

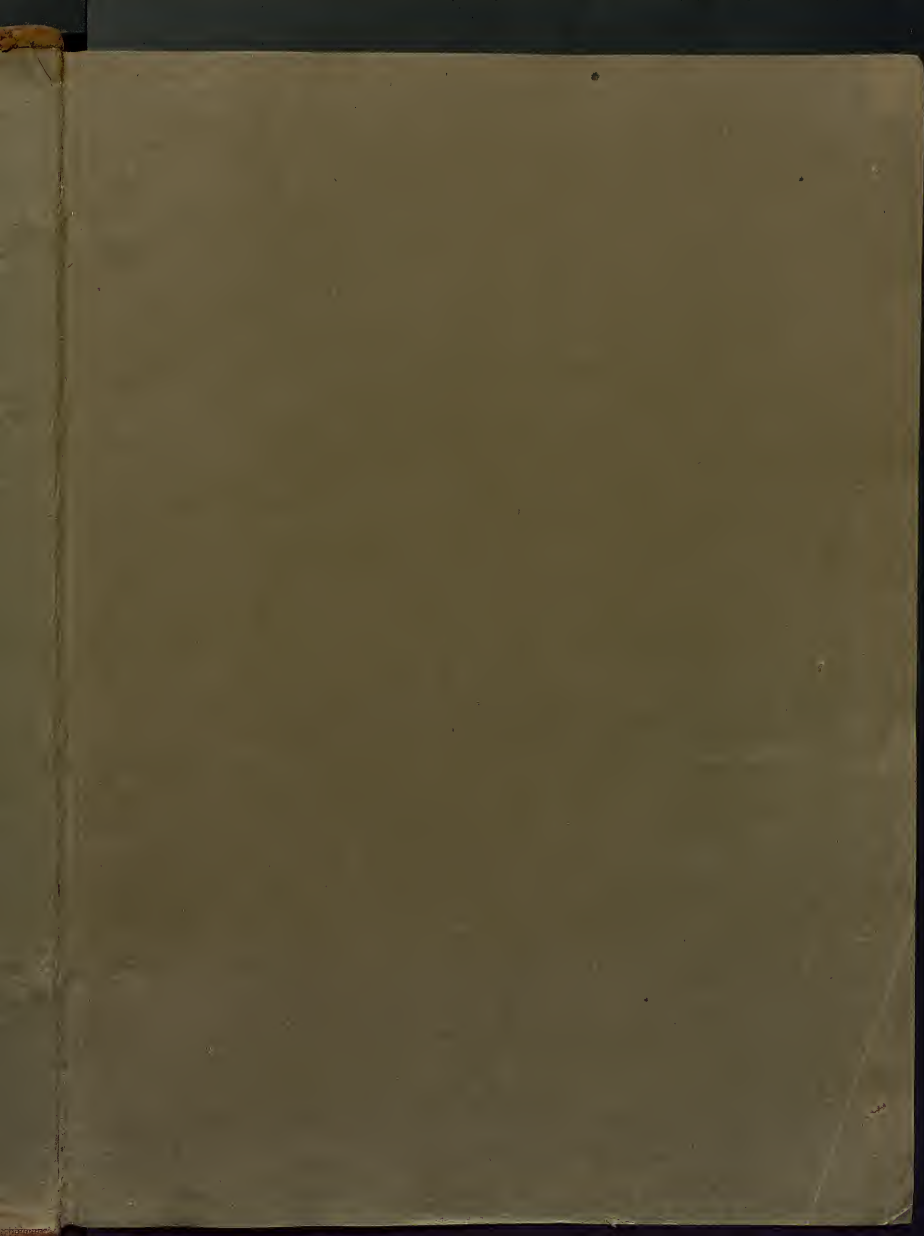


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M 341

Voce I

2^{da}

3^a

Piano

Forte



67-036392

Perfida Clori.

A FAVORITE CANONE

For Three Voices,

Composed by

CHERUBINI.

London, Printed & Sold by R. Birchall, N^o 120 New Bond Street.

Page 16.

Voce I.^{ma}

Per - fi - da Clo - ri tu m'in - gan - nas - ti

2.^{da}

3.^a

SOSTENUTO

Piano Forte.

e poi bra - mas - ti e poi bra - mas - ti per - fi - da

Clo - ri da me pie - ta tu m'ingan - nas - ti tu m'ingan
 per - fi - da Clo - ri

- nas - ti per - fi - da e poi bra - mas - ti e poi bra
 tu m'ingan - nas - ti e poi bra - mas - ti e poi bra

- mas - ti per - fi - da Clo - ri da me pie - ta
 - mas - ti per - fi - da Clo - ri da me pie - ta tu m'ingan

ingan

tu m'ingan - nas - - ti per - - fi - da Clo - - ri
 nas - - ti tu m'ingan - nas - - ti per - - fi - da
 per - - fi - da Clo - - ri tu m'ingan - nas - - ti

oi bra

i bra

e poi bra - - mas - - ti e poi bra - -
 e poi bra - - mas - - ti e poi bra - - mas - - ti
 e poi bra - - mas - - ti e poi bra - - mas - - ti

ingan

nas - - ti da me - - - - - pie - - - - - ta
 per - fi - da Clo - - ri da me - pie - - - - - ta
 per - - fi - da Clo - - ri da me pie - - - - - ta tu m'ingan -

per -- fi -- da Clo -- ri tu min -- gan -- nas -- ti
 tu min -- gan -- mas -- ti per -- fi -- da Clo -- ri
 -- nas -- ti tu min -- gan -- nas -- ti per -- fi -- da

e poi bra -- mas -- ti e poi bra -- mas -- ti
 e poi bra -- mas -- ti e poi bra --
 poi bra -- mas -- ti e poi bra -- mas -- ti

per -- fi -- da Clo -- ri da me pie -- ta -- tu min -- gan --
 -- mas -- ti da me pie -- ta --
 per -- fi -- da Clo -- ri da me pie -- ta --

nas - ti tu m'ingan - nas - ti per - fi - da
 per - fi - da Clo - ri tu m'ingan - nas - ti
 tu m'ingan - nas - ti per - fi - da Clo - ri

e poi bra - mas - ti e poi bra - mas - ti
 e poi bra - mas - ti e poi bra - mas - ti
 e poi bra - mas - ti e poi bra -

per - fi - da Clo - ri da me pie - ta
 per - fi - da Clo - ri da me pie - ta tu m'ingan -
 mas - ti da me pie - ta

tu m'ingan - nas - - ti per - fi - da : Clo - ri
 nas - - ti tu m'ingan - nas - - ti per - fi - da
 per - fi - da Clo - ri tu m'ingan - nas - - ti

e poi bra - mas - - ti e poi bra -
 e poi bra - mas - - ti e poi bra - mas - - ti
 e poi bra - mas - - ti e poi bra - mas - - ti

- mas - - ti da me - - pie - - ta.
 per - fi - da Clo - ri da me pie - - ta.
 per - fi - da Clo - ri da me pie - - ta.

Già fan ritorno, o Genii amici!
 TERZETTO.

In the Opera of **IL FLAUTO MAGICO**, Composed by
Mozart.

London, Printed & Sold by R. Birchall, 133, New Bond Street.

Price 1/6

Piano
 Forte.

Allegretto.

GENIO 1^{mo}
 Già fan - ri - tor - no, i ge - nii a - mi - ci: i - te fe - li - ci al sommo Re.

GENIO 2^{do}
 Già fan - ri - tor - no, i ge - nii a - mi - ci: i - te fe - li - ci al sommo Re.

GENIO 3^{zo}
 Già fan - ri - tor - no, i ge - nii a - mi - ci: i - te fe - li - ci al sommo Re.

(a Tam: rendendogli il Flauto) (a Pap: rendendogli, i Campanelli)

Il nobil don a te si rende, il ca - ro suon si ren - de a te.

Il nobil don a te si rende, il ca - ro suon si ren - de a te.

Il nobil don a te si rende, il ca - ro suon si ren - de a te.

(apparisce la tavola)

Dia lena al cor l'e - let - ta men - sa, Cibo e li - cor, vir - tù dis - pen - sa .

Dia lena al cor l'e - let - ta men - sa, Cibo e li - cor, vir - tù dis - pen - sa .

Dia lena al cor l'e - let - ta men - sa, Cibo e li - cor, vir - tù dis - pen - sa .

(a Timino)

presso è già il fin di tue vi - cen - de, ma poi t'at - ten - de al - mo pia - cer.

presso è già il fin di tue vi - cen - de, ma poi t'at - ten - de al - mo pia - cer.

presso è già il fin di tue vi - cen - de, ma poi t'at - ten - de al - mo pia - cer.

vanne se - reno, al tuo destin,

vanne se - reno, al tuo destin,

vanne se - reno, al tuo destin,

(a Papageno)

tu Pa-page-no, hai da tacer!

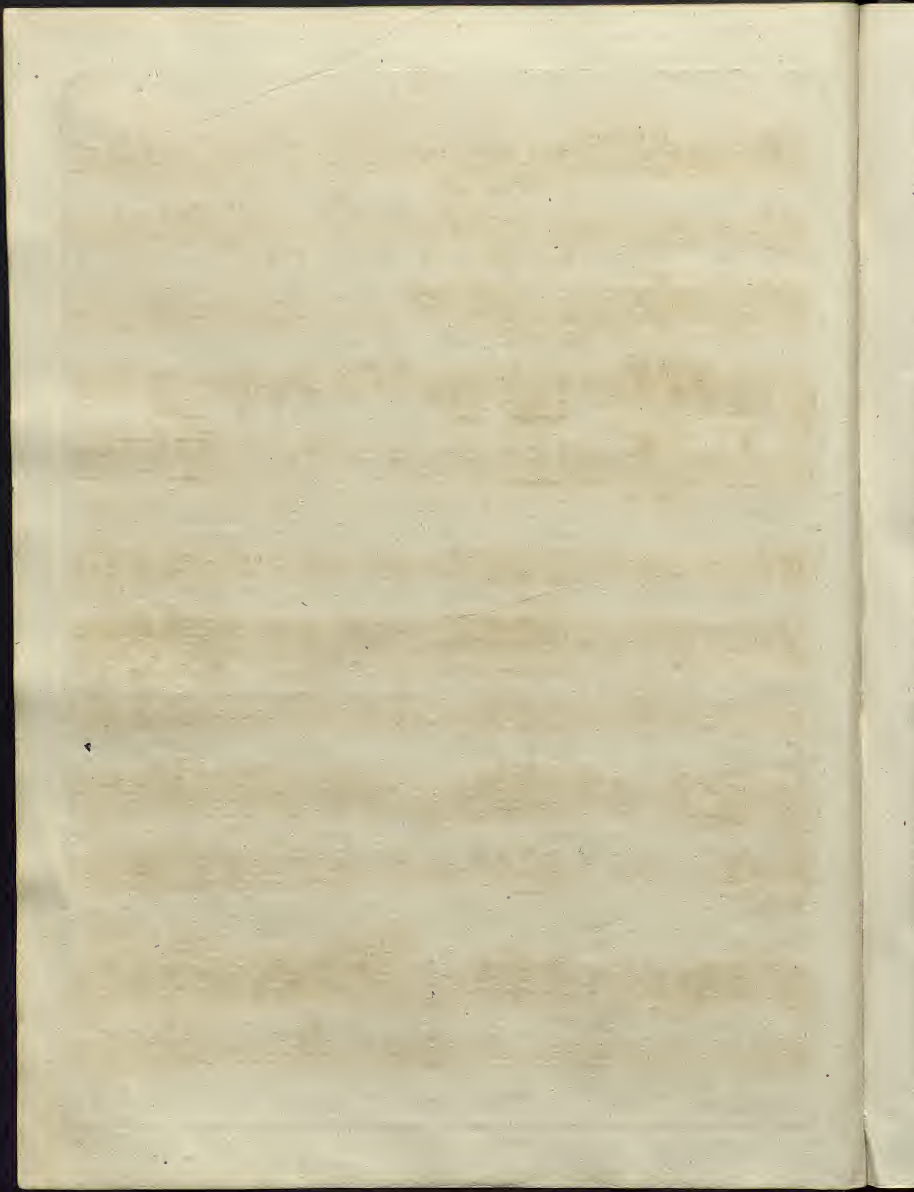
tu Pa-page-no, hai da tacer!

tu Pa-page-no, hai da tacer!

sì, sì, hai da tacer. sì, sì, hai da ta-cer.

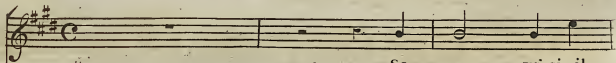
sì, sì, hai da tacer. sì, sì, hai da ta-cer.

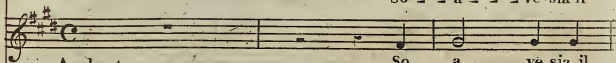
sì, sì, hai da tacer. sì, sì, hai da ta-cer.




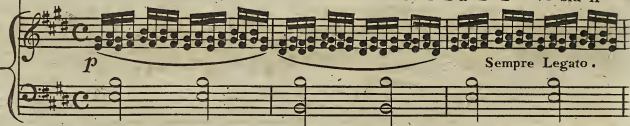
Soave sia il vento.
 A favorite **TRIO**, in the Opera of
COSI FAN TUTTE,
 Composed by *Mozart*


London, Printed & Sold by R.^s Birchall, N.^o 133, New Bond Street. Price 1/6.

FIORDILIGI. 

DORABELLA. 

Andante. 

DON ALFONSO 

Piano *p*  Sempre Legato.

Forte.

ven - to tran - quil - la sia l'on - da ed

ven - to tran - quil - la sia l'on - da ed

ven - to tran - quil - la sia l'on - da ed



Così fan tutte. Act 1.

o - gni E - le - men - to be - ni - gno ris - pon - da ai
 o - gni E - le - men - to be - ni - gno ris - pon - da ai
 o - gni E - le - men - to be - ni - gno ris - pon - da ai

no - stri de - sir. So - a - ve sia il
 no - stri de - sir. So - a - ve sia il
 no - stri de - sir. So - a - ve sia il

ven - to tran - quil - la sia l'on - da ed o - gni E - le -
 ven - to tran - quil - la sia l'on - da ed o - gni E - le -
 ven - to tran - quil - la sia l'on - da ed o - gni E - le -

Così fan tutte. Act I.

men - to be - ni - gno ris - pon - da ai no - stri de -
 men - to be - ni - gno ris - pon - da ai no - stri de -
 men - to be - ni - gno ris - pon - da ai no - stri de -

sir - ai no - stri de - sir -
 sir - ai no - stri de - sir -
 sir - ai no - stri de - sir -

be - ni - gno ri - spon -
 be - ni - gno ri - spon -
 ai - no - stri de - sir be - ni - gno ri - spon - da ai nostri de -

Così fan tutte. Act 1.

45

da ai no - - stri de - sir ai no - - stri de -

da ai no - - stri de - sir *p* ai no - - stri de -

sir ai no - - stri de - sir *p* ai no - - stri de -

sir ai no - - stri de - sir ai no - - stri de -

sir ai no - - stri de - sir *f* ai no - - stri de -

sir ai no - - stri de - sir ai no - - stri de -

Cres. *f*

sir.

sir.

sir.

p

Così fan tutte. Act 1.

Dolce speranza in seno

TRIO, SUNG BY

Sig.^{ra} Calderini, Sig.^m Collini & Sig.^r Francini

in the Opera of **ROMEO E GIULIETTA** Composed by

Sig.^r Guglielmi

Ent.^a at Sta. Itali.

London, Printed & Sold by R. Birchall, N^o 140 New Bond Street.

rice 2/6

GIULIETTA

BIANCA

ROMEO

Piano Forte

cal__ma la dol__ce cal__ma a con__so__
 tor__na la dol__ce cal__ma la dol__ce cal__ma
 tor__na la dol__ce cal__ma la dol__ce

lar a con__so__lar - - - - - ci il cor. Fe -
 a con__so__lar - - - - - ci il cor. Fe -
 cal...ma a con__so__lar - - - - - ci il cor. Fe -

Alleg^{to}

-li__ce quel co__re che lan__gue d'a__mo__re che
 -li__ce quel co__re che lan__gue d'a__mo__re che
 -li__ce quel co__re che lan__gue d'a__mo__re che

lan_gue d'a__more fe__li__ce quel co__re se

lan_gue d'a__more fe__li__ce quel co__re se

lan_gue d'a__more fe__li__ce quel co__re se

pu__ro è l'af__fet__to in gio__ja in di__let__to si

pu__ro è l'af__fet__to in gio__ja in di__let__to si

pu__ro è l'af__fet__to in gio__ja in di__let__to si

can__gia la pe__na com__pa__gnia d'a__mor si

can__gia la pe__na com__pa__gnia d'a__mor si

can__gia la pe__na com__pa__gnia d'a__mor si

can - gia la pe - na compag - nia d'a - mor.

can - gia la pe - na compag - nia d'a - mor.

can - gia la pe - na compag - nia d'a - mor.

se pu - ro e l'af - fet - to in

se pu - ro e l'af - fet - to in

se pu - ro e l'af - fet - to in

gio - ja in di - let - to si cangia

gio - ja in di - let - to si cangia

gio - ja in di - let - to si cangia

f la pe - na com - - - - -
 la pe - na com - - - - -
 la pe - na com - - - - -
f *f*

- pagnia d'a - - - - - mor si *p*
 - pagnia d'a - - - - - mor si *p*
 - pagnia d'a - - - - - mor in gio - - - - - ja in di -
f *pp*

can - - - - - gia la
 can - - - - - gia la
 let - - - - - to se - - - - - pu - - - - - ro è l'af - - - - - fet - - - - - to si can - - - - - gia la
f

pe - na si cangia la

pe - na si cangia la

pe - na com - pa - gnia d'a - mor. si cangia

The first system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is the piano melody, and the fourth is the piano accompaniment. The lyrics are: "pe - na si cangia la" on the first two staves, and "pe - na com - pa - gnia d'a - mor. si cangia" on the third staff.

pe - na com - pa - gnia d'a - mor si cangia la

pe - na com - pa - gnia d'a - mor si cangia la

la pe - na com - pa - gnia d'a - mor si cangia

The second system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is the piano melody, and the fourth is the piano accompaniment. The lyrics are: "pe - na com - pa - gnia d'a - mor si cangia la" on the first two staves, and "pe - na com - pa - gnia d'a - mor si cangia la" on the third staff, and "la pe - na com - pa - gnia d'a - mor si cangia" on the fourth staff.

pe - na com - pa - gnia d'a - mor com - pa - gnia d'a -

pe - na com - pa - gnia d'a - mor com - pa - gnia d'a -

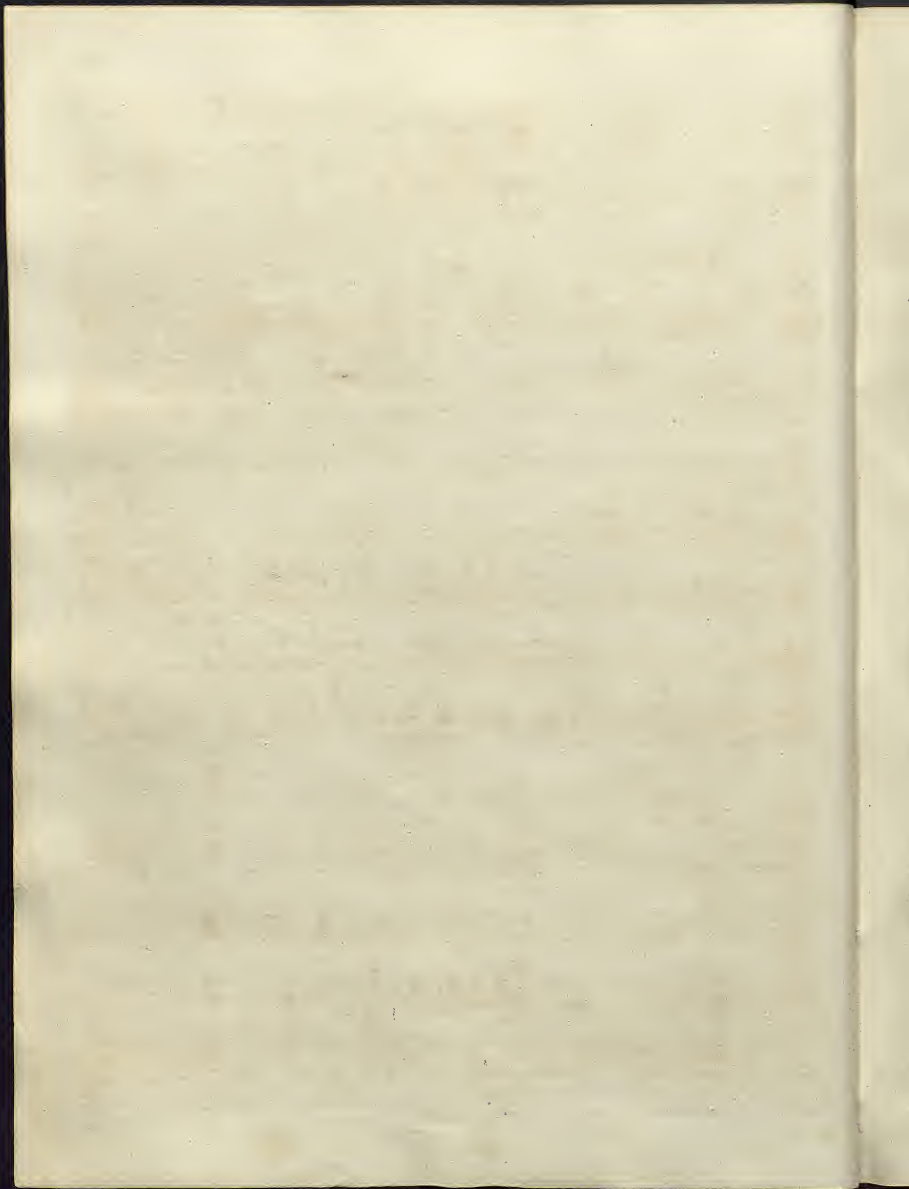
la pe - na com - pa - gnia d'a - mor com - pa - gnia d'a -

The third system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is the piano melody, and the fourth is the piano accompaniment. The lyrics are: "pe - na com - pa - gnia d'a - mor com - pa - gnia d'a -" on the first two staves, "pe - na com - pa - gnia d'a - mor com - pa - gnia d'a -" on the third staff, and "la pe - na com - pa - gnia d'a - mor com - pa - gnia d'a -" on the fourth staff. The piano accompaniment includes a *pp* marking.

First system of a musical score. It consists of four staves. The top three staves are vocal lines in treble clef, with lyrics: *-mor com -- pa -- gnia d'a -- mor com -- pa -- gnia d'a --*. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music includes dynamic markings such as *f* and *mf*.

Second system of the musical score. It consists of four staves. The top three staves are vocal lines in treble clef, with lyrics: *-mor .*, *-mor .*, and *-mor .*. The bottom staff is a piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Third system of the musical score. It consists of four staves. The top three staves are vocal lines in treble clef, which are mostly empty, indicating a rest or the end of a phrase. The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic accompaniment from the previous system.



Regna il terrore
 CHORUS in
TANCREDI,

Composed by

ROSSINI.

Arranged by

MORTELLARI

Price 2^s

Allegro

pp

Sotto voce

f

p

CORO.

Sotto voce.

Tenore 1.^{mo}

Regna il ter - ror nel - - la cit - - tà

Sotto voce.

Tenore 2.^{do}

Regna il ter - ror nel - - la cit - - tà

Sotto voce.

Basso.

Regna il ter - ror nel - - la cit - - tà

PIANO -
FORTE.

Sotto voce.

Regna il ter - - ror nel - - la cit - - tà Tan - cre - di di do - lor dunque mor -

Regna il ter - - ror nel - - la cit - - tà.

ra o - ve sa - rà.

Tan - cre - di di do - lor dunque mor - rà o - ve sa - rà.

