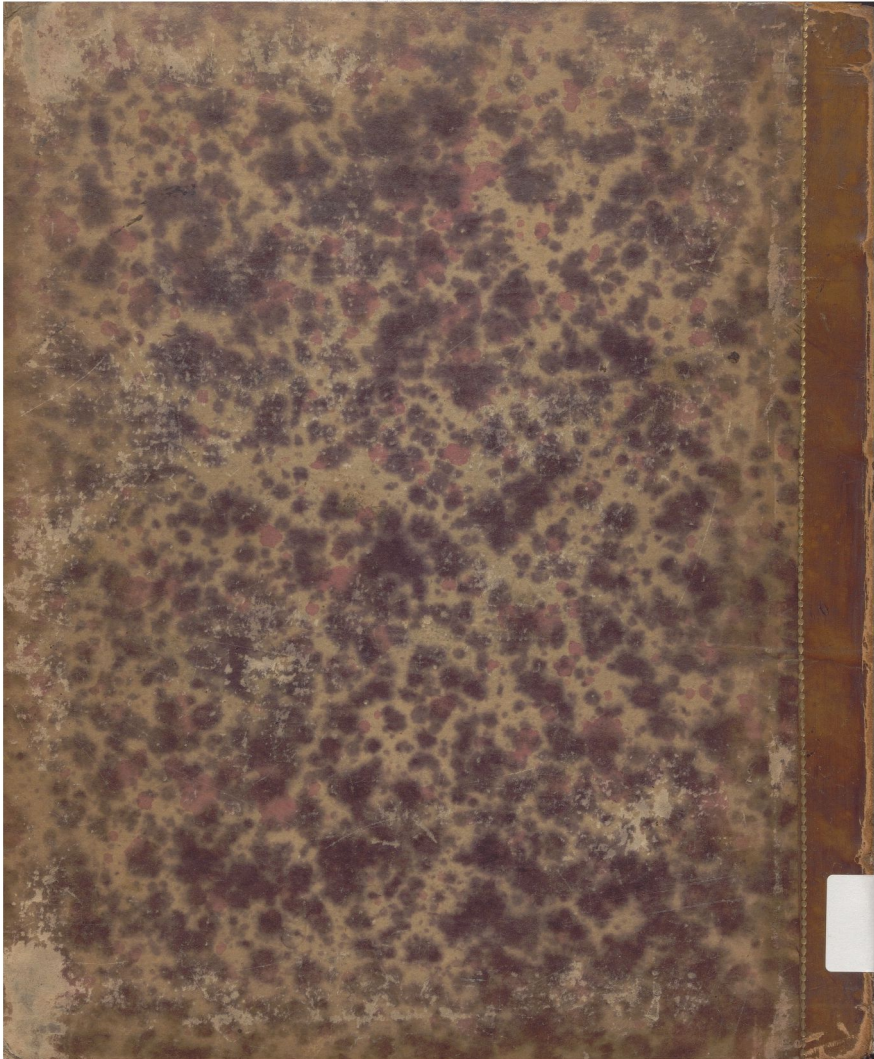


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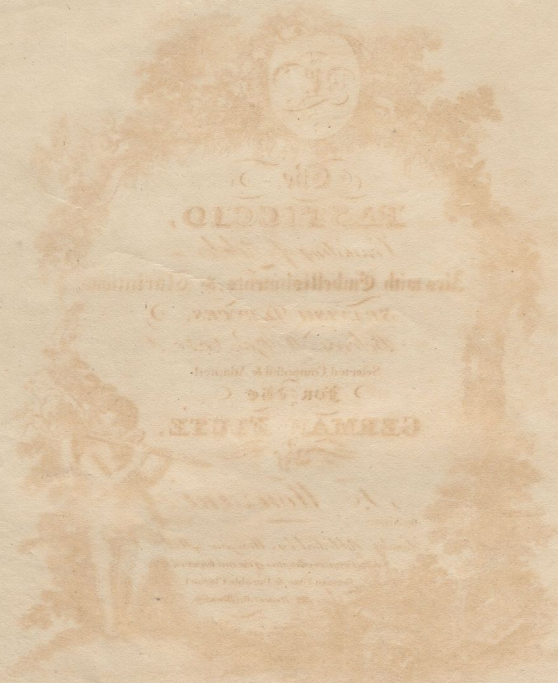
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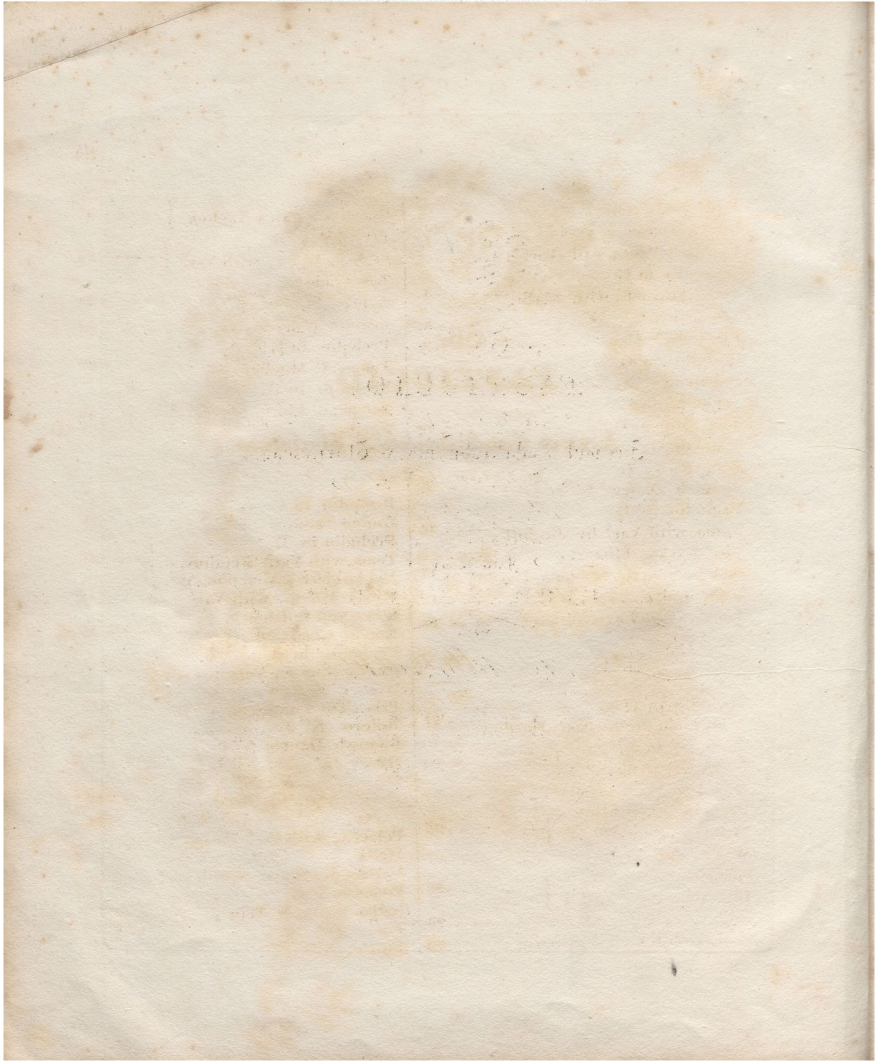


The  
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*Consisting of Rêlâtes,*  
**Airs with Embellishments, & Variations,**  
*SPANISH DANCES,*  
*Boleros, Waltzes, &c. &c.*  
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FLAUTO SOLO

— WITH LOWLY SUIT AND PLAINTIVE, DITTY —

With embellishments by T. Monzani.

N.º 1.

Andante  
Amoroso.

OPERA DANCE.

Bossi

Allegretto

Scherzando.

Nº I of the Pasticcio To be Continued

2

# TYROLIAN WALTZ.

Variations by  
T. Monzani.

Moderato. *mf*

*Con Brio*

Var: 1.

Var: 2.

*Ardito*





4

PRELUDIO. in G.

And.<sup>te</sup>

*p* *Cres* *f* *mf*

Allegretto.

Mozart.

T. E. M. A.

*p* *f* *p* *f* *p* *f* *p* *Cres* *p* *f* *p* *f*

Var. 1.

*p* *f* *p* *f* *p* *f* *p* *Cres* *p* *f* *p* *f*

N. I. of the Pasticcio



## Piu Lento

5

Var: 2.

*p* *hr* *f* *p* *f* *p* *f* *p* *f* *Cres.* *p* *f* *f* *p*

## Piu Presto

Var: 3.

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *Cres.* *f* *p*

N.º I of the Pasticcio

Volti Segue Var: 4.

Var: 4.

*p*  
*f* *p*  
*f*  
*p*  
*f* *p* *f* *p*  
*Cres.* *p*  
*f* *p* *f*

Minore . Con Anima

Var: 5.

*p* Piu Lento *f*  
*p* *f*  
*p*

N. 1. of the Pasticcio

First system of musical notation, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of two staves with various dynamics including *f*, *p*, and *Cres.*

Maggiore. Ardito.

Var: 6. Second system of musical notation, labeled "Var: 6." in the first measure. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of eight staves with various dynamics including *f*, *p*, and *Cres.*



8

THE STORM.

Variations by T. Manzoni.

Andante. *dolce*

*Piu mosso*

*Non tanto Presto*

*a mezza Voce*

*Tempo Primo*

## Fly not yet. IRISH MELODY.

Varied by T. Monzani.

Allegretto.

Musical score for "Fly not yet. IRISH MELODY." by T. Monzani. The score is in G minor, 6/8 time, and consists of 12 staves. It features dynamic markings (*p*, *pp*, *mf*, *f*, *hr*), articulation (accents), and performance instructions (*Andante Amorososo*, *Tempo Primo*). The piece concludes with "Fine."

N<sup>o</sup> 1 of the Pasticcio

Fine.

10.

PRELUDIO, in G.

Con Brio

*s.fz*

*dolce*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

POLONESE.

Allegretto  
Brillante.

Palma.

*p*

*mf*

*mf*



The musical score consists of ten staves of music, all in treble clef and G major. The dynamics and markings are as follows:

- Staff 1: *pp*
- Staff 2: *mf*
- Staff 3: *dolce*
- Staff 4: *mf*
- Staff 5: *ad lib<sup>m</sup>*
- Staff 6: *p*
- Staff 7: *mf*
- Staff 8: *p*
- Staff 9: *mf*
- Staff 10: *p*

PRELUDIO. in C

Andant.

Musical score for 'PRELUDIO. in C' by T. Monzani. It consists of three staves of music. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. The third staff is in treble clef. The tempo is marked 'Andant.' and the mood is 'Ardito'. The music features intricate sixteenth-note patterns and slurs.

The Brown Maid. IRISH MELODY.

Embellishments T. Monzani.

Adagio  
Espressivo.

Musical score for 'The Brown Maid. IRISH MELODY.' by T. Monzani. It consists of three staves of music. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. The third staff is in treble clef. The tempo is marked 'Adagio' and 'Espressivo.', and the mood is 'dolce'. The music features a more melodic and expressive style with slurs and ornaments.

SPANISH DANCE Nº 1.

Moderato

Musical score for 'SPANISH DANCE Nº 1.' by T. Monzani. It consists of three staves of music. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The tempo is marked 'Moderato' and the mood is 'mf'. The music features a rhythmic dance style with slurs and a 'Fine.' marking at the end of the first section.

Nº I of the Partido

Da Capo

BOLERO. N.º 1.

Andante.

SPANISH DANCE. N.º 2.

Allegretto.

N.º 1 of the Pasticcio



14

PRELUDIO. in D.

Moderato

Ardito

dolce

*mf*

*p*

*p*

ARIA.

Variations by Jussdoff.

TEMA.

Allegretto

*p*

*f*

*f*

*p*

*f*

Var. 1.

*p*

*f*

Nº 1 of the Partido

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a time signature of 3/8. The first section consists of two staves of music. The second section, labeled 'Var: 2', starts with a new key signature of two sharps (F# and C#) and a time signature of 3/8, and is marked with a piano (*p*) dynamic. It consists of four staves of music. The third section, labeled 'Var: 3', starts with a new key signature of two sharps (F# and C#) and a time signature of 3/8, and is marked with a forte (*f*) dynamic. It consists of four staves of music, including a triplet of eighth notes in the second staff. The score concludes with a double bar line.

ARIA THE LARK

Mozart.  
Embellishments T. Monzani.

Larghetto  
Amoroso.

*dolce*

*Cres.*

*p* *ad lib.*

*mf*

*mp*

W. ALTZ from the Seasons.

Haydn

Allegro.

