

Recollections of Cambridge,

ST. MARY'S CHIMES,

With Sacred Melodies.

Arranged for the

H A R P.

and Dedicated to

Mrs. Georgiana Banks,

BY

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HARPIST (BY APPOINTMENT) TO HER MAJESTY THE QUEEN,
and Professor of the Harp at the Royal Academy of Music.

Ent. Ste. Hall

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RECOLLECTIONS OF CAMBRIDGE.

J. BALSIR CHATTERTON.

ALLEGRO
MODERATO.

ff *p*

This system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a fortissimo (*ff*) dynamic and a wavy line indicating tremolo. It transitions to a piano (*p*) dynamic towards the end of the system.

cres: *p* *ff* *lento. pp*

This system continues the piece with two staves. It features a crescendo (*cres:*) leading to a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and concludes with a *lento. pp* (pianissimo) section. The music includes various articulations such as accents and slurs.

St. MARY'S CHIMES.

MODERATO.

pp 1st Quarter 2nd Quarter.

This system is for the 'St. Mary's Chimes' section, marked *MODERATO.* It features two staves. The upper staff contains a melody of eighth notes with triplet markings (3) and slurs. The lower staff provides a harmonic accompaniment with quarter notes. The dynamic is *pp* (pianissimo).

3rd Quarter.

This system continues the 'St. Mary's Chimes' section with two staves. The upper staff continues the triplet melody, and the lower staff continues the accompaniment. The dynamic remains *pp*.

Hour.

This system concludes the 'St. Mary's Chimes' section with two staves. The upper staff continues the triplet melody, and the lower staff continues the accompaniment. The dynamic remains *pp*.

MARTIN LUTHER'S HYMN.

LENTO.

First system of musical notation, consisting of two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with a piano (*p*) dynamic. The second staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It features a fortissimo (*ff*) dynamic in the first staff, followed by a piano (*p*) dynamic. The accompaniment in the second staff continues with a steady rhythmic pattern.

Third system of musical notation, featuring a piano (*p*) dynamic throughout both staves. The melody in the first staff is characterized by a series of eighth notes.

Fourth system of musical notation, featuring a piano (*p*) dynamic in the first half and a forte (*f*) dynamic in the second half. The first staff contains a melodic line with some slurs, while the second staff provides accompaniment.

Fifth system of musical notation, including a marking "(fix E)" at the end of the first staff. The first staff features a melodic line with a slur and a fermata, while the second staff provides accompaniment.

Sixth system of musical notation, including markings "(fix A)", "(fix D)", "Cadenza ad lib.", and "loco". The first staff features a melodic line with a slur and a fermata, while the second staff provides accompaniment. The "Cadenza ad lib." marking is placed over the final notes of the first staff.

AS THE HART PANTETH.

ANDANTINO.

The musical score is written for piano and consists of six systems of two staves each. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ANDANTINO'. The score includes various dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), and *piu* (pianissimo). It also features performance instructions such as *languido* and *piu*. The notation includes slurs, accents, and wavy lines indicating vibrato or tremolo. The piece concludes with a double bar line and a fermata.

(fix E \sharp) ritard. a tempo.

(B \flat) *p dot.*

cres *f*

p (E \flat) (A \flat) (D \flat) *p* sempre rallentando e

p diminu - endo. *p*

ppp *ppp*

LENTO.

OR.

ff p ff

Animato. EVENING HYMN. Moderato.

p ff pp

f

pp

f (fix G₂[♯]) p (fix D₂[♯]) (B₂[♯])

or

pp glissando. glissando. pp pp

rall

HARP MUSIC

BY

JOHN BALSIR CHATTERTON,
 HARPIST TO HER MAJESTY THE QUEEN.
 AND PROFESSOR OF THE HARP, AT THE ROYAL ACADEMY OF MUSIC.

