New and Improved Method of Instruction for the Harp.

In which the principles of fingering and the various means of attaining a finished execution on that instrument, are clearly explained and illustrated by numerous examples and exercises.

Composed and fingered by N. Chas. Bochsa.

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PREFACE.

The plan of this Method is entirely new: the Author having brought the Common Harp and the Harp with the Double Movement into a comparative point of view, and united all their relations—constantly treating the latter as a sequel to the former; and clearly proves, that whoever understands the one, will in a very short time be perfectly acquainted with the other.

Two principal difficulties seemed to prevent Precepts and Examples for both Harps being united in one Book of Instruction:—1st, the difference in the action of the Pedals on the Common Harp and on that with the Double Movement—2d, the difference in the mode of Tuning both Instruments, and the Key best suited to write Musical Compositions for each of them. The Author has, however, after mature reflection, found that these difficulties were more in appearance than in reality.

1st,—The difficulty arising from the difference in the action of the Pedals. The Harp with the Double Movement being but an improvement of the Common Harp, to understand the new mechanism of the Pedals, a previous knowledge of the Ancient is necessary. There are on both Harps seven Pedals, which are used to raise their respective Notes a Semitone: but on the Common Harp, each Pedal can be pressed down but once; so that each of the seven Notes of the Scale can be raised but one Semitone: on the contrary, on the Harp with the Double Movement, each Pedal being pressed once, and fixed into the first Notch, can be pressed a second time, and fixed into the second Notch; so that each Note can be raised two successive Semitones. By this means, Modulation, which on the Common Harp was confined within the narrow limits of thirteen Keys, has been extended to twenty-seven Keys; an incomparable advantage to Composers and Performers.

2d,—The difficulty arising from the difference in the mode of Tuning both Harps is easily removed. The Key of E♭, being the Key in which all the Pedals are unfixed, and in which the Common Harp is tuned, has been hitherto considered as the Natural Key of that Instrument; but this is a palpable error, for it would be as absurd to assert that the Natural Key of the Violin and Violoncello is A, because these Instruments are tuned from that Note. The Keys and Modes of Music are independent of the Tuning of any Instrument, and nothing prevents a Performer on the Common Harp, after having tuned it in E♭, to fix the three Pedals of B, E, and A, and to practise his Lessons and Exercises in the Key of C, the Natural Key of Music.
PREFACE.

To render this method equally adapted to both Harps, the Author has written all the Examples and Exercises in the Key of C, the Natural Key of Music, and which on the New Harp being the central Key, is best calculated for Modulation either by Flats or Sharps; for, as on the Harp with the Double Movement a Performer can play in any Key, whether the Tonic be taken from a Natural Note or from the same Note made Flat or Sharp, the easiest mode of study for the Pupil is to practise all his Exercises in the Key of C; then with little or no difficulty he will be able to transpose them into any Key with Flats or Sharps: on the contrary, were he at first to practise them in the Keys with Flats, (which would in all probability be more puzzling to him), he must afterwards transpose them into the Natural Keys, before he can practise in the Keys with Sharps, which is as absurd as a Geometer taking any other point than the centre to describe a circle.

This Method may appear voluminous to some readers, but the Author trusts, that whoever peruses it attentively, will find nothing useless or superfluous, either in the Precepts or Examples.

The general principles of Fingering, which form an essential part in the Instruction of a Harp Player, and which have been omitted in some Instruction Books, and treated of in a light manner in others, are in this Work completely developed, and illustrated by numerous Examples. The various means of attaining Expression, a requisite so essential to a Performer, are also minutely explained and exemplified.
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INTRODUCTION.

Among the various Instruments now made use of in Public or Private Concerts, two only, viz. the Harp and Piano-Forte, enable the Performer to unite Harmony with Melody. On either of these a Performer can accompany the Voice with Chords, and give a just idea from the Score, of the merit of a Dramatic Composition. This valuable advantage insures the Harp and Piano-Forte a pre-eminence over any other Musical Instrument. Considered in this point of view, they are certainly the most complete, notwithstanding their want of sustaining or swelling the sounds; but which of them deserves the preference, the Author will not at present undertake to decide.

Two distinct branches of Instruction must be combined, to form a great Instrumental Performer. The first consists of a knowledge of the general principles of Music, with which it is absolutely necessary to be conversant to play well on any Instrument; the object of the second branch is the Mechanism peculiar to the Instrument which the Pupil is intended to play upon. Most of the Instruction Books, in attempting to explain these two branches at once, have missed their aim; for by carrying on two Works instead of one, each, for want of proper extent, has generally been incomplete, so that the Pupil has hitherto been but superficially acquainted with both, which he would have understood much better had he studied them separately.

Impressed with these considerations, the Author has not inserted in this Method any of the principles relating to the general study of Music, but has confined himself to those which relate to the requisites necessary for playing well on the Harp. He therefore supposes, (as is generally the case), that the Pupil attempting the study of that Instrument is already conversant with the Rudiments of Music.
A SHORT

HISTORY OF THE HARP,
And its Improvements.

THE Harp is an Instrument of the greatest antiquity. In a Letter from Mr. Bruce, (a celebrated Traveller), printed in Dr. Burney's History of Music, a particular description is given of the Theban Harp, an Instrument of extensive compass, and exquisite elegance of form: it is accompanied with a Drawing, taken from the ruins of an ancient Sepulchre at Thebes, supposed to be that of Osymandias. Mr. Bruce considers this Instrument as the Theban Harp before and at the time of Sesostris, who reigned in Egypt 1465, before Christ; and who caused it to be painted there, as a monument of the superiority which Egypt had in Music, at that time, over all the barbarous Nations he had seen or conquered. Concerning the Tuning of this Harp, which had thirteen Strings, the opinion of Dr. Burney is, that they furnished all the Semitones to be found in modern Instruments, within the compass of an Octave, as from C to C.

It seems a matter of great wonder, with such a model before their eyes as the Theban Harp, that the form and use of such an Instrument should not have been perpetuated by posterity; but that many ages after, another of an inferior kind, with fewer Strings, should take the place of it. Yet, if we consider how little acquainted we are at present with the use, and even the construction of the Instruments which afforded the greatest delight to the Greeks and Romans, or even with others in common use in a neighbouring part of Europe but a few centuries ago, such wonder will cease; especially if we reflect upon the ignorance and barbarism into which it is possible for an ingenious people to be plunged, by the tyranny and devastation of a powerful and cruel invader.

About the time of Sesostris, if, as Sir Isaac Newton supposes, this Prince and Sesac were the same, the Harp in Palestine had only ten Strings; but as David, while he played upon it, danced and sung before the Ark, as recorded in the Scriptures, the Instrument upon which he played must have been of a small size—we may suppose a little larger than the modern Harp-lute. The origin of this Harp was probably Egyptian; and from the days of Moses, it had been degenerating in size, that it might be more portable in the many peregrinations of the Israelites.

