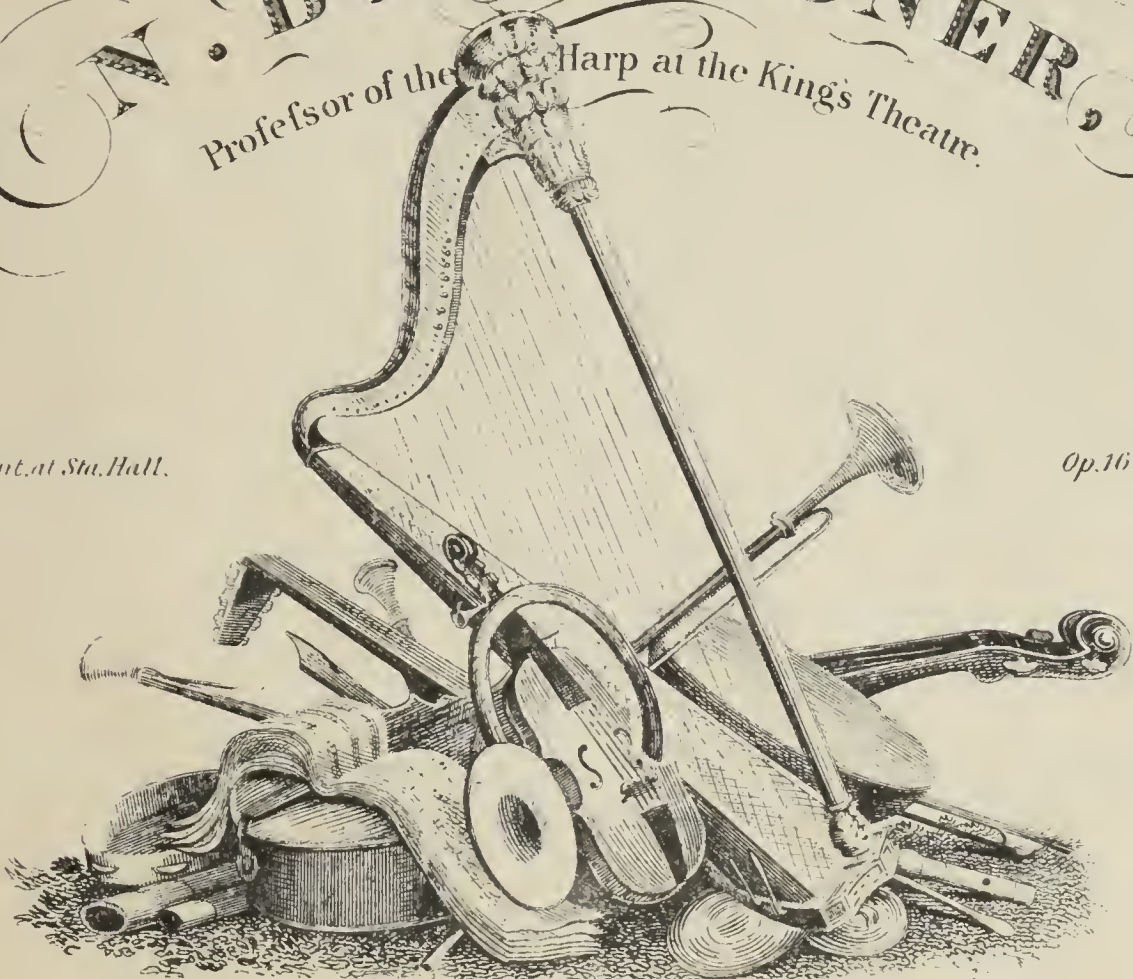


Ent. at Sta. Hall.

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(ON TUNING)

To be able to tune the Harp well, is extremely desirable, for however excellent the skill of the performer may be, as far as regards execution or even expression if the previous tuning be not properly effected, all practise to attain perfection will certainly be of little use. The inability to tune is too frequently exemplified by the majority of Amateurs who begin to learn the Harp, as they are either unfortunate in not having a good ear, or are careless in the attainment of what is essentially necessary. Though at the same time that the following Scale for tuning be placed here, as if for the first instructions (on account of its being of the first utility) yet it is by no means recommended that the Pupil should attempt to practise it, till after the first five, or six Lessons, in the succeeding pages; when it will be proper, for the Scholar (with the assistance of the master) to study the tuning previously to every lesson.

SCALE

1st pitch 2^d pitch

remember that the progression of this Scale is by two fifths and an 8va in succession.

proofs proofs

in 8va upwards in 8va downwards

segue

(Support the Hand as explained in page 4)

(for the meaning of these marks see page 27)

(EXPLANATION OF THE ABOVE SCALE)

Take the 1st pitch from a tuning fork or the 2^d pitch from a Piano forte &c., after which tune the first 8^{va} below; then the B a fifth above and the F a 2^d fifth, then the 2^d Octave; afterwards the C a fifth above and the G a 2^d fifth, then the 3^d Octave; after this tune the D a fifth to G and while your Hand is supported in that position, by removing the thumb one Note higher you get the Chord of the 6th (see page 6 (G)) and by striking this Chord you will ascertain if you are so far tolerably well in tune. after this there remains but one fifth more (A and E) and all the different Notes of the Scale will be tuned, ascertain their correctness by the four Chords, and finish by Octaves as written.

