

*Po*  
*Military Divertimento*

for Two Performers on

*One Piano Forte*

*Composed and Humbly Dedicated*

( by Permission )

*TO HIS ROYAL HIGHNESS THE DUKE OF CUMBERLAND*

*By*  
**L. VON ESCH.**

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# ADDITIONAL CATALOGUE OF NEW MUSIC,

For the Year 1806

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| For the Piano Forte                                                                                            | L. S. D. | For 2 Performers on the Piano Forte                             | L. S. D. | Military Music                                                   | L. S. D. |
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| Imported                                                                                                       |          |                                                                 |          |                                                                  |          |
| Bocherini's Quintetts for Piano Forte                                                                          | 6        |                                                                 |          |                                                                  |          |
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| Dom Giovanni a Grand Opera of                                                                                  | 10 6     |                                                                 |          |                                                                  |          |
| Mozart's Arranged for the Piano                                                                                | 10 6     |                                                                 |          |                                                                  |          |
| Forte B <sup>o</sup> 1 & 2 ea.                                                                                 | 10 6     |                                                                 |          |                                                                  |          |

## New Songs

|                                                                                                   |     |
|---------------------------------------------------------------------------------------------------|-----|
| Through every varied scene thy Love, Butler                                                       | 1   |
| Oh Love I find Southwell                                                                          | 1 6 |
| The Nun D <sup>o</sup>                                                                            | 1   |
| Nelson's Tomb The Words by a Lady                                                                 | 1 6 |
| Music by S. Ball                                                                                  | 1 6 |
| Nelson's Death by D <sup>o</sup>                                                                  | 1 6 |
| Nelson's Grave by D <sup>o</sup>                                                                  | 1 6 |
| The Resolve as sung by M <sup>rs</sup> Jordan M. H. Bird                                          | 1 6 |
| Soft Pity D <sup>o</sup>                                                                          | 1 6 |
| When thou lookest upon thee to deliver Man                                                        | 1 6 |
| An Anthem sung by M <sup>rs</sup> Bullington                                                      | 1 6 |
| Blythe is the Bird who wings the Sky                                                              | 1 6 |
| The Standard of England                                                                           | 1 6 |
| Hast thou not seen the blooming Rose                                                              | 1 6 |
| Poetry by Rosa Matilda                                                                            | 1 6 |
| The distant Stars but faintly shine                                                               | 1 6 |
| The Maid with Eyes so blue                                                                        | 1 6 |
| Horn Holy Father, a Glee for three Voices                                                         | 2   |
| Sung at M <sup>rs</sup> Harrison's Concerts composed                                              | 2   |
| by D <sup>o</sup> Clarke & Ded <sup>d</sup> to the R <sup>h</sup> Hon <sup>ble</sup> John Spencer | 2   |
| Heep no more Duo for a Soprano or Tenor                                                           | 2   |
| & Bass, as sung by M <sup>rs</sup> Harrison &                                                     | 2   |
| Bartleman at their Vocal Concerts                                                                 | 2   |
| Composed by Doctor Clarke                                                                         | 2   |
| The Minstrel's Song in the Tragical Interlude                                                     | 1 6 |
| of Ella                                                                                           | 1 6 |
| Mary I believe'd thee true by Stevenson                                                           | 1   |
| The Patriot's Tear, written on the Death                                                          | 4 6 |
| of the Right Hon <sup>ble</sup> W <sup>m</sup> Pitt                                               | 4 6 |
| Bid me to live a Canzonet composed by                                                             | 4 6 |
| R. Spofforth                                                                                      | 4 6 |

## Cathedral Music

|                                                                   |  |
|-------------------------------------------------------------------|--|
| A Morning & Evening Service with                                  |  |
| Six Anthems in Score res <sup>d</sup> Ded <sup>d</sup>            |  |
| by Permission to the Rev <sup>d</sup> the Masters                 |  |
| & Fellows of Trinity & St John's Colleges                         |  |
| Cambridge by their Organist John                                  |  |
| Clarke Mus. Doc. Vol. 1                                           |  |
| A Miscellaneous Vol. Mor <sup>g</sup> & Even <sup>g</sup> Service |  |
| with 24 Chants Ded <sup>d</sup> (as above) by                     |  |
| John Clarke Mus. Doc. Vol. 2 <sup>d</sup>                         |  |
| Twelve Anthems in Score Ded <sup>d</sup>                          |  |
| (as above) by D <sup>o</sup> Vol. 3                               |  |
| A Penitential Anthem for his                                      |  |
| Majesty's Recovery res <sup>d</sup> ded <sup>d</sup> to           |  |
| the Rev <sup>d</sup> D <sup>o</sup> Mansel by D <sup>o</sup>      |  |
| A Collection of Voluntaries &c for the                            |  |
| Organ called The Organist's Journal                               |  |
| N <sup>o</sup> 1 to 12, each                                      |  |

Marcia  
Nobile

This musical score is for a piece titled "Marcia Nobile" (Noble March), which is the second movement of a larger work. The score is written for piano and features six systems of music, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The first system begins with a forte (f) dynamic. The second system includes accents and a piano (p) dynamic. The third system features a repeat sign and a piano (p) dynamic. The fourth system is marked with fortissimo (ff) and includes piano (p) and forte (f) dynamics. The fifth system is marked with forte (f). The sixth system concludes with a repeat sign and a forte (f) dynamic. The score is characterized by rhythmic patterns, including eighth and sixteenth notes, and various articulations such as accents and slurs. The paper shows signs of age, including some staining and a small tear in the top left corner.

