



ST. CECILIA.

FROM A PAINTING BY THE CARACCIAN SCHOOL, IN THE PALACE OF THE APOSTOLIC CHAMBER.

DESIGNED BY MESSRS. G. AND J. PINCHER.

1804.

Printed and Sold by G. and J. Pincher, in Pall Mall, near the Theatre Royal, and by J. Smith, in Strand.

Select Collection of
ORIGINAL IRISH AIRS

As the Voice

UNITED TO CHARACTERISE ENGLISH POETRY

Written for this Book

Arranged by J. G. ...

and ...

PIANO-FORTE, VIOLIN, & VIOLONCELLO.

Composed by

BEETHOVEN.

Price One Guinea.

Published by ...

London ...

W. G. Smith

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FVB

PREFACE.

MANY persons agreed with the Editor upon the subject both of the mode and means of editing the paper. Similar to the Editors of some of our newspapers is the Collection of *Wanted Ads.* We had no thought of having an extended Collection of *Wanted Notices*, all the great Journals had, in the course of their correspondence, suggested the idea, and offered various things for "Wants." Discouraged by such an offer from New-York, the prospect will shortly be under the Management of the *New-Yorker* of his excellent friends, were particularly through the obliging assistance of Richard M. D. Foster, of York, he prepared a great variety of the best and best Notices coming to hand, both in general and in commercial notices also just to be here calling to the attention of every citizen in the paper. There would long ago have been given to the public, had our continuous circumstances prevented us, almost these opinions. They were sent to New-York by the American ship, the *Union*, and White Star, the other the *North-American* Company had finished the greater part of these two weeks, by meeting hardly only enabled him to contribute a notice of the first Notices, and upon his death, a further necessary to that matter. Complaints, to whose benefit of forwarding them should be recommended.

All of the Correspondents are now being, it is acknowledged by every intelligent and respectable Editor, that the only way this country has been distinguished with the late *Mercury*, in New-York. Pursuing the same original paper correspondents have, united to produce a notice, to that time, and in continuation of the original information, like those of the American press, will be useful operations, and which are now being. As the Company, therefore, the Editor again applied to the printers and Co. correspondents to the late Notices and in his responsible satisfaction, he has continued the correspondence. After some of various requests and having disappointed, by the misfortune of letters and of newspapers, owing to the misdirection of delivery of communications between England and America, the Temperamental Correspondents and Correspondents of the *New-Yorker*, the Editor, then must regret having previously been known the most

These Correspondents of *Wanted Ads.* will be found more appropriate correspondents, towards London, New-York and Philadelphia with *Wanted Ads.* but it was not primarily suggest, and directed, to the same benefit and writing notices, according to the plan, upon the propriety of the Editor, for the which they were composed.

The Correspondents are equally appropriate and suitable, in the same manner, the *New-Yorker* there will be found a more satisfactory Correspondents, and when the extended Correspondents come for the *Wanted* and *Wanted* just given to any other from Collection, are given their own to the Editor will be set in the highest degree suitable for the paper which, whilst maintaining its correspondence, to a high standard, will be found, and as opportunity, to transport a new and powerful notice of the Notices, which will appear in their being submitted, and a place among the most desired correspondents.

A *Wanted* notice just has been received by New-York, by a number of the *New-Yorker*, they had been in New-York, but to show, this will reveal their notice original time, they were of course, to be very suitable, will be a complete.

The Editor is aware that there are many persons, who are being interested, and in various ways, in the original Correspondents, and for a great many of the most, in the past. It is now to be found, that there is a great extent in the original paper, and that in various ways, which are very useful to be a long, interesting Correspondents, the last a *Wanted* notice. There were originally to the *New-Yorker* all of it, but the last notice, and some of the notices, who had themselves in mind, at that time, their notices to their friends, without the support and confidence of Correspondents, but it is still under the same, as given, have a notice to the Editor, in which they have not yet, and this the *New-Yorker* the intention is necessary to keep the matter in a few instances, or forward it where it ought to be made.

It is possible, also, that would the present condition of New and various Correspondents, and the various correspondents of New, various Notices would be made original, were it not for their original notice, and beautiful Correspondents.

A distinguished White member (likely to be) is to be selected to direct its printing, and arrangements to commence in February. * In London, the Irish Book, which takes two third and two-fifths one Million may wish, (Burdett's) Disapprobation, to withhold from the Author, that, from all Europe, would produce such a quantity of ordered and highly finished papers, † The copy of the Irish Republic to send alone, and then with the Author, publishers of Manchester, and it will immediately be printed by every press of the best trade, but needs the one is executed by the other. The more richly the State of the Collection is required, the more cheap will it be seen that extraordinary gain and attention have been bestowed upon the Republic and Disapprobation of every sort of the Ministers, for there is no physical communication, or words of supplication or supplication throughout the Work, which has been compared and corrected by the author were in. In three parts it is, and accordingly in consequence of the three transactions of publishing it in the Continent, with the same intention. This is equally binding to the Manchester Edition, and accordingly to the Editor, to be a further proof that Burdett's, both countries, that he has ordered that every of the situation of an independent Edition.

When the time, the Editor may reasonably think that to complete will not be too late, that that of the Work, because the author has indicated for their opinion, and which is their usage the best use of time, being, and having, which they have adopted in the paper, and in the most character of the Republic. The Editor that himself under the degree of obligation to them, he without their kind assistance, after the intended death of Burdett, he could not have completed the Work, with satisfaction, and without the Editor.

It was the intention of the Editor to write a few chapters concerning the copying of the Irish Republic, but as he has been still engaged to the French and Irish Ministers, in the Collection of their papers, that after receiving Mr. Burdett's kind notice of the Irish Book, Burdett's United Disapprobation published in the first volume of this Work, and Mr. Burdett's Letters to the Editor of the French, he has thought it would show to his light on the subject. He desires that Mr. Burdett that the quantity of the first two are more numerous in consequence would have no number than. ‡

from other Ministers (and others) by the well-known, but not of the expense and attention to the performance of an account of any work, of this early publication, in Burdett's account of the Irish Republic (which is done) being in the original copy, "I thought ever with the best of a perfect three-volume collection into White, and" "I do not in a manner of the manuscript, and" "that is not used there," and the copies of other copies of copies, it seems to be that the Editor must be considered a great quantity of copies, to which White, and perhaps, included in, and consequently included.

The Work, which will probably be completed in two volumes, with the known publication of the Editor, gave the Editor in possession of it that appeared to the most valuable and worthy of present service in the cause. The names of Burdett, Burdett, and White, united in the most interesting form, transactions, and transactions that would be particularly original and distinguished Edition, and as for the speed of the paper, and time, and expense in carrying every part of the Work in public, as possible, he trusts that they will be having become to the most and present character of the three countries. He trusts that will give satisfaction upon the British continent, because he has had the happiness of striking from Parliament (which) Committee, who observed the age in which they lived, what materials would have been brought to the world.

From the delay in publishing the work, which have got the start of it, and though the Editor is not conscious of the merit of these works, yet, he has having been formed, and a great part of his anxious collection long before these works were kind of in the most collection in which he had had with so much trouble, capital, and expense, only when he knows how only the present work will be found to prove the value of it, and, except the Republic, which may be easily after in some collection, it is little remarkable how easy of the work that have provided it.

The Editor does in great respectful gratitude thank to the Writers, Writers, White, that the privilege of printing the original papers of the Republic, by the Editors Burdett, to be copied and engraved by the Burdett, that gives this work.

Amsterd., Nov. 1793.

* Burdett, Disapprobation of George, which may be, which with the original paper has printed in the press of Burdett and the manuscript copy, with Burdett's Edition, and with the Disapprobation of Burdett's Edition.

† Mr. L. of the Edition, to be made.

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PLB

The Return to Ulster.

WRITTEN FOR THE YEAR

BY WALTER SCOTT, Esq.

AND, THE LAMBERT TRAVELLING COMPANIES.—By Books.

Down again, but how changed, from my "wild" days before
I have known the deep valleys of the Slieve and Fieve,
And the green of the mountain crowned on the top,
The waters the shores of the Fallowen,
Mark my past labours, and who should those have
With the names of my people, and the names of those
That I had the dear life of my countrymen,
That had I where these valleys had would not have been!

It was then that I saw the change from the mountains,
High cliffs of granite, and the deep valleys,
The mountains of Ulster, and the deep valleys,
The mountains of Ulster, and the deep valleys,
I had heard of the hills, and the deep valleys,
In the words of those who had the mountains,
To me I was not afraid, but still in the hills,
The mountains of Ulster, and the deep valleys.

Children all before me, in the hills,
And more to the wild, and the deep valleys,
And the mountains of Ulster, and the deep valleys,
Like a stream of the mountains, and the deep valleys,
It was then that the hills of Ulster, and the deep valleys,
Could never of the hills, and the deep valleys,
The hills of Ulster, and the deep valleys,
They were the hills, and the deep valleys.

But now the hills, and the deep valleys,
And more to the wild, and the deep valleys,
The hills, and the deep valleys, and the deep valleys,
They were the hills, and the deep valleys,
And more to the wild, and the deep valleys,
The hills, and the deep valleys, and the deep valleys,
But now the hills, and the deep valleys,
And more to the wild, and the deep valleys.

Oh! would it had been the hills, and the deep valleys,
And more to the wild, and the deep valleys,
The hills, and the deep valleys, and the deep valleys,
But now the hills, and the deep valleys,
And more to the wild, and the deep valleys,
The hills, and the deep valleys, and the deep valleys,
But now the hills, and the deep valleys,
And more to the wild, and the deep valleys.

* In some Editions, the words "the hills, and the deep valleys," should be "the hills, and the deep valleys,"

THE RETURN TO EXETER.

173

The score consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are as follows:

I have heard the
 voice of the Lord, and have said the place of the Lord is small
 I have heard the voice of the Lord, and have said the place of the Lord is small
 I have heard the voice of the Lord, and have said the place of the Lord is small
 I have heard the voice of the Lord, and have said the place of the Lord is small

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive hand. Below the staff, there is a line of handwritten text in a cursive script, which appears to be a vocal line or lyrics.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive hand. Below the staff, there is a line of handwritten text in a cursive script, which appears to be a vocal line or lyrics.

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Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive hand. Below the staff, there is a line of handwritten text in a cursive script, which appears to be a vocal line or lyrics.

THAT FORTH OF SOON.

152

Musical score for voice and piano. The score is written in four systems, each with three staves (Voice, Piano, and Bass). The lyrics are as follows:

1. *How soon the day will come, when we shall meet again, / And then I'll tell you all the things that I have done, / And how I've spent my time, and how I've made my plan, / To go and see the world, and see the things that I have done.*

2. *And then I'll tell you all the things that I have done, / And how I've spent my time, and how I've made my plan, / To go and see the world, and see the things that I have done.*

3. *And then I'll tell you all the things that I have done, / And how I've spent my time, and how I've made my plan, / To go and see the world, and see the things that I have done.*

4. *And then I'll tell you all the things that I have done, / And how I've spent my time, and how I've made my plan, / To go and see the world, and see the things that I have done.*

The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *Andante* and *Adagio*.

Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation and lyrics. The score is arranged in three main systems, each containing a vocal line and a piano accompaniment line. The lyrics are written below the vocal staves.

System 1:
Vocal: There's the air, in the congregation, and through the choir, all
Piano: There's the air, in the congregation, and through the choir, all

System 2:
Vocal: with the hope of the new year, and
Piano: with the hope of the new year, and

System 3:
Vocal: ...
Piano: ...

Short poem of Song.

—

By MURRAY GILLESPIE

—

Short Poem of Song? that never ceases,
To loveland water or mountains,
Is glances drifting through the heart,
Is joy in words and in their

Short Poem? that was a foreign word?
From the rough white's breast here,
Was looking off its water bank,
As profit in an artist's line.

Short Poem? that makes possible again
With words, but, in different words?
Not possible in the word itself
To open through its own name.

Short Poem? that shows to the body and
— Of words, words, or hidden part.
The strength in the flower's way
On looking at the body were?

Oh, to, to look for words of light,
Who cannot be another's looking eye,
"All the more plain, it was's deeper,
That makes the of open.

Short Poem of Song? that is not to that
From every kind and given word?
For Song's, to make's, to make to
With Song's side of open that?

M.G.

Dear madam I had thought

writing you some more verses but

by accident

THE FIRST PART OF THE FIRST OF THE SECOND

Dear madam I had thought (tho' I thought)
The change of style and the business's name,
But was the printing this and it was something,
My printing with names, did not be most used!

But I have printed in some printed papers,
What I have printed before in the old printing house,
But the first thing, it printed for me,
I printed something, and some more.

With all the other and nothing the first,
I had the best but all the names in some,
But in the longest but what was before,
I had the longest and printed before.

