

The image shows the front cover of an antique book. The cover is bound in marbled paper with a complex, organic pattern of dark green, brown, and tan colors. A dark brown leather spine is visible on the left side. In the center of the cover, there is a rectangular, dark-colored label with the name "HESTER BOYD" printed in gold capital letters. The book shows signs of age, with some wear and discoloration, particularly at the corners and along the edges.

HESTER BOYD

M341

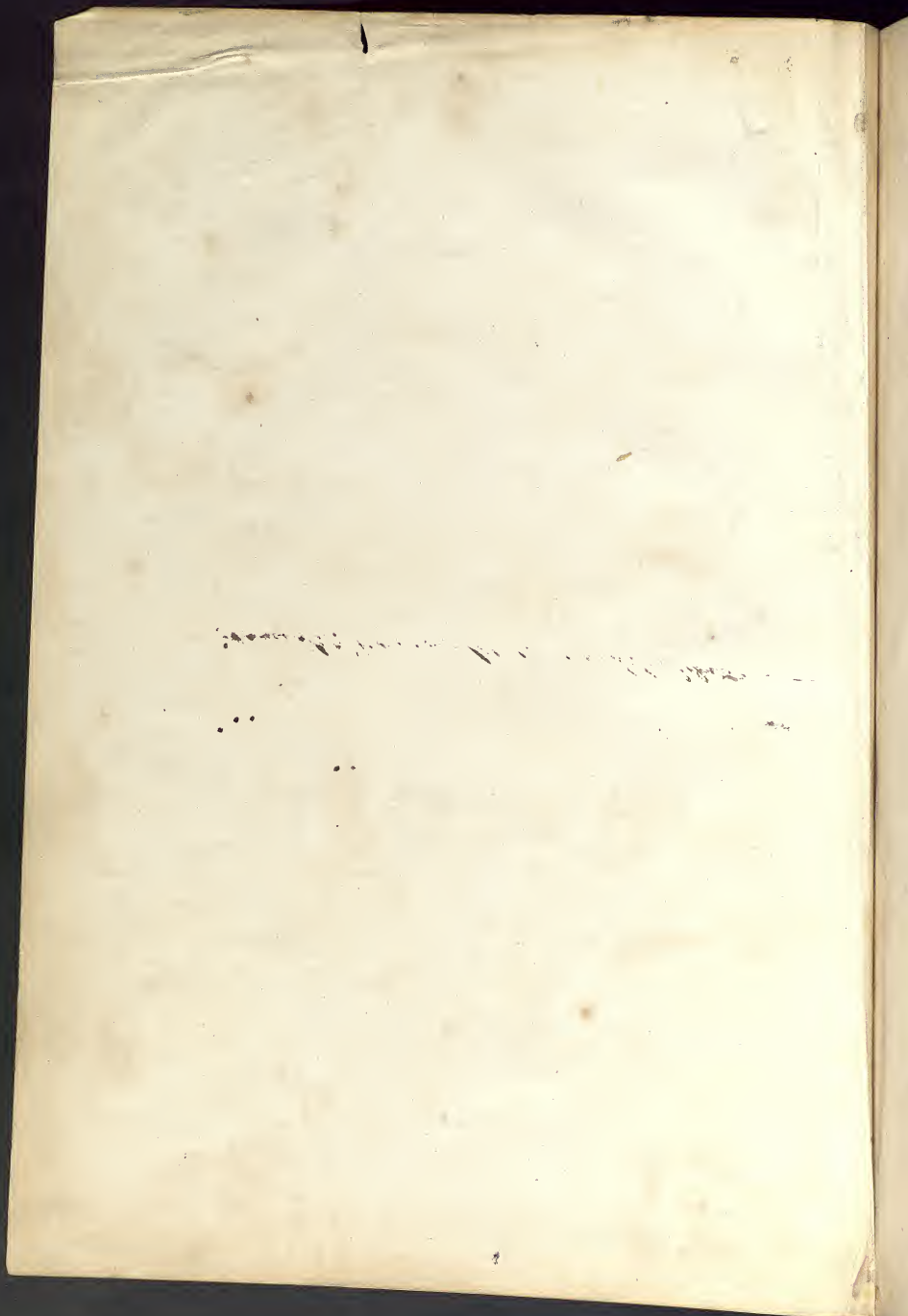


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at Road

Zara's Car Rings.
The Words from
Lockhart's Spanish Ballads.
 The Music by the Composer of
The Captive Knight.

Ent. & Sto. Hall.

Price 2/6

London.

Published by I. WILLIS Royal Musical Repository, Egyptian Hall, Piccadilly,
 & 7, Westmorland Street, Dublin.

Where may be had by the same Composer

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ZARA'S EAR RINGS.

ESPRESSIVO, Innocente.

VOCE. *My Ear.....rings', my Ear..rings', they've dropt in...to the Well, And*

PIANO. *what to say to Mu.....za, I can...not, can.....not tell! 'Twas*

FORTE.

thus Gre..na...da's fountain by, spoke Al...bu...ha....rez 'Daughter — The

Well is deep, far down they lie, Be....nath the cold blue wa.....ter — To

Piangevole.

me did Mu...za give them, when he spoke his sad fare.....well — And

espres:

what to say when he comes back, A.....las! I can...not tell.

My Ear...rings! my Earrings, they were Pearls in Sil...ver set, That

when my Moor was far a..... way, I ne'er should him for.....get, That I

ne'er to o....ther tongue should list, nor smile on o...ther's tale, But re...

.....mem...ber he my lips had kiss'd Pure as those Earring's pale; When

he comes back and hears that I've dropt them in the Well, Oh!

what will Muza think of me, I cannot, cannot tell.

espres:

ben legato

My Earrings! my Earrings! he'll

say they should have been, Not of Pearl and of Sil...ver, but of

Gold and glittering sheen, Of Jas....per and of O....nyx and of

Diamond shin...ing clear, All chang...ing to the changing light, with

radi...ance in sin cere, That chang...ing mind unchang...ing gems are

not befit...ing well Thus will he think, and what to say, a...las! I can..not tell:

rallentando espres:

He'll think when I to mar...ket went, I loiter..ed by the way, He'll

think a will.....ing ear I lent, to all the lads might say, He'll

think some other Lo...ver's hand, a...mong my tress...es noosed, From the

ears where he had placed them, my rings of pearl un....loosed — He'll

think when I was sportinge so be....side this mar....ble well, My

pearls fell in_ and what to say, I can...not, can..not tell.

rallent. *espres.* *ben legato*

He'll say I am a Wo...man, and

we are all the same, Hell say I loved when he was here, to

whis.....per of his flamé, But when he went to Tu.....nis, my

vir.... gin troth had bro.... ken, And thought no more of Mu.... za, and

cared not for his to.....ken, My Ear.....rings! my Ear.....rings! Oh!

crec.

luck..less, luckless well! For what to say to Muza, A....las! I cannot tell.

rallent. espres.

AGITATO.

p *crec.* *crec.* *crec.*

8^{va}

p *crec.* *p*

Piu Mosso.

I'll tell the truth to Mu..za, and I hope he will be...lieve, That I

thought of him at morn...ing, and thought of him at eve; That

Piu espress:

mus.....ing on my Lo....ver, when down the Sun was gone, My

ear.....rings in my hand I held, by the foun....tain all a.....lone — And

that my mind was o'er the Sea, When from my hand they fell — And that

espres: rallen:

deep his love lies in my heart, as they lie in the well.

Ad lib:

espres: Ad lib:

Ped *

[Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines and appears to be a list or a series of entries.]

Histor. Works 13
June 19th



THE CAPTIVE KNIGHT.

A Ballad.

The Words by *R. B. R.* vs. Demans,

THE MUSIC BY HER SISTER;

AND BOTH RESPECTFULLY DEDICATED TO

Sir Walter Scott.



The Fifth Edition.

LONDON:
PUBLISHED BY WILLIS AND CO., ROYAL MUSICAL REPOSITORY,
EGYPTIAN HALL, PICCADILLY; AND AT 7, WESTMORLAND STREET, DUBLIN.

PRICE TWO SHILLINGS.

Willis

THE CAPTIVE KNIGHT.

Military Music at a Distance.

SPIRITOSO.

The musical score is written for piano and organ. It consists of six systems of music. The first system is marked *pp'* and includes a *Ped.* marking. The second system includes a *Crescendo poco a poco.* marking and another *Ped.* marking. The third system features a *f* dynamic marking. The fourth system has a *Sve* marking. The fifth system has a *Sve* marking. The sixth system is marked *loco.* and ends with a double bar line. There are two asterisks (*) in the first two systems, likely indicating repeat signs.

Animato.

'Twas a trum - pet's peal - - ing sound! And the

Knight look'd down from the Pay - nim's tow'r, And a Chris - tian host, in its

pride and pow'r, Through the - pass be - - neath him wound.

"Cease a - while, cla - - rion! cla - rion wild and shrill!

Cease! let them hear the cap-tive's voice— be still, be still!

Sve.....

mf

Ped. * * *

2d VERSE.

I knew 'twas a trum-pet's note! And I see my breth-ren's
lan-ces gleam, And their pen-nons wave by the moun-tain stream, And their
plumes to the glad wind float.

Cease awhile, &c.

3d VERSE.

I am here with my hea-vy chain! And I look on a tor-ent
sweep-ing by, And an ea-gle rush-ing to the sky, And a
host to its bat-tle plain.

Cease awhile, &c.

4th VERSE.

Must I pine in my fet - ters here? With the

wild wave's foam, and the free bird's flight, And the tall spears glanc - ing

on my sight, And the trum - pet in mine ear?

Cease a - while, cla - - - rion, cla - rion wild and shrill!

Cease! let them hear the cap-tive's voice— be still, be still!—

Music advancing.

f

Ped.

ff *The Army passes.* *ff*

f *deces. - - - - -*

Ped

p

Ped

ANDANTE
EXPRESSIVO.

