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MUSIC FOR THE MILLION :

CONSISTING OF

THE WORDS AND MUSIC,

WITH

ACCOMPANIMENTS FOR THE PIANO-FORTE,
FLUTE, VIOLIN, &c.

OF THE MOST

POPULAR & STANDARD SONGS, DUETS, GLEES, &c.,

INCLUDING

SELECTIONS FROM THE BEST MODERN OPERAS,

WITH PIANO-FORTE ACCOMPANIMENTS,

AND

NEW VERSIONS OF

THE CELEBRATED IRISH MELODIES,

By WILLIAM LEMAN REDE, Esq.,

TO WHICH IS APPENDED

A SERIES OF INSTRUCTIONS FOR BEGINNERS.

LONDON :

DAVIDSON, WATER STREET, TUDOR STREET,
LEADING FROM BLACKFRIARS BRIDGE TOWARDS THE TEMPLE

THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT TO THE PRESENT TIME

BY NATHANIEL BENTLEY

IN TWO VOLUMES

VOLUME I

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ADVERTISEMENT.

Having carried on his labours triumphantly for six months, and having produced, during that period, the material for a goodly tome, the Editor of "Music for the Million" now concludes this volume, in the hope that the Ninety-six Pieces of which it consists will be accepted as a fair fulfilment of the promises of his prospectus. Nothing but a reliance on extensive patronage could have warranted the issue of Copyright Music, with full Piano-Forte Accompaniments, at the unprecedented prices at which this volume has been projected and matured; and the Proprietor therefore feels assured that his Subscribers will be gratified in learning that success has attended the enterprise. Most of the Numbers have been repeatedly reprinted, and the entire work is now in the press for a Second Edition.

Thus encouraged, and feeling the force of the objection that has been made to the inconvenient size of the pages for use on the Piano-Forte, it is intended now to perfect the design of publishing good and cheap "Music for the Million" by continuing this work in the full music size at the rate of Threepence per sheet. The Printing will be from a Music Type of unsurpassed elegance, cast expressly for the purpose, and the Pieces will be prepared under the Editorship of a gentleman of great fitness for the task of so blending the elegant and the accurate with that which is comparatively easy of execution, as to induce an expectation, on the part of the Proprietor, of seeing the work grow into a Library of Music that will be at once acceptable to the Proficient and valuable to those who are cultivating the delightful science of Music; and the better to meet the tastes of all sections of the Musical Community, the New Series of "Music for the Million" will consist of Instrumental as well as Vocal Compositions.

THE HISTORY OF

The History of the County of Middlesex, from the earliest times to the present, is a subject of great interest and importance. It is a subject which has attracted the attention of many of our most distinguished historians and antiquaries. The history of the county is a subject which has been treated in many different ways, and it is not until the present time that it has been treated in a manner which is both complete and accurate. The history of the county is a subject which has been treated in many different ways, and it is not until the present time that it has been treated in a manner which is both complete and accurate.

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OBSERVATIONS

ON

MUSIC,

PARTICULARLY VOCAL AND ACCOMPANIMENT.



MUSIC has always ranked high among the Sciences, but has attained an eminence in the present day, far above any other. As nations have been civilized, so has music been cultivated. Always making a great impression on the feelings, either by raising sublime inspirations, or exciting strong and animating sensations, it was used in the early ages, as well for religious, as political purposes; but now it is more subserviant to our domestic habits, forming at once a delightful and innocent recreation. Yet it is still capable of rousing the energies of the soul, both in adoration to the Diety, and in exciting and allaying the most varied passions. The one may be exemplified in the works of Handel, Haydn, Mozart, and many others: who, for instance, can hear the sublime Oratorios of "The Messiah," "The Creation," and "The Requiem," and not feel elevated by the solemn harmonious sounds, uttered with the most beautiful sentiments? The other, our national airs will testify; and, indeed, the original melodies of any country, (particularly those of Scotland and Ireland), produce the utmost enthusiasm on the hearers;—they will either melt the heart to pity and love, or inspire it with the noblest sensations. "The spirit-stirring drum, the ear-piercing fife," and even "the squeaking bagpipes," are instruments capable of rousing the most supine. Who can behold the march of a

regiment, and hear its martial music, without feeling his blood thrill within him, and all his faculties alive to its invigorating sounds?

But it is in the domestic circle that music gives the greatest pleasure, and where we derive the most advantage from it. It connects families, by affording within themselves a charming source of amusement for leisure hours, which otherwise, perhaps, in the one sex, might be spent in pernicious pursuits: and, were it merely on this consideration, music ought to be introduced, for whenever social enjoyment can be found at home, it will not be sought elsewhere.

To attain a proficiency in any science, a firm foundation ought to be formed; and as none require it more than music, it is necessary to understand its principles before we can expect to profit by our exertions; these can only be developed by slow and almost imperceptible degrees; for whoever imagines to make a progress by a short cut, will find himself miserably deceived; it is by labour, patience, and perseverance alone, that we can gain the end; and by attacking the difficulties at the onset, the path, as we proceed, becomes clear and pleasant. In no one pursuit does a master toil under so many disadvantages, as a teacher of music, who is obliged to connive at what he knows can be of no solid advantage to his pupil. An injudicious anxiety on the part of the scholar's friends to hear a song, when it is understood he is receiving instruction, induces him to be impatient, till he is enabled to gratify them; and the time that ought to have been devoted to the cultivation of the voice, and improvement in the science, is taken up in practising a song, that he may exhibit his astonishing powers, when, perhaps, the preparatory rudiments have not been learned. Having commenced song singing, the pupil finds it irksome to return to the "mere nonsense," as it is called, of *do, re*; and after possessing a sort of half and-half

snattering, he finds out, at last, he has begun at the wrong end, and gives it up in despair. This is an every-day occurrence; and we hope to convince our readers that, however tiresome the following instructions may be at first, yet, by a steady perseverance, the difficulties will be overcome, and they will reap the benefit of their exertions.

The requisites for singing are, a clear voice, powerful lungs, and a good ear. A bad voice may be improved by judicious cultivation, and the power of the lungs may be increased by practice; but a correct ear is indispensibly necessary. The first attempt must be to ascertain the compass of the natural voice, and then to form a clear firm tone within its bounds.

We recommend the following scale, the notes of which lie within the compass of most voices, whether male or female; but should it be found too high for some, practice only as far as it can be sung with ease.

Pia. cres. for. dim. pia.

Do re mi fa sol la

si do re mi fa sol.

sol fa mi re do si

la sol fa mi re do.

The manner of singing this is, to sound the beginning of each note very soft, gradually increasing it to the full power of the voice, (without straining it), and then equally decreasing it to the same degree of softness on which it was commenced. A plentiful supply of breath should be inhaled, and husbanded up, that it escape by degrees, and sufficient be preserved to finish the note firmly. In swelling out the notes, care must be taken not to sing too sharp; and in decreasing, not to get too flat. An instrument is the best guide, till the voice becomes inured by practice to sustain itself. The tone must come from the chest, without any impediment from the throat, teeth, or nose; though they all assist the tone, by the perfection of their formation, yet, by improperly closing the two former, or emitting the sound through the latter, a disagreeable sound will be uttered. The formation of the mouth is another essential point to be attended to, without which the pupil can never give a true utterance to his words, besides injuring his tone by obstructing the free emission of it from the lungs. In sounding the first syllable, *do* the

mouth must be opened in an oval form, and kept in that position till it is finished. The next, *re*, (pronounced *ra*), the mouth is formed lengthwise, and rather open. The next, *mi*, (*me*), the mouth is nearly closed. The next, *fa*, (*faa*), is the most open of the whole, the mouth to be as open as possible without distorting the countenance. *Sol*, (*sole*), is somewhat similar to *do*, except that the mouth is formed rounder. *La*, (*laa*), is like *fa*, the mouth a little more lengthwise. The last, *si*, (*sc*), is nearly the same as *mi*. When the mouth is opened for the pronunciation of any syllable, keep it in that position till the note is ended, as the least variation in the form of the mouth will produce another syllable.

When a firm clear tone is established, the pupil may proceed to cultivate his voice for the execution of divisions, turns, graces, shakes, &c.; all of which, precision and neatness constituting their greatest beauty, require indefatigable practice. The following are to be sung very slow at first, and increased by degrees.

Exercise on Thirds.

Do re mi mi re do, re &c. fa &c. mi fa

sol la si do re

mi sol fa mi re

do si la sol fa

mi re do.

Observe that the accent or stress of the voice is laid on the first note of every three. They may sing as above, one syllable to each note; but when the voice is capable of performing them quicker, one syllable to each three need only be used; thus,

Do - - re - - &c.

In the following, the accent is laid on the first and third note, but more particularly on the first; though each note must be

sung even, the slight stress being to denominate the time, and prevent them from being equivocal.

Exercise in Fourths.

Do re, &c. re mi fa

sol la si do

re mi re do.

la sol fa mi

re do si la

sol fa mi re do.

Exercise in Fifths.

Do re mi

fa sol la

si do re

do La sol fa

mi re do

si la sol

fa mi re do.

Exercise in Sixths.

Do re mi

fa sol la

si do re do.

La sol fa

mi re do

mi re

do si la re do.

Exercise in Octaves.

Do re

mi fa

sol la

La sol

fa mi

re do

si do.

The shake may next be attempted, which requires the most arduous and constant practice of the whole. It is the quick repetition of two notes, either at the distance of a tone or half-tone. There are some who possess a sort of shake naturally; but that which is cultivated is most perfect; the former being merely a tremulous motion in the throat, and frequently, only one note gutturally uttered. The best method of attaining the shake, is to begin very slow, and practice till the voice becomes flexible enough to execute the two notes clear and firm without effort; it may then be practised a little quicker; and so on by degrees, till perfect. It should be begun soft, gradually swelled, and diminished again to its original softness. It must be practised on every note within the compass of the voice, and on each of the seven syllables. The shake is generally finished with a turn, which should be practised with it: thus,

Major, or whole-tone Shake.

Turn.

Maj.

Minor, or half-tone Shake.

Maj.

Maj. *Maj.* *Min.* *Maj.* *Maj.* *Min.*
h *h* *h* *h* *h* *h*

sol la si do re mi

Maj. *Maj.* *Min.* *Maj.* *Maj.* *Maj.*
h *h* *h* *h* *h* *h*

re do si la sol fa

Min. *Maj.* *Maj.*
h *h* *h*

mi re do.

The turn has a pretty effect on a plain note when used judiciously: there are two sorts, the common and the inverted.

The Common, marked.

performed.

The best method to acquire the turn, is to practice on every syllable, commencing on the lowest note, and ascending to the highest, within your compass; beginning very slow, and singing every note clear and distinct; and increase the time by degrees, as you find your voice capable of sustaining itself.

Do
Re, &c.

The inverted turn precedes the principal note, by commencing a half-tone below it: thus,



There are a variety of exercises for improving the flexibility of the voice, which can only be imparted by an experienced master, and no written instructions can convey the mode of executing them; but a few general observations may be of service. Great attention must be paid to taking breath; for unless a sufficient quantity is inspired, and kept in reserve, the notes will become weak and faltering; and, instead of a clear succession of notes, a confused jumble of unmeaning sounds will be heard. Never take breath in the middle of a word, or where the sense is closely connected; but after a comma, or the beginning of a line, after a dotted note, or rest, the breath may be taken with propriety. Every exercise should be sung slow at first, and gradually increased, till the voice becomes so inured to the passages, that it is impossible to fail.

STYLE

Is next under consideration. To command a good style, the pupil must possess sound sense, a just discrimination, and an attentive observation of the best singers of the age. It is the style of our great singers, that gives them, in a measure, the superiority over the mass of those who remain at a considerable distance from them in popularity. Let a person possess ever so fine a voice, or ever so brilliant execution, if he has not feeling and taste, he will ever remain but in second-rate estimation to one who has an indifferent voice, with the power of expressing the various feelings, and entering into all the pathos or energy of

his subject;—the one sings to the ear, the other, to the heart;—the one is a mere organ-pipe; the other is a soul which enters our hearts, and carries us insensibly with it. What has raised Mr. Braham to the high pitch of popularity he at present enjoys, and leaves him no competitor? It is not his voice, for there are others who possess much sweeter voices: it is his style, his energy, his discrimination. The songs which he excels in, are only outlines, which, in the hands of others, are mere sounds, possessing little to please or admire in them; but, filled up by his exquisite taste and judgment, they become finished productions. Yet we recommend not a downright imitation of Mr. Braham, though there are few who do not imitate him; but a person possessing genius may take an example without following it so closely, that every one may perceive the resemblance. Imitators generally copy the peculiarities, not the excellence, of the original, and thereby betray themselves. A man may build a fabric on a certain structure, but may so alter and arrange it, that it may pass, without strict examination, for a design of his own. So should a good singer found his style on the best basis, but so cover it with judgment, that it may appear the emanation of his own genius.

Few instructions can be given on style; it must be the result of observation, guided by sound sense, adhering strictly to the nature of the melody, and the subject of the words; giving each their proper expression, and unaffectedly uttering both, that they may be understood and felt.

While on this part, we shall include a few hints on the use of ornament. It has become the fashion to attach to any melody, however simple, a number of notes unconnected with it, which are called graces; but, in many instances, they may be termed, *dis-graces*. It is the indiscriminate use of these, that the novice ought to avoid. There are many who, possessing flexible voices,

seek every opportunity of showing off, by running through the whole scale at almost every other bar, and by disjoining the melody and the words, destroy both. Even an apogiatura too often introduced, mars the melody; but judiciously put in, adds greatly to the effect. When the words and melody allow it, a short cadence may be made; but always in character with the air. Nothing is more ridiculous than a bravura run in a subject requiring pathos and feeling; yet how often do we hear it; and sometimes very slovenly executed. There are some who, having a few runs at command, use them indiscriminately at every part wherever their voices will execute them, and frequently the same graces, as they are termed, will be heard half-a-dozen times in the course of a song. This shows, at least, a poor imagination and a scanty store, when they are applied on every occasion; not to mention how they tire the ears of the audience. Another fault singers fall into, is, that of using a favourite note in the voice, which, whenever an opportunity occurs, they will hold out twice the length the time will admit, and keep one in suspense on an unimportant word, such as, and—to—the—for, &c., thereby delaying some immediate part of the subject, that one has forgot what to was about. The voice should be so practised, that they may all become favourite notes; all clear, equal, and distinct; all of the same quality; blended one with the other, like the tones of a fine instrument; all equally under command. The weakest part of the voice should be practised most, to make it as flexible as the other: at the same time, be careful of straining it by over exertion; let it be done by degrees; by a little and often; and, with patience and perseverance, you will bring all your notes equally good, and under your command.

We cannot conclude this part better than by giving the following extract, from a work entitled, “The Art of Improving the Voice and Ear:—”

“ It is an extremely false taste to overload every performance with a profusion of ornament. When a piece has intrinsic merit, or when a singer has a fine voice, ornament, if profuse, has more chance to injure than to add to its effect. It is not to be denied, however, that ornament, when judiciously placed, is indispensable to a singer, and will require great care and practice in the acquisition. The following passage from the life of Rossini, by Count Stendhall, strongly illustrates the ideas of this great master upon the point.

“ ‘ On Rossini’s arrival at Milan, in 1814, when he was in his twenty-second year, to compose the “ Aureliano in Palmira,” he became acquainted with Velluti, who was to sing in his opera. Velluti, then in the flower of his youth and talents, and one of the handsomest men of his time, had no small share of vanity, and was fond of displaying and abusing the powers of voice with which nature had gifted him. Before Rossini had an opportunity of hearing this great singer, he had written a *cavatina* for the character he was to perform. At the first rehearsal, Velluti began to sing, and Rossini was struck with admiration. At the second rehearsal, Velluti began to show his powers of gracing; Rossini found the effect produced just and admirable, and highly applauded the performance. At the third, the simplicity of the *cantilena* was entirely lost amidst the profusion of the ornaments. At last the great day of the performance arrived. The *cavatina*, and the whole character sustained by Velluti, was received with rapture: but Rossini scarcely knew what Velluti was singing—it was no longer the music he had composed; yet still the song of Velluti was full of beauties, and succeeded with the public to admiration. The pride of the young composer was not a little wounded. This opera fell, and it was the *soprano* alone who had any success. The ardent mind of Rossini at once perceived all the advantages that might be taken of such an event. Not

a single suggestion was lost upon him. It was by a lucky chance, we may suppose him to have said to himself, that Velluti discovered he had a taste of his own; but who will say that in the next theatre for which I compose, I may not find some other singer, who, with as great a flexibility of voice, and an equal rage for ornament, may so spoil my music, as not only to render it contemptible to myself, but tiresome to the public? The danger to which my poor music is exposed, is still more imminent when I reflect upon the great number of different schools for song that exist in Italy. The theatres are filled with performers, who have learned music from some poor provincial professor. This mode of singing violin concertos and variations without end, tends to destroy not only the talent of the singer, but also to vitiate the taste of the public. Every singer will make a point of imitating Velluti, without calculating upon the relative compass of his voice. We shall see no more simple *cantilenas*. They would appear cold and tasteless. Every thing is about to undergo a change, even to the nature of the voice. Once accustomed to embellish, to overload the *cantilena* with high-wrought ornaments, and to stifle the works of the composer, they will soon discover that they have lost the habit of sustaining the voice and expanding the tones, and consequently the power of executing *largo* movements. I must therefore lose no time in changing the system I have followed hitherto. I am not myself ignorant of singing: all the world allows me a talent this way. My embellishments shall be in good taste; for I shall at once be able to discover where my singers are strong and where defective, and I will write nothing for them but what they can execute. My mind is made up. I will not leave them room for a single *appoggiatura*. These ornaments, this method of charming the ear, shall form an integral part of my song, and shall all be written down in my score.'

“Such ought to be the practice of all composers: and no young singer ought ever to attempt a grace that is not set down for him, or which is not pointed out for him by a judicious master. The violation of this rule may procure a momentary applause from a mixed audience; but it will never ensure a lasting reputation, nor lead to establish first-rate excellence in simple execution.”

ACCOMPANIMENT.

As the voice is the principal, the accompaniment must be subordinate to it, whether in full orchestra, or only the piano-forte: it is merely to assist and fill up; therefore it must follow the voice, and be subservient to it on all occasions. The great fault of accompaniests is, that of playing too loud, and overpowering the voice; they make that the most prominent which should be in the shade, to show to more advantage what is intended to be conspicuous. What a singular effect would a picture have, if the artist were to bring his dark colours forward, and leave the light in the back ground; and that which he intended as his principal figure, was to be enveloped in clouds, or overshadowed with trees? This fault mostly rests with amateurs, who, so that they can hear themselves play, never study the effect of the whole. In an orchestra, every eye should be turned to the leader, and the leader must keep his on the singer, and his ears open to all around him. Every *piano* must be observed, and every *forte* marked, that the effect may be produced which the author intended; it is the light and shade which render the whole beautiful. Many piano-forte accompaniests also fall into this error, and frequently to show themselves off, sadly discomfort and annoy the singer, by throwing in extraneous ornament. But this is a paltry ambition; because there are many opportunities for such a display, without overpowering and ruining the simplicity that an accompaniment ought to possess. We recollect a laugh-

able occurrence which took place at a concert, where both the singer and the piano-forte player seemed determined to contest who should make the most noise and show off. The former commenced early to make a grand display of his flexibility of voice; the other, not to be outdone, followed with a tremendous run from the top to the bottom of the instrument: the one bel-
lowed, the other thumped; till the audience expressed their approbation, by a loud roar of laughter; and the player and singer went to loggerheads, each accusing the other as the cause of it.

A judicious accompanist will always play in a subdued tone, making a distinction wherever it will assist the singer, or add to the effect. In fact, a singer is entirely in the hands of the accompanist; he can either make him feel confidence, or distress him by not entering into his ideas. There should always be an understanding between them; the singer should previously point out where he means to take liberties with the time, which may sometimes be done with effect; and where he means to throw in a grace or cadence, that the accompaniment may be accommodated to it.

The accompaniment of glees should possess the utmost delicacy; for their beauty lies in the blending together the voices. When there is no regular one written, merely chords should be struck sparingly, to keep the voices in tune, and mark the change of key where it occurs.

In accompanying concerted pieces, that is, pieces in several parts, the eye and ear must be continually on the alert, and strict time adhered to; but should any of the voices fail, or any indecision arise, it is the duty of the accompanist to direct the attention of the party, at a loss, by playing a little stronger, taking up the passage on the instrument. and marking the time in such a manner that it cannot be misunderstood.

These few hints, it is hoped, may prove useful to young practitioners; but both experience and practice are necessary to attain readiness and ease, whether as a singer or a player. No pursuit can be gained without some labour, and many imagine that music requires but little; yet there is none, perhaps, that needs so much study, perseverance, and experience, and none that repays us more in the enjoyment, than this delightful science.

MUSIC FOR THE MILLION.

YE WOODS AND YE MOUNTAINS UNKNOWN.

BY THE CELEBRATED WILLIAM JACKSON, OF EXETER.

Larghetto.

YE woods and ye mountains unknown, Beneath whose dark
YE woods and ye mountains unknown,
YE woods and ye mountains unknown, Beneath whose dark

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are placed below each staff.

sha-dows I stray, To the breast of my
Beneath whose dark sha - dows I stray,
shadows I stray, be - neath whose dark sha-dows I

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are placed below each staff.

MUSIC FOR THE MILLION.

charmer a - - lone, These

To the breast of my char-mer a - lone,

stray, To the breast of my char-mer a - lone,

sighs, these sighs, these sighs bid sweet E-cho con-

These sighs, these sighs bid sweet E-cho con-

These sighs, these sighs bid sweet E - cho con-

vey. Wher - e - ver he pen - sive - ly leans, Wher-

vey. Wher-

vey. Wher-

e - ver he pen - sive - ly leans, By foun - tain on

e - ver he pen - sive - ly leans, By foun - tain on

e - ver he pen - sive - ly leans, By foun - tain on

hill or in grove, His heart will explain what she

hill or in grove, his heart - - - will explain what she

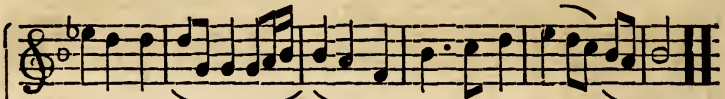
hill or in grove, His heart will explain what she

means, His heart will explain what she means, who sings both from

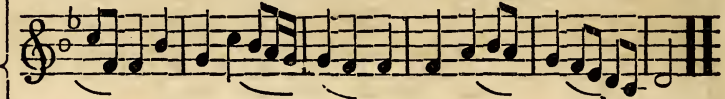
means, His heart will explain what she means, Who

means, What she means, Who

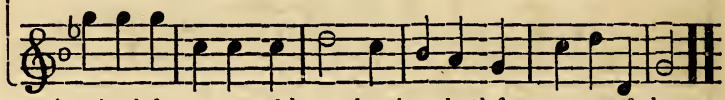
MUSIC FOR THE MILLION.



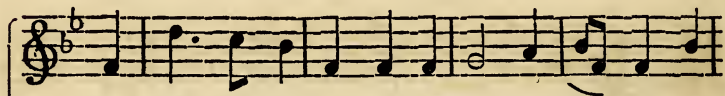
sorrow from sorrow and love, who sings both from sorrow & love.



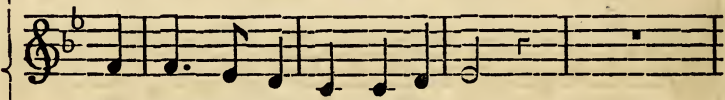
sings both from sorrow&love, who sings both from sorrow & love.



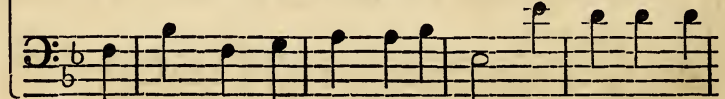
sings both from sorrow&love, who sings both from sorrow & love.



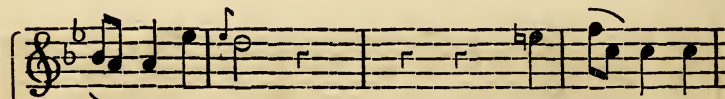
More soft than the nightingale's song, O waft the sad



More soft than the nightingale's song,

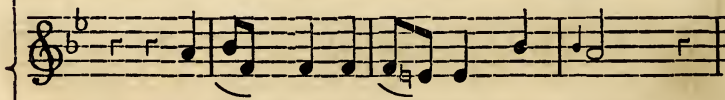


More soft than the nightingale's song, O waft the sad

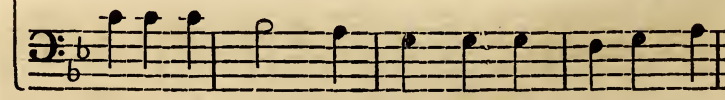


sound to her ear,

And say tho' di-



O waft the sad sound to her ear,



sound to her ear,

O waft the sad sound to her

vi - ded so long, The

And say tho' di - vi - ded so long,

ear, And say tho' di - vi - ded so long,

friend of his bo - som, the friend of his bo - som is

the friend, the friend of his bo - som is

The friend the friend of his bo - som is

near. Then tell him what years of de - light, Then

near. Then tell him what years of de - light, Then

near. Then tell him what years of de - light, Then

MUSIC FOR THE MILLION.

tell him what a - ges of pain, what a - ges what
 tell him what a - ges of pain, what a - ges what
 tell him what a - ges of pain, what a - ges what

a - ges of pain I felt while I liv'd in his
 a - ges of pain I felt - - - while I liv'd in his
 a - ges of pain I felt while I liv'd in his

sight, I feel till I see him a - gain, what a - ges of
 sight, I feel till I see him a - gain, what
 sight, I feel till I see him a - gain,

pain, what a - ges of pain I feel till I

a - ges what a - ges of pain I feel till I

what a - ges of pain I feel till I

see him a - gain.

see him a - gain.

see him a - gain.

THE IRISH MELODIES.

~~~~~  
 No. I.  
 ~~~~~

Hark! I hear the Ocean's whelming Sweep.

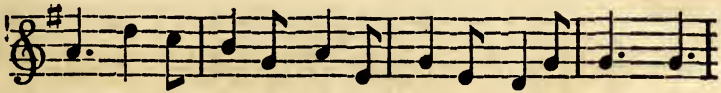
THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Andantino espressivo.

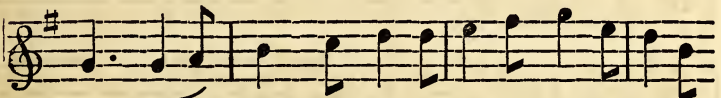
[AIR—*Love's young Dream.*

Hark! I hear the o-cean's whelming sweep, The loud winds

p. *sf.*



roar, Fare-thee-well, my love, I brave the deep, We meet no



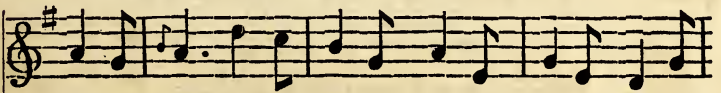
more, Deep glooms the night a-cross the land and darkly

p.

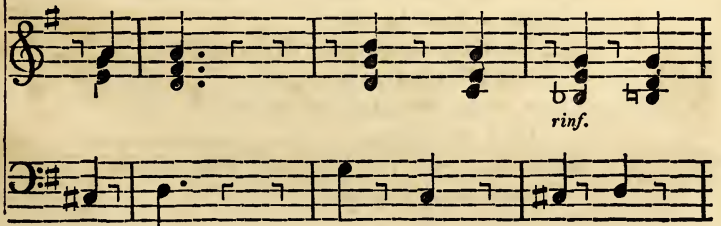
cres.

f.

p.



lours the skies, Coldly blows the wind and cold's the hand that



in mine lies, And the on-ly lights up - on the strand Are

those lov'd eyes.

When my bark across the foamy brine
 Shall fly from thee,—
 When those dear blue eyes no longer shine
 Life's light to me,—
 This heart thy smiles first taught to glow,
 Will bid emotion cease,
 And I, from ills and griefs below,
 Find one release,
 When these eyes that long have wept in woe,
 Shall close in peace.

*In Infancy our Hopes and Fears.**Andante.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then quarter notes G5, A5, and B5. The lower staff is in bass clef with the same key signature and time signature. It contains whole rests for the first three measures, followed by a whole note chord of G4 and B4 in the fourth measure.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system with quarter notes G5, A5, and B5, followed by quarter notes C6, B5, and A5. The lower staff continues with quarter notes G4, F#4, and E4, followed by quarter notes D4, C4, and B3.

The third system of musical notation consists of two staves. The upper staff continues with quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F#5. The lower staff continues with quarter notes G4, F#4, and E4, followed by quarter notes D4, C4, and B3.

The fourth system of musical notation consists of two staves. The upper staff continues with quarter notes G5, A5, and B5, followed by quarter notes C6, B5, and A5. The lower staff continues with quarter notes G4, F#4, and E4, followed by quarter notes D4, C4, and B3.

The fifth system of musical notation consists of two staves. The upper staff continues with quarter notes G5, A5, and B5, followed by quarter notes C6, B5, and A5. The lower staff continues with quarter notes G4, F#4, and E4, followed by quarter notes D4, C4, and B3. The piece concludes with a double bar line in both staves.

MUSIC FOR THE MILLION.

IN in-fan-cy our hopes and fears were to each o - ther

known, And friend - ship in our ri - per years has

twin'd our hearts in one - - - - - , has

twin'd our hearts in one. ¹ one. ² one.

Oh!

clear him then from this of - fence, Thy love thy

du - ty prove; Re-store him with that innocence which

first in - spir'd my love - - - - - which

first - - in - spir'd my love. love.

love.



If o'er the cruel Tyrant Love.

Andante.

If o'er the cru - el

ty - rant love a con-quest I be - liev'd, The

flatt'ring 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-

hear 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 wav - 'ring mind, The weakness of my

heart, Which, ah! I feel too much in-clin'd to

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

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

The Soldier tir'd of War's Alarms.

Arne.

The sol - dier

tir'd

of war's a-larms, For-

swears the clang of hos - tile arms - -

And scorns the spear and shield.

The sol - - dier

tir'd of war's a - - larms, For - swears the

clang of hos - tile arms, And scorns - - -

the spear, the spear, and

shield, For - swears the clang of hos - tile

arms, And scorns

The first system consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes. The bass staff begins with a bass clef and the same key signature. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes.

The second system consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes. The bass staff begins with a bass clef and the same key signature. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes.

The third system consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes. The bass staff begins with a bass clef and the same key signature. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes.

the spear, the spear, and

The fourth system consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes. The bass staff begins with a bass clef and the same key signature. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes.

shield.

The fifth system consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes. The bass staff begins with a bass clef and the same key signature. It contains a series of eighth notes, followed by a half note with an accent mark (^) above it, and then a series of eighth notes.



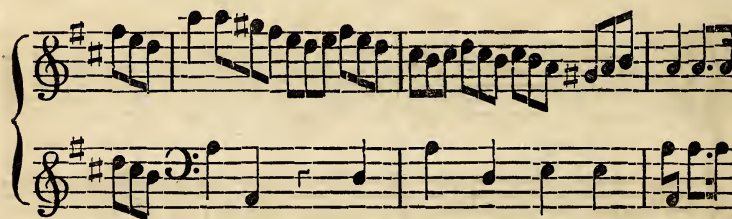
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with quarter and eighth notes.



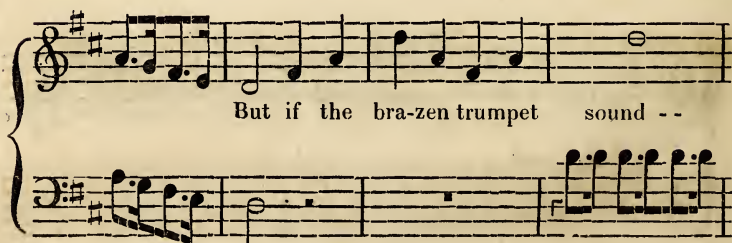
The second system of musical notation continues the piece. The upper staff features a more active melodic line with sixteenth-note runs. The lower staff continues the accompaniment with steady quarter notes.



The third system of musical notation shows a change in the lower staff, which begins with a treble clef and a whole rest, indicating a shift in the bass line's role or a specific rhythmic pattern.



The fourth system of musical notation features a complex melodic line in the upper staff with many sixteenth notes. The lower staff provides a steady accompaniment with quarter notes.



The fifth system of musical notation concludes the piece. The upper staff ends with a whole note chord. The lower staff continues with a melodic line of quarter notes. The lyrics "But if the bra-zen trumpet sound - -" are positioned between the two staves.

But if the bra-zen trumpet sound - -

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a series of eighth notes, followed by a half note, and then more eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment with a mix of quarter and eighth notes.

The second system continues the piano accompaniment from the first system. The upper staff features a half note followed by eighth notes, and then another half note. The lower staff continues with a rhythmic pattern of eighth and quarter notes.

He burns with con - quest to -- be crown'd, And

The third system includes the first line of lyrics. The upper staff has a half note, a quarter note, a half note, and a quarter note. The lower staff continues with eighth and quarter notes.

dares a - gain the field - - - - -

The fourth system includes the second line of lyrics. The upper staff has a quarter note, a quarter note, a quarter note, and a half note. The lower staff continues with eighth and quarter notes.

And dares - - - - -

The fifth system includes the third line of lyrics. The upper staff has a half note followed by a series of eighth notes. The lower staff continues with eighth and quarter notes.

MUSIC FOR THE MILLION.

--- again the

field. And

dares

--- a - gain the field. He dares ---

First system of musical notation, consisting of two staves (treble and bass clef).

Second system of musical notation, including the lyrics "a - - gain".

Third system of musical notation, including the lyrics "the field." and ending with a double bar line.

Behold! how brightly breaks the Morning.

THE BARCAROLE FROM MASANIELLO.

Auber.

The musical score is presented in three systems. The first two systems are piano accompaniment for the right and left hands. The first system begins with a dynamic marking of *f* (forte) and a tempo marking of 8. The first system of piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The second system of piano accompaniment continues the piece, with the right hand playing chords and the left hand continuing the eighth-note pattern. The third system introduces a vocal line. The vocal line is written on a single staff in the treble clef, with the lyrics "Be - hold ! how bright-ly beams the morn-ing," written below it. The piano accompaniment for this system consists of two staves, with the right hand playing chords and the left hand playing eighth notes.

Make ready, quick, - - - un - furl the sails—

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 has one flat (B-flat), and the time signature is 2/4. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The fear of dan-ger all des - pis - ing,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same rhythmic pattern.

The threat'ning tem - - - - - pest

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same rhythmic pattern.

naught a-vails. Now, now put off, but not too fast; Hush,

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 has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hush! do not speak. Look, look, be-fore your

The second system continues the musical piece. The vocal line has a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

nets you cast; Hush, hush! soft-ly speak.—We soon shall

The third system concludes the piece. The vocal line features a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

snare the prey, the prey we seek,— We soon shall

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 vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

snare the prey, the prey we seek, Hush,

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection. The piano accompaniment includes a dynamic marking of *fz* (forzando) in the right hand, indicating a strong accent. The piano part features some chromatic movement in the right hand.

hush! do not speak—hush, hush! soft-ly speak. Now

The third system concludes the vocal line and piano accompaniment. The vocal line is marked with a fermata over the final note. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand, indicating a very soft volume. The piano part has a more melodic and sustained character in the right hand.

now, put off, but not too fast; Hush, hush! do not

p

This system contains the first three measures of the piece. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. The piano part begins with a piano (*p*) dynamic marking. The music is in a simple, homophonic style.

speak. Look, look, be-fore your nets you cast; Hush,

This system contains the next three measures. The vocal line continues with the lyrics "speak. Look, look, be-fore your nets you cast; Hush,". The piano accompaniment continues with similar harmonic support, maintaining the piano (*p*) dynamic.

hush! soft-ly speak.—We soon shall snare the

This system contains the final three measures of the page. The vocal line concludes with the lyrics "hush! soft-ly speak.—We soon shall snare the". The piano accompaniment provides a final harmonic resolution.

prey, the prey we seek,— We soon shall snare the

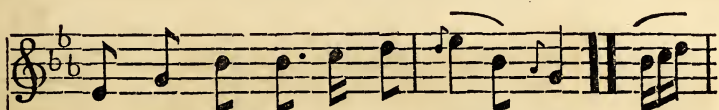
fz

prey, the prey we seek.

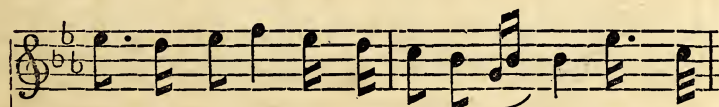
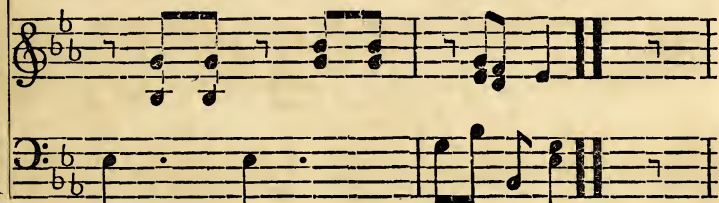
8va ~~~~~

Behold! the tempest hovers o'er us,
 Boldly still we'll face the wave;
 To danger us'd, with Hope before us,
 We'll hail the breeze—the storm we'll brave.

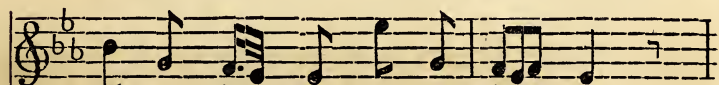
CHORUS.—Now, now, put off, &c.



rap - tu - rous me - lo - dy breath - ing; I



then might for-get all the sor-rows that here Round this



de - so - late heart are en - wreath - ing.



Could the eyes on whose light it was rapture to gaze,
 Shed on me their lustrous splendor,
 Beam again, like the moon on the streamlet, their rays,
 All glowing, yet meltingly tender,—

Could the lips that were brighter than rosebuds in hue,
 When the dews of the morning weep o'er them,
 Melt once more to my own, or be bright to my view,
 As when first my heart learnt to adore them,—

I again might be bless'd ; but cold in the tomb
 Lie those charms, with my Julia sleeping ;
 And lonely I wander in silence and gloom,
 To moisten her grave with my weeping.

The winds whistle over the grass at her head,
 And wild roses around it are springing,
 As still, though the queen of their beauty lies dead,
 To the mem'ry of loveliness clinging.

THE IRISH MELODIES.—No. 3.

Hush'd be Sorrow's Sigh.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.[AIR—*Norah Creina.*]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a piano accompaniment in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a piano accompaniment in the lower staff. The system concludes with a double bar line.

The third system of musical notation consists of a single treble clef staff with a key signature of one flat (B-flat) and a time signature of 6/8. The melody continues from the previous system.

HUSH'D be sor-row's sigh to night, Let no tear of

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a piano accompaniment in the lower staff.

