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PART II.—CONTAINING

**A Collection of Vocal and Instrumental Music.**

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Mr. Jabez Fox  
Cambridge

LONDON:  
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# LIST OF THE MUSICAL PIECES

IN

## VOL. I.

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47. Scene, from the tragedy of "Proserpine;" written by Phillipe Quinault, composed by JEAN BAPTISTE LULLY.
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49. La Chasse, from "Le Petit Chaperon Rouge," composed by BOIELDIEU, arranged for the piano-forte.
50. Waltz, by A. DIABELLI; being the subject of BEETHOVEN's thirty-three Variations.
51. Quadrille Rondo, or Dance Movement in the modern style, for the piano-forte, composed purposely for the HARMONICON, by I. MOSCHELES.
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58. Canzonet, "Good Morrow!" by MOZART; the poetry from the Dramatic Works of Henry Heywood, in the King's library.
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67. Solemn March, in ROSSINI's semi-serious opera, "La Gazza Ladra," arranged for the piano-forte.
68. Bolero, composed by CARAFFA, arranged for the piano-forte.
69. The Pastorale, together with Two Introductory Movements, from the 8th Concerto of ARCANGELO CORELLI; composed by him for "The Celebration of the Nativity," (a solemnity peculiar to the Romish church); newly-arranged for this work.
70. Cavatina, "Cara, deh attendimi," from the serious opera of "Zelmira," with an accompaniment for the piano-forte, by ROSSINI.
71. A Bagatelle, for the piano-forte, by BEETHOVEN.
72. Grand March, from the Concerto-Piece, Op. 79, by WEBER.
73. Romance, from the new German opera of "Sulmona," by LINDPAINNER; (the words translated and adapted to the air for this work.)
74. Christmas Carol, for two sopranos, or a soprano and a tenor, by DR. JAMES NARES, organist and composer to Geo. II., and to His late Majesty; with a new accompaniment, added to it for this work.

# “ OH, VERY SWEET WAS MORNING’S DAWN;”

A Canzonet :

COMPOSED EXPRESSLY FOR THIS WORK, BY

JOHN BRAHAM, ESQ.

THE POETRY BY THE LATE M. G. LEWIS Esq., M.P.

The musical score is written in G major (one flat) and common time (C). It consists of a vocal line and a piano accompaniment. The tempo and mood are indicated as "LARGO, CON ESPRESSIONE." The piano part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line starts with a fermata and then enters with the lyrics. The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: "ve - ry sweet was morn-ing's dawn to me, to me, my Ma - - - ry, When thou and I stray'd o'er the lawn to - ge-ther, to-ge-ther Ma - - ry; And". The score concludes with a first ending bracket and a fermata.

LARGO, CON ESPRESSIONE.

Oh!

ve - ry sweet was morn-ing's dawn to me, to me, my Ma - - - ry, When

thou and I stray'd o'er the lawn to - ge-ther, to-ge-ther Ma - - ry; And

1

pas - sing sweet was yon green grove, For thee, my Ma - - - - ry, When

first I heard thee own thy love, For me, my Ma - - ry, For - - - -

me, my Ma - - - - ry.

This blow - - - ing rose re-

sem - - - - bles thee, My mo - - dest mo - dest Ma - - ry; For

in - - - - its leaves I think I see Thy blush-es, thy blush-es

Ma - - ry! Thy song was like the lin - net's - - - - song, My

gen-tle Ma - - ry, . I - - - - - fan-cy it thy voice a-mong The

hawthorn, Ma - - ry, The - - - hawthorn, Ma - - - - - ry.

And, oh! these dewy gems I prize, They sparkle, they spar - - - kle

*Rallentando. p.*

*Piano.*

*Forte, with energy. - - - -*

Ma - - ry; So like - - - the di-monds in thine eyes, My love-ly, love-ly

Ma - - ry; But now to love and life fare - well, I've lost thee, Ma - - -

ry, And - - - - - when I may no longer dwell With - out thee, Ma -

ry, With - - out thee, Ma - - - - ry.

*p*

1

# NON NOBIS DOMINE,

A Canon, composed about the Year 1590,

By **William Bird**, Organist to **Queen Elizabeth**.

[The Italians claim this matchless production as the work of PALESTRINA, and it is preserved with great care in the Vatican Library, but they have failed in making good his title.]

All that part within the repeats to be sung three times: the first *mezzo forte*; then *pianissimo*, and, finally, *forte*.  
End at the pause.

Non no - bis Do - mi - - - ne non no - - - - bis sed

NON no - bis Do - mi - - - ne non no - - - - bis

Non no - bis Do - mi - ne non

Nomi - ni tu - - - o da Glo - ri - - - am sed Nomi - ni tu - -

sed Nomi - ni tu - - - - o da Glo - ri - - - am sed Nomi - ni

no - - - - bis sed Nomi - ni tu - - - - o da Glo - ri - - - am

- o da Glo - ri - - - am Non no - bis Do - mi - ne Non

tu - - - o da Glo - ri - - - am Non no - bis Do - mi -

sed Nomi - ni tu - - - - o da Glo - ri - - - am Non

**LE PORTRAIT,**  
A POPULAR FRENCH ARIETTE,  
WITH AN  
**ACCOMPANIMENT**  
FOR THE  
**PIANO-FORTE OR HARP.**

[In printing this *Ariette*, many notes, which appeared as semiquavers in the original French copy, are reduced to quavers, the accompaniment of the latter seeming more congenial to the words.]

**ANDANTE**  
**CON ESPRESS.**

*p Legato.*

*rf.*

*p Con espress.*

*pp*

POUR - TRAIT char - mant, por - trait de mon a - - mi - - e,

*p*

Ga - - ge d'a - - mour, par l'a - mour ob - te - - nu :

Ah! viens m'of - frir un bien que j'ai per - - du;

To voir en - cor me ra - pelle à la vi - - - - - e,

Te voir en - - cor me ra-pelle à la vi - - - - - e.

*pp*

II.

Art enchanteur, qui me rend sa présence,  
 Tu fus créé par l'amant malheureux ;  
 Pour adoucir ses déplaisirs affreux,  
 Et pour charmer les ennuis de l'absence. (Bis.)

III.

Oui, les voila, les traits de ce que j'aime,  
 Son doux regard, son maintien, sa candeur ;  
 Lorsque ma main les presse sur mon cœur,  
 Je crois encor la presser elle même. (Bis.)

IV.

Non, tu n'as pas pour moi les mêmes charmes,  
 Muet témoin de mes tendres soupirs :  
 En retraçant nos fugitifs plaisirs,  
 Cruel portrait, tu fais couler mes larmes. (Bis.)

V.

Pardonne, hélas ! cet injuste langage ;  
 Pardonne aux cris de ma vive douleur ;  
 Portrait charmant, tu n'es pas le bonheur,  
 Mais bien souvent tu m'en offres l'image. (Bis.)

# "CHANGE THY MIND, SINCE SHE DOES CHANGE:"

A CANZONET, BY DR. HAYDN,

(Which the Editor believes has never been printed in England,)

WITH ENGLISH WORDS ADAPTED TO IT FOR THIS WORK.

THE POETRY BY ROBERT, EARL OF ESSEX, EARL-MARSHAL OF ENGLAND,

WRITTEN ABOUT THE YEAR 1599.

ANDANTE  
EXPRESSIVO.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A dynamic marking of *ff.* is present towards the end of the introduction.

The first system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "CHANGE thy mind, since she does change, Let not Fan-cy still a-". The piano accompaniment continues from the introduction. A dynamic marking of *p* is shown at the start of the piano part.

The second system continues the vocal line and piano accompaniment. The vocal line concludes with the lyrics "buse thee; Thy un-truth can-not seem". The piano accompaniment features dynamic markings of *mez.*, *p*, and *f*. A page number "2" is located at the bottom right of this system.

strange, When her false-hood does ex - - cuse thee.

Love is dead and thou art free, She doth live, but dead to

thee.

II.

Love no more, since she is gone ;  
 She is gone, and loves another :  
 Being oncè deceived by one,  
 Leave her love, but love none other.  
 She was false,—bid her adieu ;  
 She was best, but yet untrue !

III.

Love, farewell !—more dear to me  
 Than my life, which thou preservest :  
 Life, all joys are gone from thee,  
 Others have what thou deservest :  
 Oh! my death doth spring from hence,  
 I must die for her offence.

# "HERE'S A HEALTH TO THOSE FAR AWAY,"

A Scottish Melody,

WITH A NEW ACCOMPANIMENT,

ADAPTED TO IT FOR THIS WORK.

LARGHETTO.

The piano introduction consists of two staves in 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* is placed above the first few notes of the right hand.

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "HERE'S a health to those far a - - way, Who are". The piano accompaniment includes dynamic markings *pp* and *p*.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "gone to war's fa - tal plain; Here's a health to those who were here t'other day, But who". The piano accompaniment includes dynamic markings *cres.* and *p*. The page number 4 is visible in the bottom right corner.

ne'er may be with us a - gain—oh! never! 'Tis hard to be parted from those With

whom we for e - ver could dwell; But bit - ter indeed is the sorrow that flows When per-

haps we are saying fare - well— for e - ver!

II.

Here's a health to those far away,  
 Who are gone to war's fatal plain;  
 Here's a health to those who were here t'other day,  
 But who ne'er may be with us again—oh, never!  
 Tho' those whom we tenderly love  
 Our tears at this moment may claim;  
 A balm to our sorrow this truth sure must prove,  
 They'll live in the records of Fame—for ever!

# DIVERTISEMENT FOR THE PIANO-FORTE,

No. I,

BEING AN *ENTRE-ACT* FROM A NEW GERMAN OPERA,

BY CARL MARIA VON WEBER.

MOLTO  
VIVACE.

The musical score consists of five systems of staves, each system containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics and performance instructions:

- System 1: Dynamics *p* and *sf*.
- System 2: Dynamics *f*, *f*, *sf*, and *cres.*
- System 3: Dynamics *ff*.
- System 4: Dynamics *f* and *p*.
- System 5: Dynamics *p* and *Ped.* (Pedal).

The score is marked with a tempo of **MOLTO VIVACE**. The notation includes various rhythmic values, accidentals, and articulation marks.

\* Ped. \*

*ff* *p*

*ff* *p*

*ff* **SCHERZANDO.**  
Ped.

Ped.

Ped.

Musical notation for the first system, featuring treble and bass staves with notes and chords. Pedal markings and asterisks are present.

*Ped.*

Musical notation for the second system, featuring treble and bass staves with notes and chords. Pedal markings, crescendo, and fortissimo markings are present.

*Ped.*

*cres.*

*ff*

Musical notation for the third system, featuring treble and bass staves with notes and chords. Pedal markings, asterisks, and piano markings are present.

*Ped.*

*Ped.*

*pp*

Musical notation for the fourth system, featuring treble and bass staves with notes and chords. Pedal markings, asterisks, and fortissimo markings are present.

\*

*ff*

Musical notation for the fifth system, featuring treble and bass staves with notes and chords. Trills and other ornaments are present.

Musical notation for the sixth system, featuring treble and bass staves with notes and chords. Pedal marking and page number are present.

*Ped.*

THE CELEBRATED  
**PSYCHEAN QUADRILLE,**

AS PERFORMED AT

ALMACK'S, THE ARGYLL ROOMS, AND THE NOBILITY'S BALLS,  
**WITH NEW FIGURES,**

IN FRENCH AND ENGLISH, WRITTEN EXPRESSLY FOR THIS QUADRILLE,

BY

**MR. R. C. SIDNEY;**

THE MUSIC COMPOSED AND RESPECTFULLY INSCRIBED, BY PERMISSION,

TO

**THE RIGHT HONOURABLE THE COUNTESS COWPER,**

BY HER LADYSHIP'S MOST OBLIGED AND HUMBLE SERVANT,

**R. TOPLIFF.**

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PUBLISHED BY PERMISSION OF THE AUTHOR.

# PSYCHEAN QUADRILLES.

## L'IMOGINE.

### FIGURE DE LA POULE; ou,

Les deux vis-à-vis en avant en donnant la main droite et ballotez, chassez les deux à droite en donnant la main gauche, et à gauche en donnant la main droite . 8 Bars.

Un tour entier avec la main droite vis-à-vis votre dame, et tour de main à vos places . . . . . 8 Bars.

Les quatre à droite sur les cotés ballotez; changez de dames en formant deux lignes . . . . . 8 Bars.

En avant huit et en arrière, et tour de mains à vos places . . . . . 8 Bars.

*Contre partie pour les six autres.*

### THE POULE FIGURE; OR,

The two opposite forwards and give the right hand to each other and ballote; chasse to the right and give the left hand; chasse to the left, and give the right hand, 8 Bars.

Chasse round with the right hand opposite your partner, and turn with both hands to your places . . . . . 8 Bars.

The four opposite chase to the couple on their right and ballote; turn opposite ladies round with both hands, and form two lines of four . . . . . 8 Bars.

The eight advance and retire, and turn your lady with both hands to places . . . . . 8 Bars.

*The six others do the same.*

# PSYCHEAN QUADRILLES

## LA DEJANAIRE.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system starts with a piano (*p*) dynamic and includes *sf* (sforzando) markings. The second system begins with a *Fine.* marking and a piano (*p*) dynamic. The third system features a trill (*tr*) and a *D.C.* (Da Capo) marking. The fourth system includes a fortissimo (*ff*) dynamic. The fifth system starts with a piano (*p*) dynamic, includes a fortissimo (*f*) dynamic, and ends with a *D.C.* marking.

Chaine des dames, ballances, et la trenis; ou,

Chassez croisez les huit et deux pas de Basque aux coins, demie grande chaine aux places de vis-à-vis - - - - - 8 Bars.

Ballances quatre et tour de mains - - - - - 8 Bars.

En avant quatre, changez des dames et demie chaine anglaise, 8 Bars.

En avant quatre, reprenez vos dames et demie chaine anglaise, 8 Bars.

Promenade es huit jusqu'à vos places et tour de mains, 8 Bars.

F

Contre partie pour les six autres.

The Ladies chain, set, and turn, and Tennis figure; or,

Chasse across the eight, and two pas de Basque to the corners; half right and left, round to opposite places - - - - - 8 Bars.

The four set, and turn with both hands - - - - - 8 Bars.

The two couple change ladies with both hands, and half right and left to opposite places - - - - - 8 Bars.

Advance and resume your partners, and half right and left back again - - - - - 8 Bars.

The eight half promenade to places, and turn your partners, 8 Bars.

The six others do the same.

# PSYCHEAN QUADRILLES.

## LA BELLE JARDINIERE.

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The notation includes dynamic markings: *Ped.*, *p*, *cres.*, and an asterisk *\**.

Musical notation for the second system, continuing the piece. It includes dynamic markings: *f Ped.*, an asterisk *\**, and the word *Fine.*

Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The notation includes the dynamic marking *p*.

Musical notation for the fourth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The notation includes the dynamic marking *f*.

Musical notation for the fifth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The notation includes the dynamic marking *f* and the instruction *D. C.*

The image shows two systems of musical notation for a piano accompaniment. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The bass staff begins with a bass clef and the same key signature. The second system also consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *cres.*. The bass staff begins with a bass clef and a key signature of one flat. The piece concludes with a double bar line and the instruction *D. C.*

Promenade les huit, figure de l'Été le moulinet;  
ballancez et tour de mains.

En rond les huit . . . . . 8 Bars.

Les quatre cavaliers chassez aux dames à leur droite, ballotez et tour de mains, en gagnant une place . . . . . 8 Bars.

Les quatre cavaliers chassez encore à la dame à leur droite, ballotez, et tour de mains, 8 Bars.

Ballancez quatre, et tour de mains - 8 Bars.

Les quatre dames font un demi rond à gauche, en même temps les cavaliers ballancez en donnant leurs mains gauches à leurs dames, sans déranger le rond, et les huit font demie tour à leurs places . . . . . 8 Bars.

Les dames donnent leurs mains droites en moulinet et la gauche à leurs cavaliers, ballancez, changez de places avec leurs cavaliers sans quitter la main; ballancez et chassez à vos places, 8 Bars.

*Contre partie pour les six autres.*

Et pour la finale, chassez croisez les huit.

**F**

Promenade round, figure l'Été moulinet; the ladies set and turn to places.

The eight hands round and back again, 8 Bars.

The four gentlemen chassez to the ladies on their right hand; ballotez and turn with both hands gaining one place . . . . . 8 Bars.

The four gentlemen again chassez to the lady on their right; ballotez and turn, which will bring them opposite their own places with opposite ladies . . . . . 8 Bars.

The four set, and turn with both hands, 8 Bars.

