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MUSICAL OLIO.



COMPRISING A SELECTION OF VALUABLE

Songs, Duets, Waltzes, Glees, Military Airs, &c. &c.

ADAPTED TO THE PIANO-FORTE,

WITH AN ACCOMPANIMENT FOR THE *FLUTE* OR *VIOLIN*.



SELECTED AND PUBLISHED IN NUMBERS,
BY OLIVER SHAW.



NO. I.

PROVIDENCE:—PRINTED BY H. MANN & CO.—MARCH—1814.

Grand March.

FLAUTO. MAESTOSO. *ff* Dolce. *f* Dolce. *f* *p*

PIANO FORTE. MAESTOSO. *ff* Dolce. *f* Dolce. *f* *p*

Grand March Continued.

Musical score for the first system, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a mix of eighth and sixteenth notes, with a dynamic marking of *f* (forte) appearing in the second measure of the top staff. The system concludes with a double bar line and repeat dots.



The Land of Sweet Erin.

Musical score for the second system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The time signature is 6/8. The music is characterized by a steady eighth-note rhythm. A dynamic marking of *h* (hairpins) is present in the fourth measure of the second staff. The system concludes with a double bar line and repeat dots.

Hands four round and back again, Down the middle, up again, Pausette and lead outsides.

Sappho on the Rock of Ducato.

Oh give me of the i - cy love, To treat the pain that

I en - dure; No joy I feel, the si - lent grave Soon shall poor Sappho's suff'rings cure,

Soon shall poor Sappho's suff'rings cure.

2
Thy arm then Cupid I defy,
No more false Man shall injure me;
These tears that flow, this heaving sigh,
Shall be the last I give to thee.

3
But ah! shall I then love no more!
Thy sight would yet my bosom cheer;
Would to my heart still comfort pour,
And from my eyes dry every tear.

4
Should his lov'd form before me stand,
And in sweet accents yet entreat,
Could I his fondness then withstand,
Or should I fly my love to meet?

5
When by the murmur of the flood,
In pensive mind and drown'd in sorrow,
I view the spot where oft he stood,
And fancy he'll return to-morrow.

Fair Ellen.

A FAVOURITE BALLAD. COMPOSED BY J. BRAHAM.

The musical score is written in 2/4 time and consists of several systems of staves. The first system includes the tempo marking 'LARGHETTO.' and the beginning of the melody. The second system contains the first line of lyrics: 'Fair Ellen like a lilly grew, Was beauty's, beauty's fav'rite flower, 'Till falshood changed her'. The third system continues the melody and lyrics: 'lovely, lovely hue, She wither'd in an hour. Fair Ellen, Fair Ellen, she wither'd'. The fourth system includes the tempo marking 'Adagio e con espressione.' and continues the melody. The fifth system concludes the piece with the lyrics 'wither'd in an hour.' and a final cadence. The score features various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Antonio in her virgin breast,
First rais'd a tender sigh ;
His wish obtain'd, the lover blest,
Then left the Maid to die.

Now cheering dreams of future Joy.

2. / x

VIVACE. *mez.* Flauto.

Violini. *tutti.*

f *mf*

S:
Now cheering dreams of future joy Again, a - gain shall soothe my

breast ; My heart's sweet peace no cares de - - - stroy, Then

cres.

rest fond flutterer rest, Then rest - - - - - fond

rf *f* *p*

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *rf*, *f*, and *p*.

flutterer, Then rest - - - - - fond flutterer, My heart's sweet

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment.

peace no cares destroy, Then rest, fond flutterer rest.

Cres. *rf* *p* Flauti.

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *Cres.*, *rf*, and *p*. The word "Flauti." is written at the end of the system.

Violino. Tutti. *f* FINE.

This system contains the final three staves of music. The top staff is the vocal line. The middle and bottom staves are piano accompaniment. Dynamics include *f*. The word "FINE." is written at the end of the system.

When hap'ess passion racks the frame, 'Tis while a frost, 'tis like a flame; By turns its

p *rf* *rf* *rf* *f*

freez - - ing chills my soul, By turns the flames - - of

rf *rf* *cres.* *fh*

pas - - sion roll, By turns the flames - - - of

f *fh*

pas - - sion roll

ad lib. DEL SEGNO. :S:

Contentment, a Canzonet for 2 voices.

WRITTEN BY I. HURDIS.

HARMONIZED BY O. SHAW.

2d voice.

In my bosom contentment shall reign, And despair shall torment me no more ; I have seen my lov'd fair one a-

1st voice.

MODERATO.

gain, And she came with a smile to my door.

I have seen her tho' transient her stay, Tho' time would not

loiter and wait ; And the shower has not yet wash'd away The small print of her foot at my gate.

3
Rapid day, the strong reason explain,
Why thy steeds were so quick to begone,
To remove my sweet Angel again,
And to leave me to linger alone !

