

Popular Harp Music Compositions favorites

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pour la Harpe

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" 17. Vivi tu (Anna Bolena)	4/
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DIVERTIMENTO.

FOR

The Harp,

INTRODUCING THE CELEBRATED BALLADS

"My Jamie thou wert kind to me;"

"Come, gang awa wi me."

AND

"Hang up his harp, he'll wake no more."

Composed & Dedicated to

Miss Dick.

by

J. BALSIR CHATTERTON.

Professor of the Harp, at the Royal Academy of Music.

Ent. Str. Hall.

Price 1/-

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DIVERTIMENTO.

J. B. CHATTERTON.

MODERATO.

pp *f*

p dolce

p *f* *pp*

f

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic support with chords and moving lines.

MY JAMIE! THOU WERT KIND TO ME.

ANDANTE
CON MOLTO
ESPRESSIONE

The second system includes a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "MY JAMIE! THOU WERT KIND TO ME." The piano accompaniment is marked *p dolce* and includes dynamic markings like *p*.

The third system continues the piano accompaniment with intricate chordal textures and melodic fragments in both staves.

The fourth system concludes the piano accompaniment with a *f risoluto* marking, indicating a change in dynamics and character.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes (labeled '3'), followed by a quarter note (labeled '2') and an eighth note (labeled '1'). The left hand provides a harmonic accompaniment. Dynamics include a forte 'f' marking and a piano 'p' marking. A key signature change to B-flat major is indicated by '(Bb)'. The system concludes with a fermata over a whole note chord.

Second system of musical notation. The right hand continues the melodic line with a series of eighth notes. The left hand accompaniment consists of chords and moving lines. Dynamics include a mezzo-forte 'mf' marking. Key signature changes to E-flat major are indicated by '(Eb)' and to A-flat major by '(Ab)'. The system concludes with a fermata over a whole note chord.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes (labeled '1 3 +'). The left hand accompaniment includes chords and moving lines. Dynamics include a mezzo-forte 'mf' marking. The system concludes with a fermata over a whole note chord.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes (labeled '+ 3 2 1'). The left hand accompaniment includes chords and moving lines. Dynamics include a mezzo-forte 'mf' marking and a 'crescendo' instruction. The system concludes with a fermata over a whole note chord.

Fifth system of musical notation. The right hand features a melodic line with a triplet of eighth notes (labeled '+'). The left hand accompaniment includes chords and moving lines. Dynamics include a mezzo-forte 'mf' marking, a 'dim' (diminuendo) instruction, and a 'rall' (rallentando) instruction. The system concludes with a fermata over a whole note chord.

COME GANG AWÁ WI' ME.

Andante Moderato
pp

mf p

mf risoluto

f animato. (Eb)

rall

HANG UP HIS HARP, HE'LL WAKE NO MORE.

The first system of music features a treble and bass clef with a 3/4 time signature. The key signature has two flats. The tempo is marked *Andante con espress.* and the dynamic is *p*. The melody in the treble clef is characterized by grace notes and slurs. The bass clef accompaniment includes several measures with a circled '0' above the notes.

The second system continues the piece with a treble and bass clef. The dynamic marking *pp* is present. The bass clef part features a series of slurs over the notes, and the treble clef part has a similar melodic line.

The third system shows a change in dynamics and tempo. The tempo is marked *f animato.* and the dynamic is *ff*. The treble clef part has a more active melody with slurs and accents. The bass clef part also has a more rhythmic accompaniment.

The fourth system features a treble and bass clef with a dynamic marking of *p*. The treble clef part has a melody with slurs and accents. The bass clef part has a steady accompaniment with slurs.

The fifth system concludes the piece with a treble and bass clef. The treble clef part has a melody with slurs and accents. The bass clef part has a steady accompaniment with slurs and a final chord marked with a circled '3'.

First system of musical notation, featuring a treble and bass staff with a key signature of two flats and a common time signature. The treble staff contains a series of eighth-note chords with accents, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation, continuing the piece. The treble staff has a dynamic marking of *f animato*. The bass staff includes a triplet of eighth notes.

Third system of musical notation, featuring a dynamic marking of *pp* and a *gva* marking. The treble staff has a complex melodic line with many notes, and the bass staff has a rhythmic accompaniment with '+' signs.

Fourth system of musical notation, featuring a *loco* marking. The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment with '+' signs.

Fifth system of musical notation, featuring *gva* and *loco* markings, and dynamic markings of *Presto* and *ff*. The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment with '+' signs.

