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THE

HARMONICON.

1829.

PART THE SECOND,

CONTAINING

A COLLECTION OF VOCAL AND INSTRUMENTAL MUSIC,

BY

BRITISH AND FOREIGN AUTHORS.

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CHARMANTE GABRIELLE,

An Air

ATTRIBUTED TO HENRI IV. OF FRANCE;

WITH

AN INTRODUCTION, AND VARIATIONS,

COMPOSED BY

GEORGE ONSLOW, Esq.

INTRODUZIONE.

Charmante Gabrielle, avec variations.

LARGO.

pp *ppp*

pp *ppp* *cres - - - - cen - -*

- do - - - - poco - a - - - poco *ff* *dim.*

p

THEMA.

GRAZIOSO.

p *ped.* *

VAR. 1.

p *ped.* *

1st. 2nd.

ped. *

ped.

VAR. 2.

legato assai *p*

8va

loco.

1st. *2nd.*

p

VAR. 3.

8va loco.

p

3

× 4 1 ×

8va loco.

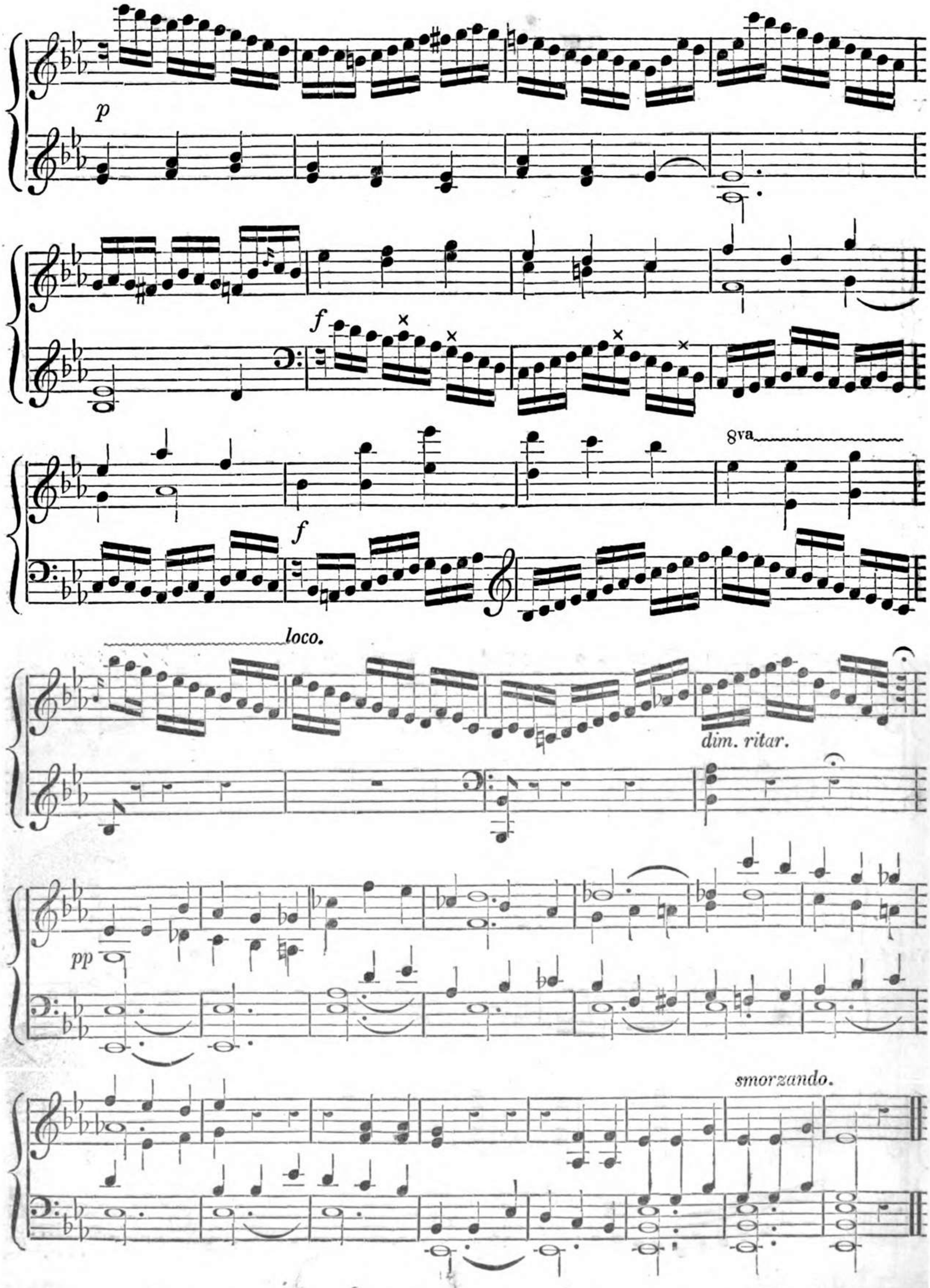
1 ×

8va loco.

VAR. 4.

f

V. S.

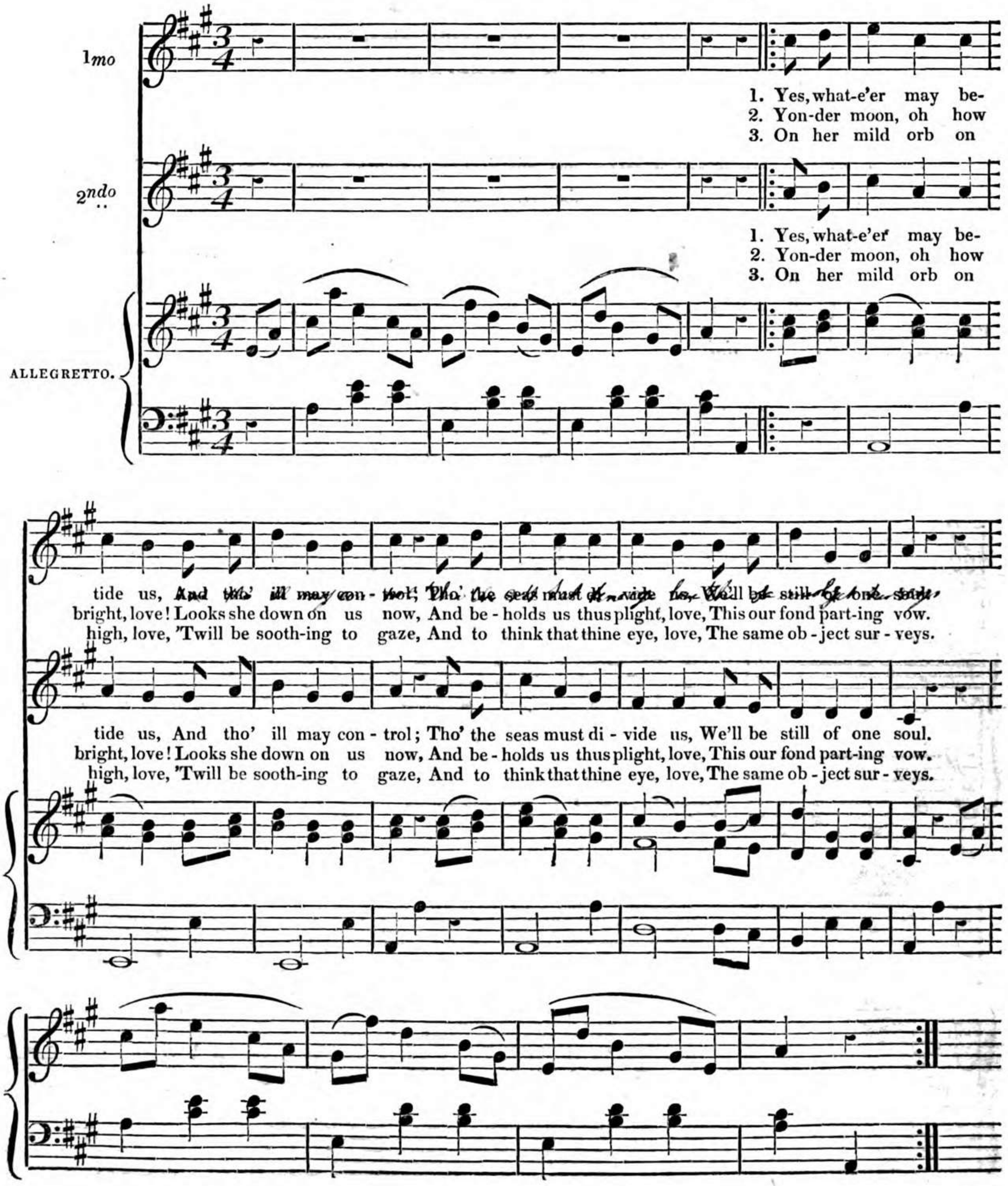

p
f
f
8va
loco.
dim. ritar.
pp
smorzando.

Duettino.

"YES, WHATE'ER MAY BETIDE US,"

FROM DIE WIENER IN BERLIN,

The English Words written and adapted to it for this Work.



Scotish Air,

"I DOWNA LAUGH, I DOWNA SING,"

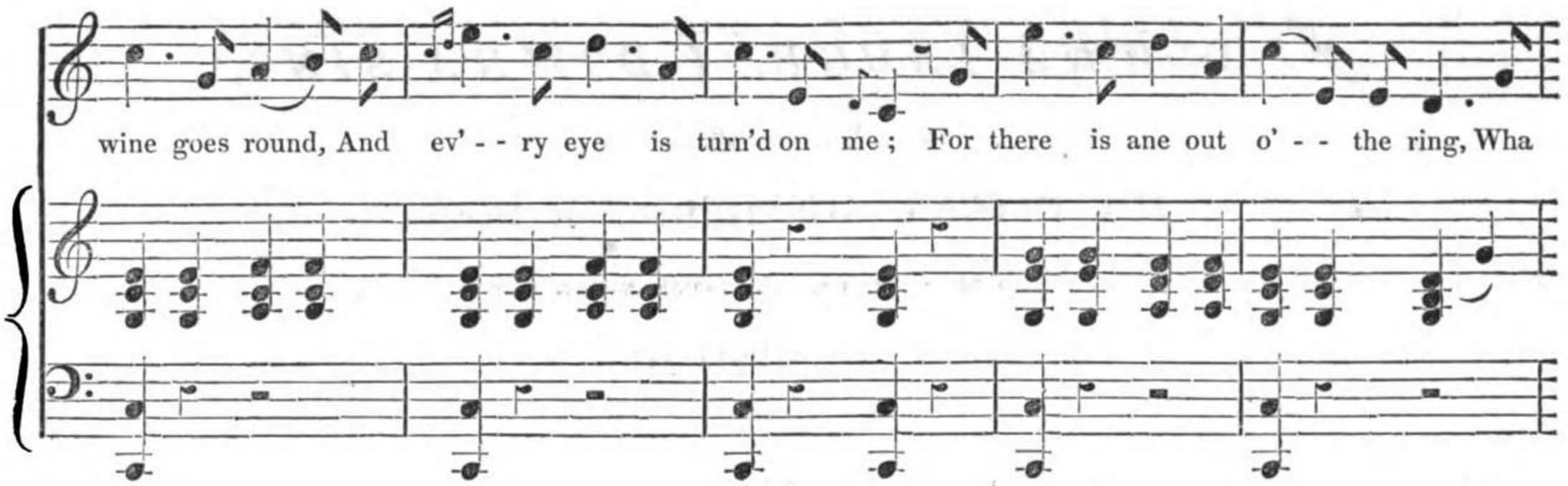
THE WORDS AND MELODY BY

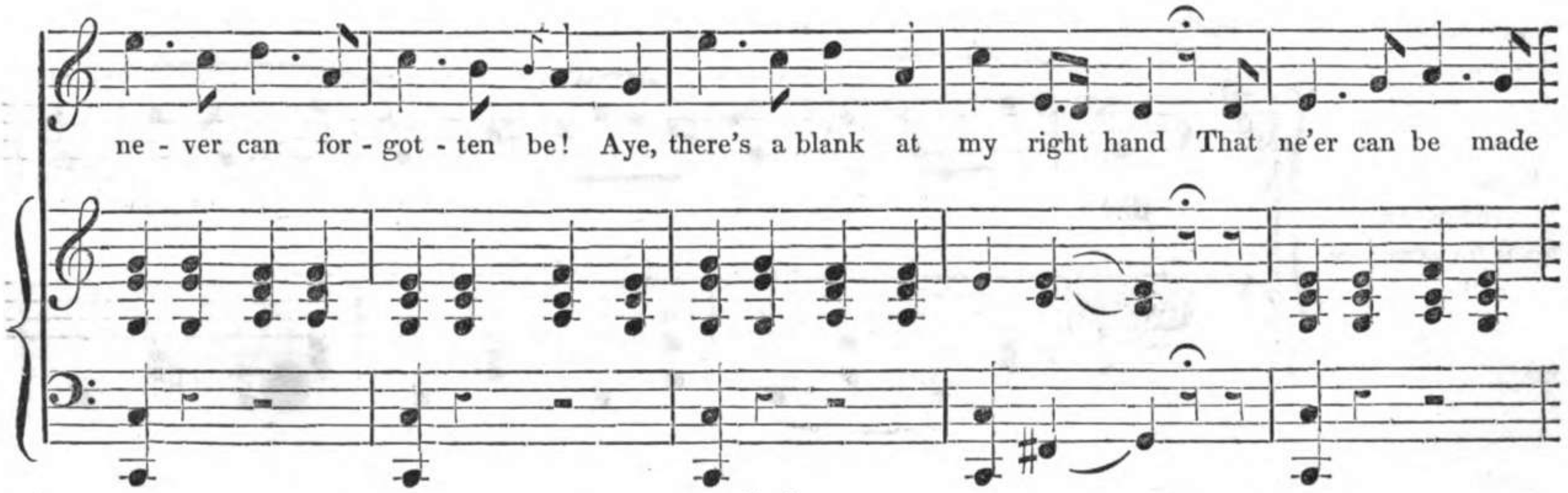
THE ETTRICK SHEPHERD, (R. HOGG,)

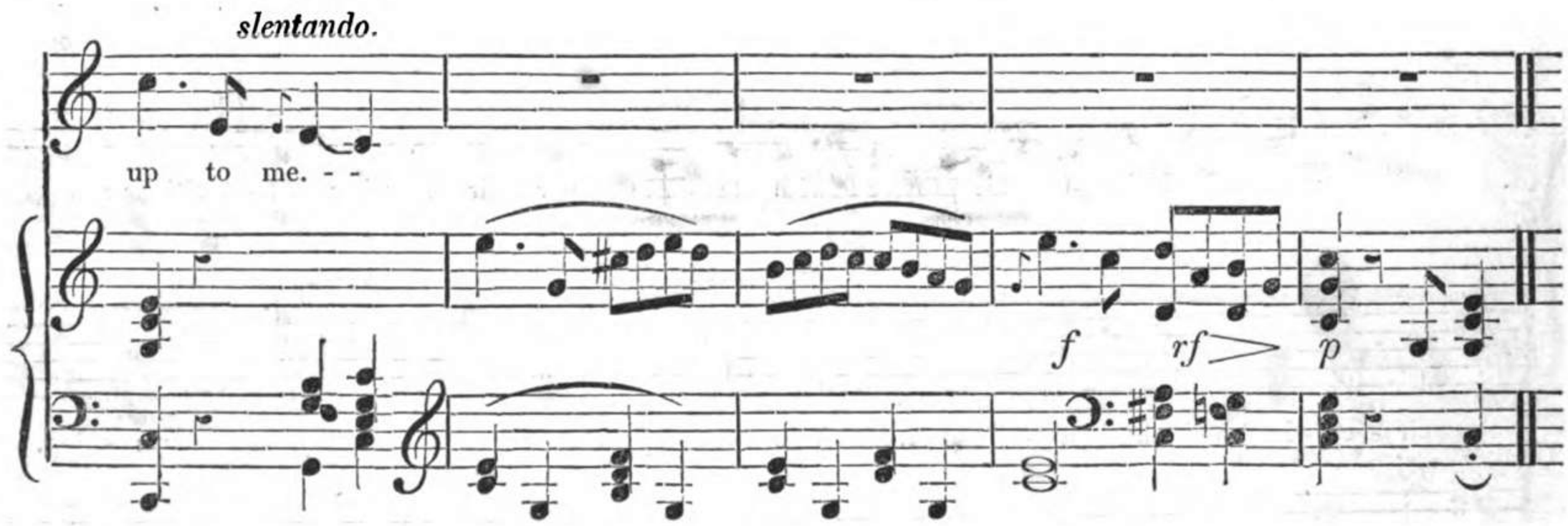
THE SYMPHONIES AND ACCOMPANIMENTS BY

H. R. BISHOP.

From "Select and Rare Scotish Melodies," just published by GOULDING and D'ALMAINE. See *Review* for the present month.







2.

'Tis said, as water wears the rock,
That time wears out the deepest line;
It may be true wi' hearts enew,
But never shall apply to mine!
For I have lived to know and feel,
Though losses should forgotten be,
That still the blank at my right hand
Can never be made up to me.

3.

I blame not Providence's sway,
For I have many joys beside,
And I would fain, wi' grateful heart,
Esteem the same, whate'er betide.
A mortal thing should ne'er repine,
But stoop to the supreme decree;
Yet O! the blank at my right hand
Can never be made up to me!

Glee,

"NE'ER TROUBLE THYSELF,"

COMPOSED BY

MATTHEW LOCK.

From Playford's MUSICAL COMPANION, 1673.

[The Piano-Forte part is now added for the use of those who require assistance: but a Glee should never be accompanied unless the Performers need such aid.]

With the juice of the grape we'll quench the fire out. - - - Ne'er chain nor im -

With the juice of the grape we'll quench the fire out. - - - Ne'er chain nor im -

With the juice of the grape we'll quench the fire out. - - - Ne'er chain nor im -

pri-son thy soul up in sor-row; What fails us to - day, to - day, may be-friend us to -

pri-son thy soul up in sor-row; What fails us to - day, to-day, may be - friend us to -

pri-son thy soul up in sor-row; What fails us to-day may be - friend us to -

·S. ·S.

mor-row. What fails us to - day may be - friend us to - mor-row.

·S. ·S.

mor-row. What fails us to - day may be-friend us, be - friend us to - mor-row.

·S. ·S.

·S. ·S.

mor-row. What fails us to - day, to - day, may be - friend us to - mor-row.

The last five bars twice; then repeat the whole of the 2nd part.

Marcia Funebre,

COMPOSED IN IMITATION OF BEETHOVEN'S STYLE, AND PRESENTED TO

THE HARMONICON,

By FREDERIC W. HORNCASTLE.

Molto legato e pia.

TRIO,
l'istesso tempo.

sf *sf*

cres. *ten.* *sf*

sf *sf* *sf*

dolce.

ten.

pianiss.

f *ten.*

f *ten.*

MARCIA D.C.

Grand Cotillon

FOR THE PIANO-FORTE,

PERFORMED AT THE FANCY BALL GIVEN AT VIENNA BY SIR HENRY WELLESLEY, THE BRITISH AMBASSADOR.

COMPOSED BY

JOSEPH WILDE.

Introduction.

f *p*

Quodlibet.

f *p*

dol.

pp

ped. * >

ped. * >

f ped. * >

ped. * p ped.

ff * pp

p fz

8va alta

ff

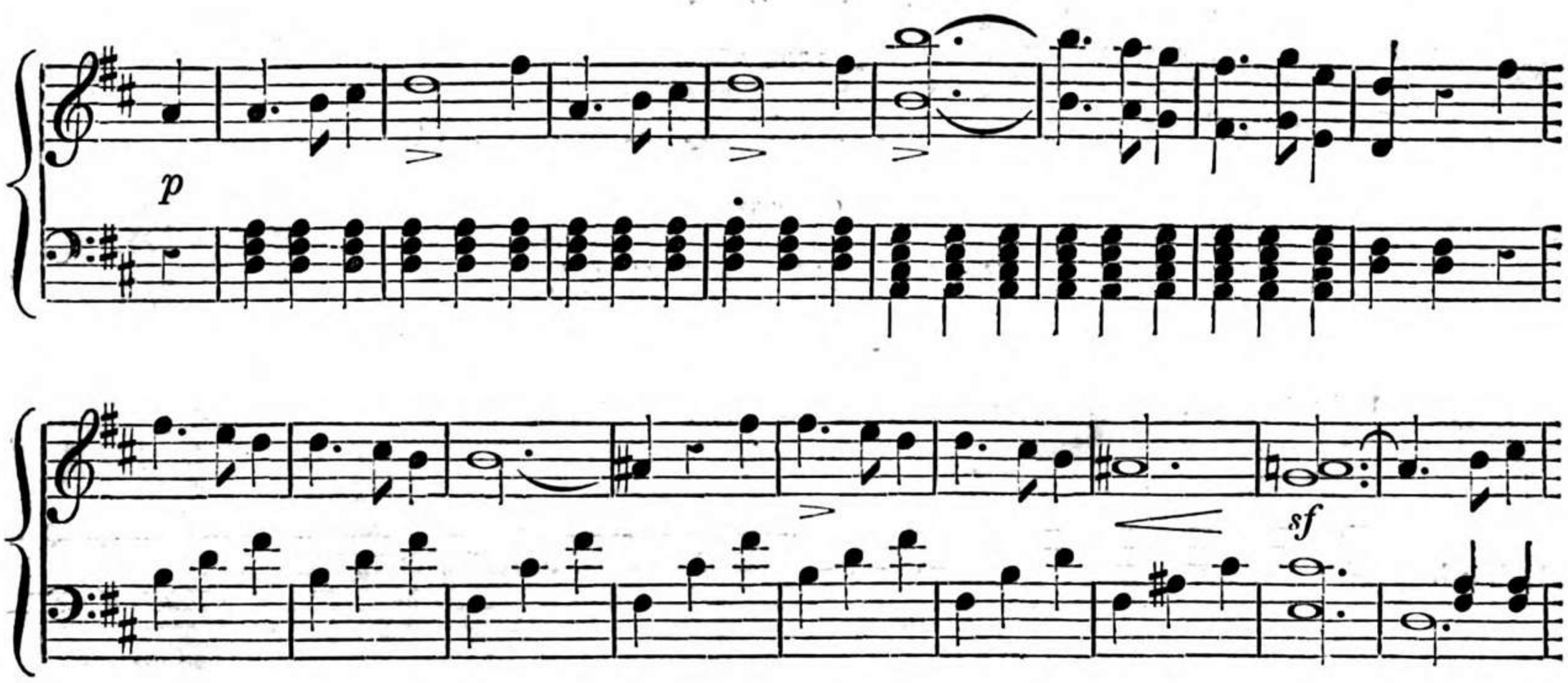
ped.

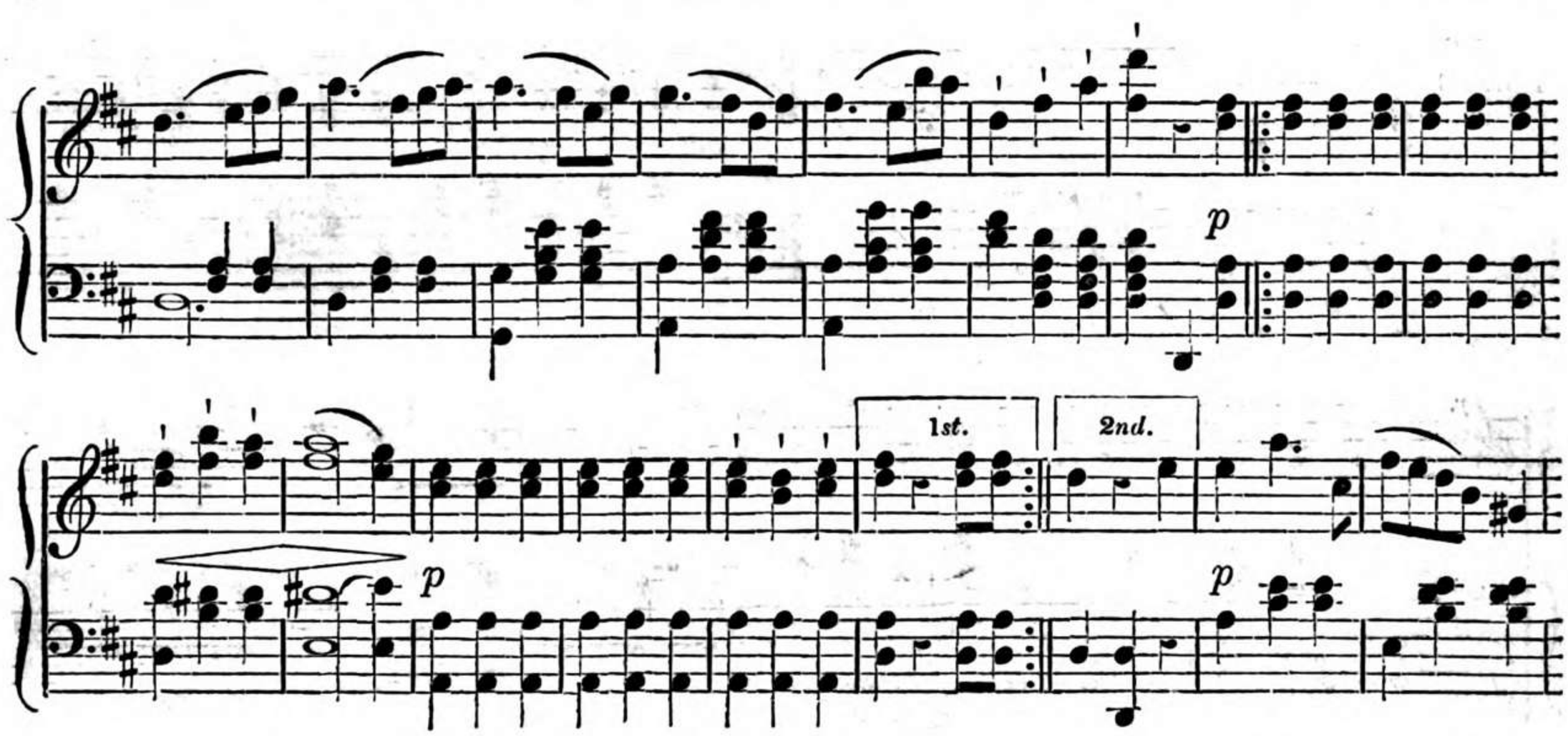
*

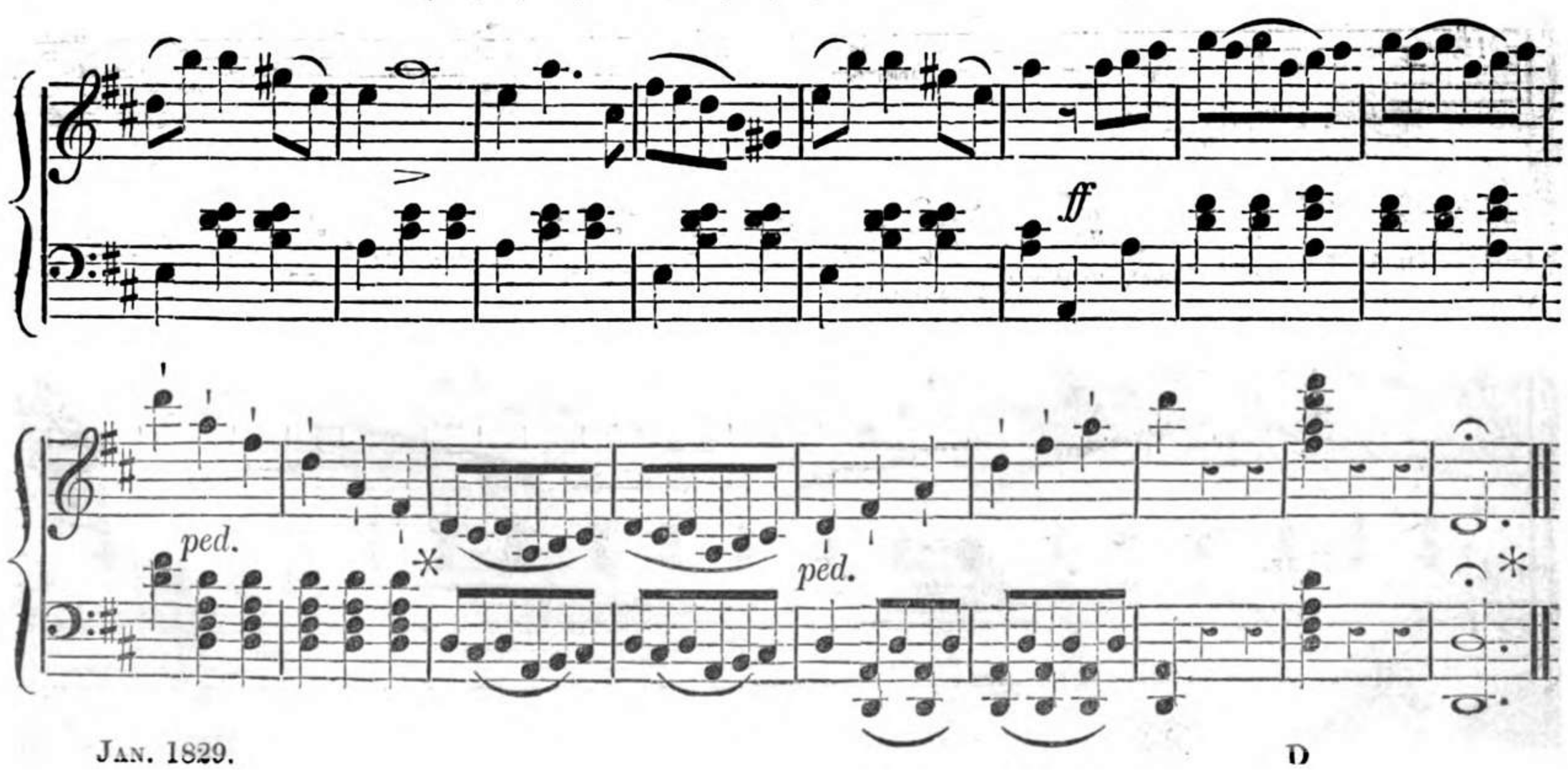
loco.

pp

p dol.


p
sf


p
1st.
2nd.
p
p


ff
ped.
ped.

Movement

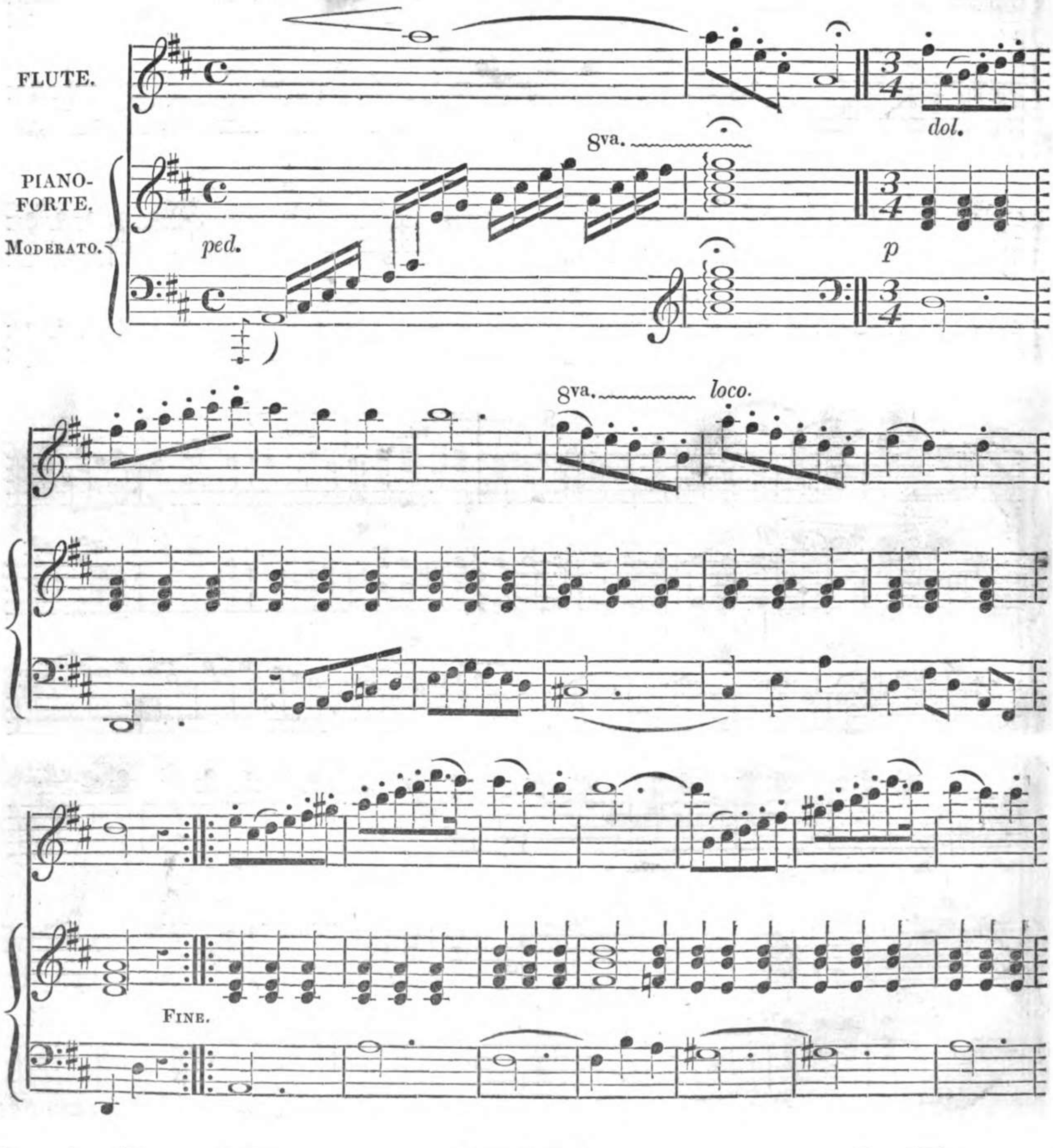
FROM A

DIVERTIMENTO FOR FLUTE AND PIANO-FORTE,

COMPOSED

By GABRIELSKI.

(In the absence of a Flute, the upper staff may be played by a third hand, omitting or altering a very few notes.)



f

f

·S.

D.C. dol.

·S.

·S. p

8va.

f

loco.

dol.

p

f

f

8va

p

p

loco.

cres. *f* 1st. 2nd. *più stretto.*

cres. *f* 1st. 2nd. *più stretto.*

FINE.

10527246

Song,

"THE HOPE THAT LOVERS FEEL,"

COMPOSED BY THE

LATE MR. T. A. GEARY, OF DUBLIN,

AND

PRESENTED BY HIS BROTHER

TO

THE HARMONICON.

ANDANTE.

p *cres.* *f* *dim.* *p* *pp*

The hope that lov - - ers feel - Each gloo - my care be - guiles: O

p

cres.

Love! thy sighs more grate - - ful rise, Than plea - sure's gay - est smile.

fz *fz*

f *p*

But when the heav-ing breast Meets no re - - turn - ing sigh, Then

sf *p* *cres.*

f *mez.* *p*

Hope, its cher - ish'd guest, Soon flies, and Love must die. But

sf *p*

when the heav-ing breast Meets no re-turn - ing - - - - sigh, Then Hope, its cherish'd

cres.

f *p* *pp*

gue - - - - st, Soon flies, and Love must die. And Love must -

f *p*

die, - - - - - Love - - must die.

pp *rall.*

Canzonetta Napolitana,

L A S C A R P E T T A.

The English Words imitated and adapted for this Work.

