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The main body of the page is blank, showing only the texture of the aged, yellowish paper and some minor foxing or staining.

No. 1

CANADIAN AIRS,

WITH

Symphonies and Accompaniments

BY

EDWARD KNIGHT, JUNR.

THE WORDS BY

GEORGE SOANE, Esq. A. B.

London

PUBLISHED BY J. POWER,

34, STRAND.

Ent^d at Stationers' Hall. — Price 9s

Handwritten signatures and scribbles at the bottom of the cover.

Preface.

The *Airs*, which form the subject of this Volume, were collected by *Lieutenant Back*, in his late Travels with *Captain Franklin* into the interior of North America; what part he bore in the Expedition, and what opportunities he had of gathering them in a three Years intercourse with the *Canadians*, must be too well known from *Franklin's Narrative* to need repetition. From him we learn that these Melodies were constantly sung by the *Canadians* in their progress down the *Copper Mine River*, slowly and in a subdued Tone when approaching the *Rapids*, but with animation the moment that the descent was made and the danger over. The following Letter from *Lieutenant Back* to *Mr. Edward Knight* will serve at once to authenticate the *Airs* as Canadian, and give the requisite explanation.

March, 1st 1823.

"Dear Sir,"

"I send you the *Canadian Airs* according to my Promise, and as my Testimony may be requisite to authenticate them with the Public, I have accompanied them with this Letter, which you will print or withhold at your own discretion."

"The *Airs* were obtained by me in my late Journey with *Captain Franklin* to the shores of the *Polar Sea*, and are sung by the *Canadians* as they paddle down the *Rivers*, sotto voce and in a subdued Tone as they near the *Rapids*, but with a burst of Exultation when the Peril is over."

"At the same Time I transmit to you the original Words, though I hardly suppose they can be of any Service."

"I am,

very truly &c.

(To MR. EDWARD KNIGHT.)

GEORGE BACK."

There is nothing, however, in the original words, characteristic of the occasion, or the general habits of the Natives, and what is not a little surprising, though the *Airs* are so purely National, the accompanying Words are in a corrupt dialect of the French: as for instance.

L'autre jour en me promenant
Tout au long d'un verd bocage
Sur mon chemin j'ai rencontré
Le grand Margot du village
Tu lura tu ma tu lura
Tu le tu sur la verdura.

With such an example before us, it has not been deemed requisite to make the Poetry of the Songs invariably local, though in three or four instances, where the Air seemed more than usually wild and characteristic, this has been attempted—whether successfully or not the reader must determine.

CANADIAN AIRS,

Collected by

LIEUTENANT BACK, R.N.

during the late ARCTIC EXPEDITION under

CAPTAIN FRANKLIN,

with Symphonies and Accompaniments
by

EDWARD KNIGHT JUN^R

The Words by

GEORGE SOANE, ESQ^R A.B.



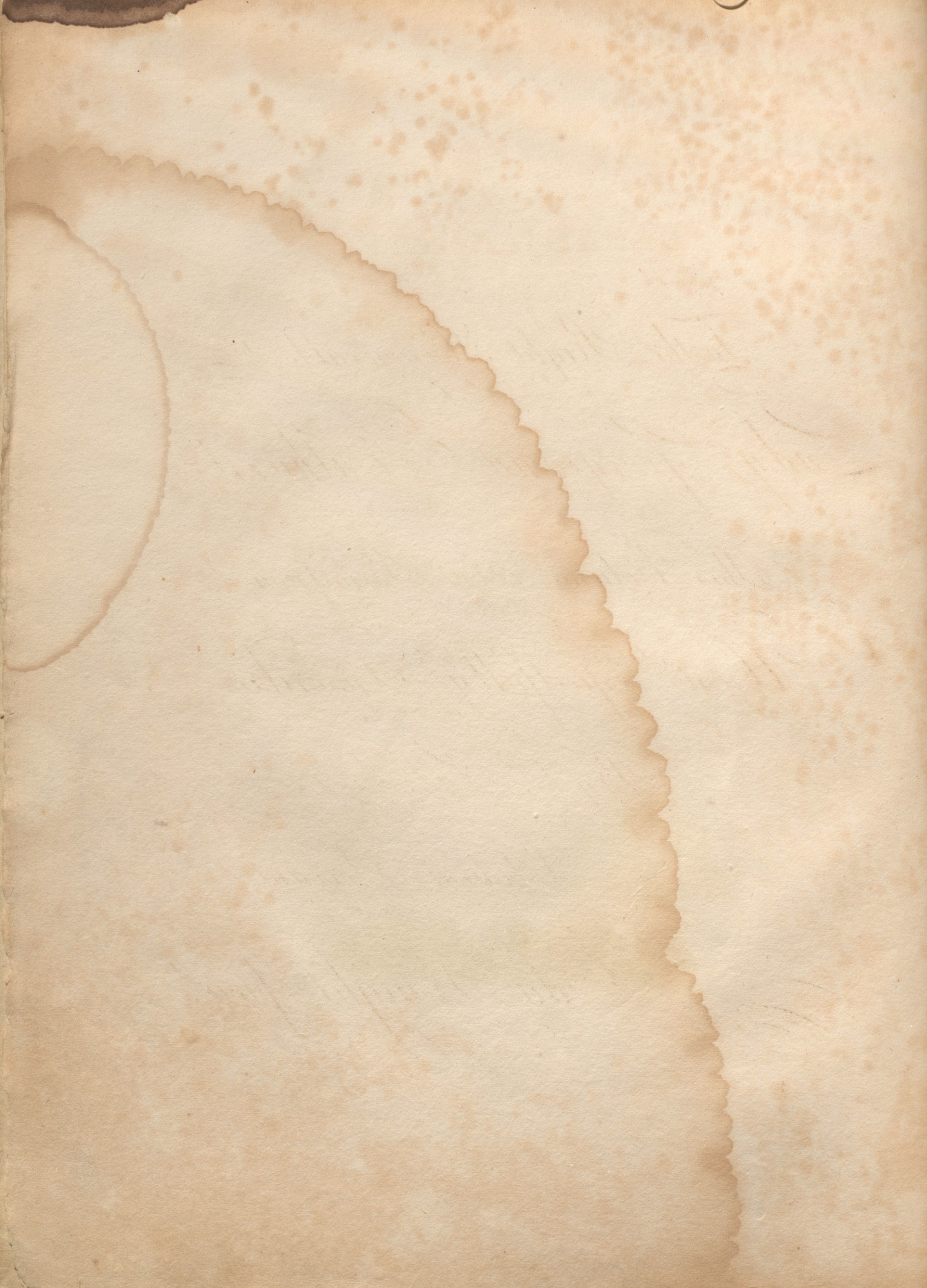
A bark Canoe going down a rapid.

Ent. at Sta. Hall.

Price 9/-

L O N D O N ,

PUBLISHED BY J. POWER, 34, STRAND.



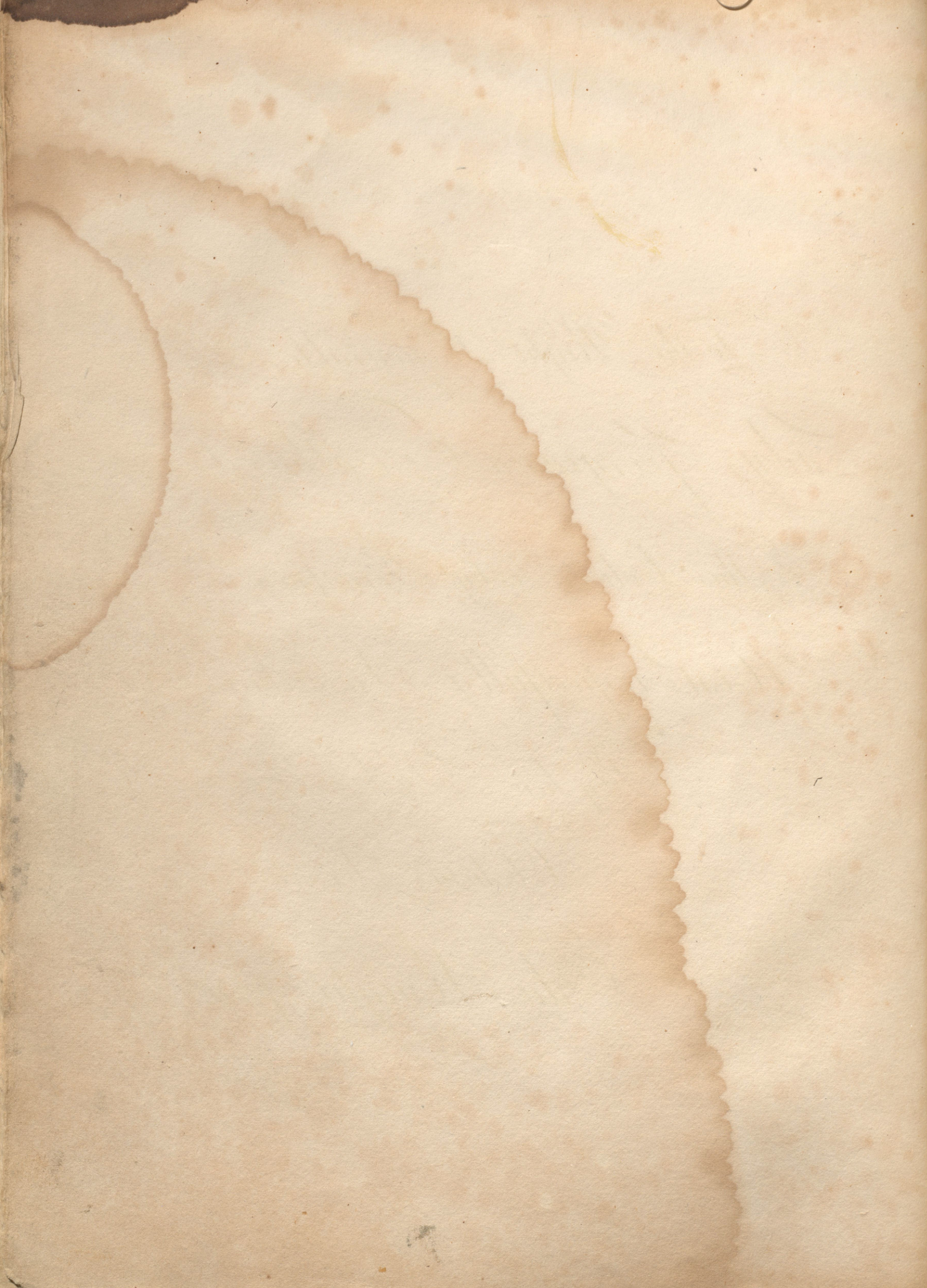
To the Right Honourable
Lady Georgiana Bathurst