In the exercise of these instructions be particularly careful to turn the Pegs very slowly, and at the same time with the left Hand incessantly produce sound from the Strings you are tuning; for it too generally happens that Pupils at first, hastily draw up the Strings sharper than the pitch required and without thinking to lower them, the more they endeavour to put them in tune by sharpening them, the farther they remove from the desired perfection. — and as occasionally the String you are going to tune may be already too sharp, be studiously attentive in ascertaining what change of pitch is necessary, before you make any the least alteration.

(EXAMPLES OF OTHER SCALES IN USE)

2^d pitch

proof

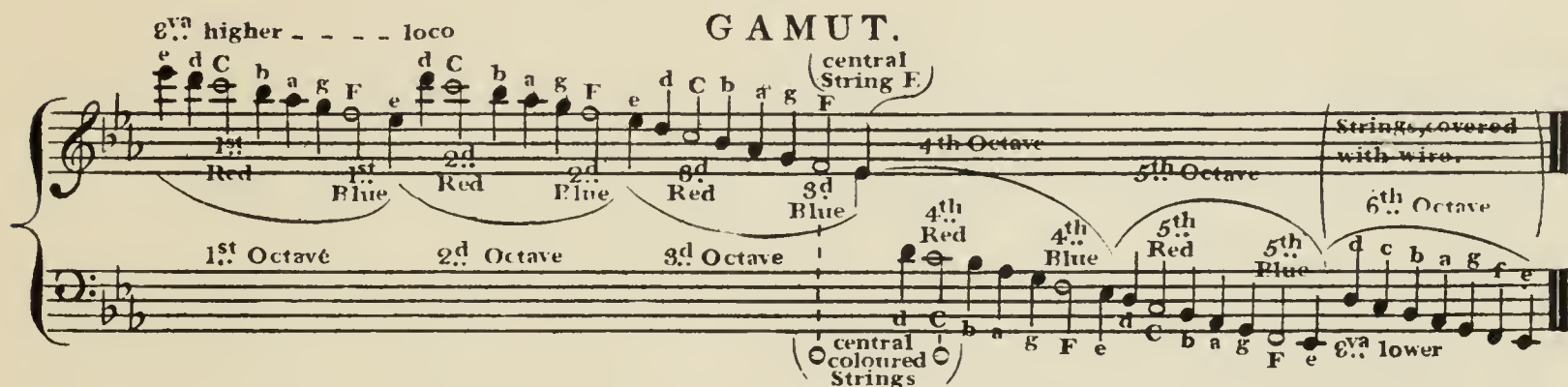
4th pitch

* The 3^d example (as above) may be very easy to remember, but it must be difficult to decide if the Harp be tuned correctly by its adoption in consequence of two proofs out of four being minor Chords, and such to an indifferent ear are certainly not comprehended with facility.

⊗ The 4th method approximates the 1st more than the others but is not so eligible as it employs Strings higher on the Harp: — besides the beginning pitch is Ab which should never be usual.

3

As the number of Strings is not the same upon Harps of different descriptions, it is not very easy to form a decisive Scale of the Notes, but the latest improved Harps with the greatest compass, contain 6 octaves (43 Strings) according to the following



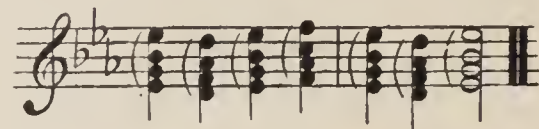
The first staff of music for 'The Rose Tree' is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4, indicated by a '3' over a '4'. The notation shows a quarter note G4, a quarter note A4, and a quarter note B4, followed by a double bar line.

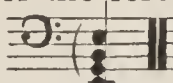
13

* The lowest Note of this Chord is the next but one above the central red String C, and the next below the central blue String F, (see above ⊕) the other Notes of course may be easily found by their relative distances from the lowest.

◇ These remarks upon position, are applicable to the left Hand as well as to the right.

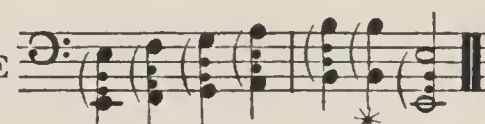
When you can execute the Chord that has been described, with firmness, and precision, (the acquiring of which may cost a little assiduity,) exercise well the following succession of Chords; which are selected primarily, as each will be accomplished by the same position of the Hand, and consequently after the practise of the first, the others will be easy to be attained.




The Fingers and Thumb of the left Hand, are to be placed similarly to those of the right on E, G, B, & E, for this Chord  taking care to hold the Hand and the Elbow level with it, near to the centre of the Strings, and as you are required (generally) to produce only the top, and bottom notes in the Bass, and not the whole Chord, a little difficulty may be found at first in practising such Notes according to the following instructions.

