



*Spanish Guitar*  
*The NEW YEAR'S Gift*  
*FOR*  
*1837.*  
*Composed for & Dedicated to*  
*THE MOST NOBLE*  
*The Marchioness of Abercorn,*  
*By*  
*SIGNOR VERINI.*

*Sold at Sta. Hall.*

*Price 7<sup>s</sup> 6<sup>d</sup>.*

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*Andante mosso.*

VOCE.

Ca-ra Li-ra, O suon so-a-ve Del-le

CHITARRA.

no-te delle no-te tue be-a-te, Dagli De-i fu-ron cre-

-a-te Per pia-ce-re per pia-er ad o-gni

cor per. . . . pia-ce-re per piacere ad o-gni cor.

Quando u-ni-te a mie-i sos-pi-ri Già ri-na-sce in me... la

cal - ma, E sban - di - sce da quest' al - ma . . . ogni o

- get - to, ogni o - getto di do - lor, o - - - gni o - get - to, ogni o - getto di do -

lor, o - - - gni o - - get - to, ogni o - get - - - to di do -

- lor .

2.

Sei d'Apollo il vago adorno,  
 Dé Poeti sei la gloria,  
 La felice tua memoria  
 Regnò sempre con splendor.

3.

Delle Ninfe ancor ne sei  
 La compagna lusinghiera,  
 Tu diletto in alta sfera  
 Il più eccelso ammirator.

### LA LIRA.

Corteggiata or sei talora  
 Nelle sale, al colle, al Rio;  
 Il tuo dolce mormorio  
 Par che incanti i Numi ancor.

Ogni amante ogni guerriere  
 Ti consacra i carmi amati.  
 I momenti tuoi beati  
 Son momenti dell' amor.

## CHARMANT RUISSEAU.

*Andante quasi All<sup>to</sup>*

CHANT.

Charmant Ruisseau dont la saison nou-vel-le Vient de pa-

- rer les charmes dé-li-cieux, Ah! bien des fois ton murmure me rap-

- pel - le L'écho ché - ri de mes plus tendres vœux.

Auprès de toi, retrain-te so-li - tai-re, Je veux passer le reste de mes

jours; Auprès de toi, auprès de ma Ber - ge - re, Je chante -

-rai la joie et les a - mours. A . . . . .

rall:

2<sup>me</sup> Couplet.

Heureux celui qui jouit dans la vie  
 Du vrai bonheur de la tranquillité,  
 Bien loin de toi, o triste jalousie,  
 Loin du séjour de la méchanceté.

Auprès de toi, retraite salutaire &c.

# LA MALINCONIA.

*Lento.*

VOCE.

CHITARRA.

Cara Ma - lin - co - - ni - - a, ho! Ninfa mia di - - let - - ta;

Si sempli - ce e ne - - glet - ta, Sem - bri di lutto il fior:

*Più mosso.*

Mà, qual so - a - ve ac - cen - - - - to In to - no di la - -

men - - - to Tu ren - di da quel lab - - bro . . . .

Pien di dol - cez - za e a - mor, Tu rendi da quel

lab - - bro Pien di dol - - cez - - za e a - mor . . . .

rall:

harm:

## 2

Da quelle lunghe chiome  
 Ilai cinto il sacro volto,  
 Che, nel silenzio involto,  
 Va meditando ognor:  
 Ma quel pensoso ciglio,  
 Candido più del Giglio,  
 Reca un splendor soave  
 Che incanta ogni bel cor.

SEGUIDILLA.  
FOR ONE OR TWO VOICES.