4
Come again, and to merit my praise,
Travel clear through the regions above :
And I'll give you the gratefulest lays,
Which can flow from the bosom of love.

5
O return, and to win my good will,
When I see her approach from afar ;
Turn thy steeds with their heads to a hill,
And lock fast every wheell of thy Car.

Lowly, humble, was our Lot.

A FAVOURITE TRIO IN PAUL AND VIRGINIA.

PAUL. *2 4 2 4 3 3 4 3*

ANDANTE. *X X*

Lowly, humble was our lot, Fortune's frowns seem'd endless; Yet by kind

3 2 4 3 1 2 3 2 3 2

heaven are never forgot Orphan's poor and friendless. Hope from the skies descending, Still her blest

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

influence lending; Labour o'er, we dance and play, Hearts free from guile are ev-er gay.

CHORUS ALAMBRA.

PAUL.

Labour o'er we dance and play, Hearts free from guile are ever gay.

VIRGINIA.

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

ALAMBRA.

Lowly, humble, though your lot, Goodness in you was endless, Ne'er shall that goodness be for-

got, I too was poor and friendless. Oh, may from heaven descend - ing Hope her blest

influence lending, Crown with joy each happy day, Hearts free from guile are ever gay

CHORUS ALAMBRA.

PAUL

Crown with joy each happy day, Hearts free from guile are ever gay.

VIRGINIA

VIRGINIA.

PAUL.

DUETT. VIRGINIA.

Blissful though our future lot, Fortune's smiles tho' endless, Amidst our joys shall ne'er be forgot, We once was poor and friend-

less. Humble, content, most prizing, Our joys tho' the proud are despising; Still this truth may we display,

CHORUS ALAMBRA.

PAUL.

Hearts free from guile are ever gay. Still this truth may we display, Hearts free from guile are ever gay.

VIRGINIA

2/4 X 2
2/4 X 2
X 1/2
2/4 X 2

A Favourite March by Hoffmeister.

The musical score is arranged in five systems, each with three staves. The top staff is for Flute, the middle for Violin, and the bottom for Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system is labeled 'FLAUTO. p' and includes a 'p' dynamic marking. The second system includes 'p' and 'f' markings. The third system includes 'p p' markings. The fourth system includes 'f' and 'p' markings. The fifth system includes 'f' markings. The piece concludes with a double bar line.

MUSICAL OILIO,

[NO. 2.]

FOR JUNE, 1814.

Lord Wellington's Grand March.

COMPOSED BY M. HOLST.

Flute or Violin.

The musical score is arranged in four systems, each with a treble clef staff for the Flute or Violin and a bass clef staff for the piano accompaniment. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten annotations in the piano part include rhythmic patterns like '4x124' and '4x124', and dynamic markings like 'R' and 'D'. The flute/violin part features several triplet markings and slurs.

English Version of Domum.

SET TO MUSIC BY G. W. CHARD.

2 4 3 2 4 4 3

CON ANIMATO. *Pia.*

3 3 4 2 4 3

Sing a sweet melodious

2 2 2 4 4 4

measure, Waft en - chanting lays around; Home! a theme replete with pleasure! Home! a

CHORUS. *f*

4 3 4 3 2

grateful theme, resound! Home! sweet home! an ample treasure! Home! with ev'ry blessing crowd!

DUETT. *Pia.*

CHORUS. *f*

4 3 4 3 2

Home! perpetual source of pleasure! perpetual source of pleasure! Home! a no - ble strain

3 3 3 3 3 3

sound.

The Bay of Biscay O!

As Sung by Mr. INCLEDON, "In Spanish Dollars, or Priest of the Parish."

COMPOSED BY JOHN DAVY.

The musical score is written for voice and piano. It consists of ten systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also handwritten annotations in the score, including numbers (1, 2, 3, 4) and 'X' marks, likely indicating fingerings or specific performance instructions. The lyrics are interspersed between the musical systems.

Loud roar'd the dreadful thunder, The rain a del - uge
 showers; The clouds were rent a - sun - der By lightnings vivid powers. The night both drear and dark, Our
 poor de - lud - ed bark, 'Till next day, There she lay, In the Bay of Biscay O!
 Now dashed upon the billow,
 Our opening timbers creak;
 Each fears a watery pillow,
 None stop the dreadful leak.
 To cling to slippery shrouds,
 Each breathless seamen crouds,
 As she lay,
 'Till the day,
 In the Bay of Biscay O!

3
 At length the wish'd-for morrow
 Broke through the hazy sky,
 Absorb'd in silent sorrow,
 Each heav'd the bitter sigh.
 The dismal wreck to view,
 Struck horror to the crew;
 As she lay,
 On that day,
 In the Bay of Biscay O!

4
 Her yielding timbers sever,
 Her pitchy seams are rent,
 When heaven all bounteous ever,
 Its boundless mercy sent.
 A sail in sight appears,
 We hail her with three cheers!
 Now we sail,
 With the gale,
 From the Bay of Biscay O!

