

The Favorite
Overture, Songs, Duets &c.
 IN
MOZARTS
Celebrated
LE NOZZE DI FIGARO.
 FOR THE
Piano Forte,
Flute & Violoncello.
 Arranged & Inscribed
 To Her Royal Highness
THE
Duchess of Gloucester,
 BY
J. MAZZINGHI.

Sold at, Six Hall.

BOOK 4

Pr. 4

L O N D O N.

Printed by G. Cudding & D. Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

All the Mozart's operas are intended to be thus arranged & published as soon as convenient.



746.2
M9391F
1820
106-ETR

Crudet per che? 1

N.º 11.

ANDANTE,

The musical score consists of six systems of two staves each. The first system is marked 'ANDANTE' and begins with a forte 'f' dynamic. The second system includes a 'p' dynamic marking and a 'Dol' (dolce) marking. The third system features a 'smorz.' (smorzando) marking. The fourth system contains several handwritten annotations: '124', '124', '2 4 3', '2 4 3', and '43'. The fifth system includes 'Dol', 'Smorz', and 'Dol' markings. The sixth system concludes the piece with a double bar line. The manuscript is written in black ink on aged paper.

606129

Nº 15.

Pace pace.

Figaro Nº 4. Single

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of continuous sixteenth-note patterns. A *Dol* (Dolce) marking is present above the bass staff.

Second system of musical notation, continuing the sixteenth-note patterns. A *f* (forte) dynamic marking is visible at the end of the system.

Third system of musical notation, including a first ending bracket and an *8va* marking. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

Fourth system of musical notation, featuring a *loco* marking above the treble staff. A *f* (forte) dynamic marking is present at the end.

Fifth system of musical notation, including a *tr* (trill) marking. Dynamics include *p* (piano), *cres* (crescendo), *f* (forte), and *p* (piano). Handwritten numbers "24 | 24" are visible below the bass staff.

Sixth system of musical notation, featuring a *cres* (crescendo) marking, *rf* (ritardando forte) markings, and a *Dol* (Dolce) marking.

Seventh system of musical notation, concluding with a *Dim* (diminuendo) marking.

Figuro N^o 4. Single.

Conoscete Signor Figure.

Nº 16.

ANDANTE.

The musical score consists of six systems, each with a piano (piano) staff and a violin (violin) staff. The piano part is written in a 2/4 time signature. The violin part is written in a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *f* (forte), *p* (piano), *if* (mezzo-forte), and *mf* (mezzo-forte). The word "Dol" (Dolce) is written above the piano staff in several places. The score is marked "ANDANTE." and "Nº 16." The page number "4" is in the top left, and "(33)" is in the top center. The title "Conoscete Signor Figure." is written in a decorative script at the top right.

Figaro Nº 4. Single

4343

loco

Sotto voce

Dol

f

Cres

f

6

N^o. 17.

(35)

loco Ricercete o Padroncina

GRANDIOSO

The first system of musical notation for 'Ricercete o Padroncina' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins with a dynamic marking of *p* and contains several measures of eighth-note patterns, some with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a dynamic marking of *f* and includes a measure with a slur and a fermata. The lower staff continues with its accompaniment, showing a dynamic marking of *mf* in the middle.

The third system shows the continuation of the eighth-note patterns in the upper staff, with a dynamic marking of *f*. The lower staff accompaniment remains consistent with the previous systems.

The fourth system continues the musical development. The upper staff has a dynamic marking of *f* and ends with a dynamic marking of *p*. The lower staff accompaniment is also present.

The fifth system concludes the piece. The upper staff features a dynamic marking of *mf* and ends with a dynamic marking of *f*. The lower staff accompaniment provides the final harmonic support.

N^o. 18.

Susanna son morta

ALLEGRO

The first system of 'Susanna son morta' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It begins with a dynamic marking of *p*. The lower staff is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment.

The second system continues the piece. The upper staff has dynamic markings of *f*, *p*, *f*, *p*, and *f*. The lower staff accompaniment is also present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 3/4 time signature. The upper staff contains a melodic line with slurs and ornaments, marked with *fp* and *Dol*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *f* and *p*. The lower staff features a dense texture of chords and moving lines, marked with *if* and *p*. Handwritten numbers 2, 3, 34, 23, and 24 are visible above the upper staff.

