A New and Improved Method of Instruction FOR THE HARP

In which the Principles of Fingering and the proper means of attaining a Finished Execution on that Instrument

Are clearly explained and Illustrated by

NUMEROUS EXAMPLES & EXERCISES,

Composed & Fingered

By

N. CHAS. BOCHSA

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PREFACE.

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 short time be perfectly acquainted with the other.

Two principle 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 — 2nd, 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 appearence 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 limit of thirteen Keys, has been extended to twenty-seven Keys; an incomparable advantage to Composers and Performers.

2nd, 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, when 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.

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 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 Keys 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 perusses 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 Performer, 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.

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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 preeminence over any other Instrument. Considered in this point of view, they are certainly the most complete, notwithstanding their want of sustaining or swelling the sound; 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 perform 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 accquainted 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 for performing 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.

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.

2nd. 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♯, B♯, and E♯, also D♭, G♭, C♭, and F♭, 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♭ instead of A♯ and F♯ instead of G♭, &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♯, which should ascend to B♮, a Performer is forced to substitute B♭, he must play B♭ and B♮ successively on the same string. This can be done but two ways: first, by stricking the String of B twice, which produces a jarring and disagreeable sound; secondly, by stricking the String only once, to produce the first sound B♭, and leaving it afterwards to the vibration of the String to produce the second sound, B♮. This renders the B♭, which replaces A♯, much louder than the B♮; 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♯ ascending to B♮, because A♯ is produced upon one String and B♮ 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.

3rd. 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 Harp.

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.

CHAPTER 1.

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♭, all the Pedals being unfixed.*

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

2nd. Tune the Octave below that C♭, (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.

3rd. Tune G♭, a Fifth above C♭. (See C.)

4th. Tune D♭, a Fifth above G♭. (See D.)

5th. Tune D♭, the Octace below. (See E.)

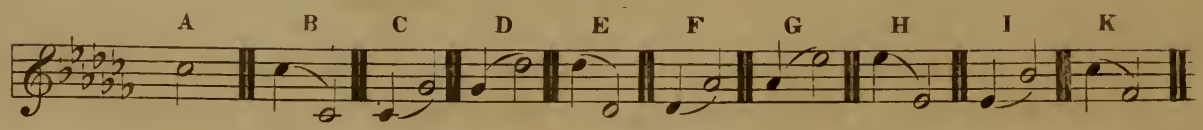
6th. Tune A♭, a Fifth above D♭. (See F.)

7th. Tune E♭, a Fifth above A♭. (See G.)

8th. Tune E♭, the Octave below. (See H.)

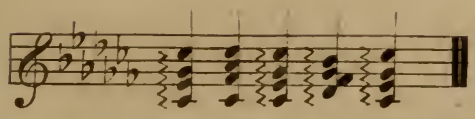
9th. Tune B♭, a Fifth above E♭. (See I.)

10th Tune F♭, a Fifth below C♭, the Original pitch Note. (See K.)



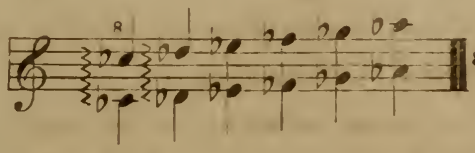
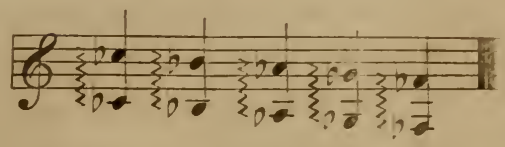
* When Seven Pedals are fixed into the First Notch, the Harp is in C♮, and when they are pressed a second time, and fixed into the Second Notch, the Harp is in C♯, every Note of the Scale being Sharp: therefore, each String by means of the Pedals, answers the effect of three Strings.

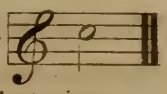
All the Notes of the Scale being tuned, try them together, with the following Chords;

Proof.  Or. 

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.

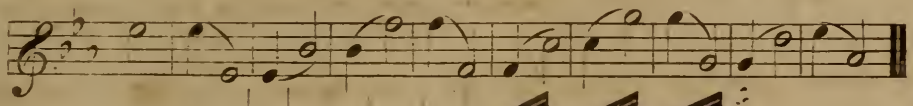
The other Notes are to be tuned by Octaves above or below those already tuned, thus:

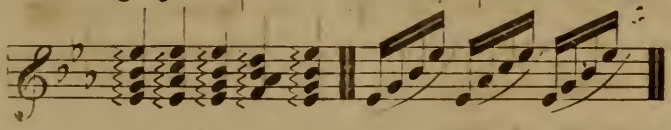
By Octaves, Upwards.  &c. By Octaves, Downwards. 

Observe when the Harp is to accompany the Piano Forte, it must be tuned in perfect Unison with the Instrument: this is done by fixing the Pedal of C to the Rest, previous to taking the Pitch on the C♮ of the Piano Forte.  The pitch once taken, unfix the Pedal, and tune the Harp in C♮, 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♭, either on the Piano Forte, or from the sound of a Tuning Fork.

 or

Proof. 

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♭, 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♭ was found to offer more resources than any, and to be more intimately related with other Keys introduced in Compositions for the Harp; for which reason the Common Harp is generally tuned in E♭.

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 here, as in many other cases, the best are ultimately the cheapest.

CHAPTER 11.

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 Positon 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.*

2nd 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.†

3rd 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

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* 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 proportionate to the size of the Pupil.

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

2nd The Slanting position of the Body enables the Performer to see all the Strings with ease.

3rd 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 soas 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.

CHAPTER II.

ON FINGERING.

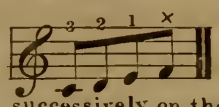
By Fingering, is understood the Art of disposing the Fingers of both Hands in the most favorable manner, to perform any Passage with as much Facility, Neatness, and Velocity as possible, these being the requisites for true Execution.

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 x; 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 with 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 positions of the Hand, and the Fingering of a Passage which requires several successive posititons of 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.

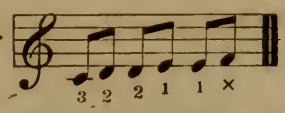
RULE II.

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.

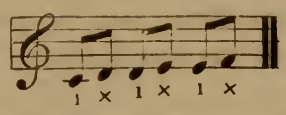
RULE III.

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 strick the second D, which is an useless motion, and which delays the stricking 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.

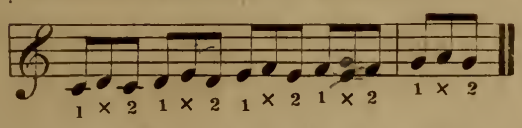
RULE IV.

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.

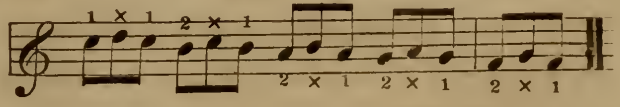
When several successive Passages occur, composed of Notes ascending or descending in a similar manner, and which can be played with the same Fingers, and in the same position of the Hands, they must all be Fingered alike. (See the following Example.) The reason for this Rule is, that more uniformity, 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.



&c:

Seconds, Descending by Triplets.



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, ×, in ascending an in desending ×, 1, 2.

RULE VI.

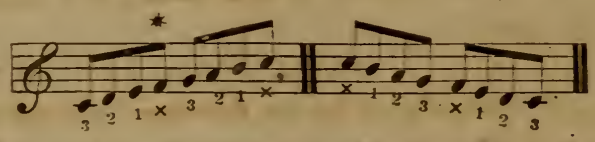
Whenever the Performer is forced to change the Position of the Hand, the Fingering of the last Note must be such as will enable him to have the greatest number of Fingers at his disposal for the following Position. — Should the Student apply this Rule to the Example just given, he will find that the 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 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, (See 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, x, in Ascending, or x, 1, 2, 3, in Descending, may be constantly applied to them.

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



it is evident that after having played the four first Notes, 3, 2, 1, x, 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 x, 1st and 2d Fingers pass over the 3d This way of passing the Fingers under the Thumb does

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 (See page 45.)

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.

ON THE SCALES.

A firm and brilliant Execution on the Harp cannot be attained without a constant Practice of the Scales.

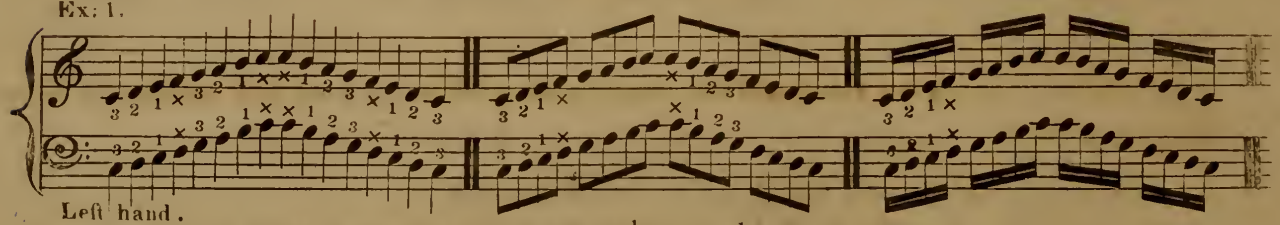
In the first place the Student must practice attentively, passing the Fingers under the Thumb in the Ascending Scales, and the Thumb over the Fingers in the Descending Scales, that no interruption may take place between the 4th and 5th Note, also, that the Four first notes being played, the Fingers may 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 Both hands, must practice 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 hand, and he will run the risk of never acquiring a distinct and equal execution.

EXERCISES ON THE SCALES.

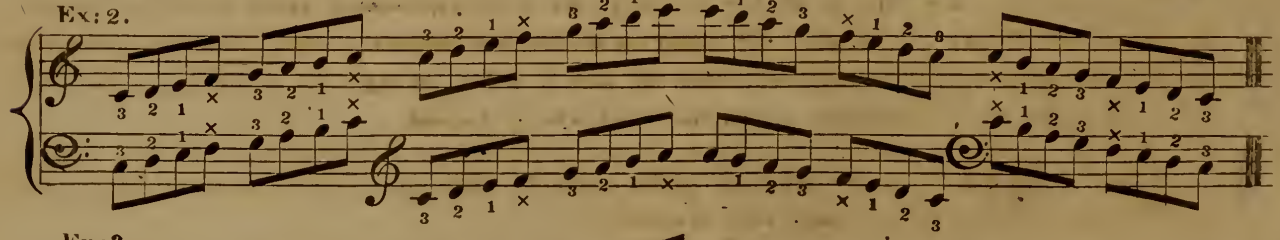
Right hand.

Ex: 1.

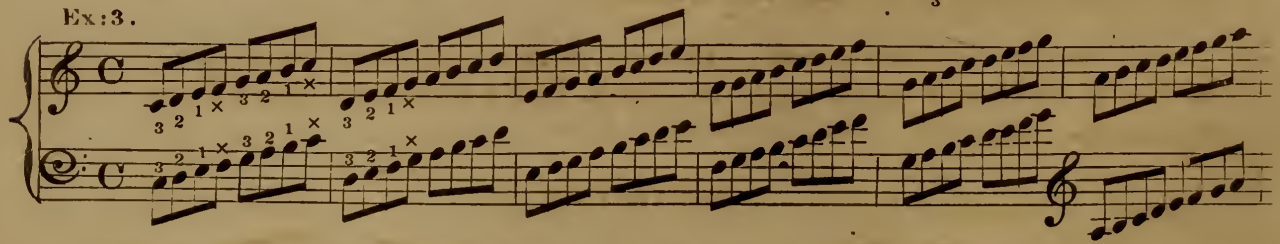


Left hand.

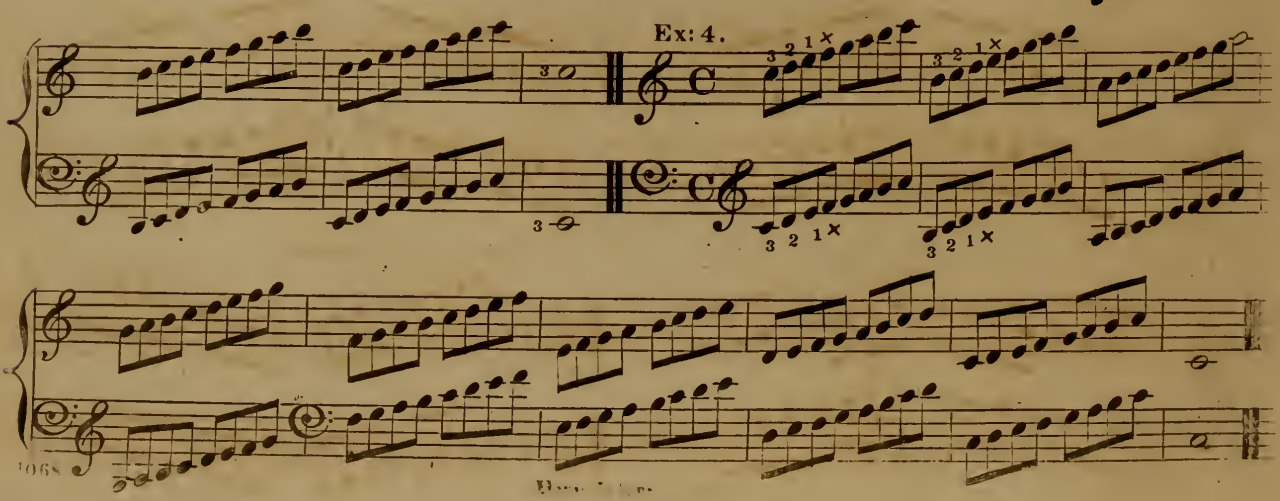
Ex: 2.



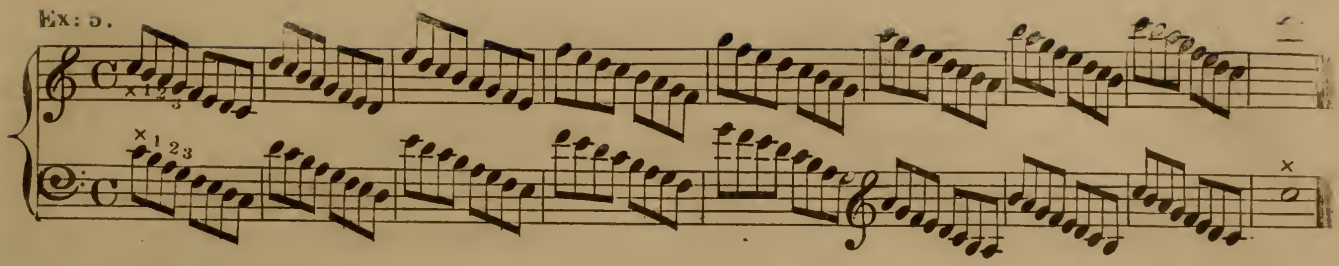
Ex: 3.



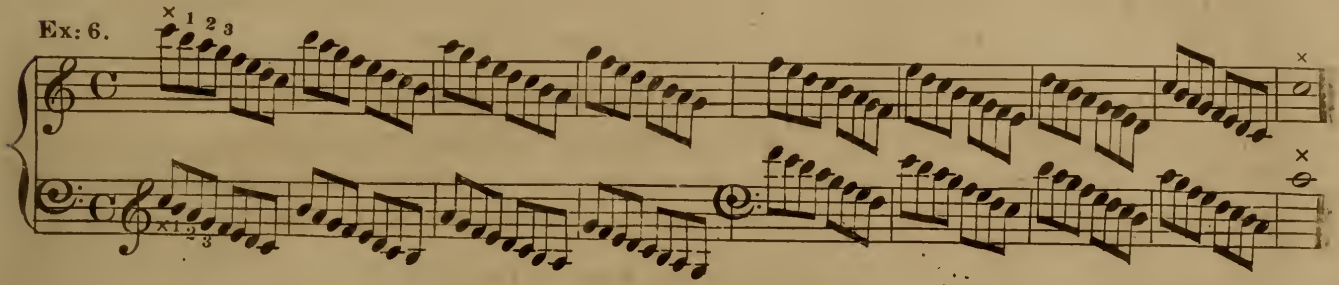
Ex: 4.



Ex: 5.



Ex: 6.



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

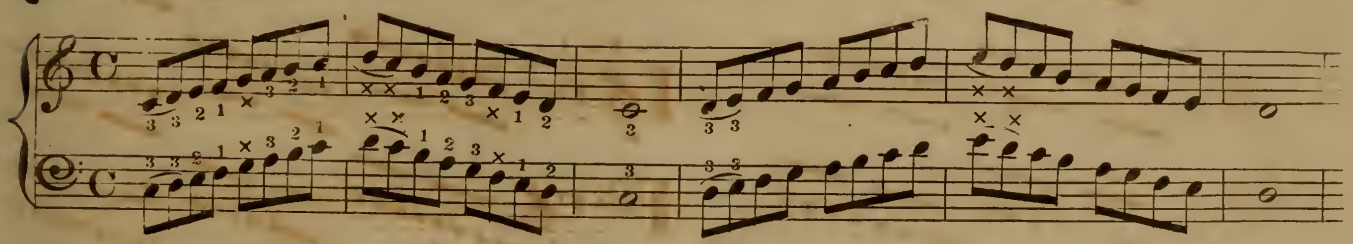
The pupil should now refer to what is said page 23 in the explanations which follow the exercise on the interval of 3rd. that the thumb or 3rd. finger are used on two consecutive notes, to have a spare finger and that the hand may be entirely free, when the scale is ended, to begin the following, either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

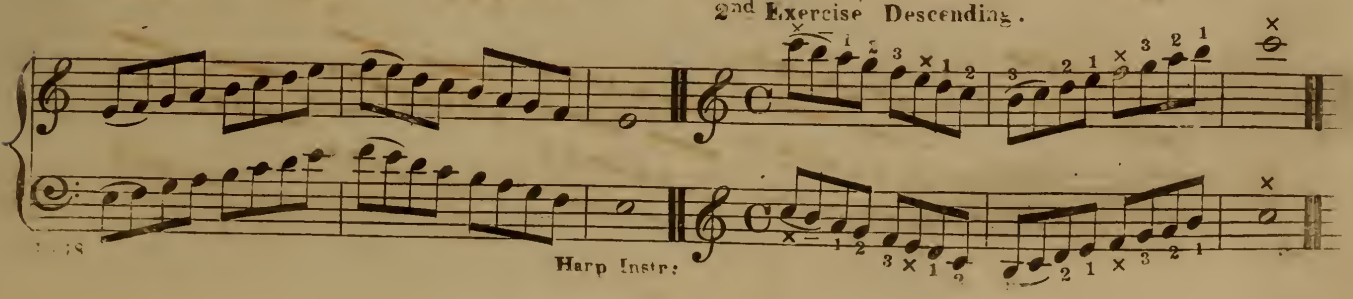
N.B. The note on which the thumb or 3rd. finger glides must be struck with a sufficient force to produce as much sound as any other note, and the hand must preserve its true position, avoiding any improper motion.

EXERCISES.

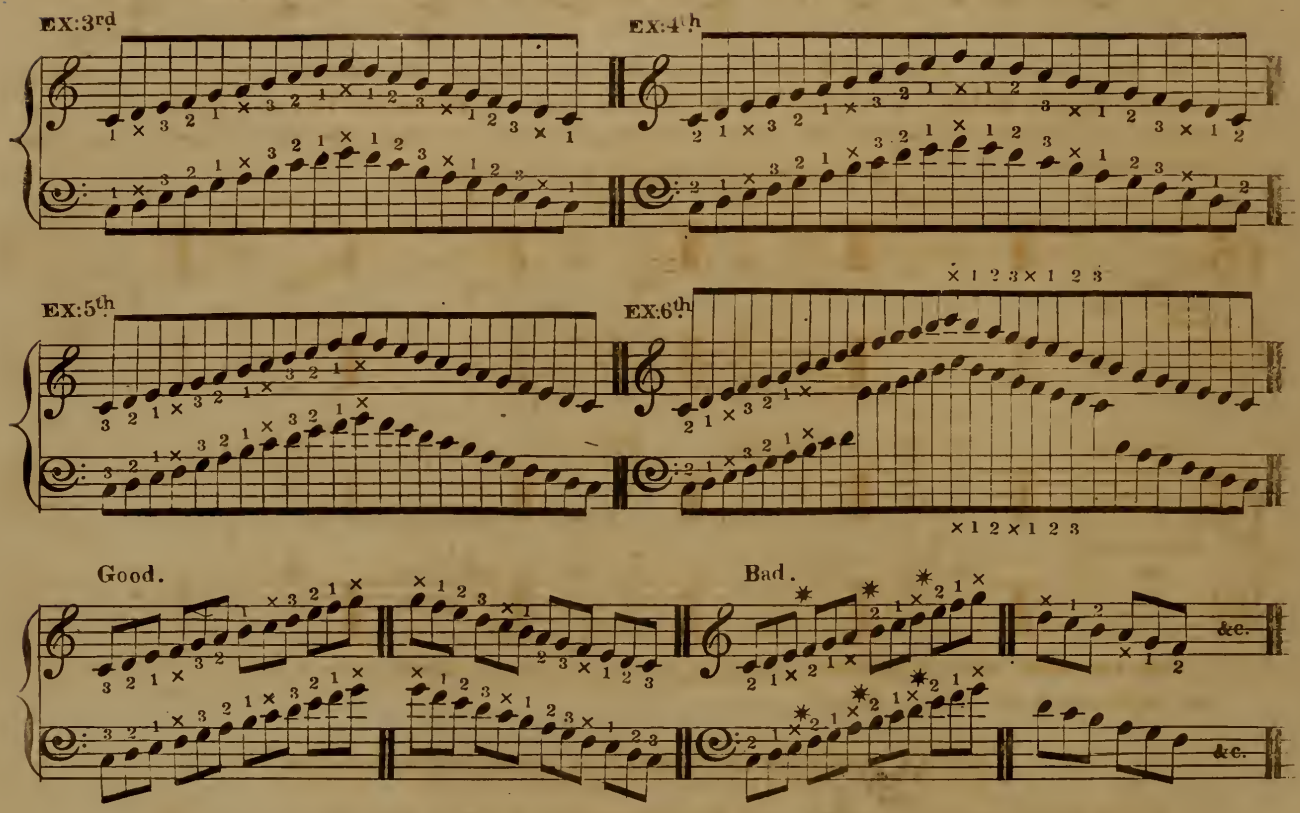
1st. Exercise. Ascending.



2nd Exercise Descending.



Obs: Sometime the first note of a passage Ascending must be played with the 2nd or even with the 1st finger as in the following exercises, to conform to that rule of fingering which prescribes to have the thumb on the last note of a passage in Ascending.



CHAPTER V. ON INTERVALS.

An INTERVAL is the distance from one sound or note of the scale to another proceeding from the lowest to the highest.

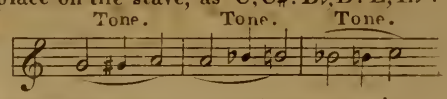
Intervals are expressed by figures which indicate the number of degrees contained in the Interval, for instance a Second, which consists of two degrees as C, D, or D, E, is expressed by the figure 2, a Third which contains Three degrees as C, D, E, is expressed by the figure 3, and so of the other intervals.

A DEGREE is the difference in point of position between two notes; the scale consists of Seven degrees, Five of which are Tones and two are Semitones.

The SEMITONE is the smallest degree used in music ✱ and may be Major or Minor; the Major semitone is found between two notes of different name and position on the stave, as E, F: B, C: C♯, D: A, B♭: &c.

The Minor semitone exists between two notes of the same name and place on the stave, as C, C♯: D♭, D: E, E♭:

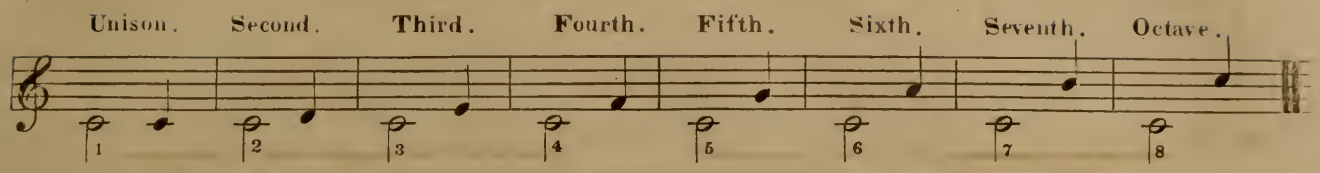
The TONE is formed by uniting the Minor and Majar semitones together, therefore C, C♯, D; forms a tone, C, D♭, D, another.



