

MCC
1803
1804
1805

No 1

(Six)

CANZONETS

with an Accompaniment for the

Piano Forte or Harp.

Composed, & respectfully Dedicated, to

(M^{RS} BUSBY,)

BY

John Ross,

(of)

ABERDEEN.

Op. 18.

Price 6/-

London, Printed & sold by Preston, at his Wholesale Warehouses, 47, Strand

ca 1803 via index 1896

Library in 2009



Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

My Slumbers were Pleasant,
 (Cairionet)
 the Poetry by *H. W. Evans,*
 Composed by *J. ROSS,*

Andante

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a series of eighth and sixteenth notes, creating a gentle, flowing accompaniment.

The second system of the piano introduction continues the accompaniment. It features a melodic line in the upper staff with some grace notes and a steady bass line in the lower staff. The word "for" is written below the upper staff.

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff in treble clef, with the lyrics "My slumbers were pleasant when last I reclin'd On my pil - low, and thought of my" written below it. The piano accompaniment is on two staves (treble and bass clefs) and includes the instruction "pia" (piano) in the lower left.

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with the lyrics "love: Our hearts were in mutual en - dearment intwin'd, And". The piano accompaniment continues with a consistent rhythmic pattern.

gladness sat smiling sat · smiling a - bove . *for*

cres *Sym*

Our hands were u -

p

- nited, and swiftly we flew, My E - LI - ZA! o'er mountain and vale; With the

beams of the morning we brush'd of the dew, And sang - - and sang - - - and

mf

sang with the breath of the gale. With the beams of the morning we

brush'd of the dew, And sang with the breath with the breath of the gale.

Sym

for

2

On the wings of the wind we embark on the waves,
 And dance on the face of the deep;
 Our vessel the billowy wilderness braves,
 And music lulls ocean asleep.
 The transports that charm'd us, while deaf to the roar,
 Of the wind and the thundering stream,
 Were alas! but the creatures of Fancy—no more
 Than the shadowy sport of a dream.

How blest in life's fair Morning,
Canzonet

the Poetry by Mr. Rannier,
Composed by I, R O S S,

Grazioso

Sym *pia*

for pia for pia

How blest in lifes fair Morning, The moments pass'd a - - way, Sweet

pia

Peace the scene a - dorning, Made ev' - ry prospect gay. Fair

Spring all splended glowing, En - - chanted ev' - ry grove; While

Hope her boon be - stowing, Still smil'd on me and love. While

Hope her boon be - stowing, Still smil'd on me and love. still smil'd on me and

love.

