

HARP.

SIX GEMS

from

VERDI'S OPERAS.

Arranged for

HARP and PIANO.

by

JOHN THOMAS.

(Harpist to His Majesty the King)

- | | |
|---|-------------------------|
| Nº 1, MISERERE, | IL TROVATORE. |
| 2, IL BALEN,
AND
DI TALE AMOR.) | IL TROVATORE. |
| 3, SI, LA STANCHEZZA M'OPPRIME
AND
SQUILLI E CHEGGI LA TROMBA.) | IL TROVATORE. |
| 4, D'AMOR SULL' ALI ROSEE
AND
DI QUELLA PIRA. | IL TROVATORE. |
| 5, UN DI, SE BEN RAMMENTOMI. (QUARTETT) | RIGOLETTO |
| 6, LA SICILIENNE (BOLERO) | LES VÊPRES SICILIENNES. |

Nº 6

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SANTA MONICA, CA 90401

“LA SICILIENNE.”

No. 6.

JOHN THOMAS.

ALLEGRETTO.

The musical score is written for Harp and consists of four systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic. The third system contains both piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth system also includes piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes various musical notations such as slurs, accents, and triplets.

p dolce

f

f

p

f

f

f allarg:

dim:

p

a tempo.

P.F.

(Fix F# & C#)

pp a tempo.

cresc.

ff

ff f
(Fix F# & G#)

f p

p

mf *p*

mf *p*

p dolce

f

p *f* *p* *f*

f *f rall:* *dim:* *p*

P.F. *a tempo.*

(Fix Fz & Cz)

pp a tempo.

cresc:

ff

ff

p *Grazioso.*

gr'a *loco*

P.F. *h* ~~~~~

p *f*

ff *f*

(Fix F# & G#)

f *p*

p *sf*

COMPOSITIONS FOR THE HARP BY JOHN THOMAS, Harpist to His Majesty the King.

HARP SOLO.		S.	D.
Rhapsody		6	0
The Spinning-Wheel	(Characteristic Study)	4	0
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2. The Erl King	4	0	7. Barcarolle	3	0
3. Serenade	3	0	8. The Maiden's Lament	3	0
4. The Praise of Tears	3	0	9. The Promise of Spring	3	0
5. Marguerite	3	0	10. L'Adieu	3	0

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Duet on Gounod's "Faust"	10	0
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March of the Men of Glamorgan	6	0
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Marche Funèbre	6	0
La Carità	8	0
Adelaida	6	0
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3. Dein ist mein Herz	6	0	11. To Sylvia	6	0
4. Sérénade	6	0	12. Sois toujours mes		
5. Marguerite	6	0	Seuls Amours	6	0
6. The Wanderer	6	0	13. The Trout	6	0
7. The Fisher-Maiden	6	0	14. The Fountain	6	0
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Duet on Themes from "Lucia di Lammermoor"	12	0
Prayer from "Mosè in Egitto"	6	0
Scenes of Childhood (No. 1), on Welsh Melodies	10	0
Cambria	10	0
Come to Battle	10	0
March of the Men of Harlech	4	0
March of the Men of Glamorgan	6	0
March of the Welsh Fusiliers	6	0
Bardic Fantasia, on Subjects from "Llewelyn"	10	0
Coronation March	6	0
Welsh Dance Music from "Bride of Neath Valley"	6	0
Souvenir du Nord, on Russian Melodies	8	0
Le Désir	6	0
Marche Funèbre	6	0
La Carità	8	0
Ave Maria	6	0
L'adieu	6	0
Soldiers' Chorus from "Faust"	6	0
Marche Solennelle	8	0
Gigue	6	0
"Rákóczy Induló" (Hungarian March)	6	0

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AND
DI QUELLA PIRA. | IL TROVATORE. |
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| 6, LA SICILIENNE (BOLERO) | LES VÊPRES SICILIENNES. |

Nº 6

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London.

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"LA SICILIENNE."

JOHN THOMAS.

ALLEGRETTO.

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 time signature is 3/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents, marked *grva* (grave) above it. The lower staff provides harmonic accompaniment with chords and some melodic fragments. The system concludes with a repeat sign.

The second system continues the piece. The upper staff has a melodic line with slurs and accents, marked *grva* above it. The lower staff has a more active accompaniment with chords and moving lines. Dynamics include *f* and *p* (piano). The system concludes with a repeat sign.

