

*Inscribed to*  
MISS PRIOR.

NOS. GALAN.

being N<sup>o</sup>. 2. of

BARDIC RELICS.

*or the*

HARP.

*Collected from the celebrated Harpist,*

THE WELSH HARPER.

Arranged by

J. BALSIR CHATTERTON.

HARPIST TO HER MAJESTY THE QUEEN,  
*and Professor of the Harp at the Royal Academy of Music*

*but see title.*

*Price 3/-*

LONDON,  
HUTCHINGS & ROMER,  
9, CONDUIT STREET, REGENT STREET.



# BARDIC RELICS.

## INTRADA.

J. B. CHATTERTON.

*IN F. STOSO.*

*ff*

*p* *Rall:*

*pp* *Cadenza ad lib:* *rall:..... pp'*

## NOS GALAN.

*ANDANTE CON ESPRESS.*

*p Dol:* *f*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *p* and *f*.

The second system continues the piece. It includes dynamic markings such as *p* and *f*. There are also some performance instructions like accents (>) and a plus sign (+) above a note.

VAR: 1.

The first variation begins with the instruction *p elegante*. The notation is more intricate, featuring many sixteenth notes and triplets. There are dynamic markings like *p* and *f*.

The second system of the first variation continues with similar complex notation, including many sixteenth notes and triplets. There are dynamic markings like *f* and *p*.

The third system of the first variation starts with a forte (*f*) dynamic. It includes a *Ritard* (ritardando) marking. There are also some performance instructions like accents and plus signs.

The fourth system of the first variation begins with the instruction *p a tempo*. The notation includes many sixteenth notes and triplets. There are dynamic markings like *p* and *f*.

\* The small notes may be omitted if found difficult.  
 Nos. Galan. J.B. Chatterton.

VAR: 2.

The musical score consists of five systems of piano notation. Each system has a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first system includes the dynamic marking *ff con fuoco.* The second system has a *ff* marking. The third system has a *ff* marking. The fourth system has a *ff* marking. The fifth system has a *ff* marking and includes performance instructions: *2+1* and *V*. The score is written in a style typical of early 20th-century piano music, with many slurs and dynamic markings.

VAR: 3. ANDANTE.

The musical score is written for piano in a 6/8 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of two staves each. The notation includes various dynamics, articulation, and performance instructions. The first system begins with *pp Dol:*. The second system includes *Cres:*. The third system features *Cres:*, *Dim: Ritard:*, and *p a tempo.*. The fourth system includes *con molto esp:*, *Dol:*, and *Cres:*. The fifth system is marked *appassionato.*. The sixth system begins with *p Dol:*. The score concludes with a final chord in the right hand.

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 three flats (B-flat, E-flat, A-flat). The upper staff features a series of sixteenth-note runs with slurs, starting with a dynamic marking of *pp*. Above the first few notes, there are fingerings: 1 2 3 2 1 + and 1. The lower staff contains a bass line with some chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the sixteenth-note runs from the first system. The lower staff features a bass line with chords. A dynamic marking of *Cres:* is present in the first measure, and a performance instruction *(Fix Ch)* is written above the bass staff in the second measure.

The third system of musical notation consists of two staves. The upper staff continues the sixteenth-note runs. The lower staff features a bass line with chords and single notes. A dynamic marking of *ff* is present in the fourth measure.

The fourth system of musical notation consists of two staves. The upper staff continues the sixteenth-note runs. The lower staff features a bass line with chords and single notes. A performance instruction *(Eb)* is written above the bass staff in the first measure.

The fifth system of musical notation consists of two staves. The upper staff continues the sixteenth-note runs. The lower staff features a bass line with chords and single notes. A dynamic marking of *f* is present in the fourth measure, and a performance instruction *(cb)* is written above the bass staff in the fifth measure.

VAR: 4. MAESTOSO.

ff (Fix C#)

Dol:

Ritur:..... (Fix F#)



VAR: 5 . MODERATO CON MOTO.

*p* *f* *ff* *ff con fuoco.* *(Db)* *Cres:*



# HARP MUSIC

BY

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

N <sup>o</sup> 1. THE BLOOM IS ON THE RYE, _____	4/	N <sup>o</sup> 31. BARDIC RELICS. N <sup>o</sup> 1, SWEET RICHARD, _____	3/
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, _____	3/	32. " " " N <sup>o</sup> 2, VOS GALEN, _____	3/
3. MARCH OF THE MEN OF HARLECH, _____	4/	33. " " " N <sup>o</sup> 3, LLANDOVERY & SERCH HUDOL, _____	3/
4. GARIBALDI'S HYMN, _____	3/	34. " " " N <sup>o</sup> 4, OF NOBLE RACE WAS SHENKIN, _____	3/
5. CHRISTY MINSTRELS N <sup>o</sup> 1, TOLL THE BELL, _____	3/	35. DREAMS OF MENDELSSOHN, _____	3/
6. " " " N <sup>o</sup> 2, NELLY GRAY, _____	3/	36. SOLDIER'S DREAM, _____	3/
7. " " " N <sup>o</sup> 3, WILLIE WE HAVE MISSED <sup>you,</sup> _____	3/	37. SOUVENIR DE TAMBERLIK, _____	4/
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANT <sup>a</sup> ON MELODIES BY BEETHOVEN, ROSSINI, AND <sup>BELLINI,</sup> _____	5/
9. BRILLIANT FANT <sup>a</sup> ON "FRA POCO" & "IN CHE A DIO," _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____ EACH	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, N <sup>o</sup> s 1. AND 2, _____	
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, _____	3/
19. A SISTER'S REMEMBRANCE, _____	3/	49. MAZURKA, _____	3/
20. GRAND MARCH, LUISA MILLER, _____	3/	50. GEMS OF ITALY, _____	3/
21. ROMANCE, (in b.) _____	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/

N<sup>o</sup> 61, OFT IN THE STILLY NIGHT, 3/

## DUETS FOR HARP AND PIANO FORTE,

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

LONDON; HUTCHINGS & ROMER, 9, CONDUIT STREET, REGENT STREET, W.