

4^o Mus. Pr.

15446

No. 4.

No. 4

TO
M^{rs} C. Whitbread.

BRIGHTON.

SEA-SIDE RAMBLES,

4

MUSICAL SKETCHES,

for the
HARP.

No. 1. SEA-NYMPHS.

No. 3. MY BARK GLIDES THRO' THE SILVER WAVE.

No. 2. MURMURING WAVES.

No. 4. WATER SPRITES.

Composed by

CHARLES OBERTHÜR.

OP. 158. ——— Ent. Sta. Hall. ——— Price 1/6 each.

WESSEL & CO. 18. HANOVER SQUARE. LONDON.

HARP

1

SEA-SIDE RAMBLES.

SKETCHES BY

CHARLES OBERTHÜR.

No 4.

“WATER-SPRITES”

ALLEGRO
MODERATO.

The musical score is written for harp and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The first system includes dynamic markings *mf*, *p*, and *simile.*, and a tempo marking *ALLEGRO MODERATO.* with a decorative flourish below it. The second system continues the piece. The third system features a *p* dynamic and a *cresc* marking. The fourth system includes *dim* and *a tempo.* markings. The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). Fingerings and breath marks are indicated throughout the score.

HARP.

2

The first system of musical notation for harp, measures 1-2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a flowing melody in the treble staff with eighth and sixteenth notes, and a supporting bass line in the bass staff.

The second system of musical notation for harp, measures 3-4. It continues the melodic and harmonic development from the first system, with similar rhythmic patterns and articulation.

The third system of musical notation for harp, measures 5-6. The treble staff shows more complex rhythmic figures, including triplets and sixteenth-note runs. The bass staff provides a steady accompaniment.

The fourth system of musical notation for harp, measures 7-8. The music transitions to a more lyrical feel. A dynamic marking of *mf* (mezzo-forte) is present at the end of the system.

The fifth system of musical notation for harp, measures 9-10. This system includes a *p* (piano) dynamic marking and the instruction *simile.* (similar). It features a triplet of eighth notes in the treble staff.

The sixth system of musical notation for harp, measures 11-12. It concludes the piece with a *mf* dynamic marking in the bass staff and a *p* dynamic marking in the treble staff.

KARP.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in a minor key with a complex, flowing melody. A *cresc* marking is placed above the middle of the system.The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with a similar melodic style. A *dim* marking is placed above the beginning, and an *a tempo.* marking is placed above the middle of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with a similar melodic style.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with a similar melodic style.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with a similar melodic style.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music concludes with a final chord. A *a tempo.* marking is placed above the beginning, and *sosten.*, *sempre f*, and *ff* markings are placed above the middle of the system.

WESSEL & CO.'S NEW PUBLICATIONS FOR

THE HARP,

BY

CHARLES OBERTHÜR,

(Harpist to H. S. H. the DUCHESS PAULINE of Nassau.)

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

HARP SOLOS.

