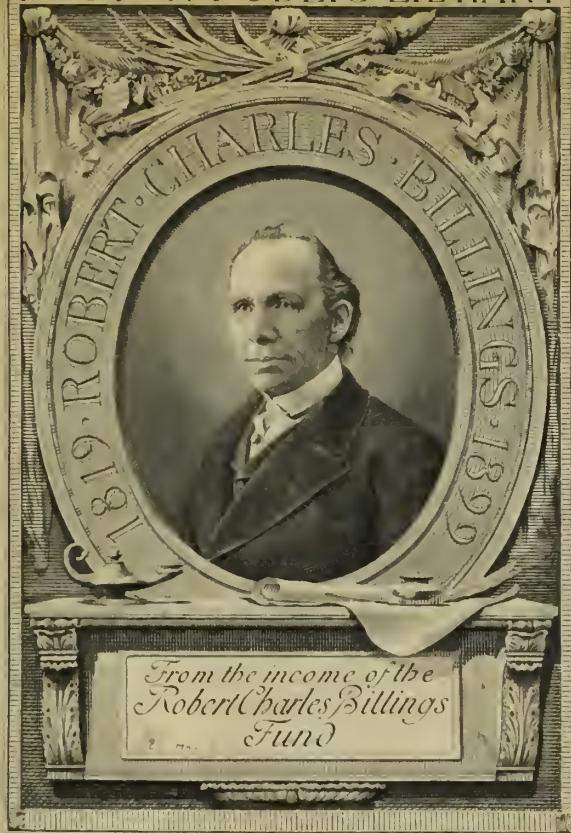
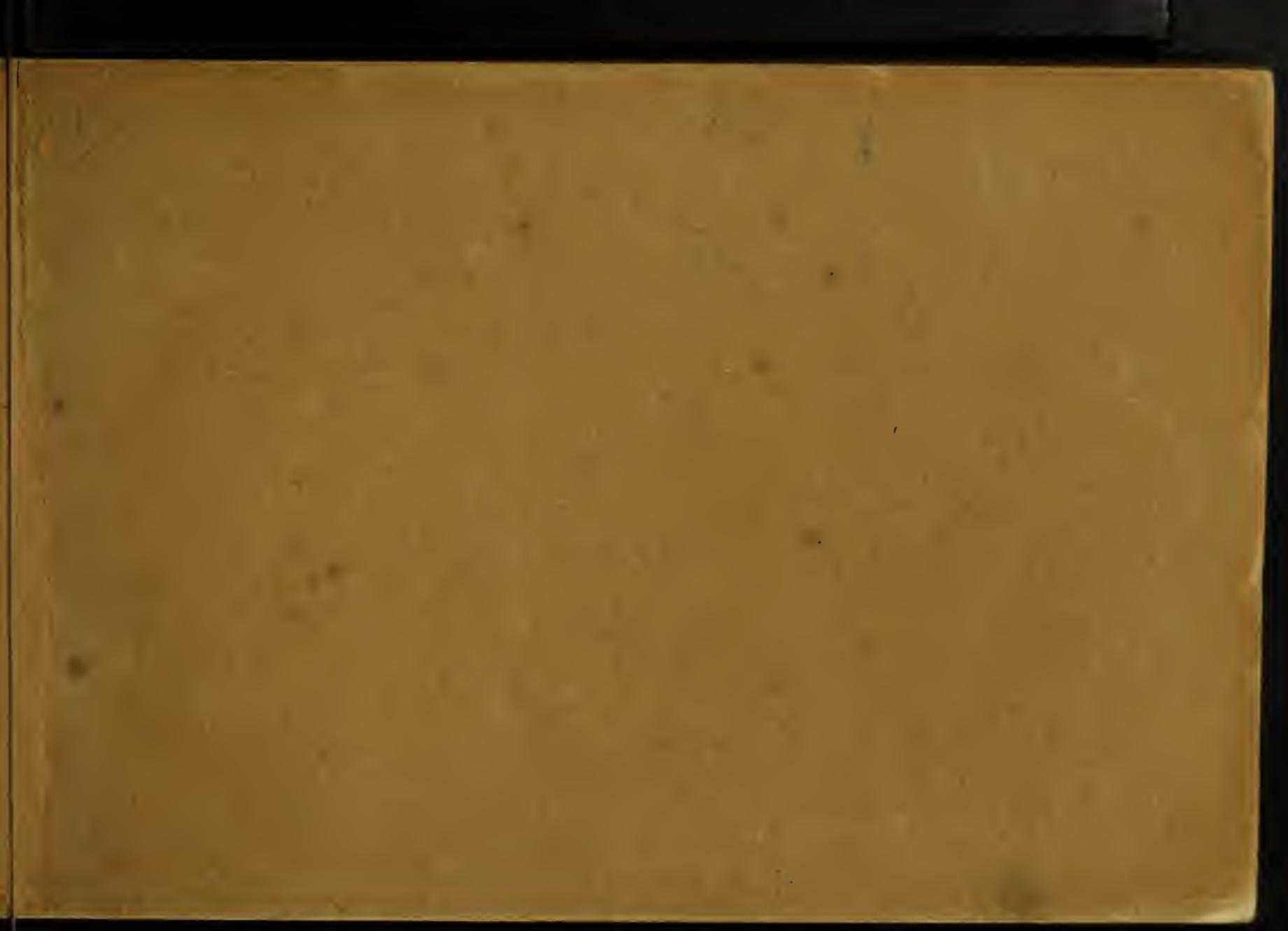