Third system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *Dol* and *p*. The lower staff features a dense texture of chords and moving lines, marked with *p*.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *f* and *p*. The lower staff features a dense texture of chords and moving lines, marked with *if* and *p*.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *p*, *cres*, *fp*, and *f*. The lower staff features a dense texture of chords and moving lines, marked with *p* and *f*. Handwritten numbers 2 and 3 are visible above the upper staff.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *if* and *f*. The lower staff features a dense texture of chords and moving lines, marked with *if* and *p*.

Seventh system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *p*. The lower staff features a dense texture of chords and moving lines, marked with *p*.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics used are *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *Dol.* (Dolce), *cres.* (crescendo), and *tr.* (trill). The piece concludes with a double bar line.

Figaro No. 4, Single

To be continued .

The
various
perform
metho
The
nearly
entire
made
his de
It
uring
at F
The
aspens
that
in a
near G
ie not
its p
It is
al leg
clity

A CATALOGUE OF MUSIC COMPOSED BY HENRI HERZ.

VOCAL.

A FIRST SET OF SIX SONGS AND TWO DUETS, THE POETRY BY T. HAYNES BAYLY, ESQ., &c. &c.

NOW THE NIGHT HER MANTLE CLOSES—sung by Mr. PARRY, JUN.

OH! FOR THE DANCE.
LAND OF SONG.
OH! FOR THAT VOICE OF GLADNESS.

CONTENTS:

NIGHT AT SEA.—sung by MADAME MALIBRAN.

THE TROUBADOUR, RUDEL.—Mr. H. PHILLIPS.
SIGH NOT!
OUR SONG SHALL BE OF OTHER DAYS.

PIANOFORTE.

Opera 90. Fantasia and Grand Variations on the celebrated Cavatine in "Norma," performed by the Author at his Concerts, &c. &c.....	5 0
— 89. Fantasia Dramatique, introducing the Protestant Chorus from Meyerbeer's Opera of "Les Huguenots".....	5 0
— 88. Les Trois Genres trois Melodies variées.....each	3 0
No. 1. Genre Italien.....Cavatine de Bellini.	
No. 2. Genre Religieux....Ave Maria, de Puget.	
No. 3. Genre Allemand....Ballade de Schubert.	
"Night at Sea," arranged as a Rondo.....	2 0
— 87. The Third Concerto, dedicated to the Philharmonic Society.....	10 6
— 86. Second Military Divertimento.....	4 0
— 85. Ecrin Musicale, in two books, containing eight popular Melodies arranged as Rondos and with Variations.....	5 0

CONTENTS:

No. 1, La Bergère du Valais.	No. 5, Valse de Beethoven.	
2, Le Chalet.	6, Air d'Auber.	
3, Thème d'Aline.	7, Air Ecossais.	
4, Rondo Turc.	8, Valse Stafford.	
— 84. Les Etrangères, the 5th Set of Quadrilles with a Galop.....	5 0	
— 83. Second Capriccio on the favorite Air, "La Folle".....	4 0	
— 81. Second Thème Original, with an Introduction and Variations.....	5 0	
— 80. LES RIVALES, Swiss and Italian Melodies, with Variations, Nos. 1 & 2, each	3 0	
— 79. Grande Valse Caractéristique, Scène de Bal.....	4 0	
— 78. Brilliant Variations on "Vivi Tu," the admired Air sung by Ivanoff. The Celebrated Galop from Lestocq.....	5 0	
Rondo Espagnol.....	2 0	
— 77. Brilliant Variations, and Finale à la Hongroise, on "Tu sordo a miei lamenti," from "Matilde di Sabrand".....	4 0	
— 76. Brilliant Variations (di Bravura) on the Trio from "Le Pré aux Clercs," performed by the Author at his Concert, &c.....	5 0	
Pas Redoublé de la Revolte du Sérail, de Labarre.....	2 6	
— 75. Trois Duos Concertante for Pianoforte and Violin (or Flute) (Herz and Lafont).....	5 0	
Souvenir de Vienne, Paris, et Londres, three Fantasias.....each	3 0	
No. 1, Valse du Duc de Reichstadt, in A.		
2, "Answer, mighty sorceress" (Gustavus), in D.		
3, Cavatina de la Zelmira, in F.		
Six Brilliant Galops, performed at the Parisian Balls.....	2 6	
Ditto with Accompaniments for Violin, Flute, and Flageolet, Arranged by Musard.....	5 0	
— 72. Grand Duo for two Pianofortes, or Harp and Piano, on the March of Alexander and "La Donna del Lago," (Herz frères), performed by Mr. Moscheles and Mr. Henri Herz.....	8 0	
The same arranged for the Pianoforte Solo by Henri Herz.		
The same arranged for Harp and Pianoforte by Henri Herz and N. C. Bochsa.....	4 0	
La Fête Pastorale Quadrilles...the Fourth Set of Quadrilles.....	4 0	
Three Airs de Ballet from Gustavus the Third.....each	3 0	
No. 1, L'Allemande, in E. No. 2, L'Anglaise, in D.		
No. 3, La Folie, in C.		
The celebrated Galop from Gustavus the Third.....	3 0	
— 71. Récréations Musicales, in four books, containing Twenty-four popular Melodies, arranged as Rondos, Fantasias, and with Variations, in progressive degrees of difficulty, dedicated (by express permission) to their Royal Highnesses the Duchess of Kent and the Princess Victoria.....	6 0	

