John Braham, who in the year of 1815 had the
happiness of receiving some instruction in Composition
from the Immortal Samuel Wesley
Jany 23^d 1838

C. Kemble June 5th 1843.

Adelaide Kemble December 28th 1842

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

456. b
S. 679 b.

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 H		1839	9	Gauntlett H J		1836	67	Molique B	1852	159	Spohr L	1843
1478	Adams T	1836	1852	35	Grisi G		1857	29	Mori N	1857	73	Staudigl J	1843
45	Attwood T		1838	121	Halle C		1859	12	Maschelles J	1838	76	Strauss J	1849
25	Balfe W		1857	48	Harper T		1838	59	Musard	1841	69	Tamberlick E	1862
23	Barnett J		1837	85	Hatton J L		1854	49	Neate C	1841	69	Tamburini A	1855
15	Benedict J		1838	47	Hawes M B		1841	6	Novello V	1836	31	Thalberg J	1837
79	Bennett W.S.		1852	65	Heller J		1861	32	Pasta Mad[e]	1837	169	Verdi G	1862
53	Birch C A		1841	107	Herz H		1865	55	Parry J	1841	63	Weber F A	1842
42	Bishop H B		1841	31	Hilchen J		1853	101	Pauer E	1853	1	Wesley S	1836
83	Bottesini G		1853	135	Joachim J		1861	77	Persiani F	1849	202	Wesley S J	1840
27	Bull Ole		1837	87	Jullien		1855	37	Phillips H	1859	200	Hopkins Dr	1886
22	Cooke T		1839	33	Lablache L		1857	125	Piatti A	1854	170	Macfarren Walter	1890
35	Costa M		1837	105	Lincoln H J		1857	61	Potter C	1841	152	Barnby Sir Joseph	1891
51	Cramer F		1841	75	Lind J		1849	19	Pyne J K	1855	108	Mackenzie Dr	1894
41	Cramer J B		1840	4	Lindley R		1858	39	Rainforth E	1859	173	Louisa Bodda Pyne	1895
7	Crotch W		1836	155	Lindpaintner P		1858	75	Reeves S	1849	128	Pole Dr	1895
3	Dragonetti D		1836	1A	London Sacred Harmony		1857	67	Rubini G	1841			
34	Dreyschock A		1843	109	Mario J		1854	80	Sainton P	1853			
71	Dulcken M L		1841	139	Marschner Dr		1857	95	Salaman C	1860			
65	Ernst F M			153	Mendelssohn F		1857	16	Schlemmer Dr	1838			
146	Formes C			115	Meyerbeer G		1853	251	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 R C

FOR Autographs

William C. Macready. May. 3rd 1843.

"And so, as Tiny Tim observed, God Bless Us, Every One!"

Charles Dickens

London.

First Sept 1844.

C. Dickens Esqre.

To ~~Dickens~~

On his Departure for America.

—

Pshaw! – 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 Atlantics,
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.

T Hood.

31. Decr. 1841.

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BRITISH MUSEUM

Walter Duncan
April 5th 1881.

Geo. Brunt Schanke
June 14th 1843

Albert Smith
December 11. 1868.

L. Landseer. 1849.

E. Duncan 1863 - Feb: 24th

G. Garibaldi

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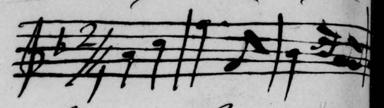
Mr. Sumner. R. Schumann

London
March 2d 1867.

Cara Schumann.



Alfred Piatti

London, d. 22d Joseph Joachim
May
1867

Louis Spies.
March 23d 1867.

Henry Blagrove
March 5th 1867.

Arabella Goddard

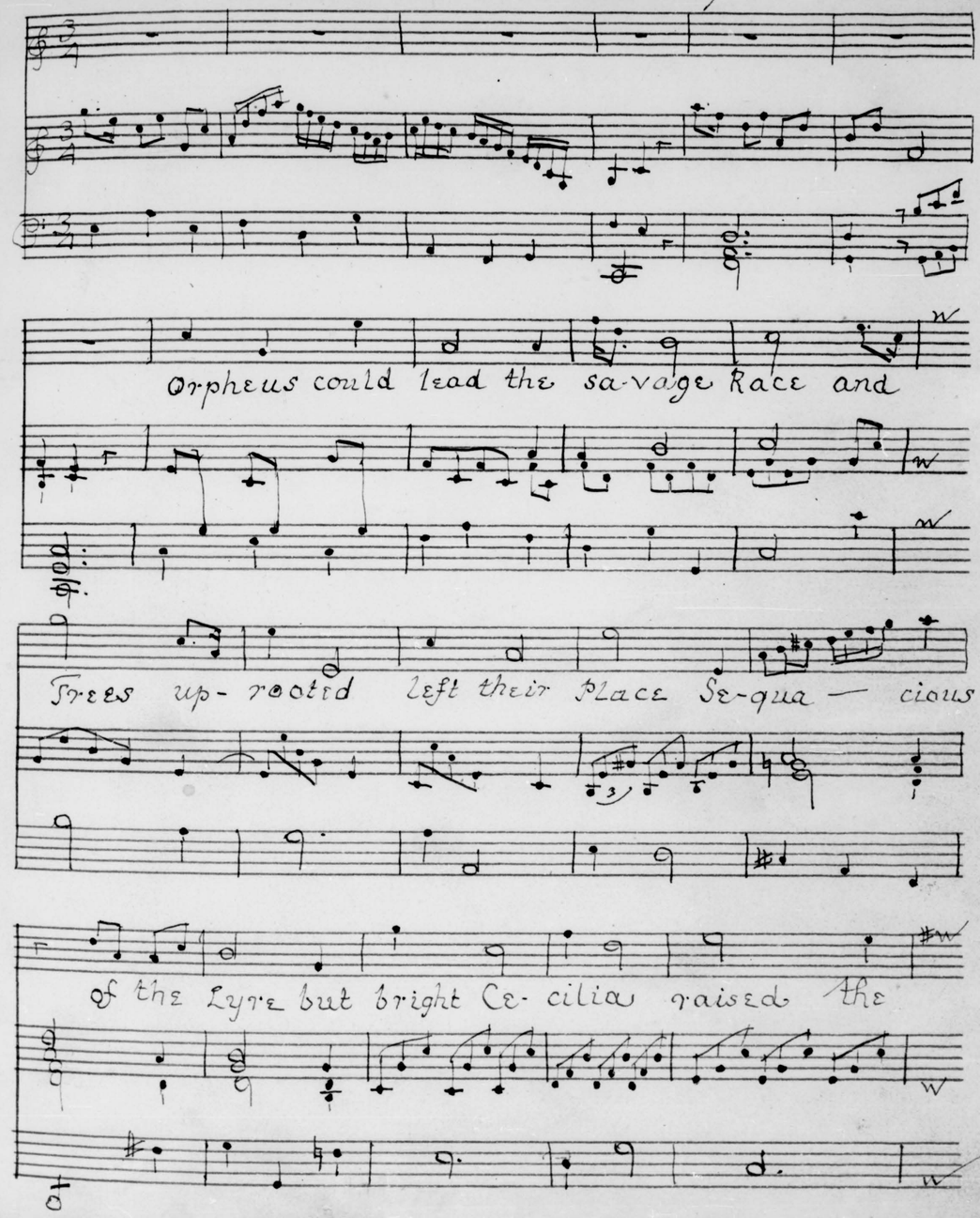
Charles Hallé

J. H. Maclaren

Jules Benedict Conductor

S. Arthur Chappell
Director

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


Orpheus could lead the sa-vage 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

S. Wesley July 1. 1836

BRITISH MUSEUM

il Nome indovinato. Del Domenico Dragonetti

Canzonetta

Andantino

fp cres:

Voi vorreste il nome amato ri-sa-per dell'idol mio: ah da

f fp

rinf rinf

me cotal de-vio ap-pa-gar non si po-trà! Di ri-dirlo mi ha vietato la mia

sorte ingiusta, e fella la mia sor-te in-giusta, e fella ma se

rallentando

V. S.

di – co la più bel – – la chi sia questa ognun sa – prà!

Moderato

Robt. Lindley

lee

lee

Chant for the Litany.

Vincent Novello.

Soprano

Alto

Tenor

Basso

Organo.

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Fugue – The Subject from a few notes written in an album by J B Cramer

W Crotch

12

Zyx 2 1836

BRITISH MUSEUM

Serenade. Henry John Gauntlett. 1836.

Scherzo e Moderato assai.

Sinfonia

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

flinging Its voice on the floods:

When softly whispers some e-lo-quent sound, Where-e'er the bee hummeth; And

BRITISH MUSEUM

where there is gladness or love to be found with Music it

cornets with Mu-sic it cornette:

waters the winds and the birds on the tree Those Songs to my

Spirit are breath-ing of Thee Those Songs those Songs are breath-

-- ing are breathing of Thee!

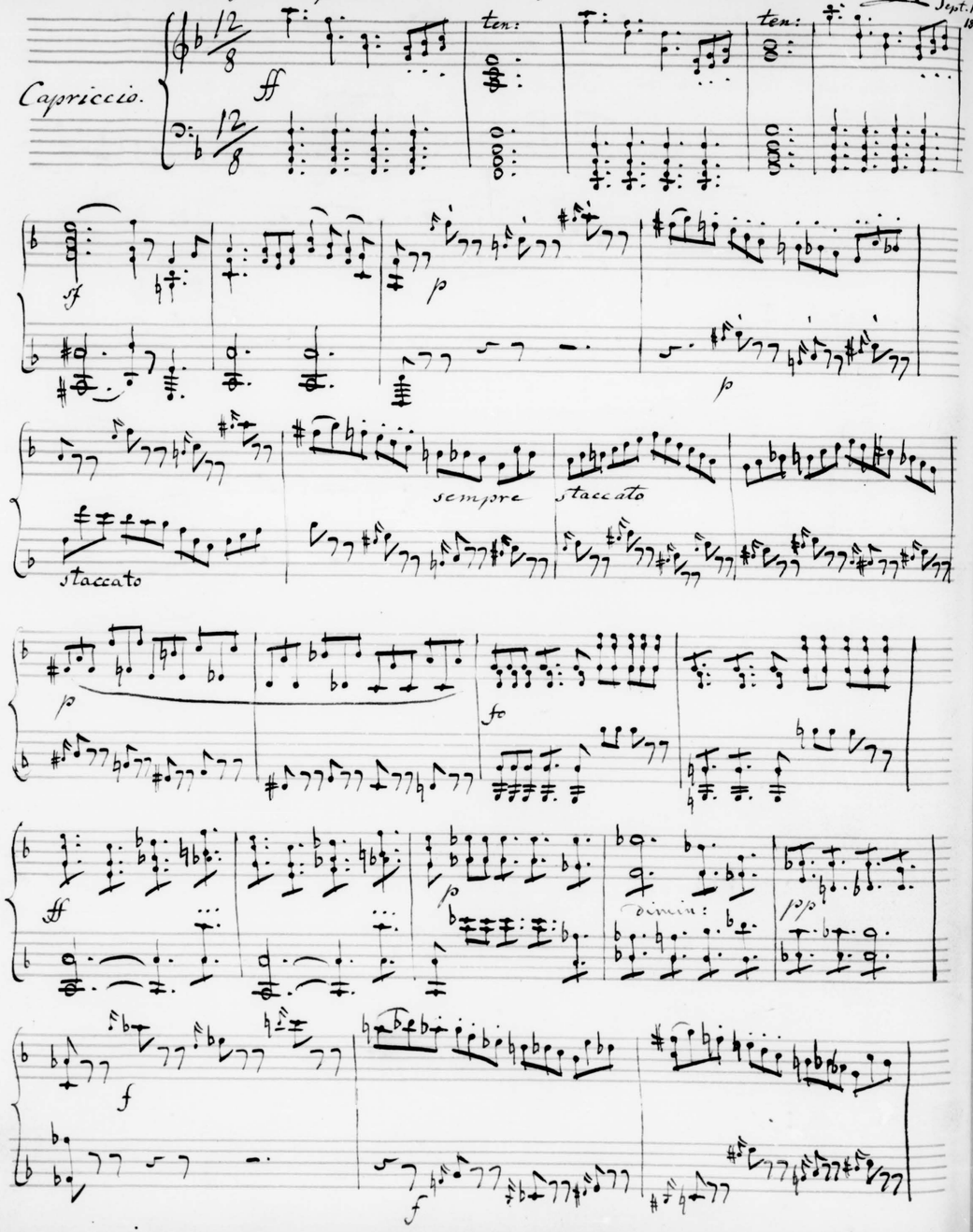
NB. This was composed as a "Fairy Chorus" and set to other Words. H.F.G.

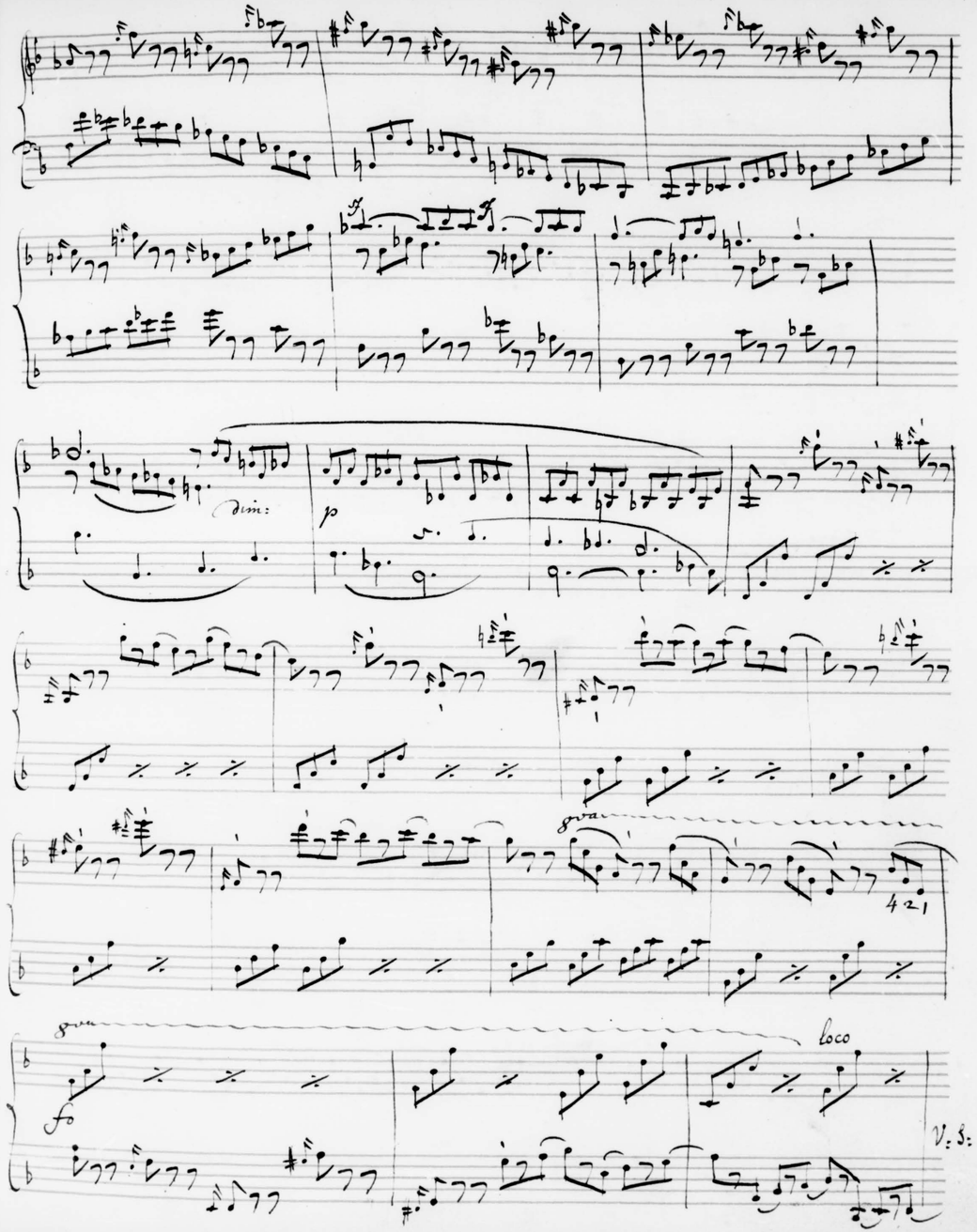
Allegro con Spirito.

