

John Braham, who in the year of 1815 had the
happines of receiving some instruction in Composition
from the Immortal Samuel Wesley

Jan^r 23^d 1838

C. Kemble June 9th 1843.

Adelaide Kemble December 20th 1842

Lucy Anderson, Pianiste and Instrueteess
to Her Majesty Queen Victoria - August 30th 1842



456.6
S. 679.6

- | | |
|------|---------------------------|
| 1841 | Anderson Lucy |
| 1838 | Braham John |
| 1843 | Cruickshank George |
| 1844 | Dickens Charles |
| 1863 | Duncan E. |
| | Garibaldi G. |
| 1841 | Hood T. |
| 1842 | Kemble Adelaide |
| 1843 | Kemble Charles |
| 1849 | Landseer E. |
| 1843 | Macready W.C. |
| 1867 | Monday Popular Performers |
| 1848 | Smith Albert |

45	Adams A	1839	9	Gauntlett H. J	1836	67	Molique B	1852	159	Spoer L	1843	
4478	Adams T	1836	1852	35	Grisi G	1837	29	Mori N	1857	73	Staudigl J	1843
45	Attwood T	1836	121	Halle C	1854	12	Maschelles J	1836	76	Strauss J	1849	
25	Balfe W	1837	48	Harper T	1838	59	Musard	1841	69	Tamberlick E	1862	
23	Barnett J	1837	85	Hatton J L	1834	49	Neate C	1841	69	Tamburini A	1855	
15	Benedict J	1838	47	Hawes M. B	1841	16	Novello V	1836	31	Thalberg J	1837	
79	Bennett W. J.	1852	65	Heller J	1862	32	Pasta Mad ^o	1837	169	Verdi G	1862	
53	Birch C. A	1841	107	Herr H	1862	55	Parry J	1841	63	Weber F. A	1842	
42	Bishop H. B	1841	31	Hitchen J	1838	101	Pauer E	1853	1	Wesley J	1836	
83	Bottesini G	1853	138	Joachim J	1862	77	Persiana F	1849	202	Wesley J. J	1870	
27	Bull Ole	1837	87	Jullien	1852	37	Phillips H	1839	200	Hopkins D ^r	1886	
22	Cooke T	1839	33	Lablache L	1837	125	Piatti A	1854	170	Macjaren Walter	1890	
35	Costa M	1837	105	Lincoln H. J	1837	61	Potter C	1841	152	Barby Sir Joseph	1891	
51	Cramer F	1841	75	Lind J	1847	19	Pyne J. K	1837	108	MacKenzie D ^r	1894	
41	Cramer J. B	1840	4	Lindley R	1838	39	Rainforth E	1839	173	Louisa Bodda Pyne	1895	
7	Crotch W	1836	155	Lindpaintner D	1838	75	Reeves J	1849	128	Pole D ^r	1895	
3	Dragonetti D	1836	1A	London Popular Monday	1838	67	Rubini G	1841				
34	Droyschock A	1843	109	Mario J	1834	80	Sainton P	1853				
71	Dulcken M. J	1841	139	Marschner D ^r	1837	95	Salaman C	1860				
65	Ernst F. M		155	Mendelssohn F	1837	16	Schlemmer D ^r	1838				
146	Formas C		115	Meyerbeer G	1838	151	Sivori C	1843				

Eliza Wesley.

JUNE 28th 1836.

*The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds
Is fit for treasons, stratagems, and spoils:
The motions of his spirits are dull as night,
And his affections dark as Erebus;
Let no such man be trusted. Merchant of Venice.*

E.H.C.

FOR
Autographs

William C. Macready. May. 3rd 1843.

"And so, as Thy Tim observed, God Bless us, Every one!"

Macready

London.

First July 1844.

C. Dickens Esq^r

36

To ~~Mr~~

On his Departure for America.

Polaw! - away with leaf & berry,
And the sober-sided cup!
Bring a goblet, and bright sherry,
And a bumper fill me up!
Though a pledge I had to shiver,
And the longest ever was!
Ere his vessel leaves our river
I will drink a health to Boz!

Here's success to all his antics,
Since it pleases him to roam,
And to paddle o'er Atlantic,
After such a sale at home! -
May he shun all rocks whatever,
And each shallow sand that lurks,
And his Passage be as clever
As the best among his Works.

F. Hood.

31. Dec^r }
1841 }





Walter Dimean
April 5th 1881.

47
Geo. Muntshank
June 14th 1843

Wm. Smith
December 11. 1860.

London. 1849.

E. Dimean 1863 - Feb. 24th



L. Garibaldi



1A

his Junon *R. Junon*

London
March 2^d 1867.

Lara Junon

Alfred Piatti

London, J. 22th Joseph Joachim
May 1867

Henry Blagrove
March 5th 1867.

Louis Spies
March 23rd 1867.

Arabella Gadde

Charles Hallé

J. Massaron

Julius Brandt Conductor

A. Arthur Hassell

Director

From DRYDEN'S Ode on St Cecilia's Day.

69

Orpheus could lead the savage Race and

Trees up-rooted left their place Se-qua - cious

of the Lyre but bright Ce-cilia raised the

Wonder higher When to the Organ vo-cal Breath

was giv'n an An-gel heard and straight ap-

-pear'd mis-tak-ing Earth for Heav'n

Wesley July 1. 1836

Canzonetta *il Nome indovinato. Del Domenico Dragonetti*

Andantino

Voi vorreste il nome amato ri-sa-per dell'Coel mio: ah Ta

ma cost' da via ap-pa-gar non si po-trà! Di ri-ndir-lo m'ha vi-stato la mia

sorte in-giusta, a fella la mia sor-ta in-giusta, a fella ma sa

rallentando

9i-co la piu bel - - la di sia questa oguor sa-pra!

Handwritten musical score for the first system on page 4. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are "9i-co la piu bel - - la di sia questa oguor sa-pra!". The music is written in a single system with a treble clef and a common time signature.



Moderato

Robt Lindley

Handwritten musical score for the second system on page 4. It features piano accompaniment in a treble and bass clef. The tempo is marked "Moderato" and the composer is "Robt Lindley". The music is in 3/4 time and includes various rhythmic patterns and dynamics.

Handwritten musical score for the first system on page 11. It features piano accompaniment in a treble and bass clef. The music is in 3/4 time and includes various rhythmic patterns and dynamics. The system concludes with a double bar line and the word "Cede" written in the bass clef.

Chant for the Litany.

Vincent Novello.