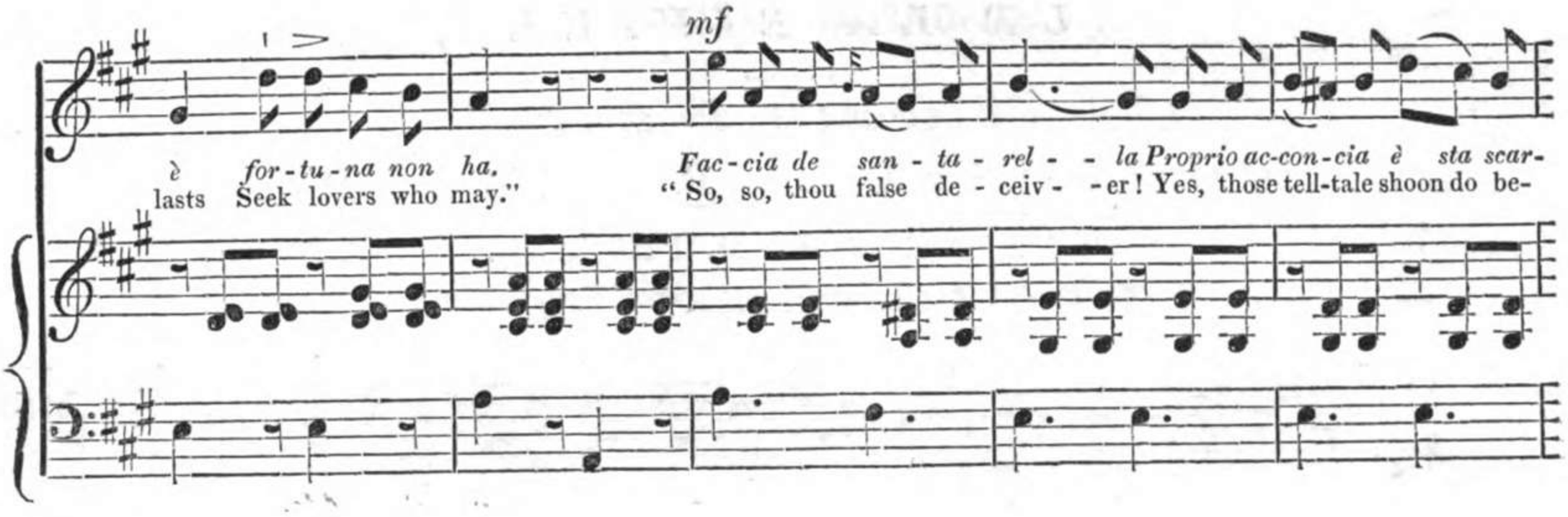
ALLEGRETTO.

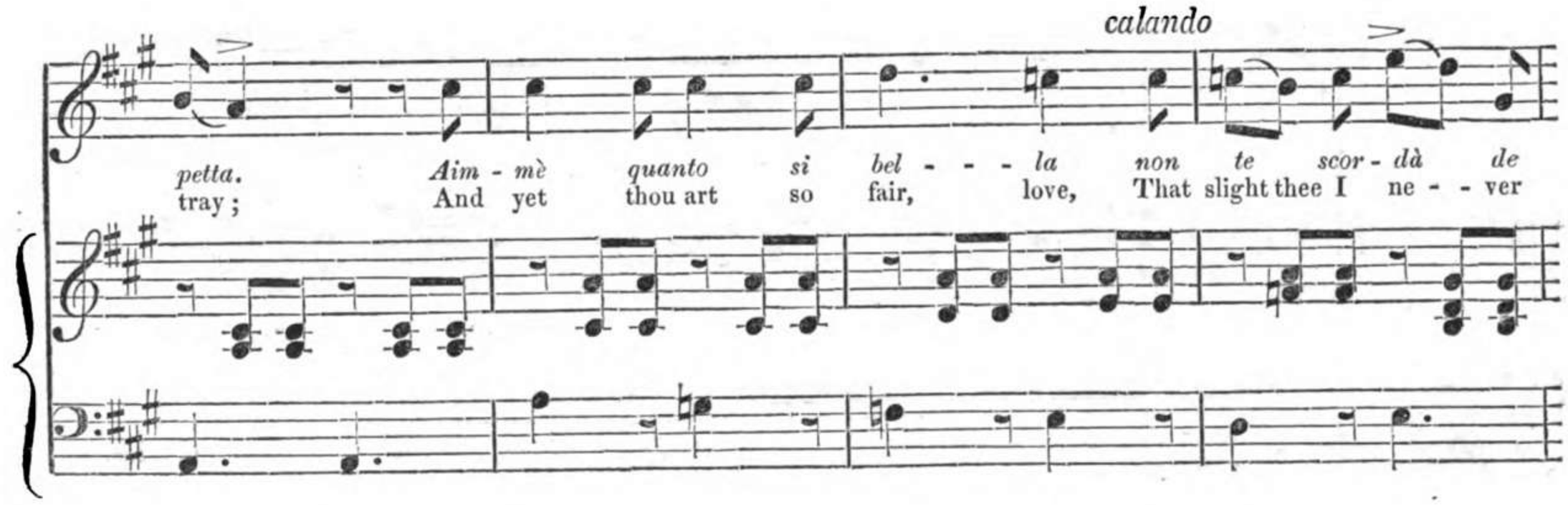
Chi t'ha fat - ta sta bel - la scar - pet - ta Chi tel'ha
"Say, who made you those beau - ti - ful shoon, love, Who has

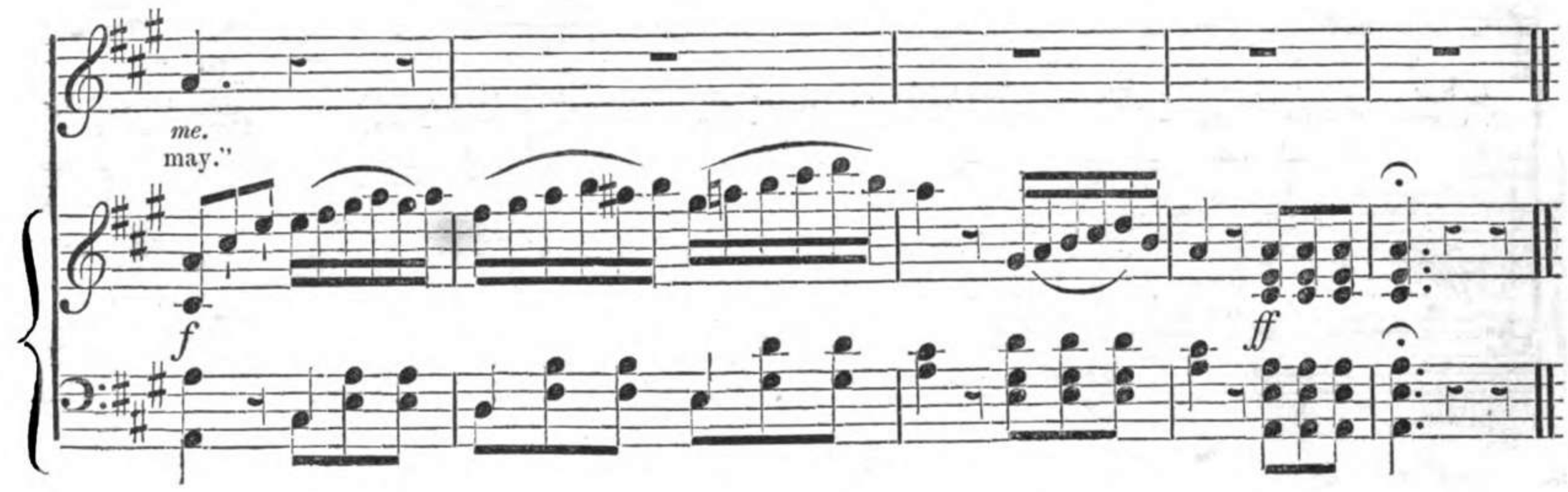
f *pp*

fat - ta lo boglio sa - pè. Chi m'ha fat - ta sta bel - la scar - pet - ta Me l'ha
made them I prithee now say?"— "Who has made me those beau-ti - ful shoon?—Why 'Twas the

fat - ta sto gio - ve - ne ccà mme sen - to chiam - mà, mme voglio vo - tà, Chi bel - la non
youth who lives o - ver the way. Hark, hark! some one calls—Quick I must a - way: Yes, while beauty







2.

Chi t'ha datta sta bella gonnella
Chi tel'ha datta, lo boglio sapè?
Chi m'ha datta sta bella gonnella
Me l'ha datta sto giovene ccà.
Me sentò chiammà, mme voglio votà,
Chi bella non è, fortuna non ha;
Faccia de santarella
Tonna tonna è sta gonnella,
Aimmè quanto, &c.

2.

"Say, who gave you that beautiful scarf, love,
He who gave it I prithee now say?"—
"He who gave me that beautiful scarf?—Why
'Twas the youth who lives over the way.
Hark, hark! Some one calls—
Quick I must away:
Yes, while beauty lasts
Seek lovers who may."
"So so, thou false deceiver!
Yes, that tell-tale scarf does betray;
And yet thou art so fair, love,
That slight thee I never may."

Ariette,

"SUR LA RIVIERE,"

IN THE

OPERA-COMIQUE OF "*MARIE*,"

COMPOSED BY F. HEROLD,

THE WORDS BY M. PLANARD.

ALLEGRO.

f

fz

LUBIN.

1. Sur la ri - viè - re, Comme mon pè - re, Je suis meu - nier, De mon mê -
2. Quand u - ne fil - le Fraî-che et gen - til - le, Vient au mou - lin, Por - ter son

p

tier: J'tra-vaille et chan - te, L'â - me con - ten - te Car mon mou - lin M'donne du
grain; Pen - dant l'ou - vra - ge, J'li rends hom - ma - ge, Et j'm'y prends ben, Car j'sis ma -

pain.
lin.

p *f*

De ma bou - ti - que, de ma bou - -
Puis ma pra - ti - que, puis ma pra - -

8va. *loco.* 8va.

ff *p* *ff* *p*

8 8

ti - - - - que, J'ai m'la mu - si - que, tic tac, tic tac, tic ticqué, Tic tac,
ti - - - - que, Dit c'est u - ni - que, mon cœur fait, tic tac, tic tac, Tic tac,

loco.

p

tic tac, tic tac, tic ticq', tic, tic, tic tac, tic tacq', tic, tic, tic tac, tic tac,
tic tac, tic, tac tic ticq', tic, tic, tic tac, tic tacq', tic, tic, tic tac, tic tac,

tic tac, tic ticque, ticque, ticq', ticque tacque, ticque tac, ticq'.
tic tac, tic ticque, ticque, ticq', ticque, ticque, ticque, tac ticq'.

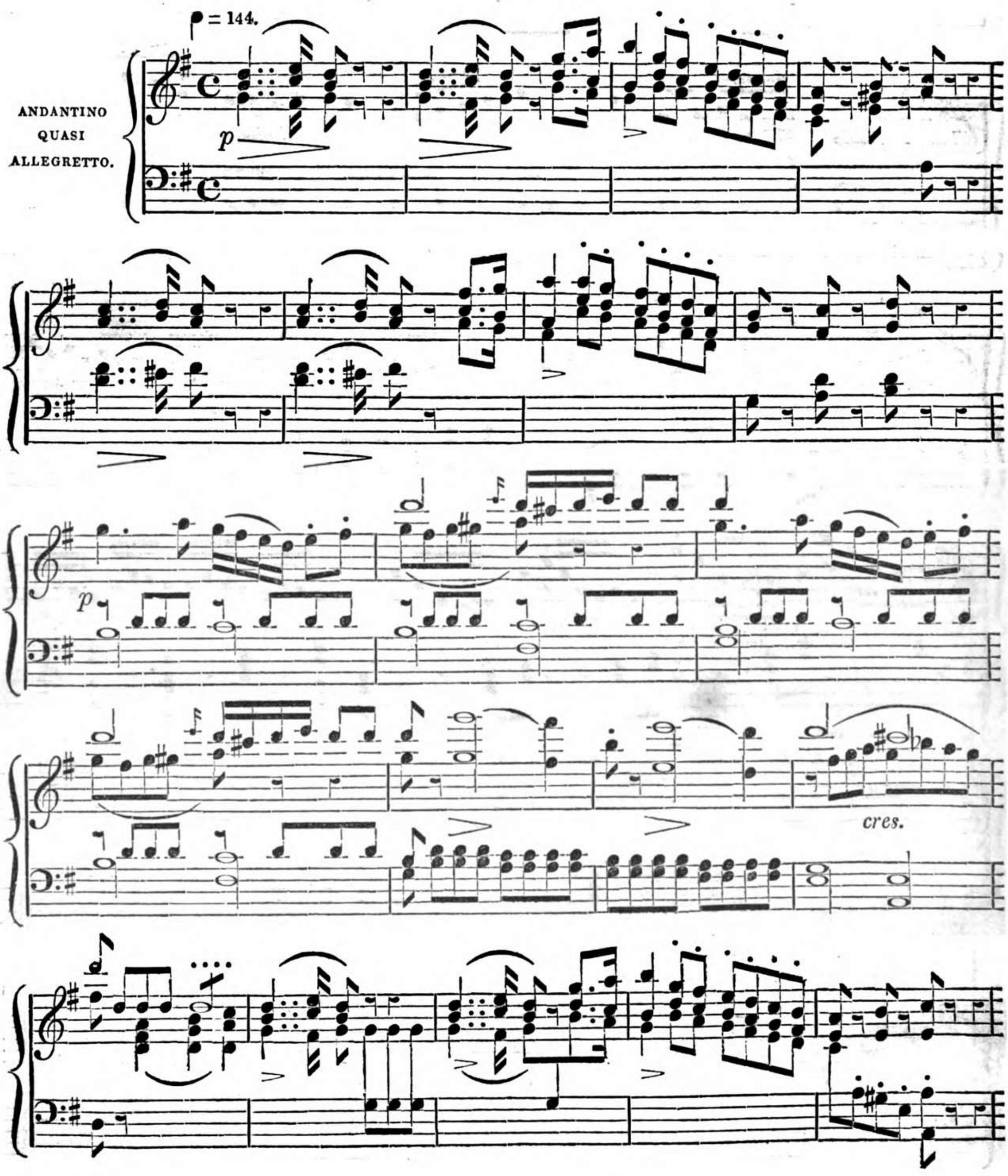
fz

A Movement,

FOR THE PIANO-FORTE, FROM *LES PORTRAITS*, A BALLET,

COMPOSED BY

IGNACE MOSCHELES. Op. 40.



ped. * cres.

dol.

ritard. dim. pp

8

F

Chorus,

In the Second Act of "*LE COMPTE ORY*,"

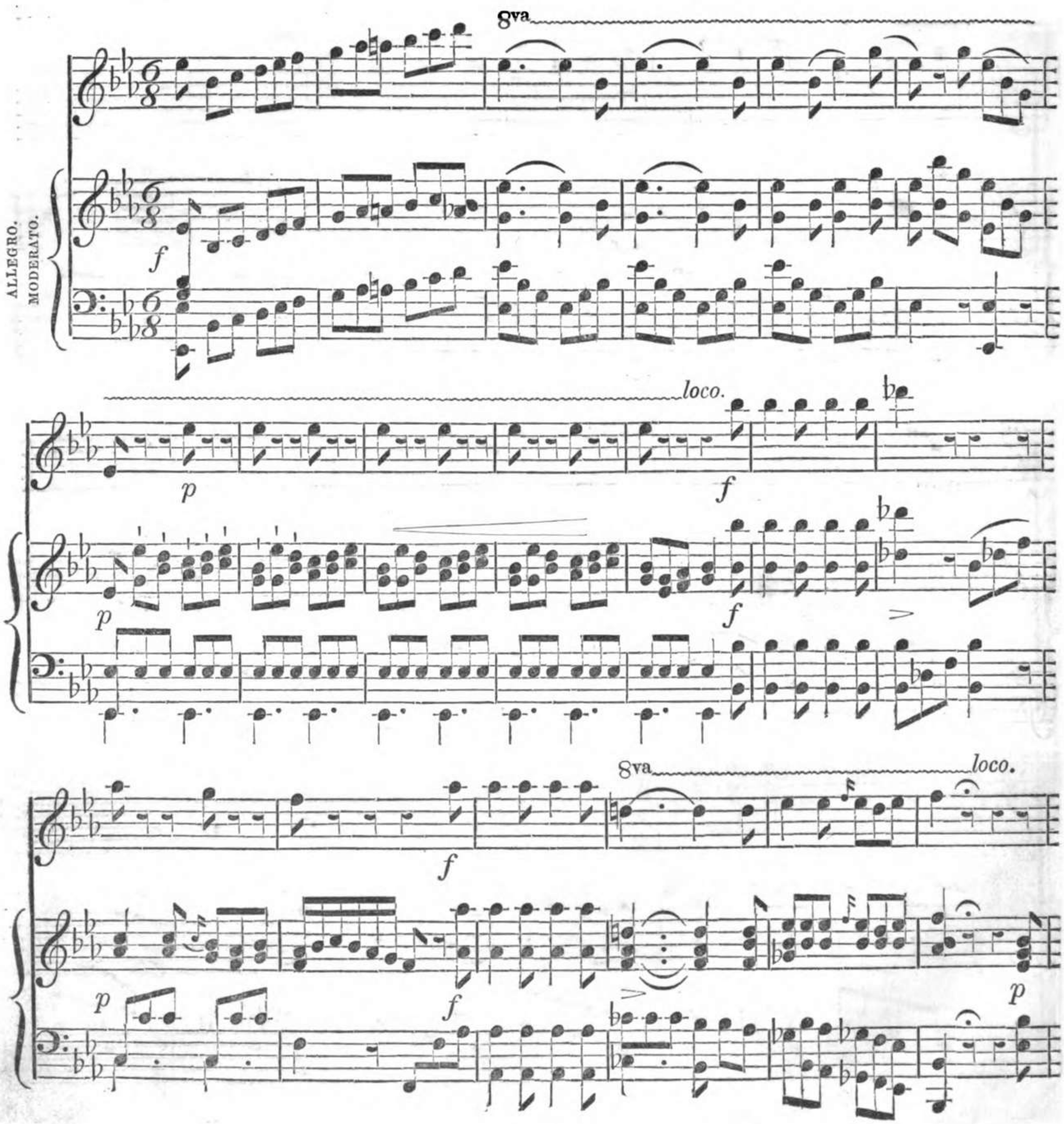
ROSSINI'S NEW OPERA,

ARRANGED

FOR PIANO-FORTE AND FLUTE,

By T. LATOUR.

[From the Arrangement of this Opera just published by Mr. Latour. See Review in present No.]



cres.

f

p

cres.

f

cres.

f

8va loco.

8va loco.

f

f

f

f

f

Spagniola,

COMPOSED FOR THE PIANO-FORTE,

By J. KÜFFNER.

8va alta

ALLEGRO,
CON SPIRITO.

tr *tr*

fz

8

loco.

Tempo di Bolero.

p dolce.

8 8

fz *p* *fz* *p* *cres.*

ff *fz* *fz*

1st. 2nd.

FINE.

SPAGNIOLA,—BY J. KÜFFNER.

p

p

ff

p

p

cres.

ff

pp

poco rallen.

D. C.

TRIO.

f staccato.

fz

p dolce.

fz

fz

ff

p dolce.

fz

fz

ff

fz D.C.

French National Air,

"VIVE HENRI QUATRE,"

WITH

AN INTRODUCTION, AND VARIATIONS,

By S. HERZ.

INTRODUCTION.

ADAGIO.

f *p* *f* *p*

ff *p* *calando* *p*

ANDANTE.

p *cres.*

f *ritard.* *p*

ped.

THEMA.

—

MAESTOSO.

ff ped.

8ves

8ves

ff

8ves

8ves

tr

VAR. 1.

p

tr tr

f p

VAR. 2.

8va

p

loco 8va

p

loco

f

V. S.

VAR. 3.

tempo di marcia.

8va

loco.

8va

loco.

fp

ped.

fp

8 *ped.*

ff

f

CODA. *piu moto.*

p

cres.

8va

f

loco.

8va

loco.

tr tr tr

tr

ralentando.

Tempo 1º

ff

f

tr tr tr

f

Three Songs and a Duet,

COMPOSED BY

WILLIAM SHIELD, Esq.,

MASTER OF HIS MAJESTY'S BAND OF MUSICIANS IN ORDINARY, *&c. &c.*

SELECTED FROM HIS

"CENTO,"

A COLLECTION OF VOCAL MUSIC PUBLISHED IN 1809.

The Words of "Dry be that tear" were addressed to Miss Linley, afterwards Mrs. Sheridan. See Life of Linley, in the 3rd Volume of the *Harmonicon*.

The Duet is by the composer called a Canon, and the greater part of it, but not the whole, may claim that title. It is a sequel to the beautiful duet, "Turn, fair Clora."

"Wand'ring Willie" is composed, both Melody and Base, in the Scotish style. Mr. Shield mentions this, probably as an apology for the thinness of the Accompaniment.

Song,

"DRY BE THAT TEAR!"

COMPOSED BY W. SHIELD, Esq.

(The Words by RICHARD BRINSLEY SHERIDAN, Esq.)

AFFETTUOSO.

mez.

pp

Dry be that tear, my gen - tlest love, Be hush'd that struggling sigh:

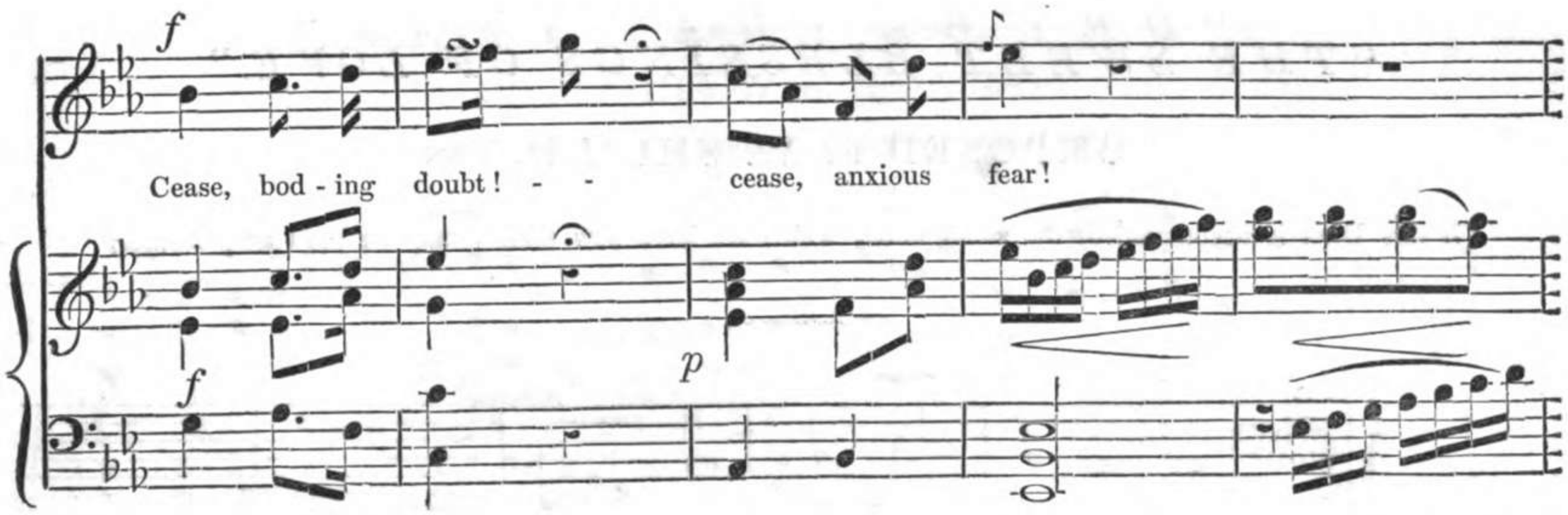
ped.

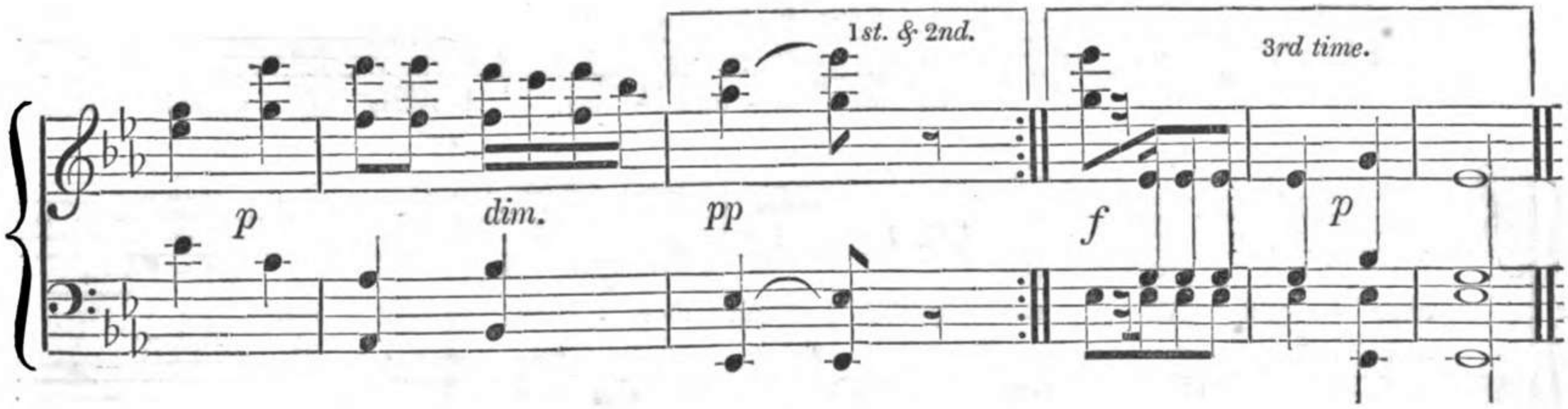
Nor sea - - sons, day, nor fate shall prove More fix'd, more

* *fz* *p* *fz* *p* *pp*

true than I! Hush'd be that sigh, be dry that - tear,

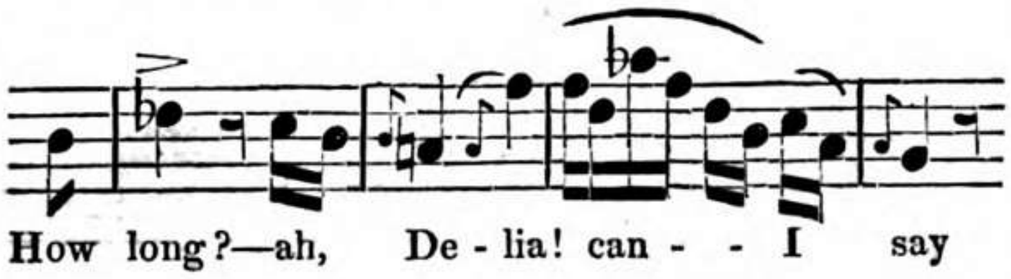
pp





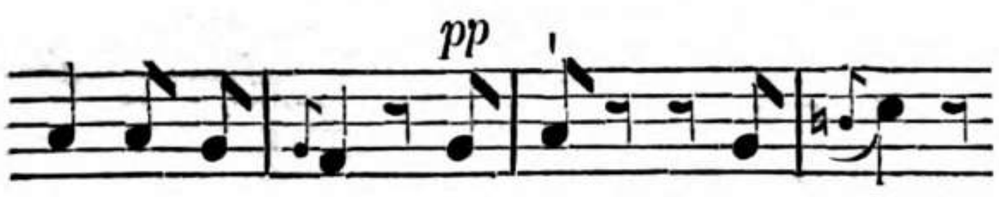
2nd.

Ask'st thou how long my love will stay
When all that's new is past?

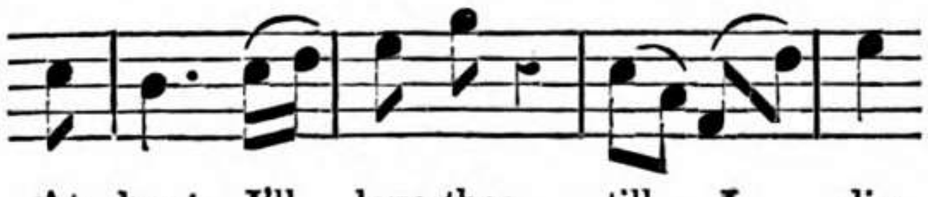


How long?—ah, De - lia! can - - I say

How long my life will last?



Dry be that tear! be hush'd that sigh!

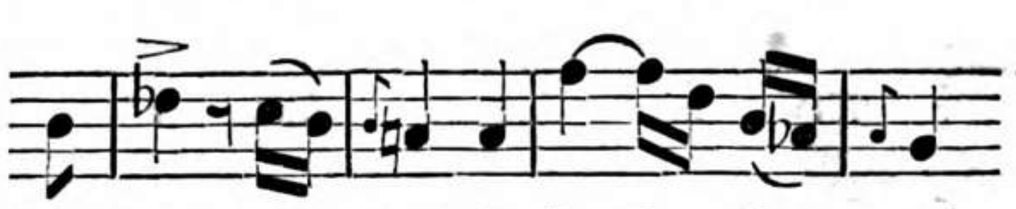


At least I'll love thee till I die.

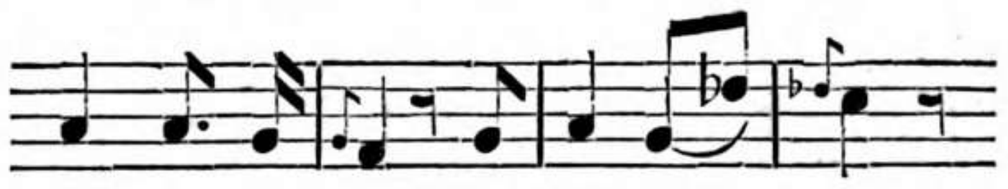
3rd.

And does that thought affect thee too,

The thought - - of Syl - vio's death—



That he, who on - ly breathes for you,
Must yield that faithful breath?



Hush'd be that sigh! be dry that tear.

Nor let us lose our heaven here!

Duet,

"THE SWEET BLESSINGS OF LOVE."

COMPOSED BY W. SHIELD, Esq.

(If this Duet is accompanied, the small notes, which we have now added, may be used at pleasure.)

ANDANTE.

Da - mon, be - ware this sud - den - change, And hear thy
O, love re - turn - ing, heav'nly - guest! My
once - lov'd Clo - - ra speak; From thee her thought can ne - ver
Clo - ra's charms now rise a - - new, Thy fond - est rap - tures
range, From thee to - part her heart will break,
fill my breast, And all - my - soul is wrapt in you.

VIVACE.

True bliss to en - sure, we'll now vie in the part Which shall prove most af - fec - tion to
True bliss to en - sure, we'll now vie in the part Which shall prove most af-
flow from the heart. Then bless-ing and blest ev'ry hour we'll im-
fec - tion to flow from the heart. Then bless-ing and best ev'ry

prove, And en - joy un - al - loy'd the sweet transports of love. And en-

hour we'll im - prove, And en - joy un - al - loy'd the sweet trans - ports of

joy un - al - loy'd the sweet trans - ports of love. Thus bless-ing and

love. And en - joy sweet trans - ports of love. Thus bless-ing and blest, ev'ry

blest ev'-ry hour we'll em - prove, And en - joy un - al - loy'd the sweet

hour we'll em - - prove, And en - joy un - al - loy'd the sweet trans-ports of

ad lib.

transports of love and en - joy the sweet transports of love. The sweet

love. And en - joy un - al - loy'd the sweet transports of love.

a tempo.

transports, the sweet transports, sweet trans - ports, We'll en - joy un - al - loy'd the sweet

The sweet transports, sweet trans - ports, We'll en - joy un - al - loy'd the sweet

transports of love. We'll en - joy un - al - loy'd the sweet trans-ports of love.

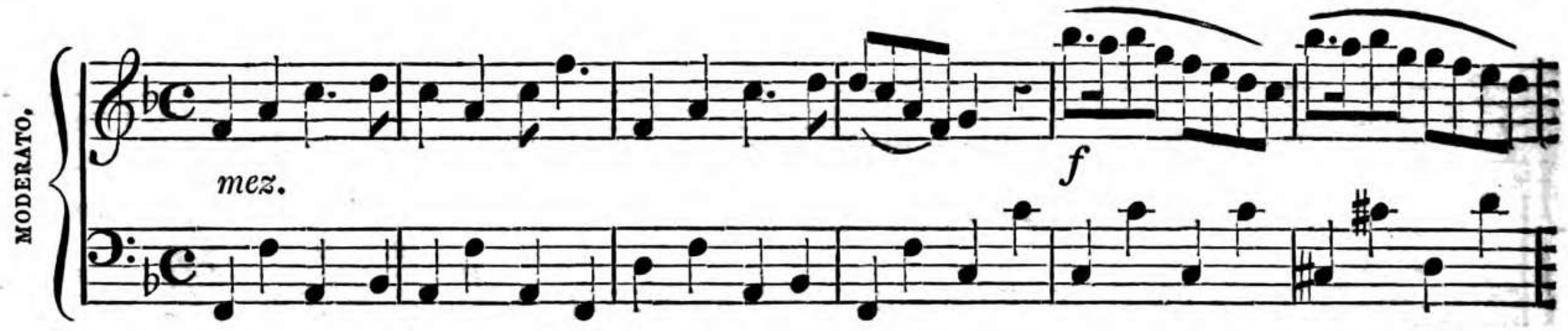
trans - ports of love. We'll en - - joy un - al - loy'd sweet trans - ports of love.

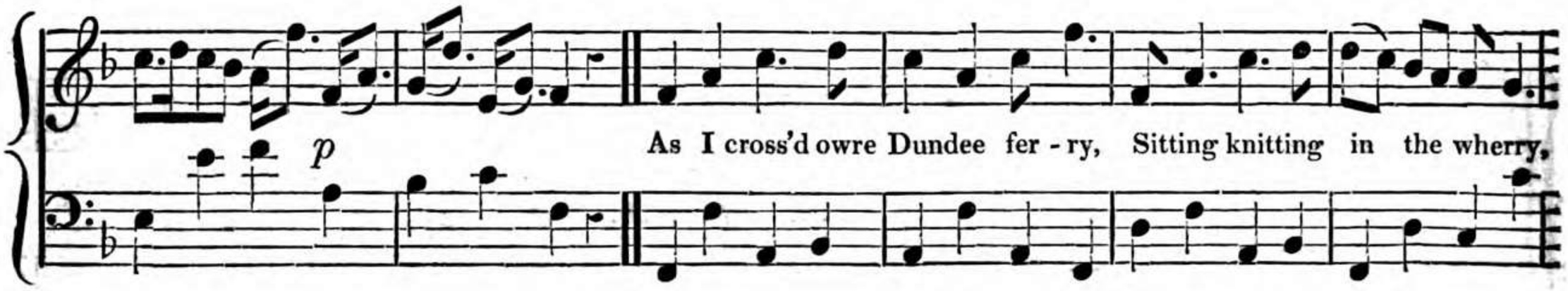
Song,

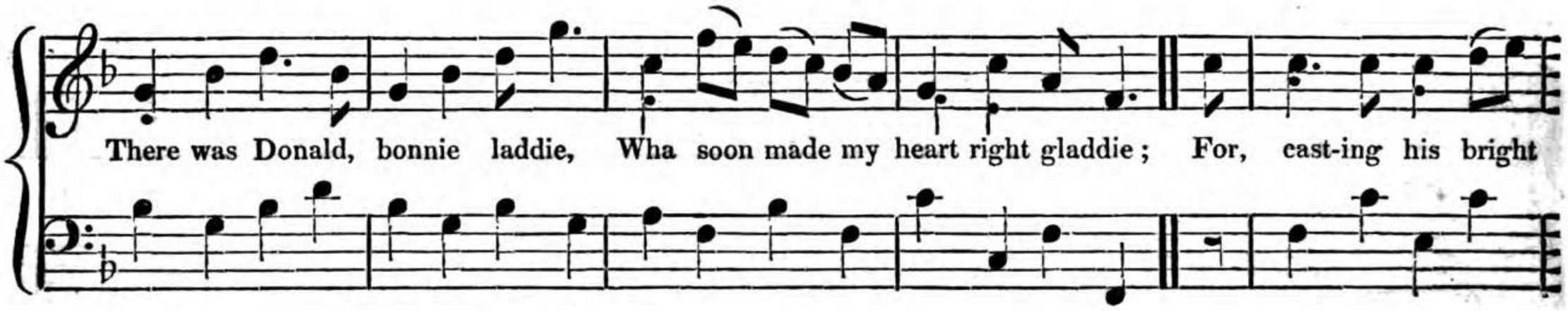
"THE WANDERING LADDIE,"

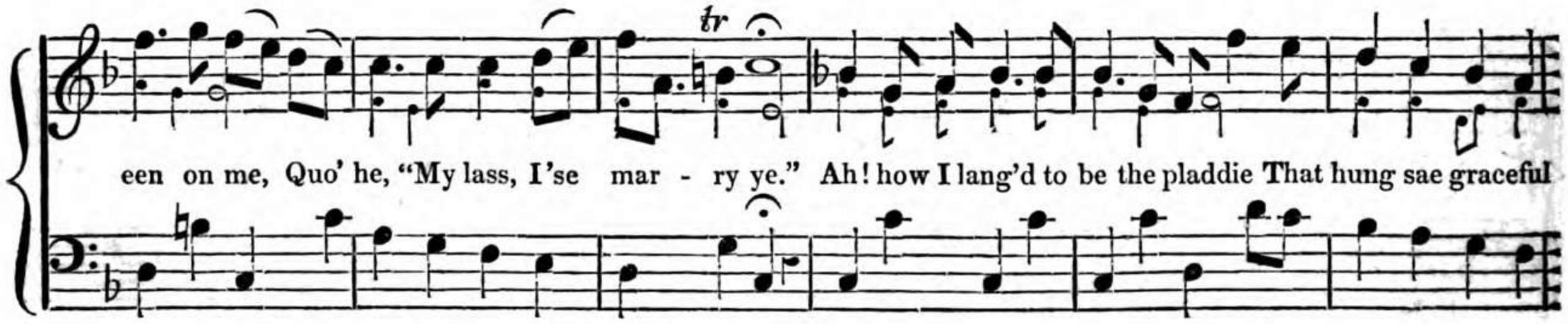
COMPOSED IN THE SCOTISH STYLE, BY W. SHIELD, ESQ.

