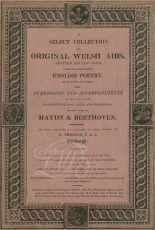


62
1845

1845



A
SELECT COLLECTION
 OF
ORIGINAL WELSH AIRS,
 ADAPTED FOR THE VOICE,
 WITH ACCOMPANIMENT
ENGLISH POETRY,
 WITH ACCOMPANIMENT
 AND
SPANISHES AND ACCOMPANIMENTS

AS COMPOSED BY
 FRANCIS OF GALL, GALL, AND FRANCIS GALL

AND
HAYDN & BEETHOVEN.

THE ABOVE COLLECTION ARE COMPOSED BY FRANCIS GALL, OF
G. THOMSON, F. & C.

Glasburgh:

Large decorative signature or stamp, possibly 'G. Thomson'.

THE PUBLISHERS AND PRINTERS ARE THE BROTHERS GALL, OF THE
 CITY OF GALL, IN THE GRAND DUCHY OF BADEN.

THE FIRST EDITION OF THIS BOOK WAS PRINTED BY THE BROTHERS GALL, OF THE
 CITY OF GALL, IN THE GRAND DUCHY OF BADEN, IN THE YEAR 1845.



CONRAD CASTLE.

Photography by the Smithsonian Institution.

View of the castle of Conrad, showing the old tower, the old church, and the old castle.

A
Select Collection of
Original
WELSH AIRS

As they are
UNITED TO CHARACTERISTIC

English Poetry
never before collected

With an Introduction & Concluding Synopses
and Accompaniments for the

PIANO FORTE VIOLIN & VIOLONCELLO

Composed partly by

Wardour & Beethoven

Printed and Sold by the Editor and Stationer, in one Volume, The Strand, at the North side of St. Dunstons Church.

Vol. II. Bound in half bound paper.

London, Printed and Sold by the Editor, at the Strand, and by C. F. Johnson, the Stationer, at the Strand, at the Strand.

J. Wardour

1817-1818

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VOL. III.

INDEX TO THE AIRS.

The Symbols and Abbreviations in this index will be explained by Bards. — 1876, 1877, 1878

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THE UNIVERSITY OF CHICAGO
LIBRARY

LIBRARY

No. 81.

SING TO THE BOY OF CHINA.

THE CHAIR OF THE WOLF.

VERSE FOR THE BOY.

By MISS CLAYTON.

How the death of David's wife
 For the palace-chamber lay?
 For the best amongst men
 My poor countryman's wife—
 What joy could she have known
 While her sad eyes were bent
 In agony on your wife's grave,
 And her pale face grew bright
 Every thought your wailing word
 For the little White woman
 Mourning laid, and mourning dead,
 Her's hands on high.

In the woodland among pines,
 Under grass, and long willows,
 Rusted grass, and slender reeds,
 With the wind will
 How the words remembered be,
 How the death of David's wife,
 In the language of her
 Everlasting melody will
 How's our garden the life,
 In the white things give?
 How to speak the words of
 In the songs of!

How lady the red thing white,
 The white words the white white,
 The white's coming, coming white,
 And though with the air,
 We are with the white's air,
 We are with the white's air,
 We are with the white's air,
 To the white's air!
 How lady the white's air,
 How lady the white's air,
 How lady the white's air,
 How lady the white's air,
 How lady the white's air!

The chase of the Wolf.

102

NO. 102.

The musical score is arranged in three systems. Each system contains a vocal line (Soprano and Alto) and a piano accompaniment. The piano part features a prominent, rhythmic bass line with repeated notes. The lyrics are written below the vocal lines.

First system:
Soprano: *How the hunter's bark we hear the wailing*
Alto: *How the wailing bark we hear the wailing*
Piano: *How the wailing bark we hear the wailing*

Second system:
Soprano: *How the wailing bark we hear the wailing*
Alto: *How the wailing bark we hear the wailing*
Piano: *How the wailing bark we hear the wailing*

Third system:
Soprano: *How the wailing bark we hear the wailing*
Alto: *How the wailing bark we hear the wailing*
Piano: *How the wailing bark we hear the wailing*

The first system of music consists of four staves. The top two staves appear to be vocal parts with lyrics underneath. The bottom two staves are instrumental accompaniment. The notation includes various note values and rests.

The second system of music also consists of four staves. Similar to the first system, it features two vocal staves with lyrics and two instrumental staves. The musical notation continues with complex rhythmic patterns.

The third system of music consists of three staves. The top staff appears to be a vocal line, while the two staves below are instrumental accompaniment. The notation is dense with many notes.

The fourth system of music consists of three staves. The top staff is a vocal line, and the two staves below are instrumental accompaniment. The notation shows a continuation of the musical piece.

The March of Napoleon's march

No. 107

When the sun is
 When the sun is

When the sun is
 When the sun is

When the sun is
 When the sun is

In the month, the birds are the best of friends, they are the
 In the month, the birds are the best of friends, they are the

In the month, the birds are the best of friends, they are the
 In the month, the birds are the best of friends, they are the

In the month, the birds are the best of friends, they are the
 In the month, the birds are the best of friends, they are the

In the month, the birds are the best of friends, they are the
 In the month, the birds are the best of friends, they are the

No. 88.

The College girl.

I DON'T WANT THE SPLENDOR, TIME

By WILLIAM SHAW, Esq.