# PRIMO

3

Marcia

Nobile

SECONDO

Minuetto  
Militare

First system of musical notation for Minuetto Militare, measures 1-4. The music is in 3/4 time, key of D major. The right hand features a rapid sixteenth-note melody, while the left hand provides a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation for Minuetto Militare, measures 5-8. The right hand continues with the sixteenth-note pattern, incorporating accents and dynamic shifts between *f* and *p*. The left hand maintains the eighth-note accompaniment.

Third system of musical notation for Minuetto Militare, measures 9-12. The right hand introduces a triplet of sixteenth notes and includes a crescendo (*cres.*) leading to a *f* dynamic. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation for Minuetto Militare, measures 13-16. The right hand features a triplet of sixteenth notes and a *dolce* (sweet) marking. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation for Minuetto Militare, measures 17-20. The right hand continues with sixteenth-note patterns, including a crescendo (*cres.*) and a *din.* (diminuendo) marking. The left hand continues the eighth-note accompaniment.

Sixth system of musical notation for Minuetto Militare, measures 21-24. The right hand features a triplet of sixteenth notes and a *f* dynamic. The left hand continues the eighth-note accompaniment.

Seventh system of musical notation for Minuetto Militare, measures 25-28. The right hand features a triplet of sixteenth notes and a *f* dynamic. The left hand continues the eighth-note accompaniment. The system concludes with a first ending (*1st*) and a second ending (*2nd*) leading to the Minuetto D.C. (Da Capo) section.

Min: D. C.

## PRIMO

5

Minuetto  
Militare

## S E C O N D O

Maestoso

dim:

Invocation

The Invocation section consists of four systems of piano and organ staves. The piano part features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The organ part provides a harmonic accompaniment with sustained chords and moving lines. Dynamics include *f* (forte) and *dim.* (diminuendo). There are several repeat signs and first/second endings indicated by bracketed notes.

ALLEMANDA

e Finale

The Allemanda e Finale section consists of three systems of piano and organ staves. The tempo is likely faster than the previous section. The piano part has a more direct, dance-like melody. The organ part continues with a strong accompaniment. Dynamics include *ff* (fortissimo). The section concludes with a repeat sign and a first ending marked "V.S." (Verso).

Maestoso

PRIMO

Invocation

Invocation

*f* *p* *f* *p*

*>* *>* *>* *>p*

*8* *p*

*f* *dimin. p*

ALLEMANDA

e

Finale

*f* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

V.S.

## S E C O N D O

TRIO

D.C. All.

2<sup>d</sup> Trio

V.S.

TRIO

*p*

*pf* *p*

*pf* *p* *p* *D.C. All:*

2<sup>d</sup> Trio

*f* *rinf.* *rinf.*

*p*

*f*

*p*

*V.S.*

## S E C O N D O



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. A dynamic marking of *f* is present at the beginning. A measure rest of 8 is indicated below the staff.



Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and eighth-note patterns. The left hand continues with a steady bass line. Dynamic markings of *ff* are present. A measure rest of 8 is indicated below the staff.



Third system of musical notation. The right hand has a melodic line with eighth notes, while the left hand plays a bass line with some rests. Dynamic markings of *ff* are present. A measure rest of 8 is indicated below the staff. The system ends with a *rinf.* marking.



Fourth system of musical notation. The right hand plays a series of chords, and the left hand plays a bass line. A dynamic marking of *p* is present. A measure rest of 8 is indicated below the staff. The system begins with a *rinf.* marking.



Fifth system of musical notation. The right hand features a melodic line with eighth notes, and the left hand plays a bass line. Dynamic markings of *cres.*, *f*, and *p* are present. A measure rest of 8 is indicated below the staff.



Sixth system of musical notation, the final system on the page. The right hand has a melodic line with eighth notes, and the left hand plays a bass line. Dynamic markings of *cres.* and *f* are present. A measure rest of 8 is indicated below the staff. The system ends with a *V.S.* marking.

PRIMO

11

8

*f*

8

*ff*

*ff*

8

*ff*

*ff*

loco

2

2

0

*p*

*cres.*

*p*

8

8

*cres.*

*f*

V.S.

## SECONDO

The musical score is organized into six systems, each consisting of a piano (piano) staff and a violin (violin) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The piano staff begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and single notes, with dynamic markings *p*, *pf*, and *f*. The violin staff starts with a treble clef and a key signature of one sharp, containing a series of eighth notes. Fingerings (1) are indicated for both hands.
- System 2:** The piano staff continues with a series of eighth notes, marked *f*. The violin staff features a series of eighth notes, marked *rinf.* (rinforzando). Both staves have a fermata over the final measure.
- System 3:** The piano staff continues with a series of eighth notes, marked *pf*. The violin staff features a series of eighth notes, marked *rinf.* (rinforzando). Both staves have a fermata over the final measure.
- System 4:** The piano staff continues with a series of eighth notes, marked *cres.* (crescendo). The violin staff features a series of eighth notes, marked *ff* (fortissimo). Both staves have a fermata over the final measure.
- System 5:** The piano staff continues with a series of eighth notes, marked *ff*. The violin staff features a series of eighth notes, marked *ff*. Both staves have a fermata over the final measure.
- System 6:** The piano staff continues with a series of eighth notes, marked *ff*. The violin staff features a series of eighth notes, marked *ff*. Both staves have a fermata over the final measure.

