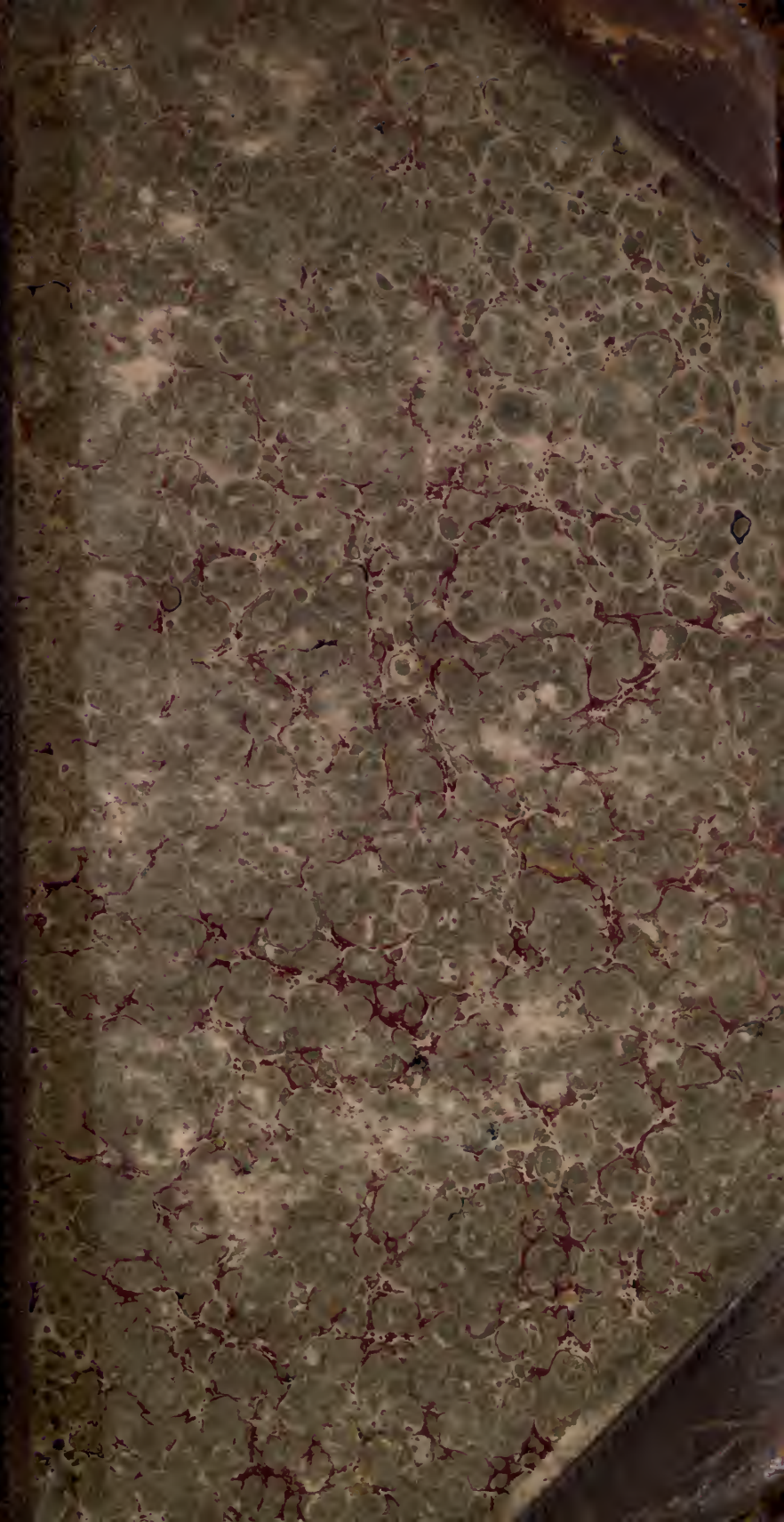


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THE ARTS OF MELODY

BY
JOHN W. GARDNER, ESQ.

IN TWO VOLUMES. THE FIRST VOLUME CONTAINS THE THEORY OF MELODY, AND THE SECOND THE PRACTICE.

THE FIRST VOLUME IS NOW READY IN PAPER.

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TO

JOHN BRAHAM, Esq.

AS

THE FIRST SINGER OF THE DAY,

WHOSE POWERS HAVE STOOD THE TEST OF MANY YEARS,

AND STILL REMAIN UNRIVALLED,

AND TO WHOM

MANY OF THE PIECES IN THE PRESENT COLLECTION

OWE THEIR POPULARITY,

THIS WORK

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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 Deity, 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. By 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

smattering, 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. cr. s. for. dim. pla.

Do re mi fa sol la

si do re mi fa sol.

The image displays two systems of musical notation. Each system consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The first system's vocal line contains the notes 'sol', 'la', 'mi', 're', 'do', and 'si'. The second system's vocal line contains the notes 'la', 'sol', 'fa', 'mi', 're', and 'do.'. The piano accompaniment in both systems consists of single notes on the bass staff, with some notes marked with a sharp sign. The systems are separated by a large brace on the left and end with a double bar line.

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*, (*se*), 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

The first system consists of two staves. The upper staff is a treble clef with a series of eighth-note chords, each containing a pair of notes a fourth apart. The lower staff is a bass clef with single notes corresponding to the lower notes of the chords. The lyrics 'Do re, &c. re mi fa' are placed below the notes.

sol 'a si do

The second system consists of two staves. The upper staff is a treble clef with a series of eighth-note chords, each containing a pair of notes a fourth apart. The lower staff is a bass clef with single notes corresponding to the lower notes of the chords. The lyrics 'sol 'a si do' are placed below the notes.

re mi re do.

The third system consists of two staves. The upper staff is a treble clef with a series of eighth-note chords, each containing a pair of notes a fourth apart. The lower staff is a bass clef with single notes corresponding to the lower notes of the chords. The lyrics 're mi re do.' are placed below the notes.

la sol fa mi

The fourth system consists of two staves. The upper staff is a treble clef with a series of eighth-note chords, each containing a pair of notes a fourth apart. The lower staff is a bass clef with single notes corresponding to the lower notes of the chords. The lyrics 'la sol fa mi' are placed below the notes.

re do si la

sol fa mi re do.

Exercise in Fifths.

Do re mi

fa so. la

si do re

do la sol fa

mi re do

si la sol

fa mi re do.

Exercise in Sixths.

Do re mi

The first system of the exercise consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on middle C and moving up and down in a series of sixths. The lower staff is in bass clef and contains a bass line of eighth notes, starting on the second line below middle C and moving up and down in a series of sixths. The notes are labeled 'Do', 're', and 'mi' under the first three notes of the upper staff.

fa sol la

The second system continues the exercise with two staves. The upper staff has a melodic line of eighth notes in sixths, and the lower staff has a bass line of eighth notes in sixths. The notes are labeled 'fa', 'sol', and 'la' under the first three notes of the upper staff.

si do re do.

The third system concludes the exercise with two staves. The upper staff has a melodic line of eighth notes in sixths, ending with a whole note. The lower staff has a bass line of eighth notes in sixths, ending with a whole note. The notes are labeled 'si', 'do', 're', and 'do.' under the notes of the upper staff.

La sol fa

The fourth system continues the exercise with two staves. The upper staff has a melodic line of eighth notes in sixths, and the lower staff has a bass line of eighth notes in sixths. The notes are labeled 'La', 'sol', and 'fa' under the first three notes of the upper staff.

mi re do

The fifth system concludes the exercise with two staves. The upper staff has a melodic line of eighth notes in sixths, and the lower staff has a bass line of eighth notes in sixths. The notes are labeled 'mi', 're', and 'do' under the first three notes of the upper staff.

Exercise in Sevenths.

Do re mi

The first system of the exercise consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on middle C and ascending to G4. The lower staff is in bass clef and contains a bass line of eighth notes, starting on F3 and ascending to C4. The notes are grouped in pairs, with the upper note of each pair being a seventh above the lower note.

fa sol

The second system continues the exercise with two staves. The upper staff in treble clef has a melodic line of eighth notes starting on A4 and ascending to E5. The lower staff in bass clef has a bass line of eighth notes starting on D4 and ascending to A3. The notes are grouped in pairs, with the upper note of each pair being a seventh above the lower note.

la si do.

The third system consists of two staves. The upper staff in treble clef has a melodic line of eighth notes starting on F5 and ascending to C6, ending with a whole note on C6. The lower staff in bass clef has a bass line of eighth notes starting on G4 and ascending to C4, ending with a whole note on C4. The notes are grouped in pairs, with the upper note of each pair being a seventh above the lower note.

La sol fa

The fourth system consists of two staves. The upper staff in treble clef has a melodic line of eighth notes starting on D6 and ascending to A6, ending with a whole note on A6. The lower staff in bass clef has a bass line of eighth notes starting on E5 and ascending to A4, ending with a whole note on A4. The notes are grouped in pairs, with the upper note of each pair being a seventh above the lower note.

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 gutterally 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.*

Do

Maj. Minor, or half-tone Shake. Maj.

re mi fa

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 a sol fa

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

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 ought 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 ius.

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 is 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 accompaniasts 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 accompaniasts 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; and 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.

W. H. P.

52, JUDD-STREET,
BRUNSWICK-SQUARE.

THE
BEAUTIES OF MELODY.

All the blue Bonnets are over the Border.

A CELEBRATED SCOTCH SONG, SUNG BY MR. BRAHAM.

With Spirit.

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. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a pair of eighth notes C5 and B4, and continues with a series of eighth and sixteenth notes. The bass line consists of quarter notes G2, A2, B2, and C3, with some notes beamed together.

The second system of music continues the piece. It features two staves in the same key and time signature as the first system. Above the first measure of the upper staff, the text "8ves." is written. The melody in the upper staff concludes with a double bar line. The bass line continues with quarter notes and some beamed eighth notes.

The third system of music includes a vocal line and a piano accompaniment. The upper staff is a vocal line in treble clef with a key signature of one sharp and a time signature of 6/8. Below the first measure of the vocal line, the lyrics "MARCH, march, Et-trick and Te-vi-ot dale, Why, my lads" are written. The lower two staves are a piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The piano part consists of simple chords and quarter notes.

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "din-na ye march, Forward in or - der, March, march,". The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one sharp (F#).

Musical score for the second system. The vocal line (treble clef) contains the lyrics: "Eskdale and Liddles-dale, All the blue bon-nets are". The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one sharp (F#).

Musical score for the third system. The vocal line (treble clef) contains the lyrics: "o-ver the bor-der, Ma-ny a banner spread". The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one sharp (F#).

flutters above your head, Many a crest that is famous in

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and sixteenth notes. The piano accompaniment uses a simple harmonic pattern with quarter notes and eighth notes.

sto - ry. Mount and make ready then, Sons of the

The second system continues the music. The vocal line has a longer note followed by eighth notes. The piano accompaniment includes a more complex rhythmic pattern with sixteenth notes in the right hand.

mountain glen, Fight for your king, and the old Scottish border.

The third system concludes the piece. The vocal line features a final melodic phrase with a fermata. The piano accompaniment provides a steady harmonic support with quarter and eighth notes.

March, march, Et-trick and Te - vi - ot dale, Why, my lads,

The first system consists of 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 vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

din-na ye march, Forward in or - der, March, march,

The second system continues the piece with a vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Eskdale and Liddles-dale, All the blue bon-nets are

The third system concludes the page with a vocal line and piano accompaniment. The vocal line ends with a quarter note and a fermata. The piano accompaniment follows the same rhythmic and harmonic structure as the previous systems.

o-ver the bor-der,

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 sharp (F#) and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

8ves.

The second system continues the piano accompaniment from the first system. It features a treble clef staff with chords and a bass clef staff with a bass line. The system concludes with a double bar line. The key signature remains one sharp (F#).

2nd. Verse.

Come from the hills where your hirsels are grazing, Come from the

The second system of the musical score for the second verse 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#) and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

glen of the buck and the roe, Come to the crag where the

beacon is blazing, Come with the buckler, the lance & the bow.

Trumpets are sounding,
 War steeds are bounding !
 Stand to your arms, and march in good order ;
 England shall many a day,
 Tell o'er the bloody fray,
 When the blue bonnets came over the border.
 March, march, &c.

The above words sing to the latter part of the tune of the first verse—viz. "Many a banner spread," &c.

When my Soul's Delight.

A FAVORITE SONG, FROM THE OPERA OF "NINA."

Larghetto.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The accompaniment starts with a quarter note G2, followed by eighth notes A2, B2, and C3.

WHEN my soul's delight a - gain vi-sits these sad sorrowing

p. *rf.* *p.* *rf.*

The second system continues the melody and accompaniment. The treble staff has lyrics under the notes. The bass staff has dynamic markings *p.*, *rf.*, *p.*, and *rf.* under the notes.

eyes, Spring's re-turn shall bless the plain, Flow'rs of

pp.

The third system continues the melody and accompaniment. The treble staff has lyrics under the notes. The bass staff has a dynamic marking *pp.* under the notes.

sweetest fragrance rise. Hark! hark! I hear him;

The fourth system concludes the piece. The treble staff has lyrics under the notes. The bass staff continues the accompaniment. The piece ends with a double bar line.

Syn.

ah! no, I'm doom'd to mourn, I'm doom'd to

mourn, My soul's de-light will ne'er re-turn, My soul's de-

light will ne'er re-turn.

Tuneful songster of the grove,
 Know, the voice of him I love,
 Shall inspire thy little throat
 With a softer, sweeter note.

Hark, &c.

Echo! stranger to repose,
 Oft I tire thee with my woes;
 See him! yet for thee he sighs,
 Echo, yes, for thee he dies.

Hark, &c.

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

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 Apol-lo, Where Apol-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-

Sym.

wan-der not unseen, By hedge-row elms, on hillocks green ;

There

the ploughman near at hand, Whistles o'er the furrow'd land,

There the ploughman near at hand, Whistles o'er the furrow'd

Sym.

land. And the milk-maid

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 To

many a youth and ma - ny a maid, Dancing in the

che-quer'd shade, Dancing, dan -

cing, dan-cing in the

chequer'd shade, To many a youth and

ma-ny a maid Dan-cing in the

chequer'd shade, Dancing

dan cing, dancing

in the chequer'd shade.