VOCE 1<sup>mo</sup> *Allegretto.* En el jardin fron-

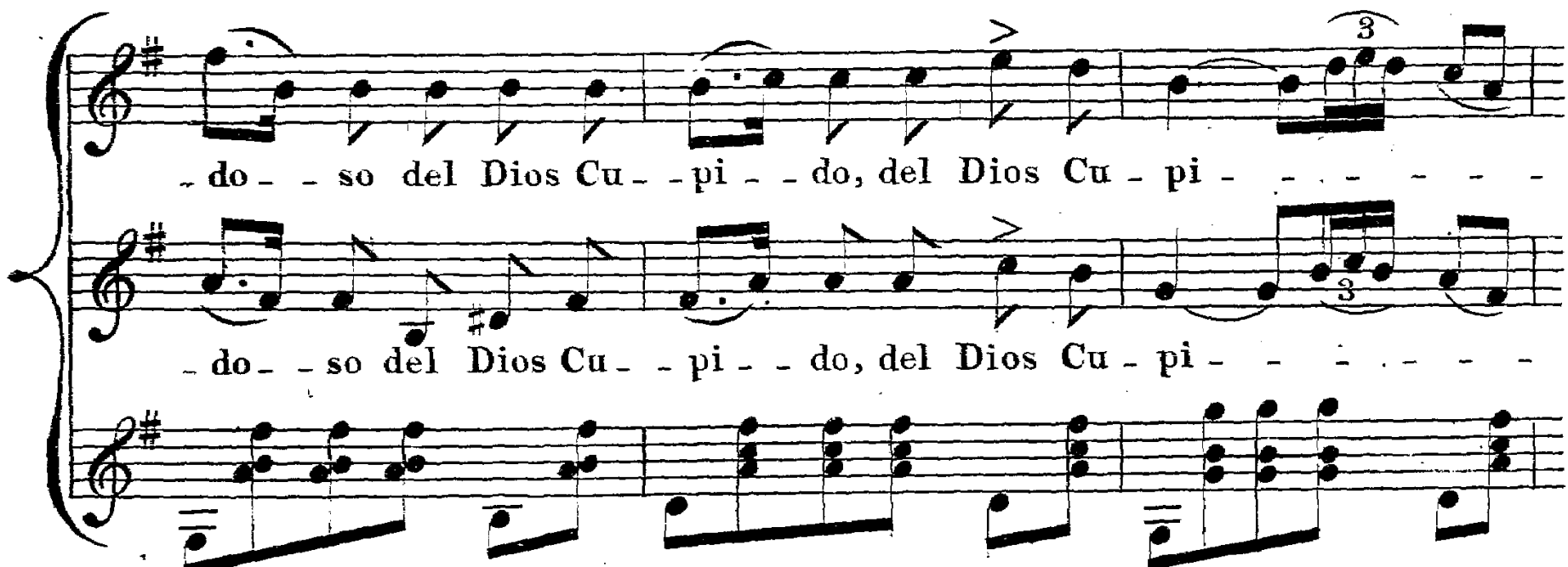
VOCE 2<sup>do</sup> En el jardin fron-

CHITARRA. Harm.



- do - - so del Dios Cu - - pi - - do, del Dios Cu - pi - -

- do - - so del Dios Cu - - pi - - do, del Dios Cu - pi - -



do, Del Dios Cu - pi - -

do, Del Dios Cu - pi - -

harm.



- do no hay flor que tanto a - - bun - -

- do no hay flor que tanto a - - bun - -





- de como el sus - pi - ro, como el sus - pi - ro no hay

- de como el sus - pi - ro, como el sus - pi - ro no hay

flor que tanto a - bun - de como el sus - pi - ro, como el sus -

flor que tanto a - bun - de como el sus - pi - ro, como el sus -

- pi - ro.

- pi - ro.

D.C. S.

harm.

2.

Y los amantes  
 Con lacrimas la riegan  
 A cada instante.

# WHEN THINKING OF THOSE WHO ARE DEAREST.\*

*Andante.*

The Words by R. Folkestone Williams Esq<sup>r</sup>.

VOICE.