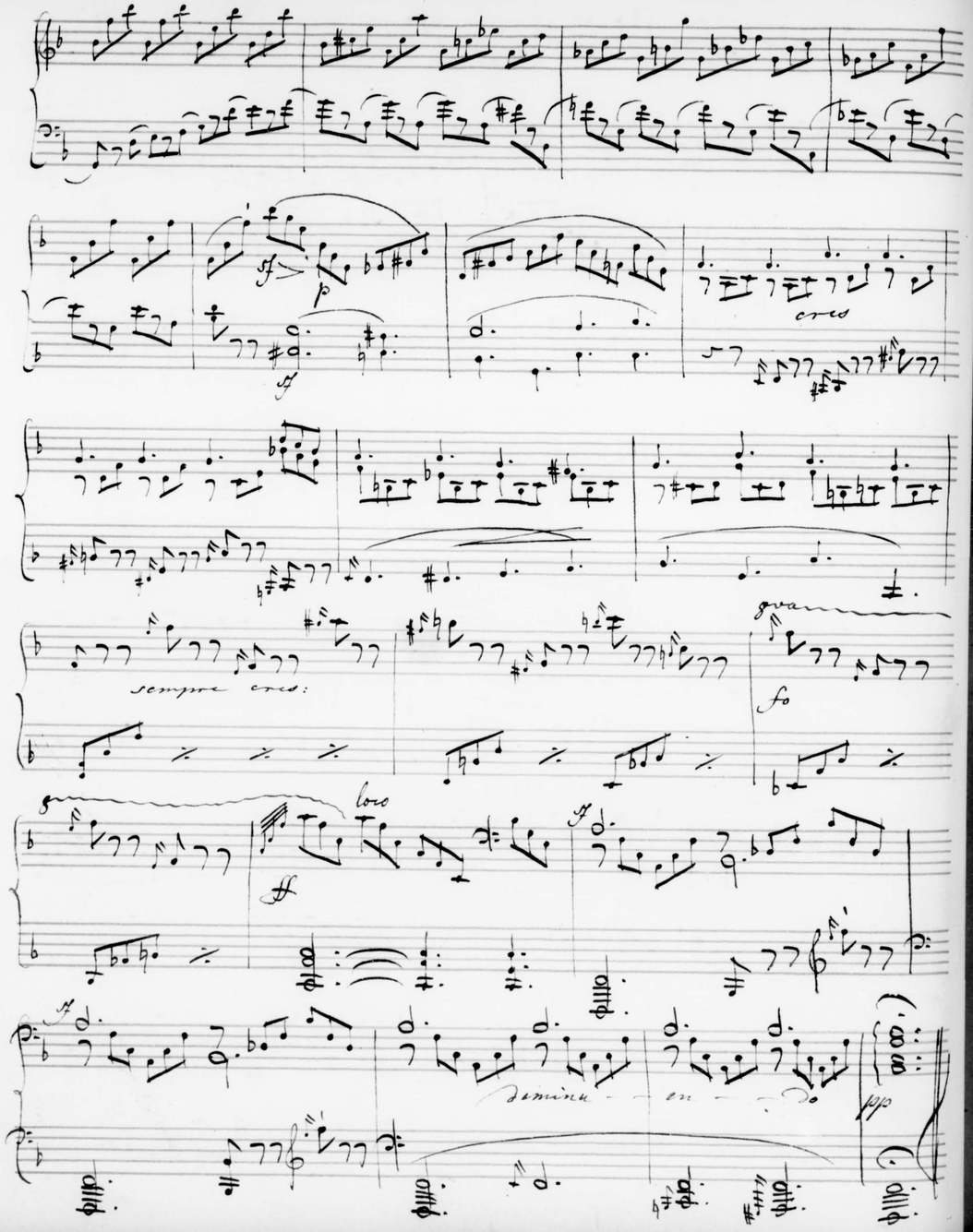
J. Moscheles

Sept. 13. 1836

Capriccio.

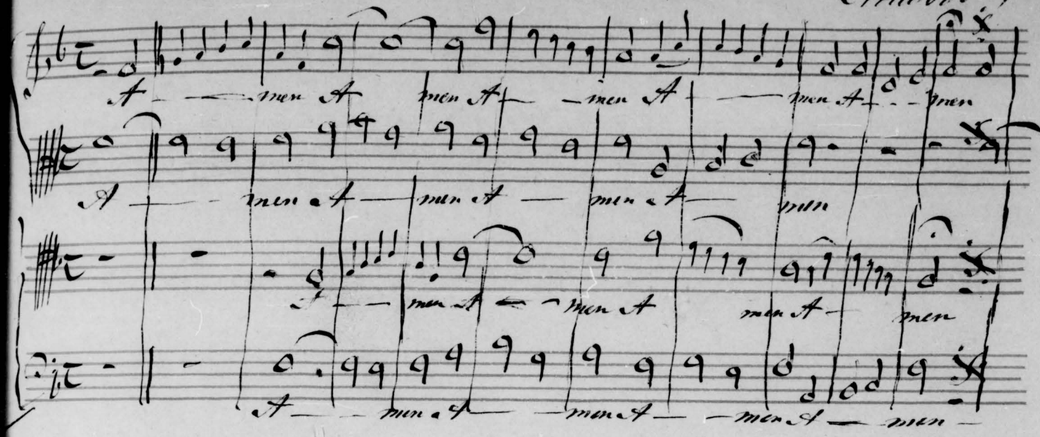






4 in two.

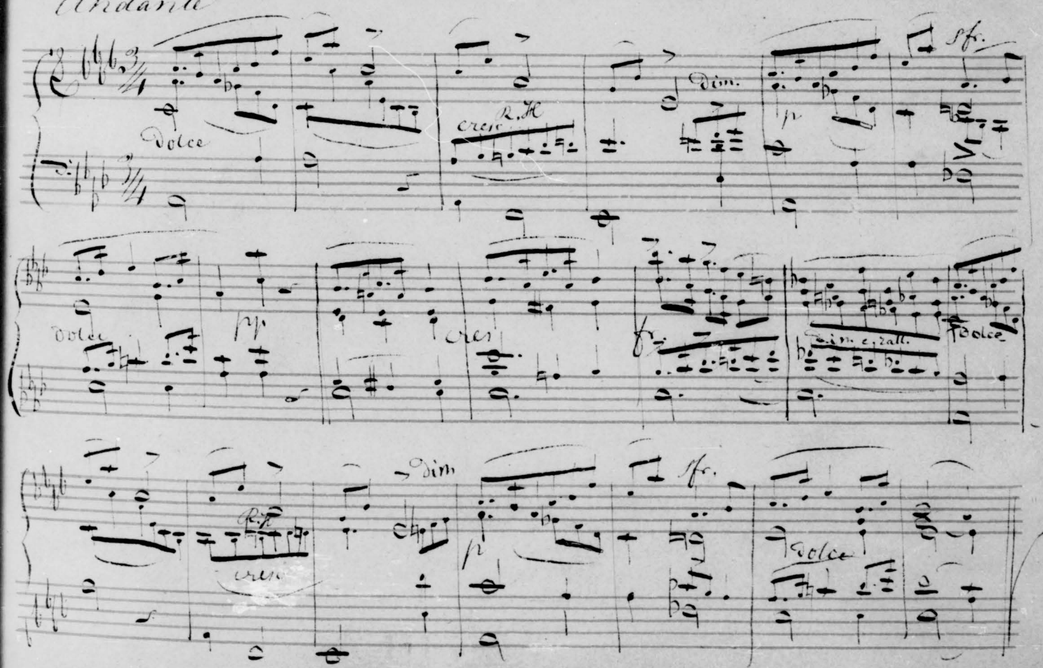
Attwood



J. Benedict

London 7th August 1838

Andante



Alleluja, Amen — Canone Enimmatico

di Joh. Seb. Bach. 1720.

Al Reversio

London, 21ten April. 1838. Dr. Schlemmer

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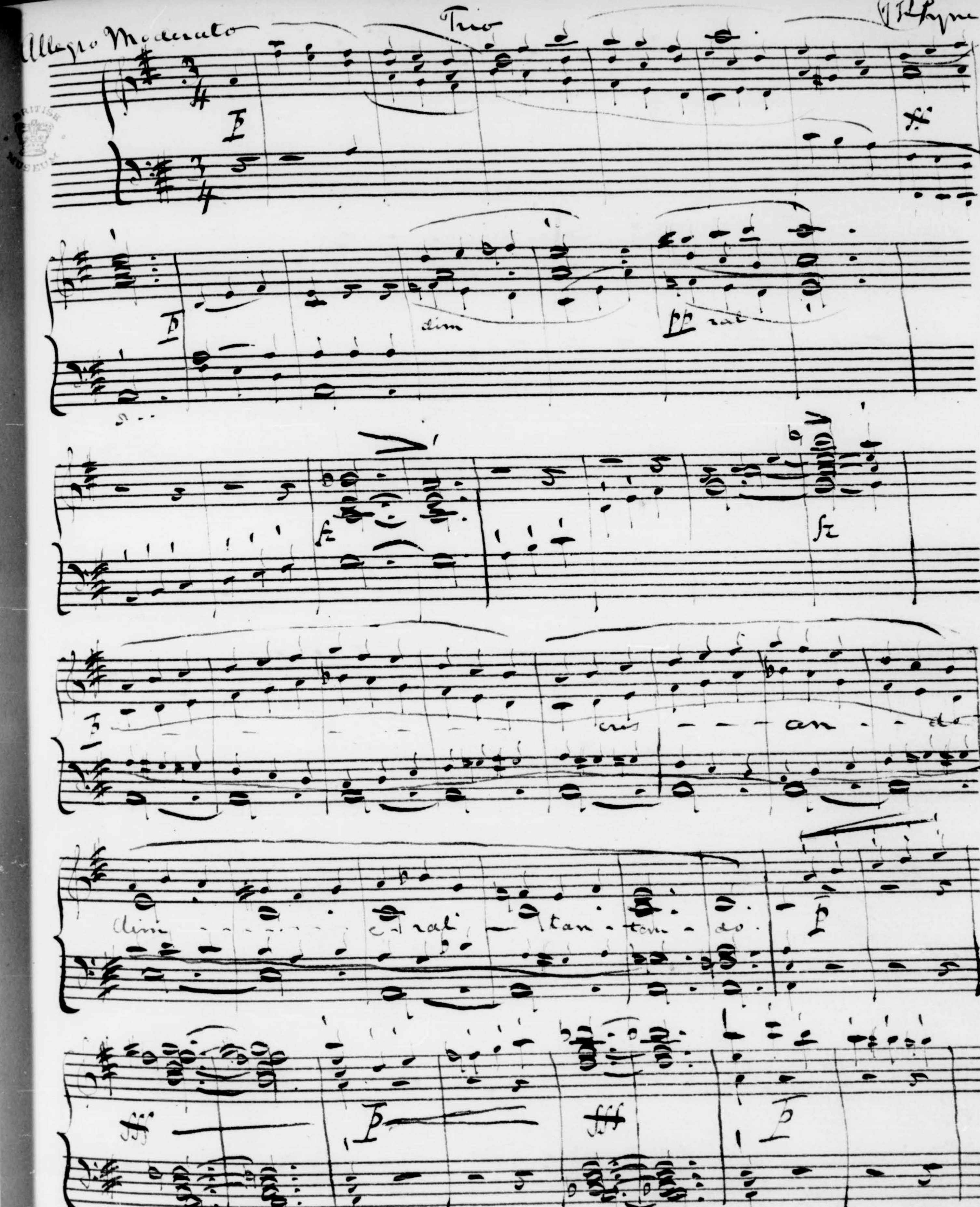
Moderato.

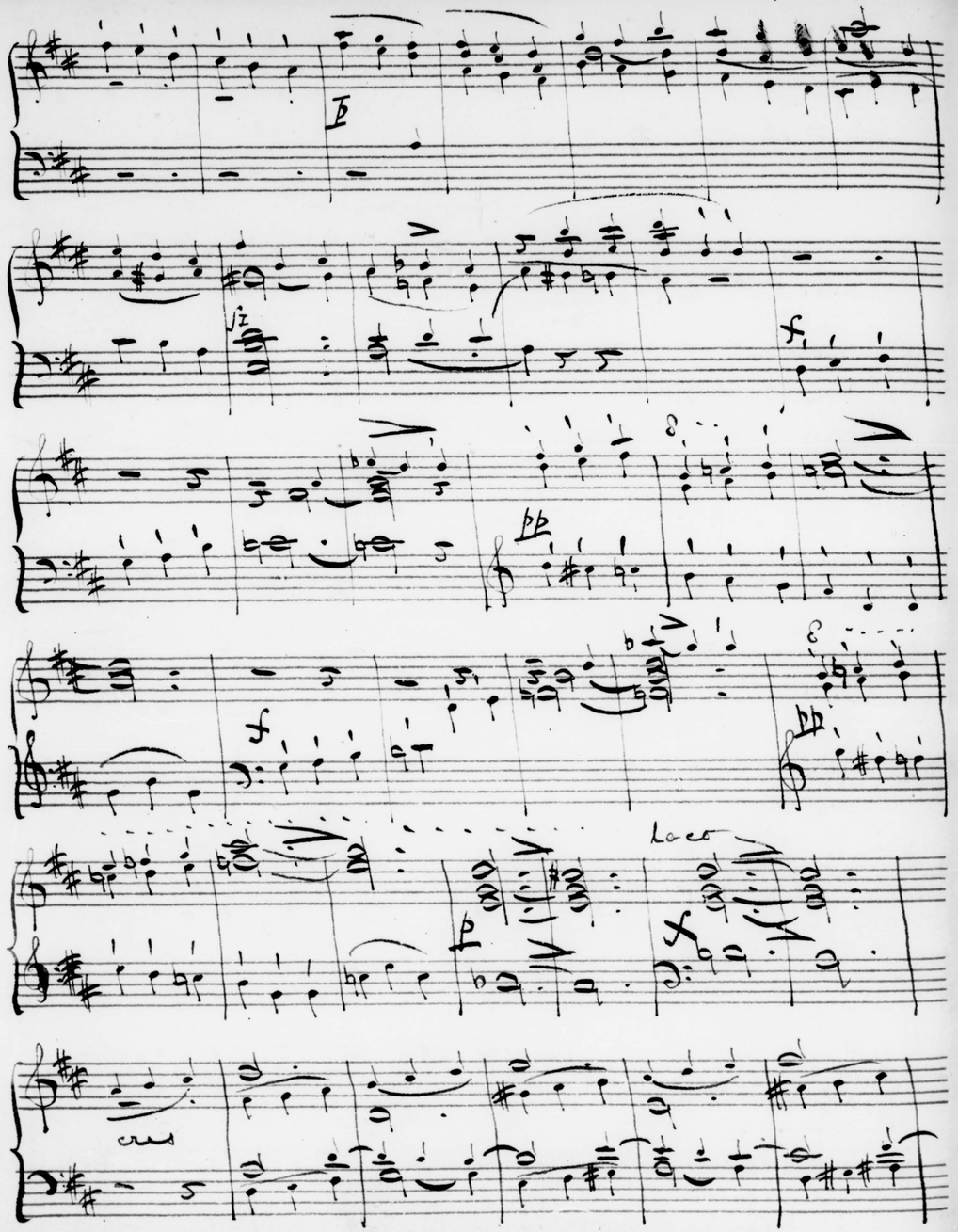
Fine

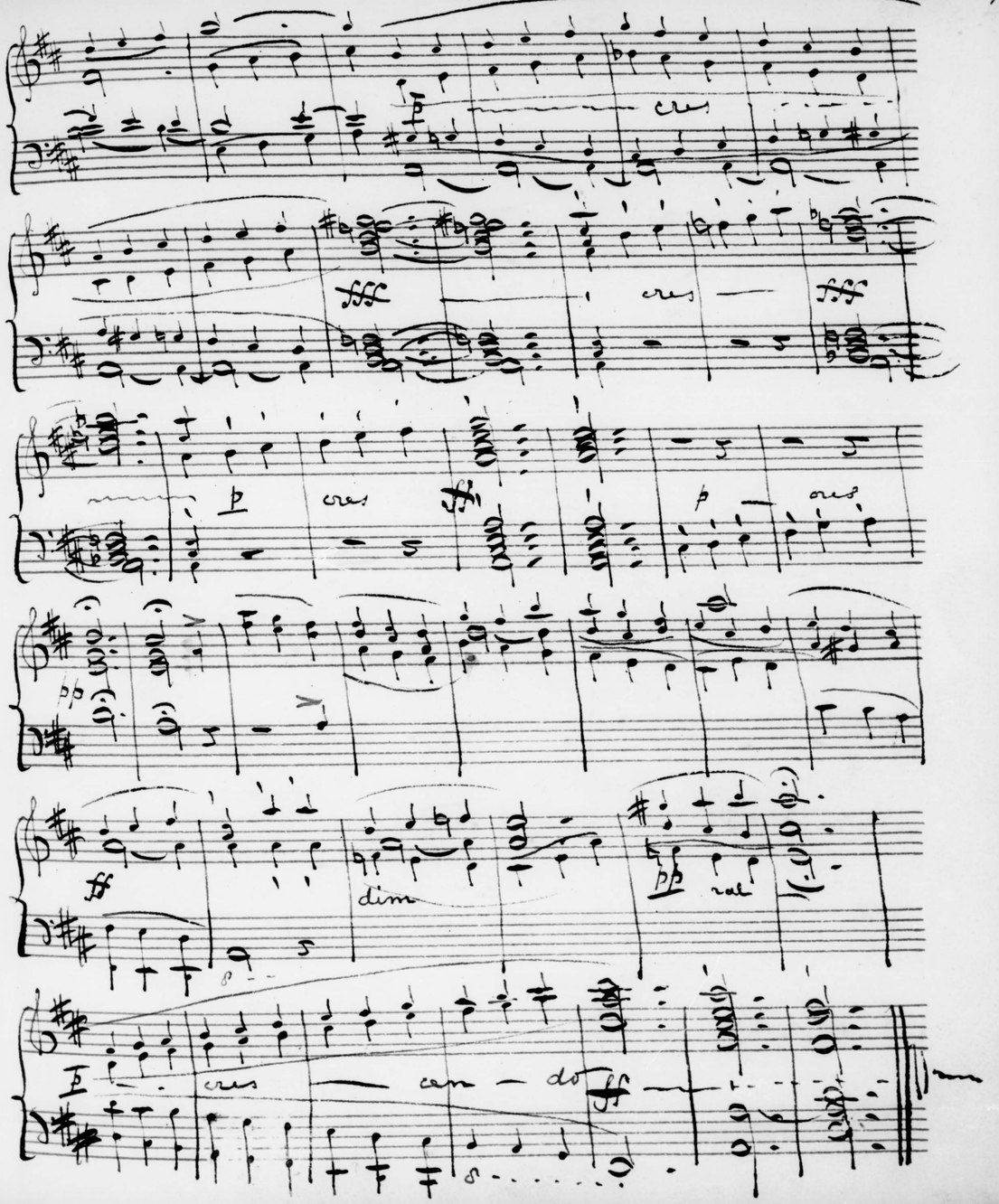
D. C.

