

"ERIN GO BRAGH,"

Grand Duet

FOR

Harp & Piano,

COMPOSED & DEDICATED TO

*Miss Mary & Miss Annie Logan
of Shelton, Ireland.*

BY

CHARLES OBERTHÜR.

Ent. Sta. Hall.

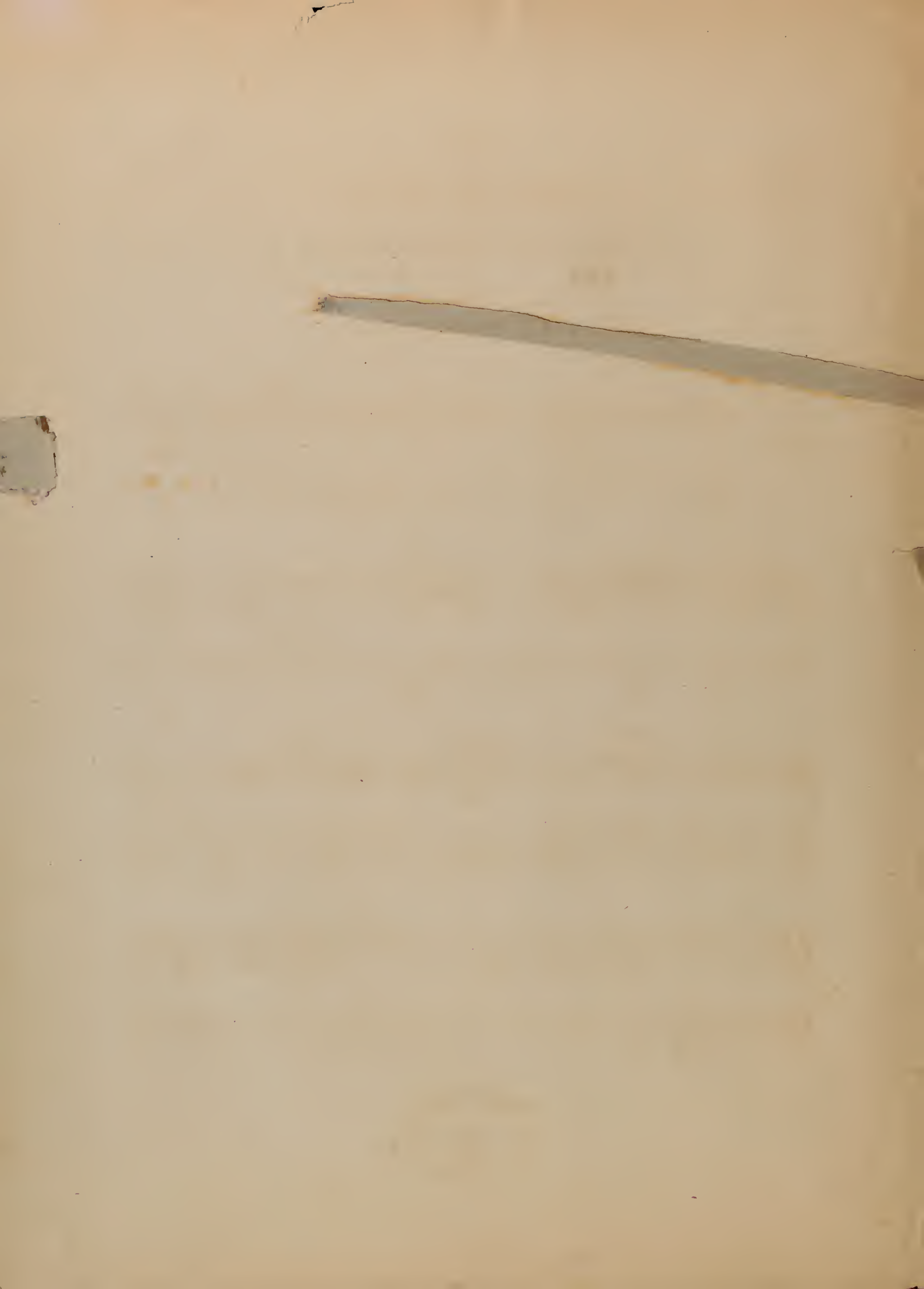
Op. 147.

Price 2/6.

LONDON.

WESSEL & CO. 18, HANOVER SQUARE.





HARP.

1

ERIN GO BRAGH.

GRAND DUET ON IRISH MELODIES

BY

CHARLES OBERTHÜR. OP. 147.

ALLEGRO. MODERATO.

2 PIANO. 1 mf dolce. con molto espress. (D#)

TEMPO 1?

(D#) 2 PIANO. (Bb C# F# G#) mf dolce.

MODERATO.