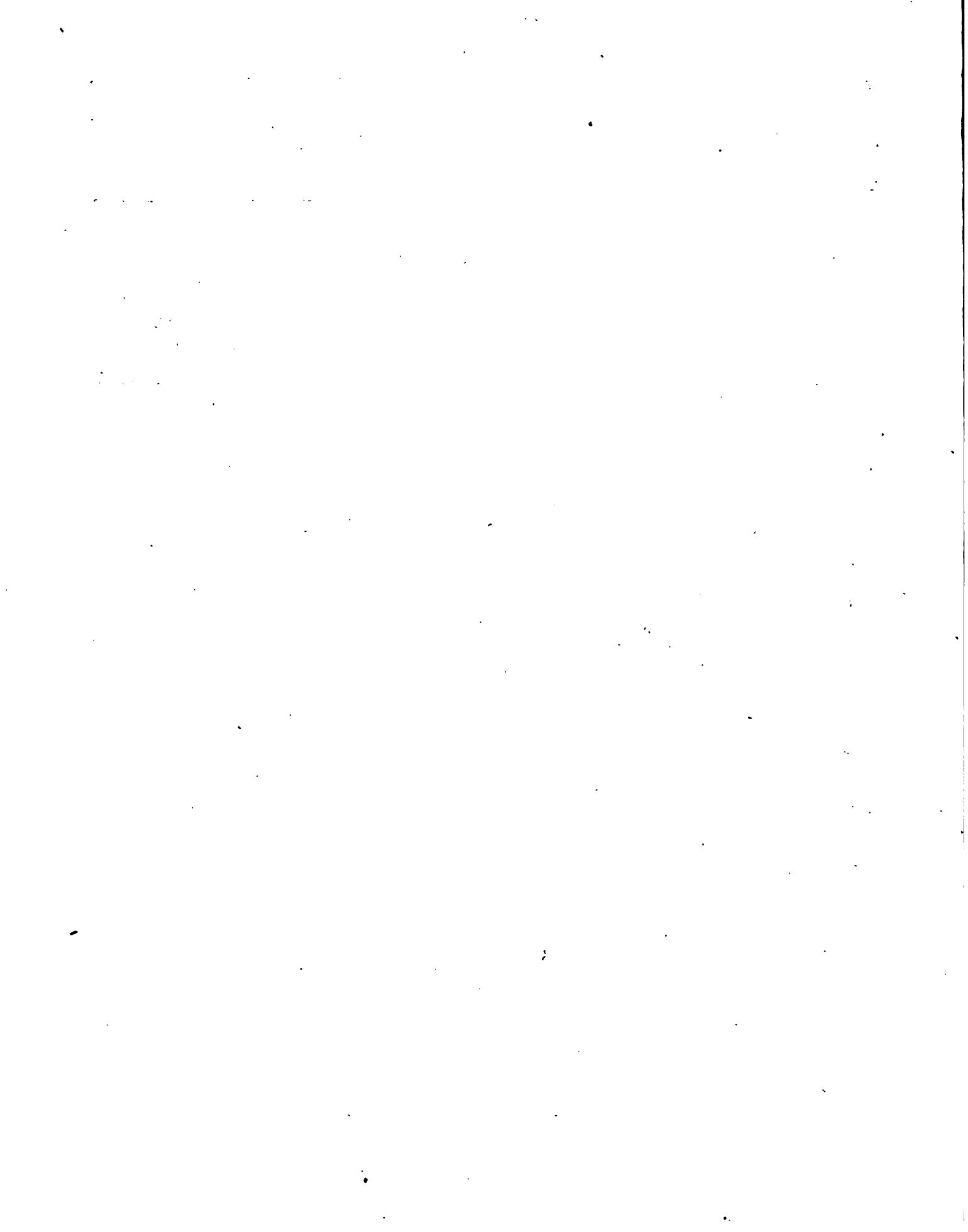
The four ladies hands half round to the left, which brings them to their partners; at the same time the gentlemen set, and give their left hand to their lady's left, without altering the round; all chassez back to places . . . . . 8 Bars.

The ladies, giving their right hands across at the end of the last figure, set, change places with their partners, without quitting hands, ballancez and chassez into places . . . . . 8 Bars.

*The same figure for the six others.*

And, for the finale, chassez across the right and back again.

**3**



**“ SWEET SOOTHING HOPE.”**

**A Glee for four Voices,**

*Composed expressly for the Harmonicon,*

BY

**THOMAS ATTWOOD, Esq.,**

*Composer, &c., to His Majesty.*

---

**THE POETRY BY ERASMUS MADDOX, Esq.**

---

Sweet soothing Hope allays our pain,  
Bereav'd of those we fondly love ;  
While Faith imparts,——we meet again,  
Partaking Joy in realms above.

Calm, softly breathing be the gale,  
Impelling life's expanded sail,  
And smoothly flowing be the tide,  
O'er which we to the haven glide.

*Larghetto.*  
*Dolce.*

*cres.*

VOICE

SWEET sooth - ing Hope al - - lays our pain, Be-

SWEET soothing Hope al - - - - lays our pain, Be-

SWEET sooth - ing Hope allays our pain, Be-

*Larghetto.*

sooth - ing Hope allays our pain, Be-

PIANO-  
FORTE

*Dolce.*

reav'd of those we fond - - - - ly love;

reav'd of those we fond - - - - ly love; we fond-ly

reav'd of those we fond - - - - ly love; we fond-ly

reav'd of those we fond - - - - ly love;

*for.*

While Faith im - - parts, — we meet a - - - gain, While

*for.*

love, While Faith im - - - parts, we meet a - - - - gain,

*for.*

love, While Faith im - - - parts, we meet a - - - - gain,

*for.*

While Faith im - - - parts, we meet a - - - - gain, While Faith im-

Faith im - - parts we meet a - - gain, *dol.*

While Faith im - parts we meet a - - gain, *Par-dol.*

While Faith im - - parts we meet a - - gain *Par-dol.*

parts, While Faith im - parts we meet a - - gain, *Par-*

*dol.* 3

*for.*

in realms a - - - bove. Par-tak-ing

tak - - ing joy *f* in realms a - - - bove. Par-tak-ing

tak - - ing joy *f* in realms a - - - bove. Par-tak-ing

tak - ing joy in realms a - - - bove. - - -

*dim.* *cres.*

joy in realms a - bove, in realms, in realms a - bove.

joy in realms a - - bove, *dim.* in realms, *cres.* in realms a-

joy in realms a - bove, *dim.* in realms, *cres.* in realms - - a-

- - - - - in realms a-

*dim.*

*dol.* *cres.* *p.*

Calm, soft - - ly breath - - ing be the gale, Im-

*dol.* *cres.* *p.*

bove. Calm, soft-ly breath - - ing, be the gale, Im-

*dol.* *cres.* *p.*

bove. Calm, soft - - ly breath - ing be the gale, Im-

*dol.* *cres.* *p.*

bove. soft - - ly breathing be the gale, Im-

*cres.* *for.* *dol.*

pel - - - - ling life's - - - - ex - - - - pand - - - - ed sail, And

*cres.* *for.* *dol.*

pel - - - - - ling life's - - - - ex - - - - pand - - - - éd sail, And

*cres.* *for.*

pel - - - - - ling life's - - - - ex - - - - pand - - - - ed sail, And

*mf.* *dol.*

smooth - ly flow - - ing be the tide, O'er which we

*mf.* *dol.*

smooth - ly flow - - ing be the tide, O'er which we

*mf.*

smooth - ly flow - - ing be the tide, O'er which we

be - - - the tide, *dol.*

*for.* *piu.* *cres.*

to the ha - - - - - ven glide. O'er which we

*f* *p* *cres.*

to the ha - - - - - ven glide. - - - O'er which we

*f* *piu.*

to the ha - - - - - ven glide. O'er which we

*piu.*

the ha - - - - - ven glide. we

*dim.* *for.* *dim.*

to the ha-ven glide, O'er which - - - we to the ha-ven

*dim.* *for.* *dim.*

to the ha-ven glide, - - O'er which - - - we to the ha-ven

*dim.* *f.* *dim.*

to the ha-ven glide, - - O'er which we to the ha-ven

*dim.* *f.* *dim.*

to the ha - - - ven glide, we glide, we

*dim.*

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*dim.*

**H** **8**

# “ Vivere io non Potrò; ”

A Duet,

From the Semi-serious Opera of *La Donna del Lago*,

BY ROSSINI.

ANDANTINO  
GRAZIOSO.

Sotto voce.

ELENA.

VI - - VE - RE io non po - trò mio

ben mio ben sen-za di te - - - - fra l'om - bre scende

rò pria che man-car pria che mancar di fe

MALCOLM.

vi - - ve - re io non po - trò mio

ben mio ben senza di te . . . . fra l'om - bre scende . . . .

rò pria che mancar pria che mancar di fe

# “OR LOVE ME LESS, OR LOVE ME MORE!”

A CANZONET, BY MOZART,

Being his *Gesang*, “*Die Zufriedenheit*,” adapted to English Words for this Work.

THE POETRY BY SIDNEY GODOLPHIN,

(Brother to the High Treasurer GODOLPHIN,) “a young man,” says Lord CLARENDON, “of incomparable parts.”

FROM A MS. IN THE MALONE COLLECTION.

ANDAN-  
TINO.

*fp*

*p*

Or love me less, or

*fp*

love me more; and play not with my li - - ber - ty: either take all, or

*fp*

all restore; Bind me, at least, or set me free! Let me some nobler torture find, than

1 4

of a doubtful wavering mind. Take all my peace! But you betray mine

honour too, this cruel way!

*rall. a tempo*

*fp p*

'Tis true, that I have nurs'd before  
 That hope of which I now complain;  
 \*And, having little, sought no more,  
 Fearing to meet with your disdain.  
 \*The sparks of favour you did give,  
 I gently blew, to make them live;  
 And yet have gain'd, by all this care,  
 No rest in hope, nor in despair.

I see you wear that pitying smile  
 Which you have still vouchsafed my smart,  
 \*Content thus cheaply to beguile,  
 And entertain a harmless heart:—  
 But I no longer can give way  
 To hope which does so little pay;  
 And yet I dare no freedom owe,  
 Whilst you are kind, though but in show.

Then give me more, or give me less:  
 Do not disdain a mutual sense;  
 \*Or your unpitying beauties dress  
 In their own free indifference!  
 \*But shew not a severer eye,  
 Sooner to give me liberty;  
 For I shall love the very scorn  
 v Which, for my sake, you do put on!

\* The first syllable in the lines marked by an asterisk must be sung to the note C, (3d space,) as a quaver, instead of keeping the rest; and the two first notes in the following bar will go to the second syllable—e. g.

and, hav - ing.

The word "sooner," in the sixth line of the last stanza, must be sung to the three first quavers in the eighth bar from the end. The intelligent performer will readily adapt the music to the slight difference in the poetical feet.

# Fantasia,

Upon the RUSSIAN DANCE *Dumka*,

BY THE ABBÉ GELINEK;

(Printed, with some few Alterations and Omissions, from the German Copy).

ANDANTE,  
MA NON  
TROPPO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music begins with a piano (*p*) dynamic and a staccato articulation. The upper staff features a series of chords and eighth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes. The system concludes with a fortissimo piano (*fp*) dynamic marking.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with eighth notes and chords, while the lower staff provides a steady accompaniment with eighth notes and chords. The dynamics and articulation continue from the first system.

The third system of musical notation continues the piece with two staves. The upper staff features a melodic line with eighth notes and chords, while the lower staff provides a steady accompaniment with eighth notes and chords. The dynamics and articulation continue from the first system.

The fourth system of musical notation concludes the piece with two staves. The upper staff features a melodic line with eighth notes and chords, while the lower staff provides a steady accompaniment with eighth notes and chords. The dynamics and articulation continue from the first system. The system concludes with a *rall.* (rallentando) marking. The page number '2' is visible at the bottom right corner.

First system of piano music. The treble clef staff contains a melodic line with dynamic markings *f*, *ff*, and *p*. The bass clef staff provides a harmonic accompaniment.

Second system of piano music. The treble clef staff features a melodic line with dynamic markings *f* and *p*. The bass clef staff continues the accompaniment.

Third system of piano music. The treble clef staff has a melodic line with a dynamic marking of *fp*. The bass clef staff provides accompaniment.

Fourth system of piano music. The treble clef staff includes dynamic markings *fp*, *ff*, *sf*, and *dol.*. The bass clef staff has accompaniment. The system concludes with a double bar line and a key signature change to C major.

Fifth system of piano music. The treble clef staff has a melodic line with a dynamic marking of *Ped.* and an asterisk *\**. The bass clef staff has accompaniment.

Sixth system of piano music. The treble clef staff has a melodic line. The bass clef staff has accompaniment. The system ends with a double bar line and a page number *3*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, rhythmic melody in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. The treble clef staff shows a melodic line with some grace notes, while the bass clef staff provides a steady accompaniment.

*Minore.*

Third system of musical notation, marked with a key signature change to two flats. It includes dynamic markings *p* and *f*, and the instruction *Legato.*

Fourth system of musical notation, continuing the piece with a steady accompaniment in the bass clef and chords in the treble clef.

*Maggiore.*

Fifth system of musical notation, marked with a key signature change to one flat. It includes dynamic markings *pp* and *f*, and the instruction *Ped.*

Sixth system of musical notation, continuing the piece. It includes dynamic markings *p* and *f*, and a small asterisk *\** above a note in the treble clef. A small letter *x* is written below the first measure of the bass clef staff.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *fp* and *cres.*

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active role with eighth-note patterns. Dynamics include *fp* and *cres.*

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *pp* and *p*. Performance markings include *Piu lento.*, *Minore.*, and *A tempo.*

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *p*. Performance markings include *Piu lento.* and *A tempo.*

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *f*, *p*, and *pp*. Performance markings include *Piu moto.* and *Ped.*

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *f*. Performance markings include *Ped.*

I.

# Waltz

FOR THE PIANO-FORTE OR HARP,

BY WILMS, OF BERLIN.

(Printed from the German Copy.)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The first system begins with a *Ped.* instruction and features a *cres.* dynamic in the bass line, followed by a *f* dynamic and an asterisk. The second system includes a *dimin.* instruction and a *pp* dynamic. The third system concludes with a *Fine.* instruction and a *p* dynamic. The fourth system contains a *L.* marking in the bass line. The fifth system features a *D. C.* instruction and a *2* marking in the bass line. The score is rich in musical detail, including slurs, accents, and various rhythmic patterns.

**A SKETCH À LA HAYDN,**

**For the Piano-Forte ;**

*Composed expressly for the Harmonicon,*

BY

**J. B. CRAMER,**

**AND DEDICATED TO HIS FRIEND,**

**D. DRAGONETTI.**

SCHERZO  
ALLEGRETTO.

*mez.*

*ffor.* *po.*

*for.* *po.*

*cres.* *for.*

*dim.*

First system of a musical score in G major. The right hand features a melodic line with a trill-like figure in the first measure, followed by a series of eighth notes. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *for.* is present in the first measure of the left hand.

Second system of the musical score. The right hand continues the melodic line with various intervals and rests. The left hand maintains the eighth-note accompaniment. A fermata is placed over the final note of the right hand in the second measure.

Third system of the musical score. The right hand plays a series of chords and single notes. The left hand continues with eighth notes. A fermata is placed over the final note of the right hand in the second measure.

Fourth system of the musical score. The right hand features a melodic line with some chromaticism. The left hand continues with eighth notes. A dynamic marking of *ffor.* is present in the second measure of the left hand.

Fifth system of the musical score. The right hand plays a series of chords and single notes. The left hand continues with eighth notes. A dynamic marking of *po.* is present in the second measure of the left hand.

Sixth system of the musical score. The right hand features a melodic line with a fermata over the final note. The left hand continues with eighth notes. Dynamic markings of *po.* and *cres.* are present in the first and second measures of the left hand, respectively.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes in both hands, with some slurs and ties.

Second system of musical notation. The right hand has a melodic line with some slurs, while the left hand provides a steady accompaniment. A *po.* dynamic marking is present in the right hand.

Third system of musical notation. The right hand features a more complex melodic line with many slurs and ties. The left hand continues with a rhythmic accompaniment. Dynamic markings include *cres.* and *for.*

Fourth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. Dynamic markings include *for.* and *pp*.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. Dynamic markings include *ffor.* and *po.*

Sixth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. A *ffor.* dynamic marking is present in the left hand.

# "KELVIN GROVE,"

*The beautiful Scottish Melody, recently introduced and sung by*

**MR. BRAHAM,**

IN THE OPERA OF "GUY MANNERING;"

ARRANGED, WITH NEW SYMPHONIES AND ACCOMPANIMENTS, FOR THIS WORK.

ALLEGRETTO *mez.*

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a few whole notes. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The middle staff begins with a treble clef, two sharps, and a common time signature. The music is marked "ALLEGRETTO" and "mez." (mezzo-forte).

*rall.* LET us haste to Kel-vin grove, bon-nie las-sie, O, Through its

The second system continues the musical score. It features a vocal line and piano accompaniment. The vocal line is marked "rall." (rallentando). The lyrics are: "LET us haste to Kel-vin grove, bon-nie las-sie, O, Through its". The piano accompaniment includes a dynamic marking of "p" (piano).

mazes let us rove, bon - nie las - sie, O; Where the rose in all its pride, Paints the

The third system continues the musical score. The vocal line has the lyrics: "mazes let us rove, bon - nie las - sie, O; Where the rose in all its pride, Paints the". The piano accompaniment continues with the same key signature and time signature.

hollow dingle's side, Where the midnight fairies glide, bon-nie las - sie, O.

*mez.*

*rall.*

2d Stanza.

We will wander by the mill, bonnie lassie, O,  
 To the cove beside the rill, bonnie lassie, O;  
 Where the glens resound the call  
 Of the lofty water-fall,  
 Through the mountain's rocky hall, bonnie lassie, O.

3d Stanza.

Ah! I soon must bid a - dieu, bonnie las - sie, O, To this fairy scene and

**PIU LENTO.  
AFFETTUOSO.**

*pp*

*cres.* *p*

you, bonnie lassie, O ; To the streamlet winding clear, To the fragrant-scented brier, E'ento

*pp*

*cres.*

thee of all most dear, bonnie lassie, O.

*perdendosi*

4th Stanza.

*(To be sung to the first part of this song.)*

But we soon in Kelvin grove, bonnie lassie, O,  
 Shall renew our tales of love, bonnie lassie, O ;  
 And the rose in all its pride  
 Shall bedeck the dingle's side,  
 Where the midnight fairies glide, bonnie lassie, O.

*“Aurora!”*

The ROMANCE, sung by SIGNOR CURIONI,

IN THE SECOND ACT OF “LA DONNA DEL LAGO,”

Composed by ROSSINI,

WITH AN ACCOMPANIMENT FOR THE HARP, OR PIANO-FORTE.

[This air is also the subject of the Cavatina and Duet, sung by Madame RONZI and Signor CURIONI,  
at the commencement of the Opera.]

ANDANTINO.

AURO - - - - - RA! ah sor - ge - -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a time signature of 8/8. The lyrics are "AURO - - - - - RA! ah sor - ge - -". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth notes and chords.

ra - - - - - i av - - ver - - sa Ognor per me?