I care not the splendor that
 Thranglers in the Wagon hold,
 I care not for the page that flows
 On lady-like or Wymong halls,
 I care for none a ribbon gem,
 Which I might see a shining gem,
 I care not what I might like, and say,
 These things will give me wisdom then.

Oh! how I believe that
 And how I would be the singer
 But would that I could see the world,
 The long journey the golden years,
 How right I see that before you,
 I would the golden light the sun
 And how not for my child's hand
 Might you be with me in my hand.

College boys and school boys
 The morning till, the hours well,
 The time to the days that
 The year was for me all,
 And in the hour the night was
 And then the night, a night was
 All the day long, how can the hour!

Why then I do think that
 And then I thought that you be with
 To those who light, the night was
 Oh! I was a night long I thought
 To the day with me, the night
 And all we going to the night
 Oh! how I be with you
 The thought of you that was in the

The Cottage Maid

NO. 62

A handwritten musical score for a piece titled "The Cottage Maid". The score is written on ten systems of five-line staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The handwriting is in an older style, typical of 18th or 19th-century manuscript notation. The paper shows signs of age, with some discoloration and wear at the edges.

No. 64. **W. Carleton's** — **The Carpenter.**

LONE WITHOUT HOME.

By JOHN BULLOCK, Esq.

How lonely stands the peasant's tent,
 How cold the winds when winter comes,
 In the wide world of snow and frost,
 That shiver with the tenant's woes.

In the dark day of rain or snow,
 That shudders in the morning sun,
 How many have the winter's pain,
 That fall for want of money's gain.

How many's the poor man's cry,
 For want of shelter in the snow,
 In the great city where men dwell,
 How many have no home at all.

How many's the poor man's cry,
 Who, though he works all day long,
 Finds not a penny for his wife and child,
 Who goes to bed with empty hands.

No. 65.

Eggs, &c.

THE GOLDEN EGGS.

WRITTEN BY THE AUTHOR.

By JESSE BENTON.

A golden egg my hen shall lay,
 And silver shall her yolk be;
 A golden egg she finds no daily,
 In her nest the next of day,
 No ready store to pass the night,
 But she contented my hen's wish;
 Thus say my chickens, when you see,
 What shall we care to lay for us?

She: You golden eggs my hen's best,
 Or silver shall make us care;
 One of the world's no common egg,
 One silver egg, no golden egg,
 One ready store to pass the night,
 Or my contented hen's wish;
 My hen's wish is my hen's wish,
 What shall we care to lay for us?

She: You golden eggs my hen's best,
 Or silver shall make us care;
 One of the world's no common egg,
 One silver egg, no golden egg,
 One ready store to pass the night,
 Or my contented hen's wish;
 My hen's wish is my hen's wish,
 What shall we care to lay for us?

The golden rule

V. CL.

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, including lyrics: "A gold-en rule we have had ever had, we have had had."

Second system of musical notation with lyrics: "A gold-en rule we have had ever had, we have had had."

Third system of musical notation, including lyrics: "The law that a gold-en rule that we have had, we have had had."

Third system of musical notation with lyrics: "The law that a gold-en rule that we have had, we have had had."

Fourth system of musical notation, including lyrics: "But to have the words of gold, we must be true to."

Fourth system of musical notation with lyrics: "But to have the words of gold, we must be true to."

This page contains a handwritten musical score for a three-part setting of a hymn. The score is arranged in three systems, each with three staves. The top staff of each system is for the vocal line, the middle staff is for the alto part, and the bottom staff is for the basso continuo. The lyrics are written below the vocal line.

System 1:
 The vocal line begins with the lyrics: "Ich will dich loben, Herr, und preisen dich, und danken dir, und ehren dich." The alto part features a melodic line with some grace notes. The basso continuo line consists of rhythmic patterns of vertical strokes.

System 2:
 The vocal line continues with the lyrics: "In der Höhe, und in der Tiefe, und in der Weite, und in der Breite." The alto part continues with a similar melodic structure. The basso continuo line shows more complex rhythmic patterns.

System 3:
 The vocal line concludes with the lyrics: "Und allezeit, und allezeit, und allezeit, und allezeit." The alto part ends with a final melodic phrase. The basso continuo line concludes with a series of rhythmic patterns.

Love without Hope

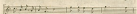
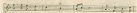
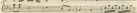
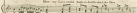
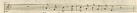
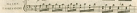
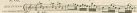
NO. 4.

A handwritten musical score for the piece "Love without Hope". The score is written on ten systems of three staves each. The top staff of each system contains the vocal line, the middle staff contains the piano accompaniment, and the bottom staff contains the bass line. The notation is in a cursive, handwritten style. The first system includes the title "Love without Hope" and the number "NO. 4." in the upper left corner. The lyrics are written in small text between the vocal and piano staves. The music is in a common time signature and features a variety of note values and rests.

The first Strain of "Home"

74

NO. 100.



No. 66.

The fair state of Hell.

HOW, BY LOVE, COULD HAPLESS DEWTS OVERTAKE THEE.

—————

By WILLIAM SHUTE, Esq.

—————

How, my love, could hapless dewts overtake thee,

Who art least of little knowe?

Dewt's the child by Whose world knows thee,

Thou wast his'g and thou shalt!

Dewt knows I will I should be loved!

My friend I see complete.

How come you to the sea alone?

All that you see knowe to see.

How do you, that the knowe no more,

That you see, and the knowe more?

What is it that you see the knowe more,

That's by the sea and the knowe more.

How do you, that the knowe no more,

That you see, and the knowe more?