(G# C#) (G# C# Bb)

TEMPO 1?

fz > scherz. fz > scherz.

HARP.

ff *sempre cresc.*

24 8^{va}

8^{va}

b (liez par la pedale)

2 1 + 3 *colla parte.*

HARP.

calando. MODERATO. P.F. dolce legato. 24

8^{va}

(E#)

8^{va}

(E#) con espress. sosten. calando. (c#)

HARP.

The musical score is arranged in five systems, each containing a treble and bass staff. The notation includes arpeggiated chords and melodic lines. Chord symbols are provided for several measures: (D#F#), (Ab), (EbCb), (DbGb), (Bb), and (Db). The piece is in a key with one flat and a 4/4 time signature.

HARP.

8va

(Ab)

ALLEGRO.

R.H.

f

SIMILE.

(C#)

(Db)

(Eb)

(Db)

D#

(F#)

(Fb)

(Bb)

(Db Cb)

(Ebb)

(Ab F#) (c#)

leggiero. 8va

8va (A#) (D# Ab)

ANDANTE CON MOTO. 6/8 (F#) molto sosten. +1 2 3

HARP.

7

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a simple melodic line.

The second system continues the piece with similar musical textures. It features a mix of chords and moving lines in both the treble and bass staves.

un poco animato.

The third system is marked *un poco animato.* The treble staff shows a more active and rhythmic melodic line, while the bass staff continues with a steady accompaniment. A first ending bracket labeled '1' is present in the treble staff.

scherz.

The fourth system is marked *scherz.* (scherzo). It features prominent triplet figures in the treble staff, creating a playful and rhythmic character. The bass staff continues with a simple accompaniment.

The fifth system concludes the piece. It features a final melodic flourish in the treble staff and a simple chordal accompaniment in the bass staff. A first ending bracket labeled '1' is present in the treble staff.

HARP.

(D#) (G#)

(D#)

pp *gva* *simile.*

Più moto. *schertz.* *fz* (D#)

HARP.

fz

fz

fz

fz

8va

delicato.

cresc.

(Ab)

(Ab) I

HARP.

ossia:

PIANO.

PIANO.

Cadenza.

HARP.

ben leggiero.

(G♭) *colla parte.* (B♭)

HARP.

8va

sosten. ten.

L.H. sosten. ten.

8va

veloce.

Piano Cad: sost.

ANDANTE SOSTENUTO.

con molto espress.

p legato. (G#)

(c#) 8va

grazioso.

Poco animato.
espress.

fz 12

colla parte.

Tempo 1^o
con molto espress.

un poco animato.
f *ff*

CON MOTO.
leggiero.

(E \flat) *p* (A \flat E \flat)

musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with chords. The key signature has one flat. The word *cresc.* is written at the end of the system.

musical notation for the second system, including a treble clef staff with a melodic line and a bass clef staff with chords. The word *f* is written above the first chord. Chords are labeled with letters in parentheses: *(C b A b)*, *(D b G b)*, and *(E b)*.

musical notation for the third system, including a treble clef staff with a melodic line and a bass clef staff with chords.

musical notation for the fourth system, including a treble clef staff with a melodic line and a bass clef staff with chords. The tempo marking *ALLEGRO.* is written above the staff. The dynamic marking *mf* is written below the staff.

musical notation for the fifth system, including a treble clef staff with a melodic line and a bass clef staff with chords.

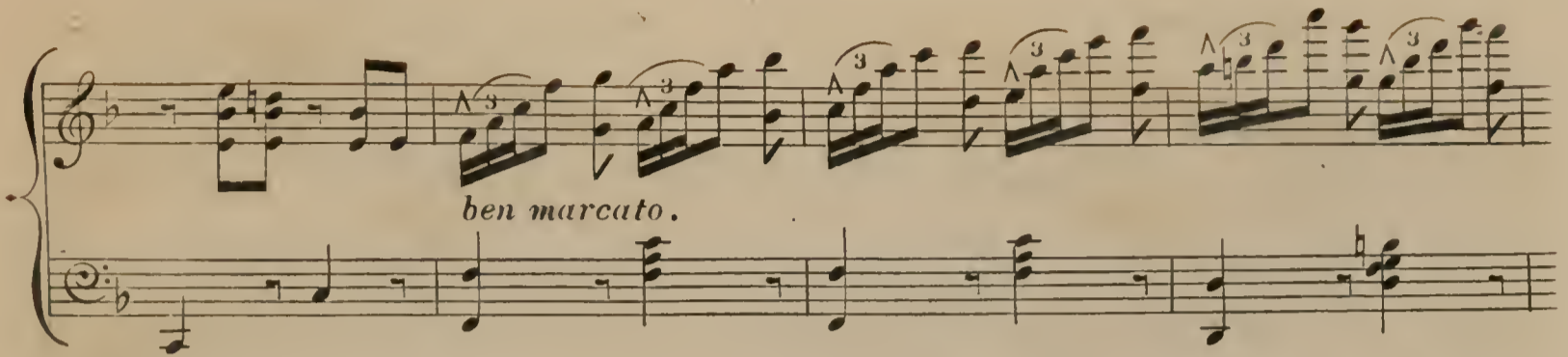
ben leggiero

(B#)