*p* *Con Spirito*

*mf*

*p*

*mf*



Musical score for the first section of the piece, consisting of seven staves of music in treble clef with a key signature of one flat and a 3/8 time signature. The music features various dynamics including *p*, *dolce*, and *sf*.

BELLA, WALTZ.

T. Monzani .

Andante

Musical score for the second section of the piece, consisting of four staves of music in treble clef with a key signature of one flat and a 3/8 time signature. The music is marked *Andante* and includes dynamics like *p* and *f*.

Nº I of the Particello

18

THEMA.

A. Reicha.

Var: by T. Monzani.

Andantino  
Espressivo.

Pianissimo e con Grazia.

Musical score for the main theme, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features various dynamics including pianissimo (p), forte (f), fortissimo (ff), and sforzando (sfz). It includes slurs, accents, and a triplet in the fourth staff.

Var: 1.

Musical score for the first variation, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and includes dynamics such as pianissimo (p), mezzo-forte (mf), and fortissimo (ff).

Nº 1 of the Pasticcio

*Piu Lento.*

Var: 2. *Minore. p* *Cres:*

*f* *mf* *pp* *mf* *p*

*Allegretto. mf* *Cres:* *Calando.*

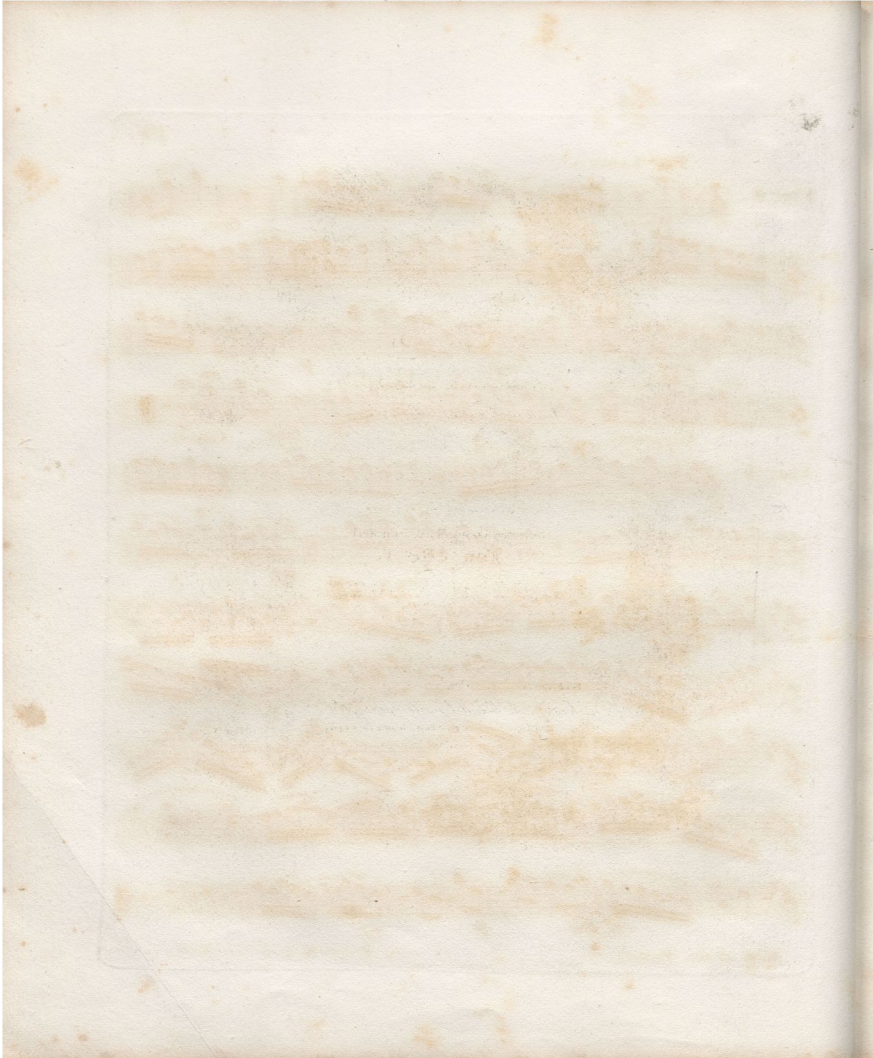
Var: 3. *Legermente.* *mf* *p*

*mf* *p* *mf* *tr* *tr*

N.º I of the Pasticcio

End of N.º I of the Pasticcio





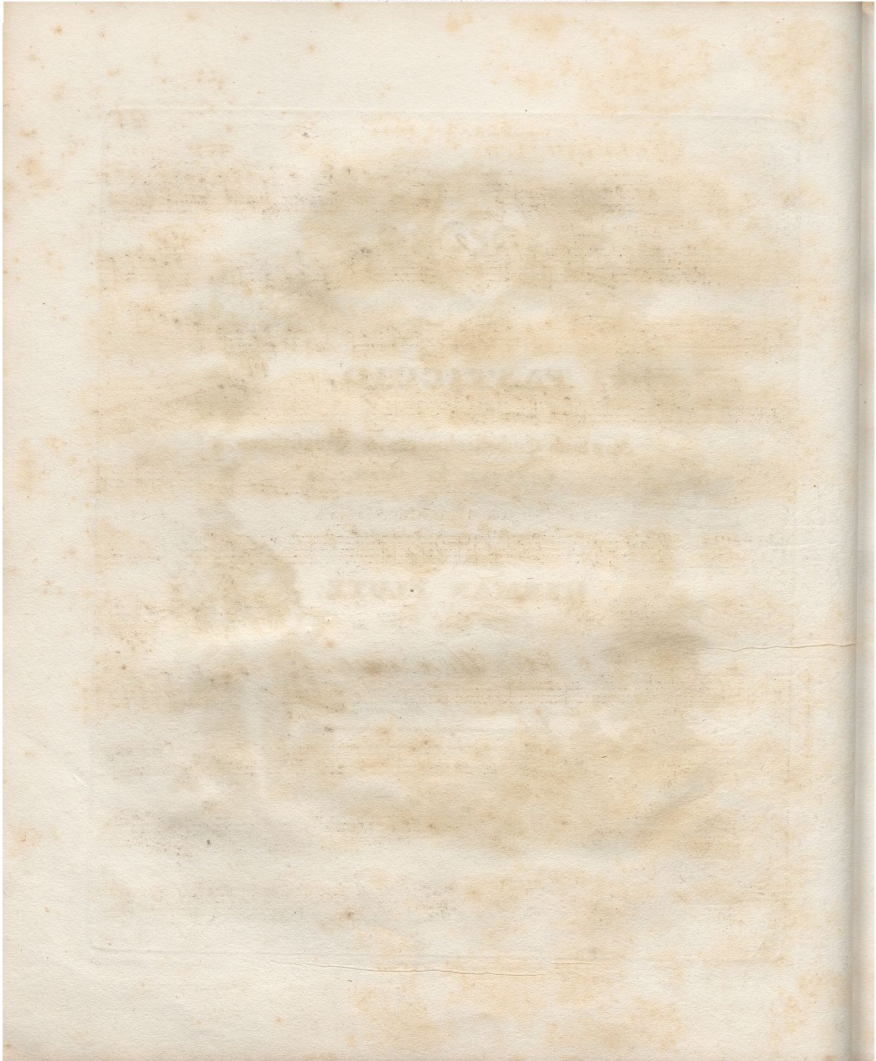


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— FLAUTO SOLO —  
PRELUDIO. in D.

T. Munzani.

Nº 2.

Non troppo Presto

*mf* *pp*

Andante Cantabile.

from the Seasons. Haydn.

*p* *Cres.* *p*

*pp* *mf* *mf* *p* *mf*

PRELUDIO. in B b.

T. Monzani.

Allegretto. 

*mf*

*p*

IRISH AIR.

Varied by T. Monzani.

Quasi Presto. 

*mf*

*mf*

*mf*  
*Legermente & p*





Minore. alla Pastorale.

Var: 2.

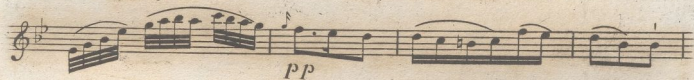


Piu Lento e dolce.



Tempo piu mosso.

Var: 3.





24

Kreutzer.

*ARIA.*

Andante  
con Variazioni.

*pp*

*pp*

*mf* *p*

*Fine.*

Var: 1.

*Dolce e Espressivo.*

*p*

*p* *mf*

*pp*

*p*

*Minore.*

Var: 2.

*p*

N.º 2 of the Pasticcio

First system of musical notation, three staves in G major (one flat). Includes dynamic marking *p*.

Var: 3.

Var: 3. *Ardito e mf* *tr*

Second system of musical notation, eight staves in 2/4 time. Includes dynamic markings *Ardito e mf* and *tr*.

N.º 2 of the Pasticcio

*mf*

Aria Da Capo.

26

PRELUDIO. D Minor.

Andante.

*p* *f* *p* dolce

MAJORCA DANCE.

T. Monzani.

Allegretto.

*mf* *p* *mf* *mf* *mf* *mf* *mf* *p*

Nº 2 of the Pasticcio



Two staves of musical notation in G major, 3/4 time. The first staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes with various articulations.

WALTZ

Pucitta.

Andantino

A series of ten staves of musical notation for a waltz. The key signature changes from G major to A major. Dynamics include *p*, *f*, *mf*, and *p*. The notation includes various rhythmic patterns and articulations.

Nº 2 of the Pasticcio

28

SPANISH DANCE. N<sup>o</sup> 3.Allegro  
Moderato.

Musical score for Spanish Dance No. 3, featuring eight staves of music. The tempo is marked 'Allegro Moderato'. The key signature has one flat (B-flat) and the time signature is 2/4. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line.

SPANISH DANCE. N<sup>o</sup> 4.

Andantino.

Musical score for Spanish Dance No. 4, featuring three staves of music. The tempo is marked 'Andantino'. The key signature has one flat (B-flat) and the time signature is 6/8. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano), and articulation marks like slurs and accents. The piece concludes with a double bar line.

N<sup>o</sup> 2 of the Pasticcio

SPANISH DANCE N<sup>o</sup> 5:

Brillante.

N<sup>o</sup> 2 of the Pasticcio

4



MARCI A — Con Variazioni.

Furstenau.

Moderato.

TEM A

The first system of music consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The second staff continues the melody with a forte (*f*) dynamic marking.

Var: 1.

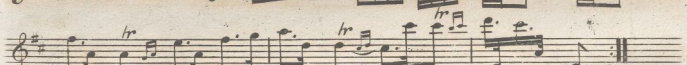
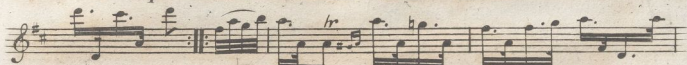
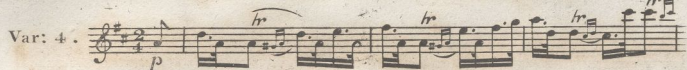
The first variation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a forte (*f*) dynamic marking. The second staff continues the melody with a piano (*p*) dynamic marking.

Var: 2.

The second variation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a forte (*f*) dynamic marking. The second staff continues the melody with a piano (*p*) dynamic marking.

Var: 3.

The third variation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a piano (*p*) dynamic marking. The second staff continues the melody with a forte (*f*) dynamic marking.



Minore.



32

## WALTZ

N. N.

Allegretto. *f* *p* *sfz* *p* *sfz* *p* Fine.

TRIO. *dolce tutto.*

D. C.

## SWISS — RANS DES VACHES.

Andante. *pp e Semplice* *sf* *hr* *pp* *dolce* *hr*

N.º 2 of the Pasticcio



PRELUDIO. in D.

Brillante. *mf*

The Prelude in D major consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *mf* and includes the instruction 'Brillante'. The subsequent staves continue the piece with various rhythmic textures, including sixteenth and thirty-second notes, and conclude with a double bar line and repeat dots.

SICILIAN WALTZ — Con Variazioni.

Grazioso. *mf*

*Cres.* *Fine*

Var: 1. *p*

*mf* *p*

Var: 2. *mf*

The Sicilian Waltz section is divided into five staves. The first staff is marked 'Grazioso' and *mf*. It includes the instruction 'Cres.' and ends with 'Fine'. The second staff is the first variation, marked 'Var: 1.' and *p*. The third staff continues the first variation, marked *mf* and *p*. The fourth and fifth staves are the second variation, marked 'Var: 2.' and *mf*. The piece concludes with a double bar line and repeat dots.

N.º 2 of the Pasticcio

Da Capo.

34

## ZAPATEADO — Spanish Air.

Allegro  
Moderato

*p* *mf* *ff* *mf* *p* *pp* *mp* *p* *mf* *mf* *p* *mf* *pp* *Da Capo Tutto.*

ARIA.

