

N^o 12

TO
THE COUNTESS ELSA ALBRIZZI.

Popular Melodies

TRANSCRIBED

for the

HARP

- | | | | |
|---------------------------|--------------|------------------------------------|------------------|
| 1. NON È VER | TITO MATTEI | 2. BEN È RIDICOLO | A. RANDEGGER |
| 3. THE LOVER AND THE BIRD | GUGLIELMO | 4. I SEEK FOR THEE IN EVERY FLOWER | W. GANZ |
| 5. FORGET ME NOT | W. GANZ | 6. THE WOOD-NYMPHS CALL | L. WILLIAMS |
| 7. SHELLS OF OCEAN | J. W. CHERRY | 8. ONLY | VIRGINIA GABRIEL |
| 9. WAITING | H. MILLARD | 10. THE NIGHTINGALE'S TRILL | W. GANZ |
| 11. IL BACIO | L. ARDITI | 12. L'ARDITA | L. ARDITI |

by

Charles Oberthür.



PRICE THREE SHILLINGS EACH.

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“L'ARDITA.”

VALESE BRILLANTE,
BY
LUIGI ARDITI.

Transcribed by
CHARLES OBERTHÜR.

Allegro non troppo.

HARP.

First system of musical notation for the harp part. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The first measure is marked with a forte dynamic *f*. The second measure is marked with *fz >* and includes a chord symbol *(Ab)*. The notation includes various rhythmic values and articulation marks.

Second system of musical notation for the harp part. It consists of two staves: a treble clef staff and a bass clef staff. The first measure is marked with *fz >* and includes a chord symbol *(Gb)*. The final measure includes a chord symbol *(Bb Gb)*. The notation includes various rhythmic values and articulation marks.

Third system of musical notation for the harp part. It consists of two staves: a treble clef staff and a bass clef staff. The first measure is marked with *f con spirito*. The second measure is marked with *ben marcato*. The notation includes various rhythmic values and articulation marks.

Fourth system of musical notation for the harp part. It consists of two staves: a treble clef staff and a bass clef staff. The first measure is marked with *mf*. The second measure is marked with *p* and *rall:*. The instruction *marcato la melodia e p. l'accomp.* is written across the system. The notation includes various rhythmic values and articulation marks.

Fifth system of musical notation for the harp part. It consists of two staves: a treble clef staff and a bass clef staff. The first measure is marked with *sf*. The notation includes various rhythmic values and articulation marks.

dim: *ben marcato e*

sosten: *sf*

f *fz >* *fz >* *sf >*

molto sosten: *a tempo.*

fz

f (Ab)

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *f* and *dolce legato.* Fingerings are indicated with numbers 1, 2, 3, and 8.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* marking. Fingerings 1, 2, 3, and 8 are shown.

Third system of musical notation. The right hand has a *fz* marking. The left hand includes chord symbols: (D4), (Ab), (F4), and (Db). A fermata is placed over the final measure of the right hand.

Fourth system of musical notation. The right hand begins with a *grazioso.* marking. The left hand accompaniment consists of chords and moving bass lines.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues with chords and bass movement.

Sixth system of musical notation. The right hand has a *cresc.* marking. The left hand includes a *sosten.* marking. The system concludes with sustained chords in the left hand.

a tempo.

This system features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is characterized by wide intervals and slurs. The bass clef accompaniment consists of simple chords and single notes.

This system continues the piece with similar melodic and harmonic elements. It includes a dynamic marking of *ff* (fortissimo) in the right hand.

(ch)

schertz.

This system includes a *(ch)* marking above the first measure and a *schertz.* (scherzo) marking at the end. The right hand features a 7th fingering indicated by a '7' in a circle.

This system continues the melodic line with various ornaments and slurs. The bass line remains accompanimental.

f

This system begins with a forte (*f*) dynamic marking. The right hand has a complex melodic line with many beamed notes, while the left hand has a steady accompaniment.

leggiero.

This system starts with a *leggiero.* (light) dynamic marking. The melody is more delicate and features a fermata over a note in the right hand.

sempre cresc.

ff con anima.
(Db Ab) (Gb)

sf
(Cb) (CbDb)

dim:
ben marc: e sosten:

a tempo.

f *p*

A CATALOGUE OF

HARP SOLOS.

No. 1.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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- c Marche favorite du Sultan..... 2 6
- c Twelve favourite airs..... 3 0

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 - 2. Of noble race was Shenkin..... 2 6
 - 3. Ap Shenkin..... 2 6
 - 4. Poor Mary Anne..... 2 6
 - 5. Love's fascination..... 2 6
 - 6. Sweet Richard..... 2 6
- b Aptommas's polka..... 3 0

BELLOTTA, F.