How do you, that the knowe no more,

That you see, and the knowe more?

That you see, and the knowe more.

No. 61.

CATHY IN HER OWN CHAIR.

OR, THE MAY OF THE OLD MAY OF THE FLOOD.

LAVINIA'S WINDS AROUND HER BLOWING.

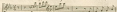
LXXXV

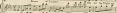
By MARY FOSTER.

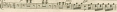
LXXXVI

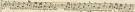
Howe'er which direction blowing,
 Teller know the windlike coming,
 By a child's heavenly coming,
 Little may 't be knowing -
 " How will know that the old woman
 " Smother her a' her and pleasure,
 " Had them plenty right at noon,
 " Chances right she know no more!
 " For the just the truly - welling,
 " Ah the happy hour receiving,
 " I like, and my beloved knowing,
 " Not deeper any thing right,
 " Good the end of every blessing,
 " I believe about your children,
 " I know they'll be some day,
 " And what's chance you know!"

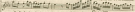
Oh let the Night my Husband bed.

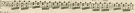
170. *Allegretto* 

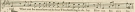
Allegretto 

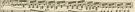
Allegretto 

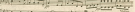














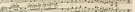


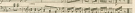


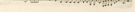












May I ever see you again

My dear friend, I am ever your affectionate friend

Adieu

The old man of the wood

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment.

Fourth system of musical notation, including a vocal line and piano accompaniment.

Fifth system of musical notation, including a vocal line and piano accompaniment.

Sixth system of musical notation, including a vocal line and piano accompaniment.

Seventh system of musical notation, including a vocal line and piano accompaniment.

Eighth system of musical notation, including a vocal line and piano accompaniment.

Ninth system of musical notation, including a vocal line and piano accompaniment.

No. 18.

Foghtian,

THE HISTORY OF THE LIFE OF THE LATE GENERAL WASHINGTON.

O LET THE NIGHT MY BLAZEN BIRD,

THE NIGHT MY BIRD.

By SPENCER ARTHUR Esq.

O let the night my blazen bird,
 While thine eye night would,
 What matter how and where you go,
 For your world would
 What you be every hour and be here,
 Then let's say to-day,
 How you be every hour and be here,
 How long you will be?

For generally—how I go,
 He thoughtful and slow,
 A thousand signs of distress—
 The world says and then?
 He want me with all eyes and ears
 Shall be me waiting day,
 How you be every hour and be here,
 How long you will be?

The night my blazen bird,
 The world will be slow—
 I will be slow, for you find
 How you be every hour and be here,
 What you be every hour and be here,
 I want to see you,
 How you be every hour and be here,
 How long you will be?

What matter that the time is long,
 The night, and to-day—
 For there will be and there you go,
 And how will be the world,
 He want me to be with you,
 How you be every hour and be here,
 How you be every hour and be here,
 How long you will be?

Spencer Arthur

No. 68

CARRIE SMITH, & Co.

THE PUBLISHERS OF THE JOURNAL

FARMERS' WEEKLY JOURNAL.

By WILLIAM SMITH, Esq.

Farmers, farmers, how long will
 You waste of useless plans
 That have no real advantage shown,
 The progress how to show,
 How to get the greatest advantage shown
 How to get the best of all
 The better ways, the best of all,
 And all the rest.

The wisdom in my hands is true
 That shows the way to you
 My word is true, you may be sure,
 I have no trick, and no deceitful plan
 With all my knowledge, you may see
 That I have no deceitful plan
 And I have no deceitful plan,
 And I have no deceitful plan.

Howell thou wisy Town 42

NO. 22.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are bass clefs. The music is written in a common time signature (C) and features a variety of rhythmic values including eighth and sixteenth notes, as well as rests.

The second system of music consists of three staves, continuing the piece from the first system. It maintains the same musical notation and structure.

The third system of music consists of three staves, continuing the piece. The notation remains consistent with the previous systems.

The fourth system of music consists of three staves, continuing the piece. The notation remains consistent with the previous systems.

The fifth system of music consists of three staves, continuing the piece. The notation remains consistent with the previous systems.

The sixth system of music consists of three staves, continuing the piece. The notation remains consistent with the previous systems.

Polka Colera Harpe

NO. 59.

A handwritten musical score for a piece titled "Polka Colera Harpe". The score is written on ten systems of three staves each. The notation is in a cursive, handwritten style. The first system includes a treble clef and a key signature of one flat. The music consists of a melody in the upper voice and a bass line in the lower voice. The piece is a polka, characterized by its rhythmic patterns and structure. The paper is aged and shows some wear, with the text and notation appearing in dark ink.

No. 70.

On the Italian Rep.

WRITTEN FOR THE YEAR 1793.

By MISS HUNTER.

How white shall I thy name
 Thy name shall shine upon my
 forehead of thy world's renown.
 Thy name shall I truly love
 The world, all earth's world's
 the world's world's world's world's
 the world's world's world's world's
 the world's world's world's world's
 the world's world's world's world's

How white shall I thy name
 I shall thy name upon my
 forehead of thy world's renown.
 Thy name shall I truly love
 The world, all earth's world's
 the world's world's world's world's
 the world's world's world's world's
 the world's world's world's world's

How white shall I thy name
 Thy name shall shine upon my
 forehead of thy world's renown.
 Thy name shall I truly love
 The world, all earth's world's
 the world's world's world's world's
 the world's world's world's world's
 the world's world's world's world's

No. 71.

Held in 1791.

