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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. HUMMEL,

EXPRESSÉMENT POUR L'HARMONICON.

Introduzione.

VIVACE.

p

p

f

ff

f

ff

TEMPO DI MENUETTO GRAZIOSO.

p *dolce ed espressivo.*

p

10527242

fz p

VARIAT. I.

p

p

p

tr tr

cres.

p

p

V.S.

10527242

VARIAT. II.

p

cresc.

p

f

fz

tr

f

fz

tr

f

fz

tr

p

p

VARIAT. III.

dolce.

p

p

fz p calando
cres.
fz p

cres. p cres. p cres. f
cres. cres. p f

p f
p f

fz p V.S.
fz p p

10527242

Allo. agitato assai

FINALE.

6

10527242

tr fz

tr fz

fz fz fz fz

f

fz

fz fz fz fz f fz

fz fz fz fr

f legato

fz fz fz fr f

p pp

p pp

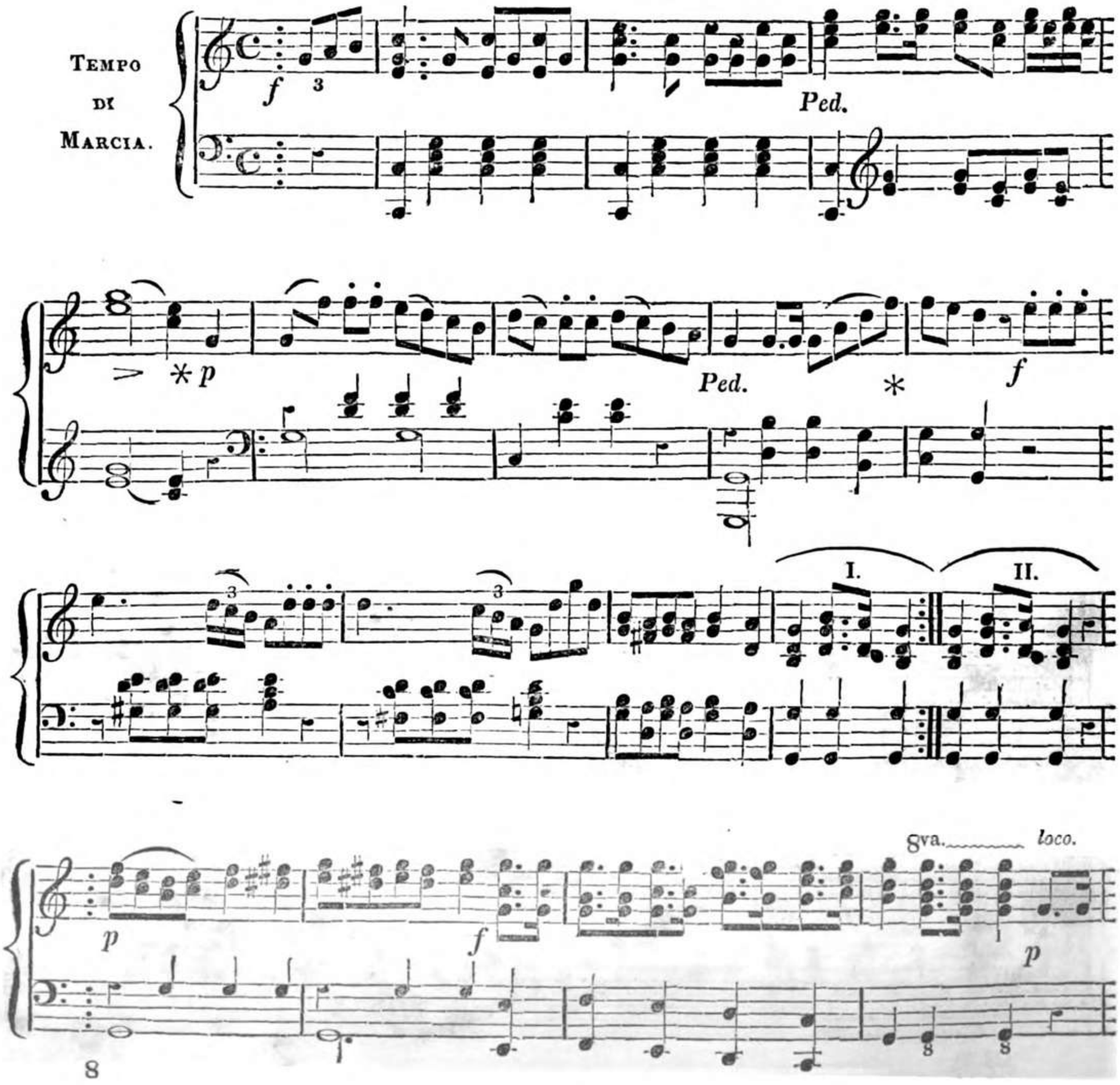
8va alta loco.

ppp f

ppp f

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.]



10527242

Ped. * Ped. * f

8 8

8va. loco.

pp f ff

Ped. * Ped. * rf

8

3 3

rf rf

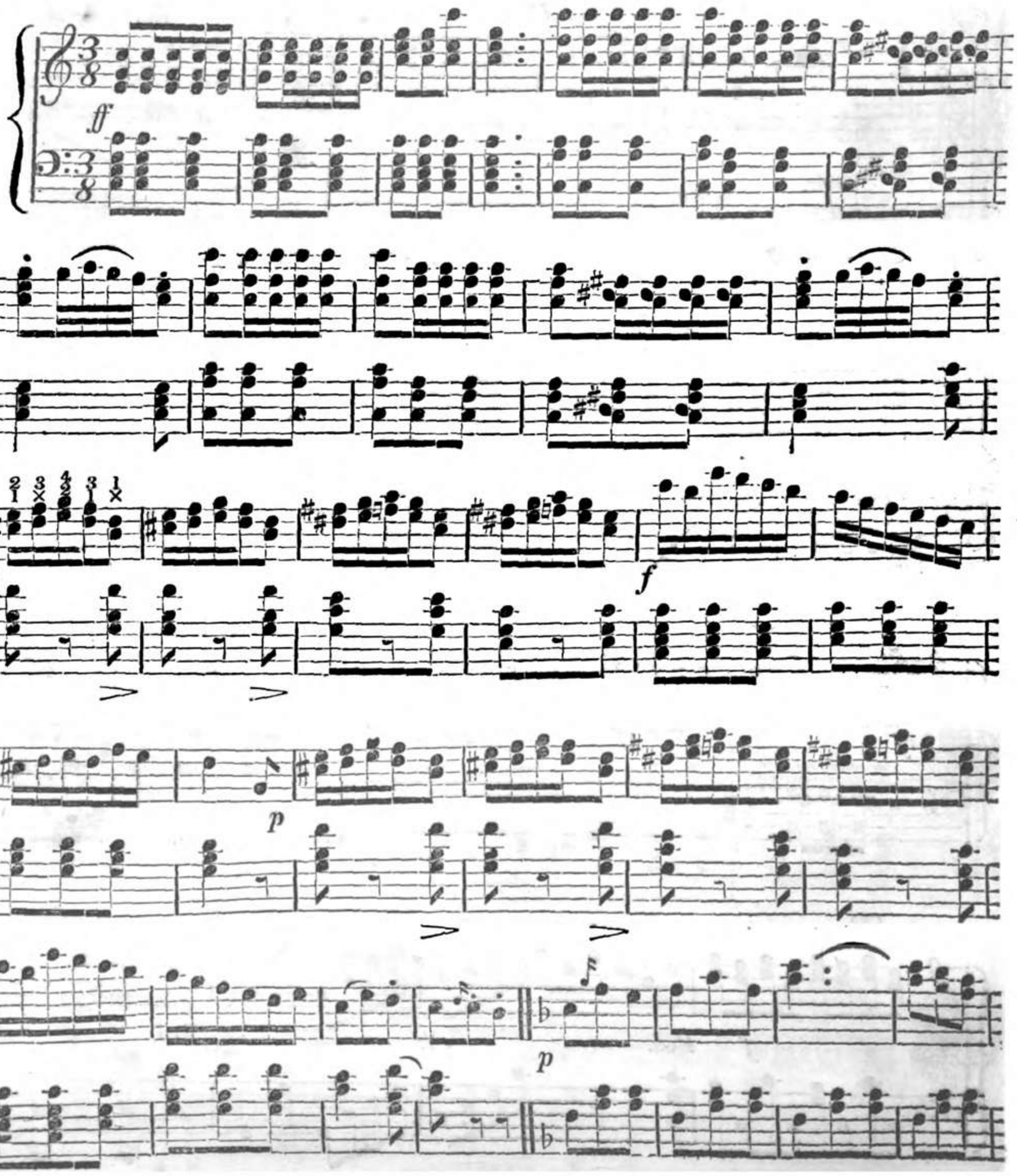
8va.

f Ped. * Ped.

The Popular Waltz,

In the Opera of OLYMPIA,

By SPONTINI.



8va.

loco.

8va.

pp ped.

loco.

*

ped.

"Blow, blow, thou winter wind,"

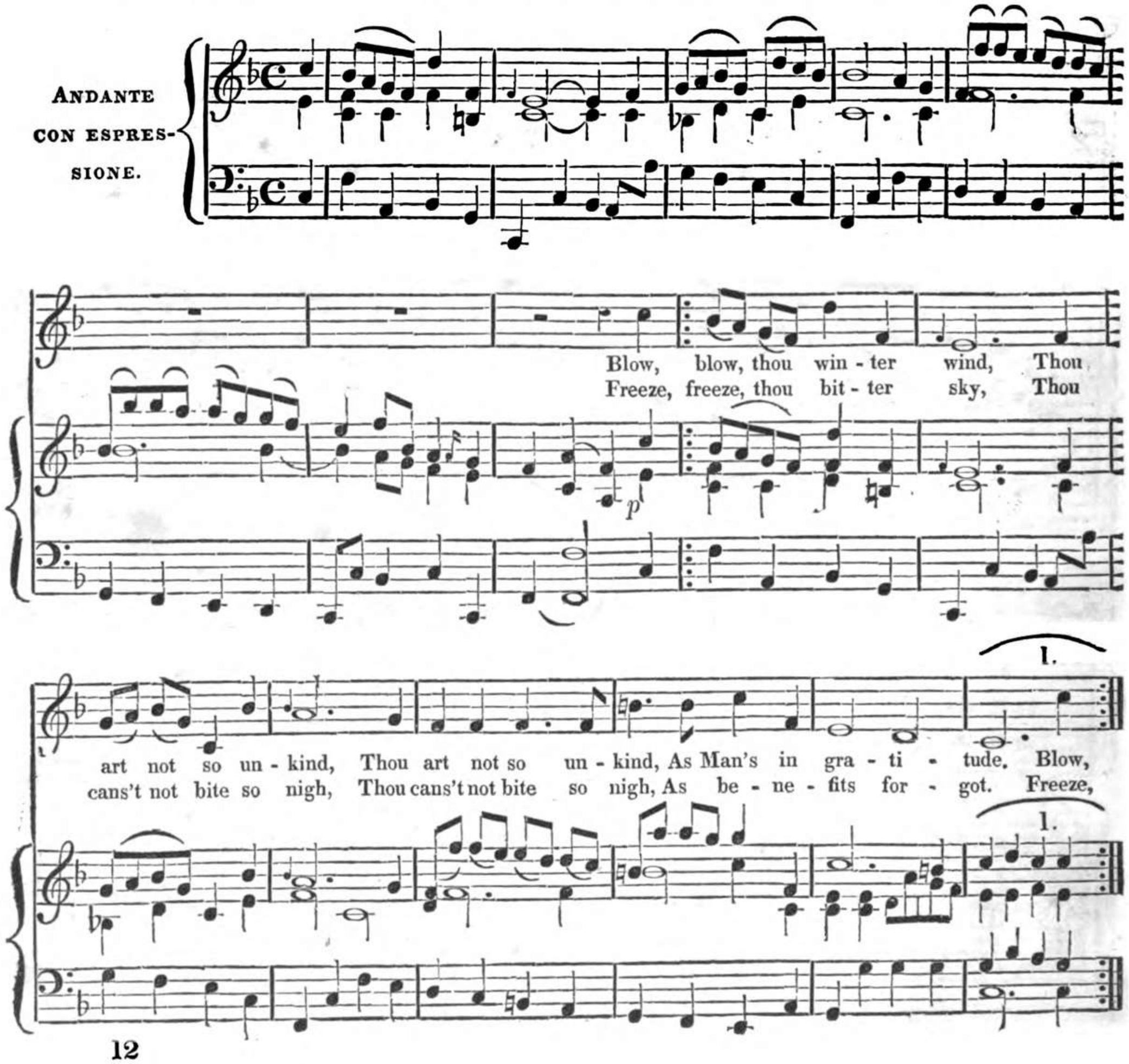
Song

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.)



2.

f

tude. 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

2.

p

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.
sharp As friend re - mem - ber'd not, - - - - - As friend re - mem - ber'd not.

8

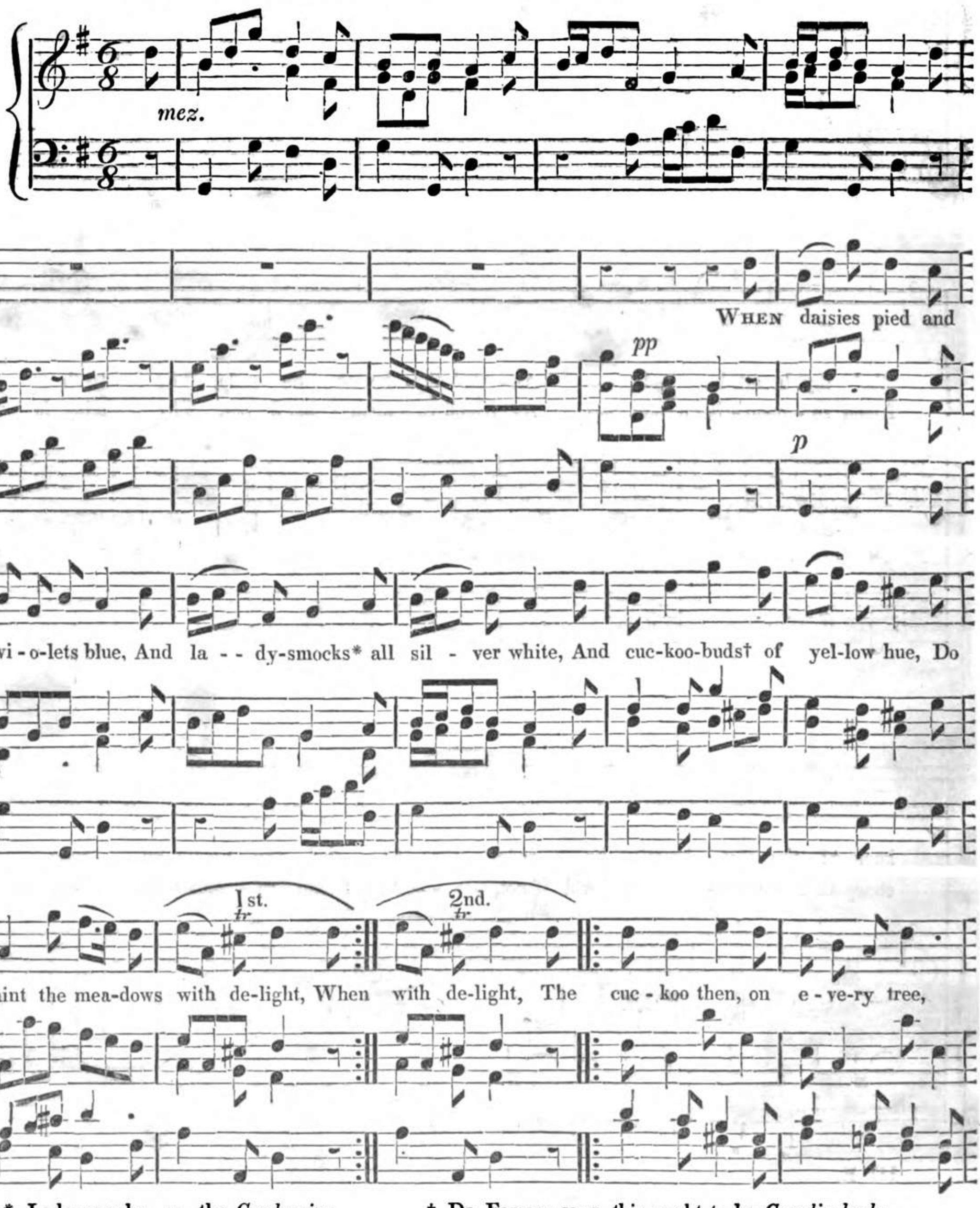
"When daisies pied,"

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.



* 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:

p

O word of fear,

O word of fear,

f

Un - pleas - ing to a mar - ried ear! Un - pleas-ing to a

fr

mar - - ried

1st.

ear! The

2nd.

ear!

1st.

2nd.

Duet,

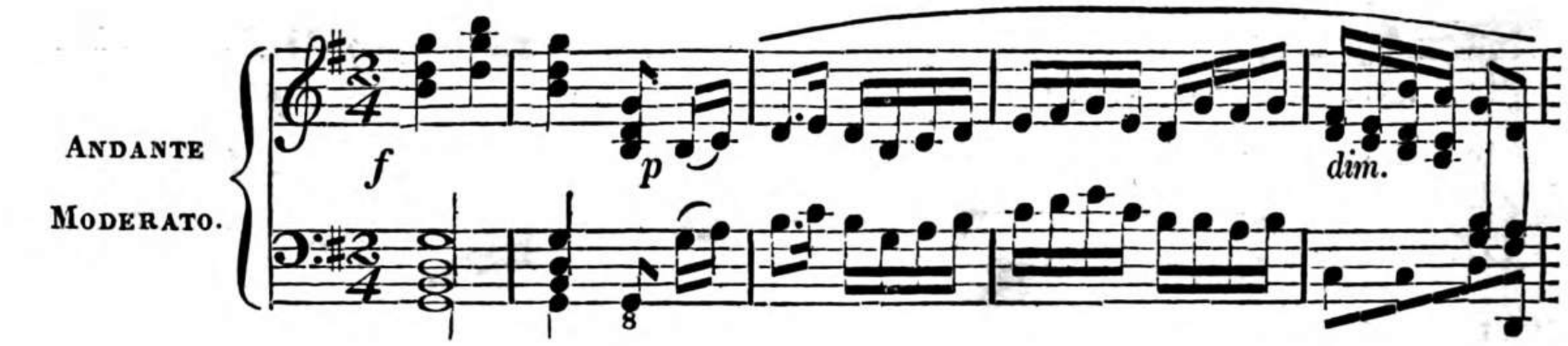
"*False though she be to me and love,*"

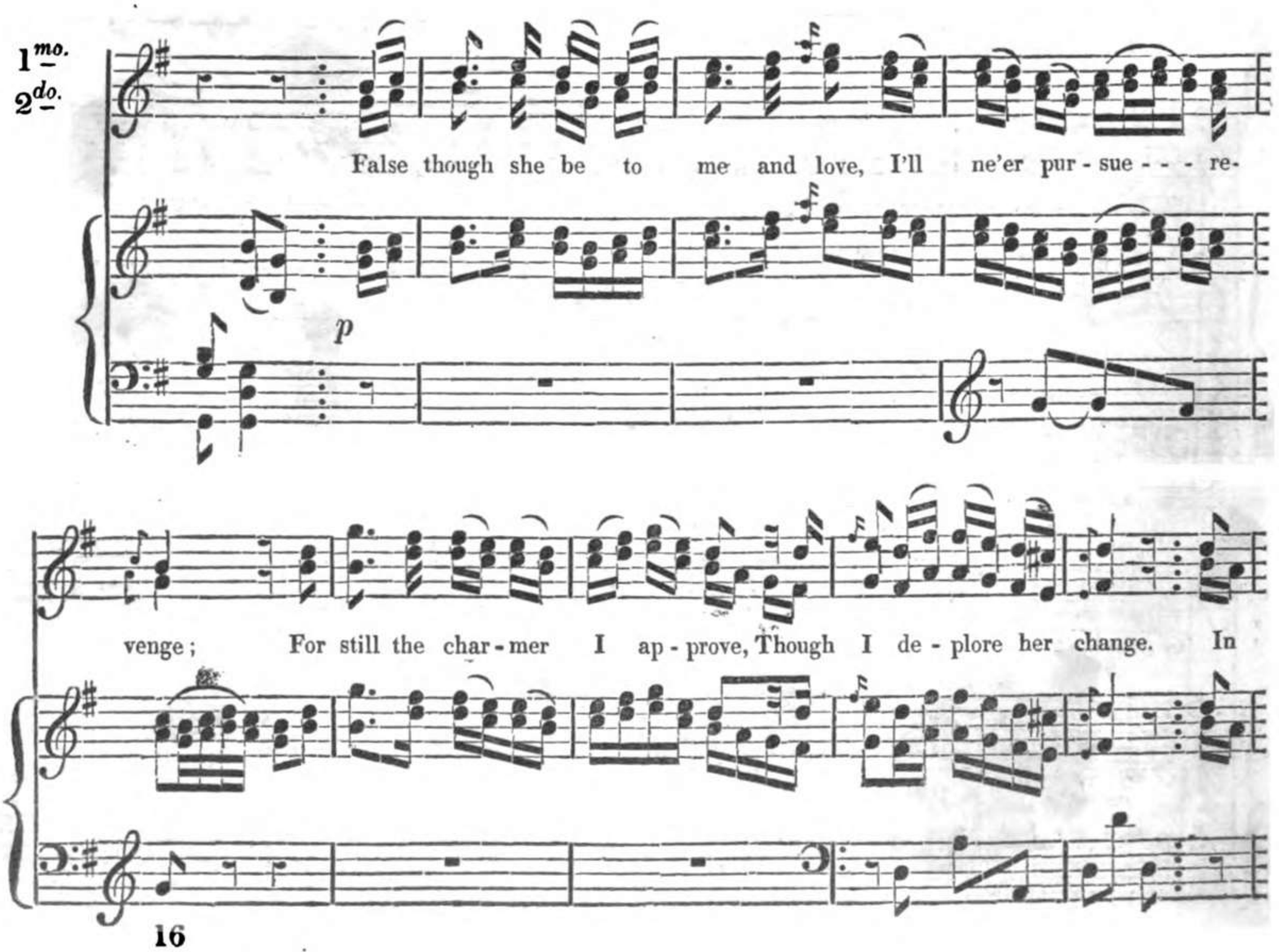
COMPOSED

BY SAMUEL ARNOLD, DOCTOR IN MUSIC,

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

THE WORDS BY CONGREVE.





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

III. F.

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

pp *p*

twinkling Bright round the pole; But not so sweet as

f

Love to the soul!

pp

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

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

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!

pp

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I,
nclusive

a	Stoc		
	on the		
	From M		
	Janu	—	—
	From	—	—
	the s		
b	From	—	—
	Janu	—	—
	From		
	the 1(	—	—
c		—	—
	Reduc	—	—
d	the s		
	per C		
		—	—
	St	—	—
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a—The
b—The eduction,
balancing
of the Weel
ted from th
at the ter
c—Stoc ith the res

10527242

"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!

s

s

Sostenuto.

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

s s s

Ritar. *A tempo*

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

s s s s

Piu lento.

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

A tempo.

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

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

Calando.

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

more."

L. L.

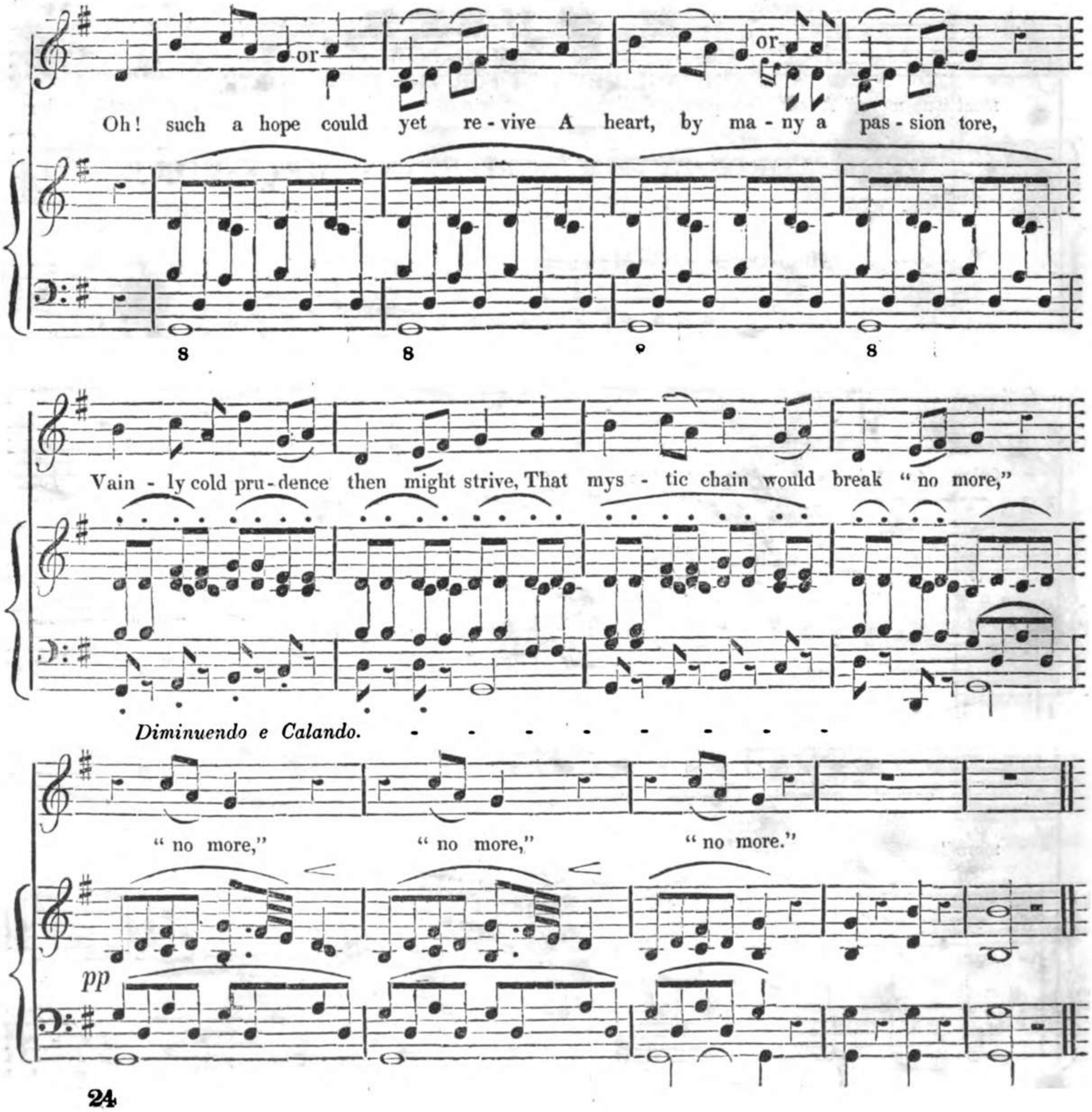
S S S S

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.



