

#189-A

In Four Numbers

N^o 4

PREPARATION A L'ETUDE

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FOR THE

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TO THE FINGERS

AND A THOROUGH KNOWLEDGE OF EVERY SPECIES OF FINGERING.

by

N. C. BOCHSA.

Pour les Petits et les Grands

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Nº171.

Nº172.

Nº173.

OR

Nº174.

Nº175.

Nº176.

Nº177.

Nº178.

Nº179.

Vivo.

L.H.

The Left Hand open extended on the Strings.

OR

Nº 180.

ok

Nº 181.

No 181. Bis.

No 182.

Lento

Lento

other conclusions.

As Written

As Played

other conclusions.

As Played

Lento

As Written

As Played

As Written

6

In the next Exercises the left hand does not perform.

N^o 188. *As Played* +1+1+1 +1 +1

As Written

OR *As Played.* +1 +1 2 + 1

As Written

N^o 189. *As Played*

Moderato.

As Written

N^o 190.

Allegro

As Played

Handwritten musical notation for the 'As Played' version of the first passage. It features a complex sixteenth-note passage with fingerings: +1, +2 3 2 1 +, and +1 2 + 1. The notation includes a treble clef, a common time signature, and a double bar line at the end.

Lento
As Written

Handwritten musical notation for the 'As Written' version of the first passage. It is marked 'Lento' and features a much simpler, slower melody with a treble clef and a common time signature.

Handwritten musical notation for the second passage. The top staff shows the 'As Played' version with complex sixteenth-note passages and fingerings like +1 +1 +1 +1 2, +1 h- 2, h-, and +1 h-. The bottom staff shows the 'As Written' version, which is a simpler, slower melody.

Handwritten musical notation for the third passage. The top staff shows the 'As Played' version with complex sixteenth-note passages and fingerings like +1, +2 3 2 1, +1 h-, +1 2 1, h-, h-, h-. The bottom staff shows the 'As Written' version, which is a simpler, slower melody.

As Written As Played

Handwritten musical notation for the fourth passage. The left side shows the 'As Written' version, and the right side shows the 'As Played' version with complex sixteenth-note passages and fingerings like +1 +1, +2 3 2 1, +1 +1, and &c. &c. &c.

As Written As Played

Handwritten musical notation for the fifth passage. The left side shows the 'As Written' version, and the right side shows the 'As Played' version with complex sixteenth-note passages and fingerings like +1, 2. 1 +, and h-.

Nº191. Accompanied Shakes. for the Right Hand alone.

As Written

The first system shows the 'As Written' notation. The right hand has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of quarter notes with a wavy line above them, indicating a tremolo effect. The left hand has a bass clef and plays a rhythmic accompaniment of eighth notes. The first measure of the left hand has a fingering of +1+1+1+1+1. There are several triplets in the left hand, each marked with a '3' below the notes.

As Played

The 'As Played' notation for the first system shows the right hand with a treble clef, one flat, and common time. The notes are grouped into sixteenth-note patterns. The left hand has a bass clef and plays a rhythmic accompaniment of eighth notes. The first measure of the left hand has a fingering of +1+1+1+1+1. There are several triplets in the left hand, each marked with a '3' below the notes.

The second system continues the 'As Played' notation. The right hand has a treble clef, one flat, and common time. The notes are grouped into sixteenth-note patterns. The left hand has a bass clef and plays a rhythmic accompaniment of eighth notes. The first measure of the left hand has a fingering of +2121212. There are several triplets in the left hand, each marked with a '3' below the notes. The system ends with a double bar line.

The third system continues the 'As Played' notation. The right hand has a treble clef, one flat, and common time. The notes are grouped into sixteenth-note patterns. The left hand has a bass clef and plays a rhythmic accompaniment of eighth notes. The first measure of the left hand has a fingering of +1+1+1+1+1. There are several triplets in the left hand, each marked with a '3' below the notes. The system ends with a double bar line.

FOR BOTH HANDS.

As Played

The fourth system shows the 'As Played' notation for both hands. The right hand has a treble clef, a key signature of one flat, and a common time signature. The left hand has a bass clef, a key signature of one flat, and a common time signature. The music consists of a series of quarter notes with a wavy line above them, indicating a tremolo effect. The first measure of the left hand has a fingering of +1+1+1+1+1. There are several triplets in the left hand, each marked with a '3' below the notes. The system ends with a double bar line.

As Written

The fifth system shows the 'As Written' notation for both hands. The right hand has a treble clef, a key signature of one flat, and a common time signature. The left hand has a bass clef, a key signature of one flat, and a common time signature. The music consists of a series of quarter notes with a wavy line above them, indicating a tremolo effect. The first measure of the left hand has a fingering of +1+1+1+1+1. There are several triplets in the left hand, each marked with a '3' below the notes. The system ends with a double bar line.

Nº 192.

EXAMPLES of the Double Shake.

other Conclusion
or

As Played.

