

C. M. VON WEBER'S

Admired Overture to

DER FREYSCHUTZ,

Arranged for the
Piano Forte.

With Accompaniments for a

FLUTE & VIOLONCELLO,

and Inscribed to

M^r. J. D. Selver

(OF BATH)

by

D. BRUGUIER.

1st Str. Hall

Complete 1/2
Piano Forte 2/6

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These parts are designed to be used for Two Performers on the Piano Forte by the Same Author

Handwritten signature

PIANO FORTE

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is somewhat faded but clearly legible.

The second system of musical notation consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is somewhat faded but clearly legible.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is somewhat faded but clearly legible.

The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is somewhat faded but clearly legible.

The fifth system of musical notation consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is somewhat faded but clearly legible.

The sixth system of musical notation consists of two staves. The upper staff begins with a treble clef and contains several measures of music with notes and rests. The lower staff begins with a bass clef and contains corresponding notes and rests. The notation is somewhat faded but clearly legible.

PIANO FORTE

I

ADAGIO.

Musical notation for the first system, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a piano (*p*) section, a forte (*f*) section, and finally a pianissimo (*pp*) section. The bass clef part provides harmonic support with chords and single notes.

Musical notation for the second system, starting with a piano (*p*) dynamic. The treble clef part features a series of sixteenth-note patterns, while the bass clef part consists of sustained chords.

Musical notation for the third system, marked *con anima.* The treble clef part has a more active melodic line with slurs, and the bass clef part continues with harmonic accompaniment.

Musical notation for the fourth system, marked *ped:* and *pp*. The treble clef part features a series of chords, and the bass clef part has a steady eighth-note accompaniment.

Musical notation for the fifth system, marked ** ped:*. This system is characterized by dense, rapid chordal textures in both the treble and bass clefs.

Musical notation for the sixth system, continuing the dense, rapid chordal texture from the previous system.

Ov: Der Freischutz. (Brugnier)

PIANO FORTE

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system is marked with a piano forte dynamic and includes a pedaling instruction (* ped:). The second system features a piano forte dynamic and a pedaling instruction (ped:). The third system is marked with a piano forte dynamic and includes a pedaling instruction (* ped:). The fourth system is marked with a piano forte dynamic and includes a pedaling instruction (ped:). The fifth system is marked with a piano forte dynamic and includes a pedaling instruction (ped:). The sixth system is marked with a piano forte dynamic and includes a pedaling instruction (ped:). The score also includes various performance instructions such as *Molto Vivace*, *pp*, *p*, and *f*.

PIANO FORTE

cres: poco a poco *f*

ff ped: ** ped:*

ff

Ov: Der Freischutz. (Bruguier)

PIANO FORTE

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over it. The lower staff is in bass clef and provides accompaniment with chords and moving lines.

The second system features two staves. The upper staff has a few notes followed by a long rest, then a series of chords. The lower staff has a dense, rhythmic accompaniment. A 'ped:' marking is present in the lower staff, and a 'ff' dynamic marking is at the end of the system.

The third system has two staves. The upper staff contains rests with a 'V' marking above it. The lower staff continues the accompaniment with a consistent rhythmic pattern.

The fourth system includes two staves. The upper staff has rests with a 'V' marking, then a melodic line for the flute. The lower staff has accompaniment. Markings include 'Flute: p' and 'con moto'.

The fifth system consists of two staves. The upper staff has a melodic line with a slur. The lower staff has accompaniment.

The sixth system features two staves. The upper staff has a melodic line with a slur and the marking 'passione.'. The lower staff has accompaniment. An asterisk is at the end of the system.

PIANO FORTE

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first four systems are characterized by dense, repetitive rhythmic patterns, likely sixteenth or thirty-second notes, in both hands. The first system includes a 'ped.' (pedal) marking. The third system includes a 'f' (forte) marking. The fifth system shows a change in texture, with more melodic lines in the right hand and rhythmic accompaniment in the left. The sixth system continues with a similar melodic and rhythmic structure.

Ov: Der Freischutz, Bruguier

First system of musical notation. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a piano dynamic (*p*) and a *dol.* (dolce) marking. The piece is in a 3/4 time signature.

Second system of musical notation. The upper staff is marked "Flute." and contains a melodic line with various ornaments and slurs. The lower staff continues the piano accompaniment with chords and moving lines.