They are gone! they have all pass'd by!

p

They in whose wars I had borne my part;

They that I lov'd with a brother's heart, They have

left me here to die! Sound a - - gain,

cla - - - rion! cla - - rion pour thy blast!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Sound! for the cap - tive's dream of hope - - is - - past!"

Ad Lib.

The second system continues the vocal and piano parts. The vocal line has a more dramatic feel with some fermatas. The piano accompaniment includes some chords and a steady bass line. The marking *Ad Lib.* is present.

p *pp*

Ped.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The dynamic markings *p* and *pp* are used. A *Ped.* marking is also present.

Ped. *ppp*

*

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ppp* is used. A *Ped.* marking is present, and an asterisk (*) is placed below the first measure of the bass line.

Sup. Mr. Boyd

(Second Edition)

Give me but my Crab-Steed.

A ROMANCE

as Sung by

Miss Forde

AND BY

MR. MELLORSE

at the

THEATRE ROYAL HAWKIN'S STRT

also by

MISS ASHE

Composed Expressly for her, & Dedicated to

at the

DUBLIN CONCERTS

Miss Larty.

THE POETRY BY

by

W. M. O'NEIL.

G. A. HODSON.

Ent. Ste. Hall.

Pr. 2/-

Published at the Dublin Musical Repository.

108 GRAFTON STREET.

Where may be had by the same Composer.

O'er the Mountain Sung by Miss Paton 2/6	Erin Farewell Sung by Miss Paton 2/6	Buy my Roses Sung by M ^{rs} Waylett 2/6	Then dearest Love I'll watch for thee Sung by Miss Forde 2/6
The White Lady Quadrilles 2/6	The Condoliers Quadrilles 2/6	The Benny Bark 1/6	Love art thou sleeping 2/6
The Soldiers Home 2/6	Sing on Sweet Bird 2/6	I will follow thee 2/6	

[Faint title text]

[Faint subtitle text]

The page contains a handwritten musical score on aged, yellowed paper. At the top left, the number '22' is written in the margin. The score consists of approximately ten staves of music, with some staves grouped together by a brace on the right side. The notation includes various notes, rests, and clefs, though the specific details are difficult to discern due to the fading and bleed-through from the reverse side of the page. There are several lines of text interspersed between the staves, which appear to be either lyrics or performance instructions, but they are mostly illegible. The paper shows signs of age, including foxing and some dark spots.

The Kub Sted.

The Words by W. M. Ghis.

Composed by G. A. Hodson

Moderato con Anima.

The musical score is arranged in four systems. The first system shows the piano accompaniment in 3/4 time, with dynamics *ff e stac* and *f*. The second system includes a Flute part with dynamics *cres*, *ten*, *p dolce*, and *fp*. The third system features a Clarinet part with dynamics *fz* and *tutti p*. The fourth system shows the vocal line with the word "Oh" and dynamics *ff*, *fz fz fz f p*.

4

con Anima

give me but my Arab steed, A shield and falchion bright, And

pp stacc

I will to the battle speed To save him in the fight.

cres f

His no--ble crest I'll proudly wear, And gird his scarf a-round, But

fz f

cres

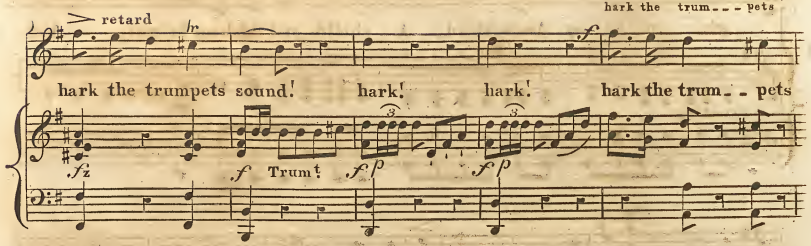
I must to the field repair, But I *cres* must to the field repair, For

p fz p

* 
 hark the trum - - - pets

retard
 hark the trumpets sound! hark! hark! hark the trum - - pets

f Trum! *f* *p* *f* *p*



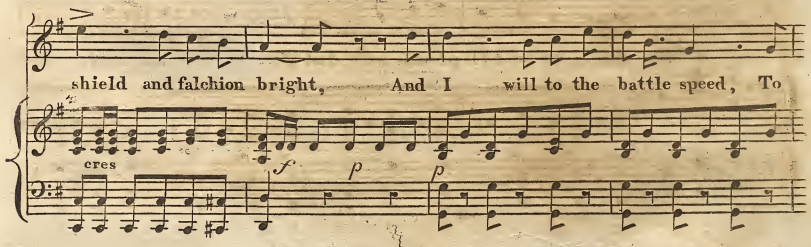
sound..... *a tempo* Oh give me but my Arab steed, A

dim *p*

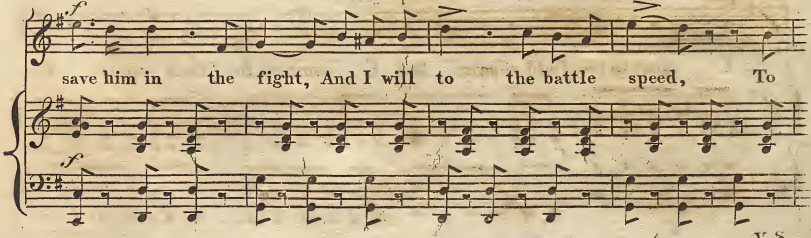


shield and falchion bright, And I will to the battle speed, To

cres *p* *p*



save him in the fight, And I will to the battle speed, To



6

save him in the fight, & I will to the battle speed, To save him in the

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

fight.

f *cres* *f* *f* *f* *f*

2d VERSE.

O with my Arab steed I'll go, To brave th'embattled plain, Where

pp *stac*

war-riors brave their valour show, And drain each no-ble vein;

cres

His brow that oft the battle braves, With fade-less laurels

crown'd, Shall guide me where his falchion waves, Shall guide me where his

falchion waves, But hark the trumpets sound! hark! hark!

hark the trumpets sound Oh!

8

give me but my Arab steed, A shield and falchion bright, And

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a measure rest followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include piano (*p*) and crescendo (*cres*) markings.

I will to the battle speed, To save him in the fight, & I will

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include piano (*p*) and forte (*f*) markings.

to the battle speed, To save him in the fight, & I will

The third system continues the vocal line and piano accompaniment. The piano accompaniment has a more rhythmic feel with eighth-note patterns. Dynamics include piano (*p*) and crescendo (*cres*) markings.

to the battle speed, To save him in the fight.

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include piano (*p*) and forte (*f*) markings.

The fifth system shows the piano accompaniment continuing with a strong rhythmic pattern in the left hand and chords in the right hand. Dynamics include forte (*f*) markings.

"Meet me to Night"

A Cavatina

as Sung by

MISS PATON.

with

Rapturous Applause

Composed by

CHAS. E. HORN.

Printed by

Price 2/-

London.

Published at the Royal Harmonic Institution, Army & Navy Rooms, 240, Regent Street.

Where may be had the following Admired Songs by

MR HORN.

- | | |
|--|---------------------------------------|
| Monarch & Slave. Sung by Miss Paton. 2/- | Sweet Melody. Sung by Miss Paton. 1/6 |
| The Summer is Coming. do. do. 2/- | When First he Won my Heart. do. 2/- |
| The Moon is on the Hill. do. do. 2/- | Even as the Sun. do. do. 2/- |

"The loud I've Roaming been" An Answer to the celebrated Song "I've been Roaming."



The first of the
 instruments is
 the organ
 and the second
 is the violin
 and the third
 is the violoncello

This section contains several staves of musical notation. The notation is very faint and difficult to read, but it appears to be a score for multiple instruments. The first staff begins with a treble clef. The notes and rests are scattered across the staves, with some larger notes and stems visible. The overall appearance is that of a handwritten musical score that has become extremely faded over time.

"Meet me to Night?"
 A Cavatina
 Sung by
MISS PATON.
Miss Stephens, Miss Love,
 and
MADAME VESTRIS.

London Published at the Royal Harmonic Institution Argyll Rooms 246 Regent Street.
 & to be had of all Music Warehouses in the United Kingdom.

ALLEGRO MA NON TROPPO PRESTO.

The musical score is arranged in three systems, each with a treble and bass clef staff. The first system begins with a piano (p) dynamic, followed by mezzo-forte (mf) and fortissimo (ff) markings. The second system features a piano (p) dynamic. The third system includes a Crescendo (Cres:) marking, followed by fortissimo (ff) and forte (f) dynamics. The piece concludes with a double bar line and repeat signs.

Meet me to night in the path which lies by the side of the woodland hollow, The

moon will have open'd her silver eyes and tell thee which path to follow.

and tell thee which path to follow

Then tripping a long to thy footsteps sound Thy lip to thy heart will be

humming If thy glance for a moment turn around 'twill as sure thee love I'm

coming. Meet me to night in the path which lies, by the

side of the woodland hollow The moon will have open'd her

sil ver eyes and tell thee which path to follow.

Oh do not fear do not fear not a tone will

Espressivo.

Cres: f

break On earth or in air on earth or in air that can chide thee If a

p

lone...ly Rose per...chance be awake 'Twill droop its bloom be...

ad lib.

side thee 'Twill droop its bloom... be...side thee do not

Tempo Primo.

sf *mp*

fear... do not fear not a tone will break...

Cres.

On earth or in air... to chide thee On

mf

earth or in air... to chide... thee

Dim.

Meet me to night in the path which lies by the side of the woodland.

hollow The moon will have o...pen'd her sil...ver eyes and

tell thee which path to follow to fol...low to fol...low to

follow to follow to follow to follow The moon will have o...pen'd her

silver eyes and tell thee which path to follow to follow follow follow to

Cres: *f* *pp*

Schizzo

210
36

follow to follow follow follow to follow The moon will have open'd her

sil-ver eyes and tell thee which path to follow and tell thee which path to

follow and tell thee which path to follow.

ff

f

Cres *f* *ff*

Hester Boyd - June 1840
37

ALICE GRAY.