There are as many simple primitive Intervals as Degrees in the scale, viz: Seven, the intervals above the Octave are but repetitions of those comprised within its compass, the 9th is a 2nd the 10th a 3rd, &c:

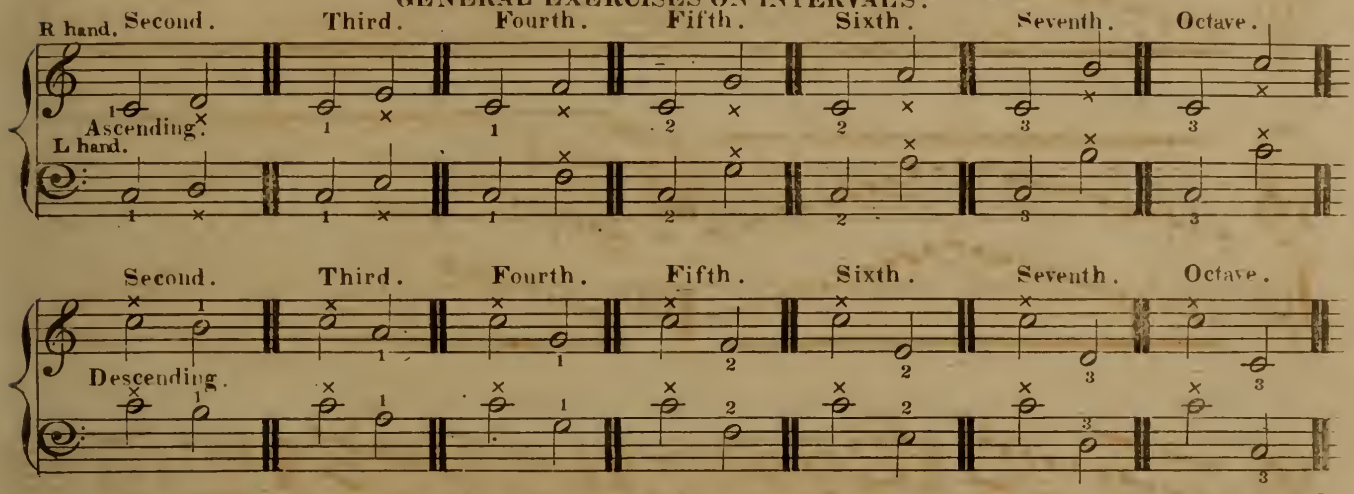
✱ The Quarter tone which is the difference between the Sharp of a note and the Flat of another, between C♯ and D♭, or A♯ and B♭, can be expressed on the Patent Harp with the double Action, but not on the common Harp or Piano Forte.

A TABLE OF INTERVALS, THEIR NAME AND FIGURES.



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 29) the fingering of Intervals varies according to the distance which exists between the two notes.

GENERAL EXERCISES ON INTERVALS.

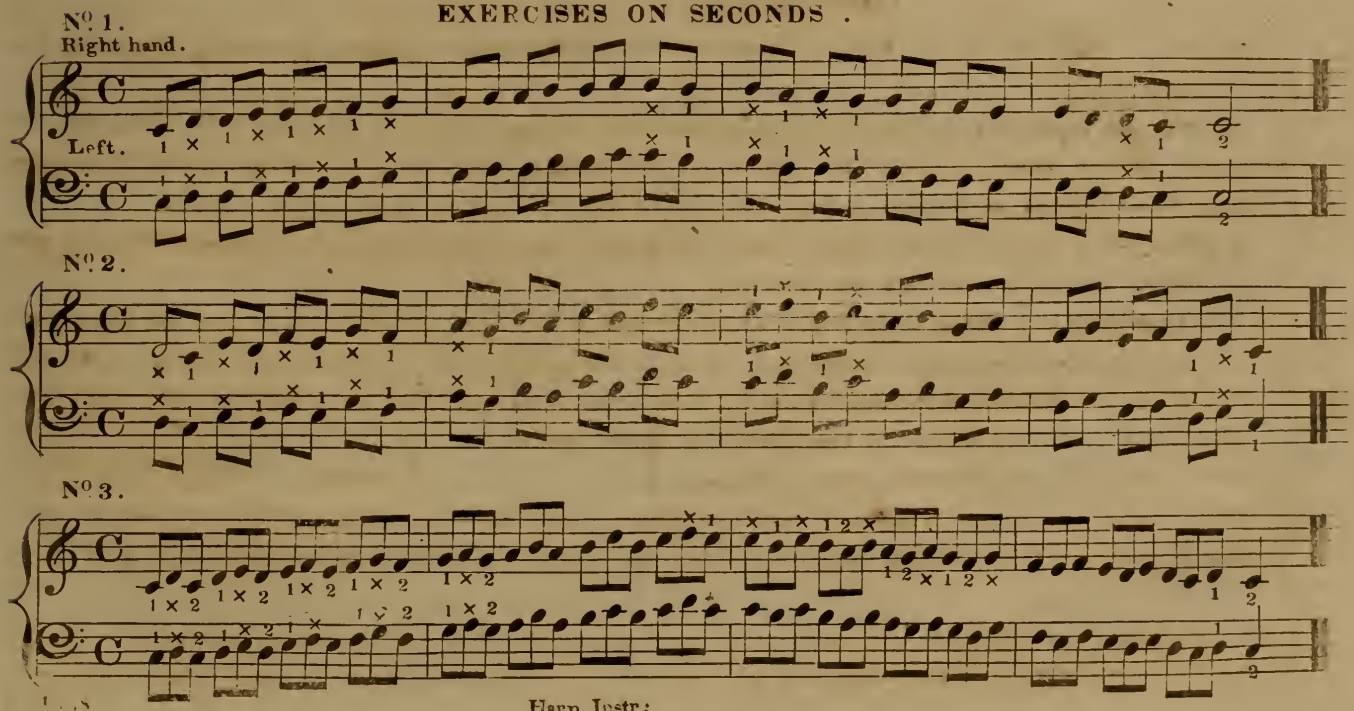


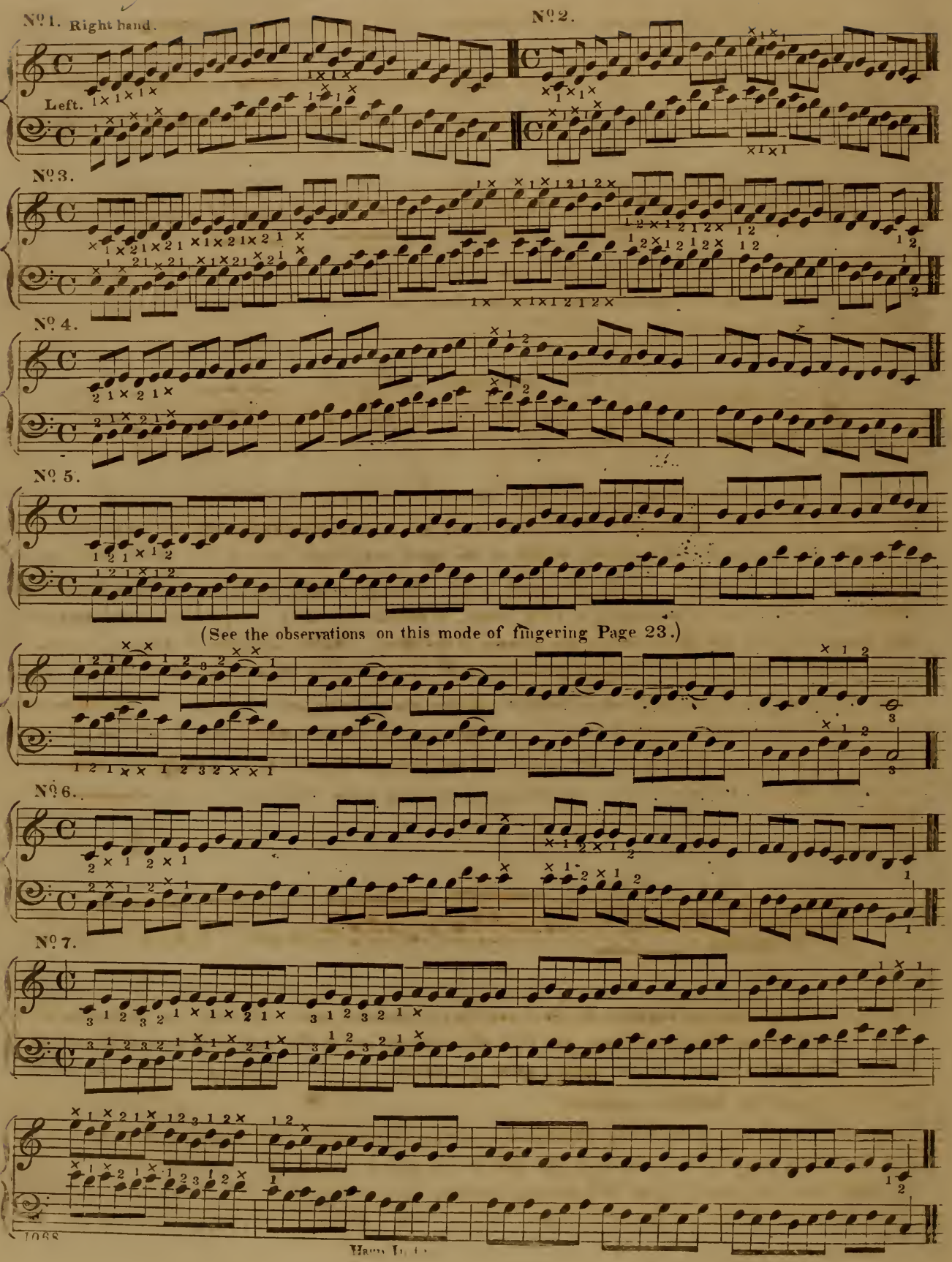
The two Notes which form an Interval may be played either in succession or at once, these two ways will be explained in two distinct chapters.

ARTICLE FIRST ON INTERVALS PLAYED IN SUCCESSION.

At first the Student must practice each Hand separately, and then both together.

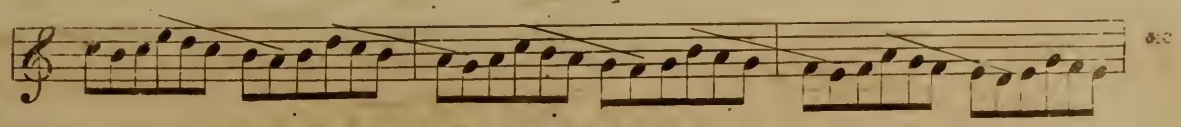
EXERCISES ON SECONDS.




Nº 1. Right hand.
Left.
Nº 2.
Nº 3.
Nº 4.
Nº 5.
(See the observations on this mode of fingering Page 23.)
Nº 6.
Nº 7.

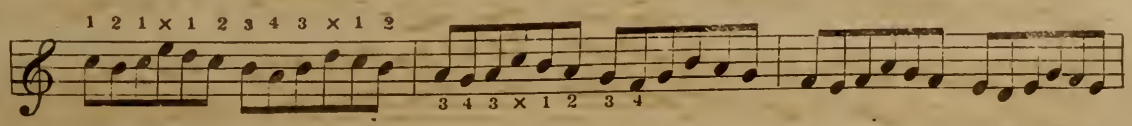
OBSERVATIONS ON A MODE OF FINGERING PECULIAR TO THE AUTHOR.

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.

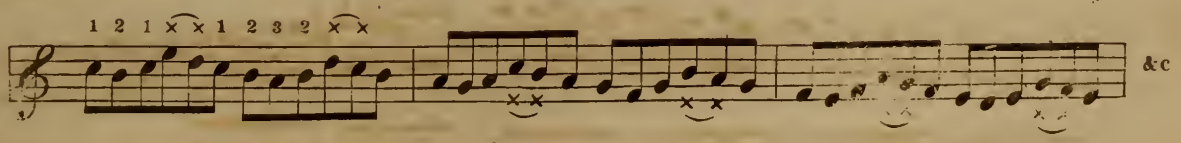


This example consists of Five similar series of notes, which are indicated by a Line drawn over them. Each series consists of five notes following each other diatonically. Many performers at a first glance would think it necessary to use the 4th finger.

Thus



But every experienced Harp performer must allow that the Three consecutive notes B A B of the second group, And the Three others A G A 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, and another mode of playing the passage can be found, it should certainly be preferred, conformably to the First Rule on fingering (see page 12) 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 as follows.



Obs: 1st. In the foregoing example the Slur over two consecutive notes fingered thus ⌒ implies that the 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: 2nd. 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 3rd 2nd and 1st fingers and the thumb

3. EXERCISES ON FOURTHS.

No. 1.

No. 2.

No. 3.

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 Fifth.

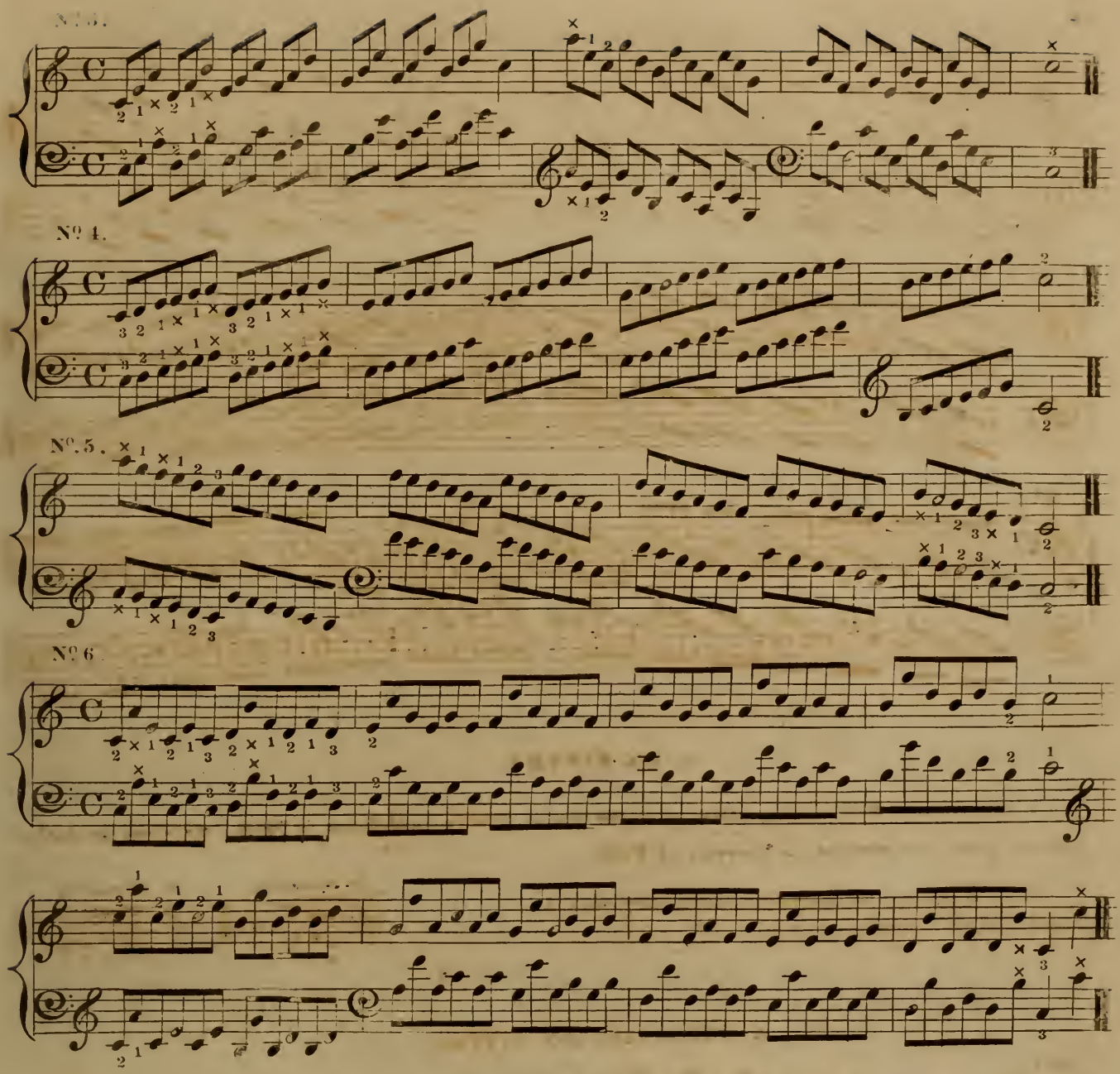
When Five notes in succession occur, they must be fingered in the following manner.

In Ascending. In Decending.

5. EXERCISES ON SIXTHS.

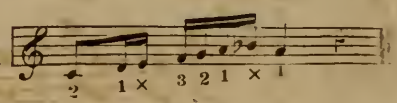
No. 1.

No. 2.

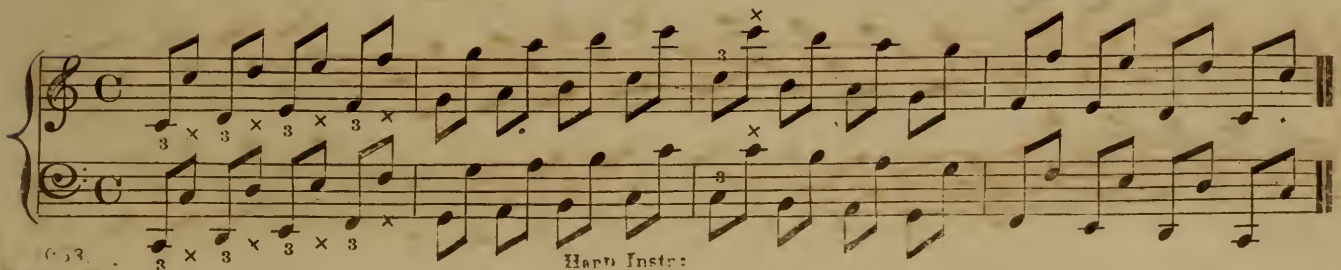


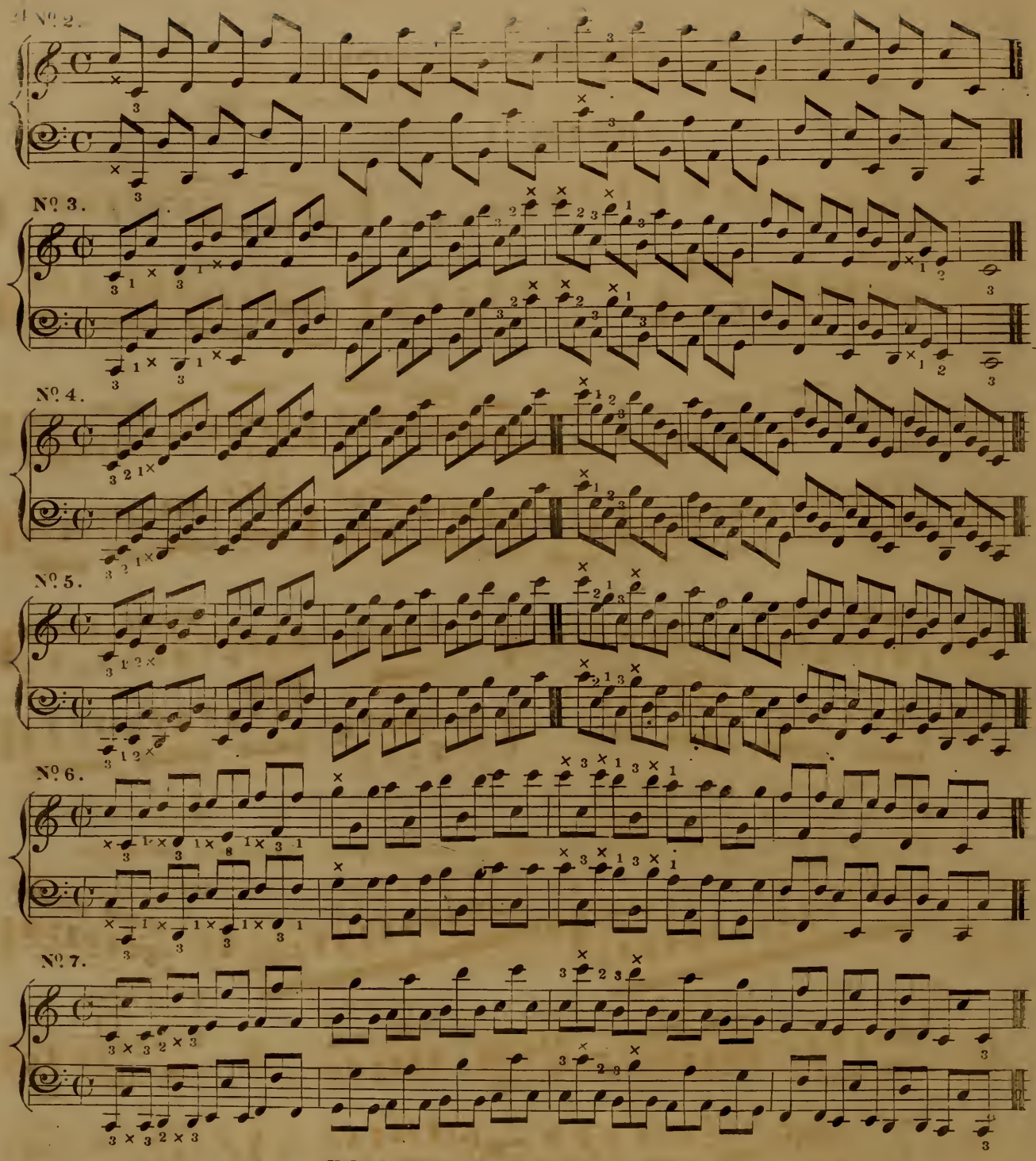
ON THE SEVENTH.

The Seventh being a Discord must be generally prepared and resolved, therefore a succession of 7ths is not given here. Seven notes in sucession are fingered thus _ _ _ _ _ _ _



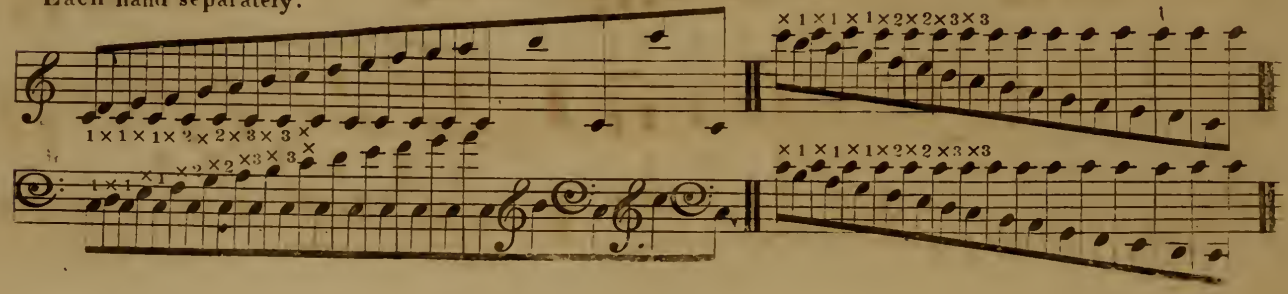
EXERCISES ON OCTAVES.





EXERCISE ON DISTANT NOTES.

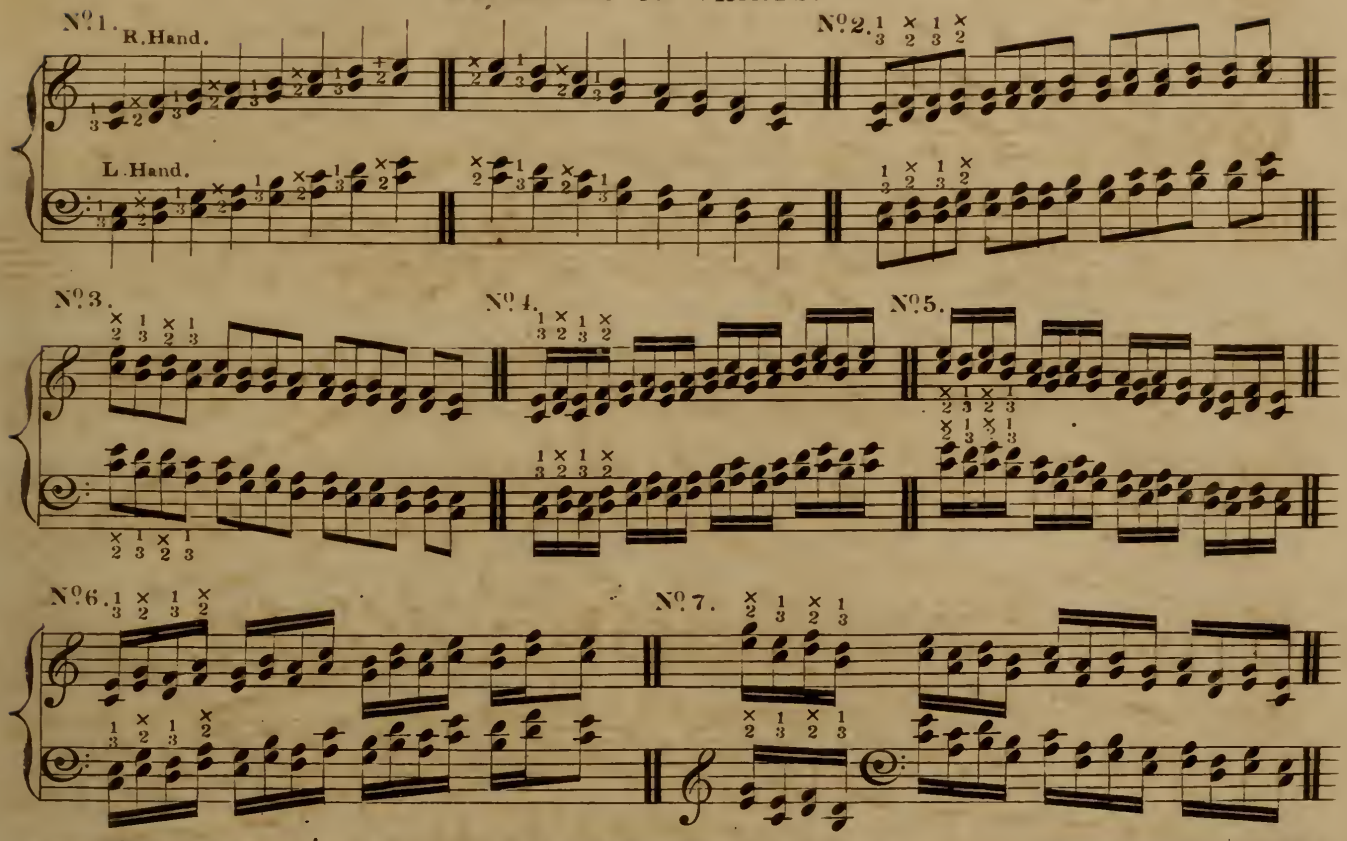
Each hand separately.



