



MAN
OF
FEELING

J. C. Ogilvy

Mess. Edward W. Gregory

Alcon 22

1892
Edinburgh

1892

Alcon 1863-4

See. Kittern

4450102

"The man that hath not music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted." *Shakespeare* -

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28th January 1927.





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THE
MAN OF FEELING

or the Gentlemen's Musical

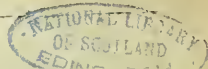
Repository

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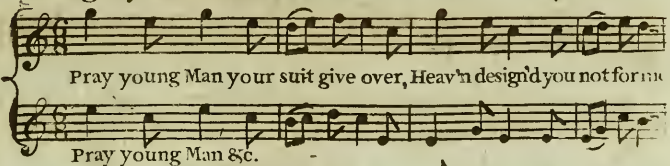
Sung by Miss Simms.

Turnpike Gate.

Reeve.

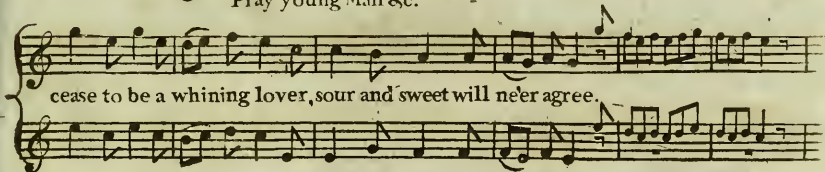
DUETTO

Allegretto

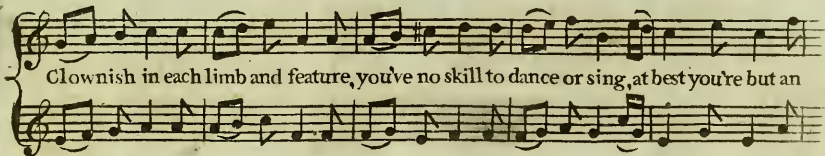


Pray young Man your suit give over, Heav'n design'd you not for me

Pray young Man &c.



cease to be a whining lover, sour and sweet will ne'er agree.



Clownish in each limb and feature, you've no skill to dance or sing, at best you're but an

awkward creature, I you know am quite the thing, quite the thing, quite the thing

I you know am quite the thing. Da Capo

trills:

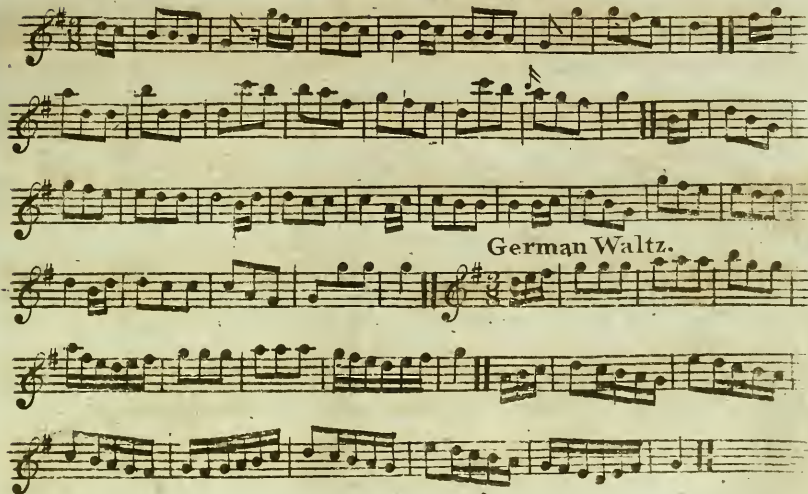
2 3

As I soon may roll in pleasure
 Bumpkins I must bid adieu:
 Can you think that such a treasure,
 Ere was destin'd Man for you.
 No: - mayhap when I am carried
 'Mongst the great to dance and sing,
 To some great Lord I may be married
 All allow "I'm quite the thing": &c.

Beaus to me will then be kneeling
 Ma'am I die if you don't yield"
 Let'em plead their tender feeling
 While my tender heart is steel'd,
 When I dance they'll be delighted
 Ravish'd quite to hear me sing
 At Routs whenever I'm invited
 All will swear she's quite the thing": &c

Two New and Favorite German Waltzs.

3

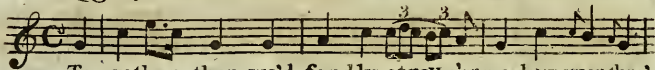


Attwood.

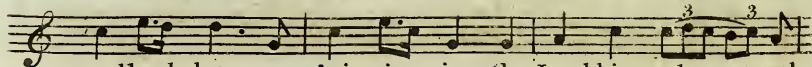
Sung by Miss Griffiths.

Castle of Sorento.

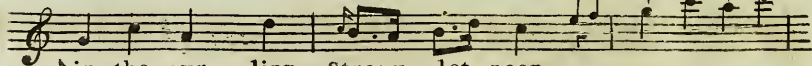
Moderato



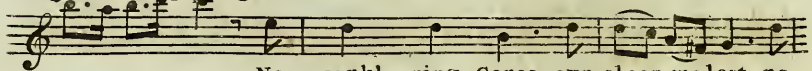
To-gether then we'd fondly stray, o'er meadows green thro'



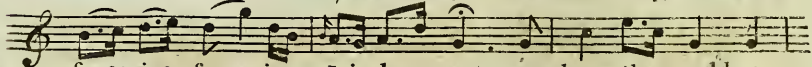
woodland deep, re-joicing view the Lambkins play - and



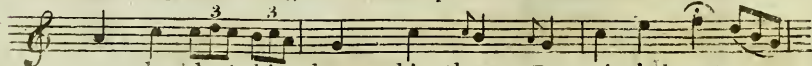
in the gur-gling Stream - let peep.



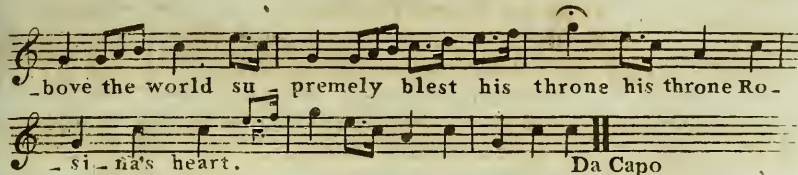
No cank' - ring Cares our sleep, molest no



frowning frowning Jailor part. a - bove the world su -

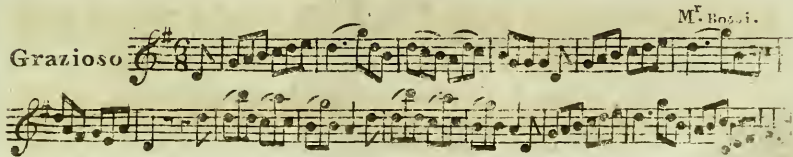


-premely blest his throne his throne Ro - sina's heart a -



Da Capo

From Haunts of surly Man we'd fly,
 My Pris'ner safe from harm I'd guard,
 Secure from Envy's prying Eye
 And Love and Peace our bright reward,
 For him I'd cull Pomona's store,
 Nor ever from his side depart
 Thus blest could Blinval ask for more
 His throne, his throne Rosina's Heart.



Attwood.

Sung by M^r. Fawcett.

Il Bondocani.

Allegretto

When at School not a fool ere was I for the

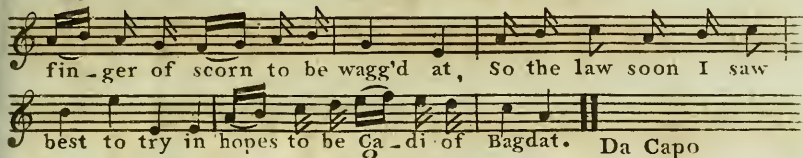
fin_ger of scorn to be wag'd at, So the law soon I saw

best to try in hopes to be Ca_di of Bagdat: Solyman Shah was a

Lawyer good, and he made me a very fine Mas_ter, he

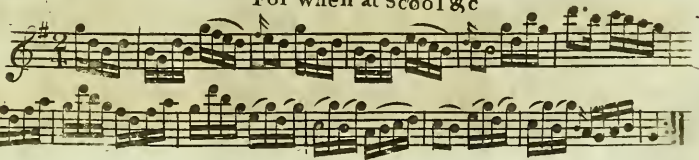
cheated his Clients as fast as he cou'd, and he taught me to cheat'em

faster: When at School not a fool ere was I for the



Justice we know should be blind as well as wise
 And in each of these Causes I've fagg'd at
 I ne'er could see till a fee open'd the eyes
 Of the worshipful Cadi of Bagdat
 Yet to be partial I ever was loth
 So my Conscience to clear it a fact is
 That when two sides woud bribe I took money of both
 - And thought it was pretty good practice.
 For when at School &c

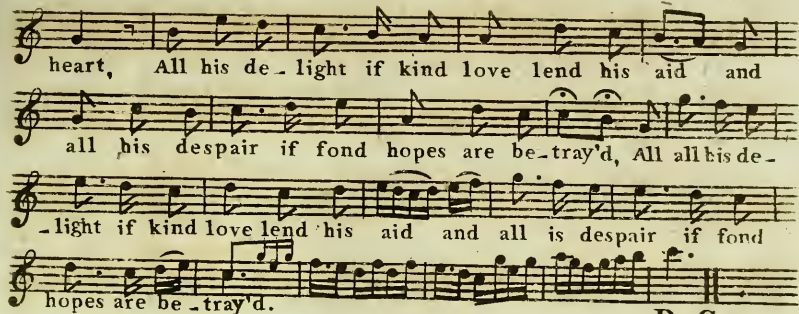
Brandi
 Allegro
 assai



Andante

The musical score is written on six staves in treble clef with a 3/8 time signature. The melody is simple and lyrical, with lyrics written below each staff. The tempo is marked 'Andante'. The key signature has one sharp (F#).

Glorious the ray glancing o-ver the ocean that
bids Hill and Val-ley dis-play each gay hue!
Graceful the Orange Grove waves in slow motion with
joy as it hails the fresh Morning in view:
Yet vainly her beau-ties does na-ture im-
-part but for Love's chearing Sunshine that reigns in the



Da Capo

2

Sweet is the breeze that awakens the Morning,
Or murmurs at Eve with the Nightingale's Song;
Bright is the Moonbeam, the Streamlet adorning,
While o'er the smooth Pebbles it wanders along.
Yet vainly her beauties &c.

DUETTINO

Allegretto

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

p f *p f* *f*

tr *tr* *f* *tr* *tr*

Handwritten musical score on page 11, featuring four systems of piano and forte dynamics. The notation is in treble and bass staves, with a key signature of one sharp (F#). The dynamics are marked as *f* (forte) and *p* (piano), often with accents (*acc.*) or slurs. The first system shows a sequence of *f* and *p* markings. The second system continues this pattern. The third system includes a *f* marking and a *p* marking. The fourth system concludes with a *f* marking and a *p* marking, followed by a double bar line. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure.

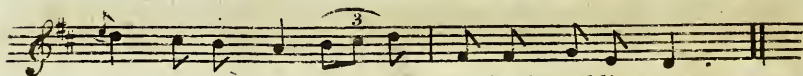
The Blue Bell of Scotland.

Sung by M^{rs} Jordan.

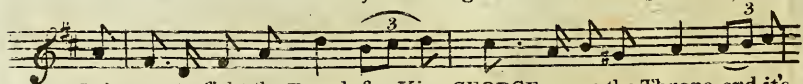
Andante



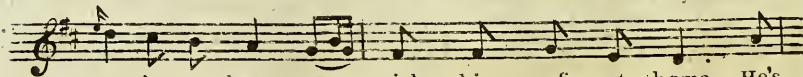
Oh! where and oh where is your Highland Laddie gone, Oh!



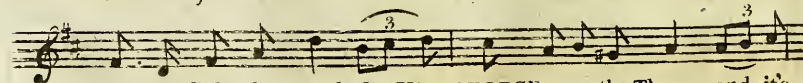
where and oh where is your Highland Laddie gone,



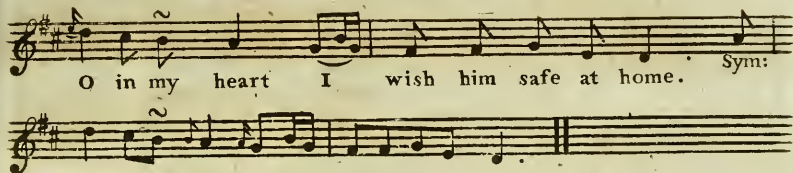
He's gone to fight the French for King GEORGE upon the Throne, and it's



O in my heart I wish him safe at home, He's



gone to fight the French for King GEORGE upon the Throne, and it's



2

Oh where and oh where did your Highland Laddie dwell,
 He dwelt in merry Scotland at the Sign of the Blue Bell,
 And 'tis oh in my Heart I love my Laddie well.

3

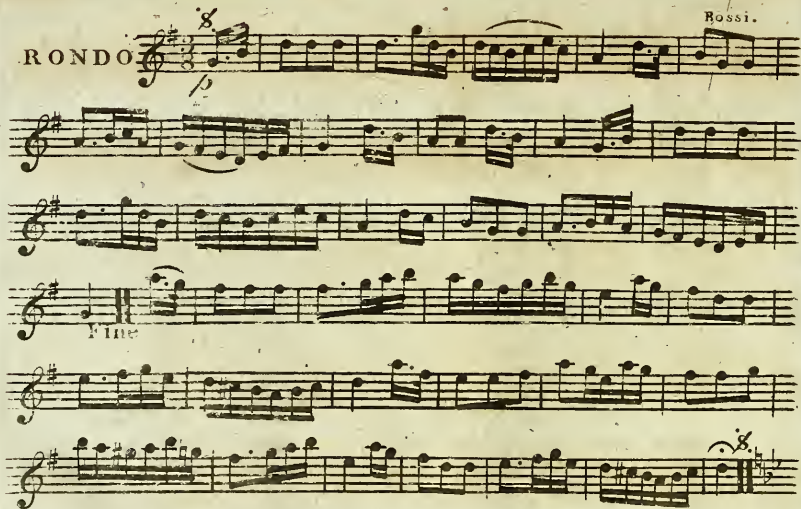
In what cloaths in what cloaths is your Highland Laddie clad,
 His Bonnet's of the Saxon Green and his waistcoat of the Plaid,
 And 'tis oh in my Heart I love my Highland Lad.

4

Suppose and suppose that your Highland Lad should die;
 The bagpipe should play over him and I'd sit me down and cry,
 And 'tis oh in my Heart I wish he may not die.

RONDO

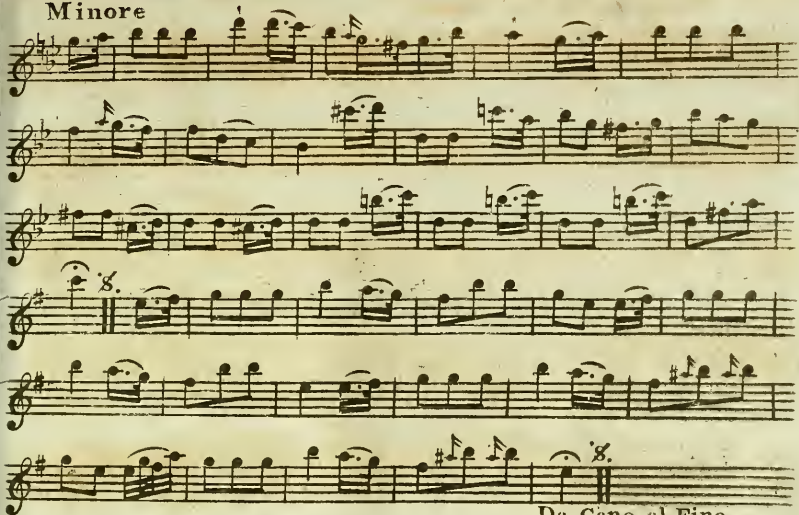
ROSSI.



play this, as the Ladies would say, "Its very pretty"

Minore

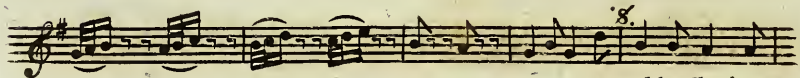
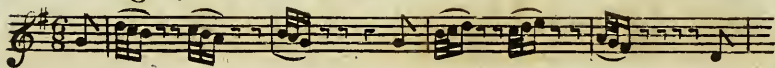
15



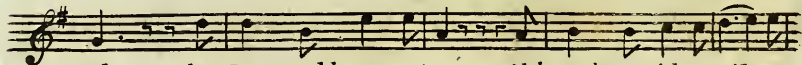
Da Capo al Fine.

P.O. Mercredi Avril 17, 1833

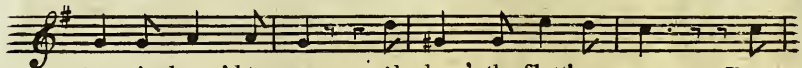
Sung by Madam Mara.



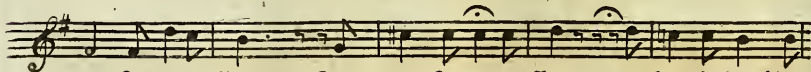
Hopetold a flatt'ring



tale, that Joy would soon return, Ah! nought my sighs avail For



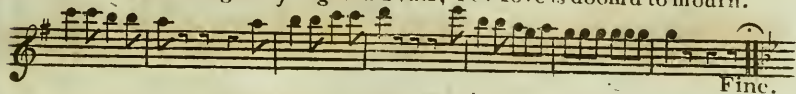
Love is doom'd to mourn, Ah where's the flatt'rer gone, From



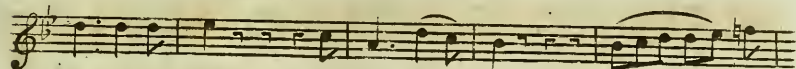
me for ever flown, from me for ever flown For love is doom'd to



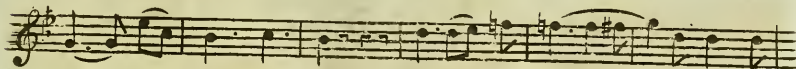
mourn ah! nought my sighs a -vail, For love is doom'd to mourn.