Storacci.

Andantino.

*p* *p* *p* *mf* *f* *mf* *f*

N. 2. of the Pasticcio.

## VERONA WALTZ.

T. Monzani.

Poco Allegretto

*p* Sempre.

Tutte Staccate.

*p* e Legate.

*p* << *p* *p* Sempre.

Tutte Staccate.



PRELUDIO. in E b.

T. Monzani.

Moderato.

*f* *ff* *dolce*

*f* *p* *mf* *dim.* *Cres.* *f*

*p* *Adagio* *pp* *Presto.*

C. Müller.

Varied by T. Monzani.

TEMA.

Andante.

*dolce* *p*

*mf* *p*

*Adagio* *dolce*

*mf* *pp*

*mf*

*p* *mf* *p*  
*p*  
*Cres.* *dolce* *mf*  
*3* *p* *mf*  
*mf* *p* *mf* *Tutto*  
*dolce* *mf*  
*pp*

38

## PRELUDIO. in D.

Ardito

Mozart's *ARIA* — Non piu di Fiori. Embellishments by T. Monzani.

Larghetto.

dolce

*mf*

ad lib<sup>ro</sup> e con Grazia.

dolce

*mf*

*pp*

FINALE 1<sup>mo</sup>

T. Monzani.

Allegretto.

*mf*

*p*

*mf*

N.º 2 of the Pasticcio



Musical score for "Nº 2 of the Pasticcio". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The piece is divided into several sections:

- First Section:** Starts with a *mf* dynamic. The tempo is *Andante*. Dynamics include *mf* and *p*.
- Second Section:** Features a *f* dynamic. The tempo is *Primo Tempo*. Dynamics include *f* and *p*. The instruction *dolce* is present.
- Third Section:** Features a *mf* dynamic. The tempo is *Piu Allegro*. Dynamics include *mf* and *p*.
- Final Section:** Starts with a *p* dynamic, followed by *mf*.

The score concludes with the word **FINE.**





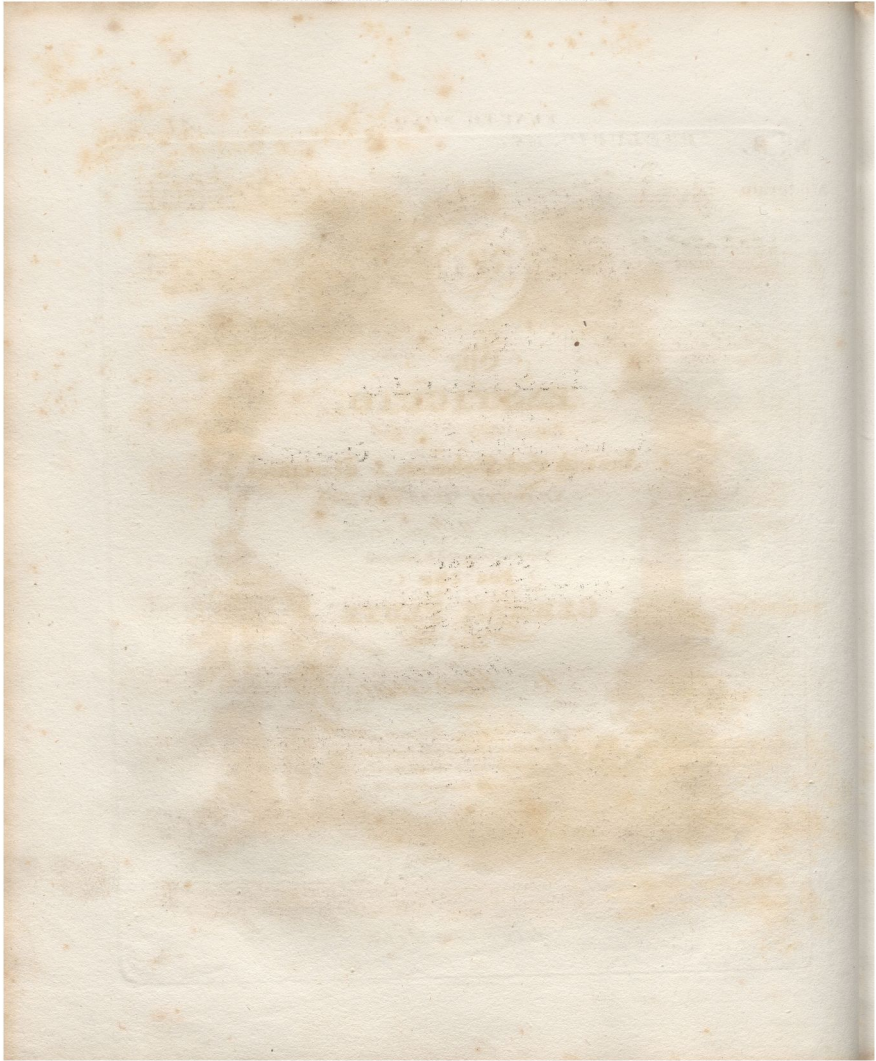
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FLAUTO SOLO

Nº 3.

PRELUDIO. in C.

T. Monzani.

Moderato

DONNE L'AMORE.

S. Meyer.

Andantino

Nº 3 of the Pasticcio. To be Continued.

42

PRELUDIO. in D.

Andante. *mf*

TEMA. Con Variazioni.

Beethoven.

Andante  
Cantabile. *dolce*

*mf* *p*

*mf* *p*

Var: 1. *p e Legate.*

Nº 3 of the Pasticcio.



The musical score consists of several staves of music in G major. The first two staves are the main melody. The third staff is labeled "Var: 2." and includes the marking "mf e Staccate." with a fermata over the first measure. The score continues with various dynamics: *p*, *mf*, *pp*, and *mp*. A section labeled "Coda." begins with the tempo marking "Andante" and dynamics "pp" and "p", followed by "Adagio" and "p". The piece concludes with a "Fine" marking.

Nº 3 of the Pasticcio.

Fine

44

## VENETIAN AIR. Nel Lasciarti.

Allegretto

*mf* *p* *mf*

*pp* Lento *mf*

*p*

## PADUA, WALTZ — With Variations. By T. Monzani.

Allegro  
Moderato

dolce *mf*

*p*

*mf* *mf*

Var. 1. *Staccate tutte e mf*

*mf*

minore

Var: 2.

Musical notation for Variation 2, measures 1-12. It consists of two systems of two staves each. The first system starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a melodic line with eighth-note patterns and a bass line with sixteenth-note accompaniment. Dynamics include 'p' (piano) and 'mf' (mezzo-forte).

Var: 3.

Musical notation for Variation 3, measures 1-12. It consists of two systems of two staves each. The key signature changes to two sharps (D major). The music is characterized by dense sixteenth-note textures in both hands. The dynamic is marked 'mf' (mezzo-forte).

Coda.

Musical notation for the Coda, measures 1-12. It consists of two systems of two staves each. The key signature changes to one flat. The tempo is marked 'Adagio' and the dynamics range from 'p' (piano) to 'pp' (pianissimo). The section concludes with a fermata.



WHEN YOU TELL ME

Embellishments  
by T. Monzani.

Poco Allegro

*p* *mf* *p* *mf* *dolce* *pp* *Cres.* *f* *p*

RONDO. SUSPIRATO.

T. Monzani.

Allegretto.

*P* *f* *hr* *Cres.* *p* *f*

A handwritten musical score consisting of ten staves of music. The notation is in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music features various dynamics and articulations. The first staff begins with a treble clef and a key signature of one flat. The score includes dynamic markings such as *mf*, *p*, *f*, *hrz*, and *dolce*. There are also slurs and accents throughout the piece. The piece concludes with a double bar line and the word "Fine".

N.º 3 of the Pasticcio.

48

## PRELUDIO. in A.

T. Monzani.

Allegro

*mf*

*p* *pp*

## VENETIAN AIR. Quelle Piume.

Andantino

*p* *p* *mf* *mf* *p* *p*

*p* *6* *dolce & Lento* *p*

N<sup>o</sup> 3 of the Pasticcio.



## WALTZ

Mozart.

Allegro

Musical score for Mozart's Waltz, featuring six staves of music. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *Calando* (diminuendo). The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line.

## ARIA, PRIMA CH'IO L'IMPEGNO.

Salieri.

Allegretto

Musical score for Salieri's Aria, featuring four staves of music. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The music is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The piece concludes with a double bar line and the word "Fine".

N.º 3 of the Pasticcio

D.C. Tutta.

50

## BOLERO. N.º 2.

Andantino  
con motto

Musical score for Bolero No. 2, featuring ten staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Andantino con motto". The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. Dynamic markings include *p* (piano) and *f* (forte). The score concludes with a double bar line.

N.º 3 of the Pasticcio.

SPANISH DANCE . N<sup>o</sup> 6 .

Allegro  
Moderato

Musical score for Spanish Dance No. 6, featuring five staves of music. The first staff is marked with *p* and *f*. The second staff is marked with *p* and *f*. The third staff is marked with *dolce*. The fourth staff is marked with *p* and *f*. The fifth staff is marked with *p* and *f*. The music is in 6/8 time and consists of rhythmic patterns with slurs and accents.

SPANISH DANCE . N<sup>o</sup> 7 .

Andante  
Grazioso

Musical score for Spanish Dance No. 7, featuring four staves of music. The first staff is marked with *p* and *f*. The second staff is marked with *p* and *f*. The third staff is marked with *dolce*. The fourth staff is marked with *p* and *f*. The music is in 2/4 time and includes triplets and slurs.

N<sup>o</sup> 3 of the Pasticcio .



SPANISH DANCE Nº 8.

Vivace

*p* *f*

*p* *f*

dolce

*p* *f*

*p* *f*

GRAND MARCH

Beethoven.

Maestoso

*p* *mf* *pp*

*mf* *p* *mf* *tr* *tr* *p*

*p* *mf* *mf*

*Cres.* *f*

Calando

*p*

*p*

*p*

*mf*

*pp*

Segue Subito Waltz .

WALTZ .

Beethoven .

Allegretto

*p*

*mf*

*f*

*p*

*f*

Trio

mezza voce .

*p*

*p*

*mf*

*p*

N<sup>o</sup> 1 of the Partita



54

POLACCA — Con Variazioni.

Beethoven.

Allegretto

*mf* *mf* *f* Fine

Var: 1.

Legate *p*

Var: 2.

*fz*

N<sup>o</sup> 3 of the Pasticcio.

Polacca Da Capo.



WALZ:

WALZ:

55  
Beethoven.

Allegretto

Legermente *p*

*mf*

*p* *Cres.*

*f* *p* *p*

*f* *p* *f* *p*

*f* *f* *p* *mf*

*p*

*pp*

*mf*

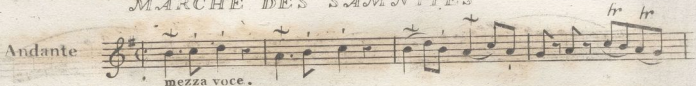
Fine

Nº 3 of the Pasticcio.

56

## MARCHE DES SAMNITES

Andante



Var. I.



Var. 2.

N<sup>o</sup> 3 of the Pasticcio.

*p*

Segue Subito Waltz.

WALTZ.  
Allegretto

Var: 3.

*mf*

*p* *f*

*p* Fine.

Nº 3 of the Pasticcio.



58

PRELUDIO. in E.

Andante. *mf*

The musical score for the first piece, 'PRELUDIO. in E.', is written on four staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andante' and the dynamic is 'mf'. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a double bar line.

ITALIAN WALTZ.

Andantino. *f*

Trio *dolce* *mf* *f*

The musical score for the second piece, 'ITALIAN WALTZ.', is written on four staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'Andantino'. The first section is marked 'f' (forte). The second section, labeled 'Trio', is marked 'dolce' (piano) and 'mf' (mezzo-forte). The piece concludes with a double bar line.

N<sup>o</sup> 3 of the Pasticcio.

TURIN, W<sup>o</sup>ALTZ.

Allegro  
Moderato.

*p*

Trio.

mezza voce.

*sfz*

*p*

FINALE. N<sup>o</sup> 2.

T. Monzani.

Allegretto.

*mf*

*mp*

*p*

*f*

*sf*

N<sup>o</sup> 3 of the Pasticcio.

FINE of N<sup>o</sup> 3 of the Pasticcio.

[The text in this block is extremely faint and illegible due to significant fading and discoloration of the document. It appears to be a list or table of contents with multiple entries, but the specific words and numbers cannot be discerned.]



