

MANUAL  
OR  
Method of Instruction

for playing

THE WELSH HARP.

WITH  
EXPLANATORY REMARKS

on the PRINCIPLES of FINGERING,  
and the various means of acquiring  
Good Tone and Finished Execution,

ILLUSTRATED BY SEVERAL USEFUL  
EXAMPLES and EXERCISES

*Iaith enaid ar ei thannau*

From the M.S. of the late

ELLIS ROBERTS.

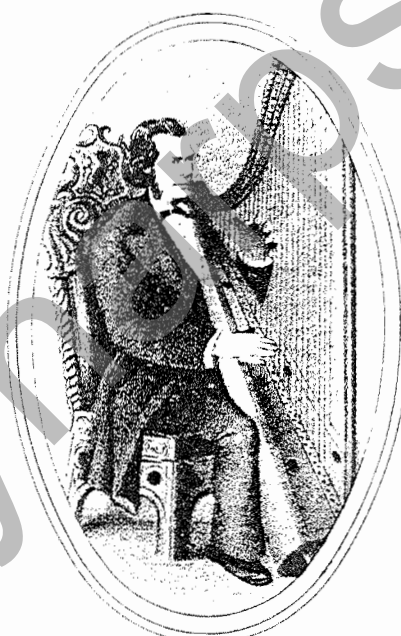
(EOS MEIRION)

CLIVE MORLEY HARPS LTD

GOODFELLOWS, FILKINS,

LECHLADE, GLOS. GL7 3JG .ENGLAND

ELLIS ROBERTS (Eos Meirion), was born at Dolgellau, Merionethshire, in the year 1819. His teacher on the harp was Hugh Pugh, of Dolgellau. On his teacher being called up to London he followed him thither. Mr. Roberts was considered to be a clever player on the triple - stringed harp, and took a large number of the chief prizes at the different Eisteddfodau, amongst others the Silver Harp Medal and a stringed Welsh Harp value £21 (10 competitors) at Liverpool, in 1840; the chief prizes at Aberffraw in 1849; and at Rhuddlan in 1851, &c. Through the recommendations of the London Cymmrodorion, he was honoured with the special appointment of Welsh Harpist to His Royal Highness The Prince of Wales. He died suddenly from disease of the heart, in London, December 6<sup>th</sup>, 1873, and was buried at Bow, where a tombstone has been erected to his memory with the following inscription: "Mr. Ellis Roberts, Harpist to H. R. H. The Prince of Wales, who died December 6<sup>th</sup>, 1873, aged 54, years".



ELLIS ROBERTS,  
LONDON.

### **Basset Jones**

Was one of the celebrated makers of the triple harp whose instruments are prized by Museums in Wales. One of his instruments decorated with the Price of Wales Feathers on the crown was reputedly presented as a prize at an Eisteddfod in 1866 to Lewis Williams and this instrument together with presentation medals and picture may be seen in the Clive Morley collection.

Reproductions of a triple harp which was made in 1843 are available from Clive Morley Harps at Goodfellows, Filkins Nr Lechlade, Glos GL7 3JG England.

## RHAGYMADRODD.

I MR. PARRY, 78, Granby Street, Lerpwl, y rhoddir diolch Cymru oll, ohewydd ganddo ef y cyhoeddwyd y llyfr gwerthfawr hwn yr oedd cymmaint o angen am dano gan y rhai yr oedd awydd arnynt i ddysgu chwareu y DELYN DAIR-RHÊS genedlaethol. Ar ol chwilio am 14 mlynedd, tarawodd Mr. Parry ar lyfr llawysgrifenedig yr enwog Elis Roberts: a dyma yr unrhyw yn argraphedig ar draul yr Anrhydeddus Augusta Herbert o Llanover ("Gwenynen Gwent yr ail") ac o dan arolygiad Dr. Charles Vincent. Darllenwyd Prawf-leni y gerddoriaeth gan Mr. J. S. Shedlock. Gobeithiaf bellach nad oes esgus gan neb i ddywedyd nad oes llyfr i ddysgu'r DELYN DAIR-RHÊS mewn bod. Gobeithiaf hefyd y cynyddu yn gyflym yr ymarferiad ar yr offer cerdd priodol i 'n gwlad.

GWENYNEN GWENT YR AIL.

LLANOVER, *Medi*, 1902.

Cymerwyd amryw o'r Esiamplau a'r Gwersi o Drefniad Addysgol N. Chas. Bochsa ar y Delyn.

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## PREFACE.

IT is to MR. PARRY, of 78, Granby Street, Liverpool, that the thanks of all Wales is due for the publication of this valuable Book, so long wanted for the instruction of those desirous of learning to play on the TRIPLE STRING HARP OF WALES, the "DELYN DAIR-RHÊS" of their country. After a search of fourteen years Mr. Parry discovered the long lost MS. of the well-known Ellis Roberts.

It is now printed by the assistance of the Hon. Augusta Herbert, of Llanover (Gwenynen Gwent yr Ail), under the able supervision of Dr. Charles Vincent. The proof sheets of the music have been kindly read by Mr. J. S. Shedlock.

It is hoped, that as there exists no longer the excuse of having no Book of Instruction for the playing of the "DELYN DAIR-RHÊS," that great and rapid progress will be made in the use of the unique national Instrument of our country (Wales).

GWENYNEN GWENT YR AIL.

LLANOVER, *Sept.*, 1902.

Several of the Examples and Exercises are taken from N. Chas. Bochsa's "Method of Instruction for the Harp."

From "*Musical and Poetical Relicks of the Welsh Bards*," EDWARD JONES (1794).

"The next improvement was the *Triple Harp*, or Harp with three rows of strings; which probably was invented in the 14th century; though I have not been able to find any particulars respecting it sooner than about the year 1450, in a monody on the bard, *Sion Eos*, which contains the following passage:—

Ve deth dy gymmar yu vûd,  
Durtur y Delyn Deirtud!  
Ti fydd yn tewi a sôn,  
Telyn aur y Telynoriau!

Davydd ab Edmynt.

O, *Reinallt*! thy rival is dumb,  
The turtle of the triple-stringed Harp!  
Alas! thou hast consigned to silence  
The golden Harp of Harpers.

Another poem, or petition, to solicit a Harp, has the following couples:—

Y digynnwr' g'weiriwr gorau;  
Tra phêr dynniad Tri phar dannau  
Cadwaladyr Roberts.  
The best and gentle harmonizer,  
Of sweetest touch with Three sets of strings.

Galileo, in the year 1582, describing the double Harp, mentions the number of strings in Harps of that period, viz., fifty-four, fifty-six, fifty-eight, and as far as sixty; consequently, it seems more than probable, that the latter was a triple Harp which he alludes to, as having sixty strings. *Mersennus* likewise, in the year 1632, has delineated the Triple Harp, and says, it extended four octaves, but consisted altogether of seventy-five strings.

The present *Triple Harp* extends to the compass of five octaves and one note. The two outside rows are the diatonics, which are both tuned in unisons, and in any key that the performer means to play in; the treble row of them consists of twenty-seven strings, that is, from A in *alt.* down to C in the bass; and the opposite row, or unisons (which are played with the bass hand) extends from A in *alt.* as low as double G in the bass, which is thirty-seven strings; and the middle row, being the flats and sharps, extends from *alto* G sharp, down to double B natural in the bass; consisting of thirty-four strings. All the three rows together amount to ninety-eight strings.

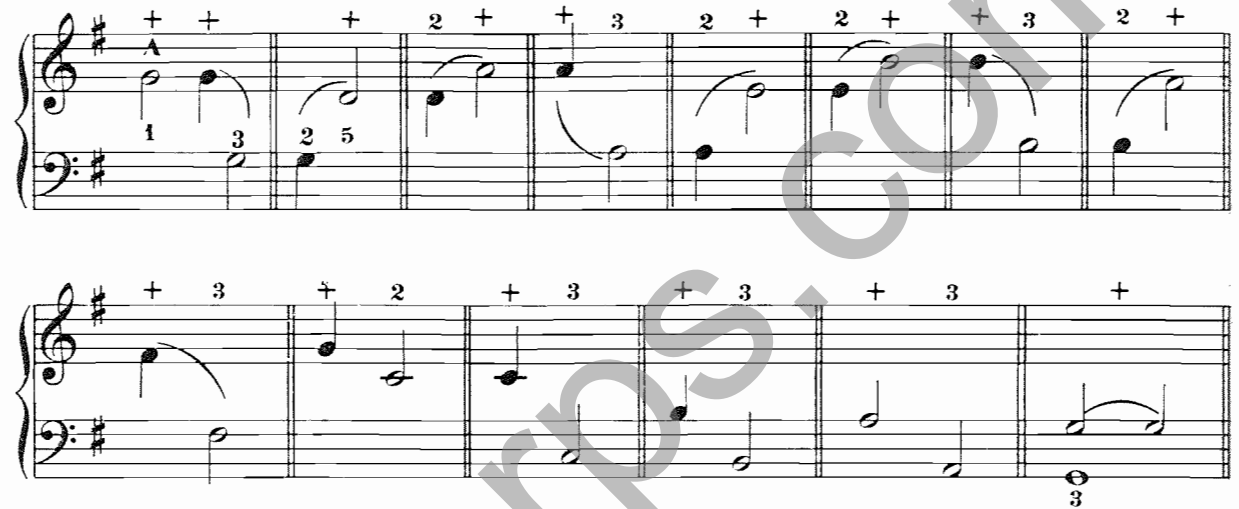
In playing upon the Welsh Harp, as well as the Irish Harp, it has always been customary to incline it against the left shoulder, and to play the treble with the left hand, and the bass with the right hand. But, the contrary is now more usual in performing on the Pedal Harp, which is, to rest it against the right shoulder, so as to play the treble with the right hand and the bass with the left. This recent custom originated, probably, for the sake of making it more uniform and familiar to those who play on the Harpsichord. Though, at the same time, it is evident that the Harpsichord first originated from the Harp."

# Chap I.

## Directions for tuning the Welsh Harp.

For some unexplained cause the Triple Harp is tuned in the Key of G. The note G second line treble clef will be therefore the starting point.

1<sup>st</sup>—Tune this note in unison with the sound given by a tuning fork. 2<sup>nd</sup>— Tune the octave below, then fifths and octaves alternately, thus:

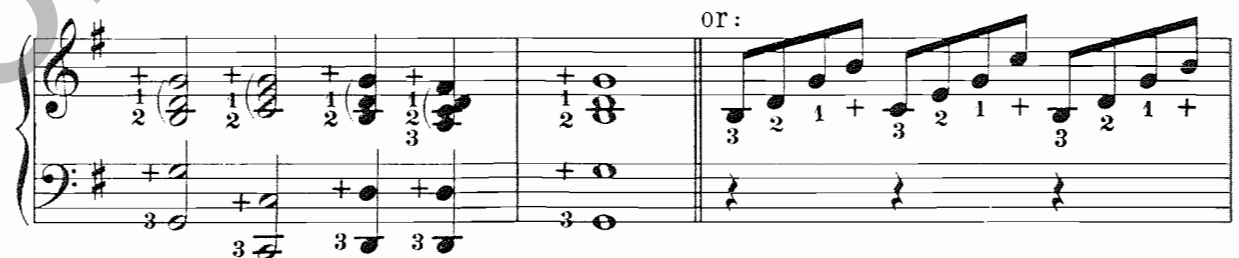


Having tuned all the Bass notes in octaves, start again with the original note G, tuning every note above it to the top of the instrument in Octaves.

