patterns. Measure 43 starts with 'sf' and ends with a forte dynamic. Measure 44 starts with 'sf'. Measures 45 and 46 continue the eighth-note patterns. Measure 47 starts with 'sf'.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 7 starts with eighth-note pairs in the treble and sixteenth-note pairs in the bass. Measure 8 begins with a forte dynamic (f) in the treble. Measure 9 starts with a piano dynamic (p) in the treble, followed by a crescendo (Cres) in the bass. Measure 10 starts with a forte dynamic (f) in the treble. Measure 11 starts with a piano dynamic (p) in the treble. Measures 7-11 are divided by vertical bar lines.

RONDO.

Allegretto.

1 X 2/4

*p*

*f*

*dol*

*f*

*f*

*s*

*p*

*dol*

*Fine*

A handwritten musical score for two staves, likely for piano or harp. The top staff uses a treble clef and a common time signature, starting with a forte dynamic (f). The bottom staff uses a bass clef and a common time signature. The music consists of eight measures, with dynamics including f, tr., rf, p, Dol, Dim, and Da Capo. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note chords.

10

## SONATA III.

Allegro

Vivace.

The musical score consists of six staves of handwritten music. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *p*. The third staff starts with a dynamic *Dol*. The fourth staff features dynamics *Cres* and *r.s.*. The fifth staff starts with a dynamic *p*. The sixth staff ends with a dynamic *p*.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a treble clef, a key signature of one sharp, and common time. It consists of six measures of music, ending with a repeat sign and a double bar line. Measure 12 begins with a bass clef, a key signature of one sharp, and common time. It consists of five measures of music, ending with a final double bar line.

Dol

Cres

f

p

Dol

RONDO.

Savoyard

Allegretto.

1 2 3 4 5 6 7 8

*p*

*8<sup>ve</sup>*

*rfp* *rfp* *p*

*sfp* *f* *f*

Fine for

*Cres* *rfp* *rfp*

*rfp* *rfp* *rfp* *D.C.*

H

## SONATA IV.

Spiritoso.

1

*p*

*f*

*Dolce*

*Dol*

1  
2  
3

16

8<sup>ve</sup> -

Dol >

> f > f

f 8<sup>ve</sup> -

v v sfp

A handwritten musical score for two staves, likely for piano or harp. The score consists of eight systems of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 8/8.

- System 1:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 2:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 3:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 4:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 5:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs. The instruction "Spiritoso." is written above the bass staff.
- System 6:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 7:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 8:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.

18

R<sup>t</sup>Hd

10 RHD

This block contains eight staves of handwritten musical notation for piano, spanning measures 1 through 8. The notation includes various note heads, stems, and bar lines. Measure 1 starts with a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{12}{8}$ . Measures 2-4 show a transition to a common time signature. Measure 5 begins with a bass clef. Measures 6-8 conclude the section.

Musical score for five staves:

- Staff 1: B-flat major, dynamic p. Measures show eighth-note patterns.
- Staff 2: B-flat major, dynamic sp. Measures show eighth-note patterns.
- Staff 3: A major, dynamic sp. Measures show eighth-note patterns.
- Staff 4: A major, dynamic f. Measures show eighth-note patterns.
- Staff 5: A major, dynamic rf. Measures show eighth-note patterns.
- Staff 6: A major, dynamic p. Measures show eighth-note patterns.
- Staff 7: A major, dynamic rf. Measures show eighth-note patterns.
- Staff 8: A major, dynamic f. Measures show eighth-note patterns.
- Staff 9: A major, dynamic rf. Measures show eighth-note patterns.
- Staff 10: A major, dynamic p. Measures show eighth-note patterns.
- Staff 11: A major, dynamic rf. Measures show eighth-note patterns.

## SONATA.V.

Allegro

Vivace.

The image shows a handwritten musical score for a five-movement sonata. The first movement, 'Allegro' and 'Vivace.', consists of ten staves of music for two voices (Soprano and Alto) and basso continuo. The score is written in common time, with various dynamics and performance instructions like 'f', 'ff', 'p', 'Cres', 'Dol', and 'sp'. The manuscript is in black ink on aged paper, with some red ink used for headings and dynamics.

Mazz. Op. 61.

ff      ff

*p*      *s*      *p*

*fz*      *p*

*f*

*p*      >

Dol      >      *sp*      *sp*

Cres      *f*      *p*

172

Dol      *f*

*f*      *f*

*8vo*

RONDO.

Polonoise.

*p*

*fp*      *fp*

*fp*      *fp*      *rf*

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of six systems of music, each with two staves. The top staff of each system is for the soprano voice, and the bottom staff is for the alto voice. The basso continuo part is provided by a single bass staff at the bottom of the page. The music is written in common time, with various key signatures (G major, F major, D major, C major, G major, F major). The notation includes eighth and sixteenth note patterns, grace notes, and dynamic markings such as Dolce (Dol), Sforzando (sfz), and Diminuendo (Dim). Measure numbers 1 through 12 are indicated above the first four systems. The fifth system begins with measure 13, and the sixth system begins with measure 14. The basso continuo staff shows a bass line with accompanying chords, primarily consisting of eighth and sixteenth note patterns.

*sve*

Dim:

*p*

113

25

*sve*

Dim: *p*

*sf* *sf*

*rf* Dol

*sf*

*s*

SONATA.VI.

*Con Spirito.*

The score consists of six staves of music. The top staff is in common time, G major, with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff has a forte dynamic (s). The fourth staff has a piano dynamic (p). The fifth staff has a forte dynamic (ff). The bottom staff has a forte dynamic (f). The music features various note values including eighth and sixteenth notes, and rests. Performance instructions include slurs, grace notes, and dynamic changes. The manuscript is written in black ink on aged paper.



28.

118  
28.

*f*      *f*      *f*

*rf*      *ff*

Dol

*Dura*

Mazz. Op. 61.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the Soprano voice and the bottom staff is for the Alto voice. The piano part is represented by a single staff at the bottom of each system. The key signature is A major (two sharps). The time signature varies between common time and 8/8. Dynamics and performance instructions are written in ink above the music. The score includes:

- System 1: 8/8 time. Dynamics: *r*f, Cres, *f*.
- System 2: 8/8 time. Dynamics: *p*, Dol, *r*f.
- System 3: 8/8 time. Dynamics: Cres, *f*, *f*/p, *r*f.
- System 4: 8/8 time. Dynamics: *r*f, Dol, *singr.*
- System 5: 8/8 time. Dynamics: >, >.
- System 6: 8/8 time. Dynamics: Dol, *smor*.

RONDO.

Brillante.

RONDO.

Brillante.

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Fine

Cres rf

Cres rf rf

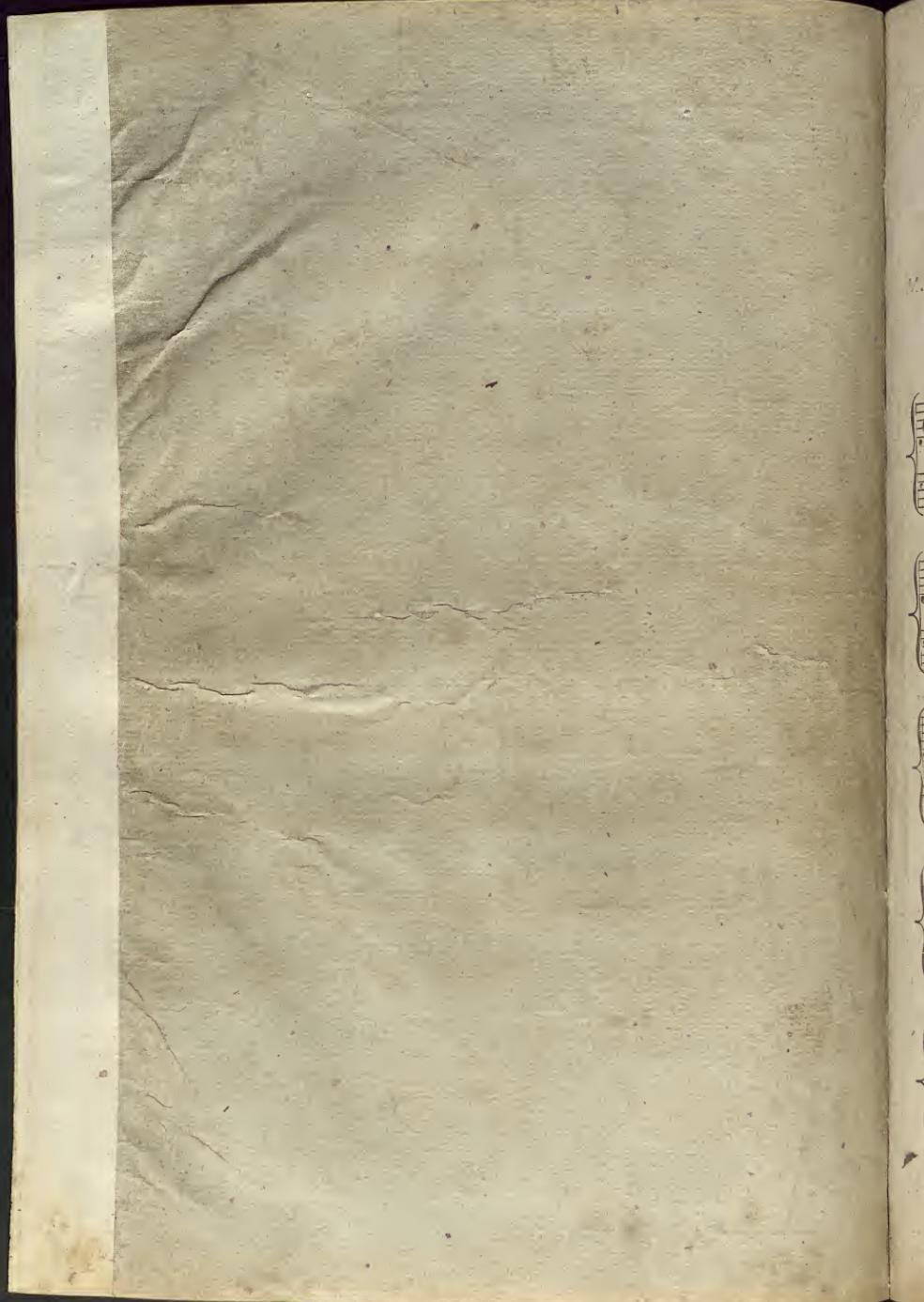
rf

f

f rf f rf

f rf f rf

Da Capo.



122

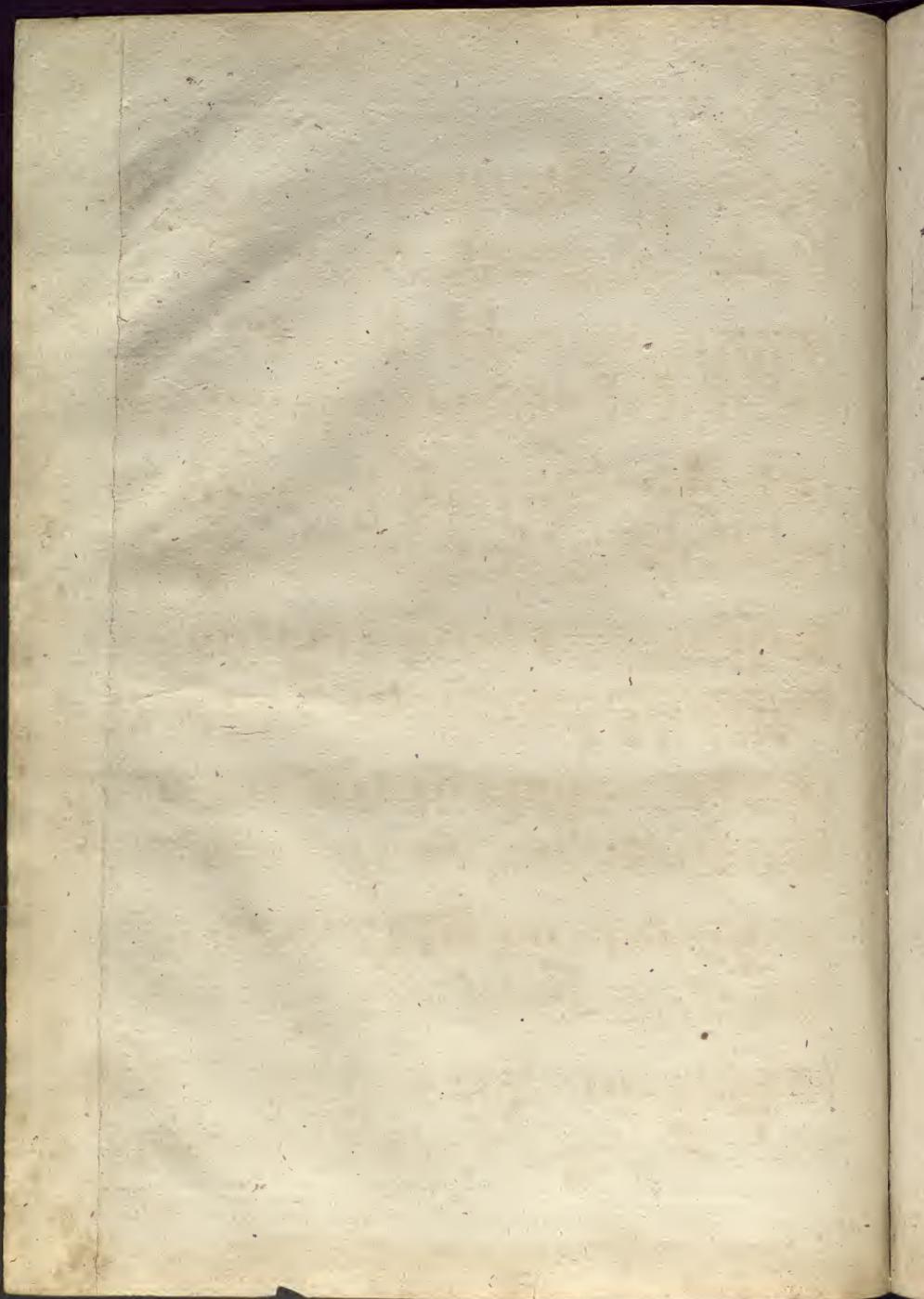
# The Grand March. BLUE BEARD.