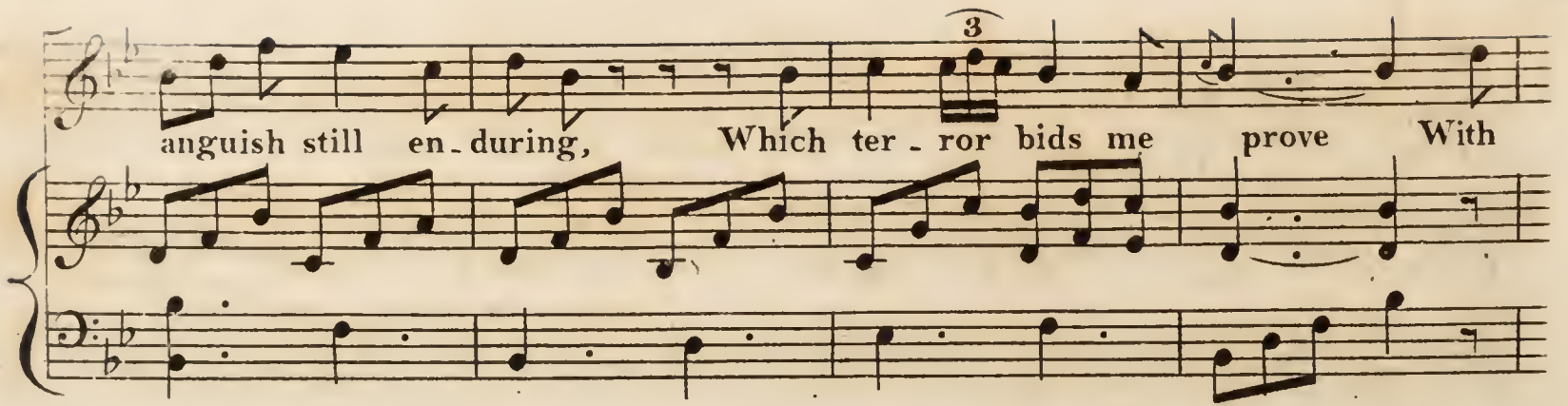
Sym: *f*

Minore

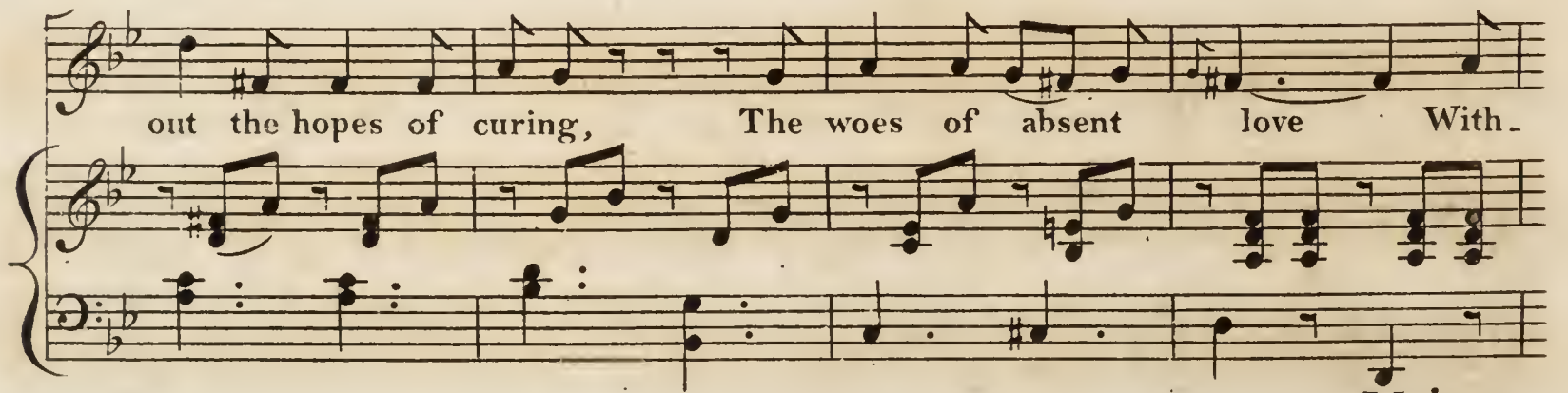
But now with tears deploring, My true but ab - sent Swain; Dark