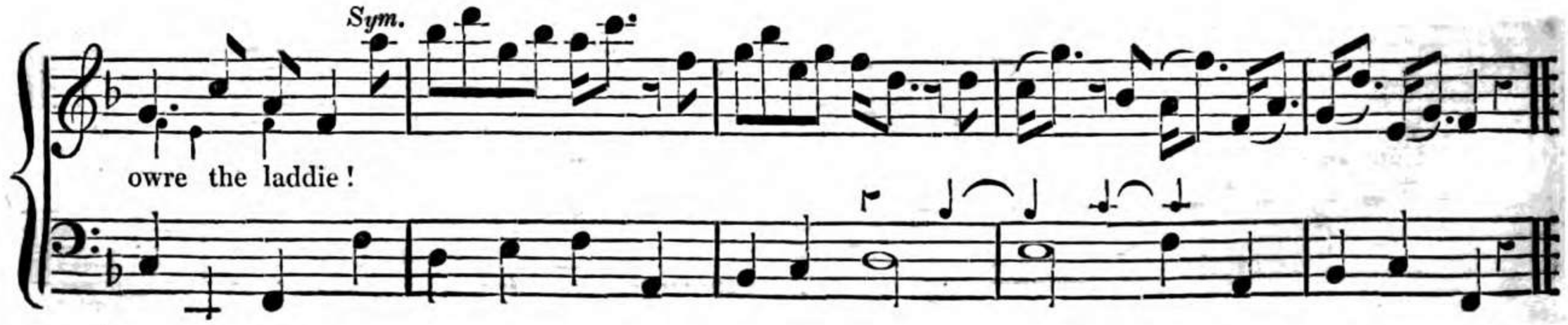
(The Words written and presented to the composer by Mrs. M. E. FIELD, of Guernsey.)











2nd. STANZA.

But when from the wherry handed Safe o'shore we baith were landed; When he then for-got his vows, And

gaed to fight his country's foes. As owre hill and dale he sped, When du--ty ca'd, or

f

hon-or led, Ah! how I mourn'd the wand'r-ing laddie, Wha kiss'd sae sweet be-

p

Sym.

neath his pladdie!

3rd. STANZA.

Re-turn, re-turn, my bon-nie, bon-nie lad, When ye are ab-sent I am sad;

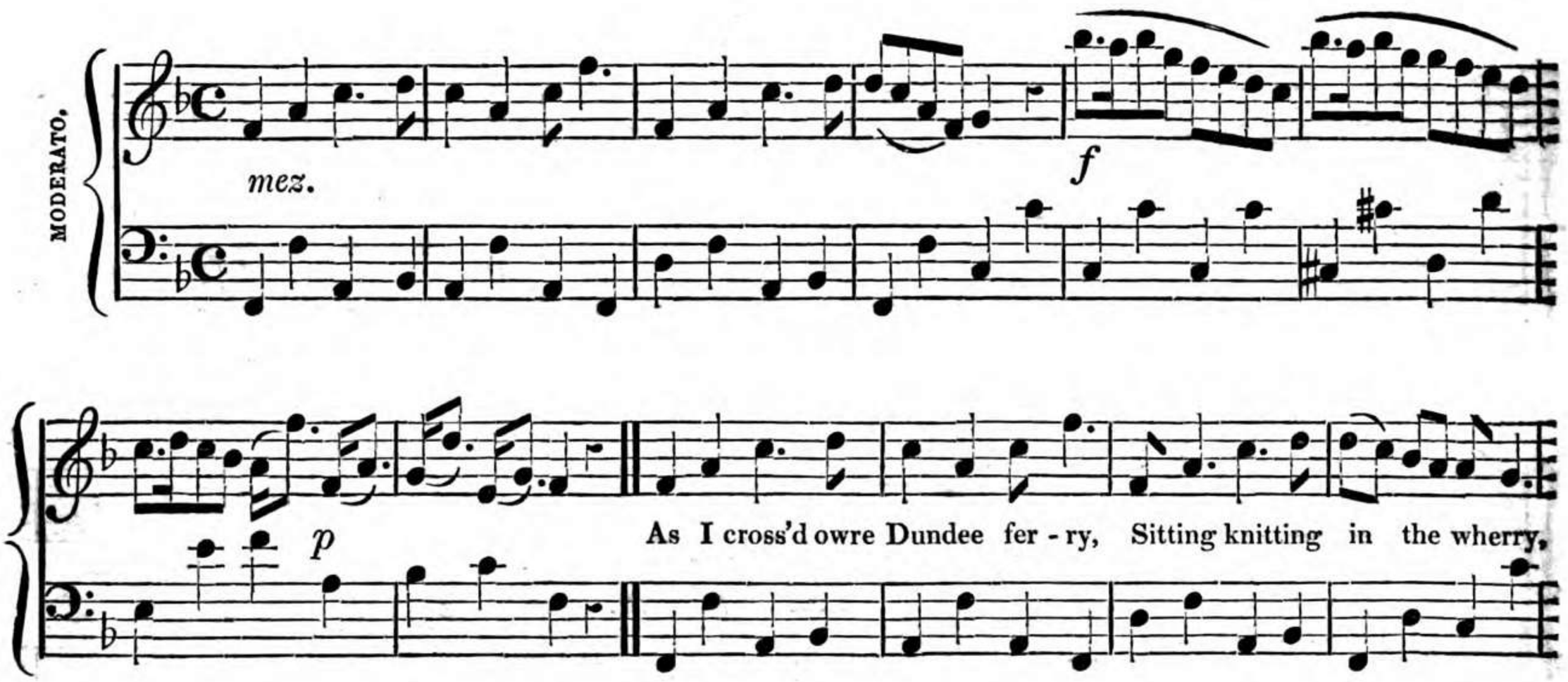
Gie to the cru--el, cru-el wars, Wha's just re-wards are wounds and scars. Ah!

Song,

"THE WANDERING LADDIE,"

COMPOSED IN THE SCOTISH STYLE, BY W. SHIELD, ESQ.

(The Words written and presented to the composer by Mrs. M. E. FIELD, of Guernsey.)



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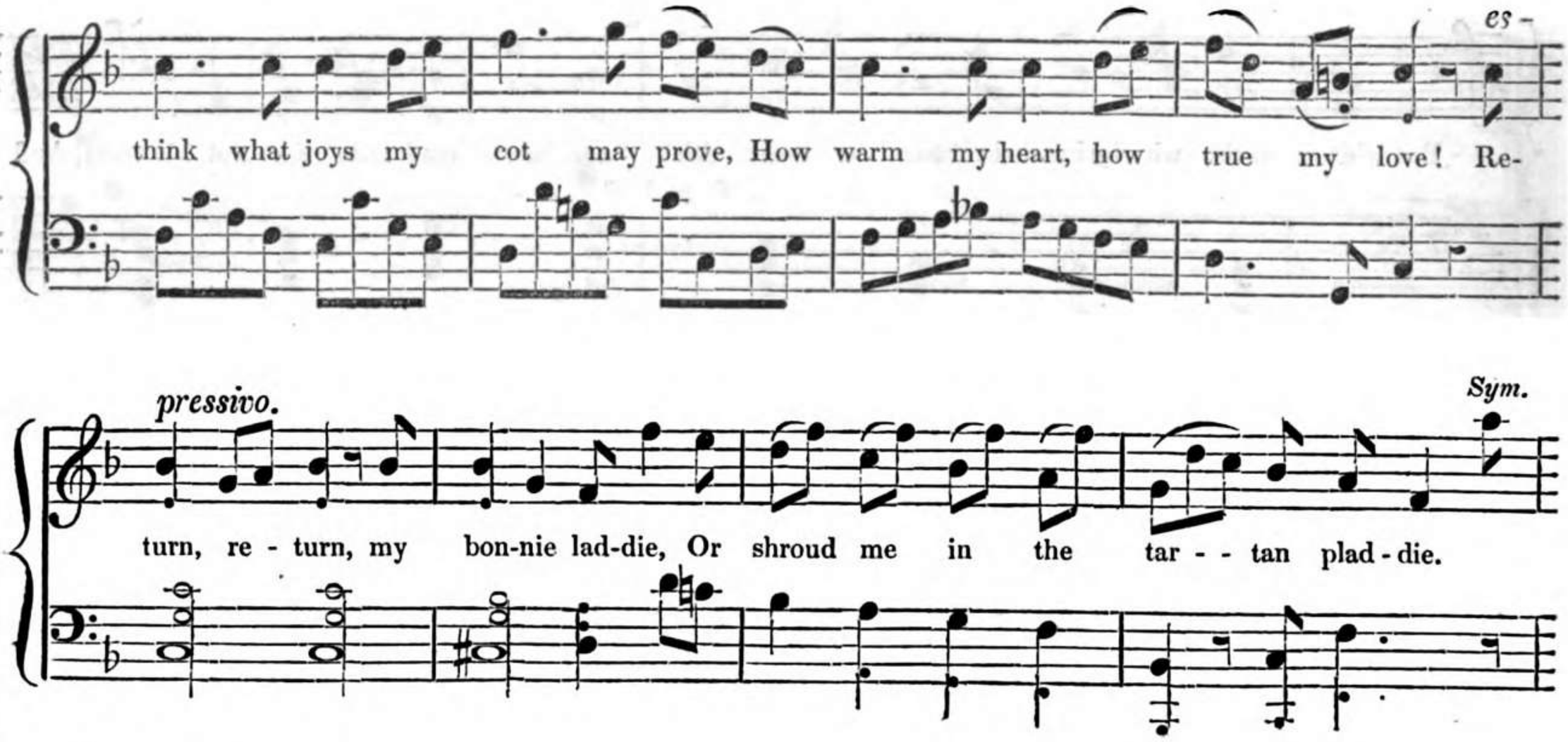
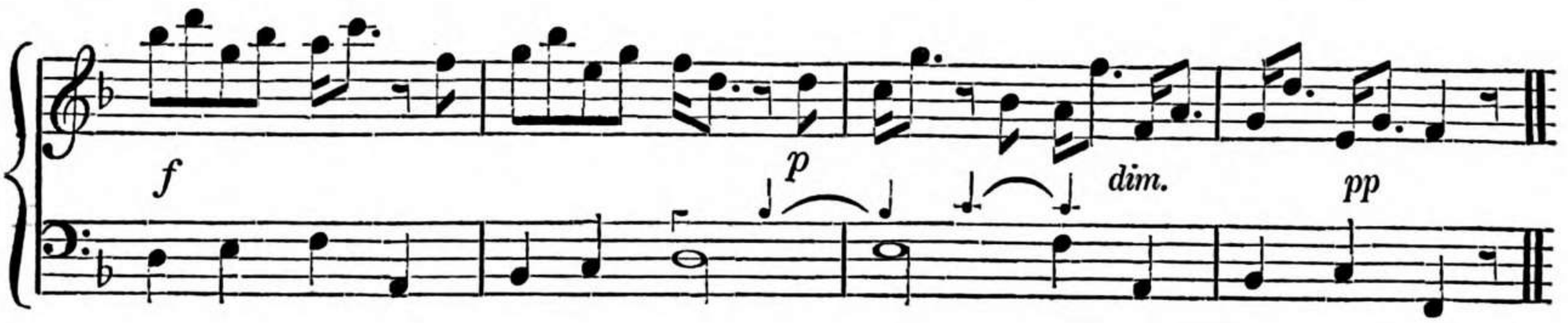


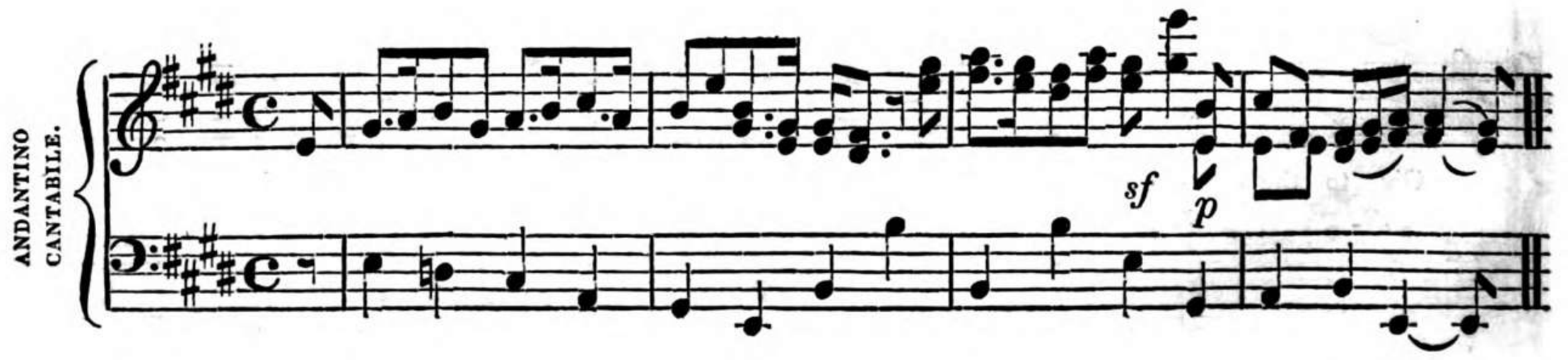


Song,

"O THOU THAT LEAV'ST ME HALF A HEART."

COMPOSED BY W. SHIELD, ESQ.

(The Words translated from ARIOSTO.)



O thou that leav'st me half a heart, And half with thee dost car - ry, O

p

thou that leav'st me half a heart, And half with thee dost car-ry, Oh! take a-way the other part, Or

prithee longer tar-ry, Oh take a-way the o-ther part, Or prithee longer tar-ry, prithee,

ad lib.

pri - thee lon - ger tar - ry.

Andante Varié,

FOR THE PIANO-FORTE,

COMPOSED BY

J. C. RÖHNER,

MAÎTRE DE CHAPELLE AT ZIVOLLE.

cres. rf p rf

VAR. 1.

VAR. 2.

marcato *rf* *f*

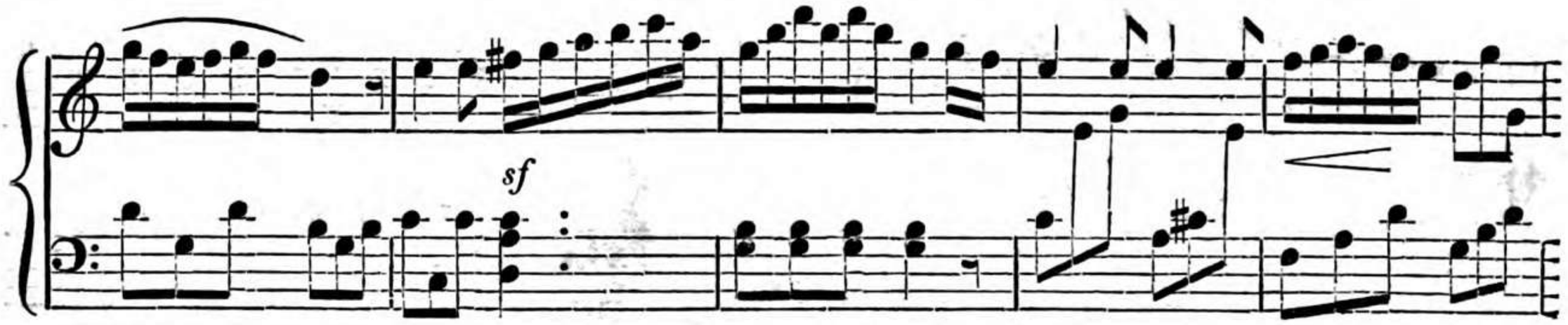
rf *rf*

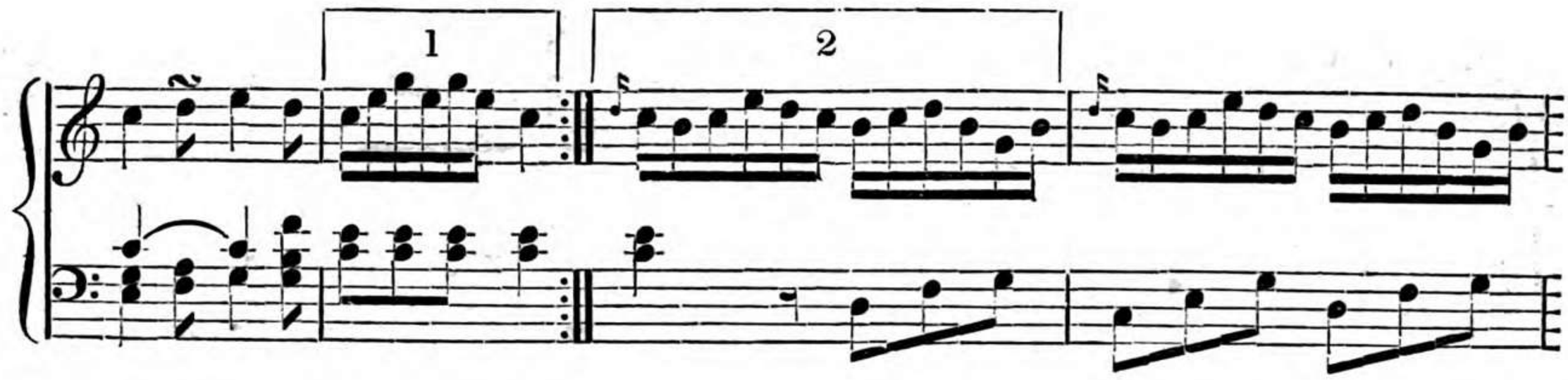
8va.

rf

Rondo Allegro.

VAR. 3.


sf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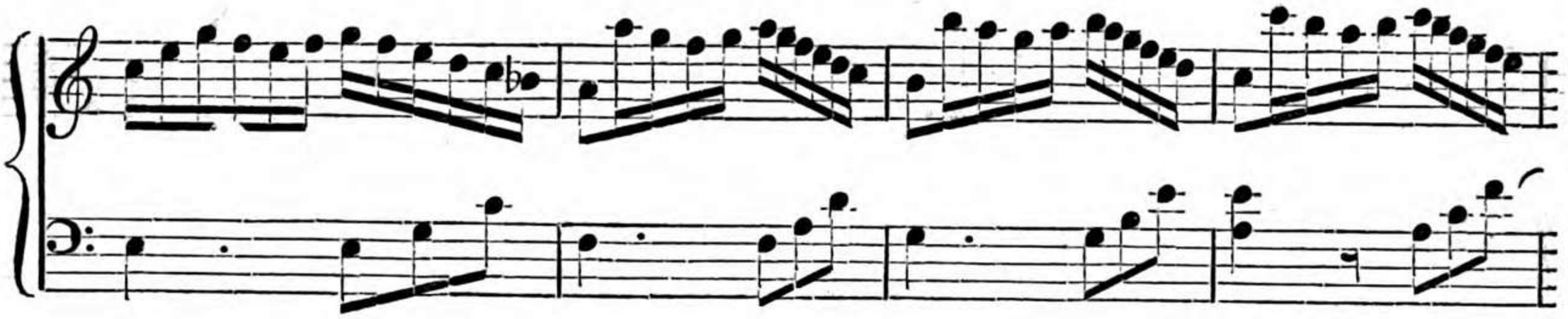
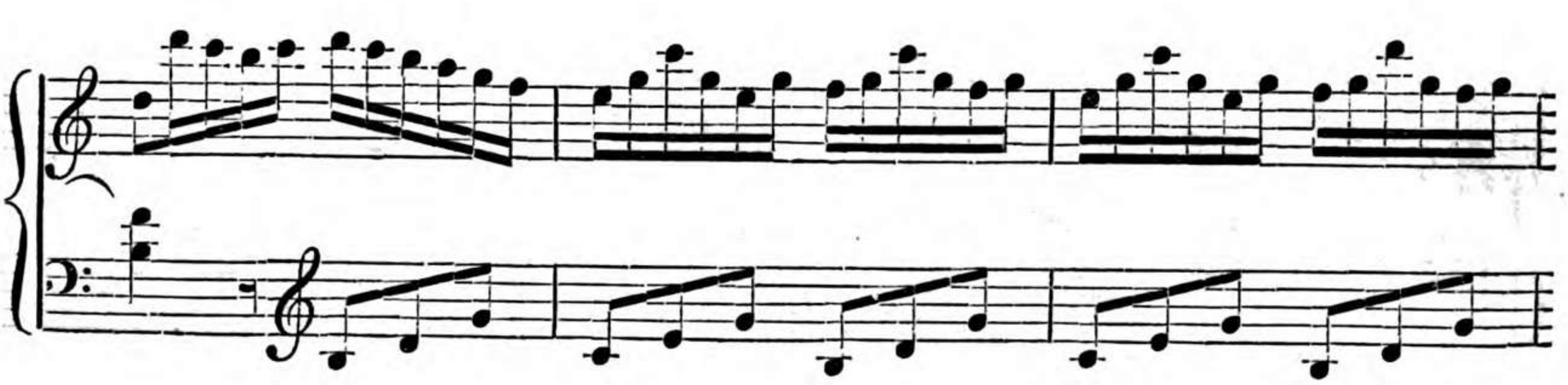
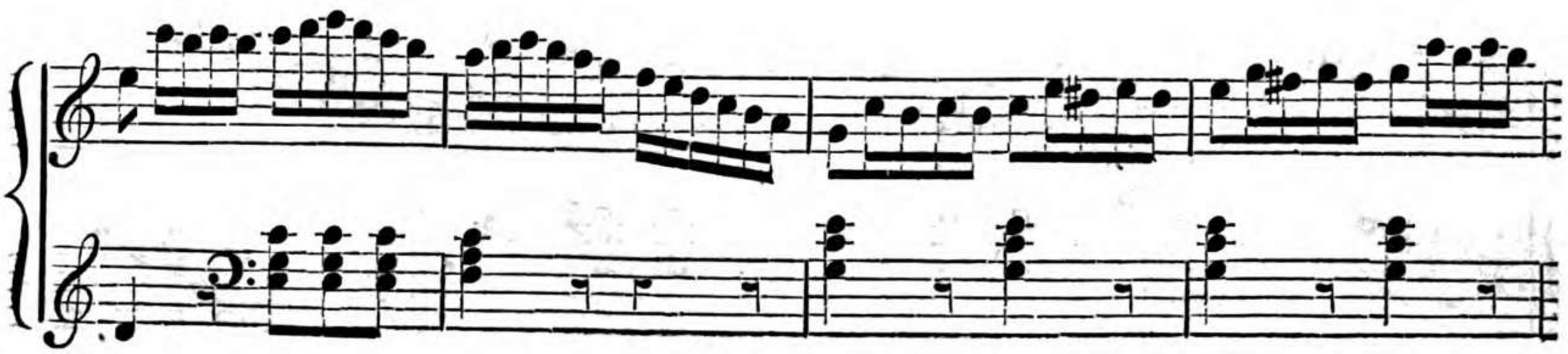






ANDANTE VARIÉ,—BY J. C. RÖHNER.

tr.

dol. espressivo

dol.

p *sf* *ped.*

Minuet and Trio,

FROM

HAYDN'S SEVENTH GRAND SYMPHONY,

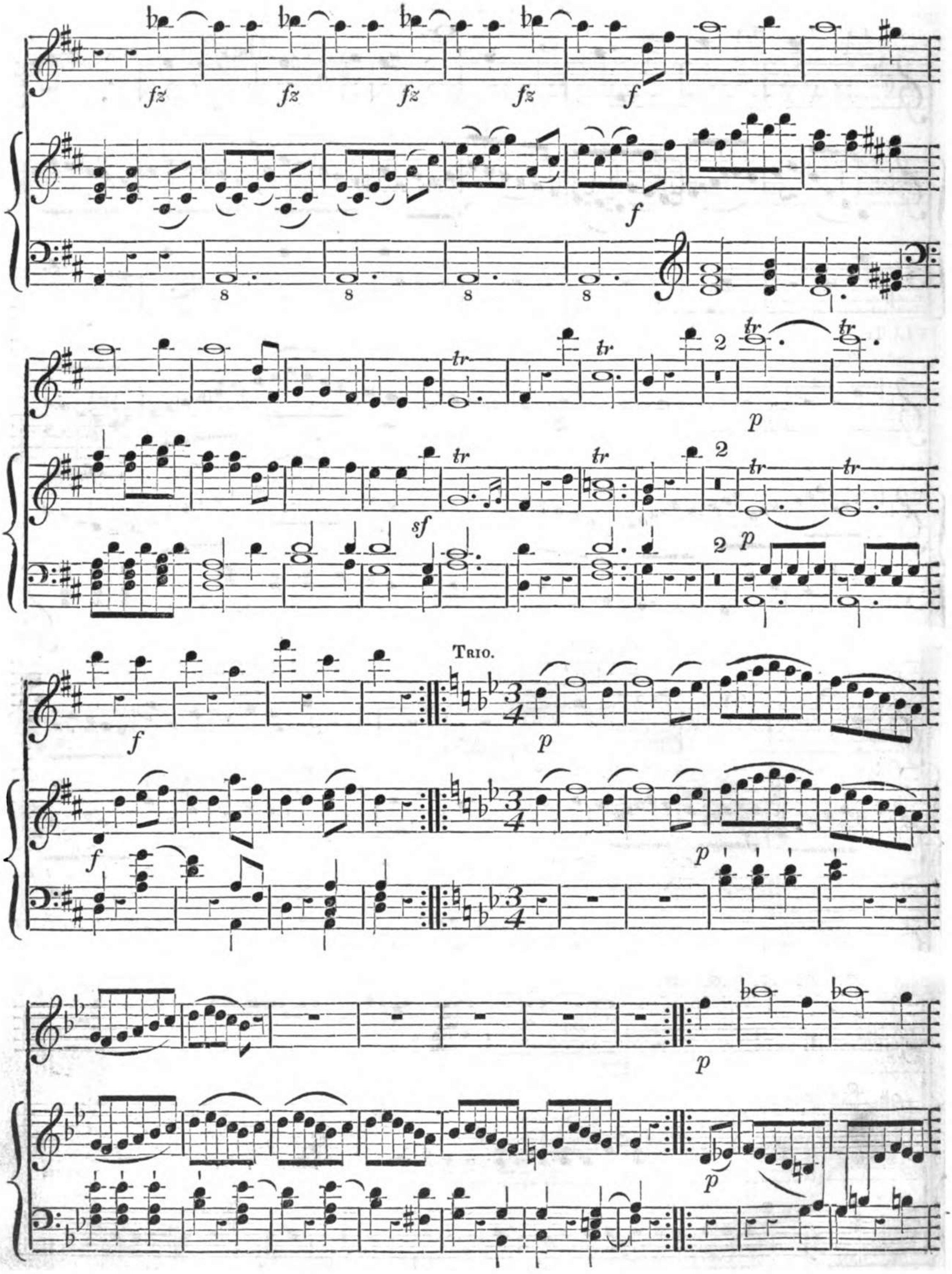
ARRANGED

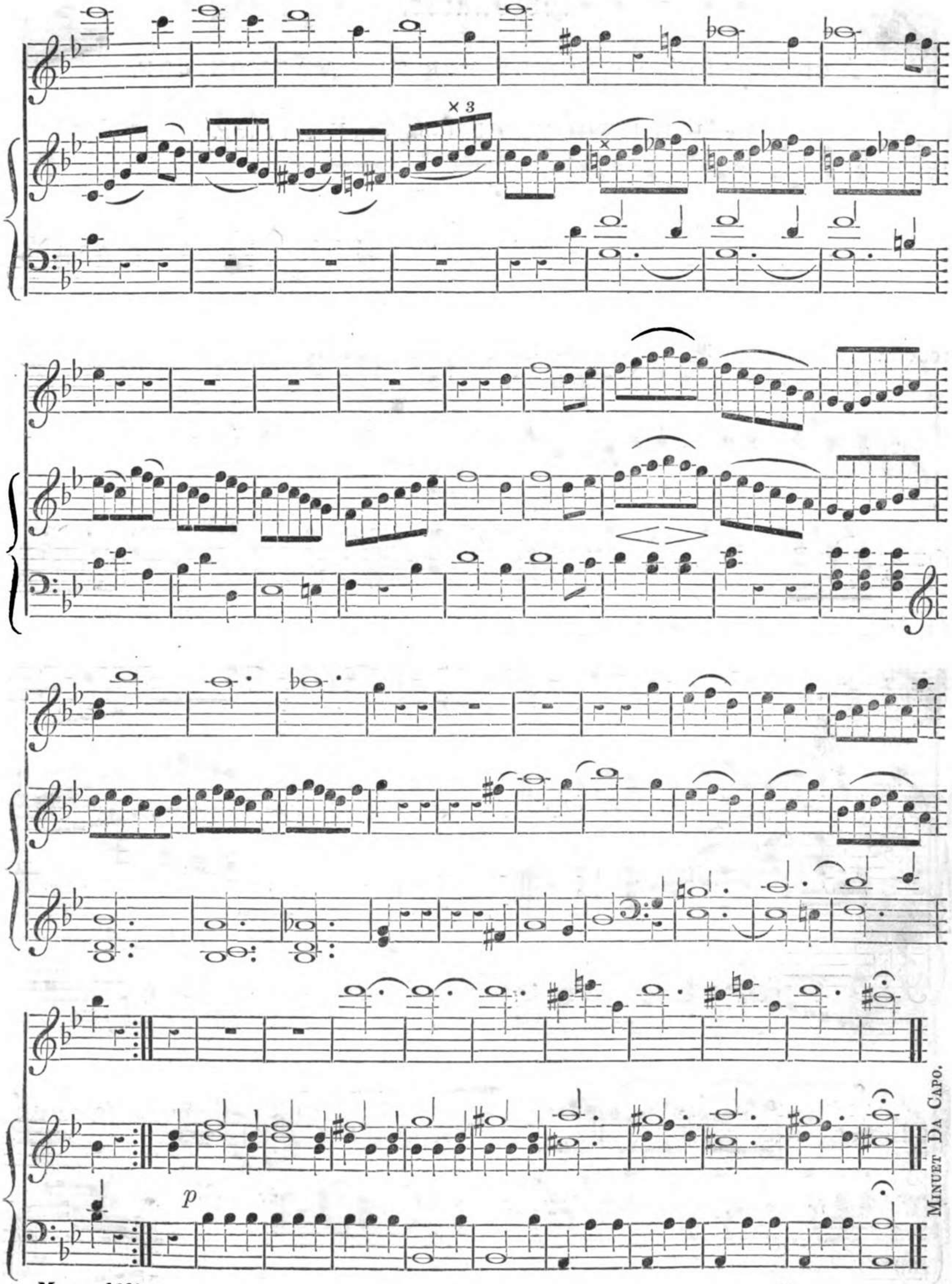
FOR THE PIANO-FORTE AND FLUTE,

PURPOSELY FOR THIS WORK.

FLUTE.

ALLEGRO.


fz
f
8
tr
2
p
sf
TRIO.
f
p



MINUET DA CAPO.

Polonaise,

COMPOSED PURPOSELY FOR THE HARMONICON,

By JOHN THOMSON, Esq., of Edinburgh.

TEMPO DI POLACCA.

f *p*

f *ped.* * *p*

8va. *loco.* *f*

ped. 8va. *tr* *tr* *tr* *tr* *

*

*

loco. 8va. loco.

f

sf f

p f

ped.

8va. loco.

* p Volti.

Con Passione.

MINORE.

sf *sf*

ped. *ped.* *ped.*

sf

ped. *ped.* *ped.*

sf

ped. *ped.* *ped.*

8va.

f *cres.* *ff*

ped. *ped.* *ped.*

loco.

ff *sf* *p* D.C.

ped. *ped.*

Song.

