Pratten Legacy

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15. Serenade / pour / Flute, Viole, et Guitare / composée et dediée / A Mr. Raphael George Kiesewetter / Conseiller actuel au supréme Conseil aulique de guerre de sa Majesté d'Austriche / par / Wencesl Matiegka / Oeuv. 26 (guitar part only)
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27. Faithless Emma / Thema / by Sir J. Stevenson / Variations Composed / by S. Pratten / May 2nd 1829
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Composer: Stephen Pratten (1799-1845)

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Publisher: ms
Date: May 31st 1829
Composer: Stephen Pratten (1799-1845)

INTRODUCTION

This volume is titled "Pratten Legacy" based on a stamp on the inside cover which reads: "H. -L. -F. Guermonprez. 'Pratten Legacy.' 1889." Henry Leopold Foster Guermonprez (1858-1924)[1] was a self-taught naturalist and botanist. He began his collecting activities in the 1880's which corresponds to the date in the stamp. I have not found any references which detail the relationship between Guermonprez and the Pratten family. Other musical items with the same "Pratten Legacy" stamp have been found in the British Library, Oxford University Bodleian Library, Royal Academy of Music in London, University of North Carolina Chapel Hill, and at least one item was auctioned by Bonhams. Based on the inscriptions in these other items it appears that they were all originally owned by William Sidney Pratten (1820-1882), a piano prodigy and the son of Stephen Pratten (1799-1845). The items in this volume could have been collected by Stephen or William, but of all the "Pratten Legacy" items found this is the only one with guitar music.

Known or estimated dates of publication have been listed for the printed editions and some of the manuscripts have specific dates inscribed. Considering that none of the items can be dated after the 1830's I think it is likely that most of these items were collected by Stephen Pratten himself, and bound together perhaps by Stephen or later by his son William.

The printed editions published by or dedicated to Huerta in this volume were newly engraved for the Huerta book I published with Javier Suárez-Pajares in 2006.[2] Stephen Pratten was listed as Huerta's student in Bristol newspapers in the 1830's and Stephen even promoted Huerta's concerts in Bristol.[3]

Robert Coldwell, 2020

1 'An unselfish student of the world around us,' *Chichester Observer*, 2016, https://www.chichester.co.uk/heritage-and-retro/retro/unselfish-student-world-around-us-872748 and 'Changing Times | Self-taught naturalist uncovered town's past,' *Bognor Regis Post*, 2018, https://www.bognorregispost.co.uk/2017/04/changing-times-self-taught-naturalist-uncovered-towns-past/, (accessed 16 December 2020).

2 Suárez-Pajares, J., & Coldwell, R. (2006). *A. T. Huerta Life and Works*. DGA Editions.

3 Britton, Andrew. (2010). *The Guitar in the Romantic Period: its musical and social development, with special reference to Bristol and Bath*. Royal Holloway College, University of London.

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and

Mozart's

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and

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by

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Ent. Sta. Hall.

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Andante con molto Espressione.

Harm:

p e dolce

VAR:

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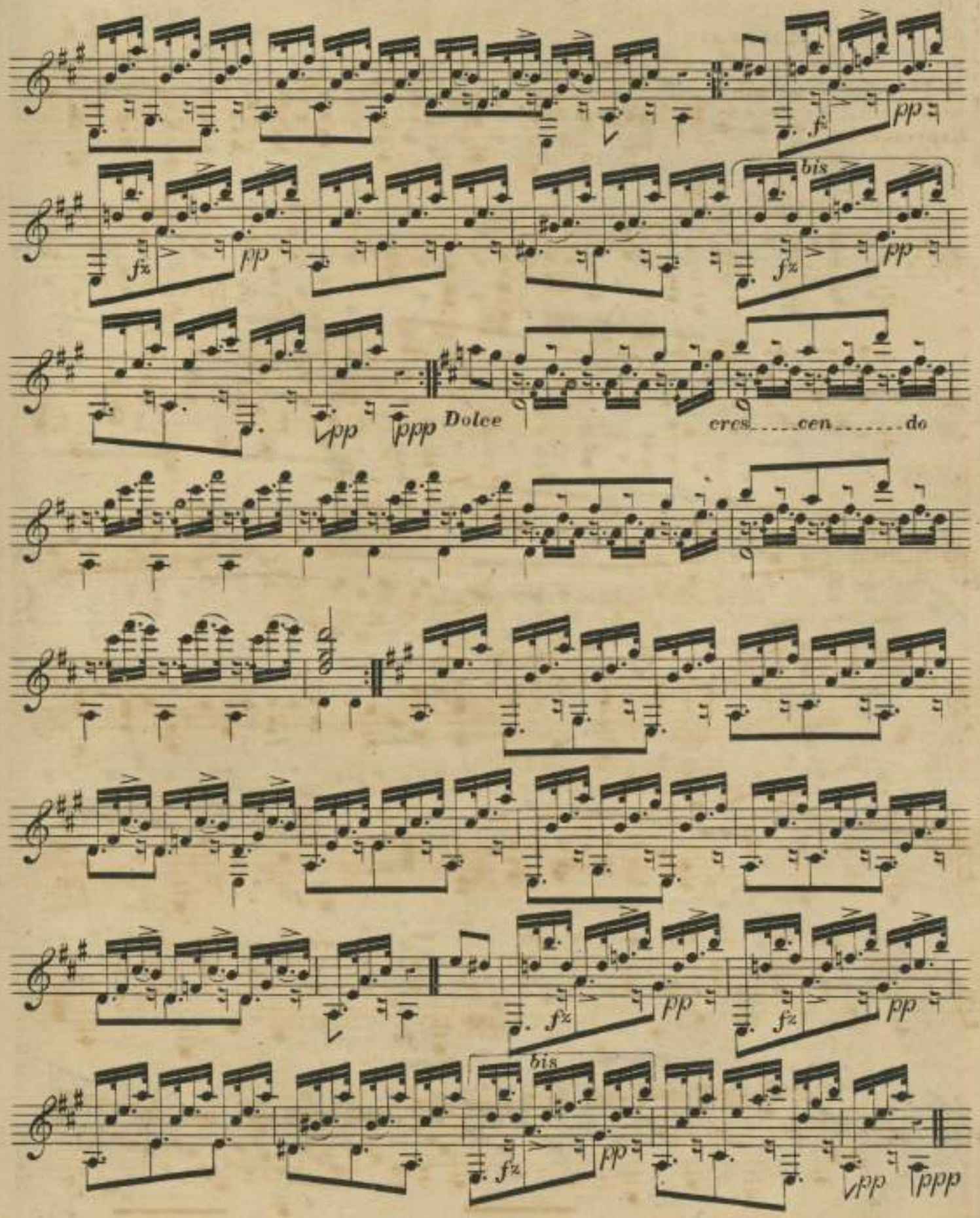

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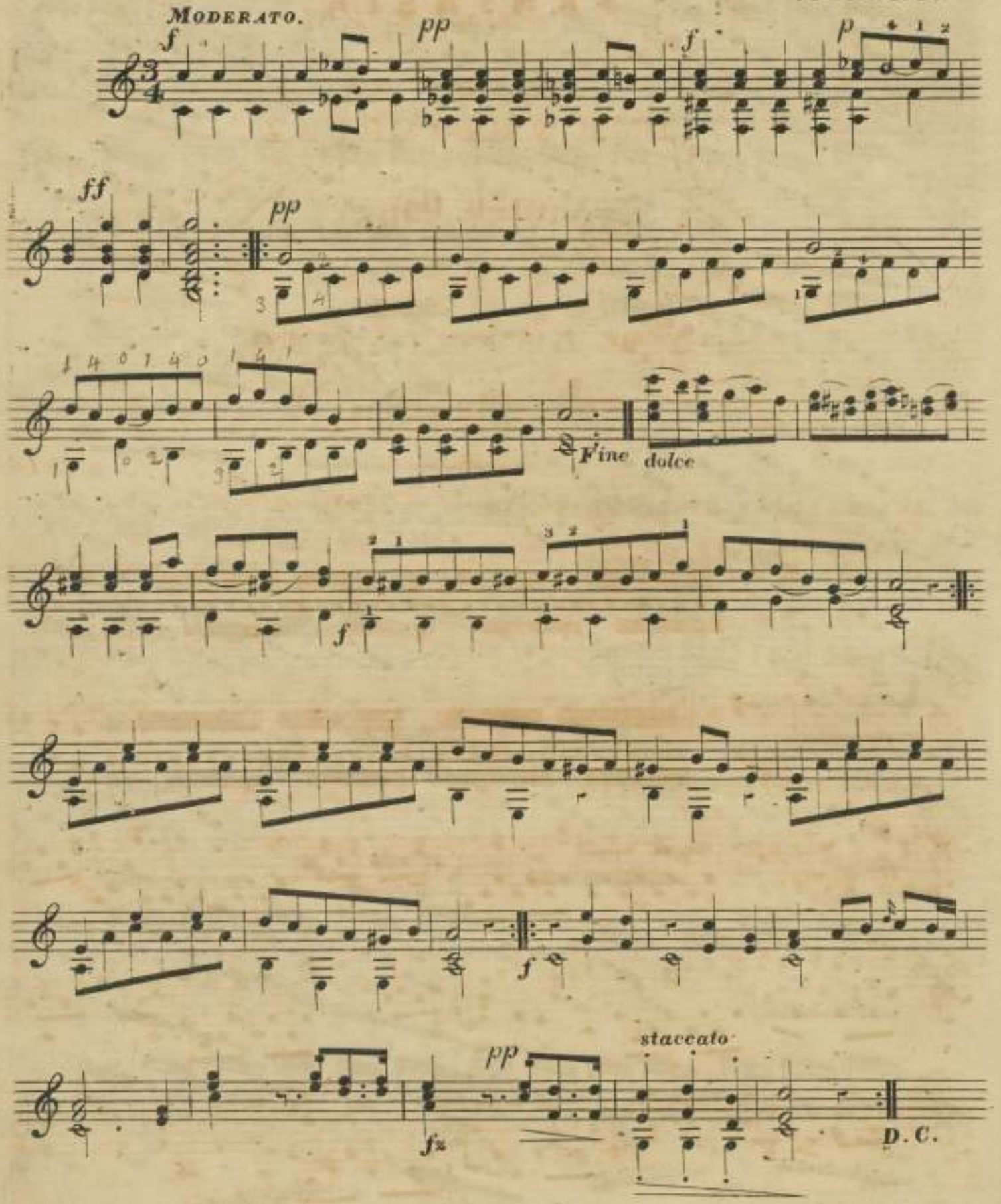

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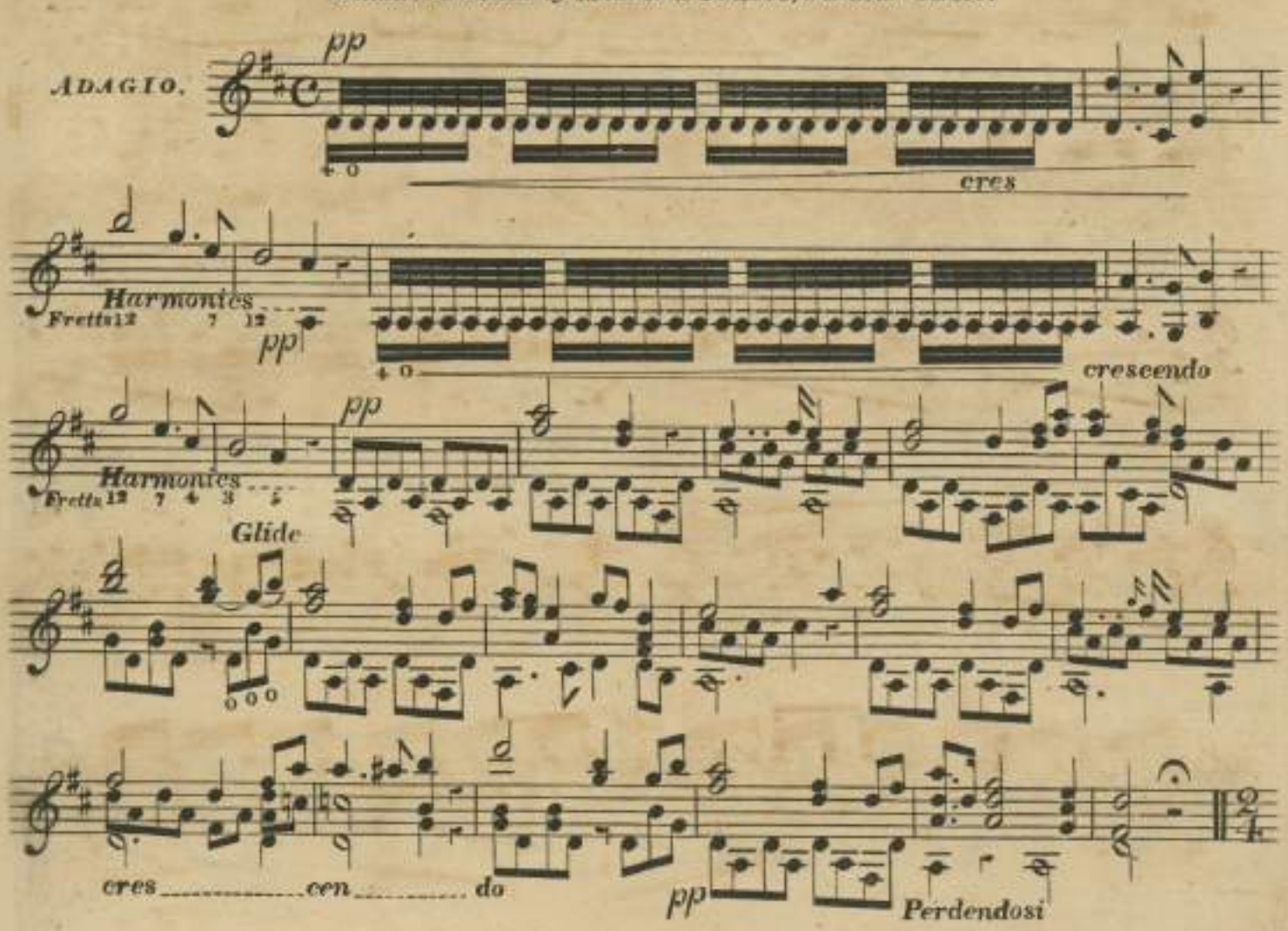

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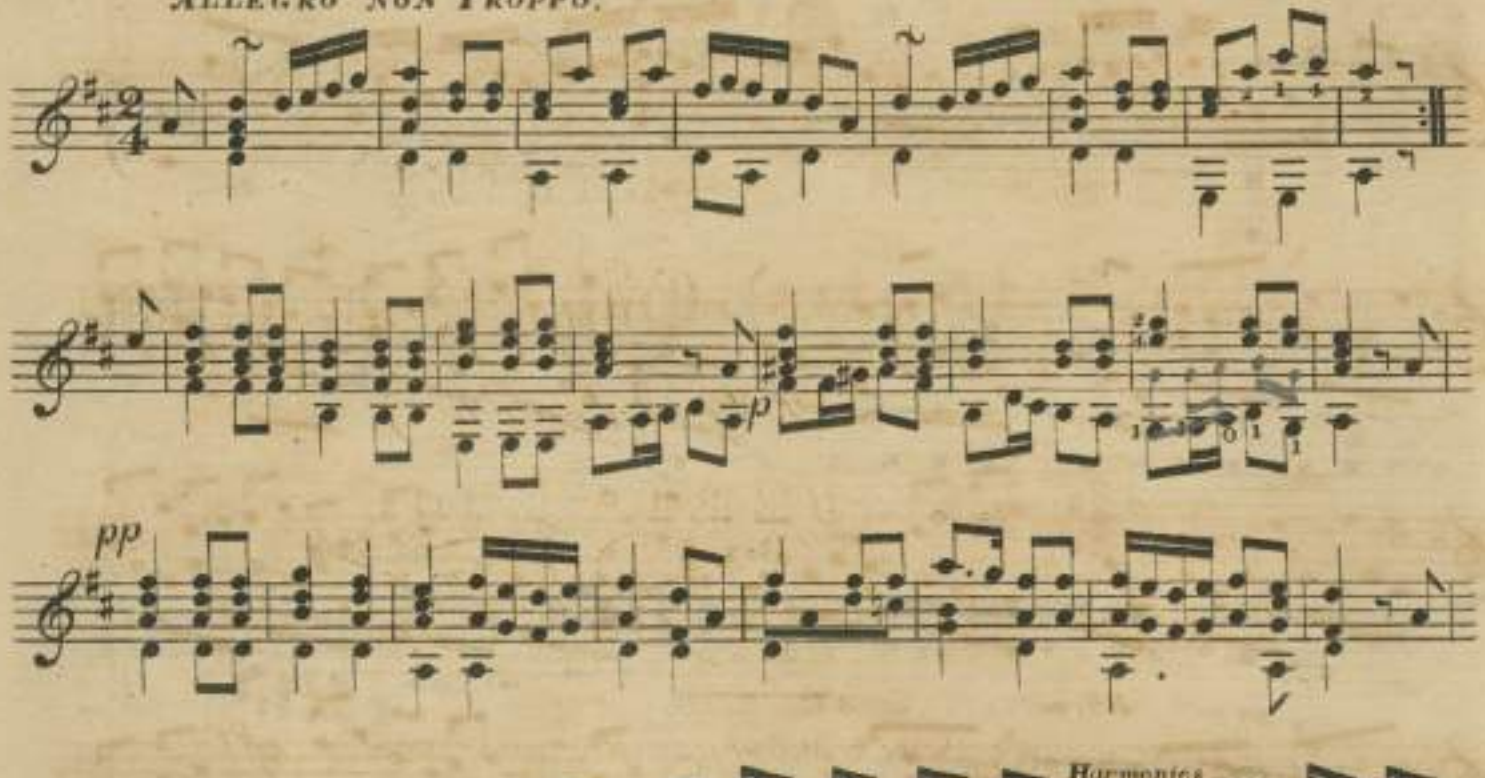
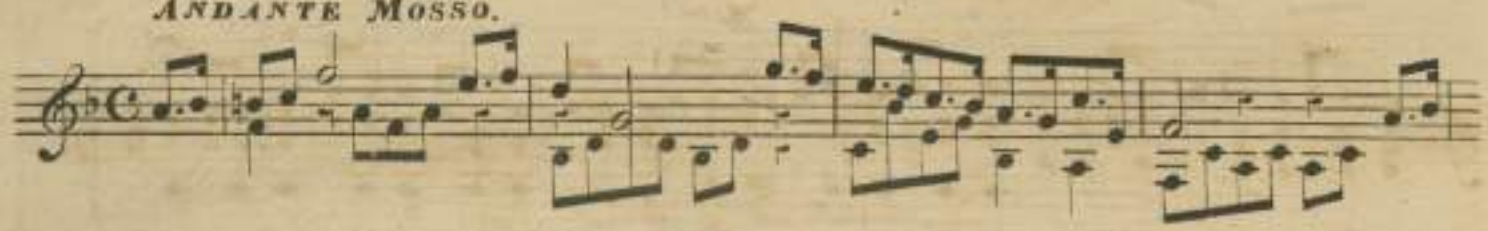


THRO' THE MEADOW.

ANDANTE MOSSO.



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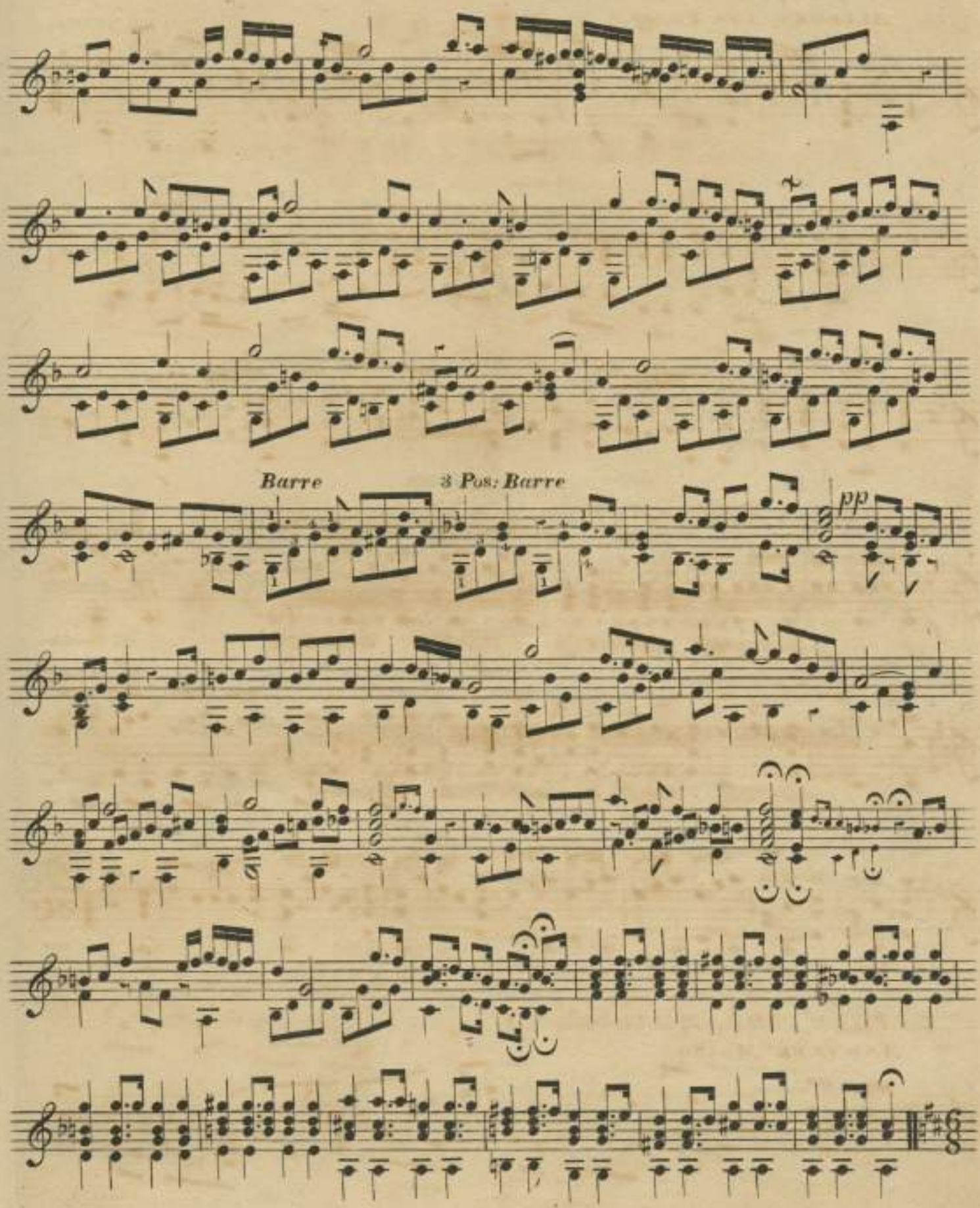

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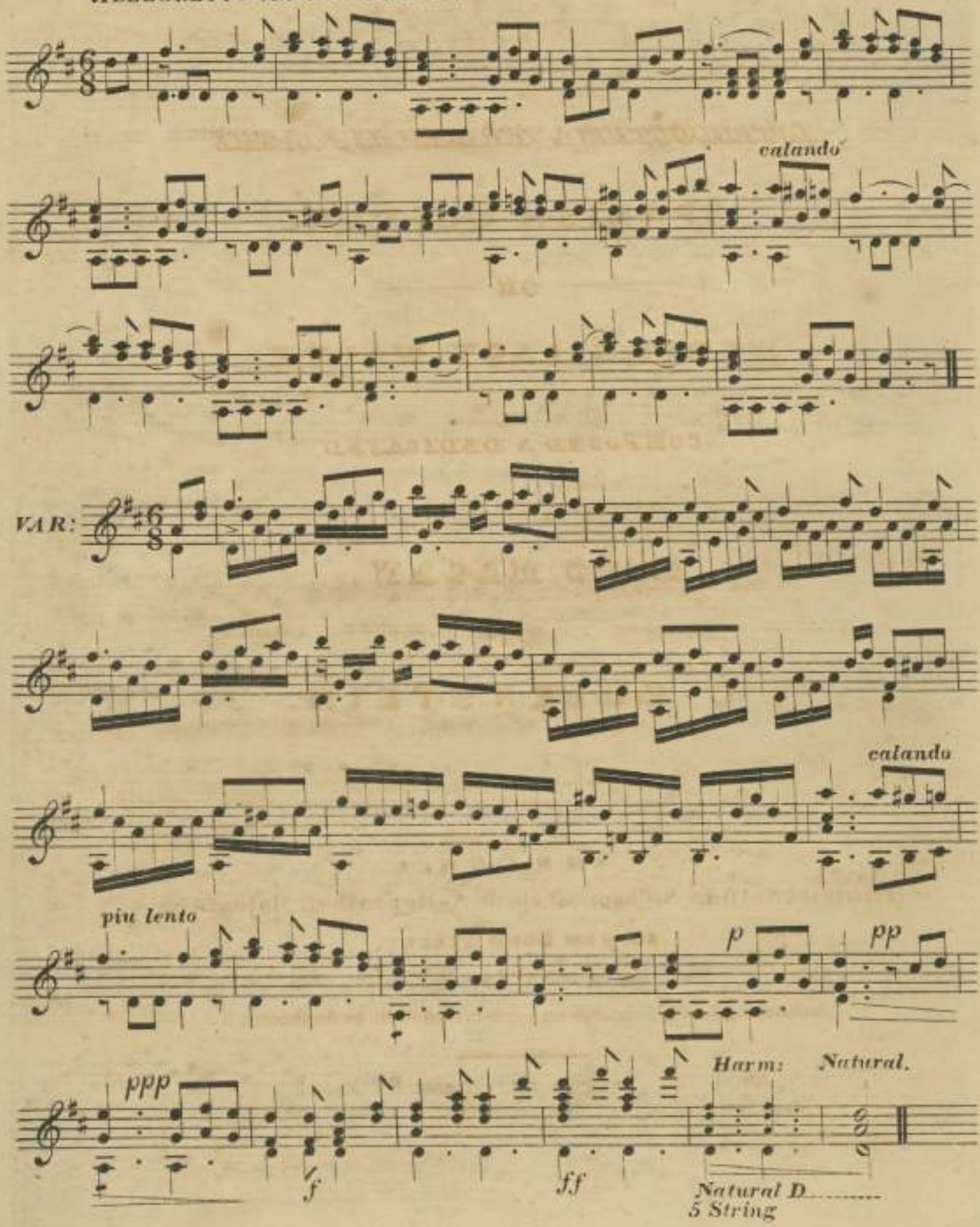

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INTRODUZIONE

ff p ff

p

THEMA

AFFETTUOSO p

Crescendo

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Dolce

Crescendo

VAR. I.

Cres

Dolce

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harm:
12 fret
loco
harm:
7 fret
loco

VAR. 2

harm:
12 fret
loco
harm:
7 fret

V.S.

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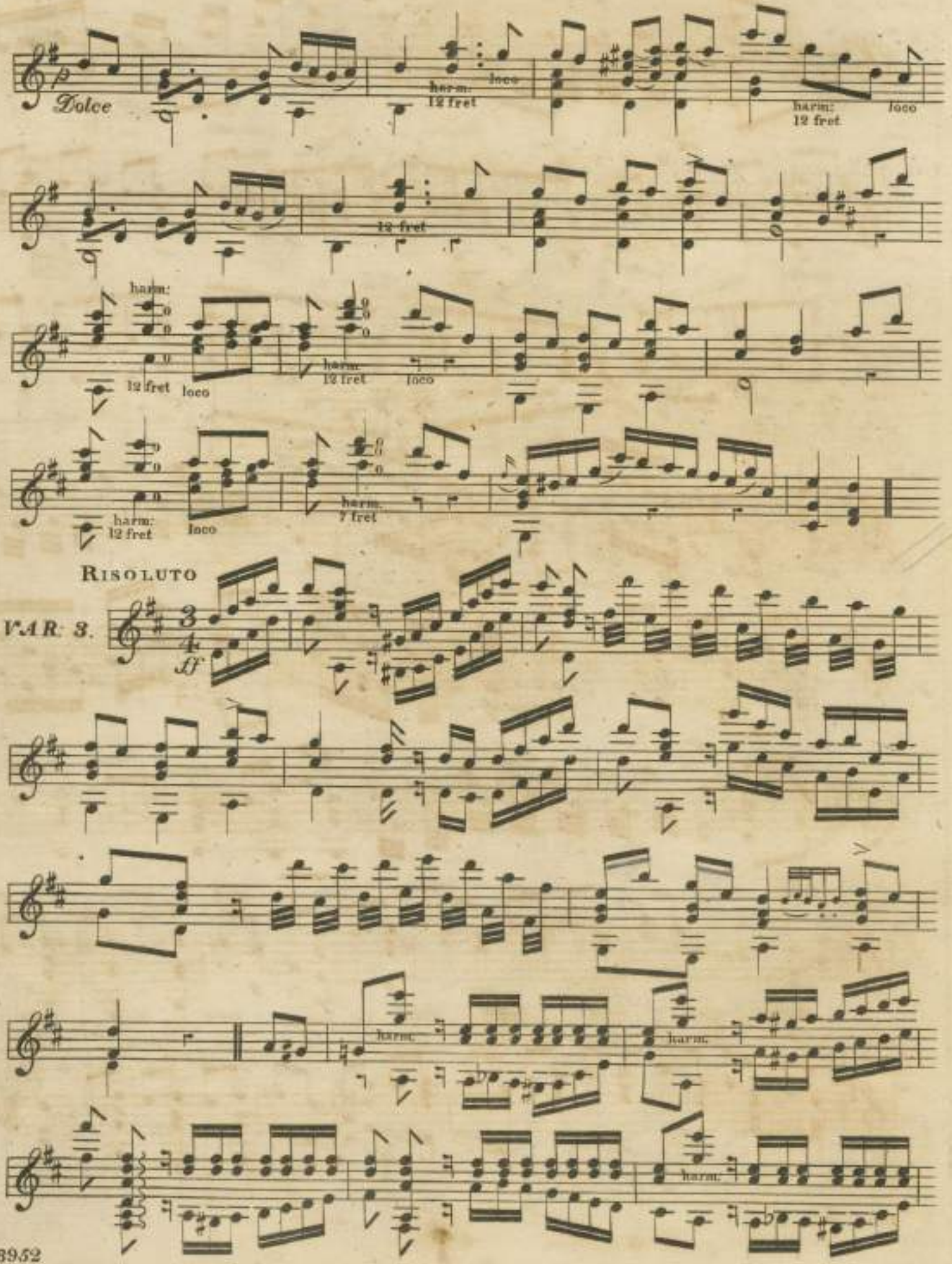

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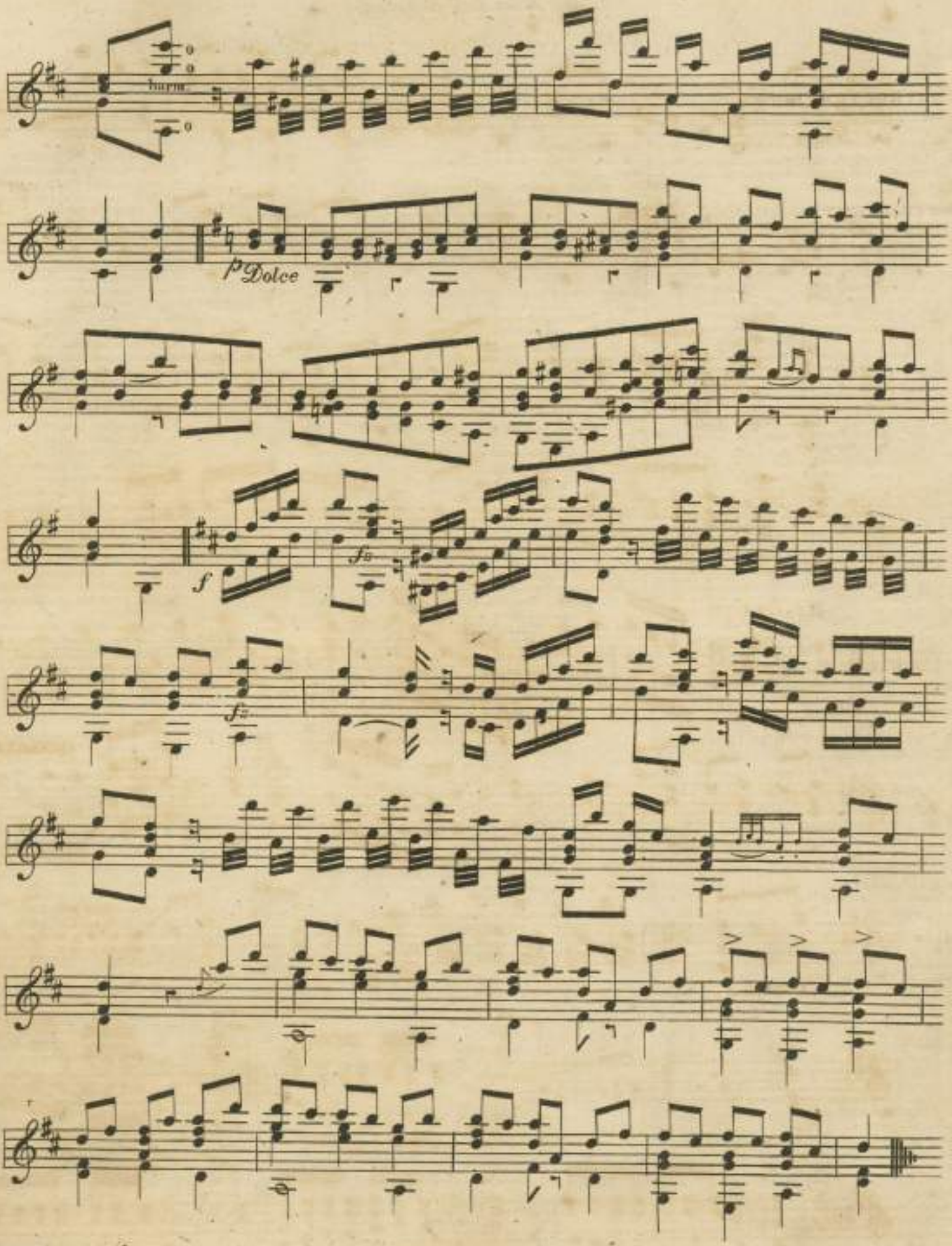

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Meet me by moonlight	Mad. Vestris	Wade	Sola	1	6
My lute it has but one sweet song	Miss Love	Wade	Eulenstein	1	6
Moorish Maid	Mad. Vestris	C. E. Horn	Nuske	1	6
My fondest, my fairest	Mad. Malibran	Hummel	Nuske	1	6
Not the charms of blooming spring		Sola	Sola	1	6
O do you remember	Mr. Braham	Wade	Sola	1	6
Oh! give me but my Arab steed	Ditto	Hodson	Pelzer	1	6
O wear for me, my love		Steil	Steil	1	6
O 'tis love		French Air		1	6
Rosina, my dearest		Tyrolese Air	Bertioli	1	6
Slowly wears the day, love	Mr. Pearman	Bochsa	Sola	1	6
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15. Dear home of my childhood—En quanto mes mansse gado 1 6
16. Mia Rosina, bella Rosina—The golden sun . 1 6
17. Caro dal giorno—The song of Chatelar to Q. Mary 1 6
18. Gia la Notte—The Summer is past—Un voyageur passant sa vie 1 6

FRENCH SONGS,

WITH GUITAR ACCOMPANIMENT.

A Collection of Favourite French Songs
Book 1st, containing:— } 6 0
No. 1. Une fievre brillante
2. Bien tendre amour
3. Moi rêver douce amie
4. De vos ravissantes demeures
5. Gentille pastourelle
6. Au bord de ce ruisseau dans la plaine.
7. Moi t'oublier?
8. Accusé du meurtre d'un père
9. En revenant vainqueur de la Syrie
10. O toi pour qui mon âme (Duet)
11. Arbre temoin de nos sermens (Duet)
12. Si tu m'aimais

Bertioli's Six French Romances } 3 0
No. 1. Celui qui sût toucher mon cœur
2. La bergère delaissée; ou A peine eus-je atteint l'age
3. Le jeune Grec, ou, L'ordre est donné
4. Ce que je désire, et que j'aime c'est toujours toi
5. Il ne vient pas et toujours je l'attends
6. La Suissesse au bord du lac

Douce amitié . . . . Sola . 1 6
Garde à vous (from La Fiancée by Auber) ar. by Meissonier 1 0
La Suissesse au bord du lac . . Eulenstein 1 6
La leçon inutile 1 6
Le carillon du village . . . Sola . 1 6
Le Retour de la Tyrolienne, "Chagrin d'amour" Pelzer . 1 0
Le point du jour, & Le soupir 1 0
Les soins de mon troupeau 1 6
Un voyageur passant sa vie 1 6

SPANISH SONGS.

Sola's 1st Set of 6 Spanish Airs } 3 0
No. 1. Muchacha di me que tienes
2. El contrabandista, "Yo que soi contrabandista"
3. El sueno, "Si quieres escuchare"
4. El buen deseo, "De amores me muero"
5. El arroyuelo, "Como corre este"
6. La sombra della noche

Sola's 2nd Set of 6 Spanish Airs } 3 0
No. 1. Mis desdicha dos ojos
2. Nunca es tan triste
3. Es cierto que vivo
4. Baila Celia hermosa
5. Ay Maria (1 or 2 voices).
6. Ay San Anton, "A quelque atencion"

El Sereny, "Todos cantan la Cachuca" . . 1 0
En quanto mes mansse gado . . . 1 6
O vos quel tendes . arranged by Holst 1 6
Una muchacha ynocente . . Holst 1 6
Una paloma blanca (1 or 2 voices) . Sola 2 6

ITALIAN SONGS

WITH GUITAR ACCOMPANIMENT.