With the right Hand you have the capability of resting your wrist upon the edge of the Harp, which convenience you cannot have with the left, it is therefore necessary to support your Hand, by fixing your Fingers in a just position for the Chord as above, at the same time pulling only the Strings which are under the Thumb and third Finger, letting the first and second remain fixed to their situations.

When this is done you can easily attain the position for the next Chord, or 8^{va}, by removing carefully the first and second Fingers to the Strings immediately above, if the passage ascends, and below if it descends, and after a little practise, the Thumb and third Finger, will very readily move to their proper situations, without your being in the least obliged, to look at the Strings for them.

EXAMPLE  The small Notes are to point out upon which Strings the 1st and 2nd fingers are to support the Hand, and the 6th Note * being a repetition of the 5th the small Notes are discontinued as the fingers (of course) are to remain for the same intervals.

Practise the above passage well, particularly the first Octave before you try to ascend, and then exercise both Hands together as in the subsequent Example.

EXAMPLE  When you are enabled to execute with facility, each, and every Note of these Chords with equal firmness, practise the succeeding variations on the same harmony, and in the study of which it will be found essentially necessary to attend to the prefatory observations, and instructions.

The great fault in the first practise of the Piano Forte, of the Pupils looking at the fingers instead of properly reading the Music, is equally improper in the practise of the Harp;

But the difficulty of avoiding this impropriety is greater, in consequence of the different Notes not being so immediately obvious to the perception of the touch as the Keys on the former Instrument. — the method therefore adopted to obviate this inconvenience, is always to observe, that AT THE INSTANT, YOU QUIT ANY STRING on which your Thumb or Finger is, TO AFFIX (if the Notes lie within compass) THE THUMB OR FINGER TO THE STRING, PROPER TO PRODUCE THE NEXT NOTE; and if any passage lies in such a situation as that you can prepare the first two, three, or four Notes before you execute them, place the fingers accordingly; — the following example will it is hoped in a great measure exemplify the above observations.

The two following Lessons the Editor trusts will be found extremely serviceable as they are written with a view to exercise both Hands with the most useful and common accompaniments and it will be proper to point out (previously to trying them) the established method of fingering and preparing Chords, and Notes, according to the intervals and distances between them,—for by attending to this system in the first instance, the pupil can more easily feel for the positions without being in the least obliged to look at the Instrument.

EX: 1st (EX: 2^d with the intermediate notes)

Intervals a 2^d 3^d 4th 5th 6th 7th 8^{va} 2^d 3^d 4th 5th 6th 7th 8^{va} or common chord

EX: 1st in Treble and Bass

fingering * (E) (F) (G) (H) (I)

The fingering and intervals are the same in the Bass as the Treble, and it is proper to compare them. * observe, there are two Distances taken with the 1st Finger and the Thumb, three with the 2^d Finger &c.; and two with the 3^d

There are but few instances in which the fingering can be different to the above scale, it becomes useful therefore for the pupil to compare the first four Bars of the Bass in the following Lesson with the examples above, and it will then appear that the first Bar is in the position of a 5th (as at (F) in the example) the second a 4th (as at (E) the third a 5th (the same as the 1st Bar) and the fourth a 6th (as at (G)) —the Treble of the second parts of both Lessons are adapted to these principles, and the Pupil will certainly find it extremely serviceable, (with the assistance of a Master) to study well this theory which, as before observed will in general remain unaltered, and in the course of the work frequent useful references will be made to the above scale of positions and chords by means of the capital letters (H) &c: { N.B. this letter (H) will be sometimes applied when the position of the Hand is not for the Chord of the 7th but when it is similar to it see pages 10, 11, 12. &c. } <

It being at all times the Editor's particular Study to avoid difficulties in the commencement, he has arranged the harmony of both the following Lessons in such a manner that the Treble of the first parts is merely a succession of Octaves which always proceed regularly except in the 7th Bar the pupil has therefore only to hold the wrist firm against the Harp, and to move the thumb and 3^d finger to the next note above or below as the passage requires, —it is also recommended to practise the first four Bars frequently between these marks ≡ previously to proceeding and similar marks will be frequently used to point out the passages best to be exercised separately from the rest.

REMEMBER, to hold the Elbow level with the Hand, —to produce a distinct and equal tone from each String —and not to look at the Harp. 7

LESSON 1

Articulate well these notes which are performed with the 2nd & 3rd fingers in the Bass.

prepare as explained in the Bass

prepare the position —

LESSON 2

as before

position prepare

(dont return the Thumb or fingers too soon)

as before

prepare the position —

* The harmony and passages of these Lessons being well adapted as an accompaniment to any other instrument (or the voice) the Author has written a trifling melody in the small staves, which agrees with the Harp part, and may be performed on the Piano forte — Violin — Flute &c. — and will probably render the practise of the Harp rather more amusing, at the same time it is perfectly ad libitum and by no means essential to the Pupils progress.