The second system continues the vocal line and piano accompaniment. The lyrics are "ra - - - - - i av - - ver - - sa Ognor per me?". The piano accompaniment maintains the same rhythmic pattern as the first system.

d'E - - - le-na I-va - - ghi Ra - - - - - i mos - trar - - mi oh dio! per - -

The third system concludes the vocal line and piano accompaniment. The lyrics are "d'E - - - le-na I-va - - ghi Ra - - - - - i mos - trar - - mi oh dio! per - -". The piano accompaniment continues with the same rhythmic pattern. At the bottom left of the piano part, there is a small 'N' and a sharp sign (#).

chè? E - - poi ra - - pir - mi o bar - - - ba-ra! Quel

don ch'ebbi io da te? ra - - pir - - -

mi, e po - i ra - - pir - mi, o bar - ba - - ra! Quel don ch'eb-bi

io quel don ch'ebbi da te?

1

# Rondeau,

*C'est l'Amour,*

SUNG IN "LA MARCHANDE DE GOUJONS,"

And remarkably popular in every part of France at the present time.

*With an Accompaniment for the Piano-Forte or Harp.*

ALLEGRETTO.

First system of musical notation. The vocal line is in treble clef with a key signature of two flats and a time signature of 8/8. It begins with a rest followed by a repeat sign. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo marking "ALLEGRETTO." is on the left. The lyrics "C'EST l'Amour, l'Amour, l'Amour, qui" are written below the vocal line. A repeat sign is at the end of the system.

Second system of musical notation. The vocal line continues with the lyrics "fait le monde à la ron - de, et cha-que jour, à son tour, le mon-de fait l'A-". The piano accompaniment continues. A repeat sign is at the end of the system.

FIN.

Third system of musical notation. The vocal line concludes with the lyrics "mour. Qui rend la fem-me plus do-ci-le, et qui fait dou-bler ses at -". The piano accompaniment concludes. A repeat sign is at the end of the system. The page number "2" is at the bottom right.

traits, Qui rend le plaisir plus facile, qui fait excuser ses excès; Qui

rend plus accessibles les grands dans leurs Palais, Qui sait rendre sen-

si - - - bles jus - que aux sous pre - fets.

:S: Da Capo.

II.

Qui donne de l'âme aux poëtes,  
 Et de la joie aux moins lurons,  
 Qui donne de l'esprit aux bêtes,  
 Et du courage aux plus poltrons;  
 Qui donne des Carosses  
 Aux tendrons de Paris;  
 Et qui donne des Bosses  
 A beaucoup de Maris.  
 C'est l'Amour, l'Amour, & . .

III.

Que fait une nouvelle Artiste,  
 Que veut s'assurer des amis;  
 Que fait une jeune modiste,  
 Pour se mettre en vogue à Paris;  
 Que font dans les Coulisses  
 Les Banquiers, les Docteurs;  
 Et que font les Actrices  
 Avec certains Acteurs.  
 C'est l'Amour, l'Amour, & . .

IV.

Sur les Rochers les plus sauvages,  
 Dans les Palais, dans les Vallons;  
 Dans l'Eau, dans l'Air, dans les Boccages,  
 Sous le chaume, dans les Salons;  
 Que font toutes les belles,  
 Les amants, les époux,  
 Que font les Tourterelles  
 Et même les Coucous.  
 C'est l'Amour, l'Amour, & . . .

# Polonaise,

ARRANGED FOR THE PIANO-FORTE.

FROM

ROSSINI'S Opera, *Il Tancredi*.

CON  
SPIRITO,  
MA NON  
TROPPO  
PRESTO.

*ff* *p*

*f* *fz.* *gva.* 1

*loco.* 2 *f Ped.* *f* \* *Ped.* \* *p* \* *p*

*ff Ped.* *ff* \* *Ped.* \* *dim.*

*p* *ff* *p* *p*

*gta.* *loco.*

*f* *fx.*

1 2 **TRIO.**

*p* **Fine.**

*p* **Da Capo.**

# Canzonet,

“My Wife’s a winsome wee thing;”

The MUSIC by L. VAN BEETHOVEN,

Originally composed to German words, and now first transferred from that Language, and adapted to a  
Scottish Song, written by

ROBERT JAMIESON, M.A. F.S.A.

ANDANTE,  
GRAZIOSO.

My wife's a win-some wee thing; A bon-nie blythe-some  
*My wife's a win-some wee thing; A bon-nie blythe-some*

wee thing; My dear, my con-stant, wee thing, And e - - ver mair shall

be: It warms my heart to view her; I

P 2

can - na choose but lo'e her; And oh! weel may I trow her, How

dear - ly she lo'es me! How dear - ly she lo'es me - - - For

tho' her face sae fair be, As nane could e-ver mair be; And

tho' her wit sae rare be, As seldom we do see; Her

P 8

beau - - ty ne'er had gain'd me; Her wit had ne'er en-

chain'd me, Nor baith sae lang re - tain'd me, But for her

love to me.

*cres.* *f*

II.

When wealth and pride disown'd me,  
 All views were dark around me,  
 And sad and low she found me,  
 As friendless worth could be;  
 When other hope gaed frae me,  
 Her pity kind did stay me,  
 And love for love she gae me;—  
 And that's the love for me! (*twice.*)

And till this heart is eald, I  
 That charm o' life will hald by;  
 And, tho' my wife grow auld, my  
 Leal love ay young will be:  
 For she's my winsome wee thing,  
 My canty, blythesome wee thing,  
 My tender, constant, wee thing,  
 And ever mair shall be!

**March,**

**FOR THE PIANO-FORTE,**

**BY FERDINAND RIES;**

*Composed purposely for the Harmonicon.*

# March.

MAESTOSO.

The musical score is written in common time (C) and consists of six systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). Dynamics include *p*, *mf*, and *p*. The second system continues the piano accompaniment with dynamics *mf*, *sf*, and *sf*. The third system features a piano accompaniment with dynamics *sf*, *cres.*, *sf*, *f*, *cres.*, and *ff*. The fourth system includes trills (*tr*) and dynamics *sf* and *p*. The fifth system features a piano accompaniment with dynamics *pp* and *8va.* (octave). The sixth system concludes the piece with a piano accompaniment and a final chord.

First system of a piano score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff has a bass clef and contains a bass line with chords and slurs. A dynamic marking of *mf* is placed above the lower staff.

Second system of a piano score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff has a bass clef and contains a bass line with chords and slurs. A dynamic marking of *mf* is placed above the lower staff.

Third system of a piano score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff has a bass clef and contains a bass line with chords and slurs. Dynamic markings of *f* and *pp* are present. A marking of *8va.* is written below the lower staff.

Fourth system of a piano score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff has a bass clef and contains a bass line with chords and slurs. A dynamic marking of *f* is present.

Fifth system of a piano score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff has a bass clef and contains a bass line with chords and slurs. A dynamic marking of *p* is present.

Sixth system of a piano score. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff has a bass clef and contains a bass line with chords and slurs. Dynamic markings of *cres.*, *p*, *mf*, and *p* are present. A marking of *8* is written below the lower staff.

First system of a musical score, consisting of two staves. The upper staff features a melodic line with dynamic markings *f* and *sf*. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of the musical score, continuing the two-staff format. It includes dynamic markings *ff* and *8va.* with a wavy line indicating an octave shift.

Third system of the musical score. The upper staff has dynamic markings *p*, *cres.*, *ff*, *Ped.*, and an asterisk *\**. The lower staff continues the accompaniment.

Fourth system of the musical score, marked "TRIO." on the left. It features a piano *p* dynamic and an *8va.* marking with a wavy line.

Fifth system of the musical score, continuing the Trio section. It includes a piano *p* dynamic marking.

Sixth system of the musical score, the final system on the page. It includes a piano *p* dynamic and a *cres.* marking.

First system of musical notation. The upper staff contains a melodic line with dynamics *p*, *fp*, and *fp*. The lower staff contains a bass line with a key signature of one flat and a dynamic of *b*.

Second system of musical notation. The upper staff features a melodic line with dynamics *f* and *ff*. The lower staff contains a bass line with a dynamic of *b*.

Third system of musical notation. The upper staff has a melodic line with a dynamic of *p*. The lower staff contains a bass line with dynamics *decres.* and *p*.

Fourth system of musical notation. The upper staff has a melodic line with dynamics *decres.*, *pp*, and *cres.*. The lower staff contains a bass line with dynamics *pp* and *b*. A *8va* marking is present above the upper staff.

Fifth system of musical notation. The upper staff has a melodic line with dynamics *pp* and *D. C.*. The lower staff contains a bass line with a dynamic of *pp*. Fingerings 1 and 2 are indicated above the upper staff.

R

1

# " TO FAIR FIDELE'S GRASSY TOMB; "

A DUET, composed by JAMES NARES, Mus. Doc.

Organist and Composer to GEO. II. and to HIS LATE MAJESTY.—The Words by COLLINS, written for the obsequies of *Fidele*, in the Tragedy of *Cymbeline*.

[The following beautiful little Duet is almost unknown, and is become extremely rare. It is now re-printed, with a few trifling alterations, as the first of a Series of scarce Musical Pieces, of unquestionable merit, which we shall endeavour to revive.]

LARGO.

Piano introduction for the duet. The music is in a key with two flats (B-flat and E-flat) and common time. It begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment with some grace notes.

First line of the duet. It consists of two vocal staves and a piano accompaniment. The vocal parts enter with the word "To". The piano accompaniment includes dynamic markings for *cres.* and *dim<sup>o</sup>*.

Second line of the duet. It consists of two vocal staves and a piano accompaniment. The vocal parts sing the lyrics: "fair Fi - de - le's gras - - - sy tomb, Fair maids and vil-lage hinds shall". The piano accompaniment begins with a piano (*p*) dynamic. The page number "2" is visible at the bottom right.

*cres.* *dim.*

bring Each op' . . . . . ning flow'r of ear . . . . . liest bloom, and

bring Each op' . . . . . ning flow'r of ear . . . . . liest bloom, and

ri . . . . . fle all the breath-ing spring.

ri . . . . . fle all the breath-ing spring.

*crescendo*

The Red-breast oft, at evening hours,  
Shall kindly lend his little aid,  
With hoary moss, and gathered flow'rs,  
To deck the ground where thou art laid.

When howling winds, and beating rain,  
In tempests shake each sylvan cell;  
Or, 'midst the chase, on every plain,  
The tender thought on thee shall dwell.

Each lovely scene shall thee restore;  
For thee the tear be duly shed;  
Belov'd till life could charm no more,  
And mourn'd till Pity's self be dead!

II.

III.

IV.

# Canzonet,

“*Lesbia, live to Love and Pleasure!*”

## The Music

By VINCENZO RIGHINI,

(*Capellmeister to the King of Prussia.*)

ORIGINALLY SET TO GERMAN WORDS,

And now first adapted to a part of the Fifth Ode of CATULLUS, *Ad Lesbiam*,

TRANSLATED BY

The Rev! JOHN LANGHORNE, Doctor in Divinity.

ALLEGRETTO.

LES - BIA, live to love and plea - sure, Care - less

what the grave may say : When, each mo - ment is a trea - sure, Why should

cres.<sup>o</sup>

cres.<sup>o</sup>

4

lo - vers lose a day? Setting

*f* *p*

suns shall rise in glory, But when lit - tle life is o'er, There's an

*cres.*  
end of all the sto - - - ry, We shall sleep - - - - to

wake - - - - no more!

*f* *p* *pp*

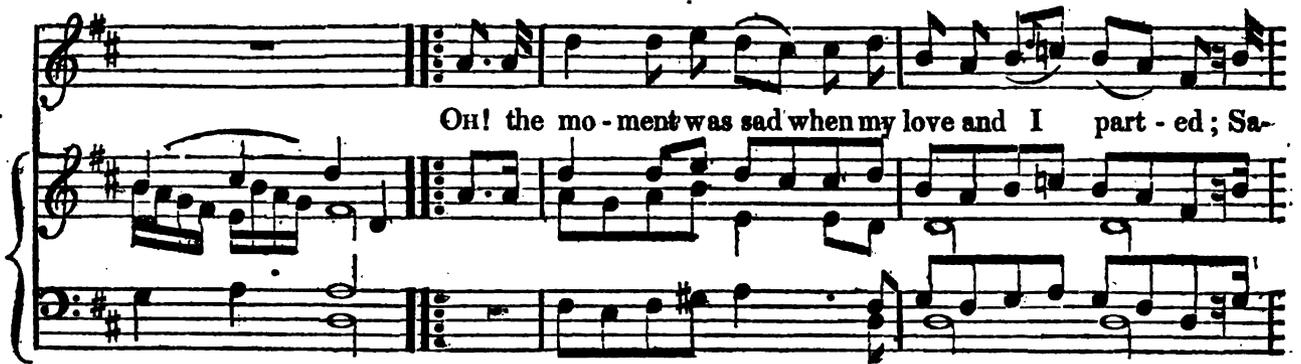
“ Oh! the Moment was sad !”

An Irish Melody,

Sung by Miss Stephens at the British Concerts and the Oratorios :

THE SYMPHONIES AND ACCOMPANIMENT NEWLY ADAPTED TO IT FOR THIS WORK.

**AFFETTUOSO.**



Oh! the mo - ment was sad when my love and I part - ed; Sa-



your - neen deel - - ish, She - - lah, oh! As I kiss'd off her tears, I was



nigh bro - ken - heärt - ed: Sa - your - neen deel - - ish, She - - lah, oh!

Wan was her cheek, which hung on my shoul-der;

Damp was her hand, no mar-ble was cold-er: I felt that I ne-ver a-

gain should be-hold her: Sa-vour-neen-deel-ish, She-lah, oh!

II.

Long I fought for my country, far from my true-love:  
 Savourneen deelish, &c.  
 All my pay and my booty I hoarded for you, love:  
 Savourneen deelish, &c.  
 Peace was proclaim'd; escaped from the slaughter,  
 Landed at home, my sweet girl I sought her,  
 But sorrow, alas! to her cold grave had brought her.  
 Savourneen deelish, &c.

# Divertimento,

FOR THE PIANO-FORTE;

CONSISTING OF

*A Spanish, a German, and a Russian National Dance.*

(SELECTED AND ARRANGED FOR THIS WORK.)

[From C. M. de WEBER's *Praciosa*.]

PASTORALE. ALLEGRETTO.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a *mf* dynamic and includes a *Ped.* instruction. The second system features a *p* dynamic and another *Ped.* instruction. The third system starts with a *pp* dynamic and includes a *marc.* marking. The fourth system is marked *Sva. alta* and *loco.*, with a *p* dynamic marking. The score concludes with a double bar line and repeat dots.

*pp.* *Ped.*

[From M. C. de WEBER's *Freischutz*.] \*

VIVACE.

*f* *Ped.* \*

1 2

*deces.*

*pp.* *Ped.* \*

*Ped.*

\* *pp.* *Poco a poco perdendosi.*

*Ped.* *ff* \*

T 9

ALLEGRETTO.

# THE SPANISH NATIONAL AIR,

ENTITLED

## Riego's March.

[The Melody upon which this March is constructed, is the popular air of Spain. The present Song was frequently sung by the Soldiers, preparatory to their going into action, and excited in them the greatest enthusiasm. When General RIEGO left the isle of Leon, for the purpose of proclaiming the Constitution, the division by which he was escorted chanted it in triumph; the Cortes ultimately decreed that it should be adopted by the whole Spanish Army, and it is, consequently, become the National March.—This air is printed in exact conformity to the Spanish MS. transmitted to us. One or two amendments might have been made in the accompaniment.]

ALLEGRO  
MODERATO.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment of eighth notes.



The second system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics "Se - ré - - - nos a-". The piano accompaniment continues with eighth notes and includes a dynamic marking of *p* (piano).



The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "le - - gres Va lien - - tes yo - sa - - dos Can - te - - mos sol - da - - dos El". The piano accompaniment consists of eighth notes in both staves.

him - - - no a la lid. De nues - - tros es - fuer - - zos El or-be se ad-

mi - - re Yen no - - - so-tros mi - - re Los hi - - jos del Cid De

nues - - tros es fuer - - zos El or - - - be se ad - mi - - re Yen no - - - so-tros

*Chorus.*

mi - - - re Los hi - - - jos del Cid. Sol - da - - dos la pa - - tria Os

U *for.* *for.* 1

lla - - - ma a la lid Ju - re - - mos por el - - la Ven - cer o mo-

rir.

{ A la Segunda Copla, donde empieza la voz.

2da. Copla.

Hermosas beldades  
 Ninfas carpentanas  
 Que ostentais ufanas  
 Belleza, y ardid  
 De los liberales  
 Coronar las sienes  
 Y oprobio y desdenes  
 Al bando servil.

Chorus.

Soldados la patria  
 Os llama a la lid  
 Juremos por ella  
 Vencer o morir.

## AIRE NACIONAL.

### Ira. Copla.

Serénos alegres  
Valientes y osados  
Cantemos soldados  
El himno a la lid.  
De nuestros esfuerzos  
El orbe se admire  
Y en nosotros mire  
Los hijos del Cid.

### *Chorus.*

Soldados la patria  
Os llama a la lid ;  
Juremos por ella  
Vencer o morir !

### 2da. Copla.

Hermosas beldades  
Ninfas carpentanas  
Que ostentais ufanas  
Belleza, y ardid,  
De los liberales  
Coronar las sienes  
Y oprobio y desdenes  
Al bando servil.

### *Chorus.*

Soldados la patria  
Os llama a la lid ;  
Juremos por ella  
Vencer o morir !

## TRANSLATION.

### 1st Verse.

Calm, fearless, and chearful,  
Oppression disclaiming,  
Invoke we, proclaiming,  
Heaven-born liberty.  
Let earth see our trophies,  
Applaud those who win them,  
And recognise in them  
The Cid's family.

### *Chorus.*

'Tis our country, brave Spaniards,  
Awakes the war-cry ;  
Let us swear on her altars  
To conquer or die !

### 2d Verse.

And ye, sun-bright beauties,  
True nymphs of Iberia,  
Who flash love superior  
From each jet-black eye !  
For liberty's warriors  
Preserve those attractions,  
And scorn the base factions  
Of servility.

### *Chorus.*

'Tis our country, brave Spaniards,  
Awakes the war-cry ;  
Let us swear on her altars,  
To conquer or die !

# Arietta

By BONIFAZIO ASIOLI, of *Correggio*.

(PRINTED FROM THE MILAN EDITION.)

ADAGIO.

