

A NEW AND IMPROVED EDITION,  
*with considerable additions,*

OF  
J. B. MAYER'S INSTRUCTIONS,

FOR THE

HARP,

*Exemplified in the most comprehensive manner  
by a variety of Examples Progressive Lessons Preludes &c.  
with preliminary Remarks on the first principles of  
Music and a short Introduction to the knowledge*

*of the*

DOUBLE ACTION HARP.

*Ent. Sta. Hall.*

*Price 6<sup>d</sup>.*

London,

*From the Clive Morley Collection*

CLIVE MORLEY HARPS LTD

GOODFELLOWS, FILKINS,

LECHLADE, GLOS. GL7 3JG ENGLAND

## PRELIMINARY REMARKS

Musical Sounds are expressed by certain characters called Notes, and are distinguished by and bear the names of the first seven Letters of the Alphabet Viz A. B. C. D. E. F. G. and placed on five parallel lines termed a Stave, and the Stave is divided in five lines, and four Spaces, as per Example, those which are written above or below the Stave are called Ledger or Additional lines.

Example.

Lines. 1<sup>st</sup> 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup> 5<sup>th</sup> Spaces. 1<sup>st</sup> 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup>



Treble. Notes on Lines. Notes in Spaces.

Ledger Lines ascending. D<sup>o</sup> descending.







Notes on Bass. Lines. Notes in Spaces. Ledger Lines.

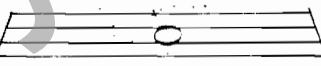
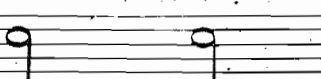

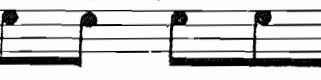

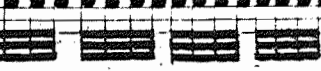
A. B. C. D. C. B. A. G. G. B. D. F. A. A. C. E. G. D. E. F. E. D. C. B.

Above. Below.

There are two Cleffs made use of in Music, for the Harp; the same as for the Piano Forte. Viz: the Treble or G. Cleff thus  placed on the second line of the Stave, and the Bass or F. Cleff thus  placed on the fourth line. These

Cleffs are placed at the beginning of each Stave, in order to determine the names of the Notes on the Lines, and Spaces, which are reckoned from them.

There are six sorts of Notes used Viz: Semibreve . Minim . Crotchet . Quaver . Semiquaver . and Demisemiquaver , the proportion they bear each other is as follows.

a Semibreve is equal to		a whole Bar. in Common Time.
2 Minims		for a Semibreve.
4 Crotchets		for a Semibreve, and 2 for a Minim.
8 Quavers for a Semibreve.		2 for a Minim, and 4 for a Crotchet.
16 Semiquavers for a Semibreve.		8 for a Minim, 4 for a Crotchet, and 2 for a Quaver.
32 Demisemiquavers for a Semibreve.		8 for a Crotchet, 4 for a Quaver, and 2 for a Semiquaver.

### Of the RESTS.

A Rest is a temporary silence, often used in Music, each specie of Music has a Rest, which in point of duration is equal to the Note itself.

#### EXAMPLE.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. Bar.

Their Rests.

half Bar. two Bars. four Bars. eight Bars. ten Bars. Eleven Bars. Twelve Bars.

### OF DOTTED NOTES.

A Point, or Dot, following any Note or Rest, makes such Note or Rest, half as long again, as it otherwise would be were there no Dot annexed to it, see Example.

Example.

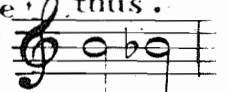
Explained.

Rests Dotted.

These three signs  $\sharp$ ,  $\flat$ ,  $\natural$  are called Sharp, Flat, and Natural. A Sharp placed before a Note, raises it half a tone thus.



a Flat lowers the Note half a tone thus.



and a Natural placed before any Note, that has been made Sharp or Flat, restores it to its original place: thus.



A Single Stroke or Bar, drawn across the five lines,  $|$  is to divide the Measure, and to distinguish one Bar from another.

Double Bars  $||$  divide Pieces of Music, into two or more Parts, generally called Strains, these are not always used, except at the end, and then they mark the finishing of the Movement. A Repeat  $\text{X}$  over  $||$  is placed as a Mark to denote from when the Part is repeated. When the double bar is dotted the strain must be repeated.