THE PRIMROSE,

THE POETRY FROM HERRICK'S HESPERIDES,

COMPOSED FOR, AND PRESENTED TO, THE HARMONICON,

BY

G. H. Esq., of Edinburgh.

(Where the notes of the melody are doubled, the upper are to the first stanza and the lower to the second.)

why I send to you This Prim-rose thus be-pearl'd with dew?
why the stalk is weak And bend-ing, yet it doth not break?

f

Ask me why I send you here This sweet in-
Ask me why this flower does shew So yel-low

f *p*

fan - - - ta of the year; Ask me why I send to you This Prim-rose
green and sick-ly too; Ask me why the stalk is weak And bend-ing,

thus be-pearl'd with dew; This Prim-rose thus be-pearl'd with dew? I will
yet it doth not break? And bend-ing, yet it doth not break? I will

whis - per to your ears, The sweets of love are mix'd with tears; I will
an - swer, these dis - co-ver What faint - ing hopes are in a lov - er. I will

whis - per to your ears, The sweets of love are - - - mix'd with tears. I will
an - swer, these dis - - co - ver What faint - ing hopes are - - - in a lo - ver. I will

whis - per to your ears, The sweets of love - - are mix'd with tears.
an - swer, these dis - co - ver What faint - ing hopes are in a lo - ver.

p *f*

1st. 2d.

slentando *pp*

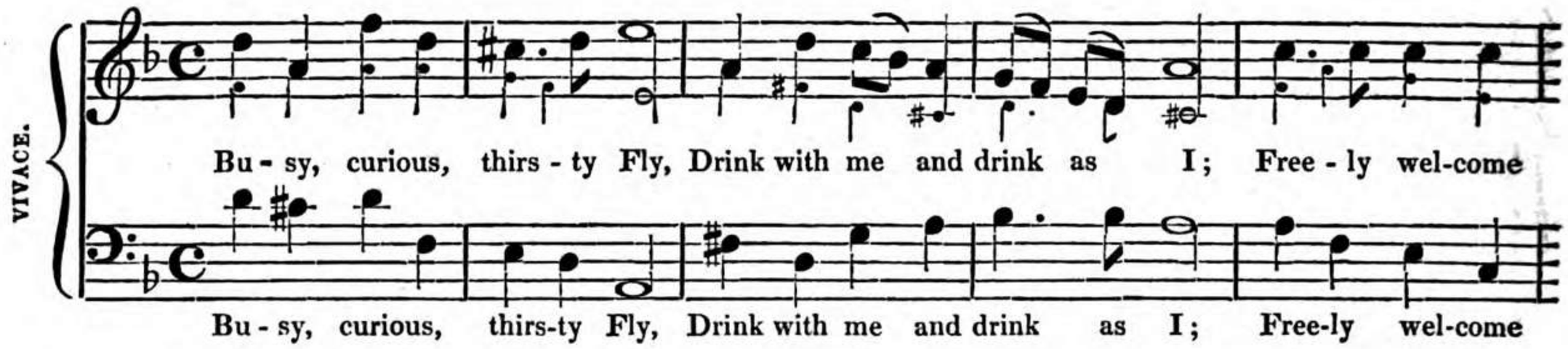
Duet,

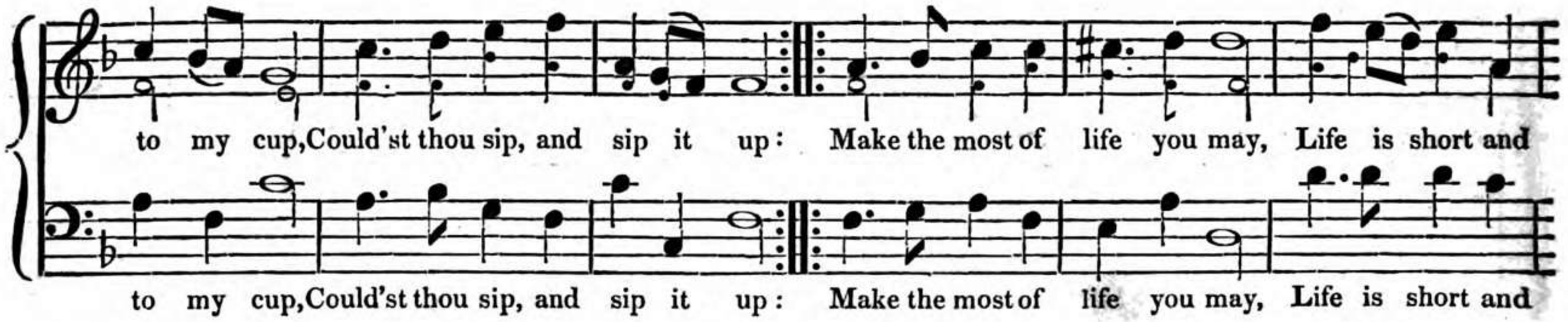
"BUSY, CURIOUS, THIRSTY FLY,"

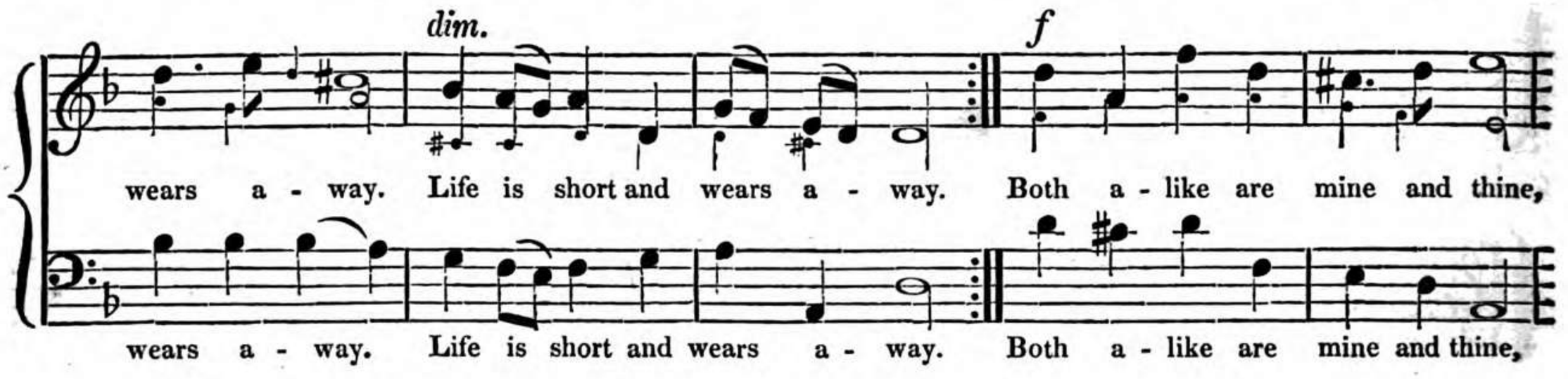
COMPOSED BY

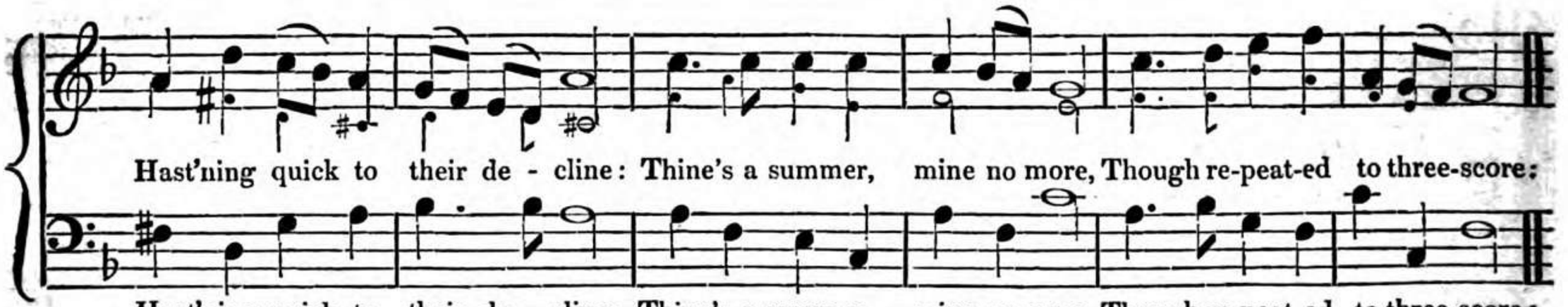
MAURICE GREENE, Mus. D., &c. &c.

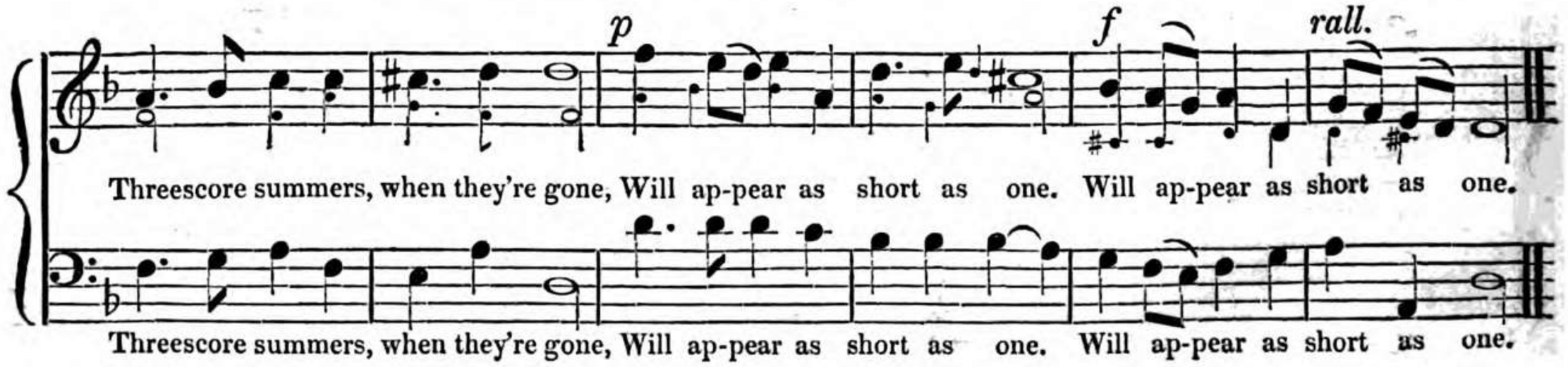
(The words "made extempore," says Ritson, "by a Gentleman; occasioned by a fly drinking out of his cup of ale." The small notes are now first added, and may be used at pleasure, either as an accompaniment or as a third vocal part.)











Ballad,

THE BONNY SAILOR,

COMPOSED BY MAURICE GREENE, MUS. D., &c. &c.

(The small notes, forming an accompaniment, are added for this work.)

ANDANTE.

f *p*

1. Fair Sal - ly lov'd a bon - ny sea - man, With tears she
2. The winds blew loud, and she grew pa - ler To see the
3. Fast round the waist he took his Sal - ly, But first a-
4. "This knife, the gift of love - ly Sal - ly, (I still have
5. "This thim - ble dids't thou give to Sal - ly; When this I

sent him out to roam; Young Tho - mas lov'd no o - ther wo - man, But left his
wea - ther - cock turn round; When, lo! she spied her bon - ny sai - lor Come sing - ing
round his mouth wip'd he; Like home-bred swains he could not dal - ly, But kist and
kept it for thy sake) A thou - sand times, in am' - rous fol - ly, Thy name has
see, I think of you; Then why does Tom stand shill - I, shall - I, While yon - der

heart with her at home. She view'd the sea from off the mill, And as she
o'er the fal - low ground. With nim - ble haste he leapt the stile, And Sal - ly
prest her with a glee. "Through winds and waves and dash-ing rain," Cried he, "Thy
carv'd up - on the deck. A - gain the hap - py pledge re - turns To tell how
stee - ple's in our view?" Tom, ne - ver to oc - ca - sion blind, Now took her

turn'd her spinn - ing wheel, Sung of her bon - ny sea - man.
met him with a smile, And hugg'd her bon - ny sai - lor.
Tom's re - turn'd a - gain, And brings a heart for Sal - ly.
tru - ly Tho - mas burns, How true he burns for Sal - ly."
in the will - ing mind, And went to church with Sal - ly.

Andante and March,

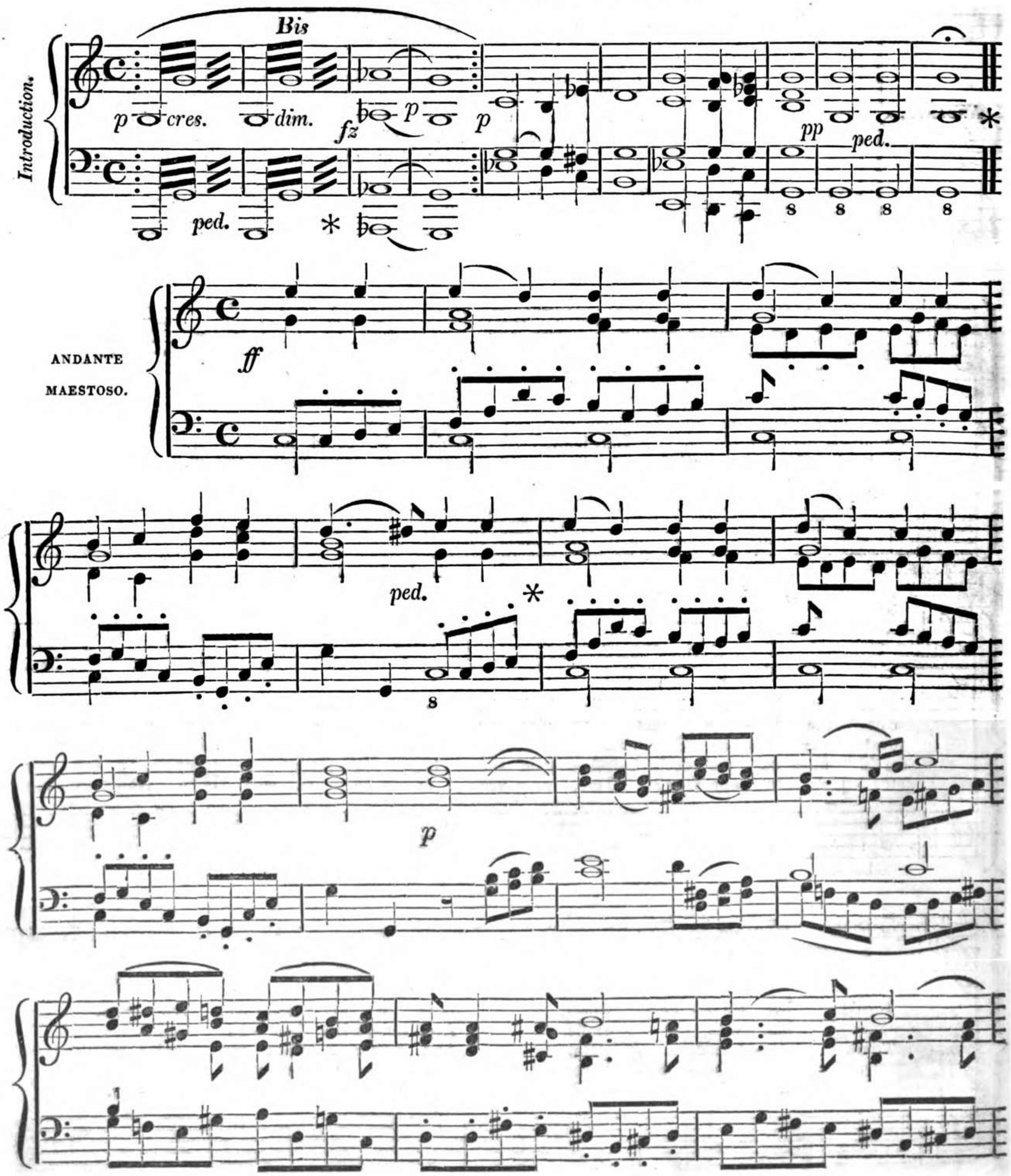
FROM THE OPERA OF *JESSONDA*,

COMPOSED BY

LOUIS SPOHR,

AND ARRANGED FOR THE PIANO-FORTE.

(The few introductory bars are added for this work.)



ff

ped.

*

p

ped.

*

ff

dim.

8va.

loco.

pp

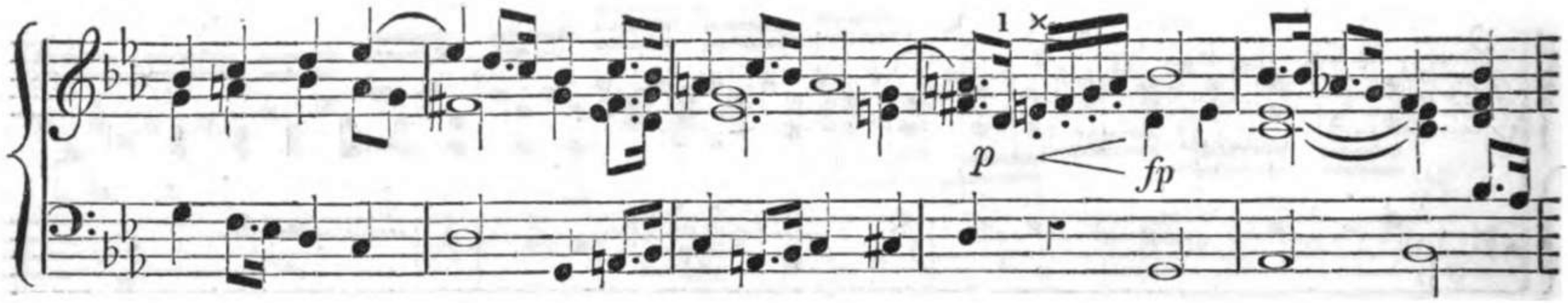
ped.

*

MODERATO.

f

p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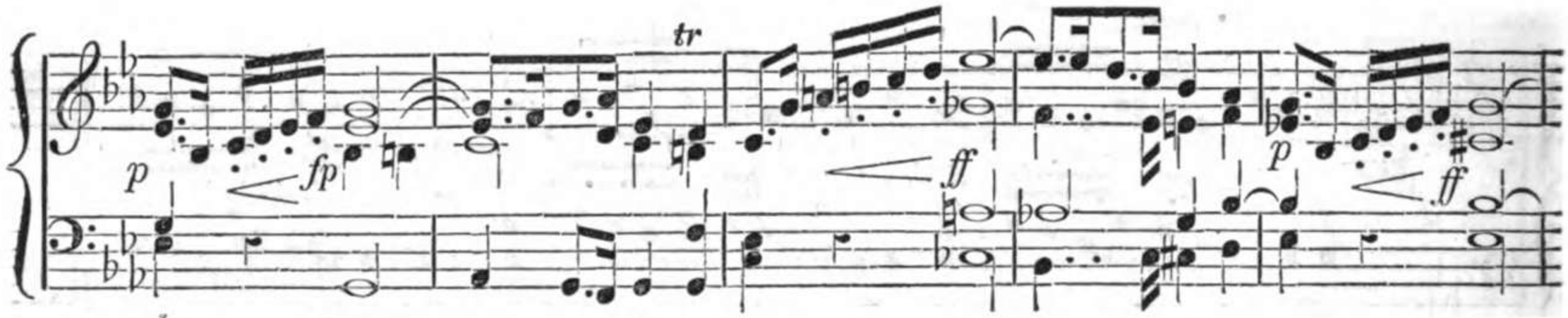
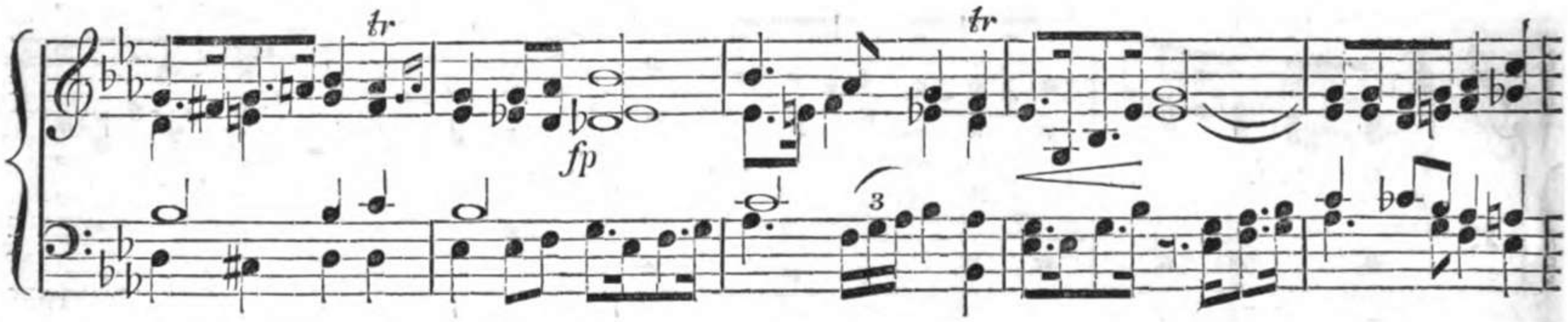
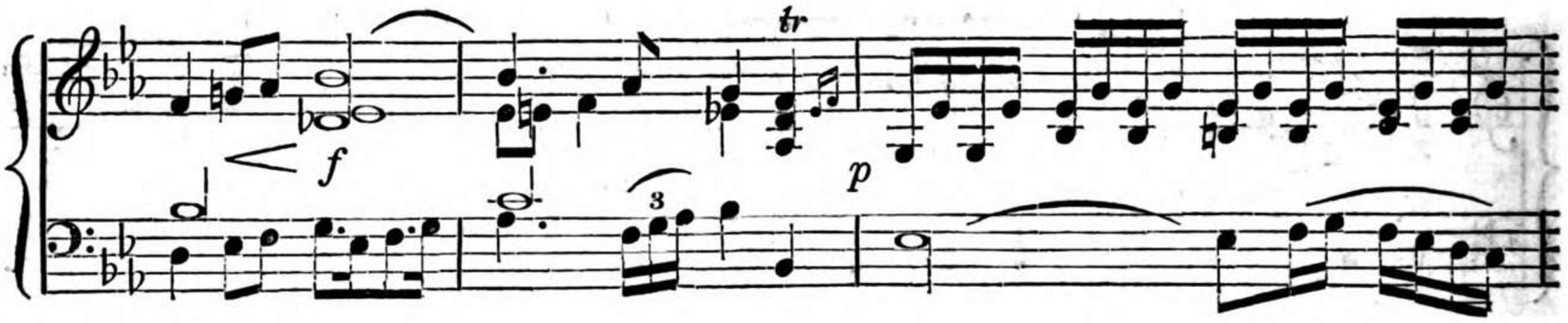
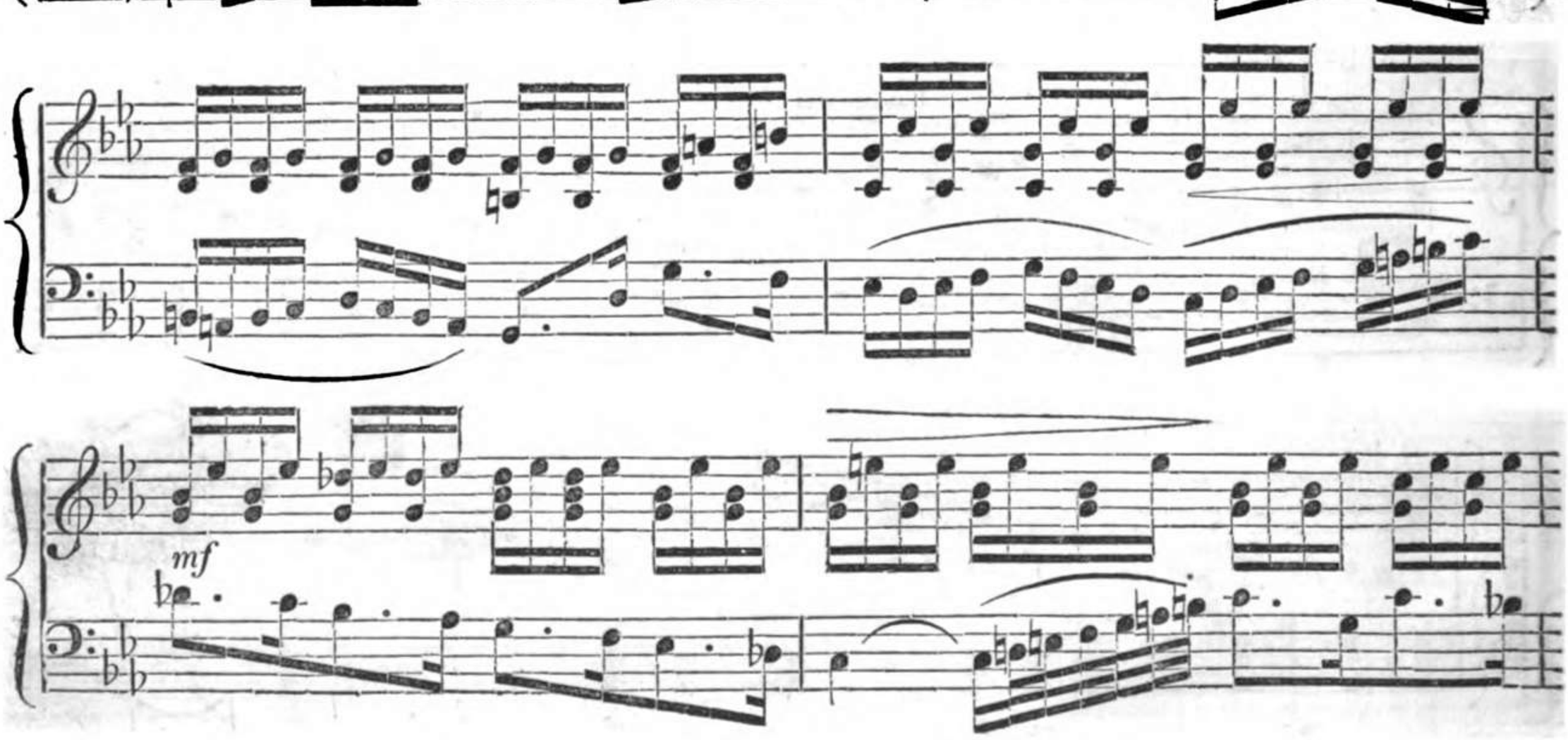
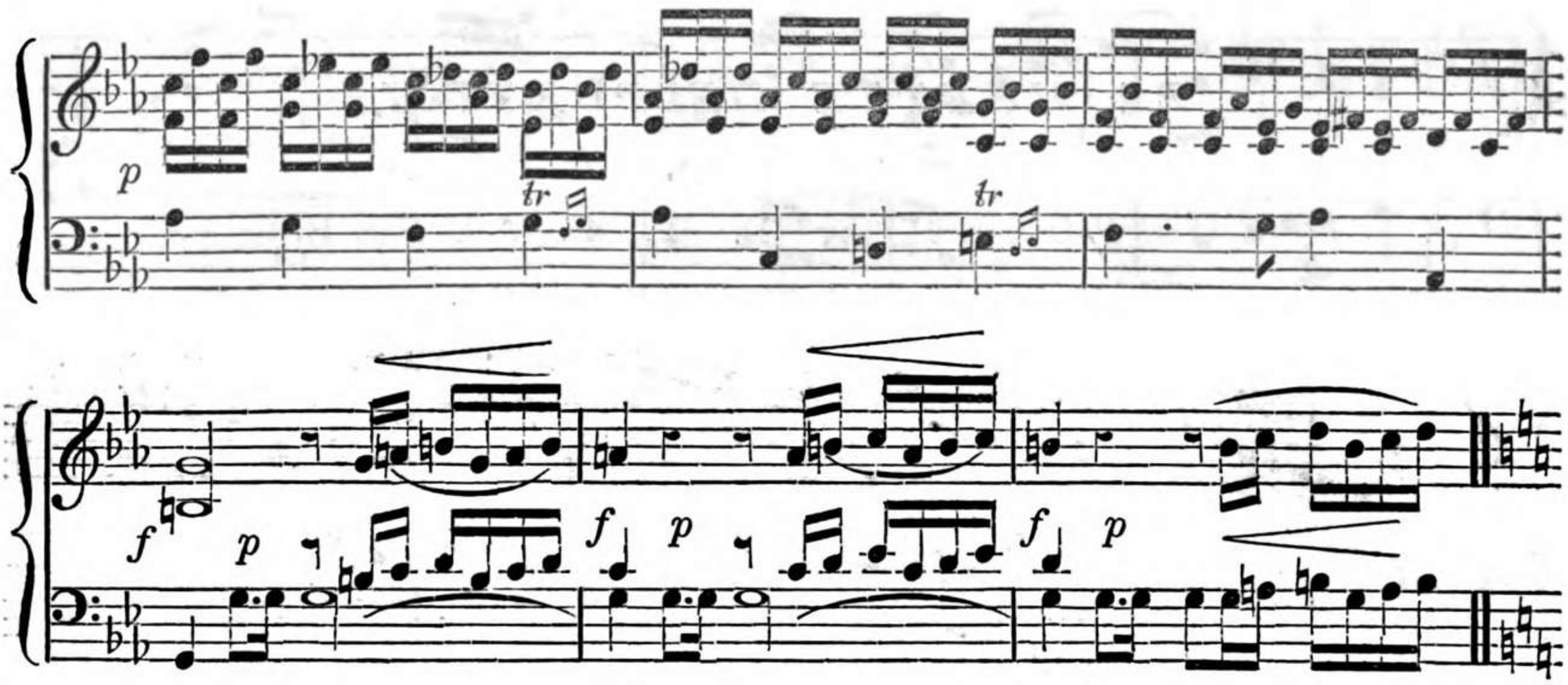
p
fp


tr
p
fp
ff
p
ff


tr
fp
tr
3


tr
f
3
p


mf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tr
tr
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p
f
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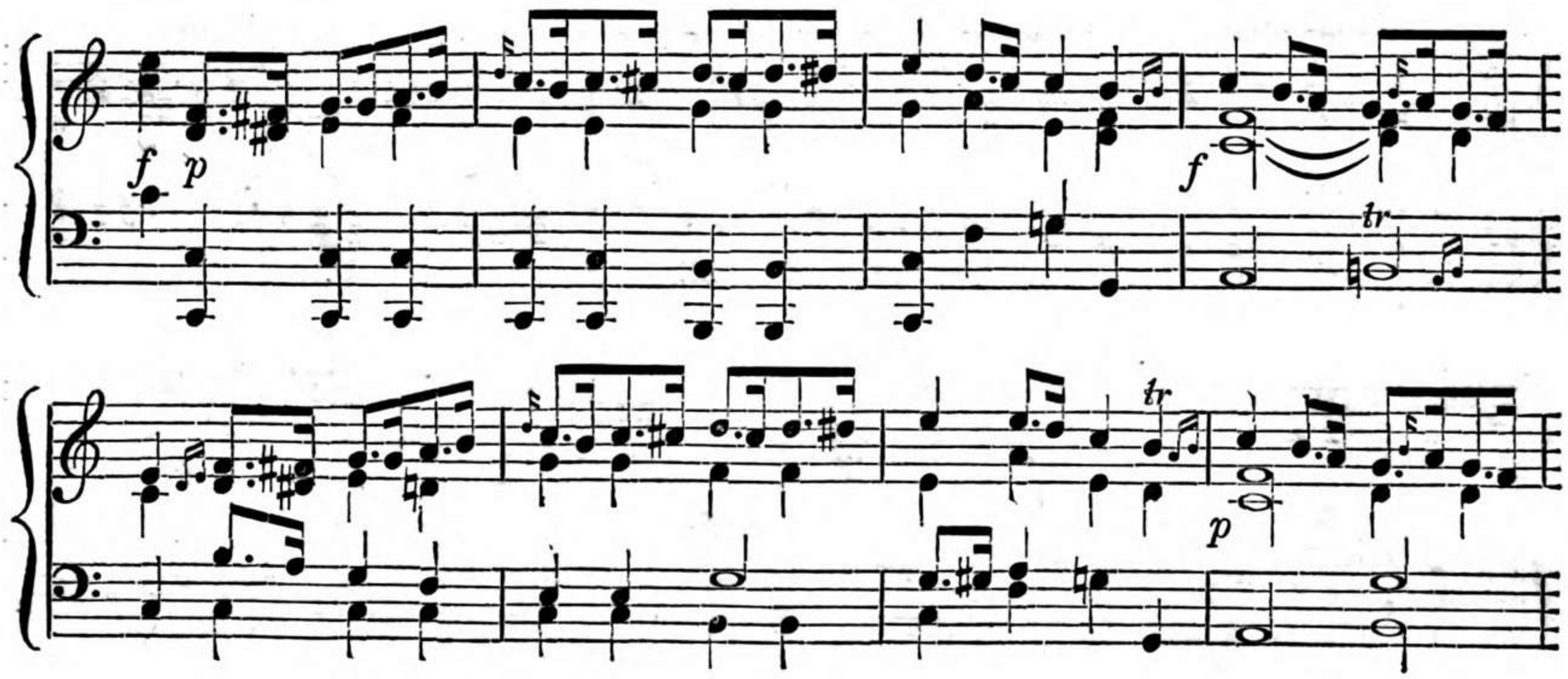
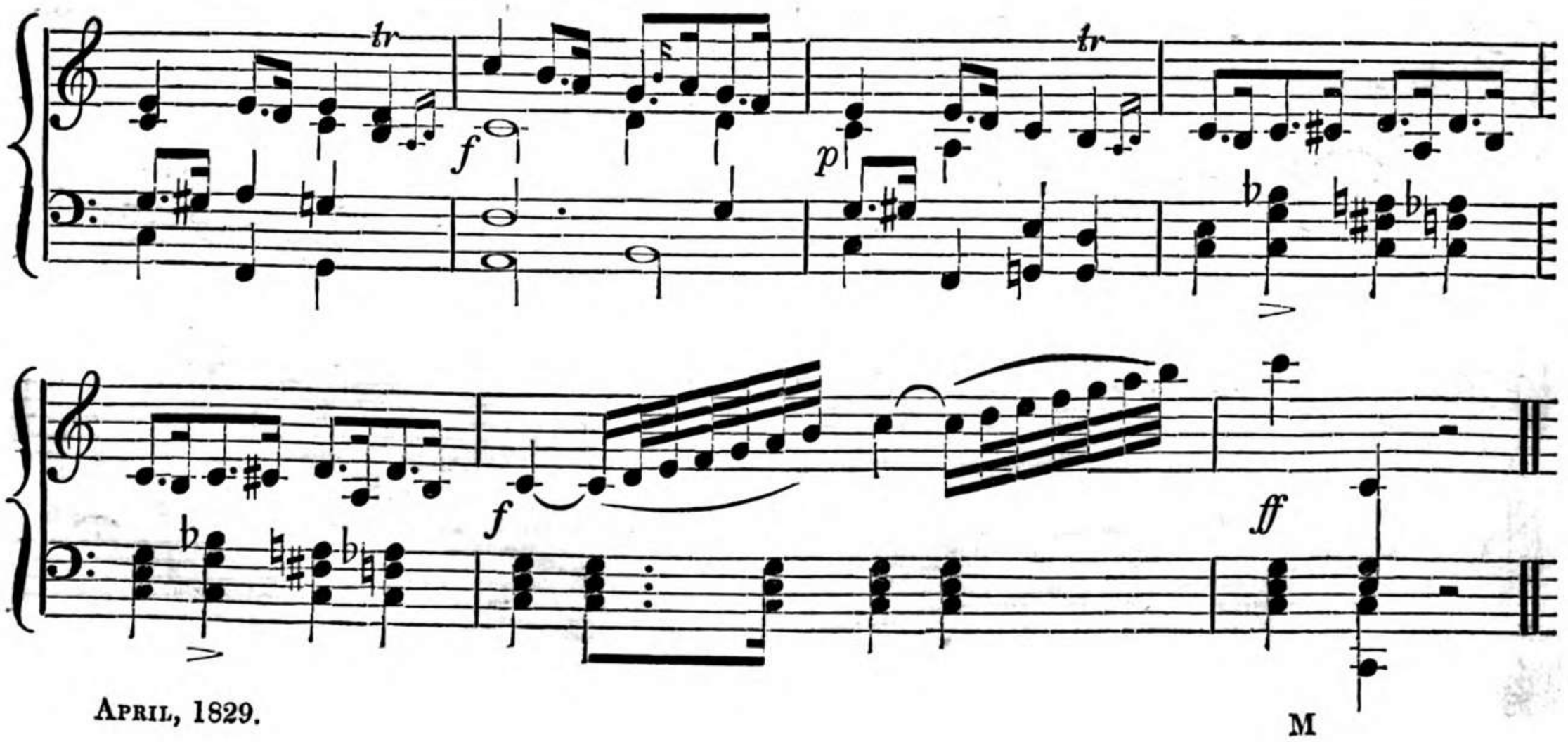
p


f
p
f
p
tr
f
tr
p


tr
f
p
tr
f
tr
ff

Barcarole,

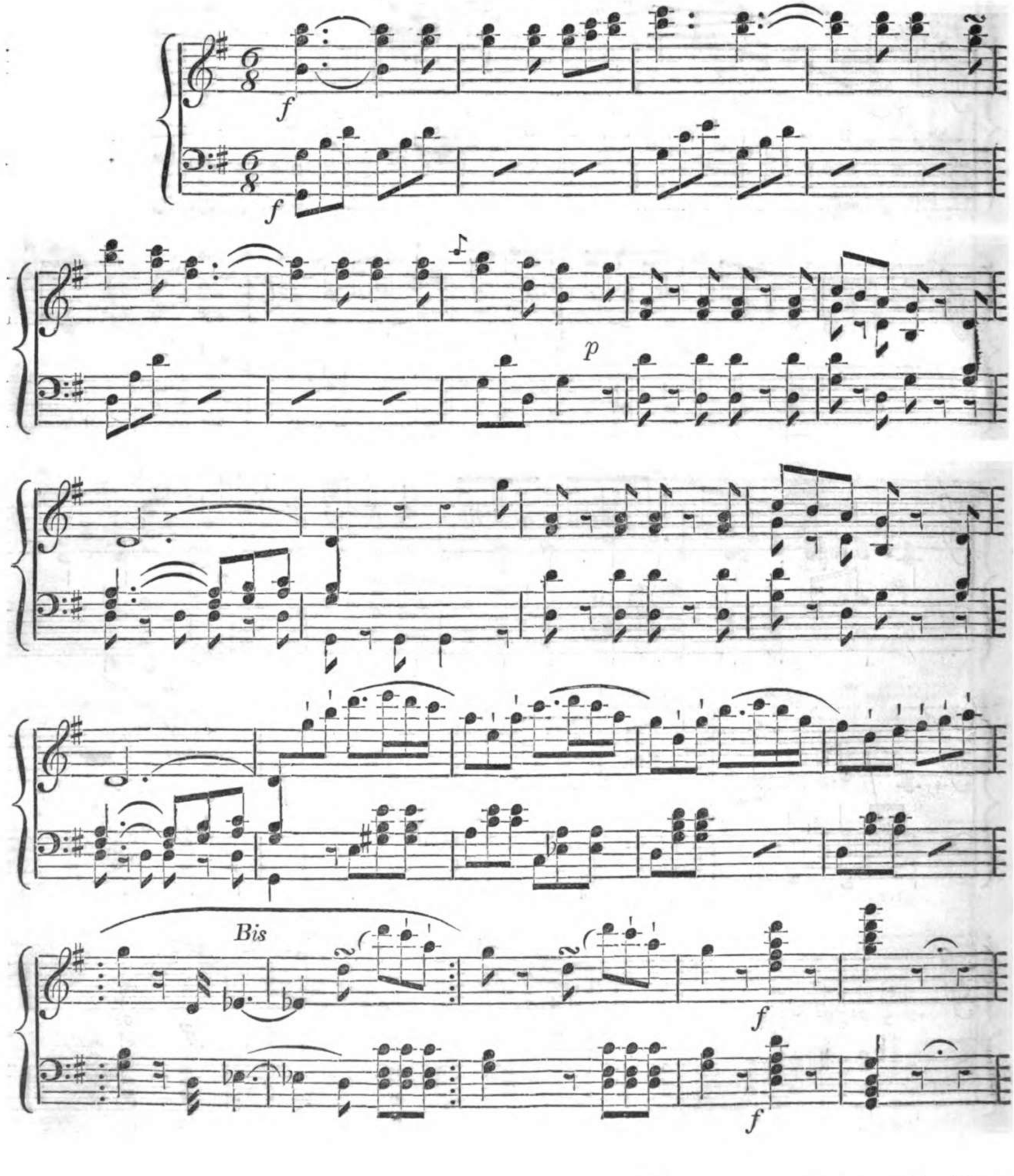
FROM

LA MUETTE DE PORTICI,

AN OPERA,

COMPOSED BY D. F. E. AUBER.