Thos. Adams. Octr. 4th. 1836

BRITISH MUSEUM




p
sz
f
pp
f
pp
Loco
p
f
cres


p
cres
fff
cres
fff
p
cres
ff
p
cres
pp
ff
dim
pp
rat
p
cres
cen
do
ff

Friendship - T. Cooke July 1839

Allegretto.

1st Voice

Friendship! may this home to thee,

2nd Voice

Friendship! may this home to thee,

Bass Voice

May this home to thee

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

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

Friendship a temple be! Here with guardian influence reign, And

greet us when we meet a-gain!

When we meet a-gain!

Greet us when we meet a-gain!

Andante appassionato

Extract from the Andante of Sol. Barnett 1837

20

a Quartuor

V 1

V 2

Viola

Viol.lla

p

cres

f

Andante Religioso "Prayer" from the Siege of Rochelle

Soprano 1

pp

Oh thou who lookst up- on the battle and

Soprano 2

pp Oh thou who lookst up on the battle and

Tenori

pp Oh thou who lookst upon the battle and

Bassi

pp Oh thou who lookst up on the battle and

Shieldest those thy love would spare Extend o'er us thy

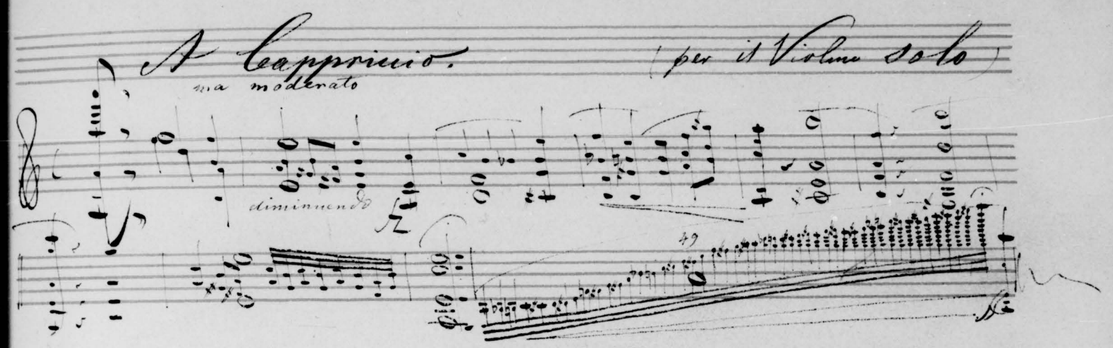
mighty favour and shelter us be- neath thy care

Wm. Balfe

23rd April 1889

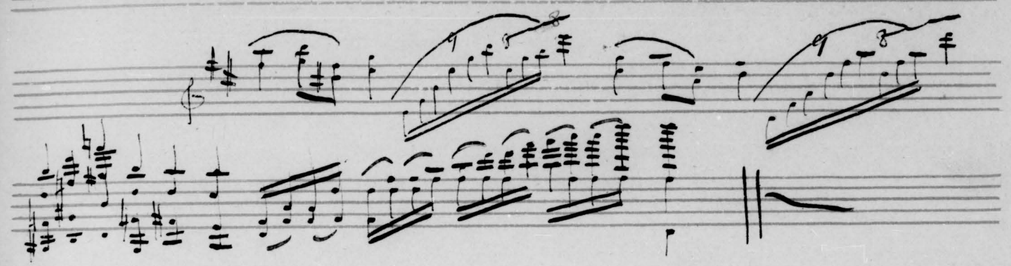
BRITISH MUSEUM

A Capriccio. per il Violino solo



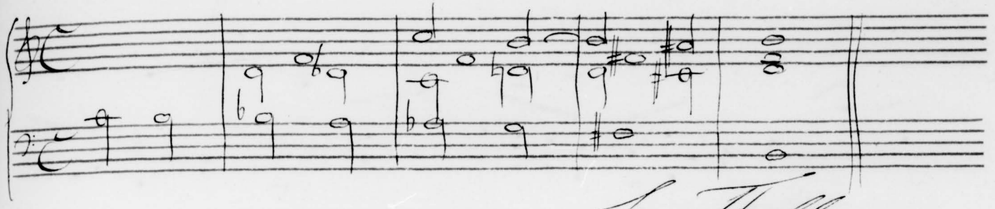
London 5 May 1837.

BRITISH MUSEUM



Nicholas Mori

11th May 1837.



S. Thalberg

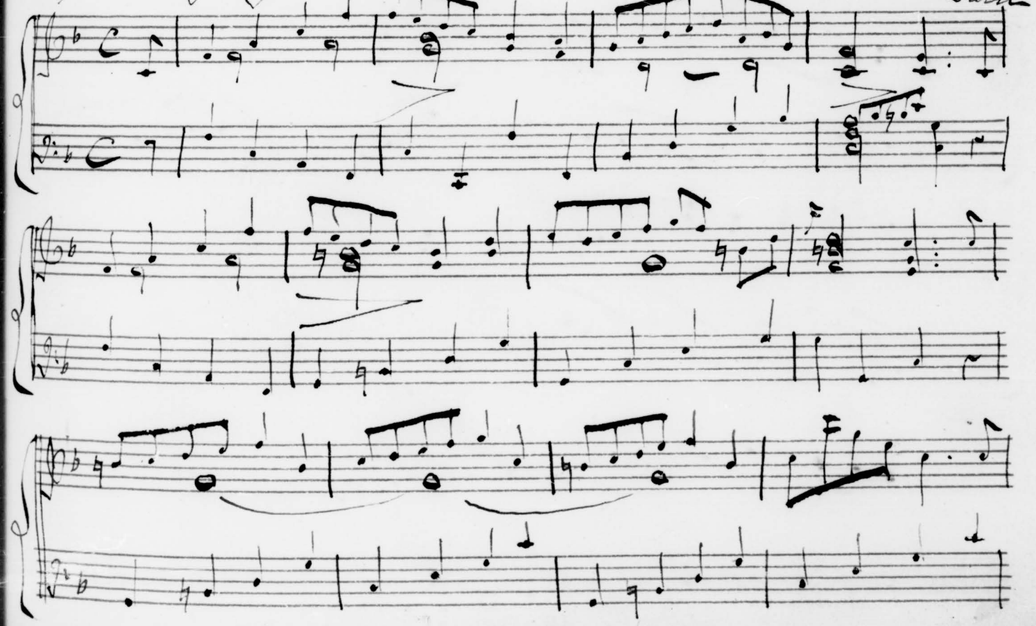
Londres, 26 Mai 1837

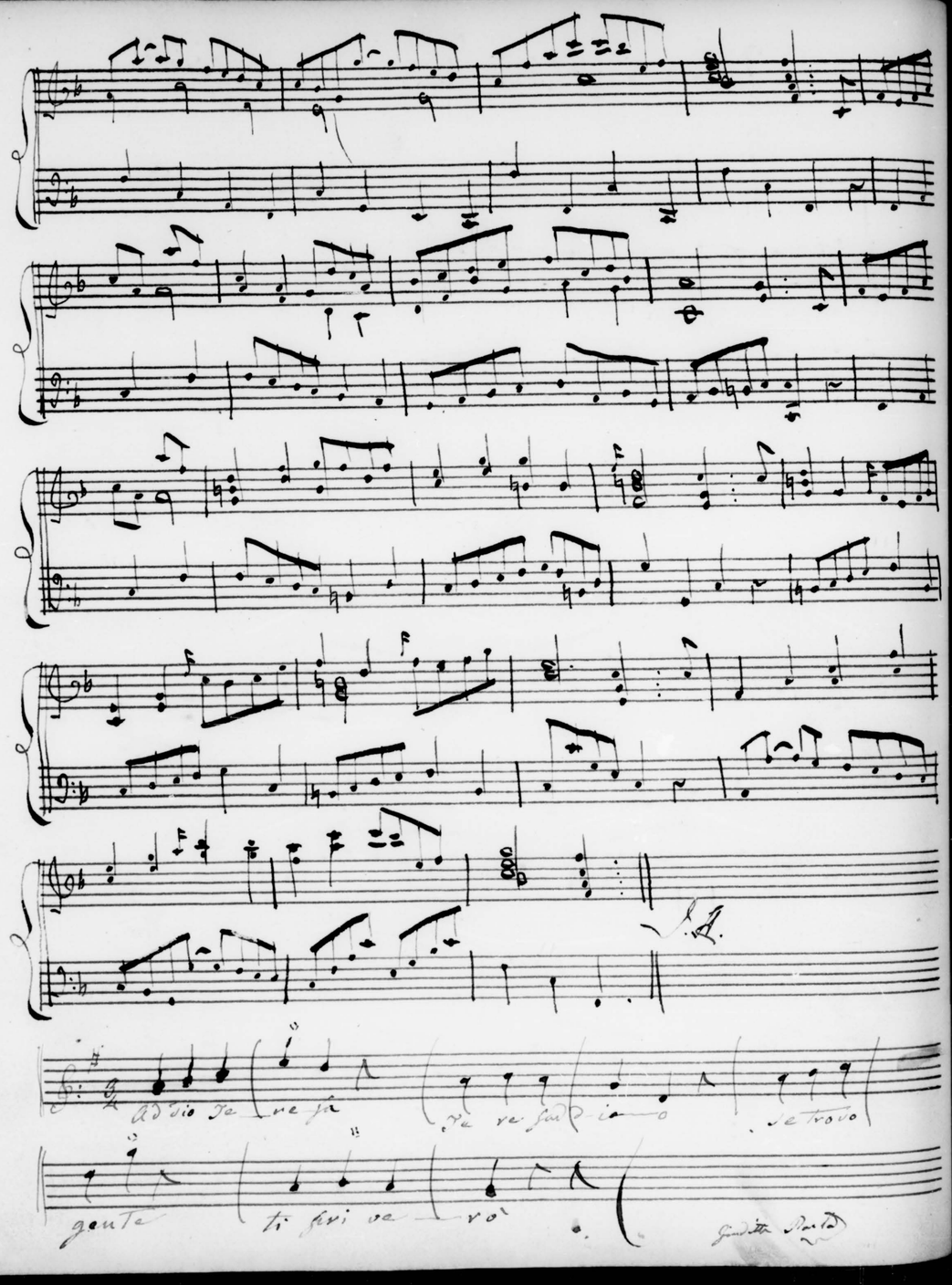
Aria

Diapasons Gr: Org:

Isaac Hitchen. Octr/38.

Swell





L. Lablache

Londra 6. agosto 1837.

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Londres le 20 Juin 1843.

Alexandre Dreyschock

Giulia Grisi

Londra 20 Giugno 1834

Lento

Do mi-ne dimitte il-lis qui

Nesci-unt quod faci-unt

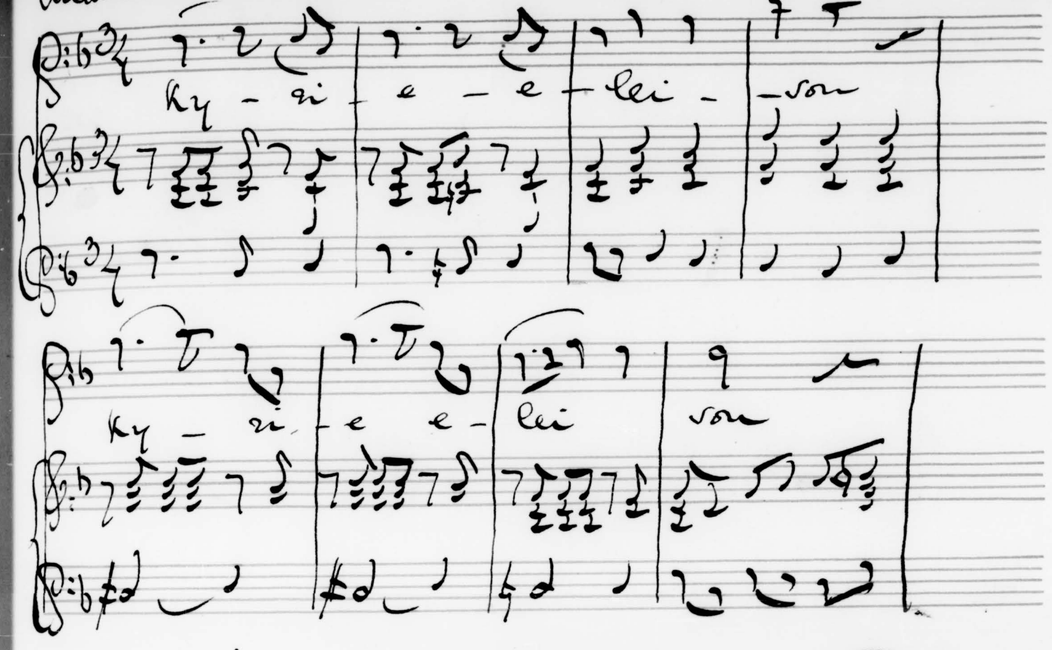
Alberto

Londra 5 Agosto 1837

Andante moderato.