314

The  
**PASTICCIO,**  
 Consisting of, Polkas,  
 Airs with Embellishments, & Variations.  
 SPANISH DANCES,  
 Boleros, Waltzes, &c. &c.  
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N.º 4.

ARIA.

FLAUTO SOLO

Embellishments by 61  
T. Monzani.

Andante.

Allegretto

Andante

Segue Subito

HORN PIPE.

Bossi.

Allegretto

N.º 4 of the Pasticcio. To be Continued.



INTRODUZIONE.

Martinn.

Andante

Amoroso e *p* *Cres:* *mf*

*p* *Cres:* *mf* *pp*

Segue Subito.

POLACCA.

Martinn.

Allegretto

*mf* *p*

*mf* *p* *mf*

*p*<sub>3</sub>

*mf* *p* *mf* *p*

*mf* *p*

Handwritten musical score for a piece titled "N.º 4 of the Pasticcio". The score consists of 12 staves of music in a single system. The notation includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte), as well as articulation marks like slurs and accents. The piece concludes with a double bar line and the word "Fine" written in the bottom right corner of the final staff.

N.º 4 of the Pasticcio.



MILITARY MOVEMENT

Haydn.

Allegretto

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegretto'. The first staff starts with a dynamic marking of *p* (piano). The second staff continues the melody. The third staff features a dynamic marking of *mf* (mezzo-forte) and includes a repeat sign. The fourth staff has a dynamic marking of *p* and includes a dynamic hairpin. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *mf*. The tenth staff concludes the piece with a double bar line.



A musical score consisting of five staves. The first staff begins with a dynamic marking of *p*. The second staff features a *Cres.* (Crescendo) marking followed by a dynamic of *f*. The third staff starts with a dynamic of *p*. The fourth staff continues with a dynamic of *f*. The fifth staff concludes with a dynamic of *ff* (fortissimo) and ends with a double bar line.

WALTZ in the Ballet of Le Jugement du Berger Paris.

Allegretto.

A musical score for a waltz, consisting of five staves. The first staff is marked *mf* (mezzo-forte). The second staff has a dynamic of *p* (piano). The third and fourth staves continue with a dynamic of *f* (forte). The fifth staff concludes with a dynamic of *f* and ends with a double bar line.

Nº 4 of the Pasticcio.

66

## ARIA. La donna che amante.

Cimarosa.

Andante

Sostenuto.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *f* *p*

*f* *p*

*p*

*p*

Tempo Primo

Adagio      Ad Lib<sup>ro</sup>

*p*

*mf*

*p*

*f*

Fine

VENETIAN AIR.

Andantino.

*mf*

*p*

*mf*

*pp*

*mf*

*p*



68

PRELUDIO. in G.

Moderato

The musical score is written for a single melodic line on a grand staff (treble clef). It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. A '6' is written above the first staff, indicating a sixteenth-note pattern. The score concludes with a double bar line and repeat signs.

N.º 4 of the Pasticcio.

Var.<sup>s</sup> by 69  
S. Wessely.

AIR.

Allegretto

*mf*

Var: 1.

*mp*

Var: 2.

*mf*

Nº 4 of the Pasticcio.

Volti Segue Var: 3.



Var: 3.

*m.p.*

Var: 4.

*Nº 4 of the Pasticcio.*



Poco Ritardando e dolce.

Var: 5.

Tempo Primo.

72

SPANISH DANCE Nº 9

Andante  
Grazioso

*mf*

*dolce*

*f*

*dolce*

*mf*

*dolce*

*f*

SPANISH DANCE Nº 10

Allegro  
Moderato

*p*

*f*

*f*

*f*

Nº 4 of the Pasticcio.

First piece of music, consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a melody with eighth and sixteenth notes, including a repeat sign. Dynamics include piano (*p*) and forte (*f*).

SPANISH DANCE N<sup>o</sup> II

Allegretto

Second piece of music, titled "SPANISH DANCE N<sup>o</sup> II", marked "Allegretto". It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a melody with eighth and sixteenth notes, including a repeat sign. Dynamics include piano (*p*) and forte (*f*).

N<sup>o</sup> 4 of the Pasticcio.



74

## MINUETTO.

Haydn.

Moderato

*mf*  
*dolce*  
*mf*  
*f*  
*p*  
*brs*  
*p*  
*Cris. f*  
*p*

Trio

N<sup>o</sup> 4 of the Pasticcio.

A musical score for a piece titled "N.º 4 of the Pasticcio". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by a complex, rhythmic texture with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The word "dolce" is written above the fifth staff. The piece concludes with a double bar line and a fermata on the final note.

N.º 4 of the Pasticcio .

**HOLERO N.º 3**

Varied by L. Giarella.

Un Poco  
Sostenuto

*f*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*f*

minore

*f*



The musical score consists of ten staves of music. The first staff is in G major (one sharp) and 3/4 time, starting with a piano (*p*) dynamic. The second staff continues in G major with a mezzo-forte (*mf*) dynamic. The third staff is in G major with a piano (*p*) dynamic. The fourth staff is in G major with a mezzo-forte (*mf*) dynamic. The fifth staff is in G major with a piano (*p*) dynamic. The sixth staff is in G major with a forte (*f*) dynamic. The seventh staff is in G major with a piano (*p*) dynamic. The eighth staff is in G major with a dolce dynamic. The ninth staff is in G major with a piano (*p*) dynamic. The tenth staff is in G major with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

N.º 4 of the Pasticcio.

## PRELUDIO in C.

T. Monzani.

Andante

*p* *Cresc.* *mf* *f* *p*

## ARIA.

Fodor.

Cantabile

*dolce* *mf* *pp* *p* *mf* *p*

Segue Subito

FINALE Eccossaise. N<sup>o</sup> 3.

Martinn.

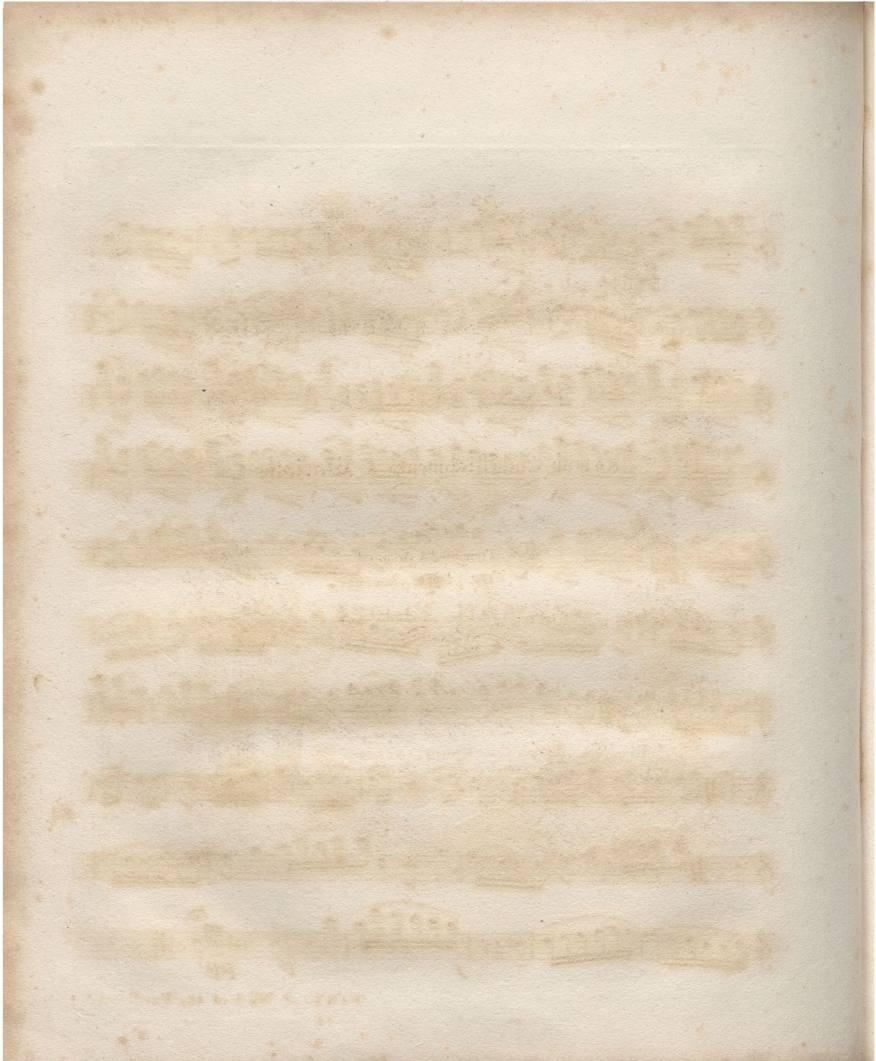
Allegretto.

Waltz  
*p* e Giocosamente.

*f* *p* *pp*

FINE of N<sup>o</sup> 4 of the Pasticcio.







The  
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**Airs with Embellishments, & Variations.**  
*SPANISH DANCES,*  
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FLAUTO SOLO

N.º 5.

THE MAID OF THE MILL.

Varied by T. Monzani.

Allegretto.

mf

p

p Adagio p

mf

mf

mf

p

mf

mf

p

p

mf

mf

BALLETTO.

Bossi.

Andantino.

p

f

p

f

p

f

p

f

mf

p

f

mf

p

N.º 5 of the Participo. To be Continued.

RUSSIAN AIR.

Varied by T. Monzani.

Staccate

Andantino

a mezza voce

p

p

p dolce

Cres. ——— il

f mf f p

pp mf

p p f p

f p p p Fine

No. 5 of the Pasticcio.

Semplicissimo

PRELUDIO. in D

Moderato.

Musical score for 'PRELUDIO. in D' in G major, 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' and the dynamic is 'mf'. The piece features a flowing melody with various ornaments and trills, particularly in the later sections. The dynamic 'pp' is indicated at the end of the piece.

SWEDISH WALTZ

Andante  
Grazioso

Musical score for 'SWEDISH WALTZ' in G major, 3/4 time. The score consists of six staves. The tempo is marked 'Andante' and 'Grazioso'. The dynamic is 'p'. The piece features a waltz-like melody with various ornaments and trills, particularly in the later sections. The dynamic 'mf' is indicated at the end of the piece.

N.º 5 of the Pasticcio.



84

## NEL COR PIU NON MI SENTO.

Var<sup>2</sup> by Higgins.

THEMA

Andantino

Musical notation for the main theme, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Andantino". Dynamics include piano (*p*), piano crescendo (*p Cres.*), forte (*f*), and piano (*p*).

Var: 1.

Musical notation for the first variation, consisting of four staves. The notation is more complex, featuring many sixteenth and thirty-second notes. Dynamics include piano (*p*), piano (*p*), piano (*p*), and forte (*f*).

Var: 2.

Musical notation for the second variation, consisting of four staves. The notation is highly rhythmic and dense. Dynamics include piano (*p*), piano (*p*), and piano (*p*).

N<sup>o</sup> 5 of the Particic.

Var: 3.

Minore

Var: 4.

N.º 3 of the Pasticcio.



86

Majore.

Var. 5.

Fine

## PRELUDIO. in F.

T. Monzani.

Staccato

Moderato

Adagio

Presto assai

N<sup>o</sup> 5 of the Particin.



TEMA.

Varied by T. Monzani.

Allegro  
Moderato.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and then 'Moderato'. The score contains 12 staves of music. Dynamics include *pp*, *p*, *mf*, and *f*. There are markings for *dolce e Staccate* and *Semplice*. The piece ends with a double bar line and the word *Fine*.

88

PRELUDIO. in G.

Moderato.

*mf*  
*p*  
*pp*

WALTZ. Con Var.<sup>ni</sup>

T. Monzani.

Moderato.

*p*  
*f*  
*p*  
*f*  
*mf*

Nº 5 of the Pasticcio.



Var: 1. *mf*

Var: 2. *Staccate mf*

*f* *p* *p* **Fine**



SPANISH DANCE N<sup>o</sup> 12.

Allegretto

*p* *f*  
*p* *f* *p* *f*  
*p*  
*p*  
*f* *p* *f*  
*p* *f*

SPANISH DANCE N<sup>o</sup> 13.

Graziosetto

*p* *f*  
*p* *mf*  
*p*

N<sup>o</sup> 3 of the Pasticcio.

Musical score for three staves. The first staff contains a melodic line with dynamics *p* and *f*. The second staff contains a supporting line with dynamic *p*. The third staff contains a bass line with dynamic *mf*. The piece concludes with a double bar line.

SPANISH DANCE. N<sup>o</sup> 14.

Moderato.

Musical score for six staves, titled "SPANISH DANCE. N<sup>o</sup> 14." The tempo is marked "Moderato." The score features a variety of dynamics: *p* (piano), *f* (forte), and *mf* (mezzo-forte). The music is written in a key with one sharp (F#) and a 2/4 time signature. The piece concludes with a double bar line.

