

THE
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VOL. III.

PART II.—CONTAINING

A Collection of Vocal and Instrumental Music.

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ORIGINAL AND SELECTED MUSIC

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**Air Varié,
ET FINALE RAPSODIQUE,**

Pour le Piano - Forte,

COMPOSÉS PAR

I. N. H U M M E L,

EXPRESSÉMENT POUR L'HARMONICON.

Introduzione.

VIVACE.

Musical notation for the first system of the introduction, featuring treble and bass staves with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The music is marked with a piano (*p*) dynamic.

Musical notation for the second system of the introduction, continuing the treble and bass staves with the same key signature and tempo.

Musical notation for the third system of the introduction, featuring treble and bass staves with dynamic markings of forte (*f*) and fortissimo (*ff*).

TEMPO DI
MENUETTO
GRAZIOSO.

Musical notation for the first system of the minuet, featuring treble and bass staves with a 3/4 time signature and a key signature of three sharps. The music is marked with a piano (*p*) dynamic and the instruction *p dolce ed espressivo*.

Musical notation for the second system of the minuet, continuing the treble and bass staves with the same key signature and tempo.

First system of musical notation. The treble staff contains a melodic line with slurs and a fermata. The bass staff contains a rhythmic accompaniment. Dynamics include *fz* and *p*.

VARIAT.
I.

Second system of musical notation, marked "VARIAT. I.". The time signature is 3/4. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamics include *p*.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamics include *p*.

Fourth system of musical notation. The treble staff features trills (*tr*) and slurs. The bass staff features a crescendo (*cres.*) and slurs. Dynamics include *p*.

Fifth system of musical notation. The treble staff features trills (*tr*) and slurs. The bass staff features a fermata and the marking "V.S.". Dynamics include *p*.

VARIAT.
II.

The musical score for Variat. II is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system is marked forte (*f*) and contains several trills (*tr*) and fortissimo (*ffz*) passages. The fifth system returns to a piano (*p*) dynamic. The sixth system is marked *dolce.* and begins with a piano (*p*) dynamic. The score concludes with a final piano (*p*) dynamic marking.

VARIAT.
III.

First system of musical notation. The treble staff begins with a *cres.* marking, followed by *fz* and *p*. The bass staff also has *fz* and *p* markings. The tempo marking *calando* is placed above the treble staff.

Second system of musical notation. The treble staff has *cres.* and *p* markings. The bass staff has *cres.*, *p*, and *f* markings.

Third system of musical notation. The treble staff has *p* and *f* markings. The bass staff has *p* and *f* markings.

Fourth system of musical notation, primarily consisting of chords and rests in both staves.

Fifth system of musical notation. The treble staff has *fz* and *p* markings. The bass staff has *fz* and *p* markings. The marking *V.S.* is at the end of the system.

Allo. agitato assaz

FINALE.

The musical score is written for piano and is divided into seven systems, each consisting of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "FINALE." and "Allo. agitato assaz". The music is highly rhythmic and dynamic, featuring many accents and slurs. Dynamics include *f*, *fz*, *p*, and *ff*. The piece concludes with a double bar line and a fermata over the final chord.

First system of a musical score in G major. The right hand features a melodic line with trills (tr) and accents (>). The left hand provides a rhythmic accompaniment with frequent fortissimo (fz) markings.

Second system of the musical score. The right hand continues with melodic figures and accents, while the left hand maintains a steady accompaniment with fz and f markings.

Third system of the musical score. The right hand includes trills (tr) and a *legato* section. The left hand features fz and f markings.

Fourth system of the musical score. The right hand has a melodic line with *p* and *pp* dynamics. The left hand has a corresponding accompaniment with *p* and *pp* markings.

Fifth system of the musical score. The right hand includes the instruction *gva alta* (glissando) and *loco*. The left hand has *ppp* and *f* markings. The system concludes with a double bar line and a fermata.

General Jackson's March.

[The following, which we have reason to believe is the first specimen of American Music that has appeared in England, is a favourite March, to which the name of a well-known General of the United States has been attached by his Countryman the Composer.]

TEMPO
DI
MARCIA.

f 3 *Ped.*

*> * p* *Ped.* ** f*

I. II.

p *f* *gva.* *loco.* *p*

8

Detailed description of the musical score: The score is written for piano and bass. It consists of four systems of music. The first system is marked 'TEMPO DI MARCIA.' and begins with a treble clef, a common time signature, and a dynamic of *f*. It features a triplet of eighth notes and a 'Ped.' marking. The second system continues with a treble clef, a dynamic of ** p*, and includes a 'Ped.' marking and a dynamic of ** f*. The third system features a treble clef, a key signature of one sharp (F#), and includes first and second endings marked 'I.' and 'II.'. The fourth system features a treble clef, a key signature of one sharp, and includes dynamics of *p*, *f*, *gva.*, *loco.*, and *p*. The number '8' is written at the bottom left of the page.

Ped. * *Ped.* * *f*

pp *f* *ff* *loco.*

Ped. * *Ped.* * *rf*

rf *rf*

f *Ped.* * *Ped.*

The Popular Waltz,
In the Opera of OLYMPIA,
By SPONTINI.

ff

f

p f

p

p

f p

8va.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains block chords and some moving lines. A wavy line above the staff indicates an octave transposition (8va.).

loco.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains block chords and some moving lines. A wavy line above the staff indicates a loco (local) section.

8va.

pp ped.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains block chords and some moving lines. A wavy line above the staff indicates an octave transposition (8va.). The dynamic marking 'pp' and 'ped.' are present.

loco.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains block chords and some moving lines. A wavy line above the staff indicates a loco (local) section. An asterisk (*) is placed in the middle of the system.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains block chords and some moving lines. A wavy line above the staff indicates a loco (local) section.

ped.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains block chords and some moving lines. The dynamic marking 'ped.' is present.

"Blow, blow, thou winter wind,"

Song

IN

AS YOU LIKE IT,

Composed by THOS. AUGUSTUS ARNE, Doctor in Music.

Reprinted, by permission and with a few alterations, from the 2nd volume of "SHAKSPEARE'S DRAMATIC SONGS, THE MUSIC PARTLY NEW, AND PARTLY SELECTED, WITH NEW SYMPHONIES AND ACCOMPANIMENTS, BY WILLIAM LINLEY, Esq." (See HARMONICON, Vol. I. page 131.)

ANDANTE
CON ESPRES-
SIONE.

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is one flat (B-flat) and the time signature is common time (C).

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "Blow, blow, thou win - ter wind, Thou Freeze, freeze, thou bit - ter sky, Thou". The piano accompaniment continues with a similar rhythmic pattern to the introduction. A piano dynamic marking (*p*) is present.

The second system of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "art not so un - kind, Thou art not so un - kind, As Man's in gra - ti - tude. Blow, cans't not bite so nigh, Thou cans't not bite so nigh, As be - ne - fits for - got. Freeze,". The piano accompaniment provides harmonic support. First endings are indicated by a bracket and the number "1." above the final notes of both the vocal and piano parts.

2.

tude. *f* Thy tooth is not so keen, - - - Be - cause thou art not seen; Al -
got. Tho' thou the wa - ters warp, - - - Thy sting is not so sharp As

tho' thy breath be rude — Al - tho' thy breath be rude, Thy tooth is not so
friend re - mem - ber'd not — As friend re - mem - ber'd not. Thy sting is not so

keen, Al - tho' thy breath be rude, - - - - Al - tho' thy breath be rude.
sharpAs friend re - mem - ber'd not, - - - - As friend re - mem - ber'd not.

“When daisies pied,”
Song,

In LOVE'S LABOURS LOST, but now sung in *As you like it* :

COMPOSED BY DR. ARNE.

FROM THE SAME WORK AS THE PRECEDING.

mezz.

WHEN daisies pied and

pp

p

vi-o-lets blue, And la - - dy-smocks* all sil - ver white, And cuc-koo-budst† of yel-low hue, Do

1st. *tr.*

2nd. *tr.*

paint the mea-dows with de-light, When with de-light, The cuc - koo then, on e - ve-ry tree,

* Lady-smocks, or, the *Cardamine*.

† Dr. Farmer says, this ought to be *Cowslip-buds*.

Mocks married men, Mocks married men, Mocks married men, For thus sings he, Cuc - koo:

Cuc - koo: Cuc - koo, Cuc - koo: O word of fear,

O word of fear, Un - pleas - ing to a mar - ried ear! Un - pleas - ing to a

fr mar - - ried ear! The ear!

1st. 2nd. 1st. 2nd.

Duet,

“False though she be to me and love,”

COMPOSED

By SAMUEL ARNOLD, DOCTOR IN MUSIC,

Organist and Composer to His late Majesty, &c. &c.

THE WORDS BY CONGREVE.

ANDANTE
MODERATO.



f *p* *dim.*

1^{mo.}
2^{do.}



False though she be to me and love, I'll ne'er pur - sue - - - re-

p



venge; For still the char - mer I ap - prove, Though I de - plore her change. In

hours of bliss we oft have met, Such joys - - - not al - ways last; And

though the pre - sent I re-gret, And though the pre - sent I re-gret, I'm grate - ful,

grate-ful, grateful for the past - - - I'm grate - ful for the

past.

pp

Cavatina,

COMPOSED BY CARL MARIA VON WEBER,

From his German Opera, *Euryanthe*.

[The words translated from the original and adapted to the music purposely for this work.]

dol.

ANDANTINO.

Euryanthe.

Sweet is the streamlet Murmuring

by; Sweet in the even - ing Soft summer's sigh, When stars are

The musical score is written in 3/4 time and consists of three systems. The first system is a piano introduction marked 'ANDANTINO.' and 'dol.' (dolente). The second system begins the vocal part for Euryanthe, with lyrics 'Sweet is the streamlet Murmuring'. The third system continues the vocal part with lyrics 'by; Sweet in the even - ing Soft summer's sigh, When stars are'. The piano accompaniment includes trills and various dynamic markings such as 'pp' and 'p'.

twinkling Bright round the pole; But not so sweet as

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'twinkling Bright round the pole; But not so sweet as'. The piano accompaniment includes a dynamic marking of *f* (forte) towards the end of the system.

Love to the soul!

The second system continues the vocal line with the lyrics 'Love to the soul!'. The piano accompaniment features a dynamic marking of *pp* (pianissimo) at the beginning and includes various musical ornaments and phrasing slurs.

But there is music Sweet-er than this; Oh! there are sighs that

The third system of music has the vocal line with lyrics 'But there is music Sweet-er than this; Oh! there are sighs that'. The piano accompaniment consists of dense chordal textures in the right hand and a more active bass line.

Wake sof-ter bliss; Nor, in its lus - - - tre, Eve's brightest star

The fourth system concludes the page with the vocal line lyrics 'Wake sof-ter bliss; Nor, in its lus - - - tre, Eve's brightest star'. The piano accompaniment continues with complex harmonic structures.

Ri-vals thy glan-ces, Dear A - do - lar! Thy glan - ces, Dear A - do - lar! Dear A - do-

ff *pp*

lar! Dear A - do - lar! Thy glan-ces, dear A - - - - do - lar!

f *pp*

Dear A - do - lar! Dear A - do - lar!

V

pp

I,
inclusive

a	Stoc		
	on the		
b	From 1		
	Janu		
	From		
c	the S		
	From 1		
	Janu		
d	From		
	the 10		
e	Reduc		
	the S		
	per C		
	St		
	on the		
	transfe		

a—The reduction,
 b—The balancing
 of the Wheel
 of the Weel
 ted from th
 at the ter
 c—Stoc with the res

“ NO MORE, ”

A Canzonet ;

THE WORDS BY A LADY :

The Music Composed purposely for the Harmonicon,

BY

CIPRIANI POTTER.

(Ce mot “ *no more* ” est un des plus harmonieux et des plus sensibles de la langue Angloise.

MADAME DE STAEL.)

MODERATO
ASSAI.

pp

L. L.

Oh!

Sostenuto.

tell me not of fu - ture peace, Nor let my wand'r - ing fan - cy soar To

Ritar. *A tempo*

realms, where ev' - ry doubt may cease, And our fond hearts can part "no more." The

Piu lento.

ma - gic tale - - - a - while may charm, But can it last - ing peace re - store? A transient

22

A tempo.

glow a-while may warm, A transient glow a-while may warm, Then fades, then fades, to think - - - - we

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "glow a-while may warm, A transient glow a-while may warm, Then fades, then fades, to think - - - - we". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are two triplet markings (indicated by a '3' over a group of notes) in the vocal line.

Piu lento. *A tempo.*

meet "no more," A tran-sient glow a-while may warm, A tran-sient glow a-while may warm, Then fades, then

Detailed description: This system contains the next two lines of music. The tempo changes from "A tempo" to "Piu lento" and then back to "A tempo". The lyrics are "meet "no more," A tran-sient glow a-while may warm, A tran-sient glow a-while may warm, Then fades, then". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment. The piano part continues with similar accompaniment patterns.

Calando.

fades, to think - - - - we meet "no more," "no more," "no

Detailed description: This system contains the third and fourth lines of music. The tempo is marked "Calando" (ritardando). The lyrics are "fades, to think - - - - we meet "no more," "no more," "no". The piano accompaniment becomes more rhythmic and active, featuring a series of eighth-note chords in the right hand and a steady bass line in the left hand.

more."

L. *L.*

8 8 8 8 V.S.

Detailed description: This system contains the final two lines of music. The lyrics are "more." followed by a double bar line. The piano accompaniment features a series of eighth-note chords in the right hand and a steady bass line in the left hand. There are two markings "L." above the piano part. At the bottom of the system, there are four "8" markings and the text "V.S." (Verso).

3d AND 4th VERSES.

Oh! in that word there is a spell,
 Sinks to my bosom's inmost core;
 To live—yet hear the hated knell
 Proclaim, on earth you meet "no more!"
 And can we hope in heav'n to meet,
 When all our trials will be o'er?
 To find at last a sure retreat,



Where worldly wisdom guides - - - - - "no more."

5th VERSE.

Oh! such a hope could yet re-vive A heart, by ma-ny a pas-sion tore,

Vain - ly cold pru-dence then might strive, That mys - tic chain would break "no more,"

Diminuendo e Calando.

"no more," "no more," "no more."

0527242

« Honni soit qui mal en dira ! »

Ballade,

IN THE NEW FRENCH OPERA OF

LEICESTER, ou LE CHATEAU DE KENILWORTH,

COMPOSED BY

M. AUBER,

AND ARRANGED BY HIM FOR THE PIANO-FORTE.

THE WORDS BY MM. SCRIBE AND MELESVILLE.

Allegretto: $\bullet = 63$ Metronome.

PIANO-FORTE,
OR
HARP.



CYCLII.

1^{re} Couplet.—“Voyez vous,” dit a - lors la Rei - ne, “Au-près de nous - - ce bel enfant,
2^{me} do. Des flam-beaux les clar-tés pa - lis - sent, Le bal bril-lant - - vient de fi - nir,

Aux che - veux plus noirs que l'é - bè - - ne, Au manteau bleu - - - bro - ché d'argent.
Cour - ti - sans, Seigneurs ap-plau-dis - - - sent en bail-lant en - - cor de plai-sir.

Quel - - - - est - il quel air - - doux et sa - - - -
Lors - - - - Ed-gard, chez lui se re - ti - - - -

ge?” “C'est Ed-gard votre jeu - ne pa - - ge.” } Ma chan - son, messieurs, la voi - la, - - - -
re, D'è-tre seul tout bas il sou - pi - - re.

hon-ni soit - qui mal en di - ra! ma chan-son, messieurs, la voi - la, hon - ni

soit que mal - - en di - - ra!

3^{me} Couplet.

Tout à coup, auprès de sa cou - - che, Ap-pa-rait un fan - tôme blanc: Il veut parler, et
sur sa bou-che Vient se po-ser - - - un doigt charmant. Mais - - ce fan-
tô - me bé - - né - vo - - - le Ne defen dait que la pa-ro - - - - - le. Ma chanson, &c.

"Know'st thou the land?"

Song,

Composed by L. VON BEETHOVEN.

[The words translated from the original of GOETHE, and adapted to the air, purposely for this work.]

“ . . . The voice was Mignon's. The music and general expression pleased Wilhelm extremely, though he could not fully comprehend the words. Every verse began in a stately and solemn measure, as if she were desirous of drawing attention to something wonderful, and had something important to communicate. In the third line, her tones became fainter and more subdued. *Know'st thou it well?* was uttered with an air of mystery and earnest inquiry. *Then oh, then oh!* manifested a boundless longing. *Thither let us go,* appeared at once to implore and to impel. . . She stood silent for some moments, and then said to Wilhelm; *Know'st thou the land? Surely, it can mean no other than Italy,* said Wilhelm.”—See GOETHE'S *Wilhelm Meister*. Book iii, Chap. 1.

LARGHETTO.

Know'st thou the land where the sweet ci - tron grows,— Where
mid dark leaves the golden orange glows,— Where the soft ze - phyr from blue hea - vens
breathe,— And gen - tle myr - tles with proud lau - - rels wreath?—

Poco Allegretto.

Know'st thou it well? Then oh, then oh! With

thee, - my - fond one, thither would I go; With thee, with

thee, - my - fond one, thi - ther would I go! would I go!

* *Tempo primo.* *Con energia.*

would I go! Know'st thou the house, that rests on columns high, Whose

sparkling halls op - press the daz - zled eye, Where mar - ble fi - gures

look on me so mild, And seem to say, "And could they

cres.

harm - - thee, child?" Know'st thou it well? -

ff *p*

Allegretto D. C. al Segno ✕, e poi

Tempo Primo.

go. Know'st thou the moun - tain, and its air - built bridge, - With-

cres. *sf.* *p* *p*

8va.

in whose ca - verns lurks the dra - gon's brood, - Whence rolls the rent rock and the

rush - ing flood?— Whence rolls the rent rock and the rush - ing flood?—th

rush - ing - flood?

f *p*

Know'st thou it well?

Allegretto
Da Capo
al segno *,
 e poi la
 CODA.

go.

Bohemian Air,

WITH FOUR VARIATIONS,

For the Piano-Forte,

COMPOSED BY CHARLES CZERNY, (of Vienna).

(For a critical notice of this composition, see HARMONICON for *January*, 1824, page 7. Out of eight Variations composed by M. CZERNY, we have selected four that are the most pleasing, and best calculated for this Work.)

Allegretto moderato e semplice.

THEMA.

The first system of the theme consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, C5, B4, and A4. The third measure contains quarter notes G4, F4, E4, and D4. The fourth measure contains a half note C4 with a trill (tr) above it. The bass staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords: a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1.

The second system of the theme continues the melody in the treble staff and the accompaniment in the bass staff. The treble staff features a half note G4, quarter notes A4, B4, and C5, followed by quarter notes D5, C5, B4, and A4. The bass staff continues with chords: a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1.

The third system of the theme concludes the melody in the treble staff and the accompaniment in the bass staff. The treble staff features a half note G4, quarter notes A4, B4, and C5, followed by quarter notes D5, C5, B4, and A4. The bass staff continues with chords: a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1. Dynamics markings include *cres.*, *p*, and *dim.*

VAR. I.

The first variation consists of two staves. The treble staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The bass staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords: a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1. Dynamics markings include *Semper legato.* and *dolce.*

First system of musical notation. The treble staff contains a melodic line with dynamic markings *cres.*, *rf*, *dim.*, and *p*. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including a *cres.* marking and a *tr* (trill) in the bass staff.

VAR. 2

Fourth system of musical notation, labeled **VAR. 2**, with a *p* marking and a 3/4 time signature.

Fifth system of musical notation, continuing the piece with treble and bass staves.

Sixth system of musical notation, continuing the piece with treble and bass staves.

First system of a musical score in G-flat major (two flats) and 3/4 time. The right hand features a melodic line with slurs and dynamic markings: *cres.*, *f*, *dim.*, and *p*. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system, labeled **VAR. 3.** in 3/4 time. The right hand has a melodic line with accents and a dynamic marking of *mf*. The left hand consists of a steady accompaniment of chords.

Third system of the musical score. The right hand features a melodic line with slurs and dynamic markings: *sva.* (sustained) and *loco*. The left hand continues with a chordal accompaniment.

Fourth system of the musical score. The right hand has a melodic line with slurs and dynamic markings: *dim.* and *p*. The left hand provides a chordal accompaniment.

Fifth system of the musical score. The right hand features a melodic line with slurs and dynamic markings: *mf*, *sva.* (sustained), and *loco*. The left hand continues with a chordal accompaniment.

cres. *f*

sf. dim. *p*

Maggiore piu sostenuto.

dolce legato.

VAR. 4.

rf *p* *sf* *p* *pp*

rit. *p a tempo* *cres.* *sf* *p dim.* *Thema Da Capo.*

Minuet and Trio,

FROM

A SYMPHONY BY HAYDN.

MENUETTO.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The first system begins with a forte (*f*) dynamic and includes a triplet in the right hand. The second system starts with a piano (*p*) dynamic and later changes to forte (*f*). The third system continues with piano accompaniment. The fourth system concludes with a pianissimo (*pp*) dynamic. The piece ends with a final chord in the right hand.

f
Ped.

Ped. * *p* *f*

TRIO. *p*

gva alta

Men. D. C.

