

BEAUTIES OF IRISH MELODY,
Fantasia,

FOR

HARP.

Introducing

"SAVOURNEEN DEELISH" AND "KATE KEARNEY."

Arranged Expressly for and Dedicated

TO

MISS BATT.

BY

J. BALSIR CHATTERTON.

HARPIST TO HER MAJESTY, THE QUEEN.

AND

PROFESSOR OF THE HARP AT THE ROYAL ACADEMY OF MUSIC.

Ent. Sta. Hall.



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The image shows a musical score for a piano piece. It consists of two systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a *pp* (pianissimo) dynamic marking. The second system begins with an *ff* (fortissimo) dynamic marking and includes a section labeled "Cadenza..". The score features various musical notations including slurs, accents, and dynamic markings.

The image shows a musical score for a piano piece. It consists of three systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The second system features a crescendo leading to a forte (*f*) dynamic. The third system includes a *rall:* (rallentando) marking and ends with a piano (*pp*) dynamic. The score is written in a traditional style with various musical notations such as slurs, ties, and dynamic markings.

VAR: I.

p Elegante.

4

KATE KEARNEY.

ANDANTE.

ff

p

f

p

ff

p

f

ff

(H&R.2904)

VAR: I.

The first system of Variation I consists of two staves. The treble staff contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is placed above the treble staff.

The second system continues the melodic and harmonic development of Variation I, maintaining the same rhythmic and dynamic characteristics.

The third system of Variation I shows further melodic ornamentation and harmonic support in the bass staff.

The fourth system concludes Variation I with a final flourish. It includes markings for *8va* (octave), *loco.* (loco), and a fortissimo (*ff*) dynamic marking.

VAR: II.

VAR: II. *pp elegante.*
The fifth system, labeled Variation II, features a more delicate texture. The treble staff is filled with triplets and slurs, while the bass staff has a sparse accompaniment. The dynamic is piano-piano (*pp*) and the instruction is *elegante.*

ANIMATO.

HARP MUSIC

BY

JOHN BALSIR CHATTERTON,
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 AND PROFESSOR OF THE HARP, AT THE ROYAL ACADEMY OF MUSIC.

N ^o 1. THE BLOOM IS ON THE RYE, _____	4/	N ^o 31. BARDIC RELICS, N ^o 1, SWEET RICHARD, _____	4/
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, _____	4/	32. " " " " N ^o 2. VOS GALEN, _____	4/
3. MARCH OF THE MEN OF HARLECH, _____	4/	33. " " " " N ^o 3. LLANDOVERY & SERCH HUDOL _____	4/
4. GARIBALDI'S HYMN, _____	3/	34. " " " " N ^o 4. OF NOBLE RACE WAS SHENKIN, _____	4/
5. CHRISTY MINSTRELS N ^o 1, TOLL THE BELL, _____	4/	35. DREAMS OF MENDELSSOHN, _____	3/
6. " " " " N ^o 2, NELLY GRAY, _____	4/	36. SOLDIER'S DREAM, _____	3/
7. " " " " N ^o 3, WILLIE WE HAVE MISSED _____	4/	37. SOUVENIR DE TAMBERLIK, _____	4/
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANT ^a ON MELODIES BY BEETHOVEN, ROSSINI, AND BELLINI, _____	5/
9. BRILLIANT FANT ^a ON "FRA POCO" & "IN CHE A DIO," _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____	EACH 4/
10. ST. MARY'S CHIMES, (CAMBRIDGE,) _____	3/	40. LES NOCES, _____	3/
11. AH CHE LA MORTE, (PRISON SCENE, TROVATORE) _____	3/	41. GEMS OF IRISH MELODIES, N ^{os} 1. AND 2, <i>et c.</i> _____	3/
12. PARTANT POUR LA SYRIE, _____	3/	42. SACRED SERENADE, _____	3/
13. DEAD MARCH IN SAUL, _____	2/6	43. NAADAMAN'S STUDY, _____	2/6
14. FANTASIA, ON AIRS FROM MARTHA, _____	3/	44. LILIAN, _____	2/
15. TWO ROMANCES, AUTUMN EVENING, _____	3/	45. WALTZ ITALIA, _____	3/
16. " " SYMPATHY, _____	3/	46. VOLUNTARY, _____	3/
17. CRUSKEEN LAWN, _____	2/	47. SOUVENIR MATRI, _____	3/
18. MENDELSSOHN'S WEDDING MARCH, _____	3/	48. SACRA HARMONICA, _____	4/
19. A SISTER'S REMEMBRANCE, _____	3/	49. MAZURKA, _____	3/
20. GRAND MARCH, LUISA MILLER, _____	3/	50. GEMS OF ITALY, _____	3/
21. ROMANCE, (in F) _____	3/	51. BRIDAL FANTASIA, (IN HONOR OF THE PRINCESS ROYAL) _____	4/
22. PRINCE OF WALES' MARCH, _____	3/	52. ADIEUX DE GRISI, _____	4/
23. BRIDAL MARCH, _____	3/	53. FAVARGER'S SIMPLETTE, _____	2/
24. GRAND MARCH FROM LES MARTYRS, _____	3/	54. RECOLLECTIONS OF THE CRYSTAL PALACE, _____	4/
25. DIVERTIMENTO ON SCOTCH BALLADS, _____	3/	55. CROQUET GALOP, _____	3/
26. GOD SAVE THE QUEEN, _____	4/	56. LA DONNA E MOBILE, _____	3/
27. SOUVENIR DEL OPERA, BEATRICE DI TENDA, _____	4/	57. USEFUL DAILY PRACTICE, _____	5/
28. AULD LANG SYNE, _____	3/	58. GEMS OF NATIONAL MELODY, _____	6/
29. SANTA LUCIA, _____	3/	59. SCALES, EXERCISES & PRELUDES, _____	6/
30. BEAUTIES OF IRISH MELODY, _____	3/	60. BRIDAL CHIMES, _____	3/

N^o 61, OFT IN THE STILLY NIGHT, 3/

DUETS FOR HARP AND PIANO FORTE,

N ^o 62. MARTHA, _____ IN 2 BOOKS, EACH, _____	4/	N ^o 68. IL TROVATORE IN THREE BOOKS, _____ EACH _____	4/
63. IL TROVATORE, _____ IN 2 BOOKS, EACH, _____	4/	69. GRAND HUNGARIAN MARCH, _____	4/
64. SCOTTISH SOUVENIRS, _____	4/	70. GEMS FROM THE OPERA, IL DON GIOVANNI, IN 2 BOOKS, EACH _____	4/
FAIRY DUETS FROM MENDELSSOHN'S MIDSUMMER NIGHTS DREAM		71. COMETTANT'S WALTZ, _____	4/
65. " " " " N ^o 1, SELECTIONS FROM OVERTURE & FINALE, _____	5/	72. RECOLLECTIONS OF WALES, _____	5/
66. " " " " N ^o 2, YE SPOTTED SNAKES, INTERNEZZO & COMIC MARCH, _____	5/	73. DUSSEK'S SONATA, _____	6/
67. " " " " N ^o 3, NOTTURNO AND WEDDING MARCH, _____	5/	74. GARLAND, _____	5/
		75. MORCEAU DE SALON, _____	4/

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