A Pause, or Cadence, is marked thus  $\frown$ . A Tye, or Binding, thus  $\smile$  when put over two, or more Notes on the same Line, or Space, (whether in the same or different Bars) the First only is to be struck, though it must be held the full time of both, as the following Example will explain. A Paus denotes that the note or rest over which it is placed must be held longer than its proper time; and when placed over a double bar, denotes the conclusion of the piece.

Example.

Staccato marks  $\text{stacc}$  or thus  $\text{stacc}$  signify the Notes over which they are placed, must be played with Spirit and Taste, and held only half their Time, the remaining parts being made up by an imaginary Rest, between each Note, as in the following.

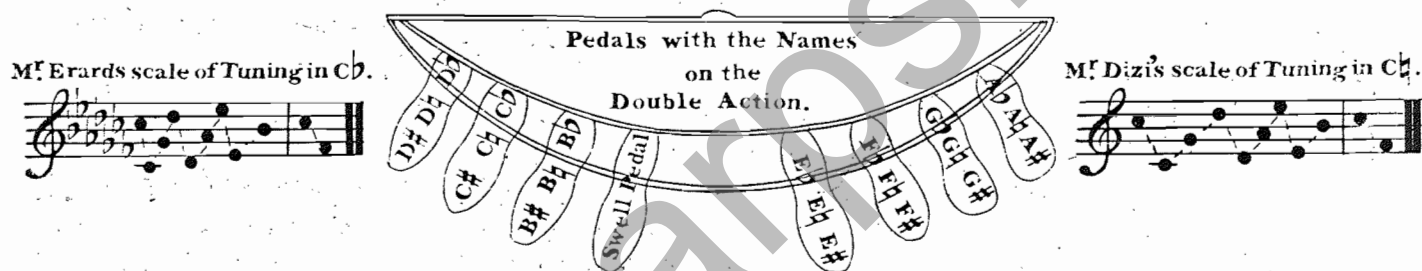
Example.



## Observations on the Double Action Harp.

The double action Harp is so denominated from the twofold motion of its pedals, by which two additional sounds are produced from each string; as the advantages possessed by these instruments have obtained for them a preference in the higher circles, it may not be unnecessary to explain their peculiar properties and advantages. For those who are desirous eminently to distinguish themselves, or to whom expence is an inferior consideration, the double action Harp is recommended; but for general practise the single action will be found amply adequate, as the most eminent professors have arrived without the aid of the new improvements at the greatest brilliancy of execution and beauty of performance.

Each note of the Scale may on the double action be made either Flat, Sharp, or Natural but as the single action Harp having only two sounds to each string, the third is made by substituting an approximating sound on the next string on this account those keys having such as more than 3 flats or 4 sharps for their signature have not a perfect scale on this Instrument equal to the double action for by the latter you are enabled to make  $D\flat$  in the Key of  $A\flat$  with 4 flats by the same Pedal which on the single action must be taken by the  $C\sharp$  Pedal, and in other Keys having more Signatures the imperfection increases; it must be remarked that those Keys are not generally used and this defect may be partially remedied by tuning the unused strings to the required Notes in the Key in which you play.



The double Action Harp has three sounds to each string. When the pedals are all fixed at the middle Stop all the notes are natural and the Instrument is in the key of  $C$  major; by removing them from thence to the upper part the notes become flattened and by fixing them at the lowest they become sharpened. By this expedient each string in every Key represents a separate note for the scale throughout.

The following will be found a simple and general rule for fixing the pedals for different keys. In the major key of  $C$  all the pedals are fixed at the middle stop; if Flats constitute the signature the pedals must be raised; if sharps they must be pressed down.

The double action Harps of different makers, though varying in mechanical construction all tend to effect the same objects above described; the prejudices in favor of particular manufacturers are not so much regarded now as they were, as there are at this time many Makers of equal celebrity for workmanship and tone Erard's are tuned in  $C\flat$  with all the Pedals off and

Dizi's and Dodd's Harps are tuned in  $C\sharp$  with all the pedals in the middle or second stop the former when tuned in order to play in  $E\flat$  you take off the  $D, G, C \& F$  Pedals which will leave only the  $B, E \& A$  Pedals flat, there are many who tune as before stated and afterwards unlatch the Pedals from the upper stop to the second which will bring the Instrument in the same Key as Mr. Dizi's Harp which is  $C\sharp$  by which system it presents a very easy method of placing the Pedals as previously noticed; for flats you raise the Pedal to the upper stop and for sharps they are pressed down to the lowest stop according to the names of the Flats or Sharps at the beginning of the Music.