The Author has been particularly circumstantial in his explanations of the lessons thus far, as they comprise the most common and useful passages on the Harp, he therefore hopes the Pupil will be careful in remembering every observation, as in each succeeding Lesson and eventually in all publications for the Instrument, these Chords and positions must be introduced, for every passage may be traced to be part of a Chord or a Scale and fingered accordingly, — there are (of course) many examples yet to be shewn which the Editor has endeavoured to explain as clearly as possible.

To proceed — After you have performed the three dotted crotchets in the treble of the next Lesson (which forms the chord of the 5th) your Hand must be taken from the Strings, in consequence of the next passage beginning with the same note. (see page 5 (D)) you can then easily place your fingers for the succession of four notes upwards to the A, which should be done previous to your playing the first, or at least (as you have been acquainted) you must prepare the 2nd finger when you use the 3rd &c: but to feel the four at once is the easier method, — then proceed after the usual plan, providing each Note, and it is necessary in some measure always to read a Bar or some part of it in advance (as it were) in order to prepare the proper finger for what is to follow, thus, in the 4th Bar, when you play the G you affixe the 2nd finger to E as the following Note B is a fifth from it, and a fifth is usually played with the 2nd finger (see page 6 (F)). — Remember, to practise each Lesson very slowly, for the acquisition of strength and regularity is more to be desired, than a superficial and meretricious attempt at rapidity of execution.

LESSON 3

The musical score for Lesson 3 consists of three systems of treble and bass staves. The first system includes a treble staff with a 5th chord and a bass staff with a 5th chord, both marked 'as before'. The second system features a treble staff with a 2nd finger motion and a bass staff with a 3rd finger motion, both marked 'as before'. The third system includes a treble staff with a 3rd finger motion and a bass staff with a 2nd finger motion, both marked 'as before'. The score is marked with various fingerings and includes a section marked 'practise this separately'.

* The author is aware of the impropriety (in point of composition) in ascending from E to F in Bass and Treble at the same time, but waved that consideration in consequence of the present passage being the easiest for the pupil and therefore fittest for his purpose — he thus apologises for any inaccuracies of a similar description that may occur in this work, as they will always arise from the same cause.

LESSON 4

ANDANTE

(Fingered according to a Scale of four Notes)

(Ah vous dirai je mamen)

3^d intervals 4th 5th 6th

mind + contract

as before

It most generally happens that Pupils acquire an improper habitude of performing Notes less forcibly with the thumb, than with the fingers, particularly (with the left Hand) for Chords, Octaves and Double Notes; the reason of this is that the strings being pressed toward you by the fingers, and from you by the thumb in performing the above, as you usually bring the whole Hand toward you, the Notes that should be played with the thumb are not sufficiently articulated; — this defect is particularly perceivable in double Notes, for which reason the Bass in the first part of the following lesson, is written to give a practise in order to avoid (as much as possible) this impropriety, which is only to be done by pressing (or pinching as it were) the strings together with the thumb and first finger, listening at the same time if the upper and lower Notes have an equiformity in point of force, and holding the thumb particularly firm against the strings, before and when you strike them. *

LESSON 5

WALTZ slow and regularly

contract

as before

prepare the chord before you play these bars

Da Capo

fz

In future support the thumb and third finger in the Bass (for descending passages particularly) by the first finger only, as the nail of the 2^d finger causes a jar by stopping the vibration of the preceding note (with the large strings especially) — this observation was purposely omitted in the first practise of the octave in order to render it more easy and certain. *

LESSON 6

ALLEGRETTO

8. (F) 1 (F) 3

8. 1 1 3

Fine contract

1 2 1 2 1 2 2 2

before

regularly down 7 notes

prepare W

Da Capo

prepare W

8.

LESSON 7

ANDANTINO espressivo

8. 2 2 1 3 2 1 2 1 1 2 2

2 2 1 3 2 1 2 1 1 2 2

(G) (H) see page 6

Each note of the chords to be equalized in force

fz fz

8 notes regularly

as before

ascending

fz

Da Capo

8.

1139

In the 2nd part of the following Lesson place your Hand for the Bass Notes as if for a Chord in the usual manner, letting the 1st and 2nd Fingers remain fixed as a support for the Thumb and third finger during the eight Bars, and by the long continuance of the same passage you will have it in your power to pay your undivided attention to the equal articulation of the Double Notes and Chords in the Treble and refer to the remarks in page 9 as they will be in this instance particularly applicable.

LESSON 8

ALLEGRETTO

(I) segue

(G) segue

(H) \diamond 3 1 2 3

one note lower

grds

6ths

fz

fz

fz

dim

Calando

Da Capo

GAIMENT

LESSON 9

1

1

2

3

(H)

mind

(II)

dim

fz

fz

fz

fz

fz

Da Capo

1139

Fix A4 and remember ALWAYS to release the Pedals when you finish practising 13

LESSON

11

ROMANCE

LESSON 11

ROMANCE

1

2

3 (H)

(Eb) keep it down

2 + + + +

2 3 + 1 segue simili (a 5th (F))

1-2 (E) 1 (F) 1 (G) 1 +

mind

2 3 2 fz

observe the positions for the fingering

practise separately

same intervals as before

LESSON

12


ANDANTINO

(Air from Nin.

