



CARL FISCHER'S EDITION

UNIVERSAL METHOD

FOR THE

HARP

BY

BOCHSA-OBERTHUR.

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RUDIMENTS OF MUSIC.

SECTION I.

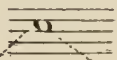

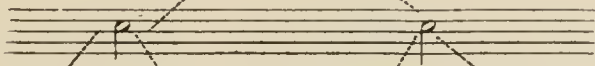

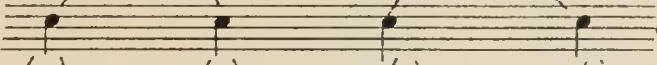

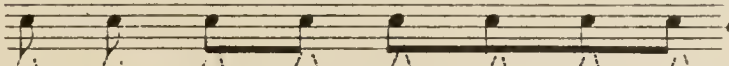

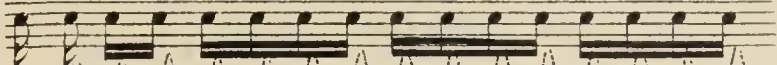

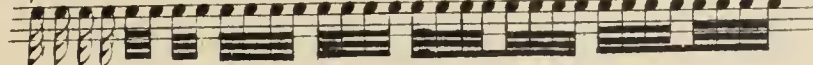

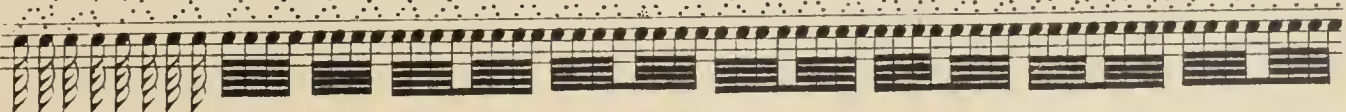

NOTES, RESTS, etc.

Musical sounds are designated by the letters, A,B,C,D,E,F,G. Each letter represents a sound one degree higher than the letter preceding it. As the sounds ascend, the letters are repeated over and over again. The Keys of the piano and organ are also called, A,B,C,D,E,F,G(see plate of Keyboard.)The interval between any letter and its repetition is called an Octave(meaning eight sounds;) thus: A B,C,D,E,F,G. A,B,C,D,E,F G.

Octave. Octave.

The duration, or length, of sounds, is indicated by the form of characters called Notes. Seven forms of notes are in common use. Every note has a corresponding sign, called a Rest. Rests indicate a *silence* of the same duration as the *sound* of the note with which they correspond. The following table gives the forms of the notes and their corresponding rests, and also their relative values.

Comparative Table of the relative *value* of notes.

A Whole Note.		is equal to	Whole rest  under a line.
2 Half Notes		or	Half "  over a line.
4 Quarter Notes.		or	Quarter " 
8 Eighth Notes.		or	Eighth " 
16 Sixteenth Notes.		or	Sixteenth " 
32 Thirty-second Notes.		or	Thirty-second " 
64 Sixty-fourth Notes.			Sixty-fourth " 

The duration of a note or rest is increased one half by putting a dot after it.

♩. is equal to ♩ ♩ ♩ or  etc.

♪. is equal to ♪ ♪ ♪ or  etc.

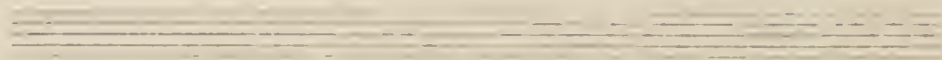
A second dot increases the duration by one half of the first dot.

♩.. is equal to ♩ ♩ ♩ ♩

SECTION II.

THE STAFF, CLEFS, AND LEGER LINES.



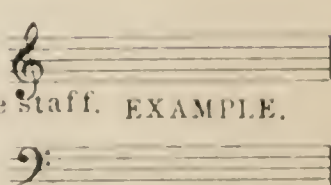
The Staff or stave consists of five parallel lines.


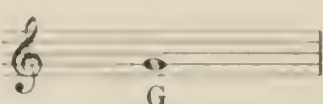



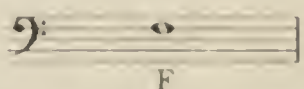
The notes are written on the lines or in the spaces between them.

The lines and spaces are numbered from the lowest, upward.


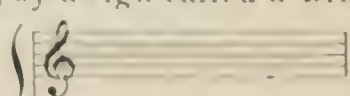
Signs called Clefs, are used to determine the letter, sound, or pitch, that each line and space represents.

Two clefs are used in Harp music:— the Treble, or G Clef,  and the Bass, or F Clef, . These clefs are placed at the beginning of the Staff. EXAMPLE. 

The line running through the circular part of the  clef is always the G line; that is, on this line, a note would represent or sound, G. 

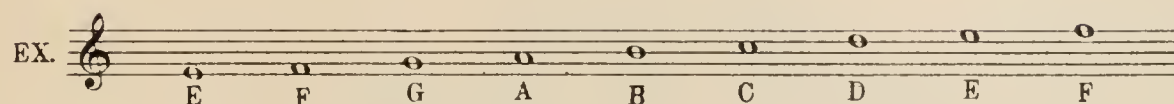
The line running between the dots forming part of this clef,  is always the F line; that is, on this line, a note would represent or sound, F. 

Two staves are used for Harp music, joined thus, by a sign called a Brace.

The upper staff, with the  for the right hand. 

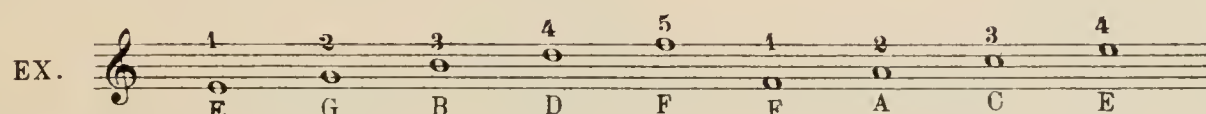
The lower staff, with the  for the left hand. 

Having determined the name of one line in each staff, it is a very simple matter to find the names of the notes on the remaining lines, and also of the spaces.

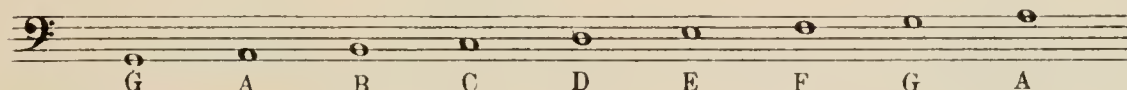


In this example all the notes in the Treble staff are given, commencing with E. There is first a line, then a space, alternately.

The lines and spaces separated.



The notes in the Bass staff.



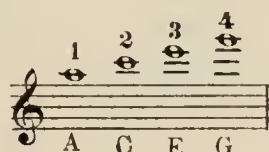
The lines and spaces separated.



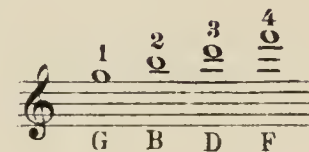
When the sounds extend beyond the limits of the staff, either upwards or downwards, the notes are written on added lines, called Leger lines.

The notes are written on, above, or below the Leger lines.

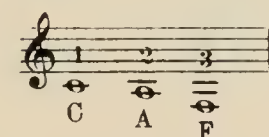
Names of the notes on the Leger lines above the Treble staff.



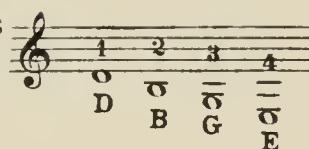
Names of the notes above the Leger lines above the Treble staff.



Notes on the Leger lines below the Treble staff.

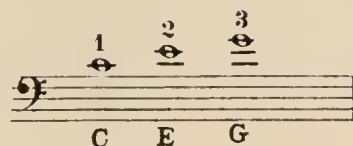


Notes below the Leger lines in the Treble staff.

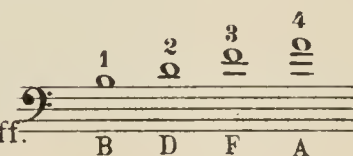


The Leger lines and spaces below the staff are counted downwards.

Leger lines above the Bass staff.



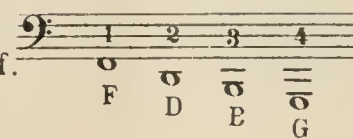
Notes above the Leger lines above the Bass staff.



Leger lines below the Bass staff.



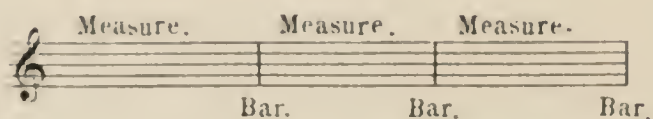
Notes below the Leger lines below the Bass staff.



SECTION III.

BARS, MEASURES, AND TIME.

Music is divided into portions of equal duration, called Measures, by lines drawn across the Staff, called Bars, (the Measures are generally called Bars.) The end of a piece or part is marked by a Double Bar.



The duration of the Measure is indicated by certain signs, or figures, placed after the Clef, or after a Double Bar, if there should be a change of time in the course of the piece of music.

These signs, or figures, also indicate the rhythm, or accent, of the measure. They are called Time-marks. The word *time* has two meanings in music; one is, the rhythm, or accent, of the music; the other, the rate of movement: musicians, to prevent confusion, use the Italian word *tempo* in the latter sense.

The various kinds of Time are classified as

SIMPLE COMMON.

COMPOUND COMMON.

SIMPLE TRIPLE.

COMPOUND TRIPLE.

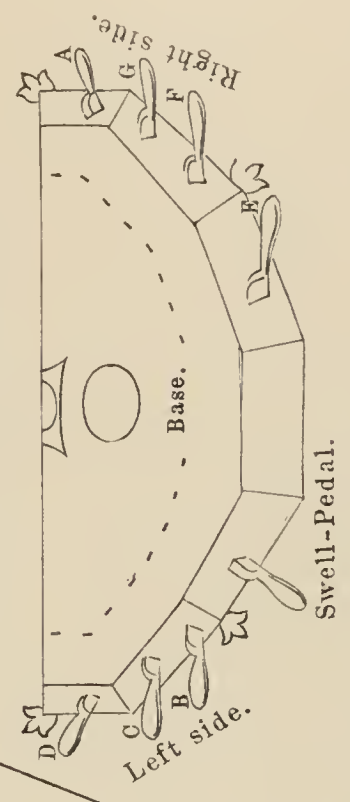
The following table contains all the varieties of time met with:

SIMPLE COMMON.			COMPOUND COMMON.		
C	or	$\frac{4}{4}$	$\frac{6}{4}$ = two measures of	$\frac{3}{4}$	$\frac{12}{4}$ = four measures of
C	"	$\frac{2}{2}$	$\frac{6}{8}$ = two " "	$\frac{3}{8}$	$\frac{12}{8}$ = four " "
		$\frac{2}{4}$		$\frac{4}{8}$	
SIMPLE TRIPLE.			COMPOUND TRIPLE.		
		$\frac{3}{2}$		$\frac{9}{4}$ = three measures of	$\frac{3}{4}$
		$\frac{3}{4}$		$\frac{9}{8}$ = " "	$\frac{3}{8}$
		$\frac{3}{8}$			

Left Hand.

Right Hand.

POSITIONS OF THE PEDALS.



When there is a Pedal of reinforcement (called the Swell-Pedal) it is placed in the centre of the base of the instrument (cuvette) that is to say between the three Pedals on the left and the four on the right.



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It will be seen that the upper one of the *figures* that indicate Simple Common Time, is a *two* or a *four*—even number: of Simple Triple Time, a *three*—odd number: of Compound Common, *six* or *twelve*—even number: of Compound Triple, a *nine*—odd number. Also, that all the Compound Times are formed by adding together two, three, or four measures of Simple Triple time.

The measure is divided into BEATS, or COUNTS:

C or $\frac{4}{4}$ has four beats, or counts, in every measure.

C or $\frac{2}{2}$ " two " " " " " " "

$\frac{2}{4}$ " " " " " " " "

As C signifies the duration of a whole note in every measure, and has four counts, or beats, in the measure, it follows that there must be one beat to every quarter note, or two to every half note, or three to every Dotted Half note.

As C has two beats, there must be one to every Half note.

As $\frac{2}{4}$ " " " " " Quarter note.

$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, all have three beats in the measure.

$\frac{3}{2}$ = three Half notes with one beat to each.

$\frac{3}{4}$ = " Quarter notes " "

$\frac{3}{8}$ = " Eighth notes " "

(In rapid tempos $\frac{3}{4}$ and $\frac{3}{8}$ has but one beat to the measure.)

In slow tempos $\frac{3}{2}$ and $\frac{3}{4}$ sometimes have the number of beats doubled.

In the Compound Times, there is one beat to every measure of Simple Triple the compound measure contains: thus

$\frac{6}{8}$ has two beats, as it contains two measures of $\frac{3}{8}$
 $\frac{6}{4}$ " " " " " " " $\frac{3}{4}$

$\frac{12}{4}$, $\frac{12}{8}$, have each four beats.

$\frac{6}{4}$, $\frac{9}{8}$, " " three "

In slow tempos it is customary to give a beat to every member of the Simple Triple Time from which the compound measure is constructed.

Thus $\frac{6}{4}$, $\frac{6}{8}$, would have six beats, and so on.

SECTION IV.

SCALES.

THERE are two kinds of Scales used in Piano and Organ music; viz: the Diatonic, and the Chromatic: the word diatonic means, *through the tones*—and a Diatonic Scale is one that contains the seven notes in succession, without repetition.

The Diatonic Scale may be either Major or Minor.

THE MAJOR SCALE.

The distance or difference of pitch between any two notes is called an INTERVAL. The interval takes its name from the number of notes it includes; thus A to B is a second, A to C is a third; there being three notes included from A to C.

The smallest interval used in music is called a SEMITONE, or MINOR SECOND; from E to F, and from B to C, are Semitones, or Minor Seconds. C to D, D to E, E to G, G to A, A to B, are MAJOR SECONDS.

A Major Diatonic Scale contains both Major and Minor Seconds.

The Minor Seconds occur between the third and fourth, and seventh and eighth notes; thus:

$\begin{array}{cccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\ C & D & E & F & G & A & B & C \end{array}$

This is called the NATURAL Scale, or Scale of C, and is the only scale that can be formed without using Sharps or Flats. When a Scale has two Whole tones, or Major Seconds, from the first to the third notes, it is called a Major Scale; therefore this series of sounds or notes forms a Major Scale, and is called the Scale of C MAJOR. •

This sign ♯, called a Sharp, when placed on a line or space, raises the note a semitone.

" " ♭, " Flat, " " " " " lowers " " "

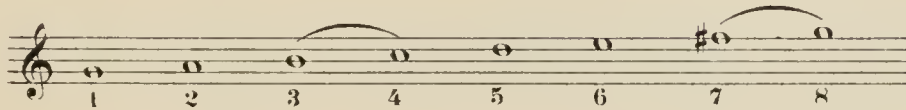
" " ♮, " Natural, replaces the note to its natural position.

This sign \times , called a Double Sharp, when placed on a line or space, raises the note a whole tone.

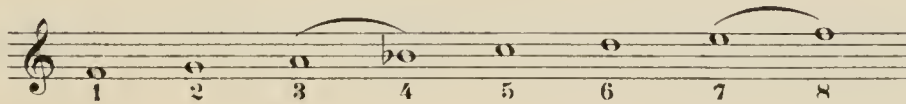
" " \flat , " " " Flat, " " " " lowers " " " "

The \natural will also restore a \times , or \flat note, to its natural place.

The use of these signs is to make the semitones come in the right places, when the scale begins with any other note than C.



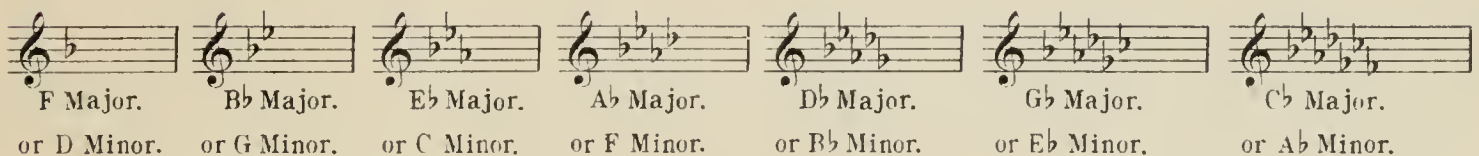
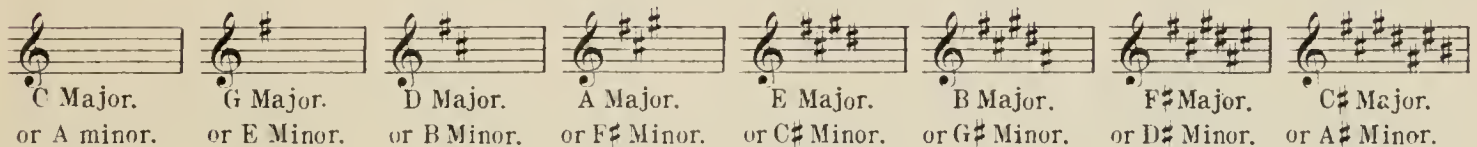
In this example, there is a natural semitone between six and seven, and a natural tone between seven and eight; consequently, F must be raised, to make this scale correspond with the Natural, or C Scale.



In this scale, there is a natural semitone between four and five, and a natural tone between three and four; consequently, the B must be lowered for the reason before given.

The \sharp s, or \flat s, the scales require are marked at the beginning, after the Clef, and are called the SIGNATURE; the notes marked thus are to be \sharp , or \flat , all through the piece.

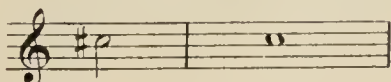
The following table contains all the Signatures, and the names of the Scales to which they belong.



A piece of music, with no signature, is said to be in the Scale, or Key of C; with the signature of one \sharp , in the Scale, or Key of G, and so on.

A Sharp or Flat, etc, introduced in the course of a piece of music, is called an ACCIDENTAL, and its effect does not extend beyond the measure in which it occurs, except in the following cases;


Where no note intervenes.



When a number of notes are tied (see explanation of Tie further on) in successive measures



Accidentals only affect the note on the degree (line or space) on which they are marked; that is, if F (1st space) were marked sharp, and F (5th line) should occur after it it would be necessary to mark the latter \sharp also, unless it was intended to remain natural.

The following exception is sometimes found:  In this example, each note is followed by its octave; but it is better to prefix the accidental to the upper note.

THE MINOR SCALE.

A Diatonic Scale is called Minor when the interval from one to three is a tone and a half.

Each one of the Minor scales is called the relative Minor of one of the Major scales, and has the same signature as the Major scale to which it is related. (See Table of Signatures.)

The Key-note of the relative Minor scale, is the sixth note of the Major scale to which it is related.

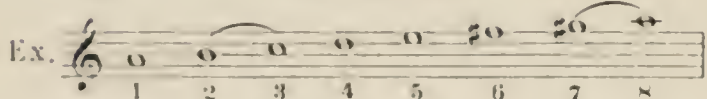
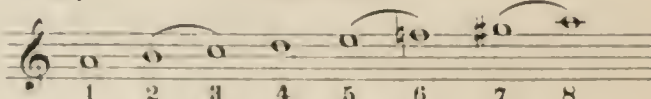
Thus, the Key-note of the relative Minor of C would be A; of G, E, etc.

In the ascending Minor scale, the six and seven, or only the seven, must be raised a semitone.

In the descending Minor scale, the seven, and six, or only the six, must remain unaltered.

SCALE OF A MINOR, THE RELATIVE MINOR OF C MAJOR.

1. ASCENDING.

Ex.  or 

This is called the MELODIC MINOR SCALE. This, the HARMONIC MINOR SCALE.

In N^o 1, the semitones are between two and three, and seven and eight.

In N^o 2, the semitones are between two and three, five and six, and seven and eight.

DESCENDING.—MELODIC.



DESCENDING.—HARMONIC.



In the descending Melodic Minor Scale the semitones occur between six and five, and three and two.

The descending Harmonic Minor Scale is the same as the ascending

The student should write all the Major and Minor scales with their appropriate signatures.

TRIPLETS, AND OTHER IRREGULAR GROUPS OF NOTES.

It is sometimes necessary to group together some number of notes that can not be expressed by exact fractions of the measure; for example, if it should be necessary to play three equal notes to one beat in a measure of Common Time, we have no note to express the third part of a Quarter note; resort is therefore made to the following expedient; we write three eighth notes, and mark them thus:



this is called a TRIPLET, and it signifies that the *three* Eighths are to be played in the

time of *two* Eighths.

2877-117

15282-

In Triple Time a group of *two* notes in the measures would be written thus:



and would be played in the time required for the three beats of Triple Time.

It is possible to group together any number of notes to the beat, or to the measure; it is customary to mark over them the number of notes the group contains.

The following example will illustrate this point.

(a) When a great many notes are grouped together, they are frequently written with only one connecting line, and the value of the remaining notes in the measure indicates the time in which the group is to be played.

Thus, in the second measure in this example, the first beat has a Triplet doubled (called a Sextolet); the second beat has a Triplet; consequently, the group of ten must be divided between the third and fourth beats. In the last measure, the group commences on the second half of the first beat, and extends over the second beat.

SECTION V.

TIE or SLUR, PAUSE, STACCATO, &c.

The Tie or Slur, —. When two or more notes on the same line or space are joined with this mark,



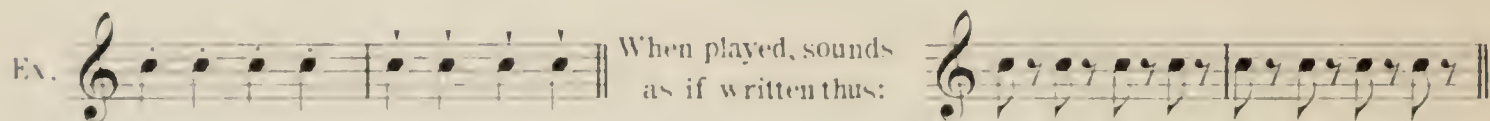
the first note only is struck, but the key is held down until the expiration of the duration of all the tied notes.

The same sign —, when put over notes on different lines and spaces, is called a SLUR, or LEGATO, and signifies that the notes must be played in the smoothest and most connected manner possible.

The PAUSE, ◡. This sign, when placed over a note or rest, signifies that its duration may be prolonged at the pleasure of the performer.

This sign is also used to mark the conclusion of a piece of music; it is, in this case, put over the Double Bar, thus:

The STACCATO, . . . or v v v. When these signs are placed over or under the notes, they signify that the notes must be played in a detached manner.



NOTE.—Strictly speaking, the . . . signify a less detached manner of playing than the v v.

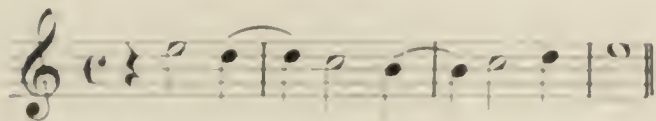
The SOSTENUTO, —. This is a combination of the Slur, or Legato, and the Staccato signs.

It signifies that each note should be held for almost its full duration, and the arm raised from the elbow before striking each note.

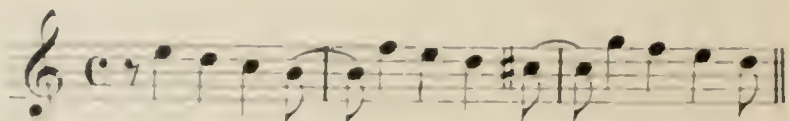
The TENUTO, — or —. This sign, when over or under a note, signifies that it must be held firmly for its full duration, or sometimes a little over the full duration.

The VIBRATO, or VIBRANTE, — resembles the Sostenuto, but the keys are struck with more force.

SYNCOPE. This term is applied to passages in which the notes are sounded on the unaccented beats of the measure, or upon the second member of each beat.

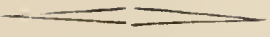





In this example the notes are sounded on the second and fourth beats of the measure.


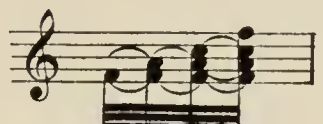



In this example the notes are sounded on the second member of each beat.

The SFORZANDO, or SFORZATO sign *f*, sometimes marked *sf*. This sign signifies that the notes over which it is placed must be strongly accented.

CRESCENDO, and DECRESCENDO signs , sometimes marked *cresc.* and *decresc.* These signs signify that the passage under or over which they are marked, must be played with a gradual increase in the sound,  or *cresc.*; or a gradual decrease in the sound,  *decresc.*

The ARPEGGIO sign  signifies that the notes of the chord before which it is placed must be played from the lowest to the highest, in rapid succession. Chords are sounded thus on the harp, hence the name.

Ex.  EFFECT,  Arpeggio Chords are sometimes marked thus: 

The signs, *p*, *pp*, and *ppp*, mean soft, softer, softest.

“ “ *f*, *ff*, and *fff*, mean loud, louder, loudest.

fp means that the first note must be loud, the following notes soft.

pf means the reverse, *i.e.* first soft, then loud.

mf, moderately loud; *mp*, moderately soft; the letters *mz* are sometimes used.



The letter *p* stands for *piano*, the Italian word for soft.



“ “ *f* “ “ *forte*, “ “ “ “ strong or loud.


“ “ *m* “ “ *mezzo*, this word means literally, half way, or medium.



SECTION VI.

MISCELLANEOUS SIGNS, TURNS, etc.


This sign  is used to mark the place from which a piece or part is to be repeated. *D. S.* means return to the  which is a contraction of the word *Segno*, meaning a sign. *D. S.* means *dal segno*,—from the sign. *D. C.*, a contraction of *Da Capo*, means literally, from the head; it signifies a return to the beginning of a piece.

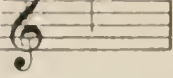
When the Double Bar at the end of a part or piece is marked thus: , it signifies that the part or piece must be repeated. When the Double Bar at the end of a part is marked thus: , *i.e.* with dots on both sides, it signifies that the part preceding and the part following it must both be repeated.

This sign  signifies that the notes over which it is placed must be played an octave higher than they are written.

It was formerly the custom to write the word *loco* (meaning in place,) at the end of this sign, thus:  *loco*, to indicate a return to the natural position of the staff. It is now, however, very generally omitted, and the end of the sign is indicated thus, .

This sign is a contraction of the words *ottava alta*, meaning, an octave higher. When a passage is to be played an octave lower than it is written, the sign *grā basso* is employed; and when both staves are to be played an *grā* higher, or *grā* lower than they are written, the sign must be marked over both.

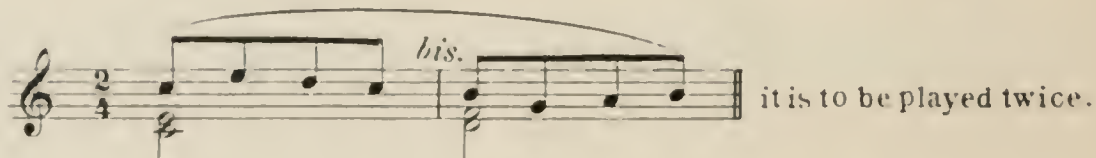
When a note is marked thus in the Bass staff,  it signifies that the octave below is to be struck with it.

The same mark above a note, in the Treble staff,  means that the octave above must be struck with it.

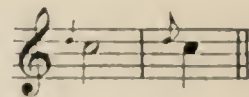
In music for two or more instruments, when a rest of several measures occurs, it is marked thus:



The Double Bar is used to mark, 1st, the end of a part; 2nd, of a whole composition; 3rd, a change of key; 4th, a change of movement; 5th, change of time; 6th, the close of an Introduction, Prelude, or Symphony; and when a short phrase is enclosed between two Double Bars, and is marked *bis*, thus.



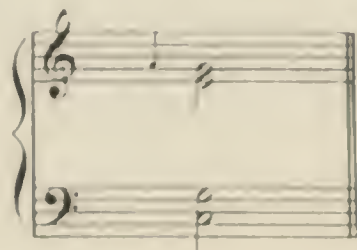
The APPOGGIATURA. This name is applied to a small note, written thus:



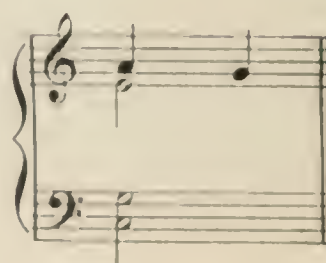
The small note is always half the value of the note it precedes; *i.e.* before a ρ , the small note is a ρ ; before a ρ , an ρ ; and so on.


The Appoggiatura must be struck in the place of the note it precedes, and must take half of its duration.

In this example, the place of the G is with the other notes of the chord, but the Appoggiatura, A, takes that place, and the G is the last note struck.