Handwritten musical score for voice and organ. The score is written in G major (one sharp) and common time (C). It consists of five staves: Soprano, Alto, Tenor, Bass, and Organ. The organ part is written in two staves (treble and bass clefs). The music is a simple, homophonic setting of a litany.



Trigue - The subject from a few notes written in an album by J.B. Gramer

Wootch 12

Handwritten musical score for piano. The score is written in G major (one sharp) and common time (C). It consists of two staves. The music is a more complex, melodic setting of the same subject as the chant on the previous page.

Handwritten musical score on page 8, featuring multiple staves of music with various notes, rests, and clefs. The notation includes treble and bass clefs, and the music is written in a single system across several staves. There are some markings like 'Top 2 1836' and a circular stamp on the right side of the page.

Top 2 1836



Serenade. Henry John Gauntlett. 1836.

Handwritten musical score on page 13, titled "Serenade" by Henry John Gauntlett, 1836. The score includes lyrics and musical notation. The tempo is marked "Scherzo e moderato assai." and the mood is "Singsia". The lyrics are: "When the night-bird is singing Her song from the woods; And the breeze has been Kinging Its voice in the flocks: Then heaven softly whispers some e-loquent sound, Where-on the bee hummets; And". The music is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like "mf" and "pp".

Scherzo e moderato assai.

Singsia

When the night-bird is singing Her song from the woods; And the breeze has been

Kinging Its voice in the flocks:

Then

heaven softly whispers some e-loquent sound, Where-on the bee hummets; And



where there is gladness or love to be found with music it
exactly... out.

come with music it comes:

waters the winds and the birds on the tree Those songs to my
ces.

spirit are breathing of thee These songs these songs are breath-

ing are breathing of thee!

13. This was composed as a "Fairy Chorus" and set to other words. H.J.G.



Allegro con Spirito.

J. Moscheles

Sept. 13. 1831

Capriccio. *ff*

sempre staccato

staccato

dimin:

f

dim:

gravi

loco

V. S.

Handwritten musical score for page 14. The score consists of five systems of piano accompaniment. The first system has a treble and bass clef. The second system includes the instruction *crec.*. The third system includes *sempre cres.*. The fourth system includes *loco*. The fifth system includes *domine* and *en*. The piece concludes with a double bar line and a final chord.

Handwritten musical score for page 16. The top system shows vocal lines with the lyrics "A - men A - men A - men A - men". The piano accompaniment is in 4/2 time. The score includes various musical notations such as rests, notes, and dynamic markings.

Benedix
London 7th August
1838

Handwritten musical score for page 16, continuing the piano accompaniment. It begins with the tempo marking *Andante*. The score includes various dynamics such as *Dolce*, *crec.*, *dim.*, *sf.*, and *ppp*. The piece concludes with a double bar line and a final chord.

*Alleluja, Amen - Canone Enigmatico
di Joh. Seb. Bach. 1720.*

M. Reverio

London, 21st April. 1838. J. Schlemmer



Moderato.

pizz.

D.C.

Thos. Adams. Oct. 4th 1836

The left page of the manuscript consists of ten empty musical staves, arranged in two groups of five. A faint circular stamp is visible in the lower-middle section of the page.



Allegro Moderato Trio *Hymer* 37/18

The right page contains a handwritten musical score. It features two systems of piano accompaniment (treble and bass clefs) and two systems of vocal lines (treble clef). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Allegro Moderato" and the section is labeled "Trio".

System 1: Piano accompaniment with a 4/4 time signature. The vocal line begins with the lyrics "Trio".

System 2: Piano accompaniment with dynamic markings *dim* and *pp*. The vocal line continues with lyrics "Trio".

System 3: Piano accompaniment with dynamic markings *f* and *mf*. The vocal line includes lyrics "Trio".

System 4: Piano accompaniment with dynamic markings *f* and *mf*. The vocal line includes lyrics "Trio".

System 5: Piano accompaniment with dynamic markings *dim* and *mf*. The vocal line includes lyrics "Trio".

System 6: Piano accompaniment with dynamic markings *f* and *mf*. The vocal line includes lyrics "Trio".

Handwritten musical score on page 20. The page contains six systems of music, each with a piano (piano) staff and a vocal staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp*, *f*, and *ppp*. There are also some handwritten annotations like "Lacc" and "M. J. M." in the fifth system.

Handwritten musical score on page 19. The page contains six systems of music, each with a piano (piano) staff and a vocal staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp*, *f*, and *ppp*. There are also some handwritten annotations like "Lacc" and "M. J. M." in the fifth system.

friendship - J. Cooke July 1839

Allegretto.

1st Voice

Friendship! may this home to thee,

2^d Voice

Friendship! may this home to thee,

Bass Voice

may this home to thee

E-ven more a temple be! Here with guardian influence reign,

E-ven a temple be! Here with guardian influence reign,

Friend-ship a temple be! Here with guardian influence reign,

greet us when we meet a-gain!

when we meet a-gain!

greet us when we meet a-gain!

