

*Twenty Little*  
**Ballads**  
 AND  
*A Favorite Lesson*  
*Arranged*  
*In a familiar Manner*  
 FOR  
**JUVENILE PERFORMERS;**  
 ON THE  
*Piano Forte*

BOOK I

To be Continued

Price 1 Dollar



PHILADELPHIA

PUBLISHED AND SOLD BY GEORGE WILLIG.

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THE ROBIN REDBREAST

PHILADELPHIA Published at G. Willig's Musical Magazine.

Moderato

Little bird with  
bo-som red, Welcome to my hum-ble shed,  
Costly domes of high de-gree, Have no room for  
thee and me, Have no room for thee and me.

2  
Daily near my table steal,  
While I pick my scanty meal,  
Doubt not, little tho' there be,  
But I'll cast a crumb to thee.

3  
Tho' my fare but humble be  
Pretty bird partake with me  
Splendid scenes let's envy not  
Happiness dwells in a cot.

4  
Were you in a gilded cage,  
You might beat your wings with rage,  
There, from striving to get free,  
And enjoy sweet liberty.

# Curly Locks.

Published by G. Willig.

SICILIANA.

Curly Locks, Curly Locks wilt thou be mine, Thou shalt have gold watches & jewels so fine;

fine.

Shall sit on a cushion drest fine as a queen, And eat nice straw-berries sugar and cream, Shall

sit on a cushion drest fine as a queen, And eat nice straw-berries sugar and cream. DC.

# Little Bo Peep

SICILIANA.

Little Bo Peep has

lost her sheep, And can't tell where to find them, Let them a-lone and

they will come home, And her true love be-hind them.

Little Bo Peep fell fast asleep,  
 And dreamt she heard them bleating,  
 But when she awoke, she found it a joke,  
 For still they all were fleeing.

Then up she took her little crook,  
 Determin'd for to find them  
 She found them indeed tho' it made her heart sore,  
 For they'd left her love behind them.

# THE BALLAD SINGER

PHILADELPHIA . Published by G. Willig .

Andante .

The musical score is written for voice and piano. It consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are written below the vocal line. The score includes a repeat sign at the end of the first system and a double bar line at the end of the second system. The lyrics are: 'Christmas carols plain - tive tales, Pleasant stories form my store; But my stock ah! what avails, While the bal - lad singer's poor: Nought to eat, and nought to wear, Can I sing or can I play, My usual smile is now a tear, my usual smile is now a tear, A - lack and a well - a - day! A - lack and a well - a - day!'.

2<sup>d</sup>  
Tales of mirth I cannot sing,  
Slighting what my bosom feels;  
Tales of woe to mem'ry bring,  
Sorrows, death alone conceals.

Nought to eat &c.

# WILL YOU COME TO THE BOW'R

A FAVORITE SONG.

Philadelphia Printed for G. Willig & Sold at his Musical Magazine N<sup>o</sup> 24 South 4<sup>th</sup> St.

Andantino

Will you come to the Bow'r. I've shaded for you your

bed shall be flow'rs all spang- led with dew Will you come to the Bow'r I've

shaded for you your bed shall be flow'rs all spang- led with dew

Will you will you will you will you come to the Bow'r.

Will you will you will you will you come to the Bow'r.

2

There under the Bow'r on roses you lie  
 With a blush in your cheek and a smile in your eye.  
 Will you &?

3

But the roses we press shall not rival your lip  
 Nor the dew be so sweet as the Kisses we sip.  
 Will you &?

4

And Oh for the joys that are sweeter than dew  
 From languishing roses and Kisses from you.  
 Will you &?

# THE MAID OF LODI.

PHILADELPHIA. Published by G. WILLIG.

ANDANTINO.

I sing the Maid of Lodi, Who sweetly sung to me, Whose

brows were never cloudy, Nor e'er distent with glee: She values not the

wealthy unless they're great and good; For she is strong and healthy, And by

labour earns her food.

2  
And when her day's work over,  
Around a cheerful fire,  
She sings or rests contented,  
What more can man desire:  
Let those who squander millions,  
Review her happy lot;  
They'll find their proud pavillions,  
Far inferior to her cot.

3  
Between the Po and Parma,  
Some villains seiz'd my coach;  
And dragg'd me to a cavern,  
Most dreadful to approach:  
By which the Maid of Lodi,  
Came trotting from the fair,  
She paus'd to hear my wailings,  
And see me tear my hair.