AH non lasciar-mi nò, bell' i - dol mi . . . . .

o; Di chi mi fi - de - rò, Se tu m'in - gan - - - - - ni?

Di vi - ta man - che - rei, Nel dir - ti ad - di - o, Nel dir - ti ad - di - - - o, Che

vi - ver non po - trei, Fra tan - - ti af - fan - - - - - ni.

# “ What! blame thee, Child, of the woodland wild ! ”

A Glee for three Voices,

*Composed purposely for the Harmonicon,*

BY

THOMAS ATTWOOD, Esq.

*Composer to His Majesty, &c. &c.*

*Allegretto.*

1<sup>st</sup>. TREBLE. WHAT! blame thee, child, of the wood - land wild, Who

2<sup>d</sup>. TREBLE. WHAT! blame thee, child, of the wood - land wild, Who

PIANO-FORTE ACCOMP<sup>T</sup>. AND BASS VOICE. WHAT! blame thee, child, of the wood - land wild, Who

chirp - est now so cheer - i - - ly! What! blame thee, child, of the

chirp - est now so cheer - i - - ly! What! blame thee, child, of the

chirp - est now so cheer - i - - ly! What! blame thee, child, of the

*Con espress.*

wood - land wild, Who chirp - est now so cheer - i - ly; Oh!

wood - land wild, Who chirp - est now so cheer - i - ly; Oh!

wood - land wild, Who chirp - est now so cheer - i - ly;

war - ble a - gain your art - - less strain, That plays on my heart so

war - ble a - gain your art - - less strain, That plays so

your strain, That plays on my heart so

*mer - ri - ly, That plays on my heart so mer - ri - ly, That*

*mer - ri - ly, That plays on my heart so mer - ri - ly, That*

*mer - ri - ly, That plays on my heart so mer - ri - ly, That*

*Ad lib.*      *A tempo.*

plays on my heart so mer - ri - ly. Oh! war - ble a - gain your

plays on my heart so mer - ri - ly. Oh! war - - - - -

plays on my heart so mer - ri - ly. Oh! war - ble a - gain your

art less strain, Oh! war - - - - - ble

- - - - - ble, Oh! war - ble a - gain your art - less strain,

art - less strain, war - ble a - gain your art - less strain, Oh!

*Ritard.*      *Dol. a tempo.*

your art - less strain, Oh! war - ble a - gain your

a - - - gain your art - less strain, Oh! war - ble a - gain your

*Dolce a tempo.*

war - ble a - gain your art - less strain, - - - - -

*Dolce.*

art - less strain, That plays on my heart so mer - ri - ly, Oh!

art - less strain, That plays on my heart so mer - ri - ly, Oh!

..... That plays on my heart so mer - ri - ly, Oh!

*Dolce.*

war - ble a - gain your art - less strain, That plays on my heart so

war - ..... ble, That plays on my heart so

war - ble a - gain your art - less strain, That plays on my heart so

*Ad lib.* *A tempo.*

mer - ri - - ly, That plays on my heart so mer - ri - ly.

mer - ri - - ly, That plays on my heart so mer - ri - ly.

mer - ri - - ly, That plays on my heart so mer - ri - ly.

2d. VERSE.

A crown I'll en - twine of e - glan - tine, On your  
 lit - tle brown head to glis - - - - - ten; A crown I'll en - twine of  
 e - glan - tine, On your lit - tle brown head to glis - - - - - ten; Its  
 pearls shall be dew, And rud - dy its hue, For, my bard of the grove, I'll  
*p* pluck it for you, E'er the sun be a - wake and *f* ri - - - - - sen, E'er the  
 sun be a - wake and ri - - - - - sen. Oh! warble again, &c.

3d. VERSE.

And bright though it be,  
 When I give it to thee,  
 Sweet child of content, simplicity,  
 Its blush will lorn,  
 As the moon at dawn,  
 At the burst of thy soul's felicity.

# Song,

“ I will not ask one glance from thee ; ”

COMPOSED FOR THIS WORK

By WILLIAM LINLEY, Esq.

The POETRY by Miss COSTELLO.

[The thought at the close of the following lines is eminently beautiful, and not inferior to some of the most striking passages of the Latin Poets. In adapting the Stanzas to Music, the Composer conceived that simplicity could not be too strictly adhered to. The Air has no other pretension to merit. W. LINLEY.]

*p*

AFFETTUOSO.



I will not ask one glance from



thee, Lest hap - ly I should lin - ger yet; And all thy

*f*



scorn and cru - - el - ty In that en - - tranc - ing glance for - -

get, In that en - tranc - - ing glance for - get.

II.

I must not, dare not, hear thee speak,  
In music's most persuasive tone;

Lest the sweet sound to joy awake,  
And I forget 'tis sound alone!—(twice.)

# The Fairies,

*A Song and Chorus, from the popular German Opera "Der Freischütz."*

Composed by **CARL MARIA VON WEBER.**

(The words now substituted for the original German, are by an unknown author; but they are of rather ancient date, and may be found, with three other stanzas not here inserted, in Ritson's Songs, Vol. II.)

ANDANTE,  
QUASI  
ALLEGRETTO.

Chorus.

Hand in hand we'll dance - - - a - - round, for this place is fai-ry ground,  
 Hand in hand we'll dance - - - a - - round, for this place is fai-ry ground,  
 Hand in hand we'll dance - - - a - - round, for this place is fai-ry ground,

For this place is fai-ry ground.  
 For this place is fai-ry ground.  
 For this place is fai-ry ground.

II.  
 When mortals are at rest,  
 And snoring in their nest ;  
 Unheard and unespied,  
 Through key-holes we do glide ;  
 Over Tables, stools, and shelves,  
 We trip it with our fairy-elves.

III.  
 Then o'er a mushroom's head  
 Our table-cloth we spread ;  
 A grain of rye or wheat,  
 The diet that we eat ;  
 Pearly drops of dew we drink,  
 In acorn-cups fill'd to the brink.

IV.  
 The grasshopper, gnat and fly,  
 Serve us for our minstrelsy ;  
 Grace said, we dance awhile,  
 And so the time beguile :  
 And if the moon doth hide her head,  
 The glow-worm lights us home to bed.

V.  
 O'er tops of dewy grass  
 So nimbly do we pass,  
 The young and tender stalk  
 Ne'er bends where we do walk ;  
 Yet in the morning may be seen  
 Where we the night before have been.

# The Fairies,

A Song and Chorus, from the popular German Opera "Die Zauberflöte"

Composed by CARL MARIA VON WEBER

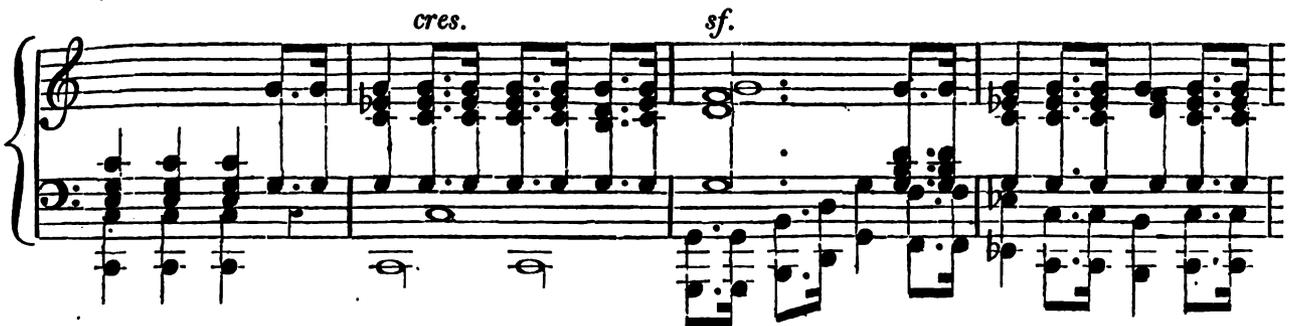
(The words now substituted for the original German, are by an unknown author, and may be found, with three other stanzas not here inserted)

ANDANTE,  
QUASI  
ALLEGRETTO.



Funeral March,  
written in A Major,  
the Death of a Hero,

By LOUIS van BEETHOVEN.



*cres.*

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* is present in the first measure, and a *cres.* marking is above the staff.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamic markings include *p*, *pp*, *sf*, and *ff* across the system.

Third system of the piano score. The right hand has a melodic line with some slurs, and the left hand has a bass line with some rests. Dynamic markings include *fp*, *sf*, and *tr sf*.

Fourth system of the piano score. The right hand has a melodic line, and the left hand has a bass line. Dynamic markings include *p*, *cres.*, and *f*.

Fifth system of the piano score. The right hand has a melodic line, and the left hand has a bass line. A dynamic marking of *ff* is present.

8ve. lower *loco.* 8ve. lower *loco.*

*Ped.* 8ve. lower *loco.* 8ve. lower *loco.* \*

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains two measures of dense sixteenth-note chords, followed by two measures of eighth-note chords, and ends with a final chord marked with an asterisk. The lower staff is in bass clef with the same key signature. It contains two measures of dense sixteenth-note chords, followed by two measures of eighth-note chords, and ends with a final chord marked with an asterisk. Above the first two measures of the upper staff are wavy lines and the text '8ve. lower'. Above the last two measures of the upper staff are wavy lines and the text 'loco.'. Above the first two measures of the lower staff is the text 'Ped.' and above the last two measures is 'loco.'.

*sf.* *sf.*

The second system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains two measures of eighth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. The lower staff is in bass clef with the same key signature. It contains two measures of eighth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. Above the first two measures of the lower staff are the markings '*sf.*'.

*Ped.*

The third system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains two measures of dense sixteenth-note chords, followed by two measures of eighth-note chords, and ends with a final chord marked with an asterisk. The lower staff is in bass clef with the same key signature. It contains two measures of dense sixteenth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. Above the first two measures of the upper staff is the marking '*Ped.*'.

*sf.* *sf.* 1<sup>mo</sup>

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains two measures of eighth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. The lower staff is in bass clef with the same key signature. It contains two measures of eighth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. Above the first two measures of the lower staff are the markings '*sf.*'. Above the last two measures of the upper staff is a slur and the marking '1<sup>mo</sup>'.

2<sup>do</sup> *p*

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains two measures of eighth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. The lower staff is in bass clef with the same key signature. It contains two measures of eighth-note chords, followed by two measures of eighth-note chords, and ends with a final chord. Above the first two measures of the upper staff is a slur and the marking '2<sup>do</sup>'. Above the first two measures of the lower staff is the marking '*p*'.

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a complex texture with many beamed notes. A dynamic marking *cres.* is present in the upper right portion of the system.

Second system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with complex textures. Dynamic markings *f*, *ff*, and *p* are visible.

Third system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features complex textures with some notes tied across the bar line. Dynamic markings *cresc.*, *p*, *crescendo.*, *p*, and *sf.* are present.

Fourth system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features complex textures. Dynamic markings *p*, *Ped.*, and *pp* are visible. The system concludes with a double bar line.

# Cavatina,

*“Da lei, per cui respiro,”*

Sung by Sig.<sup>ra</sup> CARADORI, in the Opéra of

ELISA e CLAUDIO.

Composed by MERCADANTE.

ANDANTINO.

Da lei, per cui res - - pi - - - ro, Oh

stel-le! io son di - - - vi - - - - - sa; Se - - - - non ri - - tro - vo E-

li - - - - sa, Che mai sa - rà, che mai sa - rà di me? Da

2 A 3

Detailed description: The image shows a musical score for a Cavatina. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'ANDANTINO'. The first system begins with a vocal line starting on a whole note 'Da' and a piano accompaniment starting with a fortissimo (f) chord. The second system features a vocal line with a melodic line and a piano accompaniment with a more active, rhythmic pattern. The third system continues the vocal line and piano accompaniment. The lyrics are in Italian and are written below the vocal line. The page number '2 A' is at the bottom left and '3' is at the bottom right.

lei per cui res - - pi - - - - ro, Oh stelle! io son di-

vi - - - - sa; Se non ri - tro - vo E - li - - - - sa, Che

mai sa - - rà di me? Che mai sa - - rà di

me? Da lei per cui res - - pi - - - - ro, Oh

LA PIPPO.

[ROSSINI.]

Quadrilles.

No. I.

PANTALON.

*mf* *sfz* *sfz* *rinf.* *Fine.* *p* *rinf.* *f* *sfz* *mf* *Ped.* *sfz* *sfz* *Ped.* *rinf.* *sfz* *rinf.* *sfz* *D. C.*

FIGURE DU PANTALON:

♩ ♩ Chaine anglaise, balancez tour de mains, chaine des Dames, queue du chat, demi chaine. ♩

Quadrilles.

No. II.

LÉTÉ.

FIGURE DE LÉTÉ.

2 B

En avant deux chassez traversez chassez balancez à vos dames un tour de main.

3

Quadrilles.

LA FABRIZIO.

[ROSSINI.]

No. III.

POULE.

*p* *rinf.* *Fin.* *dimi.* *rinf.* *f* *dimi.* *p* *rinf.* *dimi.* *p* *rinf.* *dimi.* *S:*

**FIGURE DE LA POULE.**  
 Traversez main droite,  
 idem main gauche, ba-  
 lancez quatre enchainé,  
 demi queue du chat, en  
 avant deux, dos à dos,  
 en avant quatre, à vos  
 places.

**D. C.**

LA PODESTA.

[ROSSINI.]

Quadrilles.

No. IV.

PASTOURELLE.

Quadrilles.

LA FERNANDO.

[ROSSINI.]

No. V.

FINALE.

:S:

*mf.*

*gav.*

*f*

*loco.* *Fin.*

*mf*

*gva.*

FIGURE.

Chassez croisez huit, en avant deux traversez, chassez dechassez, a vos places, et le moulinet des dames. Contre partie pour les six autres.

# Air,

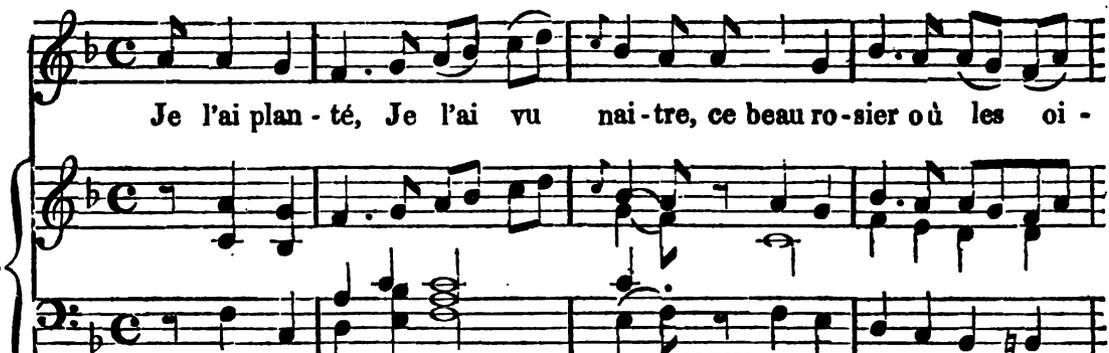
## "Je l'ai Planté,"

By JEAN JACQUES ROUSSEAU:

THE WORDS BY M. DE LAIRE,

*Translated from the Italian.*

**AFFETUOSO.**



Je l'ai plan - té, Je l'ai vu nai - tre, ce beau ro - sier où les oi -



-- seaux, Viennent chan - ter sous ma fe - - nè - tre, Per - chés sur ses jeu - nes ra - meaux.

II.  
Joyeux oiseaux, troupe amoureuse,  
Ah! par pitié, ne chantez pas;  
L'amant qui me rendoit heureuse  
Est parti pour d'autres climats.

III.  
Pour les trésors du nouveau monde,  
Il fuit l'amour, brave la mort.  
Helas! pourquoi chercher sur l'onde  
Le bonheur qu'il trouvoit au port?

IV.  
Vous passagères hirondelles  
Qui revenez chaque printemps,  
Oiseaux sensibles et fidelles,



Ra - me - nez le moi - - - tous les ans.

**A GIGUE,**  
**Or DANCE MOVEMENT, in the old Style,**  
**For the Piano-Porte ;**

*Composed purposely for the Harmonicon,*

BY

**I. MOSCHELES.**

Allegro commodo ♩. = 96 Maelzel's Metronome.

GIGUE.

First system of musical notation for the Gigue. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a 13/8 time signature, and a dynamic marking of *mf*. The bass staff begins with a bass clef and a dynamic marking of *fp*. The music is written in a key with one sharp (F#).

Second system of musical notation for the Gigue. It consists of two staves: a treble staff and a bass staff. The treble staff has a dynamic marking of *sf* and *p*. The bass staff continues the melodic and harmonic development.

Third system of musical notation for the Gigue. It consists of two staves: a treble staff and a bass staff. The treble staff has dynamic markings of *sf*, *p*, *sf*, *p*, and *cres.* The bass staff continues the accompaniment.

Fourth system of musical notation for the Gigue. It consists of two staves: a treble staff and a bass staff. The treble staff has dynamic markings of *decres.* and *p*. The bass staff continues the accompaniment.

Fifth system of musical notation for the Gigue. It consists of two staves: a treble staff and a bass staff. The treble staff has a dynamic marking of *f* and includes first and second volta markings (*1<sup>ma</sup> volta.* and *2<sup>da</sup> volta.*). The bass staff continues the accompaniment.

Sixth system of musical notation for the Gigue. It consists of two staves: a treble staff and a bass staff. The treble staff has dynamic markings of *p* and *f*. The bass staff continues the accompaniment.

*p* *cres.* *f*

*fp* *fp*

*fp* *cres*

*cen* *do.* *f*

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

cen - - - do. *f*

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line with slurs. Dynamics include *f*.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line with slurs. Dynamics include *f* and *p*.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line with slurs. Dynamics include *f* and *cres.*

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line with slurs. Dynamics include *f* and *ff*.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line with slurs. Dynamics include *p*.

System 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line with slurs. Dynamics include *cres.*, *f*, and *p*.

# Rondo,

FOR THE PIANO-FORTE,

BY  
H. RIGEL, (of Paris).

TO WHICH IS PREFIXED A NEW SHORT  
INTRODUCTION.

