THE

HARMONICON.

1832.

PART THE SECOND,

CONTAINING

A COLLECTION OF VOCAL AND INSTRUMENTAL MUSIC,

BY

BRITISH AND FOREIGN AUTHORS.

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PART THE SECOND.

ORIGINAL AND SELECTED MUSIC.

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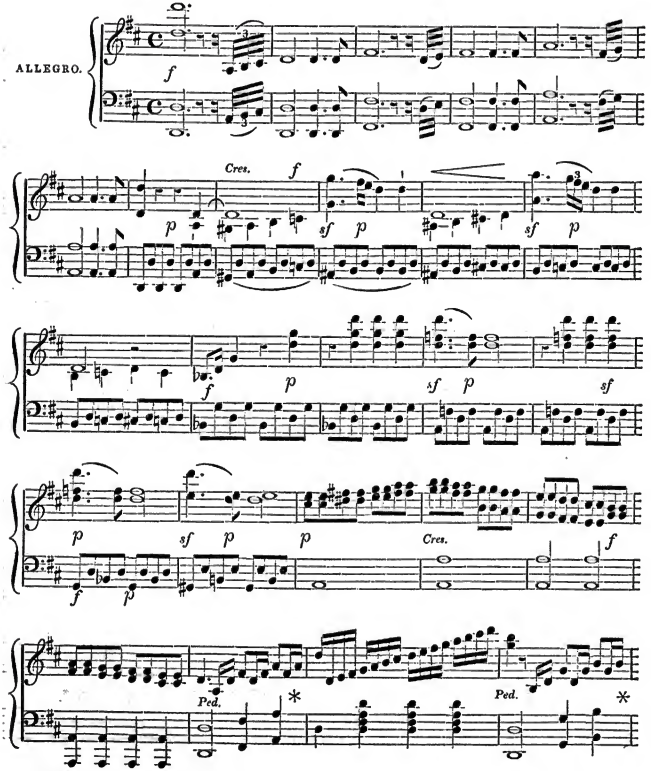

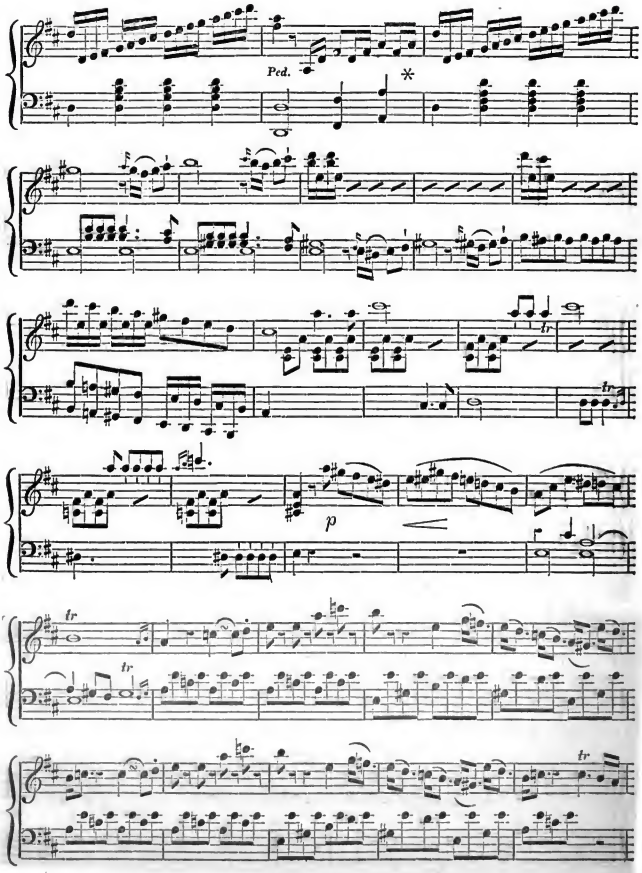
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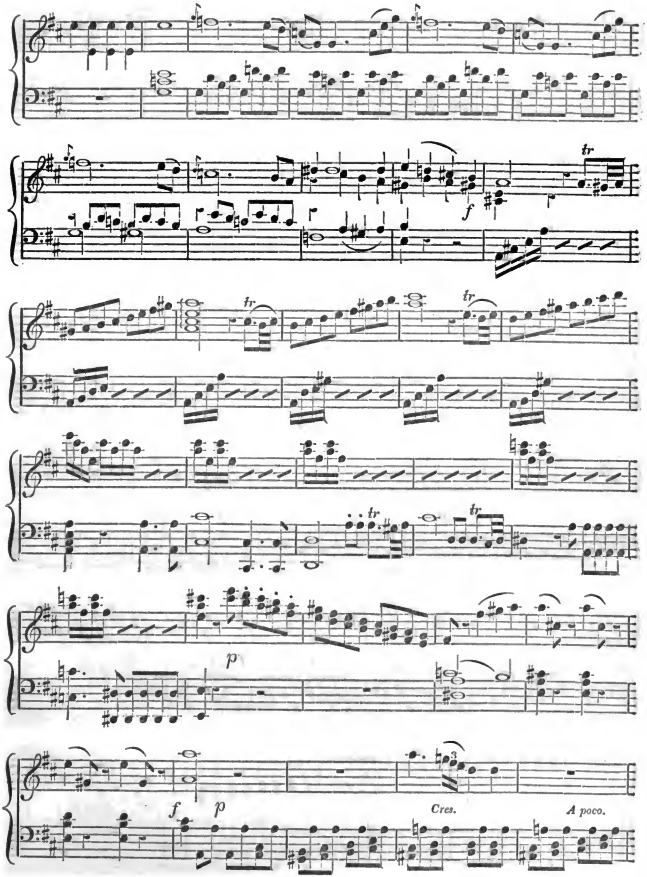
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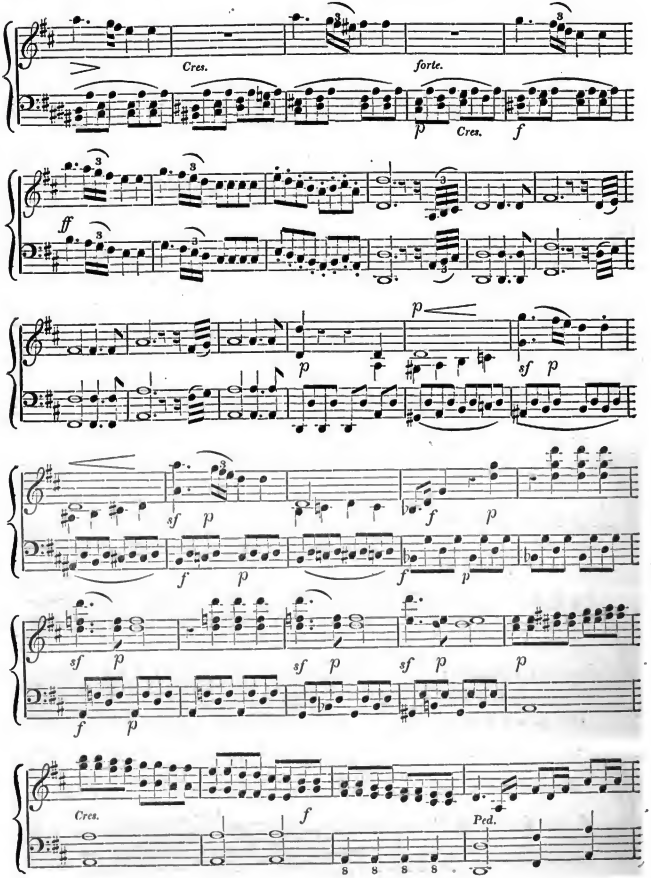
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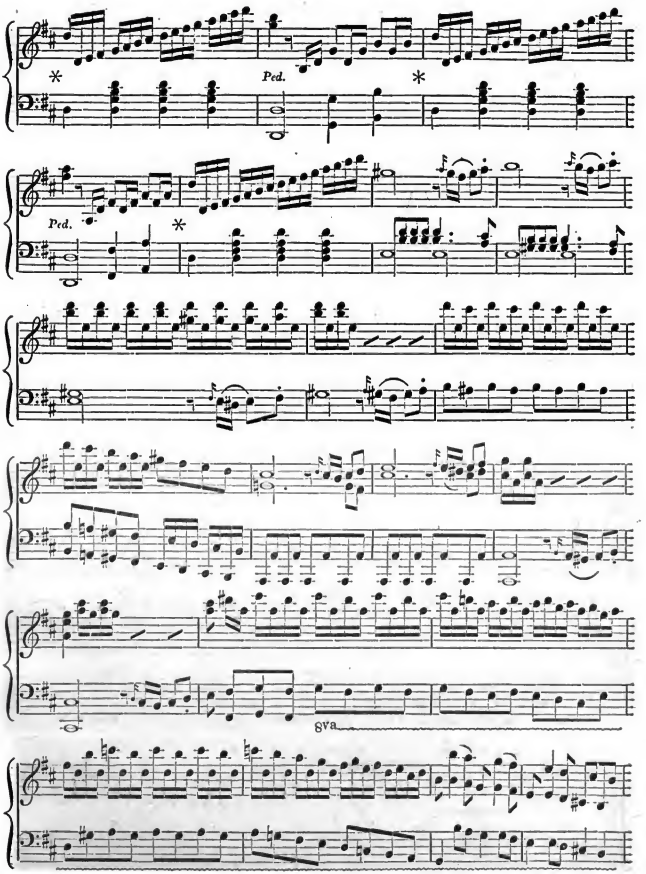
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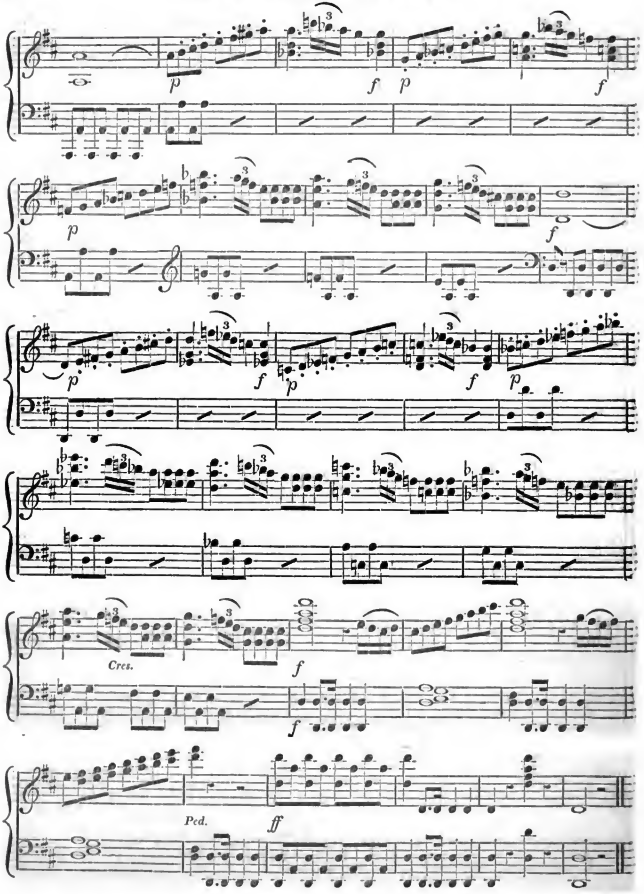
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p
f
p
f
p
f
Cres.
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Ped.
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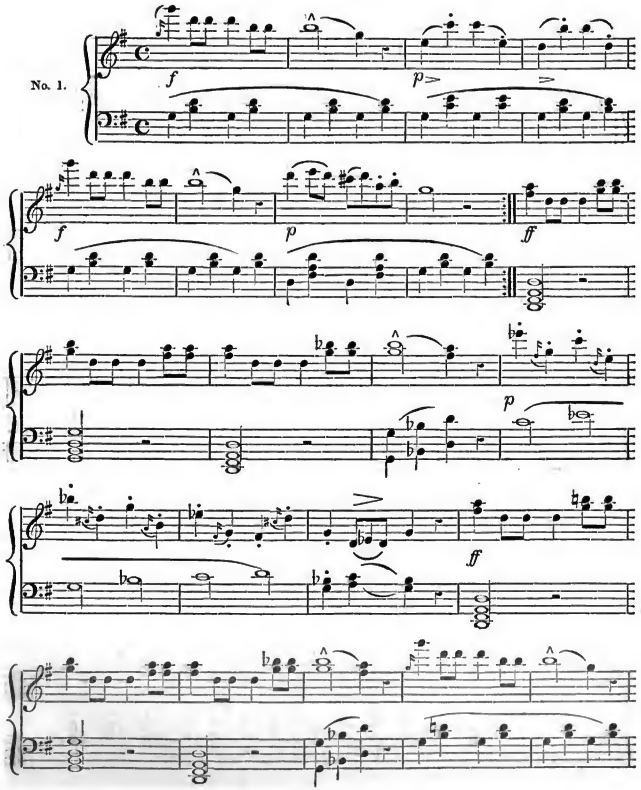
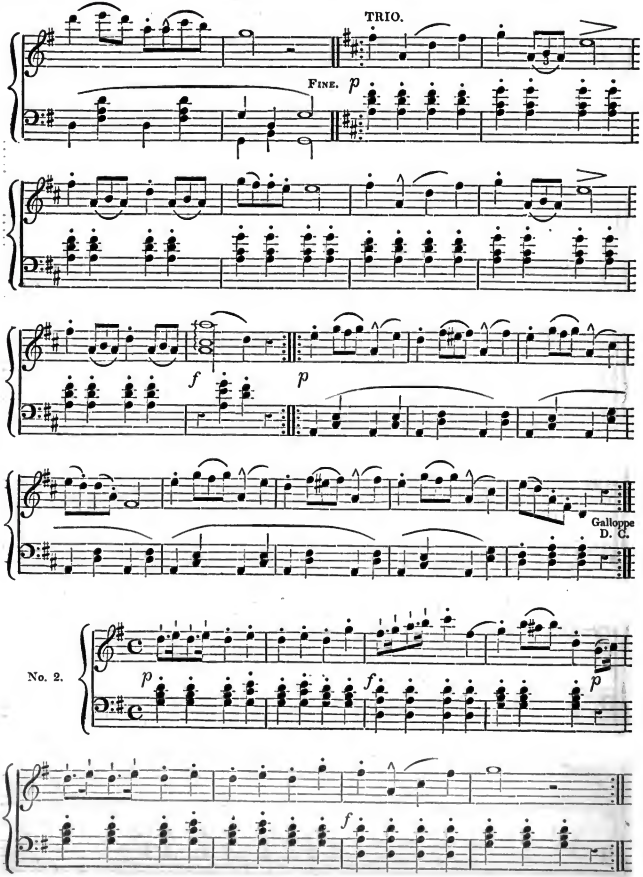
TWO GALLOPADES,

COMPOSED FOR THE HARMONICON, BY JAMES SATCHELL, OF WARWICK.

No. 1.




TRIO.
FINE.
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Gallopde
D. C.
No. 2.
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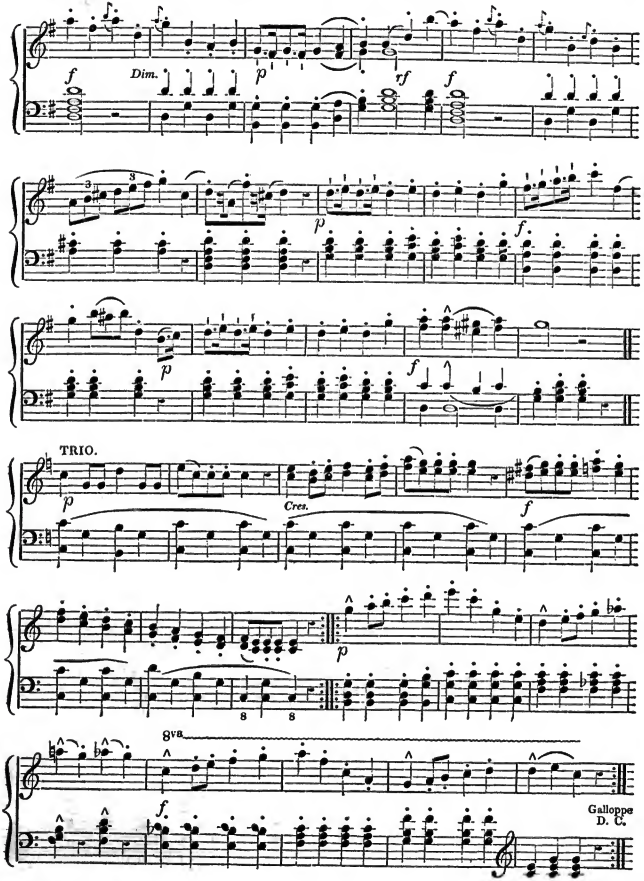
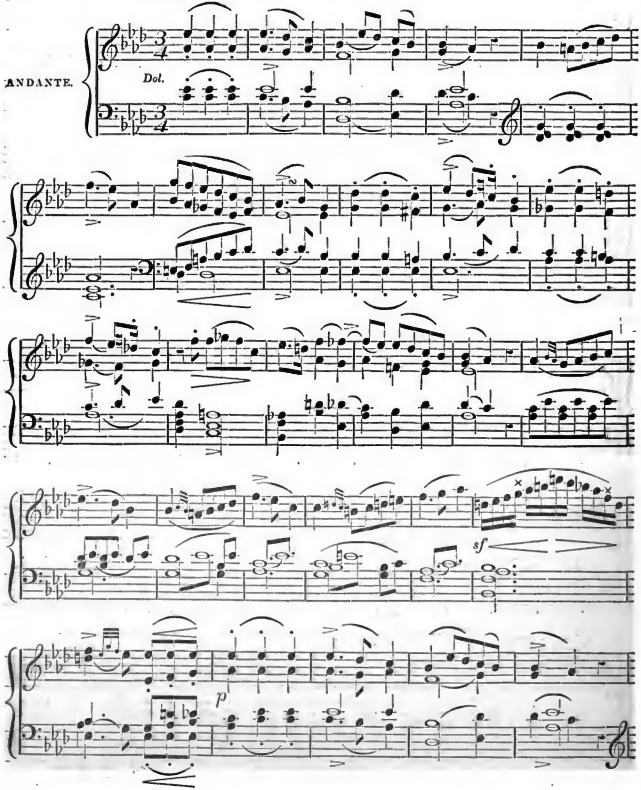
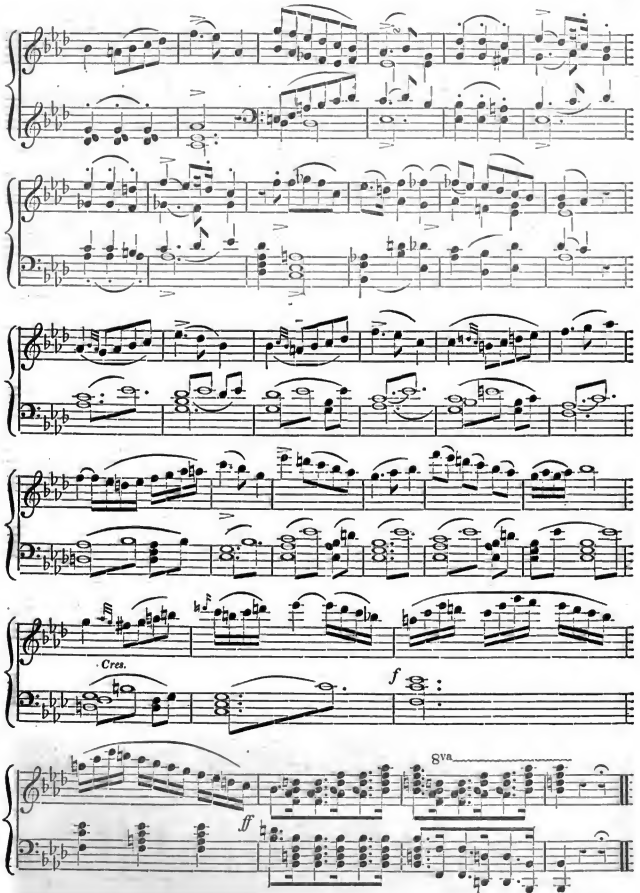

Dim.
TRIO.
Cres.
8va
Galloppe
D. C.

ANDANTE AND RONDOLETTO,

From the Ballet of *Zephir and Rose.*

COMPOSED BY P. LINDPAINTNER, MAITRE DE CHAPELLE TO THE KING OF WURTEMBERG.

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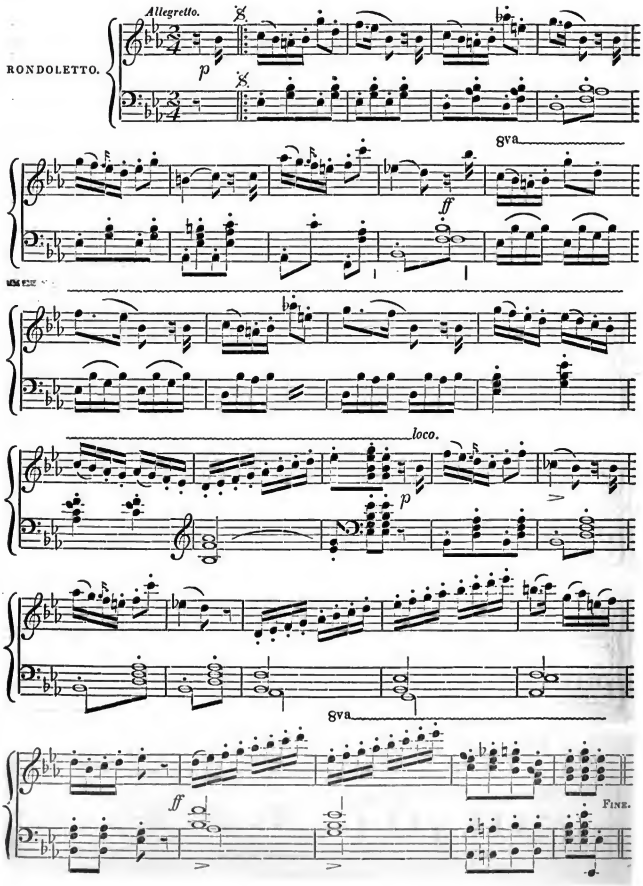
RONDOLETTO.
Allegretto.
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8va
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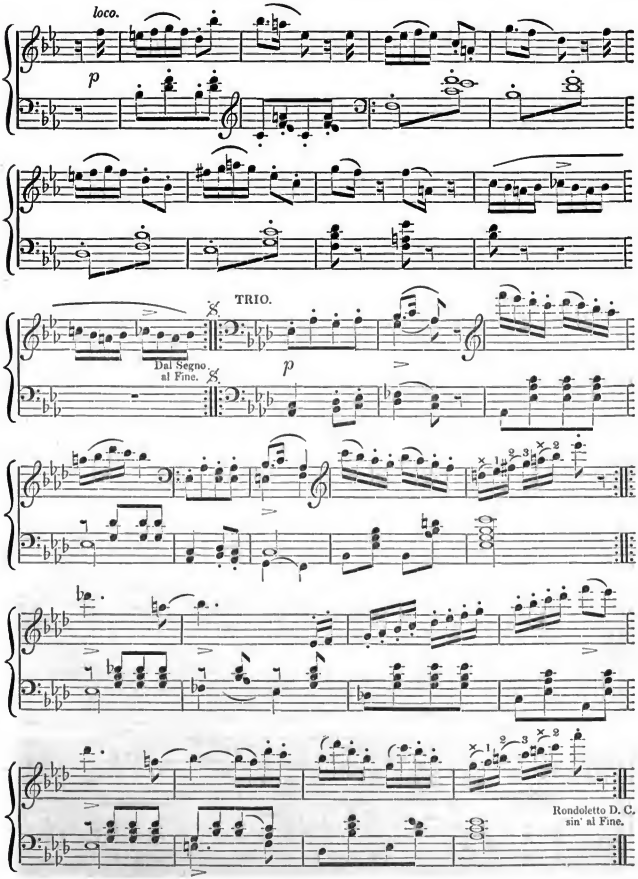
loco.
p
8va
ff
FINE.

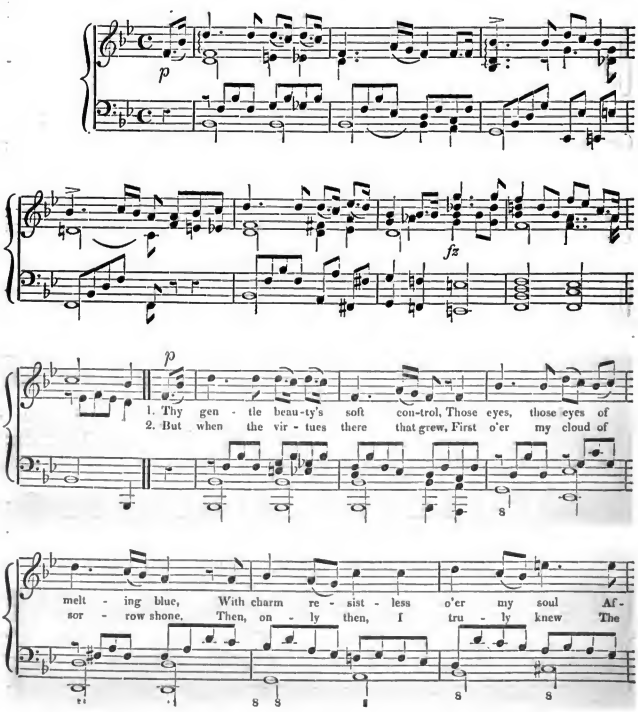

loco.
p
TRIO.
Dal Segno al Fine.
p
Rondoletto D. C. sin' al Fine.

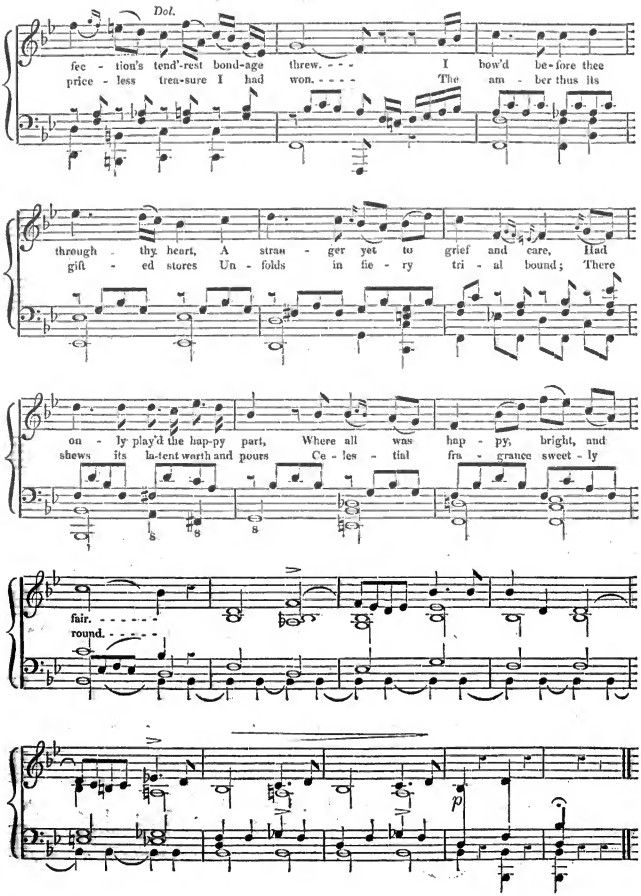
CANZONET,

" Thy gentle beauty's soft control."

COMPOSED BY H * * *; ARRANGED BY T. LATOUR.

(From the REMEMBRANCE for 1832. *See Review.*)



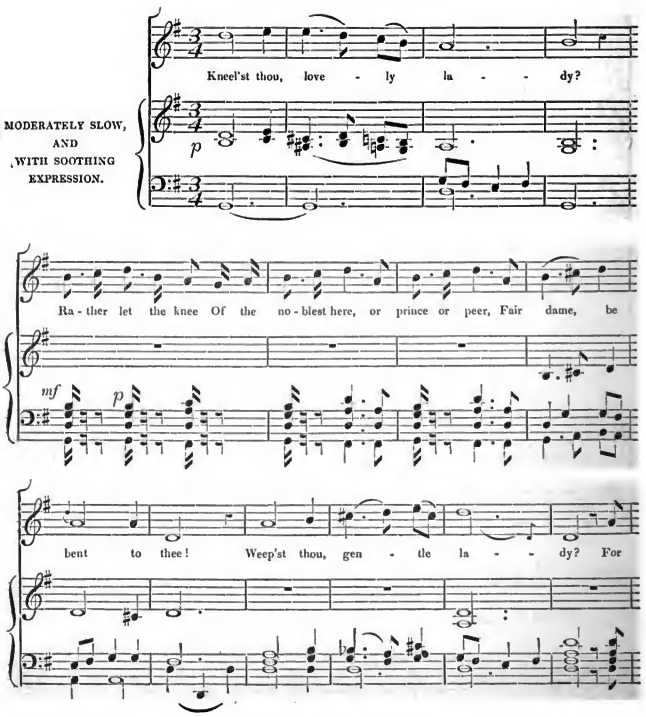

Dol.
fec - tion's tend'-rest bond-age threw. - - - I bow'd be-fore thee
price - less tren-sure I had won. - - - - The am - ber thus its
through thy heart, A stran - ger yet to grief and care, Had
gift - ed stores Un - folds in fie - ry tri - al bound; There
on - ly play'd the hap-py part, Where all was hap - py, bright, and
shews its la-tent worth and pours Ce - les - tial fra - grance sweet - ly
fair. - - - - - -
round. - - - - - -
p

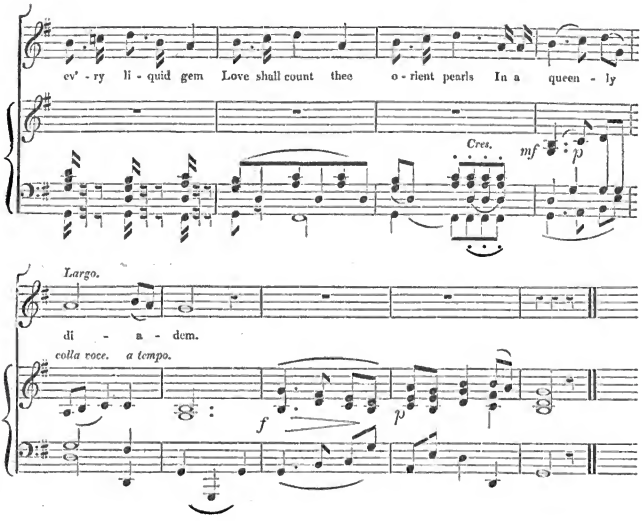
B A L L A D,

The Royal Wooer.

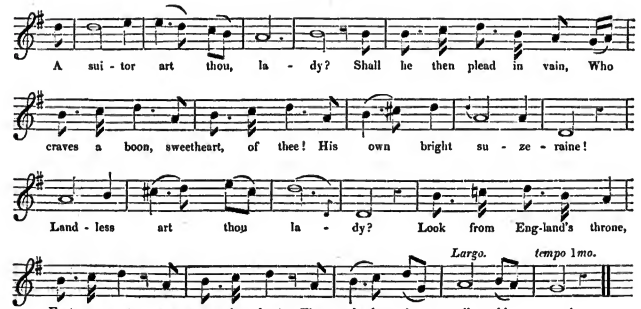
COMPOSED BY HENRY R. BISHOP;—THE WORDS BY J. R. PLANCHE, F.S.A.

(*From* Historical Ballads and Songs. *See Review.*)




ev' - ry li - quid gem Love shall count thee o - rient pearls In a queen - ly
Cres.
mf
p
Largo.
di - a - dem.
colla voce. a tempo.
f
p

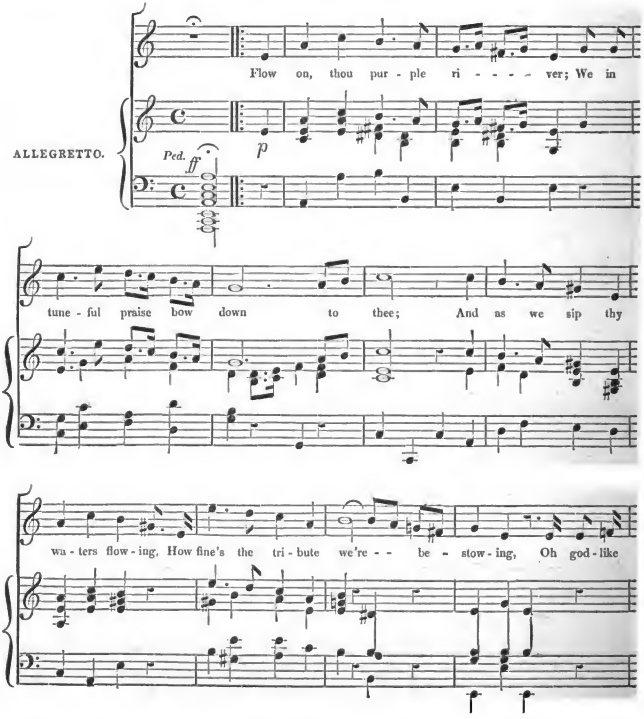
2nd Verse.

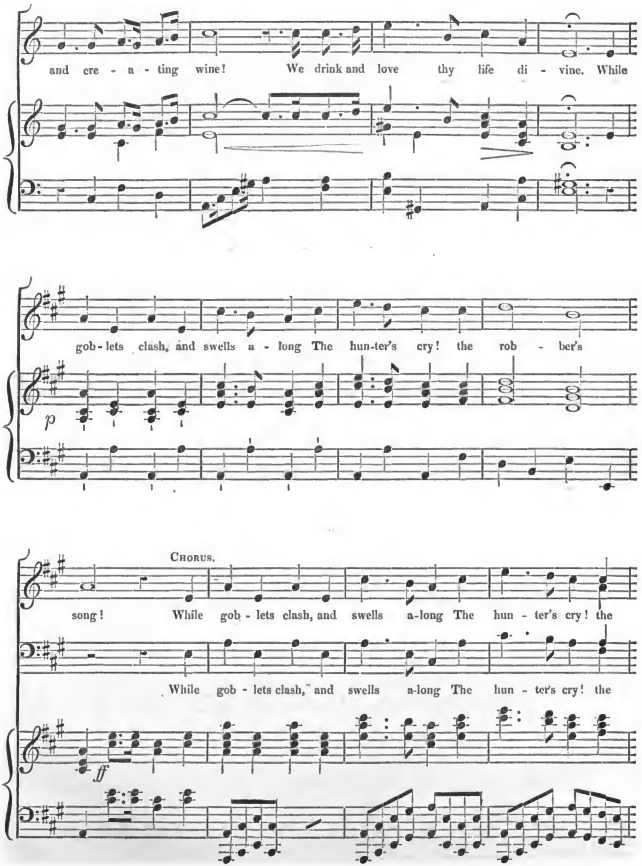

A sui - tor art thou, la - dy? Shall he then plead in vain, Who
craves a boon, sweetheart, of thee! His own bright su - ze - raine!
Land - less art thou la - dy? Look from Eng-land's throne,
Largo.
tempo 1mo.
East or west, as seems thee best,— That land is all thine own!

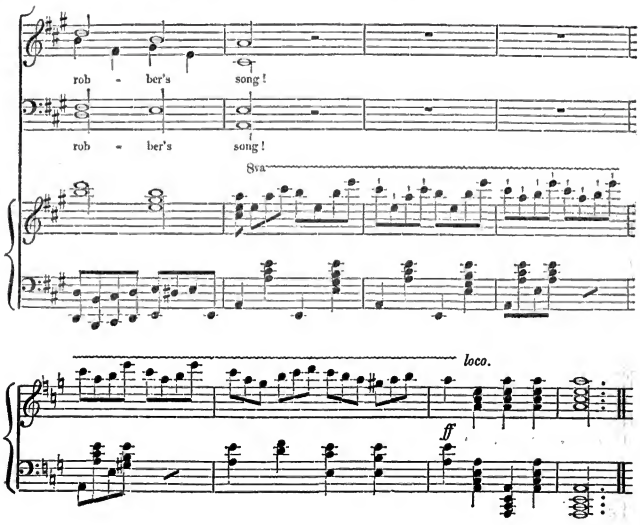
GERMAN ROBBER'S SONG AND CHORUS,

"Flow on, thou purple river."

COMPOSED BY KULAU; TRANSLATED, ADAPTED, AND PRESENTED TO THE HARMONICON, BY HELE TREVELLE.



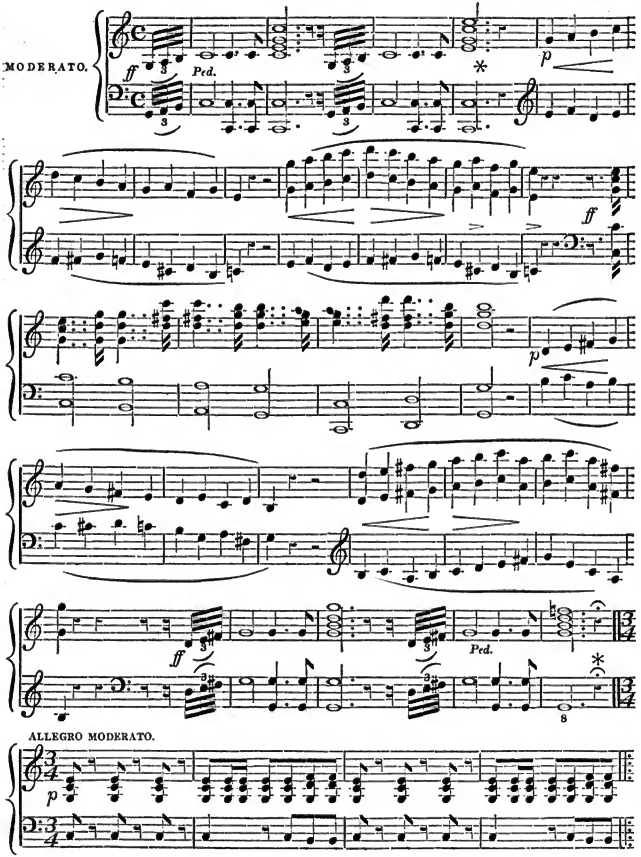

and cre - a - ting wine! We drink and love thy life di - vine. While
gob - lets clash, and swells a - long The hun-ter's cry! the rob - ber's
p
Chorus.
song! While gob - lets clash, and swells a-long The hun - ter's cry! the
While gob - lets clash, and swells a-long The hun - ter's cry! the
f

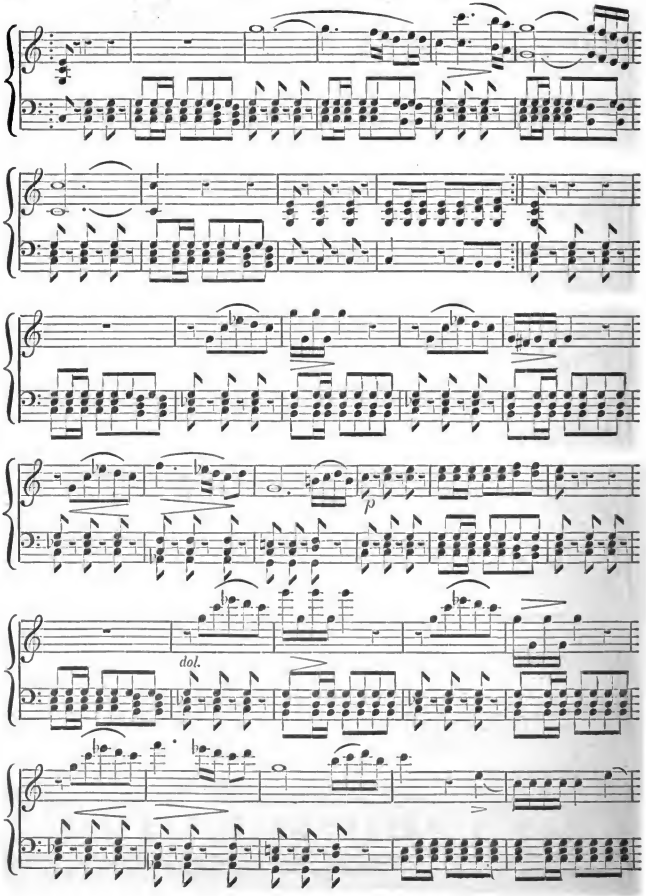


II.

How cold art thou, bright god of wine,
In towns!—The waving woods are thine!—
Thou tellest, to the running fountains,
Of girls who dwell upon the mountains,
Whose fleet and fearless spirits soar
Where blushful wine is dash'd with gore—
While goblets clash, and swells along
The hunter's cry! the robber's song! } *Dis.*

OVERTURE to *Les Aveugles de Tolede*, by MEHUL.

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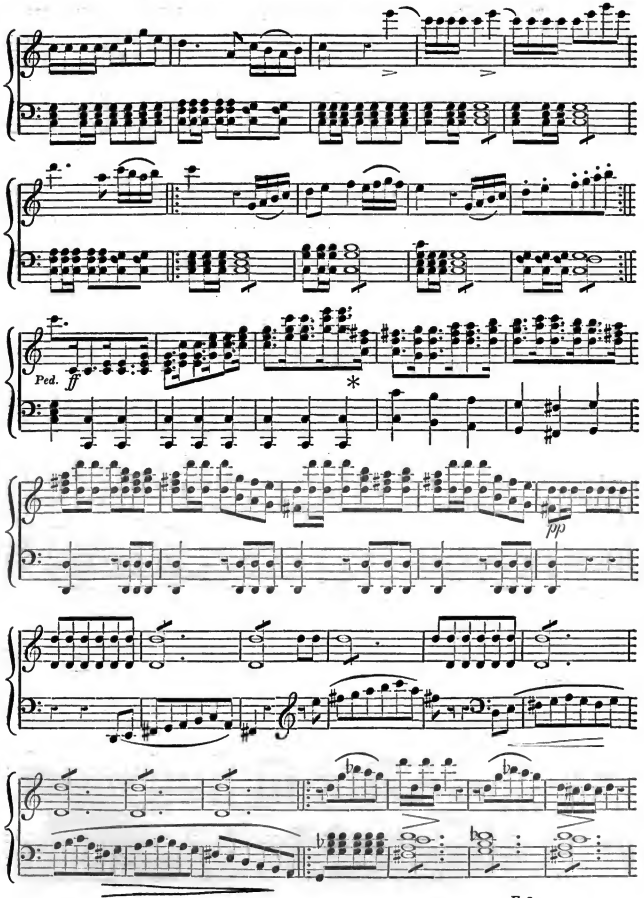
dol.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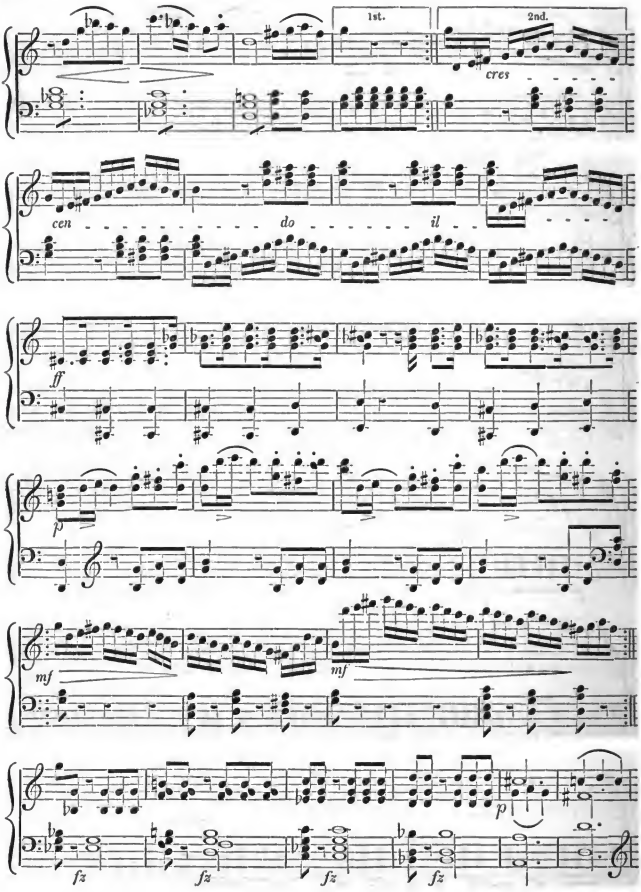
1st.
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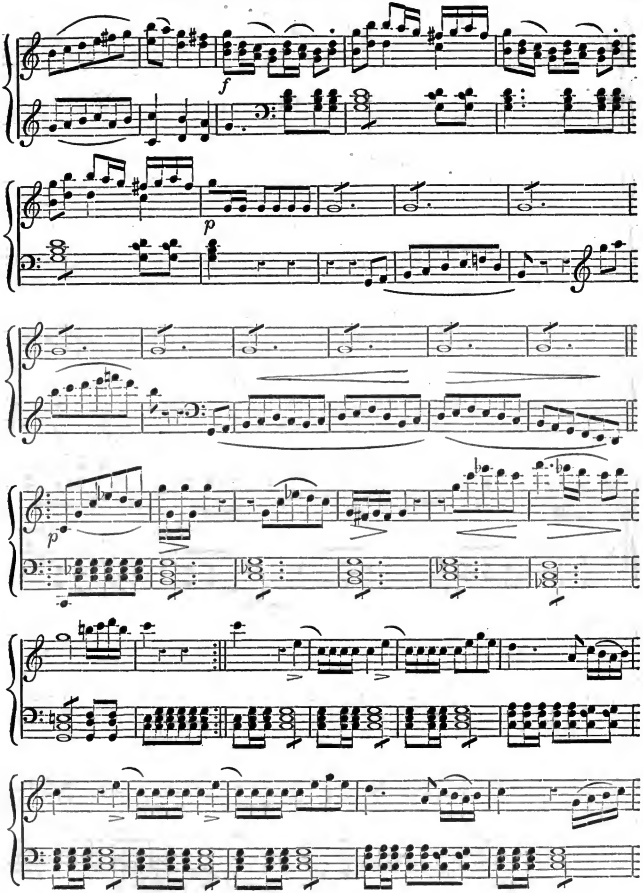
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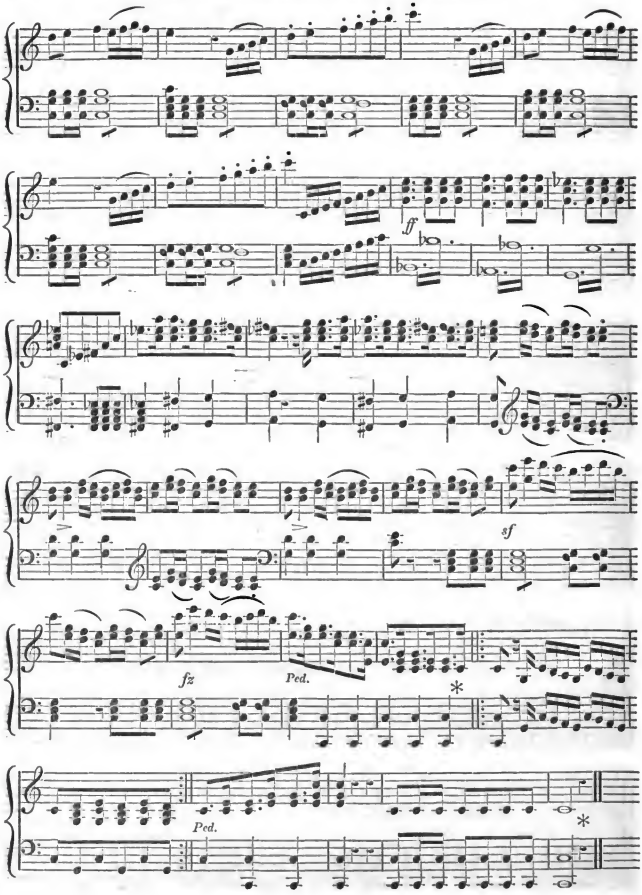
ff
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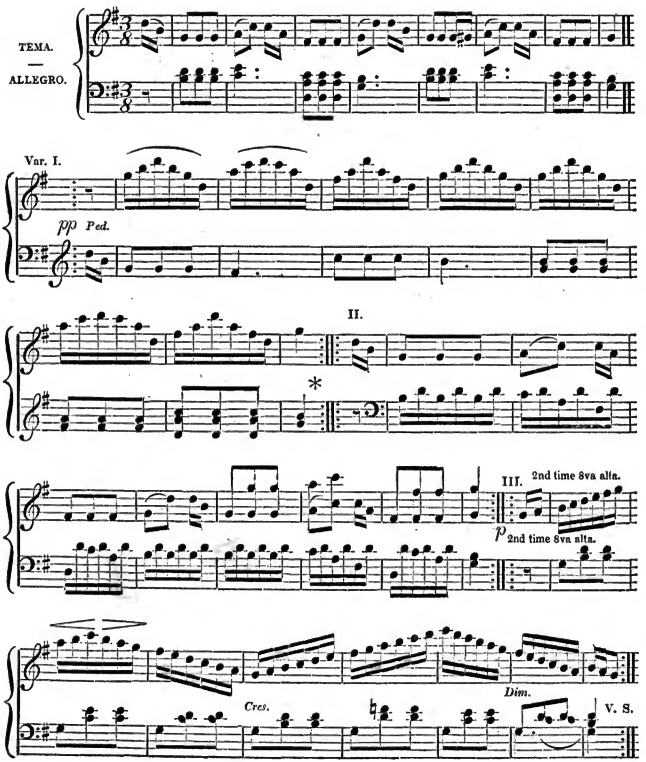
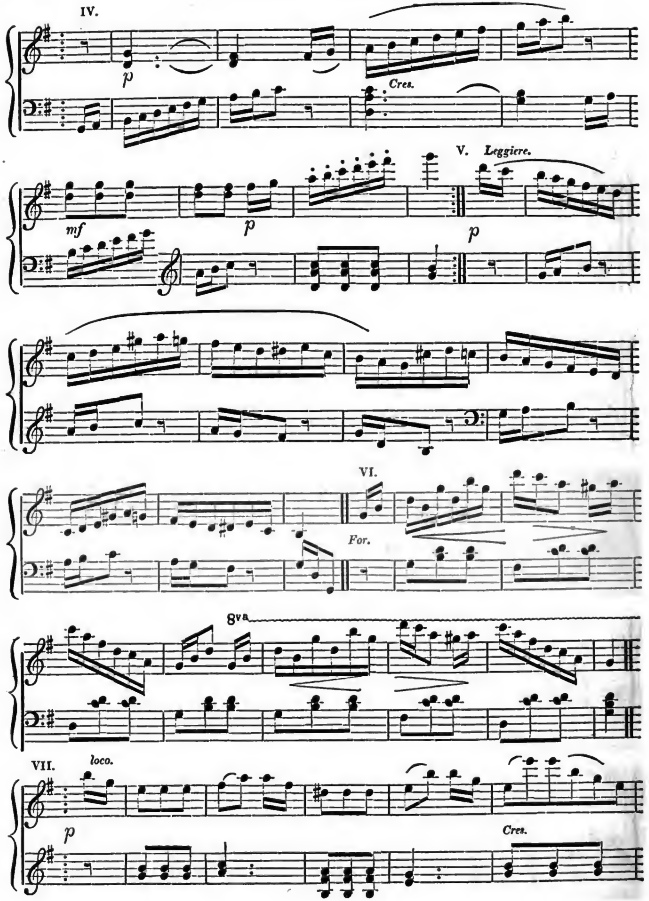
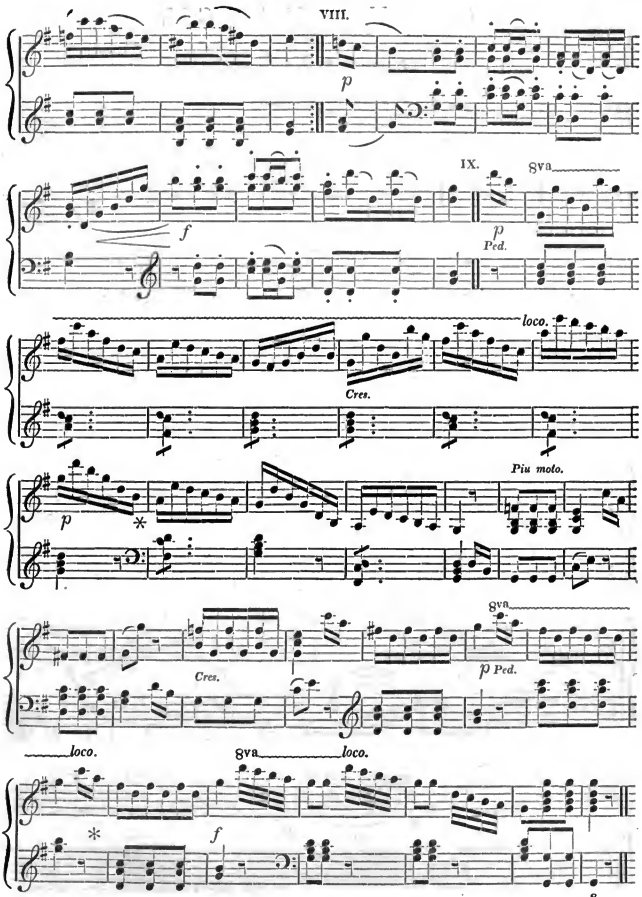
TYROLIAN AIR,

WITH VARIATIONS, BY F. KUHLAU, (OF COPENHAGEN.) Op. 42.

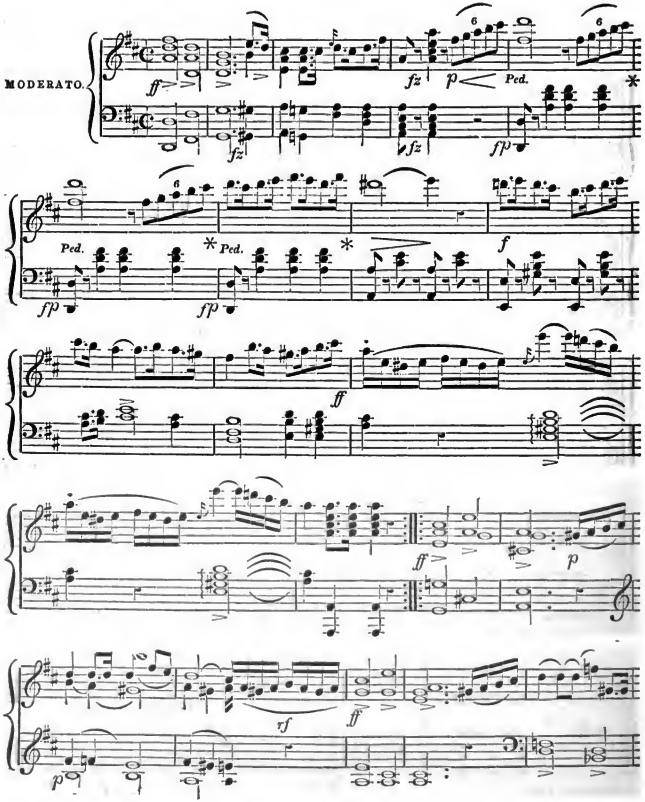


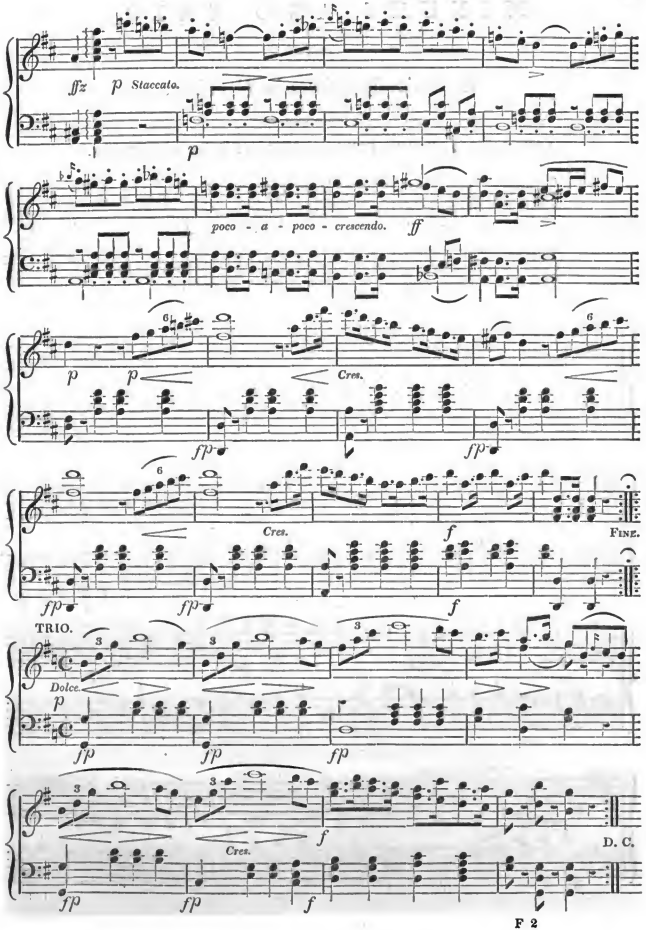

IV.
p
Cres.
V. Leggiere.
mf
p
p
VI.
For.
8va
VII.
loco.
p
Cres.


VIII.
p
IX.
8va
f
p
Ped.
loco.
Cres.
Piu moto.
p
*
8va
Cres.
p Ped.
loco.
8va
loco.
*
f

GRAND MARCH,

COMPOSED BY J. KÜFFNER.