4  
Then to her market basket,  
She tied her poney's rein,  
I thus by female courage,  
Was dragg'd to life again:  
She led me to her dwelling,  
She cheer'd my heart with wine,  
And then she deck'd a table,  
At which the gods might dine.

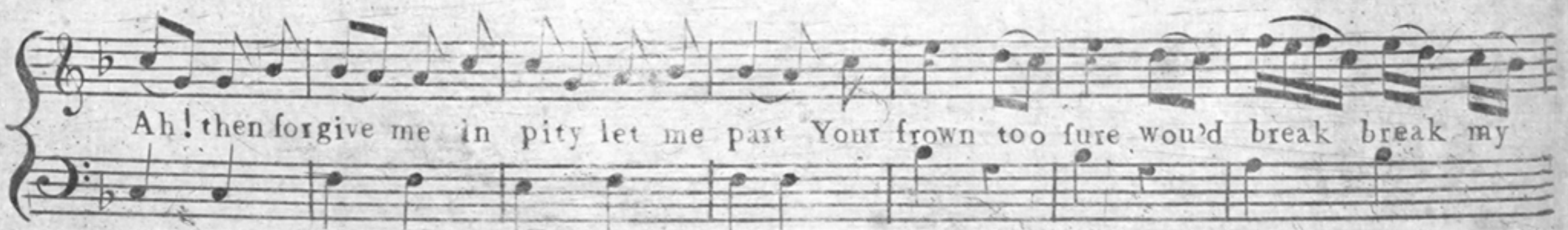
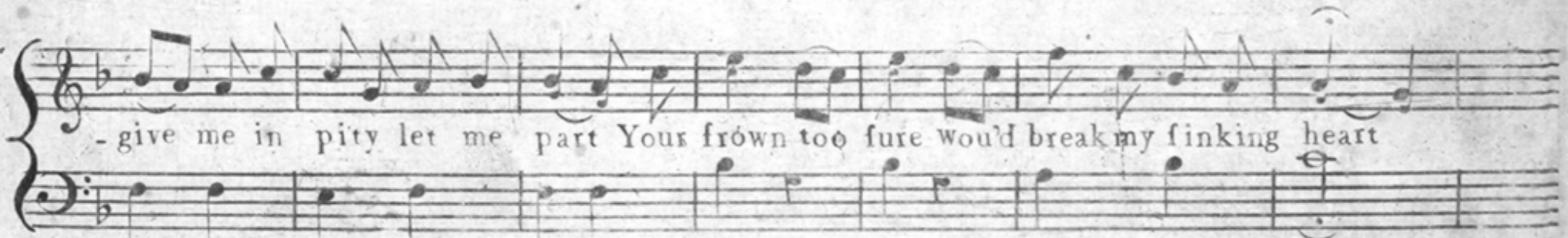
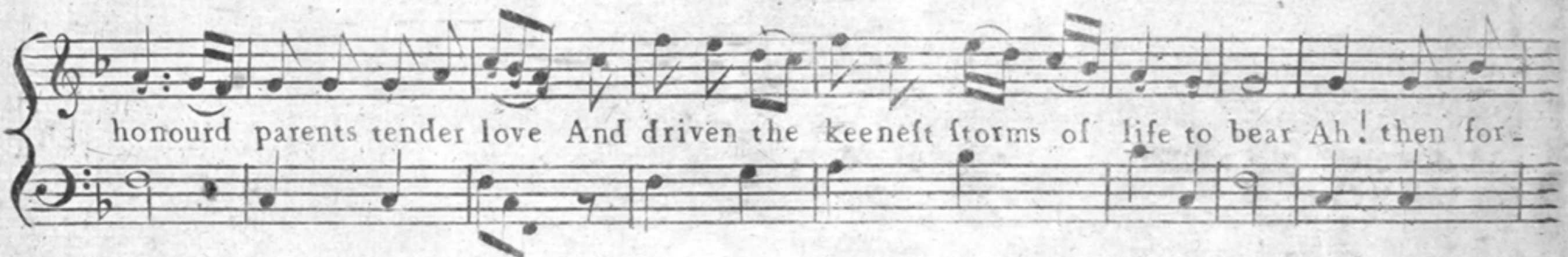
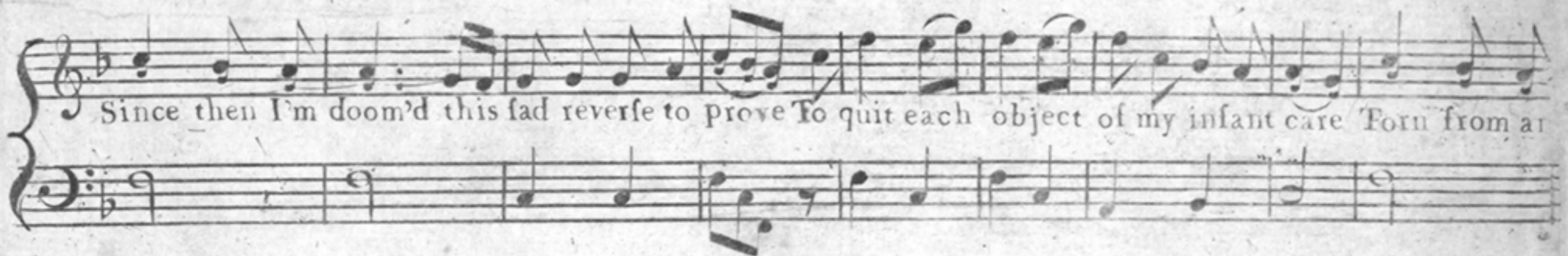
5  
Among the mild madonas,  
Her features you may find;  
But not the fam'd correggio's,  
Could ever paint her mind:  
Then sing the Maid of Lodi,  
Who sweetly sang to me;  
And when this Maid is married,  
Still happier may she be.

