

IRISH.

WELSH.

# Price List of Harps

BY ERARD & OTHER GOOD MAKERS, AT PRESENT IN STOCK AT THE  
HARP FACTORIES OF

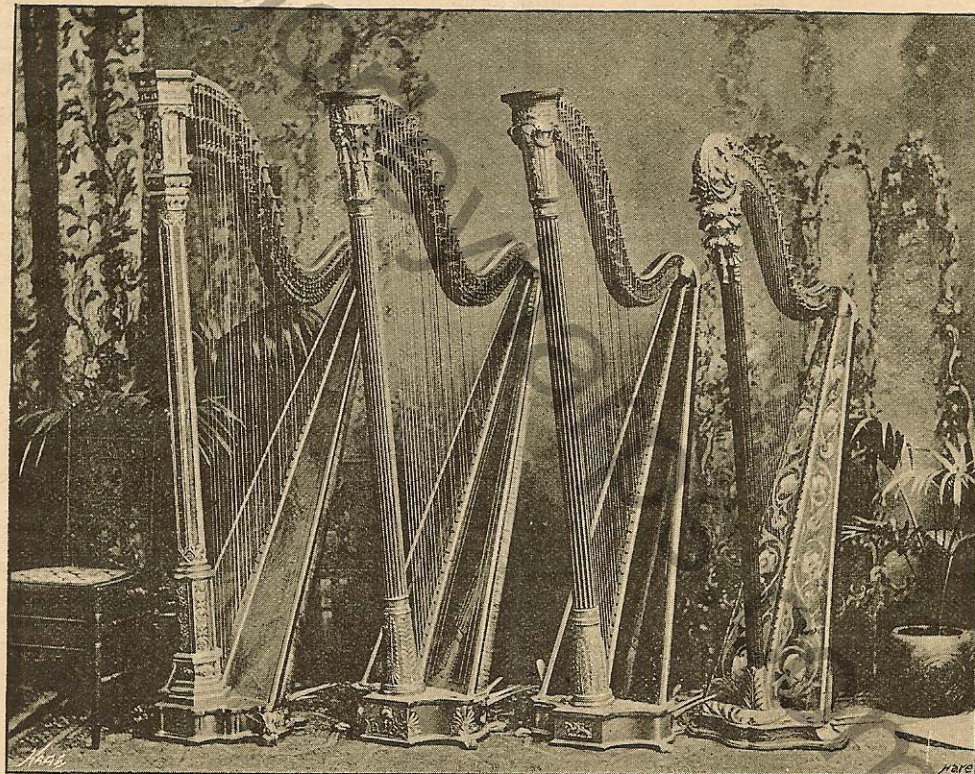
## J. GEORGE MORLEY

(LATE WITH ERARD, BOTH IN PARIS & IN LONDON),

6, SUSSEX PLACE, SOUTH KENSINGTON STATION, LONDON,

&

60A, CALE ST., S.W. (next Telegraph & Postmen's Sorting Office), LONDON.



GOTHIC.

GRECIAN.

SIMPLE  
MOVEMENT.

XVIII.  
CENTURY.

MARCH, 1894.

DISCOUNT ALLOWED TO PROFESSORS AND THE MUSIC TRADE.

A MOST IMPORTANT POINT IN THE  
**REPAIR OF HARPS**  
 IS THE USE OF WELL-SEASONED, DRY TIMBER.

At the Sale by Auction of the contents of Messieurs ERARD'S Factory at Kensington, London, on September 9th, 1890, Mr. MORLEY acquired by purchase many of the Machines, original Scales and Templets used by Sebastian ERARD in the construction of his HARPS some 60 years ago.

Mr. MORLEY also bought a large portion of Erard's Stock of Swiss Pine for Sound-boards, Satin-wood Veneer, Bird's-eye Maple, hundreds of Harp Bodies, Harp Pillars, Harp Necks, and Pedal-boxes, which had lain seasoning and drying—most of it—for half a century.

In January, 1893, Mr. PHILIP HOLCOMBE, the Harp-maker of Berner's Street, pupil of Dodd, the maker of the Dodd & Dizi Harps, on his retirement sold to Mr. MORLEY his Plant, Tools, and Material.