Jäger Chorus

IN THE OPERA OF *EURYANTHE*,

COMPOSED BY

C. M. VON WEBER.

Arranged for the Piano-Forte, by LEIDESDORF, of Vienna.

f *Ped.* *

Ped. *

In octaves.

ff

Musical notation for the first system, featuring treble and bass staves. The treble staff contains chords and melodic lines, while the bass staff contains chords. Markings include *Ped.*, *p*, and asterisks.

Musical notation for the second system, featuring treble and bass staves with chords and melodic lines.

Musical notation for the third system, featuring treble and bass staves with chords and melodic lines. Includes a *Ped.* marking.

Musical notation for the fourth system, featuring treble and bass staves with chords and melodic lines. Includes a *p* marking.

Musical notation for the fifth system, featuring treble and bass staves with chords and melodic lines. Includes *Ped.* and *dim.* markings.

Musical notation for the sixth system, featuring treble and bass staves with chords and melodic lines. Includes *Ped.*, *pp*, and *rallo.* markings.

Rondo,
FOR THE PIANO-FORTE,
By H. RIGEL,
(OF PARIS).

ALLEGRO.

p

S

Sva.

loco.

Ped.

Sva.

1. 2.

f

1. 2. *p* *Ped.* *Sva.*

loco. *Ped.* *Sva.* *Fine.*

40

Handwritten musical score, first system. Treble and bass clefs. Dynamics include *f*. Pedal markings are present.

Handwritten musical score, second system. Treble and bass clefs. Dynamics include *f*. Pedal marking: *Ped.*. An asterisk (*) is present at the end of the system.

Handwritten musical score, third system. Treble and bass clefs. Dynamics include *p dolce*. Pedal markings are present.

Handwritten musical score, fourth system. Treble and bass clefs. Dynamics include *Sva.*, *loco.*, and *Sva.*. Pedal marking: *Ped.*

Handwritten musical score, fifth system. Treble and bass clefs. Dynamics include *loco.*, *f*, and *f*. Pedal markings are present. An asterisk (*) is present in the bass line.

Handwritten musical score, sixth system. Treble and bass clefs. Dynamics include *f*. Pedal marking: *f Ped.*. An asterisk (*) is present at the end of the system.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system includes a *Ped.* marking and an asterisk (*) at the end of the piece.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The system includes a *D.C. al fine.* marking and a repeat sign with a first ending bracket.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The system includes a *Mineur.* marking, a *f* dynamic marking, *tr* (trills) markings, and a *p* dynamic marking with a *Ped.* marking.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The system includes a *f* dynamic marking, a *ff* dynamic marking, and first and second ending brackets.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The system includes a *Ped.* marking and a *p* dynamic marking with an asterisk (*).

Musical notation system 6, featuring a grand staff with treble and bass clefs. The system includes a *Ped.* marking, a *f* dynamic marking with an asterisk (*), and a *p* dynamic marking with a *D.C. al fine.* marking and a repeat sign with first and second ending brackets.

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CARL M. VON WEBER.

OVERTURE.

ALLEGRETTO
MODERATO.

The musical score is written for piano and consists of seven systems of music. The first system is marked *ff* and *p*. The second system is marked *ff* and *Ped.*. The third system is marked *pp*. The fourth system has no dynamic marking. The fifth system has no dynamic marking. The sixth system has a *tr.* marking and a *1st* marking. The seventh system has a *2nd* marking, *Ped.*, and *ff* markings. The score includes various musical notations such as triplets, slurs, and accidentals.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking *v*. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a trill (*tr*) and a section marked *Bis.* with a repeat sign. The bass staff continues the accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff contains several trills (*tr*) and a dynamic marking *v*. The bass staff continues the accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a trill (*tr*) and a dynamic marking *v*. The bass staff continues the accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a dynamic marking *v* and a slur over a group of notes. The bass staff continues the accompaniment.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff contains a dynamic marking *v*. The bass staff continues the accompaniment. The system concludes with the marking *V. S.*

Mod^o. GIPSEY MARCH. (Founded on a genuine Gipsy Melody.)

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes a 'Ped.' marking in the bass staff and a dynamic marking of *p* (piano) in the bass staff. A *p* marking also appears in the treble staff of the first system. The second system has a *p* marking in the bass staff. The third system has a *p* marking in the bass staff. The fourth system has a *p* marking in the bass staff. The fifth system has a *p* marking in the bass staff. The sixth system has a *p* marking in the bass staff. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The key signature has one sharp (F#).

Alto. con fuoco.

p

f

ff

Ped.

Ped.

in sves

V. S.

scherzando

p

p

p

p

p

ff

Musical score for piano, consisting of seven systems of grand staves (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system starts with a treble clef and a bass clef. The second system continues the piece. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef. The fifth system has a treble clef and a bass clef. The sixth system has a treble clef and a bass clef, with the instruction "In octaves." written above the treble staff and "cres." below the bass staff. The seventh system has a treble clef and a bass clef, with the instruction "ff" at the beginning and "V.S." at the end.

*** The fifteen bars between the asterisks may be omitted at discretion.

8va. *loco.*

p

f

In Octaves

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with various accidentals and a more rhythmic accompaniment in the bass.

Second system of musical notation. The treble staff continues with a melodic line, and the bass staff features a series of chords. A dynamic marking *p* (piano) is present in the treble staff.

Third system of musical notation. The treble staff has a melodic line with several accents (*>*) and a *dolce.* (dolce) marking. The bass staff continues with chordal accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a slur over the final notes. The bass staff has a chordal accompaniment with a slur over the first few notes.

Fifth system of musical notation. The treble staff has a melodic line with a slur over the final notes. The bass staff continues with chordal accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur over the final notes. The bass staff continues with chordal accompaniment. The marking *V. S.* (Vincenzo) is visible in the bottom right corner of the system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Sva.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental textures to the first system.

loco.

Sva.

Third system of musical notation, showing a change in the melodic line with some chromaticism. The accompaniment remains consistent.

loco.

Fourth system of musical notation, featuring a more active melodic line with frequent chromatic shifts.

Fifth system of musical notation, showing a continuation of the melodic and accompanimental patterns.

Sixth system of musical notation, concluding the page. It includes a *Ped.* (pedal) marking in the bass staff. The music ends with a double bar line.

Ballo Primo.

PRESTO.

ff *Ped.* *ff*

In Octaves

Sva. loco.

Ped. ***

dolce.
Ped.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and a long note with a slur. A star symbol (*) is placed above the first measure of the bass staff. The word "Ped." is written above the final measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A star symbol (*) is placed above the fifth measure of the bass staff. The letter "V" is written above the final measure of the bass staff.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff continues the harmonic accompaniment with slurs over the notes.

Fourth system of musical notation. The treble clef staff has a melodic line with a long slur. The bass clef staff continues the harmonic accompaniment. The word "Ped." is written above the final measure of the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A star symbol (*) is placed above the fifth measure of the bass staff.

In Octaves.

Sixth system of musical notation, enclosed in a dashed-line box. The treble clef staff contains a simple melodic line. The bass clef staff contains a harmonic accompaniment with chords. The word "Ped." is written above the first measure of the bass staff. A star symbol (*) is placed above the fifth measure of the bass staff.

ff Ped. *

In Octaves

Ped. *

Ped. dim°

p pp ff

Chorus of Gypsies.

MODE-
RATO.

f *f*

FIRST &
SECOND
SOPRANOS.

TENORS.
(An *Sve* Lower.)

BASES.

PIANO FORTE.

trem. *f Ped.*

Through fo - rests, Through fo - rests, Through

Through fo - rests, Through fo - rests, Through

Through fo - rests, Through fo - rests, Through

* *f* | *p* *f* *p*

green-wood fo-rests round, a-round, The e-chos sound,

green-wood fo-rests round, a-round, The e-chos sound,

green-wood fo-rests round, a-round, The e-chos sound,

f *p* *p* *Ped.*

The mer-ry e-chos sound,

The mer-ry e-chos sound,

The mer-ry e-chos sound,

pp *Ped.* * *Ped.* *

As our jo - vial song, the deep woods a - long,

As our jo - vial song, the deep woods a - long,

As our jo - vial song, the deep woods a - long,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics 'As our jo - vial song, the deep woods a - long,' written below each. The piano accompaniment is written on two staves, with a brace on the left side. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

Comes mixt with the e - cho - ing horn's re - bound.

Comes mixt with the e - cho - ing horn's re - bound.

Comes mixt with the e - cho - ing horn's re - bound.

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics 'Comes mixt with the e - cho - ing horn's re - bound.' written below each. The piano accompaniment is written on two staves, with a brace on the left side. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

Tra - rah, tra - rah, tra-

Tra - rah, tra - rah, tra - rah, tra - rah, tra-

Tra - rah, tra - rah, tra - rah, tra - rah, tra-

Ped.

rah, tra - rah, tra - rah! The :S:

rah, tra - rah, tra - rah! The :S:

rah, tra - rah, tra - rah! The :S:

p :S:

Ped. *

II.

The night, the night,
 Throughout the livelong night,
 Our watch we keep,
 While the drowsy world's asleep,
 While wolves are prowling our resting place round,
 But start at the bag of the deep-mouth'd hound,
 Wauwar! Wauwar, &c.

III. R

III.

The world we roam,
 The wide, wide world we roam,
 Our ample home,
 The world's our ample home;
 While forests and vallies are loudly resounding
 With songs from the earth to the welkin rebounding.
 Holloo! Holloo, &c.

Romance,

"When the gentle eve descending."

Larghetto.

PRECIOSA.

PIANO-FORTE.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, marked 'PRECIOSA.', with a key signature of one sharp (F#) and a time signature of 6/8. The middle and bottom staves are piano accompaniment, marked 'PIANO-FORTE.', with a key signature of one sharp and a time signature of 6/8. The piano part begins with a piano (*p*) dynamic. The music is in a slow, romantic style.

When the gen - tle eve de - scend - ing, Brings a charm to

day un - known, When the moon her light is lend - ing, Sweet to - - - wan - der

The second and third systems continue the vocal and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a steady, rhythmic accompaniment with a *pp* dynamic in the second system. The key signature remains one sharp and the time signature 6/8.

0327242

forth a - lone, Sweet to wan - der forth a - lone.

pp

Ped. *

Yet not lone-ly,

Ped. *

thou art near me, In this soft, pro - pi - tious hour, How those looks, those

ac - cents cheer me, I - mag'd - strong by fan - cy's power! I - mag'd strong by

fan - cy's power! Ab - sent far, in

a piacere.
Ped.

hours of glad - - ness, Or of sor - row, think on me; Trust me still, in

joy, in sad - - ness, All my - - thoughts are still with thee. All my thoughts are

still with thee.

tr.

rall.

62 *Ped.*

COTILLON.

MAESTOSO.

The first system of music is in 3/8 time, marked *MAESTOSO*. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a dynamic marking of *f* (forte). The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Grazioso.

dol.

mf

The second system of music is marked *Grazioso*. It begins with a dynamic marking of *dol.* (dolce) in the right hand and *mf* (mezzo-forte) in the left hand. The right hand features a melodic line with slurs and accents, while the left hand continues with a steady accompaniment.

The third system of music continues the *Grazioso* section. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a consistent accompaniment.

The fourth system of music concludes the piece. It features a final melodic flourish in the right hand with first and second endings marked '1' and '2'. The left hand provides a final accompaniment.

ff
ped. * p

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. It starts with a forte (*ff*) dynamic and features a melodic line with eighth and sixteenth notes, including some slurs and accents. The lower staff begins with a bass clef and contains a bass line with chords and single notes. A *ped.* (pedal) marking is present in the first measure, and an asterisk (*) is placed above the second measure, with a *p* (piano) dynamic marking in the third measure.

ped. * p

The second system continues the piece. The upper staff shows a melodic line with a slur and an accent (>) over a group of notes. The lower staff continues with a bass line. A *ped.* marking is in the second measure, an asterisk (*) is above the third measure, and a *p* dynamic is in the fourth measure.

f mf

The third system features a melodic line in the upper staff with a slur and a dynamic change from *f* (forte) to *mf* (mezzo-forte). The lower staff continues with a bass line.

The fourth system shows a melodic line in the upper staff with a slur and a dynamic change from *f* to *mf*. The lower staff continues with a bass line.

ff

The fifth system features a melodic line in the upper staff with a slur and a dynamic change to *ff*. The lower staff continues with a bass line. A triplet of notes is marked with a '3' in the final measure of the system.

dol.

The sixth system features a melodic line in the upper staff with a slur and a dynamic change to *dol.* (dolce). The lower staff continues with a bass line.

First system of musical notation, consisting of two staves (treble and bass clef) with a brace on the left. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* (piano) is present. There are several slurs and accents throughout the system.

Second system of musical notation, consisting of two staves. The treble staff has a wavy line above it with the marking *8va*, indicating an octave shift. The music continues with similar melodic and harmonic patterns as the first system.

Third system of musical notation, consisting of two staves. The music continues with melodic and harmonic development, featuring various note values and rests.

Fourth system of musical notation, consisting of two staves. A dynamic marking of *f* (forte) is present in the middle of the system, followed by a *p* (piano) marking towards the end.

Fifth system of musical notation, consisting of two staves. The music continues with melodic and harmonic development, featuring various note values and rests.

Sixth system of musical notation, consisting of two staves. The music continues with melodic and harmonic development, featuring various note values and rests.

Chorus and March of Gypsies,

IN ACT II.

SOPRANO.
ALTO.

TENOR.
BASS.

MODERATO.

Our course to run, O'er
We wake with sun, Our course to run, O'er

mountains and val - leys a - far. Our 'la - rum clock, Our
mountains and val - leys a - far. The crow of cock, Our 'la - rum clock, Our

watch light the twinkling star!

watch - light the twinkling star! *loco*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are "watch light the twinkling star!". The piano part includes a *loco* section with triplets and a slur over several notes.

p

The second system shows the piano accompaniment for the second system of the score. It begins with a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, while the left hand plays a steady accompaniment of eighth notes.

pp

The third system continues the piano accompaniment, starting with a pianissimo (*pp*) dynamic marking. The texture remains consistent with the previous system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The fourth system concludes the piano accompaniment for this section. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

II.

With merry song
 We march along,
 No matter what country we roam ;
 The world is wide,
 Let what betide
 Wherever we come we've a home.

III.

Wide nature pours
 For us her stores,
 And not over dainty are we ;
 To refuse no gift,
 And to laugh at thrift,
 Our maxims of wisdom shall be.

Ballet,
Composed of **SPANISH NATIONAL DANCES,**
IN ACT II.

ALLEGRO.

S.
mf.
S.
Sva.
1ma
2da
ff
Sva.
Fine.
Ped. *

Andante.

The first system of the musical score consists of four staves. The top two staves are a grand staff with a treble clef and a bass clef, both with a key signature of one flat and a 3/4 time signature. The music is marked 'Andante'. The first two staves contain melodic lines with various ornaments and dynamics. The bottom two staves provide harmonic accompaniment. The first two staves of this system are marked with a forte 'f' dynamic.

sva

The second system of the musical score also consists of four staves. It begins with a wavy line and the marking 'sva'. The music continues with complex textures and dynamics, including a fortissimo 'ff' marking. The system concludes with performance instructions: 'D. C. dal Segno al Fine.' and 'F. S.' (Fine Segno). The page number '69' is located at the bottom right.

Molto vivace.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*f*) and includes various rhythmic values and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, marked with a forte dynamic (*f*) and ending with the word "Fine." written above the staff.

Fourth system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Fifth system of musical notation, marked with a piano dynamic (*p*) and including various rhythmic values and accidentals.

Sixth system of musical notation, concluding the piece with a final cadence.

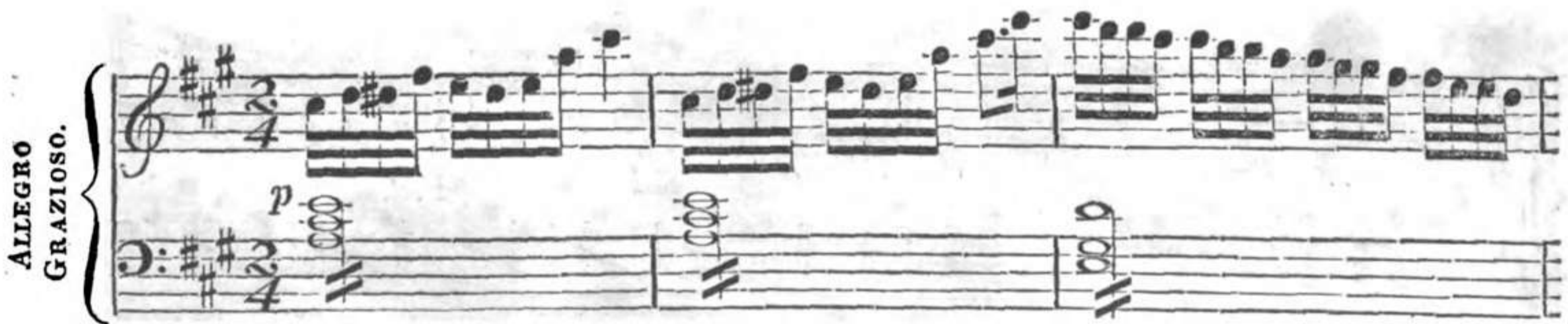
Da Capo dal segno,
al Fine.

Last Chorus and Ballet,

ARRANGED FOR THE PIANO-FORTE,

IN ACT III.

**ALLEGRO
GRAZIOSO.**



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and rests.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a dynamic marking of *ff* and a *Ped.* instruction. An asterisk (*) is placed at the end of the system.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a *Ped.* instruction.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features an asterisk (*) and a *Ped.* instruction.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a dynamic marking of *p*.

Sixth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff continues the melodic line. The lower staff contains a bass line with chords and rests.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many beamed notes. The bass clef part provides a harmonic accompaniment. A dynamic marking of *ff* and the instruction *Ped.* are present in the right-hand part.

Second system of musical notation, continuing the piece. A small asterisk (*) is placed above the bass clef staff in the middle of the system.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, featuring intricate rhythmic patterns and dense chordal textures.

Fifth system of musical notation, with a continuation of the complex melodic lines.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble clef.

bind the heart that's bro-ken, And its wont - ed peace - re - store; Thou canst
see a bright - er mor-row, through the gloom that lours to day. Bid us

bind the heart that's bro-ken, And its wont - ed peace re - store: - - Its
see a bright - er mor-row, Through the gloom that lours to - day: - - The

1st Stanza. 2nd Stanza.

wont - ed peace re - store. store.
gloom that lours to - day. day.

pp

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Attwood, Thomas, (Composer to the King), Glee, "Sweet soothing hope," composed for the <i>Harmonicon</i> . The poetry by Erasmus Maddox, Esq.	Beethoven, Canzonet, "My wife's a winsome wee thing." The words by R. Jamieson, M.A., now first adapted to the air.	————— Duettino, "Parto ma il cor tremante."
————— Glee, "What blame thee, child of the woodland wild."	————— Marcia Funebre, for the P.-forte.	Boieldieu. La Chasse, from <i>Le petit chapeau rouge</i> .
————— Song, "The Farewell," the poetry by the same.	————— Minuet and Trio, for the P.-forte..	Braham. Canzonet, "Oh, very sweet was morning's dawn;" composed exclusively for the <i>Harmonicon</i> . The words by the Rev. E. Mangin.
	————— Bagatelle, for the Piano-forte.	

Caraffa,

Caraffa. Bolero, for the Piano-forte.
 Corelli, Arcangelo, Pastorale, and two Introductory Movements, from the Eighth Concerto.
 Cramer, J. B. Sketch à la Haydn, composed expressly for the *Harmonicon*.
 ——— Rondo, also composed for the *Harmonicon*, and dedicated to his daughter.
 Diabelli. Waltz, for Piano-forte.
 Divertimento for the Piano-forte, consisting of a Spanish, a Russian, and a German Dance.
 French Air, "Portrait Charmant," with an accompaniment for Piano-forte, or Harp.
 ——— "C'est l'Amour," for the same.
 ——— "Sur ce monument," by Mehul, arranged for Piano-forte by Moscheles.
 Gates, Bern. Duet, "Farewell, Dorinda."
 Gelinek, The Abbé. Fantasia upon the Russian Dance *Dumka*.
 Handel. Passacaille, for the Piano-forte.
 Haydn. Canzonet, "Change thy mind, since she does change;" the poetry by Robert Earl of Essex, now first adapted to the Air.
 ——— Canzonet, "Not, Celia, that I juster am;" the poetry by Sir Charles Sedley, now first adapted to the Air.
 ——— Romance, arranged for the P.-forte.
 Himmel, Canzonet, "Ere Henry embarked," now first set to English words.
 Irish Air, "Oh, the moment was sad," sung by Miss Stephens.
 Lindpaintner. Romance, "Ah, how anxious will my lover," now first adapted to English words, from *Sulmona*.
 Linley, William, Esq. Song, "I will not ask one glance from thee;" composed for the *Harmonicon*. The words by Miss Costello.
 ——— Song, the words from Shakspeare.
 Lully, Jean Baptiste. Scene from the Tra-

gic Opera of *Proserpine*; the poetry by Quinault.
 Luther's (Martin) Hymn.
 Mayseder. Divertimento for Piano-forte.
 Mehul. French Air, arranged for P.-forte.
 Mercadante. Cavatina, "Da lei, per cui respiro," from *Elisa e Claudio*.
 Moscheles. Gigue or Dance Movement in the Old Style; composed expressly for the *Harmonicon*.
 ——— Quadrille Rondo or Dance Movement in the modern Style; composed purposely for the *Harmonicon*.
 ——— French Air, arranged for the Piano-forte.
 Mozart. Canzonet, "Or love me less, or love me more;" the poetry by Sidney Godolphin.
 ——— Canzonet, "Good Morrow," now first set to English words. The poetry by Henry Heywood.
 Nares, Dr. Duet, to fair Fidele's grassy tomb." The poetry by Collins.
 ——— Christmas Carol, with a new Accompaniment. "Non nobis Domine."
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 ——— from Rossini's *La Gazza Ladra*; arranged by Carulli, of Paris.
 Rawlings, T. Aria, for the Piano-forte, composed expressly for the *Harmonicon*.
 Riego's March, a Spanish National Air, with English and Spanish words.
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THE
Overture,
SONGS, CHORUS, AND CORO ALLA MARCIA,

(ARRANGED FOR THE PIANO-FORTE)

FROM

CARL MARIA VON WEBER'S MUSICAL DRAMA,

ABU HASSAN;

(PERFORMED AT THE THEATRE ROYAL DRURY LANE, UNDER THE TITLE OF "ABON HASSAN.")

