

A Complete demonstration of the Advantages
AFFORDED BY
MR SEBASTIAN ERARD'S NEW INVENTED HARP,
with double Action in the Pedals



With Examples (in all the Keys) marked according to a regular System of Fingering
to which is ADDED a familiar & brief view of the principles of THOROUGH BASS intended to
initiate Students in the rudiments of the SCIENCE OF CHORDS so indispensably necessary in
The Art of Preluding

Ent. at Sta. Hall.

Price 12/-

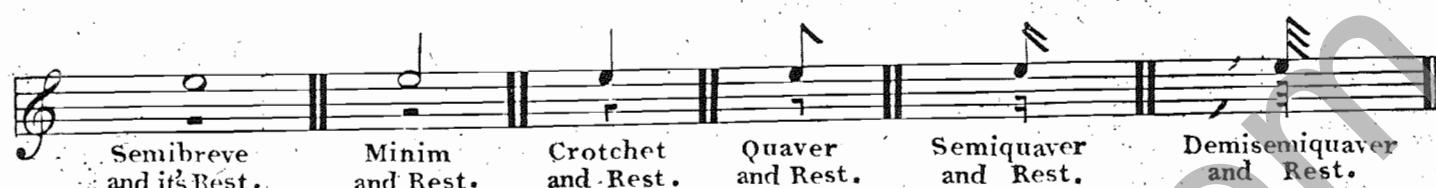
The Whole Strunged and the greatest part expressly Composed by
JOHN BAPTIST MAYER, PROFESSOR of MUSIC & THE HARP.

From the Clive Morley Collection

INTRODUCTORY REMARKS

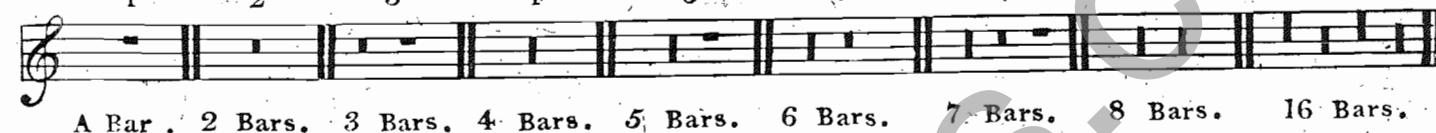
To the art of performing on the new Harp, with double motions in the Pedals.

CHARACTERS of the NOTES and the proportion they bear to each other.



(RESTS OR PAUSES.)

1 2 3 4 5 6 7 8 16



A Semibreve is
equal to - - - a whole Bar.

2 Minims - - - for a Semibreve.

4 Crotchets - - - for a Semibreve
2 for a Minim.

8 Quavers for
a Semibreve - - - 4 for a Minim.
16 Semiquavers for
a Semibreve - - - 2 for a Crotchet.

32 Demisemiquavers
for a Semibreve - - - 8 for a Crotchet
16 for a Minim - - - 4 for a Quaver
and 2 for a Semiquaver.

1st 2nd 3rd 4th 5th 1st 2nd 3rd 4th
The five Lines - - - Four Spaces in the Treble. F. A. C. E.

E. G. B. D. F.

Four Spaces
in the Treble.

F. A. C. E.

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 when there is no dot annexed to it.

DOTTED MINIM. DOTTED REST.

EXAMPLE.



EXAMPLE.



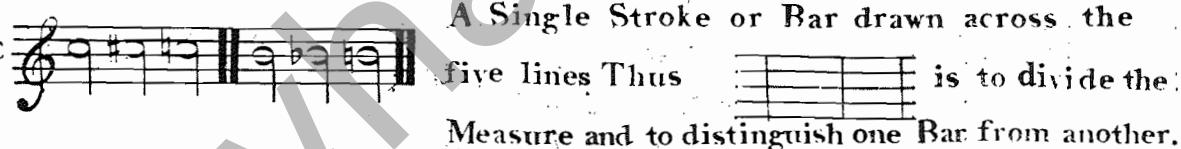
These three Signs $\#$, b , \natural are called Sharp, Flat and Natural.

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 before, restores it to its original place

EXAMPLE



Double Bars Thus

divide pieces of Music into five or more parts generally called Staves, these are not always used except at the end and then they mark the finishing of a Movement.

A Repeat S. and



is placed as a Mark over the Notes from which the part is to be repeated from.

A Pause or Cadence is Marked thus a Tye or Binding thus when put over two 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.

EXAMPLE.



Staccato Marks thus · · · or thus · · · 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.

EXAMPLE.



The Marks for the Fingers,
a \times is for the Thumb, 1. the
first Finger 2 Middle Fin-
ger, 3 the third Finger &c.

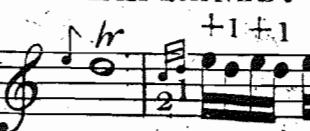
Staccato Marks for the
left Thumb Thus -



are to be played with the left Thumb
after the stroke of the Notes, the
Thumb being placed horizontally, the
lower Muscles of the hand must inter-
cept the vibration of the Strings by
a sudden stop with that Muscle.

EXPLAINED.

Construction
of Shakes



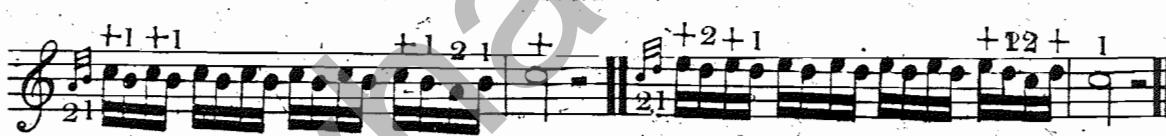
TERMINATION.

+1 2 + +1

hr

EXAMPLE.

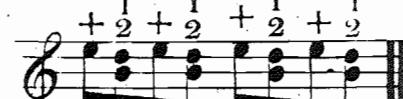
TERMINATION.



With four
Fingers



A Double
Shake.