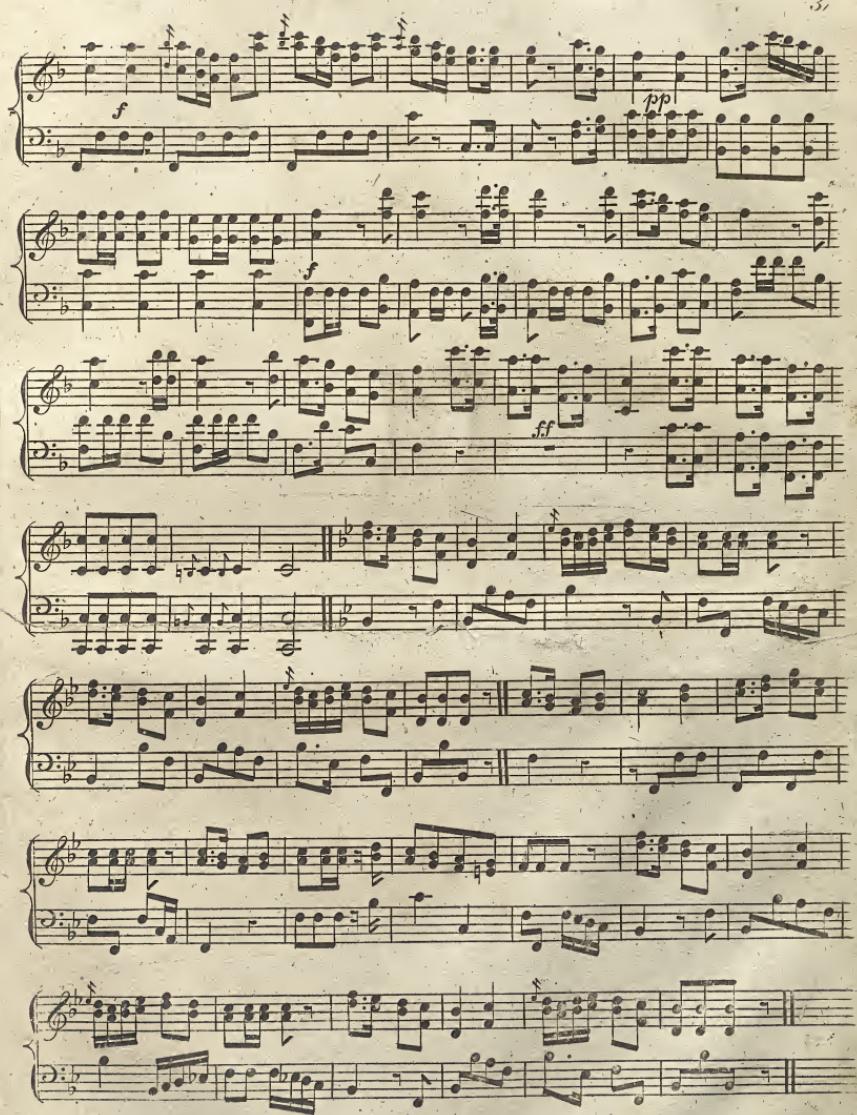
M. 4ESTO 30.

*pia.*

*ff.* *pp.*

122



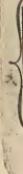


Ent

VI

y

NON



# THE SALAMANCA,

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*for the*  
**PIANO FORTE,**

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Miss Amelia Major.

*BY*  
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Price 1/-

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VIVACE MA NON TROPPO

2

8ve

f

p

8ve

f

p

8ve

f

p

ff

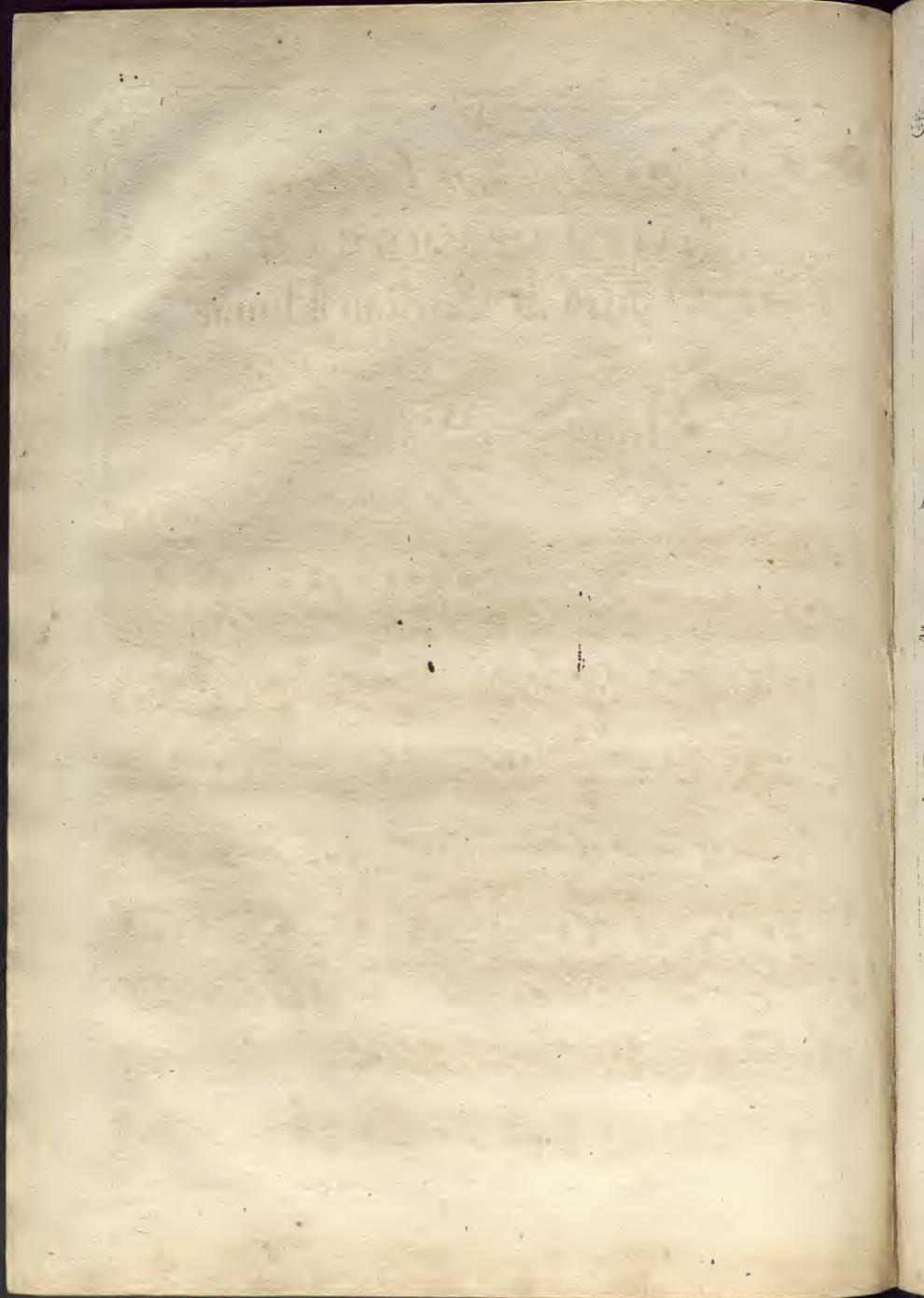
f

p

Salamanca.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures, including B-flat major, A major, and G major. Measure 126 starts with a forte dynamic (f) in B-flat major. Measure 127 begins with a forte dynamic (f) in A major. Measure 128 starts with a piano dynamic (p) in G major. Measure 129 starts with a forte dynamic (f) in G major. Measure 130 starts with a piano dynamic (p) in G major. The score includes various note heads, stems, and bar lines, with some measure numbers (e.g., 8va) and dynamics like ff (fortissimo) indicated.

Salamanca



115

# The Favorite Dance LOTS OF KISSES as Danced at Carlton House Arranged as a Rondo for the Piano Forte by L Jansen.

Ent Sta Hall

Pice 1/6

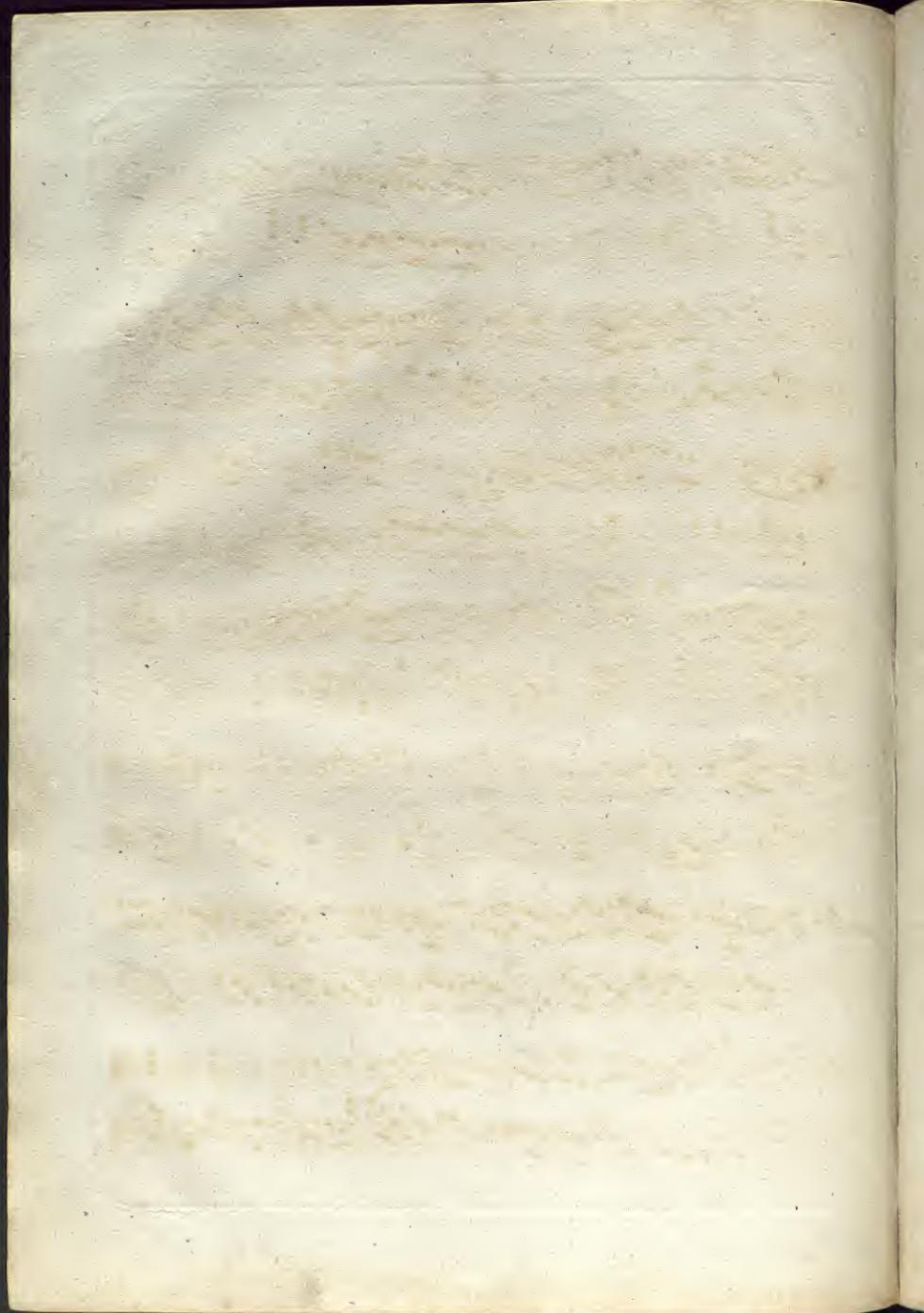
London Printed by Cha Wigley 15 Grand adjoining Somers House ad by Jauncy & Co 30 Pallington

Moderato

Ritardando

A handwritten musical score for two staves, page 2. The music is in common time, with a key signature of one sharp. The first staff begins with a tempo marking. The second staff starts with a dynamic instruction. The score consists of eight measures per staff, with various note heads, stems, and rests. Measure 1: Treble clef, B-flat major, 1 sharp, 4 measures. Measure 2: Bass clef, B-flat major, 1 sharp, 4 measures. Measure 3: Treble clef, B-flat major, 1 sharp, 4 measures. Measure 4: Bass clef, B-flat major, 1 sharp, 4 measures. Measure 5: Treble clef, B-flat major, 1 sharp, 4 measures. Measure 6: Bass clef, B-flat major, 1 sharp, 4 measures. Measure 7: Treble clef, B-flat major, 1 sharp, 4 measures. Measure 8: Bass clef, B-flat major, 1 sharp, 4 measures.