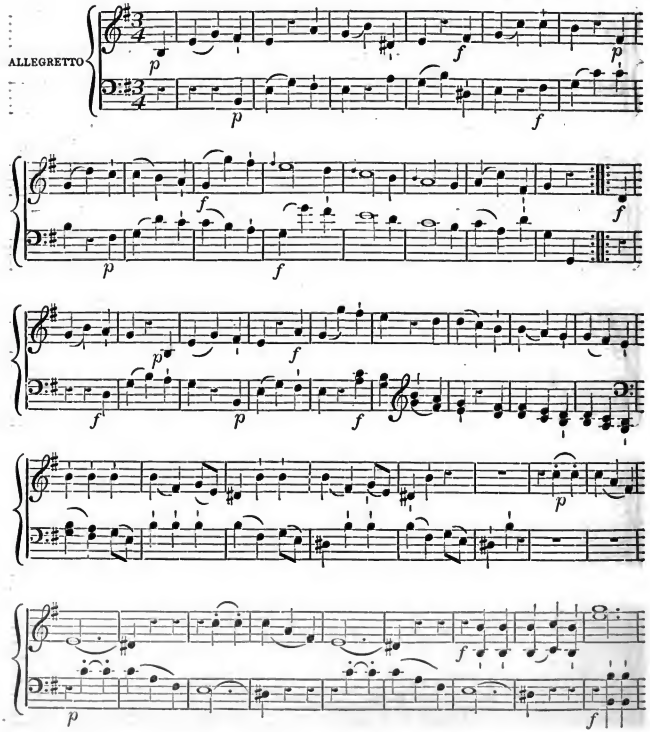

ffz
p Staccato.
p
poco - a - poco - crescendo.
ff
p
p
Cres.
fp
fp
Cres.
f
FINE.
fp
fp
f
TRIO.
Dolce.
p
fp
fp
fp
Cres.
f
D. C.
fp
fp
f

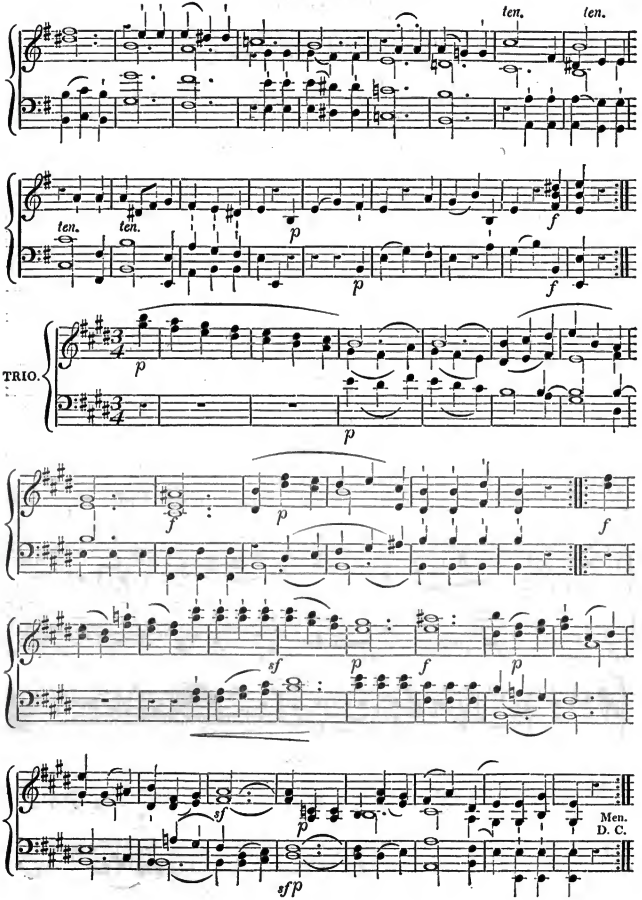
MINUET AND TRIO,

FROM

HAYDN'S *Symphony in E Minor.*

ARRANGED FOR THE PIANO-FORTE, BY C. D. STEGMANN.



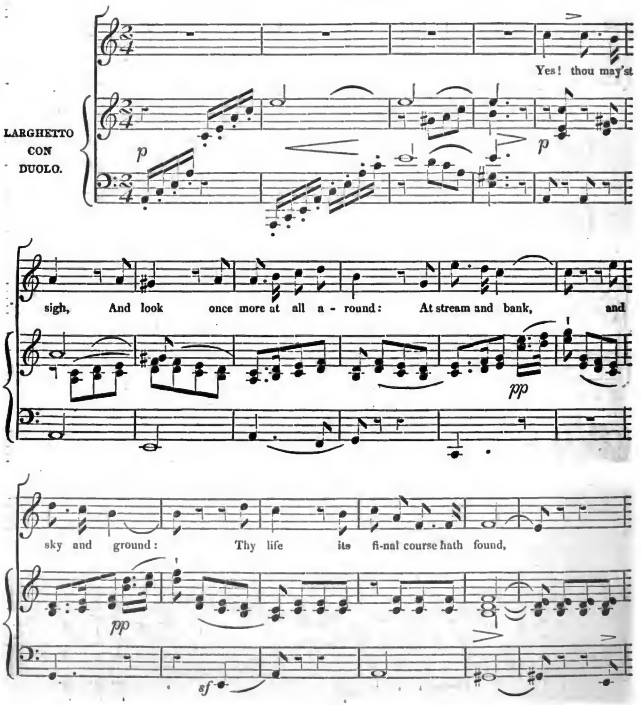

ten.
ten.
ten.
ten.
p
f
p
f
TRIO.
p
p
f
p
f
sf
p
f
p
sf
p
Men.
D. C.
sfp

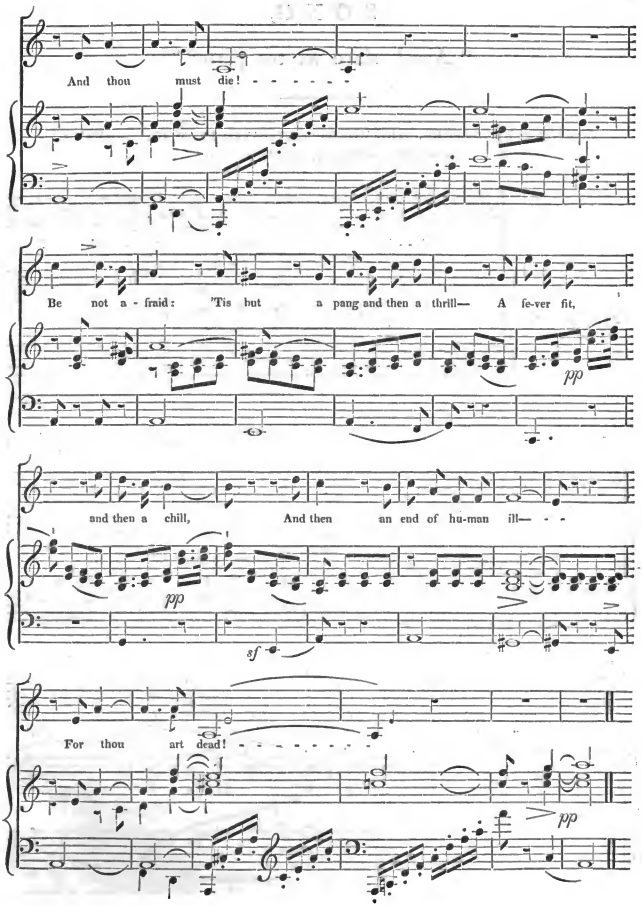
SONG,

" Yes, thou may'st sigh."

SUNG BY *LOUISE*, IN SIR WALTER SCOTT'S NOVEL, *THE FAIR MAID OF PERTH.*

COMPOSED AND PRESENTED TO THE HARMONICON,
BY JOHN THOMSON, ESQ.

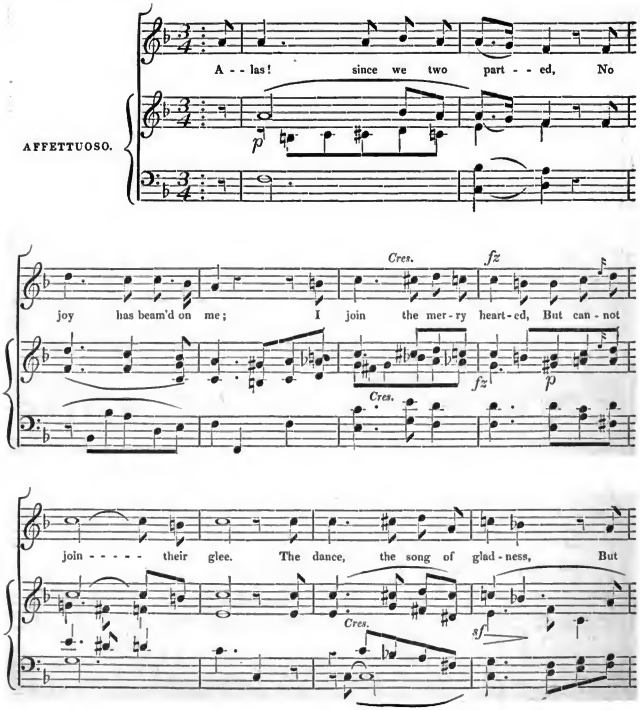


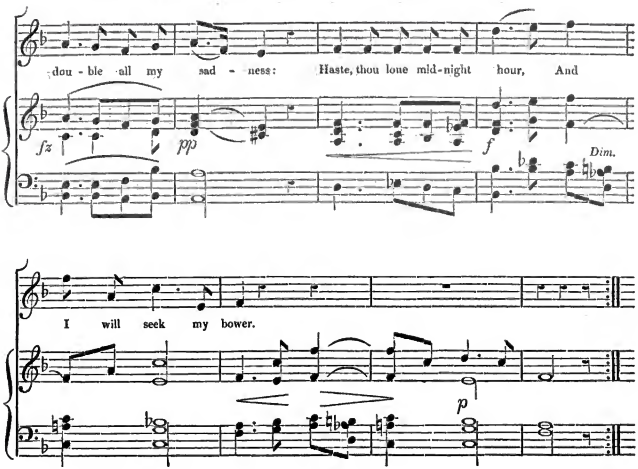

And thou must die! - - - - - -
Be not a - fraid: 'Tis but a pang and then a thrill— A fe-ver fit,
pp
and then a chill, And then an end of hu-man ill— - -
pp
sf
For thou art dead! - - - - - - - -
pp

SONG,

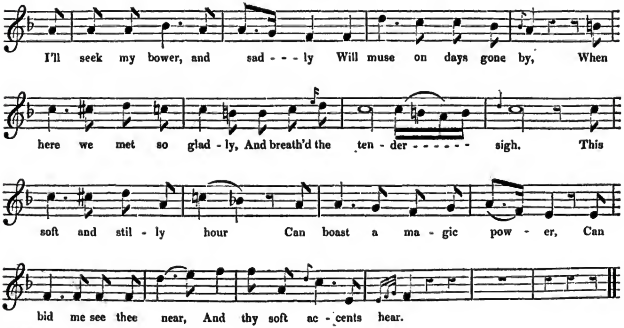
"Alas! since we too parted."

COMPOSED BY L. SPOHR. THE WORDS TRANSLATED FROM THE GERMAN OF HEINRICH SCHMIDT, FOR THIS WORK.




dou - ble all my sad - ness: Haste, thou lone mid-night hour, And
fz
pp
f
Dim.
I will seek my bower.
p

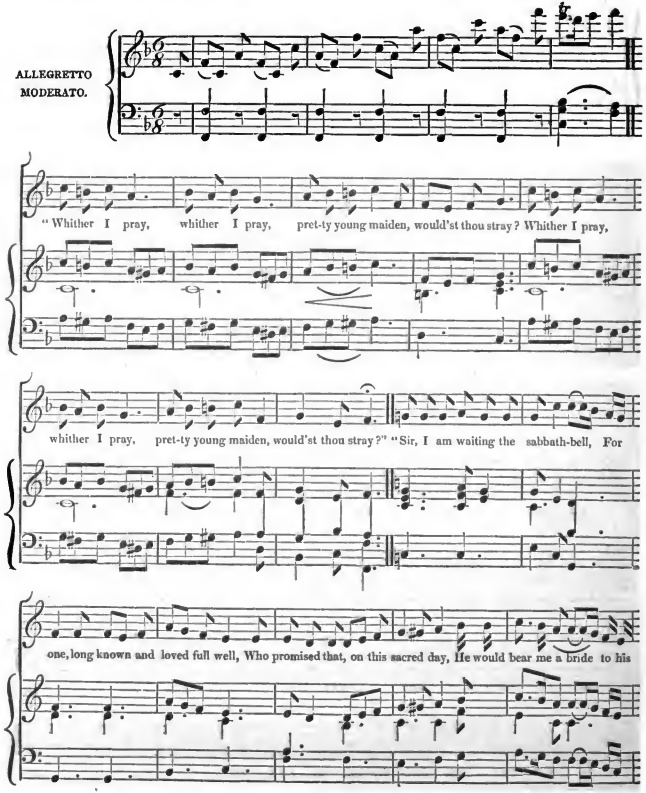
2d. Verse.

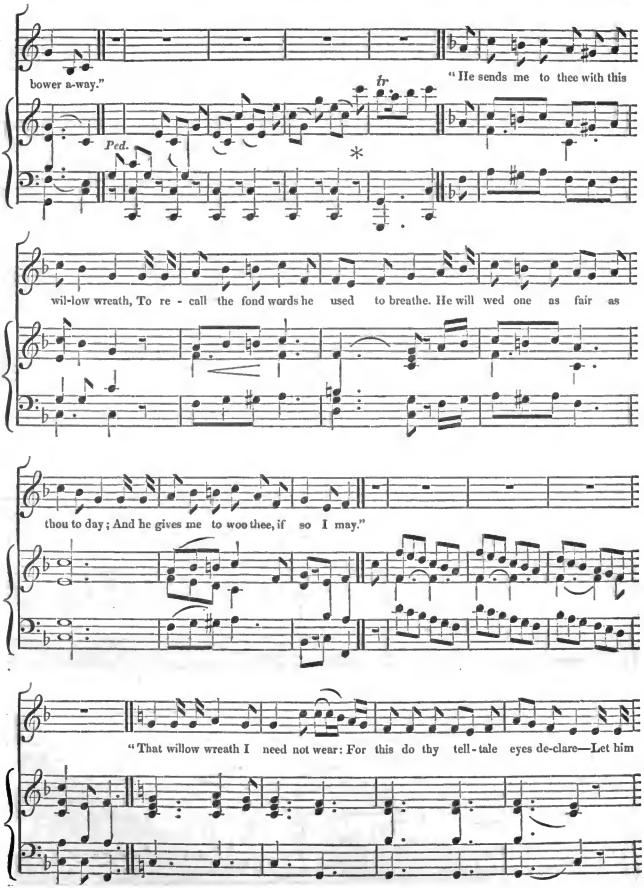

I'll seek my bower, and sad - - - ly Will muse on days gone by, When
here we met so glad - ly, And breath'd the ten - der - - - - - - sigh. This
soft and stil - ly hour Can boast a ma - gic pow - er, Can
bid me see thee near, And thy soft ac - cents hear.

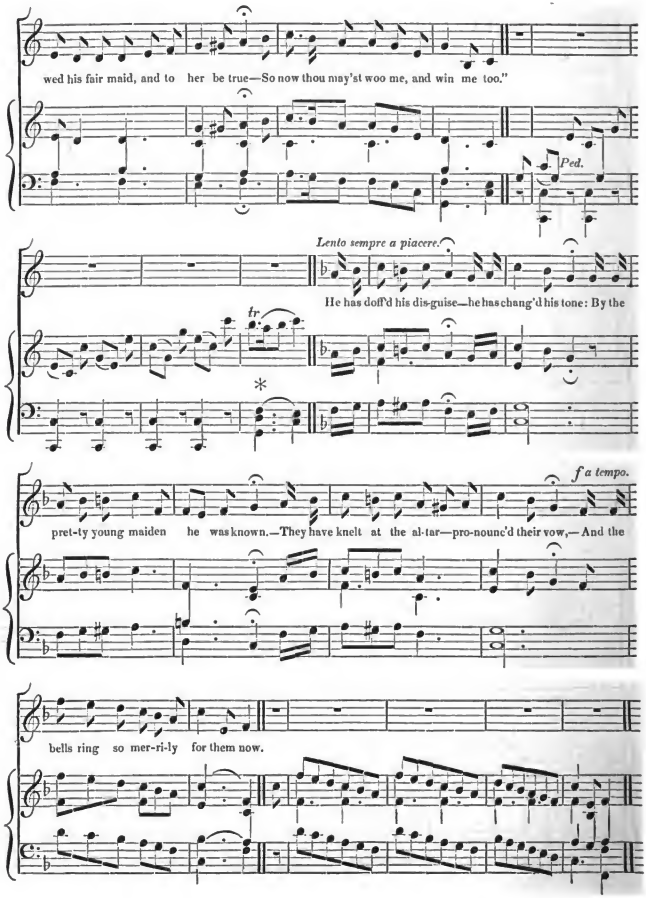
THE SABBATH BRIDAL,

A DIALOGUE.

COMPOSED AND PRESENTED TO THE HARMONICON, BY MISS MARY LINWOOD.



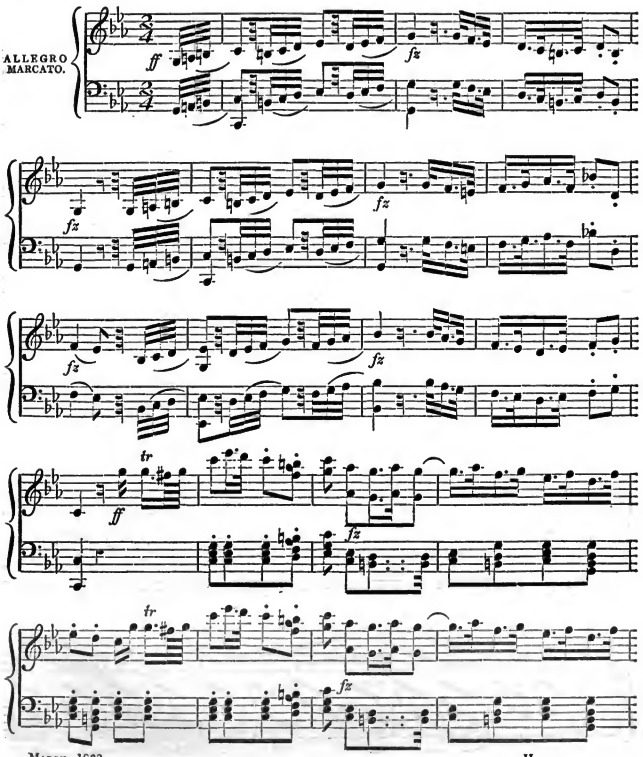

bower a-way."
"He sends me to thee with this
tr
Ped.
*
wil-low wreath, To re - call the fond words he used to breathe. He will wed one as fair as
thou to day; And he gives me to woo thee, if so I may."
"That willow wreath I need not wear: For this do thy tell-tale eyes de-clare—Let him

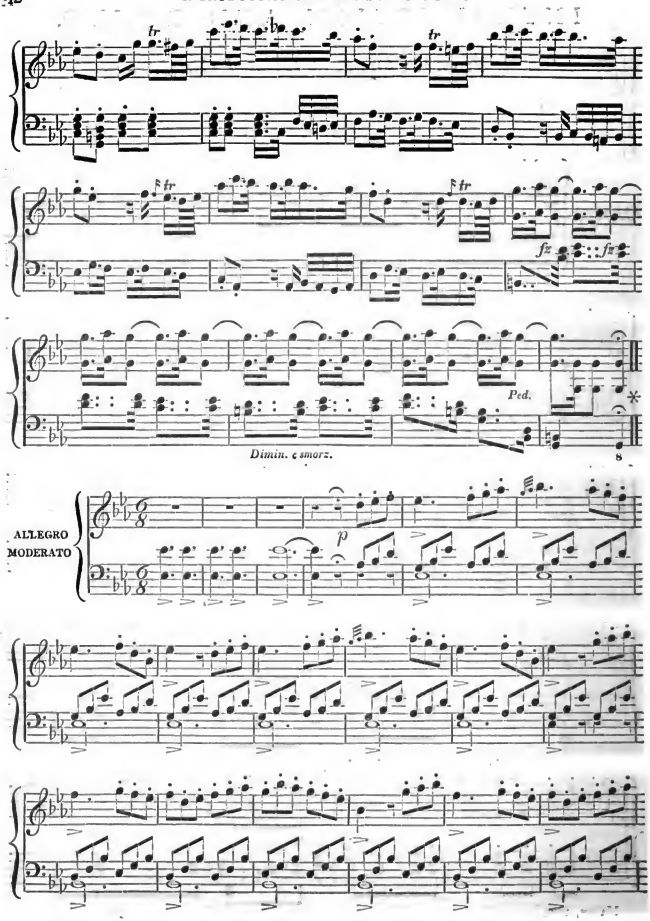

wed his fair maid, and to her be true—So now thou may'st woo me, and win me too."
Ped.
Lento sempre a piacere.
He has doff'd his dis-guise—he has chang'd his tone: By the
tr
*
f a tempo.
pret-ty young maiden he was known.—They have knelt at the al-tar—pro-nounc'd their vow,—And the
bells ring so mer-ri-ly for them now.

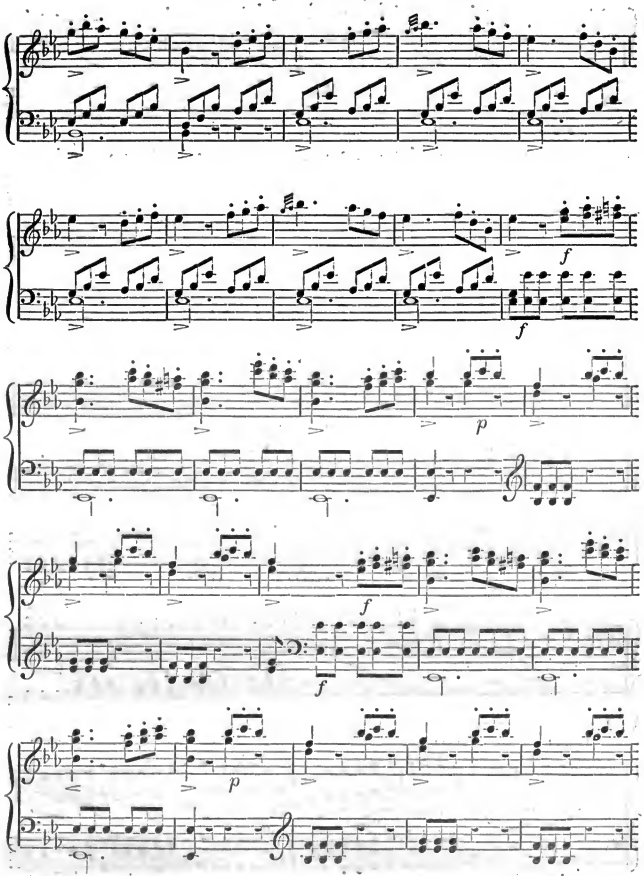
INTRODUCTION AND RONDO,

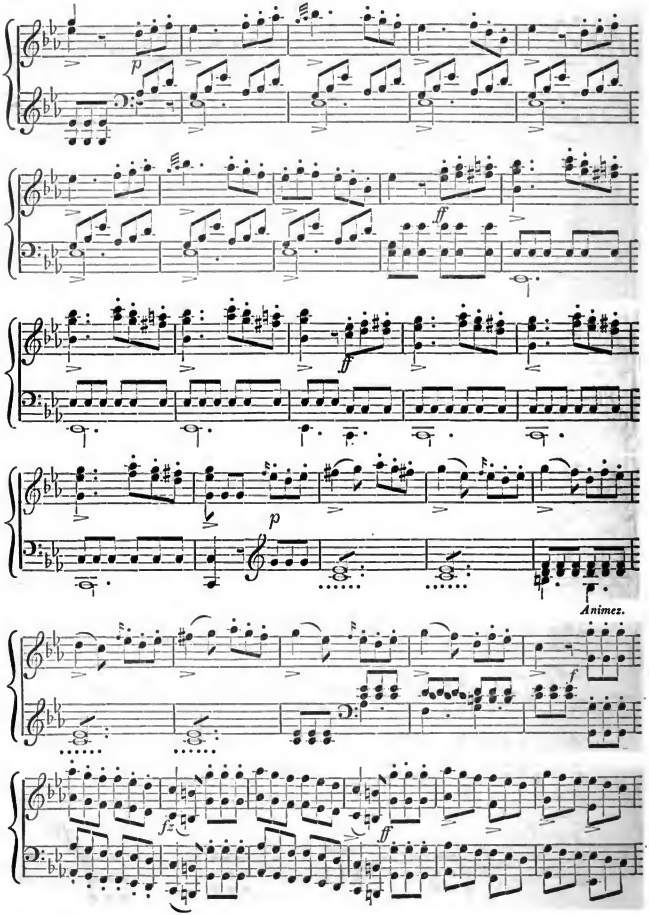
From the Opera of *Fernand Cortez.*

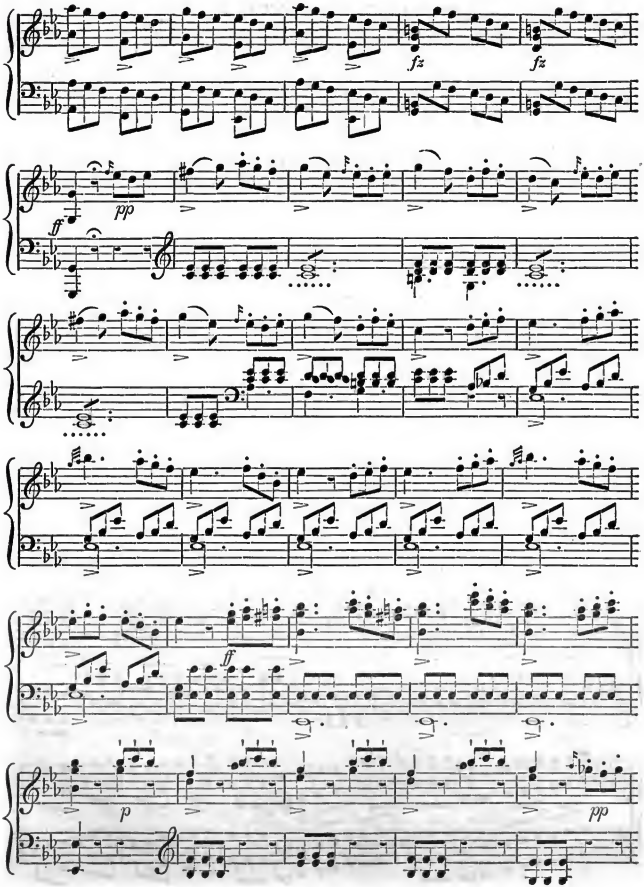
COMPOSED BY SPONTINI: ARRANGED FOR THE PIANO-FORTE.

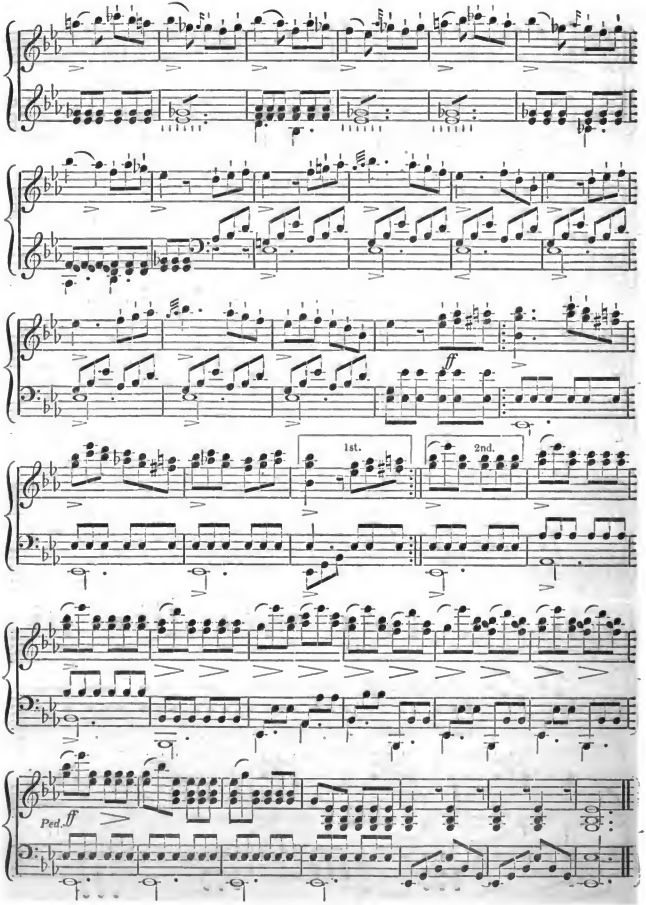



tr
tr
tr
tr
fz
fz
Ped.
*
Dimin. e smorz.
8
ALLEGRO MODERATO
p


f
f
p
f
f
p


p
ff
ff
p
Animez.
f
fz
ff


fz
fz
ff
pp
ff
p
pp

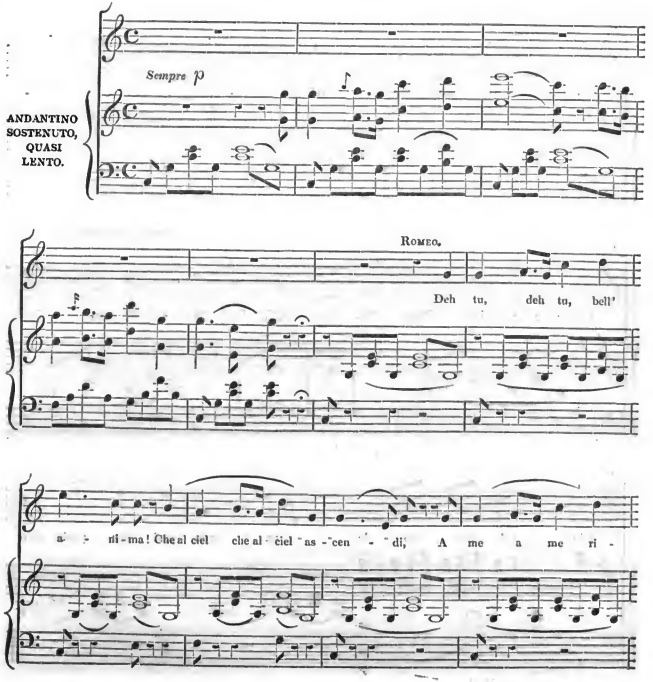

ff
1st.
2nd.
Ped.
ff

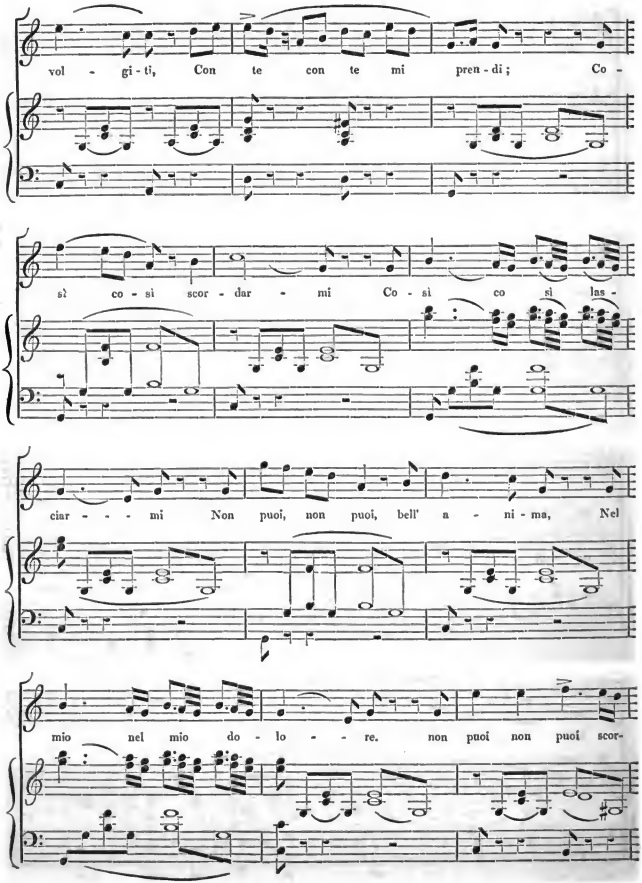
INVOCATION,

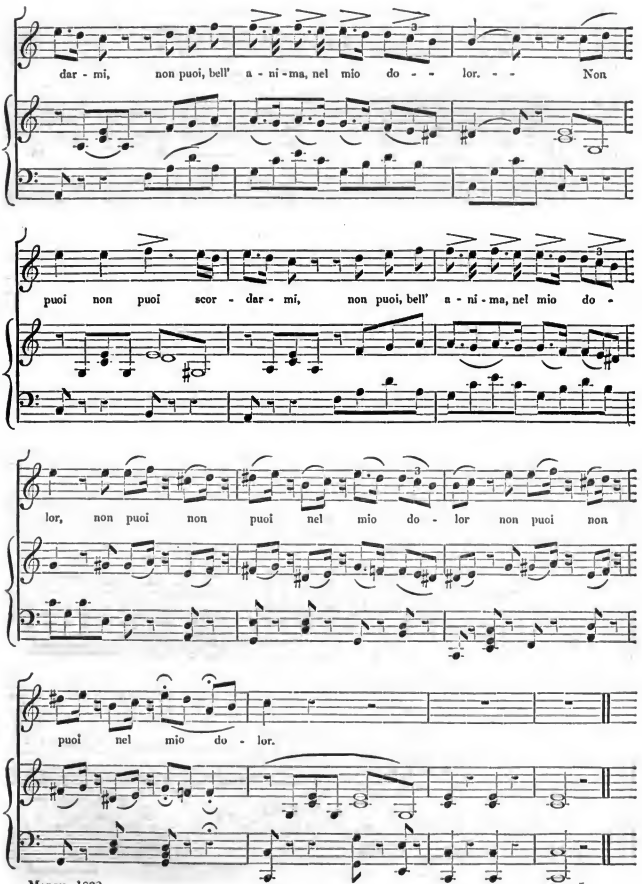
FROM

I Capuletti e Montecchi, (or, *Romeo and Julict,*) an Opera Seria,

COMPOSED BY BELLINI.

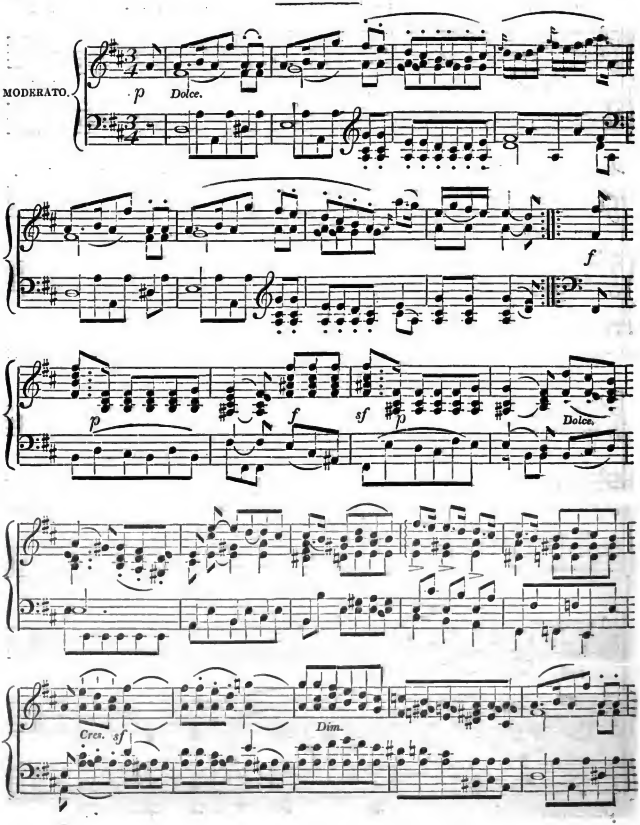


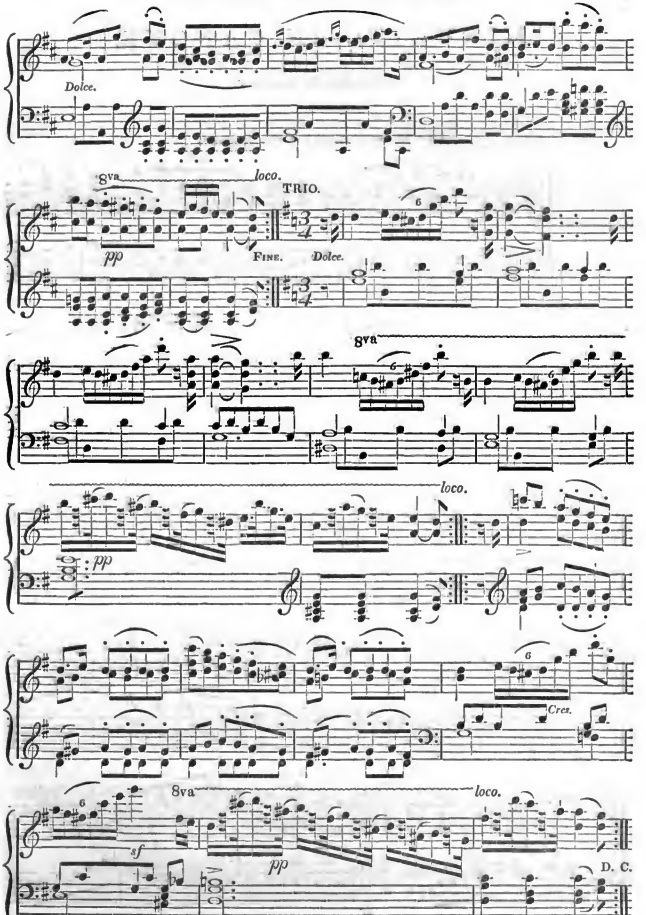

vol - gi - ti, Con te con te mi pren - di; Co -
sì co - si scor - dar - mi Co - sì co sì las -
ciar - - - mi Non puoi, non puoi, bell' a - ni - ma, Nel
mio nel mio do - lo - - re. non puoi non puoi scor-


dar - mi, non puoi, bell' a - ni - ma, nel mio do - - lor. - - Non
puoi non puoi scor - dar - mi, non puoi, bell' a - ni - ma, nel mio do -
lor, non puoi non puoi nel mio do - lor non puoi non
puoi nel mio do - lor.

POLONAISE SENTIMENTALE,

COMPOSED BY C. CZERNY.

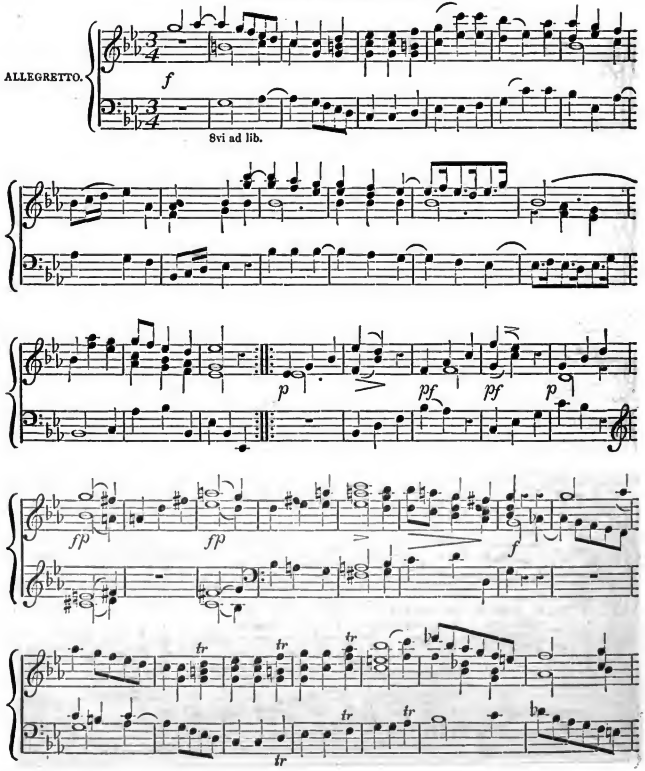


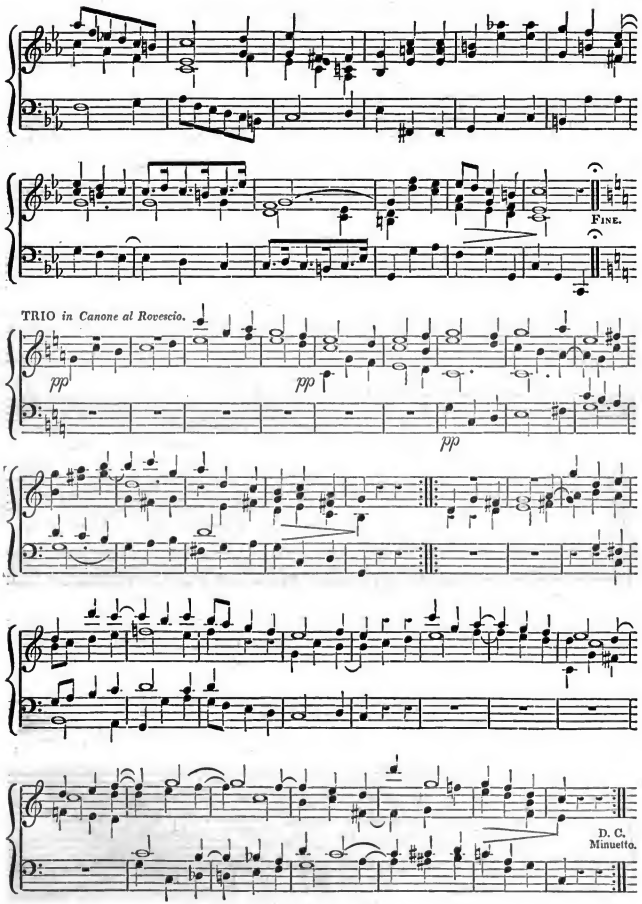

Dolce.
8va
loco.
TRIO.
pp
Fine.
Dolce.
8va
loco.
pp
Cres.
8va
loco.
sf
pp
D. C.

MINUETTO IN CANONE,

COMPOSED BY MOZART.

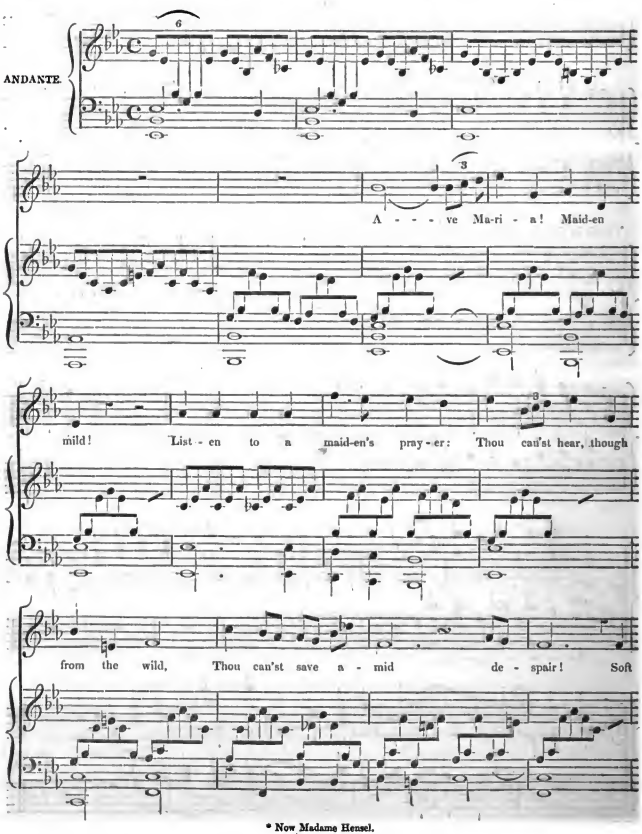
[*From* Beauties of Sacred Harmony. *See Review.*]



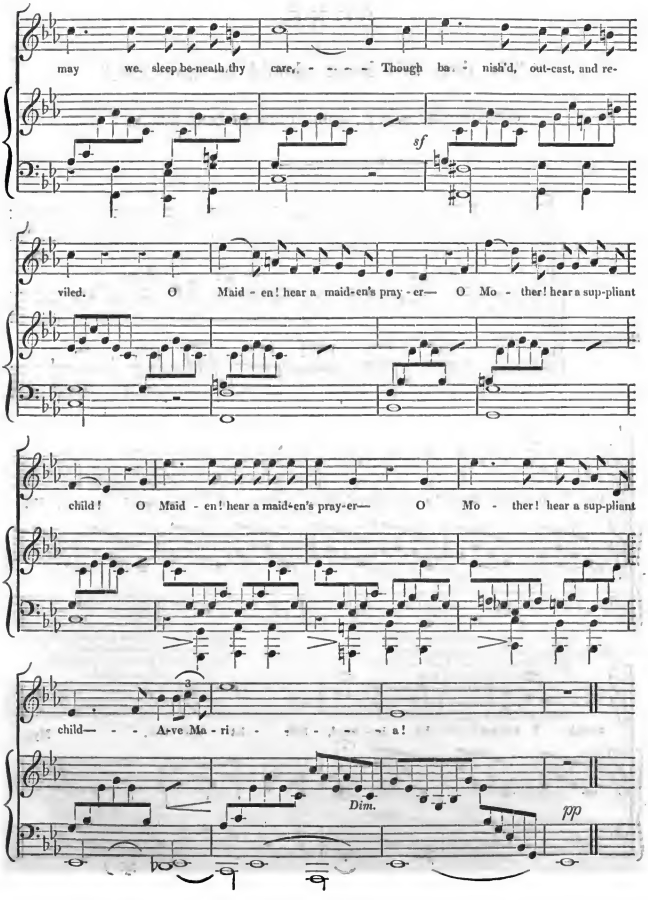

FINE.
TRIO in Canone al Rovescio.
pp
pp
pp
D. C.
Minuetto.

"AVE MARIA!"

WORDS BY SIR WALTER SCOTT:—MUSIC BY MADLLE. MENDELSSOHN-BARTHOLDY.*



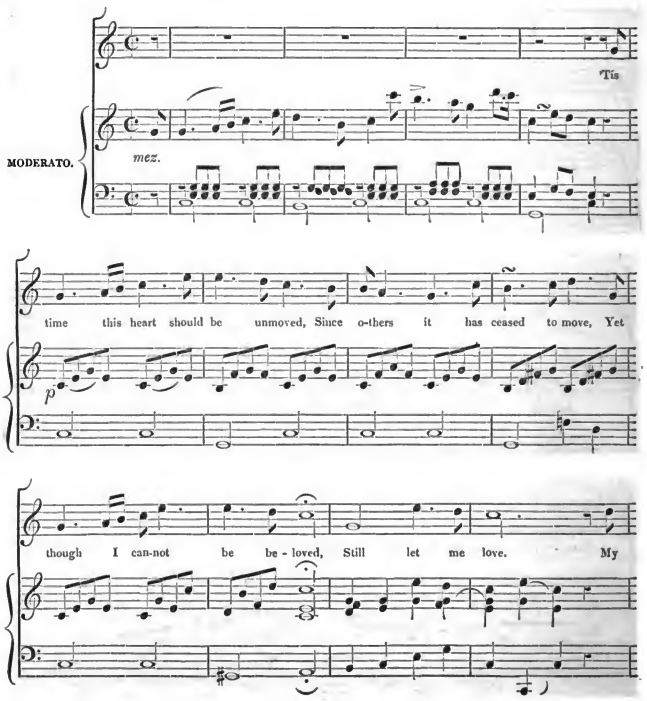
* Now Madame Hensel.

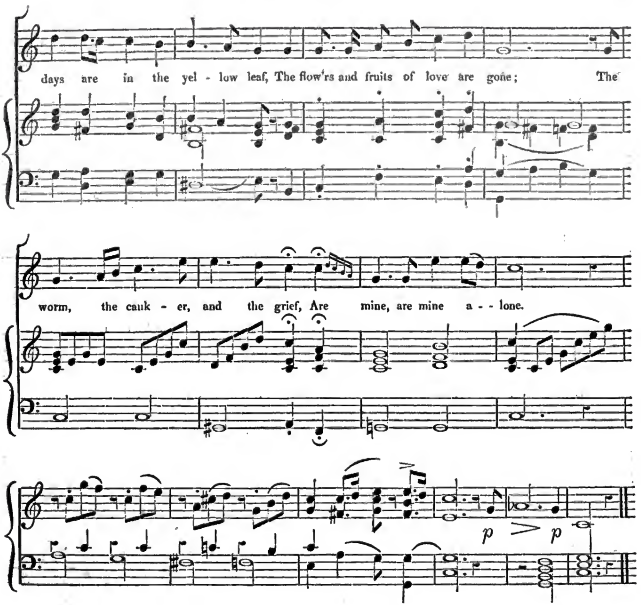

may we sleep be-neath thy care, - - - - Though ba - nish'd, out-cast, and re-
sf
viled. O Maid - en! hear a maid-en's pray - er— O Mo - ther! hear a sup-pliant
child! O Maid - en! hear a maid-en's pray-er— O Mo - ther! hear a sup-pliant
3
child— - - Ave Ma - ri - - - - - - a!
Dim.
pp

SONG,

"'Tis time this heart should be unmoved."

COMPOSED BY W. P. S.;—THE WORDS BY LORD BYRON.





II.

The fire that on my bosom preys
Is lone as some volcanic isle;
No torch is kindled at its blaze—
A funeral pile!
The hope, the fear, the jealous care,
The exalted portion of the pain
And power of love, I cannot share,
But wear the chain.

III.

But 'tis not *thus*—and 'tis not *here*—
Such thoughts should shake my soul, nor *now*,
Where glory decks the hero's bier,
Or binds his brow.
The sword, the banner, and the field,
Glory and Greece, around me see!
The Spartan, born upon his shield,
Was not more free.

IV.

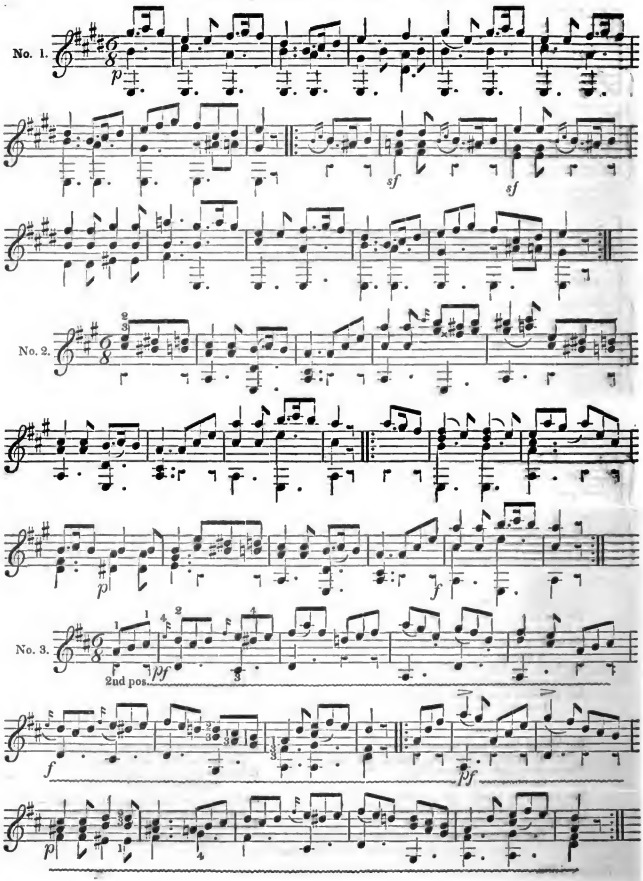
Awake! (not Greece—she *is* awake!)
Awake, my spirit! Think through *whom*
Thy life-blood tracks its parent lake,
And then strike home!
Tread those reviving passions down,
Unworthy manhood!—unto thee
Indifferent should the smile or frown
Of beauty be.

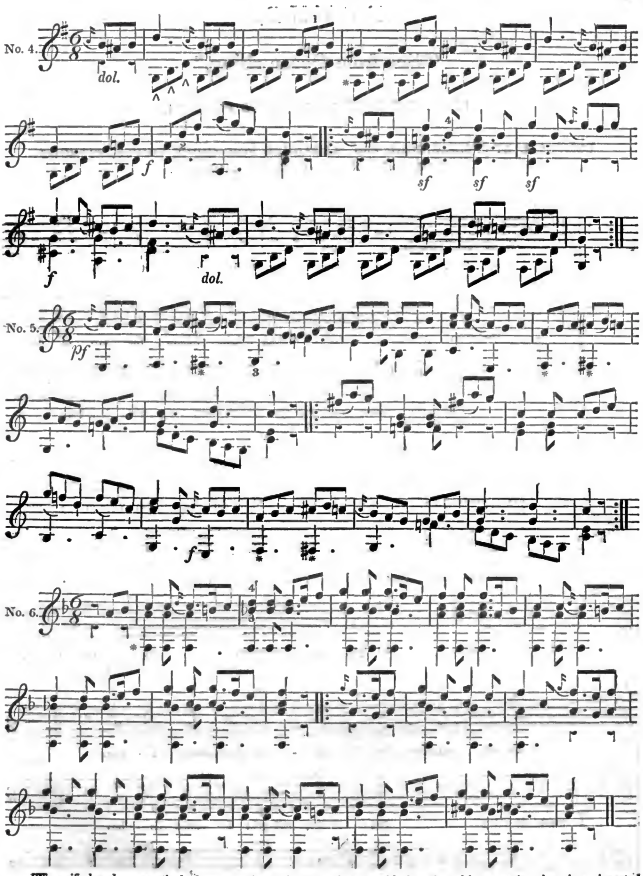
V.

If thou regret'st thy youth, *why live?*
The land of honourable death
Is here:—up to the field, and give
Away thy breath!
Seek out—less often sought than found—
A soldier's grave for thee the best;
Then look around, and choose thy ground,
And take thy rest.

SIX MONFRINAS, FOR THE GUITAR.

COMPOSED BY GIULIANI, OF VIENNA. Op. 12.





[These if played consecutively form one piece, which may be agreeably lengthened by repeating them in an inverted order, ending with the first. They may be made to suit the Piano-forte by occasionally taking the base notes an octave lower.]

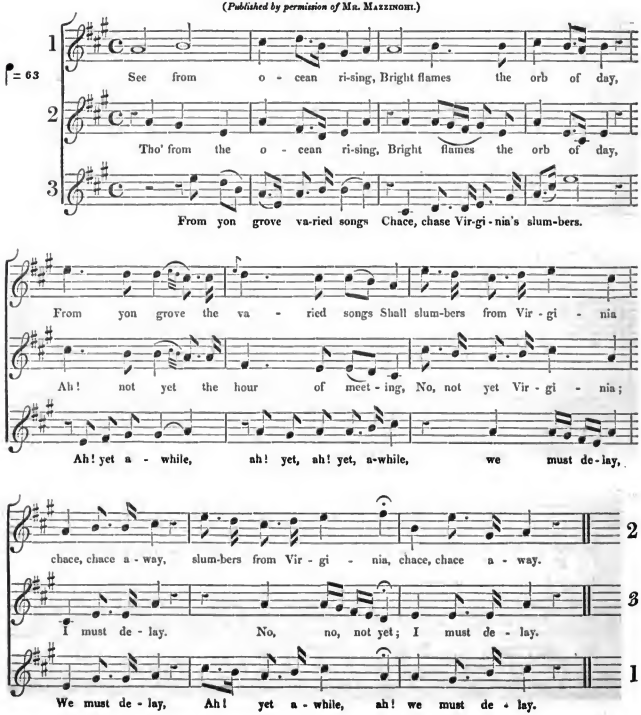
ROUND,

" See from Ocean rising,"

BEING THE DUET IN *PAUL AND VIRGINIA*,

COMPOSED BY J. MAZZINGHI, ESQ., ARRANGED FOR THREE VOICES, WITHOUT ACCOMPANIMENT, BY O. B., OF CARLISLE.

(*Published by permission of* Mr. Mazzinghi.)

