

MSC  
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022  
1860

SAM MILLIGAN

N<sup>o</sup> 2

# "VOYAGE LYRIQUE,"

24

Politico-National Airs.

FOR THE

## HARP SOLO.

- |                            |                                    |                              |                           |
|----------------------------|------------------------------------|------------------------------|---------------------------|
| N <sup>o</sup> 1. "NORWAY" | "HYMNE NATIONALE:"                 | N <sup>o</sup> 13. "ROMAGNA" |                           |
| - 2. "SWEDEN"              |                                    | 14. "NAPLES"                 |                           |
| 3. "DENMARK"               | "HYMNE POPULAIRE:"                 | 15. "SPAIN"                  | "HYMNE CONSTITUTIONELLE:" |
| 4. "RUSSIA"                | "GOD SAVE THE EMPEROR:"            | 16. "PORTUGAL"               | "HYMNE CONSTITUTIONELLE:" |
| 5. "PRUSSIA"               |                                    | 17. "SWITZERLAND"            |                           |
| 6. "PRUSSIA"               |                                    | 18. "FRANCE"                 | "LA MARSEILLAISE"         |
| 7. "POLAND"                | "NOCH IST POLEN NICHT VERLOREN:"   | 19. "FRANCE"                 | "LES GIRONDINS"           |
| 8. "SAXONY"                |                                    | 20. "BELGIUM"                | "LE CHANT DU BELGE:"      |
| 9. "BAVARIA"               |                                    | 21. "HOLLAND"                | "WIEN NEERLANDSCH BLOED:" |
| 10. "AUSTRIA"              | "GOD PRESERVE THE EMPEROR: HAYDN." | 22. "ENGLAND"                | "RULE BRITANNIA"          |
| 11. "HUNGARY"              | "RAGOCZY) MARCHE"                  | 23. "AMERICA"                | "HAIL COLUMBIA:"          |
| 12. "SARDINIA"             |                                    | 24. "ENGLAND"                | "GOD SAVE THE QUEEN"      |

Transcribed

BY

# CHARLES OBERTHÜR.


*Ent. Sta. Hall.*

*Price. 1/- each*

*Hamburg & Leipzig. Schuberth & C<sup>o</sup>. Paris. S. Richault.*

London

EDWIN ASHDOWN, HANOVER SQUARE.



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“ VOYAGE LYRIQUE. ”

Nº 2.

SWEDEN.

TEMPO DI MARCIA.

*ALLEGRO*  
*MODERATO.*

*mf* *fz*

*marcato.* *mf*

*fz* *ff e brillante.* *ben marcato.*

*sempre f e deciso.* *mf e*

*dolce.*

*cres: =*

*fz>*

*fz>*

*ben legato.*

*poco dim:*

*molto cres:*

*fz*

*f*

*f e deciso.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with some notes beamed together.

The second system of musical notation continues the piece with two staves. The upper staff has a treble clef and one flat key signature. The lower staff has a bass clef and one flat key signature. The notation includes various rhythmic values and chordal structures.

The third system of musical notation features two staves. The upper staff is in treble clef with one flat key signature. The lower staff is in bass clef with one flat key signature. A dynamic marking of *mf* (mezzo-forte) is placed between the staves. The music shows a continuation of the melodic and harmonic themes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with one flat key signature. The lower staff is in bass clef with one flat key signature. A dynamic marking of *p e dolce* (piano e dolce) is placed between the staves. The music becomes more delicate and lyrical.

The fifth system of musical notation is the final system on the page, consisting of two staves. The upper staff is in treble clef with one flat key signature. The lower staff is in bass clef with one flat key signature. The music concludes with a series of chords and a final cadence.

*p dolce e legato .*

The first system of music features a treble clef with a key signature of one flat (B-flat). The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment of chords and single notes.

*sempre p e dolce .*

The second system continues the piece, maintaining the same melodic and harmonic textures. The instruction *sempre p e dolce* is placed in the middle of the system.

The third system shows the continuation of the musical piece, with the right hand's melodic line and the left hand's accompaniment.

The fourth system continues the musical piece, showing the right hand's melodic line and the left hand's accompaniment.

*gxi*

The fifth system concludes the piece on this page. It includes the instruction *gxi* above the first few notes of the right hand. The notation shows the final melodic and harmonic phrases of the system.

The first system consists of two staves. The upper staff is in treble clef with a dotted line above it, containing a melodic line with eighth and sixteenth notes. The lower staff is in bass clef, providing harmonic support with chords and single notes.

The second system consists of two staves. The upper staff is in treble clef, continuing the melodic line with various rhythmic patterns. The lower staff is in bass clef, with chords and single notes.

The third system consists of two staves. The upper staff is in treble clef, showing a continuation of the melodic development. The lower staff is in bass clef, with harmonic accompaniment.

The fourth system consists of two staves. The upper staff is in treble clef and includes dynamic markings *f* and *ten:*. The lower staff is in bass clef and includes a *b* marking. The system concludes with a repeat sign.

The fifth system consists of two staves. The upper staff is in treble clef and includes dynamic markings *fz>* and *ff*. The lower staff is in bass clef. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a forte (*ff*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble clef features more complex rhythmic patterns, including some triplets and slurs. The bass clef continues with a consistent eighth-note accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material. The treble clef has more frequent slurs and dynamic markings.

Fourth system of musical notation, marked *Più Allegro.* and *ff e stringendo.* The tempo and dynamics increase significantly. The treble clef includes a *(cb)* marking. The bass clef features a series of chords with accents.

Fifth system of musical notation, marked *sempre ff* and *PED.* The music becomes more rhythmic and driving. The treble clef has a *gxi* marking. The bass clef features a series of chords with accents and a pedal point.

Sixth system of musical notation, concluding the piece. The music features a series of chords with accents and a pedal point. The treble clef has a *ff* marking. The bass clef features a series of chords with accents and a pedal point.





