



**GRAND MARCH,**

FROM

WEBER'S CELEBRATED CONCERT STÜCK,

arranged for the

**HARP,**

and Dedicated to

**MRS JOHN BALSIR CHATTERTON,**

BY

**J. BALSIR CHATTERTON.**

HARPIST TO HER MAJESTY THE QUEEN.

AND PROFESSOR OF THE HARP AT THE ROYAL ACADEMY OF MUSIC.

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COMPOSITIONS AND ARRANGEMENTS

by J. BALSIR CHATTERTON.

Harpist by appointment to Her Majesty the Queen.

to be had at his residence 32 Manchester Street, Manchester Square and all Music Publishers.

National Souvenir on God save the Queen . . . . .	3 0	Souvenir d'Ecosse . . . . .	3 0
Sacred Serenade . . . . .	2 6	The favorite Valse et Galop de Fascination in Costas	
Recollections of The Bohemian Girl, Fantasia . . . . .	3 0	Grand Ballet of Alma, ou La Fille de Feu . . . . .	3 0
Fantasia and Var <sup>s</sup> on favorite Motivos from ditto . . . . .	2 6	Rondéau on the admired Quartett, "Jeunes Beautés"	
Gems of Scotland, Fantasia on Scotch Airs . . . . .	2 6	from Meyerbeer's Opera Les Huguenots . . . . .	3 0
Scottish Chimes ditto ditto . . . . .	2 0	Impromptu espressivo on the favorite Ballad	
Relics of Ireland ditto Irish Airs . . . . .	3 6	"Farewell, dearest." . . . .	3 0
The favorite Air, Lovely Night . . . . .	2 6	Ah! si de' mali Miei . . . . .	3 0
Souvenir de Bellini, Fantasia . . . . .	3 0	Gondolier Row . . . . .	3 0
Redowa Polka . . . . .	2 6	Grand Hungarian March . . . . .	2 6
Polish March . . . . .	3 0	Logie O'Buchan . . . . .	2 6
Les Noces . . . . .	4 0	Portuguese Air . . . . .	3 0
Divertimento "Tempest" . . . . .	3 0	Swiss Air . . . . .	3 0
ditto Prince Albert's Airs . . . . .	2 6	The Victoria March "Brave Old Oak" . . . . .	3 0
Beauties of the English Melodies		What is the spell . . . . .	3 0
N <sup>o</sup> 1. Vicar of Bray . . . . .	2 6	Yellow haired Laddie . . . . .	2 6
2. My lodging is on the cold ground . . . . .	2 6	La Gitana . . . . .	2 0
3. Old King Cole . . . . .	2 6	Old House at home . . . . .	2 0
Cellarius Valse . . . . .	3 0	Relics of Wales . . . . .	3 0
Cease your funning . . . . .	3 0	Souvenir L'Elisir d'Amore . . . . .	3 0
Woman's heart . . . . .	2 6	Kathleen Mavourneen and Dermot . . . . .	2 6
Recollections of "The Enchantress" . . . . .	3 0	Lungi del Caro . . . . .	2 6
Loves Serenade . . . . .	2 6	Semiramide . . . . .	3 0
Divertimento on Balfe's popular Ballad		Rousseau's Dream . . . . .	3 0
"When I beheld the Anchor weigh'd" . . . . .	2 6	Souvenir I Briganti . . . . .	3 0
Petit Caprice on Balfe's popular Ballad		Hommage à Carolan Fantasia . . . . .	3 6
"The Light of other days" . . . . .	3 0	Scales Exercises and Preludes . . . . .	5 0
Souvenirs de Grisi, ou Ire Mosaique		Pestal Song Fantasia . . . . .	3 0
d'Anna Bolena . . . . .	3 0	Gems of National Melody . . . . .	3 0
Ditto de Rubini ou 2 <sup>de</sup> ditto . . . . .	3 0	Fant: from Verdi's Opera I Lombardi . . . . .	3 0
1 <sup>er</sup> Souvenir de l'Opera Norma . . . . .	3 0		
2 <sup>de</sup> ditto ditto . . . . .	3 0		
Souvenirs de la Norvège on Norwegian Airs . . . . .	2 6		
Reminiscences of Rossini, Grand Fantasia			
introducing favorite Motivos from La Donna			
del Lago, Otello, and Il Barbiere . . . . .	5 0		
Souvenirs de Donizetti, Petite Bagatelle Airs			
from Il Furioso and Gemma di Vergj . . . . .	2 6		
Bagatelle a la Napolitaine ou Amusement sur			
deux Airs favoris Napolitains . . . . .	3 0		
Brilliant Variations on a celebrated Russian			
Melody played by Thalberg . . . . .	4 0		
Bridal Chimes Divert <sup>o</sup> introducing "God save			
the Queen" and "Rule Britannia" . . . . .	3 0		
1 <sup>er</sup> Souvenir de Lucrezia Borgia . . . . .	2 6		
2 <sup>nd</sup> : Ditto . . . . .	3 6		
La dernière Réve de Malibran, Finale from			
La Sonnambula "Ah non giunge" . . . . .	2 6		
Vi ravviso, admired Bass song from Ditto			
with Introd <sup>o</sup> and Var <sup>s</sup> . . . . .	2 0		
Celebrated Cachuca or Castanet Dance . . . . .	2 0		
La favorite de Pasta celebrated Cavatina			
"Ah! che forse" as a Divertimento . . . . .	3 6		
Introduction & Var <sup>s</sup> on Welsh Airs . . . . .	3 0		
Souvenir de Pischek . . . . .	3 0		
Lucy Neal . . . . .	2 6		
Recollections of Cambridge . . . . .	2 6		
Fant: from Beatrice di Tenda . . . . .	3 0		
		HARP AND PIANO.	
		Secret of her birth "Bohemian Girl" (Fl. & Vcello)	5 0
		Gipsy Chorus ditto . . . . .	3 6
		Redowa and Paris Polkas . . . . .	5 0
		Real Scotch Quadrilles . . . . .	5 0
		Aurora Waltzes . . . . .	4 0
		Rory O More Quadrilles . . . . .	4 0
		Souvenir de Baden, favorite Waltzes	
		by Straus . . . . .	4 0
		Cenerentola . . . . . Fl. & Vcello . . . . .	8 0
		Stabat Mater. N <sup>o</sup> 1 & 2 each 4/ N <sup>o</sup> 3 . . . . .	5 0
		Mouvement Militaire on Two Airs in	
		Donizetti's Opera Maria di Rudenz } Solo	
		"Si del Chiostro" and "Ah! non avea"} . . . . .	2 6
		Reminiscences of Rossini, Grand Fantasia	
		introducing favorite Motivos from La Donna	
		del Lago, Otello, & Il Barbiere . . . . .	7 6
		Hommage à Bellini, Characteristic Fantasia on	
		Themes from Norma & La Sonnambula . . . . .	6 0
		Grand Fantasia Airs from I Puritani . . . . .	7 0
		Classical Duett - Dussek's celebrated Sonata	
		ded: to M <sup>rs</sup> Chinnery . . . . .	5 0
		Grand Hungarian March . . . . .	3 6
		Gems of Don Pasquale . . . . .	7 0
		Brilliant Fant: on subjects by Beethoven	
		Mendelssohn . . . . .	5 0
		War March from Athalie . . . . .	4 0

