

ADDISON & HOLLIERS

Edition of

Gorgheggi e Saltleggi,

OR

Exercises

BY

ROSSINI.

*In this Edition the PIANO FORTE Accompaniment has
been added to the VOCAL PART.*

(THIS ARRANGEMENT IS PROPERTY)

at Sta. Hall.

Price 6s.

LONDON

Published by ADDISON & HOLLIERS 210 Regent Street opposite Conduit Street
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Musical & Musical Instrument Sellers by Appointment to
HER MAJESTY THE QUEEN & HER HIGHNESS THE DUCHESS OF KENT



Al EXERCISE 1.

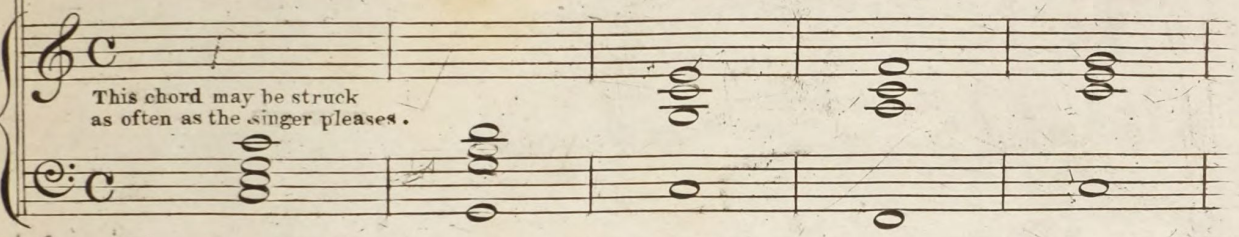
VOICE.



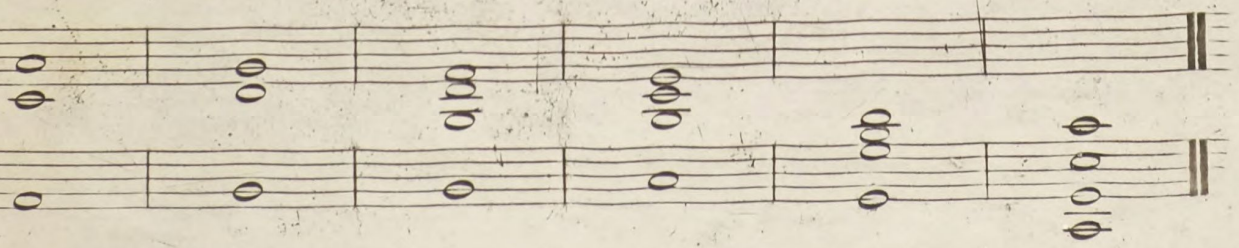
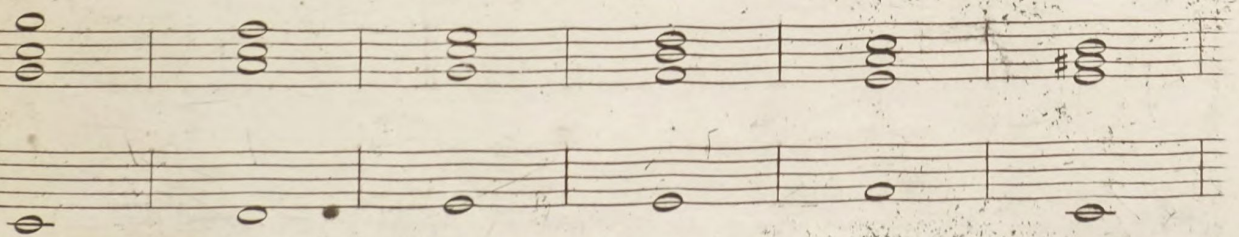
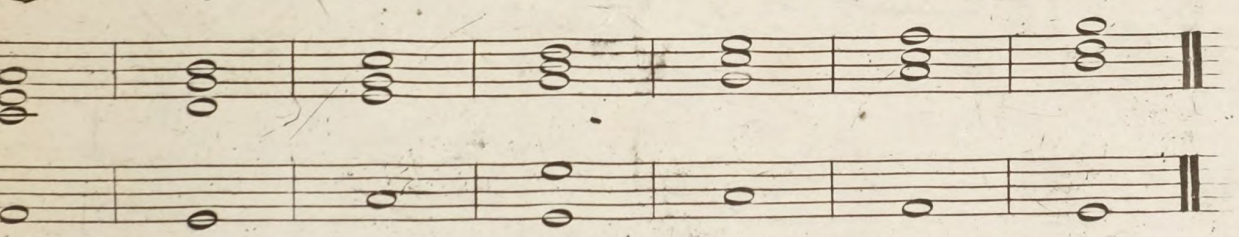
PIANO

This chord may be struck as often as the singer pleases.