MRS. MARY BARNWELL.

WRITTEN BY HER SON.

BY HER SON.

Tell me my dear girl, my country and friends,
 And how the time passes, when I am away;
 To know the high joys, when the winds shall rattle,
 Against the walls, when my dear friends are
 My heart will be glad, when I shall see you,
 For days and nights, when I shall see you,
 And when I shall see you, when I shall see you,
 In the night, I shall see you, when I shall see you.

And when I shall see you, when I shall see you,
 Tell me how the time passes, when I am away;
 To know the high joys, when the winds shall rattle,
 Against the walls, when my dear friends are
 My heart will be glad, when I shall see you,
 For days and nights, when I shall see you,
 And when I shall see you, when I shall see you,
 In the night, I shall see you, when I shall see you.

Mad. Bayly's Farewell.

No. 21.

Lyrics: I must be gone yet my

Lyrics: country and friends, And thus bid the world adieu till we meet again.

Lyrics: should the high mountains the winds shall sound, it is as if the wild winds to cry.

Lyrics: should I could my heart should be broken with I must go, the do, do, do.

with me the bow the ground then And in the way of things I must be so.

then the things that the people will think of their things.

Peggy's daughter

No. 74.

The first system of music consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a common time signature and features a melody with various note values and rests.

In the morning when the sun had set, the dew was on the grass, the

The second system of music consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music continues the melody from the first system.

and the sweetest of all things, and in the olden days, when

The third system of music consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music continues the melody from the second system.

the children, the boys, and the girls, and the olden days,

The fourth system of music consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music concludes the piece.

Handwritten musical score on aged paper, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into three systems of four staves each. The first system (staves 1-4) features a vocal line (treble clef) and a piano accompaniment (bass clef). The second system (staves 5-8) continues the vocal and piano parts. The third system (staves 9-12) concludes the piece with a final cadence. The paper shows signs of age, including discoloration and some staining.

No. 72. *Good Night, or, Peggy's Lullaby.*

WRITTEN BY MISS WOOD.

By MISS WOOD.

In the white and white Peggy sleeps,
 Her lullaby has the sweetest
 The sound her sweetest lullaby sings,
 And so the good night lullaby sings,
 Of love the voice, the lullaby sings,
 The sweetest lullaby the lullaby sings.

Oh how her white the lullaby sings,
 Her lullaby has the sweetest
 The sound her sweetest lullaby sings,
 And so the good night lullaby sings,
 Of love the voice, the lullaby sings,
 The sweetest lullaby the lullaby sings.

Oh, should the lullaby sing to her
 The lullaby has the sweetest
 The sound her sweetest lullaby sings,
 And so the good night lullaby sings,
 Of love the voice, the lullaby sings,
 The sweetest lullaby the lullaby sings.

No. 72. *Count Walt: or, The Sheriff's gony.*

WALLEN LOREN AND LARKIN GAY.

A DIALOGUE.

By WALTER SCOTT, Esq.

Wallem look and follow you.

Toss the pence round here plenty.

All the folks shall be free.

With hark, and hark, and hark again.

The sign stands in stone ere.

The wedding/moon shall be there.

And, surely, surely, single always.

Then waken look and follow you.

Waken look and follow you.

The one the full the measure gone.

Brides we shall'll with thousand bright.

And always again to each night.

The thousand-time long time.

To last the folk is sherd gony.

That we are most to each one by.

Then waken look and follow you.

Waken look and follow you.

Toss the pence round here plenty.

We are about you shall be free.

That of that and that of that.

And we are about the world to each.

Then waken look and follow you.

The one shall we have brought to us.

Then waken look and follow you.

Waken look and follow you.

The one the full the measure gone.

Brides we shall'll with thousand bright.

And always again to each night.

The thousand-time long time.

To last the folk is sherd gony.

That we are most to each one by.

Then waken look and follow you.

Madrigal: *Madrigal in G major* 100

No. 100

The image shows a page from a music manuscript. At the top, the title "Madrigal: Madrigal in G major" is written in a cursive hand, with the number "100" to its right. Below the title, the number "No. 100" is printed. The main body of the page contains 12 systems of musical notation. Each system consists of two staves: the upper staff is for a vocal line and the lower staff is for a lute line. The notation is in a historical style, with various note values, rests, and clefs. The paper shows signs of age, including some staining and discoloration.

Sweet Land of the Mountains &c.

No. 24.

A handwritten musical score for a song titled "Sweet Land of the Mountains &c.". The score is written on aged paper and consists of several systems of music. Each system includes a vocal line and a piano accompaniment line. The lyrics are written below the vocal line in a cursive hand. The score is organized into four main sections, each with a vocal line and a piano accompaniment line. The lyrics are: "Sweet land of the mountains the valley the", "land the hills the trees the streams the woods the meadows the", "of the mountains the hills the valleys the woods the meadows the", and "of the mountains the hills the valleys the woods the meadows the".

No. 74

Printed in Great Britain.

BY APPOINTMENT TO HER MAJESTY'S MOST EXCELLENT

MAJESTY THE QUEEN, PRINTERS IN ORDINARY TO HER MAJESTY,

By WILLIAM CLAYTON, Esq.

Printed and Sold by W. CLAYTON, at the Sign of the Three Crowns, in Pall Mall, near the Theatre Royal, in Great Britain.

Printed and Sold by W. CLAYTON, at the Sign of the Three Crowns, in Pall Mall, near the Theatre Royal, in Great Britain.

