Youth in ardour proud.

VOCE

PIANO....

FORTE.

MAESTOSO.

Youth, in ardour proud,

Brightens all be.fore it, Like the thunder cloud, Passion's storm breaks o'er it.

Youth, in ardour proud, brightens all be..fore it, like the thunder cloud,

storm breaks

Ad lib:.....

passion's storm breaks o'er it. passion's storm breaks o'er it. passion's storm breaks o'er it.

Allegretto Sherzoso.

But soon the show'r On leaf and flow'r Glitters in brighter beams than ever;

So shines the tear, Of doubt and fear When fortune crowns loves fond endeavour:

glitters in brighter beams than e...ver;

So shines the tear of doubt and fear when fortune crowns loves fond endeavour, when

for.....tune crowns loves fond en.....dea.....vour; when

for....tune crowns

when

for.....tune crowns loves fond en.....deavour when

for...tune crowns

So shines the

tear of doubt..... and fear of doubt and fear of

doubt and fear when for.....tune crowns loves fond en....

....deavour when for.....

..... tune crowns loves fond en..deavour, loves fond en.deavour, loves fond en.

... deavour; .....But soon the show'r on leaf and flow'r

glitters in brighter beams than e.ver so shines the tear of doubt and fear

CODA.

when fortune crowns love's fond endeavour: When fortune crowns.....

.....love's fond endeavour: when fortune crowns.....

.....love's fond endeavour: love's fond endeavour: love's fond endeavour, love's fond en..

....deavour.

ff ff ff ff

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ON THE

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" We will take the liberty of adding, that we have been much gratified with many of Mr. Nathan's compositions, and that his recent Work on Music is one of the most skilful we have seen."—*Literary Gazette, July* 26.

" It is to be regretted that Mr. Nathan should have published his work as an Essay, that title not being calculated to give the musical world an adequate idea of its importance: for, however just its application to those parts of the work relating to the history and theory of music, it does not convey to the public mind that it contains (as is the case) a complete course of study, instructions, and lessons, sufficiently comprehensive to enable the student to bring his voice to the most finished state of cultivation.

" Possessing a just conception of the legitimate object of music, Mr. Nathan has written freely on the agreement of accent and emphasis, which should subsist in the adaptation of music to poetry. In treating on this part of the subject, one of our first composers furnishes him with sufficient proof that his remarks are as necessary as judicious; while at the same time the justice of them is so self-evident, that the composer alluded to must himself read them with every conviction of their propriety.

" Some of the remarks contained in the Essay are severe; and we at first felt disposed to condemn the apparent harshness exhibited towards those whom Mr. Nathan calls the ' lacqueys of music:' but we fear his remarks are too well supported by fact to justify our censure; at any rate, they can only apply to those who, conscious of the deficiency of their pretensions, identify themselves with the picture he has drawn.

" Mr. Nathan professes that he has endeavoured to divest his language of all superfluous technicality: and so far has he succeeded, that while he has rendered his Essay an invaluable assistant to the professor, the general interspersion of anecdote is so judicious, that it is no less calculated for the perusal of juvenile students, and must be read, even by those unacquainted with the science, with interest and delight."—*La Belle Assemblée.*

" Mr. Nathan has just published a work highly creditable to his taste and talents. It is ' An Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice.' It is a most erudite and instructive production, well deserving the patronage which we understand it experiences from His Majesty, and, we will add, the general attention of the Public, which it will not fail to receive."—*Morning Post, June* 7, 1823.

" Many able expositions of the origin and progress of music have been submitted to the public by men universally allowed to possess the greatest talents in the peculiar branch of literature which they have discussed; but a work, comprehending a general history of the science, and a dissertation on the individual accomplishment of singing, has long been a desideratum in the musical world. Mr. Nathan, the Author of the Work before us, has long been a successful aspirant to public notice as a Composer, and his merit (as admitted even by that fearful tribunal, the members of his own profession) is too well known to require any eulogium from us. An attentive consideration of the work has confirmed us in the favourable impression which the copious Table of Contents, and the modest and unassuming Preface, had left upon our minds; and the judicious remarks on the effect produced by an impressive delivery of the words, appear to us highly deserving of attention. Mr. Nathan has the peculiar advantage of communicating his instructions under an agreeable form; his book, while it improves, amuses, and induces us to subscribe to the opinion of Horace, that it is often allowable ' ridentem dicere verum.' The amusing anecdotes and historical relations, with which it abounds, give an agreeable character to the work, and render it highly interesting even to those who are unacquainted with music; while the important instructions and excellent observations contained in its pages, make it doubly valuable to the youthful professional student, or the amateur."—*The Sun, May* 24, 1823.

" On the 10th of September we extracted several musical anecdotes from Mr. Nathan's entertaining and ingenious ' Essay on the History and Theory of Music.' * * * * * * * * from the same source, will, we doubt not, be acceptable to our readers."—*New Times, October* 23, 1823.

" Music.—The well-known author of the ' Hebrew Melodies,' Mr. I. Nathan, has just published a very scientific, and, in our opinion, highly-valuable work, entitled, ' An Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice.' The volume abounds with interesting matter, in exemplification of the various subjects on which it treats; but as we wish rather to call the attention of the musical world to the work itself, than to injure it by giving a solitary extract or two, we shall merely observe, that his observations are often novel, always judicious, and frequently as entertaining as they are instructive. In short, Mr. Nathan appears to be completely master of the task he has undertaken, and there are few amateurs, or even professors, we venture to affirm, but what may glean from his Essay some valuable hints."—*Bell's Life in London, May* 18, 1823.

See also *Revue Encyclopédique*, 156, *October* 1823.

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