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FIFTEEN SONGS

BY

BEETHOVEN

WITH PIANOFORTE ACCOMPANIMENTS

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Notes—The whole of the Songs have Pianoforte Accompaniments and English Words

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(To be continued)

Fifteen Songs of Beethoven.

ADAPTED TO ENGLISH WORDS BY GEORGE LINLEY.

MAY SONG.

No. 1.

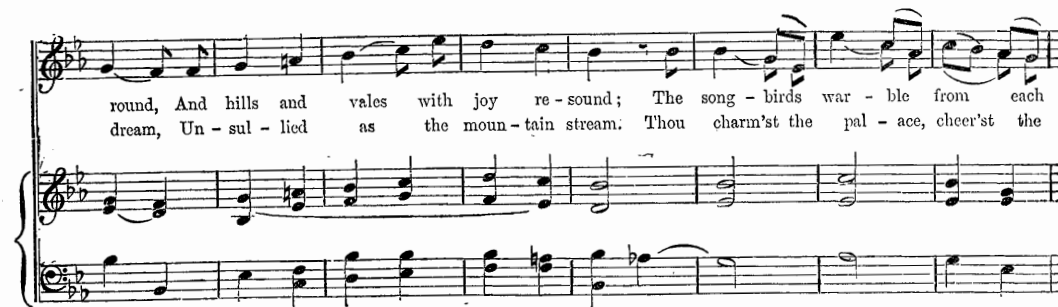
Allegro.



1. The mer - ry sun - beams dance a -
2. O Love! how bright is thy young



round, And hills and vales with joy re - sound; The song - birds war - ble from each
dream, Un - sul - lied as the moun - tain stream. Thou charm'st the pal - ace, cheer'st the



bow'r, To life ex - pands each bloom - ing flower; Earth, sun, and sky, in smiles are
cot, And all . . . is cold where thou art not. Thine eyes are spells, O! ty - rant



rall.

clad, And ev' - ry heart . . . is .. gay and glad.
Love! Thou rul - est all be - low, a - bove.

3. As tow'rd you blue e - - the - real sky, The lark de - lights to mount on

high, And trill his sweet me - lo - - dious lays, So, I, on thee, . . . de - light to

gaze, So I, on thee, de - - light to gaze, In thy dear eyes, a

sun - shine dwells, That ev' - - ry gloom - - y thought dis - pels, That ev' - - ry

rall.
gloom - y thought dis - pels.

p ritard. *f* *sf* *sf* *Fine.*

KNOW'ST THOU THE LAND?

No. 2.

1. Know'st thou the land, where ci - trons sweet - ly bloom, Where shines the o - range
2. Know'st thou the dome, With - in whose state - ly height, Dis - plays of pomp the

Moderato.

BEETHOVEN'S SONGS.

'mid its branch-es gloom; Where per - - fum'd breez-es play on pin - - ions light, Where grow the
sen-ses so de-light, Where scup - tur'd forms a sa - cred love in - spire, And lull to

myrt - le and the lau - - - rel bright? Know'st thou it
rest each wild and mad . . . de - sire? Know'st thou it

well? Oh! there . . . to rove, . . . How great the bliss would be, . . . Were
well? Oh! there . . . to rove, . . . How great the bliss would be, . . . Were

one I love with me! How great the bliss would be, Were one I
one I love with me! How great the bliss would be, Were one I

Tempo primo

love with me. With me. With me.
love with me. With me. With me.

Know'st thou the crag, whose peaks tow'rd heav'n up - rear, Whose mist - y path oft climbs the mu - le -

teer? Know'st thou the spot, the fie - ry dra - - - gon's cave, The dark ra - - -

vine, where moun - tain tor - - - rents rave?

BEETHOVEN'S SONGS.

Quicker.

Know'st thou it well? Oh! there . . . to rove, . . . How great the bliss would
 be, . . . Were one I love with me! How great the bliss would be, Were one I
 love with me, with me, with . . . me! *Fine.*

OF THEE I DREAM.

No. 3.

Allegretto. *dolce.* *cres.* *sf*

Of thee I dream, By wood and stream, When morn is breaking, When winds are wa-king.