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- b Il trovatore. Fantaisie sur l'opéra de Verdi..... 3 6

BOCHSA, N. C.

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 - 2. O divina Agnese (Beatrice di Tenda)..... 2 6
 - 3. Com'è bello (Lucrezia Borgia)..... 2 6
 - 4. Meco & Voga voga luna (La Straniera)..... 2 6
 - 5. March & Pas redoublé (Saffio)..... 2 6
 - 6. Voga, voga, & Sogno talor (Parisina)..... 2 6
 - 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)..... 2 6
 - 8. Ah! tu sei (Parisina)..... 2 6
 - 9. Quanto è bello (L'elisire d'amore)..... 2 6
 - 10. Io l'udia (Torquato Tasso)..... 2 6

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 - 2. The bridal ring..... 2 6
 - 3. The Prince of Wales' march..... 2 6
 - 4. March in the old Irish style..... 2 6
 - 5. Souvenir à l'Ecosaise..... 2 6
 - 6. The wild white rose..... 2 6
 - 7. Rondo à la villageoise..... 2 6
 - 8. L'invitation à la polka..... 2 6
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s. d.

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- c "ÉTRENNES AUX DAMES." Select airs, &c. :
 - 1. True love. German air..... Keller 2 6
 - 2. Le vaillant troubadour..... 2 6
 - 3. The farewell of Raoul de Concy..... Blangini 2 6
 - 4. Le départ du jeune Grec..... 2 6
 - 5. Adolphe. German air..... 2 6
 - 6. German Waltzes..... 2 6
 - 7. Ye banks and braes o' bonny Doon..... 2 6
 - 8. What beauties does Flora disclose. Scotch air and a Quick march..... 2 6
 - 9. Stanco di pascolar. Venetian air..... 2 6
 - 10. Di piacer (La gazza ladra)..... 2 6

HUNT, W. R.

- c The blue bells of Scotland. Introduction and variations.... 3 0

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- b Non più mesta. Fantasia on Rossini's air..... 3 0
- b The last rose of summer. Variations..... 2 6
- b There is no home like my own. Variations..... 2 6

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- b Auld Robin Gray. Divertimento..... 3 0
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 - 4. Cooling zephyrs..... Schubert 2 0
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 - 6. A ride I once was taking (Trab, trab)..... Kücken 2 0
 - 7. My harp now lies broken (Maid of Judah)..... Kücken 3 0
 - 8. My heart's on the Rhine..... Speyer 3 0
 - 9. From the Alp the horn resounding..... Proch 2 6
 - 10. With sword at rest (The standard bearer) Lindpaintner 2 0
 - 11. When the swallows fly towards home (Agathe)..... Abt 2 0
 - 12. Oh! wert thou mine for ever..... Kücken 2 0

- c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:
 - 1. Ye flow'rets that to me she gave..... 1 6
 - 2. Praise of tears..... 1 6
 - 3. Norman's Gesang..... 1 6

- b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
 - 1. Streamlet cease..... Curschmann 2 0
 - 2. Forth I roam..... Kalliwoda 2 0
 - 3. If o'er the boundless sky..... Molique 2 0

- b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
 - 1. Bâle..... 3 6
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 - 3. St. Gallois..... 3 6

- b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
 - 1. Grace..... C. Mayer 2 6
 - 2. La fontaine..... C. Mayer 3 0
 - 3. Si oiseau j'étais..... A. Henselt 2 0

- c Op. 106. Three characteristic melodies:
 - 1. Wenn ich ein Vöglein wär..... Schubert 3 0
 - 2. Lisle laute, lisle linde..... 3 0
 - 3. Virgo Maria (O Sanctissima)..... 3 0

- c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
 - 1. Repose..... 2 0
 - 2. Sorrow and relief..... 2 6
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- a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)..... 6 0
- b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer..... 2 6

- b Op. 121. Trois morceaux caractéristiques:
 - 1. La gitana..... 3 0
 - 2. Mélodie mazurque..... 3 0
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- b Op. 127. Sacred melodies:
 - 1. Martin Luther's hymn..... 2 6
 - 2. Old hundredth psalm..... 2 6
 - 3. Before Jehovah's awful throne..... 2 6
 - 4. Airs from "The creation" (Haydn)..... 4 0
 - 5. Vital spark of heavenly flame..... 2 6
 - 6. Agnus Dei (Mozart)..... 2 6

- b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
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 - 2. A ce mot tout s'anime. Air de Marguerite..... 2 0

OBERTHÜR, CHARLES—continued.

s. d.