This Volume is by Permission
Most respectfully Inscribed

By her Ladyship's

Obedient Servant

Edu. Knight Jun.^r



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PADDLING SONG.

*In Moderate
Time with
Spirit.*

gva *loco* *gva*

Joy to thee, my brave ca_noe, There's no wing so swift as you;

mez

Right and left the bub_bles rise, Right and left the pine wood flies;

Birds, and Clouds, and tide, and wind, We shall leave ye all be_hind.

Joy to thee, my brave ca_noe, There's no wing so swift as you.

Joy to thee, my brave ca_noe, There's no wing so swift as you.

gva Gent_ly now, my brave ca_noe,

Keep your foot_ing sure and true, For the Ra_pid close be_neath

Leaps and shouts his song of death, Now one plunge and all is done;

con Spirito
Now one plunge the goal is won. Joy to thee, my brave ca_noe, There's

no foot is half so true. Joy to thee, my brave ca_noe, There's

no foot is half so true. *ova*

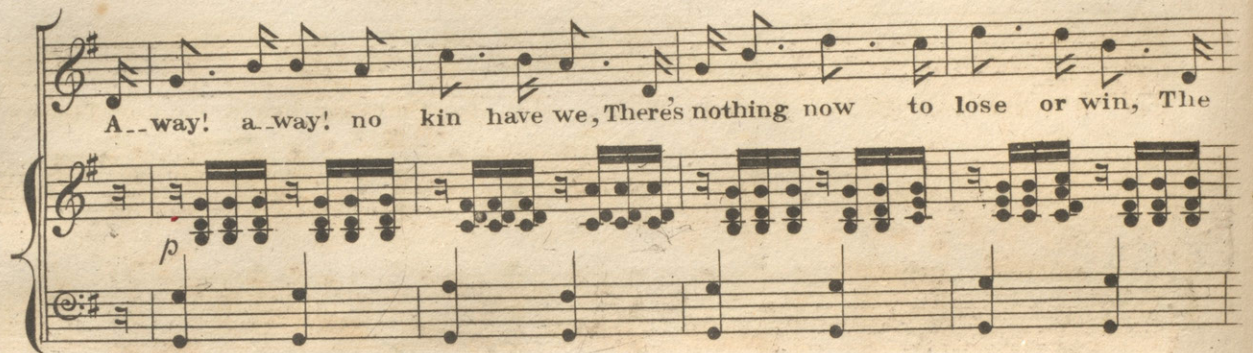
SONG OF DEFEAT.

Despairingly *mf*



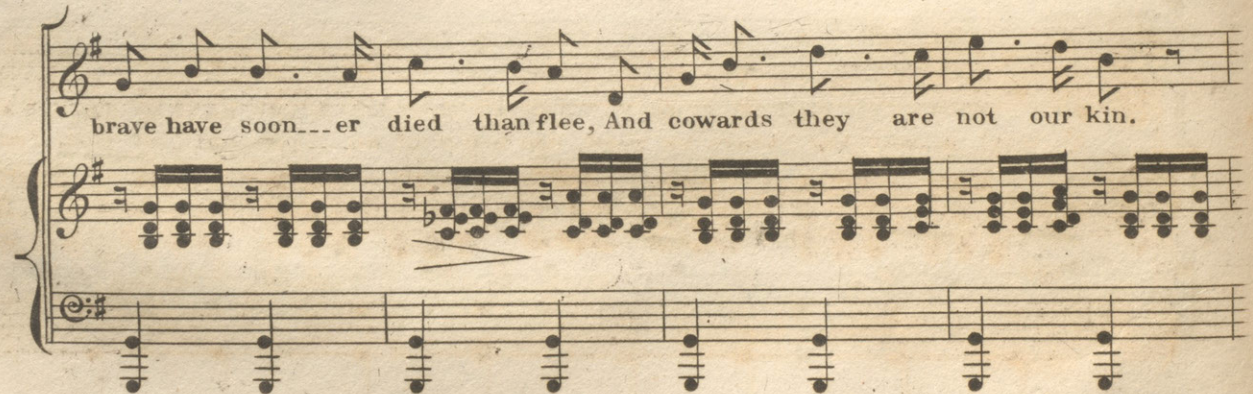
The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked 'Despairingly' and 'mf' (mezzo-forte). The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, creating a sense of urgency and despair. The bass staff provides a steady accompaniment with chords and single notes.

A...way! a...way! no kin have we, There's nothing now to lose or win, The



The second system features the first line of the vocal melody. The treble staff contains the vocal line with the lyrics 'A...way! a...way! no kin have we, There's nothing now to lose or win, The'. The piano accompaniment in the bass staff continues with a steady, rhythmic pattern of chords. The dynamic marking 'p' (piano) is present at the beginning of the piano part.

brave have soon...er died than flee, And cowards they are not our kin.



The third system contains the second line of the vocal melody. The treble staff has the lyrics 'brave have soon...er died than flee, And cowards they are not our kin.'. The piano accompaniment in the bass staff continues with the same rhythmic accompaniment. There is a dynamic marking 'p' at the start of the piano part.

Weep for there's grace in wo-man's tears, When man fears death and owns he fears. Oh



The fourth system contains the third line of the vocal melody. The treble staff has the lyrics 'Weep for there's grace in wo-man's tears, When man fears death and owns he fears. Oh'. The piano accompaniment in the bass staff continues with the same rhythmic accompaniment. There is a dynamic marking 'p' at the start of the piano part.

Slentando

men! Oh fa...thers! where's the fame Your grandsires left you with their name?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo is marked *Slentando*.

a tempo

The second system continues the musical piece. The tempo is marked *a tempo*. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

A...way! a...way! the tears we shed, Are tears of an...ger not of woe, Tears

The third system of music includes the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment. The tempo is marked *mf*.

for the liv...ing, not the dead, For those whose kin 'twere shame to know.

The fourth system concludes the page's musical notation. It features the vocal line and piano accompaniment, ending with a final cadence in the piano part.

Weep for there's grace in wo-man's tears, When man fears death and owns he fears, Oh

Slentando

men! Oh fa-thers! where's the fame, Your grandsires left you with their name?

a tempo

a tempo

The bird in each tree finds his nest, The deer to a ny lair can fly, But

where shall wretched exiles rest, Who have not heart to live or die?