A Ballad.

Sung with universal Approbation by

MISS ASHE

— at the —

Rotunda & Private Concerts.

COMPOSED AND DEDICATED

— TO —

MISS GERNOY,

of Drogheda.

— BY —

G. A. HODSON.

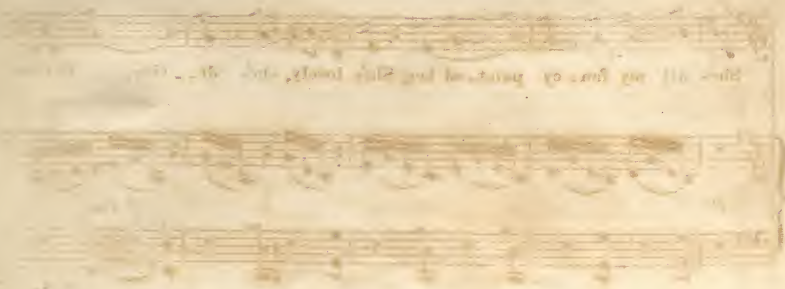
Ent at Sta Hall

Price 2/-

Published by G. A. Hodson.

At the Dublin Musical Repository, 108, Grafton Street.





Alice Gray

Sung by Miss Ashe

Composed by G.A. Hedson.

Andante
è con
Espressione

p dol *dim*

f *p dim*

p

She's all my fan - cy paint - ed her, She's lovely, she's di - vine, But her

p *p dim*

4

heart it is a... no... thers It never can be mine Yet

lovd I as man ne... ver lovd a love with... out de... cay Oh my

con espress
heart my heart is break... ing for the love of ALICE GRAY.

2d Verse.

Her dark brown hair is braided, o'er a brow of spotless white Her soft blue eye now

p *p dim*

languishes now flashes with de...light The hair is braided not for me the

f *p* *f* *p*

eye is turn'd a...way Yet my heart my heart is breaking for the love of ALICE

p *ad lib* *f* *p colla voce* *p dolce* *p*

GRAY.

cres *f* *dim*

6 3d Verse.

I've sunk beneath the summer's sun & trembled in the blast, But my pilgrimage is

nearly done The weary conflicts past And when the green sod wraps my grave, may

pi-ty hap-ly say Oh his heart, his heart is broken for the love of ALICE

GRAY.

Harmonized.

As Sung by the Misses Ashe.

1st Soprano. *dim*
 She's all my fancy painted her she's lovely she's di - vine, but her

2^d Soprano. *dim*
 She's all my fancy painted her she's lovely she's di - vine, she's lovely but her

3^d Soprano. *dim*
 She's all my fancy painted her she's lovely she's di - vine, she's lovely but her

ad lib
 heart it is a -- no -- thers she never can be mine But
 heart it is a -- no -- thers she never never can be mine But
 heart it is her heart it never never can be mine I

ad lib
 lov'd I as man ne -- ver lov'd a love with - out de - cay Oh my
 lov'd I as I lov'd a love with - out de - cay Oh my
 lov'd I lov'd her with a love with - out de - cay Oh my

heart my heart is break - ing for the love of ALICE GRAY.
 heart my heart is break - ing for the love of ALICE GRAY.
 heart my heart is break - ing for the love of ALICE GRAY.

The Anchor's weigh'd,
 The Admir'd Air,
 In the Opera of
THE AMERICANS,
 Sung, & Compos'd by
MR BRAHAM.

Ent. No. 1111.

Price 1/6

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

ANDANTE

p *f*

p *f*

WILMOT

The tear fell gently from her eye, When last we parted on the shore: My

p *cres*

bosom heav'd with many a sigh, To think I ne'er might see her more, To

think I ne'er might see her more. Dear youth she cried & canst thou haste a--

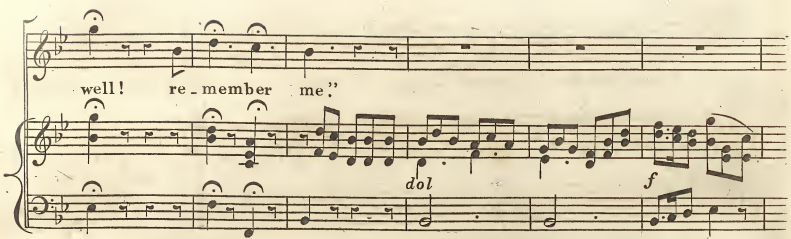
way, My heart will break; a little moment stay, Alas I cannot, I cannot part from thee

The Anchor's weigh'd . . . fare well! fare

37
47

well! re - member me."

dol *f*



SECOND VERSE

"Weep not my love" I trembling said,



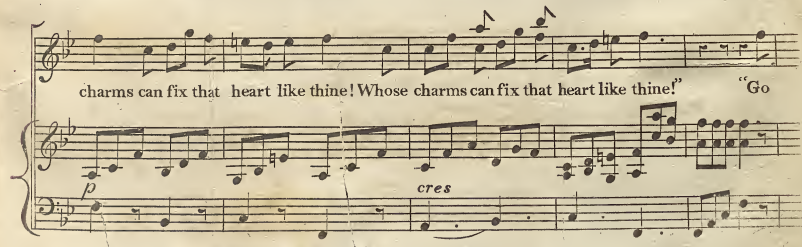
Doubt not a constant heart like mine; I ne'er can meet an - other maid, Whose

cres *p*



charms can fix that heart like thine! Whose charms can fix that heart like thine!" "Go

p *cres*



Americans

then "she cried" but let thy constant mind, Oft think of her you leave in tears behind "dear

p

maid, this last embrace my pledge shall be!" The Anchor's weigh'd! - - - - - The

f

Anchor's weigh'd farewell! farewell! - - - - - re- member me!"

p

dol *f*

Newton Boyd 49
January



THE DEATH OF WEBER.

The Words by J. P. Pancho's Esq.

*The Music composed & selected from the
Favorite Airs in the Opera*

DER FREISCHUTZ,

BY John Braham

Eng^d at Sta Hall.

Price 3/-

L O N D O N .

*Published by J. Willes & C^o Royal Musical Repository 55, S^t James's Street & 7, Westmorland S^t Dublin,
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Choruses, with English Words & an easy Piano Forte Accompaniment. Price 8 1/2.*

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REPOSITORY

John Braham

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CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME

BY NATHANIEL BENTLEY

IN TWO VOLUMES

VOLUME THE SECOND

BOSTON: PUBLISHED BY
J. B. ALLEN, 1822

NEW-YORK: J. B. ALLEN, 1822

PC
—
PI
FO



79
57

THE DEATH OF WEBER.

The Words by I.R. PLANCHE Esq.

The Music composed and arranged by
M^r. BRAHAM.

VOCE. *ADAGIO.* Weep Weep for the

PIANO. *pp*

FORTE.

word, the word is spoken Mourn - - Mourn for the

fz

ad lib.

knell, the knell hath knoll'd The mas - ter chord is

fz *p*

broken And the mas - ter hand is cold - - - Ro - -

Andante
Grazioso.

mance hath lost hath lost - - her minstrel No more no

more his ma - - gic strain shall throw - - a sweet - - er

sweet - - er spell - A - round the le - gends, the

le - gends of Al - maine.

MAESTOSO. His fame had fled be fore him

To ma ny a fo reign land.

ROYALMUSICAL
287
DEPOSITORY

His lays were sung by ev'ry tongue.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'His lays were sung by ev'ry tongue.' The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

And harp'd by ev'ry hand His fame had fled be-fore him to

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'And harp'd by ev'ry hand His fame had fled be-fore him to'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

many a fo-reign land His lays were sung by ev'ry tongue And

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'many a fo-reign land His lays were sung by ev'ry tongue And'. The piano accompaniment continues with the same accompaniment pattern.

harp'd by ev'ry hand He came to cull fresh lau-rels but fate was

The fourth system concludes the vocal line and piano accompaniment on this page. The vocal line has the lyrics 'harp'd by ev'ry hand He came to cull fresh lau-rels but fate was'. The piano accompaniment ends with a final chord.

in their breath And turn'd his march of triumph In - -

ff

ADAGIO.

to a dirge of death In - to a dirge of death In - to a dirge of

pp

Andante Grazioso.

death Oh all who knew him lov'd him well For

with his migh-ty mind He bore him-self so meek - - ly His

heart it was so kind - - His wild-ly warb-ling wild-ly warbling

me-lo-dies The storms that round them roll - Are types of the sim-

Cres *fz* *fz* *p* *Ralentan-*

pli-ci-ty And grandeur of his soul.

Largo

do - - f a tempo *f* *pp*

a piacere

565

Though years of cease-less suffering had 'worn him to a

Moderato.

pp

shade. So patient was his spi - rit No wayward plaint he

made So - patient was his spi - rit no way - ward plaint no

sotto voce

way - ward plaint he made Death himself seem'd loath to startle His

ad lib. *tempo*

vic-tim pure and mild And stole up on him gently As slumber, gently

pp *pp*

8va

oer - a child gent - ly as slum - ber o'er - a child gent - ly

loco

stole gent - ly stole - as slumber o'er a child as

ADAGIO.

slumber o'er a child. Weep

tr

ff Drums *pp*

54

Weep for the word, the word is spoken mourn - mourn for the

ad libitum
knell, the knell hath knoll'd The master chord is broken And the

master hand is cold. And the mas-ter hand is cold. -

con espressione.

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LARGHETTO
ESPRESSIVO.

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† This Ballad may be had in the Original Key of E.
And also as Sung by Miss LOVE.

him, His

Oh! no, we ne-ver men-tion her, Her name is ne-ver heard; My

lips are now for-bid to speak That once fa-mi-liar word: From sport to sport they

hur-ry me, To banish my re-gret; And when they win a smile from me, They

mf *p*

Ad lib.

think that I for-get!

mf e sempre ten. *sfz* *p* *Staccato*

2^d VERSE.