LESSON 12

ANDANTINO

D.C.

In the following Lesson is introduced an example of the Slide, which is performed by dropping the Thumb from one string to the other without quitting them; this is extremely useful in numberless passages, altho' an eminent master has endeavoured to bring it into disrepute by lately remarking that "if two, three, or more notes are allowed to be played with the thumb, he saw no reason why all might not be so performed," but, as answered in another work "the slide is essential as it not only facilitates the fingering, but adds a grace to the Air by giving it more connexion" and, the Editor begs to add an opinion that there can be no method of expressing the Slur or Legato by any means so well as by sliding or dropping the Notes together however it should be introduced judiciously, not merely using it to symplify the execution but such situations chosen as are best adapted for a Slur, which may be known by the character of the passage. In the manner it occurs in the 7th and 8th Bar of the next Lesson,* it certainly expresses the Slur, and suspension, better than it could be without adopting it, and in the 3rd and 4th Bars of the 2^d part, † the slide again demonstrates the slur with less trouble and infinitely more effect, tho' it is not recommended to slide it often for more than one or two notes, and NEVER but when a slur may be well introduced, — in the course of the work the Author will continue to point out the different situations and passages in which the slide may be serviceable by the straight line  and perhaps it would be well for Masters in general to decide for the performer by similar means where it could be properly introduced.

ADAGIO con espressione (Air by Pleyel)

LESSON 13



position

(G)

(H)

as before

distinctly

same interval

as before

both with the right hand

◇ Exercise these slides separately, holding your thumb upright and firmly against the strings, as such exercise will assist the practise of the above lesson very greatly. 4139

LESSON
14

MODERATO Semplice

extend
Cres
f
p
2
1
3
(II) (G)
Dol
as before
dim
p
without looking at the strings
same interval
cres
f

LESSON
15

ALLEGRETTO

1
2
3
fz
3
Articulate these Notes equally, see page 9
Da Capo
fz

16

MENUETTO

LESSON

16

Musical score for Lesson 16, Menuetto. The score is in 3/4 time, key of B-flat major. It consists of five systems of piano and treble staves. The music features various dynamics including forte (f), fortissimo (ff), and fortissimo-zingando (fz), as well as accents and slurs. Fingerings and articulation marks are present throughout. The piece concludes with a double bar line.

LESSON

17

ANDANTE Semplice

Musical score for Lesson 17, Andante Semplice. The score is in 3/8 time, key of B-flat major. It consists of two systems of piano and treble staves. The music features various dynamics including forte (f), fortissimo (ff), and fortissimo-zingando (fz), as well as accents and slurs. Fingerings and articulation marks are present throughout. The piece concludes with a double bar line.

ANDANTINO Espressivo

LESSON

18

* Support the hand by fixing the first finger to the string that would produce the small Note, and let it remain while you perform the three large ones, in each passage.

LESSON

19

ANDANTE

(Blue Bell of Scotland)

The annexed Lesson gives the first practise of an augmented descending scale, and you must be attentive to affix the Thumb to the String which may produce the fifth Note previously to playing the fourth, and in the event of having in your passage one more Note than can be introduced in two, three, or more positions of the Hand — for the execution on four strings, as in a succession of 9, 13, or 17 Notes &c: it is proper to turn the 2^d. finger over the 3rd. (as in Lesson 12) taking care to prepare it as usual.

A Pianiste feels a repugnance in doing this at first, it being diametrically opposite to the system of fingering the Piano forte.

ANDANTE GRATIOSO

LESSON 20

mind the syncopation

13th Note

practice this separately

5th note

turn

9th Note

ADAGIO con espressione

LESSON 21

(in one position - - -)

(Support the Hand by placing the 1st finger as if for the small Notes)

as before

fz

dim fz

fz

ALLEGRETTO Scherzo

LESSON

22

(fix A \flat & E \flat)

fz

extend +

turn

fz

1

2

1

+ segue

ad lib

mind

1 + segue

fz

3

A pleasing effect is produced in passages marked *Pianissimo*, by bringing both Hands very near to the sounding board of the Harp and touching the Strings as lightly as possible, at the same time that each Note is to be heard equal and distinct — this effect may be introduced in the following Lesson, and this mark \diamond is used to point out the proper situation for it.

ANDANTE con molta espressione (Thy fatal shafts)

LESSON 23

The musical score for Lesson 23 is written for a harp and piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 6/8. The tempo and expression are marked 'ANDANTE con molta espressione'. The first system is labeled 'LESSON 23' and includes a 'p' (piano) dynamic and a 'Cres' (crescendo) marking. The second system includes a 'Dolce' (sweet) marking and a 'f' (forte) dynamic. The third system includes a 'Pia ed Esp.' (Piano and Expressive) marking. The fourth system includes a 'Cres' marking and a 'Dolce' marking. The fifth system includes a 'f' (forte) dynamic and a 'f2' (fortissimo) dynamic. The sixth system includes a 'ppp' (pianissimo) dynamic and a 'f' (forte) dynamic. A diamond symbol (\diamond) is used to indicate the 'Près de la table' (near the table) position for the harp. The score also includes various musical notations such as slurs, accents, and fingerings.