« Honni soit qui mal en dira ! »

Ballade,

IN THE NEW FRENCH OPERA OF

LEICESTER, ou LE CHATEAU DE KENILWORTH,

COMPOSED BY

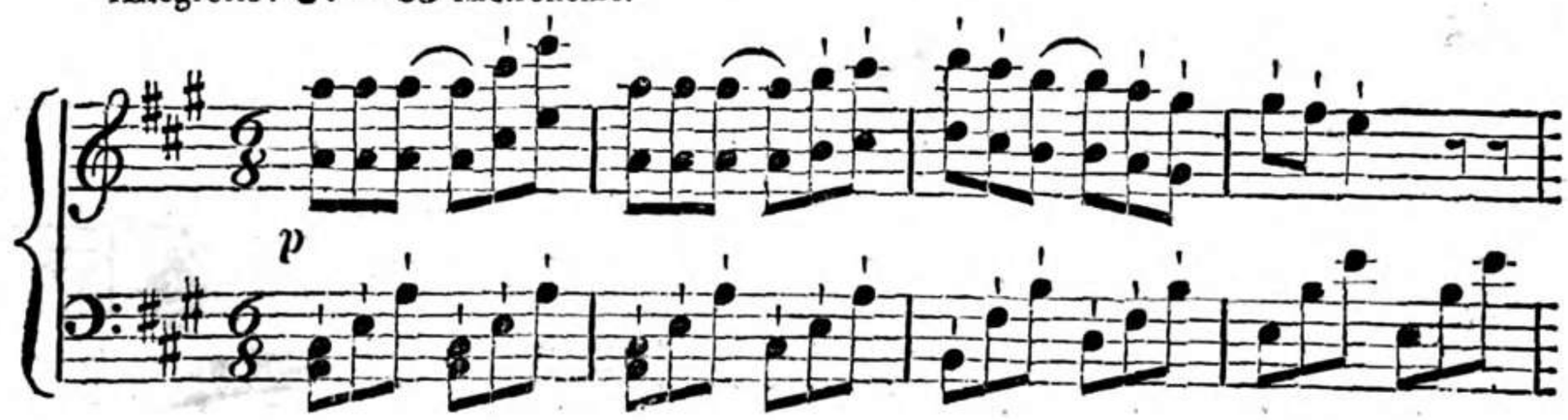
M. AUBER,

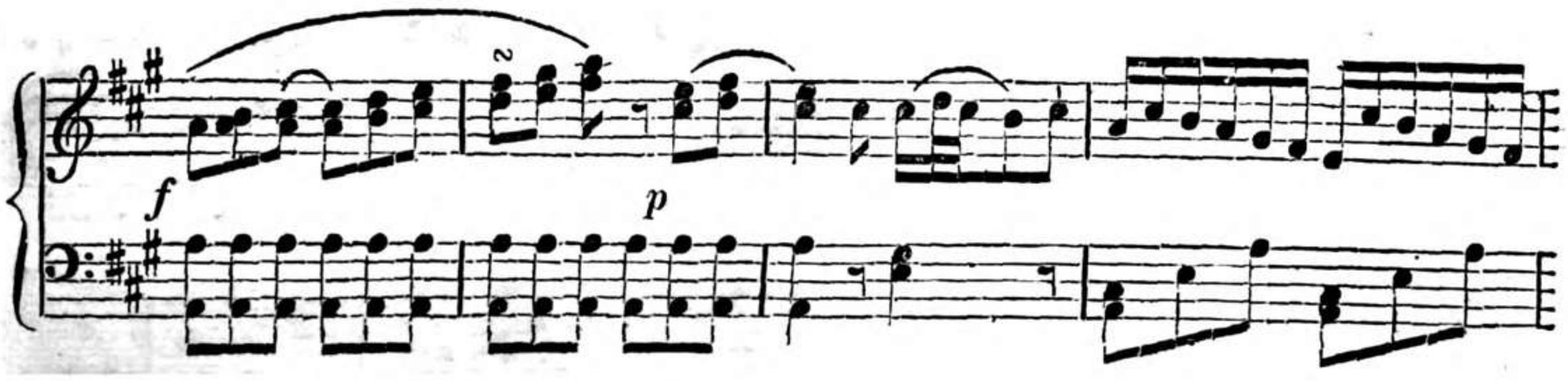
AND ARRANGED BY HIM FOR THE PIANO-FORTE.

THE WORDS BY MM. SCRIBE AND MELESVILLE.

Allegretto: ♩. = 63 Metronome.

PIANO-FORTE, OR HARP.





1re *Couplet.*—"Voyez vous," dit a - lors la Rei - ne, "Au-près de nous - - ce bel en-fant,
2me *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."
re, D'è-tre seul tout bas il sou - pi - - re.

Ma chan - son, messieurs, la voi - la, - - - - -

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

soit que mal - - en di - - ra !

3me *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 défen 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

f

mid dark leaves the golden orange glows,—Where the soft ze - phyrs from blue hea - vens

p *p*

breathe,— And gen - tle myr - tles with proud lau - - rels wreathe?—

cres. *f* *ff* *p*

Poco Allegretto.

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

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

cres. *p*

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

cres. *p* *dim.*

* *Tempo primo.* *con energia.*

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

cres. *f* *p*

8va

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? -

Allegretto D. C. al Segno ✳, e poi

Tempo Primo.

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

cres.

8va.

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

f

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

rush - - ing - flood ?

ff

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.

p

cres. *p* *dim.*

Semper legato.

VAR. 1.

dolce.

10527242

cres. rf dim. p

cres.

tr

VAR. 2.

p

10527242

cres.

f *dim.*

p

VAR. 3.

mf

8va. *loco*

dim.

p

8va. *loco*

mf

10527242

cres.

f

sf. dim.

p

Maggiore piu sostenuto.

VAR. 4.

dolce legato.

rf

p

sf

p

pp

rit.

p a tempo

cres.

sf

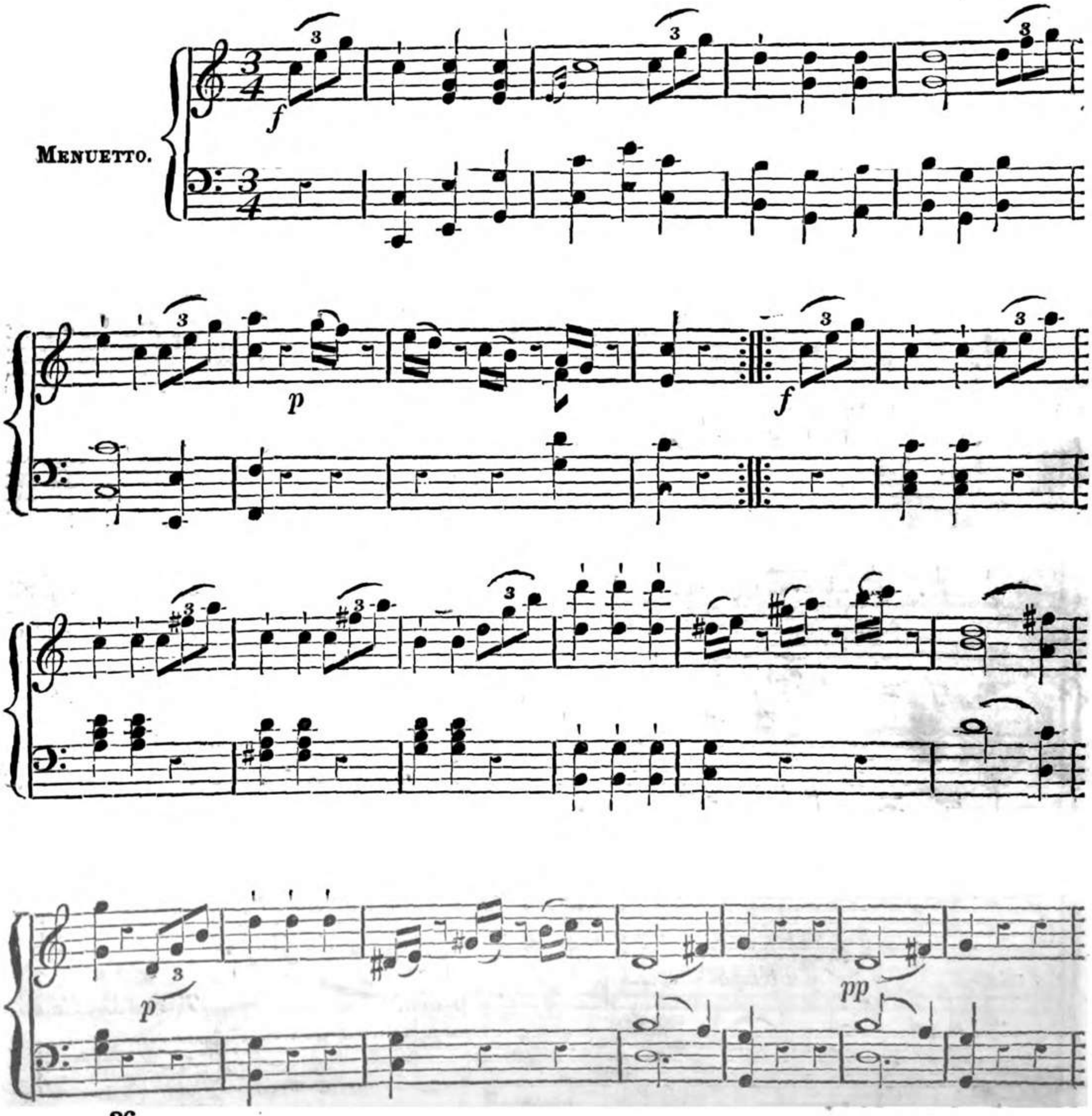
p dim.

Thema Da Capo.

Minuet and Trio,

FROM

A SYMPHONY BY HAYDN.



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f *Ped.* *

Ped. * *p* *f*

TRIO. *p*

8va alta

Men. D. C.

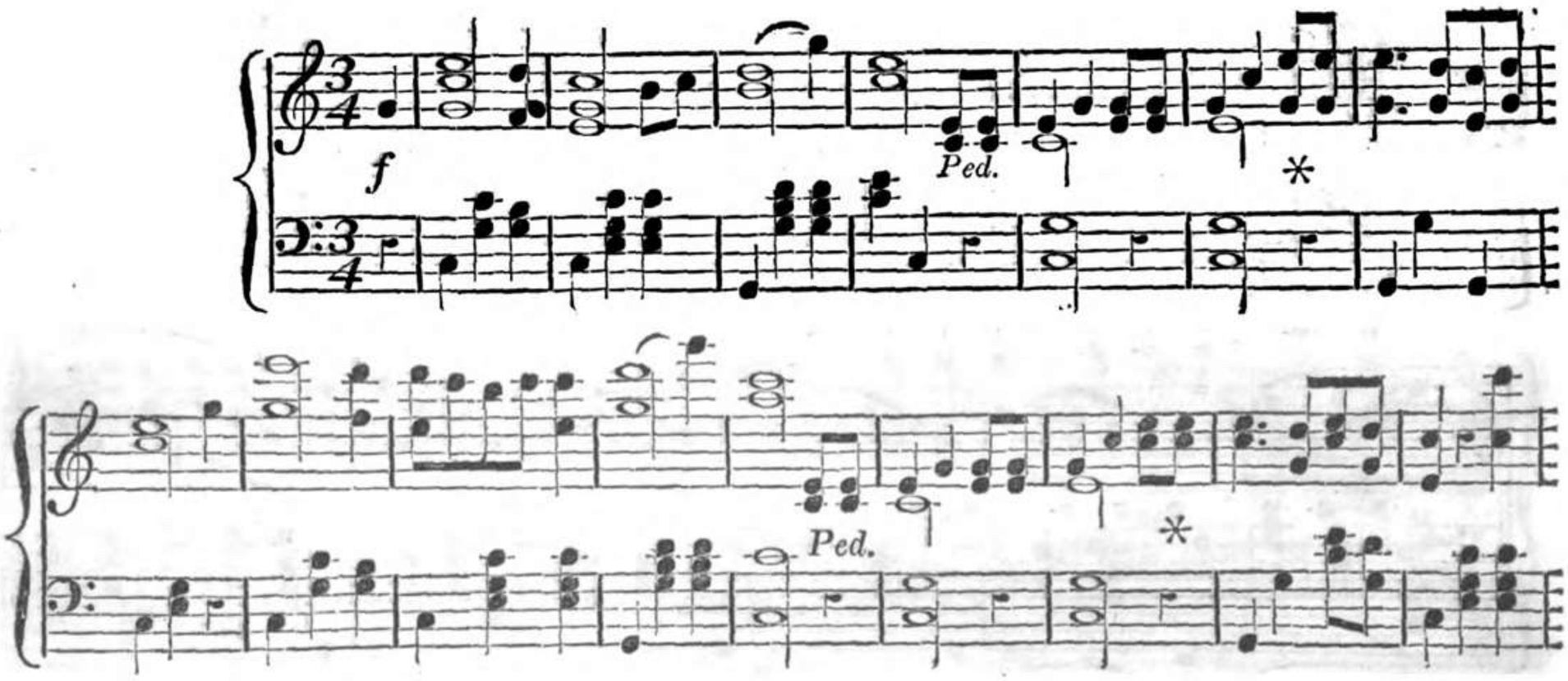
Jäger Chorus

IN THE OPERA OF *EURYANTHE*,

COMPOSED BY

C. M. VON WEBER.

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



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Ped. * p Ped. *

Ped. *

p

Ped. * dim°.

Ped. pp rall°. *

Rondo,

FOR THE PIANO-FORTE,

By H. RIGEL,

OF PARIS).

10527242

f

Ped.

p *dolce*

8va. *loco.*

8va.

Ped.

loco.

f

f

f *Ped.*

10527242

Ped. * :S:

D.C. al fine.

Mineur. tr tr

f p Ped.

* 1. 2.

f ff

Ped. p *

1. 2. :S:

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ff p

ff

Ped.

pp

tr

1st.

2nd.

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ff

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Bis.

tr

Bis.

tr

tr

tr

tr

tr

V. S.

Mod°. **GIPSEY MARCH.** *(Founded on a genuine Gipsey Melody.)*

Ped. * p

p

p

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All°. con fuoco.

p

f

ff

Ped. * *Ped.* *

in 8ves

V. S.

scherzando

p

p

ff

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In octaves.

cres.

ff

V.S.

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

8va. loco.

p

ff

In Octaves.

10527242

p

dolce.

V. S.

8va.

loco.

8va.

loco.

Ped.

Ballo Primo.

Presto.

ff Ped.

ff

In Octaves

8va. loco.

Ped.

dolce.

Ped.

10527242

Ped.

Ped.

Ped.

In Octaves.

Ped.

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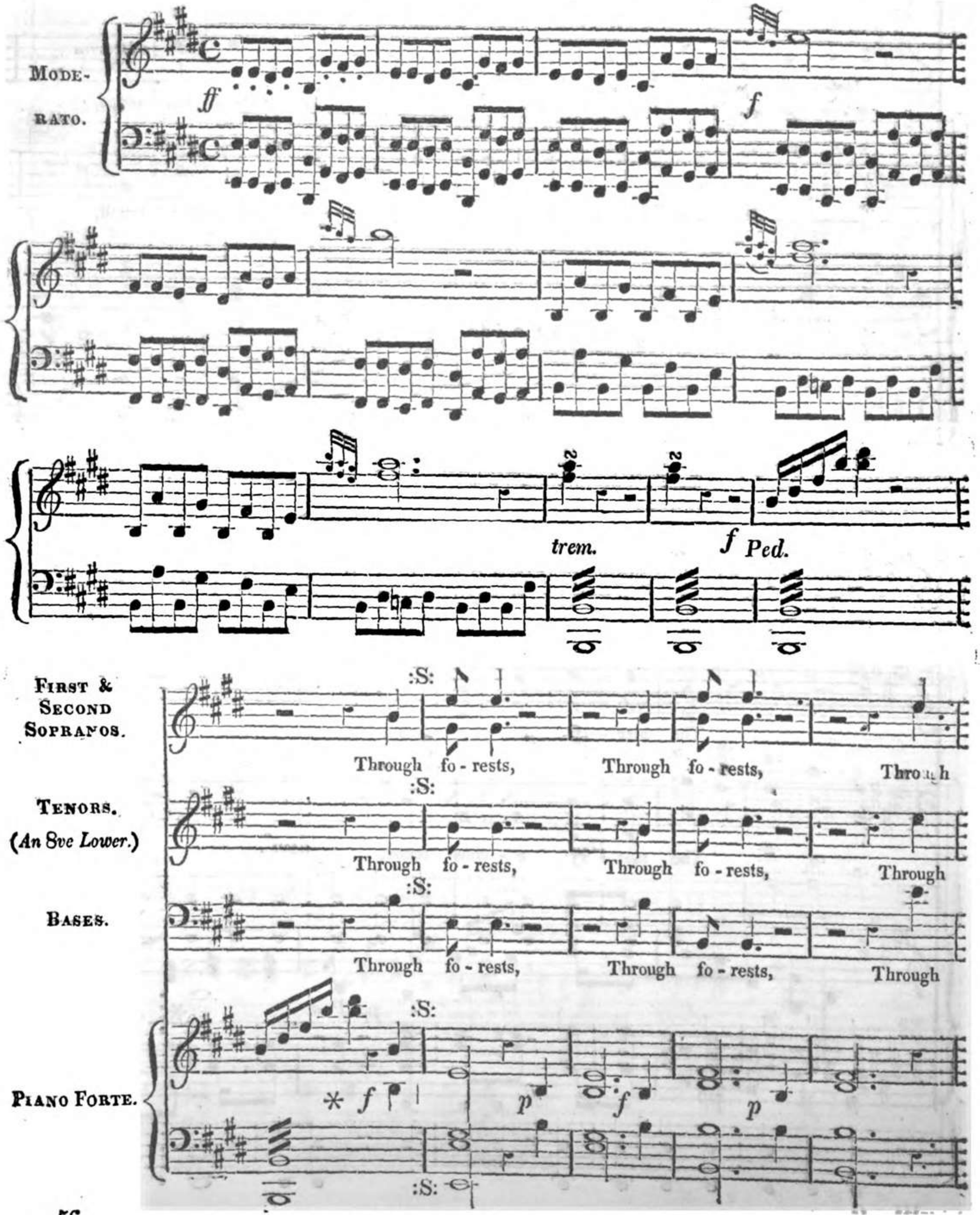
ff Ped. * In Octaves

Ped. * Ped. dim°.

p pp ff

Chorus of Gypsies.



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,

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.

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!

:S:

The

rah, tra - rah, tra - rah!

:S:

The

rah, tra - rah, tra - rah!

:S:

The

p

Ped.

:S:

*

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.

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 descenaing."

PRECIOSA.

Larghetto.

PIANO-FORTE.

p

pp

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

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°.

Ped.

COTILLON.

MAESTOSO.

f

Grazioso.

dol.

mf

1 2

10527242

ff

ped.

* p

ped.

* p

f

mf

ff

3

dol.

10527242

p

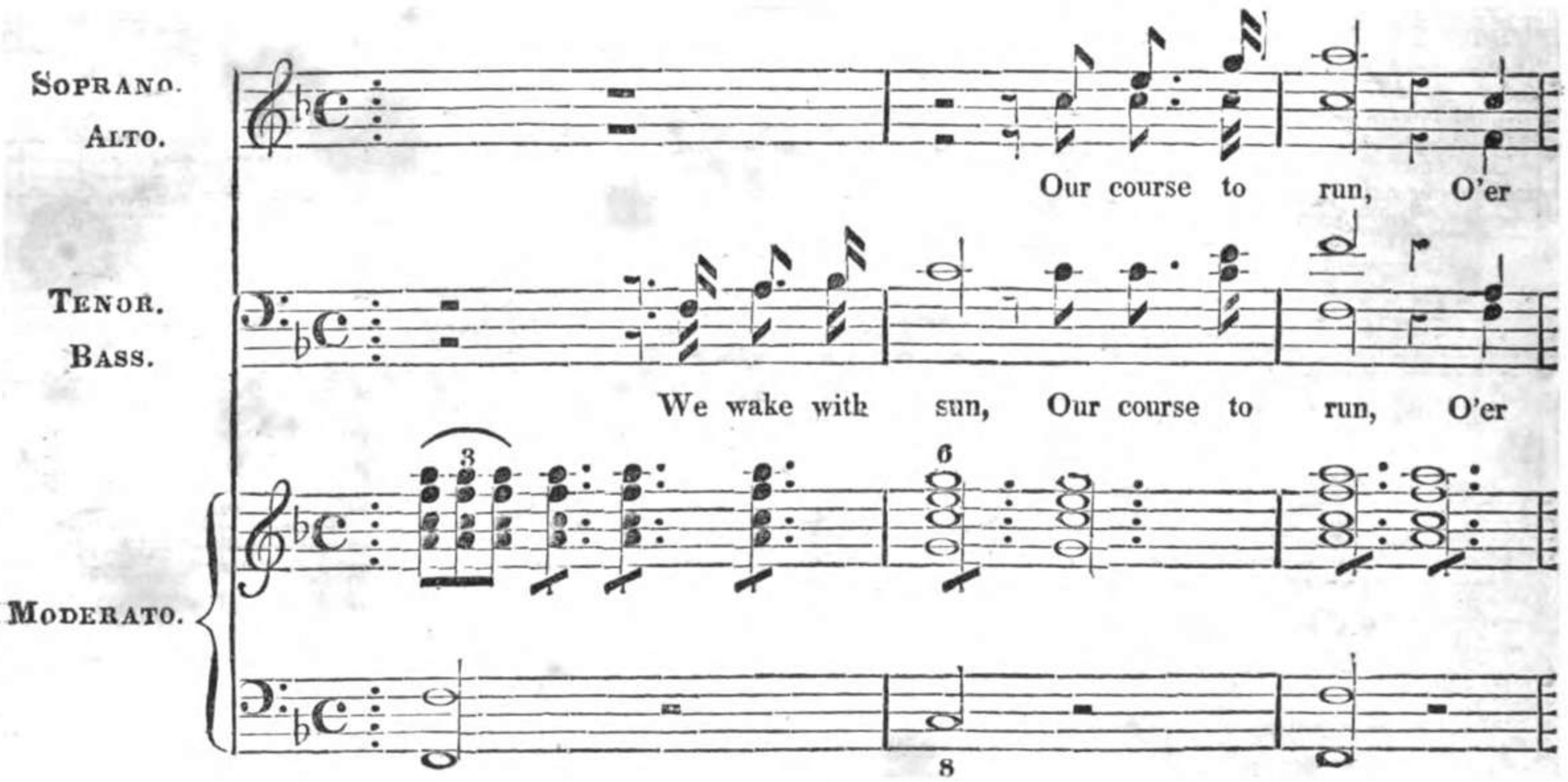
8va

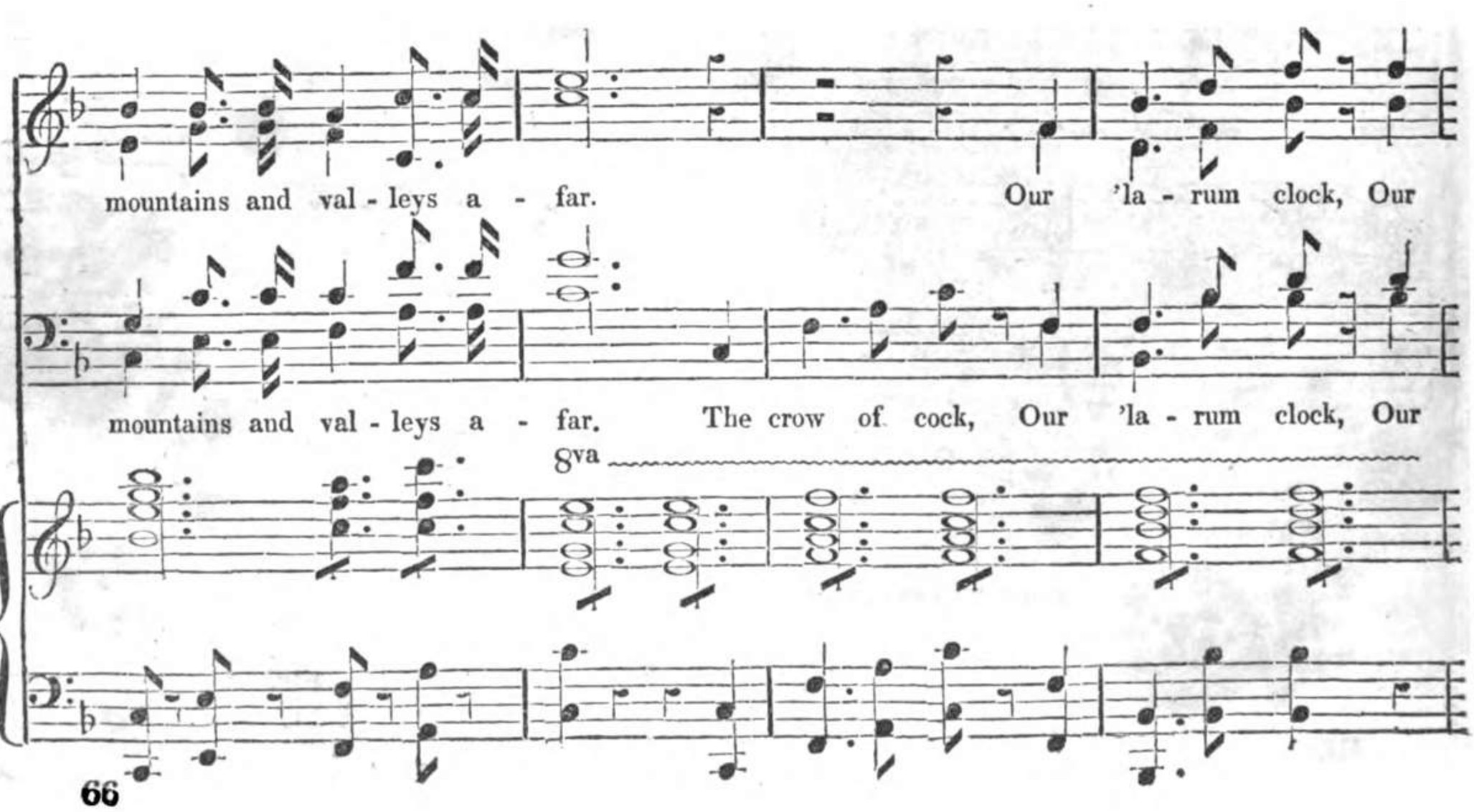
f

p

Chorus and March of Gypsies,

IN ACT II.