N<sup>o</sup> 5 of the Pasticcio.

92

## PRELUDIO. in A Minor.

T. Monzani.

Ardito  
Stravagante.

Musical score for 'PRELUDIO. in A Minor.' by T. Monzani. The score consists of five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is characterized by rapid sixteenth-note passages and trills. The key signature has one flat (A minor).

C ♯ Shake Key

## SAVOYARDE AIR.

Varied by T. Monzani.

Allegretto.

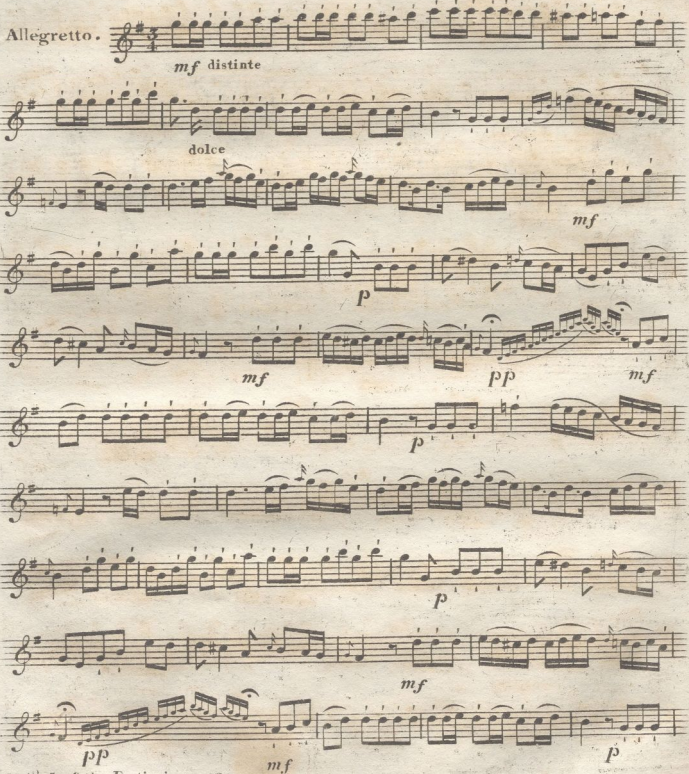
Musical score for 'SAVOYARDE AIR.' by T. Monzani. The score consists of four staves of music. The first staff is in treble clef, and the following three staves are in bass clef. The music is in 3/4 time and features a mix of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

N<sup>o</sup> 5 of the Pasticcio.



A musical score for a piece titled "Nº 5 of the Pasticcio". The score is written on ten staves of music, arranged in two systems of five staves each. The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score concludes with the word "Fine" at the end of the final staff.

**BOLERO. N.º 4.**

Allegretto. 

*mf* *distinte*

*dolce*

*mf*

*p*

*mf* *pp* *mf*

*p*

*p*

*mf*

*pp* *mf* *p*



THE LEGACY  
IRISH MELODY.

Embellishments by T. Monzani.

Allegretto ma  
non troppo.

Seven staves of musical notation in G major, 6/8 time, featuring embellishments. The score includes dynamic markings *mp*, *p*, *mf*, *f*, and *pp*. A *Fine* marking is present above the fifth staff. The piece concludes with a double bar line and a *pp* dynamic marking.

Nº 5 of the Pasticcio.

D.C.



POLACCA.

Bossi.

Allegretto

The musical score consists of ten staves of music, all in a single system. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is marked 'Allegretto'. The first staff begins with a dynamic marking of *mf*. The second staff continues with *mf*. The third staff continues with *mf*. The fourth staff continues with *mf*. The fifth staff begins with a dynamic marking of *f*. The sixth staff continues with *f*. The seventh staff begins with a dynamic marking of *p*. The eighth staff continues with *p*. The ninth staff continues with *p*. The tenth staff continues with *p*. The score includes various musical notations such as eighth and sixteenth notes, beams, slurs, and accents.

*mf*

*dolce*

*p*

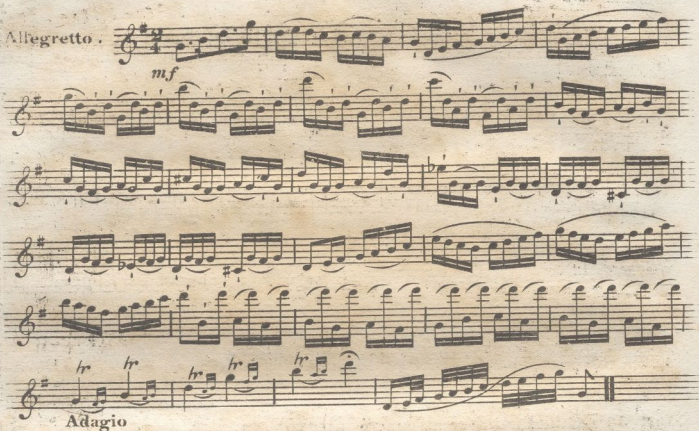
*mf*

*Fine*



## PRELUDIO. in G.

T. Monzani.

Allegretto. 

*mf*

*hr*

Adagio

Finale N<sup>o</sup> 4.

## DAL CARO HORNPIPE.

Variations by T. Monzani.

Andantino. 

*p*

*f*

*p*

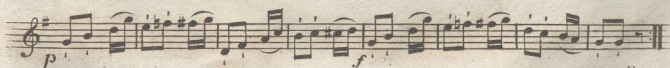
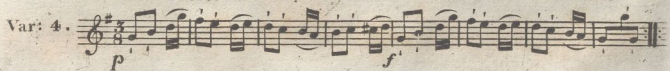
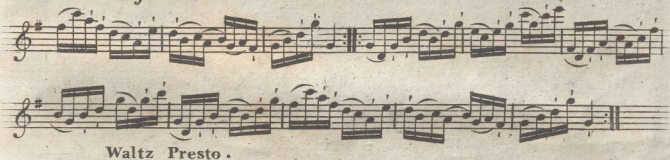
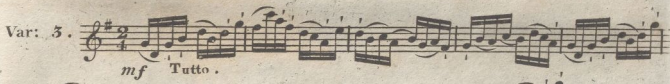
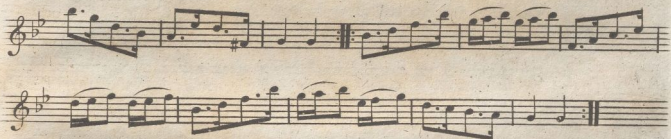
*f*

Var: 1. 

*p* Tutta

N<sup>o</sup> 5 of the Particello.









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FLAUTO SOLO

Nº 6. LA VERGINELLA.

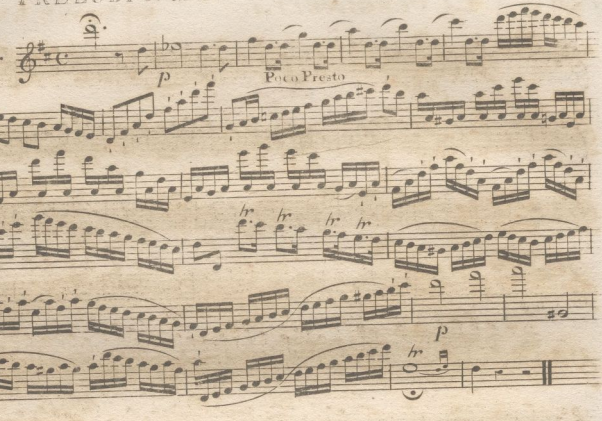
Embellishments by T. Monzani.

Andantino.

The musical score is written for a single flute. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino'. The first staff starts with a 'dolce' marking. Dynamics include *mf*, *p*, and *pp*. There are several slurs and accents throughout. The tempo changes to 'Adagio' in the lower half of the page. The piece ends with a 'Fine' marking. The score is embellished with various ornaments and grace notes.

Nº 6 of the Pasticcio.

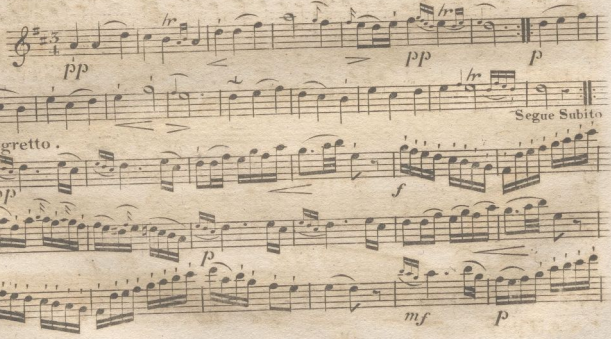
102 PRELUDIO. in D.

Andante. 

*p* *Poco Presto*

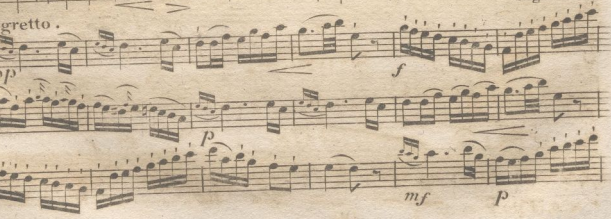
*f*

AIR and ALLEGRETTO. in Henry the Fourth. Martini.

Adagio 

*pp* *p* *f*

Segue Subito

Allegretto. 

*pp* *f* *mf* *p*



The musical score consists of ten staves of music, all in treble clef and G major. The piece is marked with various dynamics and articulations throughout. The first staff begins with a *mf* dynamic, followed by *p* and *f*. The second staff features *p* and *mf*. The third staff has *p*. The fourth staff includes *mf* and *tr* (trills). The fifth staff shows *p*, *f*, and *tr*. The sixth staff has *pp*. The seventh staff includes *p* and *f*. The eighth staff has *f*. The ninth staff ends with *f* and the word "Fine". The tenth staff begins with *pp*.

194

## TEMA Con Variazioni.

Hoffmeister.

Allegretto

*mf*

*br* *br* *br* *br*

Var: 1.

*p*

Var: 2.

*mf*



minore.

Var. 3.

*dolce*

Musical score for Variation 3, marked *dolce*. It consists of five staves of music in a minor key, featuring a melodic line with grace notes and a rhythmic accompaniment of eighth notes.

Var. 4.

*Ardito e mf*

Musical score for Variation 4, marked *Ardito e mf*. It consists of five staves of music in a minor key, featuring a melodic line with grace notes and a rhythmic accompaniment of eighth notes. The piece concludes with the word "Fine" on the final staff.



106

## PRELUDIO. in Eb.

Moderato.

The musical score for the 'PRELUDIO. in Eb.' is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking 'Moderato.' is placed above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the first measure of the first staff. The piece concludes with a double bar line.

## GERMAN AIR.

Embellishments by T. Monzani.

Andante.

The musical score for the 'GERMAN AIR.' is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo marking 'Andante.' is placed above the first staff. The music is characterized by a slow, steady pace with a mix of quarter and eighth notes. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *hr* (hairpins) are used throughout the piece. The score includes a repeat sign with first and second endings. The piece concludes with a double bar line.

N<sup>o</sup> 6 of the Pastorale.

Musical score for a piece, likely a dance, featuring four staves of music. The notation includes treble and bass clefs, a key signature of two flats, and a 6/8 time signature. Dynamics include *mf*, *pp*, and *p*.

SPANISH DANCE N<sup>o</sup> 15.

Allegretto.

Musical score for "SPANISH DANCE N<sup>o</sup> 15", featuring six staves of music. The notation includes treble and bass clefs, a key signature of two flats, and a 6/8 time signature. Dynamics include *p*, *f*, and *pp*.

N<sup>o</sup> 6 of the Particció.



108

WALTZ

Mozart.

Adantino

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

MOLDAVIAN AIR.

Varied by T. Monzani.

Allegro  
Moderato

*p* *f* *mf* *f* *mf* *p*

*p* *mf* *f* *mf* *p*

*p* *mf* *f* *mf* *p*

*p* *mf* *f* *mf* *p*

*p* *mf* *f* *mf* *p*

Nº 6 of the Pasticcio.



mf

p

f

p

mf

mf

W. ALTZ

Mozart.

Allegretto

dolce

mf

Fine

p

mf

D.C.

110

## PRELUDIO, in D. minor.

T. Manzani.

Andante

*p*

*f*

*p*

*f*

*pp*

*p*

*f*

## THE BASKET OF OYSTERS.

Irish Air.

Allegro  
Moderato

*mf*

N.º 6 of the Pastorale.



FANDANGO.

Andante.

Nº 6 of the Pasticcio.

*mf*

Fine



112

PRELUDIO. in F.

