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AS WELL AS A LARGE NUMBER OF  
**SONGS, DUETTS, TRIOS, QUARTETTES, &c.**

*The whole selected from the most distinguished European Authors:*

INCLUDING ALSO

NUMEROUS ORIGINAL COMPOSITIONS BY CELEBRATED AUTHORS IN THE UNITED STATES.

**EDITED BY CHARLES JARVIS,**  
PROFESSOR OF THE PIANO-FORTE, AND ORGANIST AND LEADER OF THE CHOIR AT THE CHURCH OF THE EPIPHANY.

PHILADELPHIA:

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1842.

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## A D V E R T I S E M E N T.

It is a subject of common remark, that the acquisition of Music by young persons is attended with much expense to their parents or guardians. Beside the cost of musical instruments and the price of tuition, there is an item of no inconsiderable magnitude in the necessary purchase of printed music. As this is usually sold at a certain sum per sheet, the pieces are very often spread out in such a way as to occupy the largest quantity of paper with the smallest possible allotment of music. Let any one glance through these collected pieces after they are bound together, and observe how really insignificant is the quantity contained in a volume. And yet each such volume has cost a considerable sum of money, as is well known to the young lady who uses the book, or to her parents who have paid for it.

With a desire to obviate in some degree the evil alluded to, the Editor has endeavoured to condense within a single volume a large quantity of valuable and attractive music, and to sell the book at a price remarkably low, so that the extensive demand, which he confidently anticipates, may ultimately remunerate the Publisher for the great original outlay.

To enable any one to form an opinion as to the moderate price at which this collection is afforded, it may be mentioned that the cost of the pieces contained in it, if procured singly and at the usual prices, would not be less than twenty-five dollars.

## ADVERTISEM E N T.

And this great advantage to the buyer is not by any means procured by sacrificing correctness, perspicuity, or elegance. On the contrary, it is believed that in all these particulars the present volume may challenge comparison with any music ever published in the United States.

In making his selections, the Editor has endeavoured to introduce music of a pleasing and popular, rather than of a difficult or abstruse character. The volume contains (as will be seen on a reference to the Contents) all the most celebrated airs from the latest operas; and includes, in addition, much original matter which has never before been published in this or any other country. The Songs, also, it is hoped, are of such a character as will further recommend the work to favourable notice.

The Editor takes great pleasure in tendering his acknowledgments to Charles West Thomson, Esq., for several beautiful pieces of poetry, which have been adapted to Bellini's and Herold's most popular airs, some of which have not heretofore been set to English words. He has also to offer his thanks to Dr. Thomas Dunn English, for two pieces of poetry; and to Charles Homann, for two beautiful waltzes. The Editor would especially refer the amateur to twelve waltzes composed by W. H. F., Esq., a gentleman whose talents and acquirements would be held in honour in any country, and whose exertions have tended so greatly to foster a musical taste in his own.

It may be proper here to remark, that a large portion of the music in this volume is prepared expressly for it, and is of course protected by copyright. No individual, therefore, can copy any of the pieces to which is affixed a star (\*) in the table of Contents, without infringing on the rights of the Publisher.

With a view to extend their plan so as to embrace all music of decided merit that may from time to time be published, the Editor and Publisher have in preparation another volume of the same kind, which will be issued with all convenient despatch.

PHILADELPHIA, SEPTEMBER, 1841.

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**CATALOGUE**  
OF  
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**TOGETHER WITH THE NAME OF THE PUBLISHER TO EACH PIECE.**

*Those pieces without the Publisher's name are to be found in this Volume.*

Composition	Publisher.	Composition	Publisher.
A FASHIONABLE SET OF QUADRILLES — Partly composed and partly arranged .....	<i>Klemm.</i>	MY VILLAGE FAIR — Arranged from an English Ballad .....	<i>Willig.</i>
AT MUSING HOUR — Original Song .....	<i>Willig.</i>	MOTETTO — For four voices. Original.....	<i>Blake.</i>
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		WHEN JAMIE HAD LEFT ME — Scotch Song, arranged from	
		Gardiner .....	<i>Nunn.</i>

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LA CRACOVienne.

L. Gomion.

ALLEGRO MODERATO.

*p*      *ff*      *sf*      *8va*      *loco*  
*v.*      *ors.*  
*V.S.*

Vol. I.—2      (D)

0

## LA CRACOVIENNE.—Continued.



LA CRACOVIENNE.—Continued.

11

A musical score for two voices or instruments, likely piano, consisting of four staves of music. The music is in common time and includes various dynamics such as *p*, *ff*, *con fuoco*, *ff*, *cresc.*, *rif*, and *p*. The notation features eighth and sixteenth notes with various slurs and grace marks. The vocal parts are separated by a brace, and the piano part is indicated by a bass clef and a treble clef above it.

12

## LA CRACOVIENNE.—Concluded.

Musical score for 'La Cracovienne' concluding section, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a dynamic 'ff'. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a forte dynamic. Measure 5 contains a melodic line with grace notes. Measure 6 ends with a forte dynamic. Measure 7 starts with '8va' (octave up) and 'ff' (fortissimo). Measure 8 begins with 'loco' (location) and 'ff' (fortissimo).

THE LAST ROSE OF SUMMER..... *Irish Air.*

Musical score for 'The Last Rose of Summer' (Irish Air), featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The tempo is 'ANDANTE'. The first section ends with a 'Dolce.' dynamic and a repeat sign. The second section begins with a dynamic 'ff' and ends with a 'Fine.' The third section starts with 'lento.' and 'D.C.' (Da Capo).

THE GIFT..... *A Waltz.*

13

DEDICATED TO E. F., BY HIS FRIEND W. A. F.

MODERATO DELICATO.

Dolce.

pp

Fine.

8va

*mf*      *cres.*      *passions.*      *rinf*      *sfr*

*loco*

*rinf*      *sfr*

*D.C.*

GALOP FAVORI..... From the Postilion of Lonjumeau.

A. Adam.

DE RATO. .

8va

f

p

loco

f

f

ff

f

**GALOP FAVORI.—Concluded.**

**15**

Musical score for the Galop Favori, concluding section. The score consists of two staves for piano. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is one sharp (F#). The tempo is indicated by 'loco' above the top staff. The music concludes with a repeat sign and the instruction 'D.C. al Fine.' at the end of the second staff.

**AH! WERE MY LOVE REQUITED..... Cavatina from Norma.      Bellini.**

Musical score for the Cavatina from Norma by Bellini, marked 'MODERATO.'. The score consists of two staves for piano. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes between C major and F# minor. The music features several melodic phrases with dynamic markings like 'f' and 'p'.

## AH! WERE MY LOVE REQUITED.—Continued.

A musical score for piano, consisting of four staves of music. The top two staves are for the treble clef (G-clef) hand, and the bottom two are for the bass clef (F-clef) hand. The music includes various dynamics such as *cresc.*, *piu mosso.*, *p.*, *mf*, *sf*, *rit.*, and *p*. Performance instructions include *s'va*, *loco*, and *tempo primo*. The score is divided into four systems by vertical bar lines.

AH! WERE MY LOVE REQUITED.—Concluded.

17

A musical score for two voices (Soprano and Bass) in common time, key of B-flat major. The score consists of four staves of music. The first two staves begin with a dynamic of *sf*, followed by *mf*. The third staff begins with *Accellerando*. The fourth staff includes markings for '1st time.' and '2d time.' with a 'V' indicating a change. The bass part has a dynamic of *f animato* and a crescendo marking *cresc.* The final staff ends with a dynamic of *ff*. The page number '17' is located in the top right corner of the score area.

sf      *mf*

*Accellerando.*

1st time.      2d time.      V      *f animato*      *cresc.*

*ff*

VOL. I.—3

ANDANTE = CANTABILE.

The musical score consists of three staves of music in common time, key signature of one flat. The top staff is for the voice (Soprano), the middle staff is for the piano (right hand), and the bottom staff is for the piano (left hand). The vocal line begins with a rest followed by a melodic line. The piano accompaniment features harmonic chords and rhythmic patterns. The lyrics are integrated into the music, appearing below the vocal line. The first section of lyrics is: "Farewell! farewell! my peace - ful vale, Where". The second section starts with "oft in in - fan - cy I've roved And listen'd to the joy - ous tale, Of those I dear - ly loved. The". The third section continues with "lattice porch with i - vy clad, The rippling stream And flow 'ry glade, In mem'ry now a - lone must glad The poor Cra - co - vian". The piano part includes dynamic markings like *p*, *locos*, *Fina.*, and *Dolce.*

Farewell! farewell! my peace - ful vale, Where  
*Sva.* *locos*  
*p* *dolciss.* *Fina.*  
 oft in in - fan - cy I've roved And listen'd to the joy - ous tale, Of those I dear - ly loved. The  
*Dolce.*  
 lattice porch with i - vy clad, The rippling stream And flow 'ry glade, In mem'ry now a - lone must glad The poor Cra - co - vian

THE CRACOVIAN MAID.—Concluded.

19

Musical score for 'The Cracovian Maid'. The vocal line consists of three staves. The first staff has lyrics: 'maid, The poor Craco - vian maid, The poor Craco - vian maid.' The second staff has a basso continuo line with 'cello voce' markings. The third staff has a piano accompaniment. The vocal part ends with a fermata over the word 'maid.' The piano part continues with a sustained note. The vocal part returns with the lyrics 'Farewell! farewell! dear village church,' followed by 'Where oft in prayer I've join'd the throng,' and so on. The piano part concludes with a final cadence.

ARIA ALLA SCOZZESE.

J. Valentine.

Musical score for 'Aria alla Scozzese' by J. Valentine. The score is for piano, featuring two staves. The top staff is labeled 'ANDANTINO GRAZIOSO.' It includes dynamic markings like 'ped.', 'p', 'dim.', and 'ped.'. The bottom staff provides harmonic support with sustained notes. The piece consists of two melodic phrases separated by a repeat sign. The first phrase ends with a forte dynamic and a repeat sign. The second phrase begins with a piano dynamic and ends with a forte dynamic, followed by a final cadence.

## THE ONE WE LOVE..... Poetry by M. Lemon.—Music by F. Romer.

MODERATO CON ESPRESS.

The musical score consists of four staves of music for voice and piano. The top staff is for the voice, and the bottom three staves are for the piano. The music is in common time, with a key signature of one flat. The vocal line begins with a series of eighth-note chords, followed by a melodic line with dynamic markings like *p*, *fz*, *ff*, *fz*, *pianissimo*, and *pp*. The lyrics are integrated into the musical phrases. The piano accompaniment features sustained notes and chords, with dynamic markings such as *Rall.*, *tempo.*, *colla voce.*, *ad lib.*, *a tempo.*, *ritardando.*, and *pp*.

The' o'er the wanderer's way The brightest  
 flow'r's be thrown, And sunlight thro' the day, Beameth a - lone; How dim the flow'r's appear, How joyless all a - bove, If one be  
 wanting there, The one we love! But on the loneliest sea, Where winds to waters sigh, Sweet music still would be If

THE ONE WE LOVE.—Concluded.

21

she were nigh. How dim the flow'r's appear, How joyless all a - bove, If one be wanting there, The one we love!

Ad lib.

pp      cello voci.      p      D.C.

Tho' ev'ry lute be strung  
With music's chords alone—  
Tho' ev'ry lay that's sung  
Be poesy's own,  
They could not charm the ear,  
The heart they could not move,  
As when one voice we hear,  
The one we love.—  
But e'en the desert drear—  
The northland's lurid sky,  
Would beautiful appear  
If she were nigh.  
O what can charm the ear!  
O what the heart can move,  
As when one voice we hear—  
The one we love.

CAVATINA..... From La Straniera.

Bellini.

ANDANTE

p      discordan.      cresc.      ritard.      impetuoso.      pp

abandon.      rall.

cresc.      p      cresc.      ped.      ritard.      cresc.      impetuoso.      dim.      pp

No. 1. (*Love.*) .... THE PASSIONS.—*Twelve Waltzes.*

WRITTEN FOR AND DEDICATED TO MISS E. F., BY W. H. F.

MODERATO.

Dolc. *mf* *dim.* *p* *sf* *Sforz.*

*p*

*loco*

*rit.* *tempo*

*ritard.*

No. 2. (*Melancholy.*)

PIU ALLEGRO QUASI LARGETTO CANTABILE.

> > > *cresc.* > > *p* *b>* *b>* *b>*

< < < < < < < <

THE PASSIONS.—Continued.

23

The musical score consists of four staves of music, likely for a string quartet or similar ensemble. The key signature is consistently three flats (B-flat, D-flat, G-flat) throughout all staves.