Tan - cre - di di do - lor dunque mor -

dunque mor - rà o - ve sa - rà dun - que mor -

dunque mor - rà o - ve sa - ra dun - que mor -

ra o - ve sa - rà dunque mor - rà o - ve sa - rà dun - que mor -

2076

ra o-ve sa-ra col sen-no e col va-lor.
 ra o-ve sa-ra col sen-no e col va-lor.
 ra o-ve sa-ra col sen-no e col va-lor.

ci gui-de-ra ci gui-de-ra gloria e va-lor riac-
 ci gui-de-ra ci gui-de-ra gloria e va-lor riac-
 ci gui-de-ra ci gui-de-ra gloria e va-lor riac-

cen-da il cor gloria e va-lor riac-cen-da il cor. il
 cen-da il cor gloria e va-lor riac-cen-da il cor.
 cen-da il cor gloria e va-lor riac-cen-da il cor.

Sa-ra-ci-no al-lor spen-to ca-drà s'e-sul-te-ra.
 Il Sa-ra-ci-no al-lor spen-to ca-drà s'e-sul-te-
 ra.
 Sa-racino al-lor spen-to ca-dra s'esul-te-ra. spen-to ca-drà.
 s'e-sul-te-ra. spen-to ca-drà. s'e-sul-te-ra il
 s'e-sul-te-ra. spen-to ca-drà. s'e-sul-te-ra il
 s'e-sul-te-ra. spen-to ca-drà. s'e-sul-te-ra il

Sa - ra - cino al lor spen - to ca - dra' s' esul - te - ra' s' e - sul - - te - -
 Sa - ra - cino al lor spen - to ca - dra' s' esul - te - ra' s' e - sul - - te - -
 Sa - ra - cino al lor spen - to ca - dra' s' esul - te - ra' s' e - sul - - te - -

ra' s' e - - sul - - - te - - ra' s' e - - sul - - - te - - ra'.
 ra' s' e - - sul - - - te - - ra' s' e - - sul - - - te - - ra'.
 ra' s' e - - sul - - - te - - ra' s' e - - sul - - - te - - ra'.

p

pp

1875

THE

OF

AND

OF

OF

BLOW GENTLE GALES,

The Celebrated

GLEE FOR THREE VOICES.

Sung in the Opera of

THE SLAVE,

at the

Théâtre Royal, Covent Garden,

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HENRY R. BISHOP,

Ent. Str. Hall.

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Professor of Harmony and Composition at the Royal Academy of Music.

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$\text{♩} = 50.$

ANDANTINO
ESPRESSIVO.

mol. e sosten.

Flauto.

f *p legato.* *f* *pp* *p*

dolce

Soprano 1^{ma}

Soprano 2^{da}

Basso

PIANO

FORTE

ppp

Blow gentle gales, and on your wing Our long ex-pected

sotto voce

suc - cours bring! Blow gentle gales, and on your wing Our long ex -

sotto voce

Blow gentle gales, and on your wing Our long ex -

sotto voce

Blow Blow gentle gales, and on your wing Our long ex -

PIANO

FORTE

pected suc - cours bring! 'Tis all in vain!

espress

pected suc - cours bring!

pected suc - cours bring! Look look again

fp

PIANO

FORTE

es. cres.
'Tis all in vain!
f Lo! behold a pennant wa - ving, a pennant

Look look again,
fp
pp

mf
a pennant wa - ving! *p* legati.
'Tis the seabirds pinions la - ving, his
wa - ving a pennant wa - ving!

cres.
f
pp legati

cres.
f
f
pi - - - nions la - ving. *Molto espressivo.*
the sea bird la - ving. 'Tis the sea bird, 'Tis the sea bird - la - - - -
'Tis the sea bird la - ving.

f
f
p *dol.*
pp

Blow gentle gales.

Hark! a signal Hark! a sig - nal fills the
 - ving! Hark! a signal Hark! a sig - nal fills the
 Hark! a signal Hark! a sig - nal fills the

f *p* *eres.*
f *p* *eres.*
f *p* *eres.*

ff *pp* *Gun.* *R.H.*

air - - - - - 'Tis the hollow wave re -
 air 'Tis the Beetling rock re - - - - - sounding, Now fills the air - - - - -
 air 'Tis the Beetling rock re - - - - - sounding, 'Tis the hollow wave re -

ff *ten* *deces.* *p*
p
pp

bound ing rebound ing bound ing rebound ing Wild as our hope - - and
 Now fills the air Wild as our hope - - and
 bound ing rebound ing bound ing rebound ing Wild as our hope

eres. *p*
eres. *f* *p*
eres. *f* *pp*

Blow gentle gales,

deep as our despair, Wild wild as our hope - deep as our des-
 deep as our despair, Wild as our hope and deep as our des-
 deep as our despair, Wild wild as our hope and deep as our des-

ff *cres:* *p* *ff* *pp* *f*

- pair! Deep as our despair! deep as our des -
 - pair! Deep as our despair! Deep as our despair! deep as our despair! deep as our des -
 - pair! Deep as our despair! deep as our des -

pp *ppp* *f*

- pair! Deep as our des - pair -
 - pair! Deep deep as our des - pair
 - pair! Deep as our des - pair

ppp *dim:* *ppp* *morendo.*

Blow gentle gales.

[The text on this page is extremely faint and illegible due to low contrast and blurring. It appears to be a list or a series of entries, possibly containing names and dates, but no specific details can be discerned.]

A

Canadian Boat-Song

ARRANGED

for Three Voices

BY

Thomas Moore Esq.

A New and Enlarged Edition.

Ent. at Sta. Hall.

Price 3/-

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AND JOHN WALLIS

AND JOHN WALLIS

AND JOHN WALLIS

A CANADIAN BOAT-SONG.

*for Three Voices**by Thomas Moore Esq.*1st VOICE.2^d VOICE.3^d VOICE.

ANDANTE.

PIANO

FORTE.

IN ROWING TIME.

Faintly as tolls the evening chime, Our voices keep tune and our oars keep time, Our

Faintly as tolls the evening chime, Our voices keep tune and our oars keep time, Our

Faintly as tolls the evening chime, Our voices keep tune and our oars keep time, Our

voices keep tune and our oars keep time. Soon as the woods on

voices keep tune and our oars keep time. Soon as the woods on

voices keep tune and our oars keep time. Soon as the woods on

Cres *Dim* *Pia*

shore look dim, We'll sing at St. Ann's our part-ing hymn!

shore look dim, We'll sing at St. Ann's our part-ing hymn!

shore look dim, We'll sing at St. Ann's our part-ing hymn!

Cres *Dim* *br*

Cres *Dim*

sf *sf* *sf*

Row, brothers row, the stream runs fast, The rapids are near and the

sf *sf* *sf*

Row, brothers row, the stream runs fast, The rapids are near and the

sf *sf* *sf*

Row, brothers row, the stream runs fast, The rapids are near and the

sf *sf* *sf*

Dim *sf* *Dim*

day - light's past, The rapids are near and the day - light's past.

Dim *sf* *Dim*

day - light's past, The rapids are near and the day - light's past.

Dim *sf* *Dim*

day - light's past, The rapids are near and the day - light's past.

Dim *sf* *Dim*

Why should we yet our

Why should we yet our

Why should we yet our

sf *sf* *sf* *pp* *For*

Detailed description: This system contains four staves. The top three are vocal staves (Soprano, Alto, and Tenor) with lyrics. The bottom staff is the piano accompaniment, starting with a series of chords marked *sf* and ending with a *pp* dynamic and a *For* marking.

Pia sail unfurl! There is not a breath the blue wave to curl, There

Pia sail unfurl! There is not a breath the blue wave to curl, There

Pia sail unfurl! There is not a breath the blue wave to curl, There

Pia

Detailed description: This system contains four staves. The top three are vocal staves with lyrics and a *Pia* marking. The bottom staff is the piano accompaniment, also marked *Pia*.

is not a breath the blue wave to curl. But when the wind blows

is not a breath the blue wave to curl. But when the wind blows

is not a breath the blue wave to curl. But when the wind blows

Cres *Dim* *Cres* *Fer*

Cres *Dim*

off the shore, Oh sweet-ly we'll rest our wea-ry oar,

off the shore, Oh sweet-ly we'll rest our wea-ry oar,

off the shore, Oh sweet-ly we'll rest our wea-ry oar,

Pia *Pia* *Rallentando* *h*

Pia *Pia* *h*

Pia *Rallentando*

Blow, breezes, blow, the stream runs fast, The rapids are near and the

Blow, breezes, blow, the stream runs fast, The rapids are near and the

Blow, breezes, blow, the stream runs fast, The rapids are near and the

sf *sf* *sf*

Dim day-light's past, The rapids are near and the day-light's past. *Cres* *Dim*

day-light's past, The rapids are near and the day-light's past.

day-light's past, The rapids are near and the day-light's past.

Dim *For* *Dim*

Ut-a-way tide! this trembling moon, Shall see us float o-ver thy

Ut-a-way tide! this trembling moon, Shall see us float o-ver thy

Ut-a-way tide! this trembling moon, Shall see us float o-ver thy

sf

Cres *Dim*

sur-ges soon Shall see us float o-ver thy sur-ges soon,

sur-ges soon Shall see us float o-ver thy sur-ges soon,

sur-ges soon Shall see us float o-ver thy sur-ges soon,

Cres *Dim*

Saint of this green Isle hear our prayr, Grant us cool heavns and

Saint of this green Isle hear our prayr, Grant us cool heavns and

Saint of this green Isle hear our prayr, Grant us cool heavns and

Cres

Pia

Cres

Dim *tr* *For* *sf* *sf*

favr-ing air! Blow, breezes, blow, the stream runs fast, The

tr *For* *sf* *sf*

favr-ing air! Blow, breezes, blow, the stream runs fast, The

For *sf* *sf*

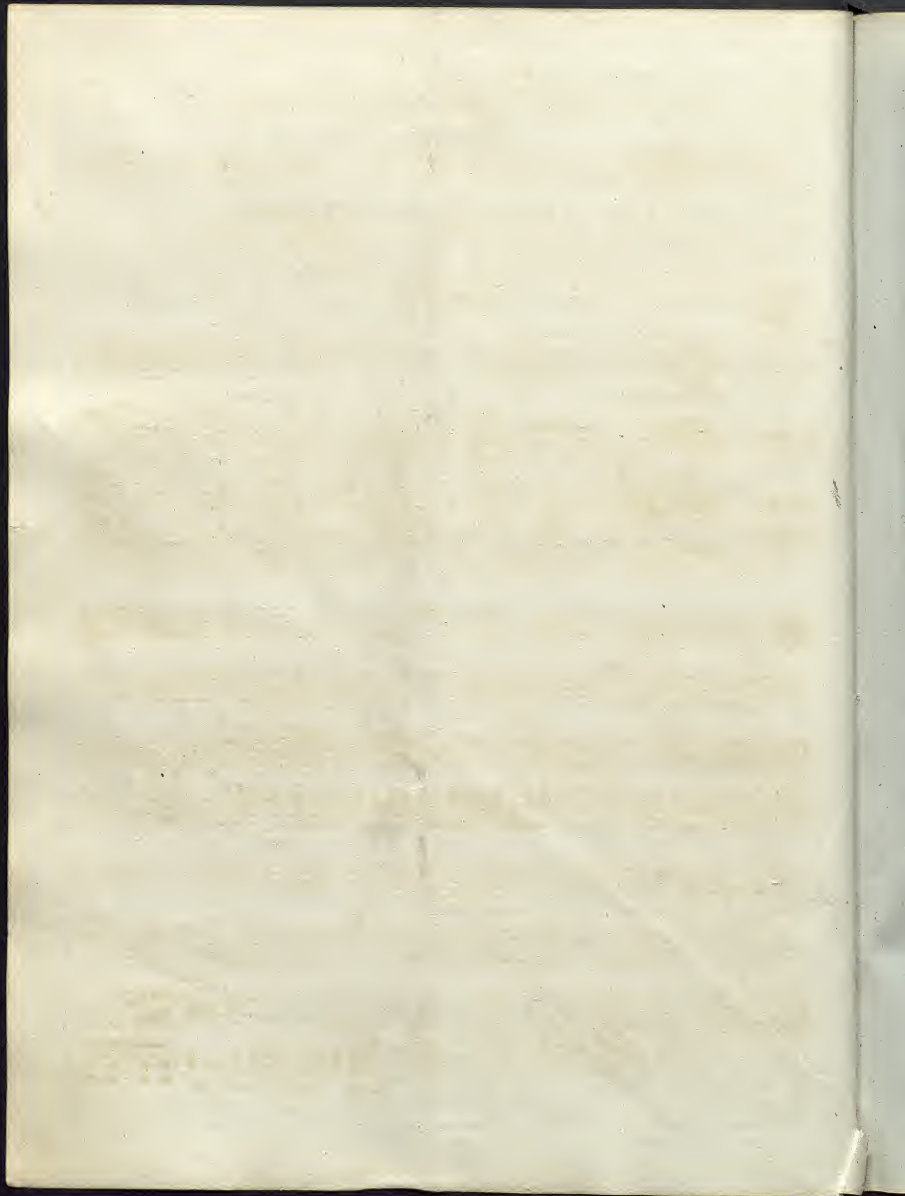
favr-ing air! Blow, breezes, blow, the stream runs fast, The

Dim *For* *sf* *sf*

For rapids are near and the day-light's past, *Dim* The rapids are near and the *For*
For rapids are near and the day-light's past, *Dim* The rapids are near and the *For*
For rapids are near and the day-light's past, *Dim* The rapids are near and the *For*

sf *Dim*
 day-light's past.
sf
 day-light's past.
sf *Dim*
 day-light's past.

sf *Dim* *sf* *sf* *sf* *pp*



Crudel, perchè finora
DUETTO,
in the Opera of
LE NOZZE DI FIGARO,
Composed by Mozart.

I

Price 1/6

London, Printed for R. Birchall, 133, New Bond Street.

SUSANNA.

IL CONTE.

Piano Forte.

Andante.

Crudel, perchè fi - no - ra far - - - mi languir co -

si! perche, i crudel, farmi languir co - si!

gnor, la donna o - gno - ra tempo hadidir di - si.

Dunque ingiardin ver -

Se pia-ce a voi, ver-rò. No, non vi
 rai? E non mi man-cherai!

man-che-rò! sì! no non man-che-rò, no
 ver-ra-à non man-cherà-à non man-cherà!

fp fp fp fp

non vi man-che-rò.
 mi sen-to dal con-ten-to pieno di gio-ja il

f p Cres.

scusa-te mi se men-to! voi ch'inten-de-te amor. scu-sa-te mi voic-hè inten-de-te a
 cor. mi sen-to dal con-ten-to pieno di gio-ja il

mor. se piace a voi, ver-ro.

cor. dunque in giardin ver-rai? e non mi manche-

nò non vi mancherò. sil' nò! nò! sil' - -

rai? verra-i? non mancherà-i? dunque verra-i? nò!

f *fp*

- se piace a voi, ver-rò. nò! sil'

non mancherà-i? dunque verra-i? non mancherà-i?

sil' nò! - - non vi man - che-rò. scu - sa - te mi - se

si? mi sen-to - - dal con - ten - to

f *fp*

men-to! voi che intende-te amor. scusate mi se mento! scusa-te mi
 pieno di gioja il cor. mi sen-to dal con-ten-to

voi che intende-te a-mor voi che inten-de-te a-mor
 pieno di gioja il cor pie-no di gio-ja il cor

voi che intende-te a-mor voi che in-ten-de-te a-mor voi
 pie-no di gioja il cor pie-no di gio-ja il cor pie-

che in-tende-te amor.
 no di gio-ja il cor.

Su l'aria ³¹

DUETTO, in the Opera of
LE NOZZE DI FIGARO,
Composed by Mozart.

Primo.

London, Printed for R. Birchall, 133. New Bond Street.

SUSANNA. *Su l'aria*

CONTESSA. *Allegretto* Che so -- a -- ve zef-fi-ret-to.

Piano Forte.

Zef-fi-ret-to.

Que -- sta se-ra spi-re-rà.

Questa sera spi-re-rà,

Sot -- toi pi -- ni del -- bos.

Sotto i pini. Sotto i
chetto. Sotto i pi-ni del boschet-to.

pi-ni del boschetto. Cer-to

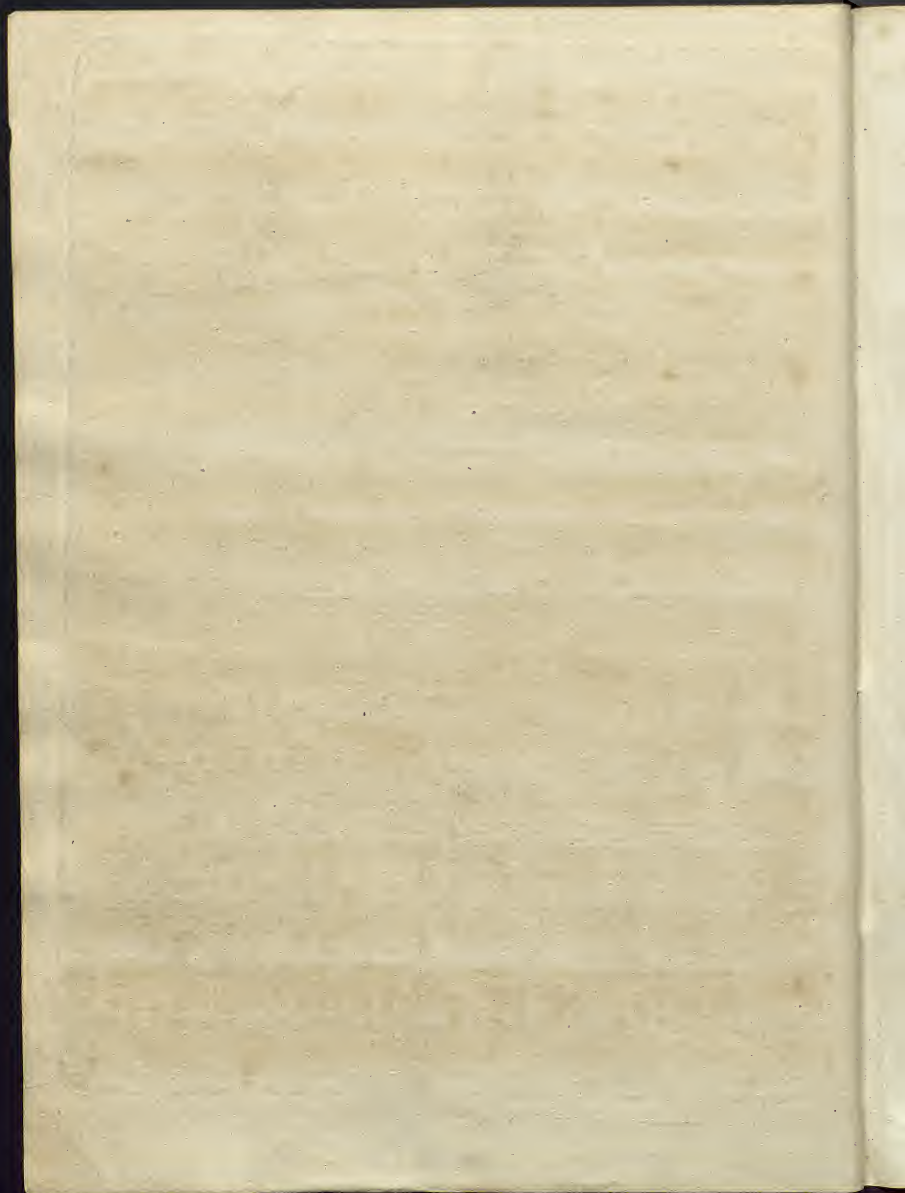
Vi-già il res-to ca-pi-rà.

certo il ca-pi-rà. Cer--to cer-to il ca--pi--rà.

Ei--già il res-to ca--pi--rà.

Che so--a-ve zef-fi-ret-to.

Canzonet-ta su l'aria: Ques--ta se-ra spi-re



Sempre più l'amo.

DUETTINO,

With an Accompaniment for the
Piano Forte,

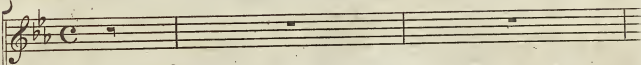
Composed by

Michele Carafa

Trice 2/-

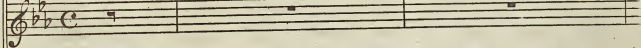
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Soprano.

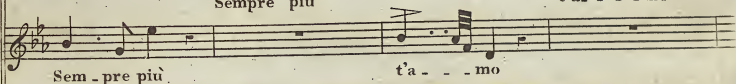
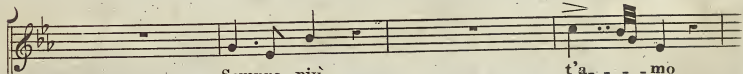
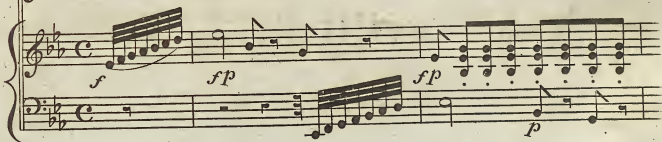


Andante mosso.

Tenore.



Piano-
forte.



mio bel te - so-ro sem-pre più t'a - mo mio bel te -
 mio bel te - so-ro sem-pre più t'a - - -

so - ro sem-pre più bra - mo .
 mo . sem-pre più . bra - - mo .

sem - pre più bra - - - mo vi - - - ver con te si si
 sem - -pre più bra - - - mo vi - - - ver con

p *Cres.* *p* *Cres.*

te -
sempre più sempre più sempre più bra - - mò viver con
tè si si sempre più sempre più sempre più bra - - mò viver con



te sempre più sempre più sempre più bra - - mò viver con
te sempre più sempre più sempre più bra - - mò viver con



te ,sempre sempre sempre bra - - mò vi-ver con te sempre sempre sempre
te sempre sempre sempre bra - - mò vi-ver con te sempre sempre sempre



bra mo viver con te . . . sol per te 'a - mo - - re sol per te a -

bra mo viver con te .

f *ff* *p*

a tempo.

mor mi die - de un core so - - lo per te .

colla parte *a tempo.* sol per te a - mo - - re sol per te a -

rall:

rall: *a tempo.* solo per te .

mor mi diede un core so - lo per te ei mi fè nas - ce - re ei mi fè

colla parte . *a tempo.*

ei mi fe nasce-re ei mi fe
nas-cere solo per te so - - lo per te .

nas-cere solo per te so lo per te sem-pre più
so - - lo per te sempre

sempre più t'a - - mo .
sem-pre più sempre più t'a - - mo mio bel te - -

mio bel te - so-ro sem-pre più t'a - - mo sempre più
 so-ro sem-pre più t'a - mo mio bel te - so-ro sempre

a poco cres

sempre più sempre più bramo vi-ver con te sempre più
 più sempre più sempre più bramo vi-ver con te sempre più t'a - mo

cendo f p p f p

t'a - - mo sempre bramo viver con te sem - pre più
 sempre più bramo viver con te sem - pre più t'a - - mo

t'a - mo sempre bra-mo viver con te vi - - ver con
 sem-pre più bra-mo viver con te sempre più bramo vi - ver con

ff

te sempre più bramo vi - - ver con te sempre sempre sempre vi - ver con
 te. vi - ver con te sempre sempre sempre vi - ver con

te.
 te.

EN

PI
FO

Idol mie che pur sei — RECIT^{VO} ED
(Ah! non lasciarmi ve)
 DUETTO. — in the Opera of
LA DIDONE (ABBANDONATA).
Composed by SIG.^{RO} MERCADANTE.

Price 2 6.

London, Printed & Sold by Birchall & C^o 110, New Bond Street.

Recitativo.