Bertioli's Three Ariettes } 3 6
No. 1. Per le fiorite sponde del rio
2. Solo un tuo sguardo, ingrata
3. La bella Nina è tutta in canto (Venetian Air)

Bortolazzi's Six Venetian Canzonets } 4 0
No. 1. Nina non dir di no
2. Cara Lisa, amato bene
3. Ma se tu festi o Nina
4. Senti mie care donne
5. Basta così, ma basta d'amarti
6. Già s'abbozzava il giorno

Gianella's Three Italian Ariettes } 5 0
No. 1. La Gelosia
2. La Giardiniera
3. L'Amante tradita

Sola's 1st Set of Nine Italian Canzonets } 4 0
No. 1. Io non avea ch'un core
2. Poveri affetti miei
3. Sul margine d'un rio
4. Il corvo et la volpe
5. Un uccellino timido
6. Mamma mia
7. Al tempo felice
8. Nel cor più non mi sento
9. Senza sperar l'adoro

Sola's 2nd Set of Nine Italian Canzonets } 4 0
No. 1. Ninfa, nel fior degl' anni
2. Quel Augellin che canta
3. Un coniglio giovinetto
4. Soave speme del caro bene
5. Mille sospiri invio al caro ben
6. Ti viddi là sul prato
7. La mia Ninfa che si specchia
8. Non è ver che sia l'Amore un ragazzo traditore
9. Vivo in te mio caro bene (Duettino)

Sola's 6 Italian Canzonets, dedicated to the Duke of Sussex } 3 6
No. 1. Quel cor che mi prometti
2. Alla vezzosa Clori
3. Un serto di fiori
4. Or che fra nube asconde
5. Ecco ti guido il tempio
6. Amor è un tiranno

Sola's 6 Italian Canzonets, dedicated to Miss F. Longman } 5 6
No. 1. L'Estate, "Or che niega i dessi suoi"
2. La verità "Quando penso alla mia bella"
3. Navigazione d'Amore, "Dell' amabil isoletta deve Amor"
4. Il duolo, "In solitaria stanza langue"
5. La primavera, "Già riede primavera"
6. La costanza, "Del tuo bel nome amato"

Verini's First Set of Six Italian Ariettes, for 1 or 2 voices } 4 6
No. 1. Benedetta sia la madre
2. Buona notte
3. Nel tempo felice
4. Grato momento e caro
5. Come mai io posso vivere
6. Mia Rosina, bella Rosina

Verini's Second Set of 6 Italian Ariettes, for 1 or 2 voices } 4 6
No. 1. È vero che in casa
2. Già la notte si avvicina
3. Pompa sei del vago Aprile
4. E poi giunto il momento
5. Nel bel lusso di varj colori
6. Co sto lusor di luna

Ah ingrato, Notturno, 1 or 2 voices arranged by Holst . 6 0
Amo te sola Ditto . Verini . 2 0
Amo te solo, Italian Canzonet, arrd. for 2 voices by Ella . 1 6
Bella e soave Immagine, Arietta . Verini . 1 6
Batti, batti Aria . Mozart Sor . 1 6
Bella Napoli Arietta . . Sola . 1 6
Benedetta sia la madre, 1 or 2 voices . Verini 1 6
Buona notte Ditto . . Ditto . 1 6
Caro, dal giorno, oh Dio, ch'io vidi, Aria . . 1 6
Clori, la pastorella Aria . Crescentini . 1 0
Come mai io posso vivere, 1 or 2 voices Verini . . 1 6
Deh calma, oh ciel Cavatina . Rossini . 1 6
Deh non partir Aria . . . 1 6
Deh vieni alla finestra Aria . Mozart Sor . 1 6
Gia la notte si avvicina Aria . . Holst . 1 0
Giovinetto cavalier Romanza . Meyerbeer . 1 0
Grato momento 1 or 2 voices . Verini 1 0
Idolo del mio cor Duettino . Sola . . 1 0
Il vecchiotto cerca moglie Aria . Rossini Anelli . 2 6
Io son contadinella Aria . . Sola . 2 0
Madama la riveriseo Ditto . . Holst . 1 6
Mia Nice vezzosa 1 or 2 voices . . 1 0
Mia Rosina, bella Rosina Ditto . Verini 1 0
Nel lasciar le natie sponde Cavatina Mercadante Anelli 2 6
Nel tempo felice 1 or 2 voices . Verini 1 0
Pien di contento Aria . Rossini . 1 6
Solitario bosco ombroso Song . . Sola . 2 0
Vedrai carino Ditto . . Sor . 1 6

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for the

SPANISH GUITAR,

on the Air

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FERDINAND PELZER,

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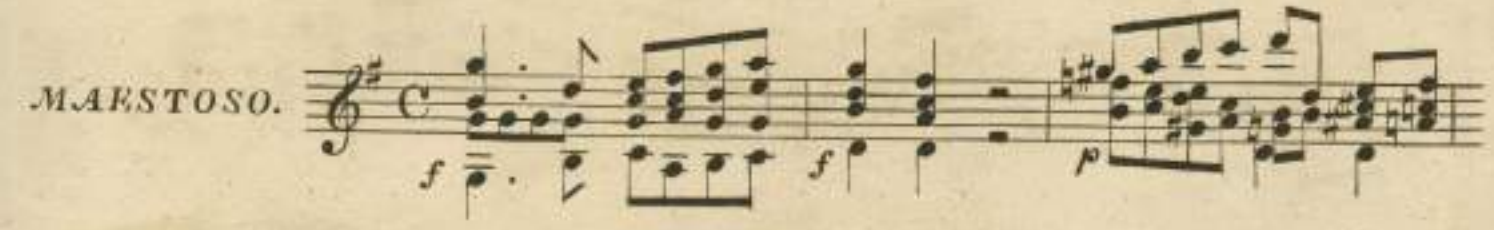

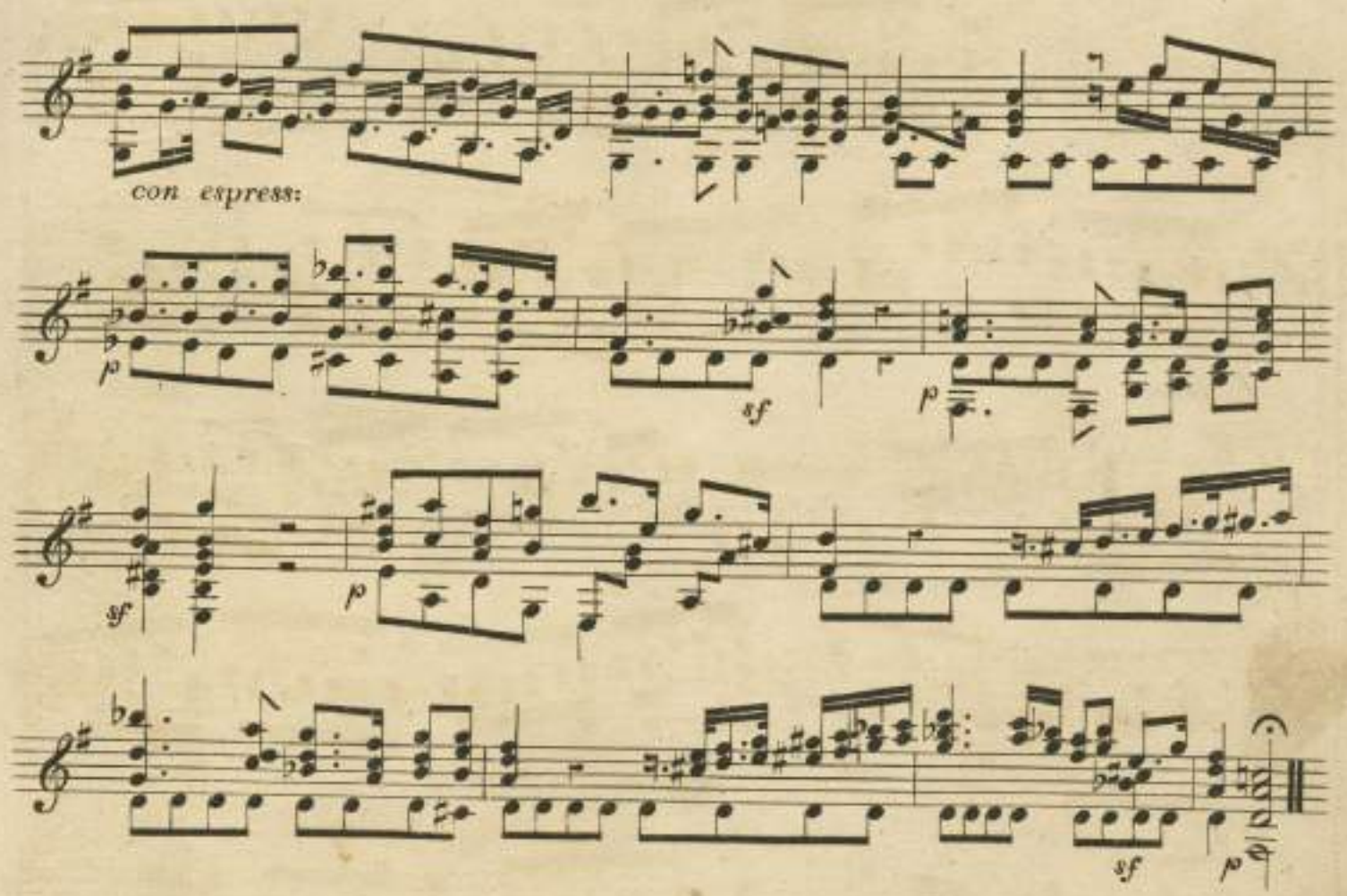

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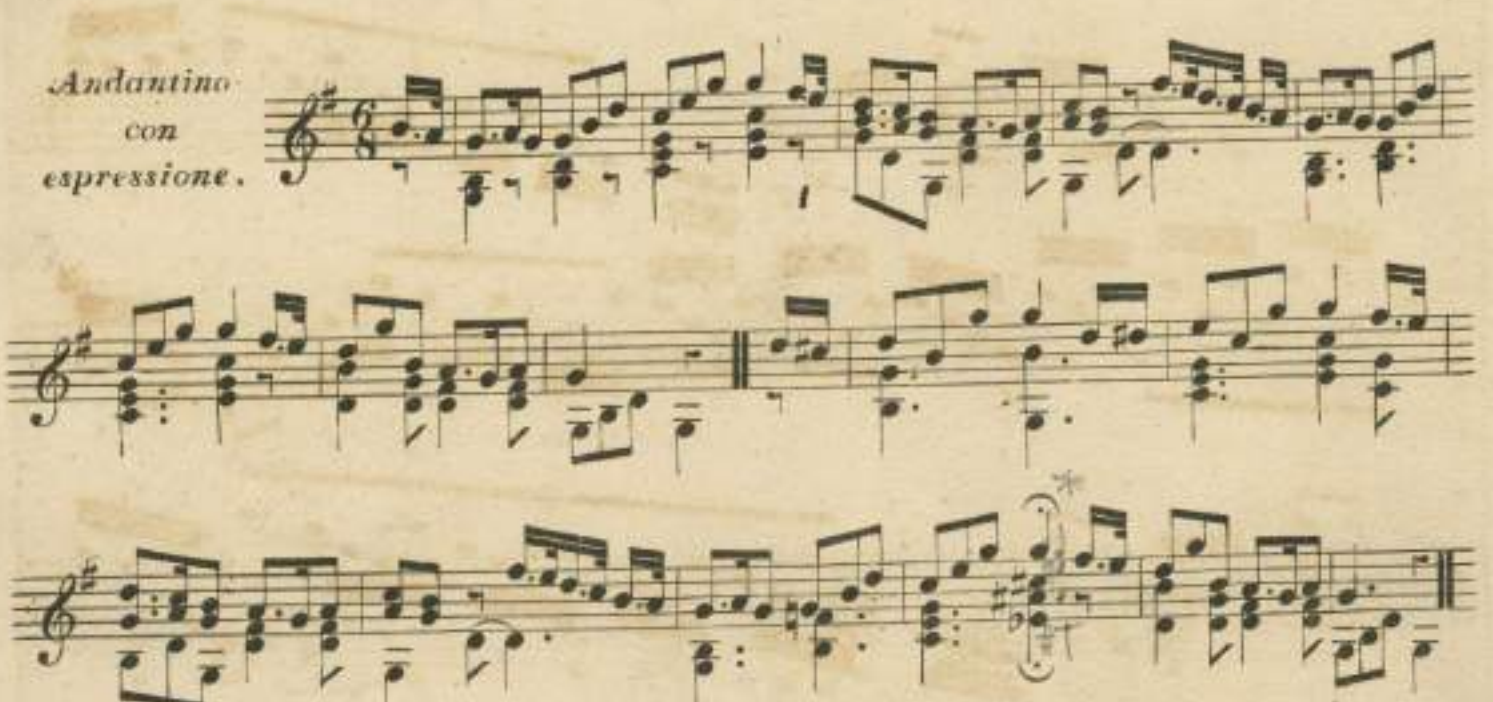

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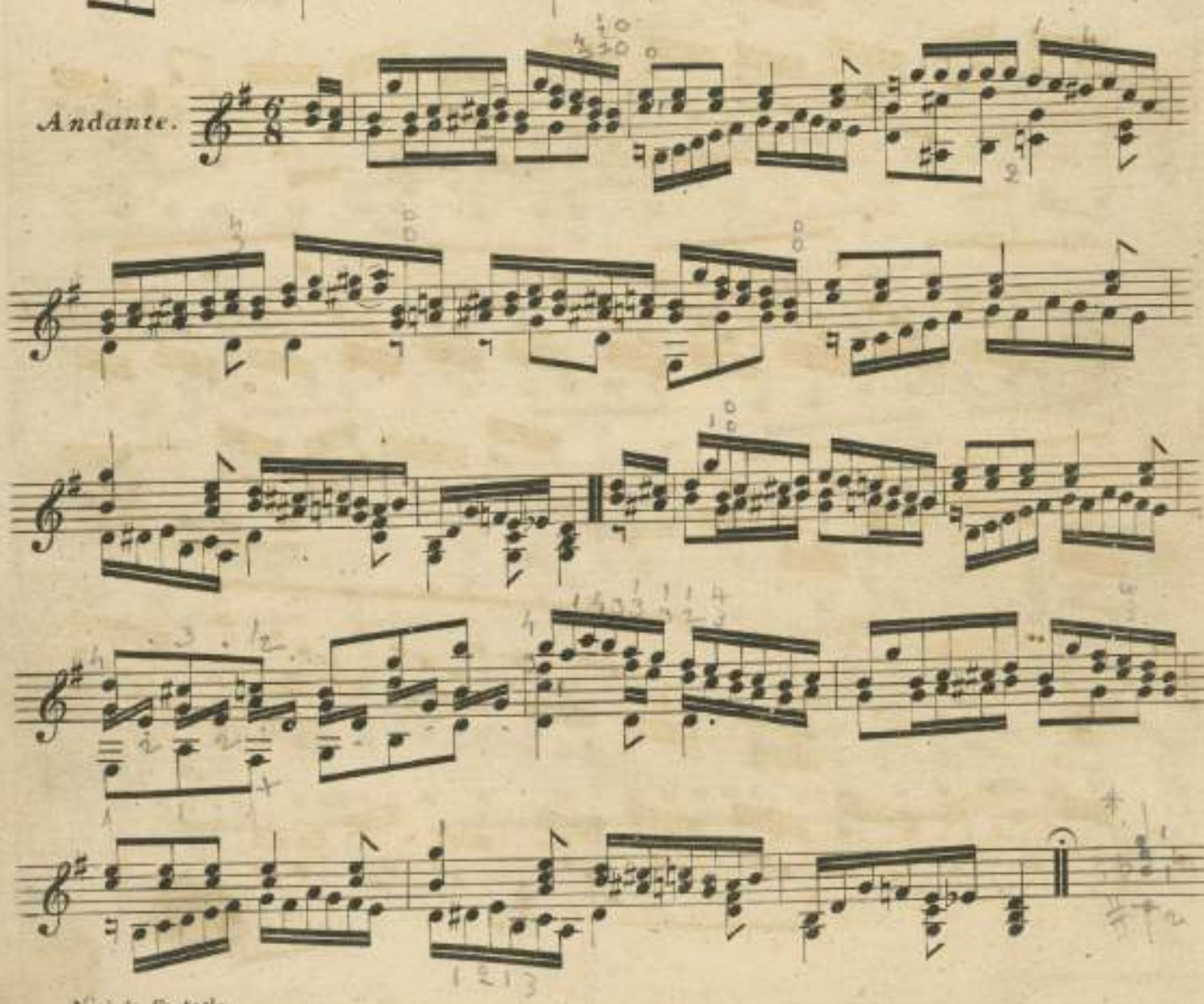

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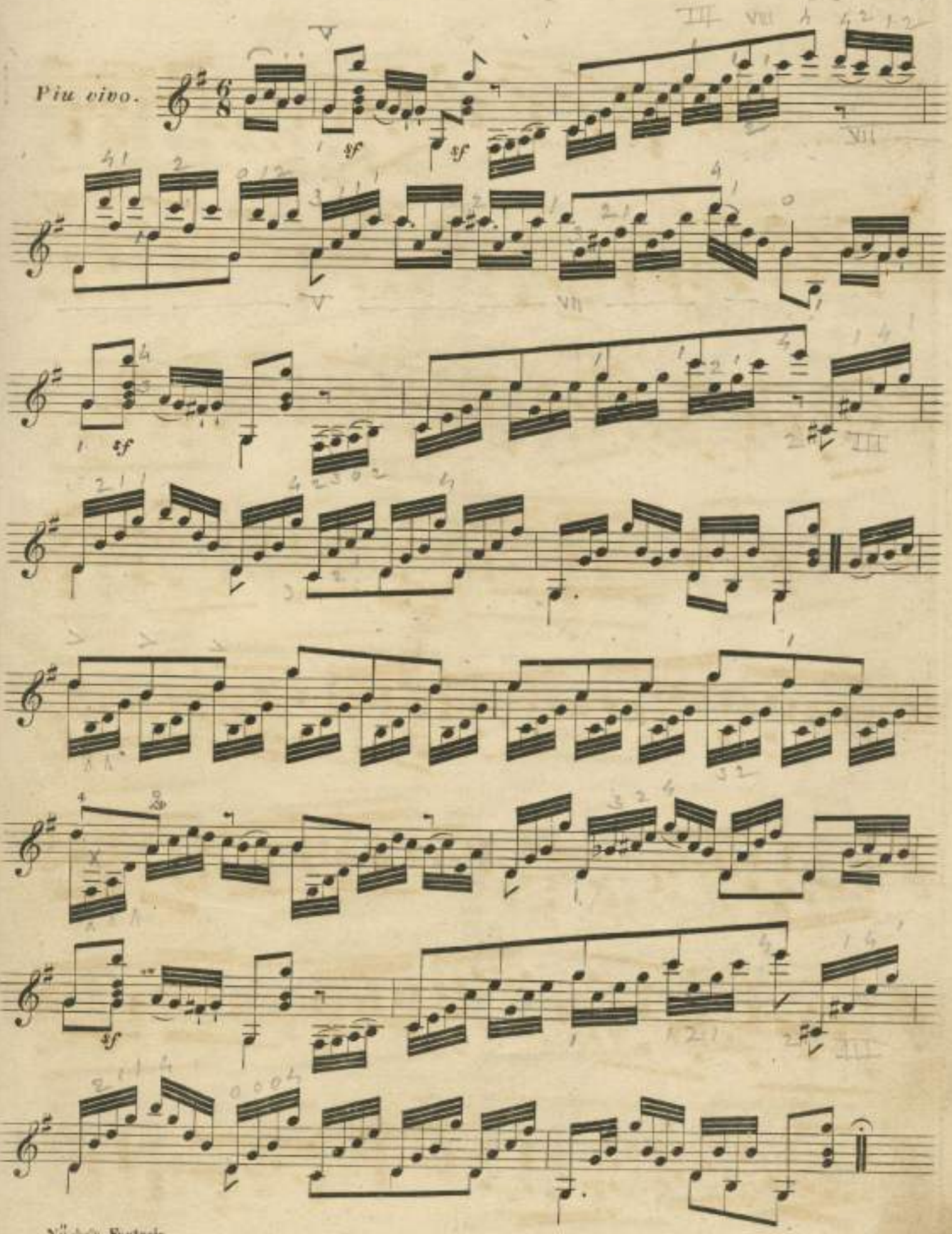

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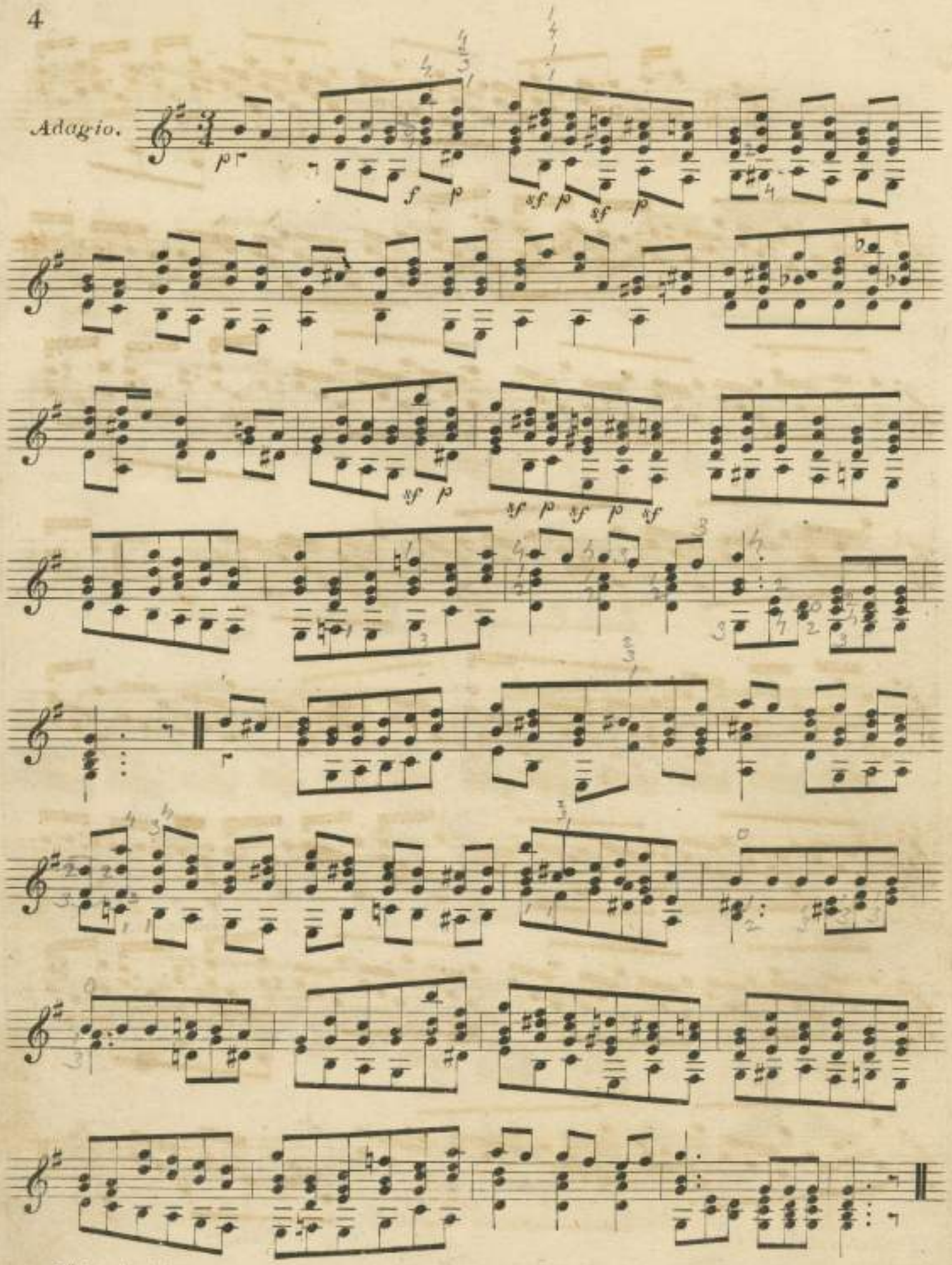

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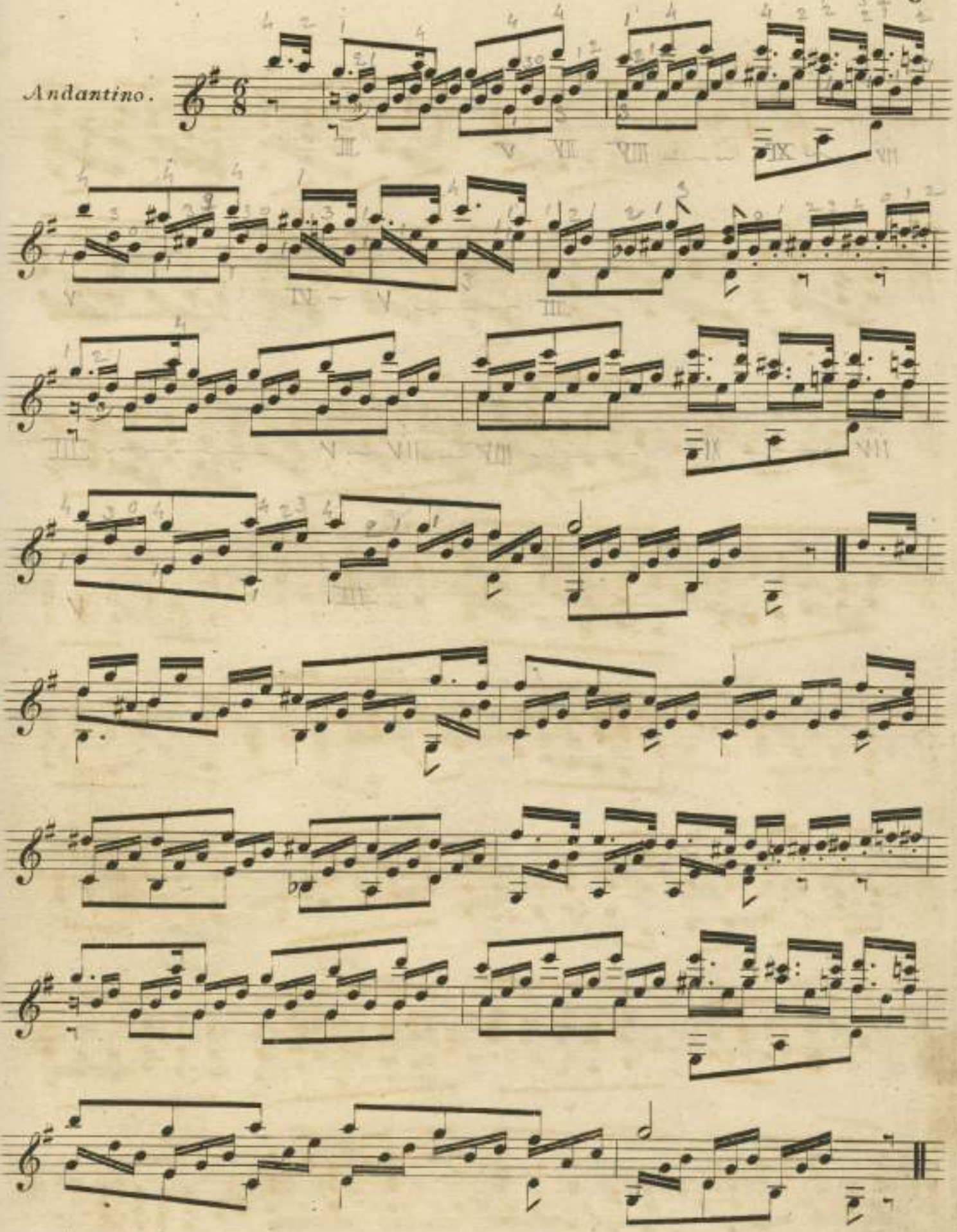

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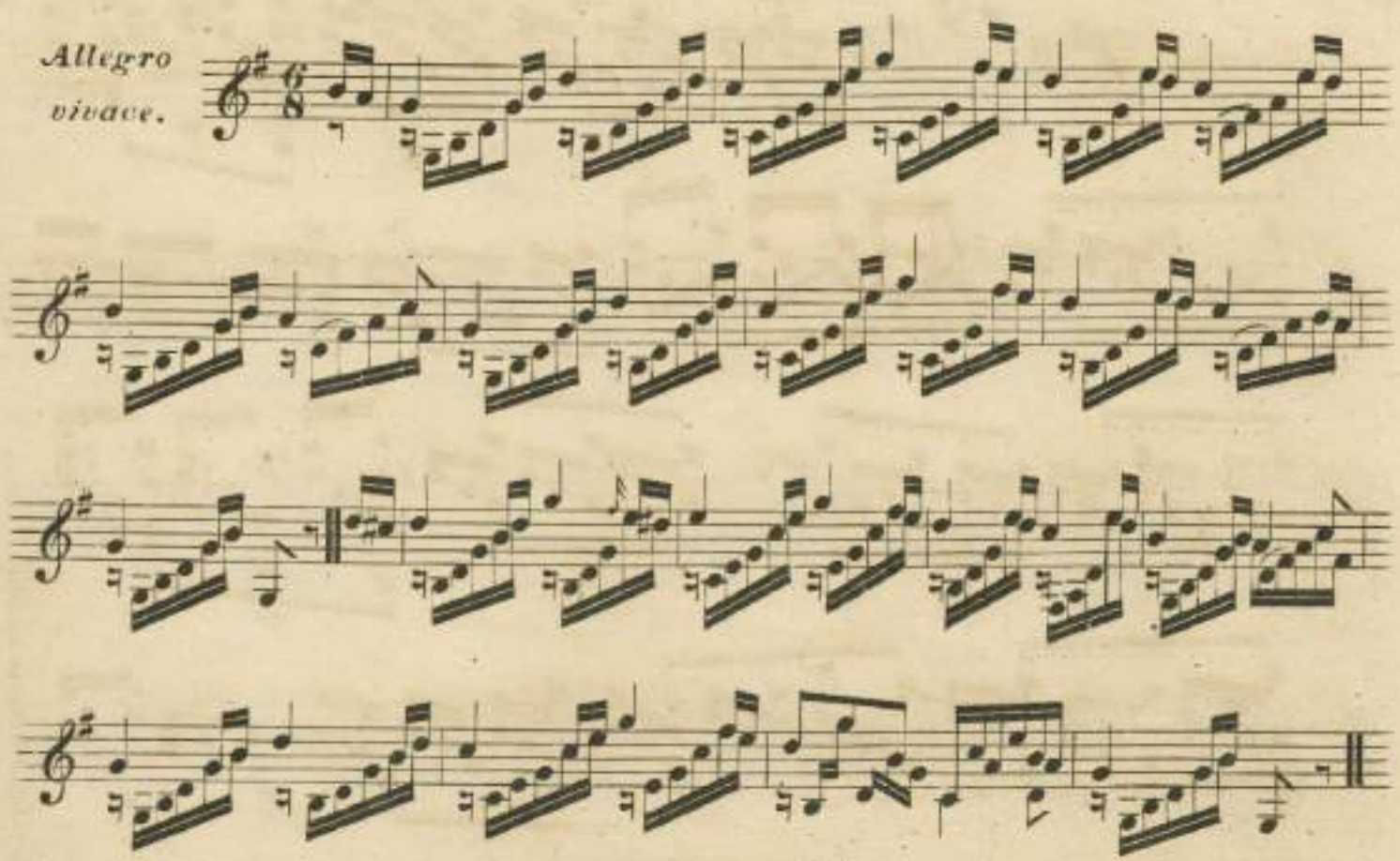

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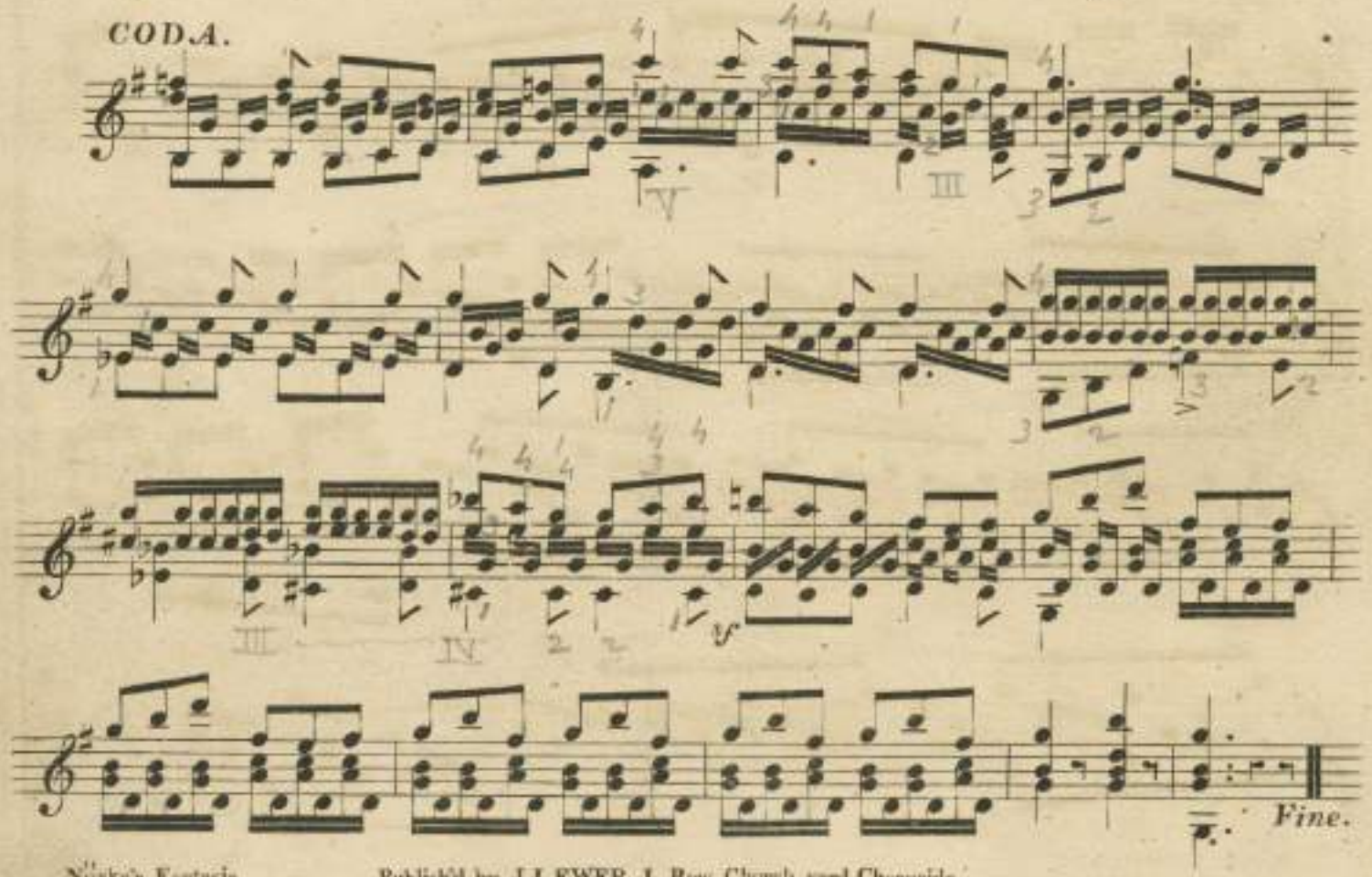

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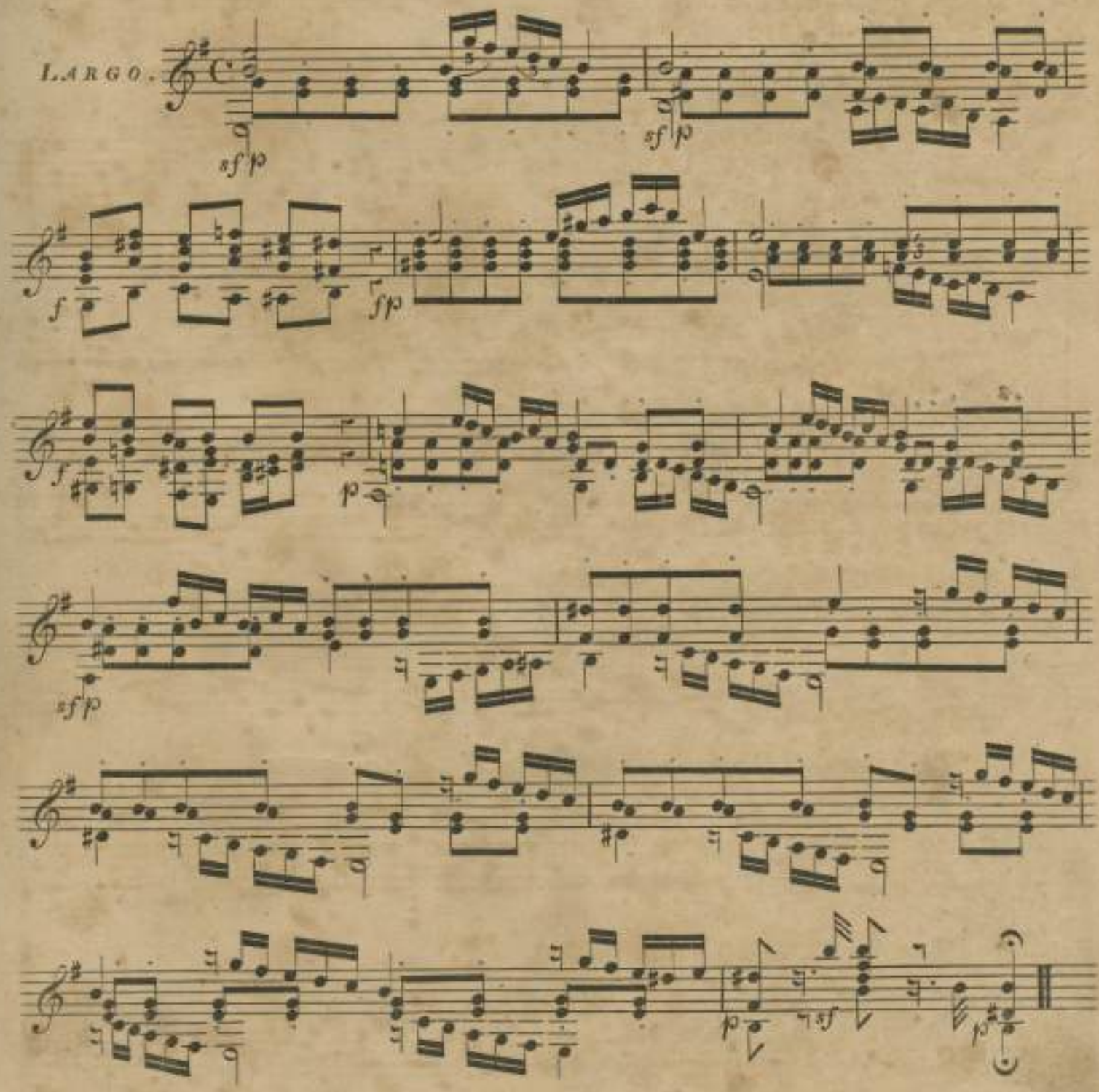

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MODERATO

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ADAGIO.

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piu Lento

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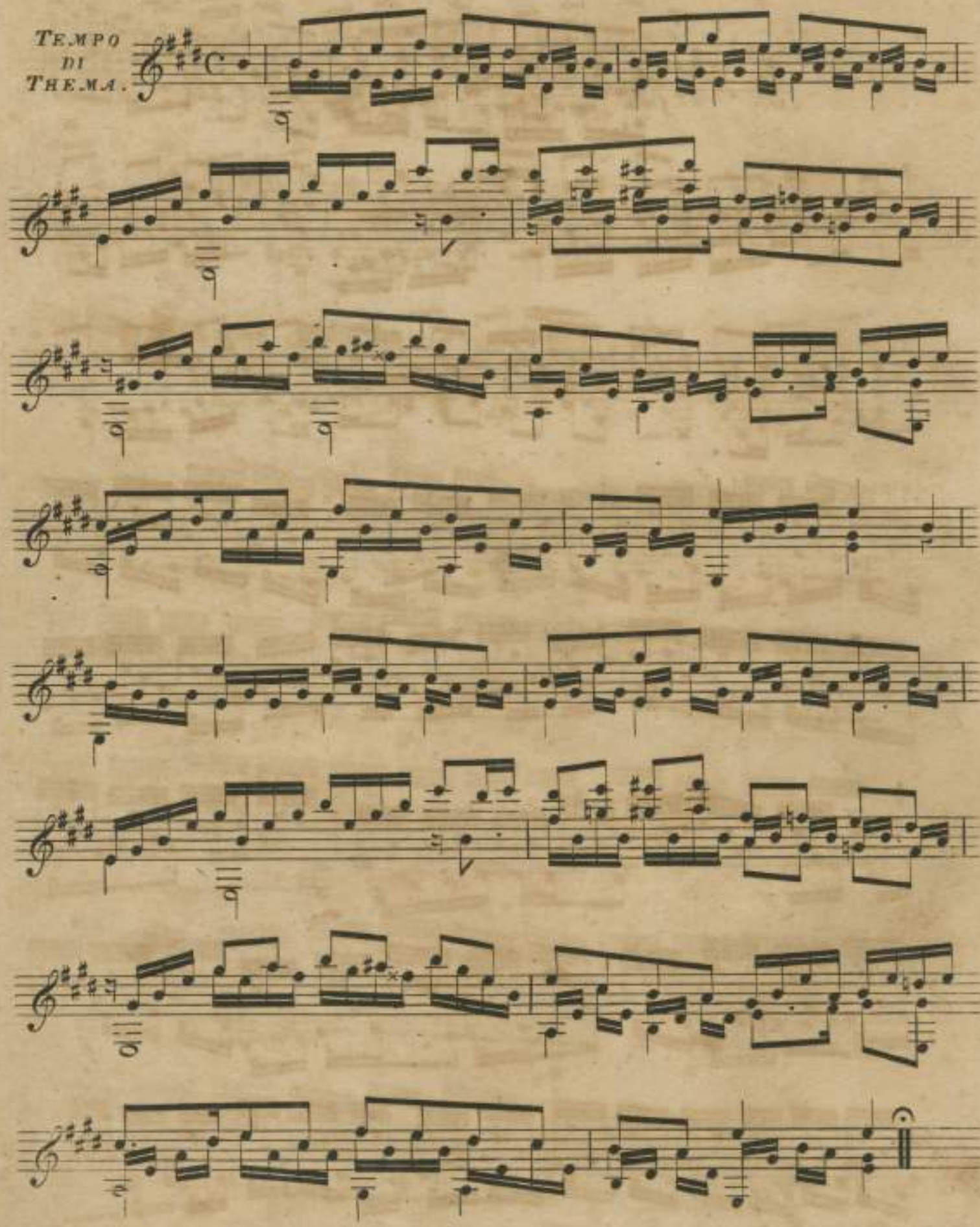

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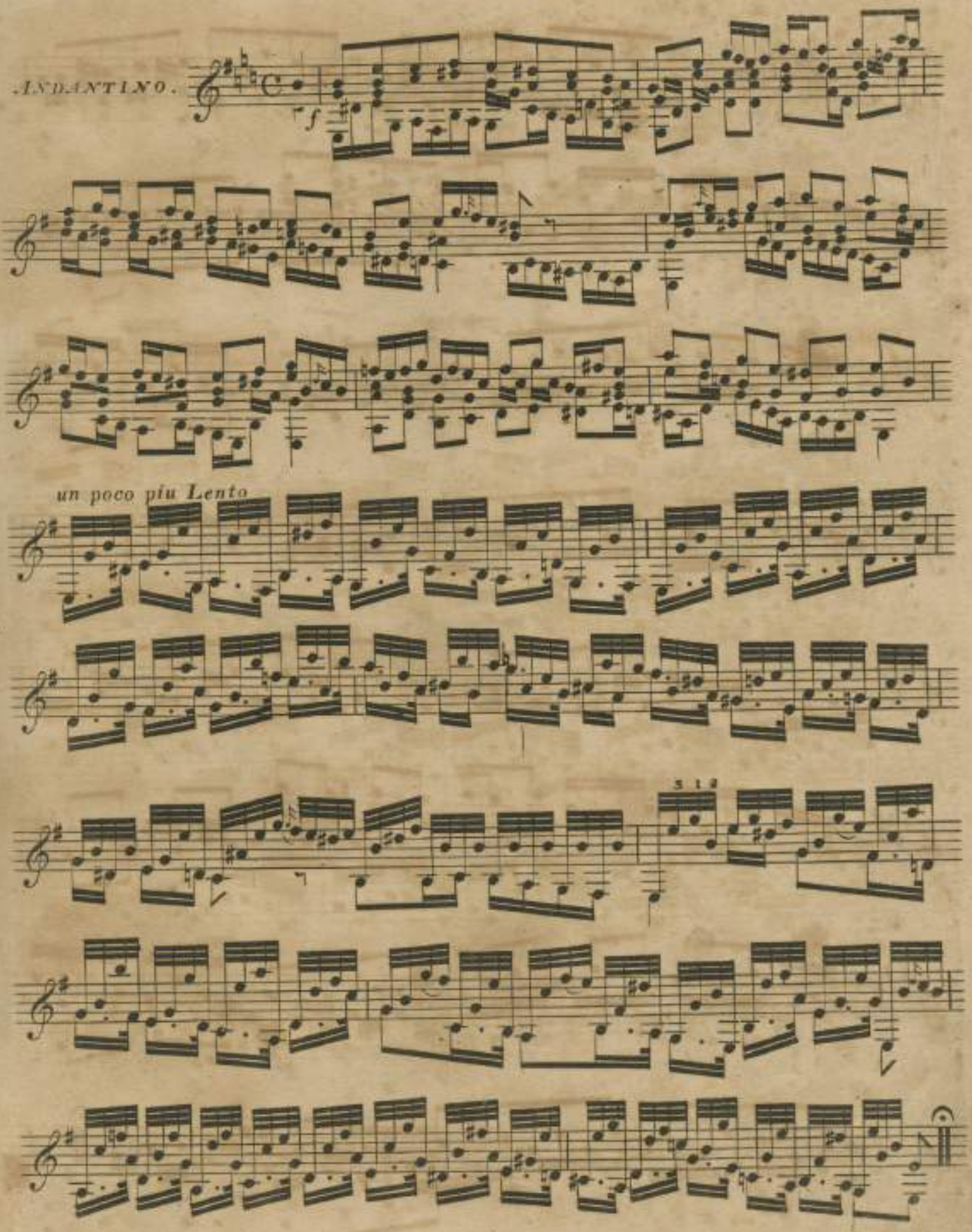