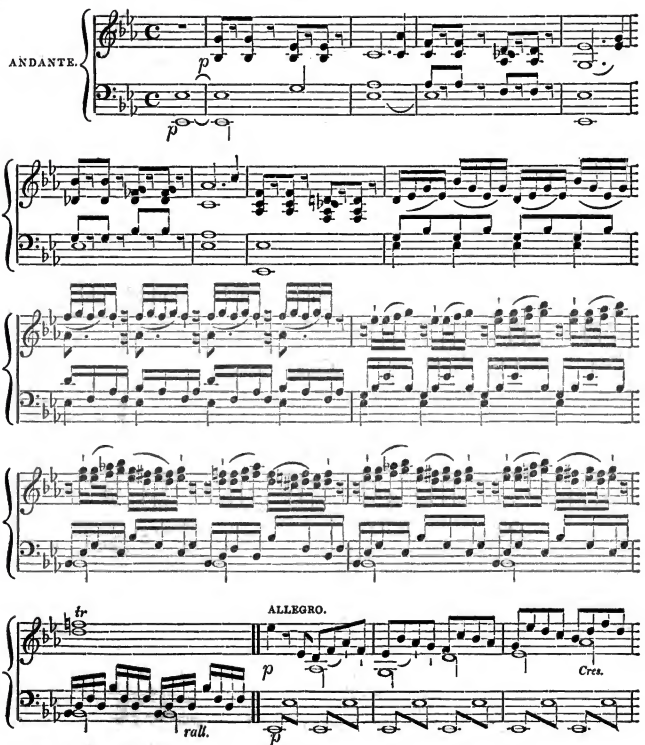


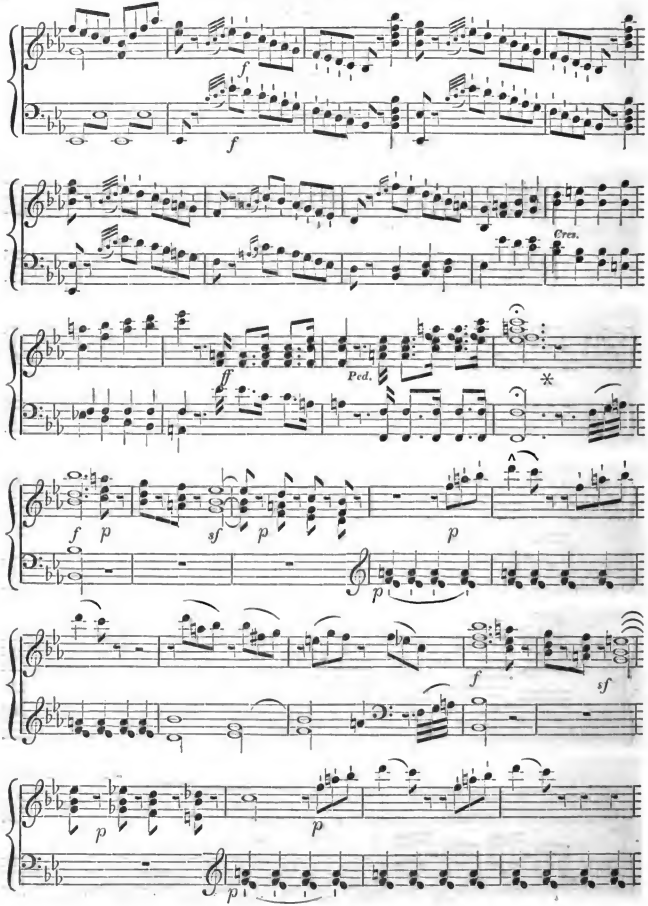
OVERTURE

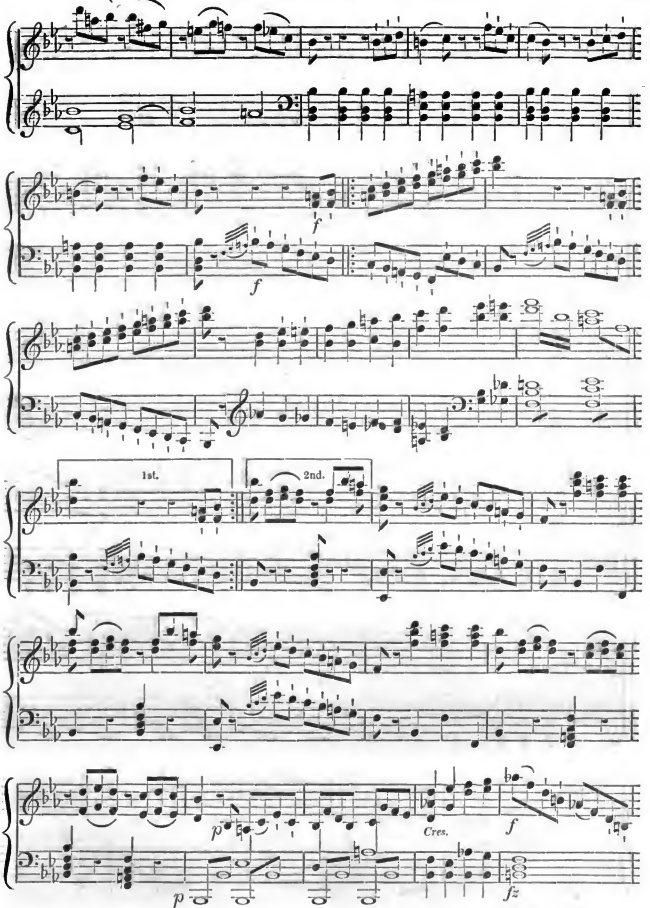
TO

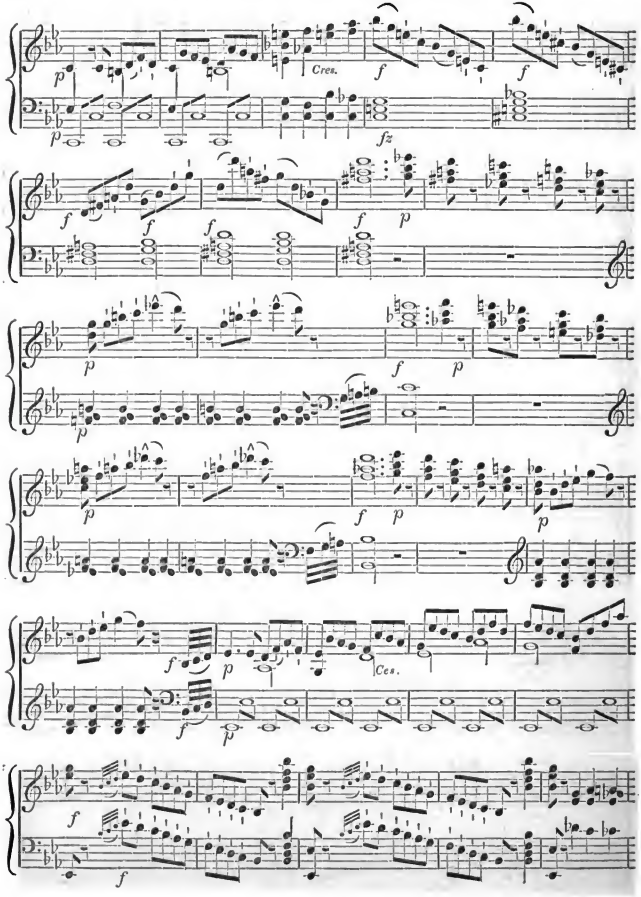
WEIGL'S Opera *Das Weisenhaus.*

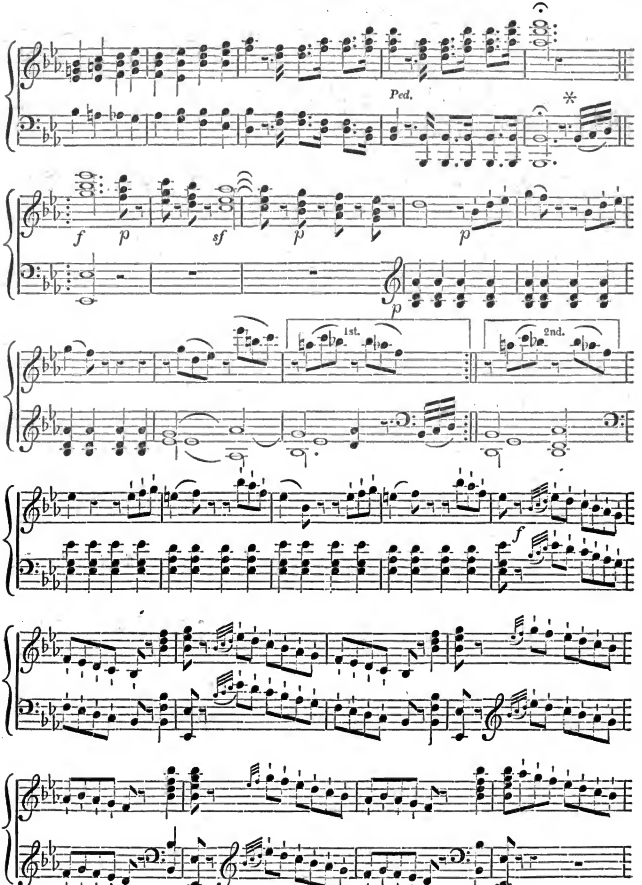
ARRANGED BY THE COMPOSER.

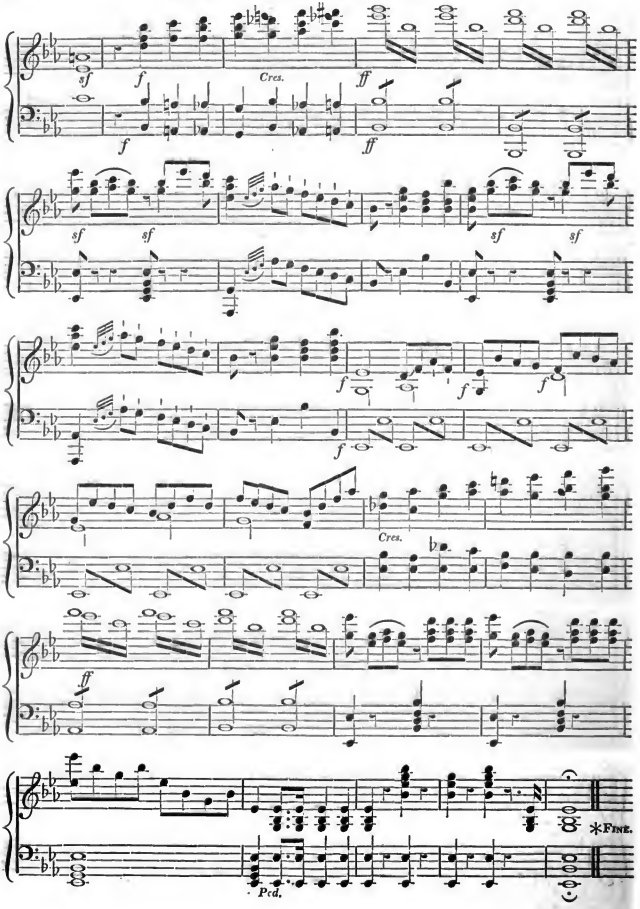



f
f
Cres.
f
Ped.
*
f
p
sf
p
p
p
f
sf
p
p
p


f
f
1st.
2nd.
p
Cres.
f
p
fz


Cres.
fz
Ces.

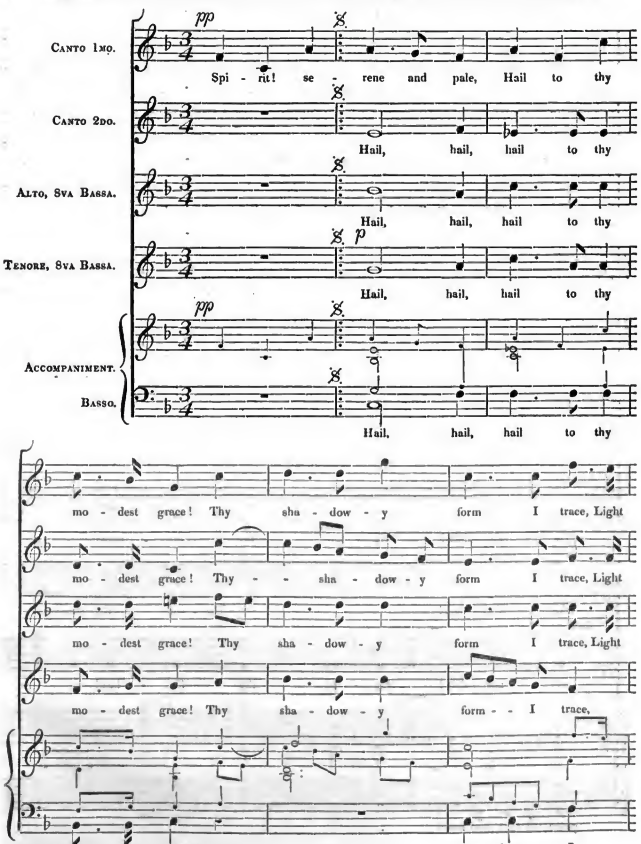

Ped.
f
p
sf
p
p
p
1st.
2nd.
f

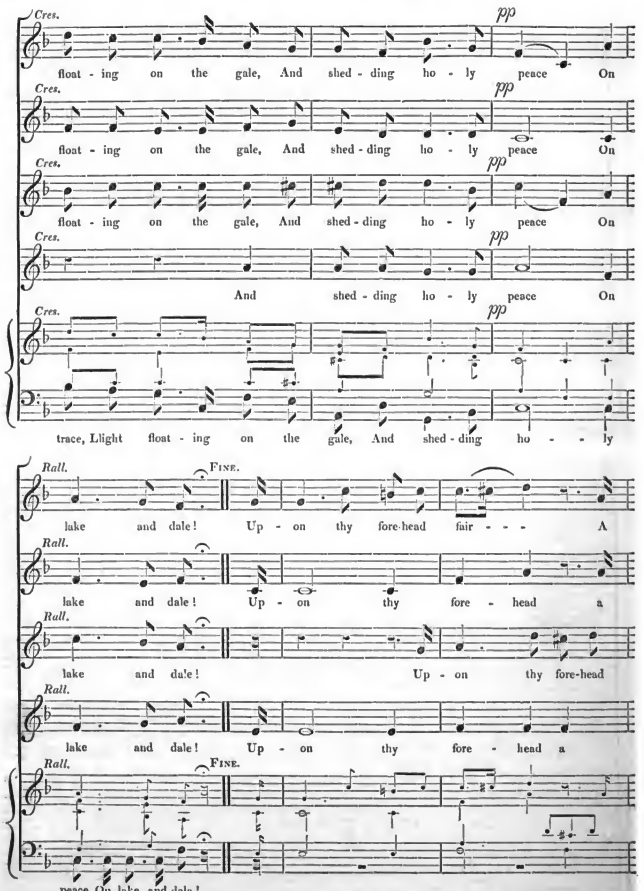

sf
f
Cres.
ff
sf
f
Cres.
ff
*Fine.
Ped.

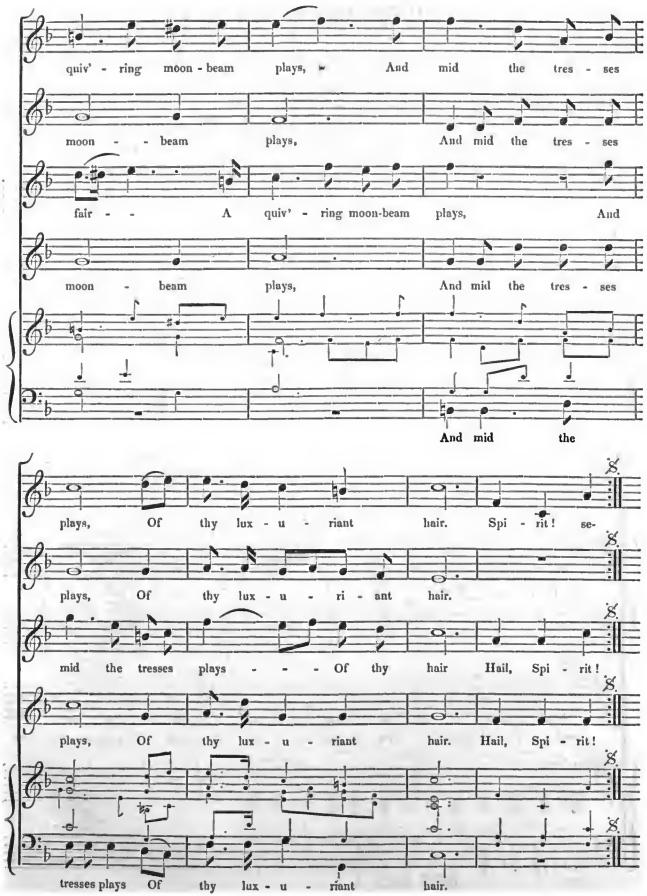
"Spirit! serene and pale,"

GLEE FOR FIVE VOICES,

COMPOSED AND PRESENTED TO THE HARMONICON, BY K. R. PYE, OF EXETER.



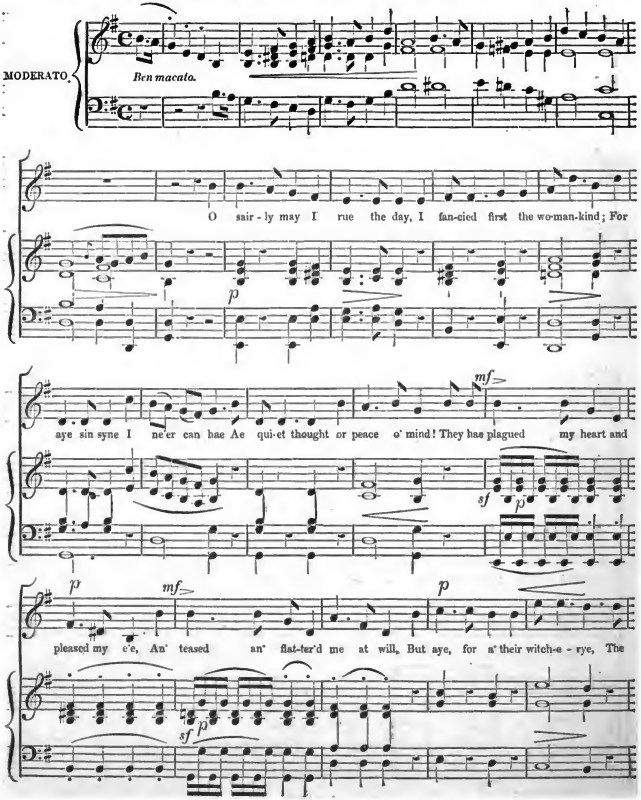

Cres.
pp
float - ing on the gale, And shed - ding ho - ly peace On
Cres.
pp
float - ing on the gale, And shed - ding ho - ly peace On
Cres.
pp
float - ing on the gale, And shed - ding ho - ly peace On
Cres.
pp
And shed - ding ho - ly peace On
Cres.
pp
trace, Llight float - ing on the gale, And shed - ding ho - - ly
Rall.
FINE.
lake and dale! Up - on thy fore-head fair - - - A
Rall.
lake and dale! Up - on thy fore - head a
Rall.
lake and dale! Up - on thy fore-head
Rall.
lake and dale! Up - on thy fore - head a
Rall.
FINE.
peace On lake and dale!

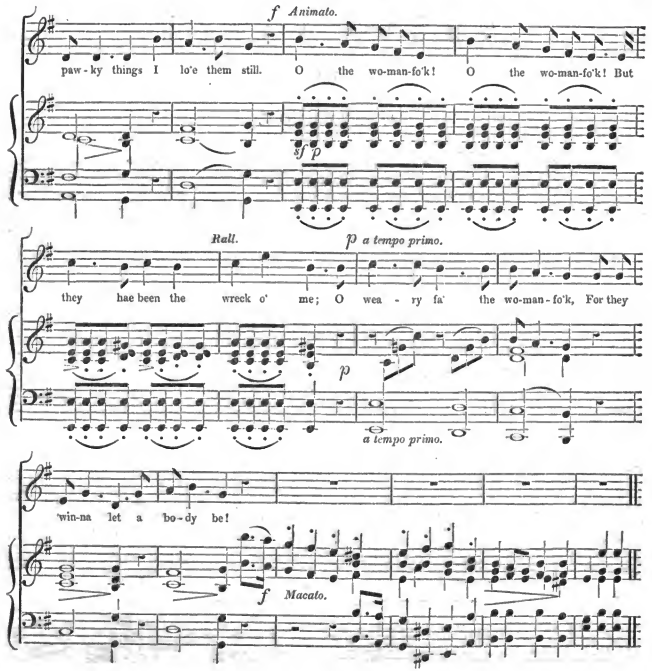

quiv' - ring moon - beam plays, And mid the tres - ses
moon - - beam plays, And mid the tres - ses
fair - - A quiv' - ring moon-beam plays, And
moon - beam plays, And mid the tres - ses
And mid the
plays, Of thy lux - u - riant hair. Spi - rit! se-
plays, Of thy lux - u - ri - ant hair.
mid the tresses plays - - - Of thy hair Hail, Spi - rit!
plays, Of thy lux - u - riant hair. Hail, Spi - rit!
tresses plays Of thy lux - u - riant hair.

B A L L A D,

"The Woman fo'k."

THE POETRY BY THE ETTRICK SHEPHERD: COMPOSED EXPRESSLY FOR THE HARMONICON BY EDWIN J. NIELSON, MEMBER OF THE ROYAL ACADEMY OF MUSIC.





II.

I hae thought an' thought, but darena tell,
I've studied them wi' a' my skill,
I've lo'ed them better than mysell,
I've tried again to like them ill.
Wha sairest tries will sairest rue
To comprehend what nae man can:
When he has done what man can do,
He'll end at last where he began.
O the woman-fo'k! O the woman-fo'k, &c.

III.

That they hae gentle forms an' meet,
A man wi' half a look may see;
An' gracefu' airs, an' faces sweet,
An' waving curls aboon the bree;
An' smiles as soft as the young rosebud,
An' een sae pawky, bright an' rare,
Wad lure the laverock from the cloud—
But, laddie, seek to ken nae mair!
O the women-fo'k! O the women-fo'k! &c.

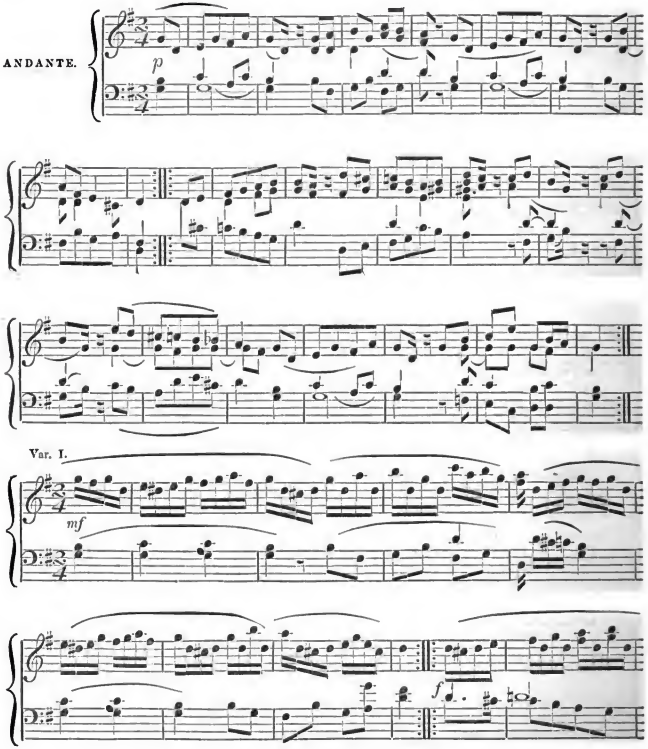
IV.

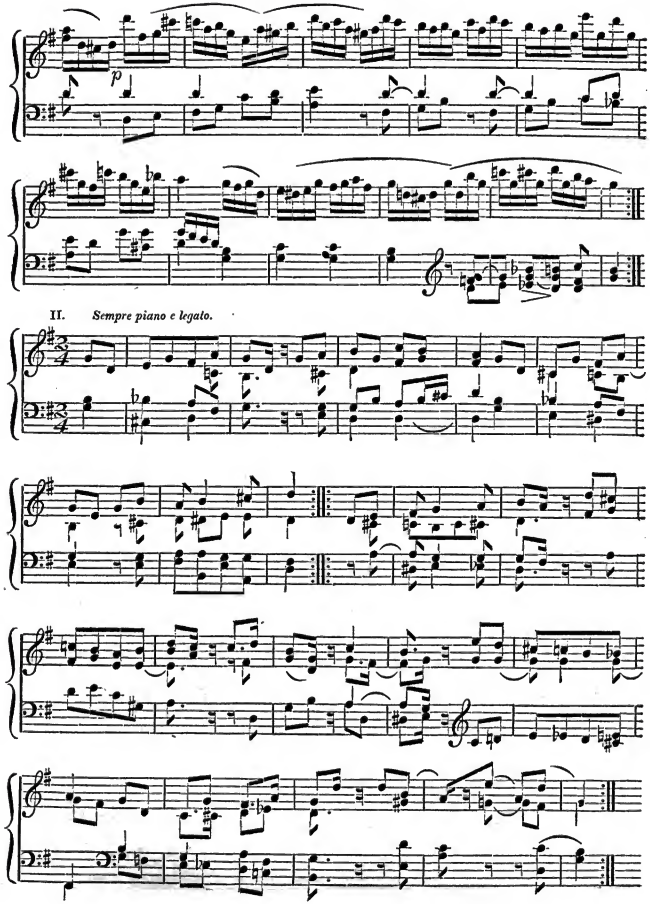
Even but this night nae farther gane,
The date is neither lost nor lang,
I tak ye witness ilk a ane,
How fell they fought, and fairly dang.
Their point they've carried right or wrang,
Without a reason, rhyme, or law,
An' forced a man to sing a sang
That ne'er could sing a verse ava.
O the women-fo'k! O the women-fo'k! &c.

THÈME VARIÉ,

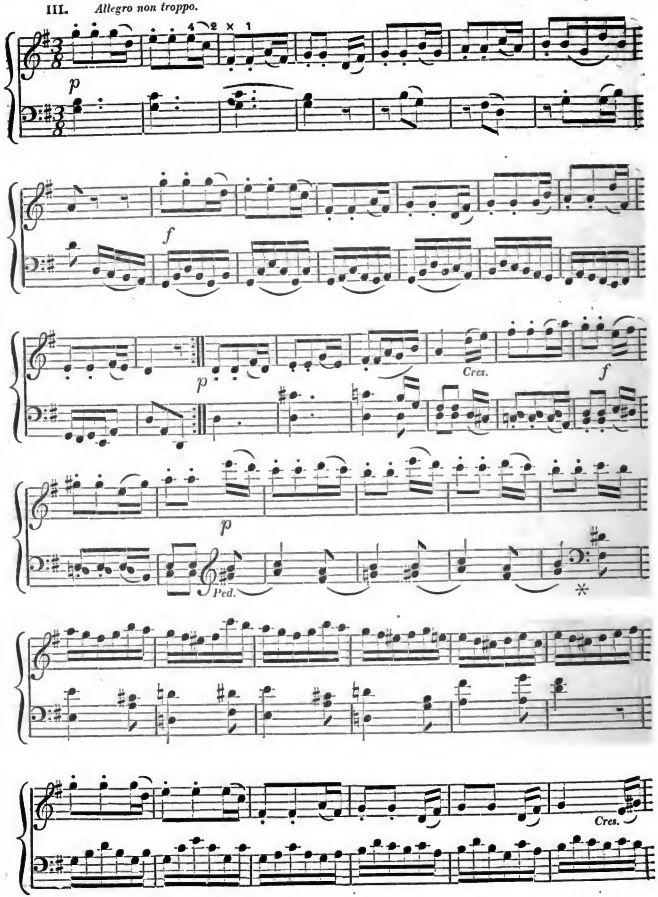
PAR

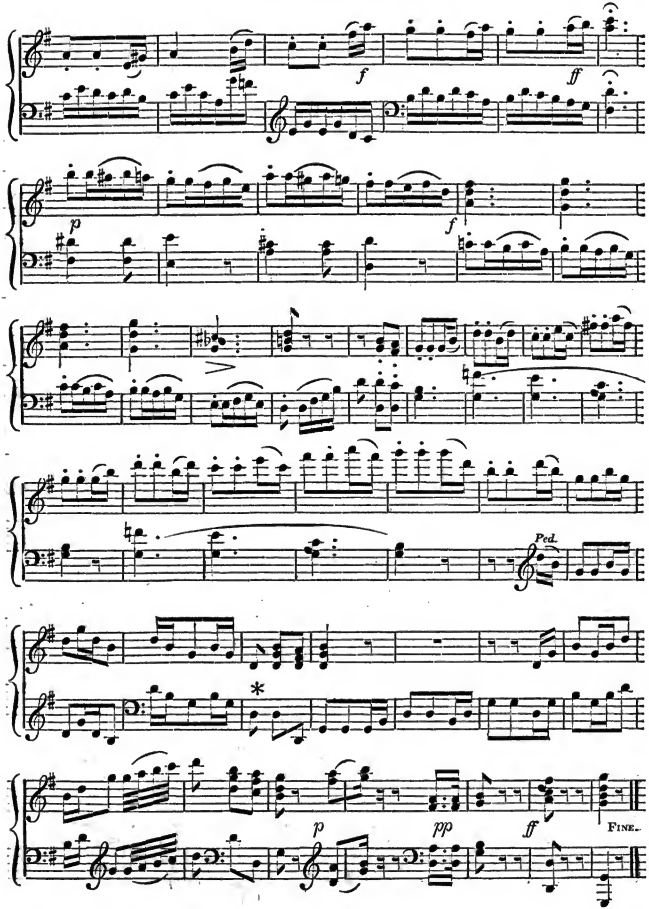
A. F. WÜSTROW.




p
II.
Sempre piano e legato.

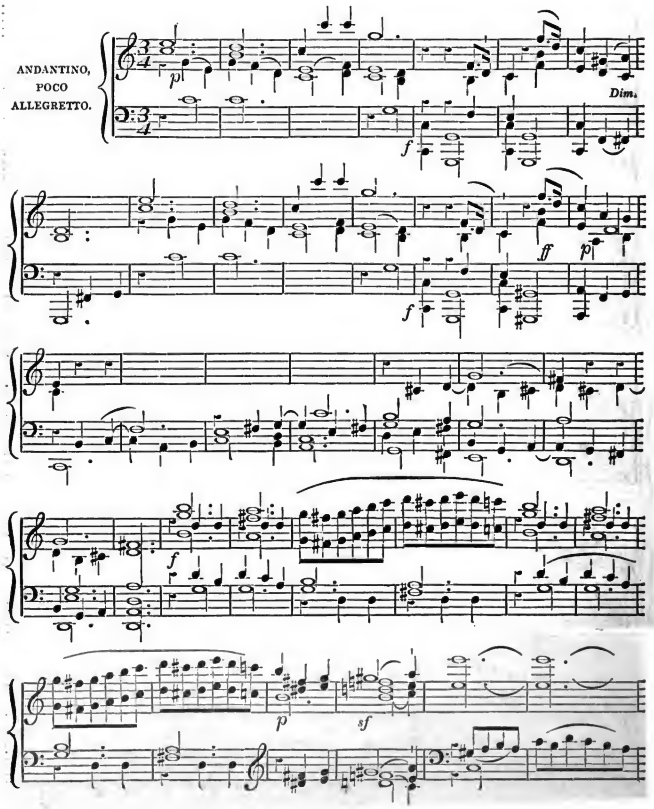
III. *Allegro non troppo.*

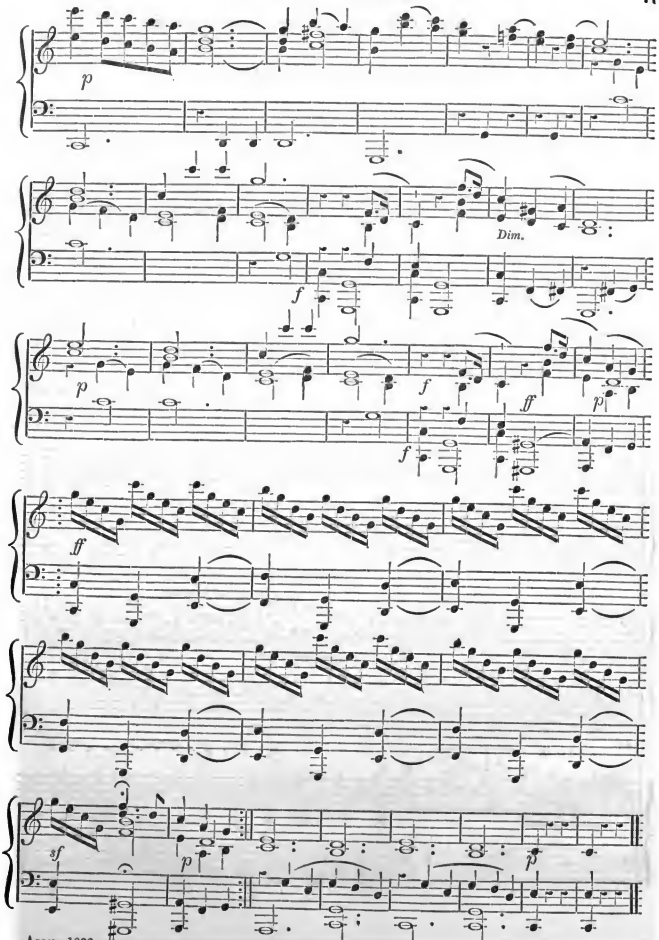



f
ff
p
f
Ped.
*
p
pp
ff
FINE.

AN ANDANTINO,

COMPOSED BY MUZIO CLEMENTI:—(FROM HIS Op. VII.)

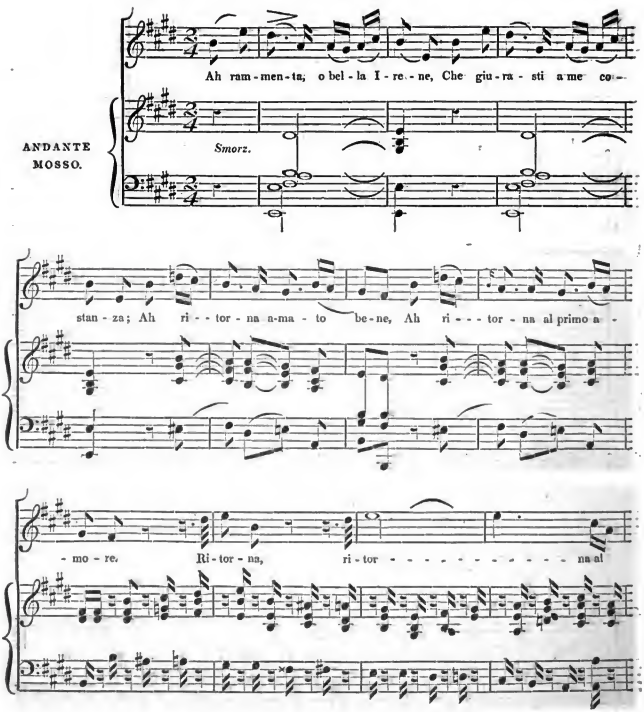


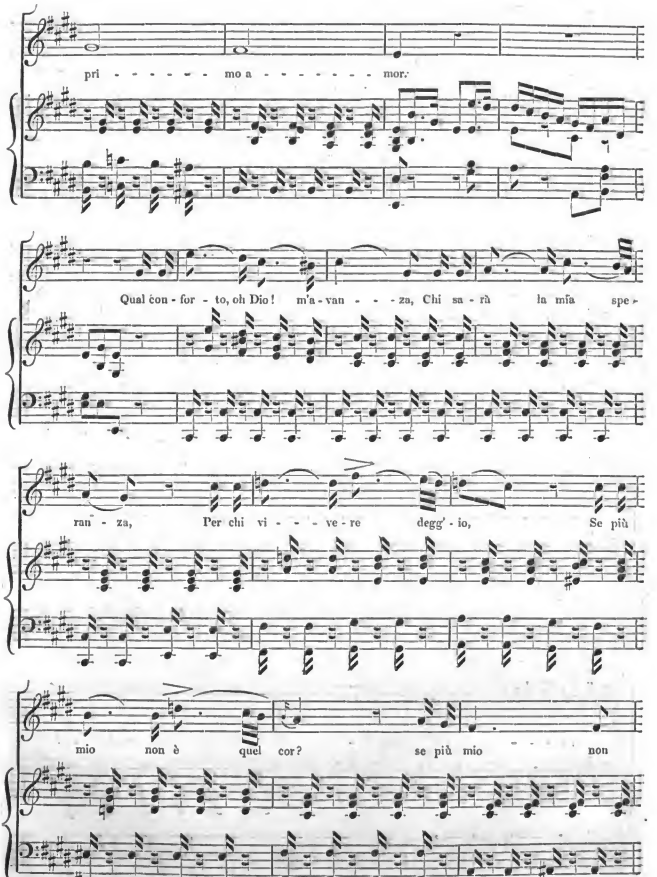

p
Dim.
f
p
f
ff
p
f
ff
sf
p
p

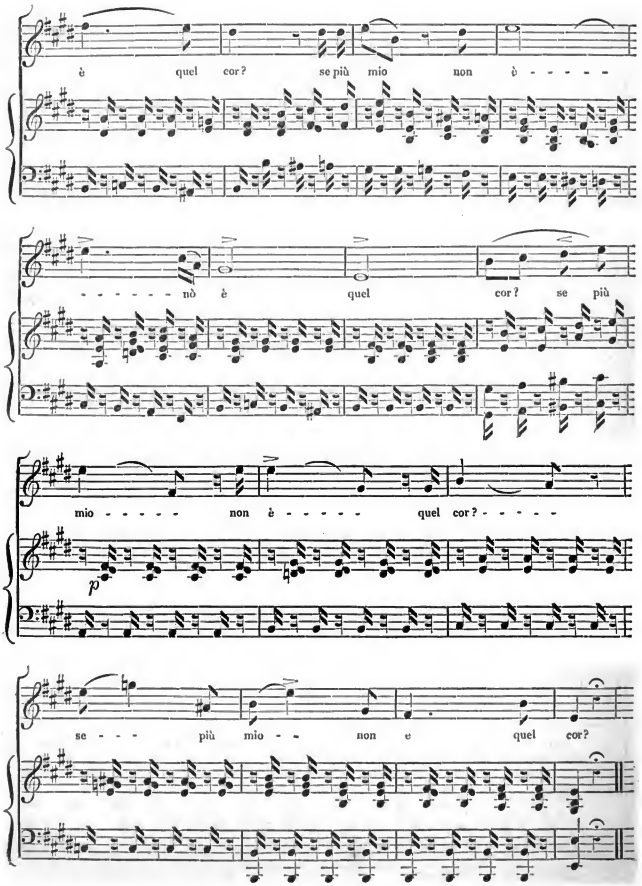
ARIETTA DA CAMERA,

" Ah rammenta, o bella Irene."

COMPOSED BY MERCADANTE.



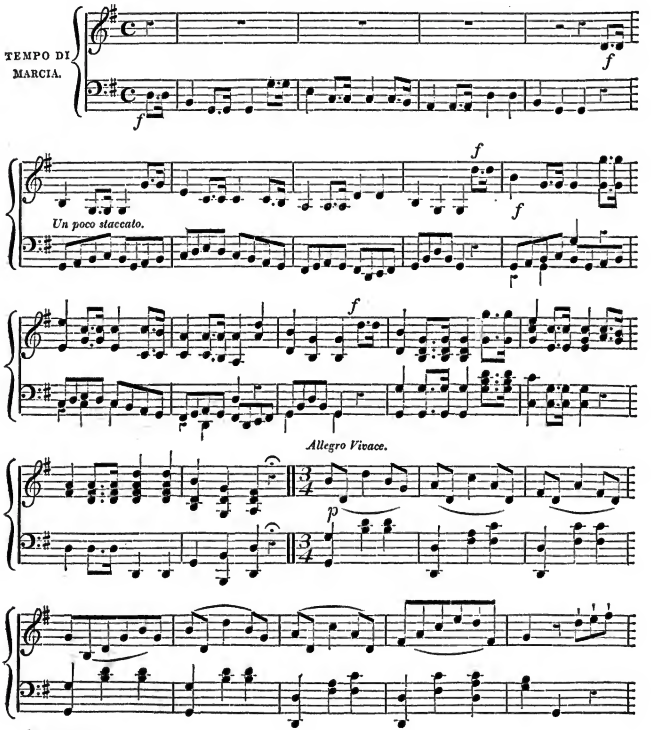

pri - - - - - - - mo a - - - - - - - mor.
Qual con - for - to, oh Dio! m'a - van - - - za, Chi sa - rà la mia spe -
ran - za, Per chi vi - - - ve - re degg' - io, Se più
mio non è quel cor? se più mio non

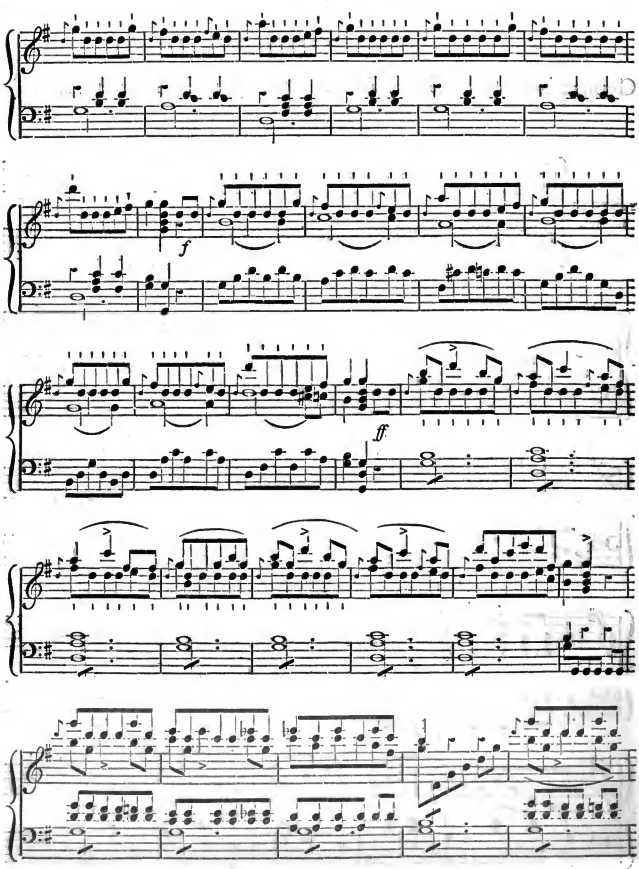

è quel cor? se più mio non è - - - - -
- - - - - - nò è quel cor? se più
mio - - - - - non è - - - - - quel cor? - - - - -
p
se - - - più mio - - non e quel cor?

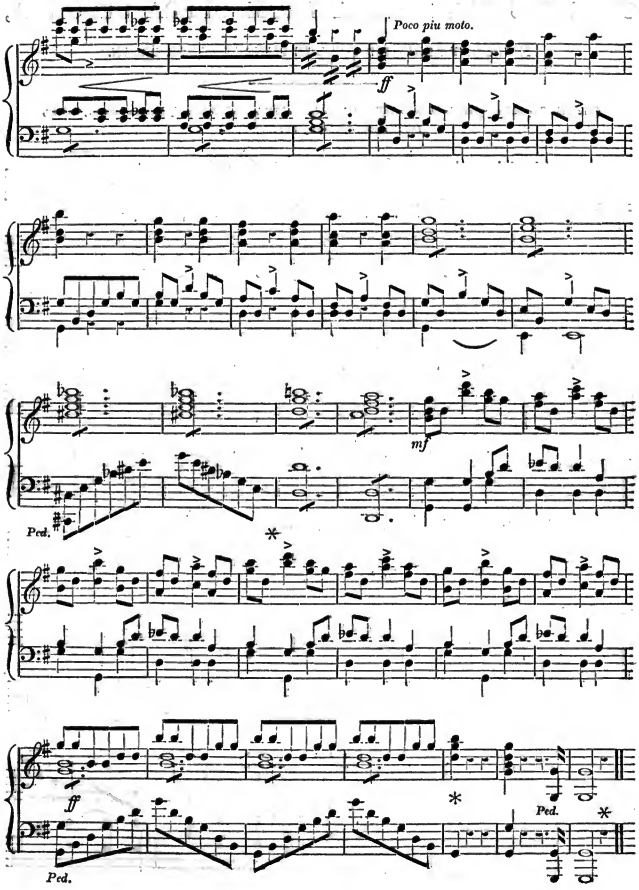
OVERTURE

TO THE

German Burletta, *Die Berliner in Wien* (The Berliner in Vienna.)



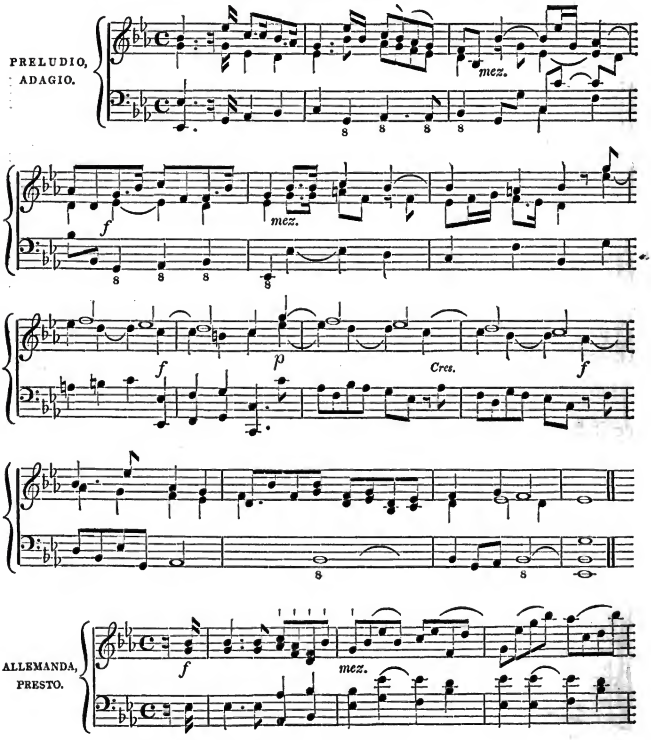

f
ff

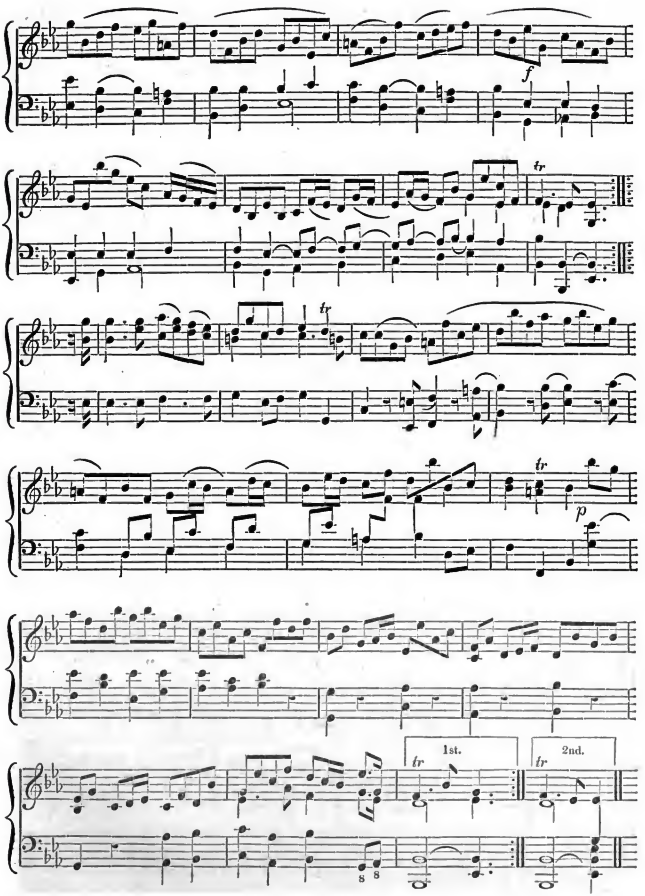

Poco piu moto.
ff
mf
Ped.
*
ff
Ped.
*
Ped.
*

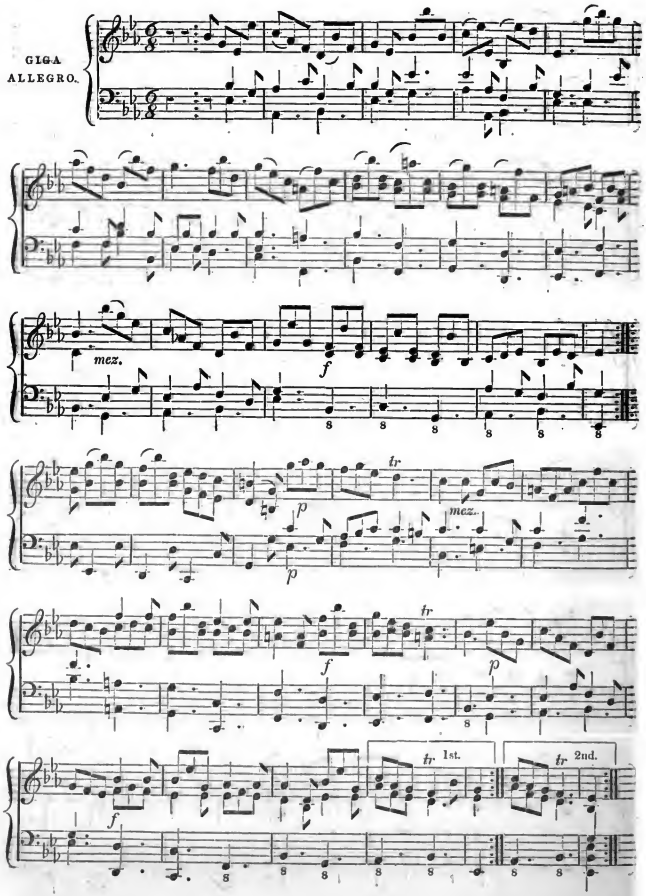
CORELLI'S 11th SONATA FROM OPERA SECONDA,

NOW FIRST ARRANGED FOR THE PIANO-FORTE OR ORGAN.

(This is the Composition performed with so much effect at the Ancient and Philharmonic Concerts, by Messrs. Lindley, Crouch, *and* Dragonetti, *who play it an octave lower.)*



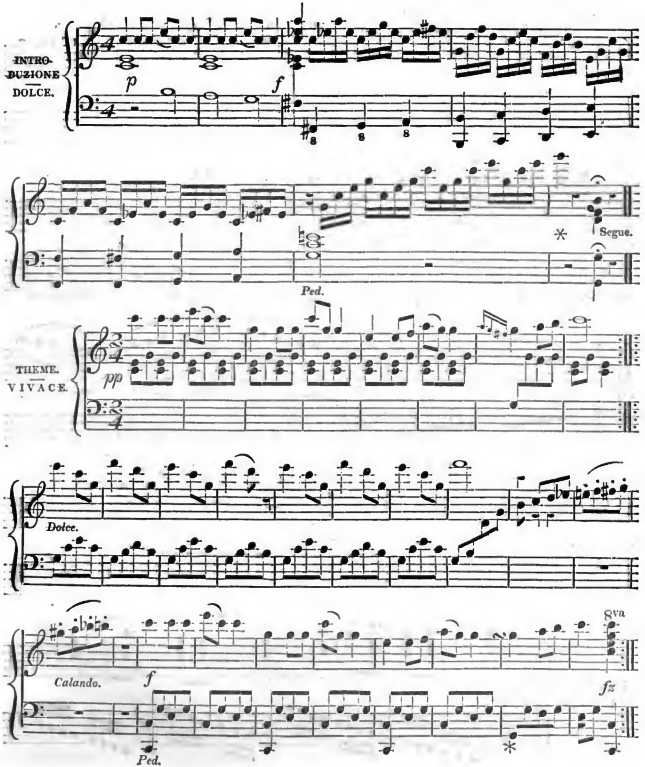

f
tr
tr
tr
p
1st.
2nd.
tr
tr

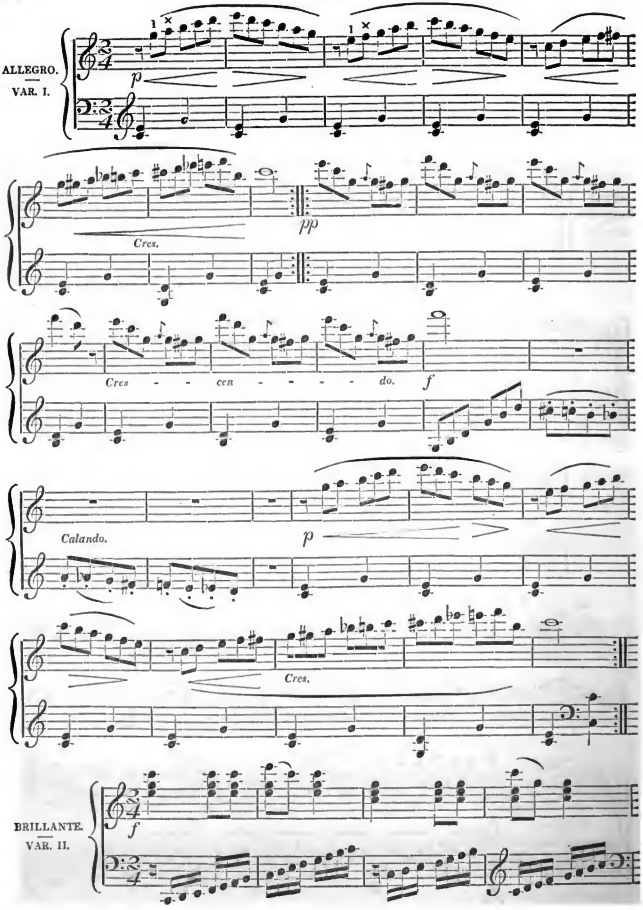

GIGA
ALLEGRO.
mez.
f
tr
p
mez.
p
tr
f
p
tr 1st.
tr 2nd.
f

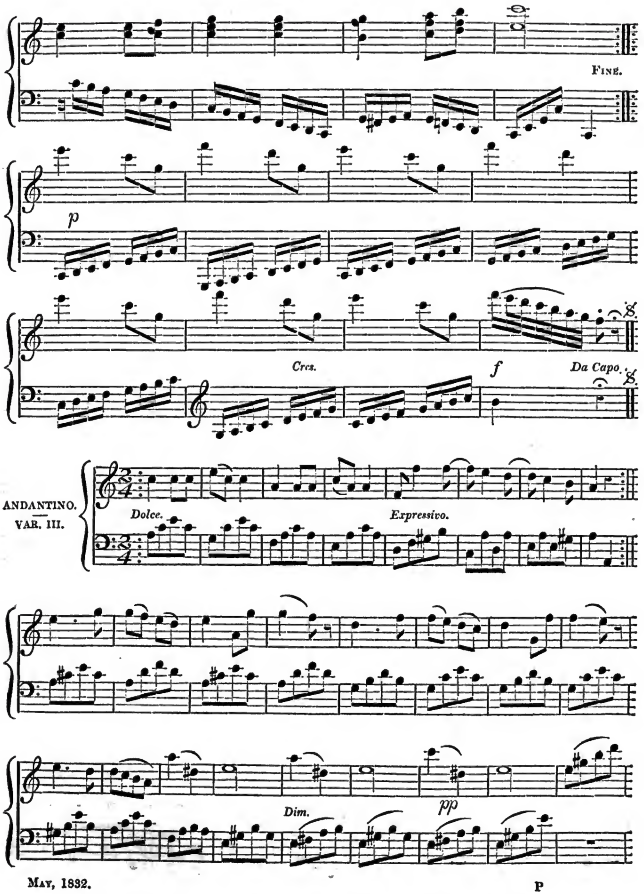
VARIATIONS ON AN AIR

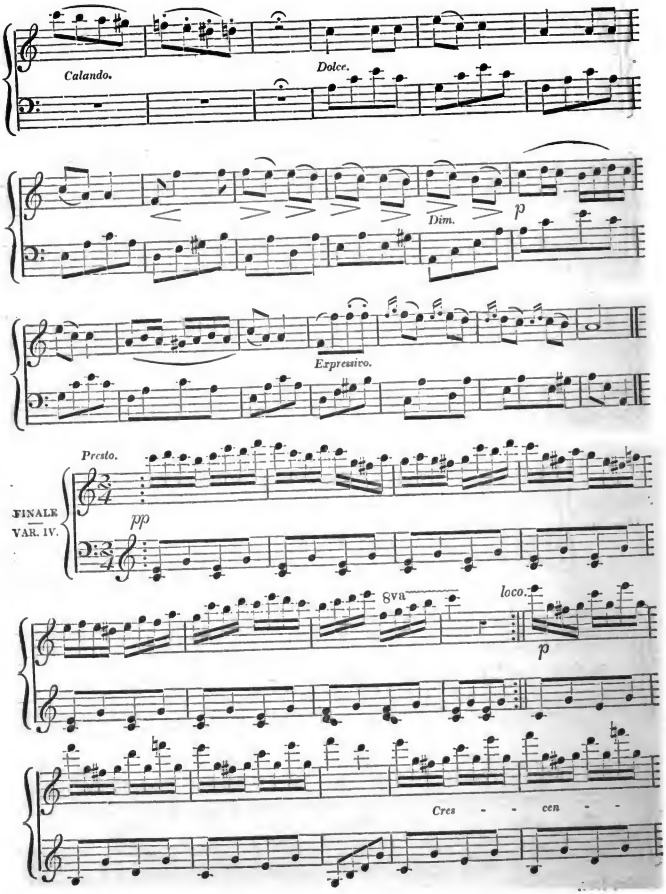
From MOZART's *Don Giovanni,*

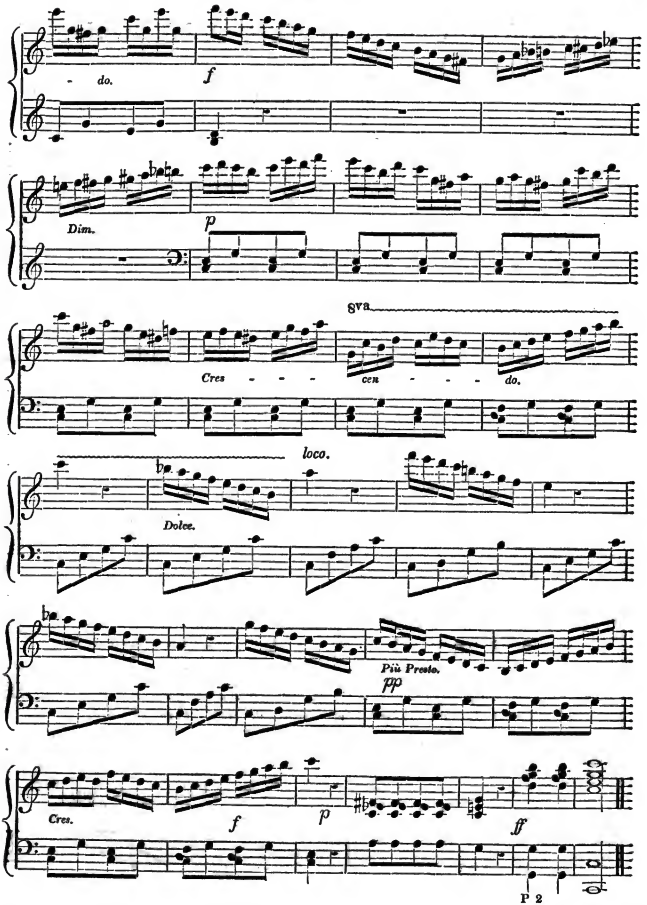
COMPOSED BY C. CHAULIEU.