MUSIC FOR THE MILLION.

grief be start - ing ; Joy a - lone shall lend her light, And

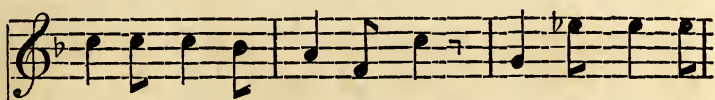
The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a B-flat key signature. The piano accompaniment uses a grand staff with treble and bass clefs, both with a B-flat key signature. The lyrics are positioned below the vocal line.

bless the mo - ment of our part - ing. To so - li - tude be -

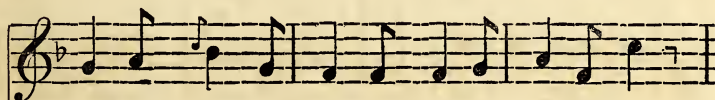
The second system continues the piece with a vocal line and piano accompaniment. The notation and key signature remain consistent with the first system. The lyrics are placed below the vocal line.

queath the sigh, For mem'ry's thrilling thoughts to sleep in, To

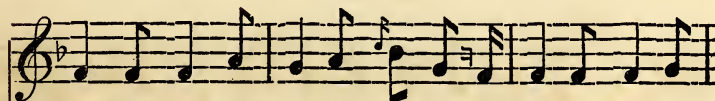
The third system concludes the piece with a vocal line and piano accompaniment. The notation and key signature are consistent with the previous systems. The lyrics are placed below the vocal line.



night we meet, then why, oh! why, Dim an hour of



bliss with weep - ing. Waves will roll beneath us soon,



Morns will rise, and we shall greet not; Reserve your tears till



The musical score consists of two systems. The first system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are printed below the vocal line.

eve has flown, And let us weep, love, when we meet not.

Come, take the cup ; our only tears
 Must be the ruby tears of pleasure ;
 These few last moments are as years,
 We cannot lose in woe the treasure.
 Now let every thought of bliss,
 Here in rich communion mee', love ;
 Perchance we take a last, long kiss ;
 Oh ! let that dear, last kiss be sweet, love.
 Waves will roll, &c.

Oh ! let our parting hour be such
 A brilliant moment of delight, love,
 That rapture could not add a touch
 Of joy, to make the hour more bright, love ;
 That when afar, we dream again
 On pleasure fled, or bliss departed,
 One gem shall light the page of pain,
 Remembrance of the eve we parted.
 Waves shall roll, &c.

Some Fairy Spell around me plays.

THE WORDS WRITTEN BY MRS. CORNWELL BARON WILSON.

Andante Espressivo.

[Scotch Melody.]

SOME fai - ry

spell a-round me plays, Whene'er I hear that tone ;

lips which breath'd that strain of old, Shall ne'er re-

peat it more.

How sweetly at this silent hour,
 It floats upon the wind ;
 Now melody has double power,
 To soothe the pensive mind ;
 And while I hear that well-known strain,
 By minstrel fingers play'd,
 I live o'er happier hours again,
 And present sorrows fade.

Then, oh ! repeat that soothing lay.
 'Tis like some magic charm
 That's plac'd by Hope in life's bleak way,
 To keep the bosom warm ;
 And as the wand'rer of the night
 Hails morning's welcome beam,
 So memory meets the lovely light,
 That cheer'd life's early dream.

The balmy Odours of the Morn.

THE BRIDESMAID'S SONG AND CHORUS FROM WEBER'S OPERA OF
DER FRIESCHUTZ.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Andant'no.

8ves.

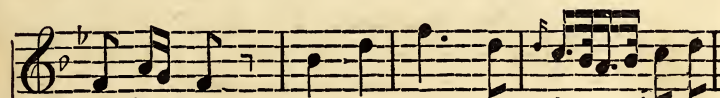
THE bal - my o - dours



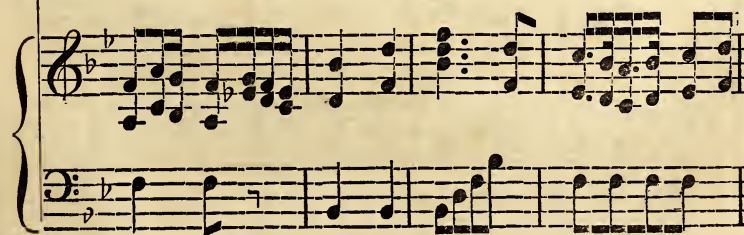
of the morn al - rea - dy breathe a - long the grove, And



on the hill the ro - sy dawn Looks radiant as the



blush of love. Balm - y morn and beam - - y



skies, Say, why art thou dear? Say, why art thou

The first system consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

Chos.

dear. 'Tis that love in El - - la's eyes A-

'Tis that love in El - - la's eyes, A-

The second system is marked 'Chos.' and contains two vocal lines and piano accompaniment. The first vocal line continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment continues with similar rhythmic patterns. The second vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides harmonic support throughout.

wait me fond-ly here, A-wait me fond - ly here.

wait me fond-ly here, A-wait me fond - ly here.

Ah! see she rises to my view,
 Like new-born light from clouds she springs;
 Did love e'er lie in eyes more blue?
 Her form but wants an angel's wings.
 Sister seraphs well might steal
 To view her from on high,
 And deem she hid them, to conceal
 She'd wander'd from the sky.

I ever think of Thee, Love,

OR THE DA CONTA.

SUNG BY MISS ADELAIDE KEMBLE, IN THE OPERA OF NORMA.

ANDANTE
MA NON TROPPO.

mp

To fes-tive scenes though

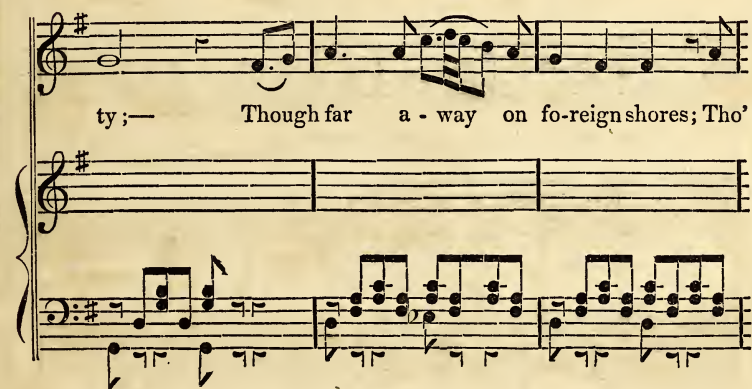
p

borne, love, Where all is joy and glee; Where



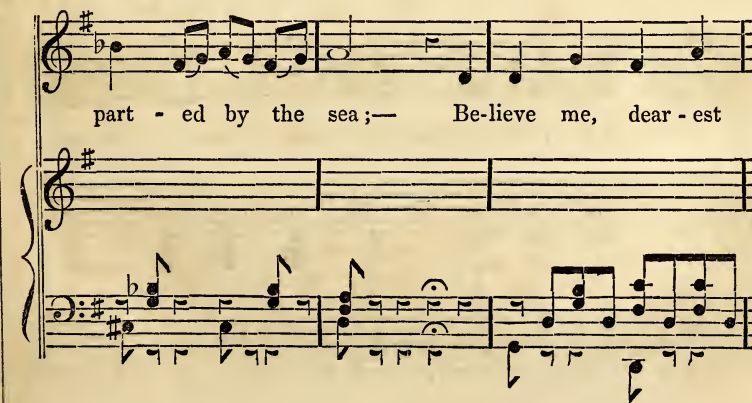
mu-sic's sweet-est tones, love, Wake mirth-ful gai - e-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.



ty;— Though far a - way on fo-reign shores; Tho'

The second system continues the musical piece. The vocal line has a quarter rest followed by a half note G4, then quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern as the first system.



part - ed by the sea;— Be-lieve me, dear - est

The third system concludes the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

maid - en, I ev - er think of thee. Ah! yes, be-

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 half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

lieve me, dear - est maid-en,— Ah! yes, be-

The second system continues the musical piece. The vocal line starts with a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment continues with similar rhythmic patterns, including chords in the right hand.

lieve me, I ev - er think of thee,— Ah! yes, be-

The third system concludes the musical piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment maintains the same rhythmic structure as the previous systems.

lieve me, dear - est maid - en, I

ev - - - er think - - - of thee.

Though I ne'er breathe thy name, love,
 Nor sing thy fav'rite lay,
 Though oft I smile on those around,
 And feign that I am gay—
 E'en though they bid me love thee not,
 And deem it Fate's decree—
 Believe me, dearest maiden,
 I ever think of thee ! Ah ! yes, &c.

*O my Love's like the red red Rose.**Andantino.*

The piano introduction consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, starting on a G4 and moving up to a B4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting on a G2 and moving up to a B2. The key signature has one flat (B-flat) and the time signature is common time (C).

The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "O MY love's like the red red rose that's" are written below the notes.

O MY love's like the red red rose that's

The piano accompaniment for the first vocal line consists of two staves. The right hand (treble clef) plays chords and single notes, including a G4-A4-B4 triad. The left hand (bass clef) plays a simple bass line with notes G2, B1, and G2.


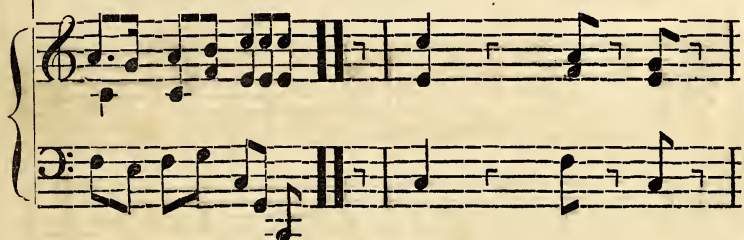
The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The lyrics "newly sprung in June, O my love's like the me-lo-die, that's" are written below the notes.

newly sprung in June, O my love's like the me-lo-die, that's

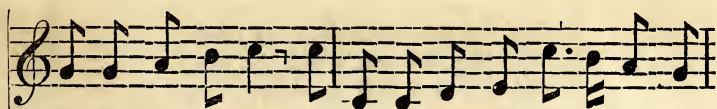
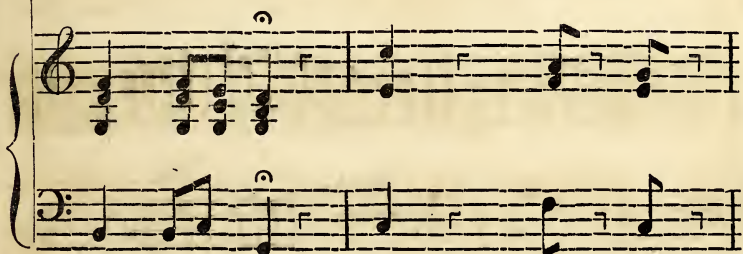
The piano accompaniment for the second vocal line consists of two staves. The right hand (treble clef) plays chords and single notes, including a G4-A4-B4 triad. The left hand (bass clef) plays a simple bass line with notes G2, B1, and G2.



sweetly play'd in tune. As fair art thou, my bonny lass, So



deep in love am I, And I will love thee still my dear, till



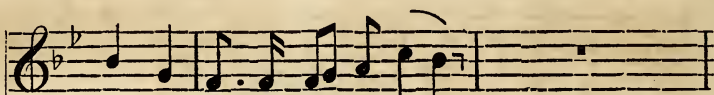
a' the seas gang dry, Till a' the seas gang dry, my dear, till



a the seas gang dry, O I will love thee still, my dear, till

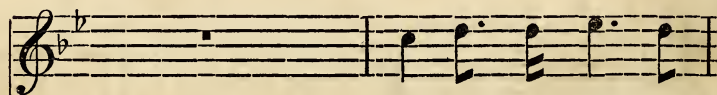
a' the seas gang dry.

Till a' the seas gang dry, my dear,
 And the rocks melt with the sun,
 I will love thee still my dear,
 While the sands of life shall run.
 Then fare thee well, my only love,
 O fare thee well awhile,
 And I will come again, my love,
 Tho' 'twere ten thousand mile.
 Tho' 'twere ten, &c.



trou-bled o'er the flow'ry vale.

8ves.



On · thy green banks once



more the wild rose blowing, Greets the young Spring, and

scent the passing gale, Greets the young Spring, and

scent the pass-ing gale.

Here 'twas at eve, near yonder tree reposing
 One, still too dear, first breath'd his vows to thee ;
 " Wear this," he cried, his guileful love disclosing,
 " Near to thy heart, in memory of me."

Love's cherish'd gift, the rose he gave, is faded ;
 Love's blighted flow'r, can never bloom again.
 Weep for thy fault, in heart and mind degraded,
 Weep, if thy tears can wash ' way the stain.

The Banks of Allan Water.

ANDANTE.

mp

The piano introduction is written in 3/4 time with a key signature of one flat (B-flat). It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'ANDANTE' and the dynamic is 'mp'.

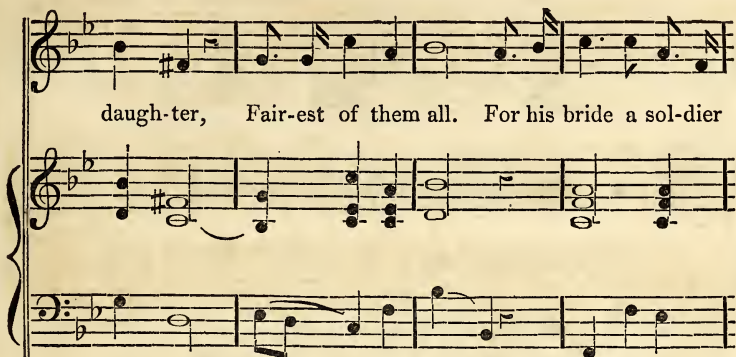
On the banks of Al-lan Wa-ter, When the

p

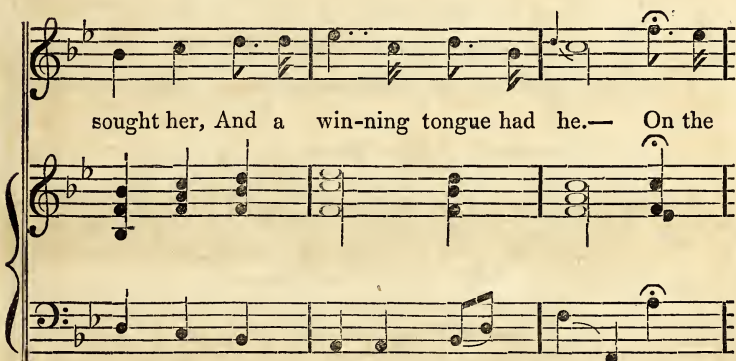
The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are 'On the banks of Al-lan Wa-ter, When the'. The piano part begins with a soft dynamic 'p' and includes chords and moving lines in both hands.

sweet Spring time did fall, Was the mil-ler's love-ly

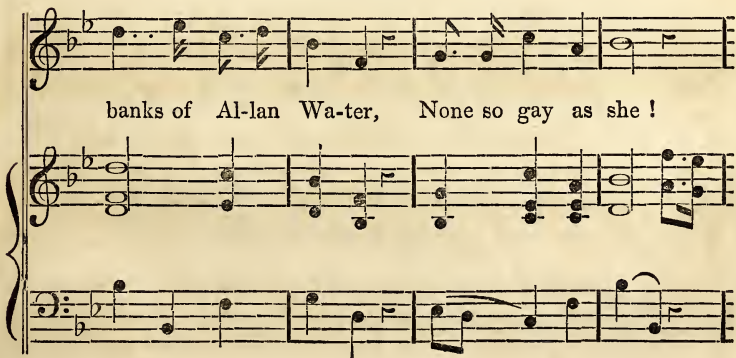
The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'sweet Spring time did fall, Was the mil-ler's love-ly'. The piano part continues with harmonic support for the vocal line.



daugh-ter, Fair-est of them all. For his bride a sol-dier



sought her, And a win-ning tongue had he.— On the



banks of Al-lan Wa-ter, None so gay as she!



On the banks of Allan Water
 When brown Autumn spreads its store,
 There I saw the Miller's daughter,
 But she smil'd no more :
 For the Summer grief had brought her,
 And her soldier false was he, —
 On the banks of Allan Water
 None so sad as she.

On the banks of Allan Water
 When the Winter snow fell fast,
 Still was seen the Miller's daughter ;
 Chilling blew the blast,
 But the Miller's lovely daughter
 Both from cold and care was free ;—
 On the banks of Allan Water,
 There a corse lay she.

THE IRISH MELODIES --No. 4.

When the Dove left the Ark.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Larghetto.

[AIR—Believe me if all those, &c.

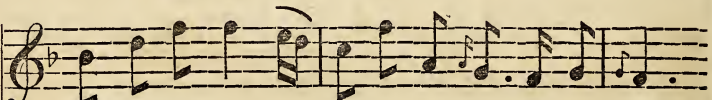
WHEN the

dove left the ark o'er the wa-ter-whelm'd world, To flutter her

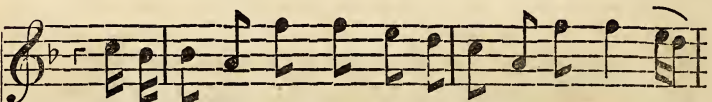


tremulous way,

How soon she return'd, for the



blue wave had curl'd O'er all and de - nied her a spray.



It is thus when my flight for a moment I mark, Dear



The first system of music consists of three staves. The top staff is a treble clef staff with a single note on the first line (F4). The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a series of eighth notes in the bass clef, followed by a more complex melodic line in the treble clef.

The second system of music continues the piano accompaniment from the first system. It features three staves: a treble clef staff with a few notes and rests, and a grand staff with piano accompaniment. The system concludes with a double bar line.

But the dove at last fled to the grove's sylvan shade,
 Forsaking the ark you will say ;
 But was it not Nature whose call she obey'd ;
 And how could the flutt'rer stay ?
 I shall yet quit this breast, where each warm virtæ springs,
 That to me ev'ry pleasure has giv'n ;
 But, oh ! it will be on eternity's wings—
 I shall fly from your bosom to heav'n.

*Woodman, spare that Tree.**Words by P. Morrise.**Music by H. Russell.*

ANDANTE.

Wood - man, spare that tree,—

Touch not a sin - gle bough:— In

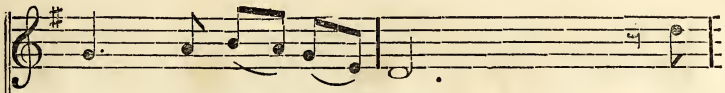
The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Touch not a sin - gle bough:—" are written below the notes, with a dash after "bough". The word "In" appears at the end of the line. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of quarter notes in the left hand.

youth it shel - ter'd me, And

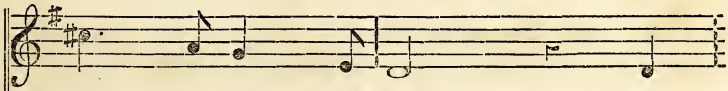
The second system of the musical score continues the vocal line and piano accompaniment. The lyrics "youth it shel - ter'd me," are written below the notes, with a comma after "me". The word "And" appears at the end of the line. The musical notation and piano accompaniment are consistent with the first system.

I'll pro - tect it now. 'Twas

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics "I'll pro - tect it now." are written below the notes, with a period after "now". The word "'Twas" appears at the end of the line. The musical notation and piano accompaniment are consistent with the previous systems.



my fore - fa - ther's hand, That



plac'd it near his cot;— There,



wood - man, let it stand, - - - - Thy



The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "axe shall harm - - it not." with a triplet of eighth notes above the word "harm". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. Both piano parts are in the same key signature and feature a steady eighth-note accompaniment.

That old familiar tree,
 Whose glory and renown
 Is spread o'er land and sea,—
 Ah! would'st thou hack it down?
 Woodman, forbear that stroke—
 Cut not its earth-bound ties;
 Oh! spare that aged oak!
 Now tow'ring to the skies.

When but a thoughtless child,
 I sought its grateful shade,
 With youthful sports beguil'd.—
 Here, too, my sister play'd—
 My mother kiss'd me here—
 My Father press'd my hand;—
 I ask, and with a tear,
 Oh! let that old oak stand!

THE IRISH MELODIES.—No. 5.

The Lover's Lute.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

With Expression.[AIR—*The Minstrel Boy*]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with quarter and half notes.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note melody from the first system. The lower staff continues the harmonic accompaniment with quarter and half notes.

The third system of musical notation consists of a single treble clef staff. It begins with a whole rest, followed by a double bar line, and then continues with the eighth-note melody. The lyrics "HER lo-ver's lute that so of-ten wokeWith" are positioned below the staff.

HER lo-ver's lute that so of-ten wokeWith

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note melody, including a double bar line and a fermata. The lower staff continues the harmonic accompaniment, also including a double bar line and a fermata.

thrilling tones to hail her, Met Emma's eye un-

The first system consists of a vocal line in G major, 3/4 time, and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a simple bass line.

tun'd and broke, And it turn'd her pale cheek pa - ler.

The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line.

Harp of love! she soft - ly sigh'd,

The third system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line.

Thy mas - ter light - ly flies thee,

His heart beats high to war - like pride, Mine on - ly

lives to prize thee.

But yet again, as so oft before,
 She heard its notes so tender,
 When her warrior-youth return'd once more,
 His country's best defender.
 And sung—"How well is he repaid,
 Who from toil of war returning,
 Beholds in eyes like thine, sweet maid,
 Love's brightest, warmest welcome burning."

O sweet is the Hour.

THE WORDS WRITTEN BY D. L. RICHARDSON Esq.

Affetuoso.

[Spanish Melody.]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and eighth notes.

The second system of music consists of three staves. The top staff is a single treble clef line with a few notes and rests. The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature, continuing the accompaniment from the first system.

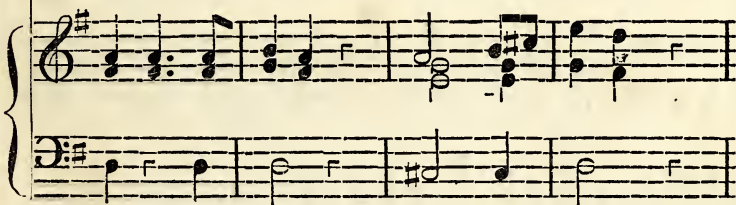
The third system of music consists of three staves. The top staff is a single treble clef line with a melodic line. Below it, the lyrics are written: "sweet is the hour, When low in the west, The". The bottom two staves are a grand staff (treble and bass clefs) with the same key signature and time signature, providing the accompaniment.



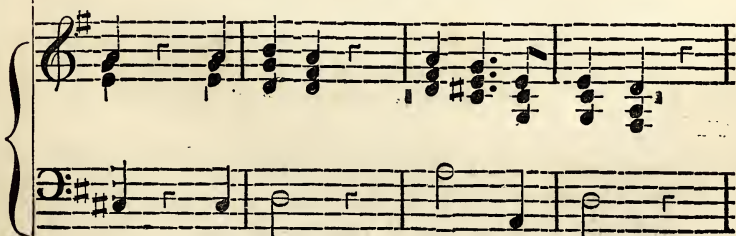
sun gilds the bower, Where fond lovers rest. Then



gor-geous-ly bright, Be-neath the blue stream, In



garments of light De-parts like a dream. Oh!



sweet is the hour, When low in the west, The

sun gilds the bower, Where fond lo- vers rest.

O sweet and serene the spell that beguiles,
 When Night's sable queen more tenderly smiles ·
 The boldest are coy—the wildest are grave—
 The sad feel a joy loud mirth never gave !
 O ! sweet is, &c.

The spirits of love, to hallow the time,
 From regions above, pour music sublime ;—
 Their harmonies cheer the dull gloom of night,
 And wake the sweet tear or voiceless delight.

The hardy Sailor braves the Ocean.

A FAVORITE SONG, SUNG BY MR. BRAHAM, IN THE CASTLE
OF ANDALUSIA.

Grazioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a series of chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff provides harmonic accompaniment with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff features a melodic line with dynamic markings: *f.*, *p.*, *f.*, *p.*, *f.*, and *p.* The lower staff continues the accompaniment.

The fourth system of musical notation consists of a single treble clef staff. It contains a melodic line with eighth and sixteenth notes, corresponding to the lyrics below.

THE har-dy sailor braves the o-cean fearless

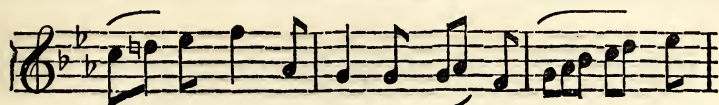
The fifth system of musical notation consists of two staves. The upper staff continues the melody from the previous system. The lower staff provides accompaniment with chords and eighth notes.

MUSIC FOR THE MILLION.

of the roar-ing wind ; Yet his heart with soft e-

mo-tion, throbs to leave his love be-hind, throbs,

throbs, throbs, throbs, Yet his heart with soft e-



mo - tion throbs to leave his love be - hind - - to



leave his love be - hind - - - - - to



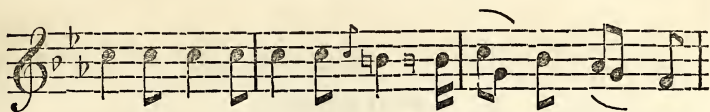
leave to leave his love be - hind.



f. *p.* *f.* *p.* *f.* *p.* *Fine*

To dread of foreign foes a stranger, Tho' the youth may

dauntless roam, A - larm - ing fears paint ev' - ry dan - ger



in a ri - val left at home, A-larm - ing fears paint



ev'-ry dan-ger in a ri - val left be - hind



The

Da Capo.

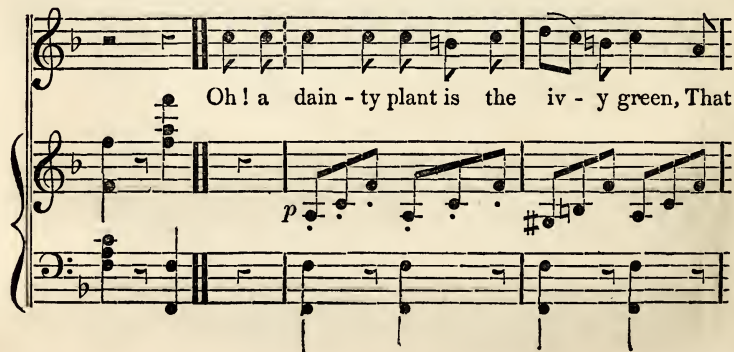


The Ivy Green.

[THE WORDS (BY BOZ) PRINTED BY PERMISSION.]

*Words by C. Dickens.**Music by H. Russell.*

ALLEGRETTO.



Oh! a dain - ty plant is the iv - y green, That

creep-eth o'er ru - ins old : Of right choice food are his

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "creep-eth o'er ru - ins old : Of right choice food are his". The piano accompaniment is shown in two staves below, with a grand brace on the left. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

meals, I ween, In his cell so lone and cold. The

The second system continues the musical score with three staves. The vocal line has lyrics: "meals, I ween, In his cell so lone and cold. The". The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the right hand.

walls must be crum-bled—the stones de - cay'd — To

The third system concludes the musical score with three staves. The vocal line has lyrics: "walls must be crum-bled—the stones de - cay'd — To". The piano accompaniment maintains the eighth-note accompaniment in the right hand.

pleasure his dain - ty whim ; And the mould'-ring dust, that

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 has one flat (B-flat), and the time signature is 4/4. The lyrics are: "pleasure his dain - ty whim ; And the mould'-ring dust, that".

years have made, Is a mer-ry meal for him.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "years have made, Is a mer-ry meal for him.". The piano accompaniment features a prominent bass line in the left hand.

Creep-ing where no life is seen, A rare old plant is the

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "Creep-ing where no life is seen, A rare old plant is the". The piano accompaniment continues with a steady bass line.

Iv - y green—Oh, creep - ing where no life is seen, A

rare old plant is the Iv - y green,— Creep ing,

creep - ing, creep - ing, where no life is seen,—

creep ing, creep-ing,— A rare old plant is the

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 has one flat (B-flat). The vocal line begins with the lyrics "creep ing, creep-ing,— A rare old plant is the". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Iv - y green.

The second system continues the piece. The vocal line is on a single treble clef staff and contains the lyrics "Iv - y green." followed by a long rest. The piano accompaniment continues with two staves, maintaining the same rhythmic and harmonic patterns as the first system.

The third system shows the piano accompaniment concluding the piece. It consists of two staves (treble and bass clefs) with a final cadence. The music ends with a double bar line on both staves.

Fast he stealeth on, though he wears no wings,
And a staunch old heart has he.
How closely he twineth, how tight he clings,
To his friend the huge Oak Tree !
And slyly he traileth along the ground,
And his leaves he gently waves,
As he joyously hugs and crawleth round
The rich mould of dead men's graves.
Creeping where grim Death has been,
A rare old plant is the Ivy green.

Whole ages have fled, and their works decayed,
And nations have scattered been ;
But the stout old Ivy shall never fade,
From its hale and hearty green.
The brave old plant in its lonely days
Shall fatten upon the past ;
For the stateliest building man can raise
Is the Ivy's food at last.
Creeping on, where Time has been,
A rare old plant is the Ivy green.

*Green grow the Rashes, O!**Allegretto.*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth notes.

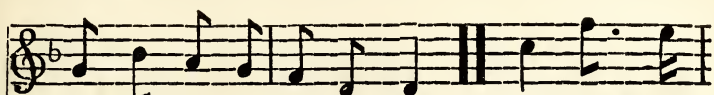
The second system of the piano introduction continues the two-staff format. The upper staff has a more complex texture with some sixteenth-note runs. The lower staff continues the accompaniment. The system concludes with a double bar line and a fermata over the final notes.

nought but care in ev'-ry han' In ev'-ry hour that

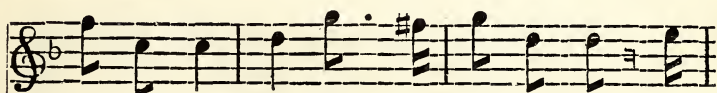
The first system of the vocal and piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves (treble and bass clefs) in the same key signature and time signature.

pas-ses O, What sig-ni-fies the life o' man An'

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



'twere not for the las - ses, O! Green grow the



rash - es, O, Green grow the rash - es O, The



sweetest hours that e'er I spent Were spent among the



lasses, O!

The warl'ry race may riches chase,
 An' riches still may flee them, O!
 An' tho' at last they catch 'em fast,
 Their hearts can ne'er enjoy them, O!

Chos. Green grow, &c.

But gi'e me a canny hour at e'en,
 My arms about my dearie, O!
 An' warl'ry cares an' warl'ry men
 May a' gae tapsailteerie, O.

Chos. Green grow, &c.

For you sae douse ye sneer at this,
 Ye're nought but senseless asses, O!
 The wisest man the warl' e'er saw,
 He dearly lov'd the lasses, O.

Chos. Green grow, &c.

Auld Nature swears, the lovely dears
 Her noblest work she classes, O!
 Her 'prentice han' she try'd on man,
 An' then she made the lasses, O.

Chos. Green grow, &c.

breez-es When thou'rt on the sea,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics 'breez-es When thou'rt on the sea,' are written below the vocal line.

The second system of music continues the vocal line and piano accompaniment from the first system. It concludes with a double bar line. The key signature remains one sharp and the time signature is 4/4.

Lightly, dear maiden,
 Thy bosom may prize
 The vows of my breathing,
 The glance of mine eyes.
 Lightly thy heart may
 Bound gaily and free,
 Whilst mine must, uneasy,
 Ache sadly for thee.

Yet blessings upon thee,
 My light-footed fair,
 Tho' for me or my fate
 You confess not a care.
 The star that in yonder
 Bright heaven I see,
 Is as lov'd of my soul
 Tho' it beam not for me.

O what ye wha that lo'es me.

A FAVORITE SCOTCH SONG.

THE WORDS WRITTEN BY ROBERT BURNS.

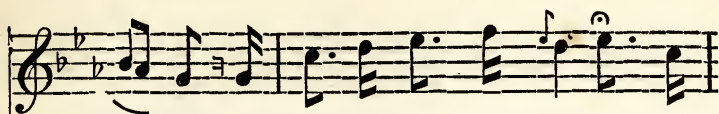
Andante con Espressione.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with quarter and eighth notes.

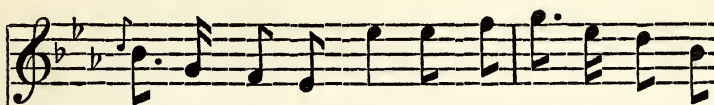
The second system of piano accompaniment also consists of two staves. The upper staff continues the melodic and harmonic patterns from the first system, ending with a double bar line and repeat dots. The lower staff continues the bass line accompaniment, also ending with a double bar line and repeat dots.

The vocal line is written on a single treble clef staff. It begins with a quarter rest, followed by a series of notes corresponding to the lyrics. The lyrics are: "wat ye wha that lo'es me, And has my heart a".

The third system of piano accompaniment consists of two staves. The upper staff continues the melodic and harmonic patterns from the previous systems. The lower staff continues the bass line accompaniment. The system concludes with a double bar line and repeat dots.



keep-ing, O sweet is she that lo'es me, As



dews of Sum-mer weep-ing, In tears the rose-buds



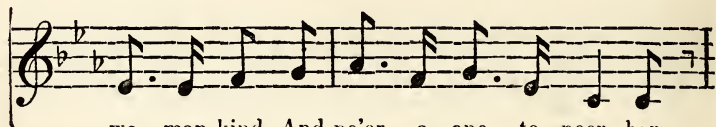
steep-ing, O that's the las-sie o' my heart, My



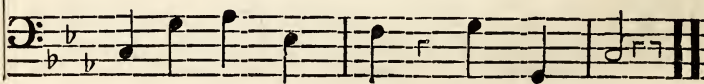
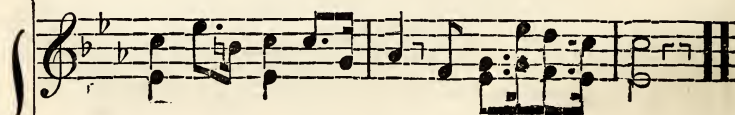
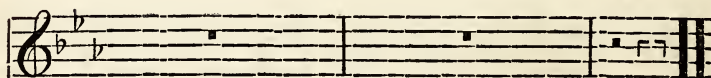
MUSIC FOR THE MILLION.



las - sie e - ver dear - er, O that's the queen of



wo - man kind, And ne'er a one to peer her.



If thou shalt meet a lassie
In grace and beauty charming,
That e'en thy chosen lassie,
Ere while thy breast sae warming,
Had ne'er sic powers alarming,
O that's the lassie o' my heart,
My lassie ever dearer ;
O that's the queen of woman kind
And ne'er a ane to peer her.

If thou hadst heard her talking,
And thy attention's plighted,
That ilka body talking,
But her, by thee is slighted,
And thou art all delighted,
O that's the lassie o' my heart,
My lassie ever dearer ;
O that's the queen o' woman kind,
And ne'er a ane to peer her.

If thou hast met this fair one,
When frae her thou hast parted,
If every other fair one,
But her, thou hast deserted,
And thou art broken hearted :
O that's the lassie o' my heart,
My lassie ever dearer ;
O that's the queen of woman kind
And ne'er a ane to peer her

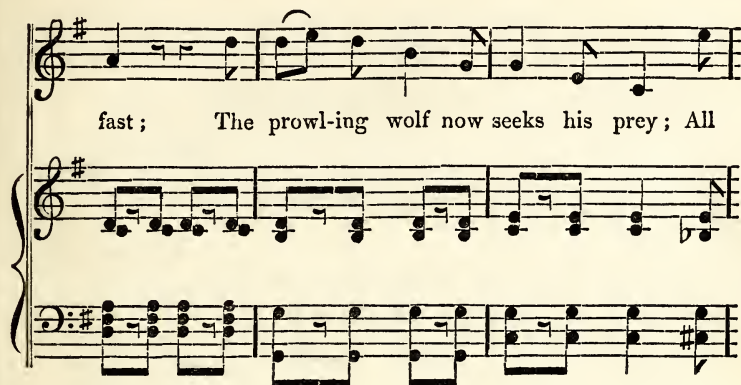
Stay, Traveller, stay.

FROM THE OPERA OF LA DONNA DEL LAGO.

Rossini.

ANDANTINO.

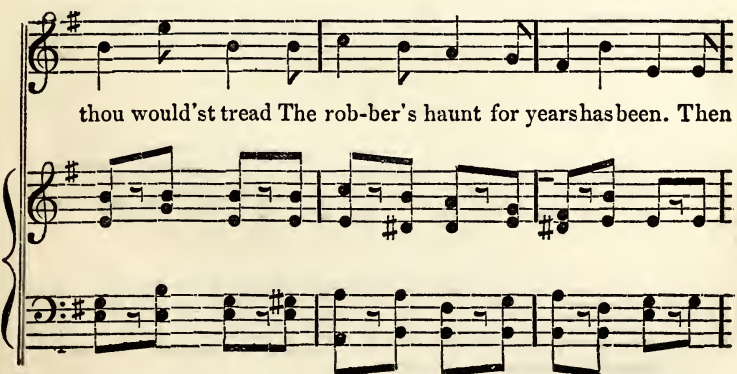
tra - vel - ler, stay, speed not a - way : The snow is fall - ing



fast; The prowling wolf now seeks his prey; All



na-ture's charms seem lost; The lone-ly road that



thou would'st tread The rob-ber's haunt for yearshasbeen. Then

MUSIC FOR THE MILLION.

stay, and pil-low thy fair head, With - in the cot of

ad lib
Al-der-mien. Oh! - - - - tra-vel-ler, stay, speed

not a-way, - The snow is fall - ing fast; The

prowl-ing wolf now seeks his prey ; All na-ture's charms seem

lost.

mf

1st time.

2nd time.

No dainty fare my cot contains—
 With wealth I ne'er was bless'd—
 Though small my store, still what remains
 Thou'rt welcome to, my guest.
 Ah! 'twas on such a night as this
 My aged grandsire's spirit fled ;—
 Then stay, or thou like him may miss
 The path, be robb'd, and left for dead.
 Then, traveller, stay, &c.

The Day returns when first we met.

THE WORDS WRITTEN BY Mrs. CORNWELL BARON WILSON.

[Subject from VIOTTI.]

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and common time (C). The music begins with a treble clef and a common time signature. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a quarter note B4. The bass staff provides accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a half note G4, followed by quarter notes A4 and B4, and then a series of eighth notes. The bass staff continues with accompaniment, including a dotted quarter note and eighth note pattern.

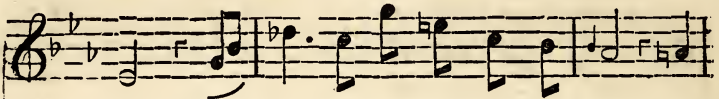
The third system introduces the vocal line. The treble staff contains the melody with lyrics underneath. The lyrics are: "THE day re - turns when first we met, It". The bass staff continues with accompaniment.

The fourth system continues the accompaniment. The treble staff has a melody of eighth and quarter notes. The bass staff provides harmonic support with chords and single notes.

