March in Judas Maccabaeus by Handel (1685-1759) (Chawton manuscript book no. 1)

Giovanni Paisiello (1740-1816) For Tenderness Form’d (aria from The Barber of Seville arr. Thomas Linley, 1732-95) (Songs, Austen 1778)

Anon arr. Tommaso Giordani (1733-1806) Queen Mary’s Lamentation (no. 28 in Austen’s song book)

Captivity by Stephen Storace (1762-1796) (no. 29 in Austen’s song book)

Robin Adair (Anon) (the only song mentioned by name in Austen’s novels: Emma chapter 28)

The Yellow Hair’d Laddie varied by I. Pleyel (1757-1831) (This song is in a collection of printed folksongs in the Chawton Collection, and several of Pleyel’s variations of folk tunes are included in the Austen family music at Chawton manor house)

Overture to La Buona Figliuola by Nicolo Piccinni (1728-1800) (Second Movement) (appears in several of the Austen family music books)

Antoine Laurent Baudron (1742-1834) Since Then I’m Doomed (aria from The Barber of Seville, words by Isaac Bickerstaffe (1733-1812) (Songs, Austen 1778)

Somebody (Anon) (no. 27 in Austen’s song book)

Lotharia by Thomas Arne (1710-1778) (Chawton manuscript book no. 1)

Piano Sonata in C major, Hob. 16/35 by Joseph Haydn (1732-1809) (2nd Movement) (copied in Jane Austen’s hand in a music manuscript book signed ‘C.E. Austen’)