E N E A. *Allegro.* I - dol mio che pur se - i ad

PIANO *Leg: p* on - ta del des - tin l'ido - lo mio quell'E - ne - a tel do - manda che il tuo cor che tuo

F O R T E

on - ta del des - tin l'ido - lo mio quell'E - ne - a tel do - manda che il tuo cor che tuo

be - ne un di di - mas - ti quel che sin' o - ra a - masti più della vi - ta

DIDONE.

tu - a più del tuo soglio quello. Basta vin - ces - ti ec - co - ti il

foglio ve-di quanto fa-do-ro an-co-ra in-grato!

con un tuo sguardo so-lo mi to-gli ogni di-fe-sa e mi dia-

armi ed hai cor di tra-dir-mi? e puoi las-ciar-mi?

Larghetto.

DIDONE.

ENEAS. Ah! non las-ciar-mi no'

bell' i-dol mio di vi-ta manche-rò nel dir-ti ad-di-

o No non lasciarmi
Ah! non sdegnarti nò bell' i-dol
P

bell' i-dol mi-o di vi-ta manche-ro
mi-o di vi-ta man-che-rò nel dir-ti ad-

nel dir-ti ad-di-o nel dir-ti ad-di-o di chi mi fi-de-
di o ad-di-o

rò se tu ... m'inganni

Oh! come mai vi-

Ma tu crudel non

vrò come vi - vrò fra tan-ti af-fanni

n'ami No - no no non n'ami hai co-re di par-

Per- che crudel mi chiami!

tr! Rammen-ta il giura mento

Mi sento oh Dio oh Dio mo-ri!

Il ge- nitor ram-

rammentail, giuramen - to

mento il ge - nitor ram - men - to.

Allegro

Per - ché mai gli af - fet - ti

Per - ché mai gli af - fet - ti

mie - i sa - pes - te in -

mie - i sa - pes - te in -

ca - te - nar? e - - ra meglio mai ve - der - ti mai ve -

ca - te - nar? e - - ra meglio mai ve - der - ti mai ve -

der - ti che do - ver - ti ab - ban - do - nar

der - ti che do - ver - ti ab - ban - do - nar Sempre

pp

se - vi - pia - ce e - ter - ni De - i in - vo - lar - mi o - gni spe -

stacc:

ran - za deh mi da - - - te almen co - stan - za fan - ti af - fan - ni a

sop - portar a sop - por - tar.

Se vi

placete... ni De... i in... vo... lar... mio... gni spe... ran... za

deh mi da... tealmen co... stan... za tan... ti af... fan... ni a sop... por...

tar a... sop... por... tar.

E... ra me... glio mai ve...
E... ra me... glio mai ve...

Gra. *f* *Colla parte* *p*

derti. che do - -

derti. che do - -

p *Cres.* *f*

ver - ti ab - ban - do - - nar se vi pia - ce e - ter - ni De - i

ver - ti ab - ban - do - - nar

p *Sempre stacc.*

in - vo - lar - mi o - gni spe - ran - za deh mi da - te almen co - stanza

tan - ti af - fan - ni a sop - por - tar a sop - por -

tar.

Se vi pia - ce e - ter - ni De - i in - vo - lar - mi o - gni spe -

ran - za deh mi da - te al men co - stan - za tan - ti af - fan - ni a sop - por -

tar a sop - - - - - por - - - - - far si si mi

f trem.

Deh mi da - - - - - te al men co - stan - za al

da - te al men co - stan - za tan - ti af - fan - ni a sop - por - - - - - tar mi

Cres. *f*

men co - - stan - - za tan - ti af - fan
 date al men co - stan - za tan - ti af - fan

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present in the piano part.

ni a sop - por - tar deh mi da - - -
 ni a sop - por - tar si si mi da - te al - men co - - stan - za

The second system continues the vocal and piano parts. The piano accompaniment includes a tremolo effect marked *p trem.* and a crescendo marked *Cres.*

- - - te al - men co - - stan - za al men co - - stan -
 tan - ti af - fan ni a sop - por - tar mi da te al men co - - stan -

The third system shows the vocal lines and piano accompaniment. A dynamic marking of *f* is present in the piano part. The piano accompaniment features a steady eighth-note accompaniment.

- - - za tan - ti af - fan ni a sop - por - tar
 - - - za tan - ti af - fan - - - ni a sop - por - tar

A piacere^x

fan - zi Colla parte

The fourth system concludes the page with the vocal lines and piano accompaniment. It includes the instruction *A piacere^x* and *Colla parte*. The piano part has a dynamic marking of *f*.

tan - - ti af - fan - ni a sop - - por - - tar tan - - ti af -

tan - - ti af - fan - ni a sop - - por - - tar tan - - ti af -

fan - ni a sop - - por - - tar a sop - - por - - tar a

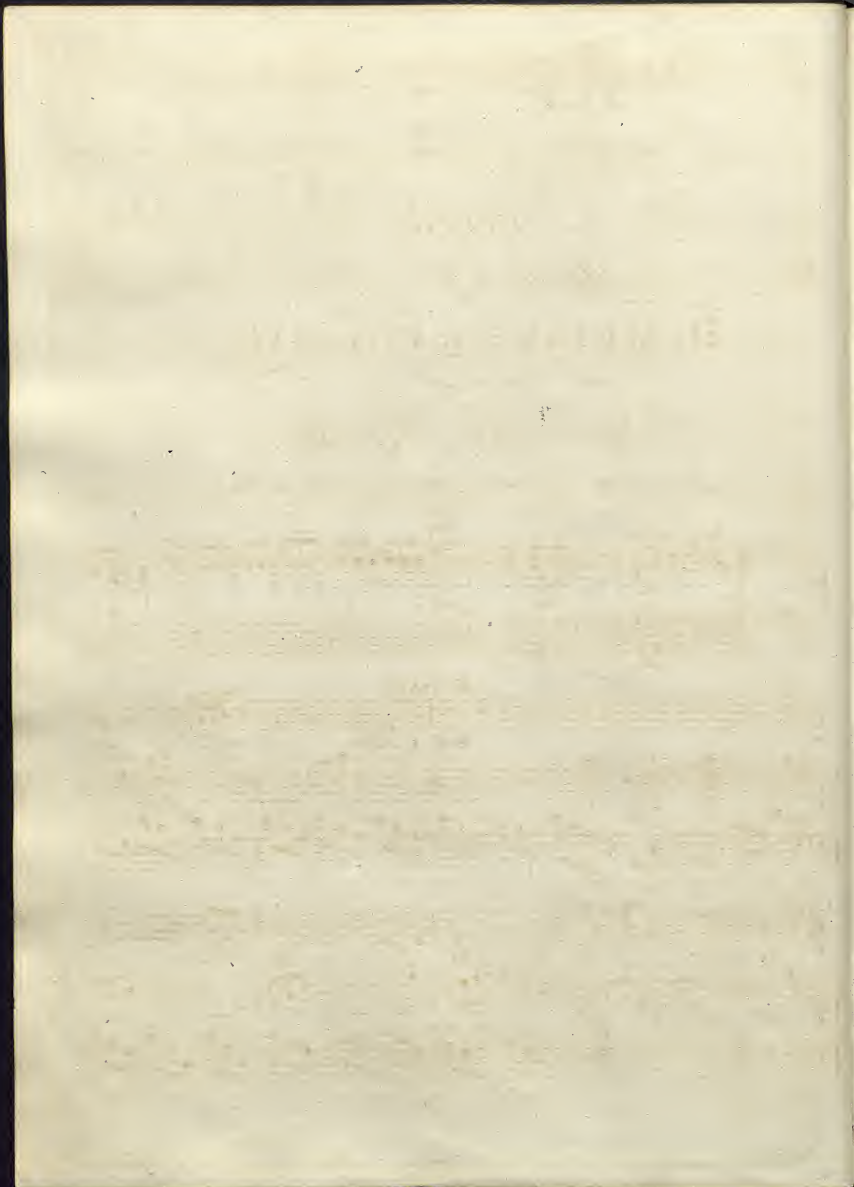
fan - ni a sop - - por - - tar a sop - - por - - tar a

sop - - por - - tar a sop - - por - -

sop - - por - - tar a sop - - por - -

tar.

tar.



P
F



Mio figlio non sei?

DUETTO,

In the Opera of
DEMETRIO E POLIBIO,
 Composed by
 Signor G. Rossini.

Price 2

London, Printed & Sold by R.^t Birchall, 140 New Bond Street.

Andante.

Piano
 Forte.

POLIBIO.

Mio fi - glio non se - i pur

fi - glio ti chia - mo, lo mer - ti, lo bra - mo chia -

5
mar - ti co - sì! mio fi - glio non se - i, pur

fi - glio ti chia - mo, lo mer - ti, lo bramo chia -

mar - ti co - sì, chia - marti, chiamarti co - sì!

SIVENO .
Son gra - to al tuo do - no, ram

men - to chi so - no, son fi - glio in - fe - li - ce che

vi - - ve per te; son gra - - to al tuo do - - no, ram -

men - to chi so - no, son fi - glio in - - fe - li - ce che

vi - - ve per te, che - - - - vi - ve, che vi - ve per

Mio figlio.

te.

POLIBIO.

Sos - te - - - gito sa - - - ra - - - i del

Se - fi - - do l'a - - -

re - - gno e di me, sostegno sa -

ma - i, lo sai o mio Re! lo sai, o mio

ra - i del re - - gno e di me, si, del re - - gno e di

ad libitum

ad libitum

colla parte

Re! ti strin-go al mio se--no, ti strin--go al mio
me. ti strin--go al mio

The first system consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords.

se--no! Laccio si
se--no!

Allegro giusto.

f *p*

The second system begins with a double bar line. The top staff has lyrics and a fermata. The middle staff has lyrics and a fermata. The bottom staff is piano accompaniment, starting with a forte (*f*) dynamic and transitioning to piano (*p*) dynamic. The tempo is marked *Allegro giusto.*

ca--ro, no-do si for--te la so-la mor-te scioglier po--

The third system continues the vocal and piano parts. The top staff has lyrics. The middle staff is a vocal line. The bottom staff is piano accompaniment, continuing the rhythmic pattern from the previous system.

Mio figlio.

tra. Laccio si ca-ro, no-do si for-te

Laccio si ca-ro, no-do si for-te la so-la mor-te,

la so-la mor-te laccio si ca-ro la so-la mor-te scioglier po
con espress: *And. e*

la so-la mor-te laccio si ca-ro la so-la mor-te scioglier po
con espress:

tra, si, si, po--tra, si, si, po--tra.

tra, si, si, po--tra, si, si, po--tra. *a tempo*

f *SOS-*

te - - gno sa - - ra - - i . del re - - gno

Se fi - - do t'a - - mai lo
e - - di me! sa - - rai sos - - teg - - no del

sai, o mio Re! lo sai, o mio Re! laccio si
re - - gno e di me. si del re - - gno e di me!
colla parte

Mio figlio .

ca - ro, no do si for - - te la so - la mor - te scioglier po -

p

trà! Laccio si ca - - ro, no - do si for - - te

Laccio si ca - - ro, no - do si for - - te la so - la

con espres:

la so - la mor - te laccio si ca - - ro la so - la

mor - te, la so - la mor - te laccio si ca - - ro la so - la

con espres:

mor-te scioglier po-trà, si, si, po--trà, scio-glier po--

mor-te scioglier po-trà, si, si, po--trà, scio-glier po--

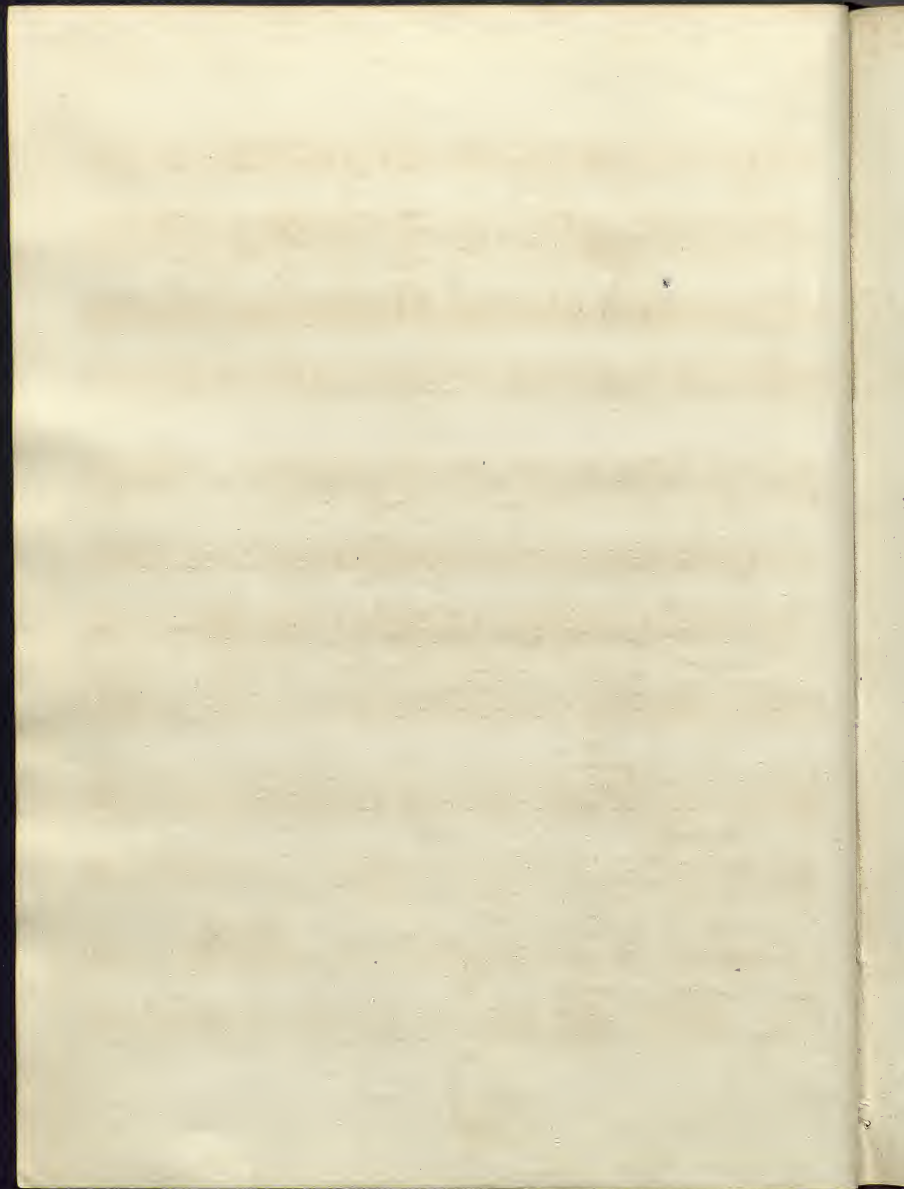
trà, la so-la mor-te scio-glier po--trà, si,

trà, la so-la mor-te scio-glier po--trà, si,

si, po--trà!

si, po--trà!

ff



O Pescator dell'inda?
A Glenetian Canzonet.
FOR
One or Two Voices,
as Sung at
THE NOBILITIES' CONCERTS,
Mess^{rs} de Lihou?
ARRANGED
with an Accompaniment for the
Piano Forte.

Ent. Sta. Hall.

Price 1/6

London, Published by
THE ROYAL HARMONIC INSTITUTION,

(Lower Saloon, Argyll Rooms.)

113



ANDANTINO

VOCI.

O Pes-ca-tor dell' on-da fi-de-

PIANO FORTE
or
HARP.

-lin, O Pes-ca-tor dell' on-da fi-de-lin, Vie-

-ni pes-car in qua col-la bel-la sua Barca col-la bel-la se ne

và fi-de-lin lin la, vie-ni pes-car in quà col-la bel-la sua

và fi-de-lin lin la, vie-ni pes-car in quà col-la bel-la sua

Bar-ca col-la bel-la se ne và fi-de-lin lin la.

Bar-ca col-la bel-la se ne và fi-de-lin lin la.

2

Che cosa vuol ch'io peschi ?

Fidelin

L' Anel, che m'è casca,
Colla bella &c

3

Ti darò Cento Scudi.

Fidelin

Sta borsa ricamà,
Colla bella &c

4

Non voglio Cento Scudi,

Fidelin

Ne borsa ricamà
Colla bella &c

5

Io vò un bazin d'amore.

Fidelin

Che quel mi pagherà,
Colla bella sua bocca
Colla bella se ne và,
Fidelin

ELI

Pi
Fo



Vo non credo.
 (D U E T T O .)
In the Opera of
IL MATRIMONIO SEGRETO,
Composed by
C I M A R O S A .

Pric 3^s

London, Printed & Sold by R.^t Birchall, 140, New Bond Street.

ELISETTA

No non credo quel che di-te e u-no

Piano
Forte.

Andante. *p*

scherzo che voi fate e u-no scherzo che voi

fa-te voi mi fa-te de- - li - rar voi - mi

fa-te voi mi fa-te de-li-rar si de-li-rar voi mi fa-te de-li-

rar. IL CONTE .
Sig-no-ri-na Signorina deh scusate dir vel

voglio dir vel voglio con dolcezza io non v'a mo nè pen

sa-te ch'io vi possa ch'io... vi possa o...mai... spo-

No non credo.

sar ch'io - vi possa o - mai sposar ch'io vi possa mai spo-

Allegro. Come

sar ch'io vi pos.sa mai sposar. cos'è

fp *fp*

come non as - pet - ta - vo questo

cos'è cos'è

fp *f* *f*

col - po in - o - pi - na - to. questo è

da gran tempo il prepa - ravo.

p

No non credo.

troppo sie - te trop-po im-per - ti - nente voi mi
niente è sta - to

fa - te de - li - rar voi mi fa - te de - li - rar voi mi fa - te

de - li - rar .
lei mi scu - si non è niente non si de - ve ris - cal -

dar lei mi scusi lei mi scusi non è niente non è niente non si

No non credo.

de - ve ris - cal - dar lei mi scu - si lei mi scu - si non e niente non e

ah - mi - tre - ma il
nien - te non si de - ve ris - cal - dar.

co - re in pet - to . per - un
son tra pal - pi - ti e sos - pet - ti

col - po co - si stra - no .
di già il fia - to per do af -

No non credo.

or la rab-bia or il dis-pet-to la ra-gion man-car mi
fat-to e pen-sando a si gran fat-to ' freddo e feb-bre le vien

fp *fp*

fa or la rab-bia or il dis-pet-to la ra-
gia e pensando a si gran fat-to e pen-san-do a si gran

fp

gion man-car mi fa la ra-
fat-to freddo e feb-bre le vien già fred-do fred-do freddo e

f

No non credo.

gion mancar mi fà la ra - gion man -
 feb - - bre le vien già freddo freddo freddo e feb - - bre

car mi fà quest e troppo questo
 le vien già nient' è sta - to

col - - po . questo col - po .
 da gran tem - po il pre - pa - ra - vo . nient' è

No non credo .

sie - te trop - po im - per - ti - nen - te voi mi
sta - to.

fa - te de - li - rar.

lei mi scu - si lei mi scu - si non si

oh - - - mi tre - ma il co - re in

de - ve ris - cal - dar.

No non credo.

pet - to . per - - - un
son tra pal - pi - ti e sos - pet - ti .

col - - po co - si stra - no .
si già il fia - to io

or la rabbia or il dis - pet - to la ra -
per - do af - fat - to e pensan - do a si gran fat - to freddo e

f *fp*

No non credo .

gion man-car mi fa or la rab-bia or il dis-
 feb-bre mi vien già e pen-san-do a si gran

pet-to la ra-gion mancar mi fa or la
 fat-to e pensando a si gran fatto freddo e febbre mi vien già.

rabbia or il dis-pet-to or la rabbia
 e pen-san-do a si gran fat-to e pen-

Nò non credo .

dis -
gran

or il dis-pet-to. or la rab-bia or
sando a si gran fat-to e pensando a si gran fat-to e pen-

la

il dis-pet-to la ra-gion man-car mi
sando a si gran fat-to freddo freddò freddo freddo freddo e febbre mi vien

pen-

fà or la rabbia la ra-
già e pen-san-do a si gran fat-to fred-do freddo freddo e

Nò non credo.

gion mancar mi fa or la rabbia or il dis_pet_to
 feb-bre mi vien già e pen_sando a si gran

or la rab_bia or il dis_pet_to
 fat_to e pen_san_ _do a si gran

or la rab_ _bia or il dis_
 fat_to e pen_san_do a si gran fat_to e pen_san_do a si gran

pet - - to la ra - - gion man - - car mi

fat - to fred - do fred - do freddo e feb - bre freddo e feb - bre mi vien

fa or la rab - bia or il dis - pet - to

già e pen - sando e pen - sando a si gran

or la rabbia or il dis - pet - to

fat - to fred - do fred - do freddo e febbre mi vien

Nò non credo.

la ra - gion man - car mi fa' la ra -
 già freddo freddo freddo e feb - bre mi vien già freddo freddo freddo e

gion man - car mi fa' la ra -
 febbre freddo e feb - bre mi vien già fred - do fred - do fred - do

gion man - car mi fa' la ra - gion man - car mi
 fred - do freddo e feb - bre mi vien già freddo e feb - bre mi vien

Nò non credo.

ra -
ldo e

fa la ra-gion man-car mi fa la ra-gion man-car mi
gia freddo e feb-bre mi vien gia freddo e feb-bre mi vien

ra -
do

fa.
gia.

mi
vien

Nò non-credo.

G

R

R

{

X

1

() *Oh spiegar potes-si a lei*

DUETT. SING BY

Sig.^{na} Calderini & Sig.^{na} Collini

in the Opera of **ROMEO E GIULIETTA** Composed by

Sig.^r Guglielmi

Printed at Sta. Hill.

Price 1/6.

London: Printed & Sold by R.^t Birchall, N^o. 140 New Bond Street.

GIULIETTA

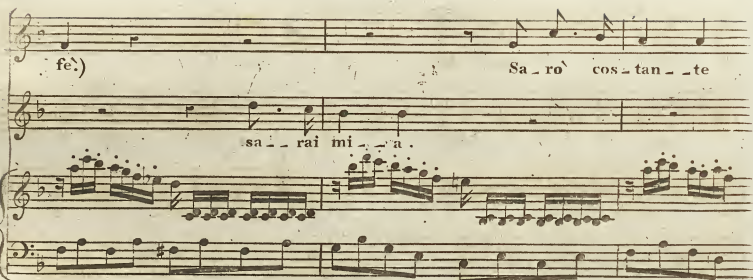
PARIDE

Piano Forte

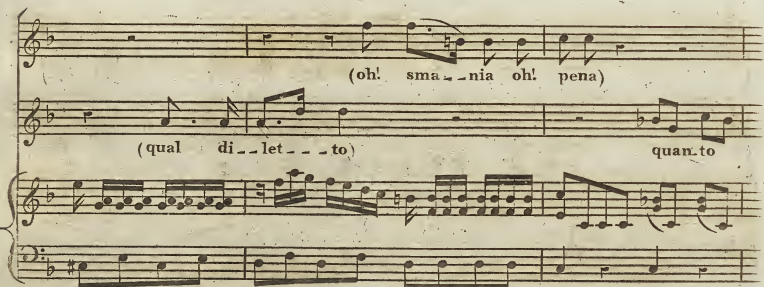
Andante *pp*

(*Se las - col - to man - che - - re - i al can - dor del - la mia*
me.)

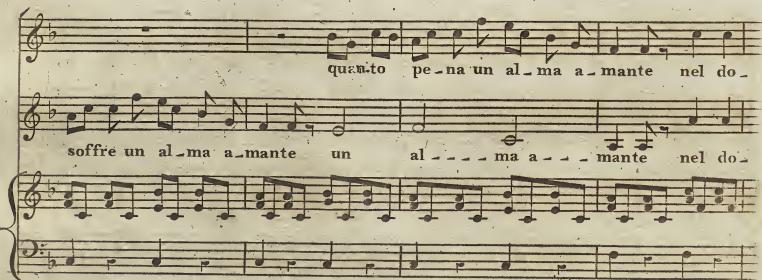
fe.) Sa-ro' cos-tan-te
sa-rai mi-a.