A real Double
Shake



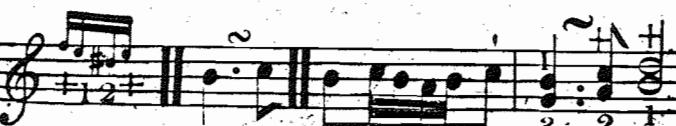
A Shake
by 6 Thus



A Turn over
the Notes



played Thus



played
Thus



OF TIMES

SLOW TIMES ARE MARKED

THUS, | Grave | Largo | Adagio | Andante | Andantino | Moderato | Larghetto |

QUICK TIMES.

THUS | Allegro | Allegretto | Allegro assai | Vivace | Presto | Prestissimo |

FOR EXPRESSION.

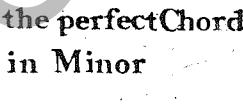
Cantabile | Affetuoso | Con Gusto | Grazioso | Con Anima | Con Spirito | Spiritoso |

OF MINORS AND MAJORS.

The Tone Minor is determined by the third Note of the Key being only 3 half Notes

MINOR THIRD. MAJOR THIRD.

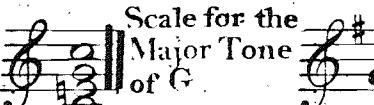
From the Key 1 2 3 From the Key 1 2 3

Note Thus  

the perfect Chord
in Minor

perfect Chord Scale for the THIRD THIRD

in Major Major Tone MAJOR MAJOR

SCALE FOR THE MINOR KEY

In E Minor MINOR in descending MINOR

relative to G. THIRD D & C are made THIRD

Major Major natural Major

There are Two Sorts of Time, Common and Triple Common is Marked

2. $\frac{2}{4}$. $\frac{6}{8}$. and Triple $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. $\frac{12}{8}$. $\frac{6}{8}$.

EXAMPLE.

of Common 

Time

Common Time 

Common Time 

Six Quavers 

in a Bar

Three Minims in a Bar.

Triple Times

Three Crotchets in a Bar.

Three Quavers in a Bar.

Twelve Quavers in a Bar.

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

GAMUT, or
Center Scale
In C.

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

Whole Tone	Whole Tone	Semi Tone	Whole Tone	Whole Tone	Whole Tone	Semi Tone
Tone	Tone	Tone	Tone	Tone	Tone	Tone

A most necessary thing is to have the Harp well Tuned, the Fork is Concert pitch the method of Tuning, in Page N^o.17. in placing the Harp in the hands, 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 Shoulders both Elbows a little elevated without Affectation, both Thumbs horizontal or straight upright, the Extreme Joint bent Backwards, the next three Fingers bent downwards as much as possible, the little Finger being seldom used on the Harp.

There is a Pedal for the Swell on the Harp, 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.

It would be useful to a Performer to be acquainted with the four Principal Chords Viz : the Common Chord, the Seventh from the Dominant, the Seventh from the Second, and the Diminished 7th

Common Chord	Seventh from the Dominant	Seventh from the Second	the Diminished 7 th
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FIRST LESSON OF THE PRINCIPAL CHORDS.

7

Common Chord

The same

Chord reversed

observe to put the third Finger on the Fifth Note E. before the Thumb has struck C. in ascending

fifth Note

In the following Example the same is to be observed with the second Finger in ascending and in descending the Thumb.

The Seventh from the Dominant.

Same Chord reversed

resolved

reversed

Lefthand

Right hand

Left

R

L

the Seventh from the Second has the same intervals in fingering

EXAMPLE

Seventh from
the Second reversed resolved

the diminished
Seventh the same
interval for the
finger

reversed resolved

Two Notes
Tyed Thus

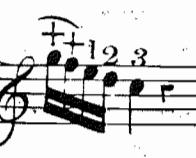
must be slid
down with the
Thumb Thus



Three Notes
to Slide



Five Notes
Descending



Five Notes
Ascending



five Notes
without a
Tye.



Right
Hand



Left
Hand



In the Scales you are to
observe in ascending
to place the third fin-
ger on the fifth Note
before the thumb strikes
the fourth Note.



In descending the
thumb to be placed
on the fifth Note be-
fore the third finger
strikes the fourth.



Ascending and Descending by Thirds

in descending you must slide with the thumb from note to note. (See Page 14)

Sixths

in Sliding with the second finger

Sixths in Descending

Octaves

in Sliding with the third Finger Ascending

in Descending to Slide with the Thumb

Turns over the Notes in Descending

Explained

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 Strings with the Muscle at the same time, and when the Thumb Strikes the Strings the whole hand must be withdrawn quickly to liberate the Vibration of the Strings.

EXAMPLE.

Harmonic Sounds

HARMONIC.

Harmonic Sounds with Thirds — place the Muscle, the thumb and the first Finger, Strike the Two Notes and withdraw the hand.

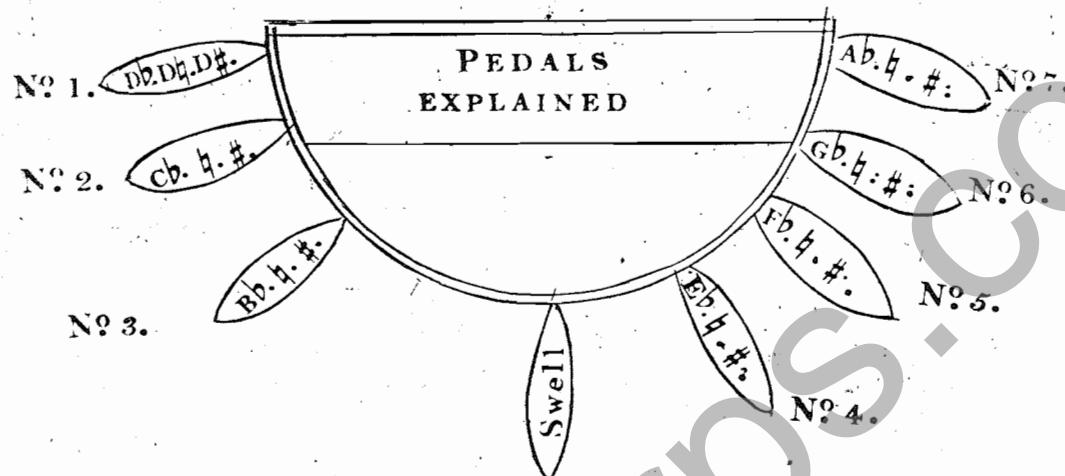
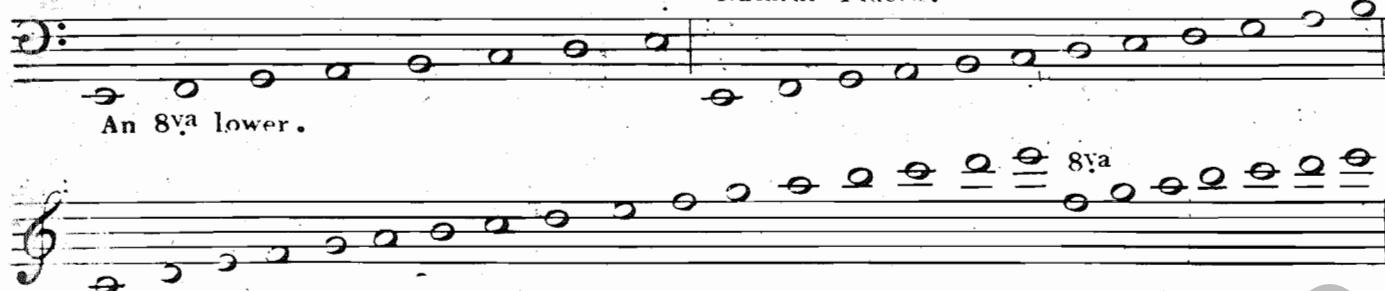
EXAMPLE.