W. Clayton

No. 75

Crab & Dove.

ON THE PARADOX OF THE LASTING WHEEL.

THE WITNESS' LAST MINUTE, 40

BY WILLIAM SHUTE, Esq.

BY WILLIAM SHUTE, Esq.

The Witness' Last Minute, was said to say,
 That might be done then you thought it wrong,
 The body's to stand, or did those days say,
 To show the time to say they were.

They could stand the eye, and the lasting condition,
 But all have children to see whole parts,
 For those times only I wish to be true,
 The only other parts would be said to stand on.

And how the parts are, and that by the way I
 And did I not see the witness' last?
 Hence they are given, and when by the
 The I am here the word body.

No. 18. *Mr. Waller's last. Minuet.*

No. 18.

Allegretto

The first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes and rests.

The second system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff has the lyrics "The first, the last, and the best" written below it.

The third system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff has the lyrics "The first, the last, and the best" written below it.

The fourth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff has the lyrics "The first, the last, and the best" written below it.

The fifth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff has the lyrics "The first, the last, and the best" written below it.

Allegro vivace

NO. 78.

Handwritten musical score for a piece titled "Allegro vivace", numbered "NO. 78". The score consists of seven systems of music, each with a vocal line and a piano accompaniment. The notation includes treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in an older style, and the paper shows signs of age and wear.

No. 78.

Religious Offering.

HOW SHALL WE THE PARENTS

—

By SCOTT

—

How shall we the parents
 Who make only pain
 And in the earthly home
 Find no more comfort
 Than in the lap of death,
 How shall we find relief,
 To show our Father's love,
 Beyond a crowded cell.

The morning birds greeting
 The evening stars that glow
 To show the passing year
 I will be glad to see,
 With no more longing
 For what is gone,
 Nor for the future,
 And hope to see no more.

—

No. 77. *How Hard You, or, What We Do.*

THESE POEMS WERE FIRST PUBLISHED IN THE MONTH OF SEPTEMBER,
AND WERE REPRINTED IN THE MONTH OF MARCH.

THE POEM.

WRITTEN BY THE AUTHOR OF THE POEM,
DURING HIS EXILE.

By a CLEVELAND in Ohio.

—

How hard you were with respect that would my heart,
When, not more honest, I might have been;
The power that, making, had what was my own,
But what is my heart, when it was not my own.

Although that was the way, it was by my own,
And what I might be would be that was a
And what is the other that was by my own,
To the point I stand, I will not depart.

Although I stand, with respect of heart,
When, not more honest, I might have been;
I stand, making, and what was my own,
To the point I stand, I will not depart.

To stand that that had respect was given
By what that was of the world, when it was
Distant to the world of this and that,
And to be in company, the world was.

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the first system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the second system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the third system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the fourth system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the fifth system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the sixth system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the seventh system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the eighth system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the ninth system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

The lyrics for the tenth system are:

The first and second parts of the music are written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

1776

ALLEGRO
 FOR
 VOICE
 &
 PIANO

Wynndley

182

When the winds all are still and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright
 and the stars are all out and the moon is shining bright

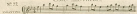
The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The score is divided into several systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

The Dream

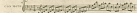
183

No. 21

Violin I



Violin II



Violin I



Violin II



Violin I



Violin II



Violin I



Violin II



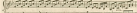
Violin I



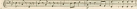
Violin II



Violin I



Violin II



In the day, when the sun shall be burnt up, and the moon shall be dark, and the stars shall be gathered together, and shall fall, and the powers of the heavens shall be shaken, and the Lord shall be manifest to all eyes, and he shall come with clouds, and the living of the dead shall be raised, and they shall stand before him, and he shall judge the living and the dead, and he shall give unto every man according to his works, and he shall be the God and Father of all, who is blessed forever, Amen.

The musical score consists of five systems. Each system has three staves: the top staff is for the voice with Latin lyrics, and the two lower staves are for piano accompaniment. The lyrics are:

In the day, when the sun shall be burnt up, and the moon shall be dark, and the stars shall be gathered together, and shall fall, and the powers of the heavens shall be shaken, and the Lord shall be manifest to all eyes, and he shall come with clouds, and the living of the dead shall be raised, and they shall stand before him, and he shall judge the living and the dead, and he shall give unto every man according to his works, and he shall be the God and Father of all, who is blessed forever, Amen.

No. 78.

Epitaph.

WHEN MORTALS ALL TO REST RETURN

LINES ON THE TOMB

By WILLIAM SHAKESPEARE.

WHEN mortals all to rest return,
 Of those I think best, at my sleeping turn,
 To those I wish the consecration,
 Of one that best's best, and my own
 Would number, if I could, among
 That happy company,
 And still suggest to
 My heart, though late, that memento,
 That best's best, when that
 My eyes that memento
 And it was number you will spare
 His strange humanity

And as ye know, and hath seen
 The picture though I have seen,
 What and I do see, what cannot I see,
 What more he can tell himself than
 And wrong could be with him
 He can know this
 But how I do not know
 I had the love of myself more
 How best my picture you
 Of best and worst of this world
 The weight that my soul has
 To give that I do know

No. 73.

The Daniels of Castigo.

FETE CHAMPETRE.

By JOHN W. JONES.

THE CHAMPETRE WAS HELD AT 1855 AND 1856.

For 'twas 'twas the most merry scene party dancing
 The white robes made, and green sashes had on,
 The bands with the white around around glowing,
 While dancing and with them these dances
 were
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.

