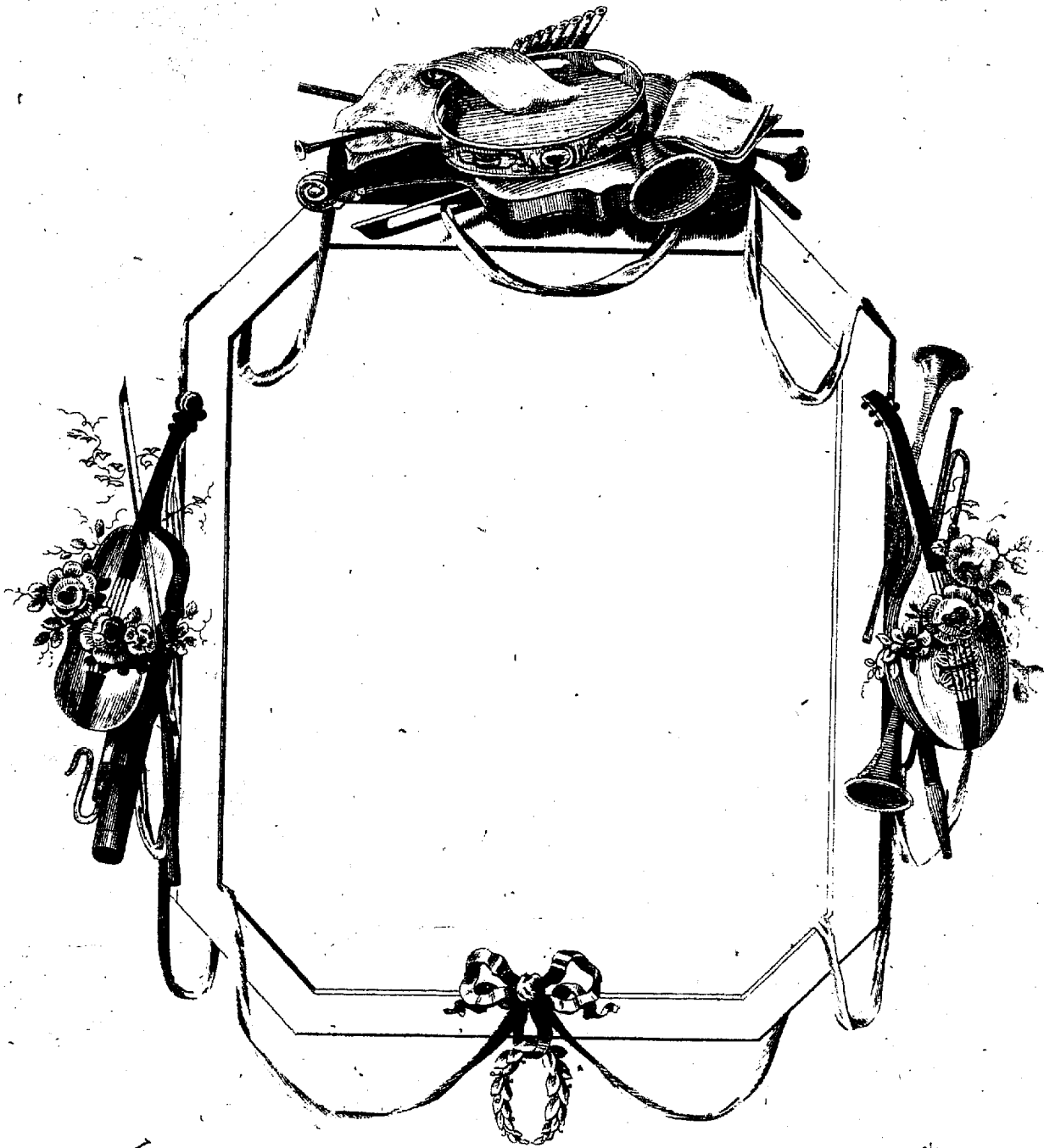


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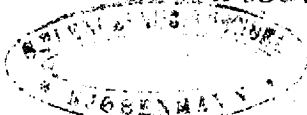
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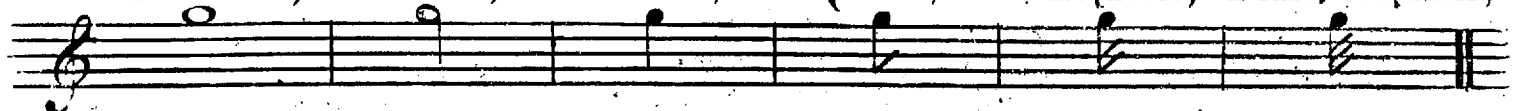
I N T R O D U C T O R Y R E M A R K S.

to the Art of

P E R F O R M I N G on the H A R P.