Harmonic with the right hand, place the middle Finger in the middle length of the same String strike with the Thumb E. C.

EXAMPLE.

The Harp has 43 Strings from the Lowest E. to the Highest E.

Natural Places.



Each of the Seven Pedals has two Motions, to raise the ♭ Flats to ♯ Naturals, and from ♯ to ♪ Sharp. Example. Let the Pedal D♭ be unfixed. Thus press that Pedal D. gently down to the first Cut, and fix it, D♭ Flat will be D Natural. Press the same Pedal once more, and fix it in the Second Cut, D♯ will be D♯ to have that D♯—D♭ again, push the same Pedal gently forward it will fix it self in the first Cut, and be D♭. Proceed in the same way for D♭. the other Six Pedals have the same Motions, as the above Example for the Pedal D♭.

DIRECTIONS FOR SHIFTING THE PEDALS.

To fix a Pedal is — to press it into one of the Cuts,

To unfix a Pedal — to push it forwards to liberate it from the Cuts,

Down a Pedal — to keep it prest for the duration of a Note,

Off a Pedal — for any Pedal fixed or prest, to unfix it.

EXAMPLE OF NOTES OF SHORT DURATION:

C. Down off G. Down off E. Down off E. Down off A. off

MR. In Fixing and Unfixing the Pedals it is particularly recommended that Learners do it as gently as possible to avoid all unpleasant noise.

The following Example will demonstrate Surprising Effects in Music, by the wonderful Improvement of this most Perfect and Elegant Instrument.

Antiquity and Modern Times have invented and brought to perfection many Instruments, but none of them to that high degree and Extent, on which can be Performed Twenty one Scales in Major Keys, and Eighteen in Minor, with the same facility as on the Ancient or common Harp, on their Scales E. Flat Major and C \natural Minor.

Observation on the Minor Keys. In Ascending the Minor Scales, the Sixth and Seventh Notes are a Semi-Tone higher, (some admit only the Seventh Note.)

But in Descending the Minor Scale, the two Semi-Tones are Natural.
 NB. The three Minor Keys G \sharp Minor, Relative to B \flat . Major, and D \sharp Minor Relative to F \sharp Major, and A \sharp Minor Relative to C \sharp Major, are rather difficult on account of the Seventh or leading Note, though it can be done by a Substituted Note as in G \sharp . Minor, where the leading Note is F. +. which is G \sharp ; in D \sharp Minor the leading Note being C \times or D \flat . in A \sharp . Minor, the leading Note G \times or A \flat .

THUS IN C.

In G.

In D.

and so on Seven
in each Key
through the 7
Flats & 7 Sharps
& 7 Naturals.

It will amount to 147 Major Scales, 143 in Minor Keys.— This Superior advantage over all other Instruments, is not only confined in its Extent but facilitates the Fingering much more; the Performer is not in need of any Substituted Notes, his Notes are all real.

C#. D#. D \flat . D \sharp .

REAL. SUBSTITUTE.

Persons who Play already on the common Harp have only to pay a little more attention to the Double motions of the Pedals, in less than one week they will be able to play this new Harp.

This most admirable Instrument is Executed in the highest perfection, for Solidity elegance and graceful form, useful for demonstrating Music in general; and must be a great gratification to Composers.

The Celebrated Joseph Haydn, in a Conversation with Mr S Erard observed to the latter that most Instruments struck the Ear only, but the Harp touch'd the heart. Such an Expression was Expected from him whose Exquisite Taste and skill in all his Compositions, knew so well how to communicate his feeling Soul through the Ear to the heart: And in his Moral Compositions, how Sublime he Exprest himself in the Oratorio on the Creation, in his Stabat Mater, on the seven dying words of Jesus Christ &c.

He is no more: but his Works will exist as long as the power of Music will move the human heart..

Doctor Haydn was requested by Mr Erard to Compose for the Instrument, but he excused himself from so doing, by observing, that he was not acquainted with the extent of the Harp. But that it appeared to him to be then, too much confined.

Method for Fingering the Thirds and Sixth E.C. E.C.

Strike the Strings in the middle of their lengths, particulary in decending.

Fix the four Fingers on



THUS.
Keep the two small Notes with
the third and second Fingers &
strike the upper Notes G.E. with
the Thumb and first Finger.



first Finger off
Strike F. D.

Slide with the Thumb
where the Slurs are
marked.



Da Capo
for the
Left Hand

MODERATO

N.B. The Sliding Notes with left Thumb
require more practice than with the right.

EXAMPLE 1st



Da Capo
by the
Left Hand

EXAMPLE 3rd



The preceding, and following Examples may be Successively practised like Semiquavers.

EXAMPLE IV.

EXAMPLE V.

ALLEGRO.

The Sixths

EXAMPLE I.

EXAMPLE. II.

EXAMPLE. III.