Third system of musical notation. The upper staff features a passage marked "8va" (octave) with a dashed line indicating the octave shift, followed by a "loco" marking. The lower staff provides harmonic support.

Fourth system of musical notation. The upper staff has a complex melodic line with many notes. The lower staff includes a "cres:" (crescendo) marking, indicating a gradual increase in volume.

Fifth system of musical notation. The upper staff is marked with a forte (*f*) dynamic, which then intensifies to fortissimo (*ff*). The lower staff continues with a steady accompaniment.

Sixth system of musical notation. The upper staff is marked with a forte (*f*) dynamic and includes a "ped:" (pedal) marking. The lower staff has several "ped:" markings, some with asterisks (*), indicating specific pedaling techniques.

Flute

PIANO FORTE

7

The first system of music consists of two staves. The upper staff is for the flute, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The lower staff is for the piano accompaniment, starting with a bass clef and the same key signature and time signature. It features a bass line with chords and moving lines.

The second system continues the piano accompaniment. It features a dense texture of chords and moving lines in both the treble and bass staves. A dynamic marking of *ff* (fortissimo) is present in the right hand. The notation includes various rhythmic patterns and articulation marks.

The third system continues the piano accompaniment. It features a dense texture of chords and moving lines in both the treble and bass staves. A dynamic marking of *ff* (fortissimo) is present in the right hand. The notation includes various rhythmic patterns and articulation marks.

The fourth system continues the piano accompaniment. It features a dense texture of chords and moving lines in both the treble and bass staves. A dynamic marking of *ff* (fortissimo) is present in the right hand. The notation includes various rhythmic patterns and articulation marks.

The fifth system continues the piano accompaniment. It features a dense texture of chords and moving lines in both the treble and bass staves. A dynamic marking of *ff* (fortissimo) is present in the right hand. A pedaling instruction *ped:* is written above the first few notes. The notation includes various rhythmic patterns and articulation marks.

The sixth system features a new staff for the Bassoon, labeled "Basso." in the treble clef. The piano accompaniment continues in the bass clef. A dynamic marking of *dol:* (dolce) is present in the bassoon line. The notation includes various rhythmic patterns and articulation marks.

Ov: Der Freischutz. (Bruguiet)

PIANO FORTE

Basso.

ped:

cres:

Flute

* ped:

p

pp

p

p

Ov: Der Freischutz, Bruguier

PIANO FORTE

9

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. It includes various rhythmic values and dynamic markings such as *ff* and *ped:*.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings like ** ped:* and ***.

Third system of musical notation, showing a transition in texture with a *ff* dynamic marking.

Fourth system of musical notation, characterized by a dense, rhythmic texture in both hands.

Fifth system of musical notation, featuring a *pp* dynamic marking and a *# ped:* instruction, with a key signature change to one flat.

Ov: Der Freischutz, (Bruguier)

Flute. PIANO FORTE

Ov: Der Freischutz. (Bruguier)

PIANO FORTE

First system of music, featuring a treble and bass clef. The treble clef has a *pp* dynamic marking and a *ped:* instruction. The bass clef has a *ped:* instruction. The system concludes with a fermata and a measure containing a star symbol and the number 2.

Second system of music, similar to the first, with *pp* and *ped:* markings in both staves. It also ends with a fermata and a measure containing a star symbol and the number 2.

Third system of music, marked *I ff ped:*. It features a complex texture with many notes in both staves.

Fourth system of music, marked *ff ped:*. It continues the complex texture with many notes in both staves.

Fifth system of music, marked *I ff*. It features a complex texture with many notes in both staves.

Sixth system of music, featuring a treble and bass clef with various note values and rests.

Seventh system of music, featuring a treble and bass clef with various note values and rests.

Ov: Der Freischutz. (Brugnier)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. The right hand has a dense texture of sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

Third system of musical notation. The right hand features a melodic line with a *8va* (octave) marking and a *loco* (loco) marking. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. Similar to the previous system, it includes *8a* and *loco* markings in the right hand. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand continues with intricate sixteenth-note passages. The left hand accompaniment features a series of chords and rhythmic patterns.

Sixth system of musical notation. The right hand has a series of chords and rests. The left hand has a *ped:* (pedal) marking and ends with an asterisk (*). The music concludes with a final chord.