### Example.



All the notes of the natural Scale being tuned with their unisons, prove the corrections thus



Your ear being pleased with the Notes of these Chords, you will have to tune the artificial Scale or "Middle Strings," which constitute the Flats and the Sharps. To begin, you must place the second finger on F, which you will find on the right side of the Harp (and when the Instrument is tuned in the key of C, in the middle between F $\sharp$  and G $\sharp$ ); this note should be represented by a colored string (black) and the C red.



never be allowed to rest on the arm as it would impede the execution of ascending and descending passages.

The position of the hand is a most important element of instruction for the student to observe and thoroughly master. Indeed, next to the art of "Fingering" which is closely allied to it, a nice, easy and natural way of placing the hands upon the Harp (or strings) is indispensable to a good performer. Like everything else, at first the hands will be obstinate; but, with a little patience and attention to the rules here laid down and a moderate share of application, they will soon obey the will of the student and become sufficiently pliant for any moderate execution. See Exercises.

## "On Fingering."

### Rule First.

There are two sorts of "fingering" – the good and the bad. Without a knowledge of the former it is impossible to excel as a performer on the Harp. There can be but one way of speaking a language correctly, though each county has its peculiar dialect. There can be, in like manner, but one way of fingering correctly, or expressing the musical language of the strings of the Harp. All other ways (and their name is legion) must be decidedly "bad" or incorrect. The pupil must therefore impress on his mind the "good," and avoid the "bad" fingering. In this Manual the thumb of each hand is indicated by a cross +. The fingers will be known by the figures 1, 2, 3. The little (or fourth) finger is seldom or ever used for the Harp – the peculiar position of the hand rendering the fourth finger too short for any practical purpose. – In executing a group of notes, the fingers must be kept as near the strings as possible so that they can be placed upon the notes with as few motions or changes of the hand as possible. Rapidity being one of the principal qualities which constitute execution, the performer must avoid a multiplication of movements, as a passage can be performed quicker in one position of the hand than when two or three consecutive positions are taken. In playing the following passage, each finger should be placed on the strings all at once,

the 3, 2, 1 and +, each finger acting on its respective string



By thus placing the fingers all at once on the foregoing notes, you avoid four movements which it would be necessary to make in placing the four fingers in succession on the strings. This is the first principle of "good fingering" which must be strictly observed to acquire a brilliant execution, equality of touch, and to connect the notes without hesitation or delay.

### Rule Second.

The same fingers should never be used to strike two notes following each other on the same degree. For instance, see the following Examples



The specimen A would cause the second finger after having struck A to recede or move from the string to which it must be brought back to strike the second A<sup>-</sup>, which (as specimen B shows) is an useless and superfluous motion. The fingering marked B enables the pupil to avoid this defect by using the first finger and thumb; the latter having struck the first A, the fore-finger is ready to strike the second A<sup>-</sup>, thus allowing the thumb time to ascend to the B. The first finger again having played the second B<sup>-</sup>, the thumb is ready now to play the C and so on. Thus it is clearly shown that good fingering is not only simpler and less complicated than bad fingering, but it also enables the performer to execute in a masterly manner with two fingers (or rather finger and thumb) more than can be done imperfectly with bad fingering, though all be used in executing the same passage.

### Rule Third.

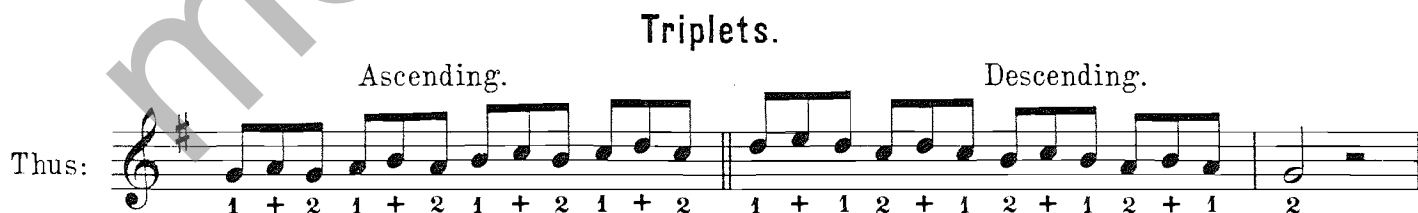
When several notes of a passage ascend or descend in the same way, they must be played with consecutive fingers



The first example shows that by using the third finger on the G and the first finger on the B, the second finger has nothing to do. This should be avoided, because it cramps the hand and gives it an ungraceful appearance. Every Rule has its exception: there are instances in which what is termed here "bad" fingering is sometimes necessary and therefore used as a license. See 5<sup>th</sup> Bar, N<sup>o</sup> 3 Example, Rule Fourth.

### Rule Fourth.

When passages occur as in the following Example composed of notes ascending or descending, which can be played without altering the position of the hands or changing the fingers, they must be all fingered alike, by which means are acquired more uniformity and equality in the execution of the Music than by varying the mode of fingering. The notes must therefore be performed by the same fingers.



The first two notes in the foregoing example, a s c e n d i n g scale, being played, the other notes, it will be seen, follow another diatonically viz. G. A. B. A. B. C. and fingered (2 1 +) second, first and thumb. Again in the descending scale, the triplets follow another after the first note is played, and are fingered + 1 2 thumb, first and second fingers.



I have heard and seen sequences of triplets played by Welsh Harpers, and fingered thus

### Example from "Sweet Richard."

**Nº 1**  
**Bad**

This triplet phrase is extracted from one of the most favorite pieces of the "old school". It would be utterly impossible to play the foregoing example with the fingering appended to it, without breaking or disconnecting the last note in the first triplet with the first note in the second triplet which should be played with smoothness and equality, and without taking off any of the fingers from the strings until the third finger arrives at the F, when a change of the hand becomes necessary. Here is the same passage with correct fingering

**Nº 2**  
**Good**

The first example shows a laborious way of trifling, and I venture to assert that it would take fifty years constant practice to produce the same result in point of execution as the fingering in Nº 2. Example is capable of producing in less than fifty hours. Thus it is proved that the greatness of art lies in the simplicity of its invention.

### Specimens of Good and Bad Fingering.

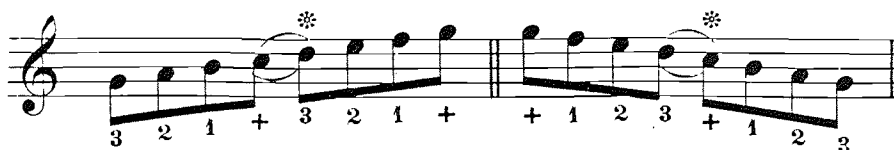
**Nº 3**  
**Good**

The latter specimens of fingering are in accordance with the directions given in Rules First and Second. All the notes are here played with proper fingers which fall naturally into their proper places\*. The fingering of fifth bar forms an exception to Rule Third, the third finger being used on the G in order to reserve the second finger for the B, the first finger for the C, and the (+) thumb for the E.

**Bad**

The first bar is correctly fingered, but the third, fourth and fifth bars show complete ignorance of the art of fingering. Any person who for the first time in his life touched a harp would naturally play a succession of notes with the same finger; as, without a knowledge of the art he could not tell when he is right nor when he is wrong. The secret can only be discovered by the assistance of art and the practised experience of an artist. It is a branch of instruction in Harp playing which forms in itself a study for the pupil. The third finger in the above example plays E. F., the thumb plays B, C, D and E ascending, E, D, C and B descending — thus causing no less than seven changes in eight consecutive bars. All these needless motions and shifts of the hand are avoided in the example Nº 3.

When the Scale is fingered thus



it is obvious that the fifth note ascending cannot be played without changing the position of the hand. How to effect this necessary move in order to connect D with C at the asterisk without offending the ear and causing a break in the chain of notes, is a question of considerable importance to the young student. The scale cannot be properly played unless all the notes are equal and connected so as to challenge the hearer to point out the place where the hand changes position. To accomplish this the hand must be prepared by passing the third finger under the others as soon as it has struck the first note G; the second and first fingers will naturally follow as soon as they have played their respective notes. In the descending scale the + 1 and 2 fingers pass over the third finger. See above illustration.

### Directions for Practice.

The pupil in playing over the scales must be sure above all things that the thumb be kept in a vertical position, as it gives greater facility to the fingers in passing under it in ascending, and above it in descending. At first the exercises must be played slowly in order to give strength gradually to the muscles of the hand. The movement may be accelerated according to the progress of the practitioner. For instance, he must be able to play all the notes of the same length as equally as possible. This accomplished, he may venture a little further, but never begin a new exercise until he has thoroughly mastered the preceding one; that is to say, he must be able to play it fluently. While the student proceeds to new exercises, he must not forget the "old" ones. The latter should be played twice or thrice a week, at least, in order to become quite familiar with them.

Before introducing Exercise the first, the Pupil is again requested to keep the thumb as far apart from the first finger as possible in ascending and descending scales, and whenever the passage or passages require such a position of the hand.

The notes of the treble clef as before stated are played by the left hand and those of the Bass by the Right Hand, — marked thus L. H. — R. H. — It will be necessary to use them at first separately until each hand feels sufficiently strong to play its respective notes without interfering in the least one with the other while the melody and harmony are moving together. By playing the following examples and taking care that the change from C\* to D be made smooth and without disconnecting these notes — than which nothing is easier if the third finger in ascending be prepared to pass under the 2 1 and + and the thumb carried over the 1, 2, and 3 fingers in descending immediately after the notes are struck. the pupil will acquire a graceful position of the hand and a firm touch of the string.

### Example.

L. H. R. H.

Both hands together.

Compass  
Five octaves  
and  
one Note.



"Iaith Enaid ar ei Thannau"  
(The Language of the Soul dwells on its Strings).

WELSH TRIPLE HARP.

# General Observations

## preparatory to the Exercises.

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Let me once more impress on the pupil the necessity of attending to the Rules on Fingering as it is the only means by which he can become a distinguished performer on the Harp. Simple as the foregoing Rules and Examples may appear, the Student may depend on the Author's Experience when he recommends a careful and close study of them. They are sure to tell in time, and, once well rooted, these little "stepping stones" will lead the student on to greatness and proficiency as a performer on the National Instrument of his Country.