CONTENTS:

No. 1, Der Alpen Sanger.	No. 13, Chansonette Venitienne.
2, We have lived and loved together.	14, Air favori de Beethoven.
3, Air Russe	15, Air Espagnol.
4, There is no home like my own	16, Cavatina d'Il Crociato
5, Welcome me home.	17, Air Suisse.
6, Marche de la Muette.	18, Chœur d' Armida.
7, The last rose of summer.	19, The Blue Bell of Scotland.
8, La rive étrangère.	20, Cavatine della Straniera.
9, Mazurka Nationale.	21, Air de Weber.
10, Cavatina di Carafa.	22, Air Neapolitain.
11, Chansonette Sicilienne.	23, Rondo de Paganini.
12, La ci darem la mano	24, Original Waltz.

(Also singly, 2s. each.)

The above work arranged for two performers on the Pianoforte by H. Lemoine, for the Harp and Pianoforte by Steil, for the Pianoforte and Flute by Tulou.

— 70. Grand Variations for two performers on the March from "Le Philtre"....	6 0
— 69. Rondo Militaire on a favorite March from "Le Serment".....	5 0
— 68. Les Trois Graces.....each	3 6
No. 1, Cavatine du Pirata. No. 3, Cavatine d'Anna Bolena.	
No. 2, Cavatine de la Semiramide.	