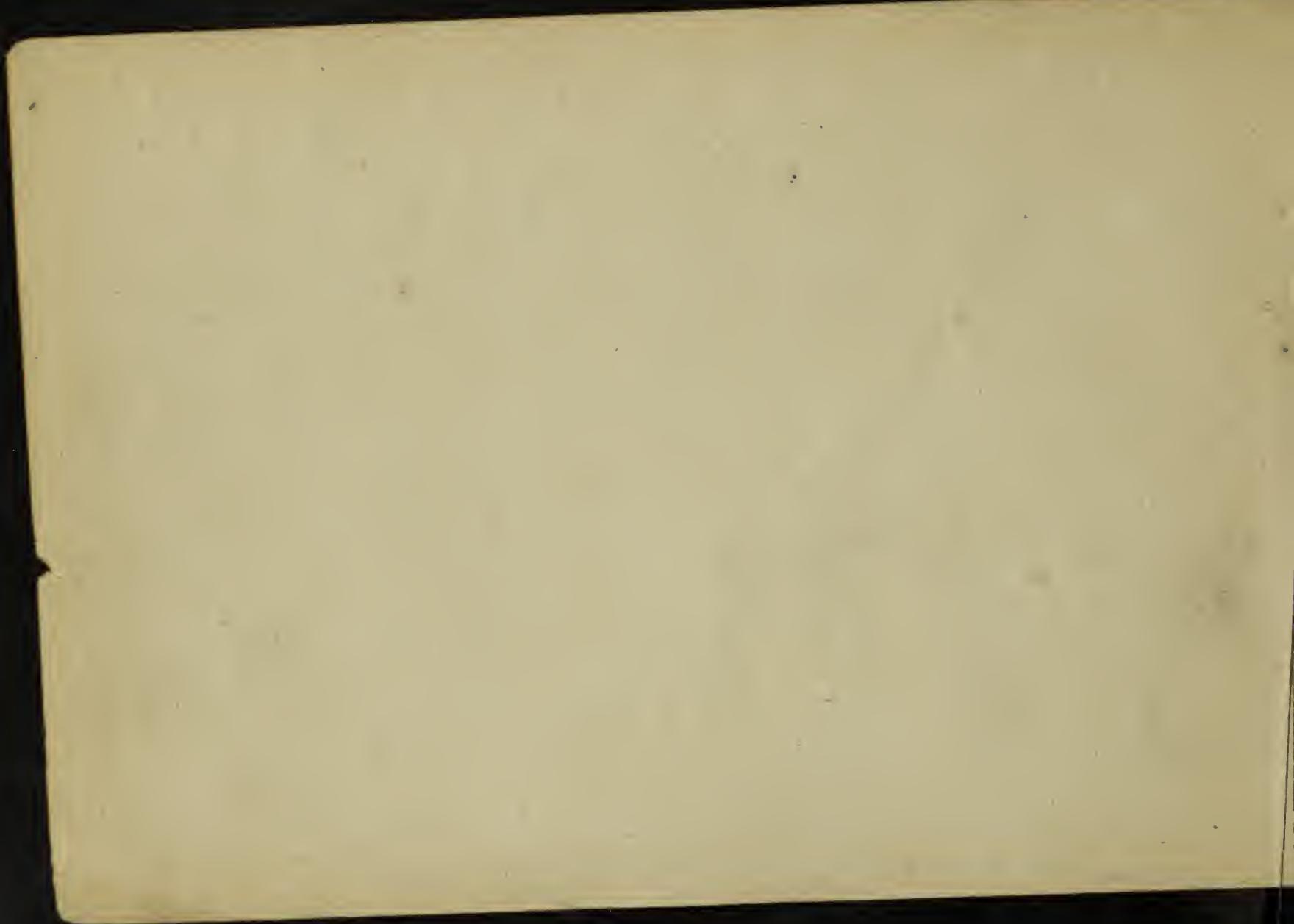


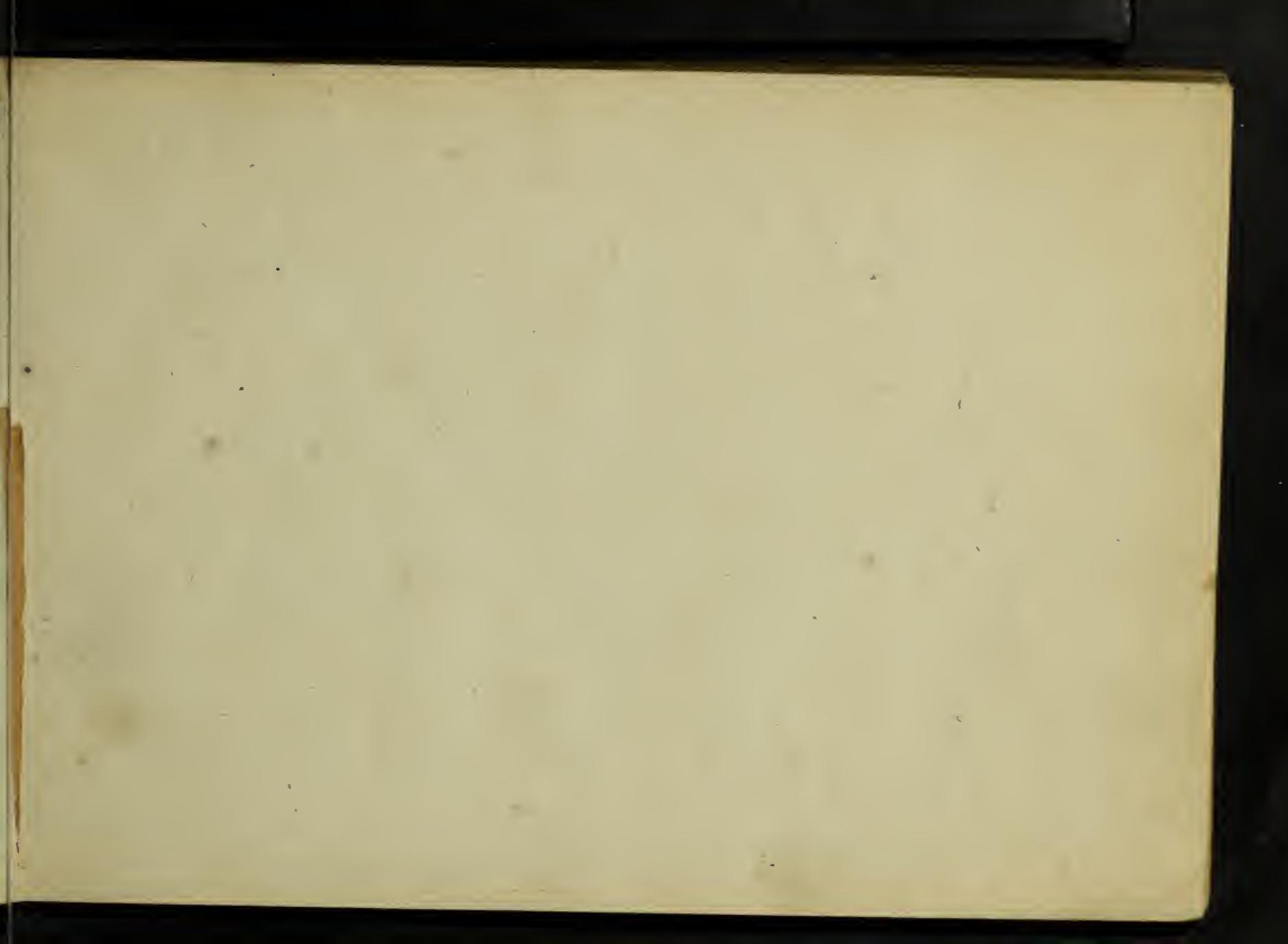
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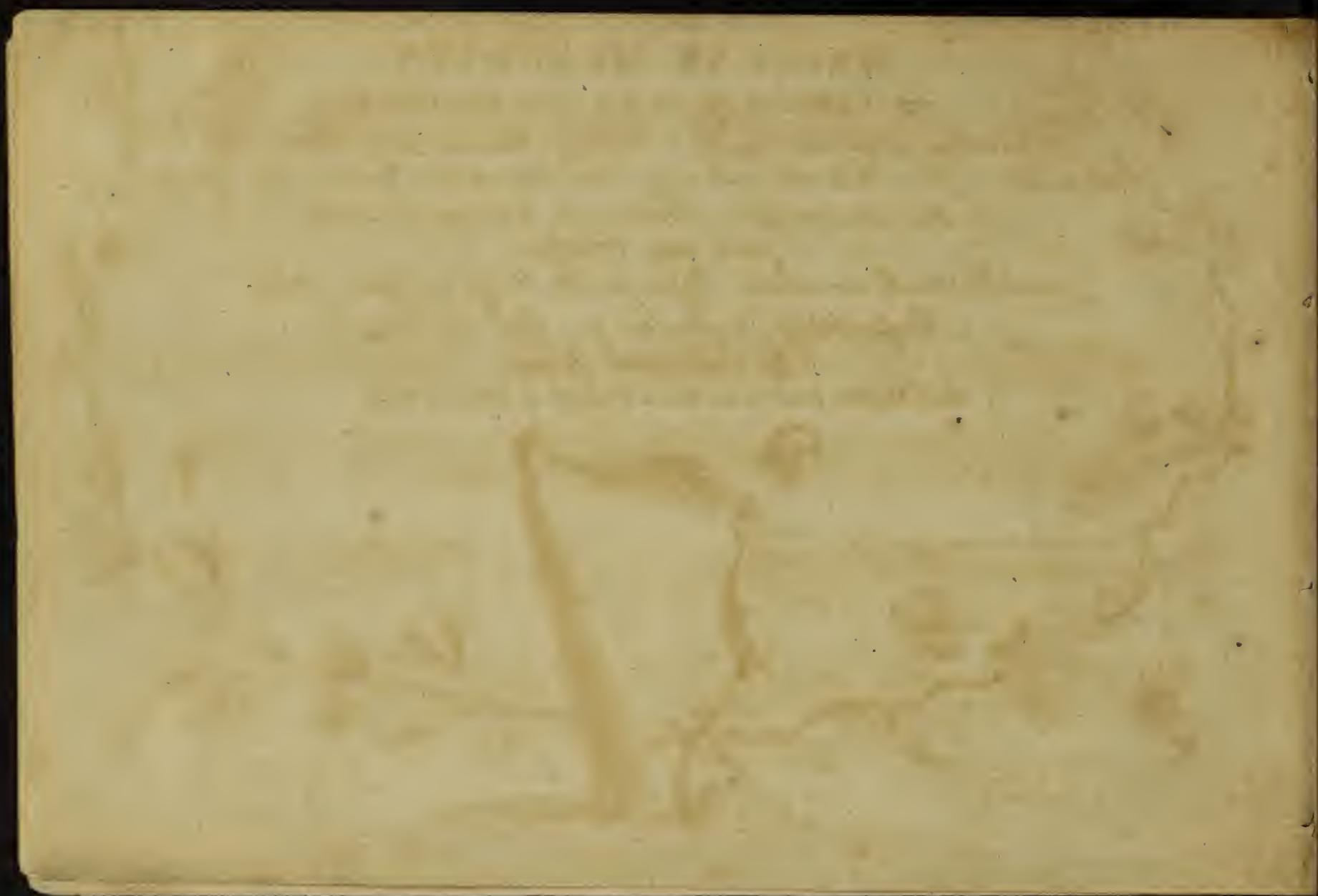
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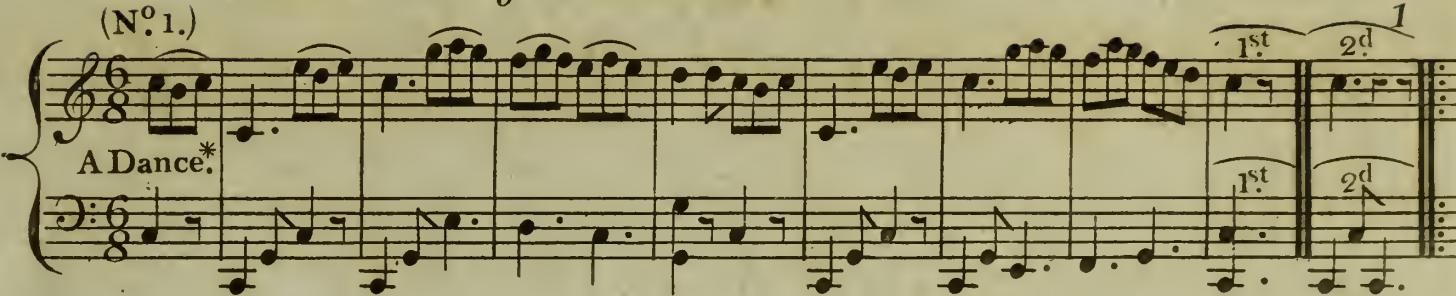
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WAGAUGUWA
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MOTZOGUWA

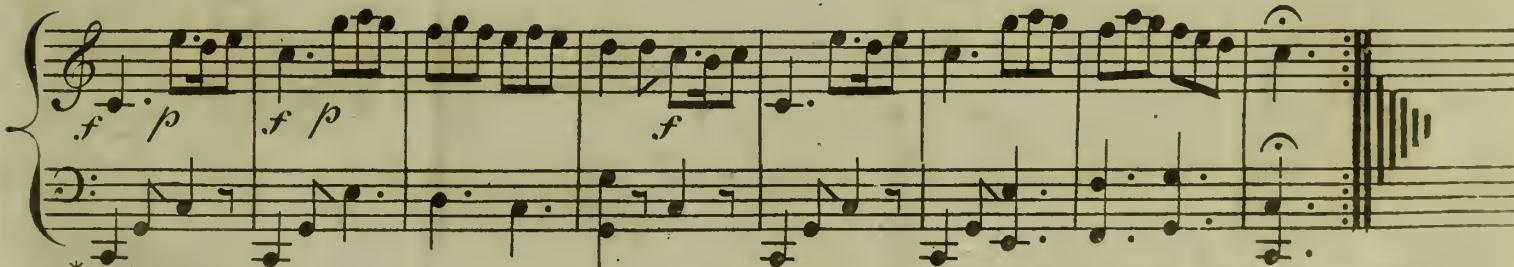
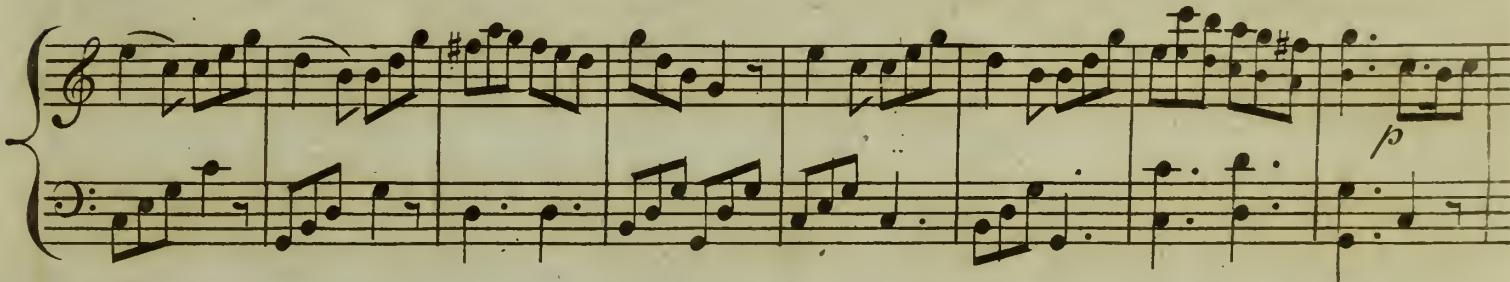
National Airs of the Maltese.

8059. v. 6

(N^o. 1.)