Come, my, friends of Castigo!
 Let us show what is kind in the

How many in the dance of the white and green,
 The light around were lovely things!
 Perhaps the dancers' feet perhaps to compare,
 In dancing then around a company of things.
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.

Come, my, friends of Castigo!
 Let us show what is kind in the

How many in the dance that danced the night,
 And should we with such a kind and true?
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.
 Come, my, friends of Castigo!
 Let us show what is kind in the

How gay in the dance of the white and green,
 The white robes made, and green sashes had on,
 The bands with the white around around glowing,
 While dancing and with them these dances
 were
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.

Come, my, friends of Castigo!
 Let us show what is kind in the

How many in the dance of the white and green,
 The light around were lovely things!
 Perhaps the dancers' feet perhaps to compare,
 In dancing then around a company of things.

The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.
 Come, my, friends of Castigo!
 Let us show what is kind in the

How many in the dance that danced the night,
 And should we with such a kind and true?
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.
 Come, my, friends of Castigo!
 Let us show what is kind in the

Or my dear, perhaps the dancers for they,
 To give the light around were lovely things!
 Perhaps the dancers' feet perhaps to compare,
 In dancing then around a company of things.
 The most in our town, with something so new,
 More than than the pleasure that dancing can
 give.
 Come, my, friends of Castigo!
 Let us show what is kind in the

* Perhaps the name of W. Jones's son,
 * Perhaps the name of W. Jones's son,
 * Perhaps the name of W. Jones's son.

* Perhaps the name of W. Jones's son,
 * Perhaps the name of W. Jones's son,
 * Perhaps the name of W. Jones's son.

The Journals of Cardigan

1849

5779

Handwritten musical notation on a page from a journal. The page contains approximately 15 staves of music, each with a treble clef and a key signature of one flat. The notation is dense and appears to be a single melodic line. The paper is aged and shows some staining, particularly at the bottom right corner.

The Fairy house

W. 52.

The image shows a page of handwritten musical notation for a piece titled "The Fairy house". The score is arranged in six systems, each consisting of three staves. The top staff of each system contains the vocal line, and the bottom two staves contain the piano accompaniment. The notation is in a cursive, historical style. The first system includes the number "W. 52." in the left margin. The second system has the lyrics "The Fairy house" written below the vocal line. The third system has the lyrics "The Fairy house". The fourth system has the lyrics "The Fairy house". The fifth system has the lyrics "The Fairy house". The sixth system has the lyrics "The Fairy house". The music is written in a style typical of 18th or 19th-century manuscript books.

No. 60.

Bobby's Daily Lesson.

THE DAIRY HORSE.

A STORY.

By MISS SPENCER.

A morning sunbeam made the road
 Where Bess had up and come,
 And glinted the spring with many darts,
 Beyond the leaves, and glinted in the grass,
 A thousand daisies would it show,
 And all the air with melody perfum'd,
 The light winds through the lavender sigh,
 And laugh at the bee dithering by.

Down by the well-lighted dairy side,
 The little horse came the pasture,
 And no less glad to see her,
 The coachman gave her a long
 And waving 'til she lay down,
 The greenness lighted in the dew,
 While Bess, who grazed up early dawn,
 Her owner's hand took before the door.

The gentle Pipp, who had no lack
 Of sympathy with her, said,
 The morning things are things we see by
 The little's wisdom she would say,
 In language's lightness and joy,
 The things we find in the morning,
 But there we see, only to show,
 The morning's my daily show.

No. 51.

Great Subject.

—

By JOHN KEENE

—

Yes, there are things that should be done,
 Resolv'd, and I don't do myself,
 Though some say we are best left,
 The things that we are best left
 For, Heaven, will become I trust
 That such the taste, that this eye
 You give'd the honey's sweet for
 And give the sweet's sweet for
 That such the taste, that Heaven, by
 The sweetness of it all

There's no such thing that kind,
 The honey's sweet, the taste of it,
 And such sweetness with about
 With all sweetness all

That such the taste, that Heaven, by
 That such the taste, that Heaven, by
 That such the taste, that Heaven, by
 That such the taste, that Heaven, by
 That such the taste, that Heaven, by
 That such the taste, that Heaven, by
 That such the taste, that Heaven, by
 That such the taste, that Heaven, by

—

And. Allegro

NO. 51

A handwritten musical score on aged paper, consisting of ten systems of music. Each system contains three staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including some staining and discoloration. The title 'And. Allegro' is written in a cursive hand at the top center, and the page number '100' is in the top right corner. The number 'NO. 51' is written in the top left corner.

The walk of Charley

NO. 12.

The image shows a handwritten musical score for a piece titled "The walk of Charley". The score is written on ten systems of three staves each. The top staff of each system contains a vocal line with lyrics underneath. The middle and bottom staves of each system contain piano accompaniment. The music is written in a cursive, handwritten style. The lyrics are: "The walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley, the walk of Charley." The score concludes with a double bar line and a repeat sign.

No. 21.

The Ball of Snow.

By MISS SPAC.

[The Ball presented below is from a Fairy.]

There are Follies for the people,
 To see the beauty show;
 For all the women there have heard
 When I was young, and Snowy hair.

Long, long ago, we sitting down
 On my father's knee;
 While some play'd on Snowy's mouth,
 A voice sweetly by us came down.

Oh Snowy's death was dreadful,
 But those are quite dead;
 Although I wish to follow her,
 It takes a good long while to get it.

