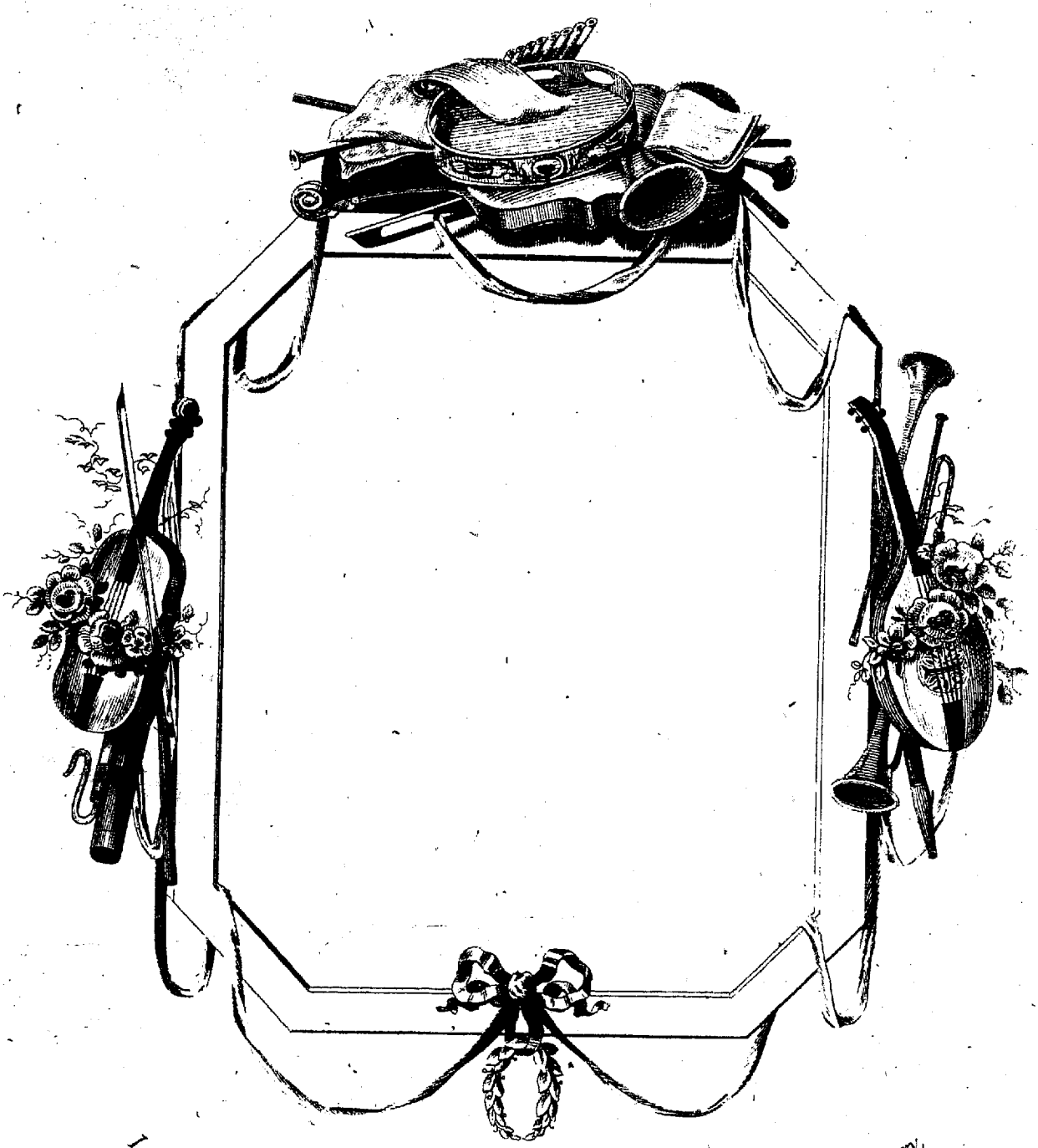
Instructions for the Harp —	Mayer
Progressive Lessons for the Harp —	Weippert
Duet — Op 38 —	Dussek
Duet — Op 10	Hinner
Ame tutte le belle — Duette —	Stiebelt
Favorite Airs	Dalvimare
Sonata — Op 10 —	Weippert
March	Casimir
Merrily Danced the Quakers Wife	Adams
Liebster Augustin	Weippert
Favorite Airs	Dussek
Three favorite Airs	Dussek
Haydn's Andante	Krumpholtz
Duncan Gray	
Ah vous dirai je Maman	Cardon



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A Complete Instructions

FOR THE

HARP,

In which is introduced every neceſsary Inſtruction for attaining a perfect knowledge of that Inſtrument, by the moſt Simple & eaſy Method.

Exemplified

By Progreſsive Preludes & Airs in every poſsible Key.

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By

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Profeſsor of the Harp.

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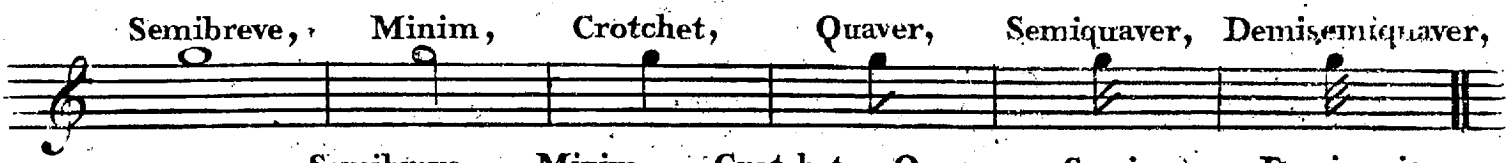
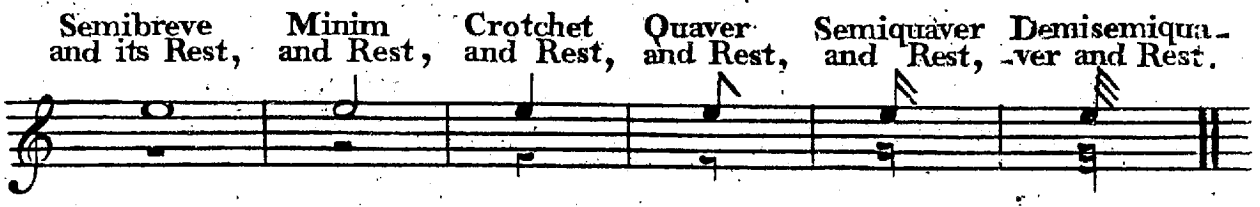
Introductory Remarks

to the Art of

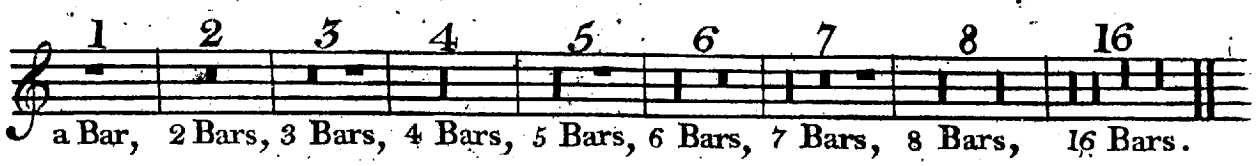
Performing on the Harp.

Characters of the Notes and the Proportion they bear to each other.





Rests, or Pauses.



A Semibreve is equal to a whole Bar.

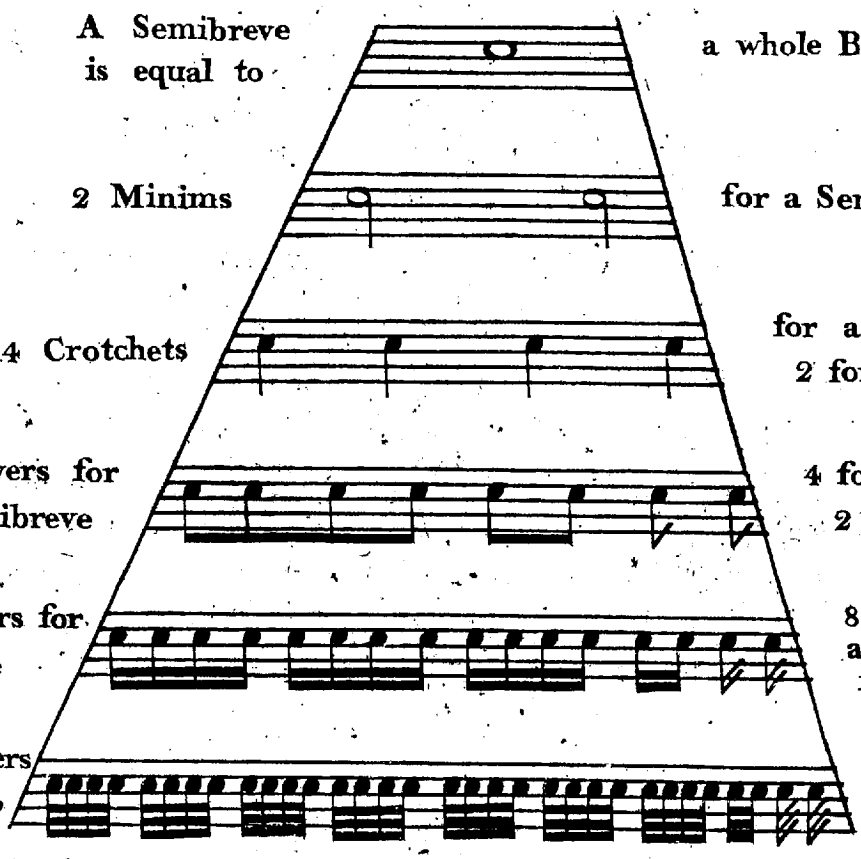
2 Minims for a Semibreve.

4 Crotchets for a Semibreve, and 2 for a Minim.

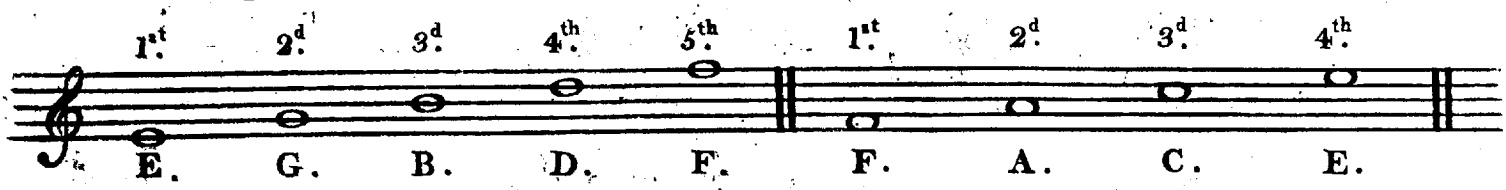
8 Quavers for a Semibreve 4 for a Minim, and 2 for a Crotchet.

16 Semiquavers for a Semibreve 8 for a Minim, 4 for a Crotchet, and 2 for a Quaver.

32 Demisemiquavers for a Semibreve, 16 for a Minim, 8 for a Crotchet, 4 for a Quaver, and 2 for a Semiquaver.

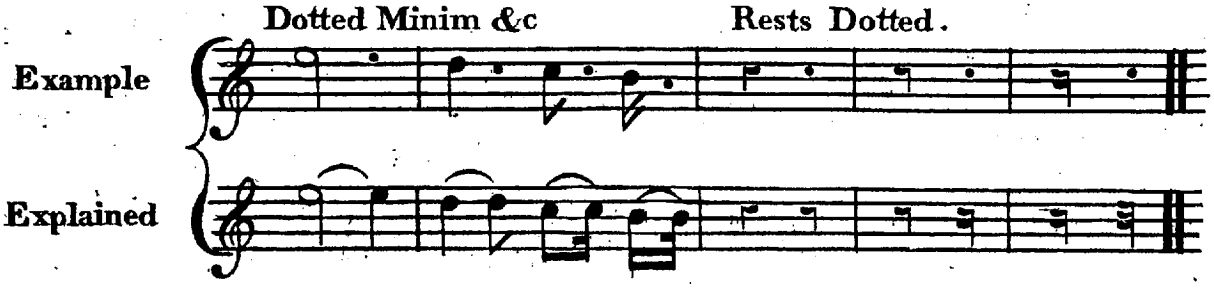


The Five Lines and Four Spaces in the Treble.

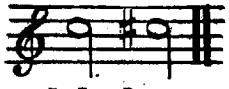
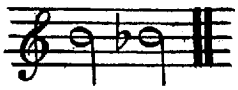
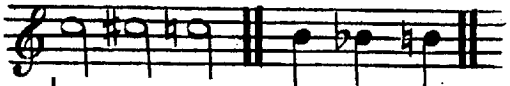


Of Dotted Notes.

A Point, or Dot following any Note or Rest makes such Note or Rest half as long a-gain as it otherwise would be were there no Dot annexed to it, which may be seen in the following Example



These three Signs ♯, ♭, ♮ are called Sharp, Flat and Natural.

A Sharp placed before a Note raises it half a Tone thus  A Flat lowers the Note half a Tone thus  and a Natural placed before any Note that has been made Sharp or Flat restores it to its original place thus 

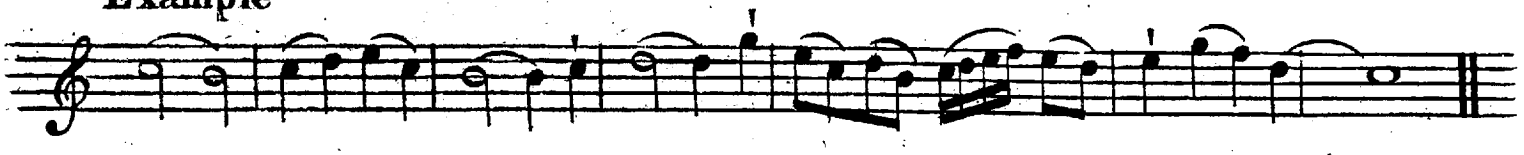
A Single Stroke or Bar drawn acroſs the five lines | | | is to divide the Measure and to distinguish one Bar from another.

Double Bars ‖ ‖ ‖ divide pieces of Music into Five or more Parts, generally called Strains, these are not always used except at the end and then they mark the finish-ing of the Movement.

A Repeat 𝄇 and 𝄆 is placed as a Mark over the Note from which the Part is to be repeated from.

A Pause, or Cadence is marked thus 𝄐 A Tye or Binding thus ⁀ when put over two or more Notes, on the same Line or Space (whether in the same or differ-ent Bars) the First only is to be struck though it must be held the full time of both, as the following Example will explain.

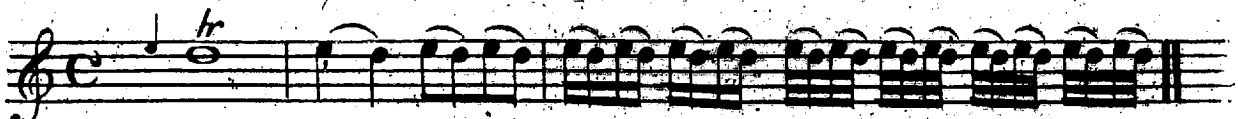
Example



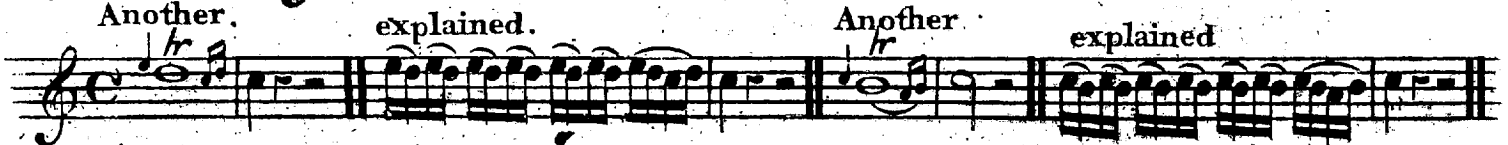
Staccato Marks thus ' ' ' ' ' or thus . . . . . signify the Notes over which they are placed must be play'd with Spirit and Taste, and held only half their Time the remaining parts being made up by an imaginary Rest between each Note as in the following Exam-

ple

Construction of a Shake



Another. explained. Another explained



A Turn over the Note played thus played thus

Of Times

Slow Times are mark'd thus, —— Grave, Adagio, Andante, Andantino, Largo, Moderato, Larghetto, Quick Times are, —— Allegro, Allegretto, Allegro afsai, Vivace, Presto, Presto afsai.

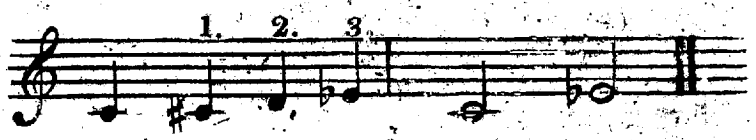
For Expreſsion.

Cantabile, Affettuoso, Con Gusto, Lento, Gratioso.

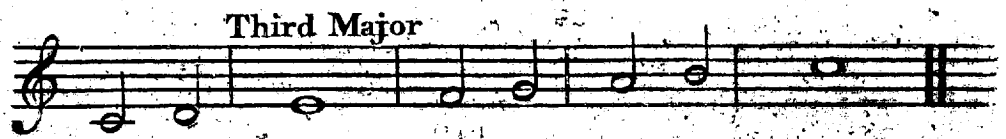
Of Minor and Major.

The Tone Minor is determined by the Third Note of the Key being only three half

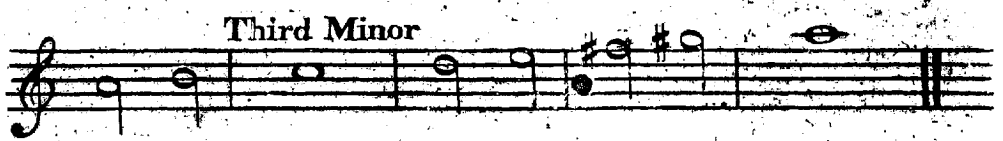
Notes from the Key Note. thus



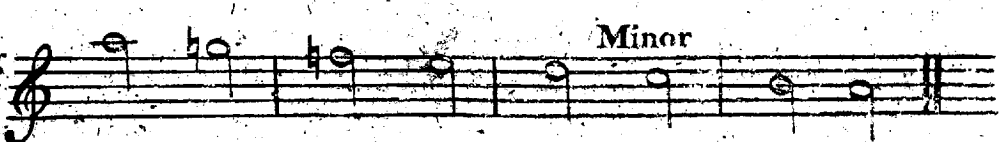
Scale for the Tone Major.



Scale of the Tone Minor.

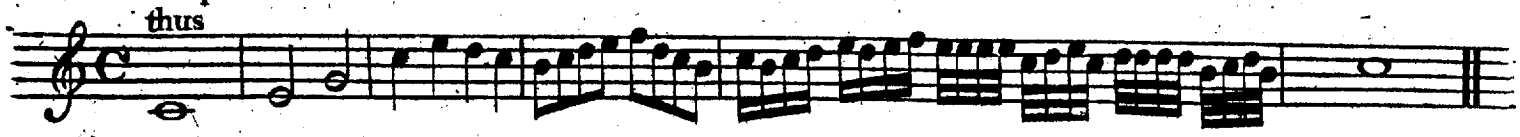


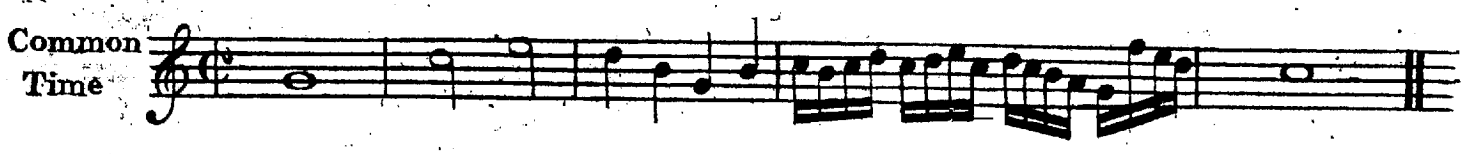
In the Minor Scale descending the two Sharps are Naturals.

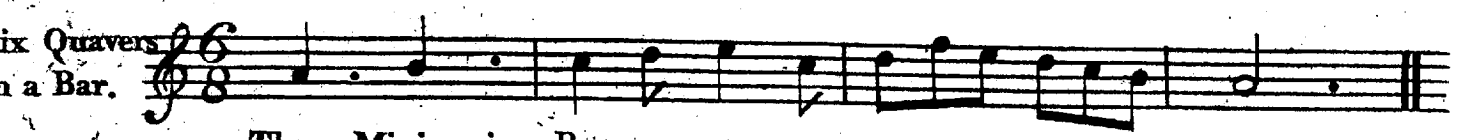


There are two sorts of Time Common and Tripple, Common is marked C, ¢, $\frac{2}{4}$, 2, $\frac{6}{8}$. and Tripple $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{12}{8}$, $\frac{6}{8}$.

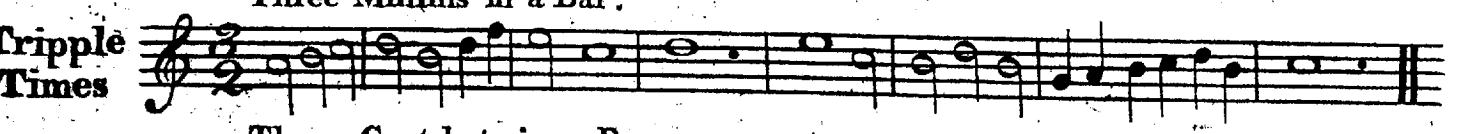
Example of Common Time.





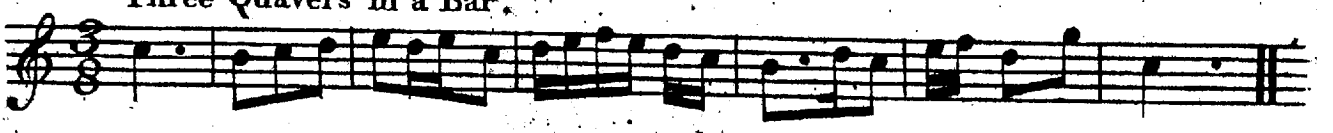


Three Minims in a Bar.

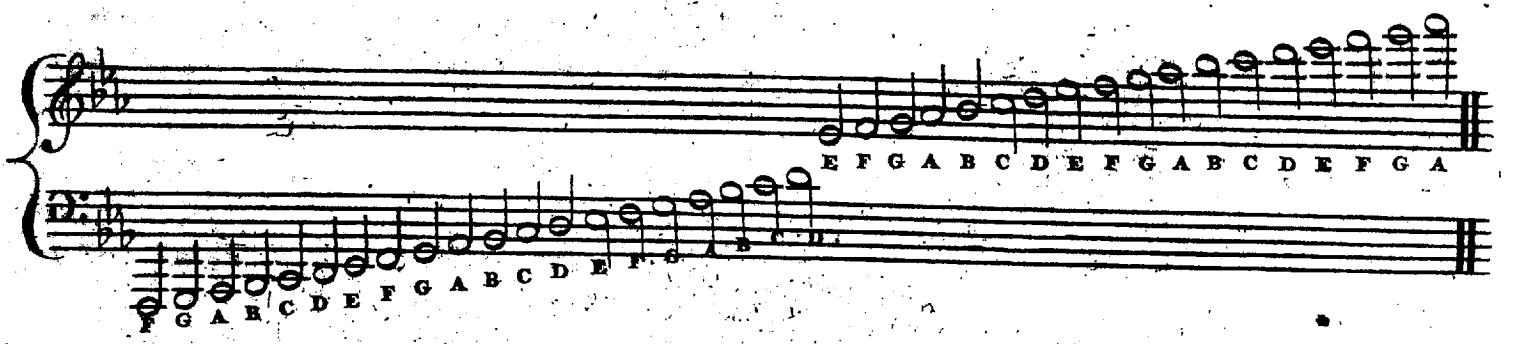


Three Crotchets in a Bar.

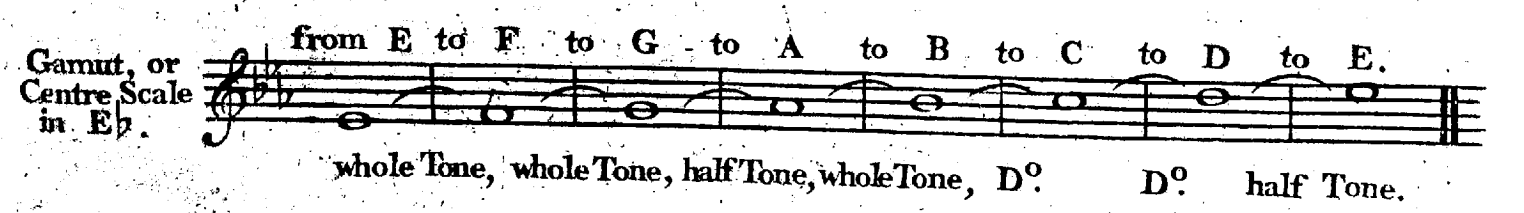
Three Quavers in a Bar.