(oh! sma-nia oh! pena)
(qual di-let-to) quan-to



quan-to pe-na un al-ma a-mante nel do-
soffre un al-ma a-mante un al-ma a-mante nel do-



ver - si raf - fre nar .

ver - si raf - fre nar . quel che pro - vo in ques - to is -

quel che pro - vo in ques - to is - tan - te ah! nol

tan - te quel che pro - vo in ques - to is - tan - te ah! nol

pos - so oh dio spie - - gar ah nol pos - so oh dio spie -

pos - so oh dio spie - - gar ah nol pos - so oh dio spie -

f *p*

-gar ah! nol pos - so oh dio spiegar quel che
 -gar no quel che provo in quest'is - tante non lo posso oh dio spiegar .

provo in questo istan - te non lo posso oh dio spiegar ah! nol
 non lo posso oh dio spiegar no non lo posso non lo

posso oh dio spie - gar ah! nol
 pos - so non lo posso oh dio spiegar no` non lo posso non lo

posso oh dio spie-gar oh di-o spie-

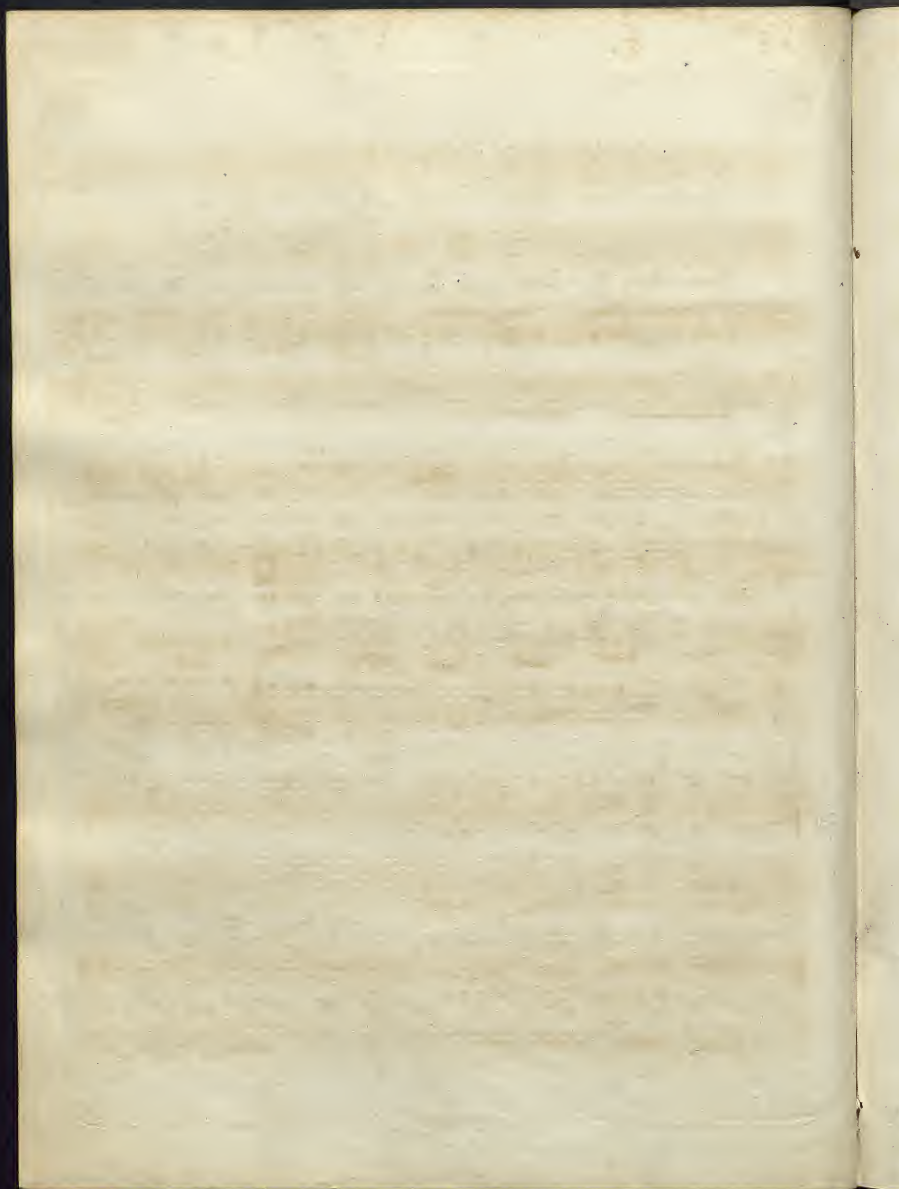
posso / non lo posso oh dio spie-gar' nol pos-so oh dio oh dio spie-

-gar oh di-o spie-gar nol pos-so oh dio spie-

-gar nol posso oh dio oh dio spie-gar nol pos-so oh dio spie-

-gar nel pos-so oh dio spiegar.

-gar nel pos-so oh dio spiegar.



+ ✓

(*Li nostri gemiti*)
DUETTO in the Opera of
A B U F A R,
(*Composed by*)
SIGNOR M. CARAFI.

Prie 17

London Printed & Sold by Birchall & C^o 140, New Bond Street.

Salema.

Ai nos - tri ge - mi - ti, scio - glia - mo il

PIANO
FORTE.

fre - no, m'è dol - ce il pian - gere nel tuo bel

se - no, mo - rir de - si - dero vi - ci - no a te

no - - - - -rir de - si - - de - ro, morir de - si - - de - ro vi - ci - no a

te scio - - - - -glia - mo il fre - - - - -no,

ai nos - - tri ge - - ri - ti scio - - - - -glia - - - - -mo il

m'è dol - ce il pian - ge - re nel tuo bel se - - - - -no.

fre - - - - -no, m'è dol - - - - -ce il pian - ge - re nel tuo bel

mo -- rir de -- si -- de -- ro vi -- ci -- no a te.

se -- no. mo -- rir de -- si -- de -- ro vi -- ci -- no a

mo -- rir de -- si -- de -- ro, mo -- ri -- re, mo -- rir de --

te. mo -- rir de -- si -- de -- ro, mo -- rir de --

f *p*

si -- de -- ro vi -- ci -- no a te, vi -- ci -- no a te, mo -- rir de --

si -- de -- ro vi -- ci -- no a te, vi -- ci -- no a te,

si de-ro vi-ci-no a te, vi-ci-no a te,
 vi-ci-no a te, mo-rir de-
 a te, vi-ci-no a te, vi-
 si-dero vi-ci-no a te, vi-ci-no a te, vi-
 ci-no a te, a te.
 ci-no a te, a te.

p

Cresc.

OH! GOD UNSEEN BUT NOT UNKNOWN,

Duet,

FOR TWO TREBLES,

Arranged from
JOMELLI'S

Celebrated

CHACONNE,

Dedicated to His Friend

T. Hardman Esq.

BY

T. HAIGH.

Sol^d at Sta. Hall.

Price 2

LONDON,

Printed & Sold by Leaside & Mills, 110, New Bond Street.

Handwritten text, possibly a title or introductory paragraph, located at the top of the page.

Handwritten text, possibly a list or a section of a letter, located in the middle of the page.

Handwritten text, possibly a list or a section of a letter, located in the middle of the page.

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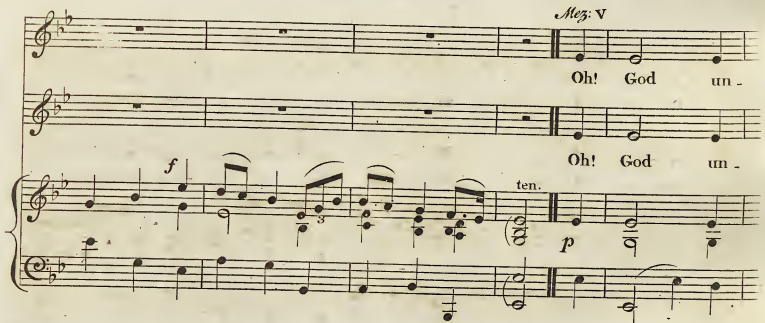
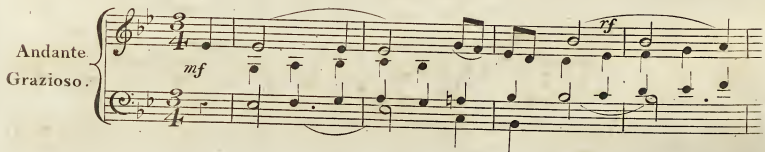
OH! GOD UNSEEN BUT NOT UNKNOWN.

Duet.

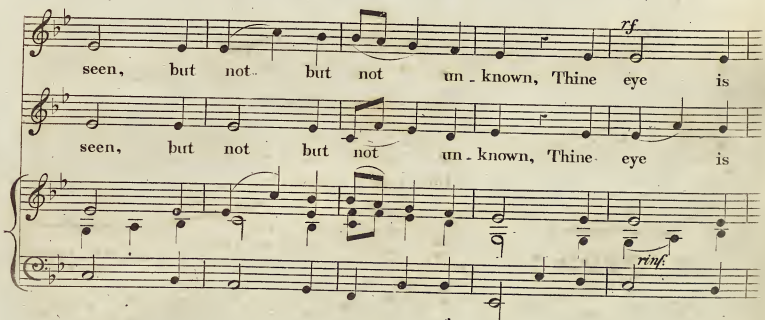
The Music by Gemelli

Adapted by T. Haigh.

Andante
Grazioso.



Mez. V
Oh! God un -
Oh! God un -



seen, but not but not un-known, Thine eye is
seen, but not but not un-known, Thine eye is

e - - - ver fix'd on me, is e - - - ver fix'd on

e - - - ver fix'd on me, is e - - - ver fix'd on

mf *p* *tr*

me, I dwell be - neath thy se - - - cret throne;

me, I dwell be - neath thy se - - - cret throne;

mf *tr* *Sym:*

En - com - - pass'd by

En - com - - pass'd by

mf *p* *Sym:* *mf*

by thy De-i-ty *mf* En-com-pass'd by

by thy De-i-ty En-com-pass'd by

p *fp* *fp*

thy De-i-ty *rf* *f* En-com-pass'd by thy De-i-

thy De-i-ty En-com-pass'd by thy De-i-

fp *fp* *mf* *dim.*

Mez. V

ty. Be mine, be mine e-ter-nal por-tion

ty. Be mine, be mine e-ter-nal por-tion

ten *p*

mf. *lr* *p*

this, Since 'Thou wert al - - ways here with me, 'wert

this, Since 'Thou wert al - - ways here with me, wert

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a key with one flat (B-flat major or D minor). The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *mf.* (mezzo-forte), *lr* (lento-ritardando), and *p* (piano).

lr *mf*

al - - ways here with me, 'That I may view thy

al - - ways here with me, 'That I may view thy

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamic markings include *lr* (lento-ritardando) and *mf* (mezzo-forte).

lr *p*

face in bliss; And be for e - ver - -

face in bliss; And be for e - ver - -

Sym *mf.* *p*

The third system concludes the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamic markings include *lr* (lento-ritardando), *p* (piano), *Sym* (Symphony), *mf.* (mezzo-forte), and *p* (piano).

more. *p* e - ver . . more with

more. *p* e - ver . . more with

Sym: *rit: f* *p*

thee *mf* And be for e - ver . more with Thee

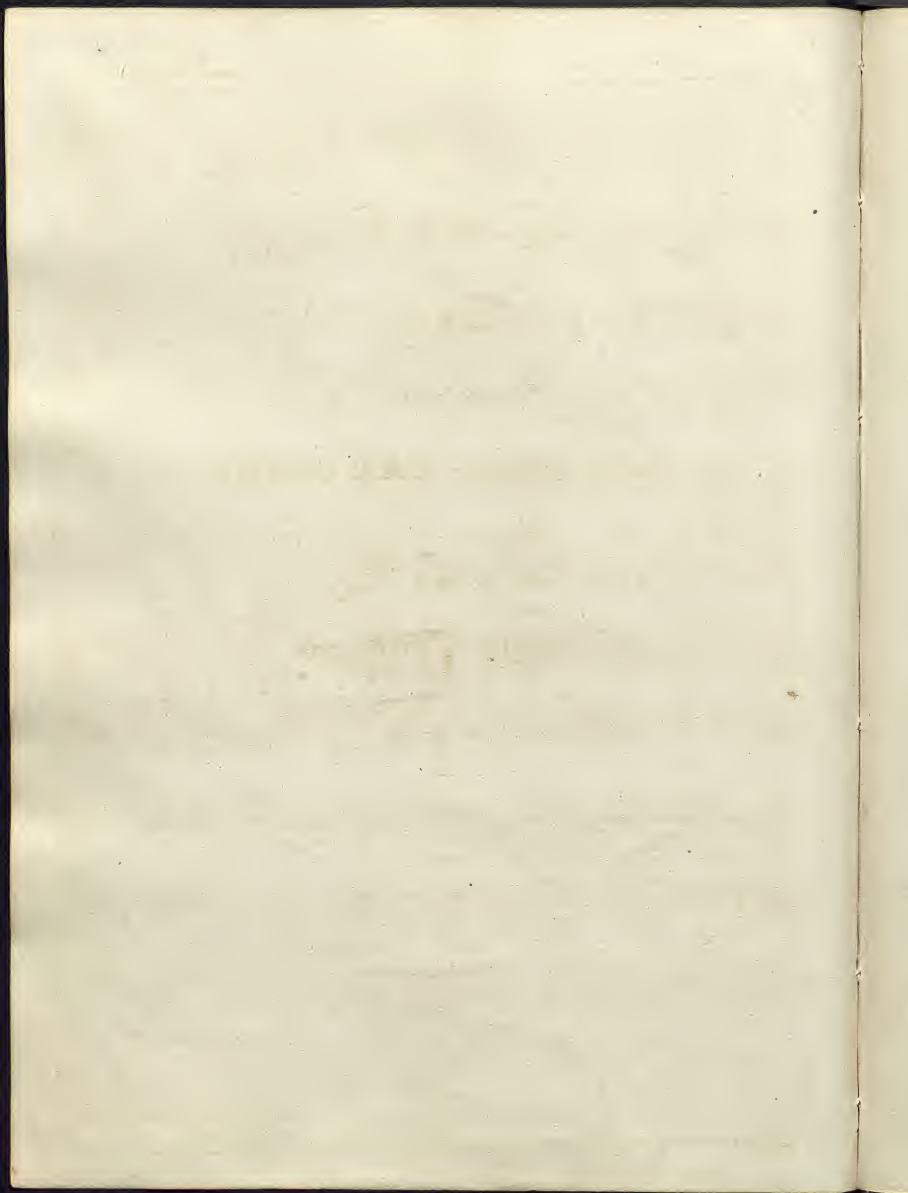
thee And be for e - ver . more with Thee

fp fp fp

And be for e - ver . more with Thee. *f* *calando e* *p*

And be for e - ver . more with Thee.

fp rit: f smorz: e p



SAVE ME O GOD.

Duet.

Composed by

ANTONIO SACCHINI,

*From the Selection of Sacred Music
by the late James Harris Esq.^{re}*

Adapted & Arranged

BY

A. T. CORRE.

*N.B. This Duet is part of a Miserere presented to the late
James Harris Esq.^{re} by SACCHINI, the whole of which was
performed at the Funeral of the Author in Paris, by Order of
the Queen of France.*

Sold at Sta. Hall.

Price 2^d

LONDON,

Printed & Sold by Leusslate & Mills, 110, New Bond Street.

1877

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

SAVE ME O GOD,

Duet,
(From Psalm 54.th)

Composed by Sacchini.

Arranged by A. T. Cofer.

LARGO.

VOCE 1^{mo} *pia*
Save me O God

VOCE 2^{do} *pia*
Save me O God

PIANO
FORTE.

f
Save me O God save me O God

f
Save me O God *pia* save me O

... for thy Name's sake and a - venge me in thy strength a -

God for thy Name's sake and a - venge me in thy strength

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

venge me in thy strength and a - - venge me a - -

A - venge me in thy strength a - - venge a - -

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

venge me in thy strength a - - venge me a

venge me in thy strength a - - venge me a

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

venge me a - venge me in thy strength in thy

venge me a - venge me in thy strength in thy

strength *pia* Hear my prayer

strength Hear my prayer

cres: O God hearken un - to the words un -

cres: O God hearken un - to the words un -

to the words of my mouth and

to the words of my mouth and hearken un_ to the

hearken un_ to the words un_ to the words un_ to the

words the words un_ to the words un_ to the

cres:

words of my mouth and heark_ en and heark_ en and

words of my mouth and heark_ en and heark_ en and

dim:

heark_en to the words the words of my mouth

heark_en to the words the words . . . of my mouth and

and hear - - - ken un - - -

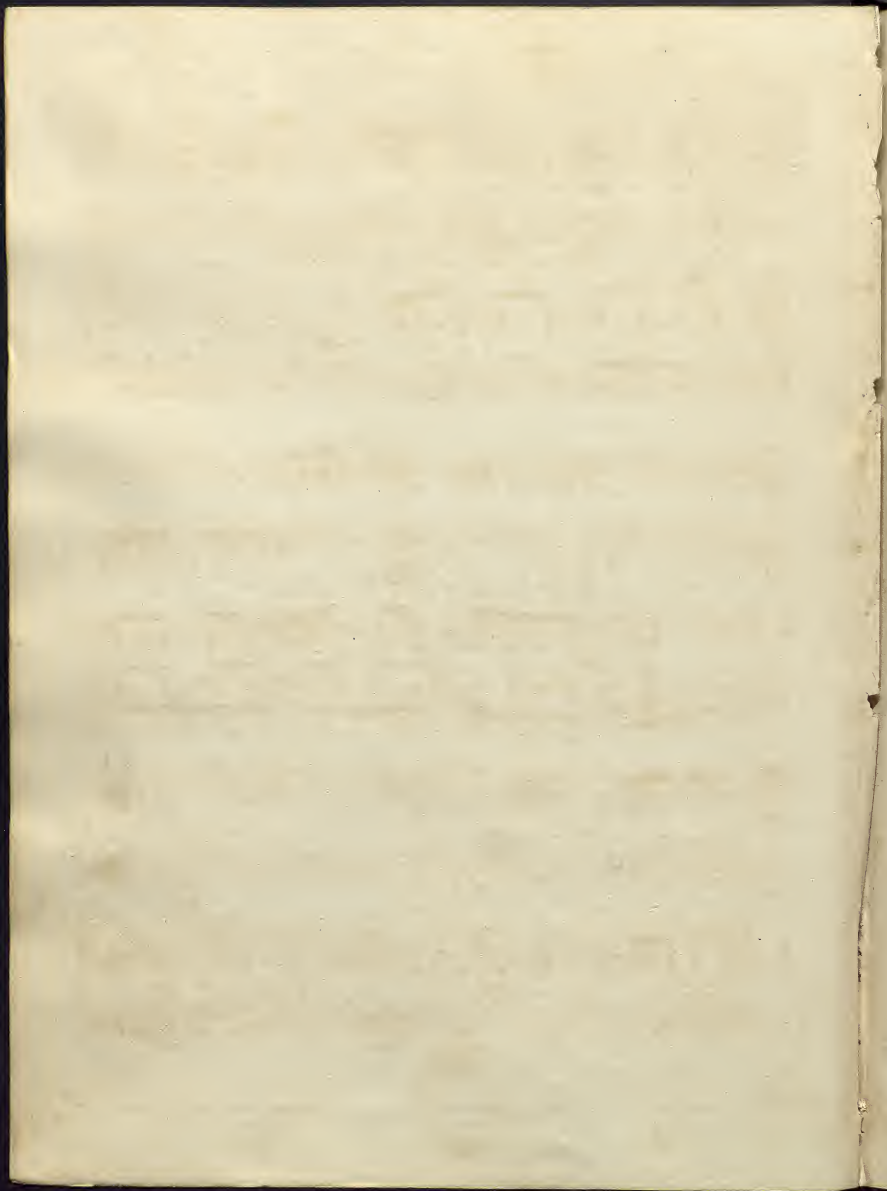
hear - - - ken hear - - - ken un - - -

to the words of my mouth. *Dim:*

to the words of my mouth. *Dim:*

cres: *Dim:*

Dim:



"THE GLORIES OF OUR BIRTH & STATE"

Written by
 Ja^s Shirly in 1666.

as Sung by
MISS WILKINSON,

with distinguished applause
 at the Concert of

Ancient Music.

and dedicated with permission to

The Earl of Darnley,

by the Proprietor of the Copy Right.

THOMAS WELSH.

Bot. Ste. Hall.

Price 1/6

London Published at the Royal Harmonic Institution, Argyll Rooms, No 24 B, Regent Street.

BY WELSH & HAWES MUSIC SELLERS,

by Special appointment to his MAJESTY their Royal Highnesses
the Dukes of Clarence, Sussex & the Duchess of Kent;
 and to be had at all the Music Warehouses in the United King^{dm}

ANDANTE CON ESPRESSIONE.



The glo...ries of our birth and state, Are shadows not sub...

...stan...tial things. There is no ar...mour a...gainst fate,

Death lays his i...cy hands on Kings. Scep...tre and crown

must tum...ble down, Scep...tre and crown must tum...ble down,

And in the dust be e--qual made, With the poor crook--ed

scythe and spade.

The lau--rel wi--thers on our brow, Then boast no more your

migh--ty deeds, Up--on death's pur--ple al--tar now,

f

See where the Vic...tor vic...tim bleeds. All heads must come

pp

to the cold tomb, All heads must come to the cold tomb,

On...ly the ac...tions 'of the just, Smell sweet and blos...som

in the dust.

pp

pp

1

Sposa Euridice Consorte! RECIT^{VO} E.
Che fare senza Euridice. ARIA,

In the Opera of

ORFEO

Composed by GLUCK, Arranged by

D. John Clarke.

Price 2^s

London, Printed & Sold by Birchall & C^o. 149. New Bond Street.

ORFEO. *RECIT: Andante.* Sposa! Euri-di-ce!

Piano forte. *for. pua. for. pua. for.*

Euri-di-ce! con-sor-te! ah più non

vi-ve, la chiamo in van: misero

mi: la perdo e di nuovo e per sempre. oh legge! oh morte! oh ri-

-cordo crudel! non ho soc-cor-so, non m'avan-za consiglio; lo veggio so-lo (oh

fiera vista) il luttu-o--so as-pet-to dell' or-ri-do mio

stato, sa-ziati o sor-te rea! son dis-pe-ra-to.

ARIA . . .

5

Andante.

f
fua.

Che fa-ro senza Eu-ri-di-ce! dove an-

fua.

-dro senza il mio ben! che fa-ro do-ve an-dro che fa-

-ro: sen-za il mio ben, do-ve an-dro sen-za il mio ben.

p

Eu - ri - di - ce! Eu - ri - di - ce! oh

Di - o! ris - pon - di! ris -

pon - di? Io son pur il tuo fe - del, Io son

pur il tuo fe - del, il tuo fe - del. Che fa -

- ro senza Eu - ri - di - ce, dove andrò senza il mio

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'ro' followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

ben, che fa - - rò do - ve an - dro, che fa -

The second system continues the vocal line with 'ben, che fa - - rò do - ve an - dro, che fa -'. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

- rò sen - za il mio ben . do - ve an - dro sen - za il mio

The third system continues with '- rò sen - za il mio ben . do - ve an - dro sen - za il mio'. The piano accompaniment becomes more active, with more complex chordal textures in the right hand.

ben . Eu - ri - di - ce . Eu - ri - di - ce .

The fourth system concludes with 'ben . Eu - ri - di - ce . Eu - ri - di - ce .'. The piano accompaniment features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand.

Ah non m'avan - za - - - più soc - cor - so - - - più spe

- ran - za ne dal mon - do, ne dal

ciel. Che fa - rò senza Eu - ri - di - ce, dove an -

- dro senza il mio ben che fa - - rò, do - - ve an

pe

System 1: Vocal line and piano accompaniment. The vocal line has lyrics: "dro che fa - - rò sen - - za il mio ben, do - - ve an". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

System 2: Vocal line and piano accompaniment. The vocal line has lyrics: "dro che fa - - rò, do - - ve an - dro sen - za il mio". The piano accompaniment continues with similar rhythmic patterns.

an.