Opera 67. Grand Variations on the March from "Otello".....	5 0
— 66. Brilliant Variations on a favorite Cavatina from "Zampa".....	4 0
— 65. La Fête Pastorale, Grand Characteristic Fantasia.....	5 0
— 64. La Mode. The third Set of Quadrilles. (Third Edition.).....	5 0
Ditto for two Performers.....	5 0
— 63. La Clochette de Paganini, March and Brilliant Rondo.....	4 0
— 62. Brilliant Variations on a Chorus from "Euryanthe".....	5 0
— 61. Three Characteristic Rondos.....each	3 0
No. 1, A la Francaise, in D. No. 2, A l'Anglaise, in B flat. No. 3, A l'Allemande, in E flat.	
Ditto for two Performers.....	4 0
— 60. Variations on "Non più mesta." (Fifth Edition.).....	4 0
Ditto for two Performers.....	4 0
— 58. Characteristic Variations on "La Parisienne." (Second Edition.).....	4 0
— 57. Grand Variations on a favorite March from "Guillaume Tell".....	5 0
— 55. Brilliant Variations on an Original Theme.....	5 0
— 54. First Grand Trio, Pianoforte, Violin, and Violoncello.....	10 6
— 53. Polacca on the favorite Romance, "Dormez, dormez, chères amours"....	3 0
— 52. Introduction and Rondo on the Carillon from "Les deux Nuits".....	4 0
— 50. Grand Variations, for two performers, on the favorite March from "Guillaume Tell".....each	3 0
Six Airs de Ballet from Ditto.	
No. 1, La Valse Suisse. No. 4, La Valse Hongroise.	
2, La Contredanse. 5, Le Pas d'Archers.	
3, La Tyrolienne. 6, La Polonoise.	
— 49. Les Coquettes, 2nd Set of Quadrilles. (Third Edition.).....	5 0
Ditto for two Performers.....	5 0
— 48. Introduction, Brilliant Variations, and Finale (alla Militaire), on the favorite Cavatina, "La Violette." (Third Edition.).....	4 0
— 46. Air Suisse with Introduction and Variations.....	4 0
— 45. Three Characteristic Nottornos.....each	4 0
No. 1, La Dolcezza. No. 2, La Melanconia.	
No. 3, La Semplicità.	
— 44. Rondo Capriccio on the favorite Barcarolle from "Masaniello".....	3 6
Three Airs de Ballet from ditto.....each	3 0
No. 1, La Guaracha. No. 2, Le Bolero.	
No. 3, La Tarantella.	
— 43. Variations on the Trio "Notre dame du Mont Carmel".....	5 0
— 41. Brilliant Variations on the favorite Air "Le petit Tambour".....	5 0
(Second Edition).....	5 0
— 40. Rondoletto.....	3 0
— 37. Three Airs de Ballet, from "Mosé in Egitto".....each	3 0
No. 1 in A. No. 2 in E flat. No. 3 in G.	
— 35. Les Elégantes. First Set of Quadrilles.....	4 0
Ditto for Two Performers.....	5 0
— 34. Grand Concerto.....	7 6
— 33. Rondo Characteristic on the Barcarolle from "Marie".....	3 6
— 32. First Capriccio. (Second Edition.).....	2 6
— 31. Introduction and Variations on a Saxon Air.....	3 0
— 30. Grand Brilliant Polonoise.....	4 0
— 29. Variations and Finale on an Air de Ballet, by Paer.....	3 0
— 28. Variations on the "Gavotte de Vestris".....	3 0
— 27. Rondo de Concert.....	4 0
— 26. Twelve Brilliant Waltzes.....	4 0
— 25. Brilliant Polonoise. (New Edition).....	4 0
— 23. Brilliant Variations on a favorite Chorus from "Il Crociato".....	4 0
— 22. Second Divertissement on a favorite Cavatina of Rossini.....	2 6
— 21. Exercises and Preludes. (Second Edition.).....	4 0
— 20. Variations di Bravura on the Romance from "Joseph".....	5 0
— 19. Russian Airs, Pianoforte and Flute, (or Violin).....	5 0
— 17. Brilliant Variations on the favorite Cavatina "Aurora che sorgerai".....	4 0
— 15. First Divertissement. (Second Edition).....	3 0
— 14. Brilliant Rondo on a favorite Air from "La Neige".....	4 0
Elle est plus belle.....	2 0
— 13. Variations on a Tyrolien Air.....	3 0
— 12. Fantasia and Brilliant Rondo on a Cavatina from "La Zelmira".....	2 0
— 11. Rondo Brillante, dedicated to Moscheles.....	5 0
— 10. Brilliant Variations on "Ma Fanchette est charmante".....	5 0
— 9. Rondo and Variations on a German Air.....	3 0
— 8. Introduction, Variations, and Polonoise, on an Original Theme.....	5 0
— 6. Grand Variations on an Air from "La Famille Suisse," of Weigl.....	4 0
— 4. Variations on "Au clair de la lune," for two performers.....	4 0
— 3. Allegro and Variations easy.....	2 6
— 2. Rondo alla Cosacca. (New Edition).....	3 6
— 1. Introduction and Variations on a Tyrolien Air. (Second Edition).....	3 6

NEW METHOD OF STUDYING THE PIANOFORTE.

The celebrated musicians, Clementi, Dussek, Woelf, and others, made use of various mechanical means to obtain the equal execution so remarkable in their performance on the Pianoforte; but none of them thought fit to divulge the methods which they employed.

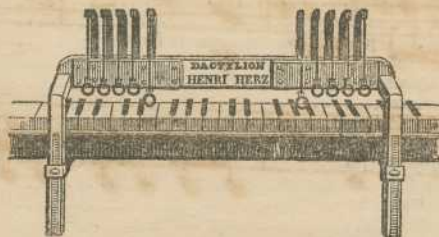
The *Chiroplast* of M. Logier, and the *Guide Mains* of M. Kalkbrenner, serve merely to indicate the position of the fingers and wrists at the Piano; but no invention for giving uniform strength and agility to the fingers has been hitherto made known. The manufacturers flatter themselves that the *Dactylion* will supply this deficiency.

It is only after having verified the real value of this instrument, by using it during several years, that the Inventor has been induced to make it public, in order that *Pianistes* in general may enjoy the advantages presented by the *Dactylion*.

The Instrument is so constructed, that, by placing the fingers on the rings suspended over the keys, the wrist and the hand will be in their proper position, so that the performer cannot possibly contract bad habits in this respect.

In striking the keys, each finger is compelled to overcome an equal elastic force (the degree of which may be increased or diminished at pleasure); and when the note has been touched, the pressure of the spring instantly restores the finger to its primary position.