To HARPISTS and Music Sellers who may possess instruments defective either from originally bad construction, from hard wear, or from unskilful treatment, Mr. MORLEY can guarantee in the restoration of Harps entrusted to his hands, not only scrupulous care and mathematical accuracy, but the use of a portion of the same stock of materials with which these same Harps were made when the nineteenth century was young, thus avoiding all risk of green or new wood, so very undesirable in the repair of old and dry instruments.

In the case of HARPS in which parts are missing or in which broken parts have been in the past unskilfully mended, the possession of this material out of ERARD'S Factory enables Mr. MORLEY to guarantee an EXACT COPY of any such broken or missing parts and perfect working thereof.

Small Repairs are generally effected in fourteen days; extensive ones in about two months.

The following is a list of some of the work in daily progress at Mr. MORLEY'S Harp Factory: Fitting new Harp Sound-boards (which are made in batches of 50 at a time); Straightening distorted HARP Pillars; Splicing broken HARP Necks (a Neck well spliced is stronger than when new); Re-hinging of HARP Doors; Re-riveting, Regulating, and Oiling of HARP Machines; HARP Gilding, Decorating, and Varnishing; Re-polishing and Re-lacquering of the Brass Plates and Forks. In a bad case of damage by wood-worms the old woodwork is burnt, and the whole woodwork of the HARP, consisting of Body, Belly, Pillar, Neck, and Pedal-box, is re-constructed and adapted to the original machine.

The regulating of a machine so intricate as that of a Double-action HARP is a matter requiring some experience, patience, intelligence, and a quick, keen ear—without the latter qualification especially no good results can possibly be obtained. It is for want of this latter quality in the workmen that so many HARPS, perhaps fresh from the maker's hands, sound well enough in the open strings, but produce horrible fifths and excruciating octaves when the strings are shortened from flats into naturals or sharps by the action of the pedals.

In the HARP Show Rooms can be seen and tried some dozens of Double-action HARPS, which are always kept fully strung and tuned at French Normal pitch, ready for use at any moment, and many little inventions for the convenience of Harpists.

These HARPS can be hired at so much per month.

Mr. MORLEY gives estimates for all work, and provides properly fitted wood cases for the transport by rail of HARPS sent up for examination. He is also always open to purchase old HARPS in any condition, or to supply a sound HARP in good condition in exchange for one out of order, *plus* the difference of value.

Mr. MORLEY was entrusted by Mr. JOHN THOMAS, Harpist to the Queen, with the tuning of his Band of 25 HARPS in unison at his Annual Concerts in June, 1887, 1888, 1889, 1890, 1891, and 1893, and at the Eisteddfod, Albert Hall, August, 1887 (the Welsh National Annual Festival).

In Mr. MORLEY'S Library may be perused, by anyone interested in the subject, the "History of the House of Erard," and the Description—elaborately technical and illustrated, written by Pierre Erard (who died in 1855)—of the "Erard Double-movement Harp," as invented by his illustrious uncle Sebastian Erard, who died in 1831.

**J. GEORGE MORLEY,**

HARP AND PIANO MAKER (formerly with ERARD, both in Paris and London),  
 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, LONDON.

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

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**H**ARP AMATEURS are invited to write for CATALOGUE  
of MR. MORLEY'S LIBRARY OF MUSIC for Harp Solo  
and for Harp in concert with other Instruments,  
and for COPIES of RECOMMENDATORY LETTERS kindly given  
to MR. MORLEY by the following well-known Harpists:

ZAMARA, of Vienna, First Harpist of the Opera, and Harpist to the Emperor  
of Austria.

T. H. WRIGHT, of London.

WIELAND, of Antwerp, Professor at the Conservatoire.

JOHN THOMAS, London, Harpist to the Queen.

MADAME SPENCER-OWEN, First Prize Paris Conservatoire.

W. POSSE, of Berlin, Professor at the Conservatoire, intimate friend of  
Franz Liszt, and Harpist to the Emperor of Germany.

