

No 6

THE HARPIST'S FRIEND

A SERIES OF POPULAR MELODIES
ARRANGED FOR THE

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CHICAGO, ILL.

- | | |
|------------------------------------|--|
| No 1. MARCH MEGAN | No 13. BY THE SAD SEA WAVES |
| 2. THE RISING OF THE LARK | 14. THE HARP THAT ONCE THROUGH TARA'S HALL'S |
| 3. MARCH OF THE MEN OF HARLECH | 15. ISLE OF BEAUTY |
| 4. LILLA'S A LADY | 16. THE LASS OF RICHMOND HILL |
| 5. SAVOURNEEN DEELISH | 17. THE MAID OF LLANGOLLEN |
| 6. LA ROSA VALSE | 18. MY LODGING IS ON THE COLD GROUND |
| 7. SHE WORE A WREATH OF ROSES | 19. OFT IN THE STILLY NIGHT |
| 8. THE LAST ROSE OF SUMMER | 20. ROBIN ADAIR |
| 9. HOME SWEET HOME | 21. ROSE SOFTLY BLOOMING |
| 10. THE HEART BOW'D DOWN | 22. THE WEARING OF THE GREEN |
| 11. WHAT ARE THE WILD WAVES SAYING | 23. O DEAR WHAT CAN THE MATTER BE |
| 12. WITHIN A MILE OF EDINBORO'TOWN | 24. I DREAMT THAT I DWELT IN MARBLE HALL'S |
| 25. ROUSSEAU'S DREAM | 26. THE BLUE BELLS OF SCOTLAND |

BY

O. B. DUSSEK

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Introduction.

The Introduction section consists of two systems of grand staff notation. The first system features a treble clef with a key signature of two flats and a 3/4 time signature. The right hand plays a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The second system continues the piece with more complex melodic and harmonic developments, ending with a double bar line.

LA ROSA WALTZ

The LA ROSA WALTZ section is presented in five systems of grand staff notation. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The right hand carries the main melody, characterized by waltz-like rhythms and grace notes. The left hand provides a steady accompaniment with chords and rhythmic patterns. The piece concludes with a final system of notation.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of eighth and sixteenth notes in the treble staff, with a corresponding accompaniment of chords and single notes in the bass staff.

Variation.

The first system of the variation section consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of the variation section consists of two staves. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

The third system of the variation section consists of two staves. The treble staff features a more complex melodic line with many sixteenth notes, and the bass staff continues the accompaniment.

The fourth system of the variation section consists of two staves. The treble staff begins with a dynamic marking of *pva* (pizzicato) and contains a melodic line with eighth and sixteenth notes. The bass staff continues the accompaniment.

The fifth system of the variation section consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

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.	
a Fantasia, dedicated to Thalberg	5 0
b Introduction and variations on a favourite Air of Bellini	4 0
c Marche favorite du Sultan	8 6
d Twelve favourite airs	3 0
APTOMMAS.	
b WELSH MELODIES:	
1. The rising of the sun	9 6
2. Of noble race was Shenkin	8 6
3. Ap Shenkin	8 6
4. Poor Mary Anne	2 6
5. Love's fascination	8 6
6. Sweet Richard	8 6
a Aptommas's polka	3 0
BELLOTTA, F.	
a Galop brillant	8 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:	
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2. O divina Agnese (Beatrice di Tenda)	8 6
3. Com'è bello (Lucrezia Borgia)	8 6
4. Meco & Voga voga luna (Le Straniere)	8 6
5. March & Pas redoublé (Saffo)	8 6
6. Voga, voga, & Sogno talor (Parisina)	8 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	8 6
8. Ah! tu sei (Parisina)	8 6
9. Quanto è bello (L'elisire d'amore)	8 6
10. Io l'udia (Torquato Tasso)	8 6
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3. The Prince of Wales' march	8 6
4. March in the old Irish style	2 6
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6. The wild white rose	8 6
7. Rondo à la villageoise	8 6
8. L'invitation à la polka	8 6
9. Le moulinet	8 6
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24. The light of other days (Balsir)	3 0
25. The old house at home (Loder)	3 0
26. Victoria march (introducing "The brave old oak")	3 0