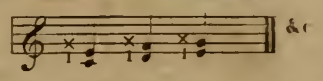
ON INTERVALS PLAYED TOGETHER.

Sometimes the Two notes which form an Interval are to be played together.

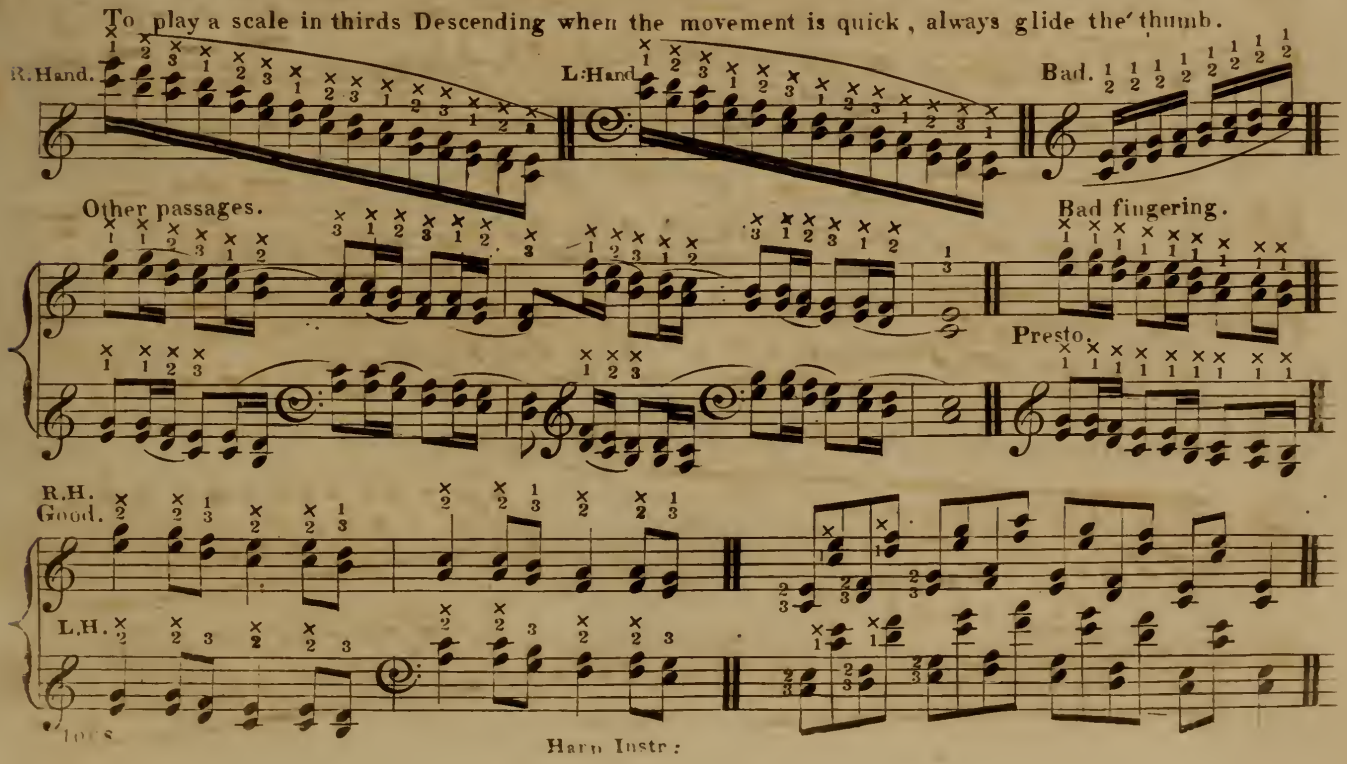
EXERCISES ON THIRDS.



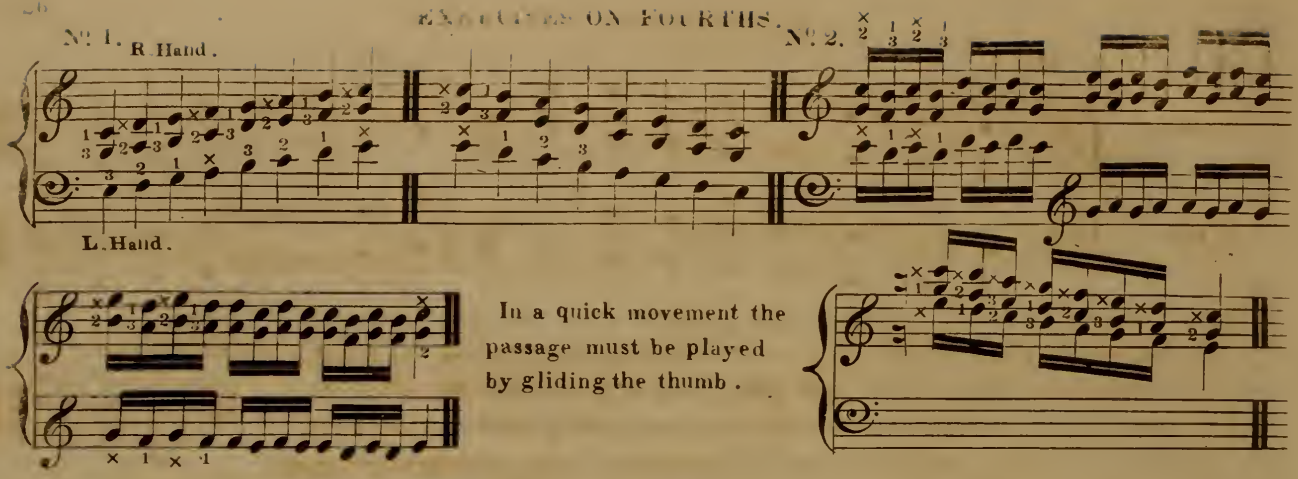
When the movement is not too quick it is allowed to play several consecutive notes with the same fingers.



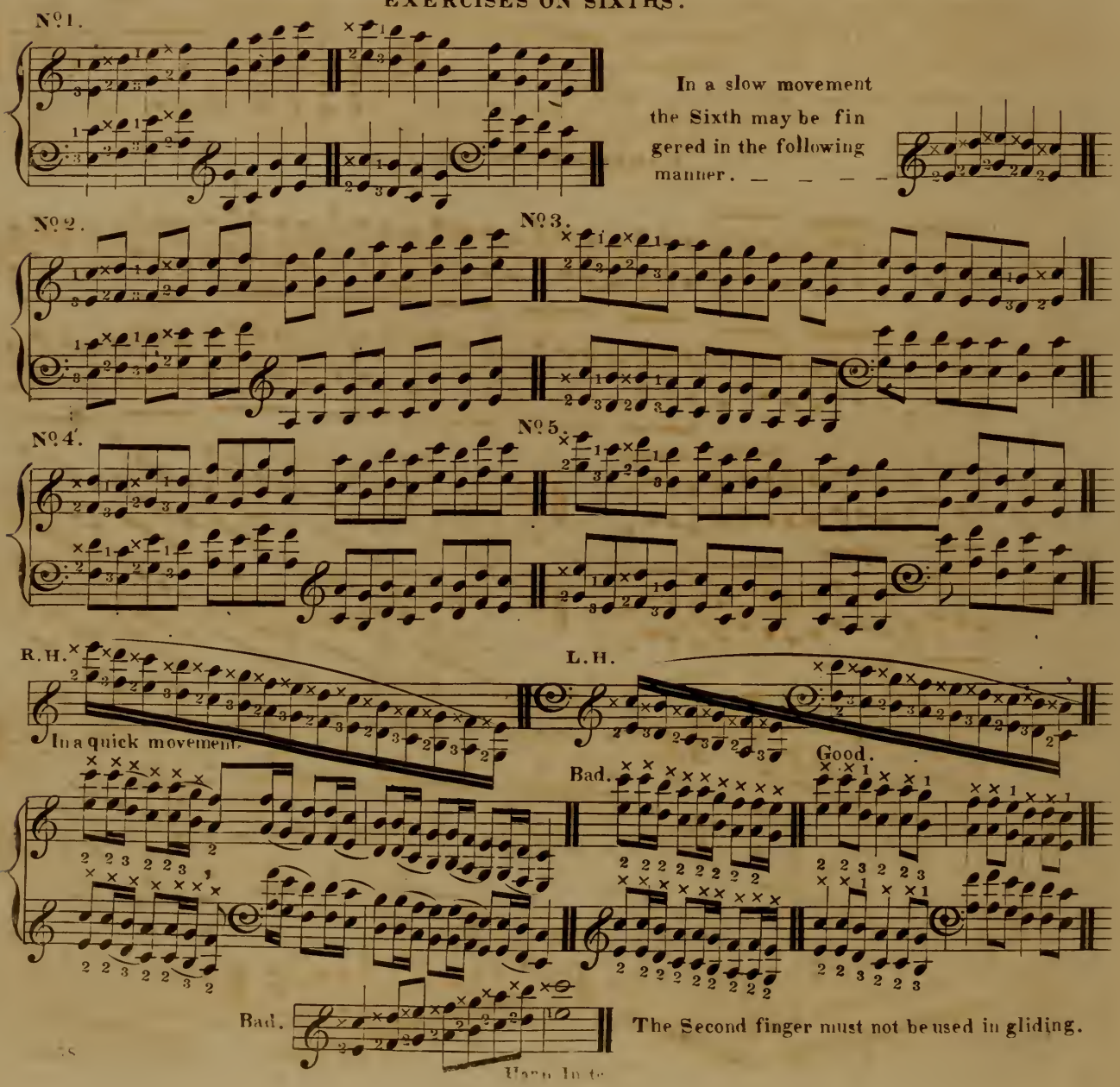
To play a scale in thirds Descending when the movement is quick, always glide the thumb.



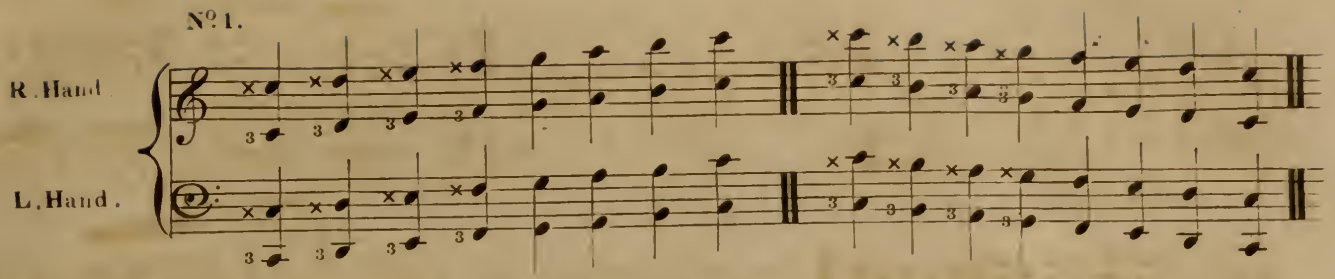
EXERCISES ON FOURTHS.



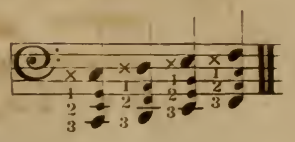
EXERCISES ON SIXTHS.



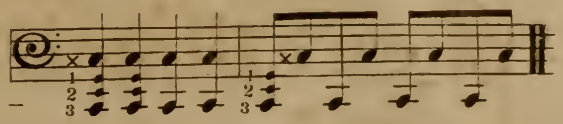
EXERCISE ON OCTAVES.



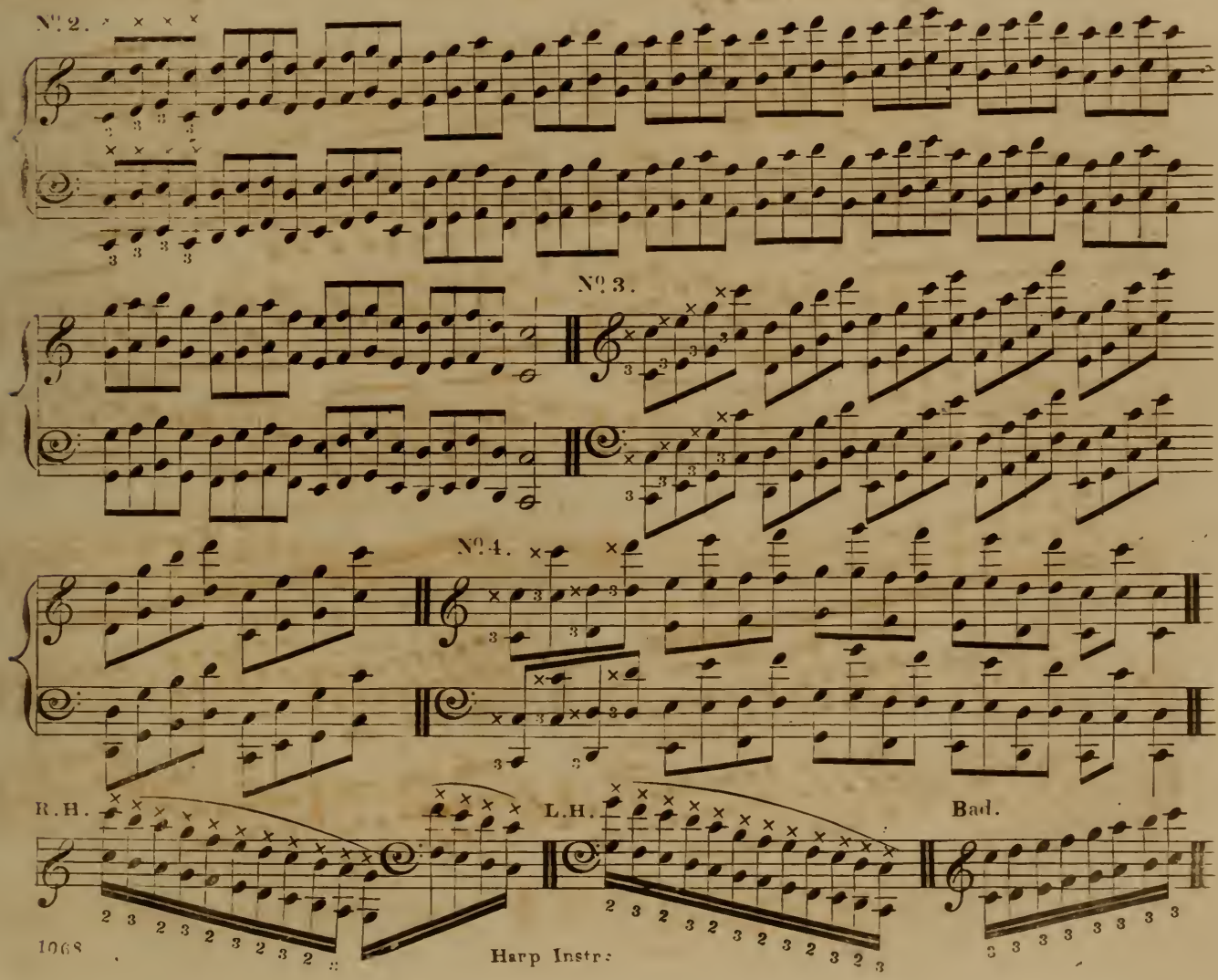
NB. In playing the foregoing exercise, carefully avoid placing the fingers of the left hand which are not used (the 1st and 2nd) between the strings to serve as a point to lean upon, a fault which many Harp performers are guilty of. this cramps the motion of the hand, especially, when octaves are to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



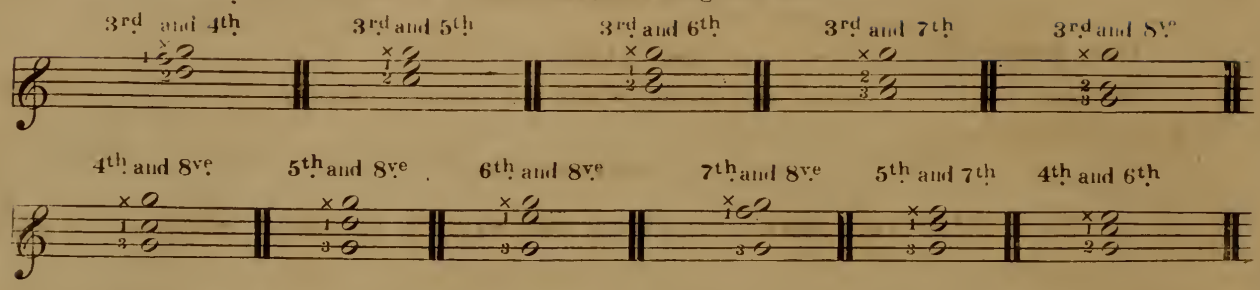
However when several consecutive Octaves on the same degree are played, it is allowed in order to support the hand, to rest the intermediary fingers on the strings without striking them, thus. — — — —



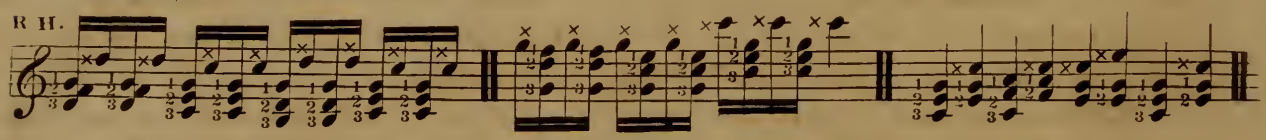
EXERCISES ON OCTAVES.



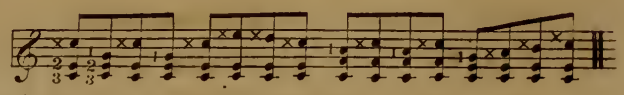
When two Intervals are joined together, they are fingered thus:



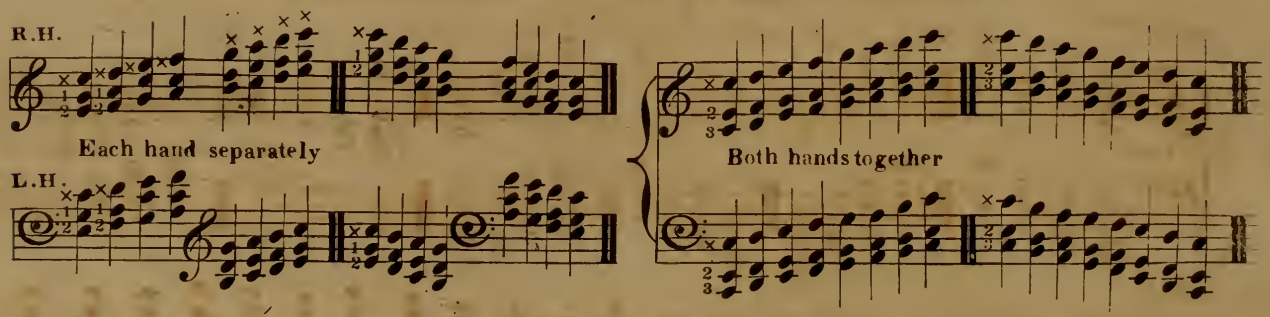
The fingering of the three first Intervals change when they are followed or preceded by other notes as in the following examples

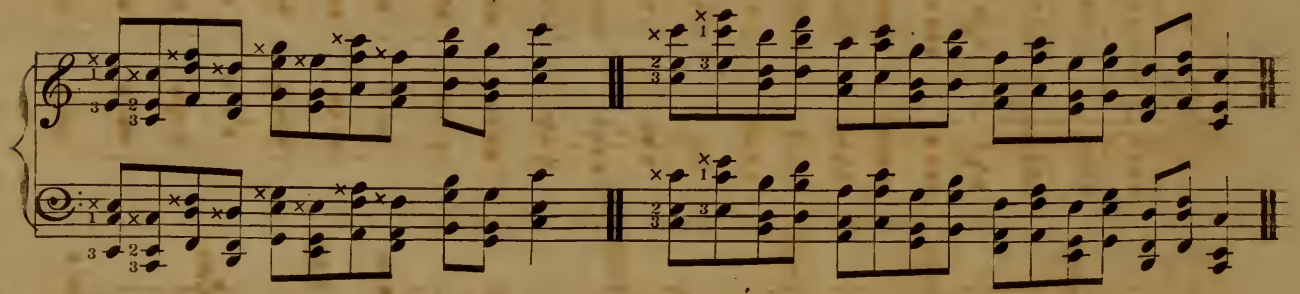


When a series of Intervals occur, as in the following example, the fingering must not vary at every chord.

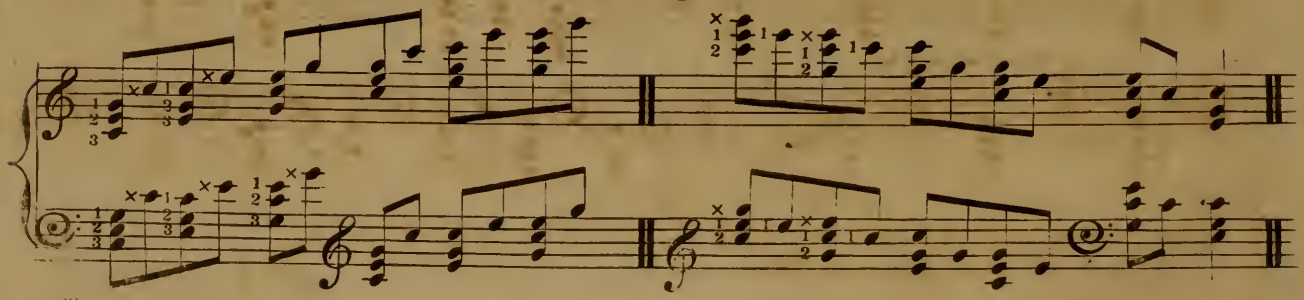


EXERCISE ON TWO INTERVALS PLAYED TOGETHER.





Two Intervals followed by a Single note are fingered, thus:



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.

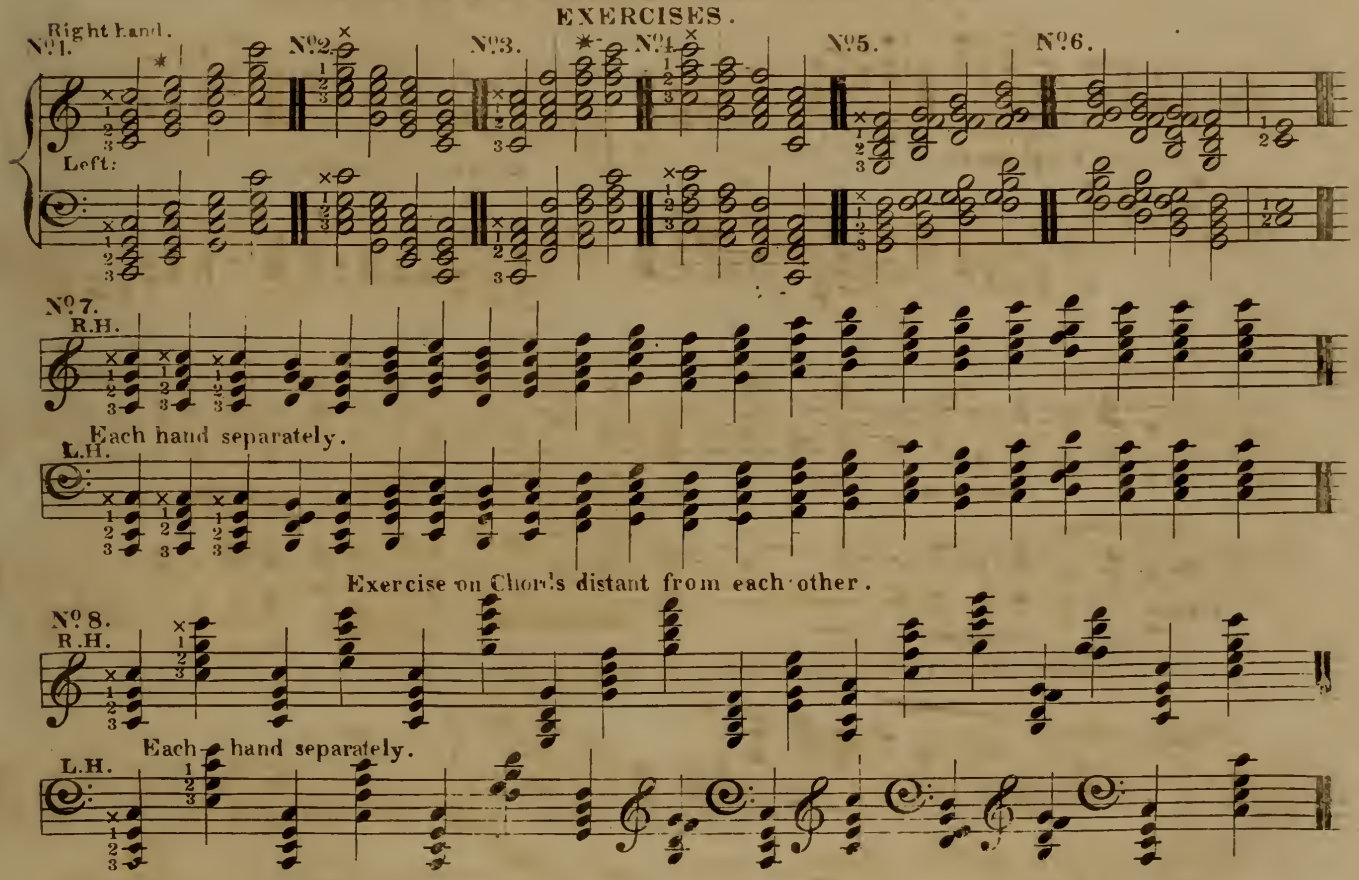
ON CHORDS THE NOTES OF WHICH ARE STRUCK AT ONCE. (ACCORDS PLAQUÉS)

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 11) 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

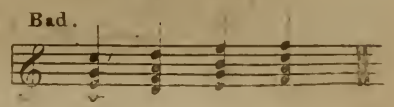
NB. Owing to the position of the fingers, the chords which have a Third at top and bottom, and which are marked by Asterisks are more difficult than the others, therefore the student must practise them oftener that he may play them with equal facility.

