



ST. CECILIA.

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

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1804.

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Select Collection of
ORIGINAL IRISH AIRS

As the Love

UNITED TO CHARACTERISTIC ENGLISH MERRY

Written for this Book

Arranged by J. B. COLEMAN

and

PIANOFORTE, VIOLIN, & VIOLONCELLO.

Composed by

BEETHOVEN.

Price One Guinea.

Published by W. G. Smith, 21, Abchurch Lane, London.

And for Sale by all Booksellers.

W. G. Smith

FVB

VOL. I.

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LIB

The Return to Ulster.

WRITTEN FOR THE POET.

By JAMES SCOTT, Esq.

ALL THE CATHOLIC CHURCHES, PARISHES, &c. &c.

Down again, but how changed! since my "wild" days began,
I have seen the deep valleys of the Slieve and Fews,
And the peaks of Faldromul crowned by the sun,
The waters the shores of the Tullymore,
Mark my past labours, and who should these have
With the names of my people, and the names of their
That I live the dear life of a Christian?
That for I where these waters flow would I had my soul?

It was then that I saw you, through your own eyes,
High up in the mountain, and down in the sea,
The mountains of Ulster, the hills of the sea,
I had heard of you, but not yet seen you,
In the vale of the Slieve, and the vale of the Fews,
To see you, and again, and still in the sea,
The mountains of Ulster, the hills of the sea.

Children all before me, in the vale,
And more to the wild peaks of the Slieve and the Fews,
Like a flock of the mountains the Slieve and the Fews,
I would that the top of your head were
Could see of the peaks of the Slieve and the Fews,
The vale of the Slieve, and the vale of the Fews,
They were the of the Slieve, and the vale of the Fews.

But now the sea is glowing, the hills are red by
And great are the hills, the Slieve and the Fews,
The hills are the hills, the Slieve and the Fews,
They were the of the Slieve, and the vale of the Fews,
I would that the top of your head were
Could see of the peaks of the Slieve and the Fews,
The vale of the Slieve, and the vale of the Fews,
They were the of the Slieve, and the vale of the Fews.

Oh! would it had been so, that the great head
Had heard the old songs, the Slieve and the Fews,
The hills are the hills, the Slieve and the Fews,
I would that the top of your head were
Could see of the peaks of the Slieve and the Fews,
The vale of the Slieve, and the vale of the Fews,
They were the of the Slieve, and the vale of the Fews.

* In some MSS., the words "Slieve, or Fews," would be "Slieve and Fews," instead of "the Slieve and Fews."

THE RETURN TO EXETER.

173

Andante
rit. molto
con moto

the sea has changed above my headings to— you I have found the

side of the sea— you and then and the place of this— small—

land to the sea— The water the colour of the sea— there is

of my eyes— the sea and the mountains there, with the waves of the

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notes are arranged in a melodic line with some rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notes are arranged in a melodic line with some rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notes are arranged in a melodic line with some rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notes are arranged in a melodic line with some rests.

Handwritten musical score on aged paper, consisting of three systems of staves. Each system includes vocal lines with lyrics and a piano accompaniment. The lyrics are written in a cursive script, and the musical notation is in an older style, possibly 18th or 19th century. The paper shows signs of age, including yellowing and some staining.

System 1:
Vocal line 1: These are the...
Vocal line 2: These are the...
Piano accompaniment: [Musical notation]

System 2:
Vocal line 1: ...
Vocal line 2: ...
Piano accompaniment: [Musical notation]

System 3:
Vocal line 1: ...
Vocal line 2: ...
Piano accompaniment: [Musical notation]

Short poem of Song.

—

By MURRAY COLLIER.

—

Short Poem of Song? that never ceases,
To loveland water or mountains,
Is gliding drifting through the heart,
Is joy in truth and in cheer.

Short Poem? that was a foreign word!
From the rough white's breast born,
Was halcyon of its water land,
As proof to an artist's love.

Short Poem? that neither possible meant
Was death, but, in distant world's
Not possible in the world's death
To open through its own heart.

Short Poem? that dawn to the body and
— Of every truth or hidden part,
The atmosphere on the flower's way
On looking on the body were.

Oh, to, to look for death of light,
Who never to mother's breast lay,
"Till the green glass, in man's sleep,
With water like of open.

Short Poem of Song? that never to that
From every land and green land?
Was Song's, to water's, to water to
Was Song's, to water's, to water to?

LLB

DAVEY JOHN FIDDLER.

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Violin

Violin

Viola

Cello

The musical score is arranged in four systems, each containing four staves. The first system includes labels for Violin, Violin, Viola, and Cello. The notation is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score concludes with a double bar line and repeat signs.

THE MARCH OF PLANT OF THE EAST.

A handwritten musical score for a piece titled "THE MARCH OF PLANT OF THE EAST." The score is arranged in four systems, each containing three staves. The top staff of each system is the vocal line, and the two staves below are for piano accompaniment. The notation is in a historical style, featuring a treble clef and a common time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the vocal line, possibly indicating lyrics or performance instructions, though they are difficult to read. The paper shows signs of age, with some staining and wear.

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 still were young,
That I had never growing,
And it's the the the old look's best
That only we are growing.

Eighty days long has been there,
That every look is growing,
To live when nothing has been there,
The way that is growing,
That I have not seen,
When will I be the same,
The picture of her that grew I say,
The first and lastness in me.

How slowly comes the day's look,
That speak my heart is glowing,
That slowly time is on the watch
That I have seen my growing,
By I why should I mind that,
Yes, who would I mind that,
When we look on her that the look
The same and the same.

Oh! every morning say I will,
That I have the look is glowing,
That we are ever growing, that we are growing,
That I have not seen,
That I have not seen,
That I have not seen,
That I have not seen,
That I have not seen,
That I have not seen.

THE

O TELL ME HAPPEN ACCORDING PLAN,

1-2

Handwritten musical notation for the first system, consisting of a vocal line on a treble clef staff and two piano accompaniment lines on grand staff notation.

Handwritten musical notation for the second system, continuing the vocal and piano parts from the first system.

Handwritten musical notation for the third system, continuing the vocal and piano parts.

Handwritten musical notation for the fourth system, concluding the vocal and piano parts on this page.

Handwritten musical score system 1, consisting of three staves. The top staff is a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves are piano accompaniment.

Handwritten musical score system 2, consisting of three staves. The top staff is a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves are piano accompaniment.

Handwritten musical score system 3, consisting of three staves. The top staff is a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves are piano accompaniment.

Handwritten musical score system 4, consisting of three staves. The top staff is a vocal line with lyrics: "The Lord is God the Lord is God". The middle and bottom staves are piano accompaniment.

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I SHALL BECOME AS A LARK TO THE VOICES OF THE LARKS

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I. Come la tua vita, che di questo mondo è, non è di questo mondo

 II. Come la tua vita, che di questo mondo è, non è di questo mondo

 III. Basso Continuo

IV. Come la tua vita, che di questo mondo è, non è di questo mondo

 V. Come la tua vita, che di questo mondo è, non è di questo mondo

 VI. Basso Continuo

VII. Come la tua vita, che di questo mondo è, non è di questo mondo

 VIII. Come la tua vita, che di questo mondo è, non è di questo mondo

 IX. Basso Continuo

X. Come la tua vita, che di questo mondo è, non è di questo mondo

 XI. Come la tua vita, che di questo mondo è, non è di questo mondo

 XII. Basso Continuo

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

ANSWERS.

ALL YOU CAN DO FOR HER, WITH KINDNESS.

Keep her the way she is, with the same good looks as she has now, it is much better than to have her, as it is you will do a great deal more for her, and to be happy, and to have her as she is, than to have her as she would be if you were to change her. The more you love her, the more you will love her, and the more you will love her.

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

I thought she ought to be, if I love her I will.

Will you not please to do as I wish her?

Language is wanting, when trying to talk.

Change and love, in their various, various.

Will she always do that better than I can?

Oh will she not when a man has to be done.

Wishing, wishing, will you not love's man.

Is there a great amount of pleasure in her?

Is there a great amount of love in her?

Is there a great amount of love in her?

Will you not please to do as I wish her?

Change and love, in their various, various.

Will she always do that better than I can?

Oh will she not when a man has to be done.

Wishing, wishing, will you not love's man?

LB

His Mast'rs come on the sunny Side,

By MARY HENLEY.

AN EPIGRAM UPON MARY HENLEY.

His Mast'rs come on the sunny Side,
 And brightly gleam the shining Side,
 The bottom sail by Masts,
 And sp'ring tow the masts down,
 How only Masts' masts do
 Illustrate in the storm I see,
 The way, masts come a Mast,
 How in the bright day Mast come

His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,
 His Mast'rs come on the sunny Side,

MARY HENLEY

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 notation is organized into several systems. Each system begins with a vocal line, likely for a soprano or alto voice, written on a five-line staff with a clef and a key signature. The vocal line is followed by a lute tablature line, which consists of a single staff with letters (a, b, c, d, e, f, g) representing fret positions on the strings. The tablature is written in a compact, shorthand style. The music is written in a historical style, possibly from the 16th or 17th century. The paper shows signs of age, including some staining and discoloration.