seas between us roaring, Gay na - ture smiles in - - vain, The

anguish still en-during, Which ter-ror bids me prove With

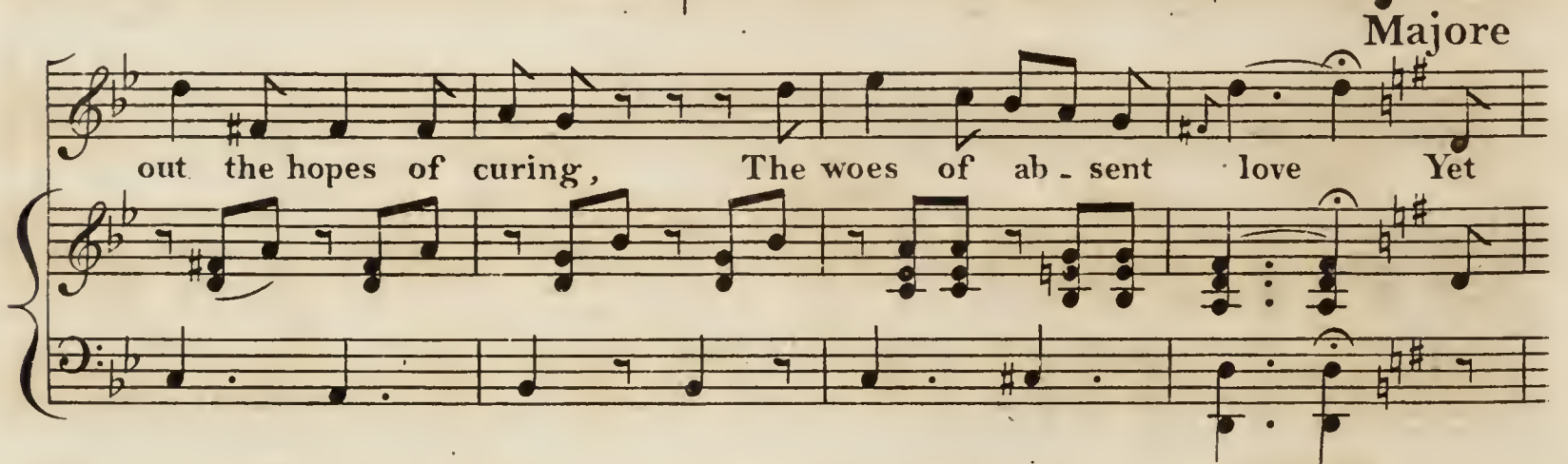


out the hopes of curing, The woes of absent love With-

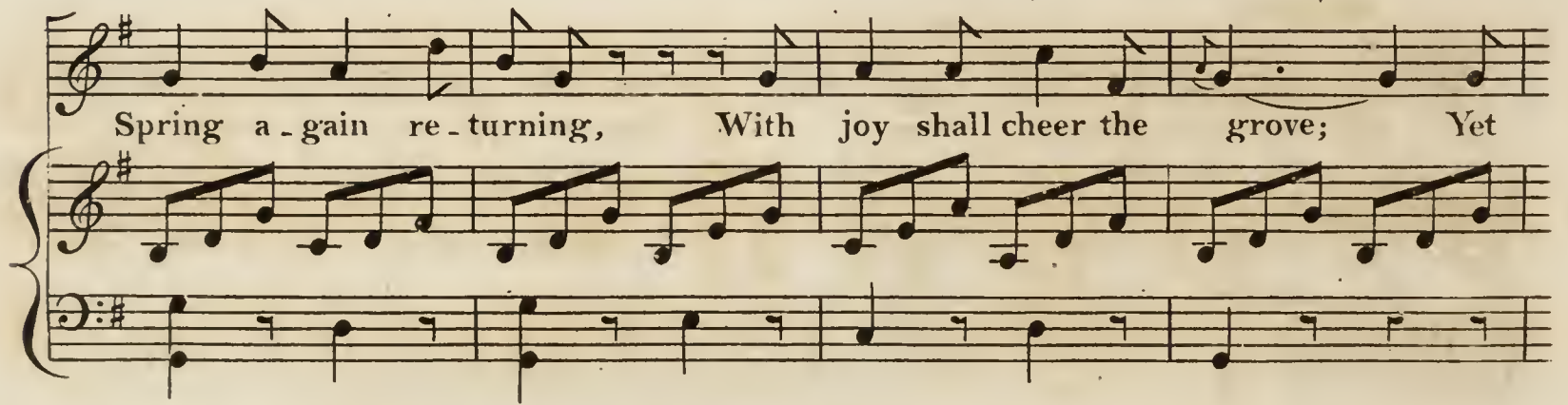


out the hopes of curing, The woes of ab-sent love Yet


Majore



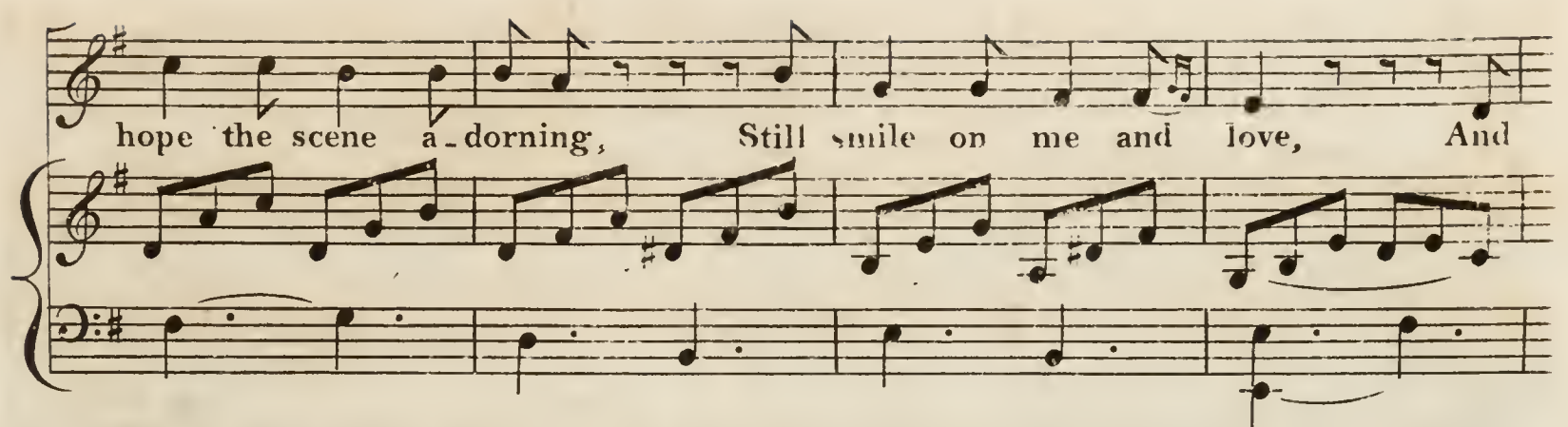
Spring a-gain re-turning, With joy shall cheer the grove; Yet