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

EXERCISES.



✱ In the foregoing Examples the Chords are disposed so as to keep clear of consecutive 5ths and 8ths which would take place if the following disposition was made use of. —

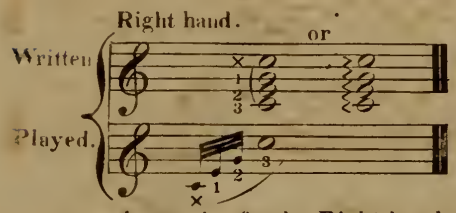


ON CHORDS PLAYED IN ARPEGGIO.

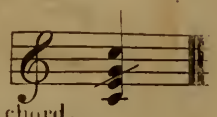
A Chord is played in Arpeggio, when the notes of which it is composed are played in succession, and with great rapidity let the time be what it will.

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 ficticious means, which is done by playing as much as possible all the chords in Arpeggios.

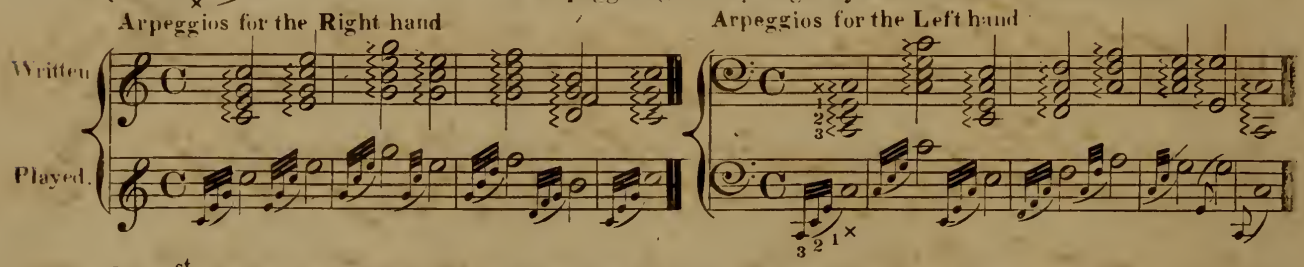
When a Chord is played in Arpeggio this mark (or this ⦚ is placed before it



Some Composers make use of a line across the chord thus; But this mark is not in common use.



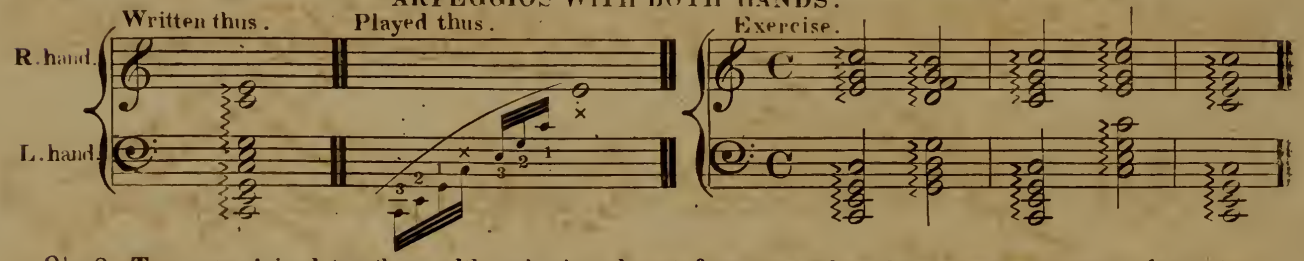
NB. Arpeggios generally begin by the lowest note of the chord.



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

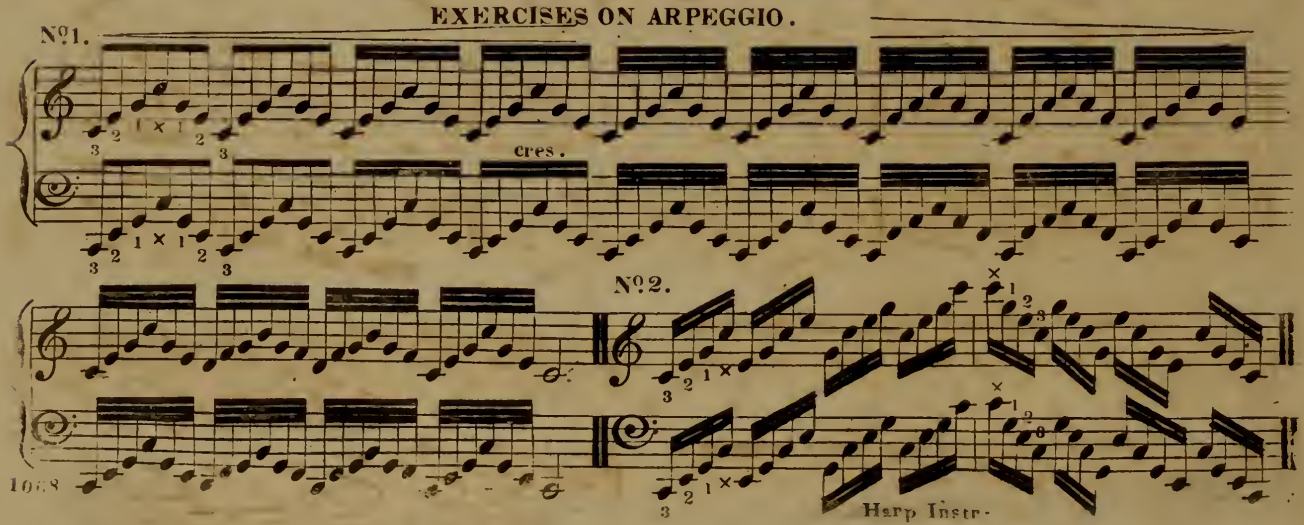
Obs: 2nd When a Chord is played Arpeggio with both hands, the Left hand must begin first.

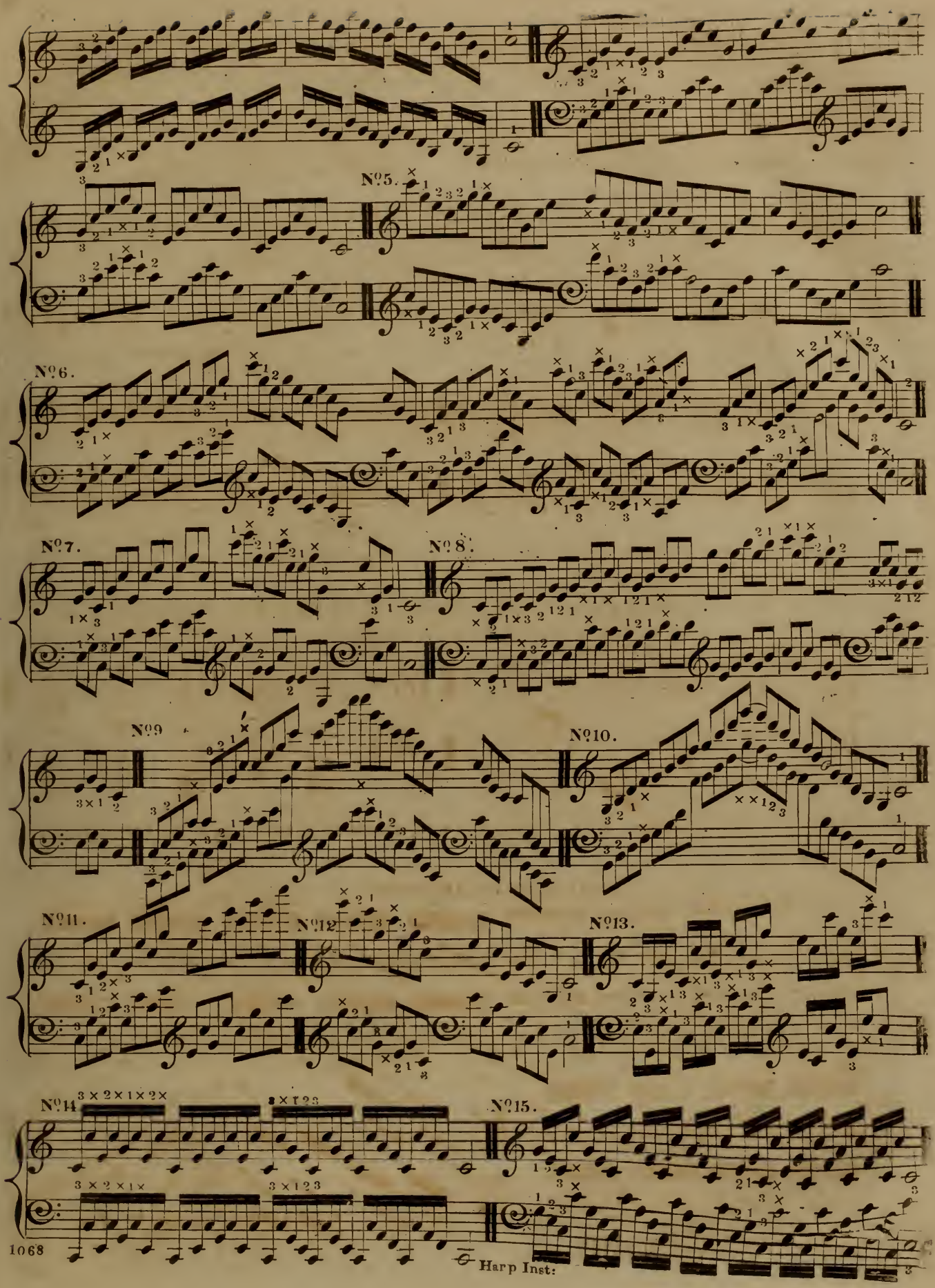
ARPEGGIOS WITH BOTH HANDS.



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

EXERCISES ON ARPEGGIO.




No.5.
No.6.
No.7.
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No.9
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No.11.
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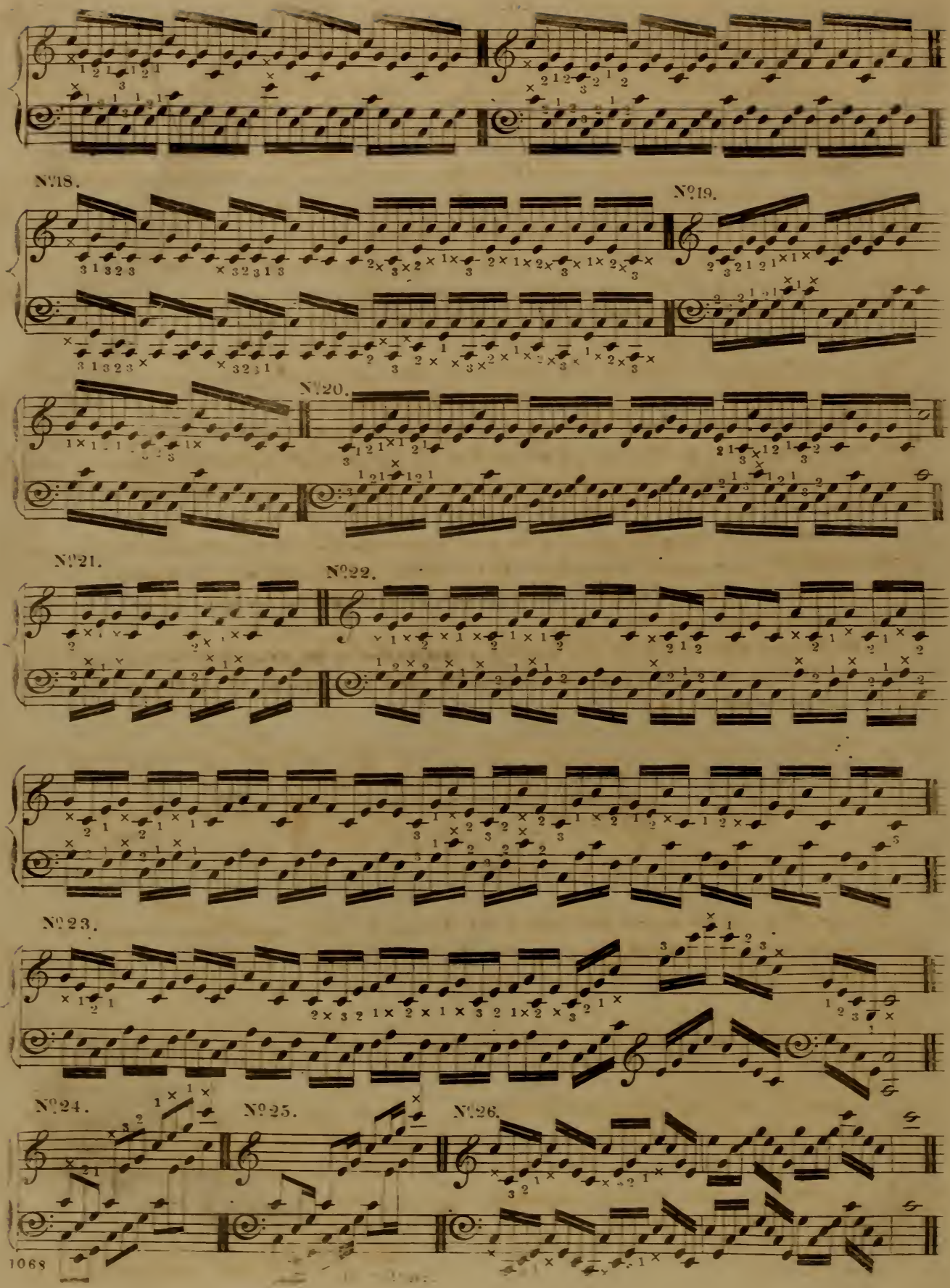
No.14
No.15.


N°18.
N°19.
N°20.
N°21.
N°22.
N°23.
N°24.
N°25.
N°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 the 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.

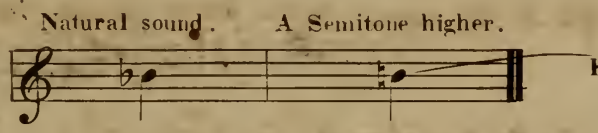
The explanations to be given on the Pedals relates only to the Mechanism, and not to the Key in which music for the Harp should be played, let the pupil put the Instrument in its Natural Key, that is to say with all the Pedals Up, that he may see the effect of each pedal

Therefore if the pupil has a Common harp, let him put it in the key of E♭, if he has a harp with Double Action, let him put it in the key of C♭. The pedals serve to raise the notes One Semitone on the common Harp, or Two Semitones on the Harp with 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 a 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 figure 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

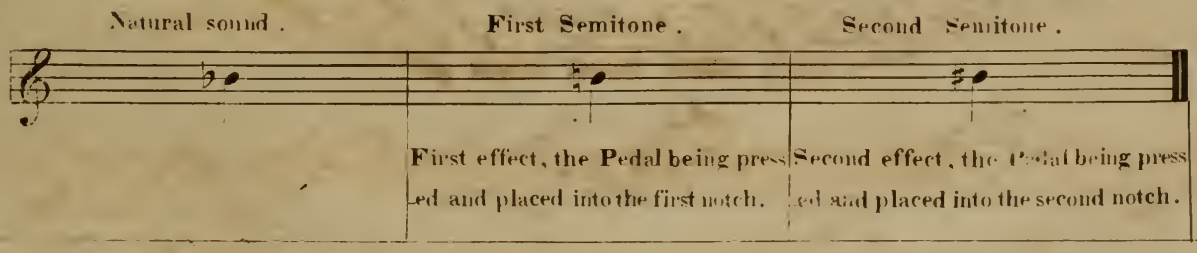
Ex: On the Common Harp.



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. (See the plate Fig: 5.)



* The Common Harp has the same number of Pedal.

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

+ See the plate Fig: 1.

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♮,B♭,E♭,A♭,D♭,G♭,C♭.

Minor keys with Sharps A,E,B,F♯,C♯. with Flats D,G,C,F,B♭,E♭,A♭.

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 C♭ major, and all the notes of the Scale are Flat. (Ex: 1.) See the plate Fig: 1.

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

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

The Seven Pedals unfix'd. Ex: 1.

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

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

On the Common Harp when all the Pedals are up, the Harp is in the key of E♭ 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 keys with Sharps, or into the keys with Flats, as may be seen by the following Example.

Major keys with Flats at the signature.

Unfix D♮. Unfix A♮. Unfix E♮. Unfix B♮.

A♭. E♭. B♭. F.

Unfix G♮. Unfix C♮. Unfix F♮.

D♭. G♭. C♭.

Central Key.

Major keys with Sharps at the signature.

Fix F♯. Fix C♯. Fix G♯. Fix D♯.

G. D. A. E.

Fix A♯. Fix E♯. Fix B♯.

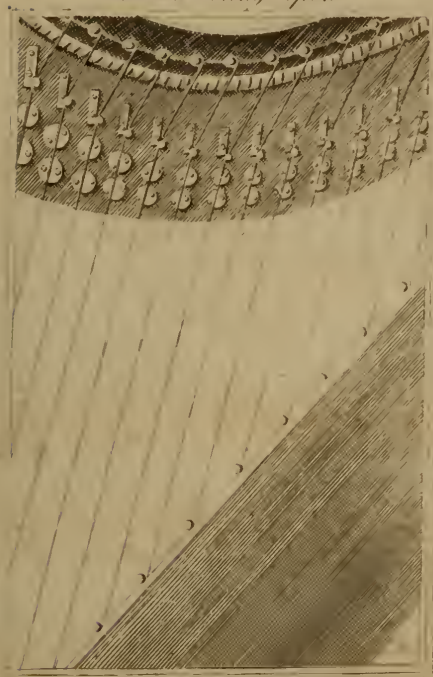
B. F♯. C♯.

* 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.