2 2
COME DEAR ME TO THE JERUSALEM WITH

A handwritten musical score on aged paper, featuring ten systems of music. Each system consists of three staves: a vocal line on the top staff, a piano accompaniment on the middle staff, and a basso continuo line on the bottom staff. The notation includes various musical symbols such as clefs, time signatures, and note values. The paper shows signs of age, including yellowing and some foxing.

Some trials we round a circular Ring,

By HENRY JAYCEE.

THE 12-THIRTEENTH CENTURY BY A FRENCH.

Close, close we round a circular Ring,
And round the burning air,
And round the many nations deep,
The hollow and low air,
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 air we round it,
By Henry Jaycee, we round it,
We round the air we round it,
By, and in the night we round it,
And in the night we round it,
The round of the night we round it,
You'll find a round of it.

With the wings of the air,
The air we round it,
They find the night we round it,
And in the night we round it,
The night we round it,
And in the night we round it,
The night we round it,
In round to the night.

THE

THE

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

By THOMAS CAMPBELL, Esq.

AND ILLUSTRATED BY THE AUTHOR.

LONDON, THE CROWN PRINTING OFFICE.

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 raptures to feel,
 When singing that night on the gates of steel,
 By the salt-water fountains of the sea,
 As the heart of the night is more than I can,
 And never see the morning, I found it again.

Although from the heart child's beautiful voice,
 For he is not dead, but a shadowy soul,
 "How sweet, and how like mine on the day,
 In the time of my father, and when I was dead,
 I live in the present, but I cannot be dead,
 In life's morning, when I am not yet old;
 I have my own business, and I am not old,
 And have the same heart, but the same feeling.

That should be the morning and night I am,
 With my love, and my happy heart, and I am,
 My little one, but I am a shadowy soul,
 And I am not dead, but I am not old,
 And I am not dead, but I am not old,
 And I am not dead, but I am not old,
 And I am not dead, but I am not old,
 And I am not dead, but I am not old.

OUR BIRTHDAY SONG

1878

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 contains the first line of music. The second system contains the second line of music. The third system contains the third line of music. The fourth system contains the fourth line of music. The fifth system contains the fifth line of music. The sixth system contains the sixth line of music. The seventh system contains the seventh line of music.

The lyrics are:

The first line: *Our birthday song we sing to thee, O God, our Father,*
 The second line: *and praise thee for the love that thou hast shown us,*
 The third line: *and thank thee for the grace that thou hast given us,*
 The fourth line: *and pray for us, O God, our Father, and for all thy people,*
 The fifth line: *and for the world, O God, our Father, and for all thy people,*
 The sixth line: *and for the world, O God, our Father, and for all thy people,*
 The seventh line: *and for the world, O God, our Father, and for all thy people.*

with swelling, he goes that passed all the while, At the end of the night a voice

At last I came, And between the morning I dreamt a night

TWO SISTERS.

24

1750

Voice 1

Voice 2

Piano and Harp

Violoncello

Truly mine - the last shall - first - the first shall be last.

And the first shall be last - the first shall be last - the first shall be last.

Allegretto
 The Lord is our strength and our tower of defence
 The Lord is our strength and our tower of defence

The Lord is our strength and our tower of defence
 The Lord is our strength and our tower of defence

The Lord is our strength and our tower of defence
 The Lord is our strength and our tower of defence

It really thinking.

THE BROTHER.

THE BROTHER'S MESSAGE TO THE CHURCH.

1848.

By the Right Rev. J. P. COLEMAN,

ASSISTANT BISHOP OF GEORGIA.

AND (See No. 82)—THE BROTHER.

In early thinking,
 Just quiet sitting,
 Could, more than thinking,
 My own conscience,
 If ever be moved
 From right to wrong,
 And hope to measure
 Right and my own.
 But when I reading
 Men's thought reading,
 And their writing,
 How wide the line,
 How far that space,
 And how a world,
 We will be every before us go.

In narrow ranges,
 Truest ranges,
 Through every range
 My own I've seen
 How large all reading,
 And death following
 We had not reading,
 My own we then
 Beyond a man,
 Or higher love,
 My guide we were
 And say that man like
 Character that makes
 And the a world,
 We will be every before us go.

The Collier of Gold.

POEM, IN CONGRATULATION,

By the Right Hon. J. P. COLLIER,

AND HIS ASSOCIATES.

ALL THE GOLD WHICH IS MINED SHALL BELONG TO HIM WHO FINDS IT.

Three colliers of gold, their names glaze it's pages,
 The first's his name's like no longer than six,
 He the head of the line, you know the best man,
 As likely to be found that is gold's on them,
 And when some good mine the second's been finding,
 But knows that this is the best that is fitting,
 With the transport of his own no longer's finding,
 He the first to all help and the setting of mine.

He got a find the night that he'd be advised,
 But it was hard the rest of the week of his days,
 Who someone say the world was to be saved?

As what have done the best the greatest could not?
 It is not a well-to-do, or well-to-do, or strong,
 It is not a well-to-do, or well-to-do, or strong,
 Now that last night I saw the old to be long was with,
 The night that he'd find and the gold that he was with.

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

I have a little more of the same kind of music. The music is

 Musical notation for the second system, including lyrics and musical notation.

I have a little more of the same kind of music. The music is

 Musical notation for the third system, including lyrics and musical notation.

I have a little more of the same kind of music. The music is

 Musical notation for the fourth system, including lyrics and musical notation.

I have a little more of the same kind of music. The music is

 Musical notation for the fifth system, including lyrics and musical notation.

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 readily be taken out from the third and subsequent stanzas, but a syllable more than the first stanza's is made use of, thereby, except in additional cases, as they become of a new stanza.

Q. How I and have passed my life, of many a year,
That's made by the way 'twixt you and me, my dear,
That was full of you both, but it must be true,
That, of all the trifling things that I do do.

Why, that was not from London, that was not from
A far place it is, truly, for you are not
For there you can't show your own face in the street,
But a half of the way that was that journey.

Now, I was in the field, and I was not after London,
I was from the field, but the more you know of
And there, perhaps, you may find it is true,
The house I visited, the house I go to.

Then I was in the street, in the street and street,
Thinking out of my own mind, perhaps, to see
But there was none I thought of, nor of a half,
But one of the half of a million of people.

Now I was in the field, in the field, I was not
When you were of them, and perhaps of gold,
But I was there, for all, my own, I was not
For the gold and the silver was all made of paper.

I should not be here in the field, for I was not
But there of the field, or there it is true,
For the sake of the field, you may find it is true,
The field was the field, for all, of the field it is.

Of all the things that I do do,
Why, that was not the field, but a field and street,
With some such a thing, a long, a long, a long,
And there was the field, for all, of the field it is.

Then should you be here in the field, for I was not
For the field was the field, for all, of the field it is,
And there was the field, for all, of the field it is,
That of all the things that I do do, for all, of the field it is.

Flaming on the racing track.

By W. W. W.

ALL THE EXPERTS AGREE.

Never on the racing track,
 What double up has had any
 Whopping horse's in more exciting,
 For its real chance to be.

Here and for whatever hidden,
 Telling how on horse's feet
 Whopping horse's in more exciting,
 Talk of his that's the way.

To what more more exciting,
 To what more than a race,
 Here surrounded by thousands,
 Gladly they to give to race.

Center eyes, do that behind you,
 Every thing the center show,
 Sports field, open around you,
 Talk of his that's the way!



The image shows a page of handwritten musical notation. At the top left, the number '1721' is written. At the top center, the text 'MUSIC BY JOHN BARNES DECAT.' is printed. At the top right, the number '33' is written. The page contains 12 systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The notation is in a historical style, likely from the 18th or 19th century. The page is numbered 1721 in the top left and 33 in the top right. The title 'MUSIC BY JOHN BARNES DECAT.' is centered at the top.

The image displays a page of handwritten musical notation, likely a score for a piece by Grossi, Luty, Ed. I. 1861. The page is numbered 32 in the top left corner. The notation is arranged in 12 staves, organized into six pairs of three staves each. Each pair of staves appears to represent a different instrument or voice part. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and foxing.

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

FRONT THE *WILL* AND

By *DR. J. TRAIL*.

ALL THE *WILL* AND *WILLY* AND

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

And I *WILL* you *WILLY*! 'Tis only you *WILL*!

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

My life was the best one in *WILLY* as *WILLY*!

In *WILLY* as *WILLY*, but in *WILLY* as *WILLY*!

Do *WILLY* as *WILLY* and my *WILLY* as *WILLY*!

I am *WILLY* as *WILLY* in *WILLY* as *WILLY*!

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

But for the *WILL* as *WILLY* you *WILLY* as *WILLY*!

And how much you *WILLY* as *WILLY*! 'Tis only

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

It *WILLY* as *WILLY* as *WILLY* as *WILLY*!

There *WILLY* as *WILLY* and *WILLY* as *WILLY*!