ALLEGRO.
VAR. I.
p
pp
Cres.
Cres - - cen - - - - - do.
f
Calando.
p
Cres.
BRILLANTE.
VAR. II.
f

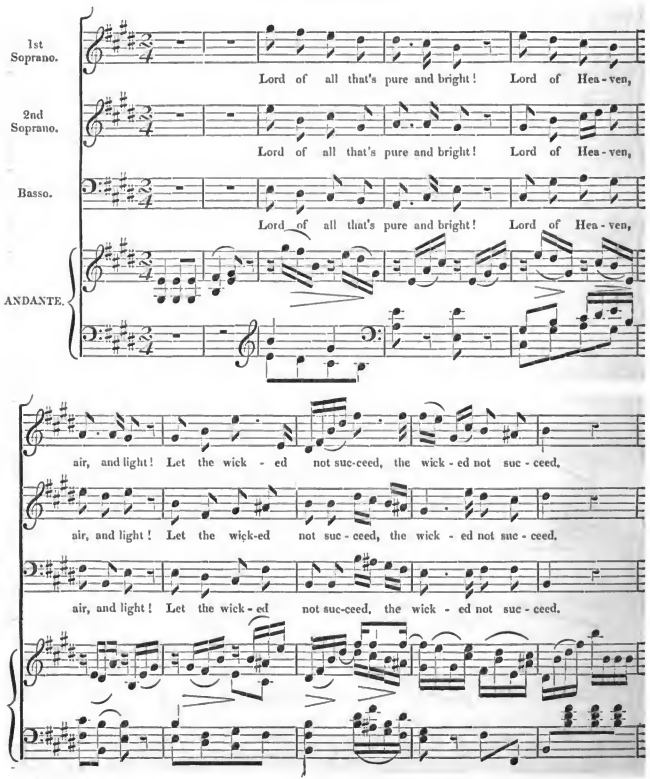

Fine.
p
Cres.
f
Da Capo.
ANDANTINO.
VAR. III.
Dolce.
Expressivo.
Dim.
pp

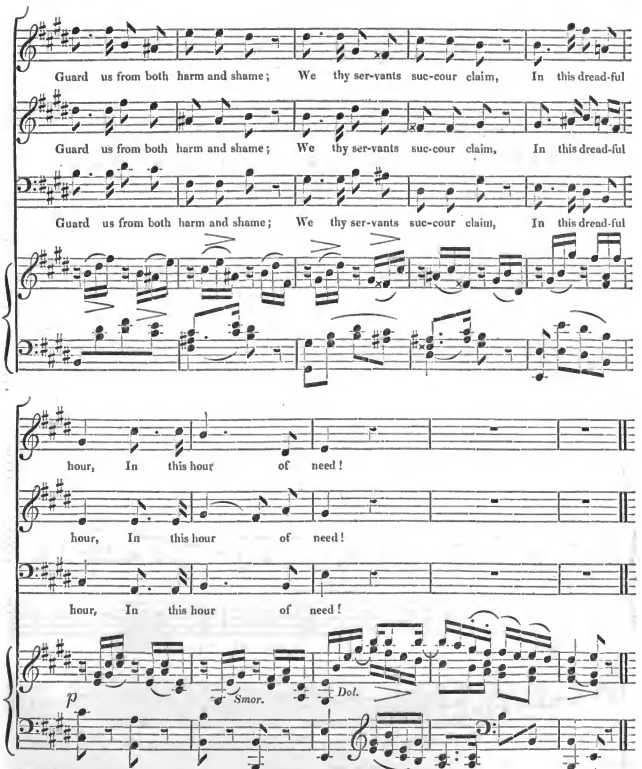

Calando.
Dolce.
Dim.
p
Expressivo.
Presto.
FINALE
VAR. IV.
pp
8va
loco.
p
Cres - - cen - -


do.
f
Dim.
p
8va
Cres - - - -
cen - - - -
do.
loco.
Dolce.
Più Presto.
pp
Cres.
f
p
ff
P 2

INVOCATION from KUHLAU's Opera, *Die Raüerberg.*

THE ENGLISH WORDS WRITTEN FOR THE HARMONICON
BY HELE TREVELLE.





II.

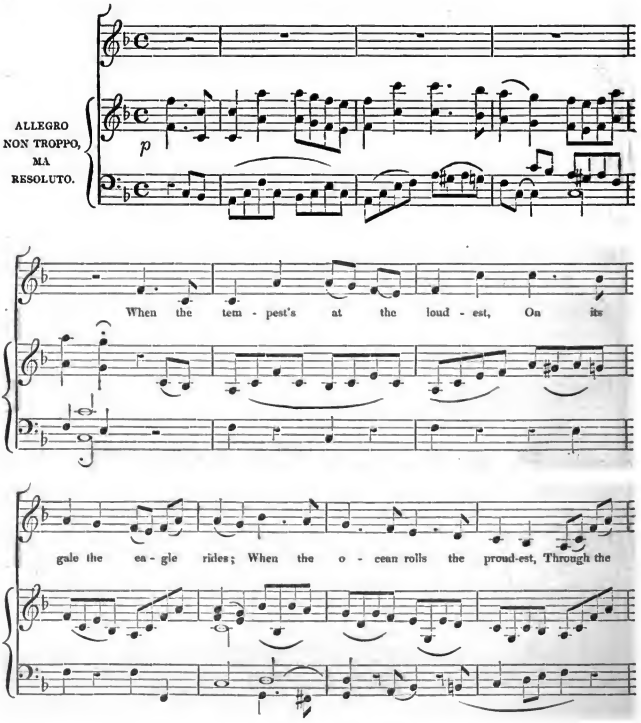
Lord of earth, and of the sea!
Lord of man, where'er he be!—
Shield us from distress—despair;—
Thou, who humblest mighty kings,
Speed to us on Cherub's wings,
And in pity hear our prayer!

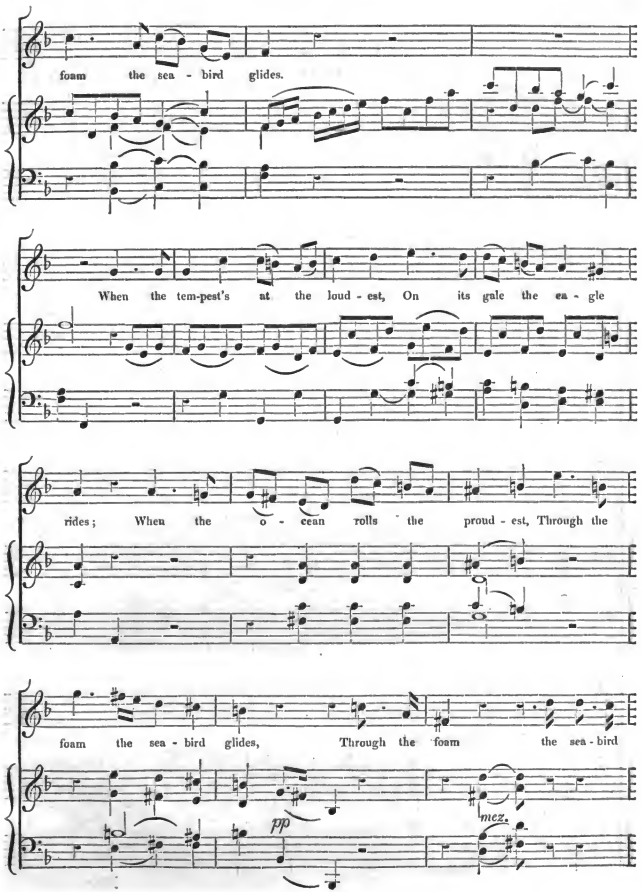
SONG,

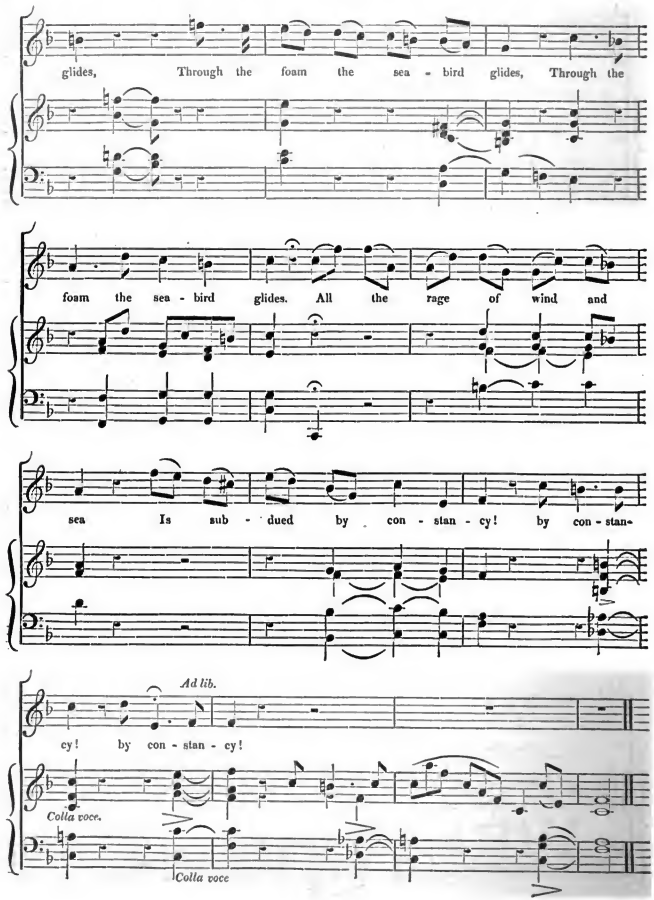
" Constancy ! "

THE POETRY BY SIR WALTER SCOTT, BART.

COMPOSED AND PRESENTED TO THE HARMONICON BY G. HOGARTH, ESQ.



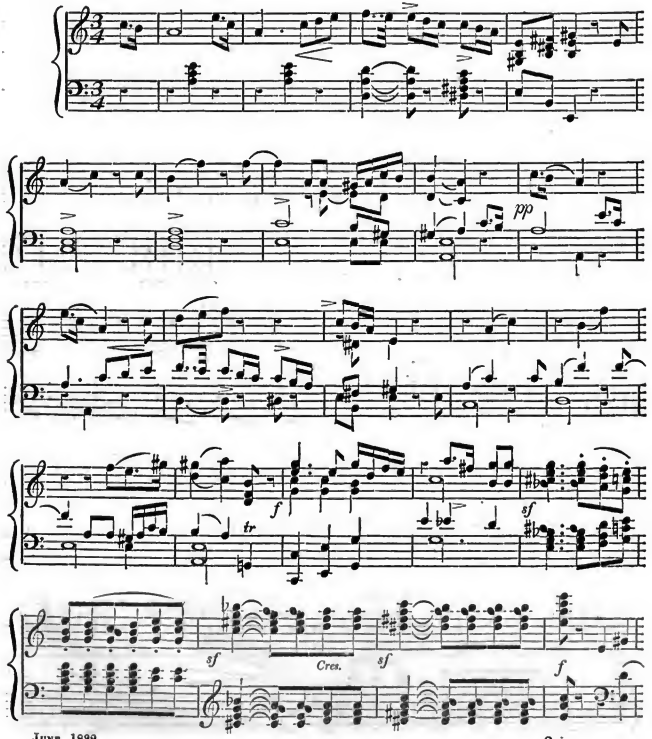

foam the sea - bird glides.
When the tem-pest's at the loud - est, On its gale the ea - gle
rides; When the o - cean rolls the proud - est, Through the
foam the sea - bird glides, Through the foam the sea - bird
pp
mez.

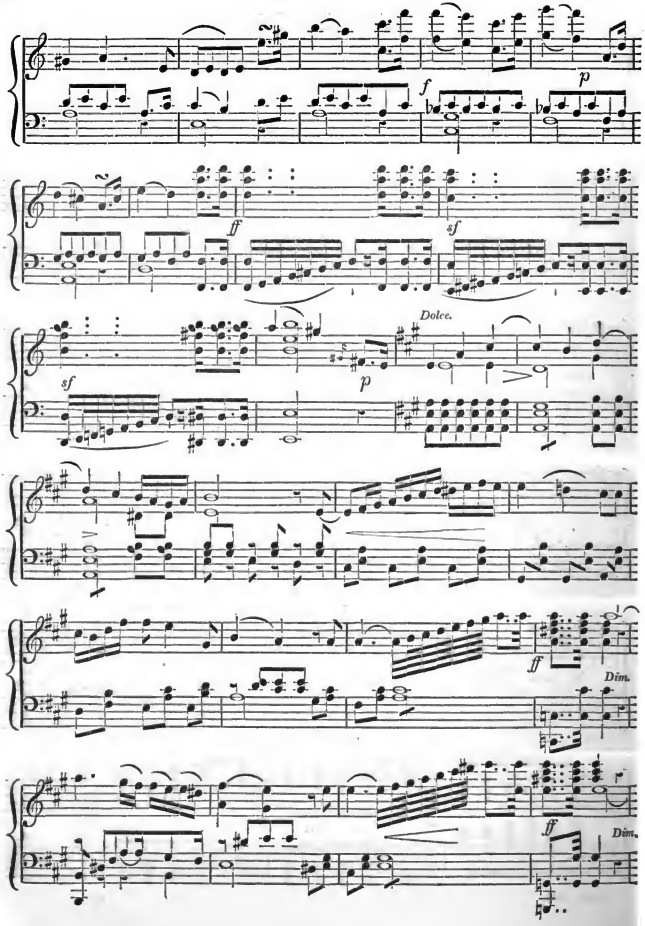

glides, Through the foam the sea - bird glides, Through the
foam the sea - bird glides. All the rage of wind and
sea Is sub - dued by con - stan - cy! by con - stan-
Ad lib.
cy! by con - stan - cy!
Colla voce.
Colla voce

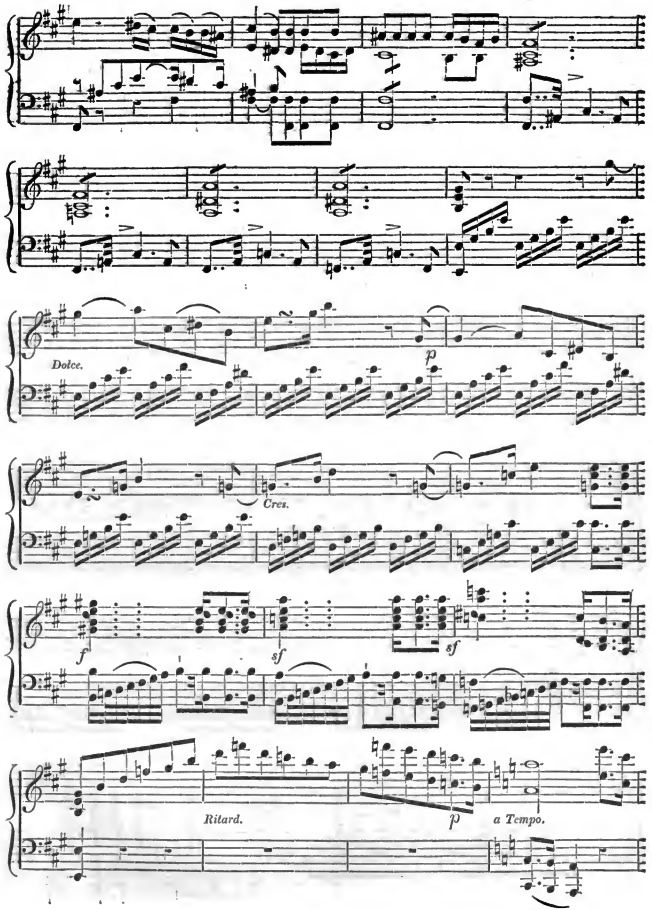
ADAGIO,

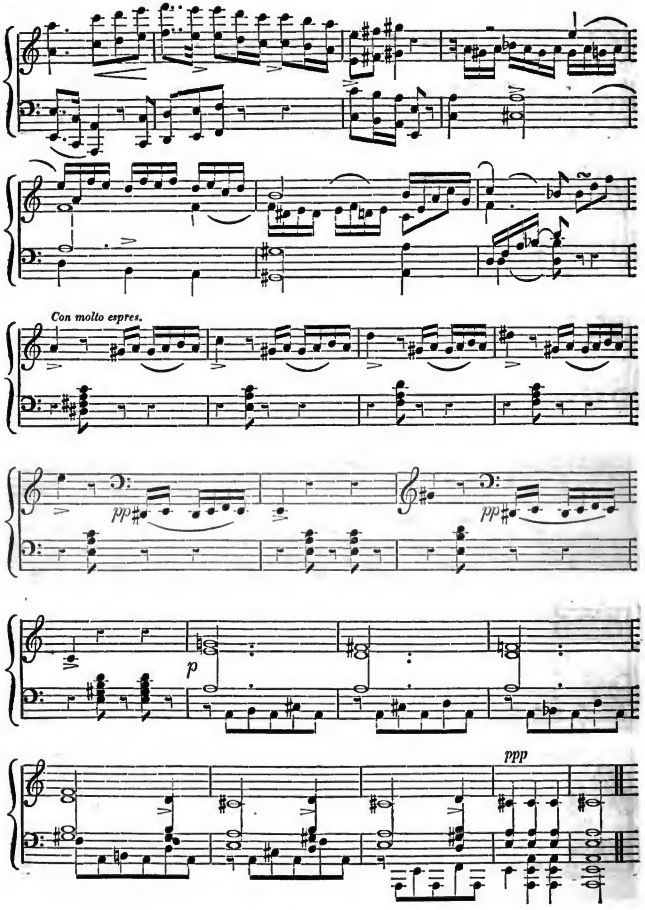
[ABRIDGED AND COMPRESSED FROM A MS. TRIO.]

COMPOSED AND PRESENTED TO THE HARMONICON BY JOHN THOMSON, ESQ.




f
p
ff
sf
sf
Dolce.
p
ff
Dim.
ff
Dim.

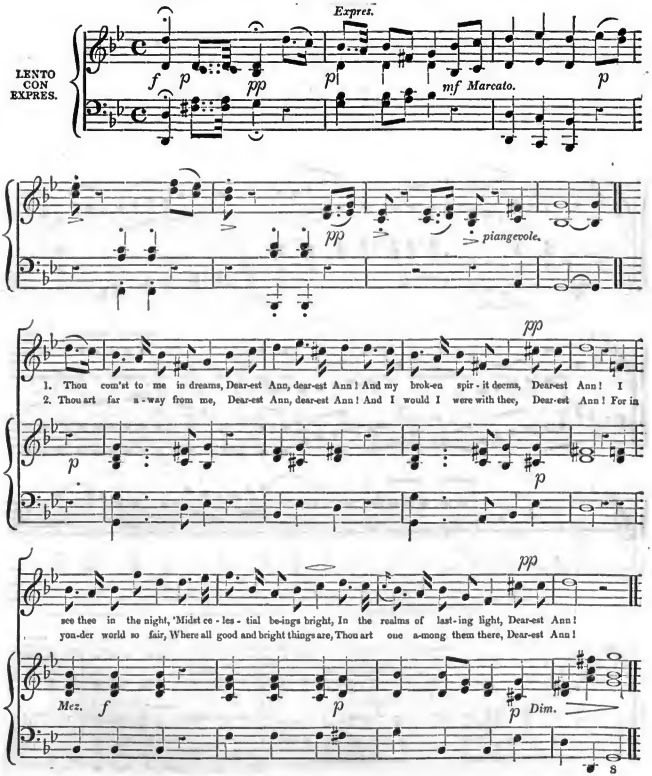

Dolce.
p
Cres.
f
sf
sf
Ritard.
p
a Tempo.


Con molto espres.
pp
pp
p
ppp

MONODY,

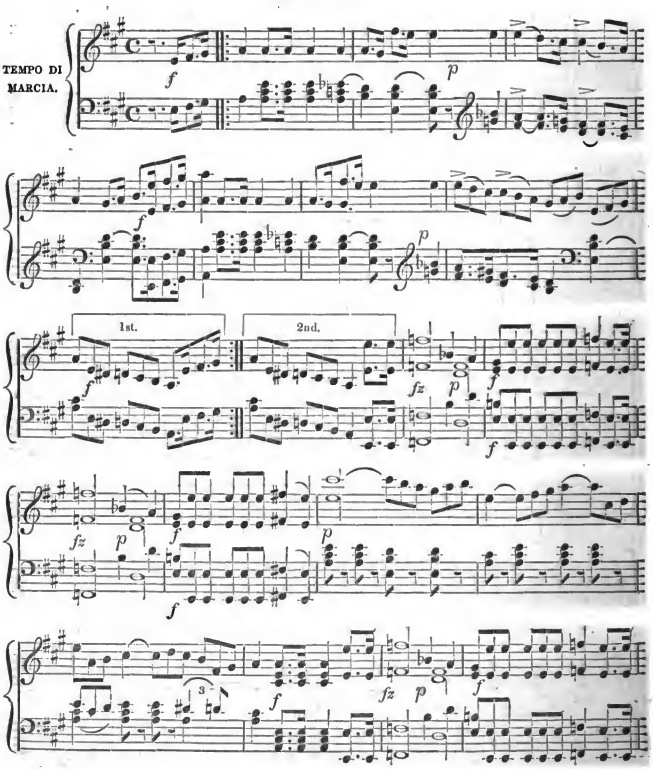
‘ Dearest Ann, Dearest Ann ! ’

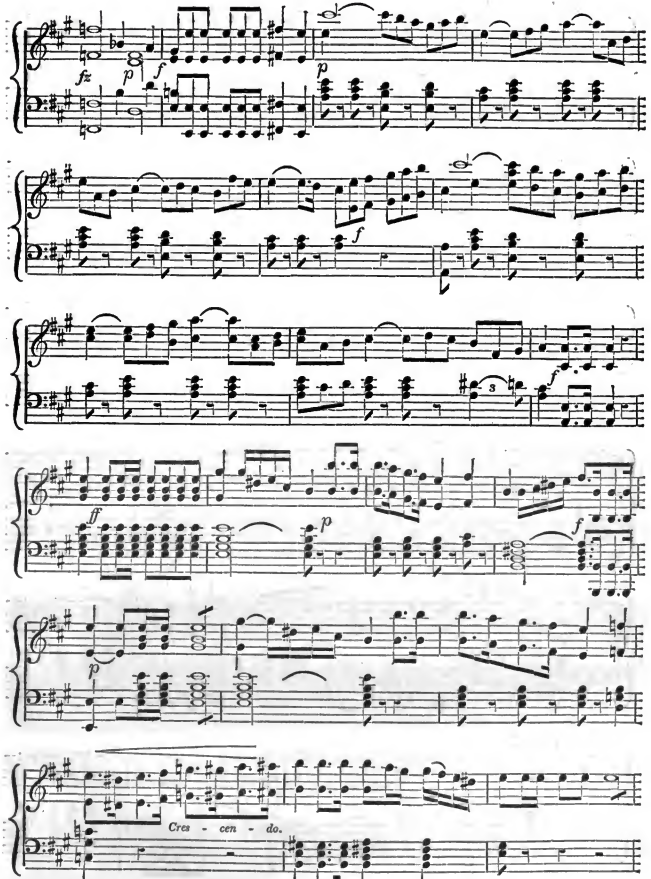
THE WORDS BY R. FITZGERALD, ESQ.; COMPOSED AND PRESENTED TO THE HARMONICON BY JOHN DANIEL, OF MONTROSE, (LATE OF ABERDEEN.)

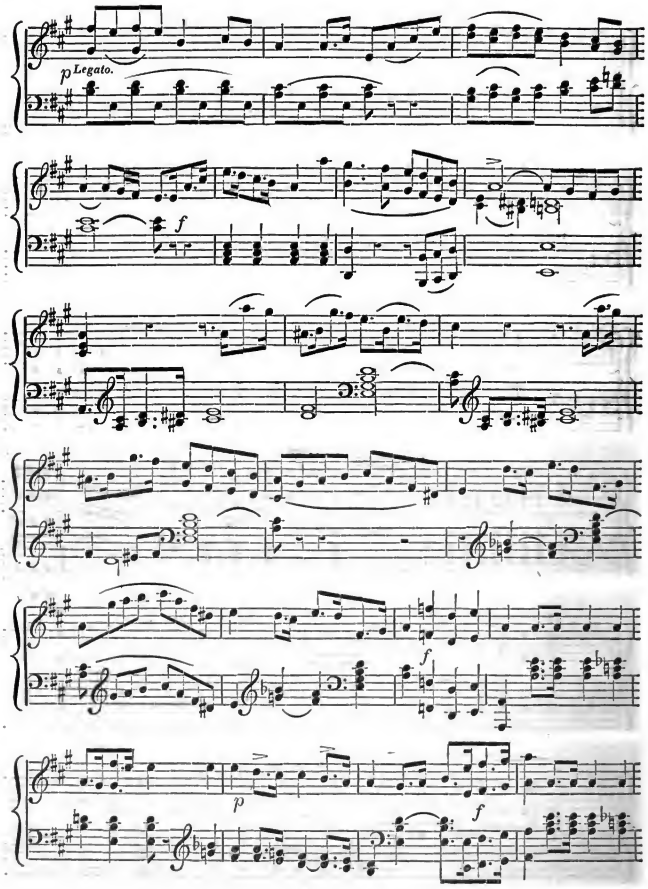


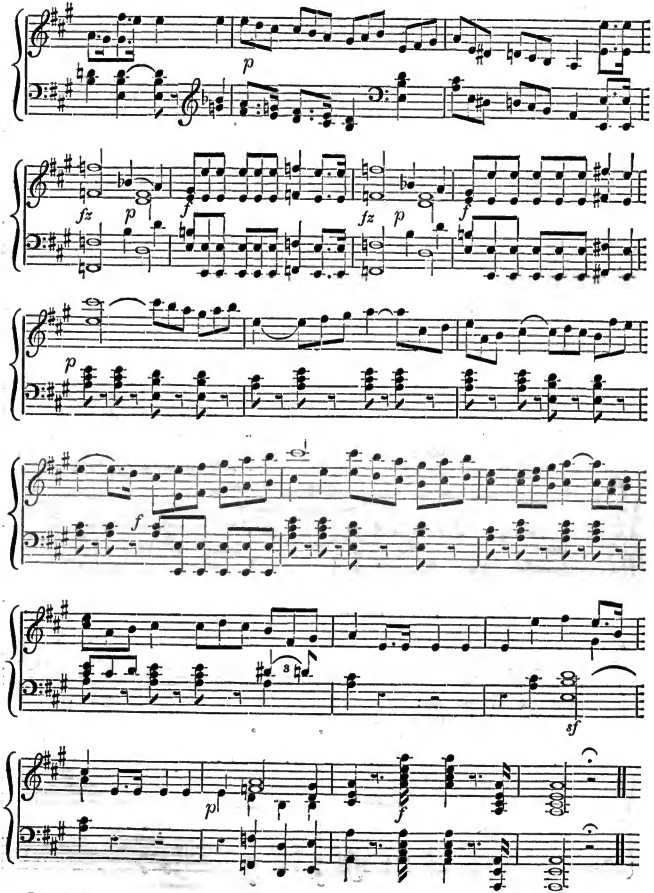
MARCH,

COMPOSED FOR HER MAJESTY'S PRIVATE CONCERTS, NOW ARRANGED FOR THE PIANO-FORTE AND PRESENTED TO THE HARMONICON, BY C. A. SEYMOUR, LEADER OF HER MAJESTY'S PRIVATE BAND.




fz
p
f
p
f
f
ff
p
f
p
Cres - cen - do.

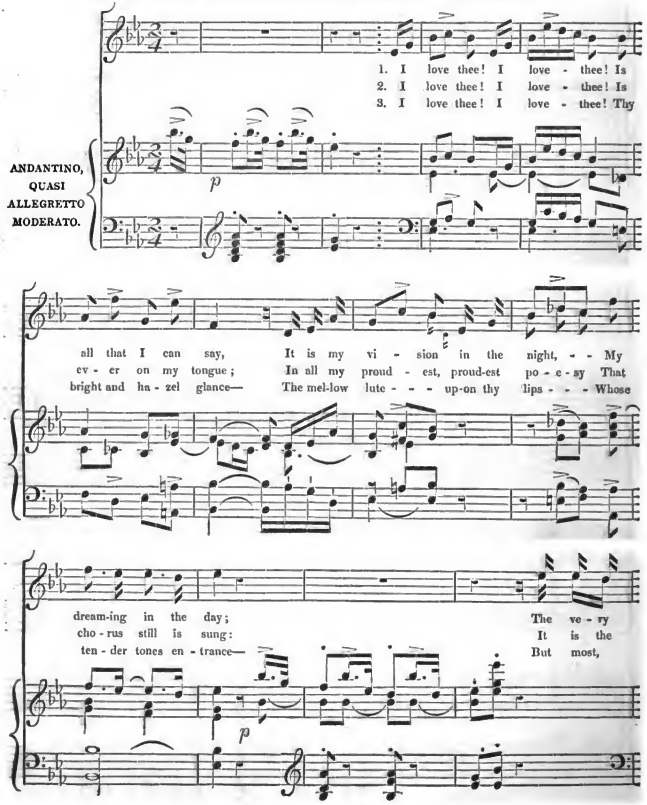

p Legato.
f
f
p
f

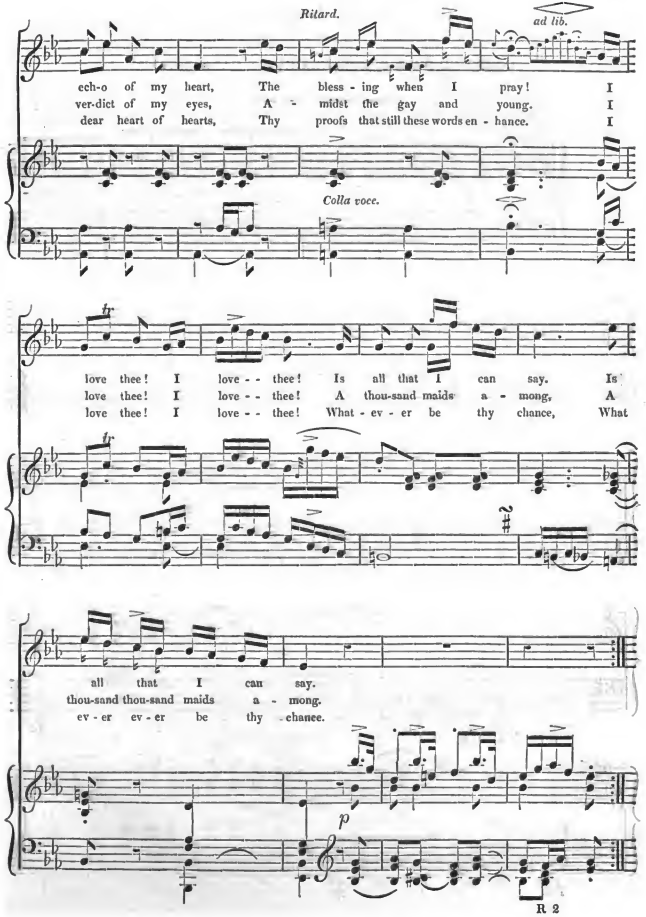

p
fz
p
f
fz
p
f
p
f
3
sf
p
f

B A L L A D,

'I Love Thee!'

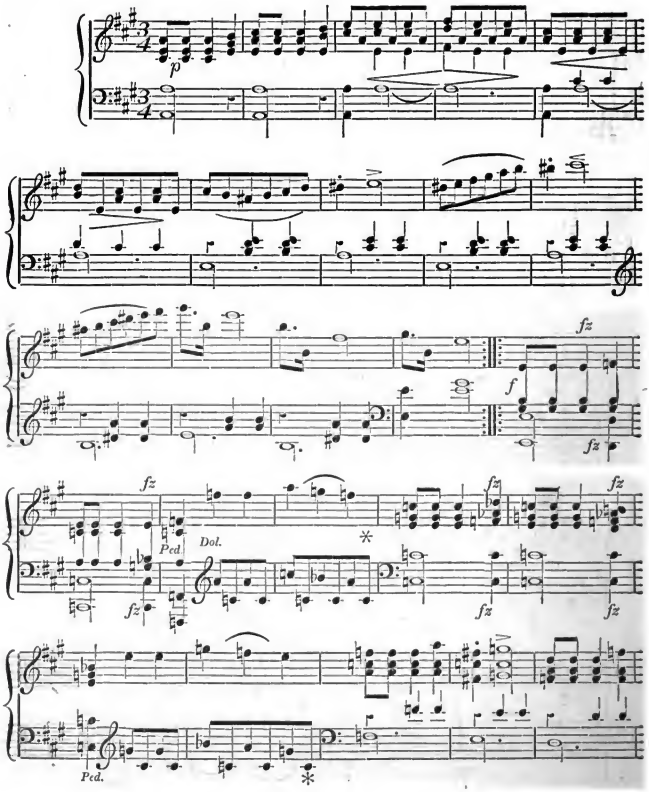
COMPOSED BY A. P. HEINRICH;—THE POETRY BY T. HOOD, ESQ.

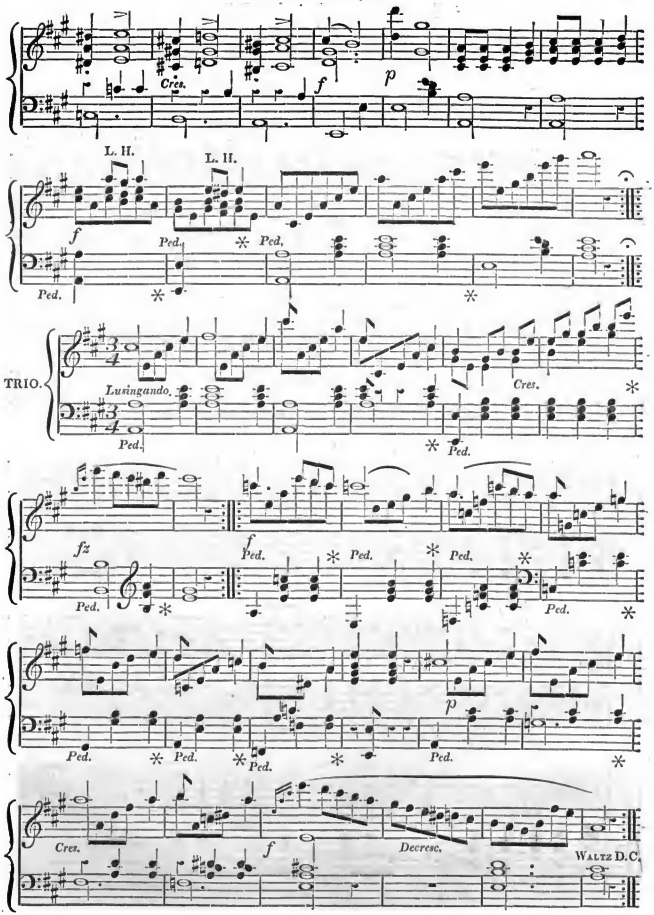



Ritard.
ad lib.
ech-o of my heart, The bless - ing when I pray! I
ver-dict of my eyes, A - midst the gay and young. I
dear heart of hearts, Thy proofs that still these words en - hance. I
Colla voce.
love thee! I love - - thee! Is all that I can say. Is
love thee! I love - - thee! A thou-sand maids a - mong, A
love thee! I love - - thee! What - ev - er be thy chance, What
all that I can say.
thou-sand thou-sand maids a - mong.
ev - er ev - er be thy chance.
p
R 2

WALTZ,

COMPOSED BY G. C. KULENKAMP, (OF HALBERSTADT.)

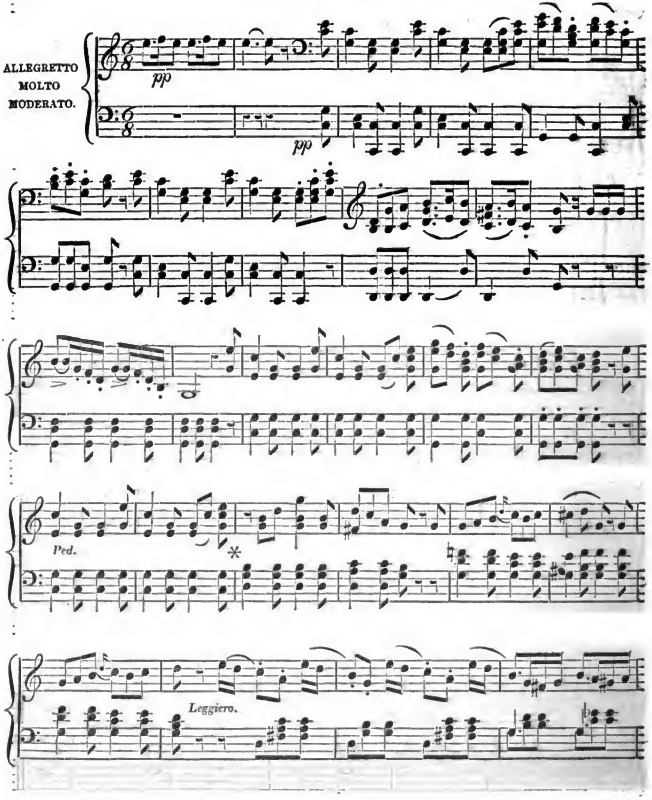


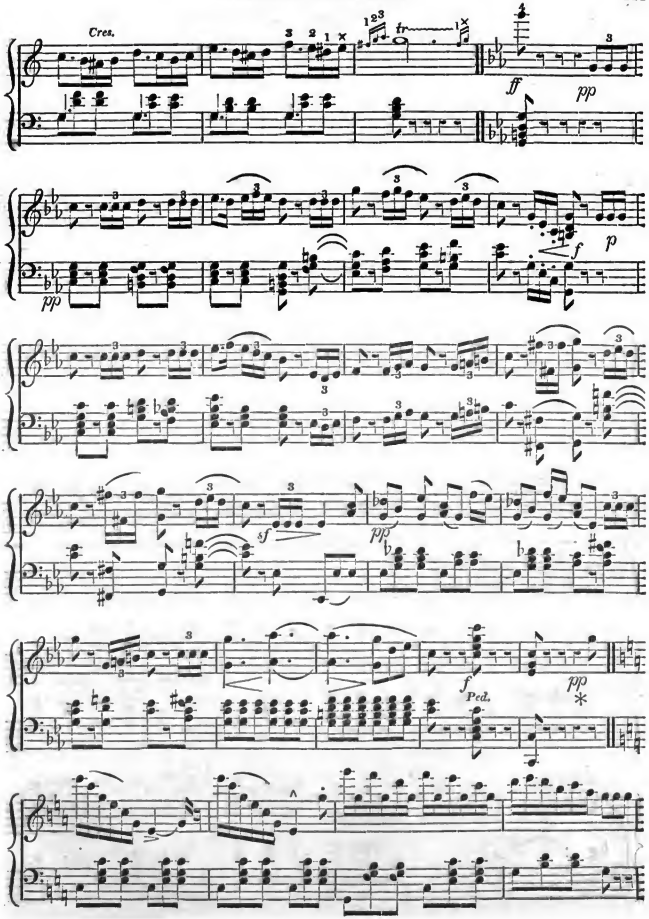

Cres.
f
p
L. H.
L. H.
f
Ped.
Ped.
Ped.
Ped.
TRIO.
Languando.
Cres.
Ped.
Ped.
fz
f
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Cres.
f
Decresc.
Waltz D.C.

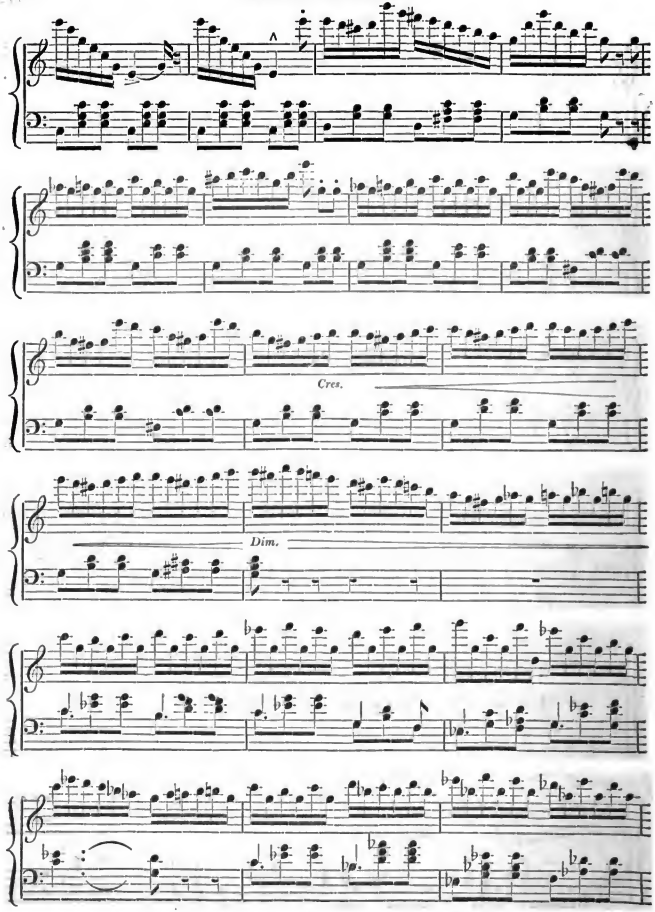
The Ballade, ‘ Jadis régnait,’ in Meyerbeer's Opera, *Robert le Diable*,

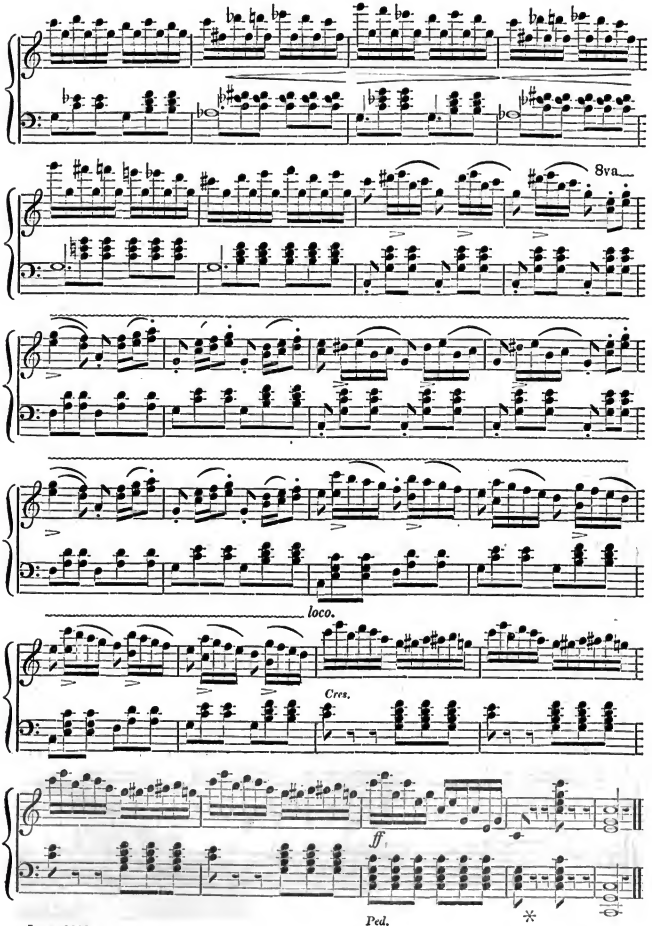
ARRANGED FOR THE PIANO-FORTE, BY ADOLPHE ADAM.

(*See Review.*)




Cres.
fr
ff
pp
pp
f
p
sf
pp
f
Ped.
pp
*


Cres.
Dim.

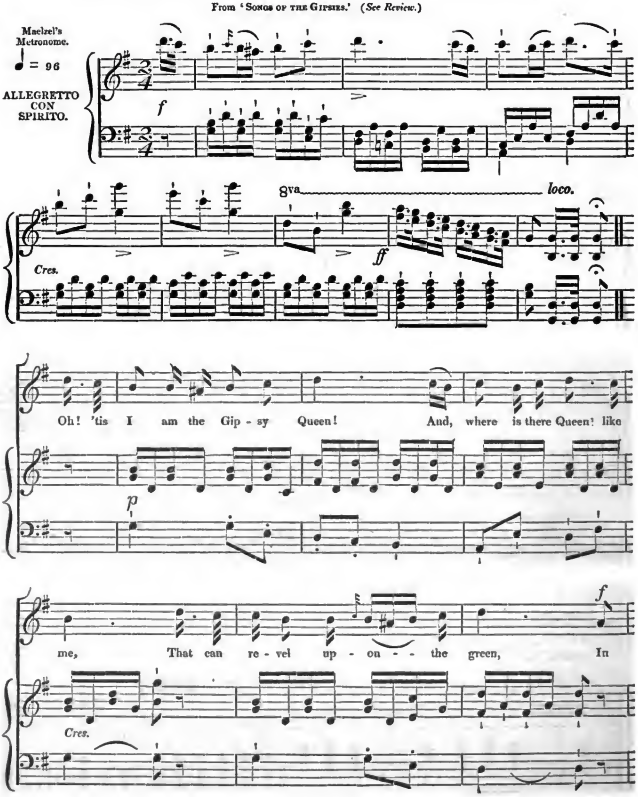

8va
loco.
Cres.
ff
Ped.

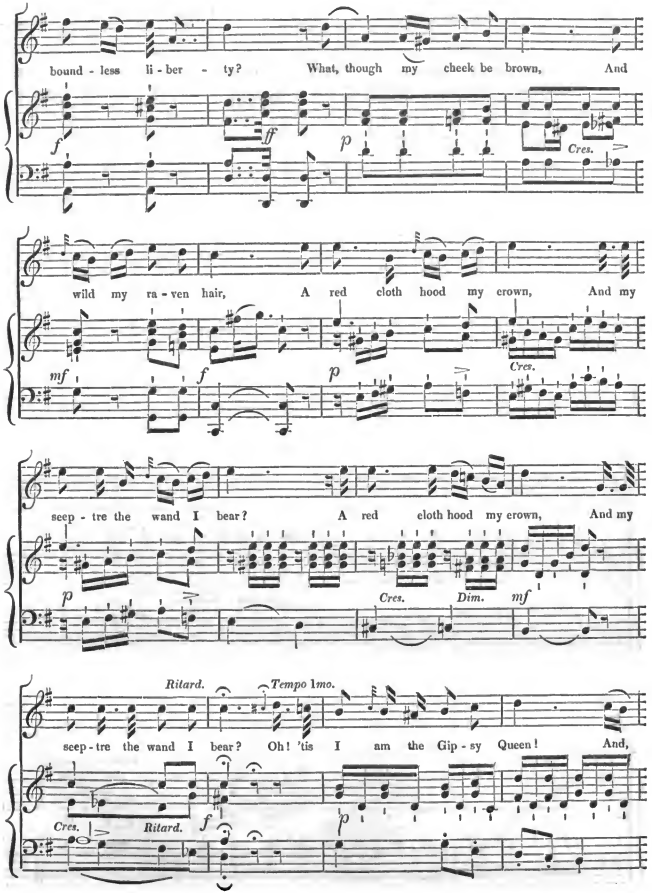
SONG,

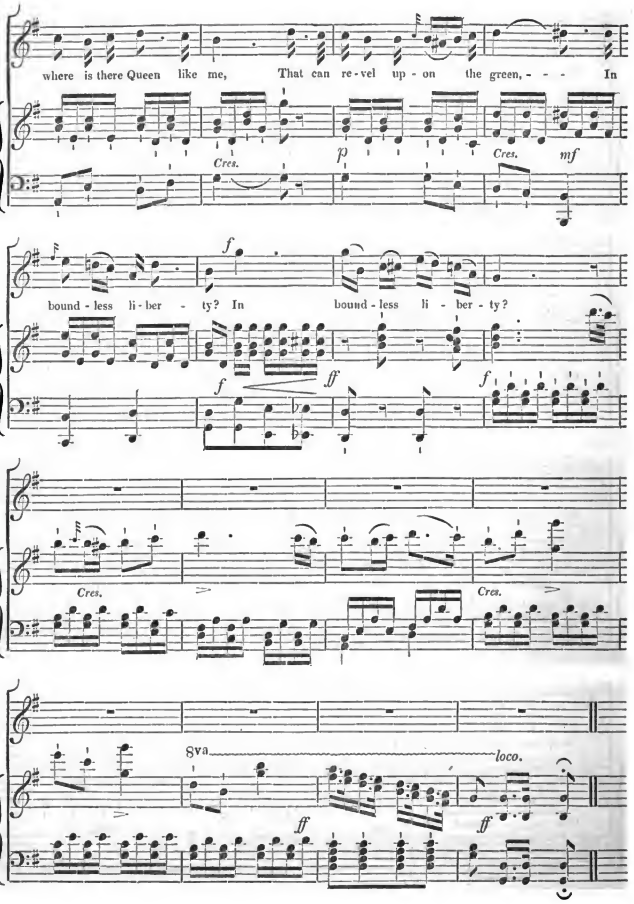
'The Gipsy Queen.'

THE WORDS BY W. T. MONCRIEFF, ESQ.; THE MUSIC BY S. NELSON.