A handwritten musical score for two staves, numbered 3 at the top center. The score consists of six systems of music, each with two staves. The music is written in common time with various key signatures (G major, A major, B major). The notation includes sixteenth-note patterns, grace notes, and slurs. Dynamic markings such as *fz*, *ff*, and *p* are present. Articulation marks include *sva* (sforzando) and *loco* (locally). The score concludes with the word *FINE*.



A ROMANCE,

with Variations,

for the



Inscribed to

Miss Young,

BY

JOHN PARRY.

Printed at Stalls Hall L O N D O N , Price 1/6.

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20, Soho Square & 7, Westmorland S. Dublin.

2

MODERATO.

Moderato.

2

MODERATO.

VAR: 1.

VAR: 2.

Parry's Romance.



Parry's Romance.

4

## MINORE

VAR: 5.



VAR: 6.



Parry's Romance.

The  
*Hartfield*  
*New Waltz.*  
 for the  
*Piano Forte,*  
 by  
**J. B. CRAMER.**

*English Hall.**No. 10.*

London Printed &amp; sold by Chappell &amp; C. Music &amp; Musical Instrument Sellers, 124, New Bond Street.

**WALTZ**

V.S.

2

134

2

TREBLE CLEF

BASS CLEF

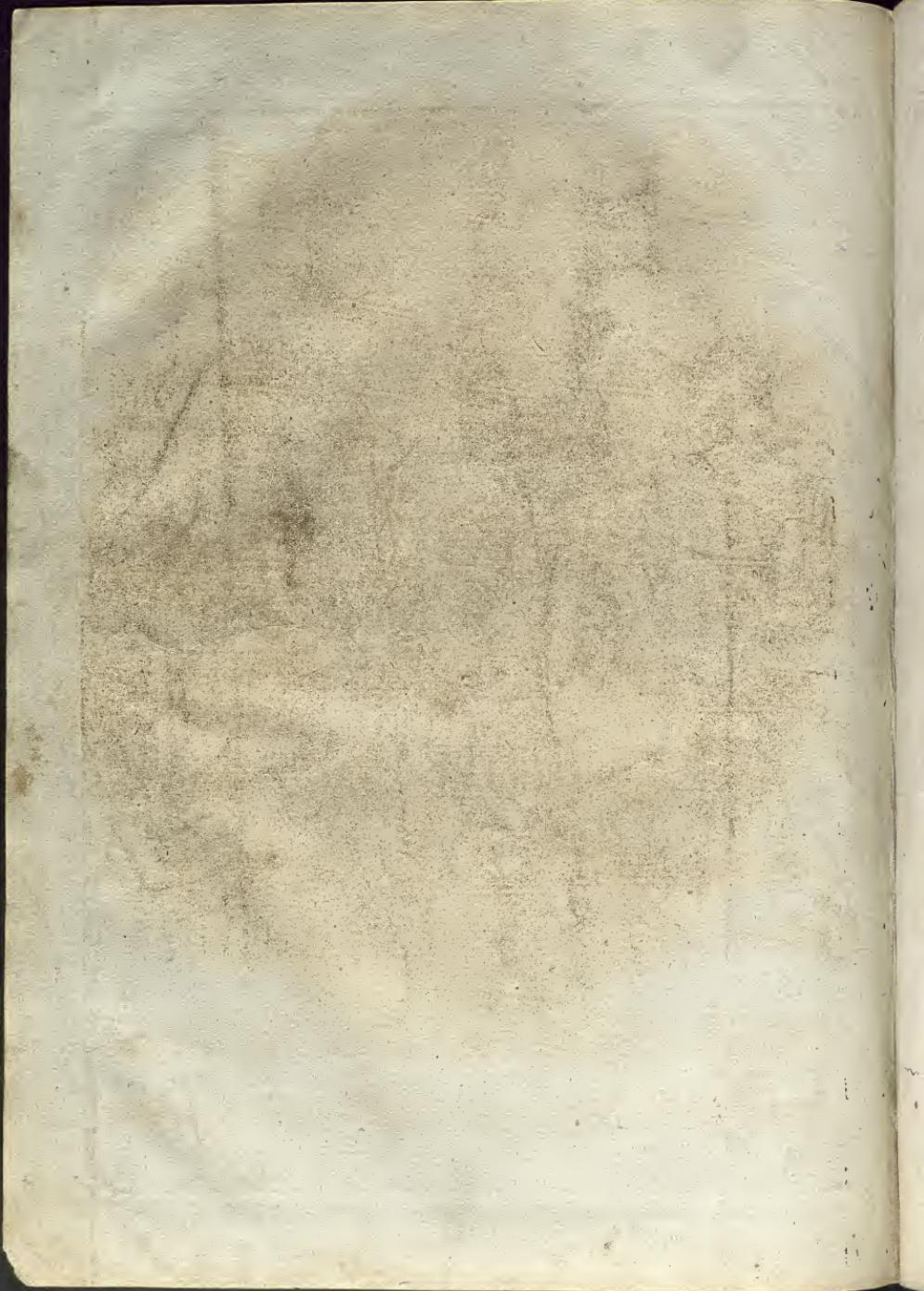
TRIO.

f

R. Hand.

3

A handwritten musical score for two hands, consisting of six staves. The top two staves are for the right hand (R. Hand.), and the bottom four staves are for the left hand (L. Hand.). The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and beams. Measure 1 consists of eighth-note patterns. Measure 2 begins with a dynamic marking of  $\text{pp}$ . Measures 3 through 6 show more complex rhythmic patterns, including sixteenth notes and eighth-note chords. Measures 7 and 8 feature sustained notes and eighth-note patterns. Measures 9 and 10 conclude the section with eighth-note patterns.

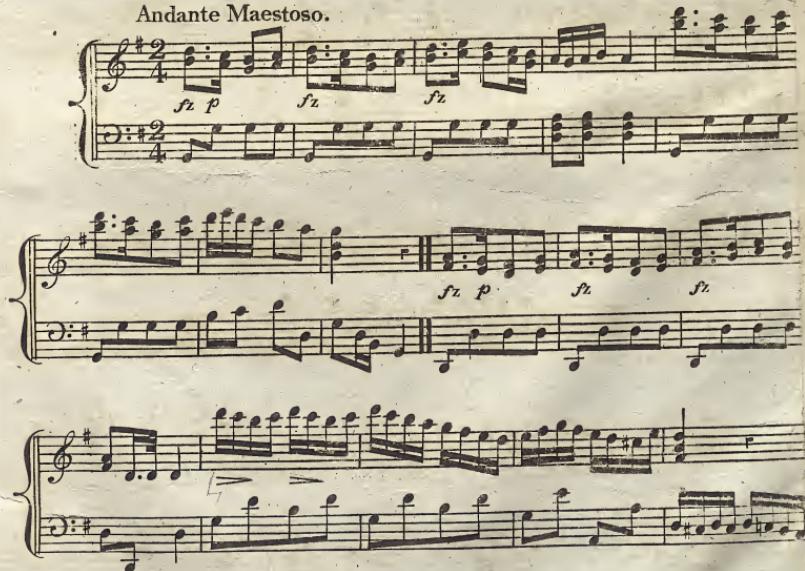


*SPANISH MARCH,*  
*Composed*  
*for the*  
*PIANO FORTE.*

Pr 1/6

Printed for J. REILFE. Sold by L. Lavenu, 26 New Bond Street, & all other Music Shops.

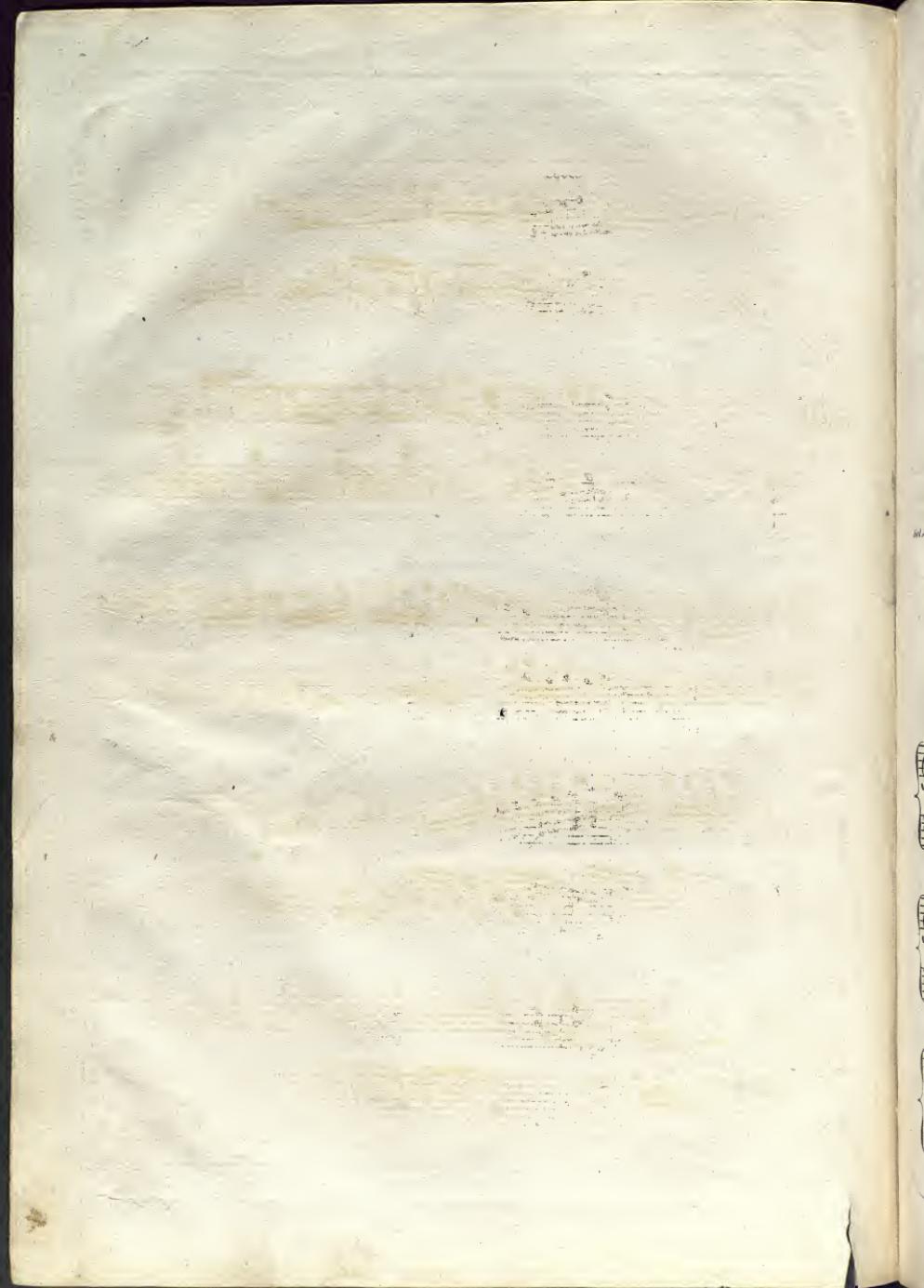
Andante Maestoso.



A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, indicating G major. Measure 1: Treble staff has eighth-note chords (G-B-D-G) followed by quarter notes (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 2: Treble staff has eighth-note chords (G-B-D-G) followed by quarter notes (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 3: Treble staff has eighth-note chords (G-B-D-G) followed by eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measures 4-5: Both staves show continuous eighth-note patterns. The bass staff includes several rests and a measure ending with a double bar line and repeat dots.

sva loco

This is a handwritten musical score for piano, likely a piece by J.S. Bach. The score is organized into five staves. The first staff begins with the instruction "sva" above the treble clef and ends with "loco" above the bass clef. The subsequent staves continue the musical line. The bass clef is present in the second and third staves. The music features various note values, rests, and dynamic markings typical of Baroque keyboard music.