When thinking of those who are dearest 'Tis

GUITAR.

thy name I speak When eager to know the sin - ce - rest For

Thee would I seek; A - round me forms fairer are mo - ving,

But they have no charms for me. . . . The heart the most

wor - thy of lo - ving Can on - ly be found in

Thee . . . . A - - round me forms fair - er are mo - ving . . .

. . . . But they have no charms for me . . . . . The

heart the most wor - thy of lov - ing . . . . Can on - ly be

*ad lib:*

found in Thee .

2.

The day now hath studied from sorrow,  
 Its heaviest task;  
 To find a delight in the morrow  
 Is more than I ask.  
 But if there's a season of pleasure,  
 That these ach<sup>ing</sup> eyes may see  
 I know that the joy I most treasure  
 Can only be found in Thee!

## BARCAROLA.

FOR ONE OR TWO VOICES.

*Allegretto.*VOCE 1<sup>mo</sup>

Il chia - ror del-la pla-ci-da Lu-na Già ris -

VOCE 2<sup>do</sup>

Il chia - ror del-la pla-ci-da Lu-na Già ris -

CHITARRA.



plende al ri-fles - so dell' on - da, Mormo - - rando si sente la

- plende al ri - fles - so dell' on - da, Mormo - - rando si sente la

spon-da Col fres - chet - to che sof - fia sul mar .

spon-da Col fres - chet - to che sof - fia sul mar .

Par che tut - - to, par che tut - to sor - ri - da d'in -

Par che tut - - to, par che tut - to sor - ri - da d'in -

- tor - no, Al Bat - tel - lo che pron - to ci as - pet - ta; Vie - ni

- tor - no, Al Bat - tel - lo che pron - to ci as - pet - ta; Vie - ni

dunque mia bel - la Ni - - net - ta Vieni me - co la notte à be -

dunque mia bel - la Ni - - net - ta Vieni me - co la notte a be -

- ar, Vieni dun - que mia bel - la Ni - - net - - ta Vie - ni

- ar, Vieni dun - que mia bel - la Ni - - net - - ta Vie - ni

me - co la notte a be - - ar, Vie - ni dun - que mia bel - la Ni -

me - co la notte a be - - ar, Vie - ni dun - que mia bel - la Ni -

- net - ta, Vie - ni me - co la notte a be - - ar, la notte a be -

- net - ta, Vie - ni me - co la notte a be - - ar, la notte a be -

a piacere

- ar, la not - te a be - - ar .

- ar, la not - te a be - - ar .

2.

Al risuono di varj instrumenti  
 Navigando nel lido sereno  
 Il tuo cuore giojoso nel seno  
 Sul tuo ciglio vedrò risaltar.  
 Par che tutto sorrida d'intorno &c.

# GALOPPADE .

The musical score for "Galoppade" is written in 2/4 time and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, beams, and slurs. Performance instructions are provided throughout the piece:

- System 1: Includes a first ending bracket with a "1" above it and a "4" below it, indicating a first ending of four measures.
- System 2: Ends with the instruction "FINE." followed by a double bar line.
- System 3: Includes the instruction "harm:" above a note and "Nat:" below a note, indicating harmonic and natural playing techniques.
- System 4: Includes the instruction "Harm: Nat:" above a note, indicating both harmonic and natural playing techniques.
- System 5: Includes the instruction "Harm: Nat:" above a note, indicating both harmonic and natural playing techniques.
- System 6: Ends with the instruction "D.C." (Da Capo) and a double bar line, with a "2" below the final bass note, indicating a second ending.

WALTZ.

The musical score is presented in ten systems, each consisting of two staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and dynamic markings. The word "FINE." is written at the end of the second system, and "D.C." is written at the end of the tenth system.