As Written

Detailed description: This example shows a double shake exercise in C major. The top staff is the 'As Played' version, which is a continuous stream of eighth notes. The bottom two staves are the 'As Written' version, showing the underlying fingering and articulation. The right hand has a double shake pattern (2-1) with a '+' sign, and the left hand has a similar pattern (2-3) with a '+' sign. The exercise concludes with two alternative endings: 'other Conclusion' and 'or'.

Nº 193.

Nº 194.

As Played.

As Written

Same for the Left Hand 8^{va}

Detailed description: Example 193 shows a double shake exercise with a '+' sign and a '12+1' fingering. Example 194 shows a similar exercise with a '+' sign and a '23' fingering. The text 'Same for the Left Hand 8^{va}' indicates that the left hand part is identical to the right hand part, transposed an octave higher.

As Written.

Detailed description: This section shows the 'As Written' notation for Examples 193 and 194. It includes fingering numbers (2, 1, 3) and articulation marks (accents, slurs) for both hands.

As Played.

For the Right Hand alone.

Nº 195.

other conclusion.

As Played.

(Irregular Double Shake.)

As Written.

Detailed description: Example 195 is an 'Irregular Double Shake'. The 'As Played' version shows a complex pattern of eighth notes with a '+' sign and a '2 2 3 3 3 2' fingering. The 'As Written' version shows the underlying fingering and articulation, including a '3' fingering and a '+' sign.

As Played.

For the Right Hand alone.

OR

Nº 196.

As Written.

Detailed description: Example 196 shows a double shake exercise with a '+' sign and a '1 2 + 1' fingering. The 'As Played' version shows a complex pattern of eighth notes with a '+' sign and a '3 3 3 3' fingering. The 'As Written' version shows the underlying fingering and articulation, including a '1' fingering and a '+' sign.

No. 197.

Musical score for No. 197. The piece is in common time (C) and marked 'All?' (Allegretto). The treble staff contains a complex, rapid passage with many slurs and accents. The bass staff provides a steady accompaniment with quarter notes and rests.

No. 198.

Musical score for No. 198. The piece is in common time (C) and marked 'All?' (Allegretto). The treble staff begins with a series of slurs and accents, followed by a more complex passage. The bass staff has a steady accompaniment. Dynamics include 'ff' (fortissimo) in both hands.

No. 199.

Musical score for No. 199. The piece is in common time (C) and marked 'Modto' (Moderato). The treble staff features a dense, rapid passage with many slurs and accents. The bass staff has a steady accompaniment.

The Left Hand in "Sounds Etouffes"

Left hand part of No. 199. The bass staff shows a steady accompaniment with quarter notes. Dynamics include 'fz' (forzando) and 'f' (forte). There are slurs and accents throughout the passage.

No. 200. (See Bochs's Explanation of his New Effects)

Musical score for No. 200. The piece is in common time (C) and marked 'f' (forte). The treble staff features a series of chords with slurs and accents. The bass staff has a steady accompaniment with quarter notes and rests.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff contains sustained notes, with a dynamic marking of *ff* and a *fz* marking.

Second system of musical notation. The treble clef staff features a dense melodic texture with many beamed notes and slurs. The bass clef staff has a simple accompaniment. Dynamic markings include *fz*, *fz p*, *f*, *f*, *p*, and *f*.

Third system of musical notation. The treble clef staff has a melodic line with many beamed notes and slurs. The bass clef staff has a simple accompaniment. Dynamic markings include *f*, *p*, *fz*, *fz*, *Cres.*, *fz*, *fz*, *f*, *Cres.*, and *f*. An *8va* marking is present above the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with many beamed notes and slurs. The bass clef staff has a simple accompaniment. Dynamic markings include *f*, *fz*, *fz*, *fz*, *fz*, and *forz.*. An *8va* marking is present above the treble staff, and a *loco* marking is present above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with many beamed notes and slurs. The bass clef staff has a simple accompaniment. Dynamic markings include *f*, *f*, *ff*, *fz*, and *fz*. An *8va* marking is present above the treble staff, and the word *Velociss.* is written below the treble staff.

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, PABISH. s. d.
a Fantasia, dedicated to Thalberg 5 0
b Introduction and variations on a favourite Air of Bellini 4 0
c Marche favorite du Sultan 3 6
c Twelve favourite airs 3 0

APTOMMAS.
d WELSH MELODIES :
1. The rising of the sun 3 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
d Aptommas's polka 3 0

BELLOTTA, F.
d Galop brillant 3 6
d Il trovatore. Fantaisie sur l'opéra de Verdi 3 6