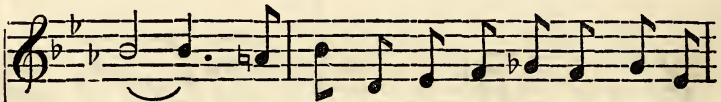
seems but now a love - ly dream, It

seems but now, but now a love - - ly

dream. The sun which cheer'd me then has



set; Nor left behind one soothing beam, one



soothing beam, Nor left behind one soothing



beam, The sun which cheer'd me then - - - has



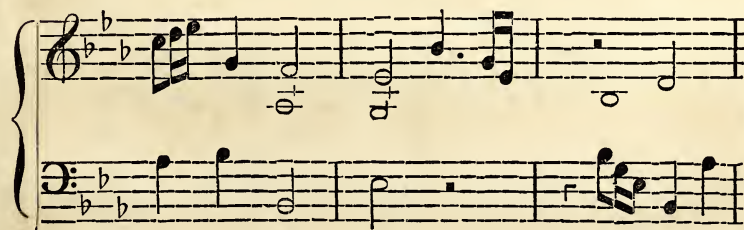
set, Nor left be - hind one sooth - ing beam, Nor



left - - - - - be - hind - - - - - one



sooth - ing beam.



The day returns,—in gayest pride
 Glad Nature hails young Summer's reign ;
 And I must try in smiles to hide
 The grief that rends my heart in twain.

The day returns, but still I mourn,
 The hopes that bloom for me no more ;
 The peace that from my breast is torn,
 The joys of youth so quickly o'er !

The day returns,—to me in vain,
 It cannot give this bosom rest ;
 But only brings redoubled pain,
 To know, I can no more be blest !

Evening has lull'd bright Daylight to Rest.

FROM THE OPERA OF ANNA BOLENA.

Donizetti

ANDANTINO.

Eve ning has lull'd bright

Eve-ning has lull'd bright

MUSIC FOR THE MILLION.

day - light to rest, The moon-beams are play-ing a-

day - light to rest, The moon beams are play-ing a-

round us; While, faint-ly dis-play-ing his

round us; While, faint-ly dis-play-ing his

star - span-gled vest, Dim night in joy's fet-ters has

star - span-gled vest, Dim night in joy's fet-ters has

Sva

bound us. Youth's bright-est bloom too soon will fade,

bound us. Youth's bright est bloom too soon will fade.

loco

This system contains two vocal staves and two piano staves. The key signature is one sharp (F#). The first vocal staff has lyrics: "bound us. Youth's bright-est bloom too soon will fade,". The second vocal staff has lyrics: "bound us. Youth's bright est bloom too soon will fade." Below the second vocal staff is the word "loco" in italics. The piano accompaniment consists of two staves with chords and moving lines.

This night, at least, we'll be gay.

This night, at least, we'll be gay.

This system contains two vocal staves and two piano staves. The key signature is one sharp (F#). The first vocal staff has lyrics: "This night, at least, we'll be gay." The second vocal staff has lyrics: "This night, at least, we'll be gay." The piano accompaniment consists of two staves with chords and moving lines.

Light-ly, then, trip it o - ver the glade, And

Light-ly, then, trip it o - ver the glade, And

This system contains two vocal staves and two piano staves. The key signature is one sharp (F#). The first vocal staff has lyrics: "Light-ly, then, trip it o - ver the glade, And". The second vocal staff has lyrics: "Light-ly, then, trip it o - ver the glade, And". The piano accompaniment consists of two staves with chords and moving lines, including a triplet in the left hand.

MUSIC FOR THE MILLION.

e - cho the night-in - gale's tune - ful lay, — *and

e - cho the night-in - gale's tune - ful lay, — and

e - cho, and e - cho, and e - cho, and e - cho, and

e - cho, and e - cho, and

Sva

e - cho the night - in-gale's tune - ful lay.

e - cho the night - in-gale's tune - ful lay.



Zephyrs are sporting with gossamers gay,
 While glow-worms are gleaming around us ;—
 Join the festivity —come, come away—
 See, Mirth with pure Friendship has crown'd us.
 Youth's brightest bloom too soon will fade,—
 This night, at least, we'll be gay ;—
 Lightly, then, trip it over the glade,
 And echo the nightingale's tuneful lay.

Snow in the brook's glossy ripple is lost ;
 The rainbow too soon fades away, love ;
 The shadowy dreams of the nights long past
 Our youth's transient joys but pourtray, love.
 Hope's fairest flow'rs too soon will fade,—
 This night, at least, we'll be gay ;—
 Lightly, then, trip it over the glade,
 And echo the nightingale's tuneful lay.

* The passages printed small are to be used only when sung as a Solo.

THE IRISH MELODIES.--No. 7.

Though all may forget thee.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Alligretto.

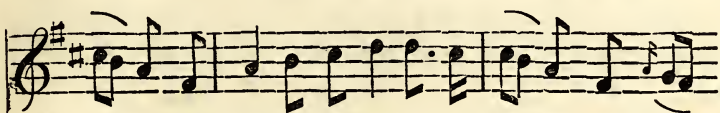
[AIR—When he who adores thee

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a common time signature, followed by a series of eighth and sixteenth notes in the upper staff, and a corresponding bass line in the lower staff.

The second system of musical notation continues the piece with two staves. The upper staff features a mix of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a steady bass accompaniment with eighth notes.

The third system of musical notation concludes the piece. The upper staff has a few notes followed by a double bar line and a fermata. The lower staff continues with eighth notes. The text "THOUGH all may for-" is printed below the upper staff.

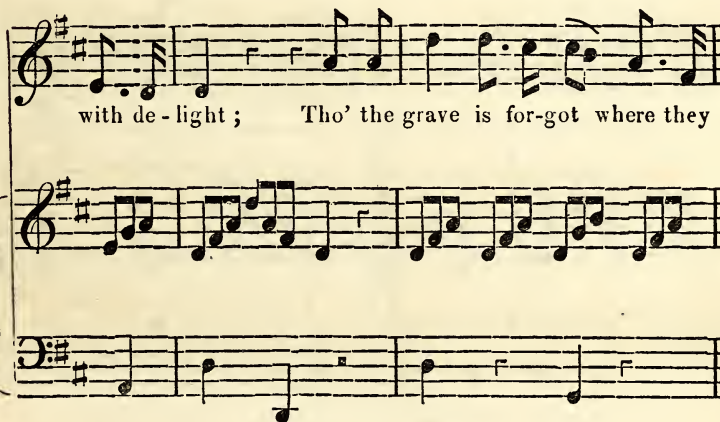
THOUGH all may for-



get thee who once in the glow Of thy for-tune prest round



with de-light; Tho' the grave is for-got where they



saw thee laid low, And bade thee for - e - ver good



night There is one who but shar'd in thy

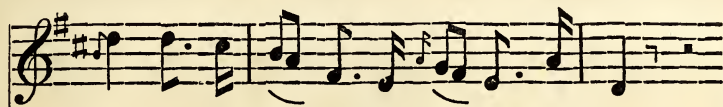
The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest followed by the lyrics 'night There is one who but shar'd in thy'. The piano accompaniment consists of chords and single notes in both hands.

sor - rows a - lone, Who saw not the grave of thy

The second system continues the piece. The vocal line has a quarter rest followed by the lyrics 'sor - rows a - lone, Who saw not the grave of thy'. The piano accompaniment continues with similar harmonic support.

rest; But who sa - cred-ly ho-nors the spi - rit that's

The third system concludes the piece. The vocal line has a quarter rest followed by the lyrics 'rest; But who sa - cred-ly ho-nors the spi - rit that's'. The piano accompaniment features a more active right hand with eighth-note patterns.



flown, And its shrine is hid deep in her breast.



She remembers thy sighs as they breath'd on her ear,
 In the accents of sorrow and pain ;
 And feels that thy suff'rings have made thee more dear
 Than any will e'er be again.
 She would have thee once more with the waste of thy woe,
 With feelings of fondness and pride,
 But since that is a thought she must ever forego,
 She would joy to lay down by thy side.

Then though all may forget thee, who once in the glow
 Of thy fortune press'd round with delight ;
 Though the grave is forgot where they saw thee laid low,
 And bade thee for ever good night,
 That one who for thee could resign ev'ry dream,
 That from youth and ambition arise,
 Will still think on thee here, as her life's dearest beam,
 And her beacon of worlds in the skies.

*Comin thro' the Rye.**Andante.*

8vo

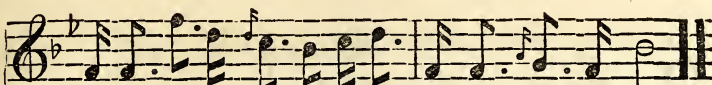
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment of quarter notes.

The second system of music continues the two-staff format. The upper staff features a more complex texture with chords and moving lines. The lower staff continues with a steady accompaniment of quarter notes.

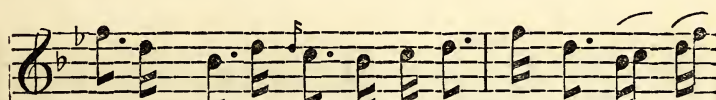
The third system of music features a vocal line on a single staff in treble clef. The melody is simple and rhythmic, corresponding to the lyrics below.

Gin a bo - dy meet a bo - dy Comin thro' the rye.

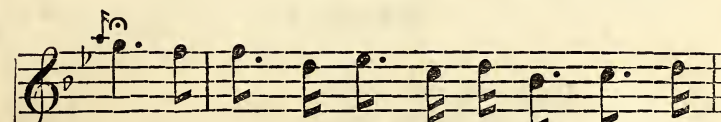
The fourth system of music returns to the two-staff format. The upper staff continues the vocal melody with some rests, while the lower staff provides the accompaniment.



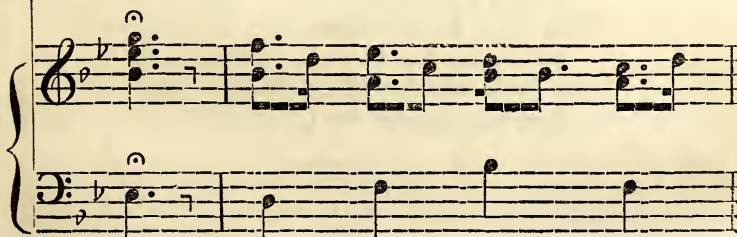
Gin a bo-dy kiss a bo-dy, Need a bo - dy cry.



Il - ka bo - dy has a bo-dy, Ne'er a ane hae



I, But a' the lads they lo'e me weel, And



what the war' am I.

Gin a body meet a body
 Comin frae the well ;
 Gin a body kiss a body,
 Need a body tell.
 Ilka body, &c.

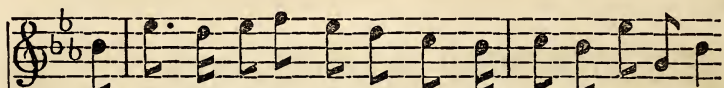
Gin a body meet a body
 Comin frae the town,
 Gin a body kiss a body,
 Need a body gloom.
 Ilka Jenny has her Jocky,
 Ne'er a ane hae I ;
 But a' the lads they lo'e me weel,
 And what the war' am I.

THE IRISH MELODIES.—No. 8.

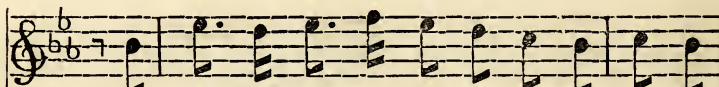
Oh! never more.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

With Feeling.[AIR—*The Harp that once,*



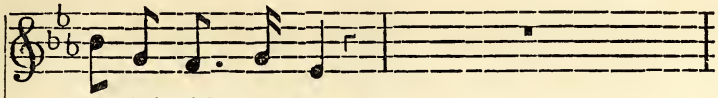
No more the pitying tear shall start For mine or other's woe.



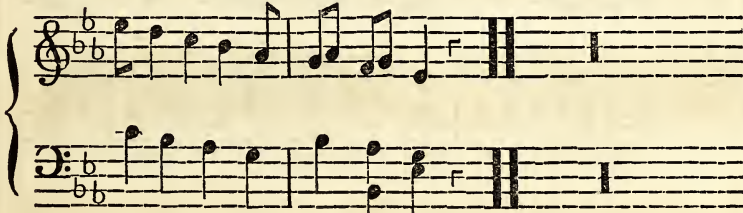
The source of smiles and tears is dry, And feel-ing's



font de-cays, There's no-thing now can meet my eye On

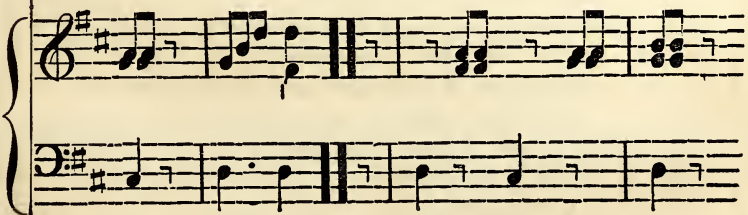
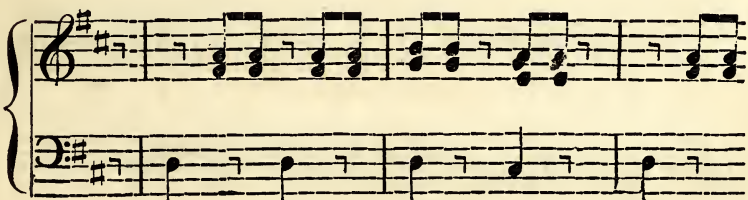
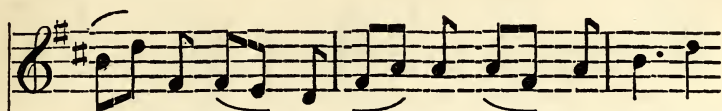


which I'd wish to gaze.



The blandishments of life that lit
 My hopes when youth was wild,
 Have vanish'd ; would they'd linger'd yet,
 And I was still a child !
 Oh ! for those happy hours of peace,
 When trifles gave delight,
 Ere Sorrow bid those raptures cease,
 Or Malice brought her blight.

Those joys I never more must know,
 But mem'ry pictures yet
 The blisses that I must forego,
 But never can forget.
 Hope flutters still within its urn,
 And cools my burning brain ;
 In dreams my bosom still will burn,
 And echo joy again



wear, That bears not pleasure to me ; But most I prize The

a-zure eyes, That dazzle while they view me.

The rosy hour of dawning light,
 Which dewy gems encluster,
 Boasts not a beam so warm, so bright,
 As that dear eye's own lustre.
 Like some fleet ray,
 That breaks away
 From clouds of fleecy whiteness,
 The beam that hid
 Beneath thy lid,
 Breaks forth all warmth and brightness

The Lass o' Gowrie.

Harmonized for Two Treble and One Bass Voices.

The first system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The second and third staves are joined by a brace on the left and represent two treble and one bass clef parts. The lyrics are: 'Twas on a sum-mer's af-ter-noon, A wee be-fore the A wee be-fore the

The second system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The second and third staves are joined by a brace on the left and represent two treble and one bass clef parts. The lyrics are: sun gaed down, My las-sie, wi' a braw new gown, Cam' sun gaed down, My las-sie, wi' a braw new gown, Cam My las-sie, wi' a braw new gown, Cam

MUSIC FOR THE MILLION.

1st time *p.* 2nd time *f*

o'er the hill to Gow-rie. The rose-bud ting'd wi'
 o'er the hill to Gow-rie. The rose bud ting'd wi'
 o'er the hills to Gow-rie. The rose-bud ting'd wi'

morn-ing's show'r Bloom'd fresh with-in the sun-nie bow'r, But
 morn-ing's show'r Bloom'd fresh with-in the sun-nie bow'r, But
 morn-ing's show'r Bloom'd fresh with-in the sun-nie bow'r, But

Kit - ty was the fair-est flow'r That ev - er bloom'd in
 Kit - ty was the fair-est flow'r That ev - er bloom'd in
 Kit - ty was the fair-est flow'r That ev - er bloom'd in

Gow - rie.

Gow - rie.

Gow - rie.

I had nae thought to do her wrang,
 But round her waist my arm I flang,
 And said, my lassie, will ye gang
 To view the carse o' Gowrie?
 I'll take ye to my father's ha',
 In yon green field beside the sha',
 And make ye lady of them a'—
 The brawest wife in Gowrie.

Soft kisses on her lips I laid;
 The blush upon her cheek soon spread;
 She whispered modestly, and said,
 I'll gang wi' ye to Gowrie.
 The auld folks soon ga'ed their consent,
 And to Mess John we quickly went,
 Wha tied us to our hearts' content,—
 And now she's Lady Gowrie!

The Voice of Love.

THE WORDS WRITTEN BY D. L. RICHARDSON Esq.

Andante Espressivo.

[Italian Melody.]

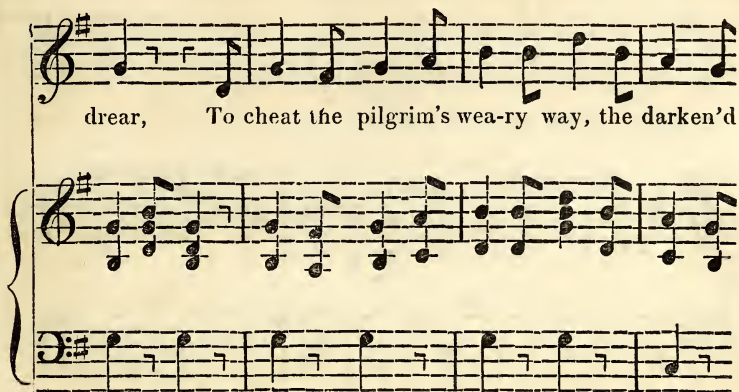
The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature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

The second system of piano accompaniment continues the two-staff format. The upper staff in treble clef shows a continuation of the melodic line, ending with a double bar line. The lower staff in bass clef continues the harmonic accompaniment, also ending with a double bar line.

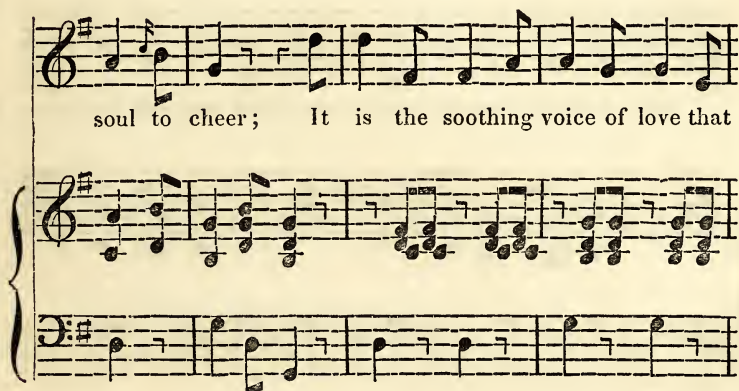
The first system of the vocal line is written on a single treble clef staff. It begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The lyrics "Oh! if there is a ma-gic charm in this low val-ley" are written below the notes.

Oh! if there is a ma-gic charm in this low val-ley

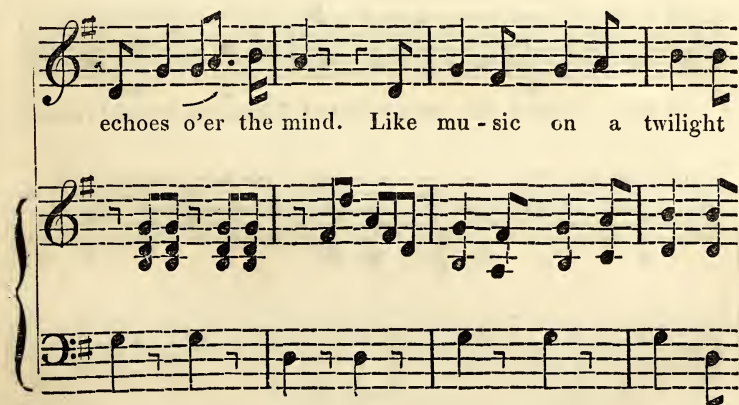
The third system of piano accompaniment consists of two staves. The upper staff in treble clef continues the melodic accompaniment, and the lower staff in bass clef continues the harmonic accompaniment. The system concludes with a double bar line.



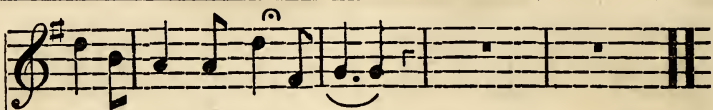
drear, To cheat the pilgrim's wea-ry way, the darken'd



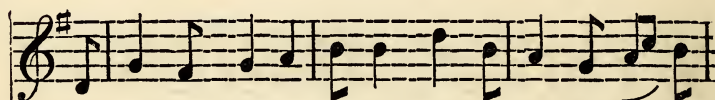
soul to cheer; It is the soothing voice of love that



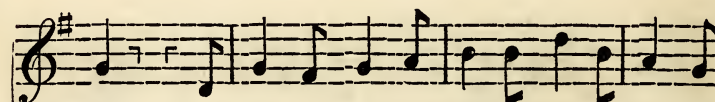
echoes o'er the mind. Like mu-sic on a twilight



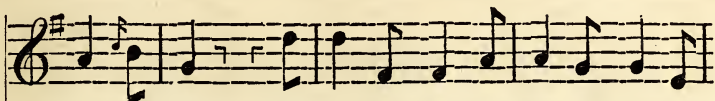
lake, or bells up-on the wind.



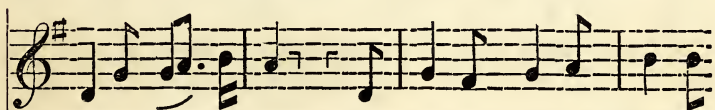
Oh! dull would be the rugged road, and sad the wand'rer's



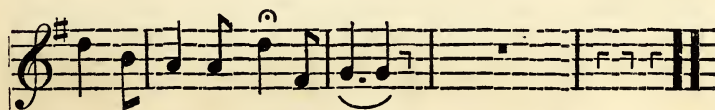
heart, Should that ce - les - tial har-mony from life's dark



sphere de-part; Oh! how for that far distant land would



sigh the lone-ly breast, Whose on - ly hope, depriv'd of



love, would be the place of rest.



Love in thine Eyes.

A FAVORITE CANZONET FOR TWO VOICES.

Allegro.

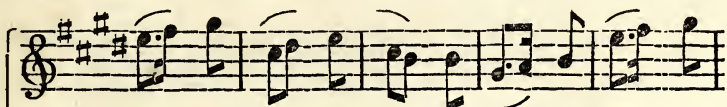
W. JACKSON.

Love in thine eyes for e - ver plays,

He makes thy

He in thy snow - y bo - som strays, He makes thy

The musical score is written for two voices, with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The melody is simple and catchy, with lyrics that are easy to remember. The score is arranged in a single system with two staves, one for each voice. The lyrics are placed below the notes, and the music is written in a clear, legible style. The overall mood is light and cheerful, as indicated by the tempo marking 'Allegro'.



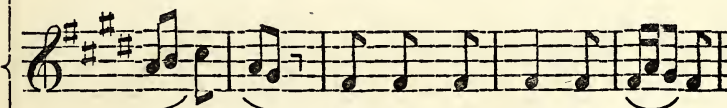
ro - sy lips his care, And walks the ma - zes



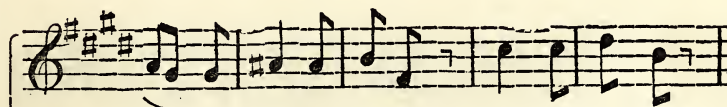
ro - sy lips his care, And walks the ma - zes



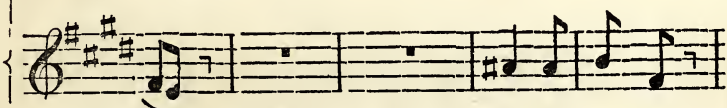
of thy hair, Love dwells in ev - ry out-ward



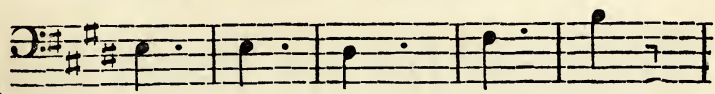
of thy hair, Love dwells in ev - ry out-ward



part, But ah! he ne-ver ah! he ne-ver,



part. ah! he ne-ver



MUSIC FOR THE MILLION.

ah! - - - he ne-ver touch'd thy heart, he

ne - ver, ne-ver, touch'd thy heart. How diff' -

- - rent is my fate from

diff' - - rent is my fate from

thine! No out-ward marks of love are mine;
thine!

- - - - No out-ward marks of love are
No outward marks of love - - - of love are

mine; My brow is cloud-ed by des-
mine; My brow is cloud - - - ed by des-

pair and grief, Love's bit - ter

pair and grief - - - Love's bit - - - ter

foe is there, Love's bit-ter foe is there; But

foe is there, Love's bit-ter foe is there; But

deep with - in my glow - ing soul He reigns, and

deep with - in my glow - ing soul He reigns, and

rules with - out con-troul, He rules, he

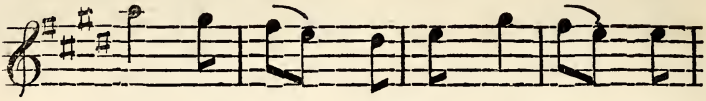
rules with - out con-troul, He rules, he

reigns with - out con - troul, he rules he

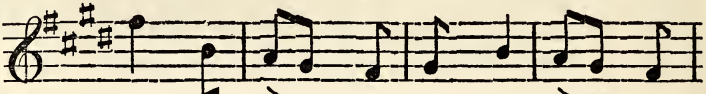
reigns with - out con - troul, he

reigns with - out con-troul, he rules, he

rules, he reigns with - out con - troul, he



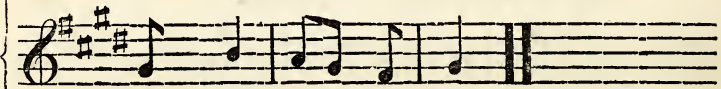
reigns with - out con - trol, with - out con -



reigns with - out con - trol, with - out con -



trol, with - out con-trol.



trol, with - out con - trol.



Let us haste to Kelvin Grove, bonny Lassie, O!

A FAVORITE SCOTCH BALLAD,

INTRODUCED BY MR. BRAHAM, IN GUY MANNERING.

Affetuoso.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a flowing, melodic style characteristic of a Scottish ballad.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues with various rhythmic patterns and rests.

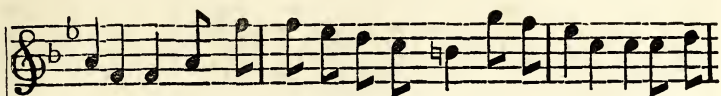
The third system of musical notation features a single treble clef staff. The key signature remains one flat and the time signature is common time. The melody is sparse, with several measures containing whole rests. The text "LET us haste to Kelvin" is printed below the staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music concludes with a final cadence.

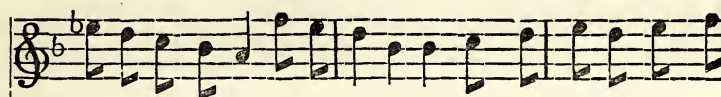
grove bon-ny lassie, O! Through its ma-zes let us rove,

bon-ny lassie, O! Where the rose in all its pride Paints the

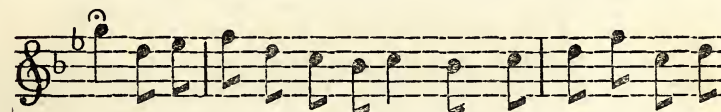
hollow dingle side, Where the midnight fairies glide, bonny



lassie, O! We will wander to the mill, bonny lassie, O, To the



cove beside the rill, bonny lassie, O, Where the glens rebound the



call Of the lof-ty water-fall, Thro' the mountain's rocky

hall, bon-ny las-sie, O! Thro' the mountain's rocky hall

bon-ny las-sie, O.

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The first system contains the lyrics 'hall, bon-ny las-sie, O! Thro' the mountain's rocky hall'. The second system contains the lyrics 'bon-ny las-sie, O.'. The third system is instrumental and ends with a double bar line.

Then we'll up to yonder glade, bonny lassie, O!
 Where so oft beneath the shade, bonny lassie, O!
 With the songsters in the grove, we have told our tale of love,
 And have sportive garlands wove, bonny lassie, O!
 Ah! I soon must bid adieu, bonny lassie O!
 To this fairy scene and you, bonny lassie, O!
 To the streamlet winding clear, to the fragrant scented bri'r
 E'en to thee of all most dear, bonny lassie, O!

For the frowns of fortune lour, bonny lassie, O!
 On thy lover at this hour, bonny lassie, O!
 Ere the golden orb of day wake the warblers on the spray,
 From this land I must away, bonny lassie, O!
 And when on a distant shore, bonny lassie, O!
 Should I fall midst battle's roar, bonny lassie, O!
 Wilt thou, Julia, when you hear of thy lover on his bier,
 To his mem'ry drop a tear, bonny lassie, O!

Where's the Heart so cold.

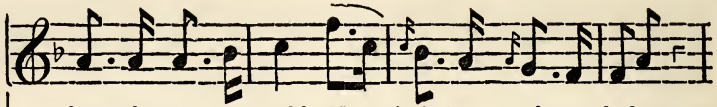
THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Larghetto.

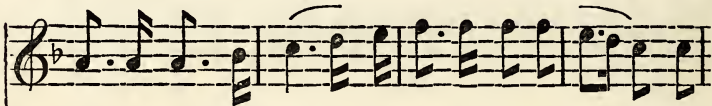
Piano introduction in 2/4 time, key of B-flat major. The right hand plays chords and the left hand plays a simple bass line.

WHERE'S the heart so

cold, Thy harp could not a - wak - en,



hear thy sto - ry told, Nor feel its pul - ses shaken.



When a - mid the strings, Thy magic fingers straying, If



that thou hadst but wings, We'd think an an - gel play - ing



When we hear thy tale Of woe and vir-tue given, We

feel thou canst not fail To yet be one in Heaven.

Then let sighs less deep,
 O'er thy lip come stealing ;
 Be the tear you weep,
 Fraught with balmier healing.
 Mem'ry vainly tries
 To speak to thee of error ;
 Hope beyond the skies,
 Hushes every terror.
 All thy many woes
 To thee were only given,
 To prove, how purely glows
 The flame that mounts to Heaven.

THE IRISH MELODIES.—No. 9.

Smile on, for thy young Day is dawning.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.

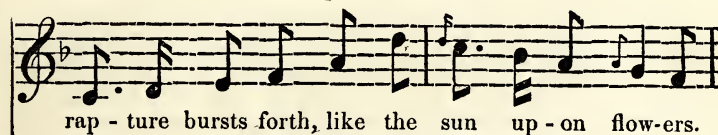
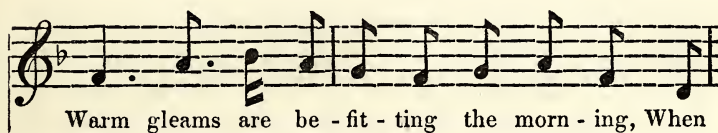
[AIR—Sing, sing.]

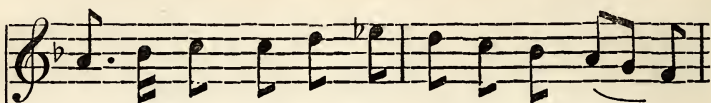
The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8 and the key signature has one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5, and continues with eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system of music also consists of two staves. The upper staff continues the melody with more complex rhythmic patterns, including eighth and sixteenth notes. The bass staff continues with a simple accompaniment of quarter notes and rests.

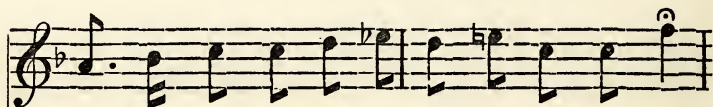
The third system of music features a single treble clef staff. The melody continues with quarter and eighth notes. Below the staff, the lyrics "SMILE on, for thy young day is dawn-ing, The" are written in a simple, sans-serif font.

The fourth system of music consists of two staves. The upper staff continues the melody from the previous system. The bass staff continues with a simple accompaniment of quarter notes and rests.

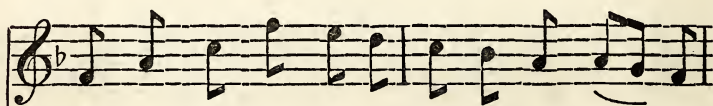
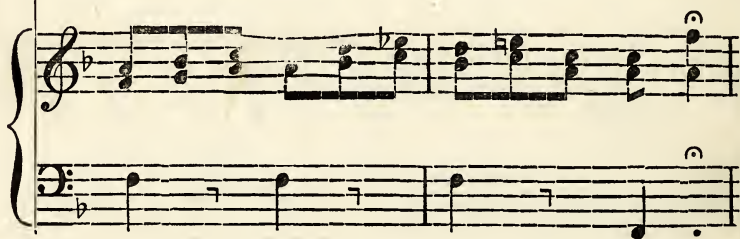




Bright as the sky is thine eye's brilliant beam-ing,

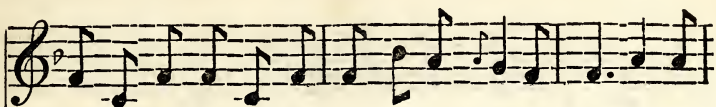


Light bounds your heart as the roe on the moun-tain

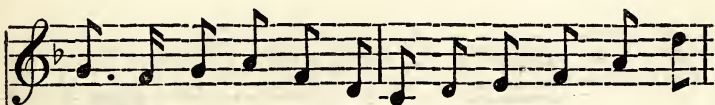


Calm flow your thoughts as the Sum-mer lake stream-ing

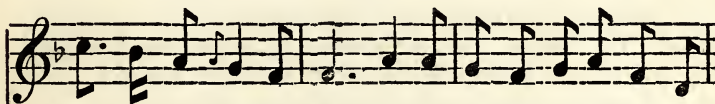




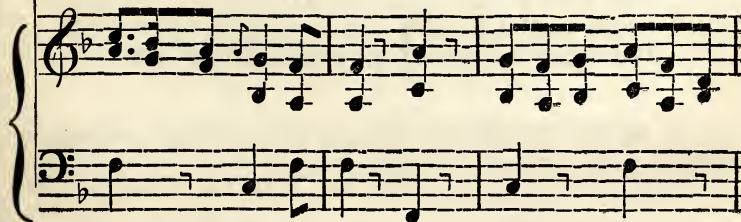
Sparkling in joy, like the spray of the fountain. Smile on, soon



time will a - wak - en Thy bo-som from peace to o'er-



whelm it in sadness; Thou'lt rise a-lone and for-saken, To



feel the world's tem-pest, its wrath and its madness.

The musical score consists of two systems. The first system features a vocal line in G major with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The second system continues the piano accompaniment with more complex rhythmic patterns in the right hand and sustained chords in the left hand.

Young dreams, like the bright lotos* growing,
 Arise from the stream, when the sun kisses ocean,
 Bud in his beams, whilst the waters are glowing,
 All warm with his smiles in their tremulous motion.
 As the cold eve draws in darkness around it,
 The flow'rs of the earth from the sunbeam must sever,
 The lotos awakes from the bright spell that bound it,
 And vanishes 'neath the dark waters for ever.
 Smile on, for thy young day is dawning,
 Bask while you may in joy's roseate light ;
 Too soon you'll relinquish your morning,
 And sink in the cares of the world's gloomy night.

* An Egyptian flower, that rises above the stream at sunrise, and sinks at sunset.

THE IRISH MELODIES.—No 10.

Forgive the Muse that slumber'd.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Allegretto.[AIR—*I'd mourn the hopes &c.*

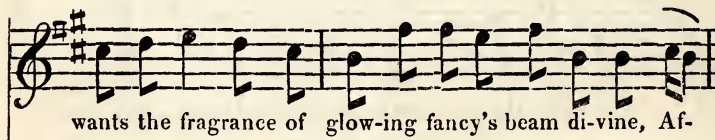
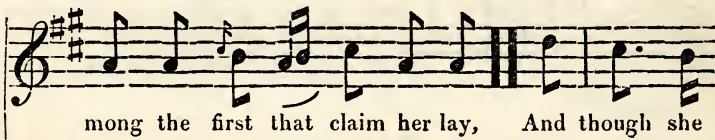
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music begins with a treble clef and a common time signature. The melody in the upper staff features eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter and eighth notes.

The second system of music continues the piece. It consists of two staves in the same key signature and time signature as the first system. The melody in the upper staff concludes with a double bar line and repeat dots. The bass staff continues with its accompaniment.

The third system of music is a single staff in treble clef with the same key signature and time signature. It contains the vocal line for the lyrics. The melody is written in a simple, clear style suitable for a vocal performance.

For - give the muse that slum-ber'd Up-on thy dear thy

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with the same key signature and time signature. This system provides the accompaniment for the lyrics in the previous system. The upper staff features a rhythmic pattern of eighth notes, and the lower staff has a simple bass line.



fection's flow'rs of fragrance, A-round her humble harp en-

twine.

Those flowers have been shaded
 By cypress boughs from sunny skies,
 Yet still they bloom unfaded,
 Though adverse winds around them rise.
 Though sorrow's tears oft dew them,
 Bright joy shall shake them off to-day,
 As thou, if thou couldst view them
 With smiles would kiss them all away.

My Sister Dear.

FROM MASSANIELLO.

SUNG BY MESSRS. BRAHAM, FRAZER, &c.

ANDANTINO
CON MOTO.

p

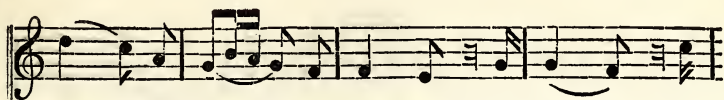
The piano introduction consists of two staves. The right staff is in 2/6 time and begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. It features a melodic line with eighth and sixteenth notes. The left staff is in 4/4 time and begins with a bass clef, a key signature of one sharp (F#), and contains a rhythmic accompaniment of eighth notes.

My

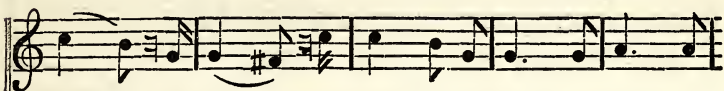
The vocal entry is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics "My" are written below the first note. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp (F#). The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

sis - ter dear why is that tear up - on thy

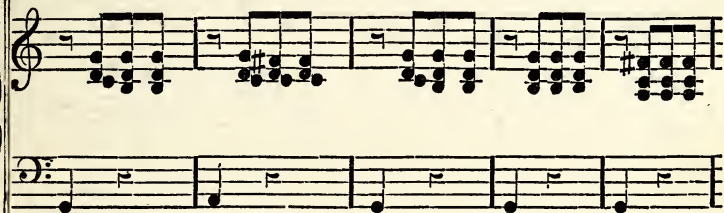
The vocal entry is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics "sis - ter dear why is that tear up - on thy" are written below the notes. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp (F#). The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.



cheek of beau - ty flow-ing? What grief so



cru - el can e'er be throw-ing its sha - dow o'er a



dolce
breast so clear? Oh, why, that tear, my sis - ter



dear? What sor - row clouds - - a breast so

clear?—what sor - row clouds a breast so clear.

mf

last time.