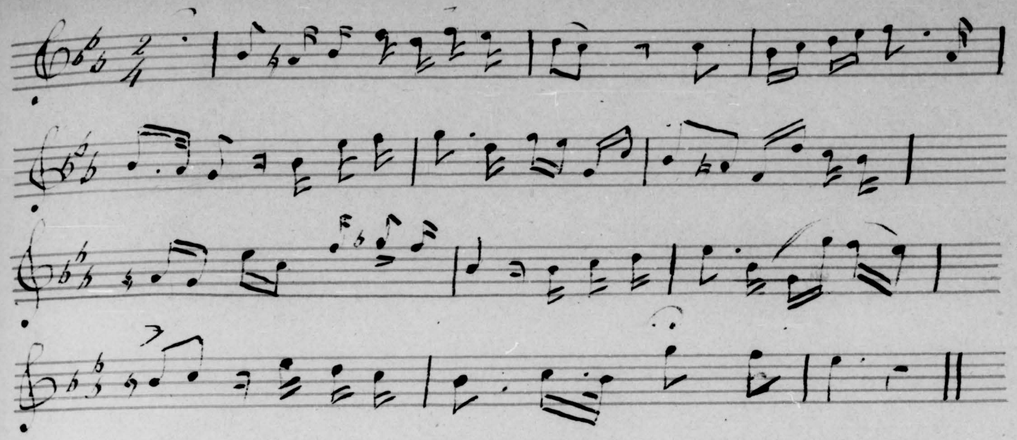
ky - ri - e - e - lei - son

ky - ri - e e - lei son

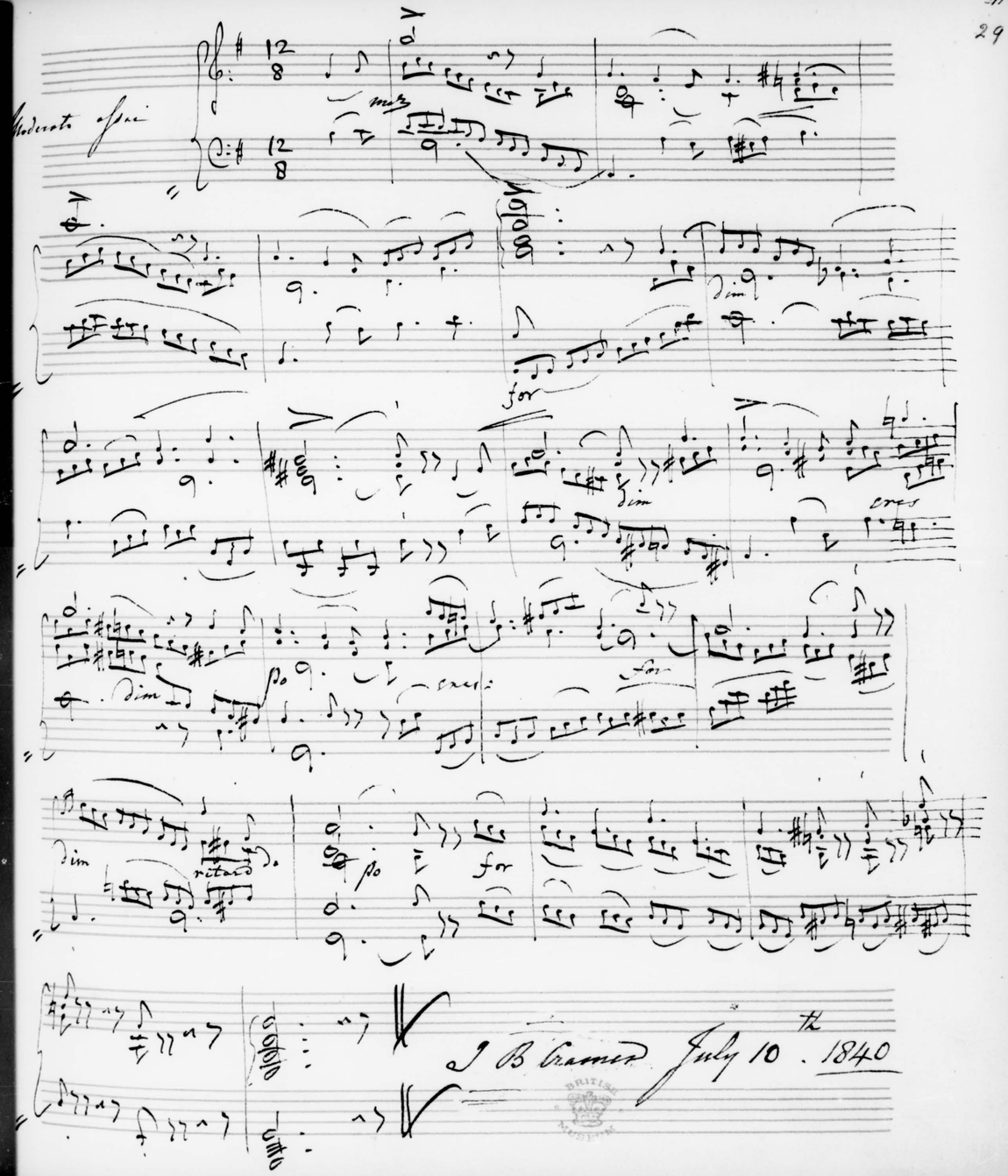


[signature]

1st Jan. 1839



Elizabeth Wainsforth
July 31st 1839



J B Cramer July 10th 1840

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

Canto
Alto
Tenore
Basso.

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

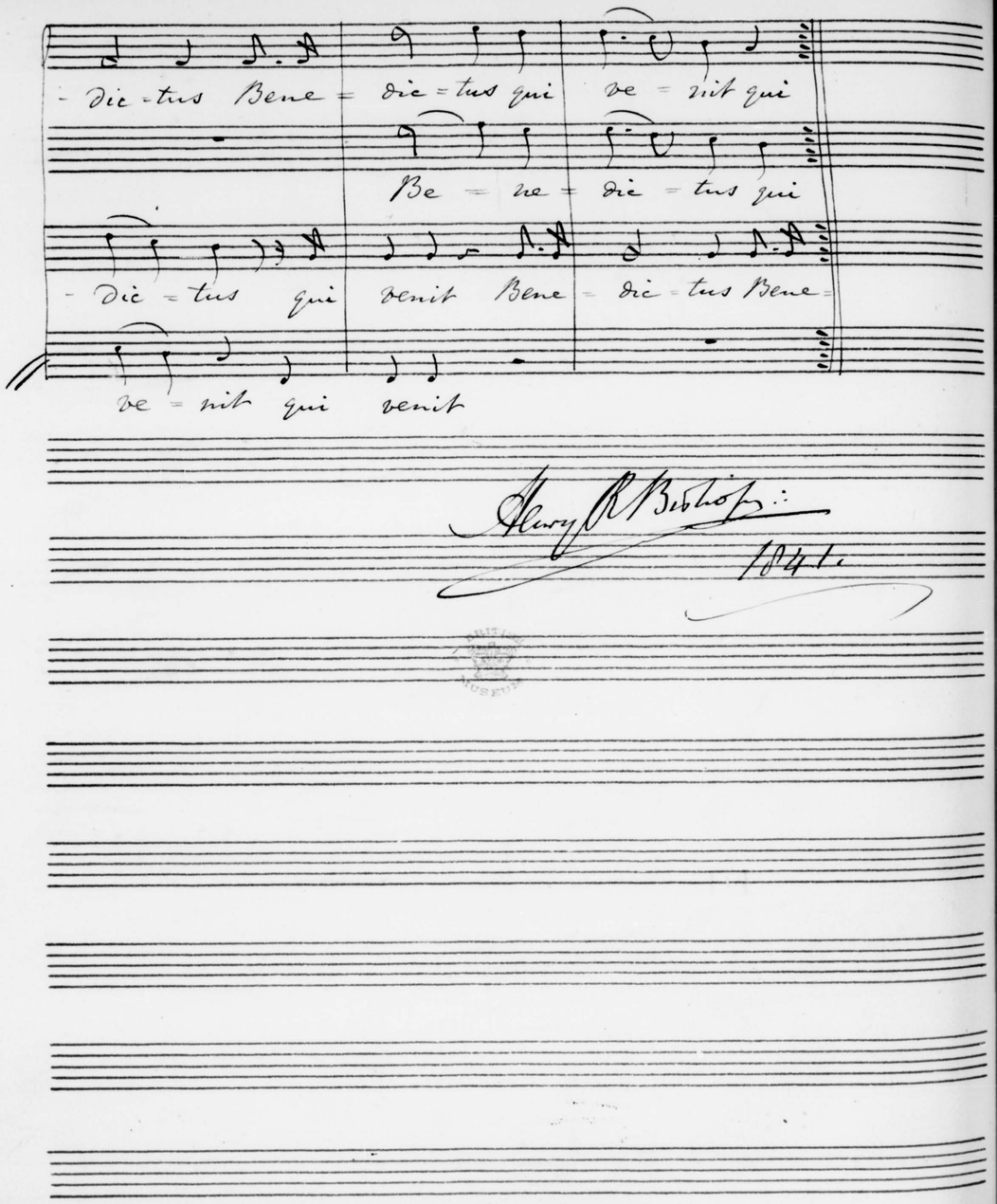
ve = nit Be = ne = dic = tus qui venit
ve = nit Be = ne = dic = tus qui venit
ve = nit qui ve = nit qui ve = nit Be = ne =
dic = tus qui ve = nit qui ve = nit Be = ne =

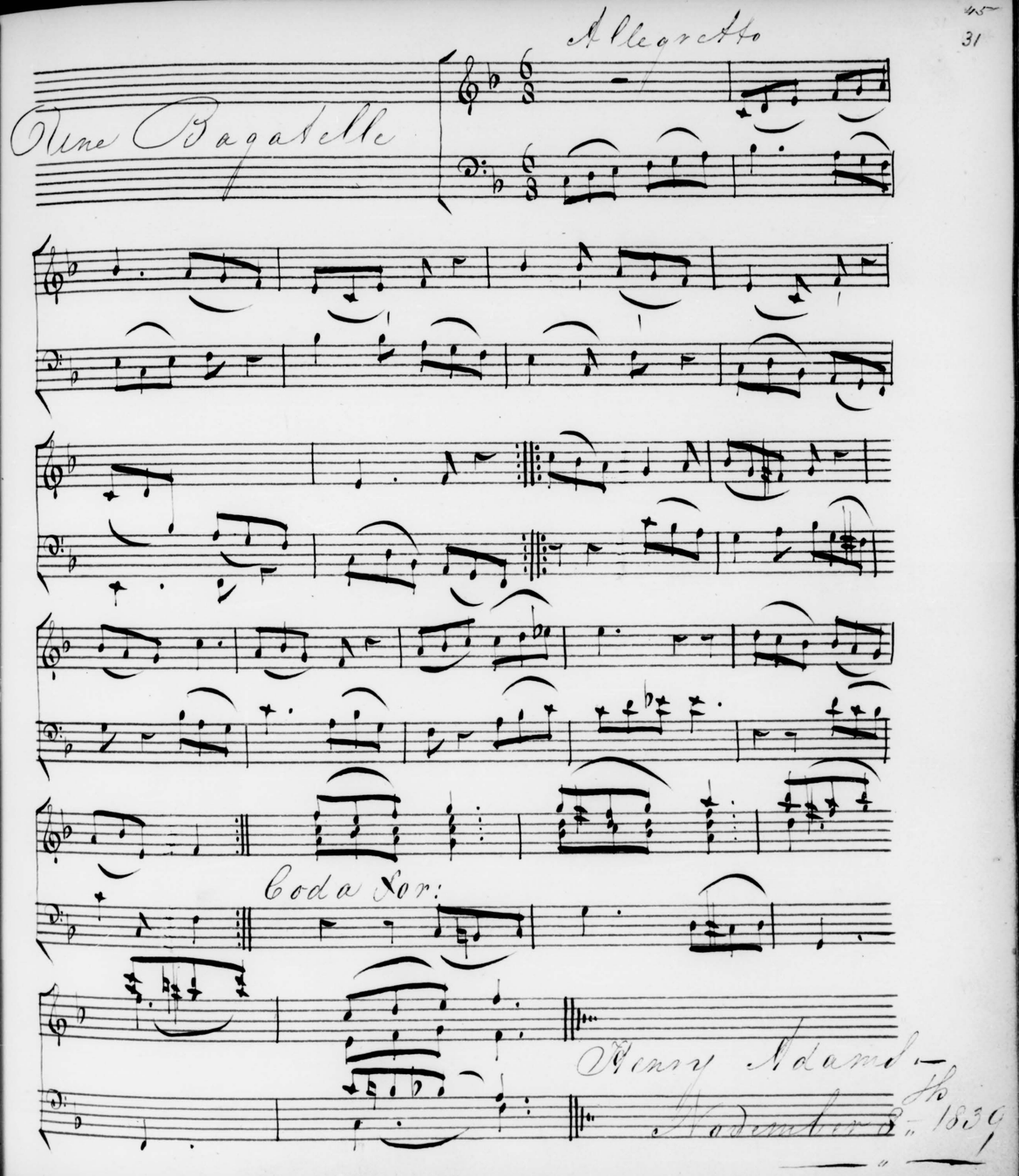
Bene = dic = tus qui ve = nit qui ve = nit qui
Benedictus Bene = dictus qui ve = nit qui ve = nit qui
= Dic = tus qui venit Bene = dic = tus qui
- Dic = tus qui venit Benedictus Benedictus qui

- nit in nomine Do = mi = ni. Bene =
ve = nit in nomine Domini. Benedictus
ve = nit qui ve = nit qui ve = nit in nomine Domini.

- Dictus qui venit qui venit in nomine Domini. Bene =
Be = ne = dic = tus qui venit
- ni. Bene = dictus qui venit qui venit in nomine
Benedictus Be = ne = Dic = tus qui

- dictus Bene = dic = tus qui venit Bene =
Be = nedictus qui ve = nit qui venit
Domini. Bene = dictus Be = ne =
venit Bene = dictus 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 For:
Henry Adams
November 8th 1839

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

Maria G. Lowell.

Adelphi Terrace
May 5th 1841.