The Queen of Prussia's Favourite Waltz.

COMPOSED BY HIMMEL.

p *f* *p* *f*

f

Dolce.

rf *rf* *sf*

E

Adieu. A Favourite Canzonet. By Mozart.

1st VOICE.

Musical staff for the 1st voice, measures 1 through 5. The staff is in treble clef with a 3/8 time signature. It contains whole rests for the first five measures.

ANDANTINO.

2d VOICE.

Musical staff for the 2nd voice, measures 1 through 5. The staff is in treble clef with a 3/8 time signature. It contains whole rests for the first five measures.

PIANO
FORTE.

Musical staff for the piano/forte accompaniment, measures 1 through 5. The staff is in treble clef with a 3/8 time signature. It contains a melodic line with various note values and rests. The word 'ANDANTINO.' is written below the staff.

Musical staff for the 1st voice, measures 6 through 10. The staff is in treble clef with a 3/8 time signature. It contains notes for the lyrics 'A - dieu, thou soft - ly flow - ing'.

A - dieu, thou soft - ly flow - ing

Musical staff for the 2nd voice, measures 6 through 10. The staff is in treble clef with a 3/8 time signature. It contains notes for the lyrics 'A - dieu, thou soft - ly flow - ing'.

A - dieu, thou soft - ly flow - ing

Musical staff for the piano/forte accompaniment, measures 6 through 10. The staff is in treble clef with a 3/8 time signature. It contains a melodic line with various note values and rests. The word 'p' is written below the staff.

Musical staff for the 1st voice, measures 11 through 15. The staff is in treble clef with a 3/8 time signature. It contains notes for the lyrics 'stream, On whose green mar - gin we com - plain ;'.

stream, On whose green mar - gin we com - plain ;

Musical staff for the 2nd voice, measures 11 through 15. The staff is in treble clef with a 3/8 time signature. It contains notes for the lyrics 'stream, On whose green mar - gin we com - plain ;'.

stream, On whose green mar - gin we com - plain ;

Musical staff for the piano/forte accompaniment, measures 11 through 15. The staff is in treble clef with a 3/8 time signature. It contains a melodic line with various note values and rests.

Where youth en - joy'd the morn - ing dream, And fan - cy rais'd the

Where youth en - joy'd the morn - ing dream, And fan - cy rais'd the

ear - ly strain. But who shall teach the bursting heart,

ear - ly strain. But who shall teach the bursting heart,

The burst - ing heart, Its grief, its an - guish

The burst - ing heart, Its grief, its an - guish

to sub - due, Its grief, its an - guish to sub - due;

to sub - due, Its grief, its an - guish to sub - due;

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "to sub - due, Its grief, its an - guish to sub - due;". The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and dynamic markings.

And when by fate

And when by fate

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "And when by fate". The piano accompaniment continues with similar musical notation as the first system.

condemn'd to part, To take unmov'd,

condemn'd to part, To take unmov'd,

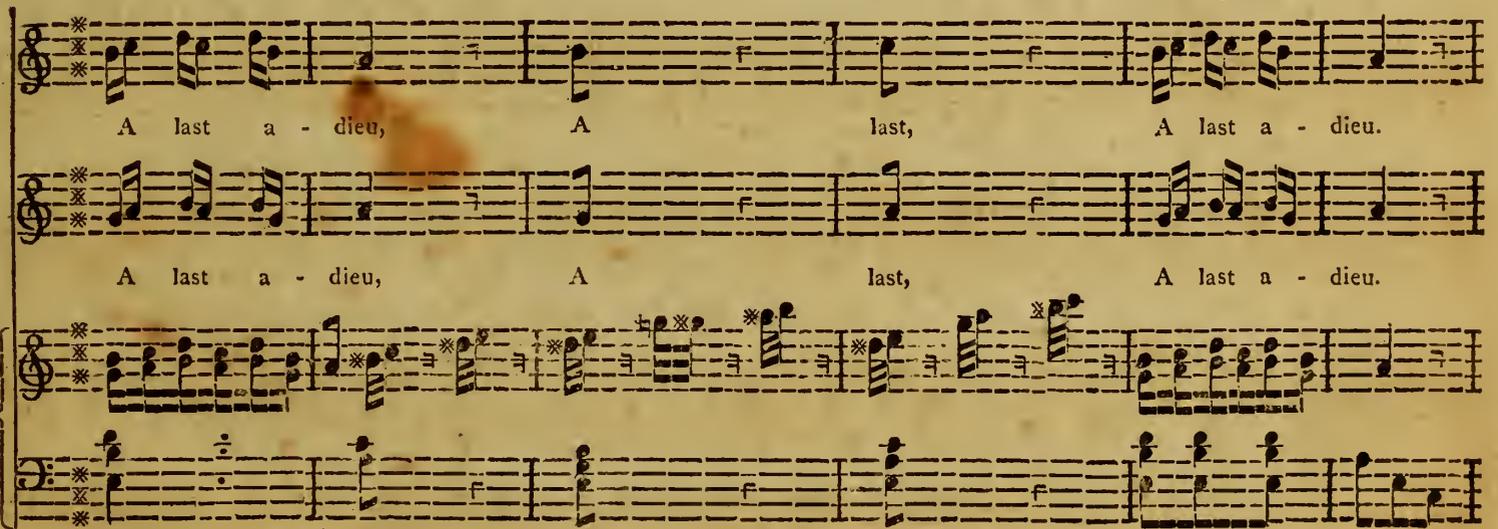
This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "condemn'd to part, To take unmov'd;". The piano accompaniment concludes the piece with various musical notations.



