

music
vault
folio
M17543
B63
114

Best and Improved
Method of Instruction
for the
HARP.

*In which the principles of fingering and the
various means of attaining a finished Execution on
that Instrument,*

*are clearly explained and illustrated by
NUMEROUS EXAMPLES AND EXERCISES,*

Composed & fingered
BY
N. CHAS. BOCHSA.

Sold at Sta Hall

Price 15.

London

*Printed & Sold by Chappell & Co. Music & Musical Instrument Sellers, 50, New Bond Street,
where may be had all the above Authors Works*

W. E. Thompson

Digitized by the Internet Archive
in 2012 with funding from
University of North Carolina at Chapel Hill

<http://archive.org/details/newimprovedmethoboch>

P R E F A C E.

THE plan of this Method is entirely new: the Author having brought the Common Harp and the Harp with the Double Movement into a comparative point of view, and united all their relations—constantly treating the latter as a sequel to the former; and clearly proves, that whoever understands the one, will in a very short time be perfectly acquainted with the other.

Two principal difficulties *seemed* to prevent Precepts and Examples for both Harps being united in one Book of Instruction:—1st, the difference in the action of the Pedals on the Common Harp and on that with the Double Movement—2d, the difference in the mode of Tuning both Instruments, and the Key best suited to write Musical Compositions for each of them. The Author has, however, after mature reflection, found that these difficulties were more in appearance than in reality.

1st,—The difficulty arising from the difference in the action of the Pedals. The Harp with the Double Movement being but an improvement of the Common Harp, to understand the new mechanism of the Pedals, a previous knowledge of the Ancient is necessary. There are on both Harps seven Pedals, which are used to raise their respective Notes a Semitone: but on the Common Harp, each Pedal can be pressed down but once; so that each of the seven Notes of the Scale can be raised but one Semitone: on the contrary, on the Harp with the Double Movement, each Pedal being pressed once, and fixed into the first Notch, can be pressed a second time, and fixed into the second Notch; so that each Note can be raised two successive Semitones. By this means, Modulation, which on the Common Harp was confined within the narrow limits of thirteen Keys, has been extended to twenty-seven Keys; an incomparable advantage to Composers and Performers.

2d,—The difficulty arising from the difference in the mode of Tuning both Harps is easily removed. The Key of *E♭*, being the Key in which all the Pedals are unfixed, and in which the Common Harp is tuned, has been hitherto considered as the Natural Key of that Instrument; but this is a palpable error, for it would be as absurd to assert that the Natural Key of the Violin and Violoncello is *A*, because these Instruments are tuned from that Note. The Keys and Modes of Music are independent of the Tuning of any Instrument, and nothing prevents a Performer on the Common Harp, after having tuned it in *E♭*, to fix the three Pedals of *B*, *E*, and *A*, and to practise his Lessons and Exercises in the Key of *C*, the Natural Key of Music.

PREFACE.

iv

To render this method equally adapted to both Harps, the Author has written all the Examples and Exercises in the Key of C, the Natural Key of Music, and which on the New Harp being the central Key, is best calculated for Modulation either by Flats or Sharps; for, as on the Harp with the Double Movement a Performer can play in any Key, whether the Tonic be taken from a Natural Note or from the same Note made Flat or Sharp, the easiest mode of study for the Pupil is to practise all his Exercises in the Key of C; then with little or no difficulty he will be able to transpose them into any Key with Flats or Sharps: on the contrary, were he at first to practise them in the Keys with Flats, (which would in all probability be more puzzling to him), he must afterwards transpose them into the Natural Keys, before he can practise in the Keys with Sharps, which is as absurd as a Geometer taking any other point than the centre to describe a circle.

This Method may appear voluminous to some readers, but the Author trusts, that whoever peruses it attentively, will find nothing useless or superfluous, either in the Precepts or Examples.

The general principles of Fingering, which form an essential part in the Instruction of a Harp Player, and which have been omitted in some Instruction Books, and treated of in a light manner in others, are in this Work completely developed, and illustrated by numerous Examples. The various means of attaining *Expression*, a requisite so essential to a Performer, are also minutely explained and exemplified.

CONTENTS.

Introduction	6
A short History of the Harp, and its Improvements	7
CHAP. I.—Directions concerning the Stringing and Tuning the Harp	10
II.—Directions for the Position of the Body, Arms and Hands of the Performer	12
III.—On Fingering, and various Rules on ditto	14
IV.—On the Scales	16
Various Exercises on the Scale	18
V.—On Intervals	20
ART. 1. On Intervals played in succession	21
§ 1. Exercises on Seconds	21
2. Ditto on Thirds	22
Observations on a Mode of Fingering peculiar to the Author	23
3. Exercises on Fourths	24
4. Ditto on Fifths	24
5. Ditto on Sixths	24
6. Ditto on Sevenths	25
7. Ditto on Octaves	25
8. Ditto on Distant Notes	26
ART. 2. On Intervals played at once	27
VI.—On Chords	31
ART. 1. On Chords struck abruptly	31
2. On Chords played in Arpeggio	32
VII.—On the Pedals	35
Diagram, exhibiting the Effects produced by the Pedals	37
A comparative View of all the Keys in which the Patent and Common Harps can be played	38
Exercises on the Pedals	40
VIII.—On Borrowed Notes	44
IX.—On Graces	45
ART. 1. On the Apoggiatura	45
2. On the Turn	46
3. On the Shake and Double Shake	47
X.—On Harmonic Sounds	49
XI.—On the <i>Sons Etouffés</i>	51
XII.—On the Manner of Playing two or three Parts at once with one Hand	52
XIII.—Explanation of various Terms and Signs peculiar to Harp Music	54
Crossing the Hands explained	55
Triplets explained	56
Lessons and Preludes in the Principal Keys	57
Terms relating to Expression, and the manner of abbreviating them, explained	70

INTRODUCTION.

AMONG the various Instruments now made use of in Public or Private Concerts, two only, viz. the Harp and Piano-Forte, enable the Performer to unite Harmony with Melody. On either of these a Performer can accompany the Voice with Chords, and give a just idea from the Score, of the merit of a Dramatic Composition. This valuable advantage insures the Harp and Piano-Forte a pre-eminence over any other Musical Instrument. Considered in this point of view, they are certainly the most complete, notwithstanding their want of sustaining or swelling the sounds; but which of them deserves the preference, the Author will not at present undertake to decide.

Two distinct branches of Instruction must be combined, to form a great Instrumental Performer. The first consists of a knowledge of the general principles of Music, with which it is absolutely necessary to be conversant to play well on any Instrument; the object of the second branch is the Mechanism peculiar to the Instrument which the Pupil is intended to play upon. Most of the Instruction Books, in attempting to explain these two branches at once, have missed their aim; for by carrying on two Works instead of one, each, for want of proper extent, has generally been incomplete, so that the Pupil has hitherto been but superficially acquainted with both, which he would have understood much better had he studied them separately.

Impressed with these considerations, the Author has not inserted in this Method any of the principles relating to the general study of Music, but has confined himself to those which relate to the requisites necessary for playing well on the Harp. He therefore supposes, (as is generally the case), that the Pupil attempting the study of that Instrument is already conversant with the Rudiments of Music.

A SHORT
HISTORY OF THE HARP,
 And its Improvements.

THE HARP is an Instrument of the greatest antiquity. In a Letter from Mr. Bruce, (a celebrated Traveller), printed in Dr. Burney's History of Music, a particular description is given of the Theban Harp, an Instrument of extensive compass, and exquisite elegance of form: it is accompanied with a Drawing, taken from the ruins of an ancient Sepulchre at Thebes, supposed to be that of *Osymandias*. Mr. Bruce considers this Instrument as the Theban Harp before and at the time of Sesostris, who reigned in Egypt 1485, before Christ; and who caused it to be painted there, as a monument of the superiority which Egypt had in Music, at that time, over all the barbarous Nations he had seen or conquered. Concerning the Tuning of this Harp, which had thirteen Strings, the opinion of Dr. Burney is, that they furnished all the Semitones to be found in modern Instruments, within the compass of an Octave, as from C to C.

It seems a matter of great wonder, with such a model before their eyes as the *Theban Harp*, that the form and use of such an Instrument should not have been perpetuated by posterity; but that many ages after, another of an inferior kind, with fewer Strings, should take the place of it. Yet, if we consider how little acquainted we are at present with the use, and even the construction of the Instruments which afforded the greatest delight to the Greeks and Romans, or even with others in common use in a neighbouring part of Europe but a few centuries ago, such wonder will cease; especially if we reflect upon the ignorance and barbarism into which it is possible for an ingenious people to be plunged, by the tyranny and devastation of a powerful and cruel invader.

About the time of Sesostris, if, as Sir Isaac Newton supposes, this Prince and Sesac were the same, the Harp in Palestine had only ten Strings; but as David, while he played upon it, danced and sung before the Ark, as recorded in the Scriptures, the Instrument upon which he played must have been of a small size—we may suppose a little larger than the modern Harp-lute. The origin of this Harp was probably Egyptian; and from the days of Moses, it had been degenerating in size, that it might be more portable in the many peregrinations of the Israelites.