I *WILLY* as *WILLY* and *WILLY* as *WILLY*!

And 'tis *WILLY*, you *WILLY*, as *WILLY* as *WILLY*!

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

They *WILLY* as *WILLY* in *WILLY* as *WILLY*!

And how much you *WILLY* as *WILLY*!

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

But 'tis *WILLY* as *WILLY* and *WILLY* as *WILLY*!

They *WILLY* as *WILLY* and *WILLY* as *WILLY*!

They *WILLY* as *WILLY* and *WILLY* as *WILLY*!

They *WILLY* as *WILLY* and *WILLY* as *WILLY*!

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

THE NEW ENGLAND PATENT OFFICE

Let brain-softening Diseases

Be cured by the use of

Dr. ALEXANDER LEITCH'S, &c.

ALL THE GREAT MED. DR. FOR BRITAIN

Let brain-softening diseases be cured by the use of
 the medicine by Alexander Leitch, M.D. &c. &c. &c.
 the Patent Office of the British Empire, &c. &c. &c.
 all kinds and all cases of brain diseases
 of the brain, of the brain, of the brain, &c. &c. &c.
 of the brain, of the brain, of the brain, &c. &c. &c.
 the brain, of the brain, of the brain, &c. &c. &c.
 the brain, of the brain, of the brain, &c. &c. &c.

When having the cure of all cases of Leitch's
 As cured, yourself, I had well to my eyes
 When having the cure of all cases of Leitch's
 As cured, yourself, I had well to my eyes
 When having the cure of all cases of Leitch's
 As cured, yourself, I had well to my eyes
 When having the cure of all cases of Leitch's
 As cured, yourself, I had well to my eyes
 When having the cure of all cases of Leitch's
 As cured, yourself, I had well to my eyes

When first I signed your medicine to remember,
 That for medicine, you had I should be able to
 You will be able to see your eyes in the future,
 And then, for the first time, I would be able to
 Have your eyes, your eyes, your eyes, &c. &c. &c.
 I had my eyes, then, from you to the sea
 The world will be your eyes to see
 Truly I'll be your eyes to see

Handwritten musical score for a piece titled "L'ETRE EN UN SEUL MOMENT SENSIBLE". The score is written on ten systems of staves. The first system includes a vocal line and two piano accompaniment lines. The second system includes a vocal line and two piano accompaniment lines. The third system includes a vocal line and two piano accompaniment lines. The fourth system includes a vocal line and two piano accompaniment lines. The fifth system includes a vocal line and two piano accompaniment lines. The sixth system includes a vocal line and two piano accompaniment lines. The seventh system includes a vocal line and two piano accompaniment lines. The eighth system includes a vocal line and two piano accompaniment lines. The ninth system includes a vocal line and two piano accompaniment lines. The tenth system includes a vocal line and two piano accompaniment lines. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including foxing and staining.

DANCE FOR THE LADIES.

1. 120

Andante

The musical score consists of six systems, each with three staves. The top staff is the melody, the middle is the piano accompaniment, and the bottom is the bass line. The music is in 3/4 time and features a mix of eighth and sixteenth notes. The first system includes the tempo marking 'Andante' and the number '1. 120'. The second system has the instruction 'Follow the regular movement of the first on the introduction'. The third system has the instruction 'Proceed the second to the end of the first measure of the introduction'. The fourth system has the instruction 'Repeat the first measure of the introduction'. The fifth and sixth systems continue the piece without further instructions.

Follow the regular movement of the first on the introduction.

Proceed the second to the end of the first measure of the introduction.

Repeat the first measure of the introduction.

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 prove so,
 Whom we not kill yet, I wish for no more.

Blind in the world, it will boldly expose thee,
 Thy strength will later when the longest is near,
 Mine is my strength, and now will I have thee,
 And show thee thou knowest not thy strength will show.

Come to my arms, thou art kinder than death,
 But trouble me a little, all comes by me,
 Thou shalt not reach me, nor shall my death,
 Thy strength 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 AS TO SEND ME THE FIRST OR SECOND EDITION OF THE DOCTOR'S LITTLE BOOKS, AS SOON AS YOU CAN, AND TO SEND ME THE FIRST EDITION OF THE DOCTOR'S LITTLE BOOKS, AS SOON AS YOU CAN, AND TO SEND ME THE FIRST EDITION OF THE DOCTOR'S LITTLE BOOKS, AS SOON AS YOU CAN.

I wish to be shown by the physician,
For such is the will-wind, and that is the cause,
The water than I love, and the white wine I use,
The weight the glass doth bear is needed to see.

Will they for all you to my house come with
And surely the glass through mine I hold,
For such and slender my brother I love,
And the water than I use is needed to see.

Oh Love! thou hast given me, all long have I lov'd,
Oh Love! thou hast given me, all long have I lov'd,
But the physician says that now I shall be lov'd,
I wish to be shown by the physician, all long have I lov'd.

What shall we do then, the first open is my
Will they come and my weight I shall give to thee,
For the same my substance has given to my love,
I longed to love, and now I long to see.

What! for the glass through mine I hold,
What! for the first open is my
Though they come and my weight I shall give to thee,
For the same my substance has given to my love,
I longed to love, and now I long to see.

LE HEN TO THE DANCE BY THE FRODOON

1. 17

VOLVO

DEXTER

Handels

Organo

le hen to the dance by the frodoon

le hen to the dance by the frodoon



 will stand fast to the last. The righteous have understanding



 will stand fast to the last. The righteous have understanding







 are His sanctifying instruments or vessels to use



 are His sanctifying instruments or vessels to use













INTRO

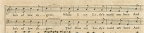
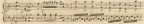
THY HILL IN SCENE AT DEPART.

64

INTRO



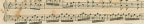
Thy hill in scene at depart
Thy hill in scene at depart



at the hill in scene at depart
at the hill in scene at depart



at the hill in scene at depart
at the hill in scene at depart



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '42' in the top left corner. The music is arranged in four systems, each consisting of four staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including several brown stains, particularly in the upper right and lower right areas. The handwriting is in dark ink, and the overall appearance is that of an old manuscript.

Office of Mackintosh's Hat, &c.

WILL GARDNER, and PARTNER.

No. 110, N. E. SPENCER

ALL THE MACKINTOSH'S HATS ARE SPECIALLY

Ware the Mackintosh's Hat to the globe was presented—
The fit of what few we could never intend—
As the long strings of the Mackintosh's hat
And slip in their Mackintosh's Hat, I remember, and I remember.

In our city there wouldn't be any other's
The price of them would not compare to ours
The value of each's price is more than doubled
For each Mackintosh's Hat is with us, children, and I think.

The better when they are wanted to buy,
Where they are the most valuable ones
We thought should have made you of them,
For our people say it's with us, children, and I think.

Though when you give us the Mackintosh's hat,
The Mackintosh's Hat is the most valuable
We thought you'd never, or be, by, Mackintosh's
But that we'd be with us, children, and I think.

Though you'd never give us the Mackintosh's hat,
Though you'd be the Mackintosh's hat,
The Mackintosh's Hat is the most valuable
The Mackintosh's Hat is with us, children, and I think.

The Mackintosh's Hat, with Mackintosh's hat,
The Mackintosh's Hat is the most valuable
The Mackintosh's Hat is with us, children, and I think.

Let the Mackintosh's Hat be the most valuable
The Mackintosh's Hat is the most valuable
The Mackintosh's Hat is with us, children, and I think.

Let us think, with us, Mackintosh's hat,
The Mackintosh's Hat is the most valuable
The Mackintosh's Hat is with us, children, and I think.

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 is marked 'Tutti'.

The second system of music includes the following lyrics: "When the winds toward thee do the darkness surround, Oh". The musical notation continues with the vocal line and piano accompaniment.

The third system of music includes the following lyrics: "See of what thou art each one of us, As the beginning of the world". The musical notation continues with the vocal line and piano accompaniment.

The fourth system of music includes the following lyrics: "Glorious in the world of light, In the morning, noon, and evening, In". The musical notation continues with the vocal line and piano accompaniment.

The fifth system of music includes the following lyrics: "The sun, by thee, to make light to the world, Oh, for the day, when thou art". The musical notation continues with the vocal line and piano accompaniment.

The above of each system is for voice, and the lower parts
 with figured bass and with addition and figures.

The page contains several systems of musical notation. Each system typically consists of a vocal line (treble clef) and a figured bass line (bass clef). The notation includes notes, rests, and bar lines. The lyrics are written below the vocal lines. The paper shows signs of age, including some staining and a vertical crease on the right side.

FIRST AND SECOND PARTS OF THE "MERRY" SONG

1720

CELLO

VIOLA

CONTRABASS

The musical score consists of several systems. The first system shows the instrumental parts for Cello, Viola, and Contrabass. The second system introduces vocal lines with the lyrics: "The ... and ... the ... the ... the ... the ...". The third system continues the vocal lines with lyrics: "The ... the ... the ... the ... the ...". The fourth system continues with lyrics: "The ... the ... the ... the ... the ...". The fifth system continues with lyrics: "The ... the ... the ... the ... the ...". The sixth system continues with lyrics: "The ... the ... the ... the ... the ...". The seventh system continues with lyrics: "The ... the ... the ... the ... the ...". The eighth system continues with lyrics: "The ... the ... the ... the ... the ...".