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

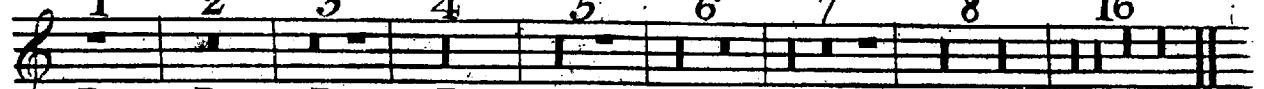
Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver,



Semibreve and its Rest, Minim and Rest, Crotchet and Rest, Quaver and Rest, Semiquaver and Rest, Demisemiquaver and Rest.



Rests, or Pauses.



1 Bar, 2 Bars, 3 Bars, 4 Bars, 5 Bars, 6 Bars, 7 Bars, 8 Bars, 16 Bars.

A Semibreve is equal to a whole Bar.

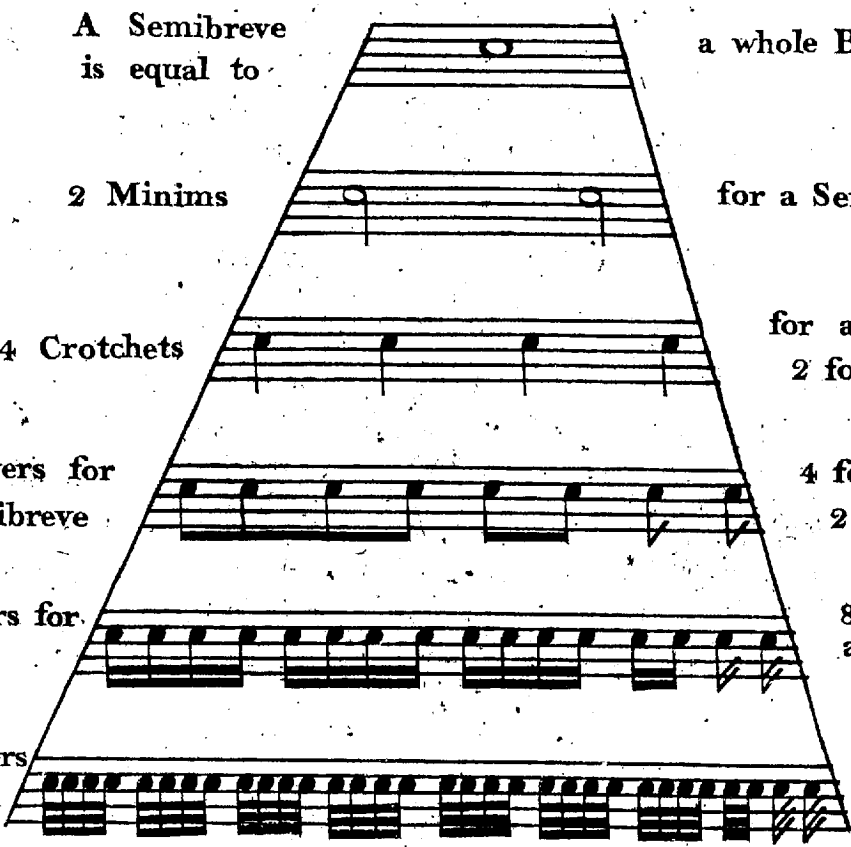
2 Minims for a Semibreve.

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

Example

Dotted Minim &c Rests Dotted.

Explained

These three Signs #, b, ♮. 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 finishing 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 different 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, Gratoso.

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, C , $\frac{2}{4}$, $\frac{2}{8}$. and Tripple $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{12}{8}$, $\frac{6}{8}$.

Example of Common Time.

thus



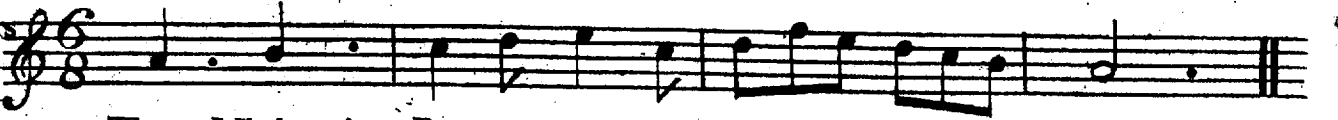
Common Time



Common Time

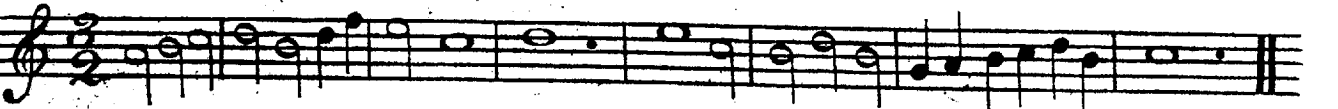


Six Quavers in a Bar.