The much admired  
*Sicilian Dance,*  
 Arranged as a  
**R O N D O**,  
 for the  
*Piano Forte*  
 by  
**J. ROSS.**

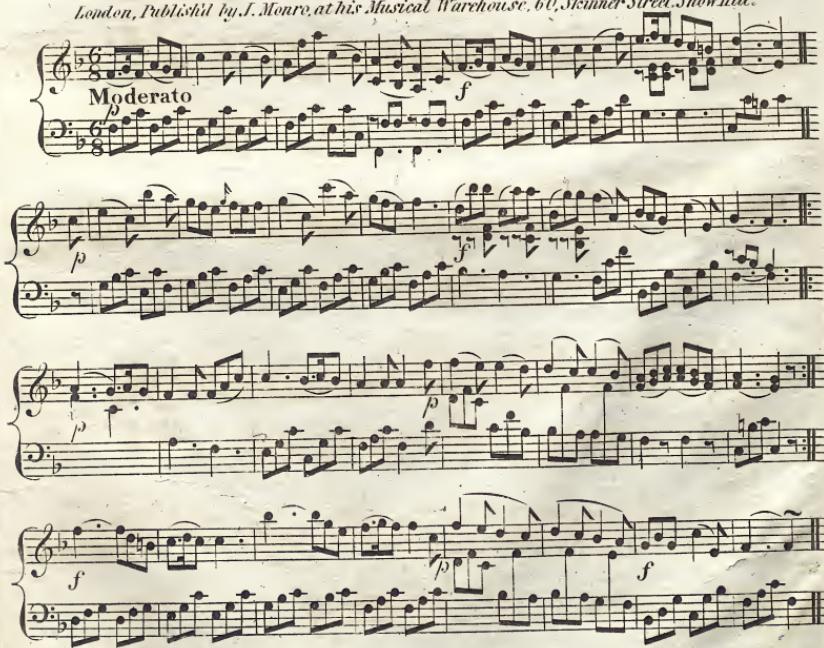
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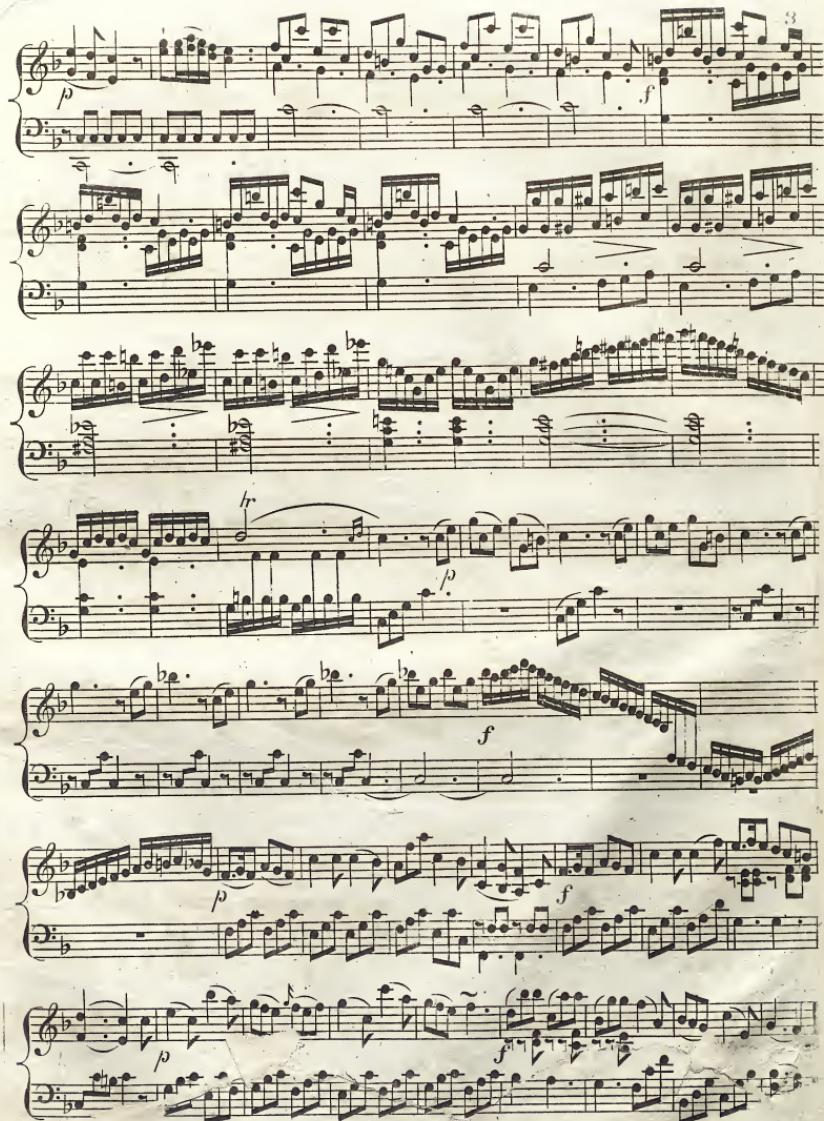
London, Published by J. Monroe, at his Musical Warehouse, 60, Skinner Street, Snow Hill.

Moderato





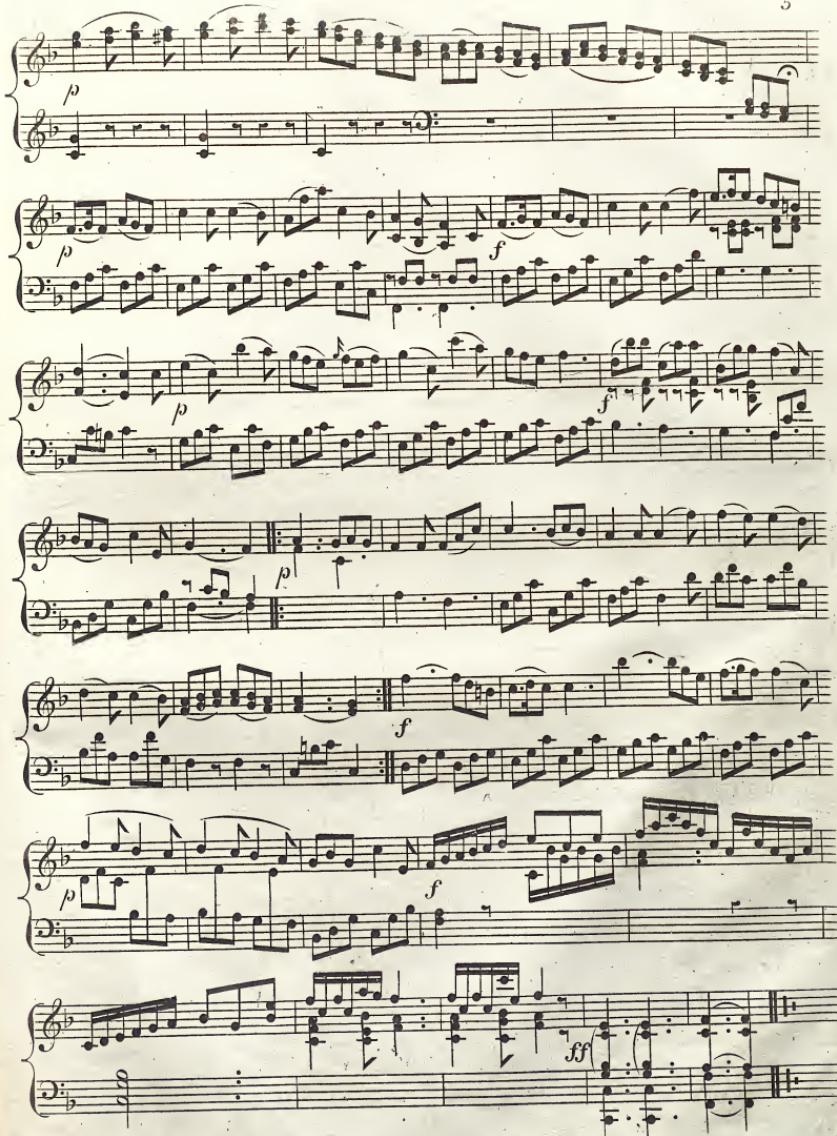
The Sicilian Dance.



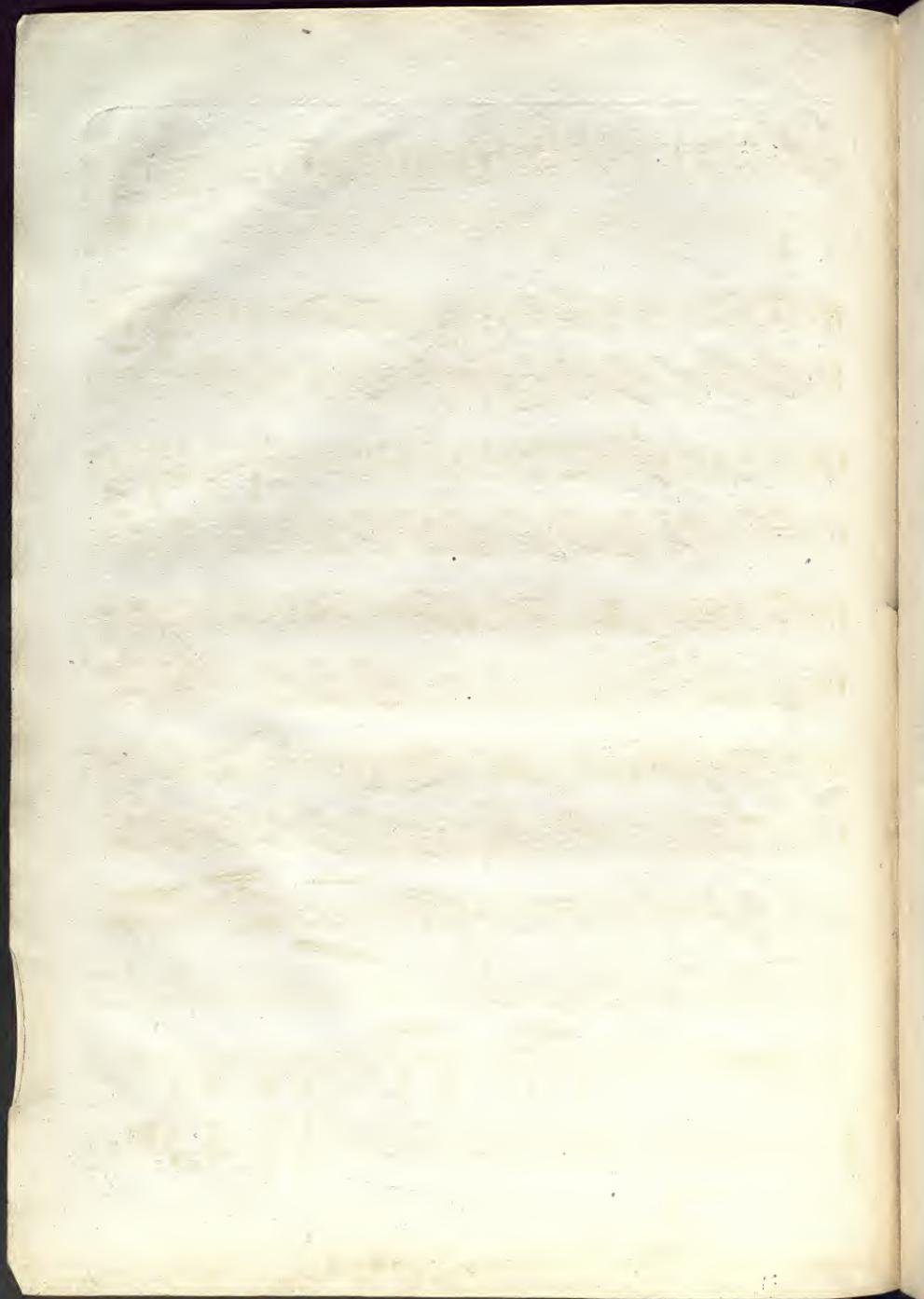
The S.....Dance.