FORTE.



Al



Ex: 2.

Alh

Do - re - mi - fa - sol - la - si - do - re - mi

Mi - re - do - si - la - sol - fa - mi - re - do

Ex: 3.

Do - re - mi - fa - sol - la - si - do - re - mi

Mi - re - do - si - la - sol - fa - mi - re - do

Ex: 4.

Do — sol re — la mi — si fa — do

The first system of music for 'Ex: 4.' consists of a vocal line and a piano accompaniment. The vocal line is in C major, 4/4 time, with a melody of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

sol — re la — mi si — fa do — sol

The second system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) at the beginning. The system ends with a double bar line.

Sol — do fa — si mi — la re — sol

The third system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) at the beginning. The system ends with a double bar line.

do — fa si — mi la — re sol — do

The fourth system concludes the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) at the beginning. The system ends with a double bar line.

Ex: 5.

Do - mi - re - fa - mi - sol - fa - la - sol - si - la - do -

si - re - do - mi - re - fa - mi Mi - sol - re - fa - do - mi - si - re -

la - do - sol - si - fa - la - mi - sol - re - fa - do

Ex: 6.

Ah ah ah

ah ah ah

ah ah ah

Ex: 7.

Do re mi fa sol la

sol fa mi re do

Ex: 8.

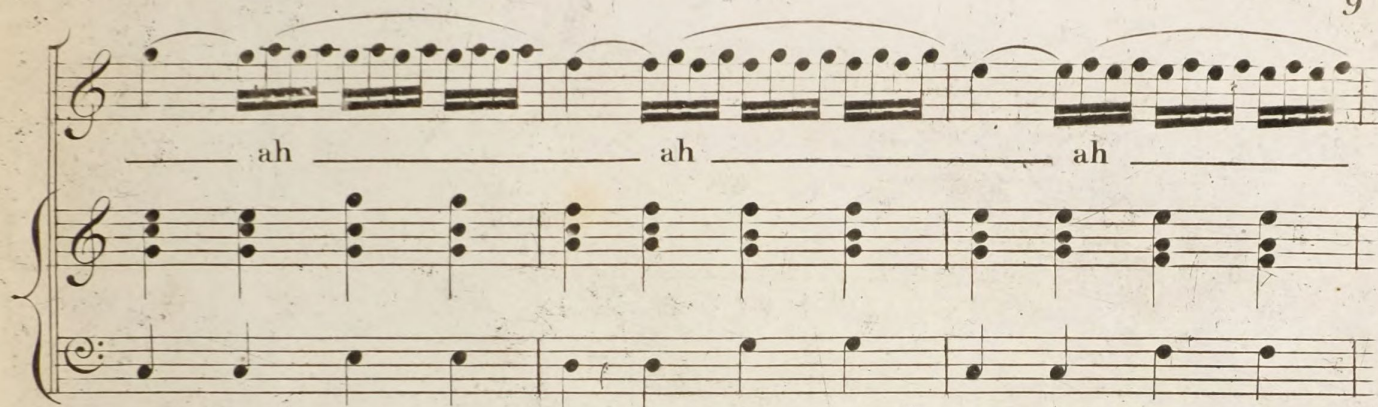
The musical score for Exercise 8 is presented in four systems, each with a vocal line and a piano accompaniment. The vocal lines are written in treble clef with a common time signature (C). The piano accompaniment is written in grand staff (treble and bass clefs) with a common time signature (C). The vocal lines feature a series of eighth-note runs, with the syllables 'Ah' and 'ah' written below the notes. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal lines.

System 1: The vocal line begins with 'Ah' and ends with 'ah'. The piano accompaniment features chords in the right hand and single notes in the left hand.

System 2: The vocal line features three 'ah' syllables. The piano accompaniment continues with chords and single notes.

System 3: The vocal line features three 'ah' syllables. The piano accompaniment continues with chords and single notes.