One of the most eminent Authors on the subject, N. C. Bochsa, (with several others I might name) is of opinion that "Good Fingering" is the Grand Secret of superior Harp playing.

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It being the custom (as before alluded to in Chapter I on Tuning) to tune the Welsh Harp in the key of G (though for what reason I have not been able to ascertain), the first Exercise will begin in that key. The more natural key would be C to open with. It is however not always prudent to deviate from an old custom, however absurd and un-meaning it may appear, and altogether inconsistent with modern usage. It is singular, and that is all we can venture to advance for or against the practice. When I received the first Lesson on Tuning, I well remember that the master had no Standard work on the subject, no written essay to refer his pupils to; but he had something, which no doubt he considered far better than all; he had a head on his shoulders, which retained all that was necessary relating to the Art of Tuning. It was therefore a sort of oral lesson the venerable Welsh Harper gave to his scholars, and it was during one of these laconic lectures that I committed to writing the instructions given under the heading of "Tuning."

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The Chromatic Scale on the Welsh Harp is perfectly complete, though its notes are rarely used by Welsh Harpers, for the following reasons- First; Flats and Sharps are seldom used in Welsh Music except as accidentals. Secondly, being in the Middle they are difficult to play without causing a disagreeable jar upon the outside strings. And lastly, The art of Fingering the "Middle Strings" has been hitherto unknown to us. I never heard a chromatic passage played by any Welsh Harper, though the whole Chromatic system is as perfect upon the Triple Harp as it is on the Piano-forte, but of course more difficult to execute. I see no reason why the Music of Corelli, Handel, Haydn, and Mozart should not be performed upon the Welsh Harp. With the view of extending its capabilities and to prepare and furnish the Student with the materials necessary to overcome difficulties which hitherto have not been attempted, I have introduced some useful exercises and examples on the Chromatic Scale; also the "Harmonic Effects" which I must here explain. "Harmonic" notes on the Harp are of modern invention. They were brought into practice on the Harp by Bochsa under the title of "New Effects;" but they are not understood by Triple Harp players generally. The Welsh Harp, however, affords a splendid field for the display of Harmonic effects, particularly if introduced in unison passages which occur frequently in variations on Welsh Airs. In offering these instructions I am anxious to avoid unnecessary or superfluous matter, such as effects,

which are specially intended for the Common or Pedal Harp. At the same time I think it desirable to introduce as many useful hints as I think will improve the practical science of Welsh Harp playing, more especially if by experience I find that such theories are in harmony with the peculiar construction of the Instrument, and the practice of them consistent with the distinctive characters of the Triple Harp. The very fact that the Welsh Harp possesses a chromatic scale proves the necessity of its development. It was no doubt intended to meet the increase of musical knowledge and the extension of the compass of the Harp in the fifteenth century. The "unison" can be produced by no other Instrument than the Triple Harp, and all who are acquainted with Welsh Music will agree with me that it is at once a novel and charming effect. By applying the "harmonic sounds" to this effect it not only varies the Music but so softens the tone of the Instrument that one might imagine the notes of a Flute, or, (to be more correct) an "Eolian Lyre." To produce these effects the strings must not be too thin, but of a moderate gauge; the fleshy part of the hand on the edge of the palm of the hand must be pressed lightly on the middle of the strings, striking them at the same time with the fingers which must be kept in a vertical position. By thus placing the hand, the string is divided into two parts, and the effect produced according to natural philosophy is the sound of one half of the string, that is an Octave higher than the sound given by a string of full length. When the palm of the hand is placed on the fourth part of the string from the top it gives the sound two octaves higher than the open string, while on the third of the string it gives the fifth from the open string. Why these sounds differ in quality from that of the open string is a question I shall leave to the Philosopher to decide; it forms no essential part of the practical knowledge this manual is intended to convey. The Pupil in order to produce these effects with clearness and facility, must pay serious attention to the right part (that is the centre) of the string where the palm of the hand must press, not too hard, but gently. For it is the pressure on the string which creates the cause; and the thumb or finger produces the effect, by simply striking the string. Certainty and Ease in producing the "Harmonic Effects," can be acquired by practice alone—(no other means can be employed to conquer the difficulty in that respect). See Exercises on Harmonics. Double harmonics, namely harmonics in chords, are sometimes played. I shall however only introduce here a few brief specimens as I do not consider the "Triple Harp," owing to the use of fine strings, well adapted for Double Harmonic sounds performed with one hand, for instance as an accompaniment for the right hand to a Melody played by the Left in natural notes, which is a very beautiful effect. Harmonics are generally introduced in Right Hand passages; they must however be practised with the Left hand on the Upper strings, which are produced by pressing the side of the first joint of the forefinger against the middle of the string, and striking it with the thumb. The position of the left hand renders it necessary to use this stratagem to produce harmonics with the left hand. (Mark on the Pedal Harp the Right hand plays the air and the Left the Bass—the Welsh Harp is the reverse.)

For Lessons I have selected short simple airs, arranged to suit the Student's progressive studies. These are carefully "fingered" and introduced as an agreeable relief to the Pupil from the monotony of running scales which however must not be neglected. Dry and insipid though they may appear, the Exercises on the Scales are the safest and most

beneficial of all practical examples to study. They form the groundwork of almost every musical Composition, so that if you can play these with facility and ease, the most difficult arrangements will become comparatively easy. Because the fingers (familiarised with passages of every description by the practice of the Scales and Exercises) are prepared to handle the notes in a masterly manner and like, shaking hands with an old acquaintance, the Student feels himself quite at home; he is master of his Instrument, he is an artist. But if he neglects his studies, or plays tunes and pieces out of his own head, as it were, (which I am told is often the case among Welsh Harpers) in preference to these rules laid down, he will never be able to perform anything worthy of a Musician's Notice; he may be able to "pull" the strings, and there are many (at least there were some twenty years ago) who would prefer this sort of "noise." Music it cannot be. But I am happy to say, their opinions would go for nought; and I am still prouder to add that the taste for Music in Wales has very much improved within the last ten or fifteen years. I recollect just about the opening day of my career playing some little tune in the "lobby" of an Hotel. it must be twenty-five years ago. I was timid and my little fingers trembled as they slowly and cautiously moved along the strings, just like a boy in school when he is repeating his lesson to a superior: his words (like my notes) coming out as if he was on his oath: very correct no doubt, but something was wanting I could not give, and my listeners (great critics in their way) pronounced my performances a dead failure. Comparisons were made. My abilities were thrown into the "Scales" about which I knew but very little; then I was found wanting in spirit: my music was not sufficiently rattling about the Bass, and worse than all I could not play "English Music". These remarks were quite gratuitous, and among a certain circle they had their due weight and effect. But not one of these would-be critics could tell the simple difference between a Major and Minor third. So much for their musical theory. As for their practical experience, I never heard of it. No doubt they, by aid of habit, might be able to recognize the difference between "God save the Queen" and "Ar hyd y Nos" These were my critics: and such was the prevailing taste for Music in the quiet but beautiful neighbourhood of \_\_\_\_\_ at that time. The Harp was, I must own, very much admired: no other Music seemed to suit them so well. But it is scarcely necessary to say it was not duly understood; and for the obvious reasons previously advanced, the Harp was not cultivated. And unless we make strenuous efforts through the Eisteddfod to revive the Welsh Harp, its practice will very soon become obsolete. Not so the Welsh Language, for it is in full bloom, and flourishes in immortal youth and freshness. How is it? The former is neglected and the latter is cultivated. In conclusion let me offer this humble work as a beginning, trusting it will be approved and that it may be instrumental in creating emulation among a few young aspirants in the art of "Old Minstrelsy".

Ellis Roberts.

London.



## Exercises on the Scales.

**1st**

Left hand. 

Right hand. 

**2nd**

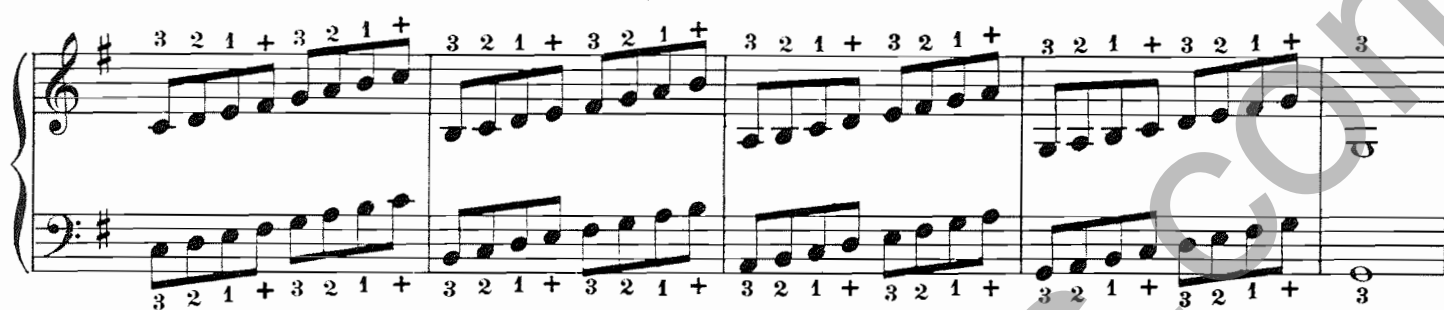


**3rd**





## 4th



## 5th

## Unison Exercise



## 6th







There are passages in Music in which a succession of 5, and 9 notes occur when it is necessary to glide the 3<sup>rd</sup> finger ascending and the thumb in descending.

Thus  The 3<sup>rd</sup> finger must glide from the G. which note

should be struck with sufficient force to produce as much sound as any other note, and the Hand must preserve its true position avoiding at the same time any unnecessary motion.

### Exercise 1<sup>st</sup>

On gliding



**Exercise 2<sup>nd</sup>**

Descending.

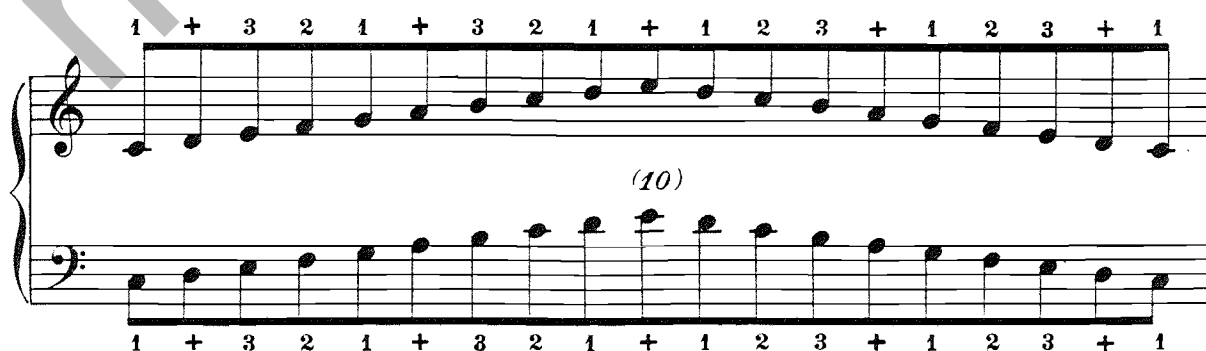
**Observation.**

In conformity with the directions which point out the necessity of using the thumb on the last note of a passage ascending, sometimes, as will be seen in the next Exercise, the first note of an ascending passage is played with the 2<sup>nd</sup> finger and sometimes as the case may require the same note is played with the 1<sup>st</sup> finger.