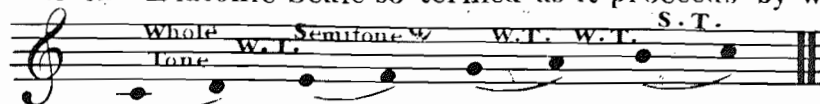
**NB** The placing of the Pedals is explained to each Air both on the Single & double Action.

## INTERVALS.

56

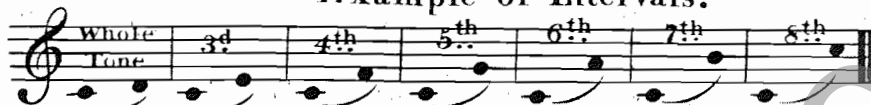
An Interval is the distance between two sounds in point of gravity and acuteness the least of which is called a Semitone or half note, it is an Interval of a Semitone between G, & A $\flat$ , or between D & E $\flat$  &c. the regular progression of the other Notes in what is denominated the Diatonic Scale is by an Interval of two Semitones or a whole tone.

Example of the Diatonic Scale so termed as it proceeds by whole tones.



The Interval between C & D also between D & E or between any two contiguous notes in the Scale is called a 2<sup>d</sup> the Interval between C & E or between D & F is called a 3<sup>d</sup> and so on with the rest.

Example of Intervals.



Observe that all the Intervals are contained within the extent of an Octave and those which exceed that extent are but a repetition of the same Notes.

A Chord is several notes struck together thus An Arpeggio is the Notes of a Chord played in succession and in a particular direction which is more the character of the Instrument than by striking them together, they are performed by commencing with the lowest note and passing swiftly to the highest sweeping over the strings the Chords when intended to be divided or played in succession are often marked thus or

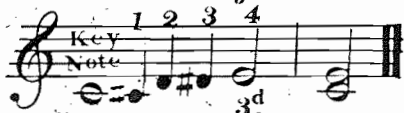
The Common Chord is a Key Note to which is added its 3<sup>d</sup> 5<sup>th</sup> & 8<sup>th</sup> thus E $\flat$  being the Key or fundamental Note its 3<sup>d</sup> is G its 5<sup>th</sup> B $\flat$  and its eighth E $\flat$  see Exercise On the Common Chord in the different positions which should be played often and in a distinct and steady manner the fingers should be prepared and placed on the Strings before they are struck omitting the 4<sup>th</sup> finger which is never used you must then commence the Chord from the foundation and the others played rather rapid in succession the thumb must be held in an upright position pressing against the String, which position must be preserved passing from one Octave to another in playing Octaves the upper is taken always with the 3<sup>d</sup> finger and may be extended if the passage should exceed its natural position; the Right Hand is used to perform the Treble part and the Left Hand for the Bass part of which there is used but seldom more than the thumb and 3<sup>d</sup> finger yet the position of the Chord should be prepared.

### Of Keys or Modes

The fundamental Note of a regular Composition is always the Key Note especially in the Bass.

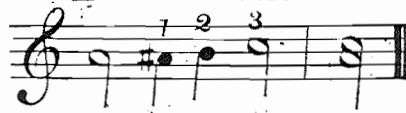
There are two sorts of Keys Major (Sharp) & Minor (Flat) this you may know not by the Sharps and Flats set at the Clef for there are Major Keys with Flats and Minor Keys with Sharps but by the first 3<sup>d</sup> in the Scale which in the Major Key are from the 3<sup>d</sup> to the 4<sup>th</sup> and 7<sup>th</sup> & 8<sup>th</sup> in the Minor Scale from the 2<sup>d</sup> to the 3<sup>d</sup> and likewise from the 7<sup>th</sup> to the 8<sup>th</sup> but in descending between the 5<sup>th</sup> & 6<sup>th</sup> which constitute the essential difference between the Major and Minor Mode.

Ex: of a Major 3<sup>d</sup>



### EXAMPLES

Ex: of a Minor 3<sup>d</sup>



EXAMPLE, of the different KEYS, or MODES.

Sharp,  
or  
Major  
Keys.

no Sharp. 1. 2. 3. 4. 5. 6.

C. G. D. A. E. B. F#.

one Flat. 2. 3. 4. 5. 6.