Dream thou of me! Ah! . . . dream thou of me! Of

thee I dream, At evening's beam, When dew's are weeping, And flow' - - - rets sleep - ing;

Dream thou . . . of me! Ah! . . . dream thou of me! Of

thee I dream, When hope's last gleam, Is fast - ly fly-ing, And plea - - - sure dy - - ing.

Dream thou . . . of me! Ah! . . . I dream of thee. . . .

. Dream thou, Oh! dream thou of me! Of me still dream, Let love's fond

theme, With pas-sion fire thee, And so in-spire thee, That, night or day, On land or

sea, Thou yet mayst say, I dream of thee. Of me still

dream, Let love's fond theme With pas - - sion fire thee, And so in

- - spire thee, That night or day, On land or sea. Thou yet may'st

say, I dream of thee, I dream of thee, Ah! . .

. of thee, of thee. . .

THE FAREWELL.

No. 4.

1. Fare thee well, thou true and lov - ing heart - ed I Brief - - and
 2. Thou may'st prize each fond and sim - ple to - ken, Though wide
 3. May no grief thy gen - tle heart be rend - ing, May thy

*Adagio con
Espressione.*

few our last, sad words must be; - - Oh! when I am gone, when far we're
 seas be - tween us dark - ly roll; - - Ev - 'ry ten - der truth these lips - - have
 days in peace and joy de - cline; - - Oh! at last, to bright - er realms - as -

part - ed, Mem - 'ry may bring back past hours to thee. - -
 spo - ken, Deep - ly thou wilt trea - sure in thy soul. - -
 cend - ing, May my heart com - mu - nion hold with thine. - -

cres. - - - *dim.* - - -

O'ER THE PURPLE-CRESTED MOUNTAIN.

No. 5.

*Moderato
son espressione.*

O'er the pur - ple - crest - ed moun - tain, As my foot - steps i - dly

stray'd, I be - held the glow - ing sun - set In the dis - - tant land - scape fade;

Sha - dy woods and fer - tile val - leys, Faint - er to my gaze soon

grew, 'Till the night her dusky man - tle O - ver all around me threw.

p ped. * *ped.* * *ped.* * *espres.*

dim. *cres.*

Long mine eyes had fond-ly rest - ed, On the

dim.

woods and mea - - dows green; And I sad - ly, mute - ly pon - der'd On each

cres. *p*

well - - - re-mem-ber'd scene. Where, in

dim.

days long past and fleet - ed, Hand in hand we used to rove, While the

p *p* *dolce.*

song - birds ca - roll'd sweet - ly, And our hearts beat true to love.

cres. *p* *sempre piano.*

She is gone, — but still I

che - - rish Ev' - ry lov'd, fre - quent - - ed spot; Ne'er, till

stringendo. *cres.*

mem' - - - ry's spell is bro - - ken, Can past plea - - - sures be for -

Allegro.

- got.

Allegro.

sf

dim.

p ped.

ON THE CLIFFS OR IN CAVES.

No. 6.

Poco Allegretto.

pp

ped.

On the cliffs or in

caves, On the moun - tains or waves, Peace would be mine, On some

pp

bleak de - sert shore, Or where cat - - - a - racts roar, Could but these eyes

pp

Look in - to thine. In the fo - - - rest's deep

p dim. *pp*

shade, In the bright sun - ny glade, Joy would be mine, On the vine . . . co - ver'd

pp

hills, By the mur - - muring rills, Could but these eyes Look in - to thine.

pp *pp* *pp* *pp* *stringendo.*

ped. *

Assai allegro. ten.

Ah! no mat - - - ter the home, Or wher - ev - - - er I

cres.

BEETHOVEN'S SONGS.

poco adagio. *tempo lmo.*

roam, Drea - ry 't would prove, Drea - ry 't would prove, If un - blest, Love, by

sf *cres.*

poco adagio.

thee, Earth a de - - - sert would be, Wanting thy smile, Wanting thy

cres. *f*

love.

All-gro assa i.

p sf p dim. pp

LARK! THAT SING'ST.

No. 7.

Lark! that sing'st, while heav'n - ward soar - ing; Brook! that, bab - bling,

Sempre piano.

glid'st a - - - long, Where my own true love lies sleep - - ing,

Soothe her slum - bers with your song.