Thomas Parker 1838

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Andante

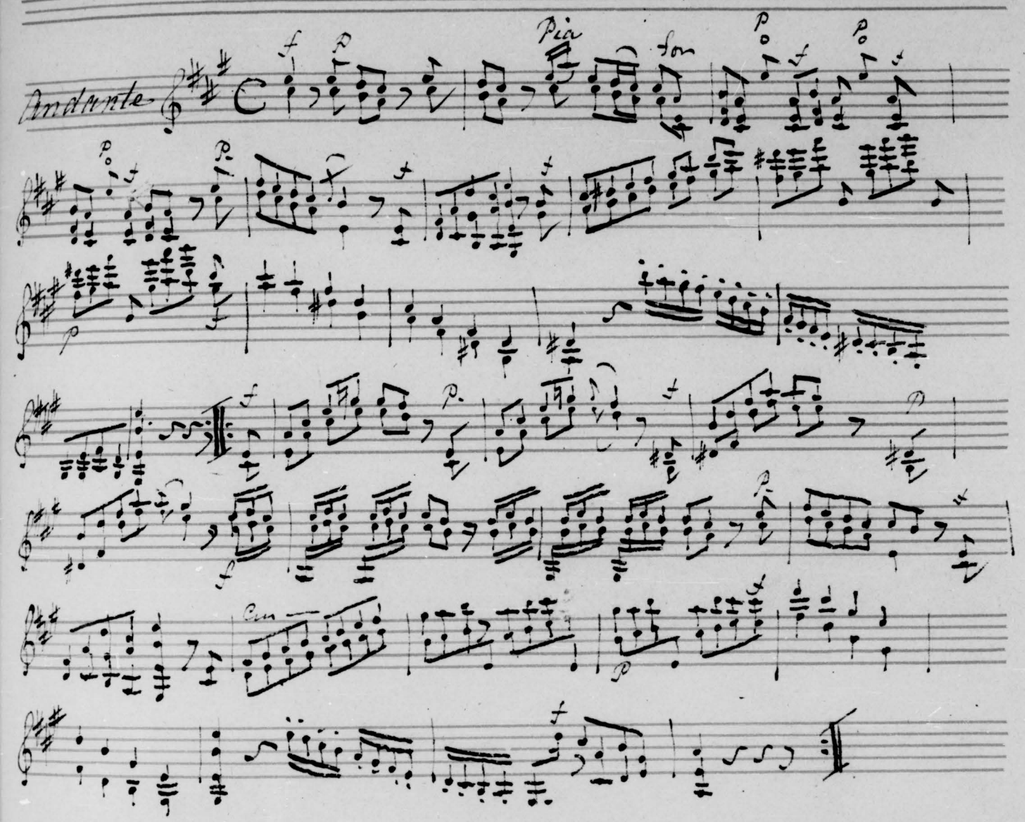
Con Affetto

ritar

Argyll St Sept 1841

BRITISH MUSEUM

Cappriccio for the Violin



François Cramer Sep.r 30. 1841

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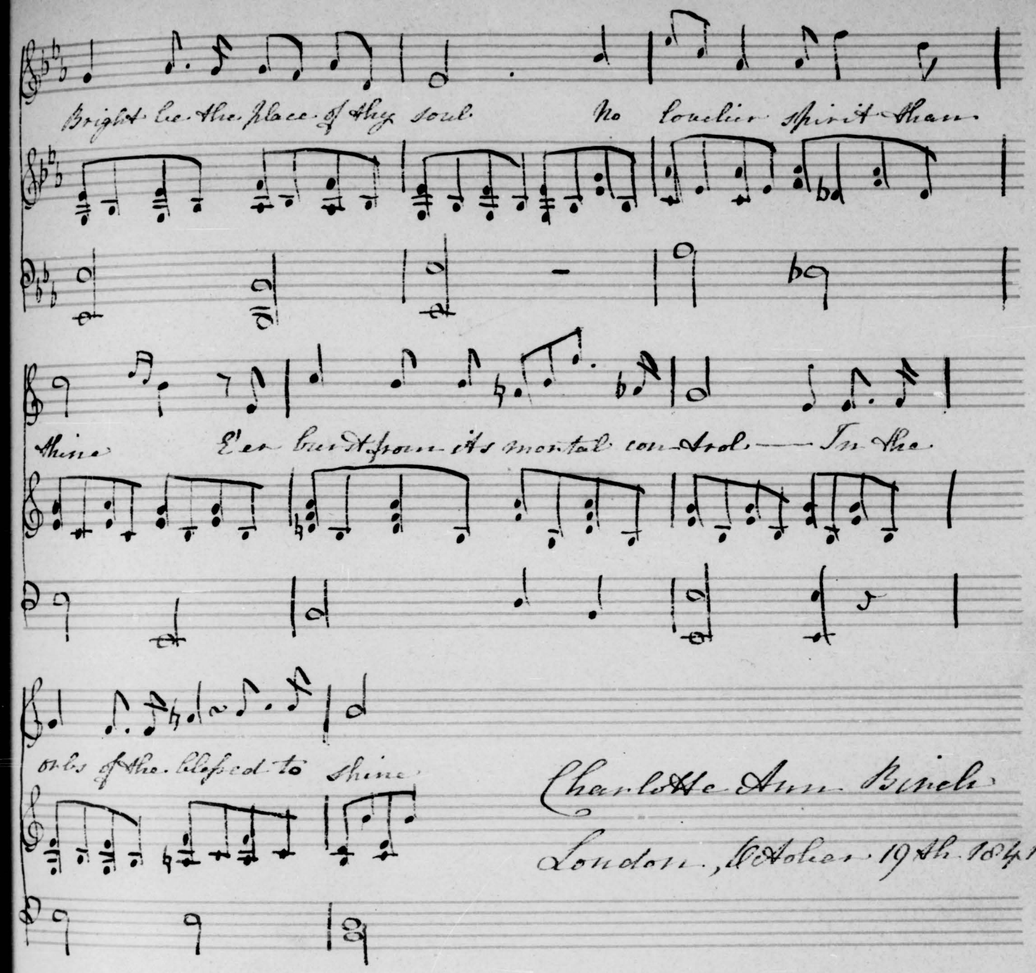
Bright be the place of thy soul No lovelier spirit than
thine E'er burst from its mortal control — In the
orbs of the blessed to shine

Charlotte Ann Birch

London, October 19th 1841

"Mama, is so very particular!"

John Parry

36

November 1st 1841.

With Maternal Expression

for:

leggiero

for:

for

inf:

Mama.

Agnes.

Mama.

Agnes

No, dearest no!

My dear Mama!

It is utterly impossible! But

tremolando

Mama.

Agnes.

(Mama)

Ag.

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

if

for:

vitard – ad lib. Mama Agnes. Mama (spoken)

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

p leggiero e colla voce sempre

Mama

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

(angrily)

dearest child! my Agnes dear, I do ~~wish~~ not 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

ppp colla voce p

{Agnes. Deep sigh.}

go to Almacks yet. Be-sides, 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

p Agnes - (entreatingly) Mama! Agnes - perseveringly

dear! Do take me to the Ball! Daughter!! You promisd me the other

cres-cendo

Mama - very angry!!

day, that if I'd only get some - Agnes! I'm amazd!!

for

cres-cendo

ffor

ffor.

ffor.

Air

Moderato Grazioso:

ppp

delicato

8va

Last birth day I was

pp

John Parry

P. Mesard

Londres 15 9bre

1841

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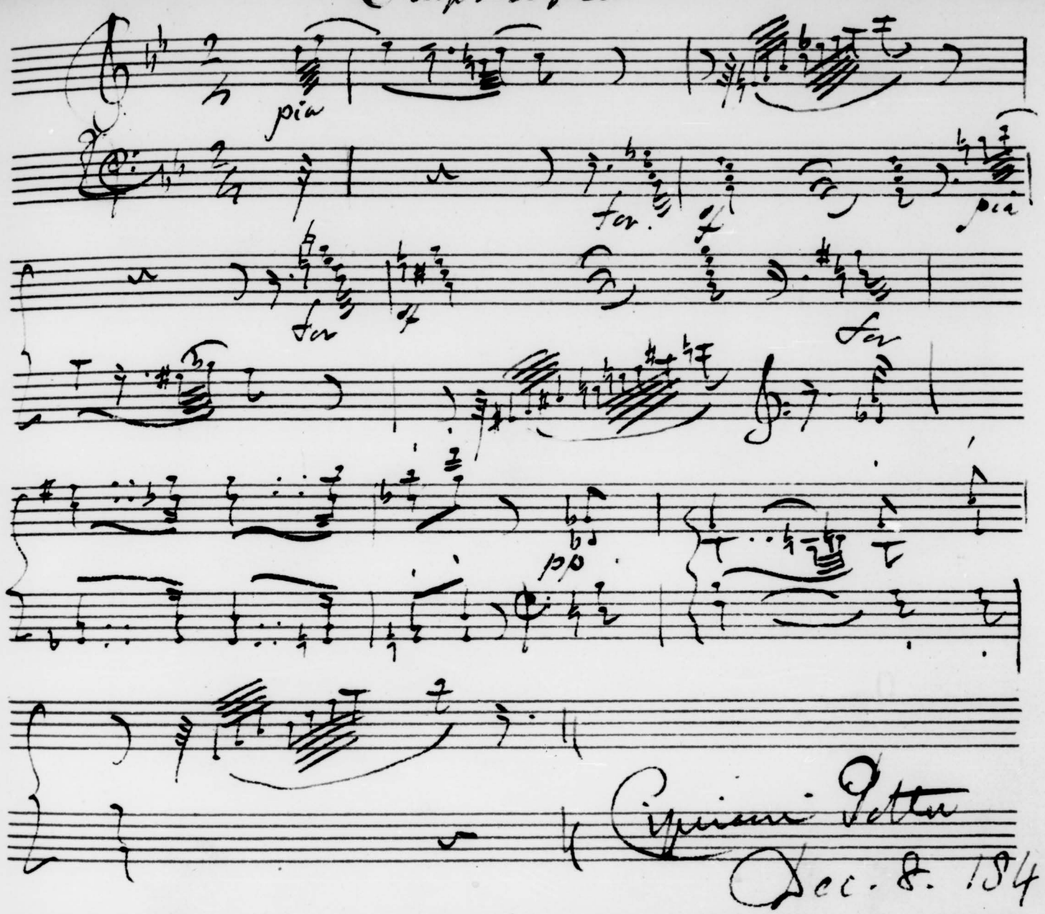
Impromptu



Cipriani Potter
Dec. 8. 1841.

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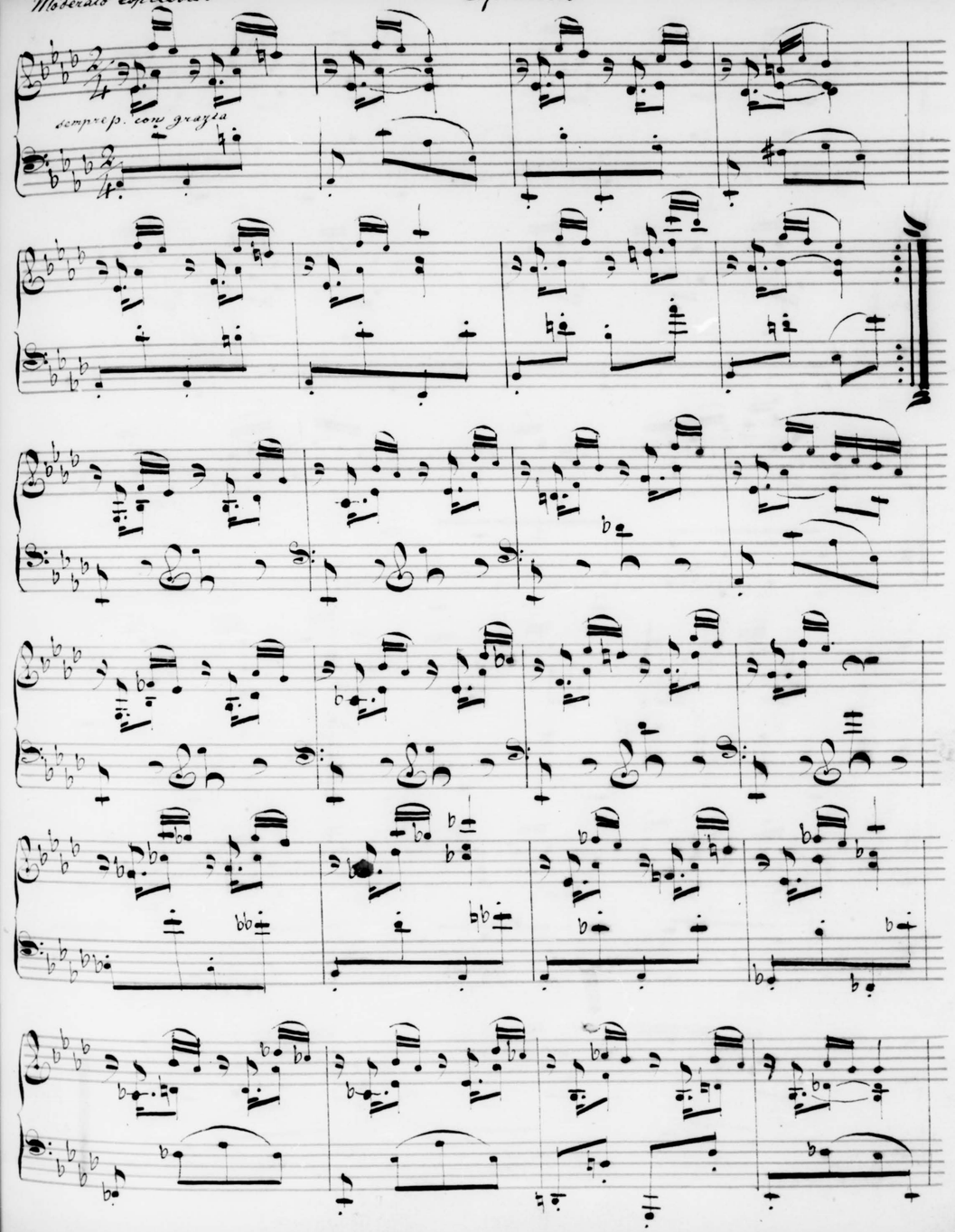
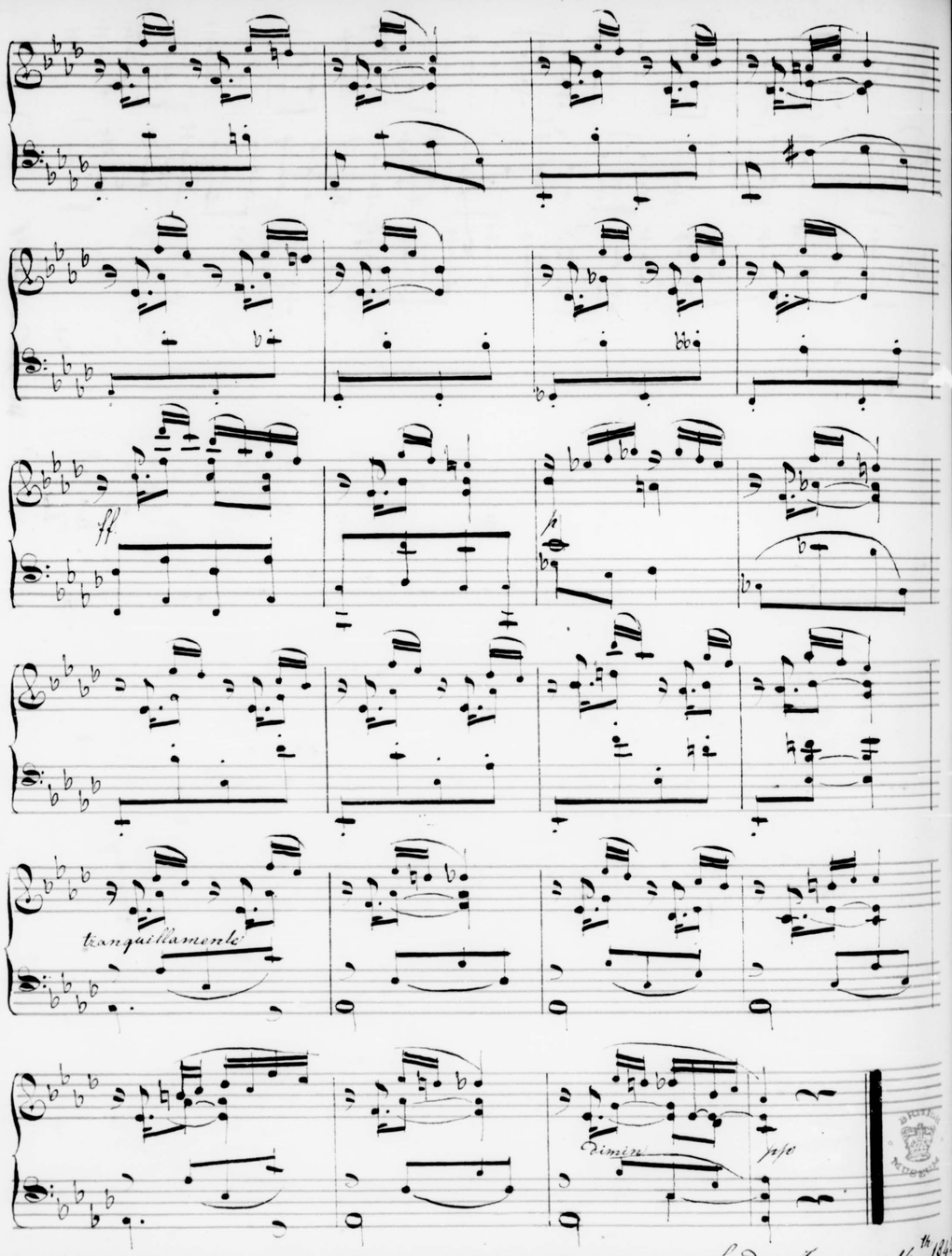
Moderato espressivo

Capricietto.

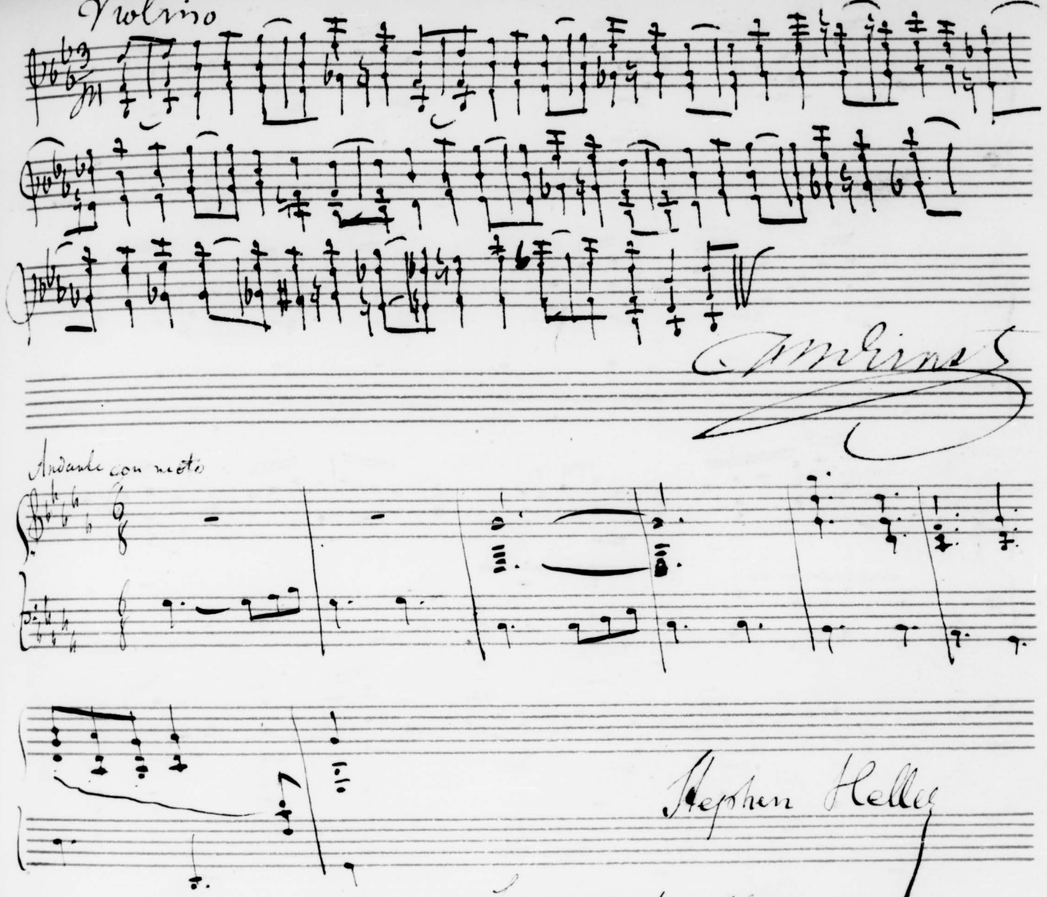
Friedrich Anton Weber





London January 14th 1842

Violino



Andante con moto

Stephen Heller

Londres 13 May 1862

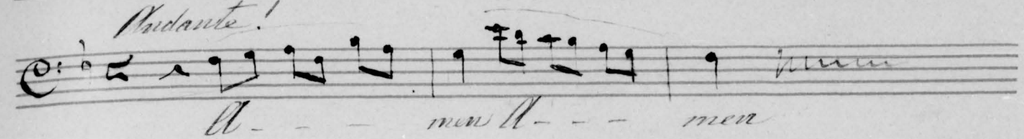
Puritani

A te, o ca=ra amor ta=
lo=ra amor ta lo=ra mi qui=dò fusti=voir
pian=to or mi guida a te d'ac=
canto a te d'ac=canto tra la gioja
tra la gioja e l'esul=tar tra la gioja e l'e sul
tar

Gio=Batta Rubini

Londra 20 agosto 1841

BRITISH MUSEUM



A. Tamberini

Londra li 12 Giugno 1855.