They bid me seek in change of scene The charms that others see; But

were I in a foreign land, They'd find no change in me. 'Tis true that I be-

hold no more The val-ley where we met,— I do not see the haw-thorn tree, But

Ad lib.

how can I for - get?

3^d VERSE.

For oh! there are so many things Re - call the past to me;— The

breeze u - pon the sunny hills, The bil - lows of the sea; The ro - sy tint that

decks the sky, Be - fore the sun is set; Aye, ev'-ry leaf I look u - pon For-

Ad lib.

bids me to for - get!

4th VERSE.

he

They tell me she is hap-py now, The gay - est of the gay; They

he

hint that she for - gets me, - But heed not what they say: Like

he

me perhaps she struggles with Each feel - ing of re - gret, But

he

He

if she loves as I have lov'd, She ne - ver can for - get!

mf

p

f

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THE SYMPHONIES AND ACCOMPANIMENTS

BY

HENRY R. BISHOP.

CONTAINS,

- 1. Hark! from yonder Holy Pile.
2. They may talk of Somes that are bright and fair.
3. Though now we part.
4. Oh! do not give way to the Shadows of Care.
5. In Hours of Grief.
6. Wake, Dearest! wake.
7. Youth's Boom, when Joy flourishes.
8. Can we banish the past? for we ever renounce.
9. When meteor Lights dance o'er the Firm.
10. It is in the Voice of Years that are gone.
11. In happier Hours.
12. To the Home of my Childhood in Sorrow I came.

HARMONIZED AIRS.

- 1. Hark! from yonder holy Pile. 3 or 4 Voices.
2. When now we part. 4 Voices.
3. Though meteor Lights dance o'er the Firm. 3 Voices.
4. To the Home of my Childhood. 2 Voices.

MELODIES OF VARIOUS NATIONS.

VOL. II.

THE SYMPHONIES AND ACCOMPANIMENTS

BY

SIR JOHN A. STEVENSON, Mus. Doc.

CONTAINS,

- 1. The Dance is deserted.
2. Go, my own darling Boy.
3. Oh! leave me to my Sorrow.
4. Oh! Cupid's Bow is not to blame.
5. Toujours le meme.
6. Fly forward, my Boat.
7. I'll watch for thee from my lonely Bower.
8. We meet again, but not in Bliss.
9. Hall! source of Joy.

HARMONIZED AIRS.

- 1. The Dance is deserted. 4 Voices.
2. Go, my own darling Boy. 4 Voices.
3. Think not of the Future. 2 Voices.
4. Hark! the Convent Bells are ringing. 3 Voices.
5. Come let us pass the social Glass.
6. Fly forward, my Boat.
7. We meet again, but not in Bliss.
8. Hall! source of Joy. 4 Voices.

MELODIES OF VARIOUS NATIONS.

VOL. III.

THE SYMPHONIES AND ACCOMPANIMENTS

BY

HENRY R. BISHOP.

CONTAINS,

- 1. She never blamed him.
2. When the Eye of Beauty closes.
3. In Halls of Pride.
4. Go, may'st thou be Happy.
5. You think I am unfeeling.
6. I have sent back ev'ry Token.
7. There's Music and Mirth on the Ocean.
8. Weep not around me.
9. I'll sing to thee the fondest Lays.
10. Hark! hark! I hear a distant Drum.
11. Oh! no, we never mention her.
12. There came from the Wars.

HARMONIZED AIRS.

- 1. You think I am unfeeling. 3 Voices.
2. I have sent back ev'ry Token. 3 Voices.
3. Weep not around me. 3 Voices.
4. Oh! no, we never mention her. 4 Voices.

SONGS FOR THE FOUR SEASONS.—The Symphonies, &c., by HENRY R. BISHOP.

SPRING MORNINGS.

- 1. Though the Summer may bestow.
2. Fashion and Nature.
3. Patient we wait the Queen of the May.
4. Come over the Lake, Love!
5. Alas! Youth's gay Sporting Moments pass.
6. The Spring time of the Year.
7. Up! March away!
8. The forward Spring.

SUMMER DAYS.

- 1. Each Season possesses a Pleasure for me.
2. In the Olden Time.
3. See the Summer Leaves are coming.
4. The old Oak Tree our Shade shall be.
5. Come to me, Love!
6. I'd be your Shadow, my own dear Love.
7. Oh! when the Tide runs out last Night.
8. Dearest Infant! pure as fair.

AUTUMN EVENINGS.

- 1. Not a Summer Friend would stay.
2. Harvest Home.
3. 'Tis at each step we press some wither'd Leaf.
4. Wake, dearest Love! the Moon is bright.
5. See the Monarchs of the Forest.
6. Take again all you gave.
7. Go the Hills I wander's early.
8. Teach me to forget.

WINTER NIGHTS.

- 1. Sigh not for Summer Flowers.
2. The dark Winter-dine.
3. Ho! Ho! s-e-e!
4. Evergreen Tree!
5. Are there 'Tidings in You Vessel!
6. Oh! where do Fairies hide their Heads!
7. A Winter's Night.
8. The Alsatian hangs in the Castle Hall.

SONGS TO ROSA.—The Symphonies, &c., by T. A. RAWLINGS.

- 1. When first we met.
2. Isle of Beauty, Fare thee well!
3. Yes, we will meet.
4. Oh! come to me.
5. When the Bee.

- 6. Oh! what a pity.
7. Lillias a Lady.
8. Oh! I do not chide me.
9. The Evergreen Leaf.
10. Go, Rosa, go!

HARMONIZED AIRS.

- 1. Isle of Beauty, Fare thee well!
2. When the Bee.
3. Oh! what a pity.
4. Oh! I do not chide me.

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THE SWISS BOY,

"DER SCHWEIZERBUE"

Written by W. B. Ball.

Arranged by J. Maschke.

ANDANTINO

Ped * Ped *

Come, a.....rouse thee, arouse thee, my brave Swiss Boy! Take thy
Steh nur auf, steh nur auf, lie...ber Schwei.....zer...bue, Steh nur

pail, and to la.....bor a.....way. Come, a.....rouse thee, arouse thee, my
auf und milch dei...ne Kuh. Steh, nur auf, steh nur auf, lie....ber

brave Swiss Boy! Take thy pail, and to la.....bor a.....way.
Schwei.....zer bue, Steh nur auf, lie...ber Schwei.....zer bue, Steh nur auf, lie....ber

The Sun is up, with ruddy beam, The Kine are thronging to the stream. Come a...
Steh da in Gottes Ma...nen auf, Deine Kueh sind auf der A...me draussen, Steh nur

30
72

2

...rouse thee, a...rouse thee, my brave Swiss Boy! Take thy pal, and to la...bor a...
 auf, steh nur auf, lie...ber Schel...zer...bue? Steh nur auf, and mit dein...

2^d VERSE.

why?
 Koh.

Am not
 Pin i gh

I, am not I, say, a merry Swiss Boy, When I hie to the mountain a...
 nit a lus...ti...ger Schwei...zer...bue. Bin i nit a lus...ti...ger

...way? Am not I, am not I say, a merry Swiss Boy, When I
 Pin i nit lus...ti...ger Schwei...zer...bue. Bin i

hie to the mountain a...way? For there a Shep...herd
 nit a lus...ti...ger Pin i Und wern i Mor...gens

mai... den dear, A... waits my song with list... ning ear, Am not I, am not
 früh auf... steh, Zu... er... ste zu mein Din... dl geh, Und dann singen wir a

I, then a merry Swiss Boy, When I hie to the mountain a... way?
 lus... ti... ges ju... he ju... he! Bin a lus... ti... ger Schwei... zer... bus.

3d VERSE.

Then at night, then at night, Oh! a gay Swiss Boy! Im a....
 Und wenn ich in das Wirthshaus geh Sag

...way to my comrades a... way. Then at night, then at night, Oh! a
 ich der Wir... thin a... gleich. Und wenn ich in das

gay Swiss Boy! Im a... way, to my comrades a... way.
 Wirthshaus g- k Sag ich der Wir... thin gleich.

173
74

The Cup we fill, the Wine is passd in Friend...ship round, un...
 Froh Wir... thin schenk du nur fleis...sig ein sa...ge Bier oder seek Cham...

...till, at last, With "Good night," and "Good night," goes the
 ...pag...ner Wein, Schenk nur ein, schenk nur ein. trink es

lento
 hap...py Swiss Boy, To his Home and his slum...bers a...way.
 wie...derum aus, Und dann ge...hen wir froh nach Haus.

f

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New Words by M^{rs} Clebury, adapted with new Symphonies & Accompaniments, to the admired Air of the SWISS BOY, by J. L. ABEL.

ANDANTE

While the mist o'er the mountain is borne from the vale, And the torrent's rude dash on the
gale; While o'er the hamlet dark tempests impend, And the blast makes the pine forest bend.
On a crag of the Jungfrau I fearlessly lie, And look down on the storm clouds beneath me that fly. On
land of our fathers the brave and the free, What clime on this earth is like thee.

(419)

2
The lightfooted Chamois bounds over the rock
The hunter his swiftness doth mock;
And follows his prey o'er the frowning glacier
His bold heart a stranger to fear;
Till eye sees him turn to the green sheltered spot
Where his flocks crop the herbage, and rises his cot.
Oh! land of our fathers, the brave and the free,
What clime on this earth is like thee!

3
O land of our fathers, what soil is so blest,
Bright Liberty's cradle and nest!
Or who is so gay as the light Mountaineer
Who roams o'er the wild, free as air—
Whose bosom no dream of ambition infest
When he turns to the home of his birth bright and rest.
Oh! land of our fathers, the brave and the free,
What clime on this earth is like thee!

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Wilt thou meet me there, Love.

Written by the Author of

Storkly over the Summer Sea.

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John Sinclair Esq^r

BY

B. H I M E .

Enc^d Sta Hall

Prior 2^d

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H. H. H. H. H.