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TEMPO DI ALLEGRETTO.

p dolce

sf

sf

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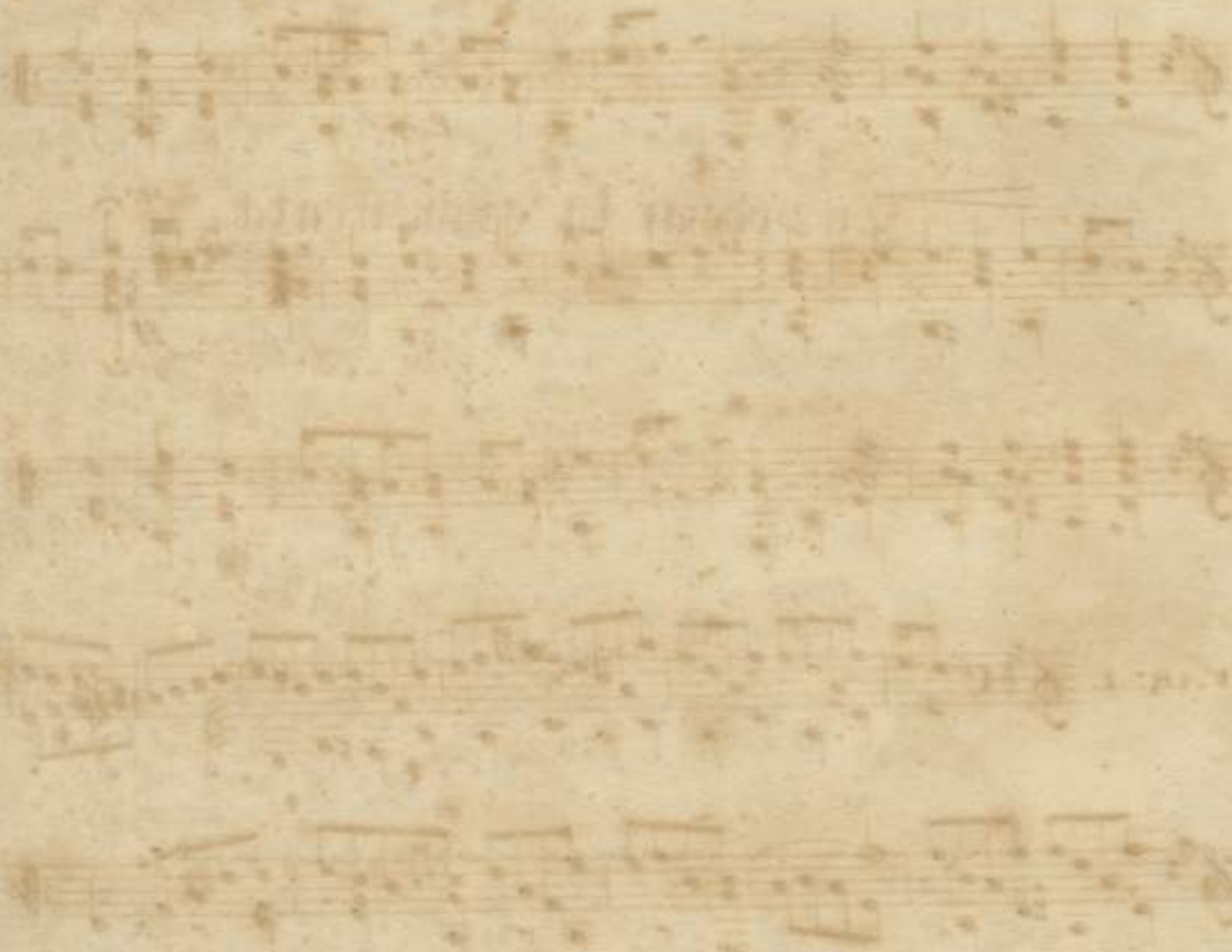

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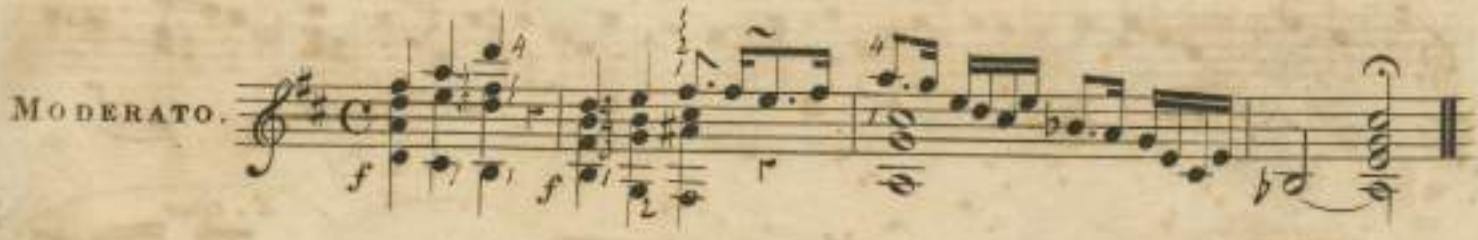

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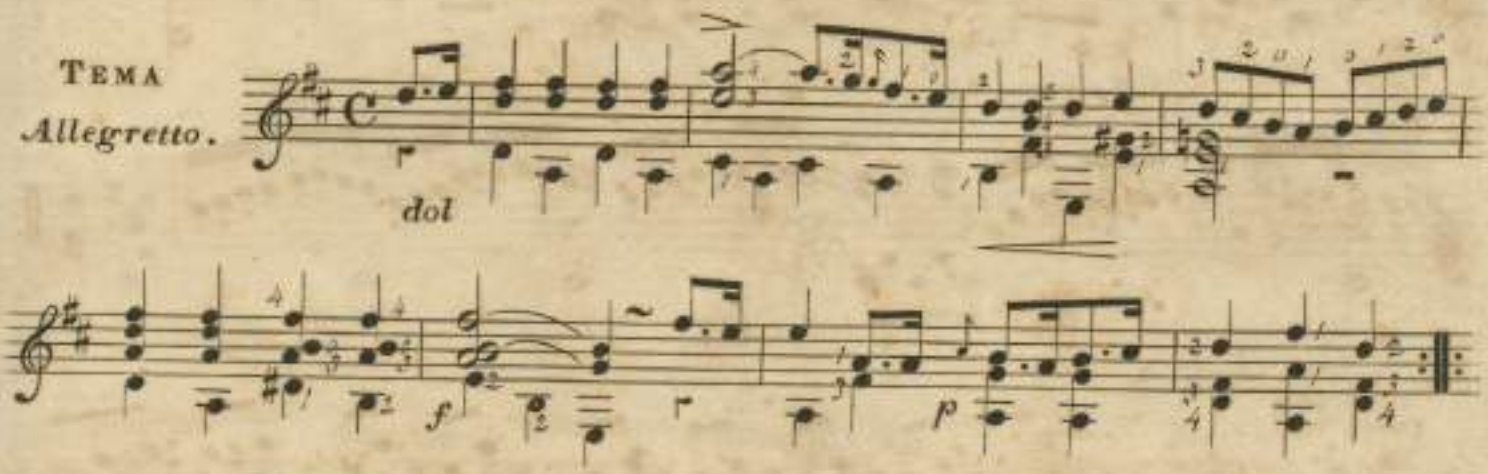

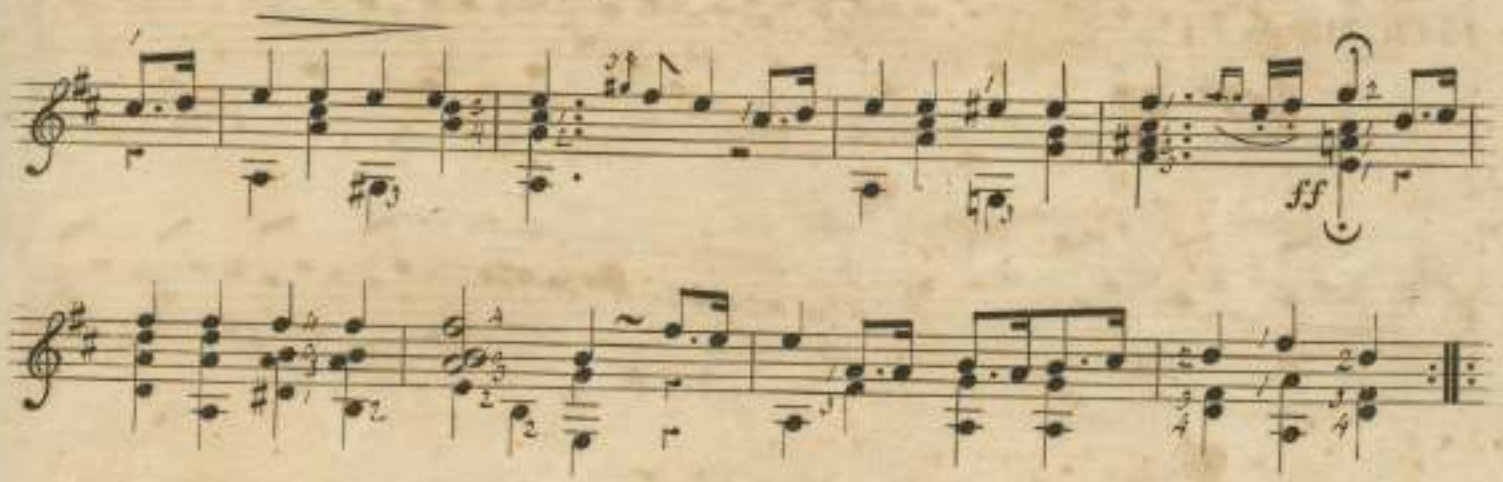

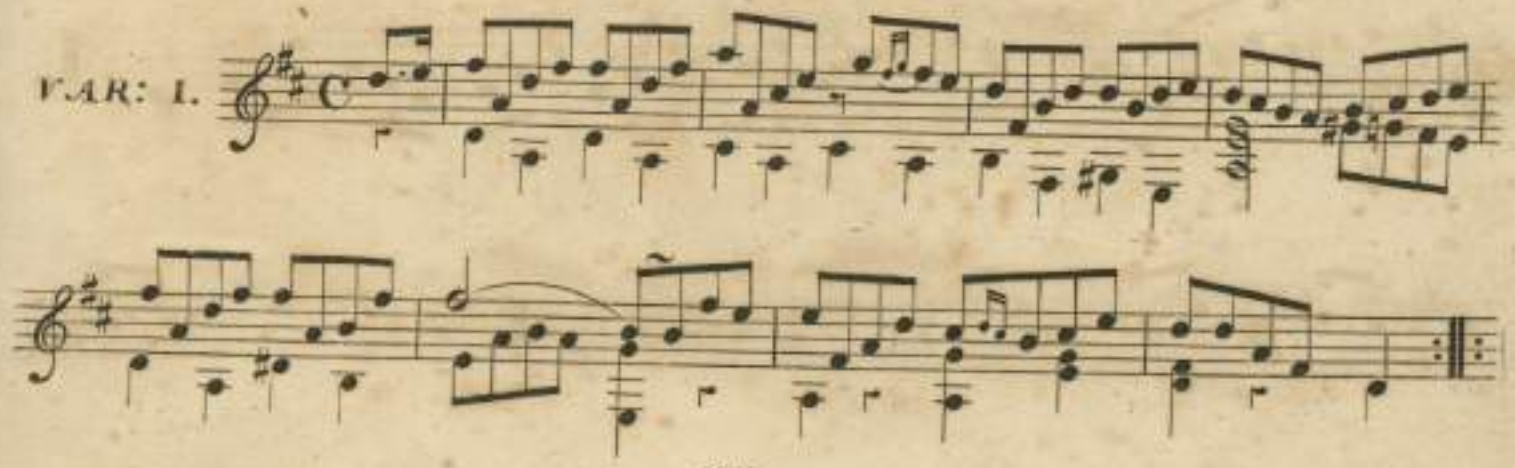

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1. *time*

2. *time*

VAR: II.

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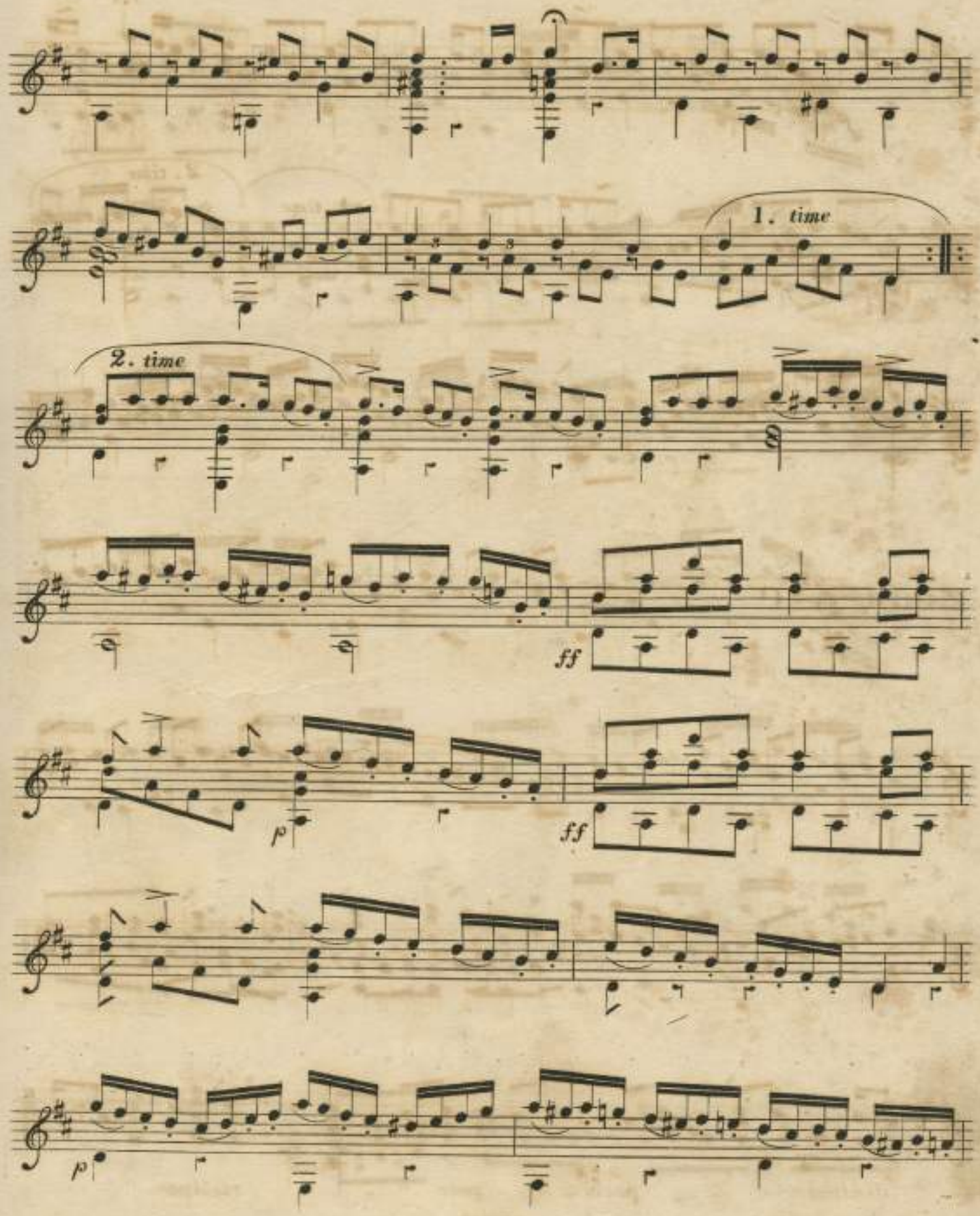

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diminuendo - poco - a - poco - - risoluto.

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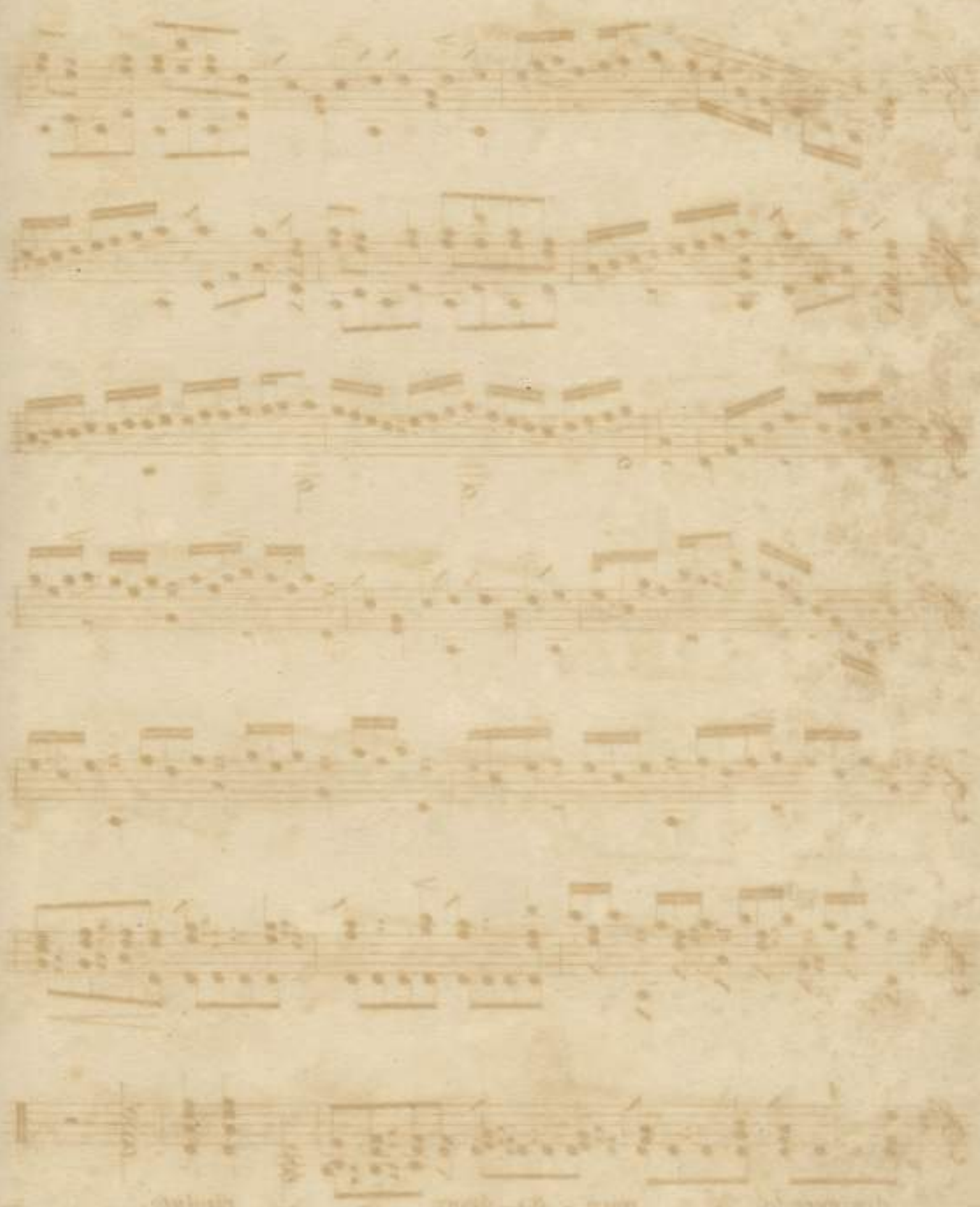

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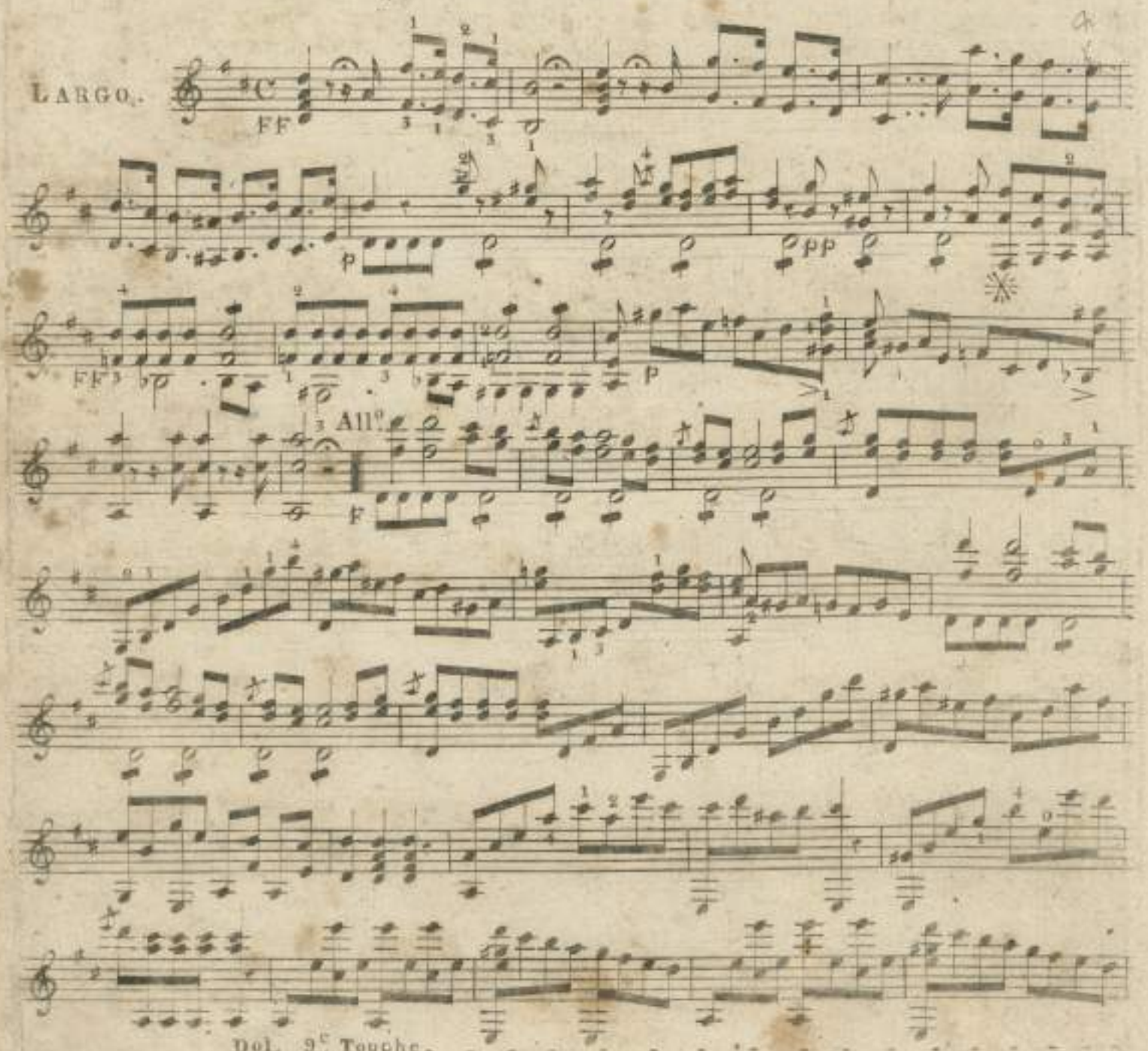

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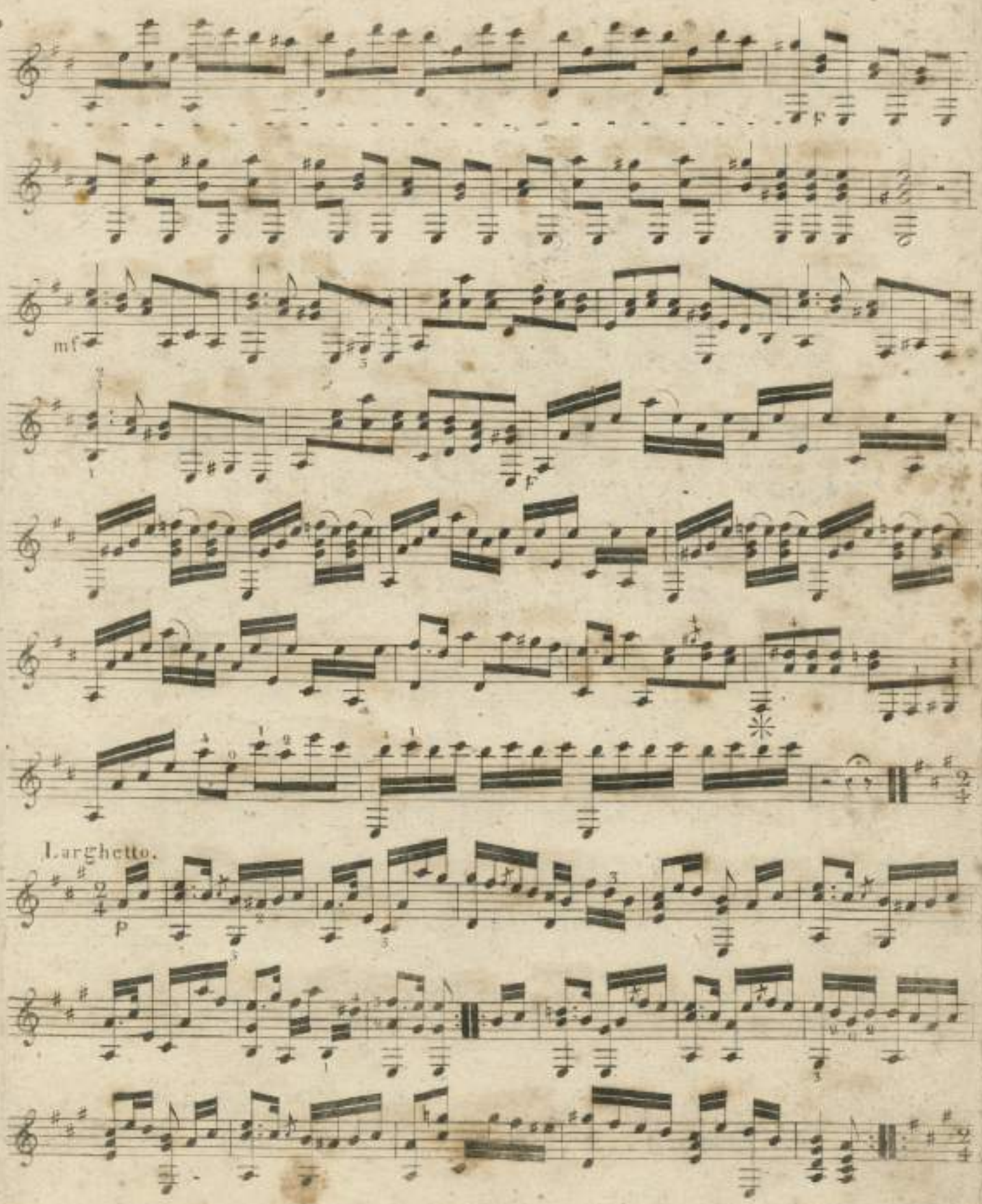

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Barré.

2e VAR.

Barré.

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5e VARE.

Écho.

Écho.

Écho.

Écho. Écho.

Écho.

Écho.

Écho.

Écho.

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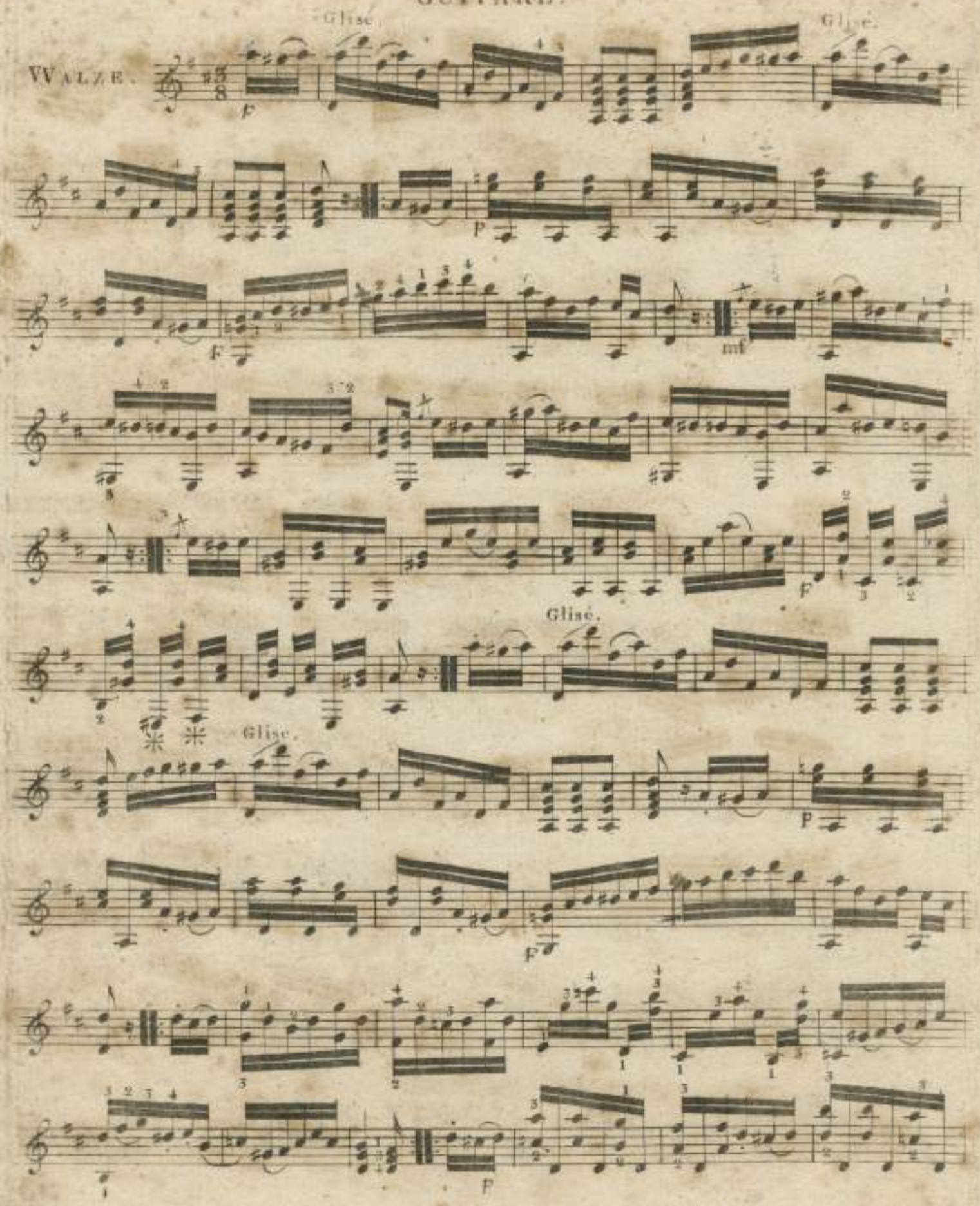

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GUITARE.

Glisé.

Glisé.

Cres.

Crescendo.

Glisé.

Glisé.

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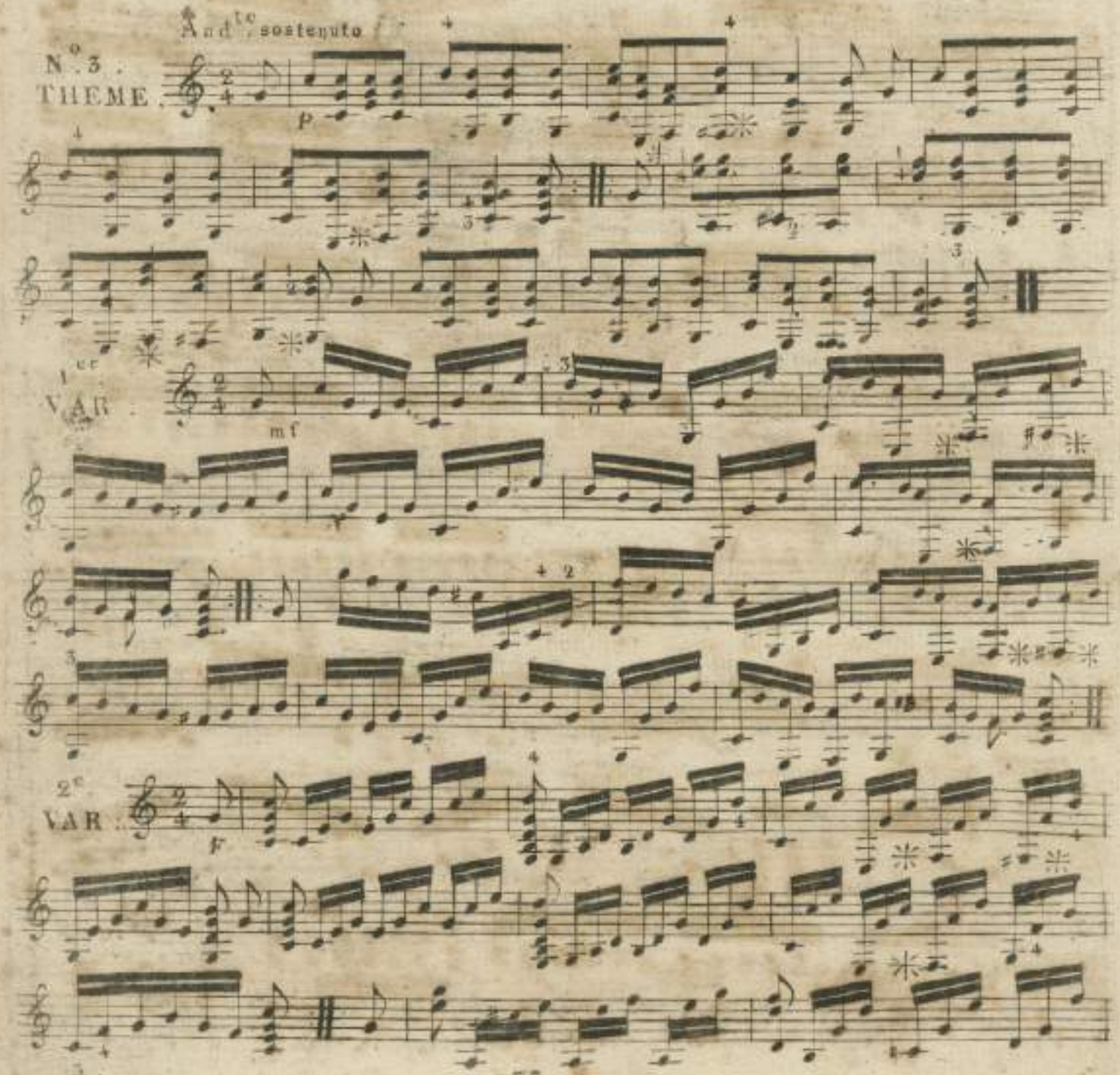
THEMA VARIE.

Composé expres pour les abonnes du JOURNAL.

PAR FERDINANDO CARULLI.

N.B. Ce Signe ✳ indique le pouce de la main gauche, qui doit prendre la sixieme corde par derriere le manche du côté opposé aux autres doigts.



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3e. VAR :

CODA.

Plus vite.

mf

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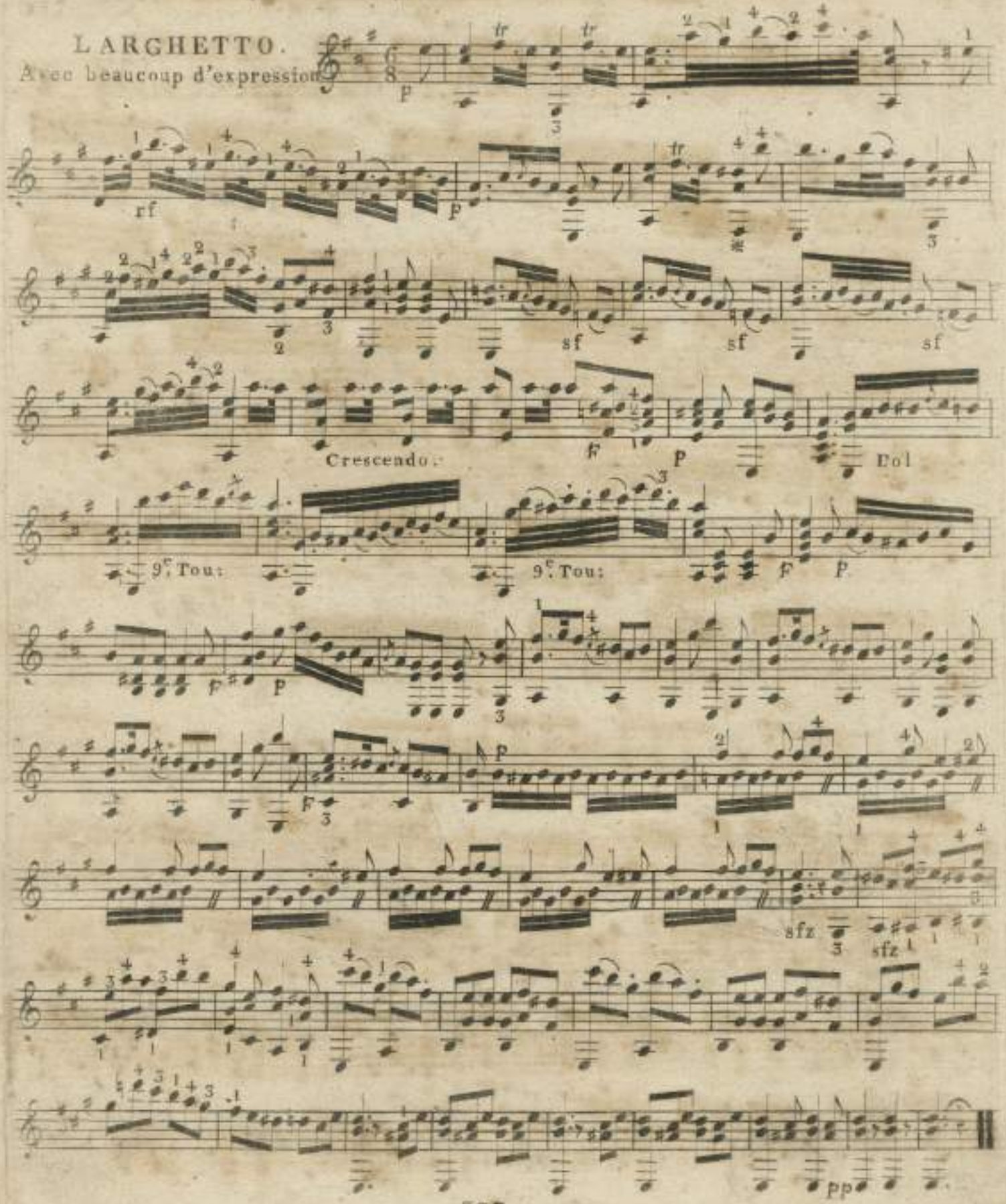
SONATE

Composée par F. CARULLI,

Expressément pour les abonnés du JOURNAL.

LARGHETTO.