BOCHSA, N. C.
d LE MÉNESTREL ITALIEN. Dix Morceaux, courts et brillants :
1. Di Pescatore and Ania tua madre (Lucrezia) 3 6
2. O divina Agnese (Beatrice di Teoda) 3 6
3. Com'è bello (Lucrezia Borgia) 3 6
4. Meco & Voga voga luna (La Straniera) 3 6
5. March & Pas redoublé (Saffo) 3 6
6. Voga, voga, & Sogno talor (Parisina) 3 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini) 3 6
8. Ah! tu sei (Parisina) 3 6
9. Quanto è bello (L'elisire d'amore) 3 6
10. L'udia (Torquato Tasso) 3 6

d 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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d A temple to friendship (T. Moore). Variations 3 0
d Cease your funning. Fantasia and variations 4 0
d Cease your funning. (Variations as sung by Mrs. Salmon) 2 6
d Grand military march 3 0
d Grand parade march 3 6
d L'encouragement. Simple melodies arranged in a most easy style 2 6
d Partant pour la Syrie. Fantaisie martiale 4 0
d Petit souvenir (Tyrolienne de Guillaume Tell) 2 6
d Tartar divertimento (introducing the Tartar drum) 3 6
d The celebrated Rossignol waltz 3 6
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CHATTERTON, FREDERICK.
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d Le carnaval de Venise. Morceau fantastique 5 0
d The dawn of spring. Easter piece 3 0

CHATTERTON, J. BALSIR.
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d A SELECTION OF HIS FAVOURITE COMPOSITIONS :
1. Annie Laurie. Scotch melody. Transcribed 3 0
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 hndol. 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
9. Chant des Crostes (J. Blumenthal) 3 0
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. s. d.
b I love but thee (T. Moore). Introduction and variations 3 0

DUSSEK, O. B.
d THE HARPIST'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

GODEFROID, FELIX.
b Lucrezia Borgia. Fantasia on Donizetti's opera 4 0
b Norma. Fantasia on Bellini's opera 4 0

HOLST, GUSTAVUS VON.
c "ÉTRENNES AUX DAMES." Select airs, &c. :
1. True love. German air Keller 3 6
2. Le vaillant troubadour 3 6
3. The farewell of Raoul 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 garza ladra) 2 6

HUNT, W. R.
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 2 6
b There is no home like my own. Variations 2 6

MEYER, F. C.
d Auld Robin Gray. Divertimento 3 0
d Mélange (introducing "My lodging" and "The rose-tree in full bearing") 4 0

OBERTHÜR, CHARLES.
b Op. 25. Addio, mia vita, addio! Barcarolle 3 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original 6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera 3 0
b Op. 28. Bijou de Nabucco. Grande fantaisie sur l'opéra de Verdi 7 0
b Op. 29. La mélancolie de F. Prume. Transcription 2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie 5 0
b Op. 51. La belle Emmeline. Impromptu 3 6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES :
1. La cascade 3 6
2. La coquette 3 0
3. La consolation 3 0

b 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 3 0
5. The huntsman, soldier, and sailor Spohr 3 0
6. A ride I once was taking (Trab, trab) Kücken 3 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) Lindpauer 2 0
11. When the swallows fly towards home (Agathe) Abt 2 0
12. Oh! wert thou mine for ever Kücken 3 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 Kalliwoda 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. Zurich 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 Vögelchen wär 3 0
2. Lisple Laute, lisple lunde 3 0
3. Virgo Maria (O Sanctissima) 3 0

c Op. 110. "PRÉSENTS 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. s. d.
b Op. 129. "ÆOLIAN CHORDS." Three melodies :
1. Gems of the crimson-coloured even 3 0
2. She was a creature strange as fair 3 0
3. 'Tis sweet when in the glowing west 3 0

b Op. 132. Nereides. Sketch 3 0
b Op. 142. L'invitation 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 1 6

b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed each 3 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 Nabucco

b Op. 158. "SHADE RAMBLES." Four musical sketches :
1. Sea nymphs 3 0
2. Murmuring waves 3 0
3. My bark glides through the silver wave 3 0
4. Water sprites 3 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

d Songs without words :
1. Dans ces instants où l'âme pense 2 0
2. Ich denke kein, wenn durch den Hain der Nachigallen 2 0
3. Eilende Wolken, Segler der Lüfte 2 0
4. Emeina 1 0
5. Selige Tage 1 0
6. Na-hegfühl 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 6
15. Au bord du Neckar 2 6
16. Auf leichtem Zweig 2 0
17. Ah! I be not sad 2 0
18. Remind me not 1 0

b "VOYAGE LIRIQUE." Twenty-four National Airs each 3 0
1. Norway 13. Romagna.
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) 3 0

STREATHER, WILLIAM.
b Deh vieni alla finestra. Serenade from Don Juan 3 0
a Home, sweet home, of Thalberg, transcribed 1 0

TAYLOR, GERHARD.
a Com'è gentil (Don Pasquale). Transcription 1 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations 3 0
a Rigoletto. Fantasia on Verdi's opera 3 0

THOMAS, JOHN.
d WELSH MELODIES. Transcribed :
1. The ash grove 1 0
2. The bells of Aberdovey 3 0
3. Sweet melody, sweet Richard 1 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 4 0
b The harmonious blacksmith, of Händel, transcribed 1 6

WRIGHT, T. H.
b Caledonian Fantasia, introducing favourite Scotch melodies 4 0
b Com'è gentil (Don Pasquale). Fantasia 3 0
b Deh calma oh ciel (Otello). Transcription 2 6
b Fra poco a me ricovero (Lucia). Arranged 1 6