Now the Pupil must tune C with F, lowering the latter a semitone which will produce a perfect 5<sup>th</sup> and enable him to perform the following Exercises in the Key of C $\sharp$  without the aid of the middle string note F $\sharp$ , which according to the peculiar mode of tuning the Welsh Harp is an artificial note, G being, as it were, the natural Key of the Instrument.



The F being made natural the Pupil will play the following lesson in C.

**Exercise 1<sup>st</sup>**

Exercise 2<sup>nd</sup>

2 1 + 3 2 1 + 3 2 1 + 1 2 3 + 1 2 3 + 1 2

(11)

2 1 + 3 2 1 + 3 2 1 + 1 2 3 + 1 2 3 + 1 2

Exercise 3<sup>rd</sup>

3 2 1 + 3 2 1 + 3 2 1 + 1 2 3 + 1 2 3 + 1 2 3

(12)

3 2 1 + 3 2 1 + 3 2 1 + 1 2 3 + 1 2 3 + 1 2 3

Exercise 4<sup>th</sup>

(15)

2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2

Exercises on a sequence of Triplets ascending and descending with specimens of Good and Bad Fingering.

## Good

3 2 1 + 3 2 1 + 3 2 1 + + 1 2 3 + 1 2 3 + 1 2 3

3 2 1 + 3 2 1 + 3 2 1 + + 1 2 3 + 1 2 3 + 1 2 3

## Bad

2 1 + 2 1 + 2 1 + 2 1 + + 1 2 + 1 2

2 1 + 2 1 + 2 1 + 2 1 + + 1 2 + 1 2

Good Left hand - - - -

1 + 3 2 1 + 3 2 1 +

Right hand

Both hands

The Student is supposed to know something about the nature of Intervals, their names, and figures or in other words, to know His or Her notes, before commencing to learn the Harp. It will therefore be unnecessary to dwell much on that point. However a few brief remarks may facilitate the progress of the Pupil with the following Exercises on Intervals. An Interval in Music, as in everything else, is the distance or space between one note of the scale and another, for instance from C to D or D to E. Each interval has a certain number of degrees which are indicated by the figures 1. 2. 3. 4. 5. 6. 7 and Octave (see Exercise) according to the distance from one interval to another, C to D is expressed by the figure (2), C to E, (3), C to F, (4), C to G, (5),

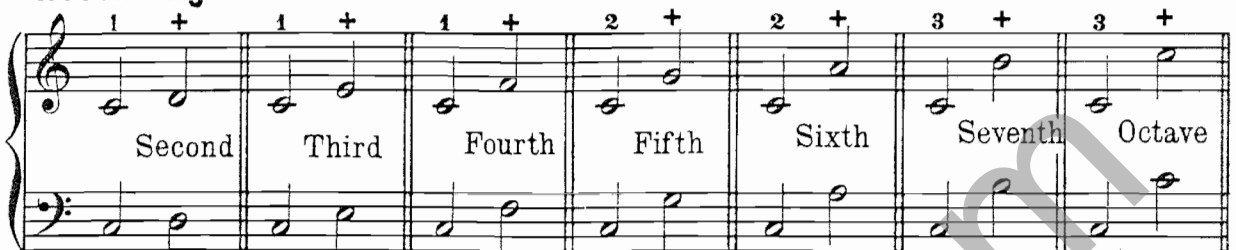
unison second third fourth fifth sixth seventh octave

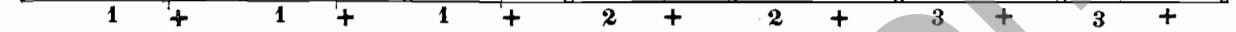
1 2 3 4 5 6 7 8

Whether the notes be played in succession as in a melody, or struck at once forming a chord as in harmony, makes no difference. The name of the interval and its degrees remain the same. N.B. Particular attention should be paid to the Fingering of the notes contained in the following

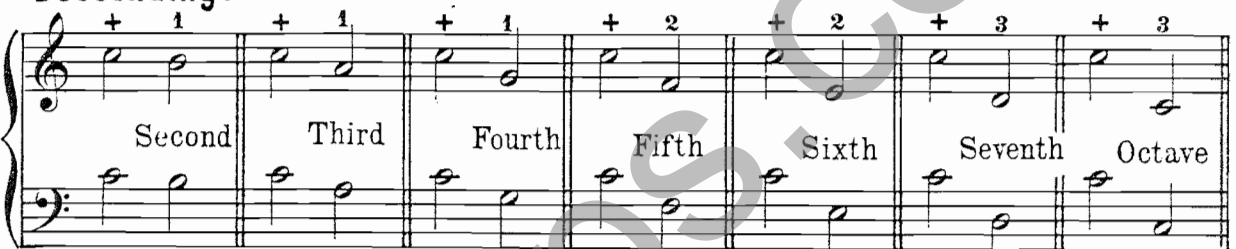
## General Exercises on Intervals.

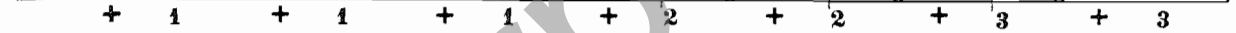
**Ascending.**

Left hand. 

Right hand. 

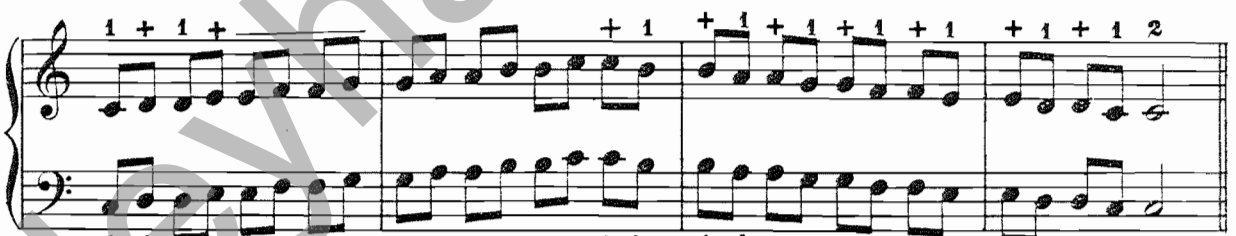
**Descending.**

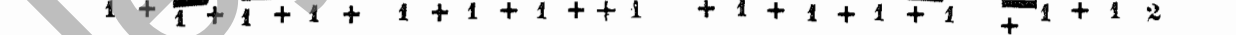
Left hand. 

Right hand. 

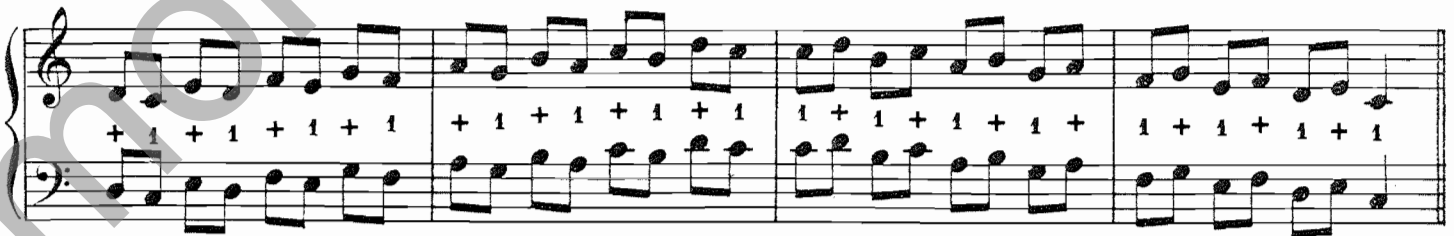
## On seconds.

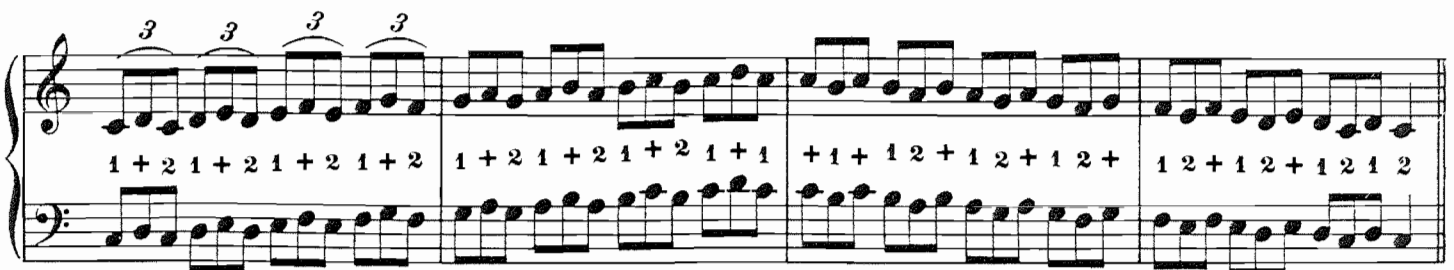
**1st**

Left hand. 

Right hand. 

**2nd**





## On Thirds.

Exercise 1<sup>st</sup>

1 + 1 + 1 + 1 +

2<sup>nd</sup>

+ 1 + 1 + 1 + 1

3<sup>rd</sup>

+ 1 + 2 1 + 2 1

+ 1 + 1 2 1 2 +

4<sup>th</sup>

2 1 + 2 1 + 2 1 + 2 1 +

5<sup>th</sup>

Both hands are fingered alike

1 2 1 + 1 2 1 2 1 + 1 2    1

1 2 1 + + 1 2 3 2 + + 1    2 3 2 + + 1 2 3 2 + + 1    2 3 2 + + 1 2 3 2 + + 1    2 3 2 + 1 2 3

2 + 1 2 + 1 2 + 1 2 + 1    2 + 1 2 + 1 2 + 1 +    + 1 2 + 1 2 + 1 2 + 1 2    + 1 2 + 1 2 + 1 2 1

6<sup>th</sup>

3 1 2 3 2 1 + 1 + 2 1 +    3 1 2 3 2 1 + 1 + 2 1 +    3 1 2 3 2 1 + 1 + 2 1 +    3 1 2 3 2 1 + 1 + 1

+ 1 + 2 1 + 1 2 3 1 2 +    1 2 + 2 1 + 1 2 3 1 2 +    1 2 + 2 1 + 1 2 3 1 2 +    1 2 + 2 1 + 1 + 1 2

Three systems of musical notation for piano exercises. Each system consists of a treble and bass staff. The first system has three measures with fingerings: 1 2 1 + + 1 2 3 2 + + 1, 2 3 2 + + 1 2 3 2 + + 1, 2 3 2 + + 1 2 3 2 + 1. The second system has five measures with fingerings: + + 1 2 3, + + 1 2 3, + + 1 2 3, + + 1 2 3, + + 1 2 3 + + 1. The third system has three measures with fingerings: 2 3 + + 1 2 3 +, + 1 2 3 + + 1 2, 3 + 1 2.