The Harp has always been a favorite amongst Northern Nations. The Inhabitants of Finland have for many ages played on an Instrument called Harpu, which had only five metal Strings; it was tuned in A Minor, the favorite Key of the Inhabitants of cold Countries. The Poems of the celebrated Ossian prove the antiquity of the Harp in Scotland. In England, the Harp was known long before the invasion of the Danes. Historians relate that Alfred the Great, scarcely fifteen years old, deprived of his crown, hidden in a cottage, and wishing to observe the Camp of the Danes, disguised himself as a Shepherd, and
with a Harp in his hands, gained admission into the Tent of Guthrum, the Danish Chieftain, before whom he played for several hours. To this day, the Shepherds in Wales play on the Harp in the fields and on the mountains: the elegant form of that Instrument, and its brilliant tones, give them something romantic, which recall to the mind of the Traveller the Shepherds mentioned in Virgil's Eclogues.

The Welsh have three several kinds of Harps—the Single Harp, with only one String to each Note; the Double Harp, with two Strings; and the Triple Harp, with three. On this last, the two outside rows are Unisons, the middle row serves for Flats and Sharps; its compass extends to five Octaves. This Instrument has been improved by the invention of Pedals, by which, without fresh tuning, it can be played in all the different Keys; and which have rendered it less complicated and inconvenient, by reducing the Strings to a single row. This has not only improved the Instrument, but the style of Music, which seems to have been totally confined before to National Tunes and vulgar variations.

The Irish have always been partial to the Harp: their Bards, or Musicians, were long celebrated for their knowledge and their military exploits. The Irish Harp remained in the same state for several centuries. In the fifteenth, it received some considerable improvements from a Jesuit, (Robert Nugent), who lived some time in Ireland: he gave it a double row of Strings, which made the Instrument more sweet and more sonorous. One may observe, that the Arms of Ireland consist of a Harp: Henry VIII., when he was proclaimed King of Ireland, took this Escutcheon, either because the Harp was a favorite with the Irish Nation, or to perpetuate in some measure the state of perfection to which they had brought this Instrument, or perhaps as an emblem of their military exploits.

On the Continent, the Harp was very early cultivated as a favorite Instrument. Tacitus says, that amongst the ancient Germans, the Druids, who were their Priests, and the only depositors of their knowledge, had no other Archives than the Chants of their Bards, who were Musicians and Poets, and who, with their Verses and Songs, inflamed the courage of the Soldiers, and led them to battle at the sound of their Harps.

In the days of Chivalry in France, the Harp passed for the most noble of Instruments, and on that account the Romance Writers have placed it in the hands of their Heroes, as the ancient Greek Bards did the Lyre. This Instrument was in such general favor, that an old Poet has made it the subject of a Poem, called "Le Dict de la Harpe," (The Ditty, or Poem upon the Harp), and praises it as an Instrument too good to be profaned in places of pleasure, saying, "That it should be used only by Knights, Esquires, Persons of Rank, and Ladies; and that its fine and gentle sounds should be heard only by the elegant and good."

Before the invention of Pedals, the whole range of sounds on the Harp, on the Continent, was reduced to the Diatonic Scale, with a single String to each Note; the Semitones being produced by brass rings, drawn with the left hand, at the top of the Instrument. These were both difficult to get at, and disagreeable to hear, from the noise which, by a sudden motion of the hand, they occasioned. Some years elapsed after this expedient, before the secret of producing the Half Notes by Pedals was discovered. This method, which has rendered the Harp a fashionable Instrument, was invented at Brussels about the year 1757, by Mr. Simon—others say by Gaifre. It is an ingenious and useful contrivance in more respects than one; for, by reducing the number of Strings, the tone of those which remain is improved;
as it is well known, that the less an Instrument is loaded, the more freely it vibrates. It was in the year 1772, that Dr. Burney first heard the Pedal Harp at Paris and Brussels, where the Instrument was constructed of an elegant form, and beautifully ornamented; its tones were sweet, distinct, and capable of the greatest expression.

In the year 1810, the Harp was brought to the greatest perfection by Sebastian Erard. This ingenious Artist, without altering the mechanism, which he had invented in the year 1802, found the means of extending its power; so that every String, by means of the same Pedal, could be raised two successive Semitones. This last invention has rendered the Harp superior to the Piano-Forte, in point of Modulation and powers of Harmony, for it can be played in all the Keys; and every Note of the system has a distinct sound, as Flat, Natural, and Sharp, which cannot be done on the Piano-Forte; on which, the Sharp of the Note below is occasionally taken as the Flat of the Note above, or vice versa, although they materially differ.

The following are the principal Advantages which result from the Double Movement.

1st.—Modulations, which on the Common Harp were confined within narrow limits, (13 Keys), have been extended to 27 Keys; an incomparable advantage to Composers, who can give scope to their genius, and introduce variety in their Music.

2d.—The inconvenience of borrowed Notes does not any longer exist. Performers upon the Common Harp generally played only pieces of Music written expressly for that Instrument, in which Composers avoided to use A♯, B♭, and E♭, also D♭, G♭, C♭, and F♭, which cannot be played upon the Common Harp. When these Notes were introduced, the Performer was obliged to make use of borrowed Notes, that is to say, he played B♭ instead of A♯, and F♭ instead of G♭, &c. But besides that the use of borrowed Notes requires a sudden contrivance, which is difficult in a quick movement, another still greater inconvenience exists: when a Sharp occurs in Music, it generally ascends to the Natural Note above; on the contrary, a Flat generally descends to the Natural Note below: therefore, if to A♯, which should ascend to B♭, a Performer is forced to substitute B♭ and B♭ successively on the same String. This can be done but two ways: first, by striking the String of B twice, which produces a jarring and disagreeable sound; secondly, by striking the String only once, to produce the first sound B♭, and leaving it afterwards to the vibration of the String to produce the second sound, B♭. This renders the B♭, which replaces A♯, much louder than the B♭: hence originates an inequality in the sound, which is a fault in point of execution. This inconvenience disappears upon the Harp with the Double Movement, and nothing prevents a Performer from playing in succession, and in a quick movement, A♯ ascending to B♭, because A♯ is produced upon one String, and B♭ upon another; so that every sound being produced from a different String, all the passages are performed with rapidity and neatness, without any difficulty in point of execution.

3d.—Performers who wish to accompany the Voice, may now accompany any kind of Music with as much ease as on the Piano-Forte—they may even perform all the beautiful Piano-Forte Sonatas of Haydn, Mozart, Dussek, &c.; and will find only one kind of passage difficult for the Harp, viz. the Chromatic, in quick movements; and even passages of this description can be played much better upon the Patent Harp than upon the Common one.