The Words by MM. SCRIBE and DELAVIGNE.



(MASANIELLO.)

A - mis, - - la ma - ti - née est bel - - le, Sur le ri-va - -

- - - - ge as - sem - blez-vous ; Mon-tez - - gai - ment vo - tre na

cel - - le, Et des vents - - bra - vez le courroux. Con-

duis ta barque a - vec pru-den - ce ; Pê - cheur - - - par - le bas ! Jet-

te tes fi - lets en si-lence; Pê - cheur - par-le bas! - Le roi des mers ne

t'é - chap-pe - ra pas. - - Le roi des mers ne t'échap-pe-ra pas, Pê-

fz *p* *fz* *p*

cheur, - par - le bas! Pê-cheur, par - le bas! Con-duis ta barque a - vec pru-den-ce; Pê-

pp

cheur - parle bas! Jet - te tes fi - lets en si-lence; Pê - cheur, parle bas! Le

roi - - des - - mers ne t'é - chap-pe - ra pas. - - Le roi - - des - -

fz

mers ne t'é - chap - pe - ra pas.

f *p*

f s *p*

f *p* *f* *p* *f*

2.

L'heure viendra, sachons l'attendre,
Plus tard nous saurons la saisir;
Le courage fait entreprendre,
Mais l'adresse fait réussir.
Conduis ta barque, &c.

Rondino,

COMPOSED BY F. HÜNTEN.

(With an Introduction written for this Work.)

INTRODUCTION.

ALLEGRO CON SPIRITO.

ff 8va *loco.* *p*

ff *p*

f *p* *e ritard.*

f *a tempo.* *ritard.* *ped.* *All°.* *Adg°.*

RONDO.

ALLEGRETTO.

ped. *ped.*

ped.

* ped.

ff mez. ff mez.

ped.

RONDINO,--BY F. HÜNTEN.

ped. ped.

8va alta

loco.

8va.

FINE.

Waltz,

COMPOSED FOR, AND PRESENTED TO, THE HARMONICON,

BY

EDWARD DEARE.

8va *loco.* 8va

FINE.

loco. 8va *loco.* 8va *loco.* 8va

loco.

D.C.

8va *loco.*

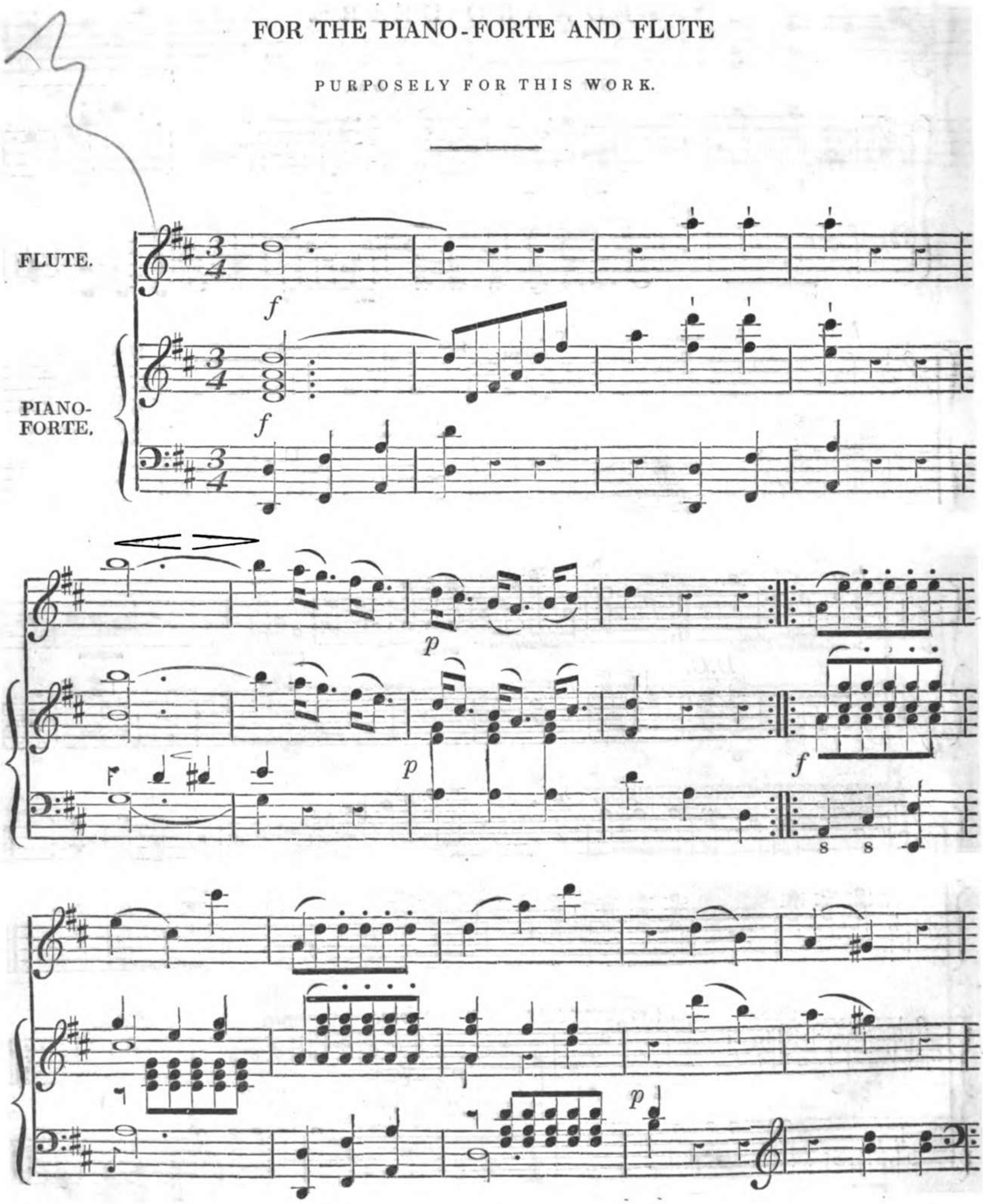
Minuet and Trio,

FROM MOZART'S GRAND SYMPHONY IN *D*;

ARRANGED

FOR THE PIANO-FORTE AND FLUTE

PURPOSELY FOR THIS WORK.



f

f

p

p

p dolce.

TRIO.

p dolce.

ped.

V.S.

p cres.

p

ten.

Min. D.C.

ped. * Min. D.C.

Song,

"WHEN EYES ARE BEAMING,"

THE POETRY BY

BISHOP HEBER;

THE

MUSIC COMPOSED, AND PRESENTED TO THE HARMONICON,

BY

SUSANNAH COLLIER,

(LATE STUDENT IN THE ROYAL ACADEMY OF MUSIC.)

SONG.—"WHEN EYES ARE BEAMING."

out their crys - tal cell; When hands are link'd that dread to part, And

heart is met by throbbing heart, Oh! bit - ter, bit - ter is the smart of

them that bid fare - well!

mez.

più moto.

When hope - is chid - den that fain of bliss would tell, And

p

love - - - for - bid - den in the breast - - to dwell: When

fet - tered by a view - less, view - less chain, We turn and

gaze, and turn - - - a - gain, Oh! death - - were mer-cy to the

rallo. pp

pain - - - of them that bid fare - well. When

Tempo 1mo

eyes - are beam - ing what ne-ver tongue might tell, When tears are stream-ing from

p

out their crys-tal cell; When hands are link'd that dread to part, And heart is met by

throbbing heart, Oh! bit-ter, bit-ter is the smart of them that bid fare - well.

May-Song.

The Music by MOZART, from his XXX *Gesaenge*. The Words by R. EDWARDS, from *The Paradise of Daintie Devices*, 1576, and now slightly altered and adapted to the German Air purposely for this Work.

ALLEGRAMENTE, QUASI GIOCOSO.

1. When May is in his prime, - - Then may each heart re-joice; When
2. May makes the cheer-ful hue, - - - May breeds and brings new blood; May
3. Thus things are strange-ly wrought, While joy-ful May doth last. Take

p

May decks all in green, - - - Each bird strains forth his voice. The live - - - - ly - - -
march-eth through each limb; - - - May makes the mer - ry mood. May warm - eth tend - er
May in time—when gone - - - The plea - sant time is past. All ye that live on

sap creeps up In - to the bloom ing thorn; The flowers, which cold in pri - son kept, Now
hearts - - - - Their war - bling notes to tune. Full strange it is, yet some we see, Do
earth, - - - - And have your May at will, Re - joice in May as I do now, And

laugh the frost to scorn.
make their May in June.
use your May with skill.

mf *f* *dimo*

L' E L E G A N T E,

Quadrille=Rondo,

COMPOSED BY **H E N R I H E R Z.**

GRAZIOSO.

.S. *p* *cres.* *.S.* *p*

ten.

p *cre - - scen - - - - do* FINE. *p*

p *p*

sf *p* *cre - - - -*

sf *sf* *sf*

Grazioso.

scen - - - - - do *f* *p*

f *p*

cres. p cre - - - scen - - - - - do ten.

p

f con forza

f

·S. p

Dal Segno al Fine. scherz.

·S.

f

f

8va

·S.

ff f

Dal Segno al Fine.

ff ·S· f

·S.

D. S. al Fine.

·S.

8va.

p *mordente*

f

f

loco.

p *grazioso*

cres.

ten.

p

cres.

p

8va.

1 × 1 ×

p *p* *legg^o.*

marcato

f

ff

ff

Grazioso.

p

p

ten.

cre - - - - - scen - - - - - do.

f

f

p Grazioso.

cres.

p

cre - - - - - - - scen - - - - - - do ped.

*

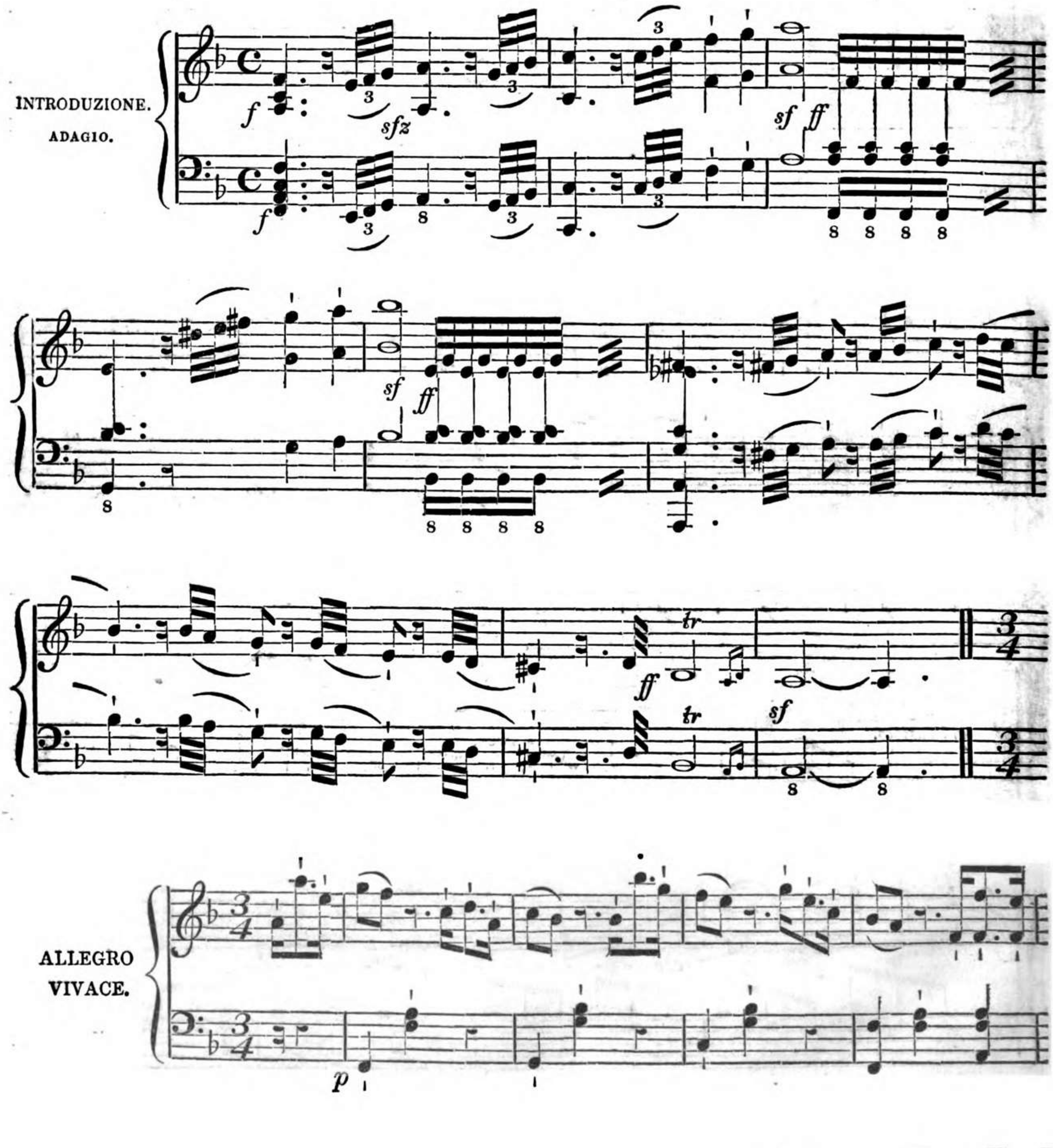
Introduction and Air,

FROM BEETHOVEN'S GRAND BALLET,

THE MEN OF PROMETHEUS,

ARRANGED

FOR THE PIANO-FORTE.



p f f

p p

p ped. p *

sf sf sf

cres.

f
p
pp
p
pp
ped.
* ped.
* ped.
* ped.
cres.
f
f
sf
sf
sf
sf
sf
fp
S.
S.

sf cres.

S. sf sf cres. f ff

S.

ped.

*

ped.

*

8 8

Air, with Variations,

FOR THE PIANO-FORTE AND FLUTE OBLIGATO,

COMPOSED BY

GASPAR KUMMER. Op. 15.

Introduzione,
Poco Adagio.

Andante.

ad lib.

Vivace.

VAR. 1.

f

p ped. cre - - - - - scen - - - - do f fz

p cres.

p cre - - - - - - - - - - - - scen - - - - - - - - - - - - do

1st. 2nd.

f

1st. 2nd.

f ped. * fz fz

Andante.

VAR. 2.

p

Piu Vivo.

VAR. 3.

f

p *cres - - - - cen - - - do* *f*

8va.

Barcarole,

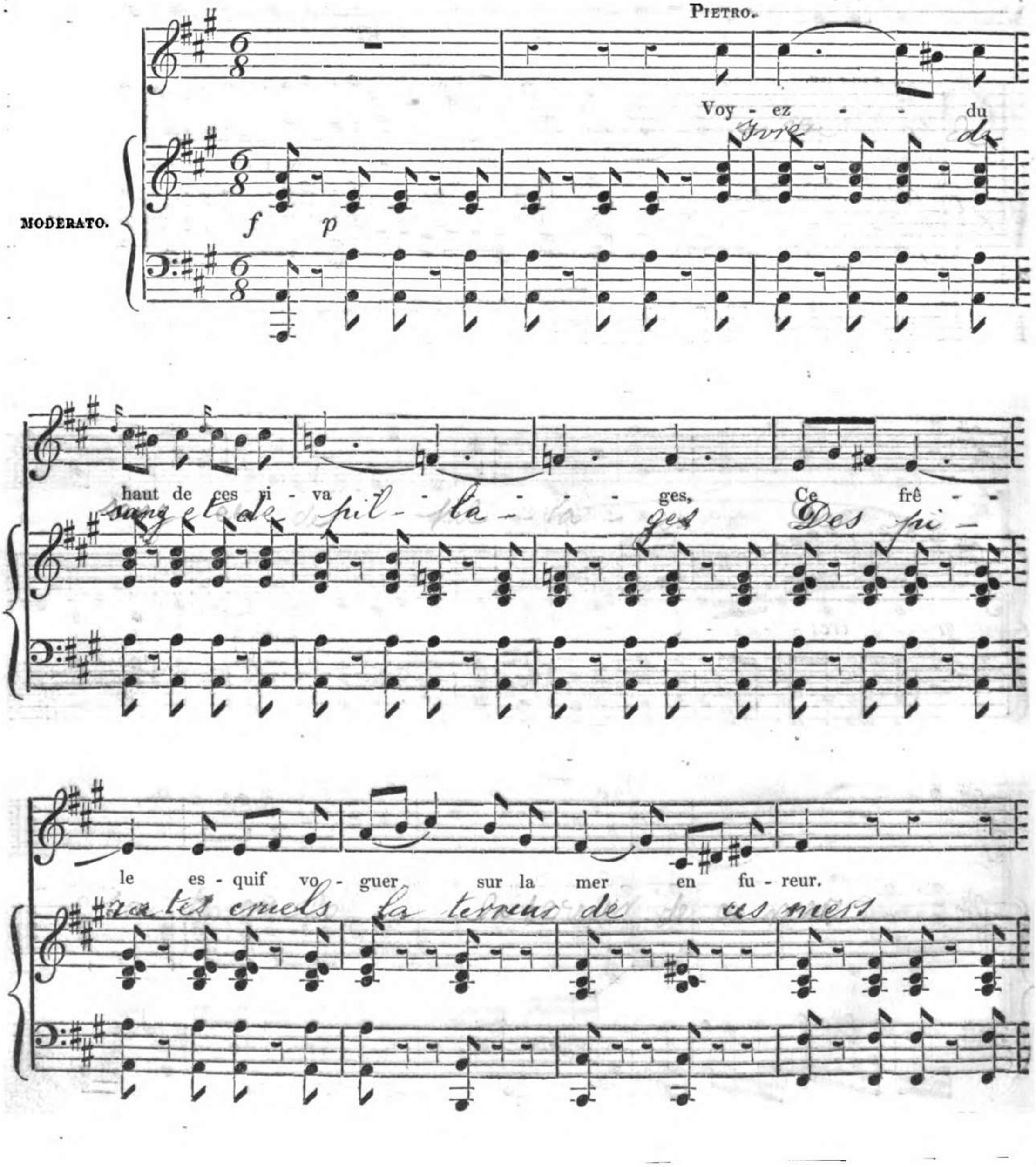
FROM

MASANIELLO, OU, *LA MUETTE DE PORTICI*,

AN OPERA,

COMPOSED BY D. F. E. AUBER.

The Words by ***MM. SCRIBE and DELAVIGNE.***



Les vents - les flots et les o - ra - - - ges,

Parfois les sous surcette pla - - ge

Me - na - - - cent d'en - glou - tir - - le mal - heu-reux pê - cheur ; Mais

attendent le pecheur pour lui donner les fers. Mais

la ma-do - ne sain - te a gui - dé l'é - qui - pa - ge, Par el - le pro - té - gés nous

1st. 2nd.

re - voyons le bord. Mais bord Plus de crain - tes plus d'o-ra - ge, Notre barque a tou-ché le

port Plus de crain-tes plus d'ora - ge, Notre barque a tou-ché le port.

8va

No-tre barque a tou - ché - le port. Notre barque a tou-

loco. 8va *f*

ché - - - - - - - - - le port.

8va. *loco.*

1*st.* 2*nd.*

2.

Ivres de sang et de pillage,
Des pirates cruels, la terreur de ces mers,
Parfois le soir sur cette plage
Attendent le pêcheur pour lui donner des fers.
Mais &c.

Aria,

"QUANDO SARÀ QUEL DÌ,"

FOR A MEZZO-SOPRANO VOICE,

COMPOSED, AND PRESENTED TO THE HARMONICON,

BY

JOHN THOMSON, Esq. (OF EDINBURGH.)

(This may be sung by a higher voice in Ab.)

LARGO.

Quan-do sa - rà quel dì,

p *sf*

Ch'io non ti sen - ta, Ch'io non - - ti sen - ta, in

sen - - sem - - pre tre - mar co - sì po - ve - ro core,

po - ve - ro core.

Stel - le che cru - del - tà, Un sol - - piacer, non v'è, non

v'è, Che quan-do mio si fa, che quan - do mio si

fa, Non - - sia do - lor - - - - - - - - e, do-

dim.

lor - e do - lor - e do - lor - - - - - e.

dim.

sf

Quan - do sa - rà quel dì.

Ch'io non ti sen - ta, Ch'io non - ti

cres.

sen - ta in sen - - - sem - pre tre - mar co - sì

sf cres. f

Po - ve - ro core

sf *sf*

Po - ve - ro core!

sf

Po - ve - ro core!

ad lib.

Po - ve - ro

col voce

a tem.

core!

f *sf*

"BY MY SIGHS,"

Song,

COMPOSED BY BEETHOVEN.

The words, from RITSON's Collection, adapted to the air for this work.

ADAGIO CON ESPRESSIONE.

1. By my sighs you may dis - - co - ver What soft
2. Blush - ing shame for - bids re - - veal - ing Thoughts, your

p

wish - es touch my heart; Eyes can speak and tell the lo - ver What the
breast may dis - ap - - prove; But 'tis hard, and past con - ceal - ing, When we

tongue must not im - part.
tru - ly, fond - ly love.

Ronde,

IN

MARIE STUART EN ECOSSE,

AN OPERA, COMPOSED BY

F. J. FETIS,

PROFESSOR OF COMPOSITION AT THE CONSERVATOIRE ROYAL DE MUSIQUE, PARIS, &c. &c.

(A liberty has here been taken with the first ritornel, part of which has been transferred to the end of the air.)

Allegretto.

PIANO-FORTE OR HARP.

p

A la fleur du bel â - ge Geor-get-te chaque jour di - sait dans le vil - la-ge ja - mais n'aurai d'a-

mour. Un soir, par impru-dence, au son du cha-lu - meau, el - le sui-vit la danse des bergers du ha-

·S.

meau. aih! aih! aih! aih! pau - vre Geor - get - te! pau - vre Geor-

·S.

get - te! Le bal est un plai - sir, é - veil - lant le dé - sir, et l'a-

mour en ca - chette y guet - - te une fil - let - te. u - ne fil - let - te.

2me Coup.

Ro - bert, du voi - si - nage, é - tait le beau dan - seur; il la voit, il l'en-ga - ge, pour el - le quel hon-

neur! De son bras il la ser - re sur son cœur dou - ce-ment, et la jeu - ne ber - gè-re trou - va ce jeu char-mant. Aih!

S.

3me *Couplet.*

Tout en faisant la chaine Robert prit un baiser,
Et puis sous le grand chêne on s'en alla jaser.
La nuit vient; comment faire? Robert offre son bras;
Et depuis la bergère soupire et dit tout bas,—Aih! &c.

Grand March,

COMPOSED FOR THE PIANO-FORTE,

BY

JULIUS METZ.

TEMPO DI MARCIA.

ff

p *ped.* * *ped.* * *ped.* *

ped. * *ped.* *sf*

3

ff

ff

f *p*

ped. * *ped.* * *ped.* * *ped.* *

f

cres.

f *ff*

8va *loco.*

p *f* *ped.* FINE.

TRIO.

p

cres.

dim.

pp

ff

8 8

f

dim.

ped. * *ped.* *

ped. *

ped. *

MARCIA D.C.

8 8

Waltz-Movement,

COMPOSED

By C. G. REISSIGER.

INTRODUCTION.

MAESTOSO.

mez.

ff *p* *ff* *dim. e rall.*

8 8 8 8

VIVACE.

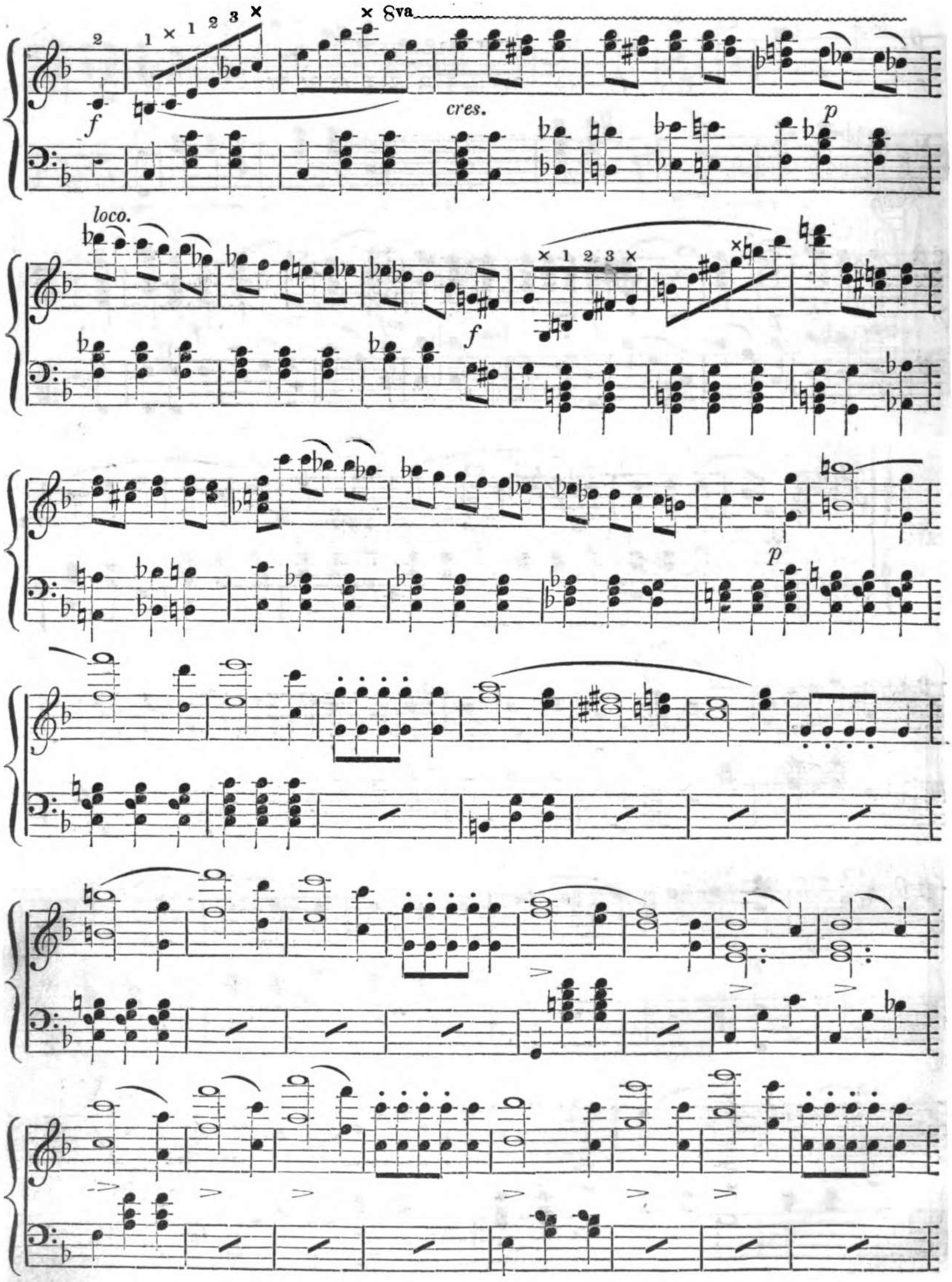
p

cres. *f*

scherzando.

p

1st. 2nd.


8va
cres.
loco.

f

p *f* *mf* *f*

FINE.

TRIO.

p

f

p

1st. 2nd.

Da Capo.

Minuet and Trio,

FROM A GRAND SYMPHONY IN C;

Composed by HAYDN,

AND NOW ARRANGED FOR PIANO-FORTE AND FLUTE.

FLUTE.

PIANO-FORTE.

Vivace.

8va. loco.

p cres. f

cres. f

p

sf sf p

s

TRIO.

f f

TRIO.

f p f

f mez. p

p f mez.

ff f ff f 8

p

p p p

p f

f f p

8 8

p

MINUET, D. C.

MINUET, D. C.

Song,

"AH! HOW SWEETLY LOVE,"

THE POETRY FROM THE GERMAN OF *GOETHE*; COMPOSED FOR THE HARMONICON,

By F. W. HORNCASTLE.

ALLEGRETTO MODERATO.

tr *sf* *p* *sf*

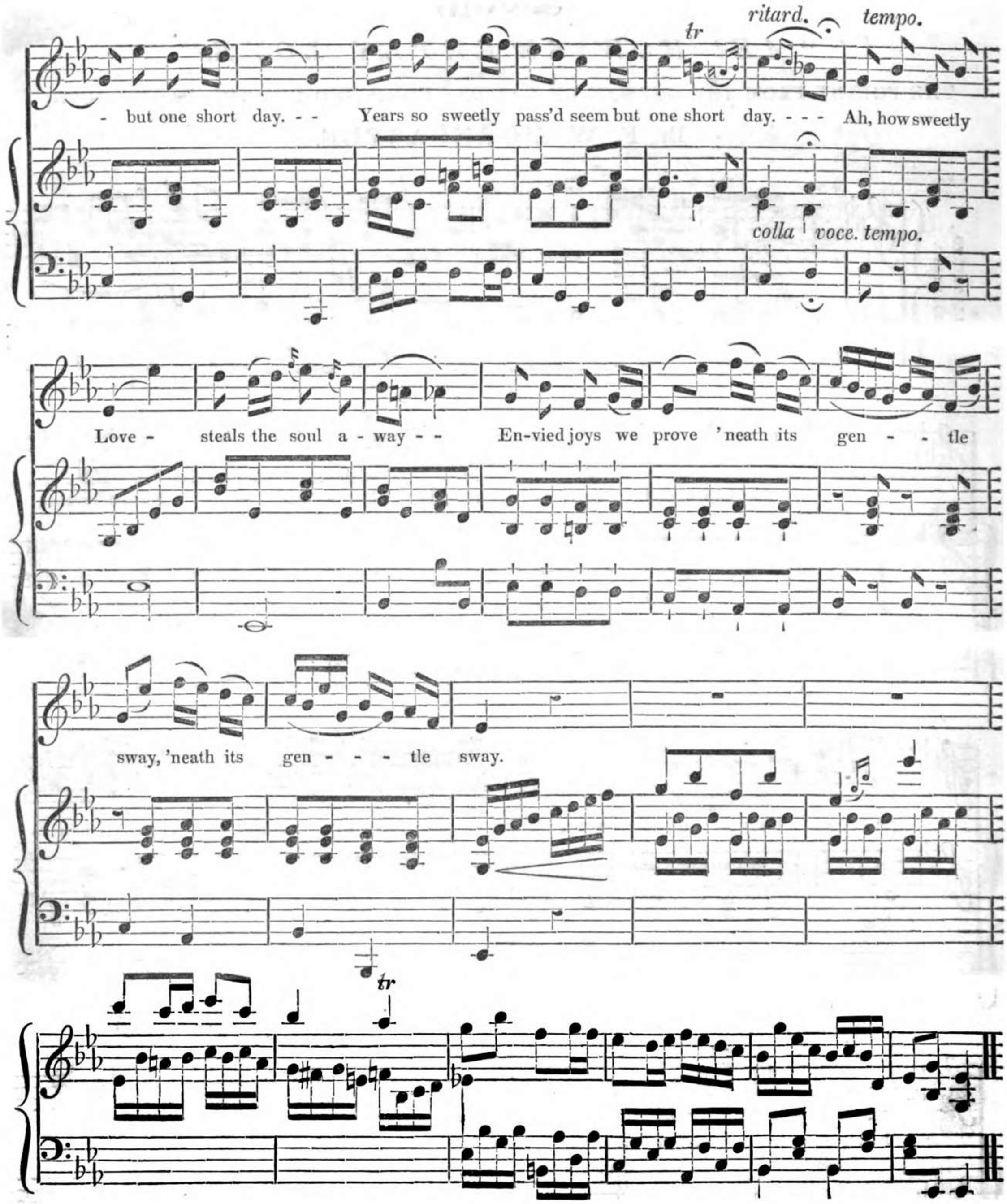
Ah! how sweetly Love - steals the soul a - way! - Envied joys we

ten. *p*

prove - 'neath its gen-tle sway, 'neath - its gen - tle sway: Swift the moments

ten.

haste, - - - plea-sures wing their way, - - Years so sweetly pass'd, seem



2.

Ah! how sweetly love steals the soul away!
Light our labours prove while it gilds the day,—
Duty grows a charm; smooth life's rugged way;
Love's kind beams can warm Winter's chillest day.

Romance,

"JE PARS DEMAIN!"

IN *MARIE*, AN OPERA-COMIQUE,

COMPOSED BY F. HEROLD. THE WORDS BY M. PLANARD.

(The small notes in the last vocal bar but one, are to be sung to the second stanza.)

ANDANTINO ESPRESSIVO.

in octaves

p

p

mezza voce. (Adolphe.)

1. Je pars de - main! il faut quitter Ma - ri - e, Loin de ces lieux m'e - xi - le mon de - stin:
2. Je pars de - main! et comme en no-tre en - fance, Un seul in - stant don - nez moi vo - tre main,

pp

Ah! di-tes-moi, mon cœur vous en sup-pli - e Que vous se - rez à ja-mais no-tre a - mi - - - e. Je pars de-
Et qu'un a-dieu de ten - dre con-fi - an - ce, Vienne a - dou-cir les en-nuis de l'ab - sen - - - ce. Je pars de-

pp

main! Je pars - - - de - main!
main! Je pars - - - de - main!

in octaves

T 2

Song,

"*THEN FAREWELL! MY TRIM-BUILT WHERRY,*"

IN THE OPERA OF *THE WATERMAN,*

COMPOSED BY CHARLES DIBDIN.

(The Accompaniment is added for this Work; and besides corrections, some alterations have been made in the Symphonies.)

ANDANTINO.

mez.

p

1. Then fare - well! my trim-built wher-ry, Oars, and coat, and badge, fare - well! Ne - ver
2. But to hope and peace a stran-ger, In the bat - tle's heat I go, - - Where ex-
3. Then, may - hap, when homeward steer - ing, With the news my mess - mates come, E - ven

p

more at Chel - sea fer - ry Shall your Tho - mas take a spell. Then fare-
pos'd to ev' - ry dan - ger, Some friendly ball shall lay me low. But to
you, my sto - ry hear - ing, With a sigh may cry, Poor Tom! Then may-

well! my trim - built wher - ry, Oars, and coat, and badge, fare - well! Ne - ver
hope and peace a stran - ger, In the bat - tle's heat I go, Where ex-
hap, when home-ward steer - ing, With the news my mess - mates come, E - ven

more - - at Chel-sea fer - ry Shall your Tho - mas take a spell. Shall your
pos'd - - to ev' - ry dan - ger, Some friendly ball - shall lay me low. Some friendly
you, - - my sto - ry hear - ing, With a sigh - may cry, Poor Tom! With a

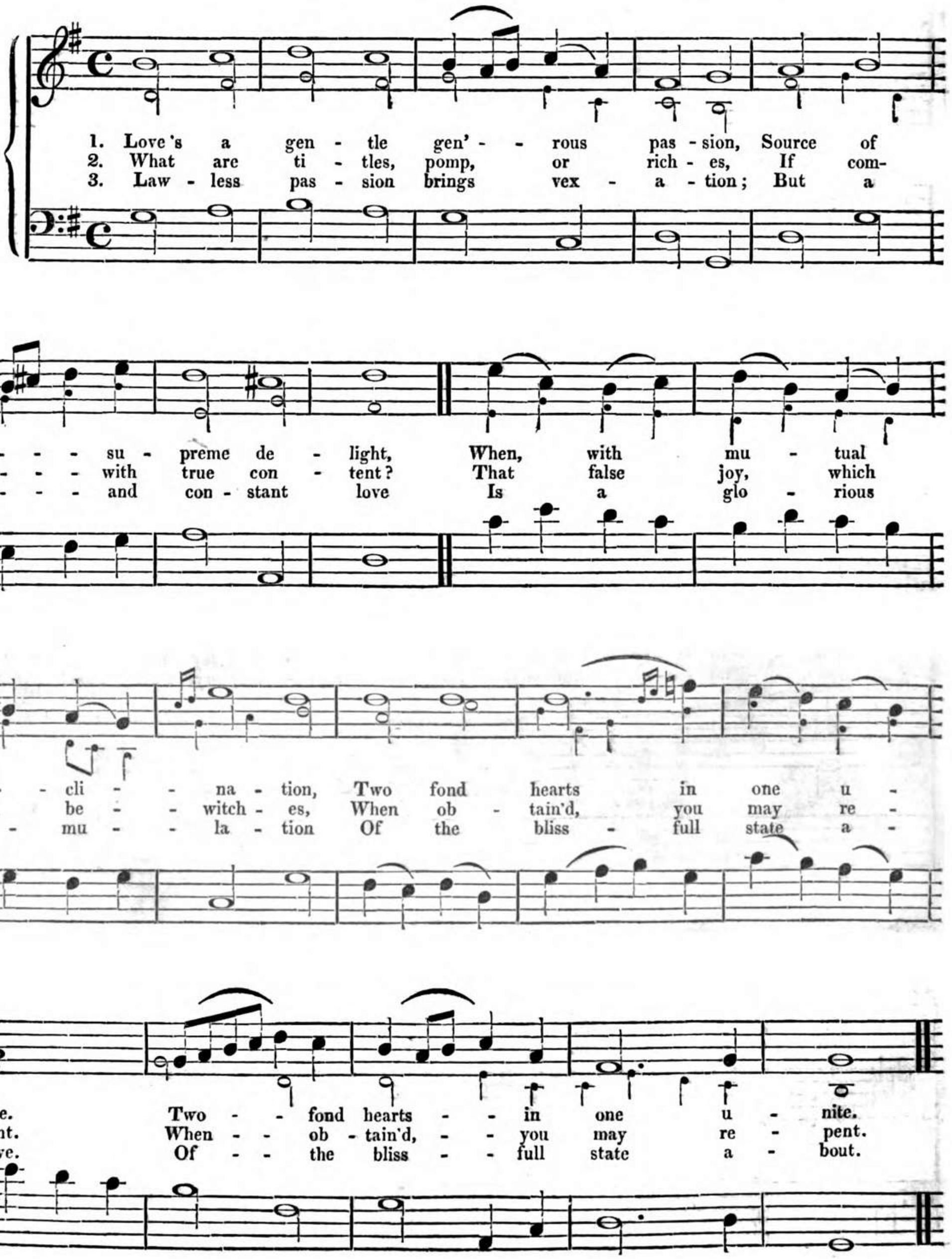
Tho - mas take a spell.
ball shall lay me low.
sigh may cry, Poor Tom.