My sister dear, thy lovely smile
 Grief dispels where'er it lightens;
 And surely that which all else brightens
 Has power to itself beguile.

My sister dear, thy lovely smile
 The deepest sorrow can beguile.

The Woodman.

A FAVORITE SONG, COMPOSED BY MR. LINLEY.

Moderato.

STAY, tra-vel - ler, tar - ry here to-night;

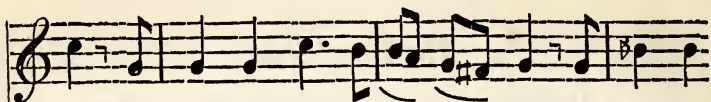
The first system of musical notation for 'The Woodman'. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The music is in common time (C) and begins with a half rest followed by a series of eighth and quarter notes. The lyrics 'STAY, tra-vel - ler, tar - ry here to-night;' are written below the vocal line.

The rain yet beats, the wind is loud, The moon has

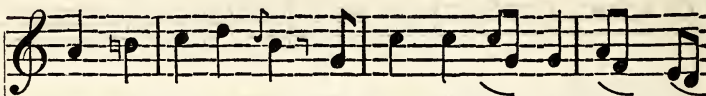
The second system of musical notation. The vocal line continues with the lyrics 'The rain yet beats, the wind is loud, The moon has'. The piano accompaniment features a steady bass line and chords in the right hand.

too with - drawn her light, And gone to sleep be-hind a

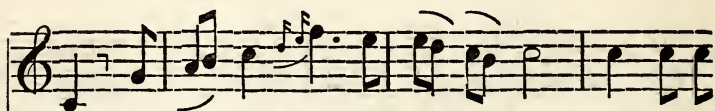
The third system of musical notation. The vocal line concludes with the lyrics 'too with - drawn her light, And gone to sleep be-hind a'. The piano accompaniment continues with a similar rhythmic pattern.



cloud. 'Tis seven long miles a-cross the moor, And should you

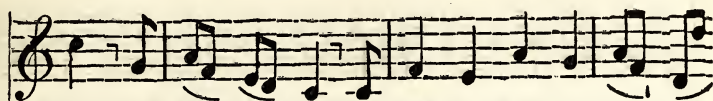


chance to go a - stray, You'll meet, I fear, no friend - ly

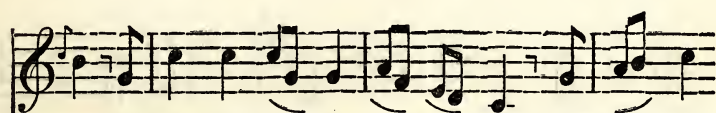


door, Nor soul to tell the rea - dy way. Come, dearest





Kate, Our meal prepare, This stranger shall par-take our



best, A cake and rash-er be his fare, With ale that



makes the wea-ry blest. Approach the hearth there take a

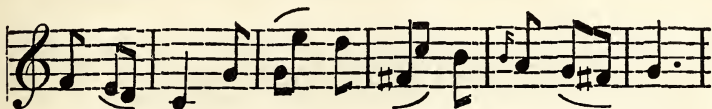


place, And till the hour of rest draws nigh, Of Robin Hood and

Che-vy Chase, We'll sing, then to our pal-lets hie.

Vivace.

Had I the means I'd



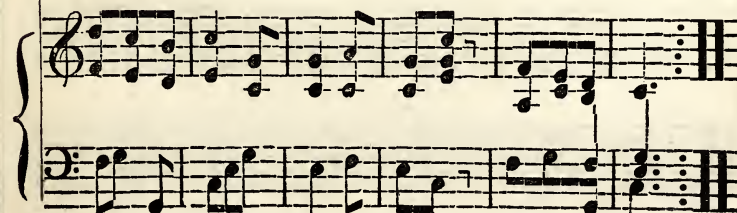
use you well, 'Tis lit - tle I have got to boast;



Yet should you of this cottage tell, Say Hal the woodman,



was your host, Say Hal the woodman, was your host.



THE IRISH MELODIES.—No. 11.

The Masquerade.

THE WORDS WRITTEN BY W. LEMAN REDE.

*Lively.*AIR—*C'est l'Amour.*

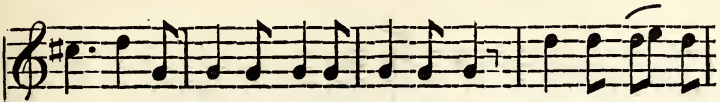
The piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature, featuring a melody of eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature, providing a harmonic accompaniment of eighth notes.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth and sixteenth notes, with some chords and rests.

The vocal line for the first system is on a single treble clef staff, featuring a melody of eighth and sixteenth notes.

HERE let song, jest, dance and whim, Light-en all our

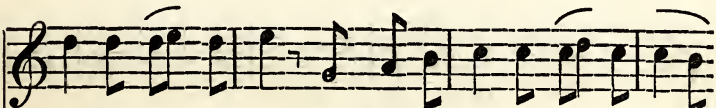
The second system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff continues the melody from the first system, while the lower staff provides a rhythmic accompaniment of eighth notes.



glances, Joy fills her goblet to the brim, Pleasure's train ad-

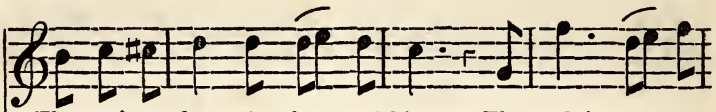


vances. Lightly the fai - ry footstep steals, Where music's



ma-gic strains be-gin, Whilst vi-zors like the lamp con-ceals

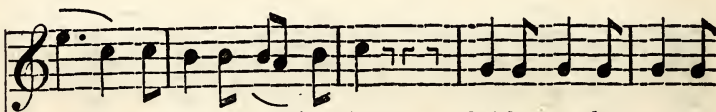
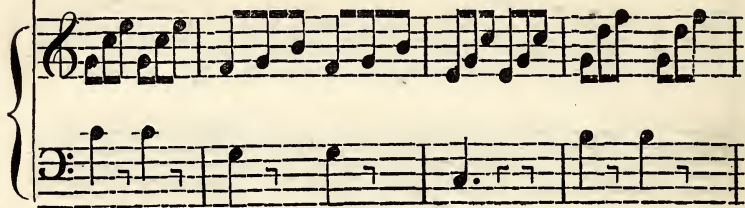




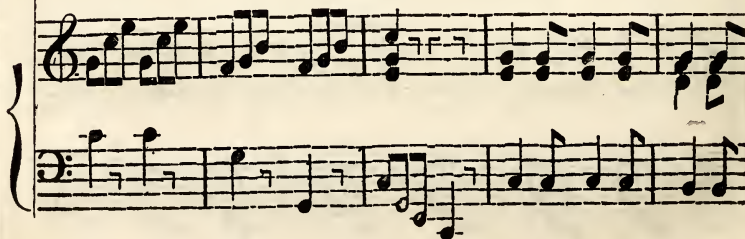
The rap'rous flame that burns within. Then oh! seize an



hour, All beaming in bliss like this, Whilst bliss is in our



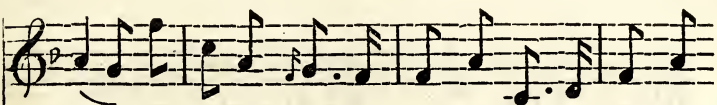
power Let's taste the pow'r of bliss. Gai-ly at the masque-



rade Youthful bosoms beat, Lightly as the movements

made By beauty's bounding feet.

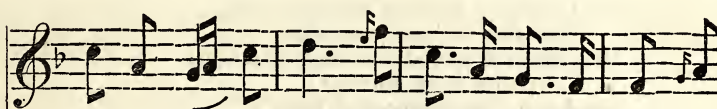
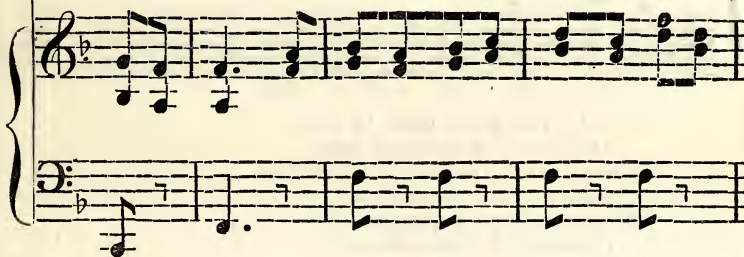
Why should age reprove our mirth,
 Or cynics chide our gladness,
 When pleasure's sun has set on earth,
 'Tis time enough for sadness.
 Scholars may pore o'er midnight lamp,
 Darkly they gleam to those above,
 Why should their frowns our pleasure's damp;
 Let them seek lore whilst we seek love,
 For learning sheds no gleam
 To those who read but eyes,
 And Ovid's softest theme
 Is not so soft as sighs,
 Gaily, &c,



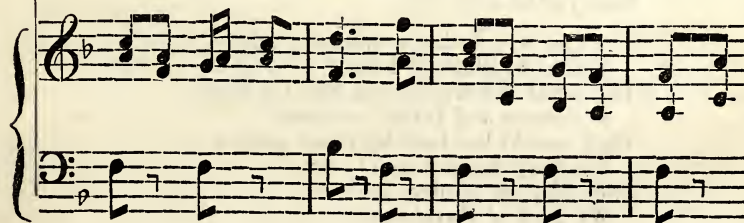
tide? I'll wed ye to my youngest son, And ye sall



be his bride; And ye sall be his bride, la - dy, Sae



come-ly to be seen; But aye she loot the tears down



The musical score consists of two systems. The first system features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The second system continues the piano accompaniment. The music is in a minor key (one flat) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The lyrics 'fa', For Jock o' Ha-zel-dean.' are written below the vocal line.

Now let this wilful grief be done,
 And dry that cheek so pale,
 Young Frank is chief of Errington,
 And lord of Langley dale.
 His step is first in peaceful ha',
 His sword in battle keen ;
 But aye she loot, &c.

“ O' chain o' gold ye shall not lack,
 Nor braid to bind your hair,
 Nor mettled hound, nor managed hawk,
 Nor palfry fresh and fair ;
 And you, the foremost of them a',
 Shall ride our forest queen.”
 But aye she loot, &c.

The kirk was deck'd at morning tide,
 The taper glimmer'd fair,
 The priest and bridegroom wait the bride,
 And dame and knight are there.
 They sought her both by bower and ha'
 The lady was not seen :
 She's o'er the border, and awa'
 Wi' Jock o' Hazeldean.

Breathe not again that dreadful Sound.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Aff. tuoso.

[AIR—When'er I see those smiling eyes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The word "Breathe" is written below the end of the upper staff.

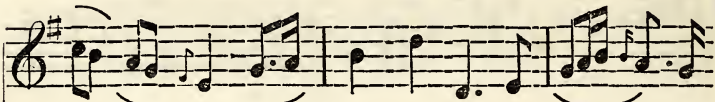
The third system of musical notation consists of a single treble clef staff. It contains a melodic line with lyrics underneath. The lyrics are: "not a - gain that dread - ful word, That from your".

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and eighth notes.

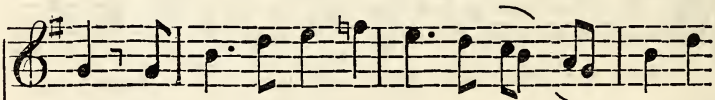
MUSIC FOR THE MILLION.



lip so late - ly, fell, Which then my ear with



hor - ror heard, It woke like dy - ing pas - sion's



knell! Chase not the dear de - lu - sive dream, Which now has



lull'd my heart so long, Let not thy harp for-sake the
 theme, In which it breath'd the soul of song.

The musical score consists of three systems. Each system includes a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line and ends with a double bar line.

Still smile, my love, as when the dream
 Of passion woke that sunny ray,
 Which melted like the western beam,
 When daylight fades in dew away ;
 Let my adoring eyes perceive
 The smiles you gave, when love was young ;
 Still let thy playful fancy weave
 The tale on which, entranc'd, I've hung.

Tell me you love, and let me see
 The truth in thy dissolving glance ;
 Turn, turn, that languid eye to me,
 And let its light my soul entrance ;
 But if that bliss you now refuse,
 And love no more can wake those charms,
 Oh ! take me then, and let me lose
 Existence in thy faithless arms.

Long Time ago.

AS SUNG BY MADAME VESTRIS,

Composed by C. E. Horn.

Piano introduction in B-flat major, 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Near the lake, where droop'd the wil-low, Long time a-

The vocal line begins with a half note G4, followed by eighth notes A4, Bb4, and A4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and quarter notes in the left hand.

go; Where the rock threw back the bil-low,

The vocal line continues with a half note G4, followed by eighth notes A4, Bb4, and A4. The piano accompaniment continues with the same rhythmic pattern as the first phrase.

Bright-er than snow, Dwelt a maid be-lov'd and che-rish'd

By high and low; But the Au-tumn's leaf she pe-rish'd,

ad lib.
Long time a - go.

mf



Rock, and tree, and flowing water—
 Long time ago—
 Bird, and bee, and blossom, taught her
 Love's spell to know.
 While to my fond words she listen'd,
 Murmuring low,
 Tenderly her blue eye glisten'd,
 Long time ago.

Mingled were our hearts for ever—
 Long time ago—
 Can I now forget her? Never!
 No, lost one, no!
 To her grave these tears are given,
 Ever to flow:
 She 's the star I miss'd from heaven,
 Long time ago.

O! who has seen the Miller's Wife?

A GLEE FOR THREE VOICES.

Moderato.

REVER.

O, who has seen the miller's wife? I, I, I,
I, I,
I

and kindled up new strife, and kindled up new strife,
and kindled up new strife, and kindled up new strife,
and kindled up new strife, and kindled up new strife; A

shilling from her palm I took Ere on the cross lines I could

I, I, I, in
 Who has the tanner's daughter seen, I, I, in
 look. I, in

quest of her have been, in quest of her have been,
 quest of her have been, in quest of her have been,
 quest of her have been, in quest of her have been; But

as the tan-ner was with-in 'twas hard to 'scape him in

But as the tanner was within, 'twas hard to
 whole skin, But as the tanner was within 'twas hard to

'scape him in whole skin, 'Twas hard to 'scape him in
 'scape him in whole skin, 'Twas hard to 'scape him in
 'scape him in whole skin, 'Twas hard to 'scape him in

whole skin.
 whole skin. From ev'-ry place con-demn'd to
 whole skin. From ev' ry place con-demn'd to

These branches form our
 roan, In ev'ry place we seek a home, These branches form our
 roan, In ev'-ry place we seek a home, These branches form our

Summer roof, By thick grown leaves made weather proof. In
 Summer roof, By thick grown leaves made weather proof. In
 Summer roof, By thick grown leaves made weather proof. In

shel'tring nooks and hollow ways, We cheerly pass our Winter
 shel'tring nooks and hollow ways, We cheerly pass our Winter
 shel'tring nooks and hol-low ways. We cheerly pass our Winter

days. Come cir-cle round the gipsies' fire. Come cir-cle round
 days. Come cir-cle round
 days.

the gipsies' fire, Come cir-cle round the gipsies' fire, Our songs
 the gipsies' fire, Come cir-cle round the gipsies' fire, Our songs
 Come cir-cle round the gipsies' fire, Our songs

our sto-ries ne - ver tire, Our songs our sto-ries ne - ver
 our sto - ries ne - ver tire. Our songs our stories ne - ver
 our sto - ries ne - ver tire. Our songs our stories ne - ver

Slow.

tire. ne-ver tire. Come stain your cheek with nut or

tire. ne - ver tire.

tire. ne - ver tire.

berry, Come stain your cheek with nut or berry, Come stain your

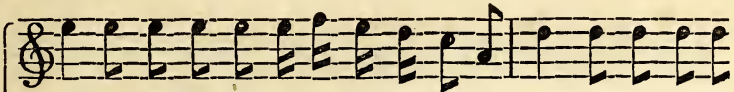
Come stain your cheek with nut or berry, Come stain your

Come stain your

cheek with nut or ber-ry, You'll find the gipsies' life is merry,

cheek with nut or berry, You'll find the gipsies' life is merry,

cheek with nut or ber-ry, You'll find the gipsies' life is merry,



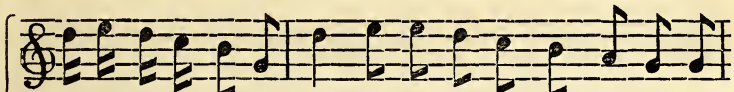
You'll find the gipsies merry, merry, merry, You'll find the gipsies



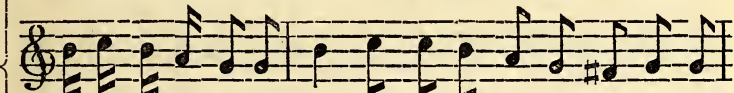
You'll find the gipsies merry, merry, merry, You'll find the gipsies



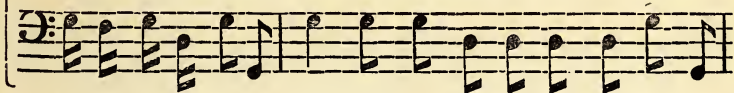
You'll find the gipsies merry, mer-ry, merry, You'll find the gipsies



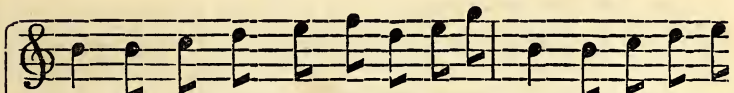
merry, merry, merry, You'll find the gipsies' life is mer-ry.



merry, merry, merry, You'll find the gip-sies' life is merry.



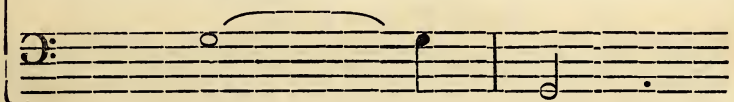
merry, merry, merry, You'll find the gipsies' life is mer-ry.



Come stain your cheek with nut or ber-ry, You'll find the gipsies,



Come stain your cheek with nut or ber-ry, You'll find the gipsies'



Come - - - - - Come - - -

life is merry, Come stain your cheek with nut and ber - ry

life is merry.

...

Come stain your cheek with nut or ber - ry, Come stain your

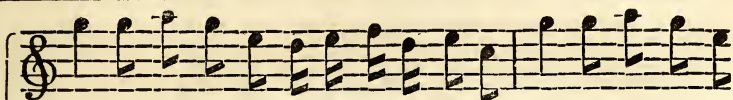
Come stain your cheek with nut or ber-ry, Come stain your

Come stain your

cheek with nut or ber-ry, You'll find the gipsies' life is merry,

cheek with nut or berry, You'll find the gipsies' life is merry,

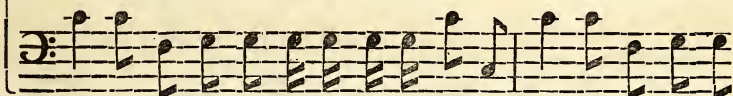
cheek with nut or ber-ry, You'll find the gipsies' life is merry,



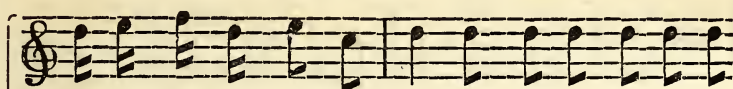
You'll find the gipsies merry, merry, merry, You'll find the gipsies



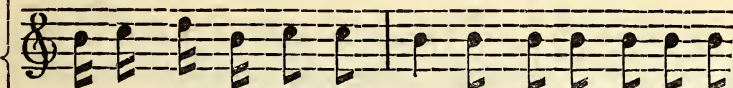
You'll find the gipsies merry, merry, merry, You'll find the gipsies



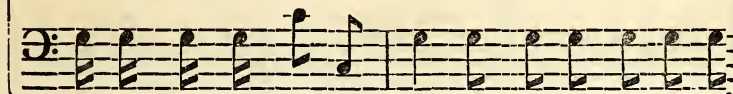
You'll find the gipsies merry, mer-ry, merry, You'll find the gipsies



mer-ry, mer - ry, mer - ry, You'll find the gip-sies' life is



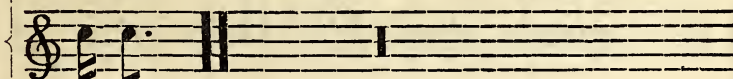
mer-ry, mer - ry, mer-ry, You'll find the gip-sies' life is



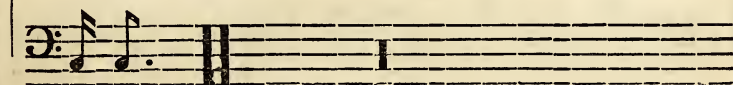
mer-ry, mer - ry, mer-ry, You'll find the gipsies' life is



mer-ry.



mer-ry.



mer-ry.

THE IRISH MELODIES. No. 13.

Helen.

A BALLAD.

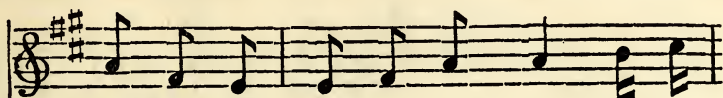
THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

[AIR—*The meeting of the Waters.**Scherzando.**sf.*

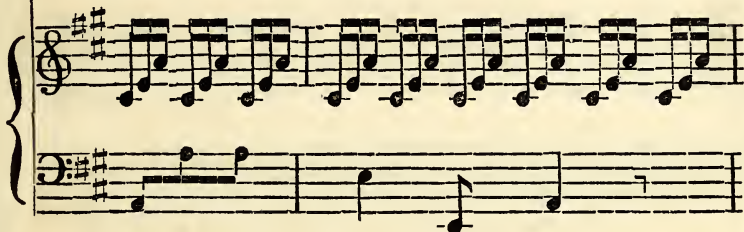
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a melodic line of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with eighth notes and rests.

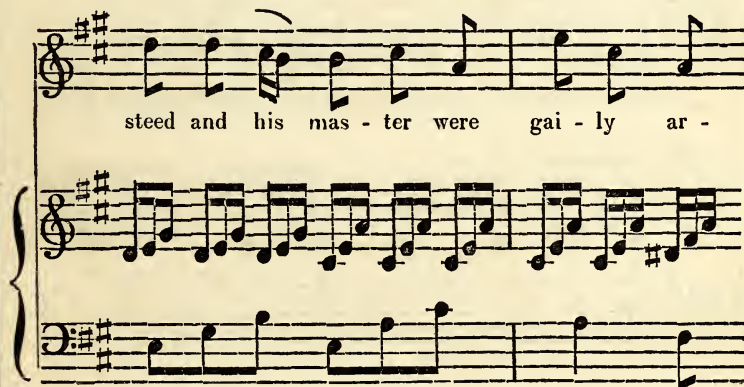
The third system of musical notation consists of two staves. The upper staff features a vocal line with a dotted quarter note followed by an eighth note, then a double bar line, and then a melodic phrase. The lower staff continues the piano accompaniment. The lyrics "A ca - va - lier" are positioned below the vocal line. The system concludes with a double bar line and a piano (*p.*) dynamic marking.



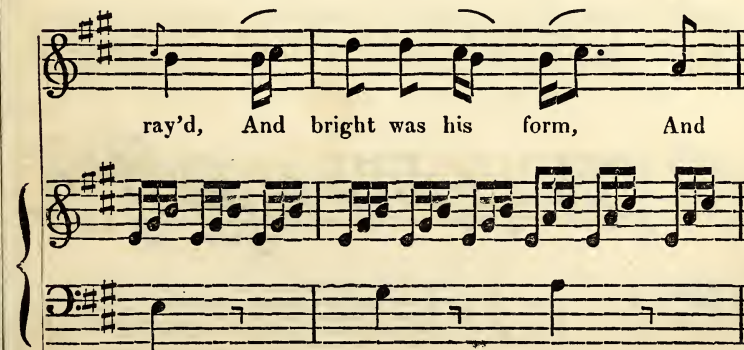
gal - lop'd in haste o'er the glade, And his



stead and his mas - ter were gai - ly ar -



ray'd, And bright was his form, And



blythe was his air, In his hat was seen flowing the

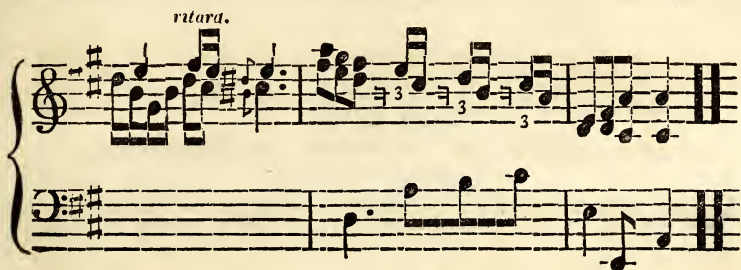
The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

gift of his fair. In his hat was seen flowing the

The second system continues the musical piece. The vocal line has a fermata over the final note of the first phrase. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

gift of his fair.

The third system concludes the piece. The vocal line ends with a fermata. The piano accompaniment features a more complex, flowing sixteenth-note pattern in the right hand, while the left hand remains simple.



And Helen look'd out from her window that night,
 And he wav'd his gay plumes, when the maid was in sight,
 Clapping spurs to his steed, swiftly onward he prest,
 In a moment he folded the fair to his breast.

And lip meeting lip, there as mutely they clung,
 Their eyes' glowing rapture spoke more than the tongue;
 While her breath panting quickly in sighs only spoke,
 The echoes of rapture his presence awoke.

The morning beam'd brightly, the cavalier's steed
 Flew lightly along the dew-spangled mead;
 But never again came that knight, and no more
 Wears the maiden the smile which that ev'ning she wore.

She weeps not, but looks from her lattice all day,
 On the road where the cavalier wended his way;
 In vain her heart throbs, or her bosom may burn,
 That knight and those blisses will never return.

Lucy Long,

AN AMERICAN MELODY,

SUNG BY MR. SWEENEY, ACCOMPANIED BY HIMSELF ON THE BANJO.

ALLEGRETTO.

mp. a la banjo

Oh! now Jim Crow is

bu-ried, I'll sing you an-od-er song, And

play de tum tum Ban-jo, A-bout lub - ly Lu - cy

The first system of music features 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 consists of eighth and sixteenth notes. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Long,— Oh! none's so fair as Lu-cy, Dat Lu-cy Lu-cy

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and rhythmic structure as the first system. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand.

Long,— Oh! none's so fair as Lu-cy, Dat Lu-cy, Miss Lu-cy

The third system concludes the piece. The vocal line and piano accompaniment continue with the established musical style. The piano accompaniment includes a final flourish of sixteenth notes in the right hand.

The musical score is written in G major (one sharp) and 2/4 time. It consists of two systems. The first system is marked 'Long.' and features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part has a rhythmic pattern of eighth and sixteenth notes. The second system is marked 'Last time.' and shows the final few notes of the piece, ending with a double bar line.

Miss Lucy's berry saucy,
 Whenever I talk ob lub,—
 You'd tink her eyes were comets—
 Dey're as big as a washing-tub.
 So lubly is dat Lucy—
 Miss Lucy, Miss Lucy Long.

Her face, all black and shiny,
 Is smooth as de skins ob soles ;
 Her figure is so charming,
 Just like a great sack ob coals.
 Oh ! none's so fair as Lucy,
 Dat Lucy, Miss Lucy Long.

Her lips are so enticing,
 Dey are so berry fat,—
 You'd tink her nose, so chubby,
 She'd stole from some tom cat.
 So lubly is dat Lucy, &c.

Her arms they look'd so graceful,
At our last Kentuck ball,
I'm sure Miss Ad'laide Kemble's
Is nutting to her's at all.
So lubly is dat Lucy, &c.

She is so berry hansome,
Dat people say she must
Hab been de real Wenus—
If she had but been born first.
So lubly is dat Lucy, &c.

Ch! when she sings, so lubly,
Like Bedford she can shout,
You'd tink her Madame Grisi,
So nice de notes slip out.
Oh! sweet enchanting Lucy—
Dare's nobody like Lucy Long.

When last she went a dancing,
She trod de floor so light,
Dat all de Niggers jump up,
And run off in a fright.
Oh! sweet enchanting Lucy, &c.

And when dat we are married,
As sure as she was born,
If she turns out a wixen,
I'll trade her away for corn,
And neber again see Lucy,
Miss Lucy, Miss Lucy Long!

*Still in Hopes to get the better.**All. gro.*

ARNE

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It features a melodic line with eighth and sixteenth notes, including some beamed pairs and a fermata. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of piano accompaniment consists of two staves. The upper staff continues the melodic line from the first system, with several notes marked with a fermata (hr) above them. The lower staff continues the harmonic accompaniment with dotted notes and eighth notes.

The third system of piano accompaniment consists of two staves. The upper staff continues the melodic line with more beamed eighth notes and fermatas. The lower staff continues the harmonic accompaniment with eighth and sixteenth notes.

The fourth system of piano accompaniment consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. The system concludes with a fermata on the final note of the upper staff.

STILL in hopes to get the bet-ter Of my stubborn

flame I try ; Still in hopes to get the bet-ter Of my

stubborn flame I try ; Swear this mo-ment to for-get her,

And the next my oath de - ny, my oath de - ny, my oath de -

ny. Now pre-par'd with

scorn to treat her, Ev'ry charm in thought I brave, Ev'ry

charm in thought I brave; Then re-laps-ing fly to meet her

And con-fess my-self her slave; Then re-laps-ing fly to

meet her, And con-fess my - self her slave, And con-

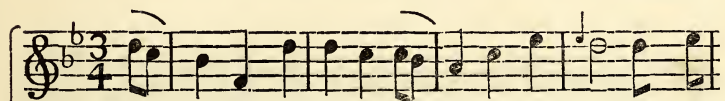
fess my - self her slave, And con - fess my - self her

slave.



When Time was entwining.

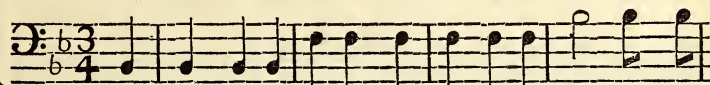
CALLCOTT.



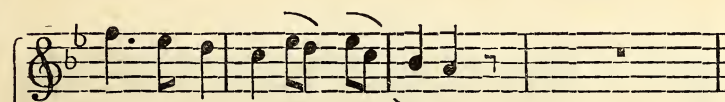
WHEN time was entwining the gar-land of years, Which to



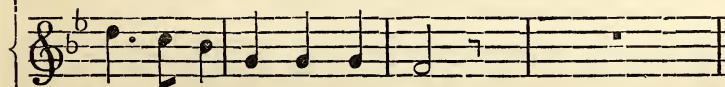
WHEN time was entwining the gar-land of years, Which to



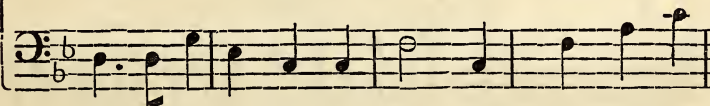
WHEN time was entwining the gar-land of years, Which to



crown my be - lov - ed was giv'n,



crown my be - lov - ed was giv'n,

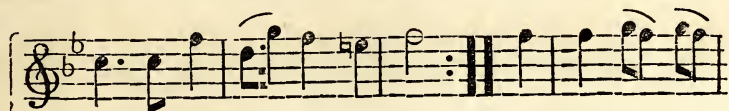


crown my be - lov - ed was giv'n, Though some of the

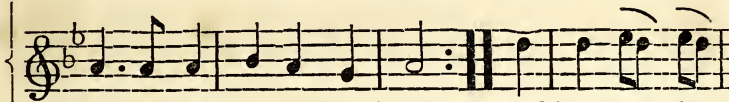
sul - lied with
 Though some of the leaves might be sul - lied with
 leaves might be sul - lied with tears - - - with

tears, the flow'rs were all
 tears, Yet the flow'rs were all gather'd the flow'rs were all
 tears, Yet the flow'rs were all gather'd in heav'n.

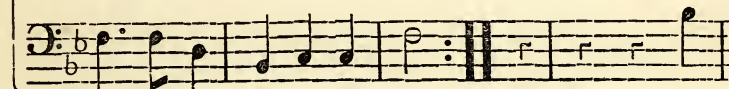
gather'd in heav'n - - - in heav'n - - the
 gather'd in heav'n, in heav'n - - - the
 in heav'n were all gather'd in heav'n - - the



flow'rs were all ga-ther'd in heav'n And long may this



flow'rs were all ga-ther'd in heav'n. And long may this



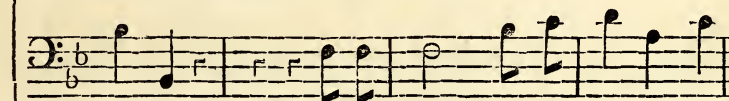
flow'rs were all ga-ther'd in heav'n. this



gar-land be sweet to the eye,



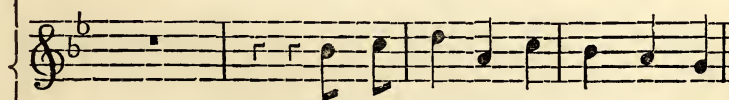
gar-land be sweet to the eye,



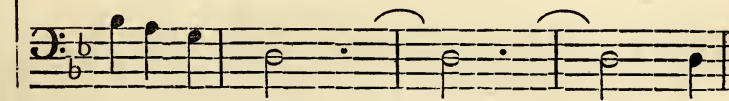
ga-land to the eye, May its verdure for



May its ver-dure for e-ver be



May its ver-dure for e-ver be



e-ver be new - - - - - he

new, May its ver - dure for e - ver be new. Young

new, May its ver - dure for e - ver be new. Young

new, May its ver - dure for e - ver be new. Young

Love shall en-rich it with ma - ny a sigh ;

Love shall en-rich it with ma - ny a sigh ; And Pi - ty shall

Love shall en-rich it with ma - ny a sigh ; And Pi - ty shall

Young Love - - - -

nurse it with dew ; Young Love shall en -

nurse it with dew ; Young Love shall en -

And Pi - ty shall
 rich it with ma - ny a sigh; And Pi - ty shall
 rich it with ma - ny a sigh; And Pi - ty shall

nurse it with dew, shall nurse it, shall nurse it, And
 nurse it with dew, shall nurse it, shall nurse it, And
 nurse it with dew - - - - - And

Pi - ty shall nurse it with dew.
 Pi - ty shall nurse it with dew.
 Pi - ty shall nurse it with dew.

Blow, blow, thou Winter's Wind.

A POPULAR SONG, SUNG BY MR. BRAHAM, IN SHAKSPEARE'S
PLAY, OF THE MERRY WIVES OF WINDSOR.

Andante.

DR. ARNE.

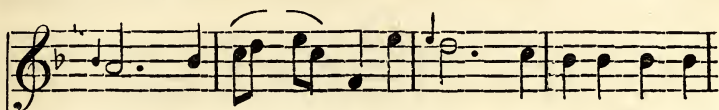
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a half rest in the upper staff and a half note G in the lower staff, followed by a series of eighth and quarter notes.

The second system of musical notation continues the piece with two staves. The upper staff features a half note G followed by eighth notes, while the lower staff continues with quarter and eighth notes.

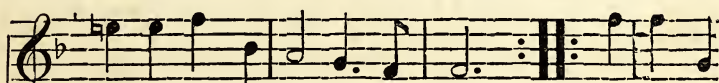
The third system of musical notation shows the beginning of the vocal line in the upper staff, starting with a half rest, followed by a double bar line and a repeat sign. The lower staff continues with quarter notes.

Blow, blow thou Winter's

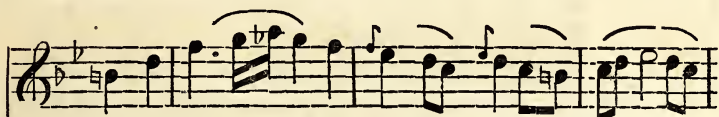
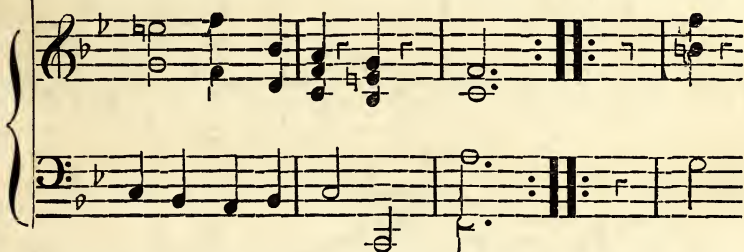
The fourth system of musical notation concludes the piece with two staves. Both staves feature a double bar line and a repeat sign, followed by final notes in the lower staff.



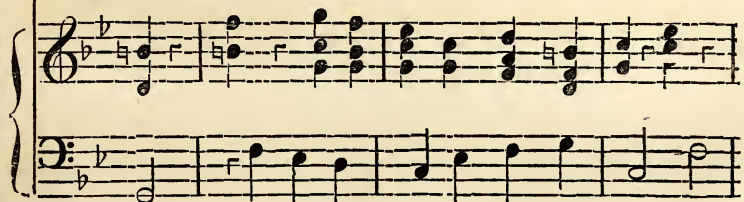
wind, Thou art not so un-kind, thou art not so un-



kind as man's in - gra - - ti - tude. Thy tooth is



not so keen, be-cause thou art not seen, thy



tooth is not so keen, because thou art not seen, Al-

tho' thy breath be rude, al-tho' thy breath be rude - Al-

tho' thy breath be rude.

Freeze, freeze thou bitter sky,
 Thou dost not bite so nigh
 As benefits forget ;
 Though thou the waters warp,
 Thy sting is not so sharp,
 As friends remember'd not.

THE IRISH MELODIES.—No. 14.

Oh! when in Days that are yet to rise.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Allegretto.[AIR—*The Legacy.*]

8vo

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

The second system continues the piece with two staves. The upper staff features a more complex melodic line with some sixteenth-note runs. The lower staff continues the accompaniment with eighth notes and some chordal textures.

The third system shows the vocal line on a single treble staff. The melody is simple and clear, with a few slurs over longer notes.

Oh! when in days that are yet to rise, A-lone you stray by this

The fourth system consists of two staves. The upper staff is in treble clef and contains a simple accompaniment of chords and single notes. The lower staff is in bass clef and provides a steady accompaniment of eighth notes.

other friends and ties far stronger, May hap-pi-ly light my

steps to fame.

Oh! yes I know though far I sever,
 Without the hope that was once my own,
 Thy heart cannot resign for ever
 The thoughts of bright days too fleetly flown,
 And thou wilt wish where'er I wander,
 That Heaven's kind care my path may keep,
 And shed a tear of pity—fonder
 Than happier days e'er saw thee weep.

And when my weary exile's o'er,
 And time shall bring the wanderer home,
 To tread again the native shore,
 From which and thee 'twas death to roam,
 Although forgot by all who may linger,
 As kindred or friends, to my cold view,
 Love, early love, with unerring finger,
 I feel will point me out to you.

