

5

TASTEFUL EXERCISES

For the

HARP.

on a Favorite Melody

by

H. R. BISHOP,

being

THE FIRST CLASS

of the

APPENDIX

to the General Course of

INSTRUCTIONS for the HARP.

by

N. C. BOCHSA.

Ent. Sta. Hall.

Pr 5/.

LONDON,

Published by Goulding & D'Almaine,

20, SOHO SQUARE.

And to be had of all Music Sellers in the United Kingdom.

A D V A N T - P R O P O S .

This first class of the Appendix, is intended to immediately follow the precepts and practice of the *First Six Weeks*: the system of *gradual progression* being of the greatest importance to practitioners, and scarcely ever sufficiently attended to; the special object of this, and the succeeding class is to supply that deficiency, by providing a more eligible course of exercises, both in respect of a duly graduated execution, and a familiar, pleasing and attractive style.

In this class, the Author, to effect the beforementioned purpose, has selected a popular melody, to which he has superadded variations in different styles, the passages of which are founded on the several exercises given in the *First Six Weeks*. Their practice and study will, of course require particular and continued attention to the former precepts.

The pupil being now further advanced, the Author does not continue to appoint particular days for the visit of the master, but has subjoined to the melody, and to each variation, such remarks and directions, as will not fail to guide the scholar, as to the manner, in which they are to be played, both in respect of the fingering, and of the expression.

It is here necessary to press upon the practitioner's attention, that in order to insure his more certain, and more rapid progress, he ought to avail himself of the exercises in the *Pupil's Companion*, which, as being particularly calculated to improve his execution, will assist the classes of the appendix, and prove highly advantageous.

PRELUDE. ^(a)

The musical score is divided into six systems, each containing a grand staff (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 'x' for accents. Dynamics like 'f' (forte) are used. The piece ends with a final cadence in the last system.

(a) A Prelude consists of a series of passages generally brilliant, but not necessarily in measured time, or so immediately connected, as in a regular composition. It is in general used as introductory to the piece it precedes.

ANDANTINO
ESPRESSIVO
È MOLTO
SOSTENUTO.^(b)

THEMA.^(a)

The minims and dotted crotchets to be given with full vibration.

Dolce ^(c)

The bass to be played very equally and steadily.

(a) *Thema*, The subject or leading Idea, on which the whole of a movement turns.

(b) *Andantino, Espressivo è molto sostenuto*, Gracefully slow, with expression, and well sustained.

(c) *Dolce*, Softly or Sweetly. (d) < , Mark of augmentation of sound.

(e) ⌣ , A Pause, or mark for allowing the performer to break or stop the time.

(f) The pupil will here observe that by sliding the thumb of the right hand from string to string, a more forcible expression is obtained than can be commanded by employing two fingers; and that in slow and expressive movements, the *sliding* two contiguous and descending notes, is always favorable to the giving them pathos and effect, (see *L'Anima di musica*).

In Crotchets.

Each note to be played with equal force.

(a) :: , A sign for repeating the strain on that side of the double bar on which the dots are placed.

In Quavers .

VAR: 2.

(a) While the fingers are in action, the thumb must be kept erect.

ritard. (b) a tempo. (c)

(a) This Variation is intended to strengthen the second and third fingers of the right hand, which are always comparatively weak. These passages ought to be practised with perseverance, and each note should be struck distinctly, giving particular force to the first Crotchet of every bar.

(b) *Ritardando*, Slackening the time. (c) *A Tempo*, returning to the former time.

In alternate Quavers, for both hands .

The Bass to be played with force and distinctness.

VAR: 3.

f

Appendix, Class 1. (Bochs)

In quavers more quickly alternate.

5

The Crotchets ought to be well marked.


VAR: 4. *Scherzando.* (a)

(a) *Scherzando*, In a playful sportive manner.

In Chords.

The movement being slow, the chords must be well arpeggiated.

VAR: 5. *Poco più Lento.* (a) $\frac{1}{2}$ $\frac{2}{3}$ (b)

(a) *Poco più Lento*, A little slower. (b) , A mark for diminishing the sound.

Q

In alternate Arpeggios.

A poco Animato.^(a)

 $\Delta R: G.$

(b) *mf*

ben marcato. (c)

^(a) *A poco Animato*, A little quicker. ^(b) *mf. mezzo forte*, Moderately loud. ^(c) *ben marcato*, Well marked

In Octaves and Harmonics.

The octaves to be played in a pointed manner .

 $V_{AR}: 7.$

1.

ritard.

a tempo.

For the exercise of the Pedals .

7

The necessary Pedals to be shortly or momentarily pressed .

VAR: 8. *Moderato.* (a)

The foot to be kept on B \flat .

(a) *Moderato*, Moderately quick .

In Common Time of two Crotchets in a bar, with an intermixture of triplets.

The first note of each triplet in the Bass, to be more marked than the succeeding two .

VAR: 9. *All^{to}* (a)

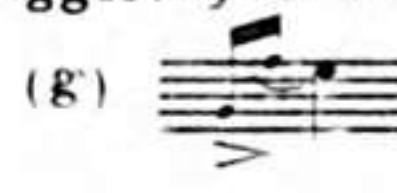
(a) *All^{to} Allegretto*, Rather quick . (b) The three first bars of the second part of this Variation contain four quavers, in the right hand, against six quavers in triplets, in the left. In playing these, the pupil will strike the first *two* notes of each triplet to the first of each two quavers above, and the *third* note of the triplet immediately after each second quaver above .