Andante appassionato

Quartus

And. - from the Andante of

Andante Religioso "Prayer" from the Suite of Noctuelle

pp
 Soprano 1 Oh thou who lookst up - on the battle and

pp
 Soprano 2 Oh thou who lookst up on the battle and

pp
 Tenor Oh thou who lookst upon the battle and

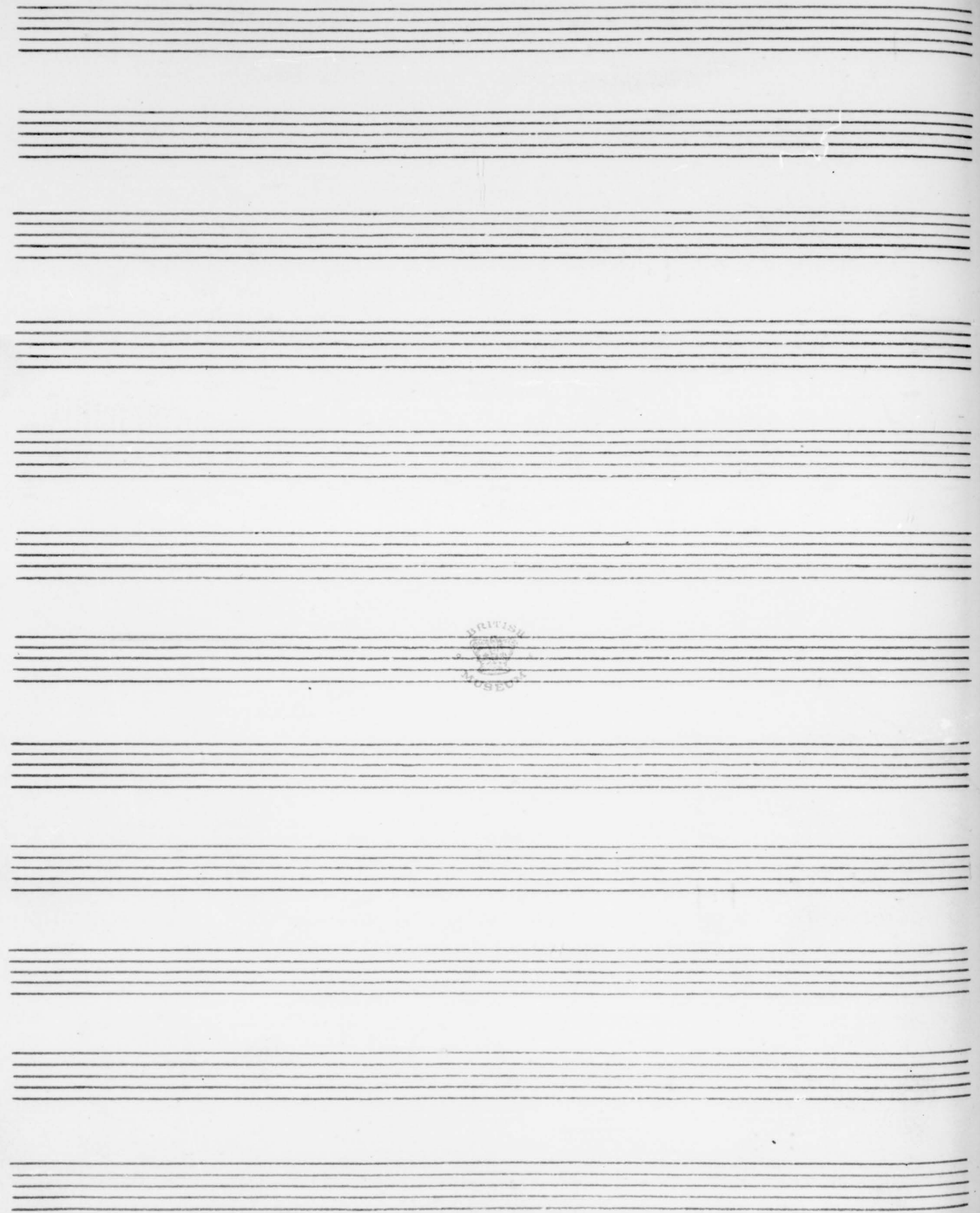
pp
 Bass Oh thou who lookst up on the battle and