The Harp has always been a favorite amongst Northern Nations. The Inhabitants of Finland have for many ages played on an Instrument called *Harpu*, which had only five metal Strings; it was tuned in A Minor, the favorite Key of the Inhabitants of cold Countries. The Poems of the celebrated *Ossian* prove the antiquity of the Harp in Scotland. In England, the Harp was known long before the invasion of the Danes. Historians relate that Alfred the Great, scarcely fifteen years old, deprived of his crown, hidden in a cottage, and wishing to observe the Camp of the Danes, disguised himself as a Shepherd, and

with a Harp in his hands, gained admission into the Tent of *Guthrum*, the Danish Chieftain, before whom he played for several hours. To this day, the Shepherds in *Wales* play on the Harp in the fields and on the mountains: the elegant form of that Instrument, and its brilliant tones, give them something romantic, which recall to the mind of the Traveller the Shepherds mentioned in Virgil's *Eelques*.

The *Welsh* have three several kinds of Harps—the Single Harp, with only one String to each Note; the Double Harp, with two Strings; and the Triple Harp, with three. On this last, the two outside rows are Unisons, the middle row serves for Flats and Sharps; its compass extends to five Octaves. This Instrument has been improved by the invention of Pedals, by which, without fresh tuning, it can be played in all the different Keys; and which have rendered it less complicated and inconvenient, by reducing the Strings to a single row. This has not only improved the Instrument, but the *style* of Music, which seems to have been totally confined before to National Tunes and vulgar variations.

The Irish have always been partial to the Harp: their Bards, or Musicians, were long celebrated for their knowledge and their military exploits. The Irish Harp remained in the same state for several centuries. In the fifteenth, it received some considerable improvements from a Jesuit, (Robert Nugent), who lived some time in Ireland: he gave it a double row of Strings, which made the Instrument more sweet and more sonorous. One may observe, that the Arms of Ireland consist of a Harp: Henry VIII., when he was proclaimed King of Ireland, took this Escutcheon, either because the Harp was a favorite with the Irish Nation, or to perpetuate in some measure the state of perfection to which they had brought this Instrument, or perhaps as an emblem of their military exploits.

On the Continent, the Harp was very early cultivated as a favorite Instrument. Tacitus says, that amongst the ancient Germans, the Druids, who were their Priests, and the only depositors of their knowledge, had no other Archives than the Chants of their Bards, who were Musicians and Poets, and who, with their Verses and Songs, inflamed the courage of the Soldiers, and led them to battle at the sound of their Harps.

In the days of Chivalry in France, the Harp passed for the most noble of Instruments, and on that account the Romanesque Writers have placed it in the hands of their Heroes, as the ancient Greek Bards did the *Lyre*. This Instrument was in such general favor, that an old Poet has made it the subject of a Poem, called "*Le Dict de la Harpe*," (The Ditty, or Poem upon the Harp), and praises it as an Instrument too good to be profaned in places of pleasure, saying, "That it should be used only by Knights, Esquires, Persons of Rank, and Ladies; and that its fine and gentle sounds should be heard only by the elegant and good."

Before the invention of Pedals, the whole range of sounds on the Harp, on the Continent, was reduced to the Diatonic Scale, with a single String to each Note; the Semitones being produced by brass rings, drawn with the left hand, at the top of the Instrument. These were both difficult to get at, and disagreeable to hear, from the noise which, by a sudden motion of the hand, they occasioned. Some years elapsed after this expedient, before the secret of producing the Half Notes by Pedals was discovered. This method, which has rendered the Harp a fashionable Instrument, was invented at Brussels about the year 1757, by Mr. Simon—others say by Gaifre. It is an ingenious and useful contrivance in more respects than one; for, by reducing the number of Strings, the tone of those which remain is improved;

as it is well known, that the less an Instrument is loaded, the more freely it vibrates. It was in the year 1772, that Dr. Burney first heard the Pedal Harp at Paris and Brussels, where the Instrument was constructed of an elegant form, and beautifully ornamented; its tones were sweet, distinct, and capable of the greatest expression.

In the year 1810, the Harp was brought to the greatest perfection by Sebastian Erard. This ingenious Artist, without altering the mechanism, which he had invented in the year 1802, found the means of extending its power; so that every String, by means of the same Pedal, could be raised two successive Semitones. This last invention has rendered the Harp superior to the Piano-Forte, in point of Modulation and powers of Harmony, for it can be played in all the Keys; and every Note of the system has a distinct sound, as Flat, Natural, and Sharp, which cannot be done on the Piano-Forte; on which, the Sharp of the Note below is occasionally taken as the Flat of the Note above, or *vice versa*, although they materially differ.

The following are the principal Advantages which result from the Double Movement.

1st.—Modulations, which on the Common Harp were confined within narrow limits, (13 Keys), have been extended to 27 Keys; an incomparable advantage to Composers, who can give scope to their genius, and introduce variety in their Music.

2d.—The inconvenience of borrowed Notes does not any longer exist. Performers upon the Common Harp generally played only pieces of Music written expressly for that Instrument; in which Composers avoided to use A \sharp , B \sharp , and E \sharp , also D \flat , G \flat , C \flat , and F \flat , which cannot be played upon the Common Harp. When these Notes were introduced, the Performer was obliged to make use of *borrowed Notes*, that is to say, he played B \flat instead of A \sharp , and F \sharp instead of G \flat , &c. But besides that the use of *borrowed Notes* requires a sudden contrivance, which is difficult in a quick movement, another still greater inconvenience exists: when a Sharp occurs in Music, it generally ascends to the Natural Note above; on the contrary, a Flat generally descends to the Natural Note below: therefore, if to A \sharp , which should ascend to B \sharp , a Performer is forced to substitute B \flat , he must play B \flat and B \sharp successively on the same String. This can be done but two ways: first, by striking the String of B twice, which produces a jarring and disagreeable sound; secondly, by striking the String only once, to produce the first sound B \flat , and leaving it afterwards to the vibration of the String to produce the second sound, B \sharp . This renders the B \flat , which replaces A \sharp , much louder than the B \sharp : hence originates an inequality in the sound, which is a fault in point of execution. This inconvenience disappears upon the Harp with the Double Movement, and nothing prevents a Performer from playing in succession, and in a quick movement, A \sharp ascending to B \sharp , because A \sharp is produced upon one String, and B \sharp upon another; so that every sound being produced from a different String, all the passages are performed with rapidity and neatness, without any difficulty in point of execution.

3d.—Performers who wish to accompany the Voice, may now accompany any kind of Music with as much ease as on the Piano-Forte—they may even perform all the beautiful Piano-Forte Sonatas of Haydn, Mozart, Dussek, &c.; and will find only one kind of passage difficult for the Harp, viz. the *Chromatic*, in quick movements; and even passages of this description can be played much better upon the Patent Harp than upon the Common one.

From this short account of the advantages which are derived from the Harp with the Double Movement, one may anticipate that it will become as fashionable as the Piano-Forte.

CHAP. I.

Directions concerning the Manner of Stringing and Tuning the Harp.

THE construction of the Mechanism of the Harp is so clearly shewn in the Plate annexed to this Work, that it is unnecessary to enter into any particulars on that subject.

The compass of Modern Harps is six Octaves, beginning and ending with E. They contain seventy-two Semitones; twelve Semitones in each Octave. The Strings are of Catgut, except the eight largest, which are of Silk, covered with Silver Wire, to render them more sonorous: this covering gives them partly the properties of Metallic Wire: if they were made of Catgut, their extreme size would render the sound very dull. To assist the eye in finding certain fixed points among so many Strings, all the C's are coloured red, and all the F's blue.

Method of Tuning the Harp with the Double Movement.

The Harp with the Double Movement is tuned in C \flat , all the Pedals being unfixed*.

1st.—The Note C \flat (see A in the following Example) must be tuned in Unison with the Sound given by a Tuning Fork.

2d.—Tune the Octave below that C \flat . (See B). N. B. The Octaves must be as perfect as possible; but the following Fifths must not be quite perfect, lest the Thirds should be too sharp.

3d.—Tune G \flat , a Fifth above C \flat . (See C).

4th.—Tune D \flat a Fifth above G \flat . (See D).

5th.—Tune D \flat , the Octave below. (See E).

6th.—Tune A \flat , a Fifth above D \flat . (See F).

7th.—Tune E \flat , a Fifth above A \flat . (See G).

8th.—Tune E \flat , the Octave below. (See H).

9th.—Tune B \flat , a Fifth above E \flat . (See I).

10th.—Tune F \flat , a Fifth below C \flat , the original pitch Note. (See K).



* When the seven Pedals are fixed into the first Notch, the Harp is in C \sharp , and when they are pressed a second time, and fixed into the second Notch, the Harp is in C \natural , every Note of the Scale being Sharp: therefore, each String, by means of the Pedals, answers the effect of three Strings.

All the Notes of the Scale being tuned, try them together, with the following Chords:

Proof.  &c.

If you find that the Notes of these Chords agree well, and please your ear, go on with your tuning; otherwise trace it back, to find where the defect lies.

The other Notes are to be tuned by Octaves above or below those already tuned, thus:

By Octaves, upwards.  &c. By Octaves, downwards.  &c.

Observe, when the Harp is to accompany the Piano-Forte, it must be tuned in perfect unison with that Instrument: this is done by fixing the Pedal of C to the first Rest, previous to taking the pitch on the C \sharp of

the Piano-Forte.  The pitch once taken, unfix the Pedal, and tune the Harp in C \flat , according to the directions just given.

On the Method of Tuning the Common Harp.

The process for Tuning the Common Harp is the same as the foregoing, except that the Pitch Note is taken from E \flat , either on the Piano-Forte, or from the sound of a Tuning Fork.

 &c.