First system of Lesson 21, measures 1-4. Treble and bass staves in B-flat major. Dynamics include *ppp* and *f*.

Second system of Lesson 21, measures 5-8. Treble and bass staves in B-flat major. Dynamics include *ppp* and *fmo*.

LESSON 24

First system of Lesson 24, measures 1-4. Treble and bass staves in B-flat major, 2/4 time. Tempo: ALLEGRETTO. Dynamics include *f*.

Second system of Lesson 24, measures 5-8. Treble and bass staves in B-flat major, 2/4 time. Dynamics include *f*.

Third system of Lesson 24, measures 9-12. Treble and bass staves in B-flat major, 2/4 time. Dynamics include *f*.

Fourth system of Lesson 24, measures 13-16. Treble and bass staves in B-flat major, 2/4 time. Dynamics include *f*.

Fifth system of Lesson 24, measures 17-20. Treble and bass staves in B-flat major, 2/4 time. Dynamics include *f* and *D.C.*

The performance of one Note for another is frequently necessary in Harp music — for as the Pedals only sharpen the pitch the Strings are tuned to, when an accidental Flat occurs (unless it is to remove a Natural already made by a Pedal,) the Note immediately below the one written is to be played, and the Pedal is to be put down which belongs to the same Note, — for instance, if you wish to play D^b , you must substitute C^\sharp in its stead, — F^\sharp for G^b , — B^\sharp for C^b , and E^\sharp for F^b , Examples of which substitutions are given in the subsequent Lesson.

Two Pedals are not unfrequently to be put down together, and on the same side of the Harp, — In the following movement * as explanatory of the immediate precept, put up the G^\sharp Pedal near to the side of the Harp, \ominus this action will enable you to press at once A^\sharp and F^\sharp and the pressure is to be made with equal and sufficient force.

Sometimes Sonatas &c; for the Harp are written in the Key of A^b it then of course becomes necessary to tune all the D^s on the Instrument half a Note lower than usual by making each a perfect 5th to the A^b above. — Tho compositions in the key of A^b have generally a beautiful and a superior effect, yet as it is troublesome to tune the Harp purposely for executing in this key, there are but few works published in A^b , and they are chiefly Sonatas by Cardon.

MODERATO *con molto espressione*

LESSON 25

(two Pedals on the same side)

\ominus Be attentive not to turn up the G^\sharp Pedal so closely as to touch the Harp, as it some times occasions a jar. And it is better to keep it up in general and also the D^\sharp Pedal, (as they are not frequently wanted) unless upon inspection you find such Notes will occur in the Music you are going to perform.

dim ad lib

(fix A \sharp)

(F \sharp)

(C \sharp)

(E \sharp)

(ped lib)

fz

1 3 1

(prepare A \flat) (B \flat - - - b) A \flat (PEDALS as before)

1 2

fz

1 + 2 3

Dolce

mez pia

Cres

fz

fz

ad lib

(A \sharp - - - b)

(C \sharp - - - b)

(F \sharp)

(b)

fz

PEDALS as before

Esp: (B \flat - - - b)

(three Pedals at once)

fz

fz

(PEDALS as before)

fz

* These passages are performed with the same Strings exactly alike, as the transition of harmony is made by the Pedals only

24

LESSON 26

WALTZ Scherzo

LESSON 27

(Spanish Minuet)

mez pia

1 + 2 1st 3 2d

(Two Pedals)

fz fz

ALLEGRETTO

(Adapted from Steibelt)

LESSON

28

Allegretto

2/4

1

+

2

2

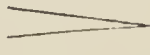
A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written on a single staff with a treble clef, and the piano accompaniment is written on a grand staff with both treble and bass clefs. The melody features a series of eighth and sixteenth notes, with some measures containing triplets and grace notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex pattern of eighth and sixteenth notes in the right hand. The score is divided into two systems, with a repeat sign at the end of the first system.

Handwritten musical score for 'The Merry Widow' waltz, measures 1-8. The score is written on two staves, both in treble clef and key of B-flat major (two flats). The music is in 3/4 time. The first staff features a melody with eighth and sixteenth notes, including triplets and a final measure with a sharp sign. The second staff provides a harmonic accompaniment with chords and moving lines. The manuscript is on aged, slightly stained paper.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in treble clef and key of B-flat major (two flats). The music is in 2/4 time. The first staff features a melody with various ornaments, including grace notes and mordents, and is marked with "Fine" and "Cresc." (crescendo). The second staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in both hands.

ETOUFEE (from the French) STIFLED.

When this term occurs in Harp Music, it is intended that you should instantly stop the vibrations of the Strings after striking them, by returning immediately the fingers to the same situations on the Strings; or occasionally that you should damp (or stifle) the whole passage with the palms of the Hands; — this in certain passages (where you wish a staccato Chord for instance, as in Lesson 30 ♯) is very useful, but in general it has an unpleasant effect. — Some, who excell on the Instrument make a pleasing succession of staccato Notes with the left Thumb, by holding it upwards and instantly stopping the vibration with the soft part of the Hand that is immediately under the Thumb.