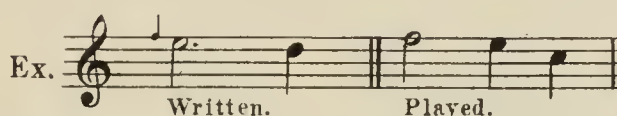
played thus,



The Short Appoggiatura (also called ACCIACCATURA,) has a dash across the stem ; it is played in the place of the note it comes before, but must be as rapid as possible.




The Long Appoggiatura takes two thirds of the value of a note with a dot.

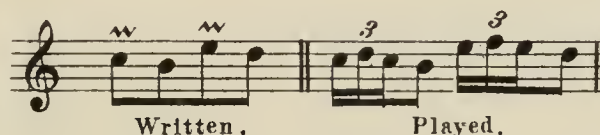



It takes the full value of the *note* when before a note with two dots.

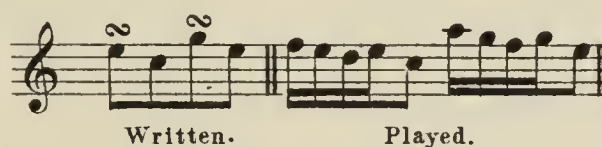
The accent always falls on an Appoggiatura whether long or short.

When two or more small notes (called GRACE NOTES) precede or follow a note, they are generally played very fast and without accent, and may be played, when before a note, either in its place or before it; experience only can determine.

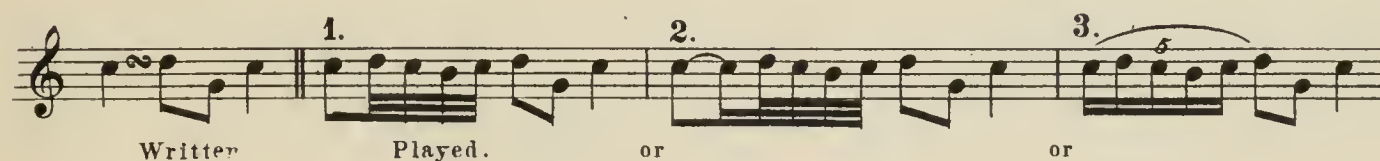
The MORDENT  This is the sign for a Double Appoggiatura with the accent on the first note. It is always struck in the place of the note it precedes.



The TURN  There are three varieties of the Turn called—Direct, Prepared, and Inverted. For the Direct Turn, the sign is placed over the note, thus:

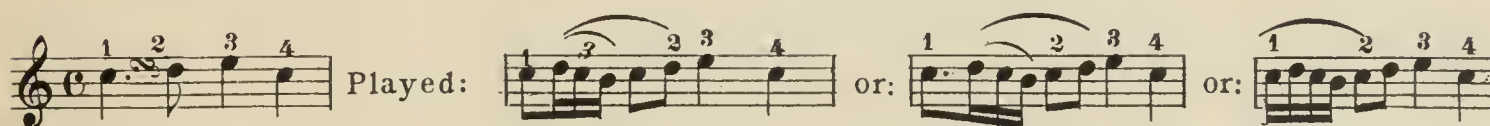


For the Prepared Turn, the sign is placed after the note.

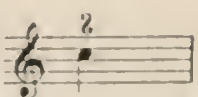






No 1 is best in slow movements; No 3. in rapid.

When a Turn follows a Dotted note, the final note of the Turn is struck in the place belonging to the dot, i.e. the part of the measure filled by the dot.

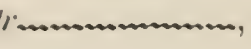


In each of the three ways of playing the preceding example, it will be perceived that the last of the four notes forming the Turn falls in the place belonging to the dot, that is, the first member of the second beat.

The Inverted Turn is marked thus:  Played,  Sometimes written out, thus: 

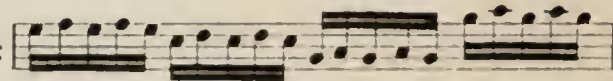
When a \sharp , b , or \natural , is marked over a Turn, thus:  the highest note of the Turn is to be played \sharp , b , etc.; when under a Turn, thus:  the lowest is to be \sharp , b , etc.

 Played:   Played: 

The Trill, or shake marked thus: , consists of a rapid and alternate iteration of the note written and the note above it.

 Played: 

The Trill always ends with a Turn, whether it is written or not, except in the following instances: first,—when a number of notes in succession are marked with the sign:

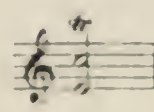
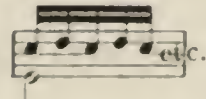
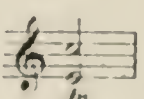

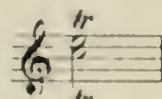
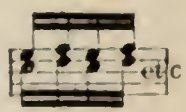
 Played: 

Second,—when the trilled notes alternate with rapid ascending or descending passages:


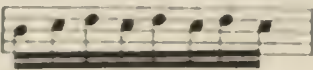


 Played: 

When the Trill has no Turn at the end on the note written, as in the above examples.

When one of two or more notes is to be trilled, the position of the sign indicates to which note it belongs. When the sign is above and below two notes, both are to be trilled.

 Played:  etc.  Played:  etc.  Played:  etc.

The Trill is often preceded by an Appoggiatura,

 Played:   Played: 

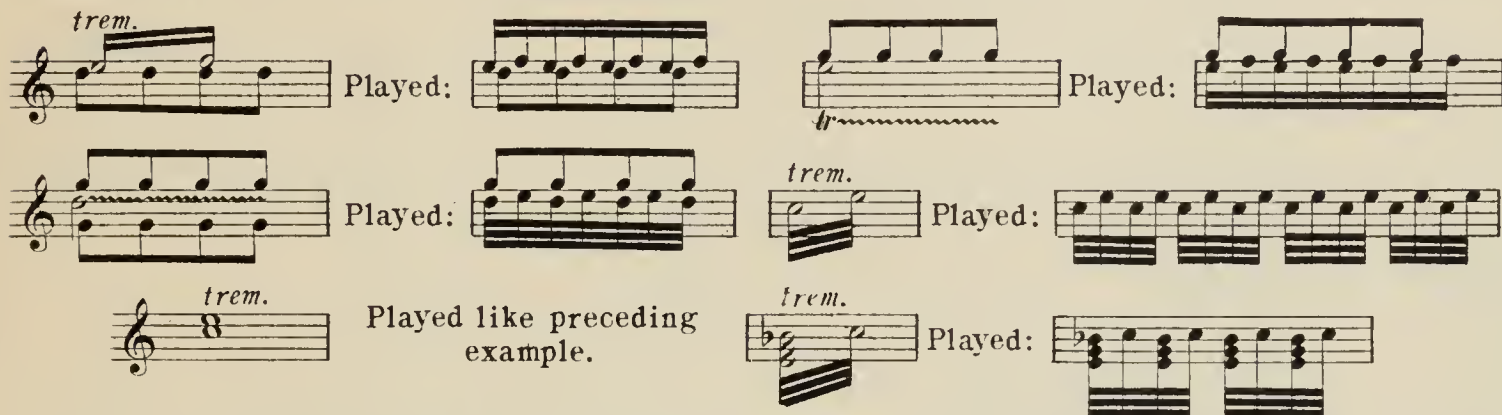
or by a Direct or an Inverted Turn; these Turns are always written—

 Played:   Played: 

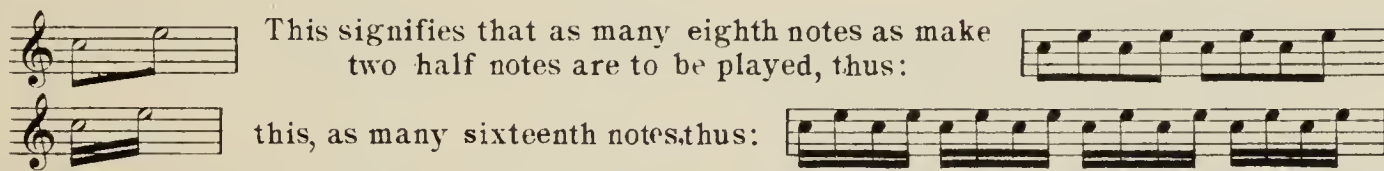
SECTION VII.

ABBREVIATIONS, &c.

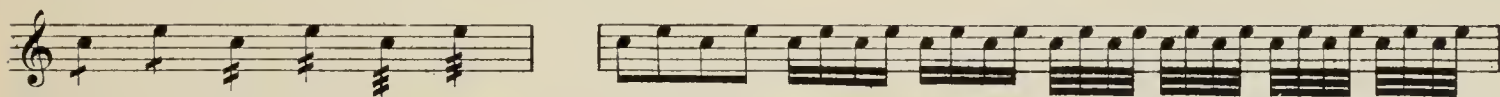
The TREMOLO. The Tremolo is somewhat like the Trill, but has more notes, or the notes are farther apart. There are several ways of making it, which the following examples will illustrate.



The last example has a different meaning when the word Tremolo, or its contraction, *trem.* does not accompany it; viz: the number of bands indicates the denomination, and the written notes, the number that must be played. The following example will make this clearer.



When this contraction is used with Quarter notes, the bands are drawn across the stems to distinguish them from Eighth or Sixteenth notes, thus:



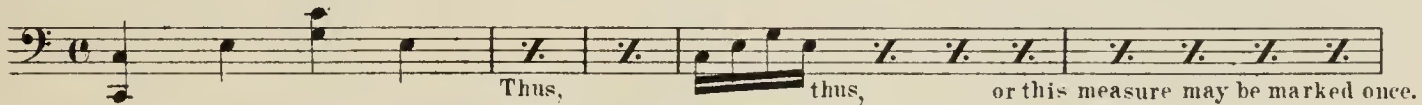
When a single note or a chord has one or more bands across the stem, it is to be repeated in accordance with the above rule.



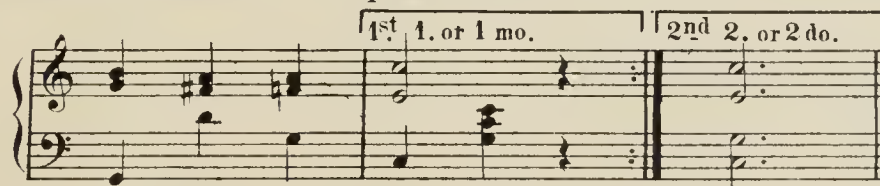
Sometimes the number of notes to be played is marked over, in addition to this sign.



When a phrase is to be repeated through several measures or parts of measures, the following sign is used.



When one or more measures at the end of a part are marked thus:



It signifies that on the repetition of the part, the measure or measures marked 1st 1. or. 1 mo. must be omitted, and those marked 2nd 2. do or 2. must take their place.

The contraction, *Ped.*, (*pedal*), signifies to press down the Damper Pedal, (erroneously called Loud Pedal,) the effect of which is to prolong the sound after the finger is raised. The sign for raising the foot is made thus: * or *. There is no sign for the other pedal in Square or Upright Pianos; for the Grand Piano, the words *una corda*, one string, (abbreviated *U. C.*) are used. The effect of this pedal is to shift the action so that the hammers strike but one of the three strings.

The words *tre corda*, three strings, (abbreviated *T. C.*) signify that the foot is to be raised. 15292-

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

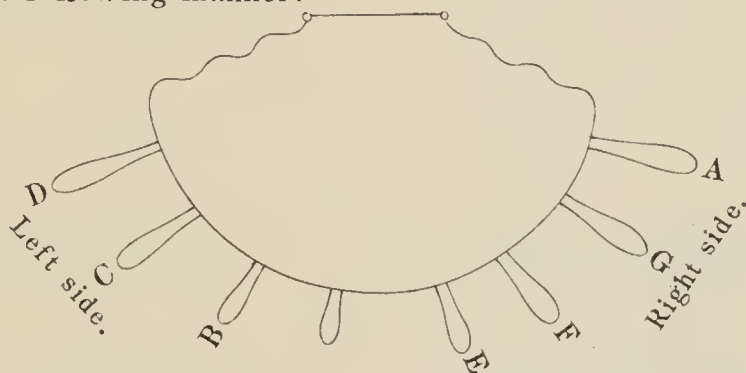
A	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly; leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker.
Agitato	Restless; with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligato	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Ameroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (C)	The sign indicating a pause or rest.
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con	With animation	Piacere, a	At pleasure
Animato		Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Crio, con	With much spirit	Pomposo	Pompous; grand
Cadenza	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canzonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risolto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuito	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Soli</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged.
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stenando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fz >)	Indicates that a note or chord is to be strongly accented	Syncopation	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Grazioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow, the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Leger line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variatione	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Lento tempo	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited
Majestic	Majestically; dignified	Volti Subito V S	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Mezzo	Half, moderately		

Introduction.

As the object of this work consists in providing a guide for instruction upon the *Single*, as well as *Double-Action* Harp, the author deems it necessary to introduce it with a few explanatory remarks, in reference to the mechanical construction of both instruments and their relative differences.

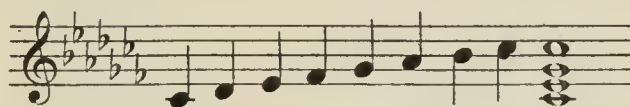
The name of the Pedal-Harp is derived from the pedals which are attached to both sides of the base of the instrument, each one being constructed in such a manner, that when pressed down, it raises the note (or string) with which it is connected, half a tone, through all the different octaves of the instrument; in this manner the pedal B. changes all the B flats into B naturals, all the other pedals acting in the same way together with their respective notes (or strings.)

As every step of the diatonic scale has its corresponding pedal, the Harp is supplied with seven, attached to the instrument in the following manner:—



Note: Modern harps are generally supplied with an additional pedal (called the Swell pedal) for the purpose of increasing the tone by opening the small openings or doors (soupapes) which are at the back of the harp.

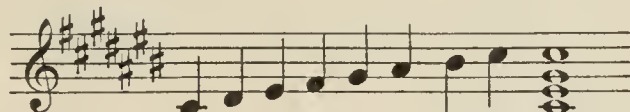
The strings on the Single-action harp can only be raised once, while on the Double-action harp two movements can be produced with every pedal, each raising its respective string a semi-tone; and thus offering an opportunity of playing in all major and minor keys. Owing to the mechanism of this Harp it is necessary to tune it in the key having the most flats: viz. C flat major:—



when after this, all the pedals are brought down into the first notch, the harp then stands in C major:



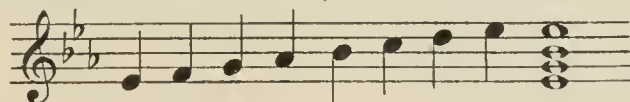
but when in the second notch in C sharp major:



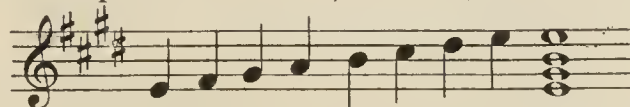
All minor and major keys between C^b major and C[#] major can be employed upon this harp.

But this is not the case with the Single-action harp — as here each string can only be raised once from a flat (b) to a natural (b), or when the string is tuned as a natural tone — to a sharp (#).

To play in the most usual keys of flats and sharps, this harp is tuned in the key of E flat major:



When all the pedals are in their respective notches, the harp will be in E major:



All the intervening major and minor keys can be executed on this Harp, but the latter, especially those with two, three and four sharps present difficulties which the composer must well take into consideration.

The following table shows which major and minor keys are applicable upon the Single- and Double-action Harps, and with which pedals these keys can be produced.

In order to place the pedals, which are necessary for the production of any certain key, they are pressed down with the foot and fastened into the notches; (which are at the base of the Harp.) This is generally designaed as the "*placing of the pedals*" in contradistinction to when the pedals are kept down only momentarily by the foot.

		Pedals for the Double-action Harp.	Pedals for the Single-action Harp.
C [♮] MAJOR. or A [♭] MINOR.		Natural key of this Harp. ○	
G [♭] MAJOR. or E [♭] MINOR.		F' •)	
D [♭] MAJOR. or B [♭] MINOR.		F' C'.	
A [♭] MAJOR. or F MINOR.		F' C' G'.	
E [♭] MAJOR. or C MINOR.		F' C' G' D'.	Natural key of this Harp.
B [♭] MAJOR. or G MINOR.		F' C' G' D' A'.	A.
F MAJOR. or D MINOR.		F' C' G' D' A' E'.	A. E.

•) means to bring the pedal into the first notch.
• means to bring the pedal into the second notch.
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C MAJOR.
or
A MINOR.

F' C' G' D' A' E' B'

A. E. B.

G MAJOR.
or
E MINOR.

F'' C' G' D' A' E' B'

A. E. B. F.

D MAJOR.
or
B MINOR.

F'' C'' G' D' A' E' B'

A. E. B. F. C.

A MAJOR.
or
F# MINOR.

F'' C'' G'' D' A' E' B'

A. E. B. F. C. G.

E MAJOR.
or
C# MINOR.

F'' C'' G'' D'' A' E' B'

A. E. B. F. C. G. D.

B MAJOR.
or
G# MINOR.

F'' C'' G'' D'' A'' E' B'

F# MAJOR.
or
D# MINOR.

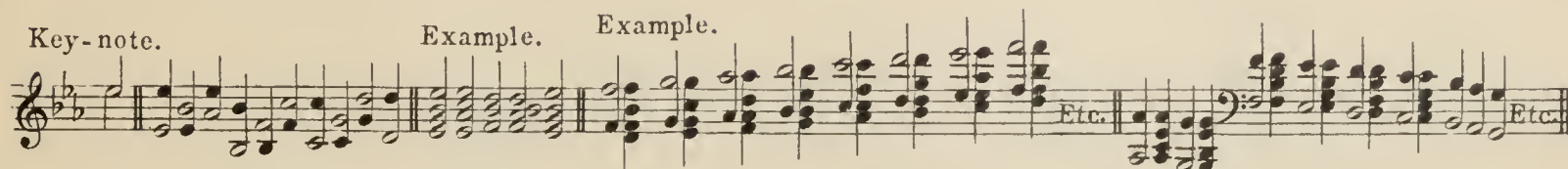
F'' C'' G'' D'' A'' E'' B'

C# MAJOR.
or
A# MINOR.

F'' C'' G'' D'' A'' E'' B''

Note: The keys marked thus \oplus are seldom used by composers for the harp because they are in enharmonic relation with the keys of C \flat major, G \flat major, D \flat major and the minor keys of the same signatures, which sound far better and clearer, as they do not require so many pedals; it would also require a very excellent instrument to perform in such keys and produce them in perfect tune; very often the keys with three and four sharps on the Single-action Harp, and on the Double action Harp those with five, six or seven sharps are imperfect; but it must be observed that the more modern harps of both American and European makers, form an important exception in this respect.

For the tuning of a Single-action Harp, the same process is to be observed, but with that difference, that its regulation must be based on the Key of E flat, this being the fundamental key of the instrument — therefore the plan of tuning is as follows:—



Remarks on the Position of the Harp—the attitude of the player— Position of the body, hands and feet while playing.

§1. The Harp must rest on the right shoulder of the player, inclining (*) towards the player to such an extent, that the instrument will stand solely upon the two small feet at its base, the two fore-feet not touching the ground; at the same time it must rest lightly upon the inner side of the right knee.

(*) It must be absolutely avoided to let the Harp repose too much on the arm instead of the shoulder, because in addition to fatiguing the arm, this would also interfere with the correct position of the hand, and consequently tend to impede its movements.

§2. To hold the Harp in the right position and to manipulate the instrument with ease and surety, necessitates that the player be seated at a suitable height, in correct proportion to his figure and the size of the instrument.

§3. The attitude of the player should be an easy, graceful and up-right one; the head erect but unrestrained in order to enable a perfect view of the strings and notes. (upon the music stand.)

§4. The right arm must be held in a sufficiently elevated manner, in order to place the hand in a downward position; in addition the wrist of this arm rests upon the right edge of the sounding-board. When the right hand is to play in the lower octaves, the same rule in regard to the fore-arm is to be observed and attention must be paid, that in employing the highest strings, the lower part of the thumb comes in contact with the edge itself.

The most careful and particular attention must be paid to the above rule and although its observance in the beginning might appear inconvenient, the pupil will undoubtedly perceive its advantages after a little practice and understand that only in this manner will it be possible to execute passages of every kind with ease and surety.

§5. As the left arm is placed at a greater distance from the instrument, owing to the latter's position; and as its services are mostly needed for the lower octaves, the above rule in general cannot be applied to it, excepting when the left hand is called upon to play in the upper octaves of the treble key, or when, in order to produce exceptional and peculiar effects—the strings are to be played very near to the sounding-board.

In general the left arm must not be held too close to the body, but should assume a graceful and unrestrained position.

§6. The hands must be held in such a manner that the thumbs are always upper-most, while the other fingers are held in a slightly rounded downward direction. The position of the hands themselves will explain,—that the strings are plucked in a side-ward manner, that the first, second and third finger are moved in the direction of the player—and the thumb in the opposite direction.

The fingering throughout this work is as follows:— 1 designates the thumb, 2, 3 and 4 the next following fingers; as the little finger is too short, no use of it is made.

The proper position of the hands and fingers is indicated by the following figures *a* and *b*.

Fig. a.
Right hand.



Fig. b.
Left hand.



Owing to the fact that both in scale-like and other passages the fingers proceed into the next position by passing under the thumb while ascending and the thumb over the other fingers into the next lower position while descending, the above-shown position of the thumb is *most important and very essential*.

Beginners must pay particular attention to the proper holding of the hands, and ought to be very cautious not to play with the nails.

§ 7. The feet must be placed on each side of the Harp, in such a manner that both will have an easy command over the pedals; the latter are pressed down only with the fore-part of the foot, and those which are to be placed must be brought into their respective notch, by a slight inward movement of the foot; but all these movements must be executed without the slightest noise, and only with the foot, as the whole leg must not be raised under any consideration.

Practice, combined with close attention, will soon familiarise the pupil with the exact position of the pedals, the situation of which he will learn from the Fig. on page 17.

On the correct system of fingering.

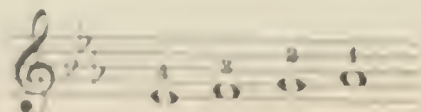
§ 1. It is only through correct fingering that clear and perfect execution is acquired, and ease and steadiness are gained by continued practice; the pupil must therefore closely observe the signs for the fingers in all the following examples.

Note. To make the exercises of this Method applicable for both the Single- and Double-action Harp, the Author has studied to use such keys as will serve for both instruments; examples which are only intended to be played on the Double-action Harp are marked ⊕. For the pedal with which the different keys are produced see table page 18 & 19.

§ 2. Taking for granted that the pupil has fully acquainted himself with all the preceding rules, in reference to the position of the instrument, the body, etc., and particularly as to the remarks referring to the right hand, he must now endeavor to play the following four notes with the right hand, proceeding in this manner: — after placing the hand in the correct position, the third, second and first finger is placed against the strings in such a manner, that starting from the third, every succeeding finger will touch its string a little higher than the preceding and in such a way that these three fingers will be in a parallel line with the sounding-board, after this the thumb is placed in an upright position upon the *A* string, but without altering the position of the other fingers; furthermore the pupil must not forget to keep the arm in an elevated position and to rest the wrist upon the side-ward edge of the sounding-board.

These four notes must first be practised very slowly, and care be taken that the little finger does not assume an ungraceful position, or be bent towards the middle of the hand.

• Right hand:



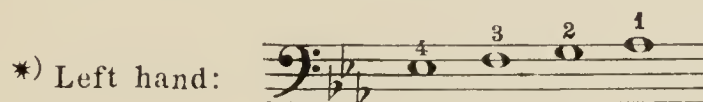
• Left hand: abbreviated *R H*

§ 3. These four notes must be often repeated and practised, first slowly then quickening by degrees as the pupil advances.

During each repetition of these four notes the fingers must be prepared in such a manner that when the thumb strikes the string A flat, the fourth finger has already resumed its position on the string E flat. The remaining fingers are prepared in the same respective manner.

This preparation of the fingers must take place with great care, in order to avoid their touching the strings too soon, and thereby preventing the latter's vibration.

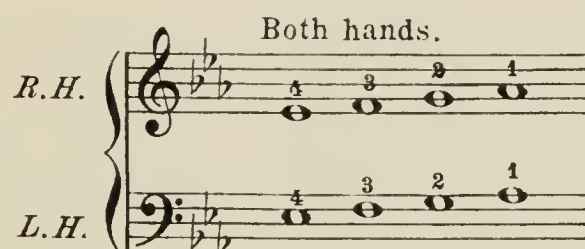
§ 4. After the pupil has studied and mastered the above exercise with the right hand, he must proceed to practice it in the same manner with the left, strictly observing what has already been said in regard to the position of the hand, as the strings are plucked and the fingers prepared in the same way as when using the right hand.



*) Left hand: abbreviated *L.H.*

§ 5. As soon as the pupil is able to play these four notes distinctly, and equally well with the right and the left hand, he may proceed to play the same with both hands together; care must be taken that the notes are struck simultaneously.

In order to produce the notes with the utmost equality, it is advisable to practice very slowly at first and increase in speed by degrees.

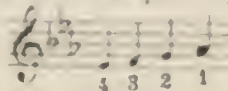
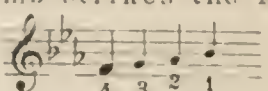


§ 6. The following examples are so arranged as to proceed by degrees from slower to quicker movements—but as equality of touch is necessary throughout, the pupil must begin the exercises marked (a) and (b) comparatively slow, in order that he may execute those under (c) and (d) in the same time, and with the same distinctness.

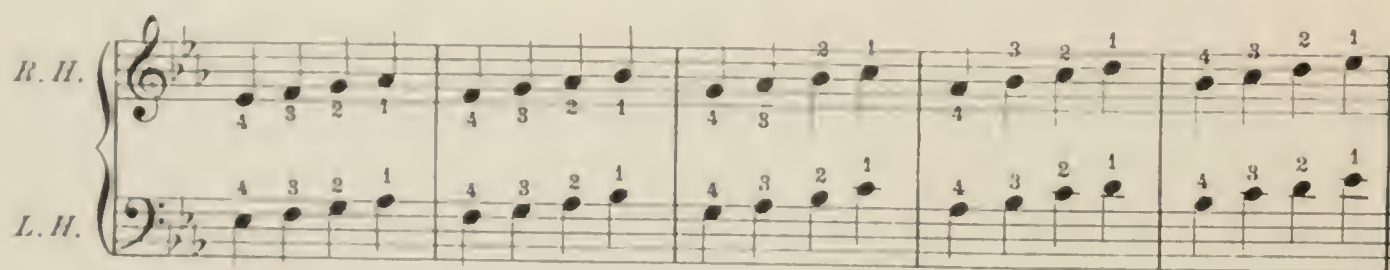
The author *strongly* recommends not to advance to the next example before the pupil has thoroughly mastered the preceding one.





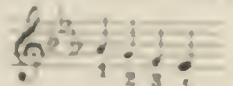
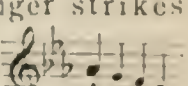
§ 7. In the next example it is necessary to observe what has already been said in reference to the preceding ones, only with this difference— that the fourth finger, in every instance, has to prepare the next degree, and consequently the other fingers follow accordingly; therefore, if the thumb strikes the A flat string  the fourth finger must be already placed on the F string 

For the sake of brevity the next examples are given for the right and left hand together, but it is advisable that the pupil practice *each hand separately at first*, and then take it up with both hands together.

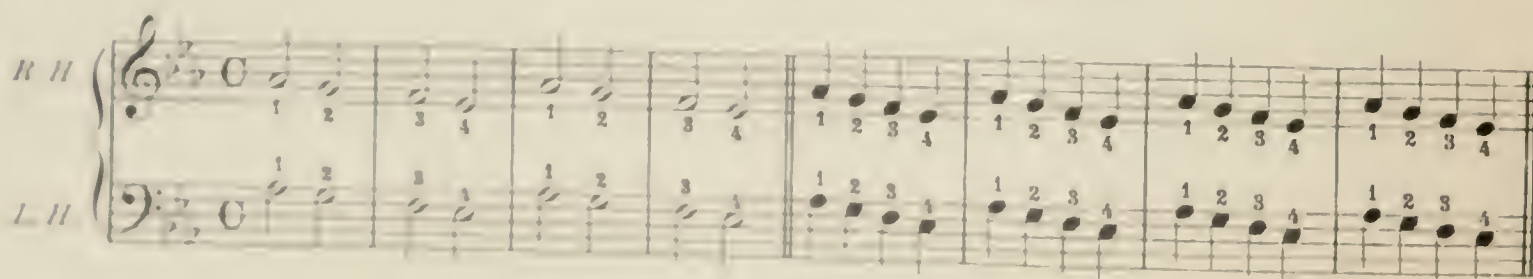


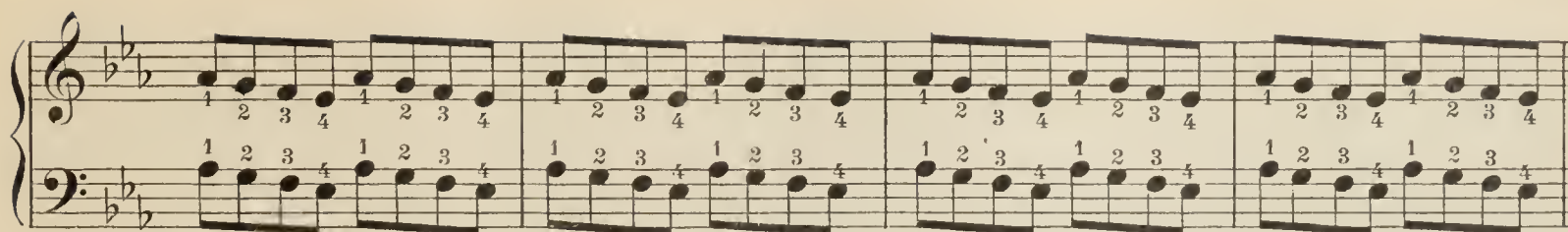
§ 8. The following example should be practised in the same manner, observing that for the sake of preparation,— the fourth finger descends one degree every time a change occurs.



