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Love's Fascination

Thomas Aptommas

Composer

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LOVE'S FASCINATION.

APTOMMAS.

INTRODUCTION.

ANIMOSO.

The introduction consists of two staves of music in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The right hand begins with a series of eighth notes, while the left hand plays a similar rhythmic pattern. Dynamics include *pp* (pianissimo), *Cres.* (crescendo), and *p* (piano). The piece concludes with a fermata over a final chord.

This section features a more complex melodic line in the right hand, characterized by slurs and a *grva* (grace) marking. The left hand provides a steady accompaniment. Dynamics range from *mf* (mezzo-forte) to *fz* (forzando). The section ends with a *Vento* marking and a fermata.

CON ANIMA.

The second section begins with a *f* (forte) dynamic. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar accompaniment. The section concludes with a *p* (piano) dynamic and a fermata.

This section continues the rhythmic patterns established in the previous sections. The right hand features a consistent eighth-note accompaniment, while the left hand provides harmonic support. The piece ends with a fermata.

The final section of the piece maintains the established rhythmic and harmonic structure. It concludes with a *f* (forte) dynamic and a fermata.

First system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Second system of musical notation, including lyrics "cre - scen do." and a piano (*p*) dynamic marking.

Third system of musical notation, including lyrics "de - cres:" and dynamic markings *f* and *p*.

Fourth system of musical notation, including lyrics "cre -" and a piano (*p*) dynamic marking.

Fifth system of musical notation, including lyrics "scen do." and dynamic markings *f* and *p*.

Sixth system of musical notation, including the instruction "deces:".

First system of musical notation. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The dynamic marking is *pp* (pianissimo).

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. The dynamic marking is *pp*.

Third system of musical notation. The right hand has a *gva.* (grace note) above the first measure. The dynamic marking is *mf* (mezzo-forte).

Fourth system of musical notation. The right hand has a *gva.* above the first measure. The left hand has a *(D#)* marking above a chord. The dynamic marking is *f gva.* (forte).

Fifth system of musical notation. The right hand has a *p* (piano) marking above the first measure. The left hand has a *>mf* (accented mezzo-forte) marking above a measure. The system concludes with a double bar line.

First system of musical notation for piano, featuring a treble and bass clef with a key signature of two flats. The music includes a *Cres.* marking and a dynamic of *f*.

Second system of musical notation for piano, continuing the piece with a dynamic of *f*.

Third system of musical notation for piano, featuring a large melodic flourish in the treble clef.

Fourth system of musical notation for piano, marked *Brillante* and featuring dynamics of *f* and *ff*.

Fifth system of musical notation for piano, marked *gva* and featuring dynamics of *ff* and *fff*.

A CATALOGUE OF HARPISOLS.

No. 1.