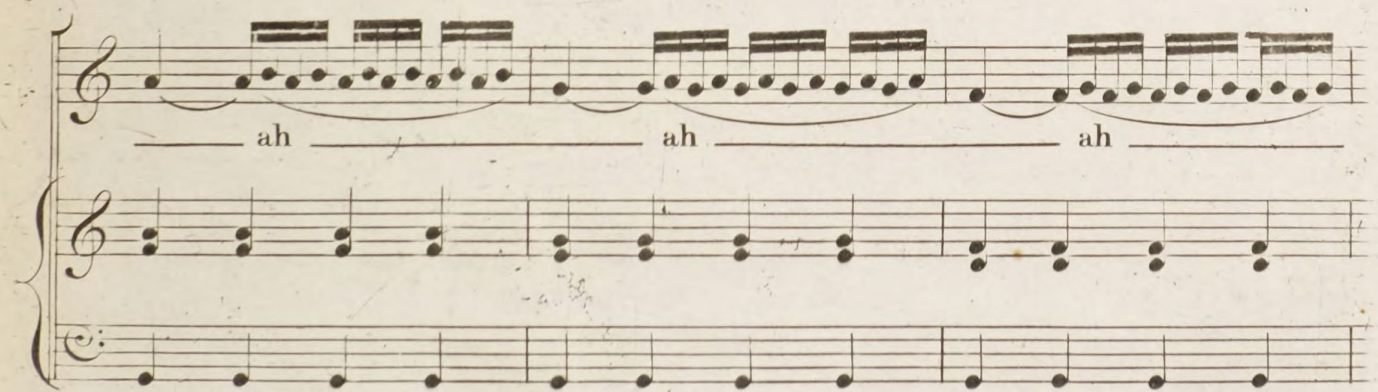
System 4: The vocal line features three 'ah' syllables. The piano accompaniment continues with chords and single notes.



The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line featuring three groups of sixteenth-note runs, each marked with a slur and the syllable "ah". The middle and bottom staves are joined by a brace and contain a piano accompaniment of chords and single notes.



The second system of musical notation consists of three staves. The top staff continues the melodic line with three groups of sixteenth-note runs, each marked with a slur and the syllable "ah". The middle and bottom staves continue the piano accompaniment.



The third system of musical notation consists of three staves. The top staff continues the melodic line with three groups of sixteenth-note runs, each marked with a slur and the syllable "ah". The middle and bottom staves continue the piano accompaniment.



The fourth system of musical notation consists of three staves. The top staff concludes the melodic line with two groups of sixteenth-note runs, each marked with a slur and the syllable "ah", followed by a whole note. The middle and bottom staves conclude the piano accompaniment with a whole note and a final double bar line.

Ex: 9.

The first system of musical notation for 'Ex: 9.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). It features a series of eighth-note runs. The lyrics 'Do re mi fa' are written below the notes. The piano accompaniment is in bass clef with a common time signature (C), featuring chords and moving lines that support the vocal melody.

The second system of musical notation continues the piece. The vocal line has lyrics 'sol la si do' and continues with eighth-note runs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system of musical notation continues the piece. The vocal line has lyrics 're mi Mi re' and includes a double bar line. The piano accompaniment continues with harmonic support, including a double bar line in the middle of the system.

The fourth system of musical notation concludes the piece. The vocal line has lyrics 'do si la sol' and continues with eighth-note runs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

fa mi re do

Ex: 10.

Ah ah

ah ah

ah ah ah

Ex: 11.

Ex: 11. is a musical score for a vocal and piano piece. It consists of four systems of staves. The top staff of each system is for the voice, and the bottom two staves are for the piano. The key signature is C major, and the time signature is common time (C). The vocal line features a melodic line with a rising contour, marked with 'Ah' and 'ah' lyrics. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

