

WEIPPERT'S
Instructions

for the

PEDAL HARP

With a Rotula.

Containing the easiest & most modern methods for Learners to Play







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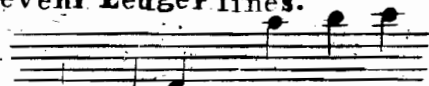
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INSTRUCTION FOR THE PEDAL HARP

1

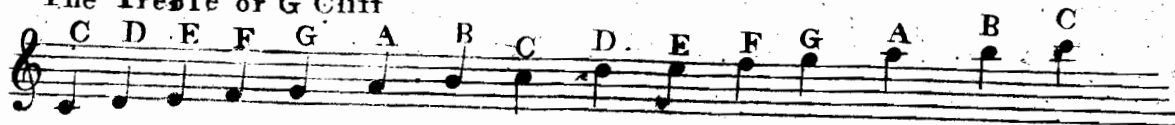
MUSIC is written on staves, which Consist of five Parallel lines, thus , at the Beginning of each Stave, is placed a Cliff, and for the PEDAL HARP, Two of these are used, (*Viz*) the Treble , or G Cliff, and the Bass , or F.Cliff, Sometimes the Tenor , or C Cliff is made use of in the Bass Staves when the Part runs high, to prevent Ledger lines.

LEDGER LINES, are short additional lines, drawn above or below the Staves thus,

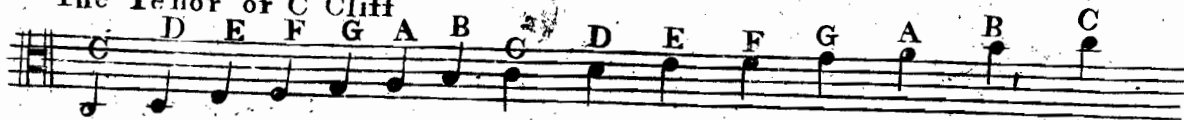


The above five Parallel lines, with the spaces between, are called for the sake of Distinction, by the names of the first Seven Letters of the Alphabet - A . B . C . D . E . F . G . and repeated, as often as the compass requires

The Treble or G Cliff



The Tenor or C Cliff

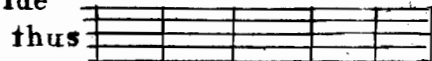




The Bass or F Cliff



The half notes, or Semitones, are expressed, by the following Characters, (# a Sharp) raises any Note half a Tone, (b a Flat) lowers the Note half a Tone, (n a Natural) Restore any Note to its Natural Sound.

A Bar is perpendicular Stroke drawn across the Staves, to divide the Measure, and distinguish one Bar from another, thus



A double Bar, is formed of two of those lines, thus  which divides the first part, and finishes an Air &c. &c. and when dotted, thus  shews, that each part, must be played twice.

A (S. Repeat) Signifies that such Parts of an Air must be play'd over again, from where such reference is marked.

The PEDAL HARP has 41 Strings, of which the lowest string is F, and the highest is D. as will appear in the following Example.



The Names, and Proportions of the Notes, and their Several Rests

NOTES

REMS

Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver

One Semibreve

is equal in length to

2 Minims

or

4 Crotchets

or

8 Quavers

or

16 Semiquavers

or

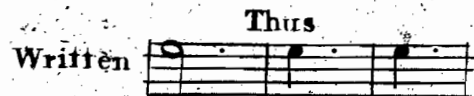
32 Demisemiquavers

The Rests Signify Silence, in Proportion to the length of the Notes to which they answer.
Several Notes which admit of Tying, are often expressed thus.

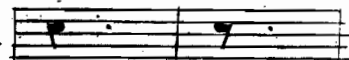
Written

Played

A DOT . Added to either a Note, or Rest, makes it half as long again.



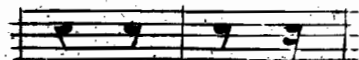
Rests dotted



Played



Explained



Explanation of the different Graces used on the Pedal Harp.

Which if not carefully attended to, would appear languid, and void of those pleasing Expressions, that conveys an agreeable Sensation to the Minds, of the Hearers as well as the Performer.

Mark'd thus

Shake turn Shake Turn Inverted turn Turn on the Dot


Play'd thus


APOGIATURAS are little Graceful Notes; Placed before or after their Principals, thus

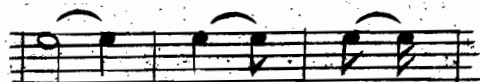
Written


Inferior Apogiatura, Superior Apogiatura, the Slur

Played

A **PAUSE**, is marked thus,  implies that the Notes or Rest, over or under which it is placed, is to be continued beyond its proper time, and sometimes it is accompanied, by an **Extempore Cadence** to display the Taste and Skill of the Performer.