EXAMPLE. IV.

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

The best advice that can be given to Learners, is to practise all the preceding Examples for the Fingering with great attention and perseverance, not leaving them till all the Examples are become easy, and lie. natural in their Fingers, particularly the Thirds and Sixths, with both Hands, and not be too Eager in playing the Airs before the method of Fingering is familiar.

I have Consulted nearly all the Best Methods for Fingering, from the Best Masters, and Adopted this of Mr Le Chevalier de Marin and his Brother (the Viscount) who by their abilities & great Experience on the Harp, gave a Method which may be deemed, a Classical one — without partiality or Exclusion of other Eminent Masters, practicable and good Methods —

This way of Fingering is not common to every Performer, the Learner will perceive that it is intended to avoid too often changing of positions or jumping with the wrist from one Third or Sixth to another, and to employ the four Fingers wheresoever it is possible, without the too frequent motion of the wrist.

DIRECTIONS FOR TUNING THE NEW HARP.

Let the Seven Pedals be unfixed, the Tuning Fork will be
 NB. in playing Duetts with the Piano Forte, Tune the C. \natural . in unison with the
 Piano Forte, but after, Tune that C. \natural . again C. \flat . when the Harp is well Tuned in 7. \flat . then
 prepare the necessary Pedals for the Key you are to play in.

W E G I N

T H U S :

It is recommended to tune the 5ths not too sharp, but as flat as the Ear will bear.

When these three Chords please the Ear.

Then tune the 8ves all just.

8vs

PRELUDE IN C_#.

The seven
PEDALS
fix'd once.

MINUET

In A MINOR.

G_# Fixed

PRELUDE IN F \sharp MAJOR.

Six PEDALS fixed B \flat .

A WELSH
AIR.

20

PRELUDE IN B♭ MAJOR.

PEDALS Fixed

Band E remain Flat.

ALLEGRETTO.

ALLEGRETTO

Subito G. MINOR.

Fix F#

22

PRELUDE IN E♭ MAJOR

Da Capo il Majore
a'l piacere

The PEDALS.

B. and E.
unfixed.

WALTZ.

ALLEGRETTO

WALTZ.

In C. Minor B. Fixed.

PRELUDE IN A♭ MAJOR.

The PEDALS
A.B.D.E.Flat.

Musical score for 'PRELUDE IN A♭ MAJOR.' The score consists of three staves of music for the pedals, indicated by the text 'The PEDALS' and 'A.B.D.E.Flat.' above the first staff. The music is in A-flat major (two flats) and common time (indicated by 'C'). The first staff shows a series of eighth-note patterns with fingerings (e.g., 2 1, 1 2, + 1, 2 + 1, 2). The second staff continues this pattern, with a diamond-shaped brace grouping the first two measures. The third staff shows a continuation of the pattern, with fingerings such as 2 1 + 2 1, + 1 2 + 1 2. The music is divided into measures by vertical bar lines.

SUL MARGINE I'UN RIO. By SIMON MAYER.

ANDANTE
E' GRAZIOSO.

Musical score for 'SUL MARGINE I'UN RIO.' by Simon Mayer. The score consists of four staves of music for the pedals, indicated by the text 'ANDANTE' and 'E' GRAZIOSO.' above the first staff. The music is in A-flat major (two flats) and common time (indicated by 'C'). The first staff shows a series of eighth-note patterns with fingerings (e.g., 2 1, 1 2, + 1, 2 + 1, 2). The second staff continues this pattern, with fingerings such as 2 1 + 2 1, + 1 2 + 1 2. The third staff shows a continuation of the pattern, with fingerings such as 1 2 + 1 2, + 1 2 + 1 2. The fourth staff shows a continuation of the pattern, with fingerings such as 1 2 + 1 2, + 1 2 + 1 2. The music is divided into measures by vertical bar lines.

IN F# MINOR E# FIXED.

Que ne Suis je la fougere.

ANDANTE

PRELUDE IN D# MAJOR.

5 PEDALS

I.A.B. D.& E.

Flat.

BRILLIANTE.

26

A handwritten musical score for two staves, likely for a harpsichord or organ. The score consists of two systems of music, each with two staves. The top system starts with a treble staff in common time, followed by a bass staff in common time. The bottom system starts with a treble staff in common time, followed by a bass staff in common time. Measure 26 begins with sixteenth-note patterns in the treble and bass staves. Measure 27 begins with eighth-note patterns in the treble and bass staves. The music is annotated with various numbers (1, 2, 3) and plus signs (+) under the notes, likely indicating fingerings or performance techniques. The score is written on a grid of five-line staves.

AIR IN B_b MINOR.

A. Fixed.

ALLEGRO

PRELUDE IN G_b MAJOR.

The PEDALS

C.D.E.G.A&B.

unfixed.

L.H.

GOD PRESERVE THE EMPEROR by Dr HAYDN.

MODERATO.

In E_b Minor.
D_b Fixed.

rinf

Minor Subito

2

D_b Fixed.

v

PRELUDE IN C_b MAJOR.

The seven
PEDALS unfix'd

RONDO. PASTORAL ALLEGRETTO.

A page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of four flats. The notation includes various note heads with stroke patterns (e.g., vertical, diagonal, horizontal) and some with plus signs. Fingerings are indicated above the notes, such as '1', '2', '3', '1 2', '1 3', '2 3', and '3 2'. Dynamics like 'p' (piano), 'f' (forte), and 's' (soft) are used. The music is divided into measures by vertical bar lines.

In A-flat Minor, Subito

G-sharp Fixed.

RONDO Da Capo.

PRELUDE IN G \sharp MAJOR.

The 7 PEDALS

once Fixed F \sharp .

Allegretto

NEL COR PIU NON MI SENTO.

ANDANTE.

A page of sheet music for piano, consisting of six staves. The music is in common time and major key. Fingerings are indicated above the notes, such as '1 2 3' or '1 2 +'. The first staff shows a treble clef and a bass clef. The second staff shows a treble clef and a bass clef. The third staff shows a treble clef and a bass clef. The fourth staff shows a treble clef and a bass clef. The fifth staff shows a treble clef and a bass clef. The sixth staff shows a treble clef and a bass clef.

