

CATALOGUE DE COMPOSITIONS

POUR HARPE

- Backofen, H.** Variations sur un thème favori.
- Bochsa, N. O.** Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra *Guillaume Tell*.
- Dutertre, V.** Fantaisie et Variations sur un thème original.
- Godefroid, F.** La Danse des Sylphes, Etude caractéristique.
- La Mélancolie, Le Rêve, 2 Etudes caractéristiques.
- 3 Morceaux caractéristiques.
- No. 1. Les Adieux, Romance sans paroles.
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3. Les Gouttes de Rosée, Andante.
- Ecole mélodique pour la Harpe, Fantaisies sur des chansons favorites de *F. Schubert*.
- No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).
2. Sois toujours mes seules amours (Sel mir gegrüsst).
3. Le Désir (Frühlingssehnsucht).
4. Le Ris et les Pleurs (Lachen und Weinen).
5. La Sérénade (Das Ständchen).
- Gounod, Ch.** Méditation de *Bach*, Transcription pour la Harpe.
- Méditation de *Bach*. Transcription pour
- Harpe et Piano.
- Harpe et Violon.
- Hummel, F.** E'raum. Nachtstück für Violoncell, Harfe (od. Piano) und Harmonium (od. 2^{tes} Piano). Op. 27.
- Labarre, Th.** *Guillaume Tell*, Fantaisie. Op. 44.
- *Fra Diavolo*, Fantaisie. Op. 46.
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- *Le Serment*, Fantaisie. Op. 60.
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- *Gustave*, Fantaisie. Op. 66.
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- 2.
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- *Souvenirs de Donizetti*, Fantaisie. Op. 101.
- *Récréations musicales de H. Hers*, Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris. En 4 Suites. chaque
- Posse, W.** Etude (Ut-maj.)
- Romance sans paroles.
- Scherzo.
- Prumier.** Souvenir de l'opéra *I Puritani*. Op. 43.
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- Schulhoff, J.** Feuille d'Album, bearbeitet von *B. Fels*.
- Thibault, Ch.** *La Corbeille de Fleurs*, 6 Pièces faciles sur des motifs favoris. En 2 Suites, chaque
- Fantaisie brillante et facile sur l'Air irlandais favori „The last rose of summer“. Op. 28.
- Volkmann, R.** *Schlummerlied für Harfe, Clarinette und Horn*. Op. 76.

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3 MORCEAUX CARACTERISTIQUES

N° 1

Les Adieux Romance sans paroles

Félix Godefroid

HARFE

Andante.

p *rf* *rf* *rf*

près de la table.

pp *legg.* *rall.* *a Tempo.* *pp* *legg.* *rall.* *p* *rf*

rf *espress.* *rf* *près de la table.* *f* *p*

rf *con espress.* *animato.* *rf* *res - - - - - cen - - -*

(MI)

Andantino espressivo.

pp

dolciss. e sosten.

m.g.

rall.

p *rall. lento.*

a Tempo.

p

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords with a descending melodic line. The lower staff is in a bass clef and features a more static accompaniment with some eighth-note movement. The key signature has two flats.

The second system continues the piece and includes several performance directions. The first measure is marked *rall. un poco.*. The second measure is marked *p* (piano). The third measure is marked *rall. lento.*. The fourth measure is marked *a Tempo.*. The system concludes with the instruction *con espress.* (con espressione). There are also some handwritten annotations, including a circled '8' above a measure.

The third system features the instruction *piu dolce.* (piu dolce) in the fourth measure. The music continues with complex chordal textures and melodic lines in both staves.

The fourth system shows further development of the musical themes, with intricate chordal structures and melodic passages in both the treble and bass staves.

The fifth system includes the instruction *cres - - cen - - do.* (crescendo) across the first two measures. Dynamic markings include *rf* (ritardando forzando) and *f* (forte). The system ends with a final cadence.

First system of musical notation. The right hand features a series of sixteenth-note chords, with dynamic markings *rf* and *rf* above the staff. The left hand plays a bass line with chords, including a 7th chord, and dynamic markings *rf* and *rf* below the staff.

Second system of musical notation. The right hand continues with sixteenth-note chords, marked *animato.* and *ff*. The left hand features a bass line with chords and dynamic markings *ff* and *ff* below the staff.

Third system of musical notation. The right hand has sixteenth-note chords, marked *rf* and *con fuoco.*. The left hand has a bass line with chords and dynamic markings *rf* and *con fuoco.* below the staff.

Fourth system of musical notation. The right hand has sixteenth-note chords, marked *rf*. The left hand has a bass line with chords and dynamic markings *rf* below the staff.

First system of musical notation, measures 1-3. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The upper staff features a complex, rapid sixteenth-note pattern. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano), *sf* (sforzando), *espress.* (espressivo), *rf* (ritardando), and *sf* (sforzando).

Second system of musical notation, measures 4-7. The upper staff continues with the rapid sixteenth-note texture. The lower staff has a more active role with moving lines. Dynamic markings include *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).

a Tempo.

Third system of musical notation, measures 8-11. The upper staff shows a change in texture with more sustained notes and some slurs. The lower staff features a prominent bass line with chords and rests. Dynamic markings include *e* (accent), *rall.* (rallentando), and *p* (piano).

Fourth system of musical notation, measures 12-15. The upper staff continues with the sixteenth-note pattern. The lower staff has a steady accompaniment. The system concludes with a final chord in the lower staff.

First system of musical notation. The right hand features a complex, multi-measure rest followed by a series of sixteenth-note chords. The left hand provides a steady accompaniment. The lyrics "cres - cen - do" are written below the right hand, with accents over the notes. Performance markings include *cres*, *rf>*, and *f molto espress.*

Second system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes some chords with a '7' above them. The lyrics "cen - do" are written below the right hand. Performance markings include *dim.*, *p*, and *p*.

Third system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes some chords with a '7' above them. The lyrics "cres -" are written below the right hand. Performance markings include *cres*.

Fourth system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes some chords with a '7' above them. The lyrics "- cen - do." are written below the right hand. Performance markings include *f* and *molto espress.*



PARISH-ALVARO

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- Op. 62. No. 1. Voyage d'un Harpiste en Orient,
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- No. 5. The Sultan's Parade March
- No. 6. Chanson Grecque.
- „ 67. Grande Marche
- „ 71. Traum am Bache
- „ 72. Gretchens Gebet vor dem Bilde der
Mater dolorosa
- „ 73. Petit Souvenir de l'opéra Belisario, Mor-
ceau facile et brillant
- „ 75. Scenes of my youth, grande Fantaisie
- „ 78. Grande Fantaisie sur des motifs de
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- „ 85. Il Papagallo, Souvenir de Naples

- Op. 88. Souvenir de Taglioni, Pas original de
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- „ 89. Souvenir de Pischek, Fantaisie
- Souvenir de Bochsa, Mosaïque musicale, facile
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- Hungarian March
- Ballabile, Coro die Damigelli al bagno, de l'opéra
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- D'un sacro zel padore de l'opéra Les Huguenots
- Nobil Signor, de l'opéra Les Huguenots
- Fantaisie sur Lucia di Lammermoor, arr. dans
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