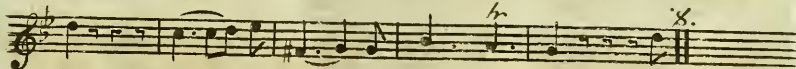
Fine.



The happy dream of love is o'er, life - - a -



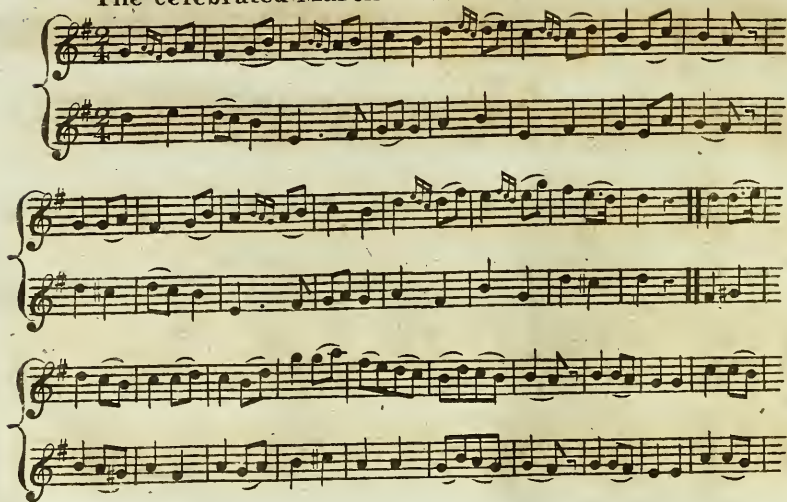
- las can charm no more, the happy dream - of love is

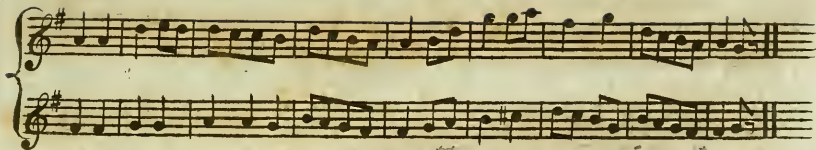


o'er, life a - - las can charm no more, D.C. al Fine.

The celebrated March in Alceste.

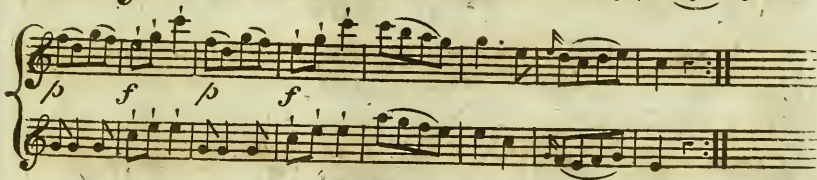
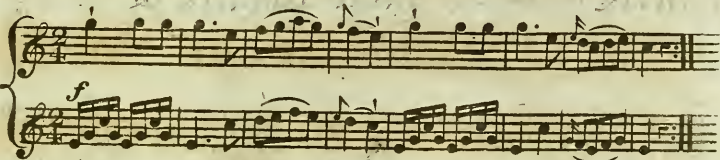
Gluck.

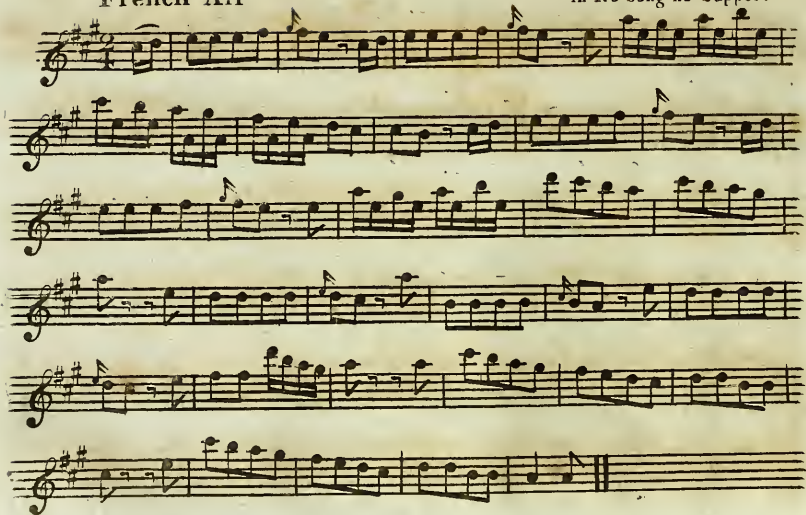




Brandi.

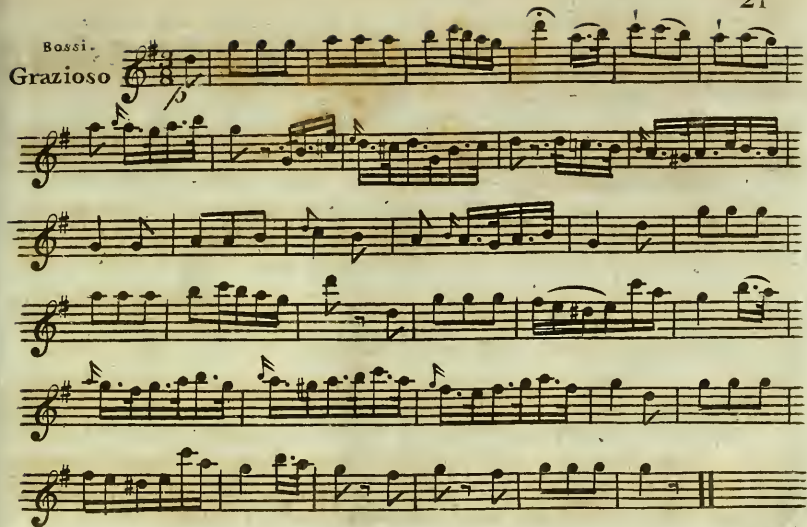
Presto






Bossi.

Grazioso

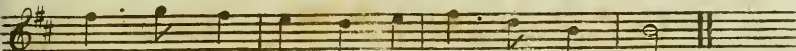


Logie of Buchan.

O Logie of Buchan! O Logie the Laird, They hae taen awa
 Jamie that delv'd in the yard, Who play'd on the
 Pipe wi the Vi-ol sae sma, They hae taen a-wa
 Ja-mie the flow'r o them a'; He said
 think na lang Las-sie tho' I gang a-wa,
 He said think na lang Las-sie tho I gang a-wa;




For the Simmer is coming cauld Winter's a - wa, And





I'll come and see thee in spite o' them a'.

Brandi

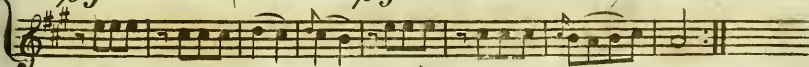
Prestissimo



f *p* *cres:*



p f *p f*



Pleyel.

DUETTO

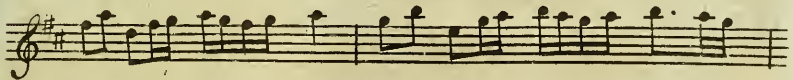
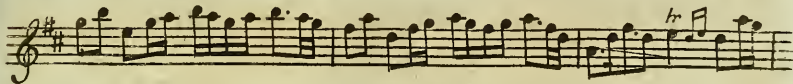
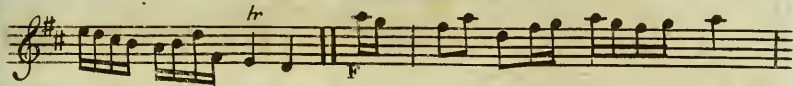
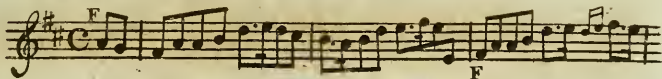
Andante

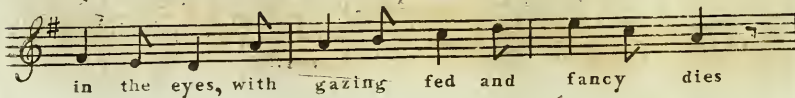
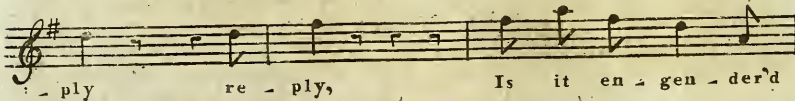
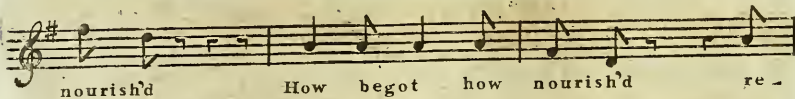
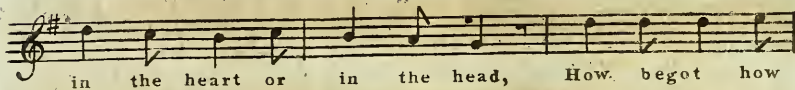
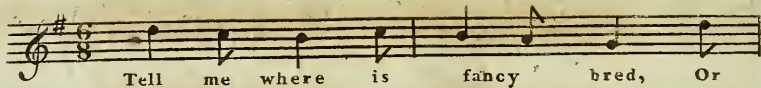
The musical score is written for two staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Andante'. The music consists of six measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a half note chord (G4, B4, D5). The third measure is a half note chord (G4, B4, D5). The fourth measure is a half note chord (G4, B4, D5). The fifth measure is a half note chord (G4, B4, D5). The sixth measure is a half note chord (G4, B4, D5). The score is written in a simple, elegant style with clear notation.

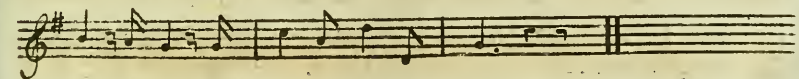
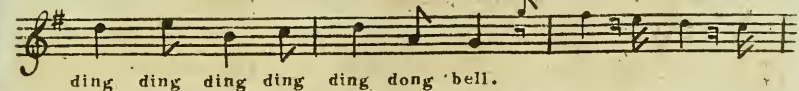
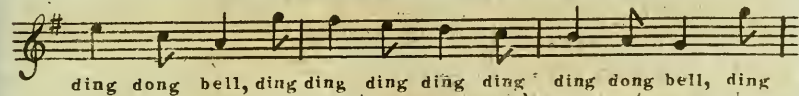
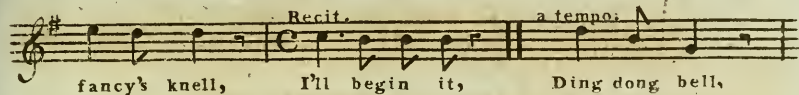
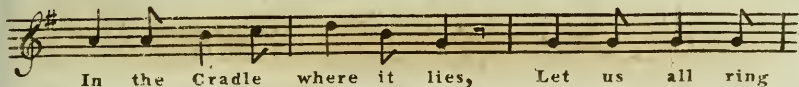
Lock Errock Side

25

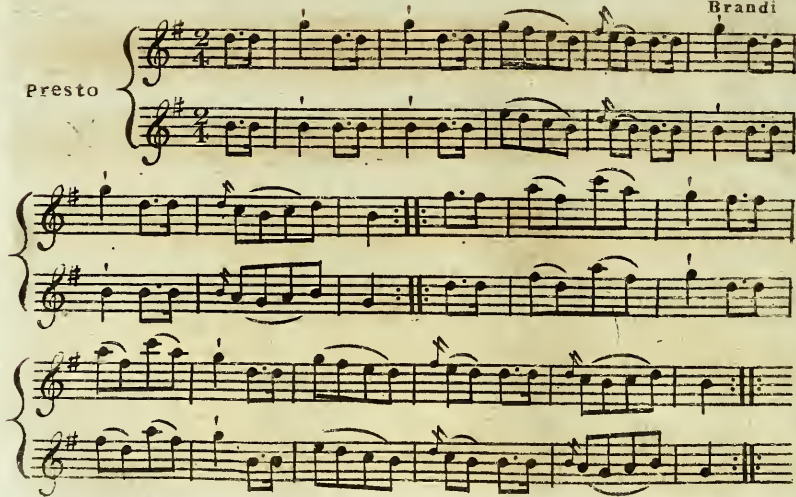
Andante



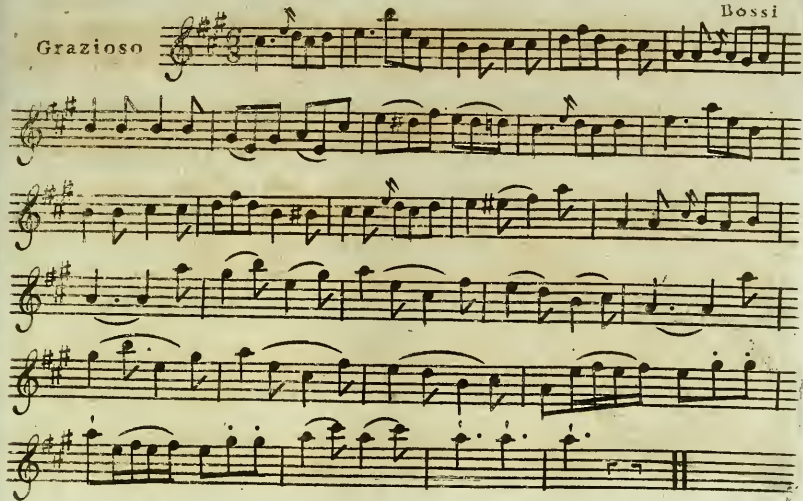




Presto



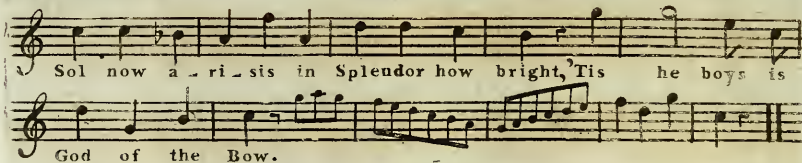
Grazioso



Allegro

When rud-dy Au-ro-ra a-wa-kens the
day And dew drops im-pearl the sweet flowers so
gay Sound sound my stout Archers sound horns and a-
way with arrows sharp pointed we go with
arrows sharp pointed we go See Sol now a-
ri-ses in splendor, how bright, I O Paean, I O

Paeon for Phoebus for Phoebus who leads to de-
 light all glorious il- lu- min'd now 'ri- ses - to
 fight 'tis he Boys is God of the Bow, is
 God of the Bow, is God of the Bow, of the
 Bow,
 See

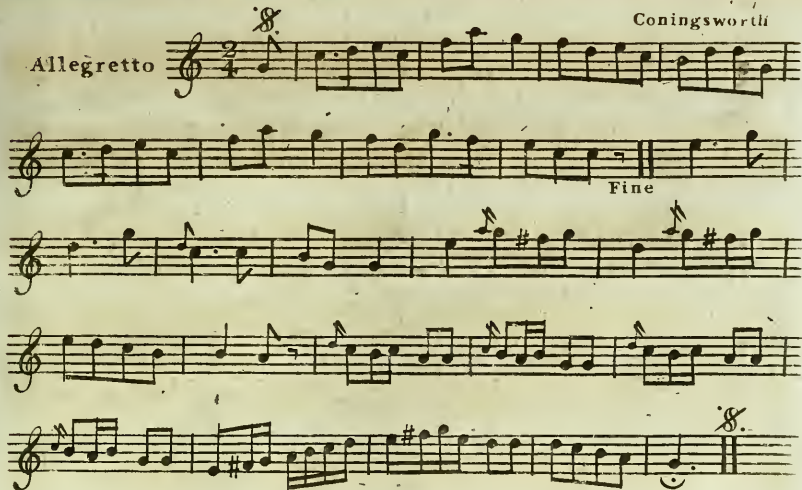


2

Fresh roses we'll offer at Venus's Shrine
 Libations we'll pour to great Bacchus divine
 While mirth love and pleasure in junction combine
 For Archers true sons of the same
 For Archers true sons of the same
 Bid sorrow adieu in soft numbers we'll sing
 Love and friendship Love and friendship
 Love friendship and Beauty shall make the air ring
 Wishing health and success to our Country and King
 Encrease to their honor and fame
 To their honor and fame
 To their honor and fame
 To their ho - - nor and fame
 Wishing health and success to our Country and King
 Encrease to their honor and fame

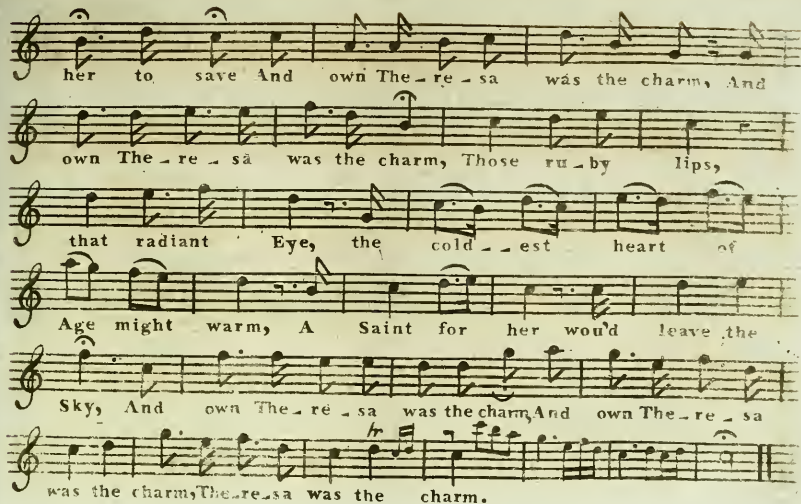
Coningsworth

Allegretto



Andantino

These ru-by lips, that radiant Eye, The
 cold-est heart of Age might warm, A Saint for
 her wou'd leave the Sky, And own The-re-sa was the
 charm, For her the timid must be brave, Im-pe-tuous rush to
 Wars a-larm, Im-pe-tuous rush to Wars a-larm, And
 welcome Death if her to save, And welcome Death if



her to save And own The-re-sa was the charm, And
 own The-re-sa was the charm, Those ru-by lips,
 that radiant Eye, the cold-est heart of
 Age might warm, A Saint for her would leave the
 Sky, And own The-re-sa was the charm, And own The-re-sa
 was the charm, The-re-sa was the charm.