It is obvious that this double movement for each note will give even the feeblest of least flexible fingers, such as the third and the fourth, an independence and facility of execution which the usual mode of study could not effect.



THE DACTYLION,

An instrument calculated to give strength and flexibility to the fingers, to render them independent of each other, and to communicate that equality of touch so essential to correct and brilliant execution on the pianoforte; invented by HENRI HERZ.

Price £3. 3s., including a Tutor, containing One Thousand Exercises, for the use of the Instrument.

Experience will prove that a *single hour* of study daily with the *Dactylion* will be sufficient to enable pupils to make rapid progress, and to maintain the practice of proficient.

With the view of rendering this invention as useful as possible, M. Herz has composed a collection of Exercises, one thousand in number, containing all the combinations which can be executed with the aid of the *Dactylion*.

It is only necessary to add, that the *Dactylion* has received the support of the most eminent of the Musical Profession in Paris, Vienna, Berlin, Frankfurt, and other continental cities, and is already introduced into all the Prussian academies, under the sanction of the government.

INSTITUTE OF FRANCE.

At the request of the Minister of the Interior, the Musical Section of the Academy of Fine Arts has examined the construction of the *Dactylion*, invented by M. Henri Herz; and M. Berton, reporter of the Section, read, at the sitting of Saturday, December 26, 1835, a report, in which the members of this Commission, composed of MM. the Baron de Prosnay, Cherubini, Lesueur, Paër, Auber, Reicha, and Berton, bestowed on the Inventor of the *Dactylion* a merited eulogium, and invited the Academy to give its approbation to the conclusions of their report. The Academy approved.

The *Dactylion* can be applied to all descriptions of Pianofortes, and may be used on a common table without a Piano.

NEW HARP AND HARP AND PIANOFORTE MUSIC.

BOCHSA.

Appendix, Class One, being a Course of useful Exercises on favourite Airs.....	5 0
Appendix, Class Two, being a Series of elegant Extracts.....	7 6
L'Anima di Musica, a Series of Classical Extracts and more advanced Studies, calculated for Reference.....	15 0
Explanation of the celebrated Harp Effects, numerous Examples, Exercises, &c. and illustrated by lithographic plates.....	21 0
Pupil's Daily Companion, a series of progressive Studies, No. 1, 2, 3, and 4.....	3 0
Airs in 'Clari,' Flute Accompaniments.....	4 0
Airs in Auber's Masaniello, books 1 to 3.....	3 6
'Are you angry, mother'—Introduction, Air, and Chorus.....	2 6
Alpine March.....	2 0
Blue-bells..... Variations.....	4 0
Brilliant Variations on Weber's Last Waltz.....	5 0
'Beautiful are the fields,' and 'Tremble, ye Genii'.....	3 0
Brilliant à la Malibran, Nos. 1 and 2.....	3 6
Bardic Effusions, as performed by the Author.....	6 0
'Banks of the blue Moselle'.....	2 0
Beauties of Auber, Nos. 1 to 4.....	2 6
Bergknappen March.....	1 6
Gavatina de Zampa.....	3 0
Cheltenham March.....	2 0
Caledonian ditto—Homage Ecossaise.....	3 0
Cavatina, Norma Casta Diva.....	3 6
Flûte March.....	2 6
First Petite Fantasia, from Guillaume Tell.....	2 6
French March.....	6 6
Favorite Melodies, including Ah perdonna, The celebrated French March and Gramachree.....	2 6
Fantasia, 'Bid me discourse'.....	3 0
Fantasia from Les Deux Nuits.....	5 0
Galop, Gustavus the Third.....	2 6
Grand Fantasia, Themes from Cortez, Variations.....	4 0
Grand Military March.....	4 0
Harp March.....	3 0
Imp's March.....	3 0
Impromptu on 'Oh, the moment was sad'.....	3 0
Imitative Fantasia, with Isabel.....	3 6
Jadis et Aujourd, Capriccio de Concerto.....	5 0
L'Amable.....	2 0
Les Derniers Adieux de Sontag.....	3 0
Leanington Spa.....	3 0
La Parisienne.....	4 0
Les Merveilles de Paganini.....	3 6
Le Désir.....	1 6
La Santillant.....	2 0
Le Bouquet 1, 2, & 3, Lithographic titles, each.....	3 0
Le Petite Tambour.....	4 0
L'Elegante à la Sontag.....	4 0
La Dramatique à la Sontag, Divertimento, with Airs from Rossini's Guillaume Tell.....	3 0
Ja Gracieuse à la Sontag.....	3 0
Musical Problem.....	2 0
Mexican March.....	3 0
March and Spanish Air.....	4 0
Medea in Corinta..... 2 books, each.....	5 0
Napoleon's Dream.....	5 0
O dolce concerto.....	5 0
Overture to Rossini's Guillaume Tell.....	3 0
Pretty Page and Charmante Gabrielle.....	4 0
Prussian March.....	2 0
Polish March.....	2 0
Pièce de Concert, Brilliant Variations on the favourite Air, Nel cor piu. (Piano Part, and Accompaniments).....	5 0
Quatre heures et cinq minutes.....	2 6
Quadrilliana.....	2 0
Rossignol Waltz.....	1 6
Ricordanza..... Norma.....	4 0
Reminiscences of Paganini.....	2 6
Romance from Joseph.....	6 0
Rondo on Bishop's 'Go my love'.....	3 6
Rossini's 'Piu dolce e placida'.....	3 6
Reminiscences of Scotland.....	5 0
Rossini's Guillaume Tell..... books 1 and 2, each.....	5 0
Souvenir of Sir Walter Scott, Bardic Offering.....	4 0
Second Petite Souvenir, from Guillaume Tell.....	2 6
Smile again.....	3 0
Tartar Divertimento.....	2 0
They mourn me dead.....	2 6
Two Gems of Handel, Dead March in Saul, and 'Hush ye pretty'.....	2 6
Caledonian Fantasia on 'Scots wha hae'.....	3 6
Deh prendi un dolce amplesso.....	3 6
Trois Morceaux d'Expression, in the style of Nottarnos.....	5 0
Tyrolese Air.....	3 0
Variations on Beethoven's Waltz.....	5 0
Ditto, 'Fra tante angoscie'.....	3 0
Ditto, 'Glorious Apollo'.....	3 6
Ditto, 'When thy bosom'.....	2 6
Ditto, 'Home, sweet home'.....	3 6
Ditto, 'Oh! no, we never mention her'.....	3 0
Ditto, 'Ombra adorata'.....	3 6
Weber's Waltz.....	5 0
Dead March in Saul..... single.....	1 0
Galop..... Lestocq.....	2 6
Rondo Mélange, ditto.....	3 0
Fantasia..... ditto.....	3 0
March..... ditto.....	2 6