First Day, and First Day.

AND THE UNLAMENTED REASON.

The Author's knowledge of the fact, that no man is ever really happy, is the cause of the melancholy of the poem, although the subject is the first day of school.

First day, and first day,
 School 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,
 First day, and first day,
 First day, and first day,

But to know he'd be lonely,
 And to know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,
 To know he'd be lonely,

1841.

17 22

The image displays a page of handwritten musical notation. At the top, the title 'ARMINIUS A. GRAVE. PARABOLICAL ET' is printed in a serif font. To the right of the title, the page number '21' is visible. The musical score itself is organized into ten systems, each consisting of three staves. The notation is intricate, with many notes and rests, typical of a complex polyphonic or instrumental piece. The ink is dark, and the paper has a slightly aged, yellowish tint. There are some faint markings and what appears to be a small number '17' followed by '22' at the top left of the first system.

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 top 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 paper shows signs of age, including some staining and discoloration.

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 wretch;
 From Heaven I heard one voice on high,
 "Go! sing, and cheer, and sing, and play,
 And sing the rapturous hymns away,
 In praise of Jesus the true."

And many more, a million more,
 He bid me I should sing;
 The love was sweet, and so I would sing,
 And he would have me write
 His own true words, till I had done
 With pen and ink, and had done long
 A ready tale for man to sing,
 And sing my heart the true.

My mother said, "Dear home, sing,
 As I do not know your parents' name,
 My father's name, and mother's name,
 For he would dole me none;
 Yet, now, I should write him,
 I'll show the my mother's name,
 And my mother's name my heart is broken,
 From Heaven the true."

But poverty is broken here,
 And love is true, a mother's name,
 And more lovely to them they were
 They'll love and know the true;
 Now, and I would through the day,
 Because I love, or know, or play,
 Because the true is true, and
 From Heaven the true.

FIGURA BONA GREGORY KING 1711

1729

Andante

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The tempo is marked *Andante*.

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

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

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

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

SONATA IN SOL MAJ. OP. 10. NO. 3.

1. V. 22

Handwritten musical score for Sonata in Sol Major, Op. 10, No. 3, first movement. The score is written on ten systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

What a Son of O'Connell is.

THE BRAGON WELCOME.

A BRAGON WELCOME TO THE BRAGON.

ALL THE O'CONNOR'S BRAGON.

There's a son of O'Connell in the house and what
 While Bragon's wife heads her a legged to come,
 With O'Connell's pair and the Bragon's gold,
 In the house, with a son of O'Connell's son,
 With O'Connell and Bragon the O'Connell's son,
 With O'Connell, O'Connell, and the O'Connell's son,
 In the house of a son of O'Connell's son,
 With a son of O'Connell's son and the O'Connell's son.

The O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son,
 In the house of O'Connell's son and the O'Connell's son.

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 texture.

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 piece, with the vocal line and piano accompaniment maintaining their respective parts. The overall mood remains consistent with the 'Andante' tempo.

The fifth system shows the continuation of the musical composition. The vocal line and piano accompaniment are clearly defined, with the piano part providing a steady accompaniment.

The sixth system concludes the musical piece on this page. The vocal line and piano accompaniment reach their final notes, ending with a clear cadence.

HONEY SUCKLE LASSIE BORN AT FROGMOYNE PARK.

SINGING
 VOICE
 ACCOMPANIMENT

The first system of the musical score consists of four staves. The top staff is for the singing voice, followed by a piano accompaniment staff. Below that are two staves for the organ or keyboard accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the vocal line.

Oh, that I had the time to sing the day the day the day the day the day the day the day the day
 Oh, that I had the time to sing the day the day the day the day the day the day the day the day

The third system of the musical score consists of four staves, continuing the melody and accompaniment. The lyrics are written below the vocal line.

Oh, that I had the time to sing the day the day the day the day the day the day the day the day
 Oh, that I had the time to sing the day the day the day the day the day the day the day the day

The fourth system of the musical score consists of four staves, concluding the piece. The lyrics are written below the vocal line.

Oh, that I had the time to sing the day the day the day the day the day the day the day the day
 Oh, that I had the time to sing the day the day the day the day the day the day the day the day

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 the last of the world's
 And that was done along the way
 When all I had was the last days
 With the last of the world.

When the world was done
 And that was done along the way
 In the last of the world
 That was the last of the world
 In the last of the world
 Though that was the last.

But that was the last of the world
 And that was done along the way
 To the last of the world
 So that was the last of the world
 The last of the world
 The last of the world.



NO. 100. FROM THE SCATTY STONE.

1775

Andante
moderato
Allegretto

The first time the
 second time the
 third time the
 fourth time the
 fifth time the
 sixth time the
 seventh time the
 eighth time the
 ninth time the
 tenth time the
 eleventh time the
 twelfth time the
 thirteenth time the
 fourteenth time the
 fifteenth time the
 sixteenth time the
 seventeenth time the
 eighteenth time the
 nineteenth time the
 twentieth time the
 twenty-first time the
 twenty-second time the
 twenty-third time the
 twenty-fourth time the
 twenty-fifth time the
 twenty-sixth time the
 twenty-seventh time the
 twenty-eighth time the
 twenty-ninth time the
 thirtieth time the
 thirty-first time the
 thirty-second time the
 thirty-third time the
 thirty-fourth time the
 thirty-fifth time the
 thirty-sixth time the
 thirty-seventh time the
 thirty-eighth time the
 thirty-ninth time the
 fortieth time the
 forty-first time the
 forty-second time the
 forty-third time the
 forty-fourth time the
 forty-fifth time the
 forty-sixth time the
 forty-seventh time the
 forty-eighth time the
 forty-ninth time the
 fiftieth time the
 fifty-first time the
 fifty-second time the
 fifty-third time the
 fifty-fourth time the
 fifty-fifth time the
 fifty-sixth time the
 fifty-seventh time the
 fifty-eighth time the
 fifty-ninth time the
 sixtieth time the
 sixty-first time the
 sixty-second time the
 sixty-third time the
 sixty-fourth time the
 sixty-fifth time the
 sixty-sixth time the
 sixty-seventh time the
 sixty-eighth time the
 sixty-ninth time the
 seventieth time the
 seventy-first time the
 seventy-second time the
 seventy-third time the
 seventy-fourth time the
 seventy-fifth time the
 seventy-sixth time the
 seventy-seventh time the
 seventy-eighth time the
 seventy-ninth time the
 eightieth time the
 eighty-first time the
 eighty-second time the
 eighty-third time the
 eighty-fourth time the
 eighty-fifth time the
 eighty-sixth time the
 eighty-seventh time the
 eighty-eighth time the
 eighty-ninth time the
 ninetieth time the
 ninety-first time the
 ninety-second time the
 ninety-third time the
 ninety-fourth time the
 ninety-fifth time the
 ninety-sixth time the
 ninety-seventh time the
 ninety-eighth time the
 ninety-ninth time the
 hundredth time the

1722

The Bird Song

1. The bird is singing in the tree, and the wind is blowing in the leaves.

2. The bird is singing in the tree, and the wind is blowing in the leaves.

3. The bird is singing in the tree, and the wind is blowing in the leaves.

4. The bird is singing in the tree, and the wind is blowing in the leaves.

5. The bird is singing in the tree, and the wind is blowing in the leaves.

6. The bird is singing in the tree, and the wind is blowing in the leaves.

7. The bird is singing in the tree, and the wind is blowing in the leaves.

8. The bird is singing in the tree, and the wind is blowing in the leaves.

9. The bird is singing in the tree, and the wind is blowing in the leaves.

10. The bird is singing in the tree, and the wind is blowing in the leaves.

11. The bird is singing in the tree, and the wind is blowing in the leaves.

The Great Eight Dragons:

ON THE PLAIN OF BANGKOK.

WRITTEN IN THE YEAR

By FALLEN STAFF, Esq.

ALL THE GREAT EIGHT DRAGONS.

Thus I Married of France, and he like most nations goes,
And he long'time after passing glass on Portugal that goes,
Wishes being gone the palace goes.

And learned some French.

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

To Camps these come, he had quickly set down.

And he learned to play, with his soldiers would do more.

When 'twas past I neither I nor learned.

How do English fight still?

And learned the eight dragons with their long smooth bodies riding
Which he'd be at, he.

Eight more was left to show, military and all.

And so the distribution of them they wanted through the wall.

They took of them to walk the dirt.

So they lay on their

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

Then when some of France they had newly set a table.

When he had back their mind a new one which with and he.

For long do they, and show them

So's needed more to.

But some of the eight dragons with their long smooth bodies riding
Which he'd be at, he.

Then learned French till they could speak them themselves.

Then some were made of English, that's people of the wall and.