Shieldest those thy love would spare extend ear us thy

mighty favour and shelter us be - neath thy care

W. G. Balfe
 25th April
 1839

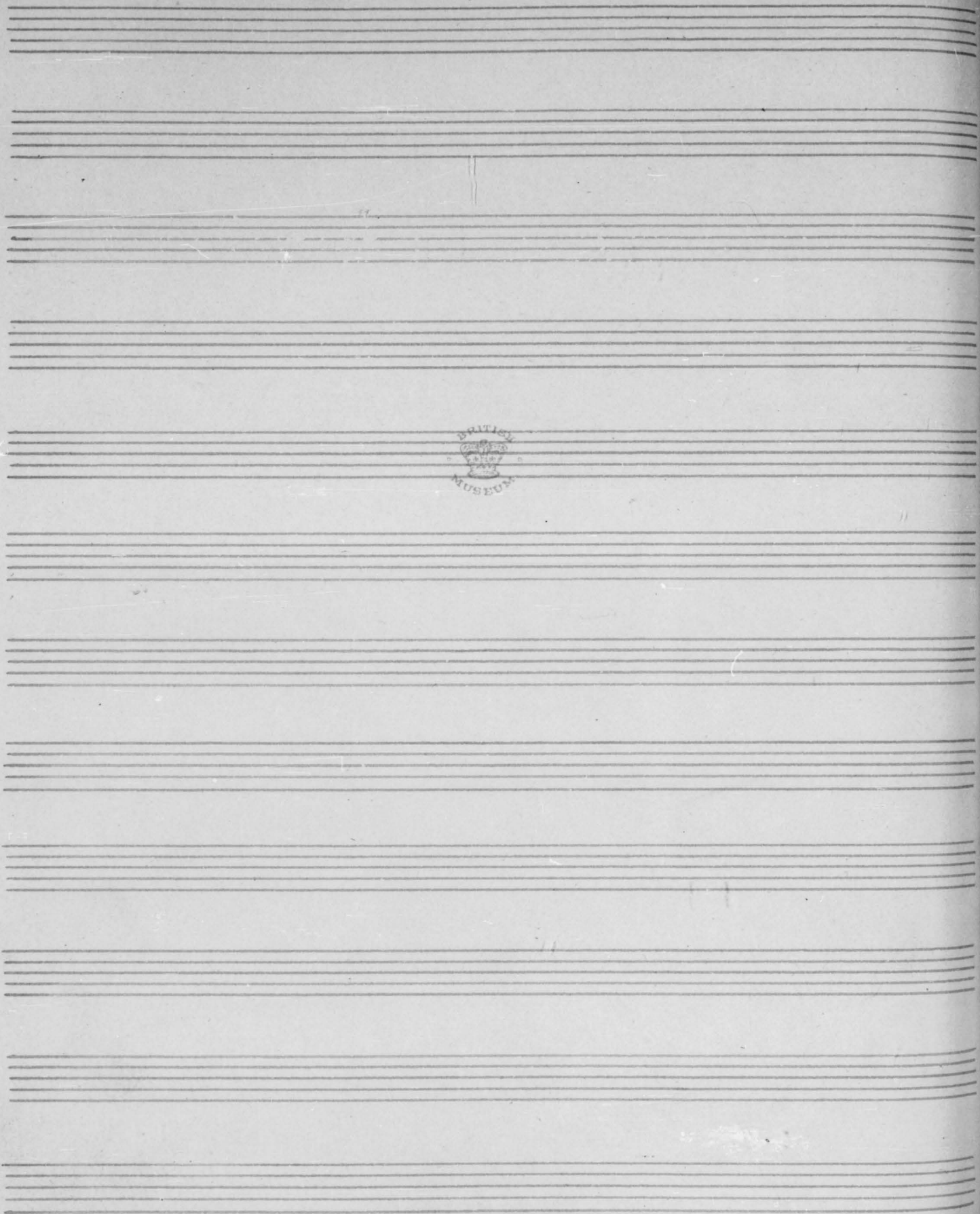




A Capriccio. *per il Violino solo*
ma moderato

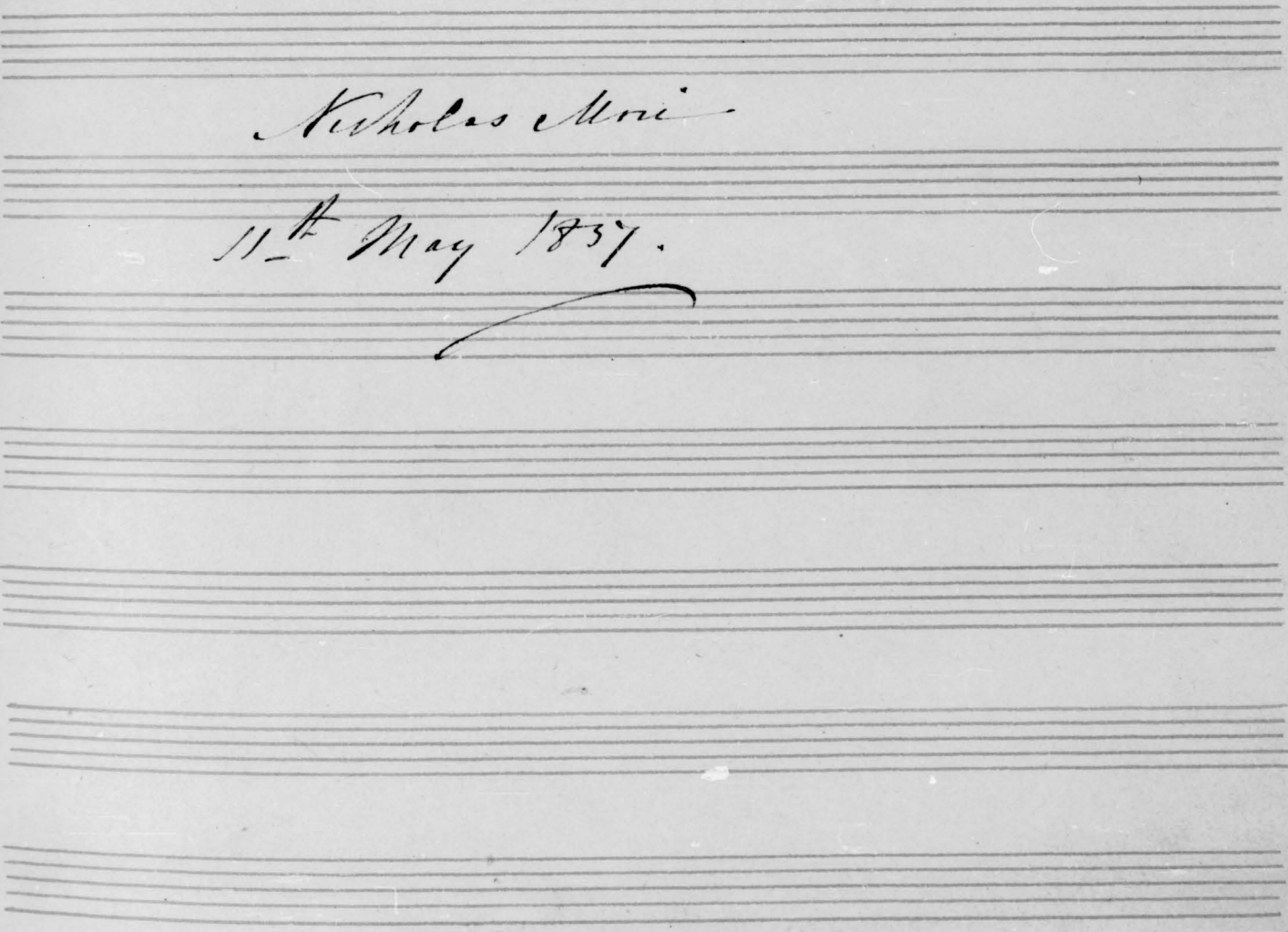
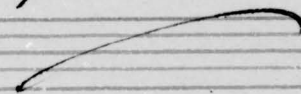
Robt. Schumann

London 5 May 1837.



Nicholas Muri

11th May 1837.



Empty musical staves on page 30. A faint circular stamp is visible in the center of the page.



Handwritten musical notation on page 31, consisting of two staves. The notation includes notes, rests, and accidentals.

S. Thalberg

London, 26th Mar: 1877



Diapasons Gr: 179:

Aria

Isaac Hitchen. Oct. 1877.
Swell

Handwritten musical notation on page 31, consisting of three systems of two staves each. The notation includes notes, rests, accidentals, and dynamic markings like 'Swell'.

Handwritten musical score for piano on page 32, consisting of eight systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings.

Adio Te ne fa
 te re sup-ia no se tro vo
 gente ti fvi ve ro
Edith Smith

Handwritten musical score on page 33, consisting of three systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings.

L. Lablache
Londra 6. Agosto 1837.



Londres le 20 Juin 1842.