From this short account of the advantages which are derived from the Harp with the Double Movement, one may anticipate that it will become as fashionable as the Piano-Forte.
CHAP. I.

Directions concerning the Manner of Stringing and Tuning the Harp.

THE construction of the Mechanism of the Harp is so clearly shewn in the Plate annexed to this Work, that it is unnecessary to enter into any particulars on that subject.

The compass of Modern Harps is six Octaves, beginning and ending with E. They contain seventy-two Semitones; twelve Semitones in each Octave. The Strings are of Catgut, except the eight largest, which are of Silk, covered with Silver Wire, to render them more sonorous: this covering gives them partly the properties of Metallic Wire: if they were made of Catgut, their extreme size would render the sound very dull. To assist the eye in finding certain fixed points among so many Strings, all the C’s are coloured red, and all the F’s blue.

Method of Tuning the Harp with the Double Movement.

The Harp with the Double Movement is tuned in C♭, all the Pedals being unfixed*.

1st.—The Note C♭ (see A in the following Example) must be tuned in Unison with the Sound given by a Tuning Fork.

2d.—Tune the Octave below that C♭. (See B). N.B. The Octaves must be as perfect as possible; but the following Fifths must not be quite perfect, lest the Thirds should be too sharp.

3d.—Tune G♭, a Fifth above C♭. (See C).

4th.—Tune D♭ a Fifth above G♭. (See D).

5th.—Tune D♭, the Octave below. (See E).

6th.—Tune A♭, a Fifth above D♭. (See F).

7th.—Tune E♭, a Fifth above A♭. (See G).

8th.—Tune E♭, the Octave below. (See H).

9th.—Tune B♭, a Fifth above E♭. (See I).

10th.—Tune F♭, a Fifth below C♭, the original pitch Note. (See K).

* When the seven Pedals are fixed into the first Notch, the Harp is in C♭, and when they are pressed a second time, and fixed into the second Notch, the Harp is in C♯, every Note of the Scale being Sharp: therefore, each String, by means of the Pedals, answers the effect of three Strings.
All the Notes of the Scale being tuned, try them together, with the following Chords:

Proof.

If you find that the Notes of these Chords agree well, and please your ear, go on with your tuning; otherwise trace it back, to find where the defect lies.

The other Notes are to be tuned by Octaves above or below those already tuned, thus:

By Octaves, upwards.

By Octaves, downwards.

Observe, when the Harp is to accompany the Piano-Forte, it must be tuned in perfect unison with that Instrument: this is done by fixing the Pedal of C to the first Rest, previous to taking the pitch on the C♯ of the Piano-Forte. The pitch once taken, unfix the Pedal, and tune the Harp in C♭, according to the directions just given.

On the Method of Tuning the Common Harp.

The process for Tuning the Common Harp is the same as the foregoing, except that the Pitch Note is taken from E♭, either on the Piano-Forte, or from the sound of a Tuning Fork.

Proof.

Observe, should the Common Harp be tuned in C, the Natural Key of Music, the compass of this Instrument would become still more confined than in its present state in E♭; for the effect of the Pedals being to raise every String a Semitone, the Flats could not be produced, as the Strings could not be lowered. After several trials and researches, the Key of E♭ was found to offer more resources than any, and to be more intimately related with the other Keys introduced in Compositions for the Harp; for which reason, the Common Harp is generally tuned in E♭.

Observations on the Strings.

To render the Harp capable of producing a fine Tone, it must be mounted with Strings of a proper size. Thin Strings are very prejudicial to a good quality of Sound, as when struck firmly, they are apt to vibrate against the Pegs fixed in the Table of the Harp, and to produce a jarring and disagreeable Sound. The size of the Strings once determined upon, they must be selected with care and regularity, throwing aside all those which have the smallest knot, and which are not equally thick throughout their length, which is ascertained by bringing the two extremities close to each other. Italian Strings are considered the best: they are dearer—but here, as in many other cases, the best are ultimately the cheapest.
CHAP. II.

Directions for the Position of the Body, Arms, and Hands of the Performer.

THE Student must direct all his attention to the acquirement of a good Position of the Body, Arms, and Hands on the Harp.

1st.—He must be seated in a graceful manner, neither too near nor too far from the Harp, but so as to be able to reach with facility the highest and lowest Strings*.

2d.—The height of the Seat must be suited to that of the Performer, who, when seated with the Harp resting against the Right Shoulder, should have the lower end of the Comb (or Neck) about two or three inches above his Shoulder †.

3d.—The Legs must be placed so that the Feet may be on each side of the Pedestal: they must rest on the ground in a vertical position, rather inclining forwards than backwards, that they may be lifted easily, to be placed on the Pedals.

4th.—The Performer must be seated sideways, so that the front of his Chest may form an acute angle with the whole surface of the Strings. The Harp must be a little inclined towards the Body of the Performer, leaning on his Right Knee, and a little on his Right Shoulder. The upper part of the Right Arm (from the Shoulder to the Elbow) must touch the Body of the Harp, exactly below that part where it is joined to the Comb: however, the Harp must not fall on the Arm, as it would prevent its motions, either in ascending or descending Passages.

The following Advantages are derived from the foregoing Positions:

1st.—By leaning against the Body of the Harp, in the manner just described, the Performer will have the free use of the whole fore part of the Right Arm, which is sufficient to enable the Hand to run over the Strings from the highest to the middle ones, being the ordinary compass given to this Hand. Should the Right Hand be obliged to descend lower than the middle String, (which is seldom the case) then the Performer may incline the Harp towards himself: but in general, by keeping the Harp as well

* The Author disapproves of the custom adopted by some Masters, of making Children play standing; because the constant movement which they are obliged to make, to place the Feet on distant Pedals, must distort their shape.

† The size of the Harp should be proportioned to the size of the Pupil.
as the Body in a fixed position, which essentially contributes to a good Execution, the Performer will be able to play any Passage with his Right Hand, written for this Instrument.

2d.—The slanting position of the Body enables the Performer to see all the Strings with ease.

3d.—By keeping the Left Shoulder nearly facing the whole range of the Strings, the Left Arm and Hand can be easily used on all the Strings, from the smallest to the thickest, since their extent taken in an horizontal direction does not exceed twenty-one inches, which is generally the length of the Arm from the Shoulder to the joints of the Fingers, even in Performers of short stature.

4th.—By keeping the Body in a steady position, in performing the most extensive Passages, the motions of the Feet, even when very quick, become easy—the Performer being always in a perfect equilibrium on his Seat; and in case of necessity, the Harp, which must constantly touch the upper part of the Right Shoulder, may serve him as a support.

On the Position of the Hands.