# 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.*

<b>ALVARS, PARISH.</b>		<i>s. d.</i>
a	Fantasia, dedicated to Thalberg	5 0
b	Introduction and variations on a favourite Air of Bellini	4 0
b	Marche favorite du Sultan	2 6
c	Twelve favourite airs	3 0
<b>APTOMMAS.</b>		
<i>b</i> WELSH MELODIES:		
1.	The rising of the sun	2 6
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
<b>BELLOTTA, F.</b>		
b	Galop brillant	2 6
b	Il trovatore. Fantaisie sur l'opéra de Verdi	3 6
<b>BOCHSA, N. C.</b>		
<i>b</i> LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:		
1.	Di Pescatore and Ama tua madre (Lucrezia)	2 6
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 (Saffo)	2 6
6.	Voga, voga, & Sogno tailor (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'India (Torquato Tasso)	2 6
<i>b</i> Récitations pour les Harpistes de toutes les forces:		
1.	My own blue bell	2 6
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
9.	Le moulinet	2 6
10.	Welch polka	2 6
<i>b</i> RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		
1.	Planxty Kelly and The old woman	2 6
2.	Nancy Dawson a-d Savourneen Deelish	2 6
3.	Sly Patrick and The Moreen	2 6
<i>c</i> Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books		4 0
<i>b</i> PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books		3 0
<i>f</i> EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books		7 6
<i>b</i> ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions		10 0
<i>b</i> TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions		5 0
<i>c</i> THE PUPIL'S COMPANION. Forty progressive studies. 4 books each		4 0
<i>b</i> TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys		5 0
<i>c</i> A te dirò (Roberto Devereux). Transcription		3 0
<i>b</i> A temple to friendship (T. Moore). Variations		3 0
<i>b</i> Cease your funning. Fantasia and variations		4 0
<i>c</i> Cease your funning. (Variations as sung by Mrs. Salmon)		2 6
<i>c</i> Grand military march		2 0
<i>c</i> Grand parade march		2 6
<i>d</i> L'encouragement. Simple melodies arranged in a most easy style		2 6
<i>b</i> Partant pour la Syrie. Fantaisie martiale		4 0
<i>c</i> Petit souvenir (Tyrolienne de Guillaume Tell)		2 6
<i>c</i> Tartar divertimento (introducing the Tartar drum)		2 6
<i>c</i> The celebrated Rossignol waltz		1 6
<i>c</i> The last new French march		2 6
<i>a</i> Weber's last waltz. Grand and brilliant variations		5 0
<b>CHATTERTON, FREDERICK.</b>		
b	Amor! possente nome. Petite fantasia	3 0
b	L'horloge des Tuileries. Petit amusement	3 0
a	Le carnaval de Venise. Morceau fantastique	5 0
b	The dawn of spring. Easter piece	3 0
<b>CHATTERTON, J. BALSIR.</b>		
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement		5 0
<i>b</i> A SELECTION OF HIS FAVOURITE COMPOSITIONS:		
1.	Annie Laurie. Scotch melody. Transcribed	3 0
2.	Auld Robin Gray. Scotch melody. Transcribed	3 0
3.	Bardic relics, No. 1. Sweet Richard	3 0
4.	Bardic relics, No. 2. Nos galan	3 0
5.	Bardic relics, No. 3. Llandoverly and Serch hudol	3 0
6.	Bardic relics, No. 4. Of noble race was Shenkin	3 0
7.	Beauties of Irish melody. Savourneen deelish and Kate Kearney	3 0
8.	Bridal march	2 6
9.	Chant des Croates (J. Blumenthal)	3 0
10.	Don Pasquale. Fantasia	3 0
11.	Gems of Irish melody, No. 1	2 0
12.	Gems of Irish melody, No. 2	2 0
13.	God save the Queen. Variations	3 0
14.	Gondolier row. Variations	3 0
15.	Grand American march	2 6
16.	Il trovatore (The prison scene)	3 0
17.	Kathleen Mavourneen and Dermot astore	3 0
18.	L'elisire d'amore. Fantasia	3 0
19.	La gitana. The new cachucha	2 6
20.	Les noces. Fantasia, introducing Danish air	3 0
21.	Relics of Wales (Three Welsh airs)	3 0
22.	Rousseau's dream. Capriccio	3 0
23.	The bloom is on the rye (Bishop)	3 0
24.	The light of other days (Balfé)	3 0
25.	The old house at home (Loder)	3 0
25.	Victoria march (introducing "The brave old oak")	3 0

<b>CHIPP, T. P.</b>		<i>s. d.</i>
b	I love but thee (T. Moore). Introduction and variations	3 0
<b>DUSSEK, O. B.</b>		
<i>d</i> THE HARPIS'T'S FRIEND. A series of popular melodies:		
1.	Merch Megan	1 0
2.	The rising of the lark	1 0
3.	March of the men of Harlech	1 0
4.	Lilla's a lady	1 0
5.	Savourneen deelish	1 0
6.	La rosa waltz	1 0
<b>GODEFROID, FELIX.</b>		
b	Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b	Norma. Fantasia on Bellini's opera	4 0
<b>HOLST, GUSTAVUS VON</b>		
<i>c</i> "ETRENNES 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 Coucy	Blangini 2 6
4.	Le départ du jeune Grec	2 6
5.	Adolphine. 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
<b>HUNT, W. R.</b>		
c	The blue bells of Scotland. Introduction and variations	3 0
<b>LABARRE, THEODORE.</b>		
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
<b>MEYER, F. C.</b>		
b	Auld Robin Gray. Divertimento	3 0
b	Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0
<b>OBERTHÜR, CHARLES.</b>		
b	Op. 25. Addio, mia vita, addio! Barcarolle	2 6
a	Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
b	Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
b	Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi	7 0
b	Op. 29. La mélancolie de P. Prume. Transcription	2 6
b	Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie	5 0
b	Op. 51. La belle Emmeline. Impromptu	3 6
<i>b</i> Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
1.	La cascade	3 6
2.	La coquette	2 0
3.	La consolation	3 0
<i>b</i> Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1.	Adelaide	Beethoven 3 0
2.	The first violet	Mendelssohn 2 0
3.	Zuleika	Mendelssohn 2 0
4.	Cooling zephyrs	Schubert 2 0
5.	The huntsman, soldier, and sailor	Spohr 2 6
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
<i>c</i> Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:		
1.	Ye flow'ers that to me she gave	1 6
2.	Praise of tears	1 6
3.	Norman's Gesang	1 6
<i>b</i> 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
<i>b</i> Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
1.	Bâle	3 6
2.	Zuric	3 6
3.	St. Gallois	3 6
<i>b</i> 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
<i>c</i> Op. 106. Three characteristic melodies:		
1.	Wenn ich ein Vöglein wär	3 0
2.	Lispel Laute, lispel linde	3 0
3.	Virgo Maria (O Sanctissima)	3 0
<i>c</i> Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		
1.	Repose	2 0
2.	Sorrow and relief	2 6
3.	Cradle song	2 6
<i>a</i> Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)		6 0
<i>b</i> Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer		2 6
<i>b</i> Op. 121. Trois morceaux caractéristiques:		
1.	La gitana	3 0
2.	Mélodie mazurque	3 0
3.	La gazelle	3 0
<i>b</i> 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
<i>b</i> Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		
1.	Nobles seigneurs. Cavatine du page	2 0
2.	A ce mot tout s'anime. Air de Marguerite	2 0