I - - ris! bright - ly o'er her beam - - ing,

Poco sf *p* *pp*

Shine in fair - - est beau - - ty now, Peace un - to her spi - rit whis - per

cres.

BEETHOVEN'S SONGS.

Shed a calm a - - round her brow.

Cypress! when thy branches mournful To the night-winds wave on high;

pp ped. *

ritar - - - dan - - - do.

Say, with grief this heart is break - ing, Bear to her my bo - som's sigh.

tempo lmo. poco ritar.

cres. - - - - - dim.

tempo lmo.

Oh! thou light-wing'd, ai - ry Ze - phyr, Round her case - ment

pp pp ped. *

ri - tar -

soft - ly play; Fra-grant flow'rs! your per - fume scat - ter, Where her gen - tle

- - dan - do.

foot - steps, stray. Waves of O - cean!

tempo lmo. ritardando. tempo lmo.

p pp p pp ped.

rest - less e - ver, Say Hope's light no more can glow; Tell her till these

* ped. cres.

ritar - - - dan - - - do. tempo lmo.

eyes be - - hold her, Love's fond tears must e - ver flow, . . . e - ver flow.

* *p cres. f*

OH! WOULD THAT MY TRUE LOVE WERE HERE.

No. 8.

Oh! Fea - ther'd song - sters, blithe - ly sing - ing, 'Neath the

*Moderato,
e con
Sentimento.*

blue - the - real sky, On your pin - ions soft - ly bear me To the maid for whom I

sigh. Oh, ye winds! that flut - ter round her, Of my

pas - sion fond - ly speak, All my bo - som's warm af - fee - tion, Print in

Sempre piano.

kis - ses on her cheek, Mer - ry Stream-let, let thy

mu - sic So de - light her list' - ning ear, That, in mur - murs, she may whis - per,

Sempre più Allegro.
 Would that my true love were here, Would that my true love were here, my love were here!"

THE HAWTHORN IS BLOOMING.

No. 9.

f *poco udagio.* *sf* *p* *ped.* *sf* *ped.*

f *vivace.*

tempo 1mo.

*

The

p
ped.

haw-thorn is bloom-ing, the mea-dows are green, And spring-ing around the pale prim-rose is seen; While

*

spor-tive, the lamb-kins are stray - - ing; A - - far in the woodlands the

cu - koo doth sing, His soft breathing note welcomes back the sweetspring, And las - ses and lads go a

may - - - ing, And las - ses and lads go a may - - - ing.

The heart of the shep-herd is hap - py a-gain, To

see his flocks bounding a - cross the wide plain, As gai - ly, some old song he's sing - - - ing.

BEETHOVEN'S SONGS.

All na - ture re - joi - - ces, and sweet - - ly is heard The

soul-cheer-ing lay of the wild fo-rest bird, As blithe - ly from tree to tree wing - - ing, As

cres.

blithe - ly from tree to tree wing - - ing.

p *cres.* *p*

The haw - thorn is bloom - ing, the mea - dows are green, And

ri - - - tar - - - dan -

spring - ing a - round the pale prim - rose is seen; Save mine, ev' - ry heart throbs with glad - - ness.

espress.

do. *Tempo lmo.*

I wan - der a - lone by the sun - light - ed stream, But ah! not a cheer - ful thought

dim. sf

ri - - - tar - - - dan -

brightens my dream, My soul is weigh'd down with its sad - - ness, My soul is weigh'd down by its

p

do. *Adagio.*

sad - - ness, is weigh'd down by sad - - ness.

pp

WAKE THY LUTE.

No. 10.

Andante con moto cantabile.

The first system of musical notation for 'Wake Thy Lute'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

The second system of musical notation. The vocal line begins with the lyrics "Wake thy lute, oh!". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of musical notation. The vocal line continues with the lyrics "gen - - tle La - dy, At the peace - ful sun - set hour; Ah! 'tis then thy". The piano accompaniment includes dynamic markings "cres." and "dim.".

The fourth system of musical notation. The vocal line concludes with the lyrics "voi - - ce's mu - sic O'er my heart hath soft - - est pow'r. When the". The piano accompaniment continues with the same rhythmic pattern.

ev' - ning star is glow - ing O'er the calm and si - lent sea, When the

pp

ri - - - - - *tar* - - - - - *dan* - - - - -

dim. *ri* - - - - - *tar* - - - - - *dan* - - - - - *do.* *pp*

sum - mer wind is waft - ing A sweet per - fume o'er the

p

----- *do.*

molto Adagio. *tempo lmo.*

lea, Wake thy lute! wake thy lute, and sweet - ly sing me

ped.