Observe, should the Common Harp be tuned in C, the Natural Key of Music, the compass of this Instrument would become still more confined than in its present state in E \flat ; for the effect of the Pedals being to raise every String a Semitone, the Flats could not be produced, as the Strings could not be lowered. After several trials and researches, the Key of E \flat was found to offer more resources than any, and to be more intimately related with the other Keys introduced in Compositions for the Harp; for which reason, the Common Harp is generally tuned in E \flat .

Observations on the Strings.

To render the Harp capable of producing a fine Tone, it must be mounted with Strings of a proper size. Thin Strings are very prejudicial to a good quality of Sound, as when struck firmly, they are apt to vibrate against the Pegs fixed in the Table of the Harp, and to produce a jarring and disagreeable Sound. The size of the Strings once determined upon, they must be selected with care and regularity, throwing aside all those which have the smallest knot, and which are not equally thick throughout their length, which is ascertained by bringing the two extremities close to each other. Italian Strings are considered the best: they are dearer—but here, as in many other cases, the best are ultimately the cheapest.

CHAP. II.

Directions for the Position of the Body, Arms, and Hands of the Performer.

THE Student must direct all his attention to the acquirement of a good Position of the Body, Arms, and Hands on the Harp.

1st,—He must be seated in a graceful manner, neither too near nor too far from the Harp, but so as to be able to reach with facility the highest and lowest Strings*.

2d,—The height of the Seat must be suited to that of the Performer, who, when seated with the Harp resting against the Right Shoulder, should have the lower end of the *Comb* (or Neck) about two or three inches above his Shoulder †.

3d,—The Legs must be placed so that the Feet may be on each side of the Pedestal: they must rest on the ground in a vertical position, rather inclining forwards than backwards, that they may be lifted easily, to be placed on the Pedals.

4th,—The Performer must be seated sideways, so that the front of his Chest may form an acute angle with the whole surface of the Strings. The Harp must be a little inclined towards the Body of the Performer, leaning on his Right Knee, and a little on his Right Shoulder. The upper part of the Right Arm (from the Shoulder to the Elbow) must touch the Body of the Harp, exactly below that part where it is joined to the Comb: however, the Harp must not fall on the Arm, as it would prevent its motions, either in ascending or descending Passages.

The following Advantages are derived from the foregoing Positions:

1st,—By leaning against the Body of the Harp, in the manner just described, the Performer will have the free use of the whole fore part of the Right Arm, which is sufficient to enable the Hand to run over the Strings from the highest to the middle ones, being the ordinary compass given to this Hand. Should the Right Hand be obliged to descend lower than the middle String, (which is seldom the case) then the Performer may incline the Harp towards himself: but in general, by keeping the Harp as well

* The Author disapproves of the custom adopted by some Masters, of making Children play standing; because the constant movement which they are obliged to make, to place the Feet on distant Pedals, must distort their shape.

† The size of the Harp should be proportioned to the size of the Pupil.

as the Body in a fixed position, which essentially contributes to a good Execution, the Performer will be able to play any Passage with his Right Hand, written for this Instrument.

2d,—The slanting position of the Body enables the Performer to see all the Strings with ease.

3d,—By keeping the Left Shoulder nearly facing the whole range of the Strings, the Left Arm and Hand can be easily used on all the Strings, from the smallest to the thickest, since their extent taken in an horizontal direction does not exceed twenty-one inches, which is generally the length of the Arm from the Shoulder to the joints of the Fingers, even in Performers of short stature.

4th,—By keeping the Body in a steady position, in performing the most extensive Passages, the motions of the Feet, even when very quick, become easy—the Performer being always in a perfect equilibrium on his Seat; and in case of necessity, the Harp, which must constantly touch the upper part of the Right Shoulder, may serve him as a support.

On the Position of the Hands.

The Thumb being shorter than the first, second, and third Fingers, the best position of the Hand will be that which will render the other Fingers as nearly equal as possible. This end is answered by keeping the Thumb in a vertical direction, and by bending the three middle Fingers. However, the palm of the Hand must not be too far from the Strings, so that the position be too horizontal; for then, the difference (in point of length) between the three middle Fingers being greater, the Performer would be forced to advance the first Finger further between the Strings than the second, and the second more than the third, which is evidently wrong: therefore, the Performer must, in bending the three middle Fingers, diminish their length so as not to have one further between the Strings than the others. To effect this, the palm of the Hand must be near enough the Strings to render the joints of the three middle Fingers which are not between the Strings, almost vertical.

To resume the foregoing Directions, the Thumb must be nearly in a vertical position: the Hand must have a round form, the first and second Fingers reclining a little on the Strings towards the Body of the Performer: the palm of the Hand must be rather close to the Strings, (to enable the Fingers to touch them with ease): the Fingers should go between the Strings, so that in drawing them back, they may pull the Strings in a manner sufficiently strong to make them vibrate freely.

CHAP. III.

On Fingering.

BY *Fingering*, is understood the Art of disposing the Fingers of both Hands in the most favorable manner, to perform any Passage with as much *facility*, *neatness*, and *velocity* as possible, these being the requisites for true *execution*.

To teach Fingering, is to indicate the Fingers which should be used in playing the Notes of a Piece of Music. In this Treatise, the Thumb of each Hand will be marked by a Cross ×; the first, second, and third Fingers, by the Figures 1, 2, and 3; and when occasion occurs of employing the little Finger, it will be marked by the Figure 4. Two distinct points in the Fingering of Passages must be distinguished, viz. The Fingering adapted to a Passage which can be played without changing the position of the Hand, and the Fingering of a Passage which requires several successive positions of the Hand: the former will be treated on first.

RULE I.

The best Fingering for any Passage whatever, is that which requires the least number of motions or changes of the Hand.—The reason is evident: for rapidity being one of the principal qualities which constitute *execution*, the changes should not be multiplied without a necessity; for if a Passage can be performed in one Position of the Hand, it will be done quicker than when two or three successive Positions are required. The first principle is essential, and consequently will be continually referred to in the course of this Work.

RULE II.

The Fingers required for the Performance of a Passage, must not be kept distant from the Strings; but each Finger should be previously placed on its respective String whenever it can be done with ease.—

For instance, in playing the following Passage,  the third Finger, followed by the second, first, and Thumb, should not be placed successively on the Strings, but all at once, although they must act in succession. This second Rule is derived from the first, four motions being necessary to place four Fingers in succession on the Strings, whilst they may be placed at once. This principle must be strictly followed, to obtain a brilliant execution by great rapidity, as well as to connect the Notes as they should be.

RULE III.

Two Notes succeeding each other on the same degree, must not be played (few cases excepted) with the same Finger.—For instance, in playing the following Example, should the Fingering marked at A be used, the second Finger, after having struck D, must recede from the String, and be brought back to strike the second D, which is an useless motion, and which delays the striking of the second D.

A. *Bad Fingering.* 

B. *Good Fingering.* 

This defect does not take place when the Fingering marked at Example B is made use of; the Thumb having struck the first D, the first Finger is ready to strike it a second time, whilst the Thumb has time enough to be carried to the E: the first Finger having played the second D, is ready to play the second E, and so on.

RULE IV.

When two, three, or four Notes of a Passage ascend or descend in the same way, either diatonically or by a skip, not exceeding a Fourth, these Notes must be played with Consecutive Fingers, without leaving one Finger between any two others.—The reason for this is evident: should the Thumb and second Finger be used to play two Consecutive Notes, the first Finger would become useless; whereas, if the two Notes are played by the Thumb and first Finger, the second Finger can be used immediately on any other Note. This Rule is only liable to one exception, (which will be explained hereafter), and even when this exception occurs, it is done to follow more strictly the other Rules.

RULE V.

When several successive Passages occur, composed of Notes ascending or descending in a similar manner, and which can be played with the same Fingers, and in the same Position of the Hands, they must all be Fingered alike.—(See the following Example). The reason for this Rule is, that more uniformity, and consequently more equality, exist in the execution of the Music, when similar Passages are performed with the same Fingers, than when they are played with a different Fingering; therefore it must be preferred—equality being one of the chief requisites to a fine execution.

Seconds, Ascending by Triplets. Ditto, Descending.



Observe, in the foregoing Example, three Notes follow each other diatonically, viz. C D E, D E F, &c. These Notes, according to the 5th Rule, are fingered alike, 2, 1, x, in ascending—and in descending, x, 1, 2.

RULE VI.

Whenever the Performer is forced to change the Position of the Hand, the Fingering of the last Note must be such as will enable him to have the greatest number of Fingers at his disposal for the following Position.—Should the Student apply this Rule to the Example just given, he will find that the Hand rising uniformly at each Triplet of the ascending Series, or being lowered in the descending Series, the Position of the Hand is changed at each Triplet; and that the Fingering marked is the most convenient to play the next Triplet with ease, as soon as the foregoing has been played.

N. B.—The first Triplet of the descending Series is not Fingered like the others, because in beginning the Passage the Performer is not restricted to a Fingering which would be the consequence of a preceding passage, as in the other Triplets.

Observations, preparatory to the Seventh Rule on Fingering.

If the Student peruse the Exercises on the Scale attentively, (page 18), he will find, that in the Fingering, the Author has constantly adhered to the fourth and fifth Rules. These Scales, which are diatonic, are divided into groups of four and four Notes, that this Fingering 3, 2, 1, ×, in ascending, or ×, 1, 2, 3, in descending, may be constantly applied to them.

Some important Instructions on this subject must be here given to the Pupil. When the Scale is Fingered thus,



it is evident, that after having played the

four first Notes, 3, 2, 1, ×, the Consecutive Fingering cannot be applied to the four other Notes, without changing the position of the Hand: but should the Hand be abruptly shifted, after having played the first four Notes, a break would take place between the two groups, and the Note F at the Asterisk *, could not be connected with the following G. This would offend the ear; for the Scale cannot be properly played unless all the Notes are equal and connected, so that the hearer be not able to find the place where the Hand is changed.