Farewell, thou Stream that winding Flows.

THE WORDS WRITTEN BY ROBERT BURNS

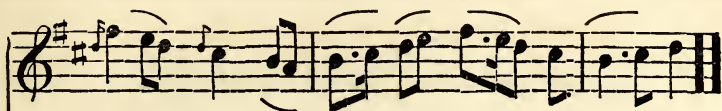
Larghetto.

The first system of the piano introduction consists of two staves. The right hand (treble clef) begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some triplets. The left hand (bass clef) plays a steady accompaniment of eighth notes in a broken chord pattern.

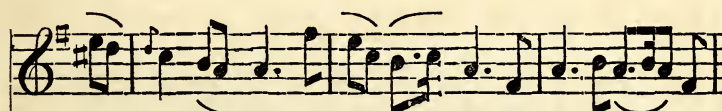
The second system of the piano introduction continues the accompaniment from the first system. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand maintains the broken chord accompaniment.

The first system of the vocal entry and piano accompaniment. The vocal line (treble clef) begins with the lyrics "FARE-WELL, thou stream, that wind - ing flows, A -". The piano accompaniment (two staves) provides harmonic support with chords and moving lines.

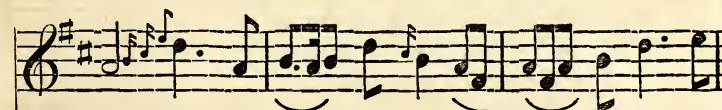
The second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "round E - li - za's dwell - ing ; O mem'ry spare the". The piano accompaniment continues to support the vocal melody.



cru - el throes With - in my bo - som swell-ing.



Condemn'd to drag a hope - less chain, And yet in se - cret



lan - guish, To feel a fire in ev' - ry vein, Nor



dare dis - close my an - guish.

Love's veriest wretch, unseen, unknown,
 I fain my griefs would cover ;
 The bursting sigh, th' unweeting groan,
 Betray the hapless lover.
 I know thou doom'st me to despair,
 Nor wilt, nor can'st, relieve me ;
 But, oh ! Eliza, hear one pray'r—
 For pity's sake, forgive me !

The music of thy voice I heard,
 Nor wish whilst it enslav'd me ;
 I saw thine eyes, yet nothing fear'd.
 Till fears no more had sav'd me ;
 Th' unwary sailor thus aghast,
 The wheeling torrent viewing,
 Mid circling horrors sinks at last,
 In overwhelming ruin,

Our Thoughts are still at Home.

FROM WINTER'S OPERA OF THE ORACLE, ARRANGED AS
A DUETT.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.

Piano introduction in 2/4 time, key of B-flat major. The right hand plays chords and the left hand plays a simple bass line.

Vocal entry for the first voice, marked "A-". The right hand continues the piano accompaniment.

Vocal entry for the second voice with lyrics: "cross the boundless wa - ter, The barks of bat - tle". The piano accompaniment continues.

ride, They sweep to war and slaughter O'er the deep blue

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 has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

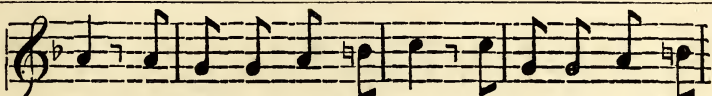
tide, Yet leave one sigh for home, Yet leave one sigh for

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The piano accompaniment includes some sixteenth-note figures in the right hand.

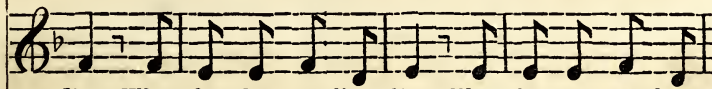
home. 'Mid foreign splendor glow-ing, When far the wand'rer

'Mid foreign splendor glowing, When far the wand'rer

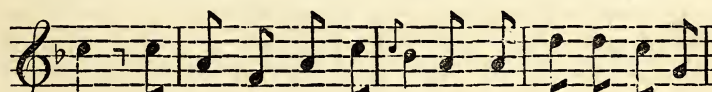
The third system concludes the piece. The vocal line ends with a fermata over the final note. The piano accompaniment also concludes with a fermata. The final notes of the piano accompaniment are marked with a '7', likely indicating a fingering.



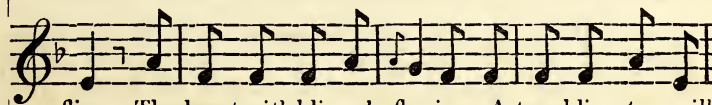
flies, When far the wand'rer flies, When far the wand'rer



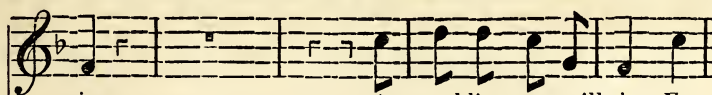
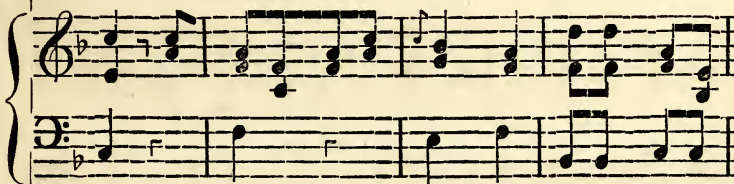
flies, When far the wand'rer flies, When far the wand'rer



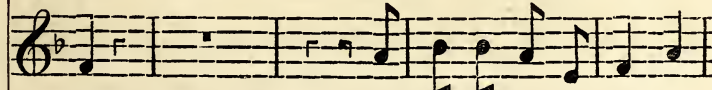
flies, The heart with bliss o'erflowing, A trembling tear will



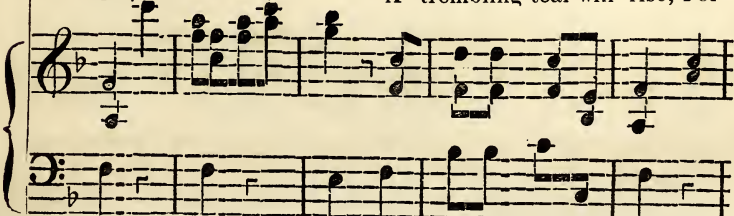
flies, The heart with bliss o'erflowing, A trembling tear will

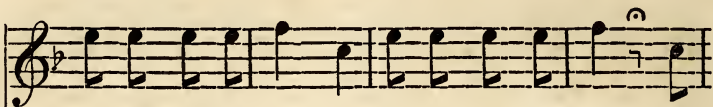


rise, A trembling tear will rise, For

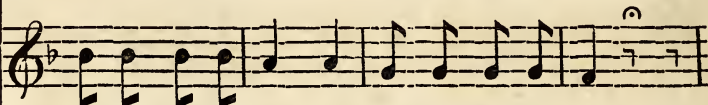


rise, A trembling tear will rise, For

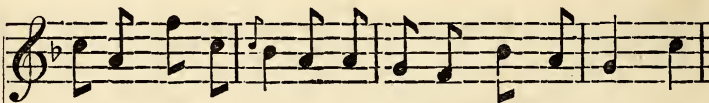




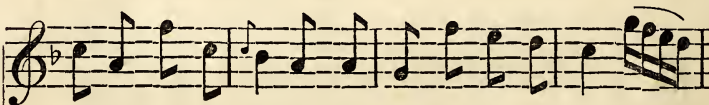
its more humble home, For its more hum-ble home. The



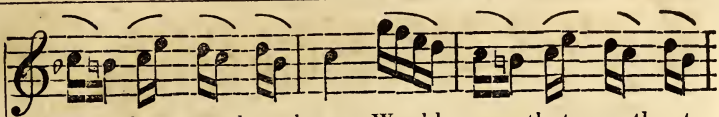
its more humble home, For its more humble home.



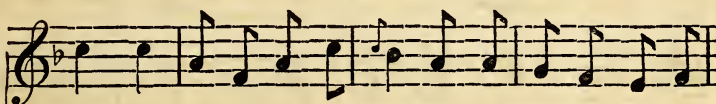
vic-tor, when the voi-ces of myriads shout his name, A-



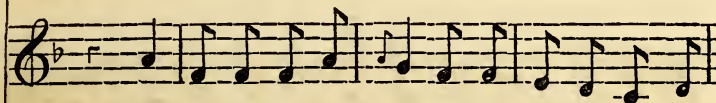
far tho' he re - joi - ces in the full tide of fame, Would



rear that wreath at home, Would rear that wreath at



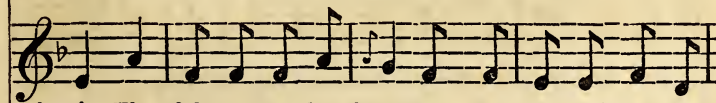
home. The hunter on the mountain, The lo-ver in his



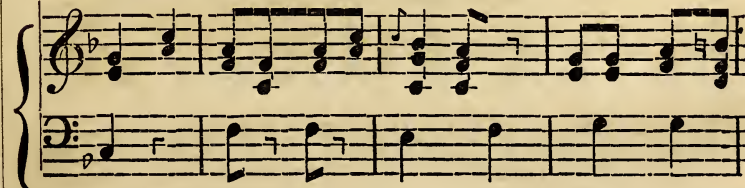
The hunter on the mountain, The lo-ver in his



bow'r, The fish-er at the fountain, In Summer's twilight

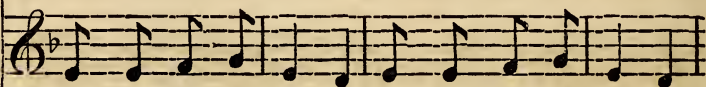


bow'r, The fish-er at the fountain, In Summer's twilight

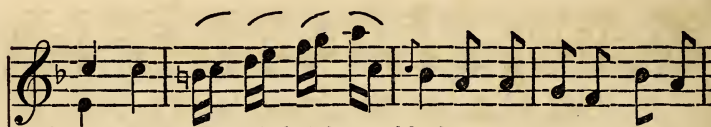




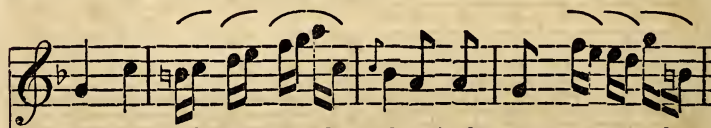
hour, Dreams of his na - tive home, dreams of his na - tive



hour, Dreams of his na - tive home, dreams of his na - tive



home. When beauty's brightest blushes are greeting heart and



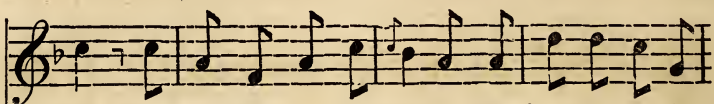
eye. Re-membrance warmly gushes, And prompts one ten-der



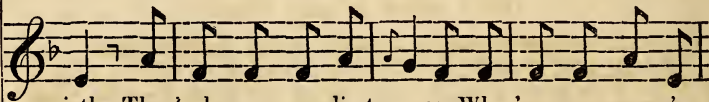
sigh, For dearer smiles at home, For dear-er smiles at

home. Thro' ev'-ry bliss that blesses, In all our hours of
Thro' ev'-ry bliss that blesses, In all our hours of

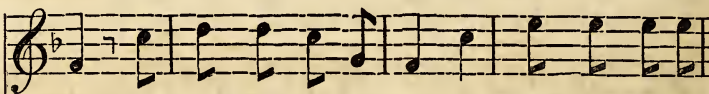
mirth, In all our hours of mirth, In all our hours of
mirth, In all our hours of mirth, In all our hours of



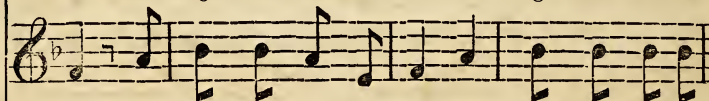
mirth, Thro' pleasures or dis-tress-es, Wher'er we pace o'er



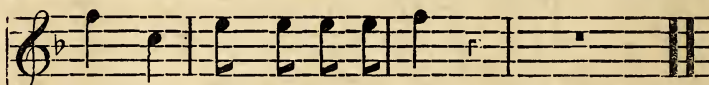
mirth, Thro' pleasures or dis-tress-es, Wher'er we pace o'er



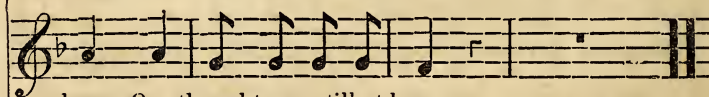
earth, Our thoughts are still at home, Our thoughts are still at



earth, Our thoughts are still at home, Our thoughts are still at



home, Our thoughts are still at home.



home, Our thoughts are still at home.

THE IRISH MELODIES —No 15.

Oh! come to the Tomb.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

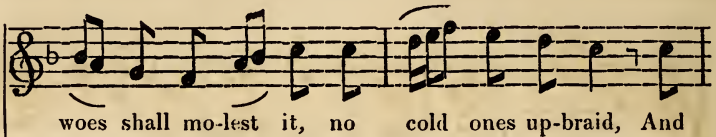
[AIR—*Oh! breathe not his Name.**Andante.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a common time signature, followed by a series of eighth and sixteenth notes in the upper staff, and a bass line with quarter and eighth notes in the lower staff.

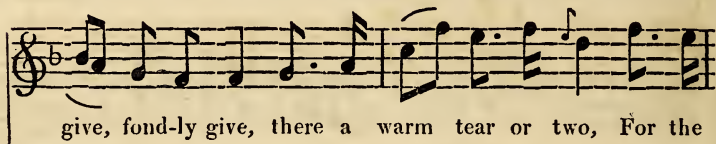
The second system of musical notation continues the piece. The upper staff features a more active melodic line with eighth and sixteenth notes, while the lower staff provides a steady bass accompaniment with quarter notes and some eighth notes.

The third system of musical notation shows a change in texture. The upper staff has a dense, rhythmic accompaniment of sixteenth notes, while the lower staff has a simpler bass line. The word "OH!" is written above the final note of the upper staff.

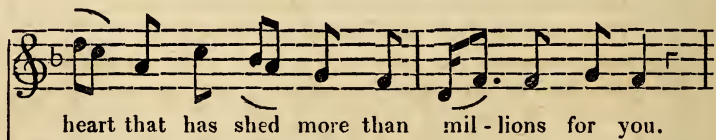
The fourth system of musical notation includes the vocal line. The upper staff contains the lyrics: "come to the tomb, where this form shall be laid, Where no". The lower staff continues the piano accompaniment with quarter and eighth notes.



woes shall mo-lest it, no cold ones up-braid, And



give, fond-ly give, there a warm tear or two, For the



heart that has shed more than mil-lions for you.





Gild my tomb with the smile that in life I ador'd,
 Which often has life to my bosom restor'd;
 But, oh! let its sunbeam be blended with dew.
 As my last look will be when it lingers on you.

Then turn to the world, to its shadow or glare,
 And ask, has it got such a friend for you there,—
 So fondly adoring, so ardently true,—
 So madly devoted, as I was to you?

Then come to the tomb where these relics recline,
 The spirit has fled, but despise not the shrine,
 And remember that nothing but death could subdue
 The light of that shrine that burn'd only for you.

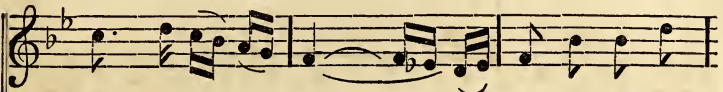
*The Bay of Biscay.**Composed by J Davy.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature. The music features a mix of chords and moving lines, with some slurs and accents.

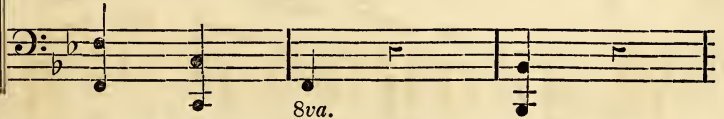
The second system of musical notation continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both in Bb and 2/4. The music continues with complex rhythmic patterns and chordal textures.

The third system of musical notation features a vocal line on a single staff in treble clef. The lyrics are: "Loud roars the dread-ful thun - der, The". The music is in Bb and 2/4.

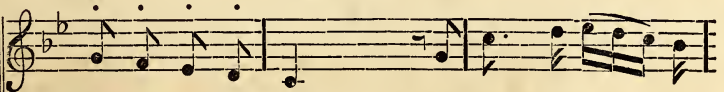
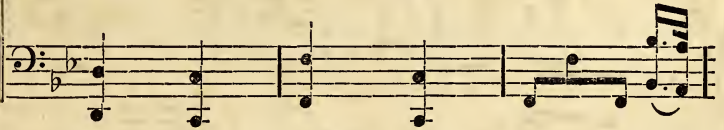
The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both in Bb and 2/4. This system provides the piano accompaniment for the vocal line above.



rain a de - luge show rs, The clouds are rent a -



sun - der By light ning's vi - vid pow'rs ; The



night is drear and dark, — Our poor de - lu - ded



Bark, Till next day, There she lay, In the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. It contains three measures of music with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a common time signature. It provides harmonic support for the vocal line.

Bay of Bis-cay, O!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two measures of music with lyrics underneath. The piano accompaniment continues with a dynamic marking of *mf* (mezzo-forte) in the second measure. The system concludes with a double bar line.

The third system of the musical score consists of piano accompaniment in grand staff notation. It continues the harmonic structure from the previous systems and concludes with a double bar line.

Now dash'd upon the billow,
 Her op'ning timbers creak;
 Each fears a wat'ry pillow;
 None stop the dreadful leak.
 To cling to slipp'ry shrouds
 Each breathless seaman crowds,
 As she lay, till next day,
 In the Bay of Biscay, O!

At length the wish'd-for morrow
 Breaks through the hazy sky,—
 Absorb'd in silent sorrow,
 Each heaves a bitter sigh.
 The dismal wreck to view,
 Strikes horror to the crew,
 As she lay, on that day,
 In the Bay of Biscay, O!

Her yielding timbers sever,
 Her pitchy seams are rent,
 When Heav'n, all bounteous ever,
 Its boundless mercy sent:—
 A sail in sight appears,
 We hail her with three cheers!—
 Now we sail, with the gale,
 From the Bay of Biscay, O!

Gentle Youth, ah! tell me why.

Largo. ARNE.

GENTLE youth, ah! tell me why,

Still you force me thus to fly; Cease, oh! cease, to

per-se-vere, Speak not what I must not

hear, Speak not what I must not hear.

To my heart its ease re-store, Go, and ne-ver

see me more, To my heart its ease re-store,

Go, and ne - ver see me more, Go, and

ne - ver see me more.

ne - ver see me more.

Take, oh! take those Lips away.

A FAVORITE CANZONET.

*Allegro Molto**Wm. Jackson.*

TAKE, oh! take those lips a - way, That so sweet - ly

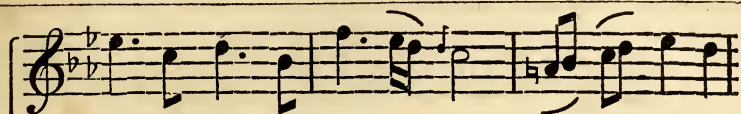
TAKE, oh! take those lips. a - way, That so sweet - ly

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, providing a simple harmonic accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

were forsworn, Take, oh! take those lips a - way,

were forsworn And those eyes the

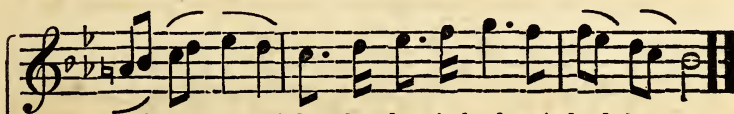
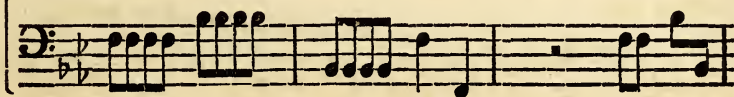
The second system of the musical score continues the piece. It also consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature, containing the melody for the third line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the fourth line. The bottom staff is a bass clef with the same key signature and time signature, providing a simple harmonic accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.



And those eyes the breaks of day, Lights that do mis-



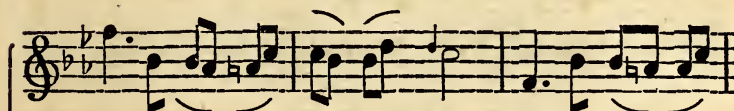
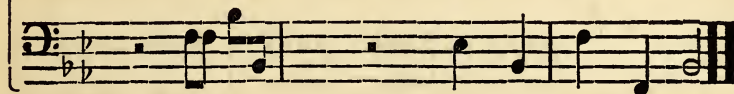
breaks of day, the breaks of day, Lights that do mis-



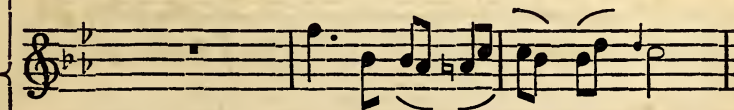
lead the morn, Lights that do mis-lead, mis-lead the morn.



lead the morn, Lights that do mis-lead, mislead the morn.



Take, oh! take those lips a - way, But my kis - ses



Take, oh! take those lips a - way,



bring a - gain, Seals of love, seals of love, but

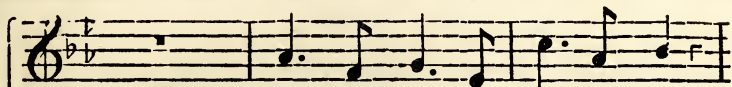
But my kis - ses bring a - gain, Seals of love, but

scal'd in vain, Take, oh! take those lips a - way,

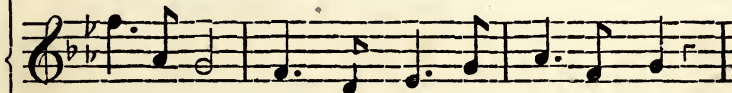
scal'd in, vain, Take, oh! take those lips a - way,

But my kis - ses bring a - gain,

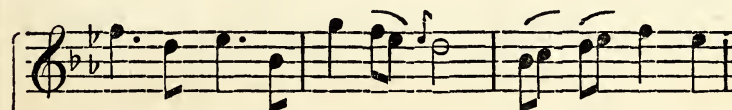
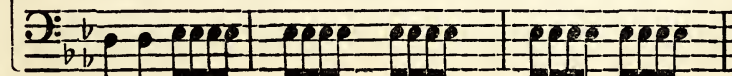
But my kis - ses



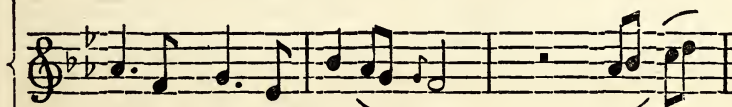
Take, oh! take those lips a - way,



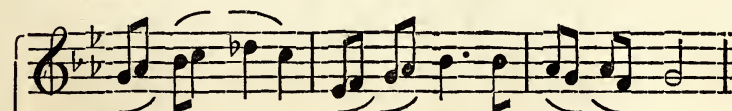
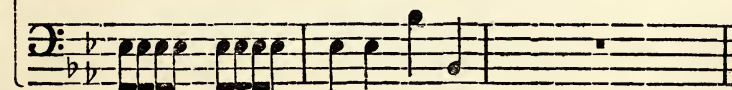
bring a - gain, Take, oh! take those lips a - way,



Take, oh! take those lips a - way But my kis - ses



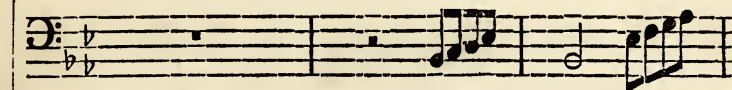
Take, oh! take those lips a - way. But my



bring a - gain, But my kis - ses bring a - gain,



kis - ses bring a - gain, Bring oh! bring again, Seals



Seals of love, but seal'd in vain, in

seals of love, but seal'd in vain, but seal'd in vain, in

vain, in vain.

vain, in vain.

THE IRISH MELODIES.—No 16.

Oh! Love is just like Gaming.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Allegretto.

[AIR—To Ladies' Eyes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment starts with a 7-fingered chord (G4, B4, D5) and continues with similar chords.

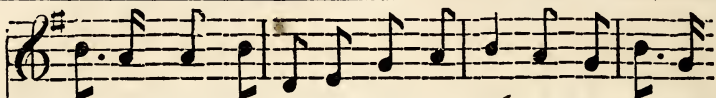
The second system continues the melody and accompaniment. The treble clef melody features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef accompaniment continues with chords, including a 7-fingered chord (G4, B4, D5) and a chord (F#4, A4, C5).

The third system shows the vocal line in the treble clef. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

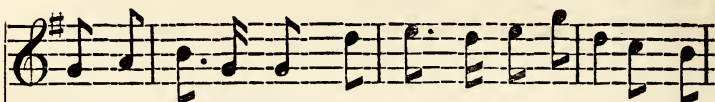
OH? love is just like gam-ing, The world the pack, the

The fourth system shows the piano accompaniment in the bass clef. It consists of a series of chords, including a 7-fingered chord (G4, B4, D5) and a chord (F#4, A4, C5), corresponding to the lyrics above.

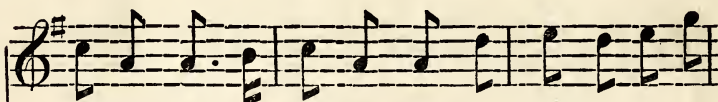
MUSIC FOR THE MILLION.



world the pack, The human mind in - flam-ing, With tort'ring

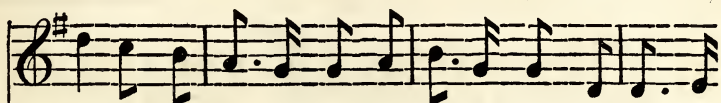


rack, with tort'ring rack, Some hearts, like dice too tru-ly, On

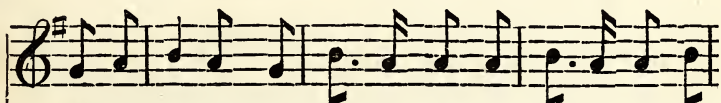


uo-thing fix, on no-thing fix, Wh le hands are tak-en

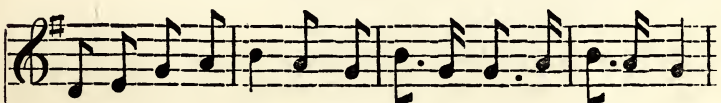




cool-y, And won by tricks, and won by tricks, Oh! love is

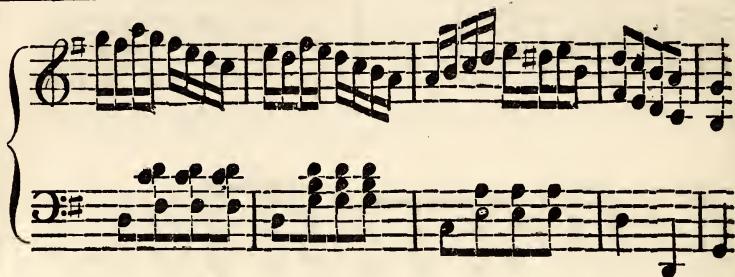


just like gaming, The world the pack, the world the pack, The



human mind in-flaming, With tort'ring rack, with tort'ring rack





The men, oh! who will doubt it,
 Are oft the *knaves*, are oft the *knaves* ;
 But when we set about it,
 We make them slaves, we make them slaves ;
 But some are so unruly,
 They will be *kings*, they will be *kings*,
 And *king of clubs* too truly,
 And such like things, and such like things.

The ladies all to Hymen's
 Bright altars crowd, bright altars crowd,
 Some to be *queen of diamonds*,
 It is allow'd, it is allow'd ;
 But such soon change their billing,
 And call in aids, and call in aids,
 And while their spouses killing,
 Prove *queen of spades*, prove *queen of spades*.

But those who prize the winning
 Of real bliss, of real bliss,
 Despise such sordid sinning,
 As much amiss, as much amiss,
 And seek those honors solely,
 That love imparts, that love imparts
 Ambitious to be wholly
 The *queen of hearts*, the *queen of hearts*.

The Cuckoo.

SUNG BY MRS. A. SHAW, MADAME VESTRIS, &c.

THE POETRY BY SHAKSPEARE.

[To render this song more acceptable to the million, a few alterations have been made in the poetry, for which we trust that the indelicate tendency of the authorized version is a sufficient apology.—Ed.]

Dr. Arne.

ALLEGRETTO
MODERATO.

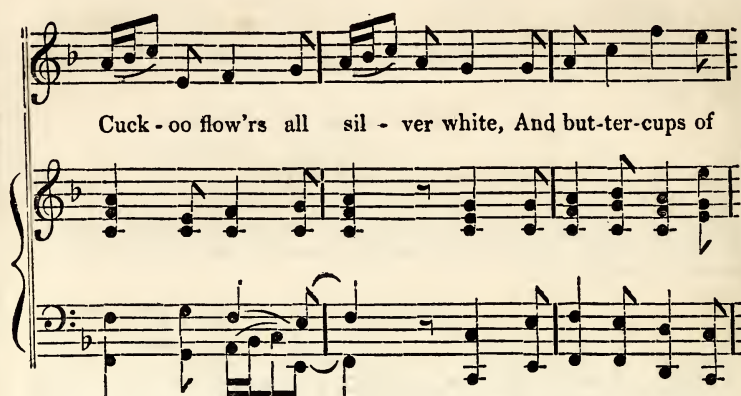
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and some melodic lines.

The second system continues the musical composition with two staves. The upper staff features a melodic line with various note values and rests. The lower staff continues the harmonic accompaniment with chords and moving lines.

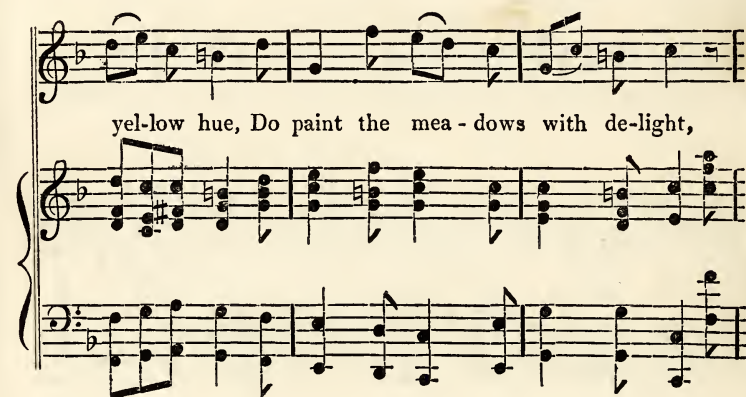
The third system includes the vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves (treble and bass clefs) in the same key and time signature.

When dai - sies pied, and vi - o-lets blue, And

MUSIC FOR THE MILLION.



Cuck - oo flow'rs all sil - ver white, And but-ter-cups of



yel-low hue, Do paint the mea - dows with de-light,

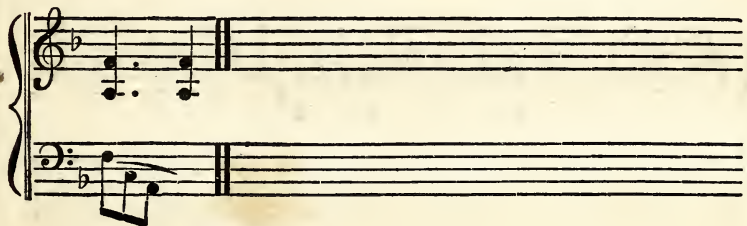


The Cuc - koo then on

ev - er - y tree, Sings mer-ri ly, sings mer - ri - ly,

sings mer-ri - ly— Yes, thus sings the Cuc-koo—

p cuc-koo, cuc-koo, *ad lib.* cuc-koo, cuc-koo— O tones most
p *colla voce*



When shepherd's pipe on oaten straws
And larks proclaim the morning's dawn,
And turtles coo, and rooks and daws
And lambkins gambol o'er the lawn,
The cuckoo then, &c.

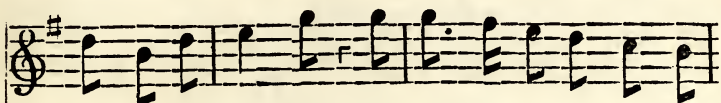
Last May a braw Wooer cam' down the lang Glen.

A FAVORITE SCOTCH SONG.

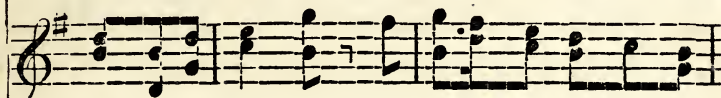
THE WORDS WRITTEN BY ROBERT BURNS.

Lively.

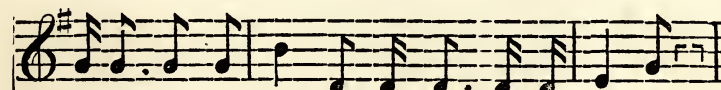
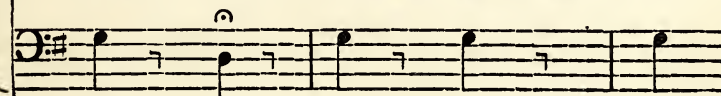
May, a braw wooer cam' down the lang glen, And sair wi' his



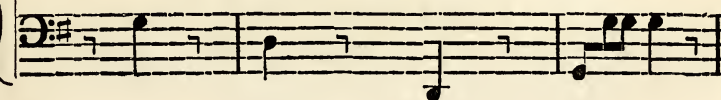
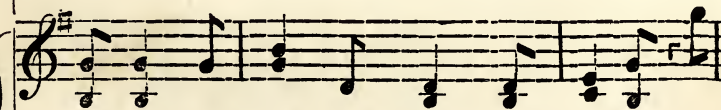
love he did deave me I said there was no-thing I



ha - ted like men, The deuce gae wi' him to be-lieve me



believe me, The deuce gae wi' him to be - lieve me.





He spak o' the darts in my bonnie black e'en,
 And vow'd for my love he was dying;
 I said he might die when he liked for Jean.
 The lord forgi'e me for lying, for lying,
 The lord forgi'e me for lying.

A weel stocked mailin, himsel' for the laird,
 And marriage aff' hand were his proffers;
 I never loot on that I kend it or car'd,
 But thought I might hae waur offers, waur offers,
 But thought I might hae waur offers.

But what wad ye think? in a fortnight or less,
 The de'il tak' his taste to gae near her,
 He up the lang loan to my black cousin Bess;
 Guess ye how, the jad! I could bear her, could bear her
 Guess ye how, the jad! I could bear her.

But a' the niest week, as I petted wi' care,
 I gaed to the tryste o' Dalgarnock,
 And wha but my fine fickle lover was there:
 I glowr'd as I'd seen a warlock, a warlock,
 I glowr'd as I'd seen a warlock.

But owre my left shouther I ga'e him a blink,
 Leest neebours might say I was saucy:
 My wooer he caper'd as he'd been in drink,
 And vow'd I was his dear lassie, dear lassie,
 And vow'd I was his dear lassie.

I spier'd for my cousin fu' couthy and sweet,
 If she had recover'd her hearing,
 And how her new shoon fit her auld shachl't feet;
 But heav'ns! how he fell a-swearin', a-swearin',
 But, heav'ns! how he fell a-swearin'.

He begg'd for gude-sake! I wad be his wife,
 Or else I wad kill him wi' sorrow:
 So e'en to preserve the poor body in life,
 I think I maun wed him to-morrow, to-morrow,
 I think I maun wed him to-morrow.

*The Rose had been wash'd.**Larghetto.*

WEBBE.

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Vocal line starting with a whole rest, followed by the lyrics: "The rose had been wash'd just wash'd in a". The melody is in G major, 6/8 time.