<b>OBERTHÜR, CHARLES—continued.</b>		<i>s. d.</i>
<i>b</i> 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
<i>b</i> Op. 132. Nereides. Sketch		3 0
<i>b</i> Op. 142. L'invitation del gondoliere. Sketch		2 6
<i>b</i> Op. 144. Il trovatore. Fantasia on Verdi's opera		4 0
<i>b</i> Op. 146. La traviata. Souvenir de l'opéra de Verdi		3 0
<i>b</i> Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed		2 6
1.	Ah! che la morte	Trovatore
2.	Il balen del suo sorriso	Trovatore
3.	Si la stanchezza	Trovatore
4.	Stride la vampa	Trovatore
5.	La mia letizia	I 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
<i>b</i> Op. 158. "SEASIDE RAMBLES." Four musical sketches:		
1.	Sea nymphs	each 1 0
2.	Murmuring waves	2 0
3.	My bark glides through the silver wave	2 0
4.	Water sprites	2 0
<i>b</i> Op. 159. Andalusia. Bolero brillant		4 0
<i>b</i> Op. 166. The keel row. Fantasia		4 0
<i>b</i> Op. 167. Santa Lucia. Neapolitan air		4 0
<i>b</i> Op. 170. Un ballo in maschera. Fantaisie		4 0
<i>b</i> Songs without words:		
1.	Dans ces instants où le cœur pense	2 0
2.	Ich denk' fein, wenn durch den Haun der Nachtigallen	2 0
3.	Eilende Wolken, Segler der Lüfte	2 0
4.	Emelina	1 0
5.	Selige Tage	1 3
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 5
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! I be not sad	2 0
18.	Remind me not	1 0
<i>b</i> "VOYAGE LYRIQUE." Twenty-four National Airs.....each		3 0
1.	Norway.	13. Romagna.
2.	Sweden.	14. Naples.
3.	Denmark.	15. Spain.
4.	Russia (God save the Emperor).	16. Portugal.
5.	Prussia.	17. Switzerland.
6.	Prussia.	18. France (La Marseillaise).
7.	Poland.	19. France (Les Girondins).
8.	Saxony.	20. Belgium.
9.	Bavaria.	21. Holland.
10.	Austria (Haydn's hymn).	22. England (Rule Britannia).
11.	Hungary.	23. America (Hail Columbia).
12.	Sardinia.	24. England (God save the [Queen]).
<b>STELL, W. H.</b>		
b	My lodging is on the cold ground (variations)	3 6
<b>STREATHER, WILLIAM.</b>		
b	Deh vieni alla finestra. Serenade from Don Juan	2 0
a	Home, sweet home, of Thalberg, transcribed	5 2
<b>TAYLOR, GERHARD.</b>		
a	Com'è gentil (Don Pasquale). Transcription	2 6
a	Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)	3 0
a	Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
a	Rigoletto. Fantasia on Verdi's opera	5 0
<b>THOMAS, JOHN.</b>		
<i>b</i> 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	3 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	

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N<sup>o</sup> 5-

SAM MILLIGAN

# "VOYAGE LYRIQUE,"

24

Politico-National Airs.

FOR THE

## HARP SOLO.

- |                            |                                   |
|----------------------------|-----------------------------------|
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| 8. "SAXONY"                |                                   |
| 9. "BAVARIA"               |                                   |
| 10. "AUSTRIA"              | "GOD PRESERVE THE EMPEROR" HAYDN. |
| 11. "HUNGARY"              | (RAGOGZY) MARCHE                  |
| 12. "SARDINIA"             |                                   |

- |                              |                          |
|------------------------------|--------------------------|
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*fp*

*ff*

*Marcato.*

*mf* *Cres.*

*gva... loco.* *f* *mf*

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The second system continues the melodic and harmonic development, including a triplet in the treble staff and various chordal textures in the bass staff.

The third system shows further melodic ornamentation and harmonic support, with a triplet in the treble staff and sustained chords in the bass staff.

*fx* *Cres.*

The fourth system introduces a dynamic shift, marked with *fx* (forzando) and *Cres.* (crescendo), featuring a more active bass line and complex chordal structures.

*Grazioso.*

The fifth system concludes with a *Grazioso* marking, showing a more lyrical and graceful melodic line in the treble staff and a simpler harmonic accompaniment in the bass staff.



*Cres:*

*Tempo Imo*

*f*

*Ben marcato.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. The upper staff contains a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and bass lines. A dynamic marking of *ff* is present at the beginning.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with a trill-like figure and a dynamic marking of *v*. The lower staff has a bass line with chords. A fermata is placed over a note in the upper staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *pf*. The lower staff has a bass line with chords and a dynamic marking of *v*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *ff*. The lower staff has a bass line with chords and a dynamic marking of *v*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *v*. The lower staff has a bass line with chords and a dynamic marking of *v*. A fermata is placed over a note in the upper staff.

*mf*

*gva.*

*loco*

*Con forza.*

*Molto cres.*

*f*

*ff*



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1860

SAM MILLIGAN  
SAM MILLIGAN

Nº 9

**"VOYAGE LYRIQUE,"**  
 24  
**Politico-National Airs.**  
 FOR THE  
**HARP SOLO.**

- |                |                                    |
|----------------|------------------------------------|
| Nº 1. "NORWAY" | "HYMNE NATIONALE."                 |
| 2. "SWEDEN"    |                                    |
| 3. "DENMARK"   | "HYMNE POPULAIRE."                 |
| 4. "RUSSIA"    | "GOD SAVE THE EMPEROR."            |
| 5. "PRUSSIA"   |                                    |
| 6. "PRUSSIA"   |                                    |
| 7. "POLAND"    | "NOCH IST POLEN NICHT VERLOREN."   |
| 8. "SAXONY"    |                                    |
| — 9. "BAVARIA" |                                    |
| 10. "AUSTRIA"  | "GOD PRESERVE THE EMPEROR." HAYDN. |
| 11. "HUNGARY"  | (RAGOCZY) MARCHE                   |
| 12. "SARDINIA" |                                    |

- |                   |                           |
|-------------------|---------------------------|
| Nº 13. "ROMAGNA"  |                           |
| 14. "NAPLES"      |                           |
| 15. "SPAIN"       | "HYMNE CONSTITUTIONELLE." |
| 16. "PORTUGAL"    | "HYMNE CONSTITUTIONELLE." |
| 17. "SWITZERLAND" |                           |
| 18. "FRANCE"      | "LA MARSEILLAISE"         |
| 19. "FRANCE"      | "LES GIRONDINS"           |
| 20. "BELGIUM"     | "LE CHANT DU BELGE."      |
| 21. "HOLLAND"     | "WIEN NEERLANDSCH BLOED." |
| 22. "ENGLAND"     | "RULE BRITANNIA"          |
| 23. "AMERICA"     | "HAIL COLUMBIA."          |
| 24. "ENGLAND"     | "GOD SAVE THE QUEEN."     |

Transcribed  
 BY  
**CHARLES OBERTHÜR.**

*Ent. Sta. Hall.*

*Price: 3/- each*

*Hamburg & Leipzig, Schuberth & Co. Paris, S. Richault.*

London

EDWIN ASHDOWN, HANOVER SQUARE.









l'istesso tempo.

First system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *f*. The lower staff includes the instruction *molto pesante.* followed by *f marcato.* The music features a complex rhythmic pattern with many beamed notes and accents.

Second system of musical notation, continuing the piece. It features a dynamic marking of *fz* (forzando) in the lower staff. The texture remains dense with many beamed notes and accents.

Third system of musical notation. The upper staff starts with *fz* and the lower staff with *fz fz*. The system concludes with a dynamic marking of *p* and the instruction *dolce.*

Fourth system of musical notation. The upper staff begins with a dynamic marking of *f*. The lower staff includes *fz* and *f*. The music continues with complex rhythmic patterns.

Fifth system of musical notation. The upper staff starts with the instruction *cresc:* (crescendo). The lower staff features a series of *fz* markings. The music builds in intensity.

Sixth system of musical notation. The lower staff includes a triplet of notes marked with a '3' above them. The system concludes with a final cadence.

4

*mf dolce.* *scherz:*

*cresc:* *ritu*

*f risoluto.* *sempre f*

mf *cresc:* *cresc:*

This system features a grand staff with treble and bass clefs. The treble clef contains a melodic line with triplets and slurs. The bass clef contains a rhythmic accompaniment of chords. Dynamics include *mf* and *cresc:* markings.