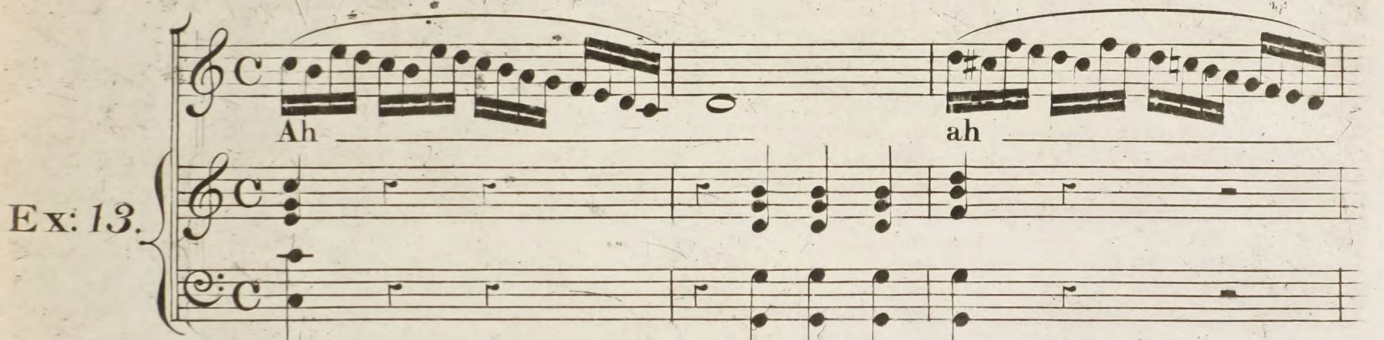
Ex: 12.

Ex: 12. is a musical score for a vocal and piano piece. It consists of two systems of staves. The top staff of each system is for the voice, and the bottom two staves are for the piano. The key signature is C major, and the time signature is common time (C). The vocal line features a melodic line with a rising contour, marked with 'Ah' lyrics. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.



First system of musical notation. The upper staff (treble clef) contains a melodic line with many sixteenth notes, marked with a slur and the syllable "ah". The lower staff (bass clef) contains a harmonic accompaniment with fewer notes, also marked with a slur.

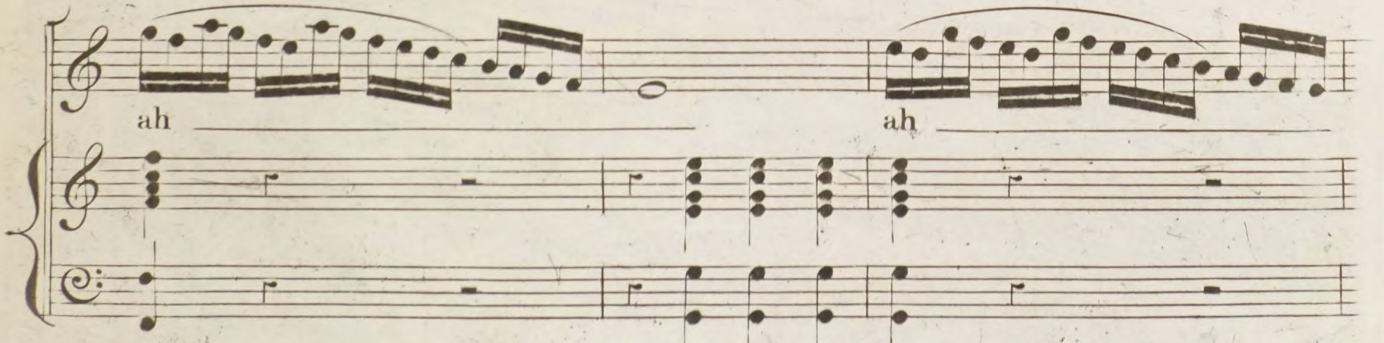
Ex: 13.



Second system of musical notation. The upper staff (treble clef) contains a melodic line with many sixteenth notes, marked with a slur and the syllable "Ah". The lower staff (bass clef) contains a harmonic accompaniment with fewer notes, also marked with a slur.



Third system of musical notation. The upper staff (treble clef) contains a melodic line with many sixteenth notes, marked with a slur and the syllable "ah". The lower staff (bass clef) contains a harmonic accompaniment with fewer notes, also marked with a slur.



Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with many sixteenth notes, marked with a slur and the syllable "ah". The lower staff (bass clef) contains a harmonic accompaniment with fewer notes, also marked with a slur.



Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with many sixteenth notes, marked with a slur and the syllable "ah". The lower staff (bass clef) contains a harmonic accompaniment with fewer notes, also marked with a slur.

Ex: 14.

Ex: 14. Musical score for a vocal exercise. The vocal line (treble clef) begins with a melodic phrase marked "Ah" and continues with a series of eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) provides a harmonic foundation with chords and moving lines.

Ex: 15.