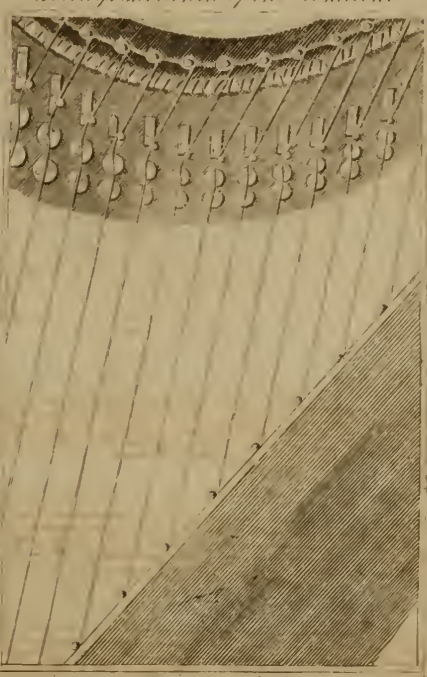
All the Strings open



All the Pedals up

Fig. 2

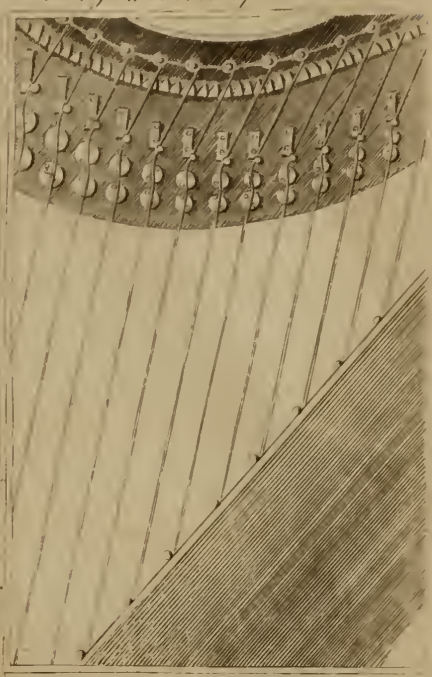
Strings shortened of one Semitone



All the Pedals in the first notch

Fig. 3

Strings shortened of two Semitones



All the Pedals in the second notch

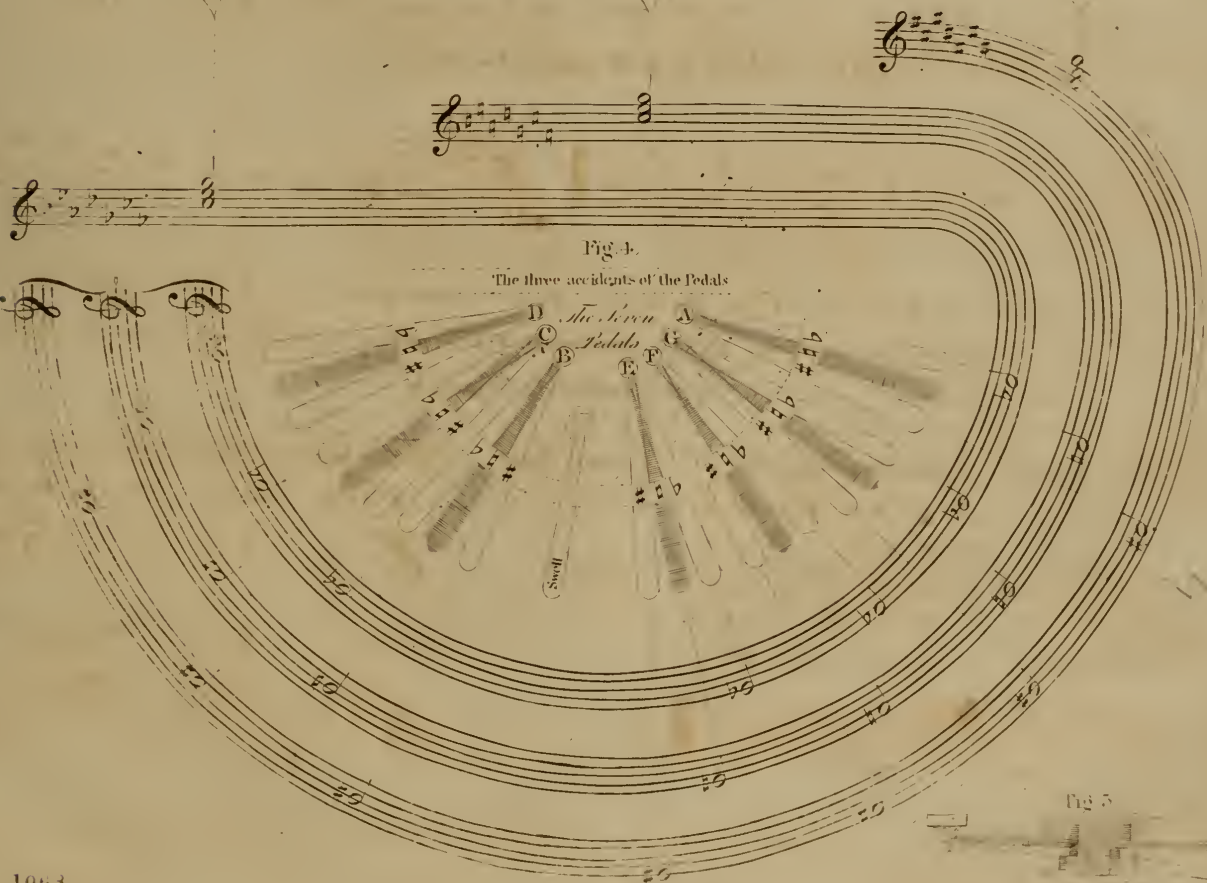
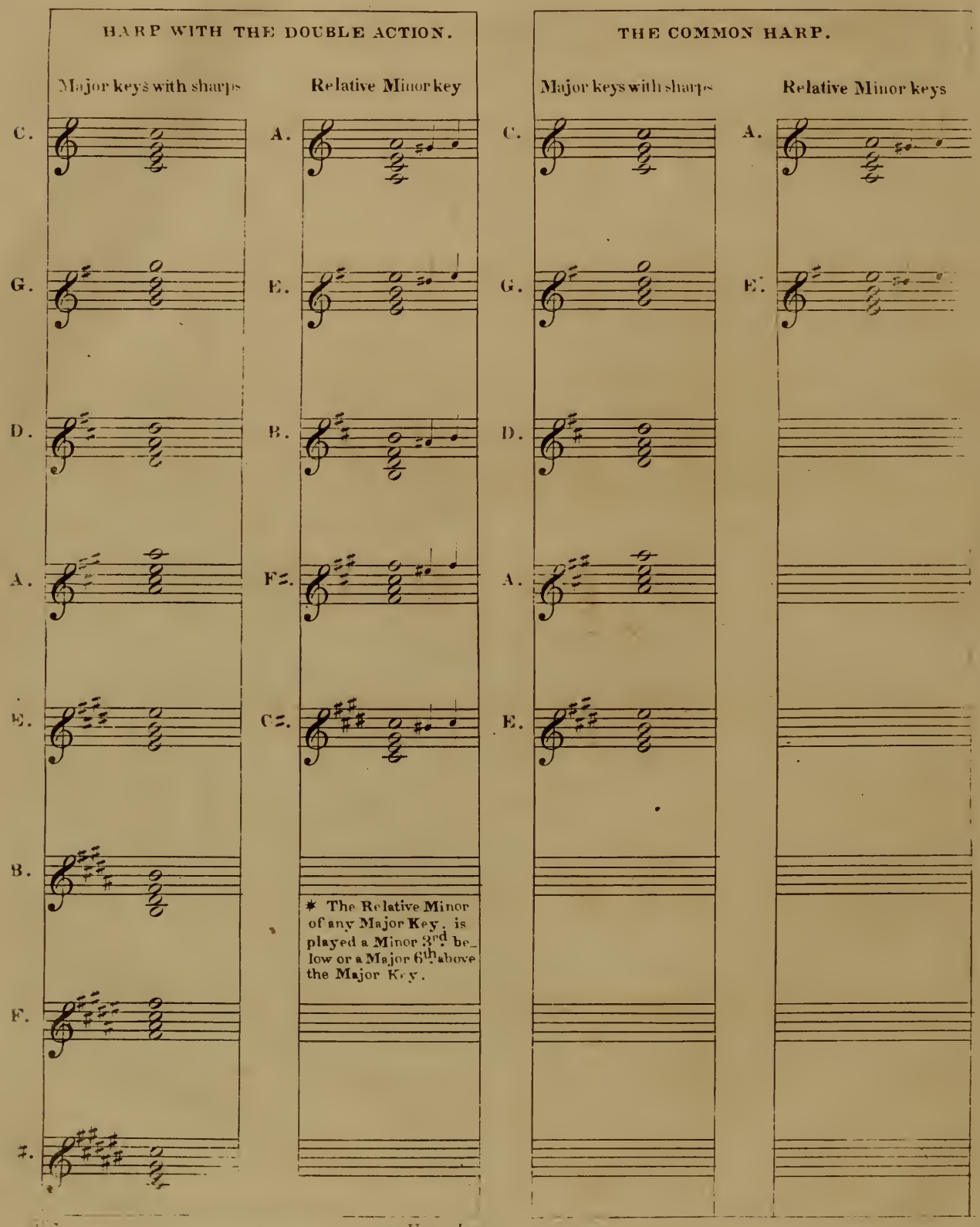
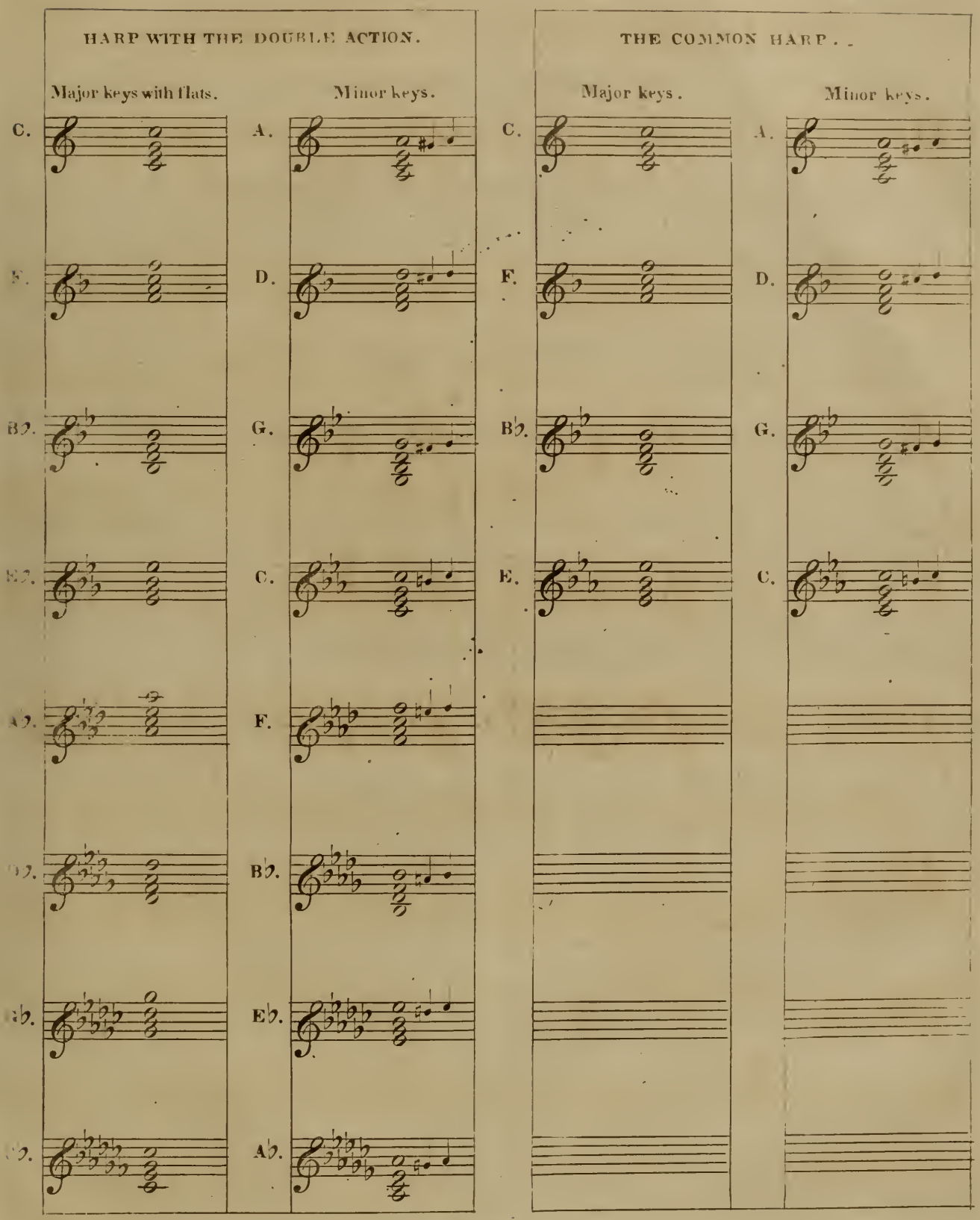


Fig. 5

A COMPARATIVE VIEW OF ALL THE KEYS THAT CAN BE PLAYED IN, ON THE HARP



HARP WITH THE DOUBLE ACTION AND ON THE COMMON HARP.



EXERCISES ON THE PEDALS.

Obs: 1st When a Pedal is to remain down for some time, it must be drawn into the Notch cut in the Pedestal of the Harp; The words fix B or A, are generally marked under the notes.

When the same Pedal must be unfixed, the word (Off) is generally inserted.

Obs: 2d To play the following Exercises, the Harp with the Double action must be in C♮ that is to say with the Seven Pedals at their first rest, the Common Harp must be in C Major, with the Pedals of B, E and A fixed.

In the following example the Pedal of F must be pressed without being fixed, as the F♯ is but transient.

NB. This mark * shews when the Performer on the Common Harp must stop, and these * * where he may resume the Modulation.

Ex: 1.

In C.

In this Example the Pedal of F must be fixed after being pressed as the modulation lasts for some time.

Ex: 2.

In C. In G. In G.

(fix F♯)

Modulation from C into all the Keys with Sharps at the Signature.

Ex: 1.

In C. In D.

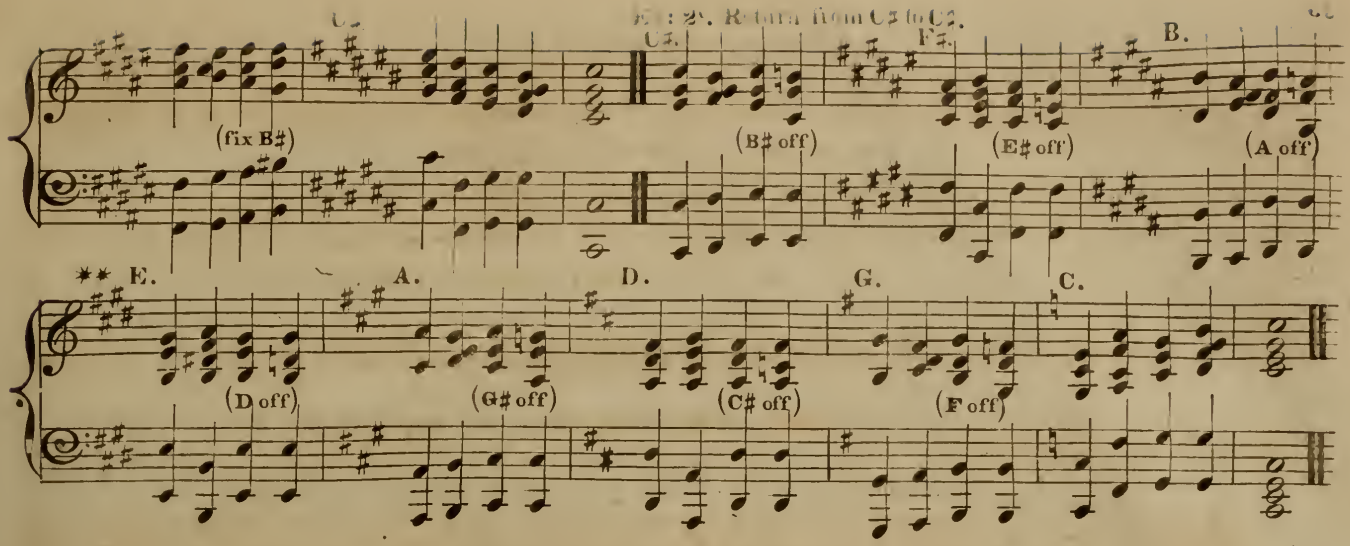
(fix F♯.) (fix C♯.)

In A. In E.

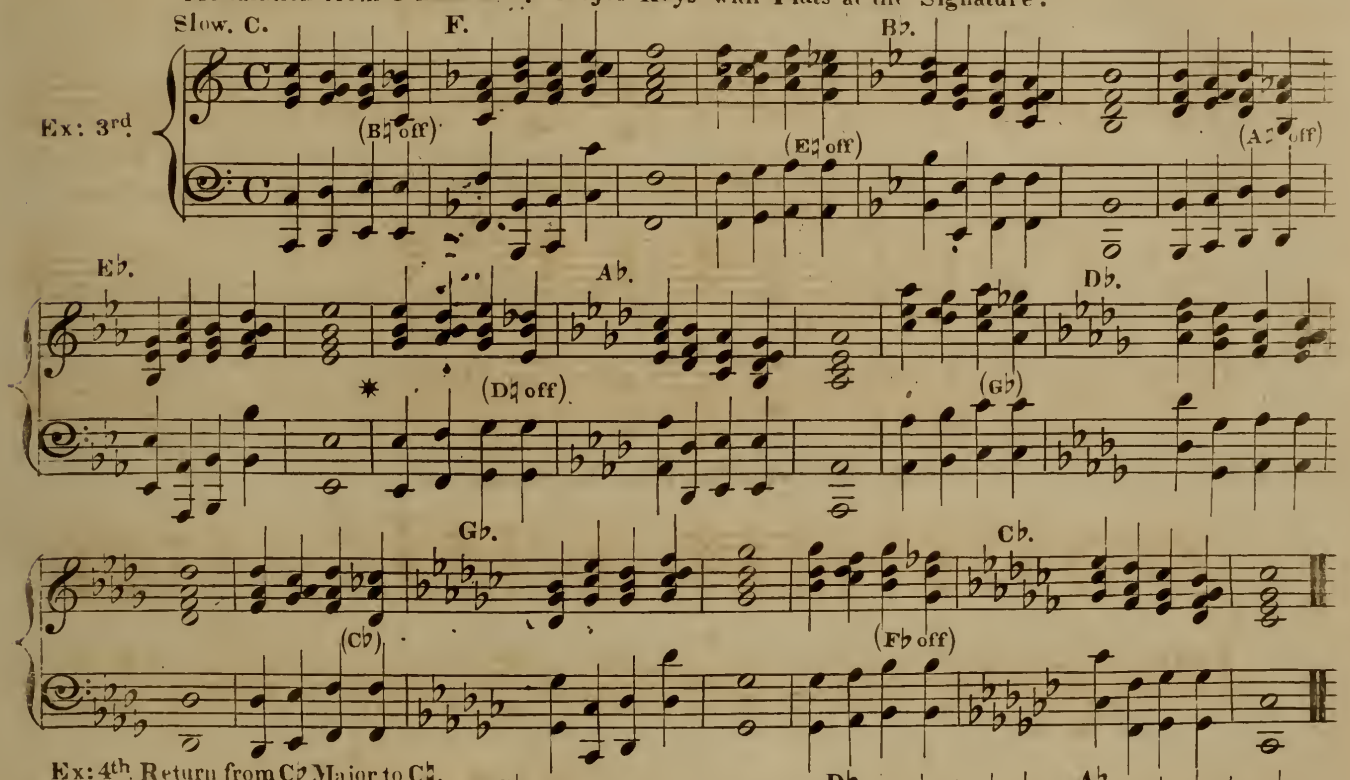
(fix G♯.) (fix D♯.)

In B. In F♯.

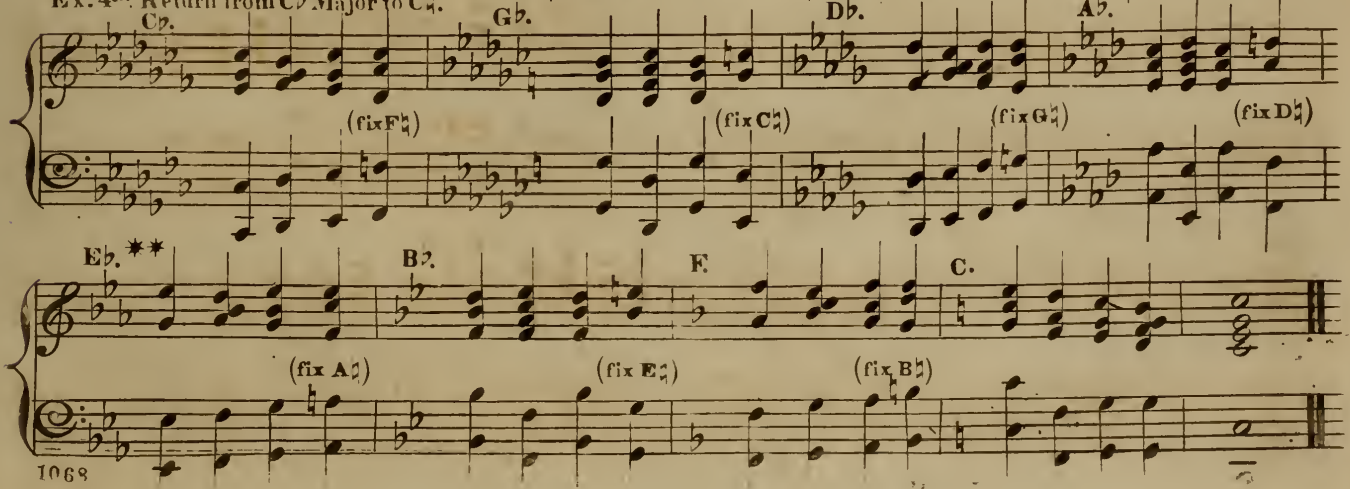
(fix A♯.) (fix E♯.)



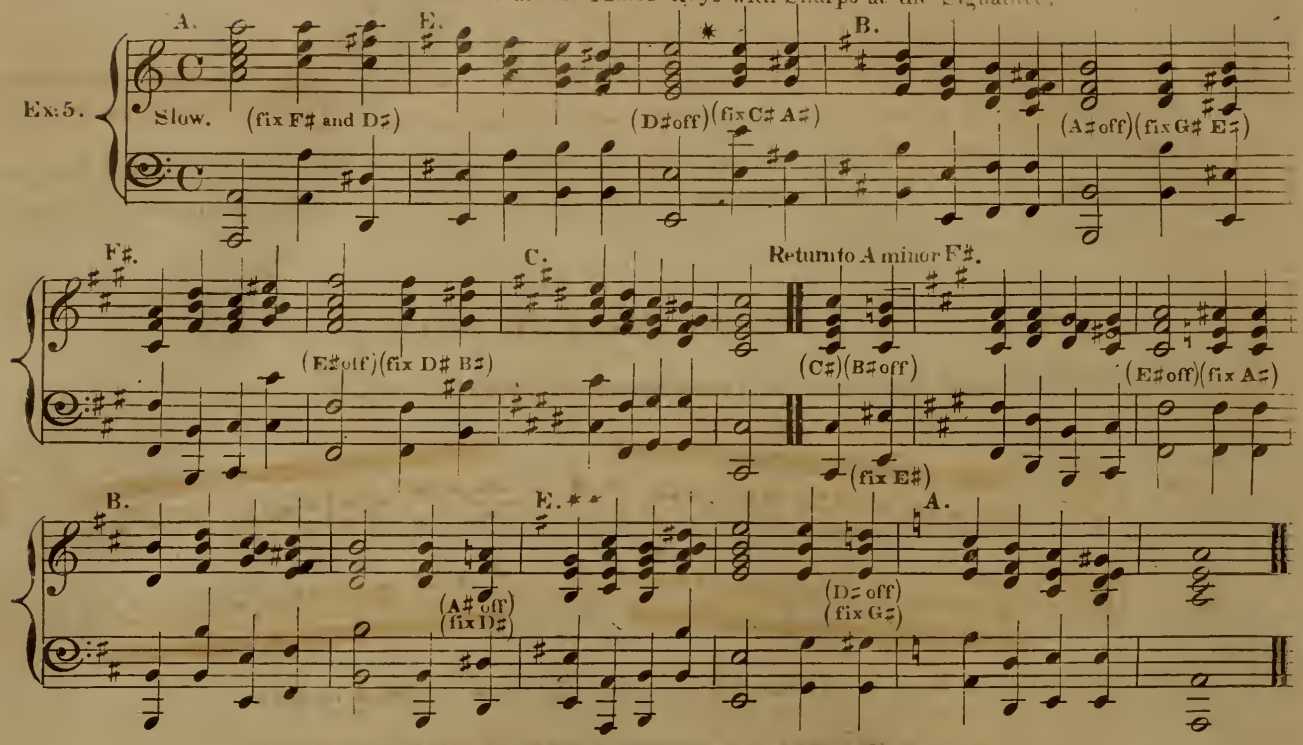
Modulation from C into all the Major Keys with Flats at the Signature.



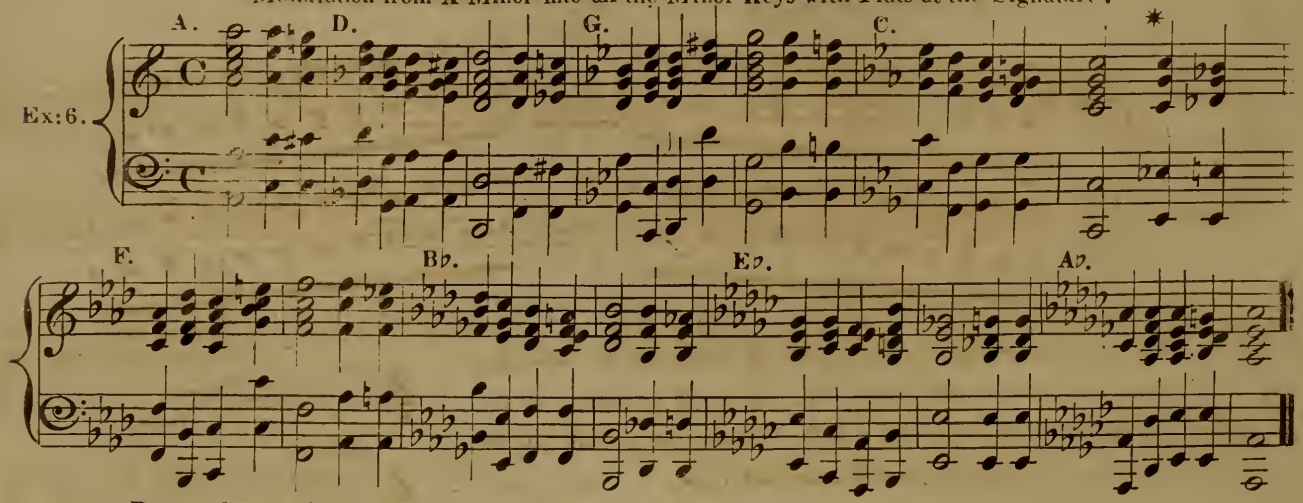
Ex: 4th. Return from C♭ Major to C♮.



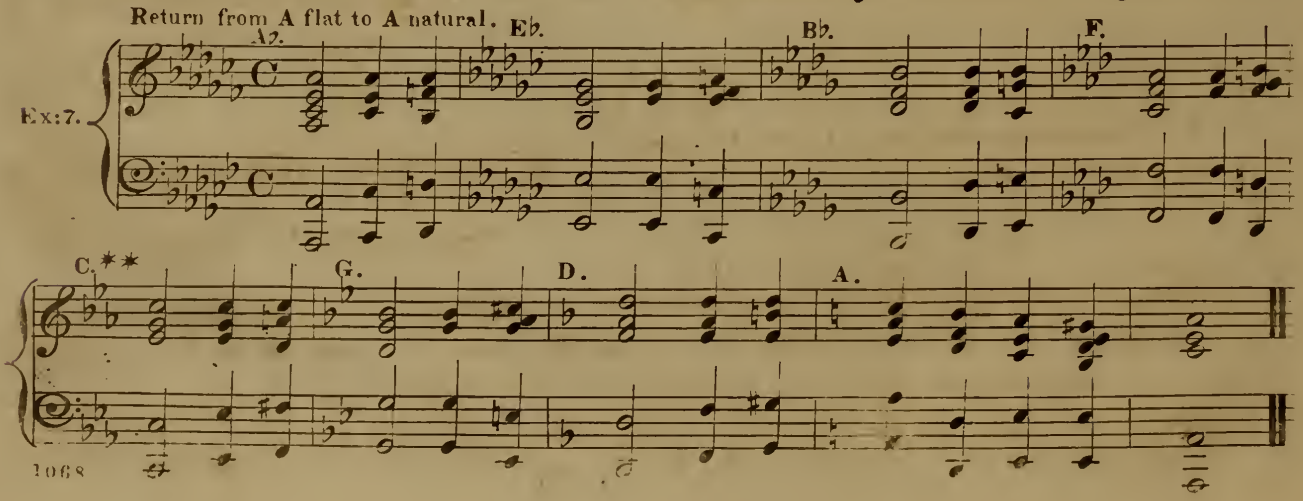
Modulation from A into all the Minor Keys with Sharps at the Signature.



Modulation from A Minor into all the Minor Keys with Flats at the Signature.



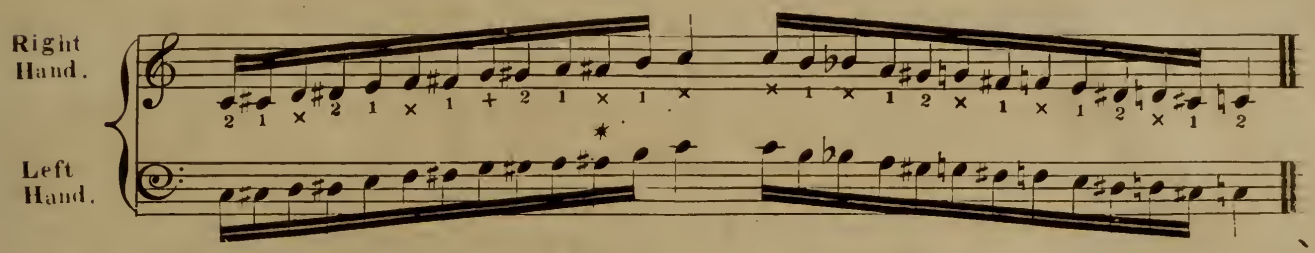
Return from A flat to A natural.



Observe, when a passage as the following occurs, the Three pedals of F♯, G♯ and 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.