*sempre cresc: e string:* *f*

This system continues the grand staff notation. The treble clef has a more complex melodic line with many slurs and triplets. The bass clef accompaniment is dense with chords. Dynamics include *sempre cresc: e string:* and *f*.

*a tempo.*  
*un poco, sost: mf dolce.* *scherz:*

This system includes tempo and character markings. The treble clef features a melodic line with triplets. The bass clef accompaniment is steady. Dynamics include *un poco, sost:*, *mf dolce.*, and *scherz:*.

This system continues the grand staff notation with a focus on melodic development in the treble clef and harmonic support in the bass clef.

*gva* *3* *3* *sf* *mf*

This system includes a *gva* (ritardando) marking and dynamic changes. The treble clef has a melodic line with triplets. The bass clef accompaniment features a *sf* (sforzando) dynamic. Other dynamics include *mf*.

This system concludes the page with a final grand staff system, featuring melodic flourishes in the treble clef and a concluding accompaniment in the bass clef.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic and a *risoluto* (resolute) character. The first system includes the instruction *f risoluto.* and *sempre f<sub>3</sub>*. The second system features a *fz* (forzando) marking. The third system continues with *fz*. The fourth system starts with a mezzo-forte (*mf*) dynamic and includes *cresc:* (crescendo) markings. The fifth system features *sempre cresc:* (sempre crescendo). The sixth system includes a *PED.* (pedal) marking and a *f* dynamic. The score concludes with a fermata and a final chord marked with an asterisk (\*).

The musical score is written for piano and consists of six systems of grand staff notation. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic and a tempo marking of *molto pesante*. The first system includes a *f marcato* marking. The second system features a *fz* (forzando) marking. The third system includes *fz*, *p* (piano), and *dolce* markings. The fourth system has a *f* marking. The fifth system begins with a *cresc:* (crescendo) marking and includes several *fz* markings. The sixth system concludes with a *fz* marking and a final cadence. The notation includes various rhythmic values, slurs, and articulation marks such as accents and staccato.

# 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.*

<b>ALVARS, PARISH.</b>	
a Fantasia, dedicated to Thalberg.....	5 0
b Introduction and variations on a favourite Air of Bellini.....	4 0
c Marche favorite du Sultan .....	2 6
c Twelve favourite airs .....	3 0

<b>APTOMMAS.</b>	
<b>WELSH MELODIES:</b>	
1. The rising of the sun .....	2 6
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

<b>BELLOTTA, F.</b>	
b Galop brillant .....	2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi .....	3 6

<b>BOCHSA, N. C.</b>	
<b>LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:</b>	
1. Di Pescatore and Ama tua madre (Lucrezia).....	2 6
2. O divina Agnese (Beatrice di Tenda).....	2 6
3. Com'è bello (Lucrezia Borgia) .....	2 6
4. Meco & Voga voga Inna (La Straniera).....	2 6
5. March & Pas redoublé (Saffo).....	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

<b>Récréations pour les Harpistes de toutes les forces:</b>	
1. My own blue bell.....	2 6
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
9. Le moulinet.....	2 6
10. Welch polka.....	2 6

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2. Nancy Dawson and Savourneen Deelish .....	2 6
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c Cease your funning. Fantasia and variations.....	4 0
d Cease your funning. (Variations as sung by Mrs. Salmon) ..	2 6
e Grand military march .....	2 0
f Grand parade march .....	2 6
g L'encouragement. Simple melodies arranged in a most easy style .....	2 6
h Partant pour la Syrie. Fantaisie martiale .....	4 0
i Petit souvenir (Tyrolienne de Guillaume Tell) .....	2 6
j Tartar divertimento (introducing the Tartar drum) .....	2 6
k The celebrated Rossignol waltz .....	1 6
l The last new French march .....	2 6
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b Amor! possente nome. Petite fantaisie .....	3 0
b L'horloge des Tuileries. Petit amusement .....	3 0
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4. Bardic relics, No. 2. Nos galan .....	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol ..	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin ..	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
8. Bridal march .....	2 6
9. Chant des Croates (J. Blumenthal) .....	3 0
10. Don Pasquale. Fantasia .....	3 0
11. Gems of Irish melody, No. 1 .....	2 0
12. Gems of Irish melody, No. 2 .....	2 0
13. God save the Queen. Variations .....	3 0
14. Gondolier row. Variations.....	3 0
15. Grand American march .....	2 6
16. Il trovatore (The prison scene) .....	3 0
17. Kathleen Mavourneen and Dermot astore .....	3 0
18. L'elisire d'amore. Fantasia .....	3 0
19. La gitana. The new cachucha .....	2 6
20. Les noces. Fantasia, introducing Danish air .....	3 0
21. Relics of Wales (Three Welsh airs) .....	3 0
22. Rousseau's dream. Capriccio .....	3 0
23. The bloom is on the rye (Bishop) .....	3 0
24. The light of other days (Balfé) .....	3 0
25. The old house at home (Loder) .....	3 0
26. Victoria march (introducing "The brave old oak") ..	3 0

<b>CHIPP, T. P.</b>	
b I love but thee (T. Moore). Introduction and variations ....	3 0

<b>DUSSEK, O. B.</b>	
<b>THE HARPIS'T'S FRIEND. A series of popular melodies:</b>	
1. Merch Megan .....	1 0
2. The rising of the lark .....	1 0
3. March of the men of Harlech .....	1 0
4. Lilla's a lady .....	1 0
5. Savourneen deelish .....	1 0
6. La rosa waltz .....	1 0

<b>GODEFROID, FELIX.</b>	
b Lucrezia Borgia. Fantasia on Donizetti's opera .....	4 0
b Norma. Fantasia on Bellini's opera.....	4 0

<b>HOLST, GUSTAVUS VON</b>	
<b>"ETRENNES AUX DAMES." Select airs, &amp;c.:</b>	
1. True love. German air.....	2 6
2. Le vaillant troubadour.....	2 6
3. The farewell of Kaoul de Coucy.....	2 6
4. Le départ du jeune Grec .....	2 6
5. Adolphine. 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

<b>HUNT, W. R.</b>	
c The blue bells of Scotland. Introduction and variations....	3 0

<b>LABARRE, THEODORE.</b>	
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

<b>MEYER, F. C.</b>	
b Auld Robin Gray. Divertimento .....	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0

<b>OBERTHÜR, CHARLES.</b>	
b Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original .....	6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera .....	3 0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi.....	7 0
b Op. 29. La mélancolie de F. Prume. Transcription .....	2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie.....	5 0
b Op. 51. La belle Emmeline. Impromptu.....	3 6

<b>Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:</b>	
1. La cascade .....	3 6
2. La coquette .....	2 0
3. La consolation.....	3 0

<b>Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:</b>	
1. Adelaide .....	3 0
2. The first violet .....	2 0
3. Zuleika .....	2 0
4. Cooling zephyrs.....	2 0
5. The huntsman, soldier, and sailor .....	2 6
6. A ride I once was taking (Trab, trab) .....	2 0
7. My harp now lies broken (Maid of Judah) .....	3 0
8. My heart's on the Rhine.....	3 0
9. From the Alp the horn resounding .....	2 6
10. With sword at rest (The standard bearer) Lindpaintner ..	2 0
11. When the swallows fly towards home (Agathe) .....	2 0
12. Oh! wert thou mine for ever .....	2 0