*John Anderson, my Jo, John.**Andantino.*

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 series of eighth and sixteenth notes in the right hand, while the left hand plays a simple bass line.

The second system of musical notation continues the piece. The right hand features a more active melody with some sixteenth-note passages, while the left hand provides a steady accompaniment.

The third system of musical notation includes the first line of lyrics. The music is in common time and one flat. The lyrics are: JOHN An-der-son my jo, John, When

The fourth system of musical notation includes the second line of lyrics. The lyrics are: Na-ture first be - gan, To try her can-ny hand,

The fifth system of musical notation includes the third line of lyrics. The lyrics are: John, Her mas - ter work was man. And you a-mang them

a' John, so trig from top to toe, She prov'd to

be nae jour-ney work, John Anderson, my jo.

John Anderson, my jo, John, ye were my first conceit,
 I think nae shame to own, John, I lo'ed ye ear' and late;
 They say, ye're turning auld, John, and what tho' it be so?
 Ye're ay the same kind-man to me, John Anderson, my jo.

John Anderson, my jo, John, when we were first acquaint,
 Your locks were like the raven, your bonny brow was brent;
 But now your brow is bald, John, your locks are like the snow,
 Yet blessings on your frosty pow, John Anderson, my jo.

John Anderson, my jo, John, we clamb the hill thegither,
 And mony a canty day, John, we've had wi' ane anither;
 Now we maun totter down, John, but hand in hand we'll go,
 And sleep thegither at the foot, John Anderson, my jo.

Together let us range the Fields.

A FAVORITE DUET SONG BY MR. BRAHAM AND MISS STEPHENS.

Vivace ma non troppo.

DR. BOYCE.

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. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music begins with a treble clef and a key signature of two sharps. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system of piano accompaniment continues the piece. The treble staff features a more active melody with sixteenth-note runs, while the bass staff continues with a steady eighth-note accompaniment.

The third system of piano accompaniment shows the treble staff with a melodic line of eighth and sixteenth notes, and the bass staff with a consistent eighth-note accompaniment.

The fourth system of piano accompaniment includes the first vocal line. The upper staff is labeled "1st Voice" and contains a melodic line with lyrics "To-". The lower staff continues the piano accompaniment with eighth notes.

gether, To-ge-ther, To-ge-ther let us range
Together, Together,

the fields, Im-pearl - ed with the
To-ge-ther let us range the fields.

morn - ing dew, Or view thee
Impearled with the morn - ing dew,

fruits the vine-yard yields,

Or the ap - ples clustering

There in close em-bower'd shades, Im - per-vious

bough, There in close em-bower'd shades, Im - per-vious

to the noon-tide ray, By tink - ling rills

to the noon-tide ray, on ro - sy

We'll love - - - - - the sul-try hours a-

beds, We'll love - - - - - the sul-try hours a-

way, We'll love - - - - - the sul - try hours a-

way, We'll love - - - - - the

way, We'll love - - - - - the sul-try hours a-

sul-try hours a - way, We'll love - - - - - the

way, the sul-try hours a - way, We'll
 sul-try hours a - way, the sul-try hours a -

Syn.

love - - - - - the sul-try hours a - way.
 way, We'll love the sul-try hours a - way.

2nd Voice.

To-

Together, Together,
 gether, To-ge-ther, To-ge-ther let us range

To-ge-ther let us range the fields.
 the fields, Im-pearl-ed with the

Impearled with the morn - ing dew,
 morn - ing dew, Or view the

Or the ap - ples clustering
 fruits the vine-yard yields,

bough, There in close em-bower'd shades, Im - per-vious
 There in close em-bower'd shades, Im - per-vious

to the noontide ray, By tink-ling
 to the noontide ray, By tinkling rills,

rills, on ro - sy beds, We'll love -

on ro - sy beds, We'll love -

- - the sul-try hours a - way. We'll love - - -

- - the sul-try hours a - way, We'll

- - the sul - try hours a - way, the

love - - - - the sul - try hours a -

sul - try hours a - way, By tinkling rills,

way, the sul-try hours away: By tinkling

On ro - sy beds, We'll love - -

rills, On ro - sy beds, We'll love - -

We'll love - -

We'll love the

sul-try hours a-way, We'll love the

sul-try hours a - way

sultry hours a-way.

By tinkling rills

By tinkling

By tinkling rills

By tinkling

rills, We'll love - - - the

rills, We'll love - - - the

sul-try hours a-way, the sul-try hours - - - - a -

sul-try hours a-way, the sul-try hours - - - - a -

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "sul-try hours a-way, the sul-try hours - - - - a -". The bottom staff is a piano accompaniment in bass clef, providing harmonic support for the vocal line.

way.

This system contains two staves. The top staff is a vocal line in treble clef, continuing the melody from the previous system. The lyrics are "way.". The bottom staff is a piano accompaniment in bass clef, continuing the harmonic accompaniment.

This system contains two staves, both of which are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

This system contains two staves, both of which are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar sixteenth-note textures in the right hand and a consistent bass line in the left hand.

Gentle Youth, ah! tell me why.

SUNG BY MISS STEPHENS IN LOVE IN A VILLAGE.

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.

Still in Hopes to get the better.

SUNG BY MR. PYNE IN LOVE IN A VILLAGE.

All. gro.

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 time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of musical notation continues the piece. It features a treble staff with repeated eighth-note patterns marked with accents (*acc.*) and a bass staff with a more rhythmic accompaniment.

The third system of musical notation continues the piece. It features a treble staff with repeated eighth-note patterns marked with accents (*acc.*) and a bass staff with a more rhythmic accompaniment.

The fourth system of musical notation includes the lyrics: "STILL in hopes to get the bet-ter Of my stubborn". The music continues with the same instrumental accompaniment as the previous systems.

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.

A piano introduction consisting of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.

When Time was entwining.

CALLCOTT.

The first vocal line is written in treble clef with a key signature of one flat and a 3/4 time signature. The melody begins with a quarter note, followed by eighth and sixteenth notes, and ends with a half note.

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

The second vocal line continues the melody in treble clef with a key signature of one flat and a 3/4 time signature, featuring similar rhythmic patterns to the first line.

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

The piano accompaniment for the first vocal line is written in bass clef with a key signature of one flat and a 3/4 time signature. It provides a steady harmonic support with eighth and sixteenth notes.

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

The third vocal line is written in treble clef with a key signature of one flat and a 3/4 time signature. The melody continues with quarter and eighth notes.

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

The fourth vocal line continues the melody in treble clef with a key signature of one flat and a 3/4 time signature.

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

The piano accompaniment for the third and fourth vocal lines is written in bass clef with a key signature of one flat and a 3/4 time signature, continuing the harmonic support.

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, May its verdure for

gar-land be sweet to the eye, May its verdure for

gar-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 - - - - - be

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.

Heroes when with Glory burning.

A Tempo di Gavotta.

HANDEL.

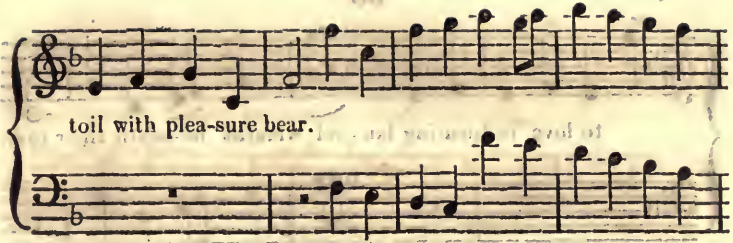
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line with quarter 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.

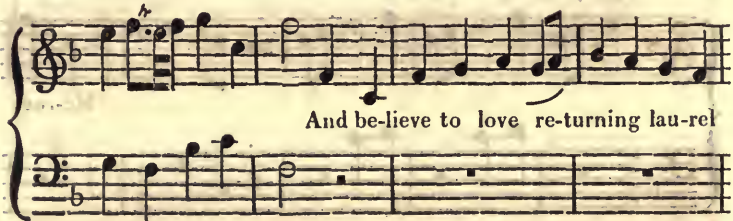
The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

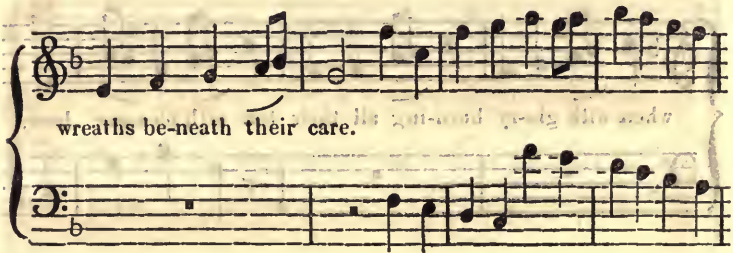
The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Below the staves, the lyrics are printed: "HE-ROES when with glo - ry burn - ing all their".



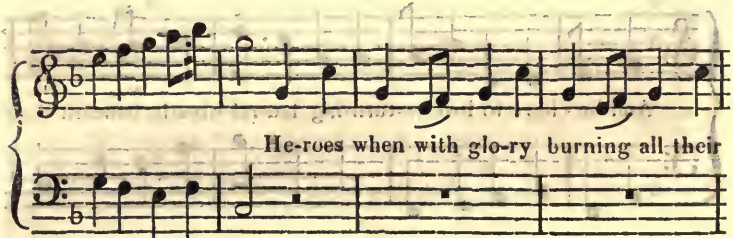
toil with pleasure bear.



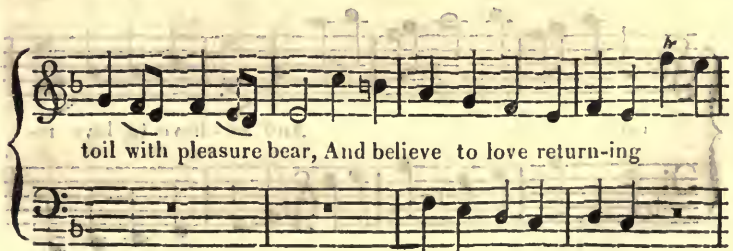
And believe to love re-turning lau-rel



wreaths be-neath their care.



He-ros when with glo-ry burning all their



toil with pleasure bear, And believe to love return-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-

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-roes

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. 1.

Hark! I hear the Ocean's whelming Sweep.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Andantino espressivo.

[AIR—*Love's young Dream.*

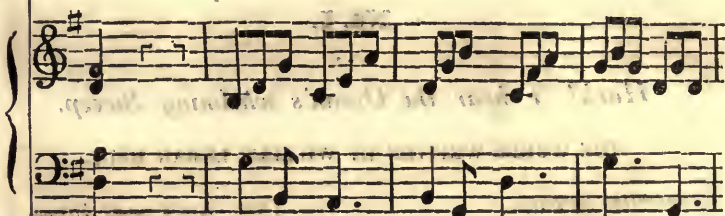
The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time and have a key signature of one sharp (F#). The melody begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes.

The second system continues the melody from the first system. It features a treble staff with a melodic line that includes some sixteenth-note passages and a bass staff with a steady accompaniment of quarter notes.

The third system includes the lyrics: "Hark! I hear the o-cean's whelming sweep, The loud winds". The music is written on two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamic markings include *p.* (piano) and *sf.* (sforzando). The melody continues with quarter and eighth notes.

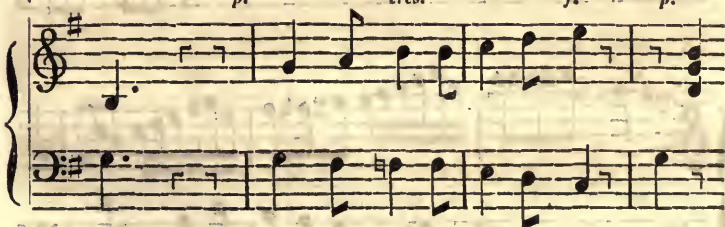


roar, Fare-thee-well, my love, I brave the deep, We meet no



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.

No. II.

Could the Voice that I lov'd wake again to this Ear.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Lento Maestoso.

[AIR—*She is far from the Land.*

First system of musical notation, featuring a treble and bass clef with a 6/8 time signature and a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation, showing a treble clef with a 6/8 time signature and a key signature of two flats. The melody is in the treble clef.

Could the

Third system of musical notation, featuring a treble and bass clef with a 6/8 time signature and a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef.

Fourth system of musical notation, showing a treble clef with a 6/8 time signature and a key signature of two flats. The melody is in the treble clef.

voice that I lov'd wake a - gain to this ear, All its

Fifth system of musical notation, featuring a treble and bass clef with a 6/8 time signature and a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef.

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

The first system of music consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "rap - tu - rous me - lo - dy breath - ing; I". The piano accompaniment is written for the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The music features a mix of eighth and quarter notes, with some chords and rests.

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

The second system of music continues the vocal line and piano accompaniment. The key signature remains B-flat major. The lyrics are "then might for-get all the sor-rows that here Round this". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

The third system of music concludes the vocal line and piano accompaniment. The key signature remains B-flat major. The lyrics are "de - so - late heart are en - wreath - ing.". The piano accompaniment ends with a final chord and a fermata over the last note.

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.

Ye Woods and ye Mountains unknown

An Elegy.

COMPOSED BY 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

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

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

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

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.

No Flower that Blows.

SUNG BY MISS STEPHENS, IN SELIMA AND AZOR,

Moderato.

LINLEY.

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and common time (C), starting with a treble clef. The lower staff is a piano accompaniment in the same key and time, starting with a treble clef and featuring a rhythmic pattern of eighth notes.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the second measure. The piano accompaniment continues with its rhythmic pattern.

The third system includes the lyrics "No flow'r that blows is like is". The vocal line has a fermata over the second measure. The piano accompaniment continues with its rhythmic pattern.

The fourth system includes the lyrics "like this rose, No flow'r that blows is". The vocal line has a fermata over the second measure. The piano accompaniment continues with its rhythmic pattern.

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

G A T T A R A

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.

No. III.