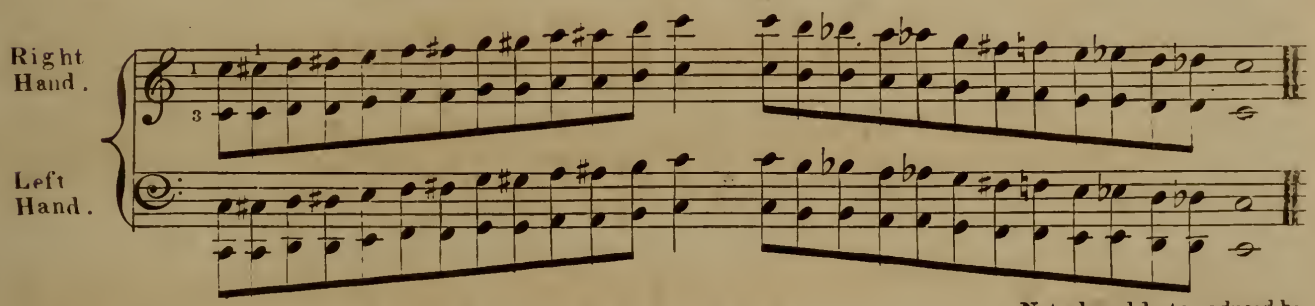
ON THE CHROMATIC SCALE.

This Scale is formed by a series of Twelve Semitones alternately Minor and Major

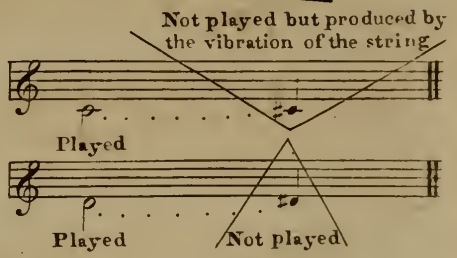


NB On the common Harp the A♯ marked with the Asterisk ✱ is played on B♭.

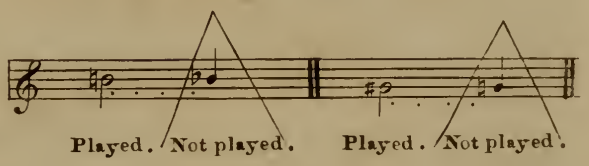
EXERCISE ON OCTAVES WITH CHROMATIC NOTES.



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 — — — — — —



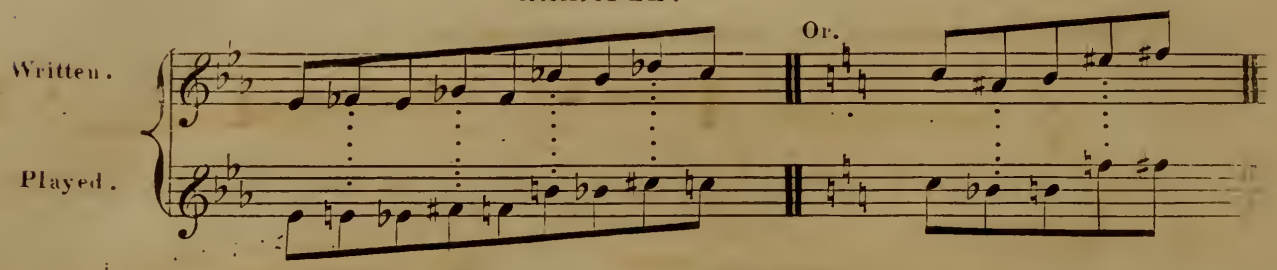
This mode of playing produces a wretched effect, as it destroys the two principal requisites for a good Execution, viz: Equality and distinctness in the sounds, In the first place the sound is not distinct, and does not reach precisely the degree and pitch which it should have; and secondly, the sound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

CHAPTER VIII

ON BORROWED NOTES.

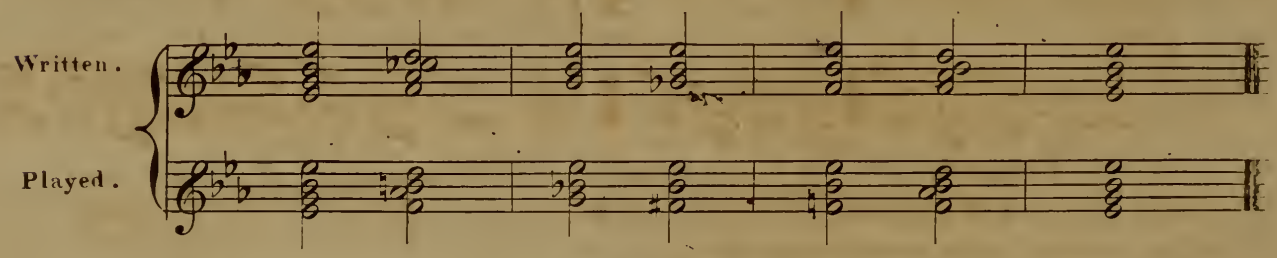
To extend the narrow limits within which Musical composition for the Common Harp are confined, owing to its imperfection, Borrowed Notes must be used, that is to say that when the Sharp of a note cannot be played, the Flat of the note above is played instead of it, and vice versa, When the flat of a note cannot be played, the sharp of the note below is taken for it.

EXAMPLE.

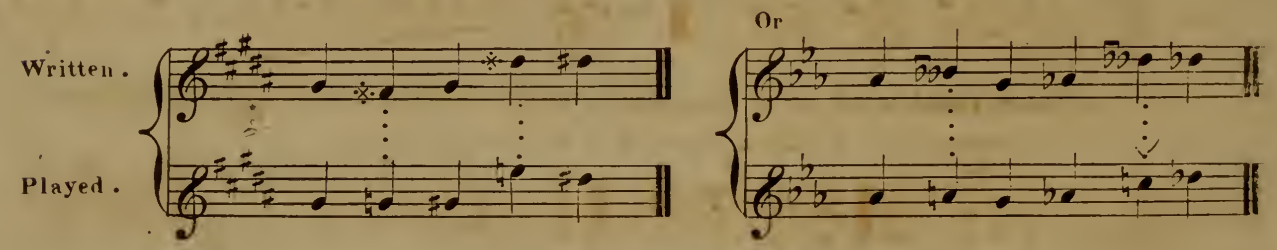


For F♭ which cannot be played on the Common Harp, is substituted E♮, for C♭, B♮, for G♭, F♯.&c:

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.



An attentive perusal of the Diagrams Page 36 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 becomes necessary. *.



* 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.

ART.I. ON THE APPOGGIATURA OR SMALL NOTES.

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 or

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

Written thus. Played thus

EXERCISE ON APPOGGIATURAS.

Written. Played. or

When two Appoggiaturas occur, the Second of which is above the Principal note, In a slow movement they must be fingered thus; pressing the thumb on the second Appoggiatura.

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.

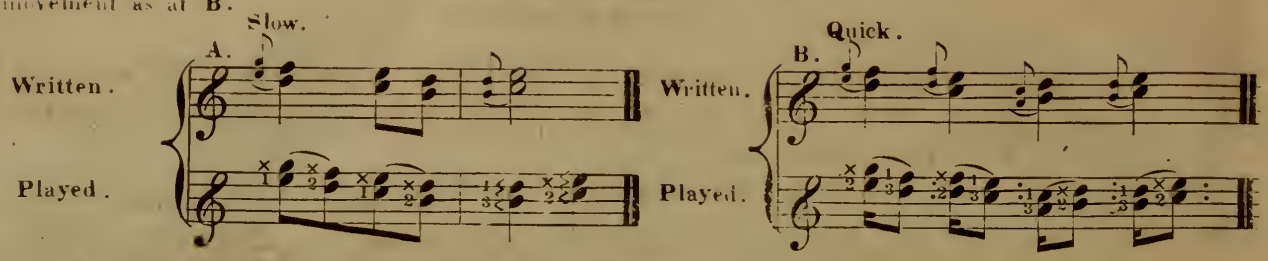
Ex:1. Ex:2. Quick.

An Appoggiatura placed before one of the notes of a Chord, is played as in the following Examples

In a Slow movement. In a Quick movement. In a Slow movement.

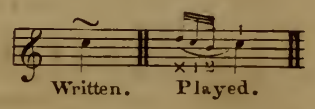
Written. Played.

When a Double Appoggiatura occurs, in a Slow movement, it is played as at A, and in a Quick movement as at B.



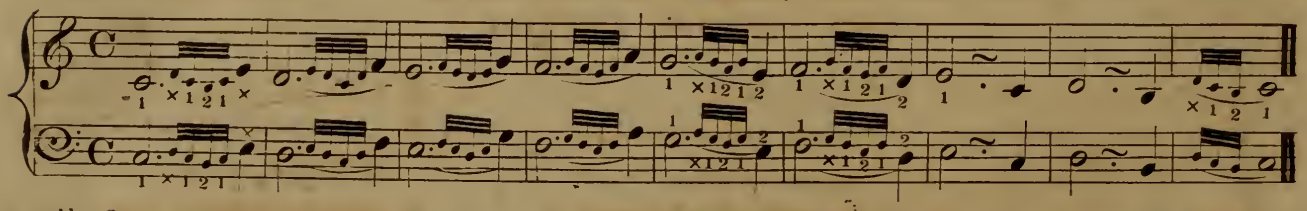
ARTICLE 2nd ON TURNS.

The Turn consists of Three Notes, the principal note, the note above and the note below, it is expressed in the following manner thus ~ _ _ _

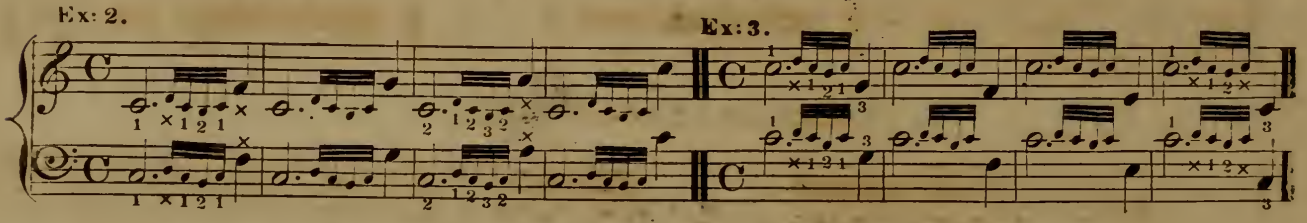


EXERCISES ON TURNS.

Ex: 1.

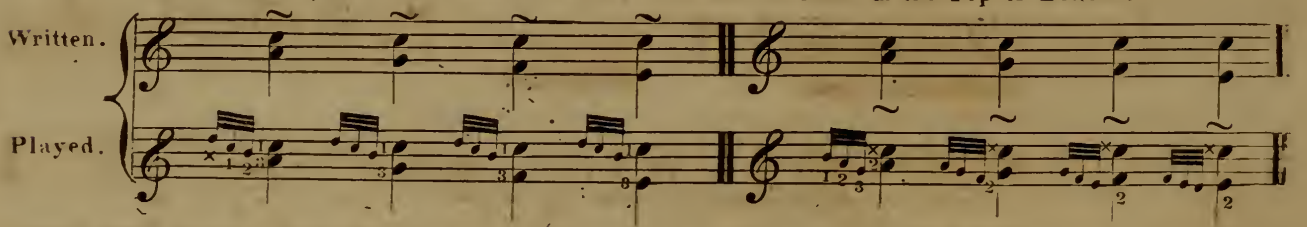


Ex: 2.



Ex: 3.

The Turn may be made on one of the notes of a Chord either at the Top or Bottom.

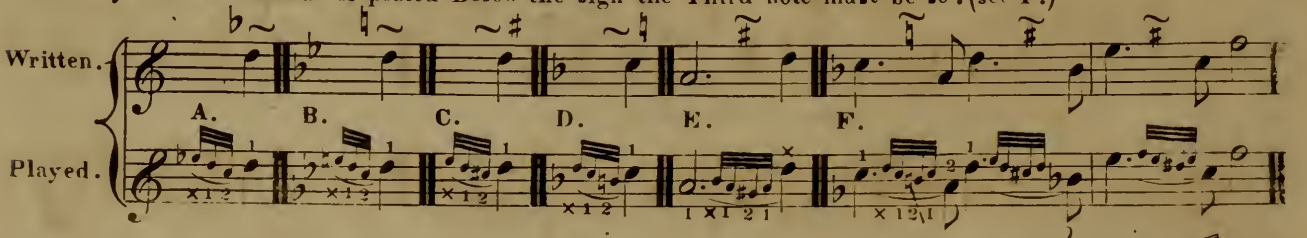


Obs: 1. When the sign denoting a Turn ~ is preceded by a Flat thus ♭~ the First note of the Turn must be Flat. (see A.)

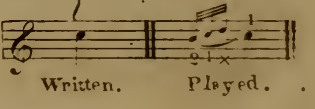
Obs: 2. When it is preceded by a ♮ the First note is to be Natural. (see B.)

Obs: 3. When the sign is followed by a ♯ the Last note must be played Sharp (see C) on the contrary when the sign is followed by a Natural the Last note must be so. (see D.)

Obs: 4. When a Sharp is placed Below the sign, the Third note of the Turn must be Sharp. (see E.) on the contrary when a Natural is placed Below the sign the Third note must be so. (see F.)

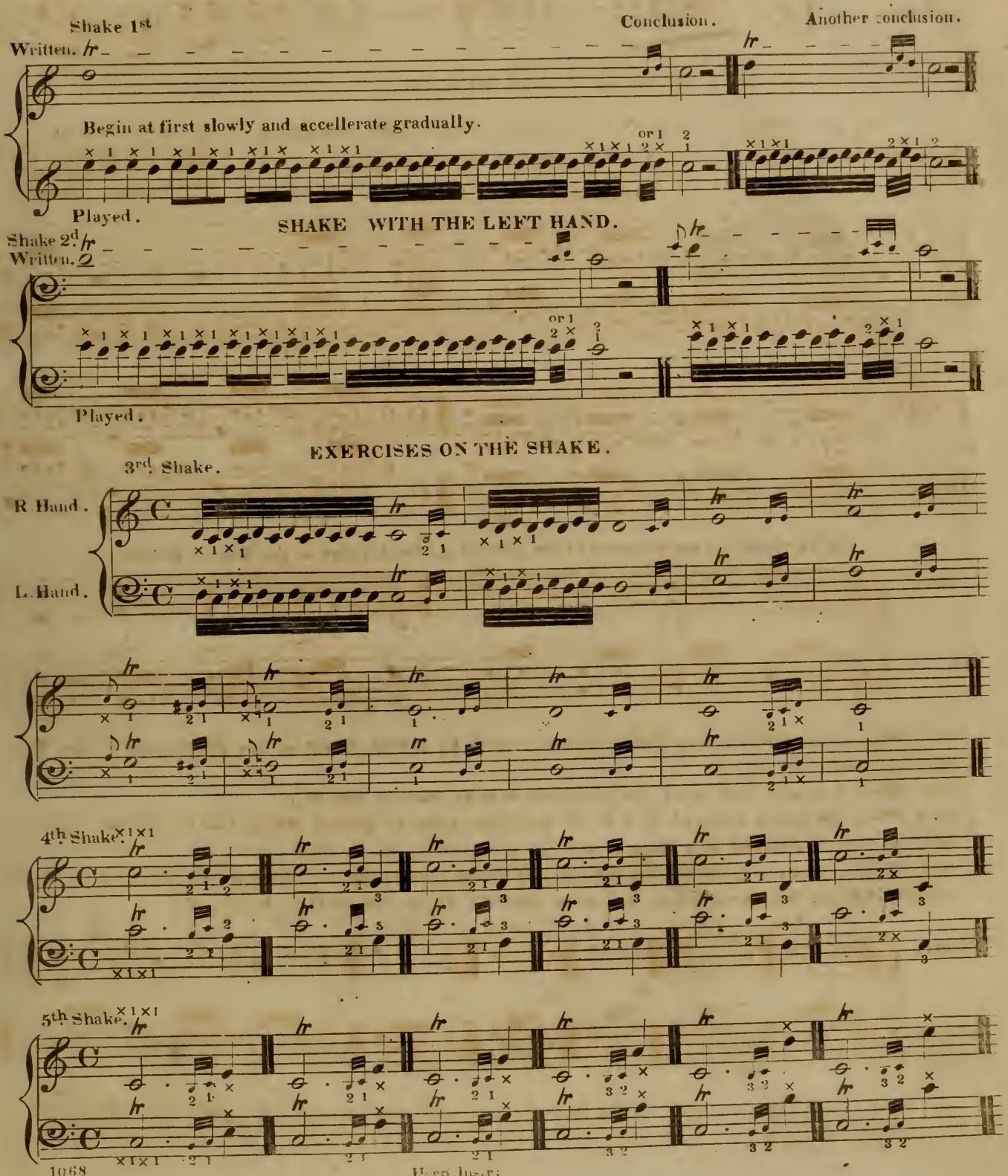


The Inverted Turn begins by the Lowest note and is expressed thus

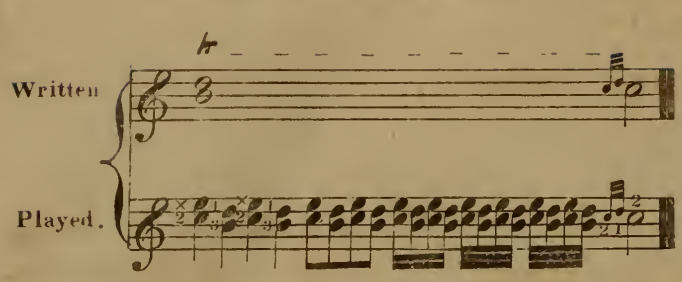


ARTICLE 3rd
ON THE SHAKE.

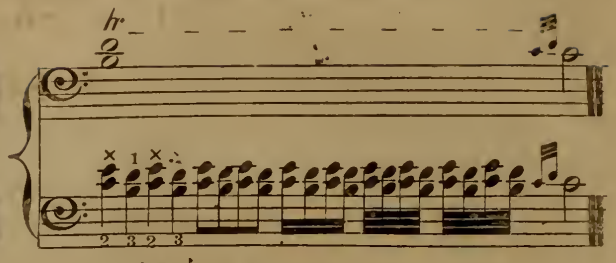
The Shake is an alternate and quick repetition of Two notes, the principal note and the note above; it always begins from the semitone or tone above the principal note in playing a Shake the Arm and Wrist must not move, the Fingers alone must act.



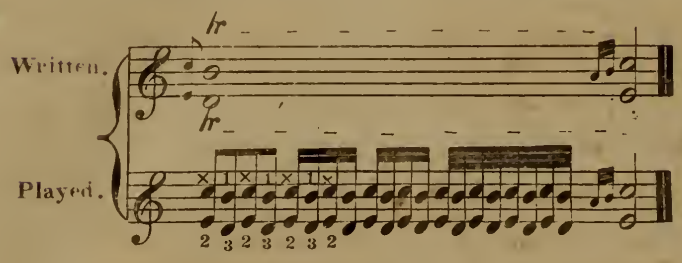
Double Shake with the Right hand.



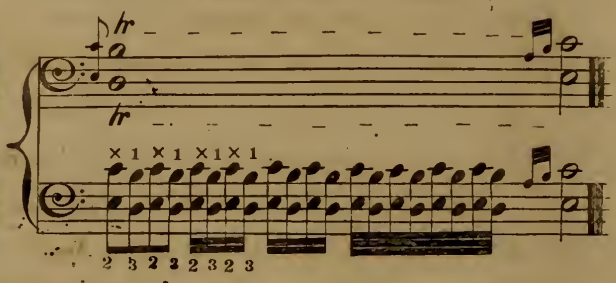
Double Shake with the Left hand.



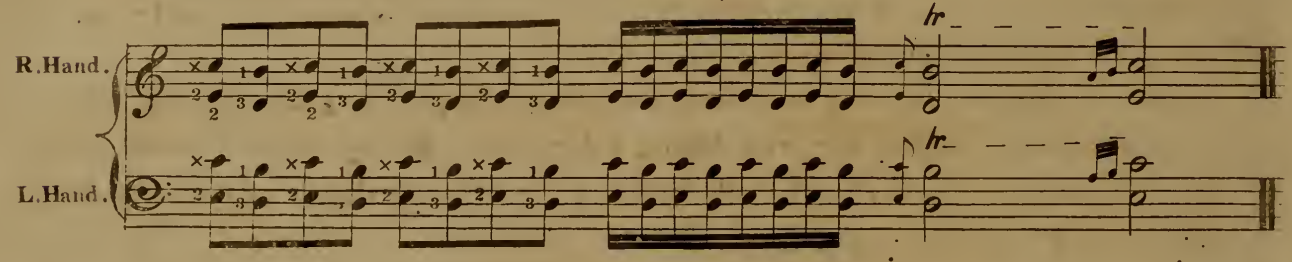
Shake at the Sixth for the Right hand.



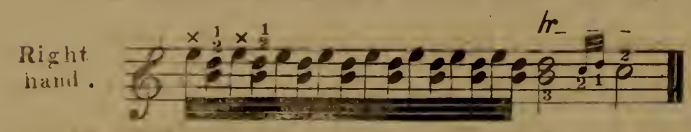
Shake at the Sixth for the Left hand.



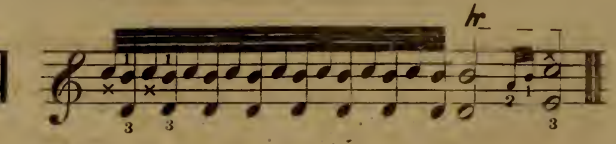
Shake at the Sixth with both hands together.



Shake at the Third and at the Sixth.



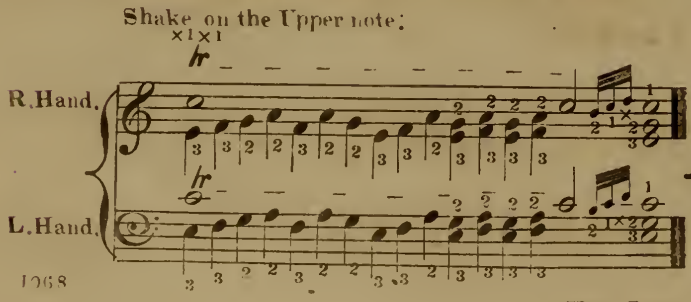
Less used but much easier.



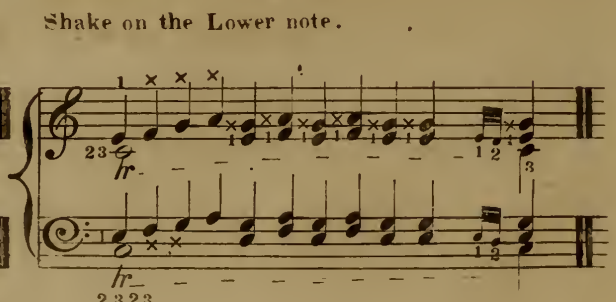
Some Performers often introduce this Shake, which is evidently vicious, for the chief beauty of the shake consists in the perfect equality of the sound between the Two notes which form the shake, and here this equality does not exist, since two notes are played in one part of the shake and only one in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

OF THE ACCOMPANIED SHAKE.

Shake on the Upper note.



Shake on the Lower note.



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 given the Student facility and 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, Stricke at once with the fingers of the same hand, a note, its thids 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.

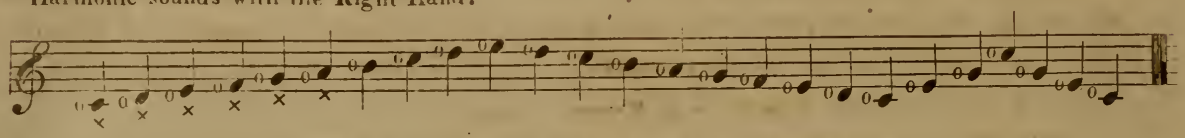
A Performer should not however introduce long passages in Harmonic sounds as in the Examples Sixth and Seventh at the bottom of this page, which, for want of a Bass, becomes monotonous and tire some. Lastly the effect produced by the Harmonic sounds, when properly introduced in Harp Music, may be compared 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 Fourth example.

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

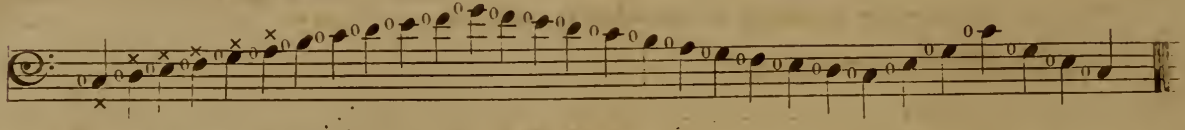
Harmonic sounds with the Right Hand.

Ex: 1.



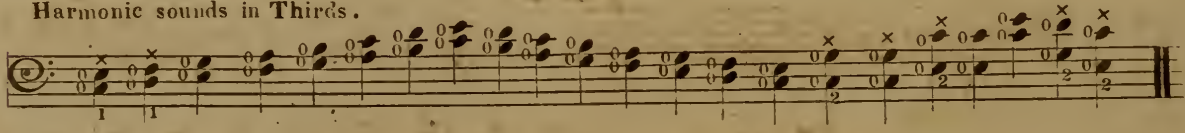
Harmonic sounds with the Left Hand.

Ex: 2.