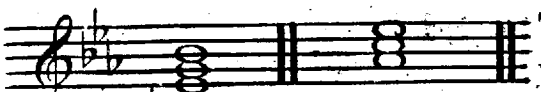
The Pedal Harp is strung with 38 Strings, the lowest String in the Bass is F.



In the Gamut there are Five whole Tones and Two Semi or half Tones.

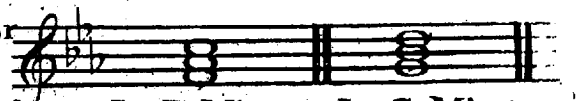


In Tuning the Harp you must observe that the two Chords Major must be Tuned very perfect in the third Major and fifth, they are call'd common Chords.



In E Major. In A Major.

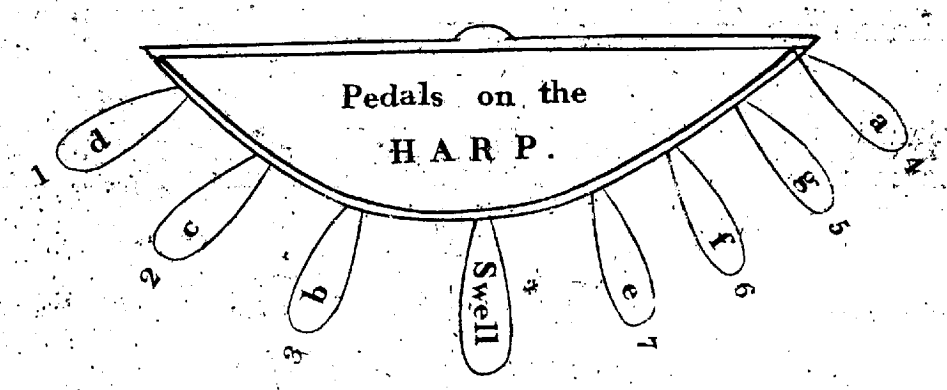
Two common Chords Minor where the Third is Minor



In F Minor. In G Minor.

When the Gamut is properly tuned the Octaves above and below must be tuned in the same manner regulating them Note by Note by the center Scale and above mentioned Chords.

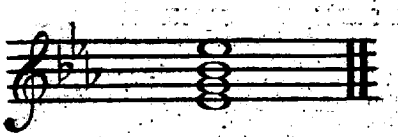
In placing the Harp in the hands, the Performer must sit upon a Chair somewhat higher than a common one, the Harp placed between the Feet, resting sideways on the right knee and shoulder, In placing the Fingers upon the Strings the right thumb must be held upright and bent backwards the three Fingers held straight on the Strings to avoid touching them with the Nails, the left Thumb may be held opposite the first Finger N B the little Finger is not used on the Harp.

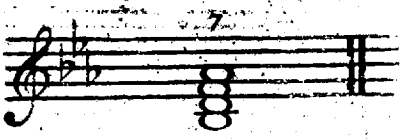


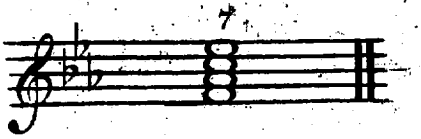
The Seven Pedals are to alter the Tones into half Tones, by prefsing with the left Foot N°. 1 D, becomes D Sharp. prefsing with the Pedal N°. 2 C, becomes C Sharp. N°. 3 becomes B Natural. N°. 4 A prefsed with the right Foot becomes A Natural. N° 5 G becomes G Sharp. N° 6 F, F Sharp, and N°. 7 E, becomes E Natural. sometimes they are kept with the Feet sometimes put on inside.

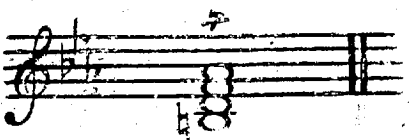
The modern Harp has a Pedal more called a Swell Pedal, the use of it is, for plain Chords, after the Chord is struck moving it with the left Foot produces a fine effect, when this Pedal is kept open the vibration is much stronger.

To perform on the Harp it is necefsary to know the Four fundamental Chords, viz: the Common Chord, the Seventh from the Dominant, the Seventh from the Second and the Seventh diminished.

Common Chord 

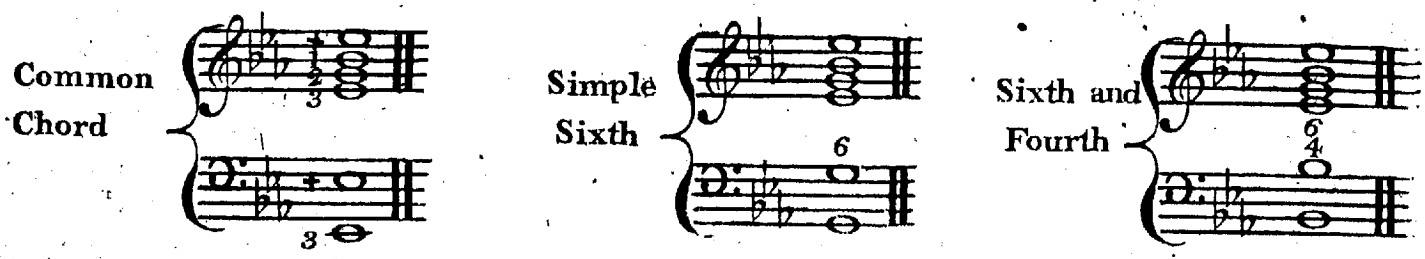
the Seventh from the Dominant 

the Seventh from the Second 

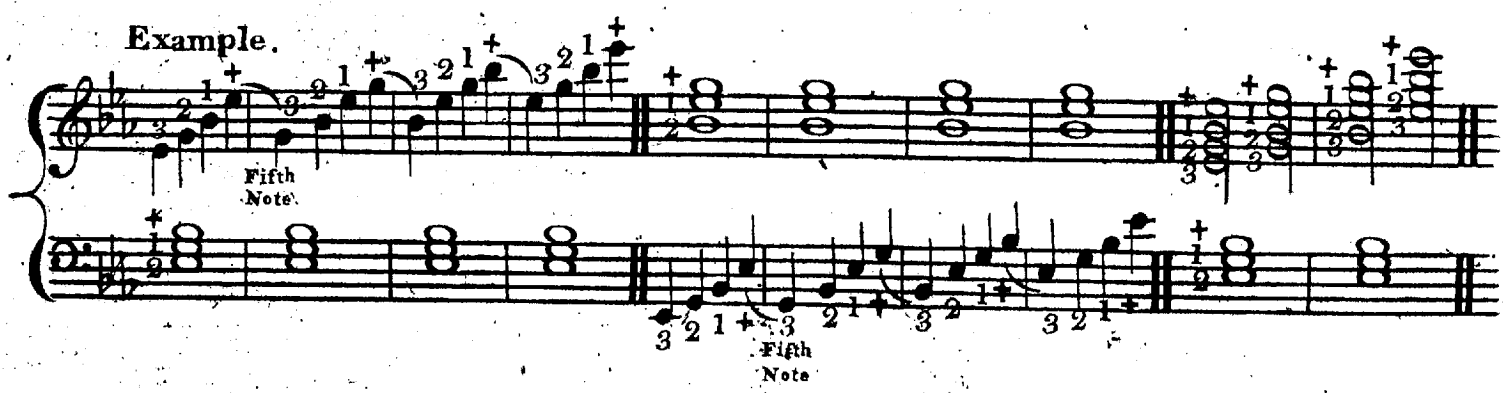
The Seventh diminished 

The Crofs + is for the Thumb, 1st the First Finger, 2nd the middle Finger, 3rd the third Finger.

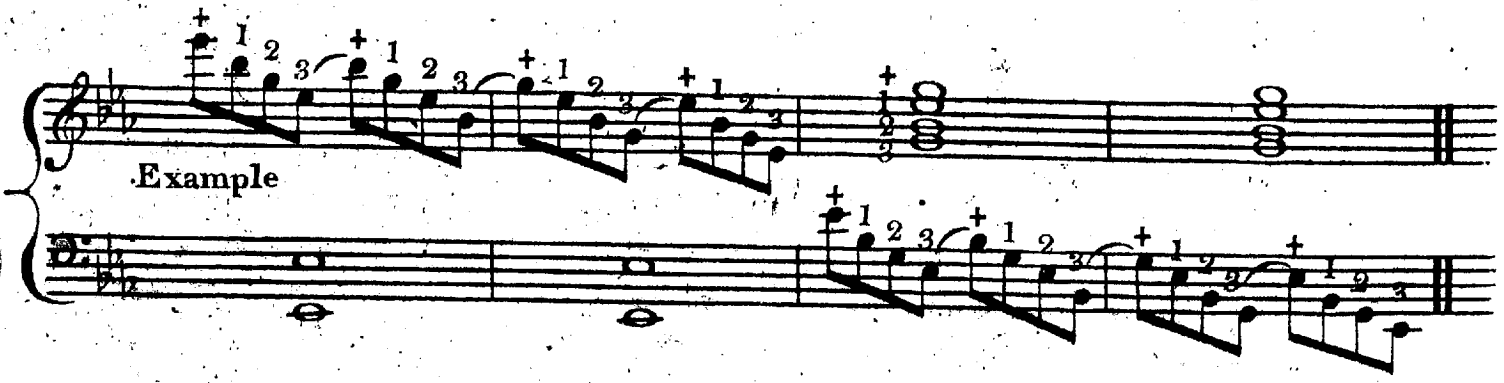
Lefson for the Common Chord.



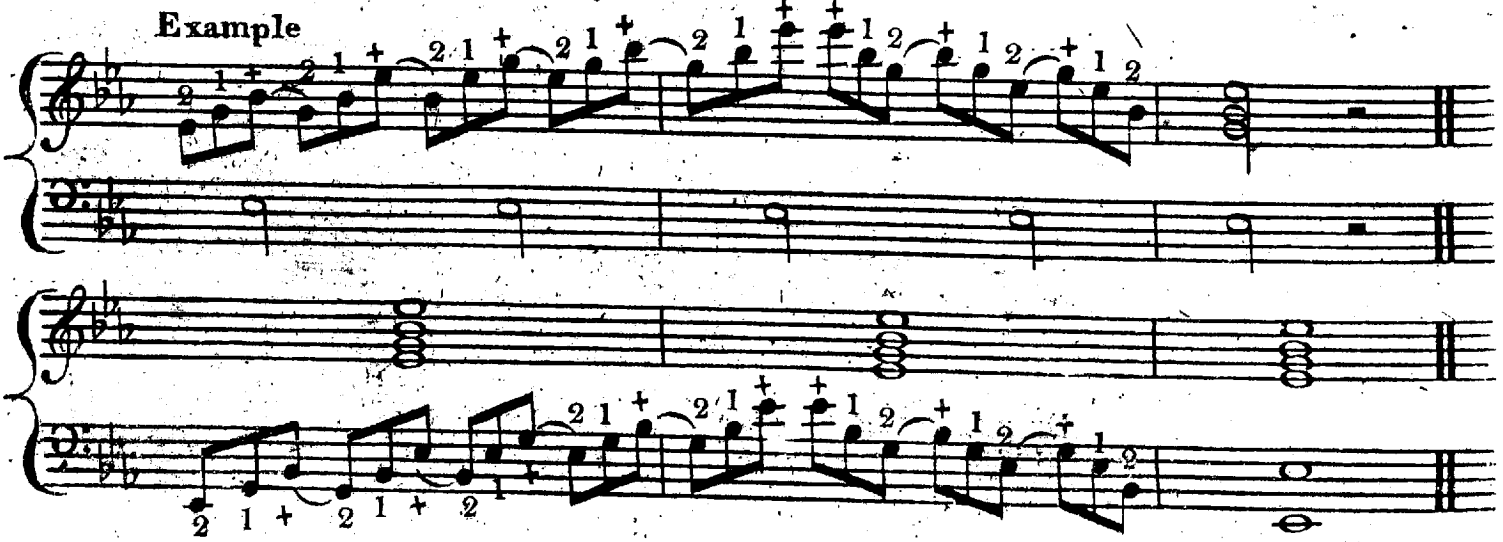
In the following Example it must be observed to put the third Finger on the Fifth Note G before the Thumb has struck the Note E in ascending.

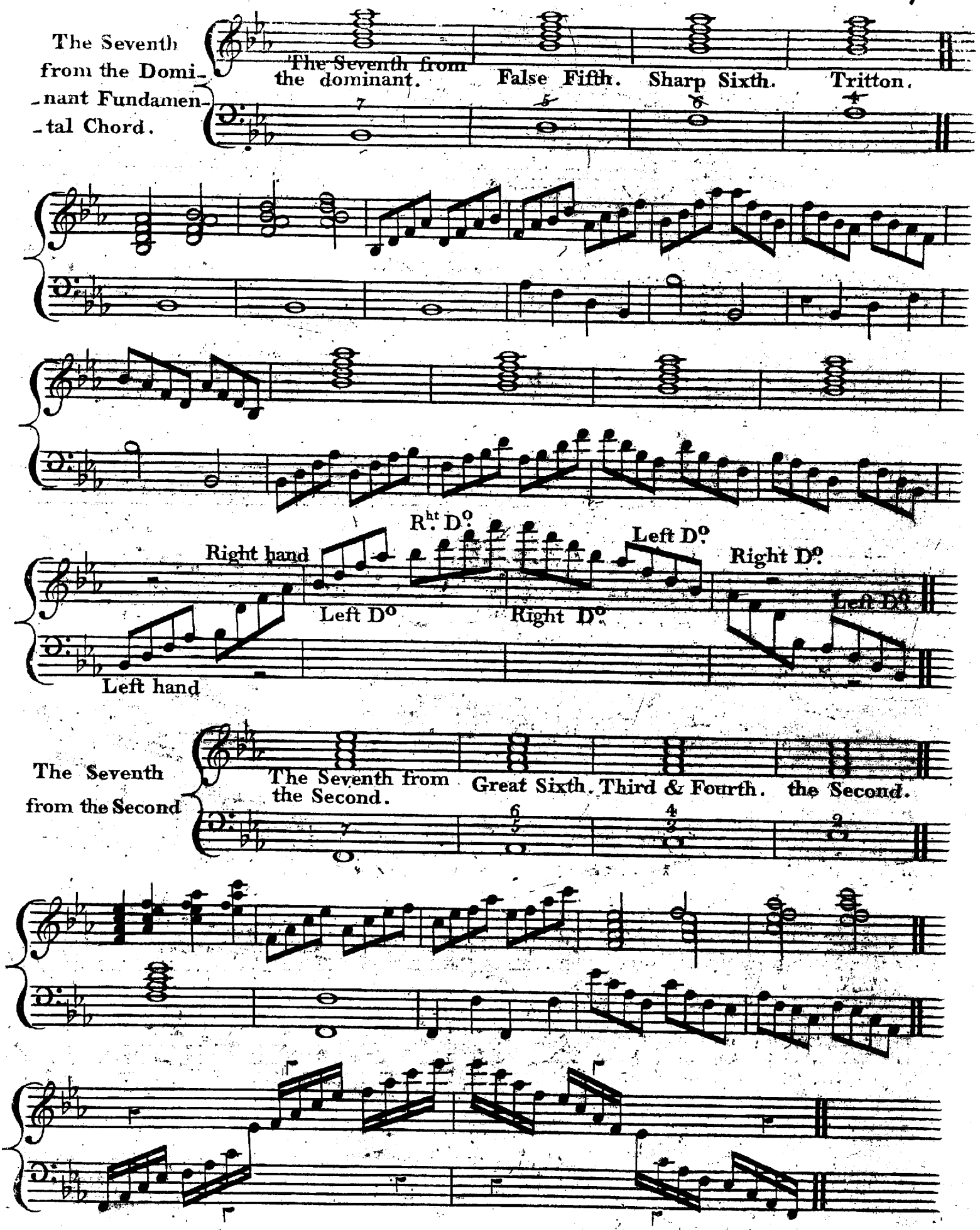


In descending the Thumb must be on the Fifth Note B before the third Finger strikes E.



The same observations with the second Finger in ascending or descending.



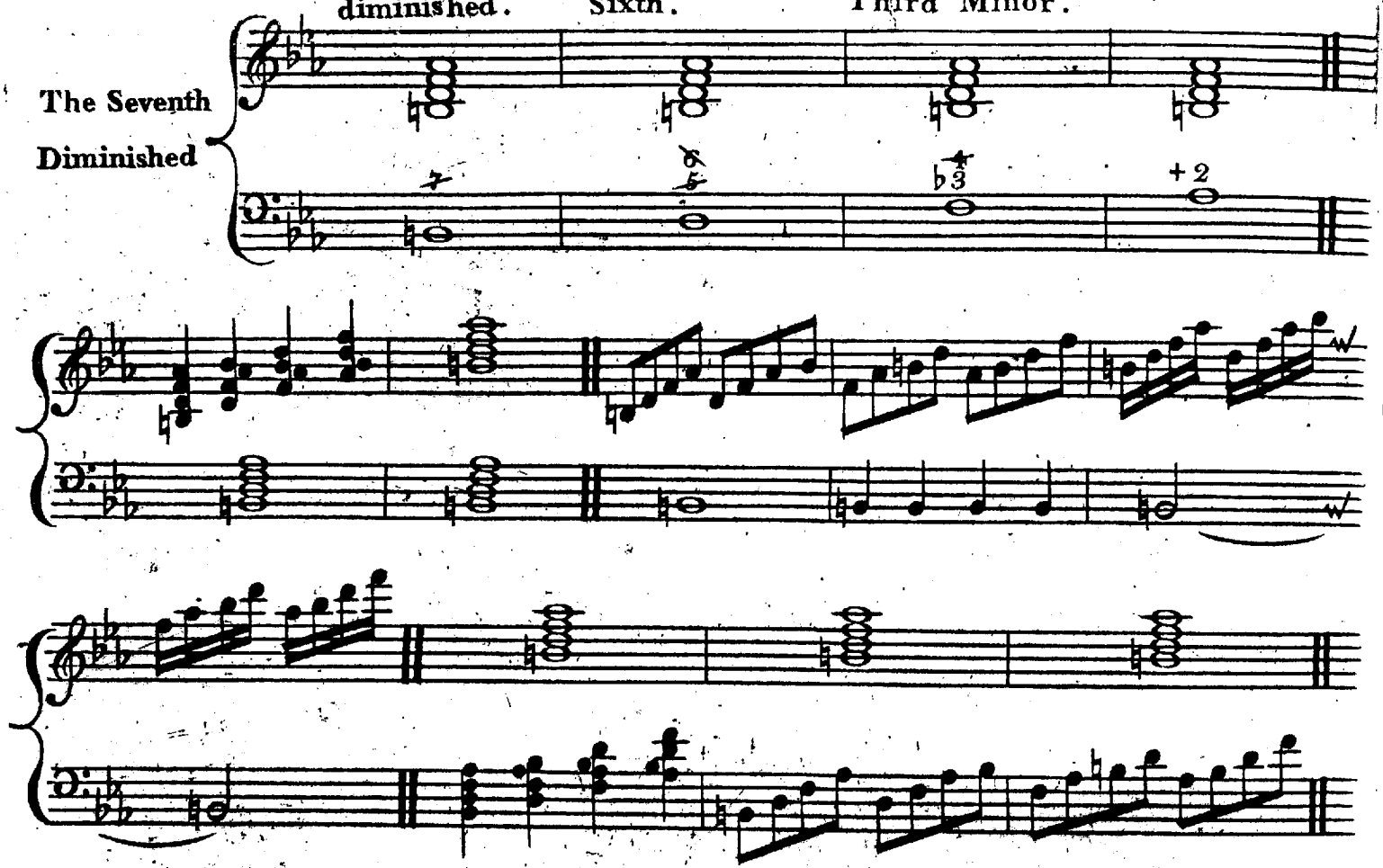

The Seventh from the Domi- nant Fundamen- tal Chord.
The Seventh from the dominant.
False Fifth.
Sharp Sixth.
Tritton.
Right hand
Left hand
Rht Do
Left Do
Right Do
Left Do
Right Do
Left Do
The Seventh from the Second
The Seventh from the Second.
Great Sixth.
Third & Fourth.
the Second.

The Seventh diminished.

The false fifth with the Sharp Sixth.

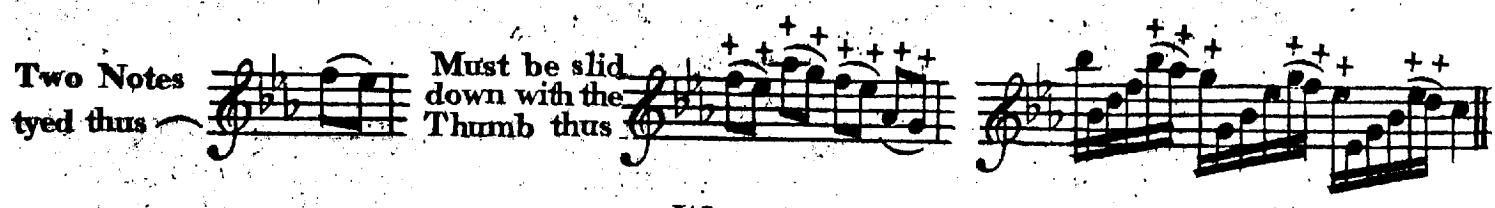
Tritton, with the Third Minor.

The Seventh Diminished



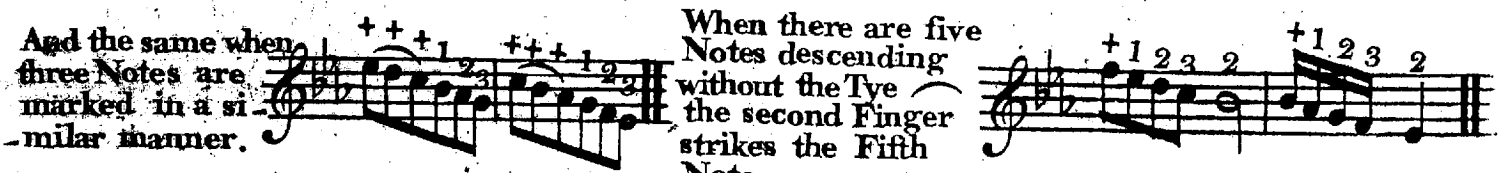
Two Notes tyed thus

Must be slid down with the Thumb thus

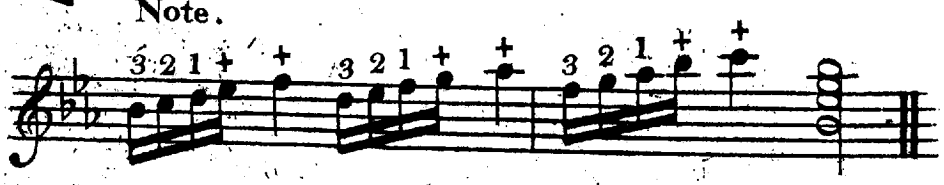


And the same when three Notes are marked in a similar manner.

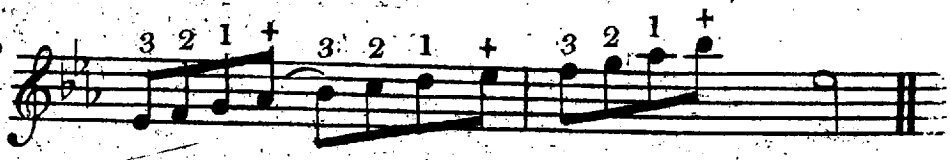
When there are five Notes descending without the Tye the second Finger strikes the Fifth Note.



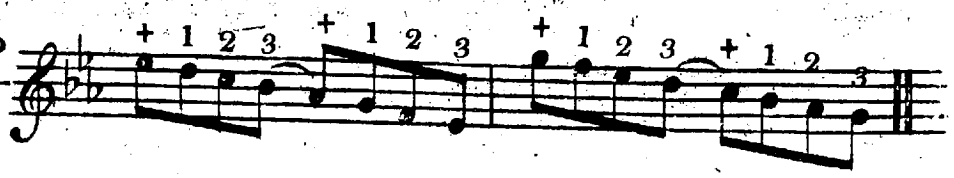
In ascending the fifth Note is to be struck with the Thumb.



