

SAM MILLIGAN

N<sup>o</sup> 1.  
à Madame La Comtesse Marie de Tattenbach.

**"HOMMAGE À SCHUBERT,"**

*Trois*  
**MELODIES FAVORITES.**

*pour*  
**Harpe Seule.**

— N<sup>o</sup> 1. "YE FLOWRETS THAT TO ME SHE GAVE." (TROCKNE BLUMEN)

2. "PRAISE OF TEARS." (LOB DER THRÄNEN)

3. "NORMAN'S GESANG."

*Transcrites par*  
**CHARLES OBERTHÜR.**

*Harpiste de S. A. R. La Duchesse de Saxe*

*Op. 89.*

*Lat. St. Hall.*

*7/6 1/6 each.*

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EDWIN ASHDOWN

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# F. SCHUBERT'S SONG 'YE FLOWRETS THAT TO ME SHE GAVE'

(TROCKNE BLUMEN.)

BY

## CHARLES OBERTHÜR.

ORSG. N<sup>o</sup> 1.

POCO  
ANDANTE.

*con espress:*  
*sempre p l'accompl*

*p*

*f*

1  
3

3

(B $\flat$ )

*f*

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *pp* is present. A fingering of 7 is indicated in the upper staff.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed sixteenth notes and chords. A fingering of 7 is indicated in the upper staff.

Third system of musical notation. It includes a triplet of sixteenth notes in the upper staff, marked with a '3' and a slur. The texture remains dense with beamed notes and chords.

Fourth system of musical notation. The upper staff begins with a measure containing a whole note chord, with a '0' below it. The key signature changes to one flat (E-flat). A dynamic marking of *pp* is present. The lower staff has a fingering of 1 and a plus sign. The music continues with complex textures.

Fifth system of musical notation. The upper staff has a dynamic marking of *fp*. The lower staff has a fingering of 3. The music concludes with complex textures and beamed notes.

The first system of the harp piece consists of two staves. The treble staff begins with a dynamic marking of *f* (forte) and contains a series of chords and arpeggiated figures. The bass staff starts with a dynamic marking of *pp* (pianissimo) and includes fingerings for the first and second fingers, indicated by '+ 1' and '+ 2' above the notes. A hairpin crescendo connects the two staves.

The second system continues the piece with two staves. The treble staff features a series of chords and arpeggiated patterns. The bass staff has a dynamic marking of *fp* (fortissimo-pianissimo) and contains a melodic line with some grace notes. A hairpin crescendo is present.

The third system consists of two staves. The treble staff has a dynamic marking of *f* and contains a series of chords and arpeggiated figures. The bass staff has a dynamic marking of *fp* and includes a hairpin crescendo.

The fourth system consists of two staves. The treble staff has a dynamic marking of *fp* and contains a series of chords and arpeggiated figures. The bass staff has a dynamic marking of *p* (piano) and includes a hairpin crescendo.

The fifth system consists of two staves. The treble staff has a dynamic marking of *pp* and contains a series of chords and arpeggiated figures. The bass staff has a dynamic marking of *Dim.* (diminuendo) and includes a hairpin decrescendo.