WILT THOU MEET ME THERE, LOVE

Composed by B. Hin.

WITH SPIRIT but not too fast.

PIANO
FORTE
or
HARP

Where, as dew-y twilight lingers

O'er the balmy air, love, Harps seem touch'd by fairy fingers, wilt thou meet me

there, love? Where, as dew-y twilight lingers O'er the bal-my air, love,

Harp's seem touch'd by fairy fingers, Wilt thou meet me there, love? While the rapid

with expression and pia.
swallow's flying, And each distant murmur dy-ing, Leaves a-lone a--round us

sighing, Wilt thou meet me there, love? Where, as dew-y twilight lingers

O'er the balmy air, love, Harp's seem touch'd by fairy fingers, Wilt thou meet me

there, love, Wilt thou meet me there, love? Wilt thou meet me there, love?

Ritard^o

Empty vocal line.

Where soft gales from beds of flowers Fragrant incense bear, love,

p

sweet as east-ern maiden's bowers, Wilt thou meet me there, love?

ff

Where soft gales from beds of flowers Fragrant incense bear, love,

Sweet as eastern maidens boves, Wilt thou meet me there, love? While the bird of

with expression and pia:
love is singing, Liquid notes a-round us flinging, Rap-ture to the

full heart bringing, Wilt thou meet me there, love? Where as dewy

twilight lingers O'er the balmy air, love, Harps seem touch'd by

fai-ry fingers, Wilt thou meet me there, love? Wilt thou meet me

there, love, Wilt thou meet me there, love?

ad lib:

Ritard^o

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



Victor Hugo
85

FOLLOW, FOLLOW OVER MOUNTAIN,

a **Song,**

Sung by

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The Poetry by

F. W. HOHLER ESQ^R

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FOLLOW, FOLLOW OVER MOUNTAIN.

*And the Spirit shall guide thee over seas &
 Mountains covered with roses to Love's Fountain;
 whose waters thou shalt taste & thou shalt forget
 thy unhappy love.*

Achnor & Samet an Oriental Romance.

VOICE.

PIANO FORTE.

dolce *cres:* *calando*

Fol_low, fol_low o_ver mountain, Fol_low, fol_low o_ver sea, And I'll

pp

guide thee to Love's Fountain, If you'll fol_low, fol_low me, Fol_low

Follow, follow.

fol_low o_ver mountain, Follow, fol_low o_ver sea, And I'll guide thee to Love's

Fountain, If you'll follow, follow me.

for *dim:* *fz*

With the wa_ters of 'the Fountain Will I ease thy ach_ing heart, And the

cres:

ro_ses of the mountain Shall to thee a balm im_part, Fol_low,

ad lib: *a tempo.* *con voce.* *a tempo.*

Follow, follow.

fol_low o_ver mountain, Follow, follow o_ver sea, And I'll guide thee to Love's

Foun_tain, If you'll fol_low, fol_low me, Fol_low, fol_low o_ver

mountain, Fol_low, fol_low o_ver sea, And I'll guide thee to Love's

Fountain, If you'll follow, follow me.

Follow, follow.

For Wo-man's love is dear-ly bought If bought with peace of

cres: *ten:*

mind, But taste the fount and not a thought Of love is left be-

ad lib: *con voce.*

hind, Fol-low, fol-low o-ver moun-tain, Fol-low, fol-low o-ver

a tempo. *a tempo.*

sea, And I'll guide thee to Love's Fountain, If you'll fol-low, fol-low

Follow, follow.

me. I'll fan thee with the Zephyr's wing, And watch thee night and

cres:

day; I'll guide thee to Love's healing spring, So fol_low and a -

way. Fol_low, fol_low, fol_low, fol_low and a - - way. Fol_low,

ad lib:
fol_low and a - - way.

for

fz

Follow, follow.

Main Body 93

(Third Edition)

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MD



T
LARGE
EXPRES
[Diagrammatic symbols]

TELL ME, MY HEART.

The Poetry by T.Morton.

The Music by H.R.Bishop.

LARGHETTO
ESPRESSIVO.

p dol: *Corni*

Espress:
FLORENCE

Tell me my heart, why mor-ning

Vio: pp *Clar: Harp* *Stacc:*

prime Looks like the fading eve? Looks like the fa-ding eve? the

Henri Quatre.

fa = ding eve? Why the gay Lark's ce = les = = = tial chime - -, Shall

dol:
tell shall tell the soul to grieve? Shall tell shall tell the soul to grieve? to

r *pp dol:*
grieve to grieve? The heaving bosom seems to say, Ah! hapless maid! Your

r *r*
Love's a-way! Your Love's a = = way! Your Love your Love's a = way!

crs:

And^o con moto

3

Tell me my heart - - why summer's glow - - A' win = = try

mf Harp

day beguiles? a wintry day be = guiles? Why Flora's beau = ties seem to

blow, - - And fading na = ture smiles And na = ture smiles?

f *ff*

Some Zephyr whispers in my

Clar:

p

Henri Quatre.

4

ear in my ear Ah! happy hap-py maid your love your love is near your

Flauto *mf* *cres: pp*

love is near - - your love is near - - your love is near your

Clar: *pp* Corni

or
is near

love your love is near Tell me my heart - - Why summer's glow - - A

f *p*

win - - try day beguiles a wintry day be = guiles? Some Zephyr whis = = pers

f *ff* *ff*

Henri Quatre.

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

pp *f/p* *f/p*

pp some zephyr whis = = pers whispers in my ear . . . Ah! happy maid . . . *smorz.*

ppp *smorz.*

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

Espress: e Slen. f
ff *ppp*

Andante love . . . is near.

Andante *Harp* *f* *ff*

Please me to my Sorrow,
Ballad,

Sung by

M^r. MANNERS,

AT THE

Bath Concerts,

FROM THE

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O! leave me to my Sorrow!

With Feeling,
but not too Slow.

cres: *f* *br* O!

leave me to my sor-row, For my heart is oppress'd to day, O!

leave me And to mor-row Dark sha-dows may pass a-way.

Oh! leave me.

with *express:*

f *p*

There's a time when all that grieves us Is felt with a deeper gloom; There's a

cres: *with feeling*

time when hope de-ceives, us And we dream of bright days to come.

2^d VERSE.

In Winter from the

f *p* *f* *p* *f* *p*

f *p*

mountain The stream like a torrent flows, In Summer the same

Oh! leave me .

p fountain is calm as a child's re- pose. Thus in grief the first pang

f

p wound us And tears of despair gush on, Time brings forth new flows a =

f

with feeling

round us, And the tide of our grief is gone.

f

3^d VERSE.

Then heed not my pensive

f *ff* *p* *f* *p*

Oh! leave me .

1

hours Nor bid me be cheerful now; Can sunshine raise the

flowers That droop on a blighted bough The Lake in the Tempest

p with *express:* wears not The brightness its slumber wore The heart of the mourner *cres:*

cares not For joys that were dear be = fore .

with feeling.

f *p* *f* *p* *f*

Oh! leave me.

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The Words translated from the Italian by D.A. O'MEARA,

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Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The tempo is marked 'Andantino quasi Allegretto'.

Musical notation for the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'A Ca - va -'. The piano accompaniment is on two staves (treble and bass clef).

lier at close of Eve Told his tale to her he lov'd Bade her

Musical notation for the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'lier at close of Eve Told his tale to her he lov'd Bade her'. The piano accompaniment is on two staves (treble and bass clef).



his fond vows be-lieve While thro' the sha = dy groves they rov'd

As up = on her charms he gaz'd The Mai = den blush'd and
dol

sigh'd Then to his heart her hand he rais'd, Ah! how it beats with love he

cried; beats with love he cried; beats with love Love he

cried

But young

ff

hearts too often prove Faithless to their vows of love, Faithless

to their vows of love.

-2-

Matilda who like flow'ring May
 Bloom'd in all the charms of youth,
 To her Cavalier did say
 "Can I believe — believe thy truth?
 "Doubt not — dear — I've no deceit,"
 The Warrior then replied;
 "Joy I ne'er can hope to meet"
 "Unless I call thee Bride!"
 But young hearts too often prove
 Faithless to their vows of love!

110

111.
Arthur Boyd
1827

"FLOW ON, THOU SHINING RIVER,"

the Words by

THOMAS MOORE ESQ^r

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AND ACCOMPANIMENTS

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MODERATE
TIME
AND WITH
EXPRESSION

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line consists of a whole rest followed by a dotted half note. The piano accompaniment begins with a piano (*p*) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes.

The second system of music continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The key signature remains two flats, and the time signature is 2/4. The tempo marking *lento* is present. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Flow on, thou shining ri - ver, But, ere thou reach the sea, Seek Ella's bow'r and

give her The wreaths I fling o'er thee. And tell her thus, if she'll be mine, The

current of our lives shall be, With joys along their course to shine, Like

those sweet flow'rs on thee.

But if, in wand'ring thither, Thou find'st she mocks my pray'r, Then leave those

wreaths to wither Up-on the cold bank there. And tell her thus, when youth is o'er, Her

lone and loveless charms shall be Thrown by up-on life's wee-dy shore, Like

those sweet flow'rs from thee.

P. Nanny Wilt thou gang with me.

Harmonized for

Two Voices

by the Composer

THOMAS CARTER.

Fr. 1/6

ANDANTE.
MEZZUOSO.

