EDITED by DAVID WATKINS

CLIVE MORLEY HARPS LTD
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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♮ can be set at the double bar and changed back to B♭ eight bars later.
The decoration (turn) should start on the second quaver. (bar 17 etc:).

SECOND HARP The B♮ can be set at the double bar and changed back to Bb 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♭ to be able to change the E♭ & E♮ . Change B♮ at the double bar and change it back to B♭ at the eighth bar of the second section and leave out the fifth quaver low C.

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

SECOND HARP Change the treble E♮ 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♮ . Change the treble E♮ back to E♭ at the double bar and back to E♮ in the bar ten of this section. In the fourteenth bar play G instead of E♮ in the left hand and change the treble E♮ back to E♭ on the third beat of this bar (leaving out the left hand).

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(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♭ at the double bar.

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

SECOND HARP Set the two treble F♮s to F♯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♯ in the fifth bar of this section. Change both the treble F♯s back to F♮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♭ to B♮ at the double bar and then back again twelve bars later.

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

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

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

(X) FIRST HARP To be played as written.

SECOND HARP Change the B♭ to B♮ at the end of the second bar of the section and back to B♭ 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♮s and A♭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♮ . Change it back to A♭ in the middle of the next bar.

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

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DIVERTIMENTO

I.

Allegro *f*

p *f*

Dol. *p* *f*

f *p*

Dol. *p*

f

f

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DIVERTIMENTO

II.

p Adagio

cresc: f p f

Dol. p

cresc: f mf

p 1 f Dol. p

cresc: f

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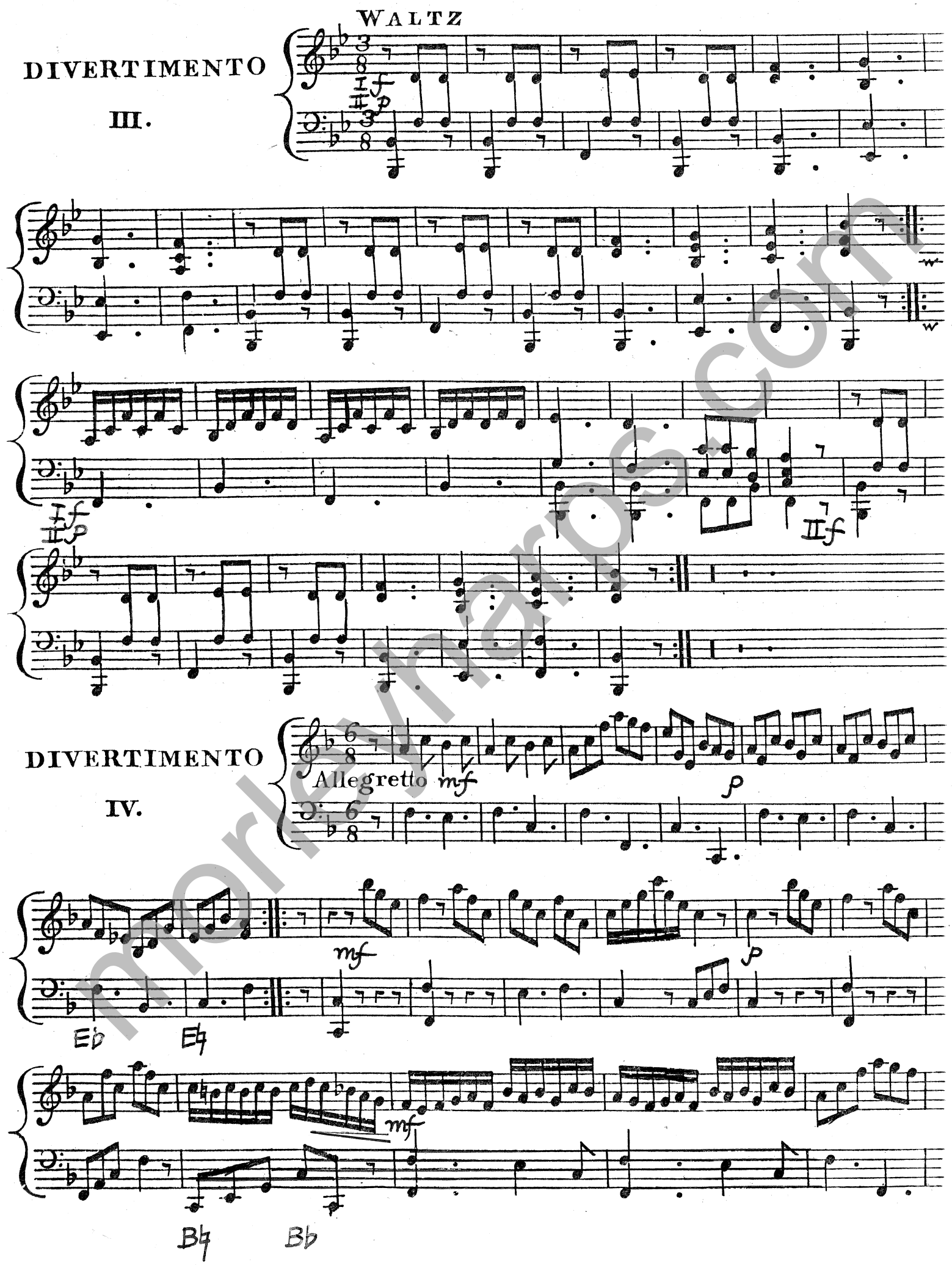
WALTZ
DIVERTIMENTO
III.