A last adieu, A last

A last adieu, A last

This system contains two systems of music. The first system has a vocal line with lyrics "A last adieu, A last" and a piano accompaniment. The second system has a vocal line with lyrics "A last adieu, A last" and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed notes and slurs.



A last a - dieu, A last, A last a - dieu.

A last a - dieu, A last, A last a - dieu.

This system contains two systems of music. The first system has a vocal line with lyrics "A last a - dieu, A last, A last a - dieu." and a piano accompaniment. The second system has a vocal line with lyrics "A last a - dieu, A last, A last a - dieu." and a piano accompaniment. The piano part continues with a complex, rhythmic accompaniment.



This system contains two systems of music. The first system is a vocal line with a complex melodic line. The second system is a piano accompaniment with a complex, rhythmic accompaniment.

O tell me Pilgrims. A favourite Glee.

LARGO. *Affettuoso.*

The piano introduction consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated chords.

1st VOICE.

The first voice part is written on a single treble clef staff. It begins with a melodic line that corresponds to the lyrics below.

Oh tell me, pilgrims, faint and weary; Whither o'er the moor, you stray? The winds of night blow cold and dreary,

The piano accompaniment for the first voice part consists of two staves. The upper staff is in treble clef and the lower in bass clef. It provides harmonic support for the vocal line with chords and a steady bass line.

2d VOICE.

The second voice part is written on a single treble clef staff. It begins with a melodic line that corresponds to the lyrics below.

Dark and lonely is the way. Though dark the way, though lone the moor, At Juan's shrine, our

The piano accompaniment for the second voice part consists of two staves. The upper staff is in treble clef and the lower in bass clef. It provides harmonic support for the vocal line with chords and a steady bass line.

3d VOICE.

The third voice part is written on a single treble clef staff. It begins with a melodic line that corresponds to the lyrics below.

heads we tell, Each night, when, from the Abbey tower, Slowly tells the midnight bell.

The piano accompaniment for the third voice part consists of two staves. The upper staff is in treble clef and the lower in bass clef. It provides harmonic support for the vocal line with chords and a steady bass line.

TRIO.

Now the tapers faintly gleaming, Light the chapel aisle along, Now, the sacred rites proclaiming, Slowly tolls the

Slow.

bell ding dong, The bell ding dong, The bell ding dong, ding dong, ding dong, ding dong.

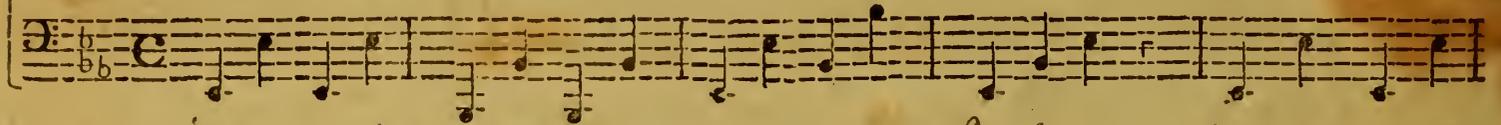
2
 Oh say what sounds so sweet, ascending,
 Steal along the dusky sky?
 From whence, those songs, that softly blending,
 O'er the dreary moorlands die?
 Those songs, that, in the distance, swell
 Proclaim the weary Pilgrim's hour;
 Kind stranger, then we must farewell,
 Saint Juan guard thy peaceful bower.
Now the tapers, &c.

To me, my Love. A Favourite Song.

ADAPTED TO THE MARCH IN THE GOD OF LOVE.



LENTO.



Thou hast play'd, thou hast play'd a



false a faithless part, Remorse will follow thee, my love, will follow thee, my love Ambition has se-



duc'd that heart, Ambition has seduc'd that heart, Which honour ow'd to me, my love, To



me, to me, my love.



2
The truest, tend'rest flame was thine,
What did I feel for thee, my love?
The softest, fondest vows were thine,
What did'st thou swear to me, my love?

3
Tho' splendour deck thy nuptial bower,
Tho' pleasures round thee wait, my love;
Each joy that marks the playful hour,
Shall labour with a sigh, my love!