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b I love but thee (T. Moore). Introduction and variations	3 0
DUSSEK, O. B.	
d THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
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4. Lilla's a lady	1 0
5. Savourneen deelisb	1 0
6. La rosa waltz	1 0
GODEFROID, FELIX.	
b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b Norme. Fantasia on Bellini's opera	4 0
HOLST, GUSTAVUS VON	
c "ÉTRENNES AUX DAMES" Select airs, &c.:	
1. True love, German air	2 6
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3. The farewell of Raoul de Coucy	8 6
4. Le départ du jeune Grec	2 6
5. Adolphine. German air	8 6
6. German Waltzes	8 6
7. Ye banks and braes o' bonny Doon	8 6
8. What beauties does Flora disclose. Scotch air and a Quick march	8 6
9. Stanco di pascolar. Venetian air	8 6
10. Di piacer (La gazza ladra)	8 6
HUNT, W. E.	
c The blue bells of Scotland. Introduction and variations	3 0
LABARRE, THEODORE.	
b Non più mesta. Fantasia on Rossini's air	3 0
b The last rose of summer. Variations	8 6
b There is no home like my own. Variations	8 6
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b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0
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b Op. 25. Addio, mia vita, addio! Barcarolle	8 6
b Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
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b Op. 28. Bijou de Nabucco. Grande fantaisie sur l'opéra de Verdi	7 0
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b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade	3 6
2. La coquette	8 0
3. La consolation	3 0
b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide	3 0
2. The first violet	8 0
3. Zuleika	8 0
4. Cooling rephrys	8 0
5. The huntsman, soldier, and sailor	8 6
6. A ride I once was taking (Trab, trab)	8 6
7. My harp now lies broken (Maid of Judah)	8 6
8. My heart's on the Rhine	8 6
9. From the Alp the horn resounding	8 6
10. With sword at rest (The standard bearer) Lindpaintner	8 6
11. When the swallows fly towards home (Agathe)	8 6
12. Oh! wert thou mine for ever	2 0
b Op. 80. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ye flow'rets that to me she gave	8 6
2. Praise of tears	8 6
3. Norman's Gesang	1 6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	8 0
2. Forth I roam	8 0
3. If o'er the boundless sky	8 0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace	8 6
2. La fontaine	8 6
3. Si oiseau j'étais	8 0
b 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
b Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	8 0
2. Sorrow and relief	8 6
3. Cradle song	8 6
b Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	
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	8 6
2. Old hundredth psalm	8 6
3. Before Jehovah's awful throne	8 6
4. Airs from "The creation" (Haydn)	4 0
5. Vital spark of heavenly flame	8 6
6. Agnus Dei (Mozart)	8 6
b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs	8 6
2. A ce mot tout s'anime. Air de Marguerite	8 0

OBERTHÜR, CHARLES—continued	
b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	8 0
2. She was a creature strange as fair	8 0
3. 'Tis sweet when in the glowing west	8 0
b Op. 132. Nereides. Sketch	
b Op. 142. L'invitation del gondoliere. Sketch	
b Op. 144. Il trovatore. Fantasia on Verdi's opera	
b Op. 145. La traviata. Souvenir de l'opéra de Verdi	
b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each	
1. Ah! che la morte	8 6
2. Il balen del suo sorriso	8 6
3. Si la stanchezza	8 6
4. Stride la vampa	8 6
5. La mia letizia	8 6
6. La donna è mobile	8 6
7. Parigi, o cara	8 6
8. Ah, fors'è lui	8 6
9. Di Provenza il mar	8 6
10. Libiamo (Brindisi)	8 6
11. Ernani involami	8 6
12. Va pensiero	8 6
b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	8 6
2. Murmuring waves	8 0
3. My bark glides through the silver wave	8 0
4. Water sprites	8 6
b Op. 159. Andalusia. Bolero brillant	
b Op. 166. The keel row. Fantasia	
b Op. 167. Santa Lucia. Neapolitan air	
b Op. 170. Un ballo in maschera. Fantaisie	
b Songs without words:	
1. Dans ces instants où l'oeur pense	2 6
2. Ich denk' dein, wenn durch den Hain der Nachtigall	8 0
3. Eilende Wolken, Segler der Lüfte	8 0
4. Emilia	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 bleu	8 6
10. Ange aux yeux bleus	8 6
11. We rove among the roses	8 6
12. Au bord du Rhin	8 6
13. Au bord de la Lahn	8 6
14. Au bord de la Nahe	8 6
15. Au bord du Neckar	8 6
16. Auf leichtem Zweig	1 0
17. Ah! I be not sad	1 0
18. Remind me not	1 0
b "VOYAGE LYRIQUE." Twenty-four National Airs..... each	
1. Norway	13. Romsiga.
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)
STELL, W. H.	
b My lodging is on the cold ground (variations)	
STREATHER, WILLIAM.	
b Deh vieni alla finestra. Serenade from Don Juan	
a Home, sweet home, of Thalberg, transcribed	
TAYLOR, GERHARD.	
a Com'è gentil (Don Pasquale). Transcription	
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)	
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations	
a Rigoletto. Fantasia on Verdi's opera	
THOMAS, JOHN.	
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	
b The harmonious blacksmith, of Händel, transcribed	
WRIGHT, T. H.	
b Caledonian Fantasia, introducing favourite Scotch melodies	
b Com'è gentil (Don Pasquale). Fantasia	
b Deh calma oh ciel (Otello). Transcription	
b Fra poco a me ricovero (Lucia). Arrangement	