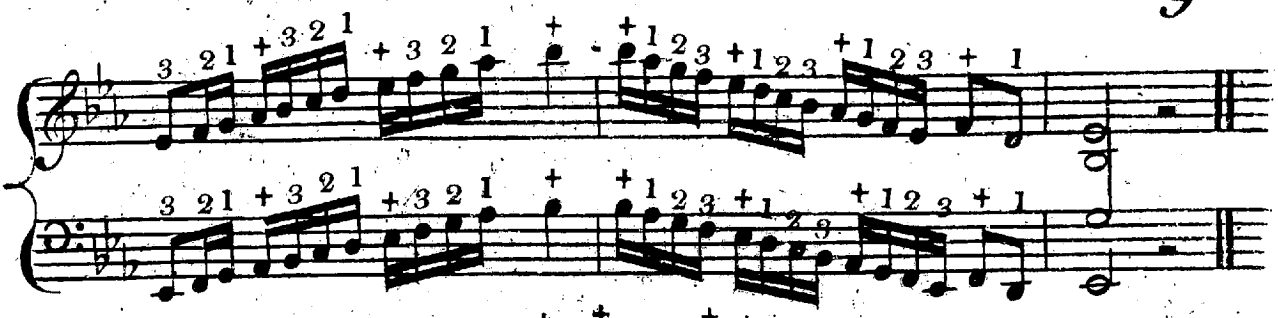
In this Scale you must observe to place the third Finger on the Fifth Note before the Thumb strikes the Fourth Note.



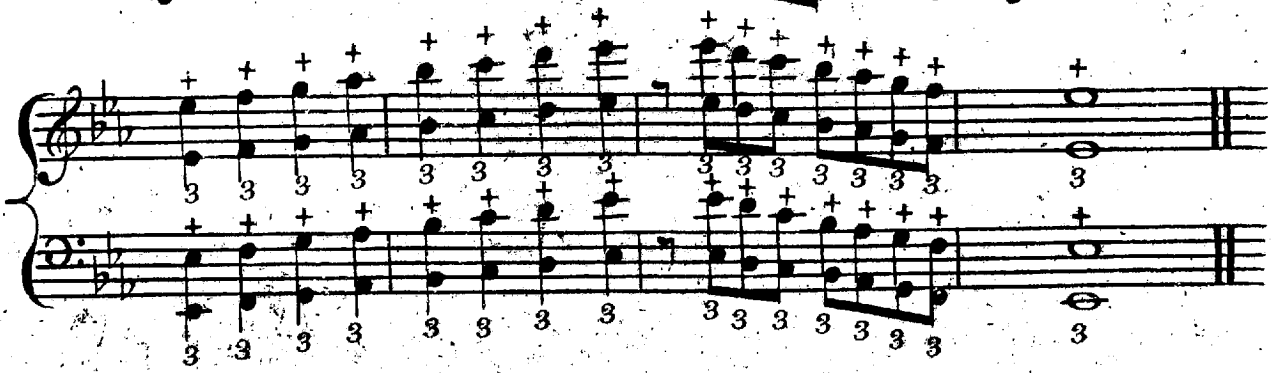
In descending, place the Thumb on the Note before the third Finger strikes the fourth Note



With both Hands.

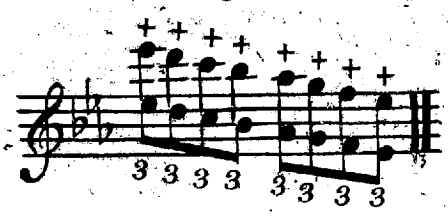


Octaves

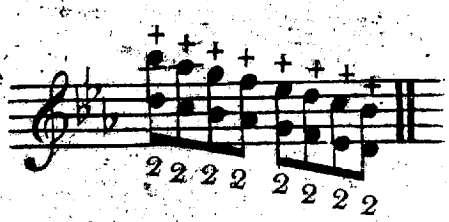


In playing the Octaves descending with the Right hand it may be slid down with the Thumb when the third Finger strikes the lower Note.

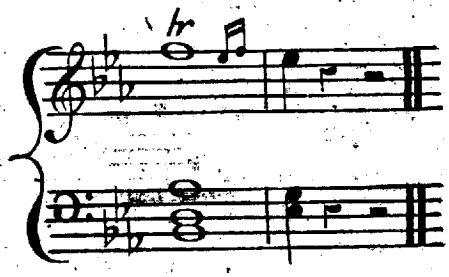
Example



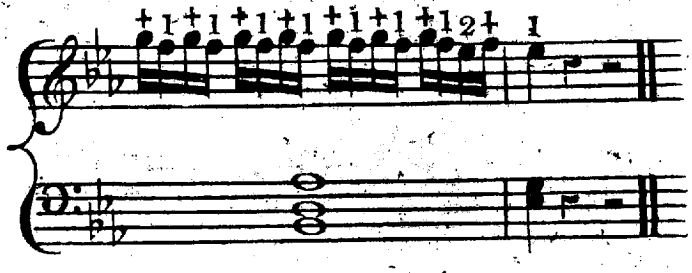
Observe the same with the Sixth in descending.



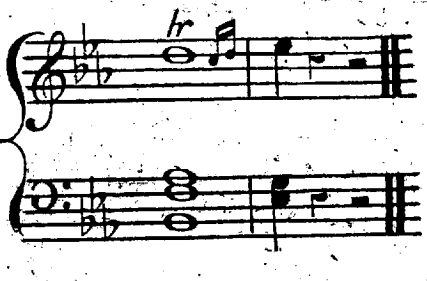
A Shake



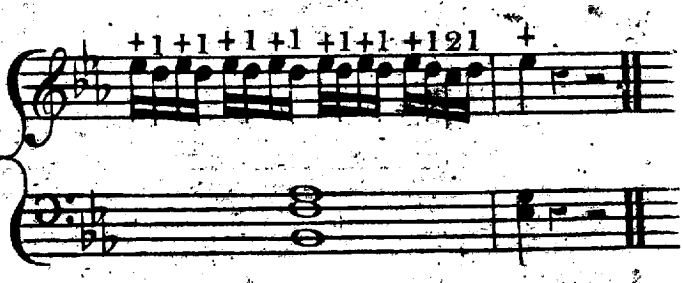
Explained



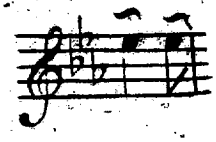
A Shake



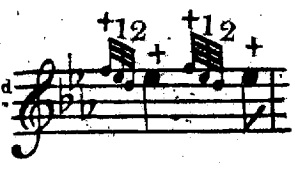
Explained



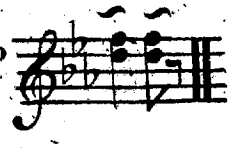
Turns over the Note.



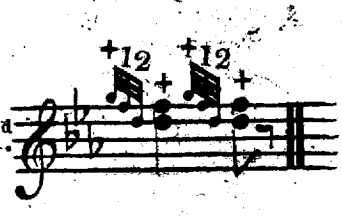
Exp.d



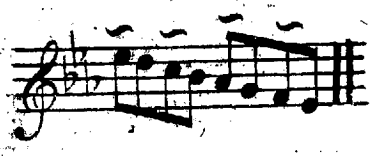
D.o



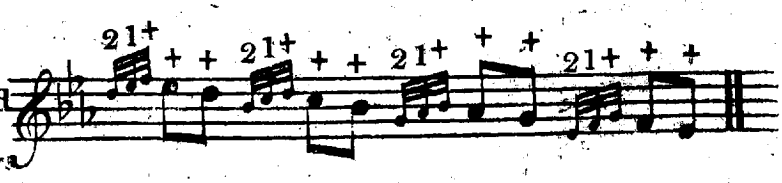
Ex.d

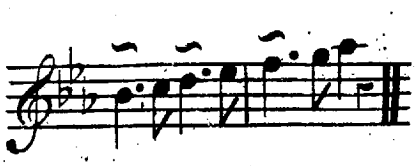
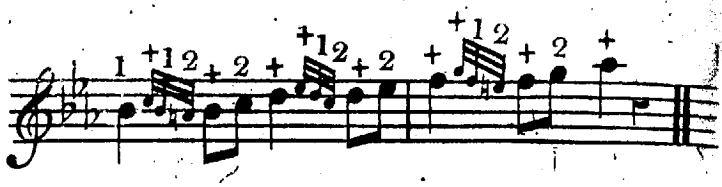


D.o

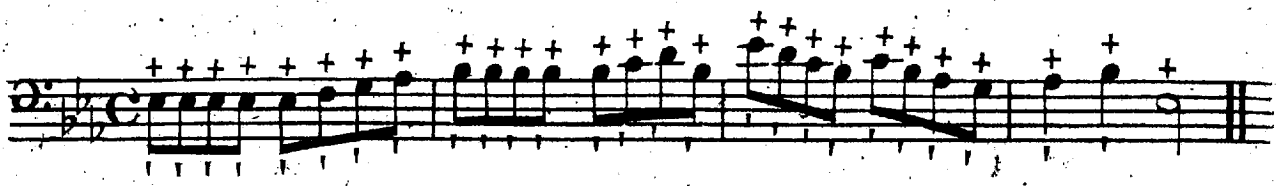


Explained

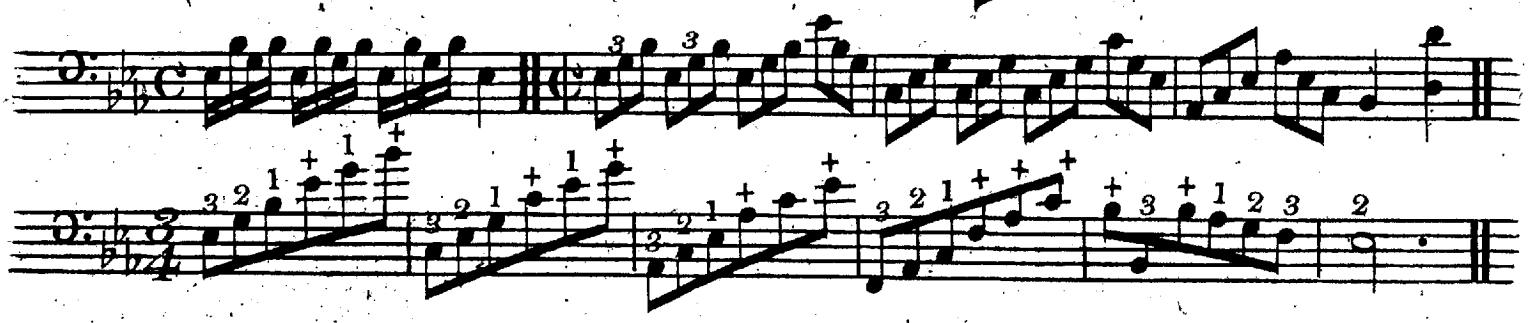


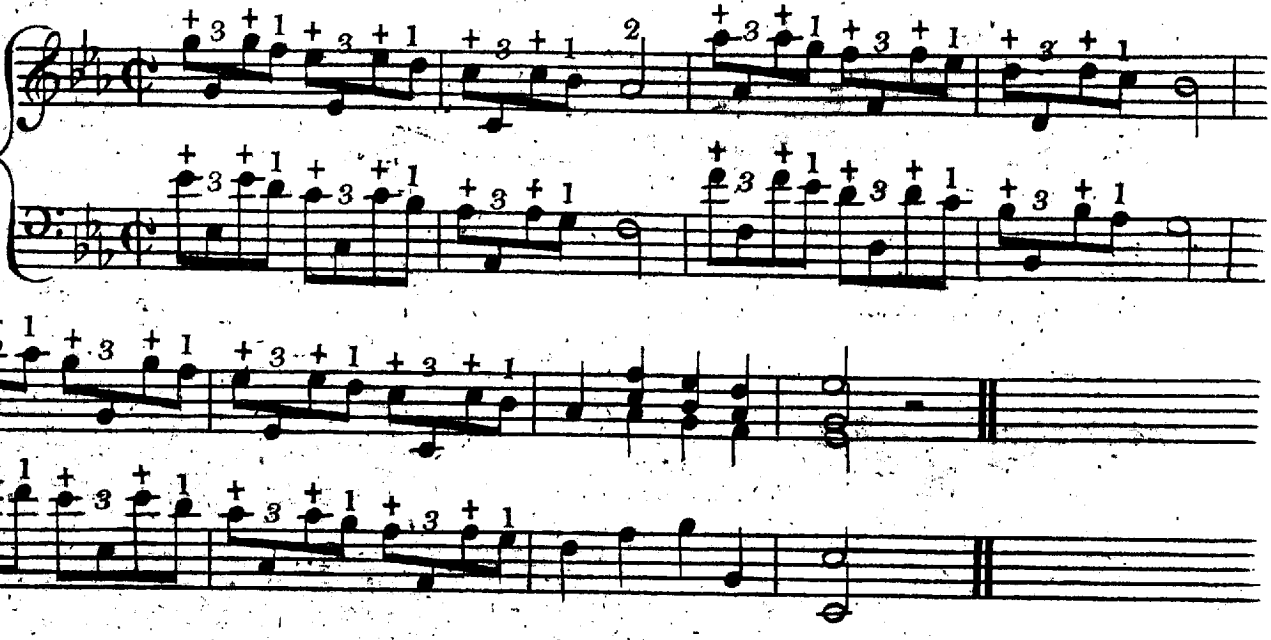
Turns  Explained 

For Staccato Notes in the Bafs, the left Thumb must be held up and and after 'tis struck the Strings must be stop'd with the same Thumb.

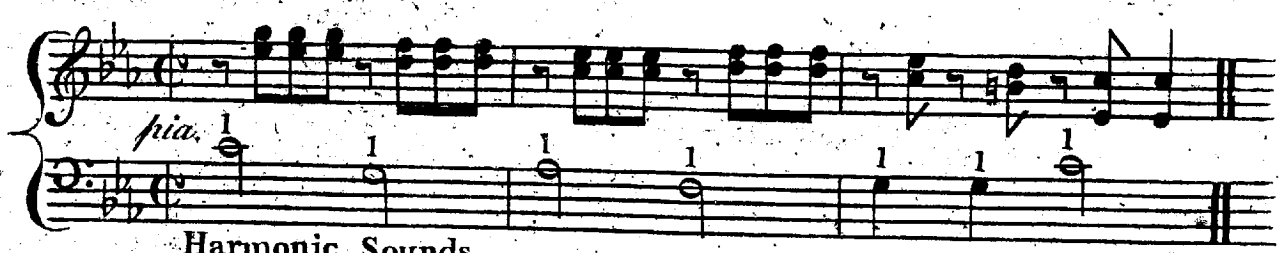
Example 

Lefsons for the left Hand



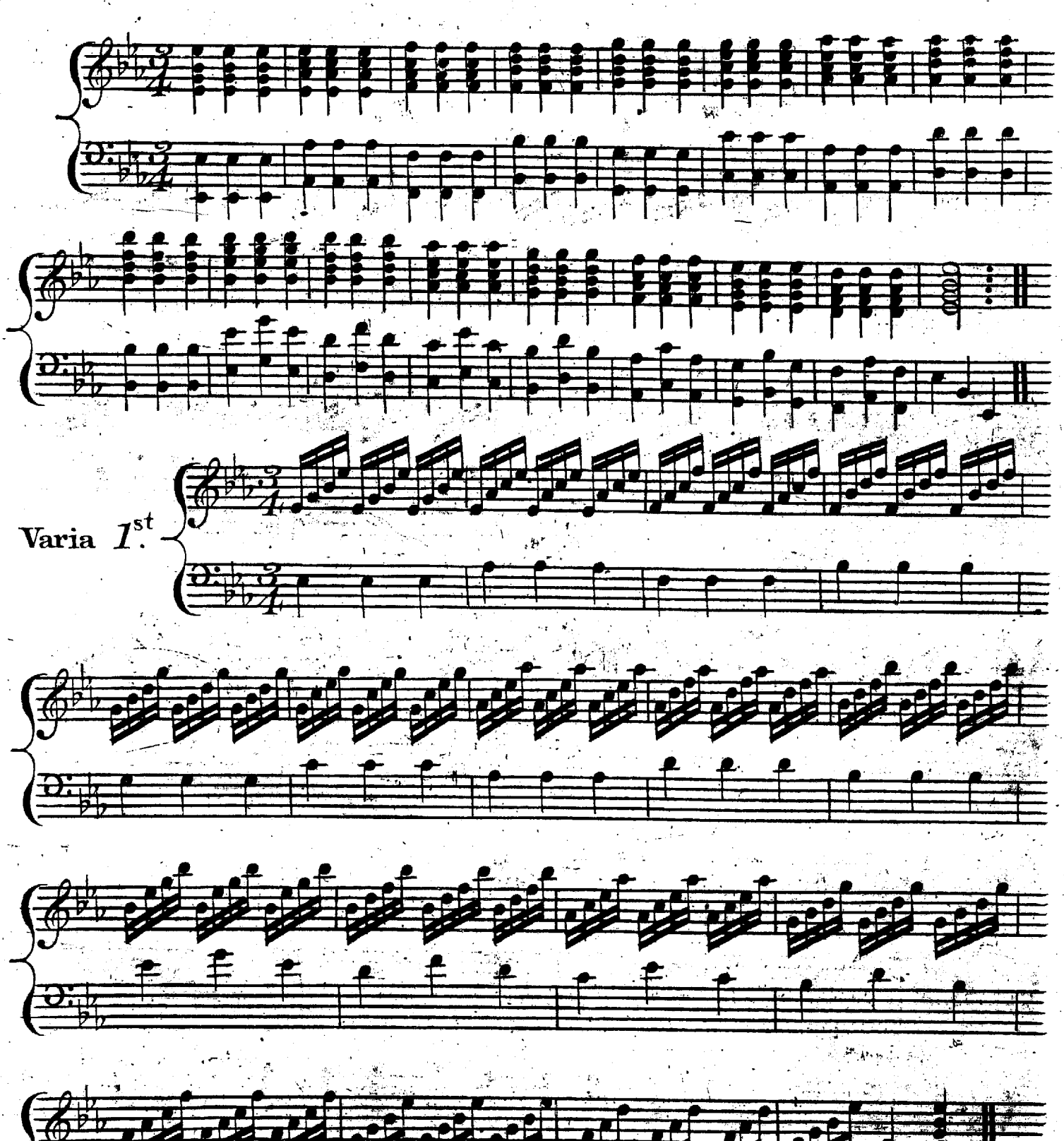
Exercise, for both Hands 

Harmonic Sounds are produced with the left Thumb and the under part of the Muscle, opposite the little Finger, the Thumb must be held on the String with the Muscle at the same time, and when the Thumb strikes the String the whole hand must be withdrawn quickly to liberate the vibration of the String.

Example of Harmonic Sounds. 

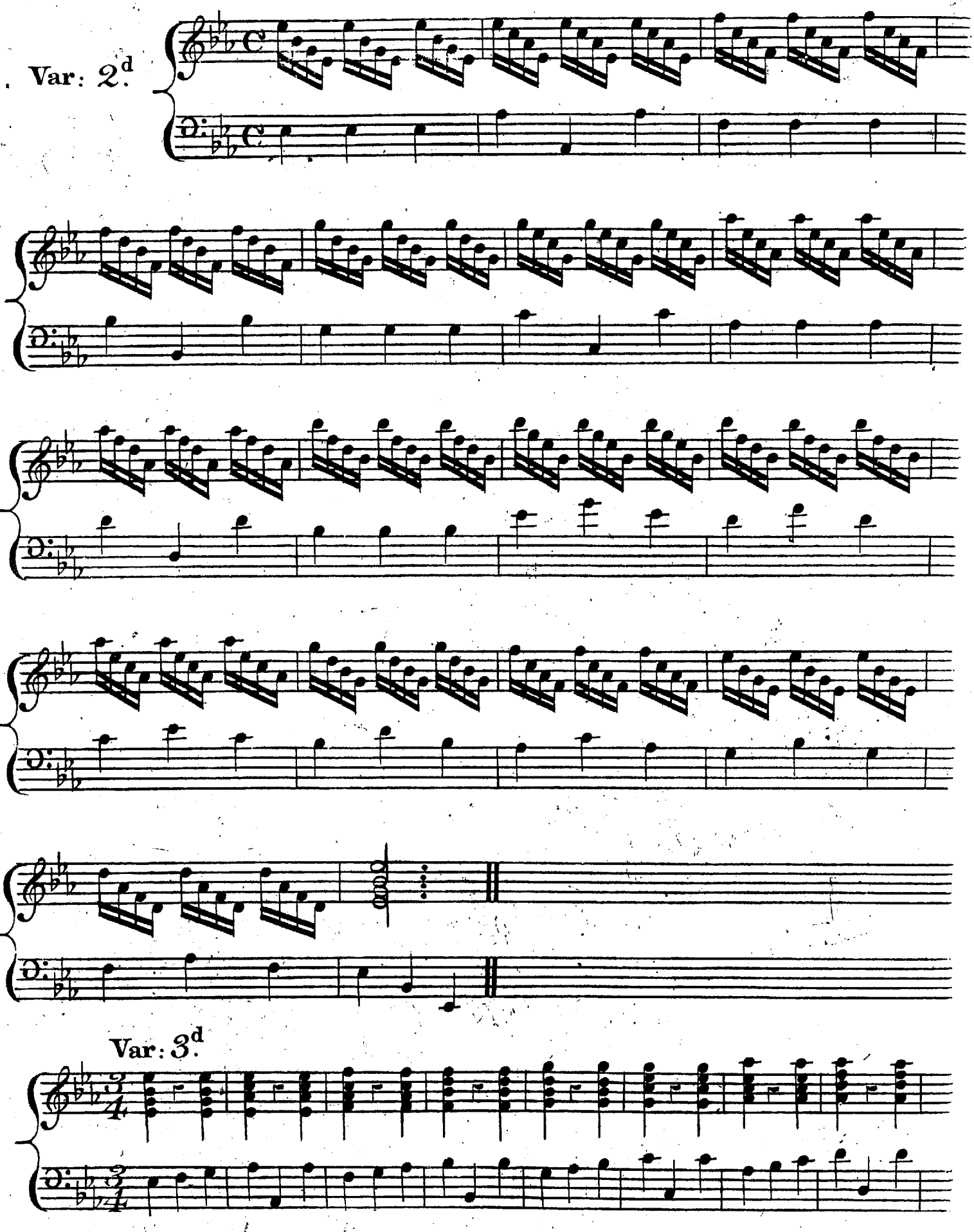
Harmonic Sounds.

Gamut for the Harp with Variations.