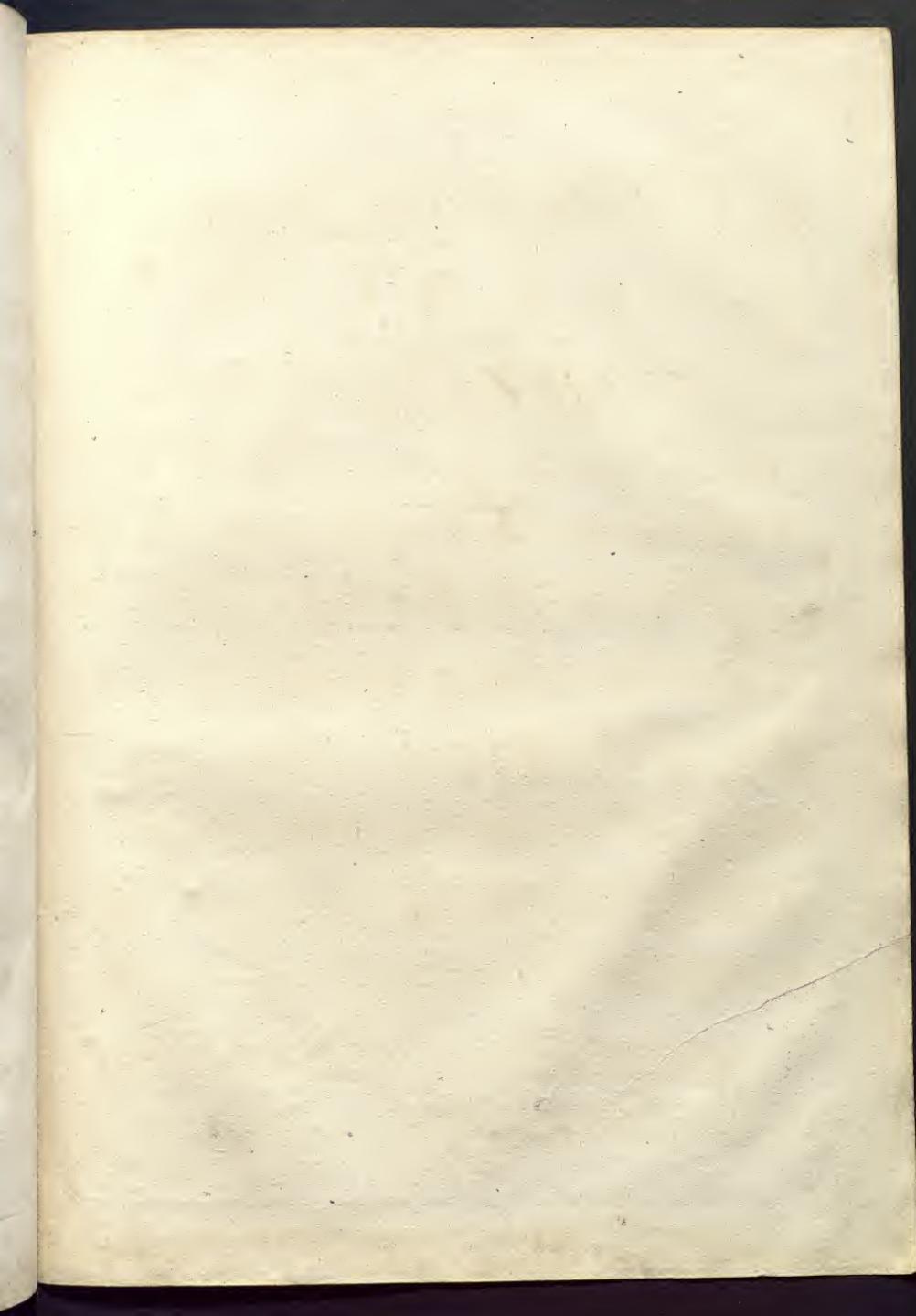


The Sicilian



The Sicilian Dance.





*h. b. m. f.*

# Song on PEACE,

*Set to Music by*

## W. Carnaby.

*Organist of Huntingdon, Late of His Majesty's Chapel Royal.*

*Ent. Stat. Hall.**Pr. 4.**London Printed & Sold by Chappell & C° 50 New Bond Street.*

Recit:

Tell me, on what ho-ly ground May Do-mes-tic peace be found, Halc'yon daughter of the Skies; Far on fearful wing she flies from the Tyrants scepterd state, from the Rebels noi-sy hate.

AIR.

3

In a Cottag'd vale she dwells list'ning to the sabbath bells,

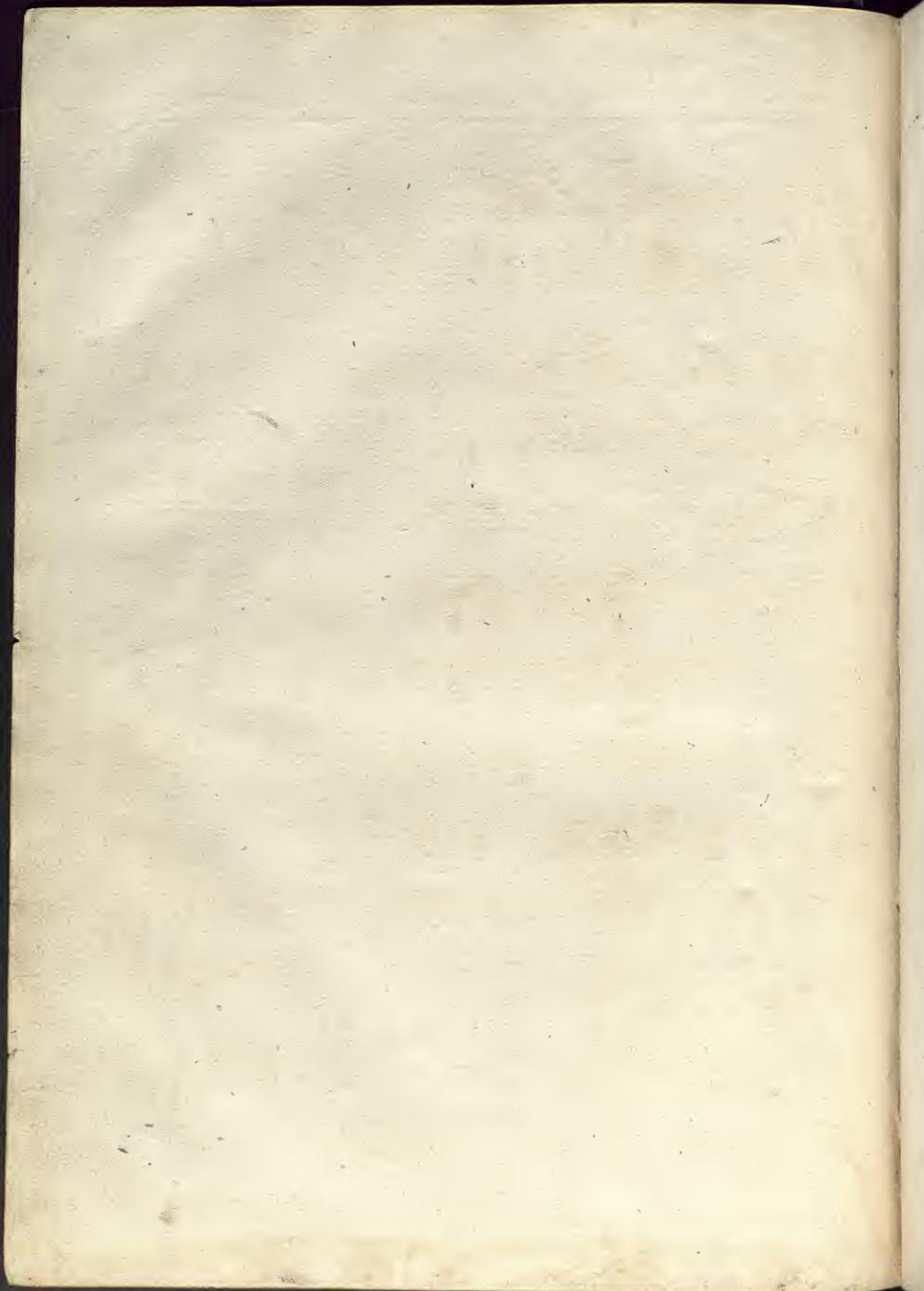
In a Cottag'd vale she dwells list'ning to the sabbath

bells, While all a-round her steps are seen spot-less

honors meeker mien, While all a-round her steps are seen spotless

honors meeker mien.

2.  
Love the Sire of pleasing fears,  
Sorrow smiling thro' her tears;  
And mindful of the past employ,  
Mem'ry; bosom spring of joy.



Waters of Elles.  
 Song from  
 Glenarvon,  
 with  
 SYMPHONIES,  
 Indian Accompaniment for the  
 Harp or Piano Forte,  
 By  
 G. KIALLMARK.

Ent at Sta. Hall.

Price 2/-

Printed & Sold by Chappell & C<sup>o</sup> Music & Musical Instrument Sellers,

50 New Bond Street.

and by Goulding & C<sup>o</sup>, 20 Soho Square.

## ROMANCE

VOICE

HARP  
or  
PIANO FORTE

Con Express:

Pedal

Wa - ters of El - lé thy

limpid streams are flow - ing Smooth and un - trou - bled o'er the flow-ing

vale - On thy green banks once more the wild - rose blow - ing,

Greet's the young spring and scents the passing gale, Greet's the young  
spring and scents the passing gale.

Here 'twas at eve near yon-der tree re-

po - sing, One, still too dear, first breath'd his vows to me -

Wear this, he cried his guile-ful love dis - clo - - sing

Near to thy heart - in memo-ry of me - Near to thy

heart, in memory of me

Love's cherish'd gift, the rose he gave is

## MINORE

fa - ded! Love's blighted flower, can never bloom a - gain!

Bis

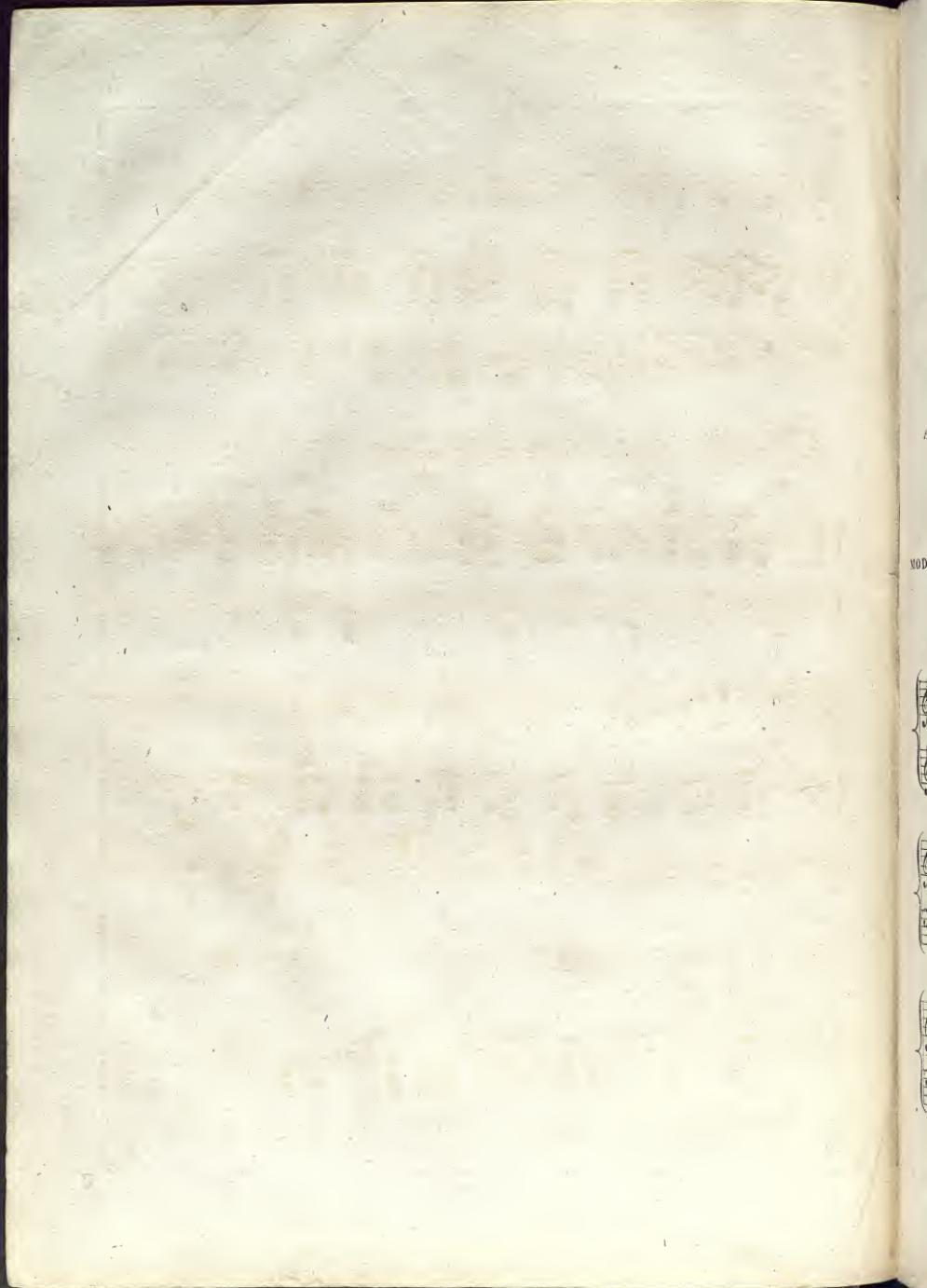
## MAJORE

Weep for thy fault in heart, in mind de - gra - ded Weep, if thy

tears can wash a-way the stain Weep if thy tears can

wash a-way the stain.