Flat,  
or  
Minor  
Keys.

no Flat. 1. 2. 3. 4. 5.

A D G

one Sharp. 2. 3. 4.

E. B. F#. C#.


Of TIME.


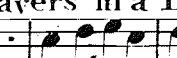
The Time of a Musical Composition, is Common, or Triple, either of which may be simple or compound; the Figure which denotes the species of Time used in a Piece, is marked at the beginning. Common Time, is expressed by **C.** **C.** containing four Crotchets in a Bar, or any quantity of Notes which are equivalent; and by this mark  $\frac{2}{4}$ . being half Common Time, containing two Crotchets in a Bar. Compound Common Time, by  $\frac{6}{8}$ . Six Quavers in a Bar. and by  $\frac{6}{4}$ .  $\frac{12}{8}$ . and  $\frac{12}{4}$ . the three latter are very seldom used in Modern Music. Simple Triple Time by  $\frac{3}{2}$  three Minims in a Bar.  $\frac{3}{4}$ . three Crotchets in a Bar.  $\frac{3}{8}$ . three Quavers in a Bar. and  $\frac{9}{16}$  and  $\frac{9}{8}$ . which are also seldom used. N.B. If the Time be common or equal, the beating is also equal, two down and two up, or one down and one up. If the Time be Triple or unequal, the beating is also unequal two down and one up. With respect to the velocity of the different species of Time, they are as various as the Measures and Modifications in Music, and are generally expressed by some Italian word or phrase, at the beginning of each Movement, as *Larghetto* rather Slow, *Allegro* Quick, &c.

## EXAMPLES

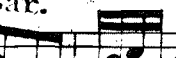
Simple Semibreve or equivalent in a Bar.

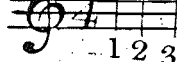
Common Time. 

Two Crotchets in a Bar.  1234 123 1 2 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1234

D<sup>o</sup>  Compound Common Time  Six Quavers in a Bar.  1 2 1 & 2 & 1 & 2 & 1 2 1 2 1 & 2 & 1 & 2 & 123

Simple Three Crotchets or equiv: in a Bar.  123 123 1 23 123 1 23 1 23 1 23 1 23 123

Triple Time.  Three Quavers or equiv: in a Bar.  123 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Waltz Time. 



## OF THE ARPEGGIO, AND CADENCES, IN VARIOUS KEYS.

This term is derived from Arpa which signifies a quick succession of the several Notes which compose any Chord and its execution more particularly appertains to this Instrument. APPEGGIATO. (Ital:) this term implies that the passage or movement against which it is placed is to be performed in the style of Harp Music.

ARPEGGIO ACCOMPANIMENT. An Accompaniment the Passages of which chiefly consist of the Intervals of the several Chords taken in succession.

### COMMON CHORDS

The following disposition of the Pedals are for the  
Single Action Harp.

Key of E $\flat$  Major.                      C Minor.

all the  
Pedals off.

VAR: in  
Arpeggio

VAR: in  
C. Minor.

Key of B $\flat$  Major.                      G Minor.

A. and E.  
Pedals on.

Key of F. Major.                      D. Minor.

A and E  
Pedals on.

These Marks //, // signify a continuation of the foregoing Notes



A E. B.  
 Pedals on.

Key of C. Major. A Minor.

A E B F  
 Pedals on.

Key of G Major. E. Minor.

A. E. B.  
 F. C  
 Pedals on.

Key of D. Major. B. Minor.

A E B F.  
 C G.  
 Pedals on.

Key of A. Major. F# Minor. \*E# on F. Natural.


A. E. B. F.  
 C. G. D.  
 Pedals on.

Key of E. Major. C# Minor. \*B# on C. Natural.

X On the Double Action the E# & B# are made on their own Notes.

\* On the Double Action the E $\sharp$  & B $\sharp$  are made on their own Notes.

## A Scale for Tuning the Harp

The easiest method of Tuning is as follows, tune E, in the Treble situated on the fourth Octave thus:  to an E Flat Tuning Fork, or to the Piano Forte. E $\flat$ .



and then tune its Octave below perfect, and afterwards the fifth upwards, to the same Octave, and its Octave below, then proceed by Octaves and fifths, as the Scale directs throughout its bearings, (comprizing Nine Notes) then examine the same by the different Trials, and if perfect, you may proceed to tune the remainder above and below, by Octaves

SCALE then tune the A a fifth below E. Trials. Octaves to the top. Octaves to the bottom.