DIVERTIMENTO
IV.
Allegretto

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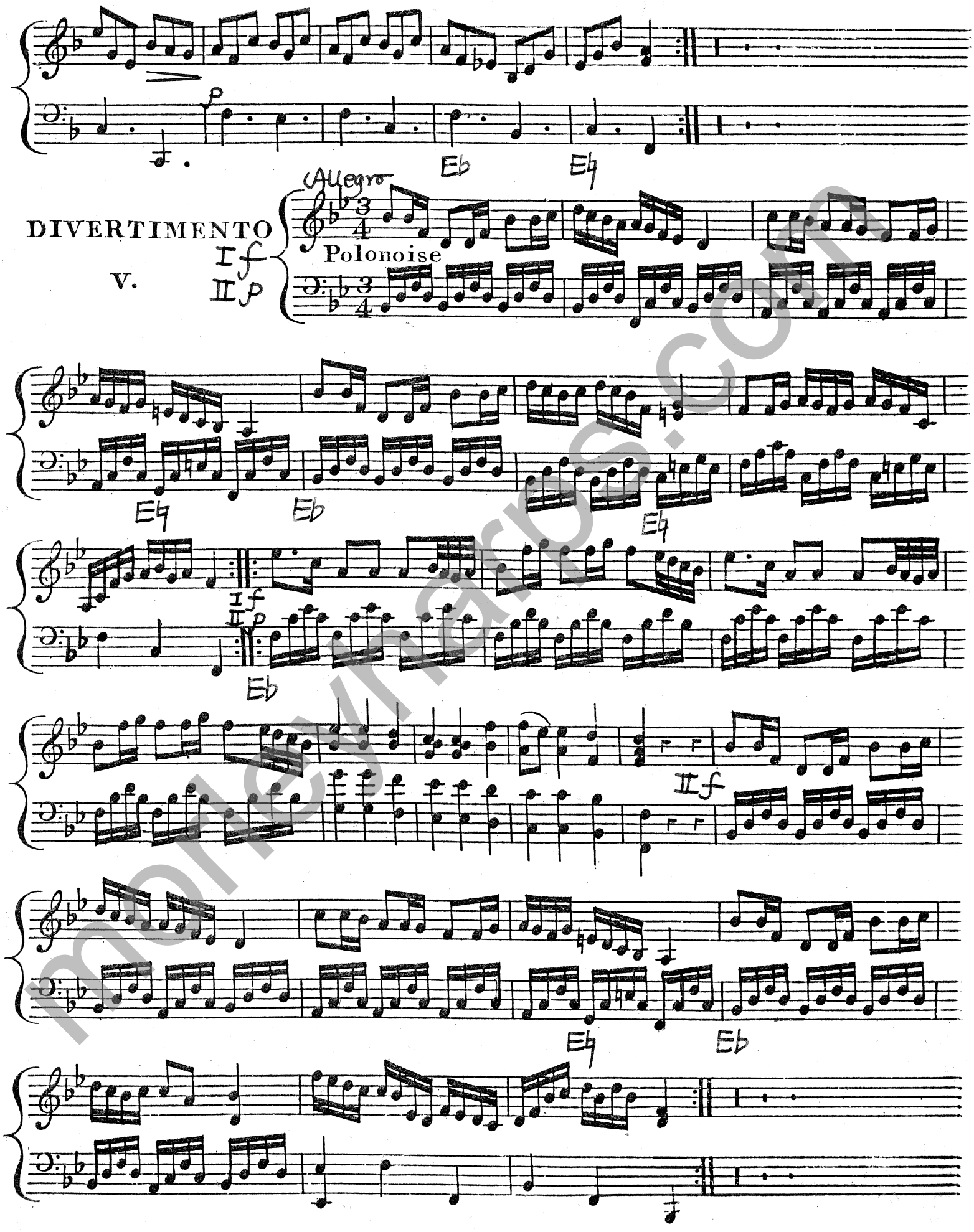