To effect this desideratum, the change of Position must be prepared beforehand, by passing the third Finger under the others as soon as it has struck the first C, and by causing the other Fingers to follow immediately, as soon as they have played their respective Notes.

A similar proceeding takes place in the Scale descending, but in a contrary way. In the ascending Scale, the 3d Finger, then the 2d and 1st, pass under the Thumb; in the descending Scale, on the contrary, the ×, 1st and 2d Fingers pass over the 3d. This way of passing the Fingers under the Thumb in ascending Passages, or the Fingers over the 3d in descending Passages, is essential to good Fingering, and takes place whenever the Hand changes its Position, after having played two, three, or four Notes. Hence this general Rule:—

RULE VII.

When the Position of the Hand is changed, the highest Finger, when the Hand descends, or the lowest, when it ascends, must be brought (as soon as it has struck the String) on the next String which is to be struck, by passing over the other Fingers, if the Hand descends, or under, if the Hand ascends.— This skip of the hand being more difficult in the performance of a Scale than in playing any other Passage; the Author has placed the Scales at the head of his Exercises. The Pupil cannot spend too much time in their practice previously to any other Exercise, being attentive above all, always to keep the Thumb very elevated, to have more facility in passing the other Fingers under it in ascending, and the Thumb above the Fingers in descending the Scale.

This Chapter will be concluded by advice, which the Student must keep continually on his mind :

1st,—He must always begin the Exercises (especially the Scales) very slow, observing to play all the Notes of the same length, as equal as possible.

2d,—He may accelerate the Movement gradually, but not before he is quite certain of being able to keep, in the length of the Notes, and in the intensity of their Sounds, that equality which alone constitutes a pure and brilliant execution.

3d,—The Student must not invert the order adopted for the Exercises : consequently, he must never go to an Exercise, unless he can execute the foregoing one fluently.

The *Trill* is an exception to this advice. As on the Harp it is very difficult to do it well, the Student must practise it every day, from the very first Lesson he receives. The manner of performing the *Trill* is explained (page 47.)

Lastly, as the Pupil advances in the practice of new Exercises, he must play over again (twice a week, for instance), the Exercises which he has learnt before, that he may become quite familiar with them.

CHAPTER IV . ON THE SCALES.

A firm and brilliant execution on the Harp cannot be attained without a constant practice of the scales.

In the first place the student must practise attentively, passing the fingers under the thumb in the ascending scales, and the thumb over the fingers in the descending scales, that no interruption may take place between the 4th and 5th note, also, that the four first notes being played, the fingers may be placed at once on the four next strings, ready to play the four other notes.

As the left hand requires more practice than the right, the student, previous to his playing the scales with both hands, must practise them with each hand separately, until he be certain of playing them with equal facility, either with the right or left hand: otherwise the left hand will continually retard the motion of the right, and he will run the risk of never acquiring a distinct and equal execution.

Exercises on the Scales.

1st Right hand.

Left hand.

2^d

3^d

4th

5th +123

6th +123

SCALES in which the thumb and the third finger must be used on two consecutive notes by gliding . .

The pupil should now refer to what is said page 23 in the explanations which follow the exercise on the interval of 3^d. that the thumb or 3rd finger are used on two consecutive notes, to have a spare finger, and that the hand may be entirely free, when the scale is ended, to begin the following, either with the 3rd finger, when the scale ascends, or with the thumb when it descends .

In the following exercise the 3rd finger glides on the two first notes of each scale ascending, and the thumb on the two first notes of each scale descending .

NB. The note on which the thumb or 3rd finger glides must be struck with a sufficient force to produce as much sound as any other note, and the hand must preserve its true position, avoiding any improper motion .

Exercise 1st

Ex: 2^d descending.

A Table of Intervals, their names and figures.

Unison. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

1 2 3 4 5 6 7 8

Obs: The nature and name of an Interval remains the same, whether the notes of which it consists be played in succession, as in Melody, or whether they be struck at once as in Harmony. Two or three Intervals sounded together form a Chord (see page 31) the fingering of Intervals varies according to the distance which exists between the two notes.

General Exercises on Intervals.

Ascending.

second. third. fourth. fifth. sixth. seventh. octave.

Descending.

second. third. fourth. fifth. sixth. seventh. octave.

The two notes which form an Interval may be played either in succession or at once, these two ways will be explained in two distinct Chapters.

ARTICLE 1st ON INTERVALS PLAYED IN SUCCESSION.

At first the Student must practise each hand separately, then both together.

§ 1. Exercises on Seconds.

1st Right hand.

Left.

2^d

3^d

§ 2. Exercises on Thirds.

1st Right hand.

2^d

1st Right hand. 2^d

3^d

3^d

4th

4th

5th

5th

(See the observations on this mode of fingering Page 23.)

6th

6th

6th

7th

7th

8th

Observations on a Mode of Fingering peculiar to the Author.

In the following passage and a few others of a similar description a difficulty occurs which might puzzle the student, and which on that account will be explained here. The passage is here given without any fingering.



This example consists of five similar series of notes, which are indicated by a line drawn over them, each series consists of five notes following each other diatonically. Many performers at a first glance would think it necessary to use the 4th finger,



But every experienced Harp player must allow that the three consecutive notes BAB of the second group, and the three others AGA of the third group &c: cannot be played with the same force and neatness with two fingers of such unequal length as the third and fourth, as if the third and second fingers were used, which are nearly of equal length; besides to pull the string with the little finger, which is the only way of producing a good sound, it becomes necessary (on account of the shortness of this finger) to turn the hand towards the column of the Harp, and consequently to derange it from the round position which it should always preserve; if the performer by dispensing with the little finger, can avoid distorting the hand, & another mode of playing the passage can be found, it should certainly be preferred, conformably to the 1st Rule on fingering (page 14) which prescribes to avoid useless motions of the hand, as retarding the execution; this manner of playing the passage, the Author thinks he has found, and consequently he has adopted it as being more favorable for the execution: it is as follows.



Obs: 1. In the foregoing example the slur drawn over two consecutive notes fingered thus ++ implies that both notes must be played with the thumb, but that after having struck the first note in a firm manner, the thumb must not be taken off, but should glide immediately on the next string, to play the following note which must be detached as usual.

Obs: 2. When five notes ascend diatonically instead of descending, the fingering must be reversed, and the third finger must glide from the first to the second of the five notes, and the four remaining notes must be played by the 3^d 2^d and 1st fingers and the thumb.

§ 3. Exercises on Fourths.

1st

2^d

3^d

§ 4 On Fifths.

A succession of Fifths being offensive to the ear, is strictly prohibited in Music, therefore the Author has not given any Exercise on Intervals of Fifths.

When five notes in succession occur, they must be fingered in the following manner.

in ascending. in decending.

§ 5. Exercises on Sixths.

1st

2^d

3^d

4th

5th

5th

§ 6. On the Seventh.

The seventh being a discord must be generally prepared and resolved, therefore a succession of 7^{ths} is not given here. Seven notes in succession are fingered thus

§ 7. Exercises on Octaves.

2^d

Handwritten musical notation for exercise 2^d, first system. Treble and bass staves. Rhythmic markings: +3.

3^d

Handwritten musical notation for exercise 3^d, second system. Treble and bass staves. Rhythmic markings: 3 1+3 1+.

4th

Handwritten musical notation for exercise 4th, third system. Treble and bass staves. Rhythmic markings: 3 2 1+.

5th

Handwritten musical notation for exercise 5th, fourth system. Treble and bass staves. Rhythmic markings: 3 1 2+.

6th

Handwritten musical notation for exercise 6th, fifth system. Treble and bass staves. Rhythmic markings: +3 1 +3 1 +3 1 +3 1.

7th

Handwritten musical notation for exercise 7th, sixth system. Treble and bass staves. Rhythmic markings: 3+3 2+3 2.

§ 8. Exercise on distant notes.

Each hand separately

Handwritten musical notation for exercise 8, seventh system. Treble and bass staves. Rhythmic markings: 1-1+1+2+2+3+3+.

Exercise on Octaves.

1

Right Hand.

Left Hand.

Detailed description: This block contains the first exercise on octaves. It consists of two staves, a right hand (treble clef) and a left hand (bass clef). The music is in a 2/4 time signature. The right hand part starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The left hand part starts with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. There are accents (+) over the first and third notes of both hands. The exercise is marked with a '1' and includes fingerings (3) and accents (+) for the first four notes of each hand.

NB. In playing the foregoing exercise, carefully avoid placing the fingers of the left hand which are not used (the 1st and 2^d) between the strings to serve as a point to lean upon, a fault which many Harp players are guilty of, this cramps the motion of the hand, especially, when octaves are to be played quick

Detailed description: A small musical diagram showing the left hand with fingers 1, 2, 3, and 4 positioned between the strings. The diagram is labeled with '1', '2', '3', and '3' below the strings, indicating the finger used for each note.

However when several consecutive octaves on the same degree are played, it is allowed in order to support the hand, to rest the intermediary fingers on the strings without striking them. thus ; - - -

Detailed description: A small musical diagram showing the left hand with fingers 1, 2, 3, and 4 positioned between the strings. The diagram is labeled with '2', '2', '3', and '3' below the strings, indicating the finger used for each note. There is an accent (+) over the first note.

Exercises on Octaves.

2^d

3^d

4th

R.H.