All these ten - der, truth - ful lays, Which true love this heart in - spi - ring,

cres.

BEEHOVEN'S SONGS.

Taught me to thy beau - ty's praise, Love taught me to thy

cres.

beau - ty's praise. Where - so - e'er my steps may

Morendo con espres.

p ped. *

wan - - der, Mu - sing, or in fan - - cy's dream, Thou wilt

stringendo - - - -

cres - - - -

poco a poco.

be - - - the star to guide me, Thou wilt be - - - Love's fond - est

cen do.

Allegro molto e con brio.

theme. Where-so - e'er my steps may wan-der, Thou wilt be, thou wilt

be, . . thou wilt be . . love's fond-est theme, Ah! where - so - - -

- - e'er . . my steps may wan - - der, Mu - - sing

or . . in fan - - cy's dream, Thou wilt be . . the star to guide me, cres - -

BEETHOVEN'S SONGS.

Thou wilt be, . . . wilt be . . . Love's

cen do.

fond - - - est, fond-est theme, Ah! Thou wilt be, . . . wilt be . . . Love's

p f ff

fond - - - est theme.

8va. sf sf dim. p ped.

*dim. pp cres. f sf **

ADELAIDE.

No. 11.

Larghetto.
dol. e p

O'er my spi - - - rit, this scene a calm is

throw - ing, As I gaze on each tint with beau - ty glow - ing; Ah! for

thes, my fond heart with love's o'er - - flow - ing,

A - - - de-la-i - - del A - - - de-la -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "A - - - de-la-i - - del A - - - de-la -". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

i - - de! On yon height, . . where the snow is

cres. . . . *dim.* . . . *cres.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "i - - de! On yon height, . . where the snow is". The piano accompaniment includes dynamic markings: *cres.*, *dim.*, and *cres.* The piano part features a dense texture of chords in the right hand and a steady eighth-note accompaniment in the left hand.

cold - - - - ly sleep - ing, In the vale, where the vio - let blue is

dim.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "cold - - - - ly sleep - ing, In the vale, where the vio - let blue is". The piano accompaniment includes the dynamic marking *dim.* and features a similar texture of chords and eighth-note accompaniment.

peep - ing, Round my path - - - way a sun - shine thou art

cres. . . . *p* *cres.*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "peep - ing, Round my path - - - way a sun - shine thou art". The piano accompaniment includes dynamic markings: *cres.*, *p*, and *cres.* The piano part maintains its rhythmic accompaniment throughout.

strow - ing, A sun - shine, A - - de - la - i - de!

ccu - - - - *do* - - - - *fp*

In the vale where the vio - let blue is peep - ing, Round my

path - - - way, a sun - shine thou . . . art

crs. *f* *p*
f dim.

strow - ing, A sun - shine, A - - - - de - la -

dim. *21*

i - de!

pp

pp

Trem - - - oling stars, with a gen - tle light are

pp

pp

gleaming, Night's pale

pp

pp

queen with a ten - der smile is beam - ing; Still, or storm - - y, of

pp

sf

thee my soul is dream - ing ; Still or

p *f*

stor - - my of thee my soul is dream - - - - - ing,

p *f* *p* *cres.*

A - - - de - - - la - - - i - - - de ! Trembling

pp

stars, with a gen - tle light are gleaming, Night's pale Queen with a ten - der smile is

3 *3* *3* *3*

beam-ing, Still or stor - my of thee my soul is dream-ing, of thee my soul is

ff
dim. - - - - p

dream - ing. A - - - de - - - la - i - de!

A - - - de - - - la - i - de!