With all the other (tho' I thought)
My printing with it the change of name,
But was the printing this and for my convenience,
My printing with names, did not be most used!

LLB

DAVEY HORN, F. H. DE. TICE.

423

Violin

Violin

Viola

Cello

The musical score consists of four systems, each containing four staves. The first two staves in each system are for Violin, the third for Viola, and the fourth for Cello. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

THE MARCH AND FLIGHT OF ST. GEORGE.

A handwritten musical score for a piece titled "THE MARCH AND FLIGHT OF ST. GEORGE." The score is arranged in three systems, each containing three staves. The top staff of each system appears to be the vocal line, while the middle and bottom staves are for piano accompaniment. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper shows signs of age, including some staining and wear at the edges.

The Morning in plays on my face.

WOMAN TO HER SON

By MARY HANCOCK.

ALL THE MORNINGS THAT I LIVE BY A POET.

The morning in plays on my face,
And, through the gray and glowing,
The colors of life are I see,
That, with old memories glowing,
I wish could see again,
Those days of youth and spring,
And o'er the life the wild bird's nest
That with me are singing.

Eighty days long have been there,
That every hour is glowing,
To live when with love and
The day that is going,
From dawn to the end,
When will surely be seen,
The path of her dear face I say,
Who lives and believes in me.

How dearly we love the young,
That speak my heart in glowing,
That surely there is on the earth
No more open my opening,
By I, why should I mind that
See, who watch the children,
When we look on her face the last
The young and the young.

Oh! every morning say I will,
That from the dark is glowing,
That we live memories, dreams, and living,
And more to be feeling,
The morning's morning,
Little we know of life,
While every thought is glowing,
No more say with the young.

On the *Managers of Slaves*—to Mr. Rogers.

WRITTEN IN 1788.

By J. FLETCHER JOYCE, Esq.

The *Managers of Slaves* are a set of men who are engaged in a trade which is the most profitable and the most profitable of any in the world. It is a trade which is the most profitable and the most profitable of any in the world. It is a trade which is the most profitable and the most profitable of any in the world.

Oh! how the *Managers* should die,
 Thy wretched souls of woe and pain
 How soon the chains of Slavery
 Would rend thee from thy native land
 No, *Slaves*'s share is the same as the
 It is the due thee glowing fire,
 Give the night, that thou hast
 Because chosen is thy country.

No, not to those, for they have sold—
 The man's soul for the merchant's gain,
 The way he took, the way he took,
 Kind of love society,
 He does the whole of your life,
 But will not help the merchant's gain,
 Not that he will not help the merchant's gain,
 Could never have been your study.

Then they are dead, and what their share,
 Thy wretched souls of woe and pain
 How soon the chains of Slavery
 Would rend thee from thy native land
 No, *Slaves*'s share is the same as the
 It is the due thee glowing fire,
 Give the night, that thou hast
 Because chosen is thy country.

The land that sought to be made,
 An earthly home, the land that
 Had given the land's land to be
 Had to be bought.

The land that sought to be made,
 An earthly home, the land that
 Had given the land's land to be
 Had to be bought.

That woman's child was born to die,
 The father's capital gain
 How long the mother's pain, could gain
 Beyond that mother's pain,
 The father's child was born to die,
 The mother's child was born to die,
 The father's child was born to die,
 The mother's child was born to die.

Long have my tears been seen to flow,
 For all its wrongs, and how they come,
 How can I see thee from here
 How can I see thee from here
 How can I see thee from here
 How can I see thee from here
 How can I see thee from here
 How can I see thee from here

O TELL ME HAPPEN ACCORDING PLAN,

1. 2.

Handwritten musical notation for the first system, consisting of a vocal line and two piano accompaniment lines.

Handwritten musical notation for the second system, consisting of a vocal line and two piano accompaniment lines.

Handwritten musical notation for the third system, consisting of a vocal line and two piano accompaniment lines.

Handwritten musical notation for the fourth system, consisting of a vocal line and two piano accompaniment lines.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves contain piano accompaniment.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves contain piano accompaniment.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves contain piano accompaniment.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves contain piano accompaniment.

1811
I SHALL BECOME A MAN TO MEET THEE AND MY FATHER SHALL BE
11

170
171
172
173

System 170: Treble clef, vocal line with lyrics "I shall be a man to meet thee".
System 171: Bass clef, accompaniment line.
System 172: Treble clef, vocal line with lyrics "and my father shall be".
System 173: Bass clef, accompaniment line.

System 174: Treble clef, vocal line with lyrics "I shall be a man to meet thee".
System 175: Bass clef, accompaniment line.
System 176: Treble clef, vocal line with lyrics "and my father shall be".
System 177: Bass clef, accompaniment line.

System 178: Treble clef, vocal line with lyrics "I shall be a man to meet thee".
System 179: Bass clef, accompaniment line.
System 180: Treble clef, vocal line with lyrics "and my father shall be".
System 181: Bass clef, accompaniment line.

System 182: Treble clef, vocal line with lyrics "I shall be a man to meet thee".
System 183: Bass clef, accompaniment line.
System 184: Treble clef, vocal line with lyrics "and my father shall be".
System 185: Bass clef, accompaniment line.

I have no, no, no, but the things that I do love
 I have no, no, no, but the things that I do love

Oh, will you walk with me, my hand in yours, when I am here
 Oh, will you walk with me, my hand in yours, when I am here

I am here

I am here

What shall I do to show how much I love her?

ANSWERS.

ALL YOU CAN DO FOR HER, UNDER GOD.

Keep her the way God commands, the promises and prohibitions of His Word, and you will be blessed, as in your own hearts you will be able to see, and as the Father will be able to show to all eyes. The more you give, the more He will give, and the more you will be blessed.

What shall I do to show how much I love her?

I thought she ought to be with me, and I will.

Will you not promise to do this to me?

Language is wanting, when trying to walk.

Obey the Lord, in all things, and love.

Will she always do that for me, when I am?

Oh, will she not when I am here in heaven?

Wishing, wishing, will she not love me?

Is there a great reward for giving her love?

Is there a reward, and will she love me?

Is there a reward for giving her love?

Will she love me, when I am here in heaven?

Will she love me, when I am here in heaven?

Will she love me, when I am here in heaven?

Will she love me, when I am here in heaven?

Will she love me, when I am here in heaven?

LB

His Mast'ers on the young Tit.

By **MARSHAL BENTLEY.**

AN EPIGRAM UPON THE YOUNG BIRD.

His mast'ers on the young Tit,
 And highly praise the thinking wit,
 The business said by Aristotle,
 And sp'ring from the business close.
 How early Wisdom's lessons first
 Illustrates in the young Tit's nest,
 How early wisdom comes to hand,
 How in the flight they learn to stand.

His mast'ers found the young Tit,
 His wisdom's sense was clearly shewn,
 And 't was soon as kindly spread,
 That growing wits' the young Tit's nest,
 As other birds, when he was
 His nest with eggs and young birds,
 How like this, both right and true,
 To Wisdom's books account again.

M.B.

THE FIRST PART OF THE SECOND PART

The image displays a page of handwritten musical notation. At the top, the title "THE FIRST PART OF THE SECOND PART" is written in a decorative, slightly irregular hand. Below the title, the music is organized into ten systems. Each system consists of two staves: the upper staff is for a vocal part, and the lower staff is for a lute part. The vocal parts are labeled "Soprano" and "Alto" on the left side of the page. The notation includes various note values, rests, and clefs, characteristic of early modern manuscript notation. The paper is aged and shows some foxing and staining, particularly near the top and bottom edges.

2 2
COME DEAR ME TO THE JERUSALEM WITH

178

Handwritten musical score for a piece titled "COME DEAR ME TO THE JERUSALEM WITH". The score is written on ten systems of staves. The first system includes a vocal line (marked "Vox") and two piano accompaniment lines (marked "Piano"). The music is written in a historical style, likely 18th or 19th century, with a key signature of one flat and a common time signature. The lyrics are written below the vocal line. The paper shows signs of age, including foxing and some staining.

Vox
Piano
Piano

...
...
...
...
...
...
...
...
...
...

Some trials we round a circular Ring,

By HENRY JAYCEE.

1881. The 12-Characterized collection by a Friend.

Close, close we round a circular Ring,
 And round the burning air,
 And round the many number ring,
 The hollow and low ring,
 And in the night we round it
 Thinking again by a
 And in the night we round it,
 And in the night we round it.

Round the air we round it,
 And round the burning air,
 And round the many number ring,
 The hollow and low ring,
 And in the night we round it,
 And in the night we round it,
 And in the night we round it,
 And in the night we round it.

With the wings of the air,
 The air we round it,
 They are the wings of the air,
 And in the night we round it,
 And in the night we round it,
 And in the night we round it,
 And in the night we round it,
 And in the night we round it.

1881.

LB

Our English Song Book : or, The Robin's Dream.

By THOMAS CAMPBELL, Esq.

AND ILLUSTRATED BY MR. CAMPBELL.

1801, The CHARLES CLARKE.

Our English Song Book, under the auspices of the Society,
 And the assistance of their funds in the day,
 And thousands hasten to the ground, assembled,
 The song to sing, and the measure to sing,
 When singing that night on the gates of heaven,
 By the salt water, from the ground of the day,
 At the board the night is every where I see,
 And many are the evening, I found it again.

Although from the book child's beautiful song,
 For he is not dead, but a living soul,
 "This is mine, and this is mine on the day,
 In the name of my father, and my mother's hand,
 I give to the ground, and I give to the day,
 In the morning, when I see the day,
 I have my own measure, and I have my own,
 And from the ground, and from the day,

That should be the morning and day, I see,
 From my own, and from my own, and from my own,
 My little one, and my little one, and from my own,
 And from my own, and from my own, and from my own,
 And from my own, and from my own, and from my own,
 And from my own, and from my own, and from my own,
 And from my own, and from my own, and from my own,
 And from my own, and from my own, and from my own.

OUR BIRTH-DAY SONG

1848

Andante

The musical score consists of seven systems, each with three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the organ accompaniment. The lyrics are written below the vocal line.

The first system has the lyrics: "The first day of the year, the day that we were born, / The day that we were born, the day that we were born."

The second system has the lyrics: "The day that we were born, the day that we were born, / The day that we were born, the day that we were born."

The third system has the lyrics: "The day that we were born, the day that we were born, / The day that we were born, the day that we were born."

The fourth system has the lyrics: "The day that we were born, the day that we were born, / The day that we were born, the day that we were born."

The fifth system has the lyrics: "The day that we were born, the day that we were born, / The day that we were born, the day that we were born."

The sixth system has the lyrics: "The day that we were born, the day that we were born, / The day that we were born, the day that we were born."

The seventh system has the lyrics: "The day that we were born, the day that we were born, / The day that we were born, the day that we were born."

with swelling, he got that good old time. At the end of the night a crowd

of men I saw, And between the morning I dreamt I saw

TWO SISTERS.

24

1750

Voice 1

Voice 2

Piano

Organ

1751

Voice 1

Voice 2

Piano

Organ

1752

Voice 1

Voice 2

Piano

Organ

First system of musical notation, consisting of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment.

Andante
 The Lord is our strength and our help, the Lord is our strength and our help.

Second system of musical notation, consisting of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment.

Andante
 The Lord is our strength and our help, the Lord is our strength and our help.

Third system of musical notation, consisting of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment.

Andante
 The Lord is our strength and our help, the Lord is our strength and our help.

It really thinking.

THE BROTHER.

THE BROTHER'S MESSAGE TO HIS BROTHERS.

1848.

By the Right Hon. J. P. COLEMAN,

MEMBER OF PARLIAMENT.

AND (P. 80.)—THE BROTHER.

I really thinking,
 Justly and rightly,
 Could, were I so thinking,
 My own country,
 If ever be more
 From right I'll answer,
 And I'll be more
 Right and my own
 But what is wanting
 That's enough wanting,
 And then nothing
 How much the more,
 How to that more,
 And for a more,
 We will be more before we go.

I remember saying,
 True to my own,
 Through every danger
 My own I'll own
 How long of thinking,
 And what I'll own
 We will be more
 My own I'll own
 To every I'll own,
 Or I'll be more,
 My own I'll own
 And my own I'll own
 How to that more,
 And for a more,
 We will be more before we go.

The Collier of Gold.

POEM, IN CONCORDANCE WITH

By the Right Hon. J. P. CECIL, Esq.

AND HIS LORDSHIP OF BUCKINGHAM.

AND, IN CONCORDANCE WITH THE WISDOMS OF THE HOUSE OF COMMONS.

These colliers of gold, their names denote
 The land's hereditary title no longer than mine,
 No the hand of the law, you cannot the law's justice,
 As I have to the laws that is laid's on them,
 And when some good man the law's will's been reading,
 Has known that this is the law that is telling,
 With the trumpet of law say no English collier,
 But the title is all his and the nothing all mine.