- Staff 1:** Shows two measures. The first measure ends with a fermata over the second note, followed by a dynamic instruction "*> dim.*". The second measure begins with a dynamic *pp* and a grace note before the main note, followed by a dynamic *bz*.
- Staff 2:** Shows two measures. The first measure ends with a fermata over the second note, followed by a dynamic "*1st time.*". The second measure begins with a dynamic *9d time.*
- Staff 3:** Shows two measures. The first measure ends with a fermata over the second note, followed by a dynamic "*cres.*". The second measure begins with a dynamic "*> dim.*"
- Staff 4:** Shows two measures. The first measure ends with a dynamic *f*. The second measure begins with a dynamic *dim.*
- Staff 5:** Shows two measures. The first measure ends with a dynamic *p*. The second measure begins with a dynamic *bz*, followed by a dynamic *cres.*
- Staff 6:** Shows two measures. The first measure ends with a dynamic *p*. The second measure begins with a dynamic *bz*.
- Staff 7:** Shows two measures. The first measure ends with a dynamic *cres.*. The second measure begins with a dynamic *calando.*
- Staff 8:** Shows two measures. The first measure ends with a dynamic *rit.* The second measure begins with a dynamic *dim.*
- Staff 9:** Shows two measures. The first measure ends with a dynamic *pp tempo.* The second measure begins with a dynamic *bz*.
- Staff 10:** Shows two measures. The first measure ends with a dynamic *calando.* The second measure begins with a dynamic *> rit.*
- Staff 11:** Shows two measures. The first measure ends with a dynamic *dim.* The second measure begins with a dynamic *smorz.*
- Staff 12:** Shows two measures. The first measure ends with a dynamic *ppp*.

No. 3. (*Jealousy.*) .... THE PASSIONS.—Continued.

PIU MOSSO.

Fermata

staccato.

D.C.

No. 4. (*Anger.*)

ALLEGRO AGITATO.

ff ped.

\* pp

ff ped.

\* pp

ff ped.

THE PASSIONS.—Continued.

25

pp      ff ped.      \*pp      ff ped.      \*pp      ff ped.

\*pp      ff ped.      \*pp      f con fuoco.      p irresoluto. rit.      ff dim. tremolando.

No. 5. (*Grief.*)

LENTO.

ped.      \* Tenor Solo.

dim.      soprano.      Duet.      v.a.

VOL. I.—4

## THE PASSIONS.—Continued.

No. 6. (*Despair.*)

**ALLEGRO MODERATO.**

The musical score for No. 6 (Despair) in Allegro Moderato consists of six staves. Staff 1 (treble) starts with *f* and *sf*, followed by *p*. Staff 2 (bass) starts with a dotted half note. Staff 3 (treble) features a continuous eighth-note pattern. Staff 4 (bass) includes a dynamic *molto impressionato.* Staff 5 (treble) shows a crescendo (*cres.*). Staff 6 (bass) ends with a dynamic *f*.

THE PASSIONS.—Continued.

27

ff with agony. ritard.  
dim.

dim. rit.  
pp ff p pp ff  
piu lento.

No. 7. (*Desire.*)

ESPRESSIVO ASSAL.

doloso. cres. p cres. > p cresc. >  
abandonment.

Dolce.

cres. > > dim.  
1st time. 2d time. fz D.C.

No. 8. (*Hope.*) .... THE PASSIONS.—Continued.

MODERATO.

8va.

*loco*

*Fine.*

*ritenuto tempo.*

*smorz.* *tempo.* *dim.* *rit.* *lento.* D.C.

No. 9. (*Fear.*)

AGITATO.

3/4

2/4

*fp* > *fp* >

*f* > *p*

*fp* *fp*

## THE PASSIONS.—Continued.

29

THE PASSIONS.—Continued.

29

(Top Staff) cresc. f rinf ff >> sf ff > pp > ff >

(Middle Staff) pp > cresc. tr p >

(Bottom Staff) f > p f > ff sf fz

No. 10. (*Regret.*)

MODERATO.

(Top Staff) dol. legato cresc. p p

(Bottom Staff) Bass line with various notes and rests.

## THE PASSIONS.—Continued.

No. 11. (*Love.*)

MODERATO APPETUOSO.

THE PASSIONS.—Continued.

31

8va

Finale.—No. 12. (*Joy.*)

ALLEGRO CON SPIRITO.

## THE PASSIONS.—Continued.

The musical score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature changes throughout the piece, including G major, F# major, E major, D major, C major, B minor, A major, and G major.

**Staff 1:** Dynamics include *ff* (fortissimo) and *animato*. The tempo is indicated as *animato*.

**Staff 2:** Dynamics include *ff* (fortissimo).

**Staff 3:** Dynamics include *diminuendo*, *ritardo*, and *tempo*. The tempo is indicated as *Moderato*. The instruction *(Diminish the time by degrees.)* appears above the staff.

**Staff 4:** Dynamics include *p* (pianissimo).

THE PASSIONS.—Concluded.

33

ALLEGRO CON SPIRITO.

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

*irresoluto.*

*ff*

*un poco più vivo.*

*BIS.*

*cres. e stringendo.*

*f*

*BIS.*

*8va loco*

*crescendo.*

*ff*      *ped. ff*

VOL. I — 5

O! I REMEMBER WELL....*French Ballad.*

MODERATO.

The musical score consists of three staves of music. The top staff is for the voice, starting with a treble clef, a key signature of two flats, and a time signature of common time (indicated by a '3'). The middle staff is for the piano, also in common time and two flats. The bottom staff is for the bassoon or cello, in common time and one flat. The vocal part begins with eighth-note patterns, followed by sixteenth-note patterns. The piano part provides harmonic support with chords. The bassoon part provides harmonic support with sustained notes. The vocal part has lyrics: 'Tra la! la! la! Hark! hark, I hear Sounds to mem'ry dear.' This is followed by a repeat of the phrase. The vocal part then continues with: 'O! I remember well The music of that voice, How on my ear it fell, Bidding my heart rejoice. When at the ev'ning hour,' followed by another repeat of the phrase.

Tra la! la! la! Hark! hark, I hear Sounds to mem'ry dear.      Tra la! la! la! Hark! hark, I hear Sounds to mem'ry dear.

pp

O! I remember well The music of that voice, How on my ear it fell, Bidding my heart rejoice. When at the ev'ning hour,

O! I REMEMBER WELL.—Concluded.

35

Forth from my cot I'd roam, Leaving my own loved bow'r To welcome my hunter home. He is gone, I am lone, Joy is no more for

me! For my hopes lie with him, Under the linden tree. Oft, at the ev'n'ing hour, Forth from my cot I'd roam,

Leaving my own loved bow'r, To welcome ::: my hunter home.

O! he is silent now,  
Whose voice was ever gay,

Upon whose fearless brow  
Joy's smile was wont to play.

The summer comes with flow'rs  
To grace our own bourn side,

But when will he return,  
To cheer his lonely bride!

ANDANTE AFFETUOSO.

Dolce legato.

DO I NOT PROVE THEE.—Concluded.

37



## OUR FLAG.... A Song.

Poetry by Dr. English.—Music by Donizetti.

MODERATO E ANIMATO.

fz ped.

Energico.

Its mighty red denotes our power, Our honour pure its paler hue, And courage that will  
Up! raise again that flag on high, The standard of our gallant sires! And let it meet the

ff

p

never cow'r, Lives e - ver in its glorious blue. Brave hearts are beating 'neath its folds, Brave hearts that much for freedom dare, And  
freeman's eye, Till ev'ry tyrant foe expires. Its stars are lights to guide us on, No lights so bright and clear as those, And

cres.

8 8

OUR FLAG.—Continued.

39

should a foe essay t' attack, Stout hands to do are ready there. Then, &c. (Unis.) CHORUS.  
*crescendo.*

to the nations be it known, Its stripes are destined for our foes. Then raise again that flag on high, We fight to conquer or to die.

Then raise again that flag on high, We fight to conquer or to die, Then raise, Then raise, Then raise that

*ff*

*ff*

(Piano Forte.) (Tenor.) (Bass.) (See Unis.)

## OUR FLAG.—Concluded.

flag, Then raise that flag on high, We  
fight, We  
fight, We  
fight, We fight, We fight to conquer or to die, To

Piano Parts.  
(Tenor.) Basso.  
(See Univ.)  
(Tenor.) Basso.

die, To  
die, To  
die.

8va  
loco.  
animato.

C A C H U C H A . . . National Spanish Dance.

41

ALLEGRO MODERATO.

1° 2°

legato.

Dolce.

cresc.

dim.

p

Coda animato.

D.G. f

ff

VOL. L — 6

## THE PHILADELPHIA GALOPADE.

Charles Jarvis.

ALLEGRO MODERATO.

*mf*

*s'va*

*marcelo.*

*loco*

*Fine.*

*marcelo.*

*D.C. *mf**

*energico.*

*ff*

THE PHILADELPHIA GALOPADE.—Concluded.

43

Musical score for 'The Philadelphia Galopade'. The score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature changes between common time and 2/4 time. The score includes dynamic markings such as 'mf' and 'marcato.', and performance instructions like '1st time.' and '2d time.'. The music concludes with a repeat sign and the instruction 'D.C.'

THE FAVOURED GUEST.... *A Ballad.* Written and composed by Th. Moore.

Musical score for 'The Favoured Guest'. The score consists of two staves of music. The top staff is labeled 'GRAZIOSO.' and 'p'. The bottom staff has a bass clef. The time signature is 3/8. The score includes a dynamic marking 'v.s.' at the end of the piece.

## THE FAVOURED GUEST.—Concluded.

They tell me thou'rt the favour'd guest Of ev'ry fair and brilliant throng, No wit like thine to wake the jest, No voice like  
*p*

thine to breathe the song, And none could guess, so gay thou art, That thou and I are far a - part.

9 Alas! alas! how diff'rent flows With thee and me the time away!  
 Not that I wish thee sad, heav'n knows—  
 Still, if thou canst, be light and gay;  
 I only know that without thee,  
 The sun himself is dark for me.

3 Do I thus haste to hall and bower,  
 Among the proud and gay to shine?  
 Or deck my hair with gem and flower,  
 To flatter other eyes than thine?  
 Ah, no! with me love's smiles are past—  
 Thou hadst the first—thou hadst the last.

## WEBER'S LAST WALTZ.

45

ANDANTE e DOLOROSO.

*p* il Basso ben marcato

cres.

*mf*

*p*

*ritardo.*

*Poco dolce ed espressivo.*

D.C.

## B O L E R O .... from Domino Noir.

ALLEGRETTO.

19 | 20 | 21 | 22 | D.C.

p | 23 | 24 | 25 | 26 | 27 | 28 | ff | Fine.

## FAREWELL DEAREST.

Sophia Jarvis. 47

ANDANTE CANTABILE.

Farewell dearest, Fare thee well, May blessings with thee go, May

sunshine stream up - on thy path, And flow'r's around thee grow; For thou wert kind when all beside From off my fortunes

fell; Thou'st sooth'd with smiles my troubled heart, Then dearest, fare thee well.

2. Farewell, dearest—may those smiles  
That o'er all hearts have shone, | Now turn and throw their blessed power,  
Like sunlight on thine own; | And may the joy which thou hast given  
For ever with thee dwell, | Sweet thoughts and pleasing dreams be thine,  
And, dearest, fare thee well!

48

## CLAUDIAN'S MARCH..... From Norma.

Bellini.

ALLEGRO MODERATO.

The musical score consists of four staves of music for two voices (Soprano and Alto) and piano. The key signature is one sharp (F#). The tempo is Allegro Moderato. The vocal parts are mostly in eighth-note patterns, with occasional sixteenth-note figures. The piano part provides harmonic support with sustained chords and rhythmic patterns. Measure 48 begins with a forte dynamic (f). Measures 49-50 show a transition with dynamic fz. Measure 51 begins with ff. The section ends with a piano dynamic (mf) and a fermata. The vocal parts enter again in measure 54. The score includes markings for TRIO. and Fine.

CLAUDIAN'S MARCH.—Concluded.

49

Musical score for Claudian's March, concluding section. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *f* and *f*. The piece concludes with a repeat sign and the instruction *D.C.*

IRENE WALTZ.

J. R. Jennings.  
(Pupil of the Author.)

Musical score for Irene Waltz by J.R. Jennings. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music is labeled *SCHERZANDO.* It includes dynamic markings like *p* and *legato.* Measure 19 is marked with a bracket and measure 20 is marked with another bracket. The piece concludes with a repeat sign and the instruction *D.C.* A note in the bass staff is marked *8va*. The score also includes the instruction *VOL. I.—7*.

50

## THE POSTILION'S SONG... from the Postilion of Lonjumeau.

A. Adam.

ALLEGRO.

Sva. loco.

pianissimo.

animato.

ritard.

animato.

rallent.

THE POSTILION'S SONG.—Concluded.

51

A musical score for piano, consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The tempo is indicated as 'con espressione.' The score includes various dynamics such as 'p' (piano), 'fp' (fortissimo), 'ff' (fortississimo), and 'tr' (trill). Performance instructions like 'rallent.' (rallentando) and 'a tempo.' are also present. The score concludes with a final section labeled '8va' (octave higher) and 'loco.' (location).

## DESERTION.... A Song or Duett.

Words by Dr. English.

ADAPTED TO A BEAUTIFUL AIR COMPOSED BY W. H. F., ARRANGED BY C. JARVIS.

ANDANTE AFFETUOSO.