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 treble clef, followed by a key signature change to two sharps, and a 6/8 time signature. The melody is characterized by eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

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

The third system of musical notation includes a vocal line and piano accompaniment. The upper staff is a vocal line in treble clef with a key signature of two sharps and a 6/8 time signature. It contains the lyrics "A ca - va - lier". The lower staff is a piano accompaniment in bass clef with the same key signature and time signature, featuring a triplet of eighth notes marked with a "p." dynamic.

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

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#) and a 3/4 time signature. It contains the lyrics "gal - lop'd in haste o'er the glade, And his". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 3/4 time signature. It contains the lyrics "stead and his mas - ter were gai - ly ar -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes.

ray'd, And bright was his form, And

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 3/4 time signature. It contains the lyrics "ray'd, And bright was his form, And". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes.

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

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are positioned below the vocal line.

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

This system contains the next two staves of music. The vocal line continues with the lyrics "gift of his fair. In his hat was seen flowing the". The piano accompaniment continues with similar rhythmic patterns.

gift of his fair.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics "gift of his fair." The piano accompaniment features more complex rhythmic figures in the right hand.

ritard.

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.



*Under the Greenwood Tree.**Andante.**Dr. Arne.*

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 tempo is marked 'Andante' and the composer is 'Dr. Arne'. The score begins with a wavy line above the first staff, indicating a breath mark for the flute. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The flute part consists of a melodic line with various ornaments and articulations, including slurs and accents. The piece concludes with a double bar line.

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, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one flat (B-flat).

Second system of musical notation, including a vocal line and piano accompaniment. The lyrics "Here shall he see no e-ne-my But Win-ter and rough" are written below the vocal staff. Dynamic markings *f.* and *fz.* are present.

Third system of musical notation, including a vocal line and piano accompaniment. The lyrics "wea-ther. Here shall he see no e-ne-my But" are written below the vocal staff. Dynamic markings *f.* and *p.* are present.

Winter and rough weather, Here shall he see no

e-ne-my But Win - ter, *f.* But

Winter and rough weather, rough weather, But Winter and rough

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 consists of three staves. The top staff is a single treble clef line with a key signature of one flat (B-flat) and a common time signature. It begins with a whole note chord of F4 and C5, followed by a series of eighth and sixteenth notes. The middle and bottom staves are grouped by a brace on the left, representing piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. Both have a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

The second system consists of three staves. The top staff is a single treble clef line with a key signature of one flat and a common time signature. It continues the vocal melody with eighth and sixteenth notes. The middle and bottom staves are grouped by a brace on the left, representing piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. Both have a key signature of one flat. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

The third system consists of three staves. The top staff is a single treble clef line with a key signature of one flat and a common time signature. It concludes the vocal melody with a half note and a whole note. The middle and bottom staves are grouped by a brace on the left, representing piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. Both have a key signature of one flat. The piano accompaniment concludes with a half note and a whole note. The system ends with a double bar line.

No. 17.

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 piano (p) dynamic marking.

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system.

The third system of musical notation features a vocal line on the upper staff and a piano accompaniment on the lower staff. The vocal line includes the word "OH!" written above the final note of the phrase. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

The fourth system of musical notation includes the vocal line with the lyrics "come to the tomb, where this form shall be laid, Where no" written below it. The piano accompaniment continues with a dynamic marking of *p* (piano).

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.

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.

Green grow the Rashes, O!

Vivace ma non troppo.

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 notes and chords, followed by a more complex rhythmic pattern. The lower staff is in bass clef with the same key signature and time signature, providing a simple accompaniment of eighth notes.

The second system of music consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment. The lyrics "There's" are written below the upper staff.

The third system of music consists of two staves. The upper staff continues the melody with the lyrics "nought but care in ev'-ry han' In ev'-ry hour that". The lower staff continues the accompaniment.

The fourth system of music consists of two staves. The upper staff continues the melody with the lyrics "pas-ses O, What sig-ni-fies the life o' man An'". The lower staff continues the accompaniment.

'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 musical score consists of a vocal line in G major (one flat) and a piano accompaniment in the same key. The vocal line begins with the lyrics 'lasses, O!' and continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The warl'y 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'y cares an' warl'y 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.

No. 7.

Oh! never more.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

With Feeling.

[AIR—The Harp that once.

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 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, providing a harmonic accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. The upper staff features a melodic line with a trill-like figure and a dotted note. The lower staff continues the accompaniment with a steady rhythm of quarter notes.

The third system of musical notation includes the vocal entry. The upper staff has a melodic line that ends with a triplet of eighth notes. The lower staff provides accompaniment. The word "Oh!" is written at the end of the system.

The fourth system of musical notation contains the lyrics. The upper staff has a melodic line with dotted notes. The lower staff provides accompaniment. The lyrics are: "ne-ver more up-on this heart The sun of joy will glow,"

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 is o'er, 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.

O! who has seen the Miller's Wife?

A GLEE FOR THREE VOICES.

Moderato.

REEVE.

O, who has seen the miller's wife? 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
 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. From ev'-ry place con-demn'd to
 whole skin. From ev'-ry place con-demn'd to
 whole skin. From ev'-ry place con-demn'd to

These branches form our
room, In ev'ry place we seek a home, These branches form our
room, 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 hollow 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'l find the gipsies,

Come stain your cheek with nut or ber-ry, Y. '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.

No. VII.

Alva.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

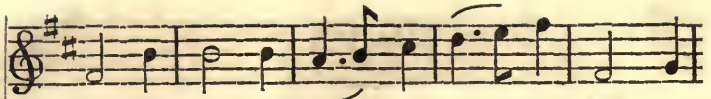
Solemn.

[AIR—Rich and rare were the Gems she wore.

The piano introduction 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. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords and moving lines in both hands, setting a solemn and rich atmosphere.

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble staff, starting with a whole note rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is on two staves (treble and bass clefs). The lyrics "DEEP o'er Al - va's" are positioned below the vocal line.

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and moving lines. The lyrics "tow - er falls The gloom of night, the an - cient" are positioned below the vocal line.



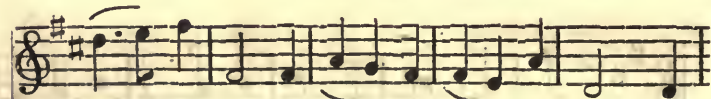
walls Are dark as death; the sen - try's care Is

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a dotted quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



si - lent all, For death is there, The last of Al - va's

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a dotted quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4.



lof - ty line Is laid with - in the con - vent

The sixth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a dotted quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4.

shrine.

Alva ! peace is not for thee,
 Thy splendid turrets yonder see,
 Thy wide domains are fair to view ;
 Thou hast no child to give them to ;
 And thou art old, and sorrow here,
 With none to dry thy bitter tear.

False thou wert in love, and now
 Thou reap'st the guerdon of thy vow ;
 Days shall rise, and suns shall glow,
 But pleasure thou wilt never know ;
 More wretched than thy meanest slave,
 Thy only hope is in the grave.

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 features a melody in the upper staff and a supporting bass line 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 and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues in the upper staff, while the bass line provides harmonic support.

The third 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 melody continues in the upper staff, and the bass line provides harmonic support. The text "LET us haste to Kelvin" is printed below the upper staff.

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

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: "grove bon-ny lassie, O! Through its ma-zes let us rove,". The piano accompaniment is shown on two staves below, with the right hand in treble clef and the left hand in bass clef. The music is in a simple, folk-like style with a steady rhythm.

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

The second system continues the melody. The vocal line has lyrics: "bon-ny lassie, O! Where the rose in all its pride Paints the". The piano accompaniment continues with chords and single notes. There are some fermatas and accents in the piano part.

hollow dingle side, Where the midnight fairies glide, bonny

The third system concludes the piece. The vocal line has lyrics: "hollow dingle side, Where the midnight fairies glide, bonny". The piano accompaniment provides harmonic support with various chordal textures. The system ends with a final cadence.



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

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'hall, bon-ny las-sie, O! Thro' the mountain's rocky hall' and continues with 'bon-ny las-sie, O.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The score is divided into three systems, each with a vocal staff and a piano staff.

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!

No. VII.

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 two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a key signature of two sharps. The melody in the upper staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter rest, followed by a quarter note G2, and then a half note F#2.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff continues with quarter notes D5, E5, and F#5. The bass line continues with a half note E2 and a quarter note D2.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff continues with quarter notes G5, A5, and B5. The bass line continues with a half note C2 and a quarter note B1. The lyrics "IN griefs and in dangers, At land and at" are written below the upper staff.

sea, Midst pleasures and strangers, My soul was

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 vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'sea, Midst pleasures and strangers, My soul was' are written below the vocal staff. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

with thee, Whilst thou with thy kindred, At peace

The second system continues the musical score. The vocal line and piano accompaniment are arranged similarly to the first system. The lyrics 'with thee, Whilst thou with thy kindred, At peace' are written below the vocal staff. The piano accompaniment includes a triplet of eighth notes in the left hand, marked with a '3' below the notes.

and at home, Taught thy fan-cy to wan-der

The third system concludes the musical score. The vocal line and piano accompaniment continue. The lyrics 'and at home, Taught thy fan-cy to wan-der' are written below the vocal staff. The piano accompaniment maintains its rhythmic pattern, ending with a final chord in the right hand.

Thy wish - es to roam.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Thy wish - es to roam.' The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a style typical of 18th or 19th-century sheet music.

The second system of music continues the vocal line and piano accompaniment from the first system. It concludes with a double bar line. The piano accompaniment continues to provide harmonic support for the vocal melody.

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 !

O Logie O' Buchan.

A FAVORITE SCOTCH AIR, ARRANGED AS A DUET.

Grazioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a series of chords in the treble and a steady bass line in the bass.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music continues with more chords and a steady bass line, ending with a double bar line and a fermata.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains the lyrics: "Lo-gie O' Buchan, O Lo-gie the laird, They've taen a-wa'". The middle staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music continues with more chords and a steady bass line, ending with a double bar line and a fermata.

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'

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

a'

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 bidè na' awa',
 Then baste 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'.

The Rose had been wash'd.

Larghetto.

WEBBE.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It features a series of chords and eighth-note patterns. The left hand starts with a bass clef, the same key signature, and a 6/8 time signature, playing a steady eighth-note accompaniment.

The vocal line begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The lyrics "The rose had been wash'd just wash'd in a" are written below the notes. The melody is simple and follows the natural inflection of the words.

The piano accompaniment for the first vocal line consists of two staves. The right hand has a treble clef, two sharps, and 6/8 time, with chords and eighth-note accompaniment. The left hand has a bass clef, two sharps, and 6/8 time, with a steady eighth-note accompaniment.

The vocal line continues with a treble clef, two sharps, and 6/8 time. The lyrics "show'r that Ma-ry to An-na con-vey'd, The plen-ti-ful" are written below. The melody is more active, with many eighth and sixteenth notes.

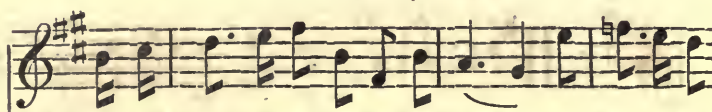
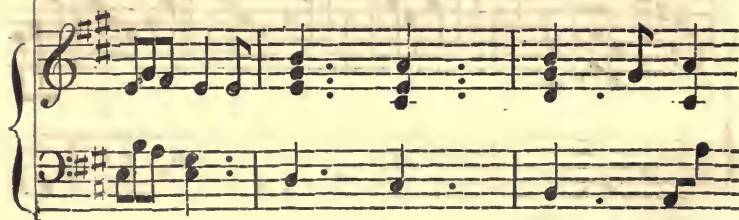
The piano accompaniment for the second vocal line consists of two staves. The right hand has a treble clef, two sharps, and 6/8 time, with chords and eighth-note accompaniment. The left hand has a bass clef, two sharps, and 6/8 time, with a steady eighth-note accompaniment.



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



buds it had left with regret On the flourishing bush where it

grew.

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

La: go.

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of two sharps. The lyrics are positioned below the vocal line.

sor-row re - sign'd, This e - le-gant rose had I sha-ken it

The second system continues the musical piece. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The vocal line starts with a treble clef and a key signature of two sharps. The piano accompaniment uses a grand staff (treble and bass clefs) with a key signature of two sharps. The lyrics are placed below the vocal line.

less, Might have bloom'd with its owner a - while; And the

The third system concludes the musical piece. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of two sharps. The lyrics are positioned below the vocal line.

tear that is wip'd with a lit - tle address, May be fol-low'd

The first system 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 eighth notes A4, B4, C5, and a quarter note D5 with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

per-haps with a smile

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note E5 with a fermata, followed by a quarter rest, then a quarter note F5 with a fermata. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

The third system concludes the piece. The vocal line has a quarter note G5 with a fermata, followed by a double bar line. The piano accompaniment also concludes with a double bar line.

No. VIII.

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

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 treble clef and a key signature of one flat. The lyrics are: "tremulous way, How soon she return'd, for the". The piano accompaniment features a steady bass line and chords in the right hand.

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

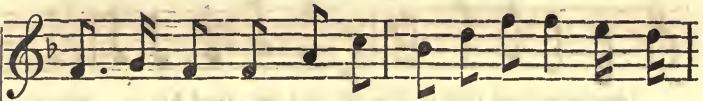
The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "blue wave had curl'd O'er all and de - nied her a spray.". The piano accompaniment includes some arpeggiated figures in the right hand.

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

The third system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "It is thus when my flight for a moment I mark, Dear". The piano accompaniment features a consistent bass line and chords.



source of my plea-sures, from thee, I re-



turn to thy breast as the dove to the ark, For the



world holds no o - ther for me.



The musical score consists of two systems. Each system has three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is written in grand staff notation (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 7/8. The first system shows the vocal line with a few notes and rests, followed by a more active piano accompaniment. The second system continues the piece, ending 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 virtue 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.

Last May a braw Wooer cam' down the lang Glen.

A FAVORITE SCOTCH SONG.

THE WORDS WRITTEN BY ROBERT BURNS.

Lively.