<b>Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:</b>	
1. Ye flowrets 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:</b>	
1. Streamlet cease .....	2 0
2. Forth I roam .....	2 0
3. If o'er the boundless sky .....	2 0

<b>Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:</b>	
1. Bâle .....	3 6
2. Zurich .....	3 6
3. St. Gallois .....	3 6

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

<b>Op. 106. Three characteristic melodies:</b>	
1. Wenn ich ein Vöglein wär .....	3 0
2. Lisle laute, lisle linde .....	3 0
3. Virgo Maria (O Sanctissima) .....	3 0

<b>Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:</b>	
1. Repose .....	2 0
2. Sorrow and relief .....	2 6
3. Cradle song .....	2 6

<b>Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)</b>		<b>6 0</b>
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<b>Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....</b>		<b>2 6</b>
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<b>Op. 121. Trois morceaux caractéristiques:</b>	
1. La gitana.....	3 0
2. Mélodie mazurque.....	3 0
3. La gazelle.....	3 0

<b>Op. 127. Sacred melodies:</b>	
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):</b>	
1. Nobles seigneurs. Cavatine du page .....	2 0
2. A ce mot tout s'anime. Air de Marguerite .....	2 0

<b>OBERTHÜR, CHARLES—continued.</b>	
<b>Op. 129. "ÆOLIAN CHORDS." Three melodies:</b>	
1. Gems of the crimson-coloured eye .....	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 .....</b>		<b>3 0</b>
<b>Op. 142. L'invitation del gondoliere. Sketch .....</b>		<b>2 6</b>
<b>Op. 144. Il trovatore. Fantasia on Verdi's opera .....</b>		<b>4 0</b>
<b>Op. 146. La traviata. Souvenir de l'opéra de Verdi .....</b>		<b>3 0</b>

<b>Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed .....</b>		<b>2 6</b>
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 .....	I 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. Ermani involami.....	Ermani	
12. Va pensiero .....	Nabuco	

<b>Op. 158. "SEASIDE RAMBLES." Four musical sketches:</b>	
1. Sea nymphs .....	2 0
2. Murmuring waves .....	2 0
3. My bark glides through the silver wave .....	2 0
4. Water sprites .....	2 0

<b>Op. 159. Andalusia. Bolero brillant .....</b>		<b>4 0</b>
<b>Op. 166. The keel row. Fantasia .....</b>		<b>4 0</b>
<b>Op. 167. Santa Lucia. Neapolitan air .....</b>		<b>4 0</b>
<b>Op. 170. Un ballo in maschera. Fantaisie .....</b>		<b>4 0</b>

<b>Songs without words:</b>	
1. Dans ces instants où le cœur pense .....	2 0
2. Ich denke jein, 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! be not sad .....	2 0
18. Remind me not .....	1 0

<b>"VOYAGE LYRIQUE." Twenty-four National Airs.....each</b>		<b>3 0</b>
1. Norway.....	13. Romagna.	
2. Sweden.....	14. Naples.	
3. Denmark.....	15. Spain.	
4. Russia (God save the Emperor).....	16. Portugal.	
5. Prussia.....	17. Switzerland.	
6. Prussia.....	18. France (La Marseillaise).	
7. Poland.....	19. France (Les Girondins).	
8. Saxony.....	20. Belgium.	
9. Bavaria.....	2	

MSC  
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119  
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022  
1860

SAM MILLIGAN

N<sup>o</sup>10

# "VOYAGE LYRIQUE,"

24

Politico-National Airs.

FOR THE

## HARP SOLO.

- |                            |                                    |
|----------------------------|------------------------------------|
| N <sup>o</sup> 1. "NORWAY" | "HYMNE NATIONALE."                 |
| 2. "SWEDEN"                |                                    |
| 3. "DENMARK"               | "HYMNE POPULAIRE."                 |
| 4. "RUSSIA"                | "GOD SAVE THE EMPEROR."            |
| 5. "PRUSSIA"               |                                    |
| 6. "PRUSSIA"               |                                    |
| 7. "POLAND"                | "NOCH IST POLEN NICHT VERLOREN."   |
| 8. "SAXONY"                |                                    |
| 9. "BAVARIA"               |                                    |
| - 10. "AUSTRIA"            | "GOD PRESERVE THE EMPEROR." HAYDN. |
| 11. "HUNGARY"              | "RAGOCZY" MARCHE                   |
| 12. "SARDINIA"             |                                    |

- |                              |                           |
|------------------------------|---------------------------|
| N <sup>o</sup> 13. "ROMAGNA" |                           |
| 14. "NAPLES"                 |                           |
| 15. "SPAIN"                  | "HYMNE CONSTITUTIONELLE." |
| 16. "PORTUGAL"               | "HYMNE CONSTITUTIONELLE." |
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Transcribed

BY

## CHARLES OBERTHÜR.

*Ent. Sta. Hull.*

*Price 3/- each*

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London

EDWIN ASHDOWN, HANOVER SQUARE.





"VOYAGE LYRIQUE."

Nº X.

"AUSTRIA."

MODERATO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. There are several accents (*>*) and slurs throughout the system.

The second system continues the musical piece. It features a dynamic crescendo marked as *Cres: .... poco .... a .... poco ..... f*. The upper staff has a melodic line that rises towards the end of the system, while the lower staff has a more rhythmic accompaniment. The music concludes with a final flourish in the upper staff.

**"GOD SAVE THE EMPEROR."**

The first system of the second piece, "GOD SAVE THE EMPEROR," consists of two staves. The key signature remains two flats, and the time signature is common time. The tempo is marked *mf poco Adagio.*. The music is characterized by a steady, rhythmic accompaniment in the lower staff and a more active melodic line in the upper staff. There are several slurs and accents throughout the system.

The second system of "GOD SAVE THE EMPEROR" continues the piece. It features a dynamic marking of *p* (piano). The upper staff has a melodic line with some grace notes, and the lower staff has a consistent rhythmic accompaniment. The system ends with a final chord in the lower staff.



*Pésante.* *f* *p*

*f* *Cres.* *f*

*Marcato.*

*sf* *sf* *sosten:* *p*

*un Poco Agitato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The music is in a minor key, indicated by two flats in the key signature.

The second system continues the musical piece with similar chordal textures in the upper staff and a steady eighth-note accompaniment in the lower staff. The dynamics and articulation are consistent with the first system.

The third system shows further development of the musical themes, with more complex chordal structures in the upper staff and a consistent rhythmic pattern in the lower staff.

The fourth system maintains the established musical style, featuring a mix of chords and melodic lines in the upper staff and a rhythmic accompaniment in the lower staff.

*Marcato il Canto.*

*Cres:..... Molto.*

*p*

The fifth system concludes the page with a section marked 'Marcato il Canto'. It features a prominent melodic line in the upper staff, starting with a piano (*p*) dynamic and marked with a crescendo leading to 'Molto'. The lower staff continues with its rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). It includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *fz* (forzando) is present in the right hand.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and dynamics, with a *fz* marking in the right hand and a *mf* (mezzo-forte) marking in the left hand.

Third system of musical notation, showing a continuation of the melodic and harmonic lines. The notation includes slurs and various note values.