"LOVE'S A GENTLE, GENEROUS PASSION,"

A Two-Part Song,

COMPOSED BY HARRY CAREY.

(The small notes are now added, and may be used either as an accompaniment, or as a third vocal part.)



Tema and Variations,

FROM BEETHOVEN'S GRAND SEPTET;

ARRANGED

FOR THE PIANO-FORTE AND FLUTE.

FLUTE.

TEMA.

Andante.

p

p

p

sf *p*

sf *p*

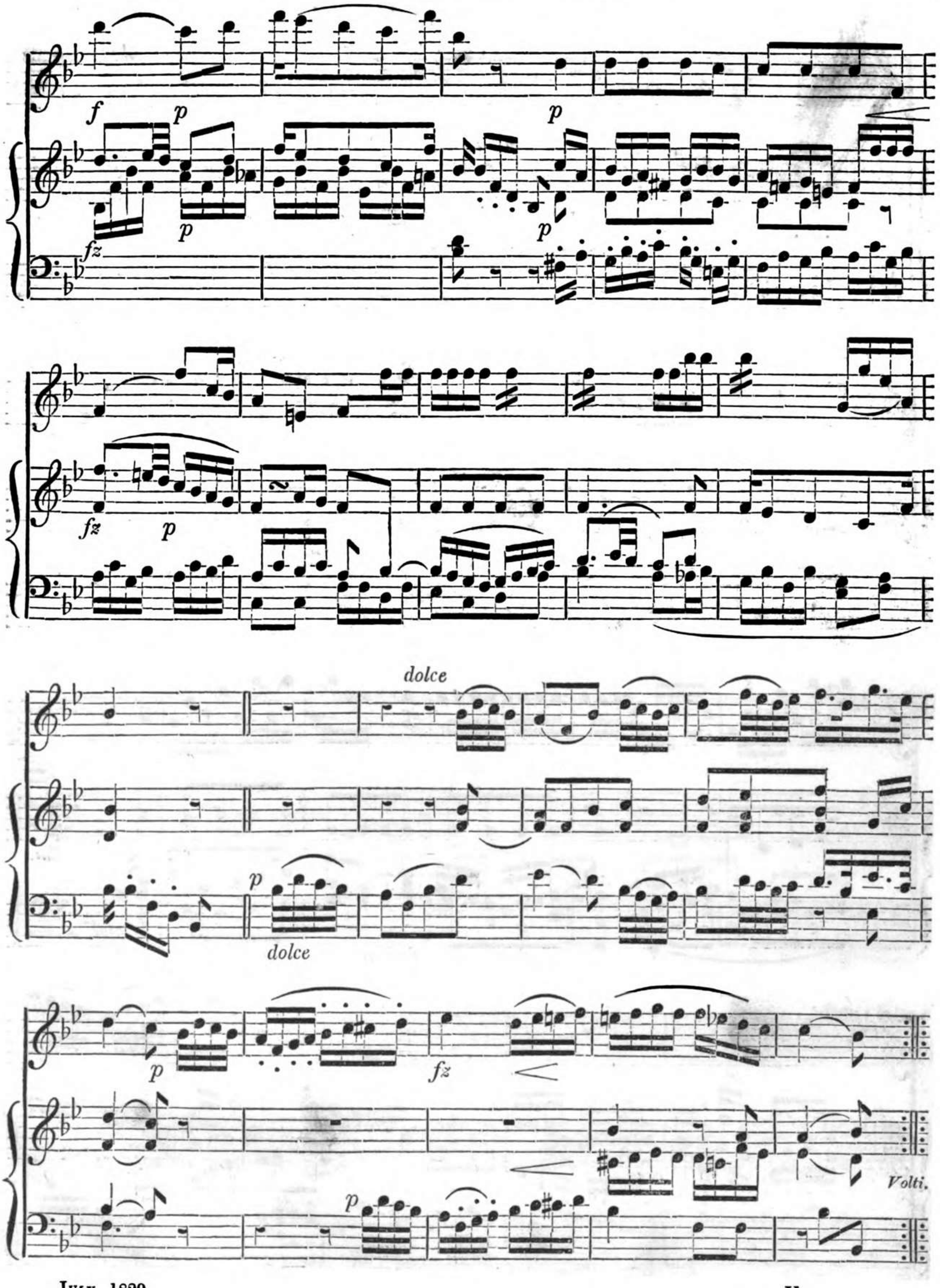
p

p

fz *p*

Volti.

p
p dolce
fz
p
sf
p
fz
p
sf
p
fz
p
p
fz
p


f
p
p
p
p
fz
fz
p
dolce
p
dolce
p
fz
Volti.

sf sf

p f p f p f

p fz legat°. e p^mo

p

cres.

p cres.

cres. dim.

p cres. f p

1st. 2nd.

p

f ff

f ff

pp p fz fz p

ff

p pp ff

Andante and Rondo, Composed by F. HEROLD.

ANDANTE.

♩ = 84.

p *ped.* * *ped.* * *ped.* *

1st. 2nd.

ped. *

pp

ped. * *ped.* * *ped.* *

tr *tr*

ped. *

ALLEGRO.

♩ = 112.

p

tr tr tr

cres.

tr tr tr

cres. rall. pp

Bis

tr tr 1st. 2nd.

cres. ff

tr tr 8va 8va

Volti.

Bis

f > pp f p ff pp f

p ff pp ff

cres.

ff

Bis 8va

ff

p

ff

pp

1st. 2nd. tr tr tr

ff

staccato.

tr tr tr tr tr

pp

tr tr 1st. tr 2nd. tr

ff

8

Cosake,

COMPOSED FOR THE PIANO-FORTE,

By D. STEIBELT.

ALLEGRO

rf *sf* *sf*

p

FINE.

dolce.

ped.

8va alta

ped.

8va alta

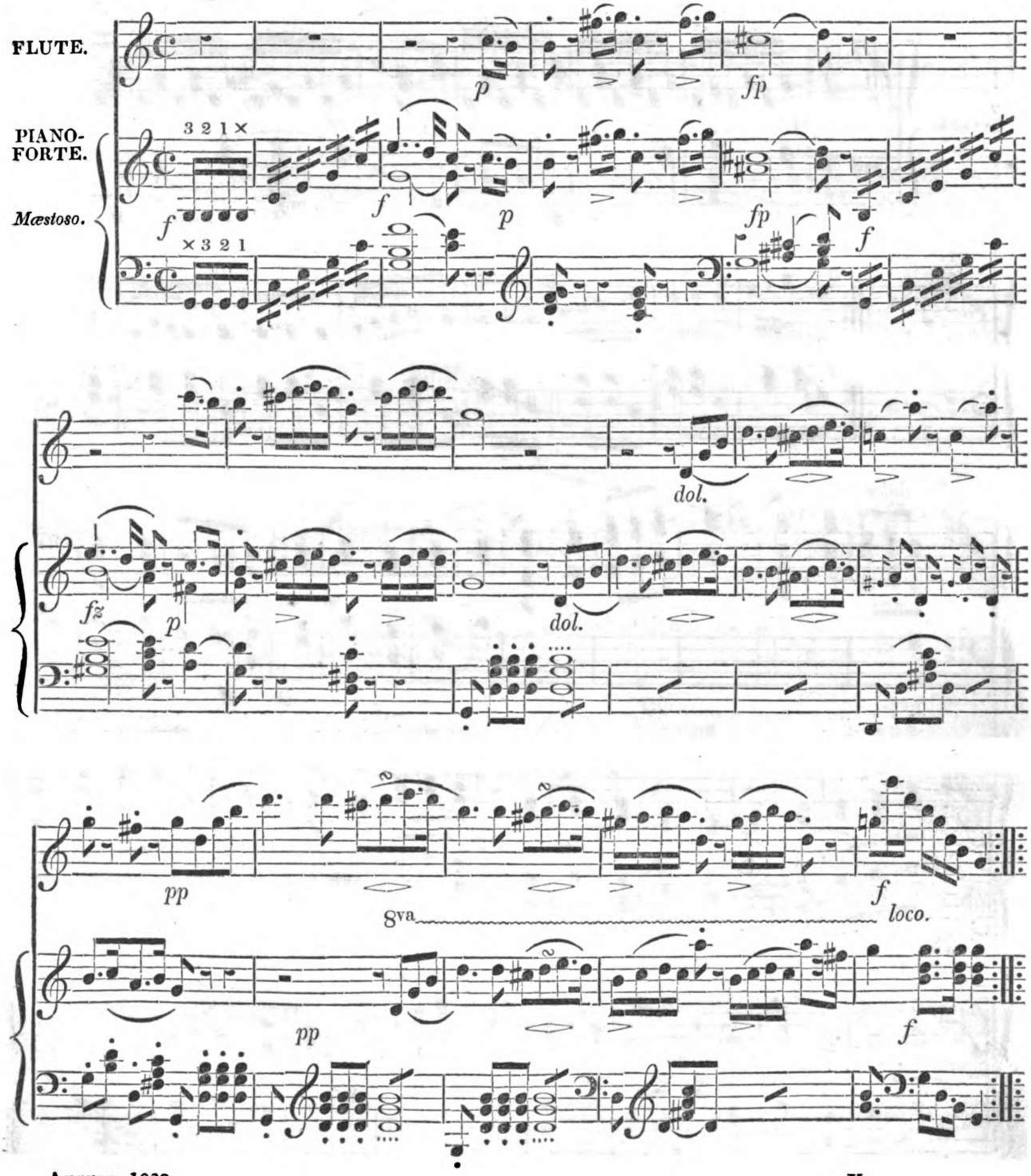
Da Capo.

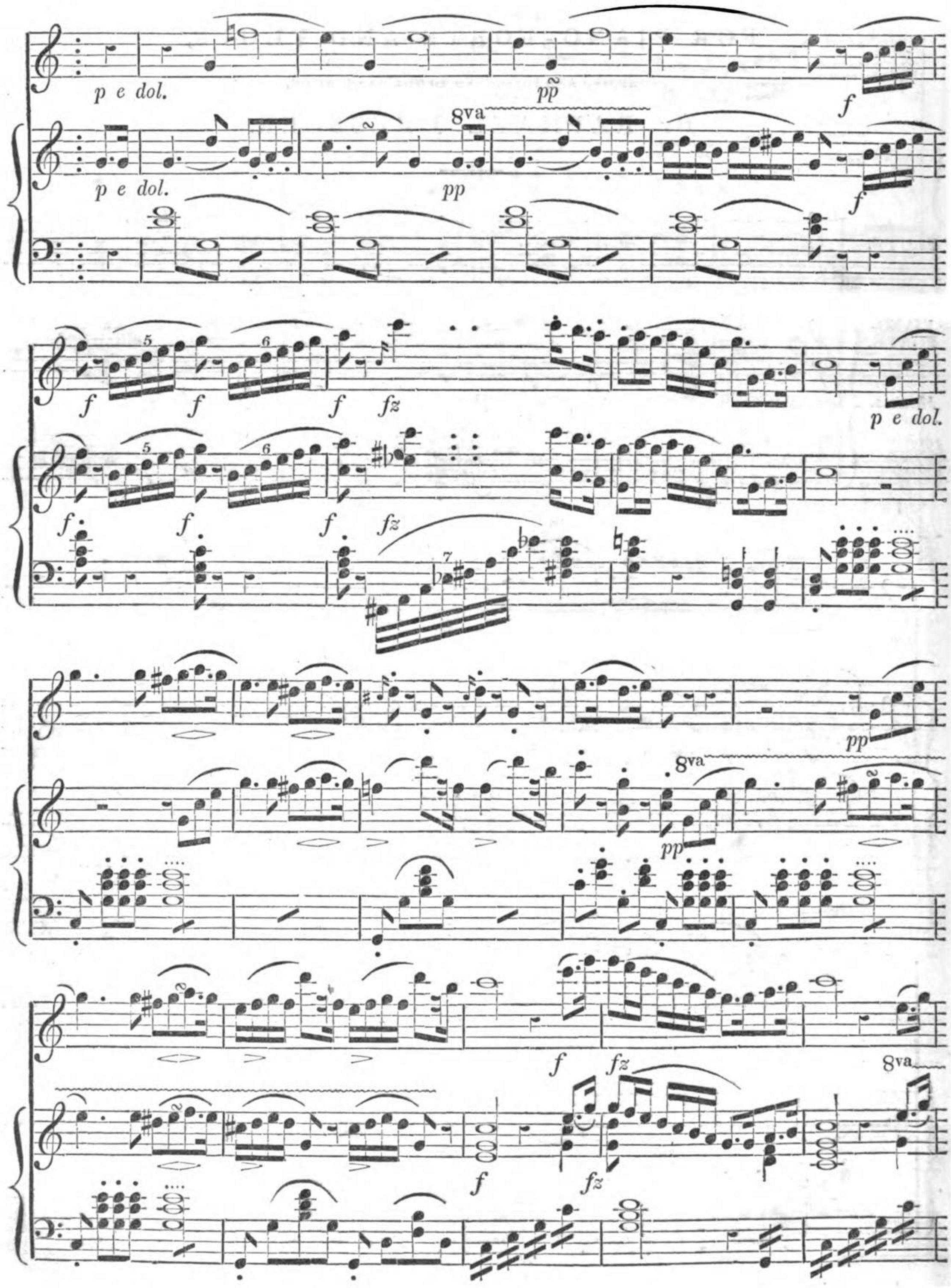
March,

FOR PIANO-FORTE AND FLUTE,

COMPOSED AND PRESENTED TO THE HARMONICON,

By RAPHAEL DRESSLER.




p e dol.
pp
8va
f
p e dol.
pp
f
5
6
f
f
f
fz
p e dol.
5
6
f
f
f
fz
7
pp
8va
pp
f
fz
8va
f
fz

TRIO.

fz FINE. *p*

loco.

TRIO.

fz FINE. *p*

dol.

dol.

D. C.

D. C.

X 2

DRINKING SONG OF THE MEN OF BASLE,

From the Third Volume of the "Lays and Legends of the Rhine,"

The Poetry by J. R. PLANCHÉ; the Music by H. R. BISHOP.

(*See* REVIEW *for the present Month.*)

---

ff

Drink! drink!—the red, - - red wine That in - - the gob - let glows, Is hal - low'd by the blood that stain'd The ground where-on it grows!

mf

rf

Drink! drink!—there's health and joy In its foam to the free and brave; But 'twould

blis - ter up, Like the elf - king's cup, The pale lip of - - the slave.

Drink! drink! and as - - - your hearts Are warm'd by its ru - - by tide, Swear to

live as free as your fa - thers liv'd, Or to die as your fa - thers died!

Romance,

"*LAS! J'ÉTAIS EN SI DOUX SERVAGE,*"

FOR TWO VOICES,

COMPOSED BY **F. BLANGINI.**

ALLEGRETTO.

pp

1st. *f* *p*

2nd.

Las! j'é - tais en si doux ser - - - va - ge, Pour-quoi faut - il m'en dé - par -

f *p* *f*

tir? Je vais, sur un loin - tain ri - - - va - ge, Vain-cre l'in - fi - dèle, ou mou -

f *p* *f* *p*

pp

rir. Mon cœur vous res - te a - vec ma foi; Nob - - le Da - me, pen - sez à

pp

moi, Mon cœur vous res - te a - vec ma foi; No - - ble Da - me, pen - sez à

p *p* *pp*

moi. No - - ble Da - me, pen - sez à moi. à moi. à moi.

pp

p

smorz.

II.

Absent des lieux qui m'ont vu naître,
De vous, de tout ce que j'aimais,
Je languirai seul, et peut-être
Je ne vous reverrai jamais.
Vous avez mon cœur et ma foi;
Noble Dame, pensez à moi. } *Bis.*

III.

Ainsi chantait, près de sa belle,
Le beau Châtelain de Coucy,
Le cœur navré déjà loin d'elle
Et d'amour lui criant merci,
Il répétoit en triste emoi,
Noble Dame, pensez à moi. } *Bis.*

Canzonetta,

"GUARDAMI IN VISO,"

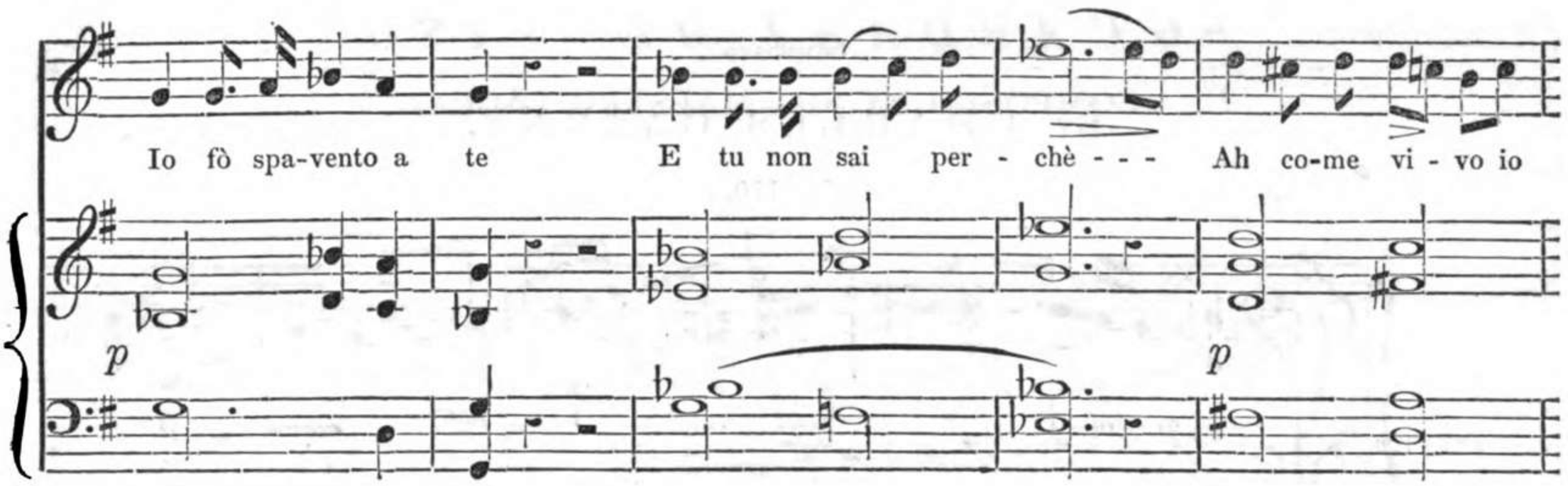
COMPOSED BY SIG. MAESTRO VACCAJ.

MODERATO.

Guar-da-mi in vi - so o Clori Ho lo spa - ven - to an - co - ra Un

o - ra so - la un o - - - - ra, un o - ra so - la un o - ra Co -

sì mi tra - sfor - mò, co - sì, co - sì mi tra - - sfor - - mò.



II.

Sognai che la mia Clori
Con un ingrato addio
Rendevami il cor mio....
Che sogno! oh Dio! che orror!
Jo mi sentia la morte
Quando il furor mi prese
L'inferno in me si accese
Che il cor mi divorò.

III.

Non avea sangue in me;
Jo ti spirava al piè
Ne stilla avevi intanto
Di pianto al mio dolor.
Lieto del mio dolor
Rideva un traditor....
Ah come vivo io sia,
Anima, mia non sò.

Andante,

COMPOSED

By CHARLES CZERNY.

Op. 110.

ANDANTE

p dol.

dol. *dim.* *pp*

smorz.

pp rall. ped. *

Le Songe,

AN IMPROMPTU,

COMPOSED BY CHARLES CHAULIEU.

Tremolo.

MODERATO.

ppp *p* *e staccato.*

ped.

Sempre tremolo.

Grasiozo.

ped.

pp

Scherzando.

sfz

Segue

dim.

8va

pp *ped.*

Calando.

ped.

Brillante.

ff *sfz* *ped.* ✱ *ped.*

ff

ped. *sfz* ✱ *ped.* *sfz* ✱ *ped.* ✱

Tempo di Walzer. .S.

ped. Dimin e Calando.

Dolce. .S.

✱ *ped.*

ped. *ff* ✱ ✱ *ped.* ✱

1st. 2nd. .S.

ped. *ped.* ✱ ✱ *Calando.* .S.

Volti. Dal segno al ; e poi—

ff

pp
ped.

1st.
2nd.
ff

ped.

*
ped.

ped. f
*

ped.
* ped.

dimin. e ritard.

ped.

dolcissimo

ped.

ped.

ped. Mosso.

Allegro.

f f ped. f

8va alta

ped. f

1st.

loco. 2nd. Presto.

ped. f sfz

ped. sfz 8va. loco.

ff ff

Song,

"*FAREWELL!*"

COMPOSED FOR THE HARMONICON

By JOSEPH ALFRED BARNETT.

THE POETRY BY LORD BYRON.

ANDANTINO, CON MOLTO ESPRESSIONE.

ff *pp*

1. Fare - well! If e - ver fond - est
2. These lips are mute, these eyes are

dim. *pp* *p*

prayer For o - ther's weal a - vail'd on high, Mine will not all be lost in
dry; But in my breast, and in my brain, A - wake the pangs that pass not

pp *cres.*

air, But waft thy name be - yond the sky.
by— The thought that ne'er shall sleep a - gain.

dim. *f*

'Twere vain to speak, to weep, to sigh: Oh! more than tears of blood can
My soul nor deigns, nor dares com - plain, Though grief and pas - sion there re-

p

tell, When wrung from guilt's ex - pir - ing eye, Are in that word— Fare - well!
bel; I on - ly know we loved in vain— I on - ly feel— Fare - well!

pp

rall.

Are in that word— Fare - well! Fare - well! - - Fare - well!
I on - ly feel— Fare - well! Fare - well! - - Fare - well!

f *rall.*

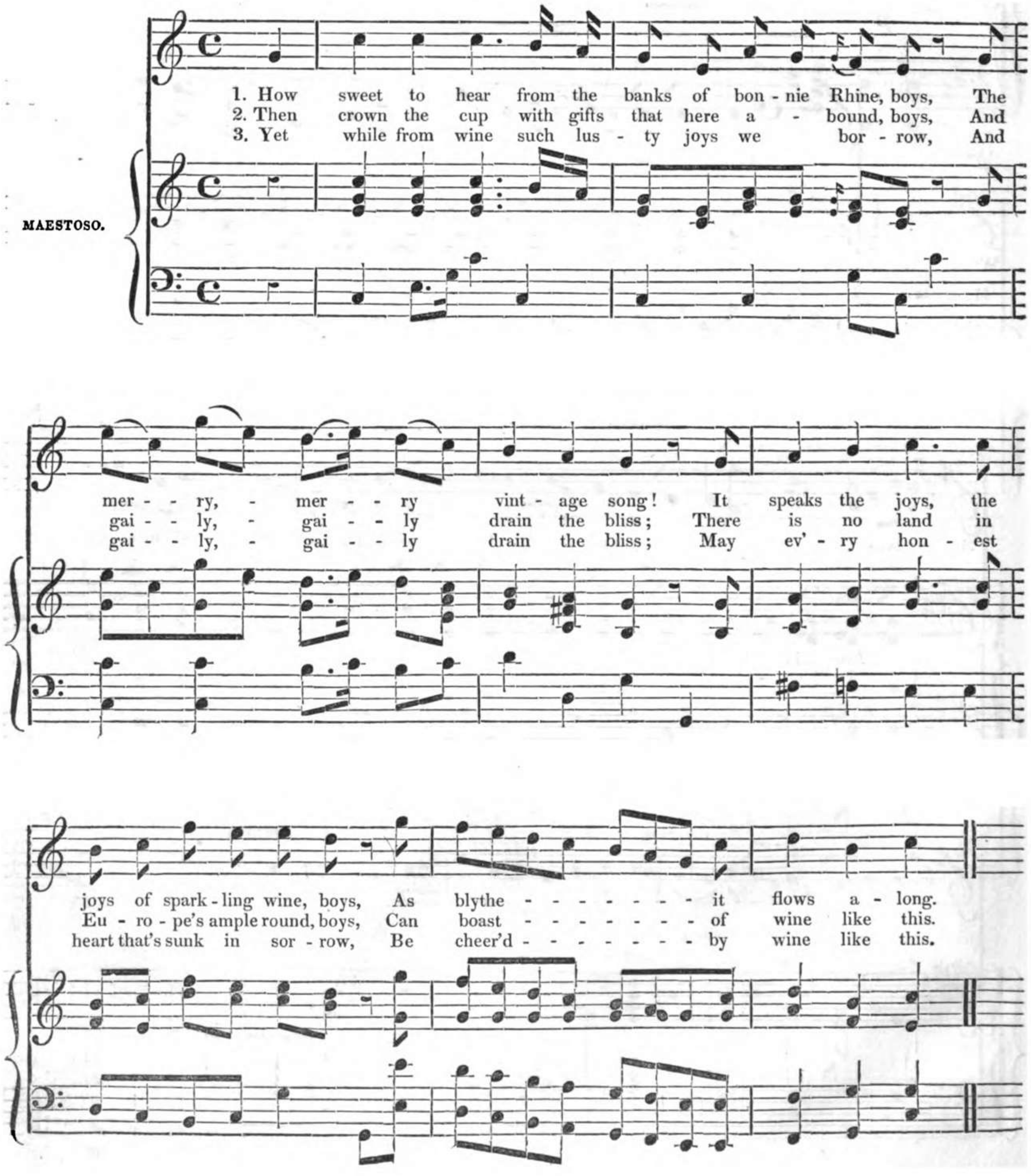
dim. *pp*

The Rhenish Vintage-Song,

COMPOSED

By HIMMEL.

The words imitated and adapted for this work.



Canzonet,

"L'ESPERANZA,"

COMPOSED BY

L. von BEETHOVEN.

Dim - mi, ben mi - - - o, che m'a - - - - mi, Dim - mi che mi - a tu

ALLEGRETTO MODERATO.

p

se - i, E non in - vi - dio ai Dei - - - - la lor Di - vi - - - - ni - - tà.

f *f* *p*

a tempo.

Con un tuo sguardo so-lo, Ca-ra, con un sor - ri - so, Tu m'apri il Pa - - - - ra - - -

di - - so di mia fe - li - ci - ta. Di mia fe - li - ci - ta. Si di mia fe - li - ci - ta.

tr

poco ritard.

Dim-mi, - - - - - - dim-mi, dim-mi che m'a - - - - - - - -

tr

3 3 *a tempo.*

- - - - - - - - mi, Dim - mi ben mi - o, che m'a - - mi, Dim - mi che mi - a tu

se - - - - i con un tuo sguar - do so - lo ca - ra, ca - ra, con un sor -

ri - - - so tu m'apri il Pa - ra - di - - - - so di mia fe - li - ci - ta.

f *p* *cres.*

Con un tuo sguardo so - lo ca - - - ra, ca - ra, con un sor -

dol. 3 *tr*

ri - - - so tu m'apri il Pa - ra - di - - - so di mi - a fe - li - ci - ta. Si, di

f *fz*

mi - a fe - li - - - ci - ta!

p *tr* *cres.* *tr* *p*

The March in Cendrillon,

WITH TWO VARIATIONS,

COMPOSED BY **HUMMEL.**

---

ped. * ped. * ped. * ped. * ped. * cres. f

Tutto legato.

VAR. 1.

p

1st. 2nd.

cres.

cres.

cres.

f

1st. 2nd.

p p

Minore.

VAR. 2.

ff

1st. 2nd.

p cres. f

f p

sf

8 8

p p fp

fp cres.

8va. loco.

ped. decres.

5

ten. p morendo.

8 8 8 8 8

2 A 2

Marcia D. C. senza replica.

MARCIA RELIGIOSA, IN THE OPERA OF *ALCESTE*,

COMPOSED BY GLUCK,

AND NOW ARRANGED FOR THE PIANO-FORTE AND FLUTE.

This MARCH, and the following ADAGIO, may be played as one piece; in which case, repeat the former, and end with it.

SLOW MOVEMENT, FOR PIANO-FORTE AND FLUTE,

COMPOSED BY GASPAR KUMMER.

FLUTE.

ADAGIO.

S. *fz* *p* *p* *fz* *p* *S.*

1*st.* 2*nd.* 1*st.* 2*nd.* FINE.

f *f* *p*

f *f*

8va. *loco.* 8va. *loco.*

p *S.* *S.*

Dal Segno al fine.

Waltz-Rondo,

Composed by C. THIBAULT, of New York. Op. 13.

ALLEGRO

pp ped.

2da Volta smorzando.

ped.

MODERATO CON GRAZIO.

p

mf

8va.

rf

loco.

Fine. *f*

rf

d'm. p

8va.

loco.

MINORE.

p

cres.

f

p

1st. 2nd.

CODA.

Da Capo. f

8va

p

loco.

rf

cres.

8va

p

loco.

ff

ped. * ped. * ped. *

ff

10527246

A Lament,

(IMPROMPTU,)

COMPOSED AND PRESENTED TO THE HARMONICON,

By H. R. BISHOP.

ADAGIO. espres. p cres. legati ed espres. pp sosten.

cres. mf cres. f cres.

cres. rf ff ten. pp piangevole espres. pesante

dolce cres. mf cres.

f rf ff marciato ten. p espres. pp

risoluto.
f
rf
decres.
p
dim.
soave.
espres.
decres.
slent.
a tempo
mf
p
f
ten.
pp
slent.
a tempo
p
pp
cres.
decres.
slent.
a tempo
espres.
slent.
piangevole
pesante.

Romance,

"LA TROMPETTE APPELLE,"

COMPOSED

BY HIMMEL.

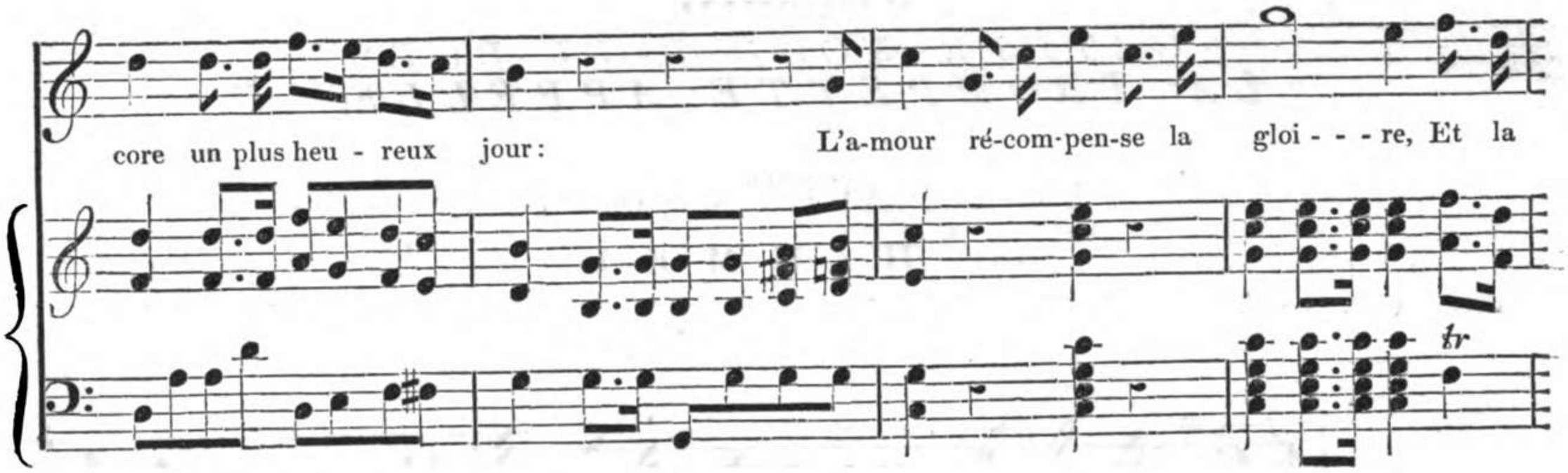
La Trom - pet - te ap - pel - - le aux al - - lar - - - - - mes, Ses

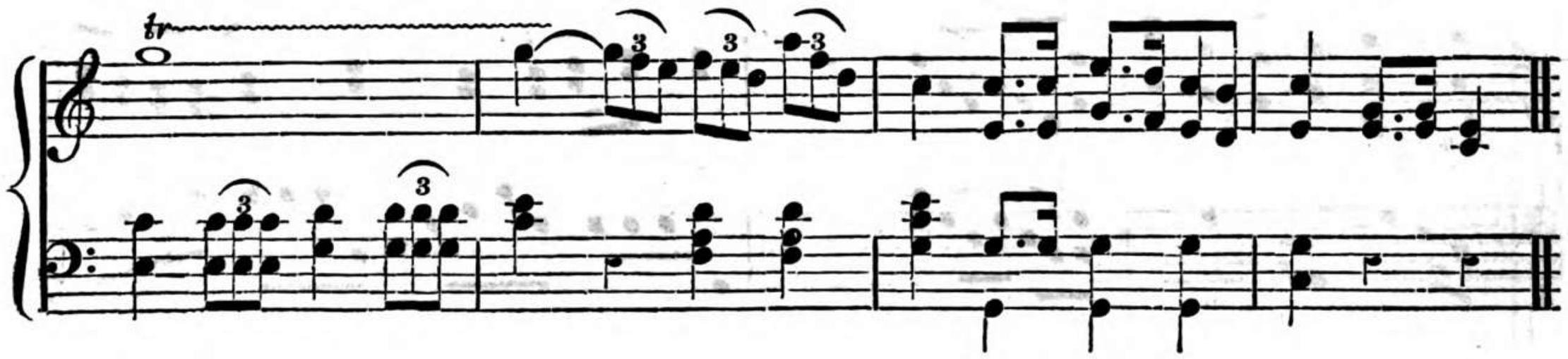
TEMPO DI MARCIA.

sons ex - ci - tent la va - leur, Jeunes a - mans c'est de nos ar - - - mes Que dé-

pen - - - - - dra no - tre bon-heur. Le jour qui suit u - ne vic - toi - re Est en-

f *p*





2de.

Souvent l'amant le plus fidèle
Déplait aux yeux qui l'ont charmé,
Pour un vainqueur point de cruelle
Celui qu'on admire est aimé.
Aux belles un héros fait croire
Qu'il doit les soumettre à leur tour,
Et la beauté cède à la gloire,
La gloire obtient tout de l'amour.

3me.