T. Monzani.

Andante

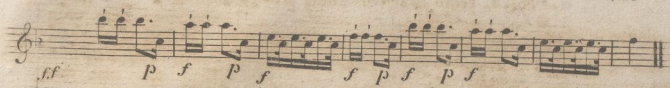
WALTZ

Varied by T. Monzani.

Andantino

Graziosetto

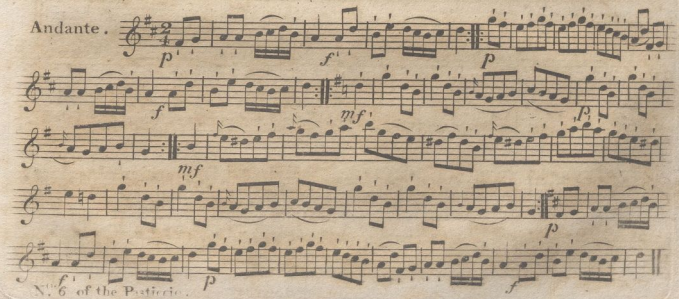
Nº 6 of the Pasticcio.



SPANISH DANCE N<sup>o</sup> 16.



SPANISH DANCE N<sup>o</sup> 17.



N<sup>o</sup> 6 of the Pastorals.



ARIA. from Don Giovanni. with Variations.

Mozart

Poco  
Vivace.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Poco Vivace'. The first staff contains a melodic line with a fermata over the final note. The second staff continues the melody with a dynamic marking of *mp*. The third staff features a more rhythmic, sixteenth-note pattern with a dynamic marking of *mf*. The fourth staff continues this pattern with a dynamic marking of *p*. The fifth staff has a dynamic marking of *mf* and includes a triplet of eighth notes. The sixth staff continues the melodic line with a dynamic marking of *mf*. The seventh staff is marked 'Minore.' and has a key signature change to two flats (Bb, Eb), with a dynamic marking of *p*. The eighth staff continues the melodic line in the minor key with a dynamic marking of *mf*. The ninth staff features a sixteenth-note accompaniment pattern. The tenth and final staff concludes the piece with a dynamic marking of *f*.

N.º 6 of the Pasticcio.

Fine



IRISH AIR.

arranged as a Rondo by T. Manzani.

Allegro  
Moderato

*mf*

*mp*

*mf*

*mp*

*f*

*p*

*mf*

Pine

N.º 6 of the Pasticcio.

116

YRAM RELTICK an Irish Air.

arranged as a Rondo  
by T. Monzani.

Allegro  
Moderato.

The musical score is written for a single melodic line on a grand staff (treble clef). It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro Moderato'. The piece is in the key of G major. The score contains ten staves of music. The first staff starts with a dynamic marking of *mf*. The second staff continues the melody. The third staff has a repeat sign. The fourth staff has a repeat sign. The fifth staff has a repeat sign. The sixth staff has a dynamic marking of *mf* and a *p* marking. The seventh staff has a *p* marking and a *f* marking. The eighth staff has a *f* marking, a *p* marking, and a *mf* marking. The ninth staff has a *mf* marking. The tenth staff ends with a *mf* marking and the word 'Fine'.



POLACCA.

T. Mozani.

Allegretto

The musical score is written in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Allegretto'. The first staff starts with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff contains dynamics *p*, *mf*, *f*, *p*, *f*, and *p*. The fourth staff has *p* and *f*. The fifth staff has *mf*. The sixth staff has *mf*. The seventh staff has *mf*. The eighth staff has *dolce*. The ninth staff has *mf*. The tenth staff has *p*. The eleventh staff has *p*. The twelfth staff has *p*. The thirteenth staff has *p* and ends with 'Fine'.

N.º 6 of the Pasticcio.

*mf*

*p* Fine



118

## PRELUDIO. in G.

T. Mozani.

Allegretto  
Brillante

## BOLERO. N.º 5.

Moderato.

Da Capo Tutto.

Fine

N.º 6 of the Pastorale.

FINALE N.º 5.

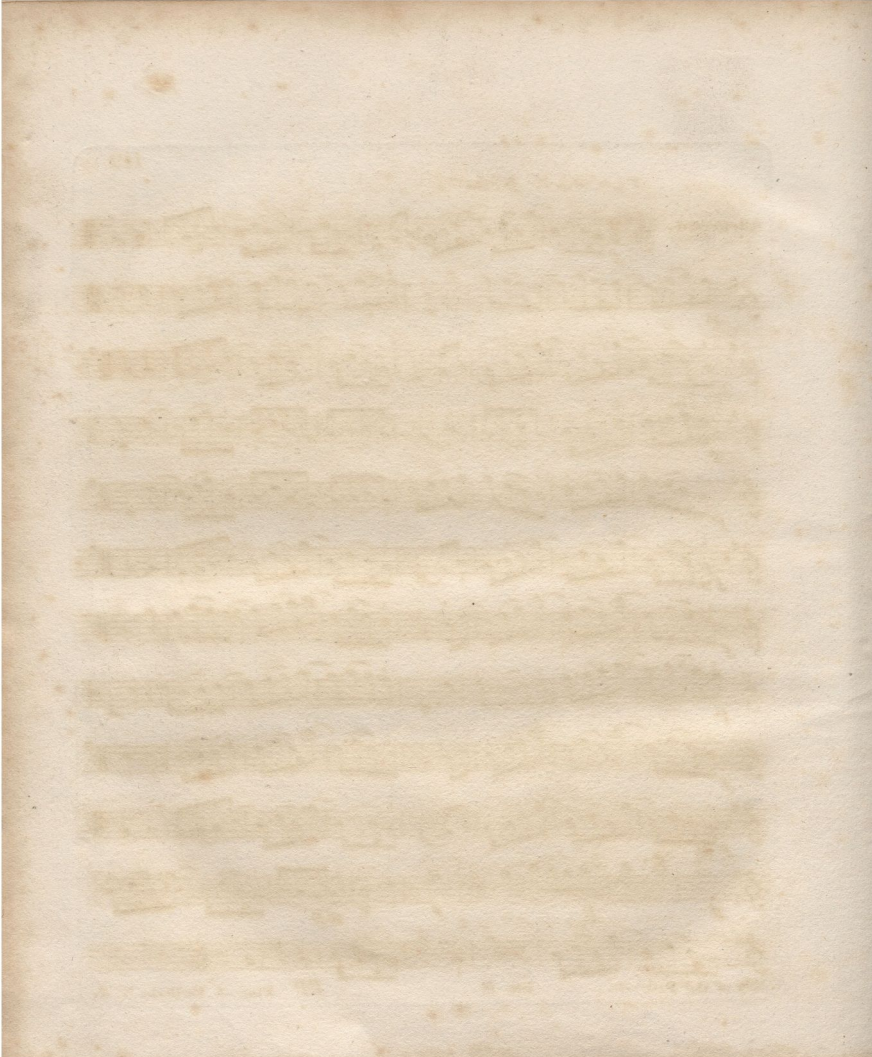
Allegretto.

The musical score consists of 13 staves of music. The first staff begins with the tempo marking 'Allegretto.' and a dynamic marking 'f'. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various dynamic markings: 'f' (forte) appears on the first, third, fifth, seventh, ninth, and eleventh staves; 'p' (piano) appears on the second, fourth, sixth, eighth, and tenth staves; and 'mp' (mezzo-piano) appears on the twelfth staff. The piece concludes with a double bar line on the thirteenth staff.

N.º 6 of the Pasticcio .

Piu *p*

*pp* Fine of Pasticcio N.º 6.







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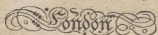
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Vern's . . .	Introd. Tema, with Vars. and } Polacca . . . . .	Op. 12		0 5 0
_____	Intro. and Tema, with Vars. . . . .	Op. 13		0 5 0
Waltzes . . .	24 Favourite, P. F. Accomp. by P. Mast, 1 Sets 1 to 4 . . . . .	each }		0 7 0

SOLOS, with Accompaniments for Violin, Tenor, and Violoncello, or Piano-Forte.

(N. B. These Pieces are peculiarly adapted for Performance in lieu of Concertos).

Berbiguier's . . .	O dolce concerto, with Vars. No. 1, Op. 9			0 4 0
_____	Intro. & Tema, with ditto, No. 3, Op. 16			0 5 0
Boccha's . . .	Int. and Air . . . . . ditto			0 4 0
Rode's . . .	Airs, with . . . . . ditto by Farrenc in G			0 3 0
_____	Ditto, with . . . . . ditto in A Minor			0 3 0
Tulou's . . .	Hungarian Fantasia . . . . . No. 1, Op. 9			0 4 0
_____	Fantasia . . . . . with Vars. No. 2, Op. 16			0 5 0
_____	Introduction & Air, do. No. 3, Op. 17			0 4 0
Vern's . . .	Ditto and Tema . . . . . do. . . . .	Op. 13		0 8 0

CONCERTOS.

Devienne's . . .	Eighth, with Accompts. for full Orchestra			0 6 0
Hugot's . . .	Second, ditto . . . . . ditto . . . . .			0 6 0

DUETTS for Two Flutes.

Berbiguier's . . .	3 . . . . . Set 1, Op. 11			0 7 0
_____	3 . . . . . Set 2, Op. 15			0 8 0
_____	3 . . . . . Set 3 . . . . .			0 7 0
_____	3 . . . . . Set 4, Op. 38			0 10 6
_____	3 . . . . . Set 5, Op. 45			0 6 0
_____	3 . . . . . Set 6, Op. 57			0 6 0
_____	3 (The Author's favourite Work) } Set 7, Op. 61 }			0 9 0
Boss's . . .	Ballet of Irza, adapted by Monzani			0 7 0
Devienne's . . .	6 Italian Melodies . . . . .			0 4 0
_____	6 Duettinos . . . . . Bk. 1 . . . . .			0 4 0
_____	6 Ditto . . . . . Bk. 2 . . . . .			0 4 0
Drohet's . . .	3 (with Vive Henri Quatre, &c.), Op. 11			0 6 0
Dubois' . . .	3 . . . . . Op. 2 . . . . .			0 6 0
_____	3 (for study of flat keys) . . . . .	Op. 4		0 6 0
Farrenc's . . .	Fantasia on the Hungarian, German, } and Tyroliian Airs . . . . . }			0 3 6
Furstenau's . . .	2 Duets . . . . .			0 4 0
Gianella's . . .	3 . . . . . Op. 26 . . . . .			0 6 0
_____	3 (with Favourite Dances) . . . . .	Op. 28		0 6 0
_____	3 . . . . . ditto . . . . .	Op. 29		0 6 0
_____	3 . . . . . ditto . . . . .	Op. 30		0 6 0
_____	3 . . . . . ditto . . . . .	Op. 31		0 6 0
Haydn's . . .	12 Airs from the Seasons . . . . .			0 5 0
_____	8 Ditto from the Creation . . . . .			0 4 0
Hoffmeister's . . .	6 Duets . . . . . Op. 8 . . . . .			0 5 0
_____	6 . . . . . Op. 27 . . . . .			0 6 0
Hugot's . . .	3 Duets . . . . . Bk. 1 . . . . .			0 5 0
_____	3 . . . . . Bk. 2 . . . . .			0 5 0