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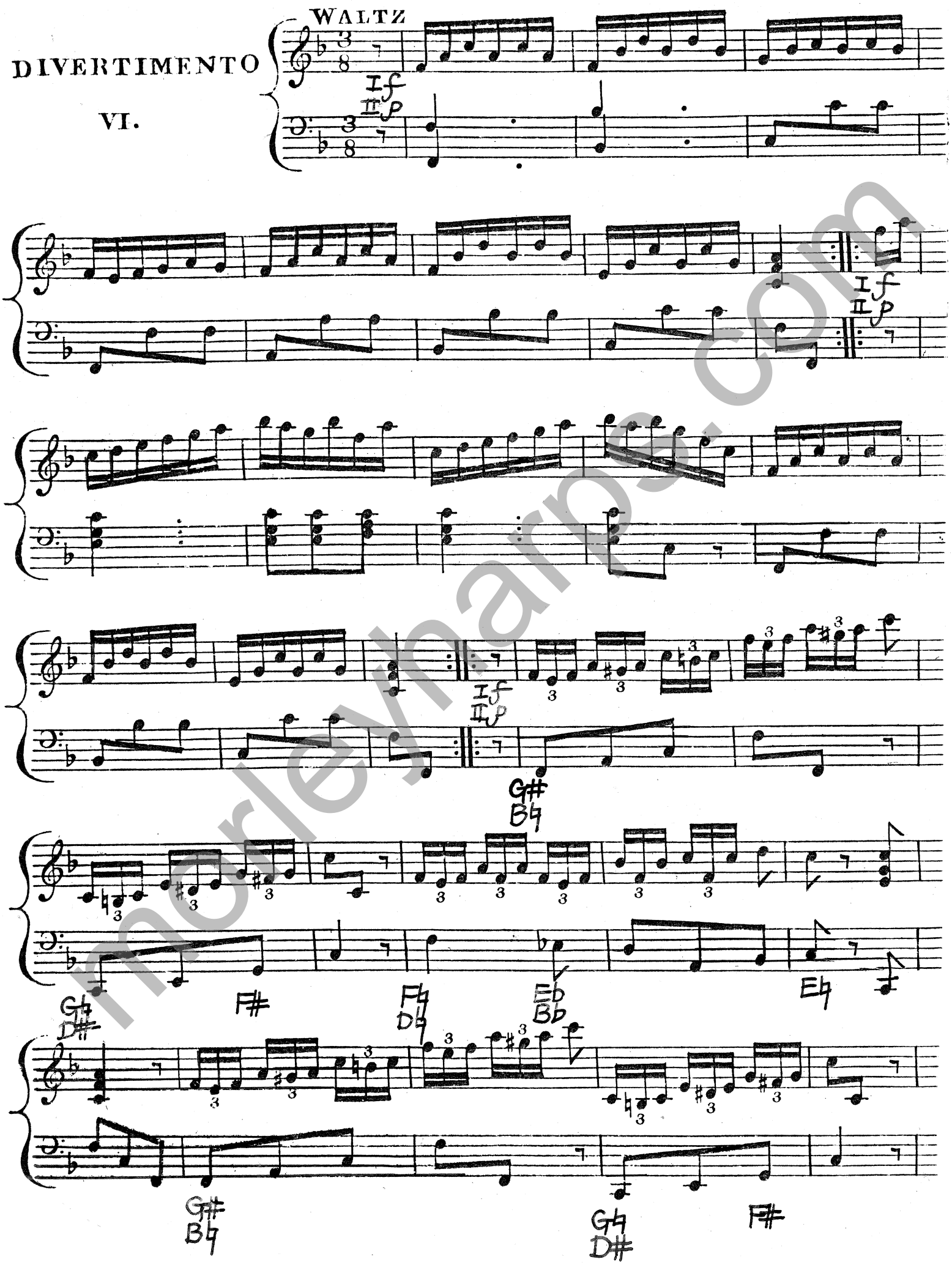
DIVERTIMENTO

VI.

WALTZ



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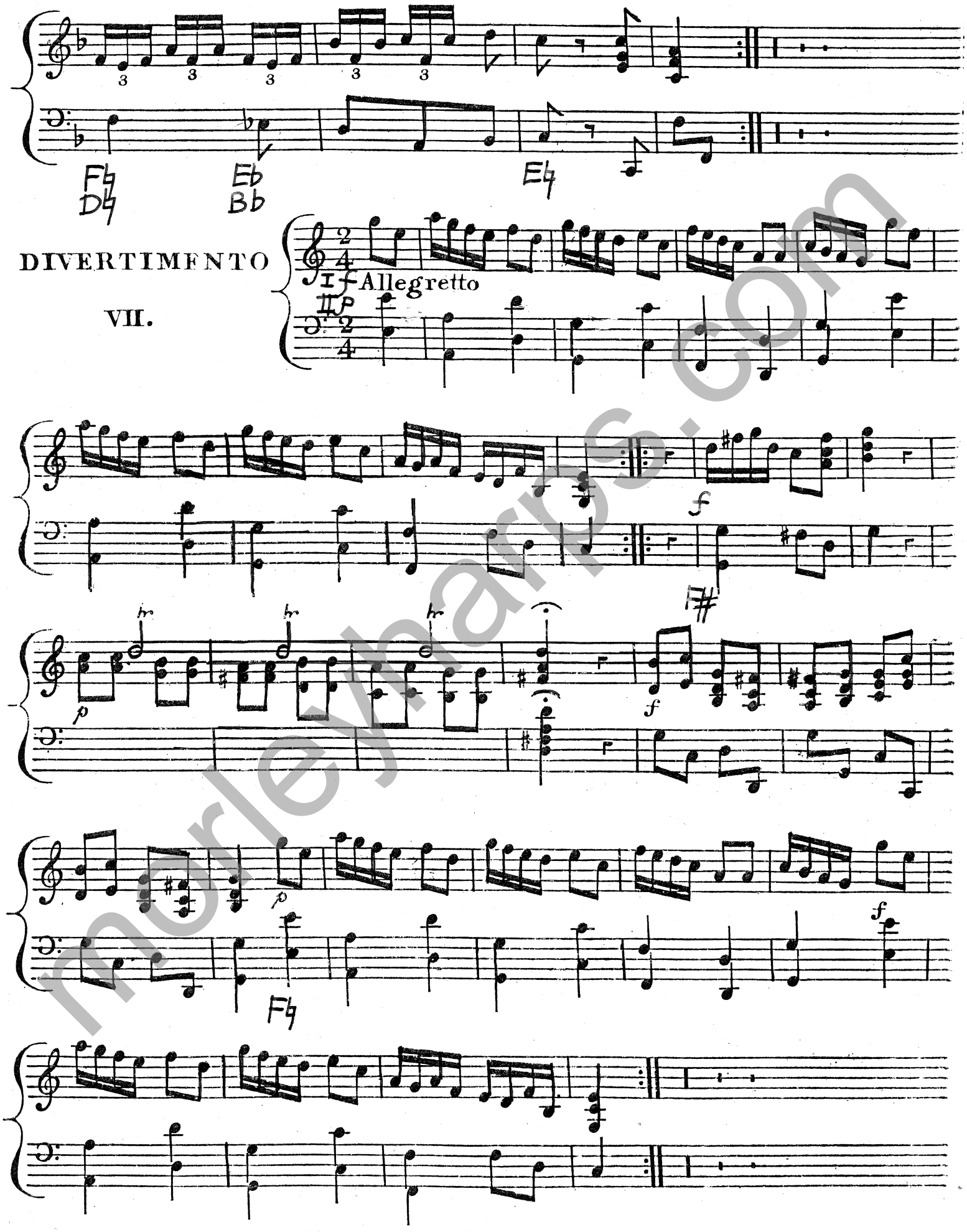