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

<p>ALVARS, PARIKH. <i>a, d.</i></p> <p><i>a</i> Fantasia, dedicated to Thalberg 5 0</p> <p><i>a</i> Introduction and variations on a favourite Air of Bellini 4 0</p> <p><i>c</i> Marche favorite du Sultan 2 6</p> <p><i>c</i> Twelve favourite airs 3 0</p> <p>APTOMMAS.</p> <p><i>d</i> WELSH MELODIES:</p> <p>1. The rising of the sun 2 6</p> <p>2. Of noble race was Shenkin 2 6</p> <p>3. Ap Shenkin 2 6</p> <p>4. Poor Mary Anne 2 6</p> <p>5. Love's fascination 2 6</p> <p>6. Sweet Richard 2 6</p> <p><i>d</i> Aptommas's polka 3 0</p> <p>BELLIOTA, F.</p> <p><i>d</i> Galop brillant 2 6</p> <p><i>d</i> Il trovatore. Fantasia sur l'opéra de Verdi 3 6</p> <p>BOCHSA, N. C.</p> <p><i>d</i> LA MÉRISIERE ITALIEN. Dix morceaux, courts et brillants:</p> <p>1. Di Pensatore and Ama tua madre (Lucrazia) 2 6</p> <p>2. O divina Agnese (Beatrice di Tenda) 2 6</p> <p>3. Com'è bello (Lucrazia Borgia) 2 6</p> <p>4. Meccò & Voga voga Inna (La Straniera) 2 6</p> <p>5. March & Pas redoublé (Saffio) 2 6</p> <p>6. Voga, voga, & Sogno talor (Parolina) 2 6</p> <p>7. Vieni ah! vien! (Cavastio-Mazurka de Parlo) 2 6</p> <p>8. Ah! tu sei (Parolina) 2 6</p> <p>9. Quanto è bello (L'élisier d'amore) 2 6</p> <p>10. Io l'udia (Torquato Tasso) 2 6</p> <p><i>d</i> Récréations pour les Harpistes de toutes les forces:</p> <p>1. My own blue bell 2 6</p> <p>2. The bridal ring 2 6</p> <p>3. The Prince of Wales' march 2 6</p> <p>4. March in the old Irish style 2 6</p> <p>5. Souvenir à l'Ecosaise 2 6</p> <p>6. The wild white rose 2 6</p> <p>7. Rondo à la villageoise 2 6</p> <p>8. L'invitation à la polka 2 6</p> <p>9. Le moulinet 2 6</p> <p>10. Welsh polka 2 6</p> <p><i>d</i> RELIQUES ISLANDAISES. Favourite Irish airs in 3 books:</p> <p>1. Paddy Kelly and The old woman 2 6</p> <p>2. Nancy Dawson and Savournean Deelish 2 6</p> <p>3. Sly Patrick and The Moreen 2 6</p> <p><i>c</i> Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books each 4 0</p> <p><i>d</i> PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books each 3 0</p> <p><i>d</i> EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books each 7 6</p> <p><i>d</i> ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions 10 0</p> <p><i>d</i> TASTEFUL EXERCISES ON A favourite melody by Bishop, being the first class of the Appendix to the general course of instructions 5 0</p> <p><i>c</i> THE PUPIL'S COMPANION. Forty progressive studies. 4 books each 4 0</p> <p><i>d</i> TWELVE PROGRESSIVE FINGERINGS, calculated to promote the facility of modulation through the most useful keys. 5 0</p> <p><i>c</i> A te dieo (Roberto Devereux). Transcription 3 0</p> <p><i>c</i> A temple to friendship (T. Moore). Variations 3 0</p> <p><i>c</i> Cease your fusing. Fantasia and variations 4 0</p> <p><i>c</i> Cease your fusing. (Variations as sung by Mrs. Salmon) 2 6</p> <p><i>c</i> Grand military march 2 6</p> <p><i>c</i> Grand parade march 2 6</p> <p><i>c</i> L'encouragement. Simple melodies arranged in a most easy style 2 6</p> <p><i>c</i> Partant pour la Syrie. Fantasia martiale 4 0</p> <p><i>c</i> Petit souvenier (Voyage de Guillaume Tell) 2 6</p> <p><i>c</i> Tartar divertimento (introducing the Tartar drum) 2 6</p> <p><i>c</i> The celebrated Rossignol waltz 2 6</p> <p><i>c</i> The last new French march 2 6</p> <p><i>c</i> Weber's last waltz. Grand and brilliant variations 5 0</p> <p>CHATTERTON, FREDERICK.</p> <p><i>d</i> Amor! possente nome. Petite fantasia 3 0</p> <p><i>d</i> L'horloge des Vieux. Petit amusement 2 0</p> <p><i>d</i> Le carnaval de Venise. Morceau fantastique 2 0</p> <p><i>d</i> The dawn of spring. Easter piece 3 0</p> <p>CHATTERTON, J. BALSIR.