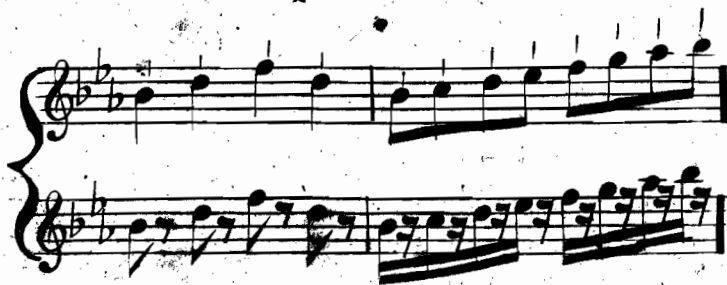
A **TYE**, or binding, is marked thus  which ties several Notes together thus :
the first Note only is to be struck, though it must ^{be} held the full Time of both.



STACCATO is marked thus  or Signifying that the Notes over which they are placed must be played in a very distinct manner.

Written

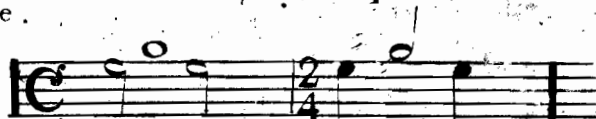
Played



On Time

The various kinds of Time used in Music may be reduced to Two, $\frac{1}{2}$ COMMON and TRIPLE, the Common is mark'd thus $\text{C} \text{C}$ $\frac{2}{4}$ and the Triple thus, $\frac{3}{4}$ $\frac{3}{8}$ $\frac{12}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ as in the following Example.

Common Time



Triple Time.



A Figure 3 placed over three Crotchets, Quavers or Semiquavers, signifies that the three Crotchets are to be played in the Time of one Minim; the three Quavers to one Crotchet, the three Semiquavers in that of one Quaver:

thus



A Figure 6 placed over Six Quavers, Semiquavers &c &c. shews, that the Six Quavers must be played in the Time of one Minim. the Six Semiquavers in that of one Crotchet &c

thus



J. Mason

THE PEDAL HARP ROTULA

for the Pedal Harp
Wm. Mason

The diagram illustrates the circular layout of a pedal harp's rotula, featuring musical notation and foot instructions. The outer ring contains musical notation in treble and bass clefs, with notes and accidentals arranged in a circular fashion. The inner circle shows the harp's frame with pedals labeled with letters and numbers: D# 7, C# 6, B# 5, A# 4, G# 3, F# 2, E# 1, and W. The text "The Pedal Harp is Tuned in" is written across the center. Instructions for the "Left foot" and "Right foot" are provided, along with a "Put Down" instruction. A small inset shows a detailed view of the harp's frame with the letter "R" and the numbers "1 4 5". The word "Suell" is written near the bottom left.