CH. OBERTHUR, of London, Chevalier of the Order of Leopold, and Harpist  
to the Duchess of Nassau.

MOSSHAMER, Harpist of the Opera, Buda-Pesth.

MOSER, of Vienna, Harpist of the Opera.

LEBANO, of Naples.

GODEFROID, of Paris.

GOOSSENS-MESSIAINT, of the Antwerp Exhibition.

FRANCK, of Paris, Harpist of the Grand Opera.

MISS CLARA EISSLER, of London, Harpist to the Duke of Saxe-Coburg.

MISS ESMERALDA CERVANTES, of Constantinople, Harpist to the Queen of  
Spain, the King of Portugal, the King of the Greeks, and the Emperor  
of Brazil.

MISS CHATTERTON, of Kennington.

APTOMMAS, of England.

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**E**VERY HARP, the whole time it is standing in MR. MORLEY'S factory,  
is subjected to the maximum strain of concert pitch, with the  
object of testing its capacity of resistance to the tension of its strings.

Each Harp sold, before being delivered to the purchaser, is ex-  
haustively tested by being played on for several hours or days by  
an accomplished Harpist, with a view to the discovery and correction  
of any latent faults in the working of its machine or pedals.

By repetitions of this process, a degree of perfection is reached  
which has never been attained by any Harp Maker since the death of  
the last of the Erards in 1855.

In the case of Harps intended for the Colonies and extreme  
climates, the parts usually dependent on glue are screwed, without  
extra charge, if desired.

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*MR. MORLEY supplies HARPS to the CARL ROSA OPERA COMPANY, to the  
CASINO, Monte Carlo, to the OLYMPIC THEATRE, to the LYCEUM THEATRE, to  
the COURT THEATRE, to the OPERA, Frankfort-on-Main, and to DR. HANS  
RICHTER of the OPERA, Vienna, &c., &c.*

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

PEDAL HARPS, Double Movement,

# LARGE GOTHIC MODEL,

46 Cords, C to F, 6½ Octaves. About 5ft. 9in.

*Each Cord produces Three Distinct Sounds: Flat, Natural, & Sharp.  
No limit to modulation. Can be played in 27 keys: 15 major, 12 minor.*

Second-hand, but in Good Working Order. Almost like New.

ERARD, 5388 . . . . .	£85	- 90
ERARD, 6375 . . . . .	75	Schlechte
ERARD, 5386 . . . . .	85	gut
ERARD, 5924 . . . . .	85	besser.
ERARD, 5449, Maple, original sound-board, Fiddle Maple . . . . .	85	
ERARD, 5894, Maple, new sound-board, Bird's-eye Maple . . . . .	85	
ERARD, 5129, Maple . . . . .	80	
ERARD, 5838, Maple . . . . .	85	
GROSJEAN, 1136, Pollard Oak, new sound-board, doors absent . . . . .	50	

MR. J. GEORGE MORLEY is making 3 different Models of

## NEW PEDAL HARPS.

LARGE CONCERT, MODEL, C to F, 46 Cords, Double Movement, 6½ Octaves. Either Satinwood, Maple, or Blue. 5ft. 10in. Cords widely spaced. Many improvements on the old Erard Model, giving greater strength in woodwork, and less liability to derangement in the machine . . . . .	£60
SMALL PORTABLE HARP, Simple Movement, expressly designed for the use of beginners and for the convenience of Quadrille Harpists, being very strong, very light and handy, and small enough to be taken into a cab. About 5ft. 5in. ( <i>Cords are placed wide apart</i> ) . . . . .	25
CHILDREN'S PEDAL HARP. About 4ft. 8in. high . . . . .	20

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

PEDAL HARPS, Double Movement. About 5ft. 7½in.

## SMALL GOTHIC MODEL,

Second-hand, but in Good Working Order. Almost like New.