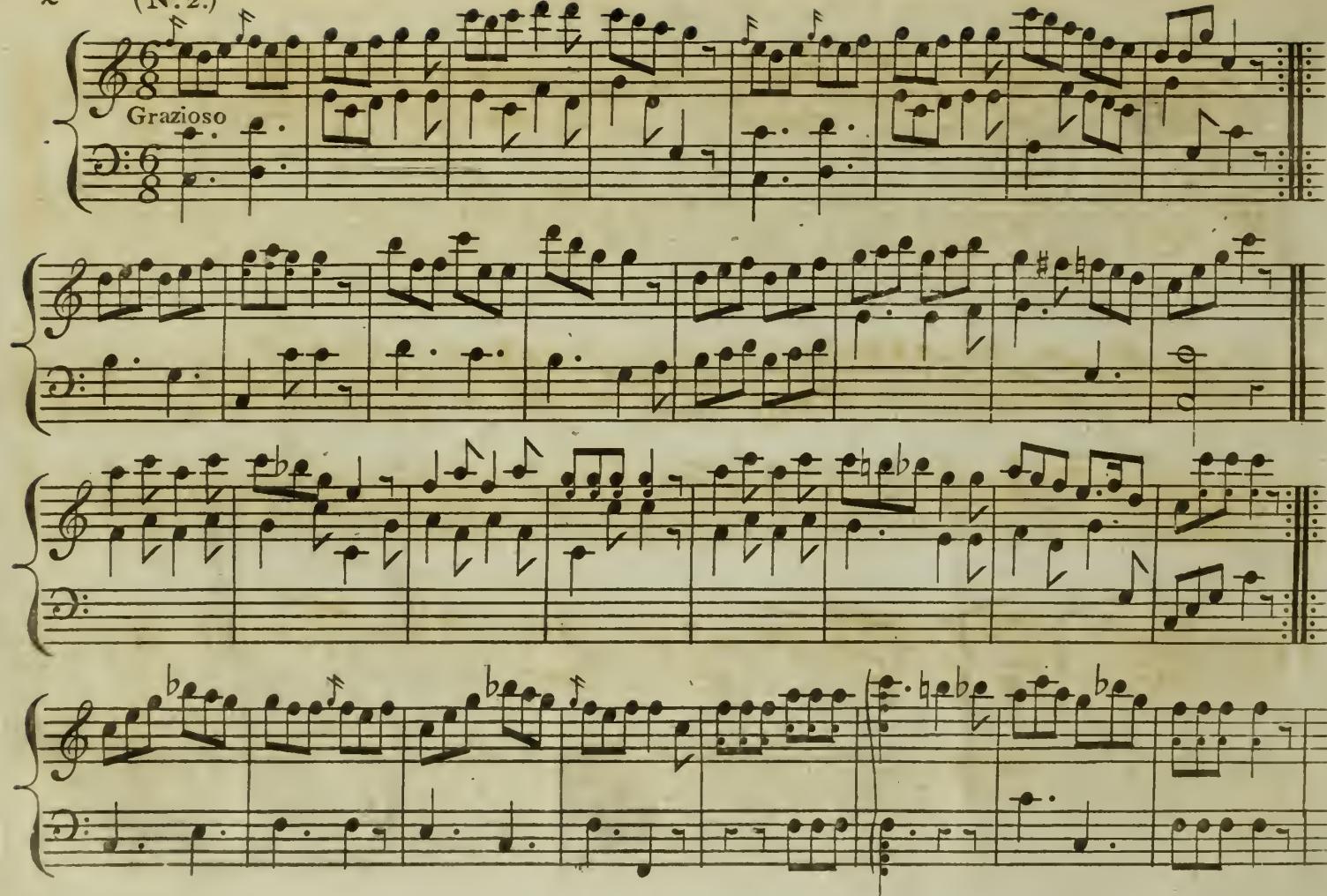


A Dance.*



* The Carnival was formerly a great source of amusement to the Maltese, and when there was a public masked-Ball given at the Theatre, the Knights only had the privilege of Dancing unmasked.

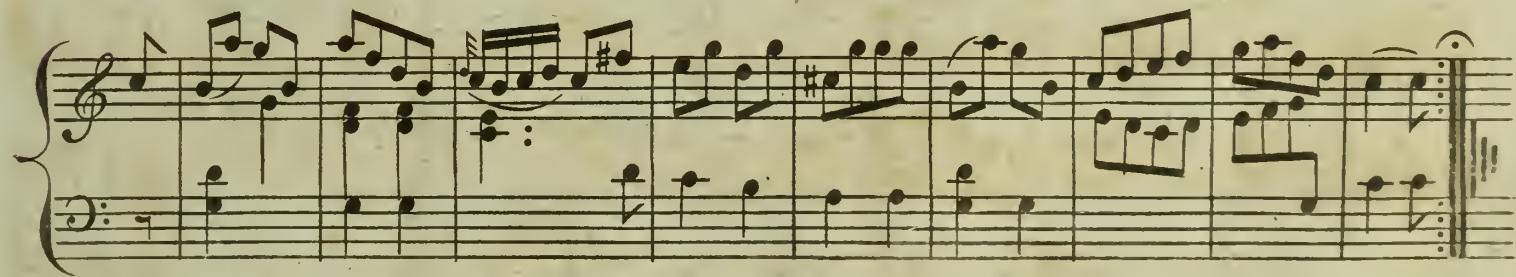
5125

2 (N^o. 2.)



(N^o. 3.)

A musical score for two voices. The top voice is in G major (treble clef) and the bottom voice is in C major (bass clef). The key signature is one flat. The time signature is 2/4. The tempo is *Moderato*. The music consists of eight measures. Measure 1: Treble has eighth-note pairs, bass has eighth notes. Measure 2: Treble has eighth-note pairs, bass has eighth notes. Measure 3: Treble has eighth-note pairs, bass has eighth notes. Measure 4: Treble has eighth-note pairs, bass has eighth notes. Measure 5: Treble has eighth-note pairs, bass has eighth notes. Measure 6: Treble has eighth-note pairs, bass has eighth notes. Measure 7: Treble has eighth-note pairs, bass has eighth notes. Measure 8: Treble has eighth-note pairs, bass has eighth notes.



Serenata.

4 (Nº 4.)

Grazioso

The musical score consists of four staves of music for a keyboard instrument. The top two staves are in common time (indicated by '4') and the bottom two are in 2/4 time. The key signature is one flat. The first staff features eighth-note patterns with grace notes. The second staff has eighth-note pairs. The third staff shows sixteenth-note patterns with grace notes. The fourth staff has eighth-note pairs. The piece is titled "Serenata" and includes dynamics such as "p" (piano) and "f" (forte). The tempo is marked as "Grazioso".

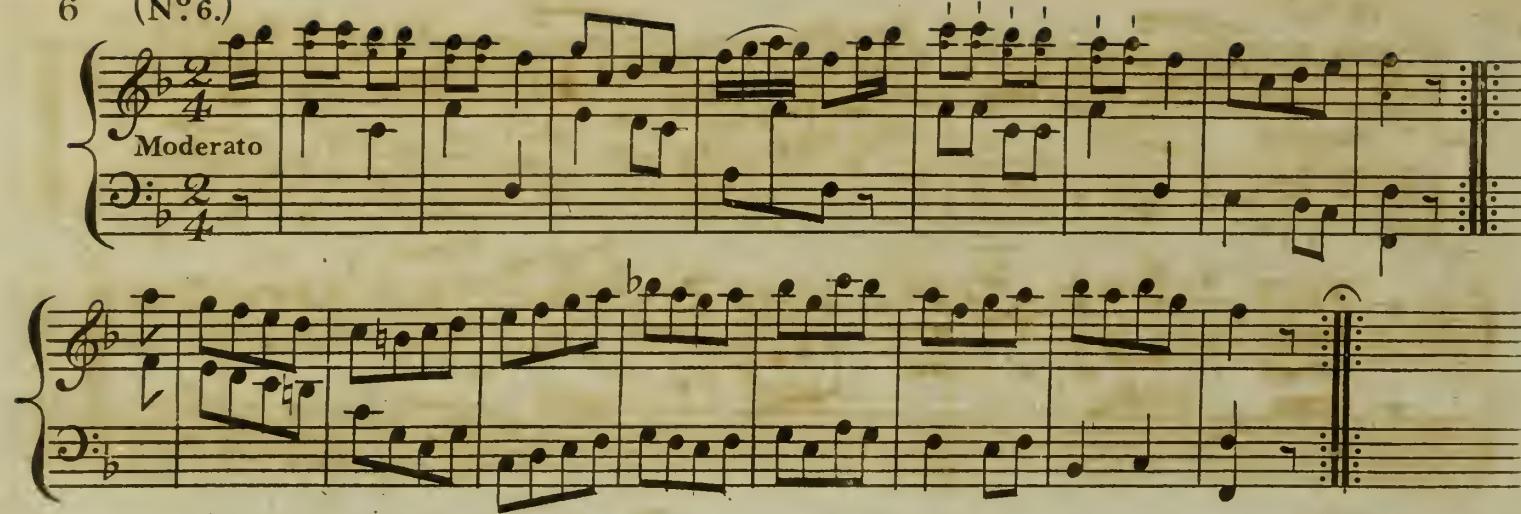
(N° 5.)

5

Allegro

The image shows a page from a handwritten musical manuscript. It features four staves of music, each with a key signature of two flats. The first staff uses a treble clef, the second a bass clef, the third a treble clef, and the fourth a bass clef. The time signature for all staves is common time (indicated by the number '4'). The music consists of various note heads and stems, with some notes having horizontal dashes through them. Measures 1 through 4 are relatively uniform, while measure 5 begins with a dynamic marking 'f' (fortissimo) and includes a measure rest. Measure 6 concludes with a double bar line and repeat dots at the end of the staff.

6 (N^o. 6.)



(N^o. 7.)

Musical score for piano, two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The tempo is indicated as *Gay.* The music consists of six measures of eighth-note patterns.

(N° 8.)

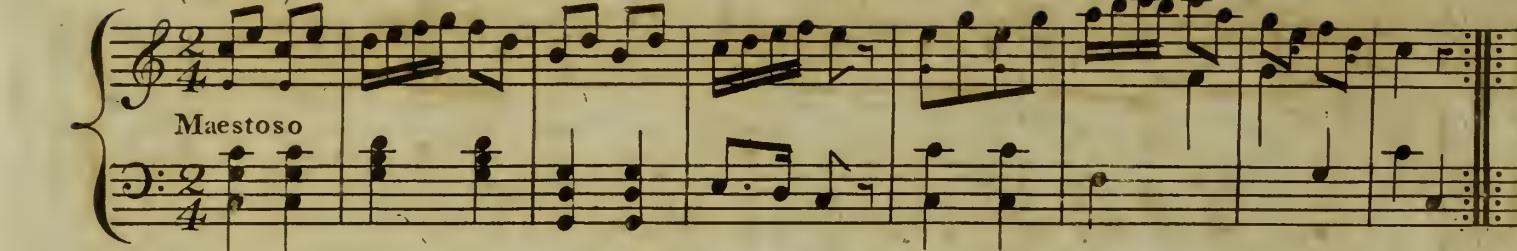


(N° 9.)