Smorz.



*Di piacer mi balza il cor.*

CAVATINA.

Composed by Rossini  
Arranged for the

PIANO FORTE,

*Signor B. Grassi.*

First at Sta. Hall.

London Printed & Sold by R. Birchall 140 New Bond Street.

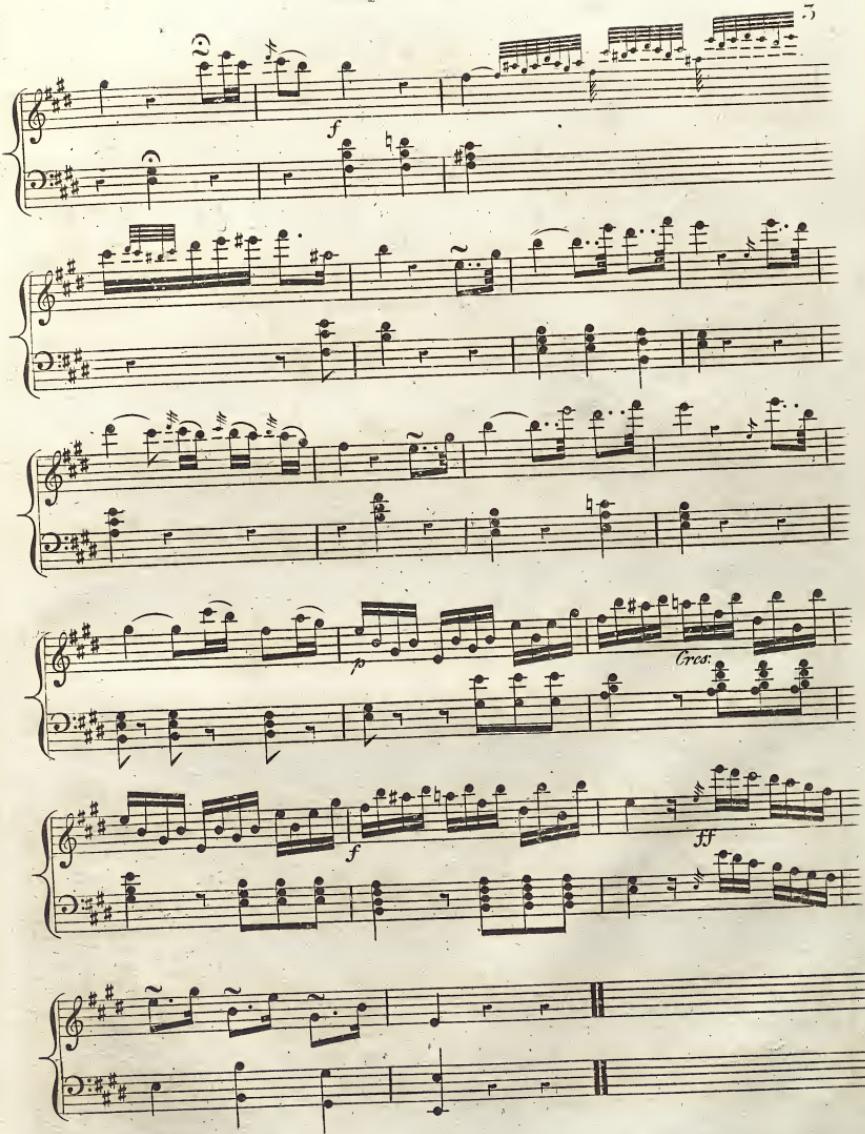
Price 2<sup>s</sup>

MODERATO

2

Gres.

Di placere P. F.



Di placer P. F.

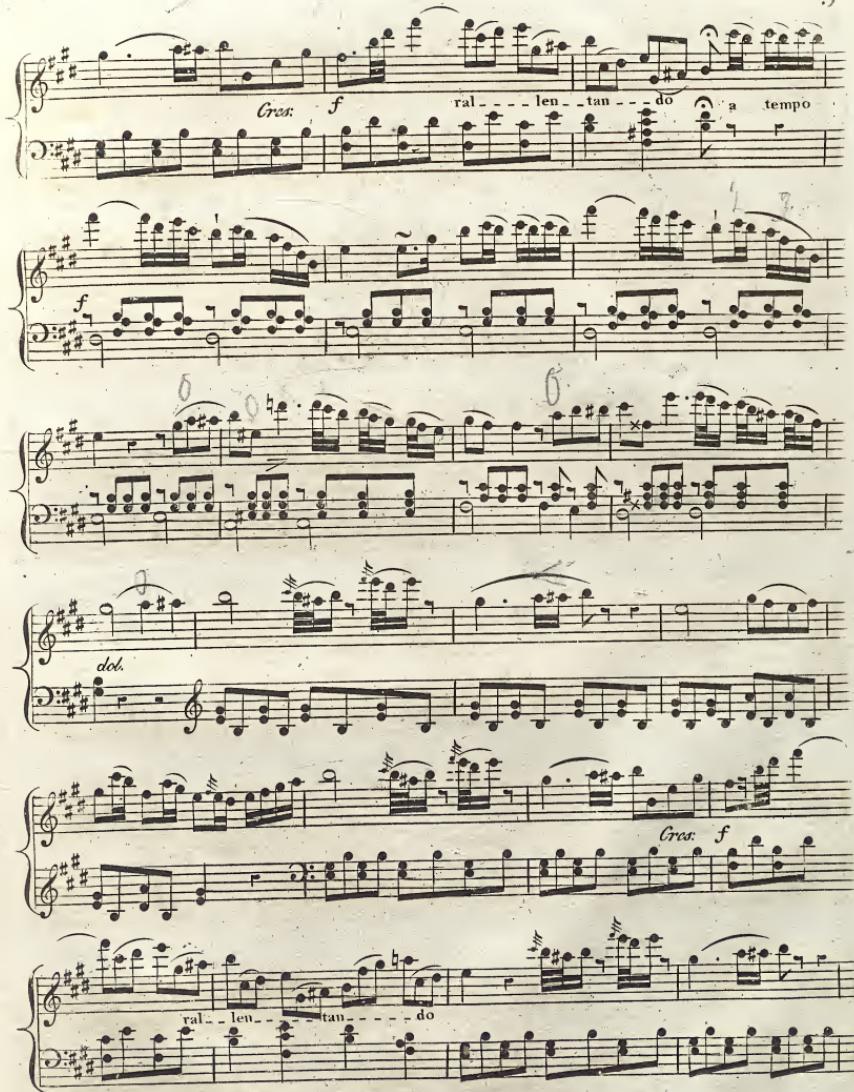
ALLEGRO

*dol.**f**mf**f**ff**dol.**Gras.**ff*

ral - len - tan

3 3 3 3

do a tempo.



Di piacer P.F.

6

Gres.

f ral - len tan - do f

Gres.

Gres.

f Gres.

Di piacer P. F.

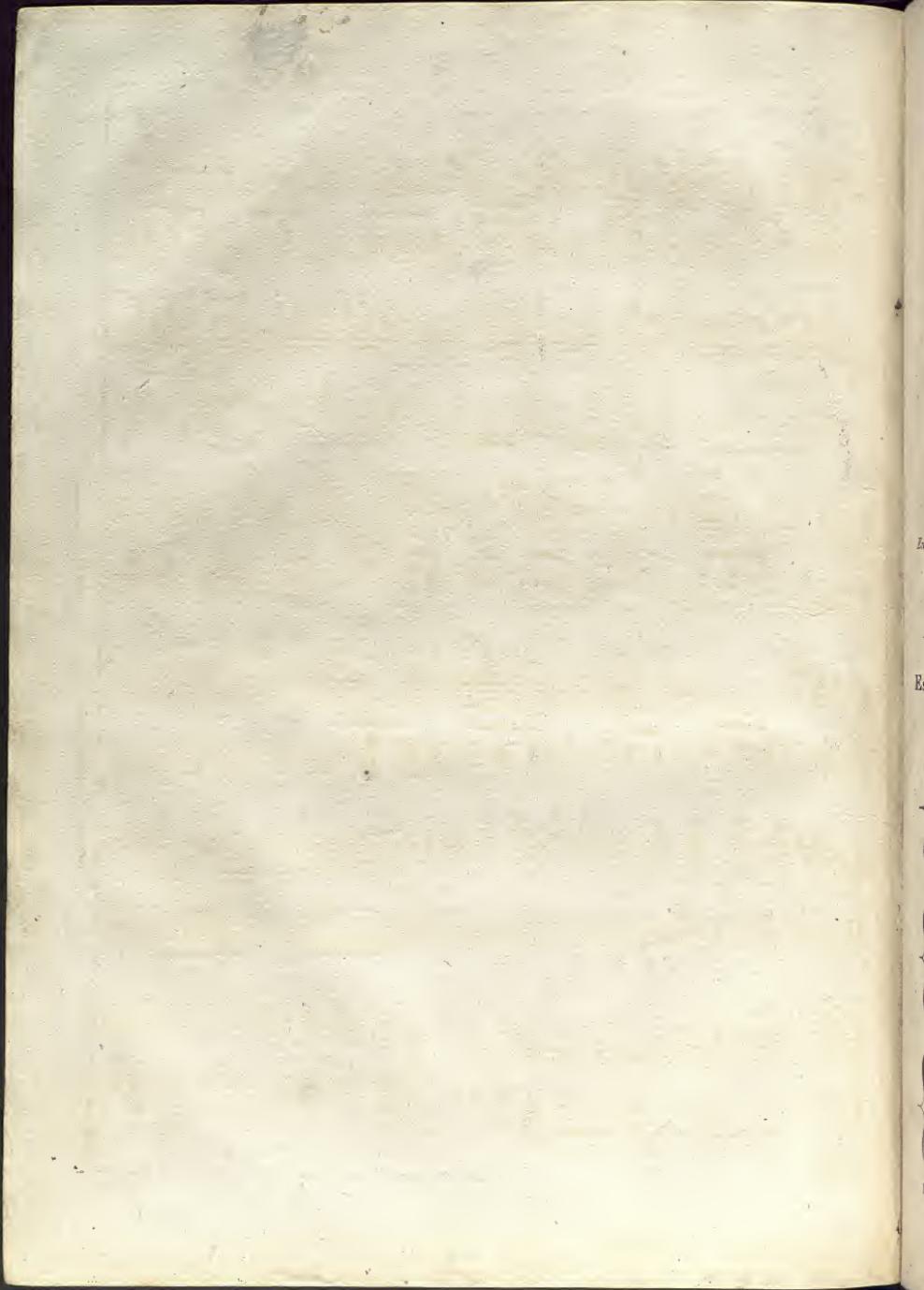
ff

p *Gras.*

*dol.*

*f*

102



1

# La Colombe Retrouvée

AN AIR FOR THE  
PIANO FORTÉ

Composed & dedicated to  
Miss C.H.

LOUIS VON ESCH.