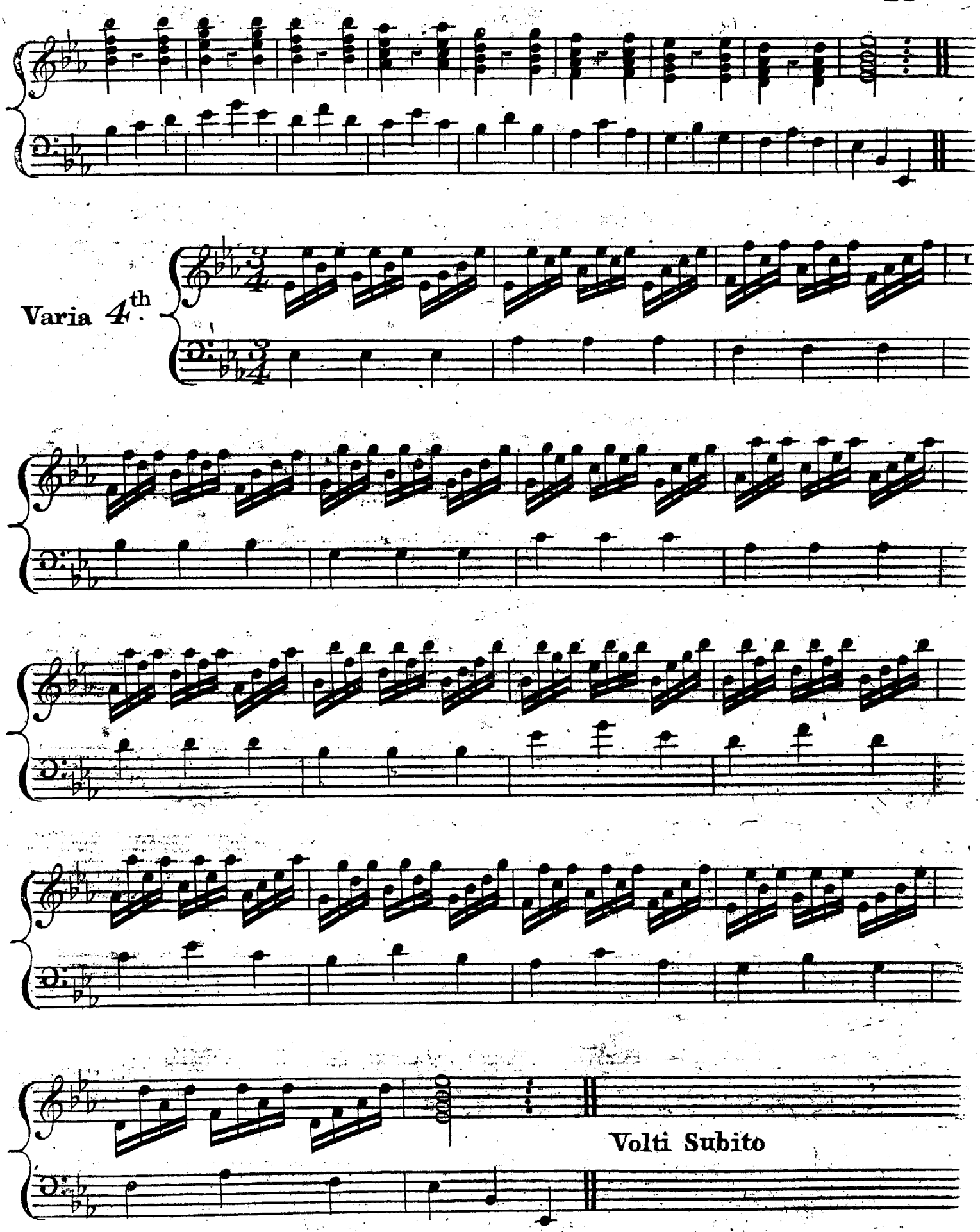


Volti subito

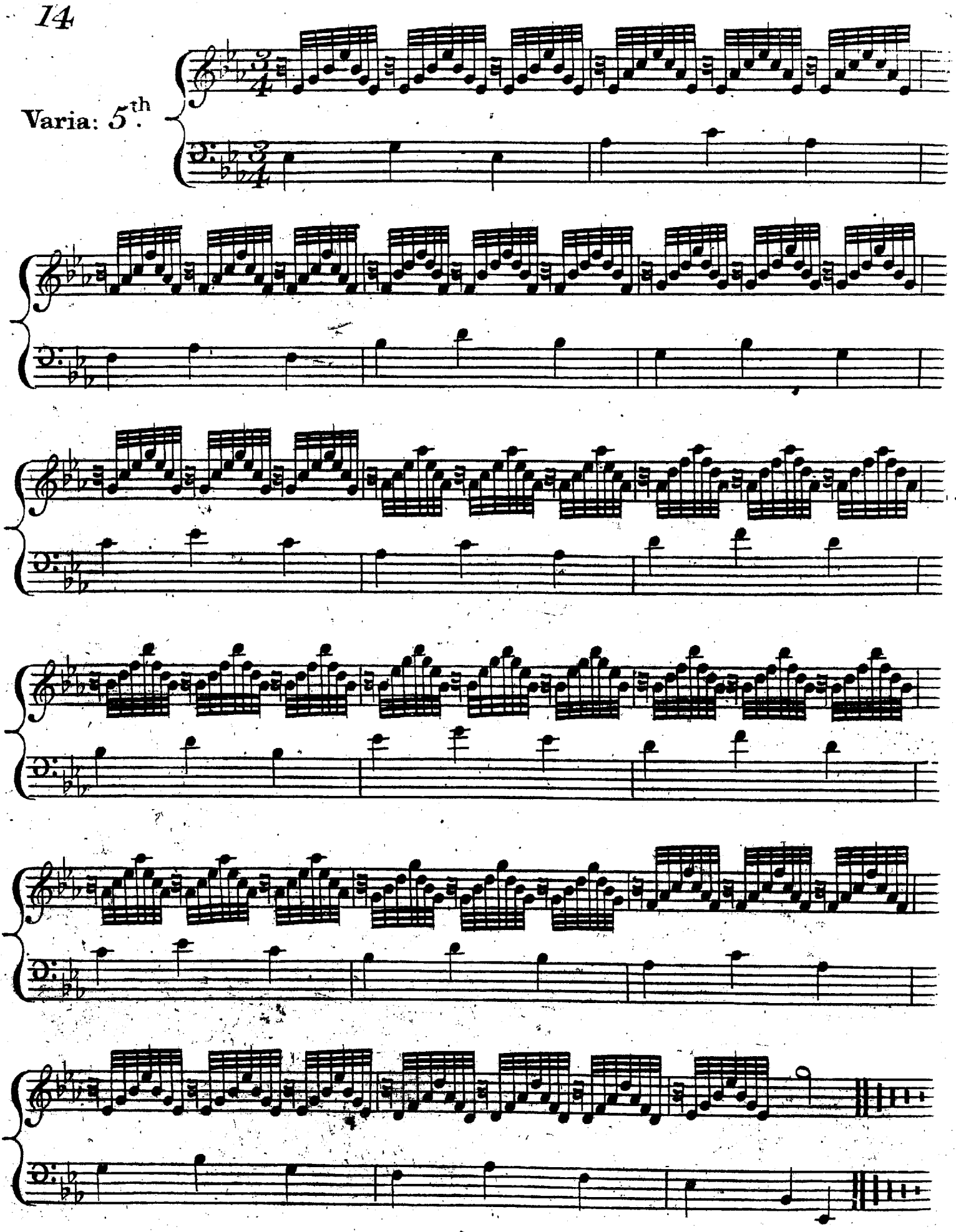
Var: 2d



Var: 3d


Varia 4th.
Volti Subito

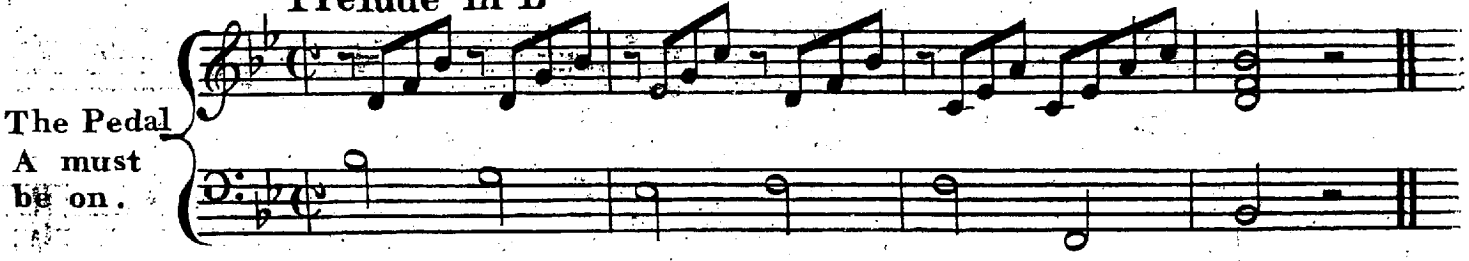
Varia: 5th.



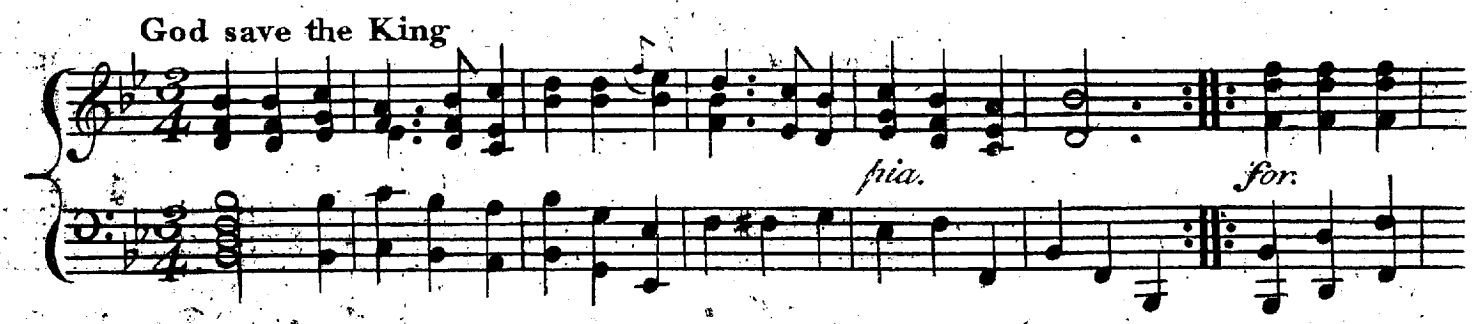
Preludes and Familiar Airs in Keys proper for the Harp.

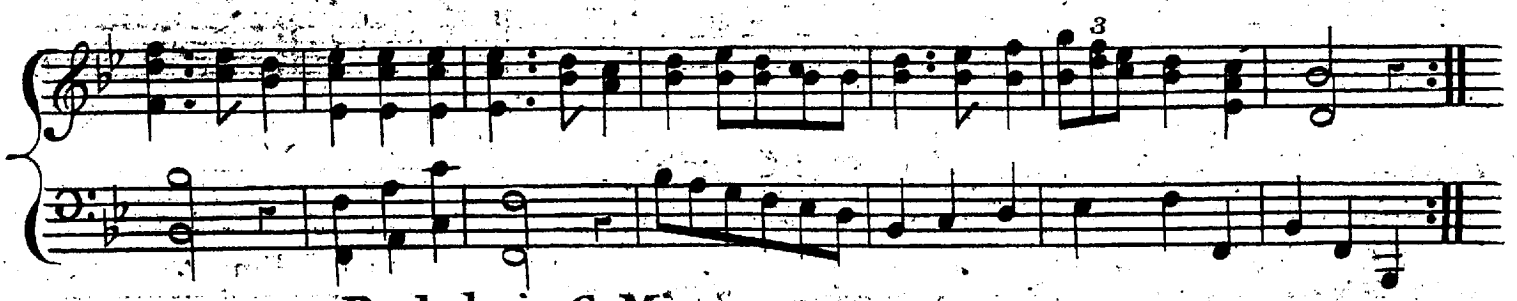
Prelude in B

The Pedal A must be on.



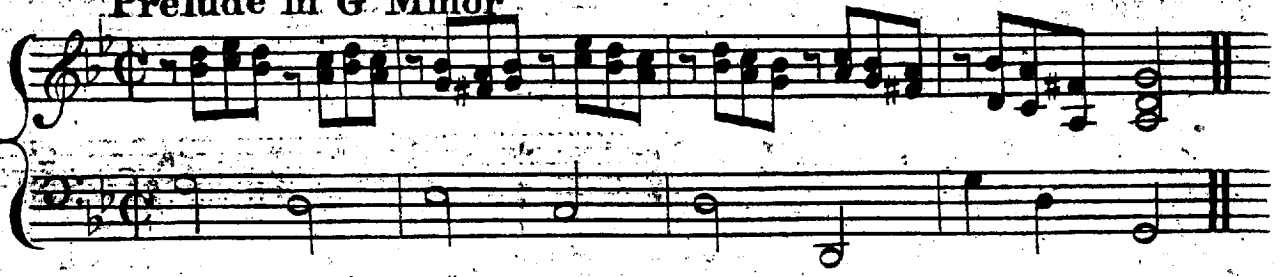
God save the King





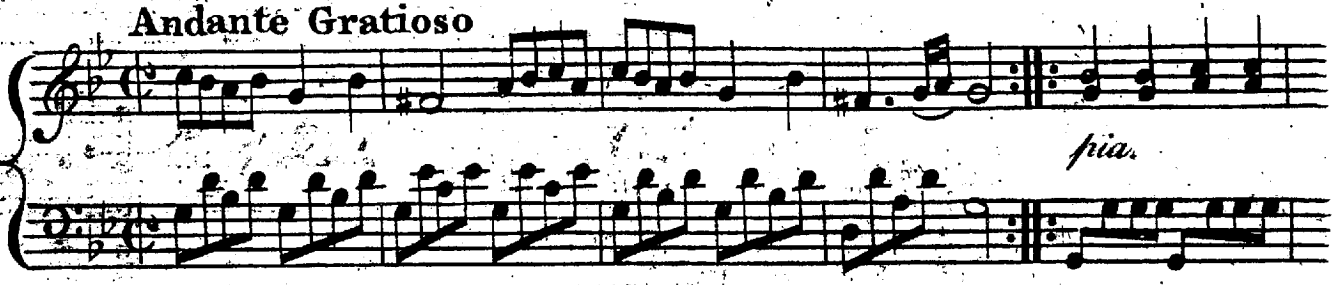
Prelude in G Minor

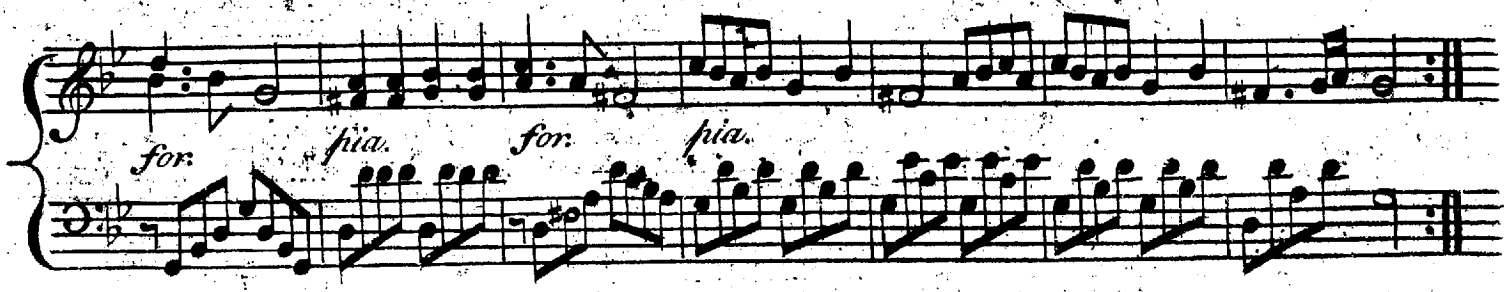
The Pedals A and F must be on



Andante Gratioso

Air





Prelude in F

The Pedals A and E must be on

the left hand

Air

Allegro

Fine

Da Capo al Fine

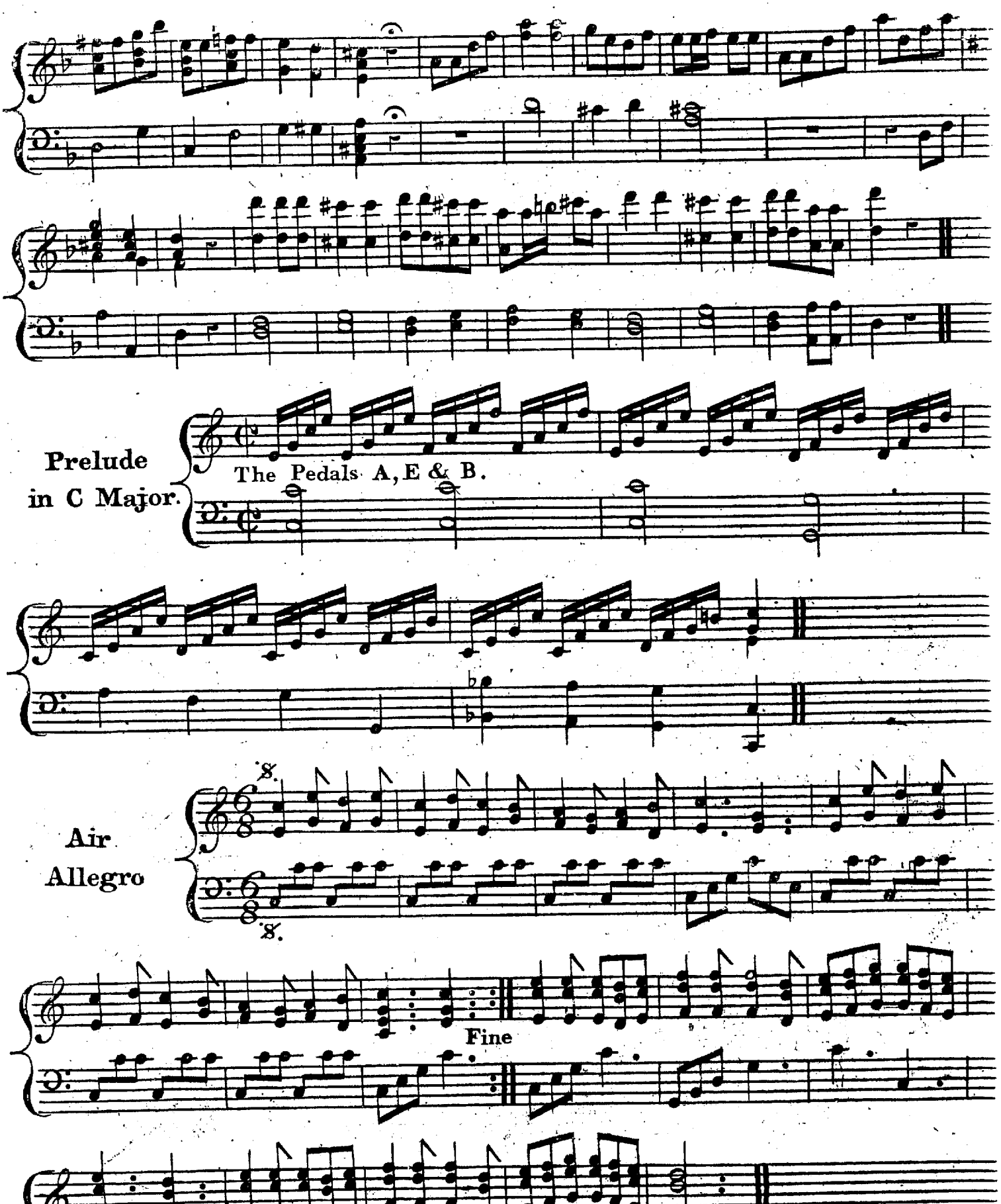
Prelude in D Minor.

The Pedals A, E & C.

Lento

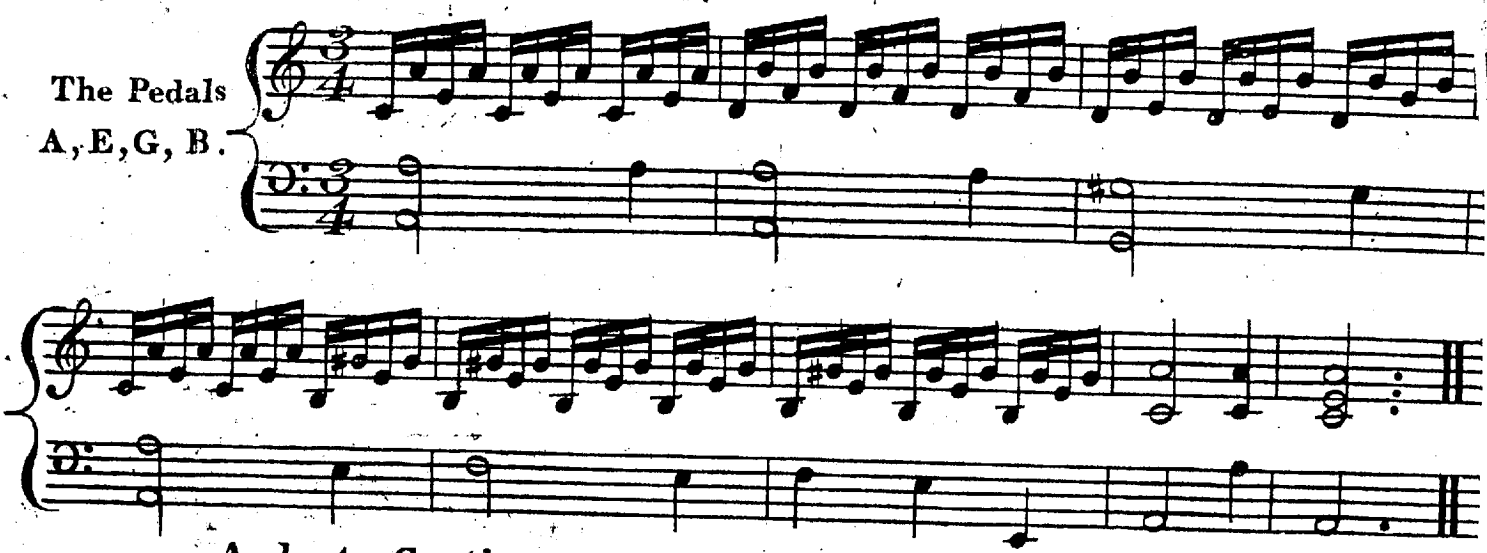
The Air of the Two Savoyards

Allegro subito


Prelude
in C Major.
The Pedals A, E & B.
Air
Allegro
8.
8.
Fine
Da Capo
al segno 8.

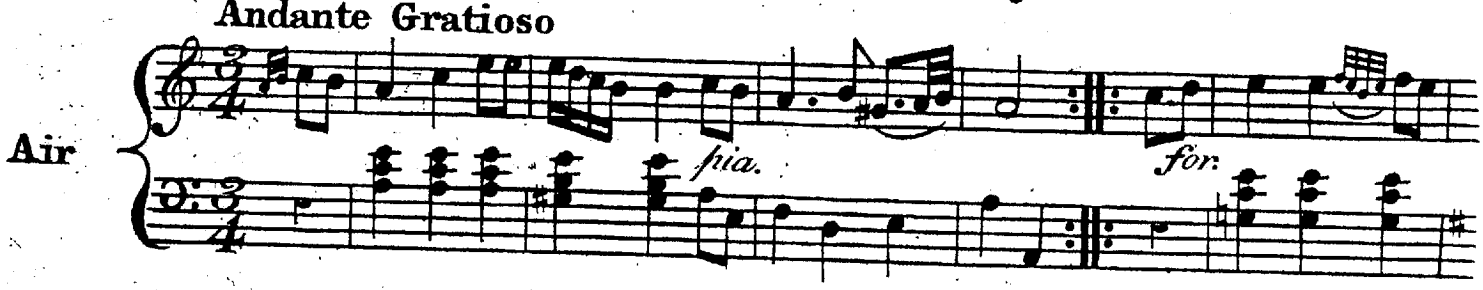
Prelude in A Minor.

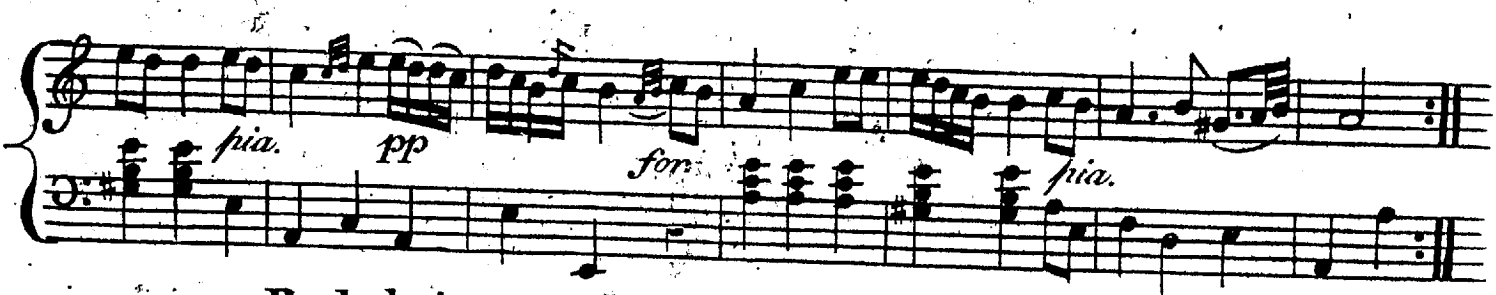
The Pedals A, E, G, B.