### Observation.

In the preceding example the slur placed over two consecutive notes figured ++ thus denotes that both degrees are to be played with the Thumb which must not be taken off, but should glide firmly without breaking the time or disconnecting the two notes.

### Exercises on Fourths.

Musical notation for 'Exercises on Fourths'. It shows a single system with a treble and bass staff. The treble staff has a first ending bracket over the first two measures. Fingerings are indicated as 1 + 1 + 1 + 1 + and 1 + 1 + 1 + 1.



2

3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 1

+ 1 2 3 + 1 2 3 + 1 2 3 +

3

2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 2 1

1 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2

### Observation.

When five notes ascend diatonically instead of descending, the fingering must be reversed, And the 3<sup>d</sup> finger must glide from the first to the second of the 5 notes. This mode of fingering is new to Welsh Harpers, but it will be found very useful in playing modern Music.

## On Sixths.

## EXAMPLE 5.

1

2 + 2 +

+ 2 + 2

2

2 1 +

+ 1 2

3

3 2 1 + 1 + 3 2 1 + 1 +

2

+ 1 + 1 2 3

+ 1 2 3 + 1 2

4

2 + 1 2 1 3 2 + 1 2 1 3

2 + 1 2 + 2 1 2 +

3 +

Example on Octaves.

1

3 + 3 + 3 + 3 +

3 + 3 + 3 + 3 +

2

3 + 3 + 3 + 3 +

3 + 3 + 3 + 3 +

3

3 1 + 3 1 +      3 2 +

4

an Octave lower

5

3 1 2 +      3 1 2 +

+ 2 1 3

6

Allegretto *f*

+ 3 1 + 3 1 + 3 1 + 3 1

+ 3 + 1 3 + 1 3 + 1 3 + 1 3 +

7

3 + 3 2 + 3 2 + 3 2 + 3

2 + 3 2 + 3 2 + 3 2 + 3

3 + 2 3 + 2 3 + 2 3 + 2

3 + 2 3 + 2 3 + 2 3 + 3


### Exercises on (Intervals struck together) Thirds.

[illegible][illegible]

4

5

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two systems, numbered 4 and 5. System 4 contains measures 1 through 4. System 5 contains measures 5 through 8. The melody is written in the Treble staff, and the bass line is written in the Bass staff. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes. There are some handwritten annotations below the Treble staff in measures 1 and 5, possibly indicating fingerings or breath marks. Measure 1 has '+ 2', '1 3', '+ 2', and '1 3' written below it. Measure 5 has '+ 2', '1 3', '+ 2', and '1 3' written below it, followed by a horizontal line.

When the movement is slow  Thus the notes may be played with the same fingers; but, in playing a scale of 3<sup>ds</sup>, 6<sup>ths</sup>, or Octaves in a quick movement, the Thumb must be glided, without which these chords cannot be performed rapidly on the Harp.

Left Hand.

Right Hand.

Bad.

Good.

Bad.

Another passage

## Exercise to equalise the Fingers.

1

2

## Exercise on Octaves.

1

2

## Exercise on Octaves continued.

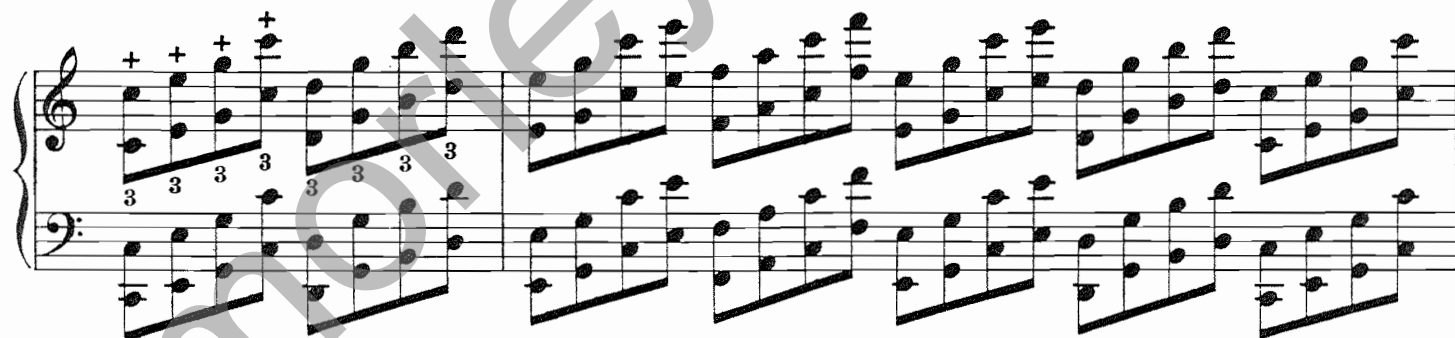


The fingers of the Right hand must not be placed between the strings in playing the above exercise, Many Harp players have a habit of resting the 1<sup>st</sup> and 2<sup>d</sup> fingers on the intermediate strings while the 3<sup>d</sup> finger and the thumb are playing the Octaves; this cramps the motion of the hand, and in many instances causes consecutive 5<sup>ths</sup> to be struck. When several Octaves however, on the same degree are played the fingers may rest or lean upon the intermediate strings with advantage.

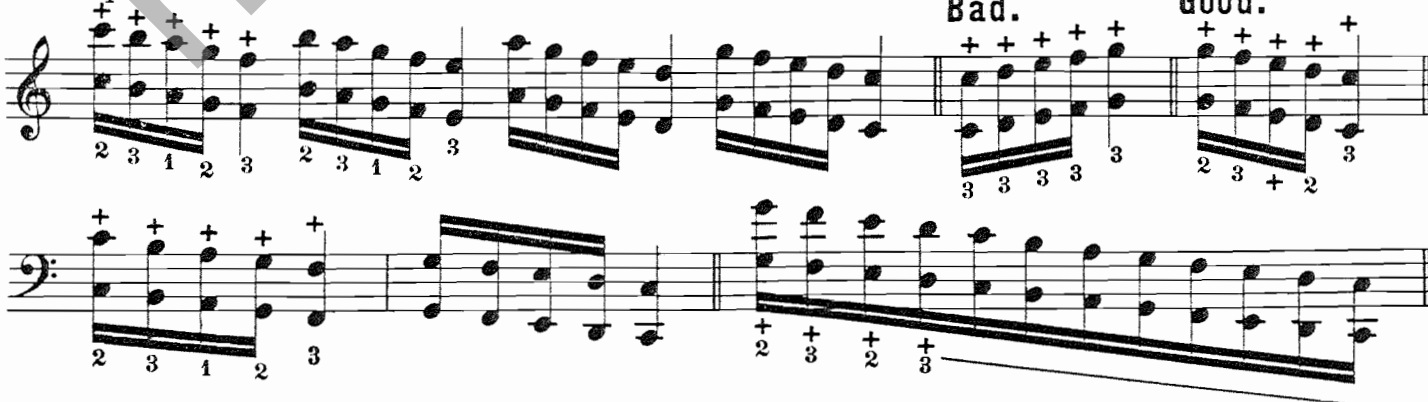
Thus



In the foregoing example the 1<sup>st</sup> and 2<sup>d</sup> fingers rest on the strings without striking them.



Separate Hands.





## Exercise on Intervals Played in Chords.

Left Hand.

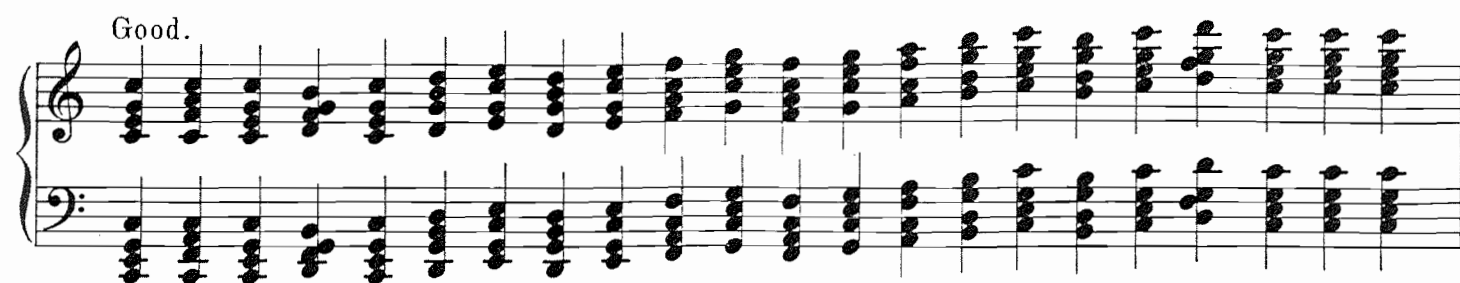
Each hand separate.

Right Hand.

Both Hands.  
Together.

Left Hand.

Right Hand.



Consecutive fifths being prohibited in harmony.