L.H.

Bad.

Detailed description: This block contains several exercises on octaves. The first exercise is labeled '2^d' and shows a right hand (treble clef) and left hand (bass clef) part with fingerings (3) and accents (+). The second exercise is labeled '3^d' and shows a right hand (treble clef) and left hand (bass clef) part with fingerings (3) and accents (+). The third exercise is labeled '4th' and shows a right hand (treble clef) and left hand (bass clef) part with fingerings (3) and accents (+). The final section is labeled 'Bad.' and shows a right hand (treble clef) and left hand (bass clef) part with fingerings (2 3 2 3 2 3 2 3 2 3) and accents (+).

CHAPTER VI ON CHORDS.

Three or four intervals played at once form a Chord .

The notes which form a chord may be played either at once or in Arpeggio, these two ways will be explained in two distinct Articles .

ARTICLE 1st ON CHORDS THE NOTES OF WHICH ARE STRUCK AT ONCE. (ACCORDS PLAQUÉS.)

To play the notes of a chord in an abrupt manner, the four fingers must be placed at once on the strings which they are to strike . The wrist of the right hand must lean on the table of the Harp and the hand must be strictly kept in the position explained (page 13) that it may pull the four strings at once, with an equal force, so that the sound of one note may not be louder than that of another .

NB. Owing to the position of the fingers, the chords which have a third at top and bottom, and which are marked by Asterisks are more difficult than the others, therefore the student must practise them oftener that he may play them with equal facility .

Let him practise the following examples, striking the chords with equal force and at equal intervals of time, without stopping on the more difficult chords .

Exercises .

Exercise on chords distant from each other.

* In the foregoing Examples the chords are disposed so as to keep clear of consecutive 5^{ths} & 8^{ths} which would take place if the following disposition was made use of.

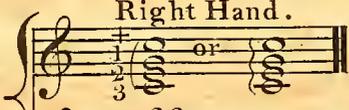
ARTICLE 2^d ON CHORDS PLAYED IN ARPEGGIO.

A Chord is played in Arpeggio, when the notes of which it is composed are played in succession, and with great rapidity, let the time be what it will.

Arpeggios are particularly suited to the Harp, this Instrument being unable to sustain the sounds, and the vibration of its upper strings being very short, it is necessary, especially in slow movements, to prolong the harmony by fictitious means, which is done by playing as much as possible all the chords in Arpeggio.

When a chord is played in Arpeggio this mark (or this { is placed before it.

Right Hand.

Written.  Some composers make use of a line across the chord thus; but this mark is not in common use. 

Played.  NB. Arpeggios generally begin by the lowest note of the chord.

Arpeggios for the Right Hand. Left Hand.

Written. 

Played. 

Obs: 1. In a quick movement chords in succession are seldom played in Arpeggio, as it would retard the speed of the time.

Obs: 2. When a chord is played in Arpeggio with both hands, the left hand must begin 1st

Arpeggios with both hands.

written thus. played thus.

R. Hand.  Exercise

L. Hand. 

Obs: 3. Two notes joined together, although they do not form a complete chord, may be likewise played in Arpeggio.

Exercises on Arpeggio.

1. 

2. 

16. 17.

18. 19.

20.

21. 22.

23.

24. 25. 26.

CHAPTER VII ON THE PEDALS.

The right management of the Pedals forms one of the most essential requisites to a good harp performer, as modulations on that Instrument cannot be introduced without their assistance; therefore the student must pay the greatest attention to the precepts and examples given in this Chapter.

The explanations to be given on the pedals relates only to the mechanism, and not to the key in which music for the harp should be played, let the pupil put the Instrument in its natural key, that is to say with all the pedals up, that he may see the effect of each pedal.

Therefore if the pupil has a common harp, let him put it in the key of Eb, if he has a harp with the double action, let him put it in the key of Cb. the pedals serve to raise the notes one semitone on the common harp, or two semitones on the harp with the double action: There are as many pedals as notes in the scale, viz seven* all the E's correspond to one pedal, all the F's to another. &c:

The Pedals are placed round the pedestal of the harp, in the following order, the three pedals on the left hand, correspond to the B's, the C's and D's, the four pedals on the right hand side correspond to the E's, F's, G's and A's† the pedals are moved by pressing on any of them the extremity of the foot (either right or left)** when a sharp or natural is accidentally introduced, the pedal need not be fixed into the notch, but kept down with the foot during the length of the note: but when the sharp or natural is after the clef, or when the modulation lasts for sometime, the pedal must be fixed, after having been pressed, by drawing it into the notch cut on purpose in the pedestal of the harp this gives the performer the free use of his foot for another pedal if wanted. (see the plate Fig: 5.)

On the common harp each pedal only produces a single effect on the string to which it corresponds, that is to say, it sharpens the string a semitone, because the pedal when pressed by the foot and placed in the notch cannot be lowered any more.

Ex: on the Common Harp

natural sound. a semitone higher.

effect produced by pressing the pedal.

It is the same for the other six notes of the Scale.

Upon the Harp with the double action each pedal sharpens the string two successive semitones, because after it has been pressed by the foot and placed into the first notch, it may be still pressed a second time, and placed into the second notch. (Fig: 5.)

Ex:

natural sound. 1st semitone. 2^d semitone.

1st effect, the pedal being pressed & placed into the first notch. 2^d effect, the pedal being pressed & placed into the second notch.

* The Common Harp has the same number of Pedals.

** In pressing the Pedals only the extremity of the foot must be used, the heels must be kept elevated.

† See the Plate Fig: 4.

On the Harp with the double action a Performer can play in twenty seven keys, fifteen major and twelve minor, as follows .

Major keys with sharps C,G,D,A,E,B,F#,C#. with flats F#,Bb, Eb, Ab, Db, Gb, Cb .

Minor keys with sharps A,E,B,F#,C#. with flats D,G,C,F,Bb, Eb, Ab.

Whereas on the common Harp he can only play in thirteen keys, eight major, and five minor .

1st When all the Pedals are up , the Harp is in the key of Cb major, and all the notes of the scale are flat . (Ex: 1.) see the plate Fig:1.

2^d When all the Pedals are at the first rest , the Harp is in C# major . (Ex:2.) Fig:2

3^d When all the Pedals are at their second rest, the Harp is in C# major . (Ex:3.) Fig:3

Ex: 1.
The seven Pedals unfix'd 

Ex: 2.
The seven Pedals at the centre or first rest . 

Ex: 3.
The seven Pedals at their second rest. 

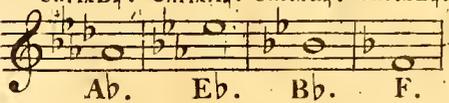
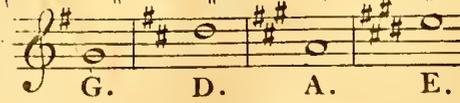
On the common Harp when all the Pedals are up, the Harp is in the key of Eb major. (Ex:1.)

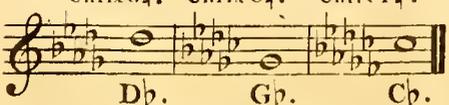
When all the Pedals are fix'd the Harp is in E major. (Ex: 2.)

Ex:1.  Ex:2. 

Obs: All the Lessons and Exercises of this method are written in the key of C, the natural key of music, and the best calculated on the Harp with the double movement for modulating either into the keys with sharps or into the keys with flats, as may be seen by the following Example .

Major keys with flats at the signature .) Central Key. (Major keys with sharps at the signature.

Unfix D#. Unfix A#. Unfix E#. Unfix B#.   
Ab. Eb. Bb. F. C. G. D. A. E.

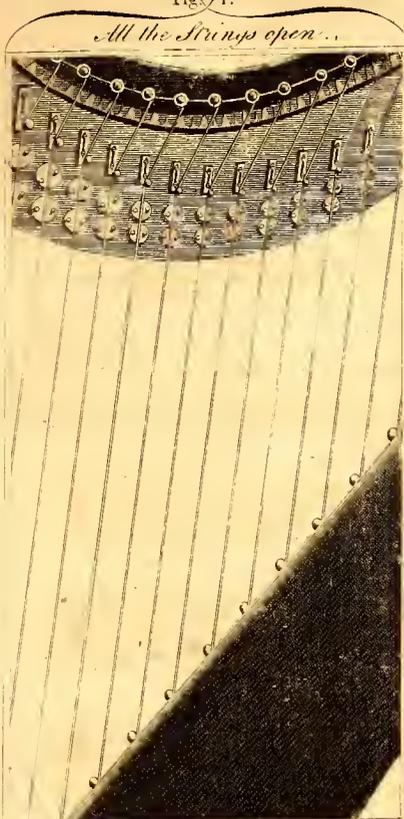
Unfix G#. Unfix C#. Unfix F#.  
Db. Gb. Cb. B. F#. C#.

* The fingering on the Harp is the same in all the keys an advantage which the Piano Forte does not possess .

The Double-Movement Harp. Invented by Sebastian Erard.

Fig. 1.

All the Strings open.



All the Pedals up.

cb

Fig. 2.

Strings shortened of one Semitone.



All the Pedals in the first notch.

ch

Fig. 3.

Strings shortened of two Semitones.



All the Pedals in the second notch.

ch#

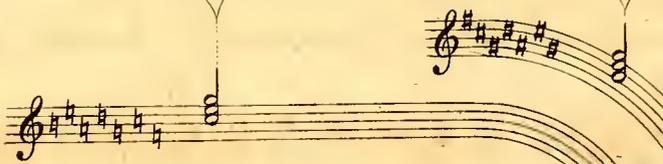


Fig. 4.