Three Minims in a Bar.

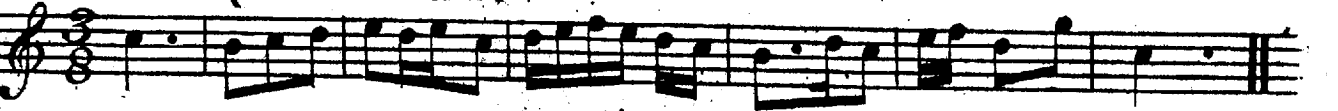
Tripple Times



Three Crotchets in a Bar.



Three Quavers in a Bar.

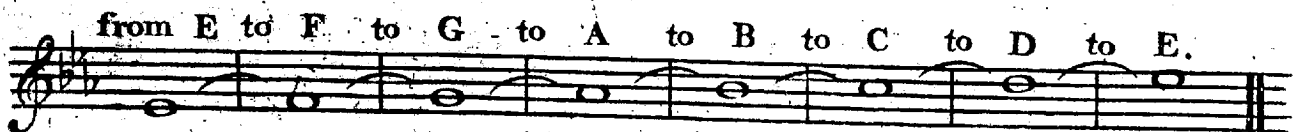


The Pedal Harp is strung with 38 Strings, the lowest String in the Bass is F.



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

Gamut, or Centre Scale in E \flat .



whole Tone, whole Tone, half Tone, whole Tone, D $^\circ$ D $^\circ$ half Tone.

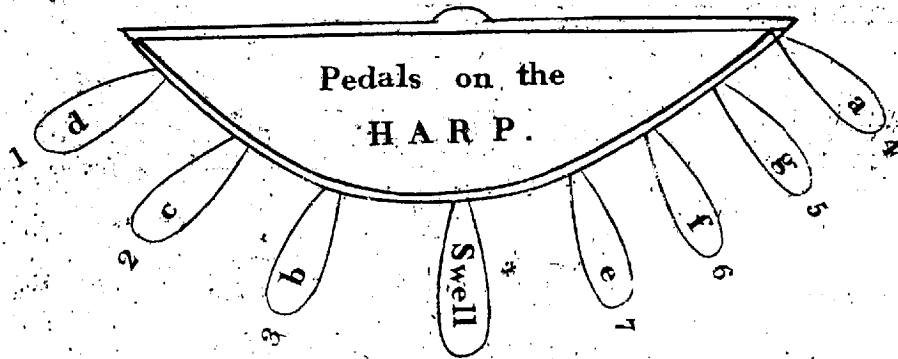
In Tuning the Harp you must observe that the two Chords Major must be Tuned very perfect in the third Major and fifth, they are call'd common Chords.

Two common Chords Minor where the Third is Minor

In E Major. In A Major. 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 preffing with the left Foot N^o 1 D, becomes D Sharp. preffing with the Pedal N^o 2 C, becomes C Sharp. N^o 3 becomes B Natural. N^o 4 A pressed with the right Foot becomes A Natural. N^o 5 - G becomes G Sharp. N^o 6 F, F Sharp, and N^o 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 necessary 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.

Lesson for the Common Chord.

Common Chord Simple Sixth Sixth and Fourth

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.

Example.

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

Example

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

Example

The Seventh from the Dominant Fundamental Chord.

The Seventh from the dominant. False Fifth. Sharp Sixth. Tritton.

This section shows four chord diagrams on a grand staff. The first diagram is labeled 'The Seventh from the dominant' and has a '7' below it. The second is 'False Fifth' with a '5' below it. The third is 'Sharp Sixth' with a '6' below it. The fourth is 'Tritton' with a '+' below it.

The first system of a musical piece, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes.

The second system of the musical piece, continuing the right-hand melody and left-hand accompaniment.

Right hand R^{ht} D^o Left D^o Right D^o
Left hand Left D^o Right D^o Left D^o

The third system of the musical piece, with specific labels for the hands and chords: 'Right hand R^{ht} D^o', 'Left D^o', 'Right D^o', 'Left hand Left D^o', and 'Right D^o'.

The Seventh from the Second

The Seventh from the Second. Great Sixth. Third & Fourth. the Second.

This section shows four chord diagrams on a grand staff. The first is labeled 'The Seventh from the Second' with a '7' below it. The second is 'Great Sixth' with a '6' below it. The third is 'Third & Fourth' with a '4' below it. The fourth is 'the Second' with a '2' below it.

The fifth system of the musical piece, continuing the right-hand melody and left-hand accompaniment.

The sixth system of the musical piece, concluding the right-hand melody and left-hand accompaniment.

The Seventh diminished.

The false fifth with the Sharp Sixth.