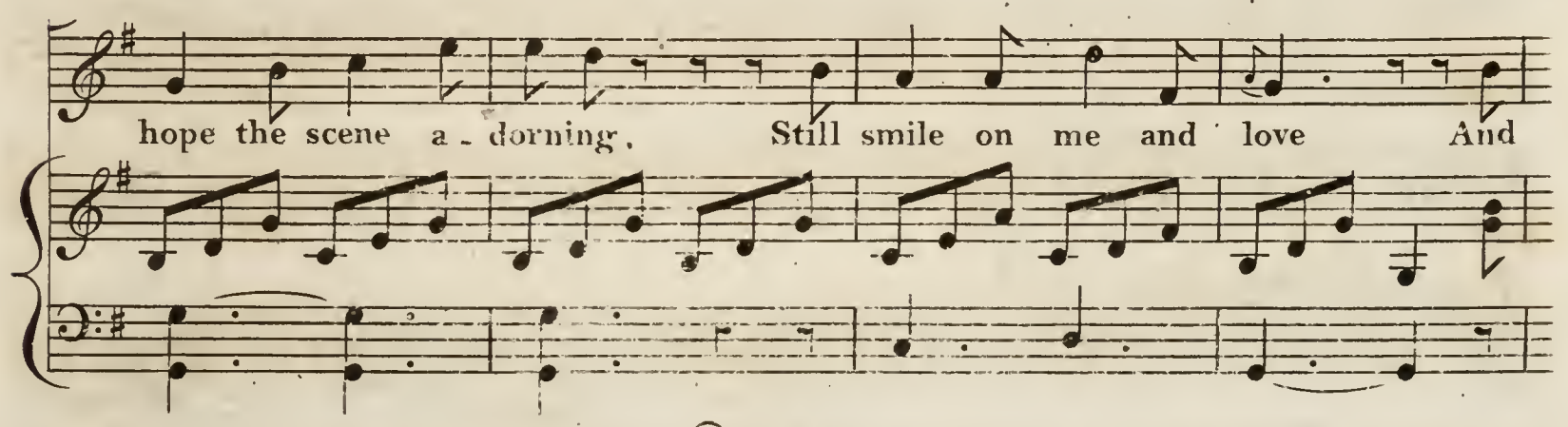
Spring a-gain re-turning, With joy shall cheer the grove; And