# 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	
d 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 MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:		
1. Di Pescatore and Ama tua madre (Lucrezia).....	2 6	
2. O divina Agnese (Beatrice di Teoda).....	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 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 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	
b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		
1. Planxty Kelly and The old woman.....	2 6	
2. Nancy Dawson and Savourneen Deelish.....	2 6	
3. Sly Patrick and The Moreen.....	2 6	
b Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each		4 0
b 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..... each		3 0
b EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books..... each		7 6
b ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.....		10 0
b TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions.....		5 0
b THE PUPIL'S COMPANION. Forty progressive studies. 4 books each		4 0
b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.....		5 0
a A te diro (Roberto Devereux). Transcription.....	3 0	
b A temple to friendship (T. Moore). Variations.....	3 0	
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	
b Partant pour la Syrie. Fantaisie martiale.....	4 0	
c Petit souvenir (Tyrolienne de Guillaume Tell).....	2 6	
d Tartar divertimento (introducing the Tartar drum).....	2 6	
e The celebrated Rossignol waltz.....	2 6	
f The last new French march.....	2 6	
a Weber's last waltz. Grand and brilliant variations.....	5 0	
<b>CHATTERTON, FREDERICK.</b>		
b Amor! possente nome. Petite fantaisie.....	3 0	
b L'horloge des Tuileries. Petit amusement.....	3 0	
b 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
b 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. Liadoverry 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 (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>	
b I love but thee (T. Moore). Introduction and variations.....	3 0
<b>DUSSEK, O. B.</b>	
d THE HARPIST'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 Coucy.....	2 6
4. Le départ du jeune Grec.....	2 6
5. Adolphine. German air.....	2 6
6. German Waltzes.....	2 6
7. Ve banks and braes o' bonny Doon.....	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2 6
9. Staoco 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 ludging" 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. Rémisciscences 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. Improptu.....	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.....	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
c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ve 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. Zurich.....	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. 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
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>		
b Op. 129. "ÆOLIAN CHORDS." Three melodies:		
1. Gems of the crimson-coloured even.....	2 6	
2. She was a creature strange as fair.....	2 6	
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	1 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 (Briodisi).....	Traviata	
11. Ernani involami.....	Ernani	
12. Va pensiero.....	Nabuco	
b Op. 158. "SEASIDE RAMBLES." Four musical sketches:		
1. Sea nymphs.....	3 0	
2. Murnuring waves.....	2 0	
3. My bark glides through the silver wave.....	2 6	
4. Water sprites.....	2 2	
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.....	1 0	
b Songs without words:		
1. Dans ces instans où le cœur pense.....	2 0	
2. Ich denke kein, wenn durch den Hain der Nachtigalleo.....	2 0	
3. Erlende Wolken, Segler der Lüfte.....	2 0	
4. Emelina.....	1 0	
5. Selige Tage.....	1 6	
6. Nachgefühl.....	1 0	
7. Adieu, charmaot 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.....	1 6	
13. Au bord de la Lahn.....	1 6	
14. Au bord de la Nahe.....	1 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 King) [Queco]	
<b>STIEL, 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.....	3 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	
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	
13. Watching the wheat.....	3 0	
14. New year's eve.....	3 0	
15. David of the white rock, or The dying bard to his harp.....	3 0	
16. Over the stone.....	3 0	
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	
22. Britain's lament.....	3 0	
23. Black Sir Harry.....	3 0	
24. The departure of the king.....	3 0	
b La source. Caprice of J. Blumenthal, transcribed.....	4 0	
b The harmonious blacksmith, of Händel, transcribed.....	3 6	
<b>WRIGHT, T. H.</b>		
b Caledonian Fantasia, introducing favourite Scotch melodies.....	4 0	
b Com'è gentil (Doo Pasquale). Fantasia.....	2 6	
b Deh calma oh ciel (Otello). Transcription.....	1 6	
b Fra poco a me ricovero (Lucia). Arranged.....	3 6	

N<sup>o</sup> 2

à Madame La Comtesse Marie de Cattenbach

"HOMMAGE À SCHUBERT,"

Trois

MELODIES FAVORITES.

Harpe Seule.

N<sup>o</sup> 1. "YE FLOWRETS THAT TO ME SHE GAVE." (TROCKNE BLUMEN)

— 2. "PRAISE OF TEARS." (LOB DER THRANEN)

3. "NORMAN'S GESANG."

*Transcrites par*

CHARLES OBERTHÜR.

*Harpiste de S. A. R. La Duchesse de Saxe.*

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HARP.

I

# "PRAISE OF TEARS"

(LOB DER THRÄNEN VON SCHUBERT.)

BY

CHARLES OBERTHÜR. OP. 59. N<sup>o</sup> 2.

ANDANTE.

(DbCb) *pp* (Db)

*gru*

*Dolce espressivo.* (Cb)

*fz* (Db)

(Ab)

*fz* con l'espress: e sosten: (Ab) (Gb)

First system of musical notation for harp, featuring a treble and bass staff with various notes and a triplet in the treble staff.

Second system of musical notation for harp, including fingerings (db cb) and (db) and a slur over the treble staff.

Third system of musical notation for harp, including the instruction *Pronunziate bene il canto.* and triplets in the bass staff.

Fourth system of musical notation for harp, showing a dense texture of chords and arpeggios in both staves.

Fifth system of musical notation for harp, continuing the dense texture of chords and arpeggios.

HARP

First system of musical notation for harp. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff features a rhythmic accompaniment of chords. A chord symbol (Ab) is written above the bass staff. A fermata is placed over the first measure of the treble staff.