Allegretto

Each coming day, Joyous and gay we'll laugh and sing with
 hearts by sorrow never to bewrung again Pleasure shall smile our
 Cares to beguile and Happiness by Virtue led shall crown our mirth
 merrily the Cymbals Taborets and Tymbals will rattle till their
 music shall make my Father young again Innocence enjoying
 Pleasure never dying Each moment shall give to de - light new birth

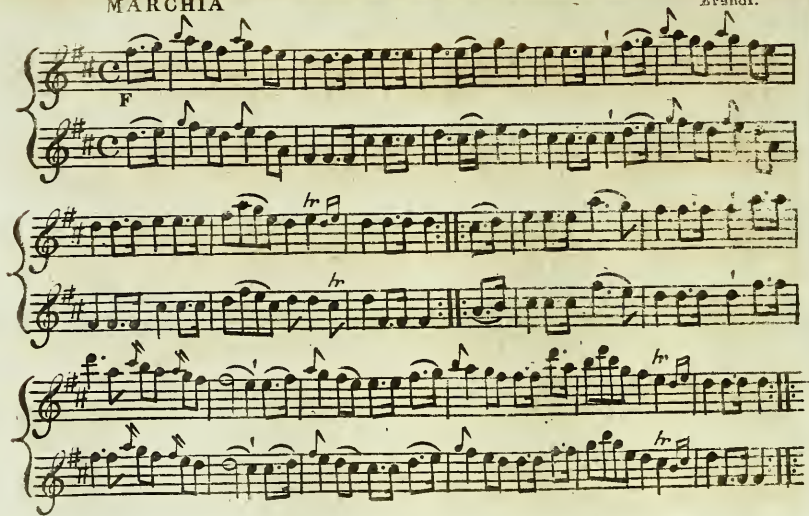
Each coming day joyous and gay we'll laugh and sing with hearts by sorrow
 never to be wrong again Pleasure shall smile our
 cares to beguile and Happiness by Virtue led shall crown our mirth. D.C.

2

Then too for me what rapture to see
 A Husband so stern melt at ev'ry tender look I give
 Others may fear the looks of my dear
 But I can look saucy as well as he
 Merrily the Cymbals Taborets and Tymbals
 Will rattle till their music shall make my Father young again
 Innocence enjoying Pleasure never cloying
 Each moment shall give to delight new birth
 (Da Capo) Each coming Day (Dancing)

MARCHIA

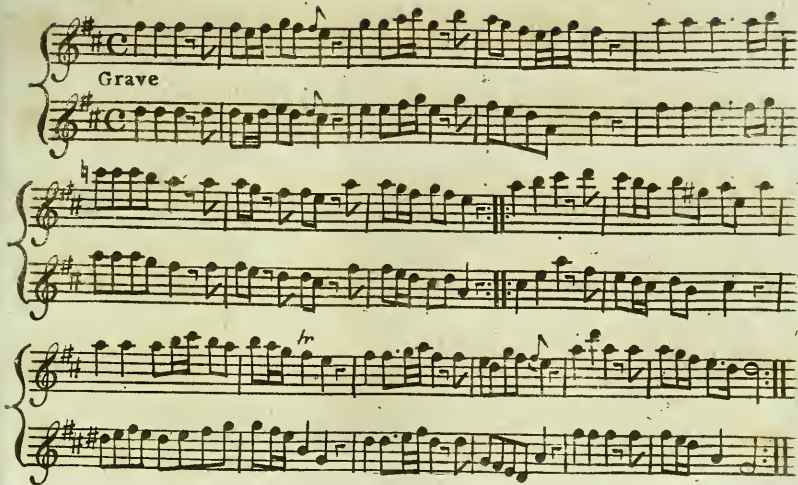
Brandi.



Dead March in Saul

39

Grave

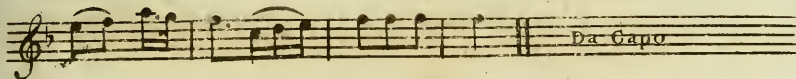


The Mansion of Peace

Moulds

Andante
Espressivo

The morning a rose in her saffron robe
dress'd smil'd on me and chear'd my sad
heart. In a transport of Joy I then call'd myself
blest A - lass it was on - ly in part In a
transport of Joy I then call'd myself blest A -
lass it was on - ly in part.



2

For soon recollection brought back with a sigh
 The form of the Youth I adore
 My moments glide happily on when he's nigh
 But now I his absence deplore.

3

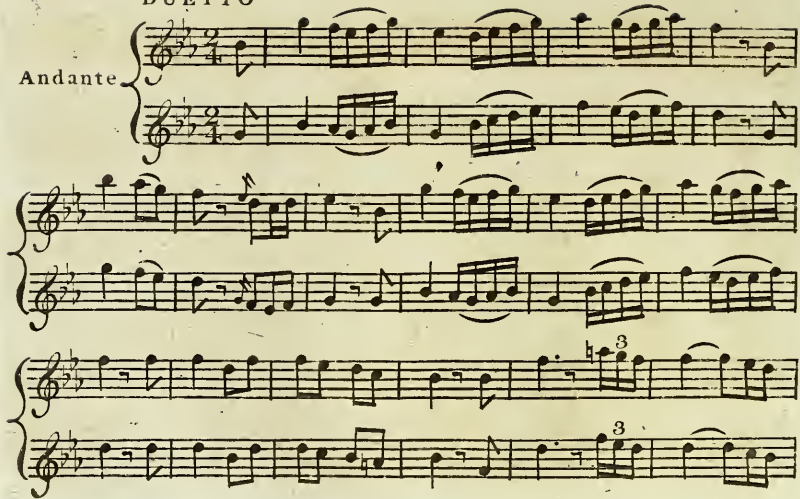
Should I stray thro' the Grove or recline by yon rill
 Whose murmurs so sweetly complain
 His voice in each Echo I hear from the Hill
 And look for my Shepherd in vain.

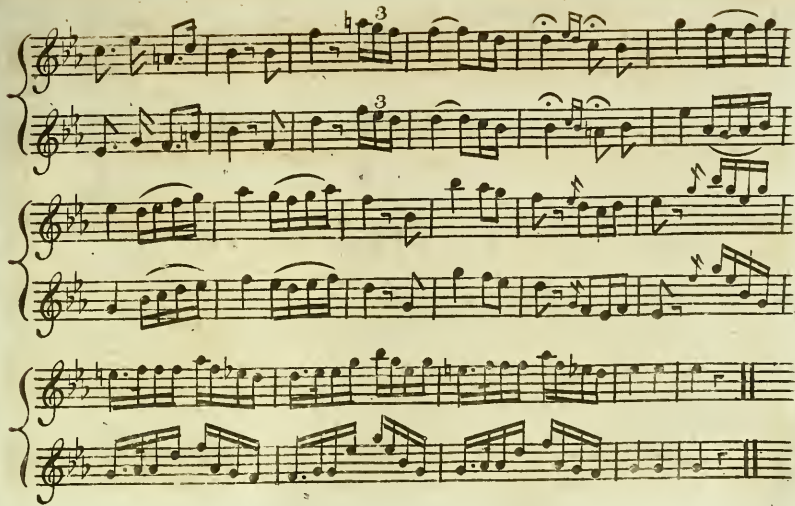
4

Then quickly return to this bosom so true,
 Its fears and its sorrows will cease
 We'll smile on the follies vain mortals pursue
 And hail the blest Mansion of Peace.

DUETTO

Andante





Reeve

Scherzando

With a merry tale Serjeants beat the Dram,

Noddles full of Ale, Village Lads they hum,

Soldiers out go all, famous get in Story,

if they chance to fall, don't they sleep in glory,

Towdy, rowdy, row, dow, dow, towdy rowdy row row dow



2

Lawyers try, when fee'd,
 Juries to make pliant,
 If they can't succeed,
 Then they hum their client:
 To perfection come,
 Humming all the trade is,
 Ladies, lovers hum,
 Lovers hum the Ladies.
 Towdy rowdy dow, &c.

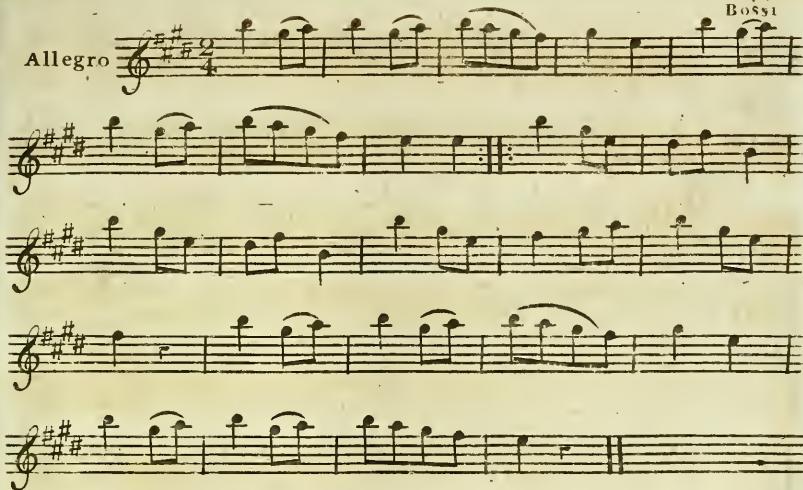
3

Han't Britannia's Sons
 Often humm'd Mounseer
 Han't they humm'd the Dons
 Let their Fleets appear
 Strike they must tho' loth
 Ships with Dollars cramm'd,
 If they're not humm'd both
 Then will I be d
 Towdy rowdy dow, &c.

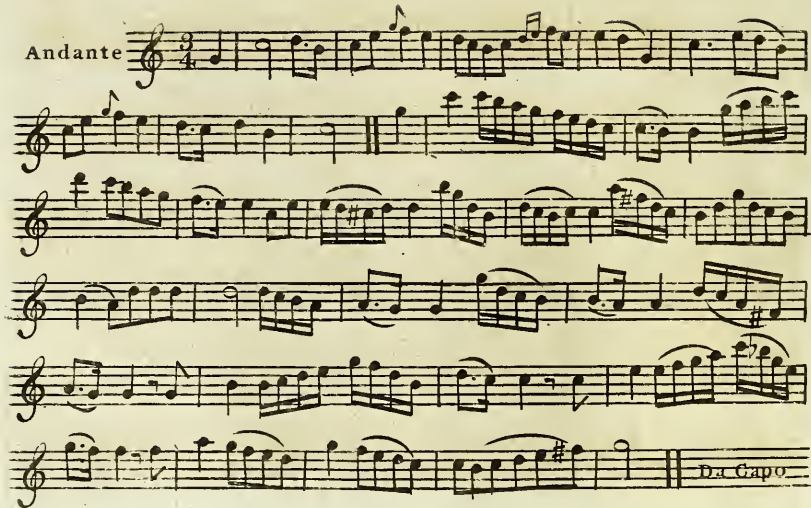
Presto

This musical score is for a piece titled "Brandi" in 6/8 time, marked "Presto". It is written for piano and consists of four systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system includes dynamic markings "P" (piano) and "F" (forte) on both staves. The second system also includes "P" and "F" markings. The third and fourth systems do not have explicit dynamic markings but follow the same melodic and harmonic patterns. The score features rapid sixteenth-note passages and is concluded with double bar lines and repeat signs at the end of the fourth system.

Allegro



Andante

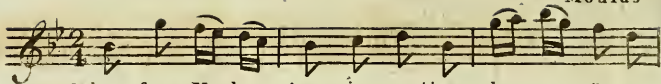


DUETTINO

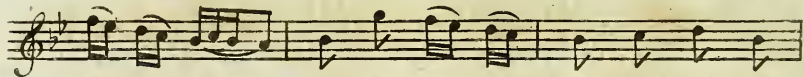
Andante

The musical score is written for two systems, each containing a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The music features intricate sixteenth and thirty-second note patterns, often beamed together, with various rests and phrasing slurs. The first system includes a repeat sign in the middle of the piece. The second system continues the melodic and harmonic development.

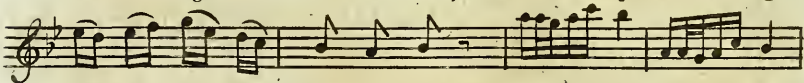
Andante
Affettuoso



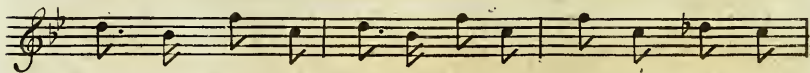
When from Yanko dear in parting he say Orra



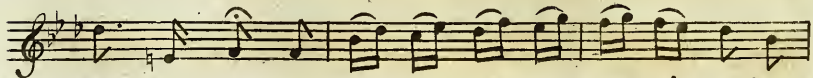
do not grieve den he stop de Tear just starting



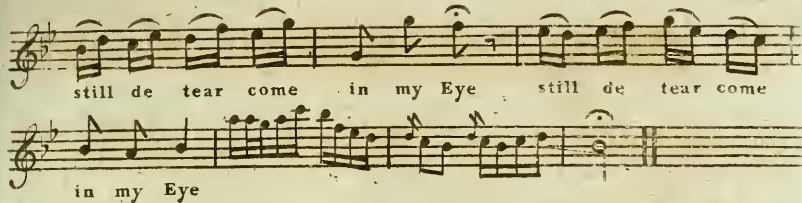
kiss and twenty times take leave,



Oft my grief dear Yanko chiding, trys to smile and



say good bye, But while de sti-fled sigh he's hiding



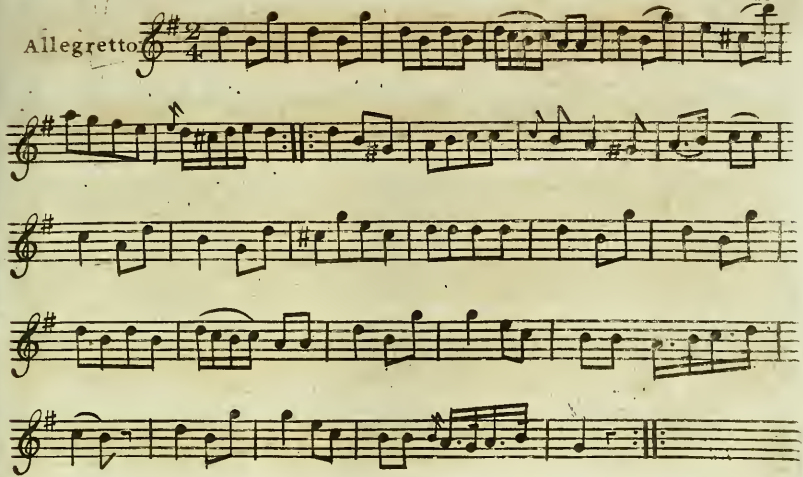
2

Tho' sad thoughts my poor heart panting,
 I remember when we meet,
 De tear of absence yet remaining,
 Make our meeting seem more sweet:
 As the tear drop of the morning,
 Glisten when the dawn appears,
 Love my Yanko's Eyes adorning,
 Smile more bright upon a tear.

Allegro



Allegretto



DUETTO

Allegro
Moderato

There was a little Woman as I've heard tell

Fal de ral lal lal lal de dee She went to the Market her

Eggs for to sell Fal de ral lal lal lal de dee She

went to the Market all on a Market Day Fal lal de ral lal

lal lal de dee And she fell asleep all on the highway

Fal de ral lal lal lal de dee.

2

There came by a Pedlar whose Name it was Stout Fal deral &c.
 And cut her Pettycoats all round about Fal &c.
 He cut her Pettycoats up to her Knees Fal &c.
 Till this poor little Woman's Knees began for to freeze Fal &c.

3

When this little Woman began for to awake Fal &c.
 She began to shiver and she began to shake Fal &c.
 She began to shake and she began to cry Fal &c.
 Lord ha' mercy on I this can't be I Fal &c.

4

If I be I as I suppose I be Fal &c.
 I've got a little Dog at home and he knows me Fal &c.
 If I be I he'll wag his little Tail Fal &c.
 But if it be not I he will bark and rail Fal &c.

5

Home went this little Woman all in the dark Fal &c.
 Up starts the little Dog and began to bark Fal &c.
 He began to bark and she began to cry Fal &c.
 Lord ha' mercy on I this is none of I Fal &c.