Oh Nanny, wilt thou gang with me, Nor sigh to
Oh Nanny, wilt thou, gang with me, Nor sigh to

leave the flaunt - ing town, Can si - - lent glens have
leave the flaunt - ing town, Can si - - lent glens have

charms for thee, The low - - ly Cot, and rus - - set Gown, Nor
charms for thee, The lowly Cot, and rus - - set Gown,

long.....er drest in silk... on sheen, no long....er deckt with
 no longer drest in silk... en sheen, no longer deckt with

Jew... els rare, Say canst thou quit the bu....sy scene, Where
 Jew... els rare, Say canst thou quit the bu....sy scene,

fair = east of the fair
 thou wert fairest, wert fairest of the fair, Say canst thou quit the
 Where thou wert fairest, wert fairest of the fair, Say canst thou quit the

fair = east of the fair
 bu...sy scene, Where thou wert fairest, wert fairest of the fair, Where
 bu...sy scene, thou wert fairest, wert fairest of the fair, Where

thou wert fairest, where thou wert fairest, where thou wert fair
 thou wert fairest, where thou wert fairest, where thou wert fair
 fairest of the fair, where thou wert fairest, where thou wert fairest, where
 fairest of the fair, where thou wert fairest, where thou wert fairest, where
 thou wert fair-est of the fair.
 thou wert fair-est of the fair.

2
 O! Nanny, when thou'rt far awa,
 Wilt thou not cast a look behind;
 Say, canst thou face the flaky snaw,
 Nor shrink before the warping wind:
 O can that soft and gentle mien,
 Severest 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 know,
 To share with him the pang of woe:
 And when invading pains befall,
 Wilt thou assume the Nurse's care;
 Nor wishful 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 much lov'd clay,
 Strew Flowers, and drop the tender tear,
 Nor then regret those scens so gay,
 Where thou wert fairest of the Fair ?

O! Nanny. — Duet.

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Here in cool grot & mossy cell 1

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Composed by

LORD MORNINGTON.

Edw. Sta. Hall.

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Treble
2nd Treble or Con: Tenor
Tenor
Bass

Here in cool Grot, and mos-sy cell; We rural fays and
Here in cool Grot, and mos-sy cell; We
Here in cool Grot, and mos-sy cell; We
Here in cool Grot, and mos-sy cell; We

Fairies We ru-ral fays We ru-ral fays and Fairies dwell,
ru-ral fays and Fairies We ru-ral fays and Fairies dwell,
ru-ral fays and Fairies We ru-ral fays and Fairies dwell,
ru-ral fays and Fairies We ru-ral fays and Fairies dwell.



Tho' rarely seen by mortal eye, When the pale moon ascending high Darts

Tho' rarely seen by mortal eye, When the pale moon ascending high

Tho' rarely seen by mortal eye, When the pale moon ascending high

Tho' rarely seen by mortal eye, When the pale moon ascending high

Darts thro' yon Limes her quiv'ring quiv'ring beams, We frisk it frisk it frisk it

Darts thro' yon Limes her quiv'ring quiv'ring beams, We frisk it frisk it

Darts thro' yon Limes her quiv'ring quiv'ring beams, We frisk it frisk it

Darts thro' yon Limes her quiv'ring quiv'ring beams, We frisk it frisk it

frisk it frisk it near these chrystal streams, frisk it frisk it frisk it

frisk it frisk it near these chrystal streams, frisk it frisk it frisk it

frisk it frisk it near these chrystal streams, frisk it frisk it frisk it

frisk it frisk it near these chrystal streams, frisk it frisk it frisk it

near these chrystal streams. Her beams re-flected from the wave,
 near these chrystal streams. Her beams re-flected from the wave, Afford the
 near these chrystal streams. Her beams re-flected from the wave, Afford the
 near these chrystal streams. Her beams re-flected from the wave,

The turf with dai-ses broiderd oer,
 light our revels crave; The turf with dai-ses broiderd oer, Ex..
 light our revels crave; The turf with dai-ses broiderd oer, Ex..
 our revels crave; The turf with dai-ses broiderd oer, Ex..

Exceeds we wot the pa-rian floor.
 ceeds we wot the pa-rian floor. Nor yet for artful
 ceeds we wot the pa-rian floor. Nor
 ceeds we wot the pa-rian floor. Nor yet for artful strains to

Nor yet for artful strains we call, we call, we call. But
 strains nor yet for artful strains we call, we call, we call. But
 yet for artful strains we call, we call, we call, we call. But
 call for artful strains we call, we call, we call, we call. But

p listen listen listen listen to the water fall.
p listen listen listen listen to the water fall.
p listen listen listen listen to the water fall.
p listen listen listen listen to the water fall.

pp listen listen listen listen to the water fall.
pp listen listen listen listen to the water fall.
pp listen listen listen listen to the water fall.
pp listen listen listen listen to the water fall.

Hark the Lark at Heaven's gate sings
A favorite (A L L E I E for four Voices
) Sung at Vauxhall Gardens

Adapted to a single Voice and Harpichord.

With an Accompaniment for a Violin to be added at pleasure,
or it may be played an Octave higher (with very little omifision or
variation) by another hand on the same Harpichord.

Composed

And the Accompaniment added by

D O C T O R C O O K E

London, Printed by M U Z I O C l e m e n t e & C^o 26 S t r a p s i d e .

Pr. 2.

Violin

Harpichord

Siciliana

The musical score is written in 6/8 time and B-flat major. The tempo is marked 'Siciliana'. The Violin part is on a single staff. The Harpichord part is on a grand staff (treble and bass clefs). The music consists of a single system of staves with notes and rests.



Violin

Tenor Voice

Tenor Voice

Bass Voice

Treble Voice
and

Harp
- fi -
chord

Phœbus 'gins a - rife his Steeds to wa - ter at thofe Springs on

Phœbus 'gins a - rife his Steeds to wa - ter at thofe

Phœbus 'gins a - rife his Steeds to wa - ter at thofe

Phœbus 'gins a - rife his Steeds - to water at thofe

che - lic'd flow'rs that lies lies and

Springs on chalic'd flow'rs that lies lies

Springs on chalic'd flow'rs that lies lies and

Springs on chalic'd flow'rs that lies lies

1st time 2^d time

1st time 2^d ti

wink - - ing Ma - - ry buds be - gin to
 and wink - ing Ma - ry buds be - gin to
 wink - - ing ma - - ry buds be - gin to
 and winking Ma - ry buds be - gin to ope their gol - - - den

ope - - be - gin to ope - - their gol - - den eyes
 ope wining Mary buds be - gin to ope their gol - - - den eyes
 ope - - be - gin to ope - - their gol - - - den eyes
 eyes and wink - ing Mary buds be - gin to ope their gol - - - den eyes with

that pretty is my La-dy sweet a - - rife

my La - dy sweet a - - rife

my La - dy sweet a - - rife

ev'ry thing that pretty is my La - dy sweet a - - rife my Lady

sfz a - - rife my Lady sweet a - - rife *more sfz* with

sfz a - - rife a - - rife *more sfz* with

sfz a - - rife a - - rife *more sfz* with

sfz sweet a - - rife my La - dy sweet a - - rife *with*

#95
128

6

Musical score for the first system. It consists of five staves. The top staff is a vocal line with the lyrics: "ev'ry thing that pretty is my Lady sweet a -- rife, a -- rife --- a --". The second and third staves are vocal lines with the same lyrics. The fourth staff is a vocal line with the same lyrics. The fifth staff is a piano accompaniment. Above the second staff, there is a dynamic marking "for" and a "loud" marking above the first vocal line.

Musical score for the second system. It consists of five staves. The top staff is a vocal line with the lyrics: "- rife --- my La - dy sweet a -- rife, a -- rife. and". The second and third staves are vocal lines with the same lyrics. The fourth staff is a vocal line with the same lyrics. The fifth staff is a piano accompaniment.



191
130

GLORIOUS APOLLO

A Glee for Three Voices

Composed by S. Webbe

1/2

Sold at the DUBLIN HARMONIC INSTITUTION 15 Westmorland St.

Glo-rious APOLLO from on high beheld us wandering to find a Temple for his Praise,
 Glo-rious APOLLO from on high beheld us wandering to find a Temple for his Praise,
 Glo-rious APOLLO from on high beheld us wandering to find a Temple for his Praise,

Moderato.

Send Poly-hymnia hither, to shield us while we ourselves such a Structure might raise.
 Send Poly-hymnia hither, to shield us while we ourselves such a Structure might raise.
 Send Poly-hymnia hither, to shield us while we ourselves such a Structure might raise.

Soli
 Thus then combining hands & hearts joining sing we in harmony A-POLLO's praise, praise
 Thus then combining hands & hearts joining sing we in harmony A-POLLO's praise, praise
 Thus then combining hands & hearts joining sing we in harmony A-POLLO's praise, praise

Soli *Cho^s*
 A-POLLO's praise A-POL-LO's praise A-POLLO's praise A-POLLO's praise,
 A-POLLO's praise A-POL-LO's praise A-POLLO's praise A-POLLO's praise,
 A-POLLO's praise A-POL-LO's praise A-POLLO's praise A-POLLO's praise,

Soli

Here evry gen - rous Sentiment a - wak - ing Music in spiring U - ni - ty & Joy,

Here evry gen - rous Sentiment a - wak - ing Music in spiring U - ni - ty & Joy,

Here evry gen - rous Sentiment a - wak - ing Music in spiring U - ni - ty & Joy,

Soli

Each social pleasure giving & partak - ing Glee & good humour our hours em - ploy;

Each social pleasure giving & partak - ing Glee & good humour our hours em - ploy;

Each social pleaser giving & partak - ing Glee & good humour our hours em - ploy;

Soli

Thus then com - bin - ing hands & hearts join - ing long may con - tinue car

Thus then com - bin - ing hands & hearts join - ing long may con - tinue our

Thus then com - bin - ing hands & hearts join - ing long may con - tinue our

Soli

U - ni - ty & Joy, Joy, Our U - ni - ty & Joy our U - ni - ty &

U - ni - ty & Joy, Joy, Our U - ni - ty & Joy our U - ni - ty &

U - ni - ty & Joy, Joy, Our U - ni - ty & Joy our U - ni - ty &

Chos

Joy our U - ni - ty & Joy our U - ni - ty & Joy.

Joy our U - ni - ty & Joy our U - ni - ty & Joy.

Joy our U - ni - ty & Joy our U - ni - ty & Joy.

