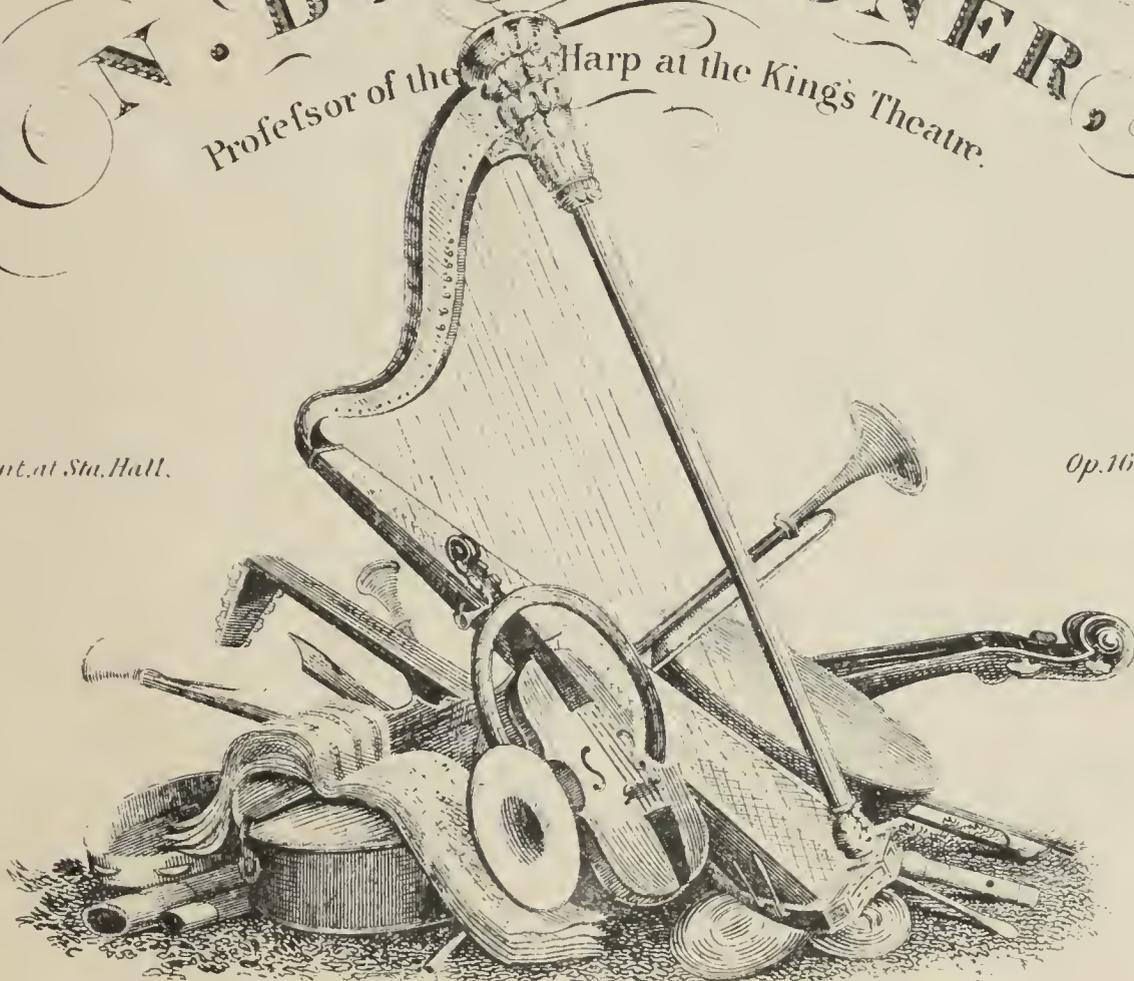


*Ent. at Sta. Hall.*

*Op. 16.*



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## (ON TUNING)

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

SCALE

1<sup>st</sup>

2<sup>d</sup> pitch

5<sup>th</sup> 6<sup>th</sup> 8<sup>va</sup> 8<sup>va</sup> the last fifth

(Support the Hand as explained in page 4)

(EXPLANATION OF THE ABOVE SCALE)

segue (for the meaning of these marks see page 27)

Take the 1<sup>st</sup> pitch from a tuning fork or the 2<sup>d</sup> pitch from a Piano forte &c., after which tune the first 5<sup>th</sup> below; then the B a fifth above and the F a 2<sup>d</sup> fifth, then the 2<sup>d</sup> Octave; afterwards the C a fifth above and the G a 2<sup>d</sup> fifth, then the 3<sup>d</sup> Octave; after this tune the D a fifth to G and while your Hand is supported in that position, by removing the thumb one Note higher you get the Chord of the 6<sup>th</sup> (see page 6 (G)) and by striking this Chord you will ascertain if you are so far tolerably well in tune. after this there remains but one fifth more (A and E) and all the different Notes of the Scale will be tuned, ascertain their correctness by the four Chords, and finish by Octaves as written.