Andante Gratioso

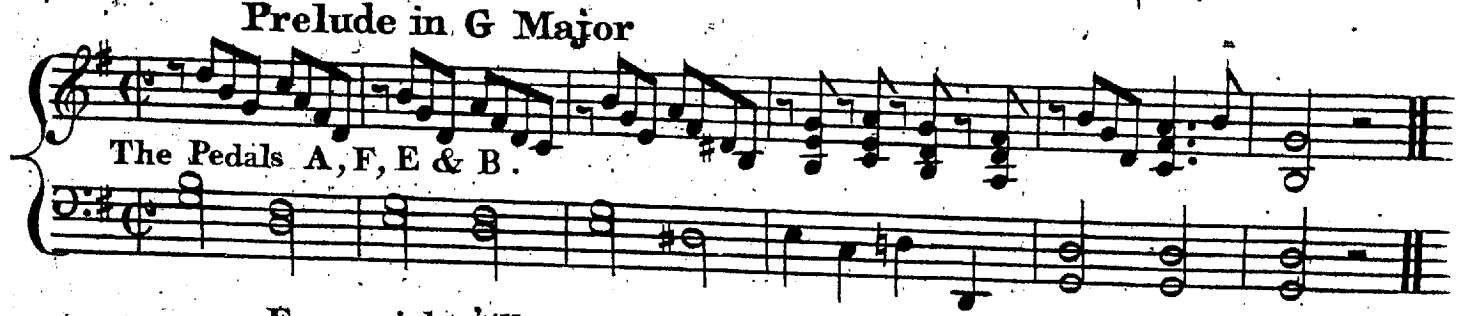
Air





Prelude in G Major

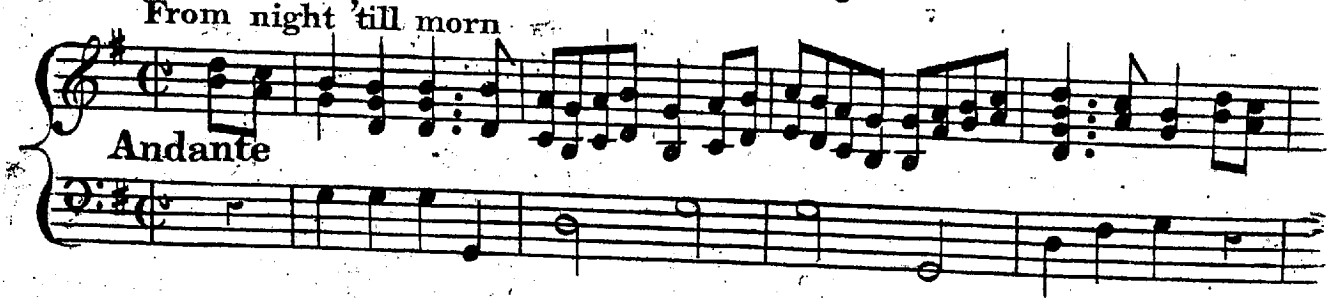
The Pedals A, F, E & B.

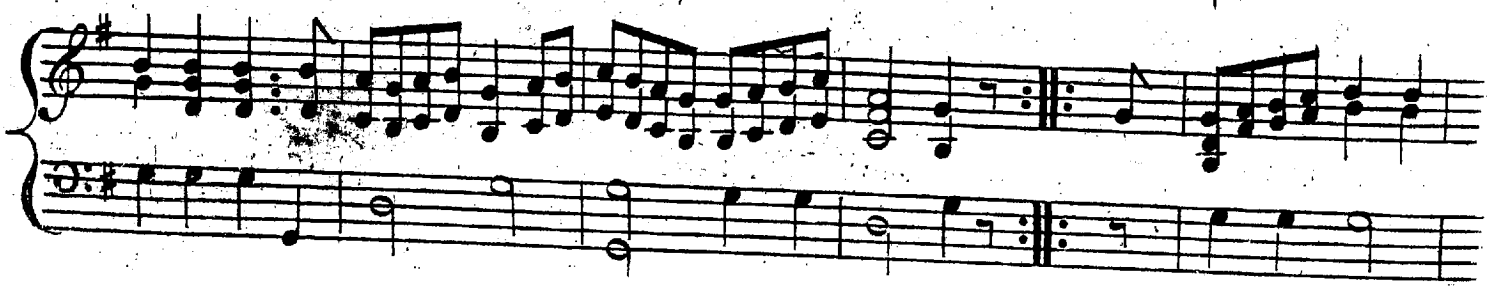


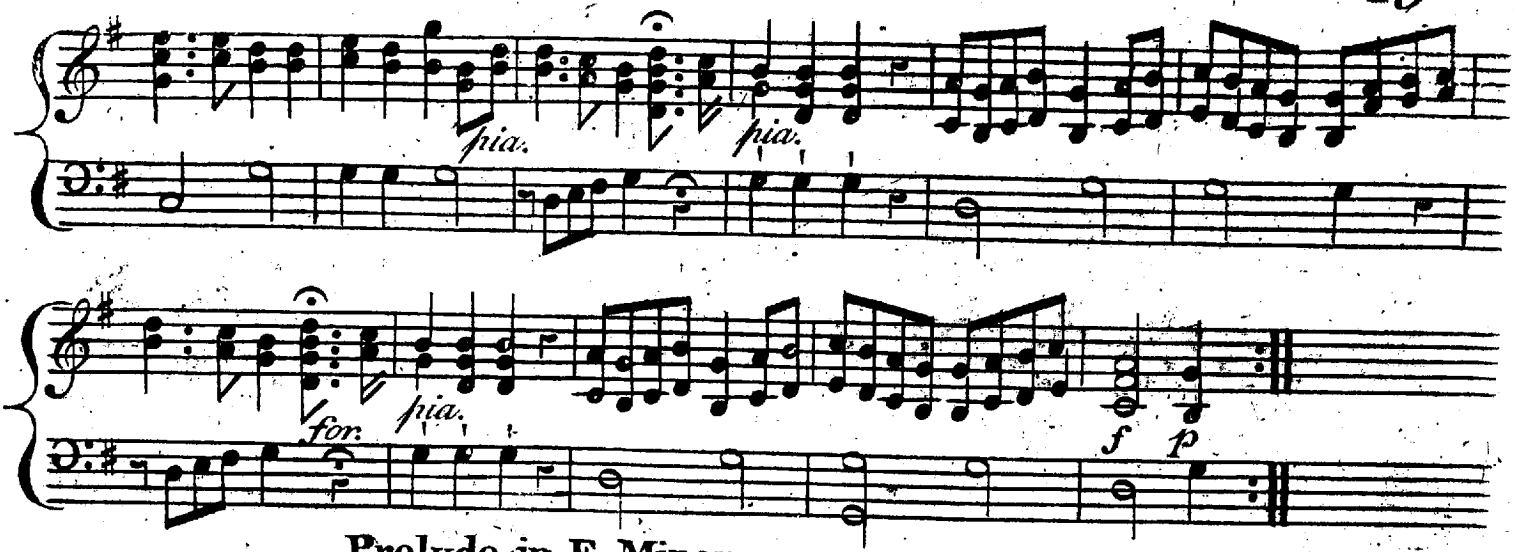
From night 'till morn

Air

Andante



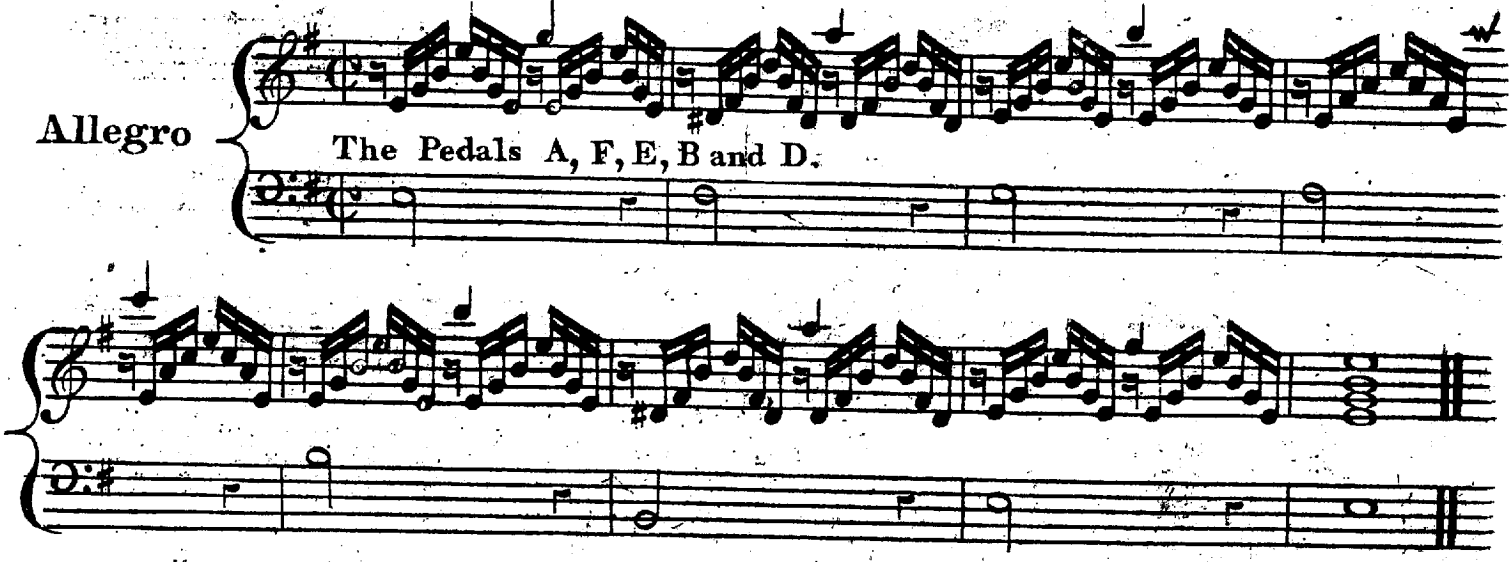




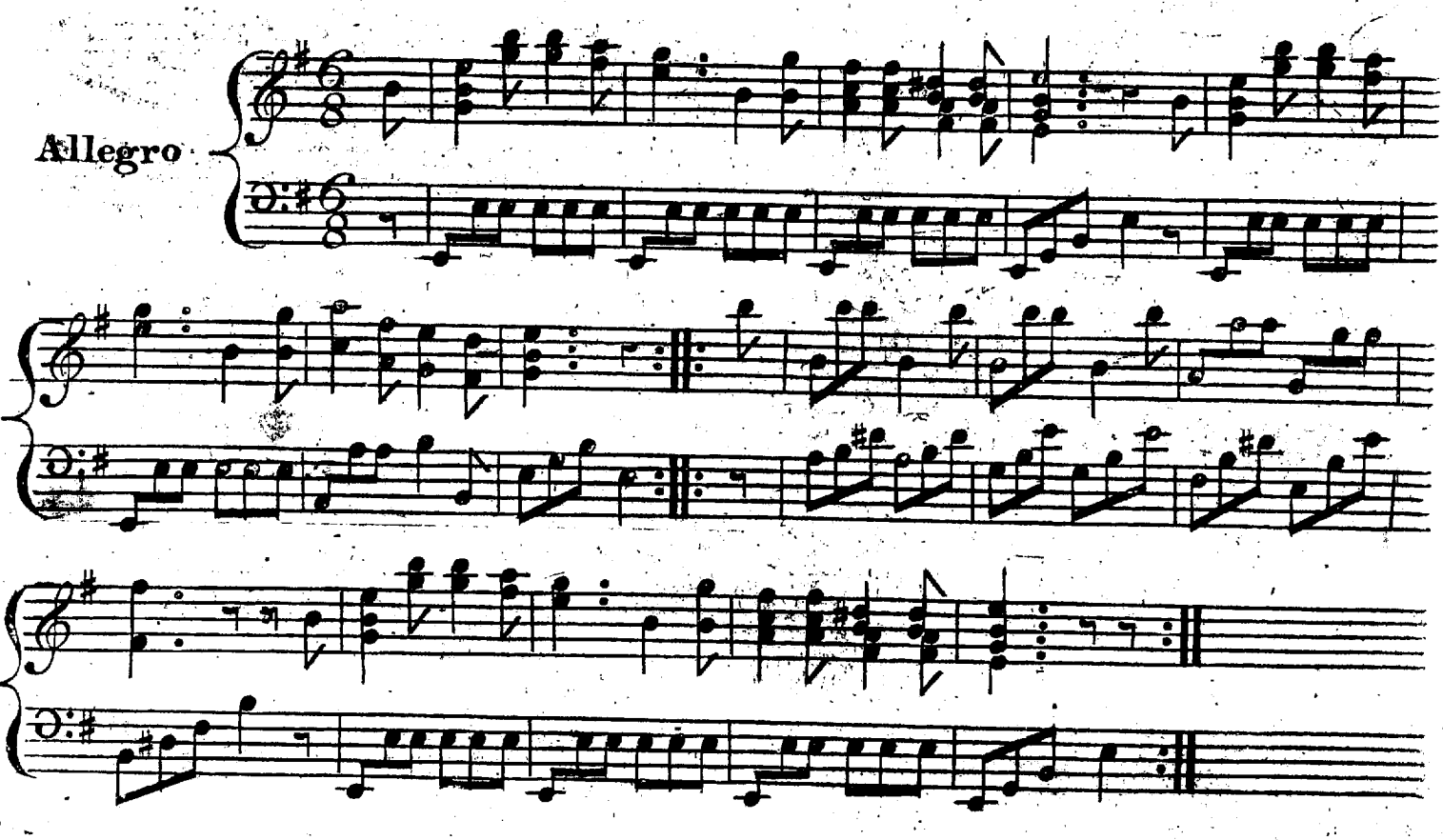
Prelude in E Minor.

Allegro

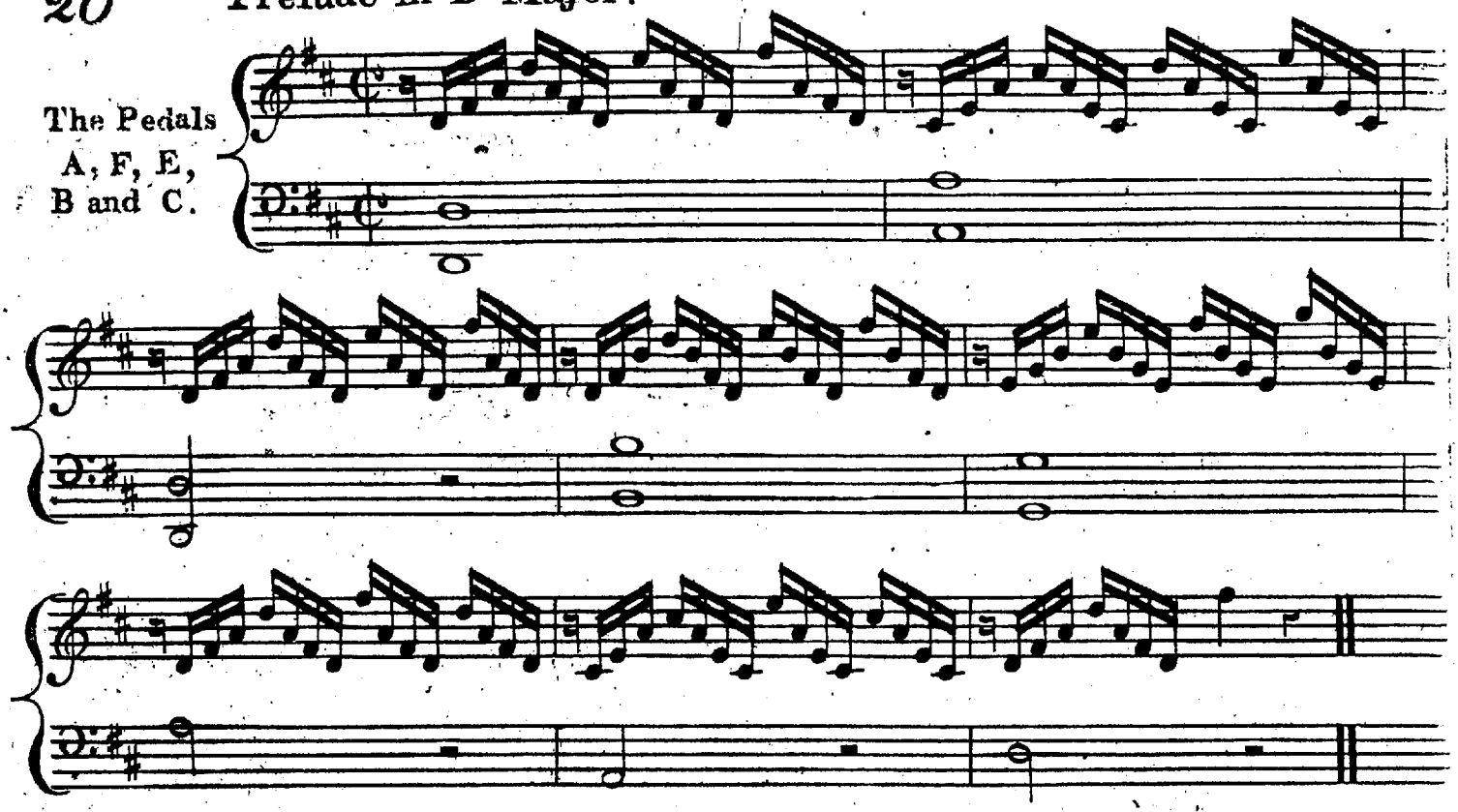
The Pedals A, F, E, B and D.



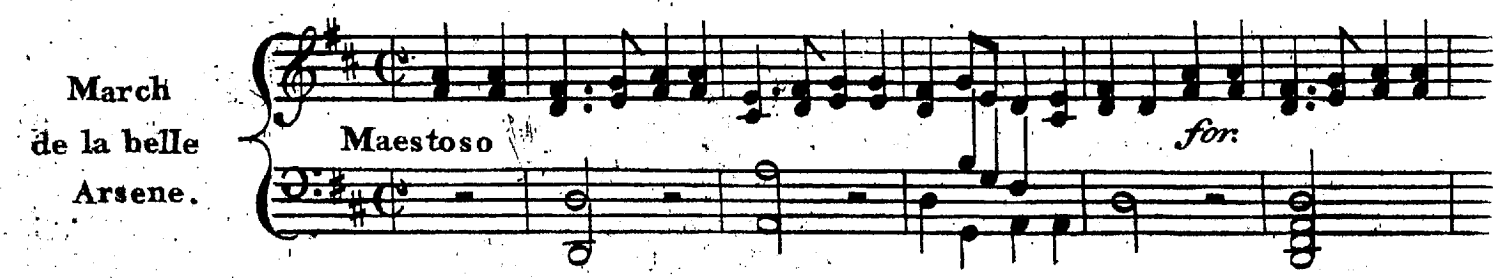
Allegro

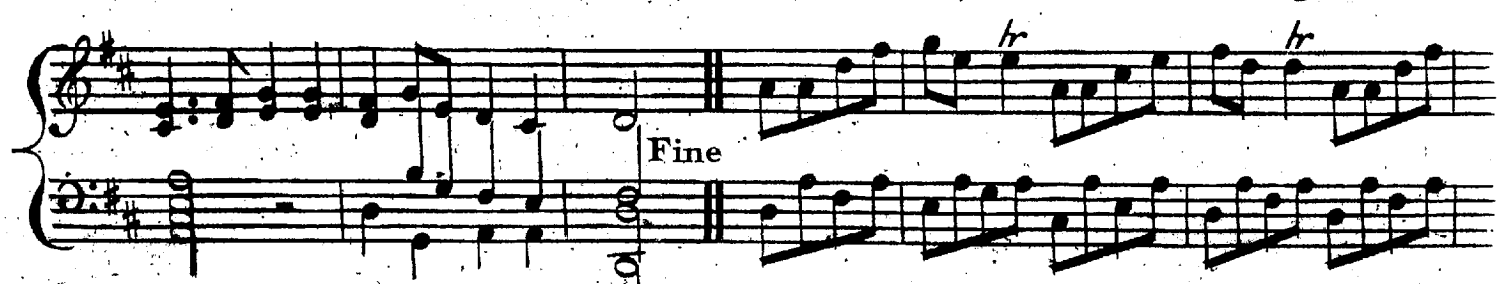


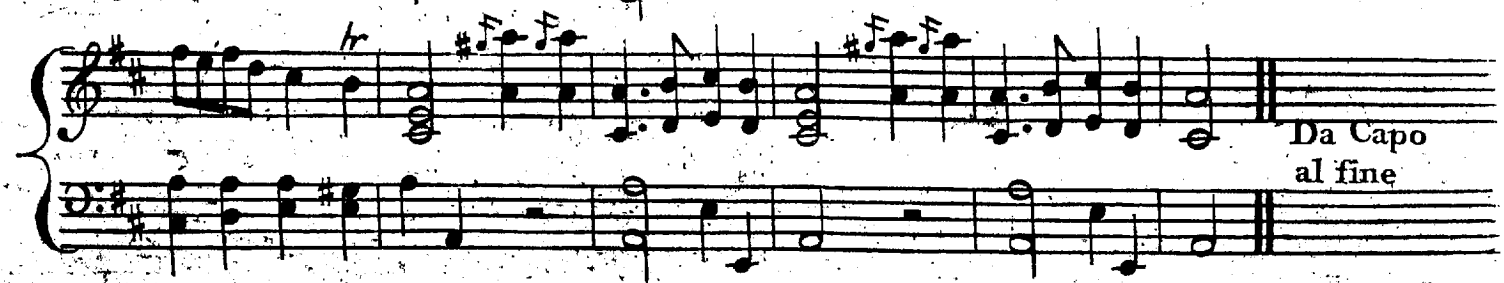
Prelude in D Major.



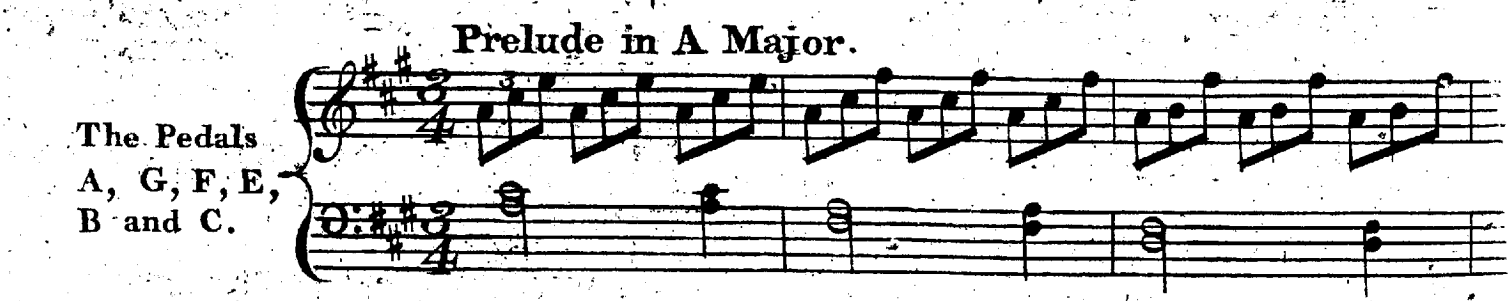
March de la belle Arsene.