THE WORDS TRANSLATED AND ADAPTED FOR THIS WORK.

Overture.

PRESTO.

The musical score is written for piano and consists of seven systems. The first system is marked 'PRESTO.' and 'pp' (pianissimo). The time signature is 2/4. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like 'ten.' (tenuto) and 'ff' (fortissimo). The piece concludes with a final cadence in the seventh system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a bass line with repeated eighth-note patterns.

Second system of musical notation, featuring a grand staff. The upper staff contains a melodic line with a bracketed section labeled "Bis." above it. The lower staff has a dynamic marking of *ff* (fortissimo) at the beginning.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents and *ff*.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. The music continues with complex rhythmic and melodic structures.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a variety of note values and rests.

Sixth system of musical notation, consisting of a grand staff with treble and bass clefs. The text "Sempre cres - - - cen - - - do. *ff*" is written across the staves, indicating a crescendo leading to a fortissimo dynamic.

pp
Grazioso.
Ped. *

Ped. * *pp*

p

f
Ped.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand contains a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A *Ped.* (pedal) marking is present above the staff. Two asterisks (*) are placed above the first and sixth measures of the right hand.

Musical notation system 2, continuing the piece. The right hand features a complex, multi-measure chordal texture. The left hand has a simple bass line. A forte (*f*) dynamic marking is visible in the middle of the system.

Musical notation system 3, showing a more active right hand with slurs and accents. The left hand continues with a steady accompaniment. A piano (*p*) dynamic marking is located at the end of the system.

Musical notation system 4, characterized by a dense, multi-measure chordal texture in the right hand. The left hand has a simple bass line. A *V* (accents) marking is present above the staff.

Musical notation system 5, featuring a right hand with a melodic line and a left hand with a simple bass line. A pianissimo (*pp*) dynamic marking is visible in the middle of the system.

Musical notation system 6, concluding the page. The right hand has a melodic line with slurs and accents, and the left hand has a simple bass line. A forte (*f*) dynamic marking is visible in the middle of the system.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with dynamic markings *f* and *p*. The lower staff contains a bass line with dynamic markings *f* and *p*. The system concludes with a fermata over the final notes.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *f* and *ff*. The lower staff features a bass line with dynamic markings *f* and *ff*.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *f* and *ff*. The lower staff features a bass line with dynamic markings *f* and *ff*.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *pp* and *dol.*. The lower staff features a bass line with dynamic markings *pp* and *dol.*. The system includes a *Ped.* (pedal) marking above the staff.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *pp* and *dol.*. The lower staff features a bass line with dynamic markings *pp* and *dol.*.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *pp* and *dol.*. The lower staff features a bass line with dynamic markings *pp* and *dol.*. The system includes a *Ped.* (pedal) marking at the beginning and a *** (crescendo) marking at the end.

Musical notation for the first system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The bass staff includes a "Ped." marking and a "cres." marking.

Musical notation for the second system, showing dynamic markings "poco", "a", "poco", and "f" in the bass staff.

Musical notation for the third system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The bass staff includes a "ff" marking.

Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Musical notation for the fifth system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Musical notation for the sixth system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The bass staff includes a "ff" marking and "Ped." markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. A dynamic marking of *ff* is present in the bass line.

Second system of musical notation, continuing the piece. It includes dynamic markings of *sf* in both the treble and bass lines.

Third system of musical notation, featuring a section labeled *Bis* in the treble line. Dynamic markings include *cres.* and *ff* in both staves.

Fourth system of musical notation, characterized by dense chordal textures. It includes the instruction *Ped.* in both staves and an asterisk (*) in the bass line.

Fifth system of musical notation, featuring a *Ped.* instruction in the bass line.

Sixth system of musical notation, including an asterisk (*) in the bass line and a *Ped.* instruction in the treble line.

ABU HASSAN.

Song,—ABU HASSAN,

“ Oh my fond one ! ”

ANDANTE.

First system of piano introduction. Treble and bass staves in 2/4 time, key of B-flat. Starts with a piano (*p*) dynamic. The melody is in the treble clef, and the bass clef provides harmonic support.

Second system of piano introduction. Continuation of the melody and accompaniment from the first system.

First system of the vocal line. The melody is in the treble clef. The lyrics are: "OH my fond one! oh my fair - est! Fain this".

First system of piano accompaniment for the vocal line. The melody is in the treble clef, and the bass clef provides harmonic support. The dynamic is *ten.*

Second system of the vocal line. The melody is in the treble clef. The lyrics are: "lute, my love would speak; - - - But to de - scribe its fer - - - vour, All its".

Second system of piano accompaniment for the vocal line. The melody is in the treble clef, and the bass clef provides harmonic support.

ma-gic is - - - too weak, - - - -

pp

E - ver, e - ver,

e - - ver fond, de - - vot - ed, 'Tis for thee a - lone I sigh ; As for

thee a-lone ex - is - ting, Ah, for thee what joy to die ! As for

thee a-lone ex-ist-ing, Ah, for thee what joy to die! - - - -

- - - - - Oh my fond one! oh my fair-est! Fain this lute my love would

speak, - - - But to de-scribe its fer-vour, All its ma-gic is too

weak. - - - -

ABU HASSAN.

A r i a, — F A T I M A.

“ Say, will the lark, ”

ALLEGRETTO
MODERATO.

Say, will the lark, a ro - ver And from his pri - son

p

free, A - mid the dewy clo - ver, Re - pent, re - pent his li - ber - ty ?

When he sur - veys the gra - ting

Where he was cap - tive long, Oh

cres. how his breast di - la - ting, Will pour the cheer - ful song! *Fine.* He

f *p* *Fine.*

spreads his wing that, cap - tur'd, Had long for - got to soar, - - - And springs a - loft en -

rap - tur'd To feel at large once more, To feel at large once more.

Da Capo dal S. al F.

ABU HASSAN.

Chorus of Creditors.

1st & 2nd
TENOR.

Pay, pay, pay! We will no lon - ger stay, Sir,

BASE.

Pay, pay, pay! We will no lon - ger stay, Sir,

VIVACE
ASSAI.

ff

We may, Sir, at last; Like

Like other fools, we may, Sir, Be fair - ly fleec'd at last; Like

sf.

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other fools we may, Sir, Be fairly fleec'd at last; Be fairly fleec'd at last.

other fools we may, Sir, Be fairly fleec'd at last; Be fairly fleec'd at last; Like

We may, Sir, at last; Like other fools we may, Sir, Be

other fools we may, Sir, Be fairly fleec'd at last; Like other fools we may, Sir, Be

fair - ly fleec'd at last. Pay, pay, pay! Pay, pay, pay!

fair - ly fleec'd at last. Pay, pay, pay! *ff* Pay, pay, pay!

ABU HASSAN.

Coro alla Marcia.

VIVACE.

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked 'VIVACE.' and includes a 'V' (accents) marking. The second system includes dynamic markings 'p' (piano) and 'f' (forte), and a 'V' marking. The third system includes 'p' and 'f' markings, and a 'V' marking. The fourth system includes 'pp' (pianissimo) and 'f' markings. The music features a rhythmic pattern of eighth and sixteenth notes, with various chordal textures and articulation.

Musical notation for the first system, featuring treble and bass staves. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. The word "Ped." is written above the bass staff, followed by an asterisk, and this sequence is repeated.

Musical notation for the second system, continuing the piece. It features treble and bass staves with notes and rests. The word "Ped." is written above the bass staff, followed by an asterisk, and this sequence is repeated.

Musical notation for the third system, showing a continuation of the musical theme. It features treble and bass staves with notes and rests.

Musical notation for the fourth system, featuring a variety of note values and rests. It features treble and bass staves.

Musical notation for the fifth system, continuing the musical composition. It features treble and bass staves with notes and rests.

Musical notation for the sixth system, concluding the page. It features treble and bass staves with notes and rests. The word "Ped." is written above the bass staff.

*
crescendo - - il Forte

al ff Ped. ff ff *

sva. p Ped. *

ff Ped. * Ped. *

ABU HASSAN.

The Dance of Peace.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic in the bass and a mezzo-forte (*mf.*) dynamic in the treble. The third system includes a crescendo (*cres.*) and a forte (*f*) dynamic. The fourth system is marked with a piano (*p*) dynamic and includes the instruction "Fine." in the bass staff. The fifth system is marked with a forte (*f*) dynamic and concludes with the instruction "D.C. al Fine." in the bass staff.

Duetto,

"L'ai-je rêvé?"

FOR A SOPRANO AND A TENOR,
WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE OR HARP,

COMPOSED BY

A. ROMAGNESI.

SOPRANO.

TENOR,
an 8^{ve} lower.

ANDANTE.

Musical score for Soprano and Tenor with piano accompaniment. The score is in 3/8 time and B-flat major. The Soprano part begins with a rest, followed by the lyrics "L'ai - - je rê - vé? di - - sait, un jour, An-". The Tenor part also begins with a rest, followed by the lyrics "L'ai - - je rê - vé? di - - sait, un jour An-". The piano accompaniment is marked "ANDANTE" and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Continuation of the musical score. The Soprano part has the lyrics "net - te, En sou - pi - rant, au fond d'un vert bos - quet ;". The Tenor part has the lyrics "net - te, En sou - pi - rant, au fond d'un vert bos - quet ;". The piano accompaniment continues with the same eighth-note accompaniment.

L'ai - je rê - vé, qu'as - sis sous la cou - dret - te, Ly - sis, hi - er, m'assu-

Ritard. rait qu'il m'ai - mait : - - - L'ai - - je rê - vé? *Ralen.* L'ai - je rê - vé?

Ritard. rait qu'il m'ai - mait : - - - L'ai - - je rê - vé? L'ai - je rê - vé? *Suivez le chant.* .S.

2e. C.

L'ai - je rê - - vé, qu'il me trou - vait jo - li - e,
Qu'il me jurait tendre et fidèle ardeur ;
Que promettant d'aimer toute la vie,
Hi - er, i - ci, je lui donnai mon cœur : - - -
L'ai - je rêvé ? (BIS.)

III. 2 I

3e. C.

Je l'ai rêvé: Lysis m'est infidèle ;
Il a tra - hi ses ser - mens et sa foi.
Il m'a quit - té pour la jeune I - sa - bel - le.
Doux souvenirs, ah! fuyez loin de moi!
Je l'ai rêvé. (BIS.)

Rondo,

Composé par **WORZISCHER.** (de Vienne.)

OEUVRE 18, No. 1.

ALLEGRO.

p

Sempre legato.

cres.

p

pp

f

p

sf

p

sf

sf

sf

sf

sf

sf

sf

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F#). The music features a series of chords and melodic lines. A dynamic marking of *p* (piano) is present at the beginning. A *cres.* (crescendo) marking is placed above the lower staff.

Second system of musical notation. The upper staff continues the melody with a *retard.* (ritardando) marking. The lower staff features a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking. The system concludes with a *p* (piano) dynamic marking.

Third system of musical notation. The upper staff continues the melody. The lower staff features a *cres.* (crescendo) marking and a *dim.* (diminuendo) marking. A dynamic marking of *p* (piano) is present at the beginning of the system.

Fourth system of musical notation. The upper staff features a *p* (piano) dynamic marking, a *cres.* (crescendo) marking, and two *sf* (sforzando) markings. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features a *p* (piano) dynamic marking, a *pp* (pianissimo) marking, and a *f* (forte) marking. The lower staff features a *f* (forte) marking at the end of the system.

Sixth system of musical notation. The upper staff features a *p* (piano) dynamic marking, a *f* (forte) marking, and another *p* (piano) marking. The lower staff features a *p* (piano) dynamic marking, a *f* (forte) marking, and another *p* (piano) marking. The system concludes with a double bar line.

First system of musical notation. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The bass staff starts with a dynamic marking of *f*. The system concludes with a dynamic marking of *p*.

Second system of musical notation. The treble staff begins with a dynamic marking of *dim.* and ends with *p*. The bass staff begins with a dynamic marking of *f* and ends with *p*.

Third system of musical notation. The treble staff begins with a dynamic marking of *cres.*, followed by *dim.* and *p*. The bass staff begins with a dynamic marking of *p* and ends with *cres.*.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *smorz. pp*, followed by *cres.* and *sf sf*. The bass staff begins with a dynamic marking of *pp* and ends with *sf*.

Fifth system of musical notation. The treble staff begins with a dynamic marking of *zf*, followed by *p*, *cres.*, *f*, *Ped.*, and *dim.*. The bass staff begins with a dynamic marking of *p* and ends with *dim.*.

Sixth system of musical notation. The treble staff begins with a dynamic marking of *gva*, followed by *loco.*, *tr*, and *Ped. sf sf*. The bass staff begins with a dynamic marking of *pp*, followed by *f*, *Ped. sf sf*, and *p*.

Duettino,

“ Ah! che il destino, mio bel tesoro, ”

WITH AN ACCOMPANIMENT

FOR THE PIANO FORTE,

COMPOSED

PURPOSELY FOR THE HARMONICON

BY

SIGNOR COCCIA,

Conductor of the band, and Composer to the King's Theatre,

&c. &c.

Voce 1.

Voce 2.

ANDANTINO.

The first system of the musical score consists of three staves. The top two staves are for the voices, labeled 'Voce 1.' and 'Voce 2.', both in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part begins with a forte (*ff*) dynamic and later moves to a piano (*pp*) dynamic. The music is marked 'ANDANTINO'.

Ah che il des - ti - no mio bel te - so - ro al - tro che
 Ah, cru - el fate, love, Still joys to trea - sure Griefs out of

pe - ne
 mea - sure

non ha per me
 For this poor heart—

rinfor.
 al - tro che pe -
 Grief out of mea -

ne non ha al - tro che pe - ne non ha per me
 - - - sure—yes, yes, Grief out of mea - sure For this poor heart

Ah che il des-
 Ah, cru - el

mio bel te - so - ro al - tro che pe - ne
 Griefs out of mea - sure, Griefs out of mea - sure,

ti - no mio bel te - so - ro al - tro che pe - ne, non ha per
 fate, love, Still joys to trea - sure Griefs out of mea - sure For this poor

non ha per me al - tro che pe - ne non
 For this poor heart. Griefs out of mea - sure—yes,

me heart— al - tro che pe - - - - ne non
 heart— Griefs out of mea - - - - sure—yes,

ha al - tro non ha per me a te vi - ci - no d'amor mi
 yes, for this poor heart, poor heart. When near to thee, love, How do I

ha al - tro che pe - ne non ha per me.
 yes, Griefs out of mea - sure For this poor heart.

pp

mo - ro lan - guish, *d'amor mi*
 How do I

a te vi - ci - no d'amor mi mo - - -
 When near to thee, Love, How do I lan - - -

mo - ro non ho mai be - ne lon - tan da te no non ho mai be - ne lon - tan da
 languish, How do I lan - guish; When forc'd to part, Ah, how do I languish, When forc'd to

ro guish, *d'a - mor mi*
 when forc'd to

te part, *d'a - mor mi*
when forc'd to

mo - ro non ho mai be - ne lon - tan da te nò non ho mai be - ne lon - tan da
part, grief out of mea - sure, when forc'd to part, yes, grief out of mea - sure, when forc'd to

mo - ro non ho mai be - ne non ho mai be - ne lon - tan da te lon - tan da
part, I die with anguish, I die with anguish, When forc'd to part, to part, to

te non ho mai be - ne non ho mai be - ne lon - tan da te lon - tan da
part. I die with anguish, I die with anguish, When forc'd to part, to part, to

te ton - tan da te. *Ah che il des - ti - no mio bel te - so - ro*
part, to part, to part. Ah, cruel fate, love, Still joys to trea - sure

te lon - tan da te. *mio bel te - so - ro*
part, to part, to part. Still joys to trea - sure

al - tro che pe - ne non ha per me al - tro che
 Griefs out of mea - sure For this poor heart. Griefs out of

al - tro che pe - ne non ha per me
 Griefs out of mea - sure For this poor heart.

pe - - - ne non ha al - tro che pe - ne non ha per me
 mea - - - sure, yes, yes, Griefs out of mea - sure, For this poor heart.

al - tro che pe - ne non ha al - tro non ha per me al - tro che
 Griefs out of mea - sure, yes, yes, For this poor heart, poor heart, Griefs out of

p

al - tro che pe - ne al - tro non ha per me
 Griefs out of measure For this poor heart, poor heart.

pe - ne non ha per me
 mea - sure For this poor heart.

diminuendo.

pp

sotto voce.

German Air,

THE POETRY WRITTEN AND ADAPTED TO THE MELODY

By **PETER HALL, Esq.**

OF BRAZEN-NOSE COLLEGE, OXFORD.

[The Composer of the following most pathetic Air, is unknown: an obliging correspondent, to whom we are indebted for it in its present shape, informs us that it was found in an old German periodical work, without any name affixed to it. The subject of the poetry, he adds, is taken from Scott's novel, *The Heart of Mid-Lothian*.]

CON MOLTO ESPRESSIONE.

The world hath closed up - on my crime, And bro - ken now is Effie's heart; I

p

Sves.

hear the so - lemn voice of Time, That warns me, Sis - ter,

f

8

we must part, That warns me, Sis - ter, we must part.

8

2 3 4

Yet, think of this distracted breast,
Too fondly woo'd, too soon beguil'd,
If thoughts of murder there could rest
Like Effie's, of her only child.

O, worse than this!—for I have brought
My father to his lowly grave;
And, worst of all, the dreadful thought
That he who ruin'd will not save.

Adieu! my dreams of life are o'er,
For hope is lost and mercy flown—
Thy parting kiss afflicts me more
Than death unpitied and alone.

R o m a n c e
I n VALENTINE DE MILAN,
COMPOSED
By MEHUL,
THE WORDS
By M. BOUILLY.

♩ = 76 of Maelzel's Metronome.

ANDANTE. *p*

Vail-

p

Detailed description: This system contains the first musical notation. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE.' and the dynamics are 'p' (piano). A metronome marking indicates a quarter note equals 76 beats. The vocal line begins with a rest followed by the syllable 'Vail-'. The piano accompaniment starts with a series of chords and moving lines in both hands.

lant guer - rier, chère et no - ble vic - ti - me, a - vec i -

Detailed description: This system continues the musical score. The vocal line has the lyrics 'lant guer - rier, chère et no - ble vic - ti - me, a - vec i -'. The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

vresse, hé - las! tu m'ap - por - tais Myr - te d'A - mour, doux

130

Detailed description: This system contains the final musical notation on the page. The vocal line has the lyrics 'vresse, hé - las! tu m'ap - por - tais Myr - te d'A - mour, doux'. The piano accompaniment concludes with a final chord. The page number '130' is printed at the bottom left.

O - li - vier de paix, et tu pé - ris

sous les ef - forts d'un cri - me. et tu pe - ris sous les ef -

forts du cri - me.

2me Couplet.

O Dieu d'Amour ! non jamais ton délire
 Ne fut suivi d'un plus cruel tourment :
 Nous n'avons pu nous aimer qu'un moment ;
 Et nous mourons sans pouvoir nous le dire.

3me Couplet.

Que notre hymen eut embelli ma vie !
 Mais le destin s'appesantit sur nous
 Emporte au moins le nom de mon époux
 Et qu'à ta main la mienne soit unie !

“ *Giovinetto Cavalier,*”

Aria,

In the Heroic Opera, *IL CROCIATO IN EGITTO,*

COMPOSED BY

M. MEYERBEER, OF BERLIN.

ANDANTINO
QUASI
ALLEGRETTO.

Gio - vi - net - to Ca - va -
At the gen - tle day's de -

lier, di bel giorno al tra - mon - tar, Col - la dea de' suoi pen -
cline, Came the youth - ful ca - va - lier, And be - neath the spreading

sier sot - to un sal - cio s'ar - res - tar. - - -
vine Seat - - ed him be - side his dear. - - -

Tac - que un pò - Su lei fis - - sò Poi lo
On her face he si - - - lent gaz'd, Then he

Dolce.

squar - - do, e sos - - - pi - ro : La sua ma - - no por - tò al
sigh'd so ten - - - der - ly, To his heart her hand he

Cres.^o molto. Cres.^o

cor, e qui, - - - (dis - - - se) qui v'e à - mor.
rais'd, And here - - - true - - - love beats said he.

pp

qui, - - - qui v'e à - mor, qui v'e à - mor, qui v'e à -
here, - - - here is love, here is love, here is

Sospiro. Dolce.

mor.
love.