Alexandre Dreyschokky

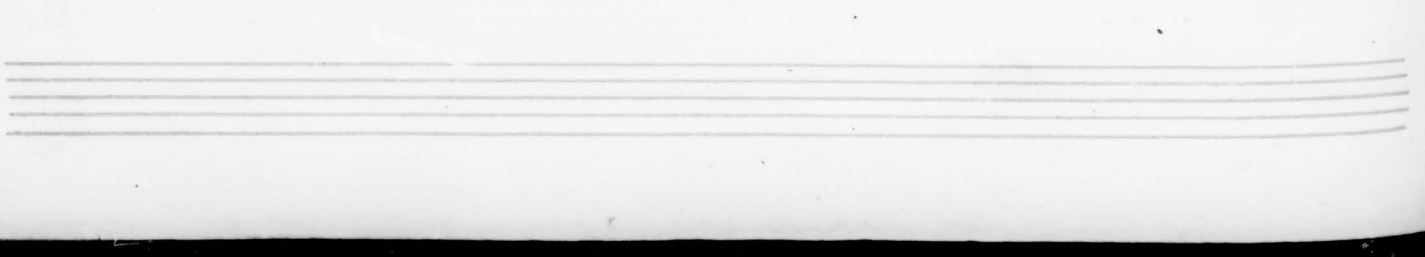
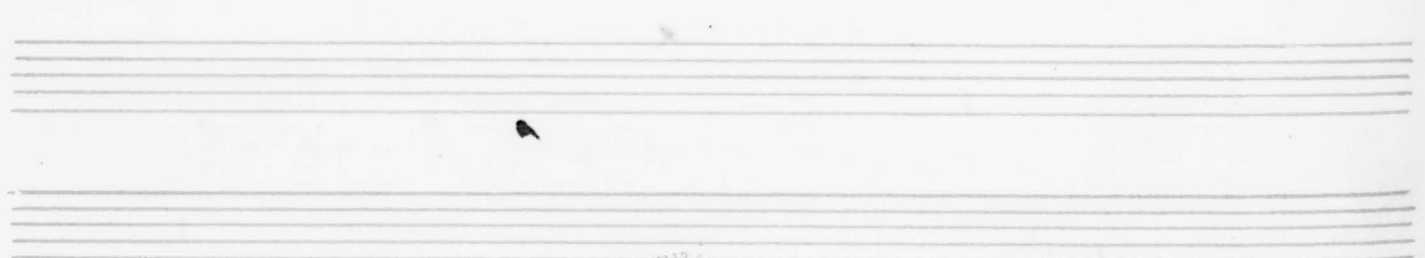
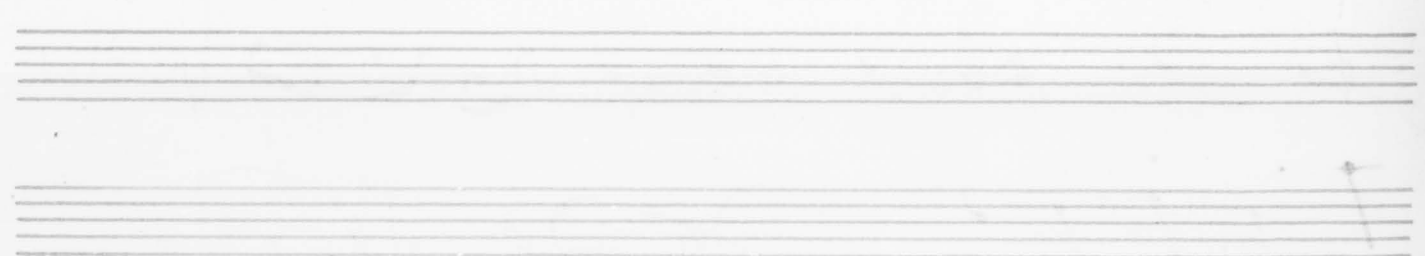
Giulia Grisi
Londra 20 Giugno 1834

Lento

So mi-ne dante il-ly qui

veni-unt quod faci-unt

Altera
Londra 5 Agosto 1837



Adagio Moderato.

ky - ri - e - e - lei - son

ky - ri - e - e - lei son

W. Dudley

1st Jan. 1879

Page 26 contains ten blank musical staves. A faint circular stamp is visible on the second staff from the top.



Page 27 features four staves of handwritten musical notation. The notation is in a common time signature (C) and includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat).

Elizabeth Winifred
July 31 - 1839

Below the handwritten text on page 27 are ten blank musical staves.



Moderato op. 11

Solo ✓

Tutti ✓

J B Cramer July 10th 1840

Andante. // Canon. 4 in 2. //

Canto Bene = dic = tus qui ve = nit qui ve = nit qui

Alto Be = ne = dic = tus qui ve nit qui

Tenore - - - Bene = dic = tus qui

Basso - - - Be = ne =

ve = nit Be = ne = dic = tus qui venit

ve = nit Be = ne = dic = tus qui venit

ve = nit qui ve = nit qui ve = nit Be = ne =

- dic = tus qui ve = nit qui ve = nit Be = ne =

Bene = dic = tus qui ve = nit qui ve =

Benedictus Bene = dic = tus qui ve = nit qui ve = nit qui

= dic = tus qui venit Bene = dic = tus qui

- dic = tus qui venit Benedictus Benedictus qui

- nit in nomine Do = mi = ni. Bene =

ve = nit in nomine Domini. Benedictus

ve = nit qui ve = nit in nomine Do = mi =

ve = nit qui ve = nit qui ve = nit in nomine Domini.

- dictus qui venit qui venit in nomine Domini. Bene =

Be = ne = dic = tus qui venit

- ni. Bene = dic = tus qui venit qui venit in nomine

Benedictus Be = ne = dic = tus qui

- dictus Bene = dic = tus qui venit Bene =

Be = ne = dic = tus qui ve = nit qui venit

Domini. Bene = dic = tus Be = ne =

venit Benedictus qui

- dic-tus Bene-dic-tus qui ve-nit qui
 Be-ne-dic-tus qui
 - dic-tus qui venit Bene-dic-tus Bene-
 ve-nit qui venit

Henry R. Bishop:
 1841.

Allegretto
 Une Bagatelle

Coda Sor:

Henry Adams
 November 2nd 1839

I'll speak of thee, I'll love thee too

Anna B. Lawes.

*7 Adolphus Place
May 5th 1841.*

Thomas Foster 1838



Andante
con Affetto

ritar

Argyll St Sep 1841

Page 50 contains ten empty musical staves. A faint circular stamp is visible on the fourth staff from the top, containing the text "BRITISH MUSEUM".

Capriccio for the Violin

Handwritten musical score for "Capriccio for the Violin" on page 34. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo marking "Andante" is written at the beginning. The music consists of six staves of notation, featuring various dynamics such as *f* (forte), *p* (piano), and *Pia* (pianissimo). The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

George's Chamber Sep. 20. 1841

A series of ten empty musical staves on page 52. A faint circular stamp is visible on the fifth staff from the top, containing the text "BRITISH MUSEUM".

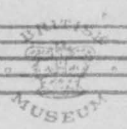


Bright be the place of thy soul. No louder spirit than
 shine. Ever burst from its mortal control. In the
 orbs of the blessed to shine.

Handwritten musical score for three systems on page 35. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The first system includes the lyrics "Bright be the place of thy soul. No louder spirit than". The second system includes "shine. Ever burst from its mortal control. In the". The third system includes "orbs of the blessed to shine." The score is written in a cursive hand.

Charlotte Ann. Binch
 London, 19th. 1841

Empty musical staves on page 54.



"Mama, is so very particular!" John Parry 36

November 1st 1841.

With Maternal Expression

For:

leggiere For:

For mf:

Mama. Agnes. Mama. Agnes.