hope the scene a-dorning, Still smile on me and love, And



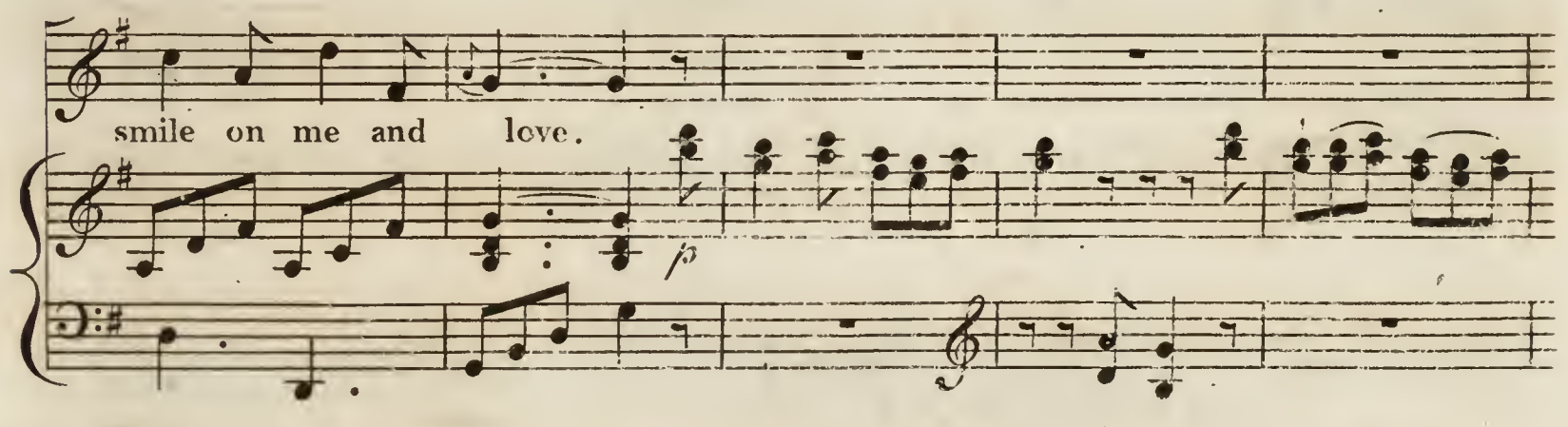
hope the scene a-dorning, Still smile on me and love And



hope the scene a-dorning, Still smile on me and love, still



smile on me and love.



Peace decks the Morn of Mira's Life,
(Canzonet)