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

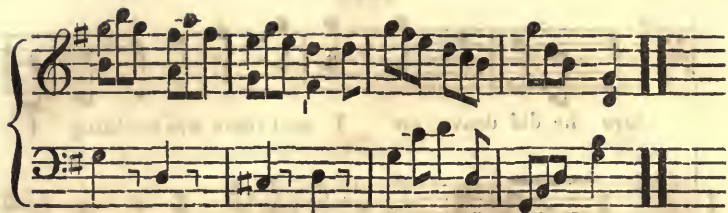
The second system of music also consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the piano accompaniment. The system concludes with a double bar line and the word "LAST" written below the bass staff.

The third system of music consists of two staves. The upper staff contains the vocal line with the lyrics: "May, a braw wooer cam' down the lang glen, And sair wi' his". The lower staff continues the piano accompaniment.

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.

No. IX.

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 musical notation 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 is in a 3/4 time signature and begins with a wavy line above the staff.

The second system of musical notation consists of two staves, continuing the piece from the first system. It features a treble clef upper staff and a bass clef lower staff, both in two sharps (F# and C#).

The third 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#). The lower staff is in bass clef with the same key signature. The lyrics are written below the upper staff.

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

na - tal day, Nor think that 'tis un-num-ber'd a-

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

mong the first that claim her lay, And though she

The second system continues the vocal line and piano accompaniment. The vocal line includes a double bar line and a fermata over a note. The piano accompaniment also includes a double bar line and a fermata.

wants the fragrance of glow-ing fancy's beam di-vine, Af-

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

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.

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

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

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.



No. X.

All Venice look'd gay at the Bridal.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Allegretto.

[AIR—Has Sorrow thy young Days shaded

ALL Ve-nice look'd gay at the

bri-dal, And joy sat on ev'-ry brow, When love led his

bosom's young i - dol, To breathe to bright Hy-men her

vow. The beau-ti - ful sis-ters at - tend-ed, Like

nymphs on a god-dess a - bove. And hope and de-

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

No. XI.

Though all may forget thee.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Allegretto.

[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. The melody in the upper staff starts on G4, moving to A4, B4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G2, moving to A2, B2, and then a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

The second 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 melody in the upper staff continues from the first system, starting on G4, moving to A4, B4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

The third 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 melody in the upper staff continues from the second system, starting on G4, moving to A4, B4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3. The system ends with a double bar line and a repeat sign.

THOUGH all may for-

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

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 are "get thee who once in the glow Of thy for-tune prest round". The middle and bottom staves form a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in G major. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "with de-light ; Tho' the grave is for-got where they". The musical notation follows the same structure as the first system, with a vocal line and a two-staff piano accompaniment in G major.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "saw thee laid low, And bade thee for - e - ver good". The musical notation follows the same structure as the previous systems, with a vocal line and a two-staff piano accompaniment in G major.

night There is one who but shar'd in thy

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

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

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.

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 upper staff is in treble clef with a 3/4 time signature, featuring a series of chords and a melodic line. The lower staff is in bass clef with a 4/4 time signature, providing a steady accompaniment with eighth notes.

The second system of the piano introduction continues with two staves. The upper staff in treble clef has a more active melodic line with some grace notes. The lower staff in bass clef continues with a rhythmic accompaniment.

The first vocal line is on a single staff in treble clef. It begins with a fermata and a dynamic marking of *ff*. The melody is simple and follows the rhythm of the piano accompaniment.

OH! had I a cave on some wild dis - tant

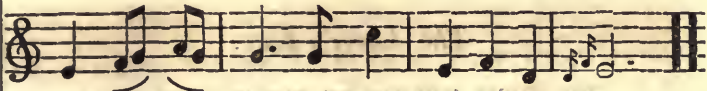
The second vocal line is on a single staff in treble clef, starting with a fermata and a dynamic marking of *ff*. The melody is similar to the first line.

OH! had I a cave on some wild dis - tant

The final system of the piano accompaniment consists of two staves. The upper staff in treble clef has a series of chords, and the lower staff in bass clef has a simple accompaniment. The system ends with a double bar line.



Till grief my eyes should close, Ne'er to wake more.



Till grief my eyes should close, Ne'er to wake more.



Falsest 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.

No. XII.

The Lover's Lute.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

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

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 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 notes.

The second system continues the two-staff format. The upper staff maintains the eighth-note melody, while the lower staff continues the harmonic accompaniment with quarter notes.

The third system begins with a double bar line in the upper staff, followed by a rest. The melody resumes with a dotted quarter note followed by eighth notes. The lower staff continues with quarter notes.

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

The fourth system continues the two-staff format. The upper staff features a melody with dotted rhythms and eighth-note patterns. The lower staff continues with quarter notes.

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

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

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

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.'

Take, oh! take those Lips away.

A FAVORITE CANZONET.

Allegro Molto

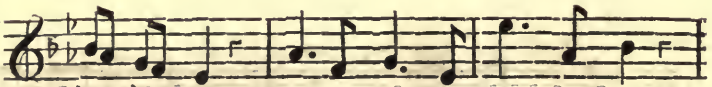
Wm. Jackson.



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



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

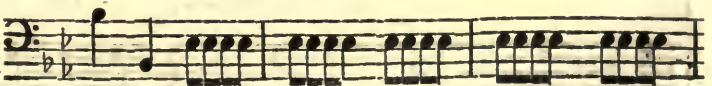


were forsworn, Take, oh! take those lips a - way,



were forsworn

And those eyes the



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

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

seal'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.

vain, in vain.

vain, in vain.



No. XIII.

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

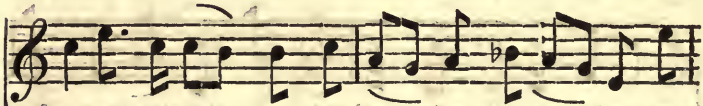
phan-tom of ho - nor the hopes that be-tray ; I will

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

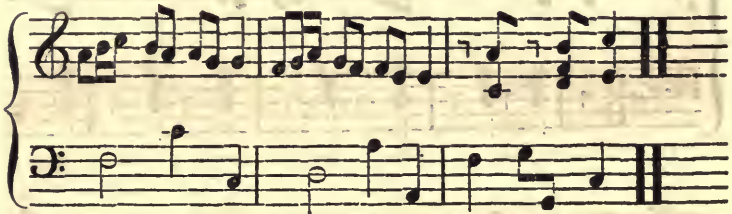
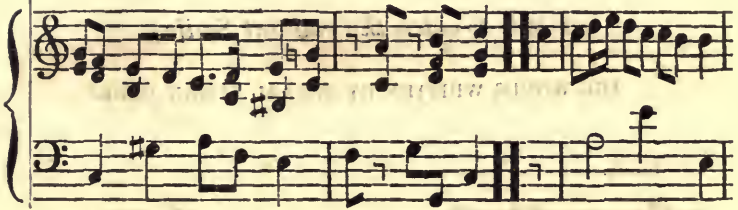


where is that one, who had she but ap-plaud-ed, Had





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.

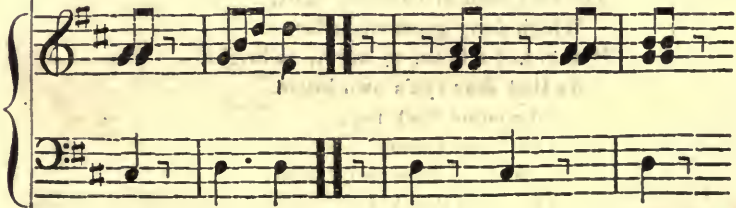
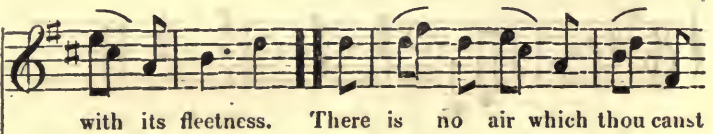
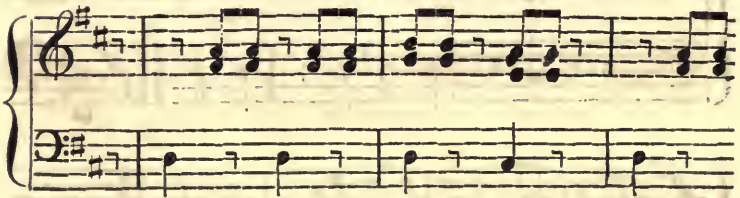
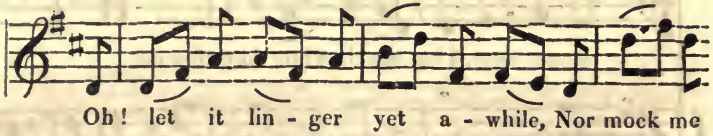
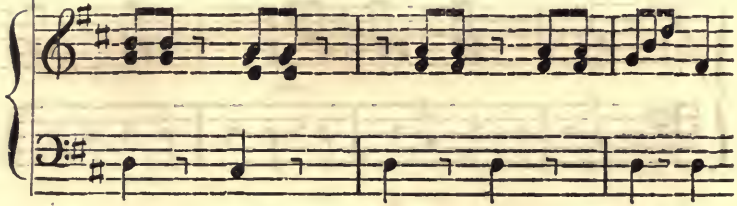
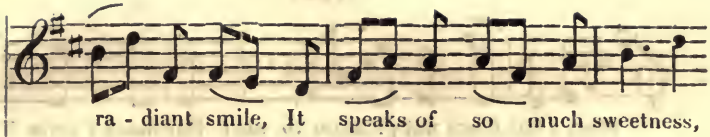
No matter! when years shall have sadden'd her spirits,
 And taught her how false is the flatterer's breath,
 Sad, deserted, declining, she'll think of my merits,
 She'll seek me, perhaps,—she must seek me in death!
 She will ask—they will tell her, when hope from life parted,
 One heart-burst escap'd, 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

I love to catch thy radiant Smile.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Lively.

I love to catch thy



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.

Ye Streams that round my Prison creep,

A FAVORITE SONG, SUNG BY MISS FOVEY IN THE REVIVED
OPERA OF LODOISKA.

Senpre Piano.

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 begins with a piano dynamic marking (p) and contains 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 accompaniment of eighth notes.

The second system of piano accompaniment continues the two-staff format. The upper staff features more complex rhythmic patterns with some beamed eighth notes. The lower staff maintains the eighth-note accompaniment.

The third system of piano accompaniment continues the two-staff format. The upper staff has a melodic line with some grace notes. The lower staff continues the eighth-note accompaniment.

The fourth system of piano accompaniment includes a double bar line in both staves. The upper staff has a melodic line with a slur over a group of notes. The lower staff continues the eighth-note accompaniment.

YE streams that round my pri - son

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.

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

Detailed description: This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are also treble clefs with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below each staff, with the first line of lyrics under the top staff, the second line under the second staff, and the third line under the third staff.

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

Detailed description: This system contains the next three staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are also treble clefs with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below each staff, with the first line of lyrics under the top staff, the second line under the second staff, and the third line under the third staff.

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

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 blightning shade, Droop un-time-ly pine and
 neath the blightning shade, Droop un-time-ly, pine and
 neath the blightning 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

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.

No. XII.

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 (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat) and the time signature is 3/8.

The first system shows the vocal line on a single staff and the piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "On the". The piano accompaniment continues with the same harmonic support as the introduction.

The second system shows the vocal line on a single staff and the piano accompaniment on two staves. The vocal line begins with the lyrics "dark lone-ly strand, which girts the tem - pes-tuous wave,". The piano accompaniment continues with the same harmonic support.

See a lorn fi-gure stand, Who watches yon lone-ly

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), and the time signature is 7/8. 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 series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cave. Tho' night shadows hang o'er her, Winds whistle and

The second system continues the musical score. It includes a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a double bar line, then a quarter note G4, and continues with eighth and quarter notes. The piano accompaniment includes a double bar line at the beginning of the system, followed by a quarter rest and then continues with eighth and quarter notes.

billows boom, And her children de-plore her, She wanders a-

The third system concludes the musical score on this page. It features a vocal line and piano accompaniment. 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 eighth and quarter notes. The piano accompaniment continues with eighth and quarter notes.

vi - 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 fled, all perished, and left her in darkness and night.

Farewell, thou Stream that winding Flows.

THE WORDS WRITTEN BY ROBERT BURNS

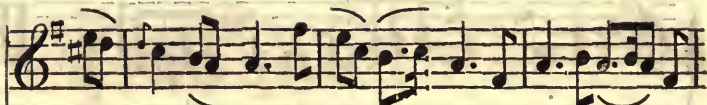
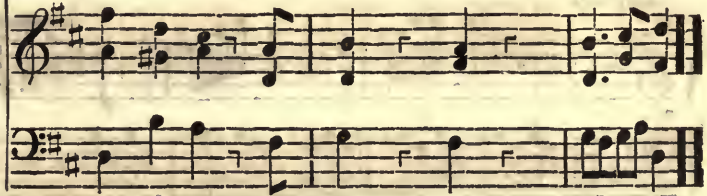
Larghetto.

FARE-WELL, thou stream, that wind - ing flows, A -

round E - li - za's dwell - ing; O mem'ry spare the



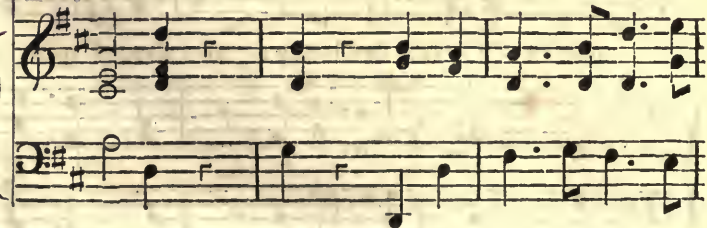
cru - el throes With - in my bo - som swell-ing.



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,

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 and the lower staff is in bass clef. Both staves are in the key of B-flat major (one flat) and common time (C). The music begins with a half note G4 in the treble and a half note G2 in the bass, followed by a series of eighth and quarter notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment.

The third system of musical notation concludes the piece. It features a double bar line with repeat dots. The text "Blow, blow thou Winter's" is printed below the first staff. The notation includes a final cadence in both staves.

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 forgot ;
 Though thou the waters warp,
 Thy sting is not so sharp,
 As friends remember'd not.

The Masquerade.