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

## (EXAMPLES OF OTHER SCALES IN USE)

2<sup>d</sup> pitch

proof

4<sup>th</sup>

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

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

The Strings of the Harp are of various colours, viz Red, Blue, and White; — the Red Strings are tuned to the different C<sup>s</sup> in the musical scale, and the Blue ones to F<sup>s</sup>; thus the difficulty is obviated that would arise, in readily finding out any particular note, if all the Strings were alike in colour.

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

G A M U T.

The diagram shows a grand staff with two staves. The top staff is in treble clef and the bottom in bass clef. The notes are arranged in six octaves. The 1st octave has notes e, d, C, b, a, g, F, e. The 2nd octave has notes d, C, b, a, g, F, e, d. The 3rd octave has notes C, b, a, g, F, e, d, C. The 4th octave has notes b, a, g, F, e, d, C, b. The 5th octave has notes a, g, F, e, d, C, b, a. The 6th octave has notes g, F, e, d, C, b, a, g. The notes are color-coded: Red for C notes and Blue for F notes. The central string is marked 'central String F'. The octaves are labeled from 1st to 6th. The 6th octave is marked 'Strings, covered with wire.'

Smaller Harps have two, three, or even four Strings less, at top, and bottom; but the Red and Blue Strings nearest to the centre of the Harp, are always tuned to these Notes. 

After having properly considered the above Scale, the first object to be accomplished, is that of being able to strike well and distinctly, the common chord; for by making this the primary consideration, the Hand will be formed to the most used position on the Harp the octave, which is always to be performed with the Thumb and 3<sup>rd</sup> Finger, the 4<sup>th</sup> being altogether rejected on this Instrument. — in order to execute this well, place the Harp against your right shoulder, with the lower end of the Comb two or three inches above it, rest your right wrist on the edge of the Instrument, keeping the Elbow level with it, and place the extremities of your three Fingers, with your Thumb (which must be held AS UPRIGHT AS POSSIBLE) firmly against the four Strings E, G, B, and the octave E, in order to produce the following Chord  \* At all times avoid touching the Strings with your Nails (which must be kept very short), — put your Fingers as little as possible between the Strings, and be most particular in keeping the Thumb exactly in a perpendicular position, extending the 3<sup>d</sup> Finger as far as you can from it, in order that the Hand may at all times be opened AS WIDELY AS POSSIBLE ◇

When you have thus fixed your position, press the Strings carefully together, in order to prove if you have it in your power, to produce that which is necessary, A DISTINCT AND EQUAL TONE FROM EACH; after which, pull the lowest Note of the Chord, and then immediately the others, in a regular series, but as closely after each other as you can, as all Chords on the Harp should be expressed in this manner, WHETHER MARKED THUS  OR NOT; — this observation must never be forgotten, as the effect would be greatly injured if all the Strings were pulled exactly at once.

In making the chords, avoid dropping the Thumb forward, keep the wrist firmly against the Harp, and raise the Hand from the Strings as little as possible, that the Fingers may be again ready to form any subsequent Chord.

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

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





First, place your Hand for the small Notes (A) as if you were going to perform the Chord as in the first Lesson, you must then take off separately, and slowly the 3<sup>rd</sup>—2<sup>nd</sup>—and 1<sup>st</sup> Fingers articulating well each Note, after which be particularly careful to return the 3<sup>rd</sup> Finger to the D for the fifth Note (B) immediately at the same instant you quit the Strings on which your Thumb is fixed for the fourth, by which means you will be sure of the position for the second passage of four Notes, and you must carefully prepare the 2<sup>nd</sup> Finger when the 3<sup>rd</sup> quits the String—the 1<sup>st</sup> when you strike the 2<sup>nd</sup>—the thumb with the 1<sup>st</sup> &c: &c: through the whole of the passage, and AT ALL TIMES, and IN ALL SITUATIONS, remember this most essential rule, for as so much depends in the first instance upon a strict observance of it, the Pupil is most earnestly requested to be particular in never neglecting it. \*