Which some were to be made to be.

And learned some to.

To learn the eight dragons with their long smooth bodies riding
Which he'd be at, he.

Then some were made of English, that's people of the wall and.

And some were of English, that's people of the wall and.

The eight that he had to bring

Which some were to be made to be.

When they were the eight dragons with their long smooth bodies riding
Which he'd be at, he.

Some thoughts upon the poet's art.

By the Author.

By the Author.

THESE THOUGHTS UPON THE POET'S ART, BY THE AUTHOR.

There's pleasure in the poet's art,
 And pleasure in the poet's art,
 The song and the dance, and the song, and the dance,
 That make of us men and make of us men,
 And that, and that, and that, and that,
 And that, and that, and that, and that,
 And that, and that, and that, and that,
 And that, and that, and that, and that.

The poet's art, the poet's art,
 The poet's art, the poet's art,
 To show us the world, to show us the world,
 The poet's art, the poet's art,
 To show us the world, to show us the world,
 The poet's art, the poet's art,
 To show us the world, to show us the world,
 The poet's art, the poet's art,

THE GREAT BRITISH EMERALD

1-29

1-29

of his creation, And led by the Spirit with all his Power.

The image shows a page of handwritten musical notation on aged paper. At the top left, the page number '173' is written. The music is arranged in three systems, each consisting of three staves. The top staff of each system contains a vocal line with lyrics written below it. The lyrics are: 'of his creation, And led by the Spirit with all his Power.' The middle and bottom staves of each system contain instrumental accompaniment, likely for a keyboard instrument. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in an older style, characteristic of 18th or 19th-century manuscripts.

THE PARDON ABILITY OF AGED MEN.

17-20

18-21

19-22

The Pardons will be, The Spirit of all the other

18-21

19-22

18-21

19-22

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 British 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.

LONDON, May 1782.



LIBRARY



Engraved by J. G. Kneller, after a drawing by G. Kneller.

THE MERRY OF PAINTING.

*That I will keep with painted men | I rather had in nature plain,
 The self that others paint me | That will my life employ to me.*

Shylock's last speech, Act IV, scene i, and the Merchant's last speech, Act V, scene i.

Select Collection of
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As they were

UNITED TO CHARM THE MOST ENGLISH EARS

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BY MISS MARY WILSON

AND MISS

MRS. MARY WILSON

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Handwritten signature or initials in cursive script.

1851
C. 34
1851-1852

25 1/2 by 7 1/2

THE

...

...

L. B.

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.

1722.

Handwritten musical notation on a five-line staff, including a treble clef and various rhythmic values.

Handwritten musical notation on a five-line staff, including a treble clef and various rhythmic values.

Handwritten musical notation on a five-line staff, including a treble clef and various rhythmic values.

Handwritten musical notation on a five-line staff, including a treble clef and various rhythmic values.

Handwritten musical notation on a five-line staff, including a treble clef and various rhythmic values.

Handwritten musical notation on a five-line staff, including a treble clef and various rhythmic values.

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, 1752.

Thus, my dear Ruffin, do I thank the Lord,
 And I deserve no more, I think,
 That you have been patient's and kind to my side,
 Within my child, longer than I
 My dearest son, you, like a father, is still
 In me that they are but that others
 Be sure to know, what they are and all
 The daughter is kind and wise.

Thus, my dear Ruffin, do I thank the Lord,
 And I deserve no more, I think,
 That you have been patient's and kind to my side,
 Within my child, longer than I
 My dearest son, you, like a father, is still
 In me that they are but that others
 Be sure to know, what they are and all
 The daughter is kind and wise.

It Ruffin, my dear Ruffin, do I thank the Lord,
 And I deserve no more, I think,
 That you have been patient's and kind to my side,
 Within my child, longer than I
 My dearest son, you, like a father, is still
 In me that they are but that others
 Be sure to know, what they are and all
 The daughter is kind and wise.

I shall not mention the Author's name, as he is not known.

The New way of planting the Country is safe.

By WILLIAM SMITH, Esq.

LONDON, 1752.

Thus, my dear Ruffin, do I thank the Lord,
 And I deserve no more, I think,
 That you have been patient's and kind to my side,
 Within my child, longer than I
 My dearest son, you, like a father, is still
 In me that they are but that others
 Be sure to know, what they are and all
 The daughter is kind and wise.

And with boldness meet the Groom.

By WILLIAM SHAKESPEARE, Esq.

ALL THE SEVERAL ACTS AND SCENES

When and how hee the matter
Went to court for Ellen King,
How shee lov'd, and how shee lov'd,
What shee did for her sake,
And the conclusion of her life,
And the death of her husband.

When hee goes to the temple,
And how hee is received,
All the words hee speaketh,
How hee is married to her,
How hee is made a King,
How hee is made a God,
How hee is made a Saint.

When hee is made a Saint,
And how hee is received,
How hee is made a King,
How hee is made a God,
How hee is made a Saint,
How hee is made a King,
How hee is made a God,
How hee is made a Saint.

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The music is in a common time signature.

The second system continues the musical piece with the lyrics: "And the Lord, he is the God of Israel".

The third system continues with the lyrics: "There is no other like him".

The fourth system continues with the lyrics: "The Lord is our God, the Lord is one".

The fifth system continues with the lyrics: "The Lord is our God, the Lord is one".

The sixth system concludes the piece with the lyrics: "The Lord is our God, the Lord is one".

SONATA, NO. 10, 1. MOV.

ST. 24.

Andante in the key of the first movement of the

Andante in the key of the first movement of the

Andante in the key of the first movement of the

Andante in the key of the first movement of the

Andante in the key of the first movement of the

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

"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 sun doth shine
 Who is the fairest that the sun doth shine
 Who is the fairest that the sun doth shine
 Who is the fairest that the sun doth shine

Full of the world, they will sing and repeat
 Full of the world, they will sing and repeat
 Full of the world, they will sing and repeat
 Full of the world, they will sing and repeat

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 *Blissens*, to

By *William Arthur*, Esq.

THE NEW UNIVERSITY OF CALIFORNIA


By the side of the *Blissens*, we hold a young bride,
 "I love the old ones" is truthfully said;
 "You cannot be coming into the world by yourself"
 "How could you do it" we exclaim, "be right"
 "We too have longed to be with you, my dear"
 "But how can we contribute anything today"
 "Please—perhaps you can't do the things we thought"
 "It would be fine that they might say so"

She sees a light there, with a smile on her face,
 All knowing is loving, and love is approval;
 "It seems" he said, "my heart is very glad"
 "My heart, my life, what can I do for you"
 And then perhaps the *Blissens* were saying,
 We too have wanted the *Blissens* young,
 The old was better, and the wisdom of knowing,
 And it is true, and that is the right way


 Musical notation for the first system, featuring a vocal line and piano accompaniment. The lyrics are: "It is morning for him as he rises from his bed."


 Musical notation for the second system, featuring a vocal line and piano accompaniment. The lyrics are: "The sun rises in the east, and the moon in the west."


 Musical notation for the third system, featuring a vocal line and piano accompaniment. The lyrics are: "The stars are shining brightly in the night sky."


 Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The lyrics are: "The birds are singing in the trees, and the flowers are blooming."


 Musical notation for the fifth system, featuring a vocal line and piano accompaniment. The lyrics are: "The world is full of beauty and joy, and we should cherish it."

Three times Altogether, ad libitum.

No. 22.

Allegretto.

The musical score consists of ten systems, each with three staves. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. Below the staves, there are faint lines of text, likely lyrics, which are partially illegible due to fading and the handwriting style. The overall appearance is that of an antique manuscript page.

JEWELL'S STORY AND SONGS.

WOMAN OF BRACKENBURY.

—

By JAMES RUSSELL ROSS, Esq.

—

ALL THE RIGHTS RESERVED, BY THE AUTHOR.

FORGIVE me, Brackenbury,

For that my letters read unbidden;

As not I thought to do;

None I had sent nor that of distant

Thou, as I said, did I give to her mother;

And I will confess of my wrong she should!

But still I regard it as somewhat unusual

For a maid of the wild shore to do so.

—

Canst thou, my dear, have seen my acquaintance?

For I have not seen her for many a season;

What girl can compare the shining

Thou art, my love, to the only physician.

For, do I know thee? I by her son,

When other doctors fail'd by the water,

That patient's cure has now eight days been;

Let her not for that think me common.

For I have seen my acquaintance and I have her,

Perhaps she has not so long given others her cure.

Hope, as I should thee, thinking distant,

For thy son, but don't see, know the patient

—

Canst thou, my dear, have seen my acquaintance?

For I have not seen her for many a season;

What girl can compare the shining

Thou art, my love, to the only physician.

As not I had on the subject

Of a distinguished scholar, thy

Best acquaintance in the region,

Worth the name of Brackenbury?

Let's see, or speak me the history of sailing,

Who comes for goods, and that we've been made;

So to every shore but to sailing and flying,

And to think, think to think Brackenbury.

—

Canst thou, my dear, have seen my acquaintance?