Enat Stat Hall

Price 1/6

London Printed &amp; Sold by Cheppell &amp; C° 50 New Bond St

Andante con Espressione

*8va loco*

*Stacc.*

*loc*

*cres:*

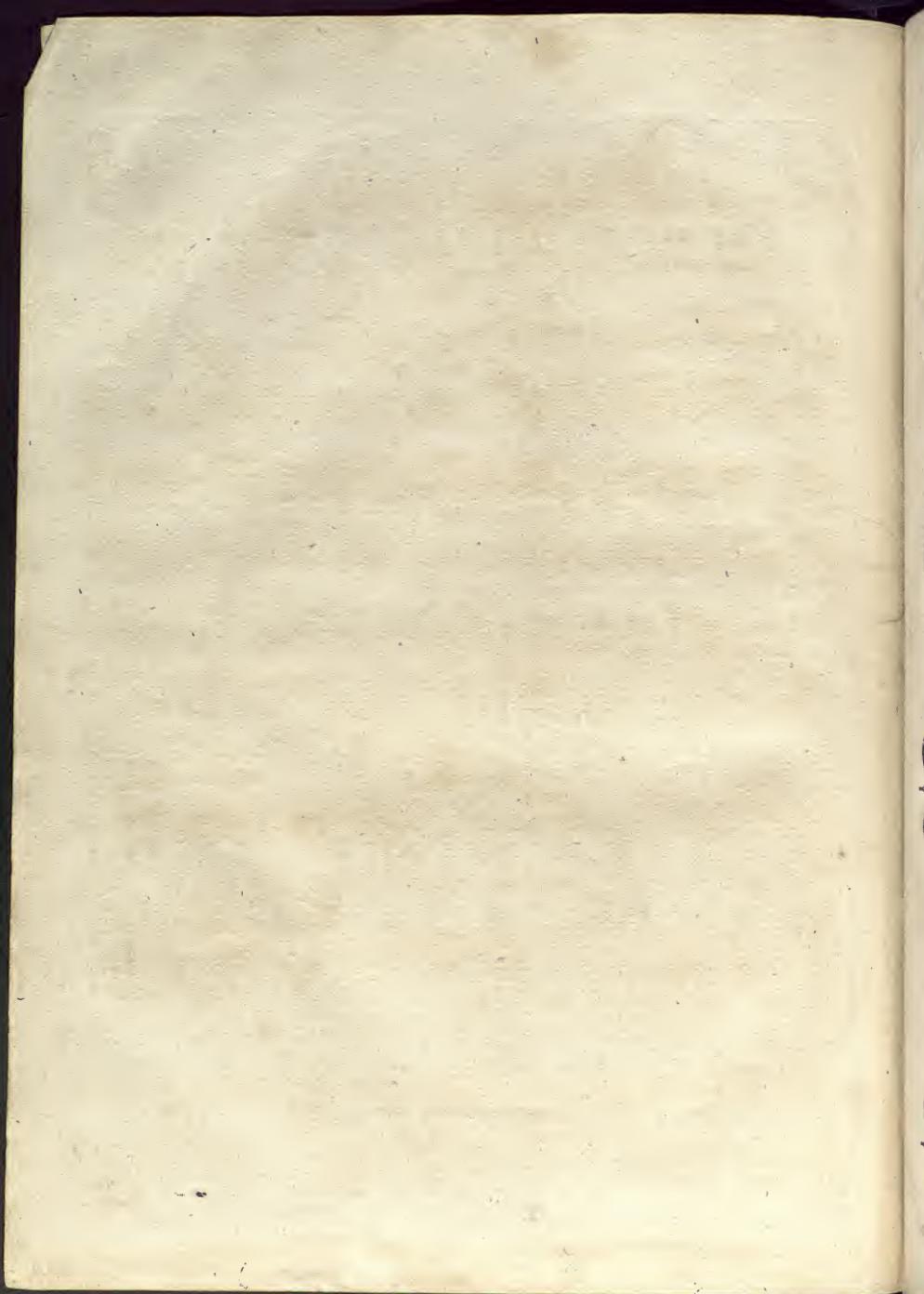
*loc*

*loc*

*loc*

5

loco  
 8<sup>va</sup>  
 ps  
 >  
 \* + f p \*  
 Brillante.  
 8<sup>va</sup>  
 p \* + p  
 8  
 \* pp f + dim: ps  
 8  
 p p \* + p ps  
 8<sup>va</sup>  
 loco w Sfendendo dim: p \*  
 FIN.



*THE HUNTERS GLEE,*  
FROM  
*DER FREISCHÜTZ.*

*The Words by*

*arranged for the*

*Piano Forte.*

*Sidney Waller.*

*L. ZERBINI.*

*Price 1 $\frac{1}{2}$ /6.*

*Int. Sta. Staff.*

*London Printed by W. & S. Wyborn, 24, Pall-mall Place*

*Moderato.*

Through the Forest we roam, to hunt out the wild Boar, The Huntsman's bold joys when the

Through the Forest we roam, to hunt out the wild Boar, The Huntsman's bold joys when the

Through the Forest we roam, to hunt out the wild Boar, The Huntsman's bold joys when the

Horn calls away, Hark the Forester's Horn, List the bold Tigers roar through thicket and

Horn calls away, Hark the Forester's Horn, List the bold Tigers roar through thicket and

Horn calls away, Hark the Forester's Horn, List the bold Tigers roar through thicket and

2

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble and bass staves respectively, with lyrics underneath. The piano part is on a separate staff at the bottom. The score consists of eight systems of music, each ending with a repeat sign and a double bar line, indicating a section to be repeated.

furze, she will prowl for her prey, See the Blood hounds in speed, the Tiger pursuing, Follow  
furze, she will prowl for her prey, See the Blood hounds in speed, the Tiger pursuing, Follow  
on sounds the Horn, fear then subduing, The fierce Monster borne down, and  
on sounds the Horn, fear then subduing, The fierce Monster borne down, and  
staggering for breath, gave an hideous yell, and the Dogs tore to death, Follow  
staggering for breath, gave an hideous yell, and the Dogs tore to death,  
staggering for breath, gave an hideous yell, and the Dogs tore to death,

Huntsman's Chorus

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble and bass staves respectively, with lyrics underneath. The piano part is on a separate staff at the bottom.

The lyrics are:

hark, fol-low hark, follow hark, la, la, la, The fierce Mon-ster. borne  
Follow hark, follow hark, follow  
down . . . , and stag-ger-ing for breath, Gave an  
hark la, la, la, The fierce Mon-ster borne down . . . and  
Follow hark, fol-low hark, fol-low hark, la, la, la, The fierce  
hi-dious yell, And the Dogs and the Dogs tore to  
stagger-ing for breath, And the Dogs and the Dogs tore to  
Mon-ster borne down and the Dogs and the Dogs tore to

4



2

The old Hunter's stood forth, clenched each Spear, took their aim,  
 With gigantic nerve, struck the bold Tiger down,  
 Howl'd with pain, foam'd with rage, fiercely rising again,  
 Nobly struggling with death, the Huntsman's renown :  
 Songs of triumph, and fame, cheer the Forester's soul,  
 And gaily they sing the exploits of the day,  
 Thus forgetting all cares, and fatigues in the Bowl,  
 The Huntsman's best joy's, follow hark, hark away.

London, Printed by W. & S. Wybrow. 24 Rathbone Place, where may be had all  
 the music in this Opera. On the same terms.

Huntsmans Chorus.

London Printed & Sold by W. Hedges, at

his Music Warehouse, 15, High Holborn.



HODSOLL'S  
Collection of Duetts.  
FOR  
Two Performers on One  
Piano Sorte  
by the following Eminent Composers.

London 3s.

N. 1. Second Military Sonat.	Rimbault	3. 0	N. 25. Ballettique Chorus.	Heigl	2. 0
2 Grand March.	Steibelt	2. 6	26 The Battle of Prague.	W. Sch. Kraft	2. 6
3 N. from First Set.	Smith	1. 0	27 Boilstone Chorus.	Heigl	2. 0
4 N. 2. — D.	D.	1. 0	28 Overture to Lodenica.	D.	2. 0
5 N. 3. — D.	D.	1. 0	29 Yorks March.	D.	1. 0
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10 Easy in C.	D.	1. 0	34 Julian.	D.	1. 6
11 Tivoli Side & Streets. Sir	Billington	1. 0	35 ET from Op. 66.	Dufek	2. 6
12 Shepherd's Hallow fest my love & Stomitz. No.	D.	1. 0	36 32. D.	D.	2. 6
13 Grand Overture London.	Haydn	4. 0	37 N. 3. D.	D.	2. 6
14 Duet Strunged for Juvenile Boq'.	Rimbault	2. 6	38 Alred Sovereigns March & Waltz o Trio.	Rimbault	3. 6
15 N. 1. from Op. II.	Gillotti	2. 6	39 The Persian Revolte.	M.P. Corri	1. 6
16 Favorite in C.	Graff	1. 0	40 Gold Robin. Gary.	D.	1. 6
17 Fall of Paris.	Sauve	1. 0	41 Overture Harlequin & Mother Goose.	Rimbault	2. 6
18 N. 2. from Op. II.	Collesci	2. 0	42 Hook's Celebrated Gazebo Reudo.	D.	2. 6
19 Oh happy Tierry Moor & The Jealous Don.	Rimbault	2. 0	43 Pastorela. March & Tambourine Dance.	D.	2. 6
20 N. 3. from Op. II.	Collesci	2. 0	44 Muzart's Overture in Zambeletta.	D.	3. 0
21 Dutch Minuet & Nightingale March.	Rimbault	1. 6	45 Awake the Trumpets Let's Sound. G. Chorus.	Heigl	1. 6
22 Grand March & Spanish Waltz.	Rimbault	2. 6	46 Let that Celestial Concerte all unite.	D.	1. 6
23 Serenade & No.邦.	D.	2. 0	47 Fied in his Ecceheting Seat.	D.	2. 0
24 N. of Philida. Faust & Second March.	D.	2. 0	48 Muzart's Overture. Le Neze di Favaro.	Rimbault	3. 0
25 Haydn's Symphony - The Surprise.	D.	4. 0			
26 Muzart's Overture a la Clemenza di Tito.	D.	2. 0			
27 Let me wander & r for the Merry Bells.	Pocelli	1. 6			
28 Muzart's Overture w/D. in Giovanna.	Rimbault	3. 0			

## O HAD I JUBALS LYRE.

*ALLEGRO.*

DUETT      {  
Nº 53.      {

*pia*

*for*

*mf*

*pia*

*for*

Nº 53. Duett.

PRIMO.

3

O HAD I JUBALS LYRE.

ALLEGRO.

DUETT

N° 53.

The musical score for N° 53, Duett, is written for two voices. It features two staves of music in G major. The first staff begins with a dynamic of *pia*. The second staff starts with a dynamic of *for*. The music includes various dynamics such as *mf*, *pia*, and *for*. There are also performance instructions like *tr.* (trill) and *tr.* (trill). The score is divided into measures by vertical bar lines.

N° 53. Duett.

4. S E C O N D O.

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time, with various key signatures (G major, A major, and F# major). The vocal parts are labeled "pia" and "for". The score includes dynamic markings such as *mf*. The vocal parts are separated by a brace, and the piano accompaniment is on the bottom staff.

Nº53. Duett.

## PRIMO.

5

A musical score for two voices and piano. The top staff is for the soprano voice, indicated by a treble clef. The bottom staff is for the alto voice, indicated by an alto clef. The piano part is represented by a single staff on the left. The key signature is one sharp (F#). The time signature varies between common time and 6/8. The vocal parts are mostly in eighth-note patterns, while the piano part features sixteenth-note chords. Various dynamics and performance instructions are included: 'for' (above the first vocal line), 'gva' (above the second vocal line), 'pia' (above the piano line), 'loco' (above the piano line), 'I' (below the piano line), 'mf' (above the piano line), 'for' (above the first vocal line), and 'tr' (above the piano line). The score consists of eight staves of music.

A handwritten musical score for two voices, labeled "SECONDO." at the top. The score consists of eight staves of music, divided into four systems by vertical bar lines. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are separated by a brace. The first system contains two staves, both starting with a quarter note. The first staff has the word "pia" written below it. The second system also has two staves, with "for" on the first staff and "pia" on the second. The third system has two staves, with "for" on the second staff. The fourth system has two staves, with "1", "2", and "3" placed above them respectively. The fifth system has two staves, with "4" and "for" placed above them. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The vocal parts are mostly composed of eighth-note patterns, with some sixteenth-note patterns in the lower voices. The piano part is mostly composed of eighth-note patterns, with some sixteenth-note patterns in the lower voices.

## P R I M O.

7

A handwritten musical score for two voices, labeled "PRIMO." at the top. The score consists of eight staves of music, divided into four systems by vertical bar lines. The music is written in common time, with a key signature of one sharp. The first system starts with dynamic "pia" over both staves. The second system begins with "for" over the top staff and "pia" over the bottom staff. The third system begins with "for" over the bottom staff. The fourth system begins with "mf" over the top staff. The vocal parts are separated by a brace. The score includes various musical markings such as grace notes, slurs, and dynamic changes like "f" and "hr". The paper shows signs of age and wear.

S

ma  
li  
le.

R  
Gra

Anc  
c  
An

{}

# The Girl of my Heart,<sup>1</sup>

A FAVORITE BALLAD,

143

Sung by Mr. Incledon, at the  
Theatre Royal Covent Garden,

COMPOSED by W<sup>m</sup>. SHIELD

Musician in Ordinary to his Majesty;

The Words by J. Rannie.

\* As some of the Passages in this Ballad may be too high for  
many Voices in the original Key, the following transposition  
is added, in order to render it more generally useful? —

Price 1/-

Printed at Stat<sup>r</sup>. Hall.

LONDON

Printed by Goulding, Phipps & Dillmaire, 117 New Bond Street.  
Likewise may be had of Goulding, Kinevett & C<sup>o</sup>, 9 Westmoreland Street, Dublin,  
& James Steven, Glasgow.

Andante  
con  
Anim<sup>a</sup>

The musical score consists of two staves of music. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) bassoon or continuo. The music is in common time (indicated by a 'C'). The first measure shows a series of eighth-note patterns. The second measure begins with a bassoon line featuring sixteenth-note patterns. The third measure continues the bassoon line. The fourth measure shows a return to the vocal line with eighth-note patterns. The fifth measure concludes with a bassoon line. The score is signed "Wm. Shield" at the bottom.

I have Parks I have Grounds I have Deer I have Hounds And for sport ing a neat little Cottage I have

Youth I have Wealth I have Strength I have Health Yet I mope like a Beau in his Dotage

What can I want? 'tis the Girl of my Heart To share those treasures with me For

rallentando  
had I the Wealth which the Indies impart No pleasure would it give me Without the lovely

Girl of my heart Without the lovely Girl of my heart The sweet lovely Girl of my

heart For had I the Wealth which the Indies impart No pleasure would it give me With =  
out the lovely Girl of my heart.