Weep for there's grace in woman's tears, When man fears death and owns he fears. Oh

Slentando

men! Oh fathers! where's the fame, Your grandsires left you with their name?

a tempo

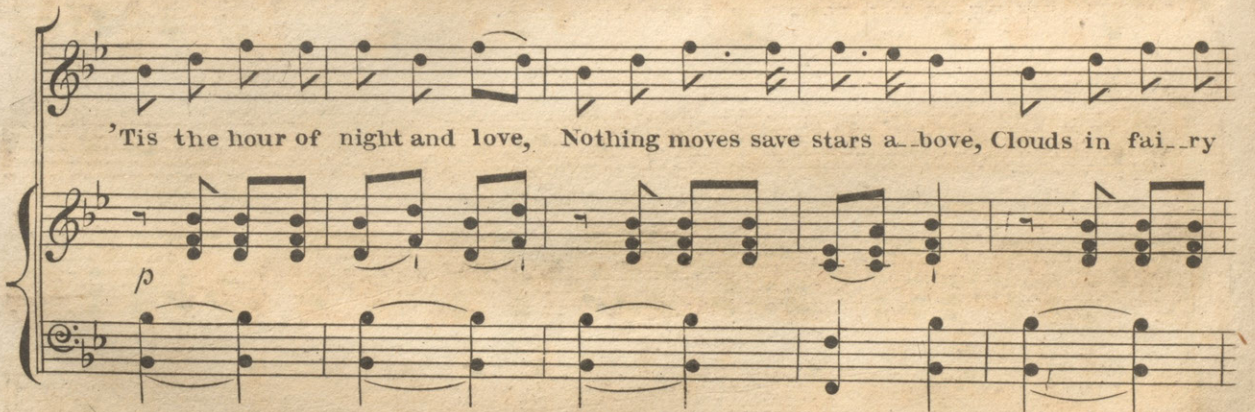
a tempo

THE HOUR OF LOVE.

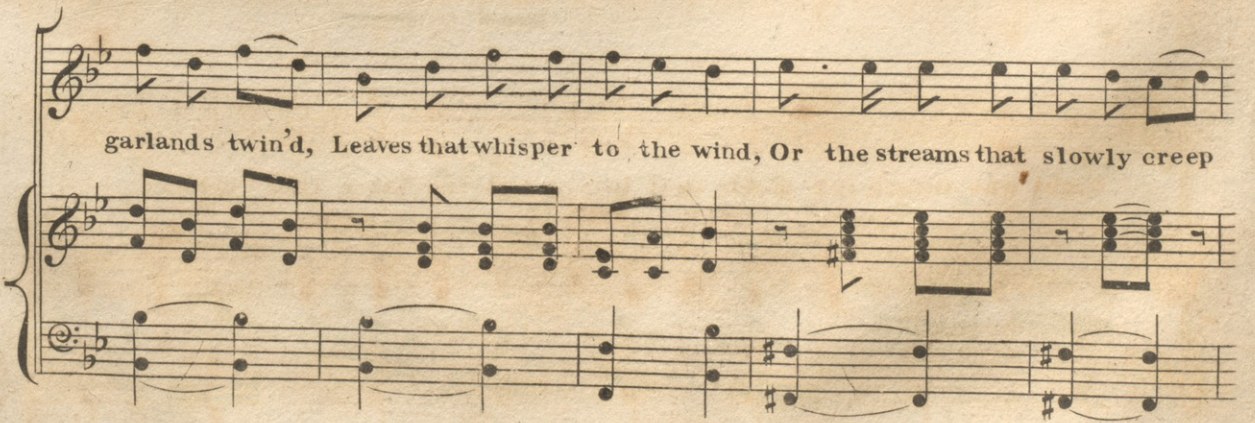
Affectionately



'Tis the hour of night and love, Nothing moves save stars a_bove, Clouds in fai_rly



garlands twin'd, Leaves that whisper to the wind, Or the streams that slowly creep



As if sinking in to sleep, Come, for hearts that glow by day Dou_bly glow when

light's a way, Come, for hearts that glow by day Dou_bly glow when lights away.

Interlude section with piano accompaniment.

Night was form'd for maids that love, And the stars that shine a_bove

Are but beacons plac'd on high Warning when the day is nigh Lest the tell-tale

morn should show Dreams that on ly Night should know; Come, for hearts that glow by day

Doubly glow when light's away; Come, for hearts that glow by day Doubly glow when

light's away.

THE HOUR OF LOVE.

Arranged as a Duet.

Affectionately

'Tis the hour of night and love, Nothing moves save stars a_bove, Clouds in fai_ry

'Tis the hour of night and love, Nothing moves save stars a_bove, Clouds in fai_ry

garlands twind, Leaves that whisper to the wind, Or the streams that slowly creep,

garlands twind, Leaves that whisper to the wind, Or the streams that slowly creep,

As if sinking in-to sleep; Come, for hearts that glow by day Doubly glow when

As if sinking in-to sleep; Come, for hearts that glow by day Doubly glow when

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "As if sinking in-to sleep; Come, for hearts that glow by day Doubly glow when".

light's away; Come, for hearts that glow by day Doubly glow when light's a way.

light's away; Come, for hearts that glow by day Doubly glow when light's a way.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "light's away; Come, for hearts that glow by day Doubly glow when light's a way.".

The third system of the musical score shows the vocal staves with rests, indicating the end of the vocal parts. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Night was form'd for maids that love, And the stars that shine a bove

Night was form'd for maids that love, And the stars that shine a bove

Are but beacons plac'd on high Warning when the day is nigh,

Are but beacons plac'd on high Warning when the day is nigh,

Lest the tell-tale morn should show Dreams that on--ly night should know,

Lest the tell-tale morn should show Dreams that on--ly night should know,

Come, for hearts that glow by day Dou-bly glow when light's a-way;

Come, for hearts that glow by day Dou-bly glow when light's a-way;

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "Come, for hearts that glow by day Dou-bly glow when light's a-way;" repeated on two lines.

Come, for hearts that glow by day Dou-bly glow when light's a-way.

Come, for hearts that glow by day Dou-bly glow when light's a-way.

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "Come, for hearts that glow by day Dou-bly glow when light's a-way." repeated on two lines.

The third system of the musical score consists of two empty vocal staves and a piano accompaniment. The piano accompaniment is in bass clef with a key signature of one flat. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, ending with a double bar line.

SONG OF NIGHT.

*With
Expression*

How

dark and how still the hour! How softly breathes the flow'r! While

on its closed eye The tears for day-light lie. How

softly the river moves! Like some pale maid that loves,

espress

And in night when the dull world sleepeth Lone-ly by some lone stream weepeth.

And in night when the dull world sleepeth Lone-ly by some lone stream weepeth.

Which star of you shin-ing sphere Is the

star of those once dear? Of warriors once so rare, Of

Maidens once so fair? Why wait till age shall come



When one bound brings us home *espress* Joins us at once to those a-bove us



All that we love, and all that love us, Joins us at once to those a-bove us



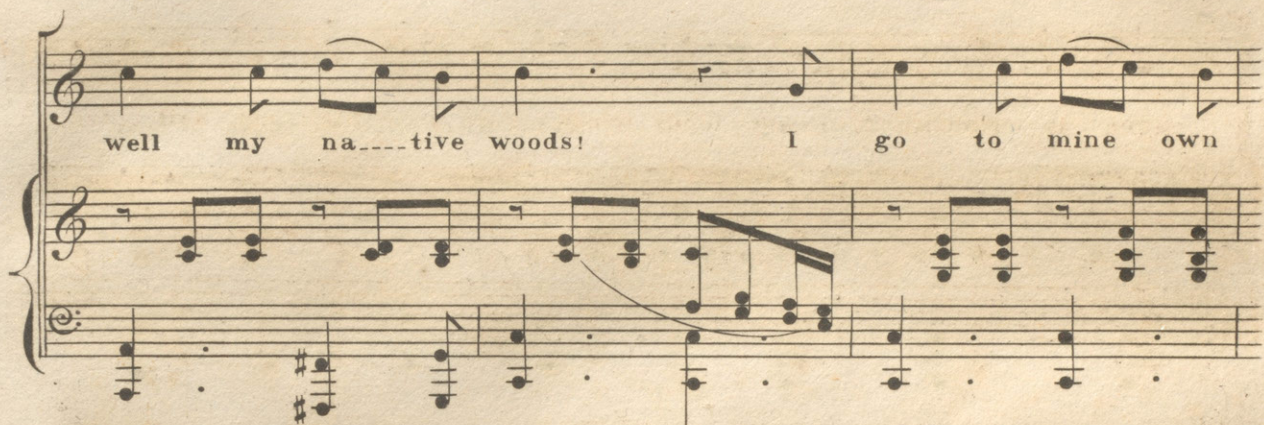
All that we love, and all that love us? *dim*