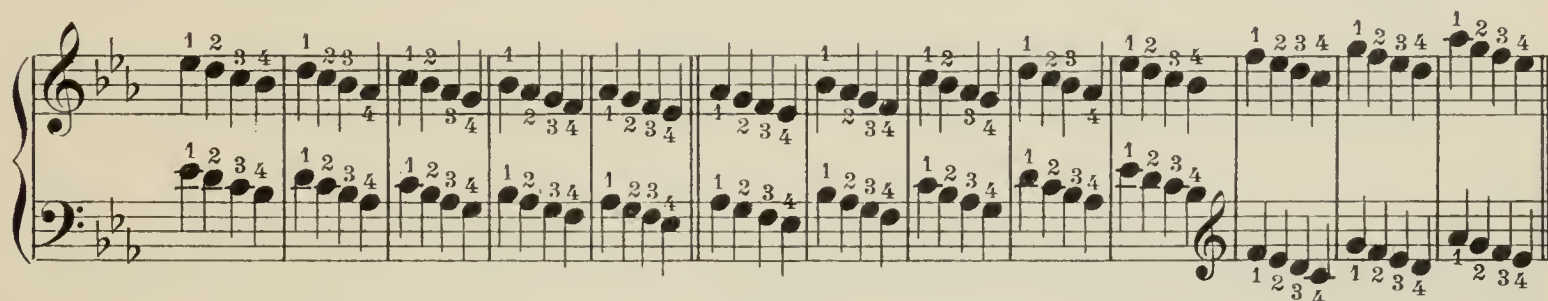
§ 9. When the pupil is able to play the above exercises with both hands, separately as well—as together, he may proceed to the next— observing that it is now the thumb, which is to be placed first on its respective strings, after which the other fingers are to follow in regular order. Whilst the fourth finger strikes the string E \flat  the thumb must already have taken its position on the string A \flat 

Note. The pupil must take special care in repeating these four notes— to keep the thumb always at the same height, taking care not to let it incline downwards, a fault which occurs often with beginners.





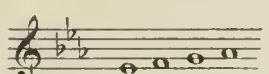
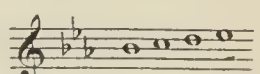
§ 10. In the next examples the same must be observed, taking particular care to prepare the fingers in due order.

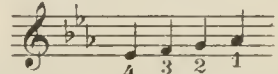
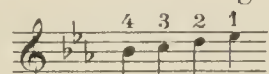


§ 11. In order that each finger may be developed with equal strength, the author deems it advisable to practice the following exercises of four notes, ascending and descending in such a manner that the first, second, third and fourth note of each group is alternately played with a particular accent — viz. —

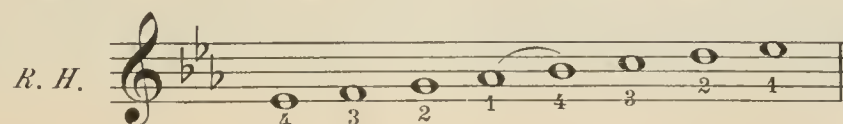


The same is also practicable in the preceding examples, both ascending and descending; especial care should be exercised in the employment of the fourth finger, which at the commencement is generally the weakest, taking care that it always strikes steadily.

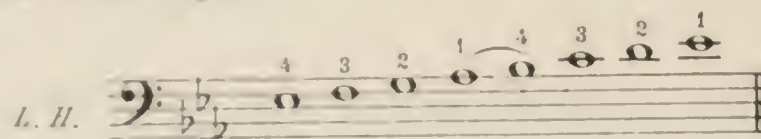
§ 12. When the four notes  are succeeded by the next following four  it will form the scale of E flat major; these last four notes are played with the same fingering as the first four, but great attention must be paid on the part of the pupil that in changing the hand from the first four notes to the last four, no rest or interruption occurs, and the hand moves with facility from the 1st to the 2^d position, which mainly depends on keeping the thumb erect. (see also page 21 § 6.)

To execute a scale steadily and equally the fingers must always be prepared for their respective strings, therefore before the thumb has struck the string A \flat  the fourth finger must pass beneath the thumb to the string B \flat  after which the other fingers follow in regular order.

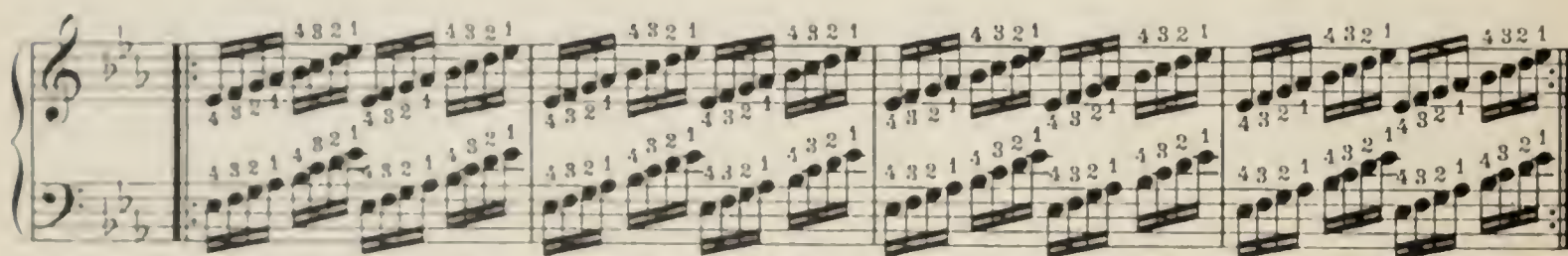
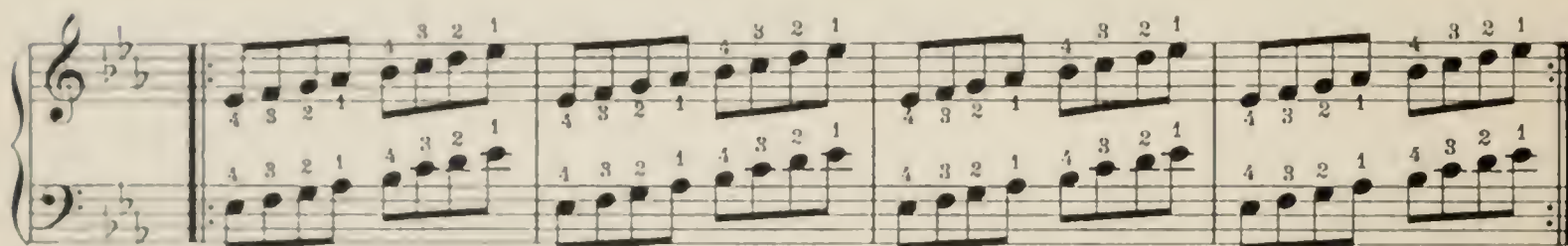
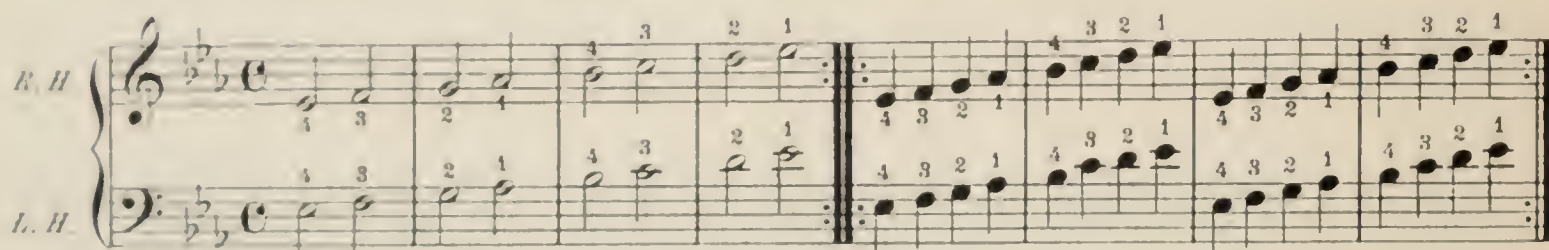
The change of the hand from the 1st to the 2^d position is shown in the following example by —.



§ 13. To execute this scale with the left hand—the same rules are to be applied as those relative to the right hand; the pupil must not lose sight of the necessity of passing the fourth finger under the thumb in proper time, as this is of the greatest importance, inasmuch as the wrist of the left hand does not rest upon the edge of the sounding-board, and therefore its only support depends on regular preparation and steadiness of the fingers.



Scales for both hands.

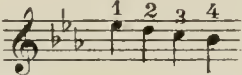
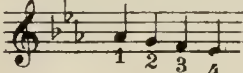


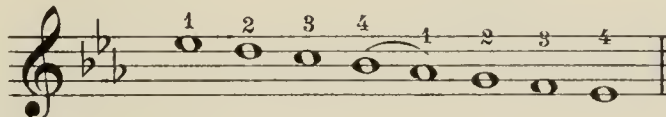
R. H. 

L. H. 

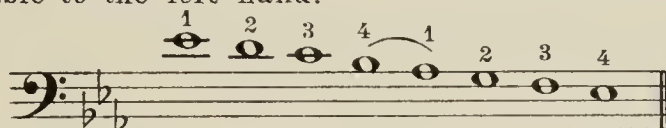




§ 14. In the descending scale the thumb must pass over the other fingers to its next position—so that when the fourth finger strikes the string B \flat  the thumb must already have passed over this finger to A \flat  after which the other fingers follow in their usual order.

R. H. 


The same is of course applicable to the left hand:

L. H. 

Exercises for both hands.

R. H. 

L. H. 









This section contains six systems of musical notation for harp scales in C major, D major, E major, F major, G major, and A major. Each system consists of a grand staff with a right-hand (RH) and left-hand (LH) part. The scales are written in treble and bass clefs, with ascending and descending passages. Fingerings (1-4) are indicated above the notes, and pedaling instructions (RH, LH) are placed below the staves. The scales are written in a way that demonstrates the use of the entire range of the instrument.

§15. As continual and conscientious study of the scales comprises one of the most important factors for insuring and giving steadiness to the hand, the author is prompted to advise the pupil to practice them unceasingly. In order to avoid monotony in a certain direction, as well as to provide opportunity for the pupil to acquaint himself practically with the pedals, the scales should be practised in all keys possible upon the Harp, thereby making use of the entire range of the instrument, as illustrated in the following example in C major; all the remaining usual keys will be learned from the table, pages 18 and 19, which also shows through which pedals the different keys are produced.

C Major.

This section shows the C major scales for the harp, including C Major, D Major, E Major, F Major, G Major, and A Major. The scales are written in a grand staff with RH and LH parts. The notation includes ascending and descending scales with fingerings (1-4) and pedaling instructions (RH, LH). The scales are written in a way that demonstrates the use of the entire range of the instrument.

The pupil must practice the following examples in different keys in the same way.

This section shows the C major scales for the harp, including C Major, D Major, E Major, F Major, G Major, and A Major. The scales are written in a grand staff with RH and LH parts. The notation includes ascending and descending scales with fingerings (1-4) and pedaling instructions (RH, LH). The scales are written in a way that demonstrates the use of the entire range of the instrument.

§ 16. With the following exercise all the fingers must not be prepared at once but in the following order:- second, fourth, third, second finger and then the thumb. (To prepare the thumb and the third finger at the beginning would not only be needless, but tend to impede the movement of the other fingers;) after the first five notes the preparation of the fingers takes place as in the scales, being indicated by the downward stems of the eighth notes.



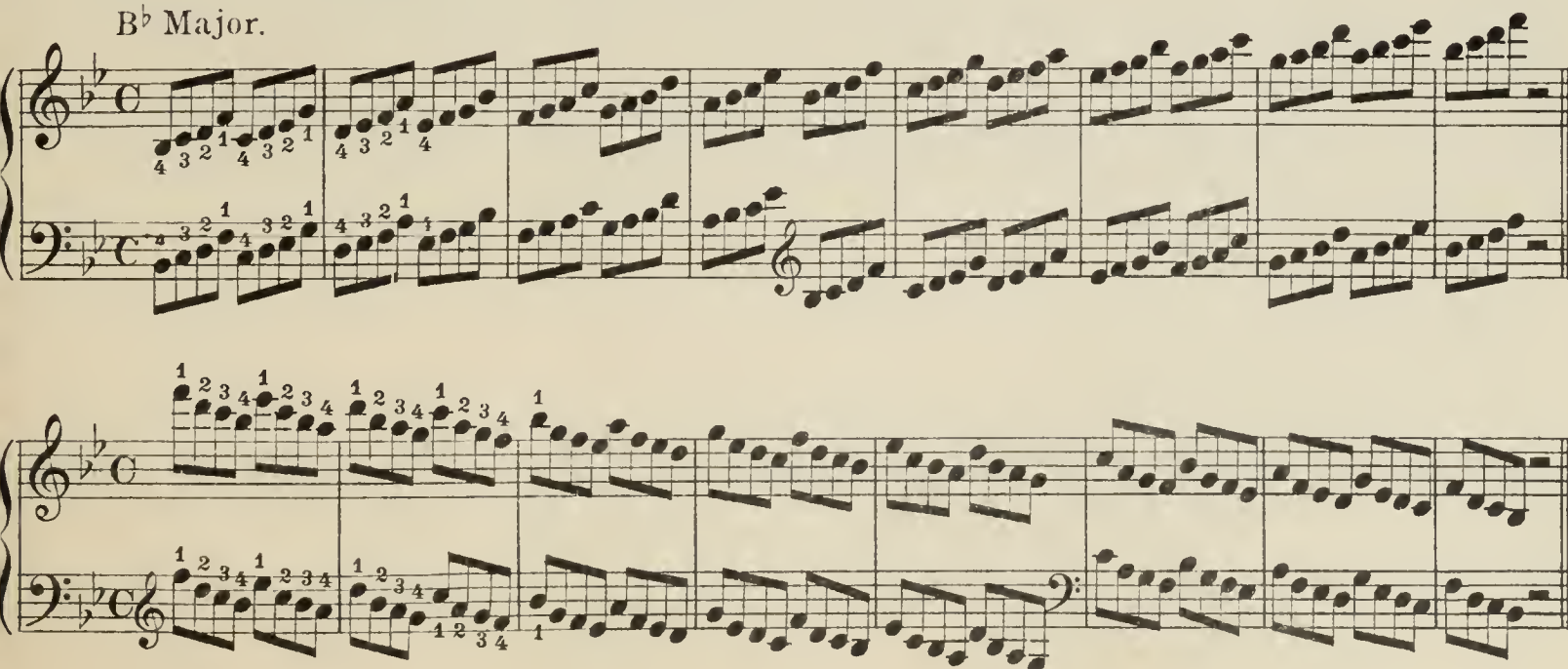
When descending, the order of fingering at the commencement is: third finger, thumb, second, third, and fourth finger, after which the preparing of fingers again takes place as in the scale.

In both examples the pupil must execute the notes in a well-accented manner and in perfect time.

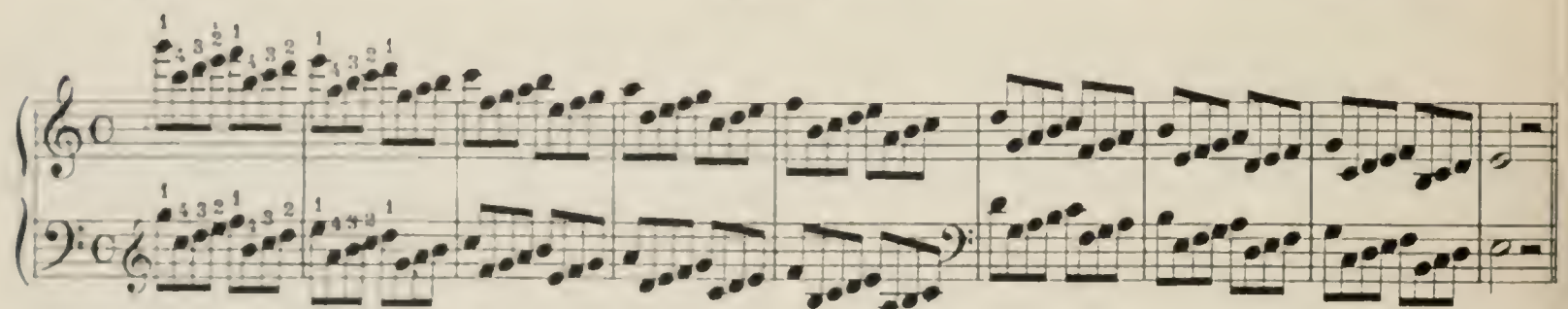
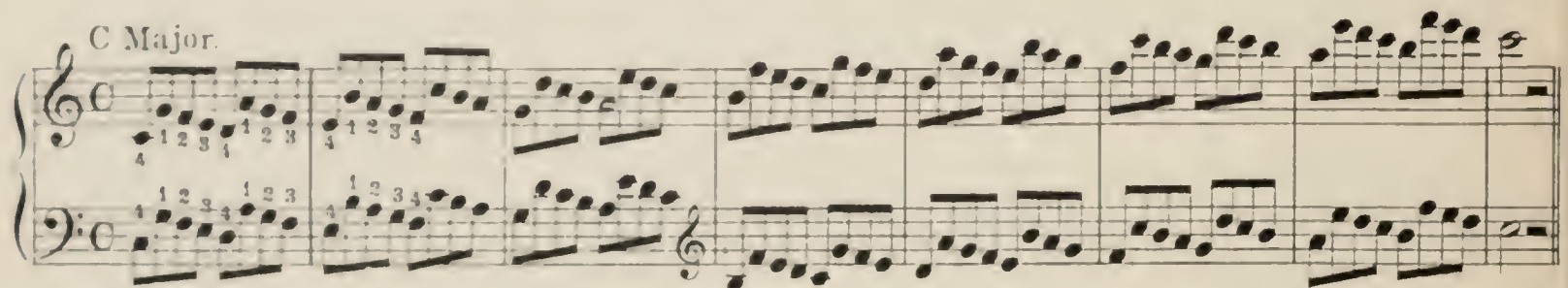
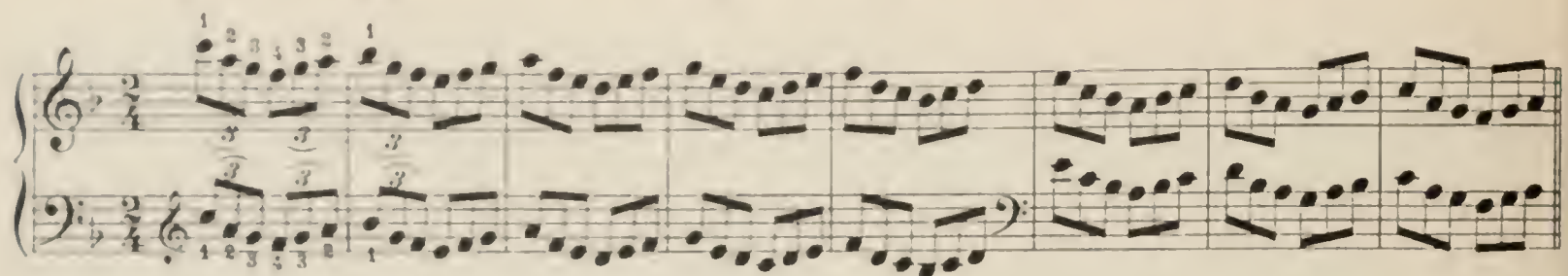
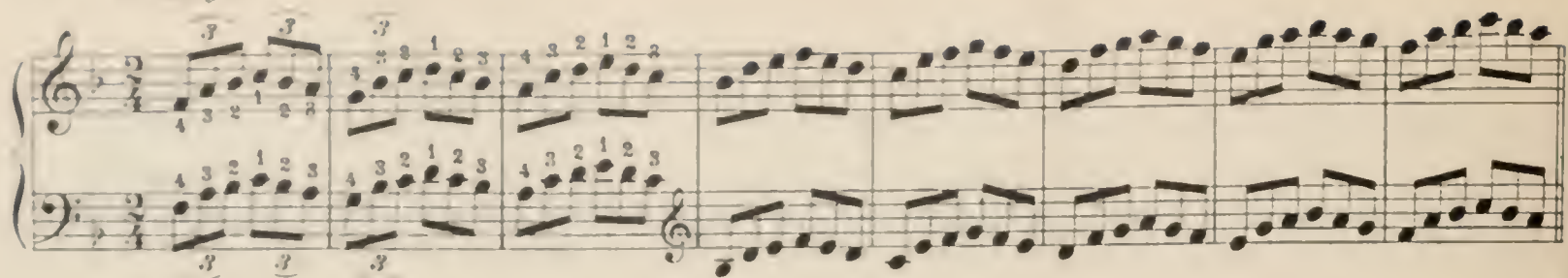


§ 17. Different keys have been chosen for the following examples, offering the pupil an opportunity at the same time, to acquaint himself with the use of the pedals.

B^b Major.



F Major.

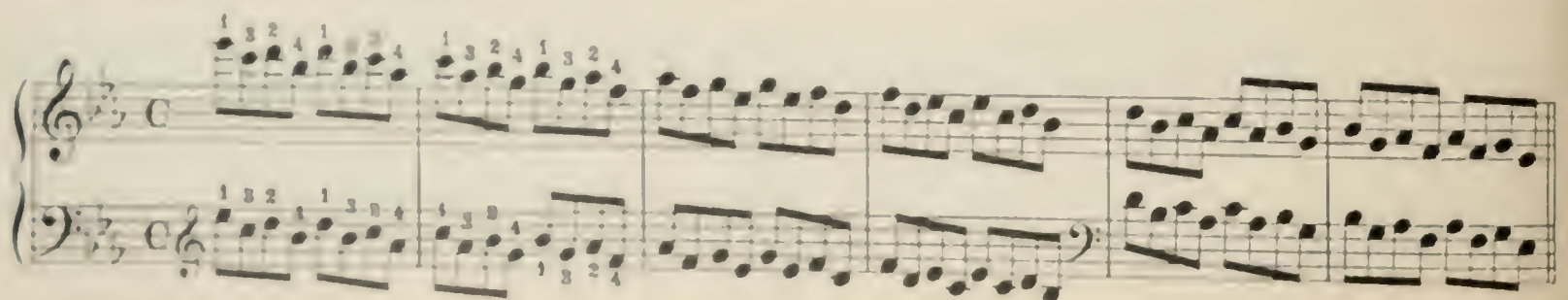


§ 18. In the next example the fingers are prepared as follows: fourth, second, third and thumb— in the course of this passage the fourth finger must immediately take the position which was first occupied by the third, and the second that of the thumb.

E♭ Major.



In the same example descending, the fingers must be prepared in the order: thumb, third, second and fourth finger, in the course of this passage the thumb takes the position of the second finger and the third that of the fourth.



§ 19. In all cases where it is not possible to prepare the fingers on account of preventing the vibration or even the striking of any string, the fingers should assume their position in the strings as soon as possible.

Such passages must be studied very attentively in order to execute them with steadiness.

C Major.

§ 20. Some passages require only three fingers for their execution—the thumb, second and third finger; this fingering is more particularly adapted to triplets and sextoles, but is not confined to these alone.

All that has been already said as to the preparation of the fingers etc. must be observed here, only with this difference that in ascending the scale—the third finger passes under the thumb, and in descending, the thumb passes over the third finger into its next position. The pupil must bear in mind not to bend the fourth and little finger too much towards the hand, but hold both in a well-rounded manner.

E^b Major.

C Major.



G Major.



D Major.



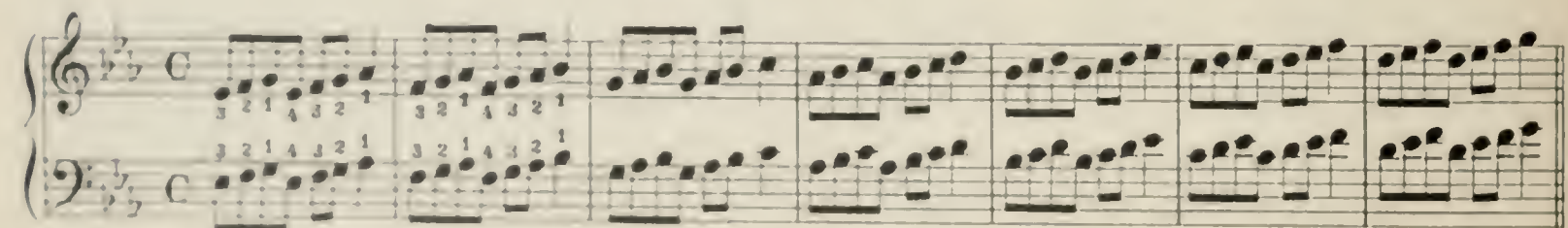
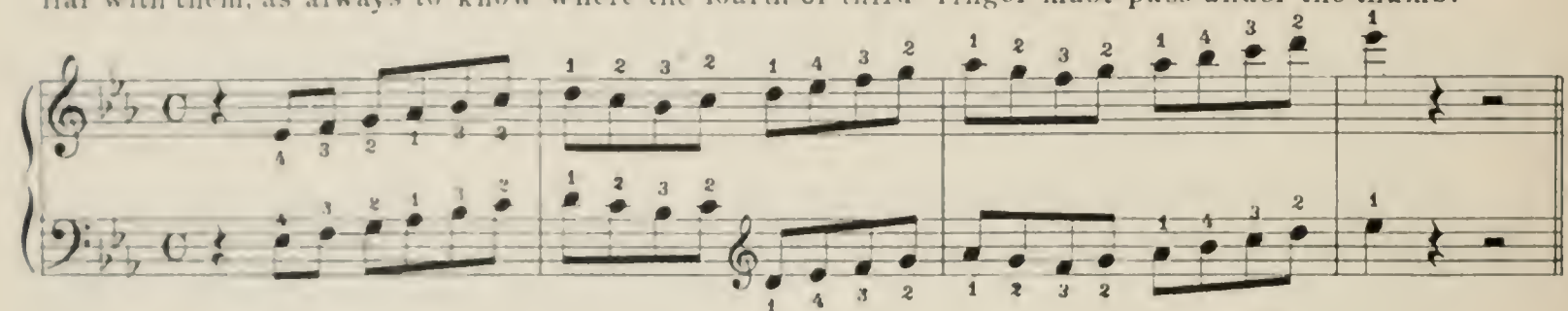
*The rule as given on page 31 § 19 must be observed here as well as in the following examples.



§ 21. This fingering with only three fingers is very often employed in connection with the other of four fingers, viz:



The pupil will do well to practise the preceding examples in different keys. Here follow various examples with mixed fingering—the pupil must by a steady survey of the notes, make himself so far familiar with them, as always to know where the fourth or third finger must pass under the thumb.



♯ A^b Major.

The musical score consists of four systems, each with a piano part (treble clef) and a harp part (bass clef). The key signature is A^b Major (two flats). The time signature is common time (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The first system is marked with an asterisk (*).

§ 22. The fingering with only two fingers: the thumb and second finger. rarely occurs alone, but oftener in combination with that of three and four fingers. when this fingering is used alone, it is generally in progressions of ascending or descending seconds or thirds, viz:

***) E^b Major.

Fig. A.

The musical score consists of two systems, each with a piano part (treble clef) and a harp part (bass clef). The key signature is E^b Major (two flats). The time signature is common time (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

*) This key not being applicable on the Single-action Harp (unless the D's were tuned into D flats) these examples may be executed on this Harp in A major.