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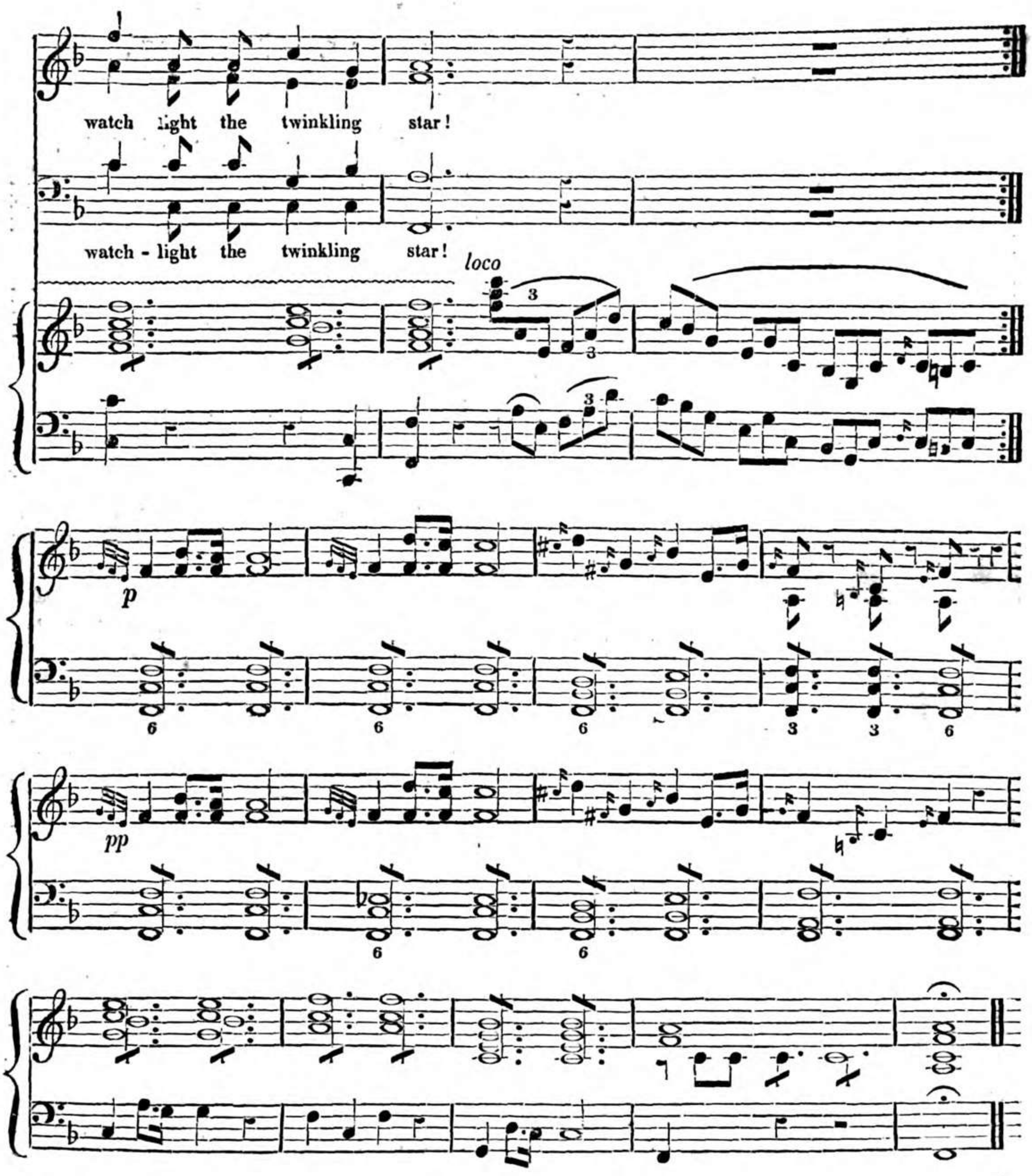


II.

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.

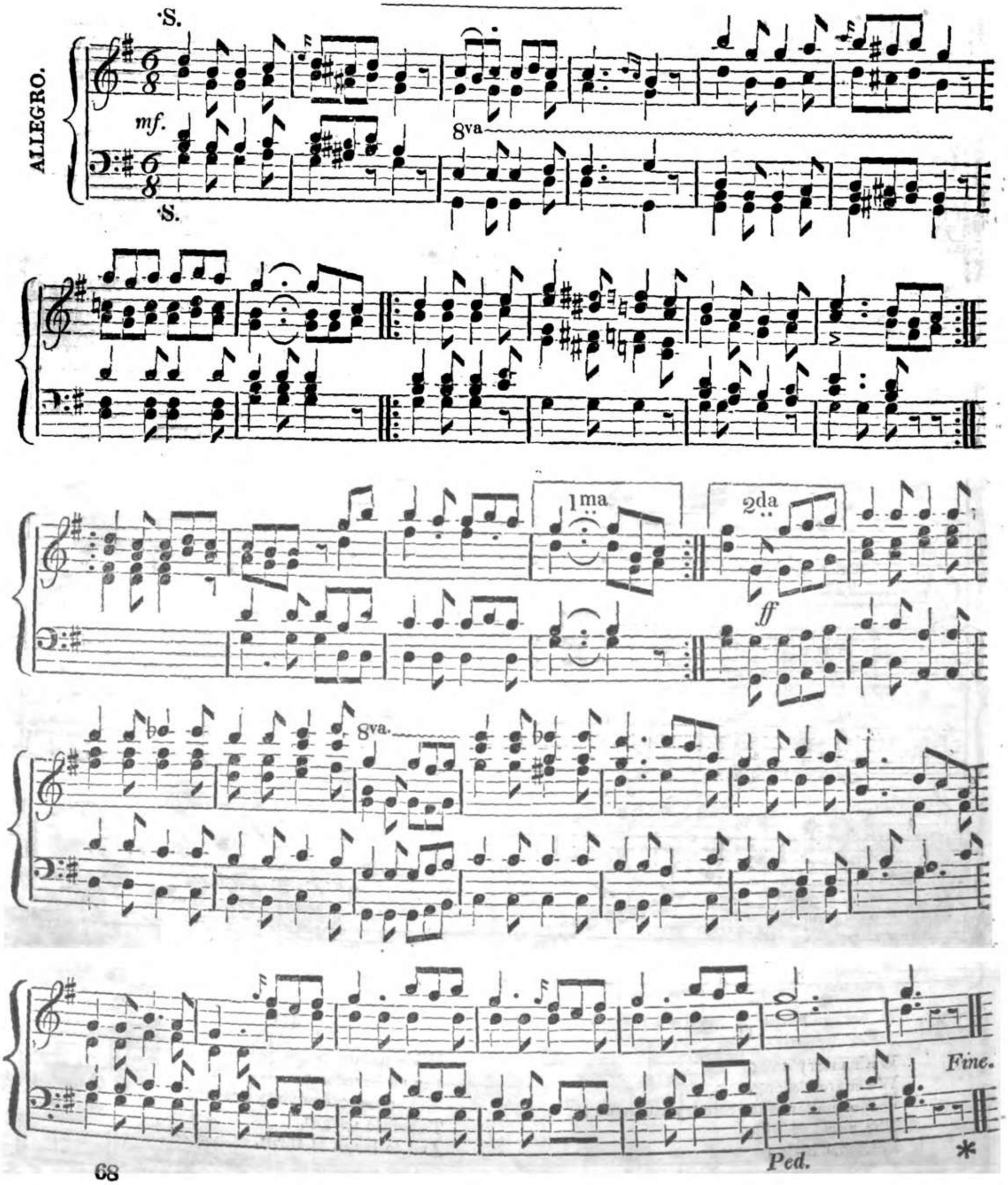
III.

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.



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Andante.

8va

ff

·S.

D. C. dal Segno
al Fine.

·S. *V. S.*

Molto vivace.

ff

Fine.

f

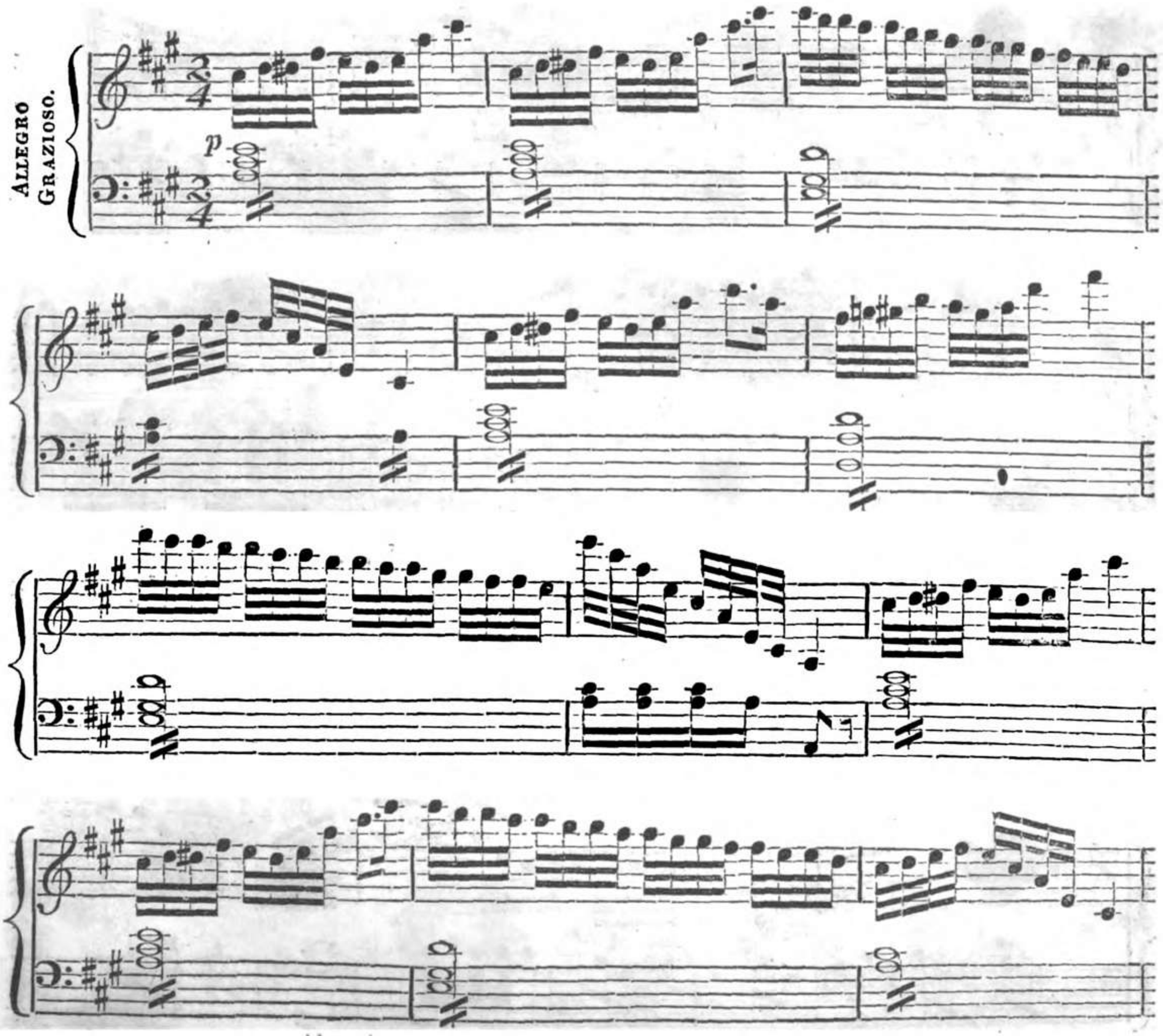
p

Da Capo dal segno, al Fine.

Last Chorus and Ballet,

ARRANGED FOR THE PIANO-FORTE,

IN ACT III.



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ff Ped.

*

Ped.

*

p

10527242

ff Ped.

*

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

p

p

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

1*st Stanza.*

2*nd Stanza.*

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

store.
day.

pp

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Beethoven,	Corelli,	Gates,	Hummel,	Meissonier,	Payer,	Rousseau,	Weber,
Blangini,	Diabelli,	Gelinek,	Kuffner,	Mercadante,	Purcell,	Spontini,	Wilms,
Boieldieu,	Dibdin,	Handel,	Lindpaintner,	Mozart,	Rigel,	Spohr,	Worzischek,
Boyce, Dr.	Dugazon,	Haydn,	Lully, J. B.	Nares, Dr.	Righini,	Smith,	Zimmermann,
Caraffa,	Dussek,	Hertz,	Mayseder,	Oginsky.	Romagnesi.	Steibelt,	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.*

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II. ESSAYS, NOTICES, AND MEMOIRS.

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On Musical Calculations.
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On Musical Colouring.
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Description of an antique Greek Lyre.
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Liverpool Grand Musical Festival.
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Periodical Accounts of Operas, Concerts, Oratorios, *&c. &c.*

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

Asioli, (Bonifazio, of Corregio.) Air, "Ah non lasciarmi."
Attwood, Thomas, (Composer to the King), Glee, "Sweet soothing hope," composed for the *Harmonicon.* The poetry by Erasmus Maddox, Esq.
——— Glee, "What blame thee, child of the woodland wild."
——— Song, "The Farewell," the poetry by the same.
Attwood, Song, "David Rizzio, to Mary Queen of Scots." The poetry by Henry Neele.
Beethoven, Canzonet, "My wife's a winsome wee thing." The words by R. Jamieson, M.A., now first adapted to the air.
——— Marcia Funebre, for the P.-forte.
——— Minuet and Trio, for the P-forte..
——— Bagatelle, for the Piano-forte.
Blangini. Notturno, for two Sopranos, or a Soprano and Tenor.
——— Duettino, "Parto ma il cor tremante."
Boieldieu. La Chasse, from *Le petit chaperon rouge.*
Braham. Canzonet, "Oh, very sweet was morning's dawn;" composed exclusively for the *Harmonicon.* The words by the Rev. E. Mangin.

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.
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——— "Sur ce monument," by Mehul, arranged for Piano-forte by Moscheles.
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Gelinek, The Abbé. Fantasia upon the Russian Dance *Dumka.*
Handel. Passacaille, for the Piano-forte.
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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.
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Luther's (Martin) Hymn.
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——— Quadrille Rondo or Dance Movement in the modern Style; composed purposely for the *Harmonicon.*
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——— 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.
Ries, Ferdinand. March, for the Piano-forte, composed exclusively for the *Harmonicon.*
Rigel. Introduction and Rondo, for P.-forte.
——— Ditto Ditto, for the Piano-forte.
Righini, Vincenzo. Canzonet, "Lesbia, live to love and pleasure;" the poetry translated from Catullus, by Dr. Langhorne, now first adapted to the Music.
Righini. Quartett, "Gia co mirti," from *Enea nel Lazio.*
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——— Quadrilles, from *La Gazza Ladra,* arranged by Carulli, of Paris.
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——— Introduzione, for the Piano-forte, from *Ricciardo e Zoriade.*
——— Aria, "Deh Calma, oh ciel," from *Otello.*
——— "Ciel pietoso," from *Zelmira.*
——— Solemn March, in *La Gazza Ladra.*
——— Cavatina, "Cara, deh attendimi," from *Zelmira.*
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Russian Air, now first adapted to English words. The poetry by Sir Walter Raleigh.
Scotch Air, "Here's a health to those far away," with a new Accompaniment.
——— "Let us haste to Kelvin Grove," as sung by Mr. Braham.
——— "Will ye go to Inverness," sung by Miss Stephens in the *Antiquary.*
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——— "Aria, from *the same.*
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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.
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——— 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.
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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.
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Moralt, J. A. 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.
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——— Ditto, "Le petit Tambour."
——— Ditto, "La claire de la Lune," by Boieldieu, adapted to English words for this Work.
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——— Ditto, Ditto, "L'Heure du Rendez-vous."
——— Ditto, Ditto, "Croyez vous qu'elle m'aime encore?"
——— Bohemian. The subject of Eight Variations, by Czerney.
——— 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.
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Romagnesi, A. Romance, "Le Troubadour Captif."
Romagnesi, Ditto, "L'Heure du Rendez-vous."
Romance, "Le Depart du Grenadier."
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——— Overture to *La Donna del Lago*, arranged for Piano-forte.
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——— 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.
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——— Duetto, "Dunque, mio bene," from the same.

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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.

pp

ten.

ten.

ff

ff

ff

ten.

ff

10527242

Bis.

ff

Sempre cres - - - - - cen - - - - - do. *ff*

10527242

pp

Grazioso.

Ped.

*

Ped.

*

pp

p

f

Ped.

10527242

Ped.

ff

f

p

pp

f

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f f p f

ff ff

ff

Ped. * dol.

pp

pp pp

104 Ped. *

Ped. cres. * poco a poco f ff ff ff Ped. * Ped.

10527242

ff

sf sf

Bis

cres. ff ff

Ped. Ped.

Ped.

Ped.

Song,—Abu Hassan,

"Oh my fond one!"

ANDANTE.

p

Oh my fond one! oh my fair-est! Fain this

ten.

lute, my love would speak;- - - But to de-scribe its fer- - - vour, All its

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 - is - ting, Ah, for thee what joy to die! - - - - - - - -

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

8

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

weak. - - - - -

ABU HASSAN.

Aria,—Fatima.

"Say, will the lark,"

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

ALLEGRETTO MODERATO.

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. *Fine.*

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

Chorus of Creditors.

1st & 2nd TENOR.

BASE.

VIVACE ASSAI.

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

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

ff

We may, Sir, at last; Like

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

sf.

10527242

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! Pay, pay, pay!

Coro alla Marcia.

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Ped. * Ped. *

Ped. * Ped. *

Ped.

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crescendo - - il - Forte -

- - - al -

ff

Ped. ff ff ff *

ff

8va.

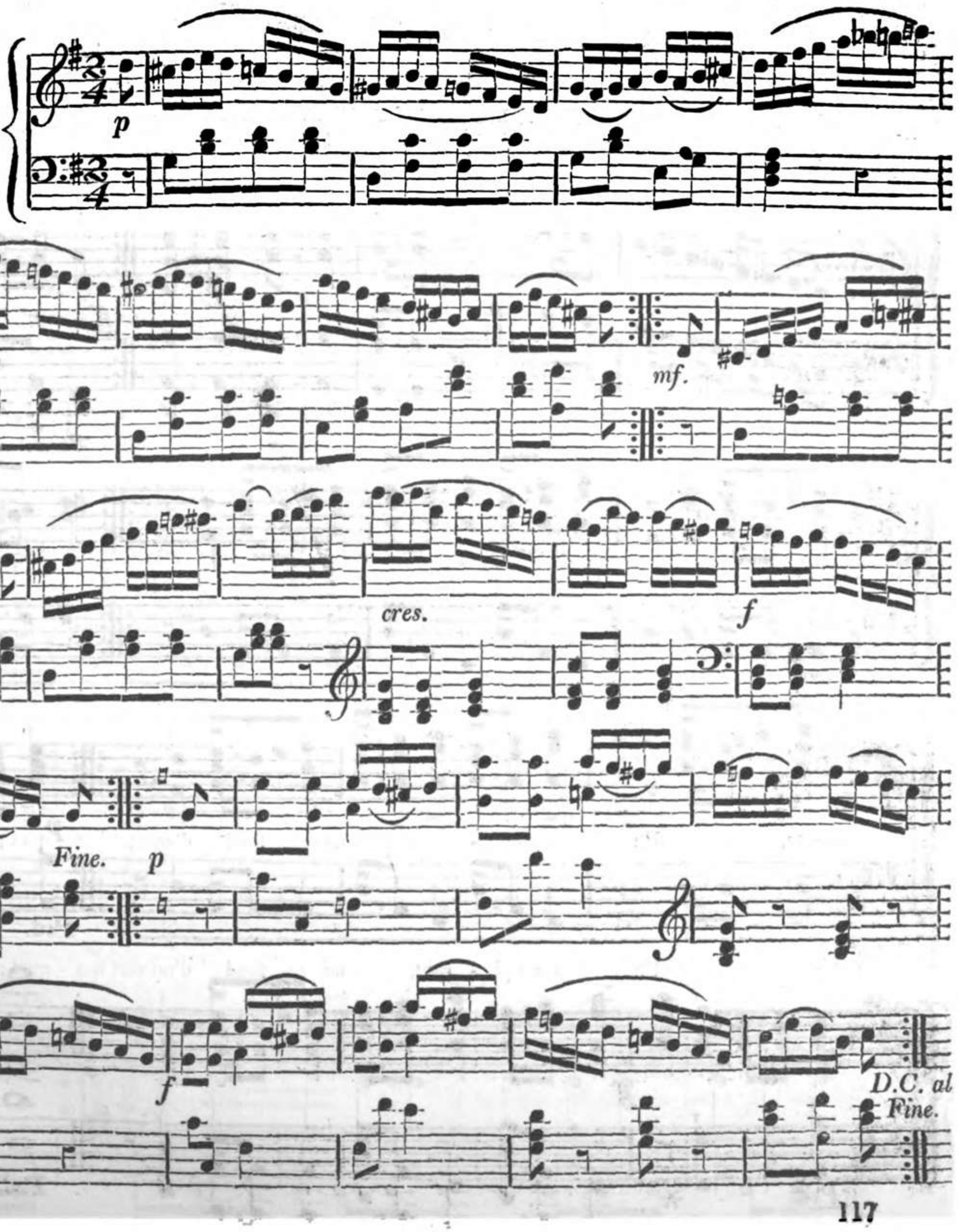
p

Ped.

ff

Ped. * Ped.

The Dance of Peace.



Duettino,

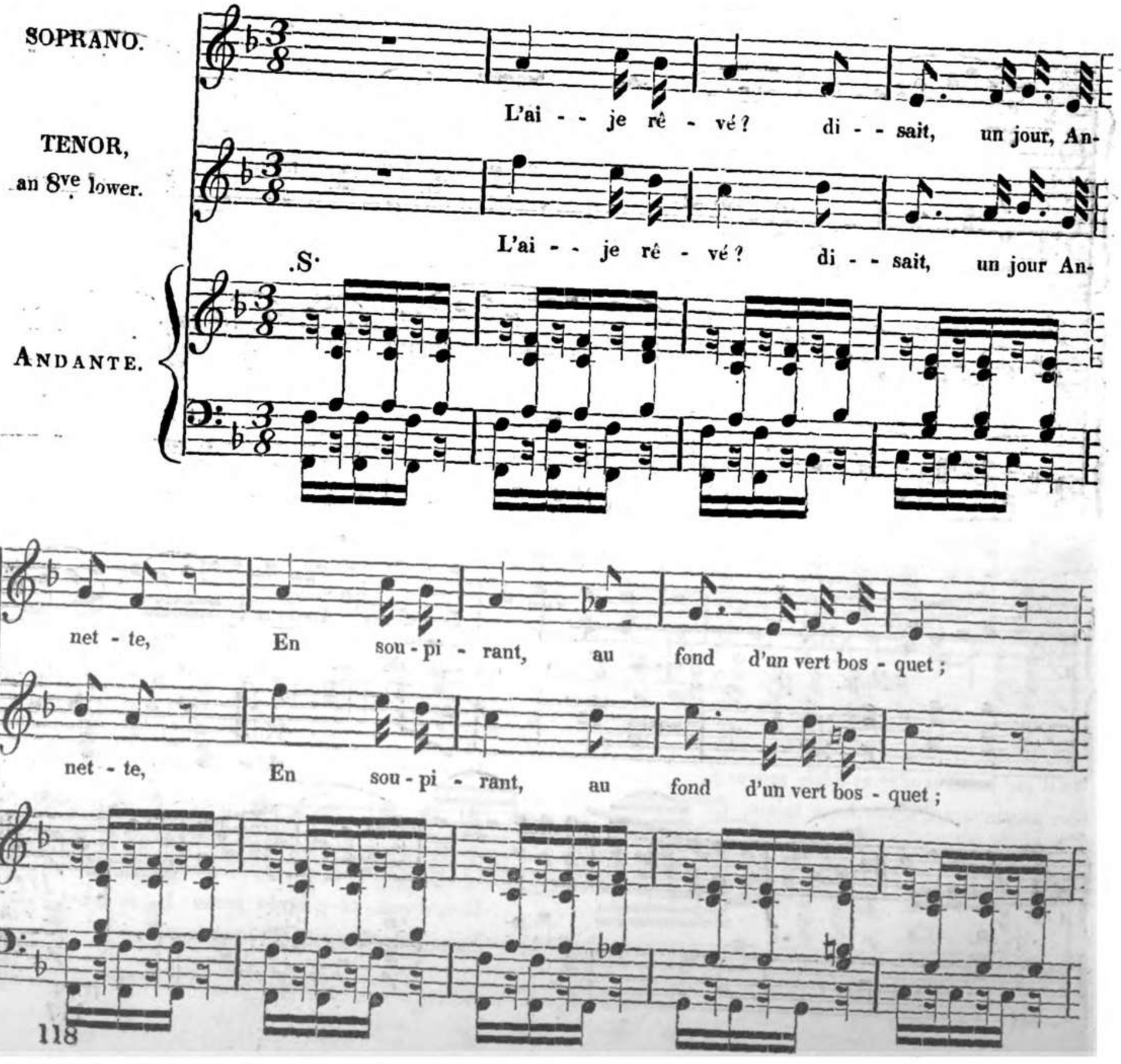
" L'ai-je rêvé ? "

FOR A SOPRANO AND A TENOR,

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE OR HARP,

COMPOSED BY

A. ROMAGNESI.



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

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

Ritard. *Ralen.*

rait qu'il m'ai - mait : - - - L'ai - - je rê - vé ? 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.)