A recent Treatise (before alluded to) has the following remarks on this subject “the want of dampers is an imperfection which has always been inseperable from the Harp, the Pianoforte would be insupportable without them” — The Author readily allows the justness of this observation but it is impossible to stop the vibration of every Note on the Harp and he may without presumption notice, that what is denominated an imperfection, might have been softened by the reflexion that some of the most pleasing effects are produced by the protracted vibrations of the Notes which form a sostenuto blending them together and which constitute one of the peculiar and characteristick features of the Harp. — Under this impression therefore he begs to observe that it would be better in general to write passages for this Instrument similarly to those written for the Piano Forte when the Open Pedal that raises the dampers is used, the occasional effect of which (as employed by the first Composers) is particularly pleasing. — for example, — in the 4th Bar of the next Lesson, the vibration of the lowest Note in the Bass must (if not damped) be heard much longer than the ordinary duration of a Minim would allow, and it is designedly marked *fz*, as the continuance of it will certainly produce an excellent effect with the harmony of the succeeding passages. — To have indicated this, some Masters (ambitious of a display of their musical knowledge) would have written a continuation of Semibreves throughout the subsequent Bars as in small Notes, but the Editor thinks that proficiency is always better to be produced by the most simple means, and that the insertion of any Note which it is impossible to perform, tends to confound and obstruct the progress of a Pupil; thus, the small Notes inserted at the bottom of the Staves in the following Lesson must be altogether redundant, if they should convey to the mind of the Pupil that they were intended to be performed, whereas they interpret only the prolongation of the sound which is sufficiently effected by the peculiar strength that is required to be given to the first Note, and which is clearly denominated by the enforcing mark *fz* 

At the same time there are situations in which certain Notes should decidedly be damped, as their continuation would be greatly injurious to the harmony of the succeeding Chord. for example, in the 3rd Bar of the next Lesson the protracted vibration of the A^s in the Bass (the lower one especially) would be improper with the Chord that follows it; The Author therefore begs to offer this mark * as a substitute for the term Etouffe and recommends it to be applied to any one, or more Notes that should be damped, and the Pupil will understand that at all times when it occurs it is proper to return the finger to the String previously to playing the following Note but to withhold it as long as possible. for if it be returned immediately after pulling the String, an unpleasant effect will certainly be produced.

ALLEGRO MODERATO

LESSON 29

V. S.

The musical score consists of seven systems of two staves each. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *fz* (forzando) and *fz* (forzando). Performance instructions include "with the left Hand" and "Esp." (Espressivo). Articulation marks include accents, slurs, and breath marks (+). Fingerings are indicated by numbers 1, 2, 3. A specific instruction "prepare Ab" is present. The score concludes with a double bar line.

FINALE, ALLEGRO BRILLANTE

LESSON

30

LESSON
30

The musical score is written for piano and guitar. The piano part is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a variety of musical notations including dynamics (fz, f, dim), articulation (accents, slurs), and repeat signs. The guitar part is also in 2/4 time and includes a capo section marked 'Da Capo'. The score is divided into several systems, each with a piano staff and a guitar staff. The piano part includes a 'Fine' marking and a 'loco' section. The guitar part includes a 'Da Capo' marking and a 'loco' section. The score is written in a standard musical notation style with a focus on technical skill development.

Before you begin any Music on the Harp, it is proper to habituate yourself to make a Prelude in the Key of the Lesson &c: which you are going to perform.

It is also extremely necessary to be well acquainted with the different positions of the Common Chord, (I) and Chord of the 7th, (II) and the first Prelude in this page, is chiefly written as an Exercise bringing into practise such positions according to the subsequent Example.

EXAMPLE
OF
POSITIONS

Observe, that in the first Bar the Hand is placed for the original, and most usual position of this Chord (see page 6 (I)) making the interval of a 4th (E) (two Strings employed) between the Thumb and first Finger; in the 2nd position the 4th Interval is between the first and second Fingers; and in the 3rd, it occurs between the second and third Fingers

Carefully compare the position of each passage of four Notes (which forms a Chord) in the following Prelude with the above Example, and study the different positions of the 7th in a similar manner, as you will generally meet with some of the above Chords. in every publication for the Harp.

PRELUDE
1st
in E^b:

The Harmony of the following Prelude is the same as of the first Lesson in the Book, but a pleasing variety is produced by the Introduction of the Notes written over the Arpeggio in the Treble Stave which Notes (it may be needless to say) are to be performed with the Thumb of the Left Hand, crossing that over the Right; and this Prelude being easiest to remember and execute, the adoption of it in preference to the others is recommended, transposing it into any Key the Lesson may be in that you are going to perform; it is likewise useful to try it always immediately after tuning the Harp, in order more fully to prove if you have tuned it correctly.

PRELUDE
2^d
in E \flat :

PRELUDE
3^d
in B \flat :

PRELUDE
4th
in E \flat :

Frequently in Harp Music, Chords and passages occur in which Notes are introduced extending some degrees above the Octave; be attentive in performing such Notes not to alter the fixed position of the Hand but to extend the Thumb carefully without deranging the Fingers.