### Exercise on distant Chords.



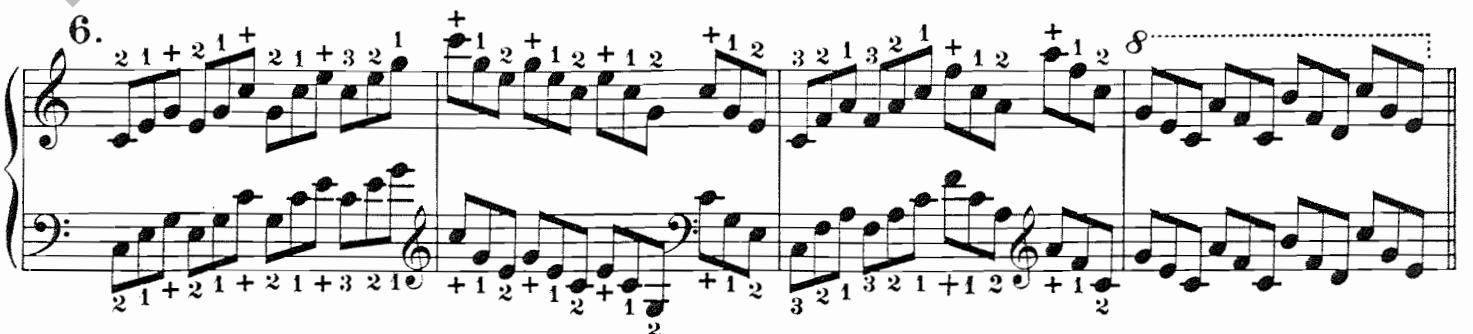
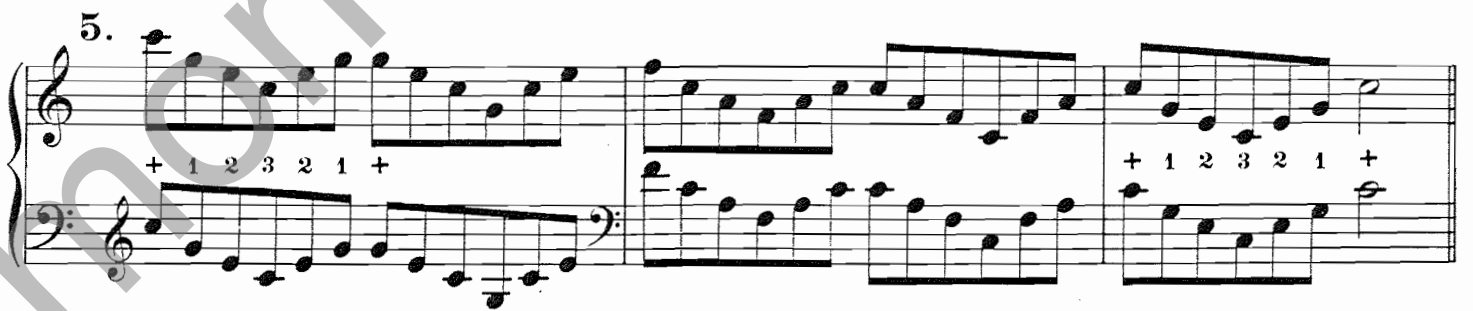
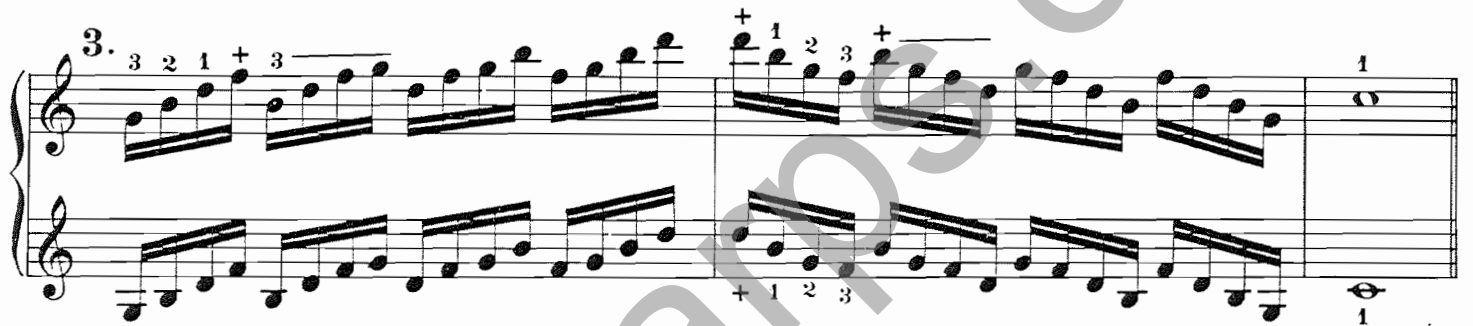
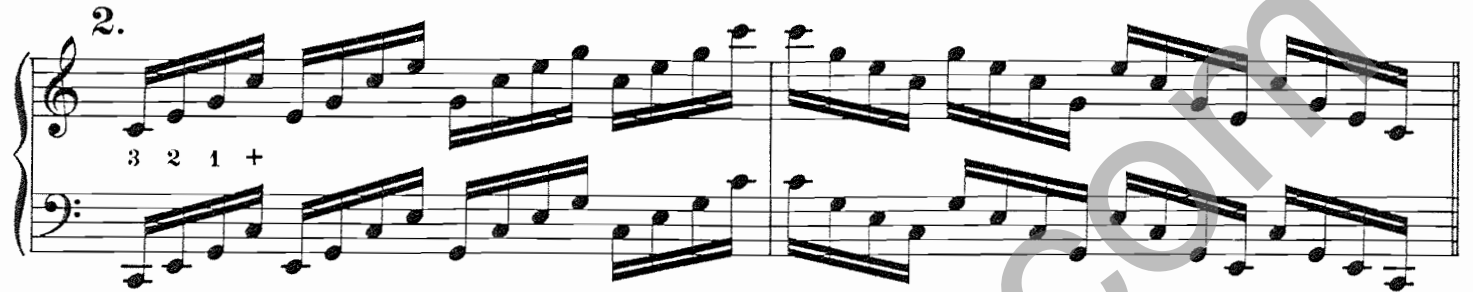
### Exercises on Arpeggio Chords.

When this mark (or this  $\}$  is placed before a chord it indicates that it must be played Arpeggio, a stratagem on the harp to sustain the sound.



### Exercises on Arpeggio.





## Exercises on Modulation.

m. s. means middle string. o. s. outside string.

Put Harp in C $\sharp$ 

Modulation from C to G (one #).



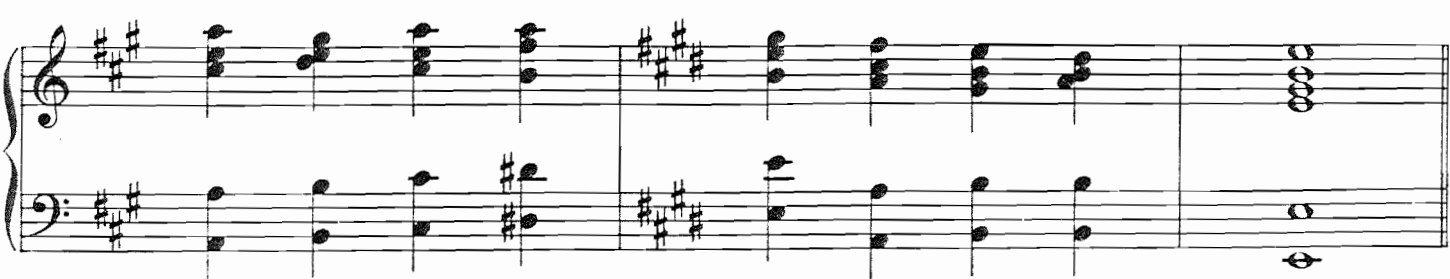
From G to D.



From D to A.



From A to E.



From C $\sharp$  to F.

From F to B $\flat$ .

From B $\flat$  to E $\flat$ .

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

## On the Chromatic Scale.

This scale comprises a series of 12 semitones, Minor and Major.

### Ex. 1.

Exercise 1 shows a chromatic scale in both treble and bass staves. The treble staff starts on C4 and ascends chromatically to C5, while the bass staff descends chromatically from C4 to B1. Fingerings are indicated by numbers 1 and 2, and plus signs (+) denote breath marks or accents.

### Ex. 2.

Exercise 2 shows a chromatic scale in both treble and bass staves, similar to Exercise 1 but with different fingerings and breath marks. The treble staff ascends from C4 to C5, and the bass staff descends from C4 to B1.

### Ex. 3 on Octaves with Chromatic notes.

Exercise 3 shows octaves with chromatic notes in both treble and bass staves. The treble staff starts on C4 and ascends chromatically to C5, while the bass staff descends chromatically from C4 to B1. The notes are grouped in octaves, and fingerings are indicated by numbers 1, 2, and 3.

### Ex. 4.

Exercise 4 shows a chromatic scale in both treble and bass staves. The treble staff starts on C4 and ascends chromatically to C5, while the bass staff descends chromatically from C4 to B1. Fingerings are indicated by numbers 1, 2, and 3, and plus signs (+) denote breath marks or accents.

Exercise 4 continues with a chromatic scale in both treble and bass staves. The treble staff starts on C4 and ascends chromatically to C5, while the bass staff descends chromatically from C4 to B1. Fingerings are indicated by numbers 1, 2, and 3, and plus signs (+) denote breath marks or accents.

## Ex. 5.

L. H.

R. H.

Harmonic Sounds indicated thus o

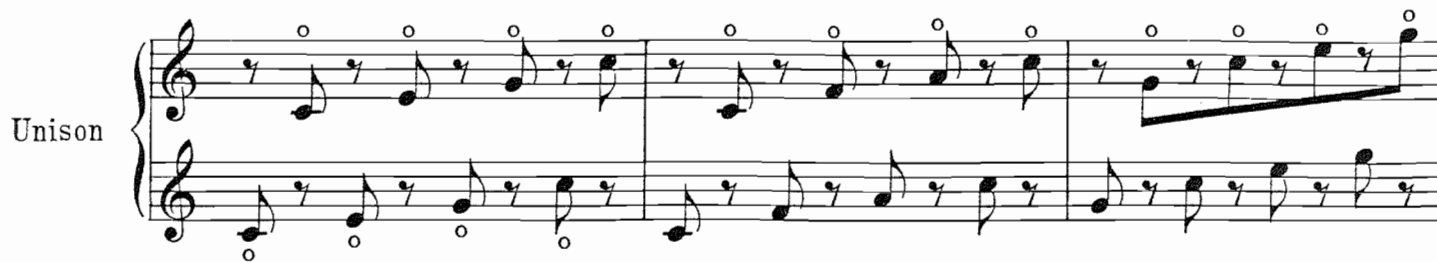
## Ex. 6.

L. H.

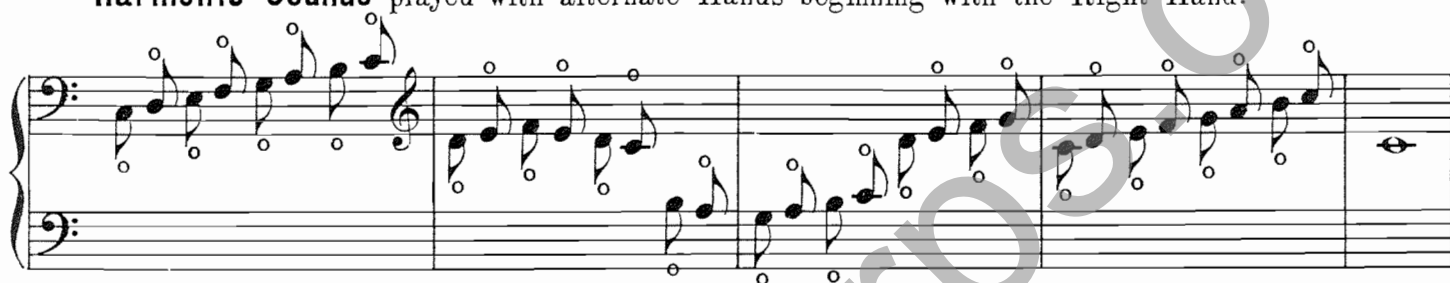
R. H.