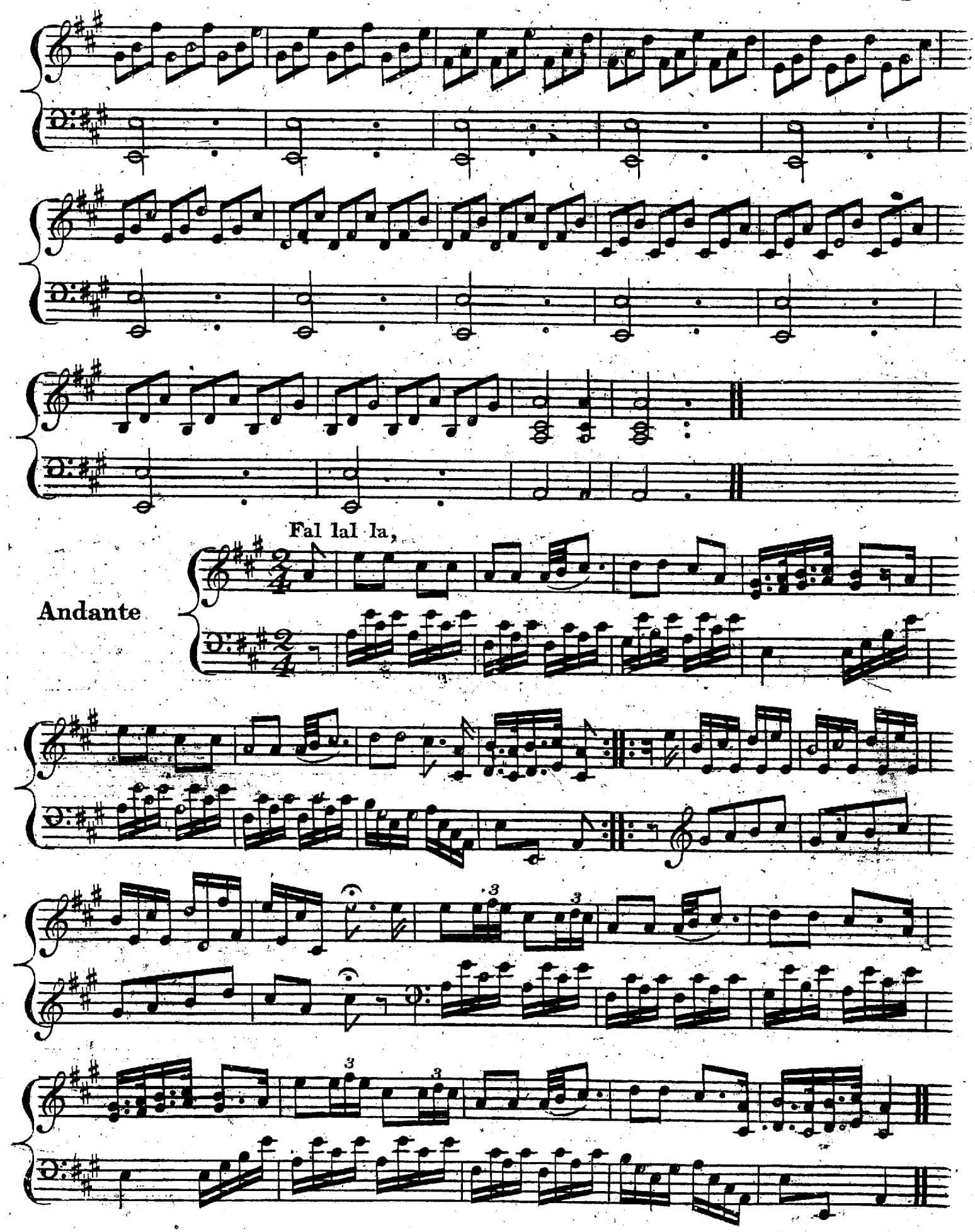






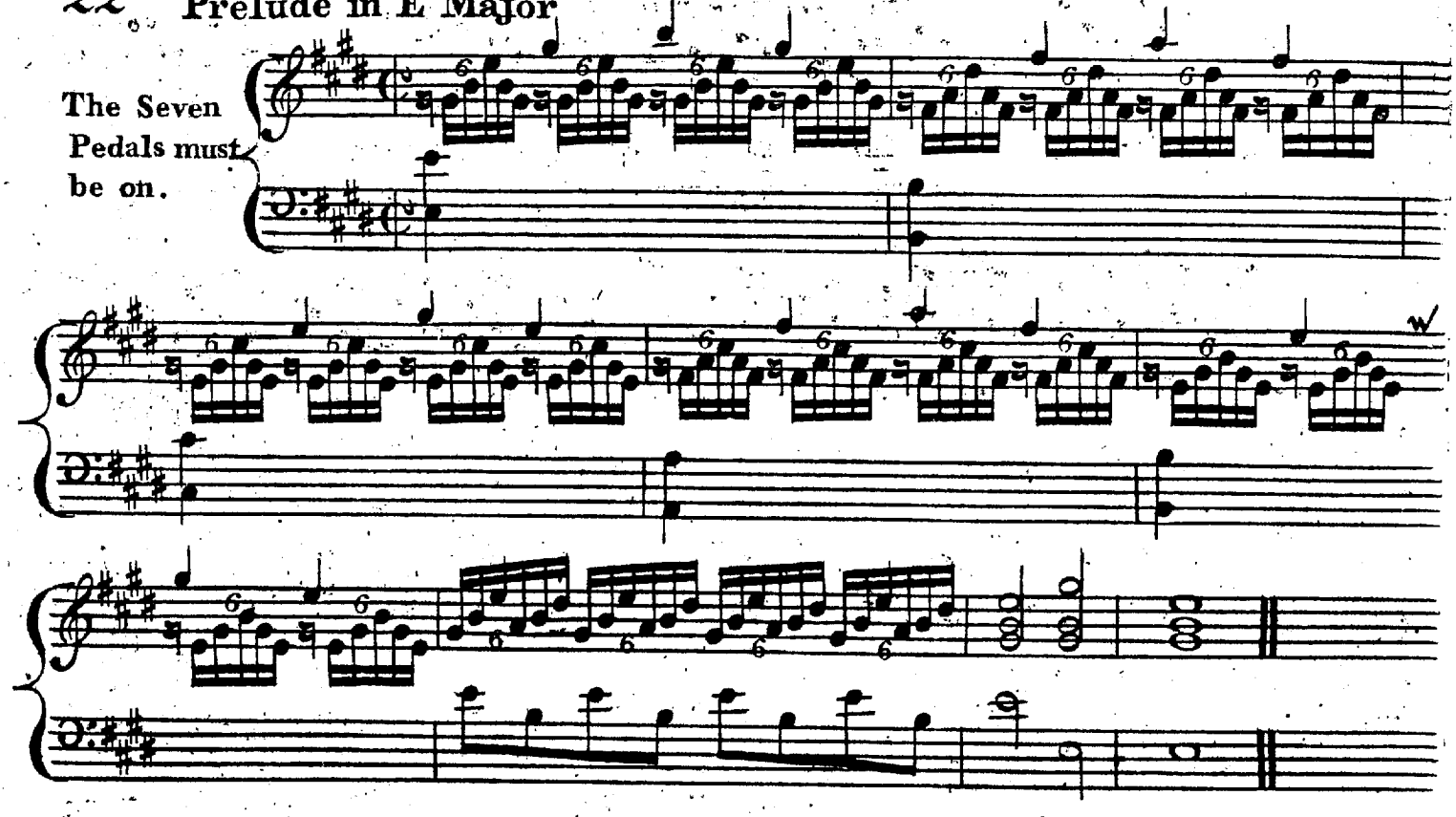
Prelude in A Major.



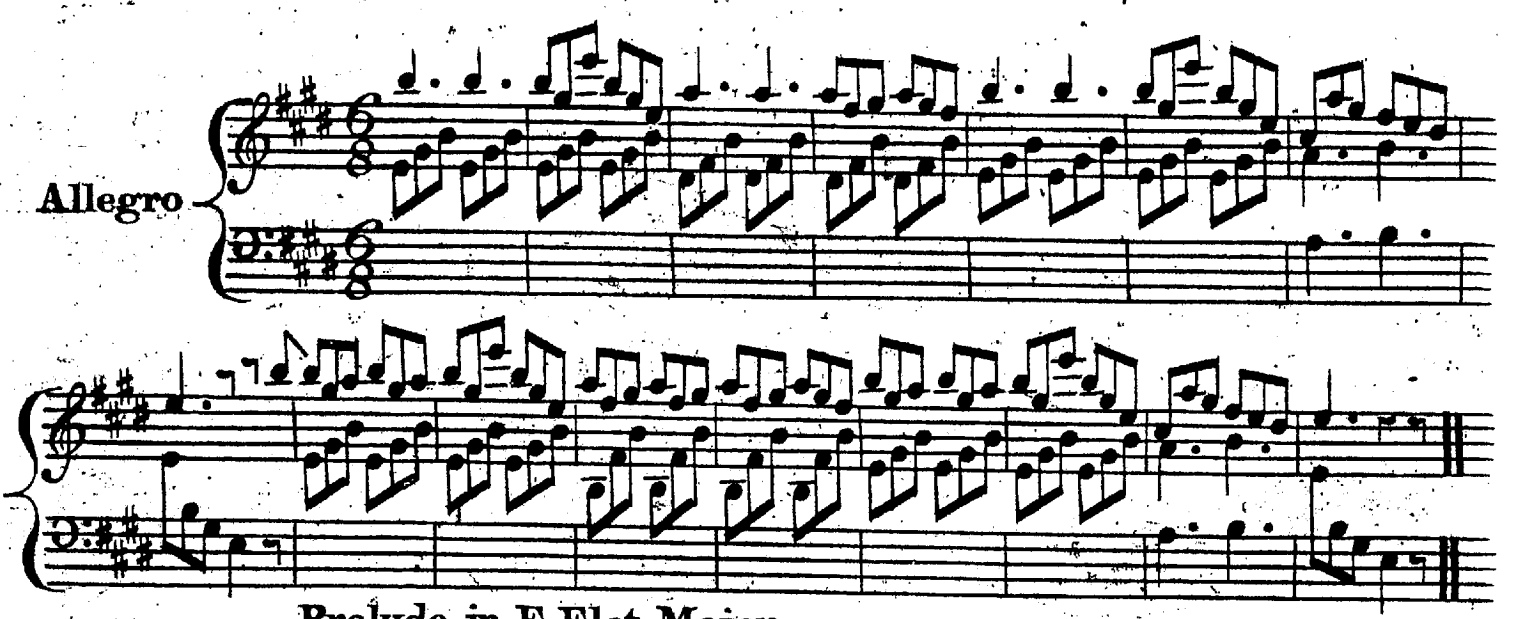

Fal lal la,
Andante

Prelude in E Major

The Seven Pedals must be on.



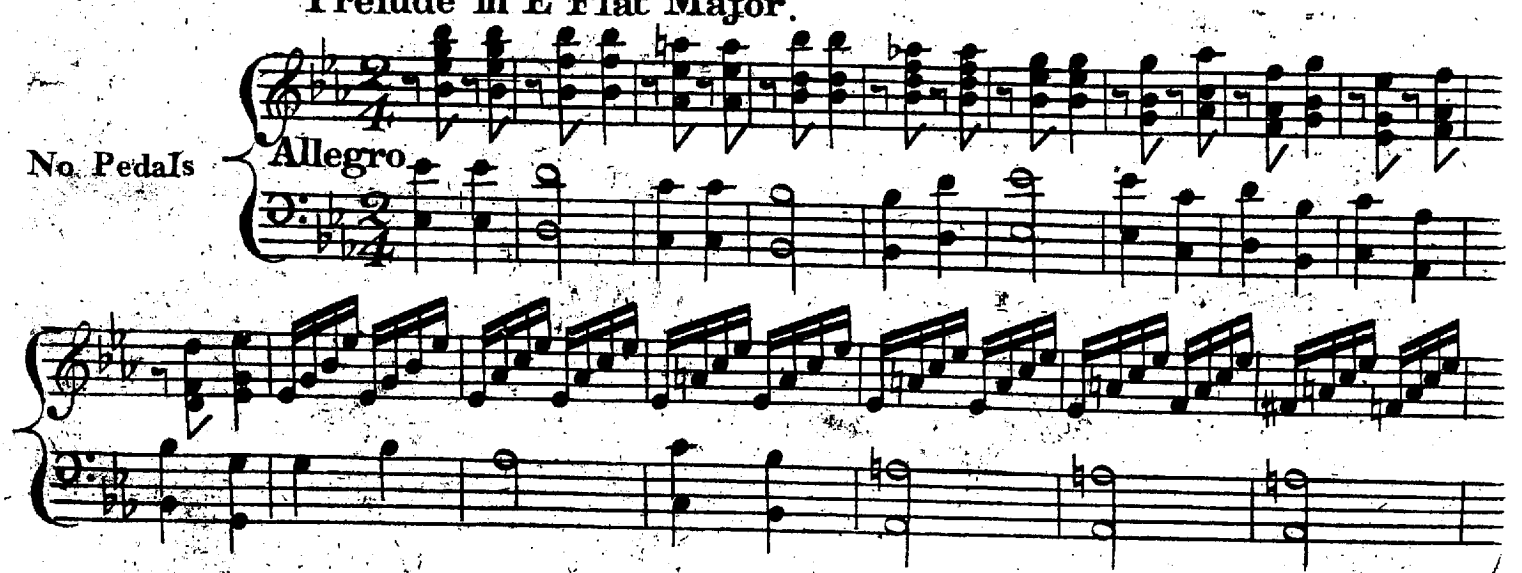
Allegro

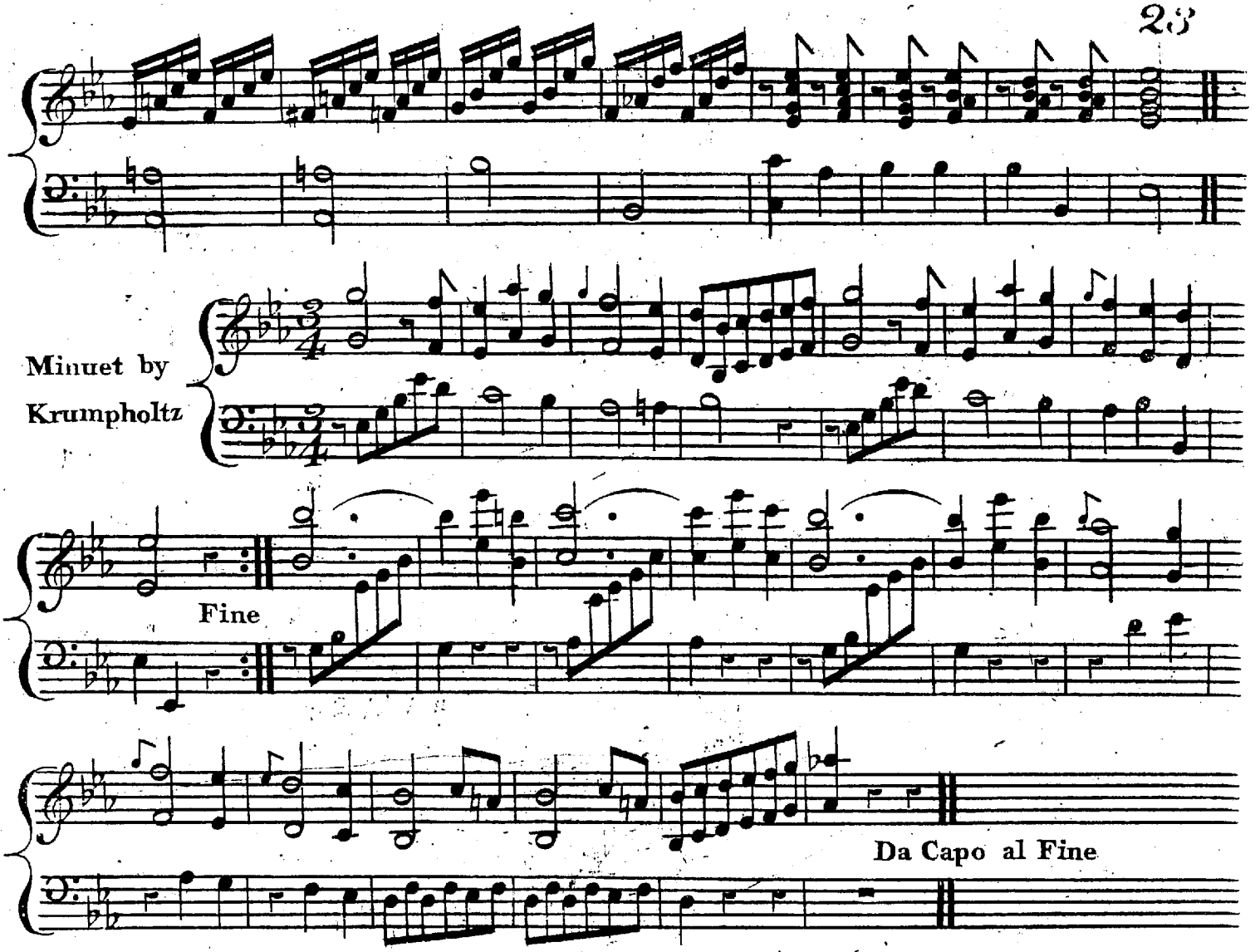


Prelude in E Flat Major.