ERARD, 2015, Blue, doors absent, 43 cords, E to E, 6 octaves . . . . .	£55
ERARD, 1423, 43 cords . . . . .	55
ERARD, 1676, Rosewood, 43 cords . . . . .	55
ERARD, 1673, 43 cords . . . . .	55
ERARD, 1404, 43 cords . . . . .	50
A. J. RAIS & SON, 1851, Bird's-eye Maple, 45 cords, from D to F . . . . .	50
GROSJEAN, 1016, Bird's-eye Maple, 44 cords, E to F . . . . .	45
HAARNACK, 729, 44 cords, Maple, D # to E # . . . . .	45

PEDAL HARPS, Double Movement. About 5ft. 7in

## GRECIAN MODEL,

44 CORDS, E to F.

Second-hand, but in Good Working Order. Almost like New.

DODD, 440, Rosewood . . . . .	£35
DODD, 630, Satin-wood, new sound-board . . . . .	40
DODD, 703, Yellow-wood . . . . .	40
J. C. SCHWIESO, 14, Soho Square, No. 970, Satin-wood, diagonal hand-painted board . . . . .	40
STUMPPFF, Rosewood, 769 . . . . .	36
STUMPPFF, 1011, Maple, Erard style machine . . . . .	40
GROSJEAN, 1002, Rosewood, large model . . . . .	45
J. & J ERAT, 2345, Rosewood . . . . .	40

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

PEDAL HARPS, Double Movement,

## GRECIAN MODEL,

43 CORDS, E to E, 6 Octaves. About 5ft. 7in.

*Each Cord can produce Three Different Sounds : Flat, Natural, & Sharp.  
No limit in modulating. Can be played in 27 keys : 15 major & 12 minor.*

Second-hand, but in Good Working Order. Almost like New.

ERARD, 4181 . . . . .	£45
ERARD, 2395, Maple, doors absent . . . . .	42
ERARD, 3267 . . . . .	45
ERARD, 2845, Black . . . . .	42
ERARD, 4024, Maple, original sound-board . . . . .	45
ERARD, 3996, Maple, new sound-board . . . . .	45
ERARD, 2204, Maple, original sound-board . . . . .	42
ERARD, 5403, Maple, original sound-board . . . . .	45
ERARD, 2894, Maple . . . . .	45
ERARD, 3879, Maple . . . . .	45
ERARD, 2284, Maple, doors absent . . . . .	45
ERARD, 4237, Rosewood, original board with doors . . . . .	45
ERARD, 1435, Black, original decorations . . . . .	40
ERARD, 3110, Black, original decorations . . . . .	45
ERAT & SONS, 1305, Blue . . . . .	35
J. & J. ERAT, 1641, Maple . . . . .	40
ERAT, 1681, Rosewood . . . . .	40
ERAT, 1465, Dark Fiddle Maple, original sound-board . . . . .	40
ERAT & SONS, 1519, Brown Maple . . . . .	36
SCHWIESO, 361 . . . . .	40
SCHWIESO, 473 . . . . .	45
SCHWIESO & GROSJEAN, 171, Rosewood, doors absent . . . . .	35
SCHWIESO & GROSJEAN, 54, Maple, decorated board . . . . .	48
STUMPPFF, 807, Black . . . . .	36
J. G. MORLEY, 37, Rosewood, richly decorated . . . . .	48
SERQUET, 496, Rosewood, doors absent . . . . .	35
DODD, 694, Maple, with doors . . . . .	40
WOOD, SMALL & Co. . . . .	36
DELVEAU, 143 . . . . .	36

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

# THE SIMPLE MOVEMENT HARP,

SOMETIMES CALLED THE

## SINGLE ACTION HARP, OR THE COMMON HARP.

THIS despised, but very serviceable instrument, has been used in his or her early days by nearly every one of the celebrated Harpists, including MESSRS. NADERMAN, BOCHSA, OBERTHUR, WRIGHT, and MISS CLARA EISSLER.

NADERMAN, Chevalier of the Legion of Honour, and Professor at the Paris Conservatoire, was fully acquainted with the Double Movement Harp, but very much preferred the Simple Movement Harp. In his "Method" (of 131pp.) he states, on page iv.: "*The Simple Movement Harp suffices for everything; can pass into every imaginable key; can be played in every possible modulation.*" This statement is generally laughed at by modern musicians. It may be that M. NADERMAN was not strictly impartial in his judgment, but biassed by a desire to sell his *Single Action Harps*, of which kind he was a manufacturer.