4
And when the pensive moments come,
For who is free from these, my love?
Oh, then perhaps thou'lt mourn my doom,
And lend a tear to me, my love?

MUSICAL OLIO,

[NO. 3.]

FOR SEPTEMBER, 1814.

Madison's March.

COMPOSED BY MR. BRAY.

FLUTE OR VIOLIN.

The musical score is written for Flute or Violin in G major (one sharp) and common time (C). It consists of 16 measures, arranged in four systems of three staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics are marked as *f* (forte), *p* (piano), and *ff* (fortissimo). The score concludes with a double bar line and repeat dots.

The Minute Gun at Sea.

A FAVOURITE DUETT. COMPOSED BY M. P. KING.

2 3 2 3 3 4 4 2 3 2 3

JULIANA.

2 4

p p Let him who sighs in

1 1 3 4 8 2 4 4 3

sadness here; Rejoice, and know a friend is near.

2 4 3 2 3 2 4 3 4

YOUNG HEARTWELL.

What heav'nly sounds are those I hear? What being comes the gloom to cheer?

2 1 2 3 1 3 3 2 2

DUETT.

p Cres. ff

drum

2 2 3 2 2 1 2 1 2

JULIANA.

When in the storm on Albion's coast, The night-watch guards his weary post, From thoughts of danger

f p f p ruf

2 4/2 2 4 2/4 2

free ; He marks some vessels dusky form, And hears amid the howling storm, The minute gun at

rinf. *f p* *rinf* *f p* *rinf*

1 JULIANNA. 2 1 4 3 2 1 1

sea. And hears amid the howling storm, The minute gun at sea.

YOUNG HEARTWELL.

The minute gun at sea. And hears amid the howling storm The minute gun at sea.

f *rinf* *p p*

drum

YOUNG HEARTWELL.

Swift on the shore a hardy few, The life boat man with a gallant, gallant crew, And

ff *f p* *f p* *f* *rinf*

dare the dang'rous wave; Through the wild surf they cleave their way,

ff

JULIANNA.

For they go the crew to
Lost in the foam nor know dismay, For they go the crew to save.

save. Lost in the foam nor know dismay, For they go the crew to save.
Lost in the foam nor know dismay, For they go the crew to save.

f *ff*

drum drum

ALLEGRETTO 2/4 3231 x 2 4

3 2

Musical staff with treble clef, 2/4 time signature, and handwritten notes.

But oh, what rapture fills each breast Then landed safe what

Musical staff with treble clef, 2/4 time signature, and handwritten notes.

Of the hapless crew, of the ship distress'd. Then landed safe what

Musical staff with treble clef, 2/4 time signature, and handwritten notes.

Musical staff with bass clef, 2/4 time signature, and handwritten notes.

Musical staff with treble clef, 2/4 time signature, and handwritten notes.

joys to tell Of all the dangers that befel. Then is heard no more,

Musical staff with treble clef, 2/4 time signature, and handwritten notes.

joys to tell Of all the dangers that befel. By the watch on the

Musical staff with treble clef, 2/4 time signature, and handwritten notes.

Musical staff with bass clef, 2/4 time signature, and handwritten notes.

TEMPO.

4

Musical staff with treble clef, 4/4 time signature, and handwritten notes.

Then is heard no more, By the watch on the shore, The minute gun at sea.

Musical staff with treble clef, 4/4 time signature, and handwritten notes.

shore, Then is heard no more, By the watch on the shore, The minute gun at sea.

Musical staff with treble clef, 4/4 time signature, and handwritten notes.

Musical staff with bass clef, 4/4 time signature, and handwritten notes.

B

Hush every Breeze.

COMPOSED BY J. HOOK.

RONDO.

ANDANTINO.

Hush ev'ry breeze let nothing move, My Delia sings and sings of

love, Around the winning graces wait, And calm contentment

guards the seat. Hush ev'ry breeze let nothing move, My Delia sings and

sings of love.

FIN. In the sweet shade my Delia stay, You'll

scorch those charms more sweet than May; The sun now rages in his

noon, 'Tis pity, 'tis pity sure to part so soon, 'Tis pity, 'tis pity sure to

MINOR.

part so soon. O hear me Delia, hear me now, In-

DA CAPO.

eline propitious to my vow; So may thy charms no changes

prove, But bloom for - - ev - er like my love, So may thy

charms no changes prove, But bloom for - ev - er like my love.

DA CAPO.

Ah! Thee will I Follow.

COMPOSED BY MR. BRAHAM.

1 2 3 4 4 4 4 4

1 Ah! thee will I follow, my souls darling treasure, Whilst constant this bosom, this bosom shall glow; My pulse fondly

1 2 4 4 8

beating with courage and pleasure, 'Tho' circled by dangers, by dangers I go, And think of thee my love, And think of thee my

1 4 3

love, Tho' circled by dangers, And think on thee my love.