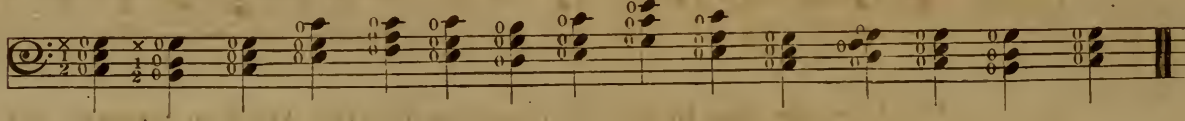
Harmonic sounds in Thirds.

Ex: 3.



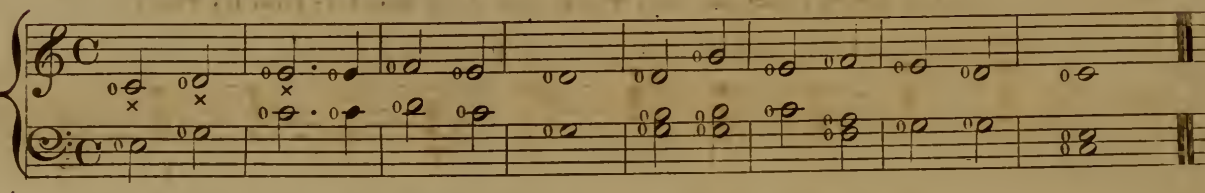
Three Harmonic sounds at Once.

Ex: 4.



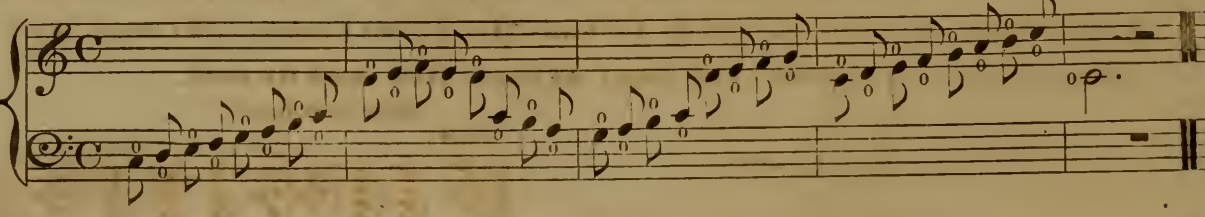
Harmonic sounds with Both Hands.

Ex: 5.

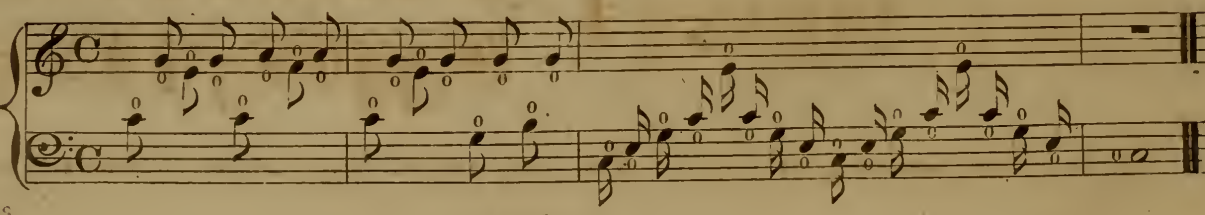


Harmonic sounds played with each hand Alternately.

Ex: 6.



Ex: 7.



ON THE SONS ETOUFFÉS OR DAMPED SOUNDS

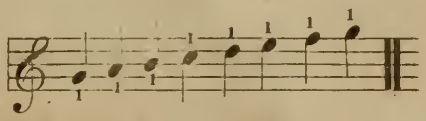
The Sons Etouffés (Damped Sounds) are those the Vibration of which is suddenly stopt by means of the hand.

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.

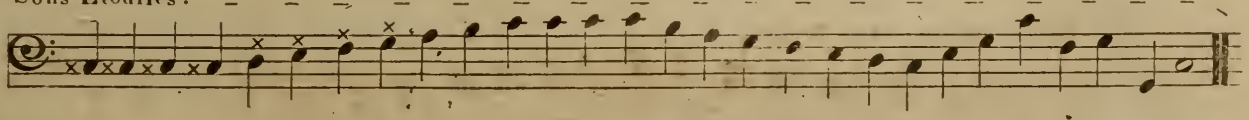
In playing a succession of notes with the Sons Etouffés, the Left hand must not, at each note, recede from the strings, But the fingers being kept close together and stretched out, their extremities should lean on the strings to enable the palm of the hand to Damp their vibration with rapidity and precision. 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 Second.

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.



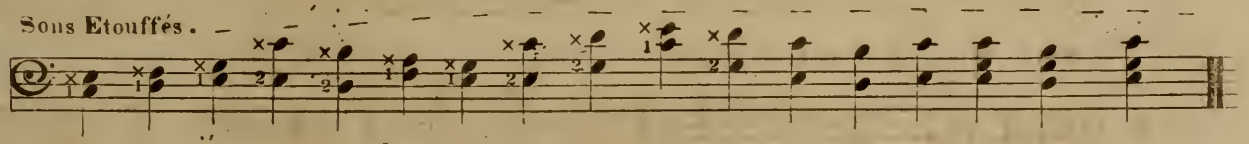
Sons Etouffés.

Ex: 1.



✱ Sons Etouffés.

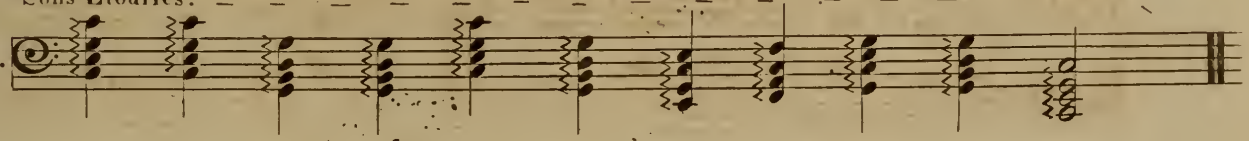
Ex: 2.



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.

Sons Etouffés.

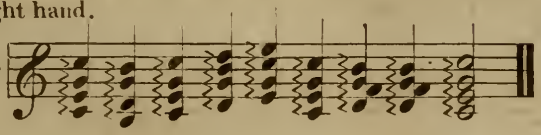
Ex: 3.



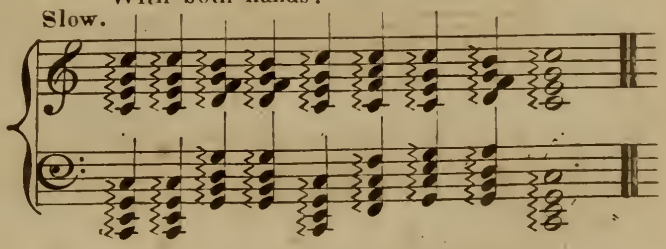
The ordinary position of the right hand prevents the performer from playing a chord with the Sons Etouffés, in the same manner as with the left hand; Therefore the vibration of the strings must be stopt by placing successively and suddenly on the strings, the fingers which struck the chord.

Chords with the Sons Etouffés.
Right hand.

Ex: 4.



With both hands.
Slow.



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

CHAPTER XII

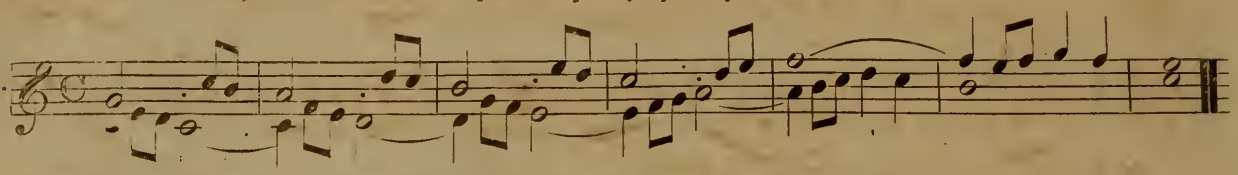
ON THE MANNER OF PERFORMING

TWO OR THREE PARTS, WITH THE SAME HAND.

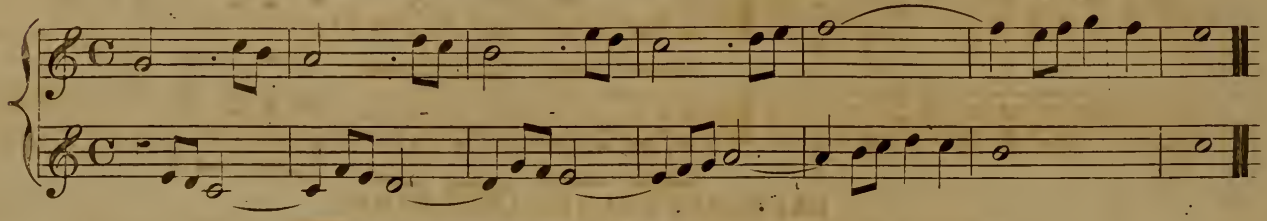
In the Introduction of this Work, the Author insisted strongly on the necessity of going beyond the narrow limits within which most of the Composers for the Harp have hitherto confined themselves, and to follow the new tracks opened by all great Pianists performing at the same time two, and even three 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 show him the manner of overcoming those difficulties.

The following Example shows how Two parts may be played by the same hand.

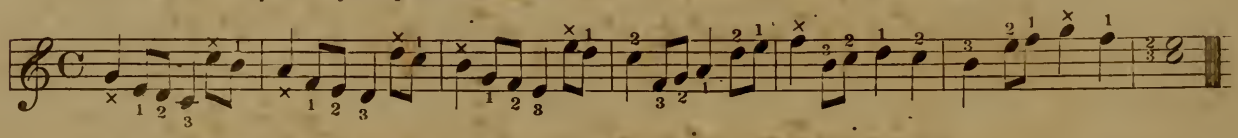
Ex:1.



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 stave, thus:

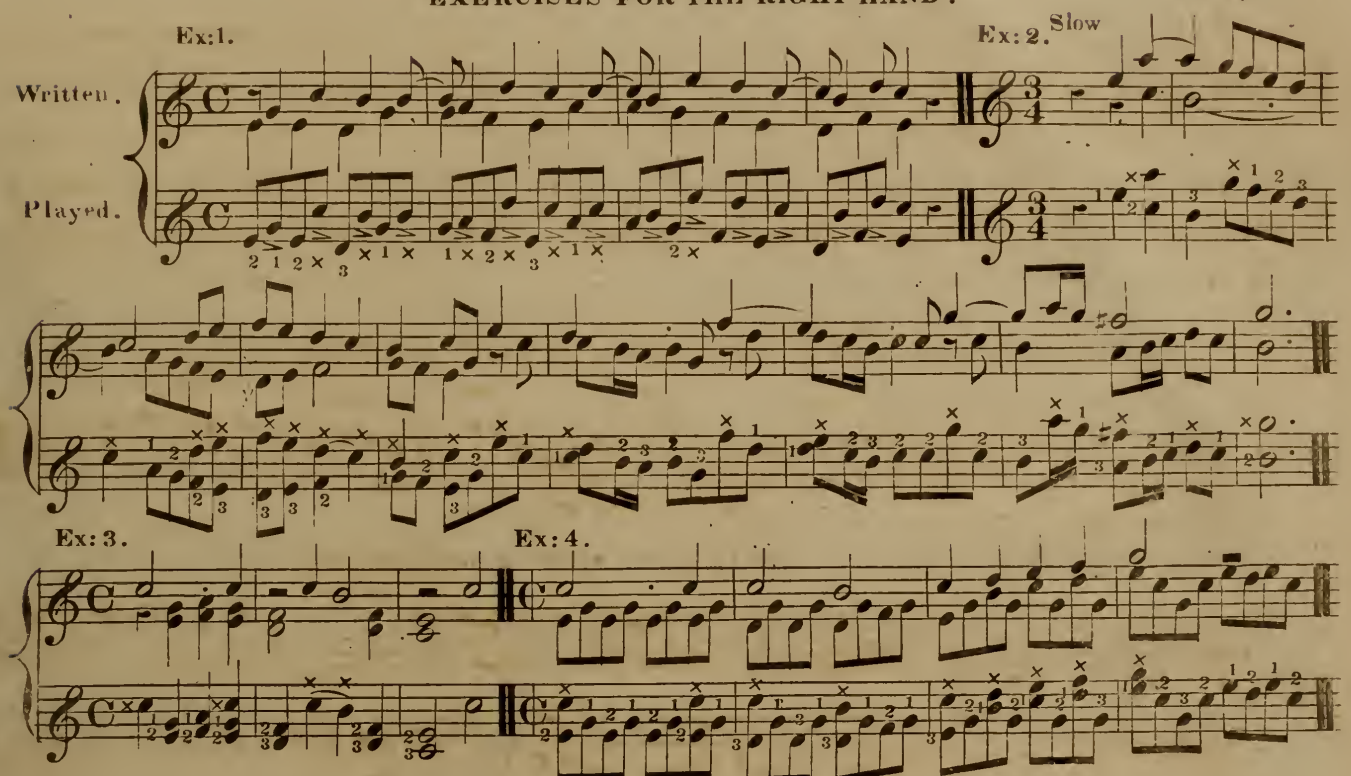


One may see how a passage understood in this manner is easily performed, therefore, the student must learn early the habit of immediately simplifying all passages in several parts, to be played with One hand; taking no notice of the sustained notes which occur.

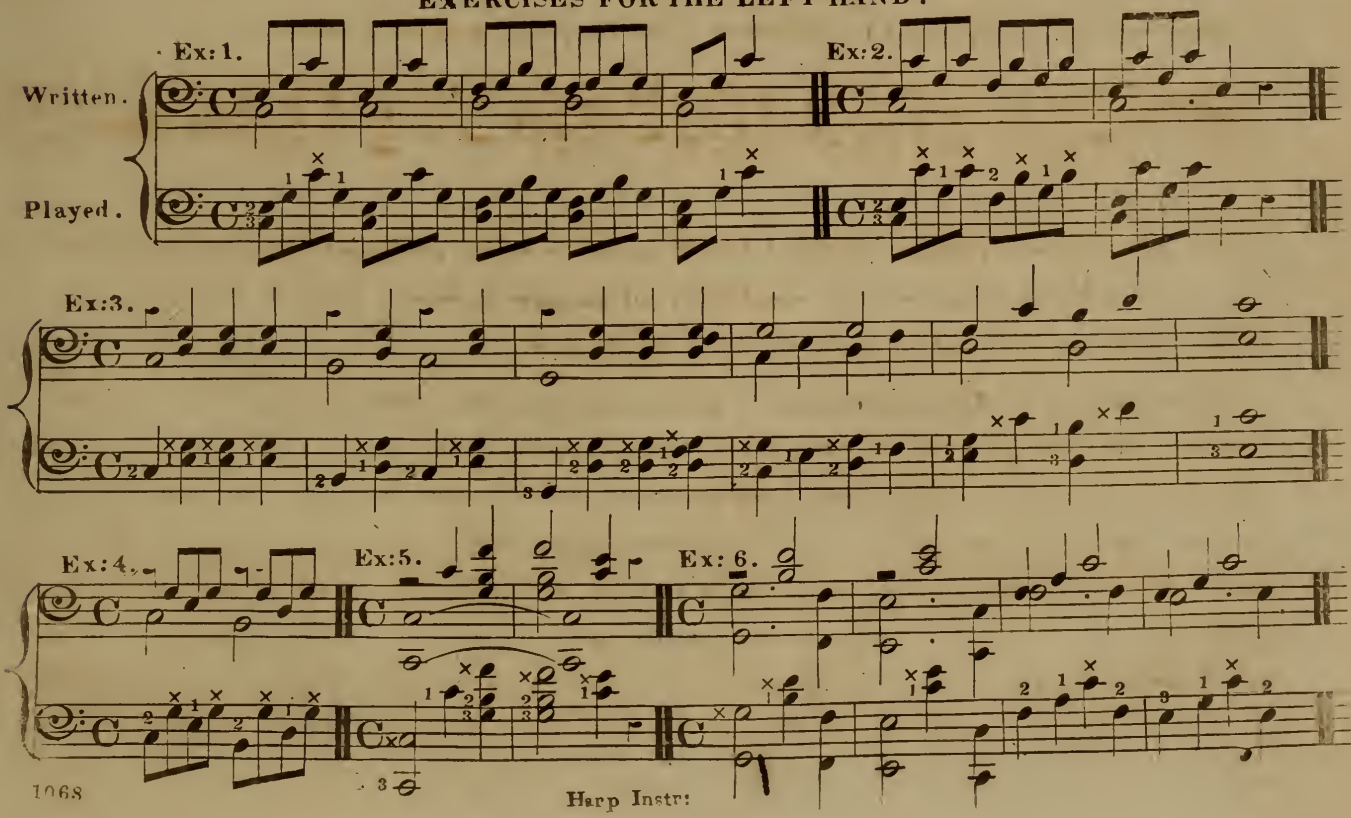
Observe that by the foregoing manner of performing, part only of the intention of the Composer is fulfilled; the notes are heard in succession as they should be; but the dotted Minims are not heard with the same intensity of sound during the performance of the other corresponding notes; This is an inconvenience 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.

This forms a General Rule which the student must have present in his mind when passages of this description occur; which is frequently the case in pieces in which the same hand has two or three parts to play, as sustained notes are generally introduced in one of the parts.

EXERCISES FOR THE RIGHT HAND.



EXERCISES FOR THE LEFT HAND.

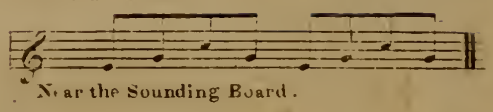


CHAPTER XIII

EXPLANATION OF SIGNS AND TERMS

PECULIAR TO HARP MUSIC.

The words Prés de la Table (Near the Sound Board) when placed over or under a passage, show that the strings must be struck Close to the sounding board, the strings being unequally divided, the sound becomes more shrill.



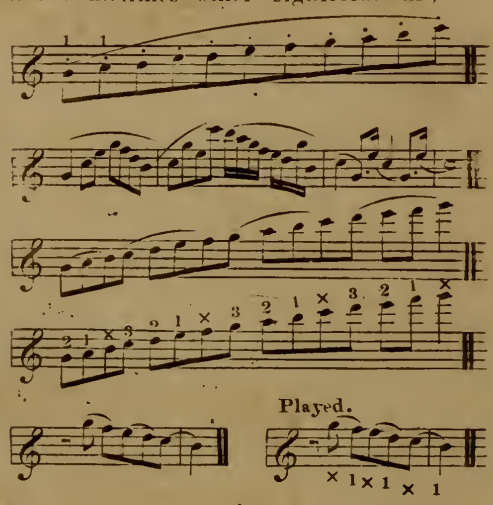
In the Exercises of the first part, the Author has marked the notes to be played by gliding the Thumb or the Little finger by a Semi-circle thus: ⌒, this mark has sometimes other significations,

1st. When placed over Dots, all the notes are to be played with the First finger, thus:

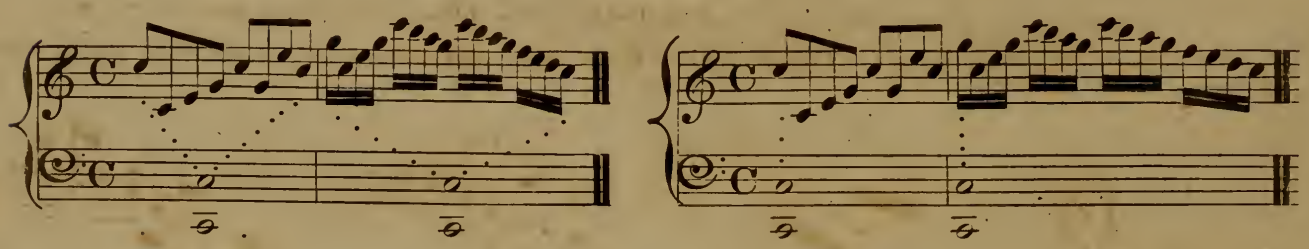
2nd. When a Curved line is placed as in this Example, it does not relate to fingering, but simply shows that the notes must be very equal and closely connected.

3rd. When a Slur is placed as in this example, it shows 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.

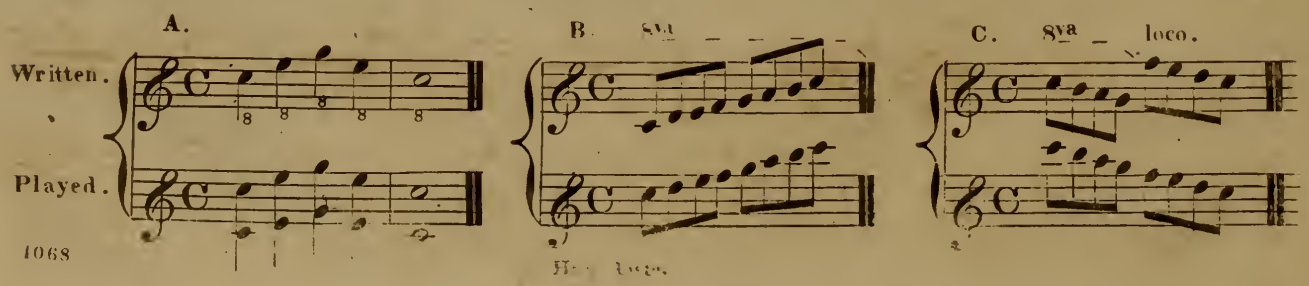
4th. When a Slur is placed (over two notes, (see Ex.) they must be played as the fingering indicates, giving an emphasis to the note played by the thumb.



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.

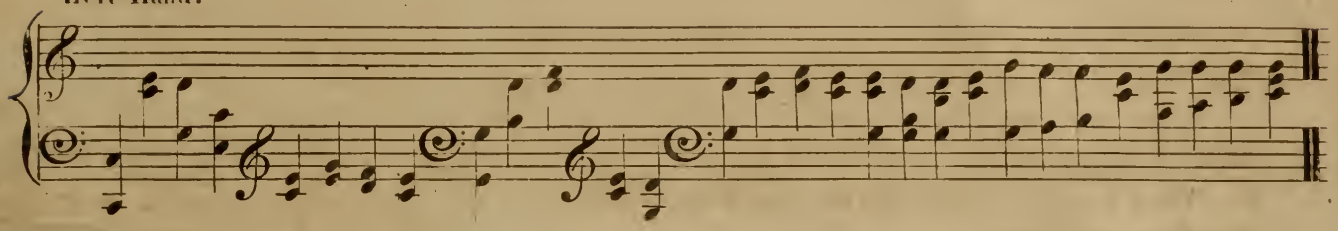


When the figure 8 is placed Under a note, it shows that the Lower octave of that note is to be played with it. (see A) But when the 8va is placed Above a note or a series of notes, it indicates that they must be played an Octave higher than written (see B) Untill the Italian word Loco, which signifies at the usual place, occurs. (see C)



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

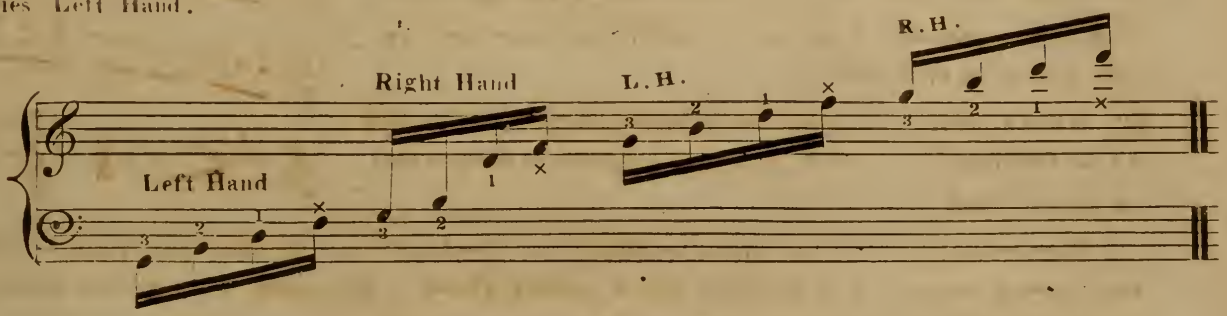
Left Hand.



CROSSING THE HANDS EXPLAINED.

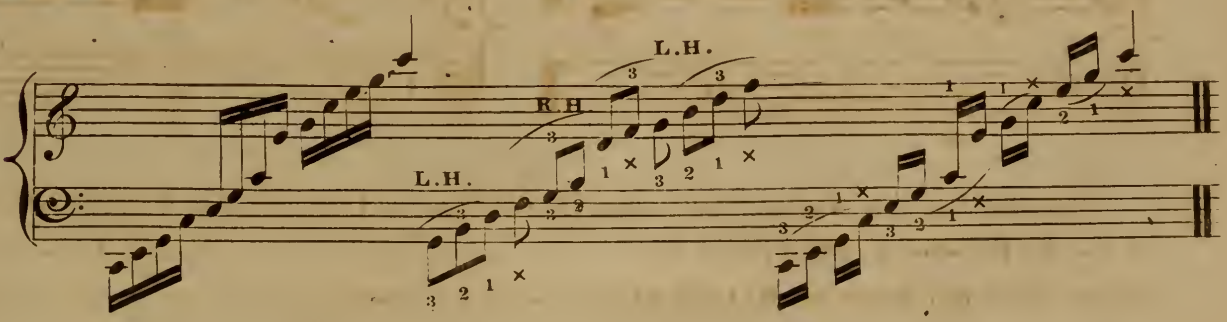
Frequently in performing a piece of Music one of the hand must pass Over the other, this is generally indicated by the letters R.H. which signifies Right Hand, or by the letters L. H. which signifies Left Hand.