Amour, honneur, Dieux de nos ames,
Décidez seuls de notre sort,
A des cœurs brûlés de vos flammes,
Donnez le triomphe ou la mort.
Périssons dignes de mémoire,
Ou qu'on dise à notre retour,
L'amour a tout fait pour la gloire,
La gloire obtient tout de l'amour.

Duet,

"GATHER YOUR ROSE-BUDS,"

COMPOSED BY

JAMES NARES, Mus. Doc., *&c., &c.*

(The two first stanzas by Herrick, from his Hesperidies: the last by the Composer of the Music.)

ANDANTE.

Gather your rose-buds while you may, Old Time is still a-

Old Time is

flying, Old Time is still, is still a-fly - - - - - - - - - - - - - - - - - ing, Old

Time is still - a - fly - ing, -

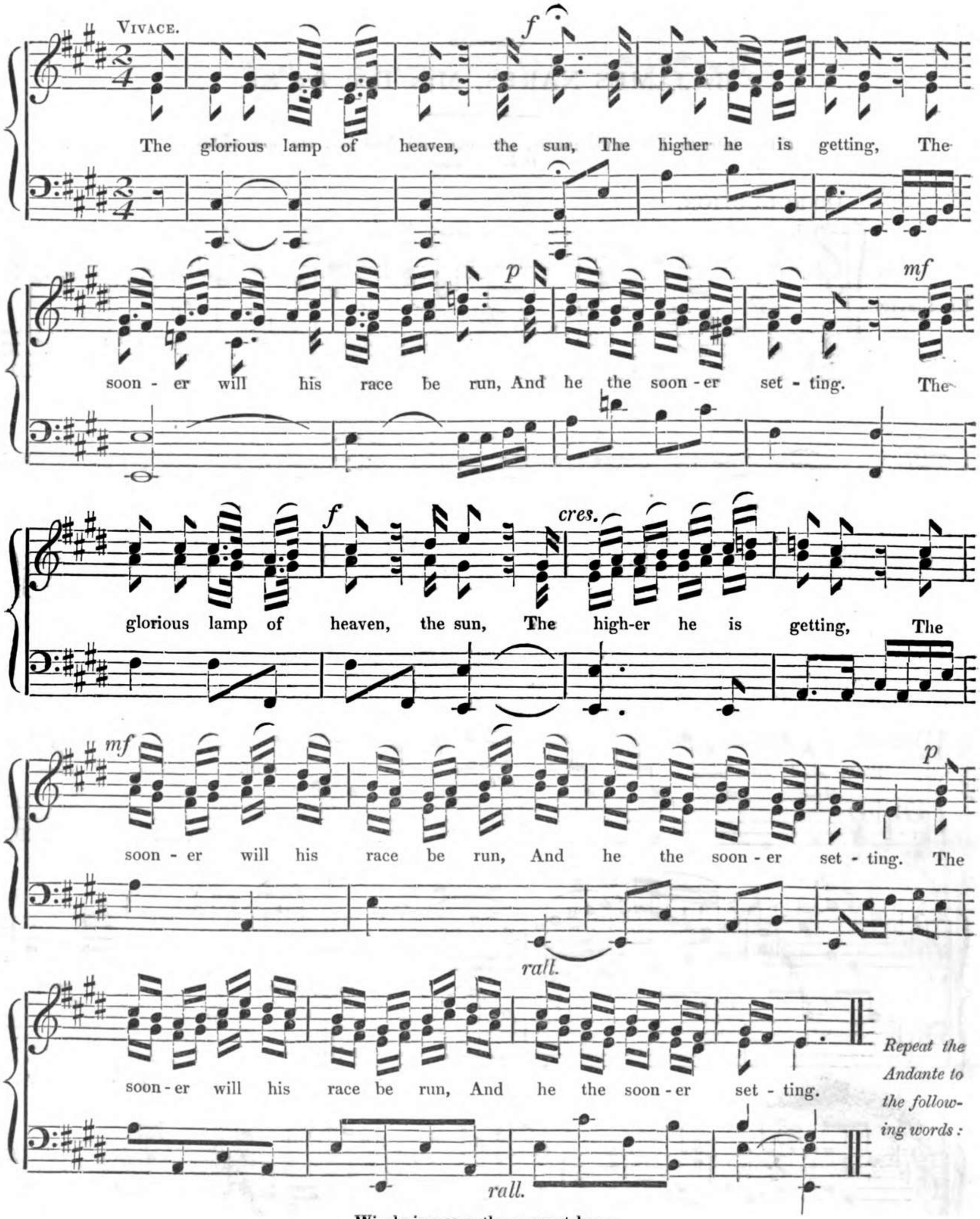
p

And that sweet flower that smiles to-day, To

pp

1st. 2nd.

morrow may be dy-ing, dy-ing. To morrow may be dy-ing - - dy-ing. - -



Wisely improve the present hour,
Be innocently gay;
Slight not the pleasures in your power,
Which will not, cannot stay.

(The word "cannot" to be sung twice.)

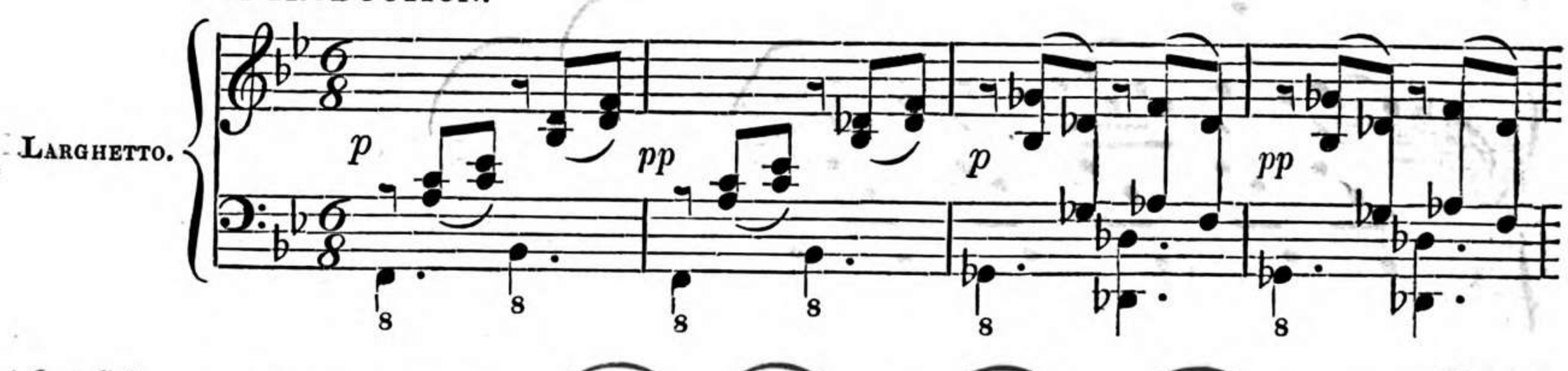
Rondeau,

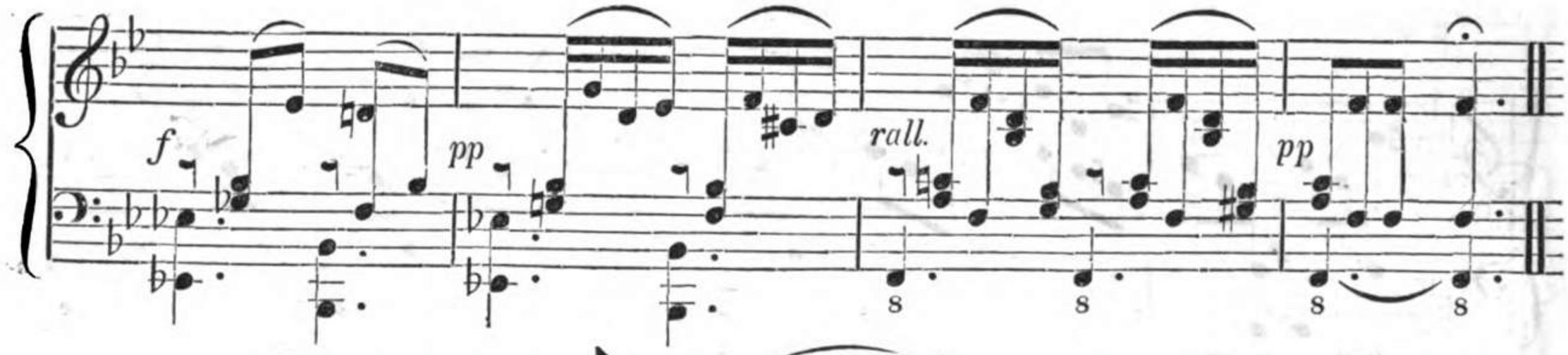
COMPOSED

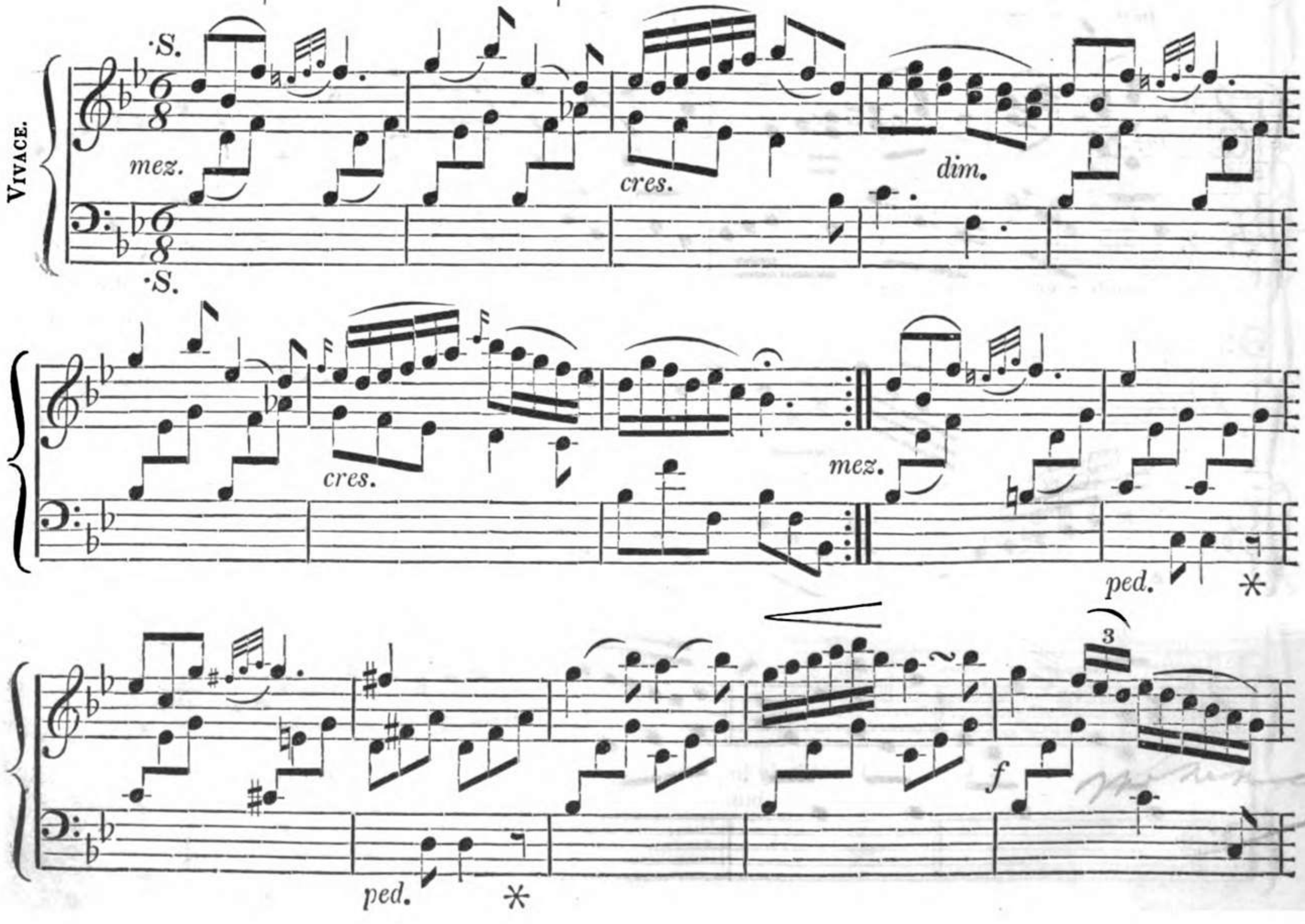
By JAMES NARES, Mus. Doc. &c. &c.

(The Introduction, pedal marks, 8va. alta, and final bar, are now added.)

INTRODUCTION.







'S. D. C. mez. 'S. ped. * ped. * 'S. D. C. 'S.

ped. * ped. *

8va. alta

ped. *

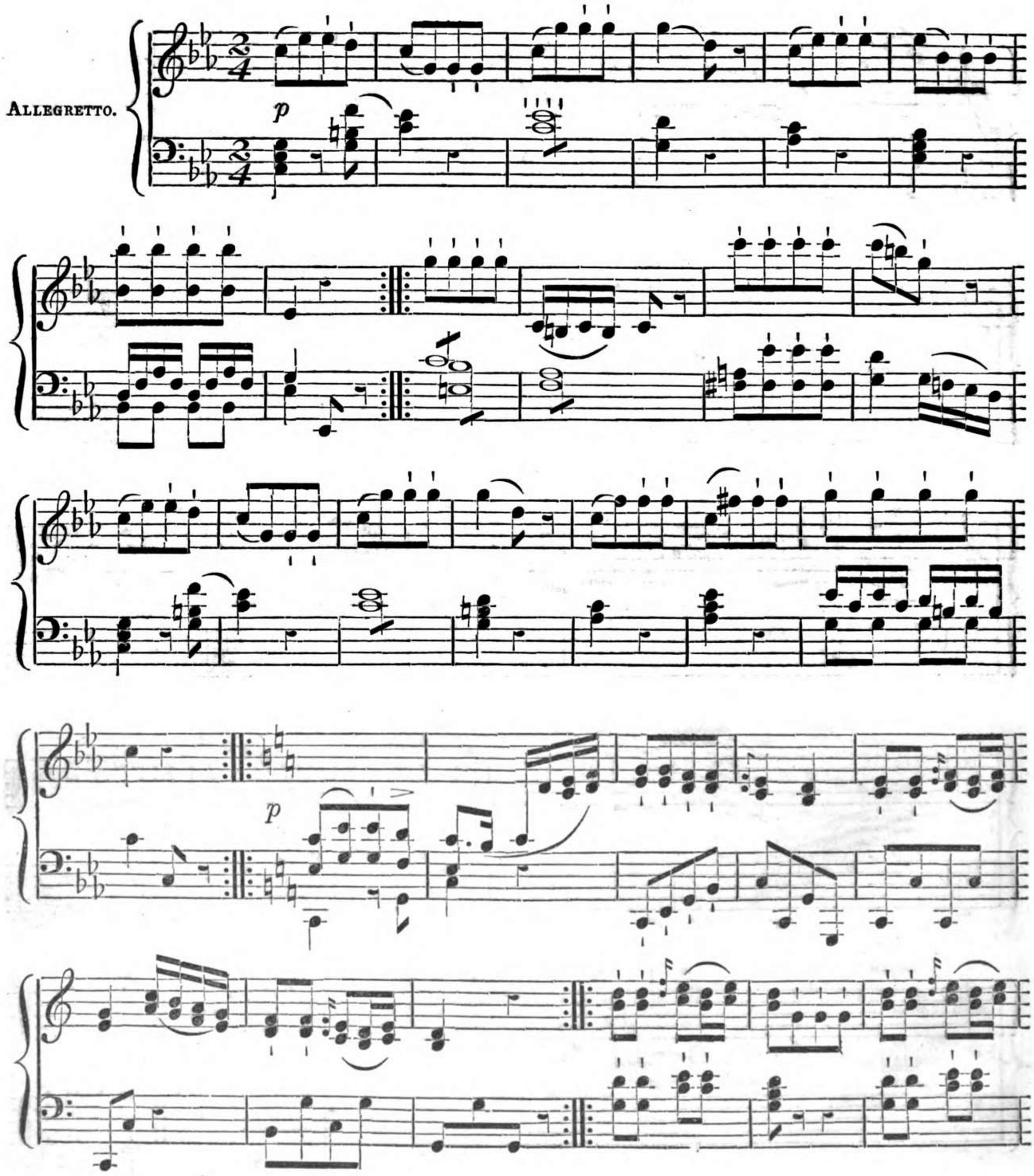
loco. p

Roxelane,

A MOVEMENT FROM AN EARLY SYMPHONY, IN *C*, BY HAYDN,

ARRANGED

FOR THE PIANO-FORTE.



p

8va loco.

p

ped.

*

f

p f p f p mez. p f ff p f

p

pp

ff

1st.

2nd.

ff

The Three Roses, (Les Trois Roses.)

COMPOSED

By LUDWIG SPOHR.

The words imitated from the German of Buri, and adapted for this work.

ALLEGRO AGITATO, MA NON TROPPO.

mf

Three Roses, and all of the rar - est, Of these shall she chuse out the fair - est, My

mf

p

beau - teous A - ma - dee! A - ma - dee! The first in its whiteness was blow - - - ing; The

p

mf

se - cond with purple was glow - - ing; The third it was yellow to see. Ah me! Ah me! So

p *mf*

rudely she grasp'd the fair white one, (The tender, the delicate slight one,) That all its soft leaves dropp'd a-

f

way. Ah me! Ah me! The

pp

red she took next, but it fad - - ed As if some chill blast had in - vad - - - - - ed.

f *f*

p

Ah! Well-a - day! Ah me! Ah me! The blossom of false-hood re - main'd yet, And

p *p*

that in my hand I re-tain'd yet, Till 'Give it, nay give it,' she cried. Alas! I sighed. The yellow rose droop'd not, no

ne - ver, But bloom'd on the breast fresh as e - - ver, Of false-hearted A - ma - dee - A-ma - dee! The

yel - low rose droop'd not, no ne - - ver, But bloom'd on the breast fresh as e - - ver, Of

false-hearted A - ma - dee! A-ma - dee! A-ma-dee! A-ma-dee!

Song,

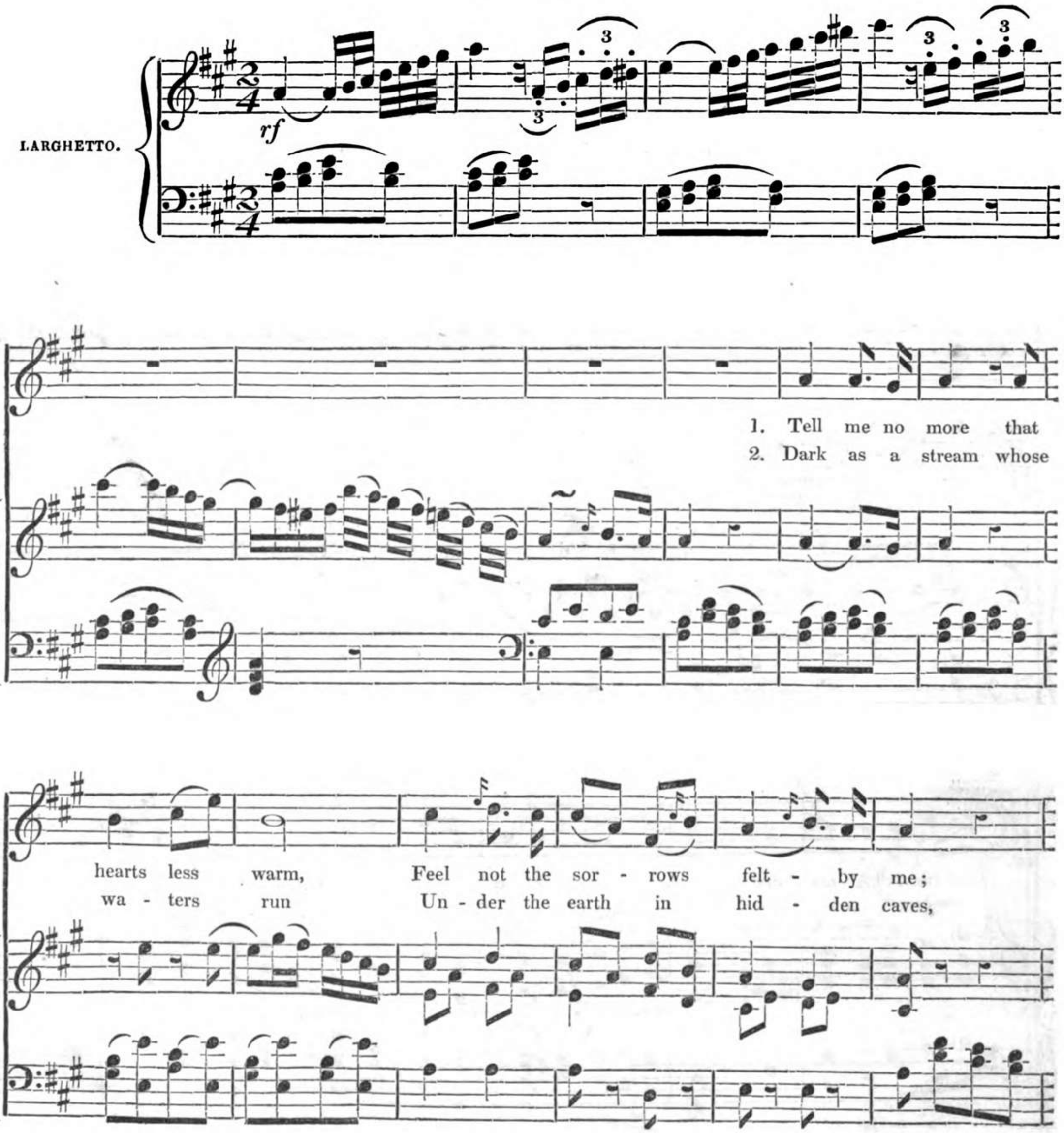
"TELL ME NO MORE,"

THE WORDS BY

T. HAYNES BAYLY, Esq.,

COMPOSED BY JOHN BRAHAM, Esq.

(From the 2*nd* Volume of Miniature Lyrics, by permission of Messrs. Willis & Co.)



Pass - ing un - mov'd by sun or storm, O - ver a
Where the warm rays of sum - mer's sun Ne - ver il-

tran - quil, tran - - quil sea. Mine be the heart which
lum'd, il - - lum'd - the waves. Such is the calm of

feel - ing - sways, Though, like the o - cean's, the o - cean's va - ried
those who - rove, Link'd to no be - ing, no be - ing tru - ly

form, Tho' like the o - - cean's va - - - ried form,
dear, Link'd to no be - - ing tru - - - ly dear;

rf *rf*

Tran - quil and bright in sun - ny days, Ruf - fled in hours, in
While not a cheer - ing ray of love Brigh-tens their cold, their

hours of storm. Ruf - fled in hours, in hours of storm.
cold ca - reer. Brigh - tens their cold, their cold ca - reer.

Ruf - fled in hours, in hours of storm.
Brigh - tens their cold, their cold ca - reer.

8va loco.

The Mermaid's Song.

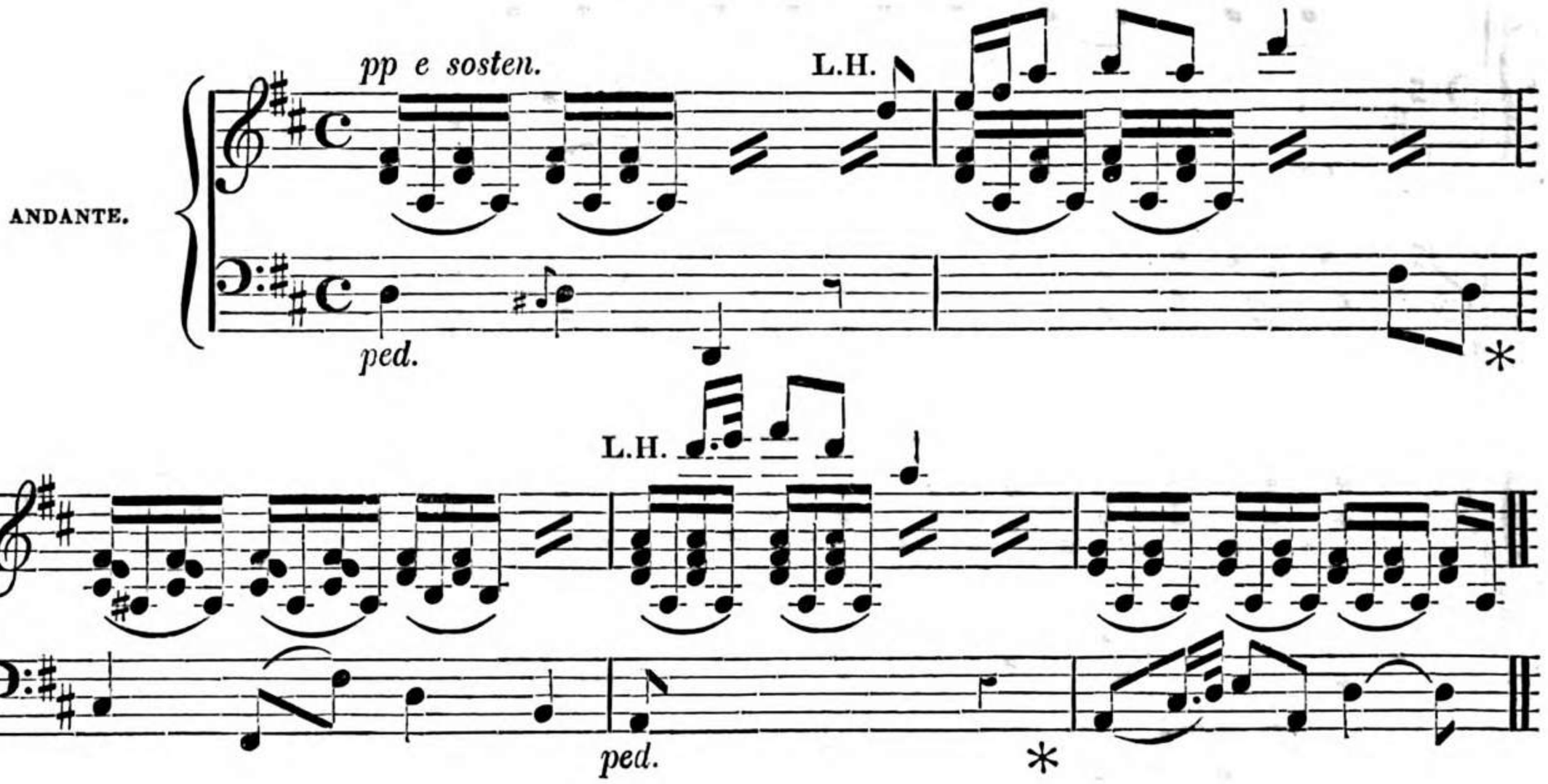
(FROM THE *BORDER GARLAND,*)

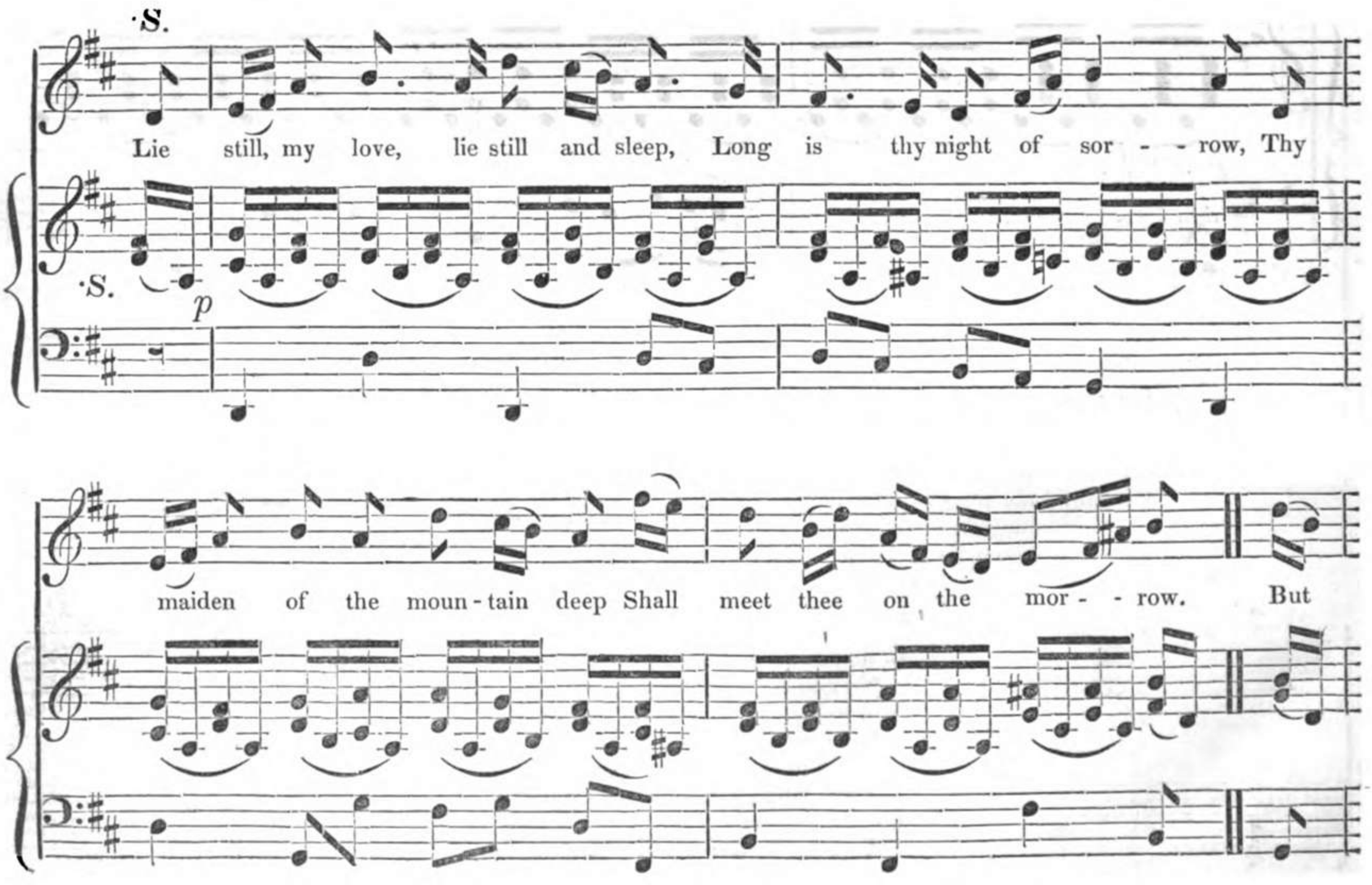
THE WORDS AND MELODY BY JAMES HOGG,

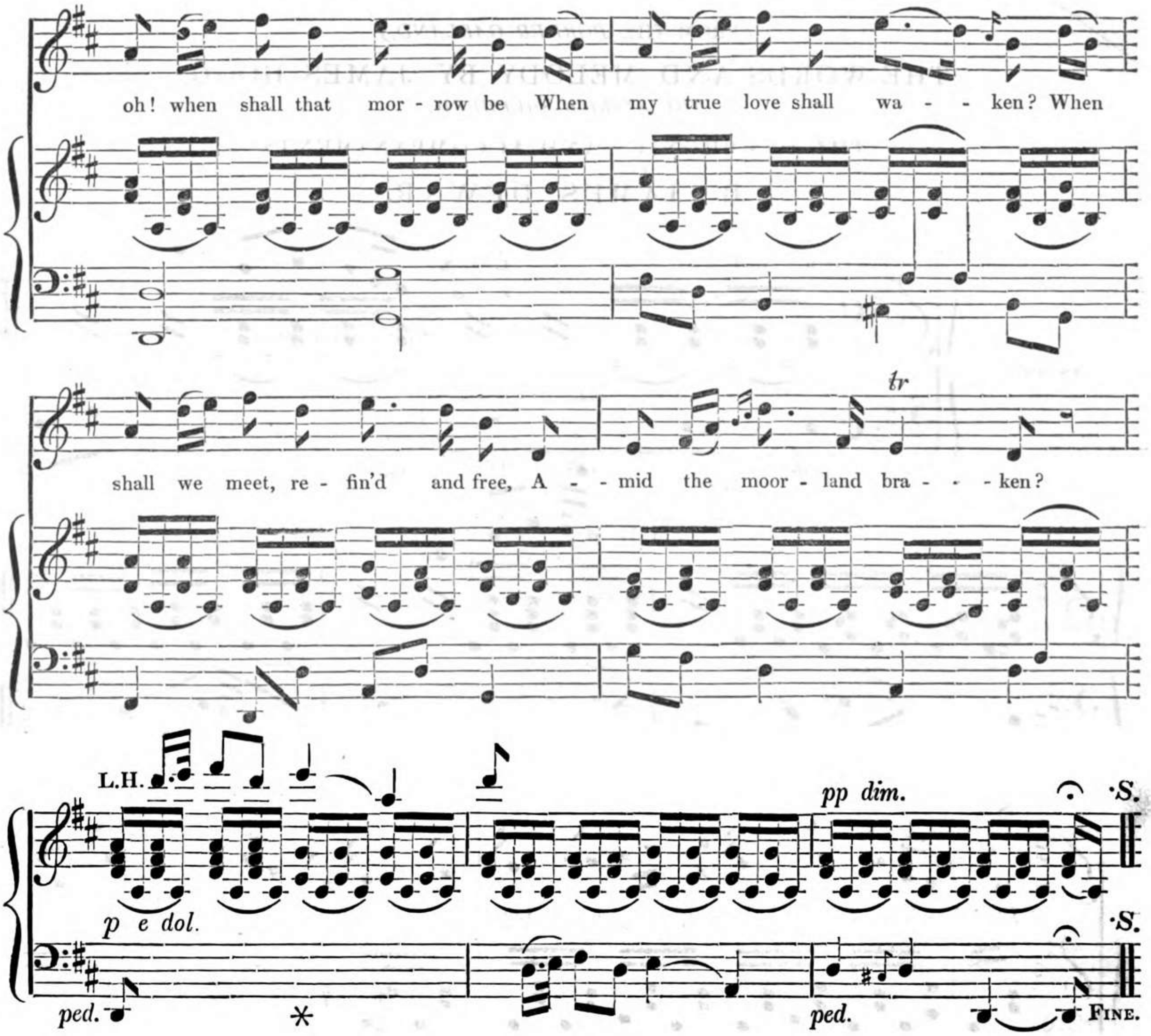
THE ETTRICK SHEPHERD;

THE SYMPHONIES AND ACCOMPANIMENTS

BY JAMES DEWAR.







II.

Full low and lonely is thy bed—
  The worm e'en flies thy pillow.
Where now the lips so comely red
  That kiss'd me 'neath the willow?
Oh, I must laugh, do as I can,
  Even 'mid my song of mourning,
At all the funning freaks of man,
  To which there's no returning.

III.

Lie still, my love, lie still and sleep,
  Hope lingers o'er thy slumber!
What though thy years beneath the steep
  Should all its stores outnumber?
Though moons steal o'er, and season's fly,
  On time's swift wing unstaying;
Yet there's a spirit in the sky
  That lives o'er thy decaying.

IV.

In domes beneath the water-springs,
  No end hath my sojourning;
And to this land of fading things
  Far hence be my returning.
For all the spirits of the deep
  Their long, last leave are taking—
Lie still, my love, lie still and sleep,
  Thy day is near the breaking.