*Non fi-
Un - sus-*

dar - ti, o gio - vin cor,
pect - - ing heart of youth,

dell' ac - - - cen - - to dell' à-
Think not all love says is

mor.
truth.

O gio - - vin cor
Oh heart of youth,

dell' ac-
think not

Cres.

cen - - to dell' a - mor.
all love says is truth.

Non - - - fi - dar - ti, non - - - fi-
Un - - - sus - spect - ing, un - - - sus-

dar-ti, non fi-darti o gio - vin cor - dell' ac-cen - to dell' a - mor, no, no, no, no, no, non, fi-
 spect-ing, Un-sus-pect - ing heart of youth, Think not all love says is truth, no, no, no, no, no, Un-sus-

rall.

dar - ti dell' ac - cen - to dell' a - mor, no, no, no, non, fi - dar - ti, dell' a -
 spect-ing, think not all love says is truth, no, no, no, think not all - think not

mor, no, no, no, non, fi - dar - ti - dell - a
 all, no, no, no, think not all is truth - think - not all - is

mor.
truth.

Waltz,

Composed by J. W. WILMS, of BERLIN.

p ped. * *ped.* *

f *p ped.*

* *Fin. p minore.*

f

p *D.C.*

Rondo, for the Piano-Forte,
On the popular French Air, "C'EST LE SOLITAIRE,"

(PUBLISHED IN No. III. OF THE HARMONICON ;)

COMPOSED BY J. ZIMMERMANN,

Professor at the *Ecole Royale de Musique*, Paris.

Op. 14.

$\text{♩} = 100.$

ALLEGRO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music features a piano (*pp*) dynamic and a *dolce* marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked *Con grazia* and includes a piano (*p*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked *Ralento* and *A tempo*. It includes a piano (*pp*) dynamic and a *Ped.* (pedal) marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked with a piano (*p*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

pp

pp

Ped.

*

f

ff

3

4

Delicatamente.

f

Dolce.

Con espress.

p

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a supporting bass line with chords and arpeggios.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring dynamic markings *pp* and *Dol.* (Dolce).

Fourth system of musical notation, including a *Ped.* (Pedal) marking.

Fifth system of musical notation, featuring a dynamic marking of *p* and an asterisk symbol.

Sixth system of musical notation, featuring a dynamic marking of *f* and concluding with a double bar line.

0321242

pp *Con fuoco.*

1 4 4 4

This system contains the first two staves of music. The right-hand staff begins with a piano (*pp*) dynamic and a melodic line. The left-hand staff provides a bass accompaniment. The tempo/mood is marked *Con fuoco.* There are four measures in this system, with measure numbers 1, 4, 4, and 4 indicated below the staff.

This system contains the next two staves of music. The right-hand staff features a complex, fast-moving melodic line. The left-hand staff has a bass line with several chords marked with an 'x' above them. There are four measures in this system.

This system contains the next two staves of music. The right-hand staff continues the melodic development with various ornaments and slurs. The left-hand staff provides a steady bass accompaniment. There are four measures in this system.

fz. fz. fz. fz. pp

This system contains the next two staves of music. The right-hand staff has a melodic line with several slurs. The left-hand staff has a bass line with notes marked with *fz.* (forzando) and *pp* (pianissimo) dynamics. There are five measures in this system.

fz. fz.

This system contains the next two staves of music. The right-hand staff has a melodic line with slurs. The left-hand staff has a bass line with notes marked with *fz.* (forzando) dynamics. There are four measures in this system.

ff fz. sec. p pp

This system contains the final two staves of music on the page. The right-hand staff has a melodic line with slurs. The left-hand staff has a bass line with notes marked with *ff* (fortissimo), *fz.* (forzando), *sec.* (secco), *p* (piano), and *pp* (pianissimo) dynamics. There are five measures in this system.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system includes a *Ped.* marking and a *pp* dynamic marking. An asterisk (*) is placed above the bass line in the second measure.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system includes a *pp* dynamic marking.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system includes a *Ped.* marking, an asterisk (*) above the bass line, and a *p* dynamic marking.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system includes a *f* dynamic marking.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). This system contains various musical notations including slurs, ties, and accidentals.

Musical notation system 6, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system includes a *Con fuoco.* marking.

Con fuoco.

Impromptu, Composed at the Dinner Table, BY BEETHOVEN.

(1818)

ALLEGRETTO.

THE
Overture,
WITH
A SELECTION OF VOCAL AND INSTRUMENTAL PIECES,
FROM
THE HEROIC - OPERA
ENTITLED
“ IL CROCIATO IN EGITTO, ”
COMPOSED BY
GIACOMO MEYERBEER.

PANTOMIMIC OVERTURE.

(Metronome 120 = ♩)

MOLTO MODERATO.

Sotto voce.

tr

f

Trumpets at a distance.

f

Ped.

Piu Presto.

Tempo 1^{mo}

The musical score is written for piano and trumpet. It begins with a tempo marking of 'MOLTO MODERATO' and a metronome setting of 120. The piano part is marked 'Sotto voce' and features a series of sixteenth-note passages in both hands. The trumpet part enters with a trill and a forte dynamic. The score includes a section marked 'Piu Presto' and another marked 'Tempo 1^{mo}'. Pedal markings and dynamic changes are also present throughout the piece.

cres. mf.

tr
Dim.
f
cres^o

Piu Presto.
Ped.
p

Tempo 1^{mo}
f The Keeper opens the prison gates;

p the Slaves issue forth, and begin their labour.

ff Labour of the Slaves, in drawing and raising stones for the works.
ff e pesante.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music includes various note values, rests, and dynamic markings such as accents (>) and slurs.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with accents and slurs.

Third system of musical notation. The right-hand staff includes the instruction *ff* Strokes of the mallets in ma-.

Fourth system of musical notation. The left-hand staff includes the instruction *sahry works.*

Fifth system of musical notation. The right-hand staff includes the instruction *Dim.*

Sixth system of musical notation. The left-hand staff includes the instruction *p'* and the text: A Youth supports the chains of his aged Father, who is too infirm to bear them; the Keeper maltreats

him for neglecting his work.

molto dolce e con espress.

sfz

pp *cres.* *f* *tr*

A Tempo. *p* *f*

First system of musical notation, consisting of two staves (treble and bass clef) with a brace on the left. The key signature has two flats (B-flat and E-flat). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both staves.

Third system of musical notation. The bass staff includes the dynamic marking *pp* and the tempo instruction *stringendo*.

Fourth system of musical notation. The bass staff includes the tempo instruction *poco a poco*.

Moderato, quasi Andante.

Fifth system of musical notation. The treble staff includes the dynamic marking *dim^o*. The bass staff includes the instruction *sves.* (svescende).

Sixth system of musical notation. The treble staff includes the dynamic marking *pp* and the instruction *ped.* (pedal). The system concludes with a double bar line and a fermata.

Aria,

"Giovinetto Cavalier."

(IN THE FIRST ACT.)

ANDANTINO
QUASI
ALLEGRETTO.

Gio - vi - net - to Ca - va -
At the gen - tle day's de -

lier, di bel giorno al tra - mon - tar, Col - la dea de' suoi pen -
cline, Came the youth - ful ca - va - lier, And be - neath the spreading

sier sot - to un sal - cio s'ar - res - tar. - - -
vine Seat - - ed him be - side his dear. - - -

Tac - que un pò - Su lei fis - - sò Poi lo
On her face he si - - - lent gaz'd, Then he

Dolce.

squar - - do, e sos - - - pi - ro : La sua ma - - no por - tò al
sigh'd so ten - - - der - ly, To his heart her hand he

Cres.^o molto. Cres.^o

cor, e qui, - - - (dis - - - se) qui v'e à - mor.
rais'd, And here - - - true - - - love beats said he.

pp

qui, - - - qui v'e à - mor, qui v'e à - mör, qui v'e à -
here, - - - here is love, here is love, here is

Sospito. Dolce.

mor.
love.

*Non fi-
Un - sus-*

ff

dar - ti, o gio - vin cor, dell' ac - - - cen - - - to dell' à -
pect - - - ing heart of youth, Think not all love says is

mor.
truth.

O gio - - - vin cor dell' ac -
Oh heart of youth, think not

Cres.

cen - - - to dell' a - mor. Non - - - fi - dar - ti, non - - - fi -
all love says is truth. Un - - - sus - spect - ing, un - - - sus -

dar-ti, non fi-darti o gio - vin cor - dell' ac-cen - to dell' a - mor, no, no, no, no, no, non, fi-
 spect-ing, Un-sus-pect - ing heart of youth, Think not all love says is truth, no, no, no, no, no, Un-sus-

rall.

dar - ti dell' ac - cen - to dell' a - mor, no, no, no, non, fi - dar - ti, dell' a -
 spect-ing, think not all love says is truth, no, no, no, think not all - think not

mor, no, no, no, non, fi - dar - ti - dell' a -
 all, no, no, no, think not all is truth - think - not all - is


mor.
 truth.

Terzetto,

"*Mai provar o giovin cor,*"

FOR TWO SOPRANOS AND A MEZZO-SOPRANO, OR A CONTR'ALTO.

(IN THE FIRST ACT.)

(Metronome  = 144.)



(ARMANDO.)-*Mai pro - var o gio - vin cor I mar - - ti - - - re dell' a -*
May the youth - ful heart ne'er prove The fierce - - pangs of hope - less

(PALMIDE.)



Mai pro - - var o gio - - vin cor i mar -
May the youth - ful heart ne'er prove The fierce - -

(ARMANDO.)

Mai pro - - var o gio - - vin cor i mar -
May the youth - ful heart ne'er prove The fierce - -

(FELICIA.)

Mai pro - - var o gio - - vin cor i mar -
May the youth - ful heart ne'er prove the fierce - -

Marcato.

Staccato. p

ti - - ri dell' a - - mor!
pangs of hope - less love!

ti - - ri dell' a - - mor!
pangs of hope - less love!

ti - - ri dell' a - - mor!
pangs of hope - less love!

Es - sa è
But she is

Ma il do-
But du - ty's

Ah, d'a-van-
Ah, to ad-

la, un di l'a - mò, Può a mar-la an-cor, che far al - lor? Mi ge-la il
there, he loved her once, May love her still, then I'm un - done. How cru-el

ver, un sa-cro o - - nor — Ah, che l'ad - dio sul lab - bro muor! È mai par-
call, fair Ho - nour's voice, Ah, how th'a - dieu dies on my lip! Nor can I

zar ar-dir non ho! D'un al-tra in sen chi un di s'a - mò! Questo è sof-
vance I've not the heart! My lov - er in a - no - ther's arms! What anguish

Con dolore.

cor cru-do ti - mor, cru-do ti - mor! Ah mai
fears freeze all my heart, freeze all my heart! Ne - ver

tir, mai! de lei po - trò, mai! da lei po - trò. Mai - - mai pro-var oh giovin
tear, no! my-self a - way, No! my-self a - way. Ah, - - may the youthful heart ne'er

frir! questo è do - lor, questo è do - lor! Ah mai
this! what anguish this, what anguish this! Ne - ver

pro-var gio-vin cor mai pro-var, o gio-vin cor i mar-ti-ri dell' a-
ne-ver, ne-ver prove, ne-ver prove, O youthful heart, the fierce pangs of hopeless
cor i mar-ti-ri dell' a-mor, no no no no no non pro-var i mar-ti-ri dell' a-
prove the fierce pangs of hopeless love, no no no no no ne-ver prove the fierce pangs of hopeless

pro-var gio-vin cor i mar-ti-ri dell' a-
ne-ver, ne-ver prove the fierce pangs of hope-less

mor, no non pro-var ah non pro-
love, no, ne-ver prove, ah ne-ver
mor, no no no non pro-var ah non pro-
love, no no no ne-ver prove no, ne-ver
mor, non pro-var ah non pro-
love, ne-ver prove ah ne-ver

var no no no non pro-var i mar-tir dell' a-
prove no no no ne-ver prove the fierce pangs of
var non pro-var i mar-tir dell' a-
prove ne-ver prove the fierce pangs of

mor mor
hope less love of hope less love,
mor mor
hope less love of hope less love,

Strisciato.

non of lo hope - - - pro less

Un poco ralenando.

var love, i mar - tir dell' a- hope - less

Un poco ralenando.

staccato. pp *strisc.*

staccato. pp *strisc.*

mor, Non pro - var o gio - vin cor - - i mar - ti - ri dell' a -
 love, May the youth-ful heart ne'er prove - - The fierce pangs of hope - less

mor, Non pro - var o gio - vin cor - - i mar - ti - ri dell' a -
 love, May the youth-ful heart ne'er prove - - The fierce pangs of hope-less

strisc. *strisc.*

mor - - i mar - ti - ri dell' a - mor - - no no no i mar -
 love, - - The fierce pangs of hope-less - love, - - no no, the pangs of

mor - - i mar - ti - ri dell' a - mor - - no no no i mar -
 love, - - The fierce pangs of hope-less love, - - no no, the pangs of

ff *Molto stringendo.*

tir dell' a - mor, non le pro - var, o gio - vin cor, o gio - vin cor!
 hope - - less love, may it ne'er prove, O youth - ful heart, O youth-ful heart!

tir dell' a - mor, non le pro - var. o gio - vin cor, o gio - vin cor!
 hope - - less love, may it ne'er prove, O youth-ful heart, O youth-ful heart!

MARCH AND CHORUS,

"All' Armi,"

(IN THE FINALE TO THE FIRST ACT;)

ARRANGED FOR THE PIANO-FORTE.

(Metronome 112 = )

ALLEGRO.



The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system is marked 'ALLEGRO.' and includes a metronome marking '(Metronome 112 = [quarter note with vertical line])'. The dynamics are *f*, *p*, and *f*. The second system has dynamics *p*, *f*, and *f*. The third system has dynamics *cres.*, *ped.*, and ** ff*. The fourth system has dynamics *ff*. The fifth system has dynamics *ff*, *sua.*, and *loco.*. The sixth system has dynamics *ff*.

gva. loco.

p staccato.

gva.

loco. p

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *p*. A fermata is present over a chord in the upper staff.

Second system of musical notation, consisting of two staves. The upper staff has a more melodic and expressive line, marked *dolce*. The lower staff continues the accompaniment. A fermata is present over a chord in the upper staff.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and dynamics *f* and *p*. The lower staff has a steady accompaniment. A fermata is present over a chord in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and dynamics *p*. The lower staff has a steady accompaniment with slurs. A fermata is present over a chord in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and dynamics *f*. The lower staff has a steady accompaniment with slurs. A fermata is present over a chord in the lower staff. The word *Sva.* is written above the system.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and dynamics *ped.*. The lower staff has a steady accompaniment with slurs. A fermata is present over a chord in the lower staff. The word *ped.* is written below the system.

Rondo,

“ Ah! ch'io l'adoro ancor.”

(IN THE SECOND ACT.)

(Metronome, ♩=120)

ANDANTINO.

p Dolce

f *p* *f* *p*

FELICIA.

Ah! ch'io l'a-doro an - cor; Scor - dar nol so, scor - dor nol
Ah! I a - dore him still, Nor can for - get, nor can - - - for -

so. Ei vi - ve in questo cor; Che
get. He lives with-in this heart; I

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ognor l'a - mò che ognor l'a - - - mò. E vit - ti - ma d'a -
 love him yet, I love - - him yet. The vic - tim still of

mo - - - re, e vit - - ti - ma d'a - mo - - - re, Dun - que pe - nar do -
 hope - less love, The vic - - tim still of hope - less love, And must I lan - - - guish

vrà Ques - to mio cor co - si - - dun - que pe - nar do - vrà
 so; And must this poor - - heart ne'er, and must this poor - - heart ne'er the

ques - - to mio cor - - - - dun - - que pe - nar pe - nar do - vrà
 voice of pi - ty know, - - - - the voice - - - of pi - - ty know?

sf *p*

Ah! ch'io l'adoro an - cor, scor - dar nol so, E dun - que pe -
 Ah! I a-dore him still, Nor can for - get, And must the poor

na - re pe - na - re do - vrà ques - to mio po - ve - ro co - re co -
 heart ne'er, and must this poor heart, and must this poor heart, this poor heart ne - ver,

si sen - za spe - rar, sen - za spe-rar pie - tà? Scor-dar nol
 never the voice - - of pity, pi - - - ty - know? No, ne'er can

rallent.
 so, che ognor che ognor l'a - mo o - gnor - - l'a - mò.
 I for - got that still he lives with - iu this heart.

pp

Aria,

“Deh! mira l'angelo,”

Being the Second Movement of the Grand Aria. *D'una Madre disperata*

(IN THE SECOND ACT.)

(Metronome, $\text{♩} = 116.$)

PALMIDE.

MOLTO DOLCE
E CON
ESPRESSIONE.

Deh! mi-ra l'an-ge-lo
Ah! see this an-gel of
p

Insensibilmente ritenuto.

Staccato e p.

dell' in-no-cen-za, A te so-ri-de-re nel suo can-
in-no-cence plead-ing, How a-midst gen-tle smiles soft in-ter-

dor: Le brac-cia sten-de-ti, chie-de cle-men-za
ced-ing, How with his lit-tle hands- pi-ty en-treat-ing
tr

Per l'in - - fe - - li - - ce sua ge - ni - - tri - - ce,
For the un - hap - py pair that gave him life,

Per - - do - - no al mi - - se - ro suo ge - ni - - tor,
For the un - - hap - py pair that gave him life,

per - - do - no al mi - se - ro per - do - no al mi - - se - - ro suo - - ge - - ni
Pi - - ty en - treat - ing For the un - hap - - - py pair that gave him

tor life, chie - - de cle - men - za per l'in - fe - li - ce
Pi - - ty en - treat - ing: For the un - hap - py,

per - do - no al mi - se - ro suo ge - ni -
For the un - hap - py pair that gave him

A piacere

tor life, per - do
For pi - Collo parte.

no ty, al suo ge - ni -
For pi - ty he - im -

Morendo.

tor. plores.

Canone,

"Sogni e ridente,"

IN THE FINALE TO THE FIRST ACT.

[The second part is for a Tenor, and ought to be sung an Octave lower than written,]

(Metronome 50 = ♩)

ARMANDO.

ANDANTE; CON
ESPRESSIONE
DOLOROSA.

So - - gni e ri - - den - - - ti
All mere smil - ing phan - - toms

p

gva~~~~~

di pa - - ce e a - mo - - - re Fu - - ron i con-
of peace, love, and plea - - - sure, Were those flatt'r - ing

gva~~~~~

ten - - - ti di ques - to cor ; no no no no non v'è più
hopes - - - That this heart did store; no no no no, all peace is

pa - ce no no no no non v'è più pa - ce non v'è più a - mor non v'è più a -
 vanish'd, no no no no, all peace is vanish'd, love is no more, love is no

sf

mor - - - - no no no no non v'è. So - - - gni
 more, - - - - no no, love is no more. Phan - - - toms

ADRIANO.

Sog - ni e ri - den - - ti
 All mere smil - ing phan - - toms,

ri - den - - ti
 all phan - - toms

di - pa - ce e a - mo - - - re fu - ron i con -
 of peace, love, and plea - - - sure, were those flatt'r - ing

so - - gni so - gni d'a - mor
 mere - - dreams, mere dreams of love.

ten - - ti di ques - to cor; no no no no non v'è più
 hopes - - - that this heart did store; no no no no, all peace is

non v'è. non vè. non v'è più o-
 no more, no more, love is no

fe - de no no no no non v'è più fe - de non v'è più o - nor
 van - ish'd, no no no no, all faith is van - ish'd, love is no more,

f

nor non non v'è.
 more, love is no more.

nor non v'è più o - nor no no no no non v'è.
 more, *sua.* love is no more, love is no more.

pp

D U E T T O,

“ Non v'e per noi piu speme,”

FOR TWO SOPRANOS,

(IN THE FIRST ACT.)

(Metronome 88 = ♩)

ANDANTINO.

Dolce *dim^o*

PALMIDE. *pp*

ARMANDO. Non v'e per noi piu
All hope has fled this

Sva. *p*

spe - - - me, A - mor pia - cer ad - di
bo - - - som, A - dieu to love, to plea

o! In un mo - men - to, oh Di o! - -
 sure! What woes in count - less - mea - - sure a -

p

Tut - - - to per me can - giò, In un mo - men - to in
 wake the - bitter, bitter sigh, What woes in count - less

p

In un - mo-
 The bit - ter

un mo - men - to, oh Dio! tut - to, tut - to per me can - giò. - men - to in un mo - men - to oh Dio
 mea - sure - a - - wake the bit - - ter - - sigh, - sigh, - what woes in countless measure a -

cres. *p*

tut - to tut - to per me cangiò tutto tut - to tut - to tut - to per me per me can -
 wake the bit - - ter - sigh, what woes in count - less - measure a - wake the bit - ter -

dolce

per noi can giù.
the bit - ter sigh.

giò, tut - to tut - to tut - to tut - to per noi can - can giù - -
sigh, a - wake, a - - wake, awake the sigh, the sigh,

dolce.
Lon - ta - no da
Ah! when from thy

te, ah! ben mi - - - o, lon - tan - - - da - -
bo - som, thy bo - som torn, when from thy

te - - - ben - - mi - o, lan -
bo - - som - - torn, - - - love, I

guir lan - guish, pine, I lan - guish, pine, lan

guir - si mo - rir - si si do - vrò, lon - tan da
- guish, lan - guish, A-las! and die. A-las! when

accelerando.

te da te ben mi - o languir, mo - rir, mo - rir do - vrò lon tan da
from thy bo - som torn, love, I pine and die. I pine and die. When from thy

te - da te ben mi - o l'an - guir, mo - rir, mo - rir do - vrò.
bo - som, thy bo - som torn, love, I pine and die. I pine and die.

rallentando.