Second system of musical notation for harp. The treble staff has a triplet of eighth notes. The bass staff continues with chords. A chord symbol (Ab) is present. The instruction *molto espressivo.* is written in the right margin. A fermata is placed over the final measure of the treble staff.

Third system of musical notation for harp. The treble staff features a melodic line with a fermata. The bass staff has a rhythmic accompaniment. The instruction *cres.* is written above the bass staff, and *pesante.* is written below it. A fermata is placed over the final measure of the treble staff.

Fourth system of musical notation for harp. The treble staff has a melodic line with a fermata. The bass staff features a rhythmic accompaniment. A chord symbol (dbcb) is written above the bass staff. A fermata is placed over the final measure of the treble staff.

Fifth system of musical notation for harp. The treble staff has a melodic line with a fermata. The bass staff features a rhythmic accompaniment. A chord symbol (db) is written above the bass staff. The instruction *8va* is written above the treble staff. A fermata is placed over the final measure of the treble staff.

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

<b>APTOMMAS.</b>		<i>s. d.</i>
<i>b</i> <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
<i>b</i>	Aptommas's polka	3 0

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

<b>BOCHSA, N. C.</b>		<i>s. d.</i>
<i>b</i> <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 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

<i>b</i> <b>RÉCRÉATIONS POUR LES HARPISTES DE TOUTES LES FORCES:</b>		<i>s. d.</i>
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> <b>RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:</b>		<i>s. d.</i>
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<i>b</i> <b>TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions</b>		<i>s. d.</i>
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<i>b</i>	A temple to friendship (F. Moore). Variations	3 0
<i>b</i>	Cease your funning. Fantasia and variations	4 0
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<i>c</i>	Grand parade march	2 6
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6.	Bardic relics, No. 4. Of noble race was Shenkin	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 no. es. 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 (Kate)	3 0
25.	The old house at home (Loder)	3 0
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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 4
7.	Ve 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>		<i>s. d.</i>
<i>c</i>	The blue bells of Scotland. Introduction and variations	3 0

<b>LABARRE, THEODORE.</b>		<i>s. d.</i>
<i>b</i>	Non più mesta. Fantasia on Rossini's air	3 0
<i>b</i>	The last rose of summer. Variations	2 6
<i>b</i>	There is no home like my own. Variations	2 6

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

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

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

<i>b</i> <b>Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:</b>		<i>s. d.</i>
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	Froch 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> <b>Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:</b>		<i>s. d.</i>
1.	Ye flow'rets that to me she gave	1 6
2.	Praise of tears	1 6
3.	Norman's Gesang	1 6

<i>b</i> <b>Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:</b>		<i>s. d.</i>
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> <b>Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:</b>		<i>s. d.</i>
1.	Idée	3 6
2.	Zuric	3 6
3.	St. Gallois	3 6

<i>b</i> <b>Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:</b>		<i>s. d.</i>
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> <b>Op. 106. Three characteristic melodies:</b>		<i>s. d.</i>
1.	Wenn ich ein Vöglein wär	3 0
2.	Lisple Laute, lisple linde	3 0
3.	Virgo Maria (O Sanctissima)	3 0

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

<i>a</i> <b>Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)</b>		<i>s. d.</i>
		6 0

<i>b</i> <b>Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer</b>		<i>s. d.</i>
		2 6

<i>b</i> <b>Op. 121. Trois morceaux caractéristiques:</b>		<i>s. d.</i>
1.	La gitana	3 0
2.	Mélodie mazurque	3 0
3.	La gazelle	3 0

<i>b</i> <b>Op. 127. Sacred melodies:</b>		<i>s. d.</i>
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> <b>Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):</b>		<i>s. d.</i>
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> <b>Op. 129. "ÆOLIAN CHORDS." Three melodies:</b>		
1.	Gems of the crimson-coloured even	3 0
2.	She was a creature strange as fair	2 0
3.	'Tis sweet when in the glowing west	2 0

<i>b</i> <b>Op. 132. Nereides. Sketch</b>		<i>s. d.</i>
		3 0
<i>b</i> <b>Op. 142. L'invitation del gondoliere. Sketch</b>		<i>s. d.</i>
		2 6
<i>b</i> <b>Op. 144. Il trovatore. Fantasia on Verdi's opera</b>		<i>s. d.</i>
		4 0
<i>b</i> <b>Op. 146. La traviata. Souvenir de l'opéra de Verdi</b>		<i>s. d.</i>
		3 0