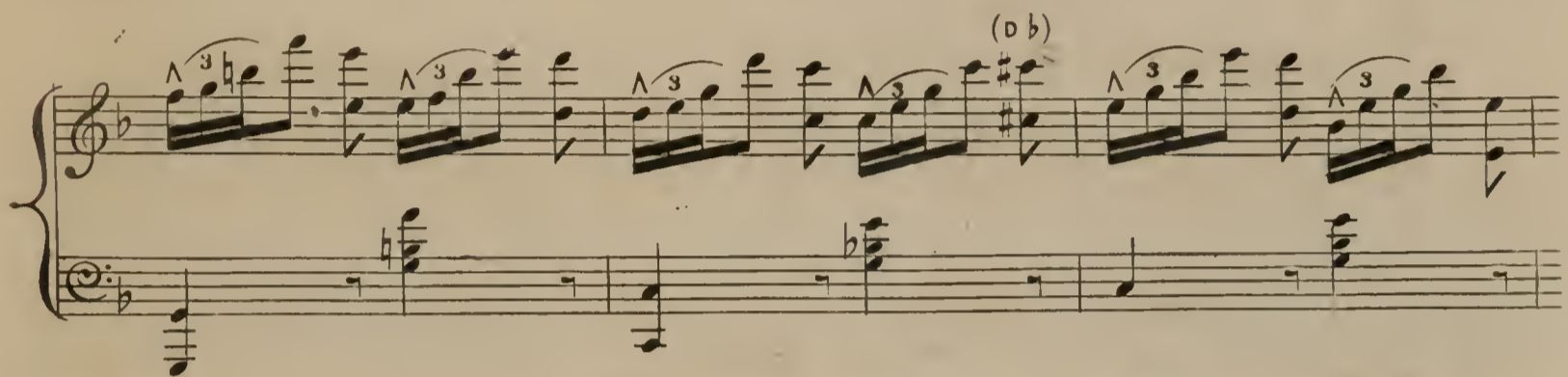
(D# Ab)

(D# A#)

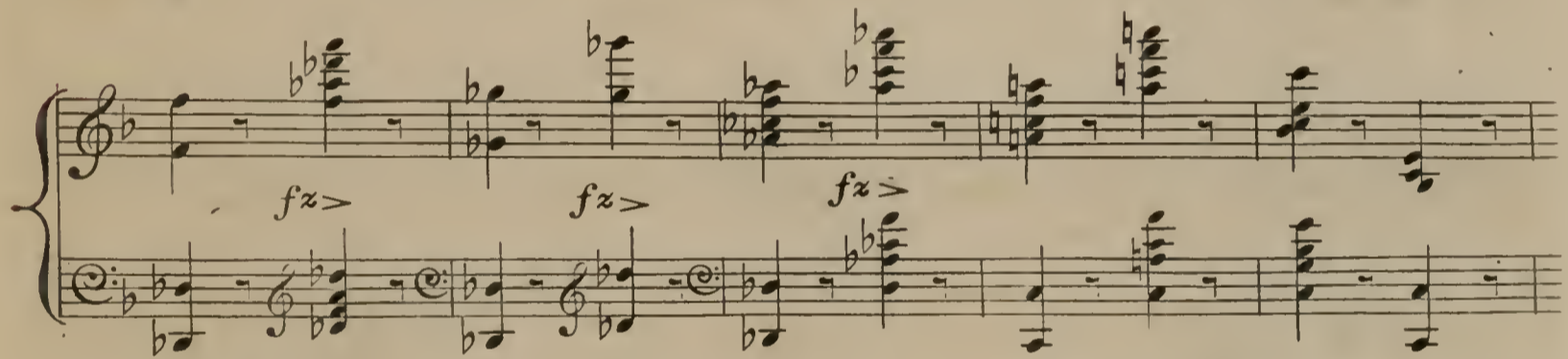
The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system features a melodic line in the treble clef with a dynamic marking of *f* and a chordal accompaniment in the bass clef. The second and third systems consist of rhythmic patterns in both hands. The fourth system includes a dynamic marking of *p*. The fifth system features a melodic line in the treble clef with a dynamic marking of *db* and a chordal accompaniment in the bass clef.



ben marcato.