Largo
Espressivo

mezzo voce

mf F mf F

P F P

F P cres F

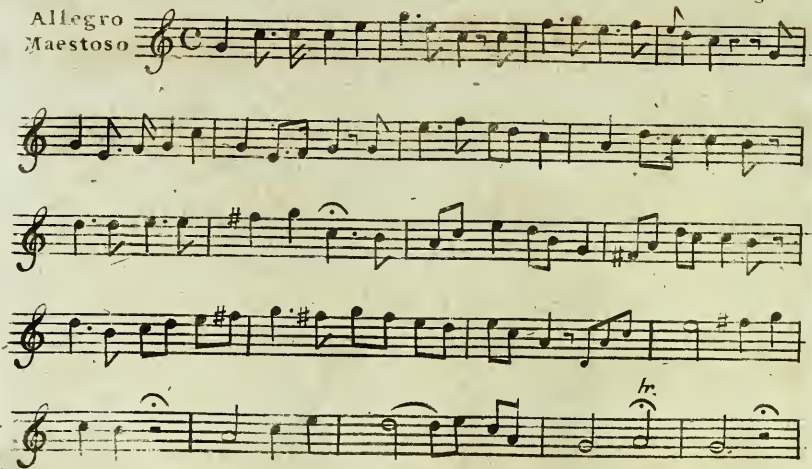
Fine P assai F PF F

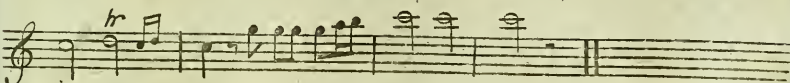
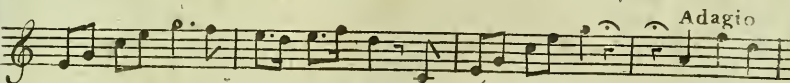
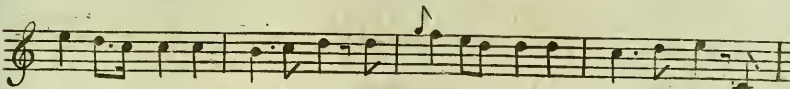
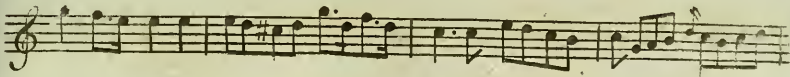
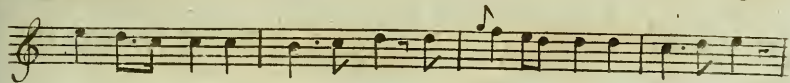
P F F F P F F

F F P F F

Da Capo
al Fine

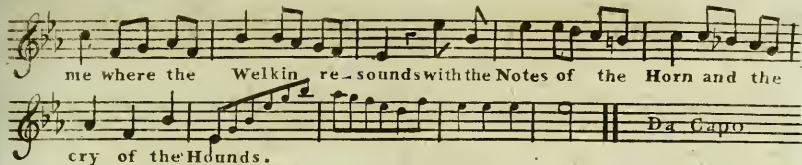
Allegro
Maestoso





Moderato

When the Morning peeps forth and the zephyrs cool gale, carries
 fragrance and health over Mountain and Dale, carries fragrance and health over
 Mountain and Dale, Up ye Nymphs and ye Swains, and to-
 gether we'll rove, up Hill down the Valley by Thicket or grove, then
 follow with me, where the Welkin re-sounds with the Notes of the
 Horn, and the cry of the Hounds - then follow with



2

Let the wretched be Slaves to ambition and wealth,
 All the blessings we ask is the blessing of health;
 So shall innocence self give a warrant to joys,
 No envy disturbs no dependance destroys.
 Then follow with me, where the Welkin resounds
 With the Notes of the Horn, and the cry of the Hounds.

3

O'er hill dale and woodland with rapture we roam,
 Yet returning still find dearer pleasures at home;
 Where the Cheerful good humour gives honesty grace,
 And the heart speaks content in the smiles of the face.
 Then follow with me, where the Welkin resounds
 With the Notes of the Horn, and the cry of the Hounds.

RONDO
Andantino

Musical score for Rondo Andantino by Brandi. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked Andantino. The score consists of six staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending bracket. The third staff contains a first ending bracket. The fourth staff contains a first ending bracket. The fifth staff contains a first ending bracket. The sixth staff contains a first ending bracket. The score includes various dynamic markings: *f* (forte), *p* (piano), *rf* (ritardando forte), *cres* (crescendo), and *tr* (trill). The word "Fine" is written above the fifth staff. The score ends with a repeat sign and a first ending bracket.

First staff: *f* *tr* *cres* *rf* *p*

Second staff: *f* *tr*

Third staff: *f* *p* *f* *rf* *f* *p* *f*

Fourth staff: *p* *f* *p* *f* *f* *f* *p*

Fifth staff: *f* *f* *f* *Fine*

Sixth staff: *f* *p* *f*

A handwritten musical score on six staves, likely for a piano. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is written in a fluid, cursive style characteristic of 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp, with a 'tr' marking above a note. The third staff has a treble clef and a key signature of one sharp, with 'sf' and 'sf' markings above notes. The fourth staff has a treble clef and a key signature of one sharp, with 'F' and 'P' markings below notes. The fifth staff has a treble clef and a key signature of one sharp, with 'F' and 'P' markings below notes. The sixth staff has a treble clef and a key signature of one sharp, with 'F' and 'P' markings below notes. The score concludes with a double bar line and repeat dots.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is written in a fluid, cursive style characteristic of 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp, with a 'tr' marking above a note. The third staff has a treble clef and a key signature of one sharp, with 'sf' and 'sf' markings above notes. The fourth staff has a treble clef and a key signature of one sharp, with 'F' and 'P' markings below notes. The fifth staff has a treble clef and a key signature of one sharp, with 'F' and 'P' markings below notes. The sixth staff has a treble clef and a key signature of one sharp, with 'F' and 'P' markings below notes. The score concludes with a double bar line and repeat dots.

DUETTO

Turnpike Gate.

Reeve.

Allegro

Britannias Sons at Sea in Battle always brave, strike to no
 pow'r d'ye see, that ever plough'd the wave, Fal la de riddle, liddle
 li do, But when we're not afloat ('tis quite a nother thing)

We strike to Pet-ti-coat get groggy dance and sing

Fal la! de ral la! de ral la! de ral la! de ral la! de raddle liddle la! ta! la

Ri tol de riddle liddle li tol to! Da capo

2

There's Portsmouth Polly she,
When forc'd to go ashore;
Iow'd constancy to me,
And sometimes twenty more.

Fal lal &c.

But give poor Poll her due,
For truth's a precious thing,
With none but Sailors true,
Wou'd she drink grog and sing.

Fal lal &c.

3

With Nancy deep in love,
I once to Sea did go;
Return'd she cry'd by Jove,
I'm married dearest Joe.

Fal lal &c.

Great guns I scarce could hold,
To find that I was flung,
But Nancy prov'd a scold;
Then I got drunk and sung.

Fal lal &c.

4

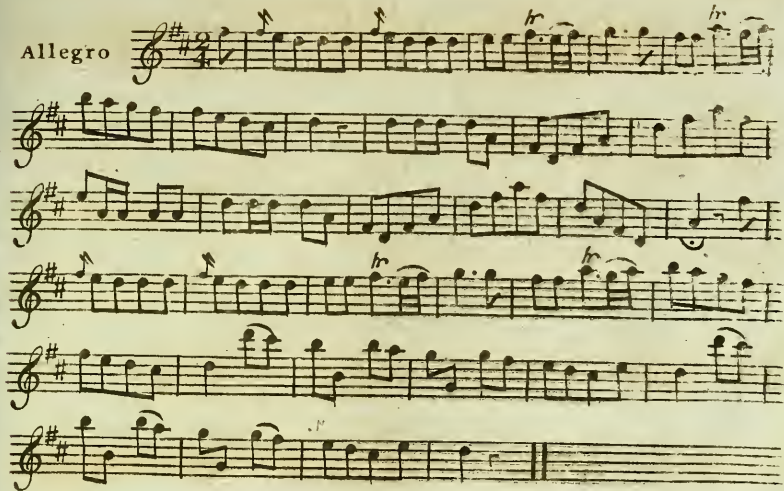
At length I did comply,
And made a rib of Sue;
What tho she'd but one eye,
It peirc'd my heart like two.

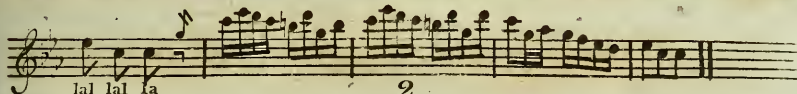
Fal lal &c.

And now I take my glass,
Drink England and my King;
Content with my old Lass,
Get groggy dance and sing.

Fal lal &c.

Allegro



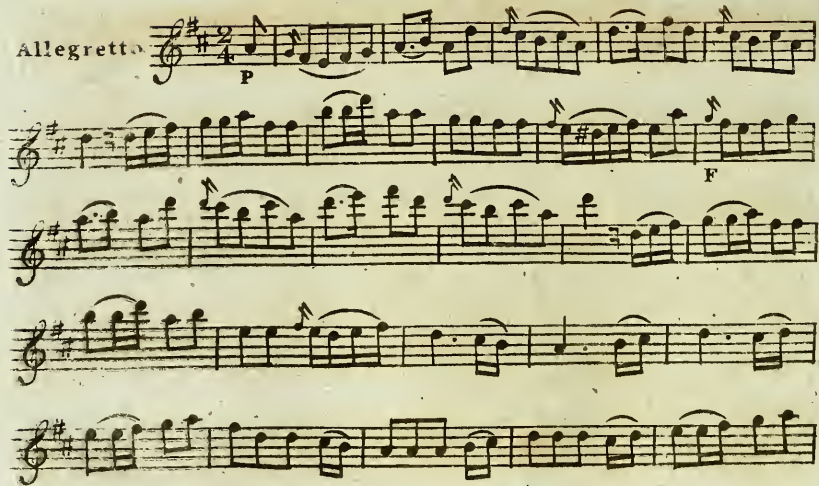


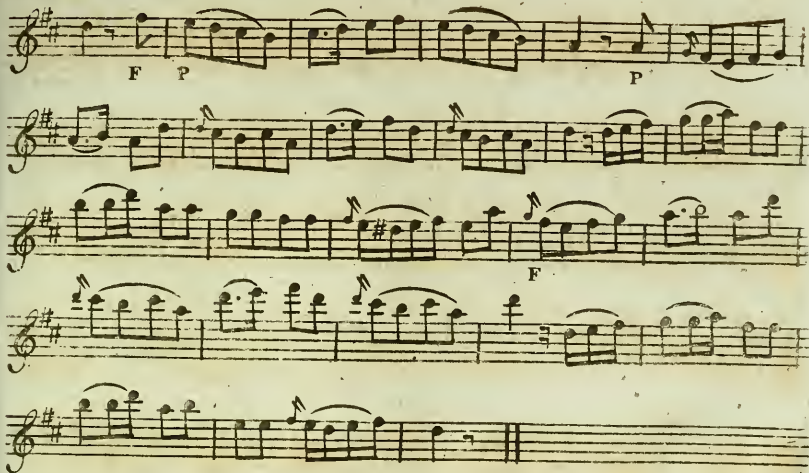
Crack - - - When mounted I in stile to be
Should sport behind in Livery
Two Footmen in fine cloaths array'd
Joe - - - For which the Taylor ne'er was paid
Crack - - - We Men of Ton
Joe - - - Have ways of your own
Crack - - - Plead priv'ledge to lead our Tradesmen a dance Sir
mimicking John John when they call
Let them wait in the Hall
Joe - - - And two hours after send them for answer. Fal lal la &c.

3

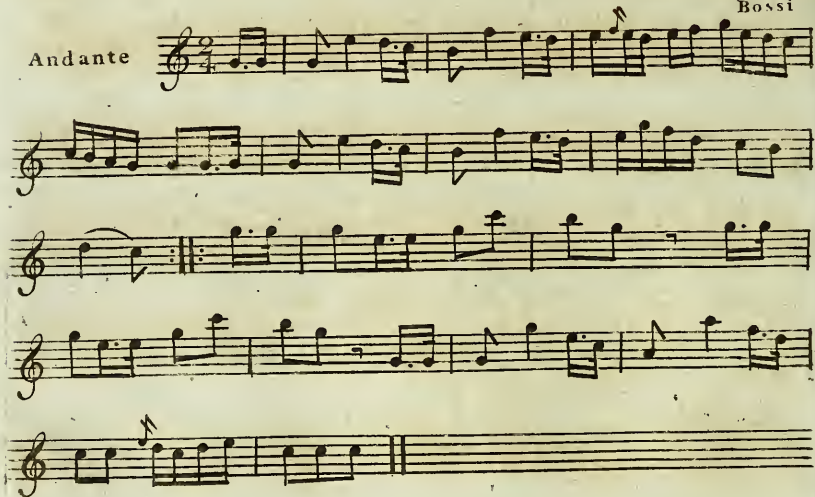
Joe - - - If this be Ton friend Crack d'ye see
We're better from such Lumber free
No debts for Coaches we can owe
Crack - - - Because no one will trust us Joe
Joe - - - Then I say still
That no man his Bill
Crack - - - To us for a Carriage with Justice can bring in
Joe - - - Then mount never mind
Crack - - - Leave old care behind
Both - - - Or should he o'ertake us we'll fall a singing. Fal lal la &c.

Allegretta

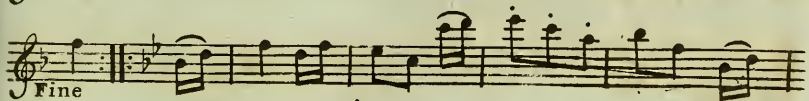
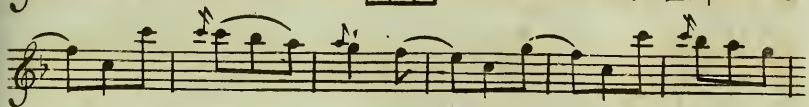
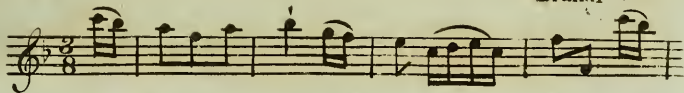




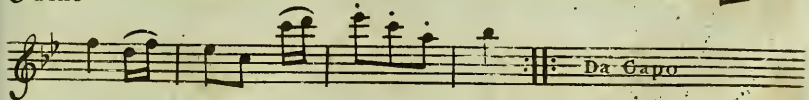
Andante



Allegro

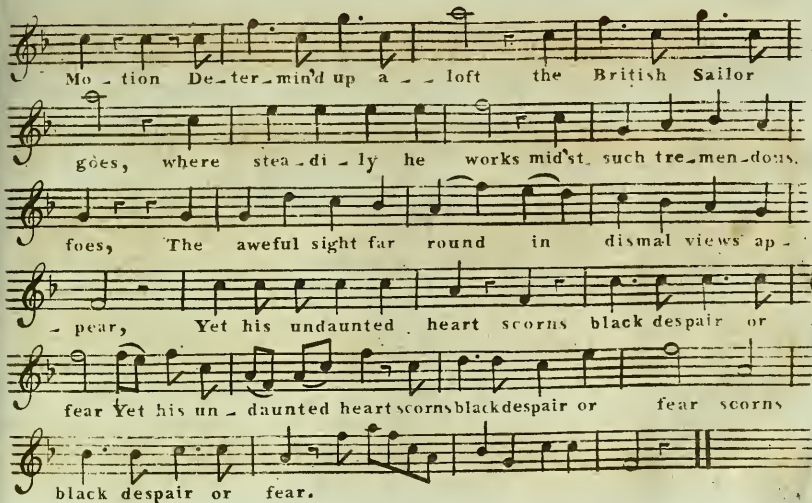


Fine



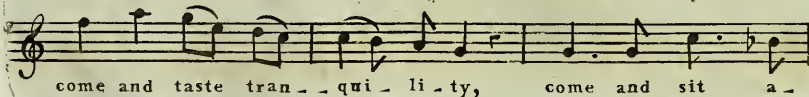
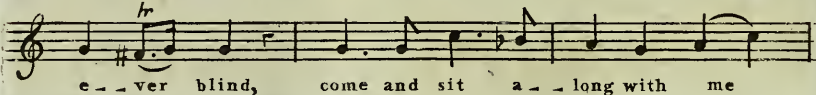
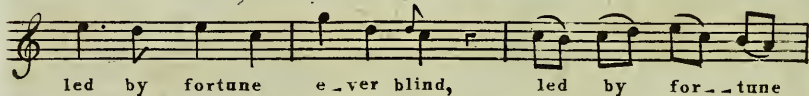
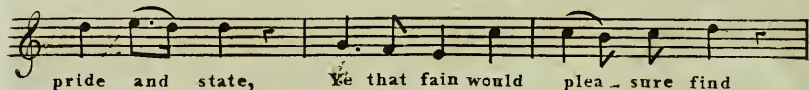
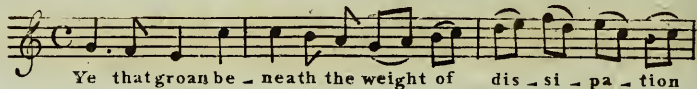
All-gro

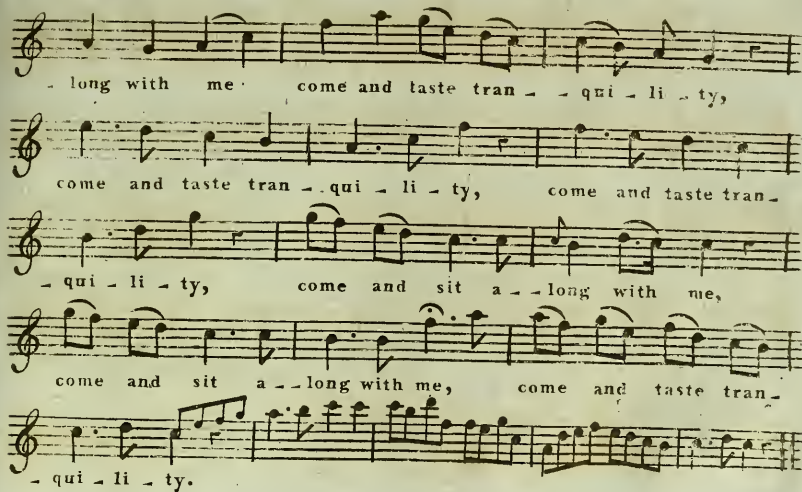
When O'er the deep A - - byss the Storms fierce
 rage En - creasing from a - - far dread War does wage The
 dire con - tend - ing E - le - ments pursue the shatter'd
 Vessels Dismal Rocks in View The Thunders rattle the
 Lightnings flash far o'er the dark - end Ocean while
 floods of rain pour down a - main Moun - ta - neous Waves in



Motion De-ter-min'd up a - - loft the British Sailor
goes, where stea-di-ly he works mid'st such tre-men-dous
foes, The awful sight far round in dismal views ap-
- pear, Yet his undaunted heart scorns black despair or
fear Yet his un-daunted heart scorns black despair or fear scorns
black despair or fear.