Tritton, with the Third Minor.

The Seventh Diminished

Two Notes tyed thus

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

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

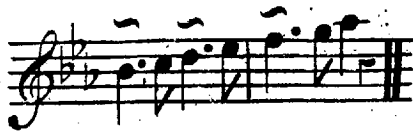
D.^o

Ex.^d

D.^o

Explained

Turns

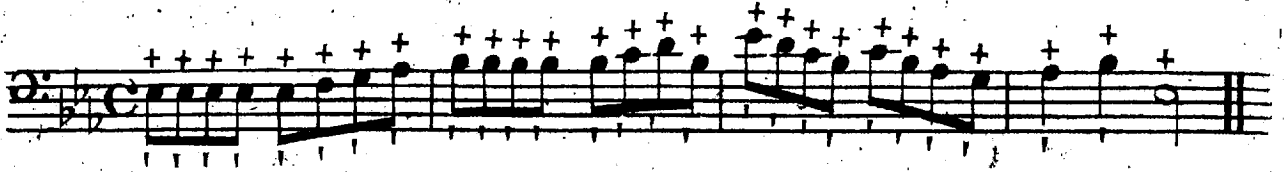


Explained



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

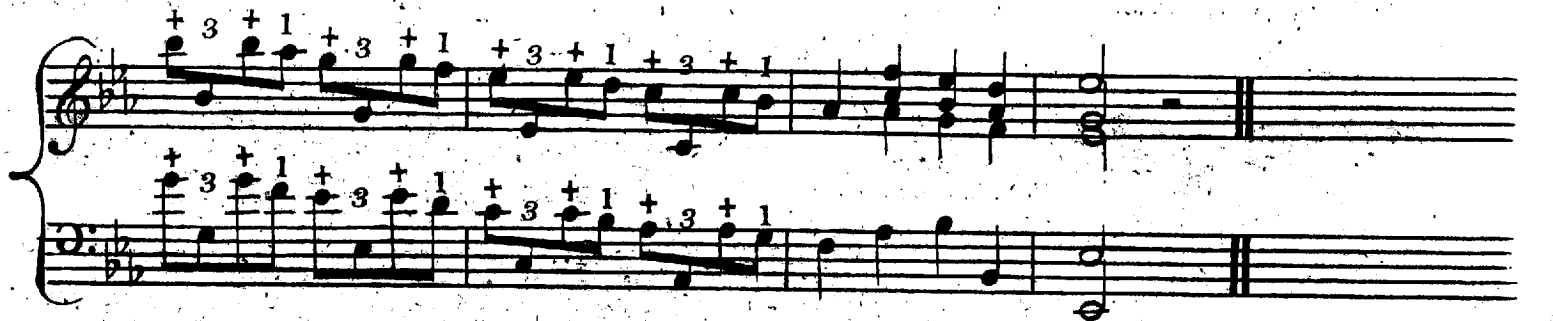
Example



Lessons for the left Hand

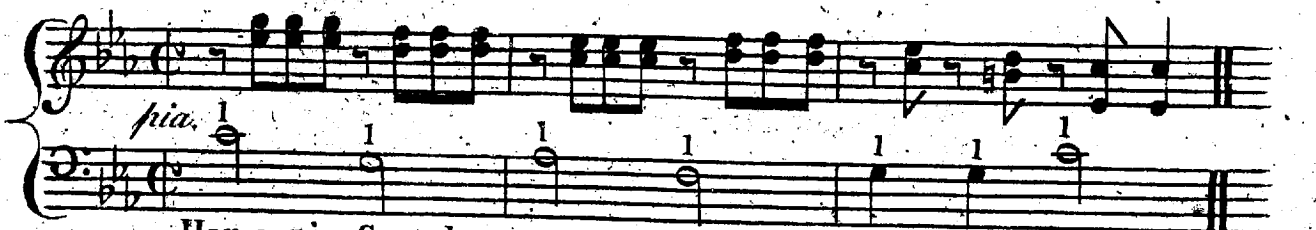


Exercise, for both Hands



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.

The musical score is arranged in seven systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system shows a steady accompaniment in the bass and a series of chords in the treble. The second system continues this pattern. The third system, labeled 'Varia 1st', introduces a more active treble part with sixteenth-note patterns. The fourth system features a complex, rapid sixteenth-note texture in the treble. The fifth system continues this rapid texture. The sixth system shows a similar texture. The seventh system concludes with a final cadence in both staves.

Volti subito

Var: 2^d

The first system of music for 'Var: 2d' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a complex, rapid melodic line with many slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the musical notation for 'Var: 2d'. The upper staff maintains the intricate melodic pattern, while the lower staff continues with its accompaniment. The notation is consistent with the first system.

