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my teacher's school  
I should be in  
my school*

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DELICAT.

STUDIO  
21.  
ALLEGRO  
VIVACE

pp.

(F b)

Musical notation for the first system, featuring complex fingering patterns above the notes.

Musical notation for the second system, including dynamic markings like "Cres" and "f".

STUDIO  
22.  
A NDANTE  
VIA NON TROPPO

Musical notation for the third system, starting with a key signature change and time signature.

Musical notation for the fourth system, continuing the piece with various note values.

Musical notation for the fifth system, featuring dynamic markings like "Dolce" and "sf".

Musical notation for the sixth system, including dynamic markings like "dim" and "Cres".

Musical notation for the seventh system, ending with dynamic markings like "p", "pp", and "dim".

*Leggier e Staccato*

STUDIO  
23.

ALLEGRETTO

Musical notation for the first system of Studio 23. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth-note chords with fingerings (1, 1, 1, 1, 1, 1, 1, 1). The bass staff also starts with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes.

Musical notation for the second system of Studio 23. The treble staff continues with eighth-note chords, marked with forte (*fz*) dynamics and fingerings (1, 1, 1, 1, 1, 1, 1, 1). The bass staff provides a steady eighth-note accompaniment.

Musical notation for the third system of Studio 23. The treble staff is marked with a crescendo (*Cres*) and includes a *Staccato* instruction. The bass staff features a series of chords marked with piano-piano (*pp*) dynamics.

Musical notation for the fourth system of Studio 23. The treble staff begins with piano-piano (*pp*) dynamics and includes a *Cres* marking. The bass staff continues with chords and includes a *Cres* marking.

Musical notation for the fifth system of Studio 23. The treble staff features a forte (*f*) dynamic and includes a piano (*p*) dynamic. The bass staff continues with chords and includes a piano (*p*) dynamic.

Musical notation for the sixth system of Studio 23, concluding the piece. The treble staff features chords and the bass staff continues with chords.

STUDIO  
24.

ANDANTE  
SOSTENUTO.

*Con. Espress*

Musical notation for the first system of Studio 24. The treble staff begins with a piano (*p*) dynamic and contains eighth-note chords with fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 3, 2, 1, 3, 2, 1). The bass staff also starts with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes.

The page contains seven systems of piano music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The systems are marked with various dynamics and articulations:

- System 1:** Marked *Cres* and *dim*. Fingerings include 123, 232, 213, 232, 321, 321, 321, 321, 213.
- System 2:** Marked *rf* and *f*. Fingerings include 321, 123, 123, 123, 123, 123, 123.
- System 3:** Marked *Gres*, *piu Gres*, and *f*. Fingerings include 123, 123, 123.
- System 4:** Marked *Dolce*, *rf*, and *p*. Fingerings include 321, 321, 321, 321, 321, 123, 321, 321, 321.
- System 5:** Marked *rf*, *Gres*, *dim*, and *p*. Fingerings include 321, 321, 321, 313, 313, 212, 313, 213.
- System 6:** No specific markings, but includes fingerings 321, 321, 321, 321, 321, 321, 321.
- System 7:** Marked *Ritard* and *dim*. Fingerings include 123, 123, 321, 321, 321.

STACCATO ben Marcato

STUDIO  
25.

ALLEGRETTO  
SCHERZANDO

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece is marked 'STACCATO ben Marcato' and 'ALLEGRETTO SCHERZANDO'. The notation includes various piano techniques such as triplets, slurs, and accents. Dynamics range from piano (p) to fortissimo (f) and pianissimo (pp). Specific markings include 'Gres' (grace notes), 'Smorz' (smorzando), and 'delicat' (delicately). The score concludes with a double bar line and a fermata on the final note.

STUDIO  
26.  
ALLEGRO  
MODERATO  
AFFETTUOSO

The musical score consists of seven systems of piano and left hand parts. The piano part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The left hand part is written in bass clef with the same key signature and time signature. The score includes various dynamics such as *pp*, *p*, *mf*, *dim*, and *res*. Fingering is indicated with numbers 1, 2, 3 and plus signs. Specific notes are marked with "(Fix C#)" and "(Fix G#)". The piece concludes with a double bar line and a fermata over the final notes.

STUDIO 27.  
ALLEGRO

STUDIO 28.  
ALLEGRETTO PASTORALE

*Sempre Legato*



First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a supporting line. Dynamics include *f* and *fz*. A key signature change to B-flat major is indicated by a sharp sign on the D line.

Second system of musical notation. Treble clef continues the melodic line. Bass clef has a more active line. Dynamics include *f*. The instruction *Sempref* is written above the bass line. A key signature change to D major is indicated by a sharp sign on the F line.