After you have well exercised the above passage according to the instructions, play it as follows with the usual Bass, and afterwards the Arpeggio adjoining it, which must be studied in the same manner and which may be found more difficult, as you must be extremely careful after playing the first three Notes, to return the 1<sup>st</sup> finger ONLY, previously to striking the thumb; and the 2<sup>nd</sup> before the 3<sup>rd</sup>—but here is an opportunity of observing the only Exceptions to the foregoing Rules,—viz—1<sup>stly</sup> when you are absolutely obliged to use the same finger successively, 2<sup>ndly</sup> when a rest occurs, (both of which Exceptions are exemplified in the situation between the first and second Arpeggio (c)), and 3<sup>rdly</sup> if the Note be repeated, even if in the repetition you perform it with another finger as in page 8 (D).

REMEMBER ALWAYS TO ARTICULATE EACH NOTE WITH EQUAL FORCE, and especially attend to this Rule for the 6<sup>th</sup> Note of the subsequent Arpeggio, ⊗ as it is not so easy in that passage to pull the string forcibly with the 2<sup>nd</sup> Finger, as it is with the others, or the Thumb.

Always support the intervals as before and in future the small notes will be omitted.

Spread this chord as usual, from the lowest Note of the Bass to the highest of the Treble.

\* The impropriety of performing passages on the Harp without preparing them (as explained above) is much the same, as when persons ignorant of music attempt to play tunes on the Piano Forte with one finger.

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

EX: 1<sup>st</sup> (EX: 2<sup>d</sup> with the intermediate notes)

Intervals a 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>va</sup> 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>va</sup> or common chord

EXAMPLES in Treble and Bass

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

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

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

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

**LESSON 1**

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

prepare as explained in the Bass

prepare the position —

**LESSON 2**

as before

position prepare

(dont return the Thumb or fingers too soon)

as before

prepare the position —

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

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

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

LESSON 3

The musical score for Lesson 3 is presented in three systems, each with a treble and bass staff. The first system begins with a treble staff containing a 5<sup>th</sup> chord (F) and a bass staff with a 5<sup>th</sup> chord (F). The treble staff includes a '3 2 1 + 1' fingering and a 'substitute' instruction. The second system features a treble staff with a '2 (contrary motion)' fingering and a bass staff with a '2' fingering. The third system shows a treble staff with a '(3 to prepare the 8<sup>th</sup>)' fingering and a bass staff with a '2' fingering. The score is annotated with 'as before' and 'mind' to guide the student.

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

LESSON 4

ANDANTE

(Fingered according to a Scale of four Notes)

(Ah vous dirai je maman)

3<sup>d</sup> intervals 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup>

a 4<sup>th</sup>

mind + contract

as before

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

LESSON 5

WALTZ slow and regularly

contract

as before

prepare the chord before you play these bars

Da Capo

fz

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

LESSON 6

ALLEGRETTO

1 (F) 3

Fine contract

prepare

regularly down 7 notes

Da Capo

LESSON 7

ANDANTINO *espressivo*

2 2 1 3 2 1 2 1 2 2

(G) (H) see page 6

Each note of the chords to be equalized in force

8 notes regularly

as before

ascending

Da Capo

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

LESSON 8

ALLEGRETTO

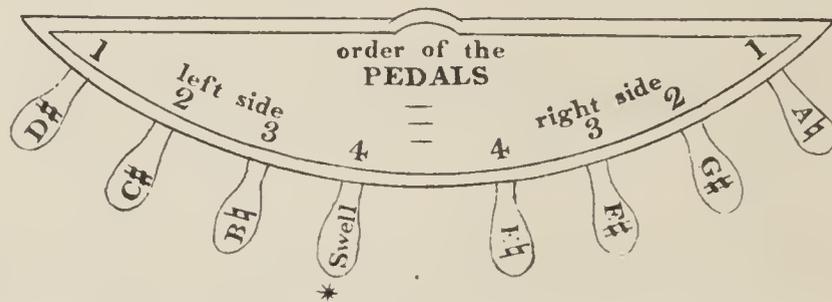
(I) segue  
(G) segue  
one note lower  
grds  
6ths  
fx  
dim  
Calando  
Da Capo