2<sup>nd</sup> VERSE.

My Domain far extends And sustains social Friends Who make Music divinely enchanting We have  
 Expressivo

Balls We have Plays We have Routs Public Days And yet still I feel something is wanting

What should it be but the Girl of my heart To share those treasures with me And had I the  
 wealth which the Indies impart No pleasure would it give me without the lovely Girl of my heart Then  
 with energy

give me the Girl of my heart The sweet lovely Girl of my heart For what is the Wealth which the  
 adlib Sym as before

Indies impart Compared to the Girl of your heart Then give me the Girl of my heart.

## THE ORIGINAL KEY.

Andante con Anima

I have Parks I have Grounds I have Deer I have Hounds And for sporting a neat little Cottage I have

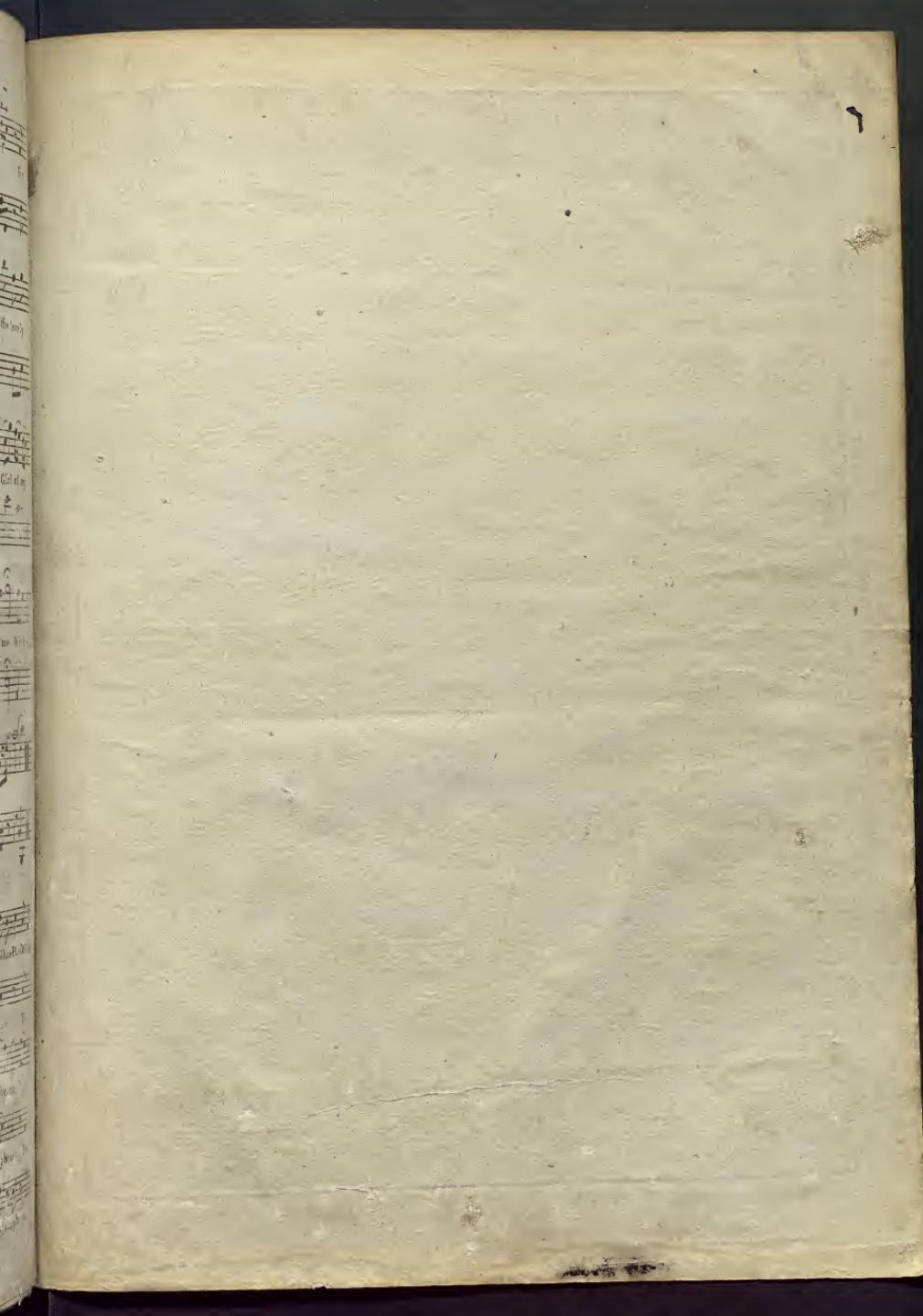
Youth I have Wealth I have Strength I have Health Yet I mope like a Beau in his cottage

4

What can I want? 'tis the Girl of my heart To share those treasures with me For  
had I the Wealth which the Indies impart No pleasure would it give me Without the lovely  
Girl of my heart Without the lovely Girl of my heart The sweet lovely Girl of my  
heart For had I the Wealth which the Ladies impart No pleasure would it give me With-  
out the lovely Girl of my heart.

2<sup>nd</sup> VERSE.

My Domain far extends And sustains social Friends Who make Music divinely enchanting We have Balls We have Plays We have  
Express  
Routs Public Days And yet still I feel something wanting What should it be but the Girl of my Heart To  
share those treasures with me And had I the Wealth which the Indies impart No pleasure would it give me With-  
out the lovely Girl of my heart Without the lovely Girl of my heart The sweet lovely Girl of my heart For  
with energy  
what wealth which the Indies impart Compare to the Girl of your heart Then give me the Girl of my heart.



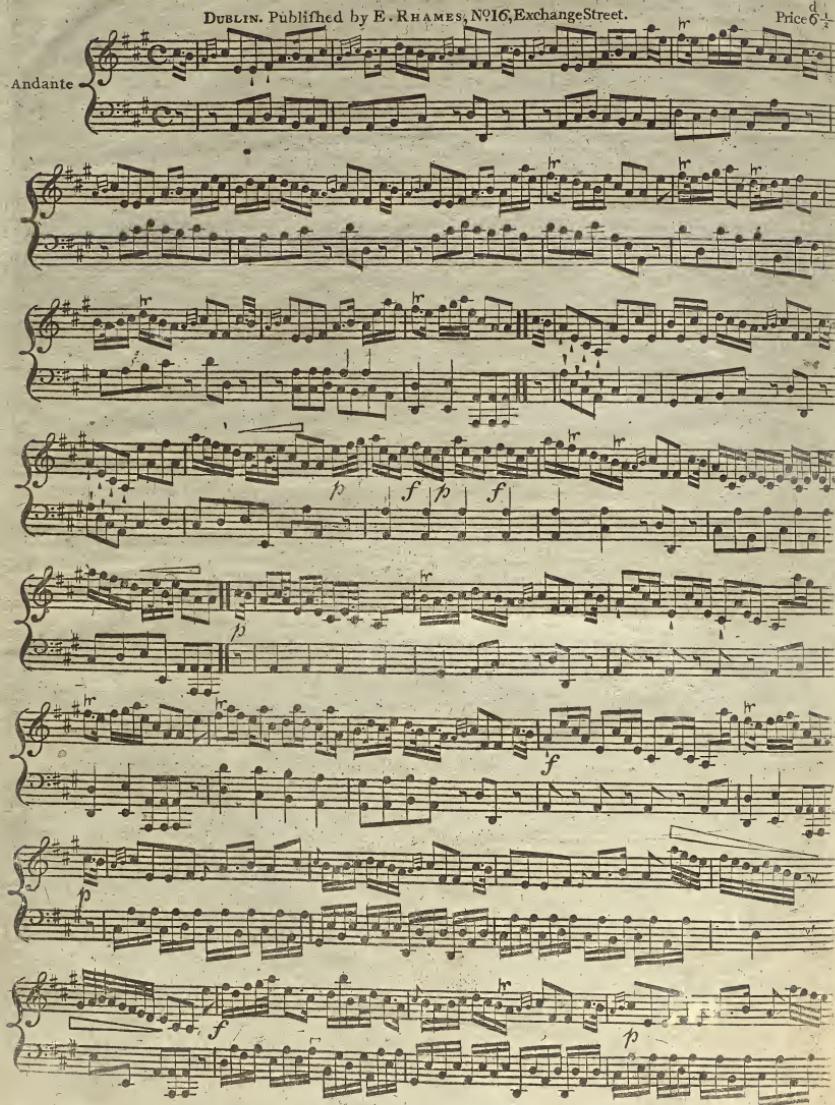
## MY AIN KIND DEARIE

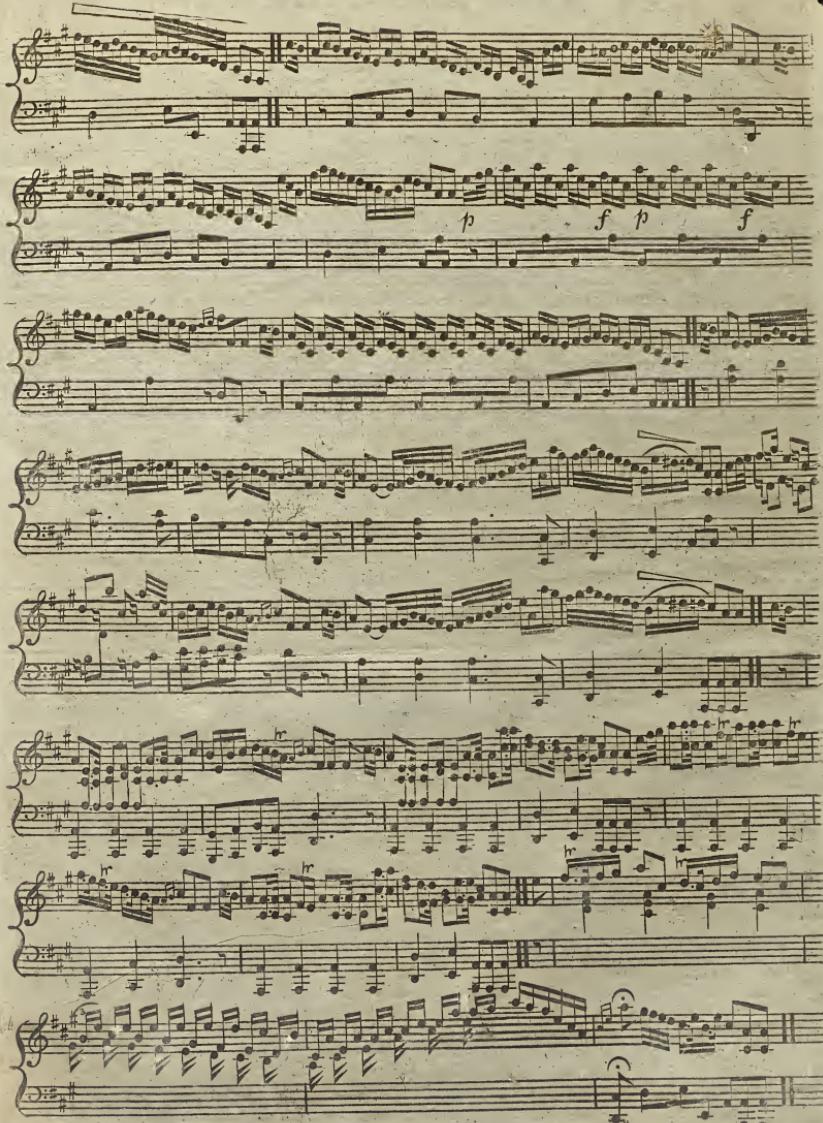
A favorite SCOTCH AIR, with Variations composed by D. CORRI.

DUBLIN. Published by E. RHAMES, No 16, Exchange Street.

Price 6*½*

Andante





145  
LOOSE WERE HER TRESSES SEEN

Composed by Sig<sup>r</sup>. Giordani, and Sung with great Applause by Miss George.

DUBLIN. Published by E. RHAMES, at her MUSICAL CIRCULATING LIBRARY, N<sup>o</sup> 16, Exchange Street  
Where may be had 12 Select Songs, Sung by MR. COLLINS in his EVENING BRUSH. Price only 1*7*/<sub>4</sub>

The musical score consists of eight staves of handwritten musical notation on a single page. The notation is in common time, with various note heads and stems. The lyrics are written below the notes, corresponding to the melody. The lyrics are:

Loose were her tresses seen,  
her Zone her Zone unbound, and he amidst his frolic play, amidst amidst amidst his frolick play, as  
if he woud the charming air re-pay, shook thousand O-dours from his dewy wings, shook thousand  
O-dours from his dewy wings, shook thousand o - dours from his dewy wings, Loose were her  
tresses seen, her Zone her Zone unbound, and he amidst his frolick play, a - midst a - midst a -