</p> <p>Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement 5 0</p> <p><i>d</i> A SELECTION OF HIS FAVOURITE COMPOSITIONS:</p> <p>1. Annie Laurie. Scotch melody. Transcribed 3 0</p> <p>2. Auld Robin Gray. Scotch melody. Transcribed 3 0</p> <p>3. Bardic relics, No. 1. Sweet Richard 3 0</p> <p>4. Bardic relics, No. 2. Nos galan 3 0</p> <p>5. Bardic relics, No. 3. Llanedover and Serch hudol 3 0</p> <p>6. Bardic relics, No. 4. Of noble race was Shenkin 3 0</p> <p>7. Beauties of Irish melody. Savournean deilish and Kate Kearney 3 0</p> <p>8. Bridal march 3 0</p> <p>9. Chant des Croates (J. Blumenthal) 3 0</p> <p>10. Don Pasquale. Fantasia 3 0</p> <p>11. Gems of Irish melody, No. 1 3 0</p> <p>12. Gems of Irish melody, No. 2 3 0</p> <p>13. God save the Queen. Variations 3 0</p> <p>14. Gondolier row. Variations 3 0</p> <p>15. Grand American march 3 0</p> <p>16. Il trovatore (The prison scene) 3 0</p> <p>17. Kathleen Mavournean and Dermot astore 3 0</p> <p>18. L'élisier d'amore. Fantasia 3 0</p> <p>19. La gitana. The new cachucha 3 0</p> <p>20. Les noces. Fantasia introducing Danish air 3 0</p> <p>21. Relics of Wales (Three Welsh airs) 3 0</p> <p>22. Rousseau's dream. Capriccio 3 0</p> <p>23. The bloom is on the rye (Bishop) 3 0</p> <p>24. The light of other days (Halle) 3 0</p> <p>25. The old house at some (Lodge) 3 0</p> <p>26. Victoria march (introducing "The brave old oak") 3 0</p>	<p>CHIPP, T. P. <i>a, d.</i></p> <p><i>d</i> I love but thee (T. Moore). Introduction and variations 3 0</p> <p>DUSSEK, O. B.</p> <p><i>d</i> THE HARPETT'S FRIENDS. A series of popular melodies:</p> <p>1. Merch Megan 1 0</p> <p>2. The rising of the lark 1 0</p> <p>3. March of the men of Harlech 1 0</p> <p>4. Lilla's lady 1 0</p> <p>5. Savournean deilish 1 0</p> <p>6. La rosa waltz 1 0</p> <p>GODEFROID, FELIX.</p> <p><i>d</i> Lucrazia Borgia. Fantasia on Donizetti's opera 4 0</p> <p><i>d</i> Norma. Fantasia on Bellini's opera 4 0</p> <p>HOLST, GUSTAVUS VON</p> <p><i>c</i> "ETRENNES AUX DAMES." Select airs, &c.:</p> <p>1. True love. German air Keller 2 6</p> <p>2. Le vaillant troubadour 2 6</p> <p>3. The farewell of Kaul de Concy Llaingni 2 6</p> <p>4. Le départ du jeune Grec 2 6</p> <p>5. Adolphine. German air 2 6</p> <p>6. German Waltzes 2 6</p> <p>7. Ye banks and braes o' bonny Doon 2 6</p> <p>8. What beauties does Flora disclose. Scotch air and a Quick march 2 6</p> <p>9. Stacco di pascolar. Venetian air 2 6</p> <p>10. Di piacer (La gazza ladra) 2 6</p> <p>HUNT, W. R.</p> <p><i>c</i> The blue bells of Scotland. Introduction and variations 3 0</p> <p>LABARRE, THEODORE.</p> <p><i>d</i> Non più mesta. Fantasia on Rossini's air 3 0</p> <p><i>d</i> The last rose of summer. Variations 2 6</p> <p><i>d</i> There is no home like my own. Variations 2 6</p> <p>MEYER, F. C.</p> <p><i>d</i> Auld Robin Gray. Divertimento 3 0</p> <p><i>d</i> Mélange (introducing "My lodging is on the cold ground" and "The rose-tree in full bearing") 4 0</p> <p>OBERTHÜR, CHARLES.</p> <p><i>d</i> Op. 25. Adieu, mia vita, addio! Bergeronelle 2 6</p> <p><i>d</i> Op. 26. Souvenir de Londres. Fantasia variations brillantes sur un thème original 6 0</p> <p><i>d</i> Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera 3 0</p> <p><i>d</i> Op. 28. Bijou de Nabucco. Grande fantasia sur l'opéra de Verdi 7 0</p> <p><i>d</i> Op. 29. La mélancolie de F. Prume. Transcription 2 6</p> <p><i>d</i> Op. 30. Una lagrima sulla tomba di Parikh Alvares. Elégie 5 0</p> <p><i>d</i> Op. 31. La belle Emmeline. Impromptu 3 6</p> <p><i>d</i> Op. 32. TROIS ÉTUDES CARACTÉRISTIQUES:</p> <p>1. La cascade 3 6</p> <p>2. La coquette 2 0</p> <p>3. La consolation 2 