The Thumb being shorter than the first, second, and third Fingers, the best position of the Hand will be that which will render the other Fingers as nearly equal as possible. This end is answered by keeping the Thumb in a vertical direction, and by bending the three middle Fingers. However, the palm of the Hand must not be too far from the Strings, so that the position be too horizontal; for then, the difference (in point of length) between the three middle Fingers being greater, the Performer would be forced to advance the first Finger further between the Strings than the second, and the second more than the third, which is evidently wrong: therefore, the Performer must, in bending the three middle Fingers, diminish their length so as not to have one further between the Strings than the others. To effect this, the palm of the Hand must be near enough the Strings to render the joints of the three middle Fingers which are not between the Strings, almost vertical.

To resume the foregoing Directions, the Thumb must be nearly in a vertical position: the Hand must have a round form, the first and second Fingers reclining a little on the Strings towards the Body of the Performer: the palm of the Hand must be rather close to the Strings, (to enable the Fingers to touch them with ease): the Fingers should go between the Strings, so that in drawing them back, they may pull the Strings in a manner sufficiently strong to make them vibrate freely.
CHAP. III.

On Fingering.

BY Fingering, is understood the Art of disposing the Fingers of both Hands in the most favorable manner, to perform any Passage with as much facility, neatness, and velocity as possible, these being the requisites for true execution.

To teach Fingering, is to indicate the Fingers which should be used in playing the Notes of a Piece of Music. In this Treatise, the Thumb of each Hand will be marked by a Cross X; the first, second, and third Fingers, by the Figures 1, 2, and 3; and when occasion occurs of employing the little Finger, it will be marked by the Figure 4. Two distinct points in the Fingering of Passages must be distinguished, viz. The Fingering adapted to a Passage which can be played without changing the position of the Hand, and the Fingering of a Passage which requires several successive positions of the Hand: the former will be treated on first.

RULE I.

The best Fingering for any Passage whatever, is that which requires the least number of motions or changes of the Hand.—The reason is evident: for rapidity being one of the principal qualities which constitute execution, the changes should not be multiplied without a necessity; for if a Passage can be performed in one Position of the Hand, it will be done quicker than when two or three successive Positions are required. The first principle is essential, and consequently will be continually referred to in the course of this Work.

RULE II.

The Fingers required for the Performance of a Passage, must not be kept distant from the Strings; but each Finger should be previously placed on its respective String whenever it can be done with ease.—For instance, in playing the following Passage, the third Finger, followed by the second, first, and Thumb, should not be placed successively on the Strings, but all at once, although they must act in succession. This second Rule is derived from the first, four motions being necessary to place four Fingers in succession on the Strings, whilst they may be placed at once. This principle must be strictly followed, to obtain a brilliant execution by great rapidity, as well as to connect the Notes as they should be.
RULE III.

Two Notes succeeding each other on the same degree, must not be played (few cases excepted) with the same Finger.—For instance, in playing the following Example, should the Fingering marked at A be used, the second Finger, after having struck D, must recede from the String, and be brought back to strike the second D, which is an useless motion, and which delays the striking of the second D.

A. Bad Fingering.  
B. Good Fingering.

This defect does not take place when the Fingering marked at Example B is made use of; the Thumb having struck the first D, the first Finger is ready to strike it a second time, whilst the Thumb has time enough to be carried to the E: the first Finger having played the second D, is ready to play the second E, and so on.

RULE IV.

When two, three, or four Notes of a Passage ascend or descend in the same way, either diatonically or by a skip, not exceeding a Fourth, these Notes must be played with Consecutive Fingers, without leaving one Finger between any two others.—The reason for this is evident: should the Thumb and second Finger be used to play two Consecutive Notes, the first Finger would become useless; whereas, if the two Notes are played by the Thumb and first Finger, the second Finger can be used immediately on any other Note. This Rule is only liable to one exception, (which will be explained hereafter), and even when this exception occurs, it is done to follow more strictly the other Rules.

RULE V.

When several successive Passages occur, composed of Notes ascending or descending in a similar manner, and which can be played with the same Fingers, and in the same Position of the Hands, they must all be Fingered alike.—(See the following Example). The reason for this Rule is, that more uniformity, and consequently more equality, exist in the execution of the Music, when similar Passages are performed with the same Fingers, than when they are played with a different Fingering; therefore it must be preferred—equality being one of the chief requisites to a fine execution.

Observe, in the foregoing Example, three Notes follow each other diatonically, viz. C D E, D E F, &c. These Notes, according to the 5th Rule, are fingered alike, 2, 1, x, in ascending—and in descending, x, 1, 2.
RULE VI.

Whenever the Performer is forced to change the Position of the Hand, the Fingering of the last Note must be such as will enable him to have the greatest number of Fingers at his disposal for the following Position.—Should the Student apply this Rule to the Example just given, he will find that the Hand rising uniformly at each Triplet of the ascending Series, or being lowered in the descending Series, the Position of the Hand is changed at each Triplet; and that the Fingering marked is the most convenient to play the next Triplet with ease, as soon as the foregoing has been played.

N. B.—The first Triplet of the descending Series is not Fingered like the others, because in beginning the Passage the Performer is not restricted to a Fingering which would be the consequence of a preceding passage, as in the other Triplets.

Observations, preparatory to the Seventh Rule on Fingering.

If the Student peruse the Exercises on the Scale attentively, (page 18), he will find, that in the Fingering, the Author has constantly adhered to the fourth and fifth Rules. These Scales, which are diatonic, are divided into groups of four and four Notes, that this Fingering 3, 2, 1, x, in ascending, or x, 1, 2, 3, in descending, may be constantly applied to them.

Some important Instructions on this subject must be here given to the Pupil. When the Scale is Fingered thus,

```
\( \begin{array}{c}
3 & 2 & 1 \\
\ast & 3 & 2 \times 1 \times 2 \times 3
\end{array} \)
```

it is evident, that after having played the four first Notes, 3, 2, 1, x, the Consecutive Fingering cannot be applied to the four other Notes, without changing the position of the Hand: but should the Hand be abruptly shifted, after having played the first four Notes, a break would take place between the two groups, and the Note F at the Asterisk *, could not be connected with the following G. This would offend the ear; for the Scale cannot be properly played unless all the Notes are equal and connected, so that the hearer be not able to find the place where the Hand is changed.

To effect this desideratum, the change of Position must be prepared beforehand, by passing the third Finger under the others as soon as it has struck the first C, and by causing the other Fingers to follow immediately, as soon as they have played their respective Notes.

A similar proceeding takes place in the Scale descending, but in a contrary way. In the ascending Scale, the 3d Finger, then the 2d and 1st, pass under the Thumb; in the descending Scale, on the contrary, the x, 1st and 2d Fingers pass over the 3d. This way of passing the Fingers under the Thumb in ascending Passages, or the Fingers over the 3d in descending Passages, is essential to good Fingering, and takes place whenever the Hand changes its Position, after having played two, three, or four Notes. Hence this general Rule:—
RULE VII.