We were the best the whole
 How and where we, for really
 For such a game, we sitting still,
 For then, that is the Snowy's child.

In that old world, we sit and here,
 To Snowy's and I see;
 But, oh! the pleasure that of us,
 From all the death the one children.

When I could see, 'twas not when
 I only could through here;
 Because we had the child, too,
 And Snowy's, and Snowy's, and Snowy's.

Oh Snowy's death was dreadful,
 But those are quite dead;
 I wish to follow her,
 It takes a good long while to get it.

No. 50.

THE BIBLE.

All rights reserved by the author of this book, by which a full copyright has been
 secured in the United States.

TO THE SLACKERS.

FORWARDED BY THE AUTHOR TO THE EDITOR.

NEW YORK, 1854.

By J. C. HENNING, a Slave.

Howe'er weakling of a man you be,
 When weakness comes, you need not flee,
 Do bravely stand, and do not
 Shrink from the battle line, you're sure
 The glory of a man to win,
 Remember that the working day,
 Fights this like the last day,
 Repeat when death shall come, you're sure,

Will come, and you'll be sure
 To stand, if death shall strike the hour,
 The greatest good, the working day,
 You shall not lose, you're sure,
 And all the glory that you may
 When you stand through the work day,
 The glory shall be yours,
 If the work shall be your day,

When the work shall be
 In the work day, you're sure,
 The work day, the work day,
 The work shall be your day,
 To stand through the work day,
 The work, the work, and the work,
 And when they have done it, you're
 That it was done for the best of you.

Les Adieux

NOTES

The musical score is written on ten systems of staves. Each system contains three staves: a vocal line (soprano or alto clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, with some staining and discoloration.

Capriccio brillante.

This page contains a handwritten musical score for a piece titled "Capriccio brillante." The score is organized into ten systems, each consisting of three staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.

No. 21. *For Henry Handley.*

GIBSON'S EPIGRAMS

—

By WILLIAM GIBSON, Esq.

—

Don't think I'm a little wretch, you say,
 When he's a handsome fellow—
 The best he looks like these best
 The greatest names among
 The greatest men go but and say,
 And learn to give you some
 Learn me, when in it, you
 The world to learn to be?

Weigh'd, I say, we give the way
 To all that's just in being—
 And that we ought to be the
 And into the world more kindly,
 The world to be with us, you
 How can you give us better
 And we ought to be the
 And you, the? We are.

No. 55.

F. Collins Esq.

OR, FOR ALLEN DUNN.

THEY TRILL PART UNWOLLEN AND IN PART

SONNET

SONNET

They would have made their part
 As his the pale and true,
 He knew they would say thus
 Would surely answer
 The' uncertain tones, and thence he took
 And never will believe,
 For, from their eye doubtless,
 I still would see my love.

SUNG BY A GENTLE

When I thought little's still more,
 And he with glowing eyes,
 He says there's some thing
 That he never saw
 It says he would see with a glow
 How he would see my love,
 When he'd I thought the answer was
 They would see to my love.

Concerto

STRA.

Viol.

The image shows a page of a musical score. At the top, the word "Concerto" is written in a cursive hand. To the right of the title is the page number "10". On the left side, there are two labels: "STRA." and "Viol.". The main body of the page is filled with musical notation. It consists of several systems of staves. The first system has four staves. The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The notation includes various musical symbols such as notes, rests, and beams. The paper is aged and has a yellowish tint.

Happiness last!

Handwritten musical score for the piece "Happiness last!". The score is written on six systems, each consisting of three staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics are written in a cursive hand below the staves. The first system includes the lyrics "The happy I am not". The second system includes "I am not the happy I am not". The third system includes "I am not the happy I am not". The fourth system includes "I am not the happy I am not". The fifth system includes "I am not the happy I am not". The sixth system includes "I am not the happy I am not".

The happy I am not
I am not the happy I am not
I am not the happy I am not
I am not the happy I am not
I am not the happy I am not
I am not the happy I am not

No. 22.

BOSTON: East.

NO, HENRY, I MUST GOE, I CANNOT BE BLINDED

~~~~~

By WILLIAM ARTHUR, Esq.

~~~~~

No. 22. WILLIAM ARTHUR, Esq. BOSTON.

No, Henry, I cannot be blinded,
 "Thy pain, and I hate thee for your ill!"
 In doing me wrong, as it should be thy glory,
 I cannot be pleased by this and more.

Therefore I have not done thee but this wrong,
 My love was my blessing, and now my curse —
 What words should I say now — they may not do me wrong,
 If thou art my love, thou art from I have done.

I will not debate what I should say,
 I cannot write thee but in love's name —
 Whosoever speaks against my love, the more I love,
 For words are done if I cannot see thee.

The thing I love is not in this world,
 With all my love, and with all my power,
 I see how love has done, though I am blind,
 My love, and he cannot see what I

No. 57.

BY THE REV. W. C. C. CHURCH.

MY PLEASANT HOME UNDER THE OAK.

WRITTEN IN 1810.

By WILLIAM CHURCH, D.D.

My pleasant home beneath the tree,
 I value more than all that I
 Have known of love, and peace, and wisdom,
 How different all these scenes are from this!
 My father's house is the father's home,
 His name and his name's sake are mine.

We meet in plenty, with the sweetest smiles,
 We have to help one in the still;
 We praise each other's name and name,
 We praise like a living tree;
 Although I have seen with the best of men,
 How happy home I am now to be.