Grazioso





- long with me · come and taste tran - qui - li - ty,

come and taste tran - qui - li - ty, come and taste tran -

- qui - li - ty, come and sit a - long with me,

come and sit a - long with me, come and taste tran -

- qui - li - ty.

2

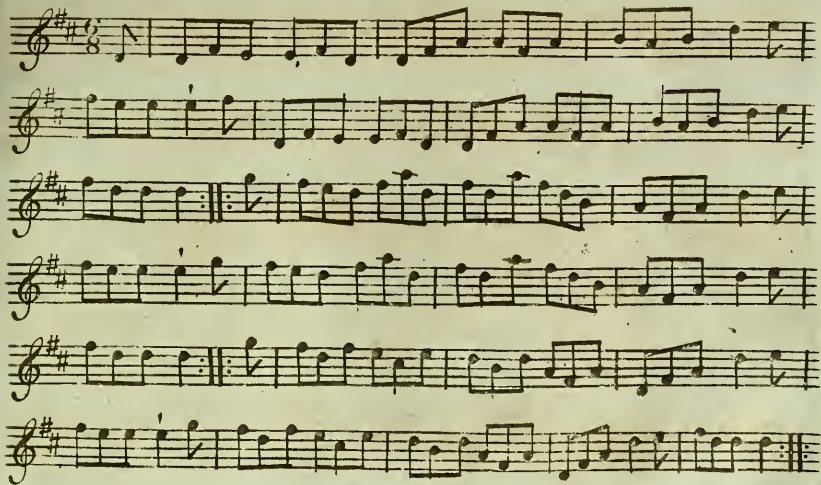
Would you chearful health restore
When advice can do no more
Seek the fresh reviving breeze
Or the fanning of the trees
Come and sit along with me
Come and taste tranquility

3

Ye that th'warted are by love
Come and murmur with the Dove
Shun the false ungrateful maid
Seek the sweet sequester'd shade
Come and sit along with me
Come and taste tranquility

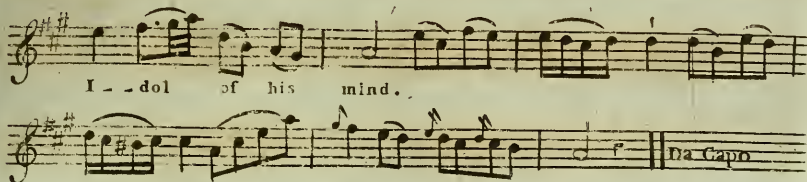
4

Ye that harrass'd are by fate
To a wild and frantic state
Or moping wander like a loon
Dreading oft the wayward moon
Come and sit along with me
Come and taste tranquility



Andante
Affettuoso

Pale shone the Moon the day was clos'd, night
 reign'd in solemn state, Af - flic - tion lull'd a
 while re_pos'd, and dreams fore_told its fate In
 that drear hour did Yo_rick rest and as he lay re -
 clind Thus fancy fram'd with_in his breast the



2

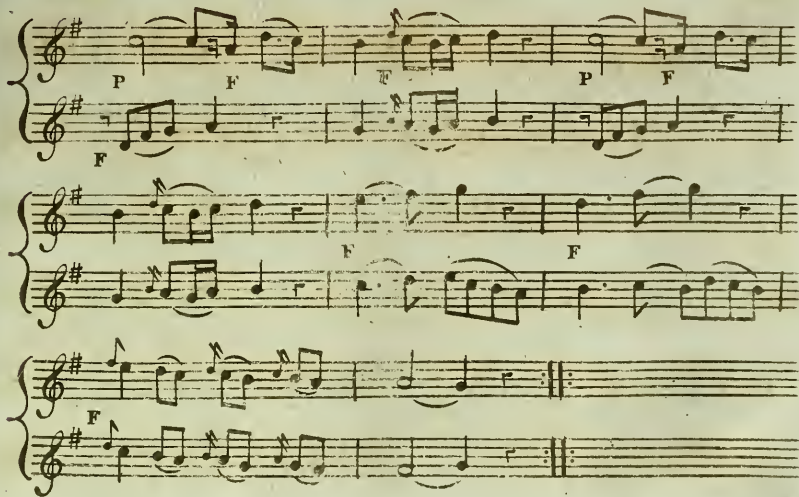
That soft and gliding on his view,
 Eliza's form appear'd;
 The Child that Love and Nature drew,
 The Child that Yorick rear'd;
 Ah, me she cried no more implore,
 For health can ne'er return;
 The Curtain's drop'd the scene is o'er,
 And peace shall bless thy Urn.

3

Yet ere the spirit wings its way,
 To that Coelestial shore;
 O kind protector fondly say,
 A Balm of Comfort more;
 The Vision ceas'd yet ere she fled,
 The tears of pity fell;
 And as she rais'd his drooping head,
 She bade a long farewell.

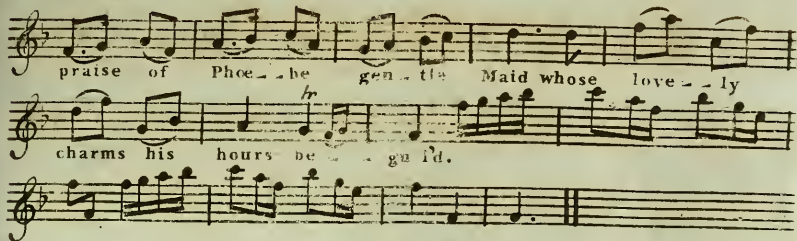
Andantino

The musical score is written for piano and features three systems of music. The first system begins with a piano (P) dynamic, followed by a forte (F) dynamic, then another piano (P) and forte (F) dynamic. The second system starts with a crescendo (cres) marking, followed by a forte (F) dynamic, and then another forte (F) dynamic. The third system begins with a forte (F) dynamic, followed by a piano (P) dynamic, and then another forte (F) dynamic. The music is in 2/4 time with a key signature of one sharp (F#).



Andantino

Be - neath yon Moun - tains shag - gy
Cliff, whence bub - ling wa - ters steal their
way, Pa - le - mon with his flee - cy
care were shel - ter'd from the sul - try
ray re - clin'd up - on the mos - sy
Turf he sweet - ly pip'd his woodnotes wild In



Soft Eccho listen'd to the Tune,
 And quick to Phoebe bore the sound;
 Which soon as heard she instant knew,
 And smiling sought the enchanting Ground.
 No sooner did the Nymph appear,
 Than rapture fill'd Palemon's breast;
 He rose and on her modest Cheek,
 The Kiss of rapture fondly prest.

3

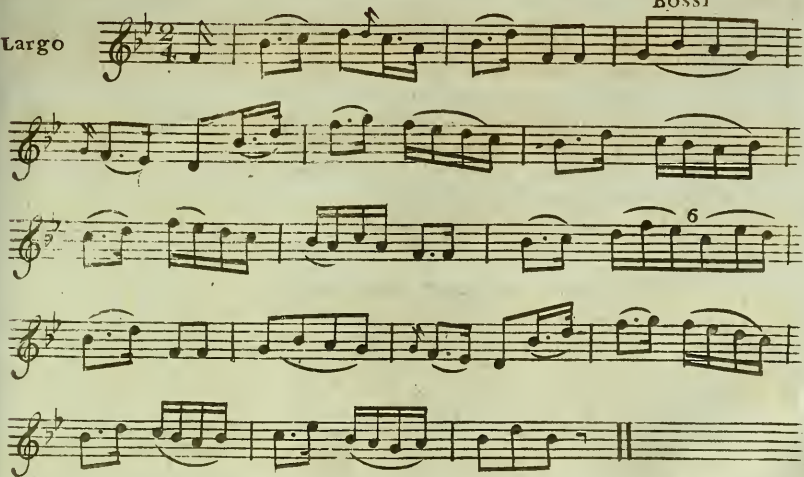
The varying blush her Face o'erspread,
As Lillies damask'd by the Rose;
While gentle tumults in each Breast,
Their mutual Love in sighs disclose.
When sudden open'd to their view,
Beneath the branches of an Oak;
A Village spire with Ivy drest,
And thus Palemon spoke.

4

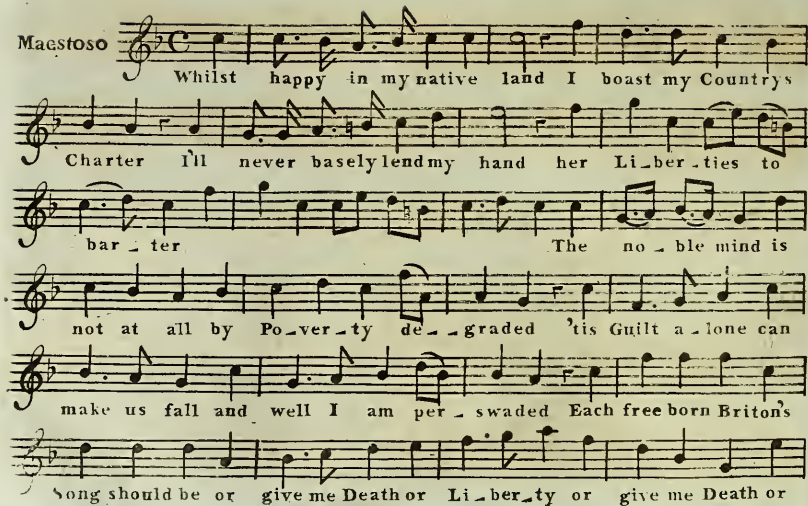
Twelve moons my Love are gone and o'er,
Since first my youthfull heart you won;
Then haste my fair to yonder spire,
And there unite our vows in one.
Together hied the rustic Pair,
With constancy their only wealth;
Nor wish'd for more while thus possess'd,
Of Love, their Cot, and rosy health.

Bossi

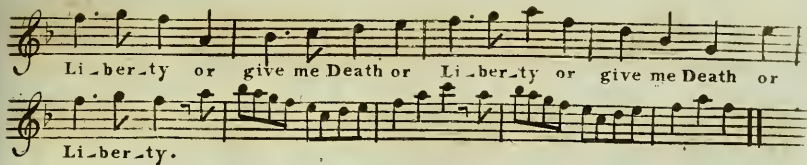
Largo



Maestoso



Whilst happy in my native land I boast my Countrys
 Charter I'll never basely lend my hand her Li_ber_ties to
 bar_ter The no_ble mind is
 not at all by Po_ver_ty de_graded 'tis Guilt a_lone can
 make us fall and well I am per_swaded Each free born Briton's
 Song should be or give me Death or Li_ber_ty or give me Death or



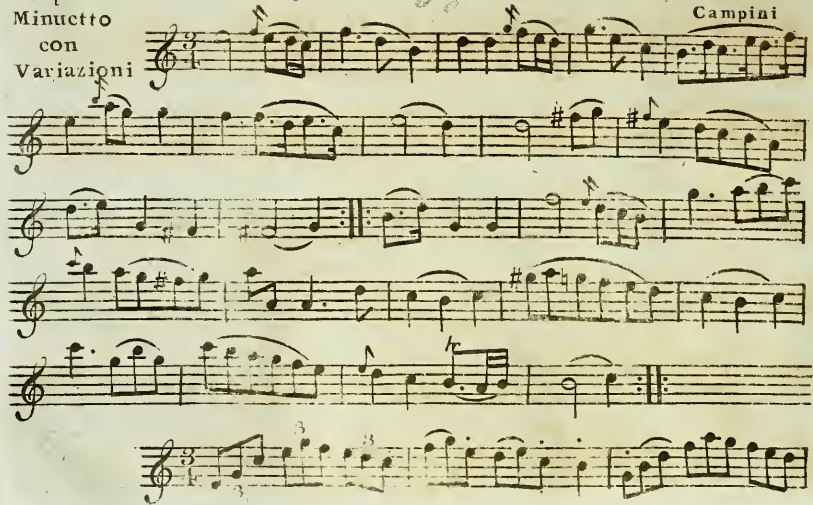
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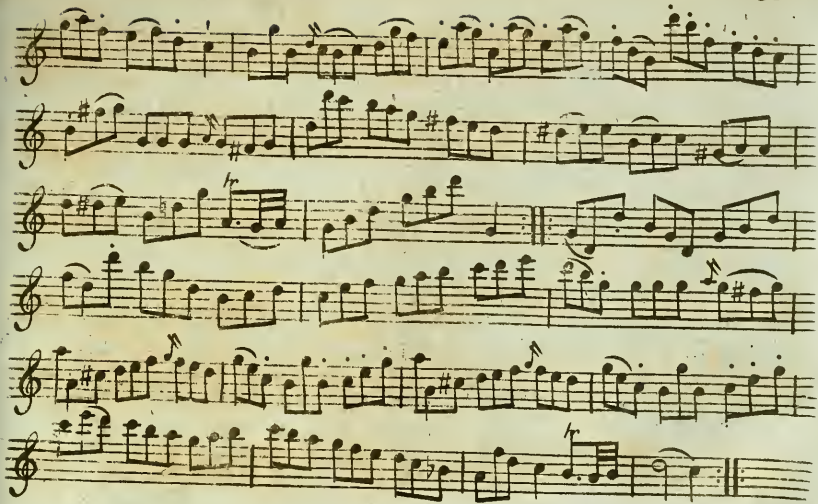
Tho small the pow'r which Fortune grants,
 And few the gifts she sends us;
 The lordly hireling often wants,
 That Freedom which defends us;
 By Law secur'd from lawless strife,
 Our House is our Castellum;
 Thus bless'd with all that's dear in Life,
 For Lucre shall we sell 'em:
 No Ev'ry Briton's Song shall be,
 Or give me Death or Liberty.

90
Tempo di
Minuetto
con
Variazioni

I like it very well. Nov. 8. '6

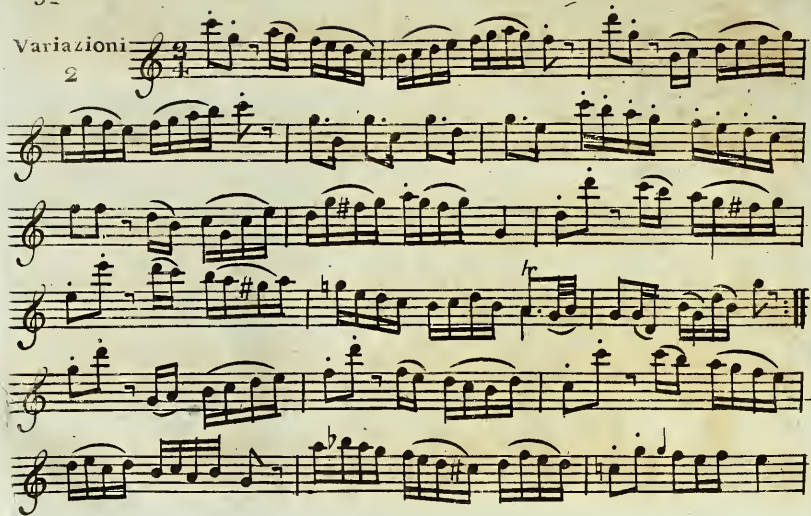
Campini

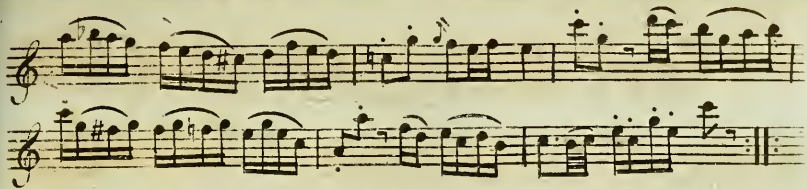




Variazioni

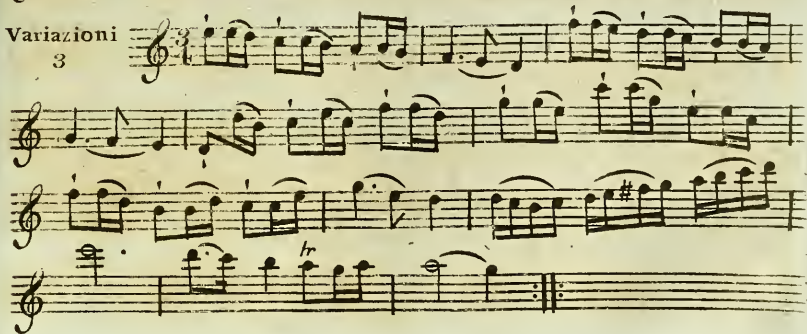
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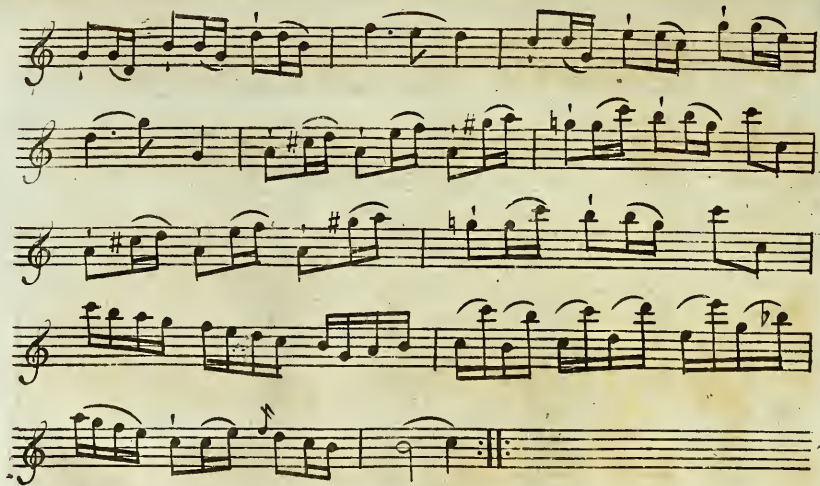