Sva loco That I have loved thee, love thee  
now, Read in my chill and pal - lid brow, My quiv'ring lip, my wasted form, My fa - ded eye, once bright and warm,  
And if thou hast no oth - er book, Scan it with - in my hope - less look. And if thou hast no oth - er  
Sva loco  
dolee.

D E S E R T I O N.—Concluded.

53

book, Scan it within my hopeless look.

8va

*p*

*tr.* *tr.* *loco*

*cres.* *f*

3. The scalding tear-drop chafes my cheek,  
And tells a tale I may not speak,  
While o'er my spirit mem'ry throws  
The fragrance of her faded rose,  
Whose very sweetness tells a tale  
Of blossoms scattered to the gale.

3. Farewell! my heart is rending now,  
Death's seal is set upon my brow;  
But like the swan whose music note  
Bursts only from her dying throat,  
The final words I breathe shall be  
A heart-felt prayer to heaven for thee.

T A K E T H E M, I I M P L O R E T H E E.... From Norma.

Bellini.

MODERATO.

## TAKE THEM I IMPLORÉ THEE.—Continued.

A musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music. System 1: Soprano and Bass staves in G major, 2/4 time. System 2: Soprano and Bass staves in G major, 2/4 time. System 3: Soprano and Bass staves in A major, 2/4 time. System 4: Soprano and Bass staves in A major, 2/4 time. The piano part is in the bass clef staff. Various dynamics and performance instructions are included, such as 'ritard.', 'tempo.', 'cres.', 'sf', and 'p'.

TAKE THEM, I IMPORE THEE.—Concluded.

55

The musical score consists of four staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The first staff begins with a dynamic marking *fp*. The second staff contains a dynamic marking *energico*. The third staff features a dynamic marking *cres.* The fourth staff ends with a dynamic marking *f*.

## RUSSIAN MARCH.

DI MARCIA.

The musical score consists of four staves of music, likely intended for two pianos or organs. The first staff begins with a forte dynamic (f) and a tempo marking 'DI MARCIA.'. The second staff starts with a piano dynamic (p). The third staff features a dynamic marking 'cres.' followed by a forte dynamic (f). The fourth staff begins with a piano dynamic (p) and a tempo marking 'L.H.' (Left Hand). The score includes various dynamics such as 'ff' (fortissimo), 'cres.', and 'f'. Performance instructions like 'Fine.' are also present. The music is written in common time with a key signature of one sharp (F#).

ALEXANDRIA WALTZ.

Strauss. 57

SCHERZANDO E GRAZIOSO.

The musical score for "Alexandria Waltz" by Strauss, Vol. I, page 8, is presented in four staves. The first staff shows a melodic line with eighth-note patterns and grace notes, starting with a dynamic "p". The second staff provides harmonic support with sustained chords. The third staff continues the melodic line with eighth-note patterns. The fourth staff provides harmonic support with sustained chords. The score is divided into two systems by a vertical bar line. Each system contains markings for "1st time." and "2d time.", indicating different endings or variations. The overall style is "SCHERZANDO E GRAZIOSO".

## THE UNITED STATES MARINE CORPS' MARCH. By a Lady of Charleston.

MAESTOSO.

1st time *p*  
2d time *f*

*p*

D.C.

MINOR.

## **THE UNITED STATES MARINE CORPS' MARCH.—Concluded.**

59

D.C. al Fine.

## CELEBRATED QUICK STEP.

ALLEGRO. X 9 X 92 X 32 | X 2 7 PERFORMED BY CAPTAIN PARTRIDGE'S CADETS

IT IS THE HOUR... *A Romance.*

C. De Beriot.

MODERATO.

It is the hour, the lovely hour, From weary cares when lone and free, My pensive  
soul awakes her pow'r, And flies a - far, my love, to thee ! When ev'ning lends her gentle store Of hues di-

**IT IS THE HOUR.—Concluded.**

61

*Ad Libitum.*      *tempo.*

vine to sea and shore, Oh! then's the hour, the lovely hour, From weary cares when lone and  
free, My pensive soul awakes her pow'r And files, my on - - ly love, to thee!

2. When all the stars, with glories new,  
Are seen to leave their secret bow'rs,  
As if to share, in worship due,  
The incense of our breathing flowers,  
And that sweet ray, that falls like balm,  
Seems ev'ry earthly plaint to calm.  
Oh! that's the hour, &c.

ALLEGRO MODERATO.

pp cres.

ff animato.

## **CELEBRATED WALTZ.—Concluded.**

63

Musical score for piano, four staves:

- Staff 1 (Treble): Starts with a melodic line. Dynamics:  $p$ ,  $f$ .
- Staff 2 (Bass): Continues the bass line.
- Staff 3 (Treble): Starts with a melodic line. Dynamics:  $mf$ ,  $cres.$
- Staff 4 (Bass): Continues the bass line.
- Staff 5 (Treble): Starts with a melodic line. Dynamics:  $ff$ ,  $fz$ ,  $fz$ ,  $fz$ ,  $fz$ . Articulation: *sva*.
- Staff 6 (Bass): Continues the bass line.
- Staff 7 (Treble): Starts with a melodic line. Dynamics:  $fz$ ,  $fz$ ,  $cres.$ ,  $D.C.$
- Staff 8 (Bass): Continues the bass line.

## CAVATINA. Arranged from Auber's Lestocq, by Chas. Jarvis.

ALLEGRO MODERATO.

8va

loco

marcato.

animato.

CAVATINA.—Concluded.

65

Musical score for Cavatina, page 65, concluding section. The score consists of four staves of music for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The score includes dynamic markings such as *p*, *p tranquilment.*, *cres.*, *animato.*, *f*, *lococo*, and *BIS.*. The vocal parts feature eighth-note patterns, while the piano part provides harmonic support with chords and bass notes. The score concludes with a repeat sign and the instruction *VOL. I. — 9*.

66

ALLEGRO MODERATO.

## ZAMPA'S GALOP.

Herold.

The musical score for "Zampa's Galop" (Op. 66) by Georges Herold is presented in four staves, divided into two systems. The first system begins with a treble staff and a bass staff, both in common time and major key. The second system begins with a bass staff and continues in common time and major key. The music features various dynamics, including *f*, *fz*, *p*, and *mf*. The score concludes with a *Fine.* and a *D.C.* instruction.

# FRIENDSHIP...A Waltz.

67

COMPOSED EXPRESSLY FOR THIS WORK, AND PRESENTED TO THE EDITOR BY A FRIEND.

The musical score consists of four staves of music for piano, arranged in two systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). The tempo is marked 'GRAZIOSO.' The dynamics include 'p' (piano) and 'mf' (mezzo-forte). The bass staff uses a bass clef and a key signature of one sharp (F#). The second system begins with a treble clef, a key signature of one sharp (F#), and a common time. The tempo is marked 'f' (forte). The bass staff uses a bass clef and a key signature of one sharp (F#). The music concludes with a treble clef, a key signature of one sharp (F#), and a common time. The tempo is marked 'MINORE.' The dynamics include 'Fine.' and 'p' (piano). The bass staff uses a bass clef and a key signature of one sharp (F#). The final section begins with a treble clef, a key signature of one sharp (F#), and a common time. The tempo is marked 'mp' (mezzo-piano). The bass staff uses a bass clef and a key signature of one sharp (F#). The dynamics include 'cres.' (crescendo) and 'ritardo.' (ritardando). The bass staff uses a bass clef and a key signature of one sharp (F#). The score ends with a double bar line and 'D.C.' (Da Capo).

## MY NORMANDY.

Frederic Berat.

ANDANTE.

When hope her cheering smile supplies, And winter flies far, far away; Beneath, dear France, thy beauteous skies, When

spring becomes more sweet, more gay; When nature's drest a - gain in green, The swallow to re - turn is seen, I

## MY NORMANDY.—Concluded.

69

love again the land to see, Which gave me, gave me birth, my Normandy.

*express.*      *simple.*

2. I've seen Helvetia's flow'ry fields,  
Its cottages, its icy hills;  
And Italy, thy sky so clear,  
And Venice with her gondolier:  
In greeting thus each foreign part,  
There's still one land most near my heart,

A land most cherish'd, loved by me,  
My native, native land, my Normandy.

3. There is an age in all our lives,  
When ev'ry dream must lose its spell;  
An age in which the soul recalls

The scenes o'er which it loved to dwell:  
When e'en my muse shall silent prove,  
Perhaps despise these songs of love;  
'Tis then I hope the land to see  
Which gave me, gave me birth, my Normandy.

## LE SOLITAIRE.... A Waltz.

Chas. Jarvis.

ANDANTE PIU MODERATO.

*Dolce.*      *pp*

*mf*

dim - - - in - uen - do.

## LE SOLITAIRE.—Continued.

Musical score for piano, four staves, measures 70-75. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). Measure 70: Treble staff has eighth-note pairs with accents and dynamics *mf*, *p*, *mf*, *dim.*; Bass staff has eighth-note pairs. Measure 71: Treble staff has sixteenth-note pairs with accents and dynamics *f*, *pp*, *f*; Bass staff has eighth-note pairs. Measure 72: Treble staff has eighth-note pairs with accents and dynamics *ritardando*, *pp*, *a tempo*, *crescendo*; Bass staff has eighth-note pairs. Measure 73: Treble staff has eighth-note pairs with accents and dynamics *ritard.*, *dim.*, *pp*, *a tempo*, *dolent.*, *diminuendo*, *p*; Bass staff has eighth-note pairs. Measure 74: Treble staff has eighth-note pairs with accents and dynamics *p*, *dim.*, *pp*, *a tempo*, *dolent.*, *diminuendo*, *p*; Bass staff has eighth-note pairs.

LE SOLITAIRE.—Concluded.

71

f dim. f cres.  
ritardando. a tempo. Dolce. crescendo.  
dim. inuen do.  
ritard. mf  
v dim. v v ritard. an do.  
dim. inuen do. ped.

## CARABINIER'S CHORUS.

Auber.

ALLEGRO.

The musical score consists of five staves of music. The first two staves are in common time (indicated by '2/4') and the last three are in common time (indicated by 'b4'). The key signature is one flat. The music includes various dynamics such as *f*, *p*, *dolce*, and *mf*. Performance instructions include '8va' (octave higher) and 'loco.' (location). The score is divided into sections labeled '1st time.' and '2d time.' under specific measures. The vocal part starts with eighth-note patterns, followed by sixteenth-note patterns, and concludes with sustained notes.

DUKE OF REICHSTADT'S WALTZ.

Strauss. 73

ANIMATO.

Fine.

D.C.

VOL. I.—10

74  
PANTALON.No. 1. (*The Legacy.*) .... A SETT OF QUADRILLES. Irish Air.

A musical score for two voices (Soprano and Alto) and piano. The score consists of five staves of music. The first three staves are for the voices, and the last two are for the piano. The music is in common time, with various key signatures (G major, C major, F major, D major). The vocal parts are mostly eighth-note patterns. The piano part features bass and harmonic chords. Dynamics include *p*, *f*, and *Fine.*. The score concludes with a repeat sign and the instruction *D.C.*

Right and left—Balance turn partners—Ladies chain—Promenade half around—Right and left to place.

No. 2. (*Cherry Ripe.*) .... A SETT OF QUADRILLES.—Continued.

75

FETE.

*f*

*fz*

*p*

*cres.*

*pp*

*fin.*

Balance to partner and turn—Chassez across four—Swing corners—Sides four—Forward all and take partners to places—Forward two—Cross over—Chasse de chasse—Cross to place.

## No. 3... SETT OF QUADRILLES.—Continued.

*Welch Air.*

*LA POULE.*

The musical score consists of five staves of music. The first two staves are for 'LA POULE' in G major, 6/8 time, with dynamics *p* and *f*. The third staff begins with *cres.*, followed by a dynamic *>* and 'D.C.'. The fourth staff starts with *f*. The fifth staff ends with a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Promenade all around—Right hand across—Left hand back—Balance on a line—Promenade half around—Forward two—Back to back—  
Forward four—To places—Sides four—Forward all—To places—Swing corners.

No. 4. (*Corn Riggs.*)....A SETT OF QUADRILLES.—Continued.

77

*LA TRENISE.*

Chasse all—Forward four—Right and left—Chasse de chasse—Ladies chain—Forward to places—four ladies forward—Four gentlemen forward  
—Swing corners.

No. 5. (*Plough Boy*). . . . A SETT OF QUADRILLES.—Concluded.

FINALE.

Promenade all—Chasse across four—Forward two—Cross over—Chasse de chasse—Cross—Lady forward twice—Opposite gentleman the same  
—Sides four—Forward all—To places.

## ORPHEUS WALTZ.

Strauss. 79

ALLEGRO.

p

f

p

tr

p

f

D.C.

## THE ROSE-BUD.

WRITTEN AND COMPOSED BY RICHARD GUIN, A PUPIL OF THE PENN'A. INST. FOR INSTRUCTING THE BLIND.

ANDANTE.

Oh! where is the rose-bud that open'd at morn, And bloom'd in its fragrance and beauty a - lone; So soon it has  
wither'd, 'tis scatter'd and torn; A - las! for the rose-bud has faded and gone. The bush where it grew is now

THE ROSE-BUD.—Concluded.