# SINCE THEN I'M DOOM'D

A Favorite Song

Philadelphia Printed & Sold by G. Willig N<sup>o</sup>. 185 Market Street

Moderato



Wher e'er I go what e'er my lowly state  
Yet grateful mem'ry still shall linger here  
And when perhaps you're musing o'er my fate  
You then may greet me with a tender tear  
Ah! then &c.

# THE TEAR

PHILADELPHIA. Published by G. Willig.

My heart from my bosom would fly, And wander ah! wander a far; Reflection be-

-dews my sad eye, For Henry is gone to the war. Oh! ye winds to my Henry

bear One drop, let it fall on his breast, Oh! the tear as a pearl, as a pearl he will wear And

I in remembrance be blest Oh! the tear as a pearl he will wear, And I in remembrance be

blest.

2  
In vain smiles the glittering scene,  
In vain blooms the roseat flow'r,  
The sunshine of April's not seen,  
I have only to do with the show'r.  
Oh, ye winds &c.

3  
Oh! ye winds that have born him away,  
Restore my dear youth to my arms,  
Restore me to sunshine and day,  
'Tis night till my Henry returns.  
Oh, ye winds &c.



# THE REQUEST.

PHILADELPHIA, Published by G. Willig.

The musical score is written in 2/4 time and consists of five systems of two staves each (treble and bass clef). The lyrics are: Tell me bab-bling Ec-cho why- You re-urn me sigh for sigh? When I of slighted vows com-plain, You de-light you de-light to mock my pain.

2  
Bold intruder night and day,  
Busy tell tale - hence away;  
Me and my cares in silence leave,  
Come not near me, whilst I grieve.



3  
But if my swain in all his charms,  
Return to bless my longing arms,  
I'll call thee from thy dark retreat,  
The joyful tidings to repeat.

Repeat, repeat, repeat thy strain,  
Tell it o'er and o'er again;  
From morn to night prolong the tale,  
Let it ring from vale to vale.

10  
A prey to tender anguish.

Composed by

HAYDEN

PHILADELPHIA. Published by G. Willig.

LARGHETTO

A prey to tender

anguish of ev'ry joy be-reav'd, How oft I sigh and languish. How oft by hope deceav'd!

Still wishing still de-siring, To bliss in vain as-piring, A thousand tears I shed, In

nightly tri-bute sped, In nightly tri-bute sped.

2  
And love and fame betraying,  
And friends no longer true,  
No smiles my face arraying,  
No heart so fraught with woe!  
So pass'd my life's sad morning,  
Young joys no more returning;  
Alas! now all around  
Is dark and cheerless sound.