PIANO FORTE

This page contains handwritten musical notation for piano, organized into several systems. Each system typically consists of two staves, likely representing the treble and bass clefs. The notation includes various note values, rests, and clefs. The handwriting is somewhat faded and the paper is aged. The text 'PIANO FORTE' is printed at the top center of the page. The page number '51' is written in the top right corner.

SONGS AND BALLADS.

AUBER.

FONDEST AFFECTIONS STILL CLING TO HOME, sung by Miss Rainforth. 2 0
 MERRY DANCE AND MOONLIGHT SONG, sung by Madame Vestris. 2 0
 *COME AND WANDER WITH ME, sung by Madame Dorus Gras. 2 0
 "Fashion, capricious in music as in matters of graver import, has been more than usually judicious this season in the selection of a favourite melody. We allude, of course, to LA GITANA, or the New Cachucha—an Air nightly heard in our Concert, Ball, and Drawing Rooms, to the sweet strains of which the sylph-like Taglioni figures in the Spanish Bohemian Dance in the Ballet of La Gitana. This charming melody appears to have inspired both native and foreign Composers; Herz has already adapted it in his own inimitable style; Burrows has transformed it into an elegant Rondo; Czerny has graced it with tasteful variations; and Thalberg will doubtless make it the *motivo* of a grand Fantasia: with its dulcet notes Weipert summons the lovers of Terpsichore; and Royalty owns the spell, and commands its constant repetition. It required but the genius of a Moore to adapt fitting words, to render the Air equally popular with our fair vocalists; and those who had the good fortune to hear the wild gipsy lay, 'Come wander with me,' sung by Madame Dorus Gras, will not be likely to forget the effect it produced."—*Morning Post*.

BISHOP.

HIS TRUST IS IN GOD. 2 0
 THE BEST WISH. 2 0
 TEN SWEET GLIDING YEARS. 2 0
 AS THE ROBIN. 2 0
 THE MOSS TROOPER. 2 0
 *OH! MY BRAVEST AND BEST. 2 0
 WEEP NOT, THOU LONELY ONE. 2 0
 SHE NEVER TOLD HER LOVE. 2 0
 OH! NO, MY SISTER DEAR. 2 0

BAYLY.

A TRUCE WITH DERISION. 2 0
 VIRTUE AND ERROR. 2 0
 WHILE ALL ARE IN QUEST. 2 0
 DARK-EYED GIPSY. 2 0
 THE DISTANT DRUM. 2 0
 THOSE JOYOUS VILLAGE BELLS. 2 0
 GUESS THE NAME. 2 0
 COME DECK ME FOR THE DANCE. 2 0
 I WISH I COULD REMEMBER. 2 0

T. COOKE.

OH! LADY, SINCE MY WORDS. 2 0
 OH! DINNA FORGET. 2 0

CROUCH.

†KATHLEEN MAVOURNEEN, sung by Miss Hobbs. 2 0
 "Kathleen Mavourneen is a tale shadowed forth, rather than told, in three verses. The melody in E flat is original in construction. Mr. Crouch appears to be that *rara avis*, a good melodist; he is a singer, and writes music peculiarly well adapted for vocalization; which is not precisely the case with many of the ballad mongers of the day."—*Sunday Times*.
 "This popular melody, fraught with simple and touching beauty, is so generally admired, that we need only add, that voice and music are in perfect harmony and peculiarly well adapted to the piano-forte."—*Naval and Military Gazette*.

THE ECHO, sung by Miss Hobbs. 2 0
 "The Echo is a *petit romance* which has been arranged by Mr. Crouch to a sprightly and characteristic melody; the movements which conclude each verse are peculiarly effective."—*Plymouth Journal*.

THE SEPARATION. 2 0
 NORA CREINA. 2 0
 "This is an easy frolicsome air, that breathes of gladness and lightness, one that may be heard with pleasure even after its namesake in the Irish Melodies."—*Sunday Times*.

THE BLESSING. 2 0
 THE WIDOW TO HER CHILD. 2 0
 "This ballad is full of sentiment and pathos, and we firmly believe that a more perfect gem of melody has never yet been made public; the listener will be spell-bound, but the magic is natural."—*Edinburgh Review*.

THE WELCOME. 2 0
 "This should find a place in the portfolio of every student of music, both performers and amateurs, it expresses in musical tones the sounds that are heard amid wild and mountain scenery, the whisper of the breeze and the falling of distant waters."—*Plymouth Journal*.