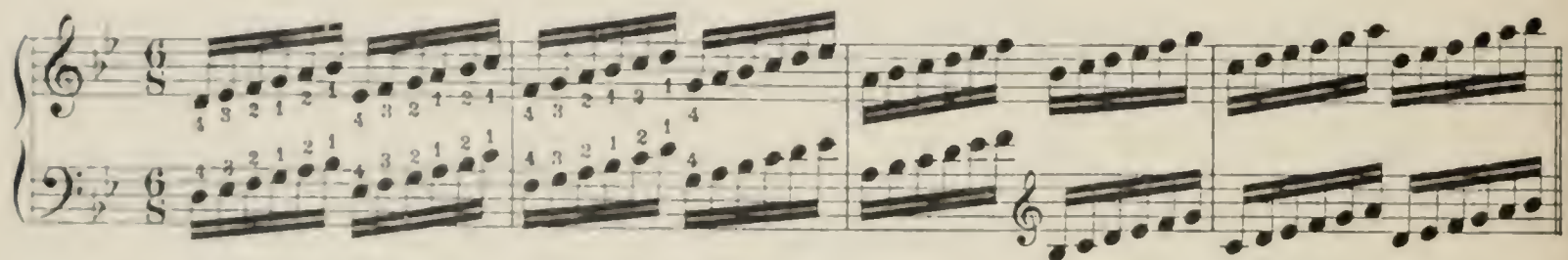
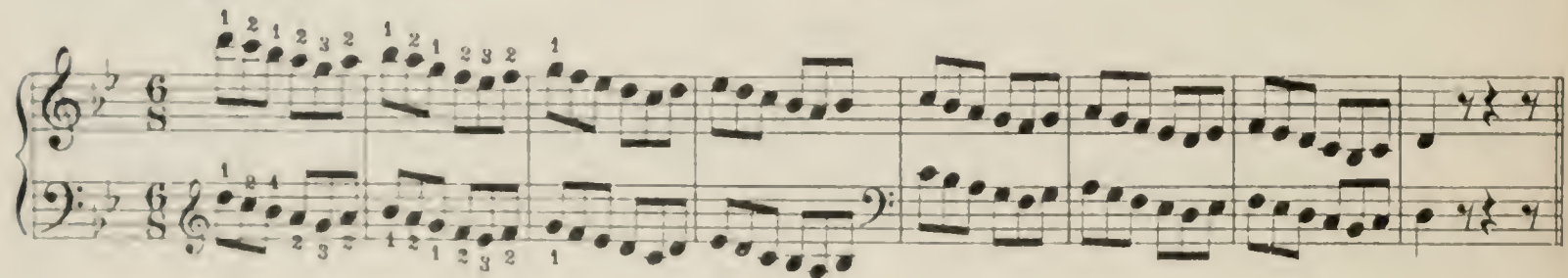
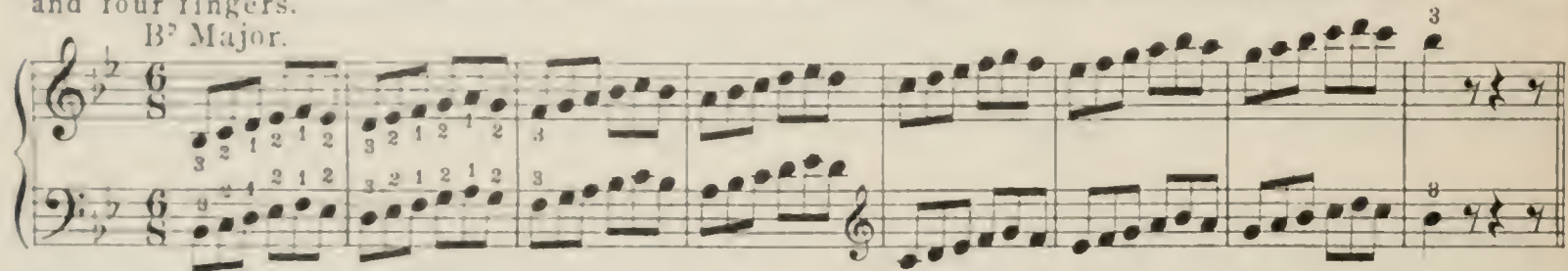
**) The rule already mentioned on page 31 § 19 must also be observed in this instance.



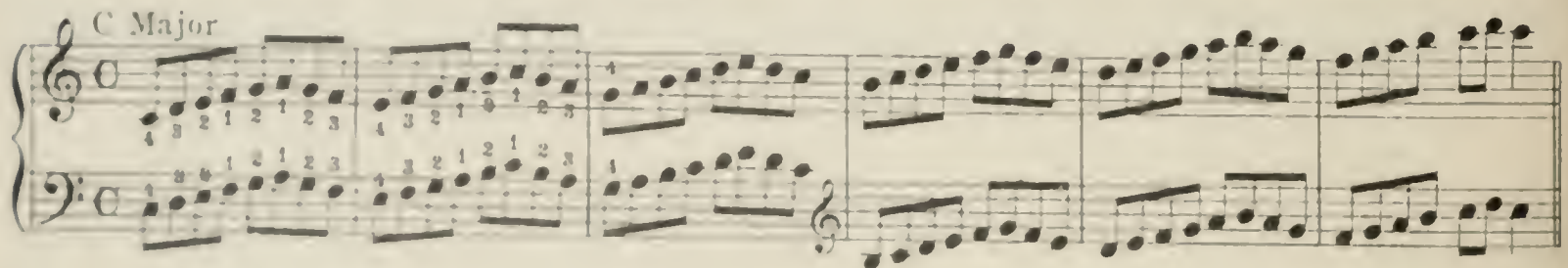
In addition to the above, this fingering is also practicable for the shake, in explanation of which more will be said further on.

Here follow a number of examples to be executed with this fingering in combination with that of three and four fingers.

B^b Major.



C Major





On sliding the Thumb and fourth Finger.

The little finger not being used on the Harp, it is necessary in figures consisting of five notes, to play two in succession with *one* finger—this is done when one finger slides from one string to another (without being raised again) which is marked by a slur — over those notes where it is to be used. This sliding in ascending is commonly done by the fourth finger, but in descending always by the thumb.

The pupil must practise this style of playing very cautiously in order that he may be able to execute this sliding movement upon the different notes evenly and distinctly.

B \flat Major.

To slide with
the thumb.



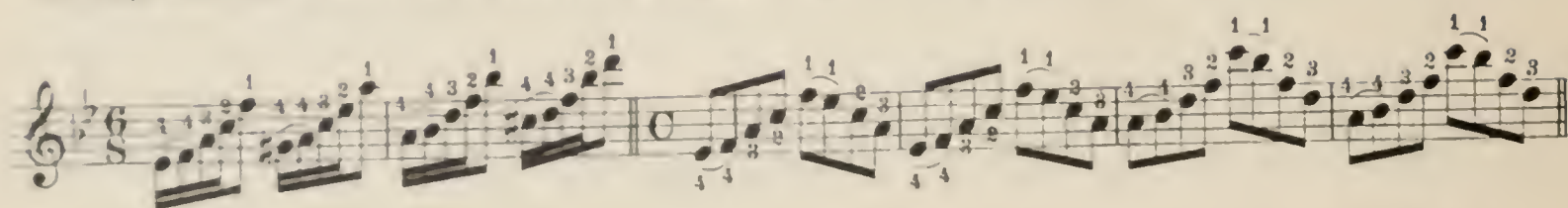
To slide with the
fourth finger.



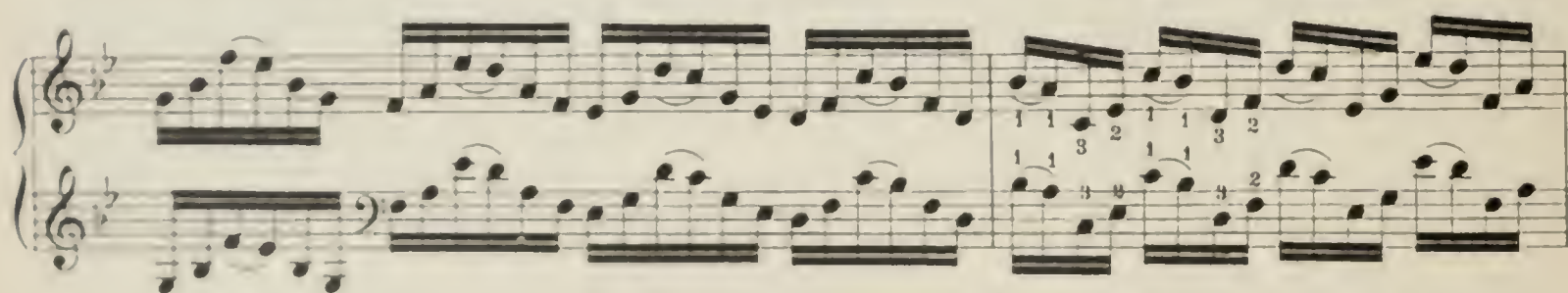
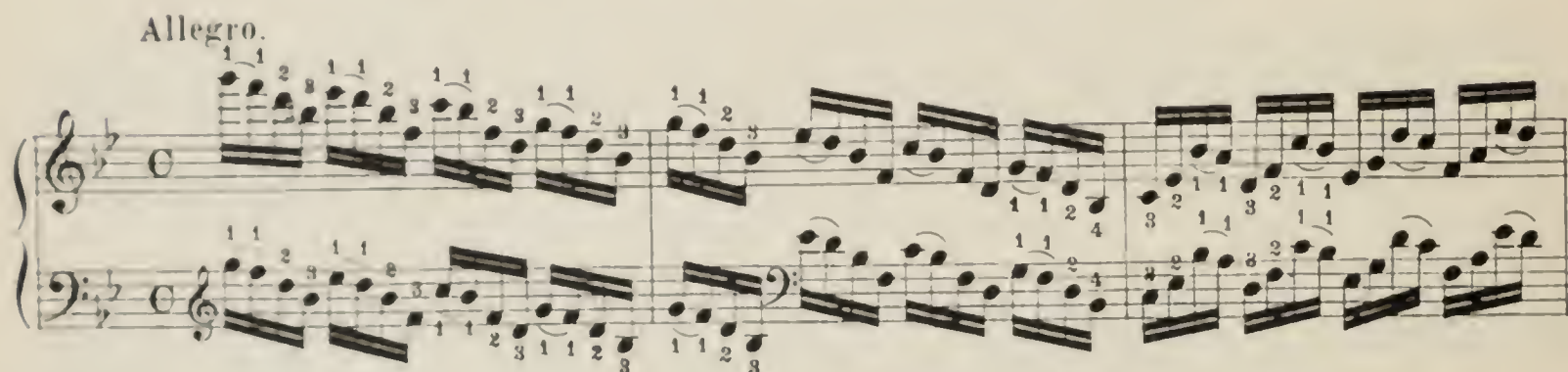
It is not *only* in scale-like passages that two notes are executed in this manner by one finger, but it occurs in a similar manner in other cases, for example: in all four-part chords (played simultaneously or arpeggiated) which are preceded by a so-called *Appoggiatura*, producing in reality a phrase of five notes.



Sliding with the fourth finger however appears oftener in arpeggiated chords—viz:



The sliding of the thumb can also be employed for the execution of three-part chords, especially if such chords are preceded by an appoggiatura, and as the latter must invariably be slurred to its resolving note, this ligature is not only more easily executed by sliding (especially if this be the composer's intention) but it is also the surest and most appropriate fingering in such cases especially in rapid tempos.



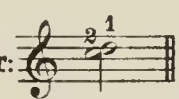

As a general rule this sliding movement is executed with the thumb and the fourth finger; (Glissando-passages, in which every finger can be slidingly employed, cannot be classed as belonging here, as in them the performer has not only to slide from one note to the next, but rather over a greater succession of sounds) however it may occur at times, that the third finger is also employed in a sliding manner, as shown in the following exercise:—



Note:— Although it is absolutely necessary to employ the *Glissando* in very many cases, we will not omit to observe that it is advisable not to make use of it too frequently and especially in such passages, which can be executed with other regular fingering equally well. it is usually preferable to choose the latter, unless the sliding has been particularly indicated by the composer.

Fingering for the different Intervals.

a.) Seconds.

Seconds played together are executed with the thumb and second finger:  except, when another fingering is rendered requisite by preceding or following notes, viz: 

Arpeggiated (or broken) seconds are likewise played with the thumb and second finger. (see Fig. A page 35.)

b.) Thirds.

Thirds played together are generally executed with the thumb and second finger:



A succession of ascending thirds, of which two are tied together, is played with the following fingering



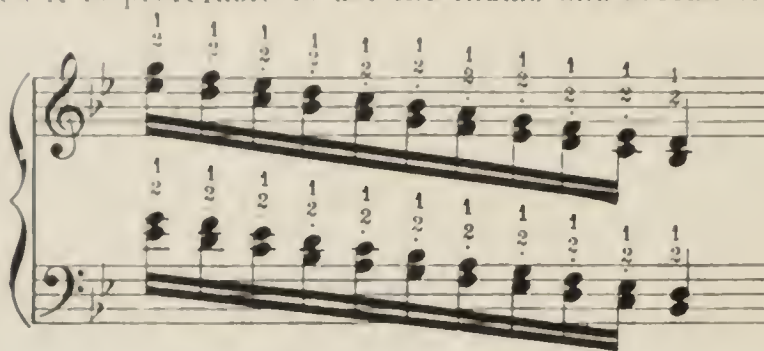
For descending passages, in which the thumb is allowed to slide on to the next string, the fingering is as follows:—



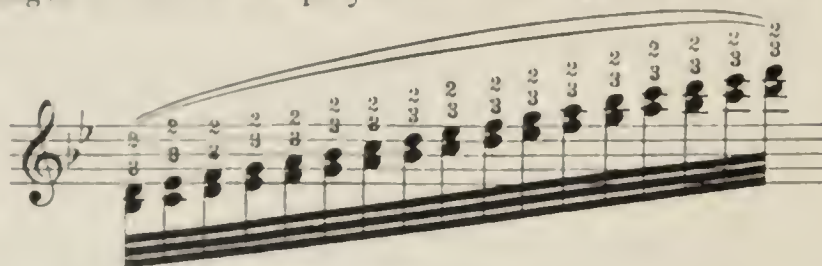
Ascending passages in thirds, to be executed in a staccato-like manner, are played with the second and third fingers.



In descending passages it is preferable to use the thumb and second finger:



In the so-called Glissando-Passages, which are executed by simply sliding the fingers over the strings, ascending passages of thirds are played with the second and third fingers.



But in executing descending passages of this kind, the thumb slides down, whilst the lower notes are played with the second, third and fourth fingers, the latter being regularly prepared as in scale playing.



Such passages in thirds, as last mentioned, are treated more in detail in the special chapter "On the peculiar effects of the Harp!" page 75.

Arpeggiated thirds are likewise played with the thumb and second finger. (see Fig. B page 36.)

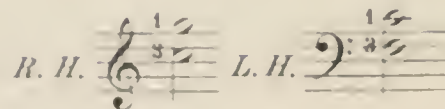
But whenever it is possible, it is far preferable to change the fingers—for example:

F Major.

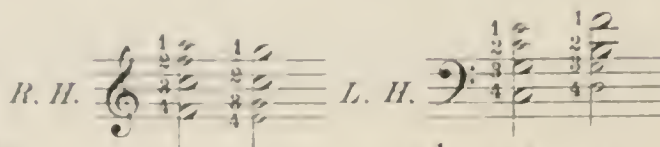


d.) Fifths.

Fifths played alone, are played with the thumb and third finger:



When the fifth is combined with other intervals—the fingering of course will be different, according to the position or distance of such intervals, viz:



Fifths in arpeggiated style:

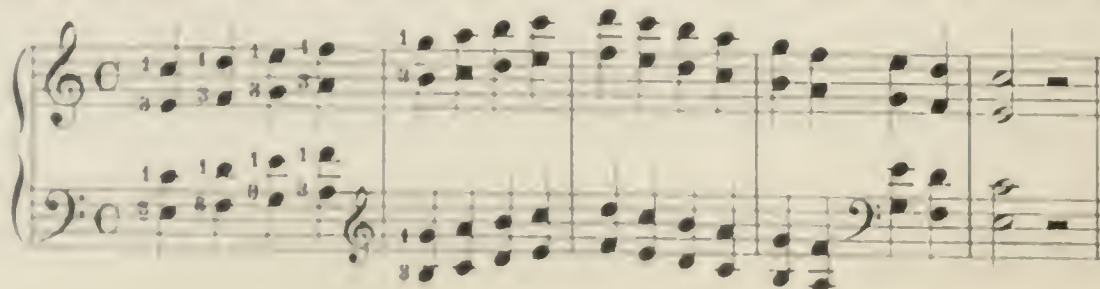


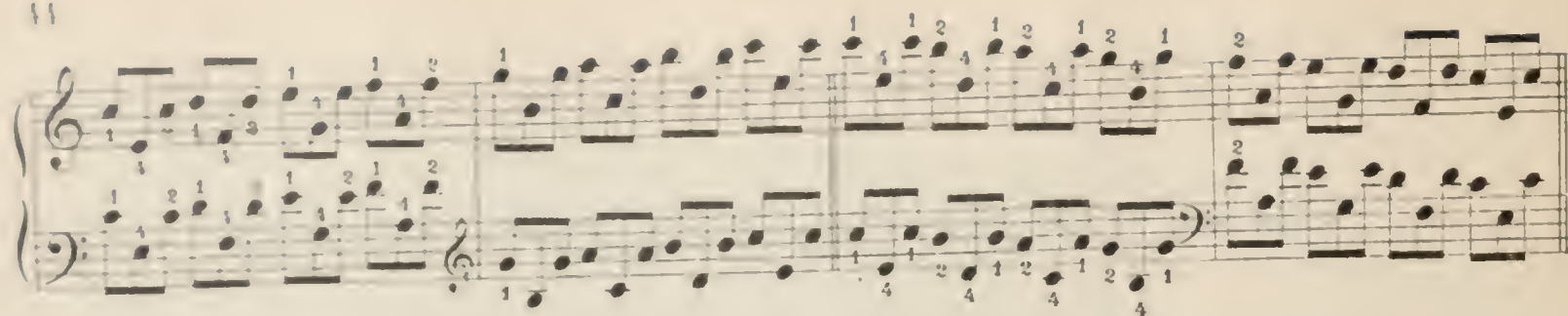
In the Harp compositions of the old school, the following figure, consisting of arpeggiated fifths and thirds, is of such frequent occurrence, that we find it designated in theoretical works on music, as the typical Harp-Bass.



e.) Sixths.

A succession of sixths played together, is to be executed with the thumb and third finger:





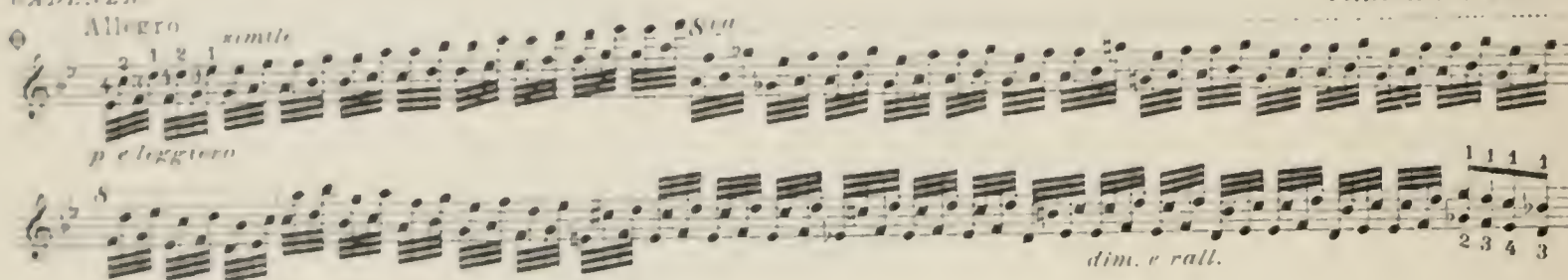
In the following, a few examples of arpeggiated sixths in combination with other intervals are given.



In the following cadenza another variety of arpeggiated sixths is presented.

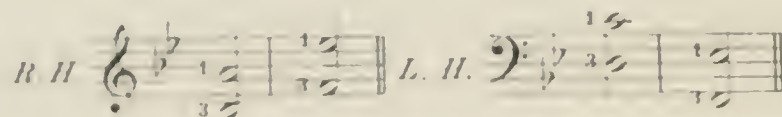
CADENZA

PARISH ALVARS.

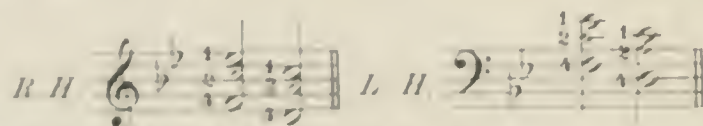


f) Sevenths.

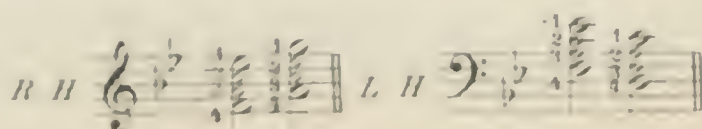
A seventh played alone is performed with the thumb and third finger:



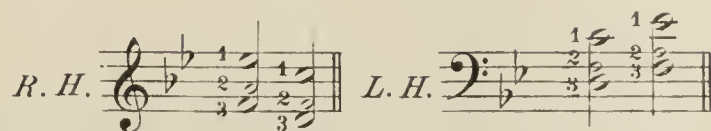
If together with a seventh, we find additional intervals, say for example its third or fifth — or both at the same time, the fingering is changed in the following manner: if the fifth lies between — the seventh is played with the thumb and fourth finger.



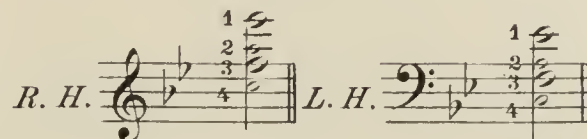
The same takes place when the third and fifth lie between —



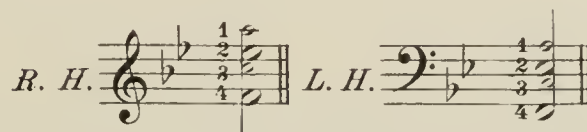
But when the third alone intervenes, it is preferable to play the seventh with the thumb and second finger:



In chords where the seventh is connected with distant intervals, it is played according to its position, either with the third finger and thumb:



or with the second and fourth fingers:



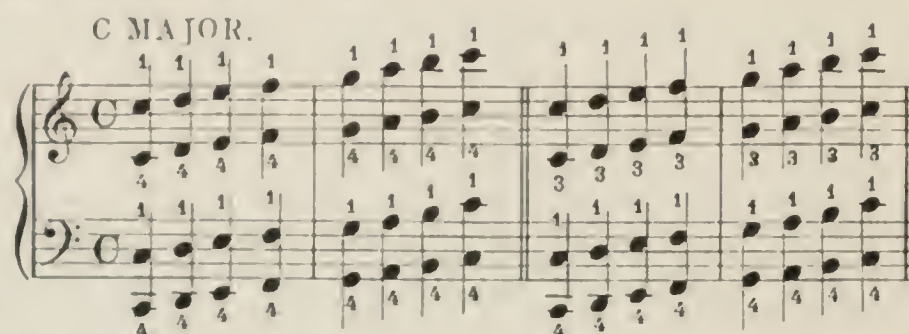
Arpeggio figures of sevenths as a rule occur only in combination with other intervals, viz:

F MAJOR.

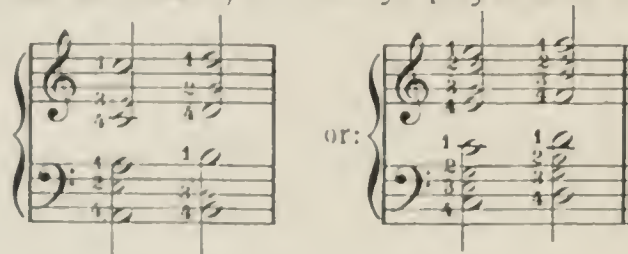


g. Octaves.

Octaves are played with the third finger and thumb as well as with the fourth finger and thumb, in older methods the latter fingering being generally used; however, it must be observed that the first fingering when practicable is preferable, as the octaves can be executed with greater force and steadiness than can be attained by the use of the fourth finger; this the pupil will be able to judge of when he has tried both styles of fingering. We must not fail to mention, that for the execution of octaves with the left hand, it is best to employ the fourth finger and the thumb at all times.



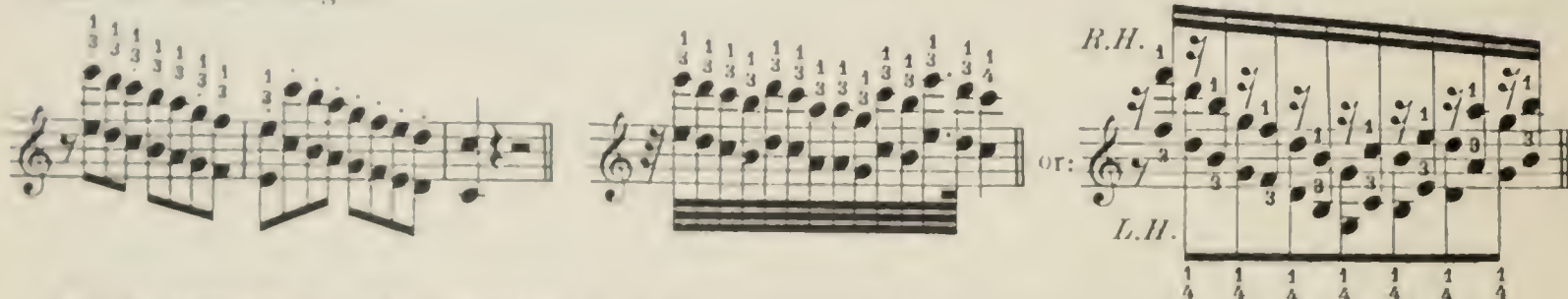
When other intervals lie between the octave, it is always played with the thumb and fourth finger:



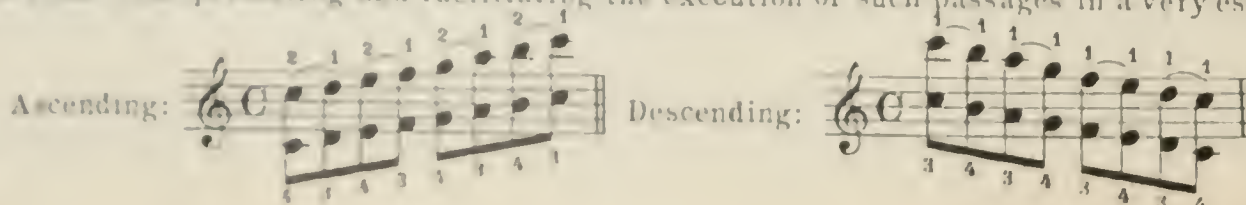
When the intervals, which are added to the octave, pass over it—it is sometimes necessary to play the octave with the fourth and second fingers, viz:



A succession of octaves marked: *staccato* or *martellato* for the right hand, is always played with the thumb and third finger:



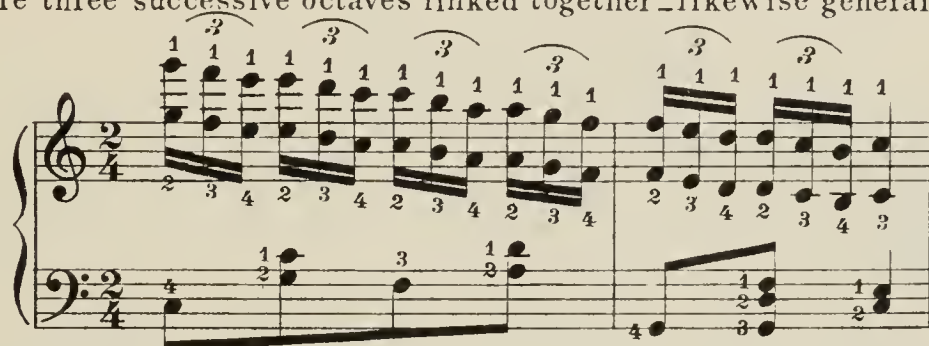
For the execution of legato passages it is often necessary to play the octaves alternately with the fourth and second or with the third finger and thumb; and in some cases the octave is even played with the second finger and thumb—this change of fingers offering the possibility of preparing them for a following octave and at the same time promoting and facilitating the execution of such passages in a very essential manner.



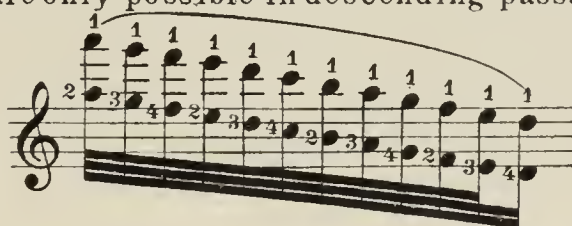
This change from the third to the fourth finger must especially be used where an octave of short duration is immediately connected with a longer one, viz:



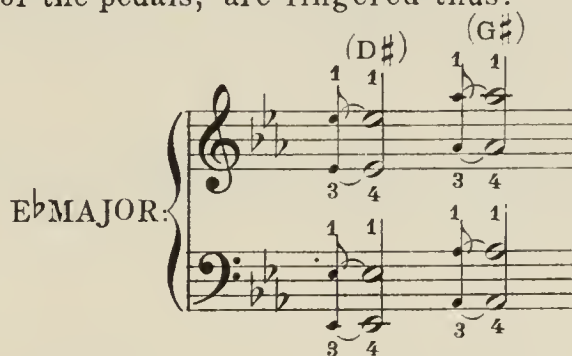
The octave is played with the second finger and thumb in all descending legato triplet-passages, or especially where there are three successive octaves linked together—likewise generally in $\frac{6}{8}$ and $\frac{12}{8}$ tempo.



