



CLIVE MORLEY HARPS LTD

GOODFELLOWS, FILKINS,

LECHLADE, GLOS. GL7 3JG .ENGLAND

EDITED by DAVID WATKINS

500369

SECOND HARP / PIANO

From the Clive Morley Collection

J M WEIPPERT

PERFORMANCE POSSIBILITIES

These "Divertimentos" may be performed on two harps or harp and piano. I have included notes for their performance on harps without pedals and the harp/pianoforte part could always be played by a small group of wind and string instrumentalists. Both parts could also be arranged for multiple harps.

BACKGROUND

This delightful collection of dance movements must date from about 1800. Of easy to medium difficulty they will be especially attractive to the harpist who would like to play with other musicians or be accompanied on the piano by members of the family. It is so rare to find good music for the less advanced player and ingenious part writing makes these divertimentos even more fascinating for the discerning musician.

JOHN WEIPPERT

The only information we have about John Weippert is printed on the title page of these compositions.

"Mr Weippert, teacher of the pedal harp, No 12 Little Russell Street, Covent Garden.

PERFORMING NOTES for the NON-PEDAL HARP

(I) FIRST HARP To be played as written.

SECOND HARP To be played as written.

(III) FIRST HARP The B \sharp can be set at the double bar and changed back to B \flat eight bars later.
The decoration (turn) should start on the second quaver. (bar 17 etc:).

SECOND HARP The B \sharp can be set at the double bar and changed back to B \flat five bars later.
The decoration (turn) should start on the second quaver. (bar 17 etc:).

(III) FIRST HARP To be played as written.

SECOND HARP To be played as written.

(IV) FIRST HARP To be played as written.

SECOND HARP At bar seven, leave out the left hand B \flat to be able to change the E \flat & E \sharp . Change B \sharp at the double bar and change it back to B \flat at the eighth bar of the second section and leave out the fifth quaver low C.

(V) FIRST HARP Set the low E \sharp at the beginning of the piece and change it back to E \flat at the double bar. At the eighth bar of the second section change it back to E \sharp . In the penultimate bar, leave out the top E \flat in the low octave.

SECOND HARP Change the treble E \sharp on the third beat of the second bar (leaving out the left hand). On the second beat of the fourth bar, play G instead of E \sharp . Change the treble E \sharp back to E \flat at the double bar and back to E \sharp in the bar ten of this section. In the fourteenth bar play G instead of E \sharp in the left hand and change the treble E \sharp back to E \flat on the third beat of this bar (leaving out the left hand).

(VI) FIRST HARP To be played as written.

SECOND HARP In the second section, play only the notes on the quaver beats in the right hand. Set the low E \flat at the double bar.

(VII) FIRST HARP Set the middle F \sharp for the whole of this piece. Set the high F \sharp at the double bar and change it back to F \natural in the tenth bar of this section. In the fifth bar of the second section, play D instead of F \sharp in the bass and leave out the low F \sharp two bars later.

SECOND HARP Set the two treble F \natural s to F \sharp s at the double bar and play a crotchet D only on the second beat of the bass in the first bar of this section. Leave out the bass F \sharp in the fifth bar of this section. Change both the treble F \sharp s back to F \natural s in the tenth bar of this section. In the third bar of the second section, the trill is on D and E, (starting on D) and play it as fast or as slow as you like.

(VIII) FIRST HARP Change the middle treble, B \flat to B \natural at the double bar and then back again twelve bars later.

SECOND HARP Change middle B \flat to B \natural in the fourth bar of the middle section, (play the accompaniment with the right hand) and change it back again in the twelfth bar on this section.

(IX) FIRST HARP Fix the low F \sharp for the whole of the piece and leave out the F \natural in the third bar. Fix the treble F \sharp at the beginning of the piece and play A instead of F in the third bar. Change this F \sharp back to F \natural at the double bar.

SECOND HARP Fix the two low A \flat s at the beginning of the piece and omit the A \natural octave in the first bar of the second section.

(X) FIRST HARP To be played as written.

SECOND HARP Change the B \flat to B \natural at the end of the second bar of the section and back to B \flat one bar later.

(XI) FIRST AND

SECOND HARPS In the second section, the first harp to play the first two bars, the second harp to play bars three and four and the first chord of bar five where the first harp then plays alone to the Dolce where the second harp joins it again. For the rest of the A \natural s and A \flat s in the second harp part omit the left hand when setting the blades.

(XII) FIRST HARP Play the part as written until the 16th bar of the second section and omit second crotchet chord when setting the A \natural . Change it back to A \flat in the middle of the next bar.

SECOND HARP The low A \natural may beset for the whole piece. In bar 16 of the second section, play F instead of the A \natural in the right hand.

DIVERTIMENTO

I.

Allegro *f*

The musical score is written for Harp and Piano. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo and dynamics are marked 'Allegro f'. The score consists of six systems of music. The first system shows the initial melody in the treble and a supporting bass line. The second system features a dynamic shift to 'Dol. p' (Dolce piano) in the treble. The third system returns to 'f' (forte) in the treble. The fourth system features a 'Dol. p' (Dolce piano) section in the bass. The fifth system features a 'f' (forte) section in the bass. The sixth system concludes the piece with a final cadence in both hands.

DIVERTIMENTO

II.

Adagio

cresc: *f* *p* *f*

Dol. p

cresc: *f* *mf*

1 *p* *f* *Dol. p*

cresc: *f*

DIVERTIMENTO

III.

