

La Source,

Solrice

PAR

J. BLUMENTHAL,

Arrangée pour

Harpe.

et dédiée à l'Auteur.

par son ami

John Thomas.

Ent. Sta. Hall.

Price 3 6

LONDON.

WESSEL & CO 18, HANDOVER SQUARE.



at, Op
..... Op

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 a 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 0
 2. "Forth I roam," (Kalliwoda) 1 6
 3. "If o'er the boundless sky" (Molique) 1 0
- 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 0
- 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. 100:
1. "Wenn ich ein Vöglein wär," in A flat 2 6
 2. "Lisple Laute, lisphe Hinde" in F 2 6
 3. "Virgo Maria," (O sauctissima) in E flat 2 0
- 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 G 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 0
 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. "Angé 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. "Ah! 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" (Köcken) 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 Pischek,"** 3 Duos concertants sur des Mélodies favorites:
1. "My heart's on the Rhine" 5 0
 2. "From the Alp the horn resounding" (Le cor 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 6

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-BARTHOLDY:**
1. "Alt-Deutsches Lied" in E 2 6
 2. "Hirtentied" 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 **B. MOLIQUÉ:**
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-BARTHOLDY,** (Op. 57):
1. "Alt-Deutsches Lied" in E 2 0
 2. "Hirtentied" in G 2 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 **B. MOLIQUÉ:**
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

VIOLONCELLO 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

Six Lieder ohne Worte, by FELIX MENDELSSOHN-BARTHOLDY. (Op. 57):

1. "Alt-Deutsches Lied" in E 2 0
2. "Hirtentied" in G 2 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

Six Melodies, by B. MOLIQUÉ:

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

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-BARTHOLDY:**
1. "Alt-Deutsches Lied" in E 2 0
 2. "Hirtentied" in G 2 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 **B. MOLIQUÉ:**
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

Six Melodies by B. MOLIQUÉ:

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

"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. 0 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) 0 0
- b* **"Souvenir de Schwalbach,"** Nocturne Op. 42 5 0

"LA SOURCE"

CAPRICE DE

J. BLUMENTHAL.

arrangée par JOHN THOMAS.

M. M. ♩ = 58.

Allegretto.

p (F#) (Fb) (F#)

1^{mo}

ritard. un poco.

HARP.

2do

(A#)

f (A#)

mf (Cb - A)

L.H. *ritard.*

HARP.

First system of musical notation for harp. It consists of two staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a series of arpeggiated chords. A dynamic marking 'p' is present at the beginning. There are two accidentals in parentheses: (F#) in the treble staff and (F#) in the bass staff.

Second system of musical notation for harp, continuing the piece. It features similar arpeggiated patterns. An accidental (A) is present in the bass staff at the end of the system.

Third system of musical notation for harp, continuing the piece with arpeggiated chords.

Fourth system of musical notation for harp, continuing the piece with arpeggiated chords.

Fifth system of musical notation for harp, continuing the piece. An accidental (A#) is present in the bass staff at the end of the system.

HARP.

First system of musical notation for harp, featuring treble and bass staves with complex chordal textures and arpeggiated figures.

Second system of musical notation, including a dynamic marking *f* and a section marker (A:). The music continues with intricate harmonic patterns.

Third system of musical notation, showing further development of the harp's texture with various chordal and arpeggiated motifs.

Fourth system of musical notation, featuring dynamic markings *sf* and *f* indicating changes in volume and intensity.

Fifth system of musical notation, concluding the page with dynamic markings *pp perdendosi* and *rallentando molto*, and a key signature change to G major.

HARP.

Poco più lento. M.M. ♩ = 126.

pp con molto espressione.

ritard. ritar dan do.

a Tempo.

mf

8
pp ritardando molto. (C♯) (G♯)

HARP.

a Tempo.

mf

f

cres - cen - do. *ff* (D#)

ri - tar - dan - (A^o) do. *a Tempo.* *p*

p (D - F) *p ritardando molto.* (C) (G)

HARP.

Tempo I^o

8

ppp (F#)

8

(A)

8

8

8

pp

8

(A#)

8

(A#)

8

L.H.

(C^b - A^b)

pp *cres* - *cen* - - *do*.

ff

(F#)

(A^b)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music begins with a piano (*p*) dynamic. The upper staff features a series of chords with moving lines, while the lower staff provides a harmonic accompaniment. A fermata is placed over a note in the upper staff, with the annotation *(F#)* below it.

The second system continues the piece with similar musical textures. It features two staves in the same key signature. The dynamics remain consistent with the first system.

The third system shows a change in dynamics to fortissimo (*ff*). The musical notation continues across two staves. A fermata is present in the upper staff with the annotation *(D#)* below it.

The fourth system begins with the tempo marking *a Tempo.* The dynamics are marked *p ritard.* and *pp*. The notation spans two staves, showing a gradual deceleration of the music.

The fifth system concludes the piece with a fortissimo (*ff*) dynamic. It consists of two staves, with the lower staff featuring a more active rhythmic pattern.

First system of musical notation for the harp. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a series of arpeggiated chords. A dynamic marking of *ff* is present. A note in the upper staff is marked with *(F#)*.

Second system of musical notation. It continues the arpeggiated texture. A dynamic marking of *pp* is present at the end of the system.

Third system of musical notation. It continues the arpeggiated texture. Dynamic markings of *pp* are present in both staves.

Fourth system of musical notation. It continues the arpeggiated texture. A slur is placed over the upper staff. The lower staff contains the lyrics: *di - mi - nu - en -*.

Fifth system of musical notation. It continues the arpeggiated texture. The lower staff contains the lyrics: *- - do sempre*. Dynamic markings include *ppp(L.H.)*, *ritard. (L.H.)*, and *pp*. There are slurs and a fermata over the final notes.