Avec beaucoup d'expression



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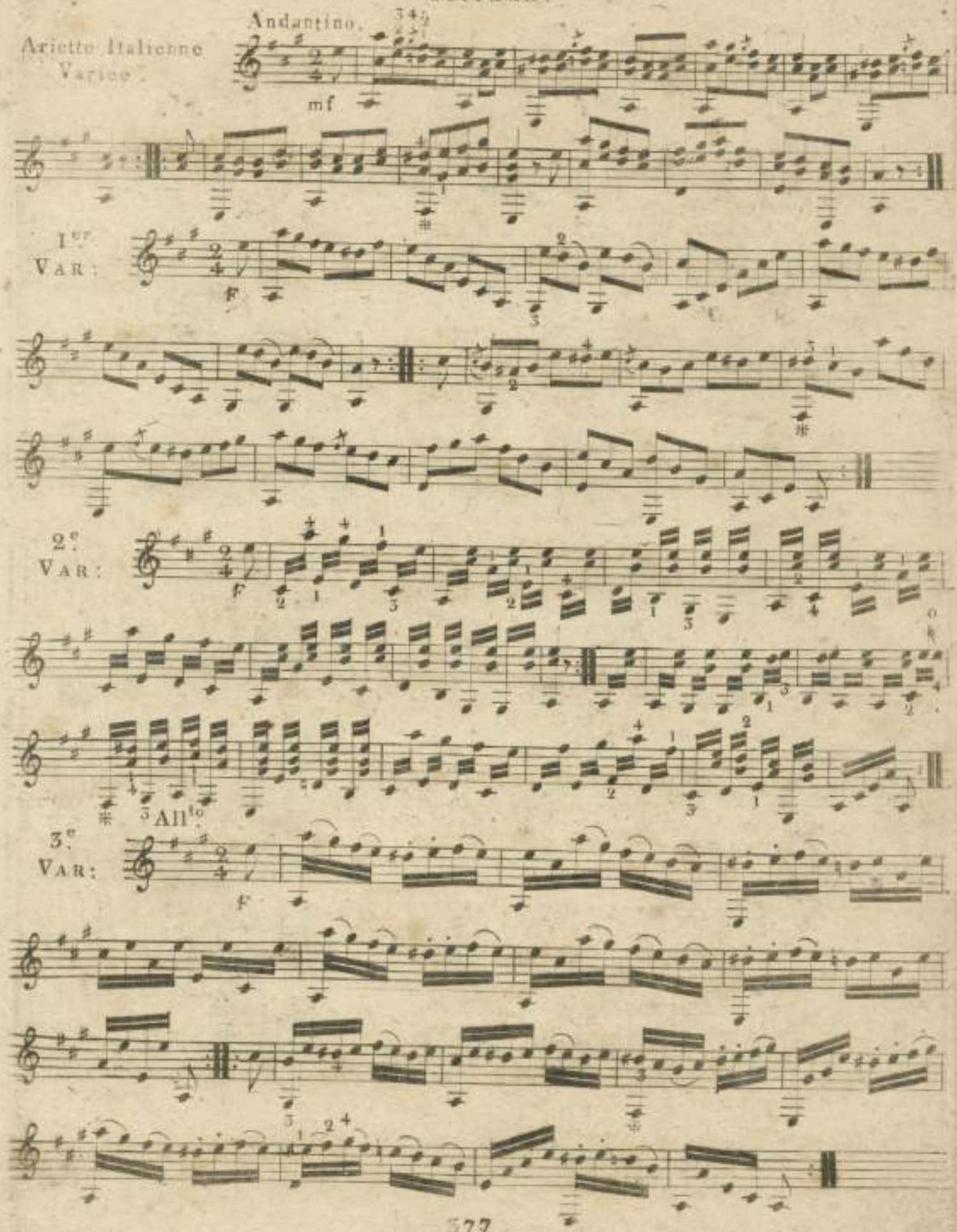

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Larghetto.

4e. VAR:

sfz

sfz

1o. Tempo.

5e. VAR:

mf Scherzando.

1er. Fois.

2e. Fois.

F

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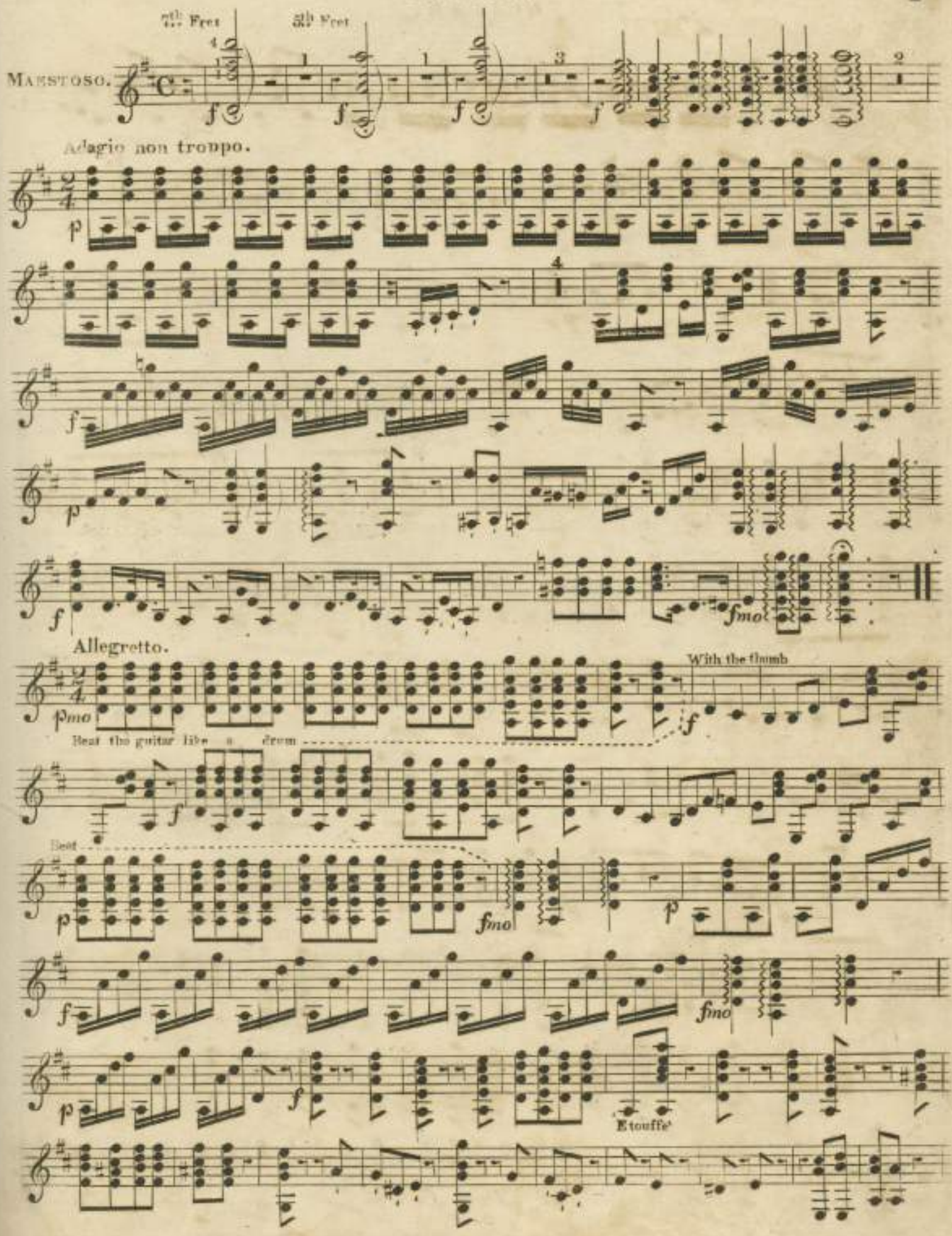

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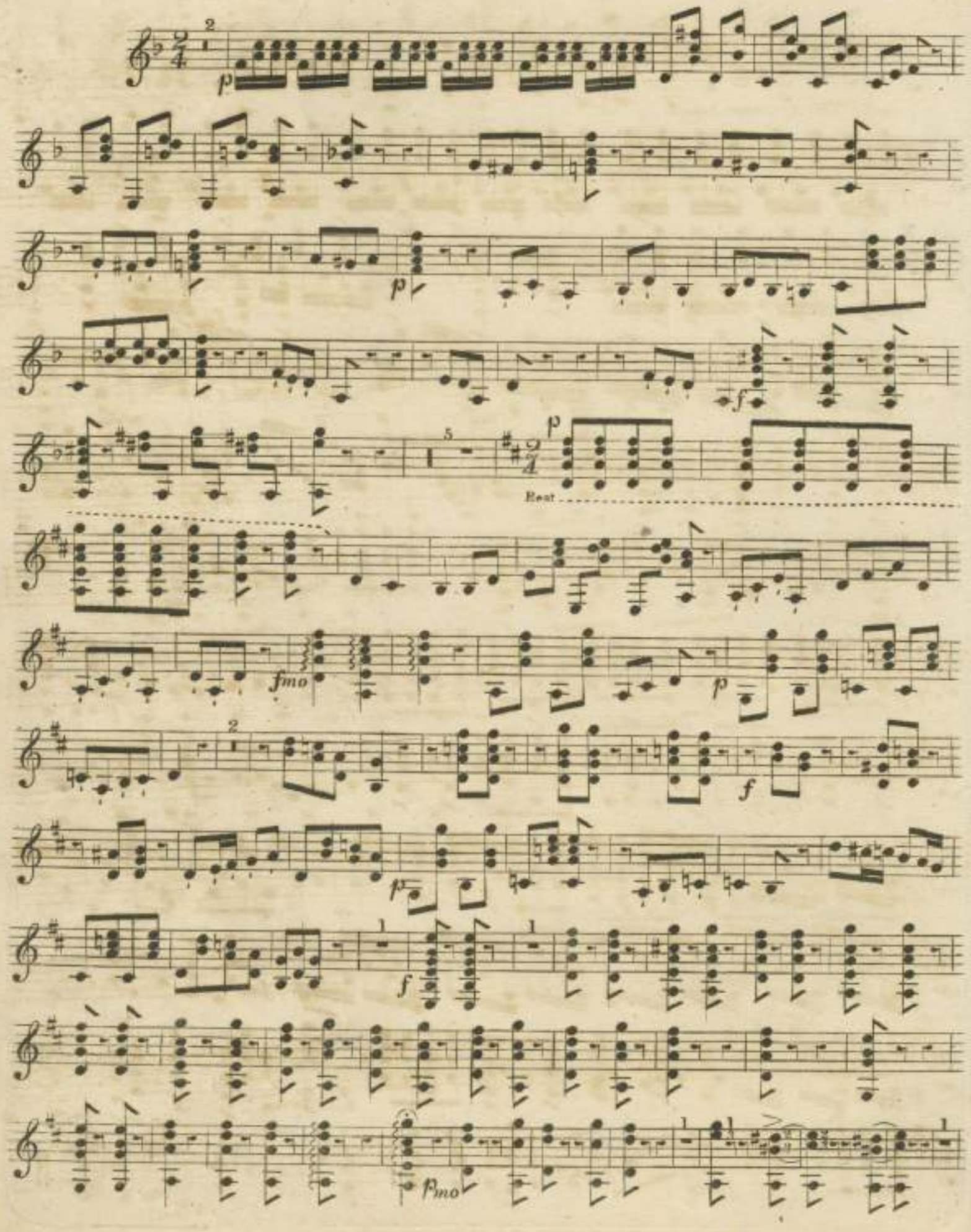

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Crescendo.

Sempre

fmo

mf

Più mosso.

f

p

Cres

Cres

f

p

slide

slide

fmo

fmo

7th fret

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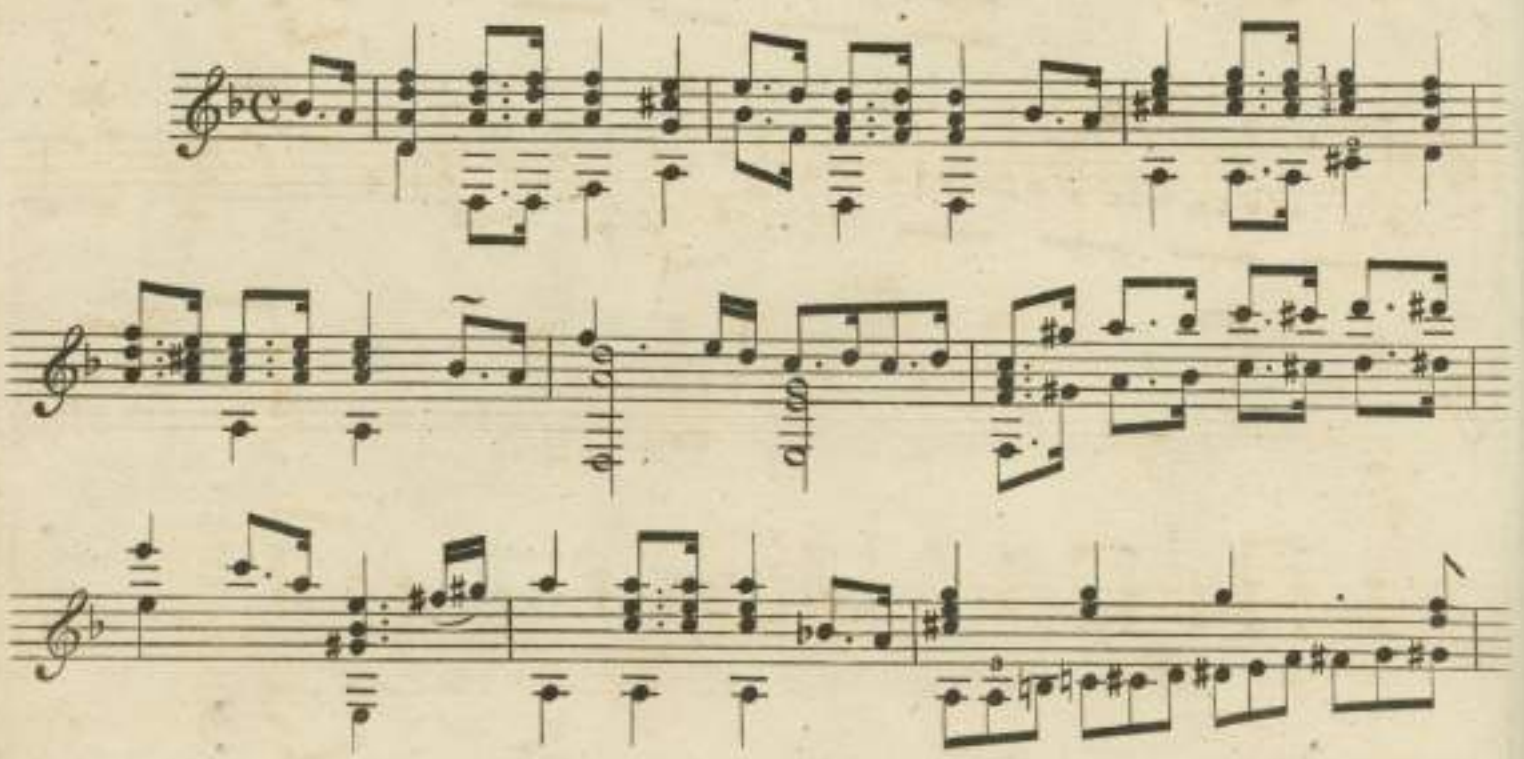

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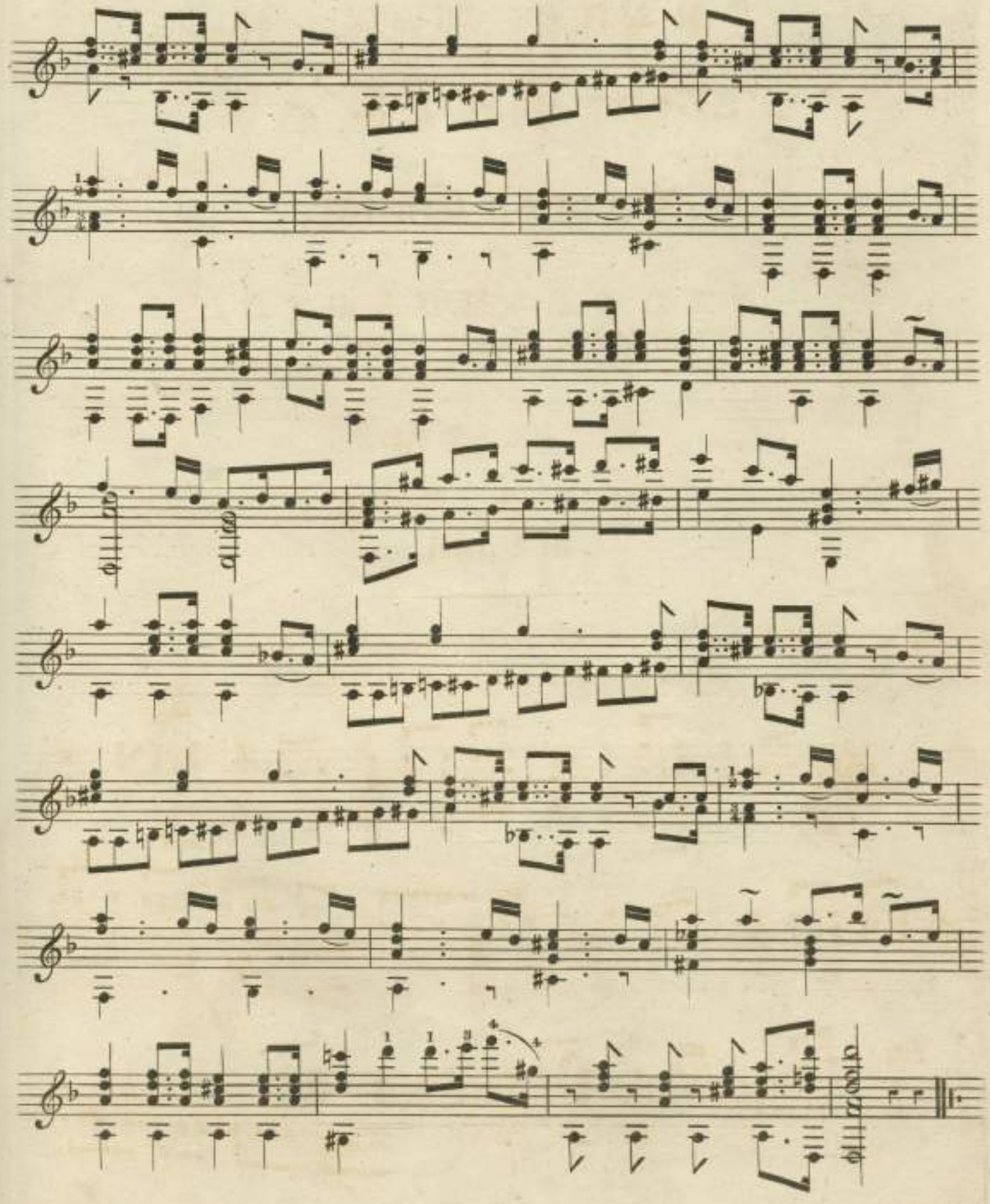

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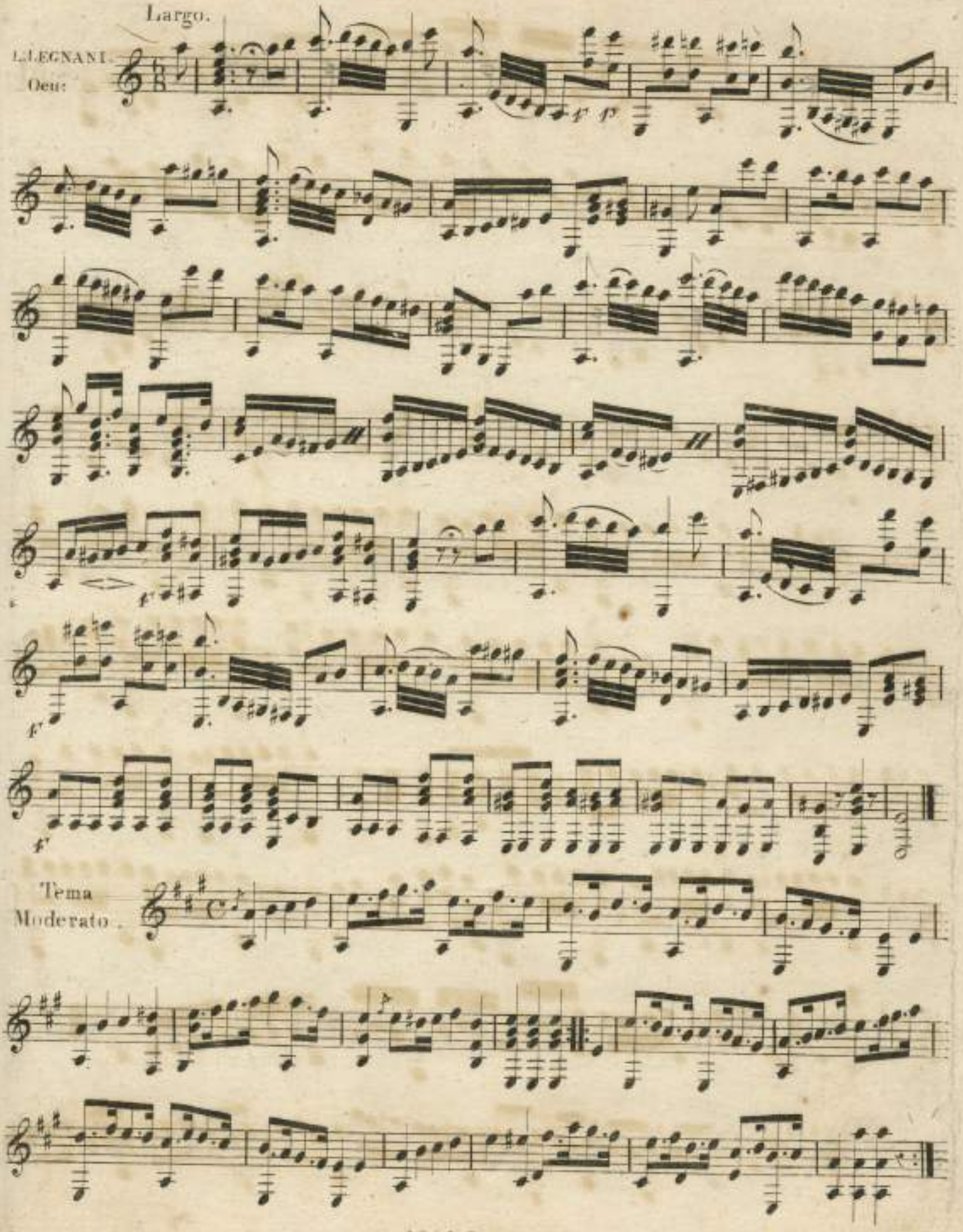
Largo.

LEGNANI.
Oeu:



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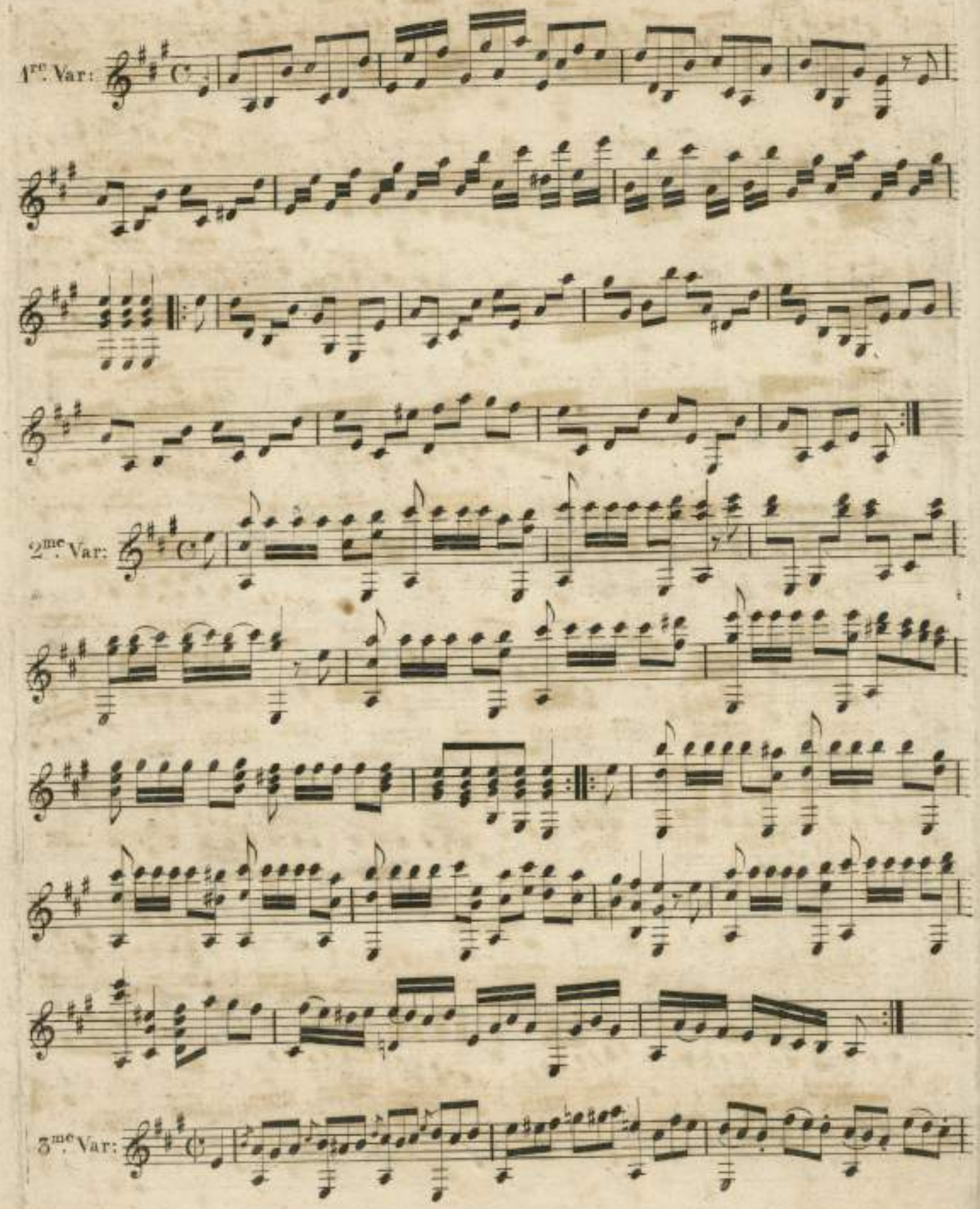

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4me. Var:

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5me Var:

Largo.

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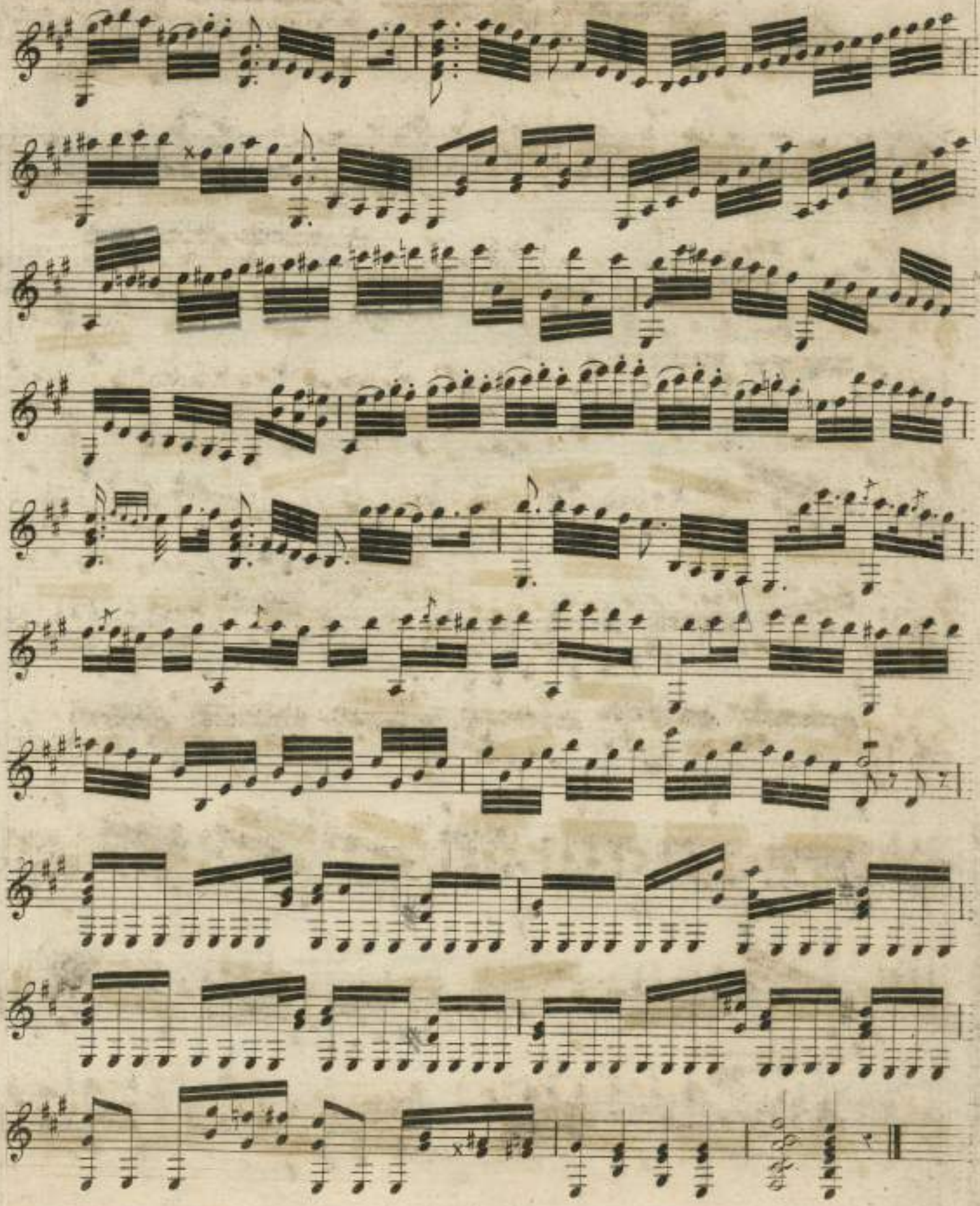

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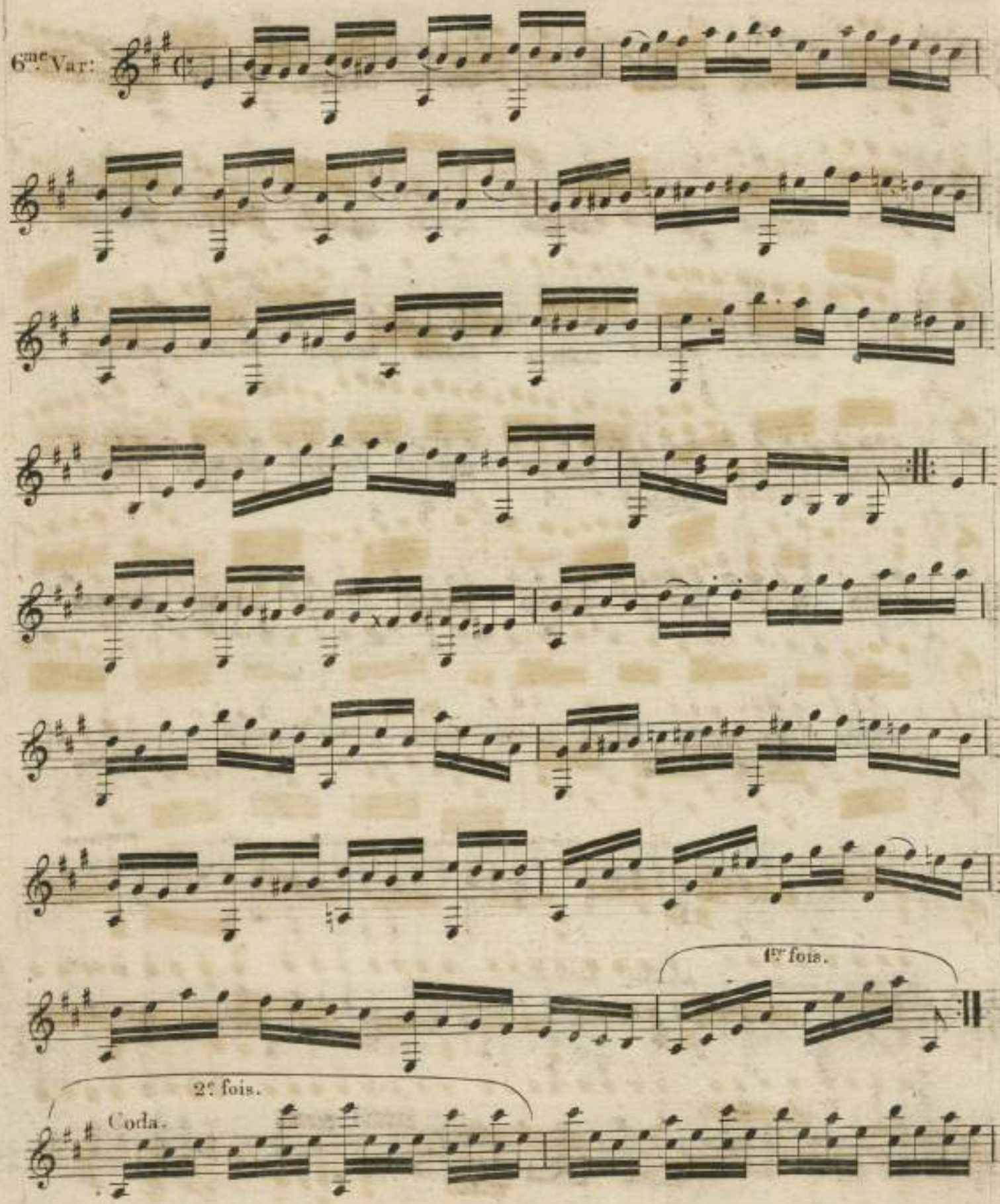
6me. Var:



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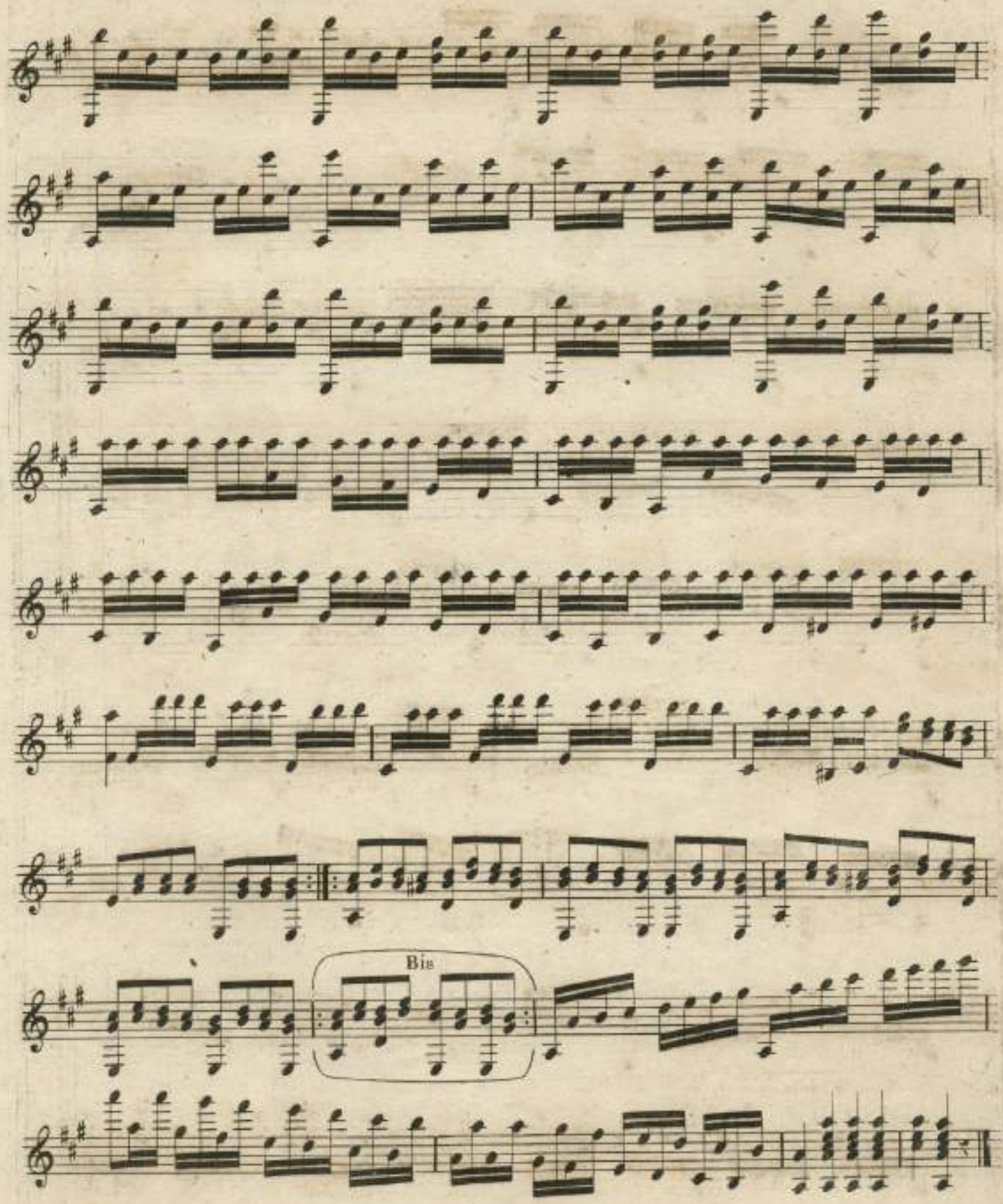

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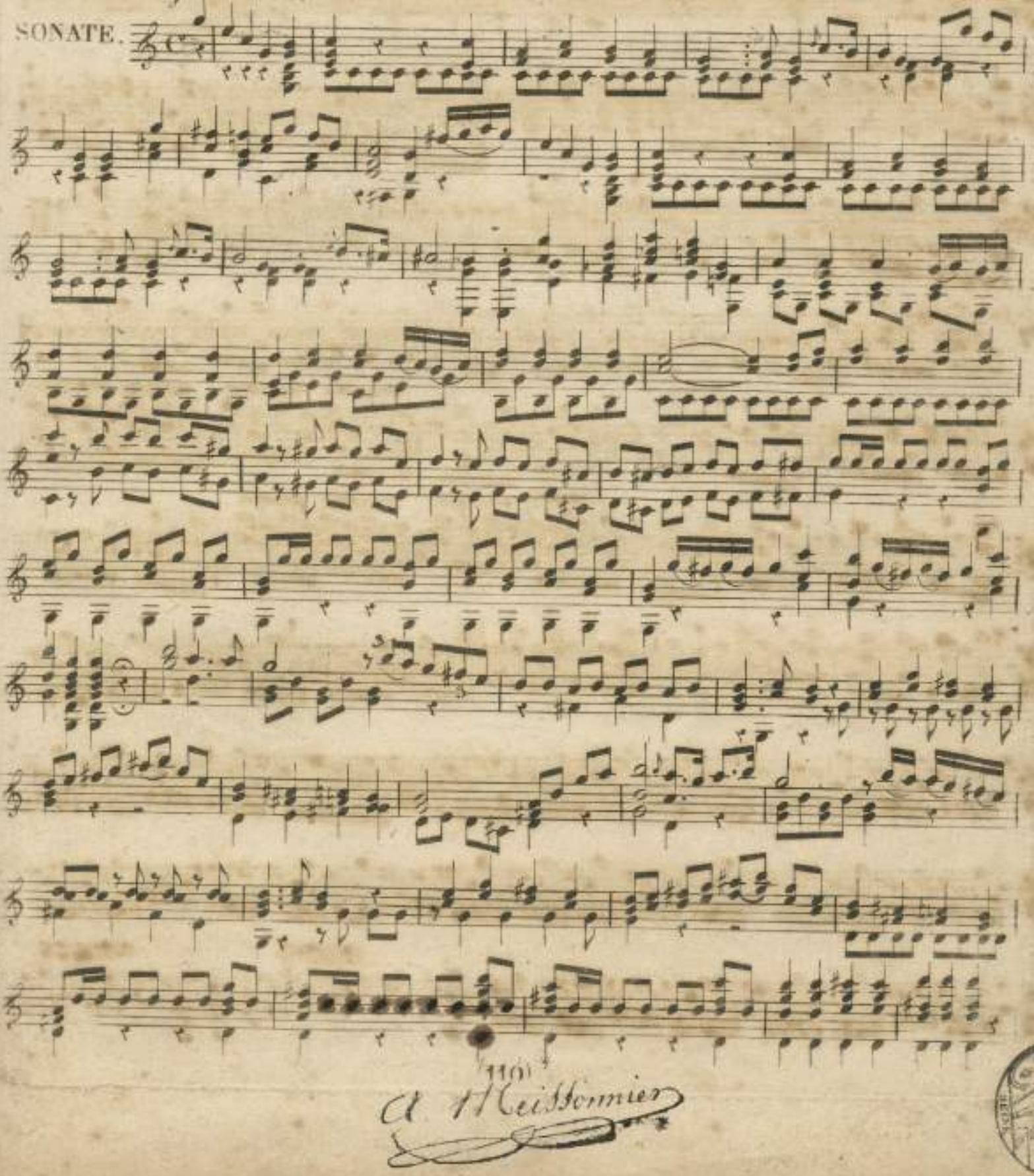
SONATE.