3  
Ah! why did nature give me  
A heart so soft and true?  
A heart to pain and grieve me  
At ills that others rue?  
At others ills thus wailing,  
And inward griefs assailing,  
With double anguish fraught,  
To thro' each pulse to reach

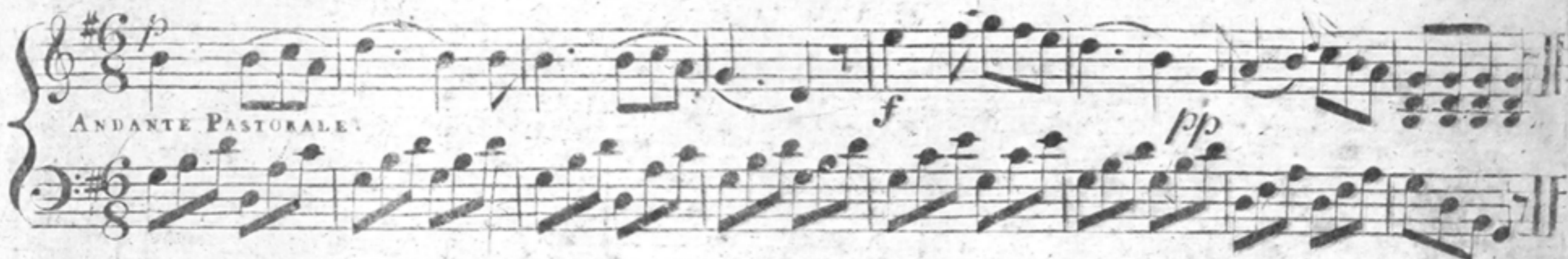
4  
Ere long, perchance, my sorrow  
Shall find its welcome close;  
Not distant far the morrow  
That brings the wished repose;  
When death, with kind embracing,  
Each bitter anguish chasing,  
Shall mark my peaceful doom  
Beneath the silent tomb.

5  
Then cease, my heart, to languish,  
And cease to flow my tears;  
Tho' nought be here but anguish,  
The grave shall end my cares;  
On earth's soft lap reposing,  
Life's idle pageant closing,  
No more shall grief assail,  
No sorrow longer wail.

# HENRY'S COTTAGE MAID

Music by Pleyel

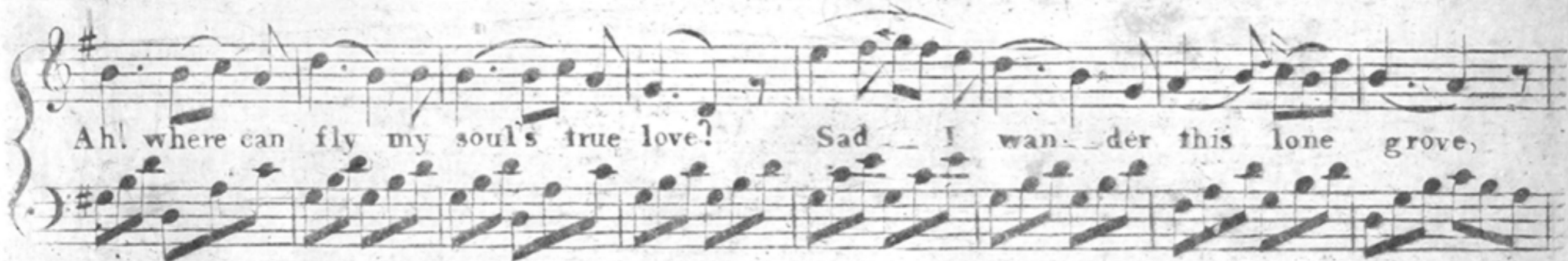
PHILADELPHIA. Published and Sold by G. WILLIG.



ANDANTE PASTORALE

*f* *pp*

The piano introduction consists of two staves of music in G major and 6/8 time. The tempo is marked 'ANDANTE PASTORALE'. The first staff has a forte (*f*) dynamic, and the second staff has a pianissimo (*pp*) dynamic.



Ah! where can fly my soul's true love? Sad I wan-der this lone grove,

The first vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "Ah! where can fly my soul's true love? Sad I wan-der this lone grove,"