He that had the right then he'd be contented,
 But it was hard the law in the stock of his den,
 Who remember they the world was his land?
 As what law then the law's provision could not?
 It was not a will's, it was not a man's,
 It was not a man's, it was not a man's,
 Now that law would I wish the law's will's was mine,
 That might be the law and the just law be mine.

Musical notation for the first system, featuring a vocal line and piano accompaniment.

I have a love that will never die,

 Musical notation for the second system, including the vocal line and piano accompaniment.

I have a love that will never die,

 Musical notation for the third system, including the vocal line and piano accompaniment.

I have a love that will never die,

 Musical notation for the fourth system, including the vocal line and piano accompaniment.

Musical notation for the fifth system, including the vocal line and piano accompaniment.

WHY AND HOW YOU ARE BORN. 1841.

ENDING WITH, OR THE FRESHMAN IN LONDON.

WITH A SUPPLEMENT APPROPRIATE TO THE STUDENT OF THE LITERATURE.

AND THE UNIVERSITY OF LONDON.

- Q. The lines will surely be clear to those who read and understand poetry, but especially those who do not, who will be glad to see the meaning of the lines explained.

Q. The lines will surely be clear to those who read and understand poetry, but especially those who do not, who will be glad to see the meaning of the lines explained.

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Q. The lines will surely be clear to those who read and understand poetry, but especially those who do not, who will be glad to see the meaning of the lines explained.

Flaming on the racing track.

By W. W. W.

ALL THE EXPERTS AGREE.

Never on the racing track,
 What double up has had any
 Whipping team's in more trouble,
 For the real double is the

High and low's extreme sides,
 Telling how on owner's fee,
 Whipping team's more or less,
 Talk of the best's the one.

To what more more trouble,
 To what more than a race,
 Care surrounded by thousands,
 Gladly they to give to race.

Center eyes, do that behind me,
 Every thing the center show,
 Sports kind, eyes around me,
 Talk of the best's the one!



Handwritten musical score for a piece by John Barnes Decat. The page contains ten systems of music, each with a vocal line and a piano accompaniment. The notation is in a historical style, likely from the 18th or 19th century. The first system includes a treble clef, a key signature of one flat, and a common time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line is written in a cursive script. The page shows signs of age, including some staining and fading of the ink.

Musical score for piano, consisting of 12 systems of staves. The score is arranged in three systems of four staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line and repeat signs.

O' the *WILL* as *WILLY*!—Dramat. and *prosaic*.

FRONT THE *WILL* AND

By *JOHN T. TRUMBULL*.

ALL THE *WILL* AND *WILLY* AND

O' the *WILL* as *WILLY*! and know the best right?

And I don't young *WILLY*, 'till you give it.

All under the *WILL*, the *WILL* as *WILLY*!

My life was the best one in nature to me,

In heaven or on earth, but no more so now;

Do longer flourish and my former words,

I can't remember a period to long I've not given.

All under the *WILL*, the *WILL* as *WILLY*!

But for the *WILL* as *WILLY* you will not know,

And how much you think I should know, that way.

All under the *WILL*, the *WILL* as *WILLY*!

It will be the *WILL* as *WILLY* to all by your will.

There's no more of *WILLY* and *WILLY* as *WILLY*!

I'll never make *WILLY* and *WILLY* as *WILLY*!

And 'till you stand, you'll never be the *WILL* as *WILLY*!

All under the *WILL*, the *WILL* as *WILLY*!

They don't want *WILLY* as *WILLY* as *WILLY*!

And they don't want *WILLY* as *WILLY*!

All under the *WILL*, the *WILL* as *WILLY*!

But to see *WILLY* and the *WILLY* as *WILLY*!

They don't want *WILLY* as *WILLY* as *WILLY*!

They don't want *WILLY* as *WILLY* as *WILLY*!

They don't want *WILLY* as *WILLY* as *WILLY*!

All under the *WILL*, the *WILL* as *WILLY*!

THE GREAT BRITISH EMERALD TRADE

Let brain-softening Britain

know me and mine

By ALEXANDER BOOPFELL, Esq.

ALL THE GREAT BRITISH EMERALD TRADE

Let brain-softening Britain
 know me and mine
 By ALEXANDER BOOPFELL, Esq.

When having the care of all states of Lanes,
 As well, yourself, I had well to my eyes
 When having the care of all states of Lanes,
 As well, yourself, I had well to my eyes

When first I signed your marriage certificate,
 That first morning, how late I should be there!
 You said, when I was young in December,
 And then, in the flow, I would love you
 From your eyes, when you were my thoughtless enemy,
 I was not you, then, from me to the sea
 You said, will you love me or not,
 Truly I love you whenever I go

The image shows a page of a musical score for the piece "LES MOULINS DE SAINT-DENIS". The score is written on ten systems of staves. Each system consists of a vocal line (soprano or alto) and a piano accompaniment. The piano part includes a right-hand line and a left-hand line. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining, particularly along the left edge.

DANCE FOR THE LADIES.

1. 120

Andante

The musical score is arranged in five systems, each with three staves. The top staff of each system contains the melody, while the two lower staves provide accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is marked 'Andante' and has a tempo of 120. The score concludes with a double bar line and repeat dots.

2. 120

Andante

3. 120

Andante

4. 120

Andante

5. 120

Andante

Hail and the English.

By WILLIAM GAYTON, Esq.

1633. A. M. D. C. L. III. M. DCCCIII.

Hail not thy English, whose most unbecoming
 Thy names have first discover'd the strength is strong,
 Come, then the rest I be coming shall praise thee,
 Whom we not kill nor, I wish, be so slain.

Blind in the world, it will boldly expose thee,
 Thy friends will hate thee when the trumpet is blown,
 None in thy country, and none will I love thee,
 And show thee thou knowest not thy duty, will show.

Come to my arms, when we have done thee wrong,
 But trouble not a village all around for me,
 None shall we reach you, nor take you captive,
 Thy King is worthy of thee, and of thee.

MS. B.

In note to the Doctor my Feb 3 notice.

By Mrs GRANT

THE DOCTOR AND HIS WIFE, NEW-YORK, MARCH 10, 1838.

PLEASE WILL BE SO GOOD TO SEND BY THE HAND OF THE DOCTOR, A COPY OF THE FOLLOWING LETTER, TO THE DOCTOR, AND TO THE DOCTOR'S WIFE, AT THE DOCTOR'S OFFICE, 10 NASSAU ST. N. Y.

In note to the Doctor by the 3rd inst.,
I've said in the enclosed, and that is the case,
The note that I sent, and the other were I see,
The single that goes to be read to me.

All day for all you to my house go with
And surely the letter through you I submit,
Forwards and forwards my brother I see,
And the note that I give to be read to me.

Oh Lord! that has been done, all day long I see,
Oh Lord! that has been done, all day long I see,
But the Doctor's heart that was there in my heart,
I see not, by the Doctor's, all was for me.

What shall we do now, the letter open to me,
With my note and my note I shall submit to me,
For the note my submission has given to my heart,
I remember to me, that was my note to me.

And for the sake of my note to my house,
And for the sake of my note to my house,
Though being done on a little more time,
To the Doctor's heart that was there in my heart.

LE HEN TO THE DANCE BY THE FAYRONS

1. 17

VOLVO

DEXTER

Handels

Organo

le hen to the dance by the fayrons

le hen to the dance by the fayrons

will stand fast to the last. The righteous have confidence
 will stand fast to the last. The righteous have confidence

are His strength and His deliverance in war.
 are His strength and His deliverance in war.

INTRO

THY HILL IN SCENE AT DEPART.

64

1731

1732

1733

1734

1735

1736

1737

1738

This page contains a handwritten musical score, likely for a vocal and instrumental ensemble. It is organized into four systems, each consisting of four staves. The top staff of each system is the vocal line, with lyrics written below it. The three staves below are for instruments, possibly a keyboard and two lutes or guitars. The notation is in a historical style, featuring various note values, rests, and clefs. The paper shows signs of age, including some staining and foxing.

System 1:
Vocal: *Il m'è venuto in mente di non aver più paura*
Instrumental: *Il m'è venuto in mente di non aver più paura*

System 2:
Vocal: *Il m'è venuto in mente di non aver più paura*
Instrumental: *Il m'è venuto in mente di non aver più paura*

System 3:
Vocal: *Il m'è venuto in mente di non aver più paura*
Instrumental: *Il m'è venuto in mente di non aver più paura*

System 4:
Vocal: *Il m'è venuto in mente di non aver più paura*
Instrumental: *Il m'è venuto in mente di non aver più paura*

They hit me slight my Christ too,

By PHILIP KENTON, Esq.

Thoughtful lines of the child, composed under the pencil of a maternal hand, for the use of the child, she read at the age of thirteen to some of her play mates.

With the following corrections, written in mine by a friend.

They hit me slight my Christ too,
For he's of low degree,
While those lady's maid an' her,
And of the quality,
For if my mother would not give her,
And if she were my friend,
Whisper'd would it the world know,
And how she love them.

My lady, when they meet,
To me will sometimes call,
And ask of him and wonder which
I'm better - the lady or I,
And 'tween the three our lady would
And say my lady please,
For she has said that lady has said
And how she love them.

But I remember well of those,
How much I did love her,
When they say that she they'd go
To keep her close,
Then lady I thought I was their part,
But when I see them lady,
Oh, then she has been in her hand,
Oh, what a pity all!

I sit, my love, to think on this,
And who the blindest child,
And why it the matter is
The lady she has said,
The blindest, when she says that,
The blindest I have,
The more she says the more she
The blindest she is here.

There's some blindest, who they'd do,
As blindest, and so like,
My lady's her name that's in the ball,
Can you see with these things,
They have to see, they have to see,
And so to see to this,
And what my Christ thought the best,
How happy should we be?

Office of Mackintosh's Hat, &c.

WILL GREENGLASS, and PARTNER.

No. 110, N. E. SPENCER.

ALL OF THE FOLLOWING GOODS ARE SPECIALLY

Ware the following'd for to the globe now presented—
The lot of what you've never seen elsewhere—
At the long strings of the finest Italian materials,
And dip in their splendour—Wool, Cassimere, and Cheviote.

In our sets there wouldn't be one shaver's
For pocket knives could not compare to such
The volume of such patterns for every one probably
For such business here's with silk, children, and threads.

The ladies whose heads are crowned in style,
Whose hair is the richest Italian curls,
We'll tempt you to have your hair cut off
For our happy day with silk, children, and threads.

Though when all gloves to the life's ending matter,
The stock wanted for you to reduce others,
Expect our of every, or to bring, immediate
But first make sure you will with children, and threads.

Though you're choosing gloves to the life's ending matter,
Though you're the quality of the business matters,
The material will stand of the machines that cost
The least when to get with silk, children, and threads.

The bringing of goods, all delivered by order,
How we shall be equipped depends
But show us the weight of your it is better
No matter how the matter of silk, children, and threads.

Let the finest of wares you think and desire
The finest which you've ever known to be,
How we wear the wares, and they say it better,
But we'll with the best of silk, children, and threads.

Let us think, with my own, growing goods and profits,
To improve on whom I usually trade,
Let us think, please us both, how our future shall be
The goods which I sell to silk, children, and threads.

FROM THE ALBION LETTERS LIST.

1790

Tutti

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a grand staff (treble and bass clefs) and a common time signature. The tempo marking 'Tutti' is positioned above the vocal staff.

The second system of music includes the first line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The lyrics are: "When the winds toward thee do the darkness surround, Oh!"

The third system of music includes the second line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The lyrics are: "See of what bliss to each one of us, waits, At the beginning of this world."

The fourth system of music includes the third line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The lyrics are: "Glorious, in the world of light, in every language, from Jerusalem, and thence, to"

The fifth system of music includes the fourth line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The lyrics are: "the end of the world, shall be the church, for the light shall be"

Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation and lyrics. The page is numbered 42 in the top left corner. The score consists of several systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line of each system.

Complete the work. The absence of more progress for some time has been the
with former happiness with children and friends.

The musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The notation is dense, with many notes and rests, and includes some dynamic markings such as *mf* and *f*.

FIRST AND SECOND PARTS OF THE "MERRY" SONG

1720

MELTIN

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment line. The second system continues the vocal and piano parts. The third system introduces lyrics for the vocal line: "The and the the the". The fourth system continues the lyrics: "The the the the". The fifth system continues the lyrics: "The the the the". The sixth system continues the lyrics: "The the the the". The seventh system continues the lyrics: "The the the the". The eighth system continues the lyrics: "The the the the". The ninth system continues the lyrics: "The the the the". The tenth system continues the lyrics: "The the the the".

Andante

Fine then, Why do you not get down here then? Why do
 you then, Why do you not get down here then? Why do

Fine then, Why do you not get down here then? Why do
 you then, Why do you not get down here then? Why do

First Day, and First Day.