With Turns and Appoggiaturas.

For the proper performance of this Variation, the pupil is referred to the *tenth* Lesson, in the *First Six Weeks*.

VAR: 10. *LENTO.* (b) *con espress.* (c)

(a) This Variation is in *D* minor, the relative of *F* major. (b) *Lento*, Slow. (c) *con espressione*, With expression. (d) The movement being slow, all the chords must be well arpeggiated, in order to sustain the vibration.



In Harmonics.

With both hands.

VAR: 11. *Andante.*

(a) This Variation is in *Bb* major, the fourth note or Sub-dominant of *F*.

In "Sons Etouffés."

The Bass to be played in a short and distinct manner.

Tempo di Marcia. (a)

VAR: 12.

(Fix E \sharp)

(a) *Tempo di Marcia*, In the time of a March, somewhat slow, and with dignity.(b) *Cres. -- poco a poco*, Increasing the sound gradually.

In Compound common Time of six quavers in a bar, and dotted notes.

The quavers and semiquavers in the right hand to be well accentuated.

(a) This Variation is in the original key *minor*. (b) *Siciliano*, In a simple and pastoral style.(c) *Semplice*, In a simple manner. (e) *rf Rinforzando*, with force and emphasis.

10

With alternate Shakes .

The notes of the shake to be played as quick as possible and with equal force; the Bass to be given distinctly , the minims to be well arpeggiated.

VAR: 14. *Larghetto.* (a)

(a) *Larghetto*, Slower than *Andante* .

In Triple Time of three crotchets in a bar .

For using the Pedals with both feet .

VAR: 15. (a) *Allegretto.*

ritard. *a tempo.* *Smorzando.* (b)

(a) To facilitate the action of the feet, which are both engaged at the same time, the knees must press the body of the instrument. (b) *Smorzando*, Diminishing the sound .

In arpeggiated Triplets.

11

The whole twelve tripled quavers of each bar, to be struck with firmness, and equality of sound, not marking too particularly the first note of each three, as is too much the practice.

VAR: 16. *Brillante. (c)*

(a) 6, Sign of a double triplet. (b) 3, Sign of a single triplet. (c) *Brillante*, In a powerful and showy style.

In alternate Scales, for both hands.

VAR: 17. *Allegro con brio. (a)*

(a) *Allegro con brio*, Quick, and with Spirit.



(b) *gva*-----, An octave higher. (c) *Loco*, Signifying, that the performer, having played the notes an octave higher than they appear, is now to take them exactly as written.

For Sliding the thumb and third finger.

In sliding with the thumb or third finger, the hand and wrist must be kept without motion, and the slided notes be performed with the same force as the others.



In dotted Quavers succeeded by Semiquavers .

VAR: 19.

pp

rf

rf

rf

This musical score for Variation 19 is written in G major (one sharp) and common time. It consists of five systems of grand staves. The first system begins with a piano (pp) dynamic. The second system continues the piano texture. The third system introduces a forte (rf) dynamic in the right hand, while the left hand remains piano. The fourth and fifth systems continue with the forte texture. Fingerings (1, 2, 3) and articulations (x for accents) are indicated throughout. The piece concludes with a double bar line.

For Expression and Grace .

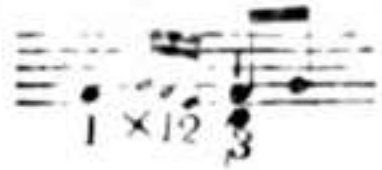
VAR: 20.

Lento, con molto passione. (a)

Dolce

This musical score for Variation 20 is in G major and common time. It consists of two systems of grand staves. The tempo and mood are marked 'Lento, con molto passione' and 'Dolce'. The score includes various articulations (x) and fingerings (1, 2, 3). The first system ends with a repeat sign. The second system continues the piece, ending with a final cadence marked by a double bar line.

(a) *Lento, con molto passione, Slow, with pathos.*

(b) *Ad libitum*, At pleasure; an expression signifying that the performer is at liberty to throw in any temporary embellishment without regarding the time. (c) , Where this mark occurs, the passage must be played in a pointed manner, and with the same finger. (d) 

In Syncopated Notes.

Each syncopated note to be strongly accentuated; the notes of the Bass to be played in a short & pointed manner.

Allegro Moderato.

VAR: 21.

In quick and alternate Arpeggios.

15

The pupil here should be careful to guard against making any break or division, between the notes of the two hands.

Allegro con Fuoco ^(a)

VAR: 22.

Segue ^(b)

Segue

CODA. (E)

ff

1st time ^(c)

2^d time ^(d)

Left Hand.

Left Hand.

^(a) *Allegro con Fuoco*, Quick, with animation and energy. ^(b) *Segue*, The preceding passage continued.

^(c) *1st time*, or in Italian (*prima volta*), Signifies that the bar in which it is written, is to be introduced only the first time the strain is performed. ^(d) *2^d time*, or in Italian (*Seconda volta*), Signifies that the bar in which it is written, is to be introduced instead of the previous bar, when the strain is repeated.

^(E) CODA, The finish or winding-up of a piece of music.