81

The musical score consists of three staves of music in common time, key signature of one flat. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are integrated with the music, appearing below the notes. The first section of lyrics is:

standing a - lone, And all the fair rose-leaves lie scatter'd around, 'Twill soon be for - got - ten, its beau - ties un-

The second section of lyrics is:

known, Like thousands now slumbering un - der the ground.

Accompaniment dynamics include *f* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte).

2. Too soon when our beauty is faded away,  
Like the rose that has wither'd we'll sink to decay,  
We'll soon be forgotten by kindred and friend,  
E'en true hearts prove faithless when life's at an end.

That friendship so sweet, which unites us to-day,  
Is made to be broken, is born to decay;  
For when life shall end and the spirit is flown,  
Oh ! who shall remember the soul that has gone!

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No. 1.—R.Q.M.E.Q ET JULET. .... *Two Waltzes.*

C. Homman.

ALLEGRO VIVACE.

8va

mf

cres.

p

loco

soave.

R O M E O . — Concluded.

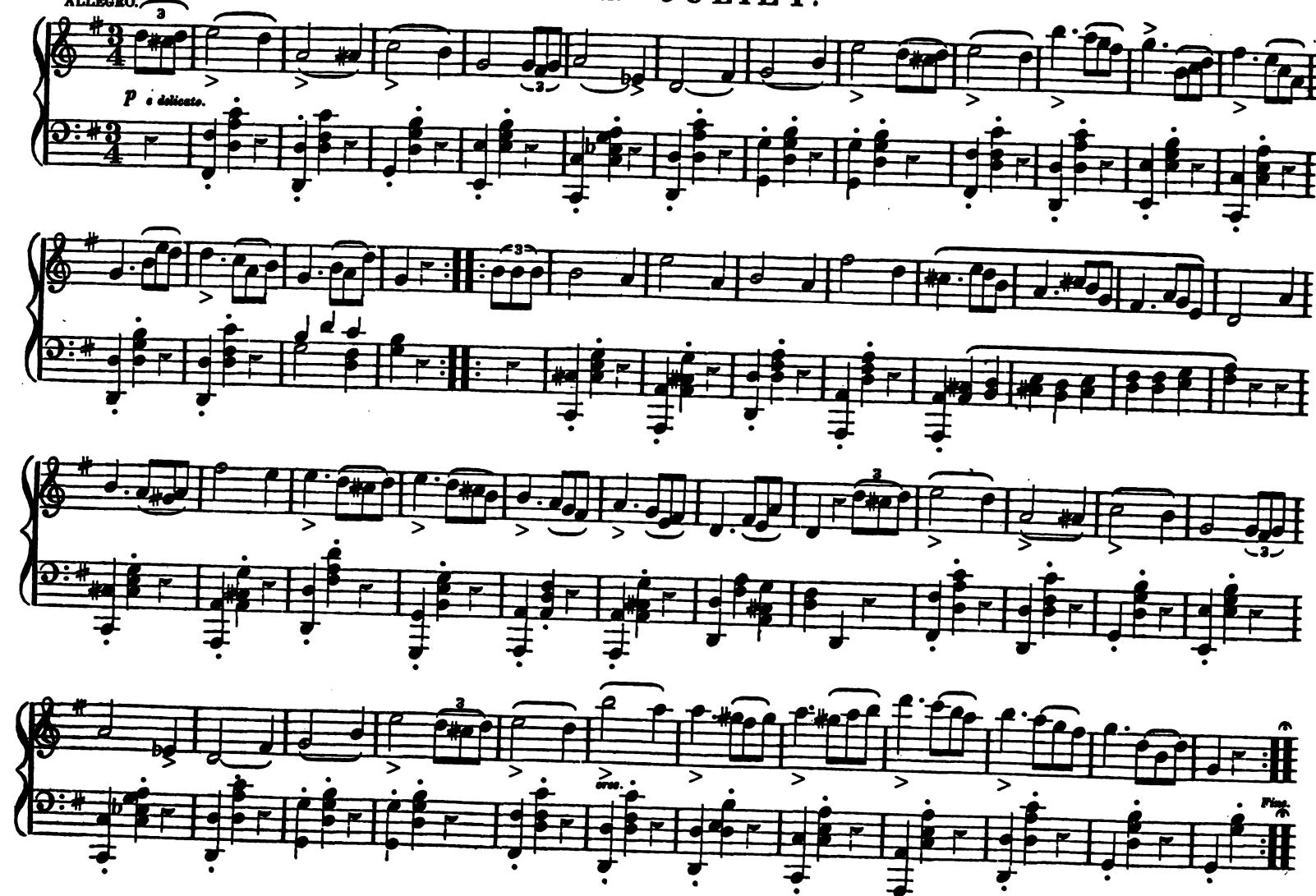
83

A musical score for two staves, likely piano or harpsichord, in common time and G major. The top staff features a treble clef and the bottom staff has a bass clef. The score consists of four systems of music. The first system begins with a crescendo (cres.) over six measures. The second system starts with a forte dynamic (f) over six measures. The third system begins with a diminuendo (dim.) over three measures, followed by a piano dynamic (p) over three measures, and concludes with a crescendo (cres.) over three measures. The fourth system begins with a forte dynamic (f sf) over three measures, followed by sustained notes with dynamics sf, sf, sf, and sf, and ends with a crescendo (cres.) over three measures. The score concludes with a repeat sign and the instruction "D.C."

84

ALLEGRO.

## No. 2.—JULIET.



JULIE T.—Concluded.

85

A musical score for a piano or harpsichord, featuring four staves of music. The music is in common time and consists of measures in G major (indicated by a key signature of one sharp) and F major (indicated by a key signature of one flat). The first staff begins with a dynamic of *Dolce.* The second staff starts with *cresc.* The third staff begins with *p* and *con moto legato*. The fourth staff concludes with *f* and *D.C.* (Da Capo).

## MOONLIGHT....A Duett.

J. Blockley.



(1st VOICE.)

(DUO.)

The vocal parts begin at measure 1. The first voice (treble) sings eighth-note patterns. The duo (bass) provides harmonic support with sustained notes. The lyrics are: "The moon is beaming on the lake, Come, sail in our light canoe; Sweet sounds of music we'll awake, As we glide o'er the waters blue: The". Measure 8 concludes with a crescendo.

The vocal parts continue at measure 9. The first voice sings eighth-note patterns. The duo provides harmonic support. The lyrics repeat: "moon is beaming on the lake, Come, sail in our light ca - noe; Sweet sounds of mu - sic we'll awake, As we glide o'er the wa - ters". Measure 16 ends with a mezzo-forte dynamic.

MOONLIGHT.—Concluded.

87

blue, In our light canoe, As merry we row, Over the rippling silver tide, While free from care Our spirits are, As a-

*(DUO.)*

*p* *mf* *p*

way we merrily glide - - - : The moon is beaming on the lake, Come sail in our light canoe ; Sweet sounds of music we'll awake, As we

*dim.* *cres - cen - do.*

glide o'er the waters blue.

*mf*

**2**

1st voice. The vesper bell is pealing  
From yonder lonely tower,  
Duo. Its tones, now gently stealing,  
Proclaim the vesper hour.  
The vesper bell, &c.

1st voice. Sweet sounds arise  
2d voice. To the tranquil skies,  
Duo. Like one of earth's sweetest me-  
lodies;

1st voice. Now sad, now gay,  
2d voice. As it floats away  
Duo. On the wings of the summer breeze.  
The moon, &c.

## SOUNDS SO JOYFUL.... Cavatina from La Sonnambula.

Bellini.

MODERATO.

fp

crescendo.

f

rillard.

tempo.

1st time.

2d time.

LA FAVORITE.... *A German Galopade.*

89

ALLEGRO MODERATO.

8va

loco

Fine.

D.C.

TRIO.

VOL. I — 12

90

## TANCREDI'S MARCH.

Rossini.

MAESTOSO.

mf

f

ff

mf

crescendo.

1st time. 2d time.

p Dolce.

TANCREDI'S MARCH.—Concluded.

91

A musical score for piano, featuring four staves of music. The key signature is A major (one sharp). The first staff begins with a dynamic of *p* and a *Lagato* instruction. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *f Energico*. The fourth staff concludes with a dynamic of *p*. The score includes various musical markings such as grace notes, slurs, and dynamic changes. The piece ends with a repeat sign and the instruction *D.C.*

## GALOP DE GUSTAVE.

Rossini.

ALLEGRO E ENERGICO.

1st time *p*

2d time *f*

*f*

*mf*

Soprano

Bass

Piano

*s'va* ————— *loco*

GALOP DE GUSTAVE.—Concluded.

93



WALTZ.... From La Fiancée.

Auber.

ALLEGRETTO GRAZIOSO.

Musical score for the Waltz from La Fiancée. The score consists of four staves. The first two staves are in 3/4 time, with dynamics *dolce e amabile* and *dim.* The third and fourth staves are in 2/4 time, with dynamics *mf*, *oro.*, and *dim.* The score concludes with a repeat sign and endings 1 and 2.

## RONDONETTO....From Barber of Seville.

Rossini.

Musical score for Rondinetto from Barber of Seville, page 94. The score consists of four staves of music for two voices (Soprano and Alto) and piano. The tempo is ALLEGRETTO. The key signature changes between G major (three sharps) and C major (one sharp). The vocal parts are mostly eighth-note patterns, while the piano part provides harmonic support with chords and bass notes. Measure 1 starts with piano chords in G major. Measures 2-3 show the vocal entries. Measure 4 features a forte dynamic (f) in the piano. Measures 5-6 show more vocal entries. Measure 7 includes a piano dynamic (p) and a crescendo (cres.). The score concludes with a final piano chord.

RONDONETTO.—Concluded.

95

The musical score consists of four staves of music for a solo instrument, likely a flute or piccolo, with piano accompaniment. The key signature is one sharp (F#). The tempo markings include *f*, *p*, *locally*, *8va*, and *energico*. The score features various dynamics, including forte, piano, and sforzando. The music is divided into measures by vertical bar lines, and specific notes or groups of notes are highlighted with horizontal dashes above them. The first two staves show a continuous pattern of eighth-note pairs and sixteenth-note chords. The third staff begins with a forte dynamic (*f*) followed by a piano dynamic (*p*). The fourth staff begins with a forte dynamic (*f*) followed by a dynamic instruction *energico*.

## THE LAY OF THE GIPSY.

Auber.



I am up with the lark, and my song is as gay As the notes with which he welcomes in the young day, And my heart shall be

light while my footstep is free In the sunshine to roam with the bird and the bee; In the glare of the noon I will hie to the

THE LAY OF THE GIPSY.—Concluded.

97

The musical score consists of four staves of music in common time, key signature of one sharp. The vocal part is in soprano clef, and the piano accompaniment is in bass clef. The lyrics are integrated into the music, appearing below the vocal line. The first two staves contain the following lyrics:

shade And entwine the wild gems I have borne from the glade, And at night in the dance, when my sisters are there, I will give them all  
wreaths for their bonny black hair; Do you love the green fields and the blossoming tree With the bright sky a - bove, come and

The third staff begins with a dynamic marking *p*. The fourth staff contains the lyrics:

wander with me, wander with me.

Below the vocal line, there are two sets of lyrics:

*1st time.*  
2. All the wild flowers bloom in their beauty for me,  
And for me all the birds carol forth in their glee,  
Not a bird, tree, or flow'r, lives in forest or grove,  
But I know them by name, and in knowing them love;

*2d time.*  
Oh, there's nothing I dread but the winter's dark sky,  
When the leaves are all gone and the snow-flakes drift by,  
For my heart yearneth then for the summer to come,  
And the tent which shall then be the gipsey's dear home:  
Do you love, &c.

VOL. I.—13

## BIRD WALTZ.

*s'va*

ALLEGRETTO.

*mf*

*p dolce,*  
*on ped.*

*mf*

*p dolce,*  
*on ped.*

*f*

*loco*

*dolce legato.*

*mf*

*dolce.*

BIRD WALTZ.—Concluded.  
8va

99

Musical score for the concluding section of the Bird Waltz, page 99. The score consists of four staves of music for piano, featuring treble and bass clefs, common time, and a key signature of one flat. The music includes dynamic markings such as *mf*, *p dolciss.*, *mf*, *f*, *pp*, *dolce.*, *f*, *pp*, *ppp*, and *ff*. Performance instructions include *on ped.*, *loco*, and *8va*. The score concludes with a final dynamic of *ff*.

100

THE YOUNG LADIES' DELIGHT....*A Galopade.*

ALLEGRETTO.

## VACATION WALTZ.

PRESENTED TO THE EDITOR BY W. H. F.

8va

ALLEGRO.

GENERAL DIEBITSCH'S RUSSIAN MARCH.

101

TEMPO DI MARCIA.

The musical score consists of four staves of music. The first staff starts with a forte dynamic (f) and includes markings "8va" and "loco". The second staff begins with a piano dynamic (p). The third staff is labeled "cantabile." and features a dynamic marking "ff" followed by "energico.". The fourth staff starts with a piano dynamic (p) and is marked "dolce.". The score concludes with a final dynamic marking "ff" followed by "D.C." (Da Capo).

