



ANNIE LAURIE

THE CELEBRATED SCOTCH MELODY

FOR THE

H A R P.

Arranged expressly for.

& DEDICATED TO

The Lady Constance Leveson Gower.

BY

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ROMANCE.

J. BALSIR CHATTERTON

CANTABILE

pp

pp

ff *pp* *ff*

pp

f *p*

(H & R. 3154)

ff Cadenza ad lib.

ANNIE LAURIE.

ANDANTE.

f

Dol:

f

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and articulation marks such as accents (*v*) and dynamic markings (*p*, *pp*). A fermata is present over the final notes of the treble staff.

VAR: I.

First system of musical notation for the first variation, labeled "VAR: I.". It is in 2/4 time and features a treble and bass clef. The music includes notes, rests, and dynamic markings (*p*).

Second system of musical notation for the first variation, featuring a treble and bass clef. The music includes notes, rests, and articulation marks such as fingerings (1, 2, 3, 2).

Third system of musical notation for the first variation, featuring a treble and bass clef. The music includes notes, rests, and articulation marks such as accents (*+*).

Fourth system of musical notation for the first variation, featuring a treble and bass clef. The music includes notes, rests, and dynamic markings (*f*).

2 3 2 + 2 1

f

ff

TEMPO DI MARCIA.

pp

(H&R. 3154)

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a fermata. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamic markings include *pp*, *ff*, *p*, and *ff*. A $\frac{1}{2}$ note is indicated above the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *p* and *ff*.

Third system of musical notation. The right hand has slurs and triplets. The left hand has triplets. Dynamic markings include *p* and *ff*.

Fourth system of musical notation. The right hand has slurs and triplets. The left hand has triplets. Dynamic markings include *p* and *ff*.

Fifth system of musical notation. The right hand has slurs and triplets. The left hand has triplets. Dynamic markings include *ff*.

Sixth system of musical notation. The right hand has slurs and triplets. The left hand has triplets. Dynamic markings include *pp* and *ff*. A $\frac{1}{2}$ note is indicated above the right hand.

First system of musical notation. Treble clef, bass clef, and a key signature of two flats (B-flat and E-flat). The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Continuation of the piece. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment.

Third system of musical notation. This system includes dynamic markings of *p*, *ff*, *p*, *ff*, and *p*. The right hand has a melodic line with slurs and accents. The left hand features a more complex accompaniment with chords and slurs.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *ff* and *pp*.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *ff* and *rall*. There are also markings for "Fix Eb" in the left hand.

ANIMATO.

ff

The musical score consists of six systems of two staves each (treble and bass clef). The time signature is 2/4. The first system is marked *ff* and includes the tempo instruction *ANIMATO.*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous slurs, accents, and dynamic markings such as *f* and *ff* throughout. The piece concludes with a final cadence in the bass staff.

HARP MUSIC

BY

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N ^o 1. THE BLOOM IS ON THE RYE, _____	4/	N ^o 31. BARDIC RELICS, N ^o 1. SWEET RICHARD, _____	4/
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, _____	4/	32. " " " " N ^o 2. VOS GALEN, _____	4/
3. MARCH OF THE MEN OF HARLECH, _____	4/	33. " " " " N ^o 3. LLANDOVERY & SERCH HUDOL, _____	4/
4. GARIBALDI'S HYMN, _____	3/	34. " " " " N ^o 4. OF NOBLE RACE WAS SHENKIN, _____	4/
5. CHRISTY MINSTRELS N ^o 1. TOLL THE BELL, _____	4/	35. DREAMS OF MENDELSSOHN, _____	3/
6. " " " " N ^o 2. NELLY GRAY, _____	4/	36. SOLDIERS DREAM, _____	3/
7. " " " " N ^o 3. WILLIE WE HAVE MISSED, _____	4/	37. SOUVENIR DE TAMBERLIK, _____	4/
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANT ^a ON MELODIES BY BEETHOVEN, ROSSINI, _____	5/
9. BRILLIANT FANT ^a ON "FRA POCO" & "IN CHE A DIO," _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____	4/
10. ST MARY'S CHIMES, (CAMBRIDGE.) _____	3/	40. LES NOCES, _____	3/
11. AH CHE LA MORTE, (PRISON SCENE, TR. VATTRE) _____	3/	41. GEMS OF IRISH MELODIES, N ^o 1. & 2, _____	3/
12. PARTANT POUR LA SYRIE, _____	3/	42. SACRED SERENADE, _____	3/
13. DEAD MARCH IN SAUL, _____	2/6	43. NAADAMAN'S STUDY, _____	2/6
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, _____	4/
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, _____	4/	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/
		N ^o 61. OFT IN THE STILLY NIGHT, _____	3/

DUETS FOR HARP AND PIANO FORTE,

N ^o 62. MARTHA, _____ IN 2 BOOKS, EACH, _____	4/	N ^o 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. " " " " N ^o 1. SELECTIONS FROM OVERTURE & FINALE, _____	5/	72. RECOLLECTIONS OF WALES, _____	5/
66. " " " " N ^o 2. YE SPOTTED SNAKES, INTERNEZZO & COMIC, _____	5/	73. DUSSEK'S SONATA, _____	6/
67. " " " " N ^o 3. NOTTURNO AND WEDDING MARCH, _____	5/	74. GARLAND, _____	5/
		75. MORCEAU DE SALON, _____	4/

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