Fourth system of musical notation, characterized by dense chordal textures and repeated rhythmic figures. Dynamic markings of *fz* are used in both hands.

Fifth system of musical notation, concluding the page. It features a *p Dolce.* (piano dolce) marking, indicating a softer and more lyrical section. The system ends with a double bar line and repeat dots.

*Cres: ..... poco ..... a ..... poco .....*

*f* *Poco Adagio.* *mf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key (two flats). It begins with a forte dynamic marking (*sf*) and includes various melodic and harmonic textures.

Second system of musical notation, continuing the piece. It features a *Cres.* (Crescendo) marking in the right hand, indicating a gradual increase in volume.

Third system of musical notation, featuring two *sf* (sforzando) markings, indicating moments of intense emphasis or volume.

Fourth system of musical notation, featuring a *Dolce. p* (Dolce piano) marking in the left hand and a *p Tranquillo.* (piano Tranquillo) marking in the right hand, indicating a soft and calm section.

Fifth system of musical notation, concluding the piece. It features a *Sosten.* (Sostenuto) marking and ends with a double bar line and the word *FINE.*

# A CATALOGUE OF HARP SOLOS.

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1.	The rising of the sun.....	2 6
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4.	Poor Mary Anne.....	2 6
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6.	Sweet Richard.....	2 6
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b	Galop brillant.....	2 6
b	Il trovatore. Fantaisie sur l'opéra de Verdi.....	3 6
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b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:		
1.	Di Pescatore and Ama tua madre (Lucrezia).....	2 6
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4.	Meco & Voga voga luna (La Straniera).....	2 6
5.	March & Pas redoublé (Saffo).....	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
b Créations pour les Harpistes de toutes les forces:		
1.	My own blue bell.....	2 6
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
9.	Le moulinet.....	2 6
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b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		
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5.	Bardic relics, No. 3. Llandoverly and Serch hudol.....	3 0
6.	Bardic relics, No. 4. Of noble race was Shenkin.....	3 0
7.	Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
8.	Bridal march.....	2 6
9.	Chant des Croates (J. Blumenthal).....	3 0
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11.	Gems of Irish melody, No. 1.....	2 0
12.	Gems of Irish melody, No. 2.....	2 0
13.	God save the Queen. Variations.....	3 0
14.	Gondolier row. Variations.....	3 0
15.	Grand American march.....	2 6
16.	Il trovatore (The prison scene).....	3 0
17.	Kathleen Mavourneen and Dermot astore.....	3 0
18.	L'elisire d'amore. Fantasia.....	3 0
19.	La gitana. The new cachucha.....	2 6
20.	Les noces. Fantasia, introducing Danish air.....	3 0
21.	Relics of Wales (Three Welsh airs).....	3 0
22.	Rousseau's dream. Capriccio.....	3 0
23.	The bloom is on the rye (Bishop).....	3 0
24.	The light of other days (Balfe).....	3 0
25.	The old house at home (Loder).....	3 0
26.	Victoria march (introducing "The brave old oak").....	3 0

<b>CHIPP, T. P.</b>		<i>s. d.</i>
b	I love but thee (T. Moore). Introduction and variations.....	3 0
<b>DUSSEK, O. B.</b>		
d THE HARPISST'S FRIEND. A series of popular melodies:		
1.	Merch Megan.....	1 0
2.	The rising of the lark.....	1 0
3.	March of the men of Harlech.....	1 0
4.	Lilla's a lady.....	1 0
5.	Savourneen deelish.....	1 0
6.	La rosa waltz.....	1 0
<b>GODEFROID, FELIX.</b>		
b	Lucrezia Borgia. Fantasia on Donizetti's opera.....	4 0
b	Norma. Fantasia on Bellini's opera.....	4 0
<b>HOLST, GUSTAVUS VON</b>		
c "ETRENNES AUX DAMES." Select airs, &c.:		
1.	True love. German air.....	2 6
2.	Le vaillant troubadour.....	2 6
3.	The farewell of Raoul de Concy.....	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
<b>HUNT, W. R.</b>		
c	The blue bells of Scotland. Introduction and variations.....	3 0
<b>LABARRE, THEODORE.</b>		
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
<b>MEYER, F. C.</b>		
b	Auld Robin Gray. Divertimento.....	3 0
b	Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0
<b>OBERTHÜR, CHARLES.</b>		
b	Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
a	Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6 0
b	Op. 27. Réminiscences des Mousquetaires. Fantasia on Halsey's opera.....	3 0
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b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
1.	La cascade.....	3 6
2.	La coquette.....	2 0
3.	La consolation.....	3 0
b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1.	Adelaide.....	3 0
2.	The first violet.....	2 0
3.	Zuleika.....	2 0
4.	Cooling zephyrs.....	2 0
5.	The huntsman, soldier, and sailor.....	2 6
6.	A ride I once was taking (Irish, Arab).....	2 0
7.	My harp now lies broken (Maid of Judah).....	3 0
8.	My heart's on the Rhine.....	3 0
9.	From the Alp the horn resounding.....	2 6
10.	With sword at rest (The standard bearer) Lindpaintner.....	2 0
11.	When the swallows fly towards home (Agathe).....	2 0
12.	Oh! wert thou mine for ever.....	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.....	2 0
2.	Forth I roam.....	2 0
3.	If o'er the boundless sky.....	2 0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
1.	Bâle.....	3 6
2.	Zuric.....	3 6
3.	St. Gallois.....	3 6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		
1.	Grace.....	2 6
2.	La fontaine.....	3 0
3.	Si oiseau j'étais.....	2 0
c Op. 106. Three characteristic melodies:		
1.	Wenn ich ein Vöglein wär.....	3 0
2.	Lisple Laute, lisple 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
3.	Cradle song.....	2 6
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
3.	La gazelle.....	3 0
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):		
1.	Nobles seigneurs. Cavatine du page.....	2 0
2.	A ce mot tout s'anime. Air de Marguerite.....	2 0

<b>OBERTHÜR, CHARLES—continued.</b>		<i>s. d.</i>
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.....		3 0
b	Op. 142. L'invitation del gondoliere. Sketch.....	2 6
b	Op. 144. Il trovatore. Fantasia on Verdi's opera.....	4 0
b	Op. 146. La traviata. Souvenir de l'opéra de Verdi.....	3 0
b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each		2 6
1.	Ah! che la morte.....	Trovatore
2.	Il balen del suo sorriso.....	Trovatore
3.	Si la stanchezza.....	Trovatore
4.	Stride la vampa.....	Trovatore
5.	La mia letizia.....	I 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:		
1.	Sea nymphs.....	2 0
2.	Murmuring waves.....	2 0
3.	My bark glides through the silver wave.....	2 0
4.	Water sprites.....	2 0
b Op. 159. Andalusia. Bolero brillant.....		4 0
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
b Songs without words:		
1.	Dans ces instants où le cœur pense.....	2 0
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! be not sad.....	2 0
18.	Remind me not.....	1 0
b "VOYAGE LYRIQUE." Twenty-four National Airs..... each		3 0
1.	Norway.....	13. Romagna.
2.	Sweden.....	14. Naples.
3.	Denmark.....	15. Spain.
4.	Russia (God save the Emperor).....	16. Portugal.
5.	Prussia.....	17. Switzerland.
6.	Prussia.....	18. France (La Marseillaise).
7.	Poland.....	19. France (Les Girondins).
8.	Saxony.....	20. Belgium.
9.	Bavaria.....	21. Holland.
10.	Austria (Haydn's hymn).....	22. England (Rule Britannia).
11.	Hungary.....	23. America (Hail Columbia).
12.	Sardinia.....	24. England (God save the [Queen]).
<b>STEIL, W. H.</b>		
b	My lodging is on the cold ground (variations).....	3 0
<b>STREATHER, WILLIAM.</b>		
b	Deh vieni alla finestra. Serenade from Don Juan.....	2 6
a	Home, sweet home, of Thalberg, transcribed.....	5 0
<b>TAYLOR, GERHARD.</b>		
a	Com'è gentil (Don Pasquale). Transcription.....	2 6
a	Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
a	Two favourite Irish melodies (Coolin and The minstrel boy). Variations.....	3 0
a	Rigoletto. Fantasia on Verdi's opera.....	5 0
<b>THOMAS, JOHN.</b>		
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.....	3 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