## HOPE....A Duett.

Henry Herz.

ANDANTE CON MOTO.

(2d VOICE.)

Oh! dry that tear and hush that sigh, For sighs and tears are vain; Let hope beam on the fare - well hour, and

(1st VOICE.)

soothe our part - ing pain. Fear will not let me cherish hope, For mem'ry's tearful strain Now tells of ma - ny

H O P E . — Concluded.

103

(DUO.)

part - ing friends, Who ne - ver met a - gain. Pro - pi - tious be the gale that speeds Thy frail bark o'er the sea, And  
2d. My

*legato.*

may no ad - verse wind retard My thy. And may no adverse wind retard My  
My ad - verse wind retard Thy blest return to me. And may no adverse wind retard Thy blest re - turn to

*cres.* *ritard.* *collo voce.*

me. thee. 8va

*cres.*

2d voice. The dazzling orb of day is gone;  
Now comes the gloom of night:  
A few short hours, and day's return  
Again will bless thy sight.

3

1st voice. Behold yon star, whose constant rays  
Illume the pathless sea;  
As that star to the mariner,  
So hope shall be to me.

Duo. Propitious be the gale, &c.

104

## PLAINTIVE AND PLEASING.... A Waltz.

Chas. Jarvis.

The musical score is divided into four systems of four staves each. The first system starts with a dynamic of *p*, followed by *ff*. The second system begins with *ff*, followed by *fz*. The third system starts with *pp*, followed by *ff*. The fourth system begins with *ff*, followed by *fz*. The fifth system starts with *pp*. The sixth system begins with *p*, followed by *(repeat 8va.) ff*. The seventh system starts with *p*, followed by *Pianissimo*. The eighth system starts with *p Dolce*.

PLAINTIVE AND PLEASING.—Concluded.

105

Musical score for 'Plaintive and Pleasing' concluding section. The score consists of two staves. The top staff is in G minor (indicated by a C-clef and a single flat), and the bottom staff is in E minor (indicated by a C-clef and a double flat). The key signature changes to F major (one sharp) at the end of the section. The tempo is marked 'al Fine.' The dynamic is 'p'. The section concludes with a forte dynamic 'f' followed by a repeat sign and the instruction 'D.C. al Fine.'. The vocal part is marked '8va' (an octave higher) throughout the section.

WHILE THIS HEART ITS JOY REVEALING.... Arranged from La Sonnambula.

Musical score for 'While This Heart Its Joy Revealing...' arranged from La Sonnambula. The score consists of three staves. The top staff is in C minor (indicated by a C-clef and a single flat). The middle staff is in E minor (indicated by a C-clef and a double flat). The bottom staff is in E minor (indicated by a C-clef and a double flat). The section begins with an introduction marked 'ALLEGRO.' The dynamic is 'p'. The vocal part is marked 'smorz' (softly) and 'mp' (mezzo-forte). The dynamic then shifts to 'f' (forte). The vocal part is marked 'smorz' again. The section concludes with a dynamic 'smorz' followed by a repeat sign and the instruction 'D.C. al Fine.'. The vocal part is marked '8va' (an octave higher) throughout the section. The tempo is marked 'loc' (tempo loco) in the middle staff. The dynamic markings 'p', 'pp', and 'ppp' are also present. The vocal part is marked 'V.S.' (verso) at the end. The page number '14' is located at the bottom left of the score.

**MODERATO.**

The image shows a page of sheet music for a piano piece. It consists of four staves, each with a different clef (Treble, Bass, Treble, Bass) and a B-flat key signature. The first staff has a dynamic marking of 'p' and a tempo of 'MODERATO.'. The second staff continues the bass line. The third staff begins with a dynamic 'f' and a tempo of 'poco più moto.'. The fourth staff continues the bass line. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also several slurs and grace notes. The page is filled with musical notation, with some sections being more complex than others.

WHILE THIS HEART ITS JOY REVEALING.—Continued.

107

1st time

*p tranquillamente.*

*cres.*

*loqu.*

*8va*

*f*

*loco*

*8va*

*fz*

*stringendo.*

*ritardo.*

V.S.

2d time.

*f animato.*

8va loco

*p leggieramente.*

8va loco

BIS.



## THE MAY QUEEN'S GALOP.

COMPOSED, AND RESPECTFULLY DEDICATED TO MISS E. PENN GASKELL, BY J. R. JENNINGS.

A musical score for two staves. The tempo is marked 'ALLEGRO.' The key signature changes between G major (two sharps) and C major (no sharps or flats). The score consists of three distinct sections, each ending with a double bar line and three vertical ellipses. The first section ends with a repeat sign. The second section ends with a 'Fine.' The third section ends with a 'D.C.' (Da Capo).

## SERENADE.

POETRY WRITTEN AND PRESENTED TO THE EDITOR BY CHARLES WEST THOMSON, ESQ., MUSIC BY CHARLES JARVIS.

SICILIANO.

Wake to the sound of thy lover's lay, Lady dear! as he

Fine. Legato.

p

strikes the lute; The moonbeams over thy casement play, And ev'ry breath of air is mute Save that which bears to thy sleeping ear The

ad lib. tempo.

tinkling note of his light guitar, As he chants his serenade, lady dear, In presence alone of moon and star.

colla voce. p

D.C.

2d Verse.

S E R E N A D E.—Concluded.

111

Mus - sic and love were made for thee, La - dy dear! then take thine own; A lute that was meant thy slave to be, A heart do - voted to thee alone. Then  
waken, dearest, and list the song That he pours to thee, when night is round, Like the flowers that to moon and stars belong, But never in daylight's path are found.

VICTORIA GALOP....Altered from A. Pilati.

Moderato.

*p* Fine. *mf*

*sforzando* *D.C.* *f*

*loco* *sforzando* 1st time. 2d time. *D.C.*

112

## CASHMERE WALTZ.

Auber.

SCHERZANDO.

(repeat 8va)

tr.  
cres.  
8va.  
p  
loco  
dim.  
dolce.

CASHMERE WALTZ. Concluded.

113

The musical score for "Cashmere Waltz. Concluded." on page 113 features four staves of piano music. The top staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The music includes dynamic markings such as *f* and *ff*, and performance instructions like *loco* and *dolce*. The score concludes with a repeat sign and the instruction "(repeat 8va)".

VOL. I.—15

# **CONSOLATION....A Waltz.**

## CANTABILE AFFETTUOSO

CANTABILE AFFETTUOSO.

3/4 time signature, B-flat key signature.

1st time: Measures 1-4. Dynamics: *p*, *dolce.*

2d time: Measures 5-8. Dynamics: *f*, *dolce.*

Fine. *dolce.* *ped.*

*ped.* \* *ped.* \* *ped.* \* *ped.*

*ped.* \* *ped.* \* *ped.* \* *ped.*

*ped.* \* *ped.* \* *ped.* \* *D.C.*

**MADAM CELESTE'S DANCE.....**From the Maid of Cashmere. Auber. 115

ALLEGRETTO.

The musical score consists of four staves of music. The first staff is in common time (indicated by '4') and treble clef, with a tempo marking 'ALLEGRETTO.' The second staff is in common time (indicated by '2') and bass clef. The third staff is in common time (indicated by '4') and treble clef. The fourth staff is in common time (indicated by '2') and bass clef. The score includes several markings: '(repeat 8va)' appears twice; '1st time.' and '2d time.' are used to indicate different sections; 'Fine.' marks the end of the piece; 'dolce.' indicates a soft dynamic; and 'D.C.' indicates that the piece should return to the beginning. The music features a mix of eighth and sixteenth notes, with various rests and dynamic changes throughout the four staves.

116

DI MARCIA.

## TITUS MARCH.

A musical score for 'TITUS MARCH.' in four staves. The key signature is one sharp (F#). The time signature varies between common time and 3/4. The score consists of two parts: a treble clef section and a bass clef section. The first part starts with a forte dynamic (f) in common time, followed by a piano dynamic (p) in 3/4. The second part begins with a piano dynamic (p) in common time, followed by a forte dynamic (f) in 3/4. The score concludes with a final dynamic (fina).

VENETIAN WALTZ.

COMPOSED BY J. R. JENNINGS, PUPIL OF THE EDITOR.

117

ALLEGRETTO GRAZIOSO.

ALLEGRETTO GRAZIOSO.

Soprano Alto

mf

Fine. *mf*

TRIO. 8va

D.C.

MERRY MORNING . . . Song or Duett.  
WORDS BY DR. DUNN ENGLISH.—MUSIC BY CHARLES JARVIS.

ALLEGRETTO.

The rising sun beams brightly, The waters blue dance lightly, And the lit-tle butterflies, With their wings of many dyes, On yonder vale flit  
 spright - ly. Oh! gentle morn - ing, Oh! gen-tle morn - ing.

The light breeze gentle bloweth,  
 The cattle pleasant loweth,  
 And the merry farmer boy,  
 With his careless song of joy,  
 To morning labour goeth.  
 Oh! merry morning.

The light the tree tops kisses,  
 The wood is filled with blissee,  
 And within its leafy bound,  
 Many warblers' songs resound :—  
 A glorious morning this is.  
 Oh! pleasant morning.

Dear nature, thus unto thee,  
 I come at morn to sue thee,  
 With my rude and simple lays,  
 Thus devoted to thy praise,  
 A lover warm to woo thee.  
 Oh! lovely morning.

THE SULTAN'S GRAND MARCH.\*

119

MAESTOSO.

Fine.

\* This March is always played at every parade or celebration at which the Sultan is present, it being his particular favourite.

120

## MOZART'S FAVOURITE WALTZ.

ALLEGRETTO.

1st time.      2d time.

## MOZART'S FAVOURITE WALTZ.—Concluded.

121

1st time.      2d time.

D.C.

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## ALPINE MARC'H.... From the Opera of Amile.

Rooke.

ALLEGRO. (Repeat 8va.)

1st time *p*  
2d time *f*

*mf*

8va

(Repeat 8va.)

*1st time p*  
*2d time f*

TRIO.

Fine. *p*

ALPINE MARCH.—Concluded.

123



BAYADERE QUICK-STEP.

Auber.

Musical score for the Bayadère Quick-Step, marked CON SPIRITO. The dynamic f (forte) is indicated at the end of the first section.

Musical score for the Bayadère Quick-Step, continuing from the previous section.

Musical score for the Bayadère Quick-Step, concluding with a dynamic marking D.G. (Dolce e Grazioso).

124

ALLEGRO MODERATO.

PAS STYRIEN....*A Spanish Dance.*



## A PIC-NIC GALOPADE.

C. Jarvis.

A musical score for a piano, consisting of three staves. The top staff uses a treble clef and the middle and bottom staves use a bass clef. The time signature is 2/4. The key signature changes between G major (two sharps) and F major (one sharp). The music includes dynamics like 'mf' (mezzo-forte), 'cres.' (crescendo), and 'dolce.' (dolce). The tempo is marked as 'ANIMATO.' The score features a galopade rhythm with eighth-note patterns. The middle staff ends with a 'Fine.' The score concludes with a final cadence in D.C. (Da Capo).

## PIC-NIC CHORUS.

WORDS BY CHARLES WEST THOMSON, ESQ., MUSIC ARRANGED FROM HEROLD'S OPERA OF ZAMPA, BY C. JARVIS.

MODERATO.

To the woods our footsteps bend - ing, Forth a mer - ry troop we

go— Every care on travel send - ing, Not a sor - row will we know—

## PIC-NIC CHORUS.—Continued.

127

(1st time SOLO. f') (2d time CHORUS. ff')

The musical score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with eighth-note patterns and a harmonic accompaniment. The lyrics for this section are: "Then sing till the for - est Ech - oes back the joyous lay— Mo - ments are dear - est," followed by a repeat of the same line. The bottom staff has a bass clef and a common time signature. The vocal line continues with eighth-note patterns. The lyrics for this section are: "Then sing till the for - est Ech - oes back the joyous lay— Mo - ments are dear - est," followed by a repeat of the same line. The second section starts with a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with sixteenth-note patterns and a harmonic accompaniment. The lyrics for this section are: "When they fastest flee away— Then laugh, then laugh and sing; Youth is sure the time for pleasure," followed by a repeat of the same line. The bottom staff has a bass clef and a common time signature. The vocal line continues with sixteenth-note patterns. The lyrics for this section are: "When they fastest flee away— Then laugh, then laugh and sing; Youth is sure the time for pleasure," followed by a repeat of the same line.

## PIC-NIC CHORUS.—Continued.

The musical score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics for this section are:

When the heart is light and free, and free—  
Gaily dance the frolic measure,  
And give the day to mirth and

When the heart is light and free, and free—  
Gaily dance the frolic measure,  
And give the day to mirth and

8va. loco

The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a continuous eighth-note pattern throughout the section.

glee; Yes! give the day, give the day to mirth and glee, Yes! give the day, give the day to mirth and glee, And give the  
glee; Yes! give the day, give the day to mirth and glee, Yes! give the day, give the day to mirth and glee, And give the

8va ..