(D b)



fz >



sempre f



The first system of the harp piece consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, some beamed together. The lower staff is in bass clef and contains a simpler line with mostly quarter and eighth notes. The key signature has one flat (B-flat).

The second system of the harp piece is similar to the first, with two staves. The upper staff continues the complex melodic line, and the lower staff continues the simpler bass line. The key signature remains one flat.

The third system of the harp piece features two staves. The upper staff has a melodic line with dynamic markings including *8va* (octave up) and *fz* (forzando). The lower staff has a bass line with dynamic markings including *fz* and *b* (basso).

The fourth system of the harp piece consists of two staves. The upper staff has a melodic line with a forte (*f*) dynamic marking. The lower staff has a bass line with a forte (*f*) dynamic marking.

The fifth system of the harp piece consists of two staves. The upper staff has a melodic line with a fortissimo (*ff*) dynamic marking. The lower staff has a bass line with a fortissimo (*ff*) dynamic marking. The system ends with a double bar line and the word 'FINE'.

50
May 1850
3-0

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*Miss Mary & Miss Annie Logan
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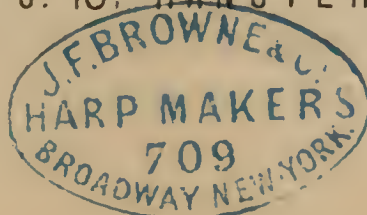
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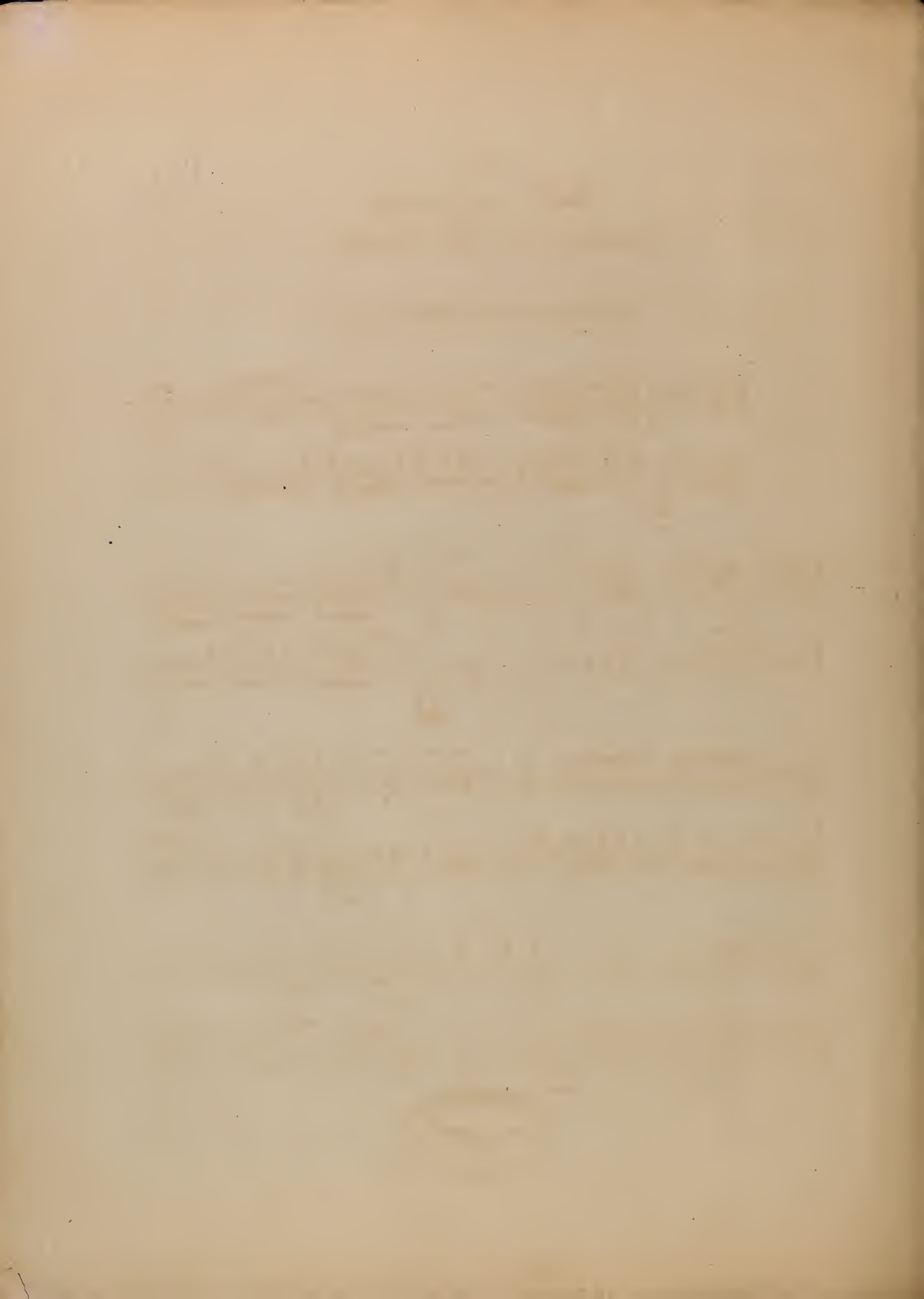
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PIANO.