CHALLONER (N. B.)

Air Ecossais and Rondo.....	2 6
National Waltz.....	1 6
Said a smile to a tear.....	3 0
Scots wha hae.....	2 0

CHIPP (T. P.)

And ye shall walk in silk attire.....	2 6
Airs from Artaxerxes.....	4 0
Come, love, to me.....	2 0
Home, sweet home, Introduction and Variations.....	2 6
Oh no, we never mention her.....	2 0
Yes, yes, I read it in those eyes.....	3 0

FISH.

Life let us cherish.....	2 6
Nel cor piu..... Variations.....	2 0

HOLST (G.)

Andante and Rondo from Rossini.....	1 6
First petite Fantasia on Themes by Rossini.....	3 0
Fantasia with Tyrolese Airs.....	4 0
Fléuve du Tage.....	1 0
Le portrait charmant.....	1 0
March, Waltz, and Jager Chorus, Freyschutz.....	3 0
Portuguese Air.....	1 6
Rule, Britannia.....	3 0
Swiss Airs as sung by Madame Stockhausen, No. 1 to 6, each.....	1 6
Swiss Airs, No. 1 to 6..... each.....	1 0
Waters of Ellé.....	3 0

HORN.

Rudiments for the Single and Double Movement Harp, exemplified in a clear and concise manner; with forty-two Exercises for forming the Hands, and the Fingering marked. To which are subjoined forty-two progressive Lessons, constructed on pleasing, familiar Airs, arranged in the principal Keys, with the Fingering marked where necessary.....	15 0
Ah perdonna..... Variations.....	3 0
Bavarian Air..... ditto.....	3 0
Copenhagen Waltz..... ditto.....	3 0
Love has eyes..... Rondo.....	3 6

KJALLMARK.

Harriot..... Flute Accompaniment.....	5 0
Isabel..... Variations.....	2 6
Nel cor piu.....	3 6
Russian Air.....	3 0
Rosalind, Romance, Harp and Flute Accompaniment.....	2 6
Rousseau's Dream..... Variations.....	2 6
Spanish Air, Flute Accompaniment.....	4 0
Sul margine..... ditto.....	3 0

LABARRE.