SEA SONG, sung by Mr. H. Phillips. 2 0

C. E. HORN.

WHEN MARY IS AWAY, sung by Mr. H. Phillips. 2 0
 "Since the publication of 'Oh, no, we never mention her,' we remember no song so well suited to the voice of Henry Phillips as this truly lovely composition by Horn: the words are worthy of Scott."—*Courier*.

I'VE BEEN WHERE FRESH FLOWERS, sung by Madame Vestris. 2 0
 THE MARINER, sung by Mr. H. Phillips. 2 0
 †HELEN TREVOR, sung by Miss Deley. 2 0

WHY COMES HE NOT, sung by Mrs. A. Shaw. 2 0
 OLD OCEAN IS CALM, sung by Mrs. A. Croft. 2 0

THE RT. HON. THE

MARCHIONESS OF HASTINGS AWAY, AWAY, YE NOTES OF WOE. 2 0
 MY HEART IS SAD. 2 0
 YES, I HAD HOPES. 2 0
 ALL THAT IT HOPED, MY HEART BELIEVED. 2 0
 IT IS O'ER WITH ITS PAINS. 2 0
 AND WILT THOU WEEP. 2 0

"These charming songs are the production of a female of the highest rank. The words are eminently beautiful, and are written by authors of the highest reputation. The melodies evince the most exquisite sensibility, united with the purest taste and sentiment. The harmony is classically correct, natural, and flowing; such, indeed, as seems to indicate that high refinement and cultivation of feelings will sometimes more than supply the place of severe and lengthened study."—*Musical Review*.

SONGS AND BALLADS.

HENRI HERZ.

'TIS SAD TO PART, sung by Miss Deley. 2 0
 SIGH NOT. 2 0
 NOW THE NIGHT HER MANTLE CLOSES, sung by Mr. H. Phillips. 2 0
 LAND OF SONG, sung by Miss Cooper. 2 0
 OH! FOR THAT VOICE. 2 0
 THE TROUBADOUR RUDEL. 2 0
 OH! FOR THE DANCE. 2 0
 †NIGHT AT SEA, sung by Miss Deley. 2 0

"Night at Sea" is one of the sweetest and most effective compositions we have ever heard. In this publication, M. Henri Herz appears before us as a vocal composer, and the excellence of his adaptation of English poetry to music has agreeably surprised us; his melodies are ever beautiful, and that of the "Night at sea" is pre-eminently so. The words are descriptive of the thoughts and feelings to which a night at sea give birth; and we can award the song no higher praise, than that it is worthy of the composer and of the "unrivalled" singer whose name it bears. We shall never forget the thrilling delight imparted to us by her exquisite delivery of the lines—

Heart, yearning for home;
 Thought dwelling with thee;
 Prayers, that where thou dost roam
 I soon may be."—*Sunday Times*.

MY FATHER'S OLD HALLS. 2 0
 *†O'ER THE LONE SEA, sung by Mrs. A. Croft. 2 0
 †YOUNG TROUBADOUR. 2 0
 †RAPID RIVER. 2 0
 †WHY ARE YOU WEEPING, sung by Miss Deley. 2 0

"When Herz was here some months since, we had occasion to remark that, in our opinion, his vocal music would, ere long, become as popular, fashionable, and universally admired, as his lovely effusions for the instrument that may almost be termed his own: nor has our prediction proved incorrect. His ballads of "Why are you weeping?" "Night at sea," and the duet, "I will return to thee," have been translated into French, German, and even Russian, and are at present the favorite compositions at the Courts of France, Austria, Russia, and Prussia."—*Dublin Warder*.

J. P. KNIGHT.

OLD FRIENDS AND TRUE FRIENDS. 2 0
 OLD HOUSE AT HOME. 2 0

E. J. LODER.

IT WAS A DREAM OF PERFECT BLISS, sung by Miss Deley. 2 0
 "This song, from the pen of the late T. Haynes Bayly, is one of his sweetest lyrics, and has been most beautifully adapted to music by Loder."—*United Service Journal*.

THERE IS NO LAND LIKE SCOTLAND, sung by Mr. Braham. 2 0
 TO THE MERRY GREENWOOD, sung by Miss Rainforth. 2 0
 THE OLD HOUSE AT HOME, sung by Mr. H. Phillips. 2 0
 "Mr. H. Phillips executed the ballad, 'The old house at home,' with affecting pathos."—*Times*.
 "The old house at home" promises to rival in popularity any song which Mr. Phillips has ever sung: it is beautiful in conception, and exquisite in execution, especially in the master-hand to whom it is entrusted."—*Observer*.