C. Tamberlick

Londra 29 Aprile 1862

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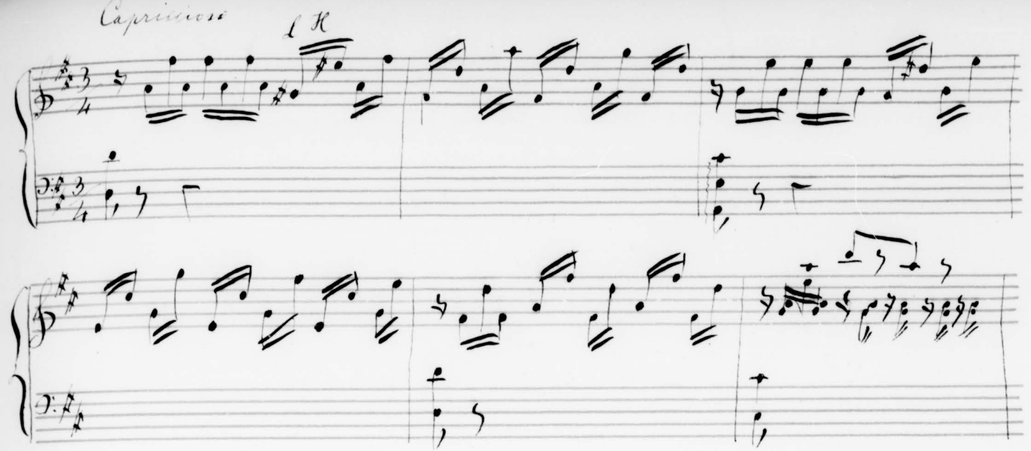
Capriccio



London Decr 20th 1841.

Marie Louise Dulcken

Enharmonischer Canon.

Wer diesen Ca - non singen kan, der ist fürwahr ein braver Man — den ich ge -

Wer diesen Canon singen kan, der

nug nicht lo - ben kan, auch der noch hoch zu loben ist, der ihm nach dreyer

ist fürwahr ein braver Man — — —, den ich genug nicht lo - ben

Wer diesen Canon singen kan, der ist fürwahr ein bra - ver

Man

Tage Frist ziem - lich zu treffen mächtig ist. Wer diesen Canon singen kan, der

kan; auch der noch hoch zu loben ist, der ihm nach dreyer Tage Frist ziem - lich zu

Man, den ich ge - nug 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 Mañ —, den ich ge-nug nicht lo-ben

treffen mächtig ist. Wer diesen Canon singen kañ, der ist fürwahr ein braver

loben ist, der ihn nach dreyer Tage Frist ziemlich zu treffen mächtig ist. Wer

nug nicht lo-ben kañ; auch der noch hoch zu loben ist, der ihn nach dreyer

kañ; auch der noch hoch zu loben ist, der ihn nach dreyer Tage Frist ziemlich zu

Mañ —, den ich ge-nug nicht lo-ben kañ, er ist ein braver

diesen Canon singen kañ, der ist fürwahr ein braver Mañ, er

Tage Frist ziemlich zu treffen mächtig ist. Wer diesen Canon singen kañ der

treffen mächtig ist er ist, er ist ein bra-ver Mañ

Mañ, ein bra-ver Mañ, ein braver Mañ

ist ein bra-ver Mañ, er ist ein braver Mañ

ist fürwahr ein bra-ver Mañ, ein bra-ver Mañ

J. Staudigl

London 20 July 843.

BRITISH MUSEUM

Jenny Lind

London d. 21 juni 1847.

(Lucia)

In che a Dio spiegas-ti

l'ali o bell' alma innamo-rata.

~~[illegible]~~

London. March 15th 1849

London den 12ten May 1849

Johann Strauß

BRITISH MUSEUM

Vivace

rallentando e poco a poco

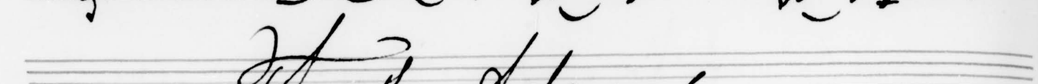
mor.

BRITISH MUSEUM

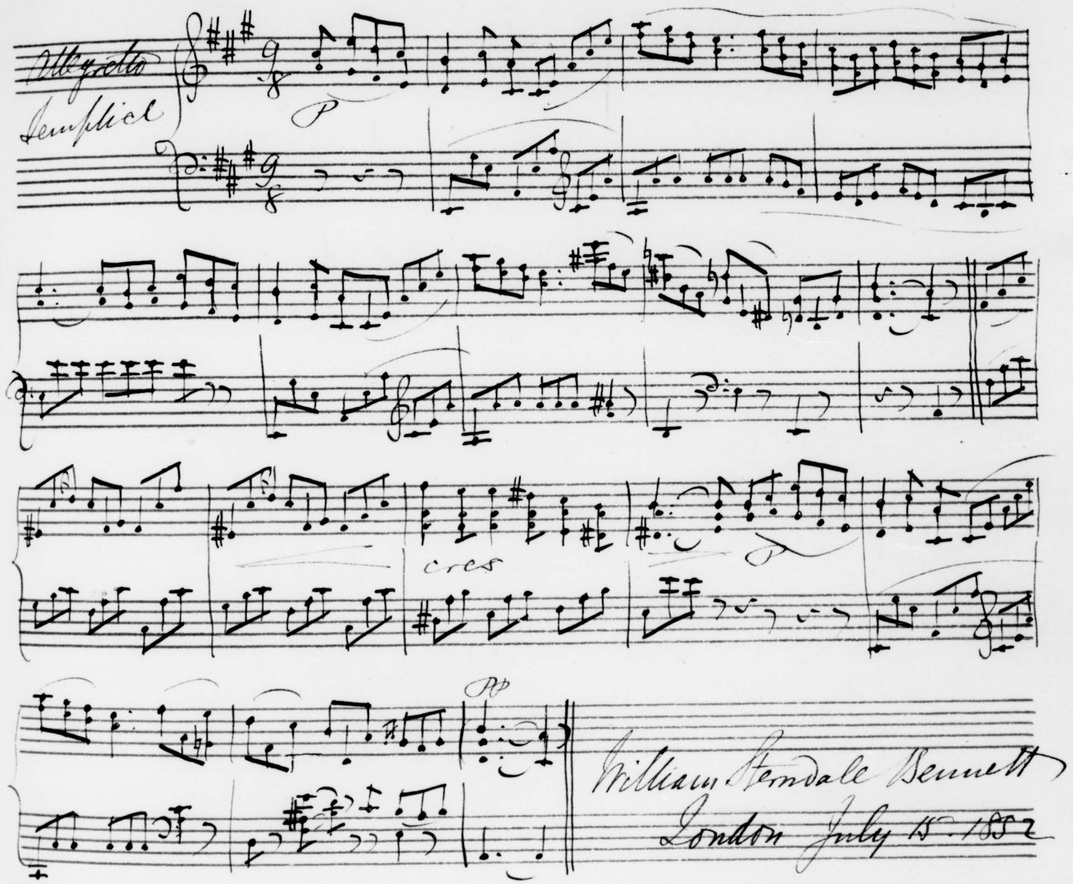
Fanny Persiani &c

London ce 31 Mai 1849

Fugue-subject; treated extemporaneously at an organ-performance, Mar. 4th 1852 —

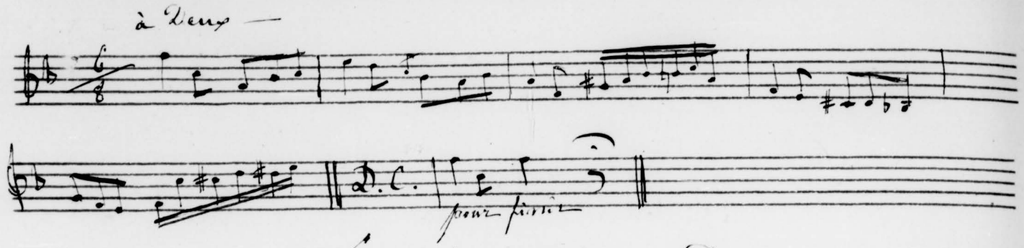


Thos. Adams.



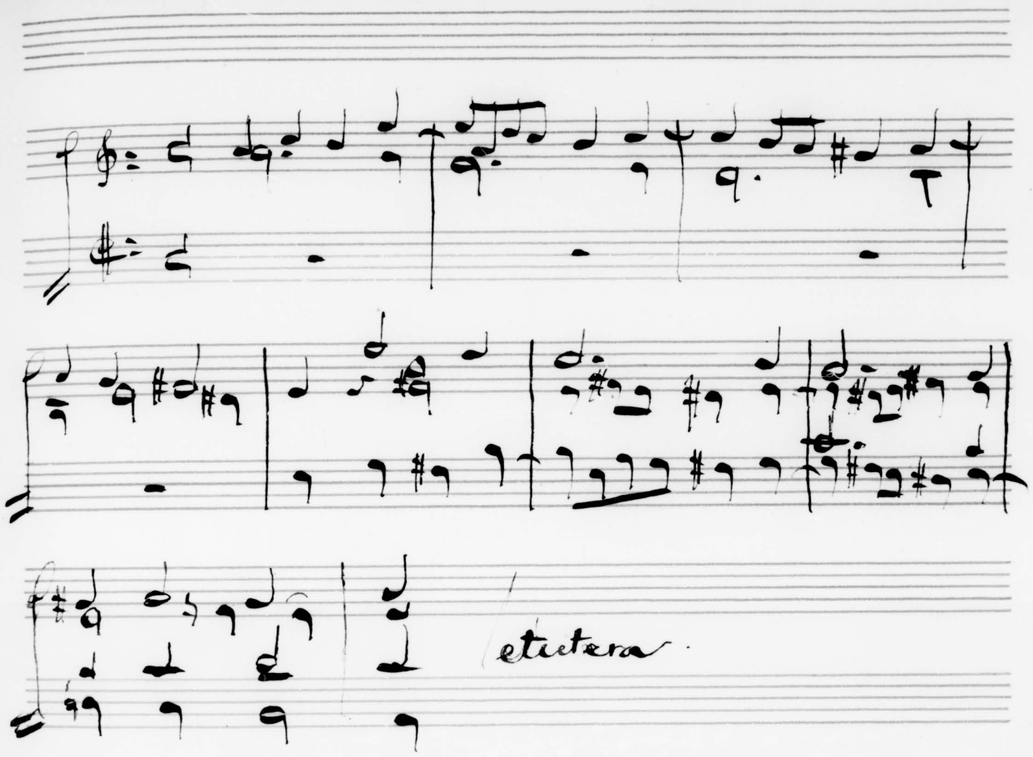
William Sterndale Bennett
London July 15. 1852

à Deux —



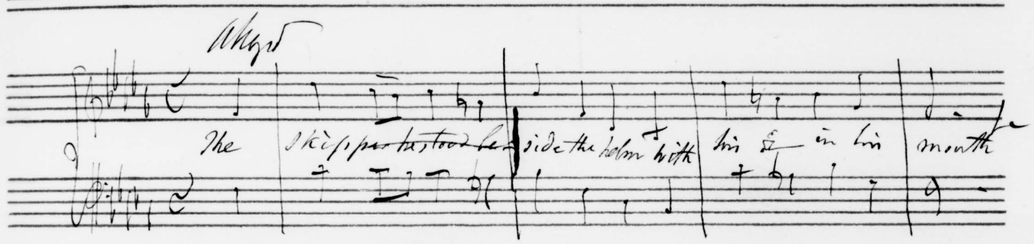
Londres le 21 Juillet 1853

BIBLIOTECA NACIONAL



Londra 26 Luglio 1853

Giovanni Bottesini



J. L. Hatton.

Feb: 3. 1854.

London.