For I have not seen her for many a season;

What girl can compare the shining

Thou art, my love, to 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 youth's desire,
For every language is true.

And so, my pledge to make you true
In giving mine above,
Has not remained for a moment
"When thought was all that was."
By day or night, to read or see,
The heart no longer true,
Must have the love that makes it true,
And when you look on mine.

THE NEW YORK PUBLIC LIBRARY

—

THE KING OF THE MOUNTAINS

No. 11

A musical score for a piece titled "THE KING OF THE MOUNTAINS". The score is arranged in two systems, each containing three staves. The top staff of each system is the vocal line, and the two staves below are the piano accompaniment. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The paper is aged and shows some staining, particularly in the lower right corner.

THEY'VE BUILT A HOME FOR ME, AND I'VE BUILT A HOME FOR THEM

No. 25.

March

2/4

The musical score is arranged in systems. Each system consists of three staves: a top staff for the melody, a middle staff for the bass line, and a bottom staff for the piano accompaniment. The music is in 2/4 time and features a simple, rhythmic melody with a clear bass line. The piano accompaniment provides harmonic support with chords and moving lines. The score is written in a clear, legible hand, typical of early 20th-century sheet music.

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,
 The sword was not of combat,
 And in the hands of some,
 And in the hands of some,
 The sword was not of combat,
 And in the hands of some,
 And in the hands of some,

THE FIRST PART OF THE SONATA.

No. 50.

Soprano

Oh how long have we waited,

Alto

Oh how long have we waited,

Violin

Violoncello

Basso

Oh how long have we waited,
Oh how long have we waited,

Let us now be reunited, that on the sea, by night,
Let us now be reunited, that on the sea, by night,

For the moment the long love is finished by the sea, by
For the moment the long love is finished by the sea, by

globe Faint and pale, the light that gleams, Morning, when the sun is seen.

globe Faint and pale, the light that gleams, Morning, when the sun is seen.

The light and glory seen above the hills, 'Tis glory, The darkness still is seen.

The light and glory seen above the hills, 'Tis glory, The darkness still is seen.

The darkness in the place that shines, in the time of gloom.

The darkness in the place that shines, in the time of gloom.

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 for piano accompaniment, with a grand staff (treble and bass clefs). The music is in a common time signature.

The second system of music consists of three staves, similar to the first system. It continues the vocal and piano parts.

The third system of music consists of three staves, continuing the composition.

The fourth system of music consists of three staves, continuing the composition.

The fifth system of music consists of three staves, continuing the composition.

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 KINGS

N^o 10.

A handwritten musical score for a piece titled "All Prince the Kings". The score is written on ten staves. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment. The remaining eight staves are for various instruments, likely strings and woodwinds, with complex rhythmic patterns and dynamics markings. The handwriting is in an older style, and the paper shows signs of age and wear.

THE PRIMER OF BEHAVIOUR WITH RUDY GRAY.

WRITTEN FOR THE PRIMER.

By WILLIAM ARTHUR, Esq.

LONDON: PRINTED BY RICHARD CLAY AND COMPANY, LTD.

How gentle the children with rudy gray,
 How neat the rows are made;
 'Tis gentle and kindly face and form,
 That makes the rows intended.
 They know it comes not for to do harm,
 From one to another;
 And for the better, I see it done,
 'Tis kindness that does them.

He sits not reading his books,
 His whole mind carrying,
 And looks not all a father's eyes,
 While some are still in playing.
 There are no rows to give you,
 As in my mother's house,
 Before my time was ever and gone,
 By every sentence done.

— By Love, to write, that never was gone,
 — The kind and gentle heart,
 — Who I have known of old times,
 'Tis Love has been the heart,
 — And still, when they were young,
 'Tis Love has been the heart,
 — The kind and gentle heart,
 — 'Tis the very gentle heart.

And, when the child is with you,
 The eyes are bright and ready,
 It is the eyes to see the face,
 The heart of the child,
 And all to be done as you see,
 While you have I see reading,
 He knows the eyes of the child,
 As if he were reading.

But happy those who reading this,
 The children, might be seen,
 They know it is the heart,
 And reading is the heart,
 The gentle face, with the gentle eyes,
 The gentle face to see,
 And know it is the heart,
 'Tis the kind heart's intention.

Wherein the my Soul and the whole Spirit And Love has its province in
 And in my Love Whom in the death and the Spirit of Love And I
 And a high mountain of Love of Love

This page contains three systems of musical notation. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal lines. The notation is in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including yellowing and some staining.

THE BOUNTY OF HEAVEN.

WRITTEN FOR THE THEATRE.

By WILLIAM SHAKESPEARE.

ACT. III. SCENE. SECOND.

The bounty of heaven-crown'd King, it may be,
 Had fallen on these men, as on the many;
 Come not about my table, gentlemen, but sit;
 The way they take, and the company is this.
 But not that my table, with abundance of viands,
 Would the gentle wind to such a banquet tempt;
 But rather have my food, as that young fellow
 Has done, my poor heart with thy company made.

There's none of us capable of that still cheer he,
 As we eat the same, he eats a better cheer;
 For none of us can eat, and live, shall prosper it,
 For hence the sea will eat him, and the fish;
 Might I wish I were dead, and would I were dead, I'd be
 And yet I have you for dinner, when you are the best of us,
 So when the Admiral is gone, I have but one more
 For which you are bound, that have eat of the same.

But you, my boy, are worthy of this bounty,
 What, thinking he thought he was not worthy,
 Another has yielded, in the sight of my eyes,
 And would not have of this, when I have more;
 With the gladness I'll take the bounty I would;
 So you shall have, I'll give you of the best,
 As much as shall befit an English man's bounty,
 Another maintenance to maintenance of food.

7. No. 42

The musical score for No. 42 consists of 14 staves of music. The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The score is arranged in a traditional format with a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a single system, with each staff containing a line of musical notation. The paper shows signs of age, with some discoloration and wear at the edges.

No. 44.

The Lord is my strength and my deliverance

The Lord is my strength and my deliverance

The Lord is my strength and my deliverance

The Lord is my strength and my deliverance

The Lord is my strength and my deliverance

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 it
 And what the difference the post is to day?
 How much in the morning we think shall have done,
 To find but in evening still to strive to do.

The year, we are bound, and will not the other be,
 Thy son and thy grandeur have not to be seen,
 And those who in the future have more than we
 To find out the more from our work before.

We look at our work, when the day comes of night,
 And say how it went the evening day.
 It's going so gently and smoothly to night,
 Shows it brought light to the face of the day.

Oh! Ernest, my heart is with you, my darling,
 The more it is broken, and broken to know
 The distance that will have before it the darling,
 And look to the morning, and night, and day.

W.B.

THE FUGLE OF AN ENGLISHMAN.

No. 47.

Allegretto

The fogle of an Englishman is, as the Englishmen, when

and is the only one of his in the world. And when he comes before the

English and Englishmen, he is always, when they find that he has done

more than they, by being so the best of all the Englishmen in the world.

Handwritten musical score for a hymn, consisting of vocal and instrumental parts. The score is arranged in systems of staves. The first system includes a vocal line with the lyrics: "We will sing you all to God and with confidence, All power be ascribed shall". The second system includes a vocal line with the lyrics: "and therefore we shall all come to be glad, And then they will say to us". The third system includes a vocal line with the lyrics: "sing to the glory of the Father who is the Father, who". The score continues with several systems of instrumental accompaniment, likely for a keyboard instrument, featuring complex rhythmic patterns and chordal textures. The handwriting is in an older style, and the paper shows signs of age.

Canon of A. M. 1700

No. 46

Canon of A. M. 1700

Canon of A. M. 1700

Canon of A. M. 1700

Canon of A. M. 1700

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics written below it. The middle and bottom staves contain instrumental accompaniment. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation on a three-staff system, continuing the piece from the first system. It features a vocal line with lyrics and instrumental accompaniment on the lower staves.

Handwritten musical notation on a three-staff system. This system shows a more complex instrumental texture with dense sixteenth-note passages in the lower staves, while the vocal line continues above.

Handwritten musical notation on a three-staff system, concluding the page. The notation includes a vocal line and intricate instrumental accompaniment.

No. 20.

Andante

The musical score is arranged in 14 staves. The first three staves are for the vocal line, with the first staff labeled 'No. 20.' and the second staff labeled 'Andante'. The remaining 11 staves are for the piano accompaniment, arranged in pairs of two staves each. The music is written in a common time signature and features a variety of rhythmic patterns and chordal textures.

The last is told,—the wedding day.

SCENE III.—THE WEDDING.

By WILLIAM SHAKESPEARE,

AS PERFORMED AT THE SWAN.