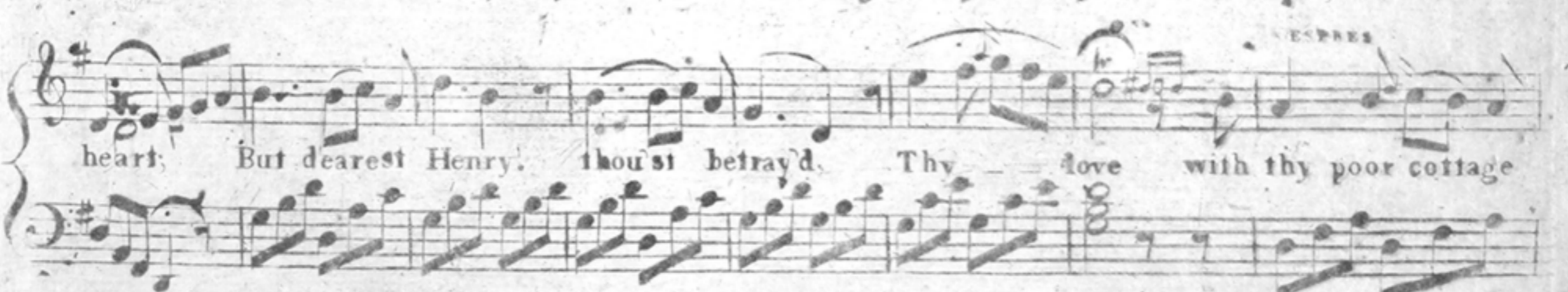
Sighs and tears for him - I shed; Hen-ry is from Lau-ra fled:

The second vocal line continues the melody. The lyrics are: "Sighs and tears for him - I shed; Hen-ry is from Lau-ra fled:"



Thy love - to me thou did'st impart, Thy love - soon won - my vir - gin

The third vocal line continues the melody. The lyrics are: "Thy love - to me thou did'st impart, Thy love - soon won - my vir - gin"



heart; But dearest Henry, thou'st betray'd, Thy love with thy poor cottage

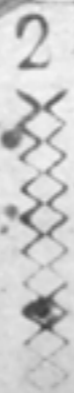
The fourth vocal line continues the melody. The lyrics are: "heart; But dearest Henry, thou'st betray'd, Thy love with thy poor cottage"



maid

The fifth vocal line continues the melody. The lyrics are: "maid"

Thro' the vale my grief appears,  
Sighing sad with pearly tears;  
Of thy image is my theme,  
As I wander o'er the green.



See! from my cheek the colour flies,  
And love's sweet hope within me dies;  
For dearest Henry, thou'st betray'd,  
Thy love with thy poor cottage maid.

# Glee

## DRINK TO ME ONLY WITH THINE EYES.

PHILADELPHIA. PUBLISHED BY GEO. WILLIG.

ALLEGRETTO.

PIANO  
FORTE

3  
Drink to me on-ly with thine eyes, And I will pledge with mine.

2  
Drink to me on-ly with thine eyes, And I will pledge with mine.

1  
Drink to me on-ly with thine eyes, And I will pledge with mine.

DA CAPO.

3  
And I'll not ask for wine.

2  
But leave a kiss with-in the cup, And I'll not ask for wine.

1  
But leave a kiss with-in the cup, And I'll not ask for wine.

2

The thirst that from the soul doth rise,  
Requires a drink divine;  
But might I of Love's nectar sip,  
I would exchange for thine.  
Drink to me &c.

3

DA CAPO.

I sent thee late a roseate wreath,  
Not so much honouring thee;  
As giving it, a hope, that there,  
It would not wither'd be.  
Drink to me &c.

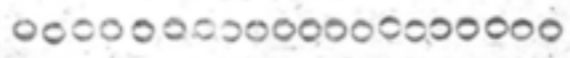
4

But thou thereon<sup>d</sup> didst only breathe,  
And sent it back to me;  
Since when, it blooms and smells, I swear  
Not of itself, but thee.  
Drink to me &c.

The  
**PEASANTS JOY**  
RONDO  
for the  
Harp or Piano Forte

Composed by

**R. M. BLAGROVE**



PHILADELPHIA Published at G. Willig's Musical Magazine  
Adagio

The musical score consists of four systems of two staves each, with a brace on the left side of each system. The first system includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various note values, rests, and fingerings (e.g., 5, 7, 8). The second system continues the melody with a 'tr' (trill) marking. The third system features a key signature change to two flats (B-flat and E-flat) and includes a 'tr' marking. The fourth system concludes the piece with a double bar line.

# RONDO

Allegro

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves feature a complex melodic line with many slurs and accidentals, including a key signature change to one sharp (F#) in the middle of the system.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The notation continues with intricate melodic patterns and slurs.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The notation continues with intricate melodic patterns and slurs.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. A dynamic marking *p* (piano) is visible above the second staff. The notation continues with intricate melodic patterns and slurs.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. A dynamic marking *f* (forte) is visible above the second staff. The notation continues with intricate melodic patterns and slurs.

Handwritten musical notation for the sixth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The notation concludes with a double bar line and repeat dots.