Romanza

Dell'amista vera e fe del il

Pietro il Grande

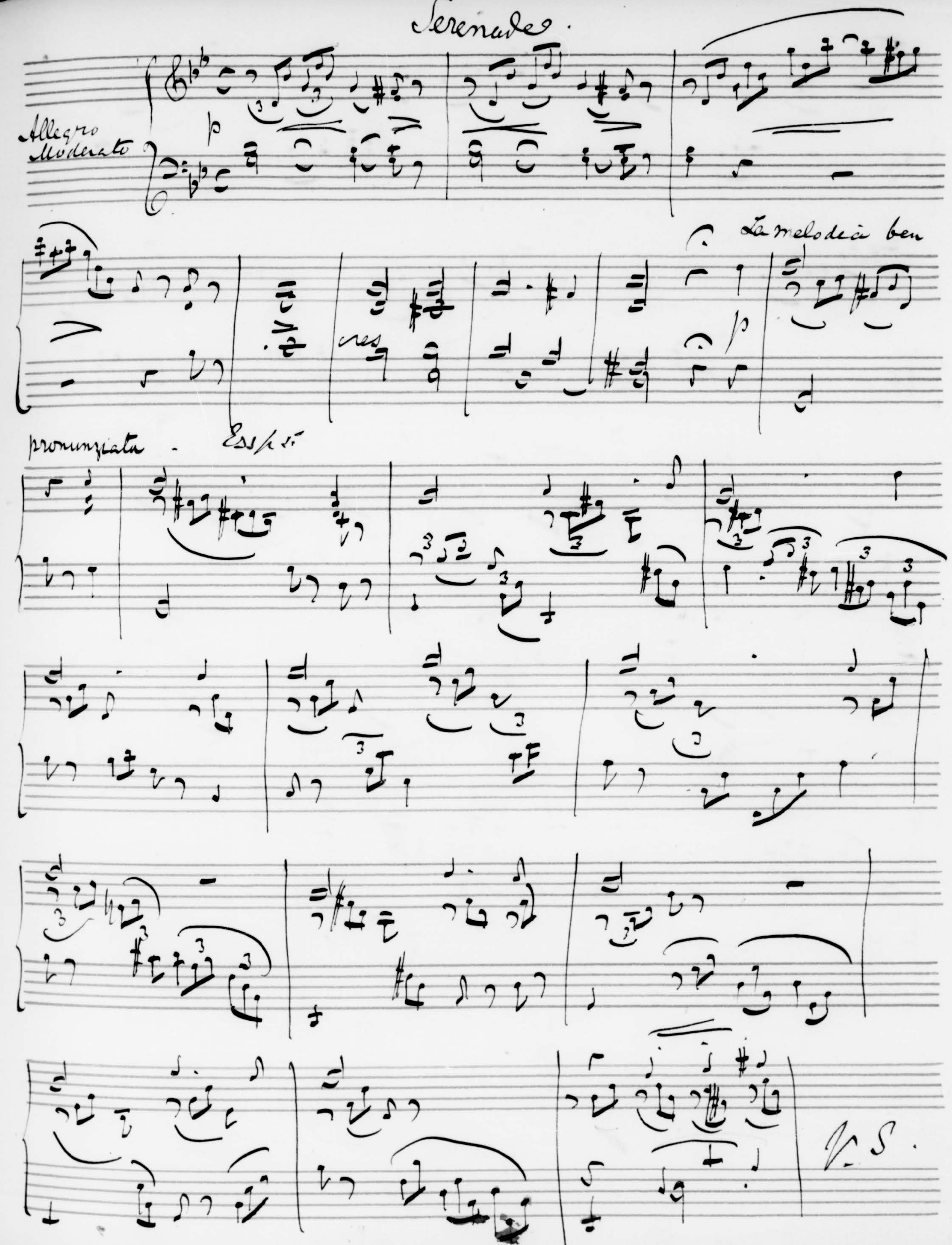
p

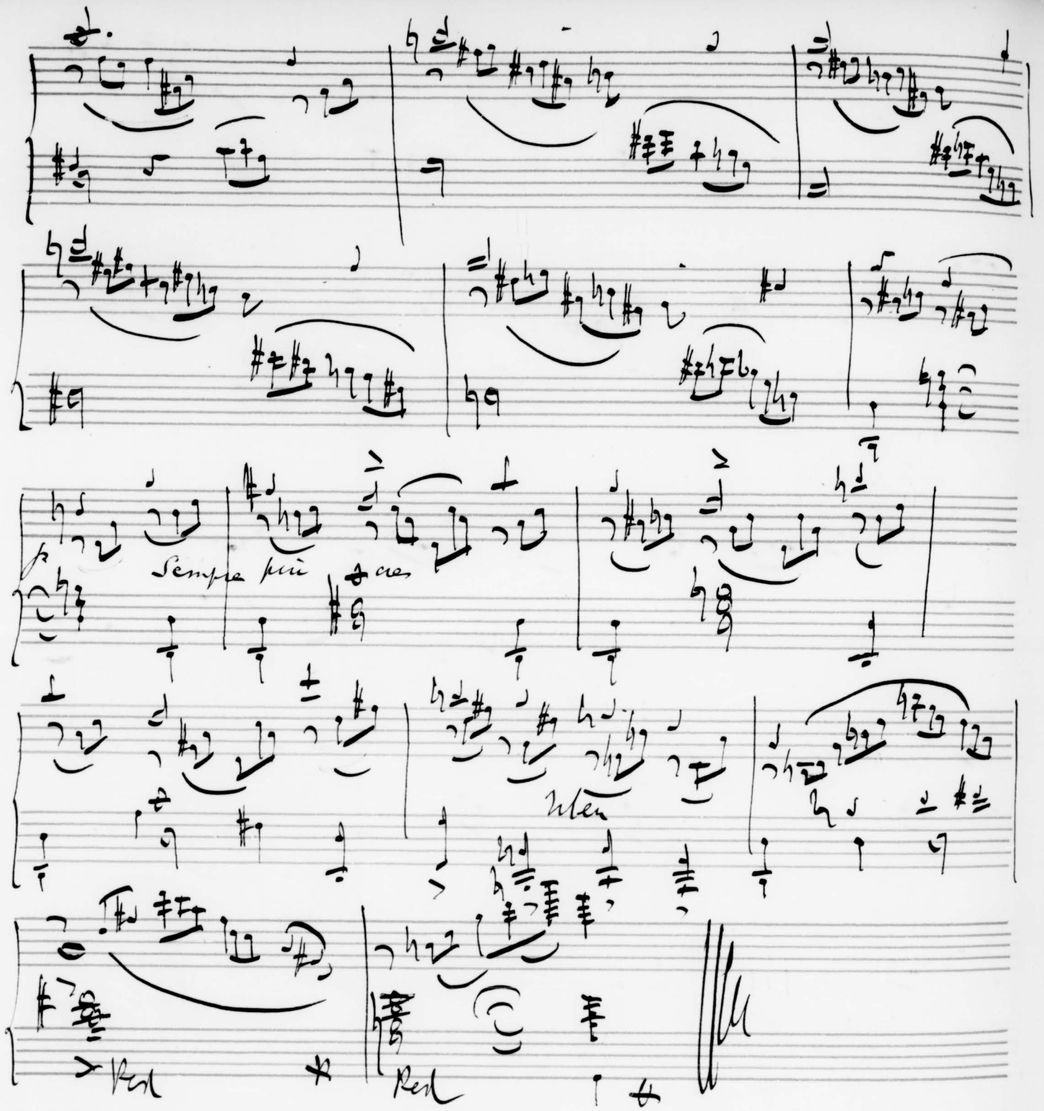
pre gondi-te mio Si-gnor non dis pre-gia tu un fi-do

ff

Cor per voi che a-su-to chi a ma al Ciel etc etc etc etc etc etc

London 17. august 1852


Serenade.
Allegro Moderato
p
La melodia ben pronunziata - Espr.
p
V. S.



BRITISH MUSEUM

In Miss Wesley

Charles Salaman

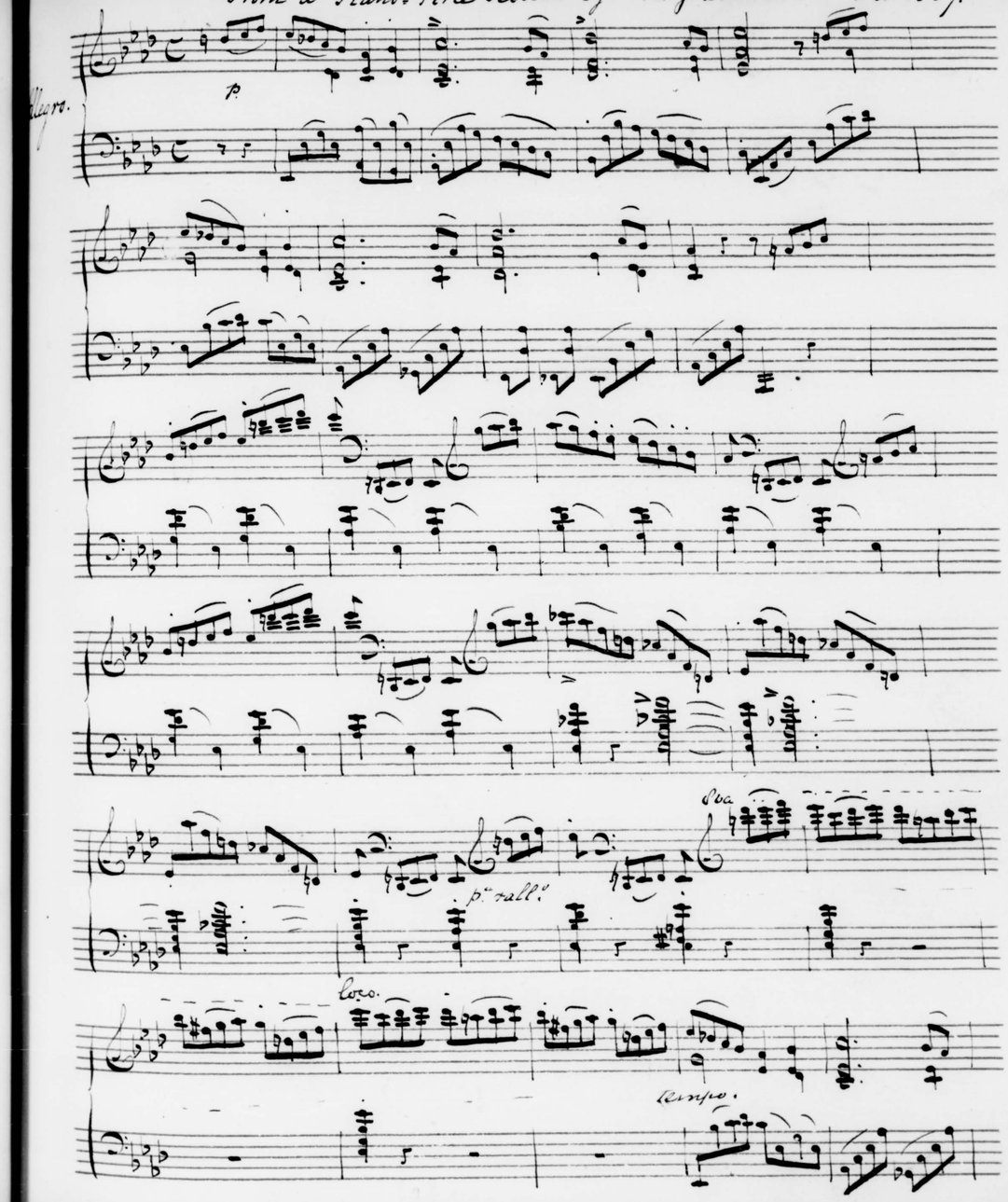
London May 12/60

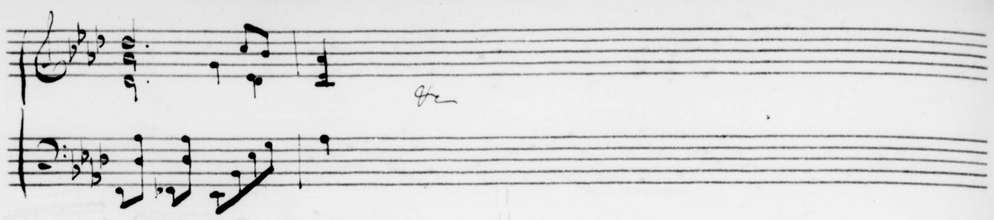
Vivace

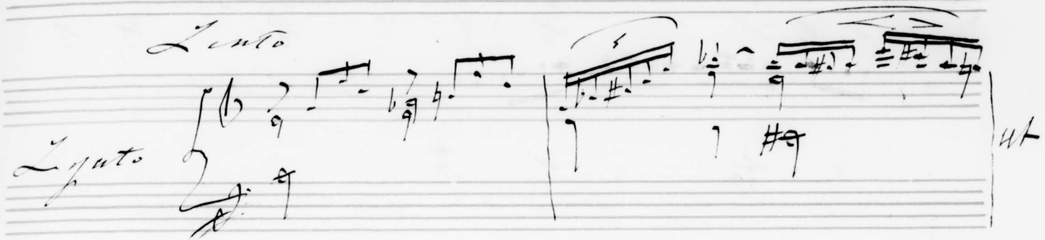
Ernst Pauer

London. 30/6 1853.

From a Piano-Forté "Rondo" by. H. J. Lincoln - Nov. 1837.







London May 1862

Henri Herz

To Miss Westley
with
Henri Herz's
best Compts.

Allegro

f

Chr

Trom
"Britannia"
a Nautical Ouverture
by
A. C. MacKenzie
Nov. 19. 1894.

Canone a due per moto contrario alla quinta

In questa vita Iddio c'invita ad a-

In questa vita Id-

mare il prossimo

Di o c'invita ad amar

London
19 July 1854.
J. Marig

(Commencement de l'ouverture de Struensee)

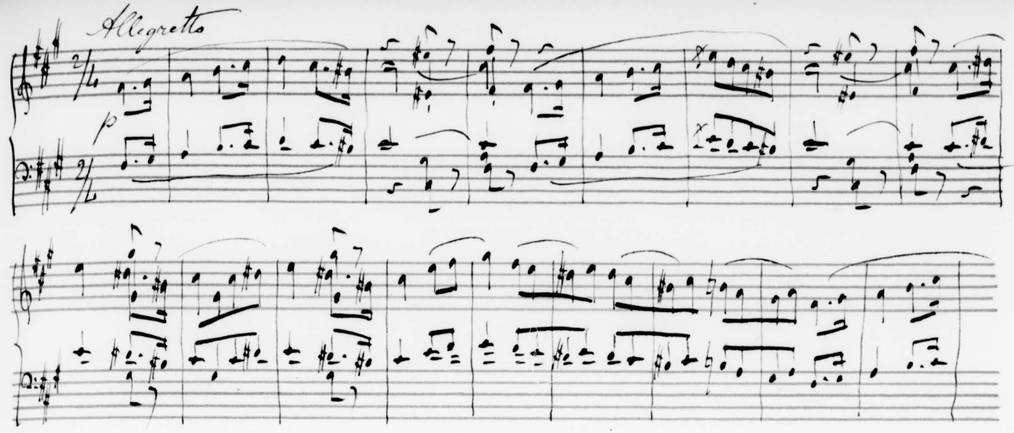
Andantino religioso

(Arpa)

Allegro

Giacomo Meyerbeer

Allegretto



June 7th 1859

Charles Halle

ah! chi sa se mai ti sovver- rai di me ti sovverrai di

ah! chi sa se mai ti sovver-

ah! chi sa se

me!

sovverrai di me!

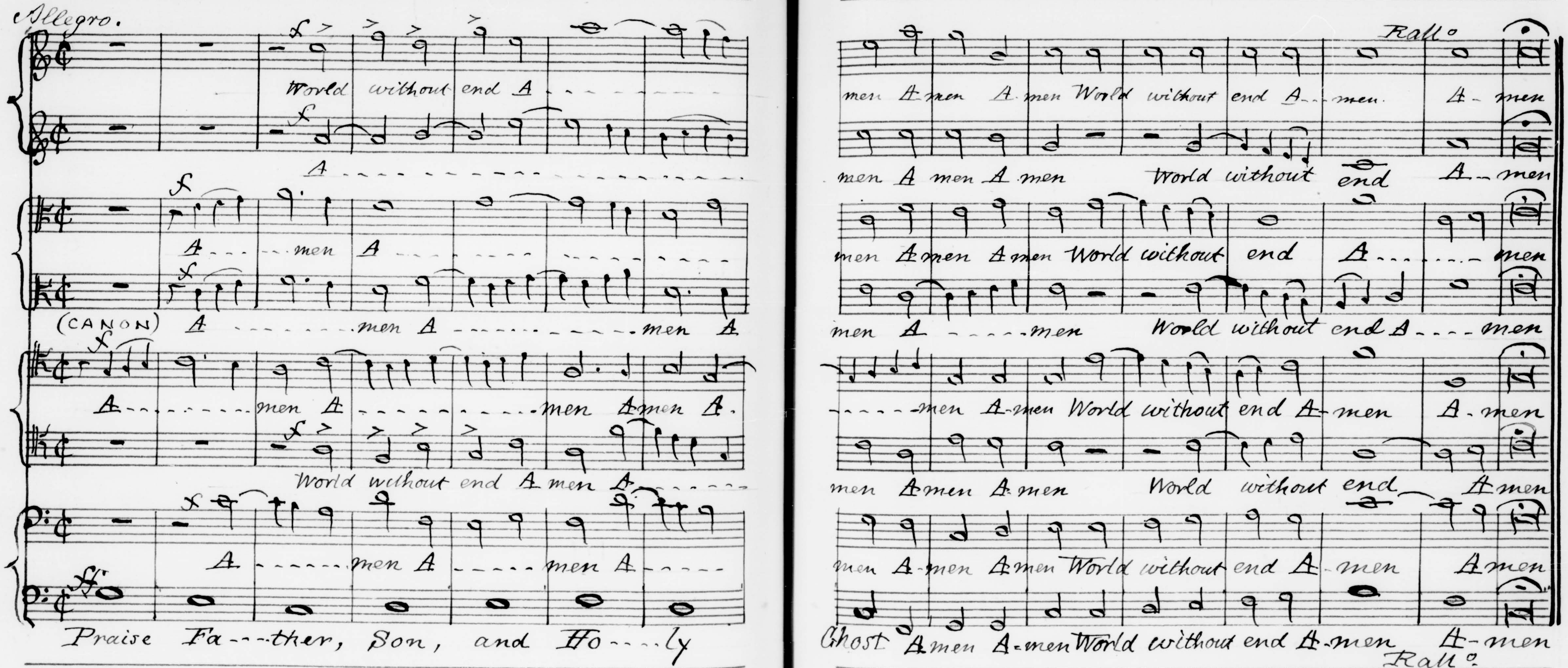
mai di me ti sovverrai di me!

mai ti sovverrai di me ti sovverrai di me!

Alfredo Piatti

Londra il 12 Febbrajo 1854.

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



William Pole.