System 3: Vocal line and piano accompaniment. The vocal line has lyrics: "ben." The piano accompaniment includes dynamic markings *fu.* and *for.*

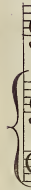
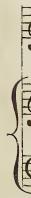
an.

System 4: Piano accompaniment. The system concludes with a double bar line and a repeat sign.

V^o

P.

F.



Deh! placatevi con me.
Sonia in the Opera of
O R F E O,
Composed by
GLUCK.

Price 1.

London, Printed & Sold by Lonsdale & Mills, 140, New Bond Street.

Voice.

PIANO-FORTE.

pp

ANDANTE.

Dolce.

Deh! pla-

ca - - - te - vi con me. Fur - rie, Lar - ve,

Om - - bre sdeg - no - se vi ren - da al - men pietose il mio

2582

And. meno pie. to - 12

bar - ba - ro do - - lor, vi ren - da al - - men - - pio - - se il mio

bar - ba - ro do - - lor.

ff

Deh... pla - ca - te - vi, pla - ca - te - vi con

dim.

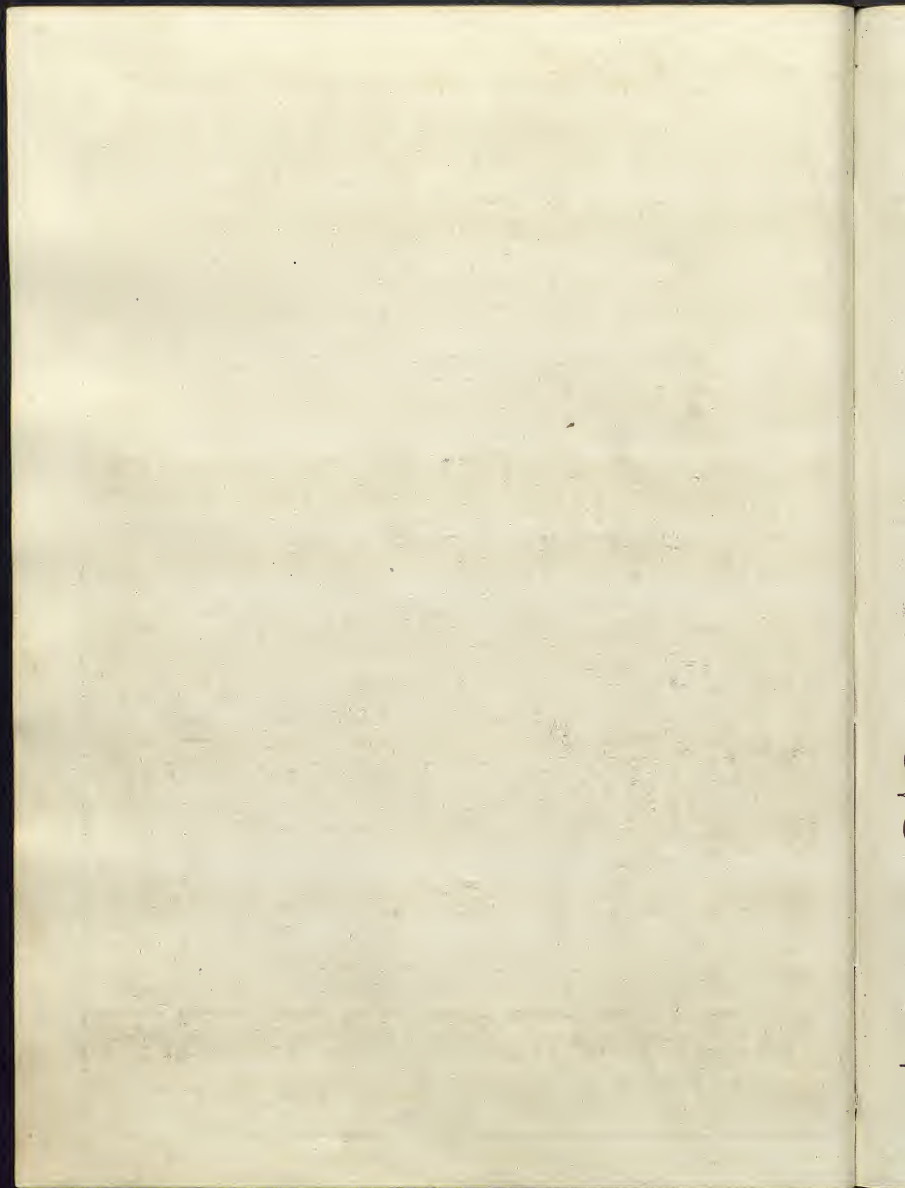
me... Fu - rie, Lar - ve, Om - - bre sdeg -

no..se vi ren..da almen pie..to..se il mio bar..ba..ro do..

lor, Fu..rie, Lar..ve, Om...bre sdeg..

no..se vi ren..da almen pie..to..se il mio bar..ba..ro do..

lor, il mio bar...ba...ro do...lor.



Lord! have mercy upon me

(with the Latin Words from the

CONFITEBOR)

Composed by

PERGOLES!

Arranged by D.^r John Clarke.

London, Printed & Sold, by Birchall & C^o, 140, New Bond Street. Price 1/6.

VOCE. *LARGO e Staccato.*

VOCE.

PIANO FORTE.

f *p* *Solo.*

ad lib. *ad lib.*

Sanc - tum, et terri - bi - le, et terri - bi - le,
O Lord! have mer - cy, have mer - cy,
no - men e - jus; In - i - tium sa - pi - en - tia
O Lord, up - on me, For I am in trou - ble,

ti - - - mor Do - - - mi - ni. Sanctum,
 my strength fail - - - eth me. O!

pp *mf*

et terri - bi - le, et terri - bi - le no - - men - e - jus;
 O Lord! have mer - cy, O Lord up - - on me,

mf

In - i - tium sa - pi - en - ti - æ, In - i - tium sa - pi - en - ti - æ
 for I am in trou - ble. for I am in trou - ble,

p

ti - - - mor Do - - - mi - ni.
 my strength fail - - - eth me,

pp *p*

um,

ti - mor Do - mi - ni.

my strength fail - - - eth me;

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in Latin and English. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines. Dynamics include piano (p) and accents.

ALLEGRETTO MODERATO.

In - - tel - - lec - - tus bo - nus omnibus fa - -

But my hope hath been in thee. But

The second system continues the vocal and piano parts. The tempo is marked 'ALLEGRETTO MODERATO'. The lyrics are in Latin and English. The piano accompaniment features a steady eighth-note pattern in the bass line.

ci - en - ti - bus e - um. Lau - da - tio e - jus

my hope hath been in thee, hath been in thee O

The third system shows the continuation of the vocal and piano parts. Dynamics include mezzo-forte (mf) and forte (f). The piano accompaniment has a more active texture with chords and moving lines.

manet, ma - - - net in se - cu - lum

Lord; I - - - have said - - - have said thou

The fourth system continues the vocal and piano parts. The lyrics are in Latin and English. The piano accompaniment features a steady eighth-note pattern in the bass line.

ble,

Lord; I - - - have said - - - have said thou

The fifth system continues the vocal and piano parts. Dynamics include forte (f) and piano (p). The piano accompaniment has a more active texture with chords and moving lines.

manet, ma - - - net in se - cu - lum

Lord; I - - - have said - - - have said thou

The sixth system continues the vocal and piano parts. The lyrics are in Latin and English. The piano accompaniment features a steady eighth-note pattern in the bass line.

ble,

Lord; I - - - have said - - - have said thou

The seventh system continues the vocal and piano parts. Dynamics include forte (f) and piano (p). The piano accompaniment has a more active texture with chords and moving lines.

se - cu - li, in se - cu - lum se - cu - li.
 art my God, have said thou art my God.

f

8

In - tel - lec - tus bo - nus omni - bus fa - ci - en - ti - bus
 But my hope hath been in thee; I have said thou

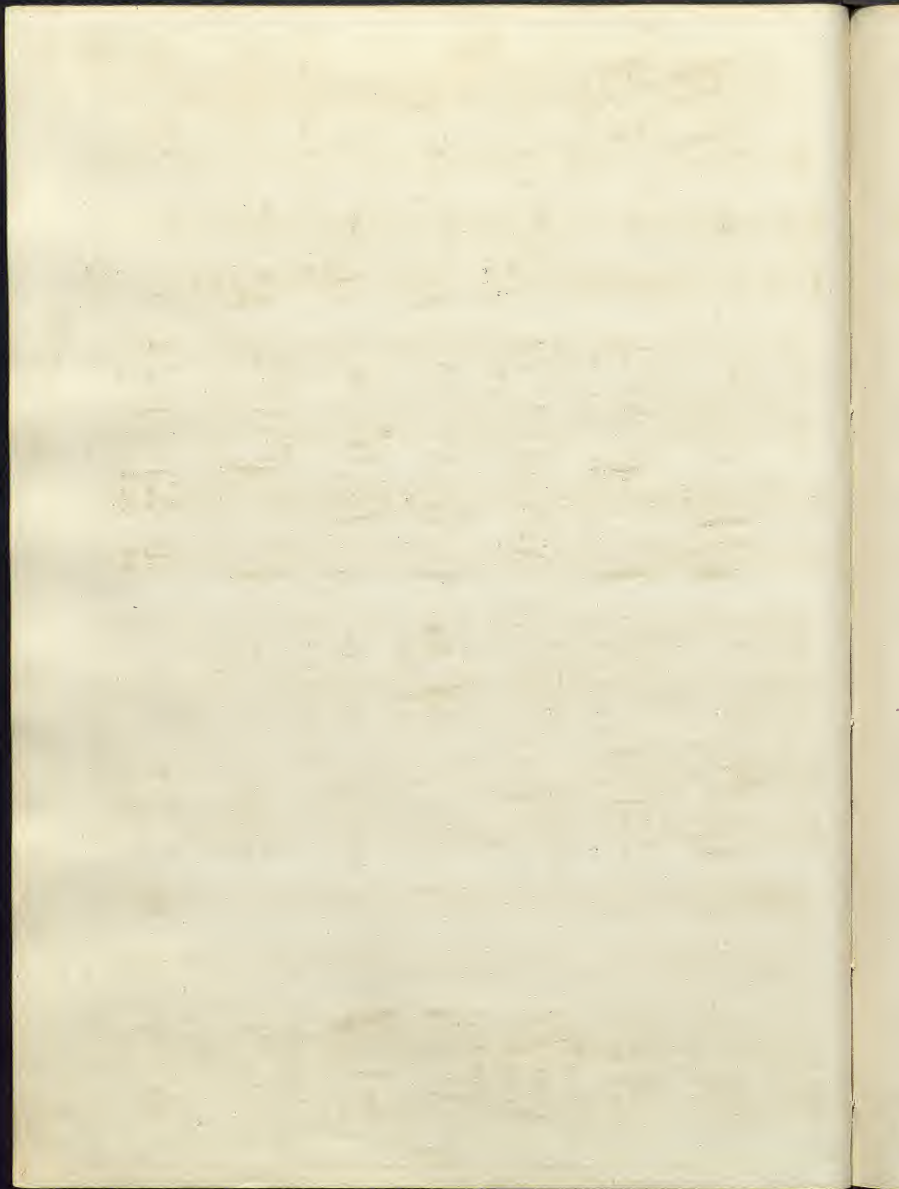
p

e - um. Lau - da - tio e - jus manet,
 art my God. But my hope hath been in thee,

ma - - - net in se - - - cu - lum - - -
 O Lord in thee I - - - have said - - -

in se - cu - lum se - cu - li. in se - cu - lum se - cu -
 have said thou art my God, have said thou art my

ad lib: - li. in se - - - cu - lum se - cu - - li.
 God, thou art - - - *ad lib:* my God.
ff *ad lib:* *tem:*



NEUKOMM'S SACRED WORKS.

No. 3.

"How long wilt thou forget me, O Lord?"

The 13th Psalm.

Composed and Dedicated

TO

Mrs. Schlesinger.

BY

THE CHEVALIER SIGISMOND NEUKOMM.

Ent. at Sta. Hall.

Price 2/-

L O N D O N,

Published by Cramer, Addison & Beale.

201, REGENT STREET.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

ESQ.

HOW LONG WILT THOU FORGET ME, O LORD?

The Cavalier Neukomm.

ANDANTINO.

f *p*

f *ff* *p*

How long wilt thou for-get me? How long wilt thou for-

f

get me, O Lord? Forever, for e-ver wilt thou forget me? How

f *p* *f* *p*

long wilt thou hide thy face from me? For e - ver O Lord? How

long shall I take counsel in my soul, O Lord? having sorrow,

sorrow in my heart daily, daily, How long shall mine enemy be ex-

alt-ed o - ver me? Con - - si - der and hear me, O

ANDANTE.

dolce

Lord, my God! lighten mine eyes, lighten mine

tenuto

pp

eyes, Lest I sleep, lest I sleep

pp *sempre*

. the sleep of Death! lest I sleep the

pp

sleep of Death! Con-

tenuto *tenuto* *cres*

pp *pp* *f*

si - der and hear me, lest mine e - ne - my say: I have pre - vail'd, I have pre -

vail'd against him, And those that trouble me, rejoice when I am

moved. But I have

trusted in thy mercy, O Lord! My heart shall re - joice, shall re -

voice . . . in thy Sal - vation. I will sing unto the Lord,

I will sing unto the Lord, Be - cause he hath dealt boun - - tiful - ly with

me, Because the Lord hath dealt boun - tiful - ly with me, I will

dolce

sing unto the Lord, I will sing unto the Lord!

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NEUKOMM'S SACRED WORKS.
N^o 6.

"THE LORD IS MY SHEPHERD,"

(THE 23RD PSALM.)

Composed & Dedicated to

M^{rs} Gumprecht

BY

THE CHEVALIER SIGISMOND NEUKOMM.

Ent. at Sta. Hall.

Price 2/-

London.

Published by Cramer, Addison & Beale,

201, REGENT STREET.

THE HISTORY OF THE

1780

The following is a list of the names of the persons who were present at the meeting of the Board of Directors of the Bank of North America, held on the 1st day of January, 1780, at the City of Philadelphia.

John B. Smith, President
James M. Jones, Vice President
Richard A. Adams, Secretary
Thomas H. Baker, Treasurer
George C. Carter, Cashier
Daniel D. Davis, Auditor
Edward E. Evans, Clerk
Francis F. Fisher, Assessor
George G. Grant, Surveyor
Henry H. Harris, Constable
Isaac I. Ingram, Sheriff
James J. Jackson, Coroner
John K. King, Recorder
Liam L. Lewis, Notary
Michael M. Moore, Jailor
Nicholas N. Nelson, Executioner
Oscar O. Olson, Undertaker
Peter P. Peterson, Sexton
Quinn Q. Quinn, Watchman
Robert R. Reed, Fireman
Samuel S. Stone, Carpenter
Theodore T. Taylor, Blacksmith
Ulysses U. Underhill, Cooper
Vernon V. Vance, Wheelwright
Walter W. White, Saddler
Xavier X. Xavier, Shoemaker
Yves Y. Yves, Tailor
Zachary Z. Zane, Barber
Aaron A. Adams, Apothecary
Benjamin B. Baker, Surgeon
Charles C. Carter, Physician
David D. Davis, Surgeon
Elias E. Evans, Physician
Felix F. Fisher, Surgeon
Gideon G. Grant, Physician
Herman H. Harris, Physician
Isaac I. Ingram, Physician
Jacob J. Jackson, Physician
John K. King, Physician
Liam L. Lewis, Physician
Michael M. Moore, Physician
Nicholas N. Nelson, Physician
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Samuel S. Stone, Physician
Theodore T. Taylor, Physician
Ulysses U. Underhill, Physician
Vernon V. Vance, Physician
Walter W. White, Physician
Xavier X. Xavier, Physician
Yves Y. Yves, Physician
Zachary Z. Zane, Physician

"THE LORD IS MY SHEPHERD,"

23.rd Psalm.

The Cavalier S. Niekomm.

ANDANTINO

Piano introduction in G major, 6/8 time. The music is marked *ANDANTINO*. It features a melody in the right hand with slurs and accents, and a bass line in the left hand. Dynamics include *f* and *p*. There are also some markings like *U*, *S*, and *A* above the notes.

Vocal and piano accompaniment for the first line of lyrics: "The Lord is my Shepherd, the Lord is my Shepherd!". The vocal line is in G major, 6/8 time, with a melody that is simple and pastoral. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. There are some markings like *x* and *h* above the notes.

Vocal and piano accompaniment for the second line of lyrics: "I shall not want, I shall not want, The Lord is my Shepherd!". The vocal line is in G major, 6/8 time, with a melody that is simple and pastoral. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. There are some markings like *x* and *h* above the notes.

He maketh me to lie down in green

pastures; He lead-eth me, he lead-eth me be-side... the still

wa- - - ters, be - side the still waters.

He restoreth my soul, He lead- - - eth me in the paths of

righteousness for his name's sake he lead - - eth me.

Yea, though I walk through the valley of the shadow of

Legato assai
pp

8ve.

death. I will fear no e - vil, I will fear no e - vil, for

crescendo
f

Thou art with me, Thou art with me! Thy

dolce
f *p* *f* *p*

rod and thy staff they com - fort me. I will fear no e - vil, For

Adagio.
 thou art with me. Thou pre -

tempo I^o

f Adagio ff p

parest a table be - fore me, In the presence of mine enemies; Thou an -

p

ointest my head with oil, My cup runneth over,

f

dolce

But thy loving kindness and mercy shall follow me all the days of my life.

f *p legato assai*

And I will dwell in the house of the Lord For e - - ver and

f *f* *f* *f*

e - - ver, for e - - ver and e - -

f *sf* *f* *ff* *f*

ver.

ff

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NEUKOMM'S SACRED WORKS,
N^o. 12.

CONSOLATION,

THE MUSIC

Composed & Dedicated

TO

Miss Louisa Fletcher.

BY

THE CHEVALIER SIGISMOND NEUKOMM.

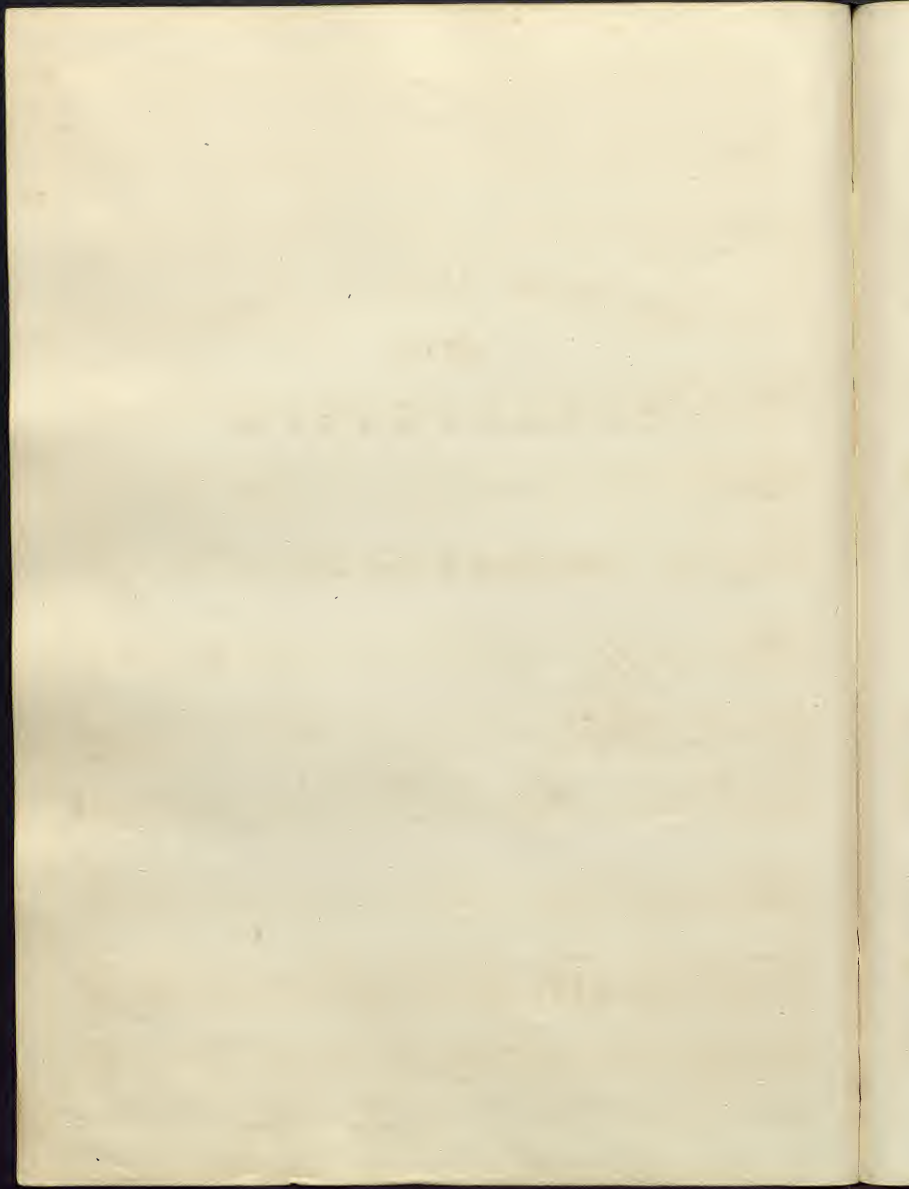
Ent. No. Hall.

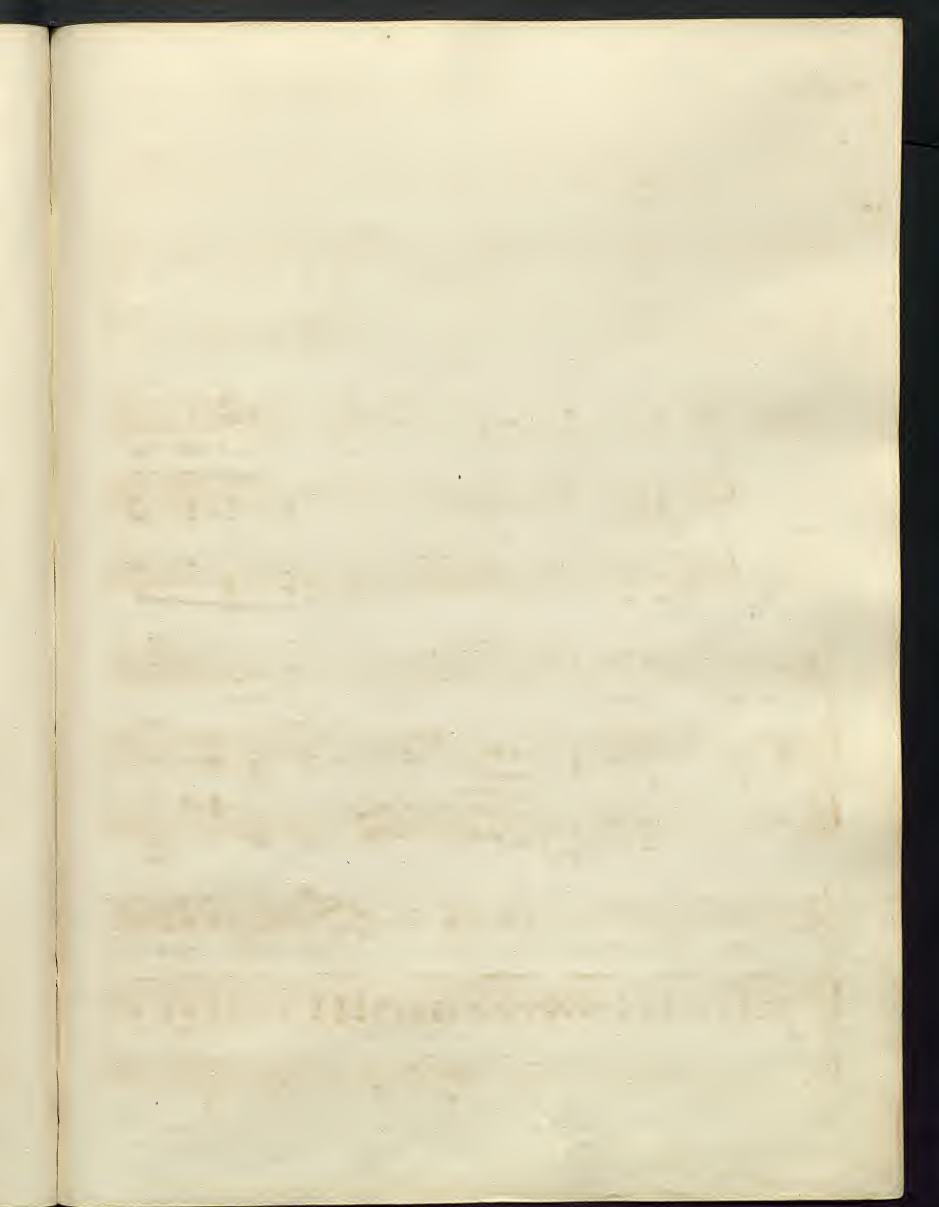
Price 2s

L O N D O N,

Published by Cramer, Addison & Beale,


201, REGENT STREET.