In E \sharp Minor D \sharp Fixed.

AIR by DR HAYDN.

TEMPO DI
MINUETTO.

ALLEGRETTO.

PRELUDE IN D \sharp MAJOR

C. and F.

Fixed Twice.

O! DOLCE CONCENTO. by Mozart.

MOLTO

ANDANTE.

ROMANCE, in B \flat . MINOR. A \sharp Fixed.

ANDANTE GRAZIOSO.

PEDALS C & F.

Twice Fixed.

PEDALS C & F.

Twice Fixed.

A-sharp Fixed.

ANDANTE GRAZIOSO.

PRELUDE IN A[#]. MAJOR.

The PEDALS

C. F. & G.

Twice Fixed.

By MOZART.

TEMPO
di

MINUETTO.

AIR. In F# MINOR. E. Fixed.

ANDANTE.

FINE

PRELUDE In E \sharp MAJOR.

The PEDALS

C. D. E. & G.

Twice Fixed.



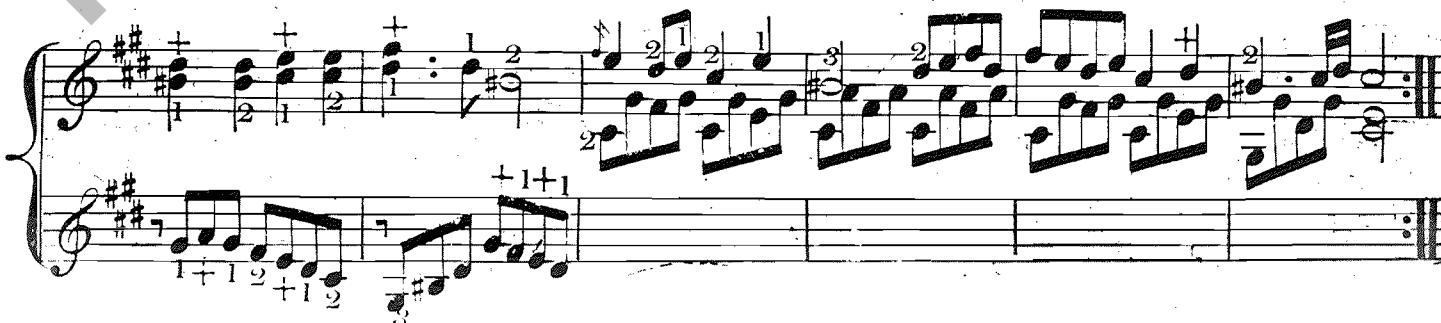
AH! VOUS DIRAI JE MAMMA.

ANDANTE



ANDANTE.

B Minor

B \sharp Fixed.

PRELUDE IN B \sharp MAJOR

The PEDALS

A.C.D.E. & G.

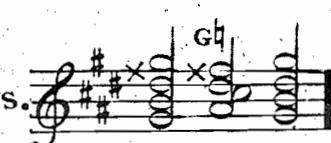
Twice Fixed.

ALLEGRETTO.

The musical score consists of two parts. The first part, 'PRELUDE In B \sharp MAJOR', is in Allegretto tempo. It features two staves: the top staff for the Pedals (labeled 'The PEDALS') and the bottom staff for the manual. The Pedal staff uses a treble clef and a common time signature, with a key signature of two sharps. The manual staff uses a bass clef and a common time signature, with a key signature of one sharp. The second part, 'AR HYDY NOS.', is in Andante tempo. It also has two staves: the top staff for the Pedals (labeled 'ANDANTE.') and the bottom staff for the manual. The Pedal staff uses a treble clef and a common time signature, with a key signature of two sharps. The manual staff uses a bass clef and a common time signature, with a key signature of one sharp. Both parts include fingerings (e.g., 1, 2, 3) and dynamic markings (e.g., dolce, p).

N.B. the Key of G \sharp Minor
relative to B \sharp Major.

THUS.



is rather difficult for beginners the leading Note being omitted also in

for beginners the leading Note being therefore an Example is the next two following Keys.

PRELUDE In F# MAJOR.

The PEDALS {

A.C.D.E.&F. to be
Twice Fixed. {

WALTZ {

ALLEGRO {

42

TRIO.

Musical score for the Trio section, measures 1-2. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of three sharps. Measure 1 starts with a sixteenth-note pattern: (3, 2), (1, 2), (3, 2). Measure 2 continues with a similar pattern: (1, 2), (3, 2), (1, 2).

GRAZIOSO

Musical score for the Trio section, measures 3-4. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of three sharps. Measure 3 starts with a sixteenth-note pattern: (3, 2), (1, 2), (3, 2). Measure 4 continues with a similar pattern: (1, 2), (3, 2), (1, 2).

D.C. il Waltz.

PRELUDE In C# MAJOR.

Musical score for the Prelude in C# Major, measures 1-2. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of three sharps. Measure 1 starts with a sixteenth-note pattern: (3, 2), (1, 2), (3, 2). Measure 2 continues with a similar pattern: (1, 2), (3, 2), (1, 2).

The Seven PEDALS twice fixed.

Musical score for the Prelude in C# Major, measures 3-4. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of three sharps. Measure 3 starts with a sixteenth-note pattern: (3, 2), (1, 2), (3, 2). Measure 4 continues with a similar pattern: (1, 2), (3, 2), (1, 2).

Musical score for the Prelude in C# Major, measures 5-6. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of three sharps. Measure 5 starts with a sixteenth-note pattern: (3, 2), (1, 2), (3, 2). Measure 6 continues with a similar pattern: (1, 2), (3, 2), (1, 2).

Musical score for the Prelude in C# Major, measures 7-8. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of three sharps. Measure 7 starts with a sixteenth-note pattern: (3, 2), (1, 2), (3, 2). Measure 8 continues with a similar pattern: (1, 2), (3, 2), (1, 2).

MARCH.

Tempo

MARZIALE.