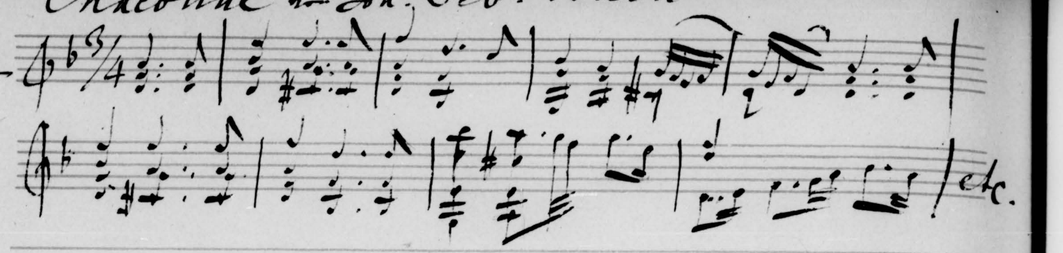
January 1895.

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

W.P.

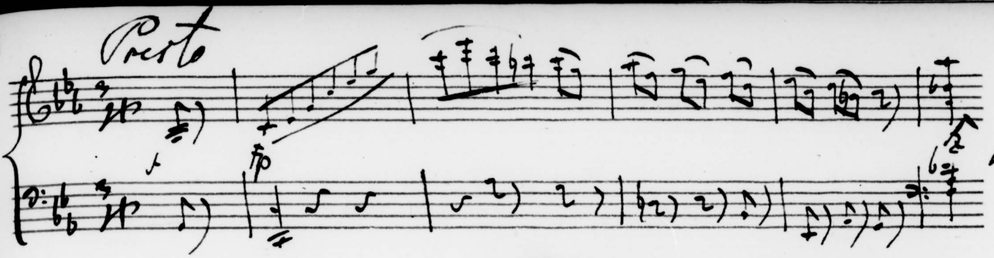
Violin

Chaconne von Joh. Seb. Bach



London,
2d of December
1862

Joseph Joachim



Dr Heinrich Maschner

London 17th July 1857.

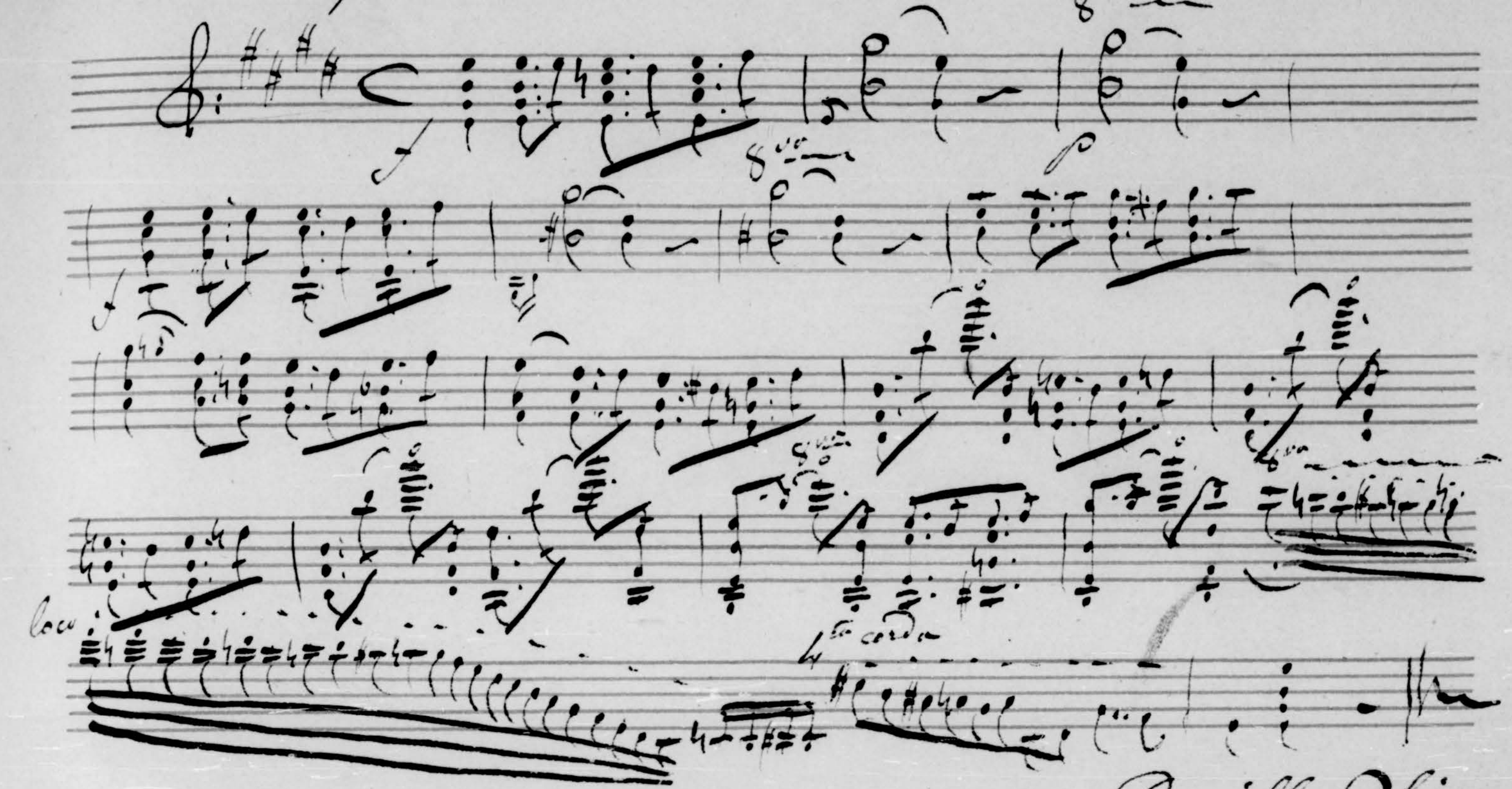
BRITISH MUSEUM

Creation.

London 26 February

Carl Förmes.

Capriccio



Camillo Sivori

Londres le 23 Juin 1843

agitato

J. Barnby.

Joseph Barnby.

The Cloisters Eton College
Dec 1891

Quartett?

Moderato

D. C.

Felix Mendelssohn Bartholdy

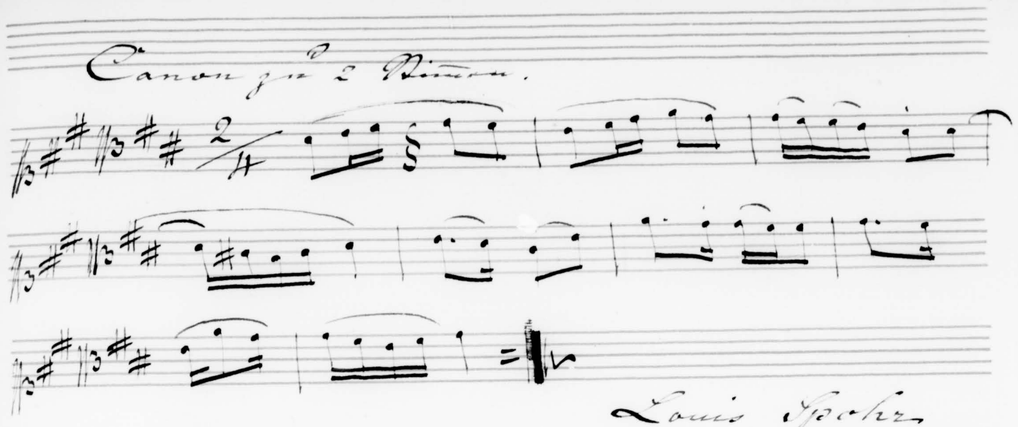
London 7th Sept. 1837.

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

Allo

London 16 Mai 1853. Vincent Lindpaintner.

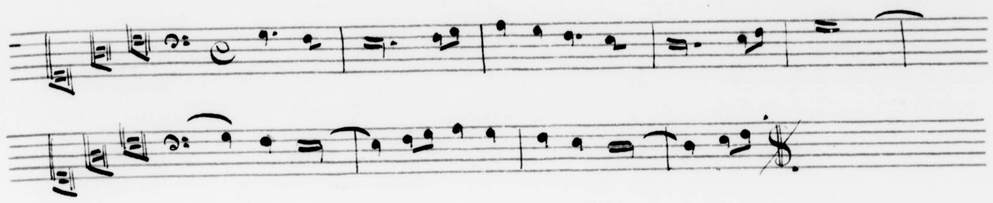
Canon for 2 Voices.



Louis Spohr

Leidam den 29sten Juni
1842.

Canon a 4.



London the 24th of May 1852

Bernhard Molique

Traviata

amami alfre - do

amami quanto | t'à - mo | amami al -

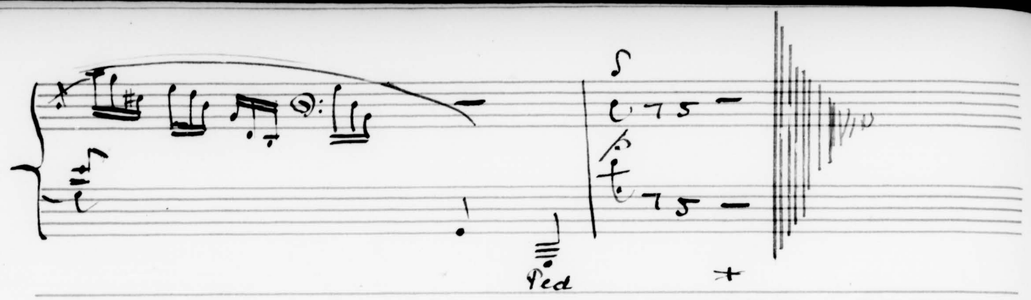
fredo quanto | t'amo quanto | t'amo .... ad -

Londra 5 Maggio 1862.

G. Verdi

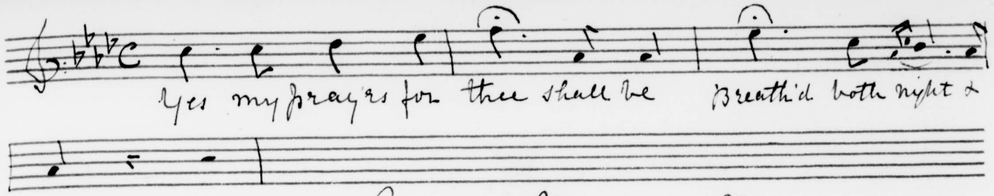
Allegretto
Grazioso

sf
dimin
Ped.
cresc.



To Miss Medley
with kind greetings from
Walter Macfarren

Dec.r 1. 1890

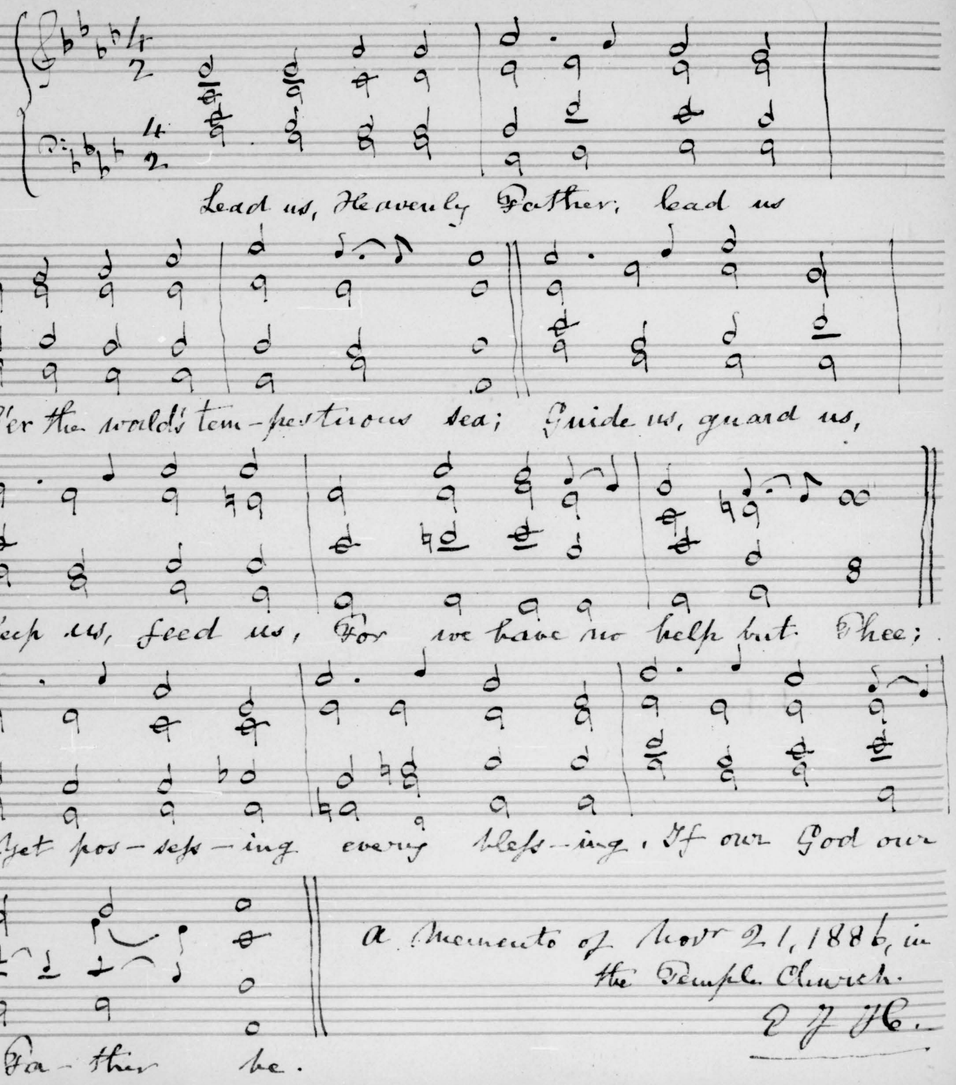


Louisa Borden Pyne
January 8th 1895

With love to her dear old friend
Eliza Medley

Feniton Court.

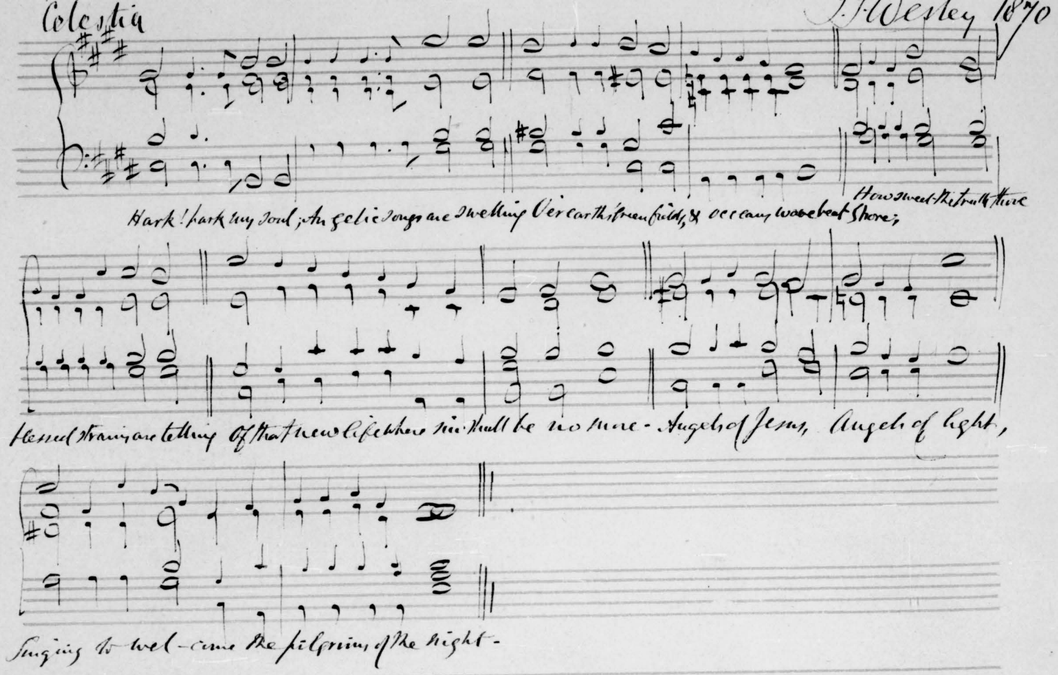
8.7.8.7.4.4.7. Edwd J Hopkins


Lead us, Heavenly Father, lead us
O'er the world's tem-pestuous sea; Guide us, guard us,
Keep us, feed us, For we have no help but Thee;
Yet pos-sess-ing every bless-ing, If our God our
Fa-ther be.

A Memento of Novr 21, 1886, in the Temple Church.
E J H.

Celestia

S. S. Wesley 1870


Hark! hark my soul; Angelic songs are swelling Over earth's green fields, & occean wave beat Shore; How sweet the truth those
Blessed strains are telling Of that new life where sin shall be no more - Angels of Jesus, Angels of light,
Singing to wel-come the pilgrims of the night -