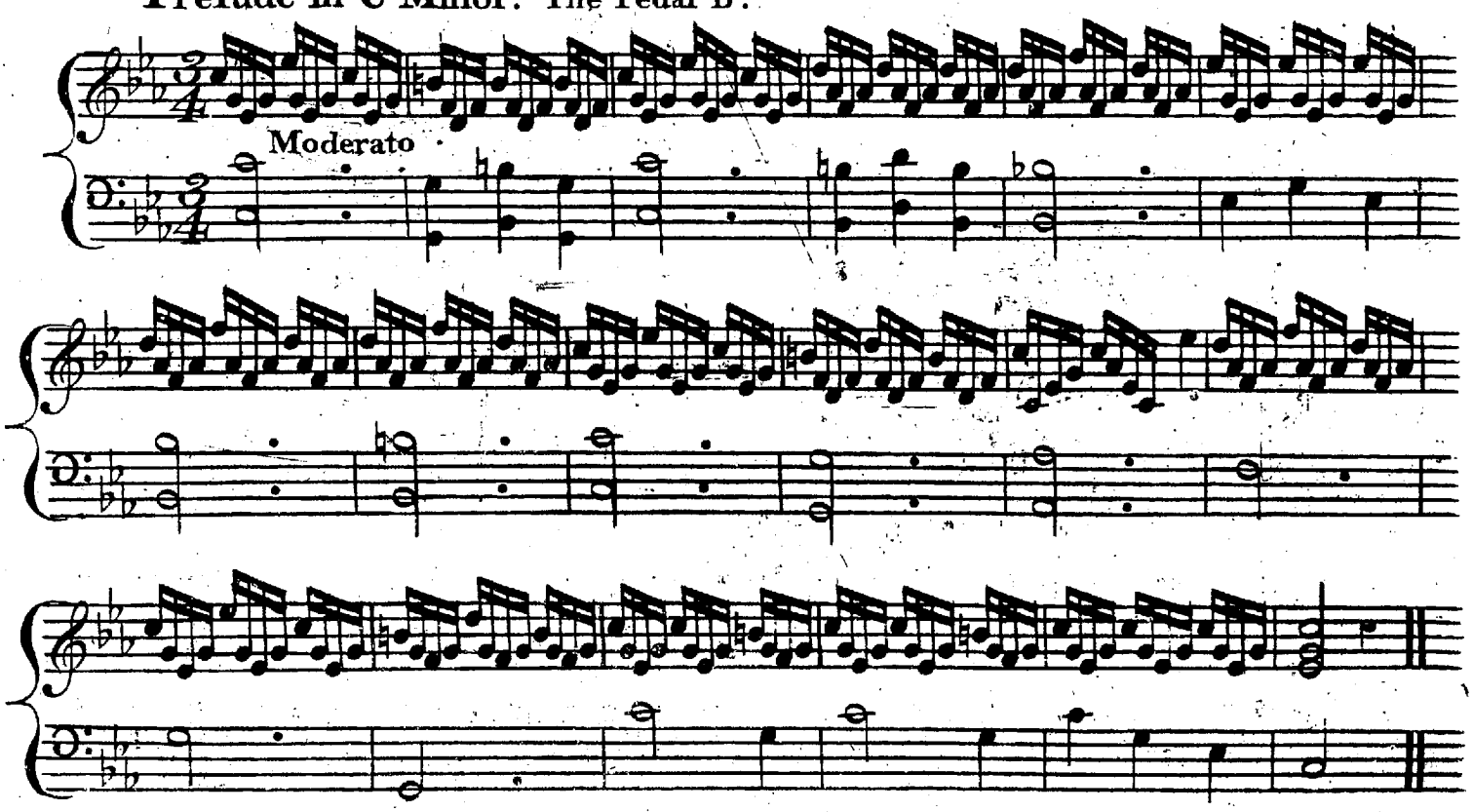
No Pedals

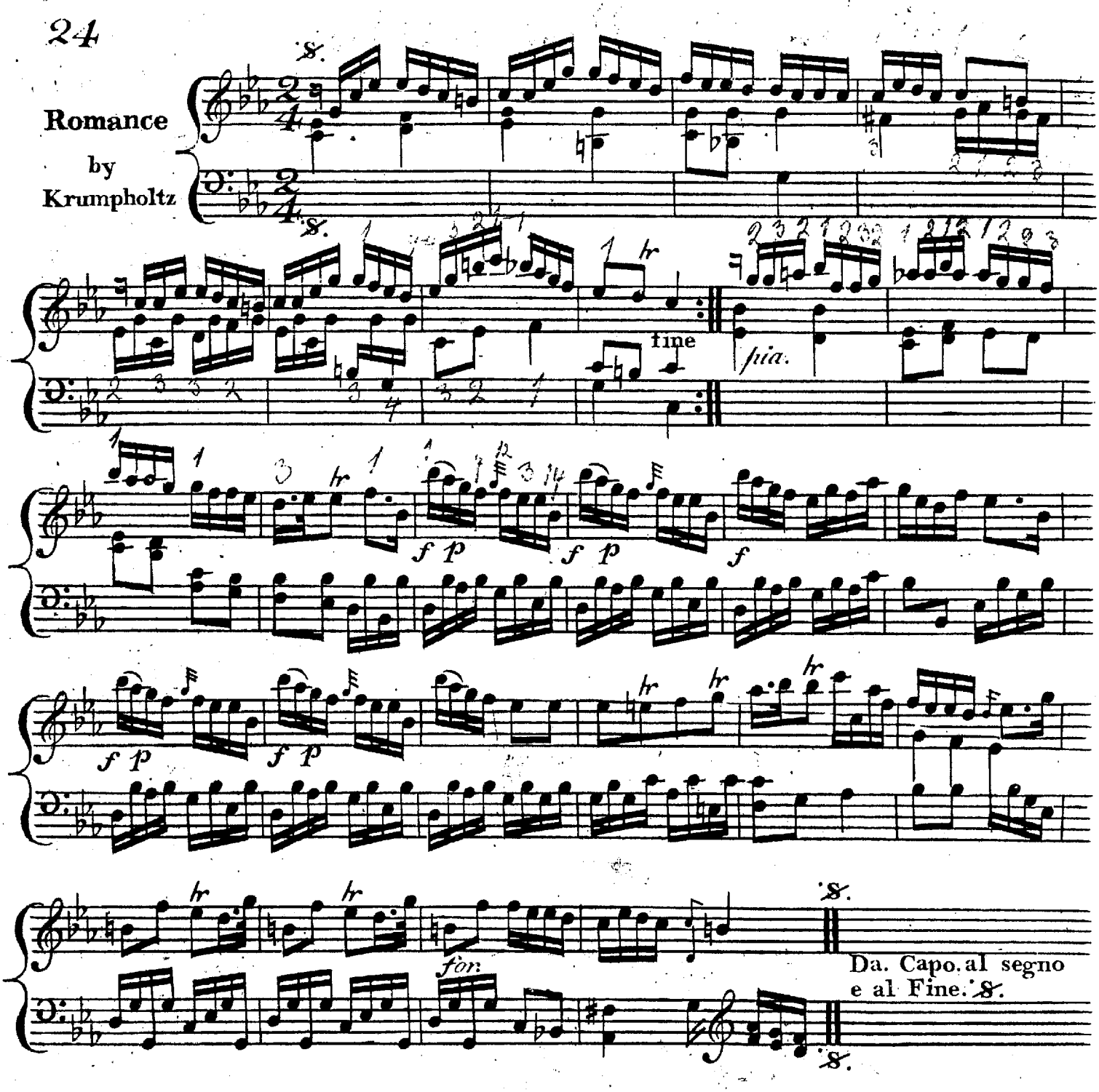
Allegro



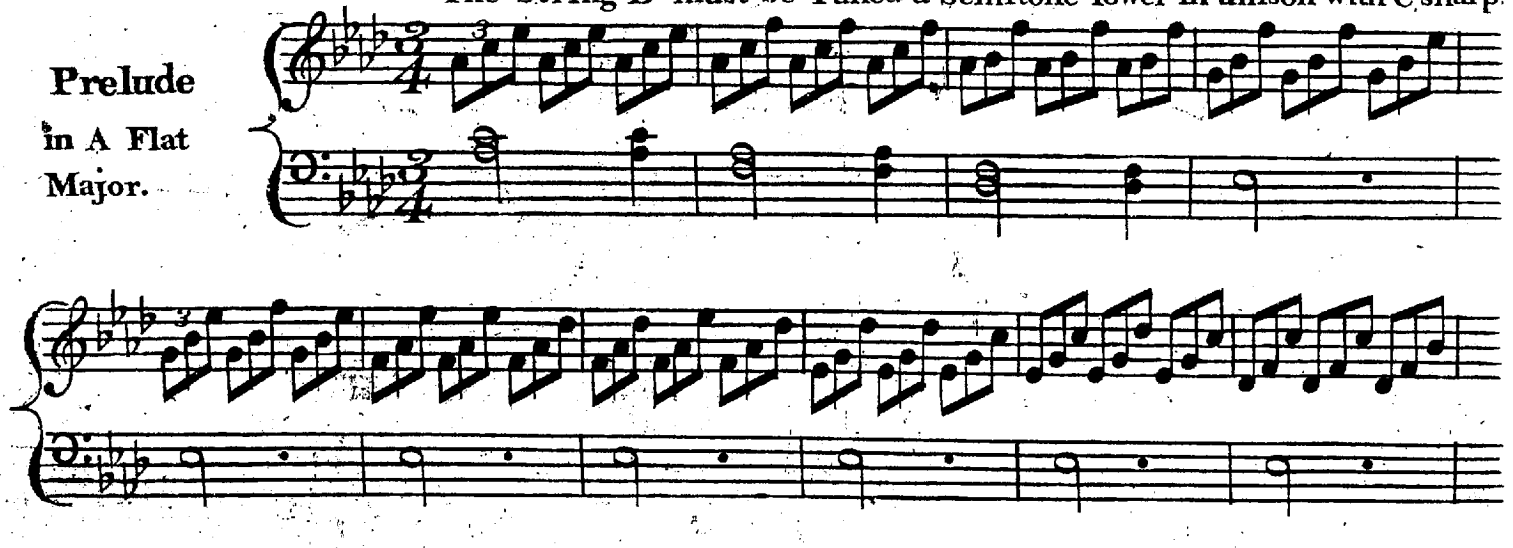


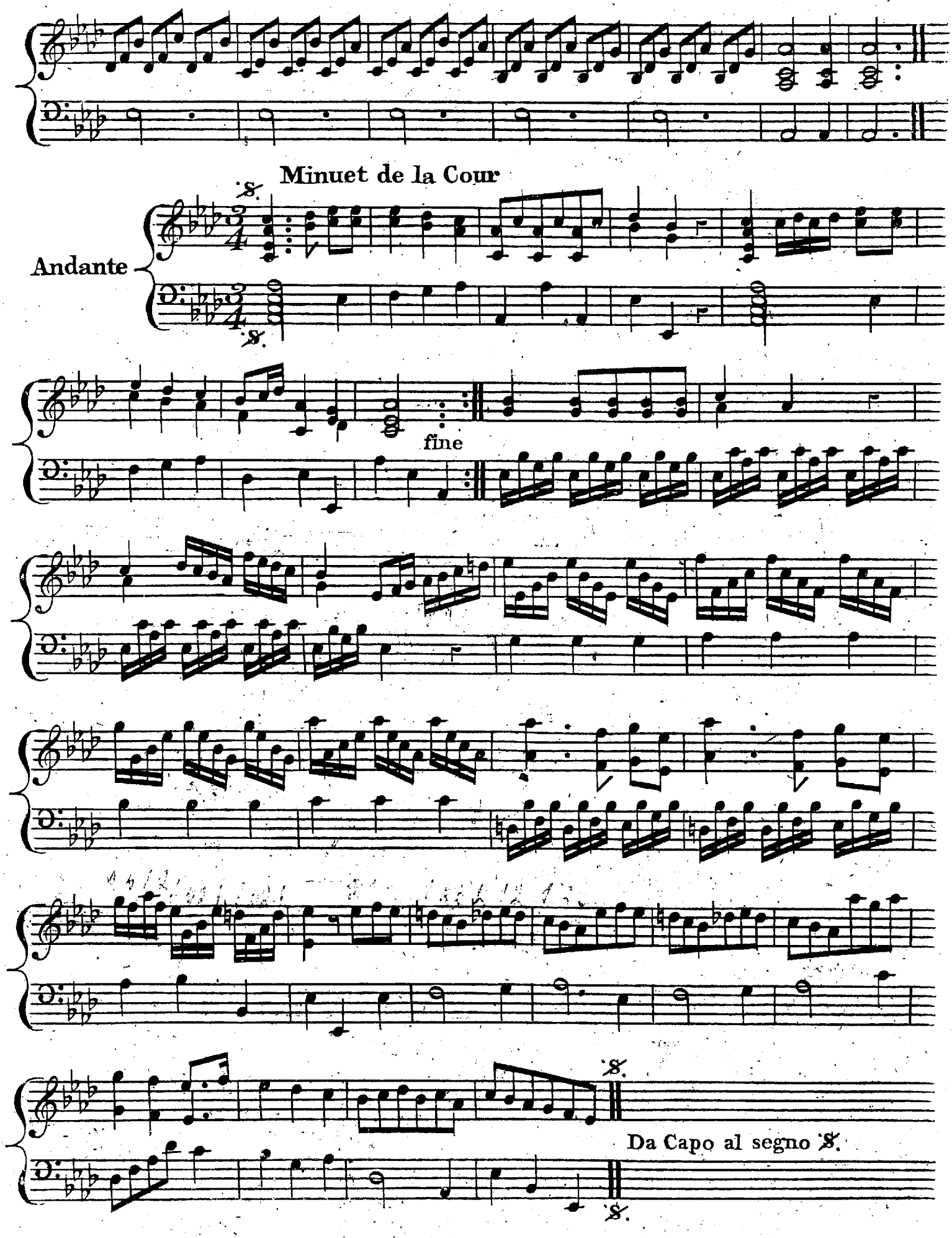
Prelude in C Minor. The Pedal B.





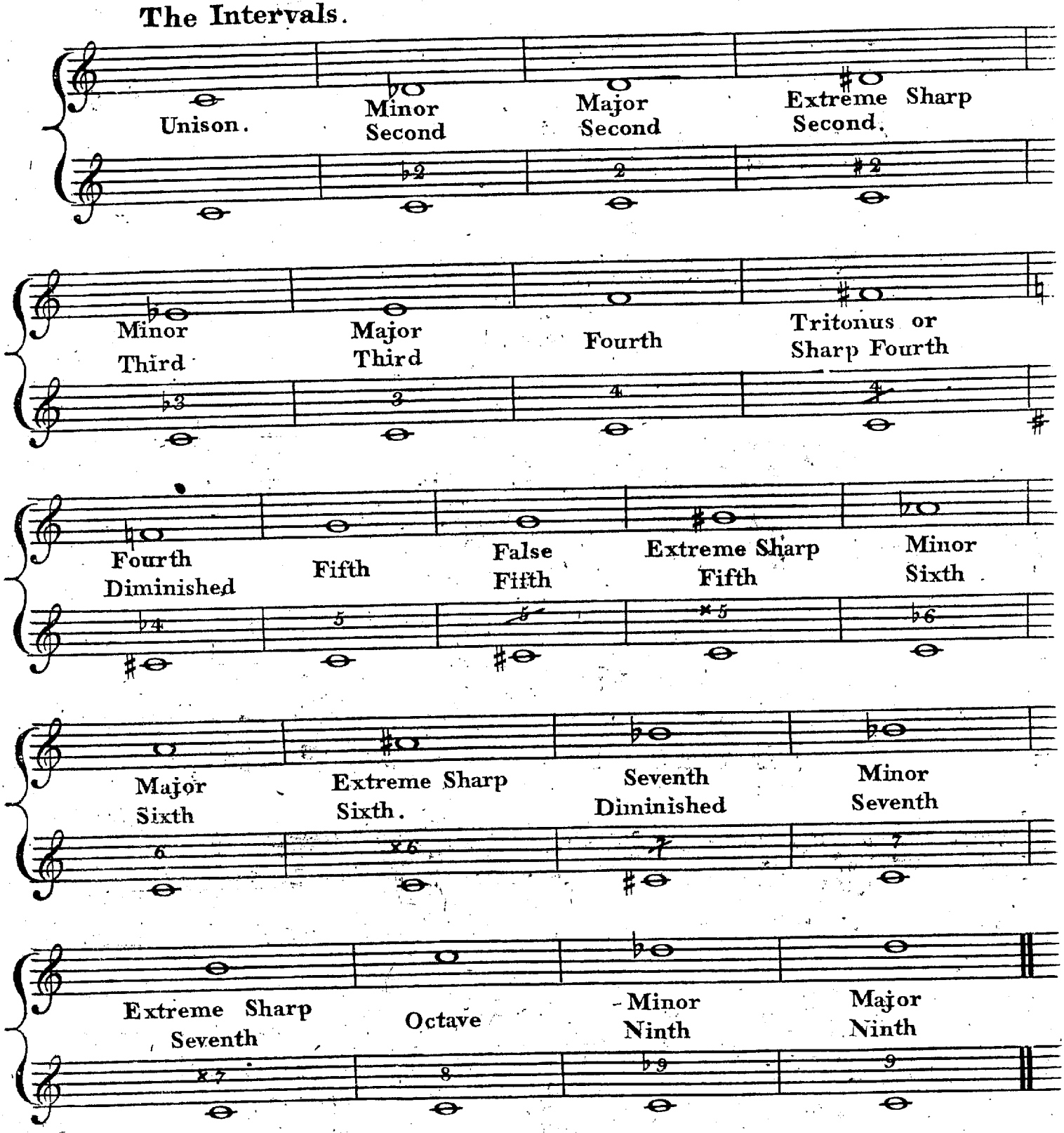
The String D must be Tuned a Semitone lower in unison with C sharp.




Minuet de la Cour
Andante
fine
Da Capo al segno 𝄋.

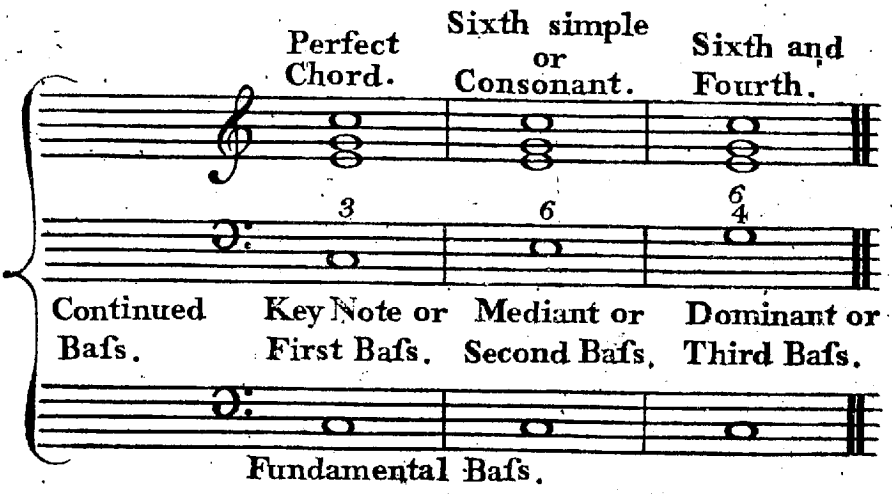
A Compleat System of Harmony and Fundamental Bass.

The Intervals.



There are three Fundamental Chords from which all other Chords are derived, that is to say, Perfect or Common Chords; the Chord of the Seventh or Second Bafs, the Chord of the Seventh or Third Bafs, a Fourth Chord may occasionally be added Viz: the diminished Seventh

Perfect Chord and its Derivatives.



N.B. all distances are found from the Fundamental Bafs.

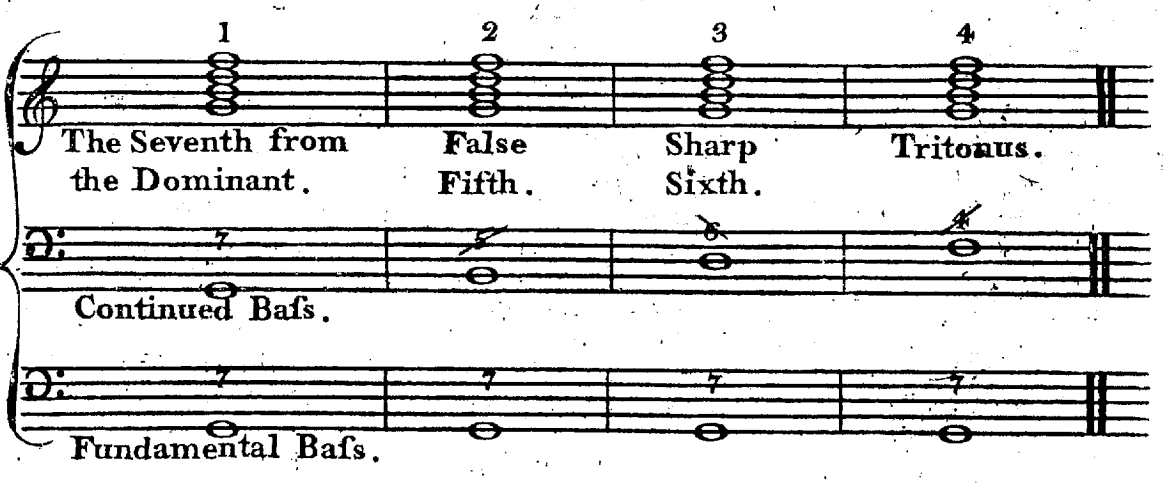
The Common Chord is composed of the 3rd. 5th. and 8th. and is played on the Key Note.

The Chord of the Sixth is composed of the 3rd 6th and 8th and is played on the Mediant.

The Chord of the Sixth and Fourth is composed of a 4th. 6th. and 8th. and is played on the Dominant.

The Common Chord is the purest and most perfect, the Chords of the Sixth, and Sixth and Fourth are also Consonants, and it is by one of the three Consonant Chords that Dischords are resolved.

The Seventh upon the Governing Note or Dominant with its Derivatives.

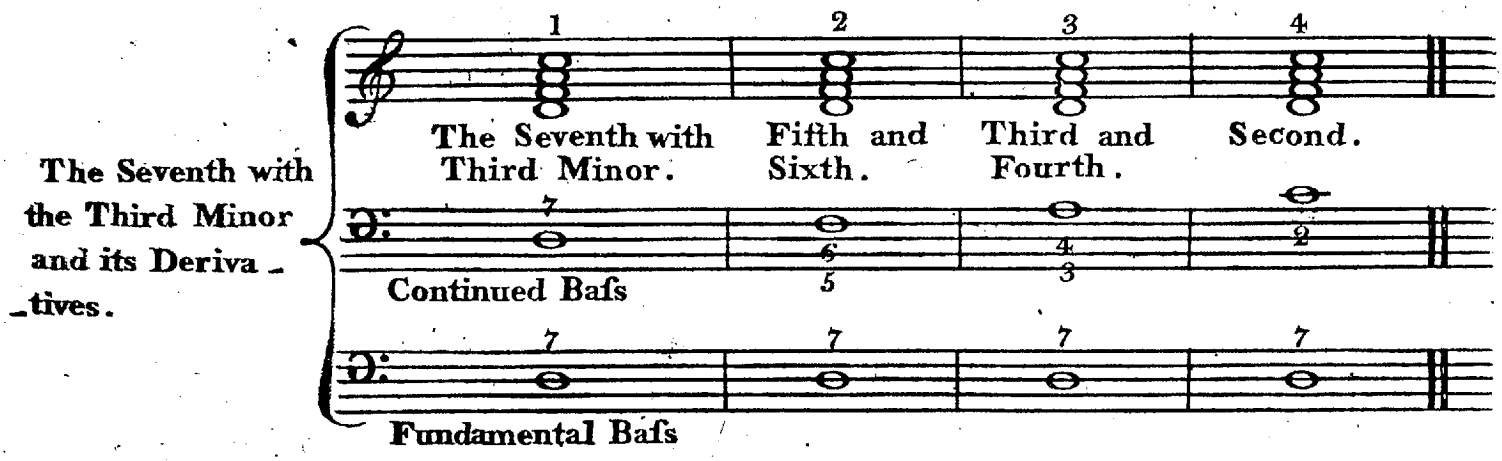


1st. the Seventh is compos'd of a Major Third, a Fifth and Minor Seventh, and is played on the governing Note, or Dominant.

2nd. the false Fifth is composed of a Minor Third, false Fifth and Sixth and is played on the Seventh or leading Note in Ascending the Scale.

3rd The Sharp Sixth is composed of a Third Minor, Fourth, and Major Sixth, and is played on the Third Note in Descending and Ascending the Scale.

4th. the Tritonus is composed of a Second Major, Fourth and Sixth, and is played on the Fourth Note Descending, but not in Ascending.

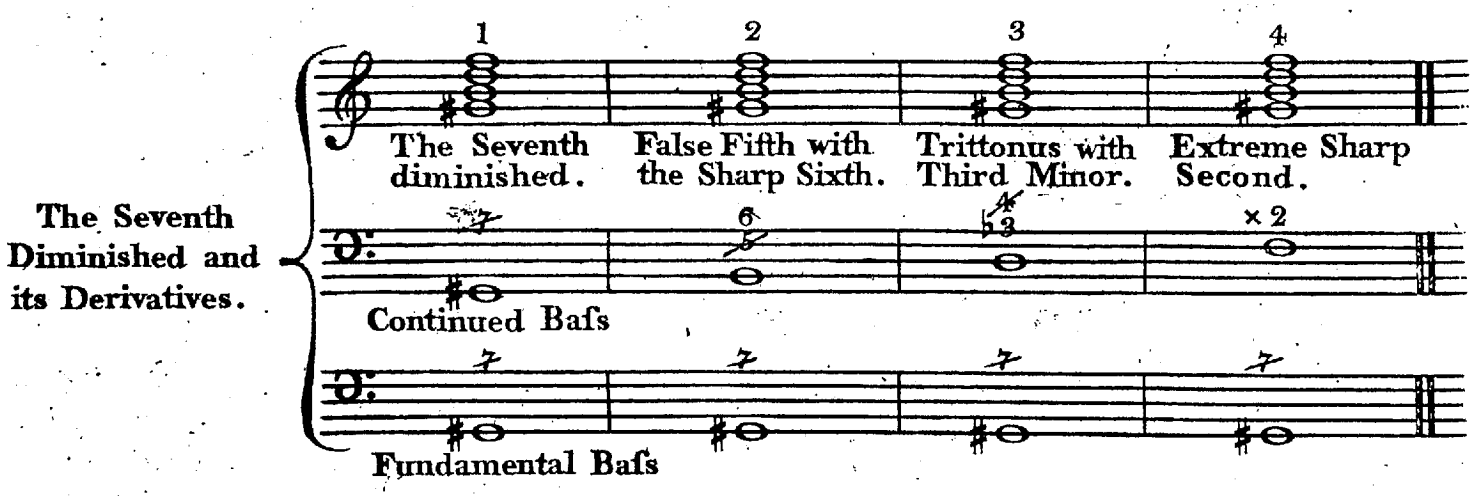


1st. the Seventh with the Third Minor is composed of a Minor Third, a Fifth and Minor Seventh and is played on the Second of the Gamut.

2nd the Sixth and Fifth is composed of a Third, Fifth and Sixth, and is played on the Fourth Note or Second Bafs in ascending.

3rd the Third and Fourt is composed of a Third, Fourth and Sixth, and is played on the Sixth Note or Third Bafs.

4th. the Second is composed of a Second, Fourth and Sixth, and is played on the Key Note, or First Bafs, and also on the Second part of a Syncopation in descending.



1st. the Seventh diminished is composed of a Third Minor, false Fifth and diminished Seventh.

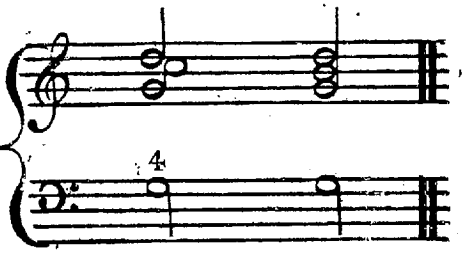
2nd. the Sharp Sixth with the false Fifth is composed of a Third, Fifth and Major Sixth, and is played on the Second Note of the Scale.

3rd. the Tritonus with the Minor Third is composed of a Third Minor, Sharp Fourth and Sixth, and is played on the Fourth Note of the Scale.

4th. the extreme Sharp Second, is composed of a Second Major, Fourth and Sixth, and is played on the Sixth Note of the Scale.

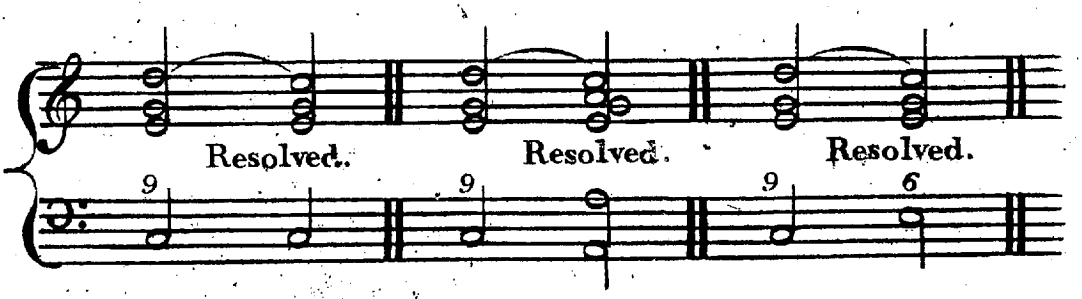
Chords of Suspension.

The Fourth and Fifth on the Governing Note or Dominant.



The Third is suspended by the Fourth, and is played on the Dominant.

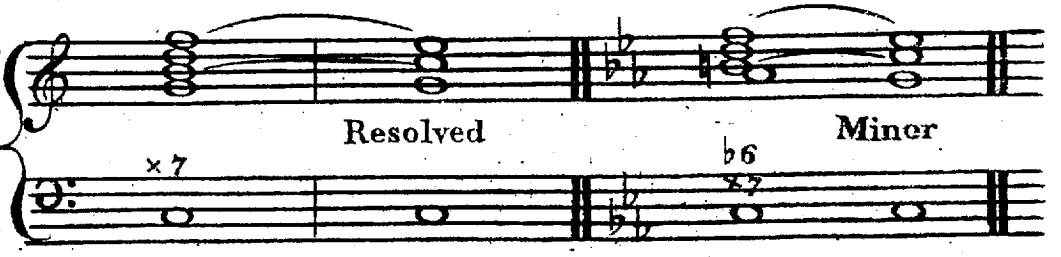
The lesser Ninth on the key Note, resolved in Three ways.



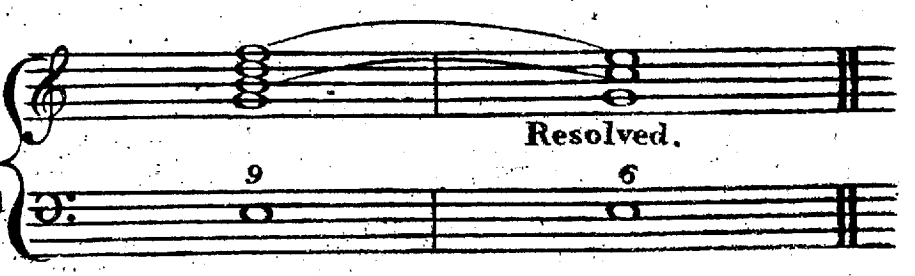
Chords of Supposition.

The Seventh with the Third Major placed on another Degree of the Gamut produces a new Chord, Viz: upon the Key Note an extreme Sharp Seventh, it is composed of a Fifth, Seventh and Ninth.

N.B. In the Minor Scale a Minor Sixth is placed instead of a Fifth. Ex:

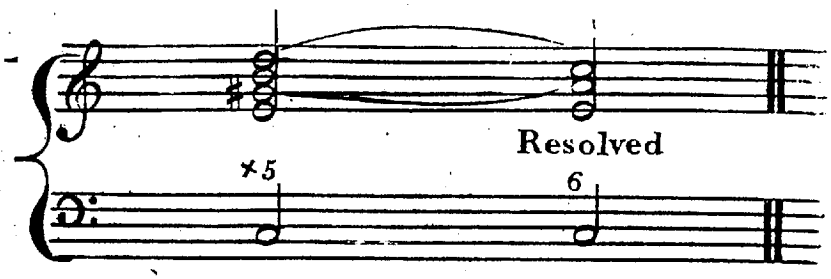


On the Mediant the same Seventh produces the Chord of the Ninth, and is composed of a Third Fifth Seventh and Ninth.