1

ERIN GO BRAGH.

GRAND DUET ON IRISH MELODIES

BY

CHARLES OBERTHÜR. OP. 147.

ALLEGRO.

Ped: *ff* *deciso.* *calando.*

MODÉRATO. TEMPO 1^o

sf> 3 Harp. Ped: *ff*

MODERATO. TEMPO 1^o

4 Ped: *fz>* *delicato.*

Ped: *fz>* *delicato.*

gr'a

ff Ped: *

sempre cresc. Ped: *trem.* *

Ped: *

ben legato.

colla parte.

fz

PIANO.

MODERATO.

3

dolce e espress.

The first system consists of two staves. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 3/4 time signature. The music is in a key with one flat (B-flat). The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

ben legato e p

ova

ova

Ped: * *Ped:* *

The second system continues the piece. It includes dynamic markings like *ben legato e p* and *ova* (ornamentation). Pedal points are indicated with asterisks and the label *Ped:*. The right hand has a treble clef and the left hand has a bass clef.

ova

Ped: * *Ped:* *

colla parte.

The third system features a prominent *ova* marking and *colla parte.* instruction. Pedal points are marked with asterisks and *Ped:*. The right hand has a treble clef and the left hand has a bass clef.

The fourth system continues the melodic and harmonic development. The right hand has a treble clef and the left hand has a bass clef.

trem.

The fifth system includes a *trem.* (trémolo) marking. The right hand has a treble clef and the left hand has a bass clef.

The sixth system concludes the piece. The right hand has a treble clef and the left hand has a bass clef. The piece ends with a double bar line and a common time signature (C).

4 ALLEGRO.

PIANO.

f *ben marcato il basso.* *sf>*

sf> *sf>* *sf>*

sf> *sf>*

dim. *calando e sosten.* A. TEMPO.

sf> *sf>*

sf> *sf>*

PIANO.

5

colla parte.

ANDANTE CON MOTO.

un poco animato.

schertz.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system includes the instruction *cresc.* and a dynamic marking *f*. The second system includes the instruction *ora*. The third system includes the instruction *ora* and a dynamic marking *f*. The fourth system includes the instruction *ben legato e dolce.* The music features a variety of textures, including arpeggiated chords, sixteenth-note passages, and sustained chords.

The image displays a page of musical notation for a piano piece. It consists of six systems of grand staff notation, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'gva' (grace notes) at the beginning of the first system, 'Piu moto.' (faster) in the second system, and 'fz >' (forzando) in the second, third, and fourth systems. The fifth system is marked 'dolce legato.' (softly and smoothly). There are also several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The overall style is characteristic of 19th-century piano music.

cresc

p delicato

grava

Ped: *

grava

Ped: *

Ped: Cadenza.

HARP.

grava

PIANO.

9

colla parte. sostenuto.

trm trm

ten

ora

veloce. con molto espress: e sostenuto.

ANDANTE SOSTENUTO.

p *pp* Ped: *

Ped: *

con espress. *delicato.*

Poco animato.

sf *sf*

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 music features a series of chords in the right hand and a melodic line in the left hand. The word "dolce." is written in the right hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a more complex texture, including some sixteenth-note passages in the right hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords in the right hand and a melodic line in the left hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords in the right hand and a melodic line in the left hand.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords in the right hand and a melodic line in the left hand. The word "p dolce." is written in the right hand, and "sostenuto." is written in the left hand.

Tempo I^{mo}

Ped: *pp e dolciss:* * Ped: * Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: Ped: *

*

un poco animato.

f

Con moto.

ff Ped: *

cresc.....

cresc..... f Ped: *

Ped: * Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: * mf

ALLEGRO.