Oh then, fare ye well, ye floods! Fare--



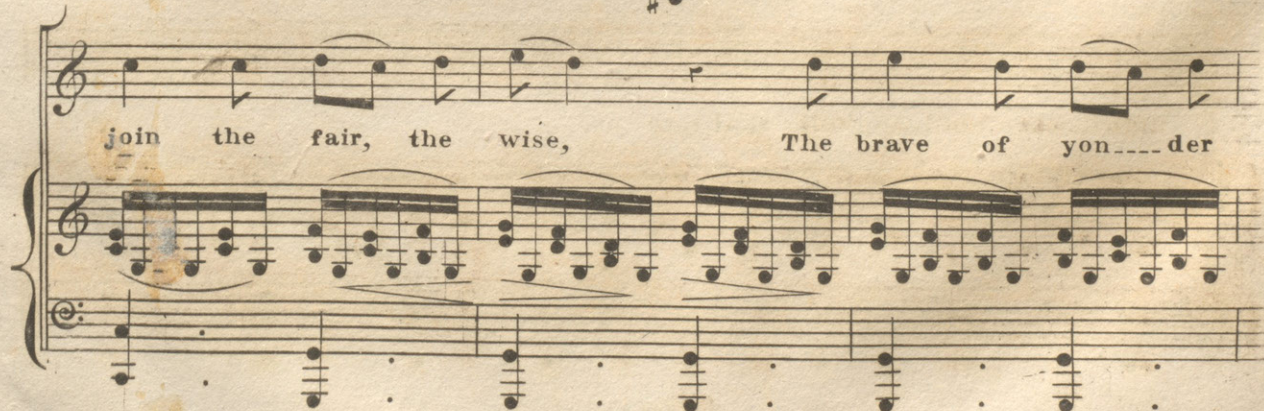
well my na...tive woods! I go to mine own



star That twin...kles from a...far; To



join the fair, the wise, The brave of yon...der



skies. *espress* Ea...gles, that fly where



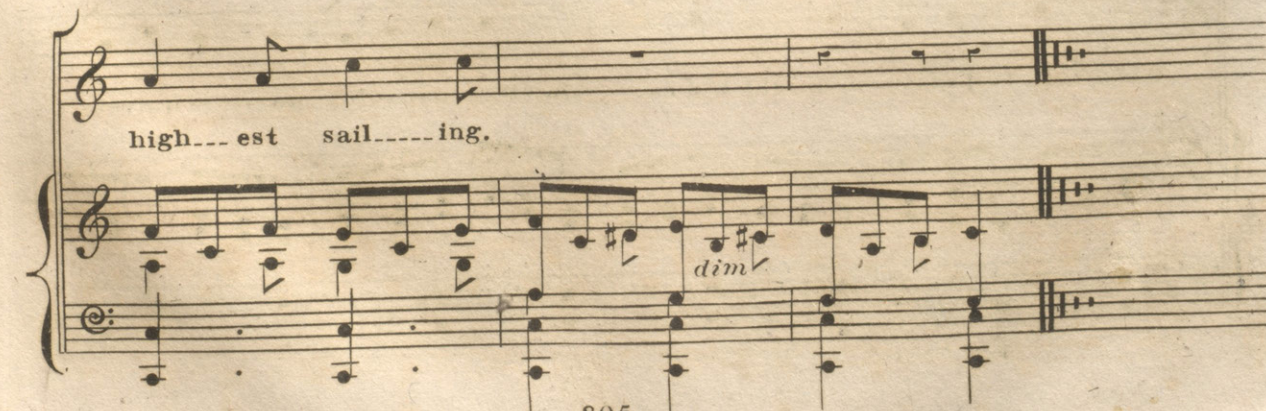
sight is fail...ing, Death lends wings 'bove your high...est sail...ing.



Eagles, that fly, where sight is fail...ing, Death lends wings 'bove your



high...est sail...ing. *dim*



WHEN THE FULL MOON'S MIDNIGHT BEAMS.

In Moderate Time.

mf

When the full moon's midnight beams On the dancing waters quiver,

When the full moon's midnight beams On the dancing waters quiver,

And the jealous sleep in dreams, Come then maid-en to the ri-ver,

cres

By the rapids' whirl-ing streams Where the whisp'ring rushes shiver.

By the rapids' whirling streams Where the whisp'ring rushes shiver.

f

f



Piano introduction consisting of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff (treble and bass clefs). The music features a melodic line in the treble and a harmonic accompaniment in the bass.



There's a ma_gic warmth in night When we look on those that love us,



Piano accompaniment for the first vocal line, consisting of three staves (treble, middle, and bass clefs) in the same key signature as the introduction.



There's a ma_gic warmth in night When we look on those that love us



Piano accompaniment for the second vocal line, consisting of three staves (treble, middle, and bass clefs) in the same key signature as the introduction.



And the sunless earth is bright As the star_ry skies a_bove us.



Piano accompaniment for the third vocal line, consisting of three staves (treble, middle, and bass clefs) in the same key signature as the introduction.

Come then in that glowing light When none wake to dis--approve us

Come then in that glow ing light When none wake to dis..approve us.

Though you love not let me gaze On thee in that

hour of gladness, Though you love not let me gaze

On thee in that hour of gladness, As the ma...niac

loves the rays Of the moon that swells his mad...ness;

805

Watching her thro' Heaven's ways Till there's joy in ve...ry sadness.

Watching her thro' Heaven's ways Till there's joy in ve...ry sadness.

26 WHEN THE FULL MOON'S MIDNIGHT BEAMS.

Arranged as a Duett.

In Moderate Time.

mf

When the full moon's midnight beams On the dan-cing wa-ters quiver,
When the full moon's midnight beams On the dan-cing wa-ters quiver,

When the full moon's midnight beams On the dan-cing waters quiver,
When the full moon's midnight beams On the dan-cing waters quiver,

And the jealous sleep in dreams, Come then maid-en to the ri-ver,
And the jealous sleep in dreams, Come then maid-en to the ri-ver,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "And the jealous sleep in dreams, Come then maid-en to the ri-ver," repeated on two lines.

By the rapid's whirling streams Where the whispering rushes shi-ver.
By the rapid's whirling streams Where the whispering rushes shi-ver.

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff. The lyrics are: "By the rapid's whirling streams Where the whispering rushes shi-ver," repeated on two lines.

By the rapid's whirling streams Where the whispering rushes shiver.
By the rapid's whirling streams Where the whispering rushes shiver.

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff. The lyrics are: "By the rapid's whirling streams Where the whispering rushes shiver," repeated on two lines.

The first system of the score consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is in 4/4 time and features a flowing piano introduction with arpeggiated chords and melodic lines.

The second system contains the first vocal line and its piano accompaniment. The vocal line is written on two staves (treble and bass clefs) with the lyrics: "There's a ma_gic warmth in night When we look on those that love us,". The piano accompaniment is on a grand staff, featuring a steady accompaniment of chords in the bass and a melodic line in the treble.

The third system contains the second vocal line and its piano accompaniment. The vocal line is written on two staves with the lyrics: "There's a ma_gic warmth in night When we look on those that love us,". The piano accompaniment continues with the same chordal and melodic structure as in the first system.

And the sunless earth is bright As the star-ry skies a-bove us.

And the sunless earth is bright As the star-ry skies a-bove us.

The first system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The lyrics are printed below the vocal staves.

Come then in that glowing light When none wake to dis-approve us.

Come then in that glowing light When none wake to dis-approve us.

The second system of music consists of three staves, identical in format to the first system. It features two vocal staves and a piano accompaniment staff. The lyrics are printed below the vocal staves.

Come then in that glowing light When none wake to dis-approve us.

Come then in that glowing light When none wake to dis-approve us.

The third system of music consists of three staves, identical in format to the previous systems. It features two vocal staves and a piano accompaniment staff. The lyrics are printed below the vocal staves.

A piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Though you love not let me gaze On thee in that hour of gladness,

A system of two staves. The top staff is the vocal line with the lyrics "Though you love not let me gaze On thee in that hour of gladness,". The bottom staff is the piano accompaniment, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

Though you love not let me gaze On thee in that hour of gladness,

A system of two staves, identical in format to the first system, with the vocal line and piano accompaniment for the second line of lyrics.

As the ma_niac loves the rays Of the moon that swells his madness,

A system of two staves, identical in format to the previous systems, with the vocal line and piano accompaniment for the third line of lyrics.

Watch...ing her thro' Hea...ven's ways Till there's joy in

Watch...ing her thro' Hea...ven's ways Till there's joy in

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves, both in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Watch...ing her thro' Hea...ven's ways Till there's joy in". The piano accompaniment is written for the right and left hands, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature.

ve...ry sad...ness. Watch...ing her thro' Hea...ven's ways

ve...ry sad...ness. Watch...ing her thro' Hea...ven's ways

The second system of music continues the vocal line and piano accompaniment. The lyrics are "ve...ry sad...ness. Watch...ing her thro' Hea...ven's ways". The musical notation and instrumentation remain consistent with the first system.

Till there's joy in ve...ry sad...ness.

Till there's joy in ve...ry sad...ness.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Till there's joy in ve...ry sad...ness.". The musical notation and instrumentation remain consistent with the previous systems.

The fourth system of music shows the continuation of the piano accompaniment. It features a more complex and active right-hand part with many sixteenth and thirty-second notes, while the left hand remains relatively simple with chords and single notes. The system concludes with a double bar line.