**MAESTOSO.**

*for.* *pia.* *for.* *pia.*

*f* *p* *fx* *p* *fx* *pp* *Ped.* \*

**RONDO.**

**ALLEGRO.**

*f* *p*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Second system of musical notation. It includes dynamic markings: *ff* (fortissimo) in the middle and *p* (piano) towards the end. The notation continues with complex melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes with various articulations and phrasing.

Fourth system of musical notation. It features a *p* (piano) marking at the beginning and a *Ped.* (pedal) marking towards the end. The bass line shows some chromatic movement.

Fifth system of musical notation. A small asterisk (\*) is placed above a measure in the bass line. The system concludes with a melodic flourish in the treble clef.

Sixth and final system of musical notation on the page. It includes a *p* (piano) marking and a *Ped.* (pedal) marking. The system ends with a final cadence.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *f* and an asterisk (\*) below the bass line.

Second system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *f*, a *Fin.* marking above the treble line, and a *Ped.* marking below the bass line.

Third system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *p* and an asterisk (\*) below the bass line.

Fourth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *f*, a *Sva. alta* marking above the treble line, and a *Ped. loco.* marking below the bass line. An asterisk (\*) is also present below the bass line.

Fifth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *p* and a *Ped.* marking below the bass line.

Sixth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *f*, a *Sva. alta* marking above the treble line, and a *Ped.* marking below the bass line. An asterisk (\*) is also present below the bass line.

*loco.* *Sva. alta* *loco.*

*f*

*Sva. alta* *loco.*

*p*

*sf*

*p* *sf*

*D. C.* *poi segue.* *f*

*f*

*D. C.*  
*poi segue.*

4

8va. loco. \*

Ped.

8va. \*

Ped.

loco. D. C.

# Arietta,

Sung by MADAME CAMPORESE,

IN THE LAST SCENE OF THE TRAGIC OPERA OF "OTELLO."

Composed by G. ROSSINI.

*LARGO. AFFETUOSO.*

*Ped.* \* *Ped.* \* *Ped.*

*Desdemona.*

As - si - sa a piè d'un sa - - lice, Im - mer - sa nel do - -

lo - - - re, Gem - - ea tra - fit - - ta I - sau - - ra Dal più cru - de - le a -

mo - - re ; L'au-ra fra i rami fle-bi-le Ne ri-pe-te - - - va il

suon.

ultima volta.

pp

(Italian words.)

I.

Assisa a piè d'un salice,  
Immersa nel dolore  
Gemea trafitta Isaura  
Dal più crudele amore ;  
L'aura fra i rami flebile  
Ne ripeteva il suon.

II.

I ruscelletti limpidi  
A' caldi suoi sospiri,  
Il mormorio mesceano  
De' lor diversi giri :  
L'aura fra i rami flebile  
Ne ripeteva il suon.

III.

Ma stanca alfin di spargere  
Mesti sospiri e pianto,  
Mori, l'afflitta vergine  
Ahi ! di quel salce accanto !  
Mori—Ahimè, che il pianto  
Proseguir non mi fa !

(Literal translation.)

I.

Seated at the foot of a willow,  
Immersed in grief,  
Complain'd the hapless Isaura,  
A prey to relentless love ;  
The breeze amid the mournful  
Boughs repeated the sound.

II.

The lucid rills  
Mingled the murmur  
Of their passing waves  
With her burning sighs :  
The breeze amid the mournful  
Boughs repeated the sound.

III.

But wearied at length of pouring  
Her sighs and laments,  
Alas ! the afflicted virgin  
Breathed her last under that  
willow !  
She died—Alas, how can I  
Continue the melancholy song !

(Versified to suit the metre.)

I.

Beneath a drooping willow lay  
The sad Isaura wailing,  
And pour'd, to cruel love a prey,  
Her sorrows unavailing ;  
The breeze, the mournful boughs among,  
Return'd her plaintive song.

II.

The streamlet as it glided by,  
Its soften'd murmurs blending,  
Commingled with each burning sigh  
She from her breast was sending.  
The breeze, the mournful boughs among,  
Return'd her plaintive song.

III.

At length, exhausted by her grief,  
She hush'd her sad complaining ;  
Death brought th' afflicted maid relief,  
From bonds her soul unchaining.  
She died—Ah, how can I prolong  
The sad and plaintive song !

face I on - - ly care to see, Thy heart I on - - ly

crave, - - - - Thy heart, thy heart I on - - - - - ly

crave.

II.

All that in woman is ador'd,  
 In thy dear self I find ;  
 For the whole sex can but afford  
 The handsome and the kind.  
 Why then should I seek further store,  
 And still make love anew ?  
 When change itself can give no more,  
 'Tis easy to be true.

**Aria,**

**FOR THE PIANO-FORTE,**

**COMPOSED PURPOSELY FOR THIS WORK,**

**By T. A. RAWLINGS.**

*Andante, con Grazia ed Espres.*

ARIA.

mez.

cres. for. Ped. 8

pia. 8

..... minu ..... endo.

fr man-can-do. pp

*mez.*

*ten.*

*ten. tr*

*Ped. \* Ped. smorz.*

*Ped. \* Ped. 8va. rall.*

*Ped. loco. \* dim. rall. cres.*

*a tempo.*

tr

*cres.* *dim.*

tr

*Ped.* \*

8va. \*

*mane.* *Ped.* *ad lib.* *p* \*

# Minuet, By L. van BEETHOVEN.

(To follow the foregoing Aria.)

MINUET.

The musical score is written for piano and consists of two main sections: the Minuet and the Trio. The Minuet section begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a forte (*f*) dynamic. The Trio section begins with a treble clef, the same key signature, and a 3/4 time signature. It features various dynamics including *sf* (sforzando) and includes markings for triplets and mordents. The score concludes with the instruction "D. C." (Da Capo) and a first ending bracket. The page number "81" is located at the bottom left, and the number "1" is at the bottom right.

# Introduzione

To the Semi-Serious Opera of *Ricciardo e Zoraide*,

By G. ROSSINI.

ARRANGED FOR THE PIANO-FORTE.

LARGO.

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

Ped.

Marsiale.

*mez.* *pp* *mez.*

*pp* *mez.* *pp* *mez.*

*pp* *mez.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a forte (*f*) marking in the bass line.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a forte (*fx.*) marking in the bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a forte (*fx.*) marking in the bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a forte (*fx.*) marking in the bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a forte (*fx.*) marking in the bass line and a piano (*p*) marking in the bass line.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, flowing melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. The treble staff begins with a dynamic marking of *ff.* (fortissimo) followed by a *p* (piano) marking. The music continues with intricate melodic patterns and harmonic support in the bass.

Third system of musical notation. A dynamic marking of *f* (forte) is present in the treble staff. The piece maintains its complex texture with rapid melodic runs and steady bass accompaniment.

Fourth system of musical notation. A dynamic marking of *sf* (sforzando) is visible in the treble staff. The melodic line continues to be highly active and expressive.

Fifth system of musical notation. This system includes a triplet of eighth notes in the treble staff, marked with a '3' above it. Dynamic markings of *sf* and *p* are present. The music features a mix of melodic and harmonic textures.

Sixth system of musical notation. A dynamic marking of *f* (forte) is present in the treble staff. The piece concludes this system with a strong melodic statement and accompaniment.

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of chords and eighth notes.

The second system continues the melodic and harmonic development, with a key signature change to one sharp (F#) visible in the treble staff.

The third system shows further melodic ornamentation and harmonic complexity, with various accidentals and dynamic markings.

The fourth system features a key signature change to two sharps (F# and C#) and continues the intricate melodic and harmonic patterns.

The fifth system maintains the complex texture with rapid melodic passages and dense harmonic accompaniment.

The sixth system concludes the piece with a *Ped.* marking in the bass staff, a final melodic flourish marked with an asterisk (\*), and a fermata over the final chord. The system ends with a double bar line.

# Scottish Song,

Sung by MISS STEPHENS, in the ANTIQUARY, and also in GUY MANNERING.

*With a New ACCOMPANIMENT, &c., adapted to it for this Work.*

[This is one of those numerous Jacobite Songs that have now lost all political tendency, though they will ever remain as curious memorials of national character. For the first and third stanzas we are indebted to SMITH'S *Scottish Minstrel*, and for the second to HOGG'S *Jacobite Relics*.]

ALLEGRETTO.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one flat. It features a series of chords and single notes, including a prominent G2 in the first measure. Dynamics include *f* and *pp*. A *Sva.* marking is present at the end of the treble staff.

Will ye go to In-ver-ness, Bon-ny lad-die, High-land lad-die? There ye'll see the

The second system of music continues the melody and accompaniment. The treble staff has the lyrics: "Will ye go to In-ver-ness, Bon-ny lad-die, High-land lad-die? There ye'll see the". The bass staff provides accompaniment with chords and single notes. Dynamics include *p*, *pp*, and *mez.*

High-land dress, Bon-ny lad-die, High-land lad-die. Phi-la-beg and

The third system of music continues the melody and accompaniment. The treble staff has the lyrics: "High-land dress, Bon-ny lad-die, High-land lad-die. Phi-la-beg and". The bass staff provides accompaniment with chords and single notes. Dynamics include *p* and *mez.*

bon-net blue, Bon-ny lad-die, High-land lad-die; For the lad that wears the trew,

The fourth system of music continues the melody and accompaniment. The treble staff has the lyrics: "bon-net blue, Bon-ny lad-die, High-land lad-die; For the lad that wears the trew,". The bass staff provides accompaniment with chords and single notes. Dynamics include *p* and *f*.

Bon-ny lad - die, High - land lad - die.

II.  
 Georgie sits in Charlie's chair,  
 Bonny laddie, Highland laddie ;  
 De'il tak him gin he sit there,  
 My bonny laddie, Highland laddie !  
 Charlie yet shall mount the throne,  
 Bonny laddie, Highland Laddie ;  
 Weel ye ken it is his own,  
 My bonny laddie, Highland laddie !

III.  
 And tho' now our sky may lower,  
 Bonny laddie, Highland laddie ;  
 It's only like an April shower,  
 Bonny laddie, Highland laddie ;  
 Time and tide come round to a',  
 Bonny laddie, Highland laddie ;  
 And upstart pride will get a fa',  
 Bonny laddie, Highland laddie !

### ROUND FOR THREE VOICES,

By JOHN STAFFORD SMITH, Esq., Organist to His Majesty.

1 By sha - dy woods and purl - ing streams, I

2 And would not for the world be taught, To

3 For who, a - - las! can hap - - py be, That

spend my life in pleas - - ing dreams ;

change my false de - - - light - - ful thought.

does the truth of all things see ?

**Aria,**  
" *Deh calma, oh Ciel;* "  
**SUNG BY MADAME CAMPORESE,**  
IN THE LAST SCENE OF THE TRAGIC OPERA OF  
**OTELLO;**  
Composed by G. ROSSINI.

*Andantino.*

The piano introduction is in G major (two flats) and 8/8 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte dynamic and features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and melodic lines.

Deh calma, oh ciel, nel son - - no per po - - co le mie

The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal line.

pe - ne, fa che l'a - ma - to be - - - ne, mi venga a con - - so - -

The vocal line continues with the same notation as the first phrase. The piano accompaniment features some more complex chordal textures and rhythmic variations, including a triplet in the right hand.

lar. Se poi son va - - ni i pre - - - ghi, di mia brev'urna in

se - - - - no di pianto venga al me - no il ce - - ne - re a bag-

uar si si il ce - ne - re a ba - gnar. *loco.*

*(Italian words.)*

Deh calma, o Ciel, nel sonno  
 Per poco le mie pene;  
 Fa che l'amato bene  
 M'ï venga a consolar.  
 Se, poi son vani i preghi,  
 Di mia breve urna in seno  
 Di pianto venga almeno  
 Il cenere a bagnar.

*(Literal translation.)*

Ah, calm, oh heaven, in sleep  
 For a while my sorrows;  
 Grant that my beloved  
 May come to console me.  
 But if my prayers are vain,  
 Let him shortly come, at least  
 To bathe with his tears  
 The dust in my urn.

*(Versified to suit the metre.)*

O calm, ye heavens, in slumber  
 My sorrows for a while,  
 And send my best beloved  
 My anguish to beguile.  
 But if my prayers are fruitless,  
 At least let him return  
 To bathe, with tears of pity,  
 The dust within my urn!

# Duet,

## “FAREWELL, DORINDA!”

COMPOSED BY BERNARD GATES.

The Author of this almost unknown, but elegant, Duet, was one of the Gentlemen of the Chapels-Royal to Queen Anne, George I., and George II.; and, from 1727 to 1757, held also the office of Master of the Children, in which situation Dr. Croft was his predecessor, and Dr. Nares his successor. He was one of the founders of the Academy of Ancient Music, in 1710, and was intimately connected with Handel, whose first Oratorio, *Esther*, was originally represented in action by the Royal Choristers, on the 23d of February, 1731, under the direction of Mr. Gates, at his house, in James-Street, Buckingham-Gate. He is less remembered for his own musical talents, than for the abilities of many who received their professional education under him, in the King's Chapel; amongst whom may be named, Mr. Beard, Dr. Nares, Dr. Dupuis, and Dr. Arnold.

[The Accompaniments, &c. have been added for the present Work.]

ANDANTE  
EXPRESSIVO.

*Pia.*

Fare-well, Do-rin-da! Heav'n be-friend thee, Hap-py be, -- and joy - - - at -

Fare-well, Do-rin-da! Heav'n be-friend thee, Hap-py be, -- and joy - - - at -

tend thee; May'st thou never, never, ne- - - ver, know, — May'st thou ne-ver,

tend thee; May'st thou never, never, ne - - - ver, know, — May'st thou ne-ver,

ne - - ver know, Rack - ing thoughts, - - or bod - - ing woe. All - - - the

ne - - ver know, Rack - ing thoughts, - - or bod - - ing woe. All - - - the

*cres.* *p*

storms that threat - - en thee, - - May - - the gods, may - - the gods,

storms that threat - - en thee, - - May - - the gods, may - - the gods,

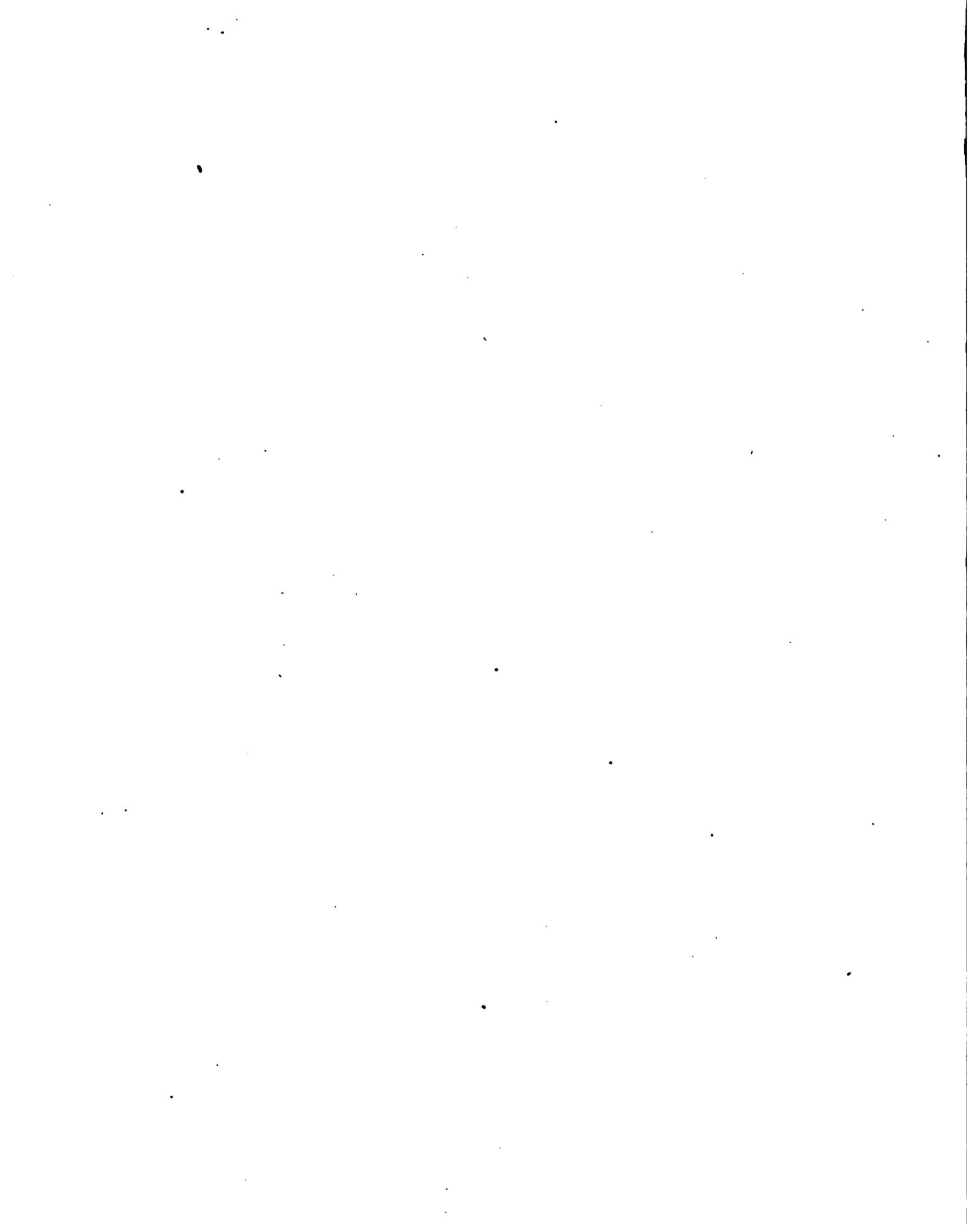
May the gods di - - - vert on me. me.

May the gods di - - - vert on me. me.

*1st.* *2nd.*

*Ped.* *smorz.*

*1st.* *2nd.*



# “A Farewell:”

THE POETRY BY

ERASMUS MADDOX, Esq.,

*Set to Music, purposely for the Harmonicon, by*

THOMAS ATTWOOD, Esq.,

*Composer, &c. to His Majesty.*

---

By all we feel, and all we know,  
By thoughts of love, and words of woe,  
By tears that tremble in thine eye,  
By thy pale cheek and frequent sigh,  
I swear to think on thee, MARY!