The musical score consists of six systems of grand staff notation. Each system includes a treble clef staff and a bass clef staff. The notation is in a key signature of one flat (B-flat major or D minor). The first system shows a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes. Pedal markings 'Ped:' with asterisks are placed between the staves. The second system continues the melodic line with some slurs and accents, and the bass line with chords. The third system features a more complex melodic line with slurs and accents, and the bass line with chords and some rests. The fourth system has a melodic line with slurs and accents, and the bass line with chords. The fifth system has a melodic line with slurs and accents, and the bass line with chords. The sixth system has a melodic line with slurs and accents, and the bass line with chords. Pedal markings 'Ped:' with asterisks are placed between the staves throughout the piece.

ben marcato.

p

p

Ped: * *Ped:* *

Ped: * *Ped:* * *ova* *f*

ova

WESSEL & CO.'S NEW PUBLICATIONS FOR

THE HARP,

BY

CHARLES OBERTHÜR,

(Harpist to H. S. H. the DUCHESS PAULINE of Nassau.)

N.B. The letters a, b, c, before the names of the pieces, denote the degree of difficulty; a stands for difficult; b for moderately difficult; c easy.

HARP SOLOS.

b *Barcarolle* "Addio mia vita, addio!" Op. 25 2 0

a *"Souvenir de Londres,"* Fantaisie et Variations brill. sur un Thème original Op. 26 4 6

b *"Réminiscences des Mousquetaires,"* Fantaisie on Halcy's Opera, "The Queen's Musketeers." Op. 27 3 0

a *"Bijou de Nabuco,"* Grande Fantaisie sur l'Opéra de Verdi Op. 28 5 0

b *"La Mélancolie,"* de François Prume Op. 29 2 0

b *"Souvenir de Boulogne,"* Nocturne in A flat. Op. 30 4 6

a *"Una lagrima sulla tomba di Parish Alvars,"* Elégie Op. 38 4 0

b *"La belle Emeline,"* Impromptu, in D flat .. Op. 51 3 0

b *"Trois Etudes caractéristiques,"* Op. 57:
1. "La Cascade" in G flat 3 0
2. "La Coquette" Cb major 1 0
3. "La Consolation" in G flat 2 6

c *"Hommage à Schubert,"* 3 Melodies, Op. 80:
1. "Ye flowers that to me she gave" 1 0
2. "Praise of Tears" 1 0
3. "Norman's Gesang" 1 0

c *"Récréations Musicales,"* 3 German Melodies, Op. 84:
1. "Streamlet cease thy constant flow" (Curschmann) 1 6
2. "Forth I roam," (Kalliwoda) 1 6
3. "If o'er the boundless sky" (Molique) 1 6

b *"Voyage en Suisse,"* 3 Morceaux Originaux, Op. 89:
1. "Bâle" in B flat 3 0
2. "Zuric" in A flat 3 0
3. "St. Gallis" in F 2 0

b *Trois Etudes de Charles Mayer et d'Adolphe Henselt,* transcrits.....Op. 102:
1. "Grace" C. Mayer 2 6
2. "La Fontaine" Ditto 3 0
3. "Si oiseau j'étais" A. Henselt 2 0

c *Three characteristic Melodies,* Op. 106:
1. "Wenn ich ein Vöglein wär," in A flat 2 6
2. "Lispel Laute, lispel lüde" in F 2 6
3. "Virgo Maria," (O sanctissima) in E flat 2 6

c *"Pensées Musicales,"* 3 Pièces de Salon, Op. 110:
1. "Repose" in F 1 6
2. "Sorrow and relief" in G minor 2 0
3. "Cradle Song" in E flat 2 0

a *"Bonnie Scotland,"* Fantaisie brillante, in D flat, Op. 115 5 0

b *"La Gitana-Mélodie Mazurque-La Gazelle,"* 3 Morceaux caractéristiques, Op. 121:
1. "La Gitana" B flat 2 6
2. "Mélodie Mazurque" in C flat 2 0
3. "La Gazelle" in A flat 2 6

b *"Aeolian Chords,"* Three Melodies, Op. 129:
1. "Gem of the crimson-coloured even" in D flat 1 6
2. "She was a creature strange as fair" in G flat 1 6
3. "Tis sweet when in the glowing west" in A flat 1 6

b *"Songs without Words,"* (Lieder ohne Worte):
1. "Dans ces instants" in A flat 1 6
2. "Ich denke dein" in G flat 1 6
3. "Eilende Wolken" in A flat 1 6
4. "Emeline" in G min. 1 0
5. "Selige Tage" in B flat 1 0
6. "Nachgefühl" in G min. 1 0
7. "Adieu, charmant pays" in D flat 2 6
8. "For I, methinks, till I grow old" in G flat 2 6
9. "L'air est doux, le ciel est beau" in E flat 2 0
10. "Auge aux yeux bleus" in D flat 2 0
11. "We rove among the roses" in F 2 0
12. "Au bord du Rhin" in G flat 1 6
13. "Au bord de la Lahn" in A flat 2 0
14. "Au bord de la Nahe" in Ab min. 1 6
15. "Au bord du Neckar" in A flat 1 0
16. "Auf leichtem Zweig" in A flat 1 0
17. "Ahl! be not aad" in C flat 1 0
18. "Remind me not" in C flat 1 0