From 'Songs of the Gipsies.' (*See Review.*)




bound - less li - ber - ty? What, though my cheek be brown, And
f ff p Cres.
wild my ra - ven hair, A red cloth hood my crown, And my
mf f p Cres.
seep - tre the wand I bear? A red cloth hood my crown, And my
p Cres. Dim. mf
Ritard. Tempo 1mo.
seep - tre the wand I bear? Oh! 'tis I am the Gip - sy Queen! And,
Cres. Ritard. f p

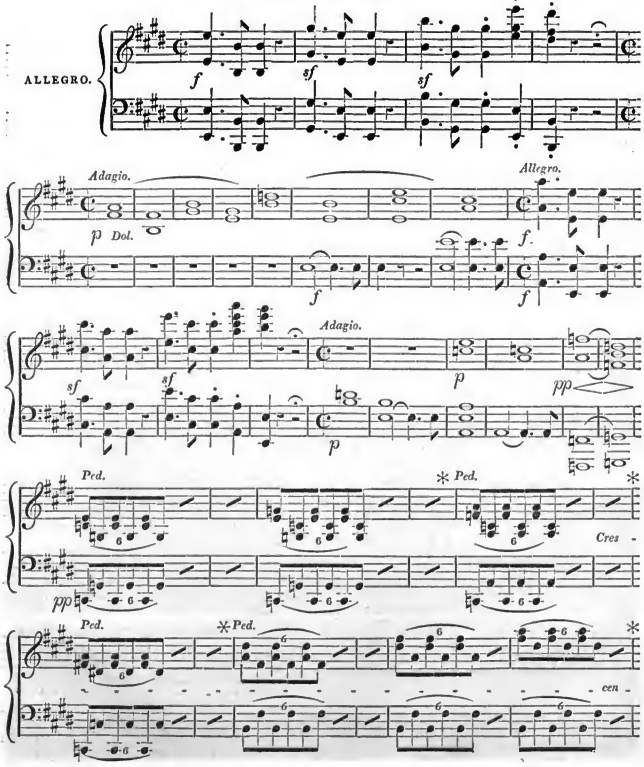

where is there Queen like me, That can re-vel up-on the green, - - - In
Cres.
p
Cres.
mf
f
bound-less li-ber - ty? In bound-less li - ber - ty?
f
ff
f
Cres.
Cres.
8va
loco.
ff
ff

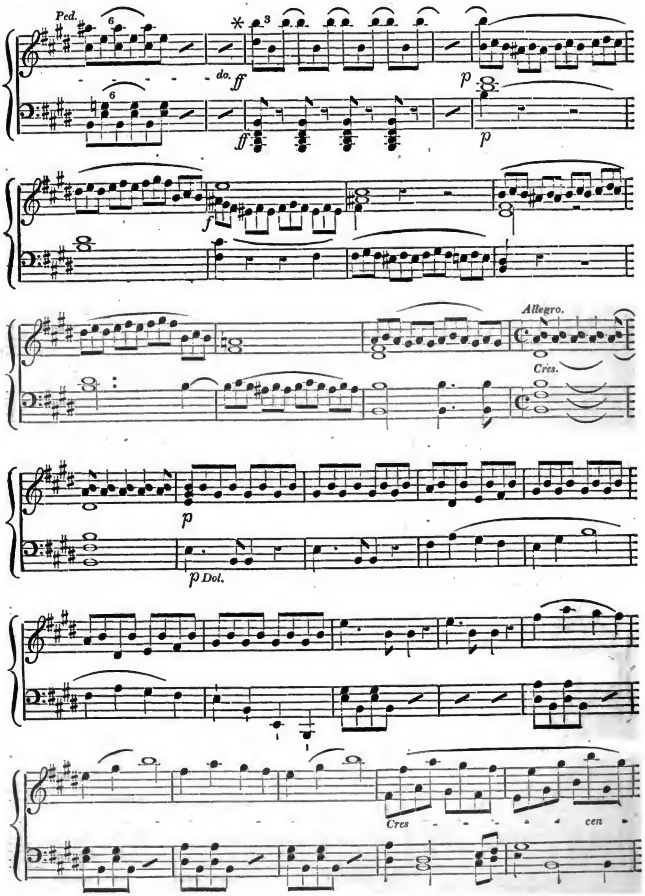
A SELECTION

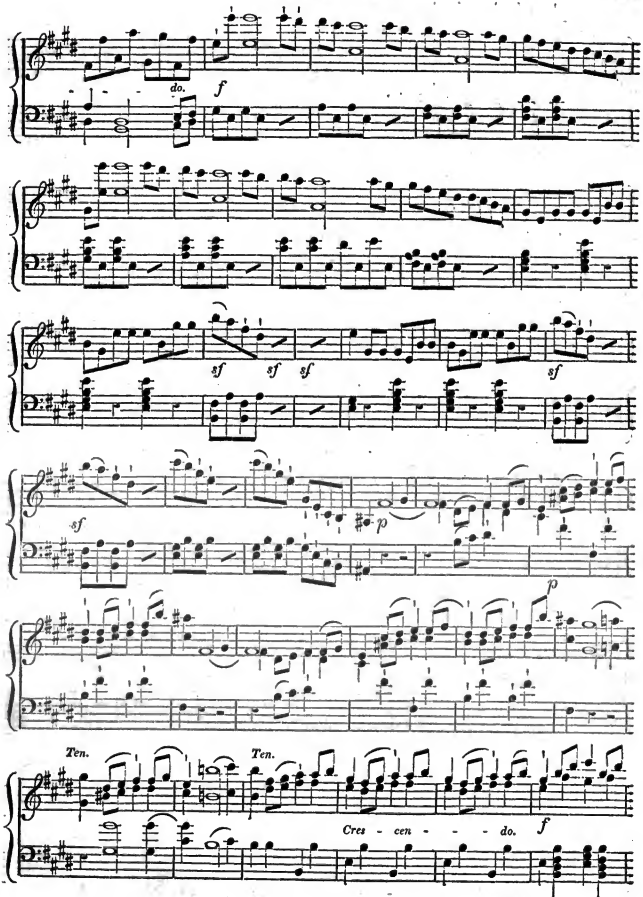
FROM

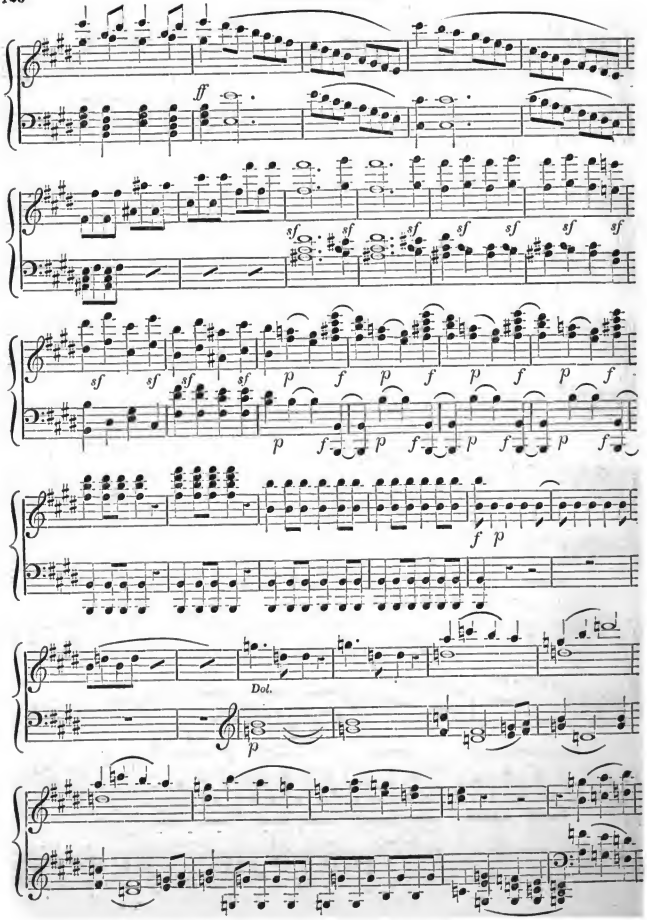
BEETHOVEN'S OPERA, *FIDELIO.*

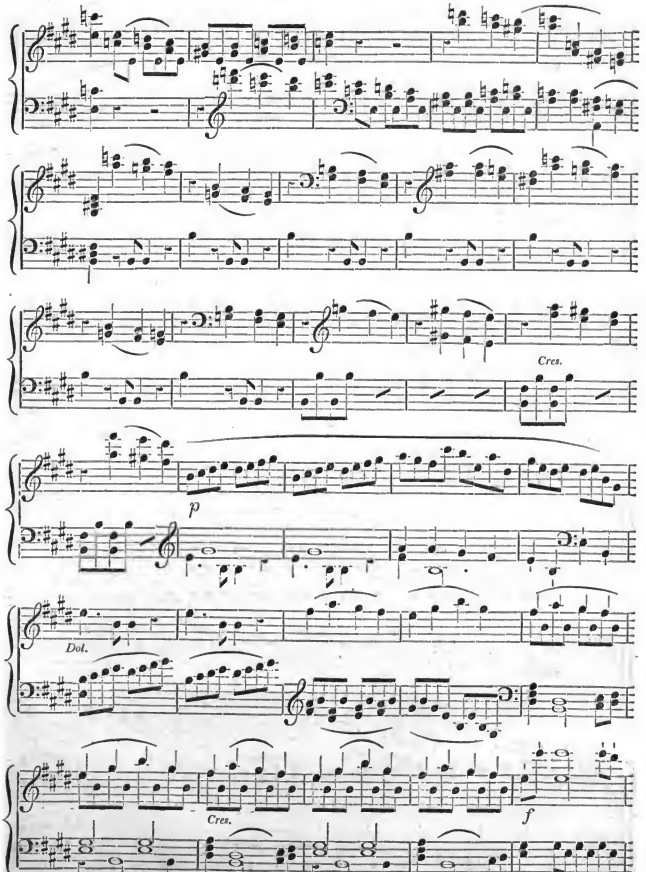
THE OVERTURE.

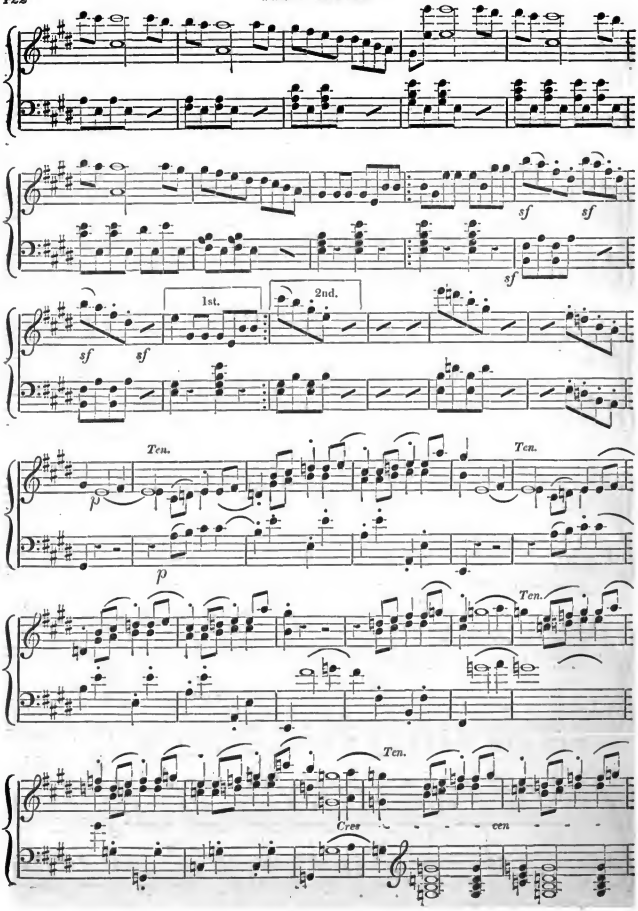


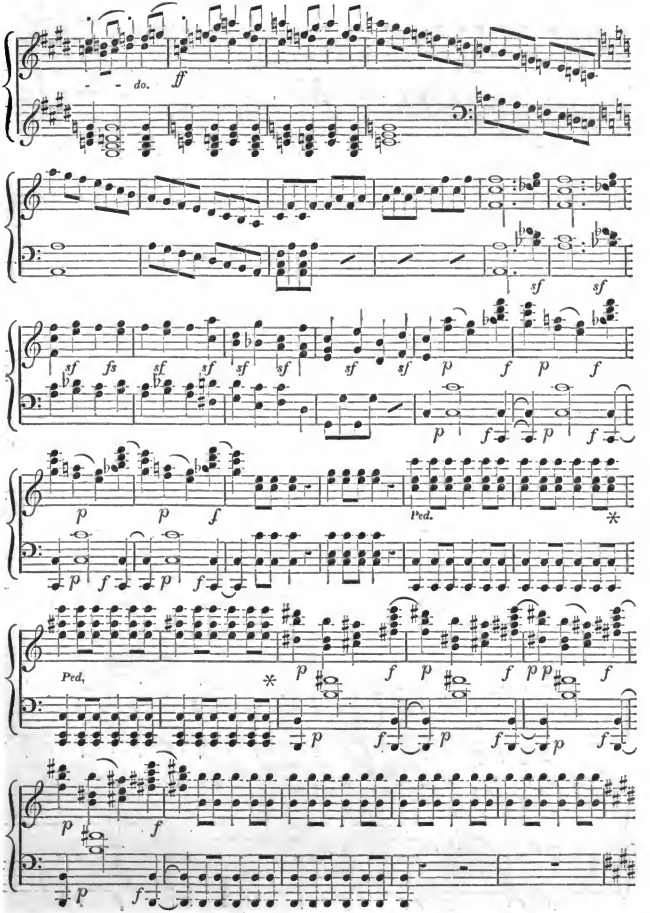

Ped.
do.
ff
p
f
Allegro.
Cres.
p
p Dol.
Cres
cen

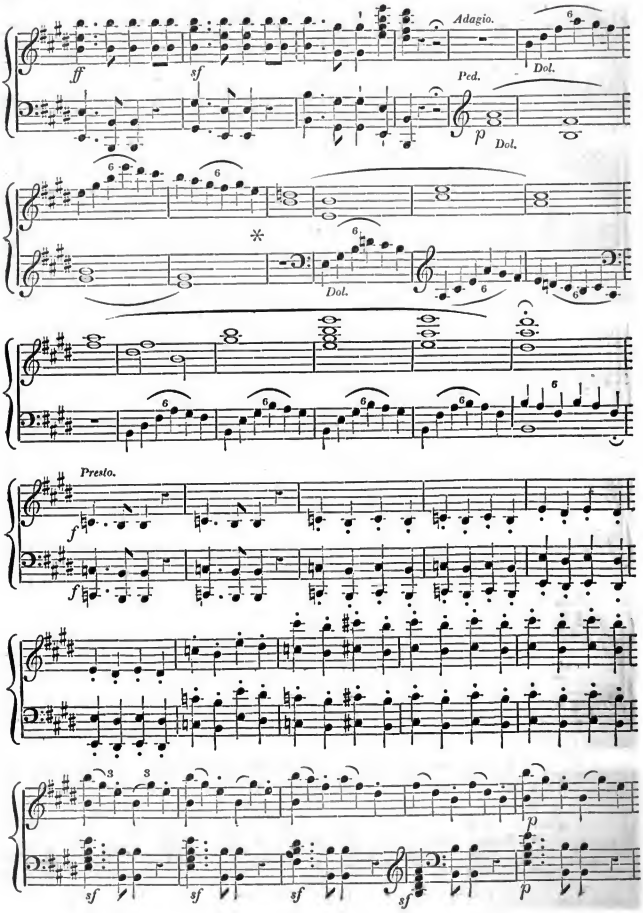

do.
f
sf
sf
sf
sf
sf
p
p
Ten.
Ten.
Cres - cen - - - do.
f

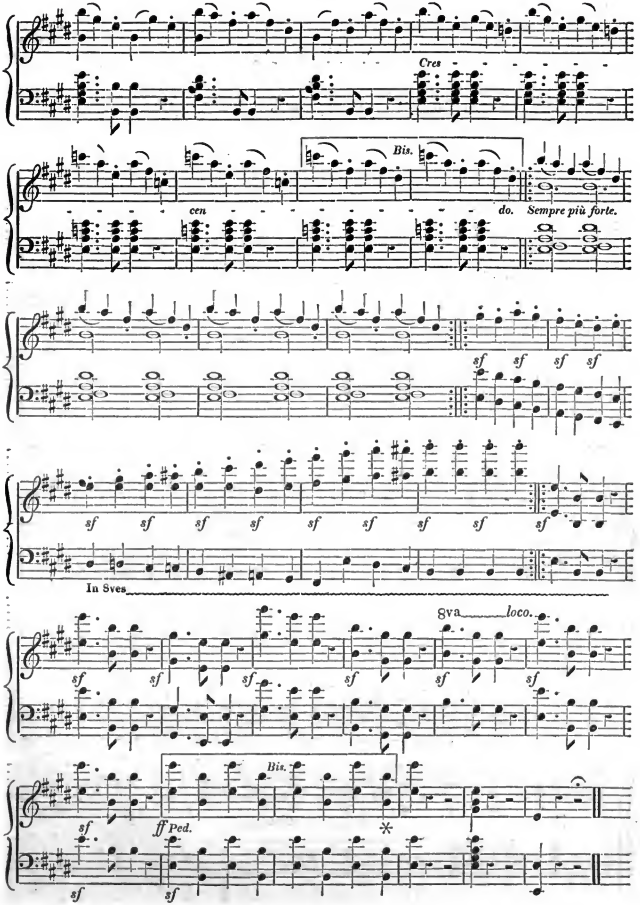

ff
sf
p
f
Dol.


Cres.
p
Dol.
Cres.
f


sf
sf
sf
1st.
2nd.
sf
sf
Ten.
Ten.
p
p
Ten.
Ten.
Cres
cen

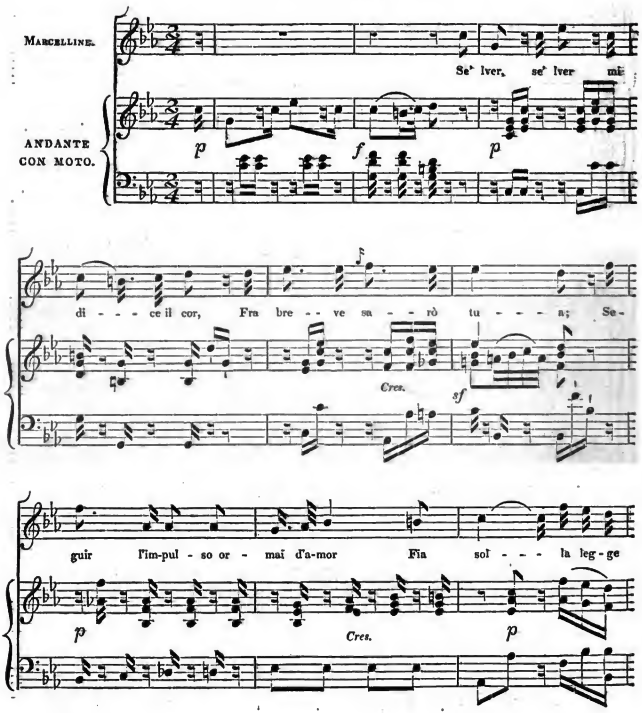

do.
ff
sf
fs
p
f
Ped.
*

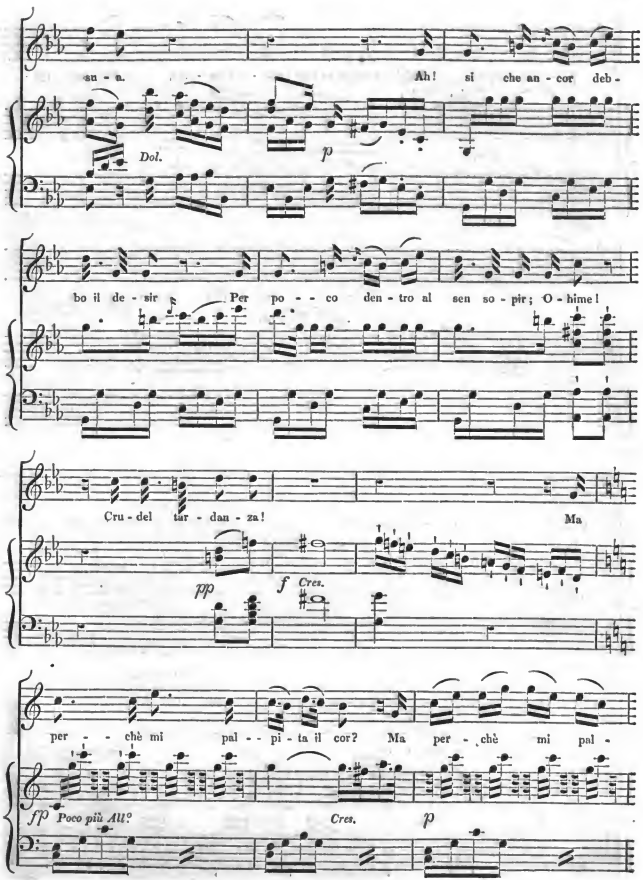

Adagio.
Ped.
Del.
Presto.

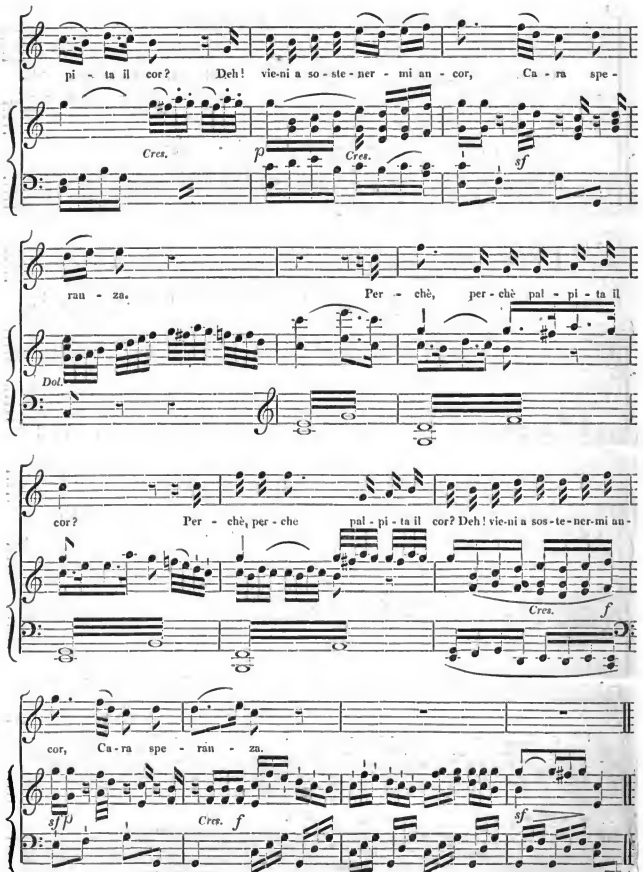

Cres
Bis.
cen
do.
Sempre più forte.
sf sf sf sf
sf sf sf sf sf sf sf sf sf
In 8ves
8va loco.
sf sf sf sf sf sf
Bis.
sf ff Ped.
sf sf

ARIA,

"Se 'lver." *("O! wär ich schon.")*

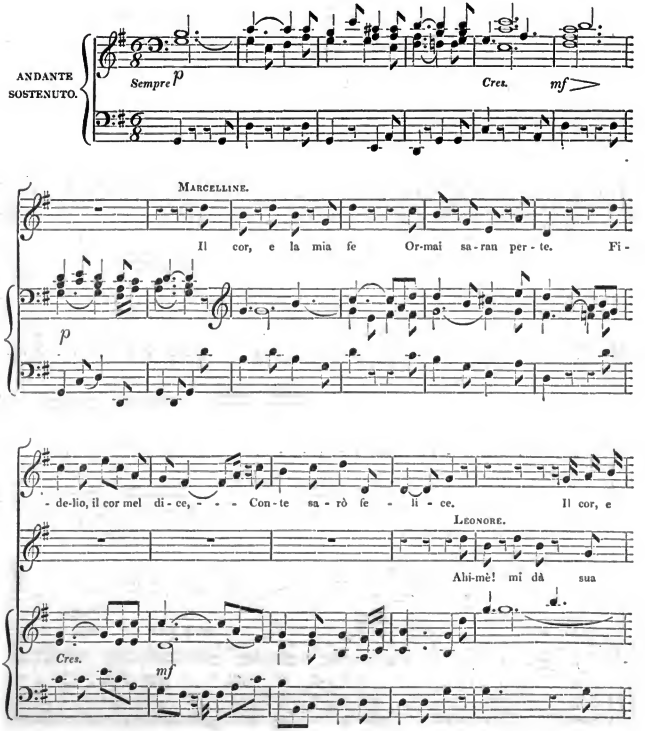


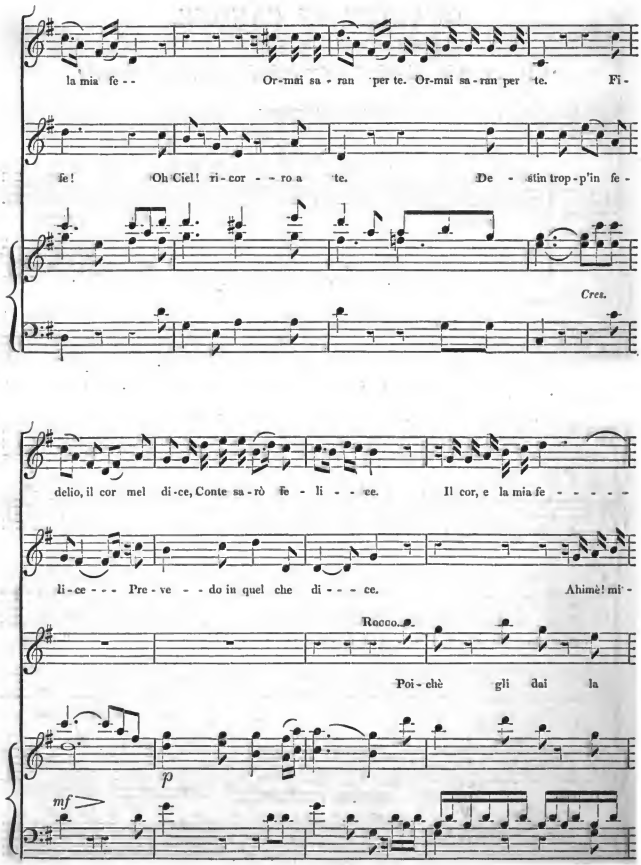

su - a.
Ah! si che an - cor deb -
Dol.
p
bo il de - sir Per po - - co den - tro al sen so - pir; O - hime!
Cru - del tar - dan - za!
Ma
pp
f Cres.
per - - chè mi pal - - pi - ta il cor? Ma per - chè mi pal -
fp Poco più All?
Cres.
p

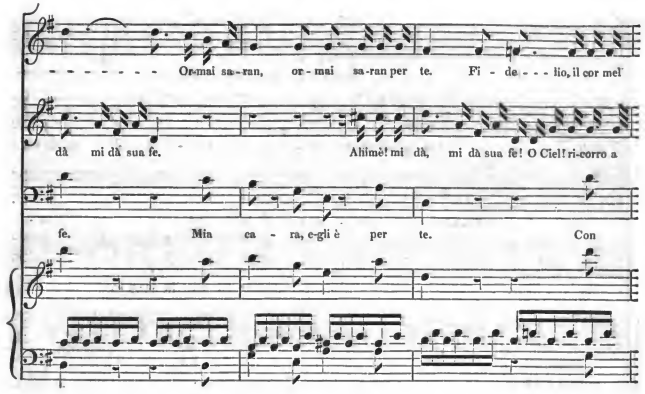

pi - ta il cor? Deh! vie-ni a so-ste-ner - mi an - cor, Ca - ra spe -
Cres.
p
Cres.
sf
ran - za. Per - chè, per - chè pal - pi - ta il
Dol.
cor? Per - chè, per - che pal - pi - ta il cor? Deh! vie-ni a sos-te-ner-mi an -
Cres.
f
cor, Ca - ra spe - ran - za.
sfp
Cres.
f
sf

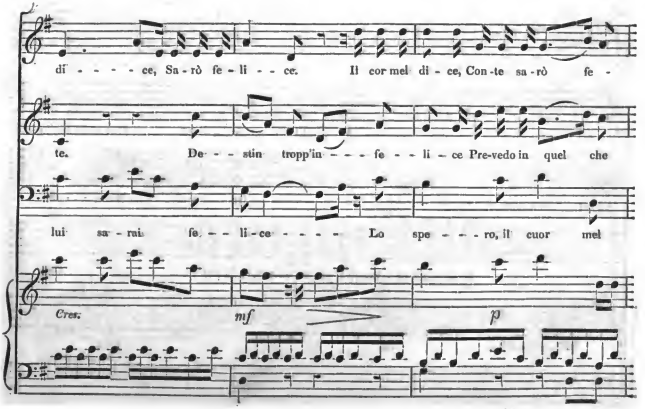
QUARTET, IN CANONE,

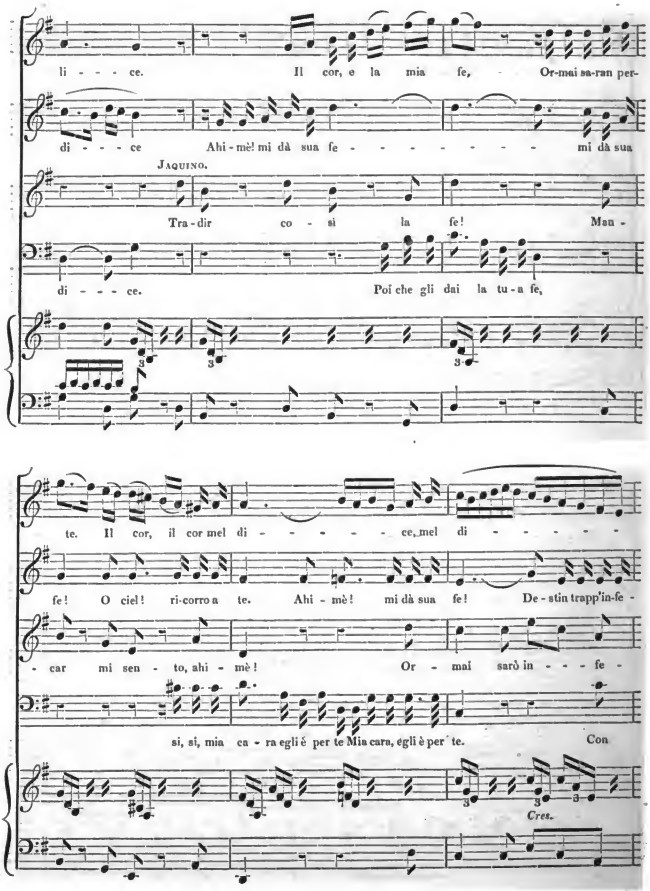
" Il cor, e la mia fe." *(" Mir ist so Wunderbar.")*

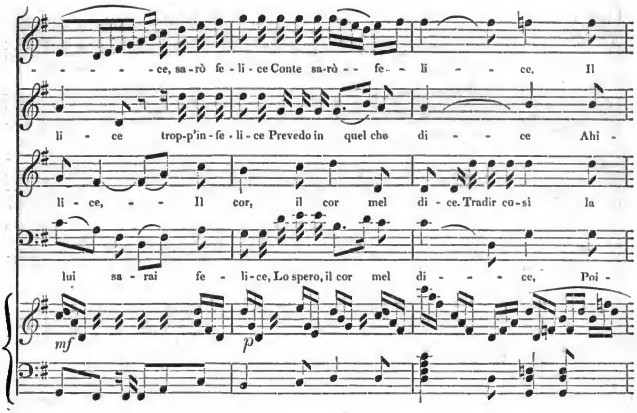


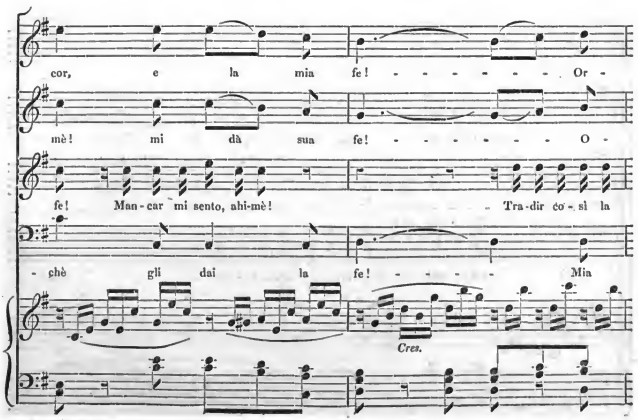

la mia fe - - Or-mai sa - ran per te. Or-mai sa-ran per te. Fi-
fe! Oh Ciel! ri-cor - - - ro a te. De - stin trop-p'in fe-
Cres.
delio, il cor mel di-ce, Conte sa-rò fe - li - - - ce. Il cor, e la mia fe - - - - -
li-ce - - - Pre-ve - - - do in quel che di - - - ce. Ahimè! mi-
Rocco.
Poi-chè gli dai la
p
mf

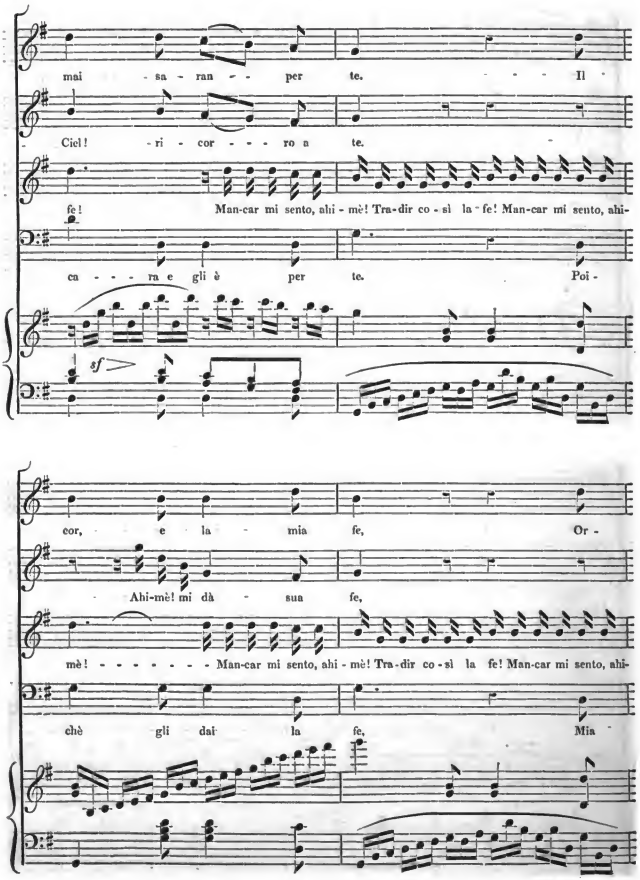

Or-mai sa-ran, or-mai sa-ran per te. Fi-de-lio, il cor mel
dà mi dà sua fe. Ahimè! mi dà, mi dà sua fe! O Ciel! ri-corro a
fe. Mia ca-ra, e-gli è per te. Con

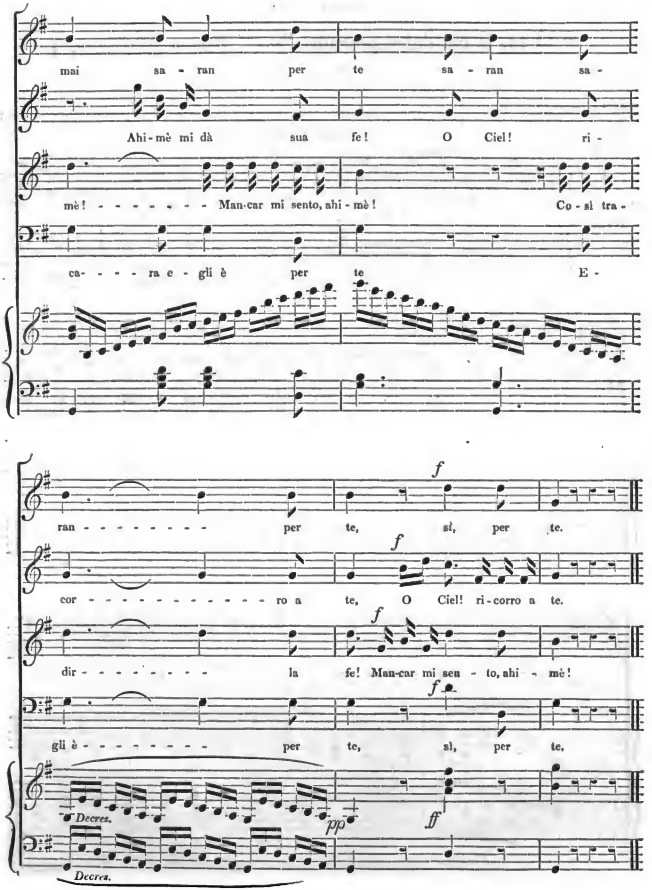

di-ce, Sa-rò fe-li-ce. Il cor mel di-ce, Con-te sa-rò fe-
te. De-stin tropp'in-fe-li-ce Pre-vedo in quel che
lui sa-rai fe-li-ce Lo spe-ro, il cuor mel
Cres. mf p


li - - - ce. Il cor, e la mia fe, Or-mai sa-ran per-
di - - - ce Ahi - mè! mi dà sua fe - - - - - - - - mi dà sua
JAQUINO.
Tra - dir co - si la fe! Man -
di - - - ce. Poi che gli dai la tu - a fe,
te. Il cor, il cor mel di - - - - - ce, mel di - - - - -
fe! O ciel! ri-corro a te. Ahi - mè! mi dà sua fe! De - stin trapp'in-fe -
- car mi sen - to, ahi - mè! Or - mai sarò in - - - fe -
si, si, mia ca - ra egli è per te Mia cara, egli è per te. Con
Cres.


ce, sa-rò fe-li-ce Conte sa-rò - - fe- - li - - ce. Il
li - ce trop-p'in-fe-li-ce Prevedo in quel che di - - ce Ahi -
li - ce, - - Il cor, il cor mel di - ce. Tradir co-sì la
lui sa - rai fe - li-ce, Lo spero, il cor mel di - - - ce, Poi -
mf
p


cor, e la mia fe! - - - - - - - Or -
mè! mi dà sua fe! - - - - - - - O -
fe! Man-car mi sento, ahi-mè! Tra-dir co-sì la
-chè gli dai la fe! - - - - Mia
Cres.


mai sa - ran - - per te. Il
Ciel! - ri - cor - - - - ro n te.
fe! Man-car mi sento, ahi - mè! Tra-dir co - sì la - fe! Man-car mi sento, ahi-
cu - - - - ra e gli è per te. Poi -
sf
cor, e la - mia fe, Or -
Ahi-mè! mi dà - sua fe,
mè! - - - - - - - - Man-car mi sento, ahi - mè! Tra-dir co - sì la fe! Man-car mi sento, ahi-
chè gli dai la fe, Mia

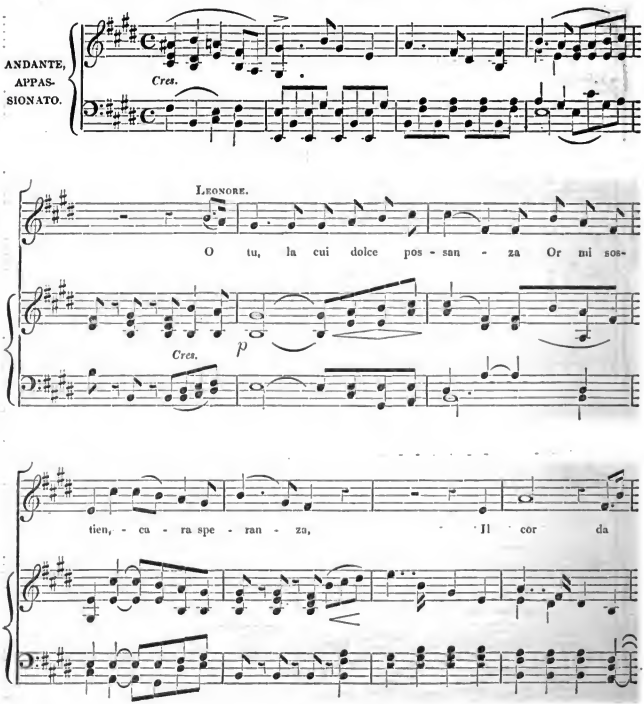

mai sa - ran per te sa - ran sa -
Ahi - mè mi dà sua fe! O Ciel! ri -
mè! - - - - - - - - Man-car mi sento, ahi - mè! Co - sì tra -
ca- - - - ra e - gli è per te E -
ran - - - - - - - - - per te, sì, per te.
cor - - - - - - - - - - - - - ro a te, O Ciel! ri - corro a te.
dir - - - - - - - - - la fe! Man-car mi sen - to, ahi - mè!
gli è - - - - - - - - - per te, sì, per te,
Decres.
pp
ff
Decres.

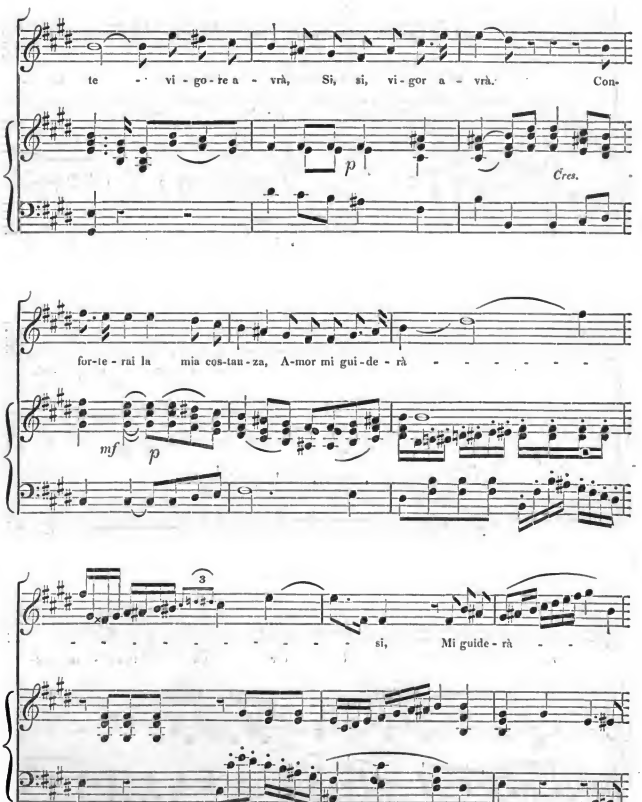
X 2

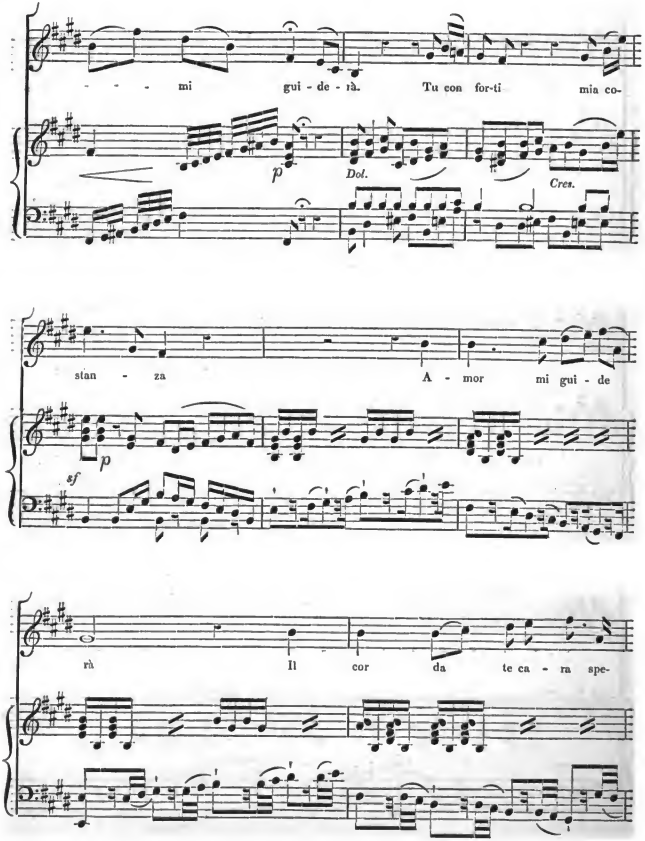
ARIA,

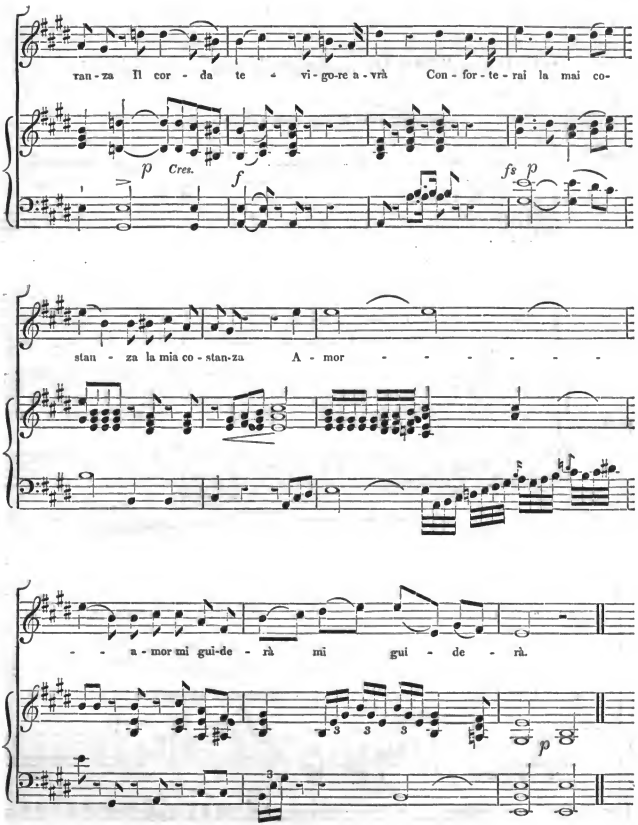
" O tu, la cui dolce possanza,"—(" *Komm Hoffnung.*")

[This Aria is written by the Composer in Two-Four time, and marked *Adagio:* to simplify the notation, it is now given in Four-Crotchet time; the movement *Andante.*]




te - vi - go - re a - vrà, Si, si, vi - gor a - vrà. Con-
p
Cres.
for-te - rai la mia cos-tan-za, A-mor mi gui-de - rà - - - - - - -
mf
p
3
- - - - - - - - - - - si, Mi guide - rà - -

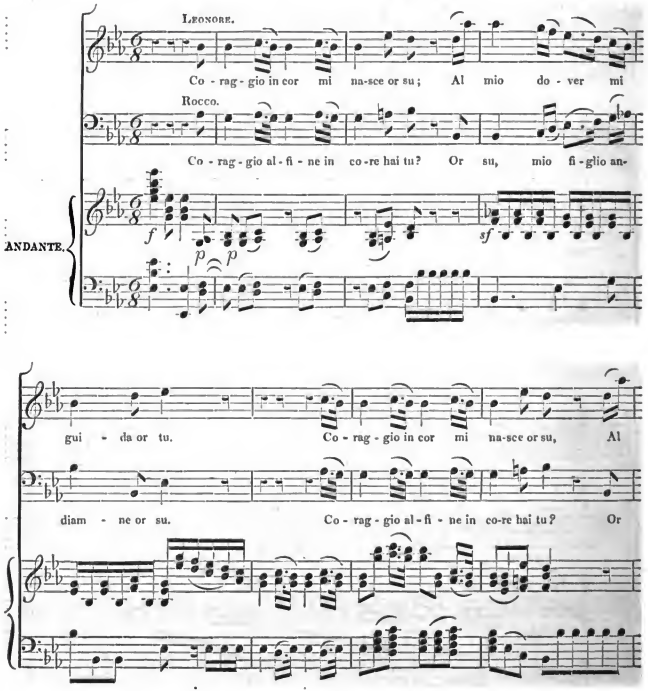

- - - mi gui - de - rà. Tu con for-ti mia co-
p
Dol.
Cres.
stan - za A - mor mi gui - de
p
sf
rà Il cor da te ca - ra spe-

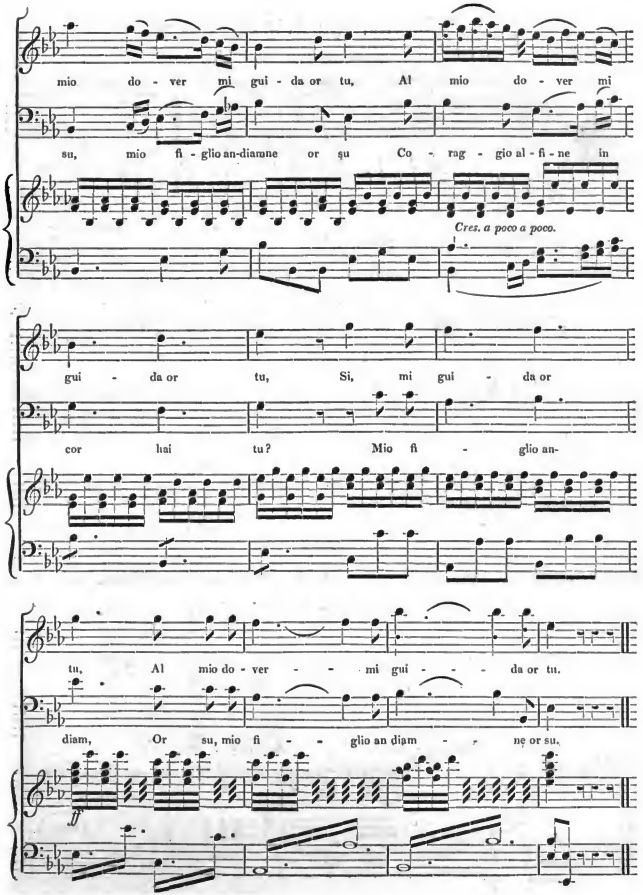

ran - za Il cor - da te - vi - go-re a - vrà Con - for - te - rai la mai co-
p Cres. f fs p
stan - za la mia co - stan-za A - mor
- - a - mor mi gui-de - rà mi gui - de - rà.
3 3 3 3
p

DUET,

"O Padre,"—*("O! säumen wir nun länger nicht.")*

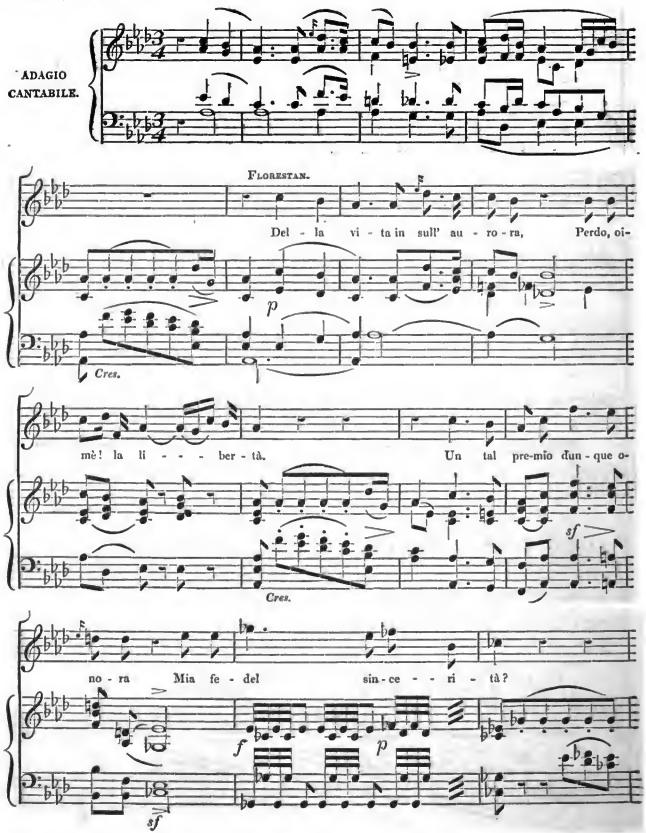
IN THE FINALE TO THE FIRST ACT.

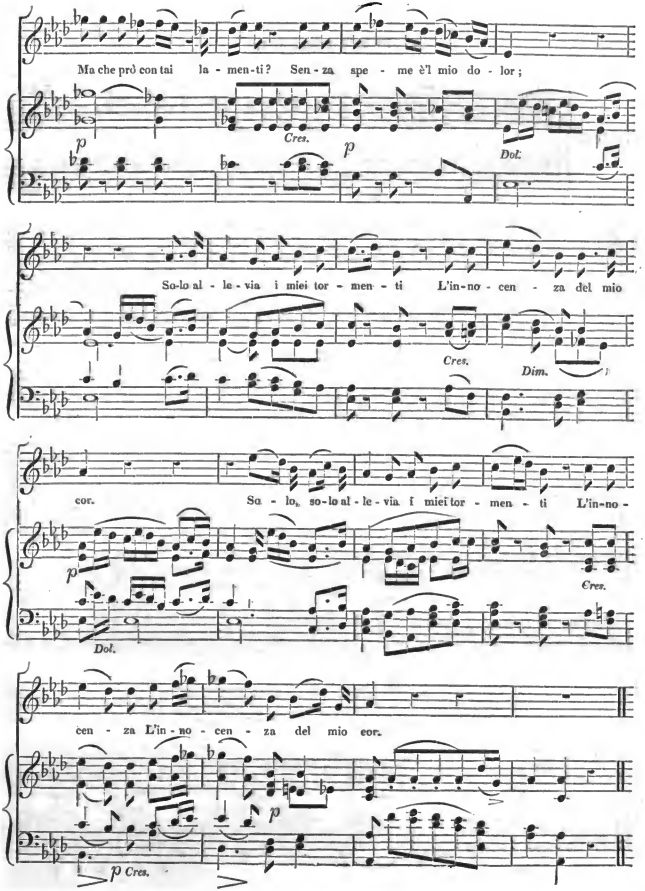



mio do - ver mi gui - da or tu, Al mio do - ver mi
su, mio fi - glio an-diamne or su Co - rag - gio al - fi - ne in
Cres. a poco a poco.
gui - da or tu, Si, mi gui - da or
cor lui tu? Mio fi - glio an-
tu, Al mio do - ver - - mi gui - - - da or tu.
diam, Or su, mio fi - - glio an diam - - ne or su.
ff

ARIA,

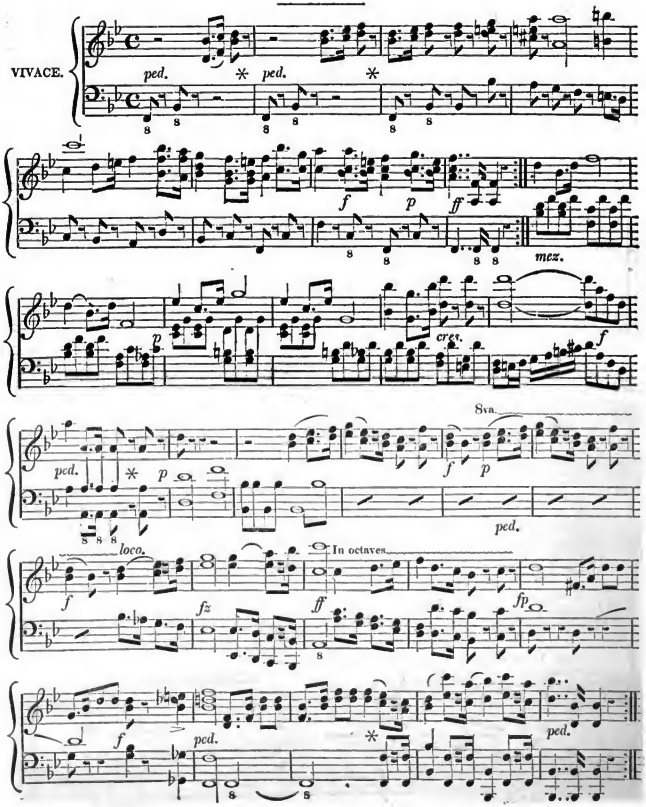
"Della vita," *("In des Lebens.")*




Ma che prò con tai la - men-ti? Sen-za spe - me è'l mio do - lor;
Cres.
Dol.
So-lo al - le-via i miei tor - men - ti L'in-no - cen - za del mio
Cres.
Dim.
cor. So - lo, so-lo al - le-via i miei tor - men - ti L'in-no -
Dol.
Cres.
cen - za L'in - no - cen - za del mio cor.
Cres.

M A R C H,

IN THE FIRST ACT.

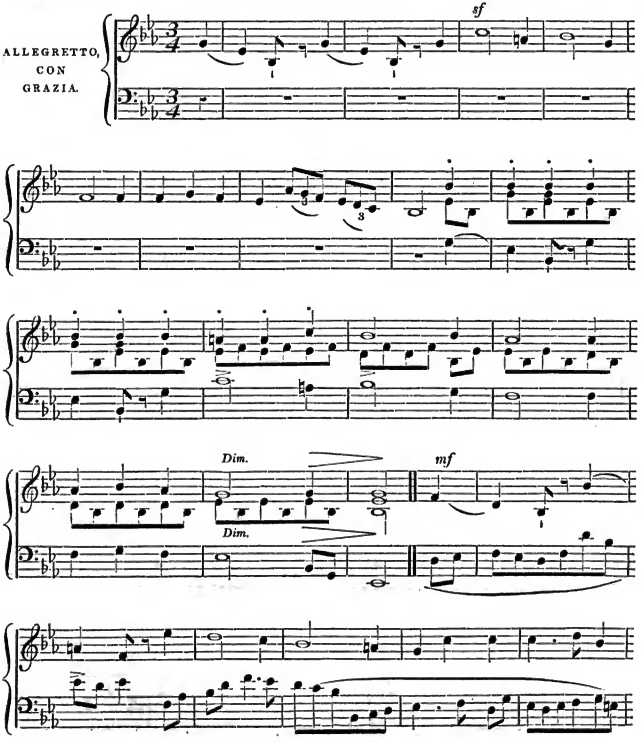


NOTTURNINO,

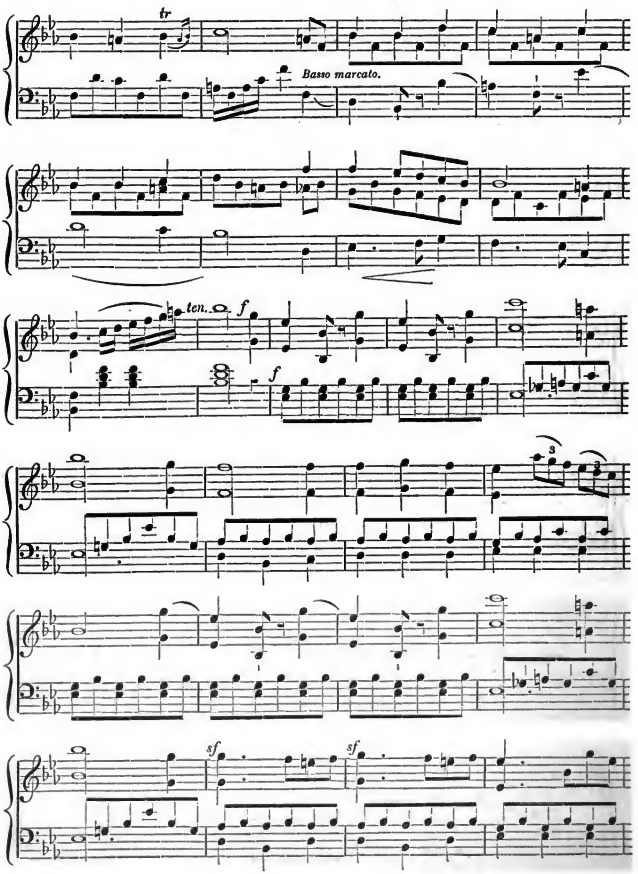
" A Thought at Twilight,"

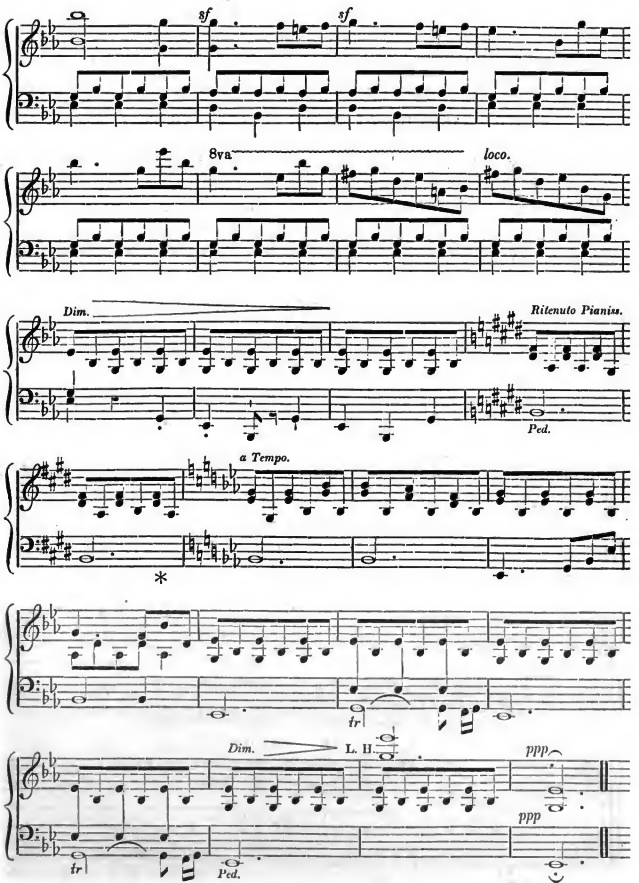
FOR THE PIANO-FORTE.