with an Accompaniment for the Piano Forte,

Composed by I. R O S S,

Andantino

Sym: *f*

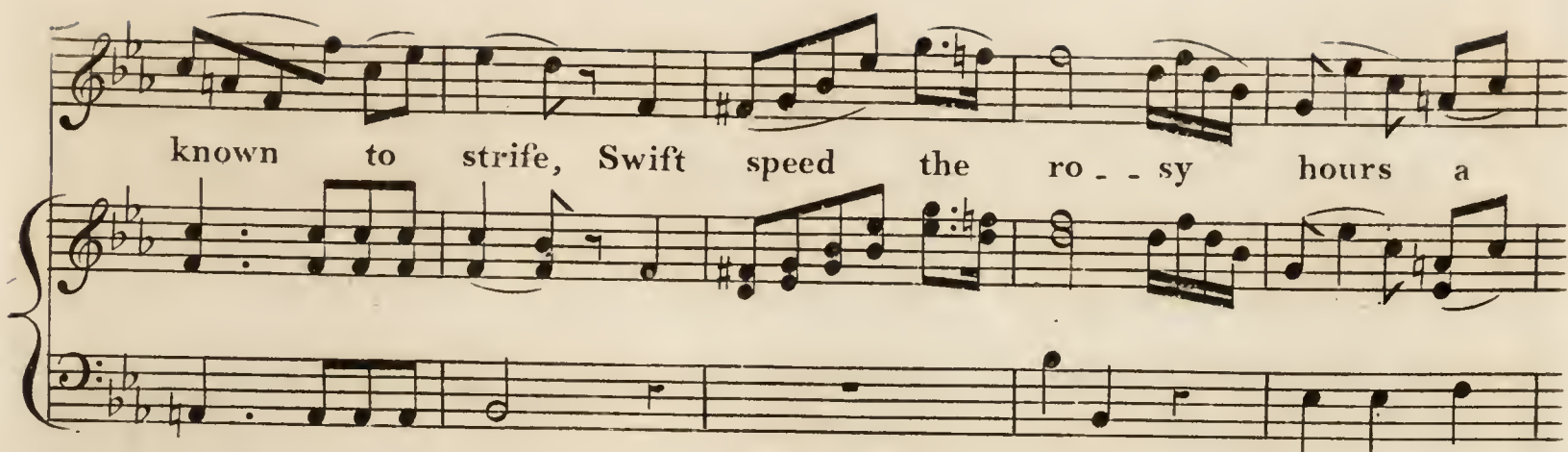
p *f*

Peace decks the morn of MI - - RA'S life, Un -

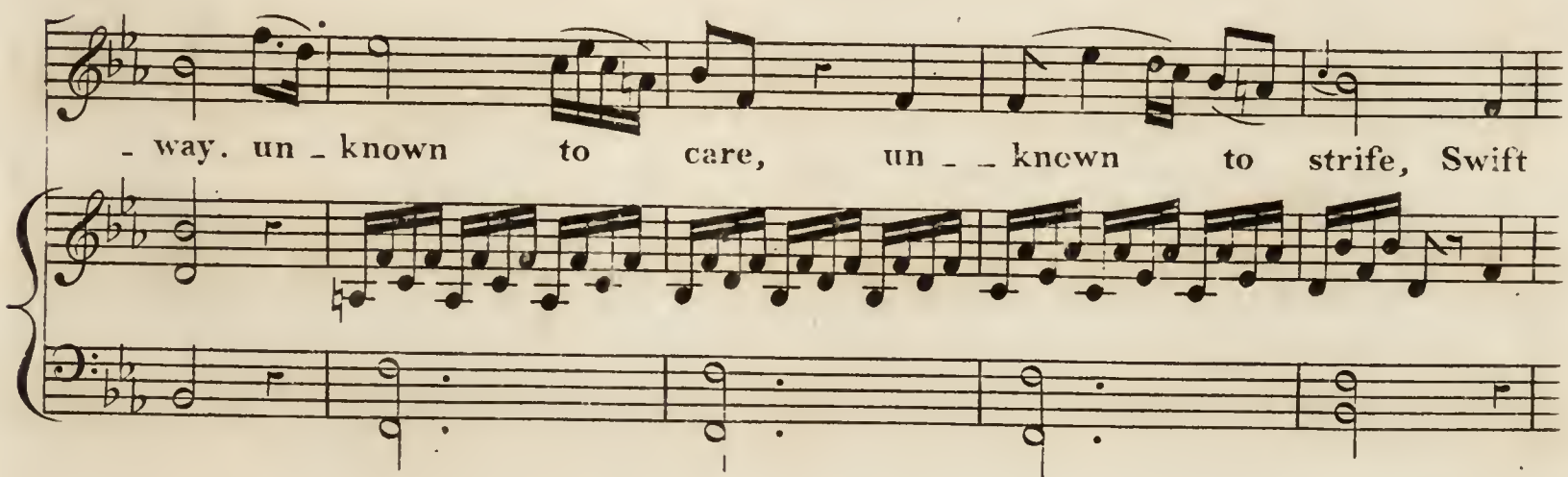
p

cloud - ed, calm, se - - rene, and gay; Un - known to care un -

known to strife, Swift speed the ro - - sy hours a

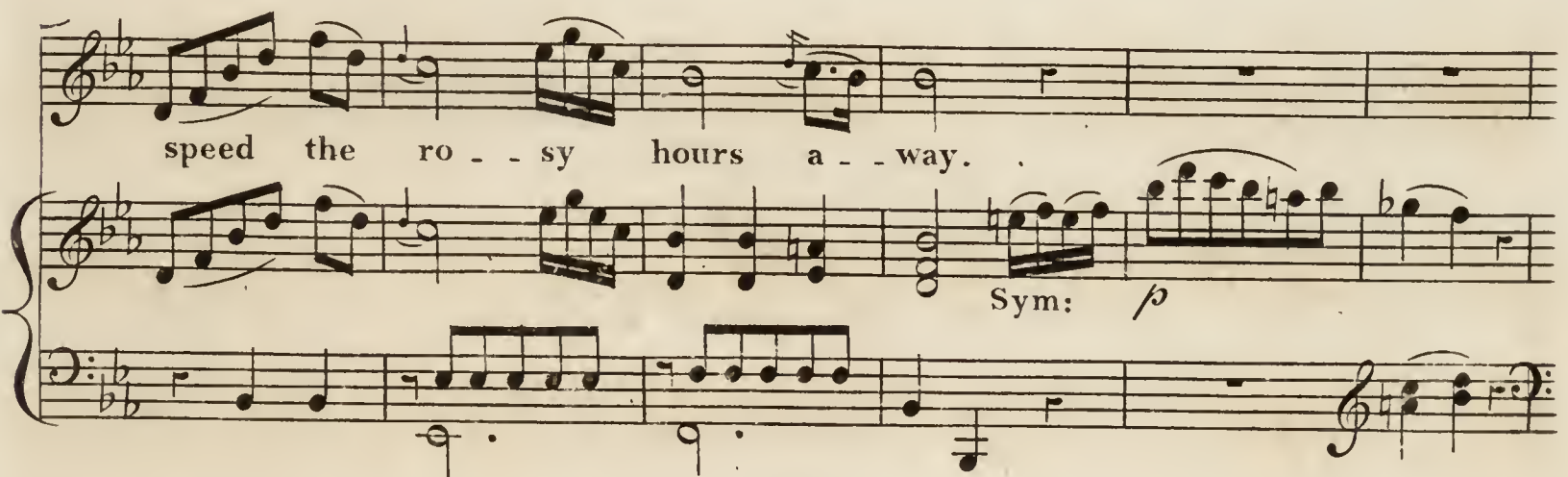


- way. un - known to care, un - - known to strife, Swift

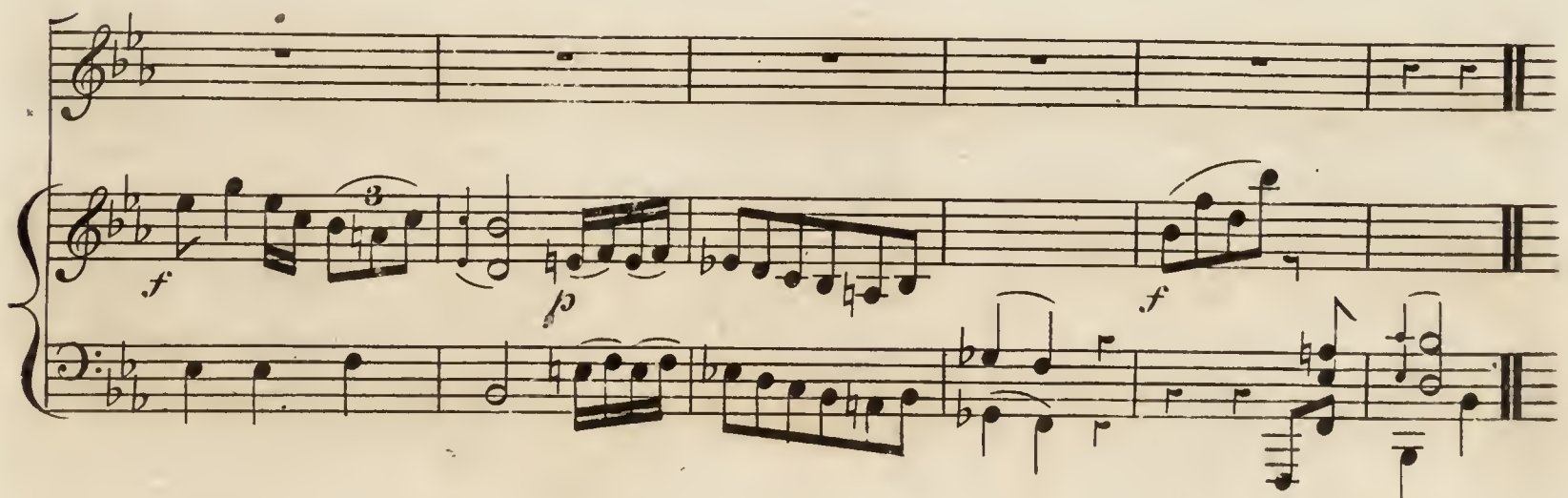


speed the ro - - sy hours a - - way.

Sym: *p*



f *p* *f*



O'er flow' - - - ry scenes, by na - - - ture fram'd, Sweet

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a triplet of eighth notes. The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Mi - - - RA waves with mo - - - dest mein; By

The second system continues the melody. The vocal line has a triplet of eighth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line with quarter notes.

all the neigh - - - b'ring Ham - - - lets nam'd, "The

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment has a right hand with a continuous sixteenth-note figure and a bass line with quarter notes.

bloom - - ing Beau - - ty of the green?" By all the

The fourth system concludes the page. The vocal line features a triplet of eighth notes. The piano accompaniment maintains the sixteenth-note texture in the right hand and a quarter-note bass line.

neigh bring Ham - - lets nam'd, "The bloom - ing Beau - - - ty

of the green?

Sym: *f*

f

2

Gay smiling Plenty marks the spot,
 The beauteous spot I love so well;
 All nature strives to deck the cot,
 Where beauteous MIRA loves to dwell,
 Hail happy Maid! — thy parents pride,
 The blooming hope of fading age;
 Kind angels o'er thy fate preside,
 And write thy name in Virtue's page.