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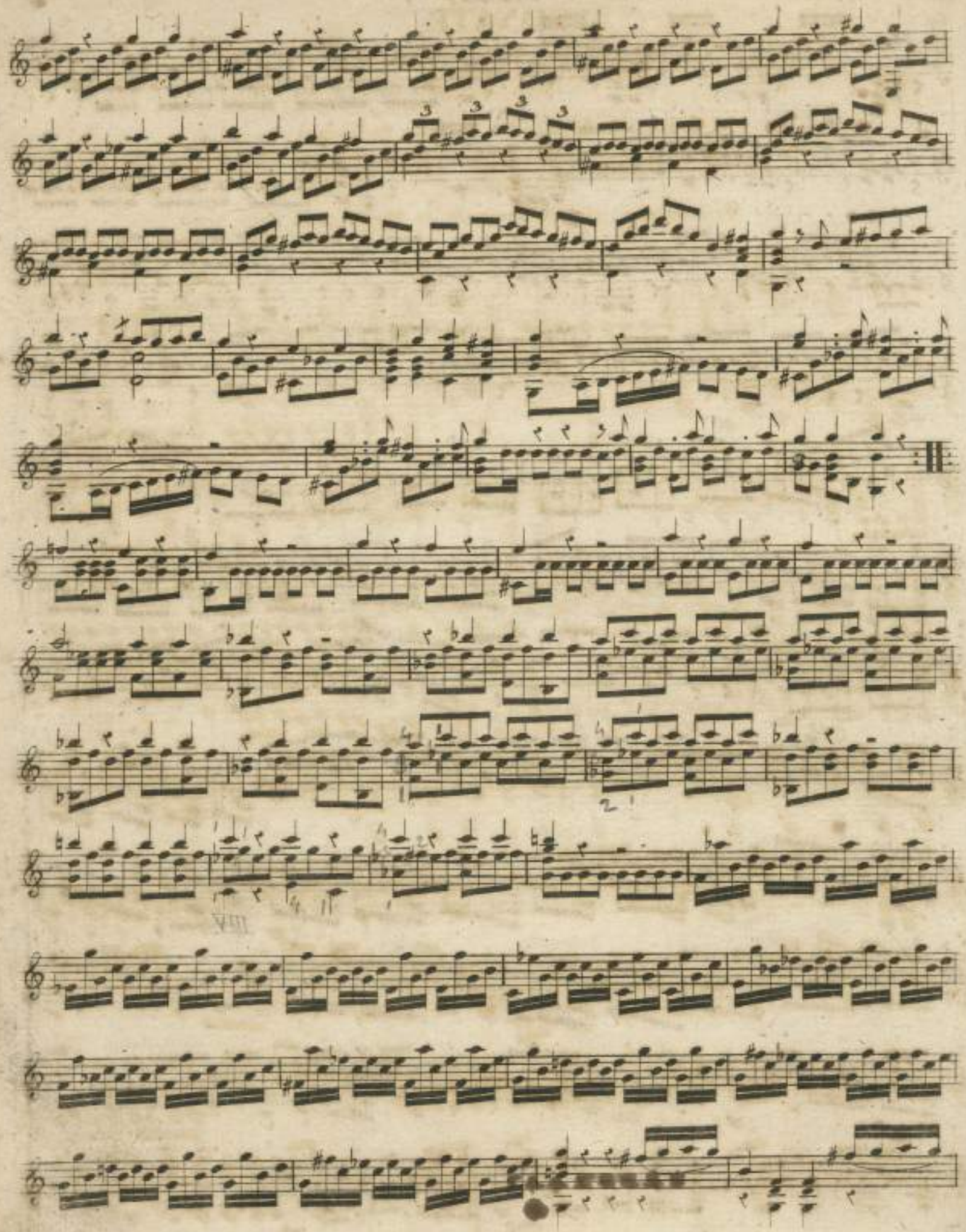

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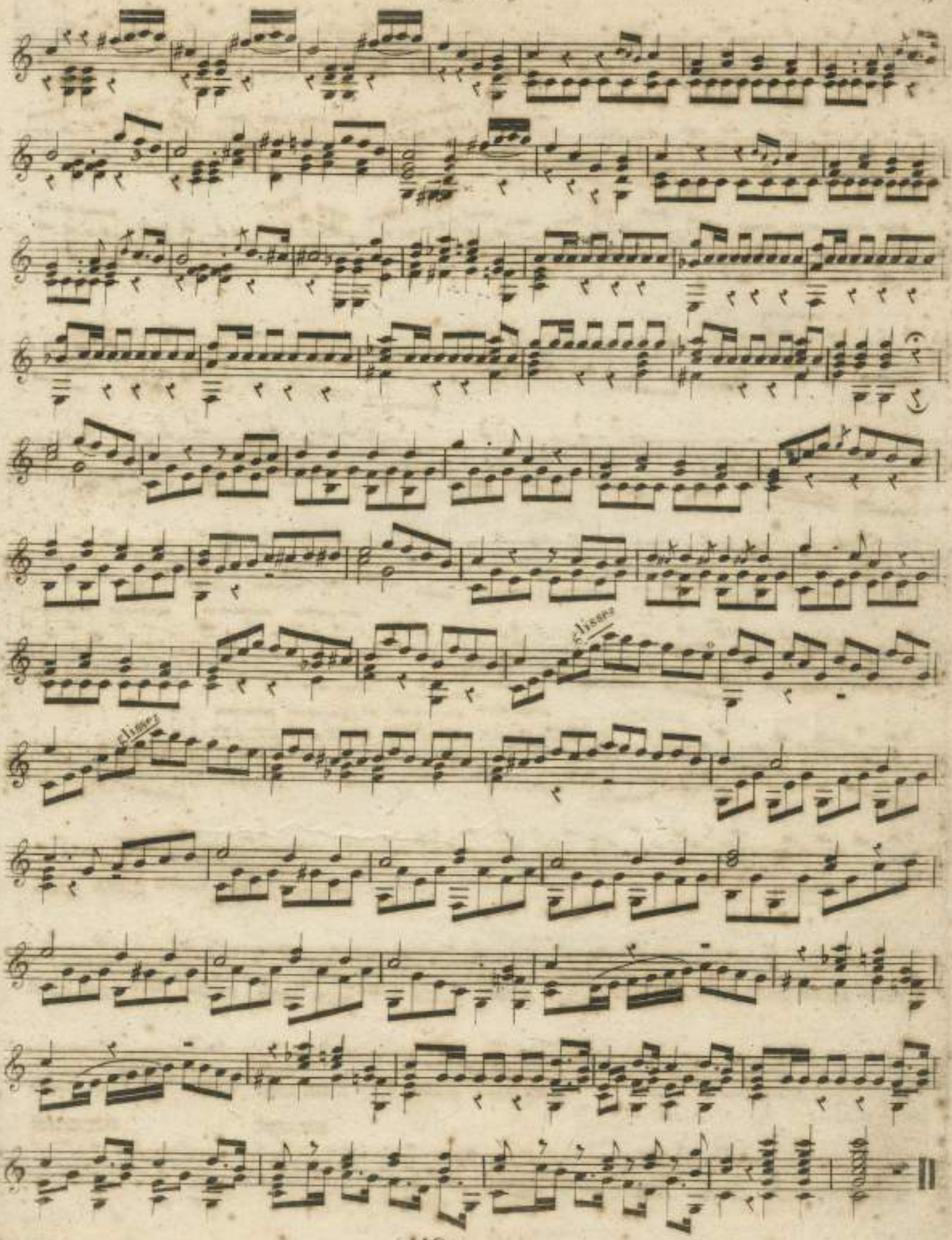

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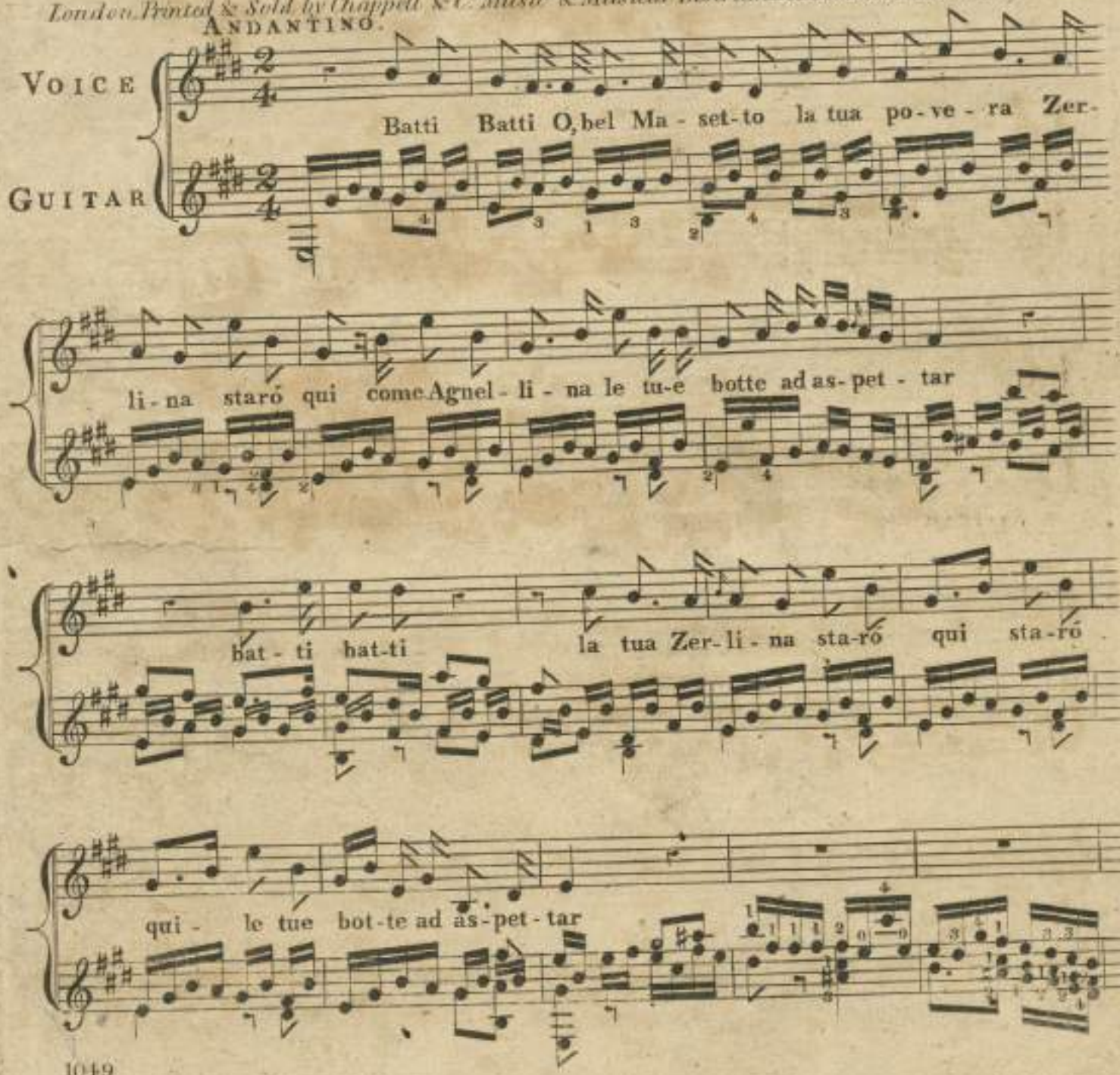

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Lascie-ró straziar - mi il cri - ne

lascie-ró cavar mi gl'occhi e le ca - re tue ma - ni - ne lie-ta poi sa-pró ba-

ci-ar sa - pró ba - ci-ar ba - ci-ar sa - pró sa - pró ba-

ciar

Batti batti O, bel Ma-set-to la tua po-vera Zer-

li - na sta-ró qui come Agnel - li - na le tu-e bot-te ad as-pet - tar

O, bel Maset-to bat-ti batti staró qui - sta-ró qui - le tue

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botte ad as - pet - tar

Ah lo ve-dò non hai

co - re non hai co - re ah lo ve - do non hai core.

ALLEGRO

Pace pa - ce vi - ta mi - a pace pa - ce vi - ta mi - a in con-

ten - tied al - le - gri - a not - te é di vog - liam pas - sar - - - -

- - - - - not - te e di vogliam pas - sar - - - - not - te e.

di vogliam pas - sar - - - - - not - te e di vog - liam pas-

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1.

sar Pace pa - ce vi - ta mi - a pace pa - ce vi - ta mi - a

in - con - ten - tied al - le - gri - a not-te e di vog - liam passar si si si si si

si not - te e di vog - liam pas - sar si si si si si si not - te e

di vog - liam pas - sar - - - - vog - liam vog - liam pas - sar - - - - vog -

liam vog - liam pas - sar.

p *pp* *ppp*

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Divertimento.

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P. VERINI.

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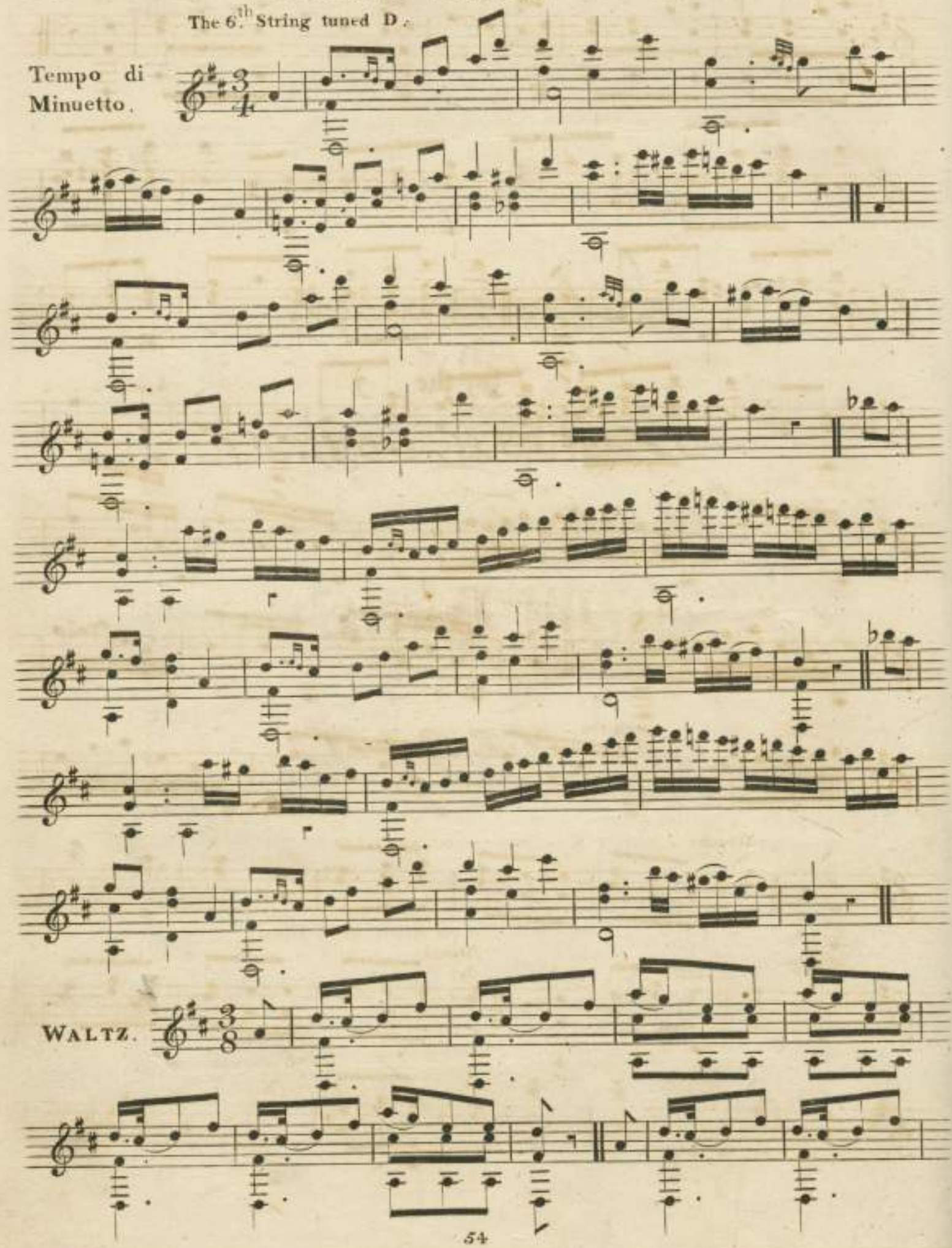
DIVERTIMENTO.

The 6.th String tuned D.

Tempo di Minuetto.



WALTZ.

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harmo

7.th fret

harm:

harm

Trombe

Trombe

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harm:

harm:

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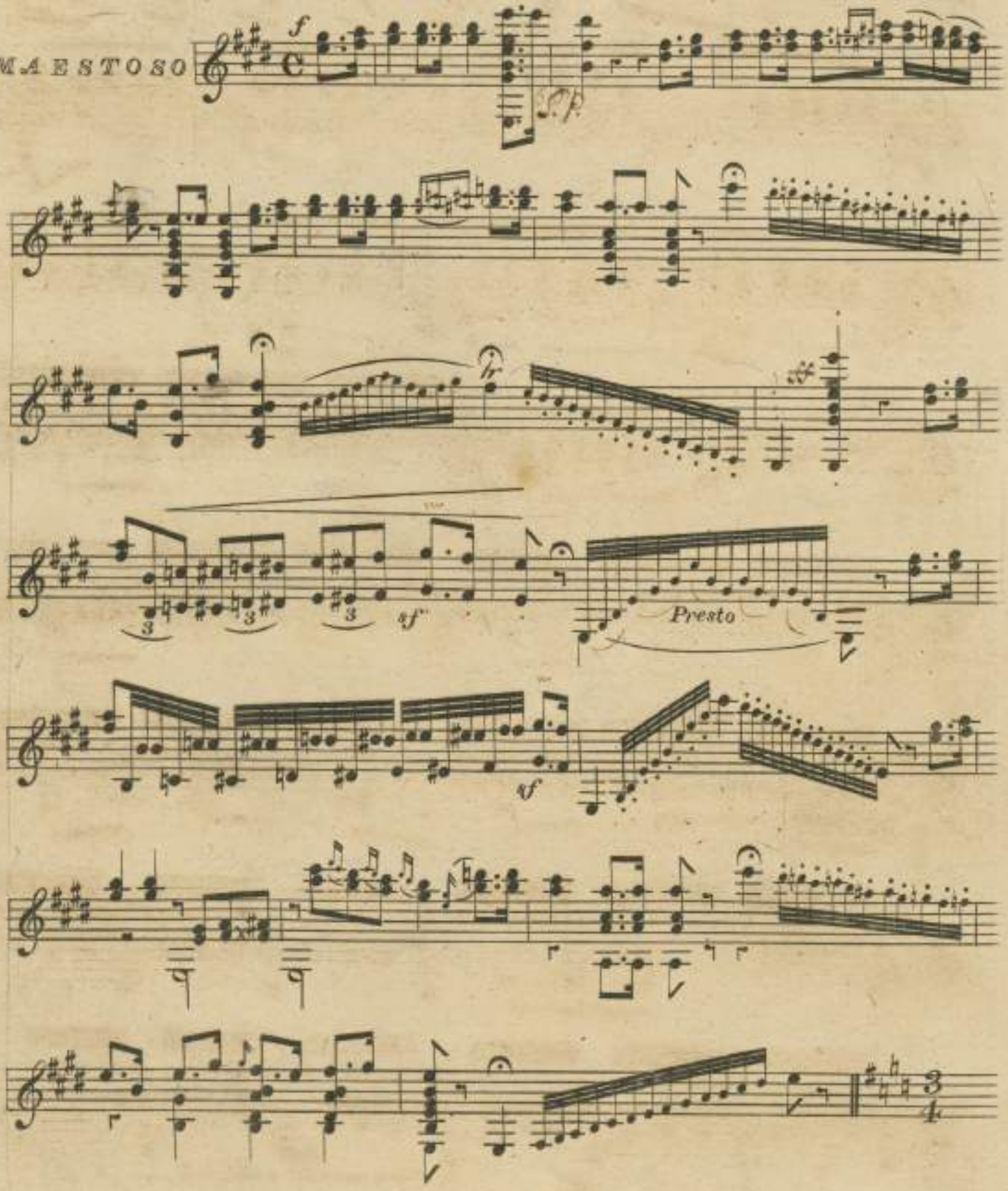
INTRODUZIONE

HUERTA.

MAESTOSO



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ANDANTE

p

sf

sf

sf

sf

pp

Harmon . . . . . ff

Diminuendo e Calando

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ROSSINI

ALLEGRO

p

f

sf *pp* *pp*

ff

pp

ff

p

Cres - -

cendo

f

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ff

p

p

ff

Cres - - - - - - - - - cen - - - - - do

Stac: e a Tempo

ff

p

pp

f

f

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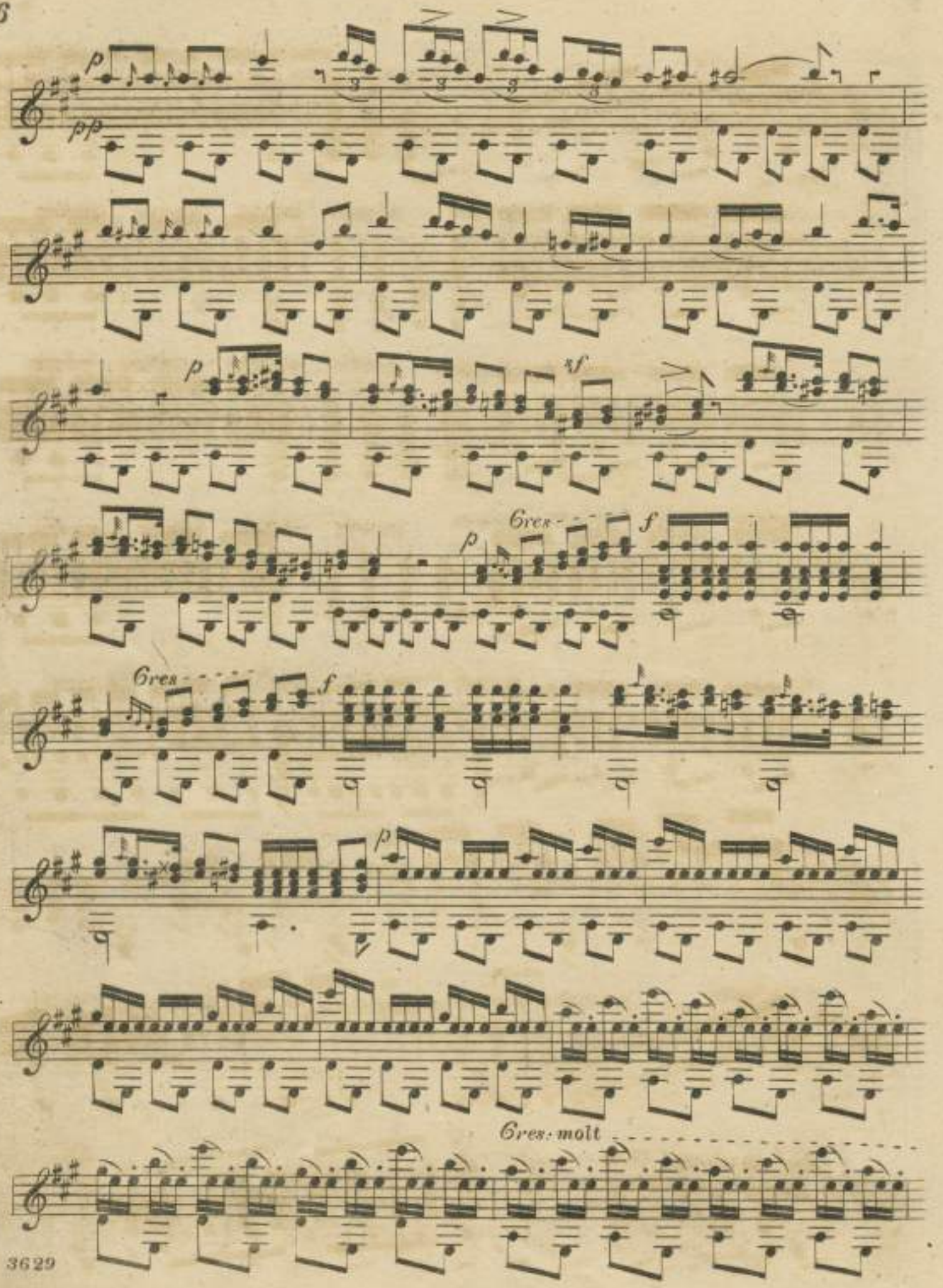

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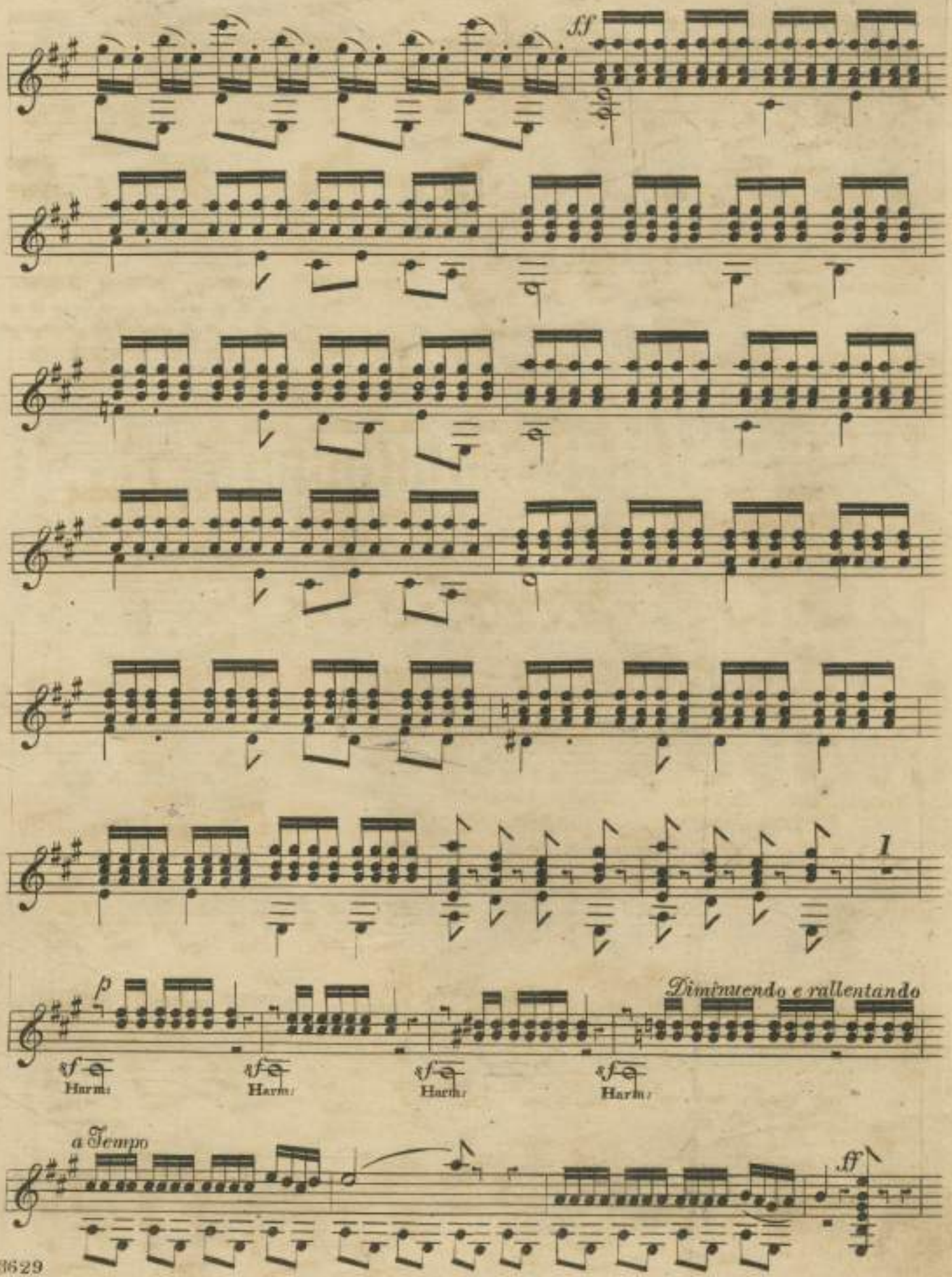

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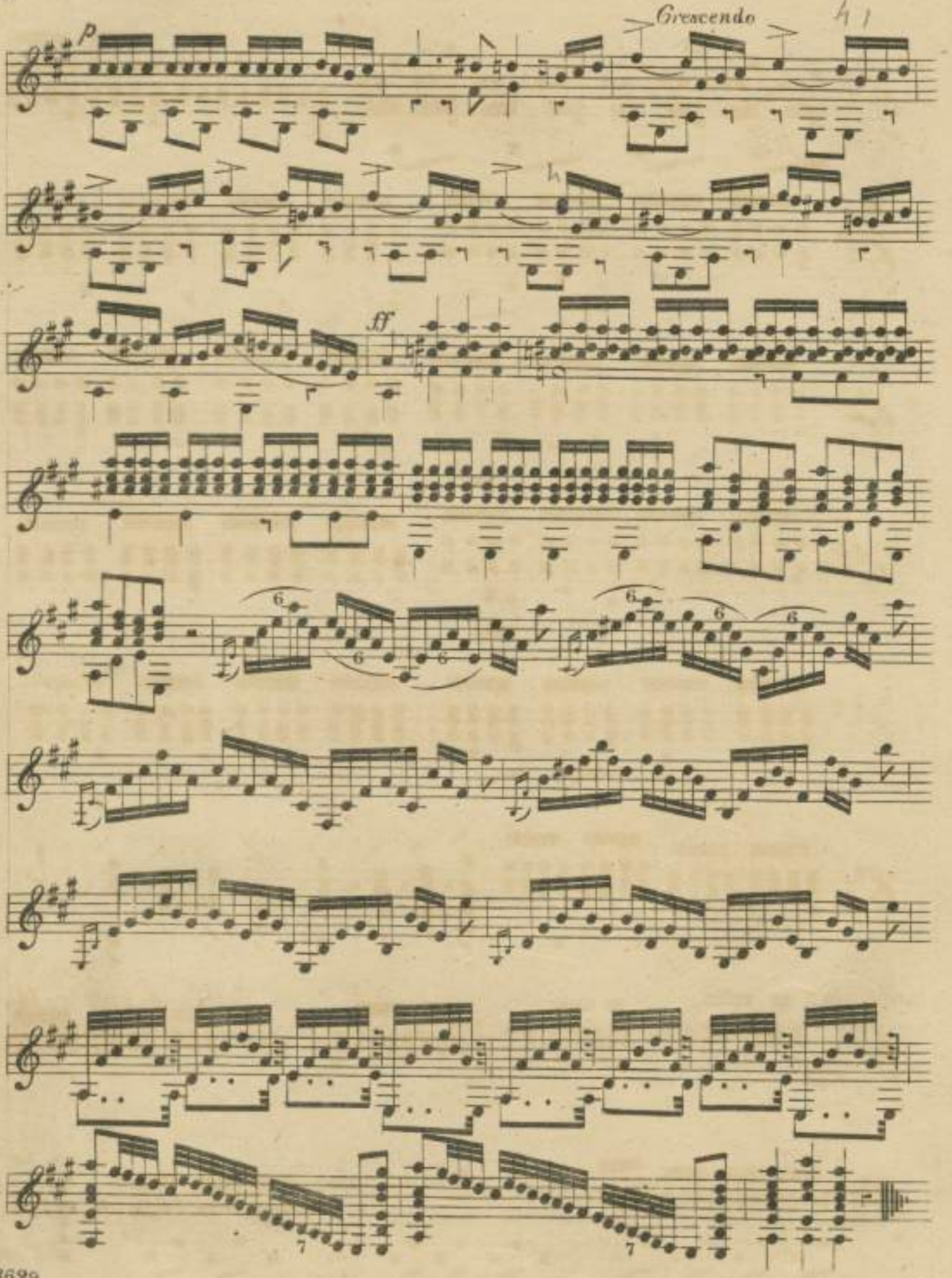

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à Vienne

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Adagio
non molto.

TRIO.

Solo.

Tutti.

Tutti.

dim:

Allegro.

Solo

Tutti.

S.et C.2772.

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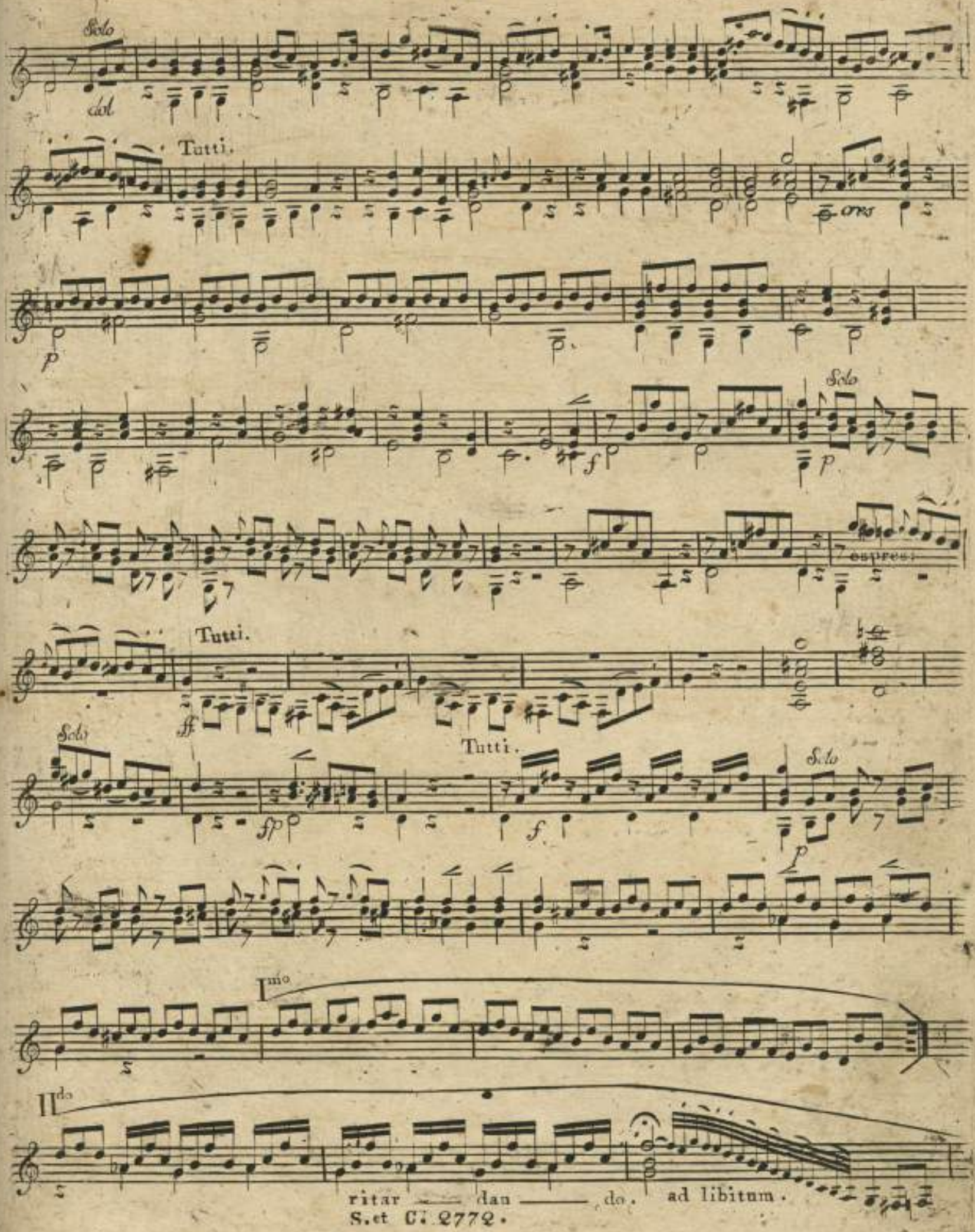

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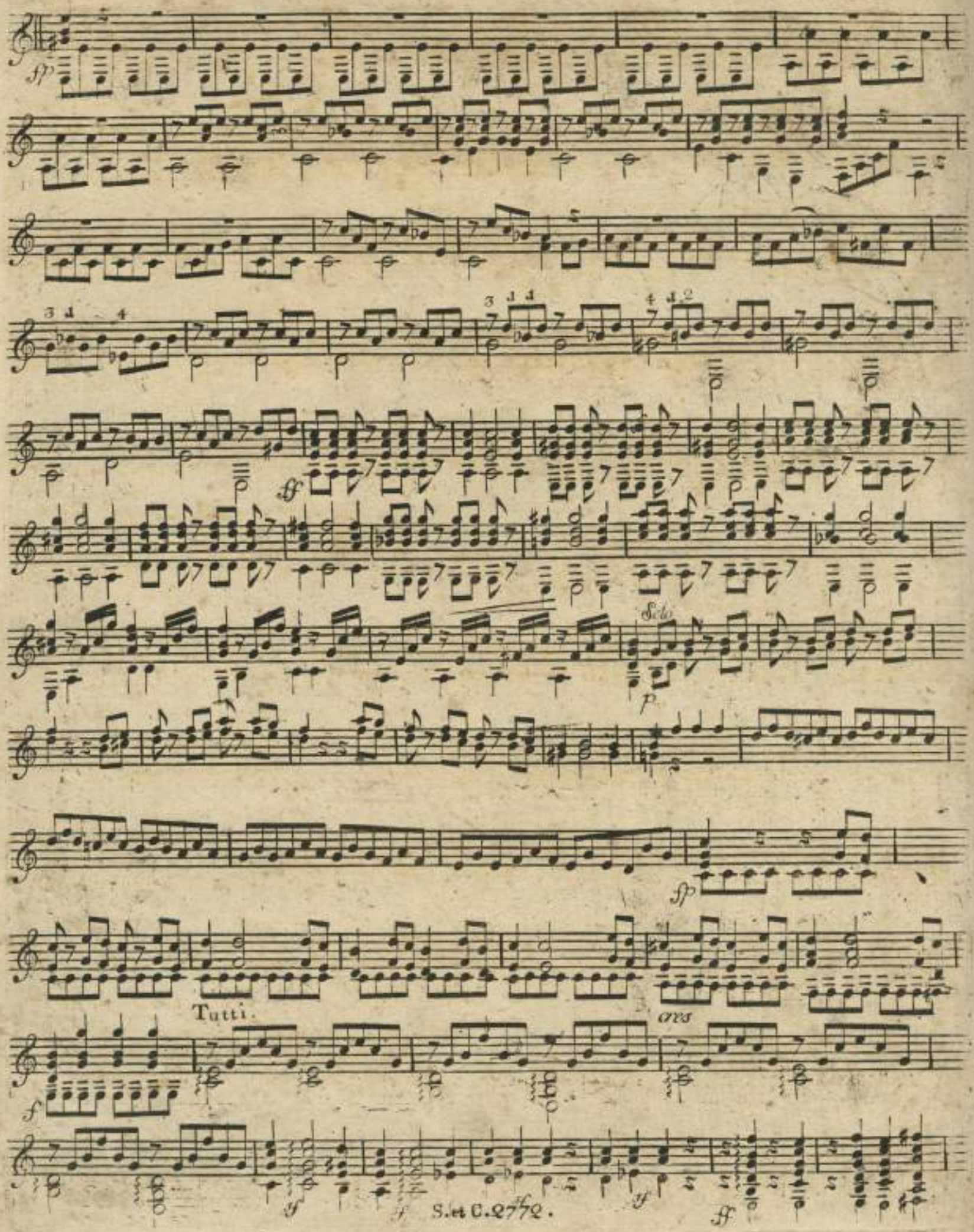

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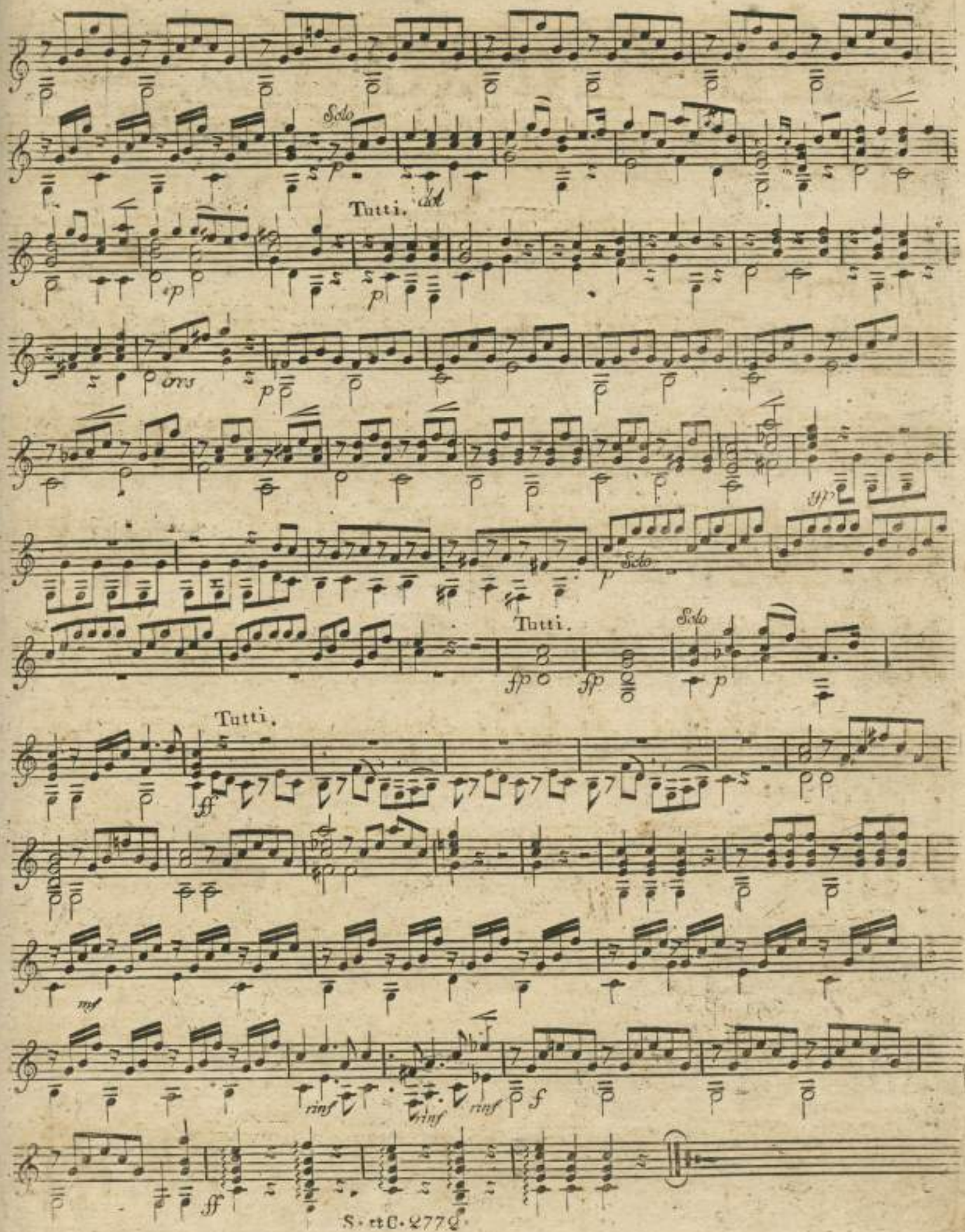

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Scherzo
Presto.