EXAMPLE
OF
EXTENSIONS

Repeat this Bar frequently as an Exercise.

The subsequent Prelude gives a further exemplification of the above extensions.

PRELUDE
5th
in E^b

PRELUDE
6th
in F

It will be extremely useful for a Pupil to write under each four Notes in Bass and Treble, the position the Hands must be placed in to perform them, and afterwards to compare such remarks with the Examples on page 30.

PRELUDE
7th
in B \flat

PRELUDE
8th
in E \flat

The Author has written only a few Preludes in the Keys most in use on the Harp, viz E \flat , B \flat and F, and he hopes it may not be thought improper his not introducing Preludes, and Lessons, in all the Keys possible to be performed on that Instrument such hitherto having been the practise in Books of this description; but he begs it most particularly to be understood that this Work is expressly intended as an Introduction to symplify the performance of the Harp and not a Treatise, he therefore has been minutely circumstantial in the first Instructions (anxiously hoping his endeavours may not be found useless) and is induced here to close the Work without giving Examples of the Harmonies, the various Keys not much in use. the Shake &c: as it is his intention to arrange publications in which such Examples shall be given, and he recommends at this period of the Learners progress the study and exercise of detached Sonatas, Duets Rondos, &c: rather than by a farther continuation of this Work confuse the Pupil with more theorems than might be put in practise with pleasure.

CATALOGUE DE COMPOSITIONS

HARPE

Backofen, H. Variations sur un Thème favori.

Bochsa, N. O. Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra *Guillaume Tell*.

Dutertre, V. Fantaisie et Variations sur un Thème original.

Godefroid, F. La Danse des Sylphes, Etude caractéristique.

— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.

— 3 Morceaux caractéristiques.

No. 1. Les Adieux, Romance sans paroles.

2. Le Jeune et la Vieille. Dialogue.

3. Les Gouttes de Rosée, Andante.

— Ecole mélodique pour la Harpe, Fantaisies sur des chansons favorites de *F. Schubert*.

No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).

2. Sois toujours mes seules amours (Sei mir gegrüsst).

3. Le Désir (Frühlingssehnsucht).

4. Les Ris et les Pleurs (Lachen und Weinen).

5. La Sérénade (Das Ständchen).

Gounod, Ch. Méditation de *Back*, Transcription pour la Harpe.

— Méditation de *Back*. Transcription pour la Harpe et Piano.

Hummel, F. Elfentraum. Nachtstück für Violoncell, Harfe (od. Piano) und Harmonium (od. 2^{tes} Piano). Op. 27.

Labarre, Ph. Guillaume Tell, Fantaisie. Op. 44.

— Fra Diavolo, Fantaisie. Op. 46.

— Le Dieu et la Bayadère, Air de ballet. Op. 50.

— Le Serment, Fantaisie. Op. 60.

— Le Pré aux Clercs, Fantaisie et Variations. Op. 63.

— Gustave, Fantaisie. Op. 66.

— Lestocq, Fantaisie. Op. 70.

— I Puritani, Fantaisie. Op. 72.

Labarre, Th. Le Cheval de Bronze, Fantaisie.

Op. 73.

— Les Soirées musicales de *Rossini*, Fantaisie.

Op. 75.

— Le Postillon de *Lonjumeau*, Fantaisie. Op. 78.

— L'Ambassadrice, Souvenirs. Op. 82.

— Fantaisie écossaise, Caprice. Op. 90.

— Nocturne espagnol, grande Fantaisie. Op. 91.

— Sonate de concert. Op. 92.

— Les Danses nationales de l'Europe, variées. Op. 93. No. 1.

2.

— Brasseur de Preston d'*Adam*, Fantaisie. Op. 94.

— Le petit Trompette, Fantaisie sur deux motifs de l'opéra *Régine*. Op. 99.

— Les Châmes de Londres, grande Fantaisie sur deux Airs anglais favoris. Op. 100.

— Souvenirs de *Donizetti*, Fantaisie. Op. 101.

— Récréations musicales de *H. Herz*, Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris. En 4 Suites, chaque

Posse, W. Etude (Ut-maj.)

— Romance sans paroles.

— Scherzo.

Premier. Souvenir de l'opéra *I Puritani*. Op. 43.

— Le Domino noir, Fantaisie. Op. 53.

— Zanetta, Fantaisie. Op. 59.

— Bagatelle sur Les Diamants de la Couronne.

Rossini, G. Overture de *Guillaume Tell*, arr. par Bochsa.

Schulhoff, J. Feuille d'Album, bearbeitet von B. Fels.

Thibault, Ch. La Corbeille de Fleurs, 6 Pièces faciles sur des motifs favoris. En 2 Suites, chaque

— Fantaisie brillante et facile sur l'Air irlandais favori „The last rose of summer“. Op. 28.

Volkmann, R. Schlummerlied für Harfe, Clarinette und Horn. Op. 76.

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