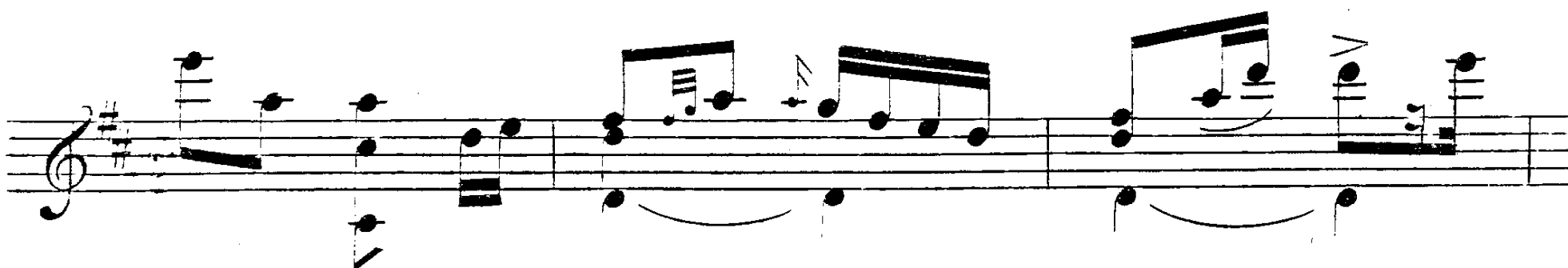
WALTZ.

Moderato.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score consists of a main melody line and a piano accompaniment line. The melody line includes various ornaments and slurs, and ends with a double bar line and the word 'FINE.'. The piano accompaniment line features a steady rhythmic pattern of eighth notes and includes performance markings such as 'Harm:' and 'Nat:'. The score concludes with a double bar line and the initials 'D.C.' (Da Capo).

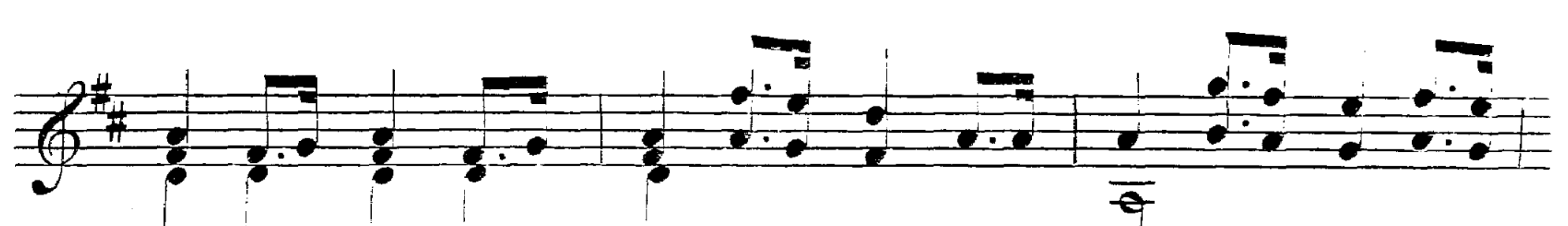
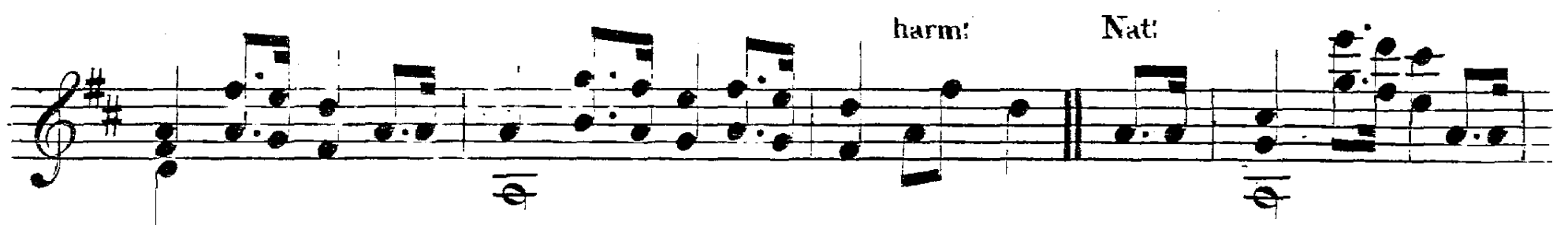
# A SCOTCH AIR.