MME. LA COMTESSE DE GENLIS, Governess in the Royal Family of France, and an enthusiastic amateur of the Harp, in her autobiography claims to have played *on the Simple Movement Harp*, at the age of fourteen, all the most difficult harpsichord pieces.

These statements, made by responsible musicians in prominent public positions, even if not accepted as incontrovertible truths, plainly show that the Simple Movement Harp is neither useless nor despicable; but that it is, on the contrary, capable of giving an immense amount of pleasure to the Musician or Student who may not be rich enough to buy a Double Movement Harp.

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

PEDAL HARPS, with Fork Mechanism,  
**SIMPLE MOVEMENT,**

41 or 42 or 43 Cords each. About 5ft. 7in.

Second-hand, but in Good Working Order. Almost like New.

*Can be played in 13 different keys: 8 major & 5 minor.*

*Each String can produce Two Distinct Sounds,*

*EITHER Flat & Natural, OR Natural & Sharp.*

ERARD, 2185, Blue	£20
ERARD, 138	20
ERARD, 622, Black	20
ERARD, 308, Black	18
ERARD, 2190, Rosewood, 43 cords, small size	25
ERARD, 1381, 43 cords	25
ERARD, 2975, "	25
ERARD, 1443, "	25
ERARD, 2393, "	25
ERARD, 652, "	20
ERARD, 565, "	20
ERARD, 520, "	20
ERARD, 264, "	20
ERARD, 554, "	20
ERARD, 98, "	20
ERARD, 1061, "	25
ERARD, 1093, "	25
ERAT, 506, " Black	18
ERAT, 444, " Black	18
ERAT, 381, " Black	20
ERAT, 622, " Black	15
ERAT, 493, "	15
BARRY, 286, " Black	18
BARRY, 398, " Maple, doors absent	15
BARRY, 77, " Maple, with doors	15
BARRY, 178, " Yellow Maple	15
EGAN, 2015, " Blue	20
DODD, 43, " Black, original sound-board and decorations	25
STUMPFF, 604, Black	16
STUMPFF, 544, Yellow	16
STUMPFF, 644, Black	15
BRIMMYR, of Paris, in dingey condition	5
SCHWIESO & GROSJEAN, 67	25



J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

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PEDAL HARPS, of Small Size, to Suit

## CHILDREN.

Second-hand, but in Good Working Order. Almost like New.

ERARD, 1872, 39 cords, Simple Movement on all the 7 Pedals, Fork mechanism, 51 centimetres . . . . .	£25
SCHWIESO & GROSJEAN, 153, 41 cords, Bass G to Treble E, Double Movement on 7 Pedals, Maple . . . . .	40
SCHWIESO, 499, 41 cords, Maple, Double Movement on all 7 Pedals, Bass F to Treble D . . . . .	40
EGAN, of Dublin, 1920, small Harp, curved pillar, about 3ft. 6in., 33 cords, to be held in the lap or on a table, Simple Movement, no Pedals, but 7 Ivory Buttons, moved by hand, perform the same function as the 7 Pedals. Decorations: Shamrocks on a green ground . . . . .	25
J. G. MORLEY, 1008, 38 cords, Simple Movement on all 7 Pedals, Maple. Fork mechanism. Erard pattern, about 4ft. 8in. . . . .	20
J. G. MORLEY, 1009. Blue. Ditto. . . . .	20
J. G. MORLEY, 1010. Black. Ditto. . . . .	20
Nameless, three-quarter size Harp, Simple Movement, Maple . . . . .	15

J. GEORGE MORLEY, 6, SUSSEX PLACE, SOUTH KENSINGTON STATION, &  
60A, CALE STREET, LONDON, S.W.

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PEDAL HARPS, Simple Movement, SCROLL HEAD.

## XVIII. CENTURY STLYE.

Old-fashioned Mechanism of the PRE-ERARD period.  
Ornamental work in carved wood, not putty and  
plaster, as in the present (artistically speaking)  
degenerate days.