Ex: 15. Musical score for a vocal exercise. The vocal line (treble clef) features a melodic phrase marked "Ah" and continues with a series of eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) provides a harmonic foundation with chords and moving lines. The score includes multiple systems of music, with the vocal line and piano accompaniment continuing throughout.

Three systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with a long, flowing phrase marked with a slur and the syllable 'ah'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ex: 16.

Example 16: A short musical exercise in C major, 2/4 time. It consists of a single system with a treble clef and a grand staff. The melody is written in the treble clef, and the accompaniment is in the grand staff. The exercise is marked with a 'C' time signature and a 'C' key signature.

A final system of musical notation, consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with a long, flowing phrase marked with a slur and the syllable 'ah'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ex: 17.

Ex: 17. Musical score for a vocal exercise. The score is written in C major, common time (C). It consists of a vocal line and a piano accompaniment. The vocal line features a series of ascending and descending melodic phrases, often marked with 'Ah' or 'ah' syllables. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands. The score is divided into four systems, each with a vocal staff and a grand staff (treble and bass clef).

Ex: 18.

Ex: 18. Musical score for a vocal exercise. The score is written in C major, common time (C). It consists of a vocal line and a piano accompaniment. The vocal line features a series of ascending and descending melodic phrases, often marked with 'Ah' or 'ah' syllables. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands. The score is divided into two systems, each with a vocal staff and a grand staff (treble and bass clef).

The first system of music 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 (B-flat). It contains four measures of music, each starting with a melodic phrase followed by a long note and the syllable 'ah'. The piano accompaniment is written in two staves (treble and bass clefs) and provides harmonic support with chords and moving lines.

Great care must be taken to make the turn distinct.

Ex: 19.

The second system, labeled 'Ex: 19.', continues the musical exercise. It features a vocal line with a treble clef and a key signature of one flat. The first measure begins with the syllable 'Ah' followed by a melodic phrase, and the subsequent measures begin with 'ah'. The piano accompaniment continues with harmonic support.

The third system of music shows the vocal line continuing with the syllable 'ah' in each of its four measures. The piano accompaniment remains consistent, providing a steady harmonic background.

The fourth system of music features the vocal line with 'Ah' in the first measure and 'ah' in the following three measures. The piano accompaniment continues to provide harmonic support.

The fifth and final system of music on this page shows the vocal line with the syllable 'ah' in each of its four measures. The piano accompaniment concludes the exercise with a final chord.

SOLFEGGI.

N^o 1.*Andante.*

ROSSINI.

CANTO.

PIANO

FORTE.

The musical score is written for voice and piano. The vocal line (CANTO) is in the upper staff, and the piano accompaniment (PIANO/FORTE) is in the lower staves. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked *Andante.* The score is divided into five systems. The piano part includes dynamic markings 'p' (piano) and 'f' (forte). The vocal line features various melodic phrases, including a prominent eighth-note pattern in the first system.

Handwritten musical score on page 19, featuring piano and vocal staves. The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one flat (B-flat). The tempo markings include *ad lib:* and *a tempo.*. The dynamic markings include *dim* (diminuendo) and *p* (piano). The score is written in a single system with multiple staves.

Key markings and instructions visible in the score:

- dim* (diminuendo)
- ad lib:* (ad libitum)
- a tempo.* (a tempo)
- p* (piano)

N^o 2.
CANTO.*Allegretto.*PIANO-
FORTE.

mf

p

mf

mf

p

This page contains five systems of musical notation, each consisting of a single treble staff and a grand staff (treble and bass staves). The music is written in a style characteristic of 19th-century manuscript notation. The first system shows a melodic line in the treble staff and a complex accompaniment in the grand staff. The second system introduces a mezzo-forte (*mf*) dynamic marking. The third system continues the melodic and accompanimental patterns. The fourth system features a forte (*f*) dynamic marking followed by a decrescendo (*dim*) marking. The fifth system also includes *f* and *dim* markings. The notation includes various note values, rests, slurs, and dynamic markings.

Handwritten musical score for voice and piano, page 22. The score is written in G major (one sharp) and 4/4 time. It consists of six systems, each with a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal line is melodic and expressive, with various ornaments and slurs. The score includes dynamic markings such as *p* (piano) and *p e dolce.* (piano and dolce). The final system is marked *rall: al fine.* (rallentando to the end). The page number 22 is written in the top left corner.

p

p e dolce.

rall: al fine.