Left foot

Right foot

Put Down

The Key of C

1 4 5

R

The Pedal Harp is Tuned in

D# 7

C# 6

B# 5

A# 4

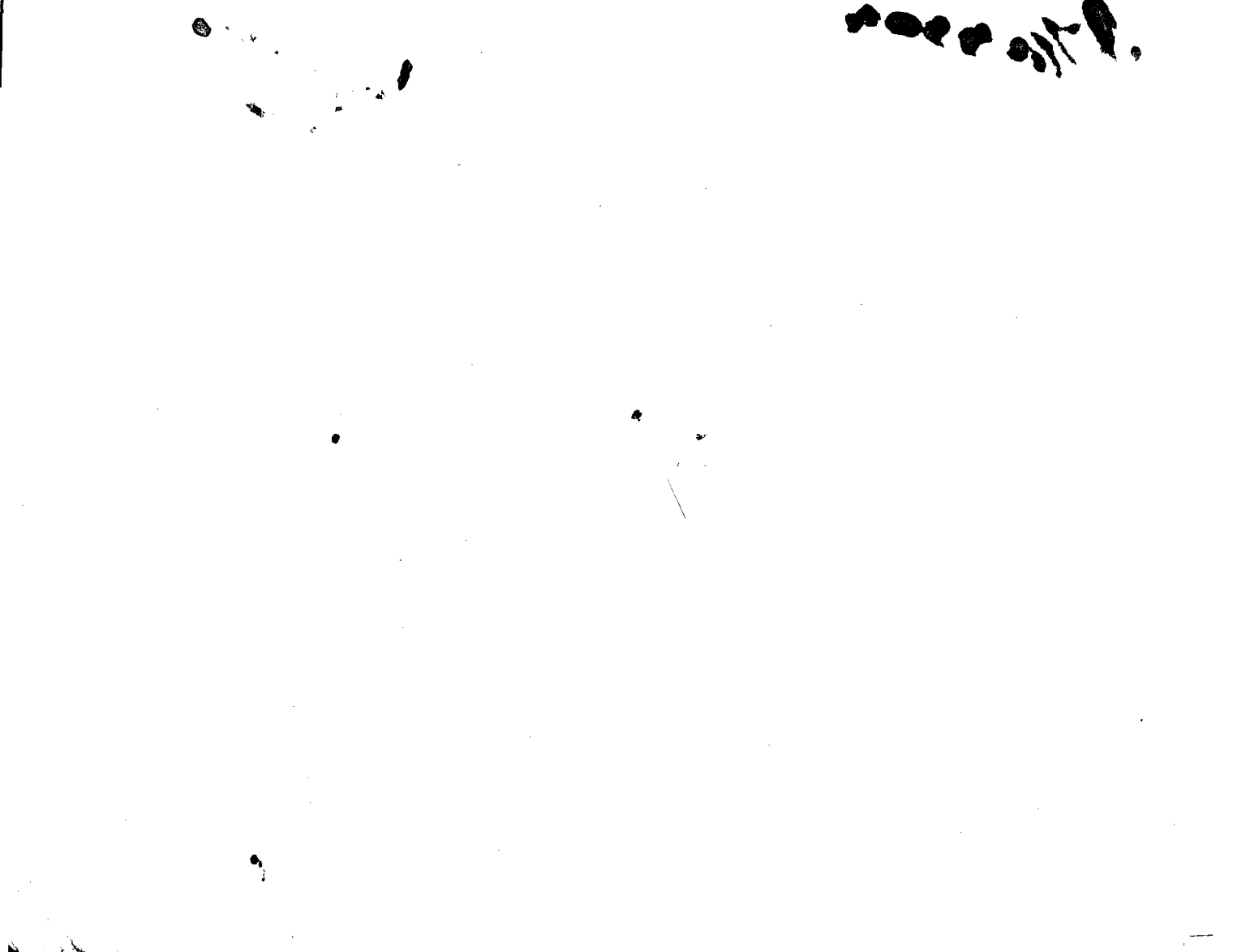
G# 3

F# 2

E# 1

W

Suell



ON HARMONICA

Harmonic Sounds are Produced, with the left Thumb, and the under Part of the Muscle, opposite the 3^d finger, the thumb must be held a little above the Middle of the String, so that the Muscle rest Exactly on the middle of the String, if a little lower, or higher, it will not produce the Harmonic Sound, and when the Thumb Strikes the String, the whole Hand should be withdrawn quickly to Facilitate the vibration of the String, the Double Harmonic notes are Produced in like manner ($\frac{1}{2}$) with the Thumb and the first finger, and if the String is Divided in five Parts it will give the fifth above the aforesaid, and if Divided in Eight Parts, it will Produce the Eighth above it.

Explanation of the Pedal Harp Rotula

This being of so Simple a Construction, it Requires very little Explanation —

The PEDAL HARP has 13 Keys (*viz*) 8 Major and 5 Minor, which are Produced, by the Pedals, which are Situated 4 on the Right and 3 on the left, side of the foot of the Instrument —

By this ROTULA, you can immediately know what Pedals to put down, to Produce the different Keys, for Example if you wish to Put the Harp in one Sharp (which is the Key of G —) look on the Circular Staves, and bring the Moveable Index R, to one Sharp it will Inform you that the Pedal N^o 1 4 5 3 must be put down, and then the Key is G — in like manner for any other Key,

W Signifies the foot of the Harp, — the Pedal are numberd and to each number is addd the name of the note the Pedal Produces, by it being put down —

On Fingering

The 0 stand for the Thumb. 1 for the first finger. 2 for the second finger and 3 for the third finger

Example



When there are five Notes descending
the second finger strikes the fifth Note

thus



Octaves are
play'd thus



When there are five Notes ascending
the fifth Note is struck with the Thumb

thus



The sixth is
play'd thus



LESSON

I

Moderato

Fine

Musical notation for Lesson I, measures 1-8. The piece is in 2/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The notation includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece ends with a double bar line.

Da Capo e Fine

Nº II

Moderato

Musical notation for Lesson II, measures 1-4. The piece is in 2/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The notation includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece ends with a double bar line.

Piano introduction in B-flat major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord.

Moderato

Nº III

Harmonic Bass

Fine

Piano introduction in B major, 2/4 time. The right hand features a melody with a key signature change to B major (indicated by a sharp on the F line). The left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord.

Da Capo
1. Fine

Adagio



Lady Harriet Leslie Waltz

No. V