- b Op. 129. "ÆOLIAN CHORDS." Three melodies:
 - 1. Gems of the crimson-coloured even..... 2 0
 - 2. She was a creature strange as fair..... 2 0
 - 3. 'Tis sweet when in the glowing west..... 2 0

- b Op. 132. Nereides. Sketch..... 5 0
- b Op. 142. L'invitation del gondoliere. Sketch..... 2 0
- b Op. 144. Il trovatore. Fantasia on Verdi's opera..... 4 0
- b Op. 146. La travietta. Souvenir de l'opéra de Verdi..... 3 0

- b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each 2 5
 - 1. Ah! che la morte..... Trovatore
 - 2. Il balen del suo sorriso..... Trovatore
 - 3. Sì la stanchezza..... Trovatore
 - 4. Stride la vampa..... Trovatore
 - 5. La mia letizia..... Lombardi
 - 6. La donna è mobile..... Rigoletto
 - 7. Parigi, o cara..... Traviata
 - 8. Ah, fors'è lui..... Traviata
 - 9. Di Provenza il mar..... Traviata
 - 10. Libiamo (Brindisi)..... Traviata
 - 11. Ernani involami..... Ernani
 - 12. Va pensiero..... Nabuco

- b Op. 158. "SEASIDE RAMBLES." Four musical sketches:
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 - 2. Murmuring waves..... 2 0
 - 3. My bark glides through the silver wave..... 2 0
 - 4. Water sprites..... 2 0

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- b Op. 166. The keel row. Fantasia..... 4 0
- b Op. 167. Santa Lucia. Neapolitan air..... 4 0
- b Op. 170. Un ballo in maschera. Fantaisie..... 4 0

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 - 2. Ich denke dein, wenn durch den Hain der Nachtigallen..... 2 0
 - 3. Eilende Wolken, Segler der Lüfte..... 2 0
 - 4. Emelina..... 1 0
 - 5. Selige Tage..... 1 0
 - 6. Nachgefühl..... 1 0
 - 7. Adieu, charmant pays de France..... 3 0
 - 8. For I, methinks, till I grow old..... 3 0
 - 9. L'air est doux, le ciel est beau..... 2 6
 - 10. Ange aux yeux bleus..... 2 6
 - 11. We rove among the roses..... 2 6
 - 12. Au bord du Rhin..... 2 0
 - 13. Au bord de la Lahn..... 2 6
 - 14. Au bord de la Nahe..... 2 0
 - 15. Au bord du Neckar..... 1 0
 - 16. Auf leichtem Zweig..... 1 0
 - 17. Ah! he not sad..... 1 0
 - 18. Remind me not..... 1 0

- b "VOYAGE LYRIQUE." Twenty-four National Airs..... each 3 0
 - 1. Norway.....
 - 2. Sweden.....
 - 3. Denmark.....
 - 4. Russia (God save the Emperor).....
 - 5. Prussia.....
 - 6. Prussia.....
 - 7. Poland.....
 - 8. Saxony.....
 - 9. Bavaria.....
 - 10. Austria (Haydn's hymn).....
 - 11. Hungary.....
 - 12. Sardinia.....
 - 13. Romagna.....
 - 14. Naples.....
 - 15. Spain.....
 - 16. Portugal.....
 - 17. Switzerland.....
 - 18. France (La Marseillaise).....
 - 19. France (Les Girondins).....
 - 20. Belgium.....
 - 21. Holland.....
 - 22. England (Rule Britannia).....
 - 23. America (Hail Columbia).....
 - 24. England (God save the Queen).....

STEIL, W. H.

- b My lodging is on the cold ground (variations)..... 3 0

STREATHER, WILLIAM.

- b Deh vieni alla finestra. Serenade from Don Juan..... 2 6
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TAYLOR, GERHARD.

- a Com'è gentil (Don Pasquale). Transcription..... 2 6
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THOMAS, JOHN.

- b WELSH MELODIES. Transcribed:
 - 1. The ash grove..... 3 0
 - 2. The bells of Aberdovey..... 3 0
 - 3. Sweet melody, sweet Richard..... 3 0
 - 4. The rising of the sun..... 2 0
 - 5. The march of the men of Harlech..... 3 0
 - 6. Riding over the mountain (original melody by J. Thomas)..... 3 0
 - 7. The plain of Rhuddlan..... 3 0
 - 8. Love's fascination..... 3 0
 - 9. The rising of the lark..... 3 0
 - 10. The camp (Of noble race was Shenkin)..... 3 0
 - 11. Megan's daughter..... 3 0
 - 12. The minstrel's adieu to his native land (original melody by J. Thomas)..... 3 0
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 - 17. The miller's daughter..... 3 0
 - 18. Come to battle..... 3 0
 - 19. All through the night..... 3 0
 - 20. The blackbird..... 3 0
 - 21. The dawn of day..... 3 0
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 - 23. Black Sir Harry..... 3 0
 - 24. The departure of the king..... 3 0
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