Nº 3.
CANTO.

Andantino.

PIANO-
FORTE.

p

p

p dolce

1870



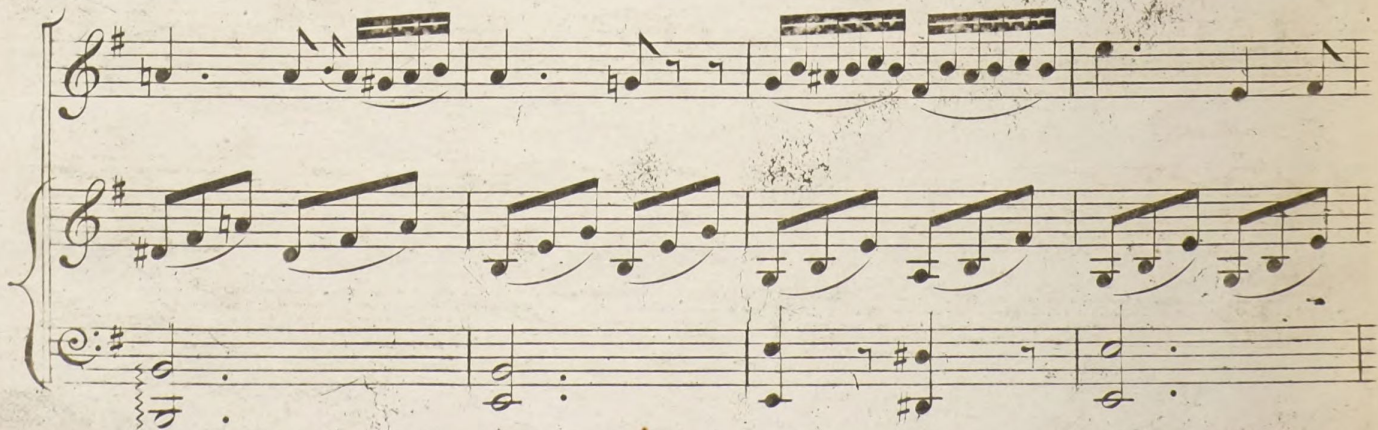
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The middle staff is in treble clef and contains a continuous arpeggiated accompaniment. The bottom staff is in bass clef and contains a simple harmonic accompaniment.



The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the arpeggiated accompaniment, with a *p* (piano) dynamic marking appearing above it. The bottom staff continues the harmonic accompaniment.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the arpeggiated accompaniment, with *dim* (diminuendo) and *p* (piano) dynamic markings. The bottom staff continues the harmonic accompaniment, featuring some double bar lines and repeat signs.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the arpeggiated accompaniment. The bottom staff continues the harmonic accompaniment, with some double bar lines and repeat signs.

This page contains five systems of handwritten musical notation. Each system consists of a vocal staff (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A piano dynamic marking (*p*) is visible in the first system. The manuscript shows signs of age, including some ink bleed-through and paper texture.

dolcissimo.

dolce

rall: al fine.