PIC-NIC CHORUS.—Concluded.

129

day, give the day to mirth and glee.

day, give the day to mirth and glee.

*loco*

*sva*

*loco*

2.

Here upon the green sward lying,  
We will drink the cooling breeze;  
Nought but zephyrs shall be sighing  
As they play among the trees.  
There's light on the mountain,  
Music 'mid the concave blue,  
Joy in the fountain,—  
Shall not we be happy too?  
Then laugh, &c.

3.

If we meet with toil to-morrow,  
Let us dream of bliss to-day;  
Tho' the future bring us sorrow,  
We will now at least be gay.  
When hope hovers o'er us,  
Why should we her smile refuse?  
Peace lies before us,  
Clad in beauty's fairest hues.  
Then laugh, &c.

4.

This is Nature's own dominion,  
All her joys are pure and high;  
Life speeds on with rapid pinion,—  
Catch the raptures ere they fly!  
Old woods roand us meeting  
Spread their leafy charm above;  
Hearts, fondly beating,  
Tell us tales of truth and love.  
Then laugh, &c.

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130

EL ZAPATEADO.... *Celebrated Spanish Dance.*

A. Le Carpentier.

ALLEGRO.

The musical score consists of four staves of music. The top two staves are for the treble clef part, and the bottom two are for the bass clef part. The key signature is one sharp (F#). The time signature changes from common time (indicated by '4') to 3/4, then to 2/4, and back to 3/4. The tempo is Allegro, as indicated by the text above the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score includes a section labeled '1st time.' followed by '2d time.' The bass staff contains a section of eighth-note chords.

EL ZAPATEADO.—*Concluded.*

131

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The time signature is common time. The music features various piano techniques such as sixteenth-note patterns, eighth-note chords, and dynamic markings like *ff* (fortissimo) and *loc* (loco). The right-hand part includes a section marked *8va* (octave higher).

132

## LE DESIRE. . . A Waltz.

Beethoven.

MODERATO.

*p e dolce.*

*f*      *mf*

*cresc.*      *f*

THE CORINTHIAN WALTZ.

133

**ALLEGRETTO.**

mf

1st time. 2d time.

Fine.

## MALCOLM'S MARCH.... From La Donna del Lago.

Rossini.

The musical score consists of four staves of music. The first two staves are in 2/4 time with a key signature of one flat, and the last two staves are in 3/4 time with a key signature of one flat. The tempo is indicated as VIVACE. The score includes dynamic markings such as *p*, *f*, and *ff*. Measure numbers 134 through 140 are present above the staves. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures, with some measures containing rests and grace notes.

**LA MAZURKA.... A Polish Dance.**

135

VIVACE

The musical score consists of four staves of music. The top two staves are for the treble clef part, and the bottom two are for the bass clef part. The key signature is one sharp (F#). The time signature changes between common time (indicated by 'C') and 3/8 time (indicated by '3'). The dynamics include ff (fortissimo), pp (pianissimo), f (forte), p (piano), pf (pianissimo forte), and loco 8va (play eighth notes in octaves). The score features various musical techniques such as sixteenth-note patterns, grace notes, and sustained notes. The bass staff includes markings like 'ores.' (orchestration) and 'dim.' (diminuendo). The music is divided into measures by vertical bar lines.

## LA MAZURKA.—Continued.

Energico.

8va

Dolce.

loco

f

fz

fz

fz

fz

**LA MAZURKA.—Continued.**

**137**

The musical score is divided into four systems by vertical bar lines. The first system starts with a dynamic of *fz* and *Dolce*, followed by a measure of sustained notes. The second system begins with *loco*. The third system starts with *f* and *pf*, followed by *cres.*. The fourth system starts with *loco* and *8va*. The score uses a mix of treble and bass staves, with various dynamics and performance instructions like *3* (trio), *dim.* (diminuendo), and *b* (bass). Measures include sixteenth-note patterns, eighth-note chords, and sustained notes.

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## LA MAZURKA.—Continued.

The musical score consists of four staves of piano music, arranged in two systems. The top system starts with a treble clef, a key signature of one sharp, and common time. The first staff contains six measures of melodic line with dynamic markings like *Energico.* and *8va*. The second staff contains six measures of harmonic bass. The bottom system starts with a bass clef, a key signature of one sharp, and common time. The third staff contains five measures of melodic line with dynamic markings like *p*, *f*, *pp*, and *pianissimo*. The fourth staff contains five measures of harmonic bass. Various performance instructions are included, such as *loco*, *pianississimo*, and *cresc.*

## **LA MAZURKA.—Concluded.**

139

8va  
cres.  
ff

**OH! CAST THAT SHADOW FROM THY BROW.**

Moderato.

*mf*

*f*

## OH! CAST THAT SHADOW FROM THY BROW.—Continued.

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in basso clef. The music is in common time, with a key signature of one sharp. The score consists of four staves of music, divided into three systems by vertical bar lines. The lyrics are written below the vocal line in each system. The first system starts with "Oh! cast that shadow from thy brow," followed by "My dark-eyed love be glad awhile— Has Leila's song no music." The second system begins with "now? Is there no spell in Leila's smile? There are wild roses in my hair, And spring and morn are on their." The third system begins with "bloom, But you have breath'd their fragrant air, As some cold va----- pour from the tomb! I took my lute for." The piano part features harmonic support with sustained notes and chords. The vocal part uses eighth-note patterns and grace notes. The score includes dynamic markings like *Ad lib.*, *tempo.*, *quasi ad lib.*, *Sotto voce.*, *pp tempo.*, and *il basso ben marcato.*

Oh! cast that shadow from thy brow,  
My dark-eyed love be glad awhile—  
Has Leila's song no music

*Ad lib.* *tempo.*  
now? Is there no spell in Leila's smile?  
There are wild roses in my hair,  
And spring and morn are on their

*Ad lib.* *tempo.*  
*quasi ad lib.*  
bloom, But you have breath'd their fragrant air,  
As some cold va----- pour from the tomb!  
I took my lute for

*pp tempo.*  
*il basso ben marcato.*

**OH! CAST THAT SHADOW FROM THY BROW.—Concluded.**

**141**

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The key signature is one sharp. The tempo markings include 'rit.', 'a tempo impassionato.', 'tempo.', 'mf', 'sotto voce.', 'ad lib.', 'tempo.', 'poco a poco.', 'e rallentando.', and 'D.C.'. The lyrics describe a sad song, Leila's singing, and the speaker's feelings of separation and longing.

one sad song, I sang it though my heart was wrung, The wild sad notes we've loved so long; You never smiled though  
Leila sung. Nay, speak not now, it mocks my heart, Ah! how can hope live when love is o'er? I only know that we must  
part, I only feel we meet no more, I only know that we must part, I only feel we meet no more.

ENERGICO.

f

p

p cres - cen - do. > di - min - uendo.

f >

THE APPEAL GALOPADE.—*Concluded.*

143

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The first staff begins with a forte dynamic (ff) and a bassoon solo. The second staff features a piano dynamic (p). The third staff includes a 'Trio' section. The fourth staff concludes with a 'Galop D.C.' (Da Capo) instruction.

★UNITED STATES CADET'S MARCH.  
INTRODUCING THE CELEBRATED AIR FROM SONNAMBULA, "STILL SO GENTLY."

TEMPO DI MARCIA.

Fine.

dolce.

cres. rit. tempo. p D.C.

ROMANCE FROM OTELLO.

145

ANDANTE MODERATO.

The musical score consists of four staves of music. The top two staves are for the treble clef voice, and the bottom two are for the bass clef voice. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The tempo is Andante Moderato. The first staff begins with a dynamic 'p'. The music features various note values including eighth and sixteenth notes, with some notes beamed together. There are several rests, particularly in the bass line. The score includes slurs and grace notes. The vocal parts have melodic lines, while the bass part provides harmonic support. The score concludes with a final measure ending on a dominant chord.

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## CINDERELLA WALTZ.

Rossini.

MODERATO.

The musical score for "Cinderella Waltz" by Rossini, page 146, is presented in four staves. The first staff (treble clef) starts with a measure of rest followed by eighth-note pairs. The second staff (bass clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs. The music continues with more measures, including a section where the bass staff has eighth-note pairs and the treble staff has sixteenth-note pairs. Dynamics include 'p', 'f', 'fz', and 'ff'. Measure numbers are present above the staves.

CINDERELLA WALTZ.—Concluded.

147

The musical score for "Cinderella Waltz" is presented in four staves, divided into two systems by a horizontal line. The top system begins with a treble clef, a key signature of one sharp, and common time. The first staff contains six measures of melody, followed by a repeat sign and another six measures. The second staff contains six measures of harmonic support. The bottom system begins with a bass clef, a key signature of one sharp, and common time. It also contains six measures of melody and harmonic support, with measure 12 featuring a dynamic marking of *fz*. Measures 13 and 14 show a transition, with measure 13 ending on a dominant seventh chord and measure 14 beginning with a bass note. The score concludes with a final dynamic marking of *fz*.

148

## HOPE WALTZ.

Straus.

ALLEGRO.

The musical score consists of four staves of music for piano, arranged in two systems. The top system starts with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '2'). The tempo is marked 'ALLEGRO'. The bottom system also starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff contains eighth-note chords. The second staff contains sixteenth-note chords. The third staff contains eighth-note chords. The fourth staff contains sixteenth-note chords. Measure numbers 148 and 149 are indicated above the staves. Dynamics 'f' (fortissimo) and 'ff' (fortississimo) are marked on both systems. Measure 149 concludes with a double bar line and repeat dots.

CAROLINE WALTZ.

Straus. 149

ALLEGRETTO.

10

2

3 4 3 1 3 2 1 2 1 2 1 3

ff>

3 4 3 2 1 2 1 2 1 3

4 3 4

## THE HOME OF YOUTH.

WORDS BY CHARLES WEST THOMSON, ESQ., MUSIC ARRANGED FROM "LA NORMA," BY CHARLES JARVIE.

COMMODO MODERATO.

The musical score consists of three staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The middle staff is for the vocal part, indicated by a soprano clef. The bottom staff is also for the piano, indicated by a bass clef. The music is in common time, with a key signature of one sharp. The vocal part begins with a melodic line, and the piano accompaniment provides harmonic support with sustained notes and chords. The lyrics are integrated into the vocal line, appearing below the staff.

Come to the home of youth, dearest love; Come to the shade of childhood's tree— Sweet are the winds that

whisper above, Here we will ever happy be. Birds singing gaily now as then, Flit thro' the wood and

## THE HOME OF YOUTH.—Concluded.

151

The musical score consists of three staves of music. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The lyrics are:

glen—Hark! Loud is the voice of the wa - ter - fall, Dashing against its rocky wall,

The middle staff is for the piano, showing a bass clef and a treble clef, with a harmonic progression indicated by Roman numerals I, II, III, IV, V, VI, VII, I.

The bottom staff is also for the piano, showing a bass clef and a treble clef, with a harmonic progression indicated by Roman numerals I, II, III, IV, V, VI, VII, I.

Below the middle staff, the lyrics continue:

Just as it ran in days of yore, When we were shouting to its roar.

Below the bottom staff, the lyrics conclude:

Dark were the clouds that passed over thee;  
Rude were the storms that round me blew—  
But now we come to the shelt'ring tree,  
Where love with early pleasures grew;—  
All looks as cheerily and gay  
As in that calmer day— Yes!  
Here is the home of youth, dearest love,  
Here is the shade of childhood's grove—  
Hopes hover round and hearts are free,  
And we will ever happy be.

2

## HIS HARP IS HUSH'D,

LAMENT FOR MASTER HUGHES,\* THE CELEBRATED YOUNG MINSTREL: THE WORDS BY CHARLES WEST THOMSON, ESQ., ADAPTED TO A FAVOURITE  
CAMBRIAN MELODY, CALLED THE "RISING OF THE LARK," BY CHARLES JARVIS.

The musical score consists of two systems of music. The first system begins with a treble clef, a key signature of one flat, and a common time signature. It features three staves: soprano, alto, and bass. The soprano and alto staves begin with dynamic marks *f* and *pp*. The bass staff has a continuous basso continuo line. The vocal parts enter with eighth-note patterns. The lyrics 'His harp is hush'd—his' are written above the music. The second system continues with the same instrumentation and key signature. The lyrics 'hand is cold — Dear lost boy! Our hearts a - gain shall ne'er en - fold This past joy. No more resounds the charming lay, For' are written below the music. The bass staff continues its basso continuo line.

\* Master Joseph Tudor Hughes, whose uncommon musical abilities were the admiration and delight of so many, both in this country and in England, as well as in his native Wales, was unfortunately drowned in the Hudson River, near Newburgh, in the month of May, 1841, at the early age of fourteen years. Young and highly gifted as he was, the innocence and simplicity of his character gave a charm to his extraordinary powers, and endeared him to many, whose hearts were capable of appreciating the pure and the beautiful. He was greatly beloved wherever he was known, and fairly won the regard of his friends by his amiable, gentle and unassuming manners.

HIS HARP IS HUSH'D.—Concluded.