14
182

M. J. ...

133.

201
134

YE BANKS & BRAES O' BONNY DOON

Written by
J. Burns

FOR ONE OR TWO VOICES

EDIN: Printed & Sold by ROB: PURDIE at his Music & Musical Instrument Warehouse N^o 70 Princes Street.

Ye Banks and braes o' Bon- ie Doon How can ye Bloom for
 Ye Banks and braes o' Bon- ie Doon How can ye Bloom for

fresh and fair; Ye lit- tle Birds you'll break my heart While
 fresh and fair; Ye lit- tle Birds you'll break my heart While

I'm so wea- ry full of care. You'll break my heart ye lit- tle Birds, that
 I'm so wea- ry full of care. You'll break my heart ye lit- tle Birds, that

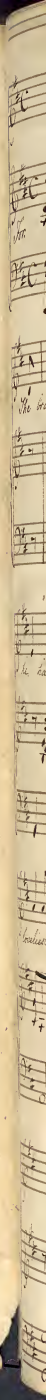
wau- ton war- ble thro' the Thorn: It Minds me of De -
 wau- ton war- ble thro' the Thorn: It Minds me of De -



- par - ted Joys, De - par - ted ne - ver to re - turn.
- par - ted Joys, De - par - ted ne - ver to re - turn.

Oft have I rov'd by bonie Doon,
To see the Rose and Woodbine Twine;
Where ilka bird sang o' its love,
And fondly sae did I o' mine;
Wi' lightsome heart I pu'd a Rose,
Fu' sweet upon its 'thorny Tree:
But my fause lover staw my Rose,
And left the thorn behind to me.

Duett for two Flutes.



Roland the Brave - 3rd Variation - 137

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part consists of a treble and bass clef with a complex, rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

The second system of the musical score. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

The third system of the musical score. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

The fourth system of the musical score. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

The fifth system of the musical score. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

yon Nonnenwe- der's doilert pale For her vow had scarce been sworn, And she

fatal man- the d'er her fling, When the Doachenfalls to a trumpet ring - 'Twas her

Pia *Cres* *For*

own dear-war-rior's horn. *Woe!*

woe! each heart shall bleed, shall break! She would have hung up - on his neck, that she

Come but yester - even; And he had clasp'd those fearless charms, that shall

Handwritten musical notation on a single staff, likely a vocal line, with various notes and rests.

Handwritten musical notation for piano accompaniment, featuring a treble and bass clef. The word *ritard* is written above the treble staff. The number 9 appears below the bass staff.

Eye! Ro-land the brave, Ro-land the true, He
Tempo

Handwritten musical notation for piano accompaniment, featuring a treble and bass clef. The music includes chords and rhythmic patterns.

Could not bid that spot believ; It was near still midst his woes; For he

Handwritten musical notation for piano accompaniment, featuring a treble and bass clef. The word *Pia* is written above the treble staff.

lov'd to breathe the neigh'ring air, and to think she blest him in her joys; When the

Handwritten musical notation for piano accompaniment, featuring a treble and bass clef.

lal-le-lu-jah rose

Handwritten musical notation for piano accompaniment, featuring a treble and bass clef. The word *Cres* is written above the bass staff. The word *He* is written above the treble staff.

did! - he sought the battle - plain, her - magic spell his dying breath, then

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes with '+' signs.

fell, and wish'd to fall: And her name was in his ta - let sigh, When Bo-

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part continues with rhythmic patterns and some rests.

land, the flower of chi - val - ry, ty - pier'd at Ronce - vall

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part ends with a final cadence. A 'ritard' marking is present above the vocal line.

Empty musical staves with faint handwritten text at the top, likely bleed-through from the reverse side of the page.

This image shows a page from a music manuscript book, numbered 140 in the top right corner. The page is filled with 14 horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some faint smudges and discoloration. The staves are completely blank, with no musical notation or text written on them. The left edge of the page shows the binding of the book, with some faint markings from the adjacent page visible.

Canzonetta.

L. Felice Blomgren

142.

All.gro.

Piano
ou.
Harpe.

The first system of music shows a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The piano part begins with a forte (f) dynamic. The vocal line starts with a melodic phrase.

The second system continues the musical piece. The piano accompaniment features a steady rhythmic pattern. The vocal line has lyrics: "Ah! se ti fossi o mi - na con".

The third system continues the musical piece. The piano accompaniment features a steady rhythmic pattern. The vocal line has lyrics: "mi su sta col - ti - na con mi su sta col - ti - na al pasco a ves - pi".

The fourth system continues the musical piece. The piano accompaniment features a steady rhythmic pattern. The vocal line has lyrics: "rco. quando la not - te imbro - na e che nel ciel tu tu - - na e".

The fifth system continues the musical piece. The piano accompaniment features a steady rhythmic pattern. The vocal line has lyrics: "che nel ciel tu tu - - na. co mma a ves - chia - rar oh! che at - ti che gosti che".

sf
 timbo le caro ben vorressi-mo far oh! che atti che gesti che timbo le caro

sf
 ben vorressimo far oh! che atti che gesti che timbo le caro ben vorressi-mo

sf
 far caro ben caro ben vorressimo far caro ben caro ben vorressimo far.

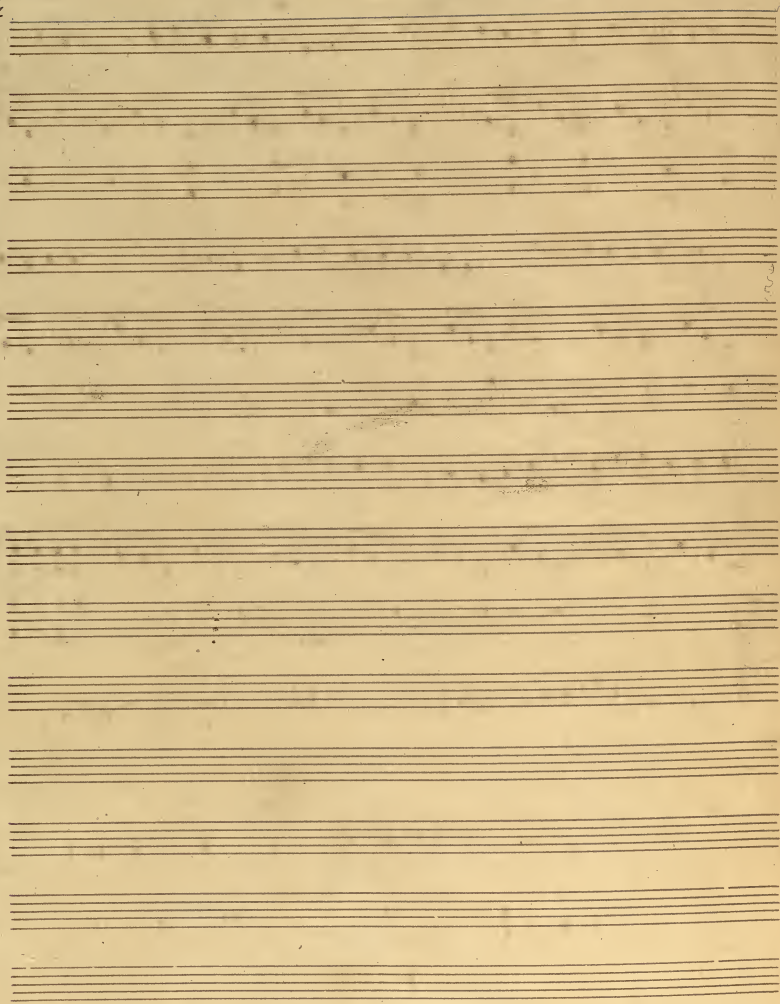
2. C.

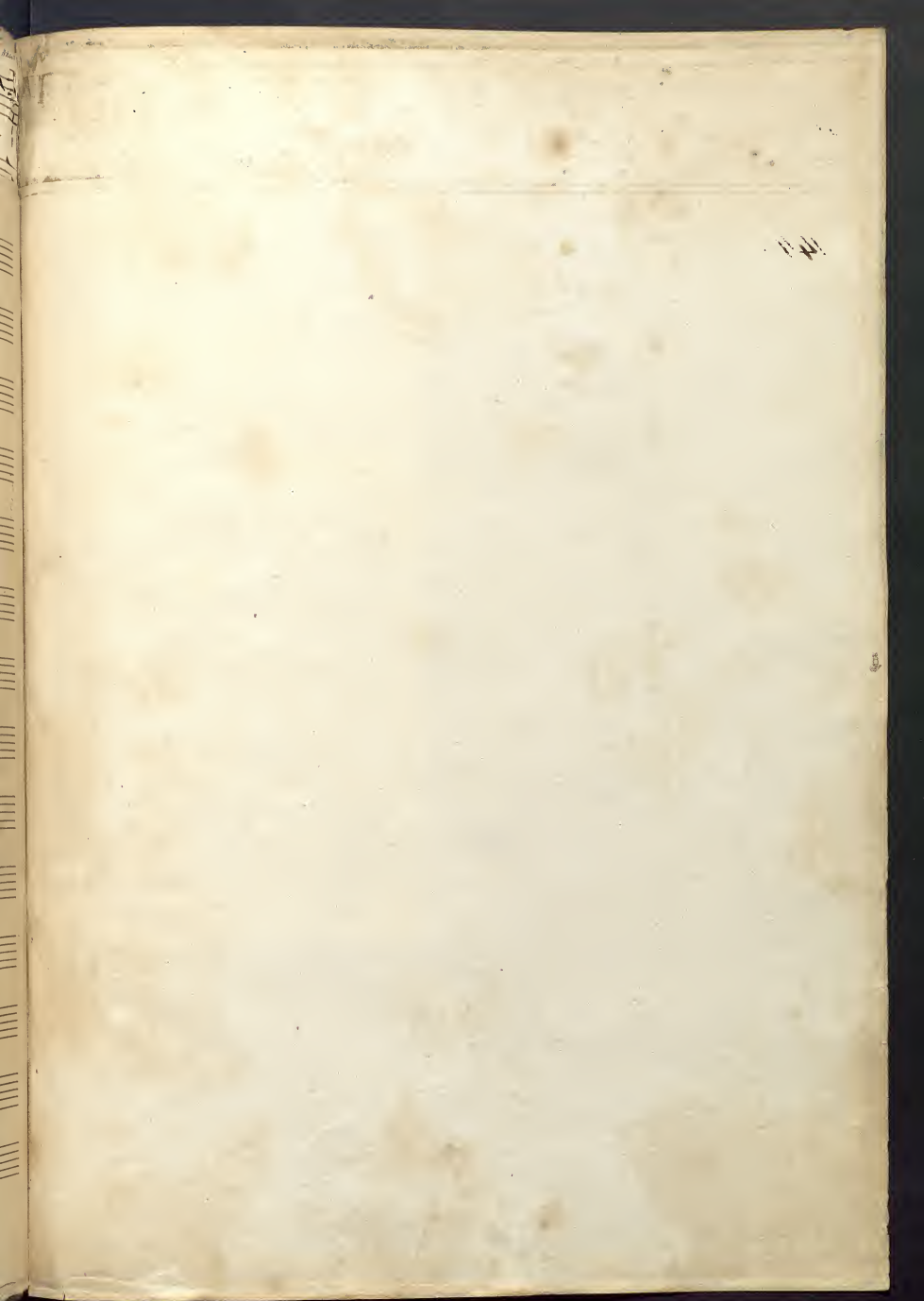
3. C.