THE WORDS WRITTEN BY W. LEMAN REDE.

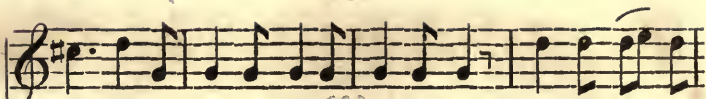
*Lively.*AIR—*C'est l'Amour.*

The piano introduction consists of two systems of music. The first system has a treble clef with a 6/8 time signature and a bass clef with an 8/8 time signature. The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

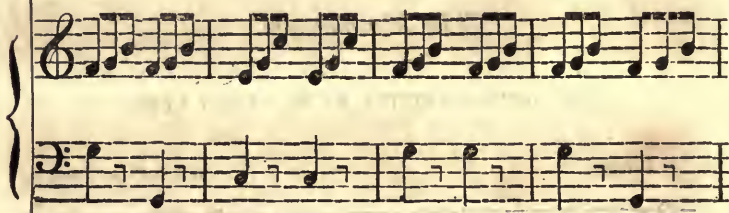
The second system of the piano introduction continues the melody and accompaniment from the first system, ending with a double bar line and repeat dots.

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

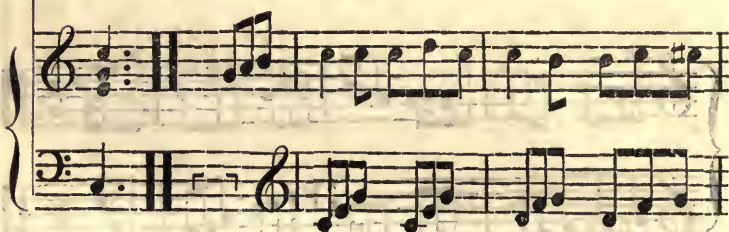
The vocal line is written on a single treble clef staff. The lyrics are placed below the notes. The piano accompaniment continues with two systems: the first system has a treble clef with a 6/8 time signature, and the second system has a bass clef with an 8/8 time signature.



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

This system contains a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff. The lyrics are positioned below the vocal line.

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

This system continues the musical score with a vocal line and piano accompaniment. The lyrics are placed below the vocal staff.

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

This system concludes the musical score with a vocal line and piano accompaniment. The lyrics are placed below the vocal staff.

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.

Where's the Heart so cold.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Larghetto.

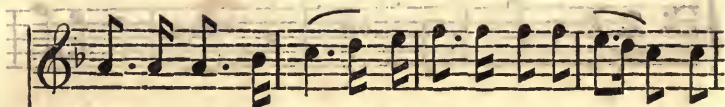
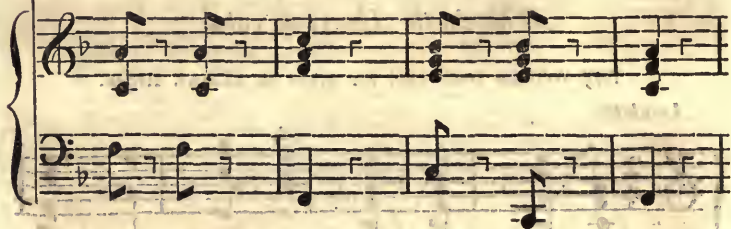
The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 2/4 time signature, while the left hand provides a simple accompaniment. The key signature has one flat (B-flat).

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 whole rest followed by the lyrics "WHERE'S the heart so". The piano accompaniment supports the vocal line with chords and moving lines in both hands.

The second system continues the song with the lyrics "cold, Thy harp could not a - wak - en,". The vocal line is on a single staff, and the piano accompaniment is on two staves. The music concludes with a final chord in the piano part.



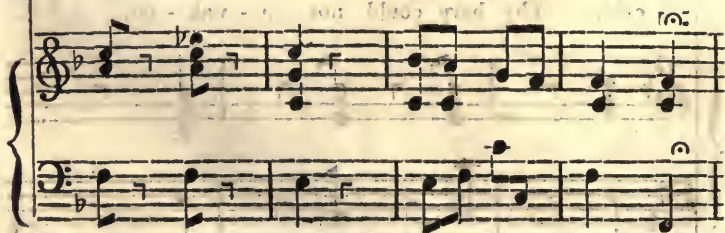
hear thy sto - ry told, Nor feel its pul - ses shaken.



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.

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

WITH thee fair Summer's joy appears, Oh !

sweet Anne Page; But thou a - way dread

The first system consists of a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Win-ter's near, Oh! sweet Anne Page. And

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

all a-round is dark and drear, The leaves look pale and

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

shepherd's mourn, All na-ture droops till' you re-turn, Oh!

sweet Anne Page.

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!

Comin thro' the Rye.

A CELEBRATED SCOTCH SONG, SUNG BY MISS STEPHENS.

Andante.

8vo

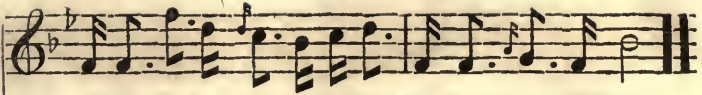
The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, 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 chordal and melodic patterns from the first system. The lower staff continues the simple harmonic accompaniment. The system concludes with a double bar line.

The vocal line is written on a single staff in treble clef, with a key signature of one flat and a common time signature. The melody is simple and consists of quarter and eighth notes. The lyrics are written below the staff.

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

The third system of piano accompaniment consists of two staves. The upper staff continues the chordal and melodic patterns, with some notes marked with a '7' (likely indicating a fingering). The lower staff continues the simple harmonic accompaniment. The system concludes with a double bar line.



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

But as the lads they smile on me, who

what the war' am
comin thro' me eye

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.

Among the kaim there is a swain I deatly lo'e myself
but what his name or where his kaim I know not
I'll tell

No. 17.

Oh! when in Days that are yet to rise.

THE WORDS WRITTEN BY MISS M. LEMAN REDE.

Allegretto.

8vo

[AIR—*The Legacy.*

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

moonlit sea, And gaze as now on the star-ry skies, Will

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 sharp (F#) 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 bass line and chords in the right hand.

not a fond thought re-vert to me? Wilt thou not wish, al-

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role with consistent chordal support.

tho' no lon-ger Fond in-ter-est in thy heart I claim, That

The third system concludes the musical score on this page. The vocal line ends with a final note and a fermata. The piano accompaniment provides a concluding harmonic structure.

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

steps to fame.

Oh! yes I know though far I sover,
 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.

O this is no my ain Lassie.

A FAVORITE SCOTCH SONG.

THE WORDS WRITTEN BY ROBERT BURNS

Allegretto.

The first system of musical notation 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 style typical of 18th-century Scottish folk songs, with a mix of eighth and sixteenth notes.

The second system of musical notation also 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 and melodic lines.

The third system of musical notation features a single treble clef staff. This staff contains the vocal melody for the first line of the lyrics. The notes are clearly marked with stems and flags.

O this is no my ain las-sie, Fair tho' the lassie be, O

The fourth system of musical notation 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). This system provides the piano accompaniment for the second line of the lyrics.

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

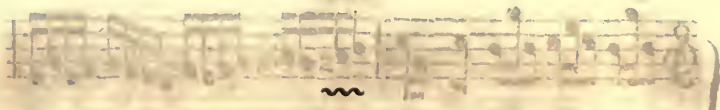
wants to me the witching grace, The kind love that's in her e'e.



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.



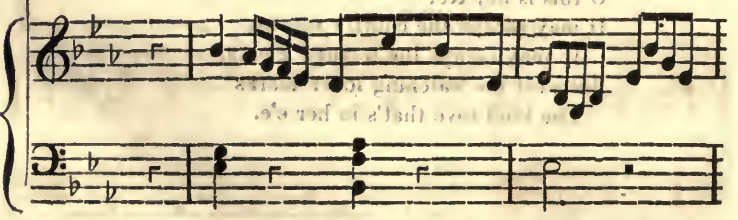
The Day returns when first we met.

THE WORDS WRITTEN BY MRS. CORNWELL BARON WILSON.

[Subject from VIOTTI.]



THE day re - turns when first we met, It



seems but now a love - ly dream, for 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

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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'set;' followed by a quarter note 'Nor', a quarter note 'left', a quarter note 'be-hind', a quarter note 'one', a quarter note 'soo-thing', a quarter note 'beam,', and a quarter note 'one'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line in the right hand.

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

The second system continues the musical score. The vocal line has a long note for 'sooth - - ing beam,' followed by 'Nor left be-hind one soothing'. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure established in the first system.

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

The third system concludes the musical score. The vocal line features a long note for 'beam,' followed by 'The sun which cheer'd me then - - - has'. The piano accompaniment provides a final harmonic resolution, ending with a sustained chord in the right hand and a final note in the left hand.

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

left - - - be - hind - - - one

sooth - ing beam.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole note G3, followed by a half note A3, and then a quarter note B3. The piano accompaniment is shown in two staves below. The right hand (treble clef) starts with a quarter note G3, followed by an eighth-note pair of A3 and B3, then a quarter note C4. The left hand (bass clef) starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The piece concludes with a double bar line and a repeat sign.

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 !

The second system of the musical score is significantly faded. It appears to follow the same structure as the first system, with a vocal line and piano accompaniment. The notes and clefs are difficult to discern due to the fading, but the overall layout remains consistent with the first system.

Love in thine Eyes.

A FAVORITE CANZONET FOR TWO VOICES.

Allegro.

W. JACKSON.

Musical score for the first system, featuring a treble and bass clef staff with a 3/8 time signature and a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: Love in thine eyes for e - ver plays,

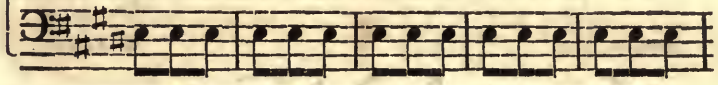
Musical score for the second system, continuing the melody and bass line from the first system. The lyrics are: He makes thy
He in thy snow - y bo - som strays, He makes thy



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



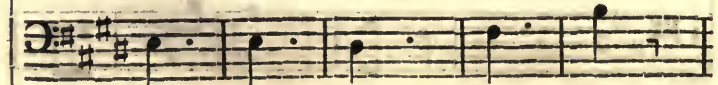
of thy hair, Love dwells in ev - ry out-ward



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



part. ah! he ne-ver



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

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

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

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

-- 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-trol, He rules, he

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

reigns with - out con - trol, he rules he

reigns with - out con - trol, he

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

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

reigns with - out con - troul, with - out con-

reigns with - out con - troul, with - out con-

troul, with - out con-troul.

troul, with - out con - troul.

No. XVI.

Oh! could I bid the Days return.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Allegretto.

[AIR—When first I met thee.

OH!

could I bid the days re-turn, That once with joys were

glowing, Ere first from Sor-row's e - bon urn, 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 is one flat (F major). 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.

bit-ter stream was flow - ing, And choose from all the

The second system continues the musical piece. The vocal line has a melisma over the word 'ing' with a fermata. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

va-ried light of plea-sures pure and ma - ny, But

The third system concludes the musical piece. The vocal line ends with a quarter note. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

one to make my pathway bright, 'T would 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.

'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

No. XVII.

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

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 melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5. The piano accompaniment is shown in two staves below the vocal line. The right hand starts with a treble clef and a key signature of one sharp, playing a series of chords: G4-B4, A4-C5, B4-D5, and C5-E5. The left hand starts with a bass clef and a key signature of one sharp, playing a simple bass line: G3, A3, B3, and C4.

blush-es are gone, it is dear-er to me, Than the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5. The piano accompaniment continues with the same chords and bass line as the first system.

brightest that blow on their own na-tive tree. I

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5. The piano accompaniment continues with the same chords and bass line as the first system.

treasure its frag-ments, Tho' some-times a sigh Will

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. 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 accompaniment of chords and moving lines.

scat-ter their sweets as they faint - ly breathe by, For they

The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same format as the first system, with lyrics placed under the vocal staff.

whis-per that all that is dear and di-vine, Like their

The third system concludes the musical score on this page with three staves. The vocal line and piano accompaniment continue with the same notation and layout as the previous systems.

fu - gi - tive beauties, but rise to de-cline.

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.

If those who live in Shepherd's Bow'r.

THE WORDS WRITTEN BY THOMSON.

Allegretto.

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 contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C) and contains a piano accompaniment of chords and single notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat (B-flat) and contains a piano accompaniment of chords and single notes.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat (B-flat) and contains a piano accompaniment of chords and single notes. The lyrics "If those who live in shepherd's bow'r, Press" are written below the upper staff.

not the rich and state - ly bed ; The new mown hay and

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment includes a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

breathing flow'r, A soft - er couch beneath them spread. If

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line concludes with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics are written below the vocal line.

those who sit at shepherd's board, Soothe not their taste by

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line concludes with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics are written below the vocal line.

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.

No. XVIII.

Breathe not again that dreadful Sound.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Aff. tuoso.

[AIR—*Whens'er I see those smiling eyes.*

Breathe

not a - gain that dread - ful word; That from your

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "lip so late - ly fell, Which then my ear with". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

nor - ror heard, It woke like dy - ing pas - sion's

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "nor - ror heard, It woke like dy - ing pas - sion's". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "knell! Chase not the dear de - lu - sive dream, Which now has". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

lull'd my heart so long, Let not thy harp for-sake the

theme, In which it breath'd the soul of song.

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.

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.

Andantino.

8ves.

THE bal - my o - dours

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

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), and the time signature is 7/8. The vocal line begins with a melodic phrase, and the piano accompaniment provides a rhythmic and harmonic foundation.

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

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line features a melodic phrase that corresponds to the lyrics. The piano accompaniment maintains the 7/8 time signature and provides harmonic support.

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

The third system concludes the musical score with a vocal line and piano accompaniment. The vocal line ends with a melodic phrase, and the piano accompaniment provides a final harmonic resolution. The key signature remains one flat, and the time signature is 7/8.