BATTLE SONG.

Boldly

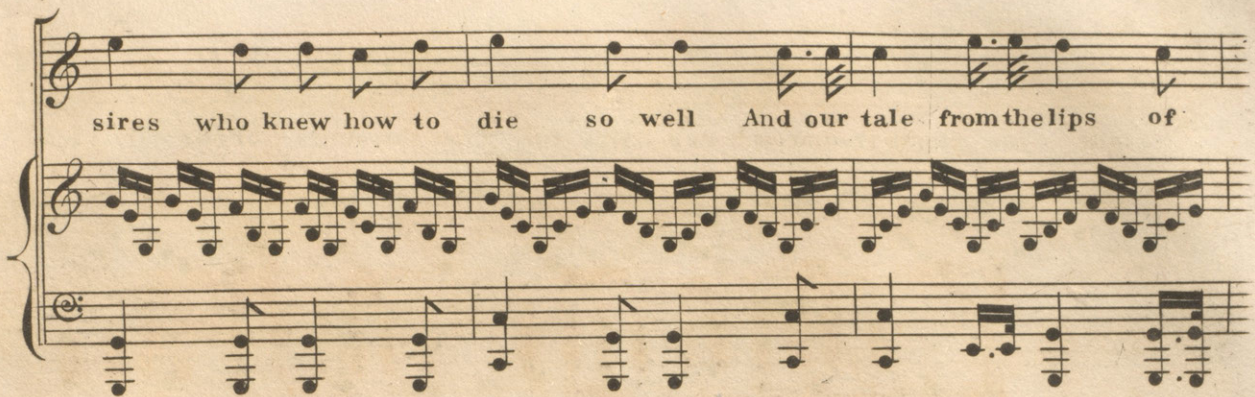
f *fz* *fz*

Sing the song for the bat...tle done, We have brave...ly fought and

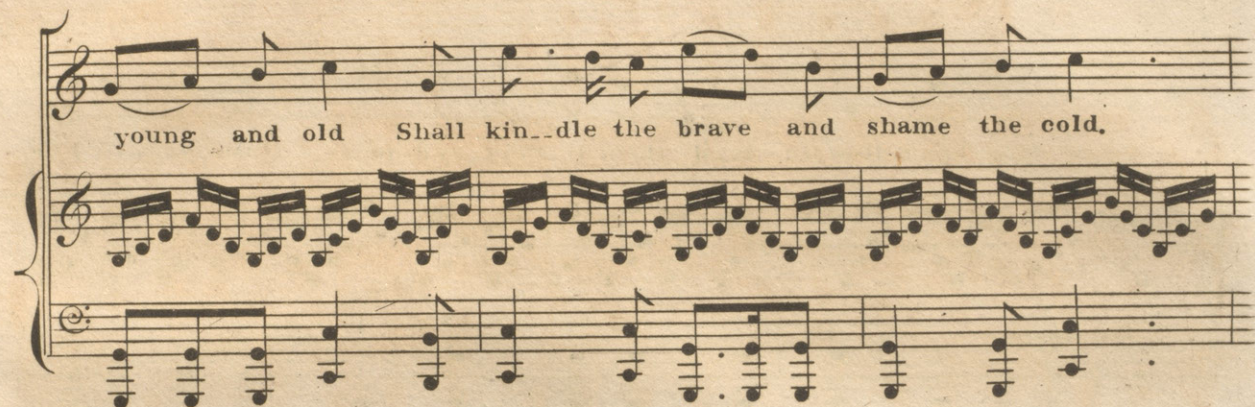
fz

brave...ly won, Our chil...dren's children shall love to tell Of their

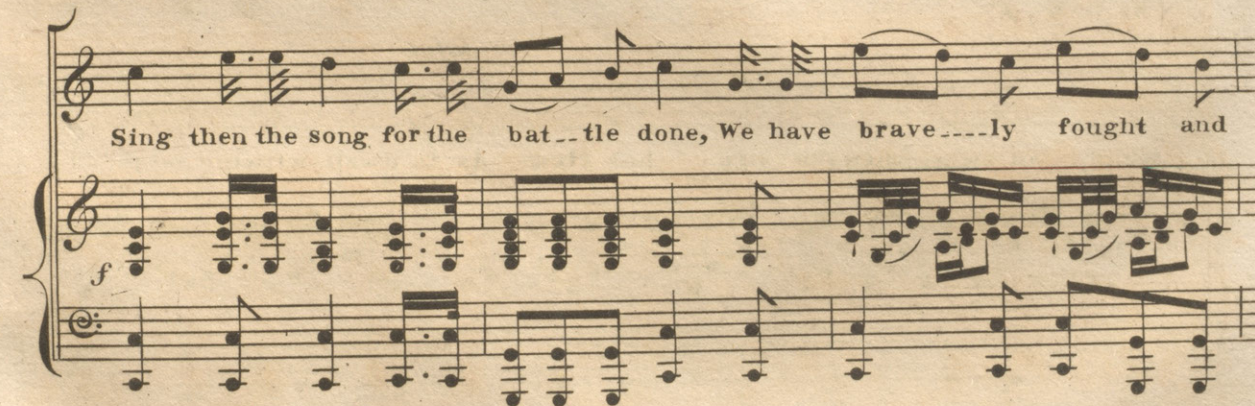
sires who knew how to die so well And our tale from the lips of



young and old Shall kindle the brave and shame the cold.



Sing then the song for the battle done, We have bravely fought and



bravely won.



MINORE con espress

Light the flame round each cap...tive foe That the souls of our fal...len

brave may know How we lov'd them li...ving and prize them dead, For

what so sweet when the life has fled As to dwell with the migh...ty

dolce

spi...rit a...bove And look on the fame of those we love?

Sing then the song for the bat...tle done, We have brave...ly fought and

mez

brave...ly won.

MAJORE con Spirito

Bonds for the cow...ard but Oh! for the brave Or no...ble life or a

mez

no...bler grave; For who in a...no...ther's chains would lie When

all are free who can dare to die. You may bind the hands may

bind the feet But what shall forbid the soul to fleet?

Sing then the song for the battle done, We have brave-ly fought and

brave-ly won.

DEATH SONG.

Slow with great Expression.

ppp sempre cres *f*

con espress

I die, but my fame, Like that soft glow Day leaves when its flame Is quenched below, Shall

p

still shine o'er ye And co...ver your name With twi...light glo...ry.

dim

This arrangement is given in order to express as near as possible the effect described by Lieut. BACK, the Air being first sung by one voice, and then repeated in unisons, producing a Chorus wild and impressive.

with great Energy.

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their

ff

blood in showers Shall fall on thy grave Like dew on flowers.

blood in showers Shall fall on thy grave Like dew on flowers.

blood in showers Shall fall on thy grave Like dew on flowers.

pp

Con espress:

I die, but the ball That broke my flight Made an Eagle fall in his proudest height I

sosten:

ad libitum

drop like thunder With death where it lights Then lost to wonder.

with great energy

We bring thee no tears, Thou bravest brave, But ere day appears From yonder wave Their blood in

ff

showers Shall fall on thy grave Like dew on flowers.

showers Shall fall on thy grave Like dew on flowers.

showers Shall fall on thy grave Like dew on flowers.

f *dim* *morendo* *ppp*

A Catalogue

OF

VOCAL AND INSTRUMENTAL MUSIC,

PUBLISHED BY
J. POWER, 34, STRAND, LONDON.

A SELECTION OF
IRISH MELODIES

WITH
 SYMPHONIES AND ACCOMPANIMENTS

FOR
 THE PIANO-FORTE,



BY
 SIR JOHN STEVENSON, Mus. Doc.

AND
 HENRY R. BISHOP, Esq.

THE WORDS BY THOMAS MOORE, ESQ.