2 3 2

Through battle loud shouting, through desarts all dreary,
 Still constant my bosom shall glow;
 Nor lightning nor tempests shall make my love weary,
 Though o'er raging billows I go,
 And think on thee my love.

The Welch Harper.

Over the sunny hills I
 stray, Tuning many a rustic lay; And sometimes in the shady vales, I sing of love and battle
 tales. Merrily thus I pass my life, Tho' poor my breast is free from strife, The blithe old harper call'd am I, In the Welch
 vales 'mid mountains high, In the Welch vales 'mid mountains high.

Sometimes before a castle gate,
 In song a battle, I relate;
 Or how a Lord, in shepherd's guise,
 Sought favor in a virgin's eyes.
 With rich and poor an equal guest,
 No cares intrude upon my breast;
 The blithe old harper call'd am I,
 In the Welch vales 'mid mountains high.

When sol illumes the western sky,
 And evening zephyrs softly sigh,
 Oft times on village green I play,
 While round me dance the rustic's gay.
 And oft when veil'd by sable night,
 The wand'ring shepherds I delight;
 The blithe old harper call'd am I,
 In the Welch vales 'mid mountains high.

When Tell-Tale Echoes.

A FAVOURITE TRIO IN PAUL AND VIRGINIA.

2 4 1 3 2

4 2

VIRGINIA. 4

Musical staff for Virginia's first line, treble clef, 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and repeat sign.

ALLEGRETTO.

When tell-tale

Musical staff for Virginia's second line, bass clef, 3/8 time signature. The bass line begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The staff ends with a double bar line and repeat sign.

3 2 2 X

X

MARY. 4 3

Musical staff for Mary's first line, treble clef, 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and repeat sign.

echoes whisper around, The lover with prudence arming, When tell-tale echoes

Musical staff for Mary's second line, bass clef, 3/8 time signature. The bass line begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The staff ends with a double bar line and repeat sign.

2 2 X

X

PAUL. 4 2

Musical staff for Paul's first line, treble clef, 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and repeat sign.

whisper around, The lover with prudence arming. Then timid love re-

Musical staff for Paul's second line, bass clef, 3/8 time signature. The bass line begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The staff ends with a double bar line and repeat sign.

3

X 2

4

X

3

Musical staff for Paul's third line, treble clef, 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and repeat sign.

tires from the sound, Each accent his caution a-larm-ing. But when a

Musical staff for Paul's fourth line, bass clef, 3/8 time signature. The bass line begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The staff ends with a double bar line and repeat sign.

VIRGINIA.

Ad Lib.

Musical staff for Virginia's fifth line, treble clef, 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and repeat sign.

lover echoes your sigh, That's not amiss if no stranger is nigh!

Musical staff for Virginia's sixth line, bass clef, 3/8 time signature. The bass line begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The staff ends with a double bar line and repeat sign.

PAUL. *Tempo.*

3

2

VIRGINIA.

PAUL. X

X

The sweet response I love, I love, Oh, that is an echo most charming.

MARY.

2

X

VIRGINIA.

3

2

2

2

1

3

The sweet response I love, I love, Oh, that is an echo most charm-

PAUL.

ing, The sweet response I love, I love. Oh, that is an echo most charming,
SOLO.

MARY.

VIRGINIA.

3

2

3

3

X

2

3

Oh, that is an echo most charming.

PAUL. *f*

A Favourite Rondeau.

COMPOSED BY MR. HOOK.

FLUTE OR VIOLIN.

Handwritten fingering for the first system: 1 3 1 x 4 2 3 2 1 3 1 x 4 2 3

Handwritten fingering for the second system: 3 2 X 2 3 2 4 2 x 2 3 2 3 X

Handwritten fingering for the third system: 2 3 2 3 2 x 2 3 2 D. C. 3 1 3 x 2 3 4 3 2

Performance instructions: D. C. PIANO. X 1 2 3

Handwritten fingering for the fourth system: 1 3 x 2 3 2 1 2 1 x 2 3 2 1 x 2 3 2 D. C.

Performance instructions: D. C.

FOR DECEMBER, 1814.

Here's the Bower.

MUSICK AND WORDS BY THOMAS MOORE, ESQ.

VOICE. *With expression.*



Here's the bow'r she lov'd so much, And the tree she

PIANO FORTE.



planted, Here's the harp she us'd to touch, Oh! how that touch enchanted. Roses now un-