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 WORZISCHEK. *(de Vienne.)*

Oeuvre 18, No. 1.

ALLEGRO.

p

Sempre legato.

cres.

f *f* *p*

pp *f*

f

p *sf* *p*

sf *sf* *sf* *sf* *sf* *sf* *sf*

10527242

cres.

p

retard.

a tempo.

dim.

p

f

cres.

dim.

p

cres.

zf

zf

p

pp

f

p

f

p

p

f

p

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f f p f f

dim. p

p

cres. dim. p cres.

smorz. pp cres. sf sf

zf p cres. f Ped. dim.

8va loco.

pp f

p sf Ped. sf sf

10527242

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.

10527242

Voce 1.

Voce 2.

Andantino.

ff *pp*

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

rinfor.

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

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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
Griefs out of mea - sure,

al - tro che pe - ne
Griefs out of mea - sure,

ti - no mio bel te - so - ro
fate, love, Still joys to trea - sure

al - tro che pe - ne,
Griefs out of mea - sure

non ha per
For this poor

p

non ha per me
For this poor heart.

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

me
heart—

al - tro che pe - - - - ne non
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 nò 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

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te
part,

d'a - mor mi
when forc'd to

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

nò non ho mai be - ne lon - tan da
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 lon - 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

sotto voce.

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

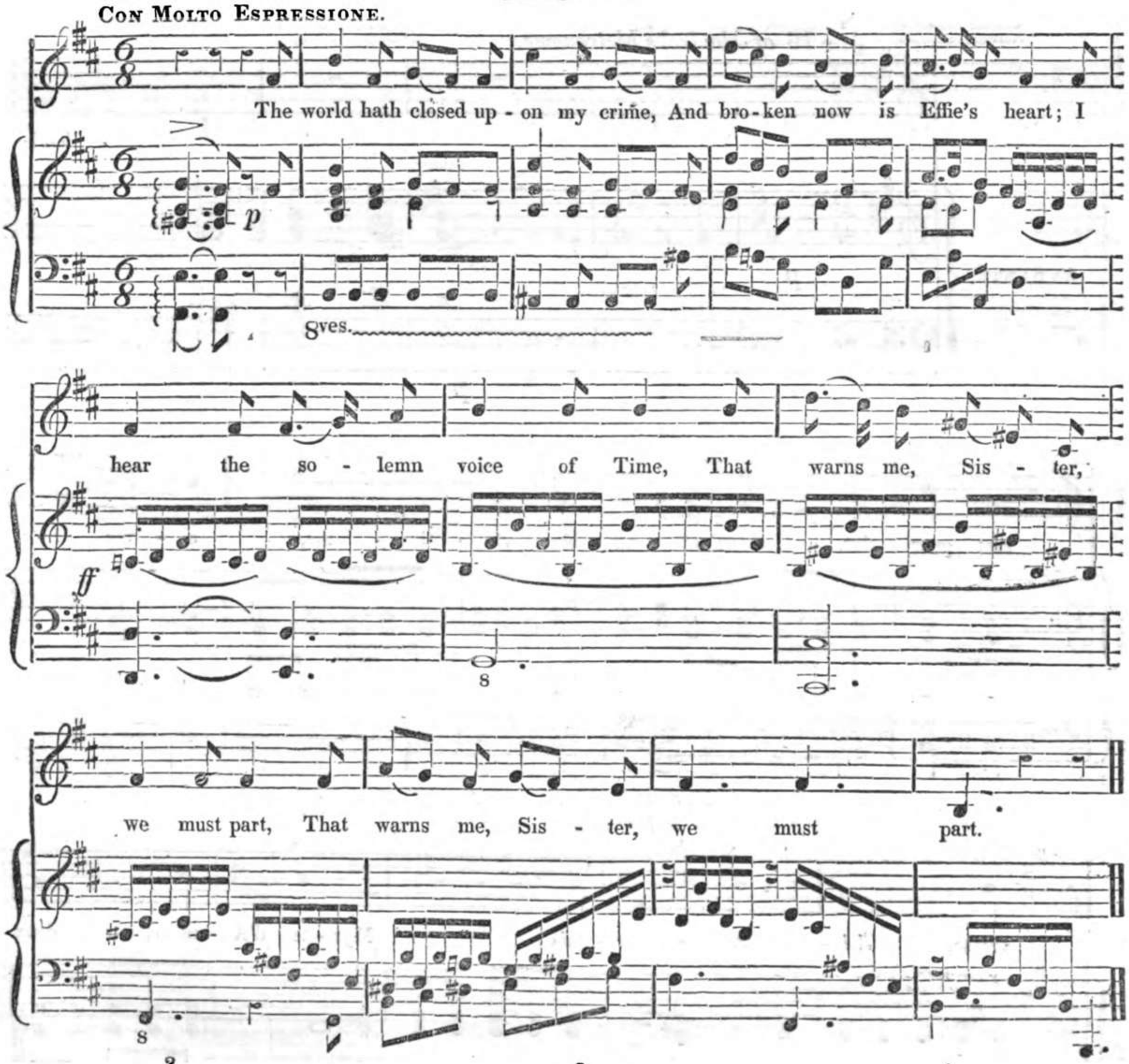
German Air,

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.*]



2

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.

3

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.

4

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.

Romance

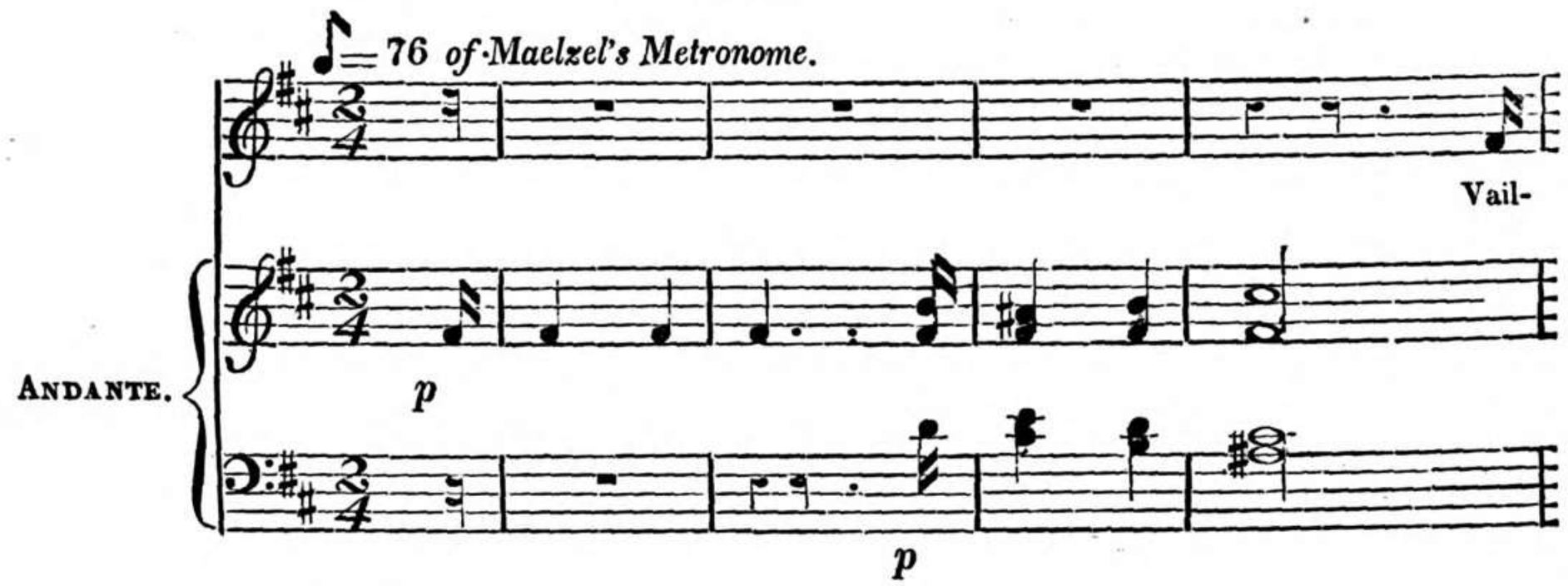
In *VALENTINE DE MILAN,*

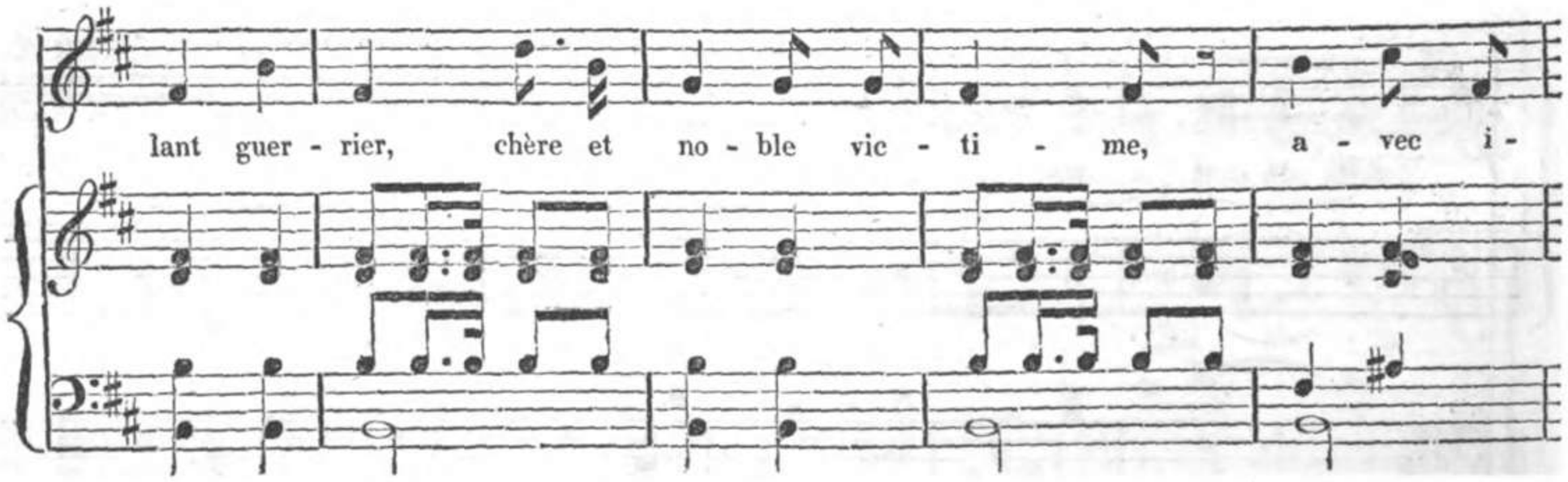
COMPOSED

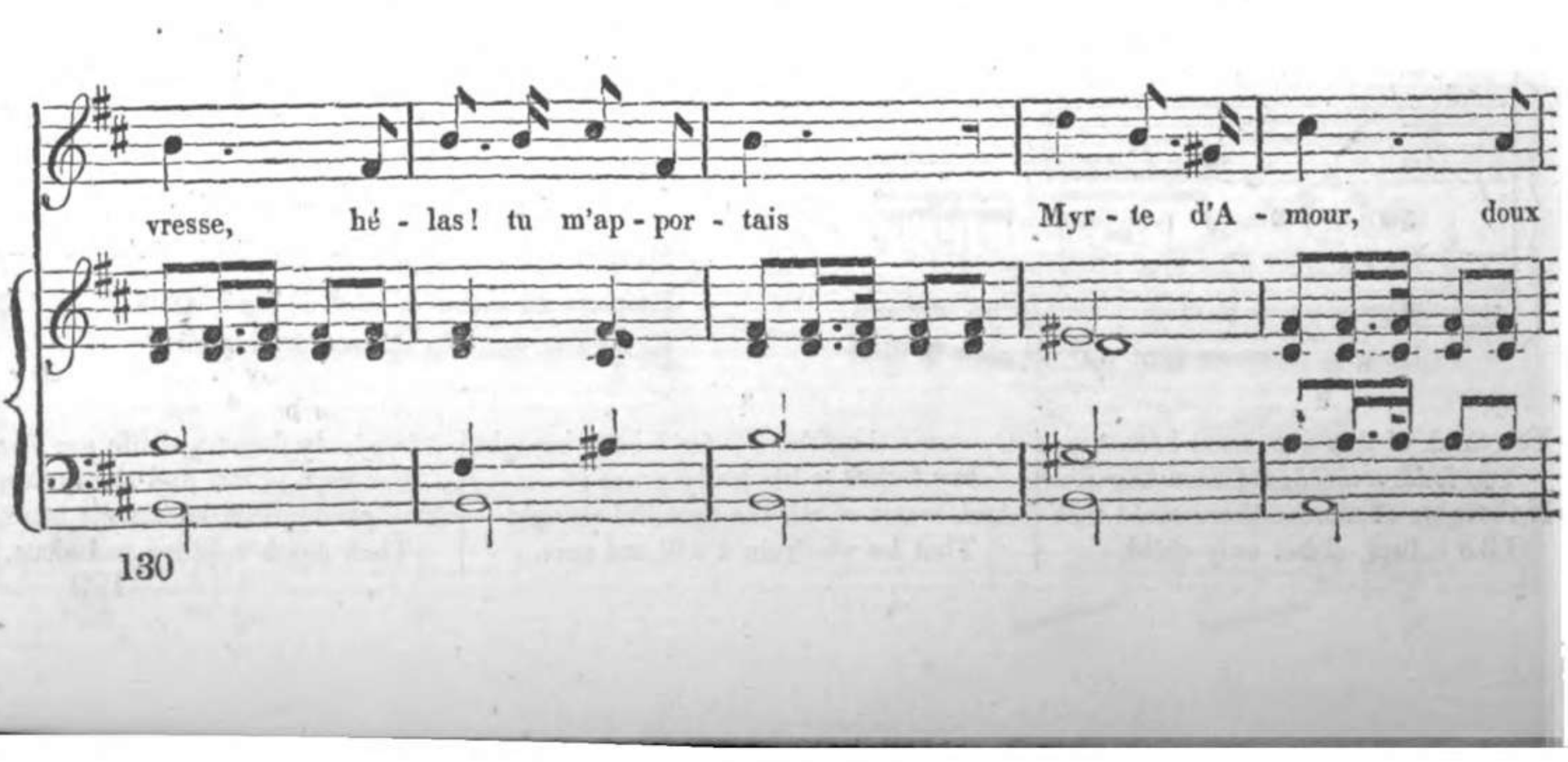
By MEHUL,

THE WORDS

By M. BOUILLY.







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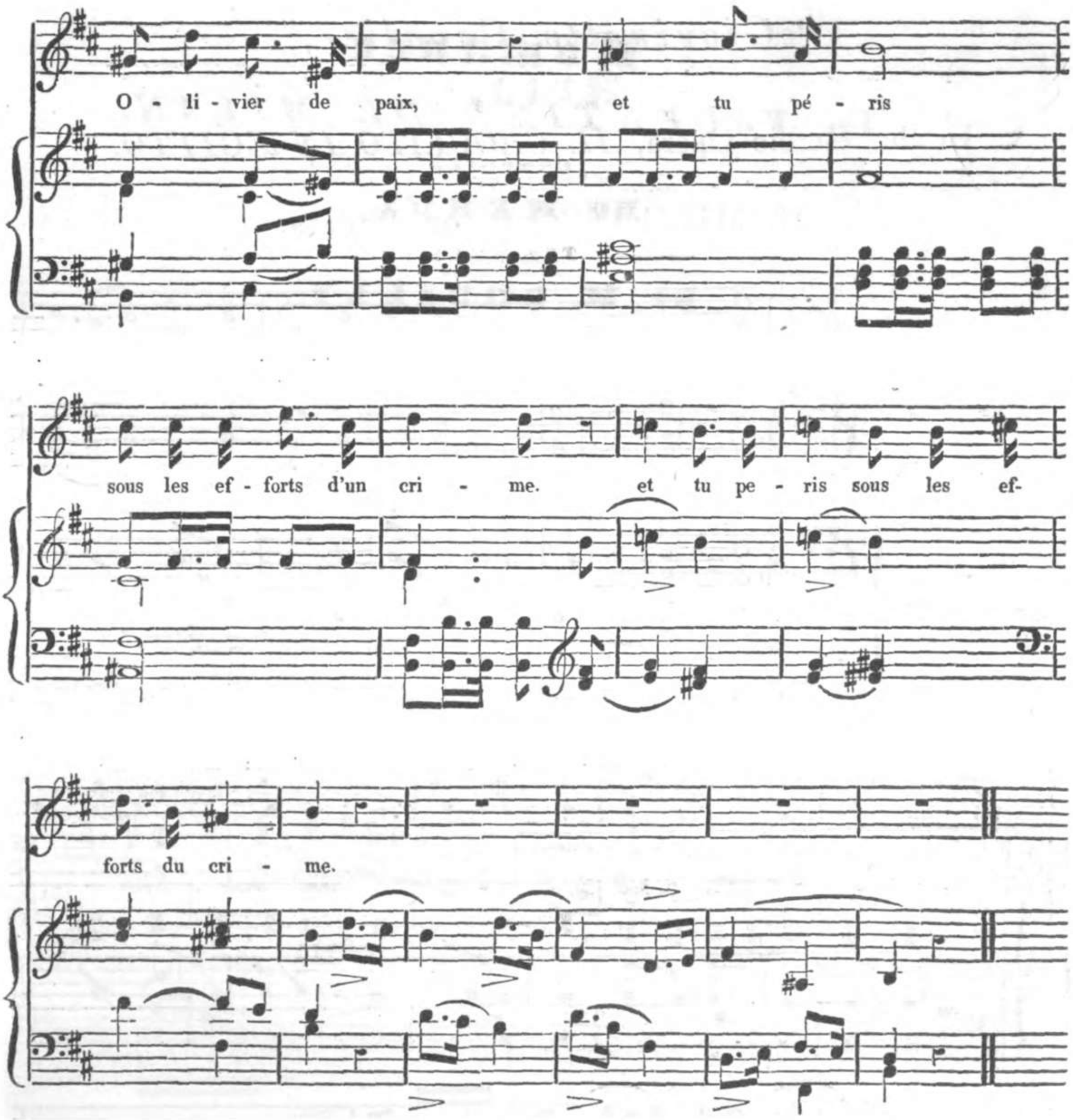


2me Couplet.

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 !

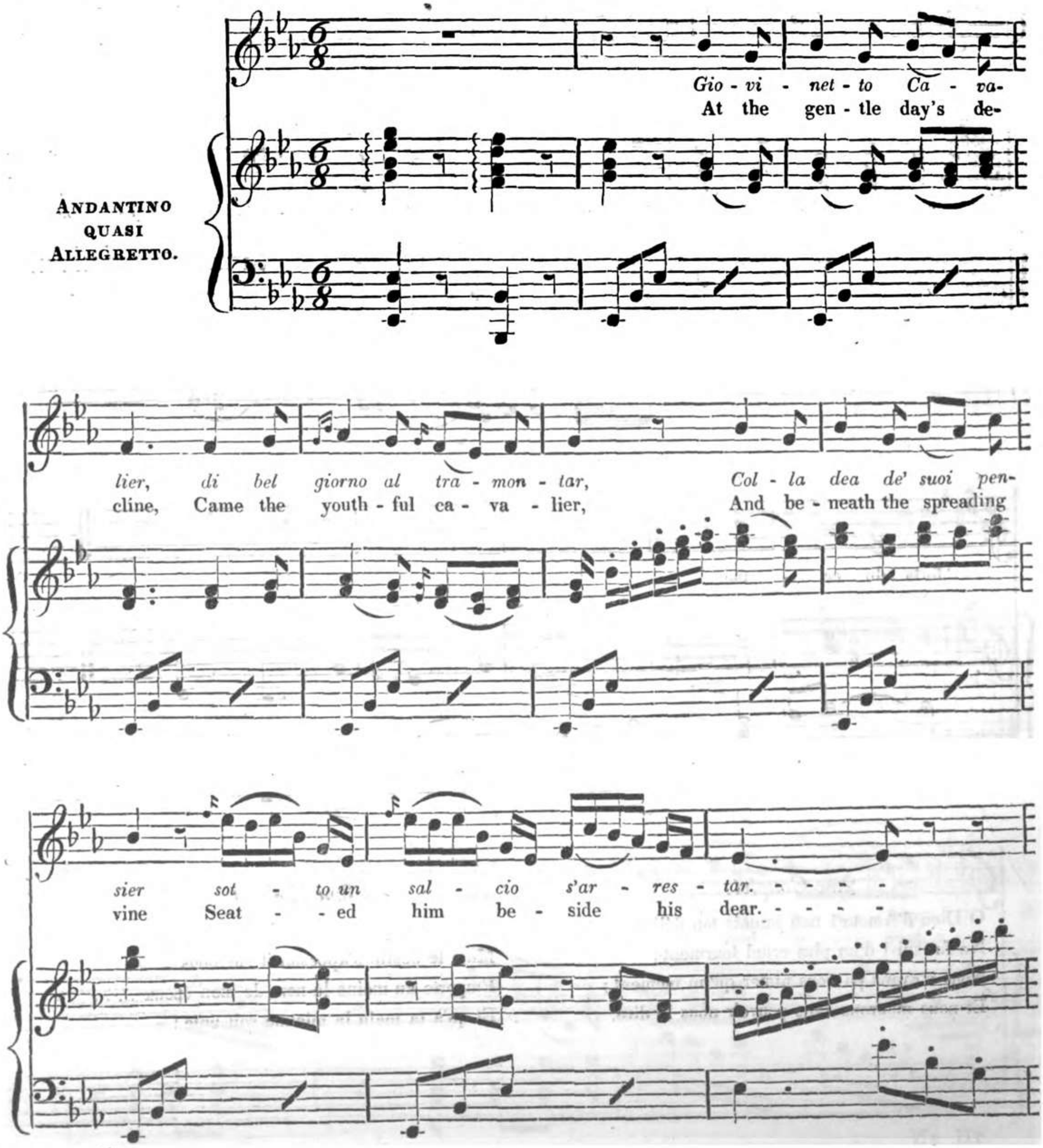
"Giovinetto Cavalier,"

Aria,

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

COMPOSED BY

M. MEYERBEER, OF BERLIN.



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

Dolce.

Cres^o. molto. *Cres^o.*

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

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

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Sospiro.

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. *O gio - - vin cor dell' ac-*
truth. 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 - pect - 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-

pect-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 -

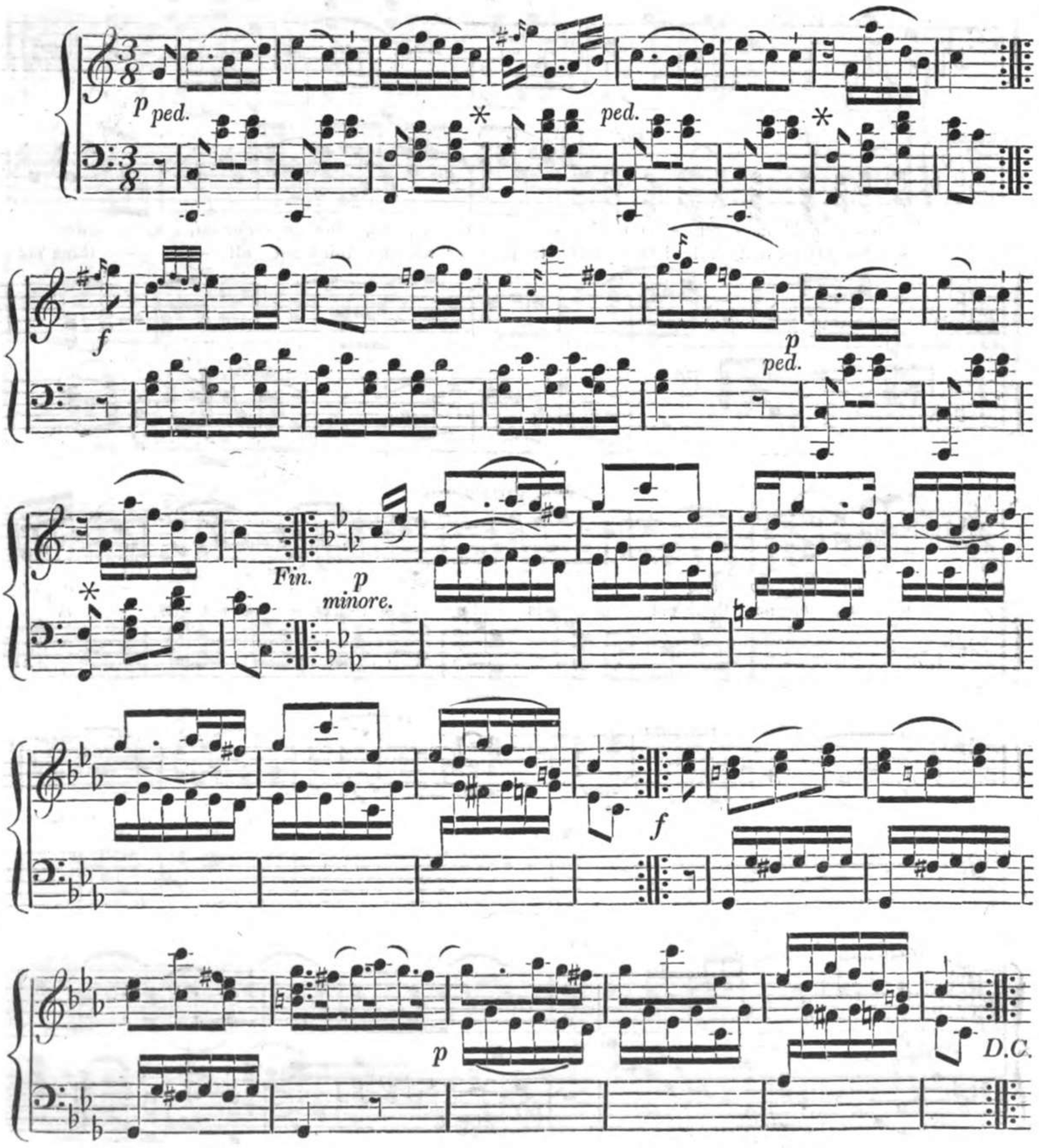
all, no, no, no, think not all is truth - think - not all - is

mor.

truth.