Third system of musical notation. Treble clef features a melodic line with a slur. Bass clef has a line with a repeat sign. Dynamics include *pp*. The instructions *Ritard* and *Graz.* are written above the treble line.

Fourth system of musical notation. Treble clef continues the melodic line. Bass clef has a line with a repeat sign. Dynamics include *rf*.

Fifth system of musical notation. Treble clef continues the melodic line. Bass clef has a line with a repeat sign. Dynamics include *pp*. The instruction *Dolce* is written above the treble line.

Sixth system of musical notation. Treble clef continues the melodic line. Bass clef has a line with a repeat sign. Dynamics include *pp*. The instruction *Gres* is written above the bass line.

Seventh system of musical notation. Treble clef continues the melodic line. Bass clef has a line with a repeat sign. Dynamics include *pp* and *PPP*. The instruction *Ritard PPP* is written above the bass line.

V

STUDIO  
29

ALLEGRO  
AGITATO

The musical score consists of seven systems of piano and grand staff notation. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked 'ALLEGRO AGITATO'. Dynamics include *pp* (pianissimo), *f* (forte), *rf* (ritardando forte), *p* (piano), and *pp* (pianissimo). Articulations include *Stacc* (staccato) and *Gres* (grasses). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The final system concludes with a double bar line.

The image shows a page of handwritten musical notation for a piano exercise. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic figures, slurs, and dynamic markings. Key markings include *pp*, *f*, *Smorz*, *poco a poco*, and *leggier*. There are also performance instructions such as *+ 1 +*, *+ 2 +*, and *Gres*. The piece concludes with a double bar line and a final chord.

**WELSH MELODIES:**

- The rising of the sun.
- Of noble race was Shenk.
- Ap Shenkin.
- Poor Mary Anne.
- Love's fascination.
- Sweet Richard.

**Aptommas's polka**..... 3 0

**BELLOTTA, F.**

**Galop brillant**..... 2 6

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

**BOCHSA, N. C.**

**LE MÉNESTREL ITALIEN. Dix Morceaux, courts et brillants:**

- Di Pescatore and Ama tua madre (Lucrezia)..... 2 6
- O divina Agnese (Beatrice di Tenda)..... 2 6
- Com'è bello (Lucrezia Borgia)..... 2 6
- Meco & Voga voga luna (La Straniera)..... 2 6
- March & Pas redoublé (Saffo)..... 2 6
- Voga, voga, & Sogno talor (Parisina)..... 2 6
- Vieni ah! vieni (Cavatine-Mazurka de Pacini)..... 2 6
- Ah! tu sei (Parisina)..... 2 6
- Quanto è bello (L'elisire d'amore)..... 2 6
- Io l'udia (Torquato Tasso)..... 2 6

**Récréations pour les Harpistes de toutes les forces:**

- My own blue bell..... 2 6
- The bridal ring..... 2 6
- The Prince of Wales' march..... 2 6
- March in the old Irish style..... 2 6
- Souvenir à l'Ecosaise..... 2 6
- The wild white rose..... 2 6
- Rondo à la villageoise..... 2 6
- L'invitation à la polka..... 2 6
- Le moulinet..... 2 6
- Welch polka..... 2 6

**RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:**

- Planxty Kelly and The old woman..... 2 6
- Nancy Dawson and Savourneen Deelish..... 2 6
- Sly Patrick and The Moreen..... 2 6

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**A temple to friendship (F. Moore). Variations..... 3 0**