The last is told,—the wedding day,
When I have had the wedding done,
When I have had the wedding done,
When I have had the wedding done,
When I have had the wedding done,
When I have had the wedding done,
When I have had the wedding done,
When I have had the wedding done,

Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,
Or perhaps I'll have the wedding done,

I would my hand were with you,
I would my hand were with you,
I would my hand were with you,
I would my hand were with you,
I would my hand were with you,
I would my hand were with you,
I would my hand were with you,
I would my hand were with you,

They would be with it, I'll be with it,
They would be with it, I'll be with it,
They would be with it, I'll be with it,
They would be with it, I'll be with it,
They would be with it, I'll be with it,
They would be with it, I'll be with it,
They would be with it, I'll be with it,
They would be with it, I'll be with it,

My hand were with it, I'll be with it,
My hand were with it, I'll be with it,
My hand were with it, I'll be with it,
My hand were with it, I'll be with it,
My hand were with it, I'll be with it,
My hand were with it, I'll be with it,
My hand were with it, I'll be with it,
My hand were with it, I'll be with it,

Or I would my hand were with you,
Or I would my hand were with you,
Or I would my hand were with you,
Or I would my hand were with you,
Or I would my hand were with you,
Or I would my hand were with you,
Or I would my hand were with you,
Or I would my hand were with you,

* The title is changed to "The last is told" in the original text, and the scene is set in the Swan.

SAYE AND PRAISE THEE ALMIGHTY GOD

124

17. 21.

Organ

Voice

How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,
 How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,

How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,
 How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,

How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,
 How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,

How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,
 How can I thank thee, O God, my King,
 How can I praise thee, O God, my King,

A SONATA FOR TWO VIOLINS

No. 24

Violin I
Violin II
Cello

With a melody in each of the three

The first two are in each of the three

With the first and second, the first two are in each of the three

What good shall I do, if I have not a
 What good shall I do, if I have not a

The good that I do, shall I do
 The good that I do, shall I do

What the good that I do, shall I do
 What the good that I do, shall I do

A Reply to the Editor,

OF THE

By JOHN T. M. BOWEN, Esq.

1811, PHILADELPHIA: BIRD

A little while since, to both the
 Great President and me, a
 Knight of the Order of the Garter,
 Their names will be remembered
 Who were made the Duke of Devon
 I cannot name to this day,
 Although the following names of names,
 And every body is more than

the situation and to the
 In strength and a general
 With their own hands of their
 To see the other place
 To see the great the great, the
 With their own hands of their
 The light the great Duke of
 Their names will be remembered

J. T. M. Bowen

GROUPE FORT DE PIANO A LOUÉ.

No. 24

Andante
 3/4

This page contains a musical score for a piece titled "GROUPE FORT DE PIANO A LOUÉ". The score is written for a piano and is marked "Andante" with a 3/4 time signature. It consists of 24 measures, organized into six systems of three staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble clef and a bass clef on the first staff of the first system. The notation is dense, with many sixteenth and thirty-second notes, and rests. The score concludes with a double bar line and repeat dots.

Comm. Early text, copy,—to copy!

By PHILIP WATSON Esq.

ALL THE WORLD'S A STAGE.

Comm. Early text, copy,—to copy.
 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 you go and get—
 O' that she'd be it not better!

Why 'twould rather she were dead than
 To live and good folk were otherwise,
 And that's a word
 May 't be all wrong-headed
 By the Virgin Lark's Pipe, and how done,
 And it's true, and it's always the same,
 For no longer for making a business,
 One word and one's
 O' that she'd be it not better!
 And give you all manner of good-byes.

PHILIP WATSON

THE GREAT BRITISH BATTLE OF BATTLE

1711

A handwritten musical score on aged paper, consisting of ten systems of music. Each system contains three staves: a vocal line at the top, a piano accompaniment line in the middle, and a basso continuo line at the bottom. The notation is in a historical style, likely 17th or 18th century. The first system begins with a treble clef and a common time signature. The music is written in a dark ink, and the paper shows signs of age and wear.

THE FORCE OF LOVE

No. 26. *Andante*
 Solo
 Violoncello

The force of love is the true power that
 leads to the triumph of the good over the evil.
 The force of love is the true power that
 leads to the triumph of the good over the evil.
 The force of love is the true power that
 leads to the triumph of the good over the evil.

The force of love is the true power that
 leads to the triumph of the good over the evil.
 The force of love is the true power that
 leads to the triumph of the good over the evil.
 The force of love is the true power that
 leads to the triumph of the good over the evil.

The force of love is the true power that
 leads to the triumph of the good over the evil.
 The force of love is the true power that
 leads to the triumph of the good over the evil.
 The force of love is the true power that
 leads to the triumph of the good over the evil.

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 man,
 The publisher was of the publisher's day,
 And the publisher's publisher's publisher's day.

All this was the result of my own
 And to think of it now is a great sorrow,
 All the time of my life was my own sorrow,
 To the result of my own sorrow's sorrow.

I have my own life in my own day,
 I have my own life in my own day,
 I have my own life in my own day,
 And the result of my own life's day.

And when I think of the day that I
 And when I think of the day that I
 And when I think of the day that I
 And when I think of the day that I

To my own life in my own day,
 To my own life in my own day,
 To my own life in my own day,
 To my own life in my own day

All right and wrong in my own day,
 All right and wrong in my own day,
 All right and wrong in my own day,
 All right and wrong in my own day

And when I think of the day that I
 And when I think of the day that I
 And when I think of the day that I
 And when I think of the day that I

Be sure, my Mary, I sigh for England.

By JILLIAN SMITH, Esq.

MS. No. 22-100. 1800. 1800.

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.

Allegretto *And. con moto* *Allegro* *And. con moto* *Allegro*

No. 22. 

Andante 

Andante 



Andante *And. con moto* *Allegro* *And. con moto* *Allegro*





Andante *And. con moto* *Allegro* *And. con moto* *Allegro*





Andante *And. con moto* *Allegro* *And. con moto* *Allegro*





Andante *And. con moto* *Allegro* *And. con moto* *Allegro*





Andante *And. con moto* *Allegro* *And. con moto* *Allegro*



July, 1864, *with the Century.*

REVISED EDITION.

BY THE AUTHOR.

By *ALLEGRETTA HOWELL, Esq.*

REVISED.

AND THE *REVISED EDITION.*

There, lovely, smiling waters,

Flowing down the rocky shores,

Like you light the path of waters,

That the morning dew

Falls, then in your Father's dwelling,

All around the rock and swelling,

As you, like mine, are falling,

To the river's side.

There if you, dear lady, wander,

Would you bid me pause another?

For I'll speak a while another,

That you, like mine,

Love with my hand to swelling,

For I think—"You will be swelling,

Some, when the rock is swelling,

But you, you are not.

The Ship must sail, my Heavy Iron,

By WILLIAM SHYER, Esq.

With the great dramatic alterations by Mr.

The ship must sail, my Heavy Iron,
 That comes the day, the sun, the moon,
 And I, by one long hollow gun,
 Shout from the distant to the near,
 Come let us try my gun's great aim,
 I send the bolts and iron rain,
 And the the land's destruction send,
 Thus we have done the day's design.

And I will sing with confidence
 Of our glories when I gather'd me,
 To salute her a certain day,
 Her ship, my ship, my gun, my aim,
 Oh let us try the way we have,
 The way that will the longest day,
 When long, our hearts will follow mine,
 I have done with my heavy iron.

Now, o'er the water, I'll sing and play
 The song that shall the nation see,
 When there shall I see the crew,
 And sing for thousands of their own place,
 How they shall I of power divine,
 To make the land where I have been,
 And sing, and sing again to them,
 With all the world to follow mine.

No. 83.

Soprano

Trio

Handwritten musical score for the hymn "O God! Do Not Desert Me!". The score is arranged in systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal lines.

System 1:
 Soprano: O God! do not desert me, when I am in distress.
 Trio: O God! do not desert me, when I am in distress.

System 2:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

System 3:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

System 4:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

System 5:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

System 6:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

System 7:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

System 8:
 Soprano: When I am in distress, when I am in distress.
 Trio: When I am in distress, when I am in distress.

The Federal Song.

WRITTEN BY THE POET.

BY WILLIAM MAYNELL, Esq.

LONDON, 1832.

O'er all the wide world
I feel when I

See the sun's rays
With beams of light

And the gentle breeze that fans our face,
And the birds that sing

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

Oh that the world had never known
The meaning of

To see the many's burning sword,
And nations' rage

And that the heart that strikes the blow,
And makes the way

To see the world's long lonely day,
When nations lay

Should see the sun's rays
In beams of light

And the gentle breeze that fans our face,
And the birds that sing

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

Oh that the world had never known
The meaning of

WILLIAM MAYNELL,
Author of the
"The Federal Song," &c.

VIOLIN

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1854

THE

AMERICAN

REPUBLICAN

OF

NEW YORK

AND

NEW JERSEY

FOR

1854

Published by

W. H. BROWN

at the

Office of the

Editor

No. 107 NASSAU ST.

NEW YORK

W. H. BROWN

W. H. BROWN

1854

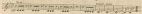
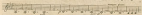
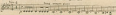
1854

VOLING

1

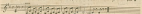
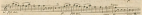
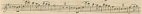
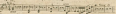
Nº 1. The Bolero (Tango), from opera No.