The three accidents of the Pedals.

The Seven Pedals.

Diagram showing the seven pedals (A through G) and their positions on the harp frame. Each pedal is associated with a specific accidental: A (natural), B (sharp), C (flat), D (sharp), E (flat), F (sharp), G (flat). A 'Swell' pedal is also shown in the center.

Musical notation on multiple staves showing the effect of the pedals on the notes. The notes are arranged in a semi-circle around the pedals, with accidentals indicating the pitch change.

Fig. 5.



Paris Erard delinavit - London sculpsit

A comparative view of all the keys that can be played in on the

HARP WITH THE DOUBLE ACTION.		COMMON HARP.	
Major Keys with sharps.	Relative * Minor Keys.	Major Keys with sharps.	Relative Minor Keys.
C.	A.	C.	A.
G.	E.	G.	E.
D.	B.	D.	
A.	F#.	A.	
E.	C#.	E.	
B.			
F.			
C#.			

* The relative Minor of any Major Key is played a Minor 3^d. below or a Major 6th. above the Major Key.

Harp with the double action and on the Common Harp.

HARP WITH THE DOUBLE ACTION.		COMMON HARP.	
Major Keys with flats.	Minor Keys.	Major Keys.	Minor Keys.
C.	A.	C.	A.
F.	D.	F.	D.
B \flat .	G.	B \flat .	G.
E \flat .	C.	E.	C.
A \flat .	F.		
D \flat .	B \flat .		
G \flat .	E \flat .		
C \flat .	A \flat .		

The image displays two columns of musical notation for harp chords. The left column, titled 'HARP WITH THE DOUBLE ACTION', shows chords for Major Keys with flats (C, F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat) and Minor Keys (A, D, G, C, F, B \flat , E \flat , A \flat). The right column, titled 'COMMON HARP', shows chords for Major Keys (C, F, B \flat , E) and Minor Keys (A, D, G, C). Each chord is represented by a treble clef staff with a specific key signature and a set of notes. The double action harp chords are more complex, often including multiple notes per string, while the common harp chords are simpler, typically consisting of one note per string.

Exer: 2. Return from C# to C.

(fix B#) C# C# (B# off) F# (E# off) B (A off)

E (D off) A (G# off) D (C# off) G (F off) C

Modulation from C into all the Major keys with flats at the signature.

Exer: 3. Slow.

C (Bb off) F (Eb off) Bb

(Ab off) Eb (Db off) Ab (Gb)

Db (Cb) Gb (Fb off)

Exer: 4. Return from Cb Major to C.

Cb (fix F#) G (fix C#) Db (fix G#)

Ab (fix D#) Eb (fix A#) Bb (fix E#) F (fix B#) C

Modulation from A into all the Minor keys with sharps at the signature.

Exer: 5.
 Slow.

A (fix F# & D#) E (D# off) (fix C# A#) B (A# off) (fix G# F#)

Return to A Minor.

F# (E# off) (fix D# B#) C (C# (B# off)) F# (E# off) (fix A#) (fix E#)

B (A# off) E (fix D#) (D# off) (fix G#) A

Modulation from A minor into all the minor keys with flats at the signature.

Exer: 6.

A D G C

F Bb Eb Ab

Return from Ab to A natural.

Exer: 7.

Ab Eb Bb F

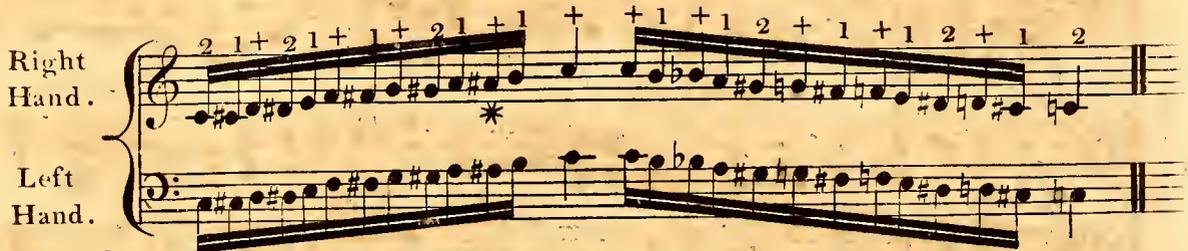
C G D A

Observe, When a passage as the following occurs, the three pedals of F#, G# & A# must be pressed at once with the same foot, for besides that it can be done without any inconvenience, since A# follows immediately F#, and G is not heard during the short time that the foot is on the other pedals, the performer could not in a quick movement find time enough to fix the pedals of F and A.



On the Chromatic Scale.

This scale is formed by a series of twelve semitones alternately Minor & Major.

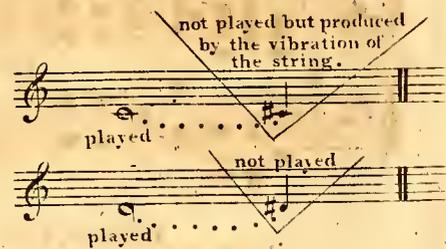


NB. On the common Harp the A# marked with the asterisk* is played on Bb.

Exercise on Octaves with chromatic notes.



Some performers play a succession of semitones in ascending by playing only the natural notes, leaving to the vibration of the string suddenly pressed by the pedal, to form the sound of the sharp, without striking the string a second time.



In a descending series they play the chromatic in the following manner.



This mode of playing produces a wretched effect, as it destroys the two principal requisites for a good execution, viz: Equality and distinctness in the sounds. In the first place the sound is not distinct, and does not reach precisely the degree and pitch which it should have; and secondly the sound is not equally strong in both notes, for it becomes weaker as the vibration of the string becomes so.

CHAPTER VIII ON BORROWED NOTES.

To extend the narrow limits within which musical compositions for the common Harp are confined, owing to its imperfection, borrowed notes must be used, that is to say that when the sharp of a note cannot be played, the flat of the note above is played instead of it, and vice versa, when the flat of a note cannot be played, the sharp of the note below is taken for it.

Example.

Written. 

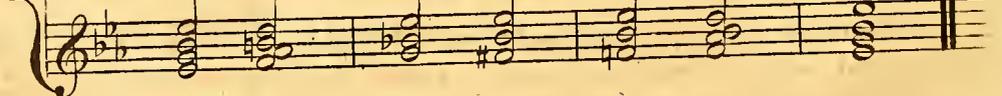
Played. 

or

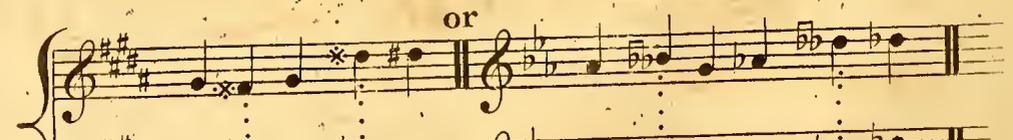
For $F\sharp$ which cannot be played on the common harp, is substituted $E\natural$, for $C\flat$, $B\natural$, for $G\flat$, $F\sharp$. &c:

Obs: The inconvenience arising from borrowed notes is very great, for besides that the necessity of striking the same string twice hinders the rapidity of the execution, and that the action of the pedals destroys its equality, the fingering is changed, so that borrowed notes can only be introduced in a slow movement, or in playing chords.

Written. 

Played. 

An attentive perusal of the Diagrams Page 38 will display to the student the rich resources of the Harp with the double action, and the inutility of borrowed notes on that Instrument, which can express any note in its true state: however when a double sharp or a double flat occurs (which is very seldom the case) borrowed notes become necessary.*

Written. 

Played. 

or

* To express a double sharp or double flat, even on the Patent Harp a Third action of the Pedals would be necessary which would render the Mechanism too complicated.

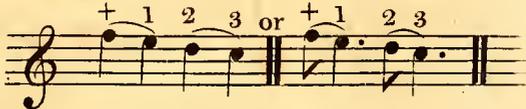
CHAPTER IX ON GRACES.

Graces are notes added to a principal one for the sake of embellishment or expression. The chief graces are the Appoggiatura, the Turn, and the Shake.

ARTICLE 1st ON THE APPOGGIATURA OR SMALL NOTE.

The length of the Appoggiatura is not strictly fixed, it depends chiefly on the character and expression of the piece; generally speaking (especially in slow movements) it is equal to one half of the long note before which it is placed.

The Appoggiatura is always played Legato with the following long note.

Appoggiatura written thus.  played thus. 

Sometimes when a composer wishes to fix the precise length of the Appoggiatura, he expresses it in the following manner.

written.  played. 

Exercise on Appoggiaturas.

written.  played. 

When two Appoggiaturas occur, the 2^d of which is above the principal note, in a slow movement they must be fingered thus;  Slow.

This mode of fingering closely connects the second Appoggiatura to the principal note, and contributes to the expression.

In a quick movement the following fingering may be used.

Ex: 1st.  Quick.

An Appoggiatura placed before one of the notes of a chord, is played as in the following Ex^s.

in a slow movement. quick movement. Slow.

written.  played. 

ARTICLE 3^d ON THE SHAKE.

The Shake is an alternate and quick repetition of two notes, the principal note and the note above: it always begins from the semitone or tone above the principal note. in playing a shake the arm and wrist must not move, the fingers alone must act.

Shake 1st

written.

conclusion. another conclusion.

Begin at first slowly and accelerate gradually.

Shake with the Left Hand.

2^d

written.

played.

3^d Exercises on the Shake.

Right Hand.