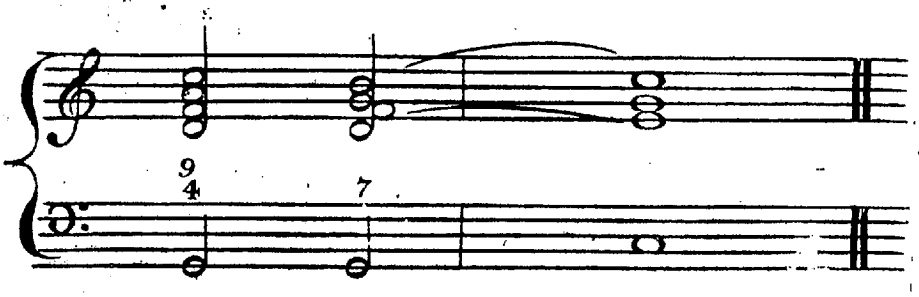


The same Seventh placed on the Mediant in the Minor Scale becomes an extreme Sharp Fifth, composed of a $3^{d}_{t} \times 5^{th}$ extreme Sharp 7th and 9th

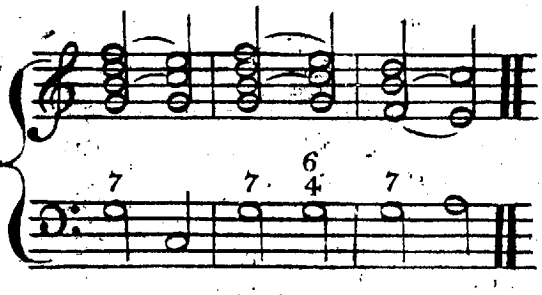
Example



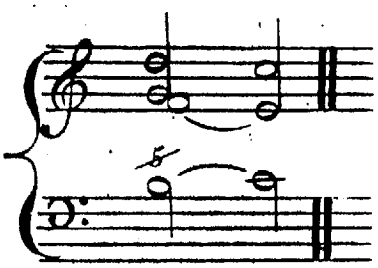
The Seventh with the Minor Third placed on the Dominant produces the Chord of the Eleventh, composed of the Fifth, Seventh, Ninth and Eleventh.



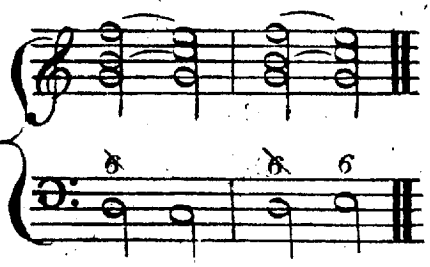
The Seventh from the Governing Note or Dominant Resolved.



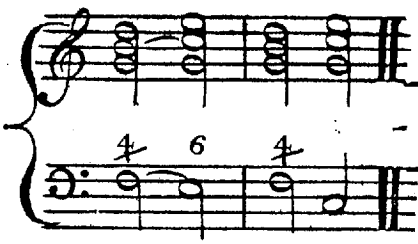
False Fifth Resolved



Sharp Sixth Resolved

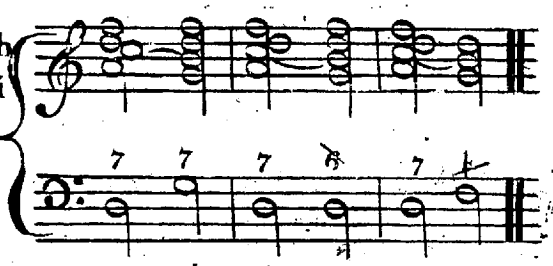


Trittonus Resolved

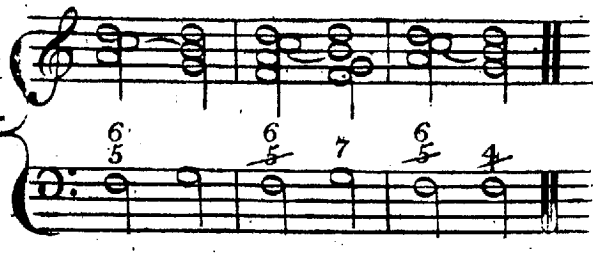


this last Solution is absolutely not pleasing.

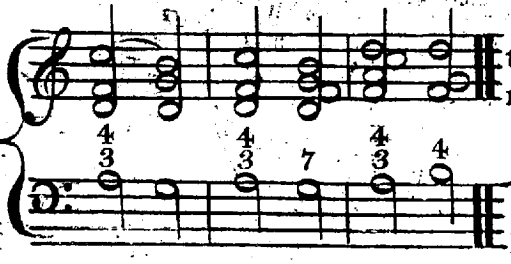
The Seventh with the Minor Third Resolved



Sixth and Fifth Resolved.

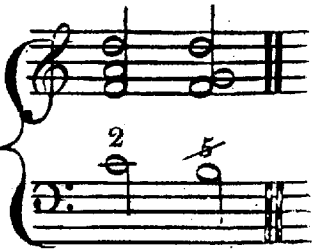


Third and Fourth Resolved

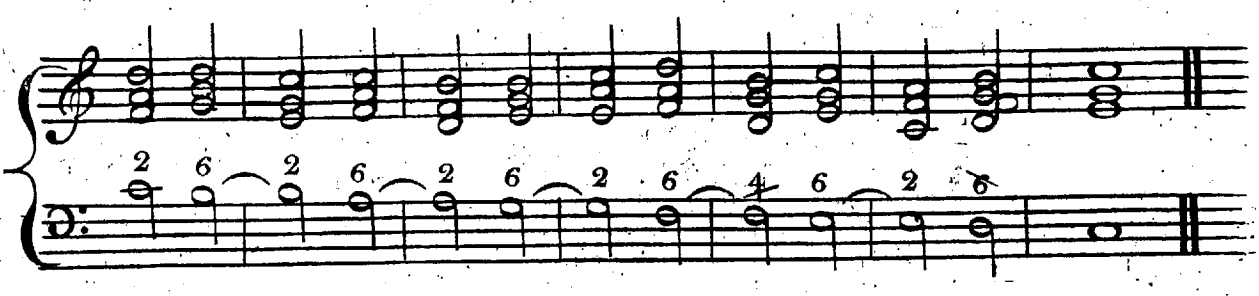


this last manner is harsh and not allowable.

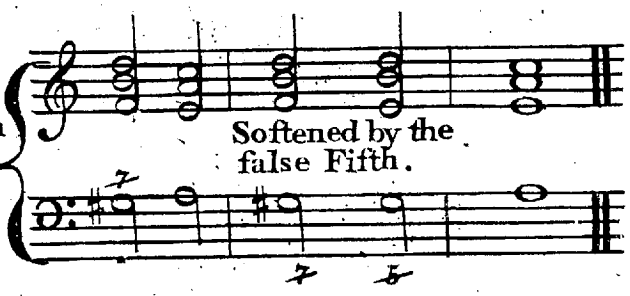
The Second Resolved



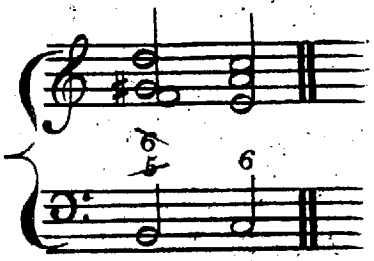
The Second Resolved by Syncopation



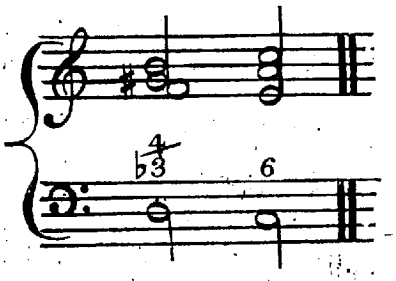
The dimin-ished Seventh Resolved



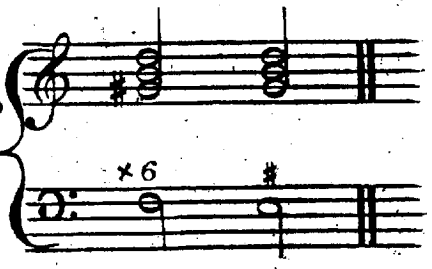
The Sharp Sixth with the false Fifth Resolved



Trittonus with the Minor Third Re-solved.



Extreme Sharp Second Re-solved

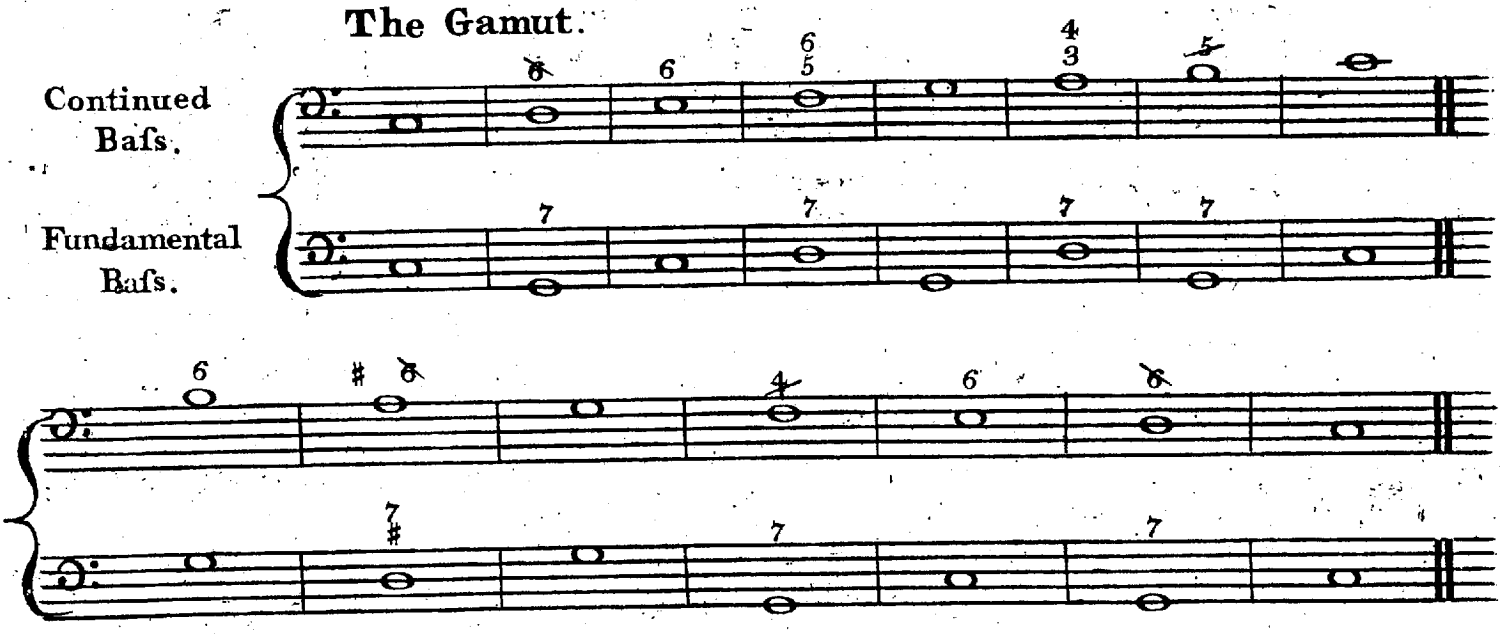


The ♯, ♭ and ♮ over a Note, denote it a Major or Minor Third.

The Gamut.

Continued Baſs.

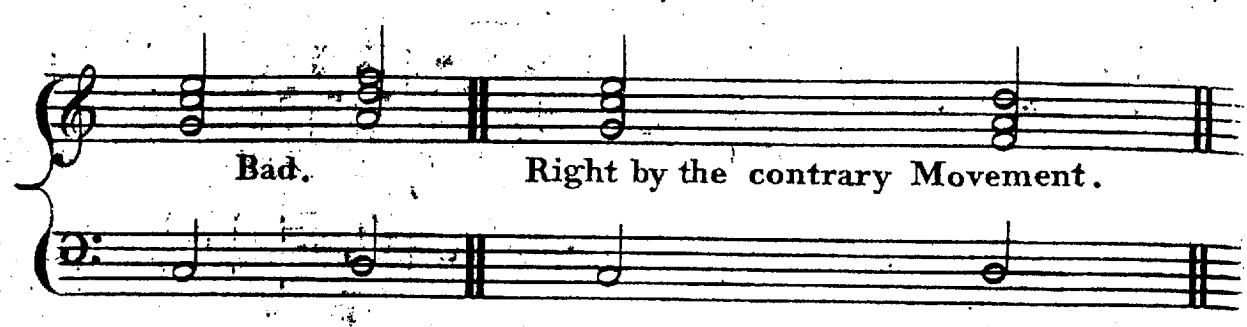
Fundamental Baſs.



The First Note of the Gamut is called the Key Note. the Second is called the Second Note. the Third Note is the Mediant. the Fourth is called the Fourth Note. the Fifth Note is called the Governing Note, or Dominant. the Sixth is called the Sixth Note. the Seventh is the Leading Note. and the Eighth Note is the Octave to the Key Note

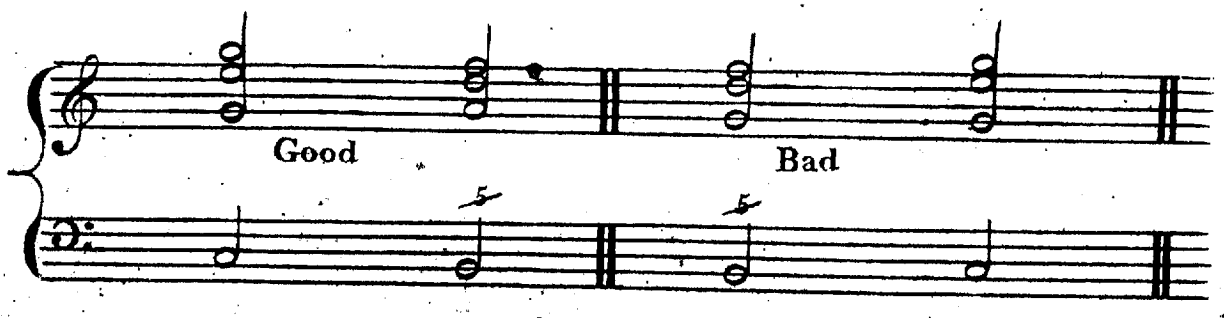
Two Octaves and two following Fifths are not permitted in the Accompanyment

Example



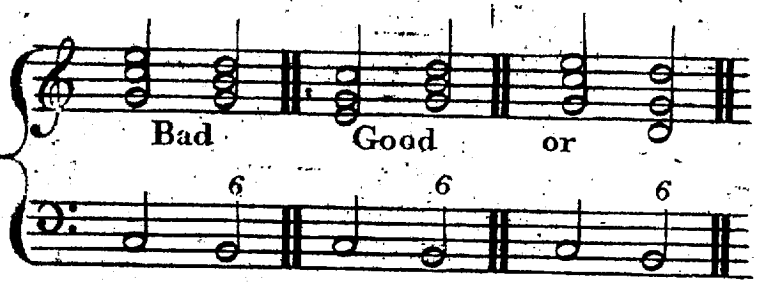
Two Fifths may however pafs if the Second Fifth is a false one but only in De-scending, not in Ascending.

Example



When there are two following Consonant Chords the Third must be doubled instead of the Octave

Example



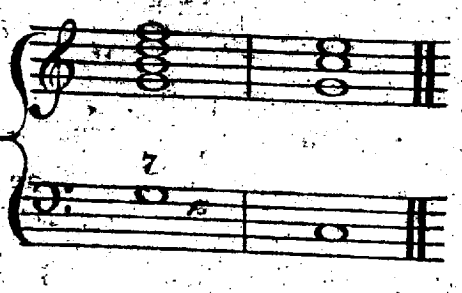
Otherwise there would be Two Octaves following Diatonically.

Of Cadences

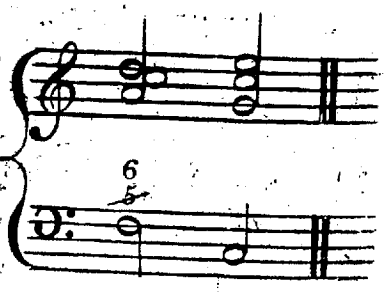
There are Five Viz: 1st. the Perfect Cadence. 2nd. the Irregular Cadence. 3rd. the avoided Cadence. 4th Cadence of the Governing Note or Dominant, and 5th the Broken Cadence.

The Perfect Cadence is a Termination of the Melody preceeded by the Dominant.

Example

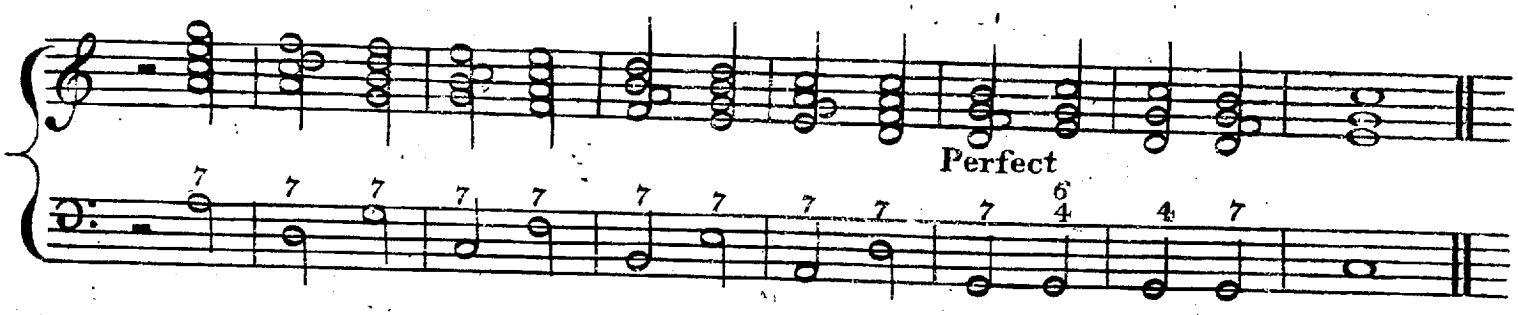


The imperfect or irregular Cadence is by Descending from the Fourth Note to the Key Note



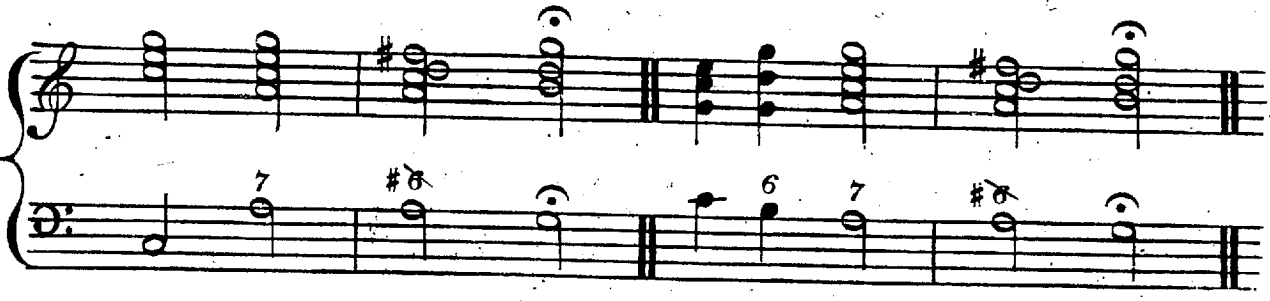
The avoided Cadence is when several Sevenths follow in Succeſsion.

Example

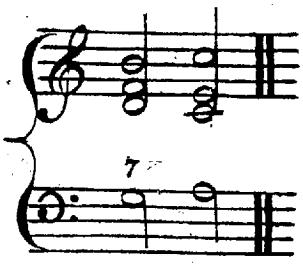


The Cadence of the Dominant is when the Baſs ascends a Sixth, or descends a Third, or when it descends Diatonically to rest on the Dominant or Governing Note.

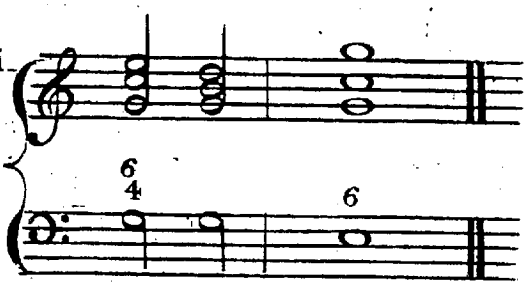
Example



A broken Cadence is when the Baſs aſcends from the Dominant on the Sixth Note.

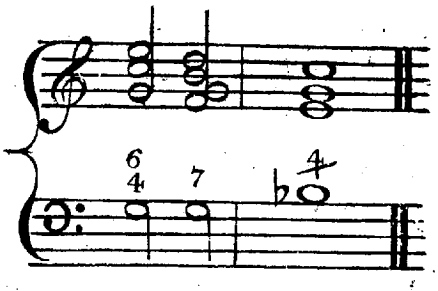


Or when the Dominant descends a Third in that Case the Seventh must be suppreſsed

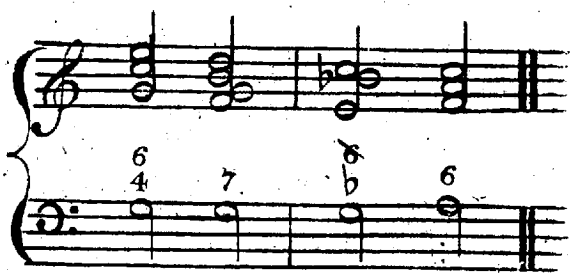


For if the Seventh is taken, there would be two Octaves, in direct Movement, one open, the other hid, Also when the Dominant, ascends a Minor Third.

Example



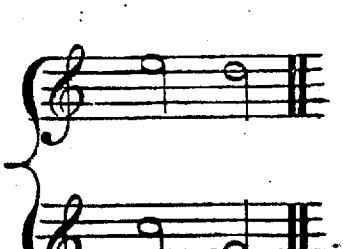
or, in omitting the Baſs

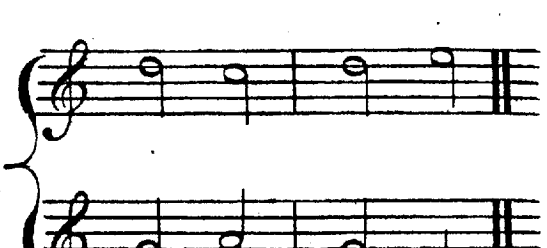


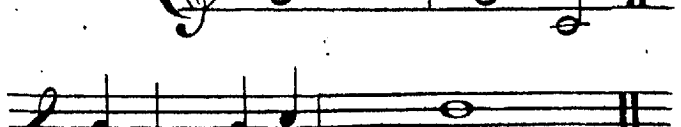
Of Motion.

There are Three Motions in Music, Viz: Direct or Equal, Contrary and Obligated Motion.

1st Direct or Equal Motion is when the Parts Ascends or Descends equally.

Example 

2d Contrary Motion is when two Parts approach or seperate. 

3d Obligated Motion is when one Part is sustained and the other moves. Example 

Of Modulation

Each Scale has Five others which are its Relatives.

1st The Minor a Third below which is its Relative.

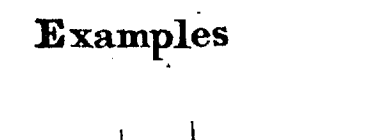
2d The Major a Fourth above.

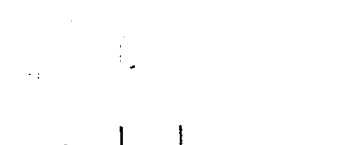
3d The last Relative has a Third Minor below.

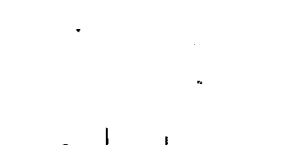
4th The Major has a Fifth above.

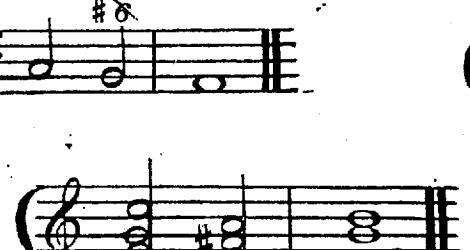
5th The last Relative has the Third Minor below.

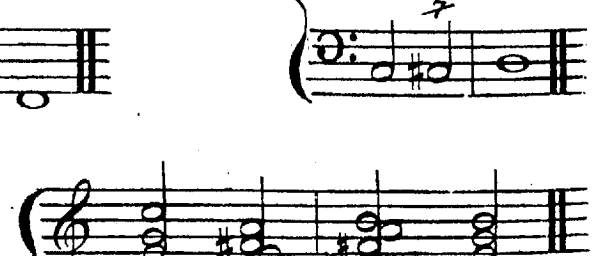
Examples

1st Ex: 

2d Ex: 

3d Ex: 

4th Ex: 

5th Ex: 

All Modulation contrary to this is bad, and to be avoided.

Finis.