*Allegretto.*

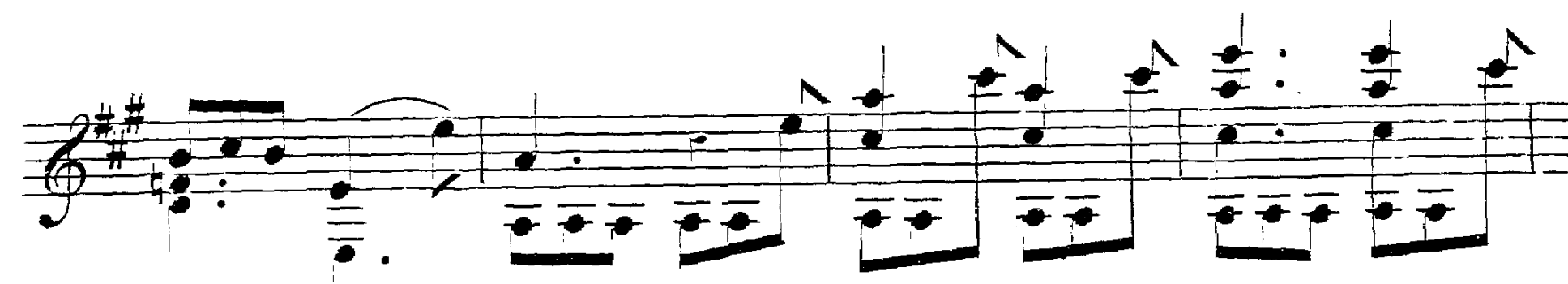


# THE SWISS BOY.

*Allegretto.*



FRA DIAVOLO.



Harm: Nat:

First system of musical notation, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 1/4 time signature. The staff contains a melody in the upper voice and a bass line in the lower voice. The melody begins with a quarter note G#4, followed by quarter notes A4 and B4, and then a dotted quarter note C5. The bass line starts with a quarter note G2, followed by quarter notes A2 and B2, and then a dotted quarter note C3.

Second system of musical notation, continuing the piece. It includes a treble clef, a key signature of three sharps, and a 1/4 time signature. The melody continues with quarter notes D5, E5, and F#5, followed by a dotted quarter note G5. The bass line continues with quarter notes D2, E2, and F#2, followed by a dotted quarter note G2.

Third system of musical notation. It includes a treble clef, a key signature of three sharps, and a 1/4 time signature. The melody features a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. The bass line features a series of eighth notes: G2, A2, B2, C3, B2, A2, G#2. The word "smor:" is written below the bass line.

Fourth system of musical notation. It includes a treble clef, a key signature of three sharps, and a 1/4 time signature. The melody continues with quarter notes F#5, E5, and D5, followed by a dotted quarter note C5. The bass line continues with quarter notes F#2, E2, and D2, followed by a dotted quarter note C2.

Fifth system of musical notation. It includes a treble clef, a key signature of three sharps, and a 1/4 time signature. The melody continues with quarter notes C5, B4, A4, and G#4. The bass line continues with quarter notes B1, A1, G#1, and F#1.

Sixth system of musical notation. It includes a treble clef, a key signature of three sharps, and a 1/4 time signature. The melody continues with quarter notes F#4, E4, and D4, followed by a dotted quarter note C4. The bass line continues with quarter notes F#1, E1, and D1, followed by a dotted quarter note C1.

Seventh system of musical notation. It includes a treble clef, a key signature of three sharps, and a 1/4 time signature. The melody continues with quarter notes C4, B3, and A3, followed by a dotted quarter note G3. The bass line continues with quarter notes B0, A0, and G0, followed by a dotted quarter note F0. The piece concludes with a double bar line.