"The old house at home," magnificently sung by H. Phillips, will become a standard favourite."—*Weekly Dispatch*.

MAID OF GRENADA, sung by Madame Vestris. 2 0
 *THE PEASANT'S BRIDE, sung by Mr. H. Phillips. 2 0
 †FLOW, RIO VERDE. 2 0
 *BY THE WATERS OF XARAMA. 2 0

HOME OF EARLY YEARS, sung by Miss Romer. 2 0
 "Miss Romer sang her celebrated air, 'The home of early years,' with exquisite taste. This beautiful ballad is one of the rarest flowers of melody that it has been our good fortune to hear for a considerable time. We can safely recommend it to all who delight in simple elegant melody."—*Warder*.

*SHE WATCHED FOR HIM. 2 0
 MAIDEN OF SEVILLE. 2 0
 THE THAMES. 2 0
 THE DARK WINTER-TIME. 2 0
 THE CYPRESS. 2 0
 *THE LADY'S PAGE. 2 0
 †CHAINS ON THE CITIES. 2 0

ALEXANDER LEE.

A DREAM OF THE PAST, sung by Mr. H. Phillips. 2 0
 "A perfect gem of melody: the words, too, are beautiful, and will remind the listener of some of Moore's best efforts."—*Herald*.

"We have not met with a sweeter morceau, both in music and poetry, for a long time."—*Leicester Journal*.

"This sweet ballad has been sung by H. Phillips and Mrs. A. Shaw at various festivals and concerts, and has always elicited a strong expression of decided applause."—*Taunton Courier*.

I'M A POOR SHEPHERD MAID, sung by Mrs. Waylett. 2 0
 I'LL NOT BEGUILÉ THEE FROM THY HOME, sung by Mr. Frazer. 2 0
 WHY SHOULD WE SIGH, sung by Mrs. Waylett. 2 0
 THE TEAR, sung by Mrs. Waylett. 2 0
 THE GARDEN OF ROSES. 2 0
 MOONLIGHT! MOONLIGHT. 2 0
 †COME, DWELL WITH ME. 2 0
 †THOUGH THE DAY OF MY DESTINY, sung by Mr. Gould. 2 0
 THE DARK SULTANE. 2 0
 THOU ART NOT FALSE. 2 0
 WHY COMES HE NOT? 2 0
 HE COMES NOT! 2 0

SONGS AND BALLADS.

NELSON.

I KNEW THEE IN THY SUNNY DAYS. 2 0
 THE INDIAN MAID. 2 0
 *THE HERO OF A HUNDRED FIGHTS. 2 6

PARRY, JUN.

THE DAYS OF YORE. (This Ballad gained the Prize given by the Melodist Club, 1839.) 2 0
 SUMMER FLOWERS, sung by Miss Woodyatt. 2 0
 *BRIDAL BELLS, sung by Mr. Parry, jun. 2 6
 "The Bridal Bells" is a lovely ditty which has been sung with great success by Mr. Parry, jun. at Thalberg's concerts throughout the country."—*Sunday Times*.

"The greatest possible compliment was paid to Mr. Parry during his singing 'Bridal Bells,' which he gave with the greatest possible pathos and effect: we observed many fair eyes suffused with tears."—*Musical Review*.

RODWELL.

*NIX MY DOLLY, PALLS FAKK AWAY, sung by Mrs. Keeley. 2 6
 *JOLLY NOSE, sung by Mr. Bedford. 2 0
 FAREWELL, MY RORY TORIES, sung by Mr. Bedford. 2 0
 THE CARPENTER'S DAUGHTER, sung by Mrs. Keeley. 2 0
 CLAUDE DU VAL, sung by ditto. 2 0
 THE WOODLAND CALL, sung by do. 2 0

"The songs named above are from the Romance of 'Jack Sheppard,' now performing nightly at the Theatre Royal Adelphi, a Drama which has reached a point in public favor never surpassed: much of this may be traced to the inimitable singing of Mrs. Keeley and Mr. Bedford in their respective songs, the melodies of which are of the most original description, and reflect the greatest credit on their composer. Notwithstanding the wondrous popularity of 'Nix my Dolly, Palls fakk away,' and we hear that upwards of 20,000 copies have already been sold, it affords us pleasure to observe that the publishers have had the good taste to employ an eminent lyrical author to adapt words to this catching melody, under the title of 'The Woodland Call,' a ballad admirably suited to the drawing room."—*Sunday Times*.