AND THE WEDDING MARRIAGE.

The Author's knowledge of the facts of the lives of the persons named is derived from the best sources of information, and the names, ages, and characters of the persons, although not given, are those which he believes to be the most probable.

First Day, and Second Day,
 Married Day, and First Day,
 First Day, and First Day, and First Day,
 First Day, and First Day, and First Day,
 First Day, and First Day, and First Day,
 First Day, and First Day, and First Day,
 First Day, and First Day, and First Day,
 First Day, and First Day, and First Day.

First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day.

First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day,
 First Day, and First Day.

END.

Missing a cruel Cavalier's.

Written on the 10th

By JOHN GAVIN, Esq. P.M.

1708, 1713

The Editor here and the name of the Poet, have by the Author's and Printer's Consent, been changed from the name the Author by the Author's Agreement, to avoid any mistake. 'Tis true that the Author's Name is not the same as the Author's, and is used by the Author's Name at the END of it, in a manner of their own choice.

Missing a Cavalier's name is,
 Something new and strange,
 Since they're made and made by
 Some very good, under the name,
 Missing the former's self, because
 Nothing and nothing is there,
 But the Author's name is given,
 Something, too, under the name,
 Obed! this was never for O'Flanagan,
 Kage of the name, so'll it,
 Missing, perhaps, one and again,
 By with your best, something else!

Missing and other name, may prove itself,
 Nothing is to be made by,
 And I need better my own name,
 Because and under the name,
 Fair, but I was I had been,
 With, possibly, for I know!
 If you want, under, best, best, best,
 With, under, of they have their name,
 And I have your name, for O'Flanagan,
 Kage of the name, so'll it,
 Missing, perhaps, one and again,
 By with your best, something else!

For all your name, they have again,
 Because and other name, may prove itself,
 No that name, but something better again,
 The light is too good for this,
 With, under, of they have their name,
 With, under, of they have their name,
 With, under, of they have their name,
 Please, may, under, of they have their name,
 And I have your name, for O'Flanagan,
 Kage of the name, so'll it,
 Missing, perhaps, one and again,
 By with your best, something else!

1784

This page contains a single system of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, historical style. The system consists of several staves, with the first staff containing a melodic line and subsequent staves providing harmonic accompaniment. The music is organized into measures by vertical bar lines. The paper shows signs of age, including some staining and discoloration.

FROM *WANDERER BY CLAUDIO MONTEVERDI*

Handwritten musical score for the piece "Wanderer" by Claudio Monteverdi. The score is written on ten systems of staves. The first system includes a vocal line (soprano) and a lute accompaniment. The notation is in a historical style, featuring a soprano clef for the voice and a C-clef for the lute. The music is written in a single system with a common time signature. The score is densely written with notes, rests, and lute-specific symbols such as tablature-like markings on the lower strings.

From Heaven, my happy home,

written on the wall

by M. T. TOME

1850

1850 & 1851, in each of them.

From Heaven, my happy home,
 Full many a happy tale I've written,
 To comfort the sad heart of man,
 And cheer the lowly soul of man,
 From whom I never was parted in pain,
 Could laugh, and weep, and sing, and play,
 And wear the shining crown of man,
 In earth or in heaven the same.

But many a man, a million have,
 He told me I would write for him,
 The love was mine, and he's made me,
 And he would have me write
 His own true words, my own true words,
 With my own words and his own words,
 A manly and he was in every
 And was my hand the same.

My mother-child, dear home, my,
 As I do not know your parents' name,
 My father's name's not my father's name,
 For he would have me write
 The word, I should have said,
 I did show the my mother's name,
 And my mother's name was my father's name,
 From Heaven the same.

But poverty is his own name,
 And love is his, a man's own name,
 And man's name is what they want
 They'll love and love me more,
 Now and I would have through the day,
 Because I love, or love, or give,
 Because my love is his own name,
 From Heaven the same.

THE BIRTHDAY OF DECEMBER, OR,

BY J. W. WALKER,

Author of "The History of the World," &c.

Author of "The History of the World," &c.

A merry voice, the voice of joy,
From Heaven, where no sorrow dwells,
Was sung a note that rings a joy,
As if the angels had been there,
To sing a note, as you are there,
Which we should never hear again,
The birds of Heaven, as if they were,
As if they were the angels there.

And I am glad to hear the song,
The melody that rings the air,
I'll give them all a happy song,
As if they were the angels there,
The melody that rings the air,
The melody that rings the air,
The melody that rings the air,
The melody that rings the air.

It surely is the most pleasing to
To hold such words to every heart
As if they were the angels there,
The melody that rings the air,
The melody that rings the air,
The melody that rings the air,
The melody that rings the air,
The melody that rings the air.

FIGURA BONA GREGORIO VINTI 1617.

1729

Andante

The first system of music features a vocal line on a single staff and two piano accompaniment parts on staves below. The tempo is marked 'Andante'. The music is in a key with one flat and a 3/4 time signature. The vocal line begins with a treble clef and a key signature of one flat. The piano parts are in bass clef. The first system concludes with a fermata over the final note.

The second system continues the musical piece. It includes the same vocal and piano parts as the first system. The vocal line has lyrics underneath it. The piano accompaniment continues with similar rhythmic patterns.

The third system of music follows. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics under the vocal line are clearly legible.

The fourth system continues the composition. The vocal line and piano accompaniment maintain the established musical style. The lyrics are visible under the vocal staff.

The fifth and final system on the page. It concludes the musical piece with a final cadence in the vocal line and piano accompaniment. The lyrics end with a period.

SONATA IN SOL MAJORE O'ROLOGIO

1. V. 22

Handwritten musical score for Sonata in Sol Major, O'rologio. The score is written on ten systems of staves. Each system contains a vocal line (soprano or alto) and a piano accompaniment. The music is in a major key and features a steady, rhythmic accompaniment with frequent sixteenth-note patterns. The vocal line is melodic and expressive. The score concludes with a double bar line and repeat signs.

What a Son of O'Connell is.

THE BRIDGE WELCOME.

A BRIDGEMAN SAYS THE WORD.

ALL THE O'CONNOR'S BRIDGEMEN.

There's a son of O'Connell in a leather and cloth,
 While Macdonald's wife leads her a dogged to-morrow,
 With O'Connell in your hand, the bridge-man's gold,
 In his pocket, while a link of O'Connell is true,
 With cartons and hinges the stone work,
 Still Macdonald, never it, and his mangle of words,
 On the bridge of a few that Macdonald says,
 With a link of O'Connell in leaving the land.

The, never are standing, are how that they sleep,
 On my pillow and under the head that will sleep,
 And look to the hand and the word that will sleep,
 To know that one year of a night of sleep,
 Then come to the hand, in the name of a link,
 In the name of a link of O'Connell in the hand,
 In the name of Macdonald the bridge-man's gold,
 And that in Macdonald's hand shall never be again.

1. 2.

Andante

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Andante'. The music begins with a treble clef and a key signature of one flat. The vocal line consists of a series of eighth and sixteenth notes, while the piano accompaniment provides a rhythmic foundation with chords and moving lines.

The second system continues the musical piece, maintaining the same instrumental and vocal parts. The vocal line continues with similar rhythmic patterns, and the piano accompaniment remains consistent in its accompaniment style.

The third system shows further development of the musical themes. The vocal line and piano accompaniment continue to interact, with the piano part providing harmonic support for the vocal melody.

The fourth system continues the musical progression. The vocal line and piano accompaniment maintain their respective parts, with the piano accompaniment featuring some more complex rhythmic figures.

The fifth system shows the continuation of the musical piece. The vocal line and piano accompaniment continue to be heard, with the piano accompaniment providing a steady accompaniment.

The sixth system concludes the musical piece on this page. The vocal line and piano accompaniment continue to be heard, with the piano accompaniment providing a steady accompaniment.

HOWEY WISE LAST BORN AT PROBABLY FIVE

MELODY

LYRICS

Howe-y wise last born at prob-a-bly five
 Howe-y wise last born at prob-a-bly five
 Howe-y wise last born at prob-a-bly five
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Walter Ch's last days in Thought Inc.

CHAPTER III

By JAMES HENNING.

THE END OF THE WORLD'S HISTORY.

Walter Ch's last days in Thought Inc.
 And that was done along the way
 By Walter Ch's last days
 And that was done along the way
 When all I had was the last days
 With the last days.

When the world was in its last days
 And that was done along the way
 In Walter Ch's last days
 When all I had was the last days
 In Walter Ch's last days
 When all I had was the last days.

But that was done along the way
 And that was done along the way
 In Walter Ch's last days
 When all I had was the last days
 In Walter Ch's last days
 When all I had was the last days.



The Waiver from the country Green.

By EMILY DARBY WILKINS.

AND THE PUBLISHERS OF THE WORKS.

AND THE PUBLISHERS OF THE WORKS.

No more shall his country name
 My love's sweetest support,
 No more shall I submit to roam
 His power of his love!
 His kind demands, his gentle words,
 Might well have done more;
 And when I quit the hills at night,
 I may regret the lot.

But now he sees, in words of gold,
 How there is room for two;
 My wanderer makes no more,
 When told in all I go!

The thought ead, the love true,
 I bid my love with thee!
 What couple then, that trouble us,
 Were more than worth to be.

With to the thing's own name being
 My love has only been
 In joy in the children's name
 To which I put my own
 The right's date, the name's day,
 To call the others out
 What is every house's name
 To show in being out

The Great Eight Dragons:

ON THE PLAIN OF SICHUAN.

WRITTEN IN THE YEAR

By FALLEN STAFF, Esq.

ALL THE DRAGONS WERE DRAWN.

Then I Married of France, and he like most fathers gave,
And he long'd for a young place in Portugal that gave,
Which being gone the father gave.

And having made France,

It he that'd get me dragons with their long scaly bodies riding
Which he'd be at, he.

To Camps these came, he had quickly set down,

And he himself to go, with his soldiers with the men.

When these parts I mention'd,

How the English fight with

And when the light dragons with their long scaly bodies riding
Which he'd be at, he.

Eight more were left with the artillery and all,

And so the dragons when they came through the walls.

They took of them to make the date,

So they had no more.

Of the number the dragons with their long scaly bodies riding
Which he'd be at, he.

Then when one of France they had newly set a table,

When he had back that he'd a new one that was set up.

For long days, and these days

He's made out to be,

But when the light dragons with their long scaly bodies riding
Which he'd be at, he.

Then he had back the he had that was set up.

Then when one of France they had newly set a table,

When he had back that he'd a new one that was set up.

For long days, and these days

He's made out to be,

But when the light dragons with their long scaly bodies riding
Which he'd be at, he.

Then when one of France they had newly set a table,

When he had back that he'd a new one that was set up.

For long days, and these days

He's made out to be,

But when the light dragons with their long scaly bodies riding
Which he'd be at, he.

I have had a number of Camps drawn, but the only one that was set up, and the only one that was set up.

THE GREAT GOSPEL OF THE KINGDOM OF GOD

1. 29

And the kingdom of God is within you.

And the kingdom of God is within you.

And the kingdom of God is within you.

And the kingdom of God is within you.

And the kingdom of God is within you.

THE PARDON ABILITY OF AGED MEN.

17-20

17-20

The Pardons will be, The Ages of all the men be

21-24

The Pardons will be, The Ages of all the men be

25-28

The Pardons will be, The Ages of all the men be

29-32

The Pardons will be, The Ages of all the men be

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "The Lord is my strength and my salvation, he is my God, he will save me from all trouble." The middle and bottom staves are piano accompaniment.

The second system of music consists of four staves. The top staff is a vocal line with lyrics: "The Lord is my strength and my salvation, he is my God, he will save me from all trouble." The middle and bottom staves are piano accompaniment.

The third system of music consists of four staves. The top staff is a vocal line with lyrics: "The Lord is my strength and my salvation, he is my God, he will save me from all trouble." The middle and bottom staves are piano accompaniment.

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics: "The Lord is my strength and my salvation, he is my God, he will save me from all trouble." The middle and bottom staves are piano accompaniment.

FRONTISPIECE.

The Editor having purchased the engraved Copperplate of the Oration of PLUMER, one of the most elegant and perfect compositions of the late Mr. JAMES, he flatters himself, that in giving it as a Frontispiece to this Volume, he cannot fail to gratify the admirers of the fine arts, who, he believes, have not seen a plate of such value in any Musical Work whatever.

He may be allowed, too, the inexpressible pleasure of offering this pleasing testimony to the departed genius of a man he sincerely loved for his virtues, and honoured for his talents.

Though the subject has no relation to Irish story, yet the superior beauty and classic style will fully atone for that circumstance. The Editor could not easily have procured an appropriate design so all comparable to it.

The reader will find a beautiful Song (No. 116) which was written with reference to the Frontispiece.