By this fair hand that presses mine,  
By those blue speaking eyes of thine,  
By thy young heart (Love's chosen throne),  
Which beats so wildly 'gainst my own,  
I swear to think on thee, MARY!

For, ah! too seldom have I met  
A heart like thine; and deep regret  
Must dwell in mine that we should sever,  
At least for years—perhaps for ever!  
Yet will I think on thee, MARY!

ANDANTE CON  
ESPRESSIONE.

*Dolce.* *dim.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest. The middle staff is the piano accompaniment in treble clef, beginning with a *Dolce.* marking and a *dim.* marking. The bottom staff is the piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

By all we feel, and

*p*

The second system continues the musical score. The vocal line (top staff) begins with the lyrics "By all we feel, and". The piano accompaniment (middle and bottom staves) features a *p* (piano) dynamic marking. The piano part includes a complex texture with many sixteenth notes in the right hand.

all we know, By thoughts of love, and words of woe, By

The third system continues the musical score. The vocal line (top staff) begins with the lyrics "all we know, By thoughts of love, and words of woe, By". The piano accompaniment (middle and bottom staves) continues with a similar texture, maintaining the *p* dynamic.

tears that trem - - ble in thine eye, By thy pale cheek and

SM

The fourth and final system of the page continues the musical score. The vocal line (top staff) begins with the lyrics "tears that trem - - ble in thine eye, By thy pale cheek and". The piano accompaniment (middle and bottom staves) concludes the piece. The page number "SM" is printed at the bottom left.

fre - quent sigh, By thy pale cheek - - - and fre - - - - quent sigh, I

8

swear to think, to think - - - on thee, I swear to think on

*Retardando.*

thee, Ma - - ry.

*cres.*

II.  
By this fair hand that presses mine,  
By those blue speaking eyes of thine,  
By thy young heart (Love's chosen throne),  
Which beats so wildly 'gainst my own,  
I swear to think on thee, Mary!

III.  
For, ah! too seldom have I met  
A heart like thine; and deep regret  
Must dwell in mine that we should sever,  
At least for years—perhaps for ever!  
Yet will I think on thee, Mary!

# Notturno,

FOR TWO SOPRANOS, OR A SOPRANO AND TENOR; WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

By F. BLANGINI.

*Allegretto.*

FIRST.  
SECOND.

ACCOMP.

Tu sai che a-man-te io so - - - no, tu

sai la sor-te mi-a; Ah! chi pie-ta de - - si - - - a, non

può ne-gar pie-tà. Tu tà del-la pieta de ch'io

do - - no, quella che bramo è peg - nò che di pie-tà de in-

de - - - gno, chi com - pa - tir non sà - Tu sai che a - man - te io

so - - - no, tu sai la sorte mia; Ah! chi pie - tà de -

si - - - a, non puo negar pie - tà non puo negar pie -

tà non puo negar pie - - tà.

**SYMPHONY.**

**Poco  
ALLEGRETTO.**

*p* *for.* *p*

*p* **Fin.** *p*

*f* *p* *p*

*f* *p* *p*

*p* *f* *f*

*p* **D. C.** *p* **D. C.**

*Proserpine.*

A I R.

Fin.

D. C.

D. C.

D. C.

D. C.

Chorus of Nymphs. (Three Sopranos.)

FIRST AND SECOND.

Que no - tre vie, Doit faire en - - - vie! Le vrai bon - heur Est de

THIRD.

gar - der son cœur. Pour nous de - fen - dre D'un a - mour ten - dre a - vec fier -

té nous a - vons pris les armes; Nos biens n'ont point couté De tristes larmes,

La li - ber - té n'a ja - mais que des charmes. Que no - tre vie Doit faire en -

vie! Le vrai bon - heur Est de gar - der son cœur.

*Proserpine.*

*Chorus, a 3.*

ANDANTE,  
ESPRESSIVO.

Belles fleurs, char-mant om-brage, Il ne faut ai-mer que vous. On ne

*Proserpine.*

trouve rien de doux, quand on est dans l'es-cla-vage. Belles fleurs, char-mant om-

*Chorus, a 3.*

brage. Il ne faut ai-mer que vous. Les a-mans n'ont en par--tage, Que lan-

*Proserpine.*

gueurs que soins ja-loux. Belles fleurs, char-mant om-brage, Il ne faut ai-mer que

*Chorus, a 3.*

vous. Belles fleurs, char-mant om-brage, Il ne faut ai-mer que vous.

# Aria,

From the popular German Opera, DER FREICHÜTZ,

BY

CARL MARIA von WEBER.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRO.

*Dolce.*

The musical score is arranged for piano-forte and consists of five systems of music. The first system is marked *ff* and *Dolce*. The second system continues the melody with a *ff* dynamic. The third system features a *rf.* dynamic. The fourth system includes *rf.* and *p* dynamics. The fifth system is marked *rf.* and *p*. The score includes various musical notations such as treble and bass clefs, a key signature of two flats, and a time signature of 6/8. It also features dynamic markings (*ff*, *rf.*, *p*) and articulation marks like slurs and accents.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music includes various note values, rests, and dynamic markings such as accents (^) and a forte (f) marking.

Second system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as a forte (f) marking.

Third system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as accents (^) and a forte (f) marking.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as *Ped.* and *\* Ped.*

Fifth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as accents (^) and a forte (f) marking.

Sixth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as accents (^) and a forte (f) marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes various rhythmic patterns and articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-flat key signature. The notation includes complex rhythmic figures and dynamic markings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature remains two flats. The music includes various rhythmic patterns and articulation marks such as accents and slurs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature remains two flats. The music includes various rhythmic patterns and articulation marks such as accents and slurs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature remains two flats. A dynamic marking of *p* (piano) is present. The music includes various rhythmic patterns and articulation marks such as accents and slurs.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature remains two flats. The music includes various rhythmic patterns and articulation marks such as accents and slurs.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The upper staff shows a melodic phrase with a slur and a fermata. The lower staff continues with a rhythmic accompaniment of eighth and sixteenth notes.

Third system of musical notation. The upper staff includes trills (tr) and a dynamic marking of *sva* (sforzando) with a wavy line. The lower staff features a complex rhythmic pattern with many beamed notes.

Fourth system of musical notation. The upper staff is marked *loco.* and contains a rapid, flowing melodic line. The lower staff is marked *cres.* and features a series of chords that increase in volume.

Fifth system of musical notation. The upper staff continues with a melodic line. The lower staff is marked *ff* (fortissimo) and contains a series of chords and bass notes.

Sixth system of musical notation. The upper staff continues with a melodic line. The lower staff is marked *ff* and includes a *Ped* (pedal) marking. The system concludes with a double bar line and a fermata.

# La Chasse,

From *Le petit Chaperon Rouge*,

Composed by BOIELDIEU.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRETTO

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a rest in the upper staff, followed by a series of eighth notes. The lower staff has a steady eighth-note accompaniment. Dynamics include *Ped.*, *p*, and *f*.

The second system continues the piece. It features a mix of eighth and sixteenth notes in both staves. A fermata is placed over a note in the upper staff. A pedaling instruction *Ped.* is present, along with an asterisk *\** marking a specific measure.

The third system shows a change in texture with more sixteenth-note runs in the upper staff. Dynamics include *pp* and *Ped.*. An asterisk *\** is placed at the end of the system.

The fourth system features a prominent sixteenth-note melody in the upper staff. The lower staff provides a harmonic accompaniment with chords. A pedaling instruction *Ped.* is included.

The fifth system concludes the piece. It includes dynamic markings *f*, *pp*, and *Ped.*. An asterisk *\** is placed at the end of the system. The page number 8 P is visible at the bottom left, and a small number 4 is at the bottom right.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes a forte (*ff*) dynamic marking and an asterisk (\*) in the bass staff.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes a piano (*p*) dynamic marking and a pedaling instruction (*Ped.*) in the bass staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes a forte (*ff*) dynamic marking and an asterisk (\*) in the bass staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes a forte (*ff*) dynamic marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes a forte (*ff*) dynamic marking.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes a pedaling instruction (*Ped.*) in the bass staff, a page number '20' in the bottom left, and an asterisk (\*) with a subscript '1' in the bottom right.

**Waltz,**  
By A. DIABELLI,  
BEING THE SUBJECT OF  
BEETHOVEN'S THIRTY-THREE VARIATIONS, Op. 120,  
JUST PUBLISHED AT VIENNA.

VIVACE.

The musical score consists of five systems of piano and bass staves. The tempo is marked 'VIVACE.' and the time signature is 3/4. The key signature has one sharp (F#). The score includes various dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), and *ff* (fortissimo), as well as crescendos and accents. The piece concludes with a double bar line and a fermata.

**A QUADRILLE-RONDO,**  
**Or DANCE MOVEMENT, in the modern Style,**

**For the Piano-Forte ;**

*Composed purposely for the Harmonicon,*

BY

**I. MOSCHELES.**

*Andante Maestoso.*

*Introduction.*

Musical score for the Introduction section, consisting of three systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a piano (*f*) dynamic followed by a piano (*p*) dynamic. The second system continues with piano (*f*) and piano (*p*) dynamics. The third system includes piano (*pp*) and piano (*f*) dynamics. The music is characterized by flowing lines in the right hand and a steady accompaniment in the left hand.

*Allegro.*

*Quadrille  
Rondeau.*

Musical score for the Quadrille Rondeau section, consisting of three systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a piano (*p*) dynamic. The second system continues with piano (*p*) dynamics. The third system also continues with piano (*p*) dynamics. The music is characterized by rhythmic patterns in the right hand and a steady accompaniment in the left hand.

First system of musical notation, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The music features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It includes dynamic markings: *pp* (pianissimo) in the bass clef and *f* (forte) in the treble clef.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring dynamic markings *f* (forte) in the treble clef and *sf.* (sforzando) in the bass clef.

Fifth system of musical notation, with a dynamic marking of *f* (forte) in the treble clef.

Sixth system of musical notation, concluding the piece. It includes a double bar line and a final key signature change to two sharps (F# and C#).

*Allegretto.*

*p*

*Sya* *loco.*

*cres.* *p*

*p*

*cres.* *f*

*p*

First system of musical notation, consisting of a treble and bass staff. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass.

Second system of musical notation. The treble staff begins with a *cres.* marking. The bass staff has a *x1 x* marking under the first few notes. The system concludes with a *decres.* marking in the treble staff.

Third system of musical notation. The treble staff features a *p* (piano) dynamic marking. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a *cres.* marking. The bass staff has an *f* (forte) marking. The system ends with a *f* marking in the bass staff.

Fifth system of musical notation. The treble staff features a *decres.* (decrescendo) marking. The bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff begins with a *rallent.* (rallentando) marking. The system concludes with a double bar line and repeat signs.

(Venetian.)

ALLEGRO  
NON  
TROPPO.

*dolce* *legato*

*f* *pp* *pp*

*Ped.*

3 8

2

The musical score is written for piano in G major and 6/8 time. It consists of six systems of music. The first system includes the tempo marking 'ALLEGRO NON TROPPO.' and the performance instructions 'dolce' and 'legato'. The score features a variety of musical textures, including arpeggiated figures in the right hand and block chords in the left hand. Dynamics range from piano (*pp*) to forte (*f*). The piece concludes with a 'Ped.' (pedal) marking and a final chord. The page number '3 8' is located at the bottom left, and the number '2' is at the bottom right.

(Spanish.)

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is placed above the first few notes of the bass staff.

The second system continues the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *cres.* (crescendo) above the middle of the system and *p* (piano) above the end of the system.

The third system features a more active treble staff with slurs and a bass staff with a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) above the middle and end of the system.

The fourth system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed above the middle of the system.

The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of *sf* (sforzando) is placed below the end of the system.

The sixth system is the final one on the page. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) below the first, second, fourth, and sixth measures. A triplet marking of *3* is placed below the final measure.

*Sva.* *loco.* *Ri - - - tur -*

*ff* *pp*

This system features a grand staff with a treble clef and a key signature of one sharp (F#). The music begins with a forte (*ff*) dynamic and includes a section marked *Sva.* (Sustained) and *loco.* (loco). The piece concludes with a piano (*pp*) dynamic and the text *Ri - - - tur -*.

*dando a tempo.*

*p*

This system continues the grand staff with a treble clef and a key signature of one sharp. It is marked *dando a tempo.* and includes a piano (*p*) dynamic.

*con fuoco.*

*f* *sf*

This system continues the grand staff with a treble clef and a key signature of one sharp. It is marked *con fuoco.* and includes dynamics *f* and *sf*.

*Sva.*

*loco*

This system continues the grand staff with a treble clef and a key signature of one sharp. It is marked *Sva.* and *loco*.

*sf* *sf*

This system continues the grand staff with a treble clef and a key signature of one sharp. It includes dynamics *sf* and *sf*.

*sf* *ff*

This system continues the grand staff with a treble clef and a key signature of one sharp. It includes dynamics *sf* and *ff*.

# Romance,

By HAYDN,

*Arranged for the Piano-Forte.*

ALLEGRETTO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRETTO.' and the dynamic is 'p'. The music begins with a piano introduction in the bass staff, followed by a melody in the treble staff.

The second system continues the piece with two staves. It includes a 'Ped.' marking, indicating the use of the sustain pedal. The melody in the treble staff features some chromaticism and grace notes.

The third system of the score features two staves. It includes a 'for.' marking, likely indicating a fermata or a specific performance instruction. The dynamic is marked 'p'. There are asterisks (\*) above certain notes in both staves.

The fourth system consists of two staves. The dynamic is marked 'f' (forte) in the treble staff and 'p' (piano) in the bass staff. A 'Ped.' marking is present at the end of the system. There is an asterisk (\*) above a note in the treble staff.

The fifth and final system of the score consists of two staves. It includes a 'Ped.' marking at the beginning. The dynamic is marked 'f'. There are asterisks (\*) above notes in both staves. The system concludes with a double bar line and repeat dots.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic marking. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. It continues the piece with a forte (*f*) dynamic marking in the right hand and a piano (*p*) dynamic marking in the left hand. A *Ped.* (pedal) marking is present in the left hand, and an asterisk (\*) is placed below the staff. The right hand has a more active melodic line with slurs.

Third system of musical notation. It features a forte (*f*) dynamic marking in the left hand and a piano (*p*) dynamic marking in the right hand. The right hand has a melodic line with slurs and ties, while the left hand has a steady accompaniment. A double bar line is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment. The key signature remains two flats.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment. The key signature remains two flats.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment. The key signature remains two flats. The system ends with a double bar line.

First system of musical notation, consisting of a treble and bass staff. The music includes various note values, rests, and articulation marks.

Second system of musical notation, including a *rall.* marking above the treble staff and a *Ped.* marking below the bass staff.

Third system of musical notation, featuring a '\*' marking above the treble staff.

Fourth system of musical notation, featuring a '\*' marking above the treble staff.

Fifth system of musical notation, featuring a '\*' marking above the treble staff.

Sixth system of musical notation, including a *Ped.* marking below the bass staff and a '\*' marking above the treble staff.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various articulations and slurs. The lower staff continues the accompaniment. Dynamic markings include *p* and *mf* (mezzo-forte).

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment with a steady bass line.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamic markings include *cres.* (crescendo) and *p*.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamic markings include *f* (forte) and *p*.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamic markings include *p* and *pp* (pianissimo). A *Ped.* (pedal) marking is present in the lower staff.

*“Love Unblinded.”*

**A Song,**

By MR. (afterwards DR.) WILLIAM TURNER;

The Words by TOM D'URFEY:

*The Accompaniments added to it for this Work,*

(From “A Collection of New Songs, never printed before,” Published in 1685.)

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“William Turner was one of the second set of Chapel-children, and a disciple of Blow. When grown up, his voice broke into a fine counter-tenor, a circumstance which procured him an easy admittance into the Royal Chapel, of which he was sworn a Gentleman in 1669, and afterwards was appointed a Vicar-Choral in the Cathedral Church of St. Paul, and a Lay-Vicar of the Collegiate Church of St. Peter, at Westminster. In the year 1696, he commenced Doctor of his faculty in the University of Cambridge. Dr. Turner died in 1740, at the age of eighty-eight, and was buried in the Cloister of Westminster Abbey, in the same grave, and at the same time, with his wife Elizabeth, whose death happened but four days before his own. They had been married but a few years short of seventy, and in their relation exhibited to the world an illustrious example of conjugal virtue and felicity. The daughter, and only child, of these two excellent persons was married to Mr. John Robinson, Organist of Westminster Abbey, a pupil also of Dr. Blow. She had a good voice, and sung in the Opera of *Narcissus*; performed at the Haymarket, [Opera-House] in 1720, and to distinguish her from Mrs. Anastasia Robinson, a singer in the same Opera, was called Mrs. Turner Robinson.”  
—*Hawkins's Hist. of Music*, V. 101, 182.

ANDANTE.

My life and my death were once in your

*p*

pow'r, I languish'd each moment, and died ev'ry - hour; But

now your ill - - usage has open'd - my eyes, I can free my poor

*cres.<sup>o</sup>*

heart, and give others - - ad - - vice: By dis-sembling and lies the co - -

-quette may be won, but he that loves faith - - - fully

*rall.*  
will be un - - - - done.

*rall.*

II.

Time was, false AURELIA, I thought you as bright  
 As angels adorn'd in the glories of light;  
 But your pride and ingratitude now, I thank Fate,  
 Have taught my dull sense to distinguish the cheat:  
 And now I can see in your face no such prize,  
 No charms in your person, no darts in your eyes.

# The Song

Of AUTOLYCUS, in the WINTER'S TALE, Act iv, Sc. 3.

Set to Music by W. LINLEY, Esq<sup>re</sup>.

(From his "Shakspeare's Dramatic Songs.")

VERY  
LIVELY.

Musical notation for the introduction, featuring a treble and bass staff with a 6/8 time signature and a key signature of two flats. The melody includes trills (tr) in the final measures.

AUTOLYCUS.