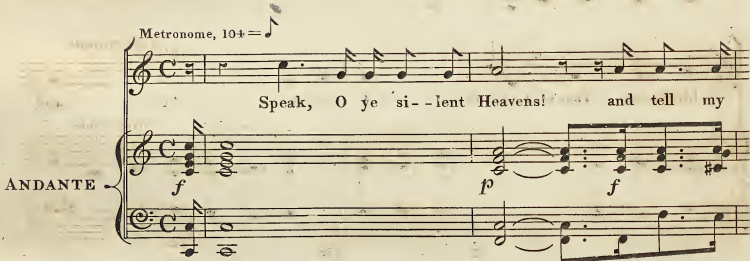
CONSOLATION.

The Chorister. L. Neukamm.

Metronome, 104 = 

Speak, O ye si - lent Heavens! and tell my

ANDANTE




The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'ANDANTE' and the time signature is common time (C). The vocal line begins with a metronome marking of 104 = a quarter note with a dot. The lyrics 'Speak, O ye si - lent Heavens! and tell my' are written below the vocal line. The piano accompaniment includes dynamic markings of *f*, *p*, and *f*.

soul where God dwell - - eth God, God, your Maker!



The second system continues the vocal line and piano accompaniment. The lyrics 'soul where God dwell - - eth God, God, your Maker!' are written below the vocal line. The piano accompaniment includes dynamic markings of *f* and *f*.

Shine thou, Sun! with a ce - les - - - - - tial light . . . on my dark



The third system continues the vocal line and piano accompaniment. The lyrics 'Shine thou, Sun! with a ce - les - - - - - tial light . . . on my dark' are written below the vocal line. The piano accompaniment includes a dynamic marking of *p*.

spirit, Or be thou dim and mock not at my

blindness, That far from God I wander, faint and

p *rallentando*

lone. I cried, when lo! beneath my devious

in time

steps a gentle flowret sprang, And thus it spake:

ANDANTINO. 116 = 

Peace! Peace troubled Soul! Be still, be still troubled

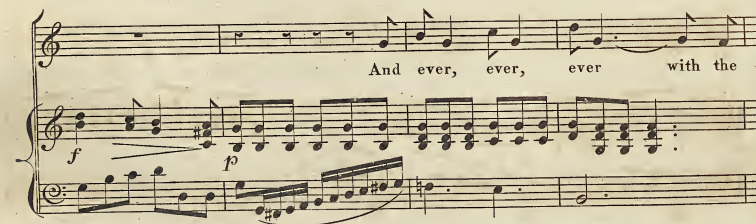
Legato assai.



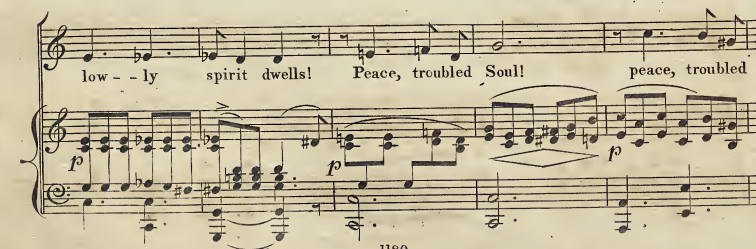
soul, For God is here, God is here, is here!



And ever, ever, ever with the



low - ly spirit dwells! Peace, troubled Soul peace, troubled



Soull Be still, be still, be still!.. For God, God is here, for

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Soull Be still, be still, be still!.. For God, God is here, for". The piano accompaniment starts with a forte (*f*) dynamic and consists of chords and moving lines in both hands.

God is here! And ever with the lowly spirit dwells, ever, ever,

The second system continues the vocal line and piano accompaniment. The lyrics are "God is here! And ever with the lowly spirit dwells, ever, ever,". The piano accompaniment features a *cresc.* (crescendo) marking and a *f* dynamic. The piano part includes a *cresc.?* marking in the right hand.

e- ver, Peace, troubled Soul be still! still!

The third system continues the vocal line and piano accompaniment. The lyrics are "e- ver, Peace, troubled Soul be still! still!". The piano accompaniment features a *f* dynamic in the beginning and a *p* (piano) dynamic later in the system.

Peace!... be still!...

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Peace!... be still!...". The piano accompaniment features a *pp* (pianissimo) dynamic throughout.

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the leaf. The text is too light to transcribe accurately.]

See the cruel tyrant love!
Act. 5.
In the Opera of
ARTAXERXES,
Composed by
D^R. ARNE,
Arranged by D^r. John Clarke. *Picc. 1^o*

London, Printed & Sold by Mess^{rs}. Birchall & C^o. 133 New Bond Street.

ARIA.

ANDANTE.

f

MANDANE.

If o'er the cru-el ty-rant love, A conquest I be-liev'd; The

flat-tring er-ror cease to prove, O! let me be de- ceiv'd. O! --

let me be de- ceiv'd, O let me be de- ceiv'd.

For bear to fan the

gen- tle flame, Which love did first cre- ate: What was my pride, is

now my shame, And must be turn'd to hate. Then call not to my

way - ring mind The weak - ness of - my heart, Which,

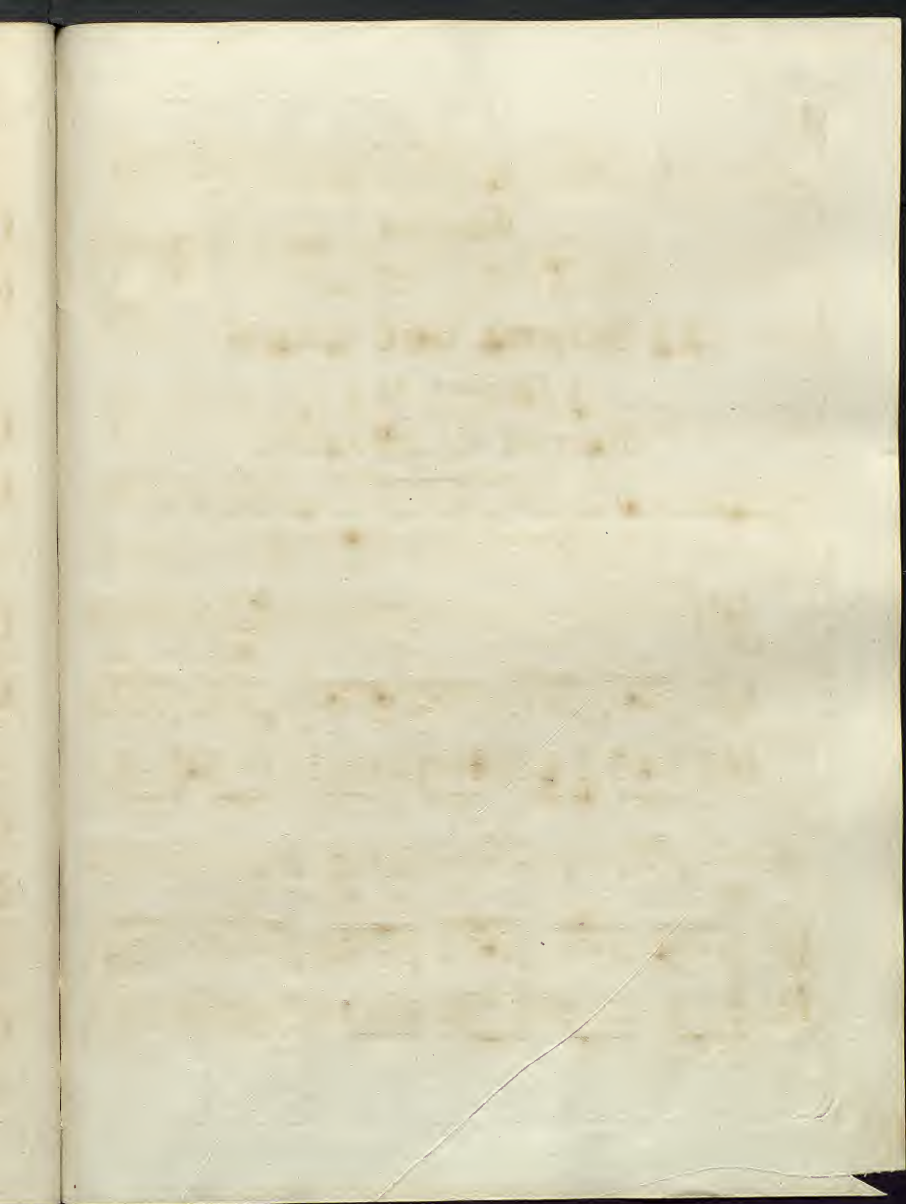
ah! I feel too much inclin'd To take the trai - tor's part. For

1st *p* *g.*

part To take - the trai - tor's part.

2d *f* *g.*

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines and appears to be a list or a series of entries, but the characters are too light and blurry to be transcribed accurately.



"Aurora! che sorgerai?"
 Cavatina.
 Sung by Signor Curioni, in
LA DONNA DEL LAGO.
 Composed by
SIGNOR G. ROSSINI.

Price 1

London, Published by John Gow & Son, Music and Musical Instrument Sellers
 (by Special Appointment) to His Majesty 162, Regent St.

ANDANTE.

Au-ro - - - - - ral che sor - ge - - - - -
 - - - - - ra - - - - - i av - ver - sa o - - - - - gnor per me?

D'E - lena i va - ghi ra - - i mo - star - mi, oh Dio! per - chē? - - - e

poi ra - pir - mi oh bar - - bara, quel don, ch'ebbio da te!

ra - pir - - mi, e poi ra - pir - mi o bar - ba - ra, quel don, ch'ebb'

io, quel don, ch'ebbio da te!

ff

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

EBBEN SI ADUNI, *Recit.^{vo} e*

Tu vedrai la sventurata Aria.

in the Opera of

IL PIRATA,

libo by
SIGNOR DAVID.

(Sung by.)

AND
SIGNOR RUBINI.

SIGNOR DONZELLI,

Composed by

BELLINI.

Price 2/

London, Printed & Sold by S. CHAPPELL, Music Seller to their Majesties, 50, New Bond Street.

VOCE. **GUALTIERO.**

— — — — — Eb_ben si a_du_ni potria fuggirvi an_

PIANO. *f* *p*

FORTE.

co_ra la vit_tima di ma_no ea tut_to o_sar ca_

pace, io conosco o_guer_rieri i miei se_guaci.

3928

Larghetto Maestoso

ff *p* *pp*

Tu ve - drai la sven - tu - ra - - ta, che di pianto og - get - to io

p

re - - - si, tu ve - drai la sven - tu - ra - ta, che di pianto ogget - - to io

re - - - si, le di - ra - - i che 'sio l'of - fe - - si pur la

seppi, pur la seppi vendi - car; le di - rai che s'io l'of - fe - si pur la

p

in tempo a piacere

seppi, la seppi ven - di - car; for - - se un

p *pp* *p*

di con me pla - ca - - ta al - - ze -

p

rà per me preghie - - ra, e ver - ra pie - to - sa a se - ra; sul mio

p *ten: a piacere*

a tempo *con forz*

sasso a la - gri - mar, sul mio sas - so verrà pie - to - sa sul mio

sasso a la - gri - mar, a la - gri - mar, a la - gri - mar, ver - - -

rà sul mio sasso a la - gri - mar.

Allegro.

3928

Ah!

non fia sempre o-di-ta la mia me-moria, io spe-ro se

fui spie-ta-to e fie-ro fui sven-tu-ra-to an-cor, e

par-le-ra la tom-ba al-le pie-to-se gen-ti, de'

colla parte

lunghi miei tor-men-ti del mio tradito amor, e par-le-rà del mio tra-di-to a -

in tempo

mor, e par-le-ra del mio tra-di-to, tradito a - mor

colla parte *pp*

Ah non fia

Cres *Cres sempre*

sempre o-diata

f *si lo*

spero, no! Ah! non fia sempre o -

ff *pp* *p*

dia - - ta la mia memoria, io spe - ro se fui spie - tato e fie - - ro fui

sven - tu - ra - to an - cor, e par - le - rà la tom - ba al - le pie - to - se

gen - - ti de' lunghi miei tor - men - ti del mio tradi - to amor, e parlerà del

colla parte

a piacere

mio tra-di-to amor, e par-le-rà del mio tra-di-to, tra-di-to a-mor.

pp

de' lunghi miei tor-menti del mio tra-di-to a-mor, del

cres sempre *rinf* *f*

mio tra-di-to a-mor... a-mor... del mio tra-

ff

di-to amor, del mio tra-di-to a-mor... a-mor... tra-

pp

di - - to a - mor, tra - di - to a - mor, tra - di - to a - mor, tra - di - to a -

ff

mor, tra - - di - - to a - mor.

ff

mancando a poco

p *Dim* *pp*

ppp

Faint header text at the top of the page, possibly a title or page number.

First main block of faint text, appearing as several lines of a paragraph.

Second main block of faint text, continuing the paragraph or starting a new one.

Third main block of faint text, showing some structural elements like a list or sub-section.

Fourth main block of faint text, possibly a concluding sentence or a separate note.

Fifth main block of faint text, appearing as a distinct section or entry.

Sixth main block of faint text, continuing the content of the page.

Seventh main block of faint text, showing a change in tone or subject.

Eighth main block of faint text, possibly a signature or a date.

Ninth main block of faint text, appearing as a final paragraph or note.

Tenth main block of faint text, possibly a footer or a reference.

Non tu vieni o misera!

The Favorite Ariette,

In the Opera of

LA STRANIERA.

Composed by

BELLINI.

Price 1/6

London. Printed & Sold by S. Chappell, Music Seller to His Majesty, 50, New Bond Street.

AFFETTUOSO.

VOCE.

PIANO-

FORTE.

Lento a piacer

The musical score is written in G major (one sharp) and common time (C). It consists of two systems. The first system features a vocal line (VOCE) on a single staff, a piano accompaniment (PIANO-FORTE) on two staves, and a tempo marking of 'Lento a piacer'. The piano part includes dynamic markings like 'h' and 'f', and accents. The second system continues the piano accompaniment with eighth-note patterns and includes markings for an eighth-note triplet (8) and a triplet (3).

Me -- co tu vie - ni o mi - se - ra lun -- ge da que - ste

pp

por - - - te O -- ve ce - lar le la - gri - me ti

scor - ge - rà la sor - - - - te ti scor - ge - rà la

scr

sor - - te tom - ba ove ig - no - ta scen - de - - re la

lento a piacere

ter - ra a te da - rà ah! vie - ni Si vie - ni tomba ove ignota

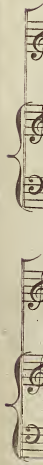
Scen - - de - re la ter - ra a te da - - rà tom - - ba i -

gno - ta a te da - - rà tom - ba i - gno - - ta a te da -

rà a te da - rà.

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LAR



"Al Dolce guidami."

Sung by

MADÈ PASTA,

in the Opera of

ANNA BOLEYN,

Composed by

M. DONIZETTI.

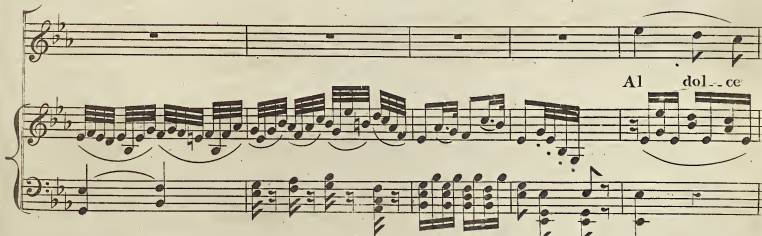
Price 1/6

London Published by Mori & Lavenu, 28, New Bond Str^t

LARGHETTO.



Musical score for the piano introduction, consisting of a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a series of chords and a melodic line in the treble staff, marked with a forte (*f*) dynamic. The bass staff provides a rhythmic accompaniment with chords.



Musical score for the vocal entry and piano accompaniment. It features a vocal line in the treble staff and piano accompaniment in the bass staff. The key signature is two flats and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics "Al dol...ce". The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand.



Musical score for the vocal entry and piano accompaniment, continuing from the previous system. The vocal line in the treble staff has the lyrics "gui...da...mi ca...stel na...ti...o ai ver...di pla...ta...ni". The piano accompaniment in the bass staff continues with the same rhythmic pattern.

Al dolce guidami.

(2878)

al que-to ri... o che i nostri mormo--ra sos-pi-ra an--

cor----- ah col-là di-men-ti... co

de scor-si af-fan----- ni un gior-no ren-di-mi

de miei prim' an-ni un giorno ren-dimi del nostro a-mor ah un giorno

so...lo del nostro amor al dol...ce guidami castel na...ti...o un giorno

rendimi del nostro a...mor... un giorno

cres:

accel:

ren...dimi del nostro a...mor un sol un sol del..... nostro amor un giorno

Tempo.

rall:

rall:

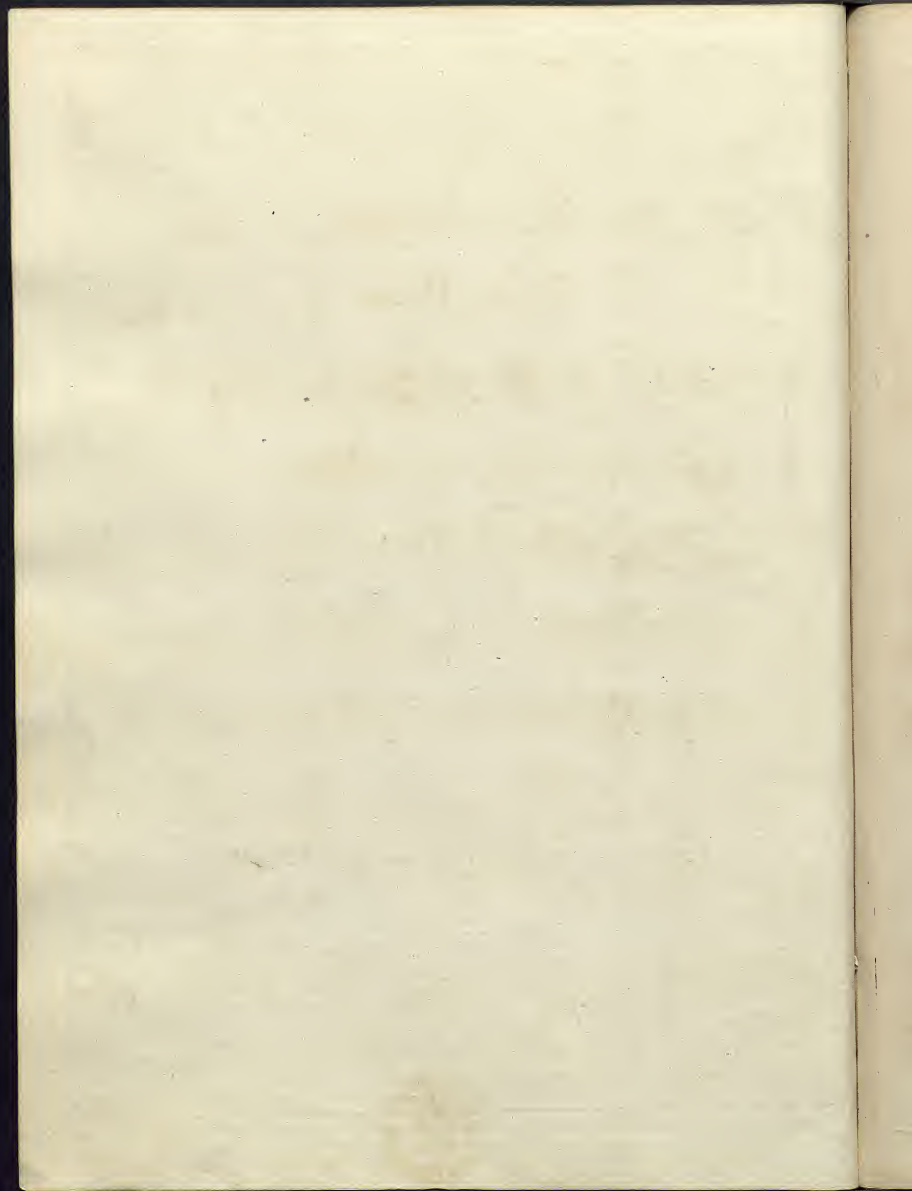
rall:

sol del..... nostro del nos...tro a...mor.

rall:

Al dolce guidami.

(2878)



Romance,

In the Opera

F E D R A .

Recently Composed by

Sord Burgherski,

by him Dedicated to the

COUNTESS OF BOMBELLES,

and Performed at the residence of the

British Ambassador at Florence.

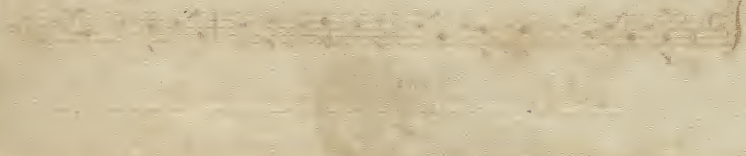
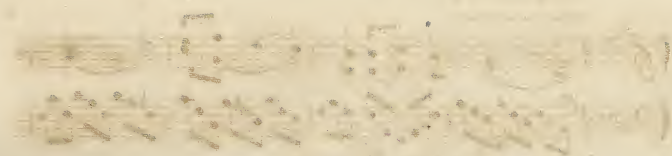
Ent Sta Hall

Price 2/-

LONDON,

Published by T. Welsh at the Royal Harmonic Institution,
Apoll. Rooms, 21, Regent Street.





CANTATA



ROMANZA.

Dolce con espressione.

ANTIMO.

spe..... me tu..... mi con -

O dol....ce spe..... me tu mi con....for....ta

be..... ne ri... pon...go in.....

o...gni mio be..... ne ri... pon...go in te

mo.....re che mi tra.....spor.....ta

Sol dell' a.....mo.....re che mi tra.....spor.....ta

p

nel se.....no il co.....re nel se.....no il co.....re.....

nel se.....no il co.....re nel se.....no il co.....re.....

f

nu.....tre la

nu.....tre la fe



Tem... po fe... li... ce pron... to ri...

Tem... po fe... li... ce pron... to ri... tor... no



li... ce al... tro spe...

a me non li... ce al... tro spe... rar a me non



li... ce... al... tro spe... rar a me... non li... ce al... tro

li... ce... al... tro spe... rar a me non li... ce...

al.....tro il.....ce no no no no di

al.....tro spe.....rar..... non li.....ce di

f *p*

più spe.....ce no no no di

più spe.....rar..... non li.....ce di

f *p*

più..... spe.....rar di più spe.....

più spe.....rar di più spe.....

rar di più spe... rar.

rar di più spe... rar.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part includes complex textures with sixteenth-note runs and triplets. The vocal line has lyrics in Italian: "rar di più spe... rar." and "rar di più spe... rar." The score is divided into several systems, with the piano part often having two staves (treble and bass clef). The first system shows the vocal line and the upper part of the piano accompaniment. The second system shows the vocal line and the lower part of the piano accompaniment. The third system shows the vocal line and the upper part of the piano accompaniment. The fourth system shows the vocal line and the lower part of the piano accompaniment. The fifth system shows the vocal line and the upper part of the piano accompaniment. The sixth system shows the vocal line and the lower part of the piano accompaniment. The score concludes with a double bar line and repeat signs.