The musical score consists of eight measures of music for two staves. The top staff is in common time with a key signature of four sharps. It features a treble clef and includes measures with quarter notes, eighth notes, sixteenth notes, and rests. The bottom staff is also in common time with a key signature of four sharps. It features a bass clef and includes measures with quarter notes, eighth notes, sixteenth notes, and rests. The music is divided into measures by vertical bar lines. Measures 1-4 are on the first system, and measures 5-8 are on the second system. The notation includes various note heads, stems, and rests. Measure 1 starts with a quarter note followed by an eighth note. Measure 2 starts with a sixteenth note followed by a quarter note. Measure 3 starts with a quarter note followed by an eighth note. Measure 4 starts with a sixteenth note followed by a quarter note. Measure 5 starts with a quarter note followed by an eighth note. Measure 6 starts with a sixteenth note followed by a quarter note. Measure 7 starts with a quarter note followed by an eighth note. Measure 8 starts with a sixteenth note followed by a quarter note.

44

44

88

cres f

FINE.

A PRELUDE, IN ALL MINOR KEYS.

45

ALLEGRO MODERATO

The sheet music is divided into six systems, each starting with a treble clef and a key signature of three sharps (F# major). The first system ends with a repeat sign and a bass clef. Subsequent systems change key signatures at various points, indicated by labels like G major, B minor, C major, E minor, F major, A minor, D minor, E minor, G minor, A minor, C minor, and D minor. The music consists of eighth-note patterns and includes dynamic markings like '3 2' and 'V'.

46

3 2

D b. > F b. > :

G b. F, Fix'd. C. ♫.

A ♫, Fix'd. G ♫. A b. D ♫.

E b. A ♫.

F ♫. E ♫. > >

C ♫. G ♫, Fix'd.

2 1 3 2 2 1 + L R.

Calando

8va.

p

F, Fix'd. C #, Fix'd. G #, Fix'd.

D #, Fix'd. E b.

A #, Fix'd. E #, Fix'd.

D b.

A musical score for piano, consisting of six staves of music. The music is in common time and uses a key signature of four sharps (F major). The score includes dynamic markings such as f (fortissimo), ff (fortississimo), and p (pianissimo). Measure numbers 1 through 10 are present above the staves. The vocal part (Soprano) begins with a melodic line, followed by the piano accompaniment. The vocal line continues with eighth-note patterns, while the piano provides harmonic support with sustained notes and chords.

The seven Pedal's once fixed..

MODERATO.

The musical score consists of seven staves of music, each representing a different major key. The keys are indicated by the key signature and a label below each staff. The first staff starts in G major (no sharps or flats) and ends in A minor (one flat). The second staff starts in B minor (two flats) and ends in G major (no sharps or flats). The third staff starts in E minor (one flat) and ends in F major (one sharp). The fourth staff starts in D minor (two flats) and ends in C major (no sharps or flats). The fifth staff starts in C minor (three flats) and ends in B major (two sharps). The sixth staff starts in F major (one sharp) and ends in A minor (one flat). The seventh staff starts in E major (no sharps or flats) and ends in C major (no sharps or flats). The music is written in common time (indicated by '3/8' on the first staff) and includes various note values such as eighth and sixteenth notes. The tempo is marked as MODERATO.

50.

D. \sharp

A. \sharp

E. \sharp

B. \sharp

B. \flat

E. \sharp

A. \sharp

D. \sharp

G. \flat

C. \flat

Subito

CAPRICIO

MODERATO

Two Minore Modulations belonging
to each Major Keys.

p

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one flat (F#). The music is divided into measures by vertical bar lines. The top two staves are treble clef, and the bottom four staves are bass clef. The first measure shows eighth-note patterns in both hands. The second measure continues with eighth-note patterns. The third measure features sixteenth-note patterns in the treble clef staves. The fourth measure contains sixteenth-note patterns. The fifth measure shows eighth-note patterns. The sixth measure contains eighth-note patterns. The seventh measure features sixteenth-note patterns in the treble clef staves. The eighth measure contains sixteenth-note patterns. The ninth measure shows eighth-note patterns. The tenth measure contains eighth-note patterns. The eleventh measure features sixteenth-note patterns in the treble clef staves. The twelfth measure contains sixteenth-note patterns. The thirteenth measure shows eighth-note patterns. The fourteenth measure contains eighth-note patterns. The fifteenth measure features sixteenth-note patterns in the treble clef staves. The sixteenth measure contains sixteenth-note patterns.

A musical score for piano, page 52, consisting of six staves of music. The music is written in two systems. The first system starts in G major (two sharps) and moves through D major (one sharp), A major (no sharps or flats), E major (one sharp), B major (two sharps), F# major (one sharp), and C# major (one sharp). The second system starts in G# major (three sharps) and moves through D# major (three sharps), A# major (two sharps), and E# major (one sharp). The music features various note values, rests, and dynamic markings. The piano keys are indicated by vertical lines on the staff.

A musical score page featuring six staves of music. The staves are grouped by large brace symbols. The first two staves begin in G major (one sharp) and transition to B major (two sharps). The third staff begins in E major (no sharps or flats). The fourth staff begins in G major (one sharp) and transitions to D major (two sharps). The fifth staff begins in G major (one sharp) and transitions to C major (no sharps or flats). The sixth staff begins in F major (no sharps or flats). The music consists of eighth-note patterns and rests, with some measure endings indicated by vertical lines.

A COMPLEAT SYSTEM OF HARMONY

AND

FUNDAMENTAL BASS.

The Intervals.

Unison. Minor Second. Major Second. Extreme Sharp Second.

Minor Third. Major Third. Fourth. Tritonus or Sharp Fourth.

Fourth Diminished. Fifth. False Fifth. Extreme Sharp Fifth. Minor Sixth.

Major Sixth. Extreme Sharp Sixth. Seventh Diminished. Minor Seventh.

Extreme Sharp Seventh. Octave. Minor Ninth. Major Ninth.

There are three Fundamental Chords from which all other Chords are derived, that is to say, Perfect or common Chords; the Chord of the Seventh or Second Bass, the Chord of the Seventh or Third Bass, a Fourth Chord may occasionally be added Viz: the diminished Seventh.

PERFECT CHORD and its DERIVATIVES.	Perfect Chords.	Six Simple or Consonant.	Sixth and Fourth.	NB. all distances are found from the Fundamental Bass
	Continued Pass.	Key Note or First Bass.	Mediant or Second Bass.	Dominant or Third Bass.
				FUNDAMENTAL BASS.

