

MSC
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op. 99
1860
vol. 1

SAM MILLIGAN

No. 1.

"VOYAGE EN SUISSE."

TROIS

Morceaux Originaux.

POUR LA

HARPE SEULE.

N^o 1 "BÂLE"

IN B FLAT.

2 "ZURIC"

IN A FLAT.

3 "ST GALLOIS"

IN F

dedies à

Miss Alicia Windsor.

(OF BATH.)

PAR

CHARLES OBERTHÜR.

Harpiste de S. A. R. la Duchesse de Nassau.

Op. 99.

Price 3/6 ed.

London

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"VOYAGE EN SUISSE"

N^o. II.

BÂLE.

PAR

CHARLES OBERTHÜR.

OP. 99.

ALLEGRO
VIVO.

First system of musical notation for 'Bâle'. It consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte (sf) dynamic. The first staff has a treble clef and the second has a bass clef. There are various musical notations including eighth notes, quarter notes, and rests.

Second system of musical notation. It continues the piece with a 'poco rall.' (poco rallentando) marking. The tempo then changes to 'ALLEGRO MODERATO.'. The notation includes various musical symbols and dynamics.

Third system of musical notation. It features complex rhythmic patterns and chordal structures. Specific chordal changes are indicated with labels: (E^b G^b) and (C^b A^b).

Fourth system of musical notation. It continues the complex rhythmic and harmonic development. A chordal change is indicated with the label (C^b).

Fifth system of musical notation. It concludes the piece with various musical notations and chordal changes, including labels (D^b) and (E^b).



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First system of musical notation (measures 1-8). The piece is in B-flat major (two flats). The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *sf* (E♭) and *sf*. A *Dim:* marking appears in measure 7. The system concludes with the instruction *Calando* and a dotted line, followed by the notes (E♭ D♭) and (G♭).

Second system of musical notation (measures 9-16). The tempo changes to *A TEMPO.* in measure 9. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The system ends with a double bar line.

Third system of musical notation (measures 17-24). The right hand features a series of chords and arpeggios. A *Cres:* marking is present in measure 19. The left hand continues with a steady accompaniment. The system ends with a double bar line.

Fourth system of musical notation (measures 25-32). The right hand continues with a series of chords and arpeggios. A *Molto cres:* marking is present in measure 29. The left hand continues with a steady accompaniment. The system ends with a double bar line.

Fifth system of musical notation (measures 33-40). The right hand features a series of chords and arpeggios, including a *ff* (fortissimo) marking in measure 37. A *e string:* marking is present in measure 33. The left hand continues with a steady accompaniment. The system ends with a double bar line and the notes (G♭ D♭ C♭ A♭).

Dolce cantabile,

marcato bene il canto.

sf *Sosten:*

sf

pp *Leggiero.*

(ch Aq) 2 3

simile.

loco.

ppp leggiero.

(C#)

(Ab)

(CbAb)

7

8a

Dolce cantabile.

marcato, bene il canto.:

The first system of musical notation for Harpe. It consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. 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 common time. It contains a bass line with chords and eighth notes. The tempo/mood is indicated as *Dolce cantabile.* and the performance instruction *marcato, bene il canto.:* is written below the first measure of the upper staff.

sf *Sosten:*

The second system of musical notation for Harpe. It continues the two-staff format. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. A dynamic marking *sf* (sforzando) is placed above the upper staff, and the word *Sosten:* (Sostenuto) is written to the right of the system.

sf

The third system of musical notation for Harpe. It continues the two-staff format. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. A dynamic marking *sf* (sforzando) is placed above the upper staff.

The fourth system of musical notation for Harpe. It continues the two-staff format. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. There are slurs and accents over measures in both staves.

The fifth system of musical notation for Harpe. It continues the two-staff format. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. There are slurs and accents over measures in both staves.

First system of musical notation for Harpe. The right hand (treble clef) plays a series of chords and arpeggios, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

Second system of musical notation for Harpe. The right hand continues with arpeggiated chords. The left hand has some rests. Chord symbols $(F\flat D\flat)$ and $(G\flat C\flat)$ are written above the left hand. A *cresc.* marking is present. The system ends with a fermata over a chord in the right hand.

Third system of musical notation for Harpe. The right hand features a rapid ascending scale marked *sf* and *stringendo*. The left hand has a *sf* chord. The system concludes with a double bar line and a 3/4 time signature change.

Fourth system of musical notation for Harpe. The tempo is marked *TEMPO* with a quarter note. The right hand plays chords with accents, marked *mf*. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation for Harpe. The right hand plays chords with accents. The left hand continues with eighth-note accompaniment. A chord symbol $(E\flat G\flat)$ is written above the left hand. The system ends with a double bar line.

HARPE.

First system of musical notation for Harpe. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a harmonic accompaniment with chords and single notes. A chord symbol $(Cb Ab)$ is indicated below the first few notes of the left hand.