Octaves are used in *glissando-passages* as well as thirds and sixths, but they are only executed with the right hand and are only possible in descending passages:



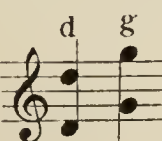

Two consecutive octaves, producing the same sound, their *enharmonic* or *unisono* character being brought about by a combination of the pedals, are fingered thus:-



On the Single-Action Harp such enharmonic changing of the octaves in unison can only be produced with E^b and A^b . In the first case D^\sharp must be produced by the pedal D, which sounds like E flat—in the other G^\sharp by the pedal G, which sounds like A flat.

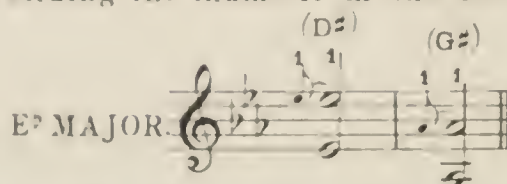
The thumb of both hands must slide from the first note to the second.

On the Double-action Harp such reiterated octaves can be produced on every degree with the excep-

tion of  and ; Parish Alvars uses such octaves in his Op. 84. "*Gran Studio*" (*ad imitazioni del Mandolino*) viz:



Such octaves sometimes occur at the end of a piece of music, when the upper notes only are repeated: they are played by sliding the thumb from one note to the other:



Broken octaves, when they follow each other in steps are best played by the right hand with the third finger and thumb—but by the left hand, like the octaves struck together, with the fourth finger and thumb, for example:



But when such octaves ascend or descend like the following, they are more easily played with the fourth finger and thumb:



The author deems it necessary to remark, that in this case again it would be preferable to use the first-mentioned fingering (third finger and thumb) as the octaves can be played with greater strength and precision, provided the performer's hand is sufficiently large so as not to be inconvenienced by the octave-stretches with the third finger.

Such broken octaves, i.e. octaves played *al arpeggio*, which do not follow in steps, must, as a rule be played with the fourth finger and thumb of the right hand. i.e.



With such octaves it is still better to change the fingers somewhat in the following manner:-



Broken octaves in triplet-figures are fingered as follows:-



If the arpeggio movement of one and the same octave is continued for an extended time, it is permissible to lay the second and third fingers of the left hand on the intervening strings which form the third and sixth of the respective octave. By doing so the hand will obtain a resting place and greater certainty.



The same may be done when two octaves near each other are played at arpeggio for some length of time.

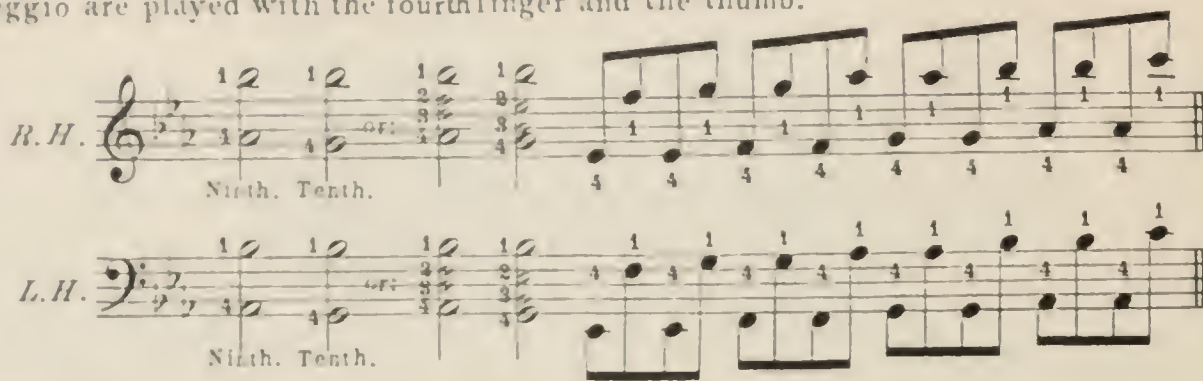


N. B. However with octaves struck simultaneously it is entirely wrong to make use of this license.

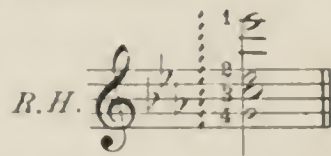
In playing such octaves as the following with the right hand, they must be executed solely with the fingers necessary for their production and without the assistance of any others.



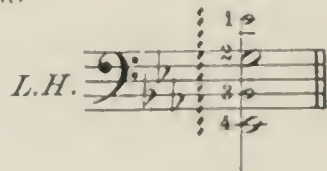
All intervals extending beyond the octave, such as ninths, tenths etc., whether executed simultaneously or al arpeggio are played with the fourth finger and the thumb.



But exceptions to this rule will sometimes occur; in such chords, as illustrated in the following examples, where the intervals lie very far apart, the tenth will usually be placed in such a position, as to be executed by the right hand with the third finger and thumb,



and by the left hand with the fourth and second fingers. Owing to the distance between the intervals, these chords must always be played al arpeggio.



Directions for striking the Chords properly and the rules to be observed thereby.

Chords on the Harp are generally executed in a broken (al arpeggio) manner, from the lowest note upwards; the reason for this is to allow of greater vibration and tonal volume in the production of the chords and accounts for this manner of execution in all slow movements. For this kind of chord-production the hand should perform a slightly curved movement, in the direction from the lower to the upper note; but no other part of the arm must take part in this movement and the latter must be brought about solely through the flexibility of the fingers together with a gentle turn of the wrist.

Let the pupil try to play the following chords in the manner as indicated and illustrated in the lower staff, taking particular care to strike one note after another as equally and evenly as possible.

Written thus:

R. H.

Played thus:

Written thus:

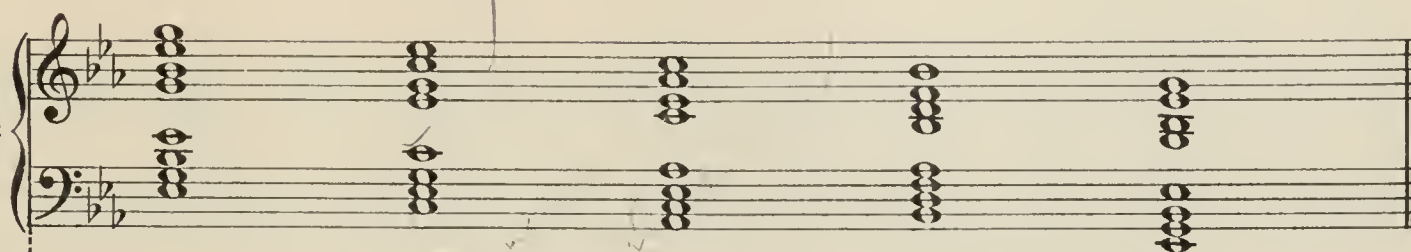
L. H.

Played thus:

* The slur between both the E flats signifies that the second E flat is not to be struck, but merely sustained, according to the well-known rule, that when two notes of the same pitch are joined by a slur (in that case called a tie), the first only is to be played.

When a chord is to be played simultaneously with both hands, the Arpeggio begins with the lowest note of the left hand.

Written thus:



Played thus:



But it is of frequent occurrence, that the chords are to be played in a very short and decided manner, with absolutely no Arpeggio effect, this style of execution as a rule, being indicated by round or pointed dots above the notes; in such cases the fingers must all pluck the strings simultaneously, leaving them upon the latter as much as possible, checking their vibration in this way and thereby producing the chords in a very distinct and staccato-like manner:—

Con moto.



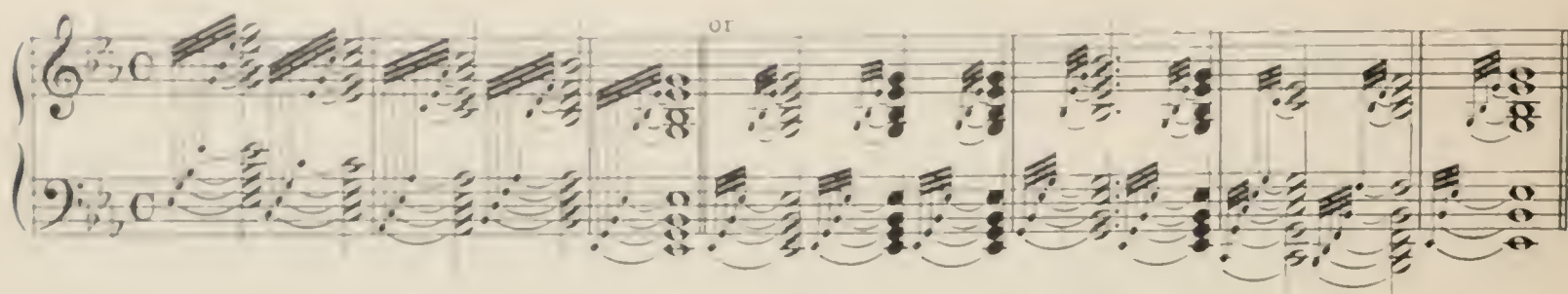
In addition to the above indications for the execution of these chords, such terms as:—*frappé*, *sec*, *marcato*, *martellato*, *deciso* etc. are also employed. Furthermore, in such cases where the composer is specially anxious that the chords are to be played in a broken or *al arpeggio* manner, particular indications are employed—the simplest and most usual being an undulating line placed before such chords, as shown below:—



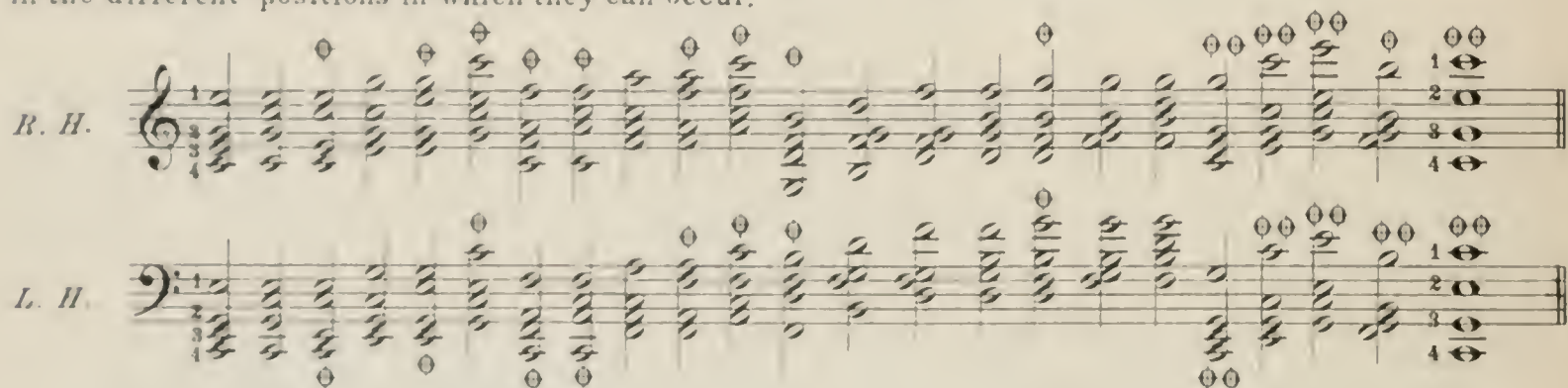
Still another indication for this style of execution, consisting of a little line obliquely drawn across the chord, is sometimes met with:—



But this indication is now somewhat obsolete and of rare occurrence. In modern compositions, however, we frequently meet such chords, written in the following manner and executed accordingly.

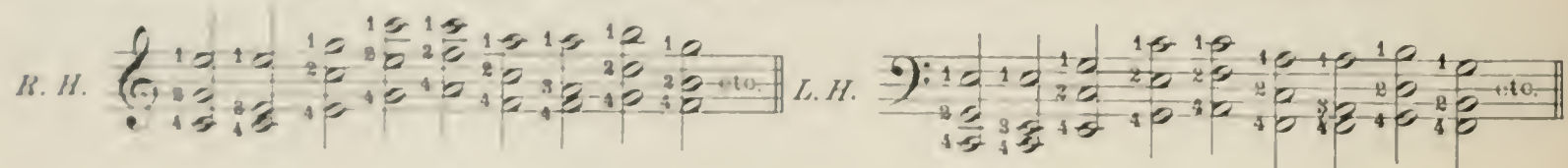


In the above examples none of the chords have exceeded the compass of an octave for one hand; however, it is of frequent occurrence that we find chords written for the harp which surpass this limit to a considerable extent. Such chords are often strikingly beautiful and exceedingly effective, and are played *al arpeggio* in almost every instance. In the following, a variety of such chords is presented, in the different positions in which they can occur.

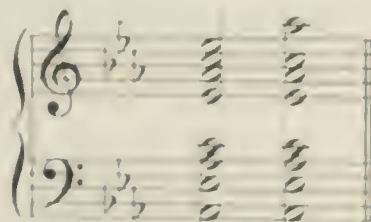


The chords marked thus \odot might render it difficult at the commencement for the pupil to reach all the four notes simultaneously—in this case it is allowable to bring the thumb on its respective string, after the fourth finger has played, so that the thumb can reach the string at the top with more ease; this must even be observed by more advanced players in the chords marked thus $\odot\odot$.

When such chords occur only in three parts, the fingering will be either fourth finger, third finger and thumb, or fourth finger, second finger and thumb, according to the position of the intervals, viz:



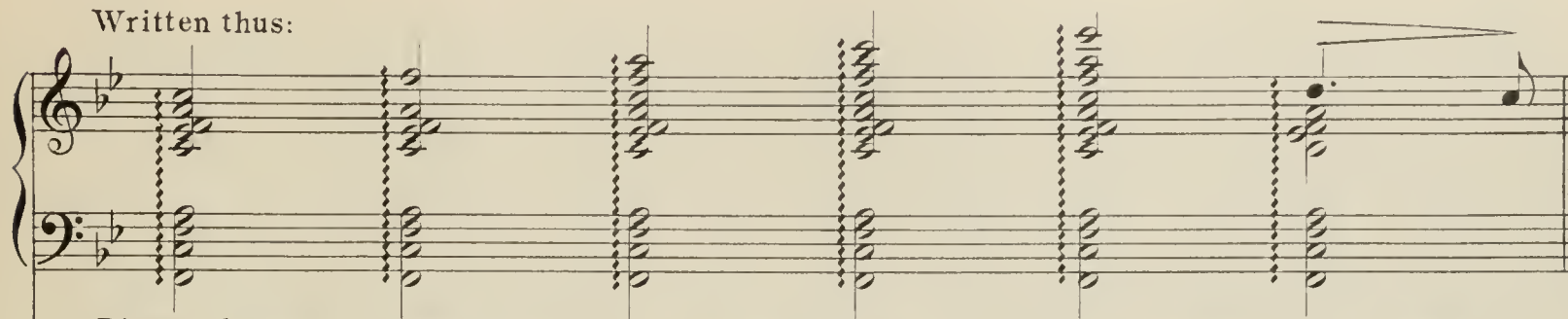
In some modern Harp-compositions chords are sometimes made use of, consisting of more than eight notes—but as only eight notes can be played at once with both hands, like:



In all such chords consisting of more than eight notes it is requisite that all the extra notes should be played with the left hand.

Of course such chords must always be played *al arpeggio* and the left hand, after playing the first four notes, must be immediately transferred to the upper position in order to let no interruption of sound occur and to create the impression as though the succession of intervals was produced without any change of hands.

Written thus:



Played thus:

simile.



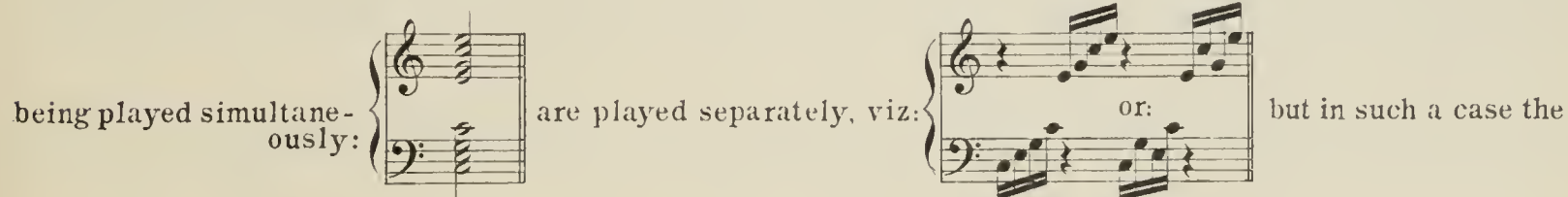
As already observed, the general rule for the playing of all arpeggiated chords is, that they be executed from the lower to the upper notes, however this is sometimes reversed with good effect, viz: the chord being arpeggiated from the highest to the lower notes, as shown in the following extract from Parish Alvars "Fantasia Moïse" Op. 58.

Moderato maestoso.



On Arpeggios and the mode of playing them.

The arpeggios originate from the chords, and are produced as soon as the notes of a chord instead of



manner of dividing the notes and the duration of the arpeggio are of course indicated by the composer.

The *arpeggios* are either *simple ones*, which means such as only move in the simple extent of the chords from which they originate, or *running arpeggios*, which go through several octaves.

In the following *simple arpeggios*, the chords from which the *arpeggios* originate are given in the upper staff, the pupil will do well to practice these chords with great care, and then proceed to the *arpeggios* connected with them.

Table of the Simple Arpeggios.

FUNDAMENTAL CHORDS

The table displays the following fundamental chords and their corresponding arpeggiated passages:

- C major (C-E-G)
- F major (F-A-C)
- C minor (C-Eb-G)
- F minor (F-Ab-C)
- C major with a flat (C-Eb-G)
- F major with a flat (F-Ab-C)
- C major with a sharp (C-E-G#)
- F major with a sharp (F-A-C#)

Each chord is shown in both treble and bass clefs. The arpeggiated passages are provided for each chord, showing the sequence of notes and fingerings (1, 2, 3, 4) used to play them. Some measures are marked with an asterisk (*).

A right reading is greatly facilitated, by knowing at a glance from which chord an arpeggiated passage is derived and instantly prepared the fingers to the moving appropriate for those intervals.

The page contains seven systems of musical exercises. The first system at the top shows chords with fingerings (1, 2, 3, 4) and a 3/4 time signature. The subsequent six systems contain rhythmic exercises with eighth and sixteenth notes, often marked with an asterisk (*) to indicate specific technical challenges. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

*) Owing to the distance between the intervals in the progressions marked thus * the thumb or fourth finger must execute the jump from one bar to another with accurate certainty, the other fingers following immediately; in practising these examples, the author advises to take them up separately with each hand at first and devoting especial attention to the development of the left hand, as perfect execution with this presents additional difficulties.

In addition to the preceding simple *arpeggios* there are many others, which may be considered partly as a further continuation of them, or derived from them with some slight alterations, viz:

The image displays six systems of musical notation for piano, each representing a different arpeggiated chord exercise. The exercises are in G major (one sharp) and 2/4 time. Each system consists of a treble and bass staff. The first four systems show continuous arpeggiated patterns. The fifth system, labeled 'OR', shows a variation with a different bass line. The sixth system shows another variation. Fingerings are indicated by numbers 1-4 above or below notes.

* It is hardly necessary to explain in this instance that the thumb of the left hand is not to be prepared until the fourth finger of the right hand has played the same note.



It sometimes happens that a melody is connected with the arpeggios, in which case the notes which belong to it are as a rule especially marked. In such cases the notes which form the melody must be played with particular emphasis, care being taken, however, that the regular movement of the accompanying arpeggios is not interrupted.





Running arpeggios arise from the chords of both hands, in which, however, the arpeggio must not be executed simultaneously with both hands, but the tones belonging to such a chord must be played in their individual progression either up or downwards, for example:



For the even and accurate execution of such and similar arpeggios, it is absolutely necessary always to prepare the fingers beforehand— and in such a manner that while one hand plays, the other is already placed in its next position. A few examples of such arpeggios are presented in the following:

The image displays five systems of musical notation for piano, each consisting of a right-hand (treble) and left-hand (bass) staff. The notation illustrates various arpeggiated patterns, including ascending and descending sequences across several octaves. Fingerings (1-4) are indicated for many notes, and articulation marks (accents, slurs) are used to guide the performer. The systems show different ways to execute these arpeggios, with some notes written with stems pointing upwards (for the right hand) and others with stems pointing downwards (for the left hand).

All such running arpeggios, which extend through several octaves, originate in the preceding ones and as a rule are merely continuations of the same; but for their proper execution, crossing of hands becomes necessary, that is: the right hand must sometimes enter the domain of the left, and vice versâ; as in such cases both hands are alternately compelled to change their positions, one hand must always be prepared while the other is still playing, in order that the even and flowing execution of such arpeggios may never be interrupted. In the following examples the notes, written with their stems pointing upwards () are to be played with the right hand, while those with their stems written downwards () are to be executed with the left.

The image displays four systems of musical notation for piano, each consisting of a grand staff with a treble and bass clef. The notation is in common time (C). The first system shows arpeggiated chords with fingerings (1-4) and labels 'R.H.' and 'L.H.' indicating the right and left hands. The second system features a 'simile.' marking, suggesting a continuation of the previous pattern. The third system includes a 'NB.' (Nota Bene) instruction, emphasizing the importance of precise note marking. The fourth system continues the arpeggiated patterns. All systems feature arpeggiated chords with curved lines indicating the flow of the notes.

NB: Here the pupil must be careful to mark the notes in a most exact and rhythmic manner.

It happens very often that such arpeggios are not written as above, but are connected in one phrase or figure; in such a case it is left to the performer to determine what must be played with the right and what with the left hand—this capability is soon acquired by practising arpeggio-playing; a general rule is that the highest note of an arpeggio must always be played with the thumb of the right hand—the cases where the highest part of an arpeggio is played with the left hand are rare—but even then the highest note would have to be played with the thumb; in consequence of this rule it is sometimes necessary to mingle the fingering with four fingers alternately with that of three or only two, according to the number of notes.

To facilitate the correct division of the hands, arpeggios are sometimes written in such a way that the individual passages for the right and left hand are additionally grouped together by means of up or downward stems, as illustrated in the following example.

N. B. Here and in the following arpeggios, the preparation of the right hand must not take place too soon, in order not to interfere with the strings which are still vibrating and thereby cause them to jar.

In modern compositions a melody is often connected with such running arpeggios; such melodies are usually indicated by being written according to their exact time-value, and as already remarked, the notes forming such a melody must be executed in a specially prominent manner.

The image displays five systems of musical notation, each representing a 24-measure arpeggio exercise. Each system is written on a grand staff with a treble and bass clef. The first system includes detailed fingerings for both hands: R.H. (1, 2, 3, 4, 1, 2, 3, 4) and L.H. (1, 2, 3, 4, 1, 2, 3, 4). The exercises are marked with a '24' indicating the measure count. The notation shows a series of notes ascending and then descending, typical of an arpeggio.

*) Generally in such arpeggio-passages the octaves of the left hand are written as above, indicating that such octaves are to be played in a broken manner, and as though forming a part of the arpeggio.

Therefore the passage marked (*) ought to be executed thus:

This system shows a 24-measure arpeggio exercise, similar to the ones above, but it illustrates the correct execution of the broken octaves in the left hand as described in the text. The notation shows the notes ascending and descending, with the left hand's octaves broken to follow the arpeggio's contour.

In all such passages, the notes which form the melody must be played with particular emphasis. the other notes on the contrary are played piano or pianissimo, except in brilliant passages which ought to be played forte or fortissimo throughout. In the first case the composer generally adds the following directions: *marcato bene il canto* (or: *la melodia*) e *pp* gl'arpeggi. Particular attention is to be directed towards marking the melody very distinctly and playing the arpeggios softly.

Such passages, differently written, are also met with at times, for example:

musical score for harp, showing two systems of arpeggiated chords. The first system includes a treble and bass staff with a 12/8 time signature. It features a right-hand (R.H.) and left-hand (L.H.) section with fingerings (1-4, 2-3, 3-4, 1-2, 2-3, 3-4) and a tempo/mood marking *marcato bene il canto e pp gl'arpeggi.* The second system continues the arpeggiated pattern.

The following arpeggios are also recommended for repeated and careful study.

musical score for harp, showing three systems of arpeggiated chords. Each system consists of a treble and bass staff in common time (C). The first system shows a single arpeggiated chord. The second system shows a sequence of four arpeggiated chords. The third system shows a sequence of four arpeggiated chords with fingerings (1-4, 2-3, 3-4, 1-2, 2-3, 3-4) indicated for the right hand.

* This example may be executed on the Single-action Harp in G major.

** For particular manner of writing arpeggiated chords, see page 51.



On Modulation, and the Use of the Pedals.

The different modulations or transitions from one key to another upon the Harp, require the employment of the pedals. If the modulation is only accidental, so that a note raised or lowered on that account is replaced instantly or soon to its original pitch, the requisite pedal is not to be fixed but only kept down by the foot while wanted—except such a modulation requires several pedals, of which two are on the same side; in such a case one of these pedals, must be fixed, to enable the foot to press down the other.

For every pedal that is used the foot must be held in readiness, and must both press down and release it with certainty—so that the strings do not jar—therefore the first must not be done too hastily nor the second too slowly.

The position of the pedals can be seen from the figure on page 17, and their effect on the strings from the following table:

Fundamental Key of the Double-action Harp.

The pedals, when in the first notch produce:

The pedals, when in the second notch produce:

Fundamental Key of the Single-action Harp.

The pedals produce:



In the following, a table of examples is presented, the modulation of which moves through all the major-keys possible upon the Double-action Harp and in which exact indications are given which pedals to use and where they must be pressed down.

On the Single-action Harp only those modulations are practicable which are to be found between the signs * - ○

C[♮] MAJOR. G[♮] MAJOR. D[♭] MAJOR.

 A[♭] MAJOR. E[♭] MAJOR.

 B[♭] MAJOR. F MAJOR.

 C MAJOR. G MAJOR.

 D MAJOR. A MAJOR.

 E MAJOR. B MAJOR.

 F[♯] MAJOR. C[♯] MAJOR.