Romance,

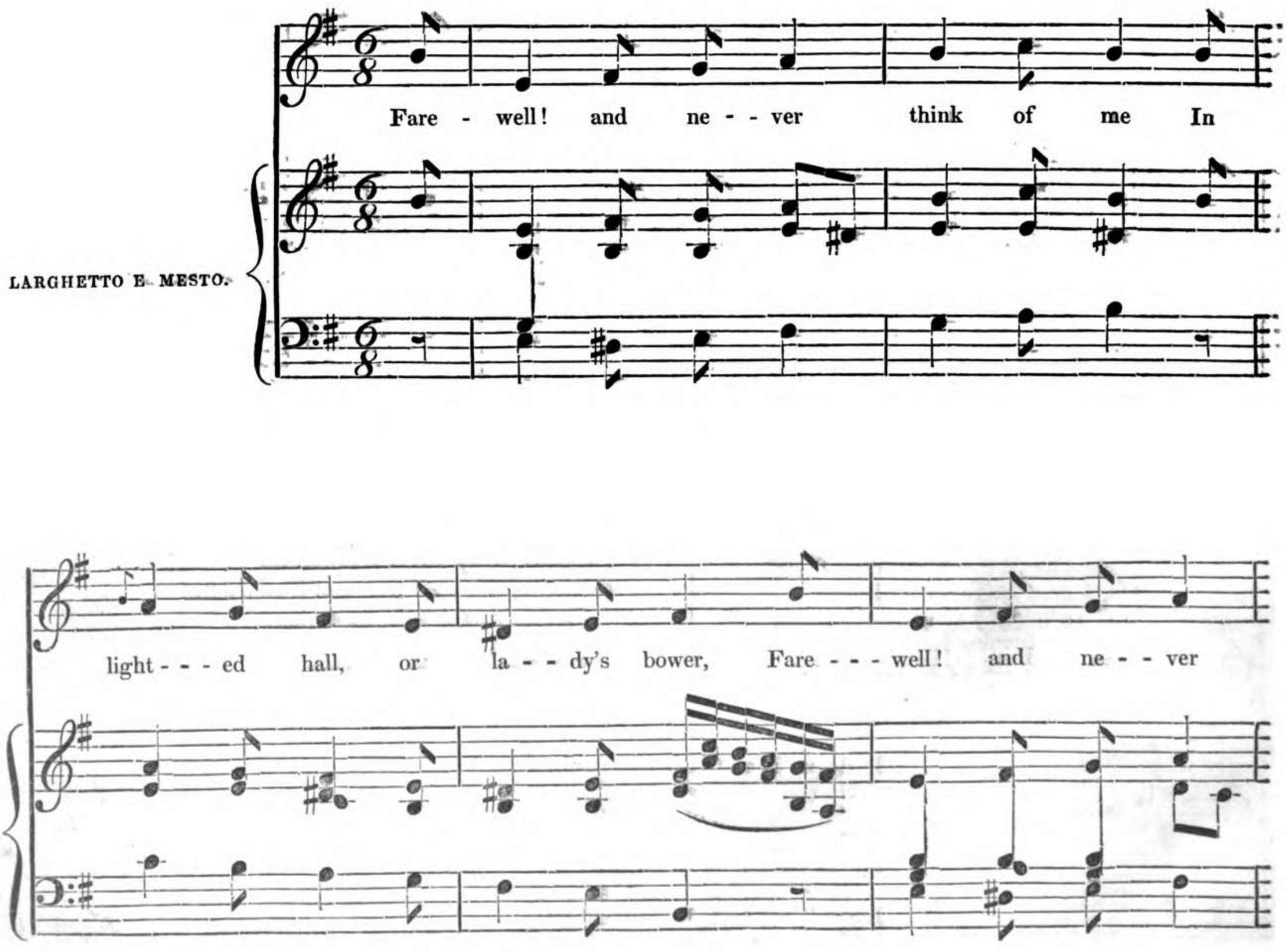
"*FAREWELL! AND NEVER THINK OF ME,*"

COMPOSED FOR THE HARMONICON,

BY

MISS WENSLEY, OF BATH,

THE WORDS BY L. E. L.



think of me, In spring, - - - sun-shine, or sum - mer hour; But

Tenuto.

when you see a lone - ly grave,

Just where a brok - en heart might be, With not one mourn - er

cres. *p*

by its sod, Then, and then on - ly, think of me.

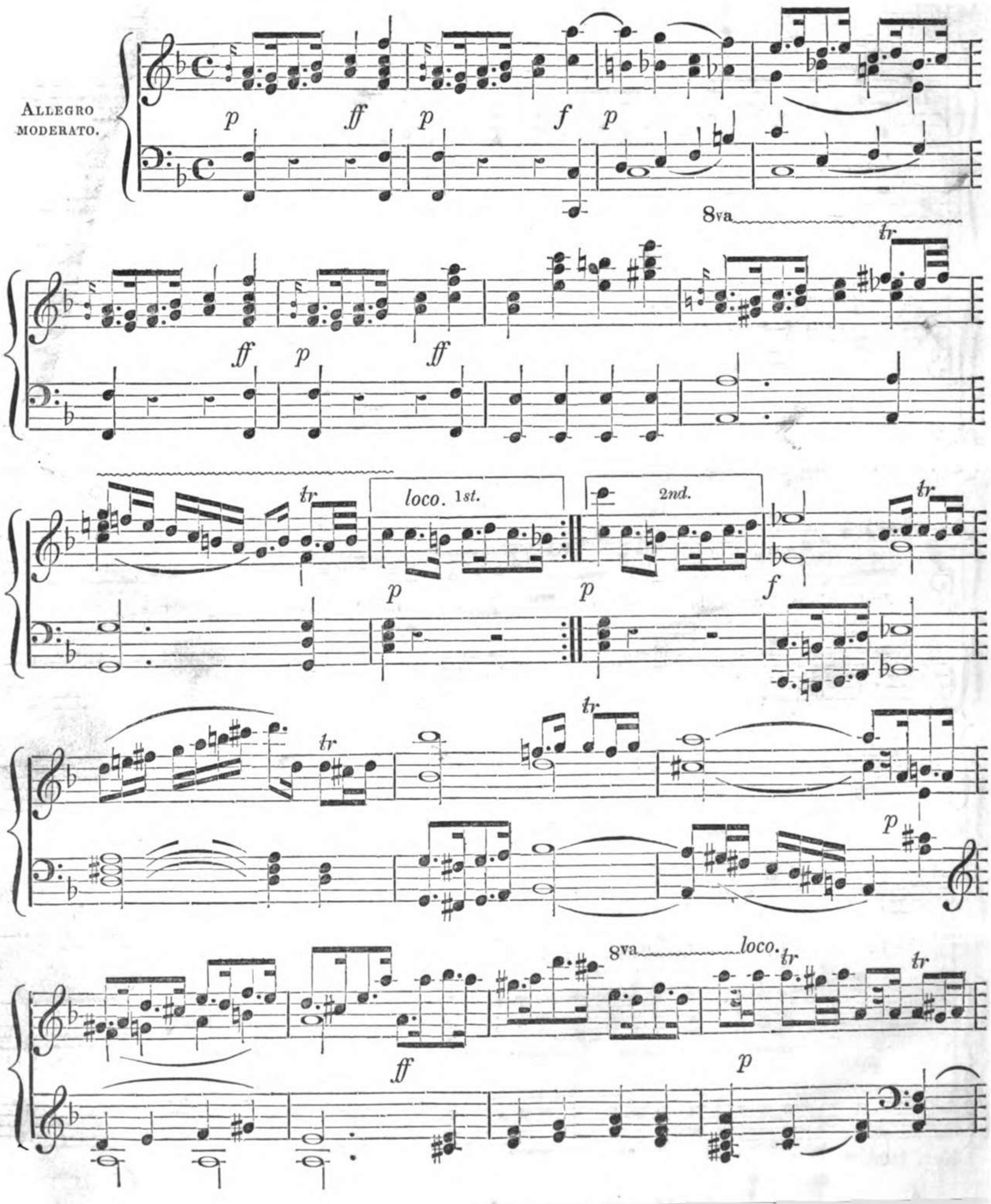
pp

Grand March,

In *LE COLPORTEUR*,

Composed by GEORGE ONSLOW, Esq.,

AND ARRANGED BY HIM FOR THE PIANO-FORTE.



f p ff

ff p ff

8va loco.

tr tr tr

pp

8va loco.

ff

8va loco.

8va loco.

pp ff

Chœur des Chasseurs de Lutzow,

COMPOSED BY C. M. VON WEBER.

WITH VARIATIONS FOR THE PIANO-FORTE,

By J. P. PIXIS. Op. 90.

INTRODUZIONE.

VAR. 1.

p

p

8va *loco.*

Sinistra.

dim.

8va *loco.*

f *rf* *rf* *p*

3 5 8va

ritenuto. *pp*

Piu moderato.

♩= 84.

VAR. 2.

molto legato.

f

p *cres.* *f*

ritard. piu lento. All^o

dim. pp p

dim.

cres - - - - - cen - - - - - do. f

8va loco. ff

8va loco. 8va loco.

ped.

Minuetto,

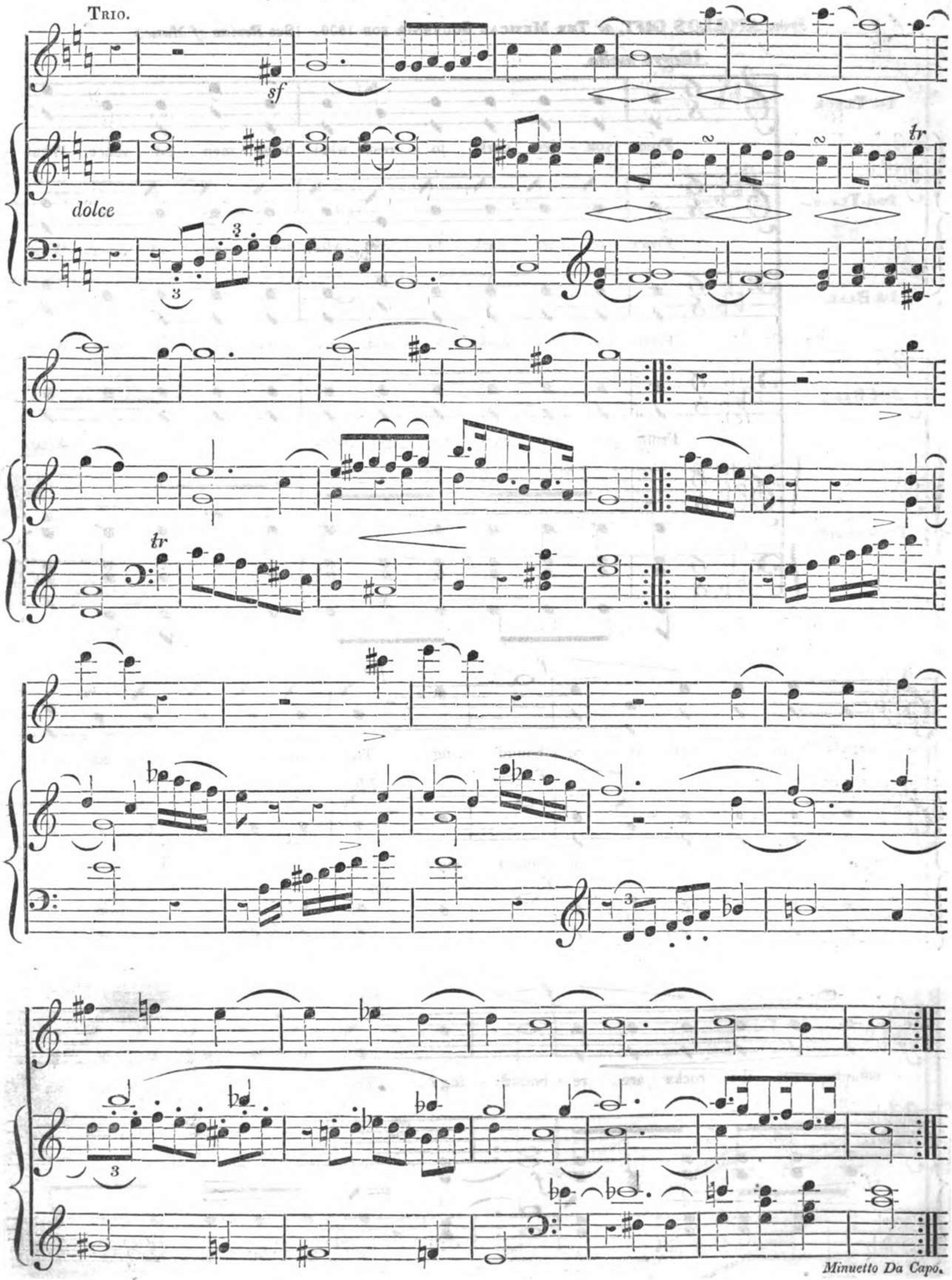
FOR THE PIANO-FORTE AND FLUTE,

COMPOSED FOR

THE HARMONICON,

By JOHN THOMSON, Esq., (of Edinburgh.)

8va loco.
sf ten. sf sf
8va loco.
f sf ten. sf sf
ten.
ten.
sf sf sf
8va loco.
sf
sf sf
FINE.
8va loco.
8va
sf


Trio.
sf
dolce
tr
tr
Minuetto Da Capo.

LÜTZOW'S WILD HUNT.

From APOLLO'S GIFT, *or* THE MUSICAL SOUVENIR FOR 1830. (See *Review of Music.*)

Allegro molto.

1st TENOR. From yon - der dark fo - rest what horse - men ad - vance, What

2nd TENOR. From yon - der dark fo - rest what horse - men ad - vance, What

1st BASE. From yon - der dark fo - rest what horse - men ad - vance, What

2nd BASE. From yon - der dark fo - rest what horse - men ad - vance, What

PIANO-FORTE.

f *pp*

sounds from the rocks are re - bound - ing? The sun-beams are gleam - ing on

f *pp*

sounds from the rocks are re - bound - ing? The sun-beams are gleam - ing on

f *pp*

sounds from the rocks are re - bound - ing? The sun-beams are gleam - ing on

f *pp*

sounds from the rocks are re - bound - ing? The sun-beams are gleam - ing on

f *pp*

f

sword and on lance, And loud the shrill trum - pet is sound - - ing, And

f

sword and on lance, And loud the shrill trum - pet is sound - - ing, And

f

sword and on lance, And loud the shrill trum - pet is sound - - ing, And

f

sword and on lance, And loud the shrill trum - pet is sound - - ing, And

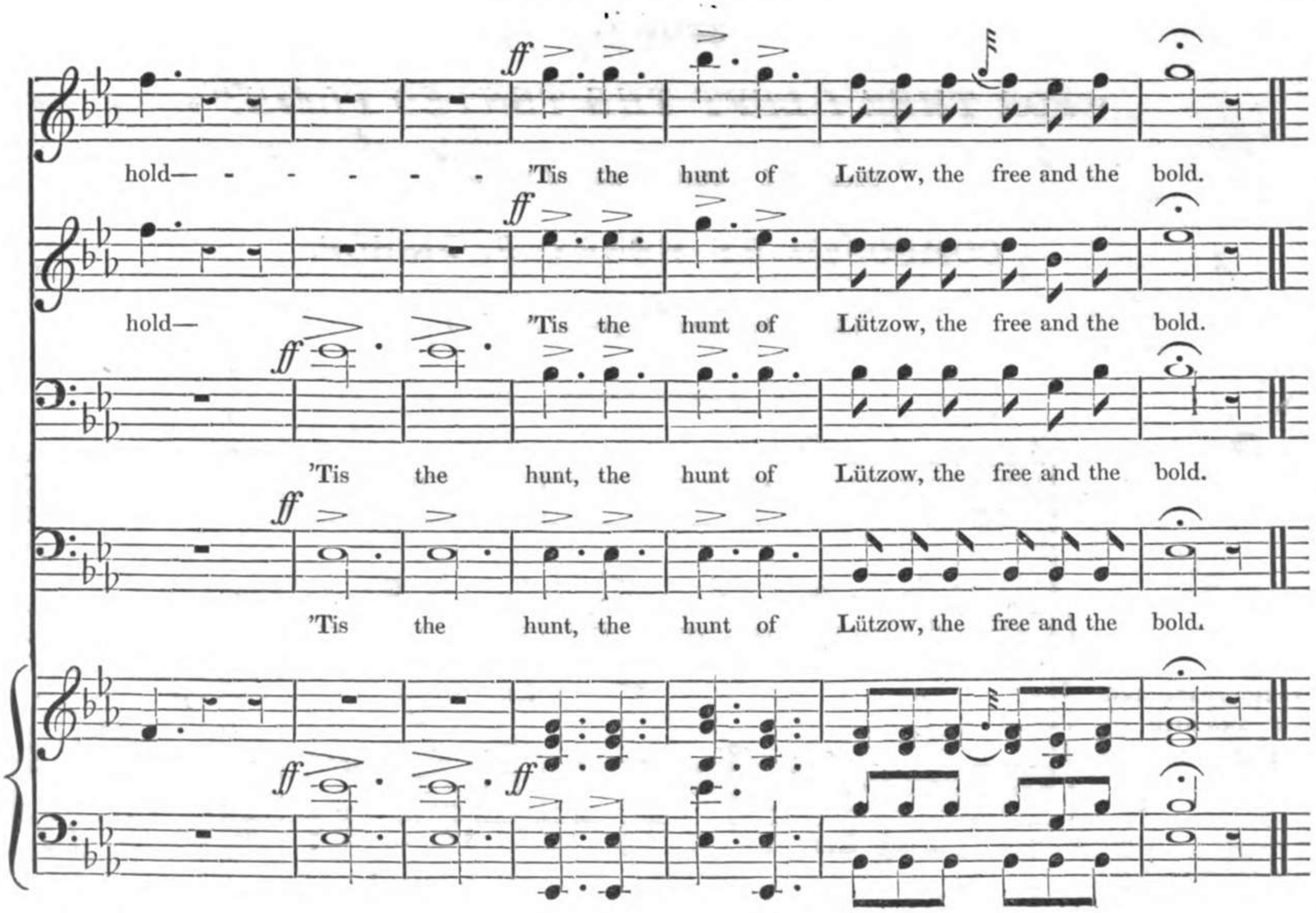
f

loud the shrill trum - pet is sound - ing. And if you ask what you there be -

loud the shrill trum - pet is sound - ing. And if you ask what you there be -

loud the shrill trum - pet is sound - ing.

loud the shrill trum - pet is sound - ing.



II.

Why roars in yon valley the deadly fight?
What glittering swords are clashing?
Our true-hearted riders maintain the right,
And the torch of freedom is flashing.
And if you ask what you there behold—
'Tis the hunt of Lützow, the free and the bold.

III.

'Tis our hunt!—the proud tyrant and dastardly slave
Before our hunters are flying;
And weep not for us, if our country we save,
Although we have saved it dying!
From age to age it shall still be told,
'Twas the hunt of Lützow, the free and the bold.

Note.—Major Lützow commanded a free corps in the years 1813 and 1814 in the German war against France. This corps chiefly consisted of students; and, from their wearing a black uniform, they were commonly called the Black Hunters.

Song.

"FOR THEE I LEFT THE TENTED PLAIN,"

FROM THE MUSICAL BIJOU FOR 1830;

COMPOSED BY HENRY R. BISHOP.

(*See the* REVIEW *of the present Number.*)

IN MODERATE TIME,
AND WITH
CHIVALRIC FEELING.

p *ten.* *f* *p*

arpeggiato

For THEE I left the tent - ed plain, The pen - non, steed, and

cres. *f* *p*

lance; And flut - ter'd 'mid the court-ly train, And min-gled, min-gled in the

dance. The vest of mail, and helm of steel, I - - - chang'd for silk - en

ten. ten.

suit; And the war - cry for - - the me - lo - - dy - - - Of thy sweet voice and

f *p* *dolce* *pp*

ten.

lute, Of thy sweet voice and lute.

Song, "*I CARE NOT, FORTUNE,*"

COMPOSED FOR THE HARMONICON

By FREDERICK WILLIAM HORNCASTLE.

THE WORDS FROM THOMSON'S *CASTLE OF INDOLENCE.*

IN MODERATE TIME, AND WITH FIRMNESS.

I care not, for-tune, what you me de-

ny, You can-not rob me of free na - - ture's grace; You cannot shut - the

win-dows of the sky, Through which Au - ro-ra shews her bright - ning - - face, - - -

Through which Au - ro-ra shews her bright - ning face. You can - not bar my

constant feet to trace The woods and lawns by liv-ing stream at eve; Let

firm. *rall.* *ad lib.* *tempo*

health my nerves and fi-ner fi-bres brace, Of fan-cy, rea-son, vir-tue, nought

tr

ritard.

- can me be-reave, Nought can me be-reave. Of fan-cy, rea-son, vir-tue, nought can

sf

tr

me be - - reave.

Sym.

p *f* *p* *f*

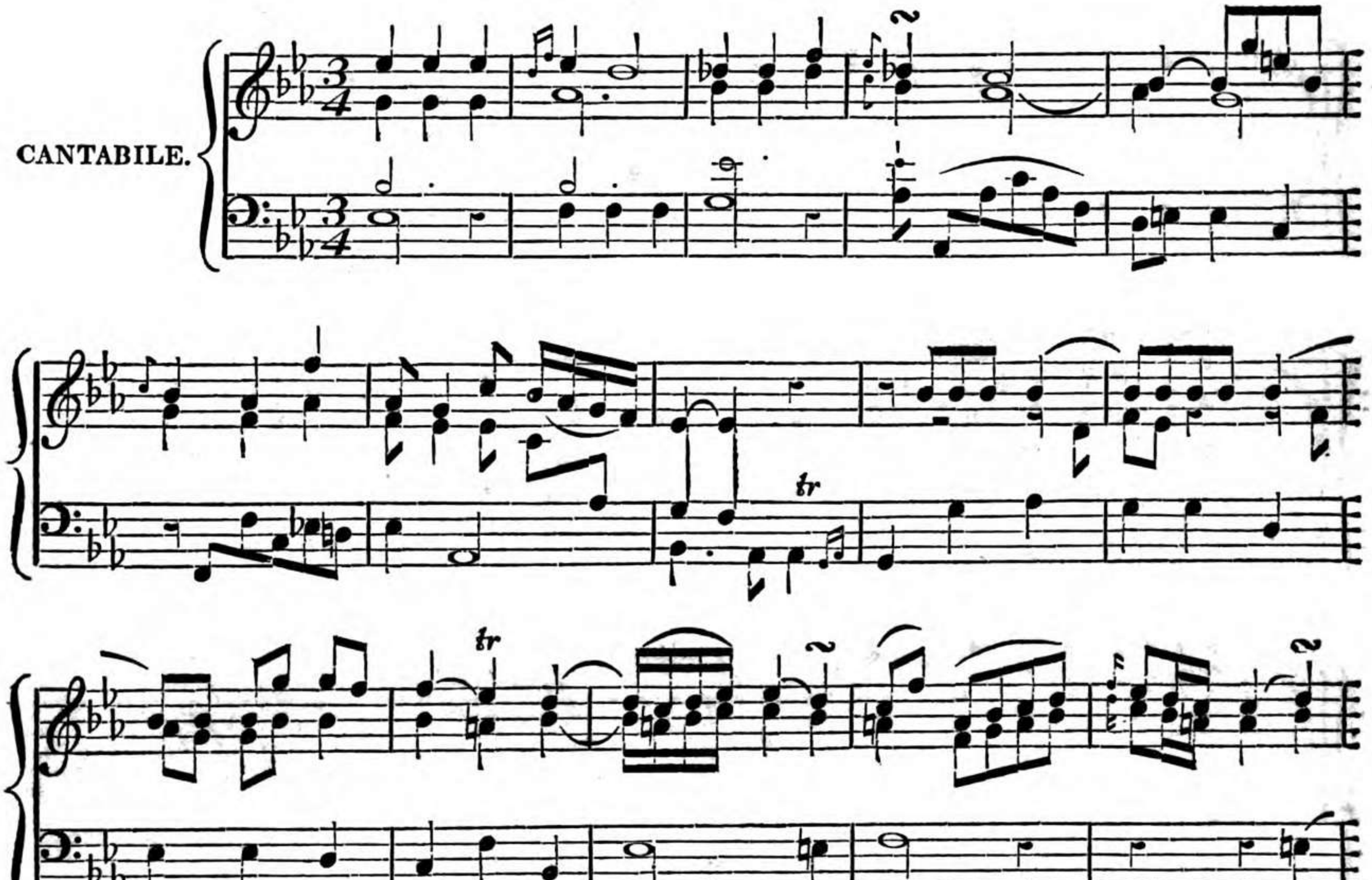
p

ritard.

8 8

Arioso.

COMPOSED BY C. P. E. BACH.



dim.

f

dim.

f

mez.

cres.

f

dim.

p

ralloo.

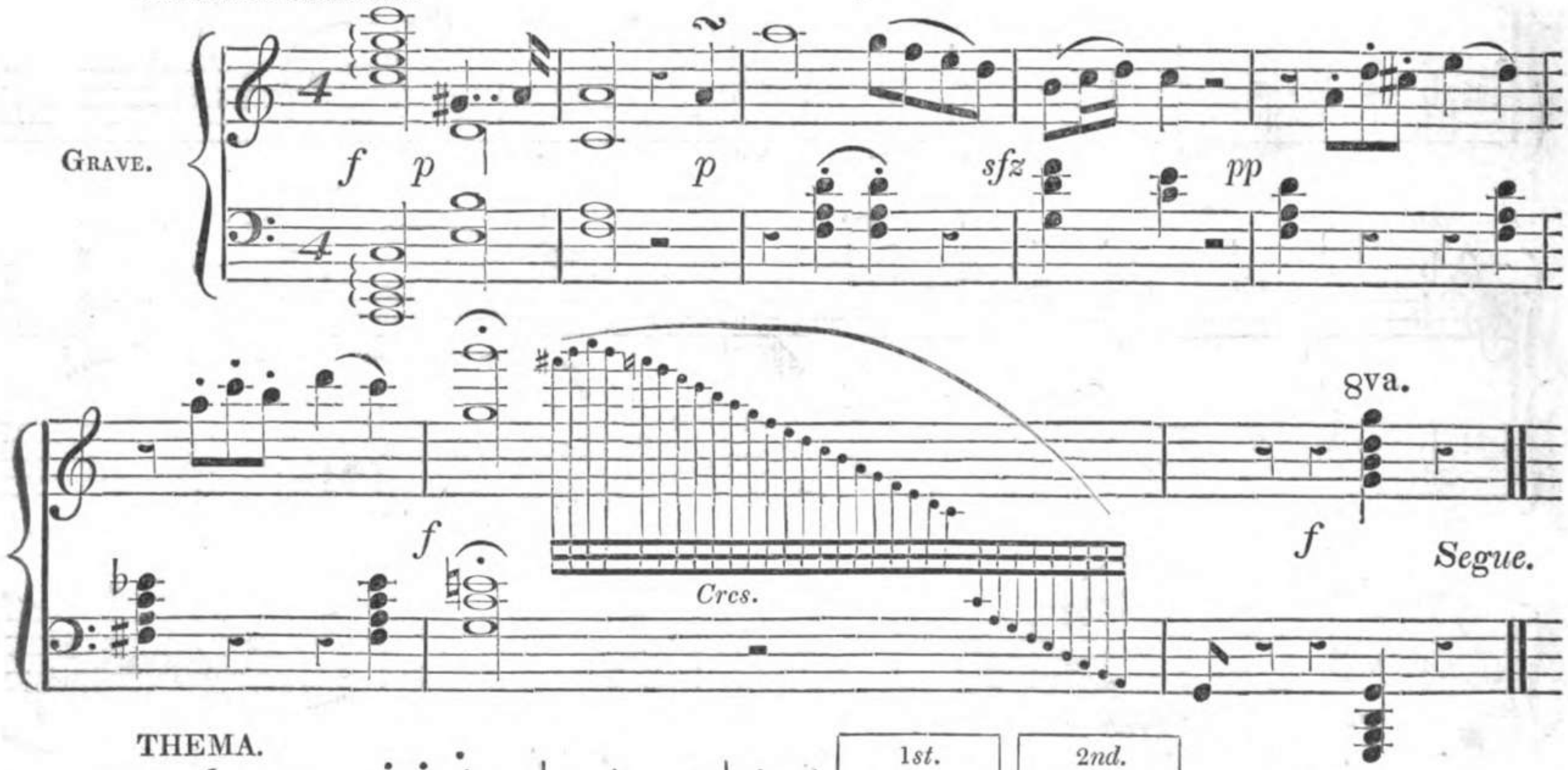
"AU CLAIR DE LA LUNE,"

A DUET, COMPOSED BY BOIELDIEU,

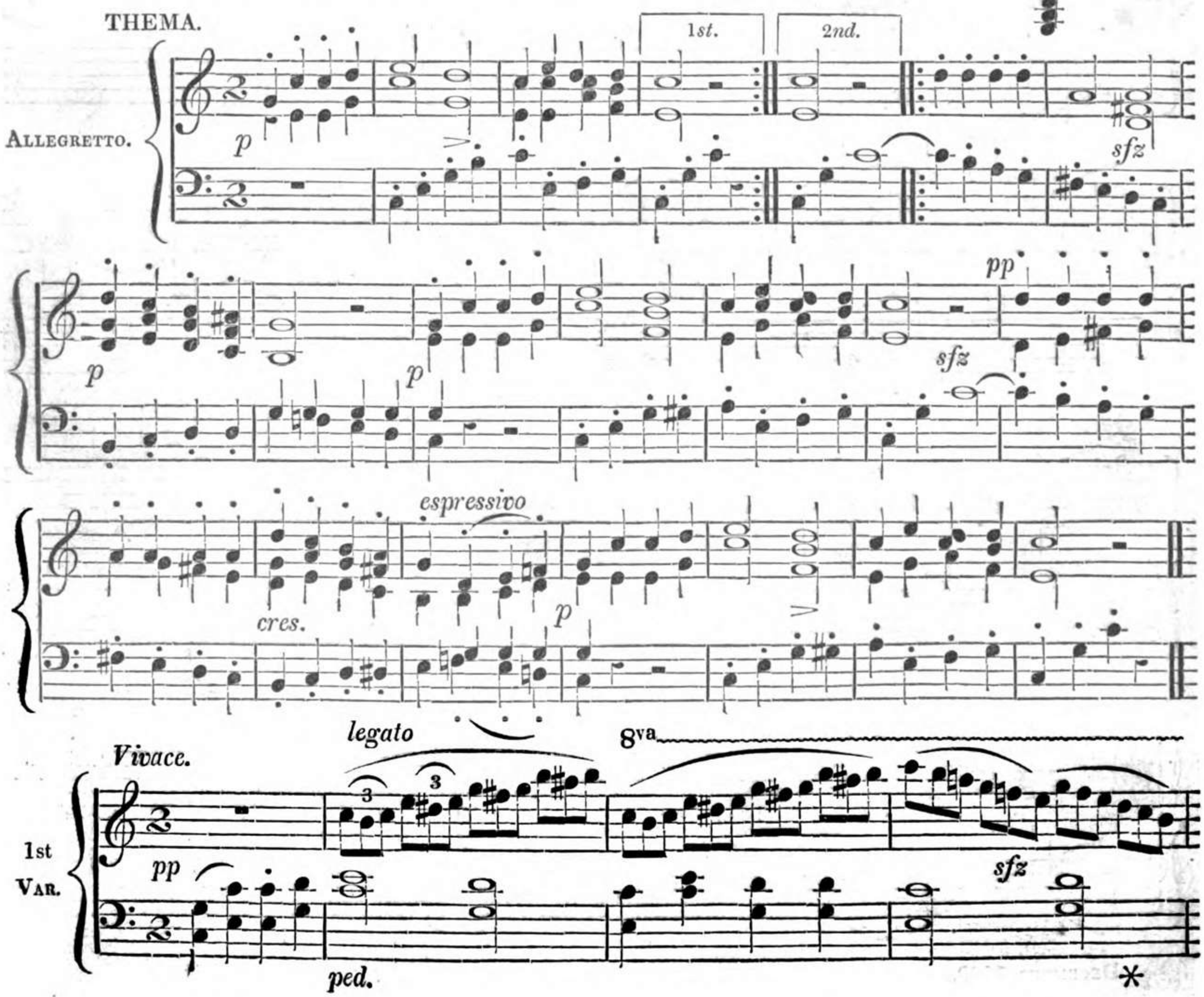
ARRANGED, WITH VARIATIONS FOR THE PIANO-FORTE,

By C. CHAULIEU.

INTRODUCTION.



THEMA.



loco. 8va

pp

ped.

loco.

cres. f

1st. 2nd.

8va

p

ped.

Non presto.

2nd. VAR.

ff sfz ppp

tr

f

f

tr

pp pp

3rd VAR.

dolcissimo

presto

8va

loco.

8va.

loco.

ff

cres.

dimin.

pp

8va.

4th. VAR.

Maestoso. *f* *f* *espressivo.* *pp*

ritardo *Espress. e Sentimento.* *pp*

ped. * *sfz* *les 2 ped.*

sfz

dim. *brillante*

cres. *calando* *ff*

sfz *otez les ped.*

8va. *calando*

ped.

Air,

From L'ITALIANA IN ALGERI, by ROSSINI,

ARRANGED

FOR THE FLUTE AND PIANO-FORTE,

By ANTONIO DIABELLI, (of Vienna.)

(This is so arranged that it may also be played by three hands.)

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f f p

LARGO.

f sf sf p

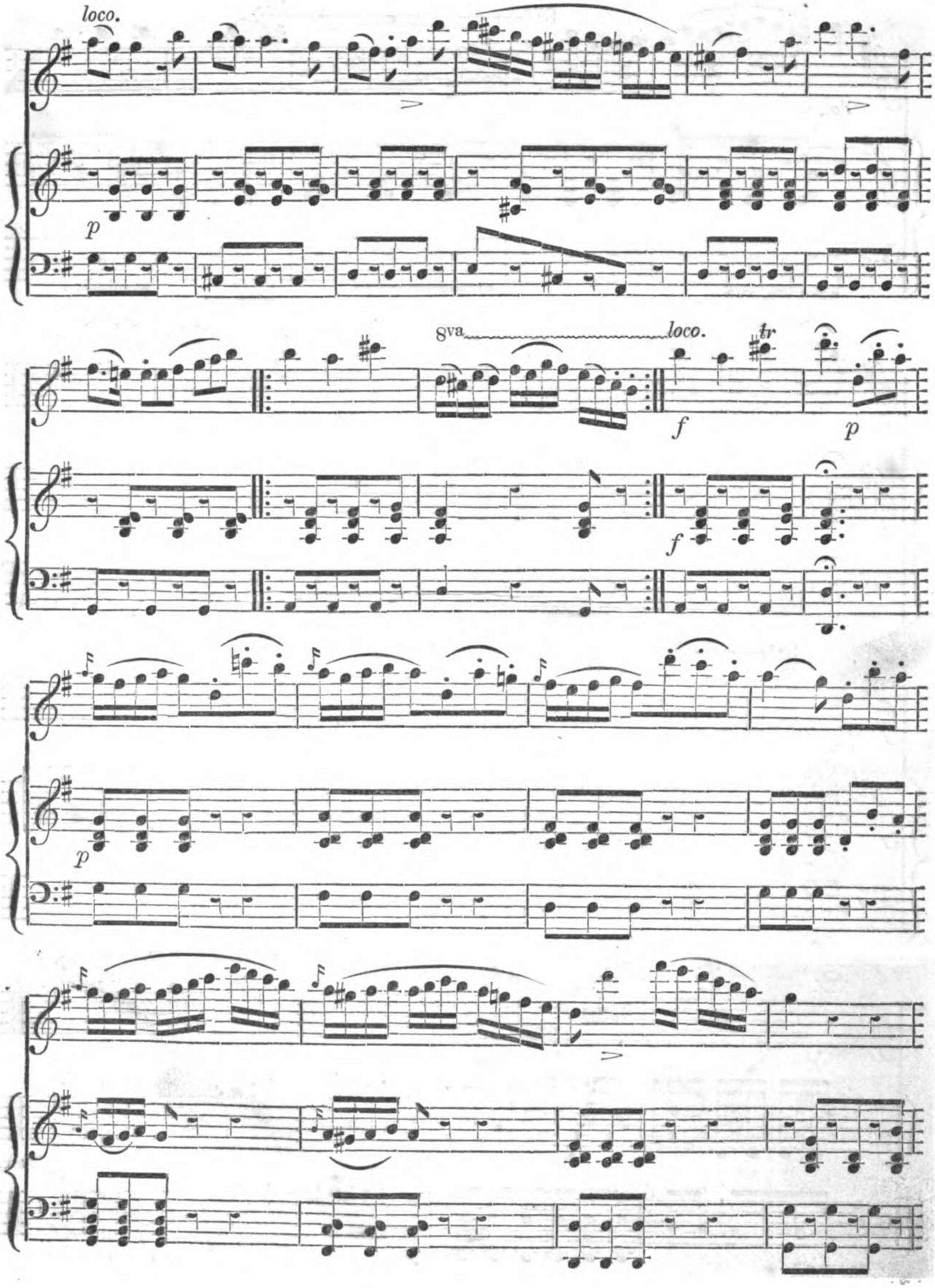
sf p

ALLEGRO.

p

8va

mf


loco.
p
8va
loco.
tr
f
p
f
p

8va loco.

dol.

tr

sf

8va loco.

tr

8va loco.

sf sf sf sf sf

8va loco.

FINE.

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