Air from La Niece.....	3 0
Fantasia from La Cenerentola.....	3 0
Fantasia with Irish Airs.....	3 0
Three Rondos from Mosè in Egitto..... each.....	2 6

MERRIOT.

Harp Beauties, No. 1 to 3..... each.....	2 0
Variations on Can we banish the past.....	2 6

MEYER.

Rondo à la Polacca.....	1 6
Port-feuille, No. 1 to 3..... each.....	3 0

NADERMAN.

Air Portugais..... Variations.....	3 0
Le Gentil Houssard..... ditto.....	2 6
O Pescator..... ditto.....	3 0
Partant pour la Syrie..... ditto.....	2 0

SCHROEDER.

Familiar Airs, No. 13 to 20..... each.....	1 6
--	-----

STELL.

Airs from H. R. Bishop's Operas, Nos. 1 and 2..... each.....	4 0
My lodging is on the cold ground..... Variations.....	2 6
Rondo on Pas Seul by Bishop.....	2 6
Rondo and Air Militaire.....	3 0
Variations on Auld lang syne.....	3 0
Le Bouquet des Graces, Nos. 1 to 6, each.....	3 0

VINER.

As it fell..... Rondo.....	1 6
Collection of popular Airs.....	5 0
Easy Airs and Preludes.....	5 0
Introduction to the Art of Modulation in the different Keys, with Examples.....	4 0
Military Divertimento.....	2 0
Pilgrim of love..... Rondo.....	1 6
Preludes.....	1 6
When thy bosom..... Rondo.....	1 6

HARP AND PIANOFORTE MUSIC.

BOCHSA.

Airs from La Schiava in Bagdad.....	10 6
Airs from Rosina..... 2 Books, each.....	6 0
Airs in Medea, Flute and Violoncello, 4 books, each.....	10 6
Airs in Rossini's Guillaume Tell, Flute and Violoncello Accompaniments..... 4 books, each.....	10 6
Airs from Swiss Family, Fl. & Vlo. Ac. 2 books, each.....	4 0
Brilliant Duets, on favourite Themes in Clari.....	6 0
'Brulant d'Amour'..... Two Performers on the Pianoforte with Harp Accompaniments.....	6 0
Chapel Chorus in Masaniello.....	5 0
Charlie is my Darling, Two Performers on the Piano Forte, with Harp Accompaniments.....	6 0
Dans un Délire..... Piano Forte and Harp.....	6 0
Dans un Délire extreme..... do..... do.....	6 0
Duke de Reichstadt's Waltz.....	4 0
Duet from La Cenerentola.....	4 0
Duet with Airs by H. R. Bishop.....	5 0
Fantasia, Harp and Piano Forte, with favourite Airs from Le Nozze di Figaro.....	8 0
Fisherman's Chorus..... Masaniello.....	3 6
God save the King..... Variations.....	5 0
Airs from Anna Bolena, Books 1, 2, and 3.....	8 0
Adelaide, Flute and Violoncello Accompts.....	5 0
Coronation Duet.....	8 0
Charms d'Edinburgh.....	6 0
Don Pedro's Hymn.....	3 6
French Grenadiers' March.....	4 0
Grand Duet, Harp and Flute Concertante Fantastica.....	5 0
Herz's Last Gallopade.....	4 6
La Mode Quadrilles.....	5 0
Non piu Mesta.....	6 0
Overture Le Philtre.....	5 0
Paganini à Londres.....	6 0
Petite Concertante, Weber's favorite Last Waltz as a Duet Souvenir de Cinti Damoreau, French Scene.....	4 0
Tyrolen Air and Sw ss Waltz.....	5 0
The Harpist's first Attempt at a Duet, La Cachucha, Spanish Melody.....	5 0
Witches March, for two Harps or Harp and Pianoforte.....	5 0
Zampa, Flute and Violoncello ad libitum, in 2 Books.....	6 0
Grand Duet Concertante. Dedicated to the Misses Birket, the Piano Forte part by C. Potter.....	8 0
Pasta Quadrilles, Harp part, easy.....	4 0
Vivi Tu.....	4 0
Waltz and Galop, Lestocq.....	5 0

BOCHSA.