The musical notation shows a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The first section, labeled 'SCALE', consists of a series of eighth notes ascending from E4 to E5, with a dashed line indicating a continuation of the scale. This is followed by a double bar line. The next section, labeled 'Trials', shows a series of eighth notes descending from E5 to E4. This is followed by another double bar line. The final section, labeled 'Octaves to the top' and 'Octaves to the bottom', shows a series of eighth notes ascending from E4 to E5, with a dashed line indicating a continuation of the scale.

The Cross + is for the Thumb, 1 the first Finger, 2 the middle Finger, 3 the third Finger. The Figures over the Bass signify the name of the Chord The Inversions of the Common Chord are shewn by the following Examples.

### LESSON FOR THE COMMON CHORD.

D. Ac<sup>4</sup> 4 Pedals at the 2<sup>d</sup> stop and B.E & A remain flat.

Common Chord.

Sixth by removing the Bass a 3<sup>d</sup> higher.

Sixth & fourth by removing the Bass another 3<sup>d</sup> higher.

In the following Example it must be observed : to put the third Finger on the 5<sup>th</sup> Note G, before the Thumb has struck the Note E. In ascending, also on B & E following.

EXAMPLE 1.

Fifth Note

Fifth Note

In descending the Thumb must be on the fifth Note B, before the 3<sup>d</sup> Finger strikes the preceding note E &c.

EXAMPLE

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

EXAMPLE 2.

### Fingering of Various Passages.

2 or 3 Notes Must be slid down with the Thumb thus.

And the same when four or more Notes are marked in a similar manner.

When there are five Notes descending without the Tie the second Finger strikes the fifth Note.

In ascending the fifth Note is to be struck with the Thumb.



In this Scale you must observe to place the 3<sup>d</sup> Finger on the 5<sup>th</sup> Note, before the Thumb strikes the 4<sup>th</sup> Note.



In descending place the Thumb on the Note before the third Finger strikes the Fourth Note.

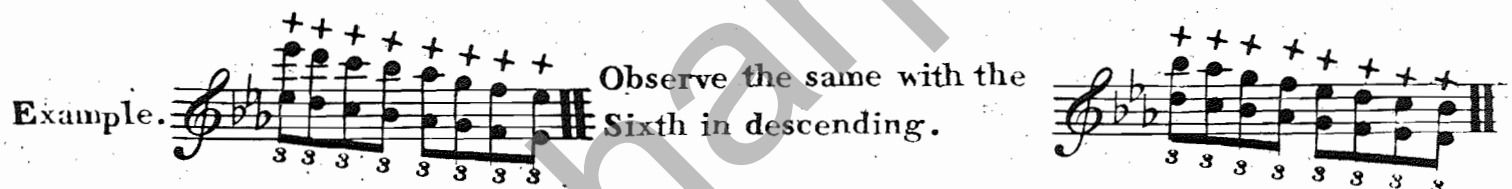


### WITH BOTH HANDS.



### OCTAVES.

In Playing the Octaves descending with the Right Hand, it may be slid down with the Thumb when the third Finger strikes the lower Note.



Example.

Observe the same with the Sixth in descending.

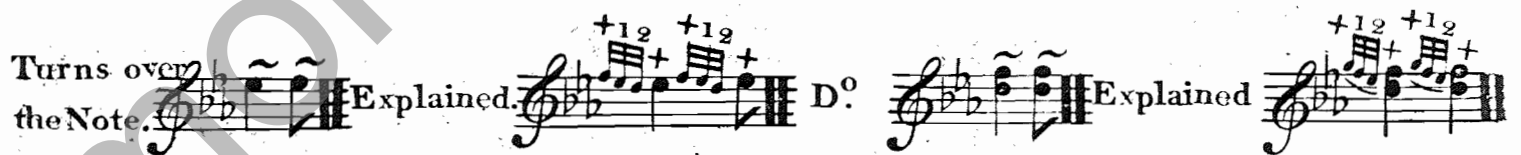


A Shake.

Explained.

A Shake.

Explained.



Turns over the Note.

Explained.

D<sup>o</sup>

Explained



D<sup>o</sup>

Explained.



Turns.

Explained.

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



Lessons for  
the  
left Hand.



Exercise for both Hands.