No. I.—Price 15s.—Containing

Carolan's Concerto
 The pleasant Rocks
 Planxty Drury
 The Beardless Boy
 Go where Glory waits thee
 Remember the Glories of Brien the Brave
 Erin! the Tear and the Smile in thine Eyes
 Oh! breathe not his name
 When he who adores thee
 The Harp that once thro' Tara's Halls
 Fly not yet!
 Oh! think not my Spirits are always as light
 Tho' the last Glimpse of Erin
 Rich and rare were the Gems she wore
 As a Beam o'er the Face of the Waters may glow
 The Meeting of the Waters

No. II.—Price 15s.—Containing

St. Senanus and the Lady
 How dear to me the Hour
 Take back the virgin Page
 The Legacy—(When in Death I shall calm recline)
 The Dirge—(How oft has the Benshee cried!)
 We may roam thro' this World
 Eveleen's Bower—(Oh! weep for the Hour)
 Let Erin remember the Days of old
 Silent, oh Moyle! be the Roar of thy Waters
 Come, send round the Wine
 Sublime was the Warning
 Believe me, if all those endearing young Charms

No. III.—Price 15s.—Containing

Cean dubh Delish
 The snowy-breasted Pearl
 Planxty Johnstone
 Captain Megan
 Erin, oh! Erin—(Like the bright Lamp)
 Drink to her

Oh! blame not the Bard
 While gazing on the Moon's Light
 When Daylight was yet sleeping under the Billow
 Before the Battle—(By the Hope within us springing)
 After the Battle
 Oh! 'tis sweet to think
 The Irish Peasant to his Mistress
 When thro' Life unblest we rove
 It is not the Tear at this Moment shed
 'Tis believ'd that this Harp

No. IV.—Price 15s.—Containing

Love's young Dream—(Oh! the Days are gone)
 The Prince's Day—(Tho' dark are our Sorrows)
 Weep on, weep on
 Lesbia hath a beaming Eye
 I saw thy Form in youthful Prime
 By that Lake whose gloomy Shore
 She is f. r. from the Land
 Nay, tell me not
 Avenging and bright
 What the Bee is to the Floweret
 Love and the Novice (Here we dwell in holiest Bowers)
 This Life is all chequer'd

No. V.—Price 15s.—Containing

Thro' Erin's Isle
 At the mid Hour of Night
 One Bumper at Parting!
 'Tis the last Rose of Summer
 The young May Moon
 The Minstrel Boy
 The Valley lay smiling before me
 Oh! had we some bright little Isle
 Farewell! but whenever you welcome the Hour
 Oh! doubt me not
 You remember Ellen
 I'd mourn the Hopes that leave me

No. VI.—Price 15s.—Containing

Come o'er the Sea
 Has Sorrow thy young Days shaded?
 No, not more welcome
 When first I met thee
 While History's Muse
 The Time I've lost in wooing
 Oh! where's the Slave?
 Come, rest in this Bosom
 'Tis gone, and for ever
 I saw from the Beach
 Fill the Bumper fair
 Dear Harp of my Country

No. VII.—Price 15s.—Containing

My gentle Harp! once more I waken
 As slow our ship her foamy Track
 In the Morning of Life, when its Cares are unknown
 When cold in the Earth lies the Friend thou hast lov'd
 Remember thee! yes, while there's Life in this Heart
 Wreath the Bowl
 Whene'er I see those smiling Eyes
 If thou'lt be mine, the Treasures of Air
 To Ladies' Eyes a Round, Boy
 Forget not the Field where they perisk'd
 They may rail at this Life
 Oh for the Swords of former Time!

No. VIII.—Price 15s.—Containing

Ne'er ask the Hour
 Sail on, sail on
 The Parallel
 Drink of this Cup
 The Fortune-teller
 Oh ye Dead!
 O' Donohue's Mistress
 The Echo
 Oh banquet not
 Thee, thee, only thee
 Shall the Harp, then, be silent?
 Oh the Sight entrancing

POPULAR NATIONAL AIRS.

With Symphonies and Accompaniments by HENRY R. BISHOP, and SIR JOHN STEVENSON, Mus. Doc.
THE WORDS BY THOMAS MOORE, ESQ.

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<p>No. IV.—Price 12s.—Containing</p>		
<p>Farewell Theresa..... Venetian Go now and dream Sicilian Here sleeps the Bard Highland How oft when watching stars.. Savoyard Ne'er talk of wisdom's gloomy school Mahratta Nets and cages..... Swedish</p>	<p>Take hence the Bowl Neapolitan Though 'tis all but a dream .. French 'Tis when the cup is smiling.. Italian When the first summer Bee .. German When through the Piazzetta .. Venetian Where shall we bury our shame Neapolitan</p>	

* * * This Work is published in Royal Quarto, embellished with Illustrations, designed by T. STOTHARD, R. A., and engraved by CHARLES HEATH, J. MITAN, and C. MARR.

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The Second Number in the Press

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Rose of this enchanted Vale
Hark! the Song
In the woody Wilds

Fair Dream!
Bring me the Wine
How true the Spot
In vain thou callest

Night is falling
From the Hill
Oh! come thou not near
Maid of the wildly-wishing Eye

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Di piacer mi balza il cor.....	<i>Rossini</i>	2 0	Sul Margine		1 0
Fin ch' han dal vino.....	<i>Mozart</i>	1 0	Tu che accendi	<i>Rossini</i>	2 0
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La ci darem la mano.....	<i>Duett</i>	<i>Mozart</i>	Voi che sapete	<i>Mozart</i>	1 0
La dove prende, Duett.....	<i>Ditto</i>	1 0	Zitti, Zitti, Piano, Piano, ..	<i>Trio</i> ..	<i>Rossini</i>

(To be continued.)

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		s.	d.			s.	d.
ABSENCE	Bishop	2	0	Grotto	Parry	1	6
Adieu, at day-break	Kiallmark	2	0	Hapless Mary!	Dr. Clarke	2	0
A farewell!	Stevenson	2	0	Hark! the trumpet, hark!	Cooke	2	0
Ah! me, why should I heave the fond	Kelly	1	6	Heath, this night, must be my bed...	Kemp	1	6
Ah! say, lovely Emma!	Stevenson	1	6	Hence, faithless hope!	Stevenson	2	0
Ah! what woes are mine	Ditto	2	0	Henry and Sue	Horn	1	6
Ah! who would heed the seeming sigh?	Horn	1	6	Here, in this lone little wood	Stevenson	2	0
Alice of Fyfe	West	2	0	Here's the bower	Moore	2	0
A medley	Horn	1	6	Her heart was made to love	Horn	1	6
And thou art young	King	2	0	Hoax	Ditto	1	0
Annot Lyle	Doyle	2	0	Hope, thou Nurse .....	.....	1	0
Araby's daughter	Kiallmark	2	0	Hope told a flattering tale	Paisiello	1	0
A rosy cheek	Horn	1	6	Hour of victory	Stevenson	1	6
Auld lang syne	Burns	1	0	How happy once	Moore	2	0
Auld Robin Gray	Ditto	1	0	Hush'd be that sigh	Stevenson	1	6
Away with this pouting and	T. M., Esq.	1	0	Hush! dearest, hush!	Horn	1	0
A youth sat sighing	Kelly	1	6	I always turn to thee	Kelly	1	6
Banks of Allan Water	Horn	1	0	I can no longer stifle	T. M., Esq.	1	0
Be gay! be gay!	Stevenson	2	0	Je suis un pauvre Savoyard	Ware	1	6
Be sure that a smart little maid	King	1	6	If I swear by that eye	Stevenson	1	0
Bill of fare	Horn	1	6	If maidens would marry	Horn	1	6
Black and blue eyes	Moore	2	0	If then to love thee be offence	Stevenson	2	0
Blighted rose	Stevenson	2	0	If winter frowns	Horn	1	6
Bold is the maiden's heart	Kelly	1	6	I have woven a garland for thee	Holden	1	6
Bosoms who conquer'd and bled	Ditto	2	0	I'll love thee ever dearly	Cooke	1	6
Bud in beauty	Stevenson	2	0	I'm deep in love	Parry	1	6
Can I again that form caress?	Moore	1	6	I'm wearing awa	Burns	1	0
Cease, oh! cease to tempt	Ditto	2	0	I'm wearing away	Stevenson	2	0
Cease your funning, (<i>New Edition</i>) ..	.....	1	0	In days of old	Horn	1	0
Chain and lute	Walmisley	2	0	Indian maid	Kelly	1	6
Chapter on pockets .....	.....	1	0	I never told my love	Ditto	1	6
Child of glory	Kelly	1	6	I never will deceive thee	Parry	1	6
Come, all you forsaken	Dr. Clarke	1	6	In moments to delight	Walmisley	1	6
Come, take the harp	Stevenson	2	0	In the days of my youth	King	1	0
Come, tell me, says Rosa	Ditto	1	6	In vain may that bosom	Kelly	1	6
Come tell me where the maid is found	Ditto	2	0	Invitation, the	Turnbull	2	0
Contradiction	Cooke	1	6	In yonder bower	Arnold	1	6
Day of love	Moore	2	0	I sigh for the days that are gone	Kelly	1	6
Damon's complaint	Kelly	2	0	It is not that a woman's eyes	Cooke	1	6
Dandy beau	Cooke	1	0	Kitty of Coleraine .....	.....	1	0
Dear aunt	Moore	2	0	Lament, the .....	.....	2	0
Dear Fanny	Stevenson	2	0	Land of Shillelah .....	.....	1	0
Dear ladies, listen to my tale	Howell	1	6	Land o' the Leal (<i>New Edition</i>) .....	.....	1	0
Dearest Ellen, awake	Emdin	2	0	Light as the shadows of evening	Stevenson	1	6
Deep in my soul	Duval	1	6	Light sounds the harp	Moore	2	6
Did not?	Moore	1	6	Lilla, come down to me	Cooke	2	0
Disasters of poor Jerry Blossom	Smith	1	6	Little Mary's eye	T. M., Esq.	1	0
Does the harp of Rosa slumber?	Stevenson	1	6	London, now is out of town	Ware	1	6
Donald, (<i>new edition</i>) .....	.....	1	0	Look that says I love thee	Cooke	1	6
Emblem	Horn	2	0	Lord of the castle	King	1	6
Ethereal hope, nuptial song	Hawes	2	0	Lottery, the	Moore	2	0
Every hour I lov'd thee more	Blewitt	2	0	Love	Horn	1	6
Exile of Erin	Campbell	1	0	Love and Folly	Smith	1	6
Expostulation	Kelly	1	6	Love and Time	Kelly	2	0
Fair as the morn's light	B. Livius, Esq. .	1	6	Love Bird	Smith	1	6
Fair lady, why this frowning?	Cooke	1	6	Love, honour, and obey!	Cooke	1	6
Fair Rosa!	Parry	1	6	Love in a storm	Barry	1	6
Fanny, dearest!	Moore	2	0	Love, like an April day	Horn	1	6
Fanny was in the grove	T. M., Esq.	1	0	Lover's Smiles	Turnbull	2	0
Fare thee well, thou first and fairest!	Molineux	1	0	Love's light summer cloud	Moore	2	0
Farewell, Bessy!	Moore	1	6	Love thee, dearest, love thee	Moore	2	0
Fly, fly away	Parry	1	6	Love will find out the way	Little	2	0
Fly from the world, O Bessy!	Moore	1	6	Loud the trump of war was blowing ..	Horn	1	6
Fly to the desert	Kiallmark	2	0	Maid of Marlivala	Stevenson	2	0
Folly, the	Kelly	1	0	Maid of the rock	Ditto	1	6
For her I die	Stevenson	1	6	Maid whose heart was cold to love	Ditto	2	0
Friend of my soul	Moore	1	6	Mansion of love	Emdin	2	0
From glory's heights descending	Kelly	1	6	March away, Helen!	Horn	1	6
From life, without freedom	Moore	2	0	Mary, I believ'd thee true	Stevenson	1	6
Gallant Troubadour	Stevenson	2	0	Monody	Hawes	2	0
Georgian maid	Bishop	2	6	My heart and lute	Moore and Bishop .	2	0
Give, love! give	Beethoven	2	0	My heart's my own .....	.....	1	0
Golden chain	Leonard	2	0	My life, I love thee!	Kelly	1	6
Good night	Moore	2	0	My love hastes him home	Horn	2	0
Go, sweet enchantress!	Stevenson	2	0	My love, when thou'rt away	Nicholson	2	0
Green spot that blooms	Kelly	1	6	My dying sire	Kelly	1	6
				My mother did one rule bequeath	Horn	1	0

