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.

London,
From the Clive Morley Collection

CLIVE MORLEY HARPS LTD
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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.

There are two Cleffs made use of in Music, for the Harp; the same as for the Piano Forte. Viz; the Treble or G. Clef thus placed on the second line of the Stave, and the Bass or F. Clef 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 O, 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 Crotches for a Semibreve, and 2 for a Minim.
- 8 Quavers for a Semibreve.
- 16 Semiquavers for a Semibreve.
- 32 Demisemiquavers for a Semibreve;
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.


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.

Rests Dotted.

Example.

Explained.

These three signs \( \sharp, \flat, \natural \) are called Sharp, Flat, and Natural. A Sharp placed before a Note, raises it half a tone thus \( \text{\#} \); a Flat lowers the Note half a tone \( \text{\flat} \), and a Natural placed before any Note, that has been made Sharp or Flat, restores it to its original place: thus \( \natural \).

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 \( \& \) 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 \( \text{\textperiodcentered} \). A Tie, or Binding, thus \( \text{\textperiodcentered} \) 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 Pause 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 \( \text{\textperiodcentered} \) or thus \( \text{\textperiodcentered} \) 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.
The Modern Pedal Harp is strung with forty two Strings. It is tuned in E flat, being the Natural Key of the Instrument, and in order to make it more easy to play, and less confused, all the F sharp strings are strung with red strings, and the F sharp with blue; the lowest string in the bass is E.

POSITION, of the HARP, and the HANDS.

In placing the Hands on the Harp, the Performer must sit upon a Chair somewhat higher than a common one. The Harp placed between the Feet, resting sideways on the right Knee; and Shoulder. In placing the Fingers on the Strings, the right Thumb must be held upright, and bent backwards, the three Fingers held straight on the Strings, to avoid touching with the Nails, the left Thumb may be held opposite the first Finger. N.B. the little Finger is not used on the Harp.

The Seven Pedals are to alter the Tones into half Tones; by pressing with the left Foot, No. 1 D becomes D sharp, pressing with the Pedal No. 2 C, becomes C sharp, No. 3 B becomes B natural, No. 4 A, pressed with the right Foot becomes A natural, No. 5 G, becomes G sharp, No. 6 F, becomes F sharp, and No. 7 E becomes E natural, sometimes they are kept by the Feet, some times put on inside.

The Modern Harp has a Pedal more, called a Swell Pedal; the use of it is for plain Chords; after the Chord is struck moving it with the left Foot produces a fine effect, when this Pedal is kept open the vibration is much stronger.

A Scale of the Notes, comprehending the Compass of the Harp.

\[
\begin{align*}
\text{SCALE.} \\
\text{Treble.} & \quad \text{Bass.} \\
\text{CDEFGABCDEFGA} & \quad \text{CDEFGABCDEFGA} \\
\text{N.B.: The modern Harp has 6 Octaves.}
\end{align*}
\]

In the Gamut there are five whole Tones and two Semi or half Tone.

Gamut or centre Scale in E flat

Whole Tone whole Tone half Tone whole Tone D sharp D flat half Tone.

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♭ in the Key of A with 4 flats by the same Pedal which on the single action must be taken by the C♯ 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♭ with all the Pedals off and the former when tuned in order to play in E♭ 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 unlash the Pedals from the upper stop to the second which will bring the Instrument in the same Key as Mr. Dizisi's Harp which is C♯ 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.

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♭, or between D & E♭ &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.

\[
\begin{array}{cccccc}
\text{Tone} & 1 & 2 & 3 & 4 & 5 \\
\text{Whole} & 1 & 2 & 3 & 4 & 5 \\
\text{Semitone} & 2 & 3 & 4 & 5 & 6 \\
\text{Whole} & 3 & 4 & 5 & 6 & 7 \\
\text{Whole} & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

The Interval between C & D also between D & E or between any two contiguous notes in the Scale is called a 2\textsuperscript{d}, the Interval between C & E or between D & F is called a 3\textsuperscript{d}, and so on with the rest.

Example of Intervals.

\[
\begin{array}{cccccc}
\text{3\textsuperscript{d}} & 1 & 2 & 3 & 4 & 5 \\
\text{4\textsuperscript{th}} & 2 & 3 & 4 & 5 & 6 \\
\text{5\textsuperscript{th}} & 3 & 4 & 5 & 6 & 7 \\
\text{6\textsuperscript{th}} & 4 & 5 & 6 & 7 & 8 \\
\text{7\textsuperscript{th}} & 5 & 6 & 7 & 8 & 9 \\
\text{8\textsuperscript{th}} & 6 & 7 & 8 & 9 & 10 \\
\end{array}
\]

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 \( \begin{array}{cccc}
\text{C} & \text{E} & \text{G} & \text{B} \\
\end{array} \) 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 \( \begin{array}{cccc}
\text{C} & \text{E} & \text{G} & \text{B} \\
\end{array} \)

