

CEASE YOUR FUNNING,

With Variations

Expressly for the

H A R P

Composed for, & Inscribed to

Miss Mary,

By

N. B. CHALLONER.

(Professor of the Harp at the Kings Theatre.)

Price 2/6

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EDWIN ASHDOWN

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NEW YORK.

LONDON.

TORONTO.

THEME

The first system of the theme consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the theme, showing further development of the melodic line in the treble and the accompaniment in the bass. Dynamic markings like accents and slurs are present.

VAR: I

Dolce

The first system of the first variation is marked 'Dolce'. The treble staff features a more flowing, legato melodic line compared to the theme, while the bass staff continues with a steady accompaniment.

The second system of the first variation continues the 'Dolce' character, with the treble staff showing intricate melodic patterns and the bass staff providing a consistent harmonic support.

Mez. For:

Cres:

Dim:

fz

The third system of the first variation includes dynamic markings: 'Mez. For:' (mezzo-forte), 'Cres:' (crescendo), 'Dim:' (diminuendo), and 'fz' (forzando). The treble staff shows a more rhythmic and accented melodic line.

Dol

The fourth system of the first variation is marked 'Dol' (dolce). The treble staff returns to a more melodic and flowing style, similar to the beginning of the variation.

VAR: II

Legerement

pmo

Harmoniques

VAR: III

The first system of musical notation for 'VAR: III' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 2/4 time and features a melodic line in the right hand with a dynamic marking of *fmo* (forzando mezzo) and a bass line with chords and some melodic fragments.

The second system continues the piece. It includes a dynamic marking of *fz* (forzando) in the bass line and a *pmo* (pizzicato mezzo) marking in the right hand. An *8va* (octave) marking is placed above the right-hand staff, indicating that the melodic line should be played an octave higher.

The third system features a *Loco* marking above the right-hand staff, indicating a section where the right hand is to be played without the left hand. A dynamic marking of *f* (forte) is present in the right hand, and *fz* is in the bass line.

The fourth system continues the melodic and harmonic development. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and some melodic movement.

The fifth system shows the continuation of the piece. A dynamic marking of *fz* is present in the bass line. The melodic line in the right hand remains the primary focus.

The sixth and final system of the piece concludes with a dynamic marking of *fz* in the bass line. The melodic line in the right hand ends with a final cadence.

LARGHETTO con molta Esp:

VAR: IV

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and provides harmonic support. Dynamics include *ten*, *fz*, and *ten*. A fermata is present over the final measure of the system.

The second system continues the piece. It features a melodic line with a *ten* marking and a *fz* dynamic. A *Cres* (crescendo) marking is placed below the lower staff. The system concludes with a *fmo* dynamic and a *Loco* marking above the upper staff.

The third system begins with a *p* (piano) dynamic in the lower staff. The upper staff has a *ten* marking. The system ends with a *fz* dynamic and a *ten* marking. A note in the lower staff is marked with a sharp sign and the text "(Fix A4)".

The fourth system features a *ten* marking in the upper staff and an *8va* (octave) marking above the melodic line. A *Loco* marking is also present. The system concludes with a *++* (ritardando) marking.

The fifth system contains a *ten* marking in the upper staff and a *fz* dynamic. The system ends with a *ten* marking and a *fz* dynamic.

The sixth system features a *ten* marking in the upper staff and a *ten* marking above the melodic line. A *8va* marking is present. The system concludes with a *fmo* dynamic and a *Loco* marking. A *Cres* marking is also visible in the lower staff.

6

FINALE

WALTZ

8^{va}

Loco

ALLEGRETTO Scherzo

f

fz

Loco

8^{va}

Loco

8^{va}

fz

CHALLONER. Cease your funning.

(E. A. 23,689)

Loco *fmo* *fmo*

fmo PRESTO

ANDANTE con molta Espressione

Dolce

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.

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8.	Ah! tu sei (Parisina).....	2 6
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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
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c	The blue bells of Scotland. Introduction and variations.....	3 0
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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
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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.....	2 6
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1.	La cascade.....	3 6
2.	La coquette.....	2 0
3.	La consolation.....	3 0
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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
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.....Curschmann	2 0
2.	Forth I roam.....Kalliwooda	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

OBERTHÜR, CHARLES—continued.		<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'invitatione 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 0
2.	Il balen del suo sorriso.....Trovatore	2 0
3.	Si la stanchezza.....Trovatore	2 0
4.	Stride la vampa.....Trovatore	2 0
5.	La mia letizia.....I Lombardi	2 0
6.	La donna è mobile.....Rigoletto	2 0
7.	Parigi, o cara.....Traviata	2 0
8.	Ah, fors'è lui.....Traviata	2 0
9.	Di Provenza il mar.....Traviata	2 0
10.	Libiamo (Brindisi).....Traviata	2 0
11.	Ernani involami.....Ernani	2 0
12.	Va pensiero.....Nabuco	2 0
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 kein, 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 6
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 6
18.	Remind me not.....	1 0
b	"VOYAGE LYRIQUE." Twenty-four National Airs..... each	3 0
1.	Norway.....	1 0
2.	Sweden.....	1 0
3.	Denmark.....	1 0
4.	Russia (God save the Emperor).....	1 0
5.	Prussia.....	1 0
6.	Prussia.....	1 0
7.	Poland.....	1 0
8.	Saxony.....	1 0
9.	Bavaria.....	1 0
10.	Austria (Haydn's hymn).....	1 0
11.	Hungary.....	1 0
12.	Sardinia.....	1 0
13.	Romagna.....	1 0
14.	Naples.....	1 0
15.	Spain.....	1 0
16.	Portugal.....	1 0
17.	Switzerland.....	1 0
18.	France (La Marseillaise).....	1 0
19.	France (Les Girondins).....	1 0
20.	Belgium.....	1 0
21.	Holland.....	1 0
22.	England (Rule Britannia).....	1 0
23.	America (Hail Columbia).....	1 0
24.	England (God save the [Queen]).....	1 0
STELL, W. H.		
b	My lodging is on the cold ground (variations).....	3 0
STREATHER, WILLIAM.		
b	Deh vieni alla finestra. Serenade from Don Juan.....	2 0
a	Il home, sweet home, of Thalberg, transcribed.....	