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Ned of the hills	Owenson	1	0	There's not a joy this world can give	Ditto	2	0
Nightingale, the	Sola	2	0	There's the bower	Ditto	1	6
No joy without my love	Cooke	1	6	They bid me sleep	Kemp	1	6
Now morn is blushing	Stevenson	2	0	Think no more, love, of our parting	Clifton	2	0
Obey!	Horn	1	6	Tho' far from thee I'm roving	Dallas	2	0
Oh! come, sweet lass!	Stevenson	2	0	Tho' fate, my girl	Stevenson	1	6
Oh! fair as the seaflower	Welsh	2	0	Tho' gaily smiles the opening spring	Kelly	1	6
Oh! fate in pity	Horn	1	6	Tho' winter frowns	Horn	1	0
Oh! give me the heart that is cheerful	Cooke	1	6	Thou hast sent me a flowery band	Moore	1	6
Oh! if those eyes deceive me not	Stevenson	2	0	Thunder-bolt frigate	Horn	1	6
Oh! Liberty	Moore	2	0	Thy gentle manners	Attwood	2	0
Oh! listen to your lover	Horn	2	0	Thyrsis	Stevenson	1	6
Oh! list unto my tale of	Stevenson	1	6	Thyrza	Walmisley	3	0
Oh! lovely is the summer morn	Bishop	2	0	'Tis love that should rule the breast	Kelly	1	6
Oh! Nanny, wilt thou gang	Carter	1	0	'Tis Love, 'tis Love	Stevenson	1	0
Oh! never doubt my love	Cooke	2	0	'Tis wine alone can banish care	Stevenson	1	6
Oh! never from the maid depart	King	1	0	To Julia, weeping	Ditto	1	0
Oh! nothing in life can sadden us	T. M., Esq.	1	0	Toll not the bell	Dallas	2	0
Oh! Patrick	Bishop	2	0	To love thee	Mrs. Opie	1	6
Oh! remember the time	Moore	2	0	To the brook and the willow	Stevenson	1	6
Oh! see those cherries	Ditto	2	0	Too soon the flowers of spring may fade	Kelly	1	6
Oh! smile not thus	Smith	1	6	Triumph of Russia	Ditto	2	6
Oh! soon return	Moore	2	0	Trumpet of glory	Moore	2	0
Oh! turn away those mournful eyes	Stevenson	1	6	'Twas his own voice	Stevenson	2	0
Oh! white is the snow	Kelly	2	0	'Twas on a wild and lonely	Kelly	1	6
Oh! why should the girl of my soul	Moore	2	0	Tyrolese song	Moore	2	0
Oh! Woman!	Ditto	2	0	Ulrica	Cooke	1	0
Oh! woods of green Erin	Doyle	2	0	Vittoria	Ditto	2	0
Oh! would I ne'er had seen thee!	Stevenson	1	0	Wake, maid of Lorn	Stevenson	2	0
Oh! yes—so well, so tenderly	Moore	2	0	Waters of Elle	Stevenson	1	6
Oh! yes, when the bloom	Ditto	2	0	What's life unblest with Love	Ditto	1	6
One dear smile	Moore	2	0	When a man weds	Horn	1	6
Orator Puff	Ditto	1	6	Whence can you inherit	Horn	1	0
Orphan boy	Smith	2	0	When Charles was deceived	Moore	2	0
O softly sleep!	Ditto	2	0	When fickle man for woman sighs	Kelly	1	6
Paddy in London	Irish Air	1	0	When from thy sight, love	Ditto	1	6
Paddy the piper	Ditto	1	0	When I first told my Rosa I lov'd	Ditto	2	0
Pangs of absence	Philipps	1	6	When I think of my own green glen	Turnbull	1	6
Parting hour is come, love	Doyle	2	0	When I went for a soldier	Horn	1	6
Parting look she gave	Turnbull	2	0	When Leila touch'd the lute	Moore	2	0
Pleasures of Brighton	Horn	1	6	When love gets in the youthful brain	Horn	1	6
Plumed casque	Kelly	1	6	When love and truth together play'd	Philipps	1	6
Poh! Dermot, go 'long with your goster	T. M., Esq.	1	6	When love was fresh from his cradle	West	1	6
Pray, Goody!	1	0	When midst the gay	Moore	2	0	
Pretty Sophy	Bishop	2	0	When night was spreading o'er me	Stevenson	2	0
Probability	T. M., Esq.	1	6	When storms disturb old ocean's bed	King	1	0
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Ray that beams for ever	Kelly	2	0	When the girl of my heart	Dr. Clarke	2	0
Remembrances	Mrs. Mc Mullan	2	0	When the rose-bud of summer	Stevenson	2	0
Return, my love	Stevenson	2	0	When time, who steals	Moore	2	0
Roderigh Vich-Alpine	Horn	1	6	When twilight dews	Stevenson	2	0
Roll, drums, merrily	Cooke	1	0	When woe on the bosom of mercy	Howell	1	0
Rose of affection	Stevenson	1	6	While parted from the youth	King	1	6
Sale of loves	Moore	2	0	Whilst I listen to thy voice	Stevenson	2	0
Savoyard's return	Dr. Clarke	2	0	Whilst on the beach I wander	Doyle	2	0
Say, pretty weeping figure	Stevenson	1	6	White rose of honor	Kelly	1	6
Scenes of my childhood	Bishop	2	0	Who would not love?	Cooke	2	0
Scots wha hae wi' Wallace bled	1	0	Why comes he not	Smith	1	6	
Sea Boy's Dream	Smith	2	6	William and Jannett	Sanderson	1	0
Send the bowl round merrily	Moore	1	0	Will you come to the bower?	T. M., Esq.	1	0
Soft breezes breathing	Stevenson	1	6	Wilt thou say farewell, love?	Moore	2	0
Soft Zephyr	Dr. Clarke	1	6	Winds, whisper gently	Stevenson	2	0
Soldier, rest!	Kemp	1	6	Woman's power ending never	Kearns	1	0
Spanish patriots	Parry	1	0	Woman's smile	Parry	1	6
Spirit of joy	Moore	2	0	Woman, who conquers all	Cooke	1	6
Spirit's song	Dr. Clarke	2	6	Woodbine cottage	Stevenson	2	0
Stay, one moment stay!	Stevenson	2	0	Woodman's cot	Kelly	1	0
Summer	Ditto	2	0	Woodpecker	Ditto	2	0
Sweetest moments life allows	Kelly	1	6	Wreath you wove	Moore	1	6
Sweet is love	Doyle	2	0	Ye banks and braes, (new edition)	Burns	1	0
Sweet is the beam of morning	Dallas	2	0	Ye light forms of fancy	Kelly	1	6
Sweet is the dream	Stevenson	1	6	Yes, it is, love!	Clifton	1	6
Sweet lady! look not thus	Ditto	2	0	Yes, thro' the wide world	Mrs. —	1	0
Sweet minstrel, sing!	Ditto	1	6	Young Jessica	Moore	2	0
Sweet robin	1	6	Young love	Ditto	2	0	
Sweet Rose, come away!	Dibdin	1	6	Young son of chivalry	King	1	6
Sweet seducer	Moore	1	6	Youth I adore	Cooke	1	6
Tablet of love	Stevenson	2	0	Youth is but short	Dallas	2	0
Take back the sigh	Moore	2	0	You watch'd the sun's ray	Welsh Air	1	0
Tarry, ye moments	Kelly	1	6	Zounds, my lad	Cooke	1	0