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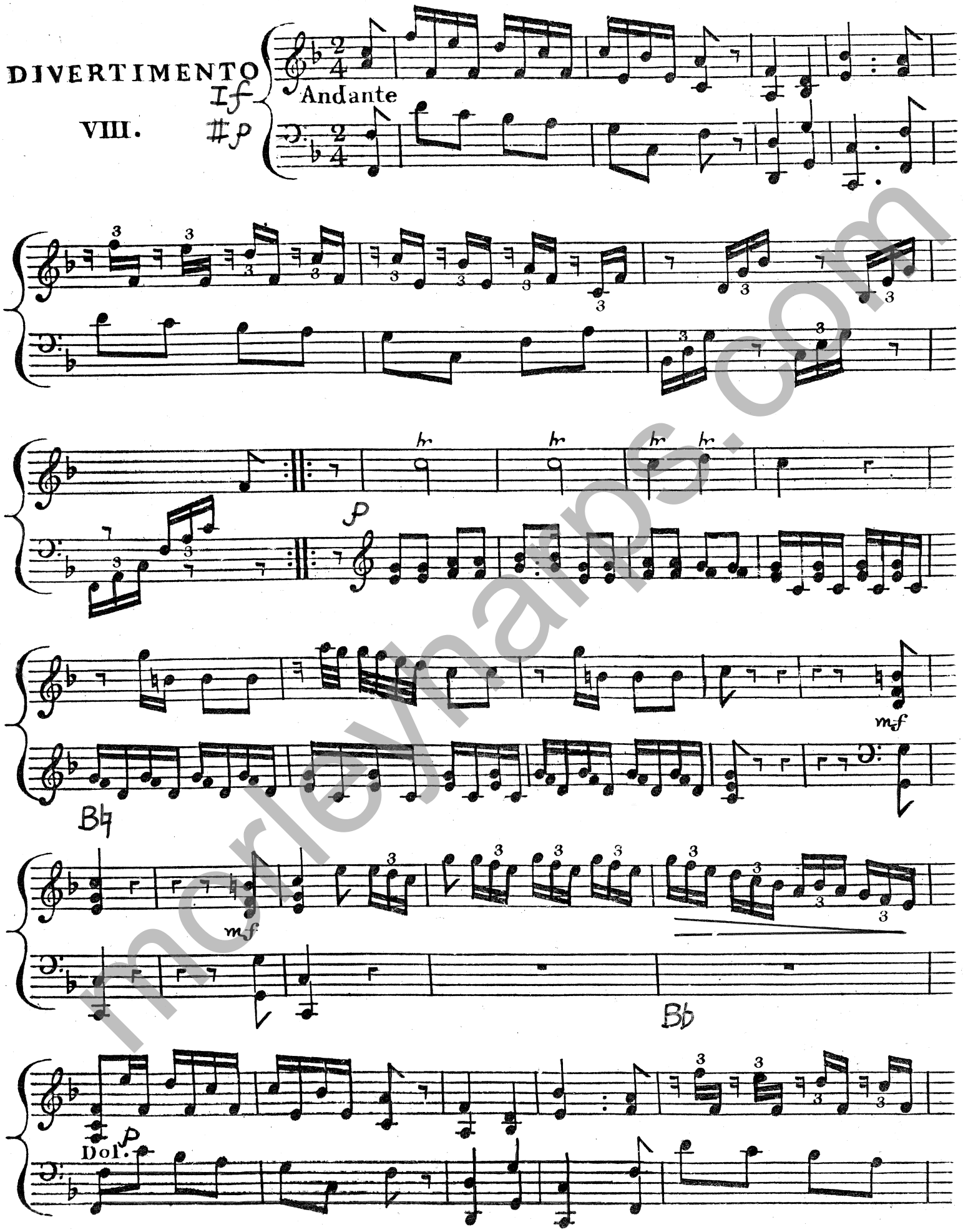
DIVERTIMENTO VIII.