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

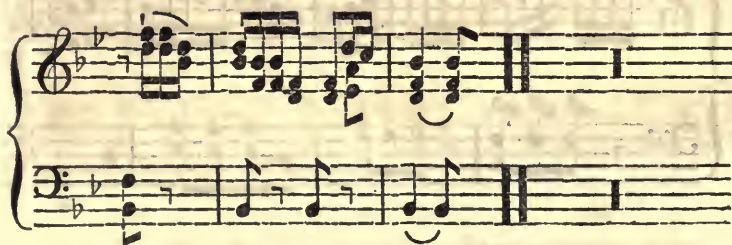
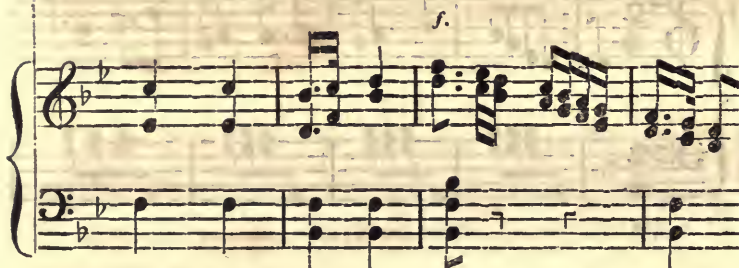
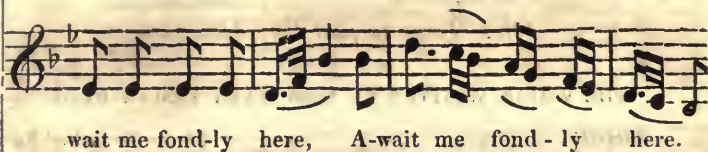
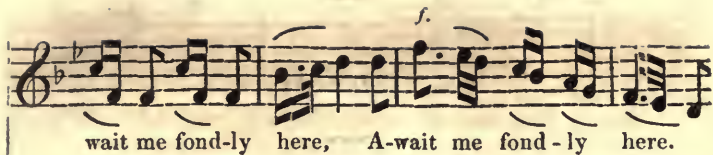
The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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.* (Chorus). It features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and continues with eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The lyrics are split across two lines of the vocal staff.



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.

No. XIX.

Oh! Love is just like Gaming.

THE WORDS WRITTEN BY MISS MARY LEMAN REDE.

Allegretto.

[AIR—To Ladies' 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 time signature of 2/4. It begins with a quarter rest followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line of eighth and quarter notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with eighth and quarter notes, including some beamed eighth notes. The lower staff continues the bass line with eighth and quarter notes.

The third system of musical notation consists of two staves. The upper staff contains the vocal line with the lyrics: "Oh! love is just like gam-ing, The world the pack, the". The lower staff continues the piano accompaniment with eighth and quarter notes.

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

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#), and the time signature is 4/4. The vocal line contains the lyrics: "world the pack, The human mind in - flam - ing, With tort'ring". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "rack, with tort'ring rack, Some hearts, like dice too tru - ly, On". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

uo - thing fix, on no - thing fix, While hands are tak - en

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "uo - thing fix, on no - thing fix, While hands are tak - en". The piano accompaniment continues with the same eighth-note bass line and chords.

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

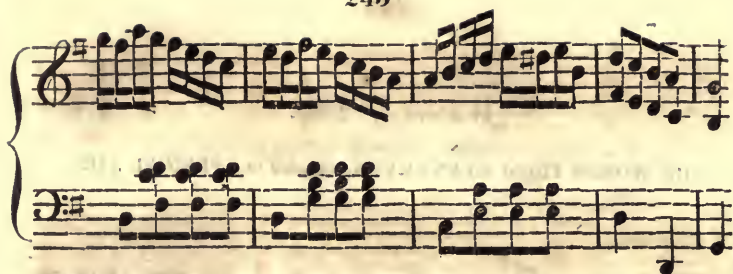
The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

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

The second system of the musical score. It continues with the same vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompaniment style.

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

The third system of the musical score. The vocal line concludes with a quarter note. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.



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*.

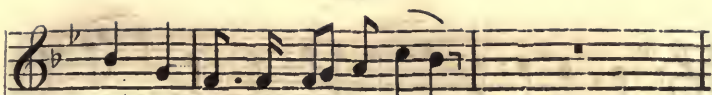
Waters of Elle.

THE WORDS FROM GLENARVON, adapted to a FRENCH AIR.

Affetuoso.

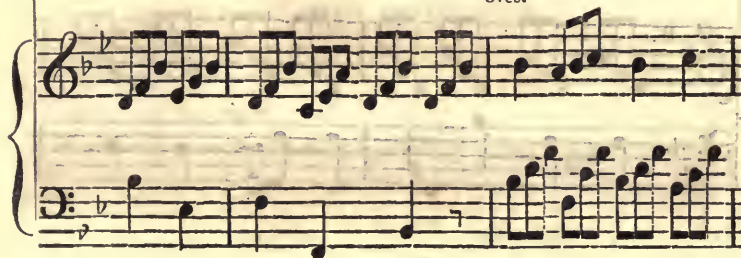
WA-TERS of

Elle, thy lim-pid streams are flow-ing, Smooth and un-

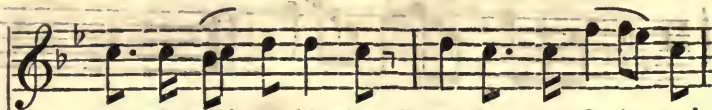


trou-bled o'er the flow'ry vale.

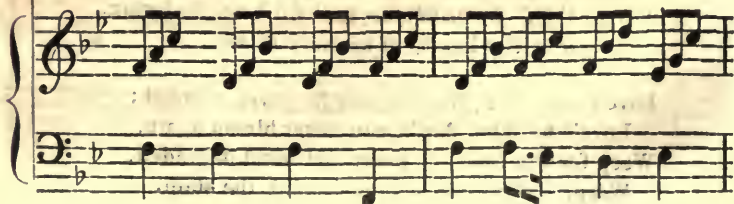
8ves.



On thy green banks once



more the wild rose blowing, Greet's 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 away the stain.

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 the piano introduction 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 harmonic foundation with a simple bass line.

The second system of the piano introduction continues the two-staff format. The upper staff in treble clef shows more complex chordal textures and melodic fragments. The lower staff in bass clef maintains the harmonic support with a steady bass line.

The third system contains the vocal line and piano accompaniment. The upper staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics "wat ye wha that lo'es me, And has my heart a" are written below the notes. The lower staff is the piano accompaniment in bass clef, continuing the harmonic structure from the previous systems.

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

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 flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system concludes the musical piece. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment continues with the same rhythmic pattern.

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

The first system 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 flats (B-flat major). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and a half note G4 with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4, Bb4, and C5, then a quarter note Bb4, and a half note G4 with a fermata. The piano accompaniment continues with similar rhythmic patterns.

The third system concludes the piece. The vocal line has a quarter note G4, eighth notes A4, Bb4, and C5, then a quarter note Bb4, and a half note G4 with a fermata. The piano accompaniment ends with a final cadence, marked with a double bar line and repeat dots.

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.

When forc'd from dear Hebe to go.

THE WORDS FROM SHENTONE'S PASTORALS.

Andante con Espressione.

[DR. ARNE.]

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (p) dynamic marking. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment.

The second system continues the piano accompaniment. It features a piano (p) dynamic marking and includes a trill (tr) in the treble staff. The melody continues with eighth and quarter notes, and the bass staff continues with a steady accompaniment.

The third system of musical notation shows the piano accompaniment. It includes a piano (p) dynamic marking and ends with a double bar line. The word "WHEN" is printed below the treble staff, indicating the start of the vocal entry.

The fourth system contains the vocal line and piano accompaniment. The vocal line is written on a single treble staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass). The lyrics are: "forc'd from dear He - be to go, What an - guish I". The piano part continues with a piano (p) dynamic marking.

felt at my heart, And I thought, but it might not be

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 vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

so, She was sor-ry to see me de-part, She cast such a

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a prominent chord in the right hand, possibly a triad or dyad, which provides harmonic support for the vocal melody.

languish-ing view, My path I could scarce-ly dis-

The third system concludes the musical score on this page. The vocal line ends with a half note. The piano accompaniment provides a final harmonic setting for the phrase.

cern, So sweet-ly she bade me a - dieu, I

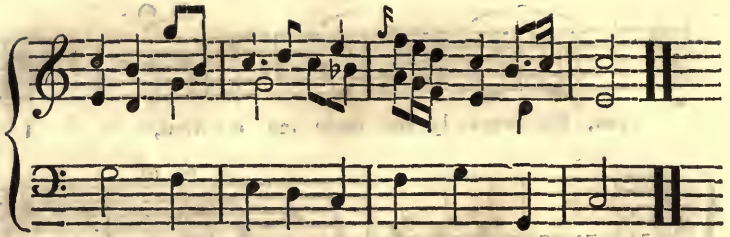
The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and contains the lyrics "cern, So sweet-ly she bade me a - dieu, I". The piano accompaniment features a steady bass line and chords in the right hand.

thought that she bade me re - turn, I thought that she

The second system continues the musical score. The vocal line has the lyrics "thought that she bade me re - turn, I thought that she". The piano accompaniment continues with similar harmonic support.

bade me re - turn.

The third system concludes the musical score. The vocal line has the lyrics "bade me re - turn." and ends with a fermata. The piano accompaniment concludes with a final chord and a double bar line.



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.

Jock o' Hazeldean.

A CELEBRATED SCOTCH SONG, SUNG BY MISS PATON.

THE WORDS WRITTEN BY SIR WALTER SCOTT.

Allegretto.

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 2/4 and the key signature has one flat (B-flat). 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 half note chord of G2 and B2, followed by quarter notes.

The second system continues the piece. The treble clef staff features a more active melody with sixteenth and thirty-second notes. The bass clef staff provides a steady accompaniment with quarter notes and chords.

The third system includes the vocal line. The treble clef staff contains the lyrics: "WHY weep ye by the tide, la-dy? Why weep ye by the". The bass clef staff continues the accompaniment. The system concludes with a double bar line.

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

fa', For Jock o' Ha - zel-dean.

The musical score consists of two systems. The first system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The second system also has a vocal line on a single treble clef staff and a piano accompaniment on two staves. The music is in a minor key, indicated by a flat sign on the F line of the treble clef.

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 mettied 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.

No. XX.

Sunshine on thy Pathway.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Andante

[Air—Tho' the last glimpse of Erin.]

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 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a bass clef, followed by a series of notes and rests.

The second 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 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a series of notes and rests.

The third 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 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a series of notes and rests.

SUNSHINE on thy pathway, My e -

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 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a series of notes and rests.

bon-eyed Jane, Wher - e - ver you wan-der O'er

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a treble clef and contains the lyrics "bon-eyed Jane, Wher - e - ver you wan-der O'er". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef.

moun-tain or main. Smooth be the cur -

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a double bar line and resumes with the lyrics "moun-tain or main. Smooth be the cur -". The piano accompaniment follows the same structure as the first system.

rent that wafts thee from me, And soft blow the

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "rent that wafts thee from me, And soft blow the". The piano accompaniment continues in the same style as the previous systems.

brez-es When thou'rt on the sea,

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.

No. XXI.

Hush'd be Sorrow's Sigh.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.[AIR—*Norah Creina.*]

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 contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth notes.

The second system of music consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line.

The third system of music consists of two staves. The upper staff contains the vocal line with the lyrics: "HUSH'D be sor-row's sigh to night, Let no tear of". The lower staff continues the piano accompaniment.

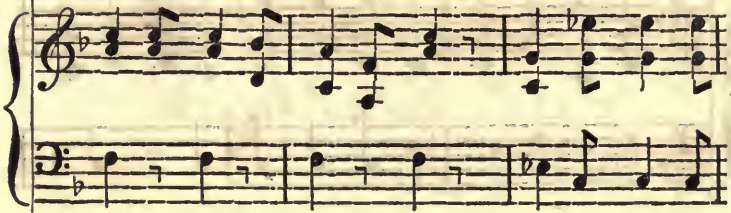
grief be start - ing ; Joy a - lone shall lend her light, And

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

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



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



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 meet, 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.]

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of music begins with a vocal line on a single treble clef staff. The lyrics "SOME fai - ry" are written below the notes. The piano accompaniment continues on two staves (treble and bass clef). The vocal melody is simple and melodic, with some rests. The piano accompaniment remains consistent with the first system.

The third system of music continues the vocal line and piano accompaniment. The lyrics "spell a-round me plays, Whene'er I hear that tone;" are written below the notes. The vocal melody is simple and melodic, with some rests. The piano accompaniment remains consistent with the previous systems.

To me it speaks of o-ther days, And joys for

MUSIC BY J. W. WALKER

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

e - ver flown; The hearts that felt it

The second system of the musical score. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a quarter rest in the vocal line and a whole note G3 in the piano accompaniment.

— then are cold, To them, its charms are o'er; The

The third system of the musical score. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a quarter rest in the vocal line and a whole note G3 in the piano accompaniment.

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.

*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 whole note chord (F#4, A4, C5) followed by a half note (D5), then a quarter note (E5), and a quarter note (F#5). The lower staff is in bass clef with a common time signature (C) and contains whole rests for the first two measures, followed by a half note (F#3) and a quarter note (G3).

The second system of musical notation consists of two staves. The upper staff continues with a quarter note (G5), a quarter note (A5), a quarter note (B5), and a quarter note (C6). The lower staff continues with a quarter note (A2), a quarter note (B2), a quarter note (C3), and a quarter note (D3).

The third system of musical notation consists of two staves. The upper staff continues with a quarter note (D6), a quarter note (E6), a quarter note (F#6), and a quarter note (G6). The lower staff continues with a quarter note (E3), a quarter note (F3), a quarter note (G3), and a quarter note (A3).

The fourth system of musical notation consists of two staves. The upper staff continues with a quarter note (A6), a quarter note (B6), a quarter note (C7), and a quarter note (D7). The lower staff continues with a quarter note (B3), a quarter note (C4), a quarter note (D4), and a quarter note (E4).

The fifth system of musical notation consists of two staves. The upper staff continues with a quarter note (E7), a quarter note (F#7), a quarter note (G7), and a quarter note (A7). The lower staff continues with a quarter note (F4), a quarter note (G4), a quarter note (A4), and a quarter note (B4). The piece concludes with a double bar line.