Choruses of Priests and Knights,

ARRANGED AS A

DIVERTIMENTO FOR THE PIANO-FORTE.

(84 = ♩)

ALLEGRETTO
MOLTO
MODERATO.

ff

ff

Chorus of Priests.

p

molto dolce.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex texture with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex textures and articulation.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a change in the bass clef staff's key signature to one flat (Bb) in the final measure.

Fifth system of musical notation, including dynamic markings *cres.* and *dim.* above the treble staff.

Sixth system of musical notation, including the markings *gva.* and *loco.* above the treble staff.

(126 = ♩) Chorus of Knights.

First system of musical notation, measures 126-131. The music is in 2/4 time with a key signature of one flat. It features a piano introduction with dynamic markings *f*, *p*, and *f*.

Second system of musical notation, measures 132-137. The music continues with dynamic markings *p* and *f*.

Third system of musical notation, measures 138-143. The music continues with dynamic markings *p* and *f*.

Fourth system of musical notation, measures 144-149. The music continues with dynamic markings *p* and *f*, and includes a *Ped.* marking.

Fifth system of musical notation, measures 150-155. The music continues with dynamic markings *p* and *f*, and includes a *Ped.* marking.

Sixth system of musical notation, measures 156-161. The music continues with dynamic markings *p* and *f*, and includes a *Ped.* marking.

Chorus of Priests and Knights.

First system of musical notation, consisting of a treble staff and a bass staff. The music features a series of chords and melodic lines in a key with one sharp (F#).

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures.

molto dolce.

Third system of musical notation, showing a change in dynamics and texture. The music becomes more active and rhythmic.

ff

Fourth system of musical notation, featuring a prominent melodic line in the treble staff and a supporting bass line. A dynamic marking of *f* is present.

Fifth system of musical notation, including a *Sva.* marking and a wavy line above the treble staff, indicating a sustained or vibrato effect.

Sixth system of musical notation, featuring *loco.* and *ped.* markings. The music concludes with a final chord and a double bar line.

Duetto,

"Il tenero affetto,"

(IN THE SECOND ACT.)

(Metronome ♩ = .)

ANDANTINO,
QUASI
LARGHETTO.

ARMANDO.

Il te - nero af - fet - to nell' al - ma ri -
The ten - der af - fec - tion that slept in this

pp

PALMIDE.

stret - to, Tu stes - so de - - sta - sti, tu stes - so bra - ma - - sti, Il
bo - som, Thy - self didst a - - wa - ken, didst cherish so fond - - ly, The

Molto cresc.

te - nero af - fet - to nell' al - ma ri - stretto, tu stes - so sve - -
 ten - der af - fec - tion that slept in this bosom, thy - self didst a - - -

te - nero af - fet - to nell' al - ma ri - stretto, tu stes - so
 ten - der af - fec - tion that slept in this bosom, thy - self didst

glia - sti, tu stes - so bra - ma sti,
 waken, didst cherish so fond ly,

bra - ma - sti, ah - - - si! Strap - paro do - marlo non pos - so non
 a - waken, ah - - - yes! To banish, to chase it, each ef - fort is

so no, strap - par - lo do - mar - lo non so strap - par - lo non so, strap -
 fruitless, to ban - ish, to chase it, how vain, to chase it how - vain, to

strap -
to

par - lo do - mar - lo non pos - so non so no, strap -
 ban - ish, to chase it, each ef - fort how fruit - less, to

par - lo do - mar - lo non pos - so non so no, strap -
 ban - ish, to chase it, each ef - fort how fruit - less, to

par - lo do - mar - lo non pos - so non pos - so non so,
 ban - ish, to chase it, each ef - fort, each ef - fort how vain,

par - lo do - mar - lo non pos - so non pos - so non so,
 ban - ish, to chase it, each ef - fort, each ef - fort how vain,

3 Morendo.

Vibrato.

strap - par - - - lo no no no no no no no no non pos - so,
 to ban - - - ish, to chase it, how fruit - less and vain, -

Vibrato.

strap - par - - -
 to ban - - -

- - lo no no no no no no no non pos - so,
 - - ish, to chase it, how fruit - less and vain,
 do-mar - - - - - lo non
 to chase - - - - - it how

do-mar - - - - - lo non so - non so - non so! Il te - ne - ro
 to chase - - - - - it how vain, how vain, how vain! The ten - der af-
 so, non so non so! Il te - ne - ro
 vain, how vain, how vain! The ten - der af-
 Colla parte.

affet-to tu stes - so de - sta - sti, strap - par - lo do - mar - lo non
 fec-tion thy - self didst a - wa - ken, to ban - ish, to chase it, each
 affet-to tu stes - so de - sta - sti, strap - par - lo do - mar - lo non
 fec-tion thy - self didst a - wa - ken, to ban - ish, to chase it, each

Morendo.

pos - so non pos - so non so, non pos - so non so,
ef - fort, each ef - fort how vain, each ef - fort how vain,

pos - so non pos - so non so, non pos - so non so,
ef - fort, each ef - fort how vain, each ef - fort how vain,

Cadenza.

non - - - - - so no no non
how - - - - - vain, how vain, how

non - - - - - so no non
how - - - - - vain, ah, how

so!
vain!

so!
vain!

pp

III. 3 B

Cavatina,

"Cara mano,"

ARRANGED AS A DIVERTIMENTO FOR THE PIANO-FORTE,

With the Words of the short Air added, for the use of those who may wish to perform it vocally.

(IN THE FIRST ACT.)

(Metronome ♩ =)

MOLTO
MODERATO.

The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'MOLTO MODERATO'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes a metronome marking and a 'Ped.' marking. The second system also includes a 'Ped.' marking. The third system includes a 'Ped.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'ff' marking, a 'Ped.' marking, and a 'pp' marking. There are asterisks at the end of the first, second, and fifth systems.

Ped. *

Ped. *

Ped. *

Ped. *

ff Ped. * *pp*

sva *loco.*
ff Ped. * *p* *ff Ped.* *

p *Ped.* *ff* * *p*

f *p*
Ped.

Ca-ra ma - - no dell' a - mo - - re io ti bacio e son fe - li - - - - ce,
 Dearest hand, of love, I press thee with e - mo - tion to this bo - - - - som,

Ca-ra ma - - no io ti ba - - cio e - - - - son con - - - - ten - - - to.
 Dearest hand, I fondly kiss thee, oh - - - heav'ns what - - - rap - - - ture.

Ped. *

Se mer - - cè spe - - rar mi li - - ce, io la - - - spe-ro io la
 If 'tis mine to hope a bless - ing, I must - - - hope it, I must

spe - ro dall' a - mor, se mer - - - cè spe - - - rar mi - - li - ce - -
 hope it all from love, If 'tis - - - mine to - - - hope a - - blessing - - -

io la - - - spe-ro - - - dall' - - - - - a - mor.
 I must - - hope it - - - all - - - - - from love. *f*

8va
p *f*

loco.
p *f*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two flats. The music features a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of musical notation, continuing the piece. It includes a *Cres.* (Crescendo) marking. The notation shows a melodic line in the treble and a bass line in the bass.

Third system of musical notation, featuring a first ending bracket labeled "1st time." and a second ending bracket labeled "2d time." Dynamics include *f* (forte) and *ff* (fortissimo).

Fourth system of musical notation, showing a melodic line in the treble and a bass line in the bass. The notation includes various musical symbols such as slurs and accents.

Fifth system of musical notation, featuring a melodic line in the treble and a bass line in the bass. Dynamics include *pp* (pianissimo).

Sixth system of musical notation, concluding the piece. It includes a *Ped.* (Pedal) marking and a final asterisk symbol. Dynamics include *f* (forte).

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Canone,

“ O Cielo Clemente! ”

IN THE SECOND ACT.

(Metronome 126 = ♩)

MODERATO.

pp

ff

gva alta. loco.

cres.

ff

ARMANDO.

O Cie - - lo cle - men - te! che in se - - no
Ye Pow - - ers of mer - cy! who read all

p

Strisciato *Strisciato*
mi leg - - gi, Ac - co - - gli pro - teg - - gi
this bo - - som, Re - ceive ye, pro - tect ye,

cres. *Molto Dolce.*
il vo - to inno - cen - - - te; - - - Ta - do - ra t'im - plo - ra na -
the pure - - vows - - we of - fer; A - dore thee, im - plo - re thee, do -

tura ed' a - mor - - - - na - tu - - ra ed' a - mor.
na - ture and love, - - - - do na - - ture and love.

PALMIDE.

O Cie - - lo cle - men - - te! che in se - - no
Ye Pow - ers of mer - cy! who read all

ARMANDO.

O Cie - - lo cle - men - - te che in se - -
Ye Pow - ers of mer - cy! who read

Strisciato.

mi leg - - gi, ac - co - - gli pro - teg - - gi
this bo - som, re - ceive ye, pro - tect ye,

Strisciato.

no all mi leg - - gi, ac - co - - gli pro - teg - -
this bo - som, re - ceive ye, pro - tect -

cres. *dim.* *cres.*

il vo - to inno - cen - - te; - - - T'a - do - ra t'im - plo - ra na -
 the pure - - vows we of - fer, - a - dore thee, im - plo - re thee, do

cres. *dim.*

gi il vo - to inno - cen - - te.
 ye the pure - - vows we of - fer.

ARMANDO.

tu - ra ed'a - mor - - - na - tu - ra ed'amor a - mor -
 na - ture and love, - - - do na - ture and love, and love, -

cres.

na - tu - ra ed amor.
 do na - ture and love.

f

Solo,

Sung by *ARMANDO* in the **GRAND DUET**,

“Va! già varcasti indegno!”

(IN THE FIRST ACT.)

(Metronome 69 = ) *dolce e staccato.*

Poco
ANDANTE.

(ARMANDO.)—Non sai qual in - can-to quest' al - - - ma sor-
Thou know'st not what ma-gic this bo - - - som en-

pres - se, co - lei che m'ac - ce - - se mor - ta - le non è no no no no no mor-
chant-ed, in her I a - dore no no mor-tal I see no no no no no no

ta - - le non è; di grazie e can - - do - re com-
mor - tal I see, of grace and of vir - tue a

plēs - so ce - le - - ste, nel so - lo mio co - - re tro - va - - va mer
 un - ion ce - les - - tial, in my heart a - lone did she hope their re-

cres.
 cè, nel so - - lo mio co - re tro - va - - va mer - - cè, la
 ward, in my heart a - lone did she hope their re - - ward, but

pp
cres.

(con voce cupa.)
 mi - - se - ra or muo - - re e muo - re per me la
 now she is dy - - ing and dy - ing through me, but

pp

cres. *(vibrato assai.)* *dim.*
 mi - - se - ra or muo - - - re e muo - - - re per me! per me,
 now she is dy - - - ing and dy - - - ing through me! through me,

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

pp rall.
 muore, muore, muore per me, per me, ah! muo - - re muo-re per me.
 dying, dying, dying through me, through me, ah! dy-ing, dy-ing, dying through me.

Solo,

SUNG BY *ARMANDO*, IN THE FINALE TO THE FIRST ACT.

(Metronome 101 = ♩)

Dolce.

Dolce.

p

Dolce e legato.

Dolce.

A tuoi
 From thy

sguar di mi ce - - la i, schiavo reo di cie - - co a - mor,
 looks did I con - - ceal me, guilty slave of pas - - sions thrall, *Dolce.*

schiavo reo di cie - - cò a -
 guil - ty slave of pas - - sion's

(molto vibrato.)

mor, al - - la vo - ce mi de - sta - i del dove - re e dell' o -
 thrall, But my heart a - gain did wake at du - ty and fair hon - or's

staccato

nor e dell' o - nor si,
 call, fair hon - or's call. Yes,

ff

si al - la vo - ce mi de - stai del do - ver e dell' o - - nor.
 yes, but my heart a - gain did wake at du - ty and fair hon - or's call.

Chorus

OF EGYPTIAN EMIRS AND CHRISTIAN KNIGHTS,

“ Udite or alto arcano, ” in the Second Act;

ARRANGED AS A MOVEMENT FOR THE PIANO-FORTE.

(Metronome 132 = ♩)

ALEGRO ALLA BREVE.

pp e staccato.

crescendo molto.
p e stacc.

ff
ff *p*

p
p

ff
ff

p
p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A *cres.* (crescendo) marking is present at the end of the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a more active melodic line with some sixteenth-note passages. A *f.* (forte) marking is present in the middle of the system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs. The left hand has a bass line with some triplets. A *p* (piano) marking is present in the middle of the system.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs. The left hand has a bass line with some slurs. A *p* (piano) marking is present at the beginning of the system.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs. The left hand has a bass line with some slurs. A *molto dolce.* (very sweet) and *pp* (pianissimo) marking is present in the middle of the system.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs. The left hand has a bass line with some slurs.

First system of musical notation, consisting of a grand staff with two staves. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff with slurs and a steady accompaniment in the lower staff.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *>* and *V* above the notes.

Third system of musical notation, featuring a *pp* (pianissimo) dynamic marking at the beginning.

Fourth system of musical notation, featuring a *cres.* (crescendo) dynamic marking at the beginning.

Fifth system of musical notation, featuring a *più cres.* (more crescendo) dynamic marking at the beginning and a *f* (forte) dynamic marking at the end.

Sixth system of musical notation, featuring a *p* (piano) dynamic marking and several triplet markings (indicated by the number 3 and a slur) over the notes.

First system of musical notation. The right hand contains two triplet markings (3) over groups of three notes. The left hand also contains two triplet markings (3) over groups of three notes. The dynamic marking *p* is present in both staves.

Second system of musical notation. The right hand features a *cres.* marking followed by *più cres.* and an *8va.* marking with a wavy line above it. The left hand features a *cres.* marking followed by *più cres.*

Third system of musical notation. The right hand features a *ff* marking followed by *dim.* and a *loco.* marking above a note. The left hand features a *ff* marking followed by *p*.

Fourth system of musical notation. The right hand features a *p* marking. The left hand features a *pp* marking.

Fifth system of musical notation. The right hand features a *p* marking. The left hand features the instruction *Left hand in octaves*.

Sixth system of musical notation. The right hand is mostly empty. The left hand features a *ff* marking.

THE GREEK MARCH

OF

LIBERTY,

Composed for the Piano-Forte,

BY

CHARLES THIBAUT, OF NEW YORK.

OP. 10.

This March is printed from an engraved copy, in four pages, published by "DUBOIS and STODART, No. 126 Broad Way, New York, price 50 Cents," and is inserted in this work both on account of its merit, and as a proof of the advanced state of the musical art in America.

ALLEGRO
POMPOSO.

f Trumpet. *Ped.*

S.

S.

Sva loco.

rf.

Ped.

Sva loco.

dim. *f* *Ped.* *

8 8

202

Detailed description: This is a page of musical notation for a trumpet and piano. The tempo is marked 'ALLEGRO POMPOSO.' The score is in common time (C). The trumpet part is marked with a forte 'f' dynamic and includes a 'Ped.' (pedal) marking. The piano part features various dynamics including 'rf.' (ritardando forte), 'dim.' (diminuendo), and 'f' (forte). Performance markings include 'Sva loco.' (Sustained and loco), 'Ped.' (pedal), and asterisks (*) indicating specific points of interest. The score is divided into six systems, each with a grand staff (treble and bass clefs). The page number '202' is located at the bottom left.

ff Ped. * Ped. * Ped. * p

8va loco. 8va loco. p

f rf. tr rf. p

cres.

Ped. *

8va loco. rf dim. f Ped. * FINE.

TRIO.

*Ped. f p * f pp*

*f p * Ped.*

*Ped. * Ped. p * f > > Ped. p*

** f > > Ped. p * rf rf rf*

f dim.

pp f dim.

pp rf p rf

dim.

ped. p * f pp ped. * f

p

f p ped. * f p ped. * f

p rf rf rf

D.C. the March.

Rondo,
FOR THE PIANO-FORTE,

COMPOSED BY

ANT. DIABELLI, OF VIENNA.

ALLEGRETTO.

The musical score is written for piano and forte. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The score is divided into four systems, each with a piano part on the left and a forte part on the right. The first system starts with a piano (*p*) dynamic. The second system includes first and second endings, with dynamics *f*, *sf*, and *mf*. The third system features dynamics *p* and *f*. The fourth system begins with a piano *p dol.* dynamic. The score concludes with a final cadence in the forte part.

8va. loco.

f *p*

cres. *fp* *dimin.*

cres. *fp* *dimin.*

p *cres.*

p *cres.*

MINORE.

f *p*

MINORE.

f *p*

p *mf*

p *mf*

sf *sf* *p* *f*

sf *sf* *p* *f*

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A sharp sign is present above the first measure of the right hand.

Second system of musical notation. Treble clef, key signature of two flats. The right hand includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The left hand continues with eighth-note accompaniment. A 'dol.' (dolce) marking is placed below the right hand in the second ending.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with some rests. The left hand features a more active accompaniment with eighth notes and some chords. A sharp sign is visible above the right hand.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A sharp sign is visible above the right hand.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A sharp sign is visible above the right hand.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand features a melodic line with dynamic markings: *f*, *sf*, *sf*, *ff*, and *dimin.*. The left hand has a bass line with dynamic markings: *sf* and *sf*. The system concludes with a double bar line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *p* (piano) and *f* (forte). There are also accents and slurs over the notes.

Second system of musical notation, continuing the piece. It includes dynamics such as *ffz* (fortissimo), *p* (piano), and *cres.* (crescendo). The notation shows a mix of eighth and sixteenth notes with various articulations.

Third system of musical notation, featuring a prominent melodic line with triplets in the treble clef. The bass clef provides a steady accompaniment. Dynamics include *f* (forte) and accents.

Fourth system of musical notation, showing a more active bass line with chords and moving lines. Dynamics include *p dol.* (piano dolce), *sf* (sforzando), and *p* (piano).

Fifth system of musical notation, continuing the complex interplay between the two staves. Dynamics include *sf* (sforzando) and *f* (forte). The notation includes many slurs and accents.

Sixth system of musical notation, the final system on the page. It features a melodic line with a crescendo leading to a *ff* (fortissimo) dynamic. The bass line continues with harmonic support.

Song,

The Sailor's Journal,

Written and Composed by CHARLES DIBDIN,

For his Entertainment called "WILL-OF-THE-WISP."

(THE ACCOMPANIMENT ADDED PURPOSELY FOR THIS WORK.)

MODERATO.

mez. *cres.* *f*

p *cres.* *f* *p*

cres.

'Twas post me - ri - - dian, half past four, By signal I from Nan - cy

parted; At six she lin - - ger'd on the shore, With uplift hands, and bro - ken

hearted; At sev'n, while taught'ning the fore - stay, I saw her faint, or else 'twas

fan - cy; At eight we all got un - der weigh; And bade a long a - dien to Nan-cy.

p

2
 Night came, and now eight bells had rung,
 While careless sailors, ever cheary,
 On the mid watch jovial sung,
 With tempers labour cannot weary;
 I little to their mirth inclin'd,
 While tender thoughts rush'd on my fancy,
 And my warm sighs increased the wind,
 Look'd on the moon and thought of Nancy.

3
 And now arriv'd that jovial night,
 When ev'ry true-bred tar carouses,
 When o'er the grog, all hands delight
 To toast their sweethearts and their spouses:
 Round went the can, the jest, the glee,
 While tender wishes fill'd each fancy;
 And when in turn it came to me,
 I heav'd a sigh, and toasted Nancy.

4
 Next morn a storm came on at four,
 At six the elements in motion
 Plung'd me, and three poor sailors more,
 Headlong within the foaming ocean:
 Poor wretches! they soon found their graves;
 For me,—it may be only fancy,—
 But love seem'd to forbid the waves
 To snatch me from the arms of Nancy.

5
 Scarce the foul hurricane was clear'd,
 Scarce winds and waves had ceas'd to rattle,
 When a bold enemy appear'd,
 And, dauntless, we prepar'd for battle:
 And now, while some lov'd friend or wife,
 Like lightning rush'd on ev'ry fancy;
 To Providence I trusted life,
 Put up a pray'r, and thought of Nancy.

6
 At last, 'twas in the month of May,
 The crew, it being lovely weather,
 At three A. M. discover'd day
 And England's chalky cliffs together:
 At sev'n up Channel how we bore,
 While hopes and fears rush'd on my fancy;
 At twelve I gaily jump'd ashore,
 And to my throbbing heart press'd Nancy.

Canone,

In the Opera of TARARE, (otherwise *Axur, Re d'Ormus*);

COMPOSED BY SALIERI.