No, dearest no! My dear Mama! It is utterly impossible! But

tremolando

Mama. Agnes. (Mama) Ag.

thinks Mama! I have thought, & have de-cided, — To let me go, (No!) if

For:

ritard - ad lib
 Mama Agnes. Mama (sighs)
 on-ly for an hour or two, - No! Ma! Positively - No! - My
colla voce.

Moderato.
 Agnes.
 dear Mama, my sweet Mama, Those cruel words recall — It
leggiero e colla voce sempre

Mama
 would be such a treat, Mama, Do take me to the Ball. — My
colla voce

(angrily)
 dearest child! my Agnes dear, I do ~~wish~~ wish to scold; But
colla voce



is it right to persevere, When you've so oft been told, that it cannot

Agnes. Mama
 be — Why not Mama? — You're much too young, a great deal too young to
pp/p colla voce

{ Agnes. }
 { Deep sigh. }
 go to Almack's yet. Besides, my love, do hold your tongue 'tis
ritard

Agnes - (very gently) Mama
 not the Et-i-quette! But then you said that if I would — My

Handwritten signature or initials

p Agnes - (entreatingly) *Mama!* Agnes - perseveringly
 dear! Do take me to the Ball! Daughter!! You promised me the other
crucendo

Mama - very angry!!
 day, that if I'd only get some - Agnes! I'm amazed!!
For

Air
 Moderato
 Grazioso: *ppp* *delicato*

sr: Last birth day I was
John Parry

P. M. S. 1841
 London 15th St
 1841

Blank musical staves on page 60.



Impromptu

Handwritten musical score for 'Impromptu'. The score includes piano (*pia*) and forte (*for.*) markings. It features complex rhythmic patterns and dynamic contrasts across several staves.

Cipriani Potter
Dec. 8. 1841.

Blank musical staves at the bottom of page 61.

Page 62 contains ten empty musical staves. A small circular stamp is visible on the third staff from the top, containing the text 'MUSEUM' and a crown emblem.

Moderato espressivo

Capriccio

Friedrich Anton Weber

Page 63 contains a musical score for a piece titled 'Capriccio' by Friedrich Anton Weber. The tempo is 'Moderato espressivo'. The score is written in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The music is arranged in two systems, each with a treble and bass staff. The first system includes the instruction 'sempre p. con grazia' written above the treble staff. The notation includes various rhythmic values, slurs, and dynamic markings.

Handwritten musical score for piano on page 63. The score consists of seven systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The music includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *tranquillamente* (tranquilly). The piece concludes with a double bar line and the marking *ritino* (ritardando).

London January 14th 1862



Violino

Handwritten musical score for violin on page 64. The score consists of two systems of two staves each. The key signature is three flats. The music features a melodic line with various rhythmic patterns and rests.

Adriano

Andante con moto

Handwritten musical score for piano on page 64. The score consists of two systems of two staves each. The key signature is three flats. The music includes a melodic line and accompaniment. The tempo marking is *Andante con moto*.

Stephen Heller

London 13 May 1862



Andante

A te, ca-ra amor ta=
 lo-ra amor ta lo-ra mi qui-lo fusti-voir
 pian — to or mi guida a te sac=
 canto a te sac-canto tra la gioja
 tra la gioja e l'esul-tar tra la gioja e l'esul-
 tar

Gio: Battista Rubini

Londra 20 agosto 1841

A series of ten blank musical staves on page 68. A small circular stamp is visible on the fourth staff from the top, containing the text "MUSICAL" and a crown emblem.



Andante!
 A - - - men A - - - men

A. Tamburini

Londra li 12 Giugno 1855

E. Tamberlich

Londra 29 Aprile 1862

A series of ten musical staves on page 69. The top staff contains handwritten musical notation and lyrics. The following staves contain handwritten signatures and dates.



Capriccio

1^o K

London Dec^r 20th 1841.

Marie Louise Sulzer

Enharmonischer Canon.

Wer diesen Ca- non singen kan, der ist fürwahr ein braver Man — den ich ge,
 ung nicht lo- ben kan, auch der noch hoch zu loben ist, der ihn nach dreyer
 ist fürwahr ein braver Man — — —, den ich genug nicht lo- ben
 Wer diesen Canon singen kan, der ist fürwahr ein bra- ver
 Jage Frist ziem- lich zu treffen mächtig ist. Wer diesen Canon singen kan, der
 kan; auch der noch hoch zu loben ist, der ihn nach dreyer Jage Frist ziem- lich zu
 Man, den ich ge- nüg nicht lo- ben kan; auch der noch hoch zu
 diesen Canon singen kan, der ist fürwahr ein braver Mann, den ich ge

ist fürwahr ein braver Mann —, den ich ge-nug nicht lo-ben
 treffen mächtig ist. Wer diesen Länon singen kan, der ist fürwahr ein braver
 loben ist, der ihn nach dreyer Tage Frist ziemlich zu treffen mächtig ist. Wer
 nuz nicht lo-ben kan; auch der noch, noch zu loben ist, der ihn nach dreyer
 kan; auch der nach noch zu loben ist, der ihn nach dreyer Tage Frist ziemlich zu
 Mann —, den ich ge-nug nicht lo-ben kan, er ist ein braver
 diesen Länon singen kan, der ist fürwahr ein braver Mann, er
 Tage Frist ziemlich zu treffen mächtig ist. Wer diesen Länon singen kan
 treffen mächtig ist er ist, er ist ein bra-ver Mann
 Mann, ein bra-ver Mann, ein braver Mann
 ist ein bra-ver Mann, er ist ein braver Mann
 ist fürwahr ein braver Mann, ein bra-ver Mann

Hawdigg
 London 20 July
 8713.




Jenny Lind

London d. 21 juni 1847.

(Mann) In ch'a Dio spingas.

l'ali o belli abna immarno - rta.

Jenny Lind
 London -
 March 15. 1849.



Handwritten musical score for page 76. It consists of a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The score is written in ink on aged paper. The vocal line begins with a treble clef and a sharp sign, followed by a series of notes and rests. The piano accompaniment is written in a grand staff with treble and bass clefs, featuring chords and melodic lines.