0</p> <p><i>d</i> Op. 61. "GEMS OF GERMAN SONG." Twelve transcriptions:</p> <p>1. Adelaide Herthoven 3 0</p> <p>2. The first violet Mendelssohn 2 0</p> <p>3. Zuleika Mendelssohn 2 0</p> <p>4. Cooling epheps Schubert 2 6</p> <p>5. The huntsman, soldier, and sailor Kücken 2 0</p> <p>6. A ride I once was taking (Trah, trah) Kücken 3 0</p> <p>7. My heart now lies broken (Maid of Judah) Kücken 3 0</p> <p>8. My heart's on the Rhine Speyer 3 0</p> <p>9. From the Alp the horn sounding Proch 2 6</p> <p>10. With sword at rest (The standard bearer) Linpiantr 2 0</p> <p>11. When the swallows fly towards home (Agathe) Kücken 2 0</p> <p>12. Oh! wert thou mine for ever Kücken 2 0</p> <p><i>d</i> Op. 62. "HOMMAGE TO SCHUBERT." Trois mélodies:</p> <p>1. Ye flow'rets that to me she gave 1 6</p> <p>2. Praise of tears 1 6</p> <p>3. Norman's Gesang 1 6</p> <p><i>d</i> Op. 94. "RÉCITATIONS MUSICALES." 3 German melodies:</p> <p>1. Stranlet cease Curschmann 2 0</p> <p>2. Forth I roam Kallwoda 2 0</p> <p>3. If'er o'er the boundless sky Molique 2 0</p> <p><i>d</i> Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:</p> <p>1. Bâle 3 6</p> <p>2. Zurich 3 6</p> <p>3. St. Gallis 3 6</p> <p><i>d</i> Op. 102. Trois études de Charles Mayer et d'Adolphe Hemelt transcrites:</p> <p>1. Grace C. Mayer 2 6</p> <p>2. La fontaine C. Mayer 2 0</p> <p>3. Si oiseau j'étais A. Hemelt 2 0</p> <p><i>c</i> Op. 105. "Three characteristic melodies:</p> <p>1. Wenn ich ein Vöglein wär 3 0</p> <p>2. Lippse Laute, lippse linde 3 0</p> <p>3. Virgo Maria (O Sanctissima) 3 0</p> <p><i>c</i> Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:</p> <p>1. Repose 2 0</p> <p>2. Sorrow and relief 2 6</p> <p>3. Cradle song 2 0</p> <p><i>d</i> Op. 115. Bonnie Scotland. Fantasia brillante (Scotch airs) 6 0</p> <p><i>d</i> Op. 118. Les montagnes Bolémiennes. Chant national d'apès Leopold de Meyer 2 6</p> <p><i>d</i> Op. 121. Trois morceaux caractéristiques:</p> <p>1. La gitana 3 0</p> <p>2. Mélodie mazurque 3 0</p> <p>3. La gaselle 3 0</p> <p><i>d</i> Op. 127. Sacred melodies:</p> <p>1. Martin Luther's hymn 2 6</p> <p>2. Old hundredth psalm 2 6</p> <p>3. Before Jehovah's awful throne 2 6</p> <p>4. Airs from "The Creation" (Haydn) 4 6</p> <p>5. Vital spark of heavenly flame 4 6</p> <p>6. Agnus Dei (Mozart) 2 6</p> <p><i>d</i> Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):</p> <p>1. Nobles seigneurs. Cavatine du page 2 0</p> <p>2. A ce mot tout s'anime. Air de Marguerite 2 0</p>	<p>OBERTHÜR, CHARLES—continued. <i>a, d.</i></p> <p><i>d</i> Op. 129. "ÆLIAN CHORDS." Three melodies:</p> <p>1. Gems of the crimson-colored eyes 2 0</p> <p>2. She was a creature strange as fair 2 0</p> <p>3. 'Tis sweet when in the glowing west 2 0</p> <p><i>d</i> Op. 132. Nereides. Sketch 2 0</p> <p><i>d</i> Op. 142. L'invitation del gondoliers. Sketch 2 6</p> <p><i>d</i> Op. 144. Il trovatore. Fantasia on Verdi's opera 4 0</p> <p><i>d</i> Op. 145. La travaiata. Souvenir de l'opéra de Verdi 2 0</p> <p><i>d</i> Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed—each 2 6</p> <p>1. Ah! che la morte Trovatore</p> <p>2. Il balen del suo sorriso Trovatore</p> <p>3. Si la stanchera Trovatore</p> <p>4. Sride la vampa Trovatore</p> <p>5. La mia letizia Lombardi</p> <p>6. La donna è mobile Rigoletto</p> <p>7. Parigi, o cara Traviata</p> <p>8. Ah, fors'è lui Traviata</p> <p>9. Di Provenza il mar Traviata</p> <p>10. Libiamo (Hindini) Traviata</p> <p>11. Ernani involami Ernani</p> <p>12. Va pensiero Nabucco</p> <p><i>d</i> Op. 158. "SEASIDE RAMBLES." Four musical sketches:</p> <p>1. Sea symphony 2 0</p> <p>2. Murmuring waves 2 0</p> <p>3. My kark glides through the silver waves 2 0</p> <p>4. Water