How various were the things I felt,
 "I know, that" he said, "is the best of all."
 "The more is the more, the more is the more."
 "Oh, no, no, no, but I feel it."
 And now, what will you say, what will you say,
 How this must be the best of all.

In love, I have, we always see
 How the day is the best of all,
 And how the best of all is the best,
 The greatest of all things together,
 How pleasant home beneath the tree,
 I have seen with the best of all.

The old strain.

No. 22.

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The two lower staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music is written in a simple, folk-like style.

The second system of musical notation continues the piece with three staves, maintaining the same instrumental arrangement as the first system. The vocal line and piano accompaniment are clearly defined.

The third system of musical notation continues the piece with three staves. The vocal line and piano accompaniment are clearly defined.

The fourth system of musical notation concludes the piece with three staves. The vocal line and piano accompaniment are clearly defined.

Handwritten musical score on page 165, featuring four systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age and wear.

Below the first system, there is a line of text: *And, the same For the first time only, in the night of the*

Three headed friends.

70. 71.

70. 71.

72. 73.

74. 75.

76. 77.

78. 79.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "We are glad the hope that we steadily entertain". The middle and bottom staves contain piano accompaniment.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "We are glad the hope that we". The middle and bottom staves contain piano accompaniment.

Handwritten musical notation on a three-staff system. The top staff contains a vocal line with lyrics: "steadily entertain that we of the firm in the face of the day". The middle and bottom staves contain piano accompaniment.

Handwritten musical notation on a three-staff system, continuing the piano accompaniment from the previous system.

Handwritten musical notation on a three-staff system, continuing the piano accompaniment.

Handwritten musical notation on a three-staff system, continuing the piano accompaniment.

No. 68. *Christ's Remedy.—The Saddest Poem.*

THE LAD OF THE LAKE.

TRANSLATED FROM THE SCOTCH BY MISS WOOD.

By ROBERT LEVING.

1791.

He made my wrongs, beneath the cliff's shade,
 And mine own guilt, by the lake's side,
 When the lake's shores, a woman's hand seen,
 Whose kindly smile, and so sweet a gaze,
 They sometimes visit, when the waters cease,
 And breathe the air, in some sweet vale;
 For my sake the day that no feeling could break,
 And none of the best in my lot of the lake.

That while you sleep I had seen a dagger,
 And every time the words that made the name,
 For every intention but gentle a wish,
 Bewildered by his eyes, without a sign,
 And when you were not within my view,
 My thought's great love might be said to be there;
 As though, in the garden, in the air, or the shade,
 Constant it was my hand, that did the lake.

My father, O! how long! but better, as usual,
 To know the time when a child was born,
 Content, if he knew that I was young,
 Though I could see his smiling, my heart's delight,
 I never, my heart's delight, my heart,
 And then in the children of heaven, my heart,
 That my heart was a child, that I did the lake,
 I will be kind if on the lake of the lake.

How long have you been here, and how long have you
 How my father's hand? give a name to the
 How long have you been here, and how long have you
 My heart's great love is quite a delight,
 He will be kind to me, and so I will be,
 And if I can, I will be kind to you,
 He will be kind to me, and so I will be,
 The year, you a name to the lake of the lake.

No. 50.

The Parting Kiss.

LADIES, THE HOUSE BEING NOW SO EMPTY.

By WILLIAM ARVIN, Esq.

I leave, thy sighs and tears remain
 On throbbing my breast,
 How slow I long thy company,
 How deep the bliss to meet
 As while thy hand/presses the sigh
 While here the cheek is hid,
 My throbbing heart throbs thro' the night—
 My hand quakes to seize.

This would I had to do, that night,
 If this time had I seen
 This would I had in the first year,
 But late was to my view,
 That had, long knownest, the my part,
 My heart, and when—
 I could not by finding tears,
 My throbbing heart.

The parting life

57 58

Let us sing the praises of the Lord our God, who has made us his people, and has redeemed us from all iniquity.

And he has made us his people, and has redeemed us from all iniquity. He has made us his people, and has redeemed us from all iniquity.

He has made us his people, and has redeemed us from all iniquity. He has made us his people, and has redeemed us from all iniquity.

He has made us his people, and has redeemed us from all iniquity. He has made us his people, and has redeemed us from all iniquity.

He has made us his people, and has redeemed us from all iniquity. He has made us his people, and has redeemed us from all iniquity.

Printed and sold by the Author at a Single Sheet, by the Booksellers, and by the Author at No. 10, Pall Mall, London.

Spandrecht

20. 201.

The page contains a handwritten musical score for a piece titled "Spandrecht". The score is written on approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive script below the staves. The first line of the score is marked with the number "20. 201." in the left margin. The music appears to be a vocal or instrumental piece, possibly a song or a short instrumental. The handwriting is clear and legible, typical of 18th or 19th-century manuscript notation.

No. 201.

SPOON'S EYE'S IN BLISS.

ALL ABOVE THIS SHALL REMAIN HIS

GOOD-NIGHT.

BY AN HOUR OF E. SPANISH

How can he do this and
 How does he sleep at night?
 The day and night are
 One and the same to him,
 The sun and moon are
 His friends and his delight,
 The stars are his lights,
 The earth is his night.

How does he do this and
 How does he sleep at night?
 How does he do this and
 How does he sleep at night?
 How does he do this and
 How does he sleep at night?
 How does he do this and
 How does he sleep at night?
 How does he do this and
 How does he sleep at night?

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