I^mo II^do

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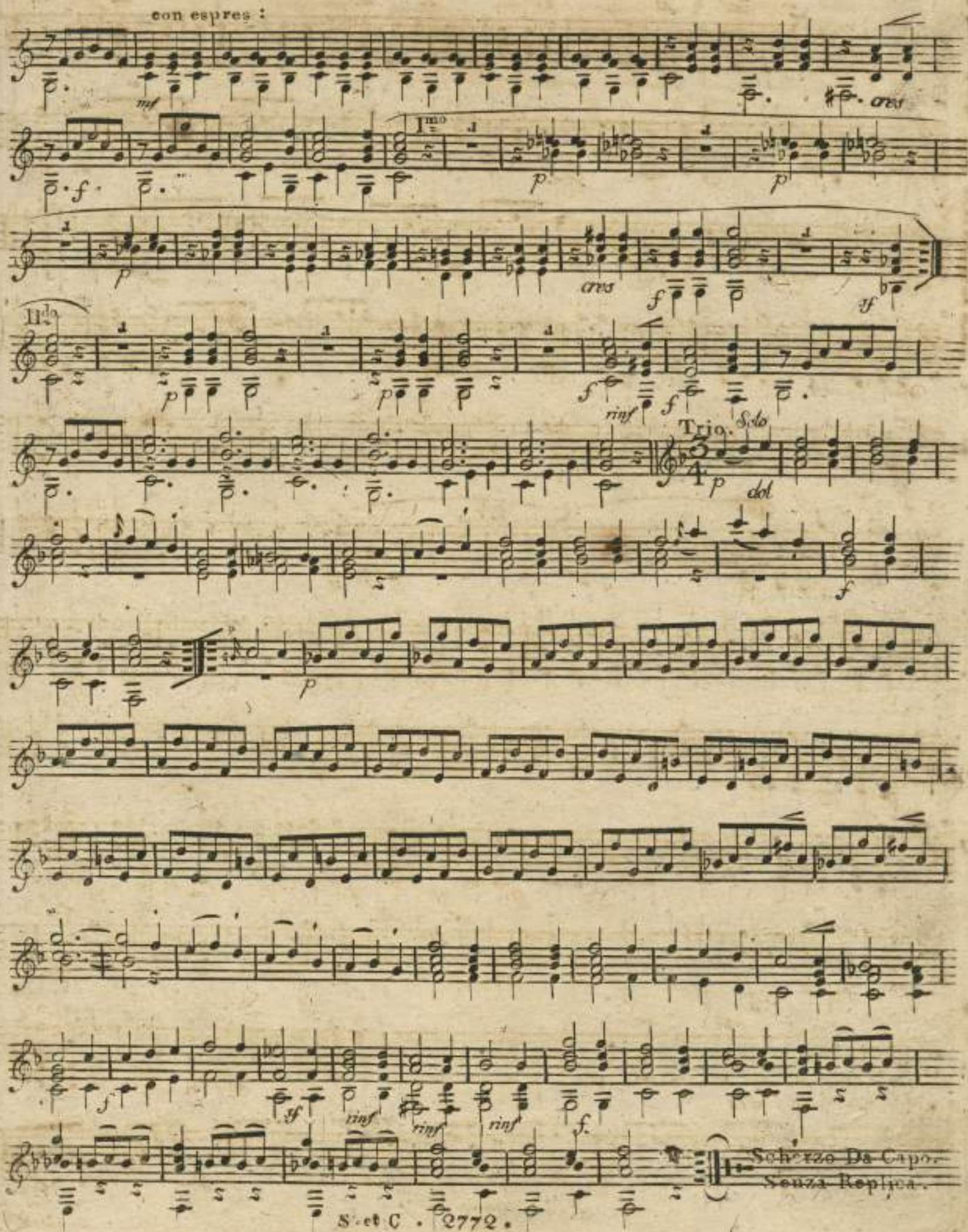

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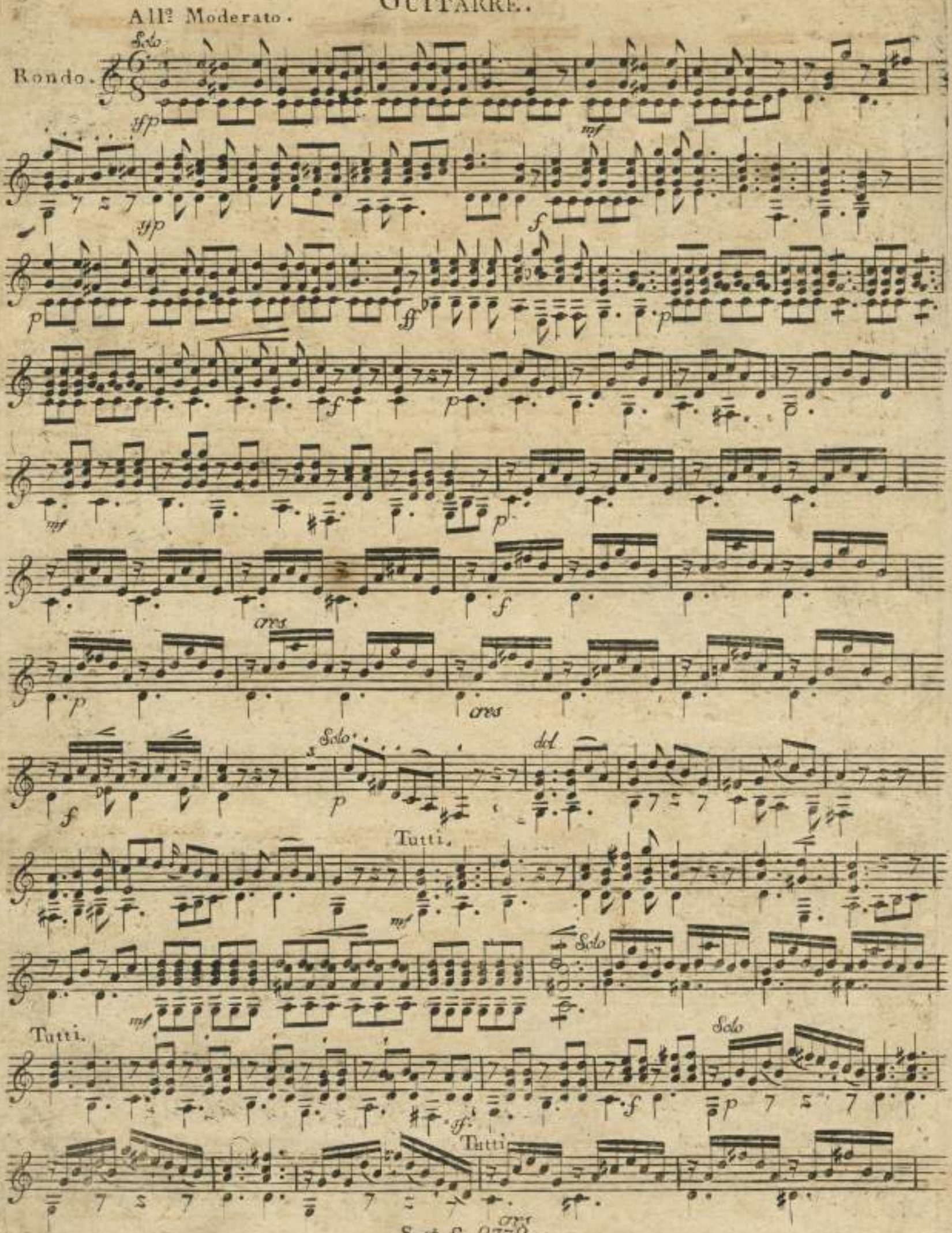
GUITARRE.



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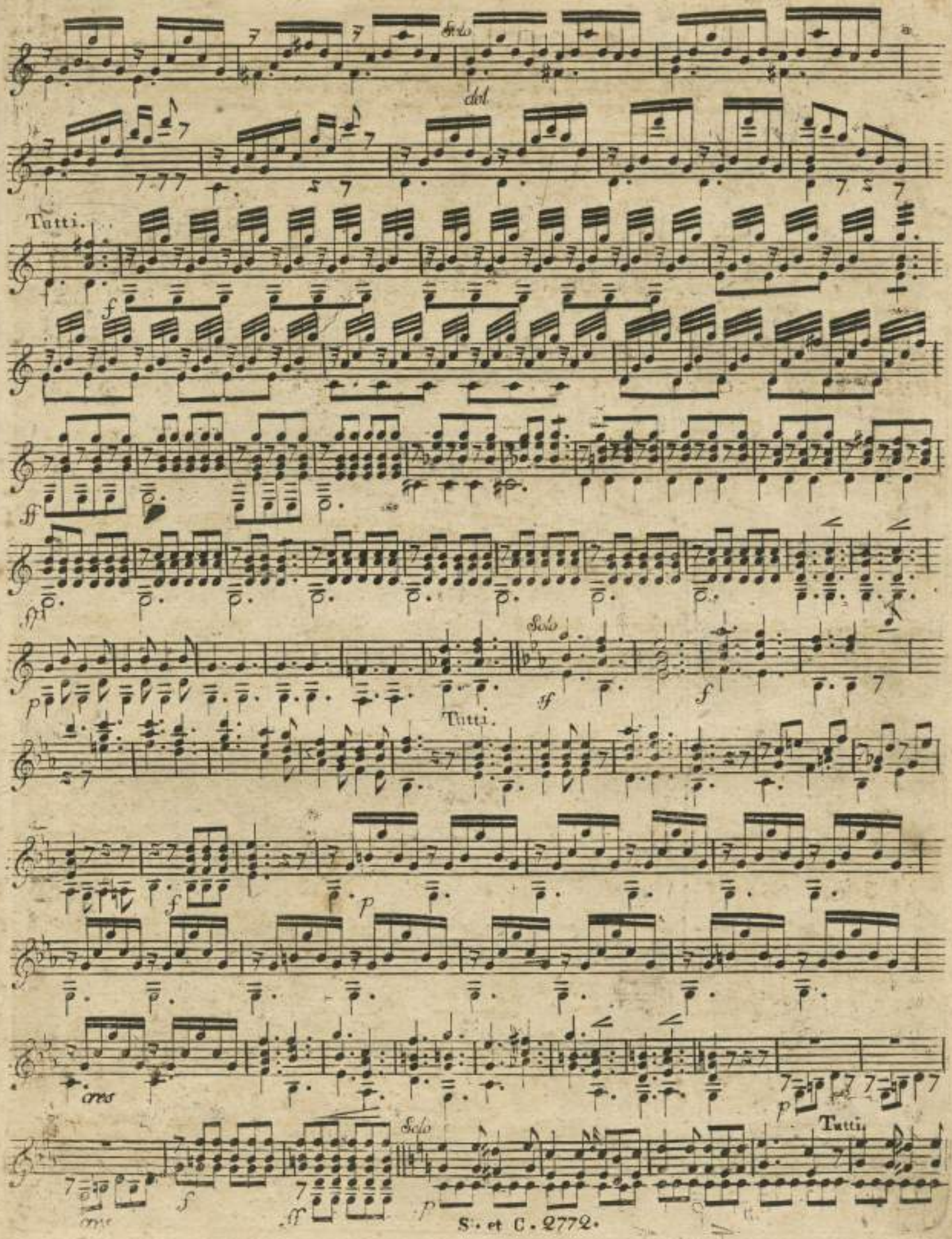

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GUITARRE.

Solo

sfp

cres

Tutti.

f

Solo

p

Tutti.

f

del Solo

Tutti.

mf

Solo

f

espres:

morendo.

Tutti.

sfp

f

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piu Allegro.

Solo

Tutti.

Fine

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Overture Anacréon

Arranged by Mazzinghi

LARGO ASSAI

f

p

2 1

Harmonica

Allegro

1

21 *p*

25 *p*

cres

f

36 *f*

23 *f*

13

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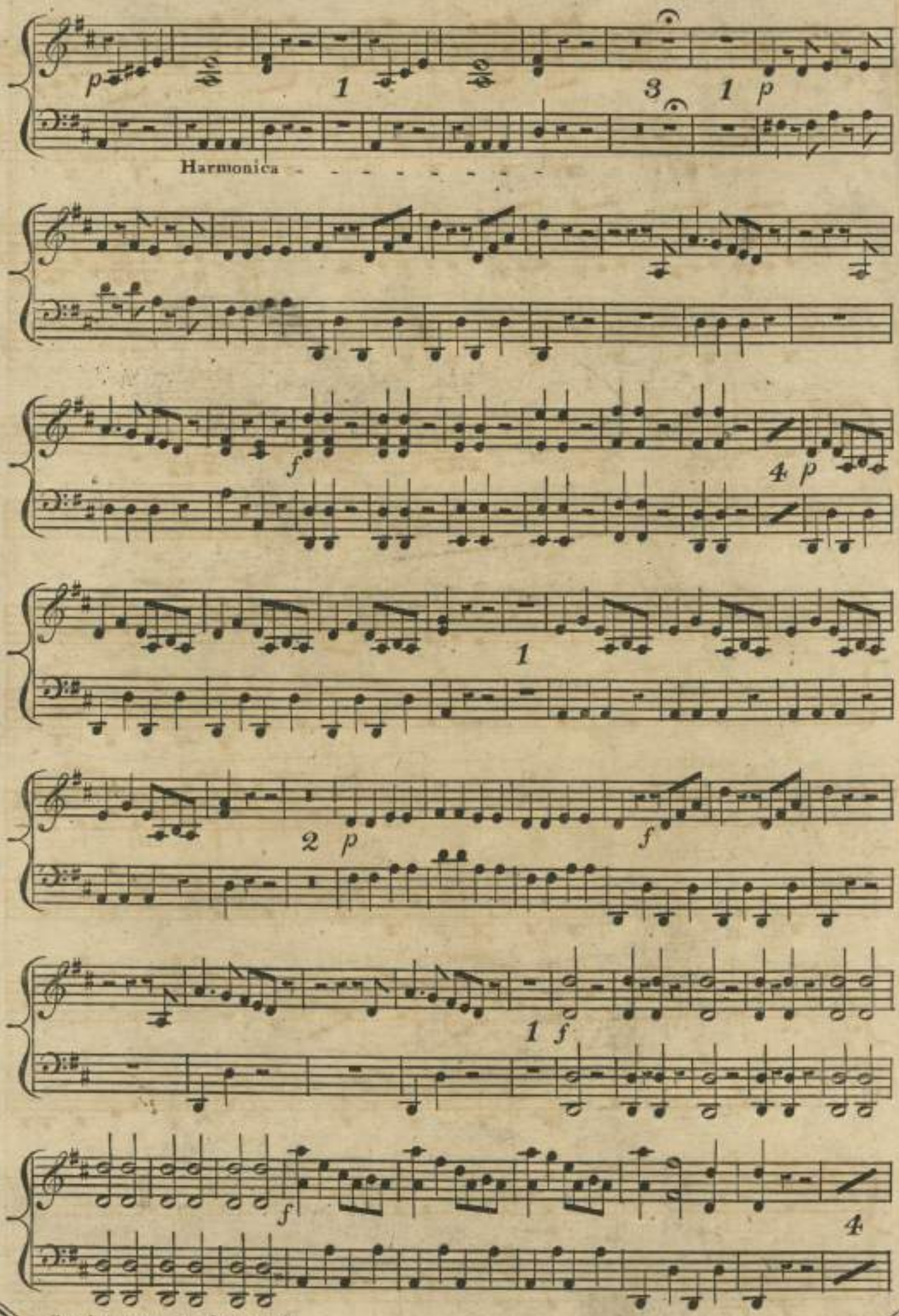

Ov: Anacreon by Mazzinghi.

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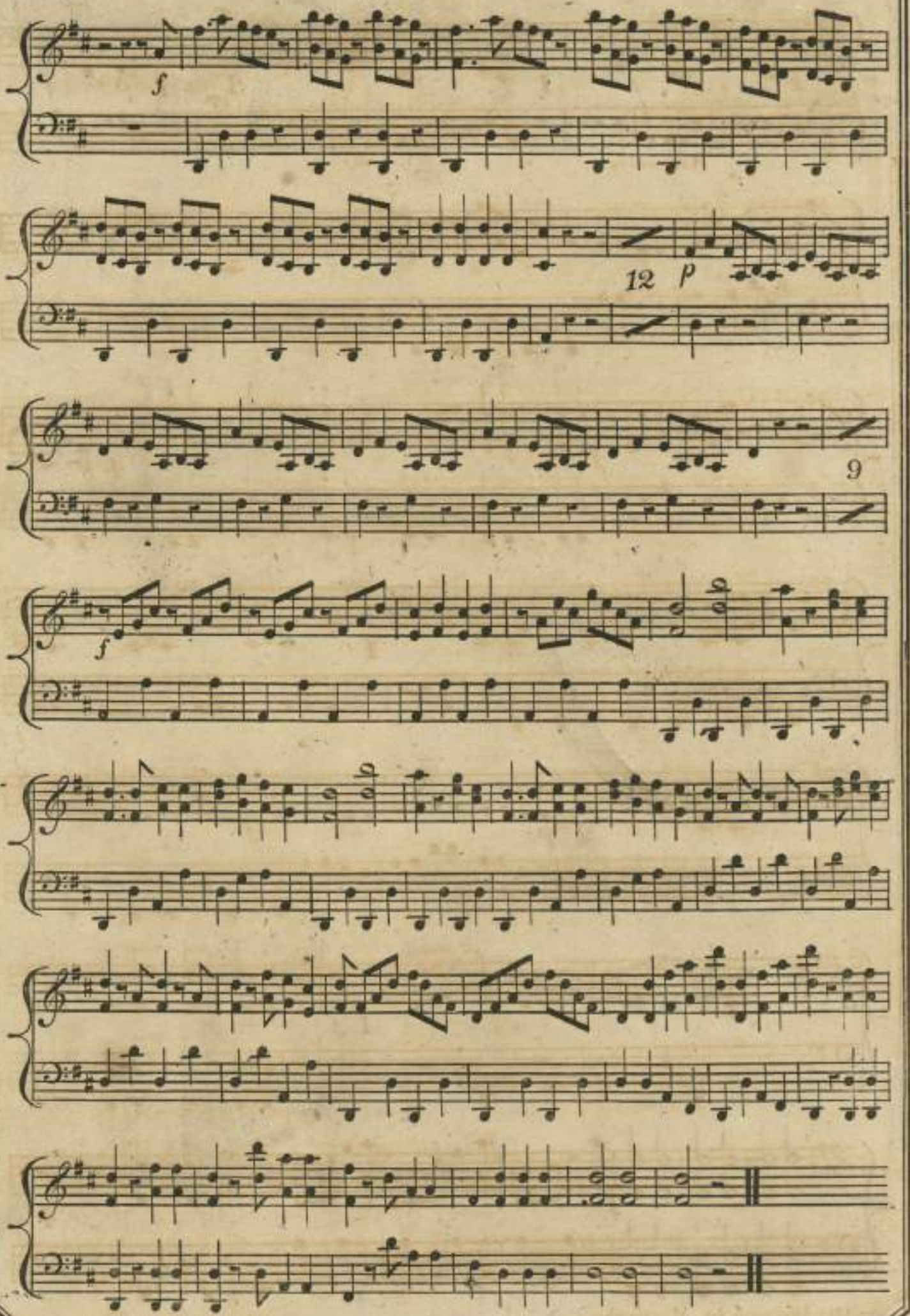

Ovt Anacrèon by Mazzinghi.

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Paccini
Guitar accp.t

Il soave bel contento

Il soave, e bel con ten to di-quest'

'alma appien fe-li-ce di quest' al-ma appien appien fe-

li-ce del mio

Più lento

lab-bro il gra-to ac-cen-to tutto es-

pri-me-re non sa no no no non

sa del mio l'abbro il grato ac-cea

V.S.

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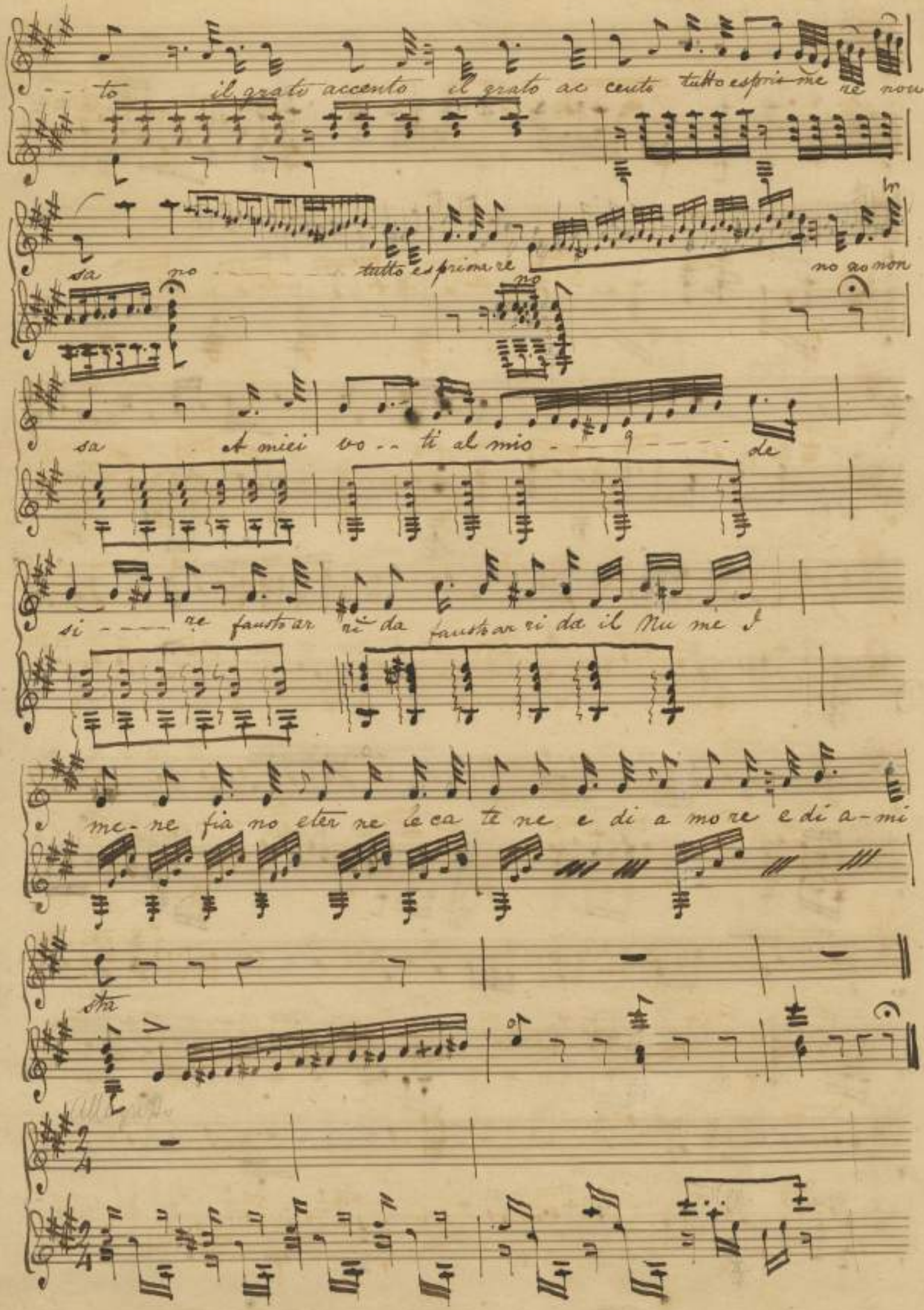
--- to il grato accento il grato ac cento tutto espri me re non
sa no ---- tutto esprimere no no non
sa A miei vo -- ti al mio - - - de
si ---- re fausto ar ri da fausto ar ri da il Nu me I
me- ne fia no eter ne le ca te ne e di a mo re e di a- mi
sta

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tuoi fre-quen ti pal-pi ti deh frena o co re a mante deh

fre na deh frena o co re a

man te or ri ve drai l'a ma bi le og-getto del tuo ar-

do re og get to og get to del tuo ar-

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dor — La fiam ma tua vo ra ce

esprime rà il mio sguar do — di - ro mia bel-la fa - cè

per te di vam po ed ar do divampo ed ar do divampo ed

ar do — ve drò quel va go ci - glio che amore ar do re ad

di — ta — tutto agoder m'in vi — ta — tutto agoder m'in

vi — ta pa — go sarai mio cor sa - rai mio cor sa rai mio

cor pa - go sa rai sa rai — mio — cor

Ah! I tuoi frequenti palpiti deh

fre na o co re a man te deh fre — na deh

fre na o co - re a man te or ri ve drai l'a

ma bi le og getto del tuo ar do - re og

get - - — — to og - get - to del tuo ar

3 1 1 4 4 2 1 1 3 1 1 3 2 1 3 2

6 Tutt 7 Tutt 5 Tutt 4 Tutt

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dor La fiam ma tua vo ra — ce

esprimera mio sguardo di ro mia bel - la fa - ce

per te di vampo ed ar - do di vampo ed ar do di vampo ed

ar — do ve - dro quel va - go ci - - glio che amore ardore ad

a Tempo

di — — ta tut - to a go der m'in vi — ta

tu to a go der m'in bita — ta pa — — go sa rai mio

cor sa rai mio cor sa rai mio cor pa go sa

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rai sa rai mio cor tut to a go der m' iu

vita pa - go sa rai mio cor

sa rai mio cor sa rai mio

cor sa - rai mio cor sa - rai mio

cor sa rai mio cor sa - rai mio cor

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O! this love 'tis a passion so pleasing To my soul so delightfully

tasing In my heart either burning or freezing Yet who could ex-

ist without Love without Love Ah who could exist without

Love without Love Ah who could exist without

Love. All the

day some fair Maiden delights me Each fond glance I bestow she re-

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quites me And her eye so Kindly invites me Or

who could O who could exist without Love — — O This

Love 'tis a passion so pleasing To my soul so delightfully

teazing In my heart when burning or freezing Yet

who could exist without Love without Love ah!

ad lib

who could exist without Love

When at night to my pillow re treating Ev'ry

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pulse is with exta cy beating While in dreams the past joy I'm re

-peating Ah who could exist without Love without

Love without Love Ah who could exist without

Love 6 this

think I ne'er might see her more Dear youth she cried & caust thou hast ca-

a way my heart will break a little moment stay Alas I cannot I cannot part from

thee The Anchor's weigh'd The anchor's weigh'd fare well fare

V.S.

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who could exist without Love without Love ah!

ad lib

who could exist without Love

When at night to my pillow re treating Ev'ry

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The Anchor's weigh'd.

Guitar Accomp.t J. Parkes.

The tear fell gently from her eye When last we parted on the shore My

bosom heav'd with many a sigh To think I ne'er might see her more to

think I ne'er might see her more Dear youth she cried & must thou take a -

way my heart with break a little moment stay Alas I cannot I cannot part from

thee The Anchor's weigh'd The anchor's weigh'd fare well fare

K.S.

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well re-mem-ber me

2nd Verse.

Weep not my love I trembling said, Doubt not a constant heart like mine,
I ne'er can meet another maid, Whose charms can fix that heart like thine!
Go then she cried but let thy constant mind, oft think of her you leave in tears behind
Dear maid this last embrace my pledge shall be, The Anchor's weigh'd, farewell Remember

Bishop.

She never blam'd him, never;

p.p.

She never blam'd him never

but recei'd him when he came With a welcome

Kind as ever And she [illegible] to look the same But Vainly

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she dissembled For when e'er she tried to smile a Tear un

bidden trem bled In her blue eye all the while

The Light Guitar

Oh leave the gay and festive scenes The Halls the Halls of dazzling

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light And rove with me thro' forests green Beneath the silent

night Oh leave the gay and festive scenes The Halls the

halls of dazzling light And rove with me thro'

forests green Beneath the si .... lent night Then

as we watch the lingering rays That shine from ev ry star I'll

sing the song of happier days And strike the light-gui tar I'll

sing the song of happier days and strike the light-gui

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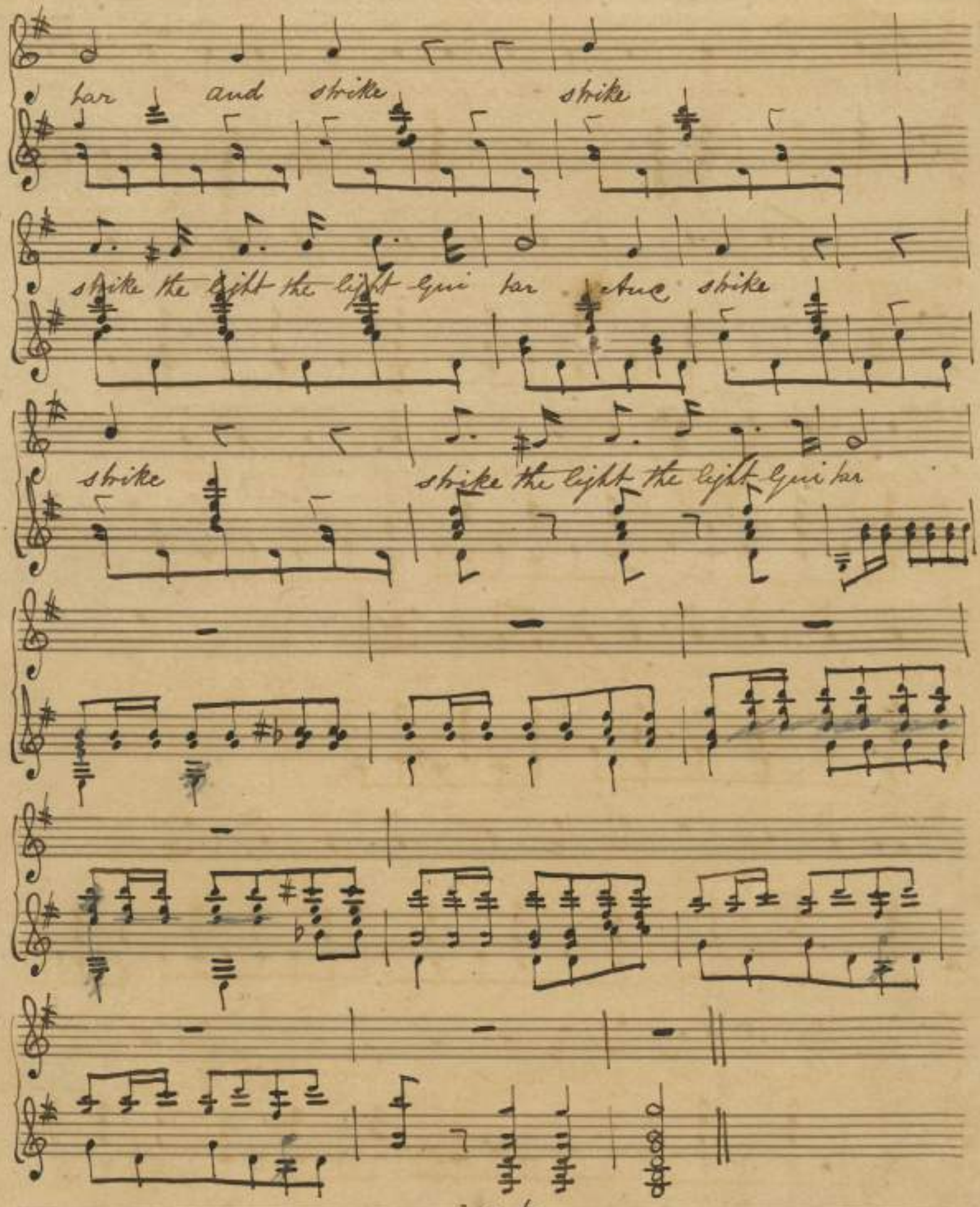
tar and strike strike
strike the light the light Gui tar And strike
strike strike the light the light Gui tar

2nd Verse

I'll tell thee how the Maiden wept, When her true Knight was slain
And how her broken spirit slept. And never woke again,
I'll tell thee how the Steed drew nigh And left her Lord afar,
But if my Tale should make the sigh, I'll strike the light Guitar.

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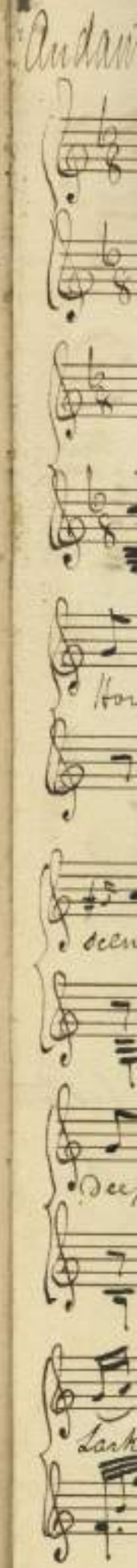

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Andante

Original Key B.

How cheerless the Hours when a-way from my Love, Tho.' pass them mid

scenes erst so gay all nature seems sad and the

Deep shady grove where once with Delight I could stray Whilst the

Lark warbled sweetly glad Hymns to the Morn No

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more can yield pleasure to me In the prime once so dear now

wander forlorn when absent Dear Rosa from thee When

absent dear Rosa from Thee

Oh When to retire from the sun's noon tide beam
With light heart to the fields I'd repair
And recline on the banks of the murmuring stream
Where flowrets with sweets scent the air
But what charms can the Vale or the Streamlet bestow
If its murmurs are Discord to me
Nor can pleasure from scenes once so joyous ensue
When absent dear Rosa from thee.

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Recit, Ebben si Aduni, Aria

Tu vedrai la sventurata

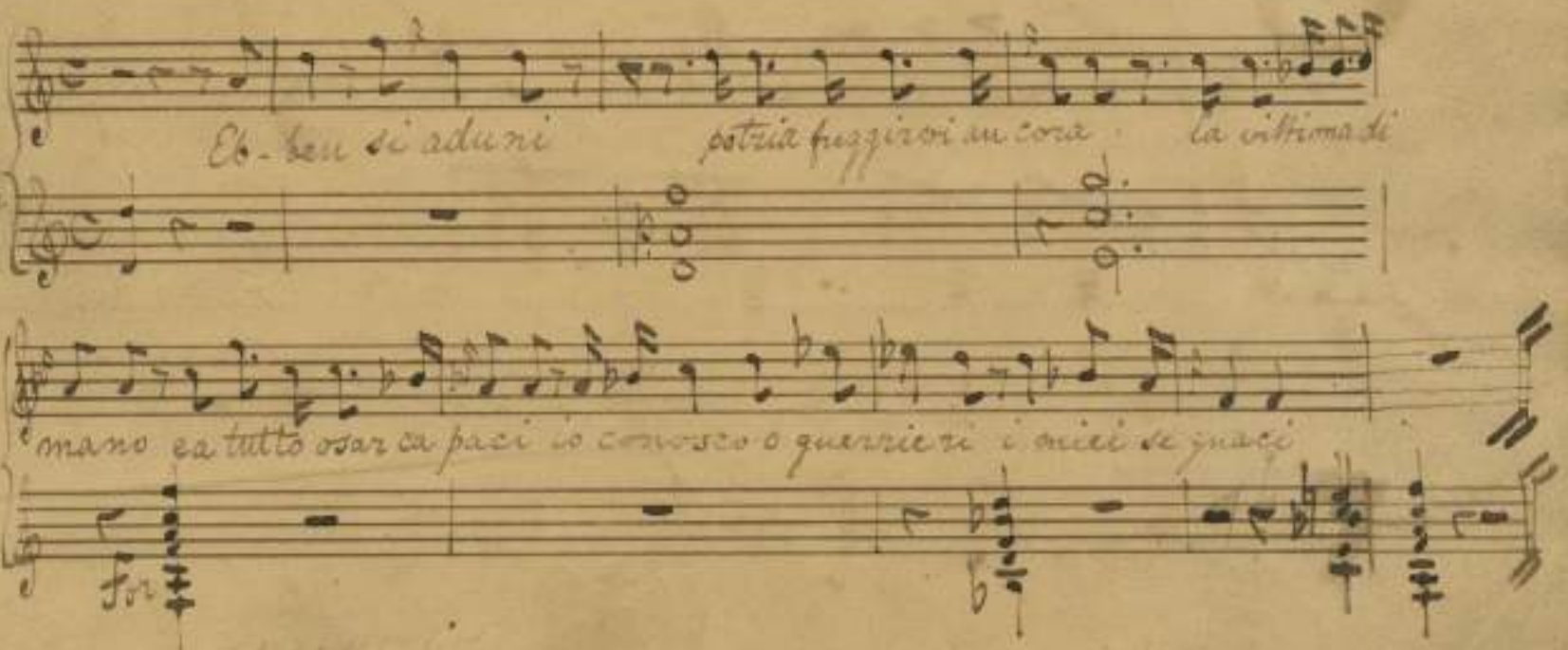
as Sung by

Signor Donzelli.

in the Opera of

Composed by

Vincenzo Bellini


Eb-ben si aduni potria fuggirvi ancora la vittima di
mano e a tutto osar ca paci io conosco o guerrieri i miei se guaci

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Larghetto

Maestoso

Chitarre

Tu ve drai la sventu ra tu che di pianto oggetto io

re - - - si tu ve drai la sventu ra - - ta che di

piantto og-gett to io re si - le di za i che sio l'of

fe - - si pur la sep. pi pur la sep pi ven di car le di -

a piacere

mai che sio l'of fe si a piacere

a tempo

pur la sep. pi la sep. pi - ven di

Plus animé

for se un di

come pla

ca-ta

al

per me pre

ghie-ra e ver rà pie to sa a se ra — sul mio sasso a la - gri-

mar sul mio sas- so ver-rà pie to sa sul mio sasso a la gri-

pp.

mar a la gri mar a la - gri mar

ver

ra — sul mio sasso a la gri mar

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Cantabile

Ah

non fia sempre odia ta mia me-mo-ria spe - ro se

fui spe-ta to e fie ro fui sven tu ra to an cor e

par le ra la tom - ba al le pie to se gen ti de'

lun ghi miei tor men ti del mio tra di to a mo re par le ra del

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mio tra di to a mo re par le ra -- del mio -- tra di to tradi to a

mor cres Ah non

fia sempra

odia ta si lo

spe ro no Ah

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non fia sempre o dia ta la mia memoria io spe ro se

fui spie ta to e fie -- ro sventura to au cor e

par le rà la tom ba al le pie to se gu ti de'

lun ghi miei tor men ti del mio tra di to a mo re parlera del

re par le ra - del mio tra di to tradito a

mor de lunghi miei tor men ti

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Crescendo

del mio tradito a mor del a mor tra di to a

Bar left out

mor del mio tra di to a mor dela

mor tra di to a mor a mor tra -

Rit Presto

di to a mor tra di to a mor tra di to a mor tra di to a

mor tra di to a mor

mor a

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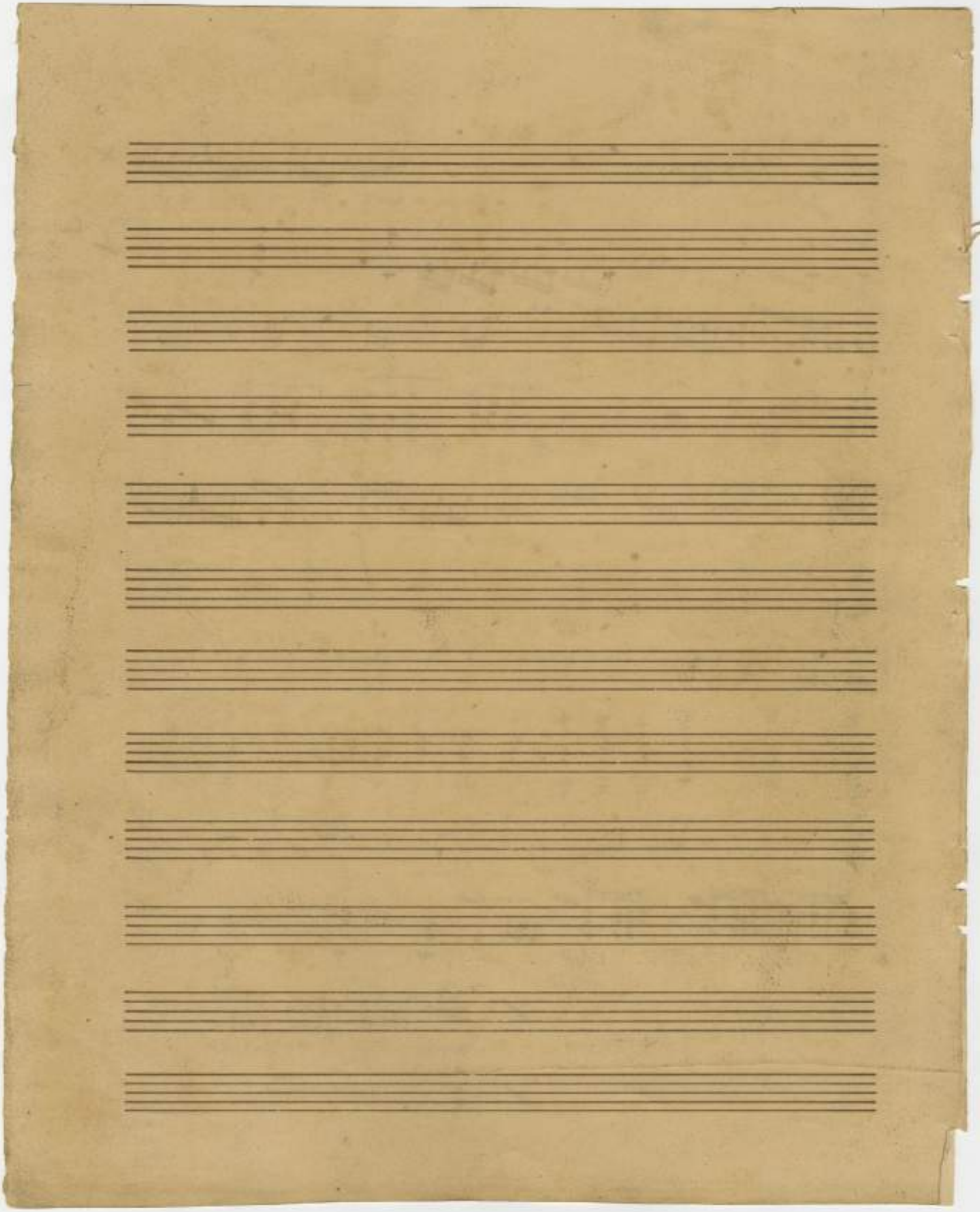

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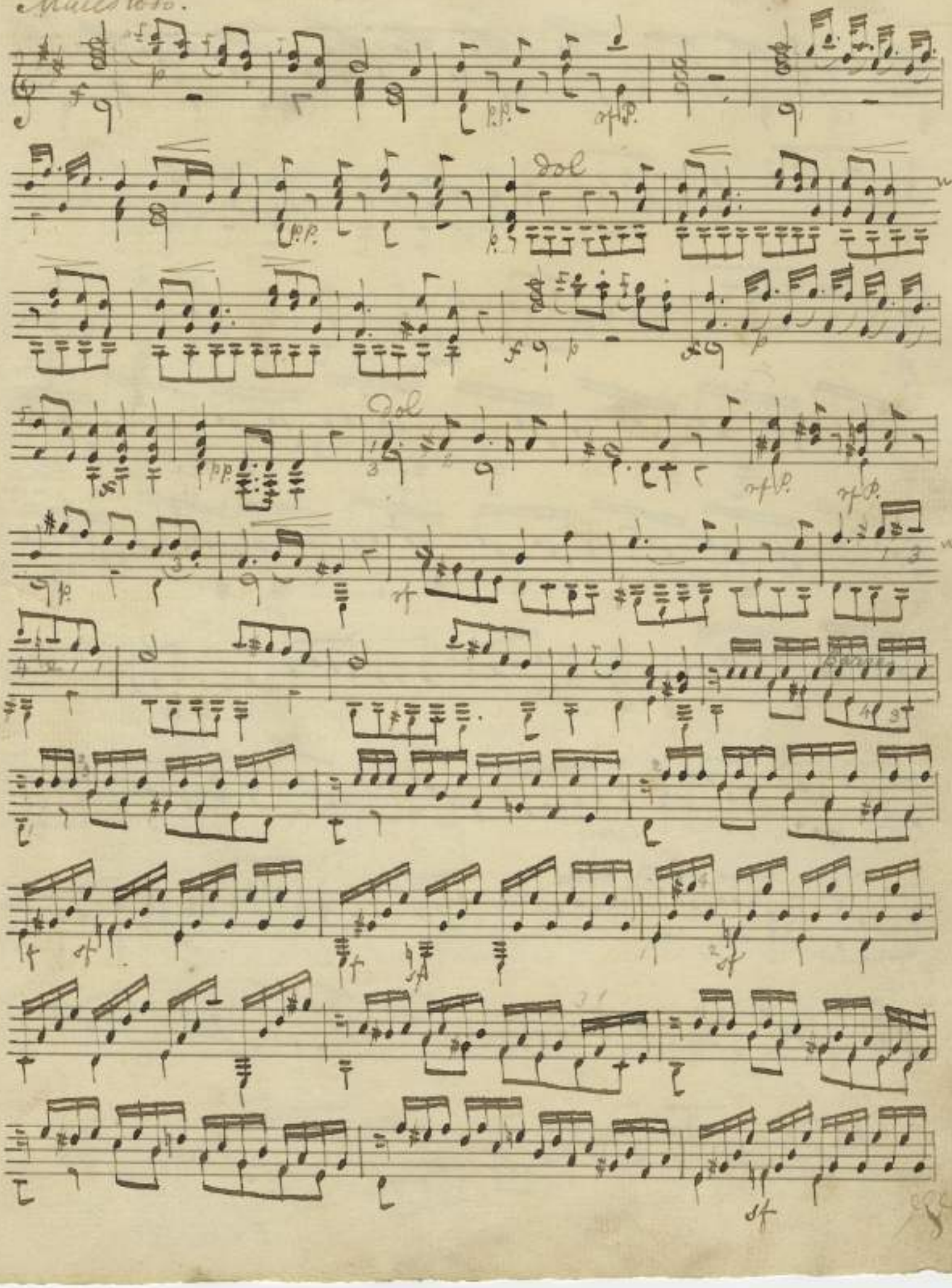
Maestoso.