DUETTS.

		s.	d.			s.	d.
Ah! say if the glance	Black	1	6	Mourn not, silly mortals	Stevenson	2	0
Alas! poor Lubin	Stevenson	1	6	Nights of music	Moore	2	6
As with slow-moving oar	King	2	0	No! never shall my soul forget	Stevenson	2	6
Catherine	Lady C. Stewart	2	0	Now bright July to pleasure calls	Horn	2	0
Chieftain	Stevenson	2	0	O dinua weep	J. M. Harris	2	0
Chink-a-chink	Horn	1	6	Our first young love	Moore	2	0
Come, friendly night	Livius	1	6	Peace!	Stevenson	2	0
Come, all ye youths	Harris	2	0	Send home those long strayed eyes	Ditto	1	6
Congenial to friends	Stevenson	2	0	Should we be forced to part	Cooke	2	0
Could a man be secure (<i>new edition</i>)		1	0	Song of war	Moore	2	0
Dear, in pity	Stevenson	1	6	Sparkling fountains	Stevenson	2	0
Dragon fly	Smith	2	0	Surprise	Ditto	1	6
Dress, with me, the myrtle bower	Stevenson	1	6	Tell me where is fancy bred?	Ditto	2	0
Edmund of the hill	Ditto	1	6	Ditto ditto	Arranged by Bishop	2	0
Faithful love	Parry	2	0	That I no longer wish to rove	Stevenson	1	6
Fare thee well!	Ditto	2	0	Think on me	Ditto	2	0
Flowers in the east	Kelly	2	0	Thro' silent woods	King	2	0
Heave one sigh	Horn	1	0	Time has not thinn'd (<i>new edition</i>)	Jackson	1	0
Here is the lip	Moore	2	0	Tit bits	Cooke	1	6
He's gone, ah! me	Kemp	2	0	Together let us range the fields	Dr. Boyce	1	6
How happy pass'd morn's pleasant dream	Sanderson	1	6	Turn to this heart	Horn	1	6
If fortune smile	Kelly	1	6	Wake thee, my dear	Moore	2	0
In search of glory	Cooke	2	6	Warrior's soul is all in arms!	Cooke	2	6
Invest my head with fragrant rose	Stevenson	2	0	Well-a-day!	Horn	1	0
Joys that pass away	Moore	2	0	When in languor sleeps the heart	Stevenson	2	0
Lady, by Cupid's darts I swear	Dr. Clarke	2	6	When Jove from the skies	Horn	1	6
Life-boat	Moore	2	6	When war unfurls his banner bright	King	1	6
Love and the sun-dial	Ditto	2	0	Where is the light from Lara's tower?	Stevenson	2	6
Love in thine eyes (<i>new edition</i>)	Jackson	1	0	While parted from the youth I love	King	1	6
Love, my Mary, dwells	Stevenson	2	0	Wilt thou say farewell, love?	Bishop	2	0
Love, wand'ring thro' the golden maze	Ditto	2	0	Wine to cheer	Parry	1	6
				Would you gain by art?	Kelly	1	6
				Young rose	Moore	2	0

GLEES.

		s.	d.			s.	d.
A broken cake	Stevenson	2	0	Merrily O!	Stevenson	2	6
Allen-a-Dale	Horn	2	6	Mountain cot	Richards	2	0
And will he not come again	Stevenson	1	6	Nor throne of state	Kelly	1	6
Archer's glee	Ditto	1	6	Now is the merry month of May	Stevenson	5	0
Awake! Apollo calls	Ditto	1	6	Now let the warrior wave his sword	Moore	2	6
Banks of Allanwater	Hawes	2	6	Now the star of day is high	Stevenson	3	0
Blithe are the bowers of Mosellai	Kelly	2	0	Ocean king	West	2	6
Blest were the days	Stevenson	2	6	Oh! lady fair!	Moore	3	0
Boat trio—"Row gently, row"	Ditto	2	0	Oh! stay, sweet fair	Stevenson	3	0
Buds of Roses	Ditto	2	6	Oh! tell me, pilgrims	Ditto	2	6
Canadian boat-song	Moore	3	0	Raise the song	Stevenson	1	6
Cease not yet, sweet bard!	Stevenson	2	0	Roderigh Vich-Alpine	Horn	3	0
Come, buy my cherries, &c.	Ditto	2	0	Sigh not thus, oh! simple boy	Moore	1	6
Come, follow me	Ditto	5	0	Sir Rowland the brave	Stevenson	2	6
Day set on Norham's castle steep	Lord Burghersh	3	0	Soldier, rest!	Kemp	2	6
Doubt thou the stars are fire	Stevenson	1	6	Song that lightens the languid way	Moore	3	0
Ella	Ditto	2	6	Spirit of Bliss	Lord Burghersh	3	0
Fairy glee	Ditto	5	0	Sweet lady, look not thus again	Stevenson	3	0
Fair and False	Lord Burghersh	2	0	This is love	Moore	2	6
Fill, fill the goblet	Aylmer	1	6	Ting-a-tingle	Horn	2	0
Finland love-song	Moore	2	6	Tis done! the fatal deed	Lord Burghersh	2	6
Give me the harp	Stevenson	5	0	To the brook and the willow	Stevenson	2	6
Happy love	Ditto	2	0	To thy lover	Ditto	2	0
Hark! the bell is ringing	Ditto	2	0	Under the greenwood tree	Ditto	2	6
Hark! thro' the long-resounding halls	King	1	6	Under the bawthorn tree	Ditto	1	6
Here's the bower	Stevenson	2	6	Up, quit the bower	Attwood	2	0
Hermits	Ditto	3	0	Wake, Rosa, wake (<i>serenade</i>)	Bartlett	2	6
Holy be the pilgrim's sleep	Moore	5	0	We fairy folk	Stevenson	2	0
I mark'd not eyes	Stevenson	2	0	When time, who steals our years	Phelps	2	6
Lonely isle	Horn	3	0	Where shall the lover rest?	Stevenson	2	6
				Why so pale?	Lord Burghersh	2	6
				Wood nymph	Smith	2	6
				Wreaths of flowers	Stevenson	2	6

NEW PIANO-FORTE WORKS, &c.

GRAND SESTETTO for Piano-Forte, two Violins, Tenor, Violoncello, and Double Bass, in which is introduced the admired Air, " 'Tis the last Rose of Summer." *Ries* 8 6
 Piano-Forte part 6 6

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ALLEGRETTO et Valce.....	<i>Kjallmark</i>	2 0	Little's Exercises on Piano-forte.....	1 6
A Temple to Friendship	<i>Eavestaff</i>	2 0	Lord Hardwicke's March	<i>Cooke</i>	2 0
Aria and Waltzer, inscribed to G. G. Ferrari. Violin Accomp.....	2 6	Lord Wellington	<i>Jansen</i>	1 6
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Come chase that starting tear	<i>Eavestaff</i>	2 0	———— Sonata. Op. 19. Harp and Flute accompaniment	<i>Weippert</i>	5 0
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Fantasia	<i>Gladstones</i>	2 6	O softly sleep	<i>Kjallmark</i>	2 0
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			Ye Cambrian Youths	<i>Parry</i>	2 0
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My love is like the red, red rose	<i>Hummell</i>	2 6	We're a' Noddin	<i>Chipp</i>	2 6
Munich Waltz, &c.	<i>Hummell</i>	2 6			

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WITH

Symphonies and Accompaniments

BY

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