Waltz,

Composed by J. W. WILMS, of Berlin.



Rondo, *for the Piano-Forte,*

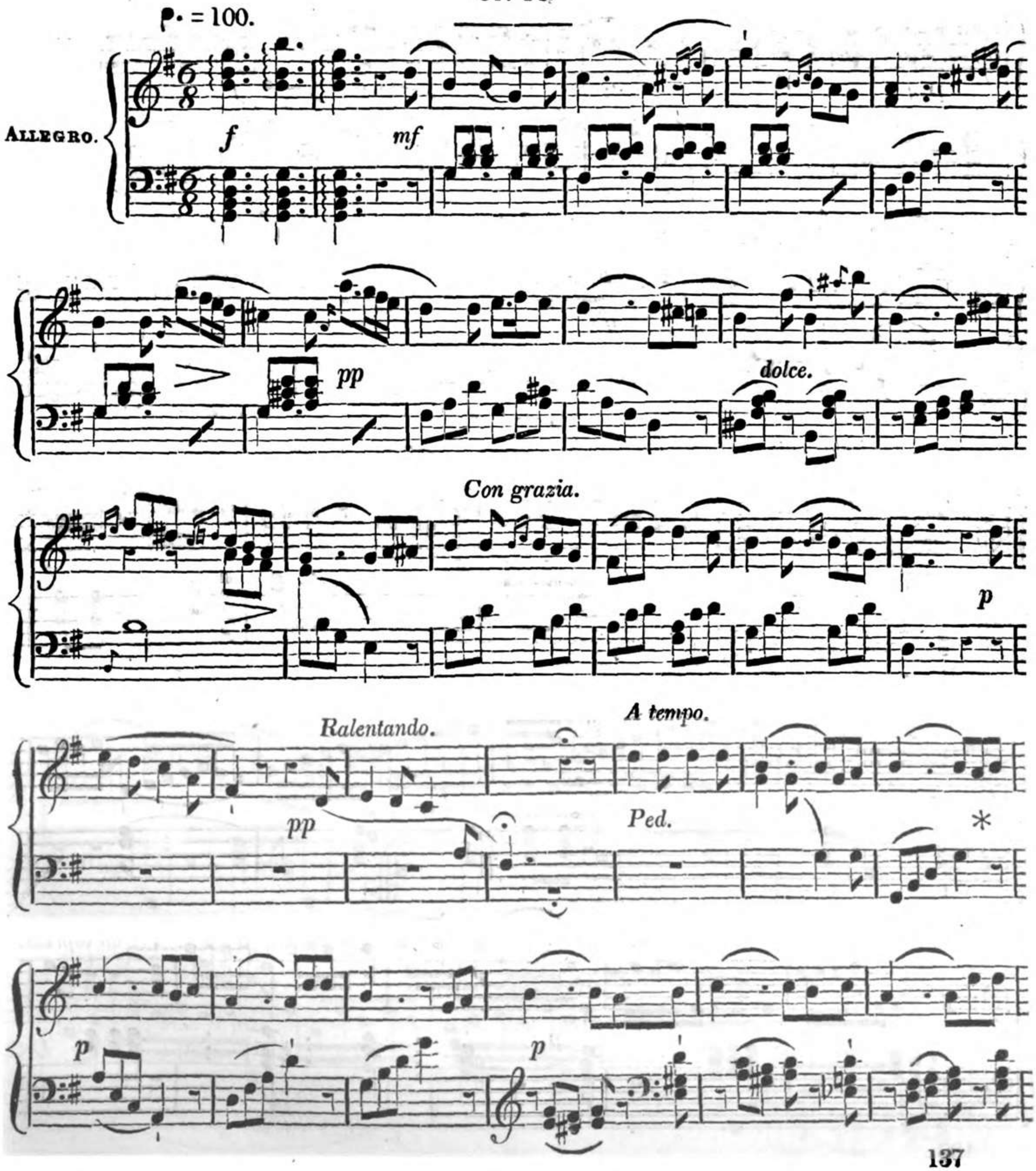
On the popular French Air, "*C'EST LE SOLITAIRE,*"

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

COMPOSED BY J. ZIMMERMAN,

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

Op. 14.



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pp

pp

Ped.

*

3

4

f

3

4

ff

Delicatamente.

f

Dolce.

>

>

p

Con espress.

10527242

pp

Dol.

Ped.

*

p

f

ff

10527242

pp

Con fuoco.

fz. fz. fz. fz. pp

fz. fz.

ff fz. sec. p pp

10527242

Ped.

pp

pp

Ped.

p

ff

Con fuoco.

Con fuoco.

10527242

Impromptu, *Composed at the Dinner Table,* BY BEETHOVEN.

(1818)

ALLEGRETTO.

p dol. *sf.*

sf. *sf.* *p*

cres. *p* *teneramente.*

cres - cen - - do.

sf.

sf. *p*

THE

Overture,

WITH

A SELECTION OF VOCAL AND INSTRUMENTAL PIECES,

FROM

THE HEROIC-OPERA

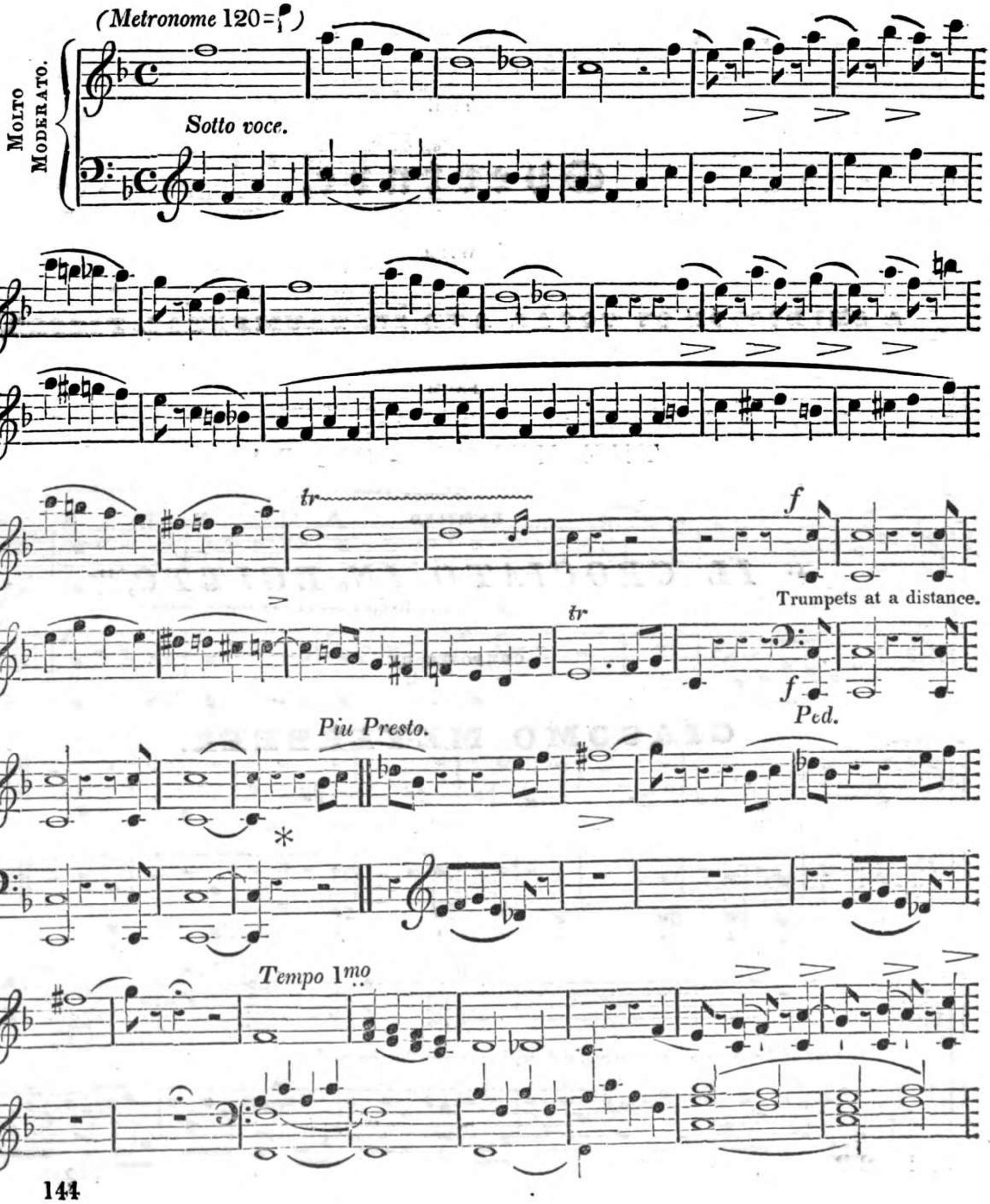
ENTITLED

" IL CROCIATO IN EGITTO,"

COMPOSED BY

GIACOMO MEYERBEER.

PANTOMIMIC OVERTURE.



cres. mf.

Dim.

tr

tr

f

cresº

Piu Presto.

Ped.

*

p

Tempo 1mo

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.

10527242

ff Strokes of the mallets in ma-

sohry works.

Dim.

p 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

tr

cres.

pp

f

A Tempo.

p

f

f

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pp *stringendo*

poco a poco

Moderato, quasi Andante.

dim°.

8ves.

pp *ped.*

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.

Cres^o. molto. *Cres^o.*

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

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. *Non fi-*
love. *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. *O gio - - vin cor dell' ac-*
truth. 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 - pect - 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-

pect-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.)

mor! Mai pro--var o gio--vin cor i mar-
love! 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! *Es - sa è*
pangs of hope - less love! But she is

ti - - ri dell' a - - mor! *Ma il do-*
pangs of hope - less love! But du - ty's

ti - - ri dell' a - - mor! *Ah, d'a-van-*
pangs of hope - less love! Ah, to ad-

la, un dì 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 dì s'a - mò! Questo è sof-
vance I've not the heart! My lov - er in a - no - ther's arms! What anguish

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

Con dolore.

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

f *pp*

mor - - - - - - - - dell' a - mor - - - - - - - - - - - - - -
hope - - less love - - of hope - - - - less love, - - - - - - -

mor - - - - - - - - dell' a - mor - - - - - - - - - - - - - -
hope - - - less love - - of hope - - - - less love, - - - - - -

Strisciato.

non *lo* *pro*
of hope less

non *lo* *pro*
of hope less

Un poco ralentando.

var *i* *mar - tir* *dell' a-*
love, the fierce pangs of hope - less

var *i* *mar - tir* *dell' a-*
love, the fierce pangs of hope - less

Un poco ralentando.

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

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**

strisc. *strisc.* *f*

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

f

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!

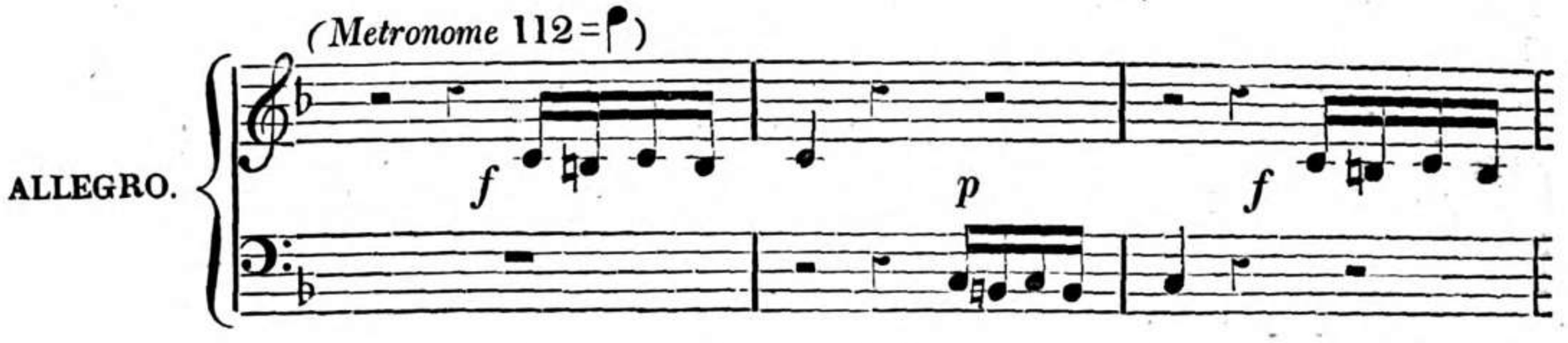
tir dell' a - mor, non le pro - var. o gio - vin cor, o gio - vin cor!
hope - - less love, may it ne'er prove, O youth-ful heart, O youth-ful heart!

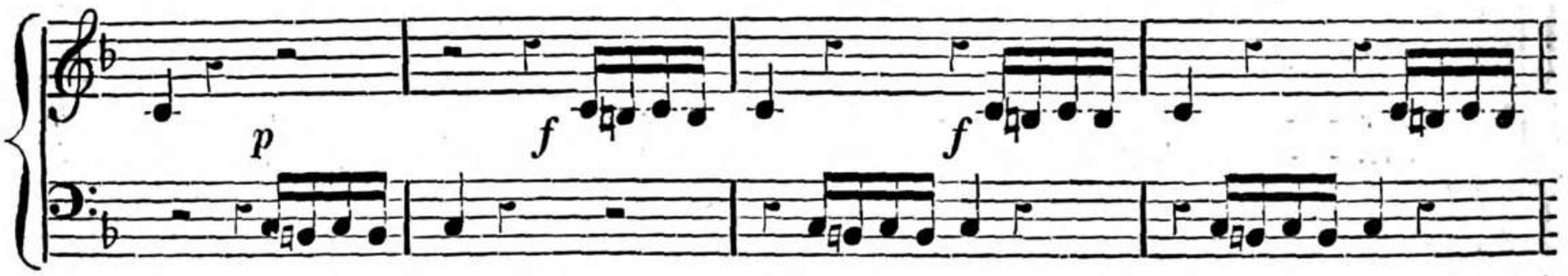
MARCH AND CHORUS,

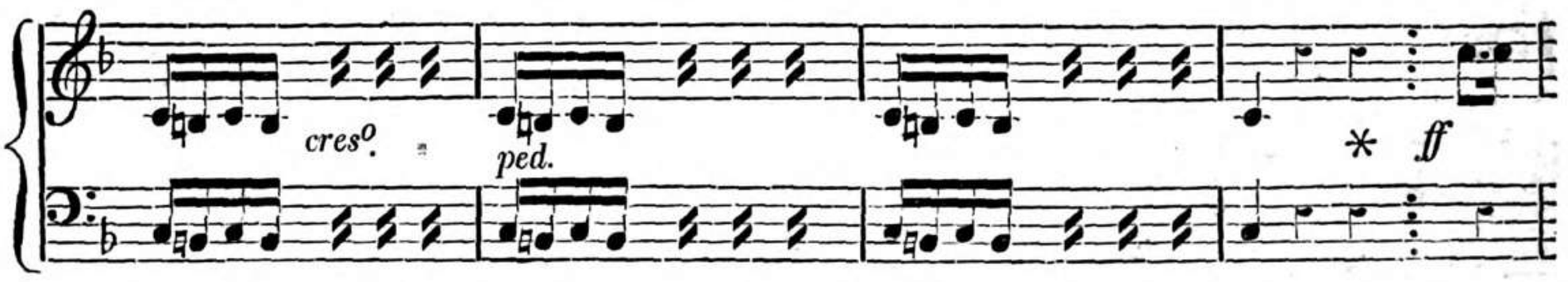
"All' Armi,"

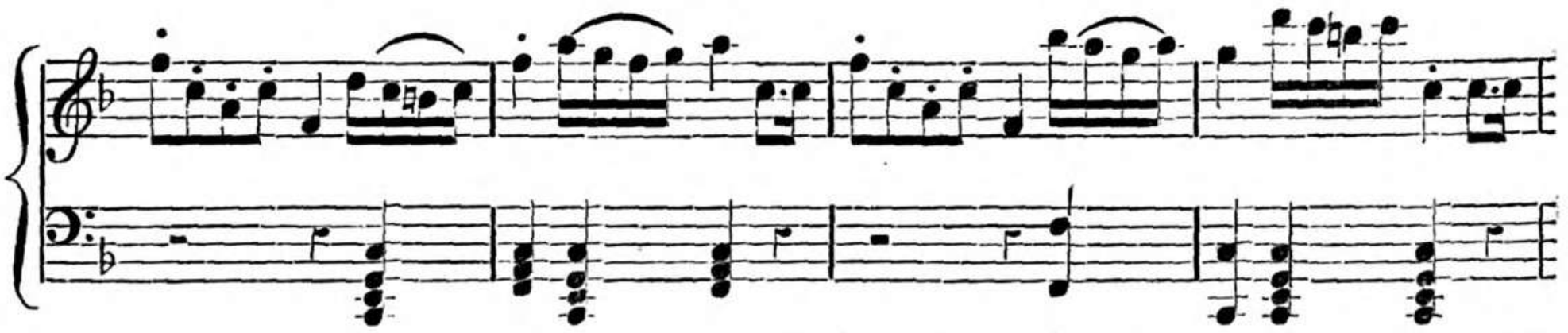
(IN THE FINALE TO THE FIRST ACT;)

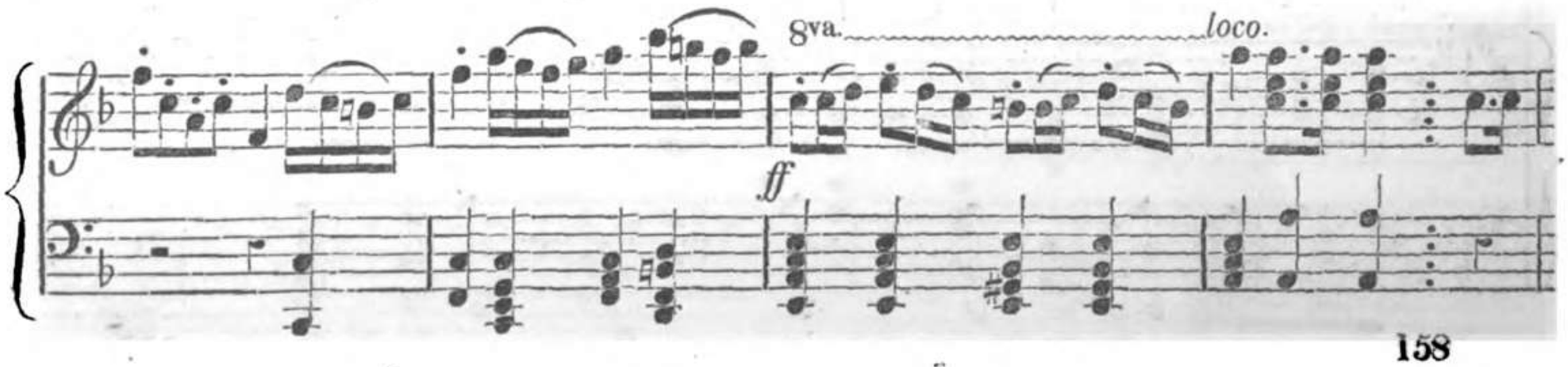
ARRANGED FOR THE PIANO-FORTE.











8va. loco.

p staccato.

8va.

loco.

p

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f *p*

dolce

p *p*

8va.

ped. *f*

ped.

8 8 8

Rondo,

« Ah! ch'io l'adoro ancor. »

(IN THE SECOND ACT.)

ANDANTINO. (*Metronome,* ♩=120)

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.
get.

Ei vi-ve in questo cor; *Che*
He lives with-in this heart; I

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,

3

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 - in 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, ♩ = 116.)

PALMIDE.

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

Molto Dolce e con Espressione.

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-

tr

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

tr *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 *chie - - de cle - men - za* *per l'in - fe - li - ce*
life, 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 - - - - - - - -

Colla parte.

mf.

no
ty,

al suo ge - - - ni - -
For pi - - ty he - - - im-

A tempo. *mf.*

p

tr *tr* *Morendo.*

tor.
plores.

pp

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.

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

ANDANTE; CON ESPRESSIONE DOLOROSA.

p

8va

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

8va

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

8va

sf

pp

mor - - - - - - no no no no non v'è.

more, - - - - - - no no, love is no more.

So - - - - gni

Phan - - - toms

ADRIANO.

Sog - ni e ri - den - - - ti

All mere smil - ing phan - - - toms,

p

ri - den - - - - ti

all phan - - - toms

di - pa - ce e a - mo - - - - re

of peace, love, and plea - - - - sure,

fu - ron i con-

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.

pp

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

8va.

p *pp*

DUETTO,

"*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

8va.

p

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

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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—gio. - 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 giò.
the bit - ter sigh.

giò, tut - to tut - to tut - to tut - to per noi can - - can - giò - -
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

p *p*

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

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guir *mo* - *rir* *lan* - *guir* *mo* - *rir* *lan* - -
lan - guish, pine, I lan - guish, pine, lan - -

accelerando.

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

te *da* *te* *ben* *mi* - *o languir, mo* - *rir,* *mo* - *rir* *do* - *vrò* *lontan 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 tr

Chorus of Priests.

p

molto dolce.

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cres.

dim.

8va. *loco.*

(126 = ♩) **Chorus of Knights.**

f *p* *f*

p *f*

Ped.

* *Ped.*

* *p*

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Chorus of Priests and Knights.

dolce.

staccato sempre.

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molto dolce.

ff

f

8va.

f

loco.

ped. * *ped.*

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.

Il
The

Molto cresc.

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

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 - parlo do - marlo non pos-so non*
a - waken, ah - - - - - yes! To banish, to chase it, each ef - fort is

strap-
to

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

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

3 *Morendo.*

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,

Vibrato.

strap-par - - -
to ban - - -

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, -

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- - *lo no 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-

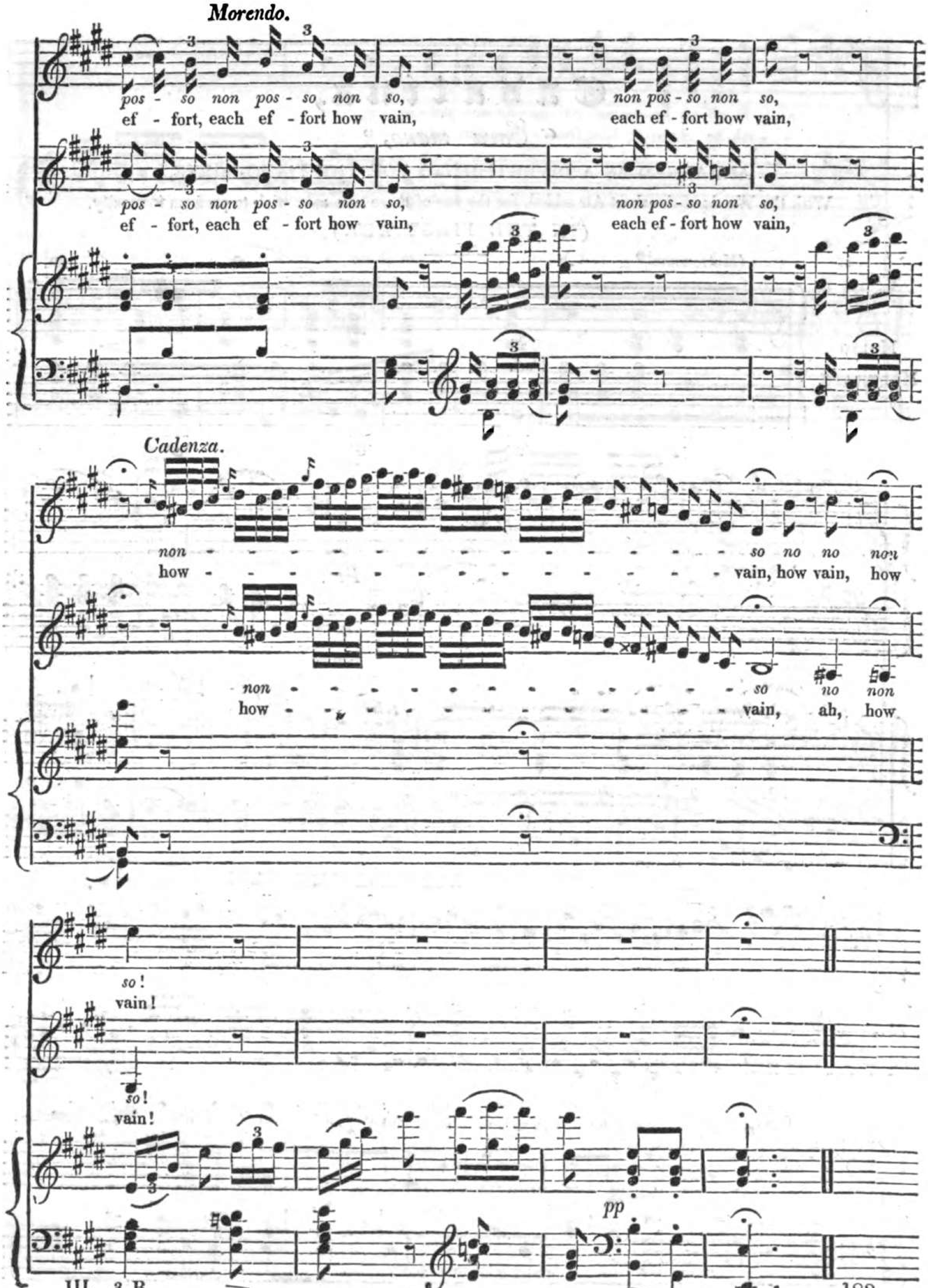
so,
vain,

non so non so! Il te - ne - ro
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

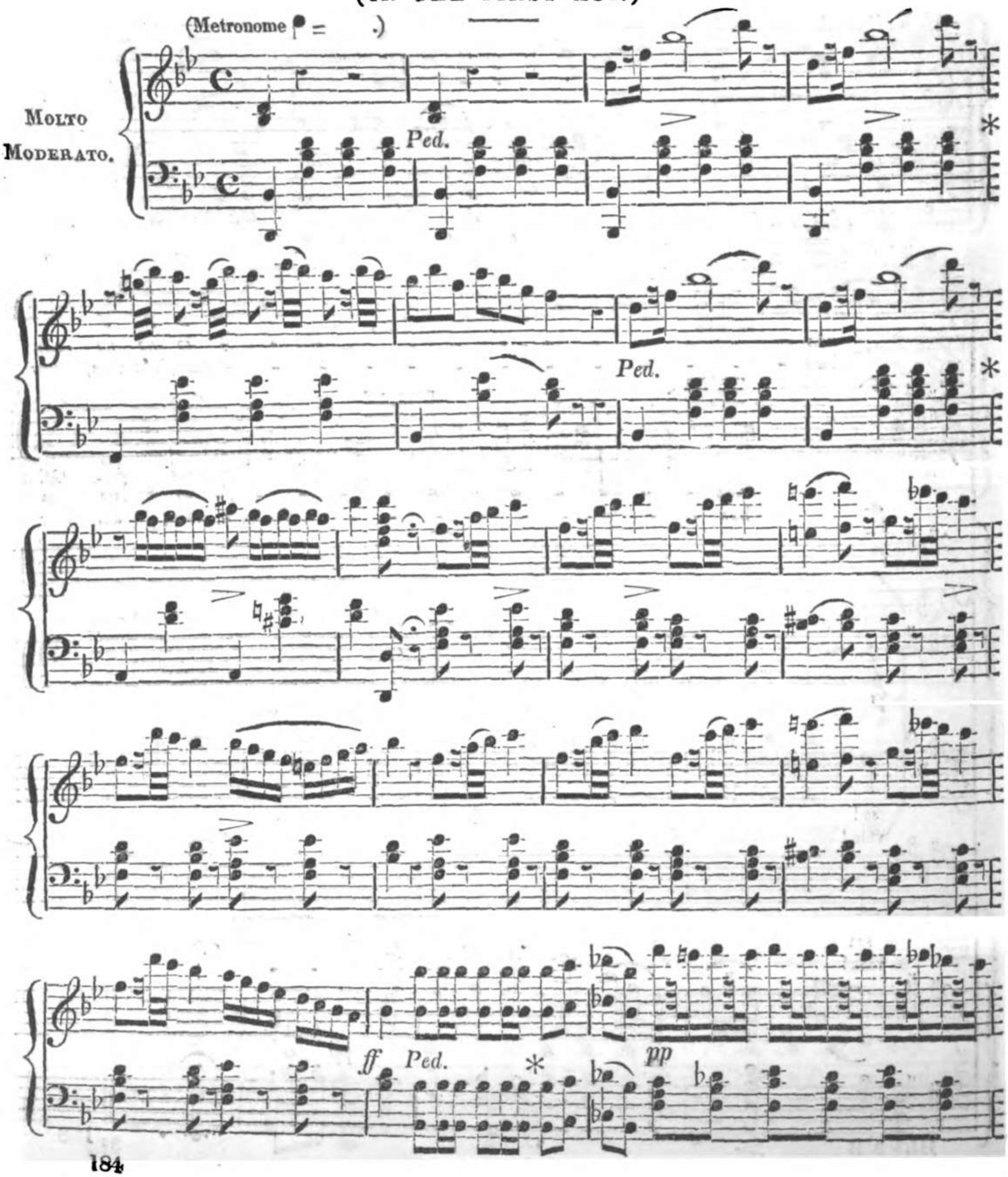
Cavatina,

"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.)