The third system continues the musical notation for 'Var: 2d'. The upper staff features the same complex melodic line, and the lower staff provides the corresponding accompaniment.

The fourth system continues the musical notation for 'Var: 2d'. The upper staff continues with the rapid melodic passage, and the lower staff continues with the accompaniment.

The fifth system concludes the 'Var: 2d' section. The upper staff ends with a double bar line and repeat dots, indicating the end of the variation. The lower staff also concludes with a double bar line.

Var: 3^d

The 'Var: 3d' section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a series of chords, many of which are beamed together, creating a dense harmonic texture. The lower staff is in bass clef with the same key signature and time signature, featuring a simple melodic line with quarter notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff is in bass clef and contains a single melodic line with eighth notes, moving in a similar stepwise pattern.

Varia 4th

The second system, labeled 'Varia 4th', consists of two staves. The upper staff is in treble clef and features a complex, rapid melodic line with many beamed eighth notes. The lower staff is in bass clef and contains a simple melodic line with eighth notes.

The third system continues the complex melodic line in the treble clef from the previous system. The bass clef continues with its simple eighth-note accompaniment.

The fourth system continues the complex melodic line in the treble clef. The bass clef continues with its simple eighth-note accompaniment.

The fifth system continues the complex melodic line in the treble clef. The bass clef continues with its simple eighth-note accompaniment.

The sixth system concludes the piece. It features a double bar line followed by the instruction 'Volti Subito' in a bold, serif font. The musical notation ends with a final chord in the treble clef and a final note in the bass clef.

Varia: 5th

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). It contains a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staff is in bass clef with a 3/4 time signature and a key signature of two flats, providing a simple harmonic accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. The upper staff maintains the intricate, fast-moving melodic line, while the lower staff continues with the steady accompaniment.

The third system of musical notation shows the continuation of the musical piece. The upper staff features the characteristic dense texture of sixteenth-note patterns, and the lower staff provides the supporting bass line.

The fourth system of musical notation continues the composition. The upper staff's melody remains highly active, and the lower staff's accompaniment remains consistent.

The fifth system of musical notation continues the piece. The upper staff's melodic line is still very active, and the lower staff's accompaniment is steady.

The sixth system of musical notation concludes the piece. The upper staff ends with a final melodic phrase, and the lower staff concludes with a final bass line. Both staves end with a double bar line and repeat dots.

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 Gratoso

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

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar notation to the first system, showing a continuation of the melodic and harmonic lines.

Prelude
in C Major.

Musical notation for the 'Prelude in C Major' section. It includes the instruction "The Pedals A, E & B." written above the bass clef staff. The notation shows a simple harmonic progression in C major.

Third system of musical notation, featuring a treble and bass clef. The treble staff has a more active melodic line with slurs, while the bass staff continues with a steady accompaniment.

Air
Allegro

Musical notation for the 'Air Allegro' section. It includes the instruction "8." above the treble staff, indicating a repeat sign. The notation shows a lively melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the fourth system, including the instruction "Fine" above the treble staff. The notation shows the end of a phrase with repeat signs.

Musical notation for the fifth system, including the instruction "Da Capo al segno 8." above the treble staff. This indicates a repeat of the section from the beginning to the first repeat sign.

Prelude in A Minor.

The Pedals
A, E, G, B.

The first system of the 'Prelude in A Minor' features a treble clef with a 3/4 time signature and a bass clef with a 4/4 time signature. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the musical piece, showing the right hand's eighth-note pattern and the left hand's accompaniment.

Andante Gratoso

Air

The 'Andante Gratoso' section is marked with a 3/4 time signature. The right hand has a melodic line with some grace notes, and the left hand plays chords. Dynamics include *pia.* and *for.*

This system continues the 'Andante Gratoso' section, featuring dynamic markings such as *pia.*, *pp*, *for.*, and *pia.*

Prelude in G Major

The Pedals A, F, E & B.

The 'Prelude in G Major' begins with a treble clef and a common time signature. The right hand plays a melodic line, and the left hand provides a simple accompaniment. The pedals are specified as A, F, E, and B.

From night 'till morn

Air

Andante

The 'From night 'till morn' section is marked 'Andante' and features a treble clef with a common time signature. The right hand has a melodic line, and the left hand plays a simple accompaniment.

This system continues the 'From night 'till morn' section, showing the melodic and accompaniment lines.

First system of musical notation for the Prelude in E Minor, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *pia.* (piano).

Second system of musical notation for the Prelude in E Minor, measures 5-8. The right hand continues the melodic development, and the left hand accompaniment includes dynamic markings *f* (forte) and *p* (piano).

Prelude in E Minor.

Allegro

Third system of musical notation for the Prelude in E Minor, measures 9-12. The right hand has a more active, rhythmic melody. The left hand accompaniment is simple, with the instruction "The Pedals A, F, E, B and D." written above it.