LESSON 9

GAIMENT

(H)  
mind  
dim  
Da Capo

It is now necessary to explain the meaning and service of the Pedals which are used to increase the pitch or tone produced by every string half a note, — thus, as your Harp is tuned in E<sup>b</sup> (three flats) if you want A<sup>♯</sup> as in the 11<sup>th</sup> Bar of the following Lesson you have only to press down the 1<sup>st</sup> pedal on the right side as long as you want the note changed and if you wish to play in the key of B (as in Lesson 11) you incline the pedal towards you when it is down, and it will remain firmly fixed till you release it. — by the names of the different Pedals marked upon the following sketch there remains only for you to consult this before you make any ♭ or ♯ and fix or unfix them according to the change of key or different modulations in a musical publication, and it may here be well to remark that by this means the fingering is the same in every key (which greatly simplifies the study of the instrument) and (as well observed in a recent treatise) it in consequence “requires more practise than demonstration.”



\* The fourth pedal on the left side (denominated the swell) is to open the back of the Harp by which the sound is encreased and the vibration remains longer discernable, and as it is a very usual fault with Amateurs at first that they do not articulate every note so as to compleat and render equal the passages, the Author recommends this Pedal to be generally fixed, and once more takes this opportunity of earnestly recommending them AT ALL TIMES to particularly attend to this observation, and to strike EACH note with sufficient force so that ALL may be heard distinctly.

LESSON 10

ANDANTE

\* When you play the last Note in the 6<sup>th</sup> Bar, return the first finger to E in order to prepare the position for the chord of A that follows, a direct w is introduced to point it out.

Fix A $\flat$  and remember ALWAYS to release the Pedals when you finish practising 13

LESSON 11

ROMANCE

LESSON 12

ANDANTINO

(Air from Nin.)

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

ADAGIO con espressione (Air by Pleyel)

LESSON 13



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

LESSON 14

MODERATO Semplice

LESSON 15

ALLEGRETTO

16

MENUETTO

LESSON

16

LESSON

17

ANDANTE Semplice

ANDANTINO Espressivo

LESSON  
18

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

LESSON  
19

ANDANTE (Blue Bell of Scotland)

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

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

ANDANTE GRATIOSO

LESSON 20

ADAGIO con espressione

LESSON 21

(Support the Hand by placing the 1<sup>st</sup> finger as if for the small Notes)

as before

ALLEGRETTO Scherzo

LESSON  
22

(fix A $\flat$  & E $\flat$ )

extend +

turn

+ segue

ad lib

mind

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

ANDANTE con molta espressione (Thy fatal shafts)

LESSON 23

The musical score consists of seven systems of music. The first system is the harp part, marked *p* and *Cres*. The second system is the piano accompaniment, marked *Dolce* and *f*. The third system continues the piano accompaniment, marked *Pia ed Esp*. The fourth system shows the harp part with *Cres* and *Dolce* markings, and includes fingering numbers (1, 2, 3) and accents. The fifth system continues the piano accompaniment with *f* and *fx* markings. The sixth system features the harp part with *ppp* and *f* markings, and includes the instruction  $\diamond$  *Près de la table*. The seventh system concludes the piano accompaniment with *f* markings.

ppp f

ppp fmo

LESSON 24

ALLEGRETTO

fz f

fz fz

fz fz fz

fz

fz fz D.C. s.

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

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

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

MODERATO *con molto espressione*

LESSON 25

(two Pedals on the same side)

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

dim ad lib

(fix A $\sharp$ )

*fz*

*fz*

ped lib

1 3 1

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

1 2

*fz*

1+ 2 3

Dolce

*fz*

*fz*

mez pia

Cres

ad lib

(A $\sharp$  - - - b) (C $\sharp$  - - - b) (E $\sharp$ )

*fz*

mind

PEDALS as before

Esp: (B $\flat$  - - - b)

(three Pedals at once)

*fz*

*fz*

(PEDALS as before)

*fz*

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

24

LESSON 26

WALTZ Scherzo

LESSON 27

(Spanish Minuet)

mez pia

*fz* Dolce +

(Two Pedals) *fz* *fz* 1<sup>st</sup> 2<sup>d</sup>

LESSON 28 ALLEGRETTO (Adapted from Steibelt)

*fz*

*fz*

*fz*

Fine *fz*

Calando *fz* ad lib. D.C. *fz*

## ETOUFEE (from the French) STIFLED.

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

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

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

ALLEGRO MODERATO

LESSON 29

V.S.