Hugot's . . .	3 . . . . . Bk. 3 Op. 9 . . . . .			0 5 0
Kohler's . . .	3 . . . . . Op. 24 . . . . .			0 5 0
Kreith's . . .	3 . . . . . Bk. 1 Op. 15 . . . . .			0 5 0
_____	3 . . . . . Bk. 2 . . . . .			0 5 0
_____	3 . . . . . Bk. 3 . . . . .			0 5 0
_____	3 . . . . . Bk. 4 . . . . .			0 5 0
_____	3 . . . . . Bk. 5 Op. 10 . . . . .			0 5 0
_____	3 . . . . . Bk. 6 . . . . .			0 5 0
_____	Tema, with Variations . . . . .			0 2 6
_____	12 Polonese . . . . .	Op. 5		0 3 6
Krasinsky's . . .	6 Duets . . . . .	Op. 2		0 6 0
_____	6 . . . . .	Op. 4		0 6 0
_____	3 . . . . . Bk. 1 . . . . .	Op. 5		0 5 0
_____	3 . . . . . Bk. 2 . . . . .	Op. 5		0 5 0
_____	6 . . . . .	Op. 6		0 7 6
_____	6 . . . . .	Op. 9		0 7 6
_____	3 . . . . . Bk. 1 . . . . .	Op. 18		0 5 0
_____	3 . . . . . Bk. 2 . . . . .	Op. 18		0 5 0
Krommer's . . .	6 Duettinos . . . . .			0 4 0
Le Rossignol, Opera, adapted by Tulou . . . . .				0 9 0
Lick's . . .	3 Duets . . . . .	Op. 4		0 4 0
Marches (15) by Hoffmeister, &c. . . . .				0 3 6
Michell's . . .	6 Duets, adapted by Meinhart . . . . .			0 5 0
Monzani's . . .	36 Divertimentos (easy) . . . . .	Op. 18		0 4 0
_____	12 Notturmo, with Preludes . . . . .	Op. 20		0 6 0
_____	2 . . . . . (grand) . . . . .	Op. 21		0 7 0
_____	3 . . . . . (familiar) . . . . .	Op. 22		0 5 0
_____	3 . . . . . (ditto) . . . . .	Op. 24		0 5 0
_____	3 . . . . . (grand) . . . . .	Op. 25		0 7 0
Mozart's . . .	12 Airs from Così Fan Tutte . . . . .			0 5 0
_____	19 Ditto . . . . . Il Don Giovanni . . . . .			0 7 0
_____	12 Ditto . . . . . La Clemenza di Tito . . . . .			0 5 0
_____	12 Ditto . . . . . Le Nozze di Figaro . . . . .			0 5 0
_____	12 Ditto . . . . . L'Enlevement du Serail . . . . .			0 5 0
_____	20 Ditto . . . . . Zaubersflöte . . . . .			0 6 0
Pleyel's . . .	6 Duettinos . . . . . Bk. 1 . . . . .			0 4 0
_____	6 . . . . . Bk. 2 . . . . .	Op. 4		0 4 0
Rault's . . .	6 . . . . .	Op. 5		0 4 0
Rossini's . . .	Dramatic Airs . . . . .	Set 1		0 6 0
_____	Ditto . . . ditto . . . . .	Set 2		0 6 0
_____	Ditto . . . ditto . . . . .	Set 3		0 6 0
_____	Ditto . . . ditto . . . . .	Set 4		0 6 0
Schneider's . . .	3 Duets . . . . .	Op. 22		0 6 0
_____	3 . . . . .	Op. 23		0 6 0
_____	3 . . . . .	Op. 24		0 6 0
_____	3 (for study of flat keys) . . . . .	Op. 28		0 6 0
_____	3 . . . . .	Op. 32		0 6 0
_____	3 . . . . .	Op. 36		0 6 0
_____	3 . . . . .	Op. 41		0 7 6
_____	3 (for study of sharp keys) . . . . .	Op. 55		0 6 0
_____	3 . . . . . Bk. 1 . . . . .	Op. 56		0 6 0
_____	3 . . . . . Bk. 2 . . . . .	Op. 56		0 6 0
Selection of 30 Airs . . . . . (easy)				0 4 0
Steibel's . . .	3 (with Airs) adapted by Gianella . . . . .			0 7 0
_____	_____ from Op. 45 } . . . . .			0 7 0
Vern's . . .	3 Grand . . . . . Bk. 1 . . . . .	Op. 5		0 8 0
_____	3 Ditto . . . . . Bk. 2 . . . . .	Op. 5		0 8 0
_____	3 Ditto . . . . . Bk. 1 . . . . .	Op. 6		0 8 6
_____	3 Ditto . . . . . Bk. 2 . . . . .	Op. 6		0 8 6
_____	3 Ditto . . . . . Bk. 1 . . . . .	Op. 7		0 8 0
_____	3 Ditto . . . . . Bk. 2 . . . . .	Op. 7		0 8 0

DUETTS for Flute and Violin.

Hoffmeister's . . . . .	No. 1 . . . . .	0 2 0	
_____	10 German Airs . . . . .	0 3 0	
Krasinsky and Vogel's . . . . .	6 . . . . .	Op. 1 . . . . .	0 6 0
_____	6 . . . . .	Op. 3 . . . . .	0 6 0

## DUETTS for Flute and Tenor.

	£	s.	d.
Devienne's . . . 6 . . . . . Op. 5 . . . . .	0	7	6
Peyl's . . . . . 1 . . . . .	0	1	6

## TRIOS for Three Concert Flutes.

Andre's . . . . . 1 . . . . . Op. 29 . . . . .	0	4	0
Beethoven's . . . . . 1 . . . . . Op. 29 . . . . .	0	4	0
Berbiguier's . . . . . 1, 2, 3, . . . . . from Op. 5, adapted by G. Masi . . . . .	0	8	0
_____ . . . . . 4, 5, 6, . . . . . by ditto . . . . .	0	8	0
_____ . . . . . 7, 8, 9, . . . . . Op. 13, (original)	0	9	0
_____ . . . . . 10, 11, 12, . . . . .	0	8	0
De Call's . . . . . Serenade . . . . . Op. 41 . . . . .	0	4	0
Devienne's . . . . . 3 . . . . . Bk. 1 . . . . .	0	5	0
_____ . . . . . 3 . . . . . Bk. 2 . . . . .	0	5	0
Dussek's . . . . . Notturmo . . . . .	0	4	0
Gabrielsky's . . . . . 3 Trios . . . . . (Grand) Set 1 . . . . . Op. 10 . . . . .	0	9	0
_____ . . . . . 3 Ditto . . . . . ditto . . . . . Set 2 . . . . .	0	9	0
Gianella's . . . . . 2 . . . . . ditto . . . . . Op. 27 . . . . .	0	7	6
_____ . . . . . 1 . . . . . ditto . . . . . Op. 35 . . . . .	0	4	0
_____ . . . . . 3 . . . . . ditto . . . . . Op. 45 . . . . .	0	8	6
Kuffner's . . . . . 1 Trio . . . . .	0	4	0
Nebauer's . . . . . 3 . . . . . adapted by Weiss, Bk. 1 . . . . .	0	6	0
_____ . . . . . 3 . . . . . ditto . . . . . Bk. 2 . . . . .	0	6	0
Percival's . . . . . 1 . . . . . (with Scotch Air and Bolero)	0	4	0
Reicha's . . . . . 1 . . . . . (with Scotch Air and Bolero) . . . . . Op. 26 . . . . .	3	6	0
Rossini's . . . . . 12 Operatic Pieces by Kuffner . . . . .	0	9	0
Schneider's . . . . . 3 . . . . . Bk. 1 . . . . .	0	9	0
_____ . . . . . 3 . . . . . Bk. 2 . . . . .	0	9	0
Weiss's . . . . . 3 . . . . .	0	6	0

## TRIOS for Two Concert Flutes and B Tenor Flute (Fagotto or Violoncello).

Mayer's (of Vienna) 3 Serenades . . . . .	0	8	0
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## TRIOS for an F (or Third) Concert, and B Tenor Flute, (Fagotto or Violoncello).

De Call's . . . . . Serenade . . . . . Op. 41 . . . . .	0	4	0
Gianella's . . . . . 2 Grand . . . . . Op. 44 . . . . .	0	7	0
_____ . . . . . 1 . . . . . (with Jamell's Chacone, Op. 53 . . . . .	0	4	0
_____ . . . . . Selection of 8 National Melodies, } Set 1 . . . . . Op. 46 } _____ . . . . . 10 National Melodies, } Set 2 . . . . . Op. 47 } _____ . . . . . 12 Italian Melodies and } Waltzes, Set 3 . . . . . Op. 54 } _____ . . . . . 12 Italian Melodies, } Set 4 . . . . . Op. 55 }	0	8	0
Hoffmeister's . . . . . Conversation between a Hen, Cuc- koo, and Donkey . . . . .	0	3	0
Kohler's . . . . . Terzettino . . . . . Op. 113 . . . . .	0	4	0

## TRIOS for Two Concert Flutes and Violoncello.

Beethoven's . . . . . 1 . . . . . Op. 29 . . . . .	0	4	0
Bach and Nebauer's . . . . . 2 . . . . .	0	3	0
Haydn's . . . . . 2 . . . . . original . . . . .	0	4	0
Hoffmeister's . . . . . 3 . . . . . Bk. 1 . . . . . Op. 31 . . . . .	0	5	0
_____ . . . . . 3 . . . . . Bk. 2 . . . . . Op. 31 . . . . .	0	5	0
Mayer's . . . . . 3 Serenades . . . . .	0	8	0
Monzani's . . . . . 3 . . . . . Bk. 1 . . . . .	0	6	0
_____ . . . . . 3 . . . . . Bk. 2 . . . . .	0	6	0
Mozart's . . . . . 12 Airs from Don Giovanni . . . . .	0	6	0

## TRIOS for Two Flutes and Piano-Forte.

	£	s.	d.
Selection of 24 fav. Melodies . . . . . by Litanher, 1st Set . . . . .	0	10	6
Ditto . . . . . by ditto . . . . . 2d Set . . . . .	0	10	6
Ditto . . . . . by ditto . . . . . 3d Set . . . . .	0	10	6
Melodies, 24 favourite, dedicated to Capt. Sheriff, by H. Hill . . . . . 4th Set } _____ 24 ditto, dedicated to A. Kyd, Esq. by } ditto . . . . . 5th Set } _____ 24 ditto will be published in } January, 1825 . . . . . 6th Set } Sola's . . . . . 1 Trio . . . . . Op. 62 . . . . .	0	10	6

## TRIOS for Flute, Violin, and Violoncello.

Hoffmeister's . . . . . 1 . . . . .	0	2	0
Mozart's . . . . . 3 Terzetti . . . . .	0	6	0
Raimond's . . . . . 3 Trios . . . . . Op. 14 . . . . .	0	6	0
Suck's . . . . . 2 . . . . . Books 1 and 2, each . . . . .	0	3	6

## QUARTETTS for Four Concert Flutes.

Gianella's . . . . . 1 Grand . . . . . Op. 52 . . . . .	0	6	0
Reicha's . . . . . 1 Grand . . . . . Op. 12 . . . . .	0	6	0
Schneider's . . . . . 1 Grand . . . . .	0	6	0
_____ . . . . . 2d . . . . .	0	6	0
_____ . . . . . 3d . . . . .	0	6	0

## QUARTETTS for Flute, Violin, Tenor, and Violoncello.

Devienne's . . . . . 2 . . . . . Op. 6 . . . . .	0	6	0
Gianella's . . . . . 3 . . . . . (with Scotch Airs) Op. 32 . . . . .	0	10	6
Krommer's . . . . . 1 . . . . . Op. 17 . . . . .	0	4	0
Mozart's . . . . . No. 1, 2, 3, 4, each . . . . .	0	4	0
_____ Opera, II Don Giovanni . . . . . Act 1 & 2, each . . . . .	0	12	0
_____ Le Nozze di Figaro . . . . . Act 1 & 2, each . . . . .	0	12	0
N. D. The above Works contain the whole Music of the Operas, and are so arranged, that they may be performed with the Vocal Parts and Piano-Forte Accompaniments, or with either of them.			
Raimond's 3 . . . . . Book 1 . . . . . Op. 10 . . . . .	0	5	0
_____ . . . . . 3 . . . . . Book 2 . . . . . ditto . . . . .	0	5	0
Schroeter and Cambini's 2 . . . . .	0	3	6
Selection of 9 Scotch Airs, with Variations . . . . .	0	12	0

## QUINTETTS for Flute, Violin, Two Tenors, and Violoncello.

Hoffmeister's . . . . . 2 . . . . . Bk. 1 . . . . . Op. 35 . . . . .	0	7	6
_____ . . . . . 2 . . . . . Bk. 2 . . . . . Op. 35 . . . . .	0	7	6
Romberg's . . . . . A . . . . . No. 1 . . . . .	0	4	6
_____ . . . . . A . . . . . No. 2 . . . . .	0	4	6
_____ . . . . . B . . . . . No. 3 . . . . .	0	4	6
_____ . . . . . A . . . . . No. 4 . . . . . Op. 21 . . . . .	0	5	0
_____ . . . . . A . . . . . No. 5 . . . . . ditto . . . . .	0	5	0
_____ . . . . . A . . . . . No. 6 . . . . . ditto . . . . .	0	5	0
_____ . . . . . A . . . . . No. 7 . . . . . Op. 41 . . . . .	0	5	6
_____ . . . . . A . . . . . No. 8 . . . . . ditto . . . . .	0	5	6
_____ . . . . . A . . . . . No. 9 . . . . . ditto . . . . .	0	5	6