Musical notation for the first line of the song, including vocal line and piano accompaniment.

LAWN as white as driv - en snow, Cypress black as e'er was crow, Gloves as sweet as

Musical notation for the second line of the song, including vocal line and piano accompaniment.

da - mask ro - ses, Masks for fa - ces and for no - ses, Bu - gle brace - let,

Musical notation for the third line of the song, including vocal line and piano accompaniment.

neck - lace am - ber, Per - fume for a la - dy's cham - ber, Golden quoifs and

sto - machers, For my lads to give their dears, to give their dears, to

give their dears. Come buy, --- come buy, ---- buy,

lads, of me, Come buy of me, Or else your las - ses cry.

# Canzonet,

“ERE HENRY EMBARK'D,”

The MUSIC by HIMMEL;

ORIGINALLY SET TO GERMAN WORDS, AND FOR THIS WORK TRANSFERRED AND  
ADAPTED TO AN ENGLISH SONG, WRITTEN BY

DAVID CAREY, Esq.

MODERATO.

Ere Hen - ry em-bark'd on the

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef with a piano (*p*) dynamic marking. The tempo is marked 'MODERATO'.

blue waves of ocean, In - flamed by vain day-dreams of wealth and re - nown, He sunk on my

The second system continues the vocal line and piano accompaniment. The piano part features a treble and bass clef with a piano (*p*) dynamic marking.

*espress.*

breast, that beat high with e - motion, And said, while he kiss'd the salt tears that roll'd down, ' O

The third system concludes the vocal line and piano accompaniment. The piano part features a treble and bass clef with a piano (*p*) dynamic marking and an accent (>) over a note in the bass line. The tempo is marked '*espress.*'

weep not, my Lucy! al-though we must part, For we part but to meet in soft trans-ports a -

gain, When the spring-time that wakes youngde - light in the heart, Shall bring thy fond Hen - ry a -

long in its train! ' Shall bring thy fond Hen - ry a - long in its train.'

*morendo.*

2

Already the wide-wasting tempests are over,  
That blasted the year, and embroil'd the deep main;  
The spring-time returns—yet returns not my lover,  
And Lucy laments, but laments all in vain.  
' O Henry, no more the cold blasts of the north  
' Blow bleak from the mountains, and ravage our grove:  
' But sweet 'neath the hawthorn the primrose peeps forth,  
' And birds in the covert are telling their love.

' Then haste thee, dear youth! from yon wide waste of waters,  
' And fly to our vale on the Zephyr's swift wing,  
' Where Flora o'er all the green carpet now scatters  
' Her earliest sweets on the breezes of spring;  
' Where nothing in nature my heart ever cheers,  
' That thinks of my Henry, and flies from delight:  
' O! swift be thy speed, to dispel my dark fears,  
' As the rising Sun chases the shadows of night.'

*" Ciel pietoso ! "*

**Aria,**

*From the serious Opera of Zelmira,*

**By G. ROSSINI.**

**WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.**

ANDANTINO.

The piano introduction is in 3/4 time, marked 'ANDANTINO'. It features a treble and bass staff. The treble staff begins with a series of sixteenth-note runs, including a sixteenth-note triplet marked with a '6'. The bass staff provides a harmonic accompaniment with chords and moving lines.

CIEL pie - - to - - - - so ! ciel cle - - - men - te !

The vocal line is in a single staff with lyrics. It features a trill on the word 'ciel'. The piano accompaniment is in two staves, marked 'p' (piano), and consists of a steady sixteenth-note accompaniment in the right hand and a more active bass line in the left hand.

Il bel peg - - - no a te - - - - con - - - - fi - - - - do ;

The vocal line continues with lyrics. It includes a 'cres.' (crescendo) marking. The piano accompaniment continues with the same sixteenth-note accompaniment in the right hand and bass line in the left hand.

Il bel - - - - peg - no a te con - - - - fi - - do,

Sal - - - - ve - - rai - - - - tu l'in - no - - - - cen - te,

D'u - - - - na ma - dre - - - - a - vrai pie - -

*a piacere.*  
tà, Sal - - - - ve - - rai tu l'in - - - - no

cen - te, D'u - - - na - - - ma-dre av

rai pie - - tà, Gius - - - to cie - - - lo, tu a -

vrai - - - - - a - - - - - vrai a - - - - - vra - - - - - i pie-

tà!

*(Italian words.)*

Ciel pietoso! ciel clemente!  
 Il bel pegno a te confido;  
 Salverai tu l'innocente,  
 D'una madre avrai pietà;  
 Giusto ciel, avrai pietà!

*(Literal translation.)*

Pitying heaven! O clement heaven!  
 The sweet task to you I confide;  
 Thou shalt save the innocent.  
 Thou shalt have pity on a mother,  
 Just heaven, thou shalt have pity!

*(Versified to suit the Metre.)*

O pitying heaven! to thee I trust  
 The task, how grateful, how divine!  
 To shield the innocent and soothe  
 A mother's griefs be thine;  
 Just heaven, the task be thine!

**Song,**

**"DAVID RIZZIO TO MARY, QUEEN OF SCOTS,"**

**FROM "POEMS BY HENRY NEELE;"**

**The Music**

**BY THOMAS ATTWOOD, Esq.**

**COMPOSER, &c. TO HIS MAJESTY.**

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**PUBLISHED BY PERMISSION OF THE AUTHOR.**

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SICILIANO.

Introduction for the Siciliano section. The music is in 8/8 time, B-flat major, and begins with a piano (*p*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a *cres.* (crescendo) and a *for. p* (for piano) marking.

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics: "Oh la-dy! listen to my lay, Whilst o'er the lyre my fingers stray, To". The piano accompaniment starts with a piano (*p*) dynamic and includes a *dol.* (dolce) marking.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "bid its mu-sic rise; to bid its mu-sic rise; I would but wake its". The piano accompaniment includes a *dol.* (dolce) marking.

Third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "melodies Once more, before its spirit - flees, And, gently as the ev'ning breeze, Breathes". The piano accompaniment includes a *dol.* (dolce) marking and ends with a *cres.* (crescendo) marking.

*rall.º*

over it and dies, and dies.

*rall.º* *mf.* *pia.*

II.

I meant this love should secret rest,  
 Within my sad and silent breast,  
 Till life and I should part;

As the swan treasures up her song,  
 Unknown, unheard, her whole life long,  
 Nor yields one warble to the throng,  
 Until it breaks her heart!

III.

But now the spell is burst, and now

Anger and pride will cloud thy brow,  
 Yet thou wilt mourn my lot;  
 Ner use me for thy scorn or mirth,  
 For lightnings, that from heaven have birth,  
 Unlike the base-born fires of earth,

De - stroy, but tor - ture not.

# Canzonet,

"Good-Morrow!"

The MUSIC by MOZART,

Set by him to German words only; but now transferred to a Song in the "True Roman Tragedy of THE RAPE OF LUCRECE, written by THOMAS HEYWOOD. Acted by Her Majesties Servants at the *Red-Bull*. London, Printed by John Raworth, for Nathaniel Batter. 1633."—(From a copy of Heywood's Dramatic Works, in His Majesty's Library.)

ALLEGRETTO.

*fz. p*

PACK clouds a - way, and welcome day, With night we ba - nish sor - - row; Sweet

air blow soft, mount larks a - loft, To give my love good-morrow! Wings from the wind to

please her mind, Notes from the lark I'll bor - row ; Bird, prune thy wing, gay

war-blers sing, To give my love good-mor - row, To give my love good-

mor - row !

*fx.*

*fx p*

II.



Wake from thy nest, Robin - red-breast,  
 Sing birds in every furrow ;  
 And from each hill, let music shrill  
 Give my fair love good-morrow !  
 Blackbird, and thrush, in every bush,  
 Stare, linnet, and blithe sparrow !  
 Ye pretty elves, amongst yourselves,  
 Sing my fair love good-morrow !  
 Sing my sweet love good-morrow !

# "GIA CO' MIRTI,"

## Quartetto,

FOR A SOPRANO, ALTO (OR TWO SOPRANOS,) TENOR, AND BASS,

FROM THE TRAGIC OPERA OF "Enea nel Lazio;"

Composed by VINCENZO RIGHINI

*Andante un poco Lento.*

SOPRANO.

ALTO.

Gia co' mir-ti in - - fra - gli al - lo - ri, ser-to in - - trec - cia A - mor per

TENORE.

BASSO.

Gia co' mir-ti in - fra gli al - lo - ri, ser-to in - - trec - cia A - mor per

PIANO-

FORTE.

Musical score for Soprano, Alto, Tenor, Bass, and Piano-Forte. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The Piano-Forte part is written on two staves (treble and bass clefs). The lyrics are: "Gia co' mir-ti in - - fra - gli al - lo - ri, ser-to in - - trec - cia A - mor per".

vo - i, e - gli u - li - - vi ai mir - - ti suo - i, vien la pa - ce ad'

vo - i, e - gli u - li - - vi ai mir - - ti suo - i, vien la pa - - ce ad'

Continuation of the musical score for Soprano, Alto, Tenor, Bass, and Piano-Forte. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The Piano-Forte part is written on two staves (treble and bass clefs). The lyrics are: "vo - i, e - gli u - li - - vi ai mir - - ti suo - i, vien la pa - ce ad'".

in - trec - ciar ciar. Gia co' mir - ti in - fra gli al - lo - - ri,

in - trec - ciar ciar. Gia co' mir - ti in - fra gli al - lo - - ri,

Ser - - to in - treccia A - mor per voi, E gli u - li - - vi ai mir - ti

Ser - - to in - treccia A - mor per vo - i, E gli u - li - - vi ai mir - - - ti

suo - i Vien la - - Pa - ce ad in - trec - - ciar ciar.

suo - i Vien la - - Pa - ce ad in - trec - - ciar ciar.

*(Italian Words.)*  
 Gia co' mirti infra gli allori,  
 Serbo intreccia Amur per voi;  
 E gli ulivi ai mirti suoi  
 Vien la Pace ad intrecciar.

*(Literal translation.)*  
 Now of myrtles wined with laurels,  
 Love wears a crown for thee;  
 And Peace comes to entwine  
 Her olives with his myrtles.

*(Versified to suit the metre.)*  
 Myrtles sweet with laurels twining,  
 Love crowns thee a crown for thee;  
 And sweet Peace her olives joining,  
 Bids the union perfect be.

# "SUR CE MONUMENT,"

THE POPULAR AIR IN THE OPERA OF

## Valentine de Milan;

Composed by MÈHUL; and arranged by J. MOSCHELES.

THE WORDS BY M. BOUILLY.

*Andante.*

PIANO-FORTE,  
OR  
HARP.

SUR ce mo-nu - ment, que dé-co - - - re Le sou-ve-

nir d'un conquérant fameux, gravons, offrons, à tous les yeux, le

nom de cel - le que j'a - do - - - - re; que le guer - rier, le trouba -

3 A

- dour en parcourant cette col - li - - - - ne puissent chan - ter

honorer tour à tour et Bé-li-saire et Valen - ti - - - - - ne et Bé-li-

- saire et Va-len - ti - - - - - ne, Si dans ce val - - lon so - li - tai - - - - -

- - re la bienfaisance un jour conduit tes pas près de ce

mar - bre tu viendras ho - no - rer le grand Bé - li - sai - - - - re

en voy - ant ton nom gravé là ton cœur bat ton œil è - xa -

mi - - - - ne ah! dis toi bien ce - lui qui le tra - ça brû - lait d'a -

mour pour Valen - ti - - - - ne brû - lait d'a - mour pour Valen - ti - - - - ne.

*pp*

# Passacaille,

From the first "Suites de Pieces pour le Clavecin,"

COMPOSED BY

GEORGE FREDERICK HANDEL.

[*Passacaille* is the name of a slow, grave dance, which first appeared in the latter part of the seventeenth century, and fell into disuse early in the eighteenth. The following is selected for insertion, not only on account of its merit, but also as being less known than most of the compositions of this illustrious musician. The observing performer will remark in it some chromatic modulations, which seem so modern, that, under doubtful circumstances, they might have been mistaken for the interpolations of the present day.]

Moderato.

The musical score is presented in two systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system begins with a *mez.* (mezzo-forte) dynamic. The second system features a *f* (forte) dynamic in the bass line and a *p* (piano) dynamic in the treble line. The third system includes *dim.* (diminuendo) markings in both staves. The fourth system starts with a *f* dynamic and concludes with a *tr.* (trill) in the treble line. The score is marked with various articulation marks, including slurs and accents.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present in the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *p* (piano) is present in the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present in the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present in the bass staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and some accidentals. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns, while the bass staff maintains the accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with frequent sixteenth-note runs. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a more melodic and less active line, while the bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff features a rhythmic pattern of eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a rhythmic pattern of eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

# Divertimento,

FOR THE

PIANO-FORTE;

Composed by J. MAYSEDER.

(ABRIDGED FROM THE VIENNA COPY.)

MAESTOSO.

First system of musical notation, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

*8va.*

Second system of musical notation, consisting of two staves. The treble clef staff begins with a dynamic marking of *f*. The bass clef staff also begins with a dynamic marking of *f*. The music continues with melodic and harmonic development.

Third system of musical notation, consisting of two staves. The music continues with melodic and harmonic development.

*loco.*

Fourth system of musical notation, consisting of two staves. The treble clef staff begins with a dynamic marking of *f*. The bass clef staff begins with a dynamic marking of *f*. The music continues with melodic and harmonic development.

*8va.*

Fifth system of musical notation, consisting of two staves. The treble clef staff begins with a dynamic marking of *f*. The bass clef staff begins with a dynamic marking of *f*. The music continues with melodic and harmonic development.

Sixth system of musical notation, consisting of two staves. The treble clef staff begins with a dynamic marking of *f* and includes a triplet of eighth notes with the numbers 3, 2, 1 and an 'x' above them. The bass clef staff begins with a dynamic marking of *f*. The music continues with melodic and harmonic development.

SD

This page of musical notation consists of seven systems of grand staff notation (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics include *p* (piano), *f* (forte), and *loco.* (loco). Technical markings include triplets (3) and an 8va. (octave) marking. The page number 3 is located at the bottom right.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line. The bass staff features a more active accompaniment with some sixteenth-note patterns.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line. The bass staff has a consistent accompaniment.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamics include *f* and *x*.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamics include *p* and *pp*. The system ends with a fermata over the final note.

First system of piano music. The right hand features a rapid, ascending scale-like passage. The left hand provides a steady accompaniment. Dynamics are marked *mf.* and *f*.

Second system of piano music. The right hand continues with a similar rapid passage. A trill (*tr*) is indicated on a note in the right hand. Dynamics are marked *mf.* and *f*.

Third system of piano music. The tempo is marked *Piu mosso*. The right hand has a more melodic line with some grace notes. Dynamics are marked *f*.

Fourth system of piano music. The right hand continues with a melodic line. Dynamics are marked *f*.

Fifth system of piano music. The right hand continues with a melodic line. Dynamics are marked *f*.

Sixth system of piano music. The right hand has a melodic line with some grace notes. Dynamics are marked *f*. A *Ped.* (pedal) marking is present at the beginning of the system.

# R O N D O,

For the Piano-Forte;

*Composed purposely for the Harmonicon,*

BY

J. B. CRAMER,

AND DEDICATED TO HIS DAUGHTER.

ALLEGRO  
NON  
TROPPPO.

The musical score consists of six systems of two staves each. The first system includes the tempo marking 'ALLEGRO NON TROPPPO.' and dynamics 'f', 'p', and 'f'. It features 'Ped.' markings and asterisks. The second system has dynamics 'p' and 'Ped.'. The third system includes 'Ped.', 'Smorz.', and asterisks. The fourth system has dynamics 'mes.', 'cres - - - cen - - - do', and 'for.'. The fifth system is a continuation of the melodic line. The sixth system includes the dynamic 'dim.'. The score is written in a key signature of two flats and a 3/4 time signature.

First system of a musical score, consisting of two staves. The top staff features a melodic line with various ornaments and slurs. The bottom staff provides harmonic accompaniment. A dynamic marking *cres.* is present above the bottom staff, and a *f* marking is at the end of the system.

Second system of the musical score, continuing the two-staff format. The top staff has a series of sixteenth-note patterns with slurs. The bottom staff continues the accompaniment.

Third system of the musical score. The top staff has a melodic line with slurs. The bottom staff features a more active accompaniment with a dynamic marking *p* in the middle.

Fourth system of the musical score. The top staff has a melodic line with slurs. The bottom staff has a rhythmic accompaniment with dynamic markings *ff* and *pp* alternating. A *dol.* marking is at the end of the system.

Fifth system of the musical score. The top staff has a melodic line with slurs. The bottom staff has a rhythmic accompaniment with dynamic markings *tr* and *V*.

Sixth system of the musical score. The top staff has a melodic line with slurs. The bottom staff has a rhythmic accompaniment with dynamic markings *V*.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests, including a dynamic marking of *f* (forte) at the beginning.

Second system of musical notation, continuing the piece with similar rhythmic patterns and notes.

Third system of musical notation, including a *loco.* marking and a *p* (piano) dynamic marking. The notation shows a sequence of notes with a slur over them.

Fourth system of musical notation, featuring a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The notation shows a sequence of notes with a slur over them.

Fifth system of musical notation, including a *cres - cen - do* marking and a *p* (piano) dynamic marking. The notation shows a sequence of notes with a slur over them.

Sixth system of musical notation, featuring a *loco.* marking and a *f* (forte) dynamic marking. The notation shows a sequence of notes with a slur over them.

*f* *Ped.* *dim.*

*cres* *Rallentando.* *ADAGIO.* *pp.* *A Tempo.* *f* *Ped.*

*p* *f* *p* *Ped.* \*

*Ped.* \* *Ped.* x x x \*

*Smorz.* *p* CODA.

*ff* *pp* *ff* *pp*

First system of a piano score. The right hand features a complex melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. The key signature has two flats (B-flat and E-flat).

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand has a more active role with eighth-note accompaniment. Dynamic markings include *f* (forte) and *dim.* (diminuendo). The key signature remains two flats.