Fourth system of musical notation for the Prelude in E Minor, measures 13-16. The right hand features a series of sixteenth-note patterns, while the left hand accompaniment remains simple.

Allegro

Fifth system of musical notation for the Prelude in E Minor, measures 17-20. The right hand has a melodic line with slurs, and the left hand accompaniment includes a sixteenth-note pattern.

Sixth system of musical notation for the Prelude in E Minor, measures 21-24. The right hand has a melodic line with slurs, and the left hand accompaniment includes a sixteenth-note pattern.

Seventh system of musical notation for the Prelude in E Minor, measures 25-28. The right hand has a melodic line with slurs, and the left hand accompaniment includes a sixteenth-note pattern.

Prelude in D Major.

The Pedals

A, F, E,
B and C.

The first system of the Prelude in D Major. The right hand part features a continuous eighth-note melody in the treble clef. The left hand part consists of a simple harmonic accompaniment in the bass clef, with notes A, F, E, B, and C.

The second system of the Prelude in D Major, continuing the eighth-note melody in the right hand and the harmonic accompaniment in the left hand.

The third system of the Prelude in D Major, continuing the eighth-note melody in the right hand and the harmonic accompaniment in the left hand.

March
de la belle
Arsene.

Maestoso

for:

The first system of the March de la belle Arsene. The right hand part features a melody in the treble clef with some triplets. The left hand part provides a harmonic accompaniment in the bass clef.

The second system of the March de la belle Arsene. It includes a 'Fine' marking in the middle of the system. The right hand part has some trills (tr) and slurs.

The third system of the March de la belle Arsene. It includes a 'Da Capo al fine' marking at the end of the system. The right hand part has some trills (tr) and slurs.

Prelude in A Major.

The Pedals

A, G, F, E,
B and C.

The first system of the Prelude in A Major. The right hand part features a melody in the treble clef with a 3/4 time signature. The left hand part consists of a simple harmonic accompaniment in the bass clef, with notes A, G, F, E, B, and C.

First system of piano accompaniment, consisting of two grand staves with treble and bass clefs. The music is in G major and 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment of quarter notes.

Andante

Fal la la,

Second system featuring a vocal line and piano accompaniment. The vocal line is in G major and 2/4 time, starting with the lyrics "Fal la la,". The piano accompaniment is in the same key and time, featuring a more complex eighth-note pattern in the right hand and a steady quarter-note accompaniment in the left hand.

Third system of piano accompaniment, continuing the eighth-note pattern in the right hand and the quarter-note accompaniment in the left hand.

Fourth system of piano accompaniment, featuring triplets in the right hand and a steady accompaniment in the left hand.

Fifth system of piano accompaniment, concluding the piece with a final cadence in the right hand and a steady accompaniment in the left hand.

22 Prelude in E Major

The Seven Pedals must be on.

The first system of musical notation for 'Prelude in E Major'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is E major (two sharps). The time signature is common time (C). The music features a continuous sixteenth-note pattern in the right hand, with fingerings indicated by numbers 1-5. The left hand plays a simple accompaniment of quarter notes.

The second system of musical notation for 'Prelude in E Major'. It continues the sixteenth-note pattern in the right hand and the quarter-note accompaniment in the left hand. A fermata is placed over the final note of the system in the right hand.

The third system of musical notation for 'Prelude in E Major'. It continues the sixteenth-note pattern in the right hand and the quarter-note accompaniment in the left hand. A fermata is placed over the final note of the system in the right hand.

Allegro

The fourth system of musical notation for 'Prelude in E Major'. The tempo is marked 'Allegro'. The right hand features a more complex sixteenth-note pattern with slurs and accents. The left hand continues with a simple accompaniment.

The fifth system of musical notation for 'Prelude in E Major'. It continues the complex sixteenth-note pattern in the right hand and the simple accompaniment in the left hand. A fermata is placed over the final note of the system in the right hand.

Prelude in E Flat Major.

No. Pedals

Allegro

The first system of musical notation for 'Prelude in E Flat Major'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is E-flat major (two flats). The time signature is 2/4. The music features a complex sixteenth-note pattern in the right hand and a simple accompaniment in the left hand.

The second system of musical notation for 'Prelude in E Flat Major'. It continues the complex sixteenth-note pattern in the right hand and the simple accompaniment in the left hand. A fermata is placed over the final note of the system in the right hand.

Minuet by
Krumpholtz

Prelude in C Minor. The Pedal B.

Romance

by
Krumpholtz

Musical score for "Romance" by Krumpholtz. The score is written for piano and violin. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The violin part is more melodic, with several trills (tr) and dynamic markings such as *f*, *p*, and *f p*. The score includes performance instructions like "fine" and "pia." (piano). At the end of the piece, there is a double bar line with a repeat sign and the instruction "Da. Capo. al segno e al Fine. S." indicating a first ending.