Allegro molto.

f *p*

O! glad mo - ment, glad mo - ment, On wings of . . . rap - - ture

fleet - - ing. Glad

f *p*

mo - ment! On wings of . . rap - - ture fleet - - ing, Soft as

mu - - sic, I hear her voice me greet - - ing. I hear her

voice me . . greet - ing. Hour of tran - sport, fraught with

cres.

plea-sure, To clasp my bo-som's trea-sure! To clasp my bo-som's trea-sure!

fp *p*

A - de - la - i - de! A - - - - - de - la -

cres. *f* *sf*

i - - - - de! O glad mo-ment!

p *sf* *f*

Oh glad moment! Glad mo-ment! On

sf *p* *f* *p*

wings of rap - - ture fleet - ing, Soft as mu - sic, I hear her voice me

greet - ing, I hear her voice me greet - ing,

Hour of trans- port! Fraught with plea- sure, To clasp my bo- som's treasure, To clasp my bo- som's

treasure! A - de - la - i - de! *cres.*

BEETHOVEN'S SONGS.

A - - - - de - la - i - - - de! Transport! Transport! To

clasp my bo-som's trea - sure! To clasp my bo - som's trea - sure.

A - - - - de - - - la - i - - - - de!

A - - - - de - la - - - i - - - - de.

calando. A - - - - de - - - la - i de.

THE GIPSIES.

No. 12.

1. Through lands far and fo-*reign*, We Gip-sies oft ro*azn*, Con-
 2. When day's toil is o-*ver*, some lone spot we find, Where
 3. We wake with the wood-lark, as free as the air, Un-

Allegretto.
fp

tent, though pos-ses-sing nor roof-tree nor home; We heed not the pomp of the world-thriving throng, Nor
 we may rest safe from the rain or the wind. There soon in sweet slum-ber our sen-ses we draw*n*, No
 -tain-ted by sor-row, un-bur-den'd with care; Our wants are so few, that a lit-tle goes far, Some

f *p*

ri - - - tar - - - dan - - - do. *a tempo.*

co-vet their gains as we jour - - ney a - long, We jour - ney a - long.
 mon-arch sleeps soun-der on cush - - ions of down, On cush - ions of down.
 times we have luck through a for - - tu - nate star, a for - tu - nate star.

p *cres.*

4. If once on a fair Mai-den's hand, we but look, We

fp *pp*

ri-

read in the lines, as you would in a book. In lov-ing or hat-ing our pas-sions are strong, And

cres. *p*

tar - - - du - - - do. *a tempo.*

where is the mor-tal who nev - - er did wrong? Who nev - er did wrong?

p *cres.*

5. Through lands far and fo-reign, we Gip-sies oft roam, Con-

f *p* *Sva.*

tent, though pos-ses-sing nor roof-tree nor home. We dance and we laugh, as we

p *f*

ri - - - tar - - - dan - - - do.

jour - ney a - long, And light - en the way with some mer - ry old song, Some

a tempo.

mer - ry old song.

SWEET HOPE.

No. 13.

1. Sweet Hope! thy
2. When Mu - sic's

Poco Adagio.

light to my sad heart be lend - ing, In all my sor - row me . . . be - friend - ing; Il - lume my
voice no more the ear de - light - eth, When falsehood love's fond vows . . . re - quit - eth; Ah! what can

path now drear and dark : Be
soothe the bo - - - som then? Thy

then the star to guide, When storms are ra - ving, The wea - ry soul from mis - 'ry sa - ving, To safe - ty
smile, all - radiant Hope! can sweet - ly wa - ken The chords so long unstrung, for - sa - ken; Can bid each

cres. *f* *f*

steer - - - ing my lone bark. Be thou the star to
tone re - vive a - - gain. Thy smile, all - radiant

p

guide, when storms are ra - ving, The wea - ry soul from mis - 'ry sa - - ving, To safe - ty
Hope! can sweet - ly wa - ken The chords so long unstrung, for - sa - - ken, - Can bid each

cres. *f*

steer - - - - ing my lone bark.
tone re - vive a - gain.

pp

3. When, tow'rd you ha - - ven blest, my spi - - rits' wing - ing, When I to earth no more am

cling - ing, When all life's friend - ships fade in air:

Thy ray my steps shall gild, shall kind - ly cheer me, Thy che-rub form shall still be

cres. *f*

BEETHOVEN'S SONGS.

near me, And point the way . . . to realms more fair. Thy

ray my steps shall gild, Shall kindly cheer me, Thy cherub form shall still be near me, And point the

way to realms more fair.

THE CHAPLET.

No. 14.

Lightly and gracefully.