†THE BRIDAL RING. 2 0
 THE FLOWER OF ELLERSLIE, sung by Mr. Wilson. 2 0

"Mr. Wilson was encored in the Flower of Ellerslie; the effect was such as to fix the most earnest attention; and, crowded as the house was, the audience appeared like an assemblage of delighted musicians."—*Morning Advertiser*.

THE ROAD! THE ROAD! 2 0
 GAY CRUSADE. 2 0
 THE SOLDIER WHO DIED FOR HIS KING, sung by Mr. Wilson. 2 0
 "In a song sung by Mr. Wilson, 'The Soldier who died for his King,' the composer has been particularly happy; the audience were uncharitable, and demanded it a third time."—*Sunday Times*.

MAIDEN, I WILL NE'ER DECEIVE THEE. 2 0
 THE SUMMER FLOWER. 2 0
 *†THE TARTAR DRUM. 2 0
 A TEAR SHALL TELL HIM ALL. 2 0
 *NIGHT AND MORN. 2 0
 *BEAUTIFUL BLUE VIOLETS. 2 0
 I SEEK HER ON EVERY SHORE. 2 0
 *DRAW THE SWORD, SCOTLAND. 2 0
 *BANKS OF THE BLUE MOSELLE. 2 0
 FROM DISTANT CLIMES. 2 0
 THE TOAST BE DEAR WOMAN. 2 0
 *THEY MOURN ME DEAD. 2 6
 THE HALLS OF MY BIRTH. 2 0
 THY PARTING LOOK. 2 0

STRAUSS.

*A FAIR BREEZE IS BLOWING. 2 0
 "A sweet and expressive ballad: the music by the favourite Strauss, adapted to very touching lines, and a most effective song in the hands of all vocalists."—*Ladies' Magazine*.

*I'VE A COT OF MY OWN. 2 0
 *AS I CAST ON THE WATERS, sung by Mrs. Waylett. 2 0
 "This simple melody is one of the many to which the genius of the composer has imparted his tenderest and most touching expressions of taste and feeling."—*Taunton Courier*.

"We can strongly recommend this charming song to our musical friends; the melody is striking, and within the limits of most voices."—*Musical Review*.

*OUR SHIP IS ON HER WAY. 2 0
 *SOUNDS OF MUSIC. 2 0
 *THE PALE MOON IS BEAMING. 2 0
 *SWEET NIGHTINGALE. 2 0
 *WHERE ARE THE HOPES. 2 0

THE AUTHORESS

'WE HAVE LIVED AND LOVED TOGETHER.'
 *WE CAN LOVE NO MORE. 2 0
 "Extract from a letter to the Editor of 'We have lived and loved together.'—You must well remember the deep impression made on the public mind by the publication of the Ballad, 'WE HAVE LIVED AND LOVED TOGETHER,' which, when we found it difficult to provide even our own circle with the required number of written copies, was committed to your fostering care; another production from the pen of the same distinguished Authoress has placed us in a similar dilemma. Since the appearance of the former ballad, you know how sad a change has 'come o'er the spirit of her dream,' and, in the present song, entitled 'WE CAN LOVE NO MORE,' you will find a true transcript of her feelings, united to a melody, the beauty and pathos of which are perfectly irresistible. I add a copy of the lines; but to feel their due force, you must hear them sung. A miniature, painted this season either by Chalon or Rochard, I have not time to enquire which, hangs in the blue drawing-room at — House; let a copy be appended to the Ballad when published; a comparison with the charming sketch of Lady B— made but four years since, will give some idea how much our lovely friend is altered."

*THOU ART FALSE, BUT I CANNOT FORGET THEE. 2 0

VOCAL DUETS.

ADDISON.

I KNOW A BANK. 2 0

AUBER.

O NEVER BREATHE. 2 0
 BETRAY ME NOT. 2 0
 HOW SWEET TO PASS. 4 0

BISHOP.