The third system continues the piece. The upper staff has a melodic line with slurs and accents, marked *grva* above it. The lower staff has a more active accompaniment with chords and moving lines. Dynamics include *f* and *p* (piano). The system concludes with a repeat sign.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte). The system concludes with a repeat sign.

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte). The system concludes with a repeat sign.

PIANO.

The musical score is written for piano and consists of five systems of grand staff notation. The first system begins with a piano (*p*) dynamic and a *p dolce* marking. The second and third systems feature fermatas. The fourth system includes a triplet and a piano (*p*) dynamic. The fifth system starts with a forte (*f*) dynamic, followed by *allarg: dim:* and *a tempo.* markings. The score concludes with a double bar line.

PIANO.

4

The musical score is written for piano and consists of seven systems of music. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'a tempo' and the dynamics are 'pp'. A trill is indicated above the first few notes. The second system features a 'cres.' (crescendo) marking and a 'gva' (glissando) marking. The third system is marked 'ff' (fortissimo) and includes several accents. The fourth system is marked 'f' (forte) and also includes accents. The fifth system features a 'p' (piano) dynamic and a 'gva' marking. The sixth system includes a 'loco' marking and a 'p' dynamic. The seventh system concludes the piece with a 'p' dynamic. The score is filled with complex piano textures, including chords, arpeggios, and melodic lines with various articulations like slurs and accents.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system features a melody in the right hand with a *mf* dynamic and a bass line. The second system continues the melody with a *p* dynamic in the bass line. The third system includes a *p* dynamic and a *gva* (glissando) marking. The fourth system features a *loco* marking and a *gva* marking. The fifth system includes a *loco* marking, a *p* dynamic, and a triplet of eighth notes. The sixth system concludes with a *f* dynamic, a *rall: dim:* instruction, a *Arpa.* marking, and a *tempo.* instruction.

PIANO.

6

The musical score is arranged in seven systems, each with a treble and bass staff. The first system begins with a dynamic marking of *f* and includes the instruction *grava* above the treble staff. The second system continues with *grava* and features a *tr* (trill) marking. The third system starts with *grava*, *tr*, and *loco*, and includes dynamic markings *p* and *f*. The fourth system begins with *grava*, *tr*, and *loco*, and includes *ff*, *Ped.*, and *f*. The fifth system starts with *grava* and includes *f Ped.*, *Ped.*, and *p*. The sixth system begins with *grava* and includes *p Ped.*, *Ped.*, and *sf*. The seventh system concludes the piece with *sf*.

COMPOSITIONS FOR THE HARP BY JOHN THOMAS, Harpist to His Majesty the King.

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Rhapsody	6	0
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4. The Praise of Tears	3	0
5. Marguerite	3	0
6. The Wanderer	3	0
7. Barcarole	3	0
8. The Maiden's Lament	3	0
9. The Promise of Spring	3	0
10. L'Adieu	3	0

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Il Bacio	6	0
L' Ilma	6	0
L' Estasi	6	0
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3. Dein ist mein Herz	6	0
4. Sérénade	6	0
5. Marguerite	6	0
6. The Wanderer	6	0
7. The Fisher-Maiden	6	0
8. Barcarole	6	0
9. L'Adieu	6	0
10. L'Eloge des Larmes	6	0
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Duet on Themes from "Lucia di Lammermoor"	12	0
Prayer from "Mosè in Egitto"	6	0
Scenes of Childhood (No. 1), on Welsh Melodies	10	0
Cambria	10	0
Come to Battle	10	0
March of the Men of Harlech	4	0
March of the Men of Glamorgan	6	0
March of the Welsh Fusiliers	6	0
Bardic Fantasia, on Subjects from "Llewelyn"	10	0
Coronation March	6	0
Welsh Dance Music from "Bride of Neath Valley"	6	0
Souvenir du Nord, on Russian Melodies	8	0
Le Désir	6	0
Marche Funèbre	6	0
La Carità	8	0
Ave Maria	6	0
L'adieu	6	0
Soldiers' Chorus from "Faust"	6	0
Marche Solennelle	8	0
Gigue	6	0
"Rákóczy Induló" (Hungarian March)	6	0

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The Maiden and the Sunbeam (in F and G)	4	0
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Home and Love	4	0
An Exile sighed alone (in C and D)	3	0
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