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. one.

Oh !

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

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

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

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

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

O my Love's like the red red Rose.

A CELEBRATED SCOTCH SONG, SUNG BY MR. SINCLAIR

Andantino.

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 common time (C). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The bass clef accompaniment features a steady eighth-note pattern in the left hand and quarter notes in the right hand.

The second system begins with a treble clef staff. It contains a double bar line, followed by a key signature change to one flat (Bb) and a common time signature. The melody continues with quarter notes G4, F4, E4, D4, and C4.

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

The third system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The melody in the treble clef continues with quarter notes B4, A4, G4, and F4. The bass clef accompaniment continues with eighth-note patterns.

The fourth system begins with a treble clef staff. It contains a double bar line, followed by a key signature change to one flat (Bb) and a common time signature. The melody continues with quarter notes E4, D4, C4, and B3.

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

The fifth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The melody in the treble clef continues with quarter notes A3, G3, F3, and E3. The bass clef accompaniment continues with eighth-note patterns.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and contains the lyrics 'sweetly play'd in tune. As fair art thou, my bonny lass, So'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A double bar line is present in both parts.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and includes the lyrics 'deep in love am I, And I will love thee still my dear, till'. The piano accompaniment continues with two staves. A double bar line is present in both parts.

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a treble clef and includes the lyrics 'a' the seas gang dry, Till a' the seas gang dry, my dear, till'. The piano accompaniment continues with two staves. A double bar line is present in both parts.

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.

O what a charming Fellow.

SUNG BY MRS. HUMBY, IN THE AGREEABLE SURPRIZE.

Moderato.

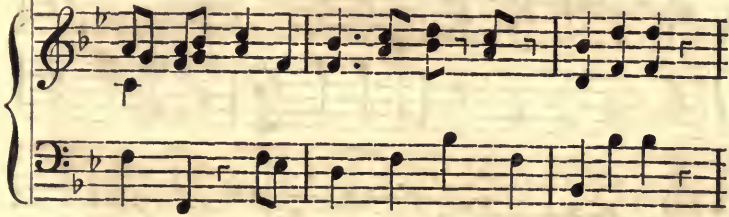
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef with the same key signature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

The second system of musical notation continues the piece with two staves. The upper staff maintains the intricate melodic pattern, while the lower staff continues the accompaniment. The notation is consistent with the first system.

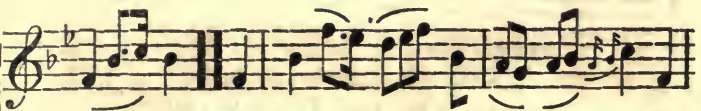
The third system of musical notation includes a vocal line and a piano accompaniment. The vocal line is on a single treble staff and contains the lyrics "O what care I for". The piano accompaniment is on two staves (treble and bass clefs) and provides harmonic support for the vocal line. The system concludes with a double bar line.



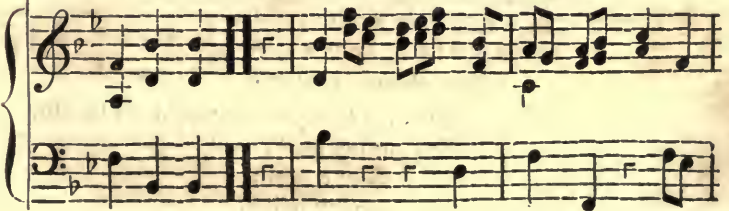
mam or dad, Why let them scold and bel - low, For



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.

No. XXII.

Smile on, for thy young Day is dawning.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.

[Aria—Sing, sing.]

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 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth notes.

The second system of the piano introduction continues the two-staff format. The upper staff features more complex rhythmic patterns, including sixteenth-note runs. The lower staff continues the accompaniment with chords and eighth notes.

The first system of the vocal line is on a single treble clef staff. It begins with a whole note followed by eighth notes. The lyrics "SMILE on, for thy young day is dawn-ing, The" are written below the staff.

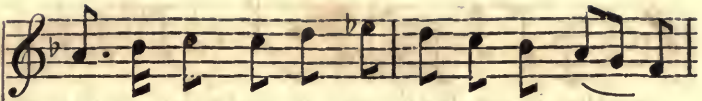
SMILE on, for thy young day is dawn-ing, The

The second system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 6/8 time signature. The accompaniment continues with eighth notes and chords.

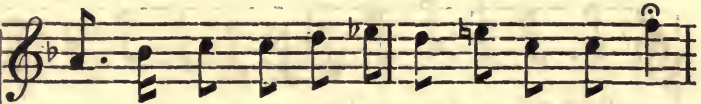
world beams for thee in its bright-est of hours ;

Warm gleams are be - fit - ting the morn - ing, When

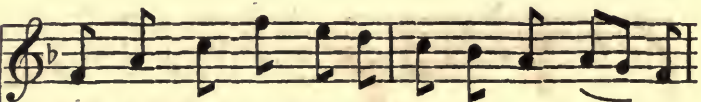
rap - ture bursts forth, like the sun up - on flow - ers.



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

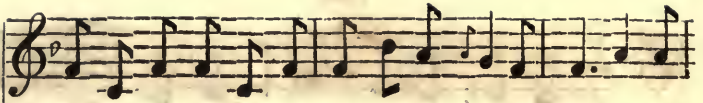


Light bounds your heart as the roe on the moun-tain



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

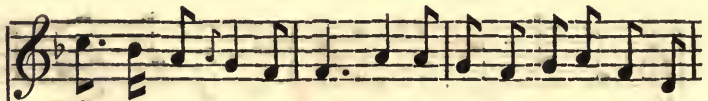




Sparkling in joy, like the spray of the fountain. Smile on, soon



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.

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.

Our Thoughts are still at Home.

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

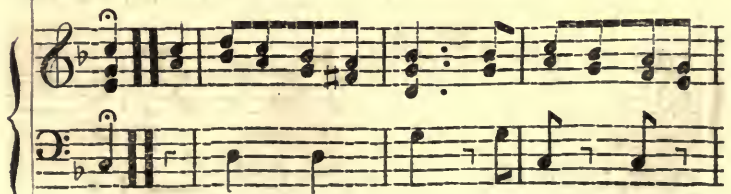
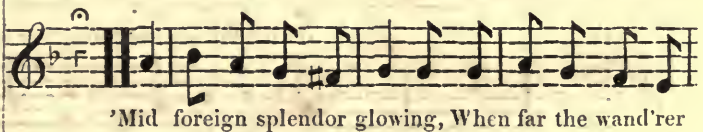
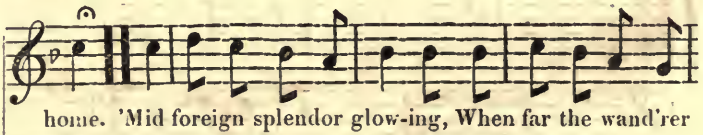
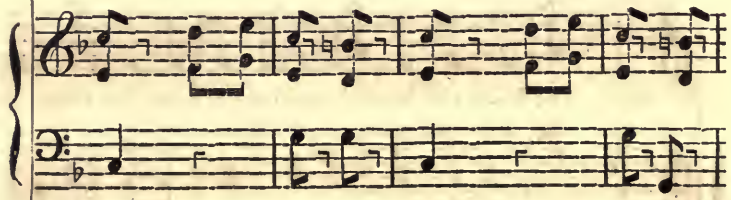
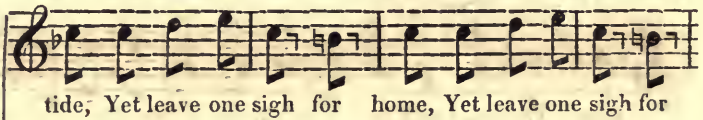
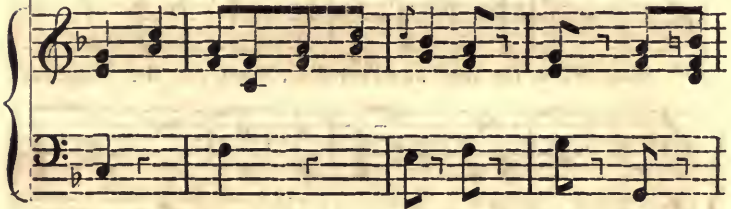
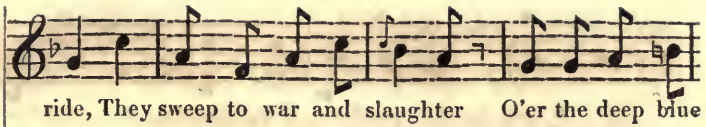
THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.

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 flat (B-flat). The music begins with a series of chords and eighth notes in the treble, while the bass line provides a simple accompaniment of quarter notes.

The second system features a vocal line on a single treble clef staff and piano accompaniment on two staves (treble and bass clefs). The vocal line contains several rests followed by a few notes. The piano accompaniment continues with chords and eighth notes. A double bar line is present, with the letter 'A-' written below the vocal staff.

The third system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "cross the boundless wa - ter, The barks of bat - tle". The vocal line is in treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The music continues with eighth notes in the vocal line and chords in the piano accompaniment.



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.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "its more humble home, For its more hum-ble home. The" on the first line and "its more humble home, For its more humble home." on the second line. There are fermatas over the final notes of both lines.

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

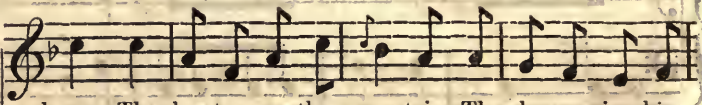
The second system continues the vocal line and piano accompaniment. The lyrics are: "vic-tor, when the voi-ces of myriads shout his name, A-". There are fermatas over the final notes of the vocal line.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "far tho' he re - joi - ces in the full tide of fame, Would". There are fermatas over the final notes of the vocal line.



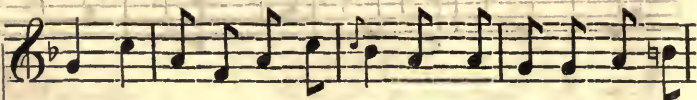
rear that wreath at home, Would rear that wreath at



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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment uses a grand staff with treble and bass clefs, also in one flat. The lyrics are printed below the vocal line.

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

The second system continues the musical piece. The vocal line features a melodic phrase with a slur and a fermata over the final note. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are printed below the vocal line.

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

The third system concludes the page. The vocal line has a melodic flourish with a slur and a fermata. The piano accompaniment continues with harmonic accompaniment. The lyrics are printed below the vocal line.

sigh, For dear-er 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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "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

The second system continues the vocal and piano parts. The lyrics are: "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 third system concludes the piece. The lyrics are: "home, Our thoughts are still at home." The system ends with a double bar line.

No. XXXIII.

The Bark is on the swelling Wave.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.[AIR—*St. Senanus and the Lady.*]

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system shows the vocal entry. The treble clef staff contains the vocal line, which begins with the lyrics "THE bark is". The piano accompaniment continues in the bass clef staff. The music is in the same key and time signature as the introduction.

The third system continues the vocal line and piano accompaniment. The treble clef staff contains the vocal line with the lyrics "on the swelling shore, 'Mid tempests' roar, and torrents'". The piano accompaniment is in the bass clef staff. The music maintains the same key and time signature.

rage, And on the deck the lov-ers stand, To-ge-ther

The first system of music consists of a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). 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 pattern in the right hand and a simple bass line in the left hand.

hand in hand, Her sun-ny locks, his ra-ven

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same eighth-note accompaniment in the right hand and a consistent bass line in the left hand.

hair, Are float-ing in the stor-my

The third system concludes the musical piece. The vocal line ends with a quarter note. The piano accompaniment also concludes with a quarter note in the right hand and a half note in the left hand.

air.

of (but) ...

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a single note, followed by a series of rests. Below the vocal line, the word "air." is written. The piano accompaniment is shown in two staves: the upper staff is in treble clef and the lower in bass clef, both with two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

The second system of the musical score also consists of three staves. The vocal line continues with a series of notes and rests. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.

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 wett'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.

The Woodman.

A FAVORITE SONG, COMPOSED BY MR. LINLEY.

Moderato.

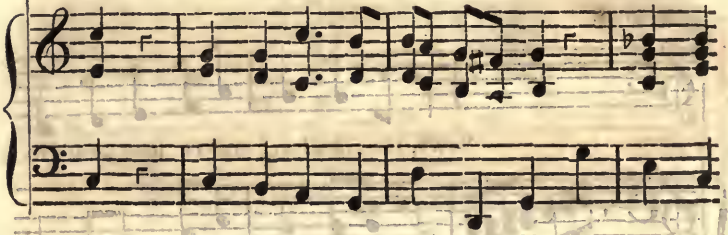
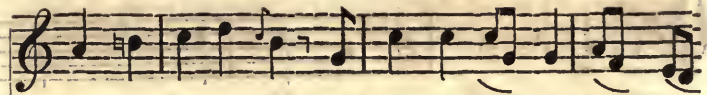
STAY, tra-vel - ler, tar - ry here to-night ;

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

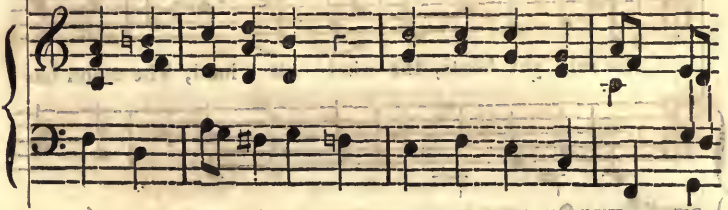
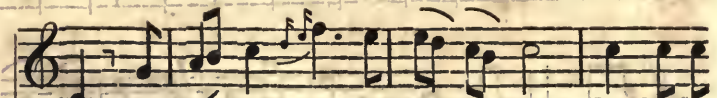
too with - drawn her light, And gone to sleep be - hind a



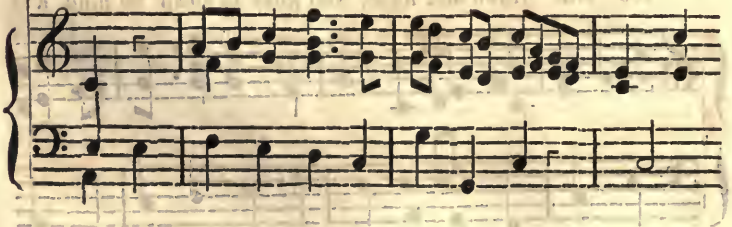
cloud. 'Tis seven long miles a-cross the moor, And should you

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

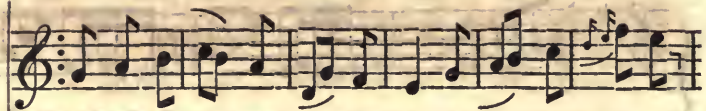
Che-vy Chase, We'll sing, then to our pal-lets hie.