COMPOSED AND PRESENTED TO THE HARMONICON, BY FREDERICK W. HORNCASTLE.



August, 1832.


tr
Basso marcato.
ten.
f
f
3
3
sf
sf

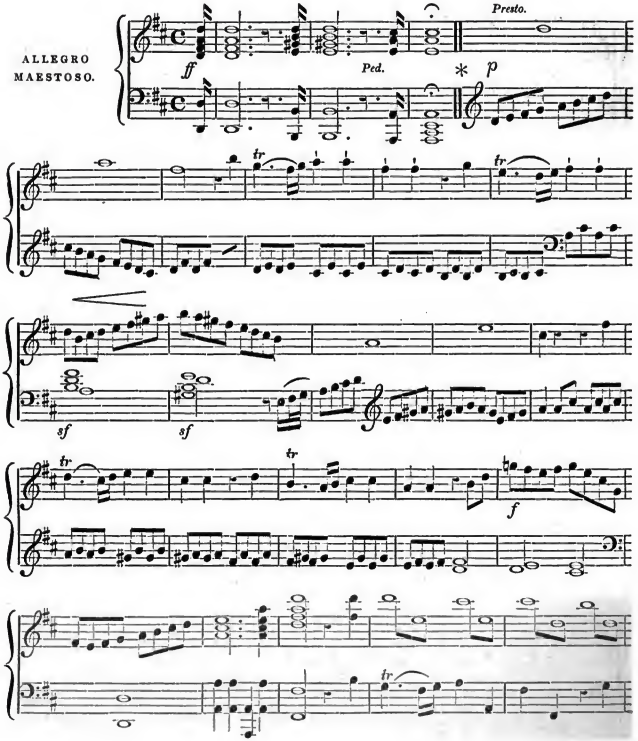

sf
sf
8va.
loco.
Dim.
Ritenuto Pianiss.
Ped.
a Tempo.
*
tr
Dim.
L. H.
ppp
ppp
tr
Ped.

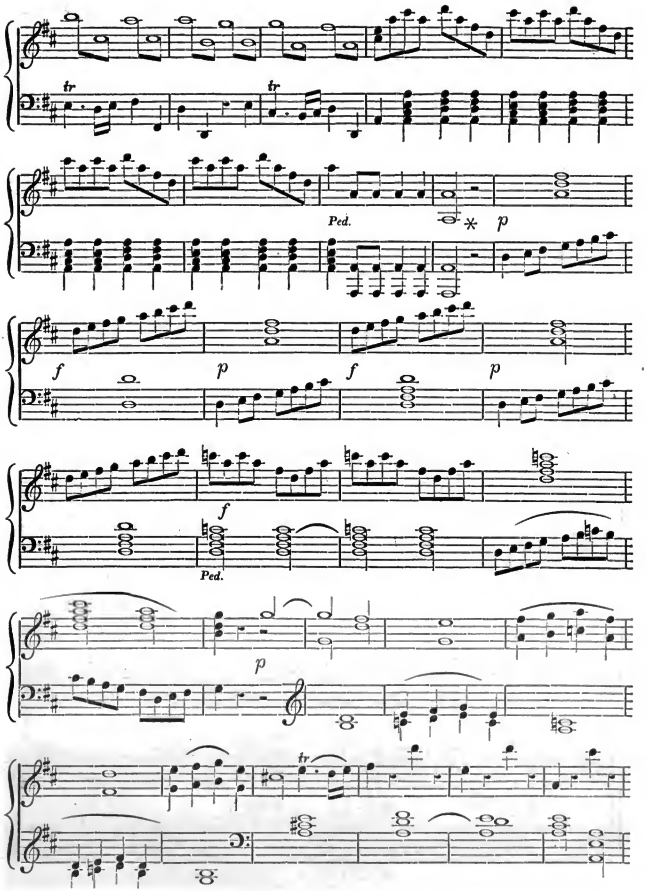
" Questo è il fin."

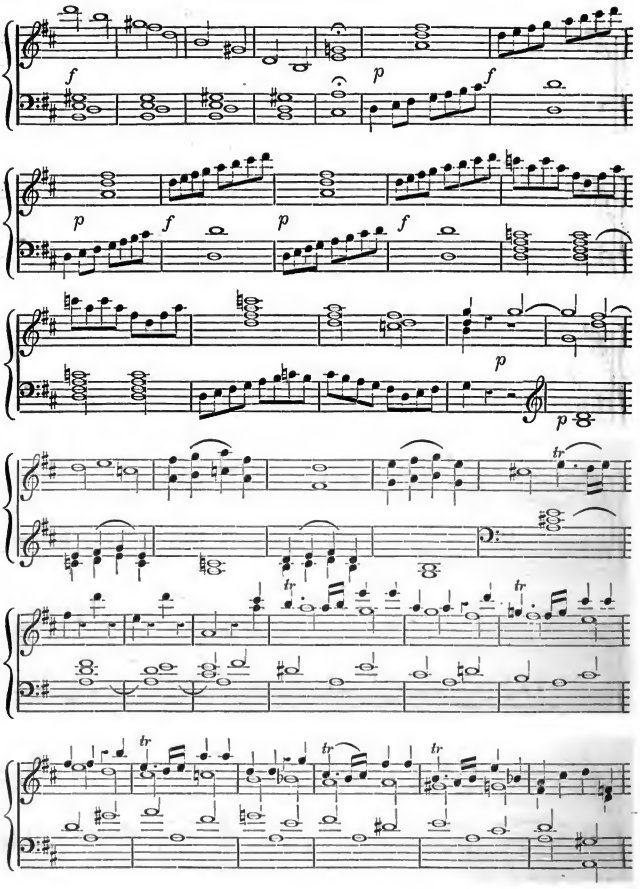
The Finale to the Last Act of *Don Giovanni*,

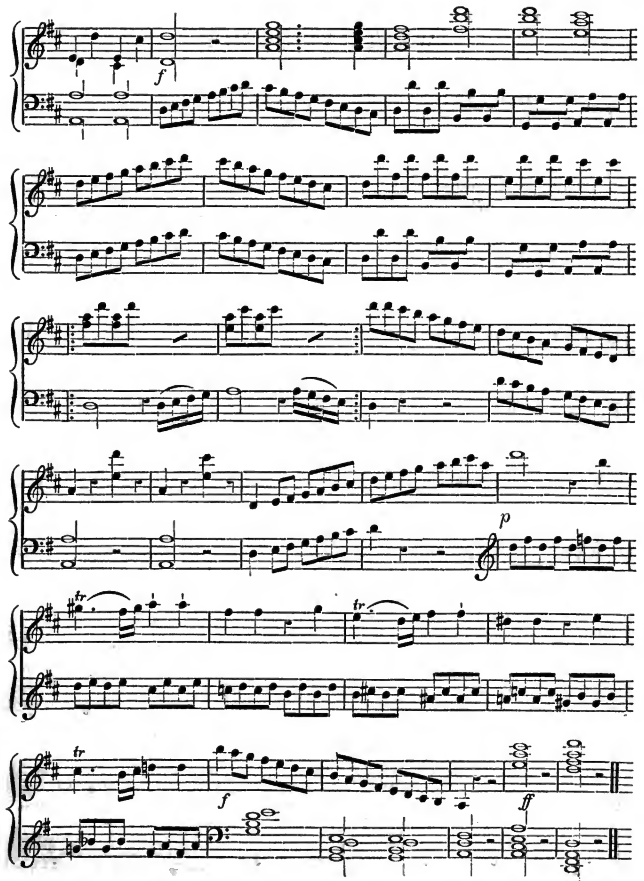
(ALWAYS OMITTED ON THE ITALIAN STAGE.)

ARRANGED FOR THE PIANO-FORTE.



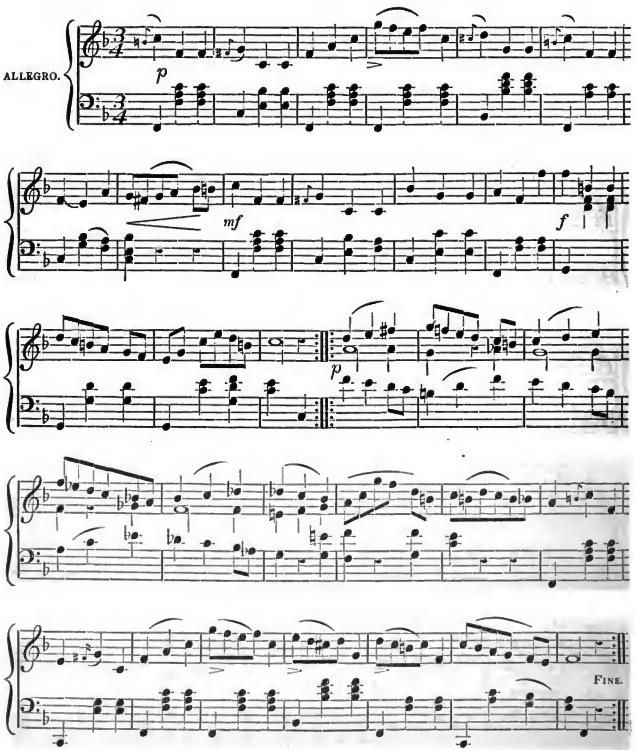

tr
tr
Ped.
p
f
p
f
p
f
Ped.
p
tr

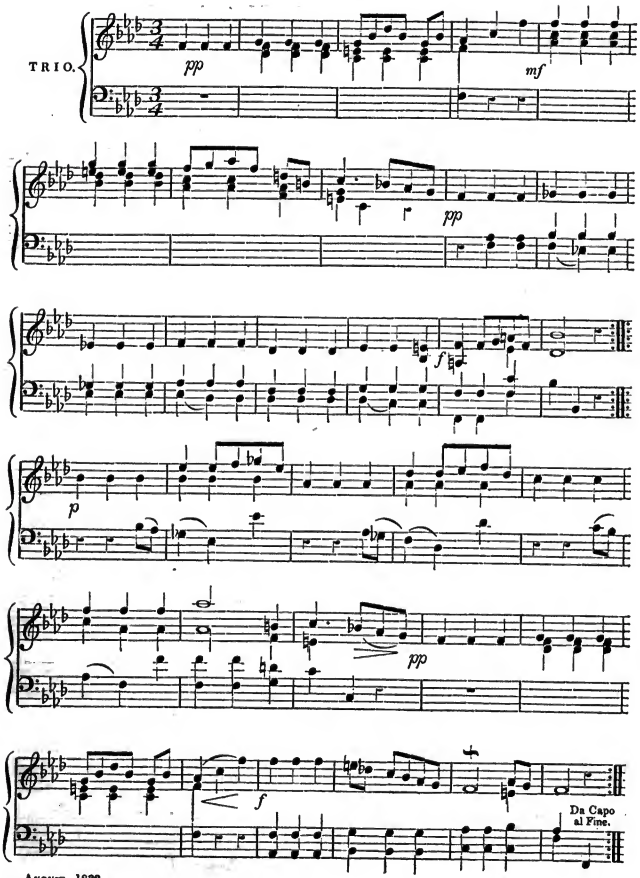

f
p
f
p
f
p
f
p
p
tr
tr
tr
tr
tr
tr


f
p
tr
tr
tr
f
ff

WALTZ AND TRIO,

COMPOSED FOR THE HARMONICON, BY G. HOGARTH, ESQ.



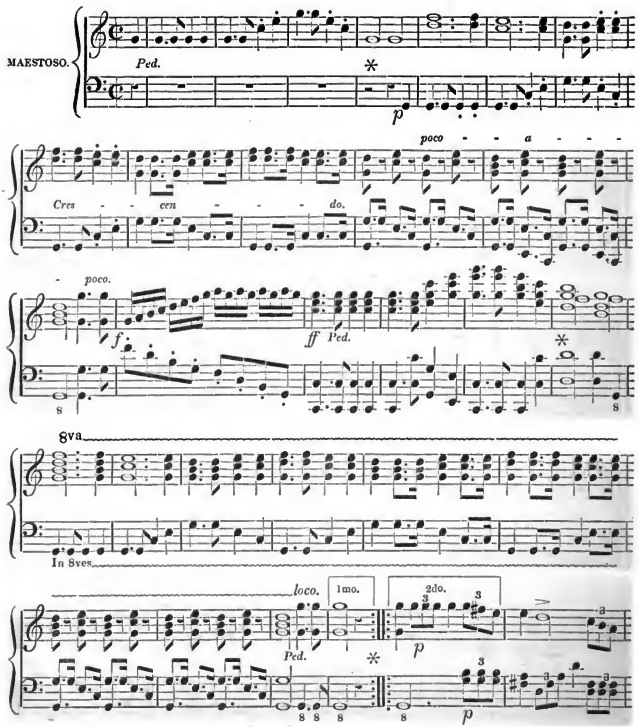


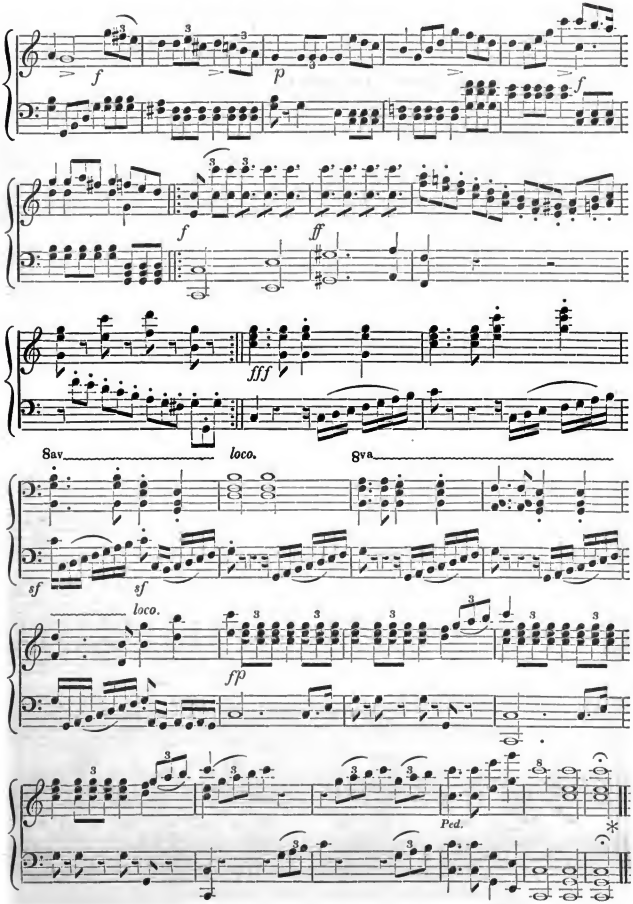
AUGUST, 1832.

TRIUMPHAL MARCH,

In the Tragedy of *Tarpeja*,

COMPOSED BY BEETHOVEN.



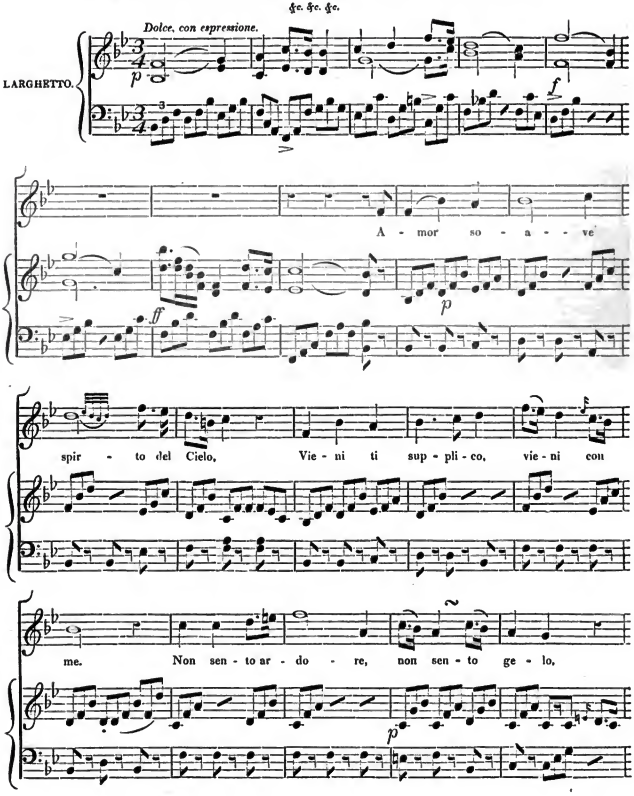

f
p
f
f
ff
fff
8av
loco.
8va
sf
sf
loco.
ffp
Ped.
*

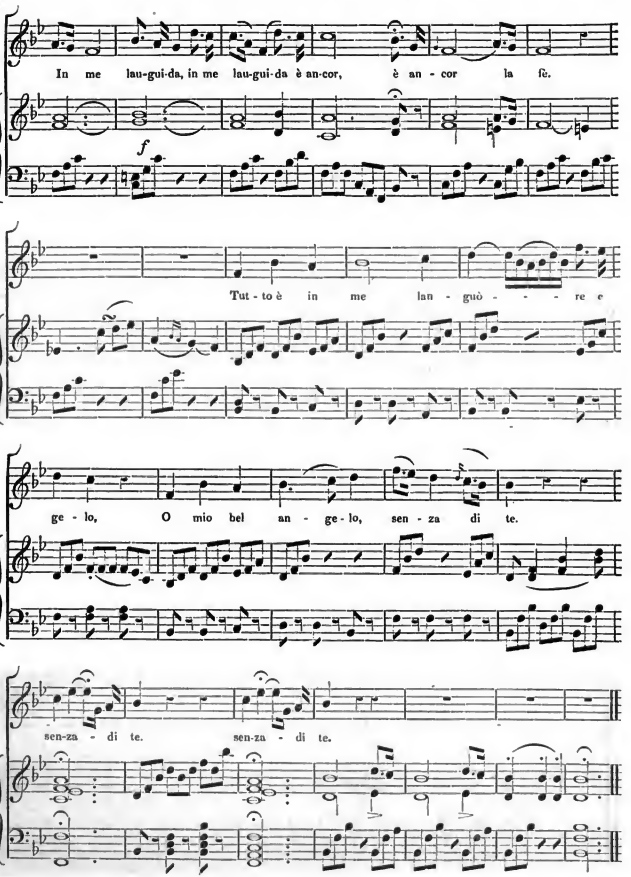
ROMANZA,

" Amor soave," from the Opera of *Fedra*,

COMPOSED BY THE RIGHT HON^BLE LORD BURGHERSH,

&c. &c. &c.

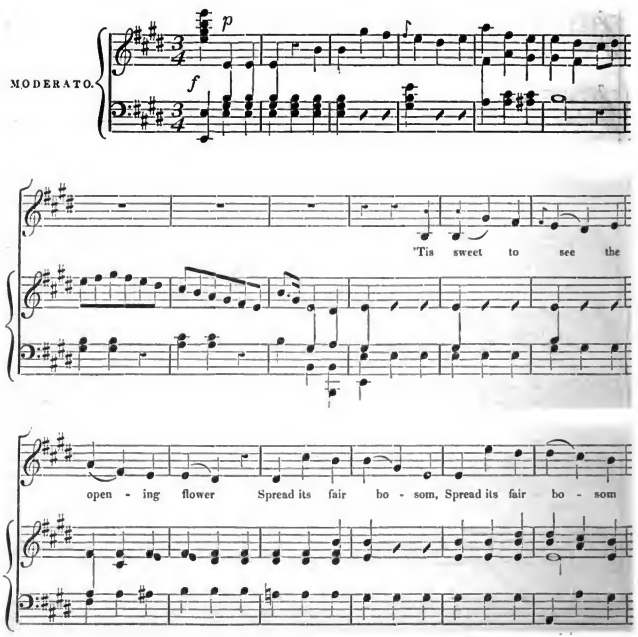


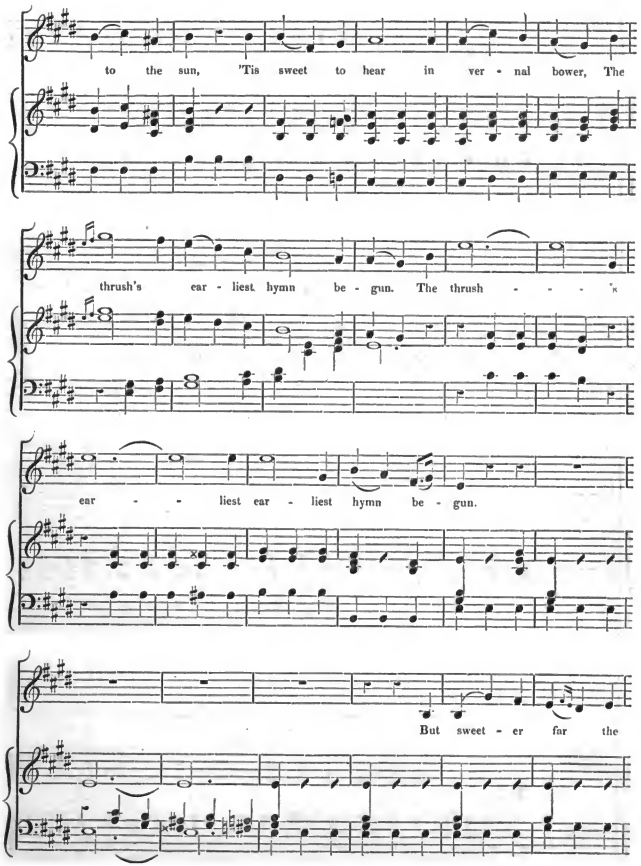

In me lau-gui-da, in me lau-gui-da è an-cor, è an - cor la fe.
f
Tut - to è in me lan - guò - - - re e
ge - lo, O mio bel an - ge - lo, sen - za di te.
sen-za - di te. sen-za - di te.

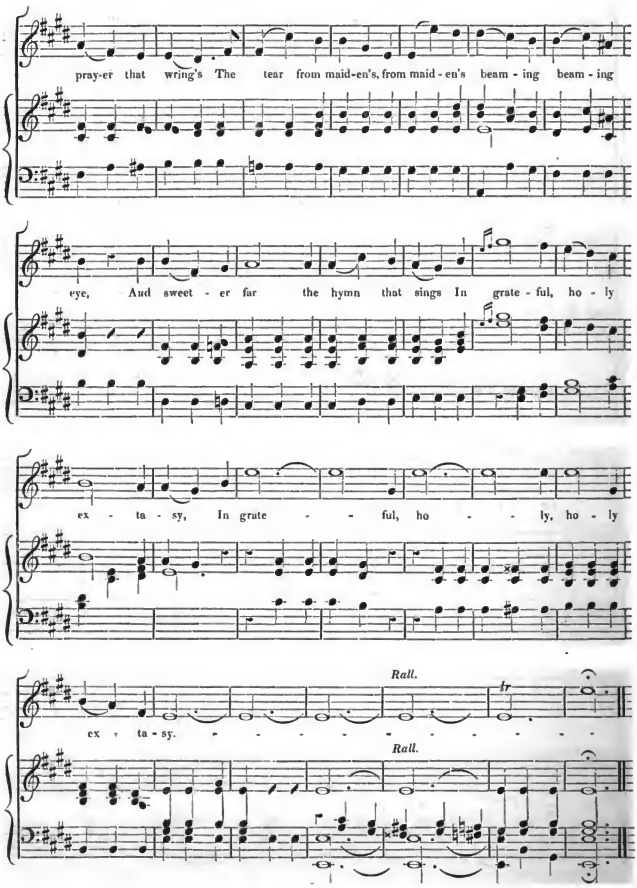
BALLAD,

"'Tis sweet to see."

THE WORDS BY JAMES HOGG, ESQ.:—THE MUSIC BY G. B. HULLMAN.



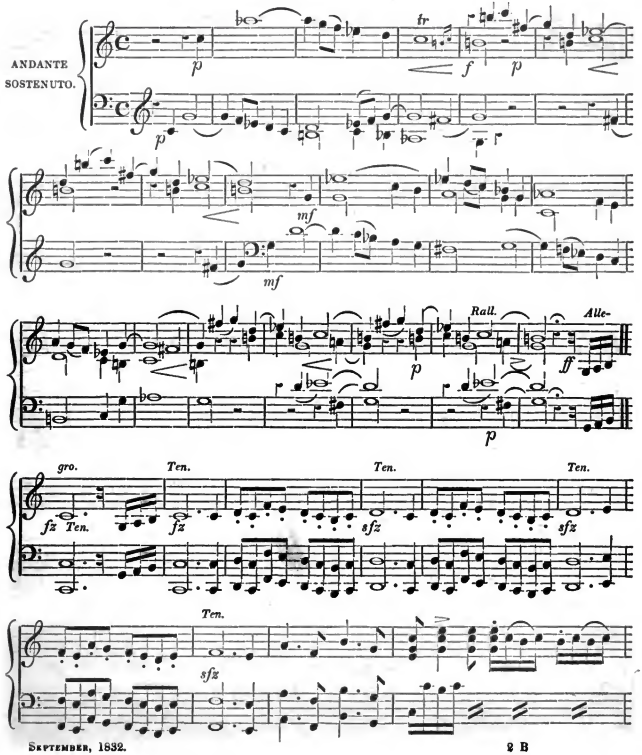

to the sun, 'Tis sweet to hear in ver - nal bower, The
thrush's ear - liest hymn be - gun. The thrush - - - s
ear - - liest ear - liest hymn be - gun.
But sweet - er far the

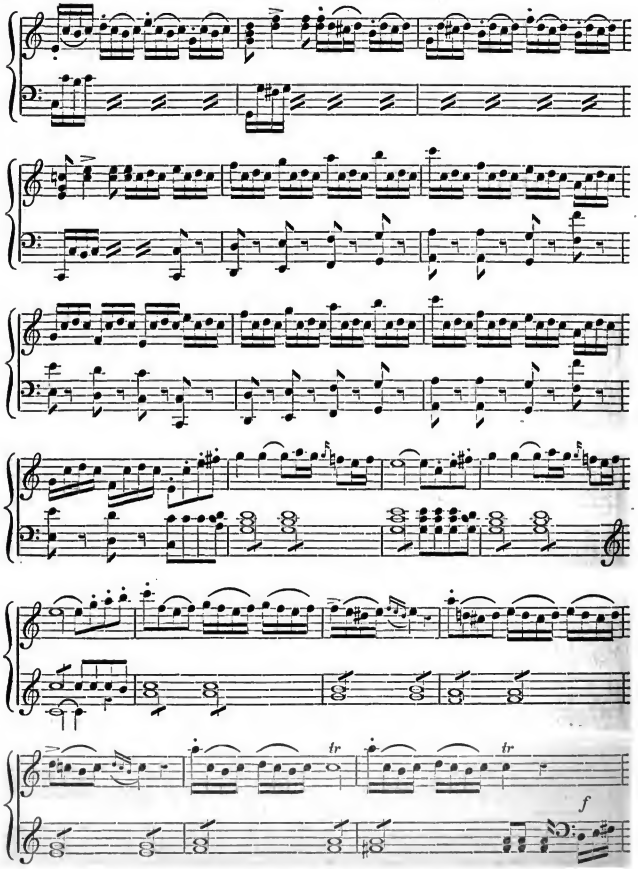

pray-er that wring's The tear from maid-en's, from maid - en's beam - ing beam - ing
eye, And sweet - er far the hymn that sings In grate - ful, ho - ly
ex - ta - sy, In grate - ful, ho - ly, ho - ly
Rall.
tr
ex - ta - sy.
Rall.

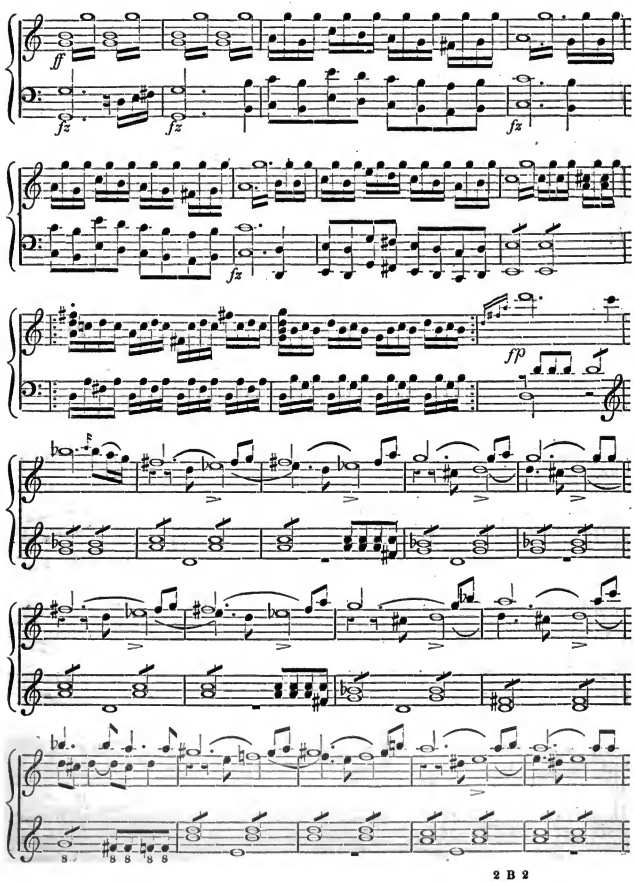
OVERTURE TO *IPHIGENIA IN AULIS,*

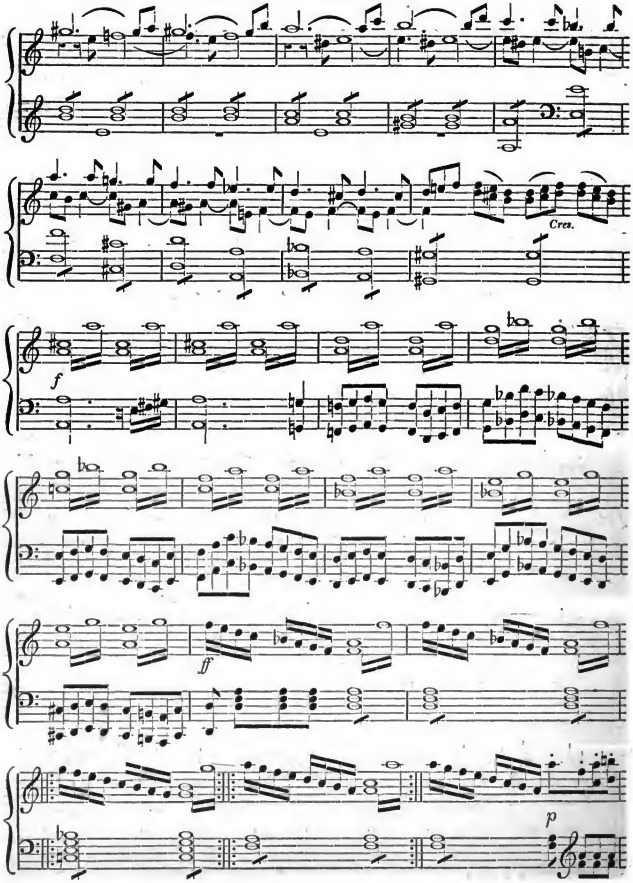
(AS PERFORMED AT THE PHILHARMONIC CONCERTS,)

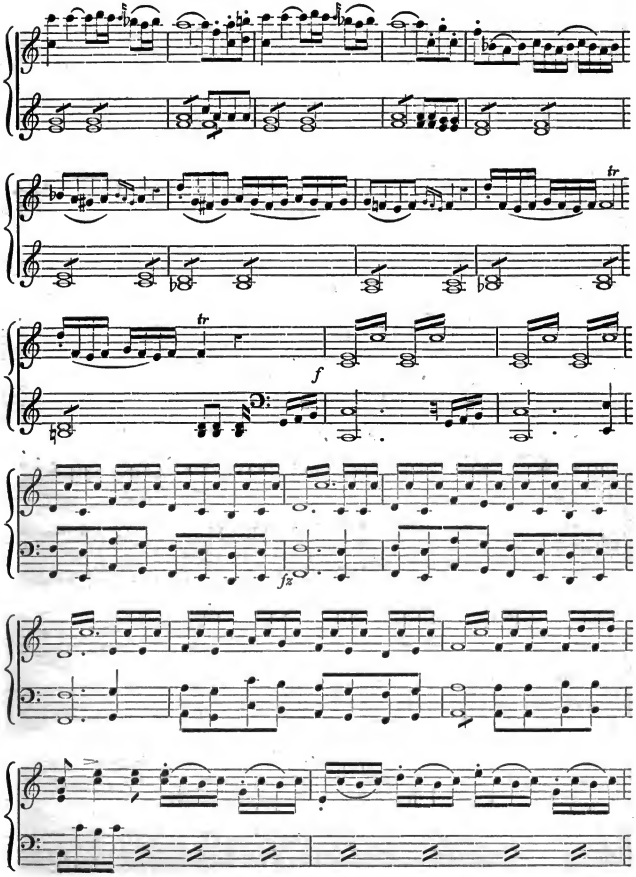
COMPOSED BY GLUCK.

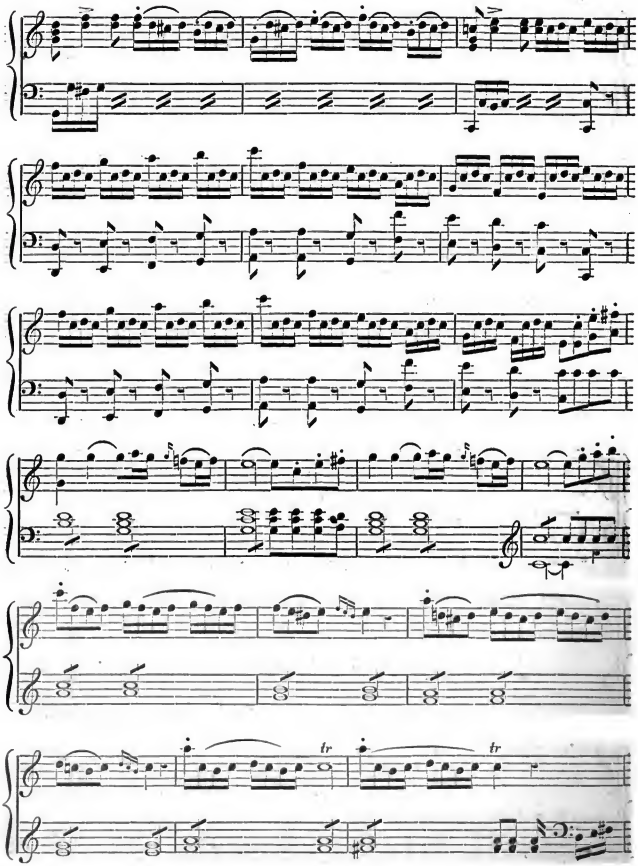


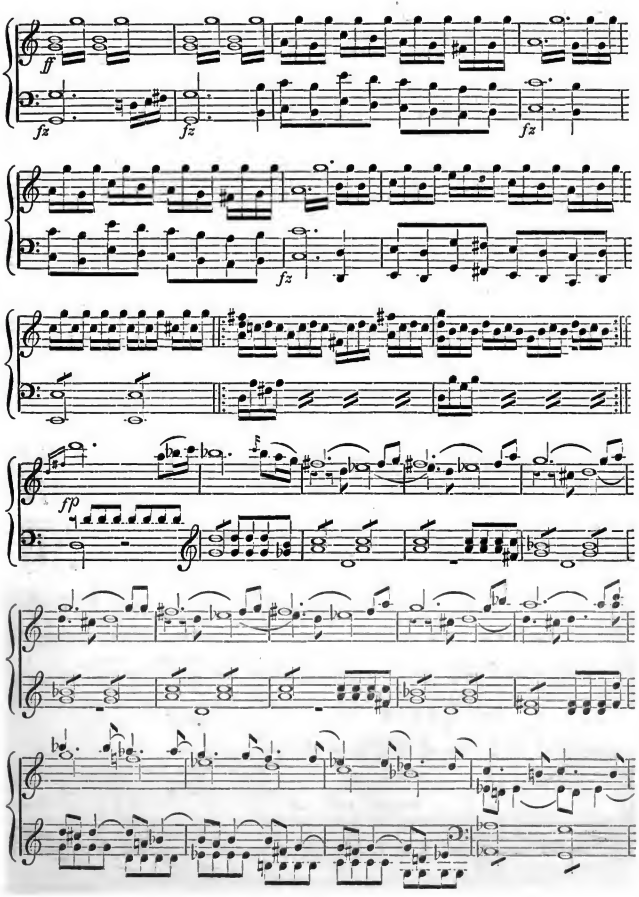

tr
tr
f

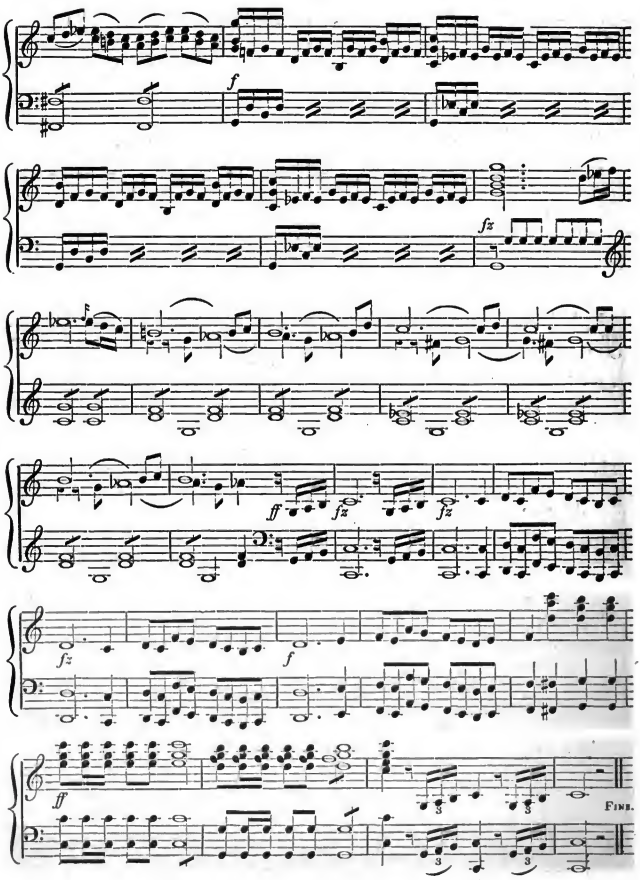

ff
fz
fz
fz
fz
fp


Cres.
f
ff
p


tr
tr
f
fz

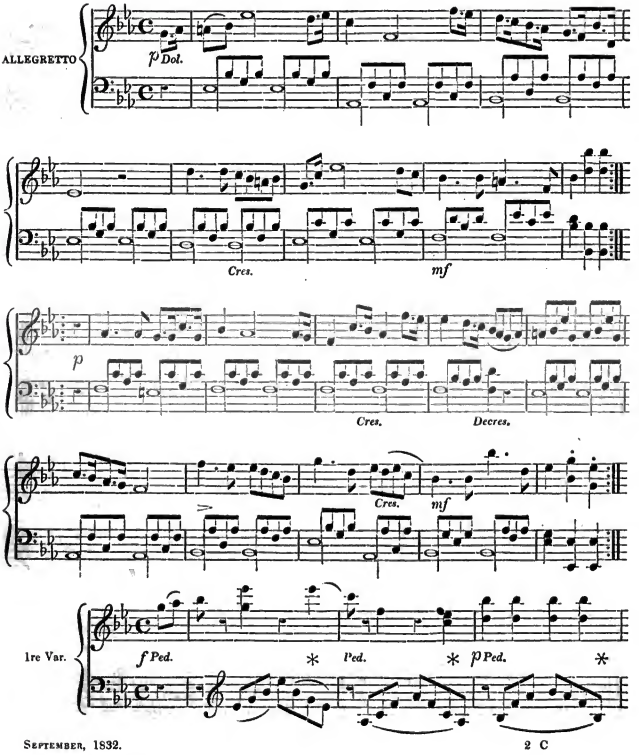

tr
tr

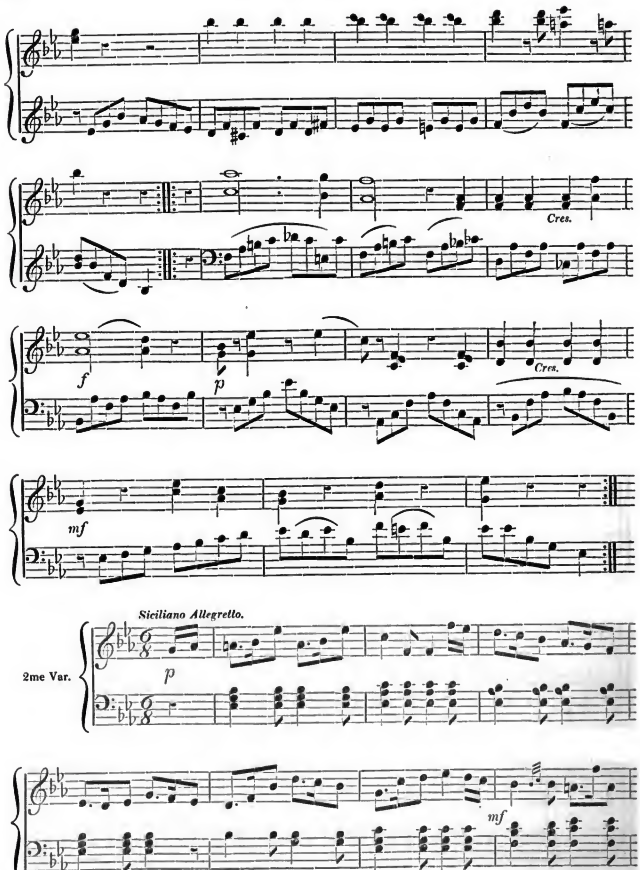

ff
fz
fz
fz
fz
fp

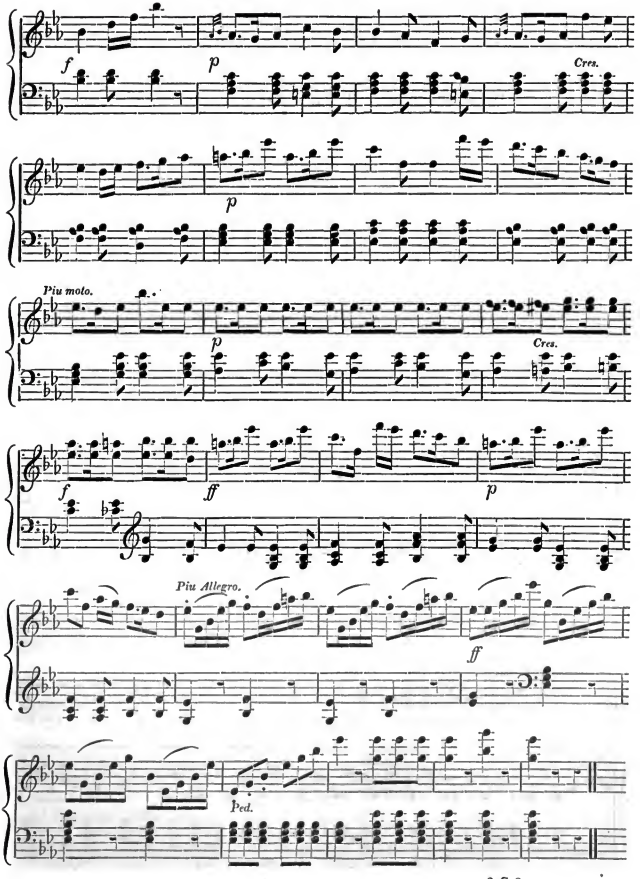

f
fz
fz
ff
fz
fz
f
ff
3
3
3
3
FINE.

AIR BY WEBER,

WITH TWO VARIATIONS BY JEROME PAYER.




Cres.
f
p
Cres.
mf
Siciliano Allegretto.
2me Var.
p
mf

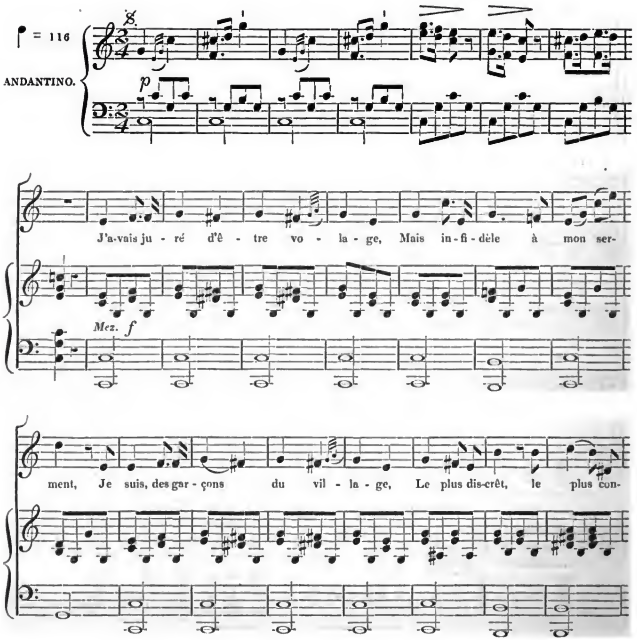

f
p
Cres.
p
Piu moto.
p
Cres.
f
ff
p
Piu Allegro.
ff
Ped.

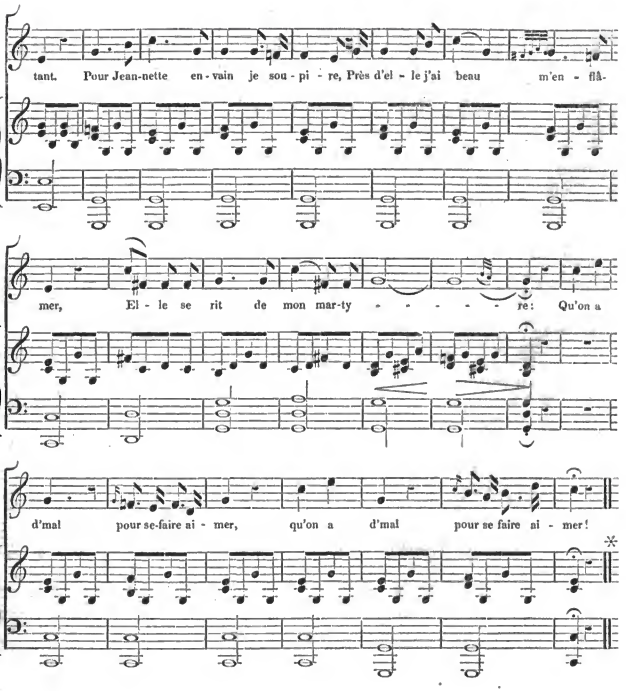
CHANSONNETTE,

"Qu'on a d'mal pour se faire aimer!"

MUSIQUE DE CHARLES PLANTADE.

[*From the* ALBUM LYRIQUE, for 1832.]





II.

Si, chaque matin dès l'aurore,
Je cours pour la surprendre aux champs :
Le soir hélas ! j'y suis encore,
Et l'écho seul redit mes chants.
Si j'approche de sa chaumière,
J'entends la porte se fermer !
Je me morfonds la nuit entière !
Qu'on a d'mal pour se faire aimer. (*Bis.*)

III.

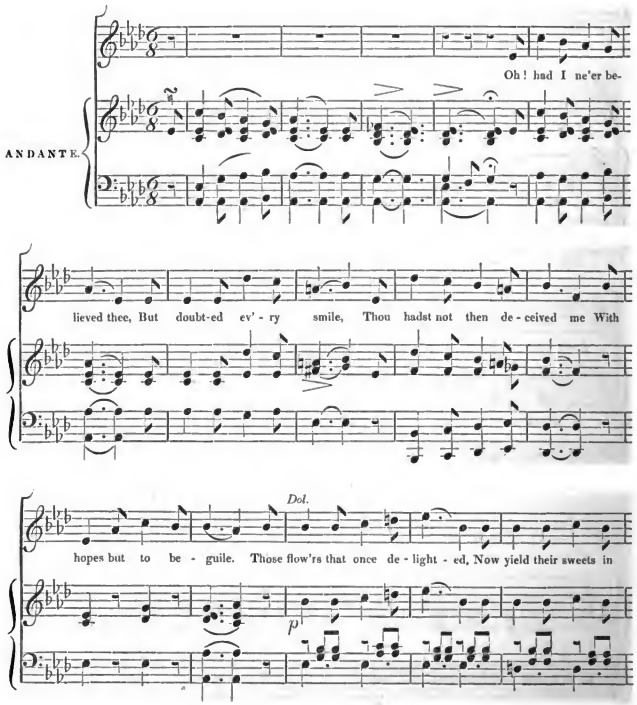
Pour prix de mon ardeur fidèle,
Et pour comble de son dédain !
On dit que bientôt la cruelle,
A Lucas va donner sa main,
Ce qu'est Lucas je veux le taire,
Pourtant il a sû la charmer :
Moi j'essayai tout pour lui plaire !
Que fit-il pour se faire aimer? (*Bis.*)

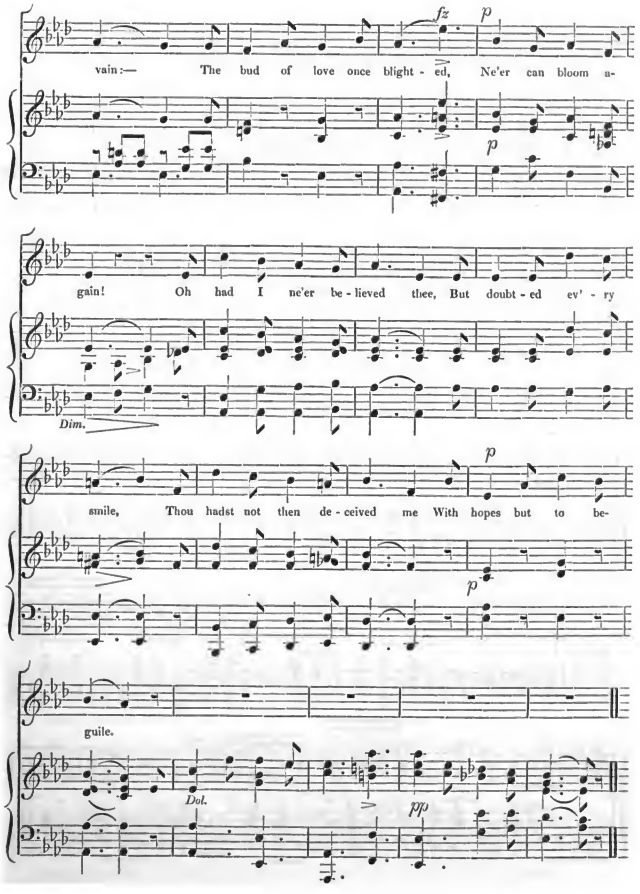
SONG,

" Oh had I ne'er believed thee."

THE WORDS BY W. CLIFT, ESQ.:

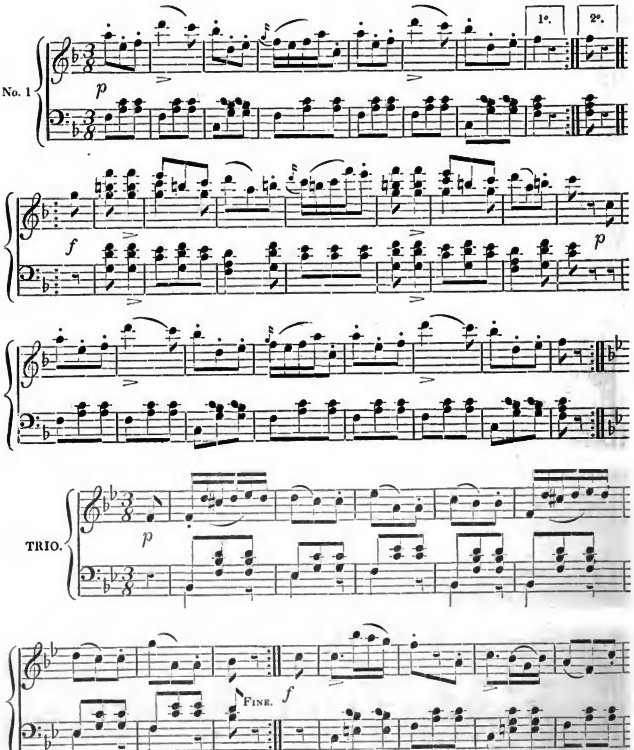
THE MUSIC COMPOSED AND PRESENTED TO THE HARMONICON BY JAMES WILKINSON.

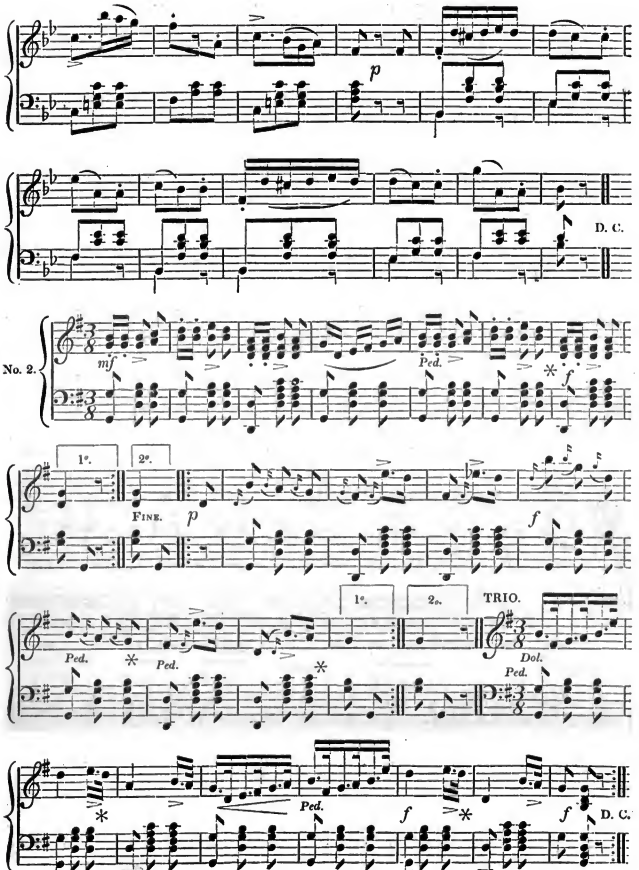



fz
p
vain:— The bud of love once blight - ed, Ne'er can bloom a-
p
gain! Oh had I ne'er be - lieved thee, But doubt - ed ev' - ry
Dim.
p
smile, Thou hadst not then de - ceived me With hopes but to be-
p
guile.
Dol.
pp

TWO MAZURKAS,

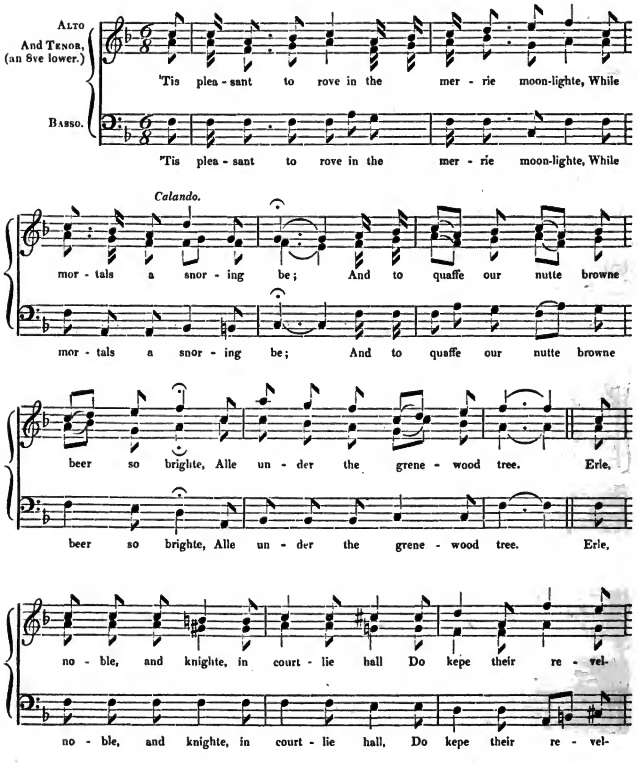
From the *Zauber-Rose.* (Magic Rose.)