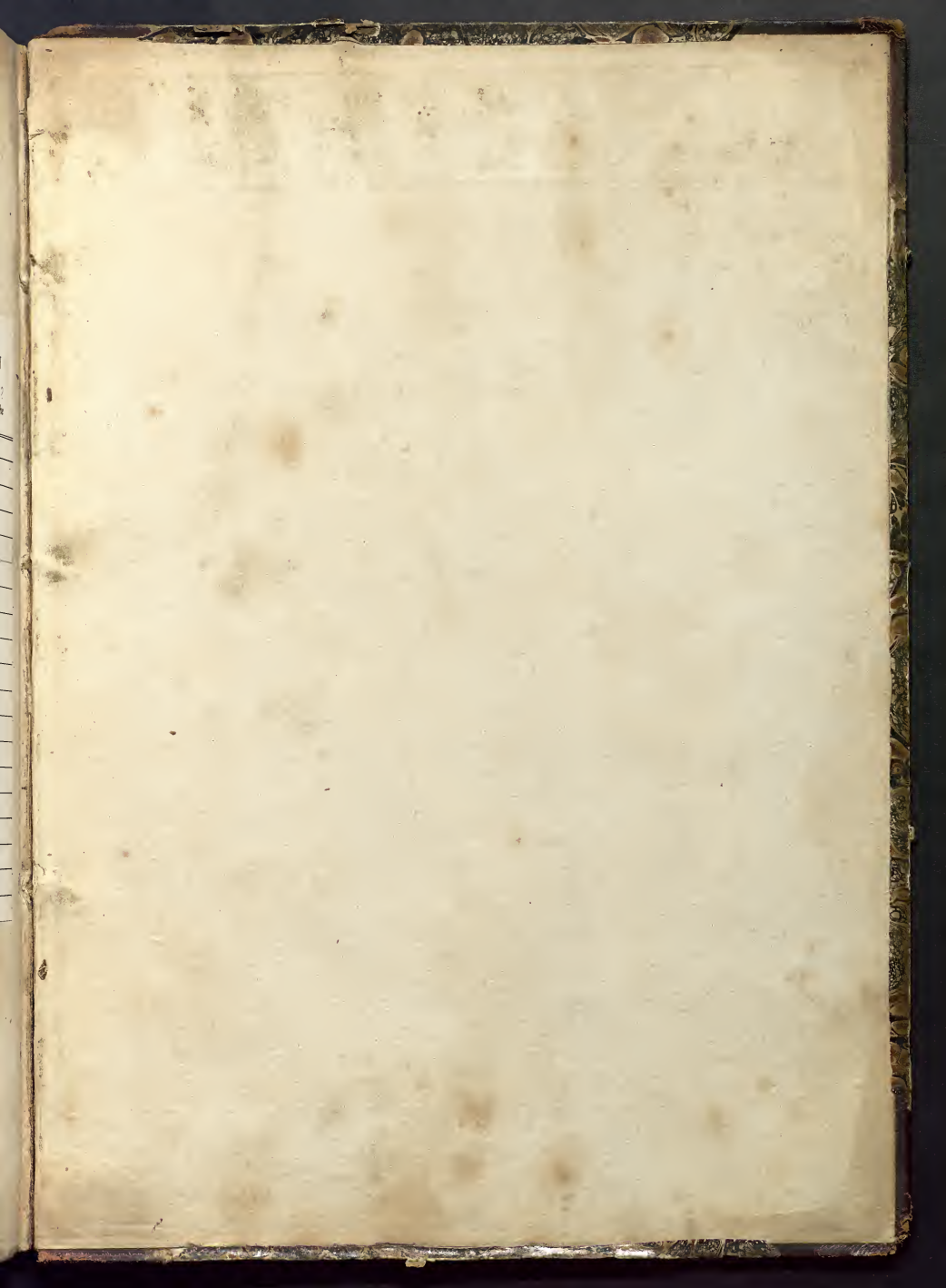
sf
 Nel più gol - to bon chet - to
 Nel luogo più secreto (bis)
 Mi te vorria menar
 E le poche parole
 Conto le gran dar quelle (bis)
 Mi me thoria a girar
 Oh! che atti che gesti che timbo le
 Caro ben vorressimo far (bis)

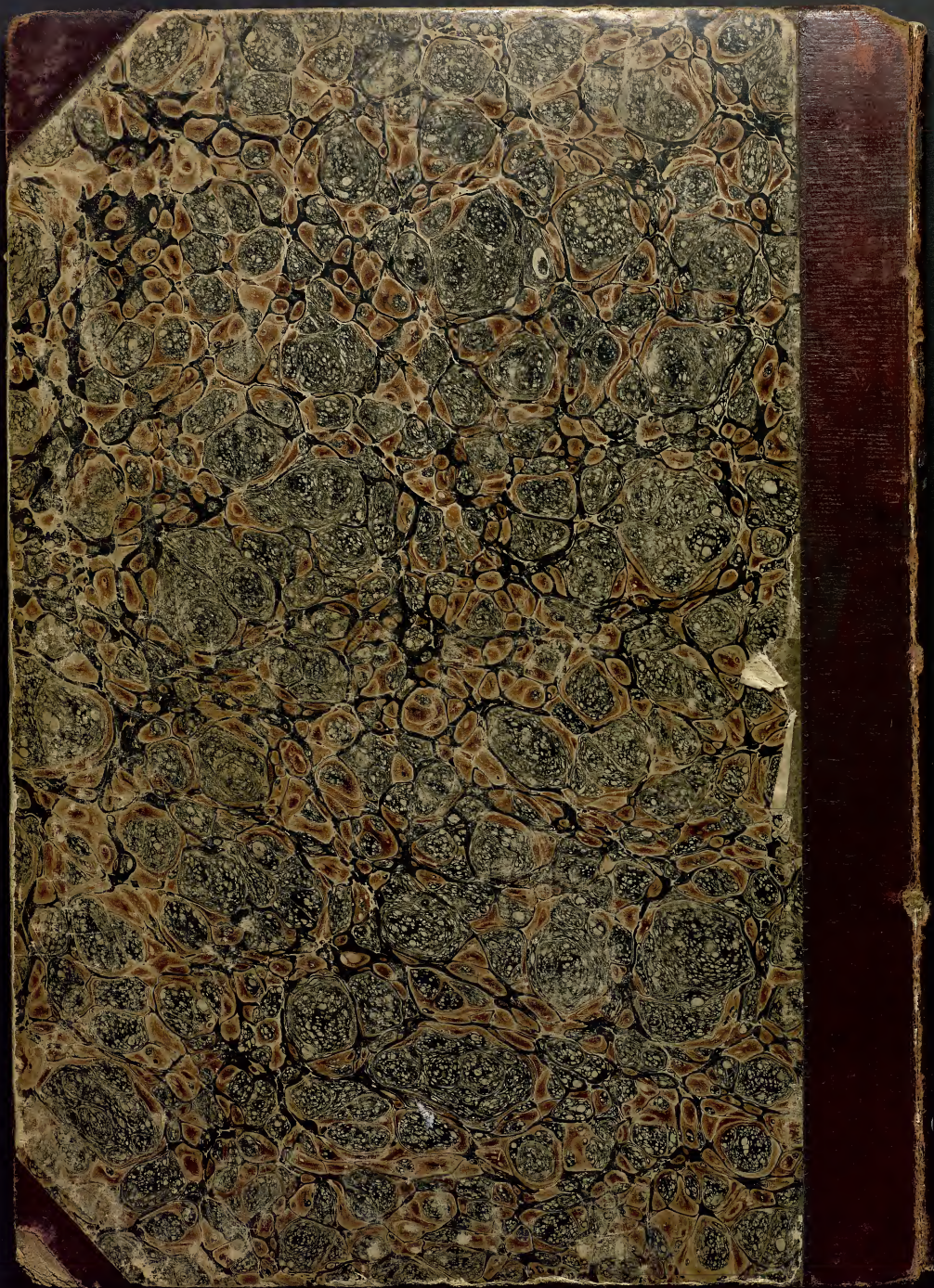
sf
 Te te vorria - ras
 E poi te riclassifi (bis)
 A venenari cercar
 Allora si fua betta
 Se chi afferria ben stretta (bis)
 E te vorria bagar
 Oh! che atti che gesti che timbo le
 Caro ben vorressimo far (bis)

144











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