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Faint, illegible handwriting in the lower section of the page.

Faint, illegible handwriting at the bottom of the page.



PIA
FO



1

La Rosa allorchè nasce.
Strietta DA CAMERA,
Composta e dedicata a
Miss Elizabeth Acton
DA
LUIGI CARLINI.

Price 1/6.

London, Printed & Sold by Lonsdale & Mills, 119, New Bond Street.

PIANO
FORTE.

ANDANTINO.

La Ro - sa al - lor che nas - ce bril - la de suo: co -

lo - ri, la so - sa i più bei fio - ri sem - brano

d'a - do - rar, ma sul na - tio suo ste

lo bre - ve è la vi - ta al - te - - - - ra, ap -

pe - - na giun - ge a se - ra ces - sa si, ce - - -

sa di tri - - on - far si ces - sa

di tri - on - far, si . . . ces - sa di tri - on -

ap - far.

l'a - - mor che và su - - per - bo

a del troppo du - - ro ma - le, ch'arte a gua - - rir non

4

va - le ne ma - - gi - ca vir - tù, ar - - de di -

strug - ge ab - bat - - - te tri - on - - fa d'o - gni

co - - - re, ma se u - na vol - - ta mo - re

nò non ri - - na - - sce, non ri - - na - - sce più,

pp

e di -

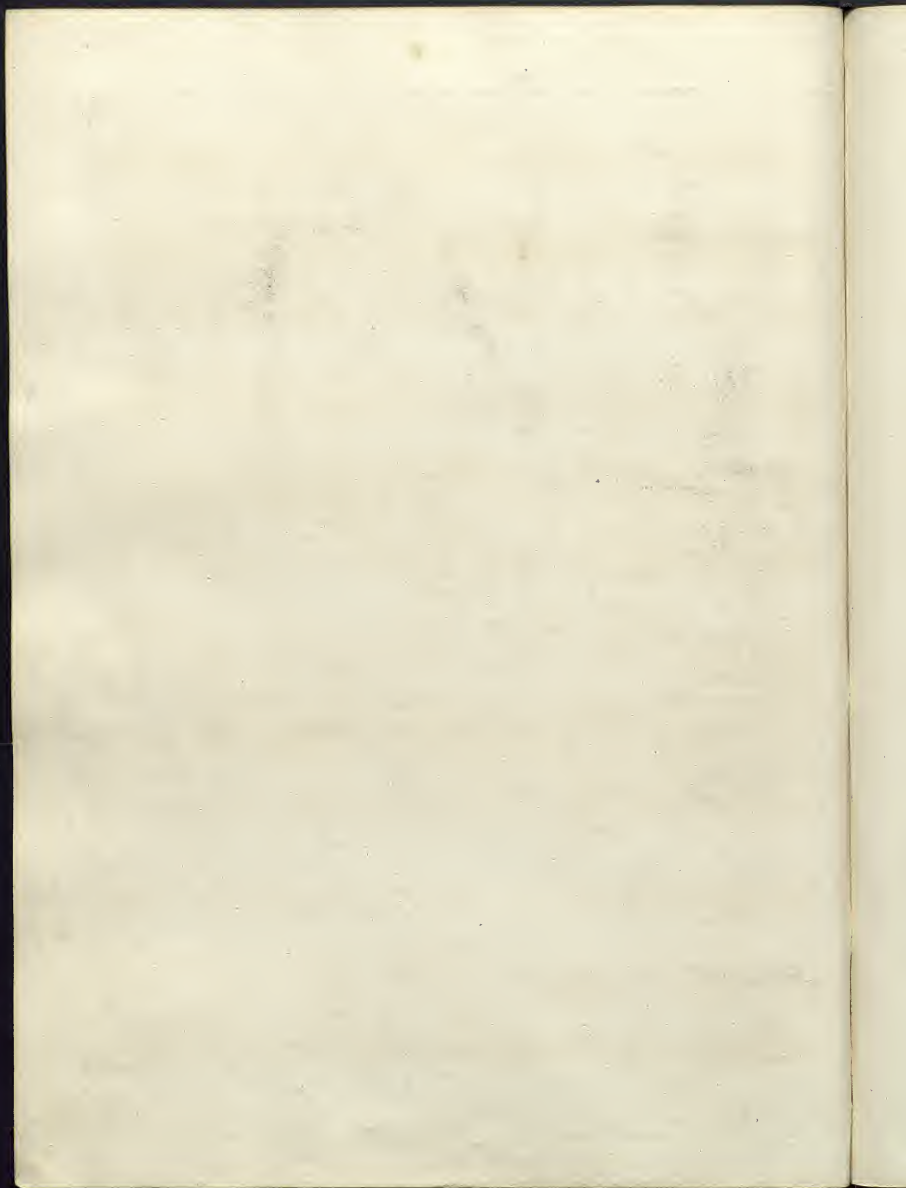
non ri - na - sce, ri - na - sce più, non ri -

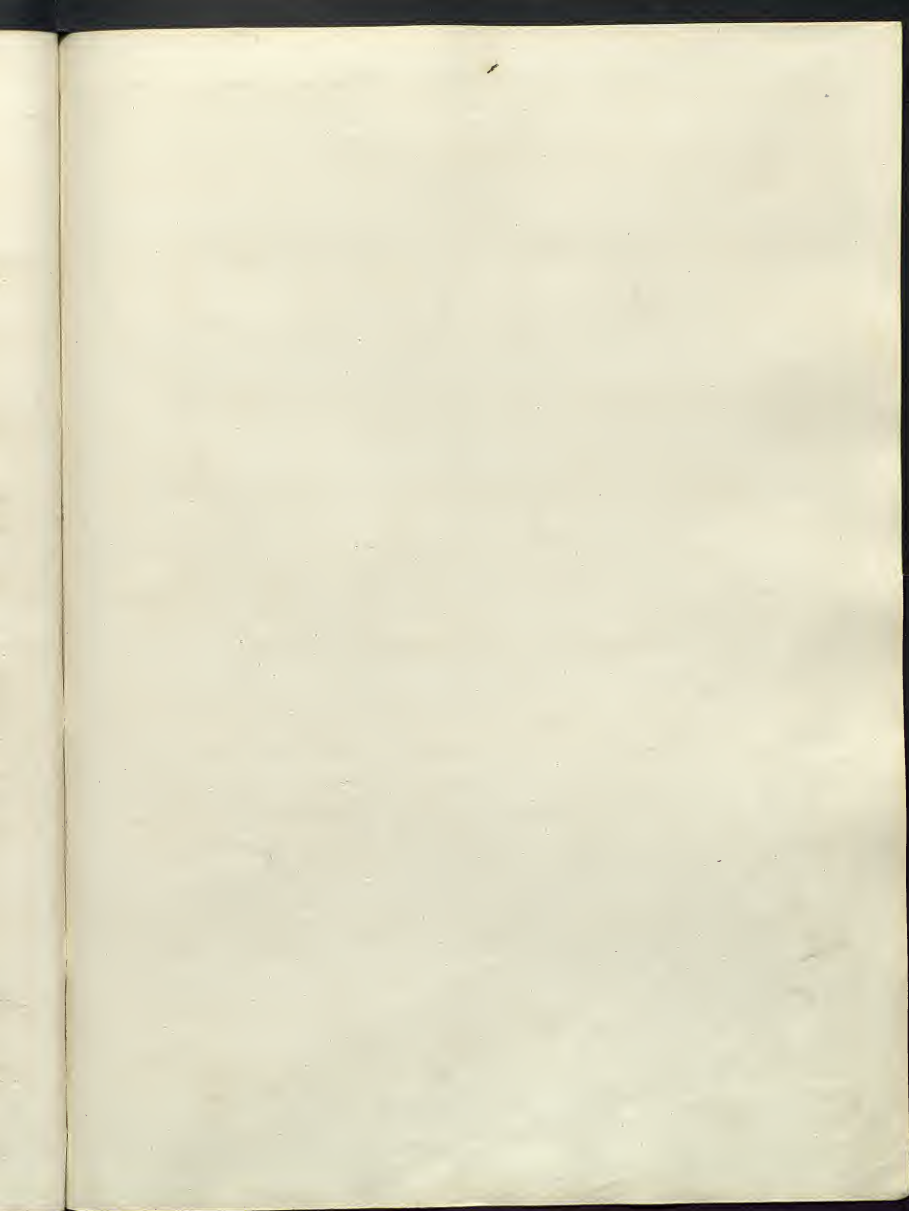
gni

na - sce, ri - na - sce più , nò, non ri - na - sce, ri -

na - sce più nò, non ri - na - sce, ri - na - sce

più, nò, nò, non ri - na - sce più, nò, nò, non ri - na - sce più .





LA PASTORELLA.

Arietta,

COMPOSTA PEL SIG^r CAPITANO RATCLIFFE.

dal Maestro

VACCAJ.

Ent^d Sta: Hall.

Prix 1.6.

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Allegretto grazioso.

VOCK. Fortu_

PIANO
ARPA.

-na - ta Pasto - rel - la che il suo cor non ha fe - ri - to più che il fon - teil fior l'a -

- gnel - la non sa prebbe de - si - ar sol suo van - to è far col can - to dolei

La Pastorella.

no - te ri - suo - nar dolci no - te dolci no - te ri - suo - nar... ri - suo -

- nar ... ri - suo - nar sol suo van - to è far col can - to dol - ci no - te ri - suo -

Rall.:
Col canto.

- nar ... ri - suo - nar ... ri - suo - nar ...

2^a STROFA.

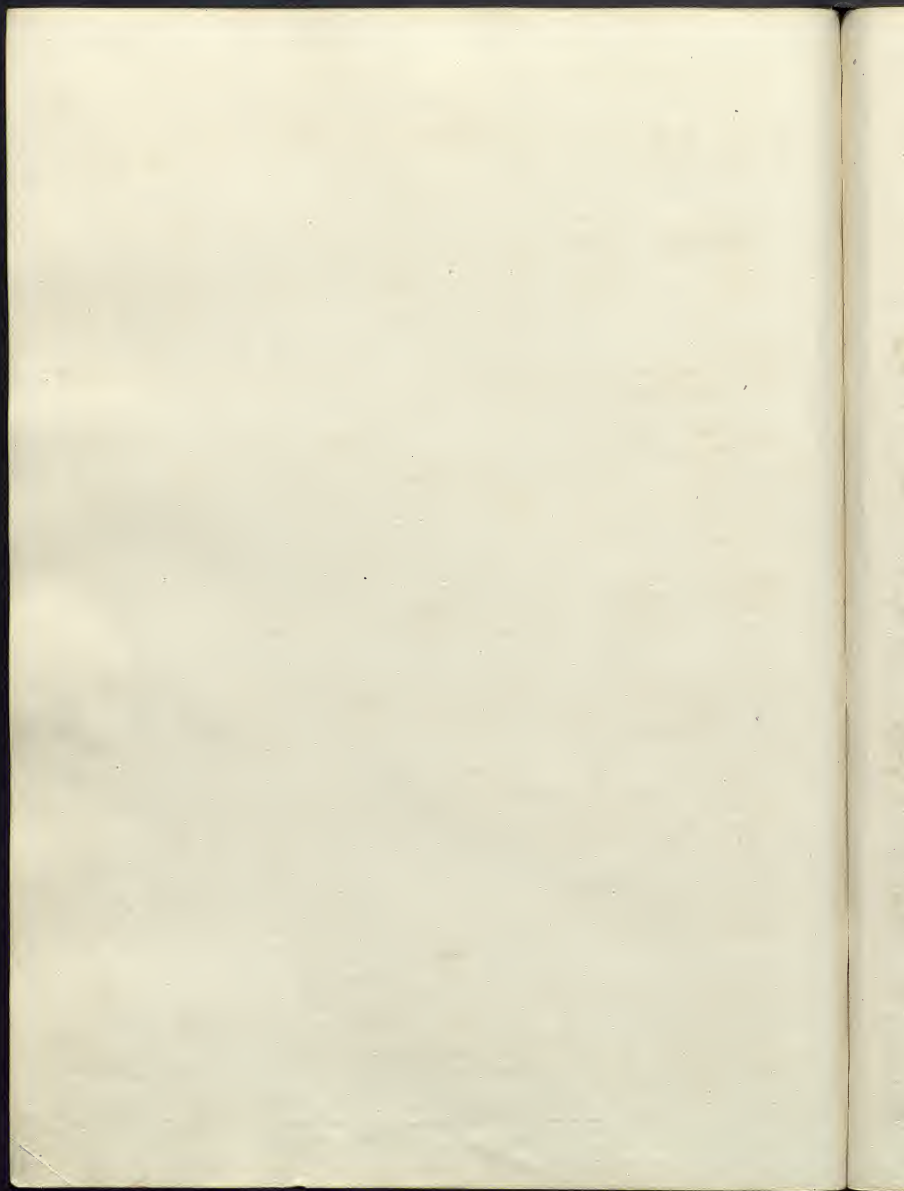
Quando il verno imbianca il colle
 Presso al foco in unil tetto
 Rozzo lino o lana molle
 Tutta è dedita a curar.
 E fa intanto col suo canto
 Dolci note risuonar.

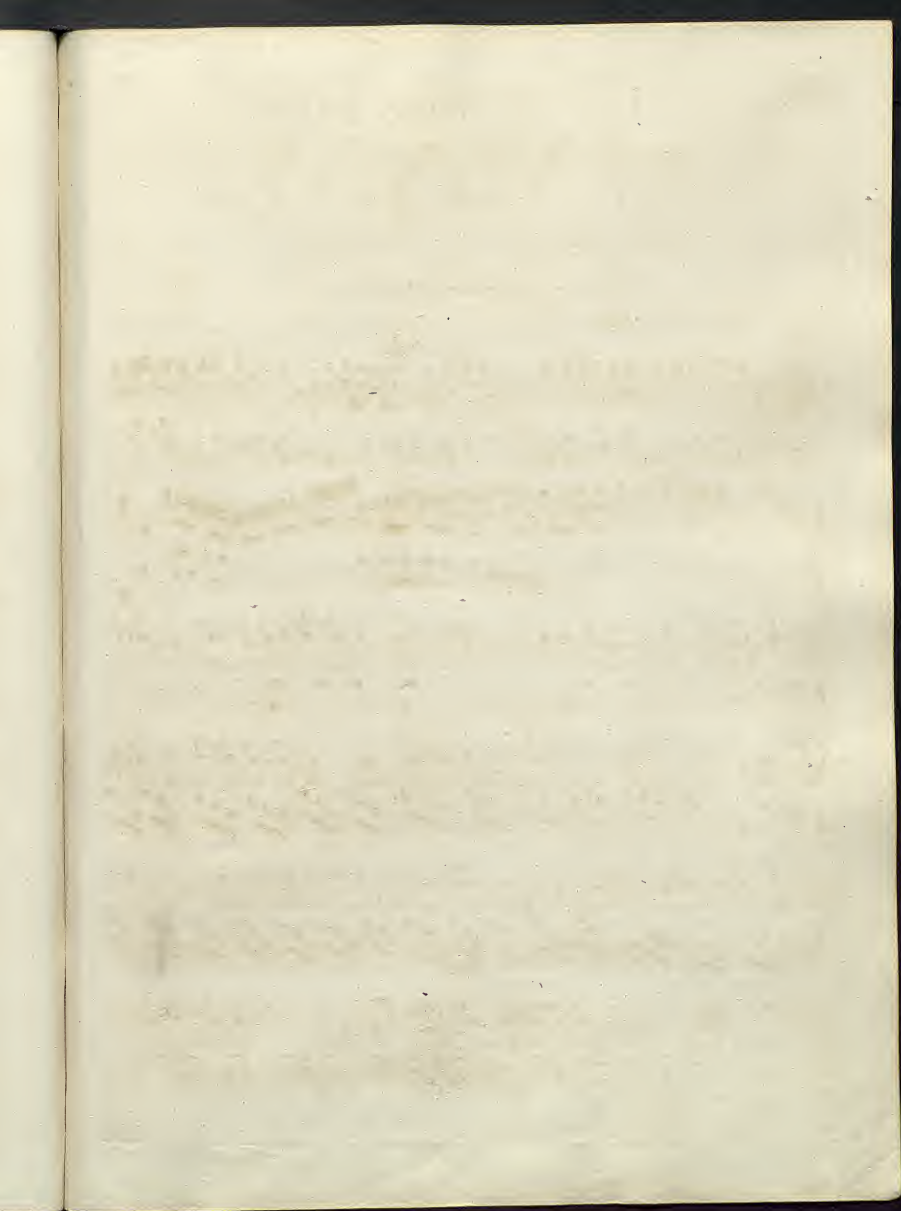
3^a STROFA.

Se poi torna Primavera
 Va nel prato al gregge amato
 Dall'aurora insino a sera
 Nuove erbetto a ricercar.
 E fa intanto col suo canto
 Dolci note risuonar.

4^a STROFA.

Lo nasconde al raggio estivo
 Dove son più fresche l'ombre
 Mentre in sen d'amico rivo
 Va sue membra a ristorar.
 E fa intanto col suo canto
 Dolci note risuonar.





Whither my Love ah! whither art thou gone
 Sung by Signora Storace in the
HAUNTED TOWER,
 The Music by Sig.^r Paisiello.

Price 1^s.

London Printed & Sold by R. Birchall, at his Musical Circulating Library 133. New Bond Street.

Andante *tutti for.* *for.* *for.*

Whither my Love ah whither art thou gone, let not thy absence cloud this happy
 dawn, Say by thy heart can falsehood e'er be known, ah no ah no ah no no
 judge it by my own, the heart he gave with so much care, which treasur'd in my
 breast I wear, Still for its Master beats a lone, I'm sure I'm sure I'm

sure the selfish things his own. Whither my Love, ah whither art thou gone, let not thy

absence cloud this happy dawn, Say by thy heart can falsehood e'er be known, Ah no, ah no, ah

no, no, no. Judge it by my own, Whither my love ah whither art thou gone. whither my

Love, ah whither art thou gone.

GUITAR.

Whither my Love ah whither art thou gone, let not thy absence cloud this happy dawn,

Say by thy heart can falsehood e'er be known Ah no, ah no, ah no, no. I judge it by my

own, the heart he gave with so much care which treasur'd in my breast I wear.

still for its Master beats a lone. I'm sure I'm sure I'm sure the selfish things his

own. Whither my Love ah whither art thou gone, let not thy absence cloud this happy

dawn, Say by thy heart can falsehood e'er be known, Ah no ah no, ah no no no. I

judge it by my own, Whither my love ah whither art thou gone. whither my

Love ah whither art thou gone.

For two Voices or Flutes .

Whither my Love, ah whither art thou gone, let not thy absence
 Whither my Love, ah whither &c.

cloud this happy dawn Say by thy heart can falsehood e'er be known Ah no, ah no, ah
 no, no. I judge it by my own, the heart he gave with so much care, which treasur'd
 in my breast I wear, still for its Master beats a lone. I'm sure, I'm sure I'm
 sure the selfish thing's his own. Whither my Love ah whither art thou gone .

Let not thy absence cloud this happy dawn, Say, by thy heart can falsehood e'er be
 known, Ah no, ah no, ah no, no, no. I judge it by my own. Whither my Love, ah
 whither art thou gone, whither my Love ah whither art thou gone .



"When Morning's Light is gently breaking",

THE HARCROLE.

Sung by

M^r. BRAHAM.

In the Opera of

MASANIELLO.

or the

Fisherman of Naples.

COMPOSED BY

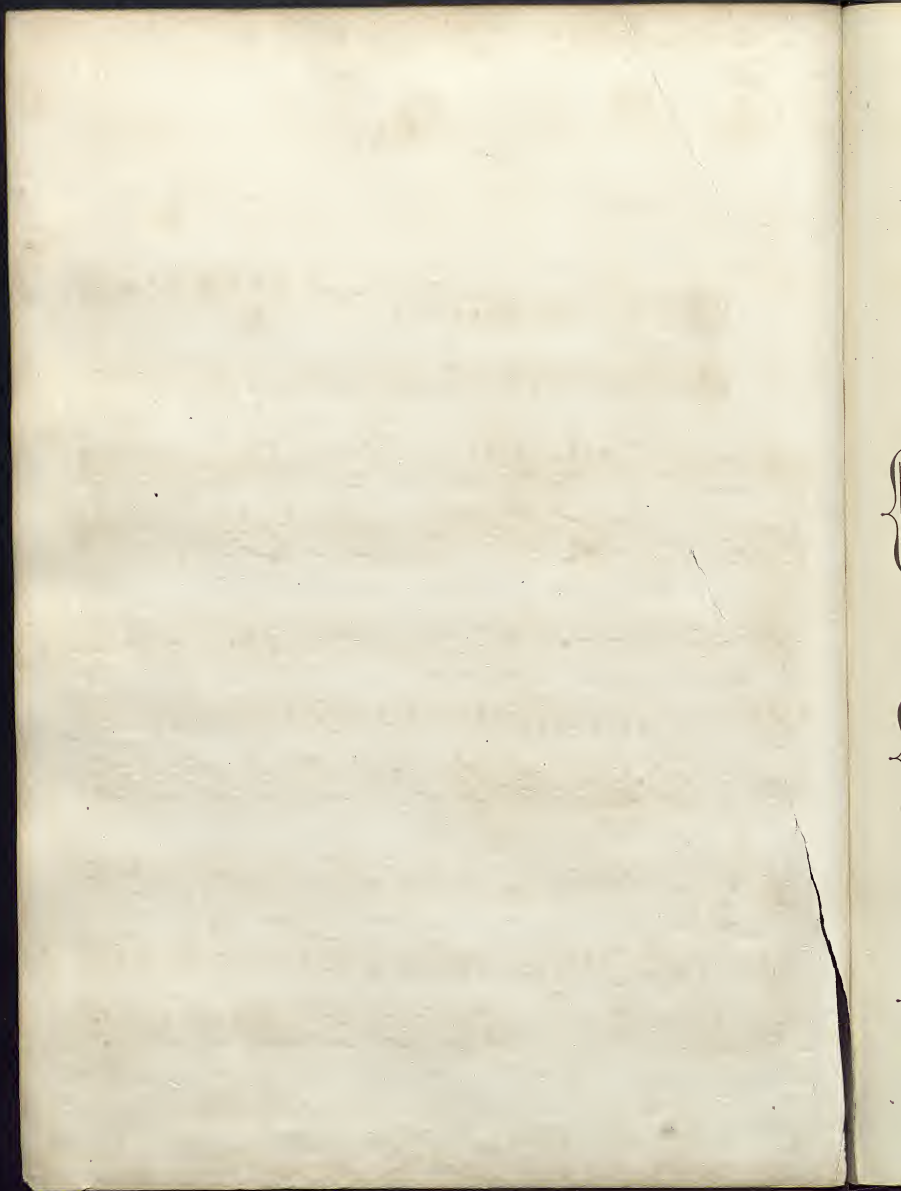
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Ent Sta Hall

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THE BARCAROLLE.

Written by C. Jefferys.

Composed by D.F.E. Auber.

Siciliano, *p* *crs*

f

p

When Morn...ing's light is gently break...ing A long the o.....cean.

pla...cid tide, And when the breeze is first a...wa...king,

O'er the wave we gaily ride. Unfurl the sail, with caution steer, The wily nets pre-
pp
s. pp

pare, To yon der crag, our barque well bring; our barque well bring. And seize, and
cres *f*

seize with joy the Ocean's King, And seize, and seize with joy the Ocean's

King. The wily nets pre- pare, the wily nets pre- pare, To
p
s. p

yon . der crag our barque will bring, Our barque to anchor bring, And seize with joy the

O cean's King, The O . . . cean's King, And seize, and seize with joy the O . cean's

King, And seize, and seize with joy the O . cean's King.

Second Verse.