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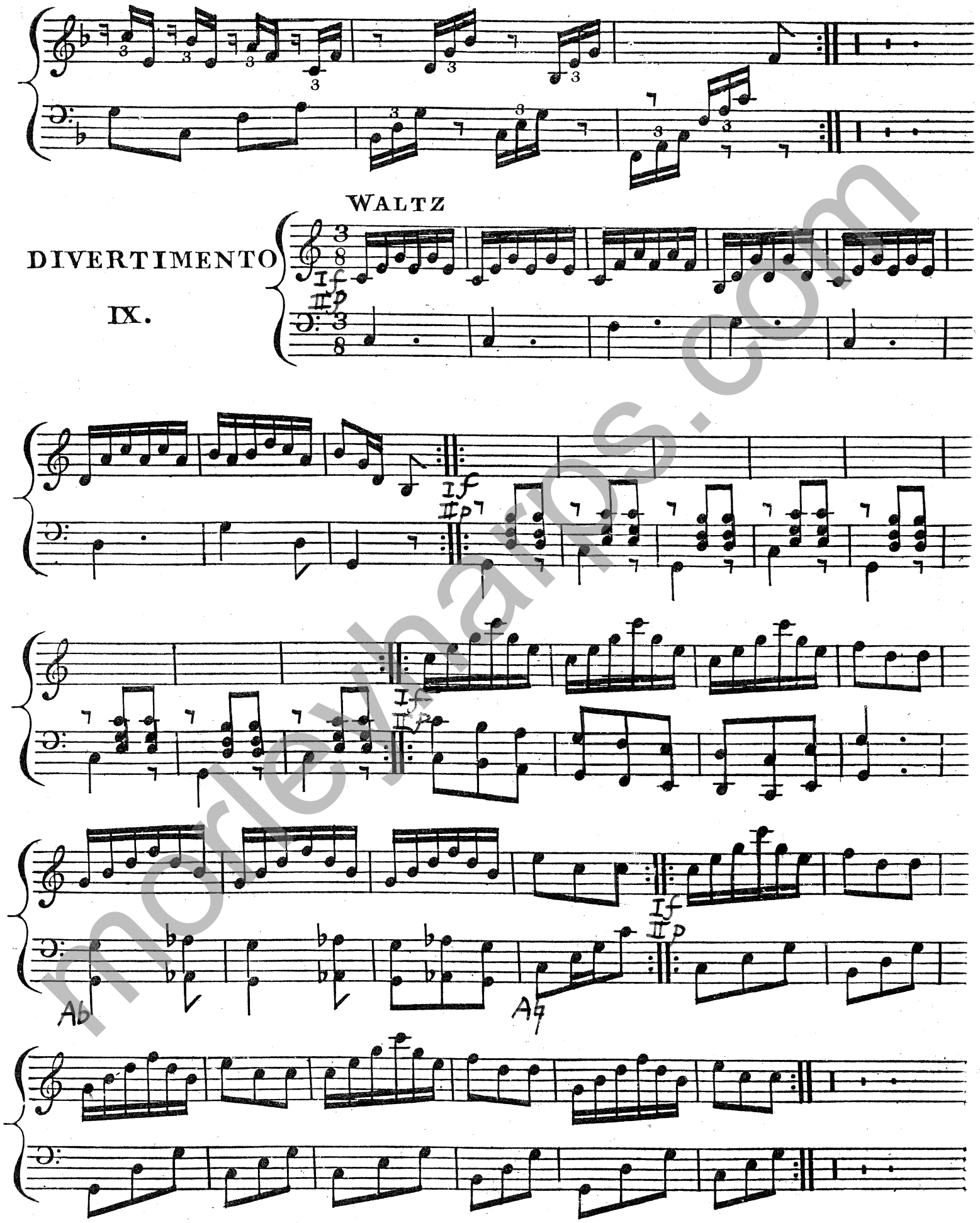

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DIVERTIMENTO X.

March I f II p

mf

f

B♭ B♭

DIVERTIMENTO XI.

Menuetto

Andante mf

f

Dol. p

A♭ – b

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DIVERTIMENTO X.

March I f II p

mf

f

Bb Bb

DIVERTIMENTO XI.