*A Military Dance.**

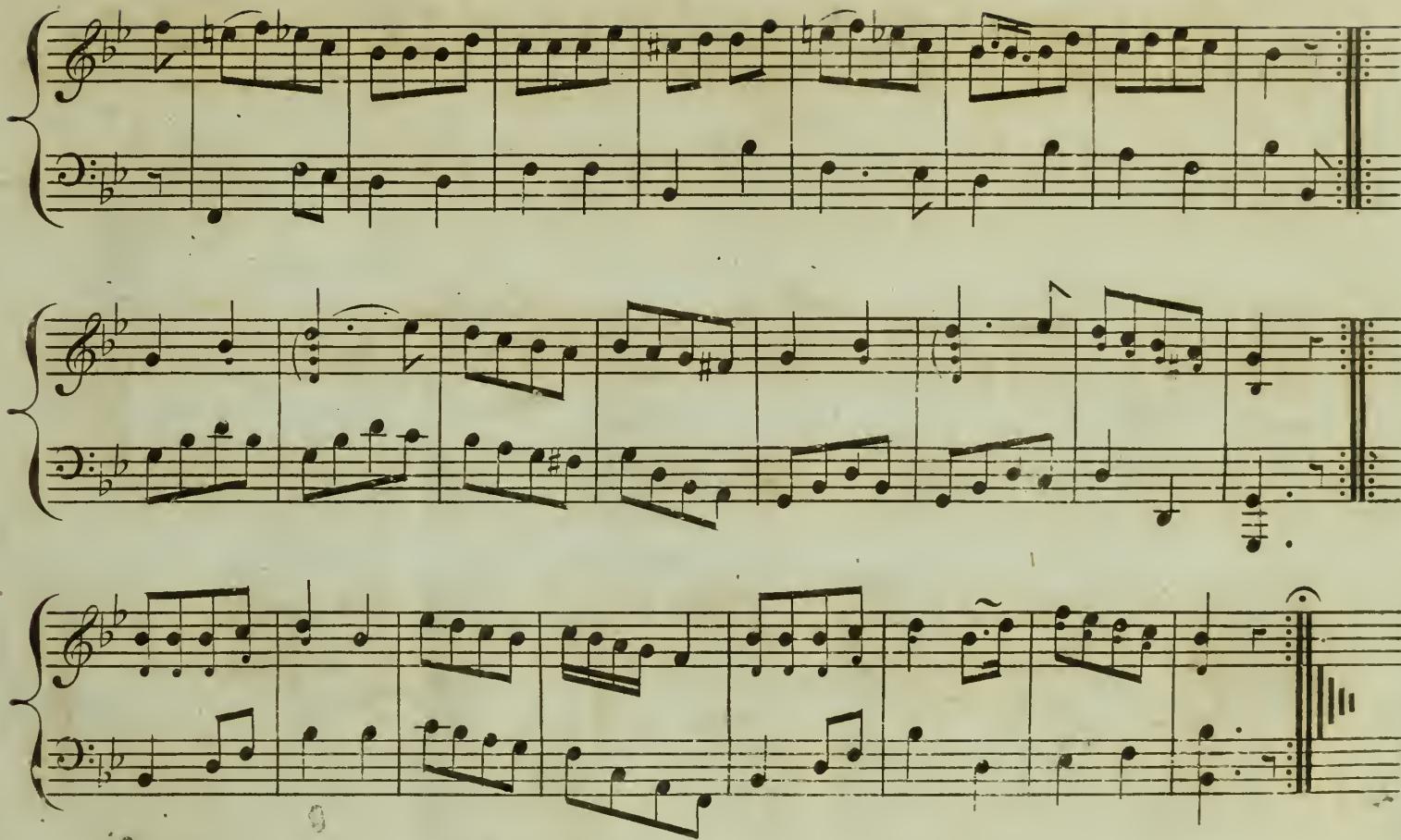
8 (Nº 10.)



(Nº 11.)



* At some of the Festivals, it is usual to see groups of the Maltese dressed in white, decorated with ribbons, and each of them armed with a sword and a small shield; these men to the sound of the Pyrric Dance, act a kind of a mock Battle; and probably, the above Air is one of those Tunes to which they dance those military evolutions. See more in my Book of Lyric Airs, or Greek music, page 2, 19, and 21.



10

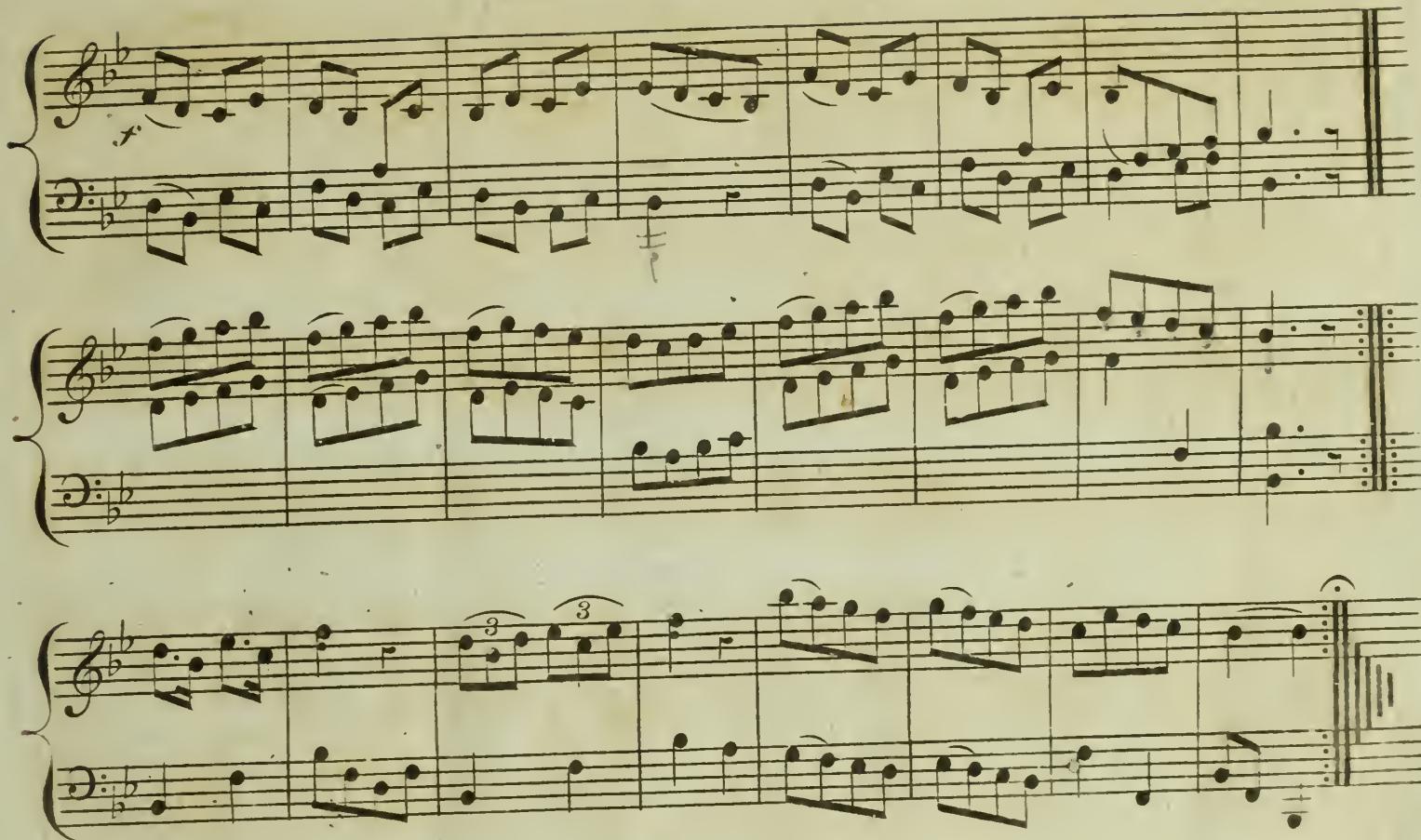
La Rosa.

*The Rose **

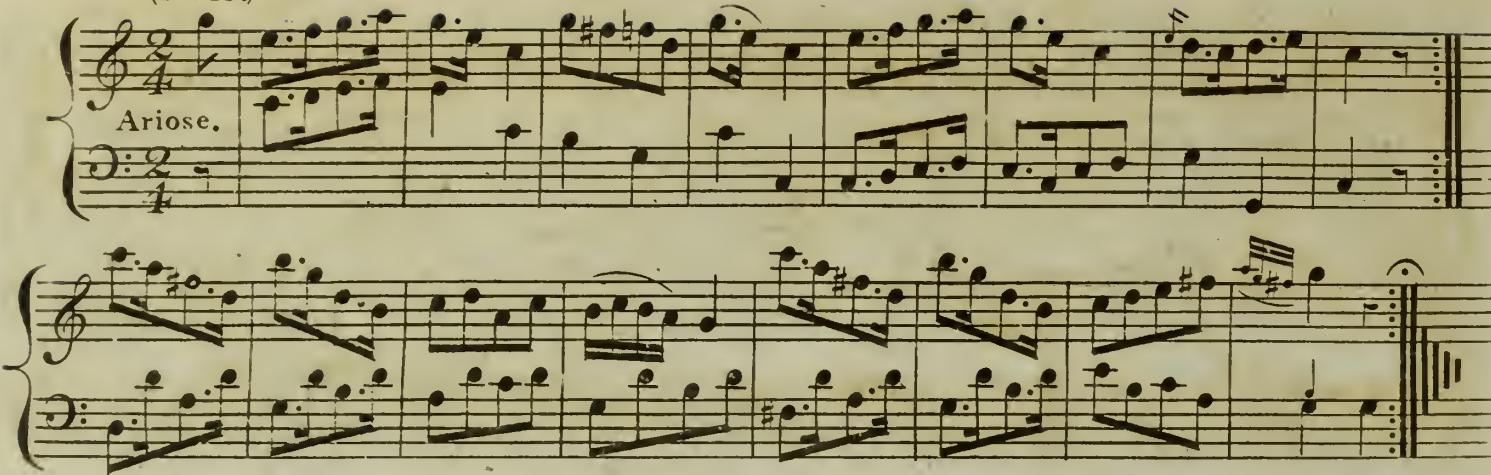
(N^o. 12.)

The musical score consists of three staves of piano music. The top staff uses a treble clef, a key signature of one flat, and a common time (indicated by '2'). The dynamic is 'p' (pianissimo). The middle staff uses a bass clef, a key signature of one flat, and common time. The dynamic is 'f' (fortissimo). The bottom staff also uses a bass clef, a key signature of one flat, and common time. The dynamics for the bottom staff are 'p' (pianissimo) for the first two measures and 'f' (fortissimo) for the third measure. The music features various note values including eighth and sixteenth notes, with some notes connected by beams and others as single strokes. Measures are separated by vertical bar lines.