[To adapt words to notes not originally written to them, is, in most instances, far from an easy undertaking: but when two languages are to be retained, when the music is in parts, and, moreover, in Canon, the difficulty of executing the task only tolerably well, is almost insurmountable.]

All' er - ta zo - va - net - ti, Guar - dé quel - lo che fé! Pen - sé co ben se
Ah! woman's treach'rous smiling, Will work thy bo-som's bane, Then shun her fond be-

cot - ti, Al li - bro del per che all' er - ta. All' er - ta zo - va -
guil - ing, And spare thy heart much pain, Ah! shun it. Ah! woman's treach'rous

All' er - ta zo - va - net - ti guar -
Ah! woman's treach'rous smiling will

not - ti guar - dé quel - lo che fé zo - va - not - ti, Pen - sé co ben se
smil - ing will work thy bosom's bane. Woman's smiling. Then shun her fond be-

dé quel - lo che fé, Pen - sé co ben se cot - - - ti, Al
work thy bo - - - som's bane, Then shun her fond be - guil - - - ing, And

cot - ti al lib - ro del per che? zo - va - not - ti pen - sé - - - - - co ben se
guiling, And spare thy heart much pain. Spare thy heart much pain, - - - - - and spare thy

li - bro del per - - che all' er - tu. All' er - ta zo - va -
spare thy heart much pain. Ah! shun it. Ah! woman's treach'rous

All' er - ta zo - va - not - ti guar -
Ah! woman's treach'rous smiling will

cot - ti pen - sé zo - va - not - - - ti pen - sé pen - sé zo - va - not - ti, al
 heart, thy heart, spare thy heart - - - - much pain. Ah! woman's treach' - rous

not - ti guar - dé quel - lo che fe? zo - va - not - ti. Pen - sé co ben se
 smiling, will spare thy heart much pain. Woman's smiling. Then shun her fond be -

de quel - lo che fé, Pen - se co ben se cot - - - ti al
 work thy bo - - - som's baue, Then shun her fond be - guil - - - ing, And

li - bro del per - che pen - se all' er - ta zo - va - not - ti guar -
 smiling will work thy bo - som's bane, Then shun her fond be - guil - ing, and

cot - ti al li - bro del per - che zo - va - not - ti pen - se - - - co ben se
 guiling, and spare thy heart much pain. Spare thy heart much pain, - - - And spare thy

li - bro del per - che all' er - ta, all' er - ta zo - va -
 spare thy heart much pain. Ah! shun it. Ah! woman's treach'rous

dé quel-lo che fé, per - sé co ben se cot - ti al
 spare thy heart much pain, Then shun her fond be - guil - ing, and

cot - ti, pen - sé zo - va - not - ti pen - sé pen - sé zo - va - not - ti al
 heart, thy heart, spare thy heart - - much pain Ah! wo-man's treach' - rous

not - ti guar - dé quel-lo che fé zo - va - not - ti, pen - sé co ben se
 smiling will work thy bosom's bane. Woman's smiling. Then shun her fond be-

li - bro del per - ché all' er - ta. All'
 spare thy heart much pain. Ah! spare it. Ah!

li - bro del per - ché pen - sé all' er - ta zo - va - not - ti
 smil-ing will work, will work thy bane, yes, woman's treach'rous smil - ing

cot - ti al li - bro del per - ché zo - va - not - ti pen - sé - - - - - co
 guil-ing and spare thy heart much pain. Spare thy heart much pain - - - - - and

er - ta zo - va - not - ti guar - dé, quel - lo che fè, zo - va - not - ti
 woman's treach'rous smiling will work thy bo-som's bane. Woman's smil-ing,

guar - dé quel - lo che fè pen - sé co ben se
 will work thy bo - som's bane, Then shun her fond be-

ben se cot - ti pen - se zo - va - not - ti pen - se, pen -
 spare thy heart, thy heart spare thy heart - - - much pain. Then

pen - sé co ben se cot - ti al li - bro del per - ché zo - va - not - ti.
 Then shun her fond be - guiling, and spare thy heart much pain. Much pain.

cot - ti al li - bro del per - ché all' er - ta.
 guil - ing, And spare thy heart much pain. Much pain.

se zo - va - not - ti al li - bro del per - ché pen - sé.
 spare thy heart much pain. Then spare thy heart much pain.

D a n c e
IN THE OPERA OF *TARARE*,
COMPOSED
By SALIERI.

ALLEGRO
ASSAI.

p
Ped. * *Ped.*

First system of musical notation. The treble clef staff contains a melodic line with various note values and accidentals. The bass clef staff provides harmonic support with chords and single notes. Dynamics include *fz.* (forzando) and *p* (piano).

Second system of musical notation. Similar to the first system, it features a treble and bass clef. Dynamics include *fz.* and *p*.

Third system of musical notation. The treble clef staff has a melodic line with accents (>). The bass clef staff has chords with accents (>).

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Dynamics include *p* and *ped.* (pedal).

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Dynamics include ** ped.*

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Dynamics include *f* (forte).

Romance,
IN THE OPERA OF TARARE,

COMPOSED

BY SALIERI.

The Words translated from the original, and adapted to the melody, for this Work.

ALLEGRETTO.

CALPIGI.

FIRST VERSE. I'm an I - ta - lian true born and
SECOND VERSE. One - of the Don - nas swore that she
THIRD VERSE. The bar - gain scarce struck; lo! I dis-

bred, Sir, Dad of his call - ing was at - the head, Sir, He was a doc - tor and bar - ber
loved me, Her soft con - fess - ion in - stant - ly moved me, And soon was fixt our wed - - ding
co - ver, Mis - ter Cor - sair him - self is her lo - ver, And that my Don - na first had

gay; A - las, poor Cal - pi - gi! A - las, poor Cal - pi - gi!
 day; &c.
 sold me; &c.

I was dub - bed an o - pe - ra song - ster, Willing or
 We led a cat and dog life you may guess, Sir, So to get
 So while they laugh'd in my face out - right, Sir, I took to my

p

not will - ing, right or wrong, Sir, I must tune up my la sol fa
 rid of my sad dis - tress, Sir, I sold the Minx to a Cor - - - sair
 heels and fled from their sight, Sir, And am come here to sing sol fa

mi. Bra - - - vo! Cal - pi - gi. Bra - - - - - vo! Cal - pi -
 gay. &c. &c.
 mi. &c. &c.

Chorus.

gi. Bra - - - vo! Cal - pi - gi. Bra - - - - - vo! Cal - pi - gi.

f *p*

Sves

pp

f

Duet,

“FRIENDSHIP!”

COMPOSED PURPOSELY FOR THE HARMONICON,

BY

THOMAS ATTWOOD, Esq.

COMPOSER TO HIS MAJESTY.

(The words taken from “*Specimens of German Lyric Poets,*” &c., published by BOOSEY & SONS.)

1ST

Sure not to life's short span confin'd
Shall sacred Friendship glow ;
Beyond the grave, the ardent mind
Its best delights shall know.
Blest scenes ! where ills no more annoy,
Where heav'n the flame approves ;
Where beats the heart to nought but joy,
And ever lives and loves.

2ND

There Friendship's matchless worth shall shine
To hearts like ours so dear !
There angels own its pow'r divine ;
It's native home is there.
Tho' here below, sweet Friendship's charm
It's soft delights display ;
Yet souls like ours, so touch'd, so warm,
Still pant for brighter day.

ANDANTINO
CON MOLTO
ESPRESSIONE.



dol.

1st Voice. Sure not to life's short span con - fin'd Shall sa - cred friend - ship

2nd Voice. Sure not to life's short span con - fin'd Shall sa - cred friend - ship

glow, - - - Be - yond the grave, the ar - dent mind Its

glow, - - - The ar - dent mind Its

best de - lights shall know, - - - its best de - lights shall know.

best de - lights shall know, - - - its best de - lights shall know. Blest

Blest scenes! where ills no
 scenes! where ills no more an - noy, Blest scenes! where ills no

more an - noy, Where heav'n the flame ap - proves; Where
 more an - noy, Where heav'n the flame ap - proves; Where

beats the heart to nought but joy And e - ver lives and loves. Where
 beats the heart, the heart, to nought but joy, but joy, And e - ver lives and loves.

cres.

beats the heart to nought but joy, to joy, And e - ver lives and

Where beats the heart to nought but joy, And ever lives and

p

loves, Where beats the heart to nought but joy, And e - ver lives and

loves, Where beats the heart to nought but joy, And e - ver lives and

dol.

loves, and e - ver lives, and e - ver

loves, and e - ver, and loves, and

Cadence ad lib.

lives, lives - - - - - and

e - ver lives - - - - - and

loves.

loves.

Ped. * Ped. * Ped. * Ped. * Ped.

LAST LINE OF SECOND VERSE.
" Still pant for brighter days."

for brighter, pant - - - - - for bright - er days.

brighter, pant - - - - - for bright - er days.

III, 3 N

225

Chorus and Dance,

IN THE OPERA OF *JESSONDA*,

COMPOSED BY

LOUIS SPOHR;

ARRANGED FOR THE PIANO FORTE.

(Metronome $\text{♩} = 100$)

VIVACE.

The musical score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The first system includes dynamic markings *f*, *p*, *fz.*, and accents. The second system includes *f* and *p*. The third and fourth systems feature various musical notations including slurs and accents.

First system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Key signature: two sharps (F# and C#). Dynamics: *f* (forte) in the bass staff, *p* (piano) in the treble staff, and *fz.* (forzando) in the bass staff. The system contains several measures of music with various note values and articulations.

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Key signature: two sharps. Dynamics: *fz.* (forzando) in the bass staff. The system contains several measures of music with various note values and articulations.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Key signature: two sharps. Dynamics: *fz.* (forzando) in the bass staff, *p dolce* (piano dolce) in the treble staff. The system contains several measures of music with various note values and articulations.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Key signature: two sharps. Dynamics: *mf.* (mezzo-forte) in the bass staff. The system contains several measures of music with various note values and articulations.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Key signature: two sharps. The system contains several measures of music with various note values and articulations.

Sixth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Key signature: two sharps. Dynamics: *mf.* (mezzo-forte) in the bass staff. The system contains several measures of music with various note values and articulations.

Da Capo al Segno 1.
e poi la Coda.

CODA.

fz. *sf*

tr *tr* *tr*

piu moto.

ped.

*

The National Hymn,

COMPOSED BY

HAYDN,

IN HONOUR OF THE EMPEROR OF GERMANY:

AS PERFORMED AT THE

SECOND YORKSHIRE GRAND MUSICAL FESTIVAL,

SEPTEMBER 13th, 1825,

BY

MISS TRAVIS, MISS GOODALL, MESSRS. KNYVETT, TERRAIL, BRAHAM, VAUGHAN,
BELLAMY, AND PHILLIPS;

THE WORDS WRITTEN FOR THAT OCCASION BY

JOHN CROSSE, Esq., F.S.A., F.R.S.L., &c.

BY WHOSE PERMISSION IT IS NOW PRINTED.

1ST STANZA.

Lord of Heav'n, and Earth, and Ocean!
Hear us from thy bright abode;
While our hearts, with deep devotion,
Own their great and gracious God:
Source, reveal'd in sacred story,
Of each good and perfect thing:
Lord of Life, and Light, and Glory!
Guide the Church, and guard the King!

2ND STANZA.

Health, and every needful blessing,
Are thy bounteous gifts alone;
Comforts undeserv'd possessing,
Bend we low before thy throne:
Lisping youth, mid' age, and hoary,
Their united tribute bring:
Lord of Life, and Light, and Glory!
Shield our Isle, and save our King!

3RD STANZA.

Thee, with humble adoration,
Laud we now for mercies past;
Still to this most favour'd nation,
May those mercies ever last.
Britons then, through future story,
With their pray'rs shall praises sing:
Lord of Life, and Light, and Glory!
Bless thy People, bless their King!

Flauto. *ff* *fp*

Oboi. *ff* *fp*

Corni in G. *ff* *fp*

Fagotti. *ff* *fp*

Violino 1^o & 2^o. *ff* *fp*

Viola. *ff* *fp*

Violoncello. *ff* *fp*

ACCOMP. PIANO-FORTE.

Soprano ed Alto. *fp*
 Tenore e Basso. *fp*

Lord of Heav'n, and Earth, and Ocean! Hear us from thy bright a - bode;

Lord of Heav'n, and Earth, and Ocean! Hear us from thy bright a - bode;

The image shows a musical score for piano and voice. It consists of ten staves. The first seven staves are for the piano accompaniment, and the last two are for the voice. The music is in G major (one sharp) and 4/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The voice part has lyrics written below the notes. The lyrics are: "While our hearts with deep de - vo - tion Own their great and gracious God:". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp, and dynamic markings like *fz* and *p*. There are also some handwritten annotations like "v" and "1" near the end of the piano part.

While our hearts with deep de - vo - tion Own their great and gracious God:

Source, re - veal'd in sa - cred sto - ry, Of each good and per - fect thing:

Tympani in G. D.

1

Trombe in C.

1

p
1^o. Solo.

p

CHORUS.

Lord of life, and light, and glo - ry! Guide thy Church, and guard our King.

Lord of life, and light, and glo - ry! Guide thy Church, and guard our King.

Aria,
IN THE OPERA OF TARARE,

COMPOSED

By SALIERI.

The Words translated from the original, and adapted to the melody, for this Work.

In octaves

ANDANTINO.

p *f* *dim^o.*

1st. Tho' dark clouds may lour At morn's dewy hour, The sun will break forth, and the
2nd. The mer - ci - ful powers In you star-bright bowers, Will smile on the prayer thus

In octaves

p

land-scape il - lume; E'en so will the pray - er of child - hood a - vail us, When
waft - ed on high; While bless - ings de - scend - ing, With gen - tle gifts - - - blend - ing, With

dark doubts as - sail us, When dark doubts as - sail us, T'will burst through the gloom. E'en so will the
 gen-tle gifts blend-ing, With gen-tle gifts blend - ing, Will pour from the sky. While bless-ings de-

mf. *rall^o.* *p*

In octaves

prayer of child - hood a - vail us, When dark doubts as - sail us, When dark doubts as-
 scending, With gen-tle gifts - - blend - ing, With gen - tle gifts blending, With gen - tle gifts

mf. *rall^o.*

In octaves

sail us, T'will burst through the gloom.
 blend - ing, Will pour from the sky.

In octaves

March and Chorus,
IN THE OPERA OF *TARARE*,

COMPOSED

By **SALIERI**;

ARRANGED FOR THE PIANO FORTE.

ALLEGRO
MAESTOSO.

The musical score consists of five systems of staves, each with a treble and bass clef. The first system begins with a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a *Ped.* (pedal) marking and a *p* dynamic. The fourth system includes a *cres.* (crescendo) marking. The fifth system includes a *loco.* (loco) marking and a *p* dynamic. The score is written in a style typical of 18th or 19th-century musical notation, with various ornaments and articulations.

f *p*

f *8va alta* *8ves* *8ves*

loco. *8ves*

Fine. *p*

f *p* 8 8

p *f* *f* *8* *8* *D.C. al Fine.*

Rondo,

COMPOSED FOR THE PIANO-FORTE,

By W. PLACHY, (of Vienna).

Op. 18.

VIVACE.

ped. mf. p

f ped. *

f mf. p

pp

p pp ped. f

First system of musical notation. The treble staff begins with a forte (*f*) dynamic. The bass staff also starts with *f*. A dynamic shift to piano (*p*) occurs in the middle of the system. An asterisk (*) is placed above the bass staff. The system concludes with a piano (*p*) dynamic.

Second system of musical notation. The treble staff starts with a forte (*f*) dynamic. The bass staff begins with *f* and transitions to piano (*p*). Performance directions *gva.* and *loco.* are indicated above the treble staff. The system ends with a piano (*p*) dynamic.

Third system of musical notation. The treble staff contains a series of notes with slurs. The bass staff features a melodic line with slurs and rests. The system concludes with a forte (*f*) dynamic.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a rhythmic accompaniment. The system ends with a forte (*f*) dynamic.

Fifth system of musical notation. The treble staff starts with a piano (*p*) dynamic and shifts to forte (*f*). The bass staff begins with *p*. Performance directions *gva.* and *loco.* are present above the treble staff. The system concludes with a piano (*p*) dynamic.

Sixth system of musical notation. The treble staff starts with a piano (*p*) dynamic. The bass staff begins with a mezzo-forte (*mf.*) dynamic and shifts to piano (*p*). The instruction *Ped.* is written above the bass staff. An asterisk (*) is placed above the bass staff. The system ends with a piano (*p*) dynamic.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings *f*, *p*, and *f*. The lower staff provides harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with dynamic markings *f* and *p*. The lower staff includes a *f* marking and a fermata over a chord.

Third system of musical notation, consisting of two staves. Both staves feature dynamic markings of *pp* (pianissimo).

Fourth system of musical notation, consisting of two staves. The upper staff has a *f* marking and the instruction *Ped.* (pedal). The lower staff has an asterisk (*) marking.

Fifth system of musical notation, consisting of two staves. The upper staff has a *f* marking and an *8va* (octave) marking. The lower staff has *f* and *ff* markings.

Sixth system of musical notation, consisting of two staves. The upper staff includes markings for *loco.*, *zf.*, *dim.*, *p*, *pp*, *pp*, and *f*. The lower staff includes markings for *zf.*, *p*, *Ped.*, and *f*.

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CRITICISMS ON MUSICAL WORKS, OPERAS, AND CONCERTS.

ADDRESS TO THE PUBLIC.

THE Science of Music has for some years past stood so high in public estimation,—formed so important a feature in education, and taken so prominent a part in the amusements of good society,—that, till the present work appeared, it was not less a subject of surprise than of regret, that no periodical publication, worthy of the support of the public, and of the sanction of professors, had appeared. THE HARMONICON has supplied the deficiency so generally felt, and the Proprietors need only refer to its extensive circulation, as a proof of its utility and intrinsic merits.

This publication may be considered as having formed a new era in the history of musical literature; for, till it appeared, IMPARTIAL AND INSTRUCTIVE CRITICISMS on the art, ILLUSTRATED BY EXAMPLES IN NOTES, were unknown. The monthly publication of SIX or SEVEN COMPLETE PIECES of Vocal and Instrumental Music, either composed exclusively for the work by the most eminent Professors, or selected from the greatest and most popular Masters, was equally a novelty to the world. These, together with important and interesting MEMOIRS OF DISTINGUISHED COMPOSERS; ESSAYS; FOREIGN MUSICAL NEWS; full and critical ACCOUNTS of CONCERTS, OPERAS, and THEATRES,—these are united in THE HARMONICON, a work that is sold at a price not much exceeding that of a single song.

EXTRACT FROM THE ADVERTISEMENT TO THE FIRST VOLUME.

IN the progress of this work, which far surpasses in extent of plan any undertaking of a similar kind attempted in this or any other country, the Conductors of it are willing to indulge a belief, that they have redeemed the pledge given to the Public at the commencement of their labours; for, if they may be allowed to judge by the testimonies which they have received, from all quarters, in favour of their Publication, and by its circulation, very few periodical works ever rose so rapidly in general estimation, or gained the confidence of their readers in so short a period.

Much good has already resulted from the publication of the HARMONICON, by extending the number of readers on musical subjects. If the Public once turn their thoughts to the art, and consider it a little abstractedly, they will not only heighten the pleasure which they derive from its productions, but become qualified to exercise a direct and beneficial influence over all that it shall in future produce. To afford some materials for thinking, is one of the objects of those pages in the HARMONICON that are dedicated to the *Review of Music*; a portion of the work which has escaped all animadversion, while at the same time it has received praise, that alone would encourage its writers to pursue the same path in which they set out. The FOREIGN MUSICAL NEWS is also a marked feature in the work, which will every month become more interesting and entertaining, in proportion as the number of our Correspondents increases.

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There is something vulgar and forbidding in alluding, out of market, to prices*: but it is a duty we owe to ourselves, and to our Subscribers, to mention, that the MUSIC ALONE contained in each original number, could not be purchased, in the ordinary way, for less than five times the sum that is paid for the whole number with all its miscellaneous contents.

* "For a common quadrille of five pages the modest sum of four shillings is often charged;—if the public do not soon open their eyes to the state of the music trade, as it is now jointly carried on by the masters and dealers, and take measures for reforming it, by encouraging such as will sell it at a fair profit,—nay, we will even say a high profit, but not an exorbitant one,—why then, we hope that the present prices, enormous as in most instances they are, will be doubled; for if people have a passion for paying a hundred per cent. more than necessary, let them, in the name of justice and freedom, indulge it."

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"The work in which these remarks are made, supplies pretty good

proof of their correctness. If the current number of the HARMONICON, containing six pieces of music (besides the literary matter), can be afforded for half-a-crown, what sort of profit would the music-sellers get on the same six pieces separately, each sold on an average for an equal or a higher sum? The music in the HARMONICON, too, it must be observed, is not a mere reprint (which would make a difference, as the price of copy-right is to be considered;) some of it consists of the original compositions of eminent musicians; and the pieces extracted from scarce old music, new operas, &c., are re-arranged for this work, to say nothing of the taste and judgment required in the selection. The expense, therefore, of original compositions and musical editing, may be fairly set off against the cost of copyright in separately published pieces—and the difference of price remains as great as it seems in figures."