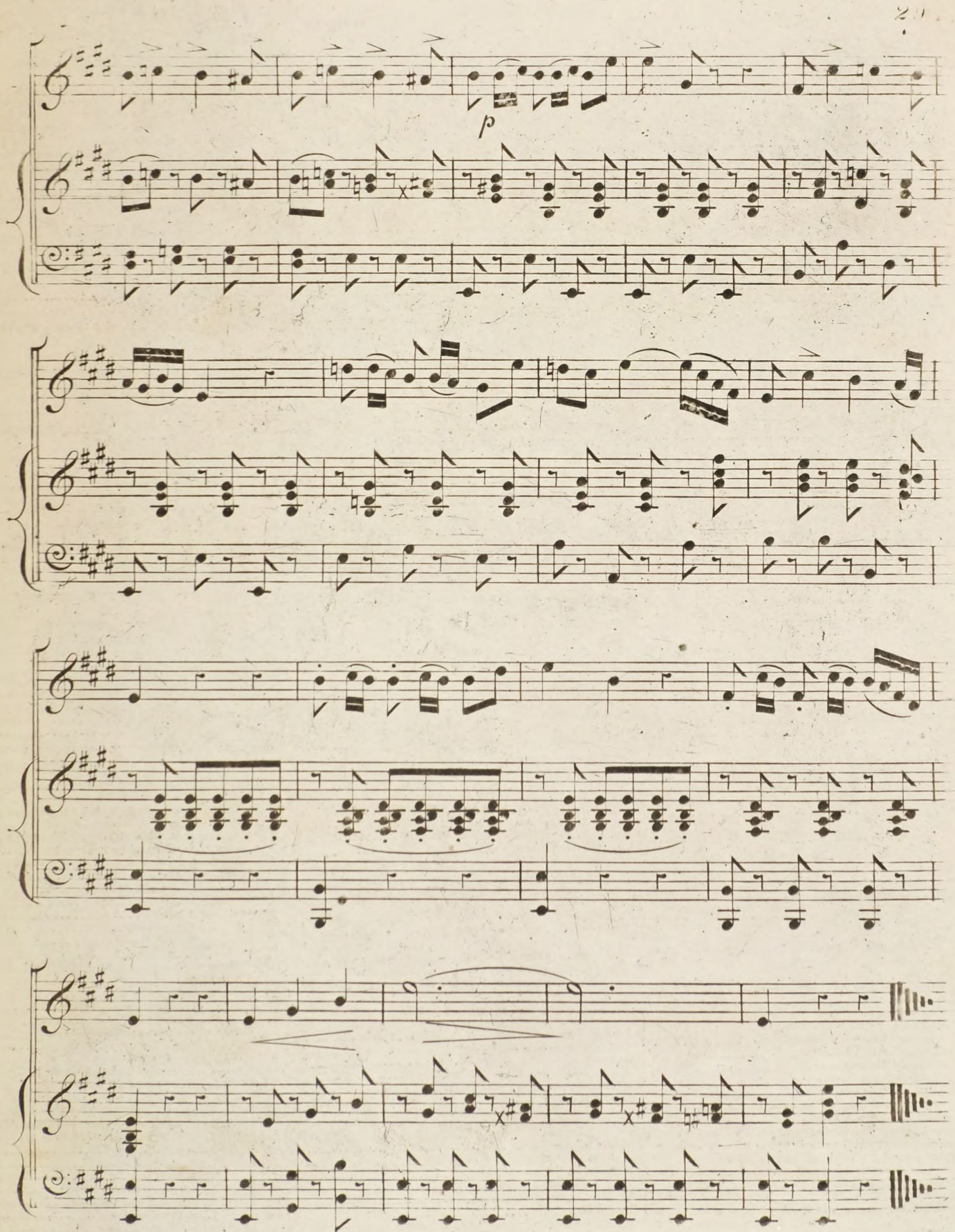
f

N^o 4.
CANTO.*Allegretto con anima.*PIANO-
FORTE.

The musical score is written for a vocal part (CANTO) and a piano accompaniment (PIANO-FORTE). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked "Allegretto con anima." The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is written in a single staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line consists of a single melodic line with various ornaments and phrasing marks.

This page contains three systems of handwritten musical notation. Each system consists of a single treble staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system begins with a *mf* dynamic marking. The second system includes *f* and *p* markings. The notation is dense, with many beamed notes and slurs. There are some ink smudges and corrections throughout the manuscript.

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, key signatures (three sharps), and various musical symbols such as notes, rests, and dynamic markings (e.g., *p*). The score is written in a historical style, likely from the 18th or 19th century.



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2. Ernani, Ernani, inviolami (Ernani) } ... each 2 6
3. Parigi o cara (Traviata) }
4. Un di se ben (Rigoletto) }

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Cum'è bello (Lucrezia Borgia) 3 ditto or Duets 2 6
Sempre libera (La Traviata) 4 ditto
A te o cara (I Puritani) 5 ditto
Scritto è in ciel (La Favorita) 6 ditto

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Suoni la tromba (Illus.) No. 2. Quatre Morceaux 2 6
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The Paradise of Love 3 0
With emotion past all telling " 3 0
Bliss for ever past 3 0
Night, love, is creeping (Love's Triumph) 3 0
Gems of the Opera ditto 3 0
Gems of the Royal English Opera ditto

No. 1. Night, love, is creeping 1 0
2. I'm a model page 1 0
3. Though all too poor 1 0
4. It is not in the summer tide 1 0
5. For me if garlands you would twine 1 0
6. These withered flowers 1 0
Complete 5 0

KUHE, W.

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OESTEN, THEODORE.

