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Favarger, René, 1815?-1868

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*With Love
from Nellie*

À
Miss Orton.
DE NARBOROUGH.

TITANIA,

Bluette de Salon.

POUR LE

Piano,

PAR

RÈNÈ FAVARGER.

Ent. Sta. Hall.

Price 4/-

London;
HUTCHINGS & ROMER,
9, CONDUIT STREET, REGENT STREET,
WHOLESALE WAREHOUSE,
10 & 11, LITTLE MARLBOROUGH ST. REGENT ST. W.

SIMPSON'S BOOK AND
-89-
CHURCHILL ST.
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A Miss Orton, de Narborough.

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“TITANIA”

BLUETTE DE SALON

P A R

RÉNÉ FAVARGER.

ANDANTINO.
(Metr. ♩ = 80.)

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'ANDANTINO' with a metronome marking of 80. The dynamics are marked 'mf' and 'con espress. p the bass.' The second system features a dynamic marking of 'f'. The third system includes a dynamic marking of 'p' and a 'rit.' (ritardando) marking. The fourth system concludes with a 'rit.' marking. The score includes various musical notations such as slurs, accents, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (*). The piece ends with a double bar line.

(H & R. 6318.)

très rythmé.

ALLEGRO
(Metr. ♩ = 120.)

The musical score consists of six systems of staves. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO' with a metronome marking of 120 beats per minute. The first system includes the instruction 'très rythmé.' and dynamic markings 'ff' and 'p'. A specific instruction 'L.H. duro the first note.' is written above the first measure of the first system. The second system includes 'mf' and 'p' dynamics. The third system includes 'f' and 'ff' dynamics. The fourth system includes 'f' and 'ff' dynamics. The fifth system includes 'f' and 'ff' dynamics. The sixth system includes 'f' and 'ff' dynamics. Pedal markings ('Ped.') are placed below the bass staff of each system, often accompanied by an asterisk (*). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

p *très léger.*

una corda *tré corde.*

pp *étouffé.* *p*

très rythmé.

ff *p* *ff* *p*

R.H. *duro the first note.* R.H.

Ped. * *Ped.* *

ff *p* *ff* *mf* *ff* *p*

R.H. R.H. R.H.

Ped. * *Ped.* * *Ped.* *

ff *p* *ff* *f* *ff*

R.H. R.H. R.H.

Ped. * *Ped.* * *Ped.* *

(H & R. 6318.)



con grazia.

mf armonioso.

p

f

Ped. * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* * *Ped.* *

f

poco rit.

a tempo

mf

p

Ped. *

8va

f

Ped. * *Ped.* * *Ped.* *

mf

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

ff L.H. mf f ff L.H. mf

Ped. *

tranquillo.

f p

Ped. * Ped. *

a tempo.

mf armonioso. p

Ped. * Ped. * Ped. *

8va

f

Ped. * Ped. * Ped. *

mf f

Ped. * Ped. * Ped. *

très rythmiqué.

First system of musical notation for the piece "très rythmiqué." It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines, with dynamic markings *ff* and *p*. The bass staff contains a rhythmic accompaniment with dynamic markings *ff* and *p*. A specific instruction "R.H. *duro* the first note." is written above the first measure of the bass staff. Pedal markings "Ped." are placed below the bass staff at the beginning and after several measures, with asterisks indicating the end of the pedal effect.

Second system of musical notation. It continues the piece with two staves. The treble staff features chords and melodic lines with dynamics *ff* and *p*. The bass staff has a rhythmic accompaniment with dynamics *ff* and *f*. Pedal markings "Ped." are present below the bass staff, with asterisks indicating the end of the pedal effect.

Third system of musical notation. It continues the piece with two staves. The treble staff features chords and melodic lines with dynamics *ff* and *f*. The bass staff has a rhythmic accompaniment with dynamics *ff* and *f*. Pedal markings "Ped." are present below the bass staff, with asterisks indicating the end of the pedal effect.

Fourth system of musical notation. It continues the piece with two staves. The treble staff features chords and melodic lines with dynamics *ff* and *f*. The bass staff has a rhythmic accompaniment with dynamics *ff* and *f*. Pedal markings "Ped." are present below the bass staff, with asterisks indicating the end of the pedal effect. The system concludes with a four-measure sequence numbered 1, 2, 3, and 4.

con brio.

Fifth system of musical notation. It consists of two staves. The treble staff contains a series of chords and melodic lines with dynamic marking *ff*. The bass staff contains a rhythmic accompaniment with dynamic marking *ff*. Pedal markings "Ped." are placed below the bass staff, with asterisks indicating the end of the pedal effect.

eres cen

Ped. * Ped. * Ped. *

do. f ff f ff

Ped. * Ped. * Ped. *

f ff f ff ff

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped.

fff

Ped. *

(6318 .)

HARP MUSIC

BY

JOHN BALSIR CHATTERTON,
 HARPIST TO HER MAJESTY, THE QUEEN.
 AND PROFESSOR OF THE HARP, AT THE ROYAL ACADEMY OF MUSIC.

