

OFF IN THE STILLY NIGHT,

TRANSCRIBED

FOR THE

HARP.

Expressly for and Dedicated to

Miss Stephenson,

(Albemarle Lodge, Wimbledon.)

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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# OFT IN THE STILLY NIGHT.

J. BALSIR CHATTERTON.

*ANDANTE*  
*CON*  
*ESPRESSIONE.*

*p*

*cres:*

*ff*

# OFF IN THE STILLY NIGHT.

*CANTABILE.*

*pp*

*p*

*cres:*

*p*

*cres:* *f* *cres:*

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 is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music begins with a dynamic marking of *mf*. The piece features a series of chords and melodic lines, with some notes marked with a '7' indicating a seventh. The system concludes with a dynamic marking of *p*.

The second system of musical notation continues the piece. It features a dynamic marking of *dim: poco ritard:* and a *pp* (pianissimo) dynamic. The music includes a double bar line, suggesting a section change or a significant pause. The notation includes various rhythmic values and rests.

The third system of musical notation includes a *ritard: pp* marking, followed by a *tempo. p dolce.* marking. The music features several triplet markings (indicated by a '3' over a group of notes) and a complex rhythmic pattern with a '2' below some notes. The system ends with a '2' below a note.

The fourth system of musical notation features a *cres:* (crescendo) marking. The music is characterized by numerous triplet markings and a '2' below some notes, indicating a specific rhythmic pattern. The system concludes with a '2' below a note.

The fifth system of musical notation includes a *dim:* (diminuendo) marking and ends with a *mf* (mezzo-forte) dynamic. The music continues with triplet markings and a '2' below some notes.

Off in the Stilly Night. J. B. CHATTERTON.

*agitato.*

*cres:*

*f* *p* *tranquillo.*

*molto agitato.*

*mf* *f*

*ff ritardando.*

*pp*

*mf*

*con esp:*

*dim:*

*pp*

*dim:*

*pp*

*pp*

*pp*

*pp*

# HARP MUSIC

BY

**JOHN BALSIR CHATTERTON,**  
 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, _____	3	37. SOUVENIR DE TAMBERLIK, _____	4
8. AULD ROBIN GRAY, _____	3	38. BRILLIANT FANT <sup>a</sup> ON MELODIES BY BEETHOVEN, ROSSINI, AND BELLINI, _____	5
9. BRILLIANT FANT <sup>a</sup> 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, (PHISON SCENE, TROVATORE), _____	3	41. GEMS OF IRISH MELODIES, N <sup>os</sup> 1. AND 2., ea. 3/4	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
		N <sup>o</sup> 61. OFT IN THE STILLY NIGHT, _____	3/4

## 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, ea. 4	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 MARCH, _____	5	73. DUSSEK'S SONATA, _____	6
67. " " " " N <sup>o</sup> 3. NOTTURNO AND WEDDING MARCH, _____	5	74. GARLAND, _____	3
	75. MORCEAU DE SALON, _____		4/4

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