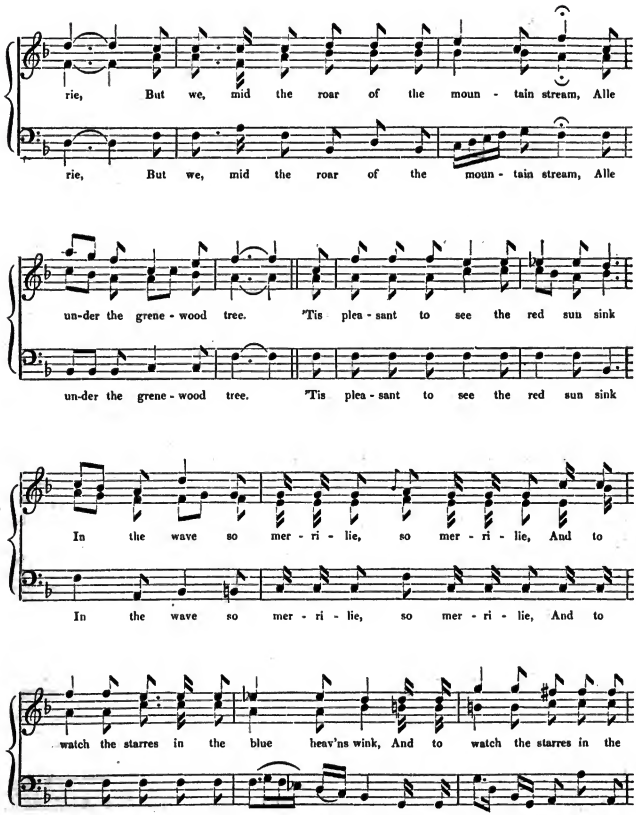


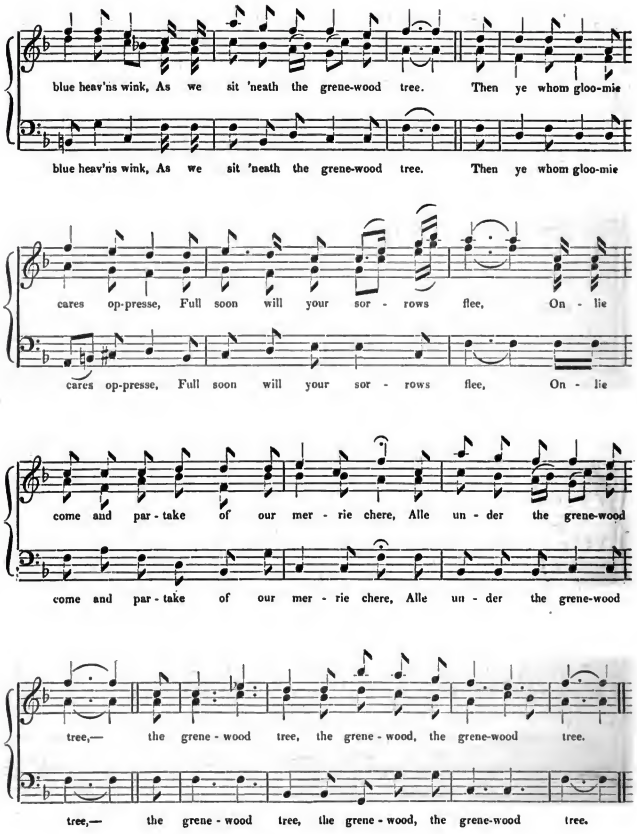

p
D. C.
No. 2.
mf
Ped.
f
1e.
2e.
FINE.
p
f
1e.
2e.
TRIO.
Ped.
Ped.
Ped.
Dol.
Ped.
Ped.
f
f
D. C.

THE FORRESTERRES' GLEE,

COMPOSED FOR THE HARMONICON, BY JOHN HILLS, ESQ.

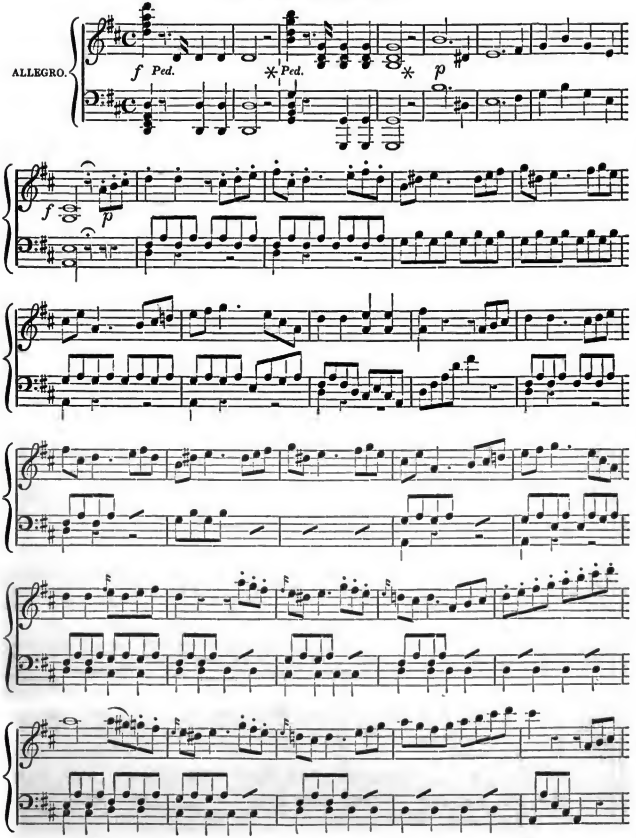


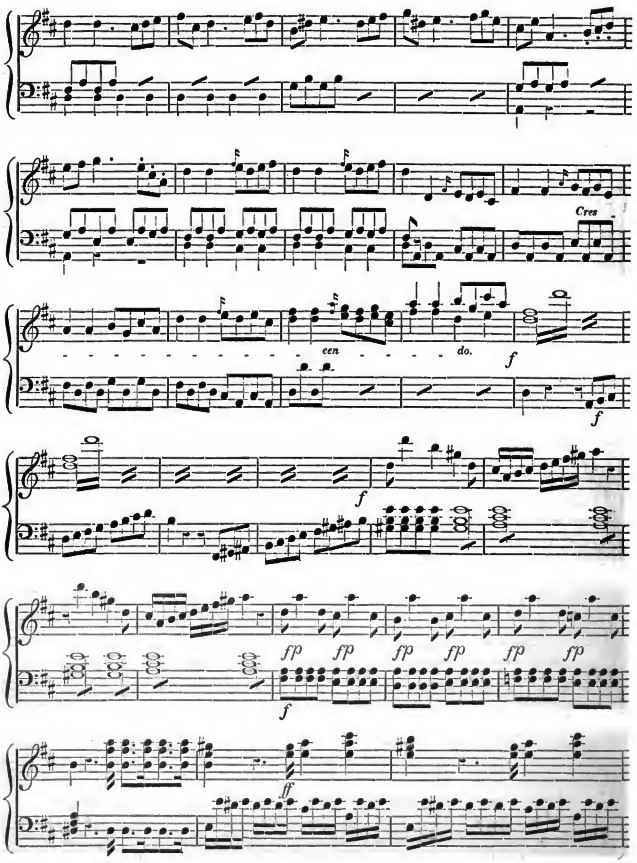

rie, But we, mid the roar of the moun - tain stream, Alle
rie, But we, mid the roar of the moun - tain stream, Alle
un-der the grene - wood tree. 'Tis plea - sant to see the red sun sink
un-der the grene - wood tree. 'Tis plea - sant to see the red sun sink
In the wave so mer - ri - lie, so mer - ri - lie, And to
In the wave so mer - ri - lie, so mer - ri - lie, And to
watch the starres in the blue heav'ns wink, And to watch the starres in the
watch the starres in the blue heav'ns wink, And to watch the starres in the

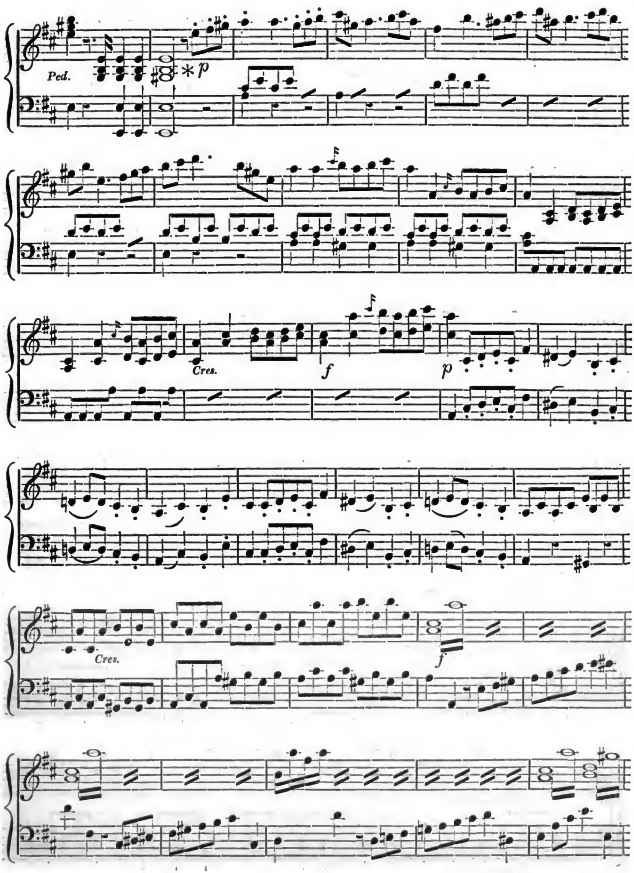

blue heav'ns wink, As we sit 'neath the grene-wood tree. Then ye whom gloo-mie
blue heav'ns wink, As we sit 'neath the grene-wood tree. Then ye whom gloo-mie
cares op-presse, Full soon will your sor - rows flee, On - lie
cares op-presse, Full soon will your sor - rows flee, On - lie
come and par - take of our mer - rie chere, Alle un - der the grene-wood
come and par - take of our mer - rie chere, Alle un - der the grene-wood
tree,— the grene - wood tree, the grene - wood, the grene-wood tree.
tree,— the grene - wood tree, the grene - wood, the grene-wood tree.

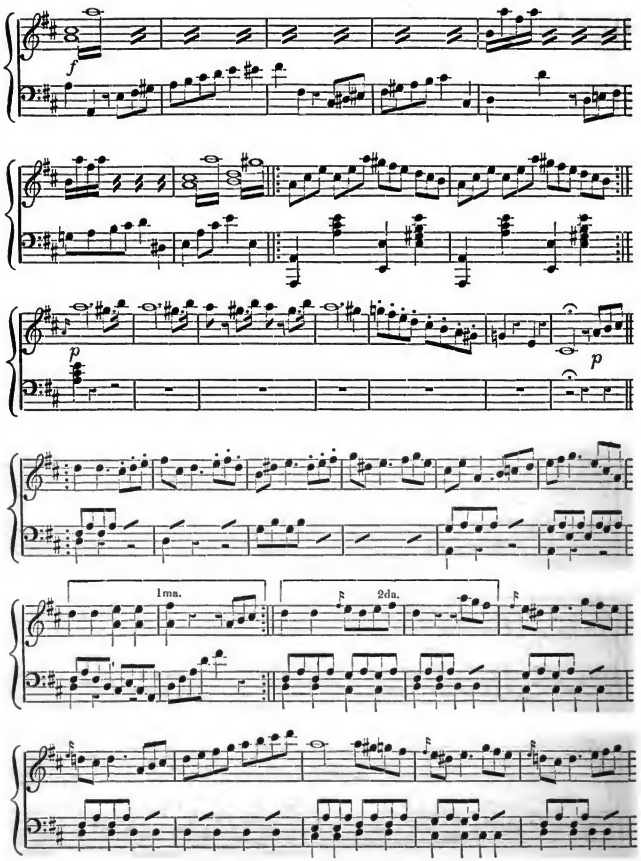
OVERTURE TO *GLI AMOR MARINARI,*

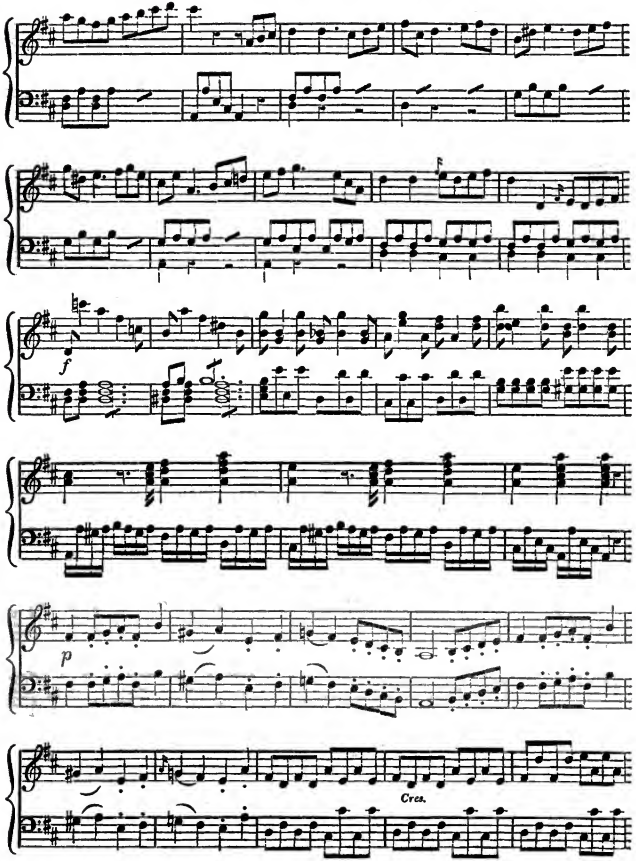
COMPOSED BY WEIGL.

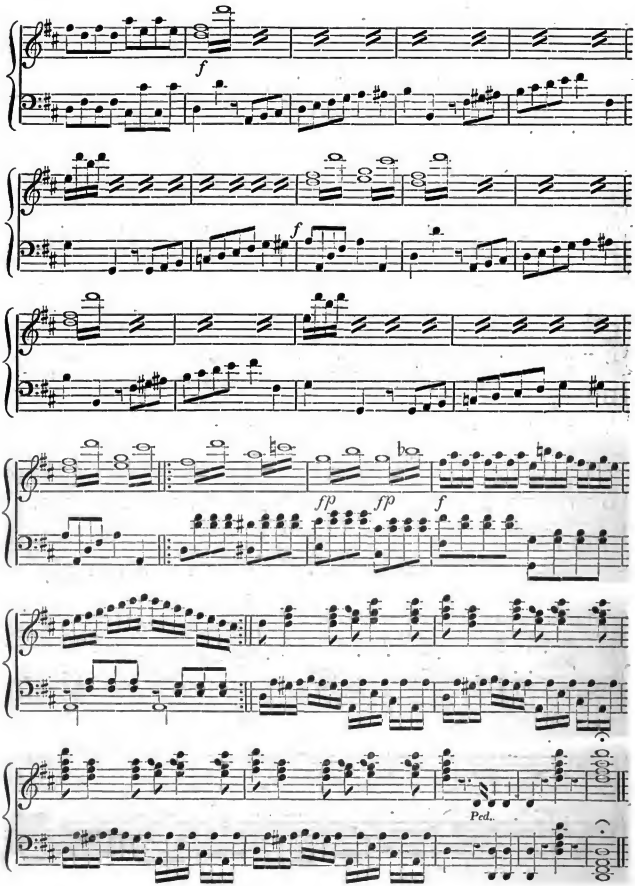



Cres
een
do.
f
f
f
fp fp fp fp fp fp
f
ff


Ped.
* p
Cres.
f
p
Cres.
f

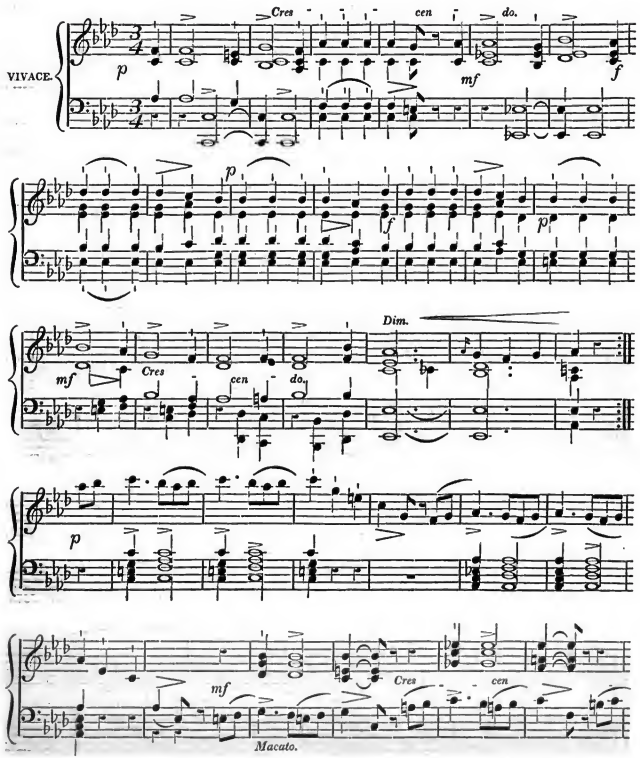

f
p
p
1ma.
2da.

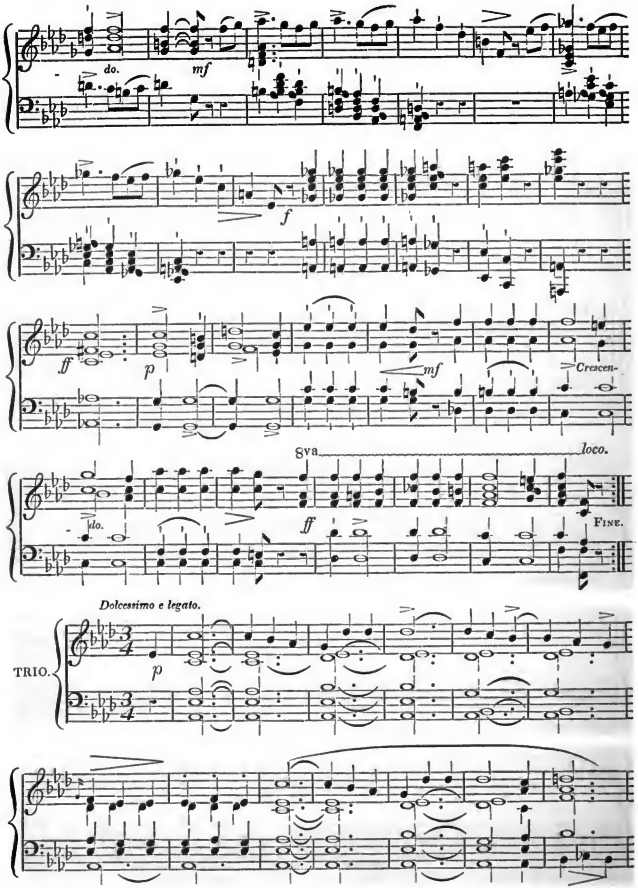

f
p
Cres.

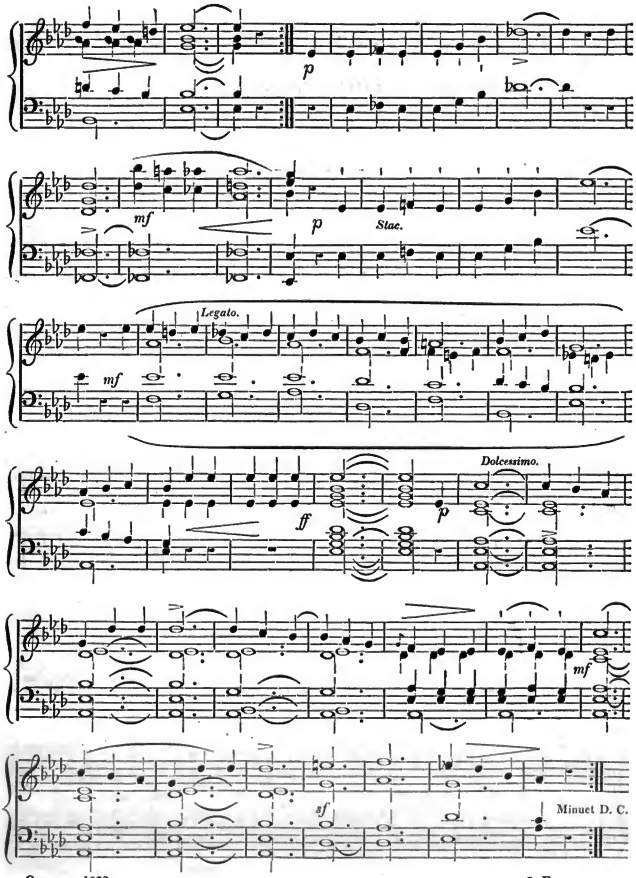

f
f
fp
fp
f
Ped.

MINUET AND TRIO,

COMPOSED AND PRESENTED TO THE HARMONICON BY EDWIN J. NIELSON.




do.
mf
f
ff
p
mf
Crescen-
8va
loco.
Vlo.
ff
FINE.
Dolcissimo e legato.
TRIO.
p


p
mf
p
Stac.
Legato.
mf
ff
p
Dolcessimo.
mf
ef
Minuet D. C.

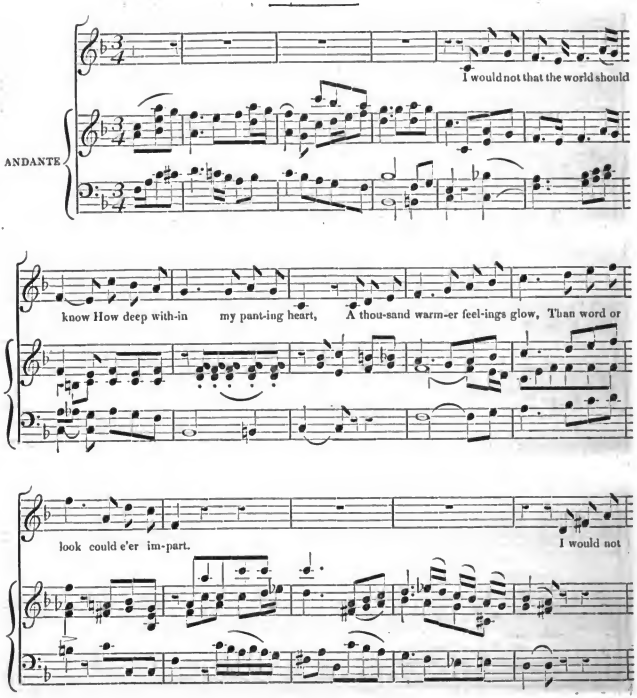
SONG,

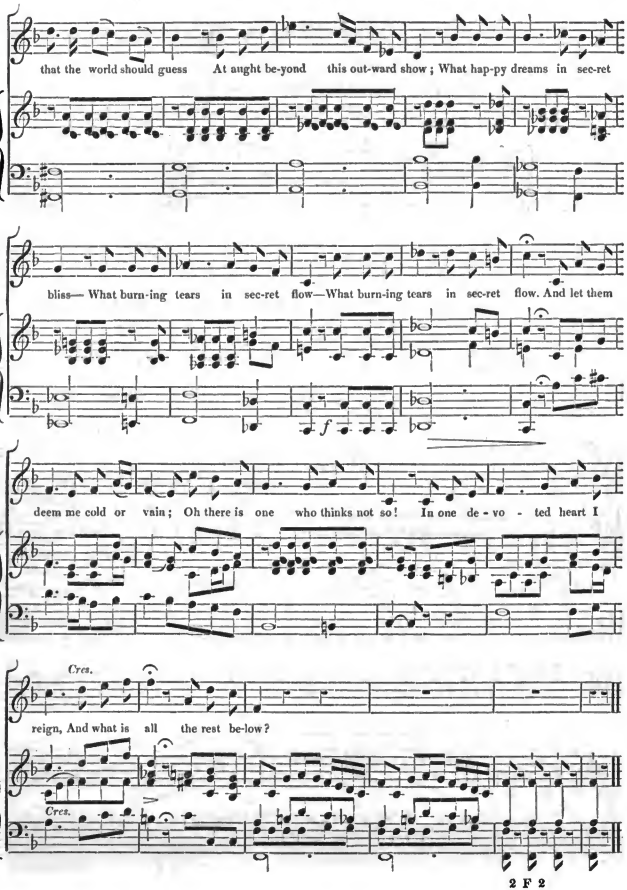
"I would not that the world should know."

COMPOSED FOR THIS WORK, BY JOHN LODGE, ESQ.

THE WORDS BY MRS. JAMIESON,

From The Diary of an Ennuyee.

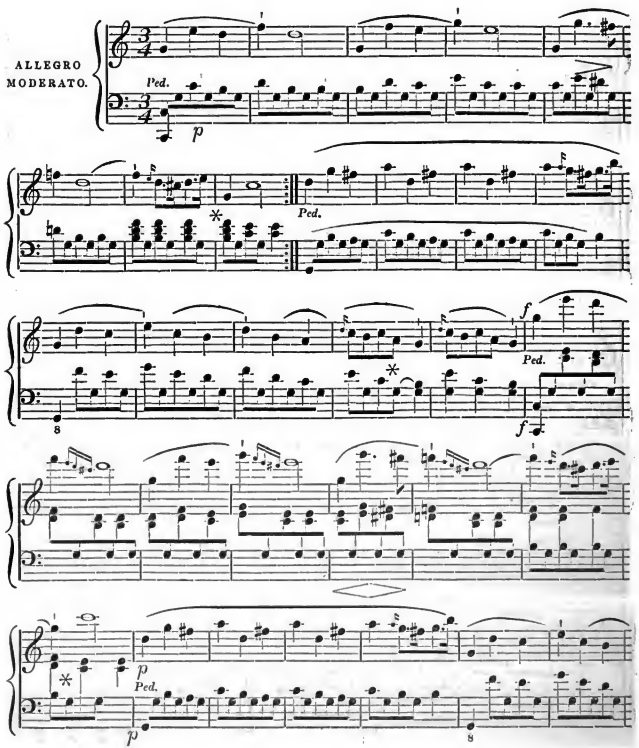


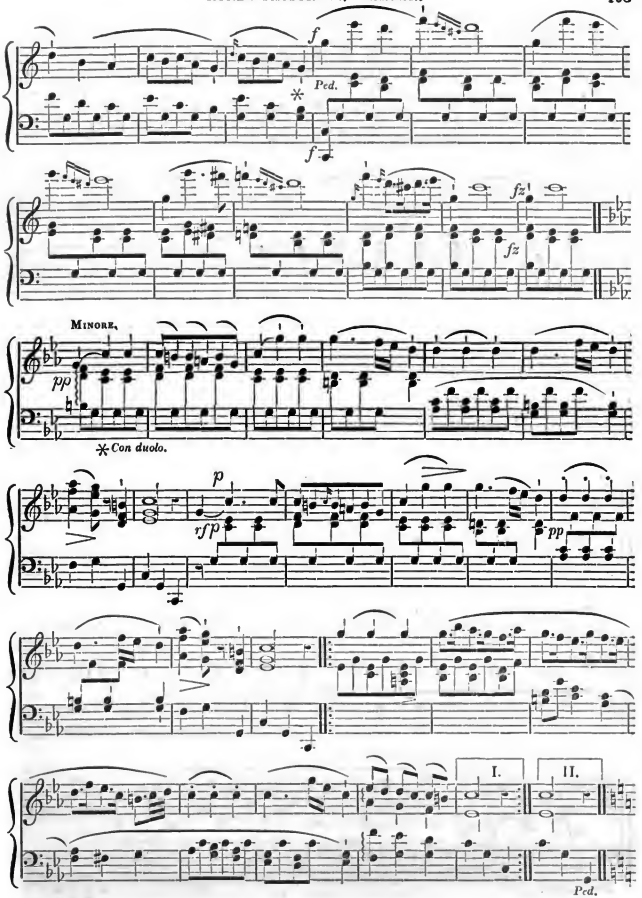

that the world should guess At aught be-yond this out-ward show; What hap-py dreams in sec-ret
bliss— What burn-ing tears in sec-ret flow—What burn-ing tears in sec-ret flow. And let them
deem me cold or vain; Oh there is one who thinks not so! In one de - vo - ted heart I
Cres.
reign, And what is all the rest be-low?
Cres.
2 F 2

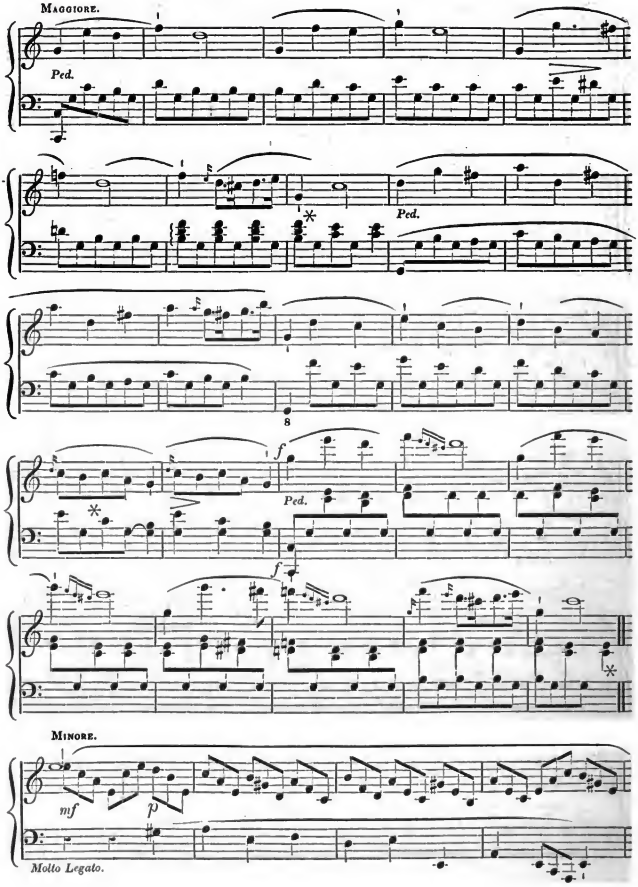
RONDO PASTORALE,

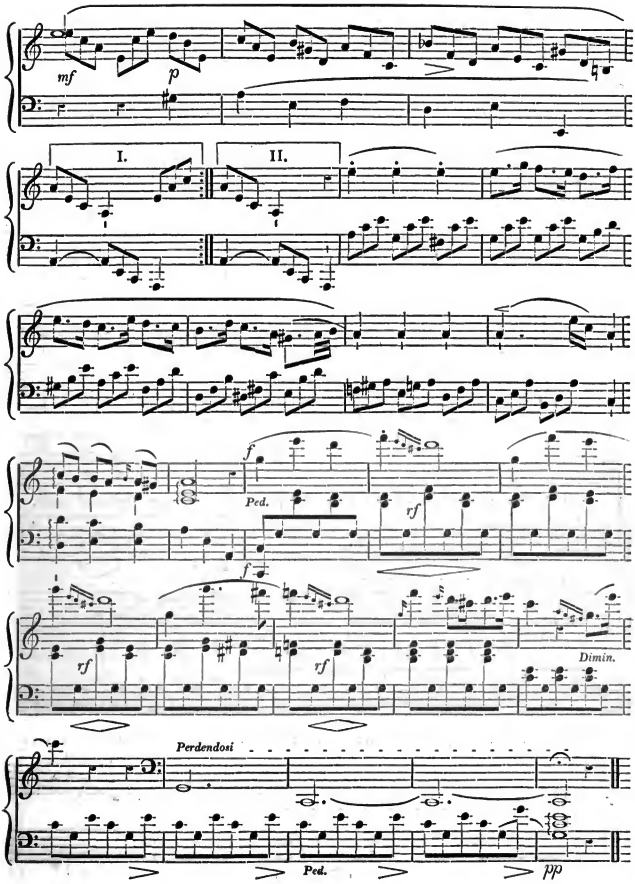
POUR LE PIANO-FORTE.

COMPOSÉ PAR LOUIS BERGER.




f
Ped.
f
fz
fz
MINORE.
pp
Con duolo.
p
rfp
pp
I.
II.
Ped.

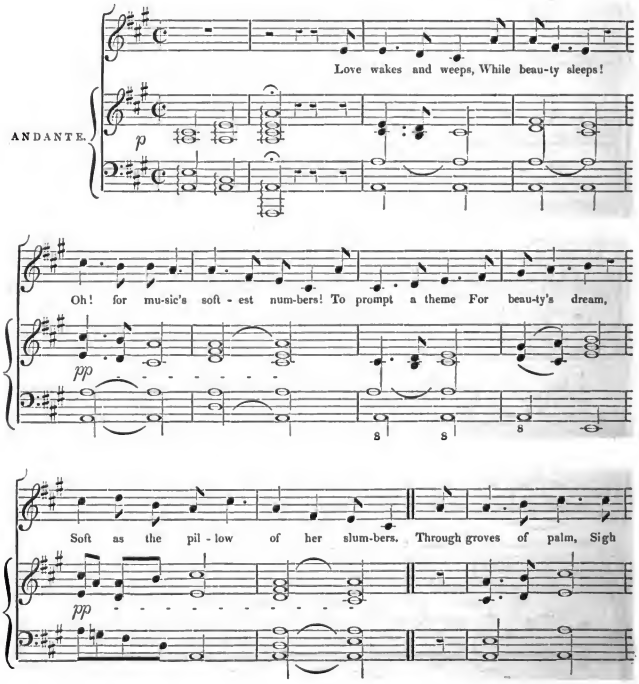

Maggiore.
Ped.
Ped.
8
f
Ped.
f
Minore.
mf
p
Molto Legato.

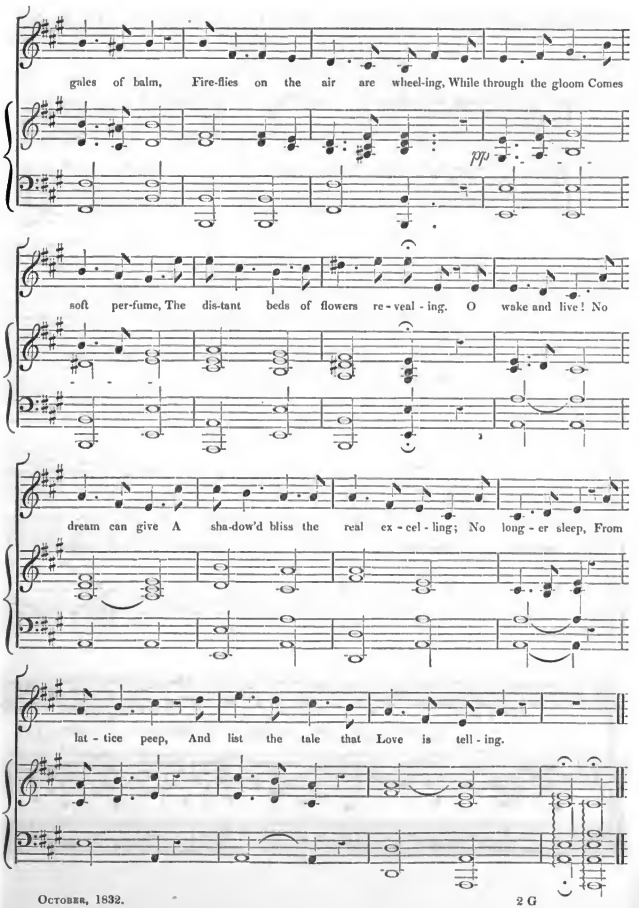

mf
p
I.
II.
Ped.
f
rf
Dimin.
Perdendosi
Ped.
pp

SERENADE,

COMPOSED BY MRS. P. MILLARD:—THE WORDS BY SIR WALTER SCOTT, BART.,

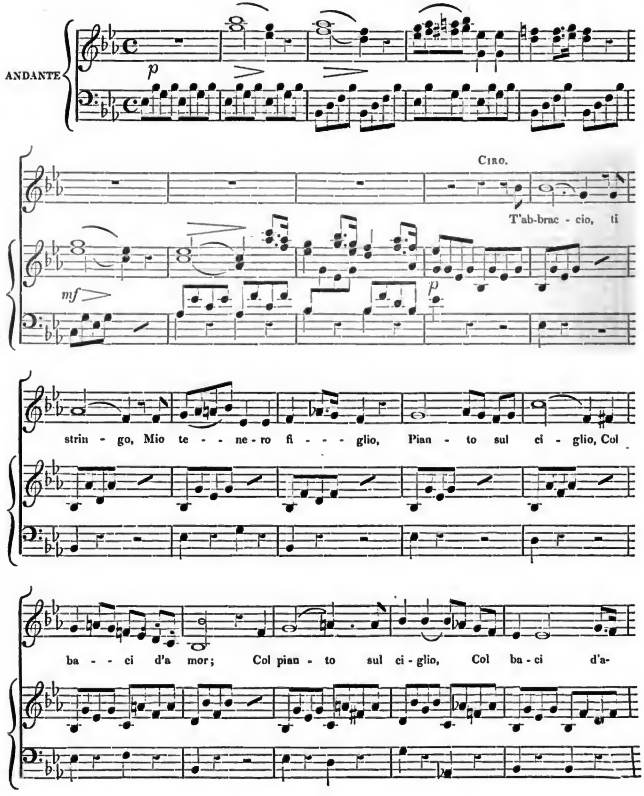
From his Novel, THE PIRATE.

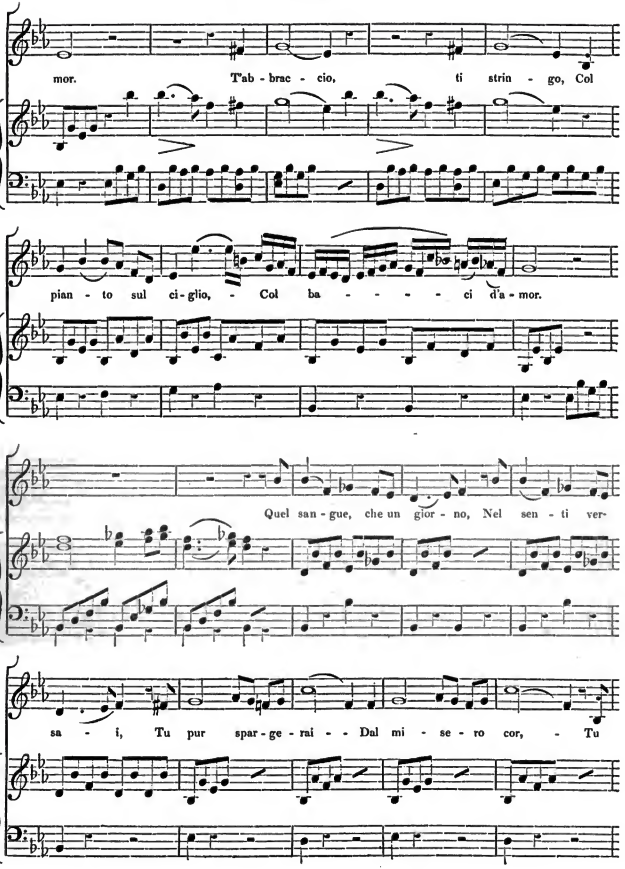


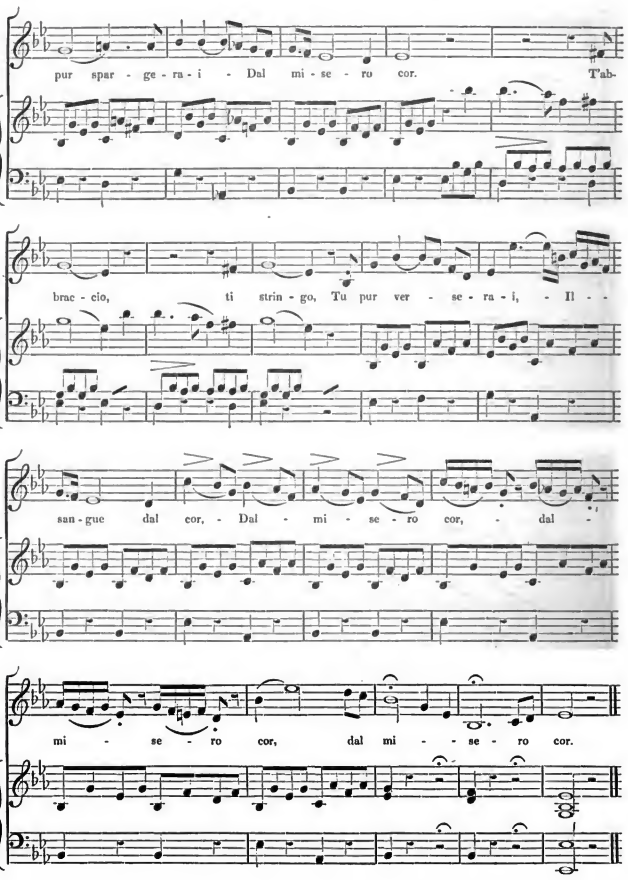

gales of balm, Fire-flies on the air are wheel-ing, While through the gloom Comes
pp
soft per-fume, The dis-tant beds of flowers re-veal-ing. O wake and live! No
dream can give A sha-dow'd bliss the real ex-cel-ling; No long-er sleep, From
lat-tice peep, And list the tale that Love is tell-ing.

"T'abraccio! ti stringo!" from the Opera of *Ciro in Babilonia,*

COMPOSED BY ROSSINI.

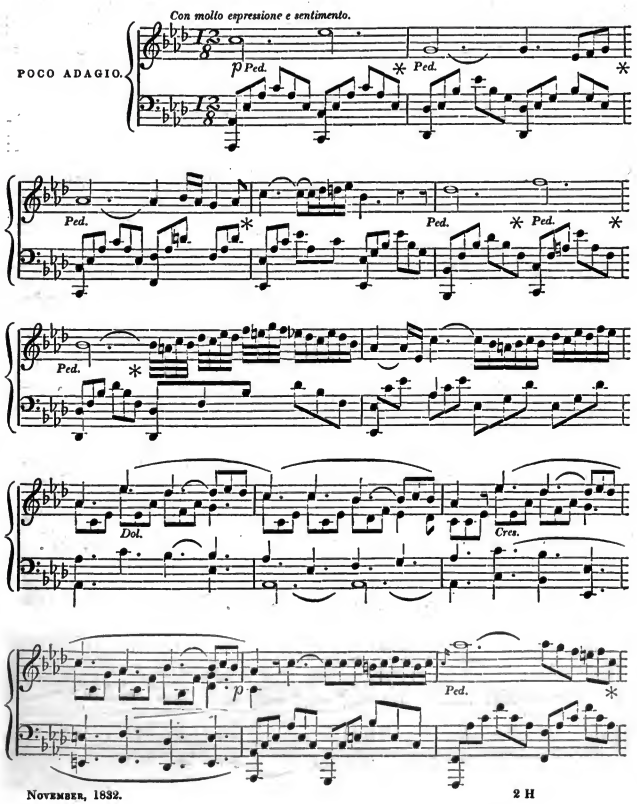


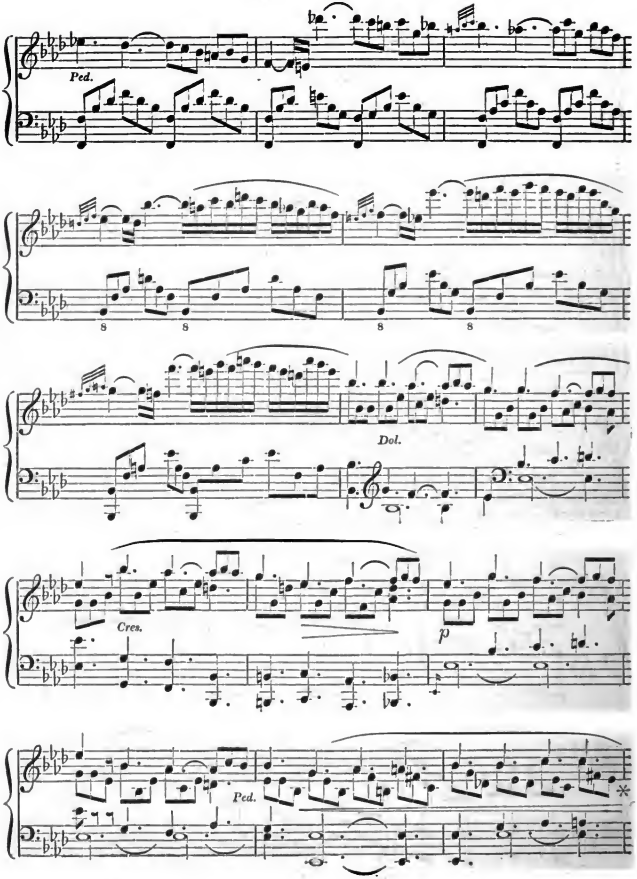

mor. T'ab - brac - cio, ti strin - go, Col
pian - to sul ci - glio, - Col ba - - - - ci d'a - mor.
Quel san - gue, che un gior - no, Nel sen - ti ver -
sa - i, Tu pur spar - ge - rai - - Dal mi - se - ro cor, - Tu

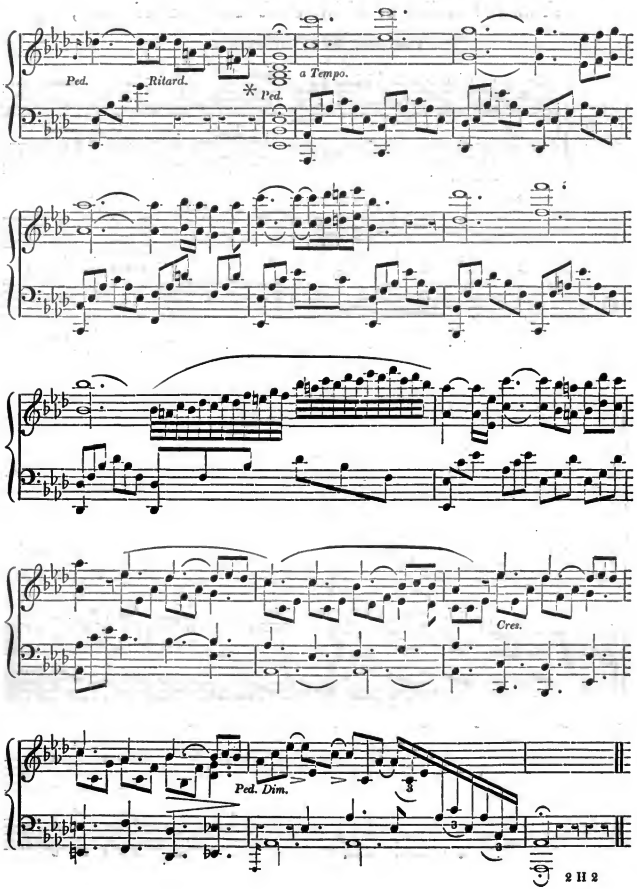

pur spar - ge - ra - i - Dal mi - se - ro cor. T'ab-
brac - cio, ti strin - go, Tu pur ver - se - ra - i, - Il - -
san - gue dal cor, - Dal - mi - se - ro cor, - dal -
mi - se - ro cor, dal mi - - se - ro cor.

NOCTURNE,

COMPOSÉ PAR JULES ANDRÉ, (OF OFFENBACH.)



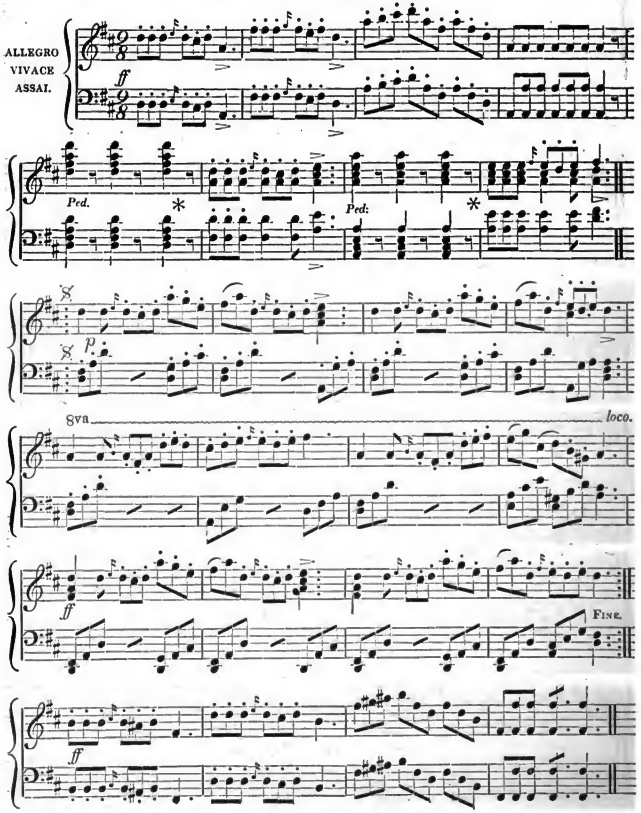

Ped.
Dol.
Cres.
p
Ped.

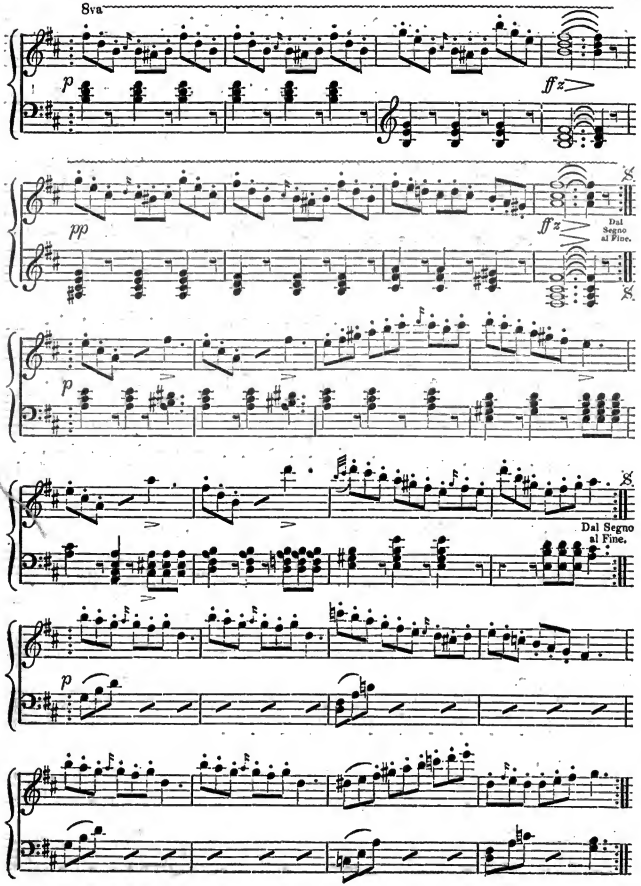

Ped.
Ritard.
a Tempo.
Ped.
Cres.
Ped. Dim.

CONTREDANSE,

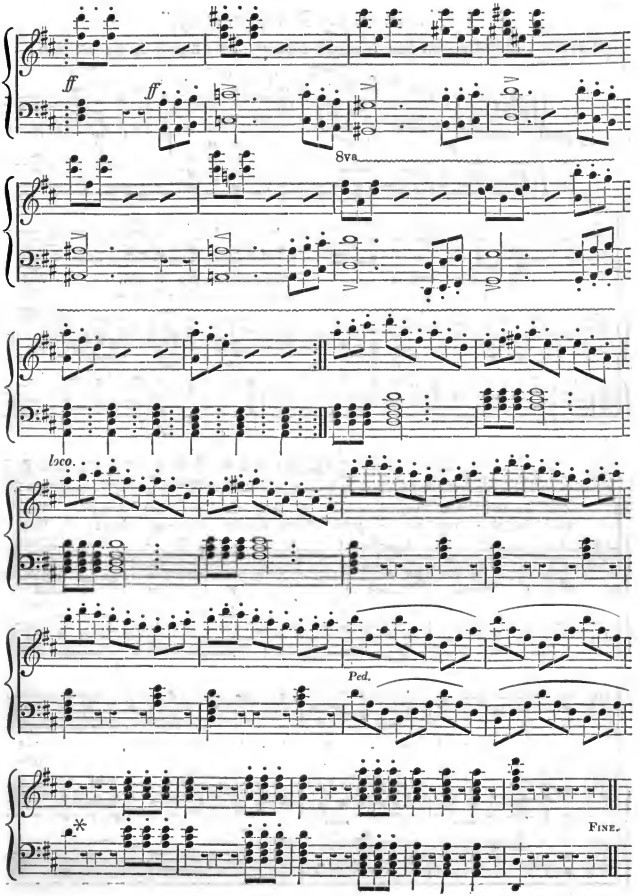
From the Ballet of *Zeila, ou le Tambour Ecossais,*

COMPOSED BY LINDPAINTNER.




8va
p
ffz
pp
ffz
Dal Segno al Fine.
p
Dal Segno al Fine.
p

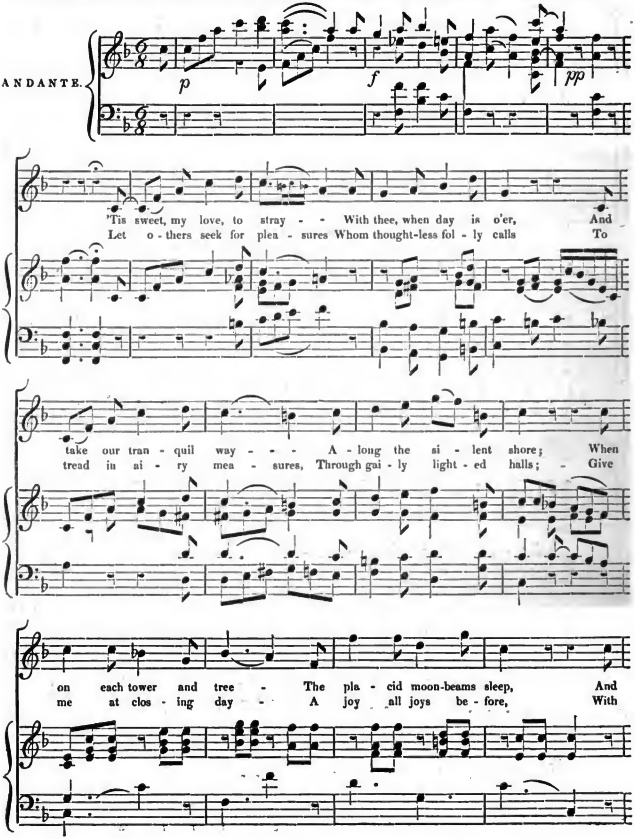
ff
Ped.
Ped.
p
Poco a poco Cres-
8va
cen
do.
ff

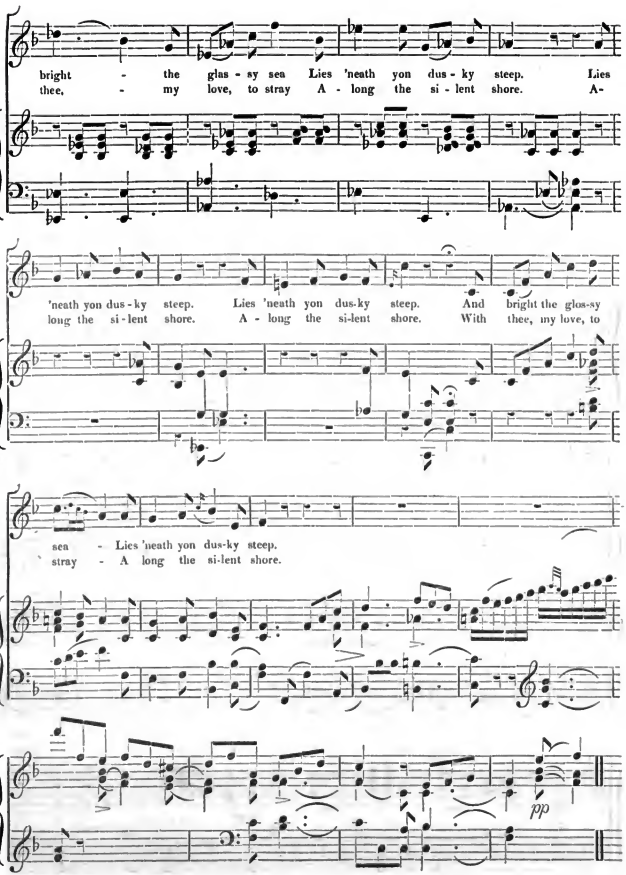

ff
ff
8va
loco.
Ped.
Fine.

SONG,

"'Tis sweet, my Love, to stray."

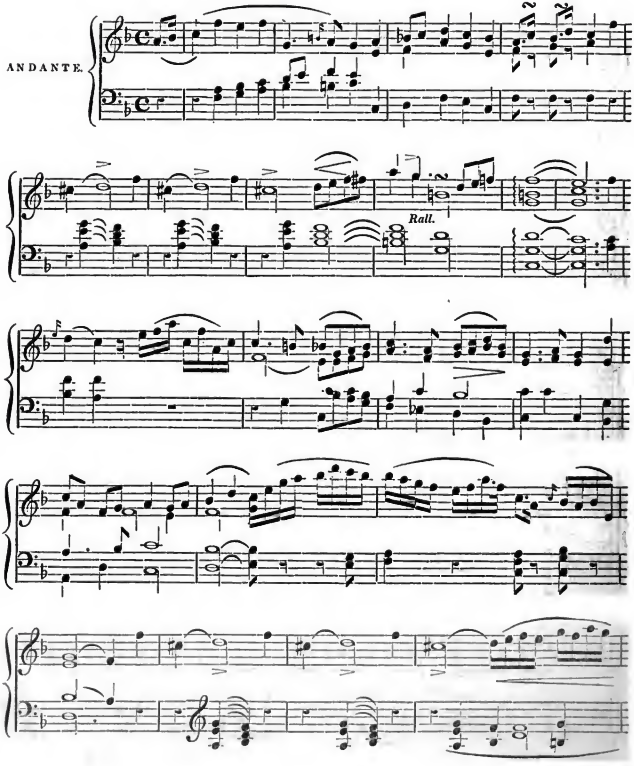
WRITTEN AND COMPOSED FOR THE HARMONICON, BY GEORGE HOGARTH, ESQ.