153

Musical score for 'HIS HARP IS HUSH'D.' featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The tempo is indicated as 'ear - ly morn has closed his day.' The dynamic 'pp' (pianissimo) is marked below the bass staff. The dynamic 'dim.' (diminuendo) is marked above the bass staff. The music consists of eighth and sixteenth note patterns.

2.  
The flush of health was on his cheek,  
Bright his eye—  
He came the wreath of fame to seek—  
Came to die,  
Old Cambria's hills shall never more  
The minstrel to his home restore.—

3.  
We would have placed a laurel crown  
Round his brow—  
But on his grave we fling it down,  
Faded now.—  
In vain the voice of praise is tried—  
The rose has perished in its pride.—

4.  
He sleeps in peace—we hear his strains  
Now no more—  
On memory's page their tone remains,  
Sad, sweet lore.—  
There still his lovely form appears,  
And wakes anew our flowing tears.—

5.  
Those tears are due to honored worth  
Past away—  
A soul too pure for sordid earth  
Could not stay;—  
Good Angels claimed him for the sky,  
And, like the lark, he rose on high.—

ROCHESTER GALOPADE.

E. L. Walker.

Musical score for 'ROCHESTER GALOPADE.' in Allegro tempo. The key signature is one flat. The time signature is 2/4. The dynamic '8va' (octave up) is indicated above the first measure. The dynamic 'Fine.' is indicated at the end of the section. The music features eighth and sixteenth note patterns.

Continuation of the musical score for 'ROCHESTER GALOPADE.' The key signature changes to one flat. The time signature is 2/4. The dynamic 'D.C.' (Da Capo) is indicated at the end of the section. The music features eighth and sixteenth note patterns.

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154

MODERATO &amp; GRAZIOSO.

## SONTAG'S WALTZ.

8va Herz.

*p*

*cres.*

*mf*

*loco*

*dim.*

*p*

*Fine. dolce. p*



## ZEPHYR WALTZ.

E. L. Walker.

MODERATO.

Musical score for Zephyr Waltz by E. L. Walker. The score consists of four staves. The first two staves are in common time (indicated by a 'C') and have a key signature of one flat. The third and fourth staves are in common time and have a key signature of one flat. The music includes dynamic markings like 'sforzando' (sforz.), 'Fine. mf', 'loco', 'sforz.', and 'D.C.' (Da Capo). The score concludes with a final cadence.

156

## MARCHE DES MARSEILLAIS.

MODERATO.

The musical score consists of four staves of music. The top two staves are in common time (C) and the bottom two are in 2/4 time (C). The key signature changes throughout the piece. Measure 1 starts in C major, forte (f), with eighth-note patterns. Measure 2 begins with a bassoon solo in G major. Measures 3-4 show a transition with various dynamics (mf, f, p). Measures 5-6 feature a rhythmic pattern of eighth and sixteenth notes. Measures 7-8 show a continuation of the rhythmic patterns with dynamic markings like crescendo (cres.) and energico. Measures 9-10 conclude the section with a final dynamic marking.

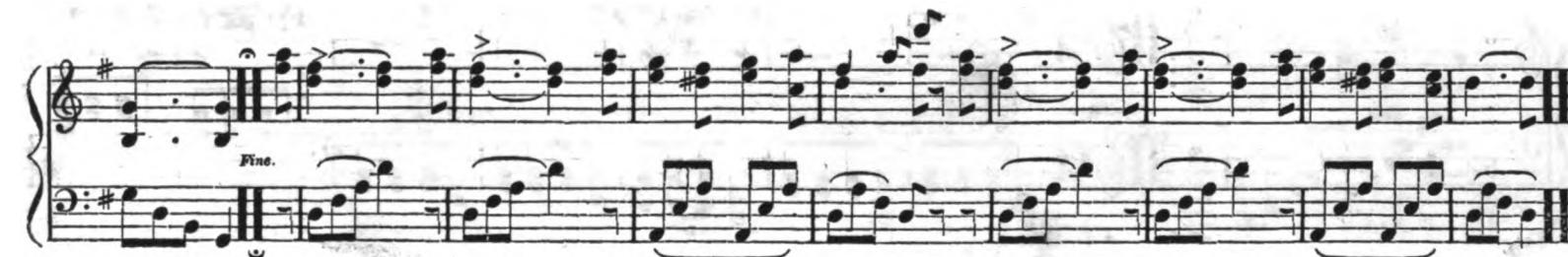
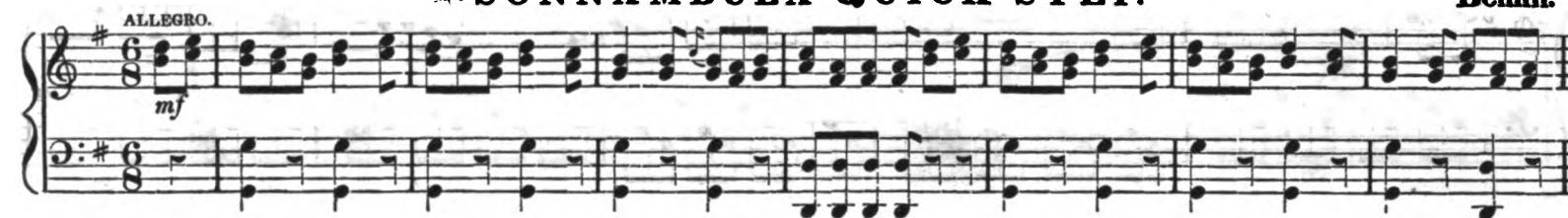
MARCHE DES MARSEILLAIS.—Concluded.

157



\* SONNAMBULA QUICK STEP.

Bellini.



158

## SEE! OH NORMA!.... Duett from Bellini's Opera of La Norma.

Burgmüller.

ANDANTE.

1  
2  
3  
4  
5  
6

p dim.

ALLEGRO.

## **SEE! OH NORMA!—Continued.**

159

The image shows a page of sheet music for piano, consisting of five staves. The top staff is treble clef, the second is bass clef, the third is treble clef with 'cres.' instruction, the fourth is bass clef with dynamic 'f' (fortissimo), and the bottom two are bass clef. The music includes various note heads, rests, and dynamic markings like '>' and '#'. The page number '10' is located at the bottom right of the page.

## SEE! OH NORMA!—Concluded.

A musical score for a vocal piece, likely for soprano and piano. The score consists of four systems of music. The top system starts with a dynamic of *p* and includes a basso continuo staff below. The second system begins with *loco* above the vocal line and includes a basso continuo staff below. The third system starts with *loco* above the vocal line and includes a basso continuo staff below. The fourth system starts with *loco* above the vocal line and includes a basso continuo staff below. Various dynamics such as *cres. assai.*, *f*, and *ff* are indicated throughout the score. The vocal line features melodic lines with sixteenth-note patterns and sustained notes. The basso continuo part consists of harmonic chords.

HAIL COLUMBIA.

161

MAESTOSO.

VOL. I.—21

## AMY ROBSART TO THE EARL OF LEICESTER.

POETRY, CHARLES JEFFERY.—ARRANGED BY BISHOP.

MODERATO &amp; LEGATO.

Musical score for 'Amy Robsart to the Earl of Leicester'. The score consists of three staves: Treble, Bass, and Organ/Bassoon. The vocal parts are in common time, with a key signature of one flat. The organ/bassoon part is in common time, with a key signature of one flat. The vocal parts begin with a rest followed by eighth-note patterns. The lyrics are as follows:

Seek not falsehood's aid to  
 co - ver What thou deem - est now but shame; Let not dark sus - pi - cion ho - ver O'er thine Amy's spotless  
 name. If I may not share thy splendour, Still in - dulge my ho - nest pride, *p* All, save one wish I sur-  
*mf* *p* *dolce.*

AMY ROBSART TO THE EARL OF LEICESTER.—Concluded. 163

ren - der, Let the world know me thy bride.

2d.  
Thou hast borne a lovely flow'r  
From the shade in which 'twas nursed;  
O! restore it to its power,  
Pure as when thou saw'st it first;  
'Tis not for myself I ask it,  
But for him whose name I bear,  
As the jewel to the casket,  
So is fame to woman dear.

3d.  
Is not truth the soul of honour?  
Shall it then of thee be said  
That by falsehood's aid he won her,  
And by falsehood, too, betrayed?  
If thy heart hath loved me ever,  
Grant this one poor wish of mine,  
From my bosom do not sever  
That which made me worthy thine!

TYROLESE AIR.

ALLEGRETTO.

*H 3 2 4 3 4 3 2 4 3 1 2 H 3 2 H 3 2 4 3 1 X 1 2 4 3 X 1 3 2*

*Fine.*

*DC.*

LA DOULEUR.....*A Waltz.*

Beethoven.

ALLEGRO MODERATO.

1st time.

2d time.

pp

cres.

f

ff

p

f

LA DOULEUR.—Concluded.

165

A musical score for piano, consisting of four staves. The top two staves are in G major (indicated by a treble clef and one sharp sign) and the bottom two are in C major (indicated by a bass clef). The first staff has a dynamic marking of *p*. The second staff begins with a measure of eighth notes. The third staff features sixteenth-note patterns. The fourth staff includes dynamic markings *pp dolce.* and *cres.*. The score concludes with a section labeled "1st time." and "2d time." in the right margin, with corresponding harmonic changes indicated by key signatures of B-flat major and A major respectively.

166

BENEDETTA SIA LA MADRE.....*Rondino.*

C. Czerny.

ALLEGRETTO MODERATO.

ff      p      ff      p      ff

*p dolce.*

*dolce.*

ff

BENEDETTA SIA LA MADRE.—Continued.

167

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature varies between common time and 3/4 time. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Dynamics include *cres.*, *f p*, *dolce.*, *cres.*, *f*, *p*, *sf*, *sf*, *sf*, and *p*. Measure 6 concludes with a repeat sign and a new section starting with a bass note.

## BENEDETTA SIA LA MADRE.—Continued.

A musical score for piano, consisting of four staves. The top two staves are in common time (indicated by 'c'), while the bottom two staves are in 2/4 time (indicated by '2/4'). The key signature is one flat. The music features various dynamics and performance instructions:

- The first staff begins with sixteenth-note patterns. The dynamic is *cres.* (crescendo) followed by *f* (fortissimo).
- The second staff starts with eighth-note patterns. It includes markings for *8va* (octave up) and *loco* (return to the original key).
- The third staff continues with sixteenth-note patterns, with a dynamic of *dim.* (diminuendo).
- The fourth staff begins with eighth-note patterns. The dynamic is *p dolce.* (pianissimo, dolcissimo).
- The final staff concludes with sixteenth-note patterns, ending with a dynamic of *cres.* (crescendo).

BENEDETTA SIA LA MADRE.—Concluded.

169

8va.....

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## EARLY DAYS.\*

WORDS BY CHARLES WEST THOMSON, ESQ., ADAPTED TO A BEAUTIFUL AIR FROM BELLINI'S CELEBRATED OPERA OF IL PIRATA, BY CHARLES JARVIS.

AFFETTUOSO.

Yes! here I used to come With the mother of my youth, When life was a short sum, And

\* "Captain Lord Frederick Fitzclarence, (son of the celebrated Mrs. Jordan) who was on this occasion (the King's visit to the theatre) in attendance upon his royal father, called me out of the green-room, and, with a considerable degree of excitement, said, 'Bunn, I have not been behind the scenes of this theatre since the last evening my dear mother performed here, and ' (here his lordship took me by the arm, walked down the long passage on that side of the house, and kicked open the dressing-room door at the end of it) 'that is the room in which she used to dress. I came with her almost every night, long, long before I wore these gewgaws,' (pointing to his uniform and its decorations) 'excuse my emotion,' (passing his hand over his eyes) 'I could not help it, and, to tell you the truth, I could not resist being here this evening, but I never mean to come again. I was happier than than, with all the enjoyments of life, I have ever been since.'

What are all the pomps and vanities of this world of strife, when placed in comparison with the pure feelings of early life 'unmixed with baser matter!'

## EARLY DAYS.—Concluded.

171

all its scenes were truth. Methinks I see her here, As on that parting eve— Pray pardon me this

tear, I cannot choose but grieve.

2.

I came to look once more  
On the spot she used to grace—  
I can see by yonder door  
Her sweet and smiling face:  
That memory is too bright,  
It fills my breast with pain—  
I've wander'd here to-night,  
But must not come again.

3.

Life's joys are round me now,  
My path is fair and gay;  
Renown has deck'd my brow,  
And pleasure strew'd my way:  
But I was happier far  
In those young, careless hours,  
Than later moments are,  
'Mid fortune's golden showers.

172

## THE NORMA QUICK-STEP.... Arranged from the Battle Chorus.

ALLEGRO.

*p*

*mf*

*p*

*sva*

*loop*

*mf*

*p*

*sva*

D.C.

## ROSABEL WALTZ.

Strauss.

MODERATO.

*p*

**ROSABEL WALTZ.—Concluded.**

**173**



**JOSEPHINE WALTZ.**

**Strauss.**

**SCHERZANDO.**

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music starts with a dynamic of *p* (piano). It then transitions to a dynamic of *f* (forte) at the end of the first section. The score includes a repeat sign with 'D.C.' (Da Capo) written below it. The music consists of eight measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

174

## LE PETIT TAMBOUR.

MARTIALE.