# INTRODUCTION.

J. BALSIR CHATTERTON.

LARGHETTO  
MA NON  
TROPPO.

*energico.*

*amabile.*

The musical score is written for piano and consists of five systems of staves. The first system is marked *energico.* and begins with a dynamic of *ff*. The second system is marked *amabile.* and begins with a dynamic of *p*. The third system includes a *cres* (crescendo) marking. The fourth system is marked *ff*. The fifth system begins with a key signature change to *(Fb)* and a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

TEMPO DI MARCIA.

pp

(fix A#)

(E)

(fix E#)

pp

3



First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and single notes. Dynamic markings include *ppp* and *pp*. There are some handwritten annotations, including a '+' sign above a slur and a '2' above a note.

Second system of musical notation. Similar to the first system, it features intricate melodic patterns in the right hand and accompaniment in the left. Dynamic markings include *ppp*. Handwritten annotations include '+' signs above slurs and numbers '2' and '3' above notes.

Third system of musical notation, featuring a prominent trill in the right hand. The trill is marked *Più facile.* and *glissando*. The left hand has a simple accompaniment. Dynamic markings include *cres* and *ppp*. There are also some handwritten annotations like '1' and '2' above notes.

Fourth system of musical notation. The right hand continues with complex melodic lines, including slurs and accents. The left hand accompaniment remains consistent. Dynamic markings include *ff* and *ppp*. There are handwritten annotations including '+' signs and 'X' marks above notes.

Fifth system of musical notation. The right hand features melodic lines with slurs and accents. The left hand accompaniment includes chords and single notes. Dynamic markings include *ppp*. A handwritten annotation '(fix F#)' is present above a note. The system concludes with a triplet of notes in the right hand.

(fix A#)

ff pp (fix G#)

fix (B#) crescendo. fix (D#)

ff Pordondoni. glissando. ppp