First system of musical notation. The right hand part features a melodic line with slurs and accents, marked with *fz* and containing several doublets (marked with '2'). The left hand part provides a steady accompaniment, also marked with *fz*. The instruction "with the left Hand" is written above the left hand staff.

Second system of musical notation. The right hand part includes slurs, accents, and triplets (marked with '3'). The left hand part continues the accompaniment, marked with *fz*. The instruction "Esp." is written above the right hand staff.

Third system of musical notation. The right hand part features a melodic line with slurs and accents, marked with *fz* and containing a triplet (marked with '3'). The left hand part includes a section with chords, marked with *fz* and the instruction "prepare Ab".

Fourth system of musical notation. The right hand part features a melodic line with slurs and accents, marked with *fz*. The left hand part features a series of chords, marked with *fz* and containing a double asterisk symbol (\*\*).

Fifth system of musical notation. The right hand part features a melodic line with slurs and accents. The left hand part features a series of chords, marked with *fz*.

Sixth system of musical notation. The right hand part features a melodic line with slurs and accents, marked with *fz*. The left hand part features a series of chords, marked with *fz* and containing a double asterisk symbol (\*\*).

Seventh system of musical notation. The right hand part features a melodic line with slurs and accents, marked with *fz*. The left hand part features a series of chords, marked with *fz*.

FINALE, ALLEGRO BRILLANTE

LESSON

30

8. 3. 2. 8. *fz fz f fz fz fz fz*

8<sup>va</sup> *f*

loco 2 + Fine

2 *fz fz dim Da Capo*

*fz*

*fz*

2 1 3 *fz* Da Capo

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

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

EXAMPLE  
OF  
POSITIONS

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

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

PRELUDE  
1<sup>st</sup>  
in E<sup>b</sup>:

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

PRELUDE  
2<sup>d</sup>  
in Eb:

PRELUDE  
3<sup>d</sup>  
in Bb:

PRELUDE  
4<sup>th</sup>  
in Eb:

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

EXAMPLE  
OF  
EXTENSIONS

8<sup>th</sup> 10<sup>th</sup> 12<sup>th</sup>  
8<sup>th</sup> 10<sup>th</sup> 12<sup>th</sup>  
Repeat this Bar frequently as an Exercise.

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

PRELUDE  
5<sup>th</sup>  
in E<sup>b</sup>

PRELUDE  
6<sup>th</sup>  
in F

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

PRELUDE  
7<sup>th</sup>  
in B $\flat$

PRELUDE  
8<sup>th</sup>  
in E $\flat$

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

# CATALOGUE DE COMPOSITIONS

## P O U R H A R P E

- Backofen, H.** Variations sur un Thème favori.
- Bochsa, N. O.** Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra *Guillaume Tell*.
- Dutertre, V.** Fantaisie et Variations sur un Thème original.
- Godefroid, F.** La Danse des Sylphes, Etude caractéristique.
- La Mélancolie, Le Rêve, 2 Etudes caractéristiques.
  - 3 Morceaux caractéristiques.
    - No. 1. Les Adieux, Romance sans paroles.
    - 2. Le Jeune et la Vieille. Dialogue.
    - 3. Les Gouttes de Rosée, Andante.
  - Ecole mélodique pour la Harpe, Fantaisies sur des chansons favorites de *F. Schubert*.
    - No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).
    - 2. Sois toujours mes seules amours (Sel mir gegrüsst).
    - 3. Le Désir (Frühlingssehnsucht).
    - 4. Les Ris et les Pleurs (Lachen und Weinen).
    - 5. La Sérénade (Das Ständchen).
- Gounod, Ch.** Méditation de *Bach*, Transcription pour la Harpe.
- Méditation de *Bach*. Transcription pour la Harpe et Piano.
- Hummel, F.** Elfentraum. Nachtstück für Violoncell, Harfe (od. Piano) und Harmonium (od. 2<sup>tes</sup> Piano). Op. 27.
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- *Fra Diavolo*, Fantaisie. Op. 46.
  - *Le Dieu et la Bayadère*, Air de ballet. Op. 50.
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  - *Gustave*, Fantaisie. Op. 66.
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  - *I Puritani*, Fantaisie. Op. 72.

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