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cres

expres

expres

expres

expres

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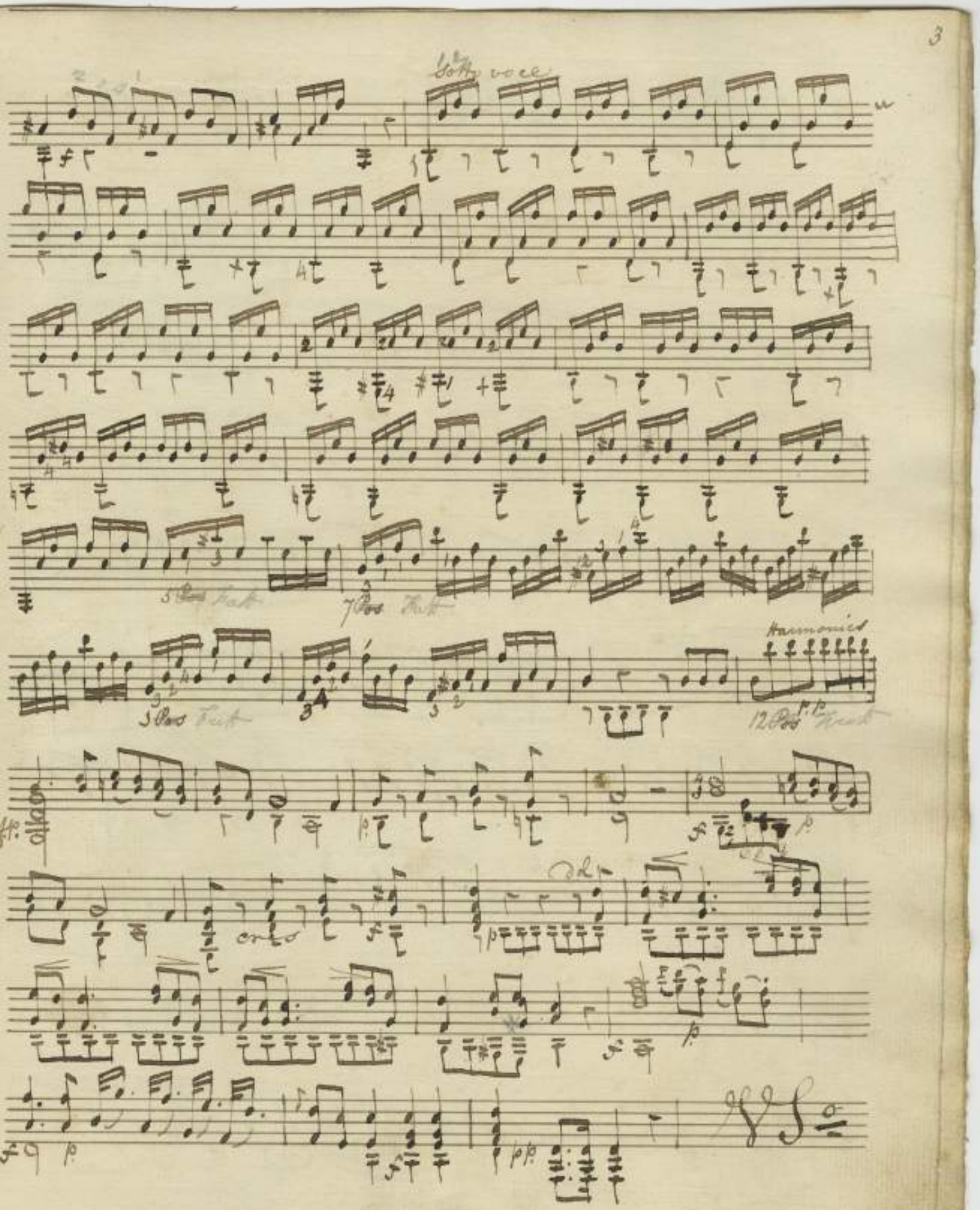

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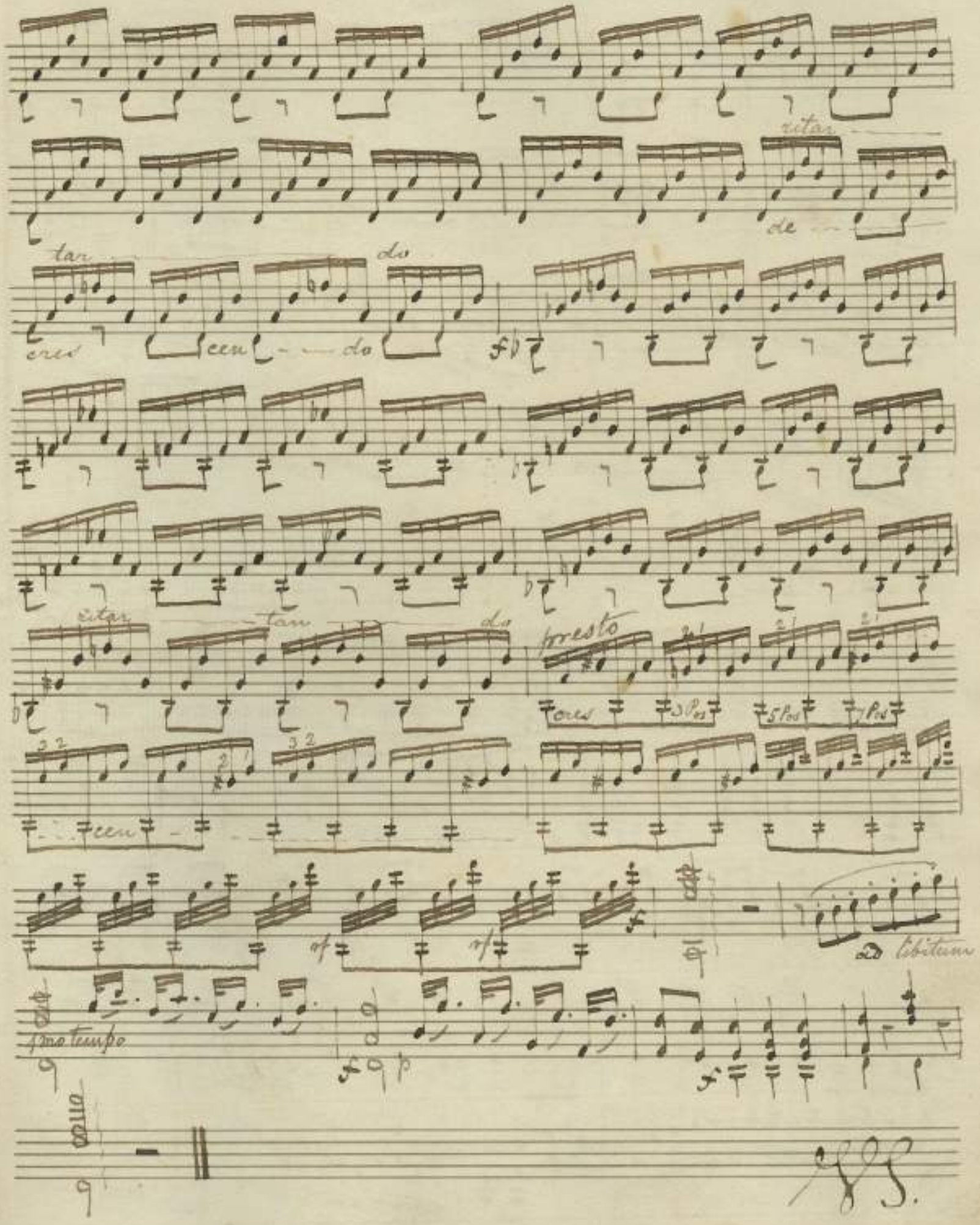

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Andante molto

Guitarre

1mo 2da

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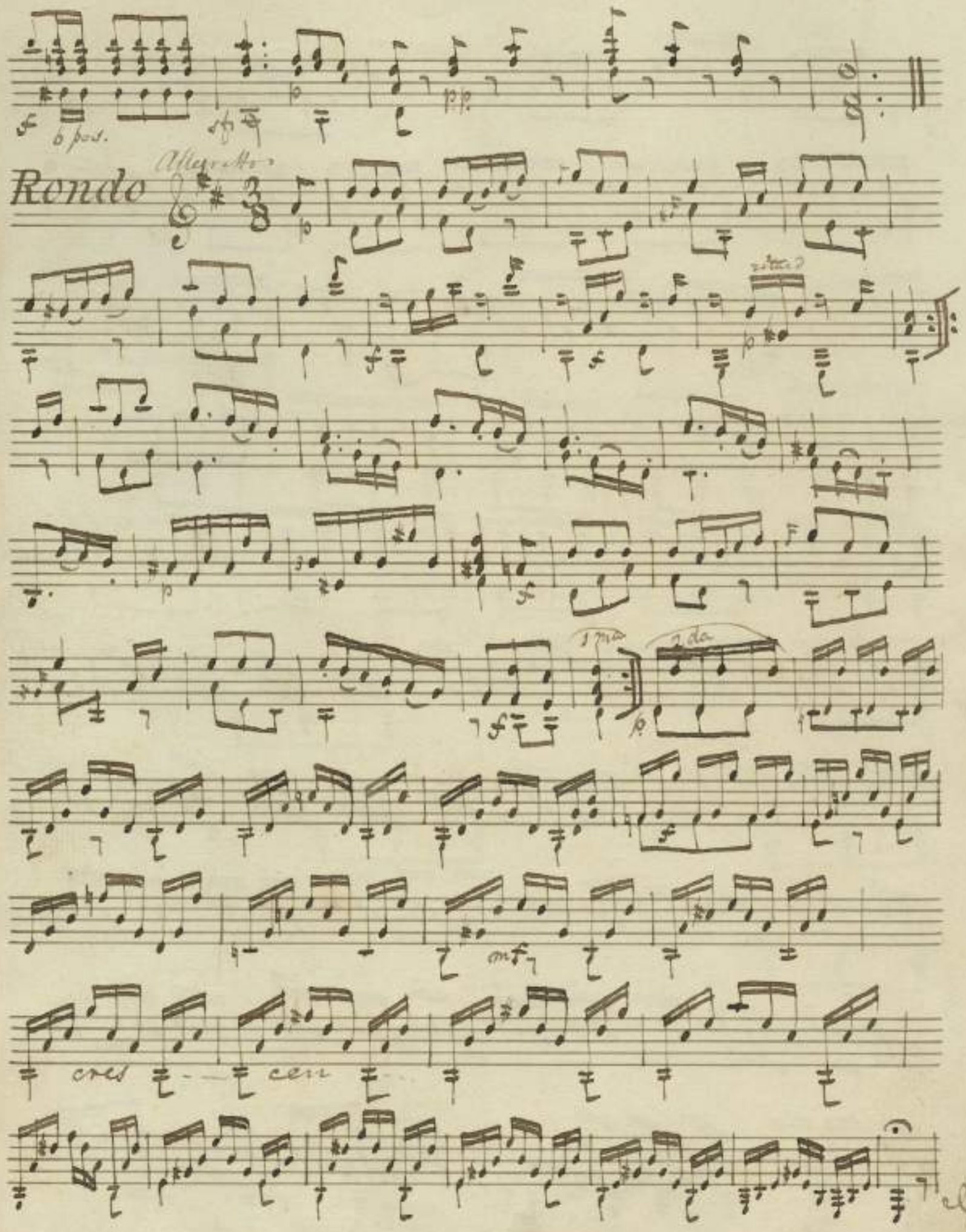

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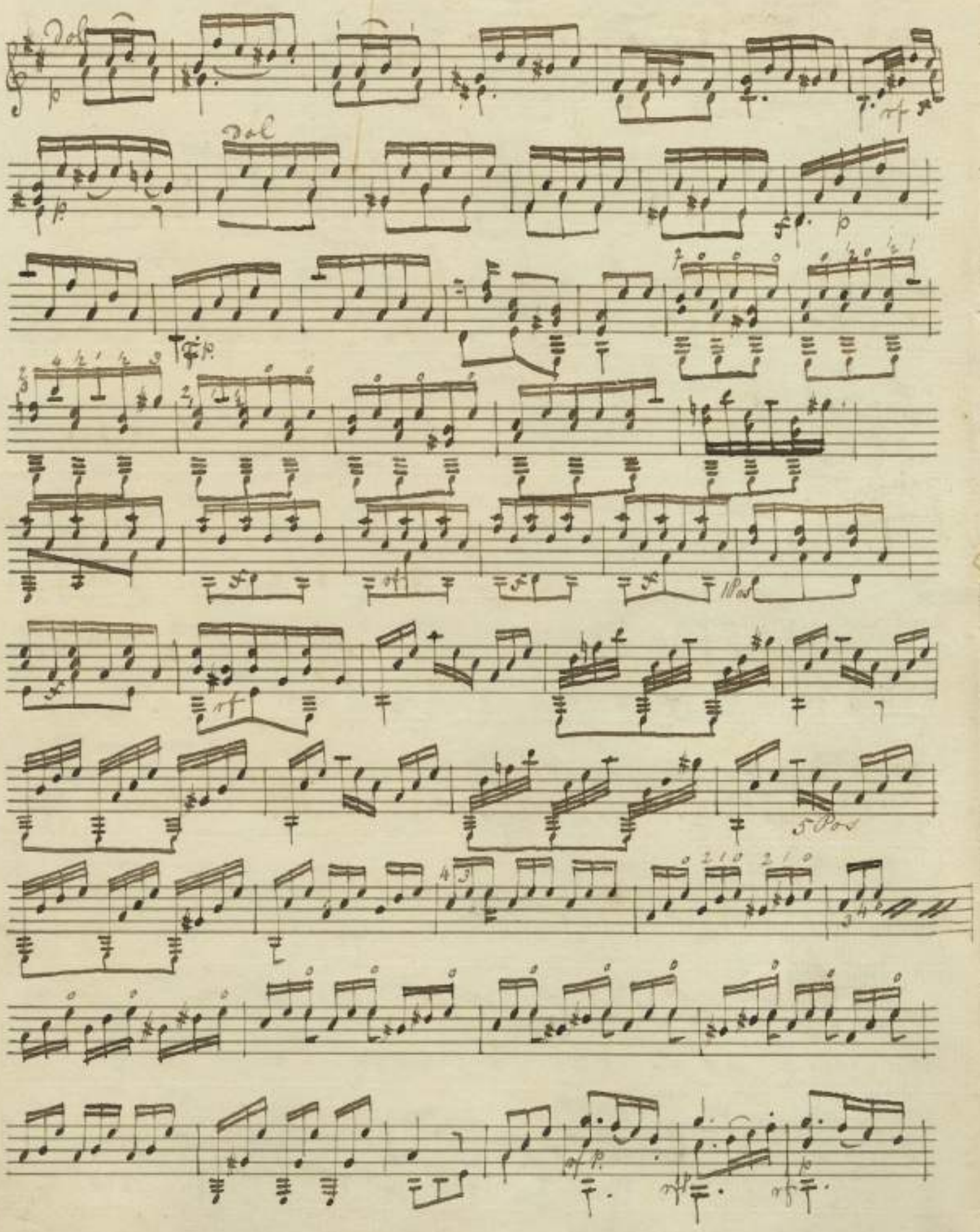

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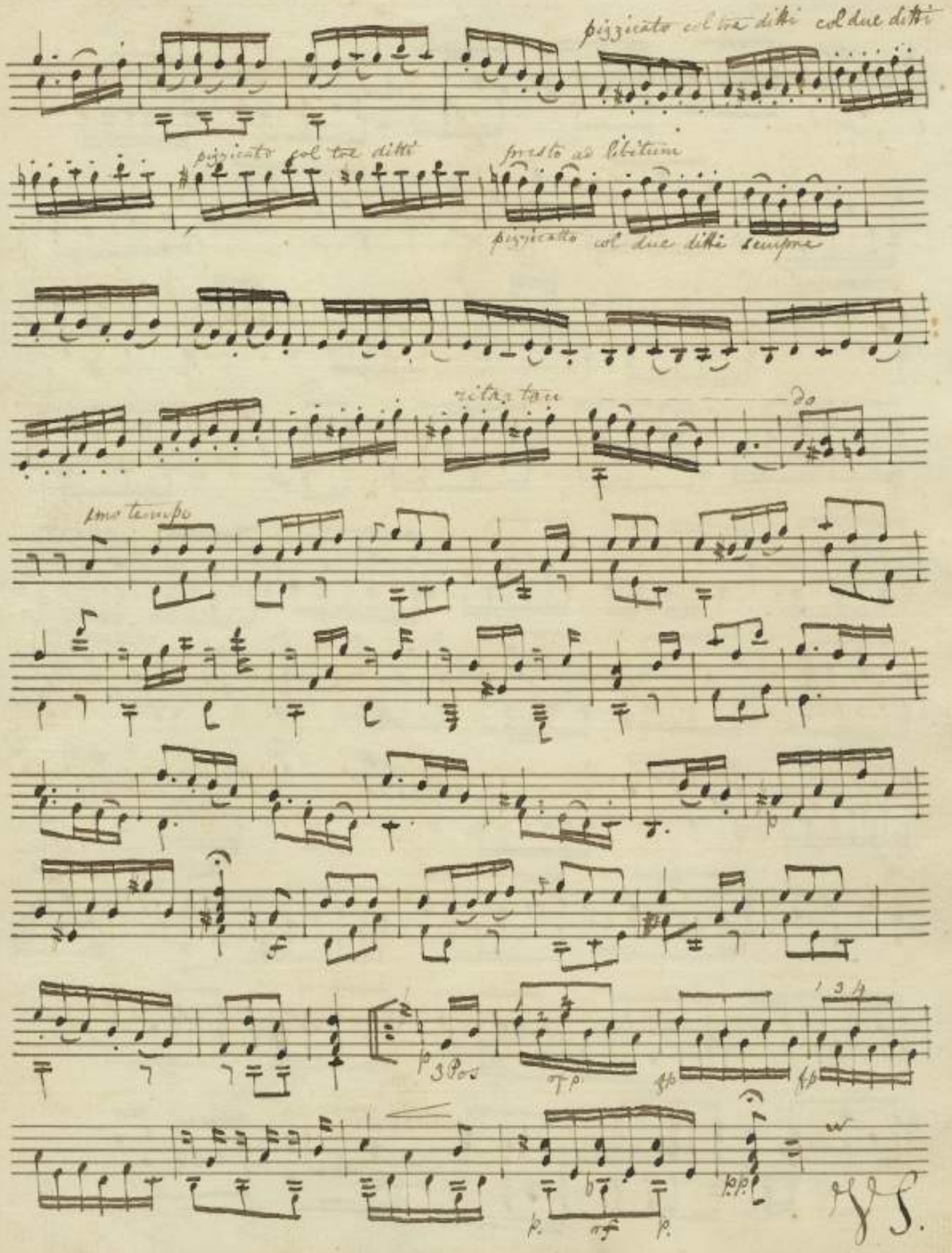

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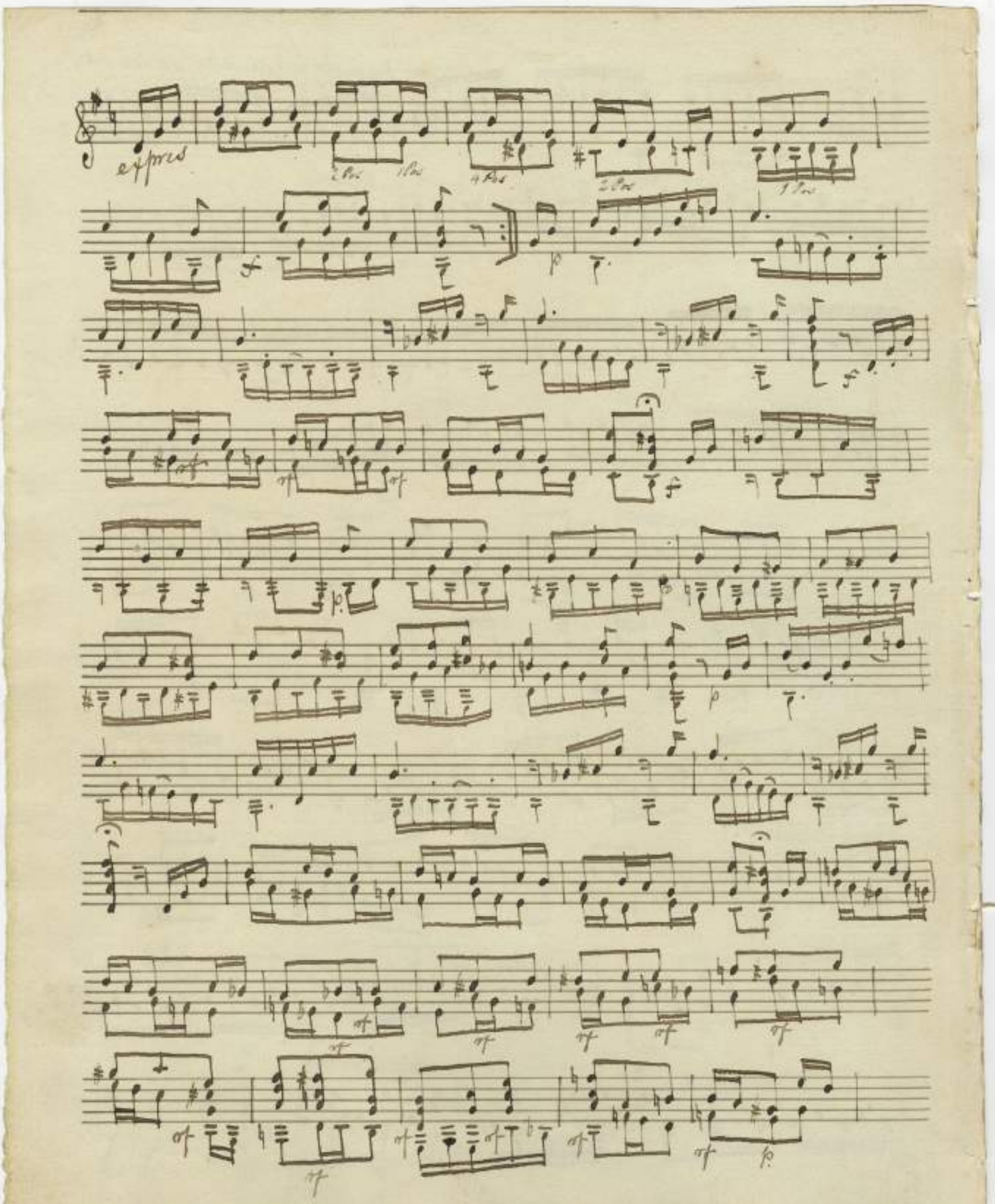

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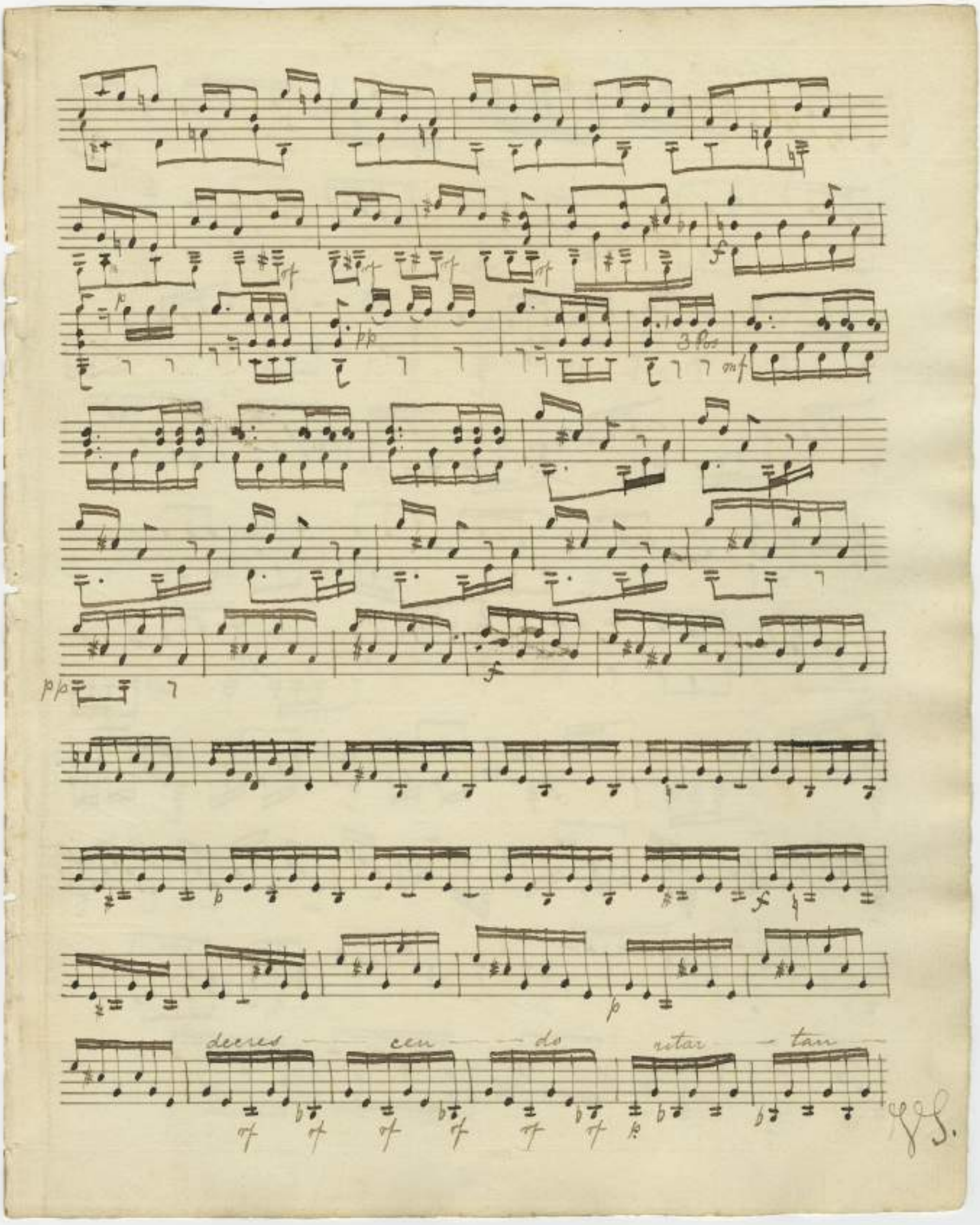

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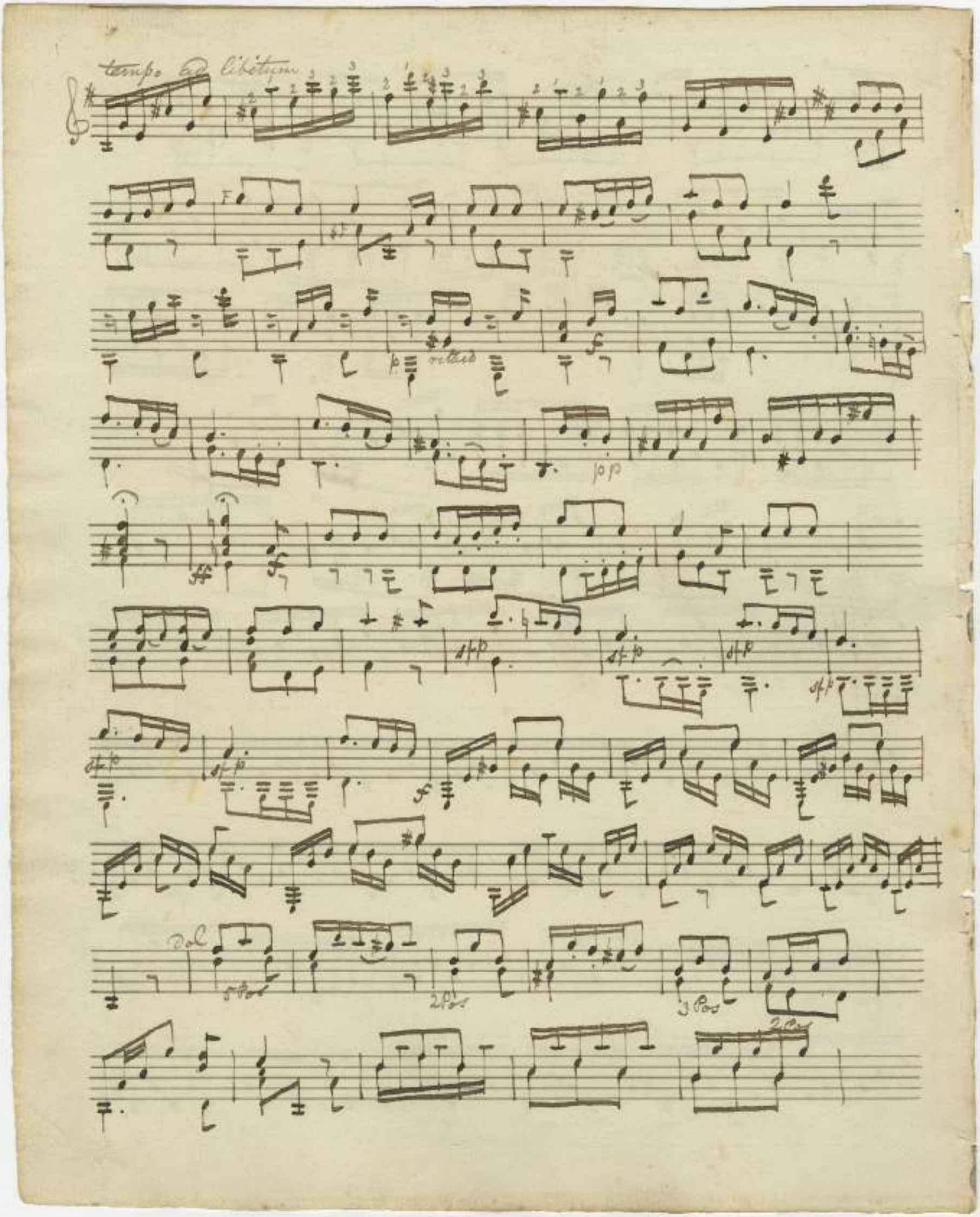

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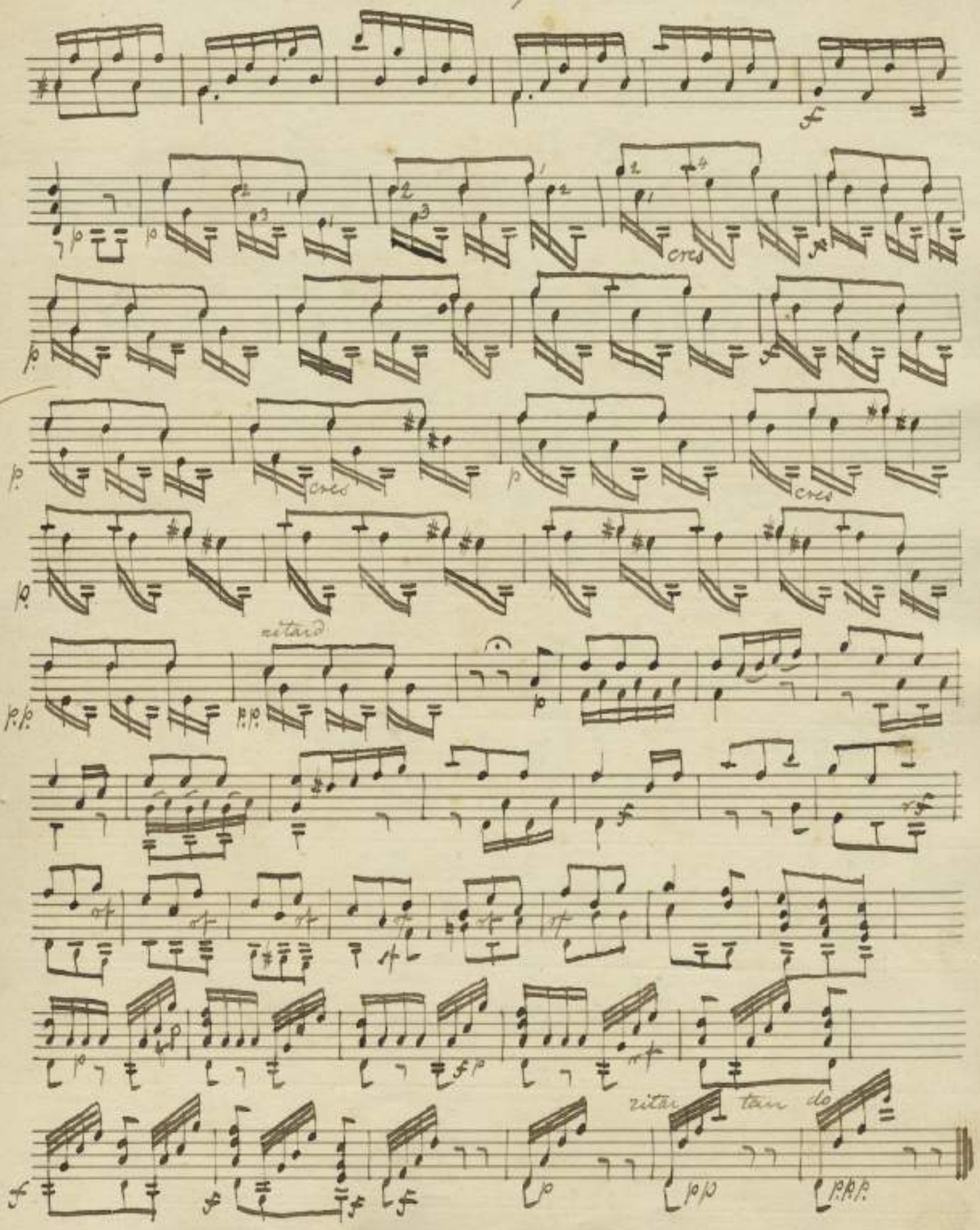

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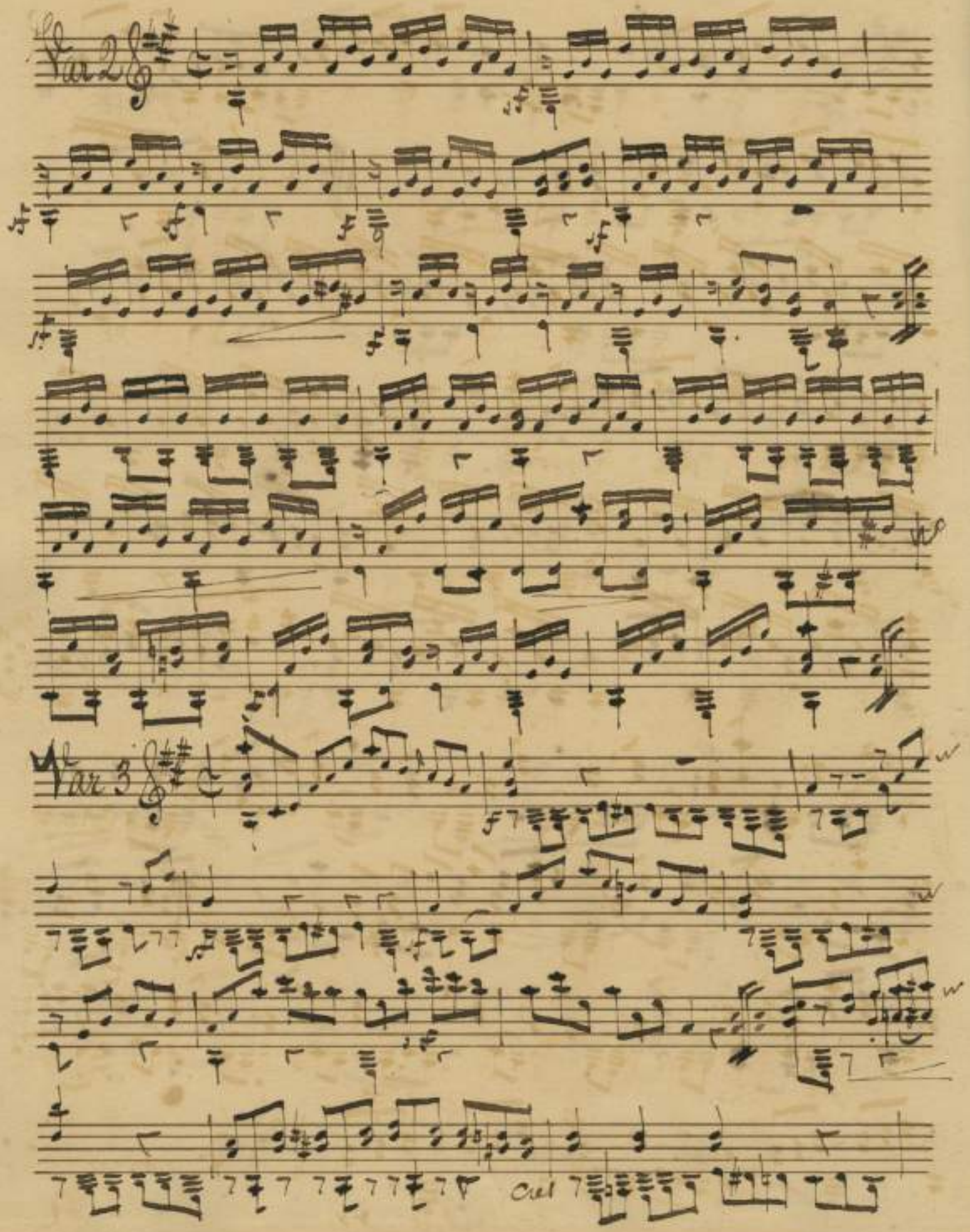
André Schultz.