b *"Gems of German Song,"* Twelve Recreations:
1. "Adelaide" (Beethoven) in B flat 3 0
2. "The first Violet" (Mendelssohn) in F 2 0
3. "Zuleika," from Op. 57 of ditto in E flat 2 0
4. "Cooling Zephyrs" (Schubert) in D min. 2 0
5. "The Huntsman, Sailor and Soldier."—(Love and Courage.—Spöhr) in A flat 2 6
6. "A ride I once was taking" (Kücken) in C flat 2 0
7. "My harp now lies broken," (Ditto) in D flat 2 6
8. "My heart's on the Rhine," (Speyer) in A flat 3 0
9. "From the Alp the horn resounding," (Proch), in E flat 2 6
10. "With sword at rest," (The Standard-bearer, Lindpaintner) in E flat 2 0
11. "When the swallows fly towards home," (Abt), in D flat 2 0
12. "Oh! wert thou mine for ever," (Kücken) in A flat 1 6

HARP SOLOS—Continued.

b *"Les Fleurs de Jules Schulhoff,"* Morceaux élégants, transcrits:
1. "Le Zéphir," Romance in A flat 2 0
2. "Notturmo" ou Romance, Op. 11. in A flat 2 6
3. "La Naja," Mélodie in B flat 2 6
4. "Chanson à boire" in B flat 2 6
5. "Elégie," Marcia funèbre in Eb min. 2 0
6. "La Berceuse," Impromptu in A flat 2 0
7. "Confiance," Ditto in G flat 1 6
8. "Polonia," Mazurka in A min. 2 0

b *"Voyage Lyrique,"* 21 Politico-National Airs each 2 6
1. Norway. 13. Romagna.
2. Sweden. 14. Naples.
3. Denmark. 15. Spain.
4. Russia (Hymn.) 16. Portugal.
5. Prussia. 17. Switzerland.
6. Idem. 18. France (Marseillaise.)
7. Poland. 19. Ditto (Girondins.)
8. Saxony. 20. Belgium.
9. Bavaria. 21. Holland.
10. Austria (Haydn's Hymn.) 22. England (Rule Britannia.)
11. Hungary. 23. America (Hail Columbia.)
12. Sardinia. 24. England (God save the Queen.)

The "Voyage Lyrique" is a collection to be recommended as an interesting Souvenir of Travels.

HARP and PIANO.

b *"Souvenirs de Fischek,"* 3 Duos concertants sur des Mélodies favorites:
1. "My heart's on the Rhine" 5 0
2. "From the Alp the horn resounding" (Le cor des Alpes), Proch 7 0
3. "With sword at rest" (Standard-bearer—Fahnenwacht) Lindpaintner 7 0

The Piano parts in the foregoing Duets by J. RUMMEL, share with the Harp in brilliancy and effect.

b *"La Ricordanza,"* Fantaisie Originale in F minor, Op. 55 0 0

b *"Cadeaux de Noces,"* Six Nocturnes, Op. 62 to 67, expressly composed in honour of the Nuptials of H. S. H. the Duke of Nassau, with H. S. H. the Princess of Dessau:
1. "La Prière" in F 4 6
2. "La Plainte" in G min. 4 0
3. "Une Nuit d'été" in A flat 5 0
4. "Le Desir" in E flat 4 0
5. "Réminiscences de Joie" in A flat 4 0
6. "Le Mal du Pays" in G flat 4 6

No. 1 "La Prière" is also published for Piano Solo, by W. C. SELLE, price 3s.

a *"Lucrezia Borgia,"* Grand Duo de Concert sur des Motifs de l'Opéra de Donizetti, Op. 83 in D flat 7 6

b *"Le Cadeau,"* Duo on a favorite Air from Donizetti's "Linda di Chamouni," Op. 05 6 0

c *"Gems of German & Italian Melody,"* (for Amateurs),
1. "Das Nachtlager in Grenada," (Kreutzer) Op. 105: 5 0

a *"Hommage à Weber,"* Grand Duo "Der Freyschütz," 7 0

a *Grande Sonate pathétique,* Op. 13, in C minor, by L. von Beethoven..... 9 0

c *Six Lieder ohne Worte,* Op. 57, by FELIX MENDELSSOHN-BARTHOLDY:
1. "Alt-Deutsches Lied" in E 2 6
2. "Hirtentied" in G 3 0
3. "Zuleika" in E 3 6
4. "Rheinisches Volkslied" in A 2 6
5. "Venetianisches Gondellied" in B min. 2 6
6. "Reiselied" in G 3 6