Vivace.

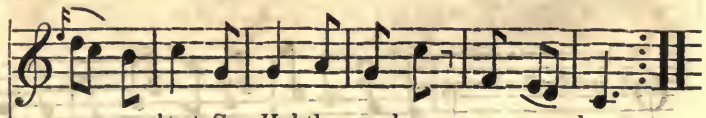
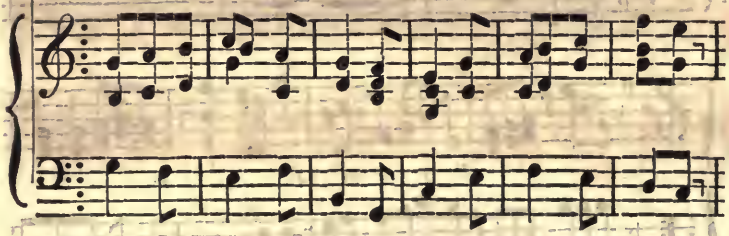
Had I the means I'd



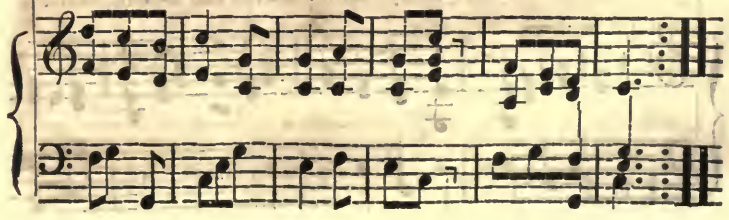
Use you well, 'Tis lit - tle I have got to boast;



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



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



The 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 melodic line in the treble and a supporting bass line.

The second system of musical notation continues the piece. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff provides harmonic support with chords and moving bass lines.

The third system of musical notation includes dynamic markings: *f.*, *p.*, *f.*, *p.*, *f.*, and *p.* placed between the two staves. The music continues with a mix of melodic and harmonic elements.

The fourth system of musical notation shows the vocal line in the upper staff. The lyrics "THE har-dy sailor braves the o-cean fearless" are written below the staff. The lower staff continues with the piano accompaniment.

THE har-dy sailor braves the o-cean fearless

The fifth system of musical notation shows the vocal line in the upper staff and the piano accompaniment in the lower staff. The music concludes with a final melodic phrase and a sustained bass line.

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

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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

leave to leave his love be - hind.

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

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

The first system consists of a vocal line on a single treble clef staff and piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note accompaniment.

The
Da Capo.

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

The Exile's Return.

THE WORDS WRITTEN BY MISS A. M. PORTER.

Espressivo.

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 contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The upper staff features a more active melodic line with sixteenth-note runs. The lower staff continues the accompaniment with chords and rhythmic patterns.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic phrase that ends with a double bar line. The lower staff provides the corresponding harmonic support.

The fourth system includes the vocal line and the final system of accompaniment. The vocal line begins with the lyrics "woods of green E - rin, sweet, sweet was the breeze That". The upper staff of this system contains the vocal melody, while the lower staff contains the piano accompaniment.

woods of green E - rin, sweet, sweet was the breeze That

rus-tled long since thro' your wide-spreading trees, And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a treble clef and contains the lyrics 'rus-tled long since thro' your wide-spreading trees, And'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

sweet was the flow of your wa-ters to hear, And

The second system continues the musical piece. The vocal line and piano accompaniment follow the same notation style as the first system. The lyrics 'sweet was the flow of your wa-ters to hear, And' are written below the vocal staff.

precious the ca-bin, the home of my dear.

The third system concludes the musical piece. The vocal line and piano accompaniment continue. The lyrics 'precious the ca-bin, the home of my dear.' are written below the vocal staff. The system ends with a final cadence in the piano accompaniment.

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!

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 3/4 time signature and a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some with slurs. The lower staff is in bass clef with the same time signature and key signature, providing a harmonic accompaniment with chords and eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It contains a melodic line with quarter and eighth notes, ending with a double bar line and a fermata. The lower staff is in bass clef with the same time signature and key signature, providing a harmonic accompaniment with chords and quarter notes.

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

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

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 of voiceless delight.

The Voice of Love.

THE WORDS WRITTEN BY D. L. RICHARDSON Esq.

*Andante Espressivo.**[Italian Melody.]*

First system of piano introduction. The treble clef staff is in 6/8 time with a key signature of one sharp (F#). The bass clef staff is in 6/8 time with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of piano introduction. The treble clef staff continues the melodic line with some chords. The bass clef staff continues the rhythmic accompaniment.

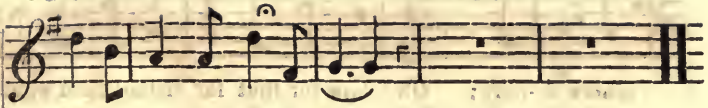
Vocal line starting with the lyrics: "Oh! if there is a ma-gic charm in this low val-ley". The treble clef staff shows the melody with a key signature of one sharp (F#).

Piano accompaniment for the vocal line. The treble clef staff provides harmonic support for the vocal melody. The bass clef staff continues the rhythmic accompaniment.

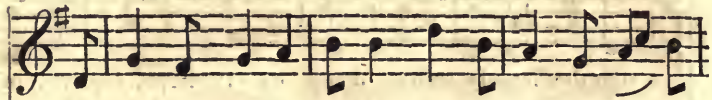
drear, To cheer the pilgrim's wea-ry way, the darken'd

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

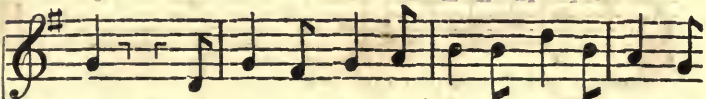
echoes o'er the mind. Like mu-sic on a twilight



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.

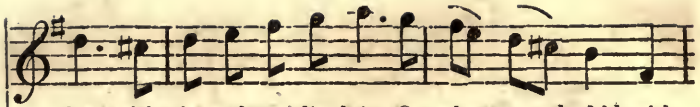
Says Plato, why should Man be vain?

Moderato.

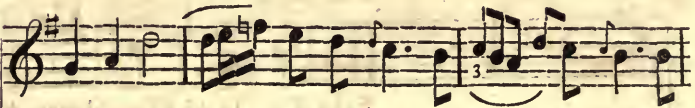
The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C) and have a key signature of one sharp (F#). The music begins with a series of chords and single notes, primarily in the bass line, with some melodic movement in the treble line.

The second system features a vocal line on a single staff in treble clef and piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "SAYS Pla - to why should man be". The piano accompaniment continues with chords and melodic fragments. A double bar line is present in the middle of the system.

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "vain? Since bounteous heav n has made him great. Why looketh". The piano accompaniment provides harmonic support with chords and a steady bass line. A double bar line is present in the middle of the system.



he with in-so-leant dis-dair, On those un-deck'd with



wealth or state? Can splendid robes, or beds of down, Or



cost-ly gems that deck the fair, Can all the glo -



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.

SUNG BY MR. THORNE, IN THE REVIVED OPERA OF ARTHUR
AND EMMELINE.

Moderato.

PURCELL,

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music begins with a key signature of one flat (B-flat) and a common time signature of 3/4. The upper staff features a melody with dotted rhythms and eighth notes, while the lower staff provides a harmonic accompaniment with eighth and sixteenth notes.

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. The music maintains the 3/4 time signature and one flat key signature. The upper staff shows a continuation of the melody with some rests and eighth notes, and the lower staff continues the accompaniment with rhythmic patterns.

The third system of musical notation includes a vocal line and a piano accompaniment. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth notes. Below it, the piano accompaniment is shown in two staves (treble and bass clefs). The text "Come if you" is written below the vocal line. 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.

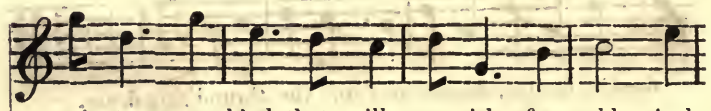
2nd. time.



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 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 treble clef and contains the lyrics 'pi - ty mankind that will perish for gold.' The piano accompaniment features chords and a bass line.

The

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and has the word 'The' written below it. The piano accompaniment continues with chords and a bass line.

faint - ing Saxons quit the ground, The trum - pets languish

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and has the lyrics 'faint - ing Saxons quit the ground, The trum - pets languish' written below it. The piano accompaniment continues with chords and a bass line.

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.

No. XXXV.

Whilst thou'rt by my side.

THE WORDS WRITTEN BY WILLIAM LEMAN REDE.

Allegretto.

[Air—Dear Harp of my Country.]

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 and eighth notes in the right hand, while the left hand provides a simple bass line.

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 the lyrics "I gaz'd on thy face, love, When". The piano accompaniment continues with chords and eighth notes in the right hand and a bass line in the left hand.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "sickness had thrown, O'er each darling trace, love, Its". The piano accompaniment maintains the same rhythmic and harmonic pattern as the previous systems.

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#) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cross thy dew'd brow, Love's cur - rent was gush - ing, All

The second system continues the piece with the same instrumental and vocal parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

warmly as now. In thine hours of brightness of

The third system concludes the piece. The vocal line ends with a quarter note G4. The piano accompaniment features a double bar line followed by a few final notes. The overall mood is reflective and romantic.

beau-ty and joy, When thy smile was all lightness, My

The first system of the musical score 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 are positioned below the vocal staff.

own is-land boy, My heart own'd thy pow-er, En-

The second system continues the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line starts with a treble clef. The piano accompaniment uses a grand staff with treble and bass clefs. The lyrics are placed below the vocal staff.

shrin'd in its core; But in mi-se-ry's hour, I

The third system concludes the musical score. It includes 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. The piano accompaniment is written on a grand staff with treble and bass clefs. The lyrics are positioned below the vocal staff.

learnt to a-dore.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 7/8. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and ends with a quarter rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

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 enthral's 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.

Come Love to me.

THE WORDS WRITTEN BY L. Z.

Moderato.

8va.

COME,

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.

If o'er the cruel Tyrant Love.

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). It begins with a quarter rest, followed by a quarter note G, a dotted quarter note A, and an eighth note B. The melody continues with eighth and sixteenth notes, including two slurs marked with 'hr'. The lower staff is in bass clef with the same key signature and time signature, starting with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B.

The second system of musical notation continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, including a slur. The lower staff provides a bass line with quarter and eighth notes.

The third system of musical notation includes the vocal entry. The upper staff has a melodic line with eighth and sixteenth notes, including two slurs marked with 'hr'. Below the staff, the lyrics "If o'er the cru - el" are written. The lower staff continues the bass line with quarter and eighth notes.

The fourth system of musical notation continues the vocal line. The upper staff has a melodic line with eighth and sixteenth notes. Below the staff, the lyrics "ty - rant love a conquest I be - liev'd, The" are written. The lower staff continues the bass line with quarter and eighth notes.

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-

bear to fan the gen - tle flame, Which love did

first cre - ate, What was my pride is now my

shame, And must be turn'd to hate; - Then call not

to my 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.

The first system of musical notation consists of two staves. The upper staff is in treble clef and features a melodic line with two triplet markings over the first two measures. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece with similar melodic and harmonic textures. The upper staff shows more intricate melodic phrasing, while the lower staff maintains a consistent accompaniment.

The third system introduces a more active bass line with sixteenth-note patterns, while the upper staff continues with its melodic development.

The fourth system features a more complex texture with sixteenth-note runs in both the upper and lower staves, creating a sense of rhythmic intensity.

The fifth system concludes the page with a final melodic flourish in the upper staff and a concluding bass line in the lower staff.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment of quarter notes.

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 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 4/4 time signature. It contains a complex piano accompaniment with many sixteenth and thirty-second notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler melody with quarter and eighth notes.

The second system includes vocal lines and piano accompaniment. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and contains the piano accompaniment. The lyrics "the spear, the spear, and" are written below the vocal staff.

The third system includes vocal lines and piano accompaniment. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and contains the piano accompaniment. The lyrics "shield, For - swears the clang of hos - tile" are written below the vocal staff.

The fourth system includes vocal lines and piano accompaniment. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and contains the piano accompaniment. The lyrics "arms, And scorns" are written below the vocal staff.

The fifth system consists of two staves, both in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Both staves contain a complex piano accompaniment with many sixteenth and thirty-second notes.

the spear, the spear, and

shield.

but, if the brazen trumpet sound --

But if the brazen trumpet sound --

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature.

Second system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature.

Third system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The lyrics "He burns with con - quest to - - be crown'd, And" are written below the treble staff.

Fourth system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The lyrics "dares a - gain the field - - - - -" are written below the treble staff.

Fifth system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The lyrics "And dares - - - - -" are written below the treble staff.

again the

field. And

dares

a - gain the field. He dares

First system of musical notation. The treble staff contains a vocal line with lyrics "all sing" written below it. The bass staff contains a piano accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The treble staff contains a vocal line with lyrics "a - - gain" written below it. The bass staff contains a piano accompaniment. The key signature has one sharp (F#).

Third system of musical notation. The treble staff contains a vocal line with lyrics "the field." written below it. The bass staff contains a piano accompaniment. The key signature has one sharp (F#).

Fourth system of musical notation, which is significantly faded and mostly illegible. It appears to consist of a treble and bass staff.

Fifth system of musical notation, which is significantly faded and mostly illegible. It appears to consist of a treble and bass staff.

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FINIS.



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