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

Prelude

in A Flat
Major.

Musical score for "Prelude in A Flat Major". The score is written for piano and violin. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano part consists of a steady, rhythmic accompaniment. The violin part features a melodic line with many sixteenth notes. The score is written in a single system.

First system of musical notation, consisting of a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music consists of a series of eighth notes in the treble staff and quarter notes in the bass staff.

Minuet de la Cour

Andante

Second system of musical notation, marked "Andante". It features a treble staff and a bass staff. The key signature is two flats, and the time signature is 3/4. The music begins with a repeat sign and a first ending bracket. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter notes.

fine

Third system of musical notation, continuing the piece. It features a treble staff and a bass staff. The key signature remains two flats. The system concludes with a double bar line and the word "fine" centered between the staves.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The key signature is two flats. The music continues with a treble staff melody and a bass staff accompaniment.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The key signature is two flats. The music continues with a treble staff melody and a bass staff accompaniment.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The key signature is two flats. The music continues with a treble staff melody and a bass staff accompaniment.

Seventh system of musical notation, consisting of a treble staff and a bass staff. The key signature is two flats. The system concludes with a double bar line and the instruction "Da Capo al segno" with a segno symbol (S) at the end of the line.

A COMPLETE SYSTEM of HARMONY and FUNDAMENTAL BASS.

The Intervals.

The following table summarizes the intervals shown in the musical notation, including their names and the corresponding interval number or quality indicated in the bass staff.

Interval Name	Interval Number / Quality
Unison.	
Minor Second	b2
Major Second	2
Extreme Sharp Second.	#2
Minor Third	b3
Major Third	3
Fourth	4
Tritonus or Sharp Fourth	#4
Fourth Diminished	b4
Fifth	5
False Fifth	#5
Extreme Sharp Fifth	*5
Minor Sixth	b6
Major Sixth	6
Extreme Sharp Sixth.	#6
Seventh Diminished	b7
Minor Seventh	7
Extreme Sharp Seventh	*7
Octave	8
Minor Ninth	b9
Major Ninth	9

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 Bass, the Chord of the Seventh or Third Bass, a Fourth Chord may occasionally be added Viz: the diminished Seventh

Perfect Chord and its Derivatives.

	Perfect Chord.	Sixth simple or Consonant.	Sixth and Fourth.	
	3	6	6/4	
	Continued Bass.	Key Note or First Bass.	Mediant or Second Bass.	Dominant or Third Bass.
	Fundamental Bass.			

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

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.

	1	2	3	4
	The Seventh from the Dominant.	False Fifth.	Sharp Sixth.	Tritonus.
	7	7	7	7
	Continued Bass.			
	Fundamental Bass.			

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.

The Seventh with the Third Minor and its Derivatives.

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.

The Seventh Diminished and its Derivatives.

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.

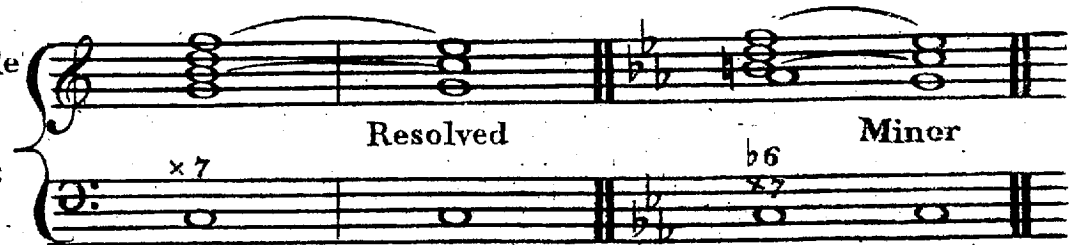
The lesser Ninth on the key Note, resolved in Three ways.



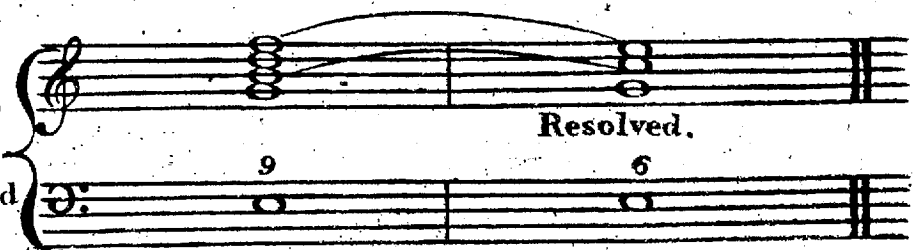
Chords of Supposition.