The common Chord is composed of the 3rd 5th and 8th and is played on the Key Note. The Chord of the Sixth is composed of the 3^{ds} 6th and 8th & is played on the Mediant.

The Chord of the Sixth and Fourth is composed of a 4th 6th and 8th and is played on the Dominant.

The common Chord is the purest and most perfect, the Chords of the Sixth and Sixth and Fourth are also Consonants, and it is by one of the three Consonant Chords that Dischords are resolved.

The Seventh upon the Governing Note or Dominant with its Derivatives.	1	2	3	4	NB. all distances are found from the Fundamental Bass
	The Seventh from the Dominant.	False Fifth.	Sharp Sixth.	Tritonus.	
					FUNDAMENTAL BASS.

1st the Seventh is composed of a Major Third, a Fifth and Minor Seventh, and is played on the governing Note, or Dominant.

2nd the false Fifth is composed of a Minor Third, false Fifth and Sixth and is played on the Seventh or leading Note in Ascending the Scale.

3rd The Sharp Sixth is composed of a Minor Third, Fourth and Major Sixth, and is played on the 2 d Note in descending and ascending the Scale.

4th the Tritonus is composed of a Second Major, Fourth and Sixth, and is played on the Fourth Note descending, but not in Ascending.

The Seventh with
the Third Minor
and its Deriva-
-tives.

FUNDAMENTAL BASS.

1st the Seventh with the Third Minor, is composed of a Minor Third, a Fifth & Minor Seventh, and is played on the Second of the Gamut.

2nd the Sixth and Fifth is composed of a Third, Fifth and Sixth, and is played on the Fourth Note or Second Bass in ascending.

3rd the Third and Fourth is composed of a Third, Fourth and Sixth, and is played on the Sixth Note or Third Bass.

4th the Second is composed of a Second, Fourth and Sixth, and is played on the Key Note or First Bass, and also on the Second part of a Syncopation in descending.

The Seventh
Diminished and
its Derivatives.

FUNDAMENTAL BASS.

1st the Seventh diminished is composed of a Minor Third, false Fifth, and diminished Seventh.

2nd the Sharp Sixth with the false Fifth is composed of a Third, Fifth and Major Sixth, and is played on the Second Note of the Scale

3rd the Tritonus with the Minor Third is composed of a Minor Third, Sharp Fourth & Sixth, and is played on the Fourth Note of the Scale.

4th the extreme Sharp Second, is composed of a Second Major, Fourth and Sixth, and is played on the Sixth Note of the Scale.

CHORDS OF SUSPENSION .

The Fourth and Fifth on
the Governing Note or
Dominant.



The Third is suspended
by the Fourth, and is played
on the Dominant.

The Lesser Ninth on
the key Note, resolved
in Three ways.



CHORDS OF SUPPOSITION.

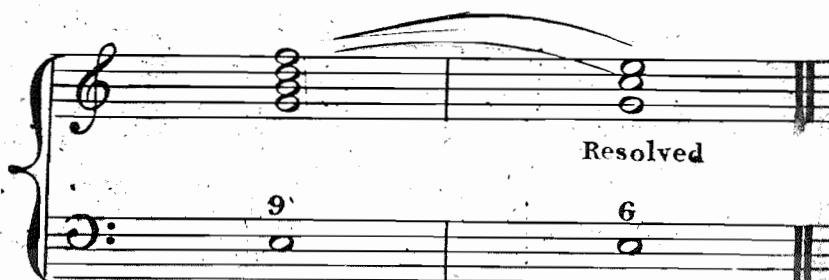
The Seventh with the Third Major placed on another Degree of the Gamut produces a new Chord, Viz: upon the Key Note an extreme Sharp Seventh, it is composed of a Fifth, Seventh, Ninth, and eleventh.

EXAMPLE.

NB. In the Minor Scale
a Minor Sixth is placed
instead of a Fifth



On the Mediant the same Seventh
produces the Chord of the Ninth,
and is composed of a Third Fifth
Seventh and Ninth .



The same Seventh placed on the Mediant in the Minor Scale becomes an extreme Sharp Fifth; composed of a 3d & 5th extreme Sharp 7th and 9th.

EXAMPLE.

A musical example in G major (one sharp) showing a resolution of a sharp fifth chord. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes A (4th), C (5th), and E (6th). The bass note A is labeled with a plus sign (+) and a 5, indicating it is an extreme sharp fifth. The bass note E is labeled with a 6.

The Seventh with the Minor Third placed on the Dominant produces the Chord of the Eleventh, composed of the Fifth, Seventh, Ninth and Eleventh.

A musical example in G major (one sharp) showing a resolution of a chord of the eleventh. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes A (9th), C (4th), and E (7th). The bass note A is labeled with a 9, the C with a 4, and the E with a 7.

The Seventh from the Governing Note or Dominant Resolved.

A musical example in G major (one sharp) showing a resolution of a seventh chord from the dominant note. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (7th), D (6th), and G (4th). The bass note B is labeled with a 7, the D with a 6, and the G with a 4.

False Fifth Resolved.

A musical example in G major (one sharp) showing a resolution of a false fifth. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (5th), D (6th), and G (4th). The bass note B is labeled with a 5.

Sharp Sixth Resolved.

A musical example in G major (one sharp) showing a resolution of a sharp sixth. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (6th), D (6th), and G (4th). The bass note B is labeled with a 6.

Tritonus Resolved

A musical example in G major (one sharp) showing a resolution of a tritonus. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (4th), D (6th), and G (4th). The bass note B is labeled with a 4.

this last Solution is not pleasing.

The Seventh with the Minor Third Resolved.

A musical example in G major (one sharp) showing a resolution of a seventh chord with a minor third. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (7th), D (6th), and G (4th). The bass note B is labeled with a 7, the D with a 6, and the G with a 4.

Sixth and Fifth Resolved.

A musical example in G major (one sharp) showing a resolution of a sixth and fifth. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (6th), D (5th), and G (4th). The bass note B is labeled with a 6, the D with a 5, and the G with a 4.

Third and Fourth Resolved.

A musical example in G major (one sharp) showing a resolution of a third and fourth. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (4th), D (3rd), and G (3rd). The bass note B is labeled with a 4, the D with a 3, and the G with a 3.

this last manner is harsh and not allowable.