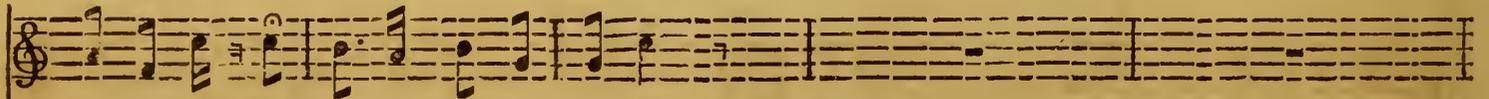
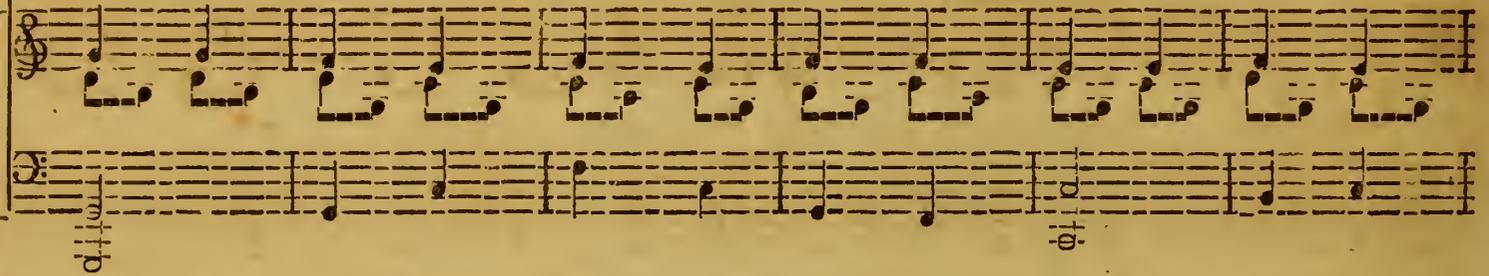


heeded sigh, Where's the hand to wreath them? Songs around neglected lie, Where's the lip to





breathe them? Here's the bow'r she lov'd so much, And the tree she planted; Here's the harp she

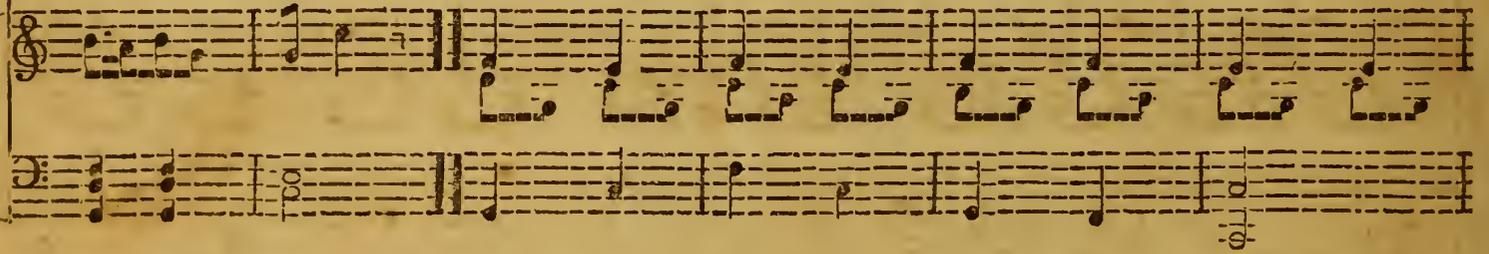


us'd to touch, Oh, how that touch enchanted?

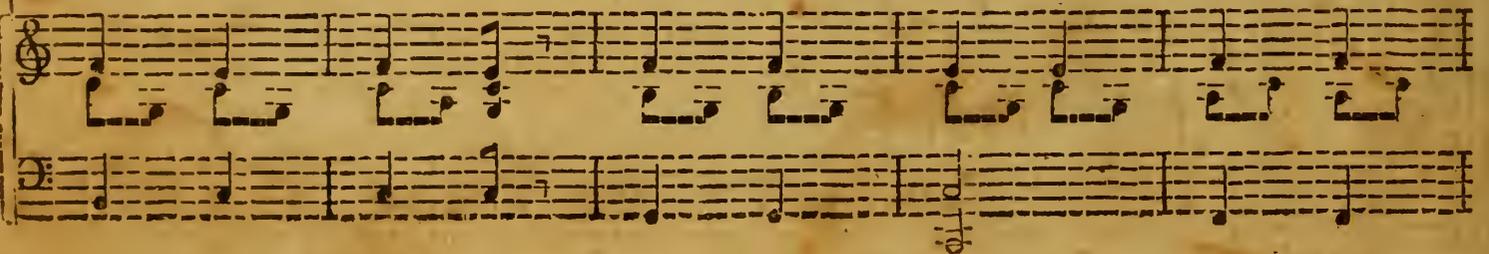
SYM.



Spring may bloom but she we lov'd, Ne'er shall feel its sweetness!



Time, that once so fleetly mov'd, Now hath lost its fleetness. Years were days when



heré she stray'd, Days were moments near her; Heav'n ne'er form'd a brighter maid, Nor

pity wept a dearer. Here's the bow'r she lov'd so much, And the tree she

planted; Here's the harp she us'd to touch, Oh, how that touch enchanted.

SYM.

Adelia—A Favourite Pastoral.

WRITTEN BY SHENSTONE.—MUSICK BY MR. JACKSON.

ALLEGRO.