## SONATAS, NOTTURNOS, AIRS, with Variations, &amp;c. for Piano-Forte and Flute.

Beethoven's . . . . . Sonata, ded. to La Baronne de Braun } _____ . . . . . Serenade in F . . . . . from Op. 8 . . . . . } _____ . . . . . Ditto . . . . . in D . . . . . Op. 41 . . . . . }	0	3	6
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	£	s.	d.		£	s.	d.
Beethoven's . . . See the Conq'ring Hero, with Variations	0	3	0	Steibel and Dizi's Divertimento, with Les Pensées	0	5	0
The Manly Heart . . . ditto	0	3	0	A'Amour . . . . .	0	5	0
Berbiguer & Blaze's Mon Cœur soupire, Romance,	0	4	0	Southbrook's . . . Sonata . . . . .	0	3	0
with Variations . . . . . Op. 56 }	0	4	0	Wilm's . . . . . Ditto . . . . . Op. 33 . . . . .	0	4	0
Blaze & Berbiguer's Divertimento, with favourite Airs	0	4	0	Hope told a Flatt'ring Tale, with Vars. }	0	3	0
Joseph, Romance, with Variations . . . . .	0	4	0	No. 1 . . . . .	0	3	0
Bochsa's . . . . . Notturnos (subjects from Paer's	0	4	0	Favourite Thema, No. 2 . . ditto . . . . .	0	3	0
Operas) No. 1, 2, 3, 4 . . . . . each }	0	4	0	Lieber Augustin . . . No. 3 . . ditto . . . . .	0	3	0
Pot Pourri (with Io non bado, &c.)	0	3	6	Je suis encore . . . No. 4 . . ditto . . . . .	0	3	0
No. 5 . . . . .	0	3	6	Air of Himmel's . . . No. 5 . . ditto . . . . .	0	3	6
Notturmo, dedicated to Miss C. Jackson	0	4	0	Woelfl's . . . . . Sonata . . . . . Op. 27 . . . . .	0	3	6
No. 6 . . . . .	0	4	0	Zucchini's . . . . . Serenatas . . . . . No. 1, 2, 3 . . each	0	3	6
Ditto, dedicated to Miss G. Gelinek	0	4	0				
No. 7 and 8 . . . . . Op. 70 . . . . . each	0	4	0				
Ditto, dedicated to Mons. Guillon	0	4	0				
No. 9 and 10 . . . . . Op. 71 . . . . . each	0	4	0				
Prima Fantasia (with Papa non dite)	0	4	0				
No. 11 . . . . .	0	4	0				
Notturmo . . . . . No. 12 . . . . .	0	4	0				
Danzi's . . . . . Sonata . . . . .	0	4	0				
De Call's . . . . . Serenatas, No. 1, 2, 3, Op. 123 . . each	0	5	0				
Dizi's . . . . . Sonata Pastorale . . . . .	0	4	0				
Sul margine d'un rio, with Variations	0	4	0				
Ferrari's . . . . . Sonata . . . . .	0	3	0				
Florio's . . . . . Ditto, No. 1, 2, 3 . . . . . each	0	3	0				
Giannella's . . . . . Bolero in Don Quixotte . . . . .	0	2	6				
Haydn's . . . . . 2 Divertimentos . . . . .	0	2	0				
Haigh's . . . . . Divertimento, ded. to Vis. Hampden	0	3	0				
Hill's . . . . . Eugenia's Waltz, with Vars. No. 1 . . . . .	0	3	0				
The Conversation . . . Air, ditto, No. 2 . . . . .	0	3	0				
Graziosetta . . . Aria & Pastorale, No. 3 . . . . .	0	3	6				
Der Vetter Michel . . . { with Vars. }	0	3	0				
No. 4 . . . . .	0	3	6				
Venetian Barcarola . . . { with Vars. }	0	3	6				
No. 5 . . . . .	0	3	6				
Tyrolian Air . . . . . ditto No. 6 . . . . .	0	3	0				
Hoberecht's . . . . . Sonoinmmarato { Venetian Air, with	0	3	0				
Vars. . . . . No. 1 . . . . .	0	3	0				
Mha detto la mia . . . ditto . . . No. 2 . . . . .	0	3	0				
An original Air . . . ditto . . . No. 3 . . . . .	0	3	0				
La Biondina . . . ditto . . . No. 4 . . . . .	0	3	6				
Thema . . . . . ditto . . . No. 5 . . . . .	0	3	0				
Plaisirs de la Campagne . . . . .	0	3	0				
Hoffmeister's . . . . . Notturmo . . . . .	0	4	0				
Hook's . . . . . Familiar Divertos, No. 1, 2, 3 . . . . . each	0	3	0				
Hummel's . . . . . Sonata . . . . . Op. 19 . . . . .	0	4	0				
Ditto . . . . . Op. 50 . . . . .	0	4	0				
Grand Waltz . . . . .	0	2	0				
Jager's . . . . . Notturmo . . . . .	0	3	0				
Kray's . . . . . Waltz . . . . .	0	1	0				
Ledesma's . . . . . Martial Divertimentos, No. 1 & 2, each	0	4	0				
Boleros in La Troubadour . . . . .	0	1	6				
Zapateado . . . . .	0	1	6				
3 Waltzes for Two Performers . . . . .	0	3	0				
Leidesdorf's . . . . . Rondo from Beethoven . . . . .	0	4	0				
Lithander's . . . . . Divertimento (with Swedish Airs) . . . . .	0	3	0				
Masi's . . . . . Notturmo Concertante . . . No. 1 . . . . .	0	4	0				
Ditto . . . . . No. 2 . . . . .	0	3	6				
Concertante . . . . . Op. 13 . . . . .	0	4	6				
Grand March, ded. to Miss Hutton . . . . .	0	3	0				
Monzani's . . . . . Introd. and Brazilian Air, with Vars. . . . .	0	2	0				
Di tanti, with Vars. . . . .	0	1	0				
Mozart's . . . . . March in Il Flauto Magico . . . . .	0	1	0				
Sonatina . . . . .	0	1	0				
Muller's (A. E.) Sonata, dedicated to la Duchesse }	0	5	0				
Marie Paulowne . . . . . Op. 38 }	0	5	0				
Muntzberger's Notturnos, No. 13 and 14 . . . . . each	0	3	6				
Percival's . . . . . Introduction and Rondo . . . . .	0	4	0				
Steibel's . . . . . Le Retour du Zephyr (Ballet) . . . . .	0	5	0				

HARP AND FLUTE.

Bochsa's . . . . . Notturnos, the subjects from the	}	0	4	0
Operas of Paer, No. 1, 2, 3, 4 . . . . . each				
Pot Pourri, with Io non bado, No. 5 . . . . .	0	3	6	
Notturnos, with favourite Subjects, }	}	0	4	0
No. 6, 7, 8, 9, 10 . . . . . each				
Prima Fantasia, with Papa non dite }	}	0	4	0
No. 11 . . . . .				
Notturmo . . . . . No. 12 . . . . .	0	4	0	
Dizi's . . . . . Variations on Sul Margine d'un rio . . . . .	0	4	0	
Ditto on Les Pensées d'Amour . . . . .	0	4	0	
Dussek's . . . . . Airs . . . . . Set 7 to 12 . . . . . each	0	4	0	
Giannella's . . . . . Aria di Ballo . . . . . No. 1 . . . . .	0	2	6	
L'Elegante with Var. . . . . ditto . . . . . No. 2 . . . . .	0	2	6	
Le Badinage Calabrien, ditto . . . . . No. 3 . . . . .	0	2	6	
Rondo Polonoise . . . . . ditto . . . . . No. 4 . . . . .	0	2	6	

TRIOS, &c. for Piano-Forte, Flute, and Violoncello.

Beethoven's . . . . . Trio . . . . . Op. 11 . . . . .	0	4	0
Overture to The Men of Prometheus . . . . .	0	3	6
Grand, ded. to J. A. Schmit, Op. 38 . . . . .	0	6	0
Devienne's . . . . . Concertante . . . . .	0	3	0
Dussek's . . . . . Grand Trio . . . . . Op. 65 . . . . .	0	6	0
Graff's . . . . . Sonata . . . . .	0	3	6
Hoffmeister's . . . . . 3 Trios . . . . .	0	3	0
Mozart's . . . . . Overture to Il Don Giovanni . . . . .	0	3	6
Le Nozze di Figaro . . . . .	0	3	6
La Clemenza di Tito . . . . .	0	3	6
Il Flauto Magico . . . . .	0	3	6
Così Fan Tutte . . . . .	0	3	6
Idomeneo . . . . .	0	3	6
Trio (with Tenor) . . . . . Op. 14 . . . . .	0	4	0
Ditto . . . . . No. 1 to 6 . . . . . Op. 2 . . . . . each	0	4	0
Ditto . . . . . Op. 15 . . . . .	0	4	0
Ditto . . . . . in G . . . . . No. 44 . . . . .	0	4	0
Pleyel's . . . . . Trio . . . . . Op. 29 . . . . .	0	5	0
Rassetti's . . . . . Ditto . . . . . Op. 13 . . . . .	0	6	0

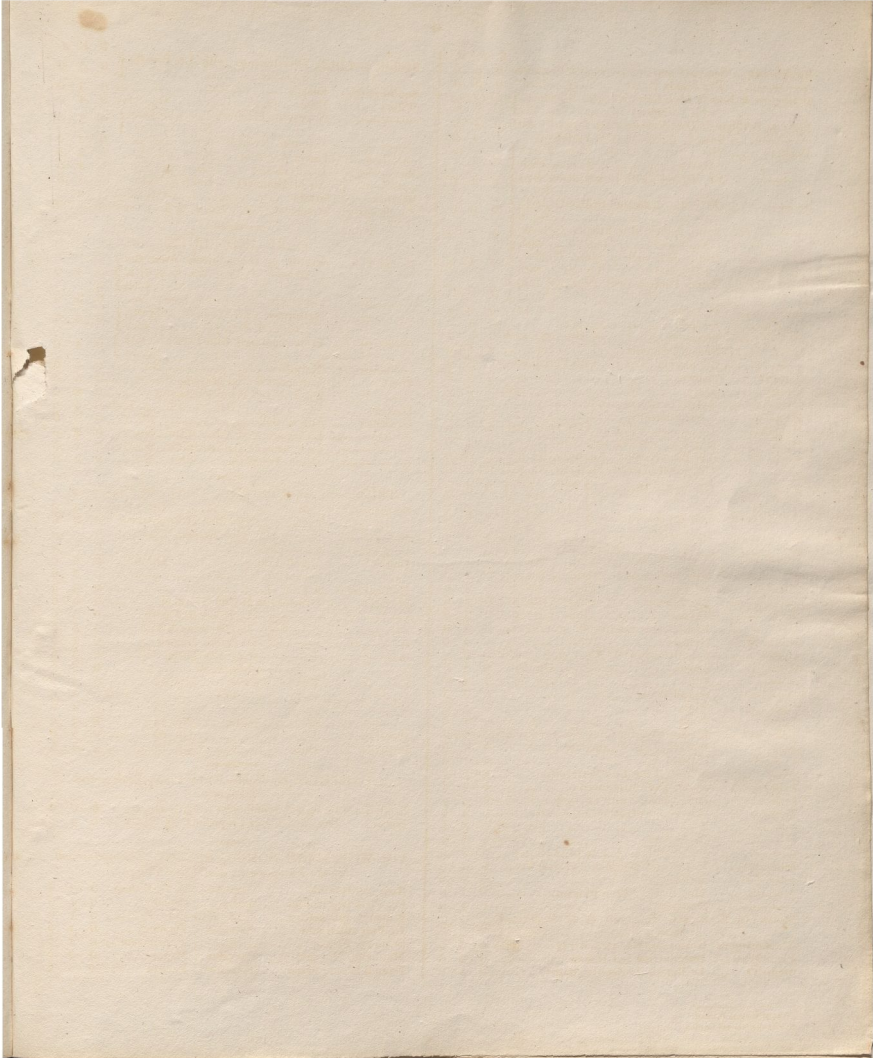
QUARTETS for Piano-Forte, Flute, Violin, and Violoncello.

Beethoven's 1st Grand Symphony . . . . .	Op. 21 . . . . .	0	6	0
Weber's . . . . . Overture to Der Freyschutz, by Stiehl . . . . .		0	4	0

VOCAL ITALIAN SONGS, &c. with Accompaniments for the Piano-Forte, and Flute Obligato.

Rosa non vidi mai . . . . .	Cavatina . . . . .	H. R. Bishop . . . . .	0	2	6
Per Pietà bel idol mio . . . . .	Arietta . . . . .	Benelli . . . . .	0	1	6
E quando alla cascina . . . . .	ditto . . . . .	ditto . . . . .	0	1	6
De Puri affetti miei . . . . .	Cavatina . . . . .	Viganoni . . . . .	0	1	6
Se un cor Fedele . . . . .	Arietta . . . . .	T. Monzani . . . . .	0	1	6
Mio bello, Mio caro . . . . .	Cavatina . . . . .	Mayer . . . . .	0	2	6
Dammi la cara Mano . . . . .	Terzetto . . . . .	Puccia . . . . .	0	3	6













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