sprites 2 0</p> <p><i>d</i> Op. 159. Andalusia. Bolero brillant 4 0</p> <p><i>d</i> Op. 160. The keel row. Fantasia 4 0</p> <p><i>d</i> Op. 167. Santa Lucia. Neapolitan air 4 0</p> <p><i>d</i> Op. 170. Un ballo in maschera. Fantasia 4 0</p> <p><i>d</i> Songs without words:</p> <p>1. Dans ces instants où le cœur pense 2 0</p> <p>2. Ich denke dein, wenn durch den Hain der Nachtigallen 2 0</p> <p>3. Erlene Wolken, Segler der Lüfte 2 0</p> <p>4. Emeline 2 0</p> <p>5. Selige Tage 1 0</p> <p>6. Nachgefühl 1 0</p> <p>7. Adieu, charmant pays de France 3 0</p> <p>8. For I, methinks, till I grow old 3 0</p> <p>9. L'air est doux, le ciel est beau 3 0</p> <p>10. Ange aux yeux bleus 2 6</p> <p>11. We rove among the roses 2 6</p> <p>12. Au bord du Rhin 2 6</p> <p>13. Au bord de la Lahn 2 6</p> <p>14. Au bord de la Nabe 2 0</p> <p>15. Au bord du Neckar 1 0</p> <p>16. Auf leichten Zweig 1 0</p> <p>17. Ah! he not sad 2 0</p> <p>18. Remind me not 1 0</p> <p><i>d</i> "VOYAGE LYRIQUE." Twenty-four National Airs—each 3 0</p> <p>1. Norway 13. Romagna.</p> <p>2. Sweden. 14. Naples.</p> <p>3. Denmark. 15. Spain.</p> <p>4. Russia (God save the Emperor). 16. Portugal.</p> <p>5. Prussia. 17. Switzerland.</p> <p>6. France (La Marseillaise). 18. France (Les Girondins).</p> <p>7. Poland. 19. Belgium.</p> <p>8. Saxony. 20. Holland.</p> <p>9. Bavaria. 21. England (Rule Britannia).</p> <p>10. Austria (Haydn's hymn). 22. America (Hail Columbia).</p> <p>11. Hungary. 23. America (God save the Queen).</p> <p>12. Sardinia. 24. England (God save the Queen).</p> <p>STIEL, W. H.</p> <p><i>d</i> My lodging is on the cold ground (variations) 3 0</p> <p>STREATHER, WILLIAM.</p> <p><i>d</i> Deh vieni alla finestra. Serenade from Don Juan 2 6</p> <p><i>d</i> Home, sweet home, of Thalberg, transcribed 5 0</p> <p>TAYLOR, GERHARD.</p> <p><i>d</i> Com'è gentil (Don Pasquale). Transcription 2 6</p> <p><i>d</i> Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) 3 6</p> <p><i>d</i> Two favourite Irish melodies (Coolin and The minstrel boy). Variations 3 0</p> <p><i>d</i> Rigoletto. Fantasia on Verdi's opera 5 0</p> <p>THOMAS, JOHN.</p> <p><i>d</i> WELSH MELODIES. Transcribed:</p> <p>1. The ash grove 3 0</p> <p>2. The bells of Aberdovey 3 0</p> <p>3. Sweet melody, sweet Richard 3 0</p> <p>4. The rising of the sun 3 0</p> <p>5. The march of the men of Harlech 3 0</p> <p>6. Riding over the mountain (original melody by J. Thomas) 3 0</p> <p>7. The plain of Rhuddlan 3 0</p> <p>8. Love's fascination 3 0</p> <p>9. The rising of the lark 3 0</p> <p>10. The camp (Of noble race was Shenkin) 3 0</p> <p>11. Megan's daughter 3 0</p> <p>12. The minstrel's adieu to his native land (original melody by J. Thomas) 3 0</p> <p>13. Watching the wheat 3 0</p> <p>14. New year's eve 3 0</p> <p>15. David of the white rock, or The dying bard to his harp 3 0</p> <p>16. Over the stone 3 0</p> <p>17. The miller's daughter 3 0</p> <p>18. Come to battle 3 0</p> <p>19. All through the night 3 0</p> <p>20. The blackbird 3 0</p> <p>21. The dawn of day 3 0</p> <p>22. Britain's lament 3 0</p> <p>23. Black Sir Harry 3 0</p> <p>24. The departure of the king 3 0</p> <p><i>d</i> La source. Caprice of J. Blumenthal, transcribed 4 6</p> <p><i>d</i> The harmonious blacksmith, of Handel, transcribed 3 6</p> <p>WRIGHT, T. H.</p> <p><i>d</i> Caledonian Fantasia, introducing favourite Scotch melodies 4 6</p> <p><i>d</i> Com'è gentil (Don Pasquale). Fantasia 4 6</p> <p><i>d</i> Deh calma oh ciel (Otelio). Transcription 3 6</p> <p><i>d</i> Fra poco a me ricovero (Lucia). Arranged 1 6</p>
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LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.