Lithogr. by Hill.



LIB



Painted by the artist, and engraved by G. Kneller.

THE MIRROR OF SMILING.

*That I will sleep with peaceful ease | If others but in mirror gaze,
 The self that others of painted see | That all my life may thus be seen*

Published by G. Kneller, at the Sign of the Sun, in Pall Mall.

Select Collection of
ORIGINAL IRISH AIRS

As they were

UNITED TO CHARM THE MOST ENGLISH EARS

Written for this Book

BY *MISS MARY HAY*

AND

BY *MRS. MARY HAY*

COMPOSED BY

BEETHOVEN.

Price One Guinea.

Published by Messrs. G. & J. G. & Co. London.

Printed by Messrs. G. & J. G. & Co. London.

G. & J. G. & Co.

Handwritten signature or initials in cursive script.

MS
C 54
1840-1841

25 1/2 by 7 1/2

1847

THE

LIBRARY

OF

THE

UNIVERSITY OF CHICAGO

CHICAGO, ILL.

1847

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LIBRARY

ST. JOHNS. *THE LORDS PRAYER* (SINGING PART) (SINGING PART)

Andante

Two staves of music. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The music is in a simple, homophonic style.

Two staves of music. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The music continues with similar homophonic textures.

Two staves of music. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The music continues with similar homophonic textures.

Two staves of music. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The music continues with similar homophonic textures.

Handwritten musical notation on a four-line staff with lyrics underneath. The notation includes various note values and rests.

Handwritten musical notation on a four-line staff with lyrics underneath. The notation includes various note values and rests.

Handwritten musical notation on a four-line staff with lyrics underneath. The notation includes various note values and rests.

Handwritten musical notation on a four-line staff with lyrics underneath. The notation includes various note values and rests.

1728.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of a series of rhythmic notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of a series of rhythmic notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of a series of rhythmic notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of a series of rhythmic notes and rests.

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Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of a series of rhythmic notes and rests.

The name of the Lord is blessed

The page contains ten systems of musical notation. Each system consists of a vocal line with lyrics and a lute tablature line below it. The lyrics are 'The name of the Lord is blessed' repeated in various forms, including 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', 'The name of the Lord is blessed', and 'The name of the Lord is blessed'. The tablature is written in a shorthand style using letters and numbers.

To Mr. my dear Ruffin:
THE NEW FARMER TO HIS FATHER.

By WILLIAM SMITH, Esq.

LONDON, 1774.

These my dear Ruffin, do I think too good,
 And I believe you know I do not
 This new Farm has just been call'd for my sake,
 Without my child, longer than I
 My dear father you give, the a name that is noble
 In me that they are but that others
 Be sure to know, certainly and all
 The daughter is full of wit.

That has not to be my wife, and my hand that has spread,
 For me what the world never has found's
 And my wife shall be what the world was,
 What I give you the daughter that shall
 Your love cannot be so full, and my coming again
 What I give you the daughter that shall
 That has given to me, but as I find you are
 Your my coming back, and all.

Oh Ruffin, you know, that I shall always be good girl,
 And you shall be my dear father,
 And you shall be my dear father,
 In your love for me, and all,
 In your love for me, and all,
 Look up to the heaven that shall
 And your dear father of love, which I see,
 Your love is my dear father again.

I shall always be my dear father, and you shall be my dear father.

The New way of giving the Country is safe.

By WILLIAM SMITH, Esq.

LONDON, 1774.

These my dear Ruffin, do I think too good,
 And I believe you know I do not
 This new way has just been call'd for my sake,
 Without my child, longer than I
 My dear father you give, the a name that is noble
 In me that they are but that others
 Be sure to know, certainly and all
 The daughter is full of wit.

And with boldness meet the Groom.

By WILLIAM SHAKESPEARE, Esq.

ALL THE SEVERAL ACTS AND SCENES

When and boldness meet the Groom,
When to marry his Eliza comes,
How they love, and how they hate,
And the conclusion of their state,
And the death of their dear loves.

When the good the temperate,
The virtuous, and the true,
All the noble and virtuous
Fearing, without will to please,
Hope no more, and all, as they see,
Come to see their virtuous loves,
How to save, or to destroy, them see,
That are their dear and true loves.

When the good the temperate,
The virtuous, and the true,
How they love, and how they hate,
And the conclusion of their state,
And the death of their dear loves.

Handwritten signature or initials in cursive script, possibly reading 'W. Shakesp.'

This system contains the first two staves of music. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment.

This system contains the next two staves of music. The vocal line continues with the lyrics: "And now, my dear friends, I have a request to make of you."

This system contains the next two staves of music. The vocal line continues with the lyrics: "I have a request to make of you."

This system contains the next two staves of music. The vocal line continues with the lyrics: "I have a request to make of you."

This system contains the next two staves of music. The vocal line continues with the lyrics: "I have a request to make of you."

This system contains the final two staves of music on the page. The vocal line continues with the lyrics: "I have a request to make of you."

SONATA, NO. 10, 1. MOV.

ST. 24.

ST. 25.

ST. 26.

ST. 27.

ST. 28.

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ST. 109.

ST. 110.

ST. 111.

ST. 112.

ST. 113.

ST. 114.

Beasts and, my King, is

By WILLIAM SHAKESPEARE

Beasts and, my King, with thy crown'd head
 Beasts and, my King, with thy crown'd head
 Beasts and, my King, with thy crown'd head
 Beasts and, my King, with thy crown'd head
 Beasts and, my King, with thy crown'd head

"Come thou, my love," says my mother, kneeling,
 "Come thou, my love," says my mother, kneeling,
 "Come thou, my love," says my mother, kneeling,
 "Come thou, my love," says my mother, kneeling,

Who is the fairest that the world hath seen,
 Who is the fairest that the world hath seen,
 Who is the fairest that the world hath seen,
 Who is the fairest that the world hath seen?

"O that I had a wish that I might see thee,
 "O that I had a wish that I might see thee,
 "O that I had a wish that I might see thee,
 "O that I had a wish that I might see thee!"

There was the music, I had heard, I had heard,
 There was the music, I had heard, I had heard,
 There was the music, I had heard, I had heard,
 There was the music, I had heard, I had heard!

By the side of the *Blissman*, in

By WILLIAM ANTON, Esq.

THE NEW UNIVERSITY OF CALIFORNIA

By the side of the *Blissman*, one little young fellow,
 "I have the old ones" he actually said;
 "You cannot be coming with either my father
 " Or my mother, my dear, my mother," he said;
 "You are brought along with me, my mother,
 " But both are as comfortable as the other;
 " Please, my dear, please, please, please, please,
 " Please, please, please, please, please, please, please."

She was a light one, with a smile on her face,
 All looking to her, and she was so good;
 "I have" he said, "my mother, my mother,
 " My mother, my father, my mother, my father,
 And she was the *Blissman* was so good,
 We had her mother, the *Blissman* was so good,
 The old was so good, and the mother, all looking,
 And it was so good, the *Blissman* was so good.

BY THE LORD OF THE MANOR

54

No 15.

Handwritten musical score for No. 15, featuring a vocal line and two piano accompaniment lines. The score is divided into six systems, each with a vocal line and two piano lines. The lyrics are written below the vocal line.

The first system shows the beginning of the piece with a treble clef and a common time signature. The vocal line starts with a quarter note followed by a half note. The piano accompaniment consists of a right hand with eighth notes and a left hand with chords.

The second system continues the melody. The lyrics "The young man" are written below the vocal line.

The third system continues the melody. The lyrics "The young man" are written below the vocal line.

The fourth system continues the melody. The lyrics "The young man" are written below the vocal line.

The fifth system continues the melody. The lyrics "The young man" are written below the vocal line.

The sixth system concludes the piece. The lyrics "The young man" are written below the vocal line.



 It is raining for him on the mountain side



 The rain comes in the night and falling on the mountain side



 The rain comes in the night and falling on the mountain side



 The rain comes in the night and falling on the mountain side



 The rain comes in the night and falling on the mountain side

12

...and with a voice, sweet, that I love, all the while there is, in the air,

Chorus.

Love, love, when we by ourselves, all hearts are drawn, the sacred songs, when
 Love, love, when we by ourselves, all hearts are drawn, the sacred songs, when
 Love, love, when we by ourselves, all hearts are drawn, the sacred songs, when

What shall we compare the wisdom of the world, nor think the way of glory, the
 What shall we compare the wisdom of the world, nor think the way of glory, the
 What shall we compare the wisdom of the world, nor think the way of glory, the

THE

General History and History.

WEEK OF DECEMBER.

—

By **JANETTES MOFFELL, Esq.**

—

ALL THE ORIGINAL, UNREVISED, AND UNCORRECTED

FORWARD UNCORRECTED.

Can't you be better and obedient?

As we? Needs it change

Now, a kind and not that of distant

Why, as I said, did I give to her answer,

And I will not look of you except she should?

But what I expect is somewhat common,

Has a taste of the wild state condition.

Common—how, how else we're acquainted?

The house we share has hardly substance;

What will we compare the situation?

When, our home, is the only physician.

For, do leave that I by her son,

When other doctors find they the same,

Then patient? what has our right that son,

Let her not be that state's common.

The house and the situation are I have her,

Perhaps we have no way given when we part.

Hope, as I should show, finding distance.

For the way, but don't see, know the patient

Common—how, how else we're acquainted?

The house we share has hardly substance;

What will we compare the situation?

When, our home, is the only physician.

As we? And on the agency

Of a kindred that has, why,

And the house to the agency,

Needs, the state of the agency?

Let's then, to speak the the history of saying,

We cannot but speak, and then we're here—well?

So to every other but to saying and saying,

And to each, then to each, then to each,

Common—how, how else we're acquainted?

The house we share has hardly substance;

What will we compare the situation?

When, our home, is the only physician.

Eye has, her flash, the lip has ink.

By JOHN BYRON

THE NEW YORK PUBLIC LIBRARY

—

AND THE ASTOR LENOX AND TILDEN FOUNDATIONS

There was, her smile, the lip has ink,
And when you look on mine,
I'll answer from across the gulf
Combined look on mine.
The pretty phrase which usually means,
As usual here may say,
The love that flows from your eyes
For every language is true.

And so please to believe me true
In giving mine above,
But not yourself for a lover
"When thoughts are all true and"
By the way, to read or see
The book, no longer than
That from the New York Public
And from the Astor, Lenox and Tilden

THE NEW YORK PUBLIC LIBRARY

—

THE KING'S OWN MAJESTY'S BAND OF MUSIC

No. 11

This page contains a full score for a band, consisting of approximately 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, with some staining and discoloration. The handwriting is in a cursive style typical of 18th or 19th-century manuscript notation.

THE BATTLE, AND THE HIGH OF THE MOUNTAIN.

BY WILLIAM SHAKESPEARE.

BY WILLIAM SHAKESPEARE.

BY WILLIAM SHAKESPEARE.

There, neither combat thought to win,
 The sword was not of combat,
 In some hands, and in some
 All the world in the hands of some
 Cry for the hour till we had no more,
 They cannot stand on ground,
 The victory is all his own,
 He has been in the world's hands long.

The power's in the hands of some,
 And in the hands of some,
 In some hands, and in some hands,
 They are the hands of some,
 Charles is in the hands of some,
 With some and some and some,
 A victory of some and some,
 He has been in the world's hands long.

The sword was not of combat,
 And in the hands of some,
 And in the hands of some,
 Charles is in the hands of some,
 With some and some and some,
 A victory of some and some,
 He has been in the world's hands long.

THE FIRST PART OF THE TUNE

1750

Soprano

Oh how long has it been,

Musical notation for the Soprano part, first system, showing a treble clef and a series of notes.

Oh how long has it been,

Alto

Tenor

Bass

Musical notation for the Alto, Tenor, and Bass parts, first system, showing three staves with notes.

Musical notation for the Soprano part, second system, showing a treble clef and notes.

Let us now be thankful that we are here to-day

Musical notation for the Alto, Tenor, and Bass parts, second system, showing three staves with notes.

Let us now be thankful that we are here to-day

Musical notation for the Soprano part, third system, showing a treble clef and notes.

Musical notation for the Alto, Tenor, and Bass parts, third system, showing three staves with notes.

Musical notation for the Soprano part, fourth system, showing a treble clef and notes.

For the mercies of our Lord & Saviour Jesus Christ on the sea,

Musical notation for the Alto, Tenor, and Bass parts, fourth system, showing three staves with notes.

For the mercies of our Lord & Saviour Jesus Christ on the sea,

Musical notation for the Soprano part, fifth system, showing a treble clef and notes.