Favourite Airs from Le Pré aux clercs.....	8 0
Accompaniments to ditto.....	2 0
Guaracha, Bolero, and Tarentella from Masaniello.....	6 0
L'Alliance..... Flute.....	5 0
La Nouvelle Tyrolienne.....	5 0
La Vestale, ditto..... 2 books, each.....	10 6
Market Chorus, Masaniello, Flute & Violoncello Accompts.....	5 0
Mehul's Overture, Le Jenne Henri, Fl. & Vlo. Accomt.....	6 6
Overture to Guillaume Tell, Flute and Violoncello Accompaniments.....	6 0
Overture, Caliph de Bagdad.....	5 0
Ditto, Les deux Journées.....	5 0
Ditto, Abon Hassan, Flute and Violoncello Accompts.....	6 0
Overture, Boieldieu's Les Deux Nuits, Flute and Violoncello (ad lib.) Accompaniments.....	6 0
Overture to Medea..... ditto.....	6 0
Pleyel's Duets, 1 to 3.....	4 0
Rule Britannia.....	5 0
Sommo Cielo.....	3 6
Select Airs, from Boieldieu's Les Deux Nuits, bk. 1 & 2, ea.....	7 6
Sacred Harmony, from Handel's Oratorios, each.....	3 0
Triumphal March and Chorus, Masaniello, Fl. & Vlo. Ac.....	6 0
The Ballet of Le Siege de Cythere, Book 1 and 2, each.....	8 6

BRUGUIER. (D.)

Beethoven's Hallelujah Chorus. Two performers on the Pianoforte with Harp Accompaniments.....	4 6
Bid me discourse.....	4 0
Men of Prometheus, Flute and Violoncello Accompts.....	5 0
No. 1. The Chough and Crow. Two Performers on the Piano Forte, with Harp Accompaniment.....	4 0
2. Tell me my Heart..... ditto.....	4 0
3. Hark Apollo..... ditto.....	4 0
4. When the wind blows, ditto..... ditto.....	4 0
5. I love thee, and Should be upbraided..... ditto.....	4 0
6. Sleep gentle Lady, and Trifler forbear..... ditto.....	4 0
7. Sons of Freedom, and Fear ne'er assail me, do. do.....	4 0
8. By the simplicity, and Let us seek..... do. do.....	4 0
9. Come hither thou little foot Page..... do. do.....	4 0
10. O listen, 'tis the nightingale..... do. do.....	4 0
Overture, Maid Marian.....	5 0
Ditto to Der Freyschutz.....	5 0
'Oh dear what,' with Variations, by Holder.....	4 0

BURROWS.

Airs from Il Tancredi, Fl. Ac. 4 books,..... each.....	5 0
Ditto..... Othello..... ditto..... 3 ditto..... each.....	5 0
Ditto..... Zelmiria..... ditto..... 4 ditto..... each.....	5 0
Ditto..... Semiramide, ditto..... 4 ditto..... each.....	5 0
Ditto..... Il Crociato in Egitto do. 4 ditto..... each.....	6 0
For unto us a Child is born..... ditto..... ditto.....	3 0
Introduction and Air, Flute and Violoncello Accompts.....	5 0
Symphonies and Choruses in Macbeth, Flute and Vlo.....	7 0
The Hallelujah Chorus, the Harp part by Bruguiere, Two Performers on the Piano Forte with Harp Accomps.....	3 0
Tae Hailstone Chorus..... ditto..... ditto..... ditto.....	3 0

HOLST. (M.)

Airs in Il Turco in Italia..... Nos. 1 and 2, each.....	5 0
Castilian Rondo, Harp and P. F. with Ac. Fl. & Vlo.....	4 0
Weippert's celebrated 10th Set of Quadrilles, with Ac.....	6 0

KJALLMARK.

Divertimento, Nel cor piu.....	3 6
Le Retour à Bath, Piano Forte, Harp and Flute.....	5 0
Spanish Air, Divertimento, Harp and Piano Forte.....	3 6

KNAPTON.

Greek Air.....	4 0
Mrs M'Donald.....	4 0

LABARRE.

Airs in La Gazza Ladra.....	7 0
Mélange, Gustavus the Third.....	6 0

MAZZINGHI.

Bavarian or Tyrolese Air.....	5 0
Huntsman rest.....	5 0
Aria.....	5 0
Ave Maria.....	5 0
Venetian.....	5 0
Theme (from the Creation).....	5 0
Sclavonian Air (from the Creation).....	5 0
Copenhagen Waltz.....	3 6
Robin Adair.....	5 0
Bosnian Air.....	5 0
Swiss Air.....	5 0