Menuetto

Andante mf

f

Dol. p

Ab – b

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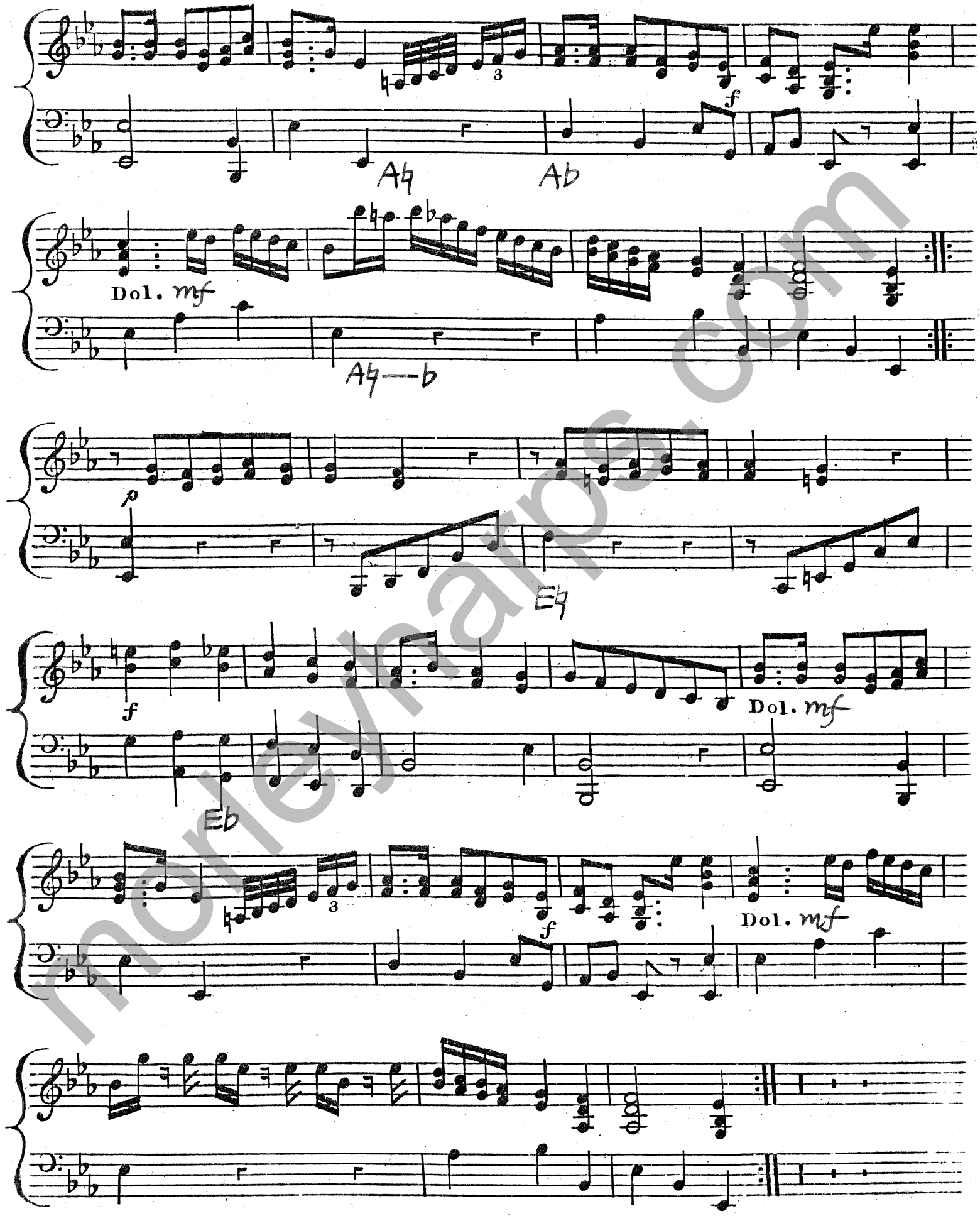