Andante

Var 1.



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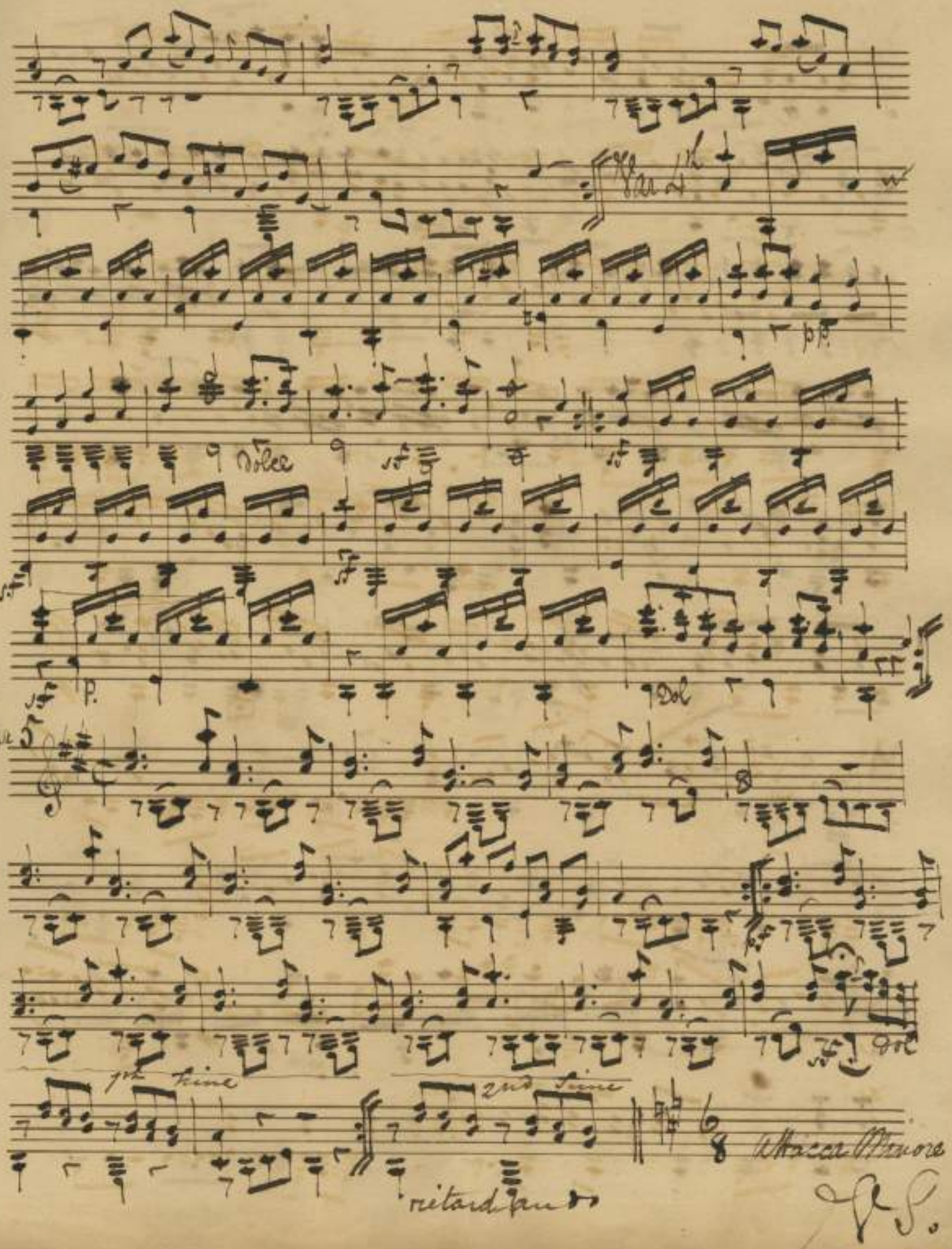

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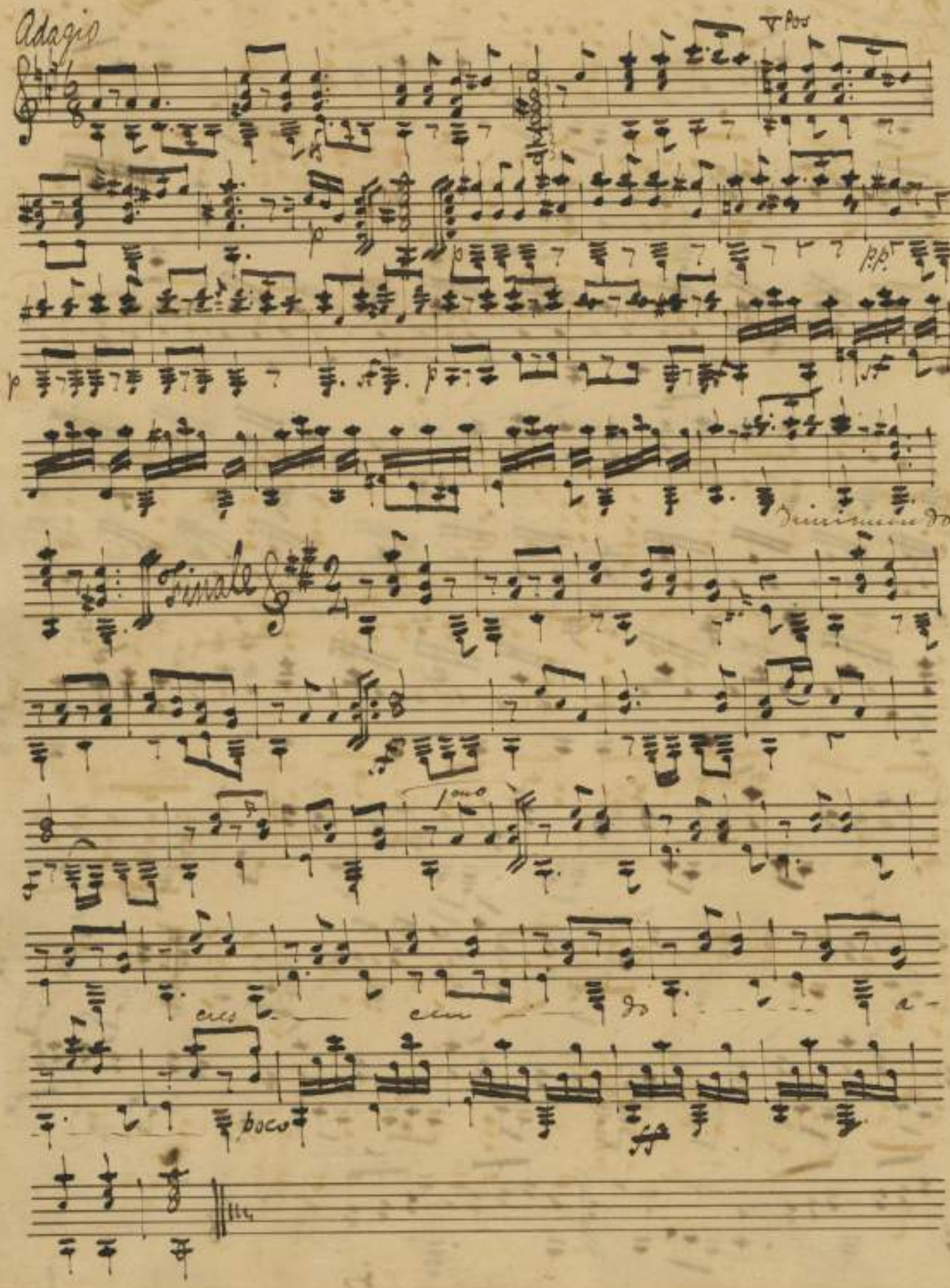

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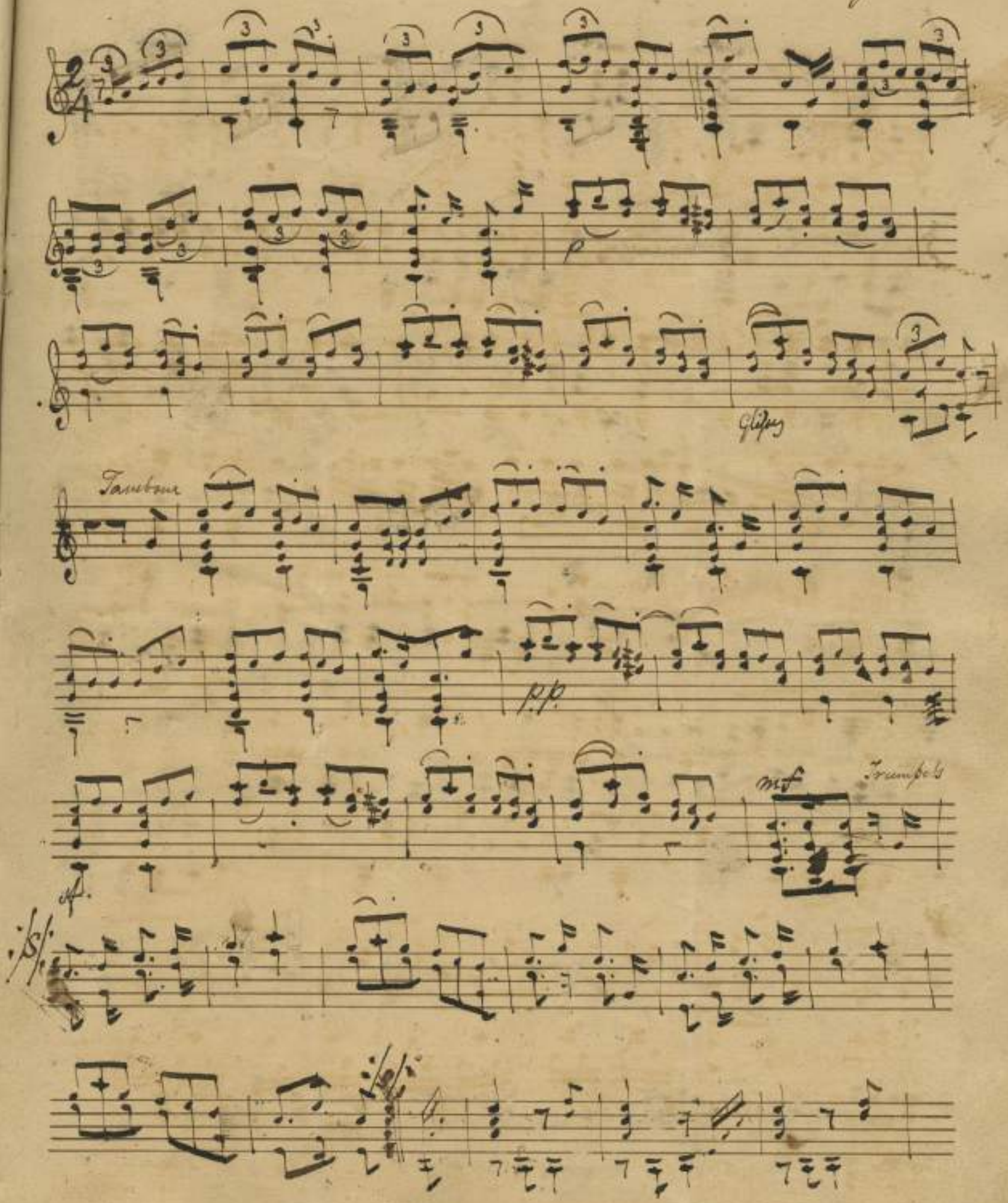
Moderato

Guitare Principale

Riego's March



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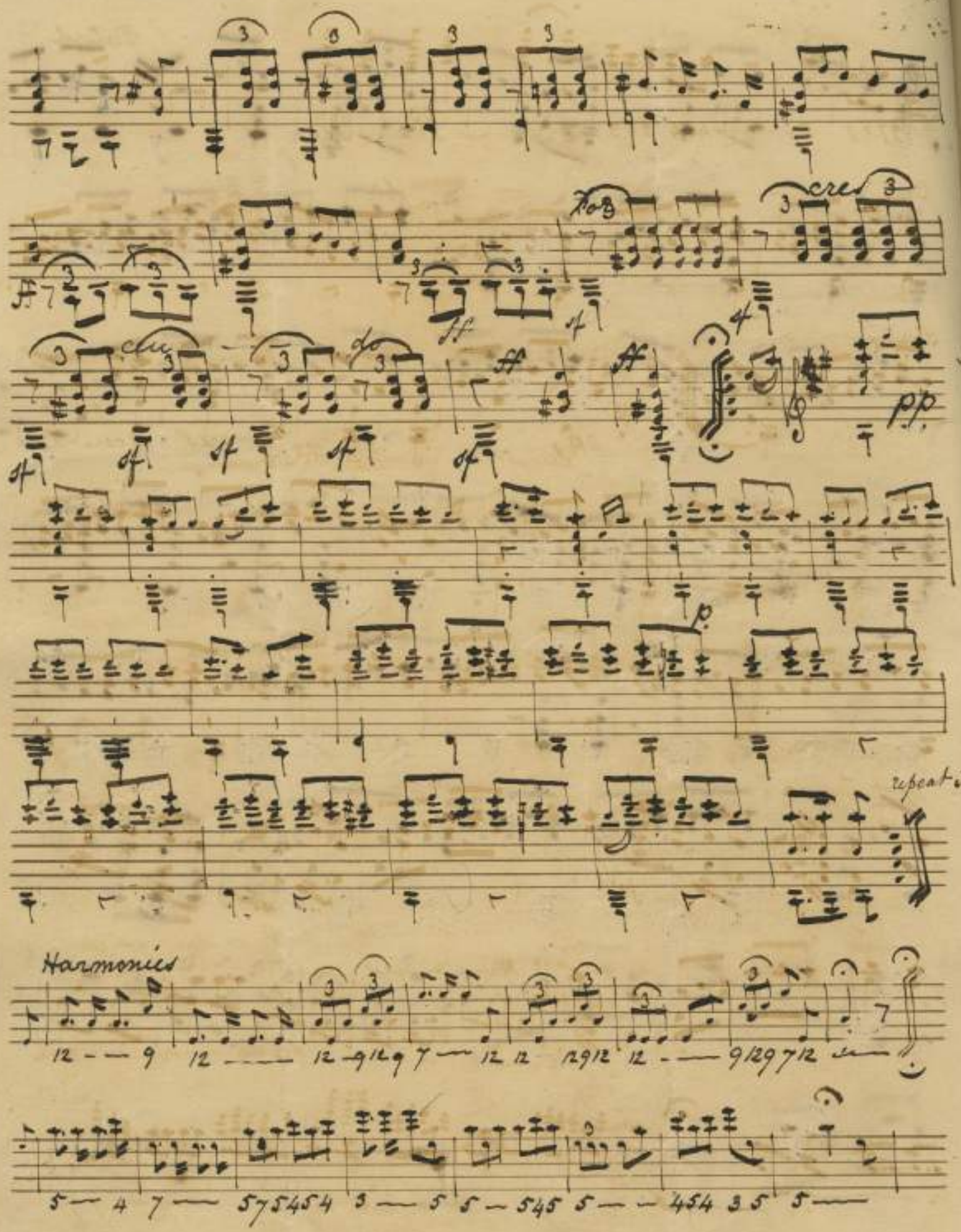

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Natural

pp

ppp

Cres — cen — do

mf

for

pp Second the imitate the Drum

cres — cen-do

for

Repeat Tambour

Trumpets

Corno Harmonics

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cres — cen — do

Tambora

Harm Mal

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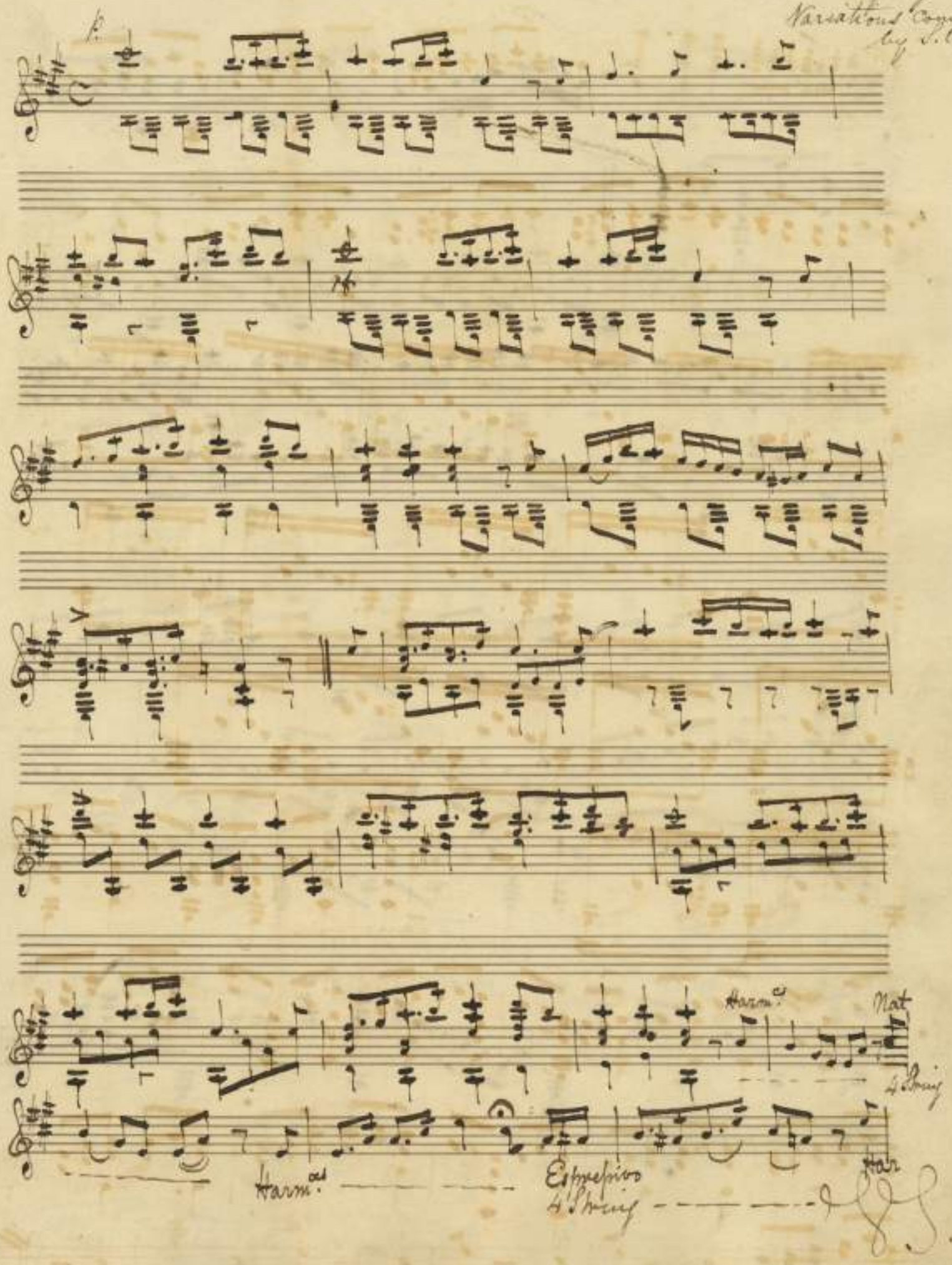
Faithless Emma –
Thema – by Sir J. Stevenson
Variations composed
by S. Craken



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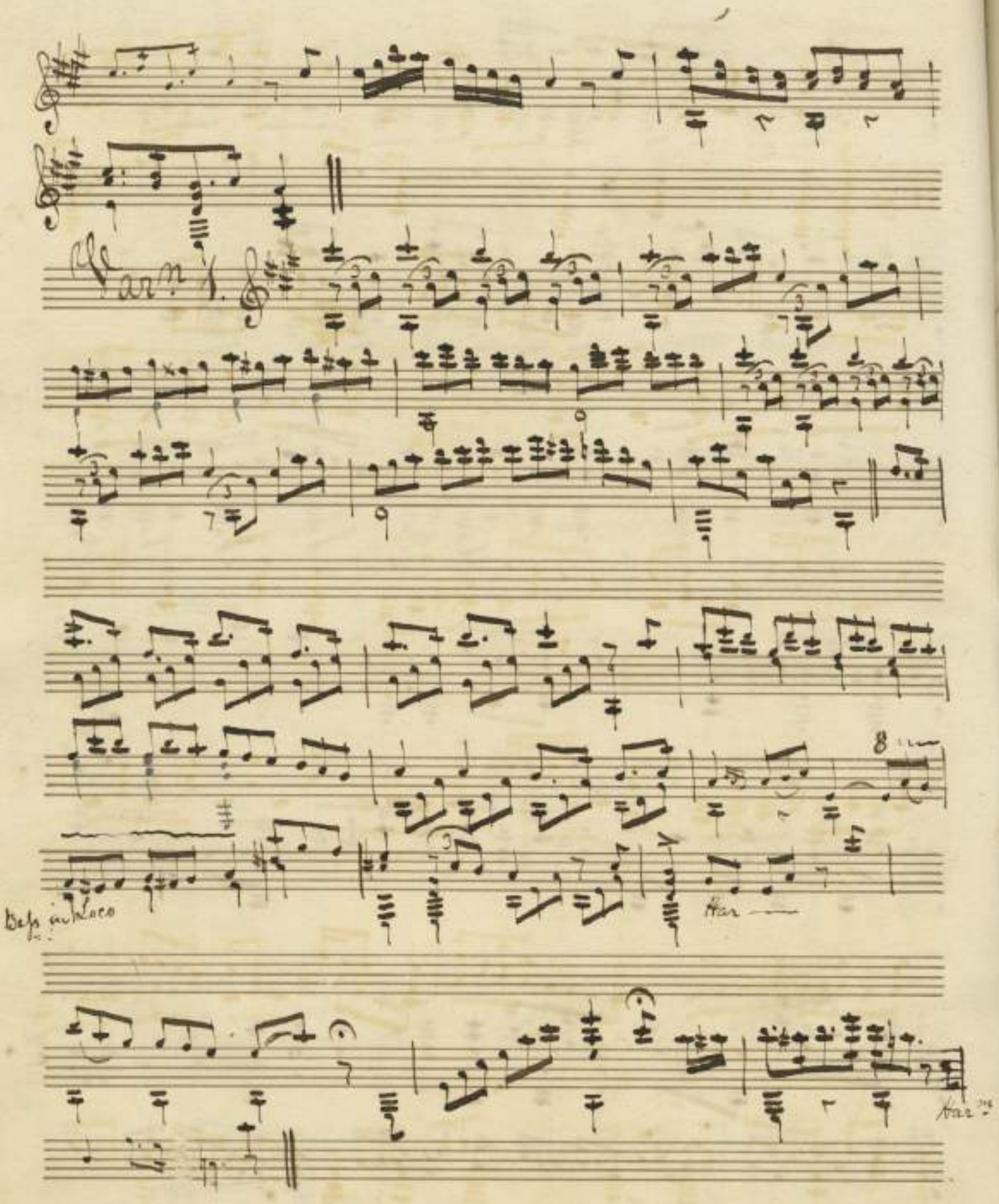

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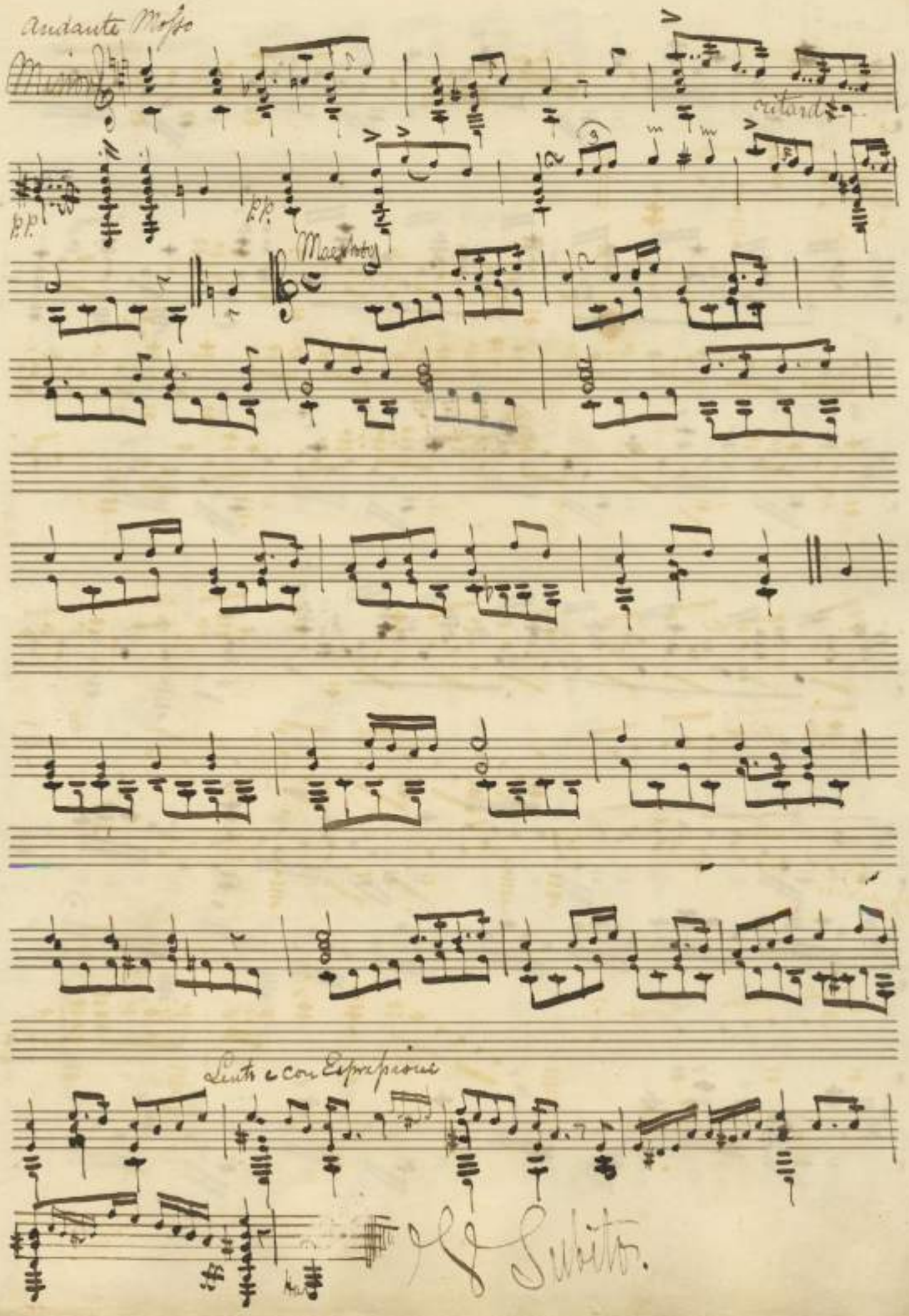

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Con Spirito

ritard

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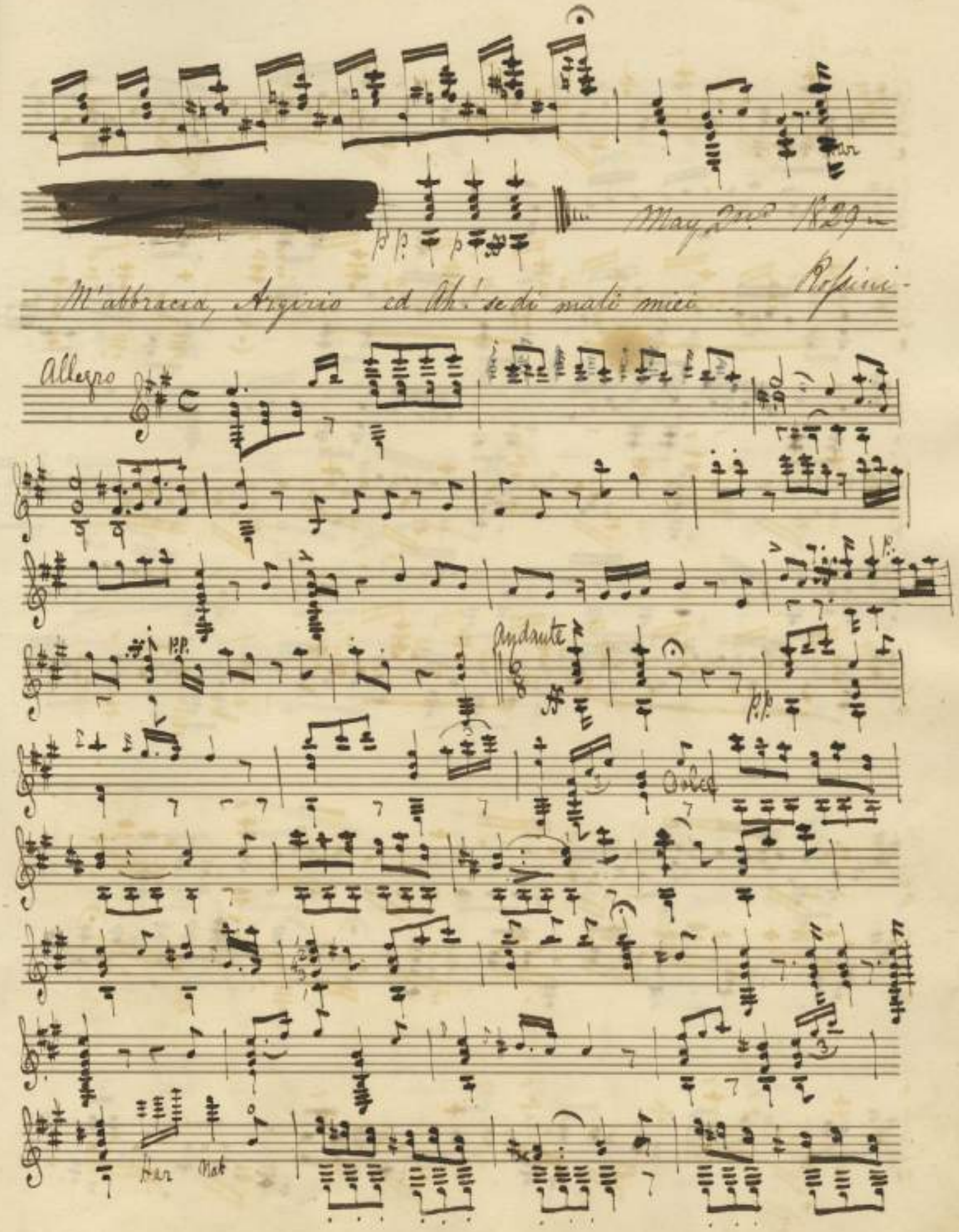

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espresivo

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Allegro

Bis

1st time very Piano – 2nd time crescendo a Forte

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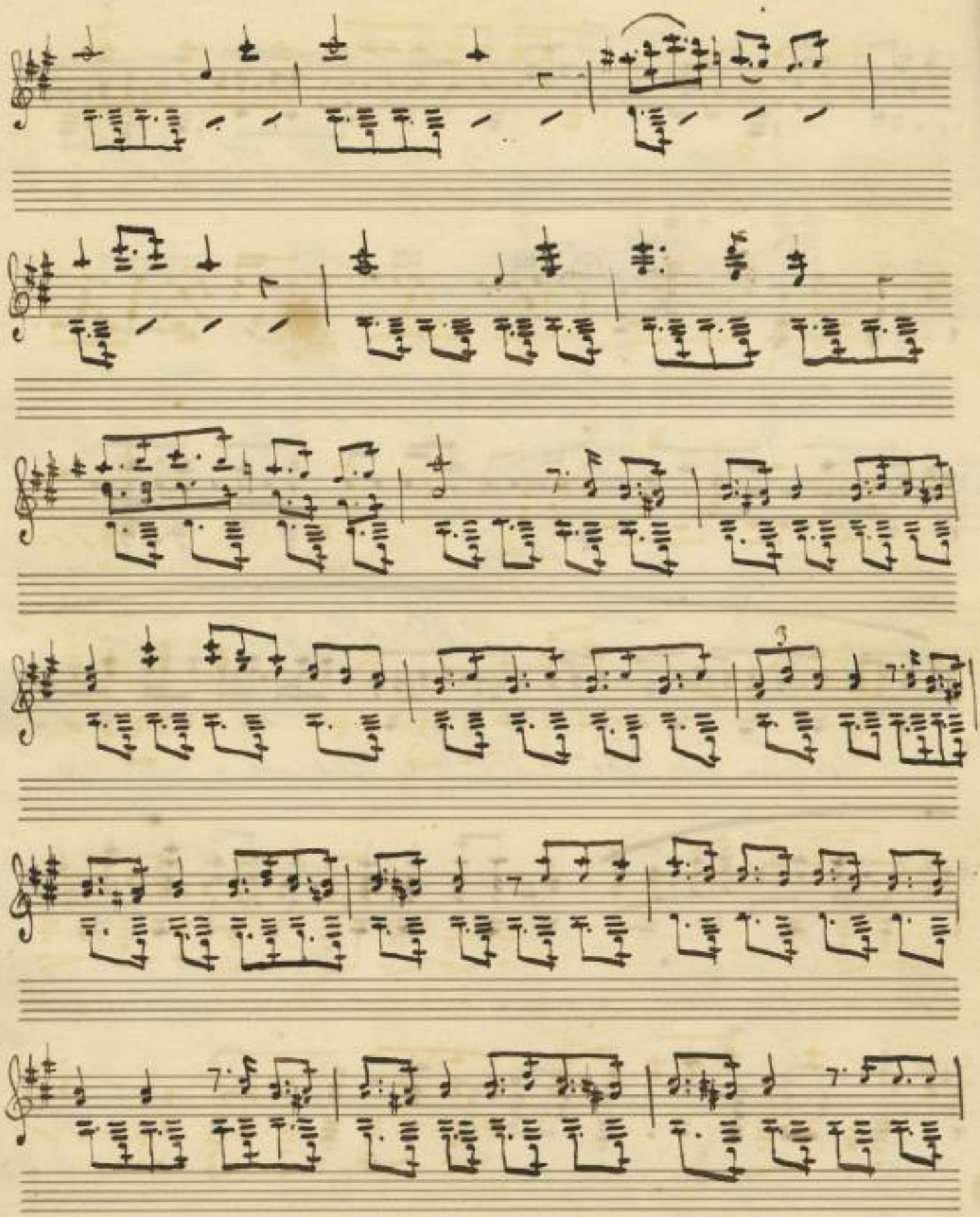

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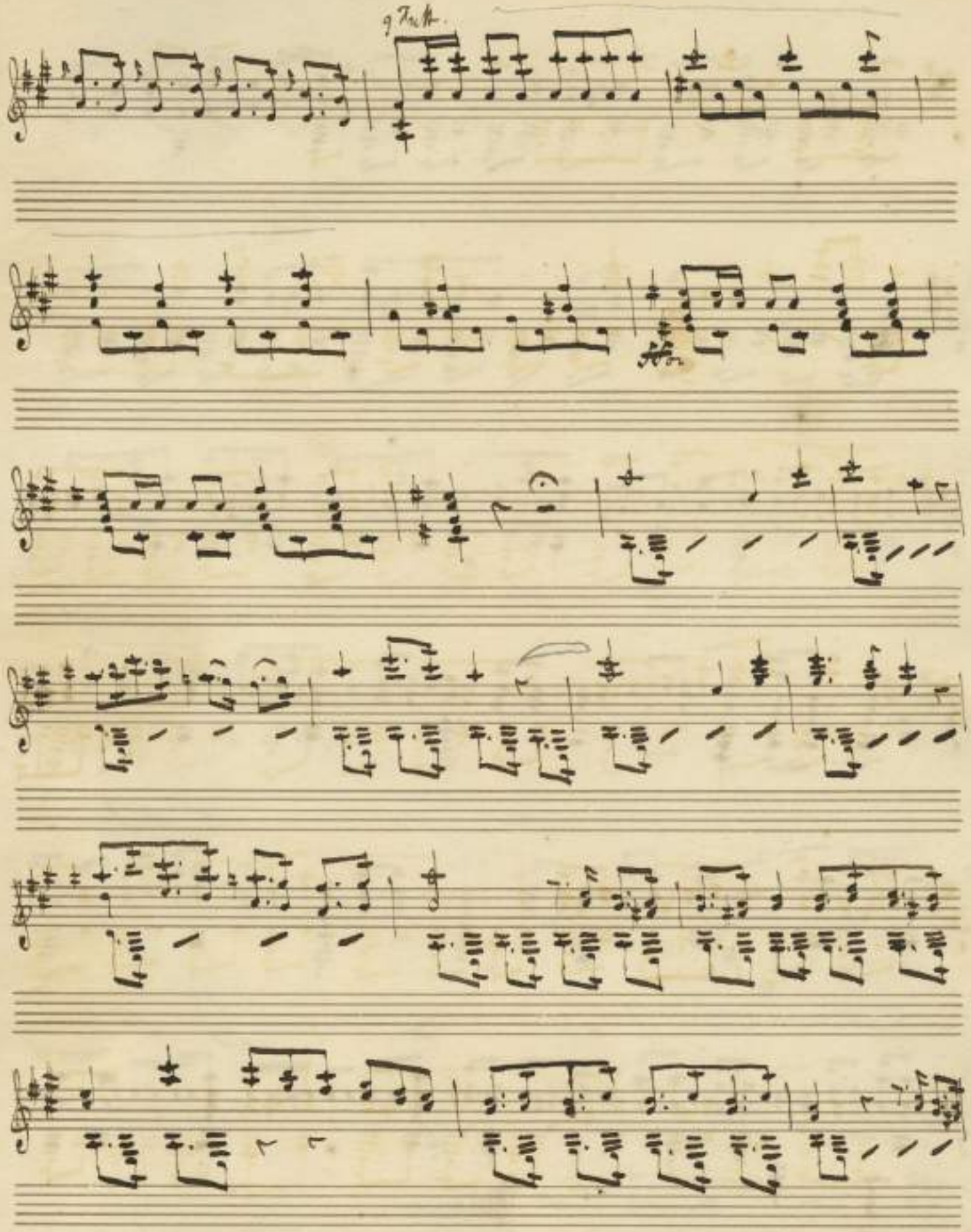

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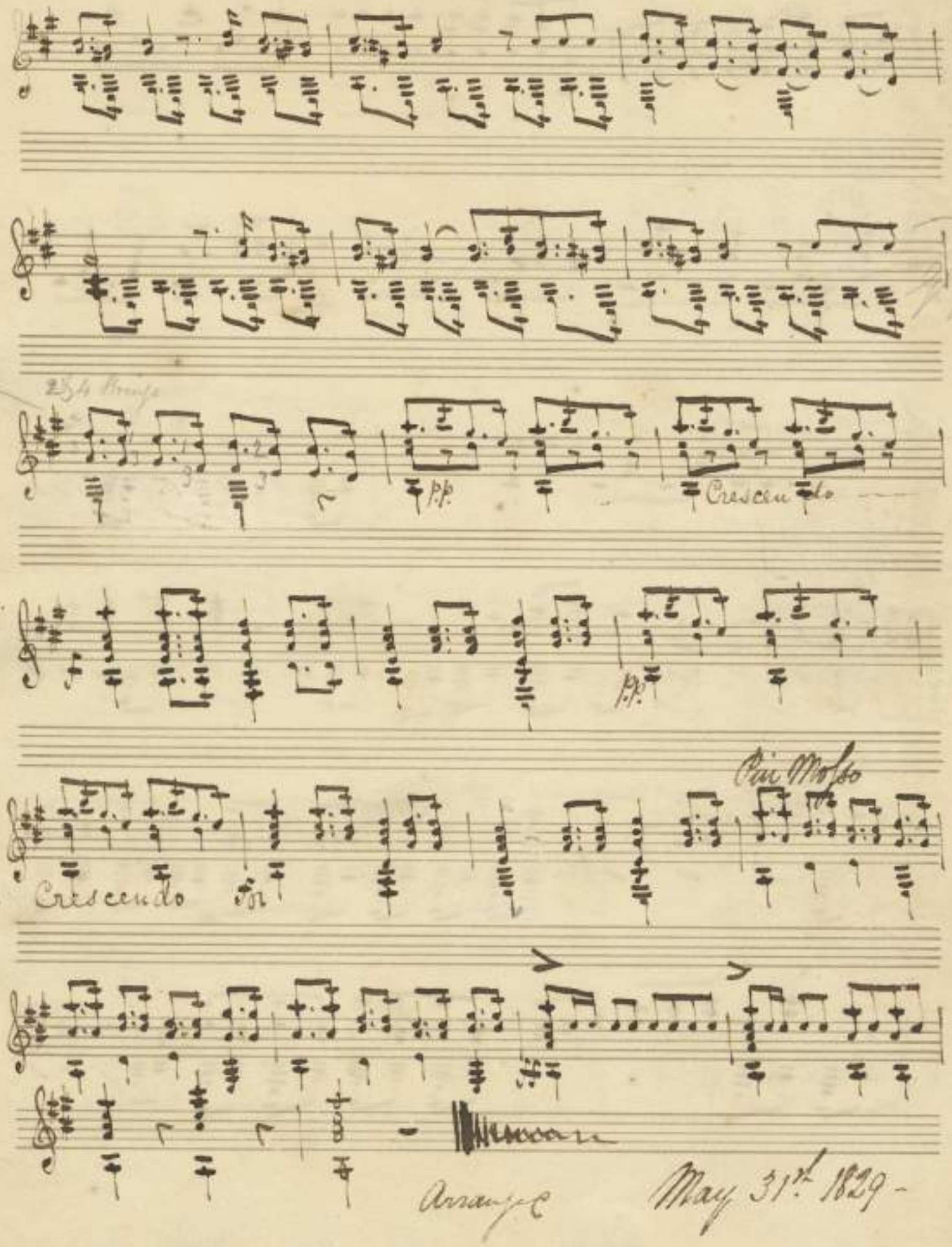

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