- b **Barcarolle** "Addio mia vita, addio" Op. 25 2 0
- a **"Souvenir de Londres,"** Fantaisie et Variations brill. sur un Thème original Op. 26 4 6
- b **"Réminiscences des Mousquetaires,"** Fantaisie on Halevy's Opera, "The Queen's Musketeers." Op. 27 3 0
- a **"Bijou de Nabuco,"** Grande Fantaisie sur l'Opéra de Verdi Op. 28 5 0
- b **"La Mélancolie,"** de François Prume Op. 29 2 0
- b **"Souvenir de Boulogne,"** Nocturne in A flat. Op. 30 4 6
- a **"Una lagrima sulla tomba di Parish Alvars,"** Elégie Op. 38 4 0
- b **"La belle Emeline,"** Impromptu, in D flat .. Op. 51 3 0
- b **"Trois Etudes caractéristiques,"** Op. 57:
 1. "La Cascade" in G flat 3 0
 2. "La Coquette" Cb major 1 6
 3. "La Consolation" in G flat 2 6
- c **"Hommage à Schubert,"** 3 Melodies, Op. 89:
 1. "Ye flowrets that to me she gave" 1 6
 2. "Praise of Tears" 1 6
 3. "Norman's Gesang" 1 6
- c **"Récréations Musicales,"** 3 German Melodies, Op. 94:
 1. "Streamlet cease thy constant flow" (Curschmann) 1 6
 2. "Forth I roam," (Kalliwooda) 1 6
 3. "If o'er the boundless sky" (Molique) 1 6
- b **"Voyage en Suisse,"** 3 Morceaux Originaux, Op. 99:
 1. "Bâle" in B flat 3 0
 2. "Zuric" in A flat 3 0
 3. "St. Gallois" in F 2 6
- b **Trois Etudes de Charles Mayer et d'Adolphe Henselt,** transcriptions Op. 102:
 1. "Grace" C. Mayer 2 6
 2. "La Fontaine" Ditto 3 0
 3. "Si oiseau j'étais" A. Henselt 2 0
- c **Three characteristic Melodies,** Op. 106:
 1. "Wenn ich ein Vöglein wär," in A flat 2 6
 2. "Lisple Laute, lispel lunde" in F 2 6
 3. "Virgo Maria," (O sanctissima) in E flat 2 6
- c **"Pensées Musicales,"** 3 Pièces de Salon, Op. 110:
 1. "Repose" in F 1 6
 2. "Sorrow and relief" in G minor 2 0
 3. "Cradle Song" in E flat 2 0
- a **"Bonnie Scotland,"** Fantaisie brillante, in D flat, Op. 115 5 0
- b **"La Gitana-Mélodie Mazurque-La Gazelle,"** 3 Morceaux caractéristiques, Op. 121:
 1. "La Gitana" B flat 2 6
 2. "Mélodie Mazurque" in C flat 2 0
 3. "La Gazelle" in A flat 2 6
- b **"Aeolian Chords,"** Three Melodies, Op. 129:
 1. "Gem of the crimson-coloured even" .. in D flat 1 6
 2. "She was a creature strange as fair" .. in G flat 1 6
 3. "'Tis sweet when in the glowing west" in A flat 1 6
- b **"Songs without Words,"** (Lieder ohne Worte):
 1. "Dans ces instants" in A flat 1 6
 2. "Ich denke dein" in G flat 1 6
 3. "Eilende Wolken" in A flat 1 6
 4. "Emelina" in G min. 1 0
 5. "Selige Tage" in B flat 1 0
 6. "Nachgefühl" in G min. 1 0
 7. "Adieu, charmant pays" in D flat 2 6
 8. "For I, methinks, till I grow old" in G flat 2 6
 9. "L'air est doux, le ciel est beau" in E flat 2 0
 10. "Ange aux yeux bleus" in D flat 2 0
 11. "We rove among the roses" in F 2 0
 12. "Au bord du Rhin" in G flat 1 6
 13. "Au bord de la Lahn" in A flat 2 0
 14. "Au bord de la Nahe" in Ab min. 1 6
 15. "Au bord du Neckar" in A flat 1 0
 16. "Auf leichtem Zweig" in A flat 1 0
 17. "Ahl! be not sad" in C flat 1 6
 18. "Remind me not" in G flat 1 0
- b **"Gems of German Song,"** Twelve Recreations:
 1. "Adelaide" (Beethoven) in B flat 3 0
 2. "The first Violet" (Mendelssohn) in F 2 0
 3. "Zuleika" from Op. 57 of ditto in E flat 2 0
 4. "Cooling Zephyrs" (Schubert) in D min. 2 0
 5. "The Huntsman, Sailor and Soldier."—(Love and Courage.—Spohr) in A flat 2 6
 6. "A ride I once was taking" (Kücken) in C flat 2 0
 7. "My harp now lies broken," (Ditto) in D flat 2 6
 8. "My heart's on the Rhine," (Speyer) in A flat 3 0
 9. "From the Alp the horn resounding," (Proch), in E flat 2 6
 10. "With sword at rest," (The Standard-bearer, Lindpaintner) in E flat 2 0
 11. "When the swallows fly towards home," (Abt), in D flat 2 0
 12. "Oh! wert thou mine for ever," (Kücken) .. in A flat 1 6

HARP SOLOS—Continued.