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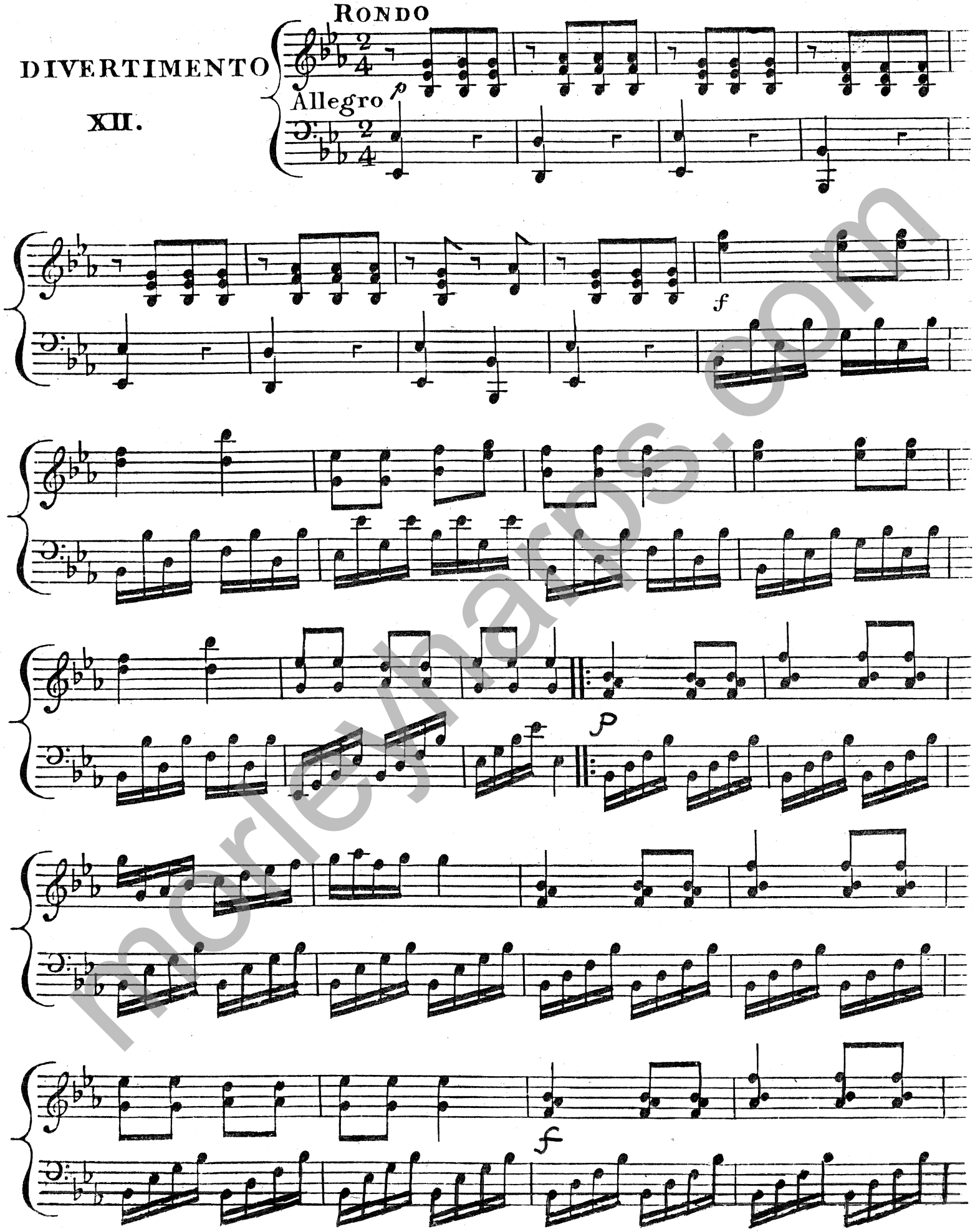
DIVERTIMENTO

XII.

RONDO

Allegro



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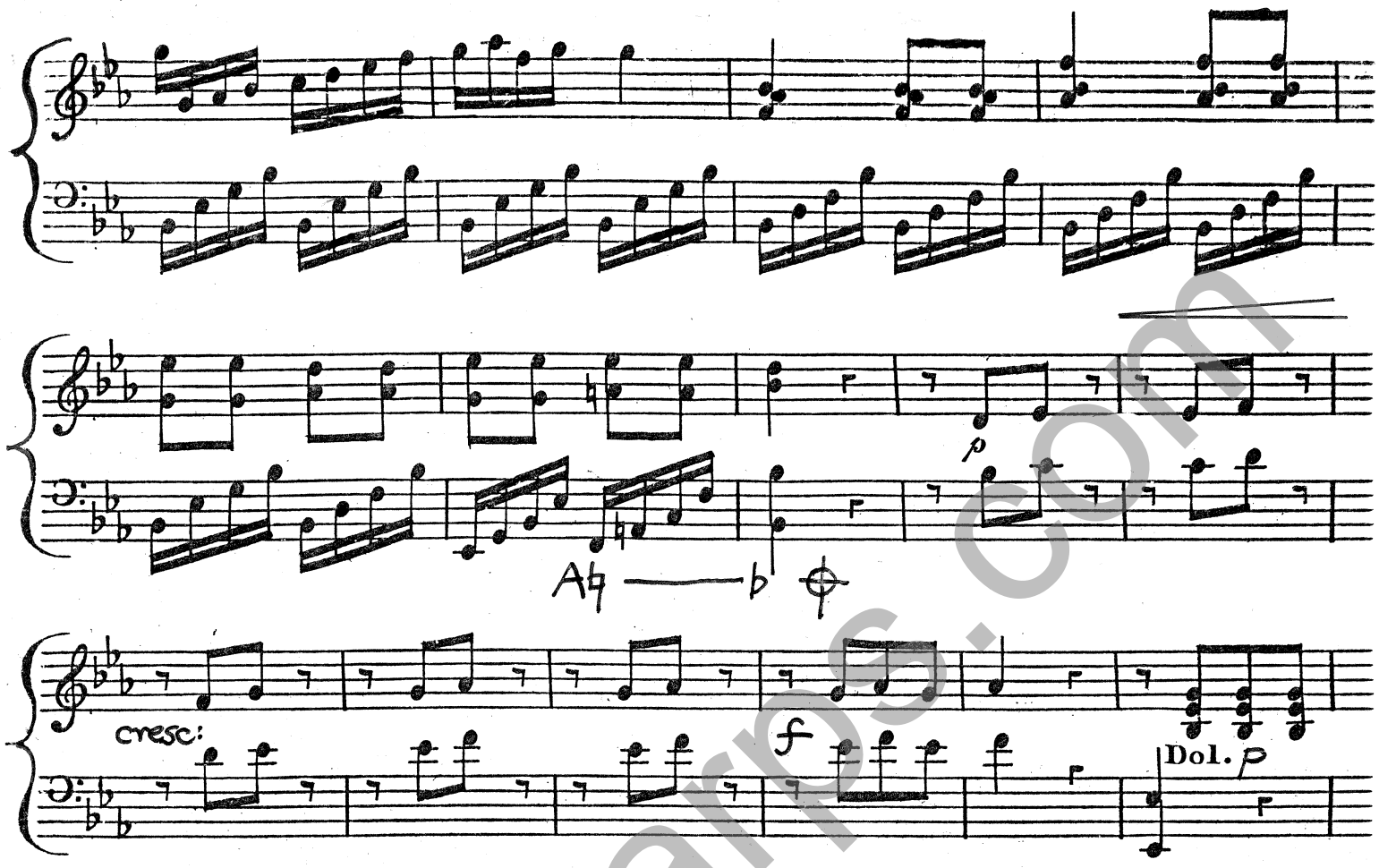