COUSINEAU, 38 cords, 7 Pedals, hand-painted . . . . .	£
NADERMAN, 39 cords, 7 Pedals, original handsome paintings in Chinese style . . . . .	
NADERMAN, very small, 7 Pedals, ticketed Anno 1771; thought to be the earliest known specimen of Harp furnished with full complement of 7 Pedals . . . . .	
ANTIQUÉ HARP, only 2 Pedals; earliest known specimen of the Pedal Harp, probable date 1740 . . . . .	

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## HARPS, WITHOUT PEDALS.

HARP, Elaborately-carved Wood-work, brass plate on neck, by Grosjean, pillar curved . . . . .	£10
WELSH TRIPLE HARP, by John Richards, of Llanwrst, about 1775, very fine specimen; about 98 cords; height about 6ft. . . . .	25
ANOTHER WELSH TRIPLE HARP . . . . .	15
ANOTHER WELSH TRIPLE HARP . . . . .	10
HARP, fitted with fiddle pegs in the neck to produce semi-tones; about 38 cords; useful for beginners to learn fingering and scale-playing . . . . .	5
SATINWOOD HARP, 3 movable bases, to suit itself to children of 3 different statures . . . . .	10

# ACCESSORIES OF THE HARP.

LIST OF ARTICLES Useful & almost Indispensable to  
the Harpist.

	£	s.	d.
TUNING FORK, French Normal Pitch C Flat (to which is tuned the open red string of Double-action Harp)	0	1	6
TUNING FORK, French Normal Pitch E Flat (to which is tuned the open E string of Simple-movement Harp).	0	1	6
PEG EXTRACTOR, a fork set in handle, for raising the pegs from sound-board without hurting the fingers . . . . . post free	0	1	6
STRING BOX, 35 divisions for the 35 gut strings, tin . . . . . post free	0	10	0
Ditto with the addition of drawer for silver strings, wood . . . . .	1	10	0
DESK, with brass pillar, flat base, impossible to upset. Rod in pillar carrying the desk can be raised . . . . .	2	10	0
THE HARPISTS' CUSHION, to fasten on an ordinary chair, raising its height either 1 inch or 2 inches at will, so arranged as to contain music and strings in case of breakage at concert. Saves trouble of carrying a chair about. As every harpist knows, the exact height of the seat is of the greatest importance: an inch too high, or too low, will make a difficult concert piece impossible . . . . . post free	1	10	0
TUNING KEY. Mr. Morley's <i>New Shape</i> is made with the square hole in six different sizes, so as to ensure an exact fit on the pins of every Harp, Ancient or Modern . . . . . post free	0	5	0
When ordering this, send by post the extreme treble steel Tuning Pin.			
The Tuning Pins of many Harps are completely spoiled by the use of a key too large for the pins.			
The advantages of Mr. Morley's new shape over the antique model now in use are many:			
1. It can never become loose in the handle.			
2. It facilitates tuning by giving more control over the pins, with much less exertion.			
3. It never drops on the sound-board, because it remains always firmly grasped; there is no need of letting go to take a fresh hold, as in the case of the antique obsolete model.			
4. It is much less cumbersome.			
SATEEN COVERS for Harp . . . . . post free	0	10	0
BAIZE COVERS, lined with Sateen . . . . . post free	1	10	0
LEATHER COVERS for Harp . . . . . post free	3	0	0
PACKING CASES for Harp . . . . . £1 10 0 to	3	0	0
GAUGE or MEASURE in brass, for determining the thickness of each cord or string of the Harp. The strings should be nicely graduated, no two being the same thickness . Erard's, 6/-; copy post free	0	3	0
STRINGS, Gut, complete set of 5 octaves, the very best, carefully gauged	1	5	0
STRINGS, Bass, best Silk for Grecian Harp, thick E, F, G, A, B, C, D, thin E . . . . . each 2/-; set of 8	0	16	0
STRINGS, Bass, Wire on Steel Wire for Gothic Harps, each 2/-; or set of 10	1	0	0
STRINGS, Bass, Composite, Silk with a Steel Core . . . . . each 2/-; set of 8	0	16	0