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1860

SAM MILLIGAN

N<sup>o</sup> 14

**"VOYAGE LYRIQUE,"**  
 24  
**Politico-National Airs,**  
 FOR THE  
**HARP SOLO.**

- |                            |                                    |                              |                           |
|----------------------------|------------------------------------|------------------------------|---------------------------|
| N <sup>o</sup> 1. "NORWAY" | "HYMNE NATIONALE:"                 | N <sup>o</sup> 13. "ROMAGNA" |                           |
| 2. "SWEDEN"                |                                    | 14. "NAPLES"                 |                           |
| 3. "DENMARK"               | "HYMNE POPULAIRE:"                 | 15. "SPAIN"                  | "HYMNE CONSTITUTIONELLE:" |
| 4. "RUSSIA"                | "GOD SAVE THE EMPEROR:"            | 16. "PORTUGAL"               | "HYMNE CONSTITUTIONELLE:" |
| 5. "PRUSSIA"               |                                    | 17. "SWITZERLAND"            |                           |
| 6. "PRUSSIA"               |                                    | 18. "FRANCE"                 | "LA MARSEILLAISE"         |
| 7. "POLAND"                | "NOCH IST POLEN NICHT VERLOREN:"   | 19. "FRANCE"                 | "LES GIRONDINS."          |
| 8. "SAXONY"                |                                    | 20. "BELGIUM"                | "LE CHANT DU BELGE:"      |
| 9. "BAVARIA"               |                                    | 21. "HOLLAND"                | "WIEN NEERLANDSCH BLOED:" |
| 10. "AUSTRIA"              | "GOD PRESERVE THE EMPEROR: HAYDN." | 22. "ENGLAND"                | "RULE BRITANNIA:"         |
| 11. "HUNGARY"              | "IRAGOCZY) MARCHÉ"                 | 23. "AMERICA"                | "HAIL COLUMBIA:"          |
| 12. "SARDINIA"             |                                    | 24. "ENGLAND"                | "GOD SAVE THE QUEEN:"     |

Transcribed  
 BY  
**CHARLES OBERTHÜR.**

*Ent. Sta. Hall.*

*Price: 1/4- each*

*Hamburg & Leipzig. Schuberth & C<sup>o</sup>. Paris. S. Richault.*

London

EDWIN ASHDOWN, HANOVER SQUARE.



“VOYAGE LYRIQUE.”

N<sup>o</sup> 14.

NAPLES.

Con fuoco.

ALLEGRO  
ASSAI.

The musical score consists of three systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system includes the tempo marking 'ALLEGRO ASSAI.' and the instruction 'Con fuoco.' The first system also features a 'PED.' marking and a 'p delicato.' instruction with an asterisk. The second system features a 'PED. f' marking and a 'p delicato.' instruction with an asterisk. The third system includes the markings 'deciso.', 'sf', and 'scherz:'. The score contains various musical notations including triplets, slurs, and dynamic markings.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a triplet of eighth notes and a slur. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sf* is present.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with a triplet. The left hand accompaniment is consistent. Dynamic markings include *sf* and the tempo marking *schertz.* The word *deciso.* is written below the first few notes of the right hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes. The left hand accompaniment continues. A dynamic marking of *sf* is present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes. The left hand accompaniment continues. A dynamic marking of *cresc.* is present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes. The left hand accompaniment continues. A dynamic marking of *stringendo.* is present. The system concludes with a double bar line and a 6/8 time signature.

AIR NAPOLITAINE

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final quarter note. The lower staff is in bass clef with the same key signature and time signature. It features a rhythmic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns. A dynamic marking of *p* (piano) is placed at the beginning of the lower staff.

The second system of musical notation continues the piece. The upper staff has a melodic line with a dynamic marking of *f* (forte) in the middle. The lower staff continues the chordal accompaniment, showing some more complex chordal textures and rhythmic patterns.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has some notes marked with an 'x' above them, possibly indicating a specific performance technique. The lower staff continues with the chordal accompaniment.

The fourth system of musical notation continues the piece. The upper staff has a melodic line that ends with a fermata. The lower staff continues the chordal accompaniment.

The fifth system of musical notation is the final system on the page. The upper staff has a melodic line. The lower staff has a dynamic marking of *marcato.* (marked) and features a more active rhythmic accompaniment with sixteenth-note patterns.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment, showing a variety of chordal textures.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is visible above the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic marking of *dolce.* (dolce) is placed at the end of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic marking of *legato.* (legato) is placed above the lower staff.

First system of musical notation. The treble staff contains a melodic line with slurs and accents, marked with *crese:* and *sf*. The bass staff provides harmonic support with chords and moving lines. A *gru* marking is present above the treble staff.

Second system of musical notation. The treble staff features a series of slurred notes, with *loco* markings above. The bass staff continues with harmonic accompaniment.

Third system of musical notation. The treble staff has a *gru* marking and a *loco* marking. The bass staff includes a *PED.* marking. A dynamic marking of *\* sf >* is present.

*ALL<sup>o</sup> CON BRIO.*

Fourth system of musical notation. The treble staff begins with a *mf* dynamic marking. The piece continues with a steady rhythmic pattern in both staves.

Fifth system of musical notation. The piece concludes with various musical symbols, including slurs and accents, in both the treble and bass staves.

*mf*

*A*

*f*

*p*

*f*

*p*

*sf* *dim:* *sf*



First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key. The upper staff features a melodic line with slurs and a *dim:* (diminuendo) marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line, marked with *f* (forte) and *pp* (pianissimo). The lower staff continues the accompaniment.

Third system of musical notation. The upper staff has a *f* marking and a crescendo leading to *sf* (sforzando). The lower staff includes a section with a treble clef and a repeat sign.

Fourth system of musical notation, showing a change in key signature to a major key. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a *f* marking and continues the accompaniment.

Sixth system of musical notation, concluding the piece. The upper staff has a melodic line with slurs. The lower staff has a *f* marking and ends with a double bar line.