When the Position of the Hand is changed, the highest Finger, when the Hand descends, or the lowest, when it ascends, must be brought (as soon as it has struck the String) on the next String which is to be struck; by passing over the other Fingers, if the Hand descends, or under, if the Hand ascends.—This skip of the hand being more difficult in the performance of a Scale than in playing any other Passage, the Author has placed the Scales at the head of his Exercises. The Pupil cannot spend too much time in their practice previously to any other Exercise, being attentive above all, always to keep the Thumb very elevated, to have more facility in passing the other Fingers under it in ascending, and the Thumb above the Fingers in descending the Scale.

This Chapter will be concluded by advice, which the Student must keep continually on his mind:

1st.—He must always begin the Exercises (especially the Scales) very slow, observing to play all the Notes of the same length, as equal as possible.

2d.—He may accelerate the Movement gradually, but not before he is quite certain of being able to keep, in the length of the Notes, and in the intensity of their Sounds, that equality which alone constitutes a pure and brilliant execution.

3d.—The Student must not invert the order adopted for the Exercises: consequently, he must never go to an Exercise, unless he can execute the foregoing one fluently.

The Trill is an exception to this advice. As on the Harp it is very difficult to do it well, the Student must practise it every day, from the very first Lesson he receives. The manner of performing the Trill is explained (page 47.)

Lastly, as the Pupil advances in the practice of new Exercises, he must play over again (twice a week, for instance), the Exercises which he has learnt before, that he may become quite familiar with them.
CHAPTER IV. ON THE SCALES.

A firm and brilliant execution on the Harp cannot be attained without a constant practice of the scales.

In the first place the student must practise attentively, passing the fingers under the thumb in the ascending scales, and the thumb over the fingers in the descending scales, that no interruption may take place between the 4th and 5th note, also, that the four first notes being played, the fingers may be placed at once on the four next strings, ready to play the four other notes.

As the left hand requires more practice than the right, the student, previous to his playing the scales with both hands, must practise them with each hand separately, until he be certain of playing them with equal facility, either with the right or left hand; otherwise the left hand will continually retard the motion of the right, and he will run the risk of never acquiring a distinct and equal execution.

Exercises on the Scales.

1st Right hand.

Left hand.

2nd

3rd

4th
Scales in which the thumb and the third finger must be used on two consecutive notes by gliding.

The pupil should now refer to what is said page 23 in the explanations which follow the exercise on the interval of 3rd that the thumb or 3rd finger are used on two consecutive notes, to have a spare finger, and that the hand may be entirely free, when the scale is ended, to begin the following, either with the 3rd finger, when the scale ascends, or with the thumb when it descends.

In the following exercise the 3rd finger glides on the two first notes of each scale ascending, and the thumb on the two first notes of each scale descending.

NB. The note on which the thumb or 3rd finger glides must be struck with a sufficient force to produce as much sound as any other note, and the hand must preserve its true position, avoiding any improper motion.

Exercise 1st

Exercise 2nd descending.
CHAPTER V. ON INTERVALS.

An interval is the distance from one sound or note of the scale to another proceeding from the lowest to the highest.

Intervals are expressed by figures which indicate the number of degrees contained in the interval, for instance a second, which consists of two degrees as C,D, or D,E, is expressed by the figure 2; a third which contains three degrees, as C,D,E, is expressed by the figure 3, and so of the other intervals.

A degree is the difference in point of position between two notes; the scale consists of seven degrees, five of which are tones and two are semitones.

The semitone is the smallest degree used in music and may be Major or Minor: the Major semitone is found between two notes of different name and position on the stave, as E,F: B,C:

The Minor semitone exists between two notes of the same name and place on the stave, as C,C#: D,D#: E,Eb:

The tone is formed by uniting the Minor and Major semitones together, therefore C,C#: D,D#: forms a tone, C,D,#,D, another.

There are as many simple and primitive Intervals as degrees in the scale, viz: seven, the intervals above the octave are but repetitions of those comprised within its compass, the 9th is a 2d, the 10th a 3d, &c.

* The quarter tone which is the difference between the sharp of a note and the flat of another, between C & D#, or A & B#, can be expressed on the Patent Harp with the double action, but not on the common Harp or Piano Forte.
A Table of Intervals, their names and figures.


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Obs: The nature and name of an Interval remains the same, whether the notes of which it consists be played in succession, as in Melody, or whether they be struck at once as in Harmony. Two or three Intervals sounded together form a Chord (see page 31) the fingering of Intervals varies according to the distance which exists between the two notes.

General Exercises on Intervals.

The two notes which form an Interval may be played either in succession or at once, these two ways will be explained in two distinct Chapters.

ARTICLE 1st ON INTERVALS PLAYED IN SUCCESSION.

At first the Student must practise each hand separately, then both together.

§ 1. Exercises on Seconds.

1st Right hand.

2nd Left.

3rd

4th

5th

6th

7th

8th
§ 2. Exercises on Thirds.

1st Right hand.

2nd

3rd

4th

5th

(See the observations on this mode of fingering Page 23.)

6th

7th

Page 23
Observations on a Mode of Fingering peculiar to the Author.

In the following passage and a few others of a similar description a difficulty occurs which might puzzle the student, and which on that account will be explained here. The passage is here given without any fingering.

![Fingering Example](image)

This example consists of five similar series of notes, which are indicated by a line drawn over them, each series consists of five notes following each other diatonically. Many performers at a first glance would think it necessary to use the 4th finger.

But every experienced Harp player must allow that the three consecutive notes BAB of the second group, and the three others AGA of the third group &c: cannot be played with the same force and neatness with two fingers of such unequal length as the third and fourth, as if the third and second fingers were used, which are nearly of equal length; besides to pull the string with the little finger, which is the only way of producing a good sound, it becomes necessary (on account of the shortness of this finger) to turn the hand towards the column of the Harp, and consequently to derange it from the round position which it should always preserve; if the performer by dispensing with the little finger, can avoid distorting the hand, & another mode of playing the passage can be found, it should certainly be preferred, conformably to the 1st Rule on fingering (page 14) which prescribes to avoid useless motions of the hand, as retarding the execution; this manner of playing the passage, the Author thinks he has found, and consequently he has adopted it as being more favorable for the execution: it is as follows.

![Fingering Example](image)

**Obs: 1.** In the foregoing example the slur drawn over two consecutive notes fingered thus + + implies that both notes must be played with the thumb, but that after having struck the first note in a firm manner, the thumb must not be taken off, but should glide immediately on the next string, to play the following note which must be detached as usual.

**Obs: 2.** When five notes ascend diatonically instead of descending, the fingering must be reversed, and the third finger must glide from the first to the second of the five notes, and the four remaining notes must be played by the 3d, 2d and 1st fingers and the thumb.
§ 4. On Fifths.