London den 12^{ten} May 1849

Johann Strauß



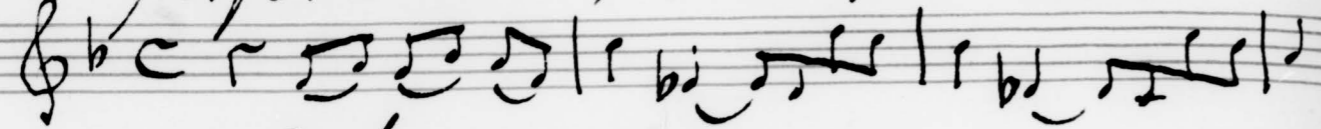
Handwritten musical notation for page 77. It shows the beginning of a piece with a treble clef and a sharp sign. The tempo marking 'Vivace' is written above the staff. The notation includes various note values, rests, and dynamic markings. A 'rallentando a poco' marking is visible at the end of the first line. The number '2' is written below the first few notes.



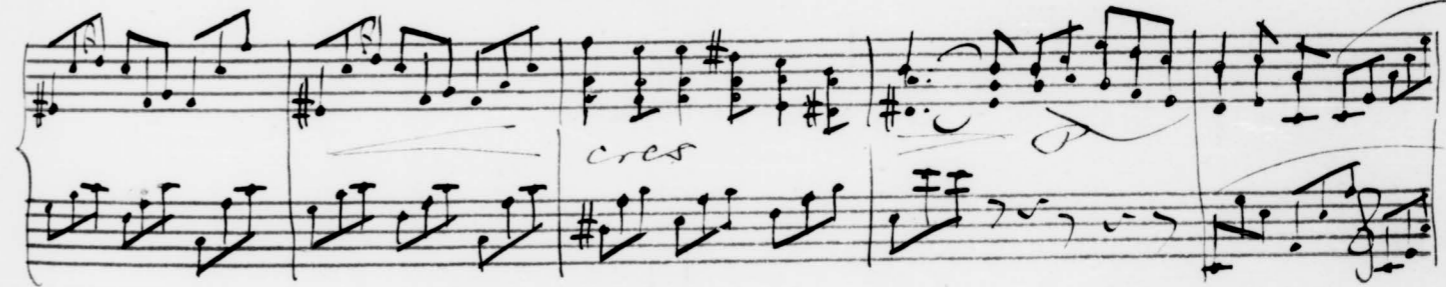
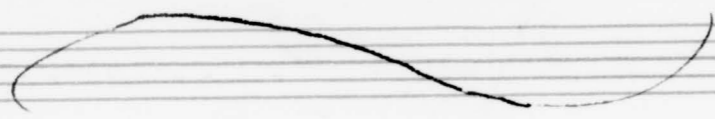
Fanny Porfiani & Co
London den 31^{ten} Mai 1849

Fugue-subject; treated extemporaneously at

an organ-performance, Mar. 4th 1852

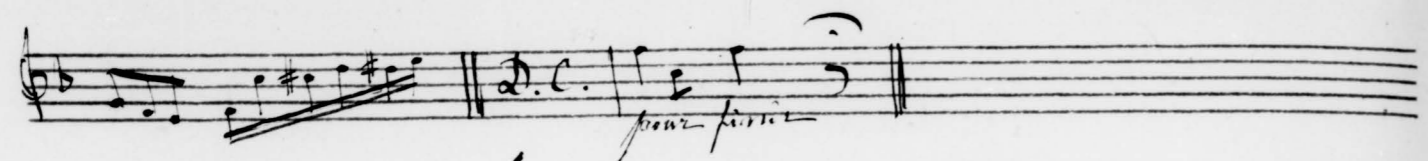
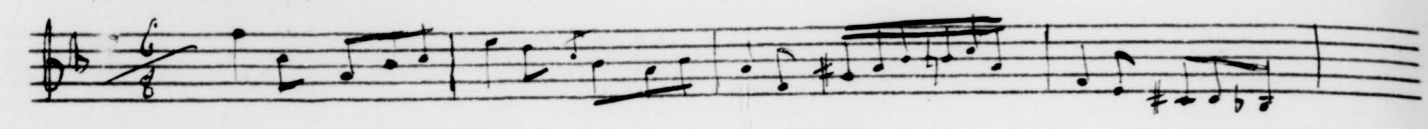


Thos. Adams.



William Berndale Bennett
London July 15. 1852

à deux —



London le 21 juillet 1853

P. Jambon



Page 52 contains ten empty musical staves, arranged in five pairs. No musical notation is present on this page.

Page 49 features handwritten musical notation. The first system consists of a treble clef staff and a bass clef staff, both in a key signature of one sharp (F#). The second system continues the notation with a treble clef staff and a bass clef staff. The third system shows a treble clef staff with the word "tutera" written in cursive next to it, and a bass clef staff below. The notation includes various note values, rests, and accidentals.

Londra 26 Luglio 1853

Giovanni Bottesini

BRITISH MUSEUM

Allegro

The skipper stood beside the helm with his pipe in his mouth

J. L. Hatton.

Feb: 3. 1854.

London.



Comanzo *Andante* *ff*

Pietro *Grande*

Dell' unita vera e fe del

re gaudi- to mi li- gnos mon- di- re- gi- um fi- do

Cor per vo- ce a- fa- to di- a ma- o- l- Ci- el et- et- et- et-

London 17. August 1832

Page 44 contains six empty musical staves, each consisting of five horizontal lines, with no musical notation present.

Serenade.

Allegro Moderato

The musical score on page 52 is written in a single system with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of six measures of music. The first measure is marked with the tempo *Allegro Moderato*. The second measure includes the instruction *La melodia ben*. The third measure is marked *pronunciata*. The fourth measure is marked *Espr.*. The fifth measure is marked *f*. The sixth measure is marked *f* and ends with a double bar line and the initials *R.S.*

Handwritten musical score on page 96, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following text:

- Sempre più*
- meno*
- Red* (written twice)

for Missesley



Charles Salaman

London May 12/60

Empty musical staves on page 97.

Vivace

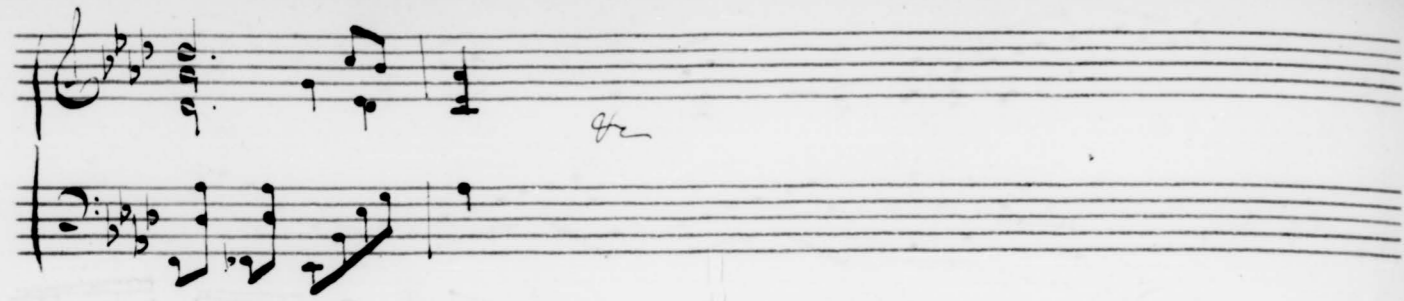
Erist Bauerh.
London 30/6 1853.