OSBORNE, G. A.

O luce di quest' anima 2 0
Pre peccatis (Stabat Mater) 2 0
Com'è gentil (Don Pasquale) 2 0
Cujus animam 2 0
Air, "La Figlia di Reggimento" 2 0
Weber's Waltz 2 0
Hark! the vesper hymn is stealing 2 0
Judge me, oh Lord (Mozart) 2 0
Benedictus (ditto), from the "Requiem" 2 0
Agnus Dei (ditto) 2 0
Rosseau's Dream 2 0
La ci darem la mano (Mozart), transcrib'd 2 0
Il mio tesoro (Mozart) ditto
O divina Agnese (Bellini) ditto
Adelaide (Beethoven) ditto
Haydn's Seven last Words (Favourite Movement) 2 0
Say what shall my song be to-night (King) 2 0
Handel's Air, "Waft her, angels" 2 0
" " "O thou that tellest" 2 0
Huguenots (Pianoforte Duet) Two Pianos.
Fantasia (Love's Triumph) 2 0
" (Armourer of Nantes) 2 0

PRAEGER, F.

L'arc en ciel 2 0
Melodie de Beethoven 2 0
Rêve de Bonheur 2 0

RICHARDS, BRINLEY

Bliss for ever past (Puritan's Daughter) 2 0
Fantasia ditto 2 0
These withered flowers (Love's Triumph) 2 0
Fantasia ditto 2 0
" O love, thou'rt like a reed bent low (Nantes) 2 0

RITTER, THEODORE.

Caprice (Etude), Op. 35 2 0
Gigue, Op. 34 2 0
Trois Pensées Melodique, Op. 25:—
A Reverie 2 0
Le Chant de Braconnier 2 0
Les Sylphes 2 0
Vélocé (Impromptu) Op. 24 2 0

SCHULTHEIS, WILHELM

Romanesco (Love's Triumph) 2 0
Intermezze ditto 2 0

THALBERG, S.

Barcarolle 2 0
L'Art du Chant (Fourth Series) 2 0
No. 19. Casta Diva 2 0
20. Mon cœur soupire (Voi che sapete) 2 0
21. Quatuor (Euryanthe) 2 0
22. David su le Rocher Blanc (Welsch) 2 0
23. Chanson de Chœur (Haydn's Seasons) 2 0
24. Fenesta Vascia (Chanson Napolitaine) 2 0
Marche Funebre 2 0
Barrière de Seville 2 0
Les Huguenots 2 0

TREKELL, J. T.

Un Ballo in Maschera (Fantasia) 2 0
Garibaldi's Hymn 2 0
Santa Lucia (Fantasia on the popular air) 2 0
Beautiful Star (Fantasia) 2 0
Il Trovatore (The "Miserere" and "Ah che Home, sweet home (Fantasia) 2 0
March des Zouaves 2 0
Household Melodies (First Series), for small Pianos 2 0
No. 1. Love's Ritornella 2 0
2. Huntsmen's Chorus 2 0
3. Agathe 2 0
4. Osborne Polka 2 0
5. My lodging is on 2 0
6. Green Hills of 2 0

Household Melodies (Second Series), for small Pianos 2 0
No. 7. Old Dog Tray 2 0
8. Eveleen's Bower 2 0
9. Willie, we have missed you 2 0
10. Thou art gone from my gaze 2 0
11. Off in the stilly night 2 0
12. Cheer, boys, cheer 2 0

The harp that once through Tara's hall (Fantasia) 2 0
Village Bell (The) Danse Rustique 2 0
Garrison Galop (The) 2 0
Morning Star (Companion to "The Evening Star") 2 0
Welsh Melodies arranged for the Pianoforte:—
No. 1. March of the Men of Harlech 2 0

2. The Ash Grove 2 0
3. The King's Delight 2 0
4. The Dove 2 0
5. All through the Night 2 0
6. The Rising of the Lark 2 0
7. Megan's Daughter 2 0
8. New Year's Eve 2 0
9. Lady Owen's Delight 2 0
10. The Dawn of Day 2 0
11. Watching the Wheat 2 0
12. The Maid of Skér 2 0

Boze cos Polske (Polish National Hymn) 2 0
Fantasia (Love's Triumph) 2 0
Night, love, is creeping ditto 2 0
Lovely, loving, and beloved ditto 2 0