# 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.*

<b>ALVARS, PARISH.</b>		<i>s. d.</i>
a	Fantasia, dedicated to Thalberg.....	5 0
b	Introduction and variations on a favourite Air of Bellini.....	4 0
f	Marche favorite du Sultan .....	2 6
c	Twelve favourite airs .....	3 0
<b>APTOMMAS.</b>		
b WELSH MELODIES:		
1.	The rising of the sun.....	2 6
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
<b>BELLOTTA, F.</b>		
b	Galop brillant .....	2 6
b	Il trovatore. Fantaisie sur l'opéra de Verdi .....	3 6
<b>BOCHSA, N. C.</b>		
b	LE MÉNESTREL ITALIEN. Dix Morceaux, courts et brillants:	
1.	Di Pescatore and Ama tua madre (Lucrezia).....	2 6
2.	O divina Agnese (Beatrice di Tenda) .....	2 6
3.	Com'è bel'ò (Lucrezia Borgia) .....	2 6
4.	Meco & Voga voga luna (La Straniera).....	2 6
5.	March & Pas rédouble (Saffo) .....	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
b	Récréations pour les Harpistes de toutes les forces:	
1.	My own blue bell.....	2 6
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
9.	Le moulinet.....	2 6
10.	Welch polka .....	2 6
b	RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:	
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2.	Nancy Dawson and Savourneen Deelish .....	2 6
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a	Weber's last waltz. Grand and brilliant variations .....	5 0
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b	Amor! possente nome. Petite fantaisie .....	3 0
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6.	Bardic relics, No. 4. Of noble race was Shenkin ..	3 0
7.	Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
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10.	Don Pasquale. Fantasia .....	3 0
11.	Gems of Irish melody, No. 1 .....	2 0
12.	Gems of Irish melody, No. 2 .....	2 0
13.	God save the Queen. Variations .....	3 0
14.	Gondolier row. Variations .....	3 0
15.	Grand American march .....	2 6
16.	Il trovatore (The prison scene) .....	3 0
17.	Kathleen Mavourneen and Dermot astore .....	3 0
18.	L'elisire d'amore. Fantasia .....	3 0
19.	La gitana. The new cachucha .....	2 6
20.	Les noces. Fantasia, introducing Danish air .....	3 0
21.	Relics of Wales (Three Welsh airs) .....	3 0
22.	Rousseau's dream. Capriccio .....	3 0
23.	The bloom is on the rye (Bishop) .....	3 0
24.	The light of other days (Balfe) .....	3 0
25.	The old house at home (Loder) .....	3 0
26.	Victoria march (introducing "The brave old oak") ..	3 0

<b>CHIPP, T. P.</b>		<i>s. d.</i>
b	I love but thee (T. Moore). Introduction and variations ....	3 0
<b>DUSSEK, O. B.</b>		
d	THE HARPIS'T'S FRIEND. A series of popular melodies:	
1.	Merch Megan.....	1 0
2.	The rising of the lark.....	1 0
3.	March of the men of Harlech.....	1 0
4.	Lilla's a lady .....	1 0
5.	Savourneen deelish .....	1 0
6.	La rosa waltz .....	1 0
<b>GODEFROID, FELIX.</b>		
b	Lucrezia Borgia. Fantasia on Donizetti's opera .....	4 0
b	Norma. Fantasia on Bellini's opera .....	4 0
<b>HOLST, GUSTAVUS VON</b>		
c	"ETRENNES AUX DAMES." Select airs, &c.:	
1.	True love. German air.....	Keller 2 6
2.	Le vaillant troubadour .....	2 6
3.	The farewell of Kaoul de Coucy.....	Blangini 2 6
4.	Le départ du jeune Grec .....	2 6
5.	Adolphine. 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
<b>HUNT, W. R.</b>		
c	The blue bells of Scotland. Introduction and variations....	3 0
<b>LABARRE, THEODORE.</b>		
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
<b>MEYER, F. C.</b>		
b	Auld Robin Gray. Divertimento .....	3 0
b	Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0
<b>OBERTHÜR, CHARLES.</b>		
b	Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
a	Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original .....	6 0
b	Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera .....	3 0
b	Op. 28. Bijou de Nabucco. Grande fantaisie sur l'opéra de Verdi .....	7 0
b	Op. 29. La mélancolie de F. Prume. Transcription .....	2 6
b	Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie..	5 0
b	Op. 51. La belle Eimelinae. Impromptu .....	3 6
b	Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1.	La cascade .....	3 6
2.	La coquette .....	2 0
3.	La consolation .....	3 0
b	Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1.	Adelaide .....	3 0
2.	The first violet .....	Mendelssohn 2 0
3.	Zuleika .....	Mendelssohn 2 0
4.	Cooling zephyrs.....	Schubert 2 0
5.	The huntsman, soldier, and sailor .....	Spohr 2 6
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 À SCHUBERT." Trois mélodies:	
1.	Ye flow'ers 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
2.	Zuric .....	3 6
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 .....	3 0
2.	Lisple Laute, lisple 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
3.	Cradle song .....	2 6
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
3.	La gazelle .....	3 0
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):	
1.	Nobles seigneurs. Cavatine du page .....	2 0
2.	A ce mot tout s'anime. Air de Marguerite .....	2 0

<b>OBERTHÜR, CHARLES—continued.</b>		<i>s. d.</i>
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 .....	3 0
b	Op. 142. L'invitation del gondoliere. Sketch .....	2 6
b	Op. 144. Il trovatore. Fantasia on Verdi's opera .....	4 0
b	Op. 146. La traviata. Souvenir de l'opéra de Verdi .....	3 0
b	Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed .....	2 6
1.	Ah! che la morte.....	Trovatore
2.	Il balen del suo sorriso .....	Trovatore
3.	Si 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:	
1.	Sea nymphs .....	2 0
2.	Murmuring waves .....	2 0
3.	My bark glides through the silver wave .....	2 0
4.	Water sprites .....	2 0
b	Op. 159. Andalusia. Bolero brillant .....	4 0
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
b	Songs without words:	
1.	Dans ces instants où le cœur pense .....	2 0
2.	Ich denke jein, 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! I be not sad .....	2 0
18.	Remind me not .....	1 0
b	"VOYAGE LYRIQUE." Twenty-four National Airs.....each	3 0
1.	Norway.....	13. Romagna.
2.	Sweden.....	14. Naples.
3.	Denmark.....	15. Spain.
4.	Russia (God save the Emperor).....	16. Portugal.
5.	Prussia.....	17. Switzerland.
6.	Prussia.....	18. France (La Marseillaise).
7.	Poland.....	19. France (Les Girondins).
8.	Saxony.....	20. Belgium.
9.	Bavaria.....	21. Holland.
10.	Austria (Haydn's hymn).....	22. England (Rule Britannia).
11.	Hungary.....	23. America (Hail Columbia).
12.	Sardinia.....	24. England (God save the [Queen]).
<b>STIEL, W. H.</b>		
b	My lodging is on the cold ground (variations) .....	3 6
<b>STREATHER, WILLIAM.</b>		
b	Deh vieni alla finestra. Serenade from Don Juan .....	2 0
a	Home, sweet home, of Thalberg, transcribed .....	5 0
<b>TAYLOR, GERHARD.</b>		
a	Com'è gentil (Don Pasquale). Transcription .....	2 6
a	Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
a	Two favourite Irish melodies (Coolin and The minstrel boy). Variations .....	3 0
a	Rigoletto. Fantasia on Verdi's opera .....	5 0
<b>THOMAS, JOHN.</b>		
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.		