COMPOSITIONEN

für die



von

WILHELM POSSE

Étude (C-dur)	
Lied ohne Worte	
Scherzo	
Angelus! von F. Liszt, arrangirt	
Romanze (F. Liszt gewidmet)	
5 kleine Characterstücke:	
Nr. 1. Menuett (C-dur)	}
" 2. Wellenspiel (C-moll)	
" 3. Am Abend (As-dur)	
" 4. Lied ohne Worte (C-dur)	
" 5. Türkischer Marsch (As-moll)	

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CATALOGUE DE COMPOSITIONS

POUR HARPE

	M. P.		M. P.
Backofen, H. Variations sur un Thème favori.	1 —	Labarre, Th. Le Cheval de Bronze, Fantaisie.	
Bochsa, N. O. Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra <i>Guillaume Tell</i> .	1 —	Op. 73.	2 —
Dutertre, V. Fantaisie et Variations sur un Thème original.	2 —	— Les Soirées musicales de <i>Rossini</i> , Fantaisie.	
Godefroid, F. La Danse des Sylphes, Etude caractéristique.	2 —	Op. 75.	2 —
— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.	2 —	— Le Postillon de Lonjumeau, Fantaisie. Op. 78.	2 25
— 3 Morceaux caractéristiques.		— L'Ambassadrice, Souvenirs. Op. 82.	2 —
No. 1. Les Adieux, Romance sans paroles.	1 50	— Fantaisie écossaise, Caprice. Op. 90.	1 75
2. Le Jeune et la Vieille. Dialogue.	1 50	— Nocturne espagnol, grande Fantaisie. Op. 91.	3 25
3. Les Gouttes de Rosée, Andante.	1 50	— Sonate de concert. Op. 92.	2 75
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No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).	— 75	Op. 93. No. 1.	2 75
2. Sois toujours mes seules amours (Sei mir gegrüsst).	— 75	2.	3 25
3. Le Désir (Frühlingssehnsucht).	1 —	— Brasseur de Preston d' <i>Adam</i> , Fantaisie. Op. 94.	2 25
4. Les Ris et les Pleurs (Lachen und Weinen).	— 75	— Le petit Trompette, Fantaisie sur deux motifs de l'opéra <i>Régine</i> . Op. 99.	2 25
5. La Sérénade (Das Ständchen).	— 75	— Les Charmes de Londres, grande Fantaisie sur deux Airs anglais favoris. Op. 100.	2 75
Gounod, Ch. Méditation de <i>Bach</i> , Transcription pour la Harpe.	1 —	— Souvenirs de <i>Donizetti</i> , Fantaisie. Op. 101.	3 25
— Méditation de <i>Bach</i> . Transcription pour la Harpe et Piano.	1 75	— Récréations musicales de <i>H. Herz</i> , Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris.	
Hummel, F. Elfentraum. Nachtstück für Violoncell, Harfe (od. Piano) und Harmonium (od. 2 ^{tes} Piano). Op. 27.	3 25	En 4 Suites.	chaque 4 25
Labarre, Th. <i>Guillaume Tell</i> , Fantaisie. Op. 44.	2 —	Posse, W. Etude (Ut-maj.)	1 50
— Fra Diavolo, Fantaisie. Op. 46.	2 —	— Romance sans paroles.	— 75
— Le Dieu et la Bayadère, Air de ballet. Op. 50.	1 —	— Scherzo.	1 25
— Le Serment, Fantaisie. Op. 60.	2 —	Premier. Souvenir de l'opéra <i>I Puritani</i> . Op. 43.	1 75
— Le Pré aux Clercs, Fantaisie et Variations. Op. 63.	2 —	— Le Domino noir, Fantaisie. Op. 53.	2 —
— Gustave, Fantaisie. Op. 66.	1 75	— Zanetta, Fantaisie. Op. 59.	2 —
— Lestocq, Fantaisie. Op. 70.	2 —	— Bagatelle sur Les Diamants de la Couronne.	1 75
— I Puritani, Fantaisie. Op. 72.	2 —	Rossini, G. Overture de <i>Guillaume Tell</i> , arr. par Bochsa.	1 75
		Schulhoff, J. Feuille d'Album, bearbeitet von <i>B. Fels</i> .	— 50
		Thibault, Ch. La Corbeille de Fleurs, 6 Pièces faciles sur des motifs favoris. En 2 Suites.	chaque 2 —
		— Fantaisie brillante et facile sur l'Air irlandais favori „The last rose of summer“. Op. 28.	2 —
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„ 85. Il Papagallo, Souvenir de Naples	1 50

	<i>M. &</i>
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Hungarian March	1 25
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	<i>M. &</i>
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