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8va

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 ii - - 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*

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p

ff

p

Cres.

1st time.

2d time.

f

ff

pp

pp

f

Ped.

*

Canone,

« O Cielo Clemente! »

IN THE SECOND ACT.

(*Metronome* 126 = ♩)

MODERATO.

pp

ff

8va alta.

loco.

pp

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; - - - T'a - do - ra t'im - plo - ra na-
the pure - - vows - - we of - fer; A - dore thee, im-plore thee, do-

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

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

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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-plore 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.

ff

Solo,

Sung by *ARMANDO* in the GRAND DUET,

"Va! già varcasti indegno!"

(IN THE FIRST ACT.)

(*Metronome* 69 = ♩) *dolce e staccato.*

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

p staccato.

Poco ANDANTE.

p staccato.

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

p

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ples - 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. *pp*

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

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

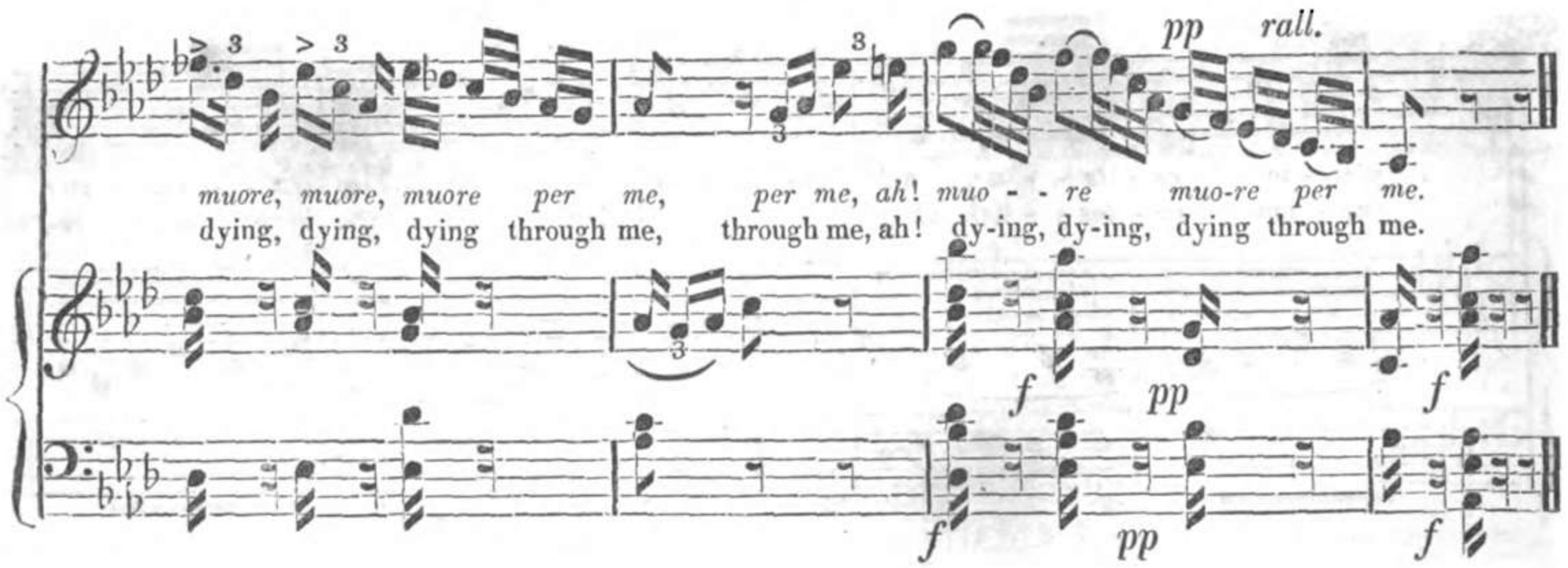
pp

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,

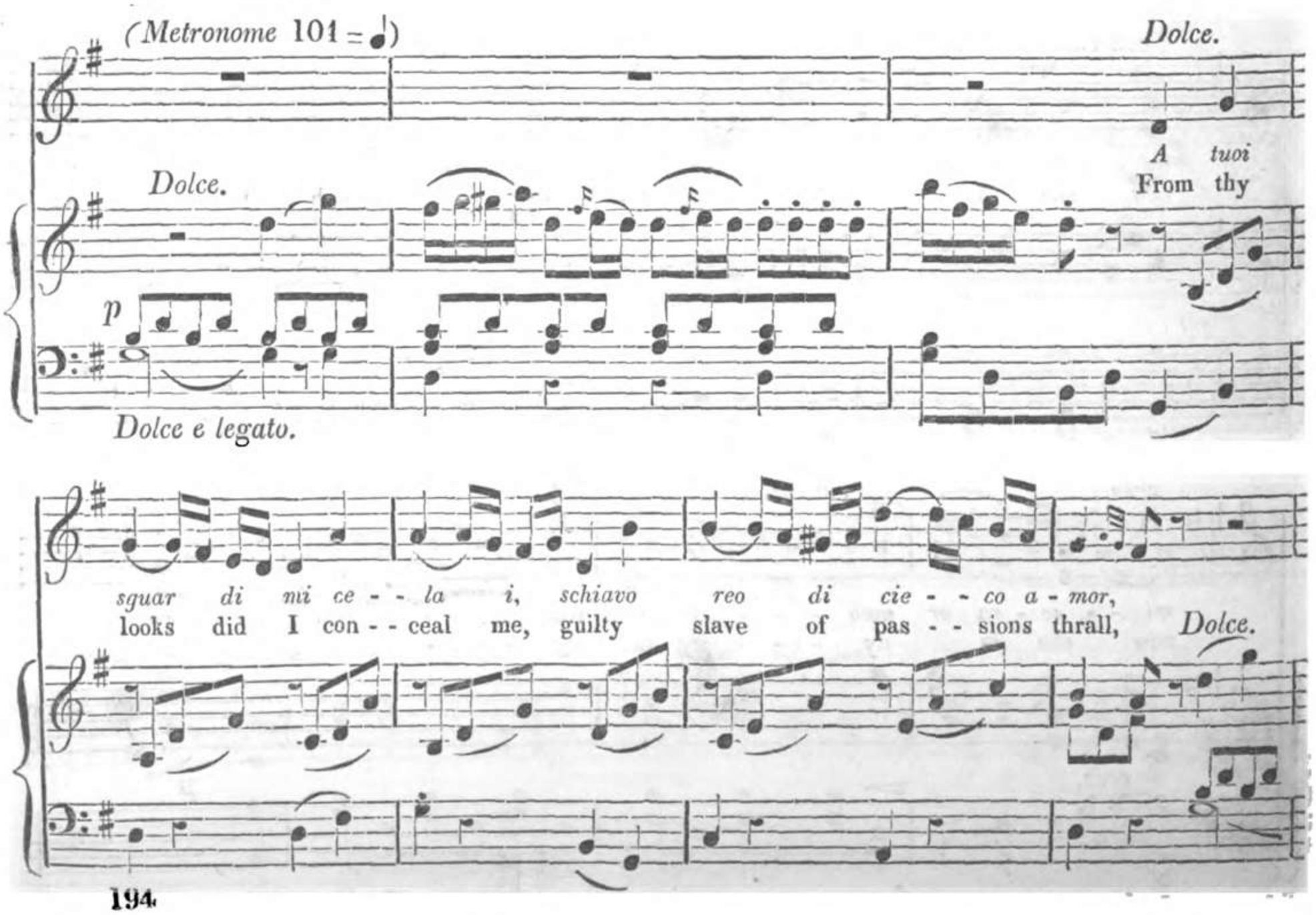
cres. *p*

f *dim.* *f* *dim.*



Solo,

Sung by *ARMANDO*, in the FINALE to the FIRST ACT.



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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 = 𝅗𝅥)

ALLEGRO ALLA BREVE.

pp e staccato.

cres.

ff *p*

ff *p*

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crescendo molto.

p e stacc.

ff

ff

p

p

p

p

ff

ff

p

p

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cres.

f

p

p

p

p

molto dolce.

pp

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pp

cres.

più cres.

f

p

f

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p

p

cres.

più cres.

cres.

più cres.

8va.

ff

ff

dim.

p

pp

p

Left hand in octaves

ff

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THE GREEK MARCH

OF

LIBERTY,

Composed for the Piano-Forte,

BY

CHARLES THIBAULT, 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.

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ALLEGRO POMPOSO.

S.

f Trumpet.

Ped.

S.

8va *loco.*

rf.

Ped.

8 8

*

8va *loco.*

3 3

dim. *f* *Ped.* *

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ff Ped. * Ped. * Ped. * p

8va loco. 8va loco.

p

tr tr

f rf. rf. p

cres.

Ped. *

8va loco.

rf dim. f Ped. * FINE.

TRIO.

Ped. f p * f pp Ped.

f * p

* f Ped. p * f p Ped.

* f Ped. p rf rf rf

f dim.

pp f dim.

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pp rf p rf

dim.

ped. p * f pp ped. * f

p

f p ped. * f p ped. f

p rf rf rf

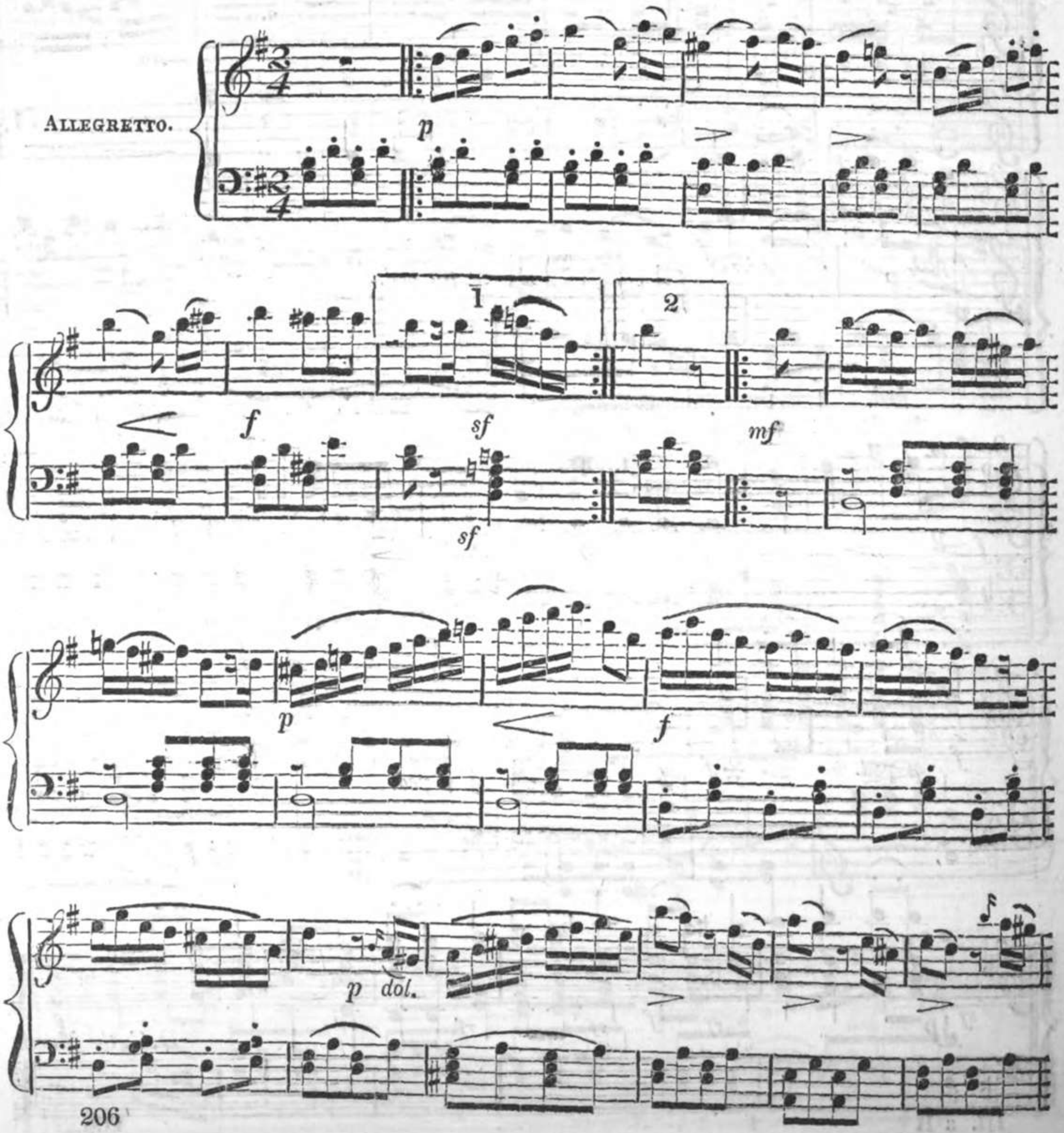
D. C. the March.

Rondo,

FOR THE PIANO-FORTE,

COMPOSED BY

ANT. DIABELLI, OF VIENNA.



8va. loco.

f p

cres. fp dimin.

p

cres.

MINORE.

f p

p mf

sf sf p f

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1

2

dol.

f *sf* *sf* *fff* *dimin.*

sf *sf*

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p *f*

fz *p* *cres.*

f *f*

p dol. *sf* *p*

sf *f*

cres. *ff*

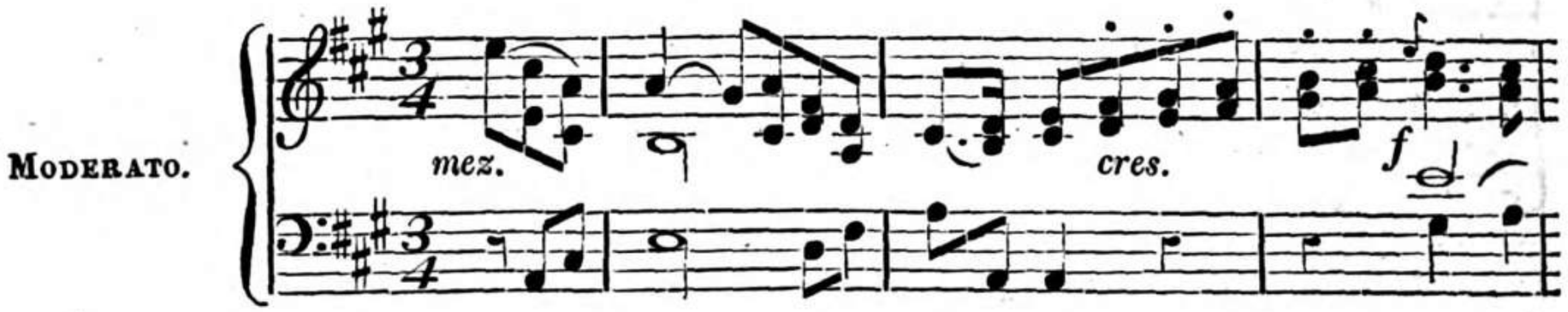
Song,

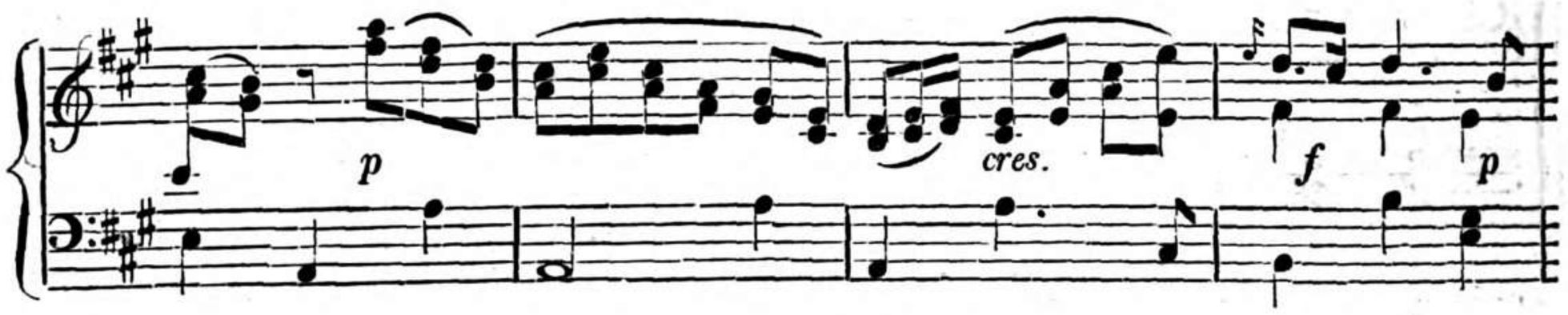
The Sailor's Journal,

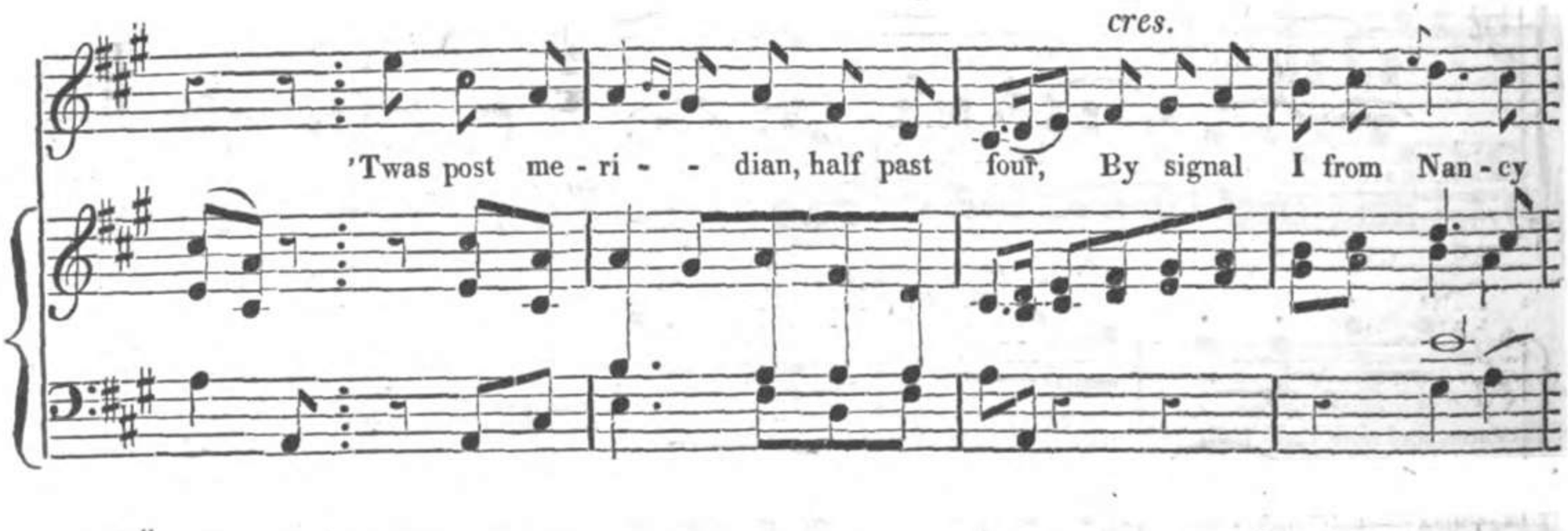
Written and Composed by CHARLES DIBDIN,

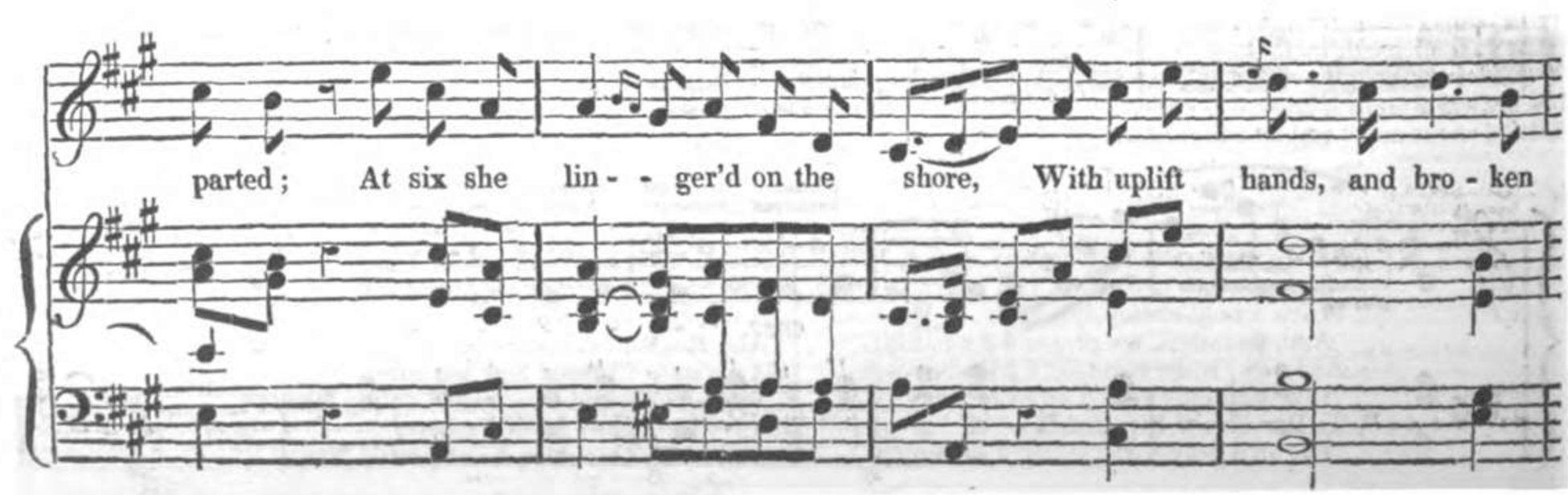
For his Entertainment called "WILL-OF-THE-WISP."