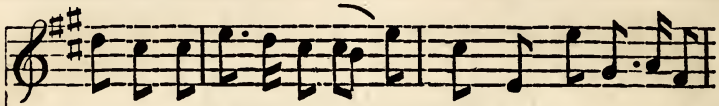
The rose had been wash'd just wash'd in a

Piano accompaniment for the first vocal line, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

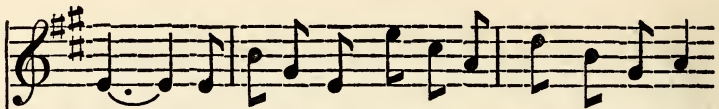
Vocal line with lyrics: "show'r that Ma-ry to An-na con-vey'd, The plen-ti-ful". The melody is in G major, 6/8 time.

show'r that Ma-ry to An-na con-vey'd, The plen-ti-ful

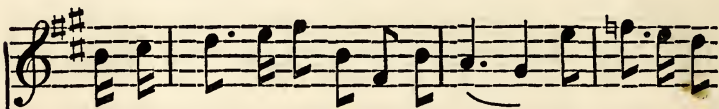
Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment and chordal support.



moisture encumber'd the flow'r & weigh'd down its beautiful

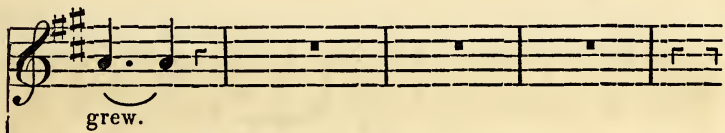
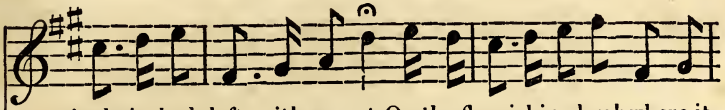


head, The cup was all fill'd and the leaves were all wet,

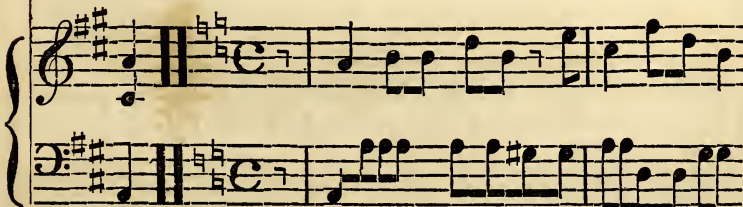


And it seem'd to a fan-ci-ful view, To weep for the



*Andante.*

I has-ti-ly seiz'd it, Un-fit as it was

Minore.

for a nosegay so dripping and drown'd, And swinging it

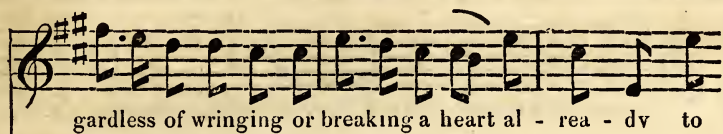
Largo.

rudely, too rudely, a-las! I snapp'd it! it fell to the

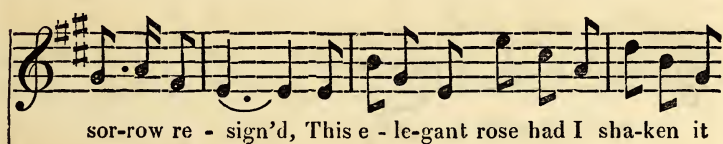
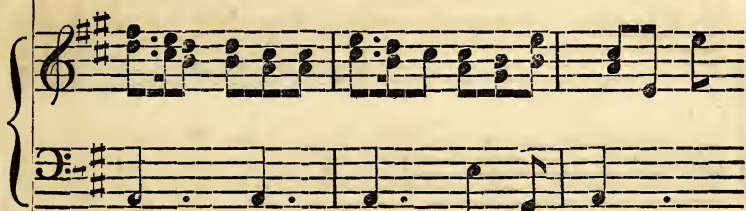
Larghetto.

ground - - - - - And such, I exclaim'd is the

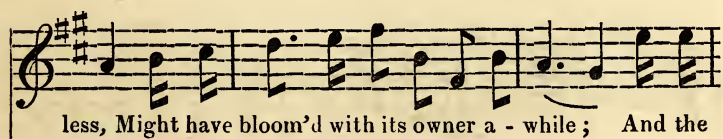
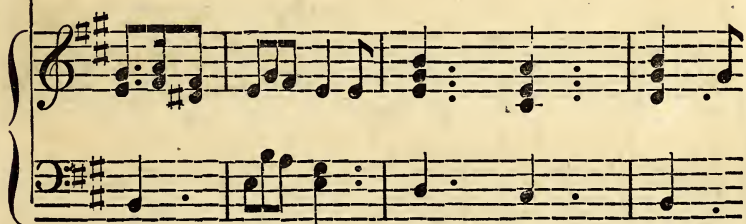
pi-ti-less part some act by the de-li-cate mind, Re-



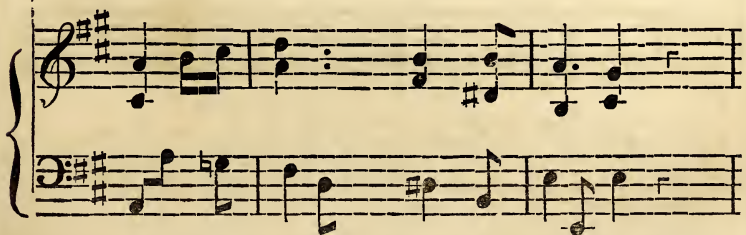
gardless of wringing or breaking a heart al - rea - dy to

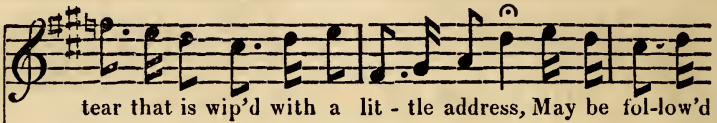


sor-row re - sign'd, This e - le-gant rose had I sha-ken it

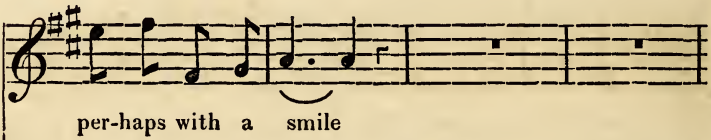


less, Might have bloom'd with its owner a - while ; And the

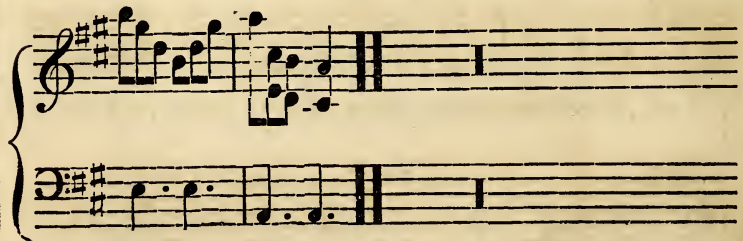
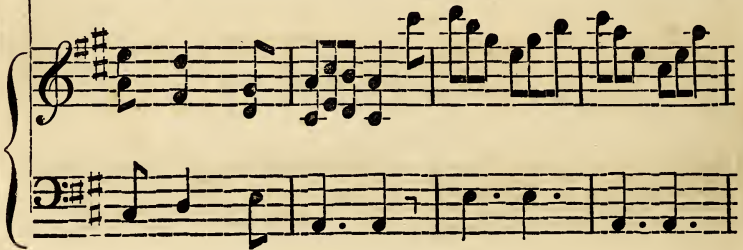




tear that is wip'd with a lit - tle address, May be fol-low'd



per-haps with a smile



THE IRISH MELODIES. - No 17.

In Griefs and in Dangers.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

[AIR—*The last Rose of Summer.*]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style with eighth and quarter notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues with eighth and quarter notes.

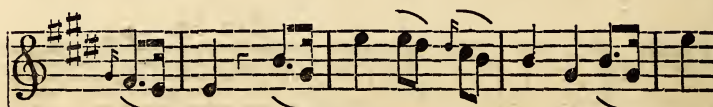
The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics "In griefs and in dangers, At land and at" are written below the upper staff, with lines under the words "griefs", "dangers", "land", and "at".

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues with eighth and quarter notes.

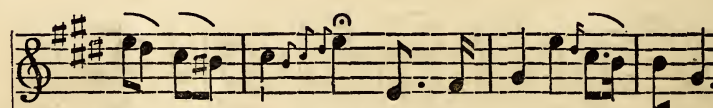
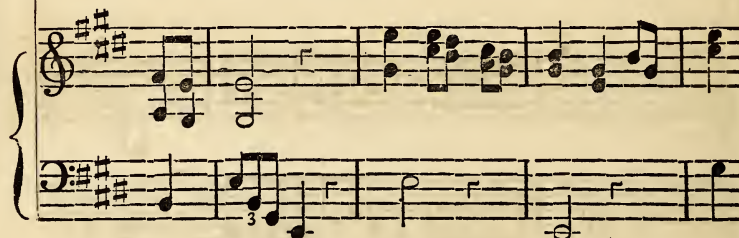
MUSIC FOR THE MILLION.



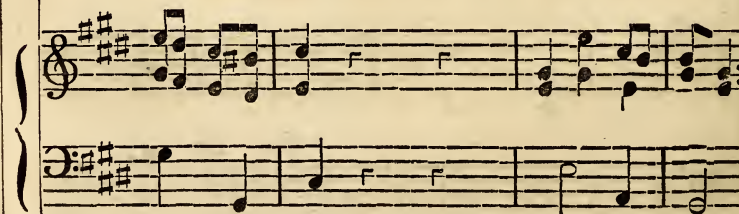
sea, Midst pleasures and strangers, My soul was



with thee, Whilst thou with thy kindred, At peace



and at home, Taught thy fan-cy to wan-der



The musical score consists of two systems. The first system features a vocal line on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics 'Thy wish - es to roam.' are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The second system continues the piano accompaniment, ending with a double bar line and repeat dots.

Whilst I suffer'd capture,
 Wrong'd wounded, oppress'd,
 Thy heart beat with rapture
 To Netherville's breast.
 In my wants and my sorrows,
 I fear'd thou should'st mourn ;
 And my heart was distress'd
 Lest thine should be torn.

Tho' false friends have decried thee,
 I join not their hate ;
 Tho' the world may deride thee,
 I pity thy fate,
 I know thou hast wrong'd me—
 Will ne'er be my own ;
 But I feel that I love thee,
 And love thee alone !

Is there a Heart that never Lov'd?

LARGHETTO.

mp

The piano introduction consists of two staves. The right hand (treble clef) plays a melody in D major, 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. The left hand (bass clef) plays a bass line with eighth notes G2-A2, quarter note B2, eighth notes C3-B2, quarter note A2, eighth notes G2-F2, quarter note E2. The piece is marked *mp* (mezzo-piano).

Is there a heart that nev-er lov'd, Or

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F4, eighth notes E4-D4, quarter note C4. The piano accompaniment continues the melody from the introduction, with the right hand playing eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F4, eighth notes E4-D4, quarter note C4, and the left hand playing eighth notes G2-A2, quarter note B2, eighth notes C3-B2, quarter note A2, eighth notes G2-F2, quarter note E2.

felt soft wo-man's sigh? Is there a man can

The second system continues the vocal and piano accompaniment. The vocal line starts with eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F4, eighth notes E4-D4, quarter note C4. The piano accompaniment continues with eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F4, eighth notes E4-D4, quarter note C4 in the right hand, and eighth notes G2-A2, quarter note B2, eighth notes C3-B2, quarter note A2, eighth notes G2-F2, quarter note E2 in the left hand.

mark un-mov'd Dear wo-man's tear-ful eye? Oh!

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 D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bear him to some dis-tant shore, Or so-li-ta-ry

The second system continues the musical piece. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment continues with similar rhythmic patterns and chordal support.

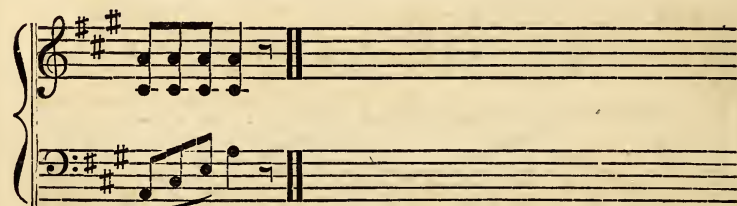
cell, Where none but sa-vage mon-sters roar; Where

The third system concludes the musical piece. The vocal line has a half note G5, followed by quarter notes F5, E5, and D5, then a half note C5. The piano accompaniment ends with a final chord. A dynamic marking of *p* (piano) is present in the piano part.



Love ne'er deign'd to dwell.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Love ne'er deign'd to dwell." The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a complex texture with many sixteenth and thirty-second notes.



The second system of music consists of two staves, both in piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves continue the musical texture from the first system, ending with a double bar line.

For there's a charm in woman's eye,
A language in her tear,
A spell in ev'ry sacred sigh,
To man, to virtue, dear.
And he who can resist her smiles
With brutes alone should live,
Nor taste that joy which care beguiles—
That joy her virtues give.

*Says Plato, why should Man be vain?**Moderato.*

SAYS Pla - to why should man be

vain? Since bounteous heav n has made him great. Why looketh

he with in-so-lent dis-dair, On those un-deck'd with

The first system of the musical score. It 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 has one sharp (F#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wealth or state? Can splendid robes, or beds of down, Or

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment also features a triplet in the right hand.

cost-ly gems that deck the fair, Can all the glo -

The third system of the musical score. It concludes the vocal line and piano accompaniment. The vocal line ends with a dotted quarter note. The piano accompaniment continues with eighth-note patterns in both hands.

ries

of a crown, Give health, or ease the brow of care.

The scepter'd king, the burthen'd slave,
 The humble, and the haughty, die ;
 The rich, the poor, the base, the brave,
 In dust, without distinction, lie !
 Go, search the tombs where monarchs rest
 Who once the greatest titles bore :
 The wealth and glory they possess'd,
 And all their honors, are no more.

So glides the meteor through the sky,
 And spreads along a gilded train ;
 But, when its short-liv'd beauties die,
 Dissolves to common air again.
 So 'tis with us, my jovial souls ;—
 Let friendship reign while here we stay ;
 Lets crown our joys with flowing bowls,—
 When Jove us calls, we must away.

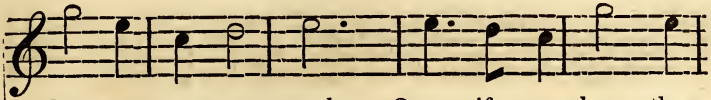
*Come if you Dare.**Moderato.*

PURCELL,

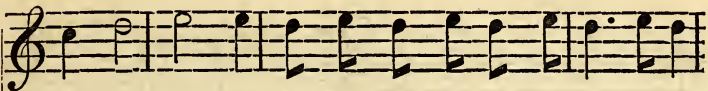
The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melody of eighth and sixteenth notes with some rests. The lower staff is in bass clef with a 3/4 time signature, providing a bass line with eighth and sixteenth notes. The music is in a key with one flat (B-flat major or D minor).

The second system of music consists of two staves. The upper staff continues the melody with some chords and rests. The lower staff continues the bass line with eighth and sixteenth notes. The key signature remains one flat.

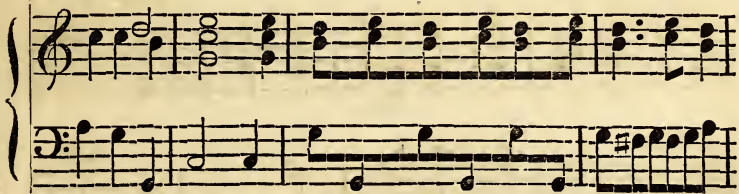
The third system of music consists of three staves. The top staff is a vocal line with a treble clef, showing a few notes and rests, with the lyrics "COME if you" written below it. The bottom two staves are piano accompaniment in treble and bass clefs, respectively, with a 3/4 time signature. The system concludes with a double bar line and repeat dots.



dare, our trumpets sound. Come if you dare, the



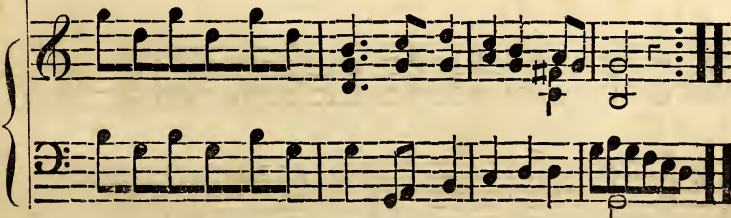
foes re-bound. We come, we come, we come, we come, says the



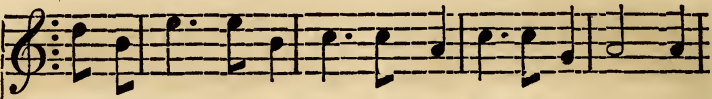
Repeat Chos.



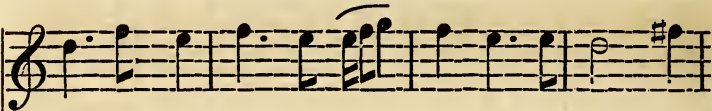
double, double, double beat of the thund'ring drum.



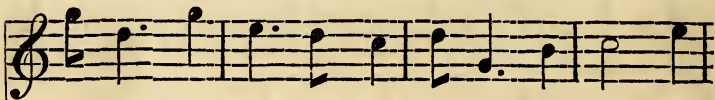
2nd. time.



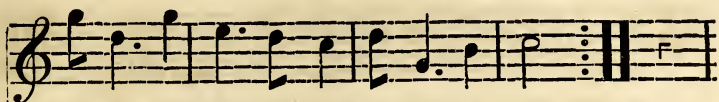
Now they charge on a-main, Now they ral-ly a-gain; The



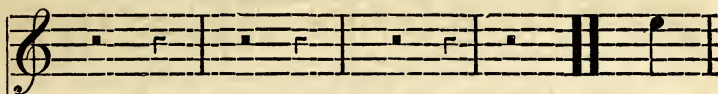
Gods from a-bove the mad la-bor be-hold, And



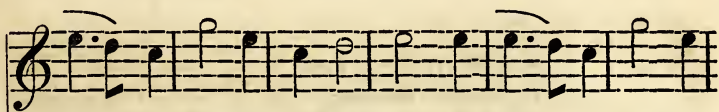
pi-ty man-kind that will pe-rish for gold, And



pi - ty mankind that will perish for gold.



The

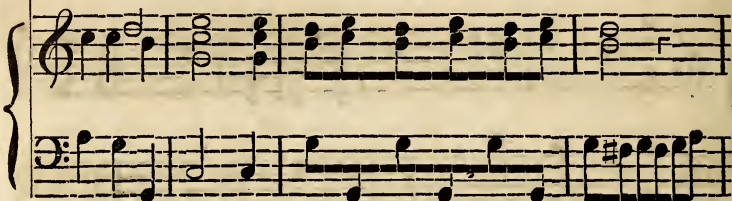


faint - ing Saxons quit the ground, The trum-pets languish

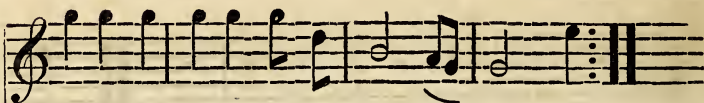




in the sound. They fly, they fly, they fly, they fly! Vic-



Repeat Chos.



to-ria! Victo-ria! the bold Bri-tons cry. The



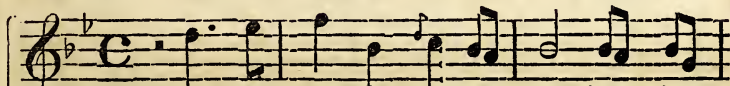
2nd. time.

Now the victory's won,
To plunder we run ;
We return to our lasses, like fortunate traders,
Triumphant with spoils of our vanquish'd invaders.

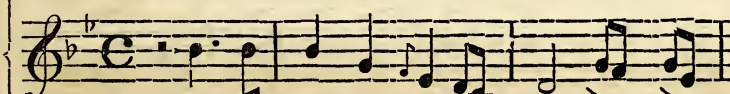
These lines are sung to the second part of the air—"Now they charge," &c and repeated in chorus.

We, who wand'ring Arabs are.


A FAVORITE GLEE.

*Allegretto**Stephen Storace.*


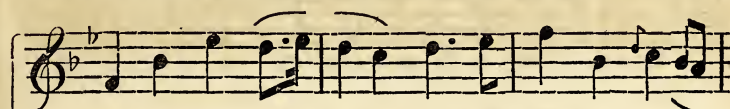
WE, who wand'ring A - rabs are, Fly from



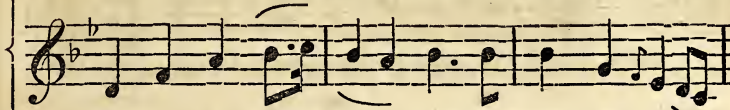
WE, who wand'ring A - rabs are, Fly from



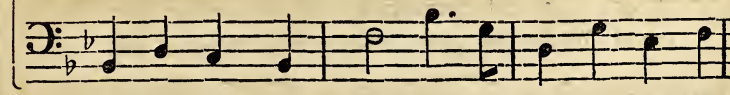
WE, who wand'ring A - rabs are, Fly from



sorrow, laugh at care, We, who wand'ring A - rabs



sorrow, laugh at care, We, who wand'ring A-rabs



sorrow, laugh at care, We, who wand'ring A-rabs

MUSIC FOR THE MILLION.

are, Fly from sor-row laugh at care, let the

are, Fly from sor-row laugh at care, let the

are, Fly from sor-row, laugh at care, let the

notes of love re - sound, and the ru - by cup go

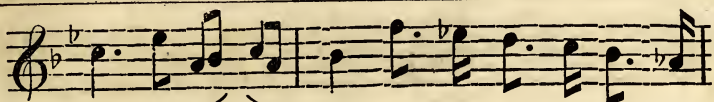
notes of love re - sound, and the ru - by cup go

notes of love re - sound, and the ru - by cup go

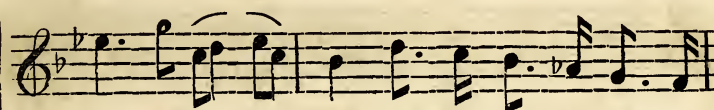
round, Whilst the gale its fra-grance brings, and the

round, Whilst the gale its fra-grance brings, and the

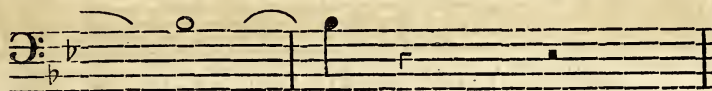
round - - - - -



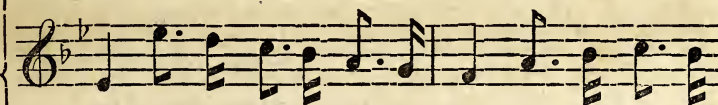
Sum - mer flow - ret springs, Let the notes of love re -



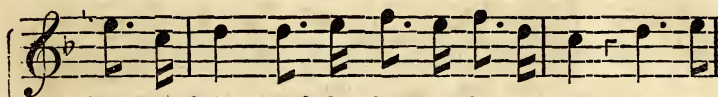
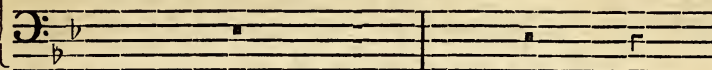
Sum - mer flow - ret springs, Let the notes of love re -



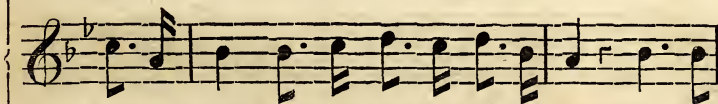
sound, And the ru - by cup go round, While the gale its



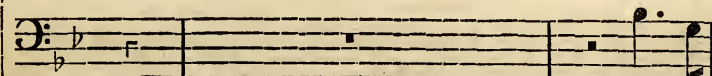
sound, And the ru - by cup go round, While the gale its



fragrance brings, and the Summer flowret springs. We, who

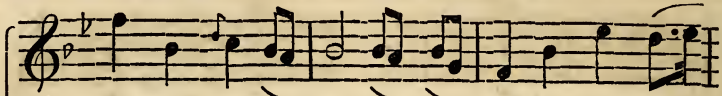


fragrance brings, and the Sum-mer flowret springs. We, who

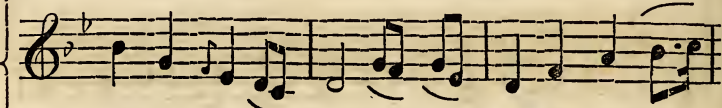


We, who

MUSIC FOR THE MILLION.



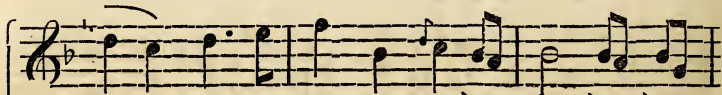
wand'ring A - rabs are, Fly from sor-row, fly from



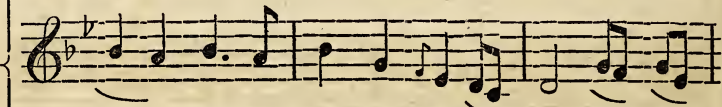
wand'ring A - rabs are, Fly from sor-row, fly from



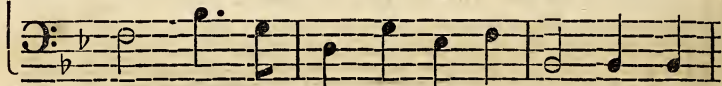
wand'ring A - rabs are, Fly from sor - row, fly from



care, We, who wand'ring A - rabs are, Fly from



care, We, who wand'ring A - rabs are, Fly from



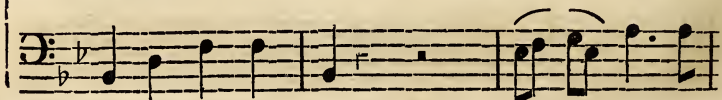
care, We, who wand'ring A - rabs are, Fly from



sor-row, fly from care, Who can tell to-mor-row's



sor-row, fly from care, Who can tell to-



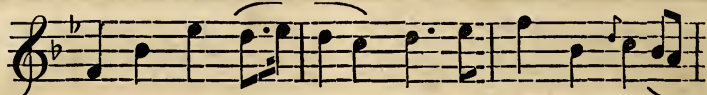
sor-row, fly from care, Who can tell to-

doom, If the rose of life shall bloom, Or, be-
 morrow's doom, If the rose of life shall bloom, Or be-
 morrow's doom, If the rose of life shall bloom, Or, be-

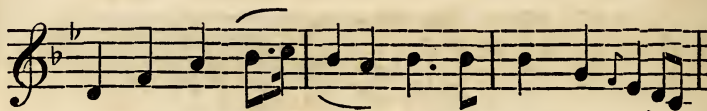
neath the blighting shade, Droop un-time-ly pine and
 neath the blighting shade, Droop un-time-ly, pine and
 neath the blighting shade, Droop un-time-ly, pine and

fade, We, who wand'-ring A-rabs are, Fly from
 fade, We, who wand'-ring A-rabs are, Fly from
 fade, We, who wand'-ring A-rabs are, Fly from

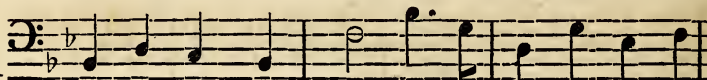
MUSIC FOR THE MILLION.



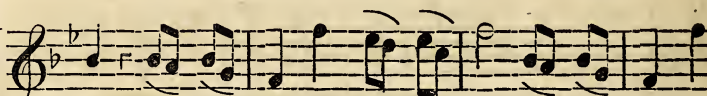
sorrow, laugh at care, We, who wand'ring A-rabs



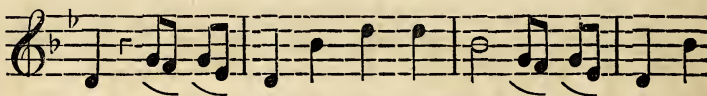
sorrow, laugh at care, We, who wand'ring A-rabs



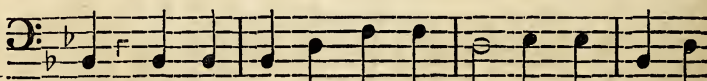
sorrow, laugh at care, We, who wand'ring A-rabs



are, Fly from sor-row, laugh at care, Fly from sor-row



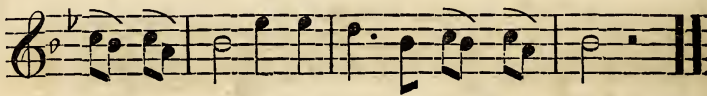
are, Fly from sor-row, laugh at care, Fly from sor-row,



are, Fly from sor-row, laugh at care, Fly from sor-row,



fly from care, fly from sor-row, fly from care.



fly from care, fly from sor-row, fly from care.



fly from care, fly from sor-row, fly from care.

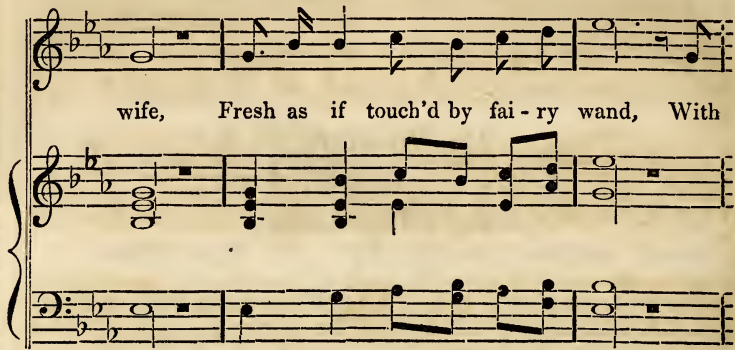
The Miniature.

SUNG BY MR. BRAHAM.

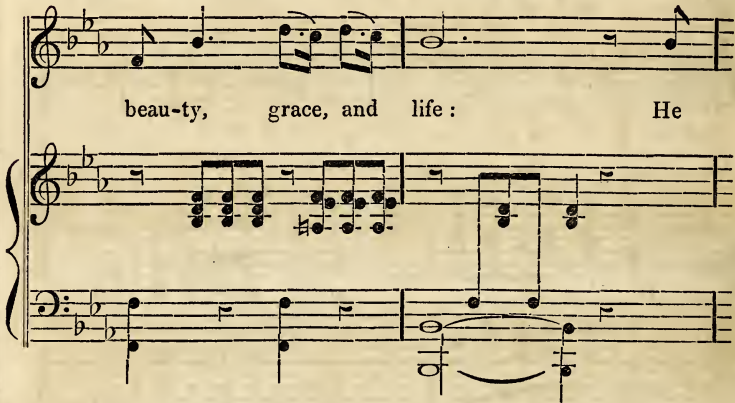
*Written by G. P. Morris.**Composed by J. P. Knight.*

ANDANTE.

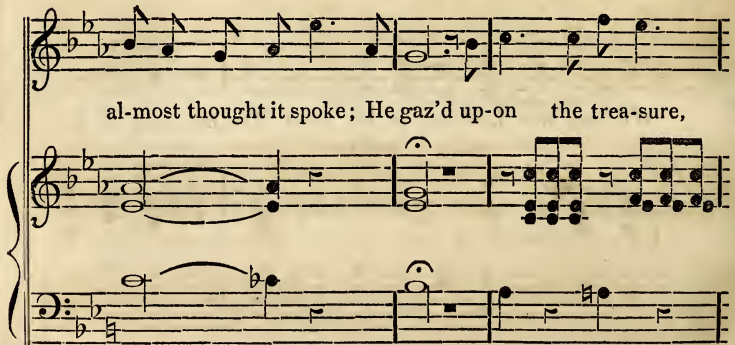
Wil-liam was hold-ing in his hand The like ness of his



wife, Fresh as if touch'd by fai - ry wand, With



beau-ty, grace, and life : He



al-most thought it spoke; He gaz'd up-on the trea-sure,

still, Ab-sorb'd, de-light-ed, and a-maz'd, To

view the art-ist's skill :—

p

‘ This picture is yourself, dear Jane—
 ’Twas drawn to nature true—
 I’ve kiss’d it o’er and o’er again,
 It is so much like you.’
 ‘ And has it kiss’d you back, my dear ?’
 ‘ Why no, my love,’ said he—
 ‘ Then, William, it is very clear,
 ’Tis not at all like me.’

THE IRISH MELODIES.—No. 18.

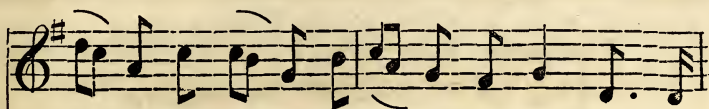
The Rose that you gave me has wither'd away.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

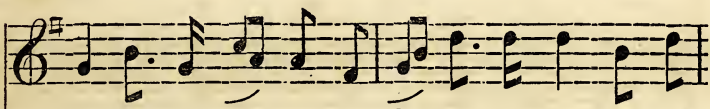
Moderato.

[AIR—Farewell! but whenever.

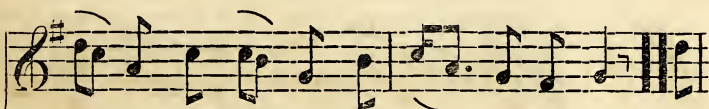
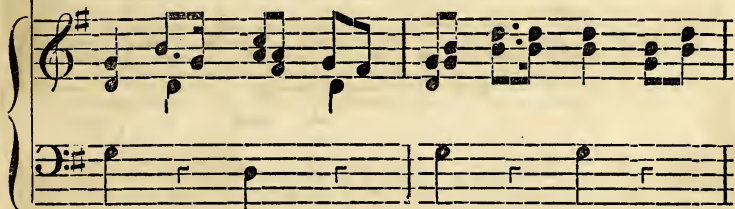
THE rose that you gave me has wither'd a-way, Yet how



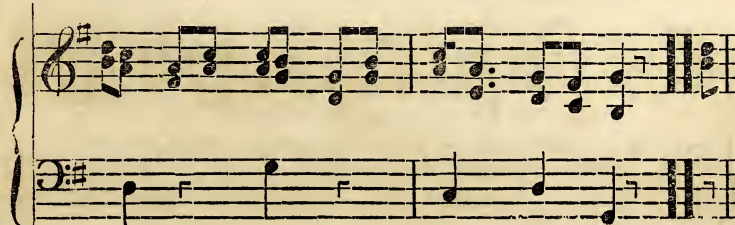
sweet-ly it breathes in the midst of de - cay, 'Tho' its

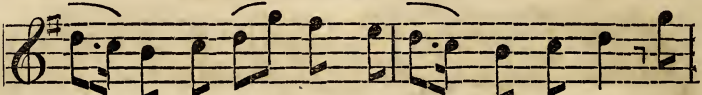


blush-es are gone, it is dear-er to me, Than the

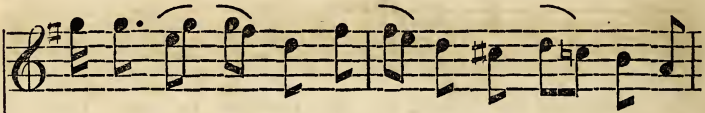


brightest that blow on their own na-tive tree. I

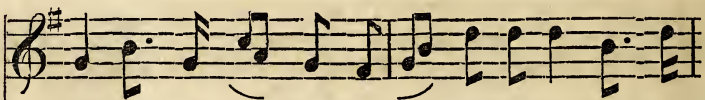




treasure its frag-ments, Tho' some-times a sigh Will



scat-ter their sweets as they faint-ly breathe by, For they



whis-per that all that is dear and di-vine, Like their

The musical score consists of two systems. The first system features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics 'fu - gi - tive beauties, but rise to de-cline.' are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The second system continues the piano accompaniment, ending with a double bar line.

That life, like a rainbow, first gives to our view
 Existence, imbued with each soft tinted hue ;
 But they fade one by one, till the last glow has sank,
 And our hearts become cold, and existence a blank.
 Oh ! long before that may I sink to repose,
 Nor linger to see the last beam o'er me close,
 To be left a lorn mark on the desolate scene,
 That merely points out where the waters *have been*.

They'll have ebb'd far away, and their bright tide no more
 Will revisit the verdure that fades on the shore ;
 The pale flowers perish, the last of their kind,
 And leave not a wreck of their beauty behind.
 Oh ! no, ere existence has quite lost its spring,
 And my spirit yet rises on hope's bouyant wing,
 May I fade from the sunshine, and leave a fond ray
 To visit the grave, where I sink to decay.

O this is no my ain Lassie.

A FAVORITE SCOTCH SONG.

THE WORDS WRITTEN BY ROBERT BURNS

Allegretto.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a simple, folk-like style with a mix of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues with similar rhythmic patterns, ending with a double bar line.

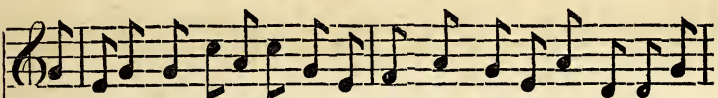
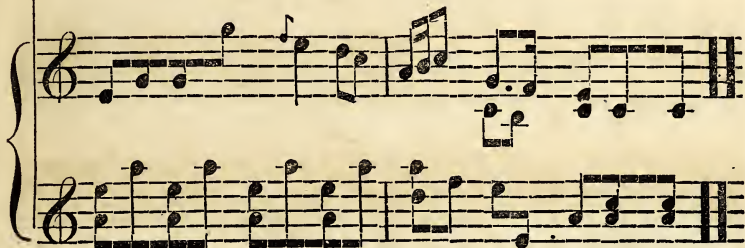
The third system of music consists of a single treble clef staff. The music continues with similar rhythmic patterns, ending with a double bar line.

O this is no my ain las-sie, Fair tho' the lassie be, O

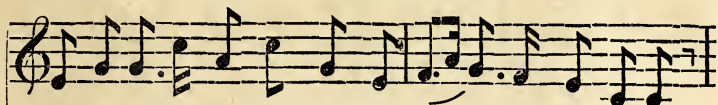
The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues with similar rhythmic patterns, ending with a double bar line.



weel ken I my ain las-sie, Kind love is in her e'e.

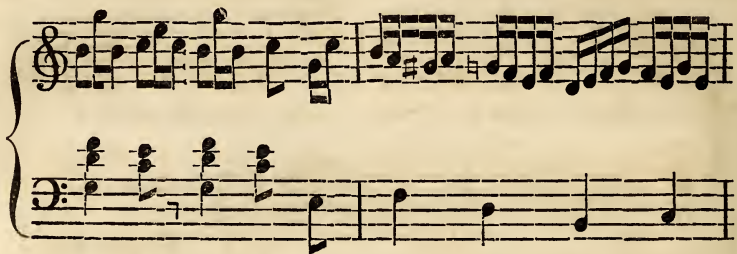


I see a form, I see a face, Ye weel may win the fairest place, It



wants to me the witching grace, The kind love that's in her e'e.





O this is no my ain lassie,
 Fair though the lassie be,
 Weel ken I my ain lassie,
 Kind love is in her e'e.
 She's bonny, blooming, straight, and tall,
 And lang has had my heart in thrall,
 And aye it charms my very saul,
 The kind love that's in her e'e.

O this is no, &c.
 A thief sae pawky is my Jean,
 To steal a blink by a' unseen,
 But gleg as light are lover's e'en,
 When kind love is in the e'e.

O this is no, &c.
 It may escape the courtly sparks,
 It may escape the learned clerks,
 But weel the watching lover marks
 The kind love that's in her e'e.

*No Flower that Blows.**Moderato.*

LINLEY.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is also in treble clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the rhythmic accompaniment, with some notes beamed together.

The third system of music consists of two staves. The upper staff contains the vocal line with the lyrics "No flow'r that blows is like is". The lower staff continues the piano accompaniment.

The fourth system of music consists of two staves. The upper staff contains the vocal line with the lyrics "like this rose, No flow'r that blows is". The lower staff continues the piano accompaniment.

like is like this rose, Or scat-ters such per-

fume, or scat-ters such per-fume.

No flow'r that blows is like this like this

rose No flow'r that blows is like is

like this rose, Up - on my breast ah! gent - ly

rest and e-ver, e-ver bloom, and e-ver e-ver

bloom. No flow'r that blows is like is like this

rose, No flow'r that blows is like is like this

rose, Dear pledge to prove a pa-rent's love, a

pleas-ing pleas-ing gift thou art, Come

sweetest flow'r, and from this hour, Live henceforth

in my heart, live henceforth in my heart. No flow'r that

blows is like is like this rose, No flow'r that

blows, is like is like this rose.

Kate Kearney.

SUNG BY MRS. WAYLETT, &c.

ANDANTINO.

mp

The piano introduction consists of two staves in G major and 6/8 time. The tempo is marked 'ANDANTINO' and the dynamics are 'mp'. The melody is in the treble clef, and the accompaniment is in the bass clef.

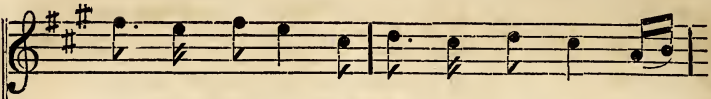
Oh! should you e'er meet with Kate

p

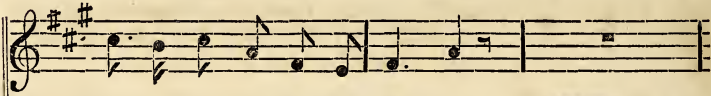
The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Oh! should you e'er meet with Kate'. The piano part includes a dynamic marking of 'p'.

Kear-ney, Who lives near the lakes of Kil-larn-ey, Of her

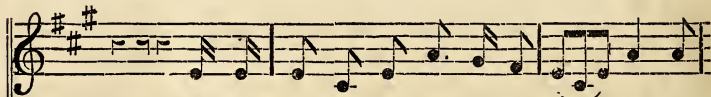
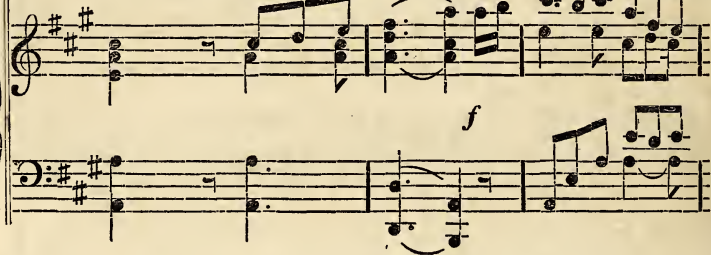
The second line of the song continues with the vocal line and piano accompaniment. The lyrics are 'Kear-ney, Who lives near the lakes of Kil-larn-ey, Of her'.