- b **"Les Fleurs de Jules Schulhoff,"** Morceaux élégants, transcrits:
 1. "Le Zéphir," Romance in A flat 2 0
 2. "Notturmo" ou Romance, Op. 11. in A flat 2 6
 3. "La Najade," Mélodie in B flat 2 6
 4. "Chanson à boire" in B flat 2 6
 5. "Elégie," Marcia funèbre in Eb min. 2 0
 6. "La Berceuse," Impromptu in A flat 2 0
 7. "Confidence," Ditto in G flat 1 6
 8. "Polonia," Mazarka in A min. 2 0
- b **"Voyage Lyrique,"** 24 Politico-National Airs each 2 6

1. Norway.	13. Romagna.
2. Sweden.	14. Naples.
3. Denmark.	15. Spain.
4. Russia (Hymn.)	16. Portugal.
5. Prussia.	17. Switzerland.
6. Idem.	18. France (Marseillaise.)
7. Poland.	19. Ditto (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.)

The "Voyage Lyrique" is a collection to be recommended as an interesting Souvenir of Travels.

HARP and PIANO.

- b **"Souvenirs de Fischek,"** 3 Duos concertants sur des Mélodies favorites:
 1. "My heart's on the Rhine" 5 0
 2. "From the Alp the horn resounding" (Le car des Alpes), Proch 7 0
 3. "With sword at rest" (Standard-bearer—Fahnenwacht) Lindpaintner 7 0
- The Piano parts in the foregoing Duets by J. RUMMEL, share with the Harp in brilliancy and effect.
- b **"La Ricordanza,"** Fantaisie Originale in F minor, Op. 55 6 0
- b **"Cadeaux de Noces,"** Six Nocturnes, Op. 62 to 67, expressly composed in honour of the Nuptials of H. S. H. the Duke of Nassau, with H. S. H. the Princess of Dessau:
 1. "La Prière" in F 4 6
 2. "La Plainte" in G min. 4 0
 3. "Une Nuit d'été" in A flat 5 0
 4. "Le Desir" in E flat 4 0
 5. "Réminiscences de Joie" in A flat 4 0
 6. "Le Mal du Pays" in G flat 4 0
- No. 1 "La Prière" is also published for Piano Solo, by W. C. SELLE, price 3s.

- a **"Lucrezia Borgia,"** Grand Duo de Concert sur des Motifs de l'Opera de Donizetti, Op. 88 in D flat 7 0
- b **"Le Cadeau,"** Duet on a favorite Air from Donizetti's "Linda di Chamouni," Op. 95 6 0
- c **"Gems of German & Italian Melody,"** (for Amateurs),
 1. "Das Nachtlager in Grenada," (Kreutzer) Op. 105: 5 0
- a **"Hommage à Weber,"** Grand Duo "Der Freyschütz," 7 0
- a **Grande Sonate pathétique,** Op. 13, in C minor, by L. von Beethoven 9 0
- c **Six Lieder ohne Worte,** Op. 57, by FELIX MENDELSSOHN-BARTHOLODY:
 1. "Alt-Deutsches Lied" in E 2 6
 2. "Hirtentlied" in G 3 0
 3. "Zuleika" in E 3 6
 4. "Rheinisches Volkslied" in A 2 6
 5. "Venetianisches Gondellied" in B min. 2 6
 6. "Reiselied" in G 3 6
- c **Six Melodies** (Lieder ohne Worte), by E. MOLIQUE:
 1. "If o'er the boundless sky" in B flat 2 6
 2. "Fair Annie" in F 2 6
 3. "When the moon is brightly shining" in A 2 6
 4. "Come all ye, glad and free" in G 2 6
 5. "Come, dearest come" in A 2 6
 6. "Oh! that my woes were distant" in F min. 2 6
- c **BEETHOVEN, CHOPIN, SCHULHOFF,"** Trois Marches Funèbres:
 1. Beethoven, from Sonata Op. 26. 3 6
 2. Chopin from Sonata Op. 35. 3 6
 3. Schulhoff (Elégie) Op. 2. 3 6

VIOLIN and HARP.