Second system of musical notation. The right hand continues the intricate melodic pattern. The left hand accompaniment includes a chord symbol (Cb) and a dynamic marking (Db) towards the end of the system.

Third system of musical notation. The right hand's melody is highly rhythmic. The left hand features a chord symbol (Eb) and a dynamic marking sf (sforzando) near the end of the system.

Fourth system of musical notation. The right hand begins with a dynamic marking sf . The left hand includes a dynamic marking $Dim...$ (diminuendo) and a tempo change instruction $calando$. Chord symbols $(Eb Db)$ and (Gb) are present.

Fifth system of musical notation. The right hand features a dynamic marking A (accendo) and the instruction $A TEMPO.$ (Allegretto tempo). The left hand continues the accompaniment.

Sixth system of musical notation. The right hand includes a dynamic marking $Cres:$ (crescendo). The left hand continues the accompaniment.

HARPE.

1)

molto *cres:..... e string:.....*

s f *Dolce. e legato.*

delicato..... e ... dim... poco..... a..... poco.

ff *(Gbob) (Dq)*

A CATALOGUE OF HARP SOLOS.

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

ALVARS, PARISH.

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

APTOMMAS.

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

BELLOTTA, F.

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

BOCHSA, N. C.

<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 (Safio).....	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> 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

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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
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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 (Balfé).....	3 0
25. The old house at home (Loder).....	3 0
26. Victoria march (introducing "The brave old oak").....	3 0

CHIPP, T. P.

<i>b</i> I love but thee (T. Moore). Introduction and variations.....	3 0
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<i>d</i> 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

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<i>b</i> Lucrezia Porgia. Fantasia on Donizetti's opera.....	4 0
<i>b</i> Norma. Fantasia on Bellini's opera.....	4 0

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<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. Adolphe. German air.....	2 6
6. German Waltzes.....	2 6
7. Ye banks and braes o' bonny Doon.....	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2 6
9. Stanco di pascolar. Venetian air.....	2 6
10. Di piacer (La gazza ladra).....	2 6

HUNT, W. R.

<i>c</i> The blue bells of Scotland. Introduction and variations.....	3 0
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LABARRE, THEODORE.

<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

MEYER, F. C.

<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

OBERTHÜR, CHARLES.

<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 Nabuco. 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 Alvars. Elégie.....	5 0
<i>b</i> 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'rets 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. Zurich.....	3 6
3. St. Gallis.....	3 6
<i>b</i> Op. 102. Trois études de Charles Meyer et d'Adolphe Henselt transcrits:	
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. Lisle laute, lisle 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

OBERTHÜR, CHARLES—continued.

<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. 145. La traviata. Souvenir de l'opéra de Verdi.....	3 0
<i>b</i> 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	

<i>b</i> 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

<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 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. Nachegefühl.....	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

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

STIEL, W. H.

<i>b</i> My lodging is on the cold ground (variations).....	3 0
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STREATHER, WILLIAM.

<i>b</i> Deh vieni alla finestra. Serenade from Don Juan.....	2 6
<i>a</i> Home, sweet home, of Thalberg, transcribed.....	5 0

TAYLOR, GERHARD.

<i>a</i> Com'è gentil (Don Pasquale). Transcription.....	2 6
<i>a</i> Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
<i>a</i> Two favourite Irish melodies (Coolin and The minstrel boy). Variations.....	3 0
<i>a</i> Rigoletto. Fantasia on Verdi's opera.....	5 0

THOMAS, JOHN.

<i>b</i> WELSH MELODIES. Transcribed:	
1. The ash grove.....	3
2. The bells of Aberdovey.....	3
3. Sweet melody, sweet Richard.....	3
4. The rising of the sun.....	3
5. The march of the men of Harlech.....	3
6. Riding over the mountain (original melody by J. Thomas).....	3
7. The plain of Rhuddlan.....	3
8. Love's fascination.....	3
9. The rising of the lark.....	3
10. The camp (Of noble race was Shenkin).....	3
11. Megan's daughter.....	3
12. The minstrel's adieu to his native land (original melody by J. Thomas).....	3
13. Watching the wheat.....	3
14. New year's eve.....	3
15. David of the white rock, or The dying bard to his harp.....	3
16. Over the stone.....	3
17. The miller's daughter.....	3
18. Come to battle.....	3
19. All through the night.....	3
20. The blackbird.....	3
21. The dawn of day.....	3
22. Britain's lament.....	3
23. Black Sir Harry.....	3
24. The departure of the king.....	3
<i>b</i> La source. Caprice of J. Blumenthal, transcribed.....	4
<i>b</i> The harmonious blacksmith, of Händel, transcribed.....	3

WRIGHT, T. H.

<i>b</i> Caledonian Fantasia, introducing favourite Scotch melodies.....	4
<i>b</i> Com'è gentil (Don Pasquale). Fantasia.....	3
<i>b</i> Deh calma oh ciel (Otello). Transcription.....	2
<i>b</i> Fra poco a me ricovero (Lucia). Arranged.....	3