Harmonic sounds are produced with the left Thumb and the under part of the Muscle, opposite the little Finger, The Thumb must be held on the String with the Muscle at the same time, and when the Thumb strikes the String the whole Hand must be withdrawn quickly to liberate the vibration.



### GAMUT FOR THE HARP WITH VARIATIONS

Double Action F, C, G & D fixt at the  
2<sup>d</sup> stop & B, E & A, remain flat.



VAR: I.

VAR: II.

This page contains two musical variations, VAR: I and VAR: II, each consisting of eight measures. The music is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is in grand staff (treble and bass clefs). Variation I (measures 1-16) features a melodic line in the right hand with eighth-note patterns and a supporting bass line in the left hand. Variation II (measures 17-32) continues the melodic and harmonic development with similar rhythmic patterns. The page is numbered 12 in the top left corner.

VAR: III.

VAR: IV.

Musical score for Variation III and Variation IV. The score is written for piano (p) and features a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Variation III (measures 1-8) consists of a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. Variation IV (measures 9-16) features a rapid sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The variation concludes with a double bar line and repeat dots.



VAR: V.

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system is marked 'VAR: V.'. The notation features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes, and a simpler, more rhythmic accompaniment in the left hand. The piece concludes with a double bar line at the end of the sixth system.



## PRELUDES AND FAMILIAR AIRS IN KEYS PROPER FOR THE HARP.

## PRELUDE IN B.

D, A, 5 Pedals at the 2<sup>d</sup> stop & B & E, remain flat.

The Pedal  
A  
must be on.

The Pedals described are for the Single Action.

## GOD SAVE THE KING.

Musical score for 'God Save the King' in B-flat major, 4/4 time. The score consists of two systems of grand staves. The first system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment, featuring a triplet in the treble staff. Dynamics include piano (p) and forte (f).

## PRELUDE IN G. MINOR.

The Pedals  
A, and F,  
must be on.

Musical score for 'Prelude in G Minor' in G minor, common time. The score consists of two systems of grand staves. The first system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. Dynamics include piano (p).

## ANDANTE GRAZIOSO.

Musical score for 'Andante Grazioso' in B-flat major, common time. The score consists of two systems of grand staves. The first system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment, featuring a triplet in the treble staff. Dynamics include piano (p) and forte (f).

## PRELUDE IN F.

Double Action The 6 Pedals at the 2<sup>d</sup> stop & B $\flat$  remains flat.

The Pedals

A, and E,

must be on,

The first system of the musical score for 'PRELUDE IN F.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of F major (one flat) and common time. The music features a series of eighth and sixteenth notes, with some beamed sixteenth notes in the right hand. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

## ALLEGRO.

The second system of the musical score for 'PRELUDE IN F.' consists of two staves. The tempo is marked 'ALLEGRO.' The music continues with similar rhythmic patterns, featuring more complex chordal structures in the right hand. The left hand maintains its eighth-note accompaniment. The system concludes with a double bar line.

## PRELUDE, IN D, MINOR.

The Pedals,

A, E, and C.

The third system of the musical score for 'PRELUDE, IN D, MINOR.' consists of two staves. The key signature changes to D minor (two flats). The music features a series of chords and single notes, with a more somber tone due to the key change. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

## LENTO

The fourth system of the musical score for 'PRELUDE, IN D, MINOR.' consists of two staves. The tempo is marked 'LENTO'. The music features a series of chords and single notes, with a more somber tone due to the key change. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

## ALLEGRO SUBITO

The fifth system of the musical score for 'PRELUDE, IN D, MINOR.' consists of two staves. The tempo is marked 'ALLEGRO SUBITO'. The music features a series of chords and single notes, with a more somber tone due to the key change. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.



## PRELUDE IN C MAJOR.

7 Pedals at the 2<sup>d</sup> stop.The Pedals  
A. E. and B.

Fine.



Da Capo al Segno 8.

## PRELUDE IN A MINOR.

Single Action.  
The Pedals  
A.E.G.B.

## ANDANTE GRAZIOSO

## PRELUDE IN G. MAJOR.

6 Pedals at the 2<sup>d</sup> stop and F# at the 3<sup>d</sup>

S. A.  
The Pedals  
A.F.E.B.

From Night till Morn.

First system of musical notation for the Prelude in E Minor, measures 1-4. The treble and bass staves are shown with a key signature of one sharp (F#) and a common time signature. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation for the Prelude in E Minor, measures 5-8. The treble and bass staves are shown with a key signature of one sharp (F#) and a common time signature. Dynamics include *f* (forte) and *p* (piano).