SWEET MOONLIGHT IS BEAMING. 2 0
 OH! MUSIC, DEAR MUSIC. 2 0
 HASTE THEE, MY GONDOLIER. 2 0
 AS IT FELL UPON A DAY. 2 0
 I LOVE THEE. 1 6
 MY PRETTY PAGE. 2 6

J. BARNETT.

COME, TOUCH THOSE CHORDS. 2 0
 SWEETLY O'ER THE MOONLIGHT. 2 0
 WHEN AT NIGHT. 2 0
 COME GENTLY DOWN AWHILE. 2 0
 DAY LOVES TO LINGER. 2 0
 WHERE SHALL WE REST. 2 0
 SAD TO THE HEART. 2 0
 WILL YOU COME WHERE. 2 0

"These eight charming duets confer the highest degree of credit on their very talented author. It is, in fact, difficult to imagine anything more exquisitely effective than such delightful melodies, so beautifully harmonized, when sung by two fine soprano or tenor voices. No similar compositions of the Italian or German schools can possibly excel them. Much merit is also due to the writer of the words, which are chaste, original, and replete with delicate sentiment."—*Musical Review*.

HERZ.

*SONG OF THE GONDOLIER. 2 0
 OUR SONG SHALL BE. 2 0
 I WILL RETURN TO THEE. 2 0

C. E. HORN.

SWEET ROUND MY BOWER. 2 0

A. LEE.

IN OUR PEACEFUL HAPPY HOME. 2 0
 LIKE SUNBEAMS. 2 0
 COME DWELL WITH ME. 2 0

E. J. LODER.

Messrs. D'Almaine and Co. have much satisfaction in placing before the public the following series of highly popular Songs, Ballads, &c. selected from their catalogue of modern vocal compositions, and arranged as duets for two voices by E. J. Loder, the celebrated Composer.

Of the exquisite taste and skill displayed in these adaptations, it is scarcely necessary to speak; suffice it to say, that they supply, in a manner the most admirable, the want, which has been long felt and lamented, of English vocal duets commanding interest and attraction.

It is almost unnecessary to add, that these charming pieces have met with approbation and patronage from all the most eminent vocalists and teachers of singing in this country.

WE HAVE LIVED AND LOVED. 2 0
 A PLACE IN THY MEMORY. 2 0
 ISLE OF BEAUTY. 2 0
 HARK! THE FAIRY MUSIC. 2 0
 THERE IS NO HOME. 2 0
 AND YE SHALL WALK. 2 0
 THE MISLETOE BOUGH. 2 0
 OH, LEAVE ME TO MY SORROW. 2 0
 BANKS OF THE BLUE MOSELLE. 2 0
 SIGH NOT FOR SUMMER FLOWERS. 2 0
 TEACH ME TO FORGET. 2 0
 I'LL WATCH FOR THEE. 2 0
 IN HAPPIER HOURS. 2 0
 WHY ARE YOU WEEPING. 2 0
 THE PILGRIM OF LOVE. 2 0
 MAID OF GRENADA. 5 0
 THE PARTING. 2 0
 HOW SWEET THE CHIMES. 2 0
 AS THE ROBIN WHEN ONCE. 2 0
 SHE WATCHED FOR HIM. 2 0
 THE CORSAIR'S FAREWELL. 2 0
 MY HEART AND LUTE. 2 0
 HARK! FROM YONDER. 2 0
 CHOUGH AND CROW. 2 0
 SEE OUR OARS. 2 0
 NIGHT'S LINGERING SHADES. 2 0
 SLEEP, GENTLE LADY. 2 0
 BLOW, GENTLE GALES. 2 0
 THE WREATH. 2 0
 WE CAN LOVE NO MORE. 2 0
 THE BRIDAL RING. 2 0
 THE POOR SHEPHERD MAID. 2 0
 THE WOODLAND CALL. 2 0

THE WOODLAND CALL. 2 0

NELSON.

*SPEED THOU, MY GONDOLIER. 2 0

RODWELL.

EVER THINE. 2 0
 OH! PROMISE ME. 1 6
 I'LL TELL THEE WHEN. 1 6
 PERI OF THE VALE. 2 0
 WHEN ORCHARD BOUGHS. 2 0
 ON THE REEDS OF THE IVY'D THATCH. 2 0
 SEE THE PALE MOONBEAM. 2 0

SHELTON.

HARK! WHAT FAIRY SOUNDS. 2 6
 WHEN THE NIGHT BIRD. 2 6
 PRETTY MAY QUEEN. 2 0

STEERS.

THE LAST LINKS ARE. 2 0

STRAUSS.

*THY HOME IS ON THE BOUNDING WAVE. 2 0