- b **"Souvenir de Schwalbach,"** Nocturne in F .. Op. 42 5 0
- b **"Cadeaux de Noces,"** 6 Nocturnes, Op. 62 to 67:
 1. "La Prière" in F 3 6
 2. "La Plainte" in G min. 3 6
 3. "Une Nuit d'été" in A flat 4 0
 4. "Le Desir" in E flat 3 0
 5. "Réminiscences de Joie" in A flat 3 0
 6. "Le Mal du Pays" in G flat 3 6
- b **"Mon Séjour à Darmstadt,"** Nocturne in A flat, Op. 90 (with Violoncello ad lib.) 6 0

VIOLIN and HARP—Continued.

- c **Six Lieder ohne Worte,** by FELIX MENDELSSOHN-BARTHOLODY, (Op. 57):
 1. "Alt-Deutsches Lied" in E 2 0
 2. "Hirtentlied" in G 3 6
 3. "Zuleika" in E 3 0
 4. "Rheinisches Volkslied" in A 2 0
 5. "Venetianisches Gondellied" in B min. 2 0
 6. "Reiselied" in G 3 6
- c **Six Melodies,** by E. MOLIQUE:
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 5. "Come, dearest come" in A 2 0
 6. "Oh! that my woes were distant" in F min. 2 0

VIOLONCELLO and HARP.

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 6. "Le Mal du Pays" in G flat 3 6
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 4. "Come all ye, glad and free" in G 2 0
 5. "Come, dearest come" in A 2 0
 6. "Oh! that my woes were distant" in F min. 2 0

CLARINET in B-Flat and HARP.

- b **"Cadeaux de Noces,"** Six Nocturnes, Op. 62 to 67:
 1. "La Prière" in F 3 6
 2. "La Plainte" in G min. 3 6
 3. "Une Nuit d'été" in A flat 4 0
 4. "Le Desir" in E flat 3 0
 5. "Réminiscences de Joie" in A flat 3 0
 6. "Le Mal du Pays" in G flat 3 6

FLUTE and HARP.

- c **Six Lieder ohne Worte,** Op. 57, by FELIX MENDELSSOHN-BARTHOLODY:
 1. "Alt-Deutsches Lied" in E 2 0
 2. "Hirtentlied" in G 2 0
 3. "Zuleika" in E 3 0
 4. "Rheinisches Volkslied" in A 2 0
 5. "Venetianisches Gondellied" in B min. 2 0
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 1. "If o'er the boundless sky" in B flat 2 0
 2. "Fair Annie" in F 2 0
 3. "When the moon is brightly shining" in A 2 0
 4. "Come all ye, glad and free" in G 2 0
 5. "Come, dearest come" in A 2 0
 6. "Oh! that my woes were distant" in F min. 2 0
- b **"Cadeaux de Noces,"** 5 Nocturnes:
 1. "La Prière" in F 3 6
 2. "La Plainte" in G min. 3 6
 3. "Une Nuit d'été" in A flat 4 0
 4. "Le Desir" in E flat 3 0
 5. "Réminiscences de Joie" in A flat 3 0
- b **"Souvenir de Schwalbach,"** Nocturne in F, Op. 42 .. 5 0
- b **"Mon Séjour à Darmstadt,"** Nocturne in A flat, Op. 90, with Violoncello ad lib. 6 0

The Flute parts of the foregoing Duets are adapted by J. CLINTON.

HORN and HARP.

- b **Mon Séjour à Darmstadt,** Nocturne in A flat, Op. 90, (with second Horn as a Trio) 6 0
- b **"Souvenir de Schwalbach,"** Nocturne Op. 42 5 0