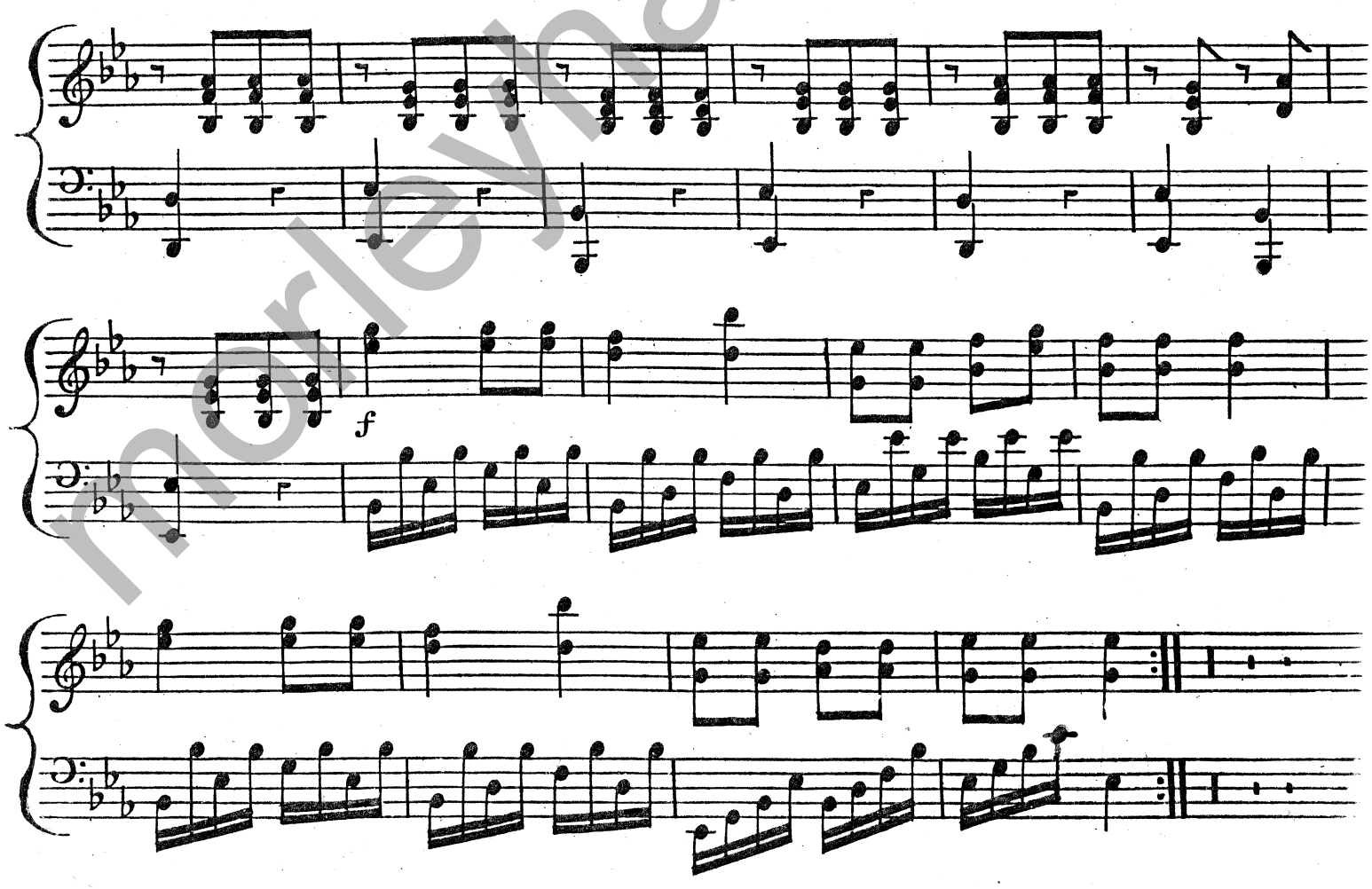

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