Ex: 1.

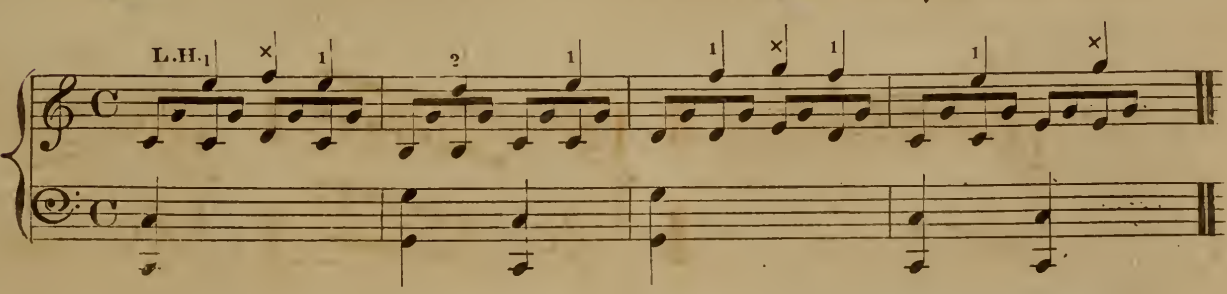


Sometimes the Change of hands is indicated only by the different directions given to the Stems of the Notes, which are turned Upwards for the Right Hand and Downwards for the Left Hand. thus

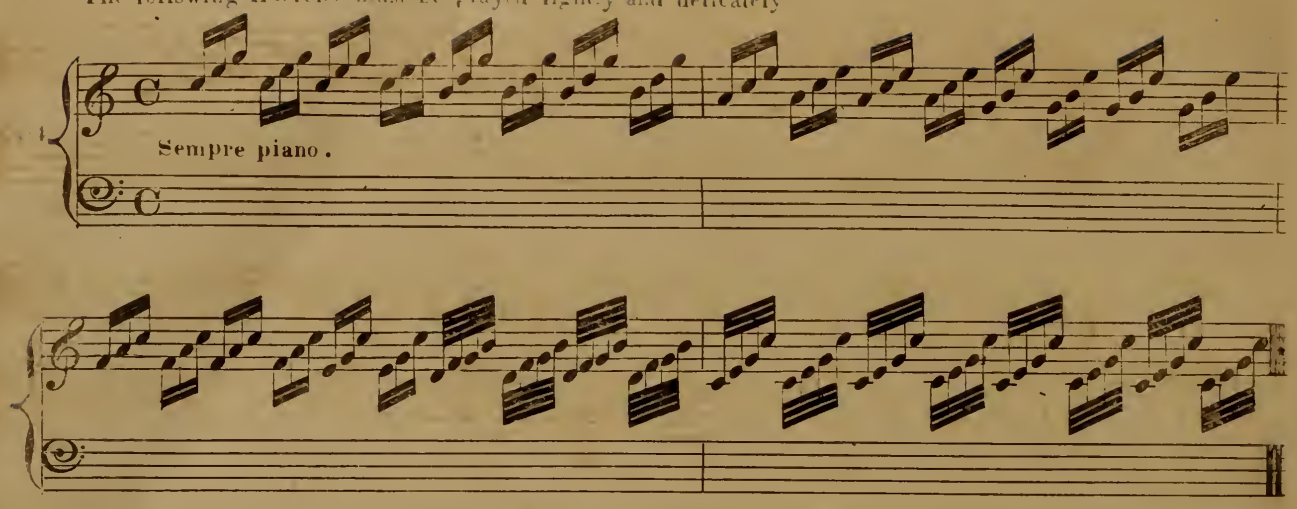
Ex: 2.



Ex: 3.



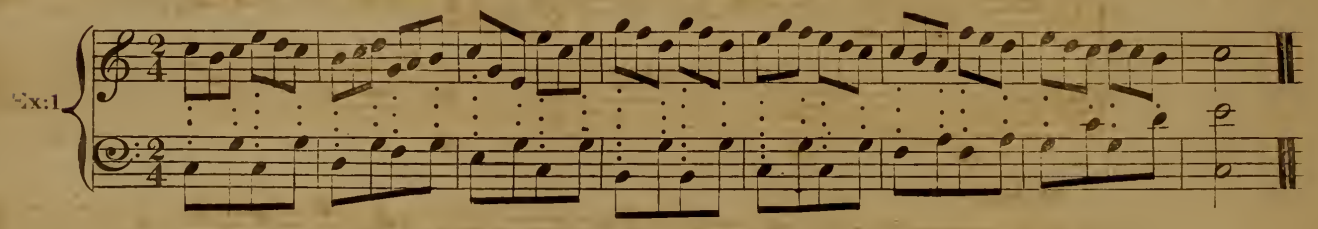
The following Exercise must be played lightly and delicately



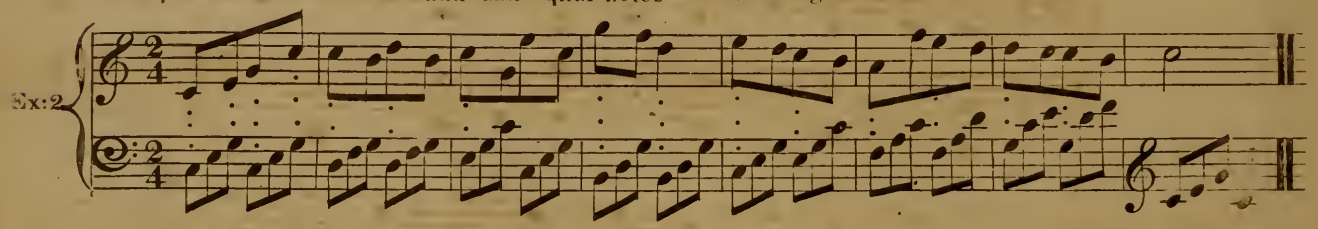
TRIPLETS EXPLAINED.

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.

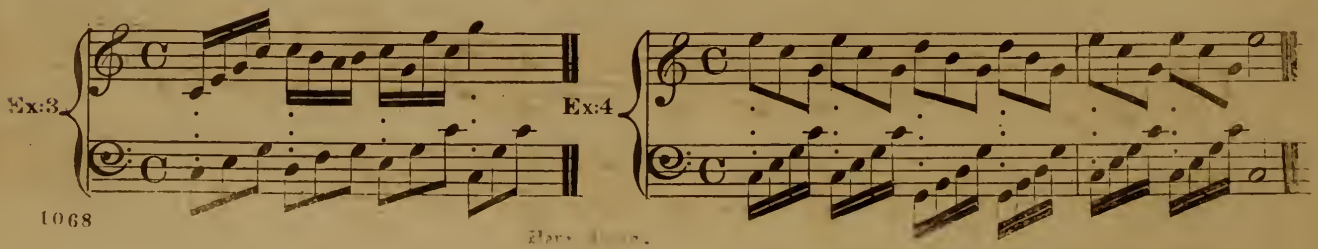
Triplets with the Right Hand and equal notes with the Left hand.



Triplets with the Left Hand and equal notes with the Right hand.



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 this triplet on the last semiquaver of the group.



Prelude in C.

Lento.

Lesson 1.

Prelude.

Moderato.

Lesson 2.

Prelude.

Moderato.

Lesson 3.

Prelude.

Moderato.

Lesson 4.

Prelude in F Major.

Lesson. 5.

Je suis Lindor.

Andante

French Air.

Prelude in B♭ Major.

Lesson 6.

Allegro.

Le Garçon volage.

Prelude in E♭ Major.

Portrait Charmant.

French Air.

Lesson 7.

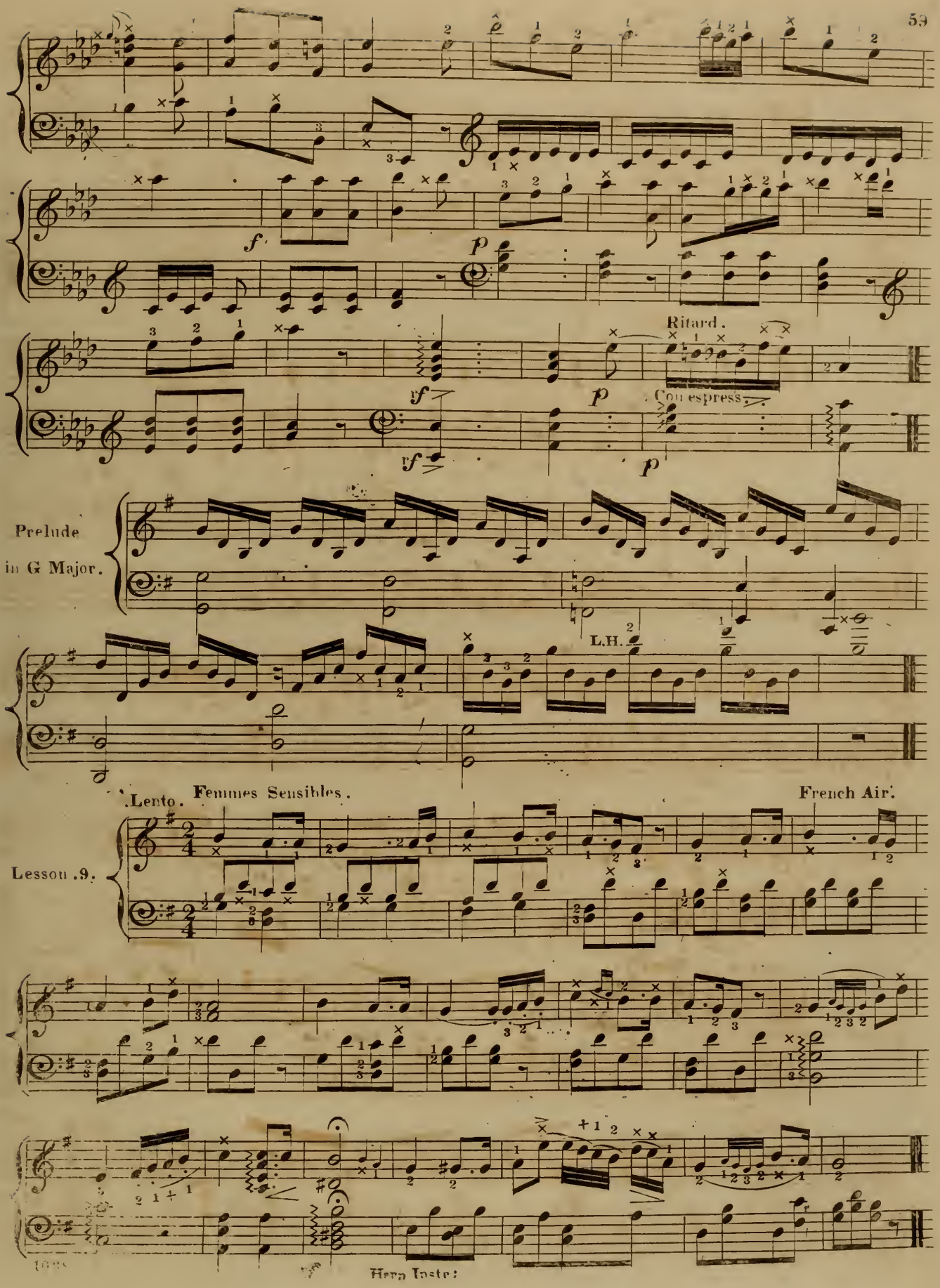
Andante con espress.

Prelude in A♭ Major.

R.H. L.H. R.H. L.H.

Andante by Mozart.

Lesson 8.


Ritard.
Con espress.
Prelude in G Major.
L.H.
Lento.
Femmes Sensibles.
French Air.
Lesson .9.
Harp Instr:

Prelude in D Major.

Lesson. 10.

Robin Adair.

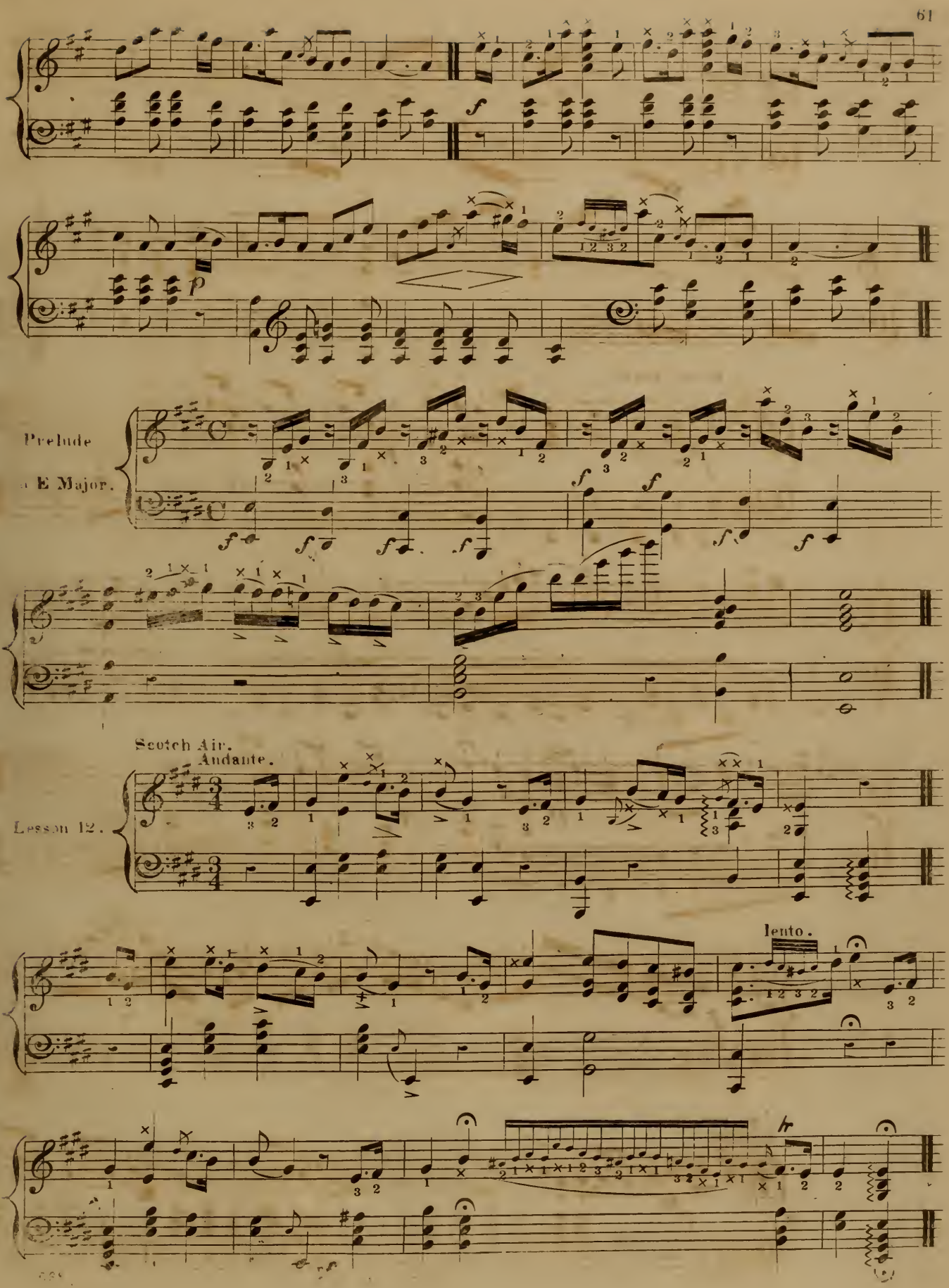
Lento.

Prelude in A Major.

Lesson. 11.

Scotch Air.

Andante.


Prelude
E Major.
Scotch Air.
Andante.
Lesson 12.
lento.

Prelude in C Major

German Air. Allegretto.

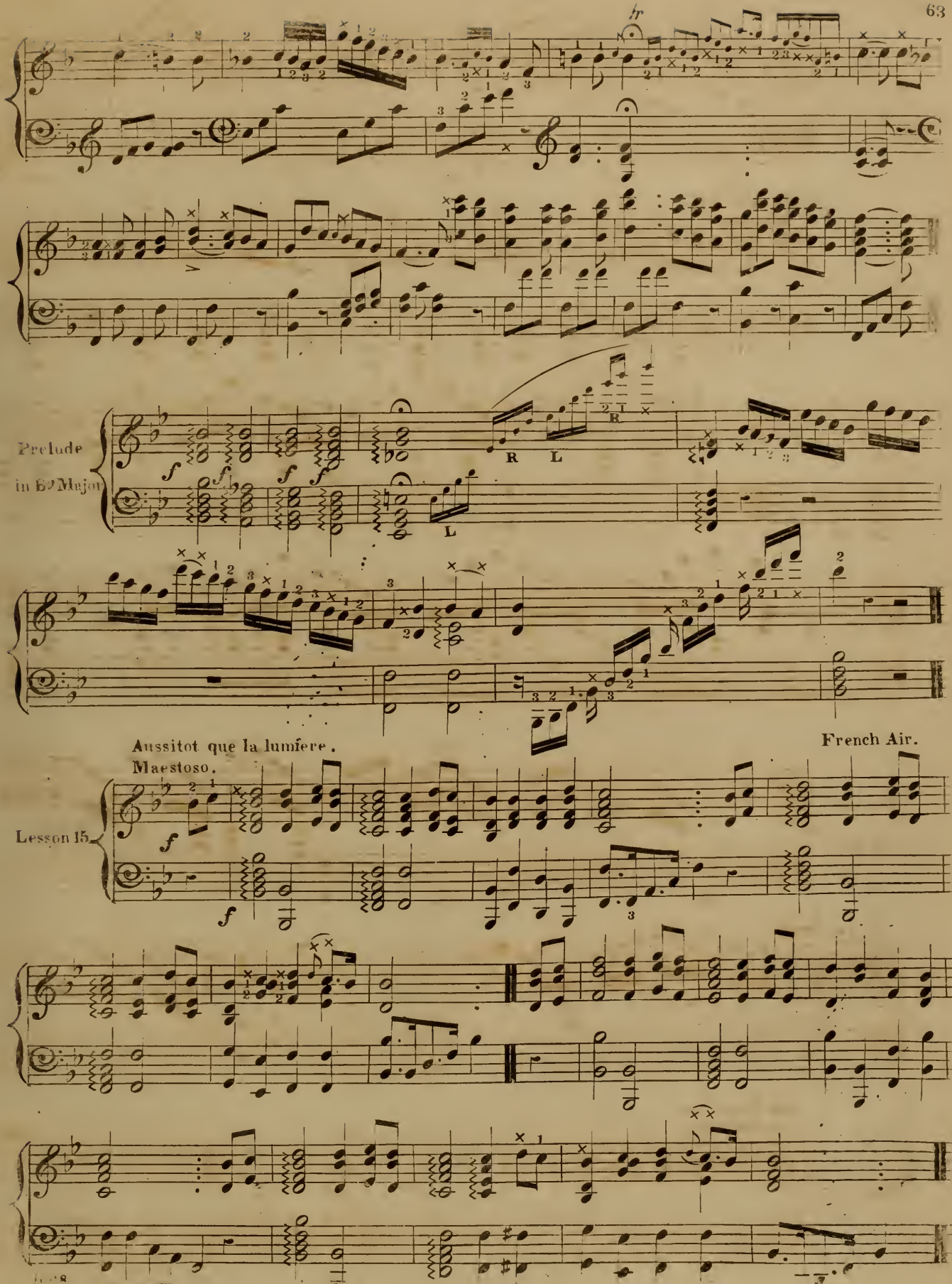
Lesson 13.

Prelude in F Major.

fix A♮.

La Biordina. Andante.

Lesson 14.


Prelude
in B♭ Major
Aussitot que la lumiere.
Maestoso.
French Air.
Lesson 15.

Prelude in E♭ Major

Ah! que l'amour!
Moderato.

Hungarian Air.

Lesson 16.

p

Prelude in C Minor.

Air Russe.
Moderato.

Lesson 17.

Prelude in G Minor.

L.H.

Lesson 18.

Vive Henri Quatre.

French Air.

Prelude.

Segue.

March in Tamerlane with Variations.

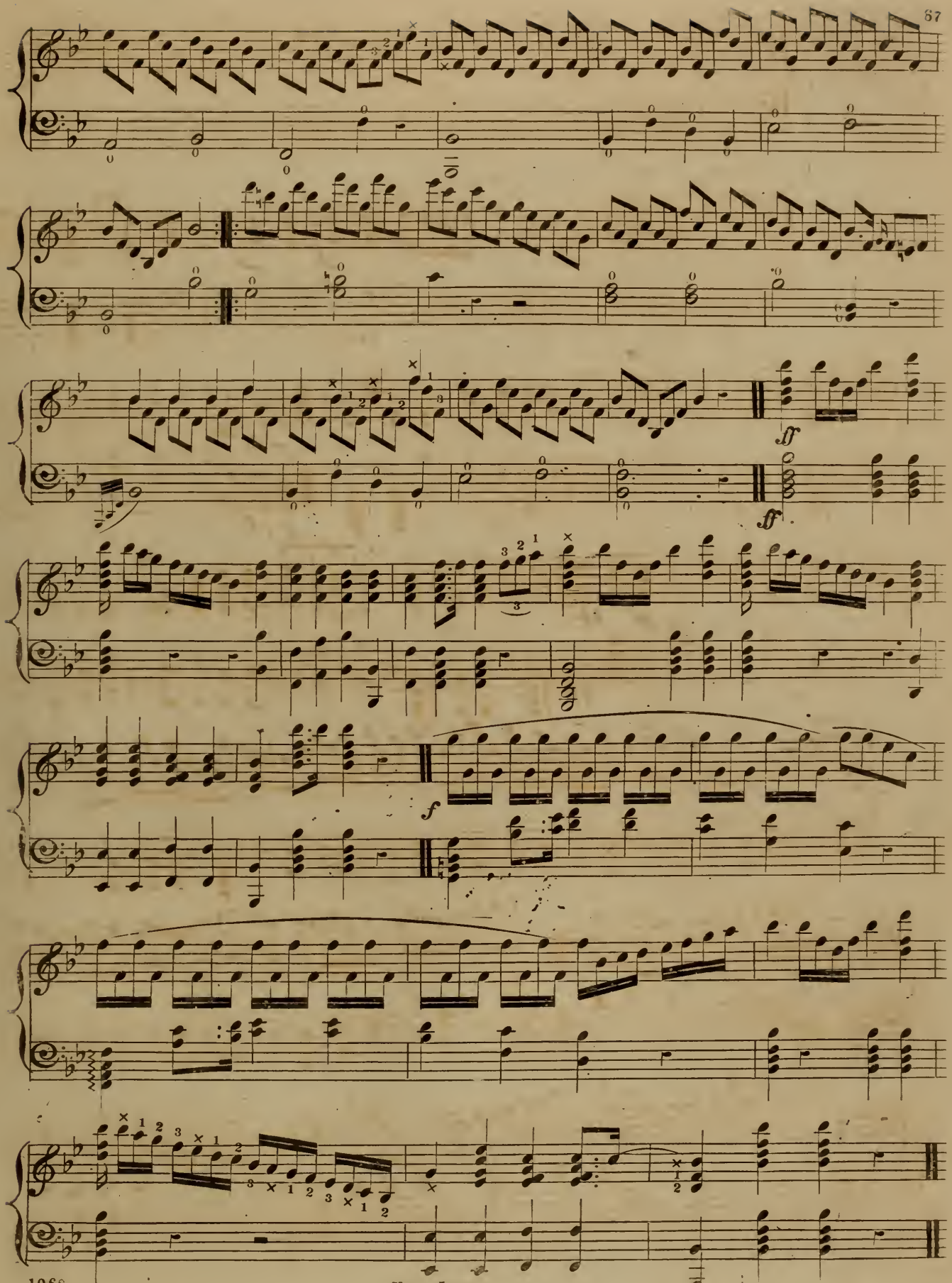
Lesson 19.

Etouffé

Variation.

Legato.

Sons Harmoniques


ff
ff
f

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 accellerated.
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 esp:	With expression and feeling.
Da Capo	D.C.	Begin the Air again and end with the First strain.
Decrescendo	Decres:	A gradual fall of the sounds.
Diminuendo	Dim: >	
Dolce	Dol:	In a soft manner.
Forte	For: *f*	Play loud.
Fortissimo	For: *ff*	Very loud.
Mezzo Forte	Mez: For: m*f*	A medium between Piano and Forte.
Pendendosi	Perd:	Diminishing gradually the sound.
Piano	Pia: or *p*	Soft.
Pianissimo	Pia^mo or *pp ppp*	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: m*fz*	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 value.
This mark		The same as Crescendo.
This mark		The same as Decrescendo.
This mark		Includes both, and therefore implies first an Increase and then a diminution of sound.