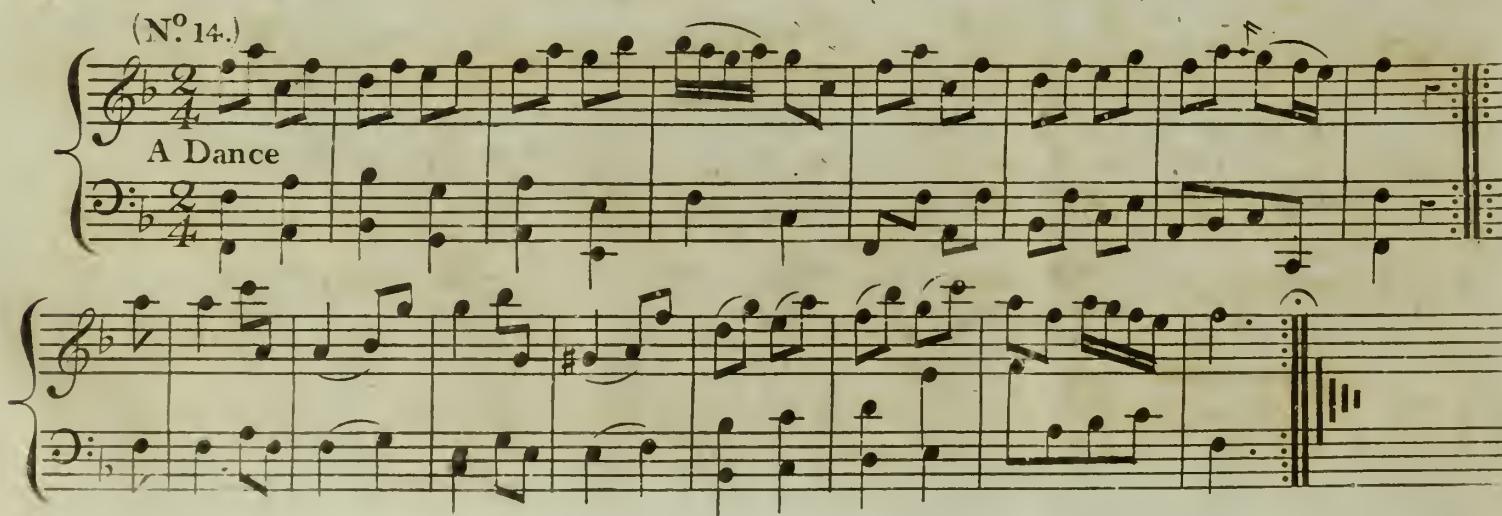
* Malta, and Gozo are celebrated for delicious fruits and flowers; the Roses in particular are said to be more odorous than in any other country.



12 (N° 13.)



(N° 14.)



(N° 15)

13

A handwritten musical score for piano, featuring four staves of music. The score is in common time (indicated by '2/4' or '4/4') and G major (indicated by a single sharp sign). Measure 15 begins with a dynamic 'p' (pianissimo). The first staff consists of eighth-note pairs connected by horizontal dashes. The second staff features sixteenth-note patterns. The third staff contains eighth-note chords. The fourth staff includes eighth-note pairs and sixteenth-note patterns. Measure 16 starts with a dynamic 'f' (forte). The first staff has eighth-note pairs. The second staff shows sixteenth-note patterns. The third staff contains eighth-note chords. The fourth staff includes eighth-note pairs and sixteenth-note patterns.

(Nº 16)

The image shows three staves of musical notation for two voices. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat, indicating B-flat major or A minor. The time signature is 6/8. The tempo is marked 'Grazioso'. The music consists of six measures per staff. The first staff begins with a eighth note followed by a sixteenth-note pair. The second staff begins with a quarter note followed by an eighth note. The third staff begins with a quarter note followed by an eighth note. The notation includes various note heads, stems, and bar lines.

A Selection of other characteristic Italian Airs and Songs.

(Nº 17)

A Venetian Minuet

15

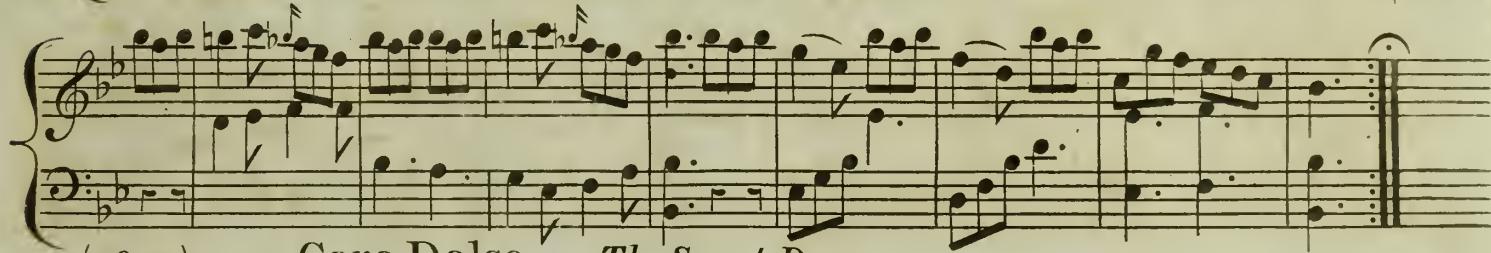
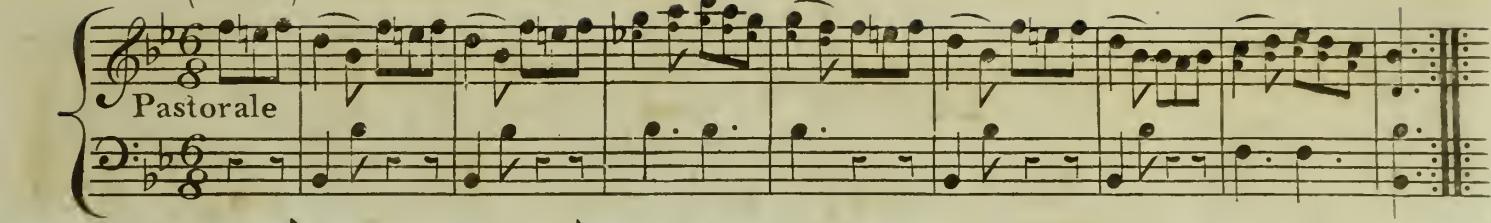
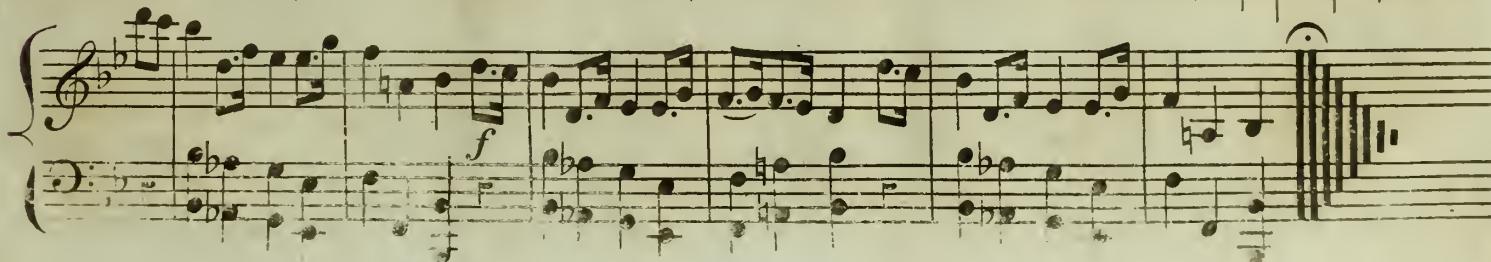
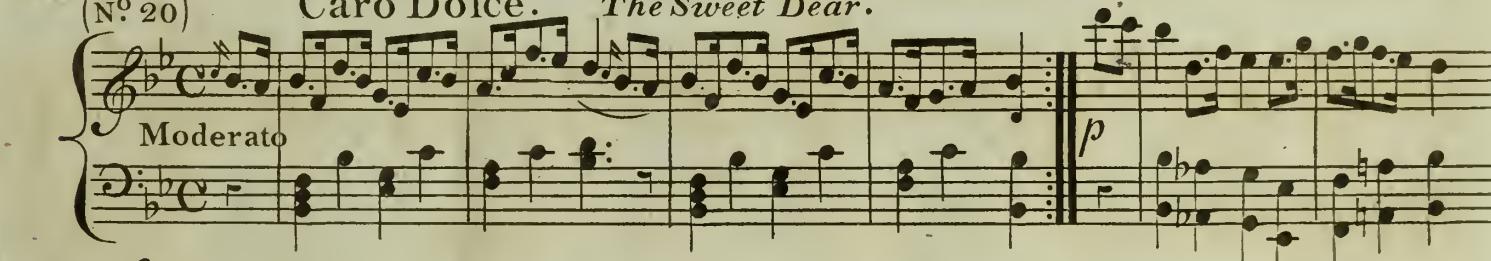
Maestoso

The musical score consists of three staves of music. The top staff is in treble clef, 3/4 time, and has a key signature of two flats. It features eighth and sixteenth note patterns. The middle staff is in bass clef, 3/4 time, and has a key signature of one flat. The bottom staff is also in bass clef, 3/4 time, and has a key signature of one flat. The music includes measure endings, indicated by vertical lines and parentheses. The tempo is marked 'Maestoso'.



(Nº 19) Monferina.

17

(Nº 20) Caro Dolce. *The Sweet Dear.*

Arietta Veneziana

Andante

Voce

Quel-le piu me bian che ene-re che sul ca - po voi por - - ta - te, belle

Harpa

don - ne in - na - mo - ra - te vi fan cres - cer la bel - - ta, Rassem

brate a che vi mi - ra, tan - te lo - do - le fas - to - se; pa - von - cel - le che pom

- po - se van sul pra - to a fas - - te - - giar.

Bel piacer in su la sera
Di vedere in Argantina
Chi Sultana della Cina
Chi Sultana del Perù,
Per-chè amor vi sia dintorno
E le grazie tutte unite
E che pronte a dar ferite
Siete mastre d'ogni cor.

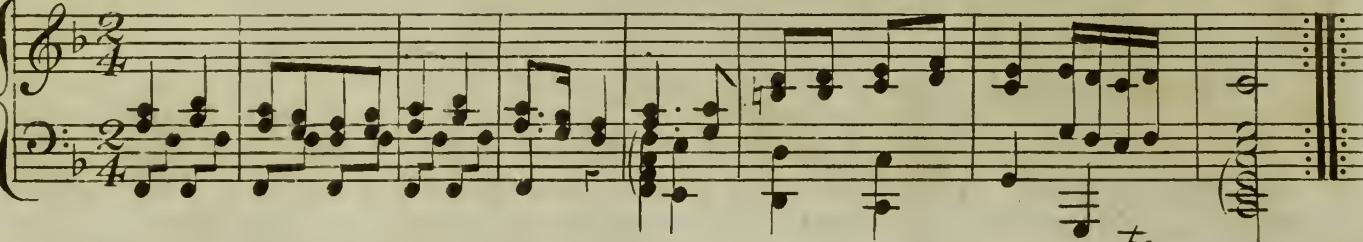
20

The Hymn of the Sicilian Mariners to the Virgin

Andante Sostenuto

Canto 1^{mo}Canto 2^{do}

Arpa



Ma - ter a - ma - ta, in tua-me - ri - ta, O - ra o - ra pro - no - $\text{h}^{\#}$ - bis

Ma - ter a - ma - ta, in tua-me - ri - ta, O - ra o - ra pro - no - - - bis



An intelligent traveller, gives so very interesting an account of this Hymn, that I am induced here to quote his own words, which are as follows: "A little after nine we embarked. The night was delightful; but the wind had died away about sun-set, and we were obliged to ply our oars to get into the canal of Malta. The coast of Sicily began to recede; and in a short time, we found ourselves on the ocean. There was a profound silence except the noise of the waves breaking on the distant shore, which only served to render it more solemn. It was a dead calm, and the moon shone bright on the waters. The waves from the late storm, were still high; but smooth and even, and followed one another with a slow and equal pace. The scene had naturally sunk us into meditation; we had remained near an hour without speaking a word, when our Sailors began their midnight Hymn to the Virgin. The music was simple, solemn, and melancholy, and in perfect harmony with the scene and with all our feelings. They beat exact time with their oars, and observed the harmony and the cadence with the utmost precision. We listened with infinite pleasure to this melancholy concert, and felt the vanity of Operas and Oratorios. There is often a solemnity and a pathetic in the modulation of these simple productions, that causes a much stronger effect, than the composition of the greatest masters, assisted by all the boasted rules of counter-point."