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THE SELECTIONS

COMPRISE PIECES FROM THE WORKS OF MANY GREAT MASTERS, AMONG WHOM ARE

Asioli, Beethoven, Blangini, Boieldieu, Boyce, Dr. Caraffa,	Cimarosa, Corelli, Diabelli, Dibdin, Dugazon, Dusseck,	Field, Gates, Gelinek, Handel, Haydn, Hertz,	Himmel, Hummel, Kuffner, Lindpaintner, Lully, J. B. Mayseder,	Mehul, Meissonier, Mercadante, Mozart, Nares, Dr. Oginsky.	Ouslow, Payer, Purcell, Rigel, Righini, Romagnesi.	Rossini, Rousseau, Spontini, Spohr, Smith, Steibelt,	Turner, Weber, Wilms, Worzischeck, Zimmermann, Zingarelli, &c. &c.
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The following TABLE OF CONTENTS of the FIRST TWO VOLUMES will explain the general nature and pretensions of this Work.

CONTENTS OF THE FIRST VOLUME

I. BIOGRAPHICAL MEMOIRS.—Generally with Portraits—of Bach, Beethoven, Cimarosa, Cramer, (J. B.), Gluck, Handel, Haydn, Mercadante, Mozart, Morlacchi, Mayer, Purcell, Rossini, Salieri.

II. ESSAYS, NOTICES, AND MEMOIRS.

On the Royal Academy of Music.	On the Minor Scale.	Gloucester Grand Musical Festival.
On the Origin of Music. From the French.	A Philharmonic Society in Paris.	York Grand Musical Festival.
On the State of Music in Italy.	Tables of Harmony.	On Musical Calculations.
Ancient French and Italian Singers.	On Spanish Music.	Spohr's Address to the German Composers.
Anecdotes, Biographical Sketches, and Memoirs, by Miss Hawkins.	Musical War,	On Musical Colouring.
On the Gregorian Chaunt, with Specimens of the Ancient Ecclesiastical Music.	Improvement of the Violoncello.	Recovery of a long-lost Musical Manuscript.
Anecdotes of Musicians.	La Musica Medica.	Description of an antique Greek Lyre.
On the Establishment and Progress of the Italian Opera in England.	On the Music of the Modern Greeks.	The character and treatment of the Obœ.
Historical Sketch of the Progress of Music in Germany.	Signor Carpani <i>versus</i> the Author of the Letters on Haydn.	Liverpool Grand Musical Festival.
On the <i>Freischütz</i> of C. M. von Weber.	Miscellaneous Thoughts on Music.	Birmingham Musical Festival.
Translations of Italian Pieces for Music.	State of the Opera in Italy.	On some recent Improvements in the Ma- nufacture of the Flute.
On Rossini's <i>Maometto</i> .	On the Vibrations of a Tuning Fork.	On the Chorusses of the Persian Dervishes.
Parallel between Spontini, Rossini, and Meyer.	Perotti on the State of Music in Italy.	Specimens of Persian Melodies, with Ac- companiments for the Piano-forte.
	Mode of communicating Musical Sounds to Deaf Persons.	Dialogue on the Merits of Rossini.
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	On the Violacembalo, or Xænorphica.	

III. FOREIGN MUSICAL REPORT.—Comprising Correspondence and Criticisms on the state of Music in the Church, the Theatre, and private circles in Germany, Italy, France, Spain, Portugal, Denmark, Holland, Russia, the East-Indies, America, &c.

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LIST OF THE ORIGINAL AND SELECTED COMPOSITIONS IN THE FIRST VOLUME.

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——— Glee, "What blame thee, child of the woodland wild."	——— Marcia Funebre, for the P.-forte.	Boieldieu. La Chasse, from <i>Le petit cha- peron rouge</i> .
——— Song, "The Farewell," the poetry by the same.	——— Minuet and Trio, for the P.-forte..	Braham. Canzonet, "Oh, very sweet was morning's dawn;" composed exclusively for the <i>Harmonicon</i> . The words by the Rev. E. Mangin.
	——— Bagatelle, for the Piano-forte.	

Caraffa.

Caraffa. Bolero, for the Piano-forte.
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 — "Sur ce monument," by Mehul, arranged for Piano-forte by Moscheles.
 Gates, Bern. Duet, "Farewell, Dorinda."
 Gelinek, The Abbé. Fantasia upon the Russian Dance *Dumka*.
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 — Canzonet, "Not, Celia, that I juster am;" the poetry by Sir Charles Sedley, now first adapted to the Air.
 — Romance, arranged for the P.-forte.
 Himmel, Canzonet, "Ere Henry embarked," now first set to English words.
 Irish Air, "Oh, the moment was sad," sung by Miss Stephens.
 Lindpaintner. Romance, "Ah, how anxious will my lover," now first adapted to English words, from *Sulmona*.
 Linley, William, Esq. Song, "I will not ask one glance from thee;" composed for the *Harmonicon*. The words by Miss Costello.
 — Song, the words from Shakspeare.
 Lully, Jean Baptiste. Scene from the Tra-

gic Opera of *Proserpine*; the poetry by Quinault.
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 Mercadante. Cavatina, "Da lei, per cui respero," from *Elisa e Claudio*.
 Moscheles. Giges or Dance Movement in the Old Style; composed expressly for the *Harmonicon*.
 — Quadrille Rondo or Dance Movement in the modern Style; composed purposely for the *Harmonicon*.
 — French Air, arranged for the Piano-forte.
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 — Canzonet, "Good Morrow," now first set to English words. The poetry by Henry Heywood.
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 — Christmas Carol, with a new Accompaniment. "Non nobis Domine."
 Quadrilles, The Psychean, as danced at Willis', &c.
 — from Rossini's *La Gazza Ladra*; arranged by Carulli, of Paris.
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 — Aria, "Deh Calma, oh ciel," from *Otello*.
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 — Solemn March, in *La Gazza Ladra*.
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 Introduction of Mozart's Music into Italy.
 State of Music in Sicily.
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maux, with the Airs collected during the late Voyage to the Arctic Regions.
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 Rossini and the Italian Critics.
 Salvator Rosa as a Musician.
 Two Airs by Salvator Rosa.
 Account of Mr. Charles Dibdin's pieces.
 Mr. Moscheles.
 Account of Saverio Mercadante.
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 Revolution in Song effected by Rossini.
 State of Music in Geneva.
 State of Music among the Turks.
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 On Musical Expression.
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On the Violin.
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 Letter from Nicolo Zingarelli.
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III. FOREIGN

- III. FOREIGN MUSICAL REPORT.—Correspondence and Criticisms on the state of Music, in the Church, the Theatres, and private circles in Germany, Italy, France, Spain, Portugal, Denmark, Holland, Russia, the East Indies, America, &c., &c.
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LIST OF THE ORIGINAL AND SELECTED COMPOSITIONS IN THE SECOND VOLUME.

- Attwood, Thomas, (Composer to the King). Introduction to the Anthem, "I was glad;" arranged as a Duet for the Piano-forte.
 ——— Song, "Safe on thy sylvan couch," the words by Alderman Birch, composed expressly for this Work.
- Beethoven, L. Von. Fragment of Seventh Symphony, arranged for the Piano-forte.
 ——— Landler for ditto.
 ——— Minuet and Trio, for ditto.
- Boieldieu. Duet, "La claire de la Lune," sung in *Native Land*, and now adapted to words written for this Work.
- Boyce, Dr. Song, "On a bank beside a willow," with new Accompaniments.
- Caraffa. Song, "Hark! 'tis his horse I hear!" sung by Miss Stephens in *Philandering*.
- Cimarosa. Overture to the *Impresario*.
- Dibdin, Charles. Songs, "The Race-Horse," "The Lucky Escape;" and "The Sailor's Epitaph," all with new accompaniments.
- Dugazon, Gustave. Quadrille, "Les Plaisirs du bel age," arranged for the Piano-forte.
 ——— New French Quadrille.
- Dussek, J. L. Duettino, "Placa quell' ira," with a translation.
- Field, John. Polonaise for the Piano-forte, now first published in England.
- Haydn, Joseph. Austrian Hymn, "God preserve the Emperor," with Variations.
 ——— Canzonet, "Think not, my love, that secret grief;" adapted to a Song, by the late R. B. Sheridan, Esq.
 ——— Song, "In this still retirement," newly arranged for this Work by a distinguished professor.
- Hertz, Henry. French Air, "Ma Fanchette est charmante."
- Himmel, F. H. Grand Waltz for the P.-forte.
- Hummel, J. N. New Vienna Waltz, with three Trios.
 ——— Marche à la Romaine, for the Piano-forte, composed for this Work.
 ——— Air, à la Styrienne, from *Amusemens pour le Piano-forte*.
- Jones, I. J., Mus. Bac. Oxon. Song, "Dried be that tear," composed for this Work.
- Kuffner, J. Spagniola, for the Piano-forte, now first published in England.
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- Meissonier. French Vaudeville. "Le petit Tambour."
 ——— Rondo for the Piano-forte, composed expressly for the *Harmonicon*.
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 ——— Aria, "Ridente la calma," with a translation.
 ——— Canzonet, "Send back my long-strayed eyes," the words altered from Donné by Ritson.
- National Airs. French, "Le Depart du Grenadier."
 ——— Ditto, "Ma Fanchette est charmante."
 ——— Ditto, "Le petit Tambour."
 ——— Ditto, "La claire de la Lune," by Boieldieu, adapted to English words for this Work.
 ——— Ditto, Romance, "Le Troubadour Captif," by Romagnesi.
 ——— Ditto, Ditto, "L'Heure du Rendez-vous."
 ——— Ditto, Ditto, "Croyez vous qu'elle m'aime encore?"
 ——— Bohemian. The subject of Eight Variations, by Czerny.
 ——— Austrian Hymn, "God preserve the Emperor," with Variations.
 ——— Vienna Waltz, and Trios.
 ——— Scottish Song, "O ye shall walk in silk attire;" sung by Miss Paton.
 ——— Ditto, "Gin living worth;" sung by Miss Stephens.
- Oginsky, Count. Polonaise, with some curious particulars of its origin.
- Ouslow, George. Ronde, with a Chorus, "Venez-ici," from the Comic Opera, *L'Alcade de la Vega*.
 ——— "O ye shall walk in silk attire;" a Scottish Song, sung by Miss Paton.
- Parry, John. Air for the Flute and Harp, or Piano-forte, (from Sir J. Stevenson's "Dearest Girl, I soon must leave thee,"
- Payer, J., (of Vienna.) Rondo Hongrois founded on Rossini's March in *Semiramide*
- Pinto, G. F. Minuetto, for the Piano-forte; to which is added a Trio written purposely for the *Harmonicon*.
- Potter, Cipriani. Rhapsody for the Piano-forte "Le Depart de Vienne," composed expressly for the *Harmonicon*.
- Purcell, Henry. Song, "I attempt from Love's sickness to fly," from *The Indian Queen*.
- Quadrilles, "Les Plaisirs du bel age," arranged by Dugazon.
 ——— New French Quadrille, arranged by Ditto.
- Rawlings, T. A. Aria, No. II., for the Piano-forte, composed for the *Harmonicon*.
- Ries, Ferdinand. Romance, "'Tis now too late," composed and adapted to the present words by the Author.
 ——— Divertimento for the Piano-forte, composed for this Work.
- Romagnesi, A. Romance, "Le Troubadour Captif."
- Romagnesi, Ditto, "L'Heure du Rendez-vous."
- Romance, "Le Depart du Grenadier."
- Rossini, Gioacchino. Introduzione for the Piano-forte, from *Zelmira*.
 ——— Festive March from the same.
 ——— Overture to *La Donna del Lago*, arranged for Piano-forte.
 ——— Marcia for do. from *Semiramide*.
 ——— Preghiera, "Al mio pregar t'arrendi," from the same.
 ——— Quartett, "Se tu più Mormori," in *Il Turco in Italia*, arranged as a Divertimento for the Piano-forte.
 ——— Quadrilles, from *Pietro l'Eremita*, or *Mosé*, and arranged for the P.-forte.
 ——— Quartetto, "Giuro ai numi, a te, Regina," and Duet, "Giorno d'Orrore!" from *Semiramide*.
- Spoehr, Louis. Romanza, "O quanto vaga," from *Zemira*, with English words.
- Steibelt, D. Divertissement, consisting of a Cossack Air and March, for the P.-forte. Waltz from the Opera of *Le petit Chaperon Rouge*, arranged for the Piano-forte.
- Weber, Carl Maria Von. Romance from *Euryanthe*, the English words by Robert Jamieson, D.D., F.S.A.
 ——— Echo Waltz, from *Der Freischütz*, arranged for the Piano-forte.
 ——— Overture to the same, arranged under the Author's inspection.
 ——— Aria, "Through the forests, o'er the mountains," in the same.
 ——— Ditto, "Methinks I see her at her lattice," from the same.
 ——— Bacchanalian Song, "In this vale of tears and grief," from the same.
 ——— Air, "Softly, softly, let my pray'r," from the same.
 ——— Trio, "Ah does thy heart forgive me," from the same.
 ——— Song, "Should a youth of form so slender," from the same.
 ——— Aria, "Tearful eye and heart of sadness," from the same.
 ——— Chorus of Huntsmen, from the same.
 ——— Grand March, from the same.
 ——— Divertimento for the Piano-forte, from the Opera of *Euryanthe*.
- Worzischek, H. Three new German Dances introduced at the Vienna Carnival.
- Zimmermann, J. Romance, "Croyez vous qu'elle m'aime encore?"
- Zingarelli, Nicolo. Preghiera, "Sommo ciel, che il cor mi vedi," from *Romeo e Giulietta*.
 ——— Duetto, "Dunque, mio bene," from the same.

No. XXI. contains, exclusively, the MUSIC of DER FREISCHUTZ; the Overture, and Nine other Pieces, with English Words translated and adapted to the Songs, Duets, &c., being comprised in the single number, price 2s. 6d.

Contents of the Numbers forming the Third Volume of the HARMONICON,
now in course of publication.

The succeeding Numbers continued regularly, on the 1st of each Month.

No. XXV.

MISCELLANIES.

- Biographical Memoir of Dussek, and List of his Works.
Account of Meyerbeer's new Opera, *Il Crociato in Egitto*.
On the Velocity of Sound.
Modern Greek Songs, with translations in English verse.
On African Music, with specimens of Ashantee and Fantee Melodies.
Royal School of Music and Declamation at Paris.
Distribution of Prizes at Paris.
The Music Meetings at Wakefield, Newcastle, and Edinburgh.
Foreign Report, the state of Music in every part of Europe.
Review of the Twenty new Musical Publications.

ORIGINAL AND SELECTED MUSIC.

- I. "Air Varié et Finale Rhapsodique," for the Piano-forte, composed exclusively for the *Harmonicon*, by HUMMEL, of Vienna.
II. "Jackson's March," for the Piano-forte. The first Specimen of American composition published in England.
III. Waltz, for Piano-forte, from the *Olympia*, of SPONTINI.
IV. Song, "Blow, blow, thou winter wind;" and,
V. Song, "When daisies pied;" both composed by Dr. ARNE, with Accompaniments for Piano-forte, by WILLIAM LINLEY, Esq. (sung in *As you like it*, as now played at the Theatres Royal).
VI. Duet, "False though she be," composed by Dr. ARNOLD, with new Accompaniment for the Piano-forte. The words from CONGREVE.
VII. Cavatina, "Sweet is the streamlet," from the *Euryanthe* of WEBER. The words translated and adapted from the original German Song.

No. XXVI.

- Biographical Memoir of M. Grétry.
On Italian Musical Literature.
National Songs of the Modern Greeks.
Account of a newly-invented Instrument, the *Sirenium*.
New Organ at Bristol.
Report of the proceedings in Chancery commenced by the publisher of Mr. Thomas Moore's Songs, against the *Harmonicon*, for reprinting with a duet by ARNOLD, eight lines from LITTLE'S *Poems*, to which the Music was composed, twenty-five years ago.
Monthly Report of the state of Music in every part of Europe.
Review of twenty-three new Musical works.

ORIGINAL AND SELECTED MUSIC.

- I. Canzonet, "No more!" The words by a Lady. The music composed expressly for the *Harmonicon* by CIPRIANI POTTA.
II. Ballade, "Honi soit qui mal en dira!" from the French Opera of *Leicester, ou le Chateau de Kenilworth*, composed by M. AUBER.
III. Song. "Knows't thou the land?" The words translated and adapted from the German of GOETHE. Composed by BEETHOVEN.
IV. Air, with Variation, for the Piano-forte, composed by CZERNEY.
V. Minuet and Trio for P.-forte, HAYDN.
VI. Jäger Chorus arranged for the Piano forte, from the *Euryanthe* of WEBER.
VII. Rondo for the Piano-forte, by RIGEL, of Paris.

No. XXVII.

The Music of
WEBER'S PRECIOSA,
preceded by

The "Exemplary Novel" of MICHAEL CERVANTES, entitled, PRECIOSA, or The LITTLE GIPSY, on which the Drama is founded, translated and abridged from the Spanish.

Vocal and Instrumental Music in

PRECIOSA,

Arranged, and with Accompaniments for Piano-forte.

- I. Overture, in which is introduced the Gipsy March, founded on a genuine Gipsy Melody.
II. Ballo I., consisting of Spanish National Dances.
III. Gipsy Chorus, "Through Forests."
IV. Romance, "When the gentle eve descending."
V. Cotillon, (not in any other copy of the piece.)
VI. Gipsy Chorus, "We wake with sun."
VII. Ballo II., consisting of National and other Dances.
VIII. Chorus and Dance.
IX. Gipsy Dance.

No. XXVIII.

- Biographical Memoir of Peter Winter, with a Catalogue of his Works.
Musical Gleanings in Africa.
German account of the discovery of Ancient Tablets relative to Music.
Foreign Musical Literature.
The Royal Academy of Music.
The Ancient, Philharmonic, and Professional Concerts.
Foreign Musical Report.
Review of Thirty-eight new Musical Publications.

ORIGINAL AND SELECTED MUSIC.

- I. Theme and Variations for the Piano-forte, composed purposely for the *Harmonicon*, by FERDINAND RIES.
II. Quadrille from MERCADANTE'S *Eliza et Claudio*, arranged for Piano-forte by PIXIS, of Paris.
III. Divertimento for Piano-forte, from *La Neige*, (The Frozen Lake,) composed by AUBER, of Paris.
IV. French Song, "*Au travail je dois la richesse*," composed by ONSLOW, of Paris.

Contents of the Numbers forming the Third Volume of the HARMONICON.

- V. Arietta, "*Se resto sul lido*," (also with English words,) ASIOLI.
 VI. Glee, "One Night when all the village slept," composed by SUETT, the Comedian. The words by Sir CAR SCROPE.
 VII. Romance, "Hope!" composed by HUMMEL, with Symphonies and Accompaniments by ANT. DIABELLI, of Vienna. The words translated and adapted from the German.

No. XXIX.

- Memoir of Dr. Arne, and Catalogue of his Works.
 Rossini and the Opera Singers, versus Weber and German Music.
 Notation for the French Horn.
 Inquiry into the origin of the National Anthem, "God save the King."
 Rossini's *Mose in Egitto*, in Vienna.
 The Ancient and Philharmonic Concerts.
 Periodical Report of the State of Music on the Continent.
 Review of—New Italian Music by Coccia and Carafa; Instrumental Music by J. B. Cramer, &c.

MUSIC.

- I. Duetto, "*L'ai-je Réve*," by ROMAGNESI, of Paris.
 II. Rondo for the Piano-forte, by WORIZSCHEK.
 Vocal and Instrumental Pieces from WEBER'S ABU HASSAN.
 III. Overture, arranged for the Piano-forte.
 IV. Song, "Oh! my fond one!"
 V. Aria, "Say, will the lark."
 VI. Chorus, "Pay! pay! pay!" arranged for the Piano-forte.
 VII. Cora alla Marcia, for the Piano-forte.
 VIII. The Dance of Peace.

No. XXX.

- Biographical Memoir of Weigl, and list of his Compositions.
 Remarkable Musical Performances in Foreign Countries.
 Grétry's Essay on Musical Education.
 On the Oscillations of Sonorous Chords.
 Meyerbeer and "*Il Crociato in Egitto*."
 On the Musical Drama.
 M. Hummel's Concerts at Paris.
 Some Account of Meyerbeer.
 Musical Miscellanies.
 The Ancient and Philharmonic Concerts.

Report of the State and Progress of Music on the Continent.

Review of Twenty-four new Musical Works.
 Foreign Musical Literature.

ORIGINAL AND SELECTED MUSIC.

- I. Duetto, "*Ah che il destino*," (also with English words,) composed expressly for the *Harmonicon*, by SIGNOR COCCIA, composer and director of the Orchestra at the King's Theatre.
 II. German Melody, adapted to English words, written purposely for the *Harmonicon*, by PETER HALL, Esq., of Brazen Nose College, Oxford.
 III. Romance, "*Vaillant guerrier*," from *Valentine de Milan*, by MEHUL.
 IV. Aria, "*Giovinetto Cavalier*," from MEYERBEER'S *Il Crociato*, with an adapted translation, and piano-forte accompaniment.
 V. Waltz, for Piano-forte, by WILMS, of Berlin.
 VI. Rondo, for Piano-forte, on the French Air, "*C'est le solitaire*," ZIMMERMAN.
 VII. Impromptu for the Piano-forte, composed at the Dinner Table, by BEETHOVEN.