Nº 1. THE BLOOM IS ON THE RYE, _____	4/	Nº 31. BARDIC RELICS, Nº 1, SWEET RICHARD, _____	3
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, _____	3/	32. " " " " Nº 2, VOS GALEN, _____	3
3. MARCH OF THE MEN, OF HARLECH, _____	4/	33. " " " " Nº 3, LLANDOVERY & SERCH HUDOL, _____	3
4. GARIBALDI'S HYMN, _____	3/	34. " " " " Nº 4, OF NOBLE RACE WAS SHENKIN, _____	3
5. CHRISTY MINSTRELS Nº 1, TOLL THE BELL, _____	3/	35. DREAMS OF MENDELSSOHN, _____	3
6. " " " " Nº 2, NELLY GRAY, _____	3/	36. SOLDIER'S DREAM, _____	3
7. " " " " Nº 3, WILLIE WE HAVE MISSED, _____	3/	37. SOUVENIR DE TAMBERLIK, _____	4
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANTASY ON MELODIES BY BEETHOVEN, ROSSINI, ANTONIO VIVALDI, & BELINI, _____	5
9. BRILLIANT FANTASY ON "FRA POCO" & "IN CHE A DIO", _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____	3
10. ST MARY'S CHIMES, (CAMBRIDGE.) _____	3/	40. LES NOCES, _____	3
11. AH CHE LA MORTE, (PRISON SCENE, TROVATORE) _____	3/	41. GEMS OF IRISH MELODIES, NºS 1. AND 2, each _____	3/
12. PARTANT POUR LA SYRIE, _____	3/	42. SACRED SERENADE, _____	3
13. DEAD MARCH IN SAUL, _____	2/6	43. NAADAMAN'S STUDY, _____	2/
14. FANTASIA, ON AIRS FROM MARTHA, _____	3/	44. LILIAN, _____	2
15. TWO ROMANCES, AUTUMN EVENING, _____	3/	45. WALTZ ITALIA, _____	3
16. " " SYMPATHY, _____	3/	46. VOLUNTARY, _____	3
17. CRUSKEEN LAWN, _____	2/	47. SOUVENIR MATRI, _____	3
18. MENDELSSOHN'S WEDDING MARCH, _____	3/	48. SACRA HARMONICA, _____	3
19. A SISTER'S REMEMBRANCE, _____	3/	49. MAZURKA, _____	3
20. GRAND MARCH, LUISA MILLER, _____	3/	50. GEMS OF ITALY, _____	3
21. ROMANCE, (in F.) _____	3/	51. BRIDAL FANTASIA, (IN HONOR OF THE PRINCESS ROYAL) _____	4
22. PRINCE OF WALES' MARCH, _____	3/	52. ADIEUX DE GRISI, _____	4
23. BRIDAL MARCH, _____	3/	53. FAVARGER'S SIMPLETTE, _____	2/
24. GRAND MARCH FROM LES MARTYRS, _____	3/	54. RECOLLECTIONS OF THE CRYSTAL PALACE, _____	4/
25. DIVERTIMENTO ON SCOTCH BALLADS, _____	3/	55. CROQUET GALOP, _____	3/
26. GOD SAVE THE QUEEN, _____	4/	56. LA DONNA E MOBILE, _____	3/
27. SOUVENIR DEL OPERA, BEATRICE DI TENDA, _____	3/	57. USEFUL DAILY PRACTICE, _____	5
28. AULD LANG SYNE, _____	3/	58. GEMS OF NATIONAL MELODY, _____	6
29. SANTA LUCIA, _____	3/	59. SCALES, EXERCISES & PRELUDES, _____	6
30. BEAUTIES OF IRISH MELODY, _____	3/	60. BRIDAL CHIMES, _____	3

Nº 61, OFT IN THE STILLY NIGHT, 3/

DUETS FOR HARP AND PIANO FORTE,

Nº 62. MARTHA, _____ IN 2 BOOKS, EACH, _____	4/	Nº 68. IL TROVATORE IN THREE BOOKS, _____ EACH, _____	4/
63. IL TROVATORE, _____ IN 2 BOOKS, EACH, _____	4/	69. GRAND HUNGARIAN MARCH, _____	4/
64. SCOTTISH SOUVENIRS, _____	4/	70. GEMS FROM THE OPERA, IL DON GIOVANNI, IN 2 BOOKS, EACH, _____	4/
FAIRY DUETS FROM MENDELSSOHN'S MIDSUMMER NIGHTS DREAM		71. COMETTANT'S WALTZ, _____	4/
65. " " " " Nº 1, SELECTIONS FROM OVERTURE & FINALE, _____	5/	72. RECOLLECTIONS OF WALES, _____	4/
66. " " " " Nº 2, YE SPOTTED SNAKES, INTERNEZZO & COMIC MARCH, _____	5/	73. DUSSEK'S SONATA, _____	6/
67. " " " " Nº 3, NOTTURNO AND WEDDING MARCH, _____	5/	74. GARLAND, _____	3/
		75. MORCEAU DE SALON, _____	4/

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