c *Six Melodies* (Lieder ohne Worte), by B. MOLIQUE:
1. "If o'er the boundless sky" in B flat 2 6
2. "Fair Annie" in F 2 6
3. "When the moon is brightly shining" in A 2 6
4. "Come all ye, glad and free" in G 2 6
5. "Come, dearest come" in A 2 6
6. "Oh! that my woes were distant" in F min. 2 6

c *"BEETHOVEN, CHOPIN, SCHULHOFF,"* Trois Marches Funèbres:
1. Beethoven, from Sonata Op. 26. 3 6
2. Chopin from Sonata Op. 35. 3 6
3. Schulhoff (Elégie) Op. 2. 3 6

VIOLIN and HARP—Continued.

c *Six Lieder ohne Worte,* by FELIX MENDELSSOHN-BARTHOLDY, (Op. 57):
1. "Alt-Deutsches Lied" in E 2 0
2. "Hirtentied" in G 2 6
3. "Zuleika" in E 3 0
4. "Rheinisches Volkslied" in A 2 0
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5. "Come, dearest come" in A 2 0
6. "Oh! that my woes were distant" in F min. 2 0

VIOLONCELLO and HARP.

b *"Souvenir de Schwalbach,"* Nocturne in F Op. 42 5 0

b *"Cadeaux de Noces,"* 6 Nocturnes, Op. 62 to 67:
1. "La Prière" in F 3 6
2. "La Plainte" in G min. 3 6
3. "Une Nuit d'été" in A flat 4 0
4. "Le Desir" in E flat 3 0
5. "Réminiscences de Joie" in A flat 3 0
6. "Le Mal du Pays" in G flat 3 6

b *"Mon Séjour à Darmstadt,"* Nocturne in A flat, Op. 90, (with Violoncello ad lib.)..... 6 0

c *Six Lieder ohne Worte,* by FELIX MENDELSSOHN-BARTHOLDY. (Op. 57):
1. "Alt-Deutsches Lied" in E 2 0
2. "Hirtentied" in G 2 6
3. "Zuleika" in E 3 0
4. "Rheinisches Volkslied" in A 2 0
5. "Venetianisches Gondellied" in B min. 2 0
6. "Reiselied" in G 3 6

c *Six Melodies,* by B. MOLIQUE:
1. "If o'er the boundless sky" in B flat 2 0
2. "Fair Annie" in F 2 0
3. "When the moon is brightly shining" in A 2 0
4. "Come all ye, glad and free" in G 2 0
5. "Come, dearest come" in A 2 0
6. "Oh! that my woes were distant" in F min. 2 0

CLARINET in B-Flat and HARP.

b *"Cadeaux de Noces,"* Six Nocturnes, Op. 62 to 67:
1. "La Prière" in F 3
2. "La Plainte" in G min. 3
3. "Une Nuit d'été" in A flat 4
4. "Le Desir" in E flat 3
5. "Réminiscences de Joie" in A flat 3
6. "Le Mal du Pays" in G flat 3

FLUTE and HARP.

c *Six Lieder ohne Worte,* Op. 57, by FELIX MENDELSSOHN-BARTHOLDY:
1. "Alt-Deutsches Lied" in E 2 6
2. "Hirtentied" in G 2 6
3. "Zuleika" in E 3 0
4. "Rheinisches Volkslied" in A 2 0
5. "Venetianisches Gondellied" in B min. 2 0
6. "Reiselied" in G 3 6

c *Six Melodies* by B. MOLIQUE:
1. "If o'er the boundless sky" in B flat 2 0
2. "Fair Annie" in F 2 0
3. "When the moon is brightly shining" in A 2 0
4. "Come all ye, glad and free" in G 2 0
5. "Come, dearest come" in A 2 0
6. "Oh! that my woes were distant" in F min. 2 0

b *"Cadeaux de Noces,"* 5 Nocturnes:
1. "La Prière" in F 3 6
2. "La Plainte" in G min. 3 6
3. "Une Nuit d'été" in A flat 4 0
4. "Le Desir" in E flat 3 0
5. "Réminiscences de Joie" in A flat 3 0

b *"Souvenir de Schwalbach,"* Nocturne in F, Op. 42 .. 5 0

b *"Mon Séjour à Darmstadt,"* Notturmo in A flat, Op. 90, with Violoncello ad lib. 6 0

The Flute parts of the foregoing Duets are adapted by J. CLINTON.

HORN and HARP.

b *Mon Séjour à Darmstadt,* Notturmo in A flat, Op. 90, (with second Horn as a Trio) 0 0

b *"Souvenir de Schwalbach,"* Notturmo..... Op. 42 5 0