A succession of Fifths being offensive to the ear, is strictly prohibited in Music, therefore the Author has not given any Exercise on Intervals of Fifths.

When five notes in succession occur, they must be fingered in the following manner.

---

§ 5. Exercises on Sixths.
§ 6. On the Seventh.

The seventh being a discord must be generally prepared and resolved, therefore a succession of 7ths is not given here. Seven notes in succession are fingered thus.

§ 7. Exercises on Octaves.
§ 8. Exercise on distant notes.

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

Each hand separately

1 + 1 + 2 + 2 + 3 + 3 +
**ARTICLE 2d ON INTERVALS PLAYED TOGETHER.**

Sometimes the two notes which form an Interval are to be played together.

**Exercises on Thirds.**

- **1st** Intervals played together.
- **2nd** Intervals played together.
- **3rd** Intervals played together.
- **4th** Intervals played together.
- **5th** Intervals played together.
- **6th** Intervals played together.
- **7th** Intervals played together.

When the movement is not too quick it is allowed to play several consecutive notes with the same fingers.

To play a scale in thirds descending when the movement is quick, always glide the thumb.

**Right Hand.**

**Left.**

**Bad fingering.**
Exercises on Fourths.

In a quick movement the passage must be played by gliding the thumb.

Exercises on Sixths.

In a slow movement the Sixths may be fingered in the following manner.

The second finger must not be used in gliding.
Exercise on Octaves.

Right Hand.

Left Hand.

NB. In playing the foregoing exercise, carefully avoid placing the fingers of the left hand which are not used (the 1st and 2d) between the strings to serve as a point to lean upon, a fault which many Harp players are guilty of, this cramps the motion of the hand, especially, when octaves are to be played quick.

However when several consecutive octaves on the same degree are played, it is allowed in order to support the hand, to rest the intermediary fingers on the strings without striking them, thus:

Exercises on Octaves.
When two Intervals are joined together, they are fingered, thus:

\[
\begin{array}{cccccccc}
3^{rd} & 4^{th} & 3^{rd} & 5^{th} & 3^{rd} & 6^{th} & 3^{rd} & 7^{th} \\
\text{R.H.} & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
\text{L.H.} & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
\end{array}
\]

The fingerings of the three first Intervals change when they are followed or preceded by other notes as in the following examples.

Exercise on two Intervals played together.

Two Intervals followed by a single note are fingered, thus:
CHAPTER VI ON CHORDS.

Three or four intervals played at once form a Chord.

The notes which form a chord may be played either at once or in Arpeggio, these two ways will be explained in two distinct Articles.

ARTICLE I. ON CHORDS THE NOTES OF WHICH ARE STRUCK AT ONCE. (ACCORDS PLAQUÉS.)

To play the notes of a chord in an abrupt manner, the four fingers must be placed at once on the strings which they are to strike. The wrist of the right hand must lean on the table of the Harp and the hand must be strictly kept in the position explained (page 13) that it may pull the four strings at once, with an equal force, so that the sound of one note may not be louder than that of another.

NB. Owing to the position of the fingers, the chords which have a third at top and bottom, and which are marked by Asterisks, are more difficult than the others, therefore the student must practise them oftener that he may play them with equal facility.

Let him practise the following examples, striking the chords with equal force and at equal intervals of time, without stopping on the more difficult chords.

Exercises.

RH. 1

LH.

RH. 7

LH. Each hand separately

Exercise on chords distant from each other.

RH. 8

LH. Each hand separately

* In the foregoing Examples the chords are disposed so as to keep clear of consecutive 5th and 8th which would take place if the following disposition was made use of...
ARTICLE 2d ON CHORDS PLAYED IN ARPEGGIO.

A Chord is played in Arpeggio, when the notes of which it is composed are played in succession, and with great rapidity, let the time be what it will.

Arpeggios are particularly suited to the Harp, this Instrument being unable to sustain the sounds, and the vibration of its upper strings being very short, it is necessary, especially in slow movements, to prolong the harmony by ficticious means, which is done by playing as much as possible all the chords in Arpeggios.

When a chord is played in Arpeggio this mark \( \text{or this} \) is placed before it.

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Some composers make use of a line across the chord thus; but this mark is not in common use.

NB. Arpeggios generally begin by the lowest note of the chord.

Arpeggios for the Right Hand.

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Arpeggios for the Left Hand.

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Obs: 1. In a quick movement chords in succession are seldom played in Arpeggio, as it would retard the speed of the time.

Obs: 2. When a chord is played in Arpeggio with both hands, the left hand must begin 1st.

Arpeggios with both hands.

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Obs: 3. Two notes joined together, although they do not form a complete chord, may be likewise played in Arpeggio.

Exercises on Arpeggio.

1.

\[ \text{Exercises on Arpeggio.} \]
CHAPTER VII ON THE PEDALS.

The right management of the Pedals forms one of the most essential requisites to a good harp performer, as modulations on that Instrument cannot be introduced without their assistance; therefore the student must pay the greatest attention to the precepts and examples given in this Chapter.

The explanations to be given on the pedals relates only to the mechanism, and not to the key in which music for the harp should be played, let the pupil put the Instrument in its natural key, that is to say with all the pedals up, that he may see the effect of each pedal.

Therefore if the pupil has a common harp, let him put it in the key of E♭, if he has a harp with the double action, let him put it in the key of C♭, the pedals serve to raise the notes one semitone on the common harp, or two semitones on the harp with the double action: There are as many pedals as notes in the scale, viz seven * all the E's correspond to one pedal, all the F's to another. &c.

The Pedals are placed round the pedestal of the harp, in the following order, the three pedals on the left hand, correspond to the B's, the C's and D's, the four pedals on the right hand side correspond to the E's, F's, G's and A's† the pedals are moved by pressing on any of them the extremity of the foot (either right or left) ** when a sharp or natural is accidentally introduced, the pedal need not be fixed into the notch, but kept down with the foot during the length of the note: but when the sharp or natural is after the clef, or when the modulation lasts for sometime, the pedal must be fixed, after having been pressed, by drawing it into the notch cut on purpose in the pedestal of the harp this gives the performer the free use of his foot for another pedal if wanted. (see the plate Fig: 5.)

On the common harp each pedal only produces a single effect on the string to which it corresponds, that is to say, it sharpens the string a semitone, because the pedal when pressed by the foot and placed in the notch cannot be lowered any more.

natural sound, a semitone higher.
Ex: on the Common Harp

It is the same for the other six notes of the Scale.

Upon the Harp with the double action each pedal sharpens the string two successive semitones, because after it has been pressed by the foot and placed into the first notch, it may be still pressed a second time, and placed into the second notch. [Fig: 5]

natural sound, 1st semitone, 2d semitone.
Ex:

1st effect, the pedal being pressed & placed into the first notch.