PRELUDE IN E MINOR. 5 Pedals at the 2<sup>d</sup> Stop and D & F# at the 3<sup>d</sup>

The Pedals

A, F, E,  
B, and D.

ALLEGRO.

Musical notation for the pedal part of the Prelude in E Minor, measures 1-8. The bass staff is shown with a key signature of one sharp (F#) and a common time signature.

Third system of musical notation for the Prelude in E Minor, measures 9-12. The treble and bass staves are shown with a key signature of one sharp (F#) and a common time signature.

ALLEGRO.

A. R.

Fourth system of musical notation for the Prelude in E Minor, measures 13-16. The treble and bass staves are shown with a key signature of one sharp (F#) and a common time signature.

Fifth system of musical notation for the Prelude in E Minor, measures 17-20. The treble and bass staves are shown with a key signature of one sharp (F#) and a common time signature.

Sixth system of musical notation for the Prelude in E Minor, measures 21-24. The treble and bass staves are shown with a key signature of one sharp (F#) and a common time signature.

PRELUDE IN D. MAJOR. 5 Pedals at the 2<sup>d</sup> stop and C# & F# at the 3<sup>d</sup>

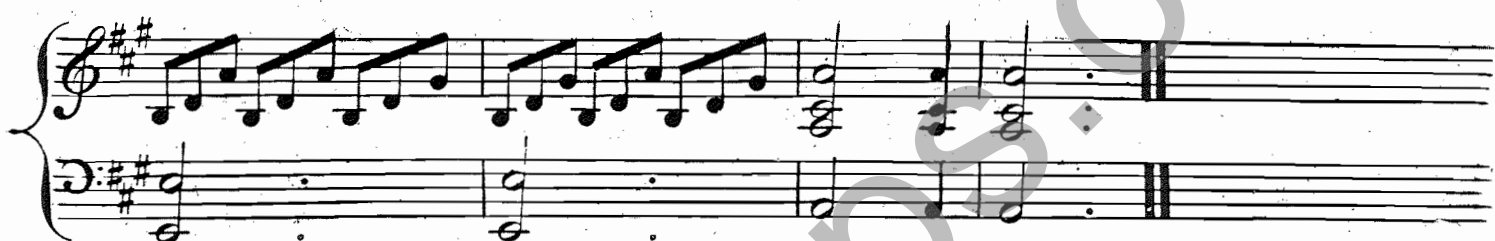
The Pedals  
A, F, E,  
B, and C.

## MAESTOSO.

MARCH.  
De la Belle  
Arsene.

PRELUDE IN A. MAJOR. 4 Pedals at the 2<sup>d</sup> stop and C F & G at the 3<sup>d</sup>

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





PRELUDE IN E MAJOR. 3 Pedals at the 2<sup>d</sup> stop and C.D.E.&G at the 3<sup>d</sup>

The Seven  
Pedals  
must be on.

The first section of the score consists of seven systems of piano and organ staves. The piano part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The organ part is written in bass clef with the same key signature and time signature. The first system includes the instruction "The Seven Pedals must be on." to the left. The second system is a continuation of the first. The third system ends with a double bar line. The fourth system begins with a new tempo marking "ALLEGRO." and a change in the organ part's time signature to 6/8. The fifth system continues the organ part. The sixth system ends with a double bar line. The seventh system continues the organ part.

## PRELUDE IN E FLAT MAJOR.

No Pedals.

The second section of the score consists of two systems of piano and organ staves. The piano part is written in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The organ part is written in bass clef with the same key signature and time signature. The first system includes the instruction "No Pedals." to the left. The second system continues the organ part.



## Prelude in C Minor.

5 Pedals at the 2<sup>d</sup> stop and A & E remain flat.

ROMANCE  
BY  
KRUMPHOLTZ.

The musical score is written for piano and right hand. It begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The first system includes a piano (p) dynamic marking. The second system features a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system features a forte (f) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system features a forte (f) dynamic marking. The seventh system concludes the piece with a double bar line.

The String D must be tuned a Semitone lower, in unison with C Sharp.

Prelude ,  
in  
A Flat Major.

D Ac. 3 Pedals at the 2<sup>d</sup> stop and B, E, A. & D remain flat.

On the double Action the String is not altered.

MINUET.  
DE LA COUR.

Fine.

Da Capo al Segno 8.