Left Hand.

4th

5th

Double Shake with the right hand.

D^o with the left hand.

Written. 

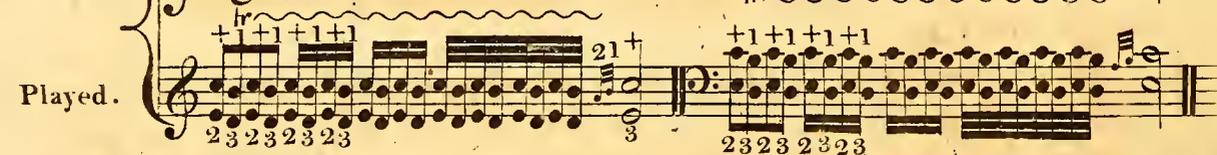
Played. 

Fingerings: +1+1+1+1, 2 3 2 3 2 3 2 3, 2 1 2, +1+1+1+1, 2 3 2 3 2 3 2

Shake at the Sixth.

D^o for the left hand.

Written. 

Played. 

Fingerings: +1+1+1+1, 2 3 2 3 2 3 2 3, 2 1 +, +1+1+1+1, 2 3 2 3 2 3 2 3

Shake at the Sixth with both hands together.

Right Hand. 

Left Hand. 

Fingerings: +1+1+1+1, 2 3 2 3 2 3 2 3, +1+1+1+1, 2 3 2 3 2 3 2 3

Shake at the 3^d and at the 6th

less used but easier.

Right Hand. 

Fingerings: +1+1, 3 1, 3 3, 3 3

Some Performers often introduce this shake, which is evidently vicious, for the chief beauty of the shake consists in the perfect equality of the sound between the two notes which form the shake, and here this equality does not exist, since two notes are played in one part of the shake and only one in the other.

Of the accompanied Shake.

Shake on the upper note.

Shake on the lower note.

Right Hand. 

Left Hand. 

Fingerings: +1+1, 3 3 2 2 3 2 2 3 2 2 3 3 2 3 3 3 3, 2 2 2 2, 2 1 +, 1 + + + + + + + +, 3 3 2 2 3 2 2 3 2 2 3 3 2 3 3 3 3, 2 3, 1 + +, 2 3 2 3

CHAPTER X ON HARMONIC SOUNDS.

The term HARMONIC is applied to those sounds which on the Harp are produced by pressing the fleshy part of the hand lightly, or the edge of the palm of the hand, on the middle of the strings, striking them at the same time with the fingers, which are kept in a position nearly vertical, and rather leaning on the strings.

The effect produced is easily explained, for according to natural Philosophy, the sound of one half of a string is an octave above the sound given by the whole string, and here the palm of the hand divides the string into two parts as a bridge would do.

Observe that when the palm of the hand is placed on the fourth part of the string from the upper part, the sound given is at the double octave of the open string; and when placed on one third of the string, the sound given is at the fifth of the open string: but why the sound produced by any of these Intervals differs in quality from that of the open string is a question of too Philosophical a nature for our present consideration.

The Harmonic sounds being very sweet and calculated to produce great effects, the Scholar must study attentively to produce them with facility and certainty, no other direction besides what has just been mentioned can be given towards producing them; practice alone giving the Student facility & ease in that respect.

HARMONIC SOUNDS are generally introduced in passages for the left hand, and within the compass of the two middle octaves; however, they must be practiced also with the right hand on the upper strings, but they are difficult of execution on account of the common position of the hand.

HARMONIC SOUNDS are played with the right hand in the same manner as with the left hand, they may likewise be played by pressing the side of the first joint of the forefinger against the middle of the string, striking at the same time the string with the thumb.

A Performer may by placing the palm of the left hand on the middle of two or three different strings, strike at once with the fingers of the same hand, a note its third and fifth, or the whole of a common chord; afterwards he may venture long passages in Harmonic sounds, which, if properly composed, will unite a regular harmony to the most enchanting sound ever produced by any Instrument, the HARMONICA excepted.

A Performer should not however introduce long passages in HARMONIC sounds as in the Examples 6 & 7 at the bottom of this page which for want of a Bass, becomes monotonous & tiresome. Lastly the effect produced by the HARMONIC sounds when properly introduced in harp music, may be compared to the effect produced by the wind Instruments in Haydn's fine Symphonies.

NB. Single notes in Harmonic sounds are played with the thumb of either hand, two or three notes are played as in the 4th Example.

The mark (o) denotes when the notes are to be played in this manner as in the following examples.

Harmonic sounds with the right hand.

Ex:1.

Harmonic sounds with the left hand.

Ex:2.

Harmonic sounds in Thirds.

Ex:3.

Three harmonic sounds at once.

Ex:4.

Ex:5. Slow. Harmonic sounds with both hands.

Right Hand.

Left Hand.

Harmonic sounds played with each hand alternately.

Ex:6.

Ex:7.

CHAPTER XI ON THE SONS ETOUFFÉS, OR DAMPED SOUNDS.

The SONS ETOUFFÉS (damped sounds) are those the vibration of which is suddenly stopt by means of the hand.

The SONS ETOUFFÉS are seldom introduced in the right hand but generally in the left.

To play properly the SONS ETOUFFÉS with the left hand, the palm of the hand must be placed very close to the strings, to be ready to stop the vibration of the sound as soon as the finger has struck the string.

In playing a succession of notes with the SONS ETOUFFÉS, the left hand must not at each note recede from the strings, but the fingers being kept close together and stretched out, their extremities should lean on the strings to enable the palm of the hand to damp their vibration with rapidity and precision. The thumb is generally used to produce the SONS ETOUFFÉS in single notes; but when two or three notes are to be played EN SONS ETOUFFÉS they are fingered as in example 2^d.

NB. When the SONS ETOUFFÉS are introduced at the right hand, which is seldom the case, they are produced by immediately replacing the finger on the string which has been struck.



Ex: 1.

Left Hand.

Ex: 2.

sons etouffés

To play a chord with the SONS ETOUFFÉS the chord must be at first played in Arpeggio, and the whole hand must be quickly placed on all the notes which have been struck to form the chord.

Ex: 3.

sons etouffés

The ordinary position of the right hand prevents the performer from playing a chord with the SONS ETOUFFÉS, in the same manner as with the left hand; therefore the vibration of the strings must be stopt by placing successively and suddenly on the strings the fingers which struck the chord.

with both hands.

Chords with the Sons Etouffés.

Ex: 4.

Right Hand.

Slow.

* Some performers damp the vibration of the string with the finger, which is a hindrance to a rapid execution.

CHAPTER XII ON THE MANNER OF PERFORMING

TWO OR THREE PARTS, WITH THE SAME HAND.

In the Introduction to this work the Author insisted strongly on the necessity of going beyond the narrow limits within which most of the Composers for the Harp have hitherto confined themselves, and to follow the new tracks opened by all great Pianists, performing at the same time two and even three parts with the same hand, which is the only way to gratify the ear by a complete harmony; but as the difficulties attending this species of performance might stop the student, it becomes necessary to shew him the manner of overcoming them.

The following Example shews how two parts may be played by the same hand.



This Example forms a Duett and might have been written on two staves, thus.



The foregoing Example may be performed on the Harp as if written on one staff, thus:



One may see how a passage understood in this manner is easily performed, therefore the student must learn early the habit of immediately simplifying all passages in several parts, to be played with one hand; taking no notice of the sustained notes which occur.

Observe that by the foregoing manner of performing, part only of the intention of the Composer is fulfilled; the notes are heard in succession as they should be; but the dotted minims are not heard with the same intensity of sound during the performance of the other corresponding notes; this is an inconvenience peculiar to the Harp and Piano-forte, which Instruments cannot sustain a note; on the latter this inconvenience is remedied as much as possible, by keeping the finger on each dotted minim, during the whole of its length, the same thing can be partly done on the Harp, first by striking the dotted minims with more force, that the sound may continue longer, next, by not damping the sound of the string, after the note has been struck, that the vibrations may continue as on the Piano-forte.

CHAPTER XIII EXPLANATION OF SIGNS AND TERMS PECULIAR TO HARP MUSIC.

I. The words *PRÉS DE LA TABLE*. (near the sound board) when placed over or under a passage, shew that the strings must be struck close to the sounding board, the strings being unequally divided, the sound becomes more shrill.



II. In the exercises of the first part, the Author has marked the notes to be played by gliding the thumb or the little finger by a semi-circle thus: \frown , this mark has sometimes other significations, 1st when placed over dots, all the notes are to be played with the first finger, thus:



2^d When a curved line is placed as in this example, it does not relate to fingering, but simply shews that the notes must be very equal and closely connected.



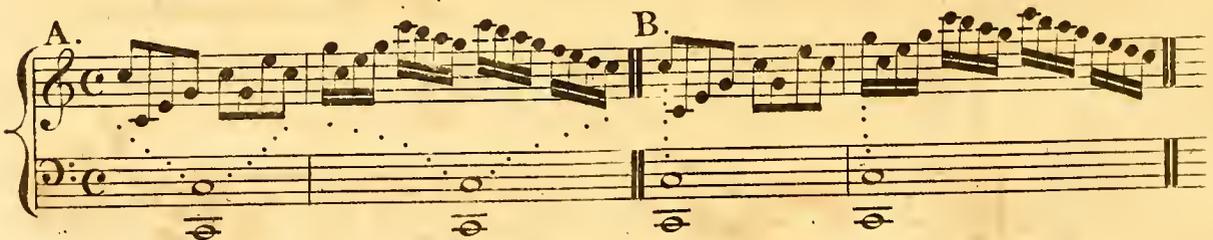
3^d When the slur is placed as in this example, it shews that the three first notes under the line must be played with the three first fingers, the four following notes with four consecutive fingers and so on of the rest.