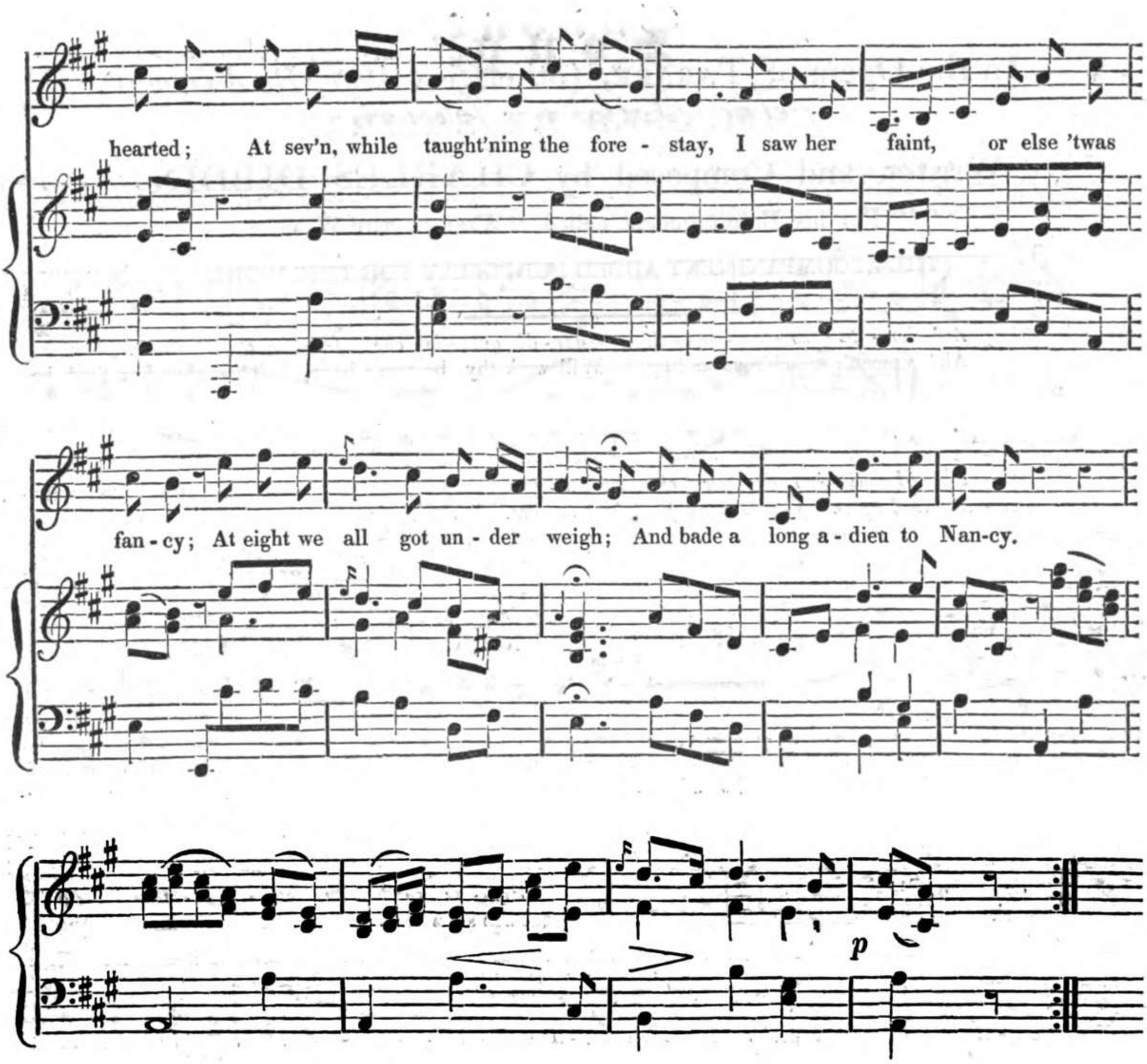
(THE ACCOMPANIMENT ADDED PURPOSELY FOR THIS WORK.)











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 - sè 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.
guil - ing, And spare thy heart much pain, Ah! shun it.

All' er-ta zo-va-
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,
smil - ing will work thy bosom's bane. Woman's smiling.

Pen - sé co ben se
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 - ta.
spare thy heart much pain. Ah! shun it.

All' er - ta zo - va-
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 bane, 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 fé, 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 fé 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.

Dance

IN THE OPERA OF *TARARE,*

COMPOSED

By SALIERI.

ALLEGRO ASSAI.

p

Ped. * *Ped.*

*

10527242

fz. fz. p

fz. p fz. fz. fz.

p ped.

* ped. *

f

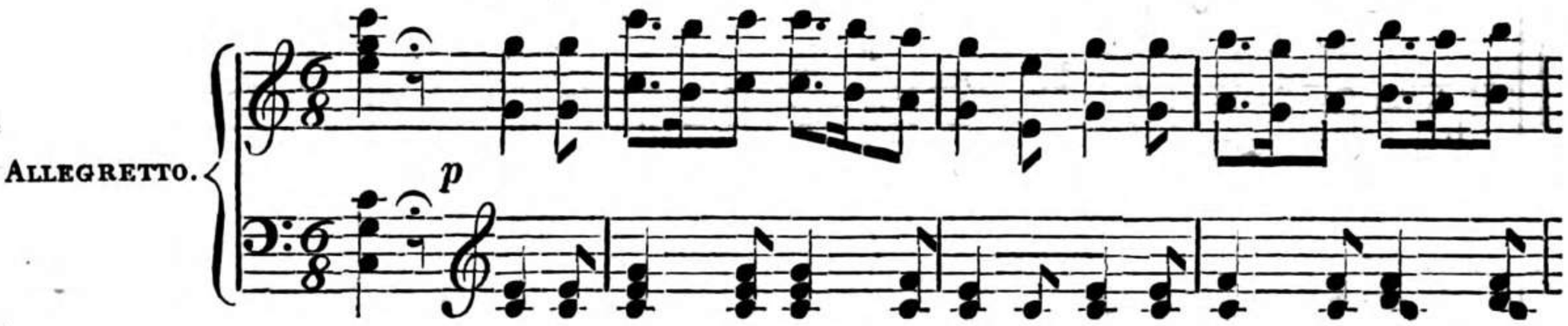
Romance,

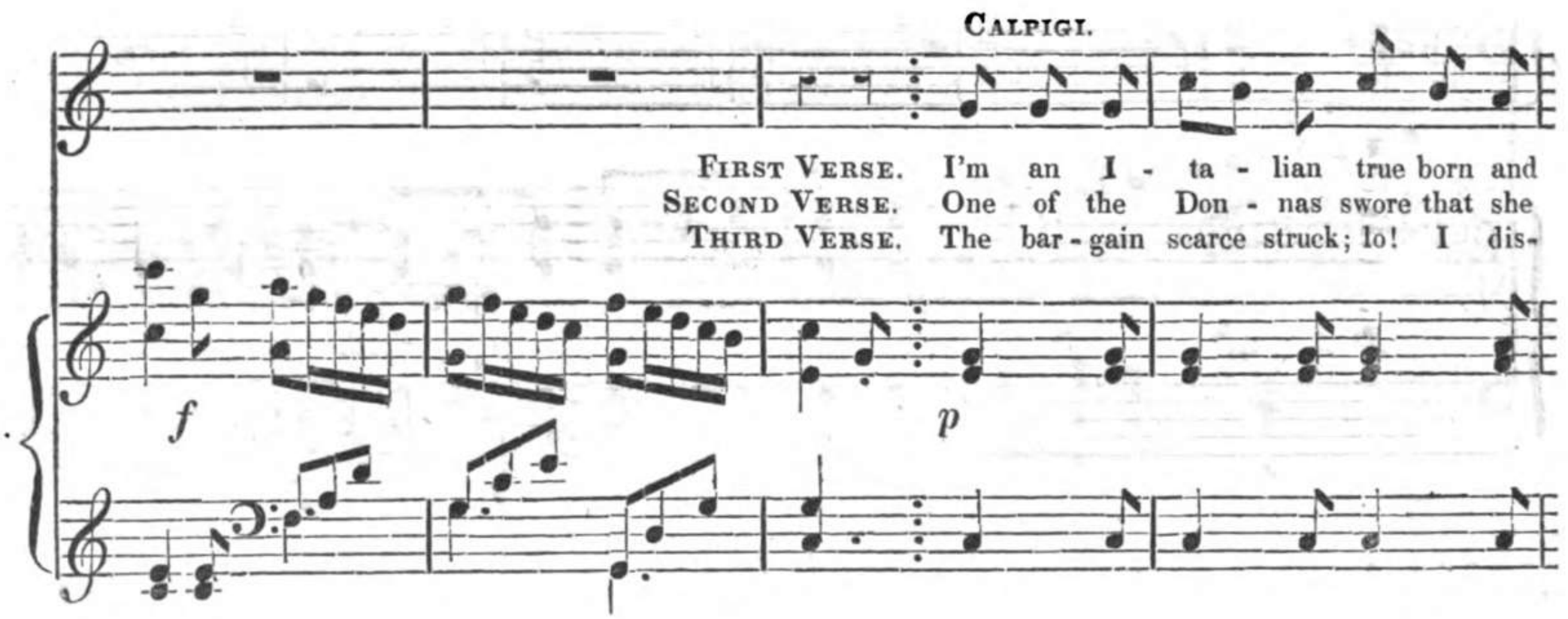
IN THE OPERA OF *TARARE*,

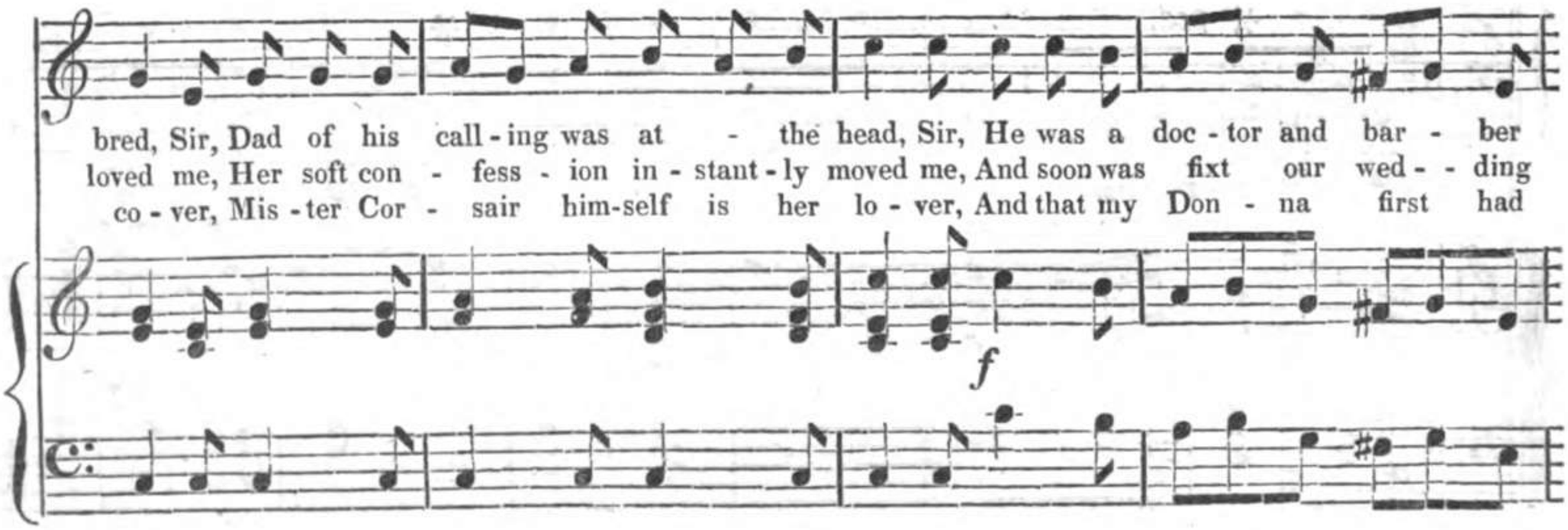
COMPOSED

By SALIERI.

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







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

tr

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

8ves

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

f

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

f

f

dol.

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

retar.

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

10527242

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.

Chorus and Dance,

IN THE OPERA OF *JESSONDA*,

COMPOSED BY

LOUIS SPOHR;

ARRANGED FOR THE PIANO FORTE.

(*Metronome* ♩ = 100)

10527242

f *p* *fz.*

tr *fz.*

tr *fz.* *p dolce*

mf.

mf.

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Da Capo al Segno 𝄋, e poi la Coda.

CODA.

fz.

sf

tr

tr

tr

più 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 13*th*, 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!

10527242

Flauto.

Oboi.

Corni in G.

Fagotti.

Violino 1° & 2°.

Viola.

Violoncello.

Soprano ed Alto.

Tenore e Basso.

ff 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;

ACCOMP. PIANO-FORTE.

10527242

fz *p*

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

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

10527242

p

p

Solo.

p

p

p

p

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

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

sf.

p

ff *sf.* 1o. Solo.

p

ff

ff *sf.*

ff *sf.* *p*

ff *sf.*

ff *sf.* *p*

CHORUS.

ff *sf.* *p*

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

p *sf.* *p*

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.

ANDANTINO.

In octaves

p *f* *dim°.*

1*st.* Tho' dark clouds may lour At morn's dewy hour, The sun will break forth, and the
2*nd.* 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-

In octaves

mf. *rall°.* *p*

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

In octaves

mf. *rall°.*

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

In octaves

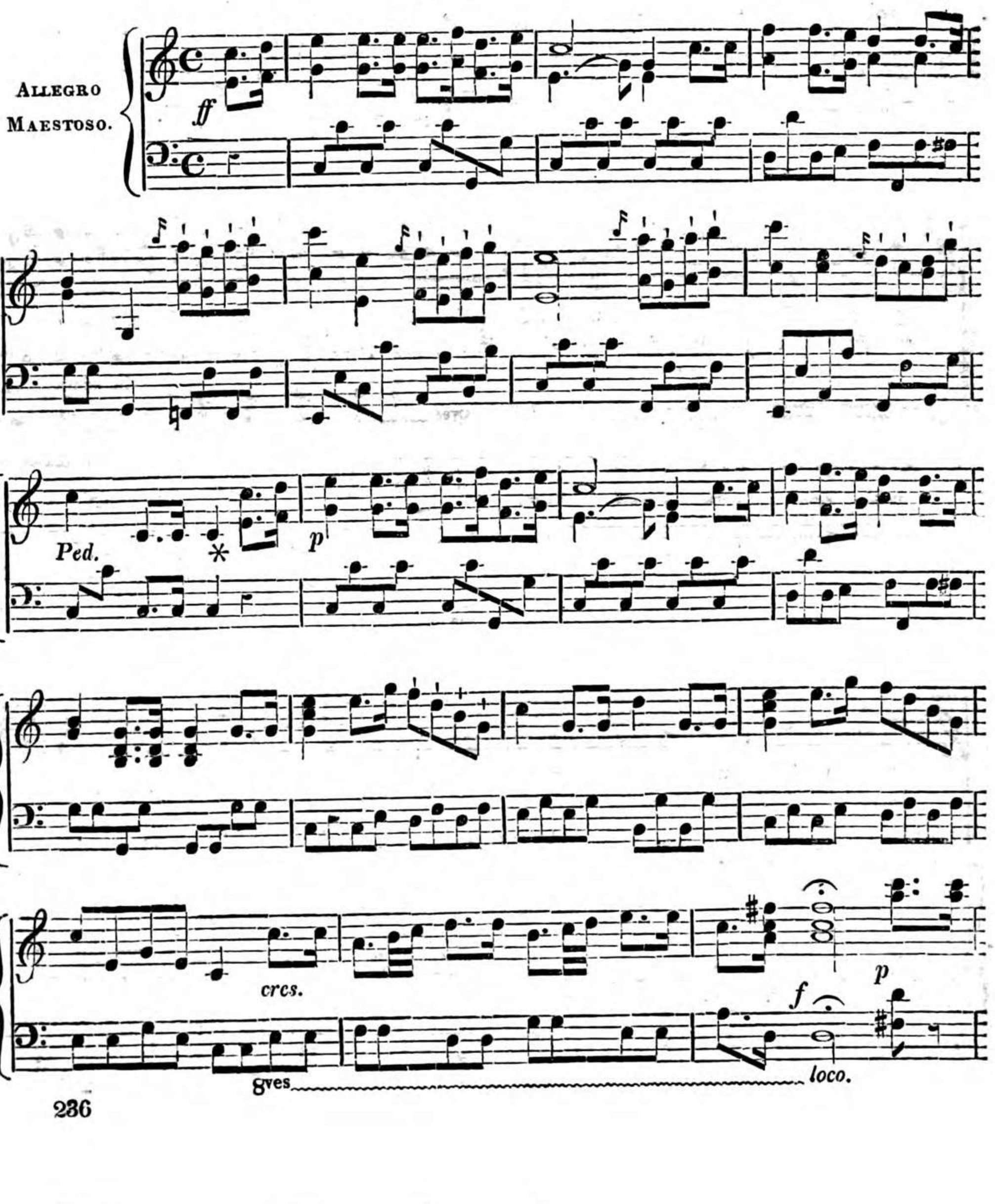
March and Chorus,

IN THE OPERA OF *TARARE*,

COMPOSED

By SALIERI;

ARRANGED FOR THE PIANO FORTE.



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f *p*

f

8va alta

8ves

8ves

loco.

8ves

Fine.

p

f

8 8

p *f*

8 8

f

D.C. al Fine.

Rondo,

COMPOSED FOR THE PIANO-FORTE,

By W. PLACHY, *(of Vienna).*

Op. 18.

10527242

f

f

*

p

p

8va. loco.

f

f

p

p

f

f

8va loco.

p

p

f

Ped.

mf.

mf.

*

p

p

10527242

f p f

f f

p

pp pp

f Ped. *

8va

f ff

f ff

loco.

zf. dim. p pp pp f

zf. p Ped. f

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This Day is published, Vols. I. and II., (in Two Parts each,) half-bound, price 1*l.* 16*s.*, per Volume, or in Twenty-four Numbers, (to be continued on the First Day of every Month,) price 2*s.* 6*d.* each, of

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

Asioli, (Bonifazio, of Corregio.) Air, "Ah non lasciarmi."
Attwood, Thomas, (Composer to the King), Glee, "Sweet soothing hope," composed for the *Harmonicon.* The poetry by Erasmus Maddox, Esq.
——— Glee, "What blame thee, child of the woodland wild."
——— Song, "The Farewell," the poetry by the same.
Attwood, Song, "David Rizzio, to Mary Queen of Scots." The poetry by Henry Neele.
Beethoven, Canzonet, "My wife's a winsome wee thing." The words by R. Jamieson, M.A., now first adapted to the air.
——— Marcia Funebre, for the P.-forte.
——— Minuet and Trio, for the P-forte.
——— Bagatelle, for the Piano-forte.
Blangini. Notturno, for two Sopranos, or a Soprano and Tenor.
——— Duettino, "Parto ma il cor tremante."
Boieldieu. La Chasse, from *Le petit chaperon rouge.*
Braham. Canzonet, "Oh, very sweet was morning's dawn;" composed exclusively for the *Harmonicon.* The words by the Rev. E. Mangin.
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 Tragic 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 respero," from *Elisa e Claudio*.
Moscheles. Gigues 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."
Quadrilles, The Psychean, as danced at Willis', &c.
——— 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.
Ries, Ferdinand. March, for the Piano-forte, composed exclusively for the *Harmonicon*.
Rigel. Introduction and Rondo, for P.-forte.
——— Ditto Ditto, for the Piano-forte.
Righini, Vincenzo. Canzonet, "Lesbia, live to love and pleasure;" the poetry translated from Catullus, by Dr. Langhorne, now first adapted to the Music.
Righini. Quartett, "Gia co mirti," from *Enea nel Lazio*.
Rossini. Duet, "Vivere io non potrò," from *La Donna del Lago*.
——— Air, "Aurora, ah sorgerai," *from the same*.
——— Polonaise, from *Il Tancredi*:
——— Quadrilles, from *La Gazza Ladra*, arranged by Carulli, of Paris.
——— Arietta, "Assisa a piè d'un salice." from *Otello*.
——— Introduzione, for the Piano-forte, from *Ricciardo e Zoriade*.
——— Aria, "Deh Calma, oh ciel," from *Otello*.
——— "Ciel pietoso," from *Zelmira*.
——— Solemn March, in *La Gazza Ladra*.
——— Cavatina, "Cara, deh attendimi," from *Zelmira*.
Rousseau, J. Jaques. Air, "Je l'ai planté."
Russian Air, now first adapted to English words. The poetry by Sir Walter Raleigh.
Scotch Air, "Here's a health to those far away," with a new Accompaniment.
——— "Let us haste to Kelvin Grove," as sung by Mr. Braham.
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Weber, Carl Maria Von. Divertimento, from *Der Freischütz*.
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——— "Aria, from *the same*.
——— Cavatina, "Remember me;" the words now first adapted to it.
——— Grand March, from his Concert Piece.
Wilms, (of Berlin). Waltz for P.-forte.

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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.
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——— Landler for ditto.
——— Minuet and Trio, for ditto.
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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.
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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.

10527242

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.)

LARGO.

ff *p* *ff* *p*

8 8 8

Bis. *p* *morendo.*

pp

Ped. *

8

ALLEGRO CON BRIO.

ff

ff

p

p *f*

ten.

ten. *ten.*

10527242

3 3 3

pp

1st. 2nd.

p

p

cres.

f

p

f

f

f

10527242

ff

f

sf sf sf sf

f

ff

p

mf

p

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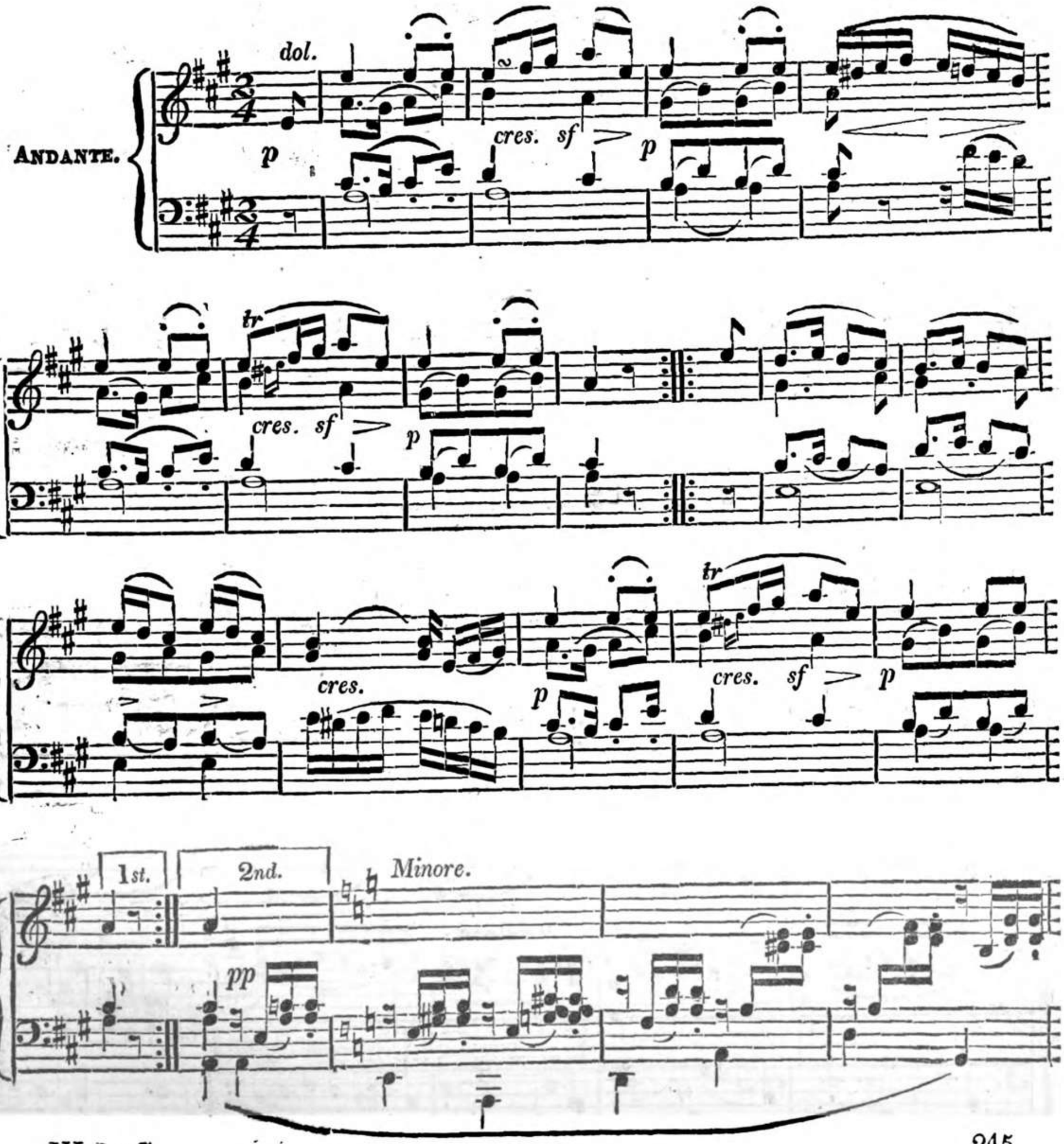
L'ESTATE,

An Air,

FOR THE PIANO-FORTE,

BY

L. von BEETHOVEN.



10527242

cres. f ff p

cres. f ff p

Majore. tr

cres. dol. cres. sf

p cres.

cres. tr sf p

10527242

cres. p

tr

sf > p

cres. p

tr

cres. sf > p

cres.

tr

sf p

sf

pp

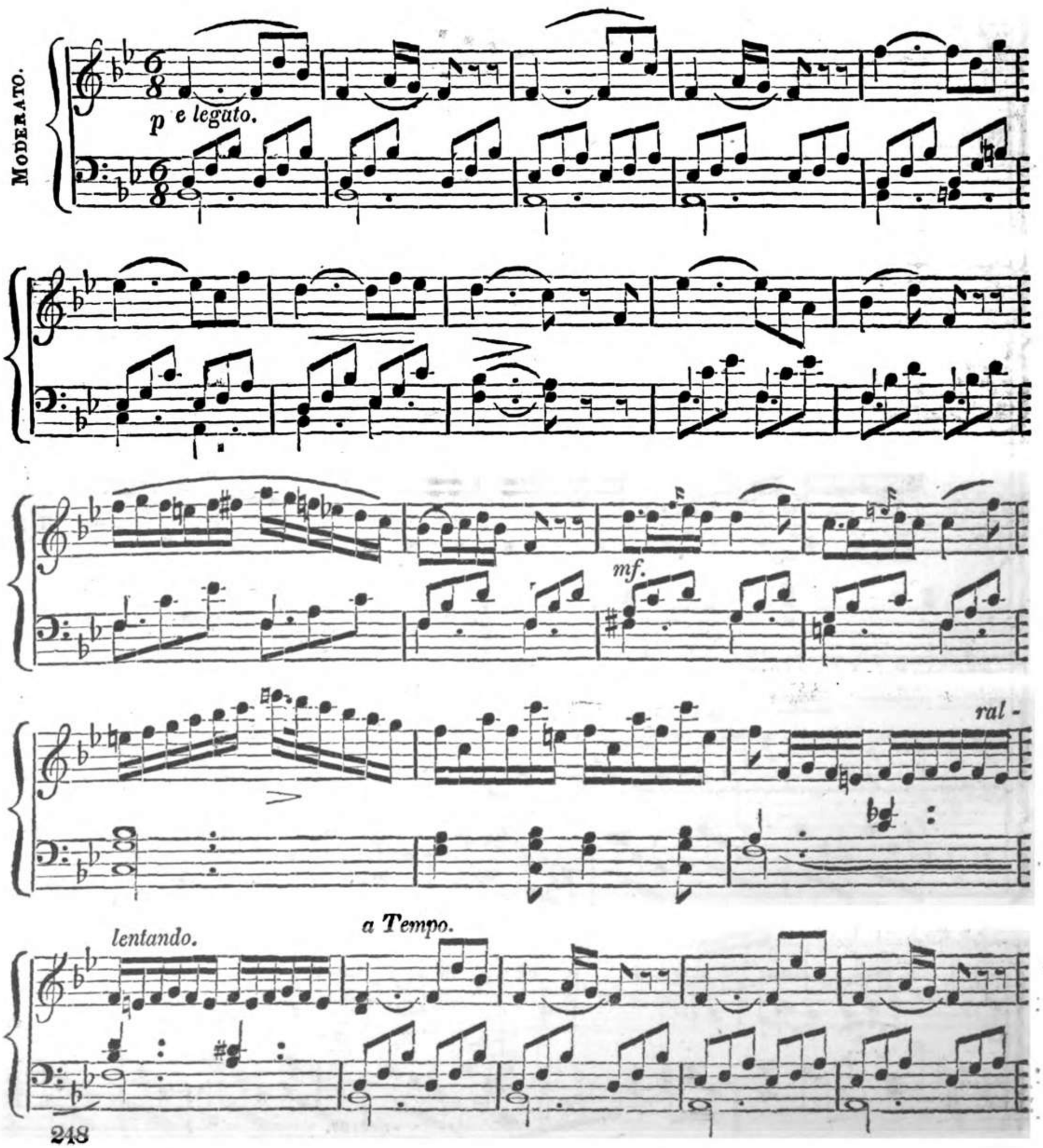
decres.