The Common Chord is a Key Note to which is added its 3\textsuperscript{d}, 5\textsuperscript{th}, & 8\textsuperscript{th}, thus E♭ being the Key or fundamental Note its 3\textsuperscript{d} is G its 5\textsuperscript{th} B♭ and its 8\textsuperscript{th} E♭ see Exercise On the Common Chord in 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\textsuperscript{th} 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\textsuperscript{d} 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\textsuperscript{d} 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) thus you may know nothby 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\textsuperscript{d} in the Scale which in the Major Key are from the 3\textsuperscript{d} to the 4\textsuperscript{th} and 7\textsuperscript{th} & 8\textsuperscript{th} in the Minor Scale from the 2\textsuperscript{d} to the 3\textsuperscript{d} and likewise from the 7\textsuperscript{th} to the 8\textsuperscript{th} but in descending between the 5\textsuperscript{th} & 6\textsuperscript{th} which constitute the essential difference between the Major and Minor Mode.

Ex: of a Major 3\textsuperscript{d}

\[
\begin{array}{cccc}
\text{Key} & 1 & 2 & 3 \\
\end{array}
\]

Ex: of a Minor 3\textsuperscript{d}

\[
\begin{array}{cccc}
\text{Key} & 1 & 2 & 3 \\
\end{array}
\]
EXAMPLE, of the different KEYS, or MODES.

Sharp, or Major Keys.

- no Sharp:
  - C.
  - G.
  - D.
  - A.
  - E.
  - B.
  - F
c.

- one Flat:
  - G.
  - D.
  - A.
  - E.
  - B.
  - F
c.

Flat, or Minor Keys.

- no Flat:
  - E.
  - B.
  - F
c.

- one Sharp:
  - 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 \( \frac{\text{4}}{\text{4}} \), being half Common Time, containing two Crotchets in a Bar. Compound Common Time, by \( \frac{6}{6} \), Six Quavers in a Bar, and by \( \frac{\text{6}}{\text{4}} \), \( \text{12} \), and \( \text{12} \), the three latter are very seldom used in Modern Music. Simple Triple Time by \( \frac{\text{3}}{\text{2}} \) three Minims in a Bar, \( \frac{\text{9}}{\text{4}} \) three Crotchets in a Bar, \( \frac{\text{6}}{\text{3}} \), three Quavers in a Bar, and \( \frac{\text{2}}{\text{4}} \), \( \frac{\text{3}}{\text{4}} \), \( \frac{\text{4}}{\text{4}} \), 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.
  - Six Quavers in a Bar.

- Compound Common Time:
  - Three Crotchets or equiv., in a Bar.

- Simple Triple Time:
  - Three Quavers or equiv., in a Bar.

- 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 Eb Major.  C Minor.

all the Pedals off.

VAR: in Arpeggio

VAR: in C. Minor.

Key of Bb 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 Scale for Tuning the Harp

The easiest method of Tuning is as follows, tune E, in the Treble situated on the fourth Octave thus, \( \text{E} \) to an E Flat Tuning Fork, or to the Piano Forte, E\( \sharp \), and then tune its Octave below perfect, and afterwards the fifths upwards, to the same Octave, and its Octave below, then proceed by Octaves and fifths, as the Scale directs throughout its bearings (comprising 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.
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 shown by the following Examples.

**Lesson for the Common Chord.**

D. Acç4 Pedals at the 2nd step and B.E.E.A remain flat.

In the following Example it must be observed: to put the third Finger on the 3rd Note G, before the Thumb has struck the Note E. In ascending, also on B & E following.

**Example 1.**

In descending the Thumb must be on the fifth Note B, before the 3rd Finger strikes the preceding note E &c.

**Example 2.**

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

**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 3rd Finger on the 5th Note, before the Thumb strikes the 4th 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.


Turns. Explained.
For Staccato Notes in the Bass, the left Thumb must be held up and after it is struck, the Strings must be stopped with the Thumb.

Example

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.

Example of Harmonic Sounds.

Harmonic Sounds.

Gamut for the Harp with Variations

Double Action F.C.G.D first at the 2nd Sop & B.E.A. remain first.
Preludes and Familiar Airs in Keys Proper for the Harp.

Prelude in B, D.A.5 Pedals at the 2nd stop & B&S, remain flat.

The Pedals must be on.

GOD SAVE THE KING.

Prelude in G Minor.

The Pedals A, and F, must be on.

ANDANTE GRAZIOSO.
Prelude in F

The Pedals

\( \chi \) and E

must be on.

Allegro.

Prelude in D minor.

The Pedals:

A, E, and C

Lento

AIR

The Two Savoyards.

Allegro Subito
Prelude in C Major.

The Pedals (A.E. and B.)

Allegro.

Fine.

Da Capo al Segno.
Prelude in E Major. 3 Pedals at the 2nd stop and C. D. E & G at the 3rd stop.

The Seven Pedals must be on.

Prelude in E. Flat Major.

No Pedals. Allegro.
The String D must be tuned a Semitone lower, in unison with C Sharp.

Prelude, in A Flat Major. D Ae²3 Pedals at the 2^3 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 X.