F# MAJOR. B MAJOR.
 (B \flat) (E)

E MAJOR. A MAJOR.
 (A) (D)

D MAJOR. G MAJOR.
 (G) (C)

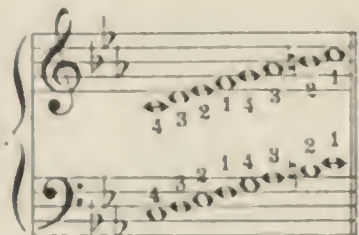
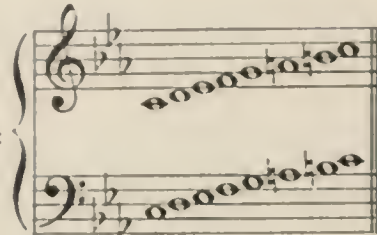
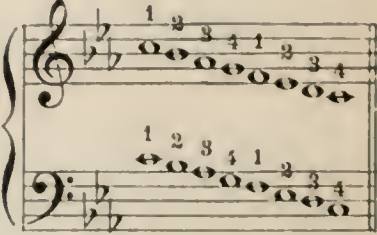
C MAJOR. F MAJOR.
 (F) (B \flat)

B \flat MAJOR. E \flat MAJOR. ϕ
 (E \flat) (A \flat)

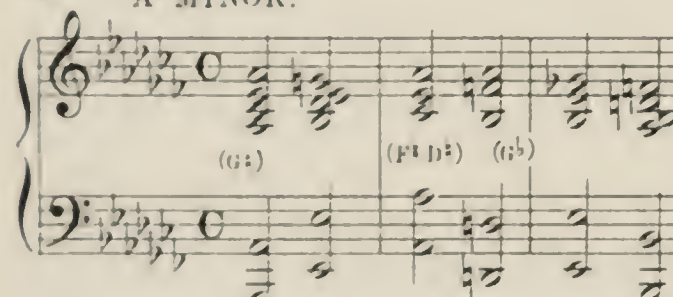
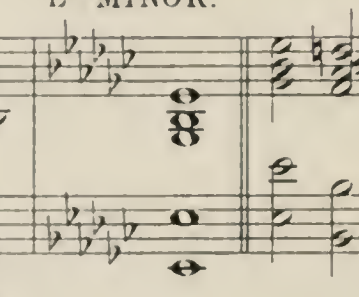
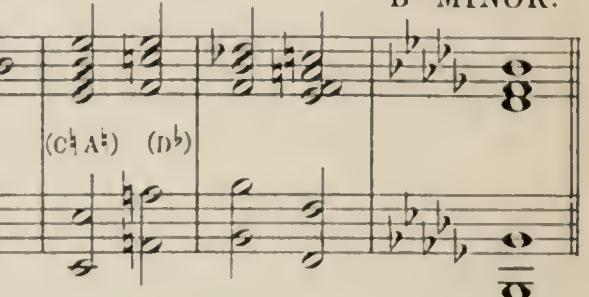
A \flat MAJOR. D \flat MAJOR.
 (D \flat) (G \flat)

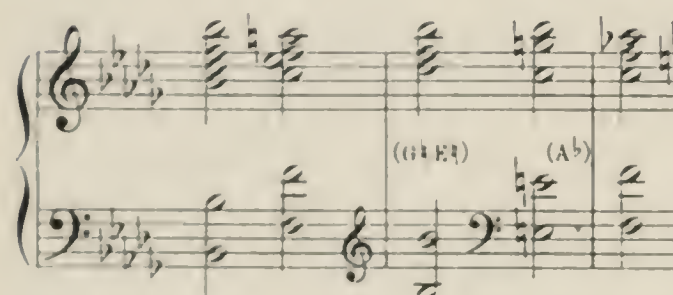
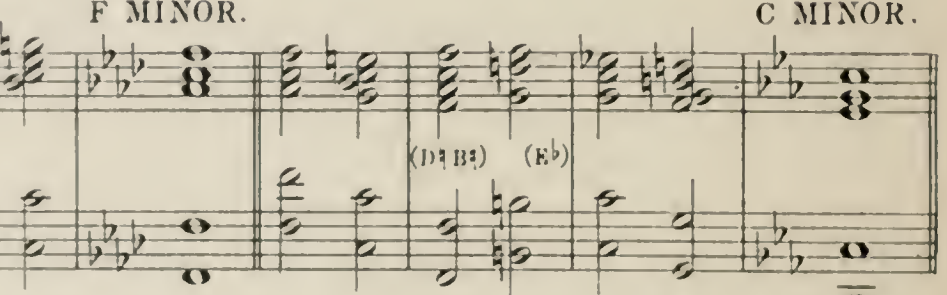
G \flat MAJOR. C \flat MAJOR.
 (C \flat) (F \flat)

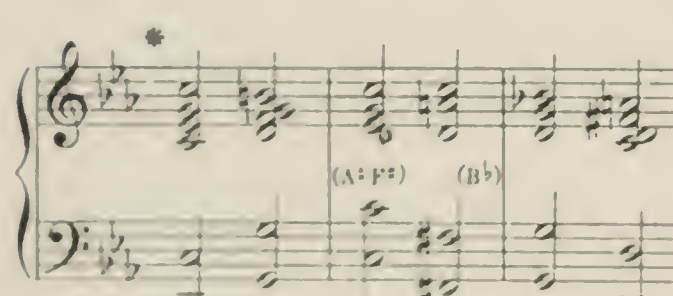
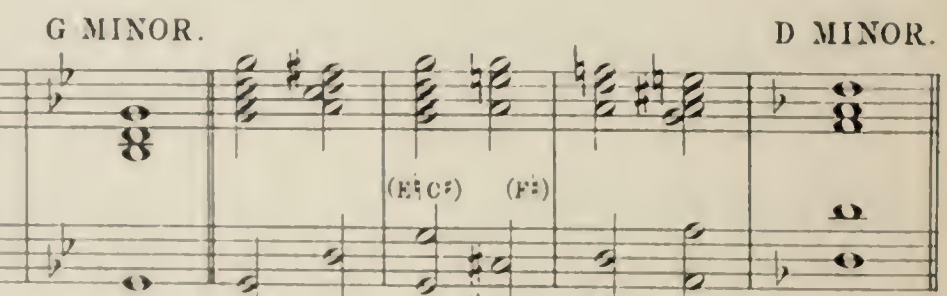
The modulations in the Minor keys present more difficulties with regard to the pedals, owing to the individual formation of these scales, requiring as they do a variety of accidentals and furthermore as they are played differently while ascending and descending; for instance:-

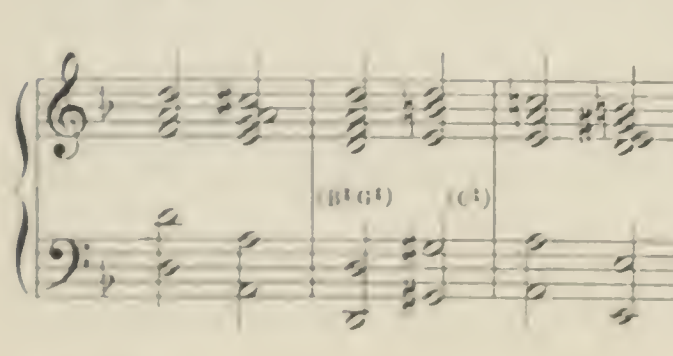
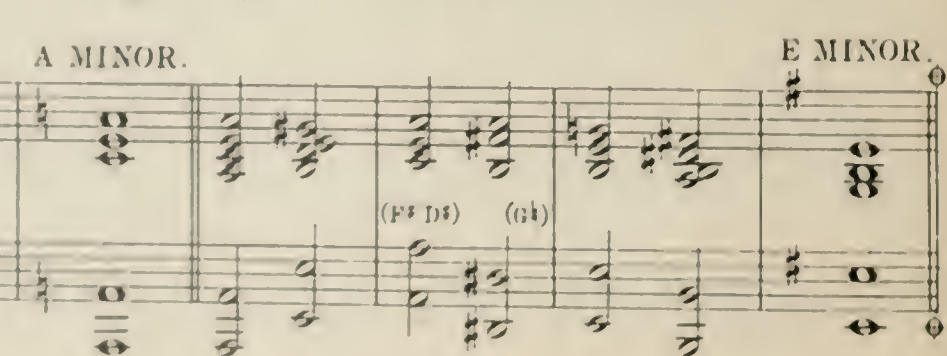
C MINOR.  also thus:  but descend'g always: 

The following examples contain the modulations of all the Minor keys practicable on the Double-action Harp. The Single-action Harp admits only of those between the signs: * — ◊.

◊ A^b MINOR.  E^b MINOR.  B^b MINOR. 

F MINOR.  C MINOR. 

* G MINOR.  D MINOR. 

A MINOR.  E MINOR. 

B MINOR.

F# MINOR.

First system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for B Minor is two sharps (F# and C#). The key signature for F# Minor is three sharps (F#, C#, and G#). The system is divided into two measures by a double bar line. The first measure is for B Minor and the second is for F# Minor. Chords are labeled with their constituent notes in parentheses: (C# A#) (D#) for B Minor and (G# E#) (A#) for F# Minor.

C# MINOR.

F# MINOR.

Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for C# Minor is three sharps (F#, C#, and G#). The key signature for F# Minor is three sharps (F#, C#, and G#). The system is divided into two measures by a double bar line. The first measure is for C# Minor and the second is for F# Minor. Chords are labeled with their constituent notes in parentheses: (D# B#) (E#) for C# Minor and (B# E#) for F# Minor.

B MINOR.

E MINOR.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for B Minor is two sharps (F# and C#). The key signature for E Minor is one sharp (F#). The system is divided into two measures by a double bar line. The first measure is for B Minor and the second is for E Minor. Chords are labeled with their constituent notes in parentheses: (D#) (E# A#) for B Minor and (G#) (A# D#) for E Minor.

A MINOR.

D MINOR.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for A Minor is no sharps or flats. The key signature for D Minor is one flat (F). The system is divided into two measures by a double bar line. The first measure is for A Minor and the second is for D Minor. Chords are labeled with their constituent notes in parentheses: (C#) (D# G#) for A Minor and (F#) (G# C#) for D Minor.

G MINOR.

C MINOR.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for G Minor is one flat (F). The key signature for C Minor is no sharps or flats. The system is divided into two measures by a double bar line. The first measure is for G Minor and the second is for C Minor. Chords are labeled with their constituent notes in parentheses: (Bb) (C# F#) for G Minor and (Eb) (F# Bb) for C Minor.

F MINOR.



Bb MINOR.

Sixth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for F Minor is two flats (Bb and Eb). The key signature for Bb Minor is three flats (Bb, Eb, and Ab). The system is divided into two measures by a double bar line. The first measure is for F Minor and the second is for Bb Minor. Chords are labeled with their constituent notes in parentheses: (Ab) (Bb Eb) for F Minor and (Db) (Eb Ab) for Bb Minor.

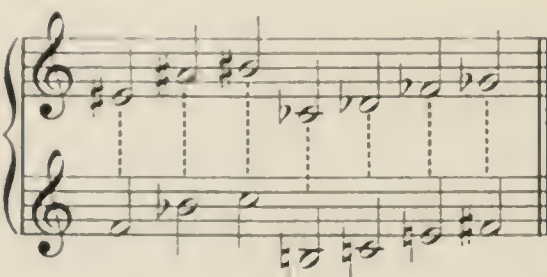
Eb MINOR.

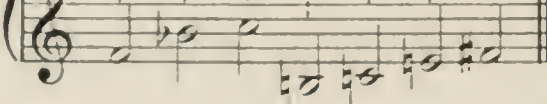
Ab MINOR.

Seventh system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature for Eb Minor is three flats (Bb, Eb, and Ab). The key signature for Ab Minor is four flats (Bb, Eb, Ab, and Db). The system is divided into two measures by a double bar line. The first measure is for Eb Minor and the second is for Ab Minor. Chords are labeled with their constituent notes in parentheses: (Gb) (Ab Db) for Eb Minor and (Cb) (Db Gb) for Ab Minor.

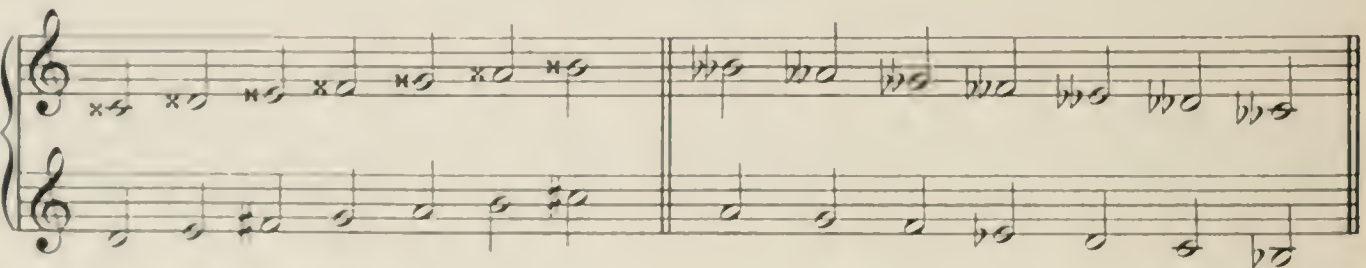
As each pedal can only raise a string to a single sharp, it is requisite with double sharps to play them by means of borrowed notes; that is: to take for such a note its next higher string, which stands in enharmonic relation to the first. If therefore C were marked with a double sharp  it would have to be played on the next string D, and the same vice versâ with the double flats — where the enharmonically related note will be found on the next lower string; when therefore a double flat is marked before A  this would have to be played by means of the next lower string G.

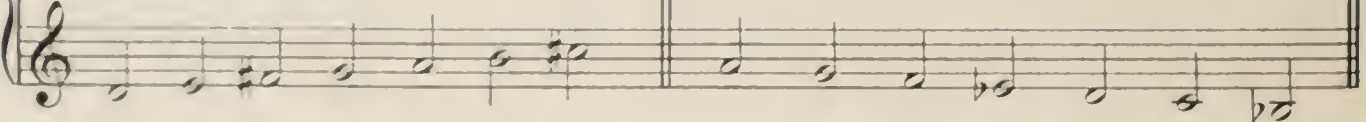
But upon the Single-action Harp such notes can occur very rarely, since it is already necessary to use borrowed notes for the simple sharps: E[#] A[#] and B[#], as well as for the simple flats: C^b D^b F^b and G^b, for example:

Written thus: 

Played thus: 

In the following examples the lower line will explain by means of which notes the double-sharps and flats contained in the upper line are to be performed and thereby guiding the pupil in the execution of the following examples of this kind.

Written thus: 

Played thus: 




(F. DIZI.)

For the Single-action Harp.



Of course it must be understood that the placing and releasing of the pedals must take place without interruptions of any kind — either in time or playing — and it is therefore absolutely necessary to accustom oneself to such a rapid survey of the notes, as always to know beforehand which pedals may be required for the following bar, in order to prepare the feet for any changes beforehand.

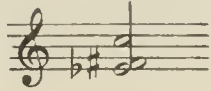
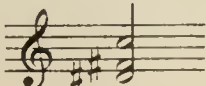
In the following example, the places in which the pedals can best be prepared and taken are marked by the sign \square . On the Double-action Harp care must be taken not to press down those pedals too much which are to be held in the first notch — lest the strings may be raised too much and produce the effect of the second notch, the feet should be accustomed to know the exact degree of pressure each pedal requires.

Moderato.

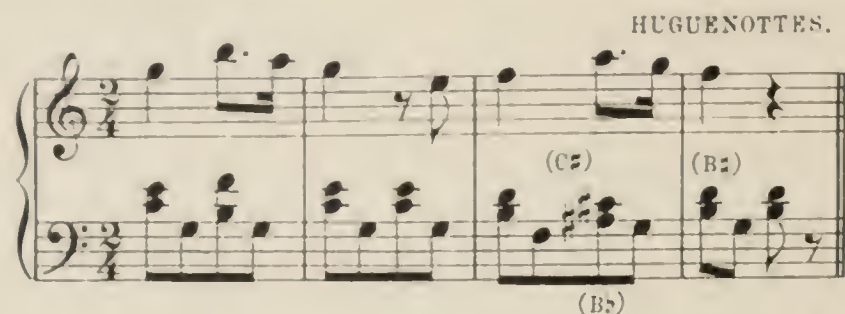
*) As in this instance the two pedals lie on the same side, one of them must necessarily be placed first, so that the foot may be free to take the other — the pedal to be fixed here is F, because the preceding modulation does not hinder this pedal to be fixed, and also because the pedal Eb changes immediately after to E and sufficient time is given for replacing the F. (One single attempt to take the pedals in contrary order, will soon convince the pupil how impractical this would be.)

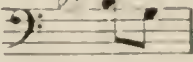
An *important rule* relative to all such cases is that the movements of the feet are to be managed in such a way as to do away with any unnecessary exertion, and avoiding and reducing all superfluous action as much as possible. Practice, experience and the general oversight acquired therefrom, must ultimately teach the best and most appropriate manner of employment.

In order to avoid too many or inconvenient movements of the feet, it is sometimes requisite to make use of *borrowed notes*, (as mentioned above) where they would not be absolutely necessary — this however will generally occur, when two pedals lying on one side are to be taken, the effect of one of which may be pro-

duced by the use of a pedal on the opposite side; so, for example, the chord:  can be also played thus: 

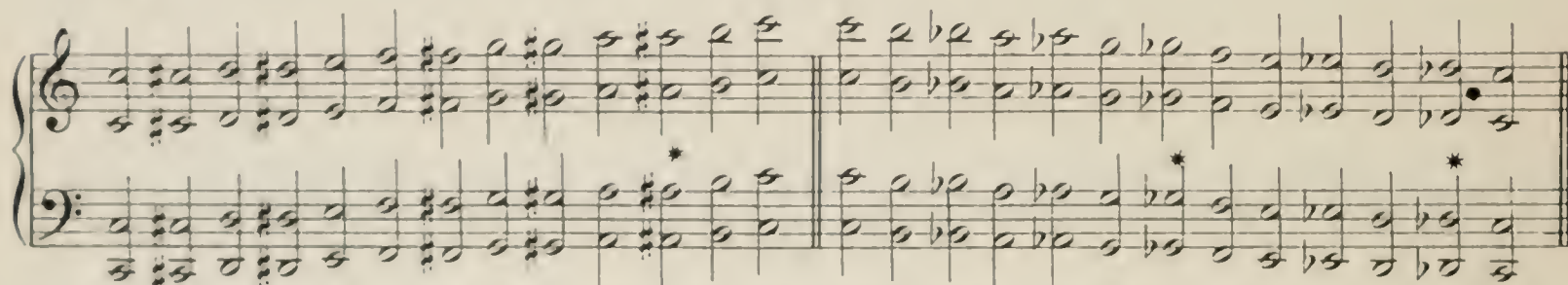
However, such means must be employed only in exceptional cases, and always with due consideration, whether preceding or successive modulations will necessitate or admit of such liberties. The necessity for such an expedient will arise when the modulation is of such a nature that a certain note is raised or lowered only for one hand, while it occurs unaltered in the other, for example:—



In this case the A sharp of the left hand must be played by B flat  in order to preserve the note A unchanged for the right hand.

Moreover, use is made of such borrowed notes in the figures called: *synonyme - notes*, of which mention will be made later.

The accidental use of the pedals occurs also necessarily in the chromatic-scale — but this scale may always be looked upon as not practicable for the harp, and as even impossible to be executed in quick time, because the pedals cannot be made to correspond quickly enough with their relative strings, and the extraordinary motion of the feet caused by it, would make too much noise. However, the pupil may take up the following chromatic scale, practising it in moderate tempo:—



The notes marked thus * are to be played on the Single-action Harp by means of borrowed notes.

The complete shake properly consists of three parts: the preparation, the shake itself, and the conclusion, and is consequently to be executed in the following manner:

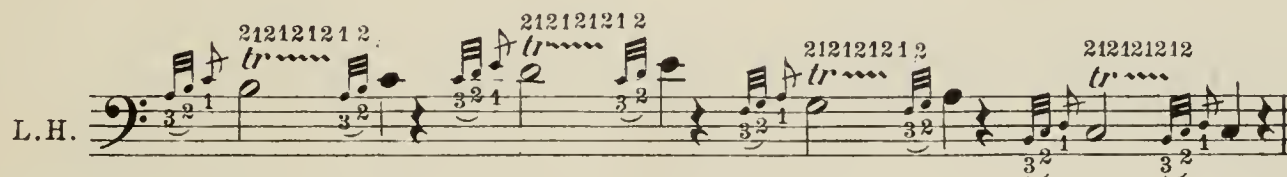


In cases, where the shake is only meant for notes of short duration — it may as well be executed only with the thumb and second finger.



The execution of a perfect shake is much more difficult for the left hand; nevertheless it is sometimes met with, and it is therefore necessary not to overlook its study; here the thumb and second finger only are required, of which the latter must fall upon the string almost perpendicularly. In order to impart power and firmness to the shake, the thumb, as well as the elbow, must be held in a high position.

As regards the preparation and the conclusion of the shake the same remarks apply to the left as to the right hand.



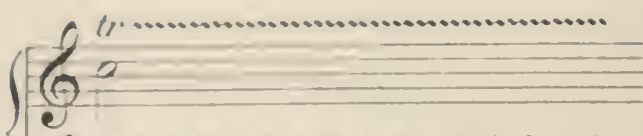
Here also a peculiar mode of playing the shake must be mentioned; this was first introduced by Parish Alvars (*) and consists of playing the two notes belonging to the shake alternately with the right and left hand, for example:

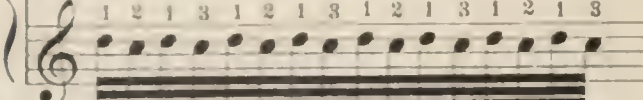


*) Parish Alvars, Serenade. Op. 83.

The shake is an ornament which is indicated by the sign *tr* over the note upon which it is to be made, and is formed by alternately playing that note and the next higher one in quick time. The equal and perfect execution of the shake requires persevering and industrious practise; it must also be remarked that it ought to be executed only by the movements of the finger, supported by the flexibility of the wrist; but every movement of the arm must be carefully avoided.

Although the shake consists of only two notes next to each other, which could be played with two fingers — experience has taught that it is best and most securely executed with three fingers, these are: the thumb, with which the upper note must always be played — and the second and third fingers, with which the lower note is played in regular alternation, for example:

Written thus: 

Played thus: 

or also: 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2

There being no rule as to the number of alternations in the shake, except that they must fill up exactly the time which is due to the note on which the shake is marked, the number depends entirely on the facility of the fingers, which are to be so divided as to finish the shake according to necessity either with the second or third finger.

In order to obtain a favorable result in the study of the shake, it is absolutely necessary to practise it very slowly at first, taking especial care that the alternation of the two notes forming it is as equal as possible. The following example is recommended as a good preparatory exercise:-

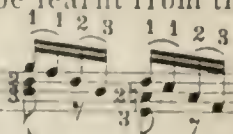



On Appoggiaturas, Turns, Shakes and Tremolo.

The simple descending appoggiaturas are generally played with the thumb—no general rule can be given for ascending appoggiaturas because there the fingering depends more or less on the neighbouring passages.

The proper fingering to be employed for a variety of such grace notes, may be learnt from the following example:-

Con moto.

Played thus: 



The so-called double - appoggiaturas are mostly played with the second finger and thumb, but according to circumstances also with the third finger and thumb, for instance:



The turn belongs to that class of embellishments with which the space between one note and another is sometimes filled up. The turn is generally indicated by the sign belonging to it \sim , or written in full in smaller notes; in the first case it is necessary to know that the turn is formed in such a manner as is marked in the example N^o II.

In example N^o I the top line shows how the turns marked by the sign \sim are to be executed.

N^o I. Moderato.



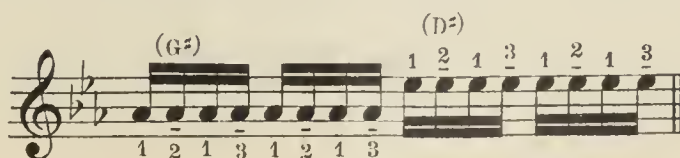
N^o II.



However, this can only be done in such cases where the left hand has a rest, and is particularly very practical in a so-called succession of shakes, as the execution with both hands is less fatiguing— for example:

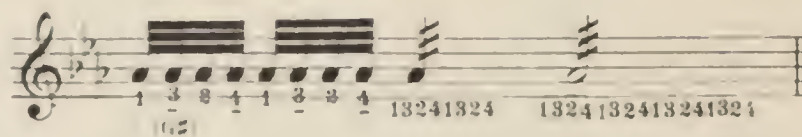


Analogous to the execution of the shake, such passages must be mentioned here, in which two neighboring strings are produced unisono, with the aid of a pedal, for instance:—

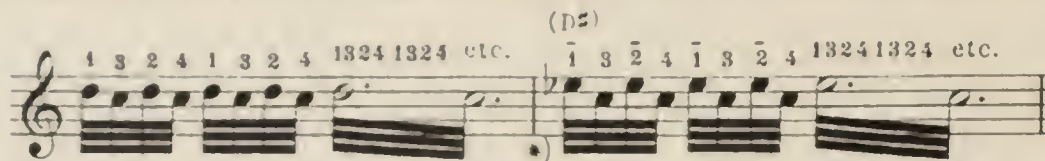


here all A flats marked thus — are played by G sharp, and the E flats by D sharp.

However, such passages are occasionally of extended duration, in which case it is advisable to perform them with four fingers, especially when they are to be played "*P*," or when marked *bisbigliando*, for example: —

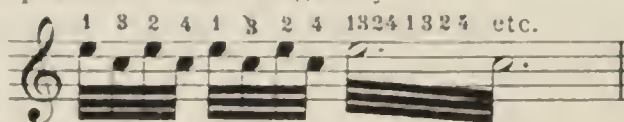


But this fingering may be used not alone with unisons, but also in other cases, for instance:



• Here the E flat is played by D sharp—the difference between this bar and the preceding one is therefore only effected by the pedal.

Such cases where a string remains mute between the two intervals of a shake are rarer, but nevertheless it is most advisable to practice them diligently: —



But where the above named unisons or synonym notes occur for the left hand, they are to be played like a shake; with the thumb and second finger only.

Here the *Tremolo* must also be mentioned, this effect being employed to quite some extent by modern composers, especially Pariss Alvars. (see the latter's Op. 35 and 59.) It consists of the quick repetition of arpeggiated figures, which are written after the abbreviated manner in use; as the execution of a distinct and equal *Tremolo* is more difficult on the harp than on the piano, it requires persevering study, and equality is only acquired by practising it very slowly at first and gradually increasing the rapidity as much as possible.

R.H.

Written thus:

Played thus:

OR:

L. H.

Written thus: 

Played thus: 

or:



Both Hands.

Written thus: 

Played thus: 

Characteristic and peculiar effects possible upon the Harp:—

Harmonic Sounds (*Sons harmoniques*) **Dampened Sounds** (*Sons étouffés*)
Guitar Sounds (*Sons d'ongles, sons près de la table*) **Cithern Sounds.**
Sounds produced by the pressure of the Pedal, Glissandos.

Various effects may be produced on the harp, which when used with skill, and without affectation, will bring about most surprising and beautiful results.

To these in particular belong the *harmonic sounds*, (*Sons harmoniques*).

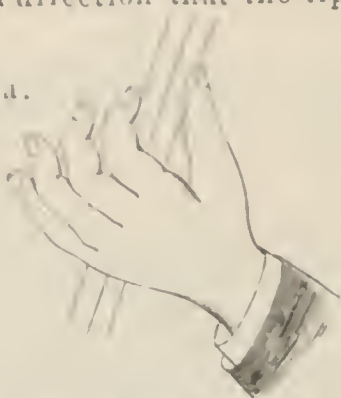
If a string be divided into two equal parts, and a bridge applied at the point of division, each of these parts will give the next higher octave of the note which the string produced in its entirety. On this principle is founded the formation of the *sons harmoniques*, which always give the upper octaves of the strings on which they are produced—the bridge of division mentioned above is formed here by the hand itself, and particular rules apply for the right and left hand.

The *sons harmoniques* are most effective in the upper and middle register of the Bass-notes, in which position they are most frequently employed.

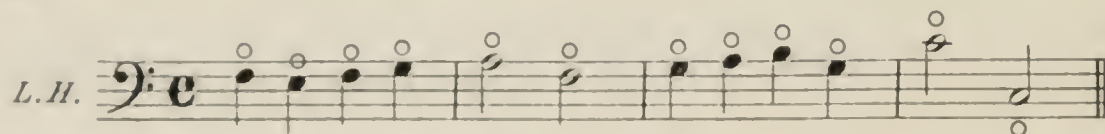
The notes which are meant to be played as *sons harmoniques* are marked thus: O, or they are sometimes indicated by the abbreviation: *s.h.*

For the execution of the *s.h.* with the left hand, the arm must be brought quite close up to the harp, and by placing the lower or fleshy part of the hand (that is the inner part towards the little finger) diagonally against the strings in such a direction that the tips of the fingers are turned towards the

Fig. a.



Through this position of the hand, and while the latter is pressed lightly against the strings, the bridge which divides the strings into two equal parts, must be formed, making it apparent that the strings must be touched at the centre point of their entire length; if this point has been positively decided, the string, upon which the *son harmonique* is to be produced, is struck simultaneously above this place; with individual notes and in moderate tempo this is always done with the thumb; as soon as the string has been sounded, the hand must be immediately withdrawn, in order not to interfere with the vibrations.



However, I will not fail to observe, that in such cases where only single *sons harmoniques* are to be considered, I decidedly prefer the following manner of execution, notwithstanding that it is taught by few Harpists and even unjustly condemned by some; the *sons harmoniques* if executed in this manner, will possess much more vibrating quality, than the first-mentioned manner of execution; and in addition it is decidedly preferable in such cases where the *sons harmoniques* are to be executed with both hands, as the latter will be less liable to come in contact with each other, which is of special importance wherever they must be employed next to each other. I am furthermore tempted to say that this manner of executing the *sons harmoniques* is easier than the first-described one.

The proceeding itself consists of holding the hand against the strings in a more upright position, in order that the fleshy part or ball of the thumb may form the dividing bridge of the string upon which the *son harmonique* is to be produced (Fig. b.) whereupon the string itself is sounded with the upper part of the thumb; following this, the hand must be immediately withdrawn from the strings, in order not to interfere with the vibrations of the sound.

Fig. b.

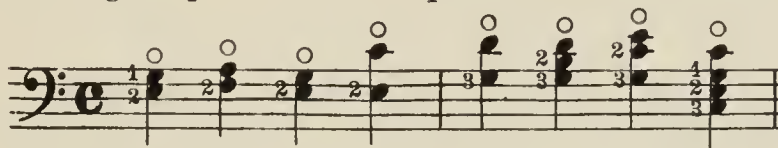


As already mentioned in the above this manner of execution is only applicable in connection with such notes following each other in single succession; at the same time *sons harmoniques* played simultaneously must be performed in the manner as described with Fig. a., the upper note being invariably played with the thumb, in such cases. Especial care must be taken with three and four-part chords, that the lower part of the hand be sure to touch each string, the clear and ringing production of the *sons harmoniques* being entirely dependent upon this.