Rondo,

COMPOSED FOR THE PIANO-FORTE,

By Jos. CZERNY.

Op. 34.



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fz.

fz.

fz.

Cres - - cen -

do.

f

tr

p

Ped.

pp

*

fz.

MINORE.

Cantando.

10527242

fz.

f

10527242

MAJORE.

mezza voce.

m. v.

fz

fz

fz

cres - - cen - - do.

f

ff

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 - - ces vien - nent vous pa -

fz. *p* *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 - -

fz. p

fz. p

quoi pour-quoi pleu-rer?

Volo

f

fp

fp

2me 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?

3me 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.

In queste so - glie un dì
'Twas here with - in this bower,

Co - stanza a
The sa - cred

me giu - rò
vow she made;

Col - li che poi tra - di
And yet in e - vil hour,

Sì, che poi tra - dì
Ah! in e - vil hour,

La da-ta fe - - - - - de,
Has she her truth - - - be-trayed.

Si oltrag - gia o ciel!
And could - she out - - - -

co - sì,
rage thus

un te - - - ne - ro a - ma - tor! *Questa di un fi - - dò*
Love's soft and ten - - der flame? Is this the cold re -

f

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 dì Co - stan - - - za a me giu - - - rò Co - lei che
bower The sa - - - cred vow - - she made; And yet, in

f *p* *f* *p*

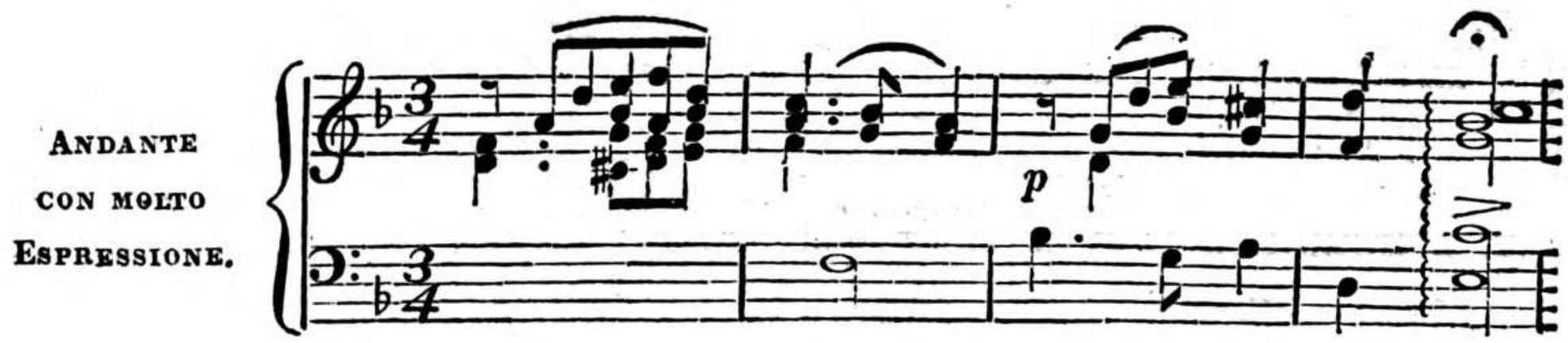
poi tra - dì La da - ta fe - - - - - de.
e - vil hour, Has she her truth be - trayed.

sfz *sf* *pp*

"Here ava', there ava',"

A Scotish Melody,

WITH A NEW ACCOMPANIMENT, *&c.* ADAPTED TO IT FOR THIS WORK.



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',

p

cres.

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,

p

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.

cres.

p

The Way of the World,

A MUSICAL PROBLEM,

Composed purposely for the Harmonicon,

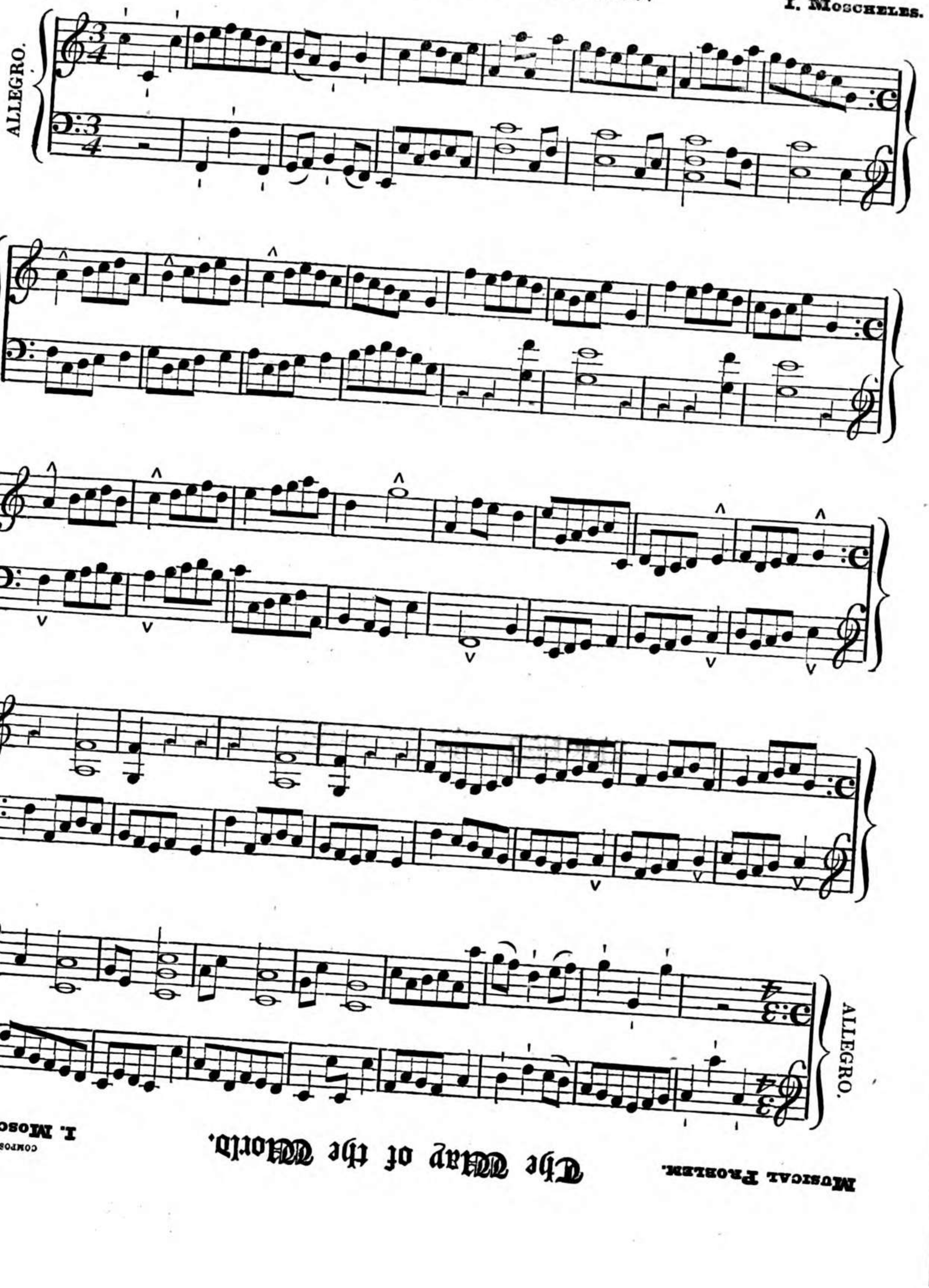
BY

I. MOSCHELES.

Musical Problem.

The Way of the World.

COMPOSED BY
I. Moscheles.



Musical Problem.

The Way of the World.

COMPOSED BY
I. MOSCHELES.

10527242

Quadrille,

SUR LES MOTIFS DE

L'OPÉRA *LA SEMIRAMIDE*,

MUSIQUE DE G. ROSSINI,

Arrangée pour le Piano-Forte,

PAR

GUSTAVE CARULLI.

10527242

L'ASSUR.

No. I.

PANTALON.

:S: *f*

8va.

Fine.

sfz. *sfz.* *p* *Ped.*

f

sfz. *sfz.*

p *Ped.*

:S:

260

FIGURE.

Chaine anglaise; balancez; tour de mains; chaine des dames; queue du chat; demie chaine.

No. II.

ÉTÉ.

:S:

cres. *f* *dol.*

cres. *f*

dim. *p*

cres.

8va. *loco.*

dim. :S:

III. 3 X

D.C.

FIGURE.

En avant deux, chassez, traversez, chassez, balancez, a vos dames, tour de mains.

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.

No. IV.

PASTOURELLE.

:S:

Fin.

rinf

f

p

f

p

mf

tr

f

fp

:S:

D.C.

FIGURE.

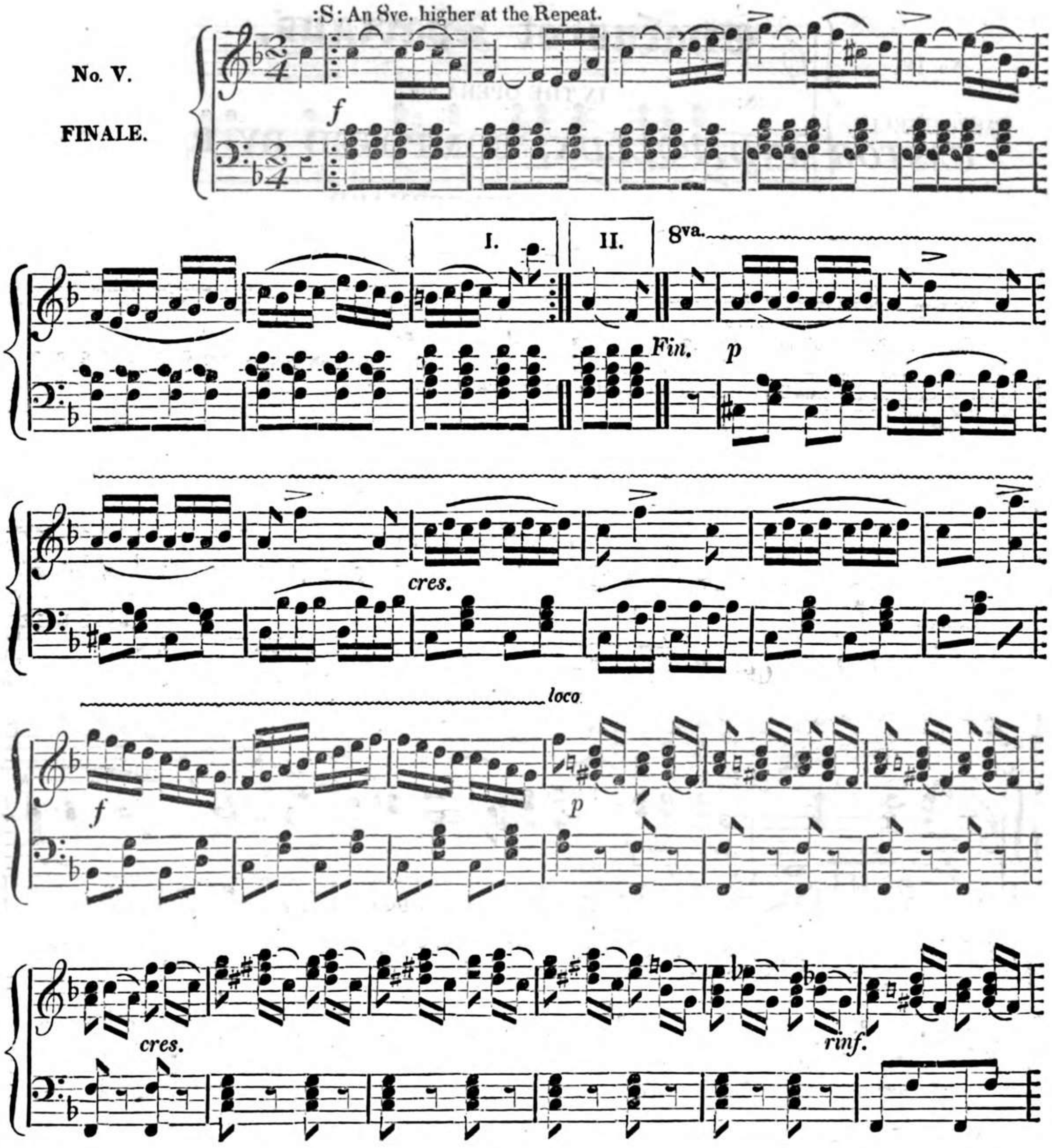
De la Pastourelle.

L'OROE.

No. V.

FINALE.

:S: An 8ve. higher at the Repeat.



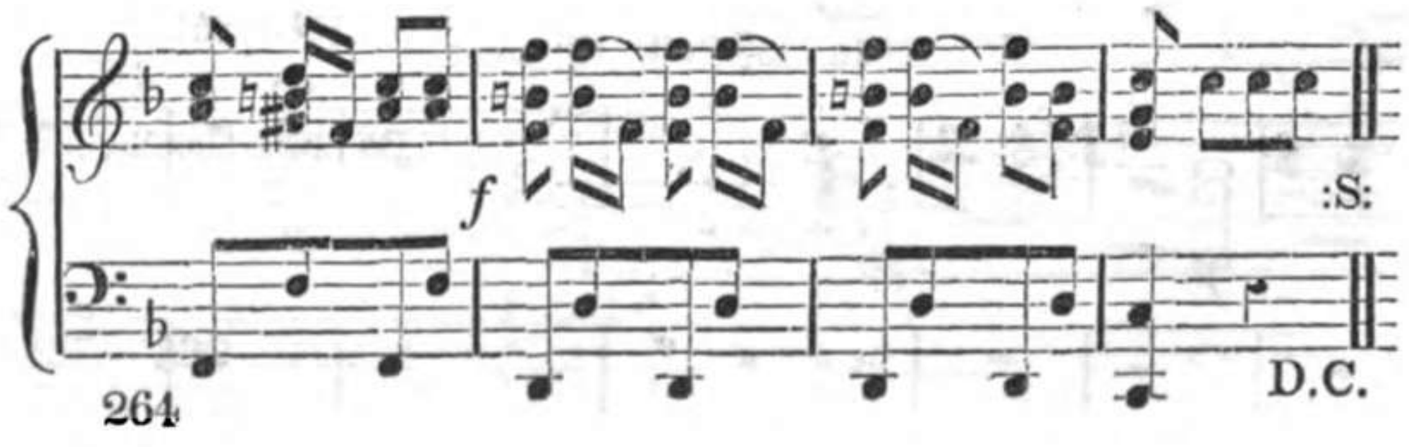


FIGURE.

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.*

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.*

vons d'éter - nels monu - mens, Au plus malheu - reux des a - mans ; Au plus mal-heu-
give to our lost hero's fame, A mo - nument raise to his name ; A mo - nu-ment

cres.

rons, é - le - vons 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-mory 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.

(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*

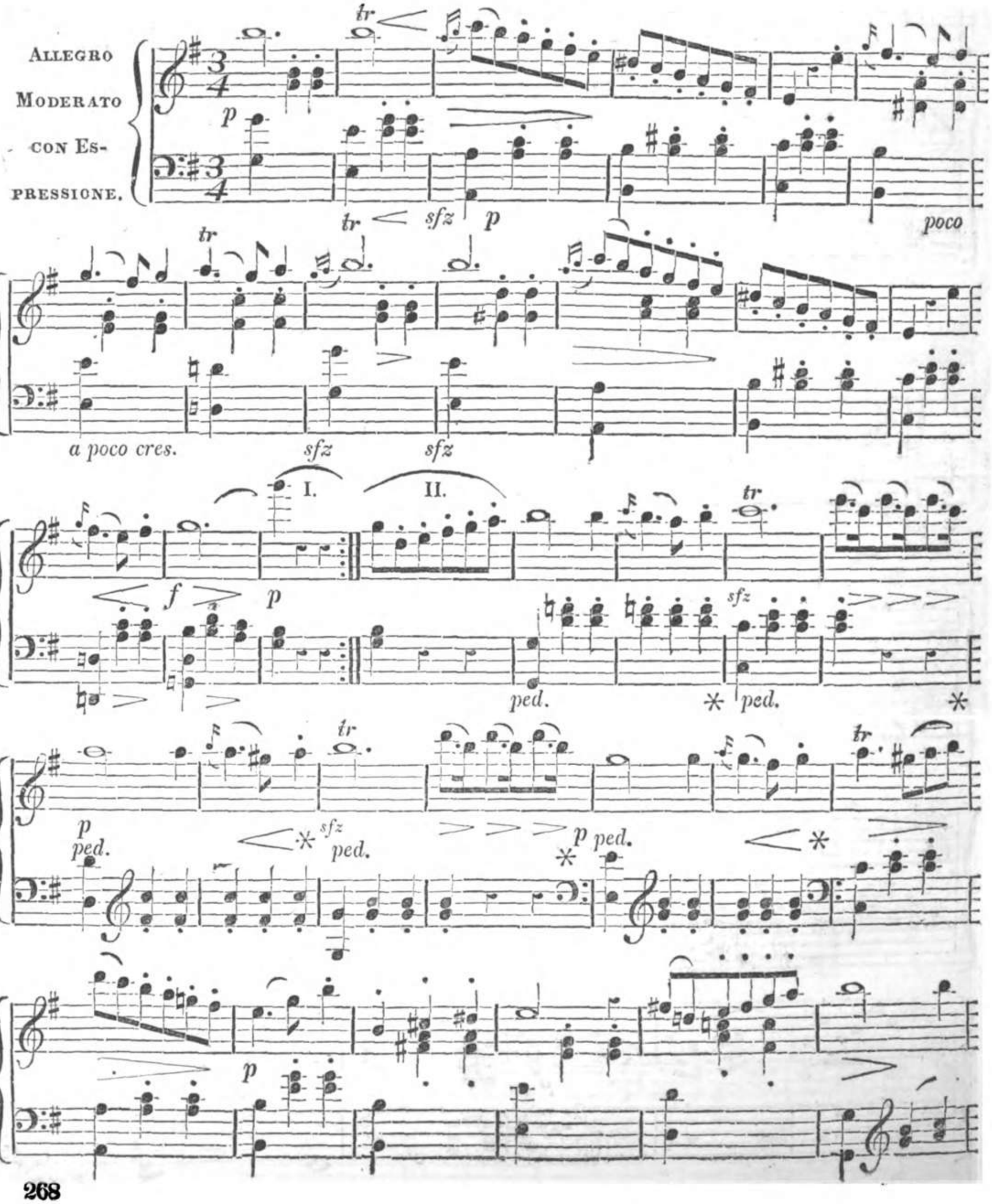
p *f* *tr*

p *f* *tr*

Grand Waltz,

COMPOSED FOR THE PIANO-FORTE,

By HIMMEL.



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tr ped. * ped. * tr

8va. loco.

tr ped. * ped. * p p

pp

p ped. *

8va. loco.

p

10527242

pp ped. * ped. * ped. *

ped. * ped. *

tr tr

p p

f p p p

p

f p p p

p p

tr

p sfz, p

tr tr

poco a poco. cres. sfz. f sfz.

10527242

f p tr tr sfz. p p ped. * ped. * ped. sfz. * ped. tr tr tr 8va. loco. p p pp ped.

10527242

pp ped. * ped. * ped. *

ped. * ped. *

tr tr

p p

f p p p

p

p p

tr

sfz, p

tr tr

poco a poco. cres. sfz. f sfz.

10527242

f *p*

tr *tr*

sfz. *p* *p*

ped. ✳ *ped.* ✳ *ped. sfz.* ✳ *ped.*

tr

✳

tr *tr*

8va. *loco.*

tr

p

p *pp*

ped.

"The Mid-Watch,"

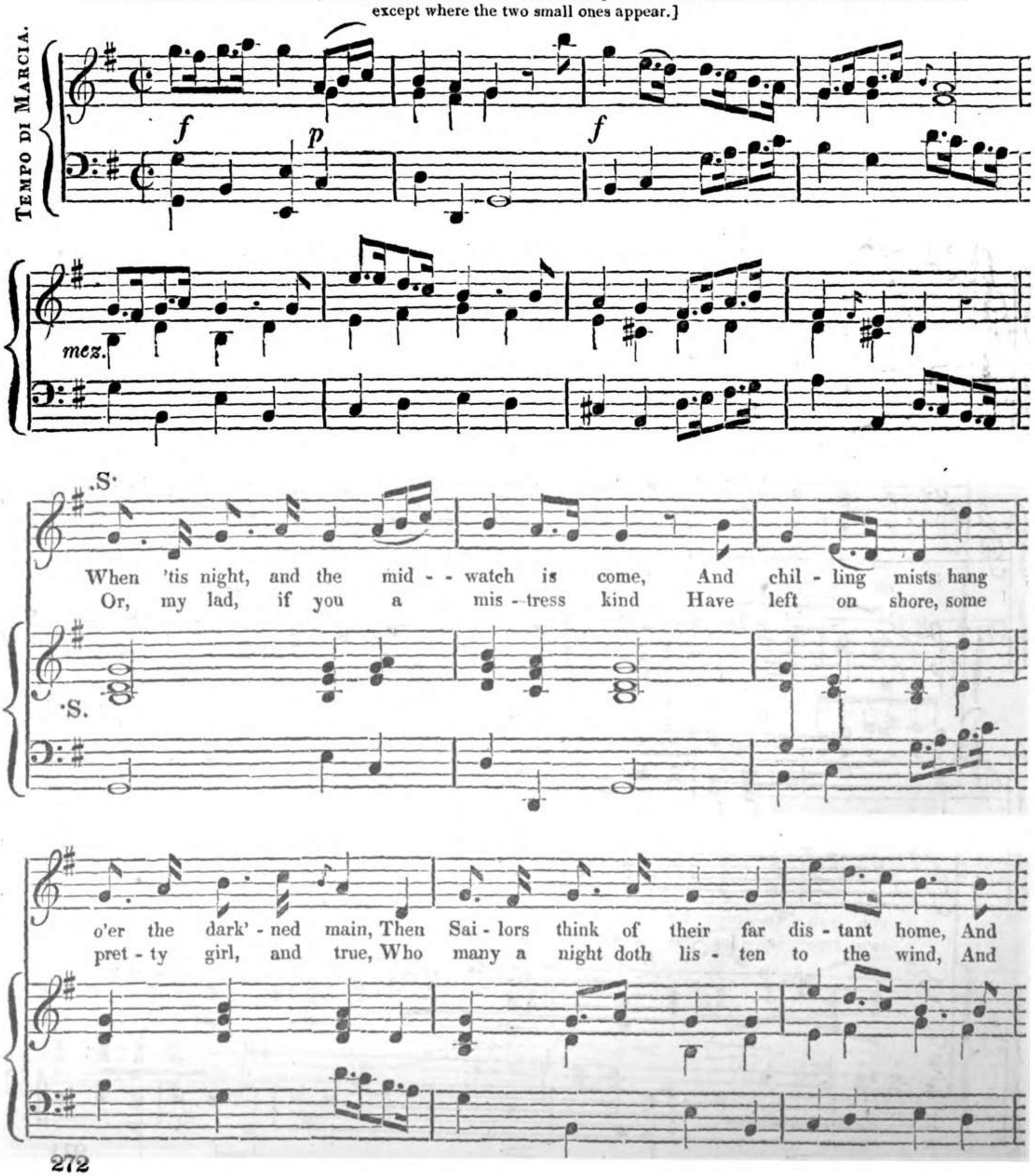
A SEA-SONG,

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.]



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.

8ves

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.

I. II.

tr

LÄNDLER, OR GERMAN DANCE,

COMPOSED FOR THE CARNIVAL OF 1825,

By J. P. PIXIS.