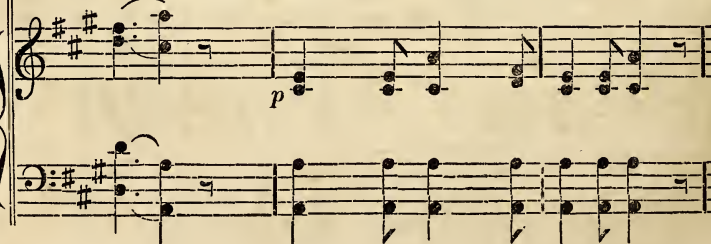
dark eyes be-ware, For Love's witch-ing snare Lies



hid in the glance of Kate Kear-ney.



For those eyes, so se-duc-ing-ly beam-ing, Will



kill ere of mis - chief you're dream-ing; And

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 G major (one sharp). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

who dares to view her cheek's ro - sy hue, Must

The second system continues the musical piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same harmonic structure as the first system.

die by the spell of Kate Kear-ney!

mf

The third system concludes the piece. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The system ends with a final cadence.



At eve, should you meet this Kate Kearney,
On the balm-breathing banks of Killarney,
Of her smile, oh! beware, for fatal's the snare,
 Conceal'd in the smile of Kate Kearney.
Though her hair o'er her snowy neck 's streaming—
Her looks with simplicity teeming—
Beware ere you sip the balm from her lip,
 For fatal's the breath of Kate Kearney!

THE IRISH MELODIES.—No. 19.

No more shall I seek in the red Field of Danger.

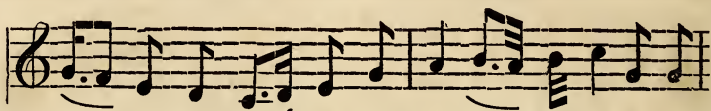
THE WORDS WRITTEN BY MISS M. LEMAN REDE.

With Expression.

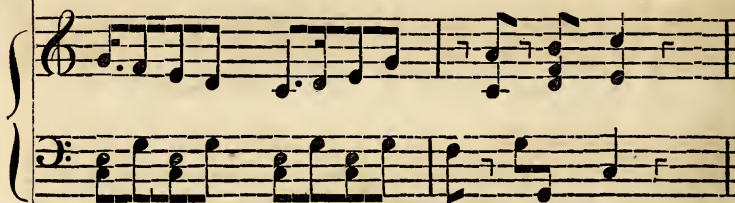
[AIR—'Tis gone and for ever.

No

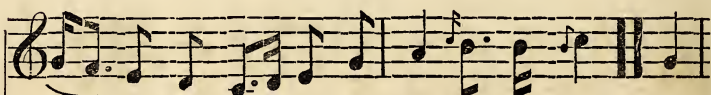
more shall I seek in the red field of dan ger, The



phan-tom of ho - nor the hopes that be-tray ; I will



roam like a pil - grim, and ask of the stran-ger, The

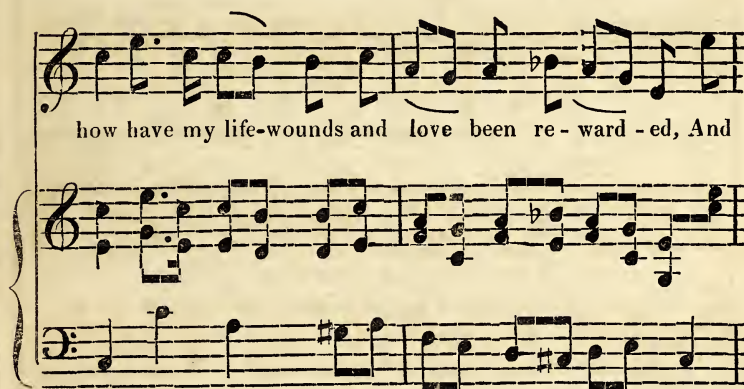


crust and the cup that will serve for the day. For

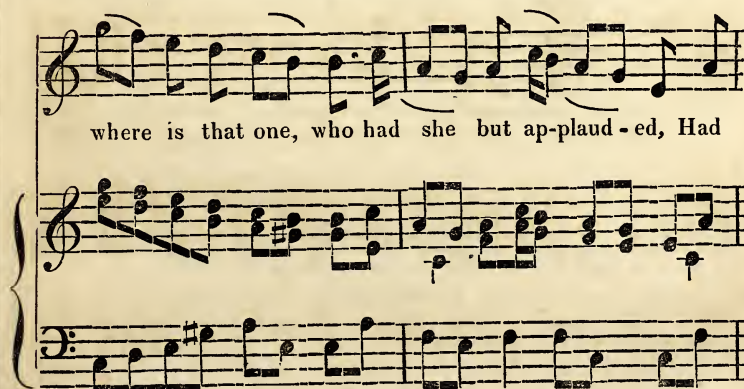




how have I found all my dar-ings re-cord-ed, And



how have my life-wounds and love been re-ward-ed, And



where is that one, who had she but ap-plaud-ed, Had

brighten'd in-gra - ti - tude's dreari-est way.

That chosen of all—that best beam of my glory,
 Who promis'd to light me to heaven's own shrine,
 Has thrown the first blight on the dawn of my story,
 And wither'd the wreath that she taught me to twine.
 Oh! vain was the hope that she kindled so brightly,
 And which rose 'mid the stars that watch'd over me nightly
 She has cast off the chain that but fetter'd her lightly,
 And left all its weight and its chillness on me.

No matter! when years shall have sadden'd her spirits,
 And taught her how false is the flatterer's breath,
 Sad, deserted, declining, she'll think of my merits,
 She'll seek me, perhaps,—she must seek me in death!
 She will ask—they will tell her, when hope from life parted
One heart-burst escap'd, and *one* burning tear started,
 Then silent and lone, I went forth broken hearted,
 To seek some lone spot that might serve for a grave

When forc'd from dear Hebe to go.

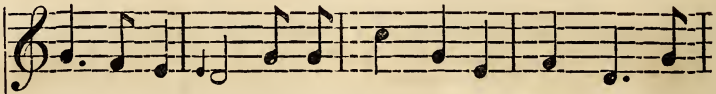
THE WORDS FROM SHENTONE'S PASTORALS.

Andante con Espressione.

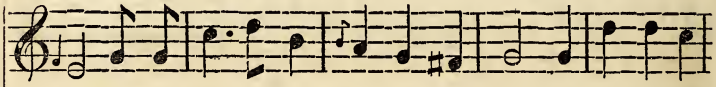
[DR. ARNE.]

WHEN

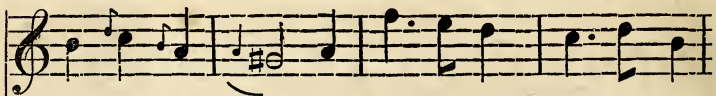
forc'd from dear He - be to go, What an - guish I



felt at my heart, And I thought, but it might not be



so, She was sor-ry to see me de-part, She cast such a



languish-ing view, My path I could scarce-ly dis-

cern, So sweet - ly she bade me a - dieu, I

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The piano accompaniment is shown in two staves below, with a brace on the left. The music is in a common time signature and features a key signature of one flat. The vocal line begins with a half note 'cern', followed by a series of eighth and sixteenth notes for 'So sweet - ly she bade me a - dieu, I'. The piano accompaniment provides harmonic support with chords and moving lines.

thought that she bade me re - turn, I thought that she

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The piano accompaniment is shown in two staves below, with a brace on the left. The music continues from the first system. The vocal line begins with 'thought that she bade me re - turn, I thought that she'. The piano accompaniment continues with harmonic support.

bade me re - turn.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The piano accompaniment is shown in two staves below, with a brace on the left. The music concludes with the vocal line 'bade me re - turn.' and a final piano accompaniment ending with a double bar line and repeat dots.



I thought she might like to retire
 To the grove I had labour'd to rear ;
 For whatever I heard her admire,
 I hasten'd and planted it there.
 Her voice such a pleasure conveys,
 So much I her accents adore,
 Let her speak, and whatever she says,
 I'm sure still to love her the more.

And now, ere I haste to the plain,
 Come, shepherds, and talk of her ways ;
 I could lay down my life for the swain,
 That would sing me a song in her praise.
 While he sings, may the maids of the town
 Come flocking, and listen awhile ;
 Nor on him let Hebe once frown ;
 But I cannot allow her to smile.

To see, when my charmer goes by,
 Some Hermit peep out of his cell ;
 How he thinks of his youth with a sigh,
 How fondly he wishes her well.
 On him she may smile if she please,
 'Twill warm the cold bosom of age ;
 But cease, gentle Hebe, oh ! cease,
 Such softness will ruin the sage.

I've stole from no flow'rets that grow
 To paint the dear charms I approve ;
 For what can a blossom bestow,
 So sweet, so delightful as love.
 I sing in a rustical way,
 A shepherd, and one of the throng ;
 Yet Hebe approves of my lay ;—
 Go, Poets, and envy my song.

Turn Amarillis.

A MADRIGAL FOR THREE VOICES.

Moderato.

TURN, A-ma-ril-lis, to thy swain, Turn, A-ma-ril-

TURN, A-ma-ril-lis, to thy swain, Turn, A - ma - ril - lis,

TURN, A-ma-ril-lis, to thy swain, Turn, A - ma - ril -

lis, to thy swain, Turn, A-ma - ril - lis, to thy

to thy swain, Turn, A-ma - ril - lis, Turn, A-ma - ril - lis

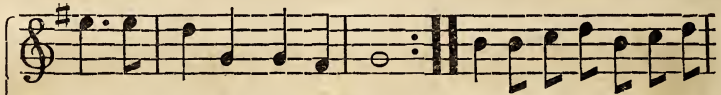
lis, Turn, Amar - ril - lis, Turn, A - ma-ril - lis,

swain, to thy swain, Thy Damon calls thee back a - gain, Thy

to thy swain, Thy Da-mon calls thee back a - gain, Thy

to thy swain, Thy Damon calls thee back a - gain, Thy

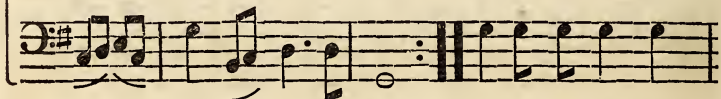
MUSIC FOR THE MILLION.



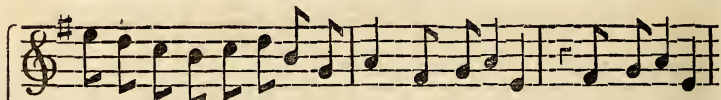
Damon calls thee back a - gain. Here is a pretty, pretty,



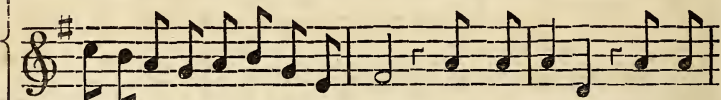
Damon calls thee back a - gain. Here is a pretty, pretty,



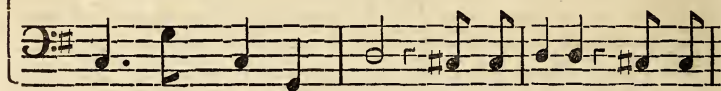
Da-mon calls thee back a - gain. Here is a pret - ty



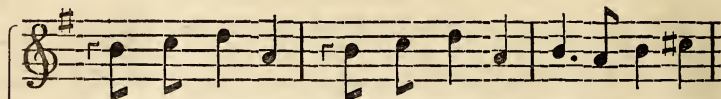
pretty, pretty, pretty arbour by, Where A-pol-lo, Where A-pol-lo



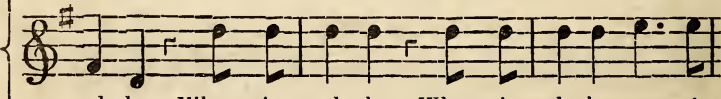
pretty, pretty, pretty arbour by, Where A - pol-lo, Where A -



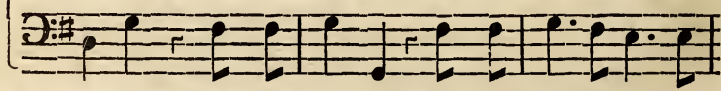
pret - ty ar - bour by, Where A-pol-lo, Where A -



Where A - pol - lo, Where A - pol - lo can-not, cannot



pol - lo, Where A - pol - lo, Where A - pol - lo can-not



pol - lo Where A - pol - lo, Where A - pol - lo can-not

spy, Where A-pol - lo can-not spy. Here let's sit, and
 spy, Where A-pol lo can-not spy. Here let's sit, and
 spy, Where A - pol - lo can-not spy. Here let's sit and

whilst I play, Sing to my pipe sing to my pipe, sing to my
 whilst I play, Sing to my pipe, sing to my pipe, sing to my
 whilst I play, Sing to my pipe sing to my pipe, sing to my

pipe, sing to my pipe, sing to my pipe - - - a rounde-
 pipe, sing to my pipe, sing to my pipe sing to my pipe a rounde
 pipe, sing to my pipe, sing to my pipe a rounde-

sing - eth blithe, And the mower whets his scythe, And

e - ve-ry shep-herd tells his tale, Un-der the hawthorn in the

Sym.

dale, And e-ve-ry shep-herd tells his

Sym.

tale, Un - der the haw-thorn in the dale.

Andante Allegro.

Sym.

p.

Or let the merry bells ring round,

f. *p.* *f.*

p. *f.*

p.
Or let the

mer-ry bells ring round, And the jo-cund re-becks

Sym.

sound, And the jo-cund re-becks

Sym.

sound, And the jo-cund re-becks

Sym.

sound, To many a

youth and ma-ny a maid, Dancing

in the chequer'd shade

THE IRISH MELODIES.—No 20.

The Bark is on the swelling Wave.

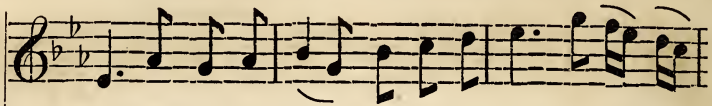
THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.[Air—*St. Senanus and the Lady.*]

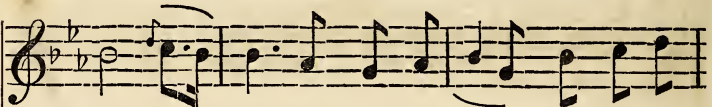
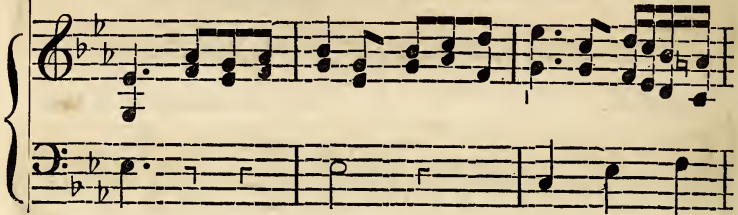
The piano introduction consists of two staves. The right hand (treble clef) features a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The vocal line begins with a whole note rest, followed by the lyrics "THE bark is". The piano accompaniment continues with the same rhythmic pattern as the introduction. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

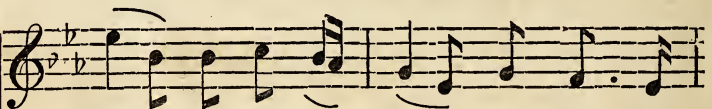
The vocal line continues with the lyrics "on the swelling shore, 'Mid tempests' roar, and torrents'". The piano accompaniment remains consistent with the previous section. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes.



rage, And on the deck the lov-ers stand, To-ge-ther



hand in hand, Her sun - ny locks, his ra - ven



hair, Are float - ing in the stor - my



air.

In Italy's bright land of flowers,
 They spent their young and ardent hours.
 An instant! and their tomb will be
 Beneath the dark, blue sea.
 But the worst horrors death can bring,
 Will only make them closer cling.

'Tis past! the welt'ring waves now clasp
 That fated vessel in their grasp.
 'Mid human misery's piercing cry,
 Their lips gave one fond sigh;
 And form in form entwin'd, they sleep
 In the blue bosom of the deep.

Auld Robin Gray.

Recitative.

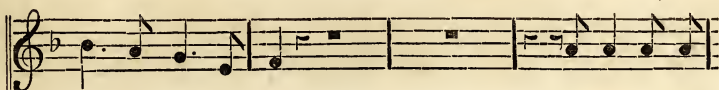
When the sheep are in the

p

The first system of the musical score for 'Auld Robin Gray'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a recitative section, indicated by the word 'Recitative.' below it. The lyrics 'When the sheep are in the' are written below the vocal line. The piano accompaniment is marked with a piano dynamic (*p*).

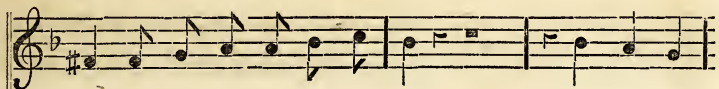
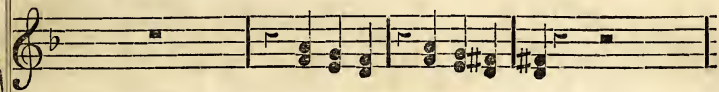
fauld, and a' the kye at hame, And all the wea-ry

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'fauld, and a' the kye at hame, And all the wea-ry' are written below the vocal line. The piano accompaniment continues in the same style.



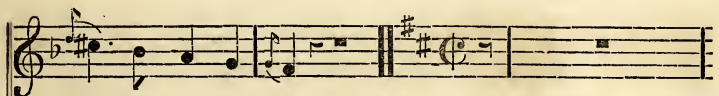
world a-sleep is gane,

The waes o' my



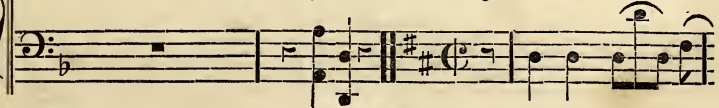
heart fell in show-ers fra my eye,

While my gude



man sleeps sound by me.

ANDANTE.



The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of whole rests. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). They contain a piano accompaniment consisting of eighth and sixteenth notes, with some slurs and accents.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of whole rests, followed by a double bar line, and then a vocal line starting with a quarter note G4. The middle and bottom staves are a grand staff with a key signature of one sharp (F#). They contain a piano accompaniment. A dynamic marking *p* (piano) is placed below the middle staff. The system ends with a double bar line.

Young Ja-mie lov'd me weel, and

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a vocal line starting with a quarter note G4. The middle and bottom staves are a grand staff with a key signature of one sharp (F#). They contain a piano accompaniment. The system ends with a double bar line.

ask'd me for his bride, But sav - ing a crown, he had

nai-thing else be - side; To mak the crown a pound my

Ja - mie went to sea, And the crown and the pound were

baith for me. He had nae been gane a year and a day When my

Fai-ther brake his arm, and our cow was stole a-way; My

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a melodic line. The piano accompaniment consists of chords and single notes in both hands.

Mi-ther she fell sick, and Ja-mie at the sea; And

The second system continues the melody. The vocal line starts with a quarter note D5, followed by eighth notes E5, F5, and G5, then a quarter note A5, and continues with a melodic line. The piano accompaniment continues with chords and single notes.

Auld Ro-bin Gray came a court-ing to me.

The third system concludes the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a melodic line. The piano accompaniment continues with chords and single notes.



My faither cou'd na wark, my mither cou'd na spin;
 I toil'd day and night, but their bread cou'd na win;
 Auld Rob maintain'd em baith, and with tears in his ee,
 'Fair Janie, for their sakes, oh marry me.'
 My heart it said nay, for I look'd for Jamie back,
 But the wind it blew hard, and his ship was a wrack—
 His ship was a wrack, why did na Jamie die,
 And why was he spared to cry wae's me.

My faither urg'd me sair, my mither did na speak,
 But she look'd in my face till my heart was like to break:
 They gi'ed him my hand, though my heart was at sea,—
 So Auld Robin Gray is a gudeman to me!
 I had na been a wife a week but four,
 When sitting so mournfully out a' my door,
 I saw my Jamie's wraith, for I cou'd na think it he,
 Till he said 'I'm come hame, love, to marry thee.'

Sair, sair did we greet, and mickle did we say,—
 We took but a kiss, and tare ourselves away:
 I wish I were dead, but I am na lik to die,
 Oh, why was I born to say wae's me!
 I gang like a ghaist, and I care not to spin,
 I dare na think on Jamie, for that wou'd be a sin.
 So I will do my best a gude wife to be,
 For Auld Robin Gray's so kind to me.

THE IRISH MELODIES.—No. 21.

Oh! could I bid the Days return.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Allegretto.

[AIR—When first I met thee.

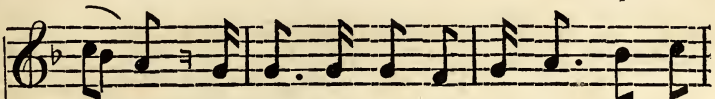
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a series of eighth-note chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth-note chords.

The second system of music continues the melody and accompaniment. The upper staff features a melodic line with a dotted quarter note followed by eighth notes. The lower staff continues the accompaniment. The system concludes with a double bar line and the text "OH!" written below the staff.

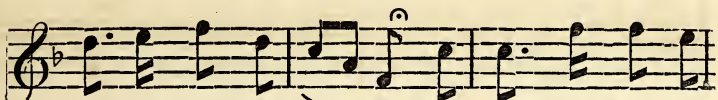
The third system of music shows the vocal line on a single staff in treble clef. The melody consists of eighth notes and quarter notes. The lyrics "could I bid the days re-turn, That once with joys were" are written below the staff.

could I bid the days re-turn, That once with joys were

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4, continuing the vocal melody. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.



glowing, Ere first from Sor-row's e - bon urn, The



bit-ter stream was flow - ing, And choose from all the

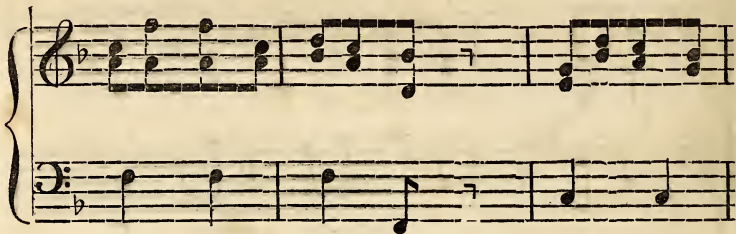


va-ried light of plea-sures pure and ma - ny, But

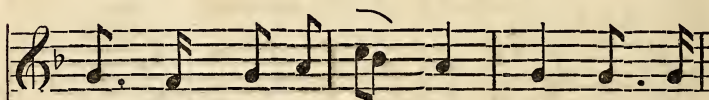




one to make my pathway bright, 'Twould be the smile of



Fan - ny ; Still, still that beam-ing smile 'Mid



mem'-ry's joys I num - ber, Oft, oft I



meet it while My eyes are clos'd in slum - ber.

The musical score consists of a vocal line and piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady bass line and a more active treble line. The piece concludes with a double bar line.

'Tis ever thus, in vain, we view
 The hope we nourish'd blossom,
 When bright in bloom, and bath'd in dew,
 It fades upon the bosom.
 Oh, Fanny ! thy fond smiles of bliss,
 Thy tears of tender sweetness,
 Beam'd all too bright for me to guess,
 That such would be their fleetness.
 At morn those smiles were mine,
 In light and love unclouded ;
 At eve that form divine,
 In death was darkly shrouded.

But, like the sun, in that pure clime,
 Where night is daylight mellow'd,
 Beneath the holy touch of time,
 Thy loss has long been hallow'd ;
 And now beyond the bliss most bright,
 If earth for me has any,
 I prize the pure and calm delight
 Of thinking of my Fanny.
 My vesper star ! my love !
 My soul to thee was given ;
 Oh ! plead for it above,
 And summon it to Heaven.

Jenny, get your Oat-Cake done,

OR

The Nigger's Trip.

SUNG BY MR. SWEENEY.

ALLEGRO CON BRIO.



One day from de old ra - coons to flee, I left Vir-

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics "One day from de old ra - coons to flee, I left Vir-". The piano accompaniment is shown in two staves below, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

gi - nia and went to sea; De wind blew high, and so

The second system of music continues the piece. The vocal line has lyrics "gi - nia and went to sea; De wind blew high, and so". The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal melody.

dread - ful cool, Dat it blew de ship to ole Li-ver-

The third system of music concludes the piece. The vocal line has lyrics "dread - ful cool, Dat it blew de ship to ole Li-ver-". The piano accompaniment continues to support the vocal melody with its characteristic eighth-note accompaniment.

pool. Oh, Jen-ny, get your oat-cake done—my la - dy

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady accompaniment of quarter notes.

Jen-ny, get your oat-cake done — Oh! Jen-ny, get your

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment continues with a treble clef melody of eighth notes and a bass clef accompaniment of quarter notes.

oat-cake done—my la - dy Jen-ny, get your oat cake

The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment continues with a treble clef melody of eighth notes and a bass clef accompaniment of quarter notes.

done.

A mighty storm dare came one night,
 Which put poor nigger in a fright;
 De lightning slip all about de sky,
 Just like a blind horse dat's broke his thigh.

Oh, Jenny, &c.

We anchor'd next morning close to shore—
 I thought it a dream, or little more—
 Dey took me in a boat, I landed at de pier,
 But ole nigger could'nt stand, he felt so queer.

Oh, Jenny, &c.

I went up a street, den turn'd to de right;
 I stepp'd just as high as a cow in a fright;
 My feet felt so funny, I cut such a figure,
 Dat all de folks say, dare's a mighty rum nigger.

Oh, Jenny, &c.

One white man say I make such a fuss,
So he took me straight to de Mansion-house :
And dare de mayor would'nt let me go,
Till I play'd Lucy Long on my ole banjo.

Oh, Jenny, &c.

Now I felt much pleas'd wid all I saw,
So I question de mayor 'bout de corn law ;
And he told me dey mean to repeal it as soon
As Hanson goes up in his steam balloon.

Oh, Jenny, &c.

Next I ax'd de mayor, if all was true
'Byut London smoke going all up one flue :
He say it is propos'd, and dey soon mean to light
All Londoas wid but one big gas ob a night.

Oh Jenny, &c.

Now I tink I say enough 'bout my trabel,
All ober de sea, dry land, and grabel ;
But dare's one ting, white folks, I wish you to know—
Dare's no music like dat of de ole banjo.

Oh, Jenny, &c.

O what a charming Fellow.

SUNG BY MRS. HUMBY, IN THE AGREEABLE SURPRIZE.

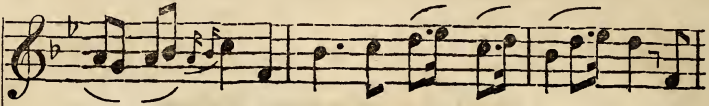
Moderato.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a complex texture with many beamed sixteenth and thirty-second notes, creating a rhythmic accompaniment. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler melody with quarter and eighth notes. A piano dynamic marking 'p' is present in the lower staff.

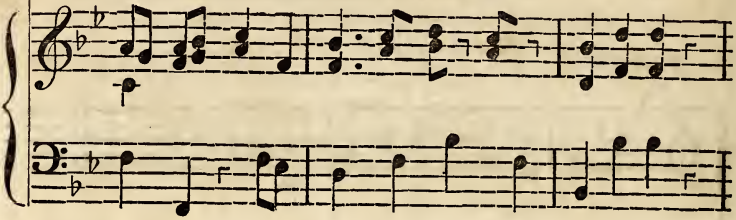
The second system of piano accompaniment continues the two-staff format. The upper staff maintains the intricate rhythmic accompaniment with beamed notes. The lower staff continues the melodic line with quarter and eighth notes. A piano dynamic marking 'p' is present in the lower staff.

The vocal line is written on a single treble clef staff with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a half rest, and then a quarter rest. The lyrics "O what care I for" are written below the staff, starting under the first note of the vocal line. A fermata is placed over the final note of the line.

The third system of piano accompaniment continues the two-staff format. The upper staff features the rhythmic accompaniment, and the lower staff features the melodic line. A piano dynamic marking 'p' is present in the lower staff.



mam or dad, Why let them scold and bel - low, For



while I live, I'll love my lad, He's such a charming



fel - low. The last fair day, on yon-der green, The



The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat major or D minor). The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the final two lines and ends with a double bar line.

youth he danc'd so well, O! So spruce a lad was

ne-ver seen, As my sweet charming fel - low.

The fair was over, night was come,

The lad was somewhat mellow;

Says he, " My dear, I'll see you home ;"

I thank'd the charming fellow.

We trudg'd along, the moon shone bright,

Says he, " My sweetest Nello,

I'll kiss you here, by this good light."

O! what a charming fellow.

" You rogue," says I, " you've stopp'd my breath;

Ye bells ring out my knell, O!"

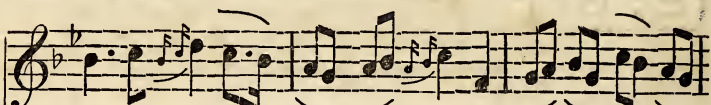
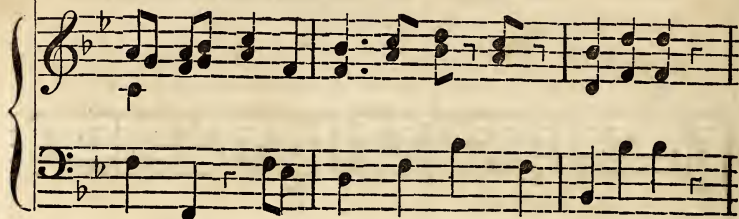
Again I'd die so sweet a death,

With such a charming fellow.

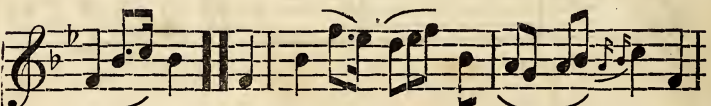
The last four lines are to be sung to the second part of the tune.



mam or dad, Why let them scold and bel - low, For



while I live, I'll love my lad, He's such a charming



fel - low. The last fair day, on yon-der green, The



youth he danc'd so well, O! So spruce a lad was

ne-ver seen, As my sweet charming fel - low.

The fair was over, night was come,
 The lad was somewhat mellow;
 Says he, " My dear, I'll see you home;"
 I thank'd the charming fellow.
 We trudg'd along, the moon shone bright,
 Says he, " My sweetest Nello,
 I'll kiss you here, by this good light."
 O! what a charming fellow.

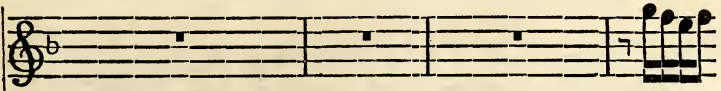
" You rogue," says I, " you've stopp'd my breath;
 Ye bells ring out my knell, O!"
 Again I'd die so sweet a death,
 With such a charming fellow.

The last four lines are to be sung to the second part of the tune.

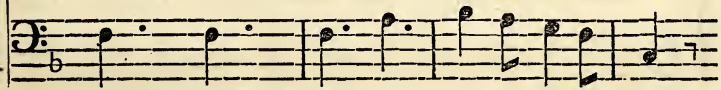
*Under the Greenwood Tree.**Andante.**Dr. Arrc.*

FLAUTO.

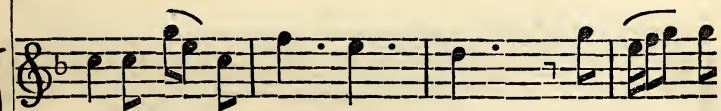
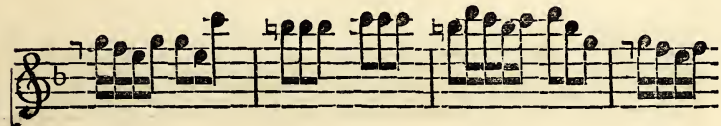
The musical score is arranged in three systems. Each system consists of a single staff for the Flute and a grand staff (treble and bass clefs) for the Piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The Flute part begins with a melodic line that is repeated and varied throughout the piece. The Piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands. The piece concludes with a final cadence in both parts.



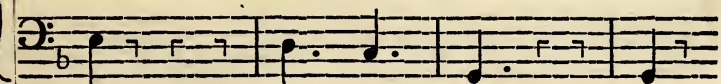
UNDER the greenwood tree, Who loves to lie with me,

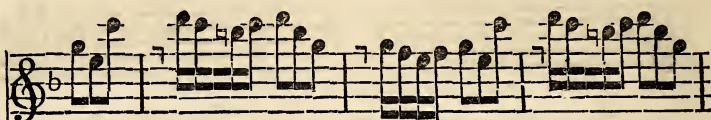


And tune his merry note his mer-ry mer-ry

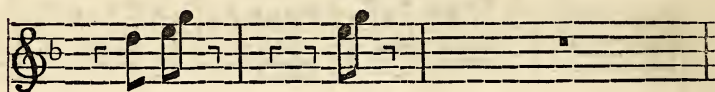


note Un-to the sweet bird's throat? And tune his

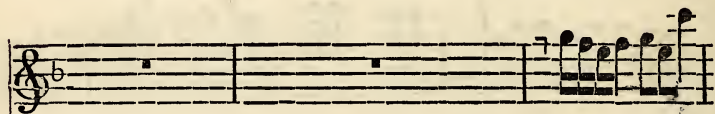




mer-ry note Un - to the sweet bird's throat, Come



hither, hi-ther, Come hither, come hither, come



hi - ther, come hither, come hither, come hither.

First system of musical notation, including a vocal line and piano accompaniment. The key signature is one flat (F major/G minor). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, including a vocal line and piano accompaniment. The lyrics are: "Here shall he see no e-ne-my But Win-ter and rough". The dynamic marking *fz.* is present.

Third system of musical notation, including a vocal line and piano accompaniment. The lyrics are: "wea-ther. Here shall he see no e-ne-my But". The dynamic markings *f.* and *p.* are present.

weather. Un - der the

greenwood tree, Who loves to lie with me, And

tune his merry note, Unto the sweet bird's throat? And

tune his merry note un - to the sweet bird's throat? Come

hi-ther, hi-ther, hi-ther hi-ther, Come

hither, come hither, come hither, come hither come hither, come

hither, come hither.

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a half rest followed by quarter notes G4, A4, B4, and C5. The piano accompaniment is in the left hand, starting with a half rest followed by quarter notes G3, A3, B3, and C4. The lyrics "hither, come hither." are written below the piano accompaniment.

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a half rest followed by quarter notes G4, A4, B4, and C5. The piano accompaniment is in the left hand, starting with a half rest followed by quarter notes G3, A3, B3, and C4.

The third system of music consists of three staves. The top staff is a vocal line in G major, starting with a half rest followed by quarter notes G4, A4, B4, and C5. The piano accompaniment is in the left hand, starting with a half rest followed by quarter notes G3, A3, B3, and C4. The system concludes with a double bar line.

young che-va-lier. 'Twas on a Mon-day morn-ing, Right

The first system of the musical score 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 has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady bass line and chords in the right hand.

ear-ly in the year, When Char-lie came to our town, The

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ad lib.
young che-va-lier! Oh, Char-lie is my dar-ling, my

The third system includes the instruction *ad lib.* above the vocal line. The vocal line features a more expressive melody with slurs and fermatas. The piano accompaniment continues with harmonic accompaniment.

dar-ling, my dar-ling—Oh, Char-lie is my dar-ling, The

young che - va - lier !

As he came marching up the street,
 The pipes play'd loud and clear,
 And a' the folk came running out
 To meet the Chevalier.

Oh, Charlie, &c.

Wi' Highland bonnets on their heads,
And claymores long and clear,
They came to fight for Scotland's right,
And the young Chevalier.

Oh, Charlie, &c.

Now ha'd awa', ye Lowland loon,
And court na lassies here ;
The Highland man 's come back again,
Wie the young Chevalier.

Oh, Charlie, &c.

And it's up yon heathery mountain,
And down yon craggy glen,
We dare nae go a milking,
For Charlie and his men.

Oh, Charlie, &c.

THE IRISH MELODIES.—No 22.

Alva.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Solemn.[AIR—*Rich and rare were the Gems she wore.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and the key signature has one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the bass staff starts with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter note D3, and continues with a rhythmic pattern of eighth and quarter notes.

The second system shows the continuation of the melody in the treble clef. It begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. A double bar line follows, with a fermata over the final note B4.

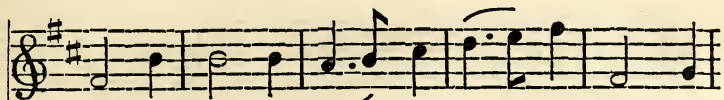
DEEP o'er Al - va's

The third system consists of two staves. The upper staff continues the melody from the previous system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides accompaniment with a rhythmic pattern of eighth and quarter notes.

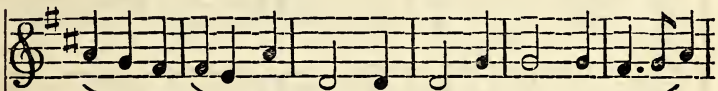
The fourth system shows the continuation of the melody in the treble clef. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line follows, with a fermata over the final note C5.

tow - er falls The gloom of night, the an - cient

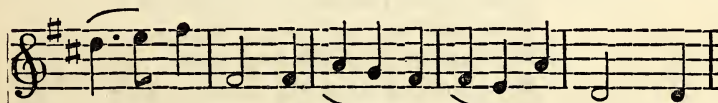
The fifth system consists of two staves. The upper staff continues the melody from the previous system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides accompaniment with a rhythmic pattern of eighth and quarter notes.



walls Are dark as death; the sen - try's care Is



si - lent all, For death is there, The last of Al - va's



lof - ty line Is laid with - in the con - vent

shrine.

The musical score consists of three systems. The first system features a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains a melody of quarter notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, 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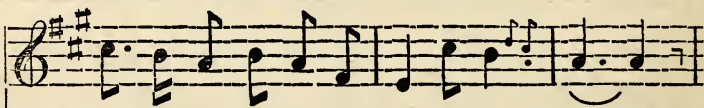
MUSIC FOR THE MILLION.



rus-tled long since thro' your wide-spreading trees, And

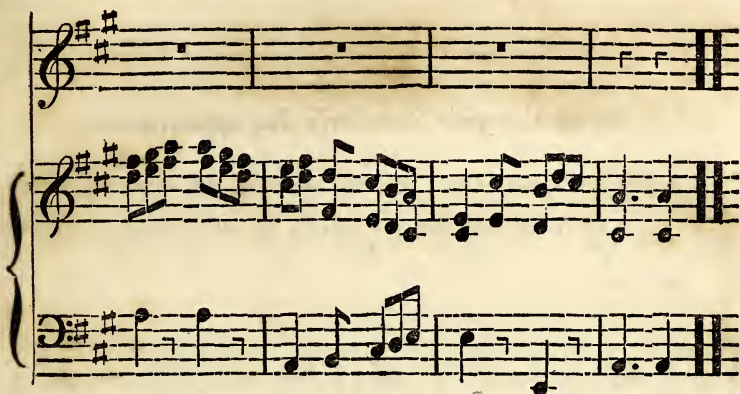


sweet was the flow of your wa-ters to hear, And



precious the ca-bin, the home of my dear





For then thro' your groves, by your waters I walk'd,
 And with Norah of love and of happiness talk'd,
 While calm as the moonlight that silver'd your charms,
 My child, softly sleeping, lay press'd in her arms.