The movement of the hand while playing such chords must take place from the upper to the lower note.



It is also of frequent occurrence, that in a combination of this kind only the upper interval should be executed as a *s.h.*; in a case of this kind only this particular note will be marked with a *o*, the other notes being played in their natural manner. (that is as *sons naturels*.) In order to achieve this result care must be taken that the lower part of the hand will touch only that string, upon which the *s.h.* is to be produced, while the remaining strings are kept free and untouched. (The formation of this *s.h.* by means of the fleshy part (ball) of the thumb again proves as more practical in this case.)

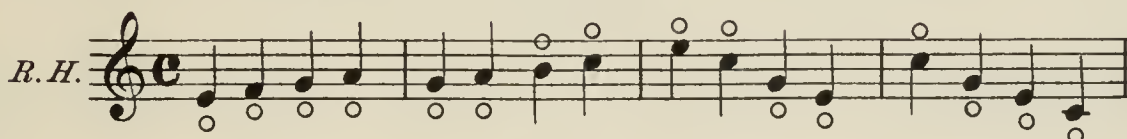


In order to produce the *sons harmoniques* with the right hand, the fingers (with the exception of the thumb) are bent towards the middle of the hand in such a manner, that the second joint of the fore-finger will come to lie directly across the string. In a case of this kind, this joint serves to divide the string into two equal parts; in consequence thereof, it is also pressed lightly against the string upon which the *s.h.* is to be produced, and while the thumb sets the string into vibration as usual, the hand must be immediately withdrawn from the strings (Fig. C.)

Fig. c.



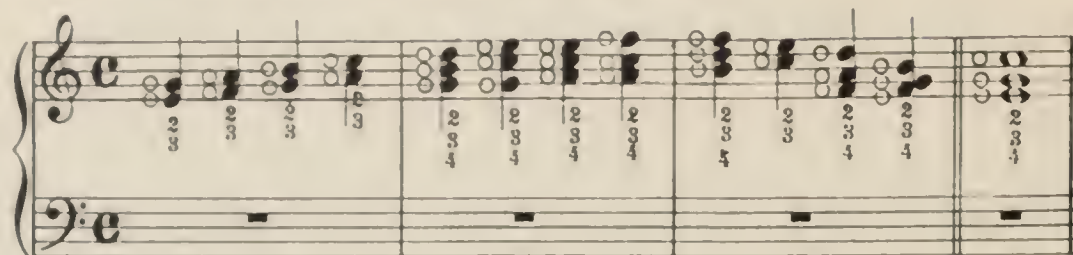
Exercise of single *sons harmoniques* for the right hand.



The simultaneous execution of *sons harmoniques* in thirds, sixths, or triads, is extremely difficult for the right hand and although employed in a few instances by various composers, I cannot refrain from declaring them as decidedly unpractical; the very construction of the instrument as well as the position of the right hand itself prohibit such passages; it forces the hand into a most unnatural and cramped position, and according to my idea, the musical result is really not of such a satisfactory nature as to repay for the torture endured.

But there is a manner, in which *s.h.* can be executed simultaneously by the right hand, without any essential difficulty; this, however, is only applicable where the left hand pauses. The extremities of the fingers of this hand must here be lightly pressed on the strings which are to produce the *s.h.* and of course this must be just at that place where the point of division is; meanwhile these strings are struck by the right hand rather near the sounding board, immediately after which both hands must be withdrawn.

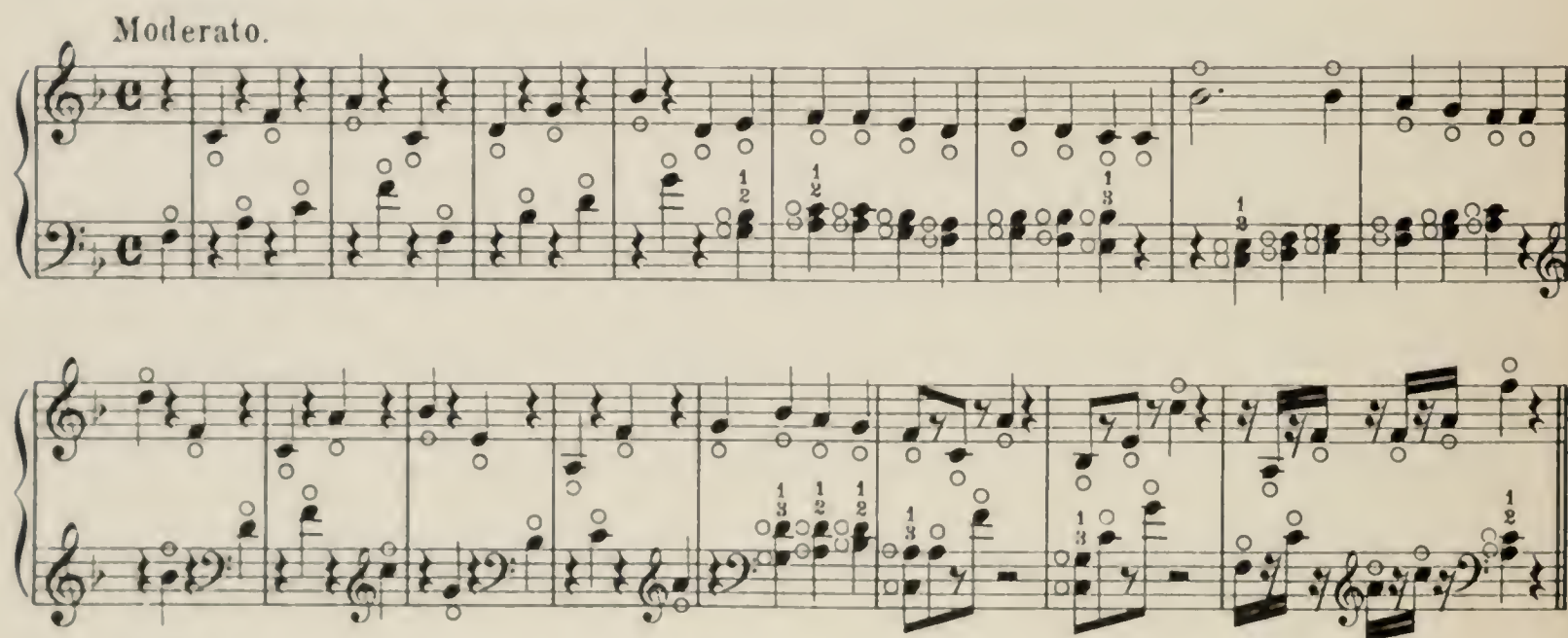
In the following example the cyphers under the notes indicate with which fingers of the left hand the bridge of division is to be formed — the strings being plucked with the same fingers of the right hand; the thumb is never used in combinations of this kind.



It is hardly necessary to mention that single *s.h.* may also be executed in this manner; they are, as a rule, played with the second finger of the right hand, the same finger of the left hand forming the bridge of division.

Harmonic Sounds with both hands.

Through the execution of *sons harmoniques* with both hands (which generally requires crossing of the hands) many effective passages may be produced. The following may serve as a short example for the practice of this admirable effect.



It may be mentioned here that if the hand which is to produce a harmonic sound goes up so high that the bridge of division occurs on the fourth part of the whole length of the string, it produces a harmonic sound which gives the octave of the next higher fifth of such a string; this, however, is only applicable in the left hand, and to my knowledge no one but Bochsa has ever made use of it.

Dampened Sounds (*Sons étouffés.*)

In passages purposely written as a contrast to the full-vibrating sounds, these *dampened sounds* are very effective; as a rule they are only employed for the left hand, which is laid flat over the strings, the fingers being kept closely together and pointing in an upward direction; to bring about this effect, the thumb strikes the string, the vibration of which must be immediately stopped by a slight movement of the hand against the strings, in this way producing the dampened tone or sound (*son étouffé.*)

The notes which are to be played in such a manner have either the signs \oplus - - - * under or over them, sometimes also the full indication: *sons étouffés* or the abbreviated one *s.é.* is annexed.



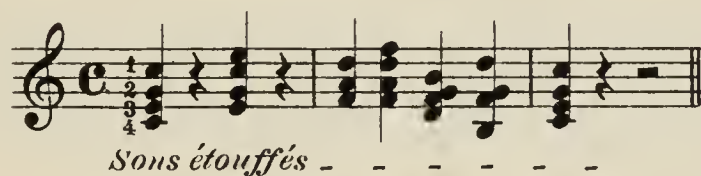
When there is a quick succession of such notes in scale-like passages, the thumb after having struck the first note, must quickly go to the second and so on. However this movement of the thumb must take place at the same time with the suppressing motion of the hand:



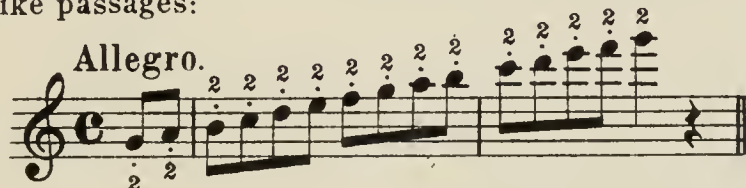
In octaves and chords which are to be played *sons étouffés* the vibration of the strings must be stopped by touching them with the flat hand, immediately after playing each octave or chord:



The position of the right hand is not well adapted for performing the *sons étouffés*, and the only possible way to execute them consists in touching the strings immediately with the same fingers with which they have been struck just before, and in this way stopping their further vibration.



Single, consecutive *sons étouffés* occur for the right hand only in staccato-passages, and are only practicable in ascending scale-like passages:



Such passages are always played with the second finger, the back of which, in striking each note, must suppress the sound of the preceding one at the same time.

Guitar Sounds (*Sons d'ongles, sons près de la table.**)

These are produced by striking the strings near the pegs, and with the nails—but as in this place, it is a most difficult matter to set the strings into vibration, this stroke requires considerable strength. Should the player find it impossible to produce the effect satisfactorily with his nails, the tips of the fingers may be used.

*) In English editions of harp-music the applying of this effect is generally indicated by the words: *near the sounding board.*

This manner of playing is generally indicated by the term *sous d'ongles* or: *près de la table*— for the *sous d'ongles* the thumb cannot be used, the position of the hand making it impossible.

Mod^{to}

*) *s.n.* means here *sous naturels*, which indication always presents itself, when after artificial sounds, the notes ought again to be played as usual.

To the effects which are more rarely employed belong the:—

Cithern Sounds.

which like the preceding ones are also played with the right hand very near the pegs, but in such a manner that the fingers of the left hand, immediately after playing each note, must exercise a slight pressure upon the sounding board, this pressure being made exactly beneath the last used string; in order to impart more strength to the fingers of the left hand, the thumb must be placed against the body of the Harp in such a manner as to enable it to balance the pressure of the other fingers. This pressure of the fingers upon the sounding board enables the performer to mingle a kind of *Portamento* with the vibrating string, and to create the effect as though one note were drawn into the next, a characteristic property peculiar to that instrument called:— The Cithern.


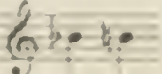
There is no particular sign for this manner of playing— it is generally indicated by a remark of the composer.

In the following example, all notes of the right hand, under which rests are to be found in the left, are to be executed as: Cithern sounds:

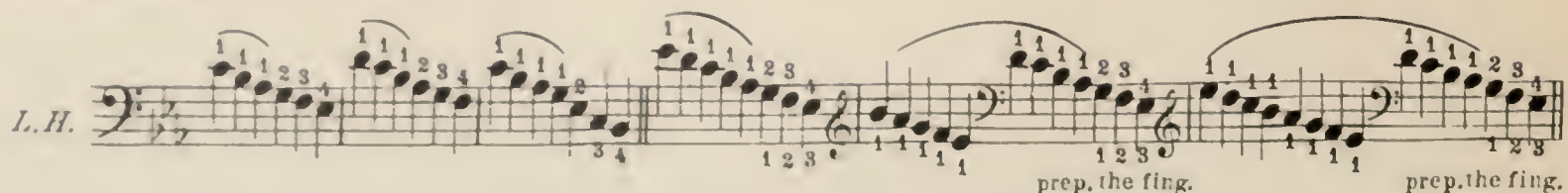
A very fine specimen of this effect, will also be found in Th. Labarre's "Nocturne espagnol" Op.91.

Sounds produced by the pressure of the pedal.

As similar in some respects to the above-described effects, belongs the connection of one note with its next higher one by means of the pressure of a pedal.

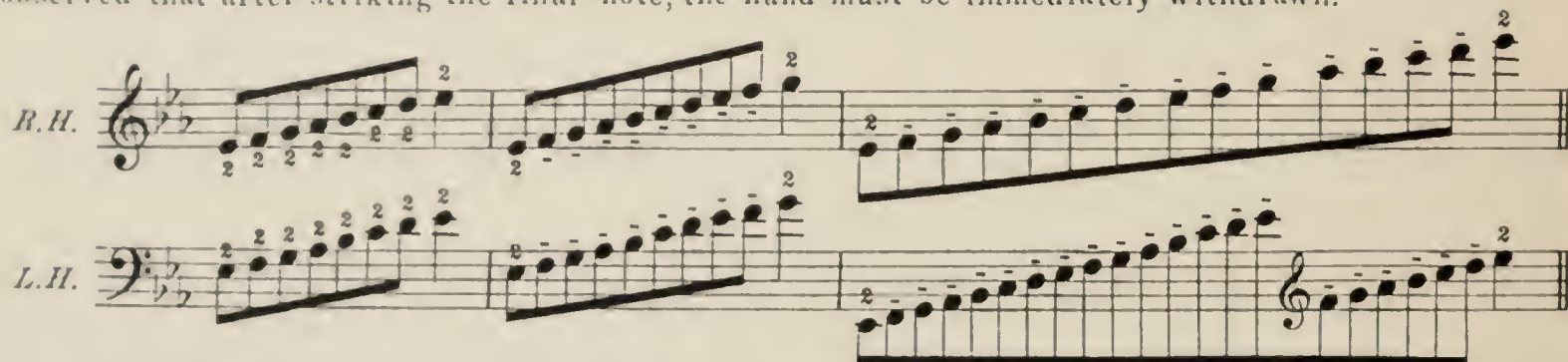
If, for example, the note B flat  is played, and the pedal B is pressed down immediately after it, the string will be affected in such a manner, that its vibrations will cause it to proceed from B flat to B natural  without making it necessary to strike the string again on account of the last named note.

As regards the preparation of the fingers, the same rules as those mentioned for the right, apply equally well to the left hand.



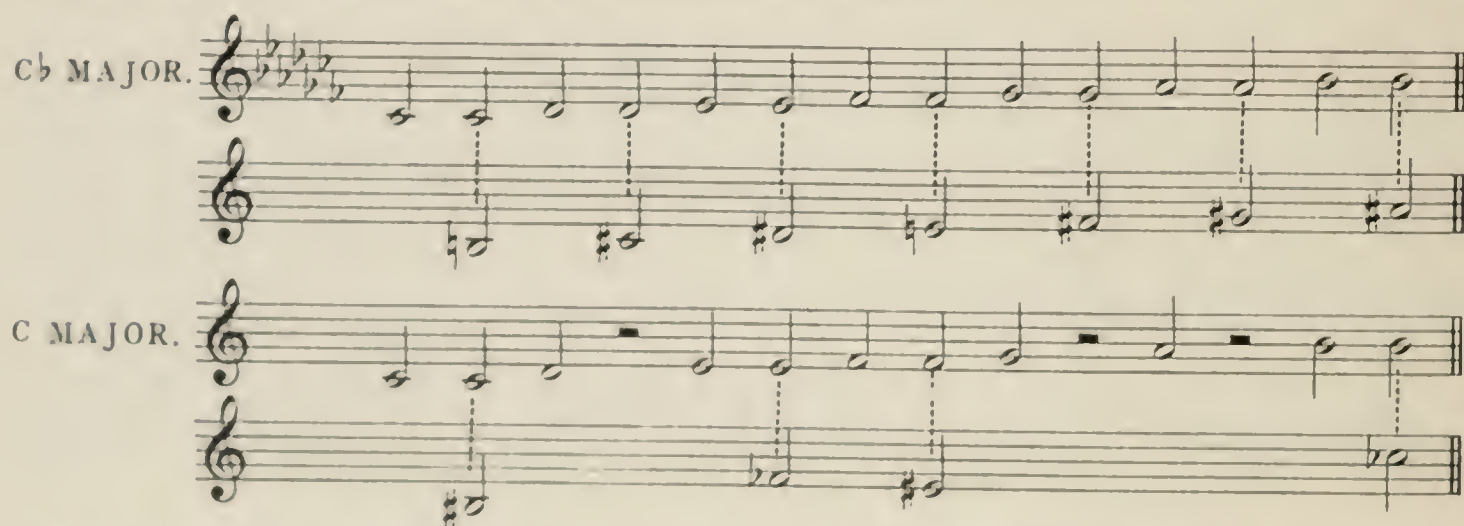
Ascending Glissando Passages.

In simple ascending glissandos it is the fore-finger which slides over the strings — but it must be observed that after striking the final-note, the hand must be immediately withdrawn.

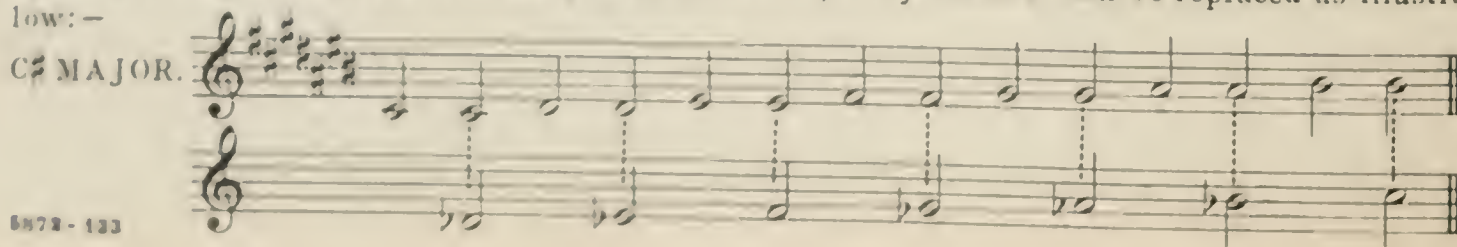


In modern harp compositions these glissandos mostly occur in connection with a well-calculated combination of the pedals, with the aid of which modern writers for the Harp have created and brought about many striking and rich effects; many examples, demonstrating the successful and appropriate employment of these particular glissando passages, are met with in the compositions of such authorities as Labarre, Parish Alvars and Godefroid.

As already mentioned, these last-named effects are possible in consequence of the synonymous relation of two neighboring strings; they can be produced exceedingly well upon the Double-action harp, as on this instrument each string may be brought into some synonym-(same-sounding) relationship with its next higher or lower one, as shown in the following table:—



In the C major scale the synonyms cannot be formed on each degree, and those intervals which cannot be substituted in this manner are indicated in the above examples by means of rests after the respective notes; in the scale of C sharp major, however, every interval can be replaced as illustrated below:—



Although such passages occur most frequently for the right hand alone, it is nevertheless necessary to practise them also with the left, as there are cases where they also occur for that hand; this, for example, is the case in such glissando passages which run through the whole compass of the instrument, and when such a passage begins with the right hand, and is taken up and continued by the left, (see Fig. 1 and 2) or vice versa, when the left hand begins the passage, and the right hand is to take it up and extend it (see Fig. 3) or when both hands are to execute such a passage simultaneously in contrary motion (see Fig. 4.)

Fig. 1. *ff sdruciolando.* (C: G: E:) *mano sinistra.* PARISH ALVARS. (La danse de Fées.)

Fig. 2. *pp sdruciolando.* (C: A: F:)

Fig. 3. *sdruciolando.* (G: C: E: A:)

Fig. 4. *glissando.* (E: C: A:)

The employment of these synonym tones extends also to Third, Sixth, Octave and Tenth-passages, of which mention has already been made in the chapter "*On the intervals*"; however, it must be well understood that with the exception of octaves, all the above-mentioned interval passages are distinguished only by the space between the strings, causing them to assume the appearance of these intervals, while the passages in reality (if otherwise written correctly) will consist of entirely different intervals, for instance:—

The pupil will see from the preceding passages that they consist of Seconds, Thirds and Fourths; this, however, does not interfere with sliding exactly as in diatonic Third-passages, the difference of the intervals being produced solely by the pedals.

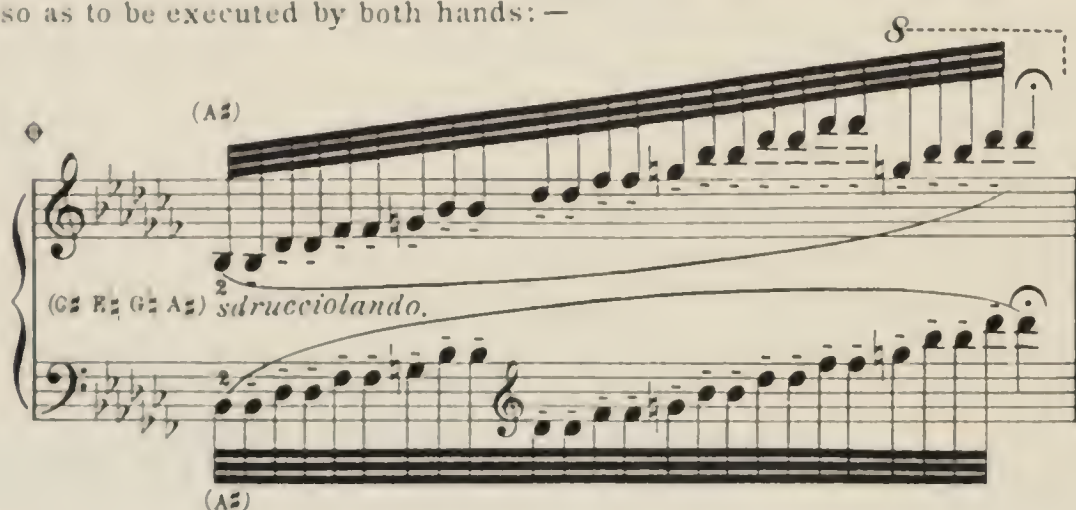
The same is the case when the passages are to be played in the manner of running Sixths, for example:

Ascending, these passages are met with very rarely, as their execution is extremely difficult; on the other hand they are more frequently employed in triad glissandos, where in fact they are performed only while ascending (but with both the right and left hand.) These passages generally form a succession of alternating chords of triads and sevenths; the sliding is performed with the second, third and fourth fingers, while the hand is held in a somewhat upright position and following the curved shape of the neck of the harp, in its movement.

As already mentioned, it is only with octaves, produced in this manner, that they proceed in reality, in the interval of the octave, for example:—



Ascending, such octave passages are not practicable for one hand, but if met with in this way, are generally written so as to be executed by both hands:—



With such tenth-passages as the following, which can only be employed while descending, the same succession of intervals takes place (only in the higher octave) as with thirds:—



Having herewith described all those effects, the proper, well-devised and cautious employment of which are to be met with in the works of the best composers for the Harp, it only remains for the author to mention the efforts of a number of modern harpists, who endeavor to create sensations by means of ridiculous and exaggerated employment of these effects.

But good taste coupled with artistic insight will ever keep such excesses at bay. The Harp is such a noble and poetic instrument, and at the same time so rich in natural means of expression, that no such aids need be called upon; it certainly reveals the utmost want of good taste to delight in such effects, through which a noble instrument is lowered and transformed into a medium of displaying worthless artifices. The Harp will always remain highly effective wherever the performance consists of appropriate and characteristic compositions, coupled with perfected technique and poetic feeling on the part of the performer; and whenever the awful vibrations of the strings are awakened in this manner, they will appeal to the heart and awaken an echo therein.

Explanation of such foreign words and expressions as are generally met with in Compositions for the Harp.

(*gl'*) *Arpeggi.* The arpeggios— generally occur in the following manner: *pp gl' arpeggi e marcato il canto*— (To play the arpeggios *pp* and to mark the melody.)

Bisbigliando. murmuring— (This sign generally occurs in connection with the so-called synonym figures— see page 74.)

Carrezzando. caressingly.

Deciso. decided, resolute.

(*con*) *Duolo.* melancholy. (expressive of grief.)

(*con*) *Forza.* with force.— *con tutta la forza* (with all the force) *con tutta la forza possibile* (with all possible force.)

Frappé. strikingly.

Giocosio. gay.

Glissando. to slide with the finger.
(see also: *sdruciolando.*)

(*con*) *Leggerezza.* with lightness.

Leggiero. lightly.

Leggierissimo. as lightly as possible.

Liez par la pedale. to slide from one note to the other by means of the pedal.

Lusingando. caressingly.

Main droite. right hand— abbreviated M. D.—R. H.

Main gauche. left hand „ M. G.—L. H.

Mano destra. right hand „ M. D.—R. H.

Mano sinistra. left hand „ M. S.—L. H.

Marcato. marked, played with emphasis— *marcato il canto* (to render the melody prominent) *assai marcato* (very marked.)

Marcatissimo. to be marked as much as possible.

Martellato. hammered (This sign generally occurs in such Octave passages as ought to be executed very short and staccato— see the part on the intervals, Octaves page 46.)

Mesto. plaintively.

Perdendosi. diminishing.

Pésante. heavy, ponderous.

(*a*) *Piacère.* pleasingly.

Sdruciolando. sliding, *glissando.*

Si suono. sounding like:— (This sign generally occurs when the composer, in passages of synonym notes or generally in such passages as are formed by a peculiar combination of the pedals, annexes an extra musical staff, in order to explain his intention more minutely.)

Simile. similar, like.

Sons d'ongles. nail sounds.

Sons étouffés. suppressed sounds— abbreviated S.É.

Sons harmoniques. harmonic or flageolet sounds
abbreviated s.h.

Sons naturels. natural sounds— abbreviated s. n.
(This sign will always appear after the use of artificial sounds— or a peculiar manner of playing; and when the strings ought again to be struck in the usual style.)

Staccato. short.

Strapate. to pull out forcibly. (speaking of chords.)

Tranquillo. tranquilly.

Veloce. rapidly and lightly.

Velocissimo. as rapidly as possible.

Vibrato. vibrating.

Volante. fleetly, swiftly.

Forty Progressive Studies for the Harp.

Moderato.

Part I.

N. C. BOCHSA.

1. *p*

The musical score is written for a harp in C major, 2/4 time. It consists of 16 measures. The first measure is marked *p* (piano). The score includes a repeat sign at measure 8 and a fermata at measure 15. The final measure ends with a double bar line and a repeat sign.

Moderato.

2.

p

dim.

p

Andante.

3. *dolce*

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each. The tempo is marked 'Andante.' and the dynamics include 'dolce' and 'pp'. The notation includes various chords and melodic lines, with many notes marked with fingerings (1-4). The piece concludes with a double bar line and a final chord.

Allegro.

4. *f*

The musical score is written for piano and violin. The piano part is in 4/4 time and features a series of chords and single notes, often with slurs and ties. The violin part is in 4/4 time and features a series of slurs and ties, often with slurs and ties. The score is marked 'Allegro.' and '4.' with a forte 'f' dynamic. The piano part is in 4/4 time and features a series of chords and single notes, often with slurs and ties. The violin part is in 4/4 time and features a series of slurs and ties, often with slurs and ties.

Allegro.

5.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one flat (B-flat). The first system begins with a forte (*f*) dynamic. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1 through 4. Accents and slurs are used to guide the performer. The second system continues the melodic and harmonic development. The third system introduces a change in texture with more complex chordal structures in the right hand. The fourth system features a prominent melodic line in the right hand with rapid sixteenth-note passages. The fifth system shows a shift in dynamics and texture, with the left hand playing a more active role. The sixth system continues the rapid sixteenth-note passages in the right hand. The final system concludes the piece with a piano (*p*) dynamic marking and a final chord.

Moderato.

6.

dolce.

6.

dolce.

sf

sf

Andante.

All the chords to be well arpeggiated.

(G \sharp)(Fix G \sharp)

7. *f*

1 2 3 4

p

cresc.

dolce

V

Allegro.

9.

The musical score is written for piano in 4/4 time, marked *Allegro*. It consists of seven systems of music, each with a treble and bass staff. The piece features complex fingerings and dynamic markings including *ff*, *p*, and *cresc.* The bass line is mostly sustained notes, while the treble line has rapid sixteenth-note passages.

System 1: Treble staff has a series of sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *ff* is present.

System 2: Treble staff continues with sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *p* is present.

System 3: Treble staff continues with sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *cresc.* is present.

System 4: Treble staff continues with sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *ff* is present.

System 5: Treble staff continues with sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *p* is present.

System 6: Treble staff continues with sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *cresc.* is present.

System 7: Treble staff continues with sixteenth-note runs. Bass staff has sustained notes. Dynamic marking *cresc.* is present.

Grazioso.

10.

[illegible]

Moderato.

11.