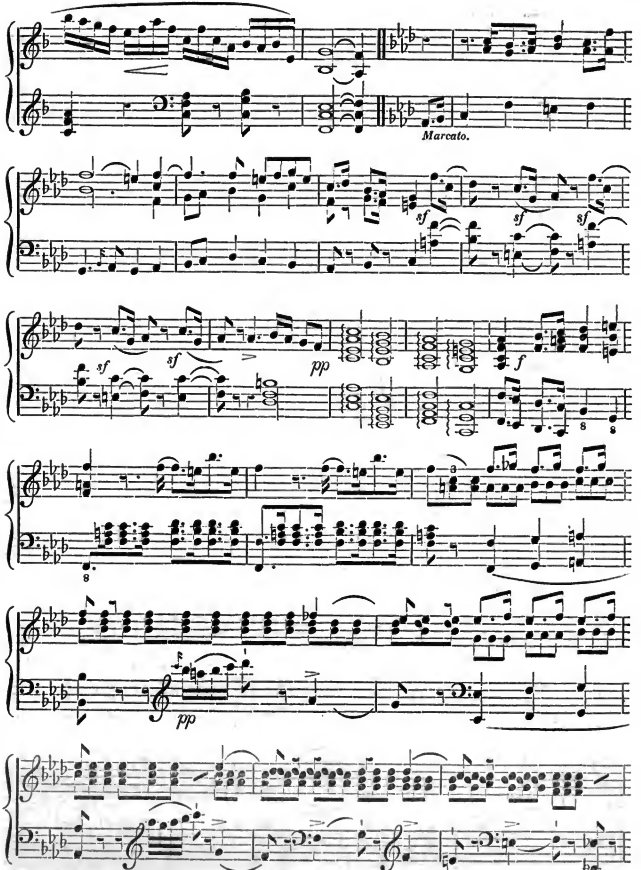


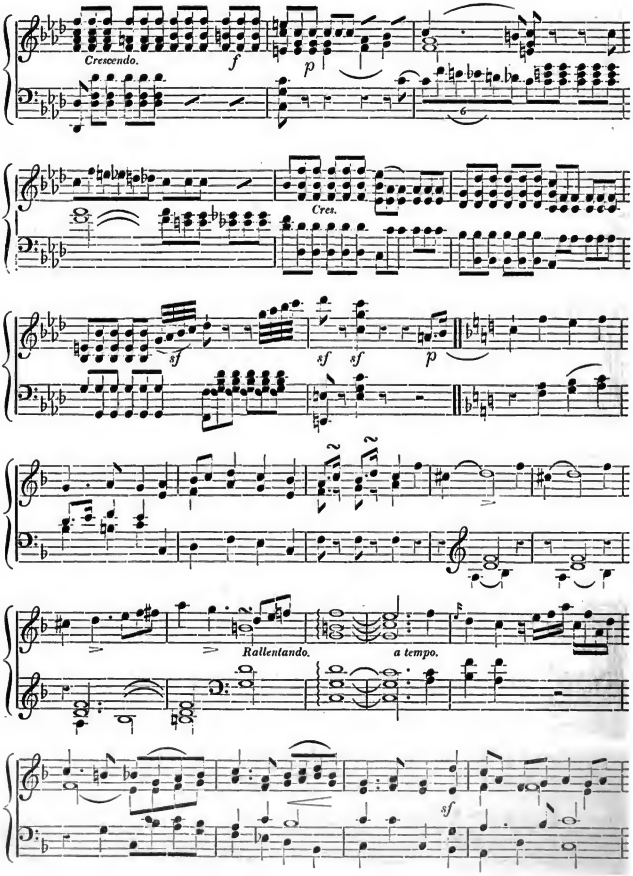

bright - the glas - sy sea Lies 'neath yon dus - ky steep. Lies
thee, - my love, to stray A - long the si - lent shore. A-
'neath yon dus - ky steep. Lies 'neath yon dus-ky steep. And bright the glas-sy
long the si - lent shore. A - long the si-lent shore. With thee, my love, to
sea - Lies 'neath yon dus-ky steep.
stray - A long the si-lent shore.
pp

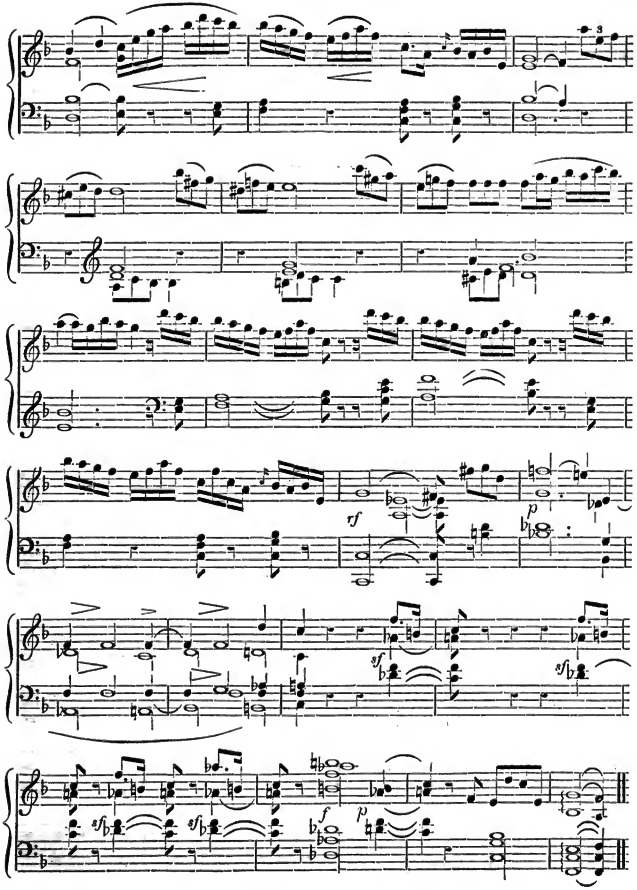
ROMANCE,

COMPOSED AND PRESENTED TO THE HARMONICON, BY JOHN THOMSON, ESQ.



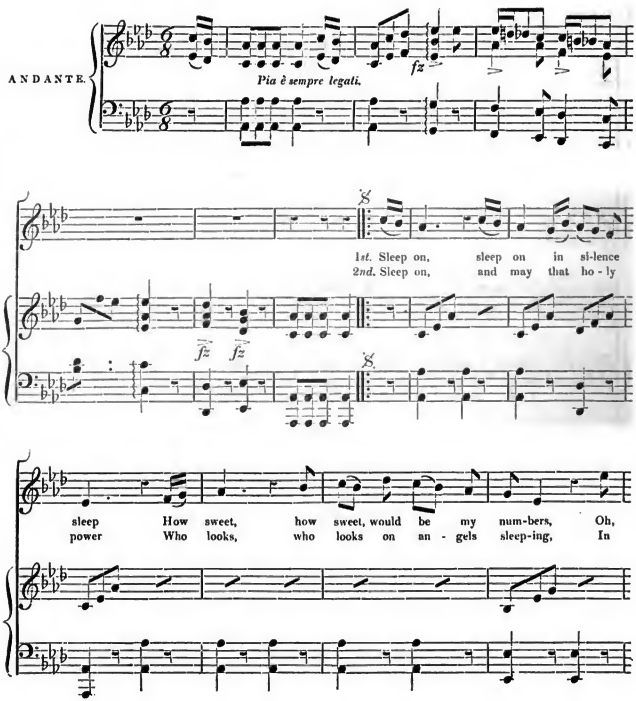

Marcato.
sf
sf
sf
sf
pp
f
8
8
8
pp

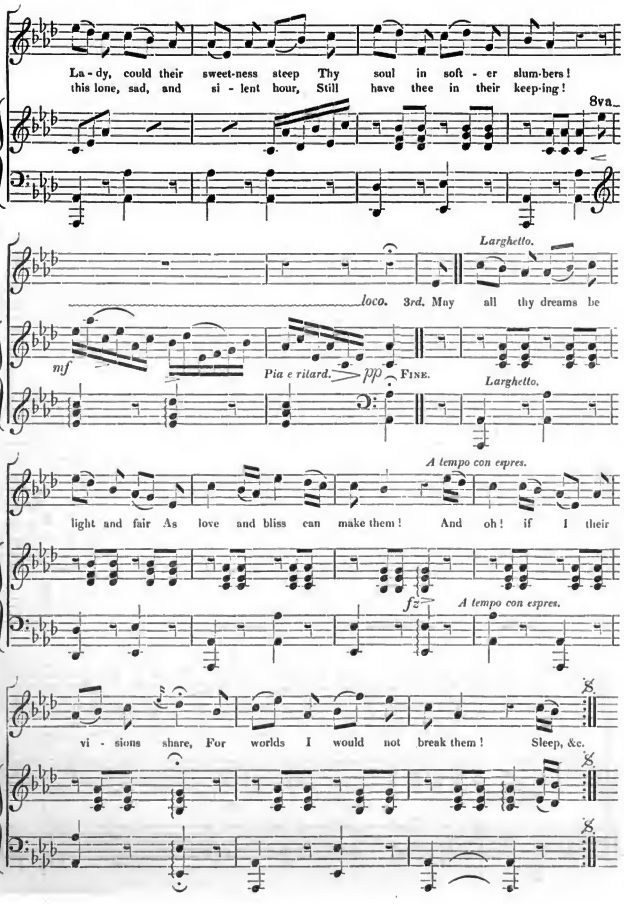

Crescendo.
f
p
Cres.
sf
sf
sf
p
Rallentando.
a tempo.
sf


3
rf
p
sf
sf
sf
sf
sf
f
p

SERENADE,

COMPOSED FOR THE HARMONICON, BY R. A. WALLIS.



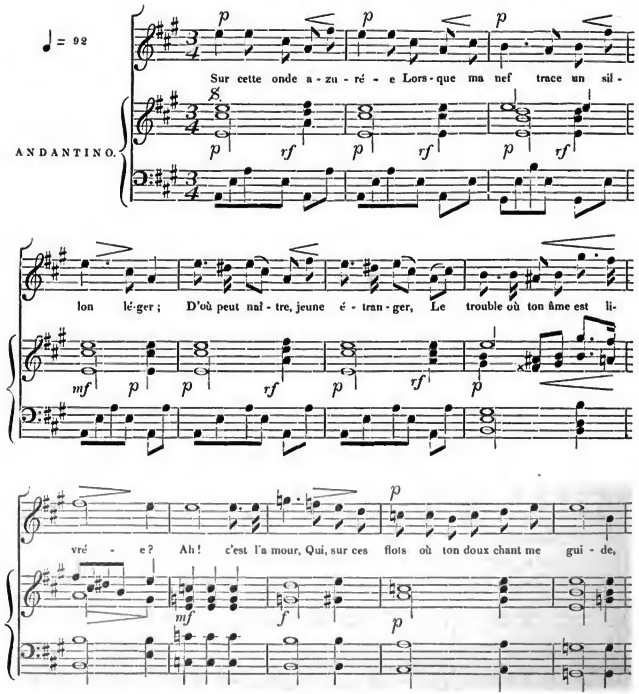

La - dy, could their sweet-ness steep Thy soul in soft - er slum-bers!
this lone, sad, and si - lent hour, Still have thee in their keep-ing!
8va
Larghetto.
loco. 3rd. May all thy dreams be
mf
Pia e ritard. pp Fine.
Larghetto.
A tempo con espres.
light and fair As love and bliss can make them! And oh! if I their
fz
A tempo con espres.
vi - sions share, For worlds I would not break them! Sleep, &c.

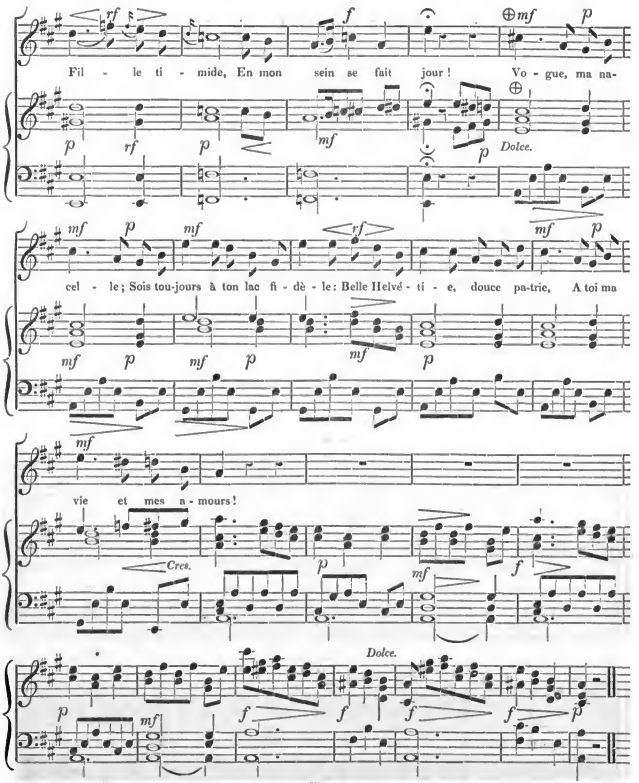
LA BATELIÈRE DE LOWERTZ,

MÉLODIE HELVÉTIQUE.

PAROLES ET MUSIQUE DE FIORENTIO GEVERARDI.

[*From the* ALBUM LYRIQUE, for 1832.]





II.

Sur cette onde azurée,
Qui réfléchit l'image de nos bois,
Etranger, laisse errer ma voix :
Songe aux filles de ta contrée.
Ah ! sur mes sens,
Leurs doux attraits n'auront jamais l'empire
De ton sourire,
De tes tendres accents !—Vogue, &c.⊕

III.

Sur cette onde azurée,
J'ai pour tous biens ma barque et mes chansons:
Sans troupeaux, sans or ni moissons,
Par toi puis-je être préférée?
Ah ! si tu veux.
De nos cités la splendide mollesse,
Et la richesse,
Vont sourire à tes vœux !—Vogue, &c.⊕

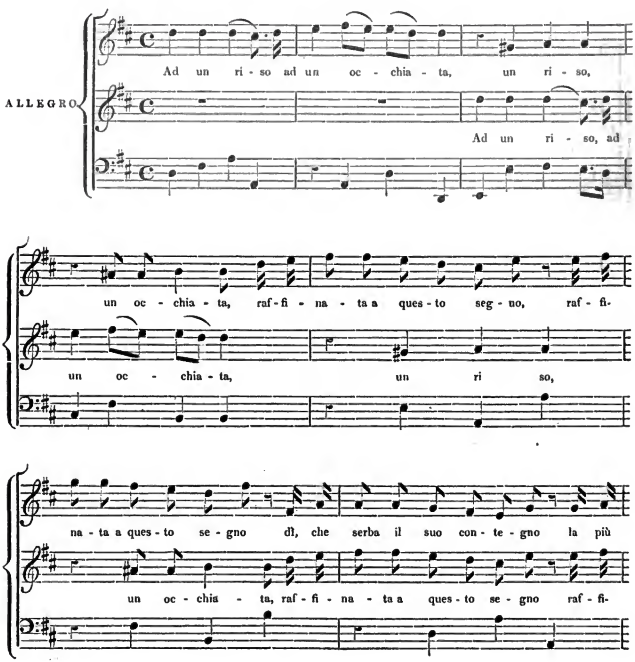
IV

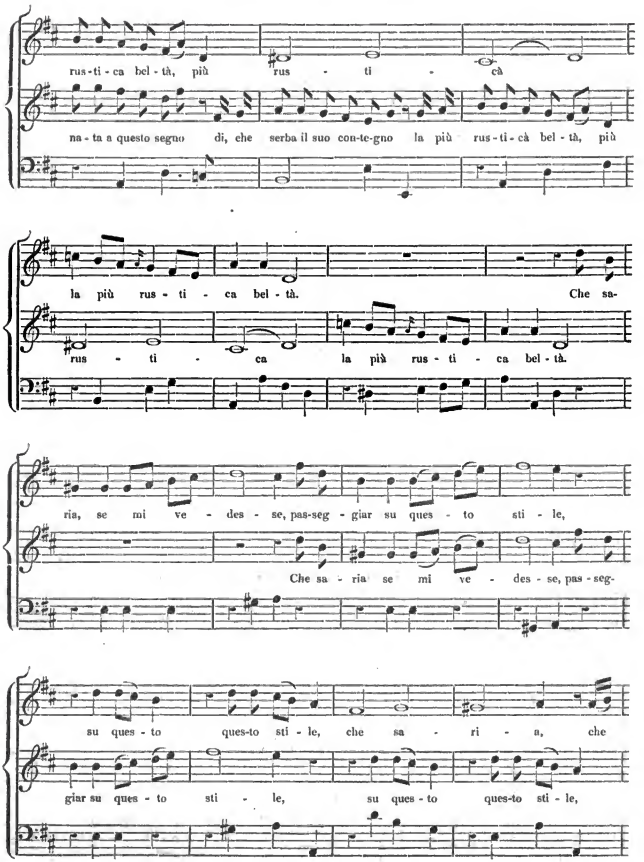
Sur cette onde azurée,
Quand vient le soir, du chasseur de chamois,
A mon tour écoutant la voix,
Je vogue, au rivage attirée.
Pour m'attendrir,
Des vains périls qu'affronte son courage
Il peint l'image
Mais je te vois frémir !—Vogue, &c.⊕

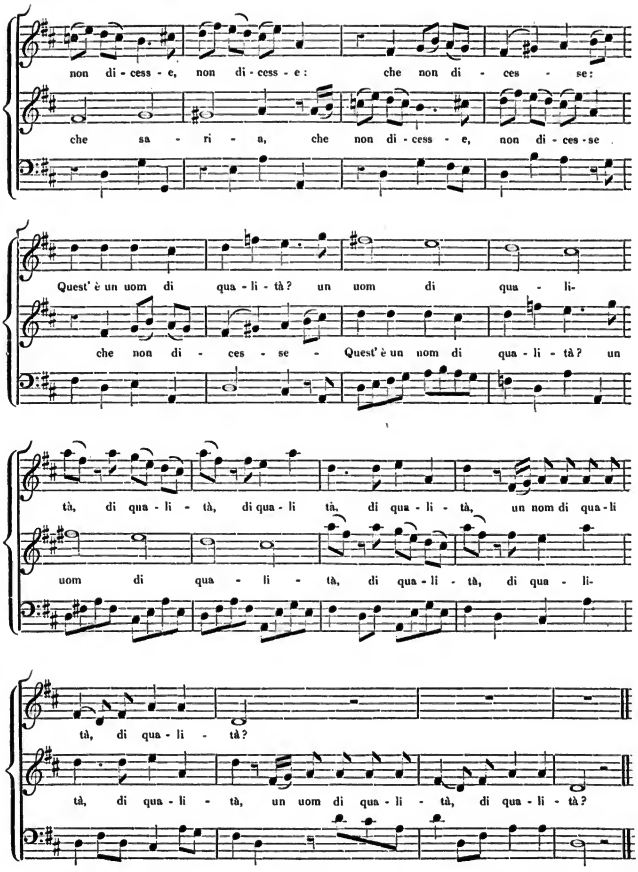
CANZONETTA BUFFA,

A DUE VOCI, IN CANONE;

MUSICA DEL DOTTOR CARLO BURNEY:—POESIA DEL ABATE METASTASIO.

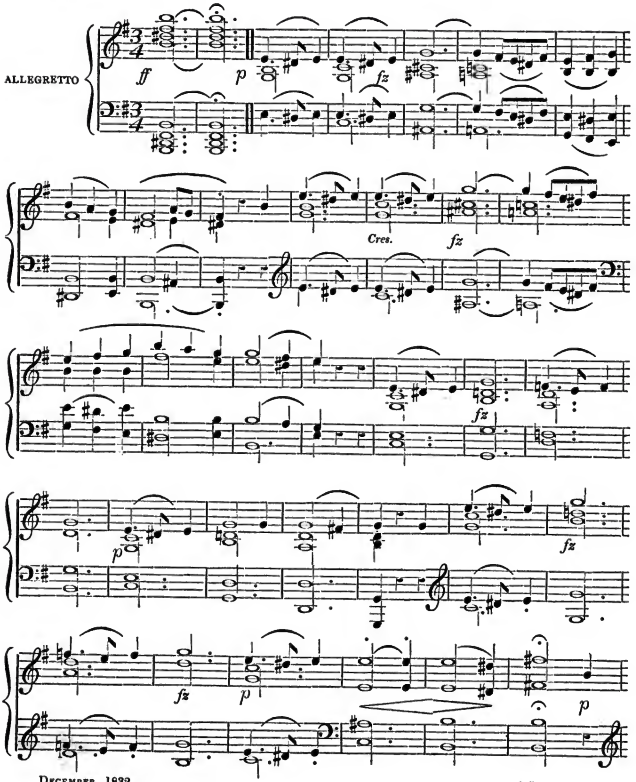


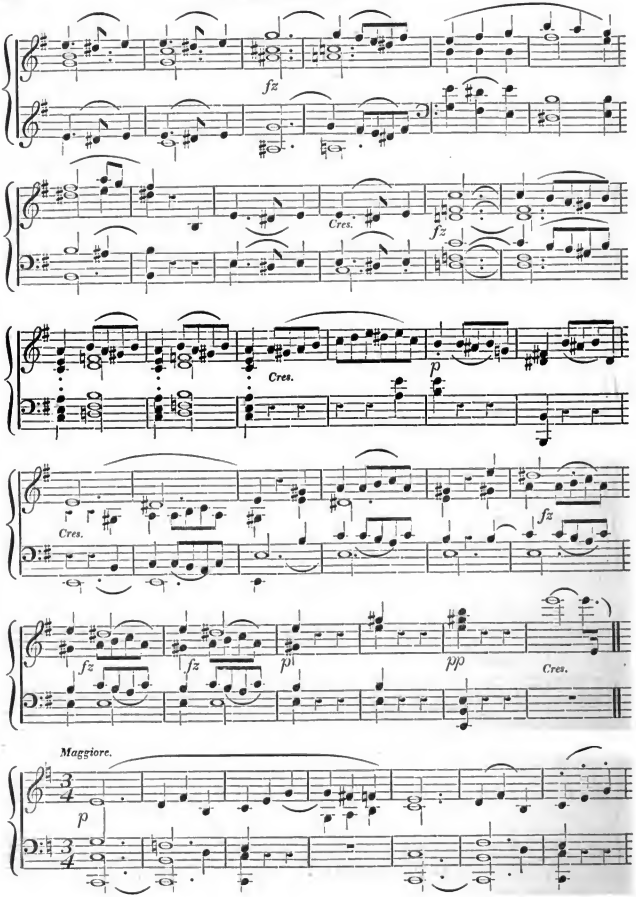

rus-ti-ca bel-tà, più rus - ti - cà
na-ta a questo segno di, che serba il suo con-te-gno la più rus-ti-cà bel-tà, più
la più rus-ti-ca bel-tà. Che sa-
rus - ti - ca la più rus-ti-ca bel-tà.
ria, se mi ve - des - se, pas-seg - giar su ques - to sti - le,
Che sa - ria se mi ve - des - se, pas-seg-
su ques - to ques-to sti - le, che sa - ri - a, che
giar su ques - to sti - le, su ques - to ques-to sti - le,

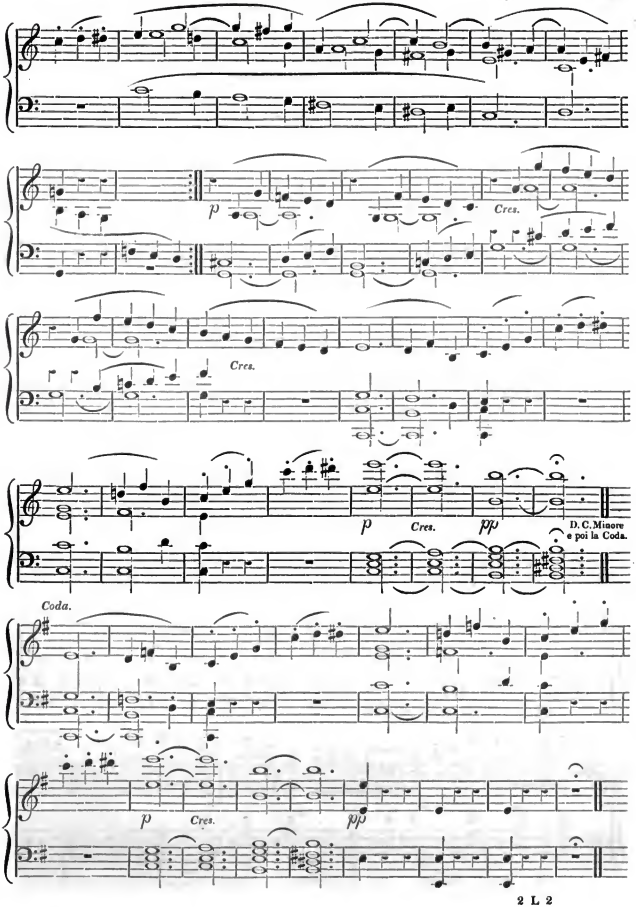

non di - cess - e, non di - cess - e: che non di - ces - se:
che sa - ri - a, che non di - cess - e, non di - ces - se
Quest' è un uom di qua - li - tà? un uom di qua - li-
che non di - ces - se - Quest' è un nom di qua - li - tà? un
tà, di qua - li - tà, di qua - li tà, di qua - li - tà, un nom di qua - li
uom di qua - li - tà, di qua - li - tà, di qua - li-
tà, di qua - li - tà?
tà, di qua - li - tà, un uom di qua - li - tà, di qua - li - tà?

ROMANCE,

COMPOSED BY L. VON BEETHOVEN. FROM OP. 14.




fz
Cres.
fz
Cres.
p
Cres.
fz
fz
fz
p
pp
Cres.
Maggiore.
p


p
Cres.
Cres.
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Cres.
pp
D. C. Minore
e poi la Coda.
Coda.
p
Cres.
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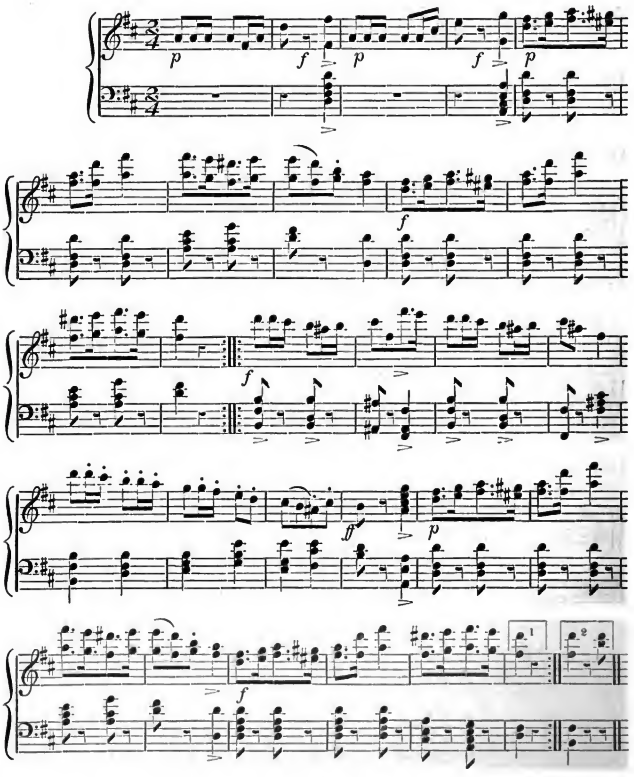
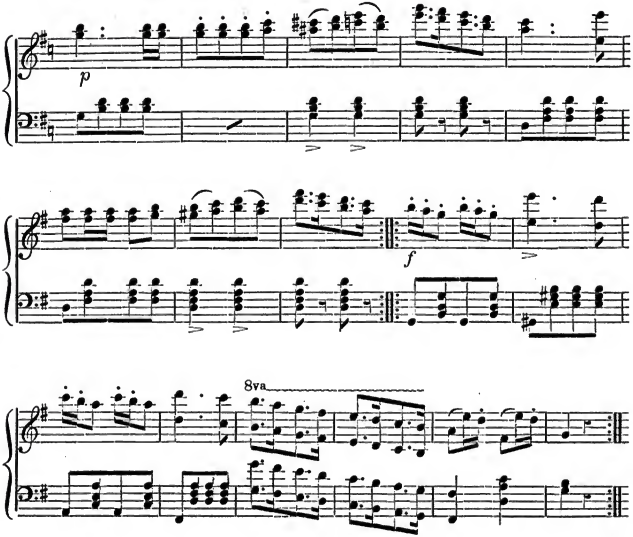
THE DRESDEN-BATHS COTILLON,

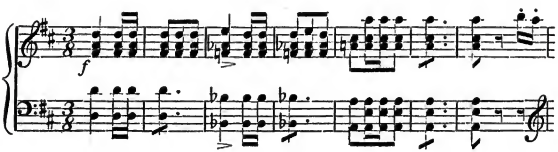
COMPOSED BY E. BOCHMANN.

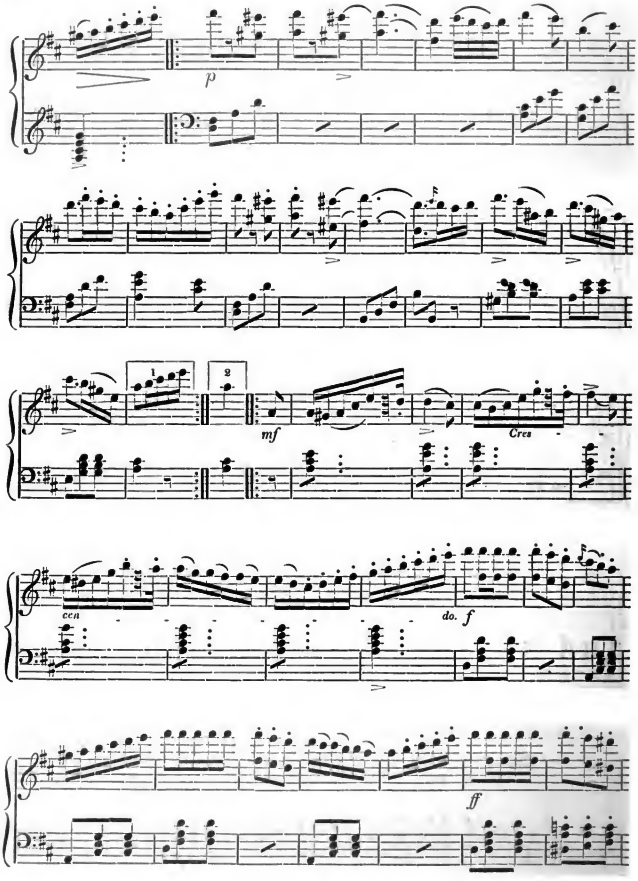


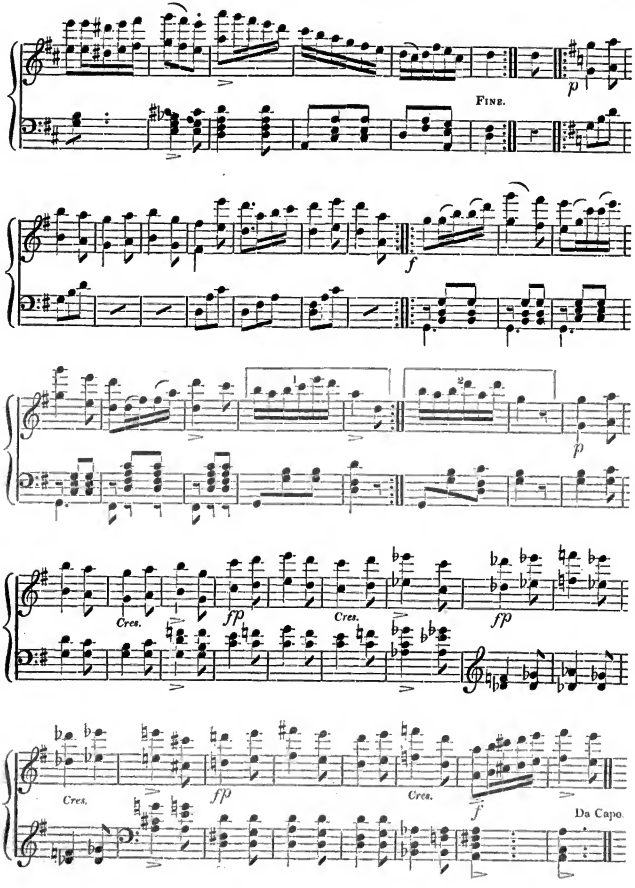


THE NEW DRESDEN GALLOP-WALTZ,

COMPOSED BY E. BOCHMANN.



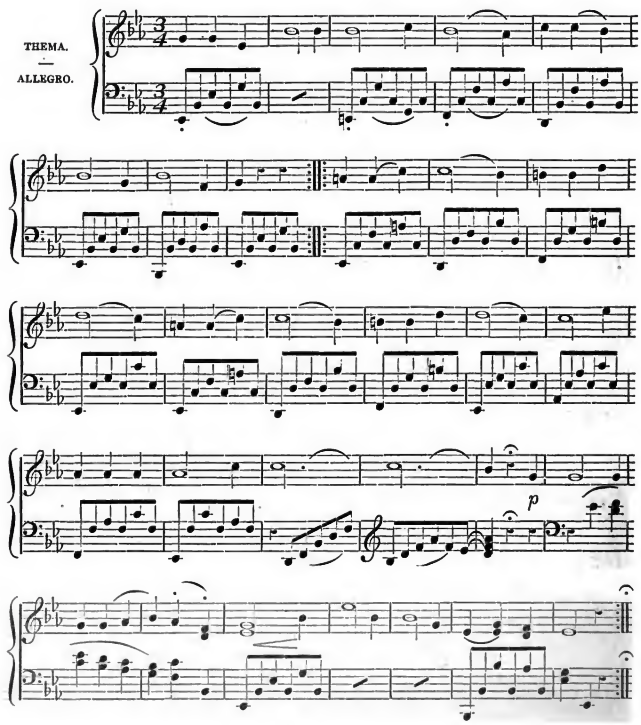

p
1
2
mf
Cres
cen
do.
f
ff

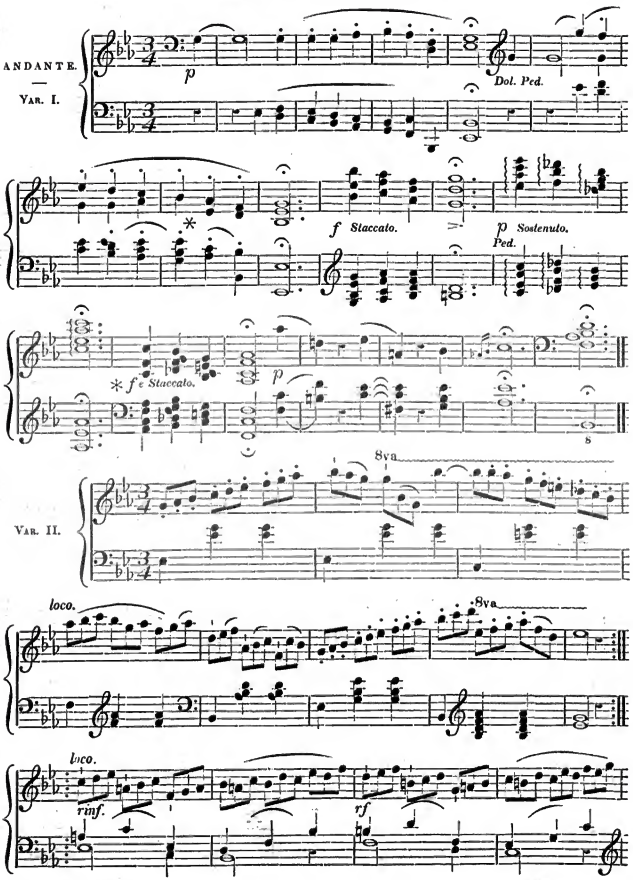

Fine.
p
f
p
Cres.
fp
Cres.
fp
Cres.
fp
Cres.
f
Da Capo.

THEMA,

From CHERUBINI's *Deux Journees;* with Two Variations,

BY F. KULAU.




ANDANTE.
VAR. I.
p
Dol. Ped.
f Staccato.
p Sostenuto.
Ped.
* f Staccato.
p
8va
VAR. II.
loco.
8va
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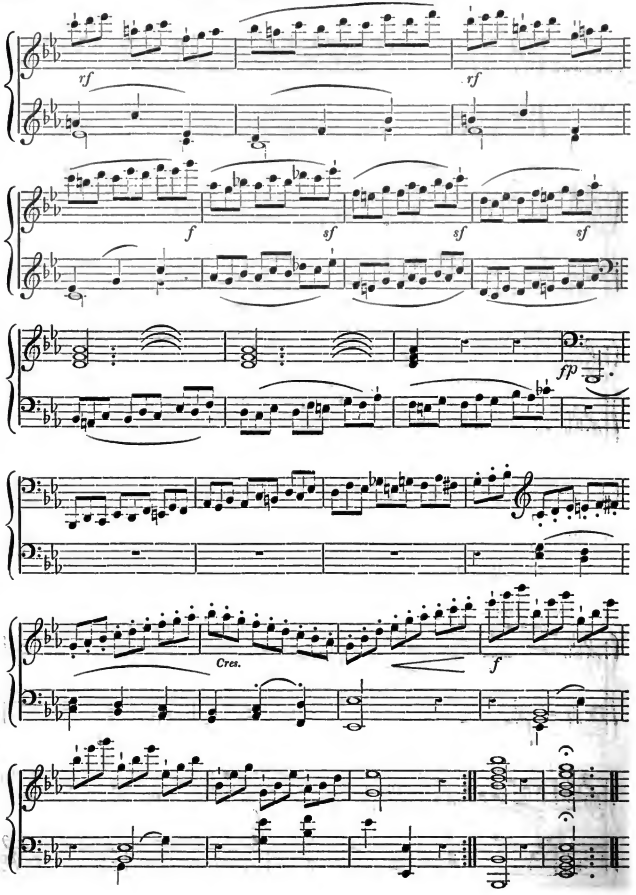
rinf.
rf


rf
rf
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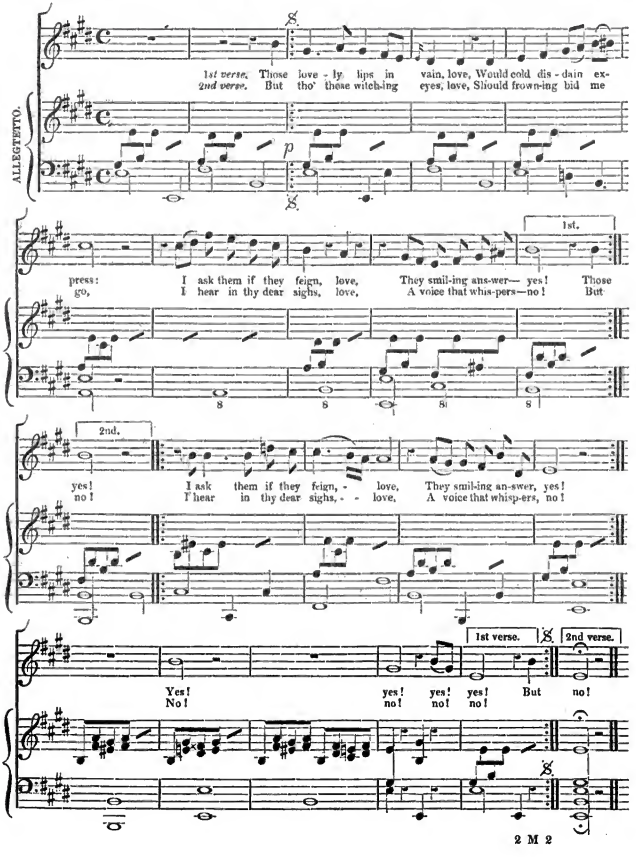
f

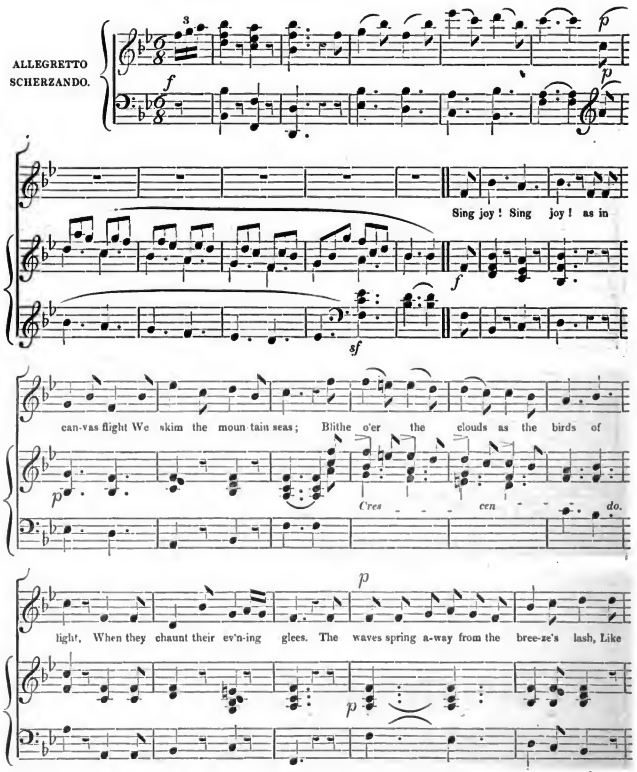
A PORTUGUESE MODINHA,

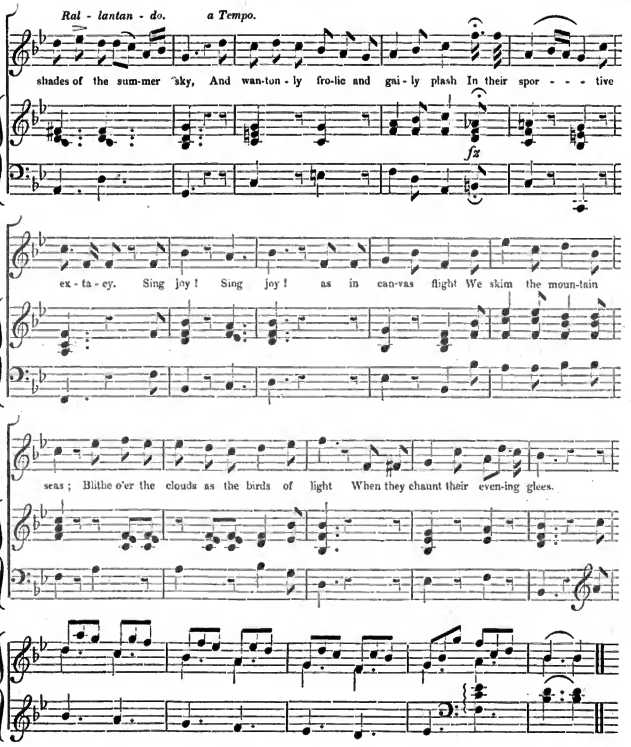
COMPOSED BY GAGO DA CAMERA:—THE WORDS TRANSLATED FOR THIS WORK.



THE MARINER'S SONG,

COMPOSED FOR THE HARMONICON, BY W. McEWAN.





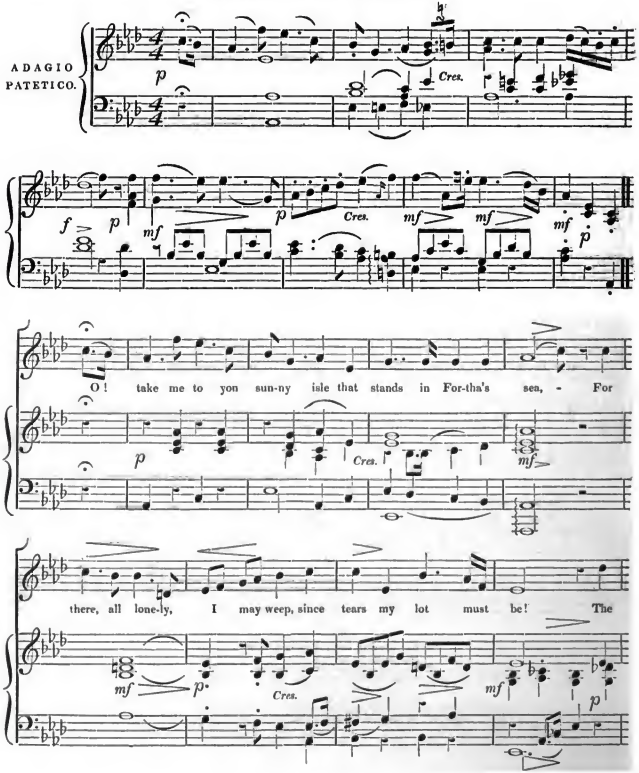
II.

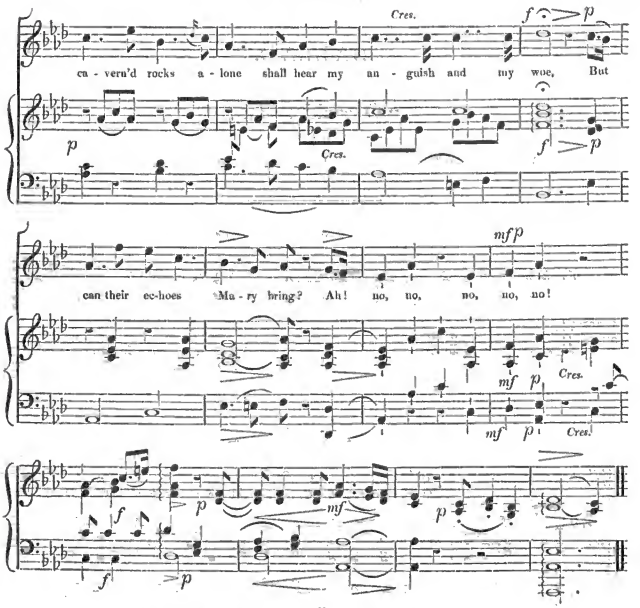
On the snow white steeds of the deep we ride,
That so lightly, lightly prance,
That sweep along with a conscious pride,
And in glittering ranks advance.
To the sound of music speed we on
To the ocean's mighty band,
To the breeze's tune keep unison,
As though to a master's hand.
Sing joy ! &c.

SONG,

"O! take me to yon sunny isle."

THE WORDS BY ROBERT GILFILLAN:—THE MUSIC COMPOSED PURPOSELY FOR THE HARMONICON, BY J. SATCHELL.





II.

I'll wander by the silent shore, or climb the rocky steep;
And list to ocean murmuring the music of the deep;
But, when the soft moon lights the waves in ev'ning's silver glow,
Shall Mary meet me 'neath its light? Ah! no, no, no!

III.

I'll speak of her to every flower, and lovely flowers are there,
They'll may be bow their heads and weep—for she, like them, was fair;
And every bird I'll teach a song, a plaintive song of woe,
But Mary cannot hear their strains? Ah! no, no, no!

IV.

Slow steals the sun adown the sky, as loth to part with day,
But airy morn, with carolling voice, shall wake him forth as gay;
Yet Mary's sun rose bright and fair, and now that sun is low,
Shall its fair beam e'er grace the morn? Ah! no, no, no!

V.

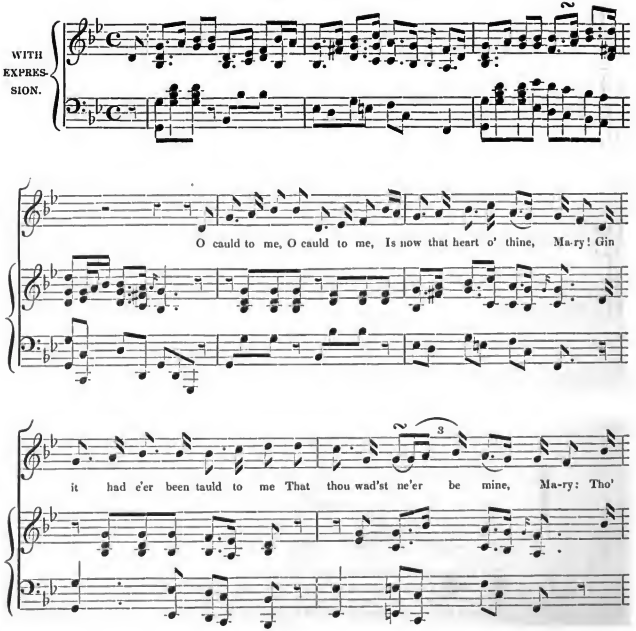
But I must shed the hidden tear, lest Mary mark my eare,
The stifling groan may break my heart, but it shall rankle there!
I'll even feign the outward smile to hide my inward woe,
I would not have her weep in heaven? Ah! no, no, no!

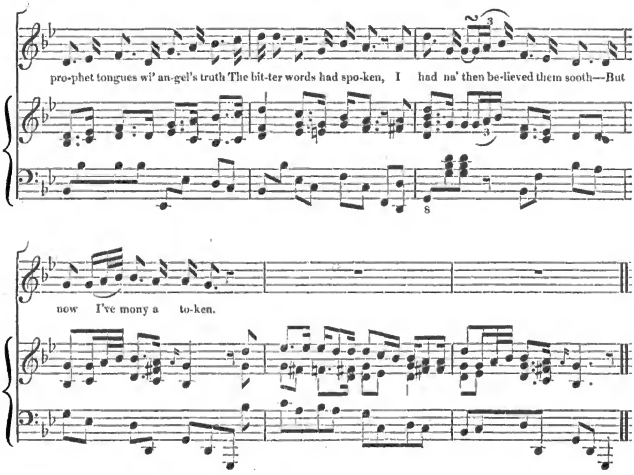
BALLAD,

"O cauld to me"

WRITTEN BY THOMAS ATKINSON:—COMPOSED BY J. P. CLARKE.

[From The Western Garland. See Review.]





II.

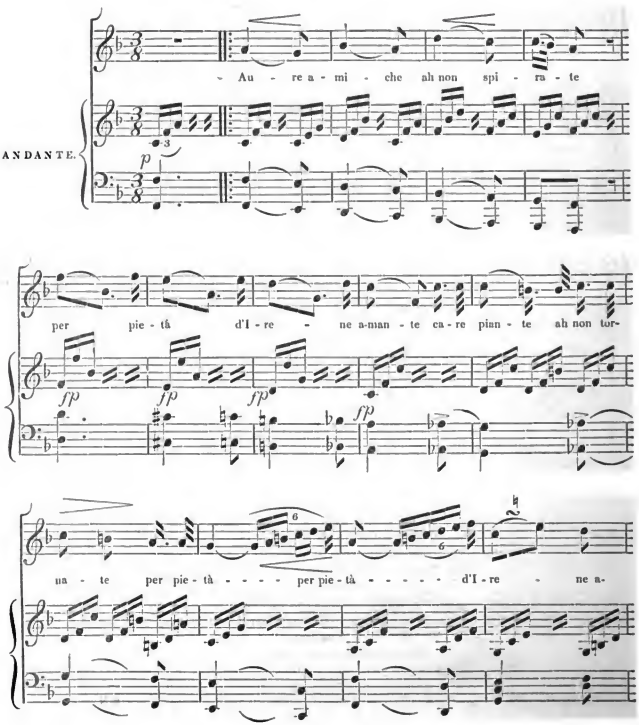
O cauld to me, O cauld to me,
That ee's now haughty glancin',
As if my arms ne'er faulded thee,
In love's ain hour entrancin,'
Close to this bosom's honest core,
Where thou wert mistress only!
Shall they encircle thee no more?
'No more,' cries Echo, lonely!

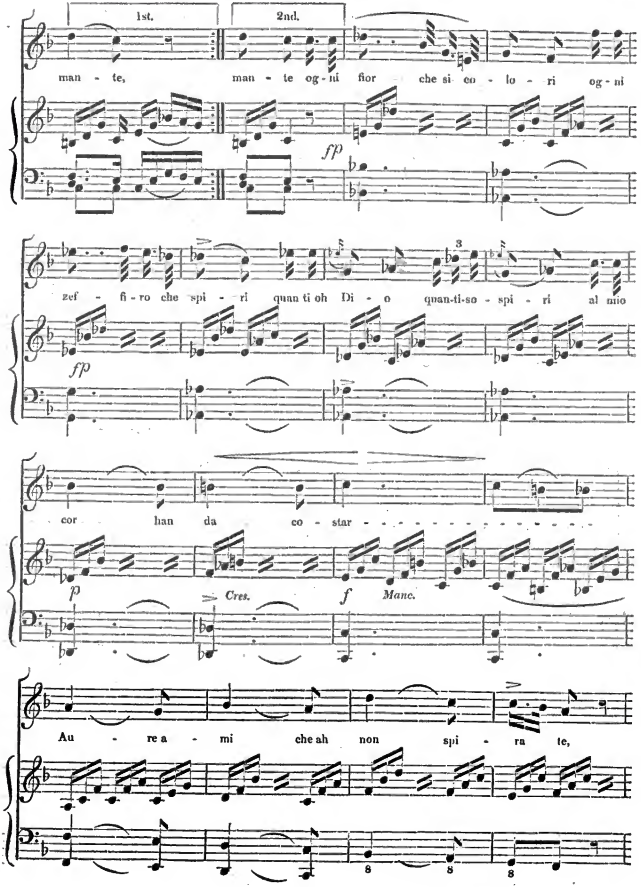
III.

O cauld to me, O cauld to me,
The mournfu' breezes sweep, Mary!
Frae off the shore, now wall'd to me
By ocean braid and deep, Mary!
Its waves and winds they waft me far
O'er leagues o' stranger sea, Mary!
Tho' saut and dark its waters are,
There's bitterer in my ee, Mary!

ARIETTA DA CAMERA,

COMPOSED BY MERCADANTE.




1st.
2nd.
man - te,
man - te og - ni fior che si en - lo - ri og - ni
fp
zef - fi - ro che spi - ri quan ti oh Di - o quan-ti-so - spi - ri al mio
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cor han da co - star
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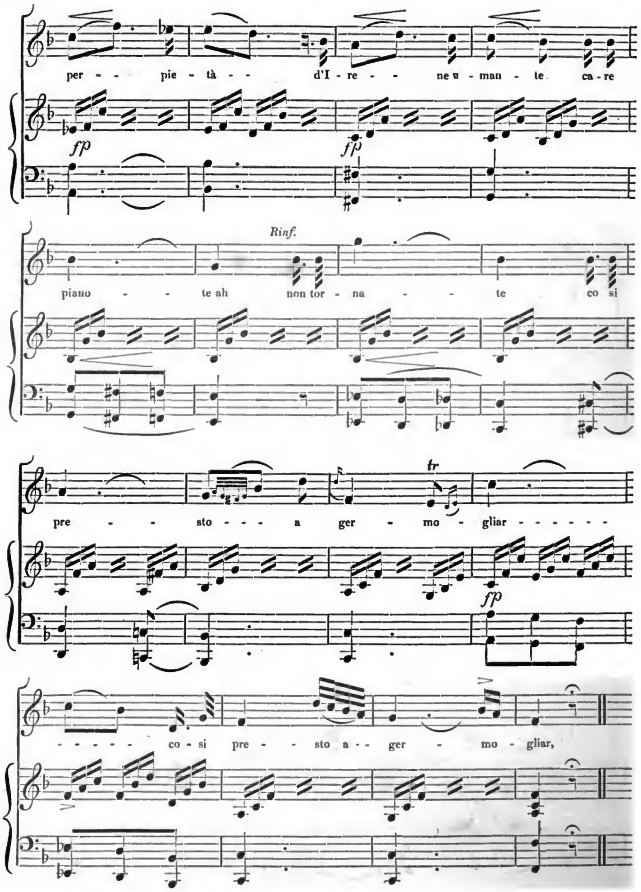
Cres.
f
Manc.
Au - re a - mi che ah non spi - ra te,


per - - pie - tà - - d'I - re - - ne u - man - te ca - re
fp
fp
Rinf.
piano - - te ah non tor - na - - te co si
tr
pre - - sto - - - a ger - mo - gliar - - - - - -
fp
- - - - - co - si pre - - sto a - - ger - mo - gliar,