Third system of the piano score. The right hand has a more melodic and lyrical feel with slurs. The left hand accompaniment is simpler. Dynamic markings include *f* and *p* (piano). The instruction *cres - cen - do.* is written above the right hand. The key signature remains two flats.

Fourth system of the piano score. The right hand has a more rhythmic and melodic character. The left hand accompaniment is active. Dynamic markings include *f* and *Ped.* (pedal). An asterisk *\** is placed above a measure in the right hand. The key signature remains two flats.

Fifth system of the piano score. The right hand continues with melodic and rhythmic patterns. The left hand accompaniment is active. The key signature remains two flats.

Sixth system of the piano score. The right hand has a more melodic and lyrical feel. The left hand accompaniment is active. Dynamic markings include *f*. The key signature remains two flats.

# "REMEMBER ME!"

Composed by CARL MARIA VON WEBER;

BEING THE CAVATINA IN HIS GERMAN OPERA, "DER FREICHÜTZ,"

*With English Words, from RITSON'S SONGS, Vol. I., adapted to it for this Work.*

ADAGIO. (NON TROPPO.)

The piano introduction for the first system is written in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It features a treble and bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass line consists of a steady eighth-note accompaniment starting on G3.

Re-mem-ber me, while far a - way, I wan-der through the world's wide

The piano accompaniment for the first system continues the melody from the introduction in the treble clef. The bass line provides a harmonic foundation with chords and single notes.

waste; Re-mem-ber me at ear - ly day, And when the eve - - ning sha - dows

The piano accompaniment for the second system continues the melody in the treble clef. The bass line provides a harmonic foundation with chords and single notes.

haste: When high the sil - ver moon ap - pears, and night with

The piano accompaniment for the third system continues the melody in the treble clef. The bass line provides a harmonic foundation with chords and single notes.

all her sub - tle train, Gives rest to human hopes and fears; Re - mem - -

ber, I a - lone com - plain.

Re - mem - - ber me, when - e'er you sigh, Be

it at mid - night's si - lent hour, Re - - mem - ber me, and

*cres.*

*cres.*

think that I Re-turn your sigh, and feel its pow'r.

When-e'r you think on those a - way, And when you bend the pi - ous knee, And

when your thoughts to pleasures stray, Ah! then, dear maid, . . . . . re -

. . . mem - - ber me!

*fx.* *dim.*

3 6

# Duettino,

FOR TWO SOPRANOS, or a SOPRANO and CONTR'ALTO, with an ACCOMPANIMENT for the PIANO-FORTE,

BY FELICE BLANGINI.

*Allegro non Tanto.*

FIRST.  
SECOND.

ACCOMP.

Par - - to, ma il cortre-man - - - - te, Pie - - no del tuo sem-

bian - - - - te, Pro - va due mo-ti in - sie - - - me, Di spe-me e di ti-

mor. mor. Reg-ge-te i pas - - - si mi - ei,

Vei che ve-dete, oh De - - - - i! Tutti i princi - pi i - gno - - - - ti Dé

mo... ti d'og--ni cor... Tutti i prin-ci-pi i-gno... ti Dé

mo-- ti d'og--ni cor. Reg-ge-te i pas... si mie... i,

Voi che ve-de-te, oh De... i! Tutti i prin-ci-pi i-gno... ti, Dé

mo-- ti d'og--ni cor. Dé mo-- ti d'og... ni cor.

# Martin Luther's Hymn,

Sung by MADAME CATALANI, at the YORK MUSICAL FESTIVAL, and by MR. BRAHAM at the BIRMINGHAM FESTIVAL.

This Hymn should be first sung as a Solo, by a Soprano, or a Tenor voice, and then repeated in Chorus; the latter to be formed by the three upper notes of the Accompaniment, and the highest note in the Base.

GREAT God! what do I see and hear! The

end of things cre - a - - - - ted! The Judge of all men

does ap - - pear, On clouds of glo - - ry seat - - - - ed. The

trum - pet sounds, the graves re - - store the dead which they con-

tain'd be - - fore! Pre - pare my soul to meet him!

# Solemn March,

In ROSSINI's semi-serious Opera, *La Gazza Ladra*.

ARRANGED FOR THE PIANO-FORTE.

MODERATO.

*p*

*pp*

*f* *p*

*pp*

8.H Ped. 1

# Bolero,

Composed by CARAFFA.

ARRANGED FOR THE PIANO-FORTE.

MAESTOSO.

ALLEGRO.

*Ped.* \* *Ped.* \* *p*

*Ped.*

*sya* ..... *loco.*

\* *Ped.* \*

*Ped.*

*sya* ..... *loco.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a dynamic marking of *f* (forte) and *p* (piano) in the right hand, and a dynamic marking of *f* in the left hand. The bass line includes a descending eighth-note scale.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with chords and sixteenth-note patterns.

The fourth system of musical notation consists of two staves. The upper staff has a dynamic marking of *gva* (ritardando) at the beginning and *loco.* (ad libitum) at the end. The lower staff continues the harmonic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a dynamic marking of *b<sup>2</sup>* (bristato) and includes a fermata over a chord.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a slur over the first few notes, followed by a series of eighth-note patterns. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some rests and eighth-note patterns. The bass staff has a consistent accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment. Pedal markings are present: "Ped." at the start, "\* Ped." in the middle, and "\* Ped." at the end.

Sixth system of musical notation. The treble staff has a melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment. Pedal markings are present: "Ped." at the start, "\*" in the middle, and "Ped." at the end. The system concludes with a double bar line and a fermata.

# *The Pastorale,*

TOGETHER WITH

TWO INTRODUCTORY MOVEMENTS,

From the 8th Concerto of

**ARCANGELO CORELLI ;**

Composed by him for *The Celebration of the Nativity,*

A SOLEMNITY PECULIAR TO THE ROMISH CHURCH:

Or, in the Author's own words,

*“ Fatto per la Notte di Natale.”*

---

(NEWLY ARRANGED FOR THIS WORK.)

VIVACE.

GRAVE.

PASTORALE, LARGO.

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music features a complex texture with many beamed notes. A dynamic marking *f* is present. A wavy line labeled *svcs* spans across the bottom of the system. An asterisk *\** is placed below the bass staff.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with complex textures. A dynamic marking *pp.* is present. A wavy line labeled *svcs* spans across the bottom of the system. A *Ped.* marking is present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music features complex textures. A dynamic marking *f* is present. A wavy line labeled *svcs* spans across the bottom of the system. *Ped.* markings are present below both staves. Asterisks *\** are placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music features complex textures. A *Ped.* marking is present below the bass staff. A wavy line labeled *svcs* spans across the bottom of the system. An asterisk *\** is placed below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music features complex textures. A dynamic marking *pp* is present. A wavy line labeled *svcs* spans across the bottom of the system. *Ped.* markings are present below both staves.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music features complex textures. A dynamic marking *f* is present. A wavy line labeled *svcs* spans across the bottom of the system. Asterisks *\** are placed below the bass staff.

pp  
Ped.  
\*

8ves

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various rhythmic values and dynamics, including a fortissimo (f) marking. The lower staff features a bass line with a piano-pianissimo (pp) dynamic and a 'Ped.' (pedal) instruction. A wavy line labeled '8ves' spans across the lower staff, and an asterisk (\*) is placed above the staff.

pp  
ff  
p

8ves

The second system continues the piece. The upper staff has dynamics of piano-pianissimo (pp), fortissimo (ff), and piano (p). The lower staff has a piano (p) dynamic. A wavy line labeled '8ves' is present in the lower staff.

f  
p

This system shows the third system of the score. The upper staff has dynamics of fortissimo (f) and piano (p). The lower staff has a piano (p) dynamic.

f  
p  
f

8ves

The fourth system continues with dynamics of fortissimo (f), piano (p), and fortissimo (f). A wavy line labeled '8ves' spans the lower staff.

pp  
Ped.

8ves

The fifth system features piano-pianissimo (pp) dynamics and a 'Ped.' instruction. A wavy line labeled '8ves' is present in the lower staff.

Ped.

8 I \* 4 \*

The final system shows a 'Ped.' instruction. At the bottom of the page, there are markings: '8 I', an asterisk (\*), and '4 \*'.

*f*

*pp*  
*Ped.*

*f*

*gves*

*p* *pp*

“ *Cara, deh attendimi,*”

**Cavatina,**

From the Serious Opera of ZELMIRA,

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

(The few small Notes that appear in the Accompaniment are for the use of those whose voices have not a very extensive compass.)

ALLEGRETTO.

The piano introduction is in 2/4 time, marked *ALLEGRETTO* and *p*. It features a treble clef with a key signature of two flats (B-flat and E-flat). The melody is characterized by trills and grace notes. The bass line consists of simple chords and single notes.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "CA - RA, deh! at - ten - di - mi,". The piano accompaniment features a treble clef with a key signature of two flats. The melody is marked *f* and *p*. The bass line consists of simple chords and single notes.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Nel tuo bel se - - no, Nel tuo bel sen - - Vo - lar vo - lar sa -". The piano accompaniment features a treble clef with a key signature of two flats. The melody is marked *f* and *p*. The bass line consists of simple chords and single notes.

The third system of the vocal and piano accompaniment. The vocal line begins with the lyrics "prò." followed by a trill. The piano accompaniment features a treble clef with a key signature of two flats. The melody is marked *f* and *p*. The bass line consists of simple chords and single notes.

Fe - li - ci l'aure - - Che - per te spi - ra - no!

Fe - - - li - ci zef - fi - ri che a te s'ap-

pressa - no! Ca - ra, dehl at - ten - di - mi, Nel tuo bel se - - no,

Nel tuo bel sen - - Vo - lar vo - lar sa - prò. Vo - lare vo -

la - re vo - la - re sa - prò, si, vo - la - re vo - la - re vo -

lare sa - prò, vo - lar sa - prò vo - - lar sa -

prò, vo - - lar sa - prò.

*(Italian words.)*

Cara, deh! attendimi,  
 Nel tuo bel sen  
 Volar saprò.  
 Felici l' aure  
 Che per te spirano!  
 Felici zeffiri  
 Ch' a te s' appressano!  
 Cara, deh! attendimi,  
 Nel tuo bel sen  
 Volar saprò.

3 K

*(Versified to suit the Metre.)*

Tarry but one little hour,  
 And to thy bower  
 I haste away.  
 How blest the Zephyrs  
 Around thee breathing!  
 How blest the flowrets  
 Thy breast inwreathing!  
 Tarry but one little hour,  
 And to thy bower  
 I haste away.

4

# A Bagatelle,

FOR THE PIANO-FORTE,

By BEETHOVEN.

SCHERZO  
ALLEGRO.

First system of musical notation, featuring treble and bass staves. The treble staff begins with a piano (*p*) dynamic, followed by a fortissimo (*sf.*) dynamic, then a piano (*p*) dynamic. The bass staff begins with a fortissimo (*sf.*) dynamic. The time signature is 3/4.

Second system of musical notation, featuring treble and bass staves. The treble staff begins with a piano (*p*) dynamic, followed by a fortissimo (*sf.*) dynamic, then a piano (*p*) dynamic, and finally a fortissimo (*sf.*) dynamic. The bass staff begins with a fortissimo (*sf.*) dynamic. The time signature is 3/4.

Third system of musical notation, featuring treble and bass staves. The treble staff begins with a piano (*p*) dynamic. The system concludes with two first endings, labeled "1st" and "2d". The time signature is 3/4.

Fourth system of musical notation, labeled "Minore." and "pp". It features treble and bass staves. The time signature is 3/4.

Fifth system of musical notation, featuring treble and bass staves. The treble staff begins with a *cres.* dynamic, followed by a fortissimo (*ff*) dynamic, and then a piano (*p*) dynamic. The bass staff begins with a fortissimo (*ff*) dynamic. Performance instructions "3L" and "Ped." are present. The time signature is 3/4.

First system of musical notation. Treble clef: notes with a crescendo (*cres.*) and an asterisk (\*). Bass clef: continuous eighth-note accompaniment.

Second system of musical notation. Treble clef: first ending (*1st.*) and second ending (*2d.*) marked with *p*. Bass clef: accompaniment. Instruction: *Scherzo D.C. senza ripetizione, dopo il Trio.*

**TRIO.** Musical notation for the Trio section. Treble clef: *p*. Bass clef: accompaniment. Time signature: 3/4.

Third system of musical notation. Treble clef: *sf.*, *sf.*, *cres.*, *sf.*, *sf.*. Bass clef: accompaniment with *sf.* markings.

Fourth system of musical notation. Treble clef: *p*. Bass clef: accompaniment with *sf.* markings.

Fifth system of musical notation. Treble clef: *sf.*, *cres.*. Bass clef: accompaniment with *sf.* markings.

*sf sf sf*

*sf P Ped. sf p \**

*Ped. sf p \**

*Ped. sf p \* Ped. sf p \* f*

*Ped. p sf p \**

*Ped. sf p \* Ped. sf p \**

3 L *sf* 3

*Ped. sf p\* ped. \**

*sf*

*ped. sf p sf p f*

*sf f f*

*Sva. loco*

*Ped. f\* p ped.*

*p f p*

*Sva. loco Sva.*

*f p cres. ped. \**

*f p*

*ped. decres.*

*ff p*

# Grand March,

From the CONCERT-PIECE, *Op. 79.*

Composed by CARL MARIA VON WEBER.

TEMPO DI MARCIA.

$\text{♩} = 126.$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C) and a piano (pp.) dynamic marking. It begins with a series of chords and then features a melodic line with a trill-like figure. The lower staff is in bass clef with a common time signature (C) and contains a steady accompaniment of eighth notes.

The second system continues the piece with more complex rhythmic patterns in both staves, including sixteenth-note runs in the upper staff and a consistent eighth-note accompaniment in the lower staff.

The third system shows further development of the melodic and harmonic material, with the upper staff featuring more intricate rhythmic figures and the lower staff providing a solid harmonic foundation.

The fourth system continues the march's energy with dynamic contrasts and varied rhythmic textures in both staves.

The fifth system concludes the piece with a final melodic flourish in the upper staff and a steady accompaniment in the lower staff, ending with a trill-like figure.

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a piano (*pp*) dynamic marking. The right hand contains complex chordal textures and melodic lines, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features more intricate chordal patterns and melodic fragments, with some notes beamed together. The left hand continues its accompaniment.

Third system of musical notation. The right hand shows a mix of chords and moving lines, with some notes marked with accents. The left hand maintains a consistent rhythmic accompaniment.

Fourth system of musical notation. The right hand continues with complex textures, including some chromatic movement. The left hand accompaniment remains active.

5va

crescendo.

ff

loco.

Fifth system of musical notation. The right hand features a prominent melodic line that rises and is marked with a *5va* (fifth octave) instruction. The dynamic marking *crescendo.* is placed below the staff, leading to a *ff* (fortissimo) section. The word *loco.* is written above the right hand, indicating a *locomotor* style. The left hand accompaniment is also present.

Sixth system of musical notation. The right hand continues with complex textures and melodic lines. The left hand accompaniment is consistent with the previous systems.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures and melodic lines. A 'V' marking is present above the treble staff.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, ending with a dynamic marking of *Decres.* (decrescendo) in the bass staff.

Sixth system of musical notation, featuring a *Ped.* (pedal) marking above the treble staff and dynamic markings of *fp*, *p*, and *pp. eral°* in the bass staff.

# Romance,

From a new German Opera, named "SULMONA," produced at Stutgard, last June.

Composed by M. LINDPAINTNER, Kapell-meister.

THE WORDS TRANSLATED AND ADAPTED TO THE AIR FOR THIS WORK.

LARGHETTO,  
MA NON  
TROPPO.

*dol.* *Ped.*

*Ped.* \*

Ah! how anxious will my lover lin - ger in the twi - light pale, waft - ing

*p*

\* *pp*

soft from yonder mountain, sighs in - to - - - my native vale. If a leaf but rustle

\*

by him, but rustle by him, he thinks me nigh him.

*Ped.*

\*

Com'st thou not, my love? he'll say, cheer thee, cheer thee, banish

\* *p*

sor - row, I'm thine, my love, I'm thine to - mor - row; thou hast stol'n my heart a -

way. Thou hast stol'n my heart a - way.

II.

When the blush of gentle ev'ning  
 Tints with beauty stream and grove,  
 Oh, on downy wings, sweet Zephyr,  
 Bear these accents to my love!  
 Whisper soft, in tones so dying,—  
 —in tones so dying,—  
 "Cease, cease thy sighing!"  
 Here no longer will I stay;

Yes, I know thy ten - der sor - row:  
 I'm thine, my love, I'm thine to - morrow;  
 Thou hast stolen my heart away!—(Twice.)

# Christmas Carol,

FOR TWO SOPRANOS, OR A SOPRANO AND A TENOR ;

Composed by DR. JAMES NARES,

ORGANIST AND COMPOSER TO GEORGE II. AND TO HIS LATE MAJESTY.

*With a New Accompaniment, added to it for this Work.*

*Moderato.*

1. SOPRANO.  
2. SOPRANO.

ACCOMP.

*gva.* *loco* *p*

*Ped.* \*

WELCOME Christmas ever

dear, Thou who dost glad ti - dings bear Un - to mor - tals ev' - ry year. Un - to mortals ev' - ry

year. Joy with thee will e - ver stay, Heav'nly joy, that points the way To the realms of end - less

*Andantino.*

day. To the realms of end - less - day. Where An - gels Hal - - le - - lu - jahs

sing To Heav'n's great e - - ter - - nal King. Where An - gels Hal - - le - - lu - - jahs

*Recitativo.*

*Larghetto.*

sing To Heav'n's great e - - ter - - nal King. Thus the An - ge - lic Hymn be - gan: Peace,

Peace on earth, Good will to man. Peace, Peace on earth, Good will to man, Is their Sa - viour's

*Tempo 1<sup>mo</sup>.*

gracious plan. He for them will gain the prize, When he shall tri-umph-ant.

rise - To his Fa - ther in the skies. To his Fa - ther in the skies.

*Andantino.*

Where An - gels Hal - le - lu - jahs sing To Heav'n's great e - ter - nal King. Where

An - gels Hal - le - lu - jahs sing To Heav'n's great e - ter - nal King.