Variazioni

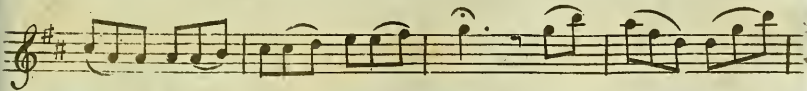
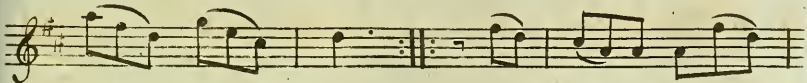
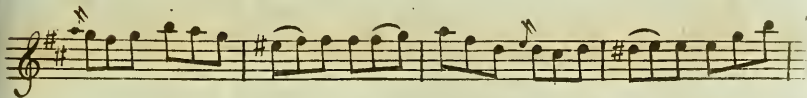
3



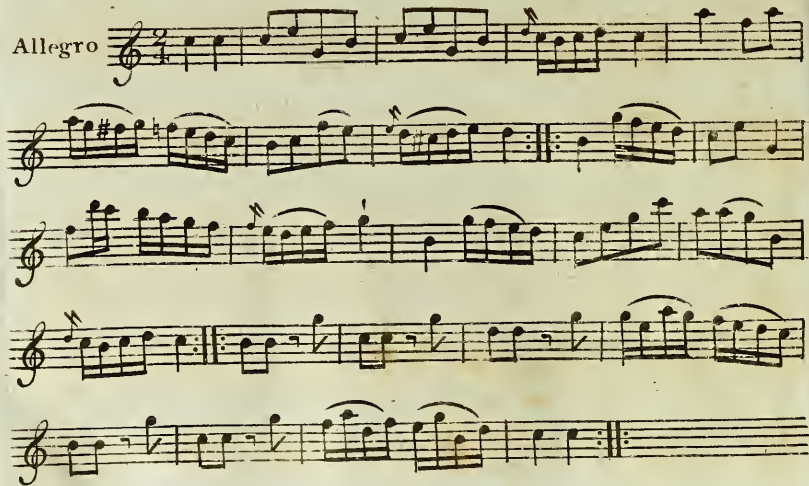


Brandi

Presto



Allegro



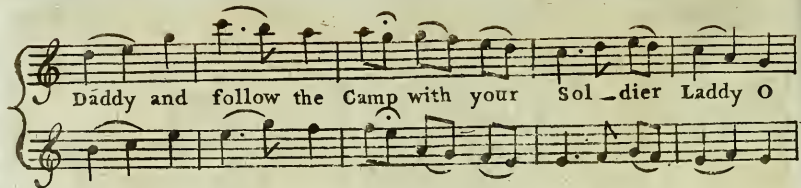
Andante

♩

say bonny Lass will you lye in a

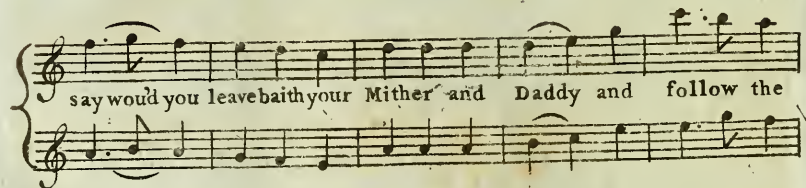
Barrack and marry a Soldier and carry his

wallet O say would you leave baith your Mither and



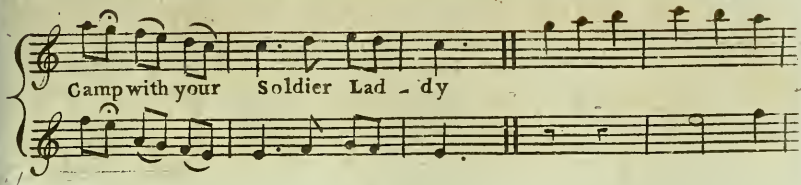
Daddy and follow the Camp with your Sol_dier Laddy O

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes, some beamed together. The lower staff begins with a bass clef and contains a bass line with similar rhythmic patterns. The lyrics are printed between the two staves, with the word 'Sol_dier' having a small 'd' under the 'd'.



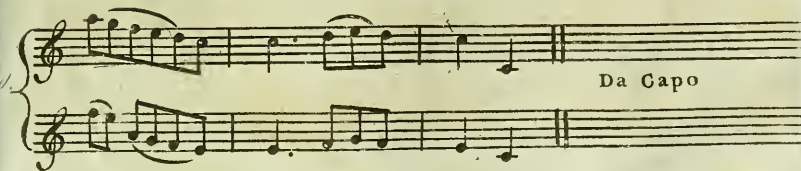
say would you leave baith your Mither and Daddy and follow the

The second system of the musical score also consists of two staves. The upper staff continues the melody from the first system, maintaining the same key signature and rhythmic patterns. The lower staff continues the bass line. The lyrics are printed between the staves, with 'baith' being a Scottish dialect word for 'both'.



Camp with your Soldier Lad - dy

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A double bar line is placed after the first measure of each staff.



Da Capo

The second system of the musical score also consists of two staves, continuing the melody and accompaniment from the first system. The notation is consistent with the first system. A double bar line is placed at the end of the system, followed by the text 'Da Capo'.

Spiritoso

When from the Straights I landed and left the roaring

Main 'twas then that I com-mand-ed a little Brig I'd

ta'en 'twas then that I com-mand-ed a little Brig I'd

ta'en So tight and trim built was she, she won my very

heart but she'd false colours d' ye see and play'd a Pirates

part So tight and trim built was she, she



2

Fearless of danger I have been,
When Bullets round me flew
The sculp holes filld with gore seen
Yet fear I never knew
Shall lubbers then attack our Tier
Thats lying in its birth
And rob us of what we hold dear
And prize the most on Earth.

3

I'll furl their sails first at Mast head
When under weigh i'm going
For ne'er be it of Seamen said
They fear a Landsmans blowing
Then think not I'll my prize loose
That was so gay d'ye see
To fight for love I'd ne'er refuse
For King or Loyalty.



DUETTO

Brandi

Tempo di Minuetto

First system: Two staves with a brace on the left. Both staves start with a treble clef and a key signature of one flat. The first staff has a dynamic marking of **F** (Forte) under the first measure. The second staff has a dynamic marking of **F** (Forte) under the first measure.

Second system: Two staves with a brace on the left. Both staves start with a treble clef and a key signature of one flat. The first staff has dynamic markings of **F** (Forte) and **P** (Piano) under the first and second measures respectively. The second staff has dynamic markings of **F** (Forte) and **P** (Piano) under the first and second measures respectively.

Third system: Two staves with a brace on the left. Both staves start with a treble clef and a key signature of one flat. The first staff has a dynamic marking of **P cres** (Piano crescendo) under the first measure. The second staff has a dynamic marking of **F** (Forte) under the first measure. The piece ends with a double bar line and repeat dots.

This image shows a handwritten musical score for piano, consisting of six systems of staves. The notation is in treble and bass clefs, with various musical symbols including notes, rests, slurs, and dynamic markings.

The first system consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). It features a series of eighth notes, some grouped in triplets (indicated by a '3' above the notes). The bottom staff has a bass clef and a key signature of one flat. It also features eighth notes and triplets. Dynamic markings 'F' (forte) and 'sF' (sforzando) are present.

The second system also consists of two staves. The top staff continues the melodic line with triplets and slurs. The bottom staff has a bass clef and a key signature of one flat. It features eighth notes and triplets. Dynamic markings 'FF' (fortissimo) and 'P' (piano) are present.

The third system consists of two staves. The top staff has a treble clef and a key signature of one flat. It features eighth notes and triplets. The bottom staff has a bass clef and a key signature of one flat. It features eighth notes and triplets. Dynamic markings 'FF' (fortissimo) and 'P' (piano) are present.

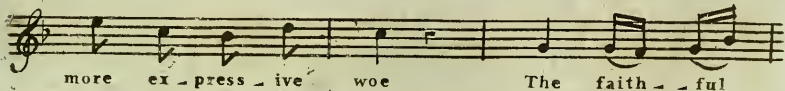
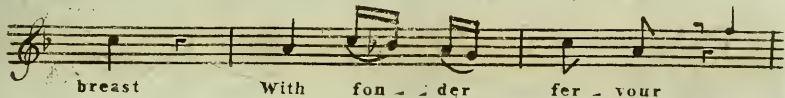
The fourth system consists of two staves. The top staff has a treble clef and a key signature of one flat. It features eighth notes and triplets. The bottom staff has a bass clef and a key signature of one flat. It features eighth notes and triplets. Dynamic markings 'FF' (fortissimo) and 'P' (piano) are present.

The fifth system consists of two staves. The top staff has a treble clef and a key signature of one flat. It features eighth notes and triplets. The bottom staff has a bass clef and a key signature of one flat. It features eighth notes and triplets. Dynamic markings 'FF' (fortissimo) and 'P' (piano) are present.

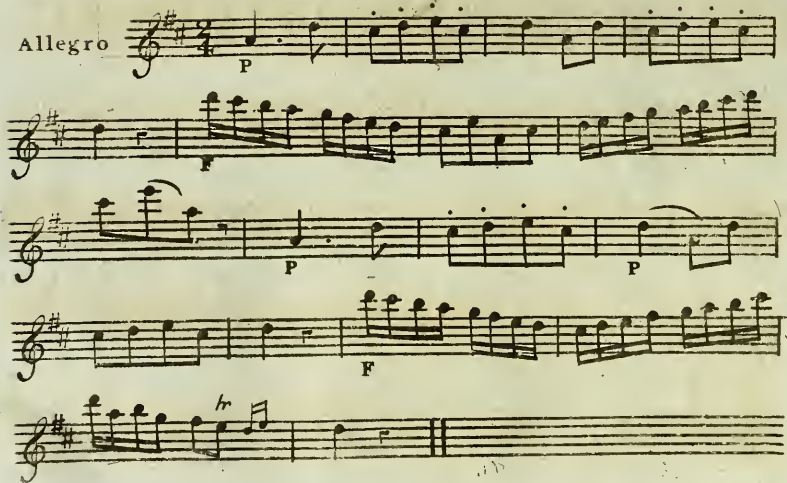
The sixth system consists of two staves. The top staff has a treble clef and a key signature of one flat. It features eighth notes and triplets. The bottom staff has a bass clef and a key signature of one flat. It features eighth notes and triplets. Dynamic markings 'FF' (fortissimo) and 'P' (piano) are present.

Larghetto

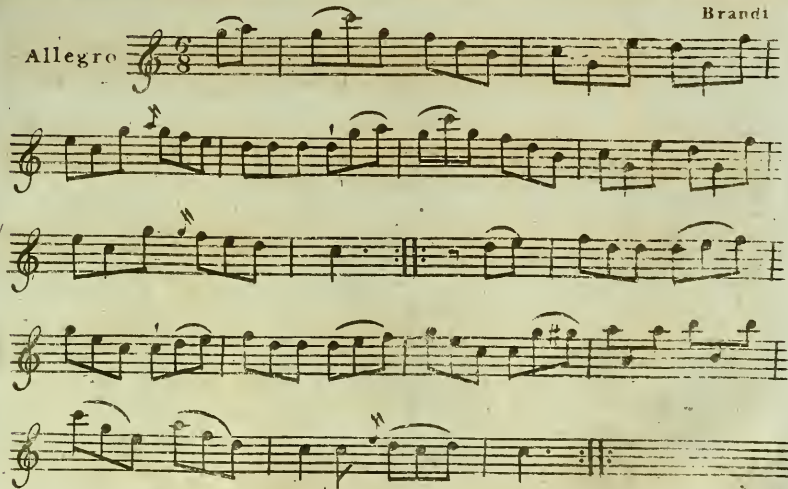
When placid Night diffuses o'er the Plain Her silent Shadows and her dew-y rain when the spent Bird of sadness sinks to rest And all is calm except the Lovers



Allegro

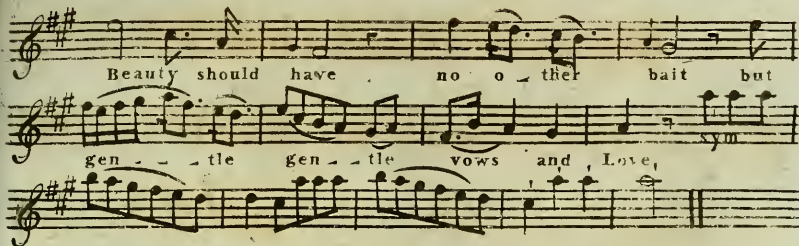


Allegro



Andante

Why dear-est Silvia why thus bent to
 vex to vex a faith-ful Heart to Gold and
 Ti-tle you re-lent Love throws Love throws in
 vain the Dart
 Let glit-tring fools in Courts-be great for
 pay for pay let Ar-mies move

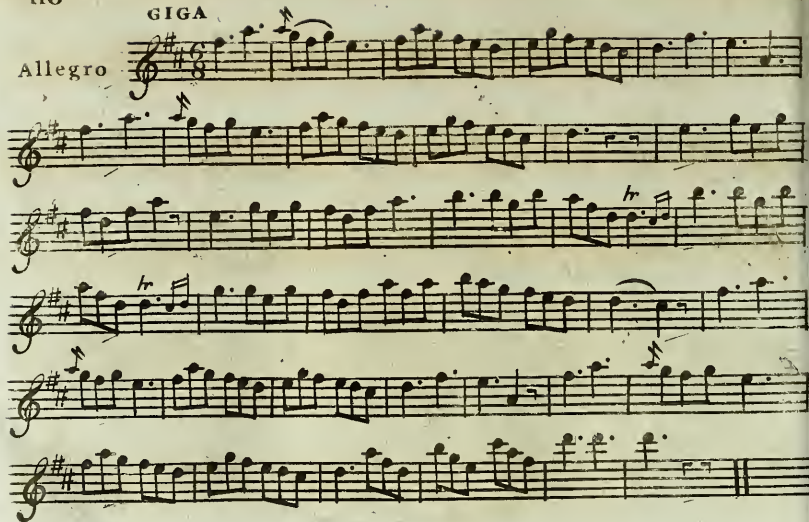


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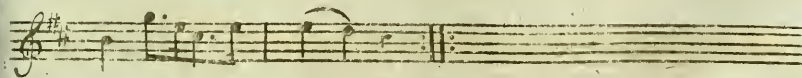
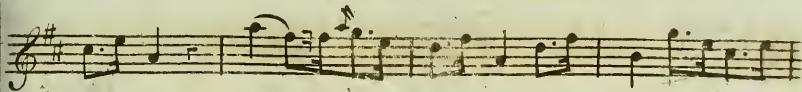
If on these endless Charms you lay
 The value that's their due
 Kings are themselves too poor to pay
 A thousand Worlds too few
 But if a passion without vice
 Without disguise or Art
 Ah! Silvia if true love's a prize
 Behold it in my Heart.