The Second Resolved

A musical example in G major (one sharp) showing a resolution of a second. The top staff shows a G major chord (G-B-D). The bottom staff shows a bass line with notes B (2nd), D (5th), and G (5th). The bass note B is labeled with a 2, the D with a 5, and the G with a 5.

The Second Resolved by Syncopation.



The diminished Seventh Resolved.



The Sharp Sixth with the false Fifth Resolved.



Tritonus with the Minor Third Resolved.



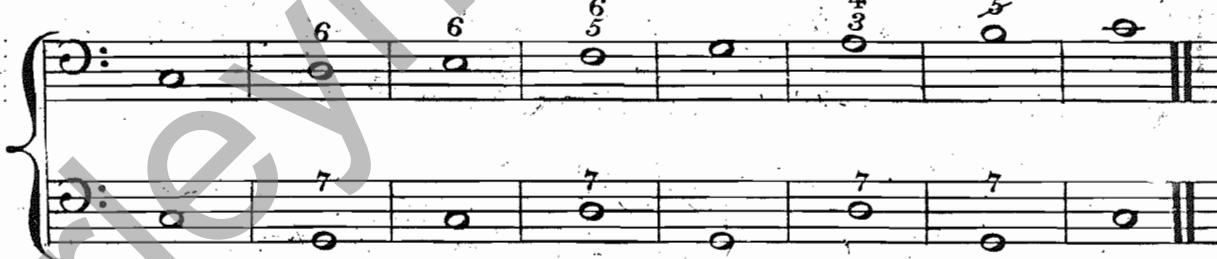
Extreme Sharp second Resolved.



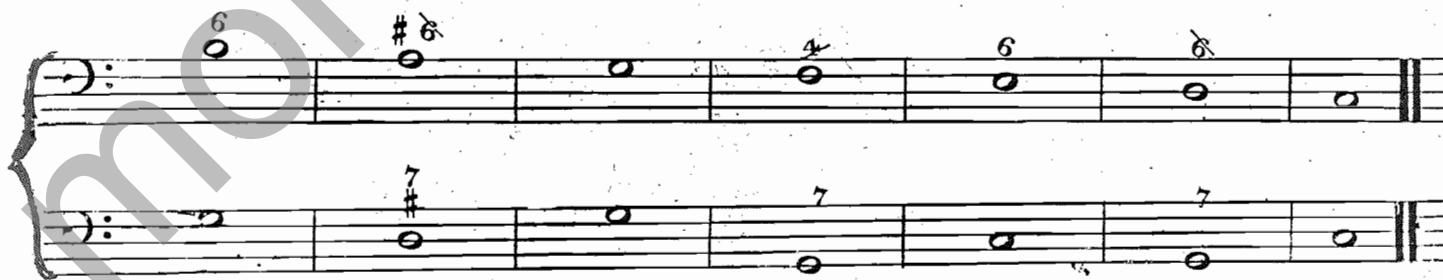
The \sharp , \flat and \natural over a Note, denotes it a Major or a Minor Third.

THE GAMUT.

Continued Bass.



Fundamental Bass.



The First Note of the Gamut is called the Key Note. the Second is called the Second Note. the Third Note is the Mediant. the Fourth is called the Fourth Note. the Fifth Note is called the Governing Note, or Dominant. the Sixth is called the Sixth Note. the Seventh is the Leading Note. and the Eighth Note is the Octave to the Key Note.

60 Two Octaves and two following Fifths are not permitted in the Accompaniment

EXAMPLE.

Bad. Right by the contrary Movement.

Two Fifths may however pass, if the Second Fifth is a false one, but only in descending, not in Ascending.

EXAMPLE.

Good Bad

When there are two following Consonant Chords, the Third must be doubled instead of the Octave.

EXAMPLE.

Bad Good or

Otherwise there would be Two Octaves following Diatonically.

OF CADENCES.

There are Five Viz: 1st the Perfect Cadence. 2nd the Irregular Cadence. 3rd the avoided Cadence. 4th Cadence of the Governing Note or Dominant, and 5th the Broken Cadence.

The Perfect Cadence is a Termination of the Melody preceding by the Dominant.

EXAMPLE.

The imperfect or irregular Cadence is by Descending from the 4th Note to the Key Note.

6 5

The avoided Cadence is when several Sevenths follow in Succession.

EXAMPLE.

Perfect

The Cadence of the Dominant is when the Bass ascends a Sixth, or descends a Third, or when it descends Diatonically to rest on the Dominant or Governing Note.

EXAMPLE.

A broken Cadence is when the Bass ascends from the Dominant on the Sixth Note.

Or when the Dominant descends a Third in that Case the Seventh must be suppressed.

For if the Seventh is taken, there would be two Octaves, in direct Movement, one open, the other hid Also when the Dominant, ascends a Minor Third.

EXAMPLE.

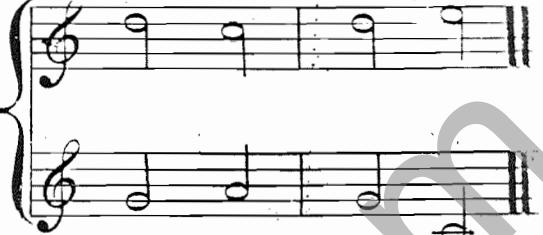
or, in omitting the Bass

OF MOTION

There are Three Motions in Music, Viz: Direct or Equal, Contrary and Obligated Motion.

1st Direct or Equal Motion is when the Parts Ascend or Descend equally.

EXAMPLE. {  }

2nd Contrary Motion is when two Parts approach or separate. {  }

3d Obligated Motion is when one Part is sustained and the other moves. EXAMPLE. {  }

OF MODULATION.

Each Scale has Five others which are its Relatives.

1st The Minor a Third below, which is its Relative.

2nd The Major a Fourth above.

3d The last Relative has a Third Minor below.

4th The Major has a Fifth above.

5th The last Relative has a Third Minor below.

EXAMPLES.

1st Ex: {  }

2d Ex: {  }

3d Ex: {  }

4th Ex: {  }

5th Ex: {  }

All Modulation contrary to this is bad, and to be avoided.