4th When a slur is placed over two notes, thus: they must be played as the fingering indicates, giving an emphasis to the note played by the thumb.



When several notes of a bar are to be played with one hand while the other hand plays a single note, as in the following example at A, the single note is generally placed in the middle of the bar, but it must be always struck with the first note of the other part, as if written as at B.



When the figure 8 is placed under a note, it shews that the lower octave of that note is to be played with it: (see A.) but when the 8 is placed above a note or a series of notes, it indicates that they must be played an octave higher than written (see B.) until the Italian word *LOCO* which signifies at the usual place, occurs.



When the notes of the Bass part come too near the Treble part, they are either written on the Bass staff with the Treble Clef, or one Treble staff, the student must get familiar with these two particular ways of writing, by practising the following exercise written on purpose.

Left Hand.

Crossing the hands explained.

Frequently in playing a piece of Music one of the hands must pass over the other, this is generally indicated by the letter R which signifies Right Hand, or by the letter L which signifies Left Hand.

Example 1.

Sometimes the change of hands is indicated only by the different directions given to the stems of the notes, which are turned upwards for the Right Hand and downwards for the Left Hand. thus

Ex: 2.

Ex: 3.

The following Exercisè must be played lightly and delicately.

Ex: 4. *Sempre piano*

Triplets Explained.

Oftentimes in Music composed for the Harp, TRIPLETS are to be played with one hand while the other hand plays notes of equal length, as Triplets cannot be perfectly divided, and played to notes of equal length, they must be played as in the following examples.

Ex: 1. Triplets with the Right Hand and equal notes with the Left.

Ex: 2. Triplets with the Left Hand and equal notes with the Right.

Sometimes four semiquavers are to be played with one hand, whilst the other hand plays a triplet, this is very difficult, and no fixed rules can be given for the performance of these passages, the ear must serve as a guide and the performer must endeavour to end his triplet on the last semiquaver of the group.

Ex:

Prelude
in C.

LESSON
I.

Lento

Prelude

LESSON
II.

Moderato

Prelude

Moderato.

LESSON III.

Prelude

Moderato.

LESSON IV.

Prelude
in F Major

LESSON
V.

Je suis Lindor. (French Air)

Andante

Prelude
in Bb Major

LESSON
VI.

Allegro. Le Garçon volage. (Quadrille)

Prelude
in Eb Major.

First system of the Prelude in Eb Major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Fingering numbers 1, 2, and 3 are visible above the right-hand notes.

LESSON
VII.

Portrait charmant. (French Air)

Andante con espress.

First system of the French Air. The right hand has a more complex melodic line with slurs and ornaments. The left hand has a steady accompaniment. The tempo is marked 'Andante con espress.'.

Prelude
in Ab Major.

ff

First system of the Prelude in Ab Major. The right hand features a series of chords and a melodic line. The left hand has a bass line with chords. The dynamic is marked 'ff'.

LESSON
VIII.

Andante

Mozart

First system of Lesson VIII. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords. The tempo is marked 'Andante' and the composer is 'Mozart'.

First system of musical notation, two staves. Includes fingerings and dynamics like *f* and *p*.

Second system of musical notation, two staves. Includes 'ritard' and 'con espress' markings.

Third system of musical notation, two staves. Includes 'LH 2' marking.

Fourth system of musical notation, two staves. Title: *Femmes Sensibles. French Air*. Tempo: *Lento*.

Fifth system of musical notation, two staves.

Sixth system of musical notation, two staves. Includes 'rf' marking.

Prelude
in D Major

Musical score for Prelude in D Major, consisting of two systems of grand staff notation. The first system shows the beginning of the piece with a treble clef and a common time signature. The second system continues the piece with various fingerings and articulations.

LESSON
X.

Robin Adair.

Musical score for Lesson X, consisting of three systems of grand staff notation. The first system is marked 'Lento' and 'f'. The second system includes fingerings and accents. The third system continues with various musical notations.

Prelude
in A Major

Musical score for Prelude in A Major, consisting of two systems of grand staff notation. The first system is marked 'f' and begins with a treble clef and a common time signature.

LESSON
XI.

Andante
Scotch Air

Musical score for Lesson XI, consisting of two systems of grand staff notation. The first system is marked 'Andante' and 'p'. The second system continues the piece with various fingerings and articulations.

First system of musical notation for the Prelude in E Major, featuring a treble and bass clef with various fingerings and accents.

Second system of musical notation for the Prelude in E Major, including a piano (*p*) dynamic marking and a change in the bass clef.

Prelude
in E Major.

Third system of musical notation for the Prelude in E Major, with multiple forte (*f*) dynamic markings.

Fourth system of musical notation for the Prelude in E Major, featuring slurs and accents.

LESSON
XII

Scotch Air

Andante.

First system of musical notation for the Lesson XII Scotch Air, in 3/4 time, with fingerings and accents.

Second system of musical notation for the Lesson XII Scotch Air, including a *lento* marking.

Third system of musical notation for the Lesson XII Scotch Air, with a *rf* dynamic marking.

Prelude
in C Major.

Musical notation for the Prelude in C Major, featuring a treble and bass staff with a forte (f) dynamic marking.

LESSON
XIII.

German Air

Allegretto

Musical notation for Lesson XIII, German Air, Allegretto, featuring a treble and bass staff with fingerings and accents.

Continuation of musical notation for Lesson XIII, German Air, Allegretto, featuring a treble and bass staff with fingerings and accents.

Continuation of musical notation for Lesson XIII, German Air, Allegretto, featuring a treble and bass staff with fingerings and accents.

Prelude
in F Major.

Musical notation for the Prelude in F Major, featuring a treble and bass staff.

Continuation of musical notation for the Prelude in F Major, featuring a treble and bass staff with fingerings and accents.

LESSON
XIV.

La Biondina.

(Italian Air)

Andante

Musical notation for Lesson XIV, La Biondina (Italian Air), Andante, featuring a treble and bass staff with fingerings and accents.

Prelude

Ah que l'amour. (Air Hongrois)
Moderato

LESSON XVI.

Prelude.
in C Minor.

Air Russe.
Moderato

LESSON XVII

Prelude
in G Minor.

Vive Henri Quatre. (French Air)

LESSON
XVIII.

Prelude

ff *ff* Segue

March in Tamerlane, with Variations.

LESSON XIX.

pp *pp* étouffé

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

f *p* *ff* *pp*

legato 3

Var: 1.

pp 2 3 + 1 2 3 + 1 2 3

pp 3

sons harmoniques

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with various ornaments and fingerings (3, 2, 1, +). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with a repeat sign. The bass staff continues the accompaniment.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes fingerings (1, 2, 1, 2, 3) and a forte dynamic marking (*ff*). The bass staff also features a forte dynamic marking (*ff*).

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes fingerings (3, 2, 1, +) and a forte dynamic marking (*f*). The bass staff continues the accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes a forte dynamic marking (*f*) and a slur over the melodic line. The bass staff continues the accompaniment.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff includes a slur over the melodic line. The bass staff continues the accompaniment.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff includes fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +) and a forte dynamic marking (*f*). The bass staff continues the accompaniment.

Explanation of the various Terms relating to Expression.

Words.	their abbreviations.	their Meaning.
Ad libitum	ad lib:	the time is left to the discretion of the Performer.
Agitato	Agit:	agitated, with passion and fire.
Accelerando	Accel:	the speed of the time is accelerated.
Animato	Anim?	with animation.
Affettuoso	Affet:	indicates a soft and tender expression.
Arpeggio	Arp?	{the notes of the chord must be played one after the other.
Brillante		in a brilliant and animated style.
Calando	Cal?	{diminishing gradually the sound, and slackening the time.
Crescendo	Cres: or <	a gradual rise of the sounds.
Con fuoco		with spirit and fire.
Con espressione	Con exp:	with expression and feeling.
Da Capo	D. C.	begin the Air again and end with the 1 st strain.
Decrescendo	Decres: }	a gradual fall of the sounds.
Diminuendo	Dim: } >	
Dolce	Dol:	in a soft manner.
Forte	For: <i>f</i>	play loud.
Fortissimo	For: <i>ff</i>	very loud.
Mezzo Forte	Mez: For: <i>mf</i>	a medium between piano and forte.
Perdendosi	Perd:	diminishing gradually the sound.
Piano	Pia: or <i>p</i>	soft.
Pianissimo	Pia ^{mo} or <i>pp</i> · <i>ppp</i>	as soft as possible.
Rallentando	Rallent:	the same as Calando.
Rinforzando	Rinfor: Rinf: - -	to increase the sound of several notes.
Rinforzato		
Ritardando	Ritar: - - - -	the same as Slentando.
Forzando	Sfor: <i>sfz</i> - - -	a stress or Emphasis on a note.
Sforzato		
Scherzando	Scher: - - - -	in a playful manner.
Slentando	Slent: - - - -	the time is to be slackened.
Smorzando	Smorz: - - - -	{the passage must be diminished both in time and sound.
Mancando		
Morendo		
Sostenuto	Sos: - - - -	support the sound.
Staccato	Stacc: - - - -	the notes must be played short and distinct.
Tenuto	Ten: - - - -	to hold the notes their full length.
This mark		the same as Crescendo.
		the same as Decrescendo.
		{includes both, and therefore implies first an increase and then a diminution of sound.