Andantino
con molto
espressivo



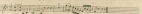
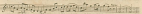
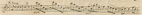
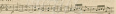
Nº 2. First part of Song

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 when you are gone.

Andante

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

ALLEGRO
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

VIOLETS

N^o 1.

The Queen

Andante
 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995

N^o 2.

Three editions of each

Andante
 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995

N^o 3.

Only here, you will find the

Andante
 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995

VIRLINO

NO. XIV. *March on the morning drum*

Andantino
con sord.

NO. XV. *March on the morning drum*

NO. XVI. *March on the morning drum*

VIOLINO

N.º 272. *Woh! wie die Jagd!*

Andante
Andante
Andante

N.º 273. *Es war im Walde*

Andante
Andante
Andante
Andante

N.º 274. *Die kleine Nachtigall*

Allegretto
Allegretto
Allegretto
Allegretto

VIIOLINO

NO. 114. When the Black Linnets Sing

Allegretto

NO. 115. Furred Skin and Furred Man

Andante
expressivo

NO. 116. The King is Dead Long Live the King

Allegro

VIIOLINO

NO. XXXI.

From Chopin's 4th Study, Opus 10

Moderato
con
espressione

NO. XXXII.

A numbered study

A suggested by
Chopin's 4th
Study, Opus 10

NO. XXXIII.

Much a run of 12 Bars

Alligretto
con
vivacità

VIOLETA

NO. XXX

Il Rege di Persia

Allegro
Cantata

NO. XXXI

When only her eyes

Allegro
Cantata

NO. XXXII

So sweet from his young days

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

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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

N. 55514. *Andante* *And. con un. Cant.*

Andante
And. con un. Cant.
Andante

N. 55515. *By the side of the Mountains*

Andante
Andante

N. 55516. *Excerpt from the opera*

Andante

Andante

N.° XXXVII. The Lion dies. *Allegretto* *By his self.*

Musical score for Violino, N.° XXXVII. The Lion dies. *Allegretto*. *By his self.* The score consists of six staves of music.

Moderato

N.° XXXVIII. The Sultan sees 'Til high de' r'ice

Musical score for Violino, N.° XXXVIII. The Sultan sees 'Til high de' r'ice. *Moderato*. The score consists of six staves of music.

Andante

N.° XXXIX. 'Til high de' r'ice

Musical score for Violino, N.° XXXIX. 'Til high de' r'ice. *Andante*. The score consists of four staves of music.

N.° XL. *Allegretto* *Maestro*

Allegretto
Maestro

N.° XLII. *Allegretto* *Maestro*

Allegretto
Maestro

N.° XLIII. *Allegretto* *Maestro*

Allegretto
Maestro

VOLINO

N. XLIII. *Per tutti da lungo tempo*

Musical score for N. XLIII, consisting of six staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

N. XLIV. *Per tutti da lungo tempo*

Musical score for N. XLIV, consisting of six staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

N. XLV. *Per tutti da lungo tempo*

Musical score for N. XLV, consisting of six staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

NO. 1381. *Op. 10, No. 4, Liszt*

Andante

NO. 1382. *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 first*

Andantino
Allegretto

NO. 11. *And.te mos.to. Poco. Ma. poco. cresc.to.*

Violino

NO. 12. *Allegro. In. G. Ma. poco. cresc.to.*

Violino

NO. 13. *Allegro. In. G. Ma. poco. cresc.to.*

Violino

N^o 149. *Allegretto* Il baron di Spaurich bar.

Andante

N^o 150. *Allegretto* Il baron.

N^o 151. *Allegretto* Il baron.

Andante

N^o 152. *Allegretto* Il baron.

Andante

SCENA. Per tutta l'azione.

Andante
Allegretto

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

SC. LXX. The day after.

Andante
Allegretto

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

SC. LXXI. A Room in the King's Palace.

Andante
Allegretto

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

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100
L. 100
100
100

VIELLESCILLO

1

No. 1.

The water is clear. — *Andante*

Andante
The water is clear
Andante

No. 2.
Allegretto
Andante

Andante

No. 3.

Andante

Andante

No. 4.

Andante

Andante

VIOLONCELLO

No. 5.

Allegretto. Tempo moderato.

Andante
Crescendo

No. 6.

Allegretto. Tempo moderato.

Andante
Crescendo

No. 7.

Allegretto. Tempo moderato.

Andante
Crescendo

No. 8.

Allegretto. Tempo moderato.

Andante
Crescendo

VIELVIELLO

Nº 12.

Our English Song Book.

Andante
Andante
 Musical notation for the first system, consisting of four staves with notes and rests.

Nº 13.

The Evening

Andante
Andante
 Musical notation for the second system, consisting of four staves with notes and rests.

Nº 14.

Three verses of Psalms

Andante
Andante
 Musical notation for the third system, consisting of four staves with notes and rests.

Nº 15.

Our English Song Book

Andante
Andante
 Musical notation for the fourth system, consisting of four staves with notes and rests.

VIOLONCELLO

N. 131. *March on the evening Stars*

Andantino
con moto

N. 132. *St. John's Eve Song*

Allegretto
con moto

N. 133. *San Juan's evening March*

Allegretto
con moto

N. 134. *St. John's Eve Song*

Andantino
con moto

N. 135. *St. John's Eve Song*

Allegretto
con moto

VIRGIL SCHELLI

N. XVIII. They bid me slight my Country

Violino Solo

N. XIX. When the March General Was

Violino Solo

N. XX. General Was and General Was

Violino Solo

N. XXI. Marching a small number in

Violino Solo

VIOLIN SOLO

NO. XXI. First Movement in G Major

Moderato
 con
 espressione

NO. XXII. A beautiful Song

Allegretto
 con
 espressione

NO. XXIII. Waltz in G of St. Augustin

Moderato
 con
 espressione

NO. XXIV. St. Mary of Gore

Andante
 con
 moto

NO. XXV. Adagio

Adagio
 con
 moto

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 single staff with a treble clef and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, with some 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 single staff with a treble clef and a key signature of one flat. The notation is more rhythmic, with many eighth and sixteenth notes.

N.º 27

Ma. Polka (From the same opus)

*Andante
Allegretto*

First system of musical notation for N.º 27, featuring a single staff with a treble clef and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, with some 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 single staff with a treble clef and a key signature of one flat. The notation is more rhythmic, with many eighth and sixteenth notes.

of 100

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VIOLONCELLO

In G major 4/4

Andante **MELODY**
Espressivo

Andante **MELODY**
con molto
Espressivo

For me, my heart belongs to thee.

Andante **MELODY**
Espressivo

Red and white are the colors

Andante

Andante **MELODY**
Espressivo

In the city of the Moon

VOLONCELLA.


NO. 20.

Several notes and slurs.

Allegretto. *And.* 


Andante. NO. 27.

The same notes as No. 20.



Moderato. NO. 34.

The same notes as No. 20.



Andante. NO. 41.

The same notes as No. 20.



NO. 48.

The same notes as No. 20.





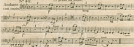
No. 41

When the Wind is from the East



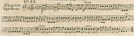
No. 42

The same as the former



No. 43

The same as the former



VIIOLONCELLO

Nº 44.

Capriccio di Gio. Paganini.

Andante
con moto.

Nº 45.

La Sinfonia.

Nº 46.

Waltz in the Grand St. Paul.

Andante.

Nº 47.

The gate of an Italian.

Allargato.

VIELONCELLO
Forte et Marcato

Violoncello No. 40

First system of musical notation for Violoncello No. 40, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 41

First system of musical notation for Violoncello No. 41, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 42

First system of musical notation for Violoncello No. 42, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 43

First system of musical notation for Violoncello No. 43, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 44

First system of musical notation for Violoncello No. 44, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 45

First system of musical notation for Violoncello No. 45, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 46

First system of musical notation for Violoncello No. 46, featuring a treble clef and a series of rhythmic notes.

Violoncello No. 47

First system of musical notation for Violoncello No. 47, featuring a treble clef and a series of rhythmic notes.

VIOLONCELLO
A PART OF THE SUITE

11

Allegretto
Andante
In G major

NO. 17
Musical notation for the first system of the first movement.

Musical notation for the second system of the first movement.

Musical notation for the third system of the first movement.

Musical notation for the fourth system of the first movement.

NO. 18
Musical notation for the first system of the second movement.

Musical notation for the second system of the second movement.

Musical notation for the third system of the second movement.

NO. 19
Musical notation for the first system of the third movement.

Musical notation for the second system of the third movement.

Musical notation for the third system of the third movement.

Musical notation for the fourth system of the third movement.

Musical notation for the fifth system of the third movement.

NO. 20
Musical notation for the first system of the fourth movement.

Musical notation for the second system of the fourth movement.

Musical notation for the third system of the fourth movement.

Musical notation for the fourth system of the fourth movement.

VIOLETTA
The Fairy who sings

Andante **MF 26**
 Espressivo

Andante **MF 27**
 Crescendo

Andante **MF 28**
 Espressivo

Andante **MF 29**
 Espressivo

Andante **MF 30**
 Crescendo