2d effect, the pedal being pressed & placed into the second notch.

* The Common Harp has the same number of Pedals.

** In pressing the Pedals only the extremity of the foot must be used, the heels must be kept elevated.

† See the Plate Fig: 4.
On the Harp with the double action a Performer can play in twenty seven keys, fifteen major and twelve minor, as follows.

Major keys with sharps C,G,D,A,E,B,F#,C#. with flats Fb, Eb, Ab, Db, Gb, Cb.


Whereas on the common Harp he can only play in thirteen keys, eight major, and five minor.

1\textsuperscript{st} When all the Pedals are up, the Harp is in the key of Cb major, and all the notes of the scale are flat. (Ex: 1.) see the plate Fig: 1.

2\textsuperscript{d} When all the Pedals are at the first rest, the Harp is in C major. (Ex: 2.) Fig: 2

3\textsuperscript{d} When all the Pedals are at their second rest, the Harp is in C# major. (Ex: 3.) Fig: 3

The seven Pedals unfixed

Ex: 1.

The seven Pedals at the centre or first rest.

Ex: 2.

The seven Pedals at their second rest.

Ex: 3.

On the common Harp when all the Pedals are up, the Harp is in the key of Eb major. (Ex: 1.)

When all the Pedals are fixed the Harp is in E major. (Ex: 2.)

Ex: 1.

Ex: 2.

Obs: All the Lessons and Exercises of this method are written in the key of C, the natural key of music, and the best calculated on the Harp with the double movement for modulating either into the keys with sharps or into the keys with flats, as may be seen by the following Example.

Major keys with flats at the signature.

Unfix D♭, Unfix A, Unfix E, Unfix B♭,

Ab, Eb, Bb, F.

Unfix G♭, Unfix C♭, Unfix E♭,

Db, Gb, Cb.

Central Key.

Major keys with sharps at the signature.

Fix F#, Fix C#, Fix G#, Fix D#.

Fix A#, Fix E#, Fix B#.

G, D, A, E.

B, F#, C#.

* The fingering on the Harp is the same in all the keys an advantage which the Piano Forte does not possess.
The Double Movement Harp. Invented by Sebastian Erard.

Fig 1.
All the strings open.

Fig 2.
Strings shortened of one semitone.

Fig 3.
Strings shortened of two semitones.

All the pedals up.
Ch

Fig 4.
The three accidentals of the pedals.

Fig 5.
A comparative view of all the keys that can be played in on the

HARP WITH THE DOUBLE ACTION.

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<td>G</td>
<td></td>
<td>G</td>
<td></td>
</tr>
</tbody>
</table>

* The relative Minor of any Major Key is played a Minor 3rd below or a Major 6th above the Major Key.

COMMON HARP.
Harp with the double action and on the Common Harp.

**Harp with the Double Action.**

**Major Keys with flats.**

- C
- F
- Bb
- Eb
- Ab
- Db
- Gb
- Cb

**Minor Keys.**

- A
- D
- G
- C
- F
- Bb
- Eb
- Ab

**Common Harp.**

**Major Keys.**

- C
- F
- Bb
- Eb
- Ab
- Db
- Gb
- Cb

**Minor Keys.**

- A
- D
- G
- C
- F
- Bb
- Eb
- Ab
Exercises on the Pedals.

Obs: 1. When a Pedal is to remain down for some time, it must be drawn into the notch cut in the pedestal of the harp; the words fix B or A, are generally marked under the notes.

When the same Pedal must be unfixed, the word (off) is generally inserted.

Obs: 2. To play the following exercises, the Harp with the double action must be in C#, that is to say with the seven Pedals at their first rest, the common Harp must be in C major, with the Pedals of B, E and A fixed.

In the following example the Pedal of F must be pressed without being fixed, as the F# is but transient.

NB. This mark © shows when the Performer on the Common Harp must stop, and these © © where he may resume the Modulation.

Exercise 1.

In this Example the Pedal of F must be fixed after being pressed as the modulation lasts for some time.

Exercise 2.

Modulation from C into all the keys with sharps at the signature.

Exer. 1.

Slow.
Exer: 2. Return from C# to C
d
Exer: 3. Slow.

Modulation from C into all the Major keys with flats at the signature.

Exer: 4. Return from Cb Major to Cb
**Exer: 5.**

**Slow.**

Modulation from A into all the Minor keys with sharps at the signature.

Return to A Minor.

**Exer: 6.**

Modulation from A minor into all the minor keys with flats at the signature.

Return from Ab to A natural.

**Exer: 7.**
Observe, when a passage as the following occurs,
the three pedals of F# , G# & A# must be pressed at once
with the same foot, for besides that it can be done without any inconvenience, since
A# follows immediately F#, and G is not heard during the short time that the foot
is on the other pedals, the performer could not in a quick movement find time
enough to fix the pedals of F and A.

On the Chromatic Scale.

This scale is formed by a series of twelve semitones alternately Minor & Major.

Right Hand.

Left Hand.

NB. On the common Harp the A# marked with the asterisk * is played on Bb.

Exercise on Octaves with chromatic notes.

Right Hand.

Left Hand.

Some performers play a succession of semitones in ascending by playing only the natural notes, leaving to
the vibration of the string suddenly pressed by the pedal, to form the sound of the sharp, without striking the
string a second time. — — — — — — — —

In a descending series they play the chromatic in the following manner. —

This mode of playing produces a wretched effect, as it destroys the two principal
requisites for a good execution, viz: Equality and distinctness in the sounds. In the
first place the sound is not distinct, and does not reach precisely the degree and pitch
which it should have; and secondly, the sound is not equally strong in both notes, for
it becomes weaker as the vibration of the string becomes so.
CHAPTER VIII ON BORROWED NOTES.

To extend the narrow limits within which musical compositions for the common Harp are confined, owing to its imperfection, borrowed notes must be used, that is to say that when the sharp of a note cannot be played, the flat of the note above is played instead of it, and vice versa, when the flat of a note cannot be played, the sharp of the note below is taken for it.

Example.

Written.

\[ \text{\includegraphics[width=0.8\textwidth]{example}} \]

Played.

For $\text{F}^b$ which cannot be played on the common harp, is substituted $\text{E}^b$, for $\text{C}$, $\text{B}^b$, for $\text{G}$, $\text{F}^b$, &c:

Obs: The inconvenience arising from borrowed notes is very great, for besides that the necessity of striking the same string twice hinders the rapidity of the execution, and that the action of the pedals destroys its equality, the fingering is changed, so that borrowed notes can only be introduced in a slow movement, or in playing chords.