For my Love, . . a Chap - let twin - ing, Flow'rs I've

gath - - er'd far . . and near, . On whose leaves the dew - drops shin - ing, Like so

sempre pp *cres.* *pp*

ma - - ny pearls ap - - - pear.

sempre pp

Would she bend her foot-steps hith-er, Ere their bloom have pass'd a -

pp

way, Ere their beauties fade or wither, To her list'ning ear I'd say, Ah! if

cres. *f* *p* *sempre pp*

flow'rs had charms to move you, Or your heart to pi - - ty lead, They would whisper how I

cres.

love you, For my truth and feadness plead: They would say, Ah! how I love you, For my

cres. f fp cres.

truth . and fond - ness plead. Fondly, They would say, "A - while we

p cres. pp

blos - som In the sun - - mer sun's warm ray, . But the love, the love of a true

sempre pp cres.

bo - som Knows nor cold - - ness, nor de - - cay, Ah! knows nor cold - - ness, nor de -

sempre pp

cay." They would say, "A-while we blossom In the summer sun's warm ray, But the love of a true

Adagio.

cres.

bo - - - - - som, Knows nor cold - ness, nor de - - cay, Knows nor

ad lib. *Tempo 1mo.*

mf dim. *p dim.*

cold - ness, nor de - - cay, Nor cold - - ness, nor de - - cay.

pp *Fine.*

THE QUAIL.

No. 15.

Larghetto.

p *sf* *sf* *sf*

Ah! 'tis the shrill-sound-ing cry of the Quail; Worship God! Wor-ship

decres. *p* *sf* *sf*

God! List to each note from yon vale. Screen'd from in-

fr

trud - ers, whose steps near her rove, By the tall maize that waves gent - - ly a -

bove. God a - dore! God a - dore! For His great mer - cy and

decres.

love, His boundless mer - - - - cy, His mer - cy and love.

cres. sf p

Still that shrill cry from yon vale doth as-

sf 13 8 3

cond; Praise thou God! Praise thou God! Whose ten - - der

case knows no end. See'st thou the gold-en grain waving be-

derres. *p*

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "case knows no end. See'st thou the gold-en grain waving be-". The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand has a simpler accompaniment. Dynamic markings include *f* and *p*. There are also some markings that look like "8" above notes in the piano part.

low? Oh! let thy bo - - som with gra-ti-tude glow: Thank thou God,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "low? Oh! let thy bo - - som with gra-ti-tude glow: Thank thou God,". The piano accompaniment continues with similar rhythmic patterns. The right hand has a steady stream of sixteenth notes, and the left hand provides harmonic support. Dynamics include *p*.

. . . . Thank thou God! Him from whom all bless - - ings

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics ". . . . Thank thou God! Him from whom all bless - - ings". The piano accompaniment continues with dense sixteenth-note textures in both hands. Dynamics include *p*.

flow; Him from whom all blessings flow.

f *sf* *f* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "flow; Him from whom all blessings flow." The piano accompaniment continues with the same dense texture. Dynamics include *f*, *sf*, *f*, and *p*.

Allegretto.

threaten, tho' contests a - - - - - larm. Hope in

a tempo.

p *cres.*

God! Hope . . . in God! . . . His . . . pow'r will shield thee from

f *sf* *p*

harm. Hear'st thou the thun - - - - - der? tis

His might - y voice ; Pray to

sf

God! Pray to God!

Tho' dan - - ger threat - - en, tho' con - - tests a - - larm, Hope in

God, Hope in God, Hope . . . in

God, . . . His . . . pow'r will shield thee from harm, His . . . pow'r will

shield thee, will shield thee from harm. Pray to

pp

God! Hope in God! Hope in God! His pow'r will

cres. *ff*

shield thee, Will shield thee from harm.

p *cres.* *f* *f*

sf *f* *decrs.* *p*

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1835	1000 0 0	664 5 8	33 16 5	5 1 6	1703 3 7
1845	1000 0 0	378 15 11	15 9 9	2 6 6	1396 12 2
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B's Policy, 1825 . . .	2003 9 11	1035 0 0	968 9 11
C's Policy, 1835 . . .	1703 3 7	776 5 0	928 18 7
D's Policy, 1845 . . .	1396 12 2	517 10 0	879 2 2
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