Both Hands.

Slow.



**Harmonic Sounds** played with alternate Hands beginning with the Right Hand.



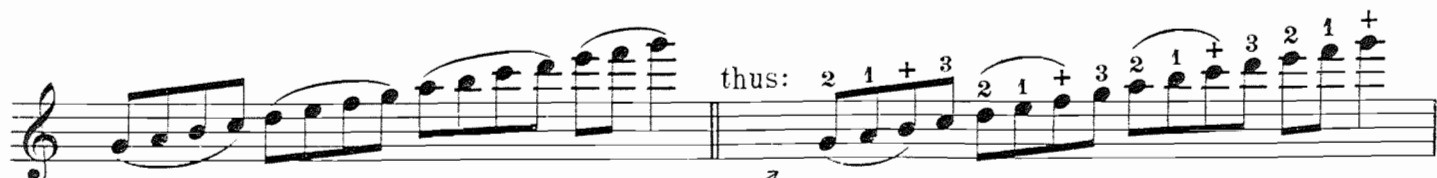
**A few hints on passages peculiar to Harp Music.**



Play near the sound board; this gives a shrill trumpet effect descriptive of martial music

This passage must be played by the first finger, the dots indicate that all the notes are to be played short. Staccato is the term used for notes thus marked.

A slur thus placed above the notes, shows that they must be very equal, and closely linked



When the slur is placed over the three first notes as in the preceding example, they must be played with the 2, 1 and +, the other fingers following in consecutive order



When a group of several notes in a bar is played with one hand while the other hand is playing a single note as in the following example, the single note is placed in the middle of the bar. But it must be always struck with the first note of the Group as at N<sup>o</sup> 2 example.

N<sup>o</sup> 1. N<sup>o</sup> 2.

The figure 8 is often placed under notes to shew that the lower Octave of the note it is placed under is to be played with it. The same figure placed above a series of notes indicates that they must be played an Octave higher until the word *Loco* occurs, which means the usual place.

Written. Played.

### Passages for Right Hand.

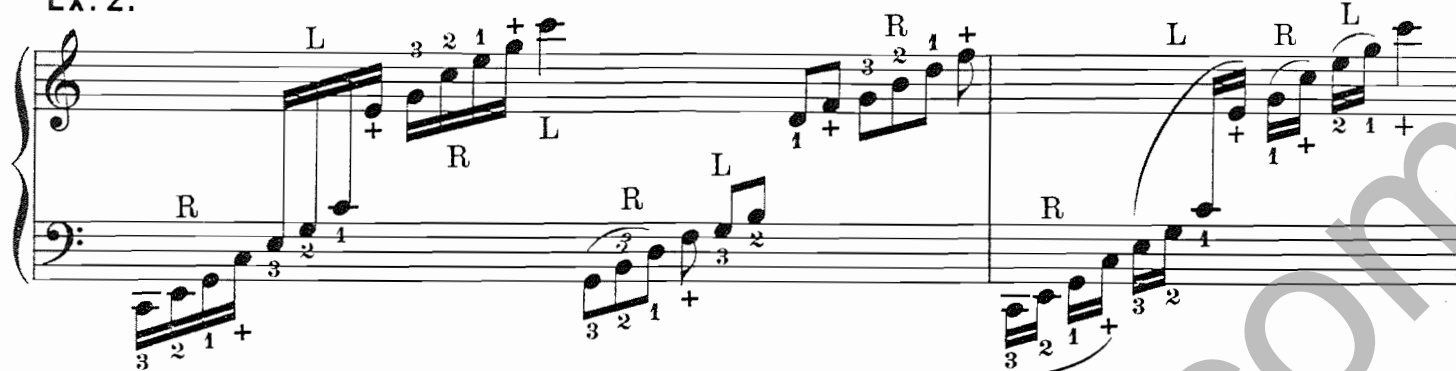
R. H.

The foregoing Exercise will be found useful to assist the Pupil to become familiar with this particular way of writing, which at first is rather puzzling owing to the apparently irregular manner in which the note of the Treble clef are transposed to the Bass stave occasioned by the notes of the Bass and Treble parts coming too near each other

### Ex. 1. Crossing the Hands

It frequently occurs in a piece of Music that one of the Hands must pass over the other. The Change of Hands is indicated by the letters R for the Right, and L for the left Hand.

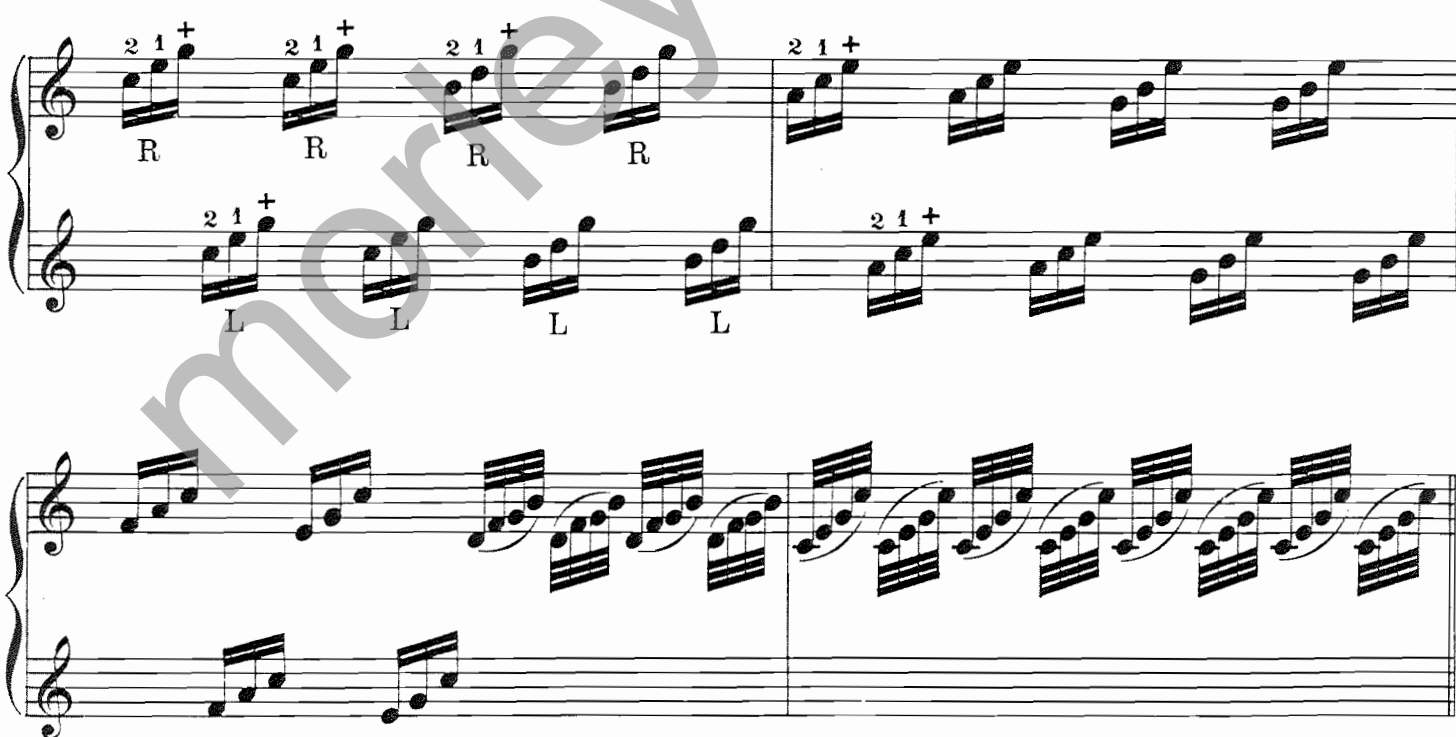
## Ex. 2.



## Ex. 3.



## Ex. 4.



# Exercise

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

Count 1 2 & 3 4 5 & 6 for the upper part playing the second & fourth bass note with the '&'

## Prelude in C.

## Lesson 1.

Slow.

## Prelude.

First system of the Prelude in C major. The treble clef contains a melody with eighth notes and rests, marked with fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +, 1, 2). The bass clef contains a simple accompaniment of half notes. A large watermark 'morekeys.com' is visible across the page.

## Lesson 2

Second system of Lesson 2. The treble clef contains a melody with eighth notes and rests, marked with fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +, 1, 2). The bass clef contains a simple accompaniment of half notes. A large watermark 'morekeys.com' is visible across the page.

Third system of Lesson 2. The treble clef contains a melody with eighth notes and rests, marked with fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +, 1, 2). The bass clef contains a simple accompaniment of half notes. A large watermark 'morekeys.com' is visible across the page.

Fourth system of Lesson 2. The treble clef contains a melody with eighth notes and rests, marked with fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +, 1, 2). The bass clef contains a simple accompaniment of half notes. A large watermark 'morekeys.com' is visible across the page.

## Prelude.

Fifth system of the Prelude in C major. The treble clef contains a melody with eighth notes and rests, marked with fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +, 1, 2). The bass clef contains a simple accompaniment of half notes. A large watermark 'morekeys.com' is visible across the page.

## Lesson 3

Sixth system of Lesson 3. The treble clef contains a melody with eighth notes and rests, marked with fingerings (+, 1, 2, 3, +, 1, 2, 3, +, 1, 2, 3, +, 1, 2). The bass clef contains a simple accompaniment of half notes. A large watermark 'morekeys.com' is visible across the page.

First system of musical notation. Treble staff: Chords with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Bass staff: Chords with fingerings 3, +, 3, +, 3, +, 3, +, 3, +, 3, +.

Second system of musical notation. Treble staff: Chords with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Bass staff: Chords with fingerings 3, +, 3, +, 3, +, 3, +, 3, +, 3, +.

Lesson 4

Third system of musical notation. Treble staff: Chords with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Bass staff: Chords with fingerings 3, +, 3, +, 3, +, 3, +, 3, +, 3, +.

Fourth system of musical notation. Treble staff: Chords with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Bass staff: Chords with fingerings 3, +, 3, +, 3, +, 3, +, 3, +, 3, +.

Fifth system of musical notation. Treble staff: Chords with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Bass staff: Chords with fingerings 3, +, 3, +, 3, +, 3, +, 3, +, 3, +.

Sixth system of musical notation. Treble staff: Chords with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Bass staff: Chords with fingerings 3, +, 3, +, 3, +, 3, +, 3, +, 3, +.

## Prelude.

3 2 1 + 3 2 1 + 1 2

3 2 1 + 3 2 1 + 1 2 3 + + 1 2

Lesson 5

+ + + + +

2 3

## "Ar hyd y nos"

## Lesson 6

Lesson 6

+ 1 2 1 + 1 2 3 2 1 + 2 + 1 + 1 + 1

+ 2 + 2 + 1 2 + + 1 2 3 + 1 + 2

1 2 + 3 + 2

# "Nos Galan"

45

## Lesson 7.

First system of Lesson 7, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The music is written for piano with treble and bass staves. Fingerings and accents are indicated above and below notes.