No. XXXI.

Programme of "*Il Crociato in Egitto*," with Translations of the Italian words, &c.
 Musical Report for Europe.
 Ancient and Philharmonic Concert.

SELECTED MUSIC.

Vocal and Instrumental Music in Meyerbeer's Opera of "*IL CROCIATO IN EGITTO*" (1st Selection) arranged with Accompaniments for the Piano-forte.

- I. Overture.
 II. Canzonette, "*Giovinetto Cavalier*."
 III. Terzetto, "*Mi provar, o giovin cor*."
 IV. March and Chorus, "*All Armi*."
 V. Rondo, "*Ah! ch' io l'adoro ancor*."
 VI. Aria, "*Deh! mira l'angelo*."
 VII. Canone, "*Sogni e ridenti*."
 VIII. Duetto, "*Nonv' é per noi piu speme*."
 IX. Chorus of Priests and Knights.

No. XXXII.

Memoir of Benedetto Marcello.
 On the Music, Dances, and Costume of the Scotch.
 Haydn's last appearance in public.

The present state of Music in Spain.

The Fitzwilliam Music.

The affair of the Heart.

Yorkshire Amateur Meeting.

Hull Choral Society.

Madrival Society.

Report of the Music on the Continent.

Review of thirty-seven New Musical Works.

SELECTED MUSIC.

From "*IL CROCIATO IN EGITTO*,"
 (2d Selection.)

- X. Duetto, "*Il tenero affetto*."
 XI. Cavatina, "*Caro mano*."
 XII. Canone, "*O cielo clemente!*"
 XIII. Solo, "*Non sai*."
 XIV. Solo, "*A tuoi*."
 XV. Chorus, "*Udite or alto arcano*."

No. XXXIII.

Biographical Memoir of Francesco Gemiani.

Notes to assist the Memory.

On the Origin and History of the Organ (from the *Account of the Musical Festival at York in 1823*; by John Crosse, Esq., F. S. A., &c.)

M. Hummel at Paris.

The Mountain Spirit (a new Opera by Spohr.)

On a scarce work of Benedetto Marcello.

Advice to a young Composer on the authority of Mozart.

Foreign Musical Report.

Concerts of the Season, 1825.

Review of Forty-three new Musical Works.

ORIGINAL AND SELECTED MUSIC.

- I. Greek March of Liberty, for the Piano-forte. Specimen of American Composition, by CHARLES THIBAUT (of New York).
 II. Rondo, for the Piano-forte, by DIABELLI.
 III. Song, "*The Sailor's Epitaph*" with a Piano-forte Accompaniment (written for this Work), by DIBDIN.
 IV. Canone, "*Ah! woman's treach'rous smiling*," in the Opera of *Tarrare*. SALIERI.
 V. Dance, arranged for the Piano-forte (from *Tarrare*). SALIERI.
 VI. Romance, "*I'm an Italian, true born and bred, Sir*," (sung by *Calpigi* in *Tarrare*) with a Piano-forte Accompaniment. SALIERI.

Divertissement,

COMPOSED FOR THE PIANO-FORTE,

By J. MOSCHELES.

(The few introductory bars, written for this work, are not by the author of the Divertissement.)

INTRODUCTION.

LARGO.

ff *p* *ff* *p*

s *s* *s* *s*

Bis. *p* *morendo.*

Ped. *pp*

s *

ALEGRO
CON BRIO.

ff *ff*

p

p *f* *ten.*

ten. *ten.*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff features three triplet markings over groups of eighth notes. The lower staff contains a steady eighth-note accompaniment.

Second system of musical notation. The upper staff includes a first ending bracket labeled "1st." and a second ending bracket labeled "2nd.". Dynamic markings include *pp* (pianissimo) and *p* (piano). The lower staff continues with the eighth-note accompaniment.

Third system of musical notation. The upper staff features a series of chords and melodic lines. The lower staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The upper staff begins with a *p* (piano) dynamic marking and includes a *cres.* (crescendo) marking. The lower staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The upper staff features dynamic markings of *f* (forte), *p* (piano), and *f* (forte). The lower staff continues with the eighth-note accompaniment.

Sixth system of musical notation. The upper staff features a *f* (forte) dynamic marking. The lower staff continues with the eighth-note accompaniment.

ff

f

sf sf sf sf

f

ff

b

p mf

p

L'ESTATE, ? = Bagatellen
Op. 33 No 4

FOR THE PIANO-FORTE,

BY

L. VON BEETHOVEN.

ANDANTE.

dol.
p
cres. sf
p

tr
cres. sf
p

cres.
p
tr
cres. sf
p

1st.
2nd.
Minore.
pp

First system of musical notation. Treble clef. Dynamics: *cres.*, *f*, *ff*, *p*. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a simple bass line.

Second system of musical notation. Treble clef. Dynamics: *cres.*, *f*, *ff*, *p*. The right hand continues with intricate rhythmic patterns. The left hand has a simple bass line.

Third system of musical notation. Treble clef. Dynamics: *cres.*, *p*, *dol.*, *cres.*, *sf*. Includes the instruction *Majore.* and a trill *tr*. The right hand has a melodic line with trills. The left hand has a simple bass line.

Fourth system of musical notation. Treble clef. Dynamics: *p*, *cres.*. Includes a trill *tr*. The right hand has a melodic line with trills. The left hand has a simple bass line.

Fifth system of musical notation. Treble clef. Dynamics: *cres.*, *sf*, *p*. Includes a trill *tr*. The right hand has a melodic line with trills. The left hand has a simple bass line.

First system of musical notation. The treble staff begins with a *cres.* marking. The bass staff features a *tr* (trill) marking and dynamic markings *sf* and *p*.

Second system of musical notation. The treble staff includes a *tr* marking and dynamic markings *cres.*, *p*, *cres.*, *sf*, and *p*. The bass staff continues the accompaniment.

Third system of musical notation, showing the continuation of the piano piece with treble and bass staves.

Fourth system of musical notation. The treble staff has a *cres.* marking. The bass staff has dynamic markings *sf* and *p*.

Fifth system of musical notation. The treble staff has dynamic markings *sf* and *pp*. The bass staff has a *decrec.* (decrescendo) marking.

Rondo,

COMPOSED FOR THE PIANO-FORTE,

By Jos. CZERNY.

Op. 34.

MODERATO.

p e legato.

mf.

ral -

lento. *a Tempo.*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features flowing sixteenth-note passages in both hands, with a forte (*fz.*) dynamic marking in the lower staff.

Second system of musical notation, continuing the grand staff. It includes a forte (*fz.*) dynamic marking in the upper staff and a crescendo marking (*Cres - - cen -*) in the lower staff.

Third system of musical notation, featuring a *do.* marking in the upper staff and dynamic markings of *f* and *p* in the lower staff.

Fourth system of musical notation, including a *Ped.* (pedal) marking in the lower staff, a *pp* (pianissimo) dynamic marking, and a *Cantando* marking in the upper staff. A *MINORE.* instruction is written above the upper staff. A *fz.* marking is present in the lower staff.

Fifth system of musical notation, showing a continuation of the grand staff with intricate sixteenth-note patterns in both hands.

Sixth system of musical notation, the final system on the page, featuring a grand staff with complex rhythmic figures.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and dynamics, including *fz.* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a dynamic marking *f*. The bass staff continues with harmonic support.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and dynamics, including *fz.* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and dynamics, including *fz.* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and dynamics, including *fz.* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and dynamics, including *fz.* and *f*. The bass staff provides a harmonic accompaniment with chords and moving lines.

MAJORE.

mezza voce.

m. v.

fz

fz *cres - - cen - - do.* *f*

f *Ped.*

Vaudeville, "Pourquoi pleurer?"

Composed by D. F. E. AUBER. The Words by MM. SCRIBE & MELESVILLE.

Metron. 116 = ♩

ANDANTINO
CON MOTO.

Pour-quoi pleu-rer? pour-quoi pleu-rer?

La can-deur en vos traits res-pi-re, Les grâ-c-es vien-nent vous pa-

fz. *p*

Dolce.

rer, Et l'A-mour sem-ble vous sou-ri-re. Pour-quoi pleu-rer? pour-

p

quoi pleu-rer? pour - - - quoi pour - quoi pleu - rer? pour - -
 quoi pour-quoi pleu-rer?
fz. *p*
fz. *p*
f
fp
fp

2^{me} COUPLET.

Pourquoi pleurer? Pourquoi pleurer?
 Ceux qui vous rendent les armes

A vos pieds vien-nent sou - pi - - rer;
 Mais vous, vous qui cau - sez leurs larmes,
 Pourquoi pleurer? pourquoi pleurer?

3^{me} COUPLET.

Loin de pleurer, loin de pleurer
 Au doux plaisir qui nous invite,

La jeu - nes - se doit se li - - vrer.
 He - - las! c'est quand l'A - - mour nous quitte
 Qu'il faut pleurer, qu'il faut pleurer.

ROMANCE,
From the Opera of *IL SANSONE*, (or, *SAMSON*).

COMPOSED BY

SIGNOR FRANCISCO BASILI, of Loretto.

The Words translated and adapted to the Air purposely for this Work. (See Foreign Report for this Month).

ANDANTINO.

f p sfz. sfz. sfz. p sfz.

In queste so - glie un dì Co - stanza a
'Twas here with - in this bower, The sa - cred

me giu - rò Col - li che poi tra - di Sì, che poi tra - di
vow she made; And yet in e - vil hour, Ah! in e - vil hour,

La da - ta fe - - - de, Sì oltrag - gia o ciel! co - sì,
Has she her truth - - - be - trayed. And could - she out - - - rage thus

un te - - - ne - ro a - ma - tor!
Love's soft and ten - - - der flame?

Questa di un fi - - do
Is this the cold re -

cor Di un-fi-do cor fia la mer - ce - - - de. In que - ste - so - glie
turn, That all - my faith, that all - my faith, can claim? 'Twas here - with - in - - this

un di bower Co - stan - - - za a me giu - - - rò Co - lei che
The sa - - - cred vow - - she made; And yet, in

poi tra - di e - vil hour, La da - ta fe - - - de.
Has she her truth be - trayed.

“Here awa’, there awa’,”

A Scottish Melody,

WITH A NEW ACCOMPANIMENT, &c. ADAPTED TO IT FOR THIS WORK.

ANDANTE
CON MOLTO
ESPRESSIONE.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a fermata over a whole note B4.

Here a - wa', there a - wa', here a - wa', Willie, Here a - wa', there a - wa',
Thro' the long muir I have fol - low'd my Willie, Thro' the long muir I have
Here a - wa', there a - wa, here a - wa, Willie, Here a - wa, there a - wa',

here a - wa' hame. Long have I sought thee, dear have I bought thee,
fol - low'd him hame. Whate'er be - tide us, nought shall di - vide us,
here a - wa' hame. Come, love, be - lieve me, no - thing can grieve me,

Now I have got - ten my Willie a - gain.
Love now re - wards all my sorrow and pain.
Il - ka thing plea - ses while Willie's at hame.

The Map of the World,

A MUSICAL PROBLEM,

Composed purposely for the Harmonicon,

BY

I. MOSCHELES.

MUSICAL PROBLEM.

The Way of the World.

COMPOSED BY
I. MOSCHELES.

ALLEGRO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is marked 'ALLEGRO.' and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. It includes several accents (^) over notes in the upper staff.

The third system of musical notation continues the piece with two staves. It features several accents (^) and dynamic markings (v) in both staves.

The fourth system of musical notation continues the piece with two staves. It includes dynamic markings (v) and continues the intricate rhythmic patterns.

The fifth system of musical notation concludes the piece with two staves. It includes dynamic markings (v) and ends with a final cadence. The tempo marking 'ALLEGRO.' is repeated at the end of the system.

I. MOSCHELES.
COMPOSED BY

The Way of the World.

MUSICAL PROBLEM.

Quadrille,

SUR LES MOTIFS DE

L'OPÉRA LA SEMIRAMIDE,

MUSIQUE DE G. ROSSINI,

Arrangée pour le Piano - Forte,

PAR

GUSTAVE CARULLI.

L'ASSUR.

No. 1.
PANTALON.

FIGURE.

Chaine anglaise; balancez; tour de mains; chaine des dames; queue du chat; demie chaine.

L'ARSACE.

No. II.

ÉTÉ.

III. 3 X

D.C.

FIGURE.

En avant deux, chassez,
traversez, chassez, balancez,
a vos dames, tour de mains.

LA SEMIRAMIDE.

No. III.
POULE.

p :S:

f

Fine.
p

sfz *f*

p Dal Segno
S: al Fine. *f*

pp I. II. :S:

FIGURE.
 Traversez main droite; idem, main gauche; balancez 4 en chaine; demie queue du chat; en avant 2; dos à dos; en avant 4; à vos places.

L'IDRENO.

No. IV.

PASTOURELLE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a repeat sign (two dots) and a colon. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a triplet of eighth notes in the treble staff. Dynamics include *rinf* (ritardando), *f* (forte), and *p* (piano). The system concludes with a *Fin.* marking and a fermata over the final note.

The third system shows the continuation of the melody and accompaniment. Dynamics include *f* (forte) and *p* (piano). The bass staff has a prominent bass line with chords.

The fourth system continues with dynamics of *p* (piano) and *mf* (mezzo-forte). The treble staff has some grace notes and slurs.

The fifth system includes trills (*tr.*) in the treble staff. Dynamics include *f* (forte) and *fp* (fortissimo-piano). The bass staff continues with a steady accompaniment.

The sixth system concludes the piece. It features a repeat sign and a *D.C.* (Da Capo) marking. The final chord is marked with a repeat sign and a colon.

FIGURE.

De la Pastourelle.

L'OROE.

:S: An Sve. higher at the Repeat.

No. V.
FINALE.

FIGURE.

Chassez, croisez, huit, en avant
deux, traversez, chassez, dechassez,
a vos places, et le moulinet des
dames, contre partie pour les six
autres.

Chorus of Spartans,

IN THE OPERA OF

CASTOR AND POLLUX, COMPOSED BY RAMEAU.

THE WORDS BY BERNARD.

M. Ginguené observes of this chorus, that it is "le seul morceau peut-être de tous les opéras de Rameau qui pût exciter encore une véritable émotion." *Ency. Method.* It is certainly the only specimen of Rameau's vocal compositions that, after a diligent examination of his most celebrated works, we could select for our present purpose.

This Chorus was performed at the Concert of Ancient Music in 1791, with an English version,—attributed to the Earl of Sandwich,—which we have printed under the original French words.

SCENE, the tomb of the Kings of Sparta, as prepared for the obsequies of Castor,

LENTO. *mez.*

f

p *pp* *p*

Ped. *

Que tout gé - misse, Que tout s'u - nisse;
Let all com - bine, In sor - row join;

Que tout gé - misse, Que tout s'u - nisse;
Let all com - bine, In sor - row join;

f

Que tout gé - misse, Que tout s'u - nisse; Pré - pa - rons, é - le -
 Let all com - bine, In sor - row join; Ho - nors due let us

Que tout gé - misse, Que tout s'u - nisse; Pré - pa -
 Let all com - bine, In sor - row join; Ho - nors

f *p* *cres.*

s s s s s

cres.

vons d'éter - nels monu - mens, Au plus malheu - reux des a - mans; Au plus malheu -
 give to our lost hero's fame, A mo - nument raise to his name; A mo - nu - ment

vons, é - le - vous d'éter - nels mo - nu - mens, Au plus malheu - reux des a - mans, Au plus malheu -
 due let us give to our lost hero's fame, A mo - nument raise to his name, A mo - nu - ment

pp *mez.* *cres.*

(TRIO.)

reux des a - mans. Que ja - mais notre a - mour, ni son nom ne pe - risse?
 raise to his fame. May our love ne - ver cease, nor his me - mo - ry fade!

reux des a - mans. Que ja - mais notre a - mour, ni son nom ne pe - risse?
 raise to his fame. May our love ne - ver cease, nor his me - mo - ry fade!

mez.

s s s s s

(CHORUS.)

Que tout s'u - nis se, Que tout gé - misse.
Let all com - bine, In sor - row join.

Que tout s'u - nis se, Que tout gé - misse.
Let all com - bine, In sor - row join.

f *pp*

s s s s

Instrumental Air, in the same.

GRAZIOSO.

p

f *tr*

p *f* *tr*

p *f* *tr*

Grand Waltz,

COMPOSED FOR THE PIANO-FORTE,

By HIMMEL.

ALLEGRO
MODERATO
CON ES-
PRESSIONE.

p *sfz* *poco*

a poco cres. *sfz* *sfz*

I. *II.* *f* *p* *sfz* *ped.* ** ped.* ***

p ped. ** sfz ped.* *>* *>* *>* ** p ped.* *<* ***

p

tr. *ped.* *

ped. * *ped.* * *8va.* *loco.* * *p* * *p*

pp

p *ped.* *

8va.

loco. * *p*

pp ped. * ped. * ped. *

ped. * ped. *

This system contains the first two staves of music. The upper staff begins with a piano piano (pp) dynamic and includes several pedaling instructions (ped.) and asterisks (*). The lower staff also features pedaling instructions and asterisks.

tr.

This system contains the second two staves of music. The upper staff includes a trill (tr.) instruction. The lower staff continues the musical notation.

p f p

This system contains the third two staves of music. The upper staff has a piano (p) dynamic. The lower staff has a forte (f) dynamic followed by a piano (p) dynamic.

f p p

This system contains the fourth two staves of music. The lower staff begins with a forte (f) dynamic, followed by piano (p) dynamics.

p p sfz, p

This system contains the fifth two staves of music. The lower staff has piano (p) dynamics, followed by sforzando (sfz), piano (p), and another sforzando (sfz).

tr. tr.

poco a poco. cres. sfz. f sfz.

270

This system contains the sixth two staves of music. The upper staff includes trill (tr.) instructions. The lower staff includes a crescendo (poco a poco. cres.) and dynamic markings (sfz., f, sfz.). The page number 270 is located at the bottom left.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and trills. Dynamics are indicated by letters: *f* (forte), *p* (piano), *sfz.* (sforzando), and *pp* (pianissimo). Performance instructions include *ped.* (pedal) and ** ped.* (pedal with an asterisk). Specific markings include *tr.* (trill), *Sva.* (Sustained), and *loco.* (loco). The piece concludes with a double bar line and a final *ped.* instruction.

pp ped. * ped. * ped. *

ped. * ped. *

p

f p

p

f p <

p

p

p > p >

tr. sfz, p tr.

tr.

270 poco a poco. cres. sfz. f sfz.

This page of musical notation consists of six systems of grand staff notation, each with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical elements such as notes, rests, slurs, and ornaments. Dynamics markings include *sfz.*, *p*, and *pp*. Performance instructions include *ped.*, *tr.*, *sua.*, and *loco.*. The page number 271 is located in the bottom right corner.

"The Mid-Watch,"

A SEA-SONG,

WRITTEN BY THE RIGHT HONOURABLE R. B. SHERIDAN,

COMPOSED BY THOMAS LINLEY, Esq.

And introduced into an incidental Piece, called "THE GLORIOUS FIRST OF JUNE," produced at DRURY-LANE THEATRE, in 1794, to celebrate LORD HOWE'S VICTORY.

[The Small Notes in the Voice part of the Chorus, are for a Second Soprano: the Bass voice will take the lowest Notes, except where the two small ones appear.]

TEMPO DI MARCIA.

S.
When 'tis night, and the mid - - watch is come, And chil - ling mists hang
Or, my lad, if you a mis - - tress kind Have left on shore, some

S.

o'er the dark' - ned main, Then Sai - lors think of their far dis - tant home, And
pret - ty girl, and true, Who many a night doth lis - ten to the wind, And

of those friends they ne'er may see a - gain: But when the fight's be - gun, Each
wakes to think how it may fare with you: But when the fight's be - gun, Each

dolce.
serv - ing at his gun, Should any thought of them come o'er your mind, Think
serv - ing at his gun, Should any thought of her come o'er your mind, Think

(Repeat in Chorus.)
on - ly should the day be won, How 'twill cheer their hearts to hear, That their
on - ly should the day be won, How 'twill cheer her heart to hear, That her

old com - pa - nion he was one.
own true sai - lor he was one.

Song

OF THE CLOWN, IN *ALL'S WELL THAT ENDS WELL*, ACT. I. SC. 3.

SET TO MUSIC BY **W. LINLEY, Esq.**

(From his "*Shakspeare's Dramatic Songs.*")

BRISK.

Was this fair face the

cause, quoth she, Why the Grecians sacked Troy, Fond done, done fond, Was this, was

this, was this King Priam's joy? joy? - With that she sighed as she stood, With

that she sigh'd as she stood, sigh'd, sigh'd, And gave this Sentence, then; A-

mong nine bad, if one be good, A- mong nine bad, if one be good, There's yet one good in ten, A-

mong nine bad, if one be good, There's yet one good in ten. With ten.

LÄNDLER, OR GERMAN DANCE,
COMPOSED FOR THE CARNIVAL OF 1825,
By J. P. PIXIS.

p *mf.*

f *rf.* *p*

2 4 1 2 4 I. II. *f* *ped.* *p* * *ped.* *

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

p *ped.* * *ped.* * *ped.* * *Sva.* *loco.* * *ped.* *

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