This musical score is for a piano piece in G major, 2/4 time, marked Moderato. It consists of six systems of music, each with a treble and bass staff. The first system is numbered 11. The piece begins with a treble staff melody of eighth notes and a bass staff accompaniment of half notes. The second system continues the treble melody with some sixteenth-note passages. The third system introduces a new treble melody with accents and a bass accompaniment of half notes. The fourth system features a treble melody with accents and a bass accompaniment of half notes. The fifth system has a treble melody with accents and a bass accompaniment of half notes. The sixth system concludes the piece with a treble melody of eighth notes and a bass accompaniment of half notes. The score includes various musical notations such as notes, rests, accents, and dynamic markings like *f* (forte).

Allegro ma non troppo.

12.

The musical score is written for piano in B-flat major (two flats) and 3/4 time. It consists of eight systems of two staves each. The tempo is marked 'Allegro ma non troppo.' The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-4). The piece begins with a treble clef and a key signature of two flats. The first system starts with a whole rest in the right hand and a descending eighth-note scale in the left hand. The second system continues with similar patterns, including a triplet in the right hand. The third system features a more complex melodic line in the right hand with many fingerings. The fourth system shows a change in the right hand's melody, with a key signature change to one flat (B-flat major) indicated by a natural sign over the B-flat. The fifth system includes a section marked '(Ab)' in the right hand, indicating a key signature change to A-flat major. The sixth system continues with intricate fingerings and melodic development. The seventh system shows a return to the original key signature with a B-flat. The eighth system concludes the piece with a final cadence in B-flat major.

Andante quasi Allegretto.

14. *dolce*

(Fix C#) *cresc.* *pp*

p *dim.*

Allegro.

15.

f

p

mf

Moderato.

16.

ff

p

cresc.

H

dim.

f

Grazioso.

17. *dolce*

a tempo
ritard.
p

B \flat

Moderato scherzando.

19. *p*

The musical score is written for piano and consists of seven systems of two staves each. The tempo and mood are indicated as "Moderato scherzando." The piece begins with a piano (*p*) dynamic. The notation includes various rhythmic values, such as sixteenth and thirty-second notes, and complex fingerings are indicated by numbers 1 through 4. The score includes several measures with rests and dynamic markings, including a *dim* (diminuendo) marking towards the end. The piece concludes with a final chord in the bass staff.

Allegretto.

20.

The score is written for piano in 2/4 time, marked 'Allegretto'. It consists of six systems of two staves each (treble and bass). The first system is numbered '20.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a fermata in the final measure of the sixth system.

Allegro vivace.

Part II.

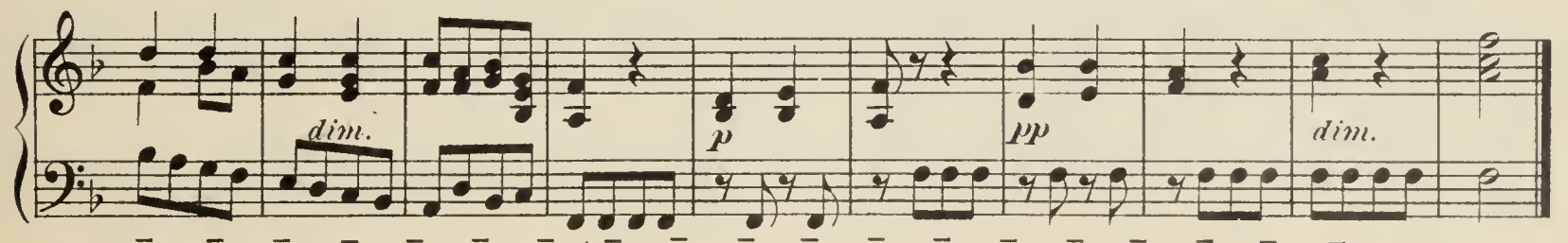
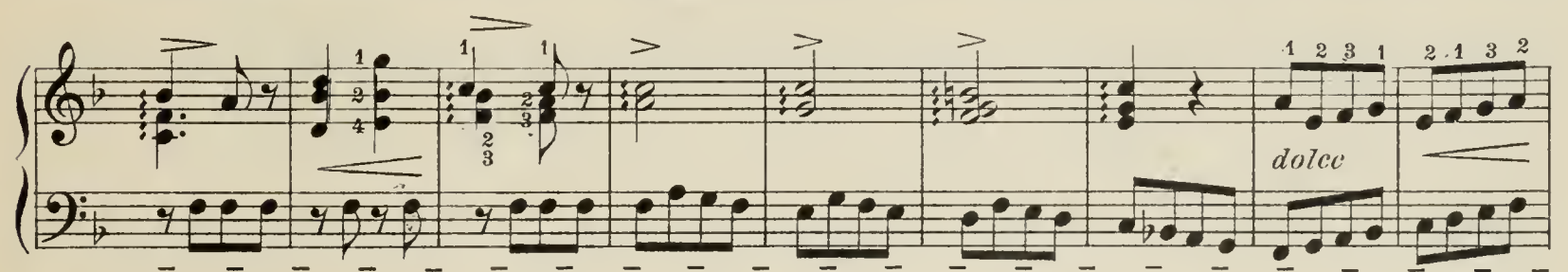
N. C. BOCHSA.

21. *delicat.*
pp

The musical score for Part II, measures 21-30, is presented in seven systems. Each system contains a treble and a bass staff. The tempo is marked 'Allegro vivace' and the dynamics are 'pp' (pianissimo) and 'delicat.' (delicate). The music features intricate sixteenth-note patterns, often with fingerings indicated above the notes. The key signature is one flat (F major or D minor). The score concludes with a final measure in measure 30, marked with a double bar line and a repeat sign.



Andante ma non troppo.



Allegretto.

23.

p *più leggero e staccato*

f *f* *f* *f* *cresc.*

staccato *pp*

cresc. *f* *p*

Andante sostenuto.

24.

p *con espress.*

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as slurs, accents, and dynamic markings.

System 1: Treble staff features sixteenth-note patterns with fingerings (1, 2, 3, 4) and (3, 4, 3). Dynamics include *cresc.* and *dim.*.

System 2: Treble staff continues with sixteenth-note patterns. Dynamics include *sf* (sforzando) and *f* (forte).

System 3: Treble staff features sixteenth-note patterns. Dynamics include *cresc.*, *più cresc.*, and *f*.

System 4: Treble staff features sixteenth-note patterns. Dynamics include *dolce.* (dolce), *sf*, *f*, and *p* (piano).

System 5: Treble staff features sixteenth-note patterns. Dynamics include *sf*, *cresc.*, *dim.*, and *p*.

System 6: Treble staff features sixteenth-note patterns. Dynamics include *f* and *p*.

System 7: Treble staff features sixteenth-note patterns. Dynamics include *rit.* (ritardando), *dim.*, and *pp* (pianissimo).

Allegretto scherzando.

25. *p stacc. ben marcato.*

p *f* *pp* *p delicat.* *smorz.* *cres.*

Allegro moderato affettuoso.

26. *ben sostenuto.*

pp *L.H.*

This page contains seven systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The notation is characterized by dense, arpeggiated patterns in the bass clef and more sparse, often triplet-based, patterns in the treble clef.

Key features and markings include:

- Dynamic markings:** *p* (piano) is used frequently throughout. Other markings include *dim.* (diminuendo), *cresc.* (crescendo), *mf* (mezzo-forte), and *pp* (pianissimo).
- Fingering:** Numbers 1, 2, 3, and 4 are placed above or below notes to indicate fingerings. In the final system, a sequence of notes is numbered 1 through 4 in both hands.
- Articulation:** Slurs and accents are used to shape the phrasing of the arpeggiated figures.
- Specific Instructions:**
 - (Fix C#) appears above a note in the fourth system.
 - (Fix G#) appears above a note in the fifth system.
 - (Fix D#) appears above a note in the fifth system.

The piece concludes with a final system featuring a *dim.* marking followed by a *cresc.* leading into a *f* (forte) section with a complex, rapid arpeggiated figure.

Allegro.

27.

p *pp* *pp* *dim.* *cresc.* *p* *dim.*

Allegretto pastorale.

28.

pp sempre legato

(D \flat)
f
f
f
 (D \flat)
sempre ff
ritard.
pp grazioso.
dolce
pp
crese.
pp
pp
ritard.
ppp

This page contains seven systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianississimo), as well as performance instructions like *ritard.* (ritardando), *sempre ff* (always fortissimo), *pp grazioso.* (pianissimo, gracefully), *dolce* (sweetly), and *crese.* (crescendo). The key signature is B-flat major (two flats). The first system has a (D \flat) marking above the treble staff. The second system has a (D \flat) marking above the bass staff. The third system has a *ritard.* marking above the treble staff and a *pp grazioso.* marking above the bass staff. The fourth system has a *dolce* marking above the treble staff and a *pp* marking below the bass staff. The fifth system has a *pp* marking below the bass staff. The sixth system has a *crese.* marking above the treble staff and a *pp* marking below the bass staff. The seventh system has a *pp* marking above the treble staff, a *pp* marking above the bass staff, and a *ritard.* marking above the treble staff. The page ends with a double bar line.

Allegro agitato.

29.

pp staccato *cresc.*

sf cresc. *pp*

cresc. *p rit.*

pp *cresc.*

Grazioso non troppo lento.

sempre legato e delicatamente

30.

Musical score for piano, measures 30-39. The score is in G major (one sharp) and 3/4 time. It features a continuous melody in the right hand with various ornaments and fingerings, and a supporting bass line in the left hand. Dynamics range from *pp* to *f*. The piece concludes with a final chord and a fermata.

Measures 30-31: *pp*, *crese.*
 Measures 32-33: *pp*
 Measures 34-35: *f*
 Measures 36-37: *pp*, *crese.*
 Measures 38-39: *più crese.*, *f*
 Measures 40-41: *smorz.*, *poco a poco*, *pp*
 Measures 42-43: *pp*, *leggiere*
 Measures 44-45: Final chord with fermata.

Allegro scherzando.

31.

p *cresc.* *poco* *f*

p *cresc.*

pp *f* *cresc.* *p* *f* *p* *f*

p *cresc.* *dim.* *p*

Moderato.

sempre sostenuto.

32.

p
(Gb)
(Db)
cresc.
(Gb)
f
p
f
p
f
(Db)
p
(Db)
(Db)
cresc.
poco
a poco
dim.
dolce
dim. ritard.
pp

Andante grazioso, non troppo lento.

Harmonics.

33.

Harmonics.

rit. *con espress.* *dolce* *p*

f *p* *f* *p* *f* *p* *f* *p*

rit. *dim.* *cresc.* *rit. dim.*

pp *pp* *f* *p*

ritard. *a tempo*

Allegro.

con energia.

34.

Musical score for piano, measures 34-40. The score is in C major, 2/4 time, and consists of seven systems of grand staves. It features various musical notations including dynamics (*f*, *p*, *ff*, *cresc.*), articulation (accents, slurs), and fingerings. The piece is marked "Allegro." and "con energia."

Measure 34: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Measure 35: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Measure 36: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Measure 37: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Measure 38: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Measure 39: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Measure 40: *f* (forte), 4-measure rest in bass, then 4-measure rest in treble.

Lento.

35.

pp *sf* *f*

cresc. *più cresc.* *f*

dim. *sf*

sf *ritard.*

Allegro moderato.

36.

pp

pp

This page of musical notation is for a piano piece, consisting of seven systems of staves. Each system typically has a treble and a bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements:

- Fingerings:** Numbers 1, 2, 3, and 4 are placed above or below notes to indicate which finger to use.
- Articulation:** Slurs are used to group notes, and accents (>) are placed over specific notes.
- Dynamics:** The *f* (forte) dynamic is used in the fourth system, and *cresc.* (crescendo) is indicated in the third system.
- Tempo/Character:** The tempo marking *Andante* is present at the beginning of the first system.
- Rehearsal Marks:** Roman numerals I, II, III, and IV are placed at the start of the first, second, third, and fourth systems, respectively.
- Other Markings:** A *(C#)* marking appears in the first system, and a *3* marking is seen in the sixth system.

This page of musical notation is for piano and consists of six systems of staves. The key signature is one flat (B-flat). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The right hand (R.H.) begins with a forte (*f*) dynamic and a triplet of eighth notes. The left hand (L.H.) has a whole note chord. Fingerings are indicated: 1, 2, 3 for the triplet and 1, 2, 1 for the subsequent notes. An *(Ab)* marking is present above the first measure.
- System 2:** The right hand continues with eighth-note patterns, featuring accents (>) and slurs. The left hand plays a steady eighth-note accompaniment.
- System 3:** The right hand transitions to a piano (*pp*) dynamic. The left hand has a whole note chord. The right hand is labeled *R. H.* and the left hand *L. H.*.
- System 4:** The right hand continues with eighth-note patterns, featuring slurs and accents. The left hand has a whole note chord. The right hand is labeled *R. H.*.
- System 5:** The right hand continues with eighth-note patterns, featuring slurs and accents. The left hand has a whole note chord. The right hand is labeled *L. H.* and the left hand *R. H.*.
- System 6:** The right hand begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The left hand has a whole note chord. The right hand is labeled *p* and *cresc.*. Fingerings are indicated: 1, 2, 1, 2, 1 for the first measure.
- System 7:** The right hand continues with eighth-note patterns, featuring slurs and accents. The left hand has a whole note chord. The right hand is labeled *f* and *ff*.

Brillante.

39. *f* *il basso ben marcato*

40.

Musical score for piano, Moderato tempo, measures 40-58. The score is written for two staves (treble and bass clef). It features complex chordal textures with many triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *ff*, *f*, *p*, and *dim.*.

Measure 40: *ff*. Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 41: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 42: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 43: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 44: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 45: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 46: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 47: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 48: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 49: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 50: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 51: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 52: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 53: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 54: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 55: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 56: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 57: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

Measure 58: Treble staff has a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Bass staff has a triplet of eighth notes (G3, F3, E3).

The Major Scales.

Charles Oberthür.

C major.

First system of the C major scale. The treble clef part starts on middle C (C4) and ascends to C5, while the bass clef part descends from C4 to C3. Both hands use a 1-2-3-4 fingering pattern for the ascending and descending sequences. The notation includes fingerings for each note: 1, 2, 3, 4 for ascending and 4, 3, 2, 1 for descending.

G major.

Second system of the G major scale. The treble clef part starts on G4 and ascends to G5, while the bass clef part descends from G4 to G2. The text "fingering the same throughout." is written in the treble staff. The notation includes fingerings for each note: 1, 2, 3, 4 for ascending and 4, 3, 2, 1 for descending.

D major.

Third system of the D major scale. The treble clef part starts on D4 and ascends to D5, while the bass clef part descends from D4 to D2. The notation includes fingerings for each note: 1, 2, 3, 4 for ascending and 4, 3, 2, 1 for descending.

A major.

Fourth system of the A major scale. The treble clef part starts on A4 and ascends to A5, while the bass clef part descends from A4 to A2. The notation includes fingerings for each note: 1, 2, 3, 4 for ascending and 4, 3, 2, 1 for descending.

E major.

Fifth system of the E major scale. The treble clef part starts on E4 and ascends to E5, while the bass clef part descends from E4 to E2. The notation includes fingerings for each note: 1, 2, 3, 4 for ascending and 4, 3, 2, 1 for descending.

B major. (enharmonish related to C^b major.)**F# major.** (enharmonish related to G^b major.)**C# major.** (enharmonish related to D^b major.)

It will be advisable to practice these scales also in different keys, intents and sixths according to the following examples in C major.



The Minor Scales.

In the ascending minor scale the 6th and 7th degrees are raised by a semitone, but in the descending scale these notes thus raised are lowered again to their normal state — In the following scales the Pedal marks above the staff, are those necessary for forming the key — whilst those inside refer to the accidentally raised notes.

C minor. (D \sharp C \sharp F \sharp G \sharp)

G minor. (D \sharp C \sharp F \sharp G \sharp A \sharp)

D minor. (The previous pedals and E \sharp)

A minor. (All pedals at \sharp)

E minor. (add F# to the former Pedals.)

First measure: Treble staff (C# D# E F# G# A# B# C#) and Bass staff (C# D# E F# G# A# B# C#). Pedal points: C# D#.

Second measure: Treble staff (D# E F# G# A# B# C# B# A# G# F# E D#) and Bass staff (D# E F# G# A# B# C# B# A# G# F# E D#). Pedal points: D# C#.

B minor. (add to the former Pedals C#)

First measure: Treble staff (G# A# B C# D# E# F# G#) and Bass staff (G# A# B C# D# E# F# G#). Pedal points: G# A#.

Second measure: Treble staff (A# B C# D# E# F# G# F# E# D# C# B A#) and Bass staff (A# B C# D# E# F# G# F# E# D# C# B A#). Pedal points: A# G#.

F# minor. (add to the former Pedals G#)

First measure: Treble staff (D# E# F# G# A# B# C# D#) and Bass staff (D# E# F# G# A# B# C# D#). Pedal points: D# E#.

Second measure: Treble staff (E# F# G# A# B# C# D# C# B# A# G# F# E#) and Bass staff (E# F# G# A# B# C# D# C# B# A# G# F# E#). Pedal points: E# D#.

C# minor. (add to the former Pedals D#)

First measure: Treble staff (A# B# C# D# E# F# G# A#) and Bass staff (A# B# C# D# E# F# G# A#). Pedal points: A# B#.

Second measure: Treble staff (B# C# D# E# F# G# A# A# G# F# E# D# C# B#) and Bass staff (B# C# D# E# F# G# A# A# G# F# E# D# C# B#). Pedal points: B# A#.

A scale in G# minor cannot be used on the Harp, instead of it, its relative minor key of A♭ may be substituted.

A♭ minor. (all Pedals at flats.)

First measure: Treble staff (Fb Gb Ab Bb Cb Db Eb Fb) and Bass staff (Fb Gb Ab Bb Cb Db Eb Fb). Pedal points: Fb Gb.

Second measure: Treble staff (Gb Ab Bb Cb Db Eb Fb Fb Eb D# C# Bb Ab Gb) and Bass staff (Gb Ab Bb Cb Db Eb Fb Fb Eb D# C# Bb Ab Gb). Pedal points: Gb Fb.

E \flat minor. (F \sharp)

First half of the E \flat minor scale in 10ths. The treble and bass staves show ascending and descending lines of ten notes each. The left hand has a C \sharp D \sharp label below the first measure.

D \flat C \flat **B \flat minor. (F \sharp C \sharp)**

First half of the B \flat minor scale in 10ths. The treble and bass staves show ascending and descending lines of ten notes each. The left hand has a G \sharp A \sharp label below the first measure.

A \flat G \flat **F minor. (F \sharp C \sharp G \sharp)**

First half of the F minor scale in 10ths. The treble and bass staves show ascending and descending lines of ten notes each. The left hand has a D \sharp E \sharp label below the first measure.

E \flat D \flat

These are all the Major and Minor scales practicable on the Harp.

It need hardly be said that like the Major scales, also the Minor scales may be played in tenths and sixths, of which the following scale in C minor may serve as an example.

C minor. (D \sharp C \sharp F \sharp G \sharp)

in 10ths

First half of the C minor scale in 10ths. The treble and bass staves show ascending and descending lines of ten notes each. The left hand has an A \sharp B \sharp label below the first measure.

B \flat A \flat

in 6ths

First half of the C minor scale in 6ths. The treble and bass staves show ascending and descending lines of six notes each. The left hand has an A \sharp B \sharp label below the first measure.

B \flat A \flat

Studies in Arpeggios

in Major and Minor keys.

The image displays four systems of piano arpeggio studies, each consisting of a grand staff (treble and bass clefs) in common time (C). The first system is in C major, featuring eighth-note arpeggios in both hands with fingerings 1-2-3-4 in the right hand and 1-1-2-3 in the left hand. The second system is in C minor, indicated by a key signature of one flat (Bb) and a common time signature. The third system is in D minor, indicated by a key signature of two flats (Bb, Eb) and a common time signature. The fourth system is in 6/8 time, indicated by a key signature of one flat (Bb) and a 6/8 time signature. It features a more complex arpeggio pattern with a double bar line and a repeat sign. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks.

First system of musical notation, measures 1-2. The treble clef staff features a melodic line with eighth notes and a descending eighth-note scale. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, measures 3-4. The treble clef staff continues the melodic line with eighth notes and a descending eighth-note scale. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff.

Third system of musical notation, measures 5-6. The treble clef staff continues the melodic line with eighth notes and a descending eighth-note scale. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff.

Fourth system of musical notation, measures 7-8. The treble clef staff features a melodic line with eighth notes and a descending eighth-note scale. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff.

Fifth system of musical notation, measures 9-10. The treble clef staff features a melodic line with eighth notes and a descending eighth-note scale. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff.

First system of a musical score. The treble staff features a melodic line with eighth-note patterns and rests, ending with a chord marked (F#). The bass staff provides a harmonic accompaniment with chords and eighth-note figures.

Second system of the musical score. The treble staff contains a complex melodic passage with many beamed notes. The bass staff has a rhythmic accompaniment with eighth notes and rests, marked with a '7' and a fermata.

Third system of the musical score. The treble staff continues the melodic development. The bass staff features a steady eighth-note accompaniment, marked with a '7' and a fermata.

Fourth system of the musical score. The treble staff shows a melodic line with a dashed line indicating a continuation or a specific phrasing. The bass staff has a rhythmic accompaniment with eighth notes and rests, marked with a '7' and a fermata.

Fifth system of the musical score. The treble staff features a melodic line with a dashed line. The bass staff has a rhythmic accompaniment with eighth notes and rests, marked with a '7' and a fermata.

TWENTY FOUR PRELUDES

MODULATIONS FROM ONE KEY TO ANOTHER.

BY

CHARLES OBERTHÜR.

Con moto.

1
From C major
to
F major.
--

The musical score for Prelude 1 is written for piano. It begins in C major and modulates to F major. The tempo is marked 'Con moto.' The score includes a treble staff and a bass staff. The right hand plays a series of eighth notes, while the left hand provides harmonic support with chords and single notes. A 'cresc.' marking is present in the right hand. A 'Cadenza.' section is indicated with a bracket and the number 8. The piece concludes with a 'veloce.' section marked with a '3' time signature.

This section continues the musical score for Prelude 1. It features a 'Cadenza.' section marked with a bracket and the number 8. The tempo is marked 'veloce.' The score includes a treble staff and a bass staff. The right hand plays a series of eighth notes, while the left hand provides harmonic support with chords and single notes. A 'ten.' marking is present in the right hand. The piece concludes with a 'fz' marking.

Moderato.

2
From C major
to
B⁷ major.
--

The musical score for Prelude 2 is written for piano. It begins in C major and modulates to B⁷ major. The tempo is marked 'Moderato.' The score includes a treble staff and a bass staff. The right hand plays a series of eighth notes, while the left hand provides harmonic support with chords and single notes. A 'con espress.' marking is present in the right hand. A 'cresc.' marking is present in the left hand. A 'grazioso.' marking is present in the right hand. A 'ten.' marking is present in the right hand. The piece concludes with a 'fz' marking.

Allegro.

3
From C major
to
E \flat major.
— * —

(B \sharp)

(B \flat)

(G \sharp)

(G \flat)

(E \flat)

8

9

sf

sempref

Moderato.

4
From C major
to
A[♭] major.
- . -

(A⁷ D⁷) (E⁷ B⁷)

Allegro assai.

5
From C major
to
D[♭] major.
- . -

mf *cresc.* *c*

string. (A⁷) (E⁷ G⁷) (D⁷)

Allegro moderato.

6
From C major
to
G \flat major.
- * -

Moderato.

7
From C major
to
C \flat major.
- - -

The musical score is written for piano in a 6/8 time signature. It consists of five systems, each with a treble and bass staff. The right hand (treble staff) plays a descending chromatic scale, starting on C4 and ending on C♭4. The left hand (bass staff) plays a series of chords and single notes, with some chords labeled in parentheses: (E♭ G♭), (D♭), (F♭), and (C♭). The key signature changes from one flat (C major) to two flats (C minor), then to three flats (D minor), and finally to four flats (E minor). The tempo is marked 'Moderato'.

Moderato

8

From C \flat majorto
G \flat major.

- * -

p

cresc. - - - *poco* - - - *a* - -

poco.

f

(F \sharp)

(C \sharp A \sharp)

8

26

sdruciolando.

ff e sostenuto a tempo.

11
From C \flat major
to
E \flat major.
- * -

Deciso. L.H. *simile.*

(G \sharp) (F \sharp D \sharp)

(C \sharp)

12
From C \flat major
to
B \flat major.
- * -

Allegro con brio.

f (B \sharp) (D \sharp)

(D: F#) (G:) (A: C#)

Allegro moderato.

13
From C♭ major
to
F major.
- - -

f *sf* *marcato.* (C♭)

sf *sf* (G♭) (E♭) *sf* (D♭) (F♭) (A♭)

veloce. *sf*

Con moto.

14
From C♭ major
to
C major.
- - -

pleggiere. *p* *sf*

First system of a piano piece. The right hand features a continuous sixteenth-note scale. The left hand has a bass line with notes marked with a '7' and a 'cresc.' instruction. A chord of Gb is indicated in the right hand.

Second system of the piano piece. The right hand continues the sixteenth-note scale. The left hand has a bass line with notes marked with a '7'. Chords of Bb and Ab are indicated in the right hand.

Third system of the piano piece. The right hand has a more complex melodic line with slurs. The left hand has a bass line with notes marked with a '7'. Chords of Eb, Ab, and Fb are indicated in the right hand. A forte (f) dynamic is marked.

Moderato.

15
From Gb major
to
Db major.
- * -

Fourth system, marked 'Moderato'. The right hand has a melodic line with slurs. The left hand has a bass line with notes marked with a '7'. The instruction 'dolce e ben legato.' is written above the right hand. A piano (p) dynamic is marked in the left hand, followed by a 'cresc.' instruction.

First system of musical notation, featuring two staves. The upper staff contains a melodic line with a crescendo leading to a fortissimo (*fz*) dynamic. The lower staff contains a bass line with a fortissimo (*f*) dynamic. A key signature change is indicated by $(c\sharp)$.

Moderato.

16
From $D\flat$ major
to
 $G\flat$ major.

Second system of musical notation, marked *Moderato*. It features two staves. The upper staff has a fortissimo (*f*) dynamic and a marcato (*marc.*) articulation. The lower staff has a piano (*p*) dynamic and a carressing (*e carizzando*) articulation. Fingerings 1, 2, 1, 2, 4 are indicated.

Third system of musical notation. The upper staff features eighth-note patterns with an 8-measure rest. The lower staff has a key signature change indicated by $(c\sharp)$ and an 8-measure rest. The tempo marking *leggiere* is present.

Fourth system of musical notation. The upper staff features eighth-note patterns with an 8-measure rest. The lower staff has a key signature change indicated by $(D\flat)$ and triplet markings (3).

Fifth system of musical notation. The upper staff features eighth-note patterns with a diminuendo (*dim.*) marking. The lower staff has a key signature change indicated by $(F\sharp)$ and a fortissimo (*fz*) dynamic.

Moderato.

17

From G \flat major

to

E \flat major.

- * -

The first system of musical notation covers measures 17 and 18. It features a grand staff with a treble and bass clef. The key signature is G \flat major (three flats). The time signature is 6/8. The right hand plays a melodic line with a wide interval, marked with a fermata and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 18 begins with a key signature change to E \flat major (two flats).

The second system of musical notation covers measures 19 and 20. The right hand continues the melodic development with a wide interval, marked with a fermata and a crescendo hairpin. The left hand accompaniment remains consistent with the previous system.

The third system of musical notation covers measures 21 and 22. The right hand continues the melodic development with a wide interval, marked with a fermata and a crescendo hairpin. The left hand accompaniment remains consistent with the previous system.

The fourth system of musical notation covers measures 23 and 24. The right hand continues the melodic development with a wide interval, marked with a fermata and a crescendo hairpin. The left hand accompaniment remains consistent with the previous system. Measure 24 ends with a key signature change to E \flat major (two flats) and a final cadence.

Allegro grazioso.

18
From E \flat major
to
G \sharp major.
— —

leggiro. *fz* *fz* *fz* (A \sharp (G \flat)) (B \flat) *fz* (C \flat) *fz*

Con spirito e deciso.

19
From A \flat major
to
D \flat major.
— —

f (F \flat) (A \flat) (G \sharp F \flat) *fz*

Con moto.

20

From D \flat major
to
A \flat major.

- * -

dolce e espress.(C \sharp)(D \sharp)

21

From A \flat major
to
G \flat major.

- * -

mf(E \flat)

8

8

Allegro.

22

From G \flat major

to

A \flat major.

- . -

mf

cresc. poco a poco. (C \sharp) *fz*

Allegro moderato.

23

From A \flat major

to

E \flat major.

- . -

dolce e legato. *cresc.* (G \sharp)

risoluto. (A \flat) *fz*

Con moto.

24

From E \sharp major

to

A \flat major.

- . -

mf dolce. (D \sharp)