Second system of Lesson 7, measures 5-8. The key signature is one sharp (F#) and the time signature is 2/2. The music is written for piano with treble and bass staves. Fingerings and accents are indicated above and below notes.

Third system of Lesson 7, measures 9-12. The key signature is one sharp (F#) and the time signature is 2/2. The music is written for piano with treble and bass staves. Fingerings and accents are indicated above and below notes.

## Prelude.

First system of the Prelude, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano with treble and bass staves. Fingerings and accents are indicated above and below notes.

Second system of the Prelude, measures 5-8. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano with treble and bass staves. Fingerings and accents are indicated above and below notes.

## "Llwyn On."

## Lesson 8

Piano score for "Llwyn On." Lesson 8, measures 1-20. The score is written for piano in 3/4 time, key of D major. The notation includes fingerings (1-3), accents (+), and repeat signs. The piece concludes with a final chord in measure 20.

Measures 1-5: Treble clef has notes D4, E4, F#4, G4, A4, B4, C5. Bass clef has notes D3, E3, F#3, G3, A3, B3, C4. Fingerings: 2, 1, +, 1, 2, 2, 1, +, 1, 2, 3, 3, 1, +, 1.

Measures 6-10: Treble clef has notes D4, E4, F#4, G4, A4, B4, C5. Bass clef has notes D3, E3, F#3, G3, A3, B3, C4. Fingerings: 2, 3, 2, 1, +, 1, +, 2, 2, +, +, +, 1, 2.

Measures 11-15: Treble clef has notes D4, E4, F#4, G4, A4, B4, C5. Bass clef has notes D3, E3, F#3, G3, A3, B3, C4. Fingerings: 3, 2, 1, +, +, 1, 2, 3, 2, 1, +, +, 1, 2, 1, +, 1.

Measures 16-20: Treble clef has notes D4, E4, F#4, G4, A4, B4, C5. Bass clef has notes D3, E3, F#3, G3, A3, B3, C4. Fingerings: +, 2, 3, 2, 1, +, 1, 2, 2, 1, +, +, 1, 2, 1, +, 1.



Prelude in C.

The musical score is for a piece titled "Prelude in C." in 4/4 time. It consists of two staves: a piano (p) staff and a harp (harp) staff. The piano part is written in treble clef, and the harp part is written in bass clef. The score is divided into six systems, each containing two staves. The piano part features various musical notations, including eighth and sixteenth notes, rests, and slurs. Fingerings (1, 2, 3) and accents (+) are indicated throughout. The harp part is primarily composed of chords and single notes, often with slurs. The overall tempo and mood are indicated by the notation and the presence of a watermark "moreyharps.com".

MOZART.

1 3 + 1

2 1 +

1 3 + 1

1 3 + 1

1 3 + 1

1 3 + 1

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of six measures. The piano part features a melody with eighth and sixteenth notes, while the voice part has a simple melody with quarter and eighth notes. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of several measures, some with fingerings (1, 2) and some with plus signs (+) indicating specific notes. The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the top staff, and the accompaniment is in the bottom staff. The score includes fingerings (1, 2) and breath marks (+) above the notes. The lyrics 'The Rose Tree' are written below the bottom staff.

A musical score for the song 'The Rose Tree'. It features a piano introduction in 3/4 time, followed by a vocal melody and a piano accompaniment. The score is written for a single voice and piano. The key signature is one flat (B-flat), and the time signature is 3/4. The piano introduction consists of a series of chords in the right hand and single notes in the left hand. The vocal melody is a simple, catchy tune, and the piano accompaniment provides a steady harmonic support.

1  
2  
8

*rall. con espr.*

2

1  
3

## Prelude in G.

Two systems of musical notation for the Prelude in G. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The music is in G major (one sharp) and 3/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment.

## French Air.

## Lesson 10

Six systems of musical notation for the French Air, Lesson 10. The music is in G major (one sharp) and 2/4 time. The right hand contains a melodic line with various ornaments and fingerings, while the left hand provides a steady accompaniment. Fingerings and accents are indicated throughout the piece.

## Prelude in D.

Musical score for "Prelude in D." by Robin Adair, Lesson 11. The score is in D major (two sharps) and 2/2 time. It consists of two systems of grand staves. The first system has two measures. The second system has four measures. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3) and breath marks (+) are present. The piece concludes with a final chord in the right hand and a whole note in the left hand.

## Robin Adair.

## Lesson 11

Continuation of the musical score for "Prelude in D." by Robin Adair, Lesson 11. It consists of two systems of grand staves. The first system has four measures, including a section labeled "(Harmonics)" in the right hand. The second system has four measures. The music continues with various note values and includes fingering numbers and breath marks. The piece ends with a final chord in the right hand and a whole note in the left hand.

## Prelude in C Major.

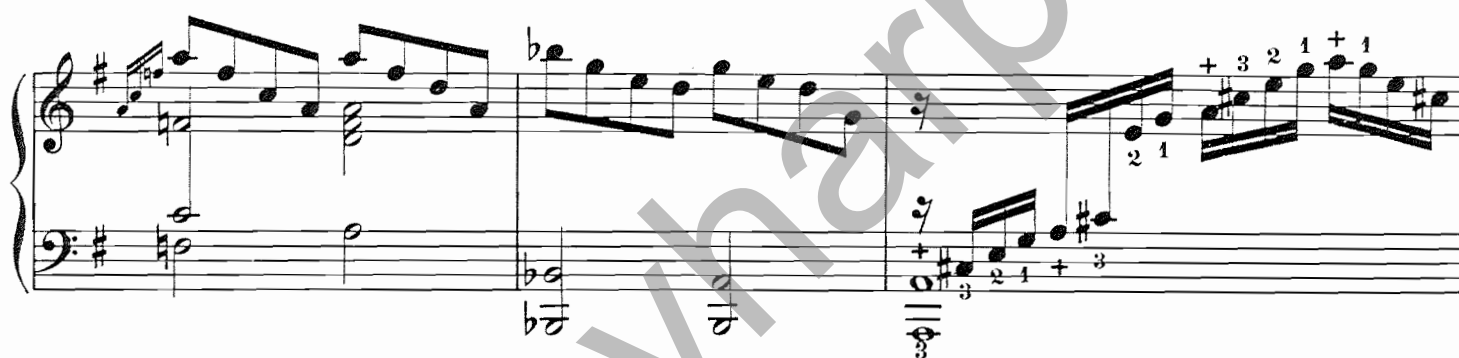
Musical score for the Prelude in C Major, measures 1 through 8. The piece is in 4/4 time. The first system (measures 1-4) features a treble clef with a series of eighth-note chords and a bass clef with a single note. The second system (measures 5-8) continues the treble clef melody with a descending eighth-note scale and concludes with a final chord in the bass clef.

Lesson 12  
Maestoso.

## "Codiad yr Hedydd."

Musical score for Lesson 12, "Codiad yr Hedydd," measures 1 through 12. The piece is in 2/4 time and marked Maestoso. The first system (measures 1-4) includes fingerings (1, 2, 3) and accents (+) above the notes. The second system (measures 5-8) continues the melody with similar markings. The third system (measures 9-12) concludes the piece with a final chord and a repeat sign. The score is written for piano with treble and bass staves.

## Prelude in G with Accidentals.



*più dim.*

*ff*

“Ap Shenkin.”

Lesson 13

1 2 1 2 3 2 1 2 2 3

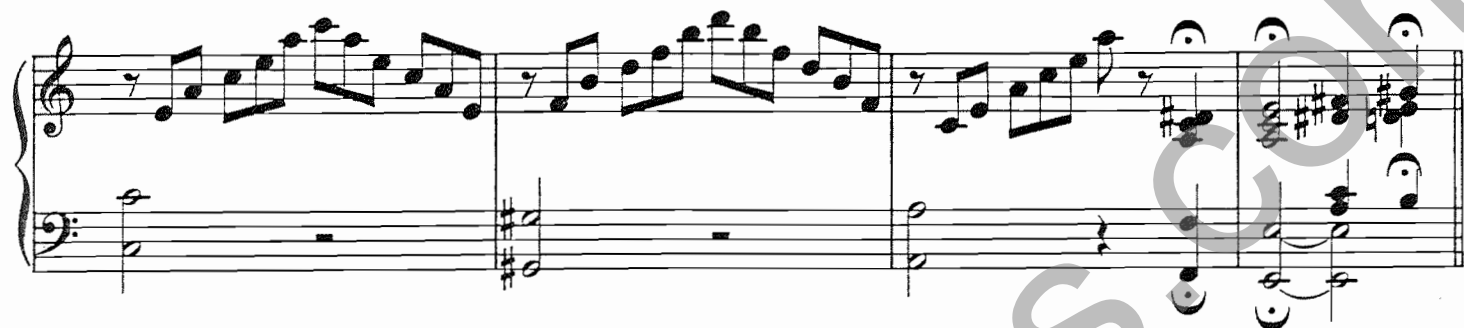
1 2 1 3

1 2 1 3

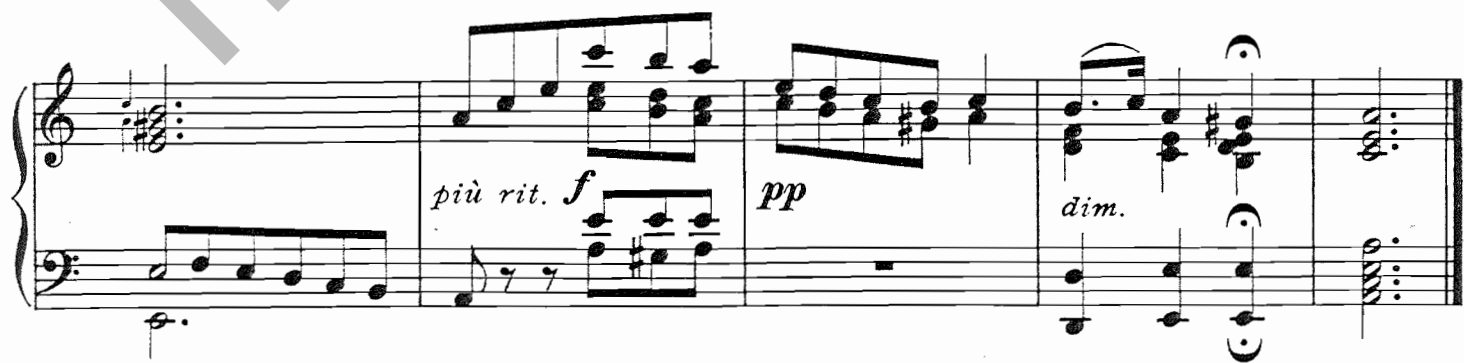
*riten.* *a tempo*

8

## Prelude in A Minor.



## "Dafydd y Gareg wen."





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