N ^o 1. THE BLOOM IS ON THE RYE, _____	4/	N ^o 31. BARDIC RELICS. N ^o 1. SWEET RICHARD, _____	4/
2. KATHLEEN MAVOURNEEN. & DERMOT ASTORE, _____	4/	32. " " " N ^o 2. VOS GALEN, _____	4/
3. MARCH OF THE MEN OF HARLECH, _____	4/	33. " " " N ^o 3. LLANDOVERY & SERCH HUDOL _____	4/
4. GARIBALDI'S HYMN, _____	3/	34. " " " N ^o 4. OF NOBLE RACE WAS SHENKIN, _____	4/
5. CHRISTY MINSTRELS N ^o 1. TOLL THE BELL, _____	4/	35. DREAMS OF MENDELSSOHN, _____	3/
6. " " " N ^o 2. NELLY GRAY, _____	4/	36. SOLDIERS DREAM, _____	3/
7. " " " N ^o 3. WILLIE WE HAVE MISSED _____	4/	37. SOUVENIR DE TAMBERLIK, _____	4/
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANT ^a ON MELODIES BY BEETHOVEN, ROSSINI, AND BELLINI, _____	5/
9. BRILLIANT FANT ^a ON "FRA POCO" & "IN CHE A DIO," _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____	4/
10. ST MARY'S CHIMES, (CAMBRIDGE,) _____	3/	40. LES NOCES, _____	3/
11. AH CHE LA MORTE, (PRISON SCENE, TROVATORE) _____	3/	41. GEMS OF IRISH MELODIES, N ^o 1. AND 2, ed. 2 ^d _____	3/
12. PARTANT POUR LA SYRIE, _____	3/	42. SACRED SERENADE, _____	3/
13. DEAD MARCH IN SAUL, _____	2/6	43. NAADAMAN'S STUDY, _____	2/6
14. FANTASIA ON AIRS FROM MARTHA, _____	3/	44. LILIAN, _____	2/
15. TWO ROMANCES. AUTUMN EVENING, _____	3/	45. WALTZ ITALIA, _____	3/
16. " " SYMPATHY, _____	3/	46. VOLUNTARY, _____	3/
17. CRUSKEEN LAWN, _____	2/	47. SOUVENIR MATRI, _____	3/
18. MENDELSSOHN'S WEDDING MARCH, _____	3/	48. SACRA HARMONICA, _____	4/
19. A SISTER'S REMEMBRANCE, _____	3/	49. MAZURKA, _____	3/
20. GRAND MARCH, LUISA MILLER, _____	3/	50. GEMS OF ITALY, _____	3/
21. ROMANCE, (in <i>h.</i>) _____	3/	51. BRIDAL FANTASIA, (IN HONOR OF THE PRINCESS ROYAL) _____	4/
22. PRINCE OF WALES' MARCH, _____	3/	52. ADIEUX DE GRISI, _____	4/
23. BRIDAL MARCH, _____	3/	53. FAVARGER'S SIMPLETTE, _____	2/
24. GRAND MARCH FROM LES MARTYRS, _____	3/	54. RECOLLECTIONS OF THE CRYSTAL PALACE, _____	4/
25. DIVERTIMENTO ON SCOTCH BALLADS, _____	3/	55. CROQUET GALOP, _____	3/
26. GOD SAVE THE QUEEN, _____	4/	56. LA DONNA E MOBILE, _____	3/
27. SOUVENIR DEL OPERA, BEATRICE DI TENDA, _____	4/	57. USEFUL DAILY PRACTICE, _____	5/
28. AULD LANG SYNE, _____	3/	58. GEMS OF NATIONAL MELODY, _____	6/
29. SANTA LUCIA, _____	3/	59. SCALES, EXERCISES & PRELUDES, _____	6/
30. BEAUTIES OF IRISH MELODY, _____	3/	60. BRIDAL CHIMES, _____	3/
		N ^o 61. OFT IN THE STILLY NIGHT, _____	3/

DUETS FOR HARP AND PIANO FORTE,

N ^o 62. MARTHA, _____	IN 2 BOOKS, EACH, 4/	N ^o 68. IL TROVATORE IN THREE BOOKS, _____	EACH 4/
63. IL TROVATORE, _____	IN 2 BOOKS, EACH, 4/	69. GRAND HUNGARIAN MARCH, _____	4/
64. SCOTTISH SOUVENIRS, _____	4/	70. GEMS FROM THE OPERA, IL DON GIOVANNI, IN 2 BOOKS, EACH _____	4/
FAIRY DUETS FROM MENDELSSOHN'S MIDSUMMER NIGHTS DREAM		71. COMETTANT'S WALTZ, _____	4/
65. " " " N ^o 1. SELECTIONS FROM OVERTURE & FINALE, _____	5/	72. RECOLLECTIONS OF WALES, _____	5/
66. " " " N ^o 2. YE SPOTTED SNAKES, INTERNEZZO & COMIC MARCH, _____	5/	73. DUSSEK'S SONATA, _____	6/
67. " " " N ^o 3. NOTTURNO AND WEDDING MARCH, _____	5/	74. GARLAND, _____	5/
		75. MORCEAU DE SALON, _____	4/

LONDON; HUTCHINGS & ROMER, 9, CONDUIT STREET, REGENT STREET. W.