Grave

The musical score consists of five staves. The top three staves are for voices (soprano, alto, tenor/bass) in common time, C major, with lyrics in French. The fourth staff is for piano (right hand). The fifth staff is for harp. The score is divided into four systems by vertical bar lines. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system starts with a forte dynamic. The fourth system ends with a forte dynamic. The lyrics are as follows:

Bac_chus que ton y - vresse, rem - plisse de gaie-te' cet ai_ma_ble se - jour

Bac_chus que ton y - vresse, rem - plisse de gaie-te' cet ai_ma_ble se - jour

Bac_chus que ton y - vresse, rem - plisse de gaie-te' cet ai_ma_ble se - jour

Bac_chus que ton y - vresse, rem - plisse de gaie-te' cet ai_ma_ble se - jour

Harp

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and tenor/bass clefs. The piano part is at the bottom, with a bass clef and a treble clef above it. The vocal parts sing a three-line melody, and the piano part provides harmonic support. The lyrics are in French, repeated three times.

O Di - vi - ne ten - dres - se, pe - ne - tre bien nos coeurs sur nous regne à ton tour,

O Di - vi - ne ten - dres - se, pe - ne - tre bien nos coeurs sur nous regne à ton tour,

O Di - vi - ne ten - dres - se, pe - ne - tre bien nos coeurs sur nous regne à ton tour,

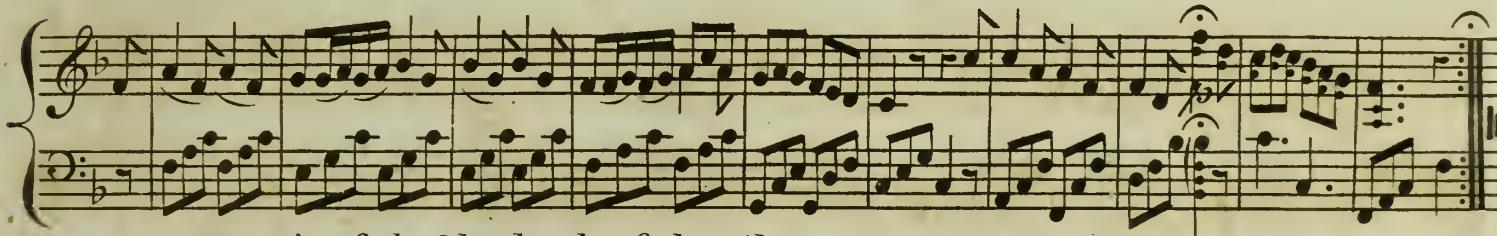
(Coda)

Volti

A handwritten musical score for voice and basso continuo. The score consists of five staves. The top three staves are for the voice, each with lyrics in French: "Bu_vons, aimons sans ces_se, nai_ons ja_mais de Dieux que Bacchus et l'A_mour." The bottom two staves are for the basso continuo, indicated by a bass clef and a bass staff. The music is in common time, with various key signatures (G major, F major, C major, G major) and includes dynamic markings like forte and piano.

Il Barcaruolo di Venezia. *The Venetian Gondolier.*

25



An Air of the Shepherds of the Alps.



The image shows four staves of musical notation, likely for a piano or harp, arranged vertically. The notation is in common time (indicated by 'C') and uses a combination of treble and bass clefs. The first two staves begin with a treble clef and a 'G' key signature, while the last two staves begin with a bass clef and an 'F' key signature. The first staff is labeled 'Arie.' above the staff line. The second staff is labeled 'Hopser' above the staff line and 'Lively' below it. The third staff has no explicit title. The fourth staff has no explicit title. The music consists of various note patterns, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with dots are present at the end of the first and second staves.

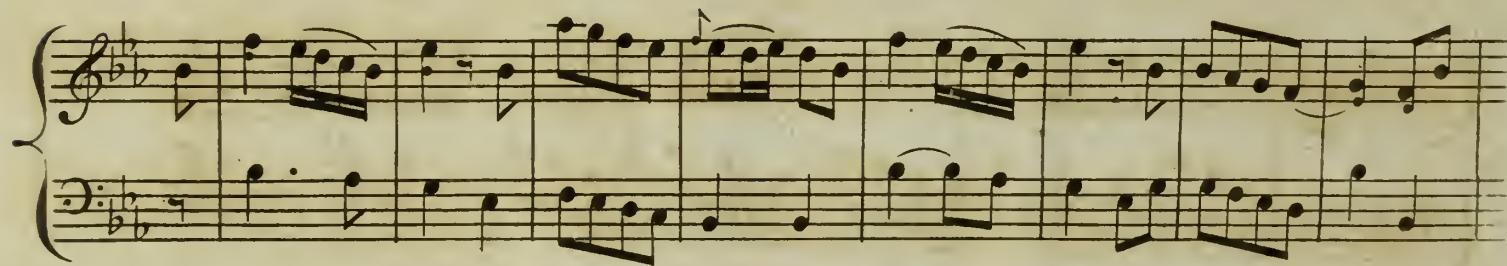
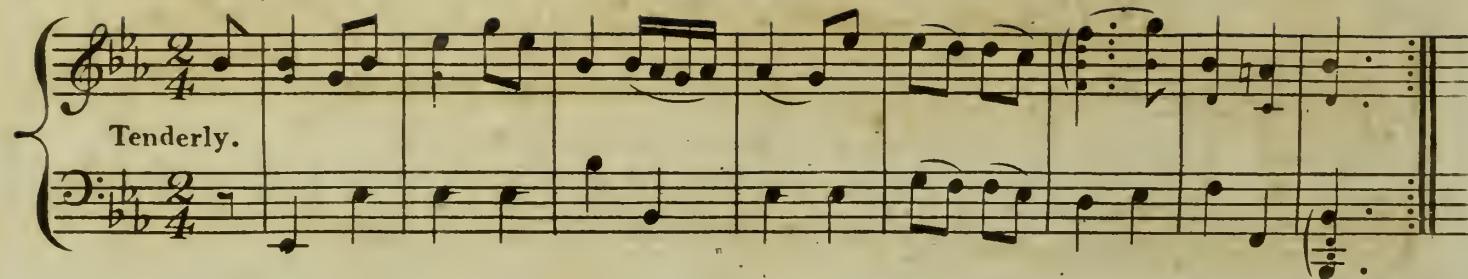
Arie. *An Air.*

Arie.

Allegro

28

Arie.