We leave our

p

huts when day is dawn ing, And mark the bright sun's ear ly ray,

And then..... all toil and dan ger scorn ing, Oer waves of blue

..... we speed away. Our barque rides gaily on again, In silence o'er the main, And

s.

pp

our
when the western breezes spring The breeze.....zes spring, we seize, we

seize with joy the Ocean's King, We seize, we seize with

joy the Ocean's King. In silence o'er the main, In silence o'er the

main, And when the western breezes spring the western breezes spring, We

seize with joy the Ocean's King! The Ocean's King, we seize, we seize with

The first system of the musical score for 'The Ocean's King'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The lyrics are: 'seize with joy the Ocean's King! The Ocean's King, we seize, we seize with'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

joy the Ocean's King, We seize, we seize with joy the Ocean's King.

The second system of the musical score. The vocal line continues with the lyrics: 'joy the Ocean's King, We seize, we seize with joy the Ocean's King.'. The piano accompaniment continues with similar rhythmic patterns, including triplet figures.

The third system of the musical score, primarily consisting of the piano accompaniment. It features intricate sixteenth-note passages and triplet patterns in both the treble and bass staves.

The fourth system of the musical score, primarily consisting of the piano accompaniment. It continues the complex rhythmic patterns of the previous system, with a mix of eighth and sixteenth notes.

The fifth system of the musical score, primarily consisting of the piano accompaniment. It concludes the piece with a final cadence in both staves.

Third Edition.

WE MET!

Ballad.

Sung by

Miss Paton, Miss L. Course, & Miss Betts,

from the

SONGS OF THE BOUDOIR,

The Poetry Written

^{A. A. D.}
The Melodies Selected

by

THOMAS HAYNES BAYLY ESQ^r

Ent. Str. Hall.

Pr. 2/.

London, Published by A. BETTS, Jun^r Successor to C. Vernon,
& Manufacturer of Violins, Violoncellos & Spanish Guitars, on an Improved Principle.

37, Cornhill.

M

Handwritten title or heading, possibly "No. 100" or similar, enclosed in a decorative flourish.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

We met!

With Feeling.
but not too Slow.

We met, — twas in a crowd — And I thought he would shun me; He

came, — I could not breathe, For his eye was up.....on me; He

spoke, — his words were cold, And his smile was un.....alter'd; I

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

knew how much he *felt*, For his deceptoned voice falter'd: I

ad lib:

The second system continues the musical piece. It includes the vocal line and piano accompaniment. The vocal line has a slight pause before the word "felt". The piano accompaniment continues with its characteristic eighth-note accompaniment. The marking "ad lib:" is placed above the vocal line.

wore my bridal robe, And I ri.....val'd its whiteness, Bright

p

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of "p" (piano) below the first few notes. The vocal line continues with a dotted quarter note followed by eighth notes.

gems were in my hair, How I ha.....ted their brightness! He

fx

The fourth system concludes the page. The piano accompaniment has a dynamic marking of "fx" (forzando) near the end. The vocal line ends with a dotted quarter note followed by eighth notes.

We met.

call'd me by my name — As the Bride of a...no...ther — Oh

Thou hast been the cause of this anguish, my Mother!

And

once a...gain we met, — And a fair girl was near him, He

We met.

smil'd, and whisper'd low— As I once used to hear him; She

leant up—on his arm— Once 'twas mine, and mine on—ly— I

ad lib:
wept— for I deserved To feel wretched and lone—ly: And

p
She will be his Bride! at the al—tar He'll give her The

We met.

love that was too pure for a heart..... less de.....ceiver; The

ff

world may think me gay, For my feelings I smother, — Oh!

ad lib.

Thou hast been the cause of this anguish, my Mother!

f

p

We met.

WILLIAM THE FIRST

1155

1155

1155

1155

1155

1155

ROLAND THE BRAVE,

A Legend,

BY

THOMAS CAMPBELL ESQ^r

The Music by

MRS ROBERT ARKWRIGHT.

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Ent. at Sta. Hill.

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FO
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FO



ROLAND THE BRAVE.

The Music by
M.^{rs} Ashworth.

Arranged by
F. Cooke.

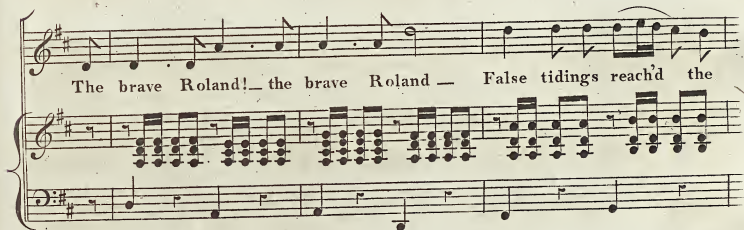
VOCE. 

PIANO *For* 

FORTE. 

ANDANTE.

The brave Roland! the brave Roland — False tidings reach'd the



Rhe-nish strand That he had fall'n in fight; And thy



faith-ful bosom swoond with pain, Oh loveliest maiden of *Al-lémayne*, For the

loss of thine own true knight. But

Grw *rf*

whv so rash has she ta'en the veil, In von Nonnenwer-der's

p

cloisters pale^p For her vow had scarce been sworn, And the fatal man-tle

Pa

or the
But
er's
n-tle

o'er her flung, When the Drachenfels to a trumpet rung— 'Twas her

Cres *For*

own dear war-riors' horn. Woe,

Cres *Fin*

woe! each heart shall bleed, shall break! She would have hung up on his neck, Had he

pp

come but yester-even; And he had clasp'd those peerless charms That shall

never, ne-ver fill his arms, Or meet him but in heav'n.

ritard:

ritard:

Yet Ro-land the brave, Ro-land the true, He

Tempo

Tempo

could not bid that spot adieu; It was dear, still midst his woes; For he

Viv

lov'd to breathe the neigh'ring air, And to think she blest him in her prayer, When the

Hal - le - lu - jah rose. She

Cres

died! He sought the battle - plain; Her i - mage fill'd his dy - ing brain, When he

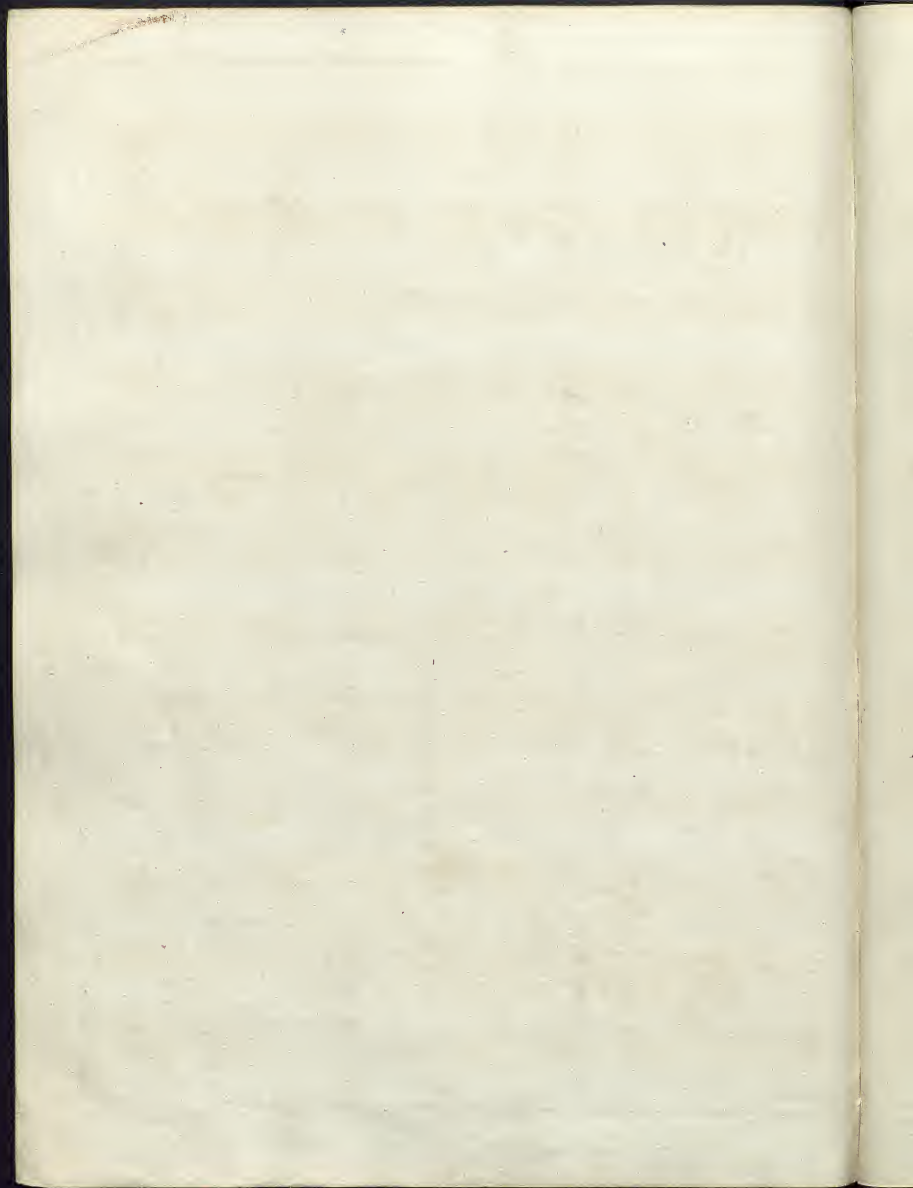
Pia

fell, and wish'd to fall: And her name was in his latest sigh, When Ro -

pp

land, the flower of chi - val - ry, Ex - pired at Ronce - vall.

ritard:
Dim
pp



ROSE! THOU ART THE SWEETEST FLOWER,

A Ballad.

BY

THOMAS MOORE ESQ^d

The Music by

M^r.^s ROBERT ARKWRIGHT.

Ent. at Sta. Hall.

Number 70.

Price 2/-

London, Published by J. Power, 34, Strand,

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M^r.^s Arkwright.

The Words Selected by *Paraphrase* from the Poems of

M^r.^s HEMANS, M^r.^s OPIE, SIR WALTER SCOTT BAR^t

WILL^m SPENCER, THO^m CAMPBELL, and THO^m MOORE ESQ^d

Beth Geierl.....

Greek Exile.....

One hour with thee!

Peer Louise.....

Roland the brave.

Then be it so. —

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

ROSE! THOU ART THE SWEETEST FLOWER.

The Music by
M^{rs}. Rob^t. Arkwright

Arranged by
T. Cooke.

PLAYFULLY.

VOCE.

PIANO-
FORTE.

Rose! thou art the sweet-est.

flower That e - - ver drank the am - - ber shower;

1154

Detailed description: This is a musical score for a song. It features a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'PLAYFULLY'. The piano part is divided into 'PIANO' and 'FORTE' sections. The vocal line has lyrics: 'Rose! thou art the sweet-est. flower That e - - ver drank the am - - ber shower;'. The score is arranged by T. Cooke and the music is by M^{rs}. Rob^t. Arkwright. The page number 1154 is at the bottom.

E'en the Gods that walk the sky, Are

am - - - rous of thy scent - - - ed sigh .

Cu - - - pid too, in Pa - - - phian shades, His

hair with ro - - - sy fil - - - lets braids, Then

bring me, showers of ro - - - ses bring, And

shed them round me while I sing; Then

bring me, showers of ro - - - ses bring, And

shed them round me while I sing;

Rose! thou art the fond - est child Of dim - - pled

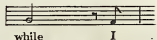
Spring, the wood - nymph wild! Buds of ro - ses

vir - gin flowers, Cull'd from Cu - - pid's bal - - my

bowl of Bac - chus steep,
bowers, In the bowl of Bac - chus steep, Till with

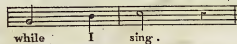


crim - son drops they weep! Then bring me, showers of



ro - ses bring, And shed them round me while I

sing; Then bring me, showers of ro - ses bring, And shed them



round me while I sing.

p *Dim*

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

[Illegible text follows in several paragraphs, separated by faint lines.]

AVE SANCTISSIMA
OR
Evening Song to the Virgin?
(AT SEA.)

A Duett
The Words from

THE FOREST SANCTUARY.

BY

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The Music by

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1817

1st

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1817

1817

1

EVENING HYMN TO THE VIRGIN.

THE WORDS BY
M^{RS} HEMANS.

(AT SEA)

THE MUSIC BY
HER SISTER.

1st VOICE. *ESPRESSIVO.*
A - - - ve sanc - - tis - - si - ma, We

2^d VOICE.
A - - - ve sanc - - tis - - si - ma, We

PIANO
FORTE. *p molto legato*

lift our souls to thee, O - - - ra pro

lift our souls to thee, O - - - ra pro

no - - - bis, 'Tis night - fall on the Sea.

no - - - bis, 'Tis night - fall on the Sea.

Watch us while shadows lie, Far o'er the wa-ter spread.

Watch us while shadows lie, Far o'er the wa-ter spread.

p

espress.

Hear the hearts lone-ly sigh, Thine too hath bled.

Hear the hearts lone-ly sigh, Thine too hath bled.

Thou that hast look'd on Death, Aid us when Death is near.

Thou that hast look'd on Death, Aid us when Death is near.

espress:

Whis - per of Heav'n to Faith, Sweet Mother, sweet mother, hear!

Whis - per of Heav'n to Faith, Sweet Mother, sweet mother, hear!

p *Gres*

O - - ra pro no - bis, The wave must rock our sleep,

O - - ra pro no - bis, The wave must rock our sleep,

p *Gres*

O - ra Ma - ter o - - ra, Star of the Deep.

O - ra Ma - ter o - - ra, Star of the Deep.

p *Gres*

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One hour with thee!

Poor Louise.

Rose thou art.

Roland the brave.

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PIANO-FORTE.

Where is the summer with her gol - den sun? That fes - tal glo - ry hath not

pass'd from earth, For me a - lone the laugh - ing day is done.

Where is the sum-mer with her voice of mirth?

Far in my own bright land.

Where are the tem-ples through the dim wood shi-ning The

fes - - tal dan - - ces, and the cho - - ral strains p

Where the sweet sis - ters of my youth en - twin - - ing The

pp
springs first roses for their syl - van fanes? Far in my own bright

land. Where are the vineyards with their

joy - ous throngs, The red grape pressing when the fo - liage fades? The

lyres, the wreaths, the love-ly Do-rian songs^p And the pine

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fo-rests, and the o - - - live shades^p Far in my own bright

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Where the deep haunt-ed grots, the lau - - rel bowers, The

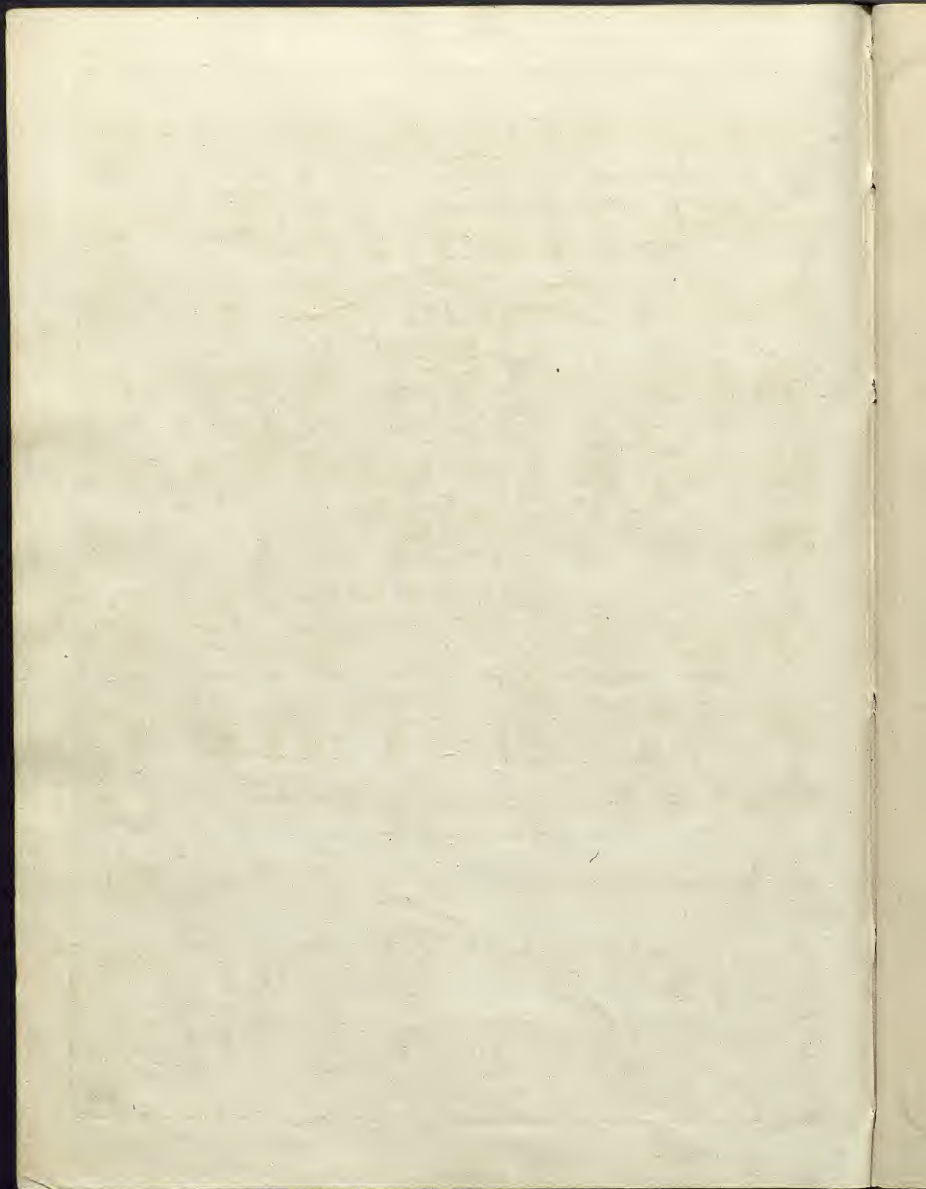
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dry - ads foot-steps, and the min - strel's dream? Oh! that my life were

as a south - ern flower's I might not lan - guish thus by

these chill streams - Far from my own bright

land.



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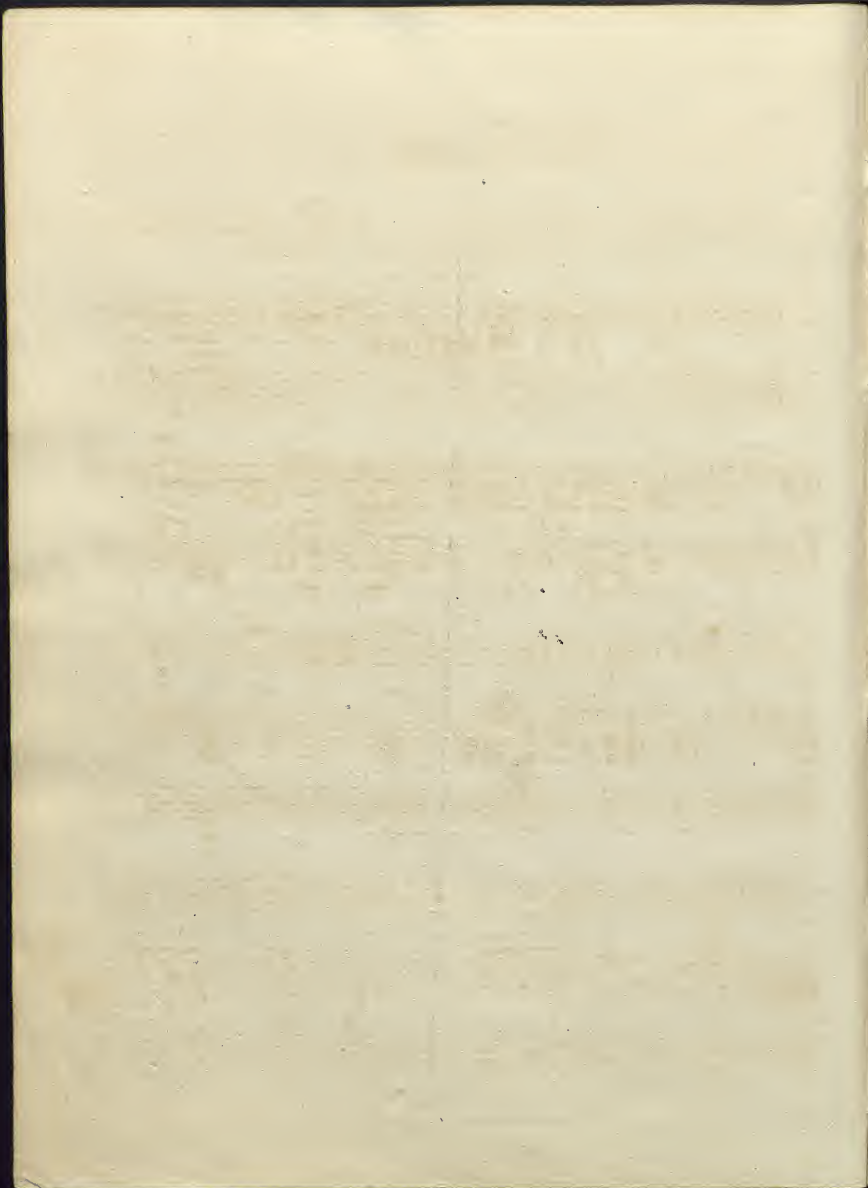
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LARGHETTO.

Trombe

pp

Corni

Up...on the hill he turn'd To take a last fond look Of the

valley and the village church And the cottage by the brook, He

p

listend to the sounds so fa..miliar to his ear, And the

Soldier leant up...on his sword And wiped a...way a tear.

mf

Beside that Cottage Porch, A

f

girl was on her knees She held aloft a snowy scarf Which

flutter'd in the breeze; She breath'd a pray'r for him, A

pray'r he could not hear, But he paused to bless her as she knelt, And

wiped a way a tear He

turn'd and left the spot, Oh! do not deem him weak, For

dauntless was the soldiers heart, Tho' tears were on his cheek; Go

pp

With Energy

watch the foremost ranks in dangers dark ca...reer, Be

sure the hand most da...ring there Has wiped a...way a tear.

mf

pp

f

p

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ALLEGRETTO.

p *Cres.*

"Gen - tle ZI - TEL - LA, whi - ther a - - way ?

f *p*

Love's Ri - tor - nel - la, list, while I play." 'No! I have lin - ger'd too

long on my road, Night is ad - vanc - ing— the Bri - gand a - broad;

Cres. *f*

Lone - ly Zi - TEL - LA hath too much to fear, Love's Ri - tor -

p

nel - la she may not hear.

Cres. mf f

Charm - ing Zi - - TEL - LA, why shouldst thou care? Night is not

p

dark - er than thy ra - - ven hair; And those bright eyes, if the

Bri - gand should see, Thou art the rob - ber, the cap - tive is

Cres.

he: Gen - tle Zi - TEL - LA, ba - nish thy fear, Love's Ri - tor -

mf *p*

nel - la, tar - ry, and hear."

Cres. *mf* *f*

Sim - ple Zi - TEL - LA, be - ware! ah, be - ware! List ye no dit - ty,

p

grant ye no prayer; To your light foot -- steps let ter -- ror add

wings, 'Tis MA -- SA --- RO -- NI him -- self who now sings,

"Gen - tle ZI -- TEL-LA, ba - nish thy fear, Love's Ri - tor -- nel - - la,

tar -- ry, and hear."

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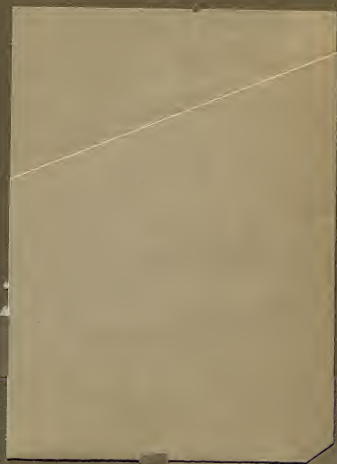
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