Ye winding Waters passing Clear,
Canzonet
with an Accompaniment for the Piano Forte,
 (Composed by I. R. O. S. S.)

Andante
 Grazioso

Ye winding waters pass_ing clear, That gurgling thro' the wild brake roam, O.

bear, in pity; bear this tear, To faithless Strephon's peace_ful home

How oft, beneath this alder's shade, At ri - sing morn and

sinking day, Ere I forsake these arms, he said, This wand'ring stream shall die a -

- way, Ere I forsake these arms, he said, This wand'ring stream shall die a - way, shall

die a - way

Sym *p* *f*

SECOND VERSE

And thou, sweet E - - cho, deign to hear; A - - wake dear sylph, and,

bear thy part; Con - - vey the sigh to Strep - hon's ear, That

bursts his Emma's bleed - ing heart Tell

Sym: *f*

him that heart where he presides, Next set - ting sun shall beat no more, The

stream that by his cot - - tage glides, Shall leave me life - less

at his door. The stream that by his cot - - tage glides Shall

leave me life - less at his door shall leave me life - less at his door

Sym.

p

Sir. Flora!
Canzonet
Written by M^r. Rannic,
Composed by I. ROSS,

Andantino
Affettuoso

Sym *f*

p *f*

p

Gay shades I seek your wilds again, Where FLORA (Beauty's art - less child,) Pour'd

thro' the woods her woe - - tun'd strain, Ere William, ere William, ere

William her fond heart beguild

Sym: *p*

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The lyrics 'William her fond heart beguild' are written below the vocal line. The piano part includes a 'Sym:' marking and a dynamic marking of *p*.

Oft with her plaint the woodlands rung, As

p

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics 'Oft with her plaint the woodlands rung, As' are written below the vocal line. The piano part includes a dynamic marking of *p*.

wild she wander'd to and fro; And oft I've lis-ten'd while she sung; Her

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics 'wild she wander'd to and fro; And oft I've lis-ten'd while she sung; Her' are written below the vocal line.

love-lorn Ma-dri-gal of woe. Poor Flora, Poor Flora, Poor Flora, Poor Flora; And

AFFETTO ad lib. e tempo

Detailed description: This system contains the fourth line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics 'love-lorn Ma-dri-gal of woe. Poor Flora, Poor Flora, Poor Flora, Poor Flora; And' are written below the vocal line. Above the system, the tempo marking 'AFFETTO ad lib. e tempo' is present.

Expressivo,

oft I've list'end while she sung, Her love-lorn Ma-dri gal of woe. Poor

and Slow.

Flora, Poor Flora.

e tempo

Sym: *f* *p* *f* *p*

2

Hard was the heart that could beguile
 A maid so tender fair and true,
 Shun Virgins shun, the Villain's smile,
 Whose greatest boast is to undo!
 Loud with her plaint, the woodlands rung,
 As wild she wander'd to and fro,
 When first I listen'd while she sung
 Her love-lorn madrigal of woe — Poor Flora!

3

She wander'd hopeless of relief,
 The silent victim of despair,
 'Till Frenzy pierc'd the heart of grief,
 And her wild strains betray'd her care.
 But now the Woodland Echoes ring
 The song of death!—deep, sad and slow,
 And she's for ever ceas'd to sing,
 The love-lorn madrigal of woe — Poor Flora!

So bright thine Eyes. So kind thine Heart.
Canzonet
with an Accompaniment for the Piano Forte
 Composed by I. ROSS.

Andante

So bright thine eyes; so kind thine

heart! So sweet thy voice! such grace and ease! In ev'ry breast is left a

dart: How couldst thou on - ly hope to please.

Sym:

The heedless youth, who durst to gaze, Is led thine ea - sy prey a - long, And those who

can resist a face, Feel the keen arrows of thy song

Sym:

Minore

But is there to thy face or voice, Who can his

warmer love re - fuse? He has but left the poet's choice; To fall the vic - tim of thy

Majore

muse, He has but left the poet's choice; To fall the victim of thy muse So bright thine

eyes; so kind thine heart! So sweet thy voice! such grace and ease? In ev'ry

breast is left a dart: How could'st thou on - ly hope to please? How could'st thou

on - ly hope to please?

Sym:

FINE.