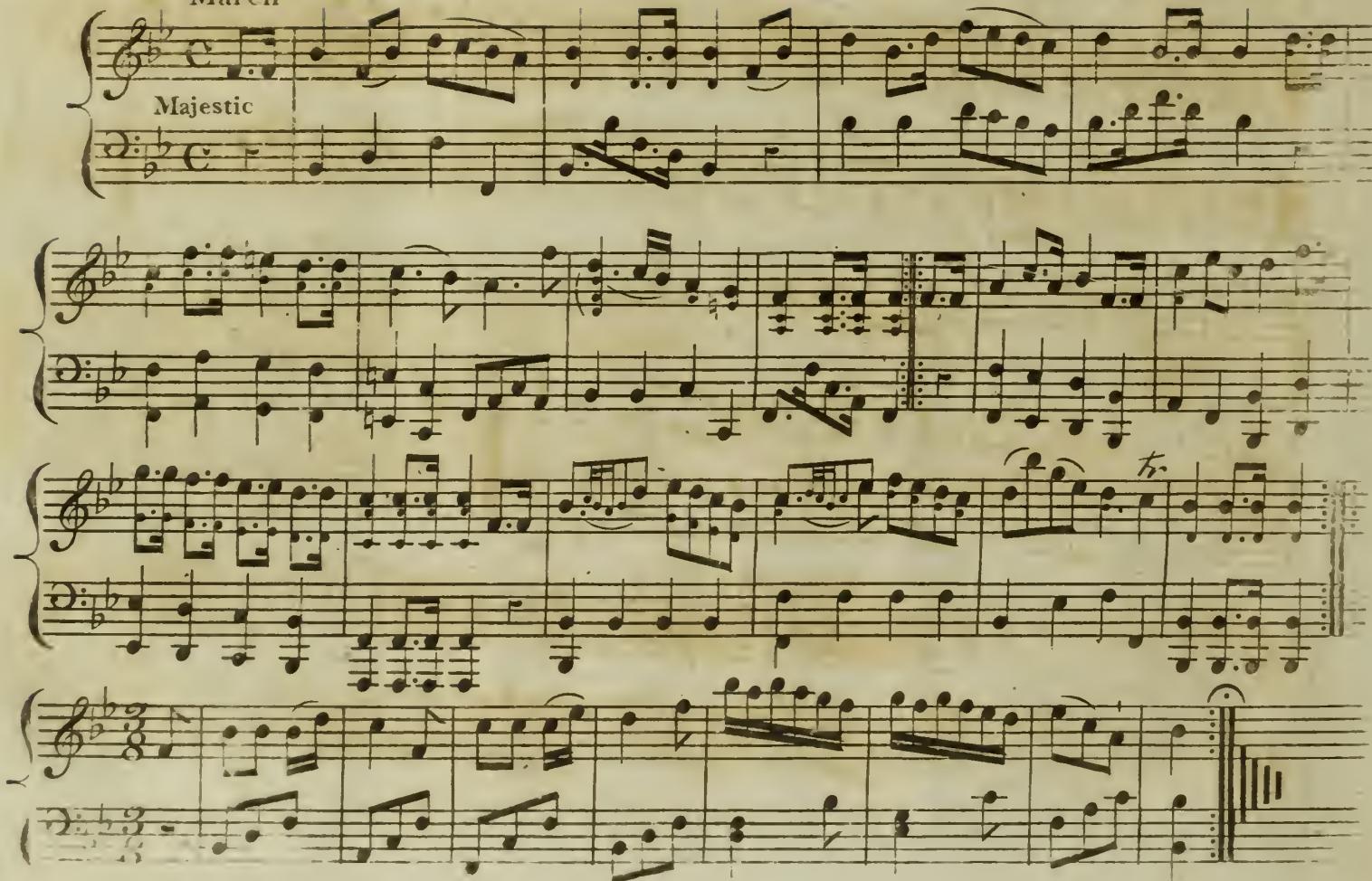


Allegro

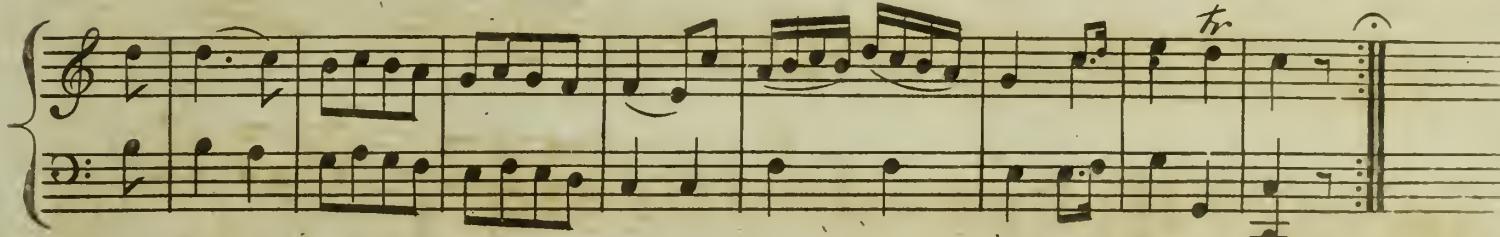
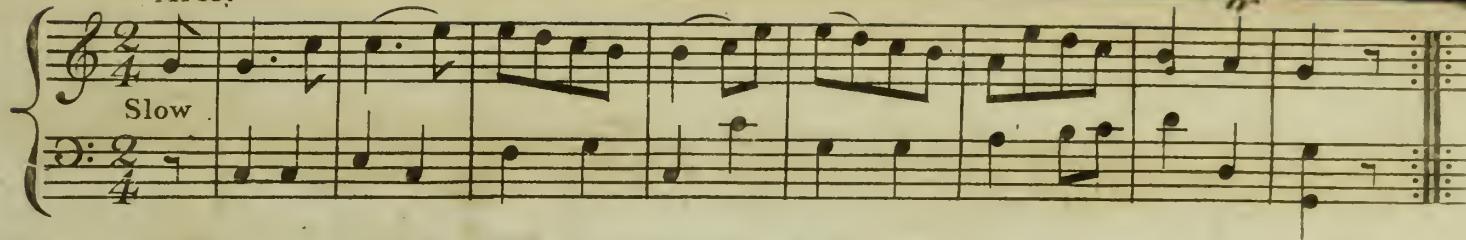
The musical score consists of three staves of music. The top staff begins with a dotted quarter note followed by eighth-note pairs. The middle staff begins with a dotted half note followed by eighth-note pairs. The bottom staff begins with a dotted half note followed by eighth-note pairs. The music is in 3/8 time, with a key signature of two flats. The notation includes various slurs, grace notes, and dynamic markings.

30

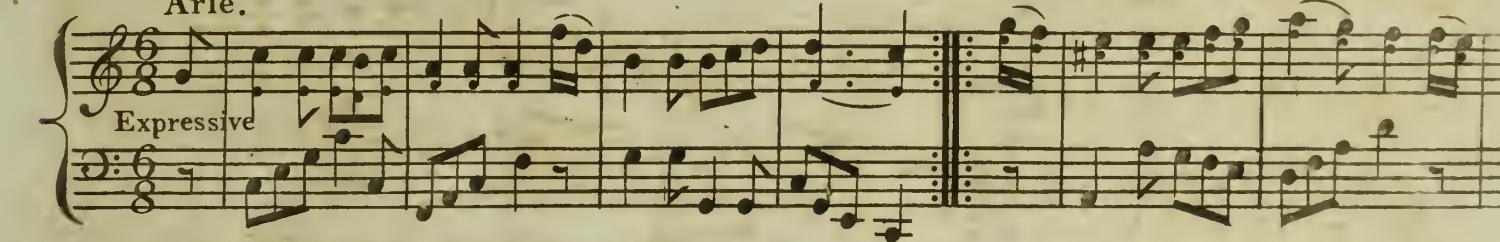
March



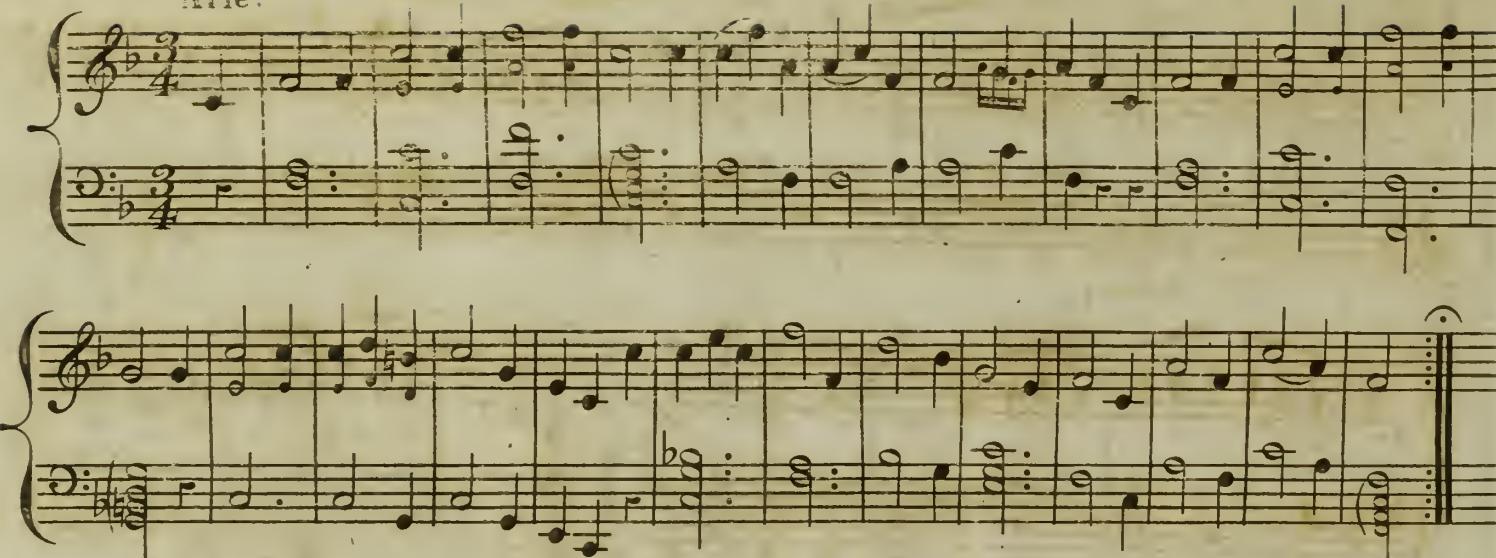
Arie.



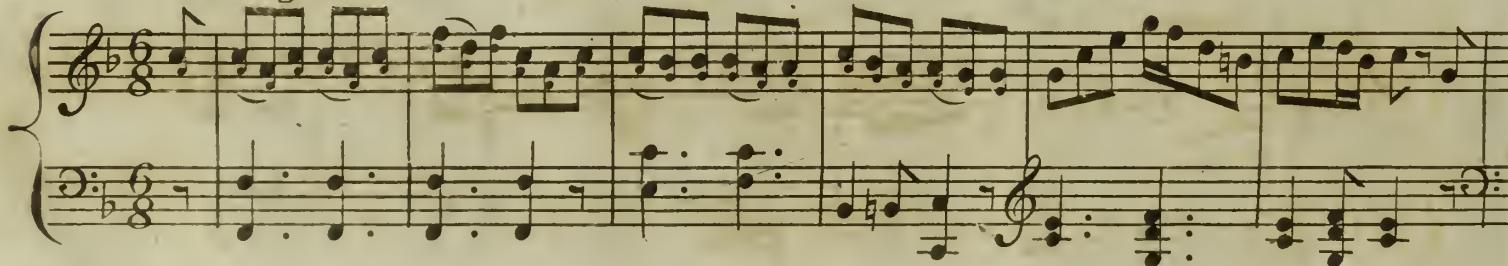
Arie.



Arie.

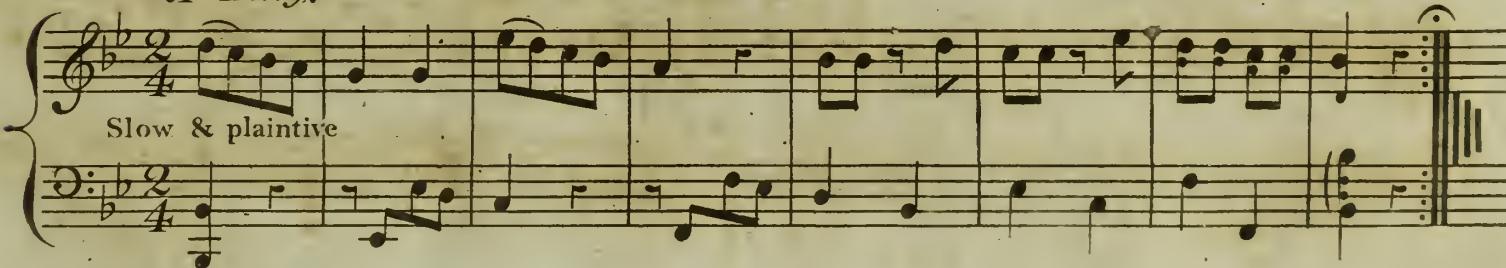


A Song Tune.