But now that I visit thee Erin again,
 Tho' years have pass'd o'er me, they've pass'd me in vain;
 Thy woods, and thy lakes, and thy mountains, no more
 Can renew such fond thrills as they kindled before.

Still green are thy mountains, still green are thy groves,
 Still tranquil the water my sad spirit loves;
 But dark is my home, and wild, wild its trees wave,
 For my wife and my baby are dust in the grave!

With thee fair Summer's Joy appears.

A FAVORITE SONG, SUNG BY MR. BRAHAM, IN SHAKSPEARE'S
PLAY OF THE MERRY WIVES OF WINDSOR.

Andante.

8vo

The first system of music features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The tempo is marked *Andante*.

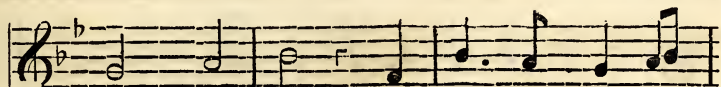
loco.

The second system of music continues the piece. It features a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff. The word *loco.* is written above the first staff.

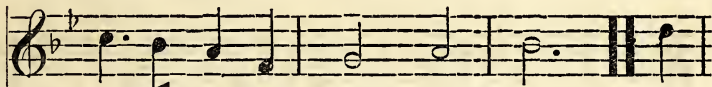
The third system of music continues the piece. It features a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff.

WITH thee fair Summer's joy appears, Oh !

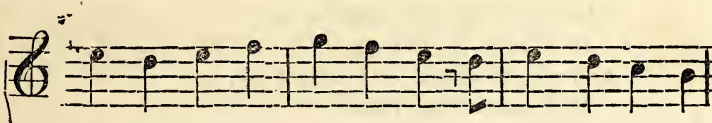
The fourth system of music concludes the piece. It features a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff. The lyrics *WITH thee fair Summer's joy appears, Oh !* are written above the first staff.



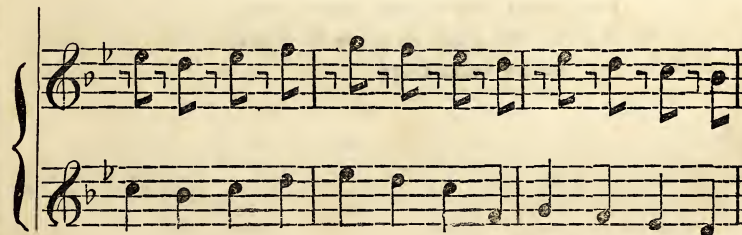
sweet Anne Page; But thou a - way dread



Win-ter's near, Oh! sweet Anne Page. And



all a-round is dark and drear, The leaves look pale and



shepherd's mourn, All na-ture droops till you re-turn, Oh!

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 has one flat (B-flat), and the time signature is 7/8. The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

sweet Anne Page.

The second system of music consists of a single vocal line on a treble clef staff. It continues the melody from the first system, ending with a double bar line. The key signature remains one flat.

The third system of music consists of a piano accompaniment on two staves (treble and bass clefs). It continues the accompaniment from the first system, ending with a double bar line. The key signature remains one flat.

When April's glories shine on me,
 Oh! sweet Anne Page!
 And violets bloom, oh! none I see,
 Oh! sweet Anne Page!
 But sweets or colors stol'n from thee;
 Yet though 'tis Winter, thou away,
 Still there thy shadows make it May,
 Oh! sweet Anne Page!

Fair Clora.

A DUET FOR TWO VOICES.

DR. HAYDN.

As I saw fair Clo - - - - - ra

As I saw fair Clo - ra

walk a - lone, The fea - - - - -

walk a - lone, The fea - - - - -

- - - - - ther'd snow came soft - ly down, soft - ly

- - - - - ther'd snow came soft - ly down,

down, soft-ly down, softly down, soft-ly down, came soft - ly

softly down, soft-ly down, came soft - ly

soft - ly, soft - ly down. As Jove descending, de-

soft - ly soft - ly down. As Jove de-

scend - ing from his tow'r, To court - -

scend - ing from his tow'r, To court her

- - her in a sil - ver show'r, as Jove de - scend -

in a sil - ver show'r, as Jove de - scend -

ing from his tow'r, To court her, to court - -

ing from his tow'r, To court - -

her in a sil-ver show'r. The

her in a sil-ver show'r.

wan-ton snow flew to her breast as lit-tle lit-tle

The wan-ton snow flew to her breast as lit-tle

birds in-to their nest. But be-ing o'ercome with

birds in-to their nest. But be-ing o'ercome with

white-ness there, for grief dissolv'd for grief dis-solv'd in

whiteness there, for grief dis-solv'd, for grief dis-solv'd in -

to a tear. Thence fall - ing on - - - her

to a tear, Thence fall - ing on her

gar - ments hem, to deck - - - - -

gar-ments hem. To deck - -

- - - - her froze, froze, froze, in-

- - - - her froze, froze, froze, in-

to a tear. The wan - ton snow flew

to a tear. The wan - ton

to her breast as lit-tle lit-tle birds in - to their nest.

snow flew to her breast as little birds in - to their nest.

But be-ing o'ercome with whiteness there, for grief dis-

But be-ing o'ercome with whiteness there, for grief dis-

solv'd for grief dis-solv'd in - to a tear,

solv'd, for grief dissolv'd in - to a tear.

THE IRISH MELODIES.—No 23.

Whilst thou'rt by my side.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE,

Allegretto.

[Air—Dear Harp of my Country.]

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth notes and rests.

The first system of the vocal melody and piano accompaniment. The vocal line is on a single treble staff, starting with a whole rest followed by a series of eighth notes. The piano accompaniment is on two staves (treble and bass clefs), with the treble staff playing chords and the bass staff playing a simple eighth-note accompaniment.

I gaz'd on thy face, love, When

The second system of the vocal melody and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment remains consistent with the first system.

sickness had thrown, O'er each darling trace, love, Its

langour a - lone, Yet when hec - tics were flush - ing a -

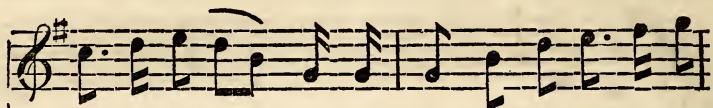
The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

cross thy dew'd brow, Love's cur - rent was gush - ing, All

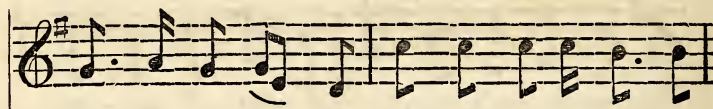
The second system continues the melody. The vocal line has a half note G4, quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.

warmly as now. In thine hours of brightness of

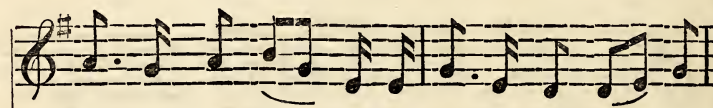
The third system concludes the phrase. The vocal line has a half note G4, quarter notes A4, B4, C5, and D5. The piano accompaniment features a half note G3 in the left hand and a half note G4 in the right hand, followed by a double bar line. The piano accompaniment resumes with the eighth-note pattern in the right hand and a bass line in the left hand.



beau-ty and joy, When thy smile was all lightness, My

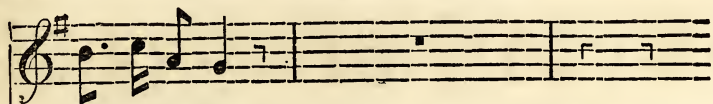


own is-land boy, My heart own'd thy pow-er, En-



shrin'd in its core; But in mi-se-ry's hour, I





learnt to a-dore.



If I joy in thy blisses
 When rapture's tide flows,
 If dear are thy kisses,
 More dear are thy woes.
 The ill that befalls thee,
 May call up a tear ;
 Yet the woe that enthrals thee,
 But makes thee more dear.

When danger annoys thee,
 I sorrow with you ;
 In the storm that destroys thee,
 I perish, love, too.
 Come want, woe, and sorrow,
 Thy cares I'll divide,
 Nor fear the worst morrow,
 Whilst thou'rt by my side.

If those who live in Shepherd's Bow'r.

THE WORDS WRITTEN BY THOMSON.

Allegretto.

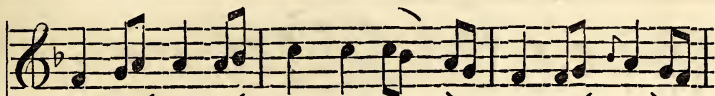
The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by chords and single notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is in bass clef with a common time signature (C). It features a bass line with chords and single notes.

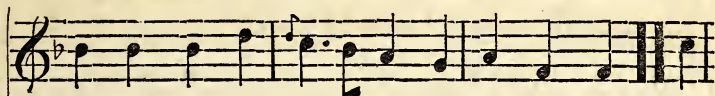
The third system of musical notation consists of a single treble clef staff. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics "If those who live in shepherd's bow'r, Press" are written below the staff, with lines connecting the notes to the words.

If those who live in shepherd's bow'r, Press

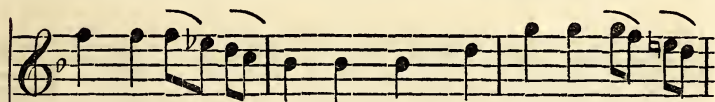
The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by chords and single notes.



not the rich and state - ly bed ; The new mown hay and

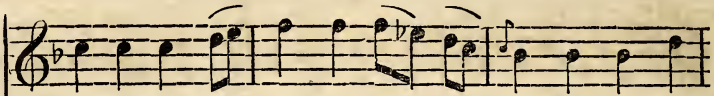


breathing flow'r, A soft - er couch beneath them spread. If

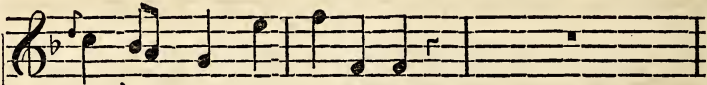
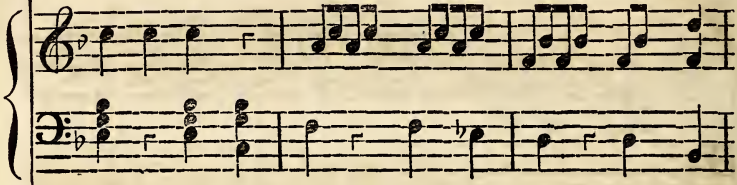


those who sit at shepherd's board, Soothe not their taste by

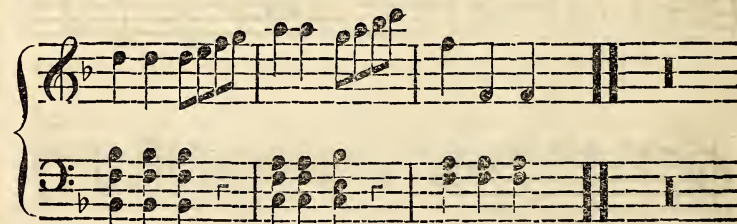




wan-ton art, They take what na - tures gifts af - ford, And



take it with a cheer-ful heart.



If those who drain the shepherd's bowl,
 No high and sparkling wines can boast ;
 With wholesome cups they cheer the soul,
 And crown them with the village toast.
 If those who join in shepherd's sport,
 Gay dancing on the dasied ground,
 Have not the splendor of a court,
 Yet love adorns the merry round.

un - der this shade hand in hand as we stray'd,

un - der this shade hand in hand as we stray'd

un - der this shade in hand as we stray'd,

he fell by the flight of an ar - row, And fast from

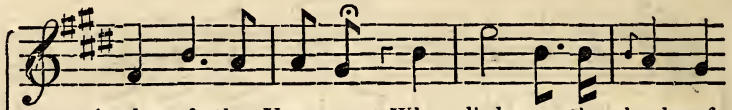
he fell by the flight of an ar - row, And fast from

he fell by the flight of an ar - row, And fast from

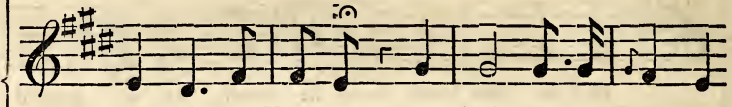
the wound his blood stain'd the ground, Who died on the

the wound his blood stain'd the ground, Who died on the

the wound his blood stain'd the ground, Who died on the



banks of the Yar-row, Who died on the banks of



banks of the Yar-row, Who died on the banks of



banks of the Yar-row. Who died on the banks of



the Yar - row.



the Yar - row.



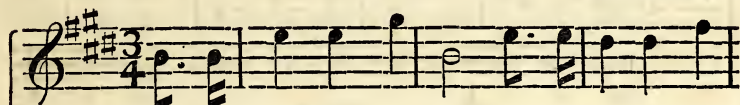
the Yar - row.

The Banks of the Yarrow.

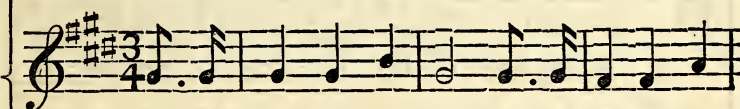
A FAVORITE GLEE.

Moderato.

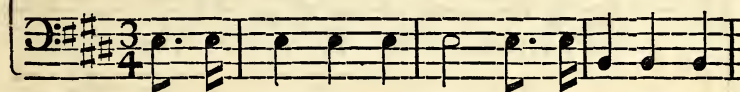
DR. CALLCOTT.



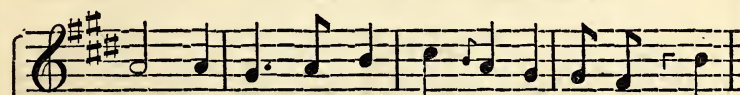
WHILE the moon-beams all bright give a lus - tre to



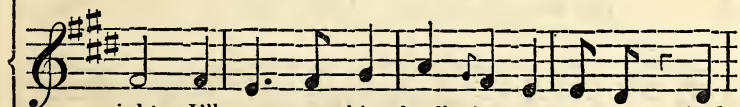
WHILE the moon-beams all bright give a lus - tre to



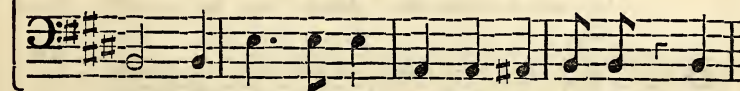
WHILE the moon-beams all bright give a lus - tre to



night, I'll weep on his dwell - ing so narrow, And



night, I'll weep on his dwell - ing so narrow, And



night, I'll weep on his dwell - ing so narrow, And

MUSIC FOR THE MILLION.

high o'er his grave, the wil - low trees wave, Who died

high o'er his grave, the wil-low trees wave, Who died

high o'er his grave, the wil - low trees wave, Who died

on the banks of the Yar - row. 'Twas un - der

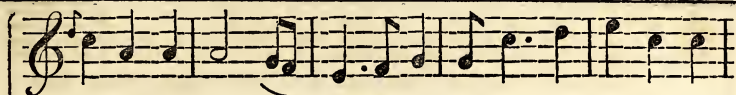
on the banks of the Yar - row. 'Twas un - der

on the banks of the Yar-row. 'Twas un - der

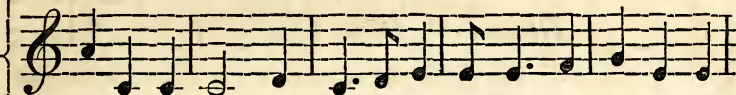
this shade, hand in hand as we stray'd, 'Twas

this shade, hand in hand as we stray'd, 'Twas

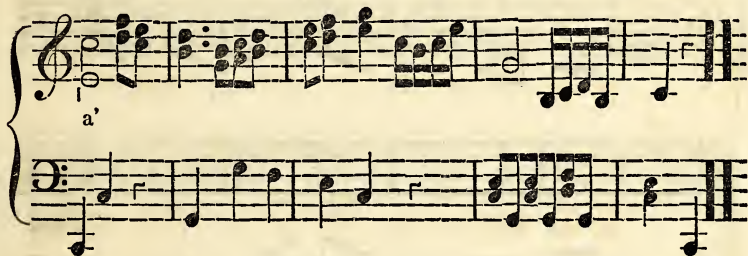
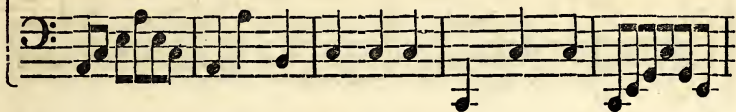
this shade, in hand as we stray'd, 'Twas



I gang a - wa' For I'll come & see you in spite of them



I gang a - wa' For I'll come & see you in spite of them



Sandy has ousen, has gear, and has kye,
 A house and a haddin, and siller forby ;
 But I'd tak' my ain lad wi' his staff in his hand,
 Before I'd hae him wi' his houses and land.
 He said, ' Think na lang, lassie,' &c.

My daddy looks sulky, my minny looks sour,
 They frown upon Jamie because he is poor ;
 Tho' I like them as weel as a daughter should do,
 They're nae half sae dear to me, Jamie, as you.
 He said, &c.

I sit on my creepie and spin at my wheel,
 And think on the laddie that likes me sae weel ;
 He had but ae saxpence, he brak' it in twa,
 And he gied me the ha'f o't when he gaed awa'.
 Then haste ye back, Jamie, and bide na' awa',
 Then haste ye back, Jamie, and bide na' awa',
 The simmer is coming, cauld winter's awa',
 And ye'll come and see me in spite o' them a'.

*Remember, Love, Remember.**T. Park.*

ALLEGRETTO MODERATO.

mf

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'ALLEGRETTO MODERATO' and the dynamic is 'mf'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

'Twas

The second system shows the vocal line and piano accompaniment for the first line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics 'Twas' are written below the vocal line. The piano accompaniment continues the rhythmic pattern from the introduction.

ten o'clock, one moon-light night, I ev-er shall re-mem-ber, When

p

The third system shows the vocal line and piano accompaniment for the second line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics 'ten o'clock, one moon-light night, I ev-er shall re-mem-ber, When' are written below the vocal line. The piano accompaniment features a change in dynamics to 'p' (piano) and includes some chordal textures.

O Logie O' Buchan.

A FAVORITE SCOTCH AIR, ARRANGED AS A DUET.

Grazioso.

Lo-gie O' Buchan, O Lo-gie the laird, They've taen a-wa'

Lo-gie O' Buchan, O Lo-gie the laird, They've taen a-wa'

Jamie that delv'd in the yard. Wha play'd on the pipe

Jamie that delv'd in the yard. Wha play'd on the pipe

and the vi - ol sae sma' They've taen a-wa' Ja-mie the

and the vi-ol sae sma' They've taen a-wa' Ja-mie the

flow'r o' them a' He said, Think na lang, lassie, tho'

flow'r o' them a'. He said, Think na lang, lassie, tho'

THE IRISH MELODIES.—No. 24.

All Venice look'd gay at the Bridal.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Alligretto.

[AIR—Has Sorrow thy young Days shaded

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time and have a key signature of one sharp (F#). The music begins with a series of chords in the bass staff, followed by a melodic line in the treble staff.

The second system features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). The vocal line begins with a rest, followed by the lyrics "ALL Ve-nice look'd gay at the". The piano accompaniment provides harmonic support with chords and a bass line.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "bri-dal, And joy sat on ev'-ry brow, When love led his". The piano accompaniment continues with chords and a bass line.

bosom's young i - dol, To breathe to bright Hy-men her

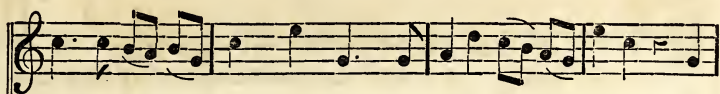
The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4.

vow. The beau-ti - ful sis-ters at - tend-ed, Like

The second system continues the melody. The vocal line has a quarter note G4, followed by a half note A4-B4, and then quarter notes C5, B4, A4, and G4. The piano accompaniment features a quarter note G3, followed by a half note A3-B3, and then quarter notes C4, B3, A3, and G3.

nymphs on a god-dess a - bove. And hope and de-

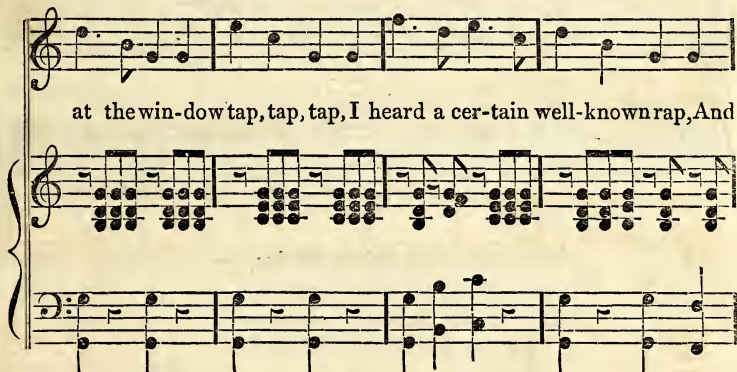
The third system concludes the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a quarter note G3, followed by quarter notes A3, B3, and C4.



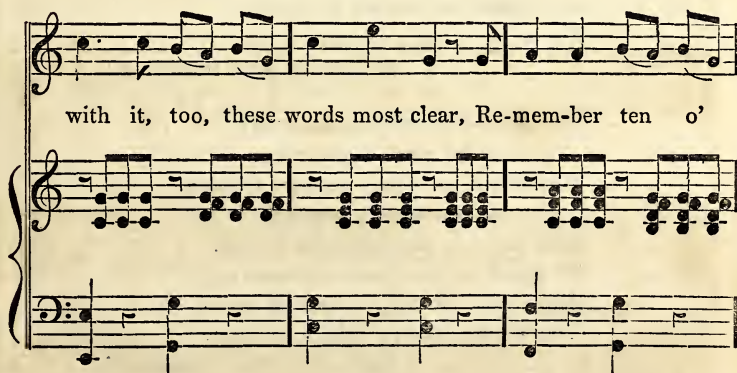
ev'-ry star shone twink-ling bright, In fros-ty dark De-cember, When



at the win-dow tap, tap, tap, I heard a cer-tain well-known rap, And



with it, too, these words most clear, Re-mem-ber ten o'



clock, my dear, Re - mem - ber, love, re-mem ber.

mp

f

The musical score consists of two systems. The first system features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with the lyrics 'clock, my dear, Re - mem - ber, love, re-mem ber.' The piano accompaniment includes a dynamic marking of *mp*. The second system continues the piano accompaniment with a dynamic marking of *f*.

My mother doz'd before the fire,
 My dad his pipe was smoking ;
 I dare not for the world retire—
 Now was not that provoking ?
 At length, the old folks fast asleep,
 I flew my promis'd word to keep ;
 And, sure, his absence to denote,
 He on the window-shutter wrote,
 Remember, love, remember !

And did I heed a treat so sweet ?
 O yes ! for mark the warning,
 Which said at church we were to meet
 At ten o'clock next morning.
 And there we met, no more to part,
 To twine for ever hand and heart ;
 And since that day, in wedlock join'd,
 The window-shutter brings to mind,
 Remember, love, remember !

toil with plea-sure bear.

And be-lieve to love re-tur-ning lau-rel

wreaths be-neath their care.

He-roes when with glo-ry burn-ing all their

toil with plea-sure bear, And be-lieve to love re-tur-n-ing

to love re-turn-ing lau - rel wreaths be-neath their care.

He-ros

when with glo-ry burn-ing all their toil with pleasure bear,

And be - lieve to love re-turn-ing lau-rel wreaths beneath their

care, And be - lieve to love re-

light were blend - ed, As they view'd her with looks of
love.

Yet she was the brightest of any
 Where all beside were bright ;
 She rose 'mid the beautiful many
 A creature of tenderer light ;
 For the softness, almost like sadness,
 That shadow'd her brow serene,
 Was sweeter than all the gladness,
 That in other eyes were seen.
 The bridegroom and train came lightly,
 Each his hat and plume in hand ;
 And never did bliss beam more brightly
 Than it did in that noble band.
 Now hand in hand to the altar,
 The young pair advance up the aisle ;
 But her step was seen to falter,
 And her cheek to lose its smile.
 A terror seem'd o'er her to hover,
 In sighs quick, and low came her breath,
 When just at the altar her lover
 Caught her cold to his bosom in death.
 Oh ! he gaz'd on his bosom's young idol
 With anguish too wild for a tear,
 And the flowers that were cull'd for her bridal,
 Were silently strewn on her bier.

*Heroes when with Glory burning.**A Tempo di Gavotta.*

HANDEL.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a grace note (marked 'h') on the final eighth note. The lower staff is in bass clef with the same key signature and time signature, starting with a quarter rest and followed by a series of quarter notes.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring a mix of eighth and sixteenth notes. The lower staff continues the bass line with quarter notes and some eighth notes.

The third system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the bass line with quarter notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the bass line with quarter notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the bass line with quarter notes. Below the upper staff, the lyrics "HE-ROES when with glo - ry burn - ing all their" are written, with a slur under "glo - ry burn - ing".

turning lau-rel wreaths be-neath their care, be-

neath their care, And be-lieve to love re-turn-ing

lau-rel wreaths, lau-rel wreaths beneath their care,

War to

har-dy deeds in-vites, War to

har-dy deeds in - vites, Love the danger well requites, Love the

dan-ger well re - quites - - - - - Love the

dan-ger well re-quires, Love the

dan - - - - - ger, War to

har-dy deeds in - vites. Love the

dan-ger well re-quires, War to har-dy deeds in - vites,

Adagio.

Love the

A Tempo.

dan - ger well re - quites.

He-ros

when with glo-ry burn-ing all their toil with pleasure

bear, And be-lieve to love re-turn-ing lau rel wreaths be-

neath their care, lau - rel wreaths be-neath their care.

Dal Segno.

THE IRISH MELODIES.—No. 25.

On the dark lonely Strand.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

With melancholy Feeling.

[AIR—At the mid Hour of Night.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It features a series of eighth and sixteenth notes, creating a rhythmic accompaniment. The left hand starts with a bass clef, a key signature of one flat, and a 3/8 time signature, providing a harmonic foundation with chords and moving lines.

The vocal line begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It starts with a whole note rest, followed by a half note, and then a quarter note. The lyrics "On the" are written below the staff.

The piano accompaniment for the first line of lyrics consists of two staves. The right hand continues the rhythmic pattern from the introduction, while the left hand provides harmonic support with chords and moving lines.

The vocal line continues with the lyrics "dark lone-ly strand, which girts the tem-pes-tuous wave,". The melody is written on a treble clef staff with a key signature of one flat and a 3/8 time signature.

The piano accompaniment for the second line of lyrics consists of two staves. The right hand continues the rhythmic pattern, and the left hand provides harmonic support with chords and moving lines.

mid the gloom, She weeps not, she sighs not, but ga - zes

sad-ly on his tomb.

Oh ! that breast calmly sleeps,
 That once was warm as her own,
 And the loathsome worm creeps
 Through the heart that was her's alone ;
 And the bright eye is clouded,
 Whose beam was her guiding light,
 And those smiles now are shrouded,
 That made every beam more bright,
 All fledged, all perished, and left her in darkness and night.

Come Love to me.

THE WORDS WRITTEN BY L. Z.

Moderato.
8va.

loco.

love, to me, the ves-per star Shines bright and clear a-

bove ; I've wander'd, sweet, I've wander'd far, To

sing my faithful love. That

Fine.

star tho' bright shines but at night, And fades at morning's

ray; Not so my love, 'twill constant prove, Shine

aye, Nor fade a - way. Come
Da Capo.

The moon-queen gently sports her ray
 Upon thy scented bower,
 The Zephyrs kiss, in sportive play,
 Thy perfume-breathing flower.
 Another hour, thy fav'rite flower
 Will droop and die ;—alas !
 My love for thee aye fresh shall be,
 Nor like a flowret pass.
 Then come to me, the vesper star
 Shines bright and clear above;
 I've wander'd, sweet, I've wander'd far,
 To sing my faithful love.

*Ye Streams that round my Prison creep.**Sempre Piano.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system of musical notation continues the piece. The upper staff features a melodic line with various note values and rests. The lower staff maintains the eighth-note accompaniment pattern.

The third system of musical notation shows further development of the melody in the upper staff, including a sharp sign (F#) above a note. The lower staff continues with the accompaniment.

The fourth system of musical notation includes the vocal line. The upper staff has a double bar line followed by the lyrics "YE streams that round my pri-son". The lower staff provides the accompaniment for this section.

creep, If on your mos-sy bank you see my

gal-lant lo-ver you see my lo-ver stand and

weep, Oh! mur-mur oh! mur-mur, oh:

mur-mur this com-mand from me, Thy mis-tress

bids thee haste away, thy mistress bids thee haste a-way a-

way - - - - - And shun the broad - ey'd

watch - ful day.

Ye gales, that love with me to sigh,
 If, in your breezy flight, you see
 My dear Floreski ling'ring nigh,
 Oh! whisper this command from me,
 Thy mistress bids thee haste away,
 And shun the broad-ey'd, watchful day.

Had I a Cave on some wild distant Shore,

A DUET.

THE WORDS WRITTEN BY ROBERT BURNS

Andante espressivo.

The first system of the piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including sixteenth notes, while the left hand maintains its accompaniment.

The first vocal line begins with a piano dynamic marking (p) and a fermata. The melody starts on a middle note and moves upwards.

OH! had I a cave on some wild dis - tant

The second vocal line begins with a piano dynamic marking (p) and a fermata. The melody continues from the first line.

OH! had I a cave on some wild dis - tant

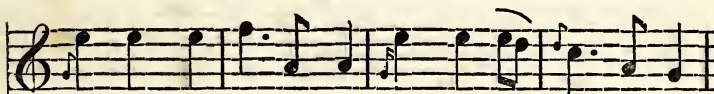
The piano accompaniment for the vocal lines consists of two staves. It provides harmonic support for the vocal parts with chords and simple melodic lines.



shore. Where the winds howl to the waves dashing roar.



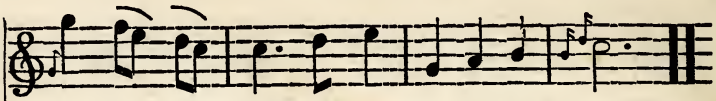
shore. Where the winds howl to the waves' dashing roar.



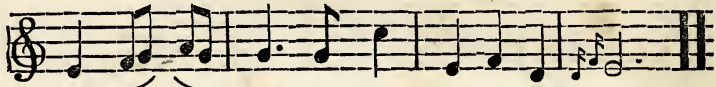
There would I weep my woes, There seek my lost re-pose,



There would I weep my woes, There seek my lost re-pose,



Till grief my eyes should close, Ne'er to wake more.

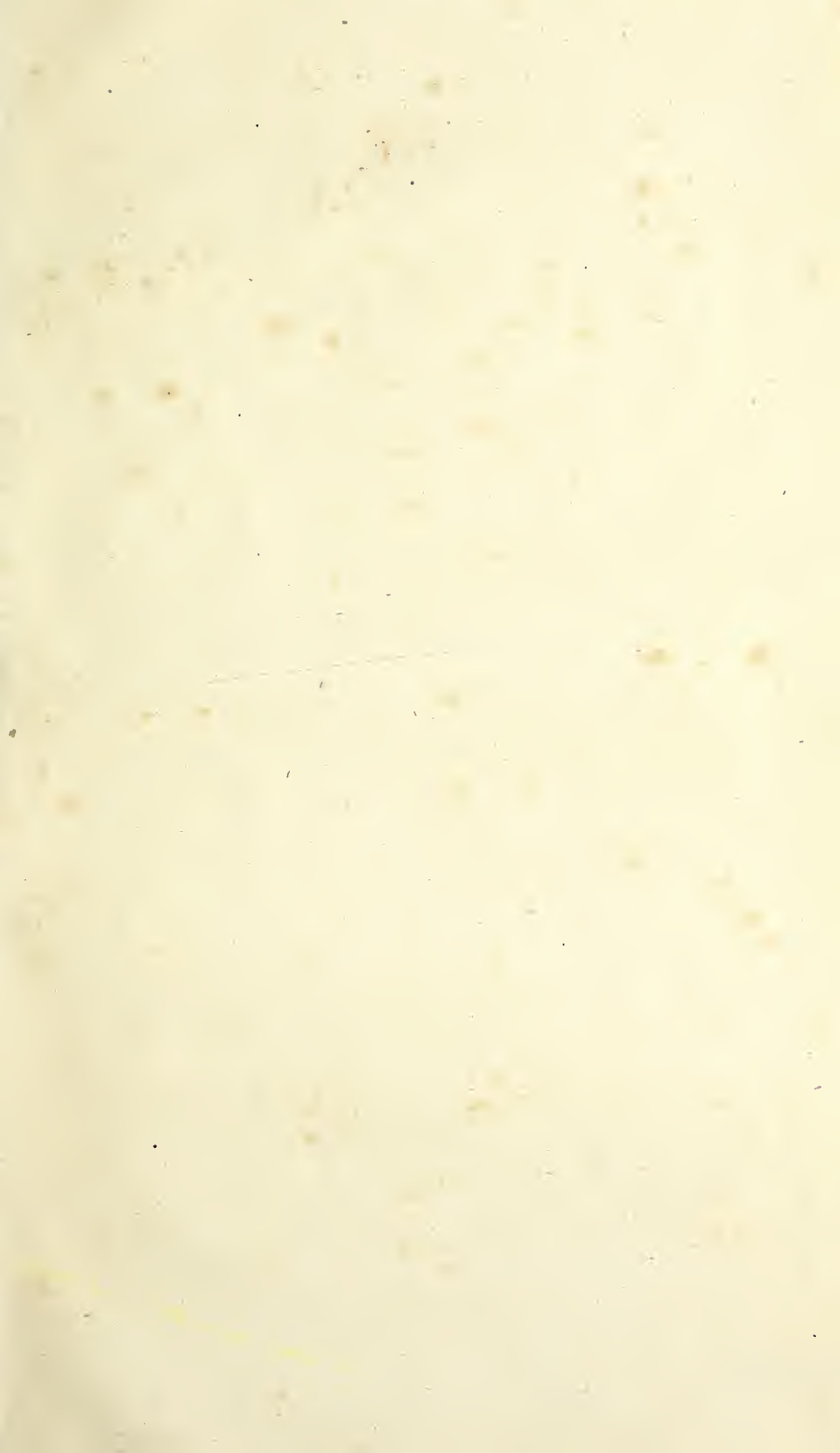


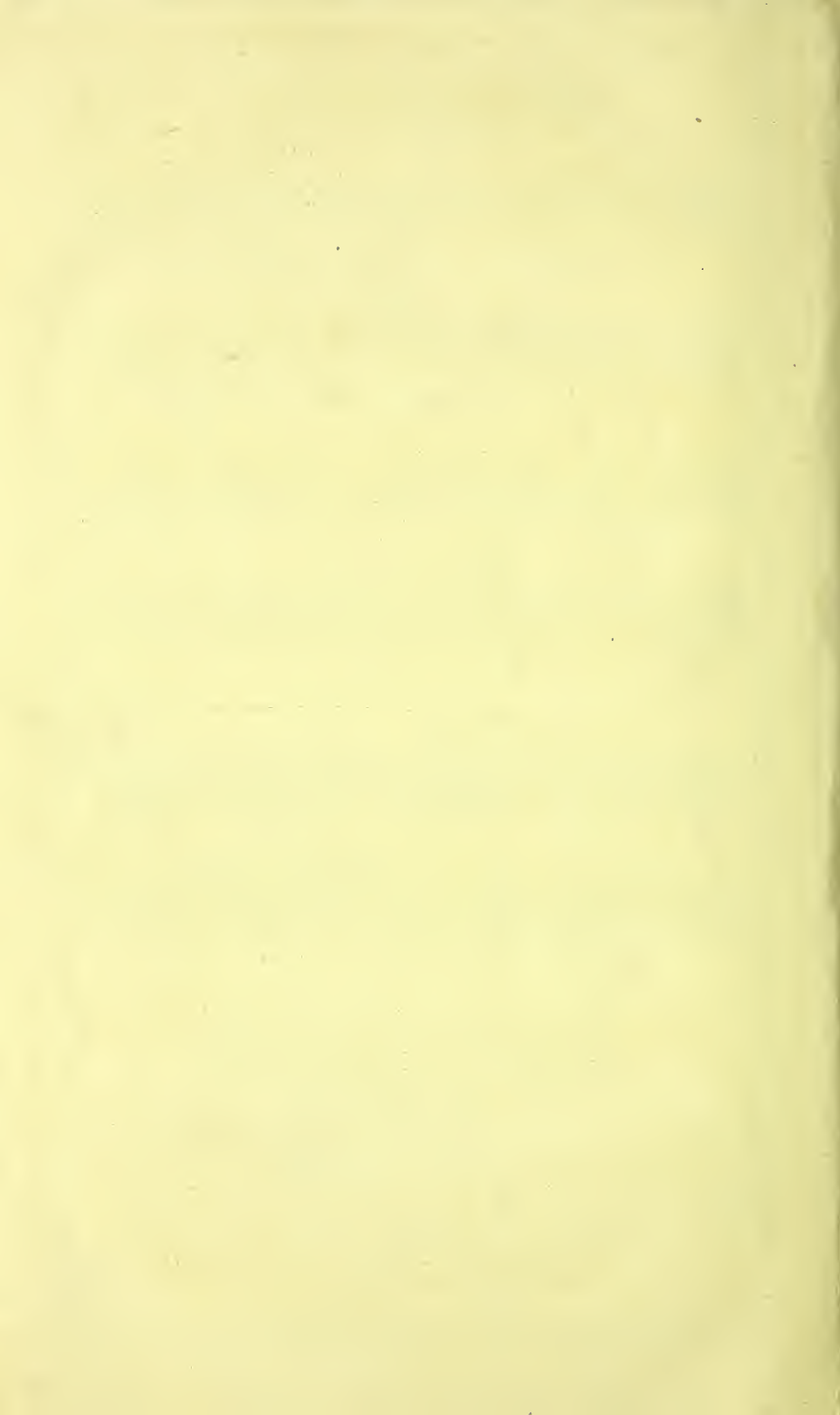
Till grief my eyes should close, Ne'er to wake more.



Falset of woman kind, canst thou declare,
 All thy fond plighted vows fleeting as air.
 To thy new lover hie,
 Laugh o'er thy perjury,
 Then in thy bosom try
 What peace is there.

THE END.





V.710