The musical score consists of three staves of music. The top staff is in G major, 2/4 time, with a dynamic marking of *p*. The middle staff is in C major, 2/4 time, with a dynamic marking of *sf*. The bottom staff is in C major, 2/4 time, with a dynamic marking of *p*. The music features various rhythmic patterns and harmonic progressions typical of a military march.

## WASHINGTON'S MARCH.

MAESTOSO.

The musical score consists of two staves of music. The top staff is in G major, 2/4 time, with a dynamic marking of *f*. The bottom staff is in C major, 2/4 time, with a dynamic marking of *f*. The music has a more formal and dignified feel compared to the first piece, with distinct melodic lines and harmonic structures.

WASHINGTON'S MARCH.—Concluded.

175



ROCHESTER WALTZ.

E. L. Walker.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of two flats. The piece is labeled "SCHERZANDO." and includes dynamic markings "p" and "Fine." The bass staff features sustained notes and eighth-note chords. The score concludes with a repeat sign and endings: "1st time." and "2d time." The "2d time." ending leads back to the bass staff, which then concludes with "D.C." (Da Capo).

*solo*

*ALLEGRETTO.*

Fine.

Oh ! must we part to night ? The hours have pass'd so sweet - ly, I had forgotten quite, That they could fly so fleetly ; Such

joy your presence brings, That when we are together, Could I but grasp Time's wings, I'd furl them all together ! Oh ! must we part to night ?

D.C.

2  
We cannot part to night,  
When all is joy around us,  
When both our hearts are light,

And mirth and love surround us ;  
If I must say " Farewell,"  
That word of care and sorrow,

Break not to night the spell,  
Oh ! let it be to-morrow,  
We cannot part to night !

**ROSA WALTZ.**

Strauss. 177

MODERATO.

The musical score consists of four staves of music. The top two staves are for the treble clef part, and the bottom two are for the bass clef part. The music is in common time (indicated by '3') and has a key signature of one flat (indicated by 'b'). The score includes dynamic markings such as 'p' (piano) and 'f' (forte). Performance instructions like 'In time' are also present. The music is divided into measures by vertical bar lines.

## SWISS BOY, VARIED.

R. Schroeder.

ANDANTINO.

8va

loco

1st time.

2d time.

**S W I S S   B O Y.—Concluded.**

**179**

The musical score consists of four staves of music for two voices (Soprano and Bass) and piano. The first staff begins with a treble clef, common time, and a basso continuo (BC) clef. The second staff begins with a bass clef, common time, and a soprano (S) clef. The third staff begins with a bass clef, common time, and a soprano (S) clef. The fourth staff begins with a bass clef, common time, and a soprano (S) clef. The vocal parts are mostly eighth-note patterns, while the piano part features sustained chords and bass notes. The score includes dynamic markings such as *loco*, MINOR., *MARCIA.*, *p*, and *f*. The vocal parts end with a forte dynamic, followed by a repeat sign and a bassoon-like sound. The piano part continues with a forte dynamic, followed by a repeat sign and a bassoon-like sound.

THE MISTLETOE BOUGH....*A Ballad.* Henry R. Bishop.

The Mis - tle - toe hung in the

cas - tle hall, The hol - ly branch sthone on the old oak wall; And the baron's re - tain - ers were blithe and gay, And

keep - ing their Christmas ho - li - day; The ba - ron be - held with a fa - ther's pride, His beau-ti-ful child, young

THE MISTLETOE BOUGH.—Concluded.

181

The musical score consists of three staves of music. The top staff is in common time, G clef, with a dynamic marking 'rf' at the beginning. The lyrics are: "Lovel's bride; While she with her bright eyes seem'd to be The star of the good - ly com - pany. Oh! the Mistletoe". The middle staff continues the melody. The bottom staff begins with a different key signature (F#) and a dynamic marking 'a tempo.' The lyrics here are: "bough! Oh! the Mis - tle - toe bough!". The score concludes with a final section of music on the bottom staff.

2.

"I'm weary of dancing now," she cried;  
"Here tarry a moment—I'll hide—I'll hide!  
And, Lovel, be sure thou'rt the first to trace  
The clue to my secret lurking-place."  
Away she ran, and her friends began  
Each tower to search, and each nook to scan;  
And young Lovel cried, "oh! where dost thou hide?  
I'm lonesome without thee, my own dear bride."  
Oh! the Mistletoe, &c.

3.

They sought her that night! and they sought next day!  
And they sought her in vain, when a week pass'd away!  
In the highest—the lowest—the loneliest spot  
Young Lovel sought wildly—but found her not.

And years flew by, and their grief at last  
Was told as a sorrowful tale long past;  
And when Lovel appear'd, the children cried,  
"See! the old man weeps for his fairy bride"  
Oh! the Mistletoe, &c.

4.

At length an oak chest, that had long lain hid,  
Was found in the castle—They raised the lid—  
And a skeleton form lay mouldering there,  
In the bridal wreath of the lady fair!  
Oh! sad was her fate! in sportive jest  
She hid from her lord in the old oak chest—  
It closed with a spring!—and her bridal bloom  
Lay withering there in a living tomb.  
Oh! the Mistletoe, &c.

LE DÉLIRE.....*A Waltz.*

Beethoven.

## LE PLAISIR.....A Waltz.

Beethoven. 183

GRAZIOSO = LEGATO.

1st time. 2d time.

1st time. 2d time.

1st time. 2d time.

Fine.

## **THE SOCIAL GALOP.**

Strauss.

184

ANIMAT

Strauss.

**ANIMATO.**

101 THE SOCIAL GALOP.

## FAREWELL TO THE MOUNTAIN.

J. Barnett. 185

ANDANTE.

Fare - well to the mountain, and sun - lighted vale; The moss - border'd streamlet and balm - breathing gale, All so

bright, all so fair, here a se - raph might dwell, 'Tis too lovely for me, Farewell! Oh farewell! Fare-

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## FAREWELL TO THE MOUNTAIN.—Continued.

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a melodic line and lyrics: "well! for more sweetly each sound meets mine ear, The wild bee and but - ter - fly they may rest here; Hark! their". The second staff continues with "hum, how it blends with the deep con - vent bell, Such strains are of heaven, Farewell! Oh! farewell! Fare-". The third staff concludes with "well to the mountain, and sun - lighted vale; The moss - border'd streamlet and balm - breathing gale, All so". The piano accompaniment is provided by the bottom two staves, featuring harmonic chords and bass notes. The tempo is indicated as "tempo." and dynamic markings include "p" (piano) and a crescendo symbol (>) near the end of the third staff.

well! for more sweetly each sound meets mine ear, The wild bee and but - ter - fly they may rest here; Hark! their

hum, how it blends with the deep con - vent bell, Such strains are of heaven, *Farewell!* Oh! farewell! *Fare-*

*tempo.*

well to the mountain, and sun - lighted vale; The moss - border'd streamlet and balm - breathing gale, All so

## FAREWELL TO THE MOUNTAIN.—Concluded.

187

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The piano part provides harmonic support. The lyrics are: "bright, all so fair, here a se - raph might dwell, 'Tis too love - ly for me, Fare- well! Oh! fare - well! 'Tis too love - ly, too love - ly for me, Oh! fare - well!" The score includes dynamic markings like &gt; and &lt;, and performance instructions like "Corn." and "Dolce."

**WASHINGTON GREYS' GRAND MARCH AND QUICK-STEP.**

ARRANGED FROM ROSSINI'S SIEGE OF CORINTH.

MAESTOSO.

1st time.

2d time.

Sva.

loco.

ff

Dolce.

TRIO.

p

cres.

WASHINGTON GREYS' GRAND MARCH.—Concluded.

189



QUICK-STEP.

C. Jarvis.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked *ALLEGRO.* The music features eighth and sixteenth note patterns. Dynamics include *mf*, *f*, *p*, and *f*. The score is divided into three distinct sections by vertical bar lines.

## BEETHOVEN'S GRAND WALTZ.

MODERATO.

The musical score consists of eight staves of piano music. The first staff (treble clef) has a key signature of one flat and a common time. The second staff (bass clef) also has a key signature of one flat and a common time. The music is divided into two systems by a vertical bar line. The first system ends with a dynamic 'p' (piano). The second system begins with a dynamic 'f' (forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes grace notes and sustained notes.

BEETHOVEN'S GRAND WALTZ.—Concluded.

191

Musical score for Beethoven's Grand Waltz, concluding section. The score consists of four staves of music for piano, arranged in two systems. The first system starts with a treble clef, two flats, and a dynamic of *mf*. It includes a bass staff below the treble staff. The second system begins with a bass clef, two flats, and a dynamic of *f*. The music features various dynamics such as *f*, *p*, *pp*, and *loco*. Performance instructions include *legato*, *8va*, and *D.C.* (Da Capo). The score concludes with a final dynamic of *pp*.

LE PETIT TROMPETTE...*A Galopade.*

Chas. Jarvis.

ALLEGRO MODERATO.

1st time.

2d time.

f energico.

ff

pp

fz

pp

fz

LE PETIT TROMPETTE.—Concluded.

193

A musical score for two staves, treble and bass, in common time and B-flat major. The score consists of four systems of music. The first system starts with a dynamic of *mf* and includes a measure with a 3/8 time signature. The second system begins with a dynamic of *p*. The third system features a crescendo dynamic. The fourth system concludes the piece. Measure numbers 1 through 12 are present above the staff. The score is divided into sections labeled "1st time." and "2d time." at the end of each system.

1st time.

2d time.

*p*

*cres.*

1st time. | 2d time.

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LA TARANTEULE....*Danse à la Napolitaine.*

C. Jarvis.

ALLEGRO.

1st time.

2d time.

legato. cres.

dim.

cres.

1st time.

2d time.

1st time.

2d time.

scherzando.

Dolce. pp

LA TARENTULE.—Concluded.

195

Musical score for 'LA TARENTULE' concluding section, featuring three staves of music. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'b'. The middle staff shows a bass clef, a key signature of one flat, and a tempo marking of 'b'. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 'b'. The score includes dynamic markings such as 'piu. cres.' and 'f', and performance instructions like '1st time.' and '2d time.'

HAPPY LAND.... *Tyrolienne.*

E. F. Rimbaud.

Musical score for 'HAPPY LAND... Tyrolienne' by E.F. Rimbaud, featuring two staves of music. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 'ALLEGRETTO'. The bottom staff shows a bass clef, a key signature of two sharps, and a tempo marking of 'ALLEGRETTO'. The score includes dynamic markings such as 'p' and 'f', and a performance instruction '1st time.'

## HAPPY LAND.—Continued.

Happy land!

happy land! What - e'er my fate in life may be, Still again! still again! My thoughts will cling to thee! Like that bird of

happy land! Whate'er my fate in life may be, Still again! still again! My thoughts will cling to thee! Land of love and

colla voce. *p*

love and song, Far from its loved dwelling, When into the wild air flung, What joy its note is telling! Oh! *Ad lib. rall.*

sunny skies, Rich in joy and beauty, Merry hearts, and laughing eyes, Still make affection duty. Oh!

## HAPPY LAND.—Concluded.

197

Happy land! happy land! Ne'er from thee, &c.

Happy land! happy land! Ne'er from thee my heart can stray; I would fain hear again Thy merry mountain lay. *La la la*

*rall.*

*colla voce.* *mf*

la la la la la Thy merry Switzer's mountain lay; La la la la, la la la la, *ad lib.* Thy merry Switzer's mountain lay.

*colla voce.* *f*

## BRITISH MARCH..... Arranged by Charles Jarvis.

TEMPO DE MARCIA.

*f ped.*

*ff*

*cresc.*

*Fine. energico*

*fz*

*fz*

*Trio.*

*D.C. mfs*

*mf Detach.*

BRITISH MARCH.—Concluded.

199



L'AIMABLE..... A Waltz.

PRESENTED TO THE EDITOR BY A FRIEND.

**ALLEGRETTO MOROSATO.**

(repeat 8va. f)

cresc. dim. Dolce.

until the ♫ in repeating.

energico

Fine. f (repeat 8va. ff)

mf (repeat 8va. f)

D.C.

This section contains three staves of musical notation. The first staff begins with the instruction "ALLEGRETTO MOROSATO." followed by dynamic markings "cresc.", "dim.", and "Dolce.". It also includes a note indicating to "repeat 8va. f". The second staff starts with "energico" and "Fine. f (repeat 8va. ff)". The third staff concludes with "D.C.". The music includes various clefs (treble, bass, alto) and key signatures (G major, F major, B-flat major).

200

## MARCHE DE LA NORMA.

Bellini.

ALLEGRO. repeat 8va.

(Repeat 8va.)

Fine.

TRIO.

sf D.C.

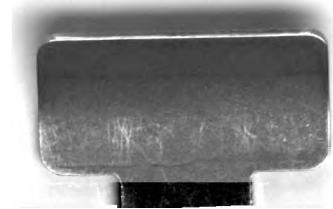


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