Page 104 contains ten empty musical staves, arranged in two columns of five. The staves are blank, with no musical notation or markings.

From a Piano-Forte "Rondo" by H. J. Lincoln - No. 1037.

Allegro.

Page 105 contains a handwritten musical score for a piece titled "From a Piano-Forte 'Rondo' by H. J. Lincoln - No. 1037." The score is written on ten staves, arranged in two columns of five. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings. The piece begins with a tempo marking of *Allegro.* and a dynamic marking of *p.* (piano). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with complex chordal textures. The piece concludes with a *rit.* (ritardando) marking and a final flourish. The page number "105" and the number "54" are written in the top right corner.



Londres May 1862



Henri Herz

To Miss Wesley
with
Henri Herz's
best regards.

Allievo

From
"Britannia"
"a nauticæ ornamentum"
A.C. MacNeupin
Nov. 19. 1894.

sonna due permote contraria alla quinta

In questa vita il Dio c'invi-ta ad a-

In questa vita il

mare il profi- mo

19 July 1854.

Di-o c'invi-ta ad a-mar Maria

(Commencement de l'ouverture de Struensee)

Andantino religioso

(ppa)

Giacomo Meyerbeer

Allegretto

June 7th 1859

Charles Hallé

Ah! chi sa se mai ti sovrerai di me ti sovrerai di
 Ah! chi sa se mai ti sovrerai di me ti
 Ah! chi sa se mai ti sovrer-

me?
 sovrerai di me!
 di me ti sovrerai di me!
 mai ti sovrerai di me ti sovrerai di me!

Alfredo Piatti

Londra il 12 Febbrajo 1854.

Conclusion of an Eight-part Motett on the "Hundredth Psalm".

Allegro.

World without end A...
A...men A...
(CANON) A...men A...men A
A...men A...men Amen A...
World without end Amen A...
A...men A...men A...

Praise Fa---ther, Son, and Ho...ly

I wish also to record my grateful remembrance of
a personal kindness (of great use to me) which I received
from Samuel Wesley Sen^r in the year 1836.

W.P.

Rall.

men A-men A-men World without end A...men. A-men
men A men A men World without end A...men
men Amen Amen World without end A...men
men A...men World without end A...men
men Amen Amen World without end Amen
men A-men Amen World without end A-men Amen

Ghost Amen A-men World without end A-men A-men

Rall.

William Pole.

January 1895.

Chaconne - Joh. Seb. Bach

Violin

etc.

London,
27. of December
1862

Joseph Joachim

Presto

London 17^{te} Juli 1857.

Heinrich Marschner



Creation.

Adagio

And God said! Defend-eth all! and

multiply the winged birds

And the Spirit of God

came down upon the water.

Capriccio

Camille Saint-Saëns



Londres le 23 Juin 1843

Agitato

W. Barnby

molto

cres

This block contains a handwritten musical score for piano. It begins with a 6/4 time signature and the tempo marking 'Agitato'. The score is written in a key with three sharps (F#, C#, G#). The right hand features a complex melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with quarter and eighth notes. Dynamic markings include 'molto' and 'cres' (crescendo). The signature 'W. Barnby' is written in the upper right of the first system.

Joseph Barnby

The Cloisters Eton College
Dec 1891

pp

Swel + low Swel + low Swel + low Swel + low

This block contains a shorter handwritten musical score for piano. It is in 6/8 time and starts with the dynamic marking 'pp' (pianissimo). The notation includes several measures with notes and rests. The text 'Swel + low' is written above the notes, indicating a swelling and then a lowering of volume. The signature 'W. Barnby' is partially visible at the end of the piece.

Quartett?

Felix Mendelssohn Bartholdy

London 7th Sept. 1837.

J'aime bonne Compagnie! / de l'Opera: Le Vampire. /

London 16th Mai 1853.

W. Lindpaintner

Canon zu 2 Stimmen.

Louis Spohr

*London den 29ten Juni
1843.*

Canon a #.

London the 24th of May 1852

Bernhard Molique



Handwritten musical notation on the left page, consisting of ten empty staves.

Traviata

Handwritten musical notation on the right page, including vocal lines and piano accompaniment. The lyrics are:

amami depe - i
 amami quaro ta - no amami ad -
 fet quaro tano quaro tano ... ad

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *f* and *pp*.

London 5 Maggio 1862

Verdi

Handwritten musical notation on the right page, consisting of five empty staves below the main score.



Allegretto
grazioso

Handwritten musical notation on a grand staff. The right hand part consists of a series of eighth notes followed by a quarter note. The left hand part consists of a series of eighth notes. There are some markings like 'Ped' and a '+' sign below the staff.

To Miss Berkeley
 with kind greetings from
 Walter Macfarren

Dec. 1. 1890



Yes my prayers for thee shall be
 breath'd both night &
 day

Louisa Boddles Pyne
 January 8th 1895

With love to her dear old friend.
 Eliza Wesley

700
Semiton Court.

8.7.8.7.4.4.7.

Edw J Hopkins

Piano accompaniment for the first system, showing treble and bass clefs with notes and rests.

Lead us, Heavenly Father, lead us

Vocal line and piano accompaniment for the second system.

Bless the world's tempestuous sea; Guide us, guard us,

Vocal line and piano accompaniment for the third system.

Keep us, feed us, For we have no help but Thee;

Vocal line and piano accompaniment for the fourth system.

Get pos-sess-ing every bless-ing, If our God our

Vocal line and piano accompaniment for the fifth system.

Fa-ther be.

A. Moments of Nov 21, 1886, in
the Temple Church.

E J H.



Celestia

S. Wesley 1870

Hark! hark my soul; angelic songs are swelling O'er earth's fruitful, & ocean's wood-bent shore; How sweet the truth & love

Herald strains are telling Of that new life when sin shall be no more - Angels of Jesus, Angels of light,

Singing to welcome the pilgrims of the night -