GIGA

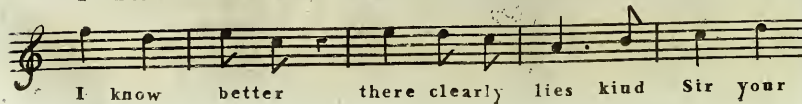
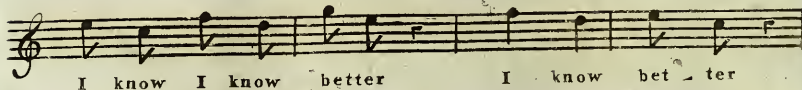
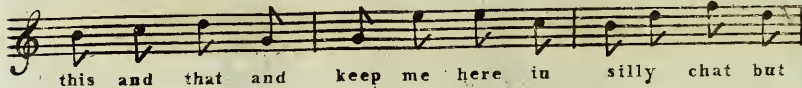
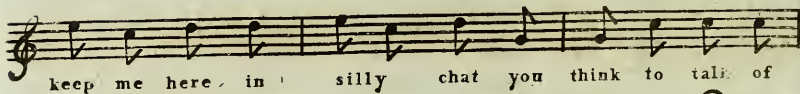
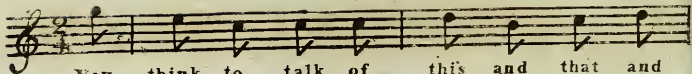
Allegro



Largo



Lively



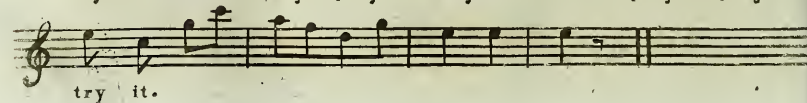
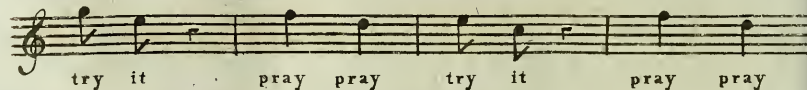
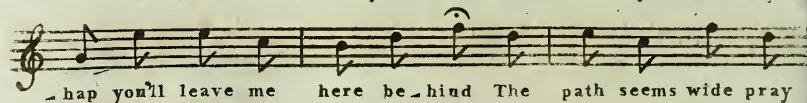
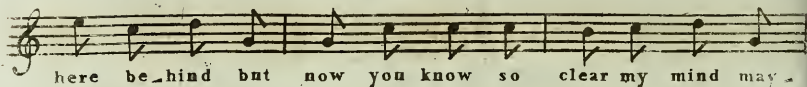
way pur - sue it then I humbly pray pur -

- sue it then I humbly pray and me you'll make your

debtor why bless my stars 'tis ve - ry odd that

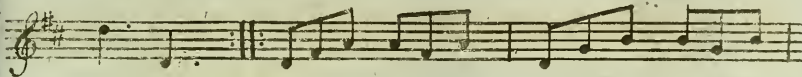
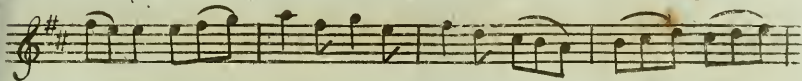
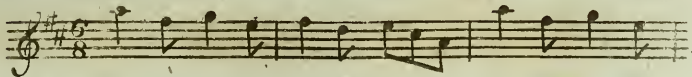
here up - on this harmless Sod I cannot stay in

quiet I cannot stay



Well done Jack

Allegro

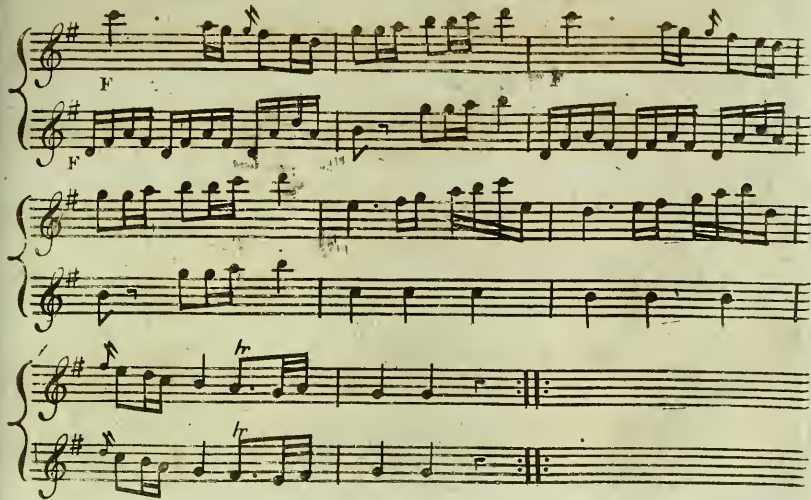


DUETTO

Brandl

Andantino

Musical score for a Duetto in 3/4 time, marked Andantino. The score consists of three systems of staves. The first system has two staves with dynamics P, F, and cres. The second system has two staves with dynamics P, cres, and F. The third system has two staves with dynamics P, cres, F, and P. The key signature is one sharp (F#) and the time signature is 3/4.



The Yelow hair'd Laddie.

slow

The musical score is written on five staves in G major (one sharp) and 3/4 time. The tempo is marked 'slow'. The melody is simple and folk-like, with lyrics written below the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: 'In A - pril when Prim - ro - ses'. The second staff continues: 'paint the sweet plain And Summer ap -'. The third staff has a first ending bracket over the final two measures, with the lyrics: 'proach - ing re - - joi - ceth the Swain'. The fourth staff has a second ending bracket over the final two measures, with the lyrics: 'joi - ceth the Swain The Yel - low hair'd'. The fifth staff concludes the piece with the lyrics: 'Laddie would oft - - en times go To'. The score ends with a double bar line and repeat dots.

In A - pril when Prim - ro - ses
 paint the sweet plain And Summer ap -
 - proach - ing re - - joi - ceth the Swain
 - joi - ceth the Swain The Yel - low hair'd
 Laddie would oft - - en times go To

J. Ogden April. 17. 1833

wilds and deep glens where the Hawthorn trees grow

Hawthorn trees grow.

2

There under the shade of old sacred Thorn
 With freedom he sung his loves ev'ning and morn
 He sang with so soft and enchanting a sound
 That Silvans and Fairies unseen danced around.

3

The Shepherd thus sung Tho young Mary be fair
 Her beauty is dash'd with a scornfull proud air
 But Susie is handsome and sweetly can sing.
 Her breath like the breeze gives perfume in the Spring.

4

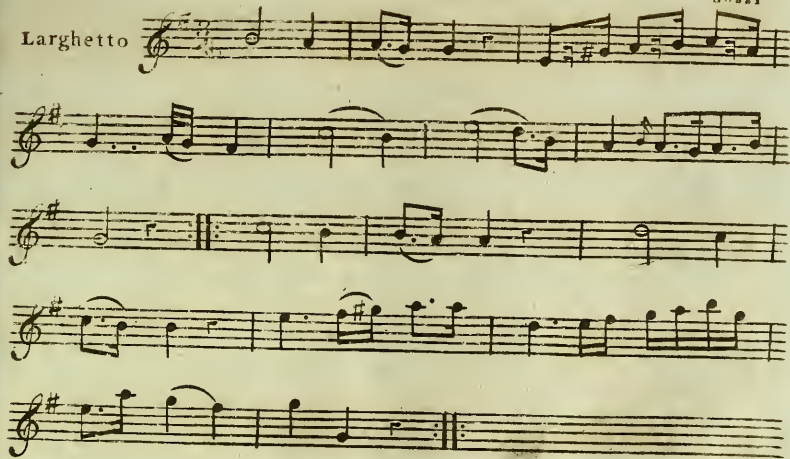
That Maddie in all the gay bloom of her youth
 Like the Moon was inconstant and never spoke truth
 But Susie was faithful good humour'd and free
 And fair as the Goddess that sprung from the Sea.

5

That Mama's fine Daughter with all her great dow'r
 Was awkwardly airy and frequently sour
 Then sighing he wish'd would Parents agree
 The witty sweet Susie his Mistress might be.

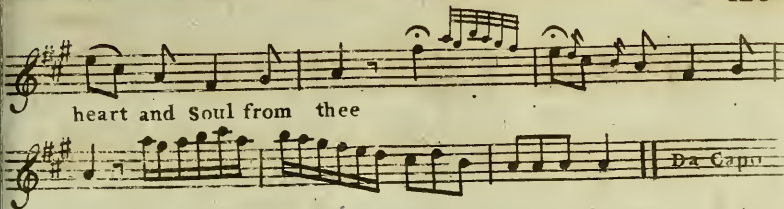
The yellow hair'd Laddie

Larghetto



Andante

From thee E - LI - ZA I must go And
from my native Shore The cru - el fates be -
tween us throw a boundless O - ceans roar But
boundless Oceans roaring wide be - tween my Love and
me They never never can di - vide my



2

Farewell, farewell, ELIZA dear,
 The Maid that I adore;
 A boding voice is in my ear,
 We part to meet no more:
 But the last throb that leaves my heart,
 While death stands victor by:
 That throb ELIZA, is thy part,
 And thine the latest sigh.

Good 4-4-4-4

Brandi

Allegro

The musical score is written for a single instrument, likely a piano, in 3/8 time. It is marked 'Allegro' and features a key signature of one sharp (F#). The score is organized into three systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one sharp. The melody in the right hand is characterized by eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line. The second system includes a repeat sign and dynamic markings 'P' (piano) and 'F' (forte). The third system continues the melodic and harmonic development, with various phrasing slurs and dynamic markings. The overall style is that of a 19th-century piano solo piece.

Andantino

Mine be a Cot be side a hill A

bee - hives hum shall sooth my ear A

willow y brook that turns a mill with many a

fall shall lin - ger near The Swal - low oft be -

neath my thatch shall twit - ter from her

clay built nest, oft shall the Pilgrim lift the

latch and share my meal a welcome

guest and share my meal a welcome

guest a - round my i - vied porch shall

spring each fragrant flow'r that drinks the dew and

Lu - cy at her wheel shall sing, in rus - set
gown and a - pron blue, The vil - lage Church a
- mong the trees, where first our marriage vows were
giv'n, with mer - ry peals shall swell the breeze, and
point with ta - per spire to heav'n, and point with
ta - per spire to heav'n.

RONDO 8.

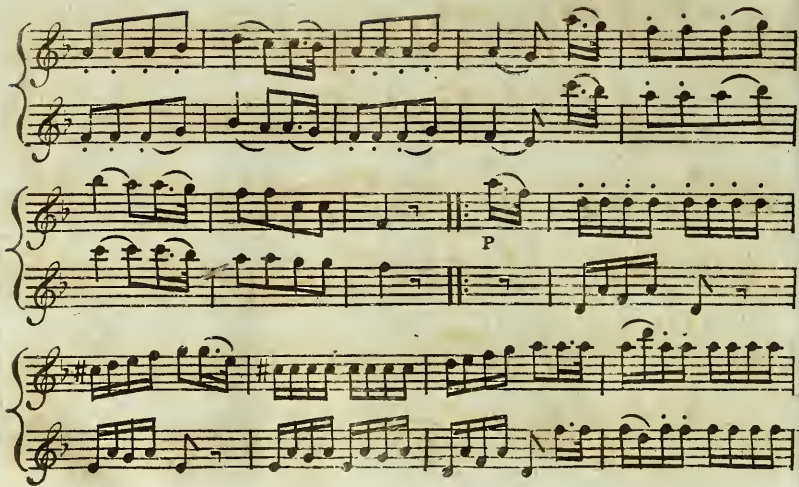
Andantino

8^p

Fine

F P

F P



A handwritten musical score on six staves, arranged in three pairs. Each pair is connected by a large curly brace on the left. The notation is in treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together in groups. The first two pairs of staves end with repeat signs. The third pair of staves ends with a double bar line and a repeat sign. The notation is elegant and typical of 18th or 19th-century manuscript notation.

Da Capo al Fine

Andante
Affettuoso

Though tender and young since my eye-sight is gone my
 Parents I've lost to in-crease my sad moan, bare-
 footed a-las through the streets I must go, to ask a hard
 world some re-lief from my woe, my story would soften the
 heart of a churl, O pi-ty O pi-ty a
 poor blind Girl, O pity O pity a poor blind Girl.



2

The pleasures of summer you see, and enjoy,
 For me want and blindness those pleasures destroy:
 You've Joy's too, in winter; but I, to my cost,
 Know winter alone, by the smart of its frost!.

My story &c.

3

I once knew, though blind I now wretchedly stray,
 The comforts of wealth, and the blessings of day;
 A Parents fond care then enlighten'd my mind,
 Whence keener afflictions, alas! I now find!

My story &c.

4

Then steel not your bosoms against my sad tale,
 Ah! look on my years - it must surely prevail:
 My tears kindly dry; and oh, may ye ne'er know,
 The horrors of want, or the heart ach of woe!

My story &c.

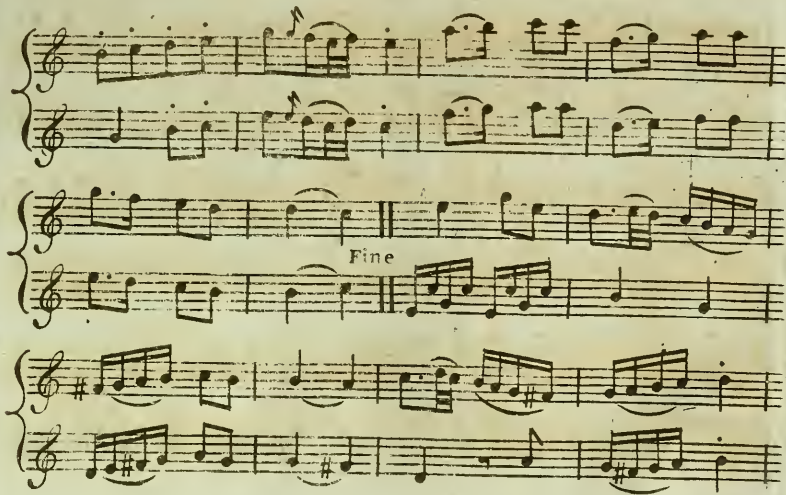
DUETTO. §.

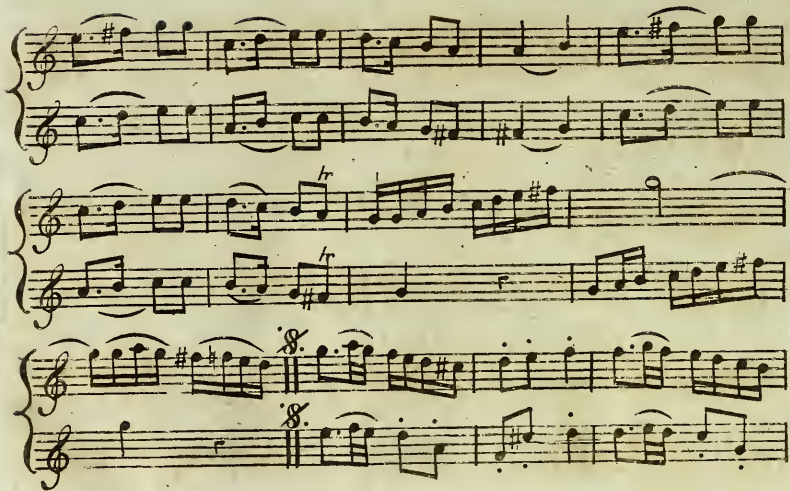
Brandi

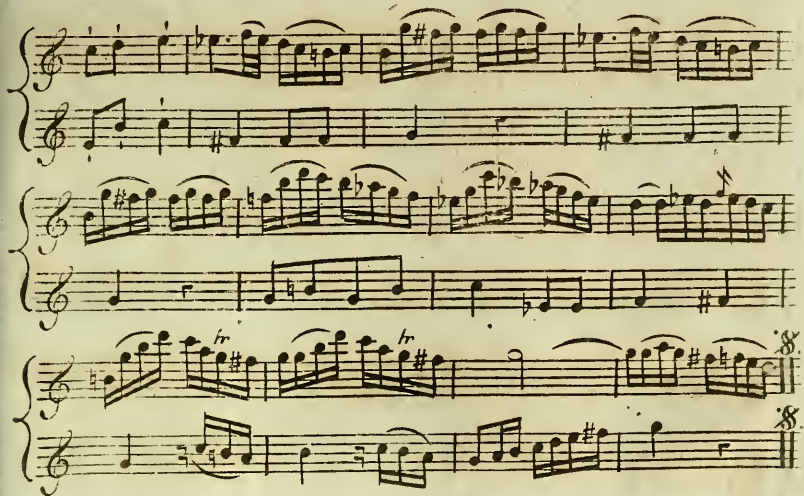
RONDO

Andantino

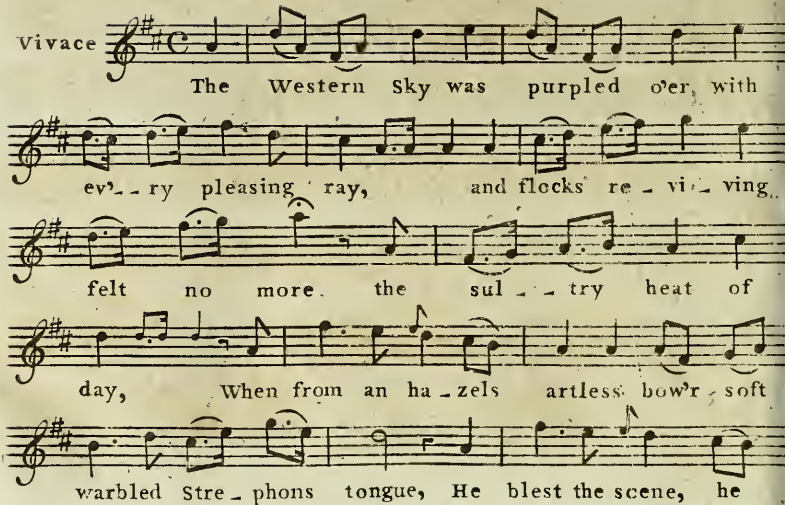
The musical score is written for two voices, likely Soprano and Alto, in a duet format. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andantino'. The score is divided into three systems, each with a grand staff (treble and bass clefs). The first system includes a large brace on the left side, indicating a first ending or a specific section. The notation features various musical symbols including notes, rests, and dynamic markings. The second system continues the melody with similar notation. The third system concludes the piece with a final cadence. The overall style is characteristic of 19th-century vocal music.