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 Me-
-diant in the Minor Scale becomes an
- extreme Sharp Fifth, composed of a
3^d & 5th extreme Sharp 7th and 9th

Example

Resolved

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

The Seventh from
the Governing Note
or Dominant Re-
-solved.

False Fifth
Resolved

Sharp Sixth
Resolved

Trittonus
Resolved

this last Solu-
-tion is abso-
-lutely not plea-
-sing.

The Seventh
with the Mi-
-nor Third
Resolved

Sixth and
Fifth Re-
-solved.

Third and
Fourth
Resolved

this last man-
-ner is harsh
-and not al-
-lowable.

The Second
Resolved

The Second Resolved by Syncopation

Musical notation showing a sequence of chords in a grand staff. The bass line features a syncopated rhythm with notes marked with numbers 2, 6, 2, 6, 2, 6, 2, 6, 4, 6, 2, 6.

The diminished Seventh Resolved

Musical notation showing a diminished seventh chord resolving. The bass line has notes marked with 7 and 5. Text: "Softened by the false Fifth."

The Sharp Sixth with the false Fifth Resolved

Musical notation showing a sharp sixth chord resolving. The bass line has notes marked with 6 and 5.

Trittonus with the Minor Third Resolved

Musical notation showing a tritone with a minor third resolving. The bass line has notes marked with 4/3 and 6.

Extreme Sharp Second Resolved

Musical notation showing an extreme sharp second resolving. The bass line has notes marked with x6 and #.

The #, b and ♭ over a Note, denote it a Major or Minor Third.

The Gamut.

Continued Bafs.

Fundamental Bafs.

Musical notation for 'The Gamut' showing Continued Bafs (top staff) and Fundamental Bafs (middle and bottom staves). The top staff has notes marked with 8, 6, 5, 4, 3, 2, 1. The middle staff has notes marked with 7, 7, 7, 7. The bottom staff has notes marked with 6, #, 8, 4, 6, 8, 7, 7.

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 Accompaniment

Example

Two Fifths may however pass if the Second Fifth is a false one but only in Descending, 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.

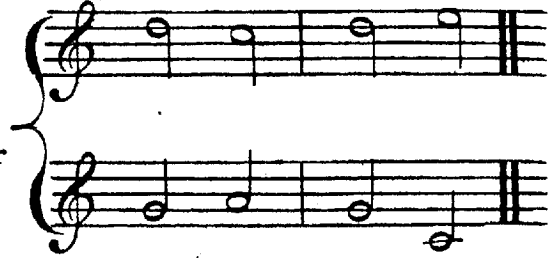
There are Three Motions in Music, Viz: Direct or Equal, Contrary and Obligated Motion.

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

Example

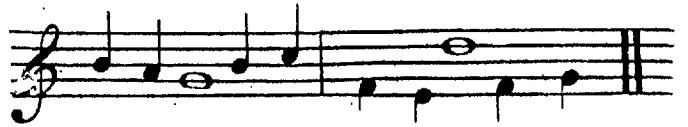


2^d Contrary Motion is when two Parts approach or separate.



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

Example

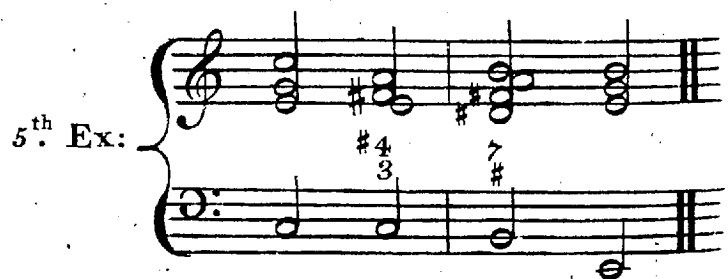
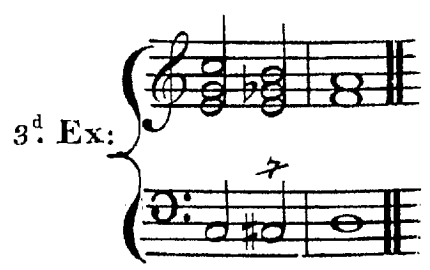
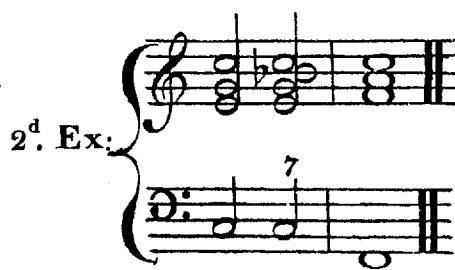


Of Modulation

Each Scale has Five others which are its Relatives.

- 1st The Minor a Third below which is its Relative.
- 2^d The Major a Fourth above.
- 3^d 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



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

Finis.