F P F

Fortiss

With Delia ever could I stay, Admire, adore her

SYM. Cresc il F

SYM.

Admire, adore her all the day; In the same field our flocks we'll feed, To the

P F

same spring our heifers lead. What joy, where peace and love combine, What joy, where peace and

love combine, To make our days unclouded shine, To make our days unclouded shine.

SYM. F

Teach me ye muses every art, *Cres il For.* More deeply to engage her heart, Teach me ye muses

every art, More deeply to engage her heart. *Sym.*

I strive not to resist my flame, I glory in a captive's name; Nor

would I if I could be free, Nor would I if I could be free, But

boast my loss of liberty, *F* But boast my loss of liberty. *L*

A Favourite Duett in the Fortress.

COMPOSED BY MR. HOOK.

THOMAS.

4 2 X X X

What is life, what is life of love bereft, When its heavenly joys are

PAULINE

ALLEGRO.

What is life, what is life of love bereft, When its heavenly joys are

fled; Lives the heart that love has left, Is there life when love is dead? Lives the

fled; Lives the heart that love has left, Is there life when love is dead, Is there life, - - -

heart that love has left, Is there life when love is dead, Is there life when love is dead. dead. dead.

Is there life when love is dead, Is there life when love is dead. dead. dead.

When our ills were first fill'd up, were first fill'd up, Love the sweet'ning drop did

When our ills were first fill'd up, When our ills were first fill'd up, Love the sweet'ning drop did

give, Love the sweet'ning drop did give; And by mingling in the

give, Love the sweet'ning drop did give; And by mingling in the cup, And by mingling in the

cup, Made it worth man's while to live, Made it worth man's while to live, Made it

cup, Made it worth man's while to live, Made it worth man's while to live.

worth - Made it worth man's while to live; And by mingling in the cup,

And by mingling in the cup, Made it worth man's while to live

ANDANTE. Slow.

And by mingling in the

And by mingling

gen'rous flame, Parent of the tender sigh, Let us praise thy honour'd name, By loving truly

gen'rous flame, Parent of the tender sigh, Let us praise thy honour'd name, By loving truly

Ad. Lib.

'till we die. By loving truly, By loving truly, By loving truly 'till we die.

'till we die. By loving truly, By loving truly, By loving truly 'till we die.

Ad Lib.



Lord Mc'Donald's Reel.

X 2 2 4 2 4 X 2 4 2 X 2 4 4 X 2 2 3 2 3 X

ving corners.

Sandy and Jenny.

A MUCH ADMIR'D SCOTCH SONG—COMPOSED BY MR. SANDERSON.

The musical score consists of four systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system is marked 'Affetuoso' and includes the lyrics: 'Come, come, bonny Lassie, cry'd Sandy a - wa, While Mither is spinning and Father's a-'. The second system continues with 'far; The folk are at work And the baims are at play, And we will be married dear Jenny to-'. The third system concludes with 'day, And we will be married dear Jenny to day.' The score includes various musical notations such as notes, rests, and accidentals, along with handwritten annotations above the staves, including numbers (1, 2, 3, 4) and 'x' marks, likely indicating fingerings or specific performance techniques.

2

Stay, stay, bonny Laddie, I answer'd with speed,
 I winna, I munna go with you indeed;
 Besides should I do so what would the folk say,
 O, we canna marry dear Sandy to day.

3

List, list, cry'd the Laddie and mind what you do,
 Baith Peggy and Patty I gave up for you;
 Besides a full twelve-month we've trifled away,
 And one or the other I'll marry to day.

4

Fie, fie, bonny Laddie, replied I again,
 When Peggy you kiss'd t'other day on the plain;
 Besides new ribbon does Patty display,
 Se we canna marry dear Sandy to day.

5

... good bye bonny Lessie, says he,
 ... ty are waiting for me;
 ... the bells call away,
 ... to day.

... ile.

The Young Son of Chivalry.

A Knight was beloved by a Bar - o - ness - fair, And vast the estate

which she offer'd to share, And vast the estate which she offer'd to share

With the youth who her choice might be, With the youth who her choice might be. But

proud was her heart and her spirit was high, When she offer'd her hand with disdain in her eye. To the

young son of chivalry, The y

proud was her heart when she of - fer'd her hand To the young son of chiv - al - ry.

2
 The Knight loved a Maid in the Hamlet below,
 Though no wealth had the Maid but her heart to bestow
 On the youth who her choice might be ;
 He rejected the hand that was offer'd in pride,
 And chose the fond maid who was blest as the bride
 Of the young son of chivalry.

3
 May every fond maiden that offers in pride
 Her hand to a knight, be forever denied
 By the youth who her choice may be ;
 While the maid who has nought but her virtue's and charms,
 Shall share in the wealth, and be blest in the arms
 Of the young son of chivalry.

The Cottage Dance.

Change sides and back again, lead down the middle, up again, and Allemande.

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