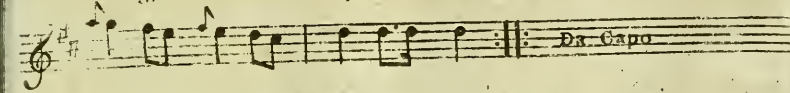
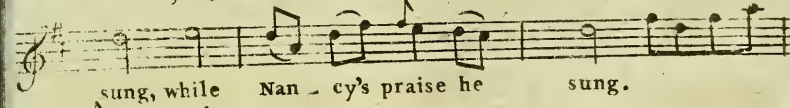
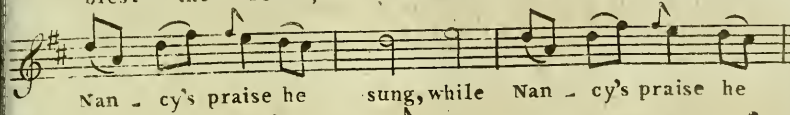
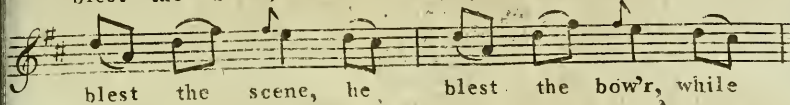
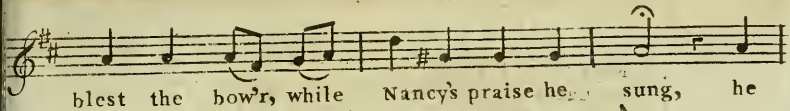




Vivace



The Western Sky was purpled o'er, with
ev'ry pleasing ray, and flocks re-vi-ving,
felt no more the sultry heat of
day, When from an hazel artless bow'r, soft
warbled Stre-phons tongue, He blest the scene, he



2

Let Fops with fickle falshood range,
 The paths of wanton Love;
 Whilst weeping Maids lament their change,
 And sadden ev'ry Grove;
 But endless blessings crown the day,
 I saw fair Esham's dale;
 And every blessing find its way,
 To Nancy of the Vale.

3

Struck with her charms and gentle truth,
 I clasp'd the constant Fair;
 To her alone I gave my Youth,
 And vow my future Care;
 And when this vow shall faithless prove,
 Or I those charms forego;
 The stream that saw our tender Love,
 That stream shall cease to flow.

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Yellow haired Laddie

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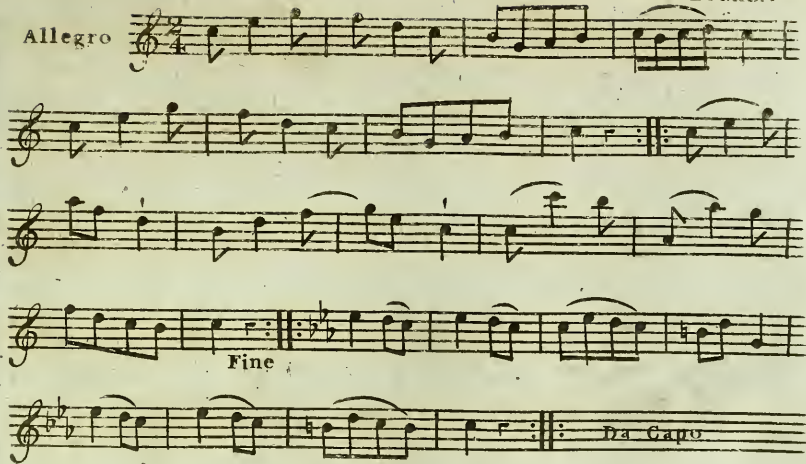
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End of the First Volume

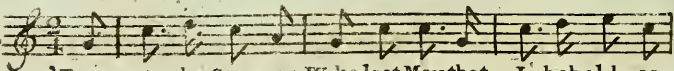
Brandi.

Allegro

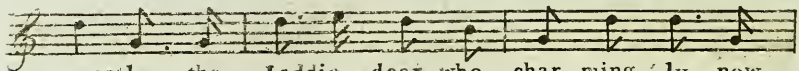


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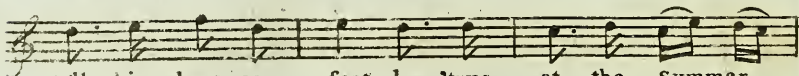
Allegretto



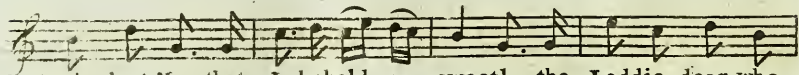
'Twas at the Summer Wake last May, that I beheld sa



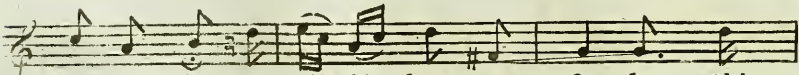
sweetly, the Laddie dear who charmingly, now



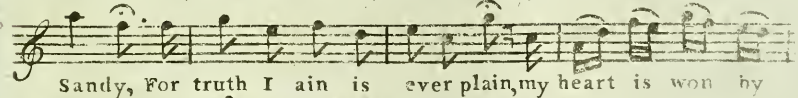
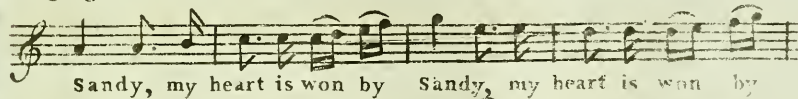
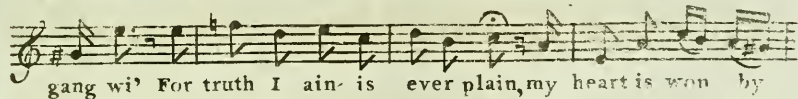
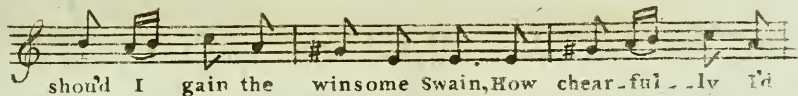
tells his love sa featly, 'twas at the Summer



Wake last May, that I beheld sa sweetly, the Laddie dear who



charmingly, now tells his love sa featly, Ah!



2

When e'er the charming Bonny Boy,
 Light trips the Fields so gaily;
 He whispers love shall never cloy,
 And ever proves it daily.
 He dances neat and pipes sa sweet,
 When chearfully I gang wi';
 That my poor heart does constant beat;
 For bonny winsome Sandy.

3

The Lasses all wi' one intent,
 Have sought from me to gain him;
 But Sandy dear is quite content,
 And shews no signs of waining.
 Next May-Day-Morn in Brides array,
 I trip to Church alang wi';
 The blithsome Lad sa fresh and gay,
 My bonny winsome Sandy.

RONDO

Devienne

Allegretto

The musical score is for a piece titled "RONDO Devienne" in the tempo "Allegretto". It is written for piano in 6/8 time. The score consists of six staves arranged in three systems, each with a grand staff (treble and bass clef). The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff of the first system has a treble clef and a 6/8 time signature. The second staff of the first system has a bass clef and a 6/8 time signature. The first system ends with a double bar line. The second system begins with a treble clef and a 6/8 time signature. The first staff of the second system has a treble clef and a 6/8 time signature. The second staff of the second system has a bass clef and a 6/8 time signature. The second system ends with a double bar line. The third system begins with a treble clef and a 6/8 time signature. The first staff of the third system has a treble clef and a 6/8 time signature. The second staff of the third system has a bass clef and a 6/8 time signature. The third system ends with a double bar line. The score includes dynamic markings: "P" (piano) at the beginning of the first system, "F" (forte) at the beginning of the second system, and "Fine" at the end of the third system. The score also includes various musical notations such as notes, rests, and slurs.

Handwritten musical score on page 54, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century manuscript notation.

Dynamic markings visible in the first staff:

- Fz
- Fz
- sF

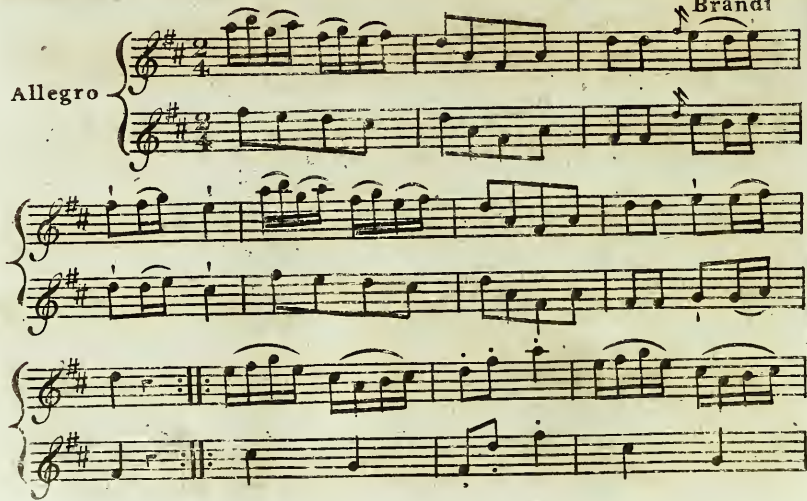
A handwritten musical score on six staves, arranged in three pairs. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and accidentals. A dynamic marking 'P' is present in the third staff. The piece concludes with a double bar line and a repeat sign in the sixth staff.

P

Da Capo al Fine

Brandi

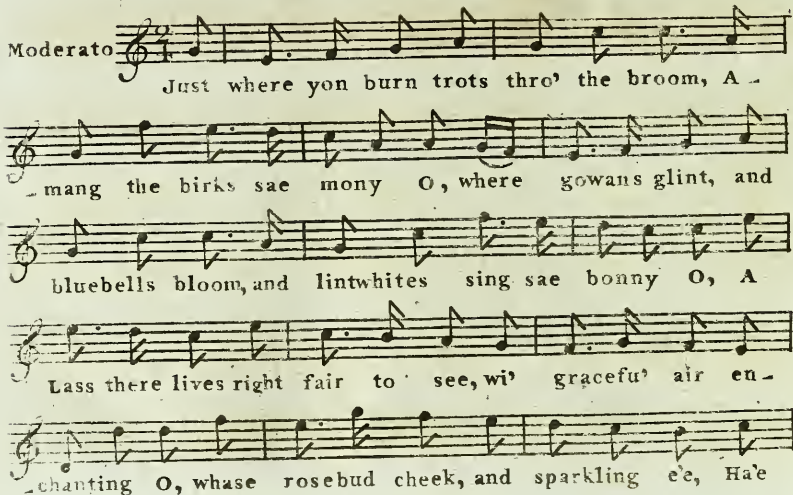
Allegro



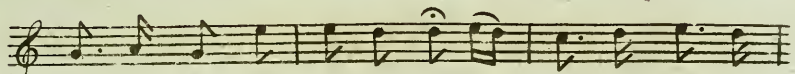
Fine

Da Capo al Fine

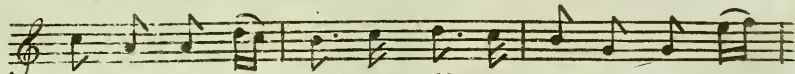
Moderato



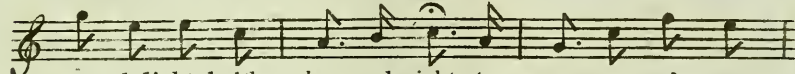
Just where yon burn trots thro' the broom, A -
- mang the birks sae mony O, where gowans glint, and
bluebells bloom, and lintwhites sing sae bonny O, A
Lass there lives right fair to see, wi' gracefu' air en -
- chanting O, whase rosebud cheek, and sparkling ee, Ha'e



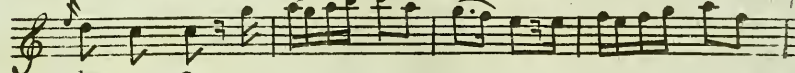
set this heart a panting O, Her presence mak's me



cheery O, her absence mak's me weary O, 'tis



my delight baith day and night, to gaze up - o' my



deary O.



Da Capo

2

I'd leave the town and a' its pride,
 The seat o' vice and slander, O.
 At eve yon burnie's flow'ry side
 Wi' my sweet lass to wander, O,
 Let fortune shun my lowly cot,
 And wealthy sauls frown on me, O,
 The fickle jade I'd mind her not,
 Woud Annie smile upon me, O;
 Her presence maks me cheery O &c.

3

Ye painted prudes, wi' a' your art,
 In silk and siller flaunting, O.
 Whase costly claise aft hides a heart
 Where modesty is wanting, O,
 My Annie scorns your borrow'd grace
 And, sweet as May-day morning, O,
 Bright health blooms on her cheerfu' face,
 In spite of a' your scorning, O.
 Her presence maks me cheery O &c.

Moulds

Allegro

In a far dis-tant Village liv'd
 Kate of the Vale, a Maiden all pure as the
 Dove, To her would young Henry, oft
 breath the fond tale, but knew not a-las! it was
 Love.

one fa - tal Morn as to - gether they stray'd in
converse each hap - pi - ly blest, A
sigh of soft friendship his Bo - som be - tray'd, and
Love in his Eyes stood con - fest.
Da Capo

2

Ah! Kate cried the Youth I have often heard tell,
That Women are fickle as fair,
If so to each fond hope I take a farewell,
For pleasure can never dwell there,
Ne'er doubt she replied while a modest blush rose,
Which crimson'd her Cheek o'er awhile,
'Tis Virtue alone can a passion disclose,
A Passion that's void of all guile.

3

Now over the Hills as they both bent their way,
The Sky form'd a picture all dread,
The rains beat aloud, and the winds fiercely blew,
And thunder roll'd over their head,
When Henry alas! fell a Victim to fate,
And sunk in the realms of the blest,
Who left for to sigh his lovelorn poor Mate,
Who now was depriv'd of her Love.

King

Allegretto

8.

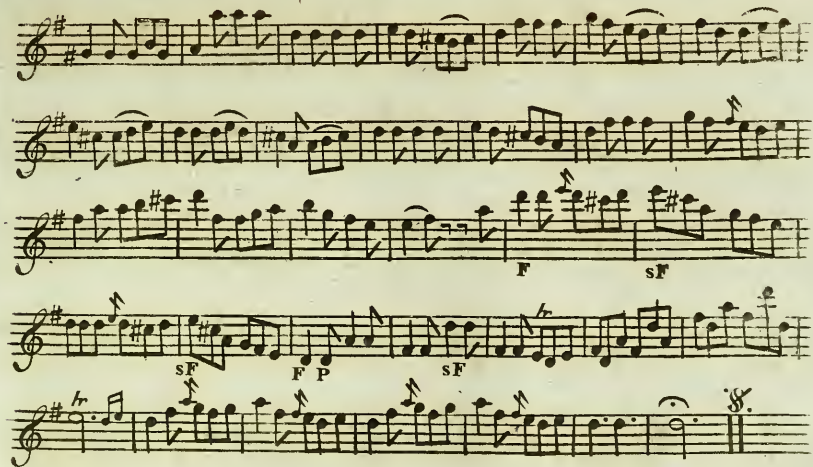
F

mf

poco F

P

Fine **F** **sF** **sF**



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Da Capo al Fine

Sung by Madame Banti

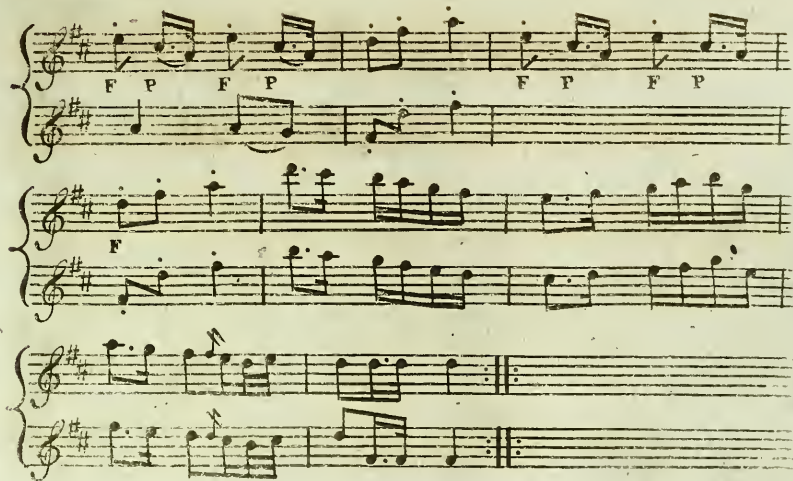
Andante
Con Moto

A handwritten musical score consisting of five staves. The notation is in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style. The second staff contains several triplet markings, indicated by the number '3' above groups of three notes. The third staff also features triplet markings. The fourth staff continues the melodic line with some triplet markings. The fifth staff concludes the piece with a double bar line. The paper is aged and slightly discolored.

Marchia

F

This musical score is written for a piano and features two main sections: 'Marchia' and 'Brandi'. The 'Marchia' section is written in 2/4 time with a key signature of one sharp (F#). It begins with a forte (F) dynamic. The 'Brandi' section follows, also in 2/4 time with the same key signature. The score is arranged in four systems, each with a grand staff (treble and bass clefs joined by a brace). The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a lively and melodic piece.



Allegretto

To fly like Birds from Grove to
 Grove, to wan-der like the Bee - ; To
 sip the sweets and taste of Love, is
 not e-nough for me; No flut'-tring
 pas-sion wakes my Breast, I wish the

place to find; Where fate may give me
peace and rest, One Shepherd to my
mind: where fate may give me peace and
rest, One Shep - - herd to my mind.
Da Capo

The musical score is written on five staves. The first four staves contain the main melody with lyrics. The fifth staff features a more complex, rapid melodic passage, likely a repeat or a decorative flourish, and ends with the instruction 'Da Capo'.

2

To ev'ry Youth I'll not be gay
 Nor try on all my power
 Nor future pleasures throw away
 In toying for an Hour
 I would not reign the general Toast
 Be prais'd by all the Town
 A thousand Tongues on me are lost
 I'll hear but only one.

3

For which of all the flattering Train
 Who swarm at beauty's Shrine
 When Youths gay charms are in the wane
 Will court their sure decline
 Then Fops and Wits and Beaus forbear
 Your arts will never do
 For some fond Youth shall be my care
 Lifes checquer'd Season thro'.

4

My little heart shall have a Home
 A warm and shelter'd Nest
 No giddy Flight shall make me roam
 From where I am most blest
 With Love and only that dear Swain
 What tranquil Joys I see
 Farewell ye false inconstant Train
 For one is all to me.