WALTZ

First system: Treble and Bass staves with a key signature change from B-flat to E-flat and a dynamic marking of *f*.
Second system: Treble and Bass staves with a dynamic marking of *II f*.
Third system: Treble and Bass staves with a dynamic marking of *II f*.
Fourth system: Treble and Bass staves with a dynamic marking of *II f*. The score ends with a double bar line and repeat signs.

DIVERTIMENTO

IV.

Allegretto *mf*

First system: Treble and Bass staves with a dynamic marking of *mf* and a piano marking *p*.
Second system: Treble and Bass staves with a dynamic marking of *mf* and a piano marking *p*.
Third system: Treble and Bass staves with a dynamic marking of *mf*.
Fourth system: Treble and Bass staves with a dynamic marking of *mf*. The score ends with a double bar line and repeat signs.



DIVERTIMENTO

V.

I *f*
II *p*

DIVERTIMENTO VI.

WALTZ

I f
II p

I f
II p

I f
II p

I f
II p

G#
B4

G#
B4

F#

F#
D#

E4

G#
B4

F#

First system of musical notation. The treble staff contains a series of eighth-note triplets. The bass staff contains a few notes, including a triplet. Chords are indicated below the bass staff: F \sharp D \sharp and E \flat B \flat .

DIVERTIMENTO

VII.

Second system of musical notation, marked "Allegretto". It features a treble and bass staff with a 2/4 time signature. The treble staff has a melodic line with eighth notes, and the bass staff has a supporting line with quarter notes.

Third system of musical notation. The treble staff has a melodic line with eighth notes and a final measure with a sharp sign. The bass staff has a supporting line with quarter notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and a final measure with a sharp sign. The bass staff has a supporting line with quarter notes.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and a final measure with a sharp sign. The bass staff has a supporting line with quarter notes. A chord F \sharp is indicated below the bass staff.

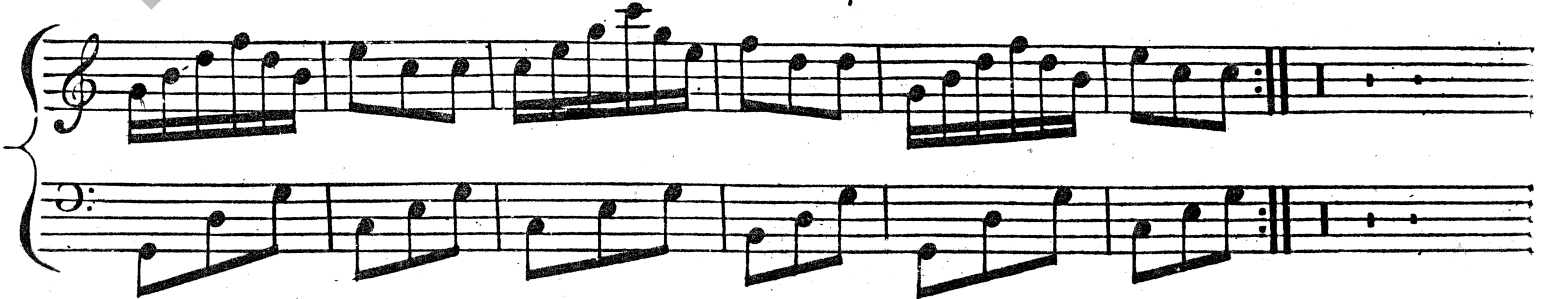
Sixth system of musical notation. The treble staff has a melodic line with eighth notes and a final measure with a sharp sign. The bass staff has a supporting line with quarter notes.

DIVERTIMENTO

VIII.

If#*p*

Andante



DIVERTIMENTO

X.

March I^f II^p



mf f



Bb Bb



DIVERTIMENTO

XI.

Menuetto
Andante mf



$Dol. p$

 $A_4 - b$

DIVERTIMENTO

X.

March I^f II^p

mf f

B^b B^b

DIVERTIMENTO

XI.

Menuetto
Andante mf

$Dol. p$

 $A^b - b$

Musical score for Harp and Piano/ForTE, page II. The score consists of six systems of two staves each. The key signature is B-flat major (two flats). The first system features a treble staff with a triplet of eighth notes and a bass staff with a fermata. Handwritten notes *A4* and *Ab* are present. The second system has a treble staff with a *Dol. mf* marking and a bass staff with *A4--b*. The third system includes a *p* marking in the treble and an *E4* in the bass. The fourth system has a *f* marking in the treble and a *Dol. mf* in the bass, with an *E_b* written below. The fifth system features a triplet in the treble and a *Dol. mf* in the bass. The sixth system concludes with repeat signs in both staves.

DIVERTIMENTO

XII.

RONDO

Allegro

DIVERTIMENTO

RONDO

XII.

Allegro

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various musical notations such as chords, single notes, and slurs. Dynamics like 'p' (piano) and 'f' (forte) are used throughout. A large, faint watermark 'MusicalScore.com' is overlaid on the page.

musical score for Harp and Piano, page 13. The score consists of seven systems of two staves each. The key signature is B-flat major (two flats). The first system features a flowing sixteenth-note melody in the right hand and a corresponding sixteenth-note accompaniment in the left hand. The second system continues this texture, with a piano (*p*) dynamic marking in the right hand. The third system introduces a crescendo (*cresc.*) in the left hand and a forte (*f*) dynamic in the right hand, with a "Dol. *p*" (Dolce piano) marking at the end. The fourth system features a sustained chord in the right hand and a steady eighth-note accompaniment in the left hand. The fifth system has a forte (*f*) dynamic in the right hand and a more active left hand. The sixth system shows a change in the right hand's texture to chords and a final cadence. The seventh system concludes with a final cadence in both hands.