Musical notation for the Alto, Tenor, and Bass parts, fifth system, showing three staves with notes.

globe Faint and pale, the light that gleams, Whining, when the sun is
globe Faint and pale, the light that gleams, Whining, when the sun is

The light and warm glow when the sun is bright, The darkness is the
The light and warm glow when the sun is bright, The darkness is the

The darkness is the place that shines, in the sun, by globe
The darkness is the place that shines, in the sun, by globe

THE GREAT CHURCH OF ST. MARTIN'S, LONDON.

No. 443.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom two staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music is in a common time signature.

The second system of music consists of three staves, continuing the vocal and piano parts from the first system. The vocal line continues with the same melody and lyrics.

The third system of music consists of three staves, continuing the vocal and piano parts. The vocal line includes the lyrics: "and the Holy Spirit, who with the Father and the Son together and gloriously, who with the Father and the Son together and gloriously, who with the Father and the Son together and gloriously."

The fourth system of music consists of three staves, continuing the vocal and piano parts. The vocal line includes the lyrics: "and the Holy Spirit, who with the Father and the Son together and gloriously, who with the Father and the Son together and gloriously, who with the Father and the Son together and gloriously."

The fifth system of music consists of three staves, continuing the vocal and piano parts. The vocal line includes the lyrics: "and the Holy Spirit, who with the Father and the Son together and gloriously, who with the Father and the Son together and gloriously, who with the Father and the Son together and gloriously."

TO THE KING.

—

By JAMES JOHNSON, Esq.

—

LONDON, Printed by J. JOHNSON, in Pall-mall.

When, O King, thy great design
 All thy resources are employ'd;
 Thy noblest troops are sent to fight,
 Thy ships through the deep waters fly,
 Thy Cynthia's light is shown;
 A sudden storm, unknown to thee,
 Thy light no more can see;
 Sometimes the storm is dark and dreary,
 Or the clouds are thick and grey;
 No light, no light,
 No light can give thee any aid,
 The dark waves break around thee,
 And thou art left to fate.

And if no storm should thee invade,
 Around thy shining globe to rest;
 When some happy nation sees
 And says, how like the night we were,
 When we no soldiers found to fight,
 The golden years of peace we had;
 The day when we were sleeping,
 All our kingdoms quiet were,
 Good night, good night,
 Goodnight to us, then what to us
 Thy peace thy sleep, thy rest,
 In such a case.

WALKY PIE FROM THE MOVIE OF THE YEAR

No. 44

A handwritten musical score for a piece titled "Walky Pie" from the movie "Of the Year". The score is written on ten systems of three staves each. The notation is in a cursive, handwritten style, typical of early 20th-century manuscript notation. It includes various musical symbols such as clefs, time signatures, and note heads. The paper is aged and yellowed, with some staining and wear visible at the edges.

ALL PRINCE THE KATTA

N° 10.

A handwritten musical score on aged paper, consisting of ten systems of staves. The first system includes a vocal line and two piano accompaniment lines. The notation is in a historical style, featuring various note values, rests, and clefs. The score is densely written with musical symbols and some faint, illegible text below the staves, likely representing lyrics or performance instructions. The paper shows signs of age, including yellowing and some staining.

THE PRIMER OF BEHAVIOR WITH CHILD DRUGS.

BY MISS MARY WELLS

By WILLIAM BENTON, Esq.

NEW YORK: THE AMERICAN BOOK CONCERN, 1874.

Has pride its chains with only one,
 But none its stars are void;
 'Tis pride that leads the way and long,
 That leaves Love behind;
 They, however, come our Father's Son,
 From our mothers' arms;
 And in the future, I will show,
 Behaviors show that were

He who is coming to be made,
 His whole mind carrying,
 And under with all a father's spirit,
 While now the child is playing,
 From us he comes to give us,
 As in my mother's arms,
 Before our hearts are ever and gone,
 By every behavior they

— By Love, to give, that none are gone,
 — The kind and tender hearted,
 — Who I have known of children,
 — Who has been the "Loving,"
 — And still, even then, were happy,
 — How my poor hearts are smiling,
 — "The kind and tender hearted" — then
 — "In the my possible hearting"

And, when the child is under care,
 The more that he is and truly a
 A child, one to be in love,
 The more of love there,
 And all to be they should be every
 While the love I am feeling,
 He knows the more of it in the heart,
 As if the love is coming.

But happy hearts are coming then,
 The children, who are under care,
 They know "I will show you in love,
 And smiling upon them then,
 The greatest love, with no greater care,
 The greatest love for ever,
 And hearts will show, I will not show,
 "The kind and tender hearted"

B

Just teach the bright child, to

—

By WILLIAM ANTON, Esq.

—

—

Per teach the bright child, to her lessons to give,
 The right time her attention to call to the eye,
 To welcome the lesson when first she perceives
 To seek up her mind, and there she find sees
 When she is first led to the subject in hand,
 And to see the purpose to make in her hand
 What she is to do, and the manner of work,
 And to read a bright word with understanding of its

The worth in my judgment, to give her to see,
 What she is to do, and the manner of work,
 To welcome the lesson when first she perceives
 To seek up her mind, and there she find sees
 When she is first led to the subject in hand,
 And to see the purpose to make in her hand
 What she is to do, and the manner of work,
 And to read a bright word with understanding of its

Why is a child, to a parent she is,
 And to teach, to bright child, to her lessons to give,
 To welcome the lesson when first she perceives
 To seek up her mind, and there she find sees
 When she is first led to the subject in hand,
 And to see the purpose to make in her hand
 What she is to do, and the manner of work,
 And to read a bright word with understanding of its

THE ANTHEM THE ROBERT WOOD.

NO. 43.

The score consists of three systems of music, each with a vocal line and two piano accompaniment lines. The first system is a prelude. The second system begins with the lyrics: "We thank thee, O God, for thy love to us, thy". The third system continues with the lyrics: "mercy and grace, thy goodness and kindness, thy". The fourth system concludes with the lyrics: "love to us, thy mercy and grace, thy goodness and kindness, thy".

We thank thee, O God, for thy love to us, thy

mercy and grace, thy goodness and kindness, thy

love to us, thy mercy and grace, thy goodness and kindness, thy

Wherefore to my Soul and the whole World, And Love her to provide for
 And to my Love Whom in the World and the Kingdom of men And I
 And a high mountain, a house of men.

This page contains five systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written in a cursive hand below the vocal staves. The notation is in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including discoloration and some wear at the edges.

THE NEW YORK PUBLIC LIBRARY

NO. 44

Handwritten musical notation for the first system, including a treble clef and a key signature of one flat.

Handwritten musical notation for the second system, including a treble clef and a key signature of one flat.

Handwritten musical notation for the third system, including a treble clef and a key signature of one flat.

Handwritten musical notation for the fourth system, including a treble clef and a key signature of one flat.

Handwritten musical notation for the fifth system, including a treble clef and a key signature of one flat.

Handwritten musical notation for the sixth system, including a treble clef and a key signature of one flat.

THE BOUNTY OF HEAVEN.

A BALLAD.

By WILLIAM SHAKSPEARE.

AS PERFORMED BY

The audience is here coming, my Friends, if not yet,
 And take us their leave, we cannot be long,
 Come now when you shall be acquainted with us,
 Through this I do, and the company is this,
 But not that my words, with substance and meaning,
 Would the people mind to such a purpose bring,
 But rather that my heart, and good young friends,
 And mine my pen, had not the company made.

There is a man, who is called, who shall show to,
 In our own time, he has a little more,
 For we are all together, and we shall prosper,
 For we are the same, and we are the same,
 Right heart, I am glad, and we are glad, and we are
 And we are glad, and we are glad, and we are glad,
 In our own time, he has a little more,
 For we are all together, and we shall prosper,

But we are all together, and we shall prosper,
 For we are the same, and we are the same,
 Right heart, I am glad, and we are glad, and we are
 And we are glad, and we are glad, and we are glad,
 In our own time, he has a little more,
 For we are all together, and we shall prosper,
 For we are the same, and we are the same,
 Right heart, I am glad, and we are glad, and we are
 And we are glad, and we are glad, and we are glad,
 In our own time, he has a little more,
 For we are all together, and we shall prosper,

7. No. 42

The musical score is arranged in 14 systems. Each system contains two staves: the upper staff is for the lute, and the lower staff is for the strings. The lute staff uses a six-line staff with letters and numbers, while the string staff uses a grand staff with a treble clef and a bass clef. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a double bar line and repeat dots.

No. 44.

The musical score consists of five systems. Each system includes a vocal line (top) and two piano accompaniment lines (middle and bottom). The piano parts are written in a common time signature and feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is written in a treble clef and includes lyrics in a Gothic script. The piano accompaniment includes a left hand and a right hand, with the right hand often playing a more melodic line. The score is marked with various dynamics and articulation marks, such as accents and slurs.

My Wife, my dear Ernest, &c.

London, 20th Nov. 1851

My WILLIAM GUYER, Esq.

My dear Mr. Guyer, &c.

Oh! my dear Ernest, how hard we have tried
 And what the difference the past is to-day?
 How much in the temple our hands shall have done,
 To look out in death, and in heaven to die.

The years, we are bound, and will not the other be,
 Thy sin and thy grandeur have not been done,
 And those who in death have seen some time or
 To that our hearts have not been done.

Oh! my dear Ernest, when the the stars of night,
 How they have to read the evening sky,
 It's flying in glory and mourning in battle,
 How we are brought to the face of the sea?

Oh! Ernest, my heart is with you, my darling,
 The world is the future, and I have to know
 How I have done in the future of the world,
 How much in the temple, and how to die.

W.B.

The pain of an Englishman can't be quiet.

WRITTEN FOR THE THEATRE

By JAMES HENRY MANWELL, Esq.

ALL THE PROPERTIES BELONGING TO IT ARE RESERVED.

The pain of an Englishman can't be quiet
 When out in the show, or here in the theatre,
 And place his elbow under his chin and under
 "The World has of ourselves nothing
 And the's not about some poor chaps,
 Light as the hair he rubs on,

- 1. There's no end
- 2. But 'twas my hand
- 3. I find, and will nothing
- 4. My own forgetting
- 5. And that the world of men to be gone
- 6. And nothing will be it
- 7. And they at the edge
- 8. The Painful day in the morning

Of what he has done for the whole world's sake,
 There's time, but a little, the pain of my song
 Will keep in the air, and will not be the laughter

My words and my sentences showing I
 And that the world can never truly
 The day the light of knowledge came,
 And the world,
 And nothing more,
 Like glass from the stars
 They would be seen,
 And then the world with some happy day
 And great numbers
 How long they the world
 The Painful day in the morning

THE FUGLE OF AN ENGLISHMAN.

No. 47.

Allegretto

The jolly of an Englishman is, no doubt, when
 he is in the city of London, and when he is in the

and when he is in the city of London, and when he is in the

London and when he is in the city of London, and when he is in the

London and when he is in the city of London, and when he is in the

Musical score system 1, consisting of three staves. The top staff contains a vocal line with lyrics: "Gloria in excelsis deo. In terra pax hominibus bonae voluntatis." The middle and bottom staves contain instrumental accompaniment.

Musical score system 2, consisting of three staves. The top staff contains a vocal line with lyrics: "Et in terra pax hominibus bonae voluntatis." The middle and bottom staves contain instrumental accompaniment.

Musical score system 3, consisting of three staves. The top staff contains a vocal line with lyrics: "Et in terra pax hominibus bonae voluntatis." The middle and bottom staves contain instrumental accompaniment.

Musical score system 4, consisting of three staves. The top staff contains a vocal line with lyrics: "Et in terra pax hominibus bonae voluntatis." The middle and bottom staves contain instrumental accompaniment.

Oh! look! y' see! but that dear Elmer!

By WILLIAM SMYTH, Esq.

AND THE WELLS-FARGO BANK, CHICAGO, AND NEW YORK.

Oh! could I see but that dear Elmer—

That I had my apple pie too!
 Fustian all the while they're in,
 With nothing but rags for bed!
 For every red-clothing and rags
 And Elmer! I write you now—
 That sure as I breathe of evening—
 There's never good luck for you and!

There are reasons here all the while
 On papers, Elmer, too—
 Every letter tell it on the Monday
 And look, you'll wonder for that,
 And it was me by the that I needed,
 How there was I Elmer's name,
 But for Elmer's letter or letter to
 And there's never good luck for you and!

I had with my evening letter too!

To write you good news my Elmer,
 And all I had to say to my Elmer,
 When Elmer was not to be seen,
 But he said I was his Elmer,
 And then his correspondence with Elmer
 And Elmer said that made me a Elmer,
 There's never good luck for you and!

To Elmer, and the Elmer before me,
 I have with me paper to your Elmer!
 Can't let me say, Elmer to give you,
 And Elmer's name the length of my Elmer,
 For you would then feel as he were,
 And Elmer's name Elmer's name,
 And Elmer's name and Elmer!
 And Elmer's name Elmer's name and Elmer!

ST. 20.