**Cease your funning. Fantasia and variations..... 4 0**

**Cease your funning. (Variations as sung by Mrs. Salmon)..... 2 6**

**Grand military march..... 2 0**

**Grand parade march..... 2 6**

**L'encouragement. Simple melodies arranged in a most easy style..... 2 6**

**Partant pour la Syrie. Fantaisie martiale..... 4 0**

**Petit souvenir (L'Yriolienne de Guillaume Tell)..... 2 6**

**Tartar divertimento (introducing the Tartar drum)..... 2 6**

**The celebrated Rossignol waltz..... 1 6**

**The last new French march..... 2 6**

**Weber's last waltz. Grand and brilliant variations..... 5 0**

**CHATPERTON, FREDERICK.**

**Amor! possente nome. Petite fantaisie..... 3 0**

**L'horloge des Tuileries. Petit amusement..... 3 0**

**Le carnaval de Venise. Morceau fantastique..... 5 0**

**The dawn of spring. Easter piece..... 3 0**

**CHATPERTON, J. BALSIR.**

**Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... 5 0**

**A SELECTION OF HIS FAVOURITE COMPOSITIONS:**

- Annie Laurie. Scotch melody. Transcribed..... 3 0
- Auld Robin Gray. Scotch melody. Transcribed..... 3 0
- Bardic relics, No. 1. Sweet Richard..... 3 0
- Bardic relics, No. 2. Nos galan..... 3 0
- Bardic relics, No. 3. Llandoverly and Serch hudol..... 3 0
- Bardic relics, No. 4. Of noble race was Shenkin..... 3 0
- Beauties of Irish melody. Savourneen deelish and Kate Kearney..... 3 0
- Bridal march..... 2 6
- Chant des Croates (J. Blumenthal)..... 3 0
- Don Pasquale. Fantasia..... 3 0
- Gems of Irish melody, No. 1..... 2 0
- Gems of Irish melody, No. 2..... 2 0
- God save the Queen. Variations..... 3 0
- Gondolier row. Variations..... 3 0
- Grand American march..... 2 6
- Il trovatore (The prison scene)..... 3 0
- Kathleen Mavourneen and Dermot astore..... 3 0
- L'elisire d'amore. Fantasia..... 3 0
- La gitana. The new cachucha..... 2 6
- Les noces. Fantasia, introducing Danish air..... 3 0
- Relics of Wales (Three Welsh airs)..... 3 0
- Rousseau's dream. Capriccio..... 3 0
- The bloom is on the rye (Bishop)..... 3 0
- The light of other days (Balfé)..... 3 0
- The old house at home (Loder)..... 3 0
- Victoria march (introducing "The brave old oak")..... 3 0

**LUCIA**

**Norma. Fantasia**

**HOLST, GUSTAV**

**"ETRENNES AUX DAMES." Select airs, &c.:**

- True love. German air..... 2 0
- Le vaillant troubadour..... 2 6
- The farewell of Raoul de Coucy..... 2 6
- Le départ du jeune Grec..... 2 6
- Adolphine. German air..... 2 6
- German Waltzes..... 2 6
- Ye banks and braes o' bonny Doon..... 2 6
- What beauties does Flora disclose. Scotch air and a Quick march..... 2 6
- Stanco di pascolar. Venetian air..... 2 6
- Di piacer (La gazza ladra)..... 2 6

**HUNT, W. R.**

**The blue bells of Scotland. Introduction and variations..... 3 0**

**LABARRE, THEODORE.**

**Non più mesta. Fantasia on Rossini's air..... 3 0**

**The last rose of summer. Variations..... 2 6**

**There is no home like my own. Variations..... 2 6**

**MEYER, F. C.**

**Auld Robin Gray. Divertimento..... 3 0**

**Mélange (introducing "My lodging" and "The rose-tree in full bearing")..... 4 0**

**OBERTHÜR, CHARLES.**

**Op. 25. Addio, mia vita, addio! Barcarolle..... 2 6**

**Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original..... 6 0**

**Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera..... 3 0**

**Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi..... 7 0**

**Op. 29. La mélancolie de F. Prume. Transcription..... 2 6**

**Op. 38. Una lagrima sulla tomba di Parish Alvars. Elégie..... 5 0**

**Op. 51. La belle Emmeline. Impromptu..... 3 6**

**Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:**

- La cascade..... 3 6
- La coquette..... 2 0
- La consolation..... 3 0

**Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:**

- Adelaide..... Beethoven..... 3 0
- The first violet..... Mendelssohn..... 2 0
- Zuleika..... Mendelssohn..... 2 0
- Cooling zephyrs..... Schubert..... 2 0
- The huntsman, soldier, and sailor..... Spohr..... 2 6
- A ride I once was taking (Trab, trab)..... Kücken..... 2 0
- My harp now lies broken (Maid of Judah)..... Kücken..... 3 0
- My heart's on the Rhine..... Speyer..... 3 0
- From the Alp the horn resounding..... Proch..... 2 6
- With sword at rest (The standard bearer) Lindpaintner..... 2 0
- When the swallows fly towards home (Agathe)..... Abt..... 2 0
- Oh! wert thou mine for ever..... Kücken..... 2 0

**Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:**

- Ye flow'rets that to me she gave..... 1 6
- Praise of tears..... 1 6
- Norman's Gesang..... 1 6

**Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:**

- Streamlet cease..... Curschmann..... 2 0
- Forth I roam..... Kalliwoda..... 2 0
- If o'er the boundless sky..... Molique..... 2 0

**Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:**

- Bâle..... 3 6
- Zuric..... 3 6
- St. Gallois..... 3 6

**Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:**

- Grace..... C. Mayer..... 2 6
- La fontaine..... C. Mayer..... 3 0
- Si oiseau j'étais..... A. Henselt..... 2 0

**Op. 106. Three characteristic melodies:**

- Wenn ich ein Vöglein wär..... 3 0
- Lisple Laute, lisple linde..... 3 0
- Virgo Maria (O Sanctissima)..... 3 0

**Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:**

- Repose..... 2 0
- Sorrow and relief..... 2 6
- Cradle song..... 2 6

**Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)..... 6 0**

**Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer..... 2 6**

**Op. 121. Trois morceaux caractéristiques:**

- La gitana..... 3 0
- Mélodie mazurque..... 3 0
- La gazelle..... 3 0

**Op. 127. Sacred melodies:**

- Martin Luther's hymn..... 2 6
- Old hundredth psalm..... 2 6
- Before Jehovah's awful throne..... 2 6
- Airs from "The Creation" (Haydn)..... 4 0
- Vital spark of heavenly flame..... 2 6
- Agnus Dei (Mozart)..... 2 6

**Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):**

- Nobles seigneurs. Cavatine du page..... 2 0
- A ce mot tout s'anime. Air de Marguerite..... 2 0

**Ernanst..... 2 6**

**Va pen..... 2 6**

**Op. 158. "SEA NYMPHS":**

- Sea nymph..... 2 6
- Murmur..... 2 6
- My bark..... 2 6
- Water spray..... 2 6

**Op. 159. Andalus..... 2 6**

**Op. 166. The keel..... 2 6**

**Op. 167. Santa Lucia..... 2 6**

**Op. 170. Un ballo in mas..... 2 6**

**Songs without words:**

- Dans ces instants où le ca.....
- Ich denke dein, wenn durch.....
- Eilende Wolken, Segler der.....
- Emelina.....
- Selige Tage.....
- Nachgefühl.....
- Adieu, charmant pays de Fra.....
- For I, methinks, till I grow o.....
- L'air est doux, le ciel est beau.....
- Ange aux yeux bleus.....
- We rove among the roses.....
- Au bord du Rhin.....
- Au bord de la Lahn.....
- Au bord de la Nahe.....
- Au bord du Neckar.....
- Auf leichtem Zweig.....
- Ah! be not sad.....
- Remind me not.....

**"VOYAGE LYRIQUE." Twenty-four National A:**

- Norway..... 13. Romagna.....
- Sweden..... 14. Naples.....
- Denmark..... 15. Spain.....
- Russia (God save the Emperor)..... 16. Portugal.....
- Prussia..... 17. Switzerland.....
- Poland..... 18. France (La Mar.....
- Saxony..... 19. France (Les Giro.....
- Bavaria..... 20. Belgium.....
- Austria (Haydn's hymn)..... 21. Holland.....
- Hungary..... 22. England (Rule.....
- Sardinia..... 23. America (Hail.....
24. England (God.....

**STELL, W. H.**

**My lodging is on the cold ground (variations).....**

**STREATHER, WILLIAM.**

**Deh vieni alla finestra. Serenade from Don Juan.....**

**Home, sweet home, of Thalberg, transcribed.....**

**TAYLOR, GERHARD.**

**Com'è gentil (Don Pasquale). Transcription..... 2 6**

**Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)..... 3 0**

**Two favourite Irish melodies (Coolin and The minstrel boy). Variations..... 3 0**

**Rigoletto. Fantasia on Verdi's opera..... 5 0**

**THOMAS, JOHN.**

**WELSH MELODIES. Transcribed:**

- The ash grove..... 3 0
- The bells of Aberdovey..... 3 0
- Sweet melody, sweet Richard..... 3 0
- The rising of the sun..... 3 0
- The march of the men of Harlech..... 3 0
- Riding over the mountain (original melody by J. Thomas)..... 3 0
- The plain of Rhuddlan..... 3 0
- Love's fascination..... 3 0
- The rising of the lark..... 3 0
- The camp (Of noble race was Shenkin)..... 3 0
- Megan's daughter..... 3 0
- The minstrel's adieu to his native land (original melody by J. Thomas)..... 3 0
- Watching the wheat..... 3 0
- New year's eve..... 3 0
- David of the white rock, or The dying bard to his harp..... 3 0
- Over the stone..... 3 0
- The miller's daughter..... 3 0
- Come to battle..... 3 0
- All through the night..... 3 0
- The blackbird..... 3 0
- The dawn of day..... 3 0
- Britain's lament..... 3 0
- Black Sir Harry..... 3 0
- The departure of the king..... 3 0

**La source. Caprice of J. Blumenthal, transcribed..... 4 0**

**The harmonious blacksmith, of Händel, transcribed..... 3 6**

**WRIGHT, T. H.**

**Caledonian Fantasia, introducing favourite Scotch melodies..... 4 0**

**Com'è gentil (Don Pasquale). Fantasia..... 3 0**

**Deh calma oh ciel (Otello). Transcription..... 4 6**

**Fra poco a me ricovero (Lucia). Arranged..... 3 6**