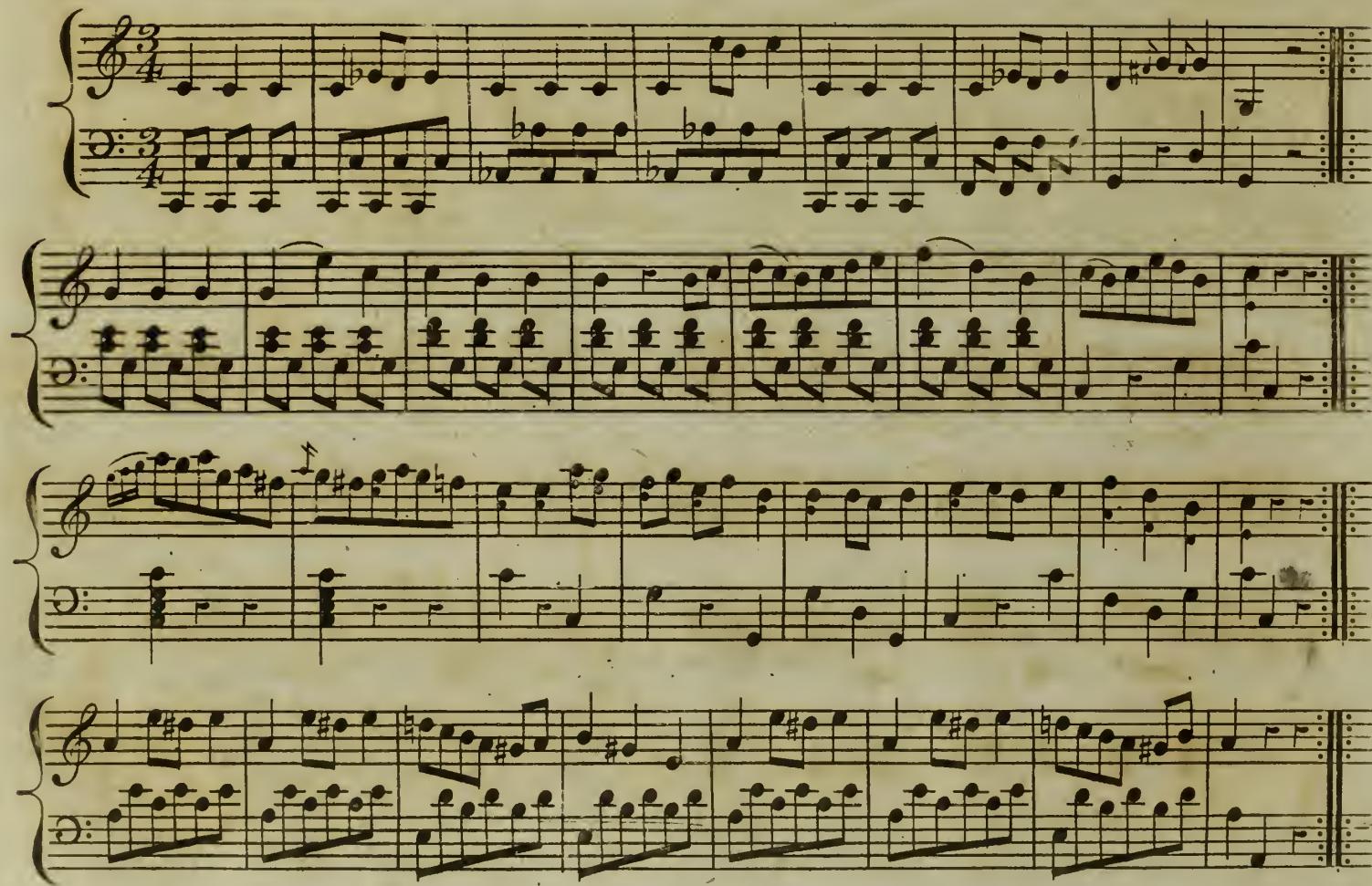


A Ditty.



A Martial Air.

Handwritten musical score for two staves. The top staff uses common time (C) and G clef, with a basso continuo staff below it. The bottom staff uses common time (C) and G clef, with a basso continuo staff below it. Measure 35 concludes with a fermata over the basso continuo. Measure 36 begins with a dynamic instruction *aff*. The vocal line starts with a melodic line, followed by a piano line. The vocal line continues with eighth-note patterns. The piano line features sustained notes and eighth-note chords. Measure 37 begins with a dynamic instruction *Arie*, *Affettuoso*. The vocal line continues with eighth-note patterns. The piano line features sustained notes and eighth-note chords. Measure 38 begins with a dynamic instruction *Minore*. The vocal line continues with eighth-note patterns. The piano line features sustained notes and eighth-note chords. The score concludes with the instruction *Da Capo Maggiore.*



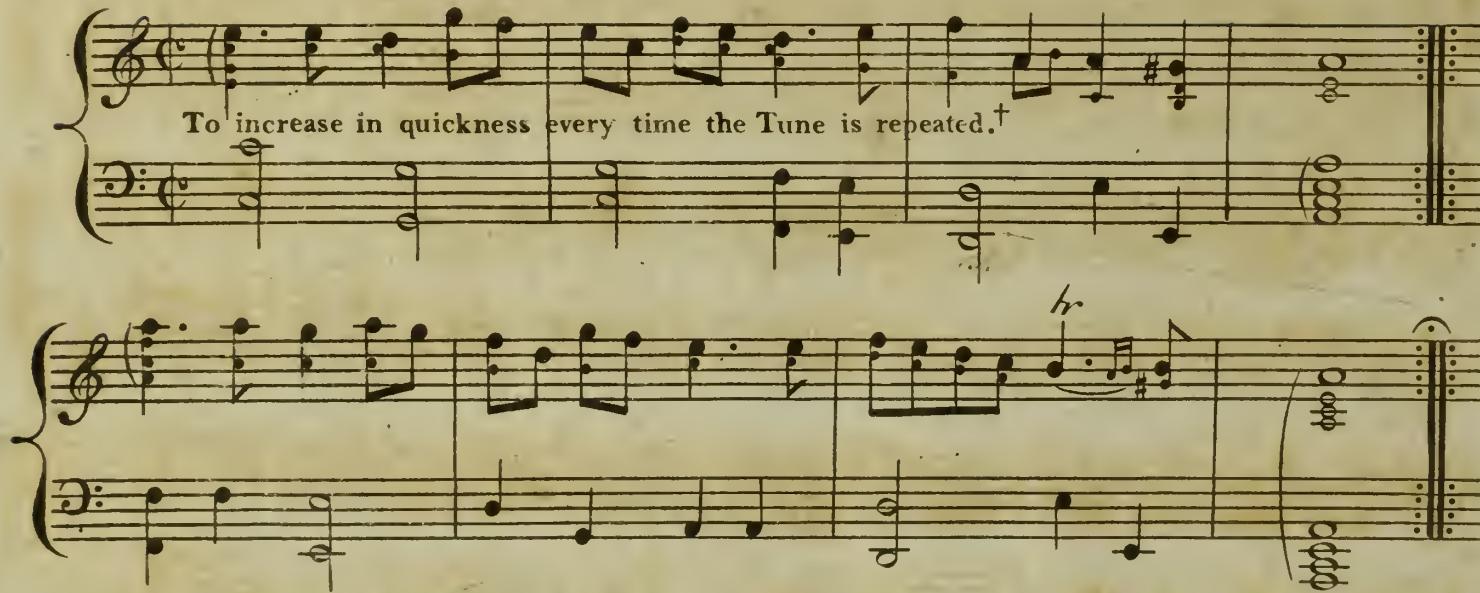


A Dance.

A handwritten musical score for two staves. The top staff uses a treble clef and 2/4 time (indicated by a '2' over a '4'). The bottom staff uses a bass clef and 2/4 time. The tempo is marked 'Moderato'. The music features sixteenth-note patterns and slurs.



An Air, against the bite of the Tarantula.*



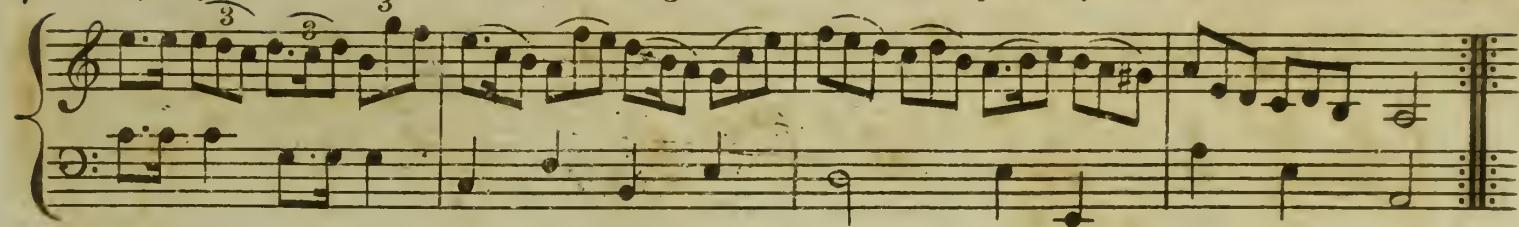
* The melody of the above Air is taken from Zimmermann's Florilegium. See a curious dissertation on the effects of the Tarantula bite, by Dr. Mead; and Chambers' Dictionary.

† Much skill is required in the performance of this Air, so as to rouse the patient to Dance violently, in order to throw off the poison.

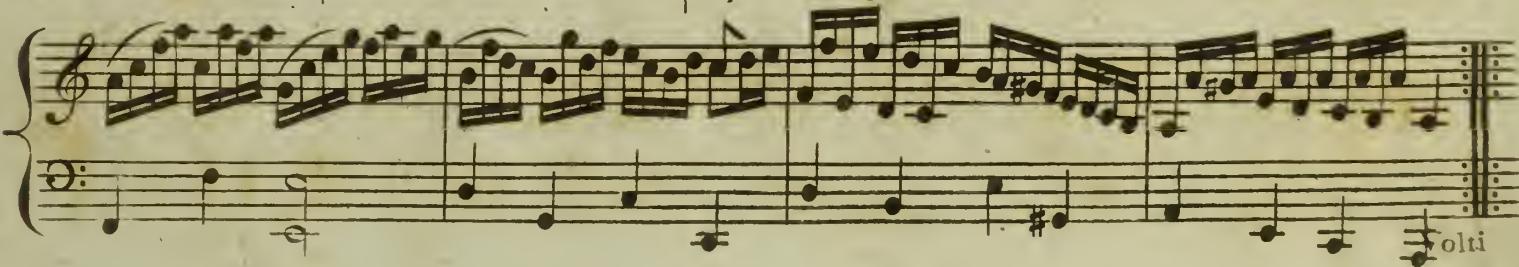
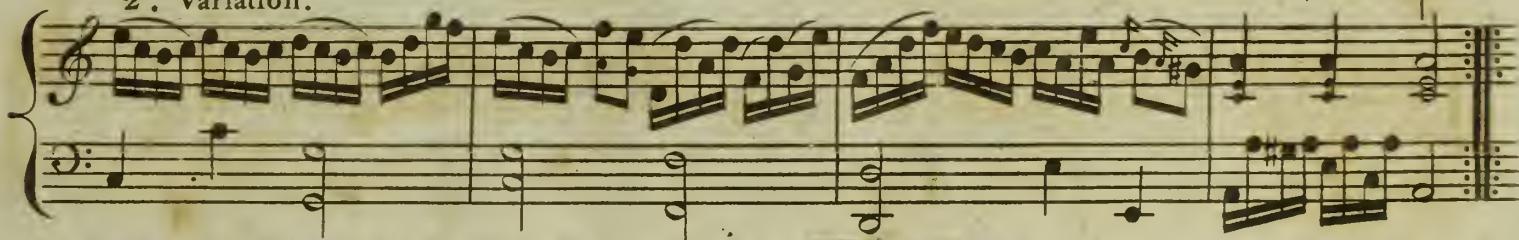
st
1. Var.

The following Variations were composed by the Editor.

39



2nd Variation.



40. 3rd Variation



4th Variation

Musical score for the 4th Variation, featuring two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The music consists of eighth and sixteenth note patterns, with some notes grouped by parentheses and slurs. Measures 1 through 8 are shown. The word "Finis." is written at the end of the score.