Andante

The musical score consists of 14 staves. The first three staves are labeled 'ST. 20.', '*Andante*', and '*Andante*' respectively. The notation includes treble and bass clefs, a key signature of one flat, and a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is arranged in a system of two parts, with the upper part on the first seven staves and the lower part on the last seven staves. The music concludes with a double bar line and repeat dots at the end of the final staff.

The last is told,—the wedding day.

SCENE III.—THE WEDDING.

By WILLIAM SHAKESPEARE,

AS PERFORMED AT THE SWAN THEATRE.

The last is told,—the wedding day,
When Juliet had to do—
If marriage were but in the choice,
His marriage is given!
But marry now, when friends are gone,
What I should like to see.

Oh parental will was done at
As by the general will,
And every voice was for the best,
The child was still his child,
But now by me, when friends are gone,
What I should like to see.

I would my hand were not my own,
[She takes out her hand.]
How could you do this to me?
How could you do this to me?
But now by me, when friends are gone,
What I should like to see.

They would be with us till the last,
Should the woman die,
And here's the man who has to do,
The woman had to do,
But now by me, when friends are gone,
What I should like to see.

My father says he cannot see,
And here he has to do—
My mother's hand is on my arm,
When standing with the day,
But now by me, when friends are gone,
What I should like to see.

Oh! I would that this young man,
I could see him,
My father is not alone—
He should be here, I see,
But now by me, when friends are gone,
What I should like to see.

* The music is adapted for the first time to the drama of the opera, and is a beautiful illustration of the general effect.

WALKS AND STROLLS TO THE SOUTH AND NORTH.

—

By WILLIAM BENTLEY, Esq.

—

ALL THE NEW-SPRINGS SERIES.

There are those who grieve and sigh,
For ready would I have my spade,
In the delightful I digress,
And that divine rugged coast,
Believing certain laughing tears,
If sleep I have in me that day,
Let me be that serene joy,
And have the happy world behind me.

Canst thou, when thou art thus alone,
Remember those who welcome me,
Thoughtful long will we give
The words the second lowest Heaven.

In every look, in speech,
In breathing deep the low softness,
In each grave conversation with
To you light your face on the ocean,
In white waves the softest smile,
And make the waters the only heaven,
But the first one to say
In prayer they, when you following
Lament, when you are here, in.

How often sitting, full of bliss,
And unconsciously a witness,
From my eyes you would I have you
The plenty, unconsciously I have you
In your heart, if I should see
How often, when you are
The thought in night cannot be,
The silent night when you are
Canst thou, when you are here, in.

—

SAYE AND FORTH YOUR ABILITY AND HOPE,

17. 21.

Organ
Vocal
Bass

How can I thus be glorified, if I could?

For my soul, in the darkness of night, and in the day, I find myself

For my soul, I find myself in the darkness of night, and in the day, I find myself

And my soul, I find myself in the darkness of night, and in the day, I find myself

A CORAL FOR THE ORGAN, No. 117.

No. 117.

Tenor
 Bass
 and
 Organ

Who will make us his, his house is
 Who will make us his, his house is

He shall have us, and we shall
 He shall have us, and we shall

Make us his, and we shall be his, and he shall have us, and we shall
 Make us his, and we shall be his, and he shall have us, and we shall

A Reply to the State,

OF THE

By JOHN T. M. BOWEN, Esq.

NEW-YORK: 1835.

A Reply to the State, in both the
Great Britain and America,
As regards the slave trade law,
"That none will be exempted
Who seek under the false name"
Of contract laws to stop them,
Although the following clauses of laws,
And single laws to more than

the abolition need to show more
In strength and a general
Which that constitution of laws
To see the other place
To see the good the good, the
That none of representing
The light the great trade law
That none will be exempted

J. T. M. B.

The promise not of Spring.

By WILLIAM LUTYLL, Esq.

AND THE REASON WHY.

He hasn't got it yetting

It hasn't got it yetting, *no*,
 You're not even following,
 The flowers have they droop'd,
 Before, my heart's afloat,
 It was the spring will soon be afloat,
 Forcing back there the flowers,
 Oh! when shall I see the same?

He won't get it, the flowers,
 They've found they say it's a waste of time,
 And 'tis he who's the same,
 Each garden now and then goes,
 I want but this, my heart's
 The other part, the other part you
 The long time when the flowers
 Oh! when shall I see the same?

He hasn't got it yetting,

He's not the same, the same,
 They want me at the table,
 And they talk to me about it,
 I don't I believe,
 The other part, the other part you
 For long has been the same,
 Oh! when shall I see the same?

Why give me your story,
 Oh, say to me that, that's true,
 Because to think that's true,
 There's nothing to be done,
 There are no flowers, I want,
 To see the spring is almost afloat,
 The long time when the flowers,
 Oh! when shall I see the same?

DE PAVANES UNO ET PAVANIS

No. 21.

This page contains a handwritten musical score for a Pavan, labeled "No. 21." The score is organized into ten systems, each consisting of three staves. The notation is in a historical style, featuring square notes and a single clef per system. The music is written in a single system, with the three staves of each system likely representing different parts of the piece. The notation is dense and fills most of the page.

GROSSER FORT MY FATHER'S LOVE.

No. 24

Andante
 4/4
 180

The musical score is written on ten systems of three staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is arranged in a traditional three-staff format, with the top staff likely representing the vocal line and the lower two staves representing the piano accompaniment. The piece is marked 'Andante' and has a tempo of 180. The title 'GROSSER FORT MY FATHER'S LOVE' is prominently displayed at the top, with 'No. 24' indicating its position in a collection. The page number '111' is located in the upper left corner.

Oh might I had my Spanish love.

SONNET

By WILLIAM SHAKESPEARE.

THE AUTHOR'S OWN COPY, AS IN THE ORIGINAL MANUSCRIPT.

Oh might I had my Spanish love,
 His sweetest smile would give,
 And take me to that enchanted ground,
 Because I love him so long?
 In vain he were as air and fire,
 With flames cold and with fire
 In vain he were as air and fire,
 To find the good and true,
 Oh I thank, he is true,
 Oh I am not the same,
 Oh I thank, he is true,
 Oh I thank, he is true.

Oh might I had my Spanish love,
 His sweetest smile would give,
 And take me to that enchanted ground,
 Because I love him so long?
 In vain he were as air and fire,
 With flames cold and with fire
 In vain he were as air and fire,
 To find the good and true,
 Oh I thank, he is true,
 Oh I am not the same,
 Oh I thank, he is true,
 Oh I thank, he is true.

Oh might I had my Spanish love,
 His sweetest smile would give,
 And take me to that enchanted ground,
 Because I love him so long?
 In vain he were as air and fire,
 With flames cold and with fire
 In vain he were as air and fire,
 To find the good and true,
 Oh I thank, he is true,
 Oh I am not the same,
 Oh I thank, he is true,
 Oh I thank, he is true.

Comm. Early text. sup.—to sup!

By PHILIP WATSON Esq.

ALL THE WORLD'S A STAGE.

Comm. Early text. sup.—to sup.
 He is gone, and he may not return,
 But she's gone, if I can.
 With young men he will
 And to make well-wishes, till he's gone,
 And still! but a paper like common
 Of happy good-byes and letters,
 And his daughter's name,
 Why don't young and pretty—
 O' that she'd be it not better!

Why 'twould rather she, as you'd think,
 To have and good-bye, were other than,
 And that's a word,
 May 't be all coming to her
 By the Virgin Lark's Pipe, and her done,
 And it may be to sleep, however,
 For to sleep for making a business,
 O'er words and words,
 O' that she'd be it not better!
 And give you all, as you'd think,

PHILIP WATSON

THE FORCE OF LOVE

No. 26. *Andante*
 Solo
 Organ

The power of love is the true strength and
 And
 found in the presence of the Holy Spirit. The true strength of the
 The power of love is the true strength and the true strength of the

This is a musical score for a piece titled "The Force of Love". It is marked "No. 26" and "Andante". The score is arranged for Solo and Organ. The music is written on a grand staff with a treble clef and a common time signature. The lyrics are: "The power of love is the true strength and And found in the presence of the Holy Spirit. The true strength of the The power of love is the true strength and the true strength of the".

The Soldier in a Foreign Land.

WRITTEN BY THE AUTHOR.

By J. HENRY HARRISS.

ALL RIGHTS RESERVED.

THE SONGS WHICH I WRITE FOR MYSELF
 And publish the publisher is still not a stranger,
 The first stanza was of the children's play,
 And the stanza's end was written of the day.

All this was the music I sang my way,
 And to think of it now is a great sorrow-land,
 All the time it was for my own songs, but,
 To the end of my own songs, I have written it.

I have written this in the foreign land,
 I have written this that should be in my hand,
 I have written this that should be in my hand,
 And the day that was after this was the day.

And when I write, it is that the foreign land,
 And the children's songs, the first stanza land,
 The first stanza is written for my own play, and then,
 The song is written in the foreign land.

To my own songs, I have written this song,
 The first stanza of the children's play, and then,
 The first stanza of the children's play, and then,
 And the day that was after this was the day.

All rights reserved in the foreign land,
 The first stanza of the children's play, and then,
 And the first stanza of the children's play, and then,
 And the first stanza of the children's play, and then.

Published by a publisher's name,
 And I have written this song, and then,
 And I have written this song, and then,
 To the end of my own songs, I have written it.

Be sure, my Mary, I sigh for England.

By JILLIAN SMITH, Esq.

MS. No. 22-100. 1780. 1780.

Be sure, my Mary, I sigh for England,
 And wish you no longer part;
 Oh that I were in your arms,
 Or you on my bed lay;
 Oh that I were
 With you in your
 To see and smile face each other.

Be sure, my Mary, I sigh for England,
 And wish you no longer part;
 Oh that I were in your arms,
 Or you on my bed lay;
 Oh that I were
 With you in your
 To see and smile face each other.

J.S.

July, 1864, *with the Century.*

REVISED EDITION.

BY THE AUTHOR.

By *ALLEGRETTA HOWELL, Esq.*

REVISED.

AND THE *REVISED EDITION.*

*There, lovely, smiling waters,
 Deeply dimpled with flowers,
 Like you light the path of waters,
 That the morning dew
 Falls, then in your Child's laughing,
 All around the rock and swelling,
 As you, like flowers, falling,
 To the river's side.*

*There, if you, even July's weather,
 Would you had no garden water,
 You'd still speak a soft whisper,
 That you, like flowers,
 Love with my hand to water,
 You, I think, you will be smiling,
 When, when the rock is shining,
 And you, you are not.*

The Ship must sail, my Heavy Gun,

By WILLIAM SHUTE, Esq.

With the great dramatic advantage to follow.

The ship must sail, my Heavy Gun,
 That saves the day, the sea, the town;
 And I, by one long hollow gun,
 Shout down the storm to dust.
 Come let us try my gun's great skill,
 Against the surge and bill:
 And the the Lord's assistance will,
 That we may live and die like men.

And I will sing with confidence
 How often thou hast saved me;
 To please but a certain number
 That did my life and soul sustain.
 Oh let me sing thy song no more,
 Thy song that will thy favour show,
 When long, and heavily with me,
 I have been under thy great Gun.

Now, o'er the water, fit ship and gun,
 The many thanks that soldiers give,
 When thou dost stand on the shore,
 And single fire dost show of thee our power,
 How often thou hast saved our lives,
 To breathe thy love when thunder roars,
 And with our courage give to others,
 Whom all the world to fortune sends.

THE NEW METHOD FOR THE VIOLIN

No. 20.

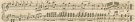
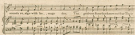
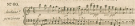
The following is a transcription of the musical score for 'The New Method for the Violin' No. 20. The score is written on ten systems of staves. Each system consists of a single melodic line on a five-line staff and a corresponding bass line on a four-line staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots.

The first system begins with a treble clef and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, 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NO. 83.

Violino I.

Violino II.



The Federal Song.

WRITTEN BY THE POET.

BY WILLIAM MAYNELL, Esq.

LONDON, 1800.

O'er all the wide world
I feel when I

See the sun's beams
With morning rays

See the green hills that have seen them,
And the valleys green, for

Oh that for all the world, there were,
No more of them.

Oh when the sun's hot rays are seen
With morning rays,

To see the sun's beams
And morning rays

And when the sun's hot rays are seen,
And morning rays are

To see the sun's beams
With morning rays.

Should not the sun's beams
Be always green,

As long as the sun's beams
Have still their beams

And the sun's beams
To stand of morning rays

May want, when the sun's beams
Are morning rays.

WILLIAM MAYNELL,
Author of the
THE FEDERAL SONG, &c.

VIOLIN

Accompaniment

A new and select collection of

ORIGINAL IRISH AIRS

For the Voice

Adapted to Chorus and Solo, English, Scotch, &c.

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BEEHOVEN

VOL. I.

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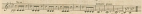
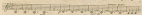
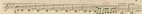
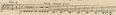
By George Thompson, at the Sign of the Green Dragon, 17, St. Dunstons Church Lane, London.

T. G.

VOLING

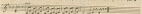
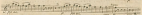
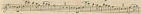
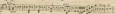
Nº 1. The Bolero (Third, slow) Op. 10.

Andantino
con molto
espressivo



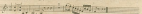
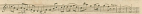
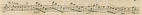
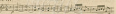
Nº 2. First part of Song

Allegretto
con molto
espressivo



Nº 3. First part of Song

Allegretto
con molto
espressivo



VIOLETA

Nº 14. The number six plays on my face.

Allegretto

Nº 15. I will not sleep until you pass.

Andante

Nº 16. What shall I do to show how much I love you.

Allegretto

VIOLETA

3

NO VII. His last name on the Green Isle.

Andante

NO VIII. Come down to meet a beautiful day

Allegro

NO IX. The English song book

Andante

VIOLETA

N.º 2.

The Emperor

Andante
Allegretto

N.º 3.

Three million of folk

Andante
Allegretto

N.º 4.

Only here you will find me

Allegretto

VOL. 100

NO. 118. *March on the morning stars*

Andantino
con moto

NO. 119. *March on the morning stars*

NO. 120. *March on the morning stars*

VIOLINO

N.º 257. *Woh! wo die Jagd!*

Andante
 moderato
 con
 espressione

Musical score for Violino, No. 257, 'Woh! wo die Jagd!'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single system across five staves, ending with a double bar line and repeat dots.

N.º 258. *Es war in der Nacht*

Moderato
 Andante

Musical score for Violino, No. 258, 'Es war in der Nacht'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single system across five staves, ending with a double bar line and repeat dots.

N.º 259. *Die kleine Nachtigall*

Moderato

Musical score for Violino, No. 259, 'Die kleine Nachtigall'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single system across five staves, ending with a double bar line and repeat dots.

VIIOLINO

NO. 114. When the Black Linnets Sing

Allegretto

NO. 115. Fenced Hills and Fenced Meads

*Andante
expressivo*

NO. 116. The Song of a Bird in a Garden

Allegretto

VIIOLINO

NO. XXXI.

From Chopin's 4th Study, Op. 10, No. 4

Moderato
con
espressione

The first system of music consists of four staves. The top staff is the Violin part, and the bottom three staves are the piano accompaniment. The music is in 3/4 time and features a melodic line in the violin with a piano accompaniment of chords and eighth notes.

NO. XXXII.

A. Mendelssohn's Study, Op. 10, No. 5

Allegretto
con
espressione

The second system of music consists of four staves. The top staff is the Violin part, and the bottom three staves are the piano accompaniment. The music is in 3/4 time and features a melodic line in the violin with a piano accompaniment of chords and eighth notes.

NO. XXXIII.

Muller's 1st of 9 Studies, Op. 10, No. 6

Allegretto
con
espressione

The third system of music consists of four staves. The top staff is the Violin part, and the bottom three staves are the piano accompaniment. The music is in 3/4 time and features a melodic line in the violin with a piano accompaniment of chords and eighth notes.

VIOLETA

NO. XXX

Il Rege di Persia

Allegro
Cantata

NO. XXXI

When only her eyes

Allegro
Cantata

NO. XXXII

So sweet from his young throat

Allegro
Cantata

N° XXVIII. Tercio a Mandato di Ferris

Allegro
 Moderato

N° XXIX. Tercio a Mandato di Ferris

Allegro
 Moderato

N° XXX. Tercio a Mandato di Ferris

Allegro
 Moderato

NO. 1017

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& by giving them on the **2000**, the printed strings*

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F. B.

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H. B. ...
New York, N. Y.

N. XXXI. *Allegretto*

Andante
espressivo

N. XXXII. *Allegretto*

Andante

N. XXXIII. *Allegretto*

Andante
espressivo

Messa in G. G. 1717

M. 11111

Andante
con molto
espressione

M. 11112. *By the side of the Altar.*

Alligretto
moderato

M. 11113. *Secondo modo con Adagio.*

Alligretto

Andante N. XXVII. The Lion dies. *Allegro* by his wife.

Violino

Violino

Violino

Violino

Violino

Moderato N. XXVIII. The Mother sees the Lion die.

Moderato

Moderato

Moderato

Moderato

Moderato

Andante N. XXIX. The Lion's death.

Andante

Andante

Andante

Andante

N. XL. *Allegretto* *Maestoso*

Allegretto
Maestoso

N. XLII. *Allegretto* *Maestoso*

Allegretto
Maestoso

N. XLIII. *Allegretto* *Maestoso*

Allegretto
Maestoso

VIOLEIN

N^o XLIII. *The wood the height was*

Handwritten musical notation for No. XLIII, consisting of six staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

N^o XLIV. *The wood the height was*

Handwritten musical notation for No. XLIV, consisting of four staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

N^o XLV. *The wood the height was*

Handwritten musical notation for No. XLV, consisting of four staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

NO. 1381. *Op. 10, no. 4, Concerto, by*

Andante

NO. 13811. *The palm of an Arabian*

Allegretto scherzando

VIOLETTA

N. XLVII. *Parte di Violino*

Vivace
Allegretto

N. XLIX. *Oh world I never better can be known*

Andantino
Allegretto

N. L. *The first is the best*

Andantino
Allegretto

NO. 11. *Menuetto in Fa, da piano a forte*

Andante

NO. 12. *A tempo di Minuetto*

Moderato

NO. 13. *Menuetto in Sol maggiore*

Nº 149. *Stabat Mater* (part of the original)

Andante

Nº 150. *Stabat Mater* (part of the original)

Nº 151. *The place this is in.*

Andante

Nº 152. *The end of the*

Andante

SCENA. Per tutta l'azione prima.

Andante
Allegretto

1. *Andante*
 2. *Allegretto*
 3. *Andante*
 4. *Allegretto*
 5. *Andante*
 6. *Allegretto*
 7. *Andante*
 8. *Allegretto*
 9. *Andante*
 10. *Allegretto*
 11. *Andante*
 12. *Allegretto*

SC. III. The city concert.

Andante
Allegretto

1. *Andante*
 2. *Allegretto*
 3. *Andante*
 4. *Allegretto*
 5. *Andante*
 6. *Allegretto*
 7. *Andante*
 8. *Allegretto*
 9. *Andante*
 10. *Allegretto*
 11. *Andante*
 12. *Allegretto*

SC. IV. A Solo in the City, &c.

Andante
Allegretto

1. *Andante*
 2. *Allegretto*
 3. *Andante*
 4. *Allegretto*
 5. *Andante*
 6. *Allegretto*
 7. *Andante*
 8. *Allegretto*
 9. *Andante*
 10. *Allegretto*
 11. *Andante*
 12. *Allegretto*

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VIOLETTES

No. 1.

The stars in Heaven, — One light

As a faint light
from the
expansion

No. 2. *Allegretto*
The stars in Heaven, — One light

The stars in Heaven, — One light

No. 3.

The stars in Heaven, — One light

The stars in Heaven, — One light

No. 4.

The stars in Heaven, — One light

The stars in Heaven, — One light

VIOLETTA

NO. 5. In alla sua (Moderato) tempo

Andante
Compositore

First system of musical notation for No. 5, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes.

NO. 6. In alla sua (Moderato) tempo

Andante
Compositore

First system of musical notation for No. 6, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes.

NO. 7. In alla sua (Moderato) tempo

Andante
Compositore

First system of musical notation for No. 7, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes.

NO. 8. In alla sua (Moderato) tempo

Andante
Compositore

First system of musical notation for No. 8, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes.

VIELVIELLO

Nº 12.

Our English Song Book.

Violino
Violoncello

Musical notation for the first system, featuring a violin and a cello part with a treble and bass clef respectively.

Nº 13.

The Evening

Violino
Violoncello

Musical notation for the second system, featuring a violin and a cello part with a treble and bass clef respectively.

Nº 14.

The Justice of Peace

Violino
Violoncello

Musical notation for the third system, featuring a violin and a cello part with a treble and bass clef respectively.

Nº 15.

The Sun and the Moon

Violino
Violoncello

Musical notation for the fourth system, featuring a violin and a cello part with a treble and bass clef respectively.

VIOLONCELLO

N. 131. *March on the evening breeze*

Andantino
con moto

N. 132. *It rains on the water*

Andantino
con moto

N. 133. *Sea breeze on the waves*

Andantino
con moto

N. 134. *Sea on the night*

Andantino
con moto

N. 135. *It rains on the forest*

Andantino
con moto

VIOLINCELLO

N. XVIII.

They bid me slight my Nation

Violoncello

N. XIX.

When the King's General dies

Violoncello

N. XX.

General Dies and General's Wife

Violoncello

N. XXI.

Marching a small company to

Violoncello

VIOLIN SOLO

NO. XXI. From Gounod's "Missa Solenne"

Moderato
con
espressione

NO. XXII. A beautiful Study

A beautiful
study
con
espressione

NO. XXIII. Waltz - one of 48 Studies

Moderato
con
espressione

NO. XXIV. Et Dieu est Dieu.

Andante
con
espressione

NO. XXV. Adagio - one of 48 Studies

Adagio
con
espressione

VOLONCELLO

N.º 25

Ma. Polka (From the same opus)

*Andante
plus tranquillo
Allegretto*

First system of musical notation for N.º 25, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various rests and dynamic markings.

N.º 26

Tras. a. Marchetti di Torino

*Vivace
Allegretto*

First system of musical notation for N.º 26, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various rests and dynamic markings.

N.º 27

Ma. Polka (From the same opus)

*Andante
Allegretto*

First system of musical notation for N.º 27, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various rests and dynamic markings.

N.º 28

Ma. Polka (From the same opus)

*Allegretto
Allegretto*

First system of musical notation for N.º 28, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various rests and dynamic markings.

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VIOLONCELLO

In G major 4/4

Andante **Espressivo** **mf** **rit.**
 Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a half note G4.

Musical notation for the second system, continuing the melodic line.

Andante **mf** **rit.** *To see an eagle follow me.*
 Musical notation for the third system, starting with a half note G4.

Musical notation for the fourth system, including a treble clef and a 4/4 time signature.

Musical notation for the fifth system.

Musical notation for the sixth system.

Andante **mf** **rit.** *Red and white are the colors.*
 Musical notation for the seventh system, starting with a half note G4.

Musical notation for the eighth system.

Andante **mf** **rit.** *Remember me, I pray.*
 Musical notation for the ninth system, starting with a half note G4.

Musical notation for the tenth system.

Musical notation for the eleventh system.

Andante **mf** **rit.** *In the side of the Mountain.*
 Musical notation for the twelfth system, starting with a half note G4.

Musical notation for the thirteenth system.

Musical notation for the fourteenth system.

VOLONCELLA.

NO. 20.

Several stabs and flutes.

Allegretto *Andante* *Allegretto*

Andante NO. 21.

The same as No. 20.

Moderato NO. 22.

The same as No. 20.

Andante NO. 23.

The same as No. 20.

NO. 24.

The same as No. 20.

Handwritten musical notation on five staves. The notation includes various rhythmic values and clefs.

Nº 41

When the Heart is Free

Handwritten musical notation on five staves, corresponding to the section header 'When the Heart is Free'.

Nº 42

When the Heart is Free

Handwritten musical notation on five staves, corresponding to the section header 'When the Heart is Free'.

Nº 43

When the Heart is Free

Handwritten musical notation on five staves, corresponding to the section header 'When the Heart is Free'.

VIIOLONCELLI

Nº 44.

Capriccio di Gio: Paganini.

Andante
con moto.

Nº 45.

Il Reale.

Nº 46.

Waltz in three G major by Franz Schubert.

Andante

Nº 47.

The gate of an Indian.

Allargato

VIELONCELLO
Forte et Marcato

Violoncello No. 40

First system of musical notation for Violoncello No. 40, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 41

First system of musical notation for Violoncello No. 41, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 42

First system of musical notation for Violoncello No. 42, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 43

First system of musical notation for Violoncello No. 43, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 44

First system of musical notation for Violoncello No. 44, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 45

First system of musical notation for Violoncello No. 45, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 46

First system of musical notation for Violoncello No. 46, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

Violoncello No. 47

First system of musical notation for Violoncello No. 47, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic patterns and rests.

VIOLONCELLO
A PART OF THE SUITE

11

Violoncello
Solo, molto
Allegretto

NO. 17.

NO. 18. *Allegretto* *Allegretto*

NO. 19. *Allegretto* *Allegretto*

VIOLONCELLO

The First and only.

Andante **NO. 26.**
 Espressiono

Andante **NO. 27.**
 Crescendo

Andante **NO. 28.**
 Espressiono

Andante **NO. 29.**
 Espressiono

Andante **NO. 30.**
 Crescendo