Written.

\[ \text{\includegraphics[width=0.8\textwidth]{written}} \]

Played.

\[ \text{\includegraphics[width=0.8\textwidth]{played}} \]

An attentive perusal of the Diagrams Page 38 will display to the student the rich resources of the Harp with the double action, and the inutility of borrowed notes on that Instrument, which can express any note in its true state; however when a double sharp or a double flat occurs (which is very seldom the case) borrowed notes become necessary.

Written.

\[ \text{\includegraphics[width=0.8\textwidth]{written}} \]

Played.

\[ \text{\includegraphics[width=0.8\textwidth]{played}} \]

* To express a double sharp or double flat, even on the Patent Harp a third action of the Pedals would be necessary, which would render the Mechanism too complicated.
CHAPTER IX ON GRACES.

Graces are notes added to a principal one for the sake of embellishment or expression. The chief graces are the Appoggiatura, the Turn, and the Shake.

ARTICLE 1st ON THE APPOGGIATURA OR SMALL NOTE.

The length of the Appoggiatura is not strictly fixed; it depends chiefly on the character and expression of the piece; generally speaking (especially in slow movements) it is equal to one half of the long note before which it is placed.

The Appoggiatura is always played Legato with the following long note.

Appoggiatura written thus. \( \text{played thus.} \)

Sometimes when a composer wishes to fix the precise length of the Appoggiatura, he expresses it in the following manner.

written. \( \text{played.} \)

Exercise on Appoggiaturas.

written. \( \text{played.} \)

When two Appoggiaturas occur, the 2nd of which is above the principal note, in a slow movement they must be fingered thus; pressing the thumb on the second Appoggiatura.

This mode of fingering closely connects the second Appoggiatura to the principal note, and contributes to the expression.

In a quick movement the following fingering may be used.

Ex: 1st \( \text{Quick.} \)

An Appoggiatura placed before one of the notes of a chord, is played as in the following Ex:

in a slow movement. \( \text{quick movement.} \) Slow.

written. \( \text{played.} \)
When a double Appoggiatura occurs, in a slow movement, it is played as at A, and in a quick movement as at B.

ARTICLE 2d ON TURNS.

The Turn consists of three notes, the principal note, the note above and the note below, it is expressed thus ~. Written. Played.

Exercises on Turns.

The Turn may be made on one of the notes of a chord either at the top or bottom.

Obs: 1. When the sign denoting a Turn ~ is preceded by a flat thus b~ the first note of the turn must be flat. (see A.)

2. When it is preceded by a ♭ the first note is to be natural. (B)

3. When the sign is followed by a sharp the last note must be played sharp (C) on the contrary when the sign is followed by a natural the last note must be so. (D)

4. When a sharp is placed below the sign the 3rd note of the turn must be sharp (E) on the contrary when a natural is placed below the sign the 3rd note must be so. (F)

The Inverted Turn begins by the lowest note and is expressed thus ↓. Written. Played.
ARTICLE 3d ON THE SHAKE.

The Shake is an alternate and quick repetition of two notes, the principal note and the note above; it always begins from the semitone or tone above the principal note. In playing a shake the arm and wrist must not move, the fingers alone must act.

Shake 1st written.

```
\begin{music}
\begin{music}
\end{music}
```

played.

```
\begin{music}
\begin{music}
\end{music}
```

Begin at first slowly and accellerate gradually.

Shake with the Left Hand.

```
\begin{music}
\begin{music}
\end{music}
```

written.

```
\begin{music}
\begin{music}
\end{music}
```

played.

```
\begin{music}
\begin{music}
\end{music}
```

Exercises on the Shake.

Right Hand.

```
\begin{music}
\begin{music}
\end{music}
```

Left Hand.

```
\begin{music}
\begin{music}
\end{music}
```

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\begin{music}
\begin{music}
\end{music}
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\begin{music}
\begin{music}
\end{music}
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\begin{music}
\end{music}
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\begin{music}
\end{music}
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\begin{music}
\begin{music}
\end{music}
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\begin{music}
\begin{music}
\end{music}
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\begin{music}
\begin{music}
\end{music}
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\begin{music}
\begin{music}
\end{music}
```

```
\begin{music}
\begin{music}
\end{music}
```
Double Shake with the right hand.  D° with the left hand.

Shake at the Sixth.

Shake at the Sixth with both hands together.

Shake at the 3rd and at the 6th

Some Performers often introduce this shake, which is evidently vicious, for the chief beauty of the shake consists in the perfect equality of the sound between the two notes which form the shake, and here this equality does not exist, since two notes are played in one part of the shake and only one in the other.

Of the accompanied Shake.

Shake on the upper note.  Shake on the lower note.
CHAPTER X ON HARMONIC SOUNDS.

The term Harmonic is applied to those sounds which on the Harp are produced by pressing the fleshy part of the hand lightly, or the edge of the palm of the hand, on the middle of the strings, striking them at the same time with the fingers, which are kept in a position nearly vertical, and rather leaning on the strings.

The effect produced is easily explained, for according to natural Philosophy, the sound of one half of a string is an octave above the sound given by the whole string, and here the palm of the hand divides the string into two parts as a bridge would do.

Observe that when the palm of the hand is placed on the fourth part of the string from the upper part, the sound given is at the double octave of the open string; and when placed on one third of the string, the sound given is at the fifth of the open string; but why the sound produced by any of these intervals differs in quality from that of the open string is a question of too Philosophical a nature for our present consideration.

The Harmonic sounds being very sweet and calculated to produce great effects, the Scholar must study attentively to produce them with facility and certainty, no other direction besides what has just been mentioned can be given towards producing them; practice alone giving the Student facility & ease in that respect.

Harmonic sounds are generally introduced in passages for the left hand, and within the compass of the two middle octaves; however, they must be practiced also with the right hand on the upper strings, but they are difficult of execution on account of the common position of the hand.

Harmonic sounds are played with the right hand in the same manner as with the left hand; they may likewise be played by pressing the side of the first joint of the forefinger against the middle of the string, striking at the same time the string with the thumb.

A Performer may by placing the palm of the left hand on the middle of two or three different strings, strike at once with the fingers of the same hand, a note its third and fifth, or the whole of a common chord; afterwards he may venture long passages in Harmonic sounds, which, if properly composed, will unite a regular harmony to the most enchanting sound ever produced by any Instrument, the Harmonica excepted.
A Performer should not however introduce long passages in Harmonic sounds as in the Examples 6 & 7 at the bottom of this page which for want of a Bass, becomes monotonous & tiresome. Lastly the effect produced by the Harmonic sounds when properly introduced in harp music, may be compared to the effect produced by the wind Instruments in Haydn’s fine Symphonies.

NB. Single notes in Harmonic sounds are played with the thumb of either hand, two or three notes are played as in the 4th Example.

The mark(o) denotes when the notes are to be played in this manner as in the following examples.

Ex:1. Harmonic sounds with the right hand.

Ex:2. Harmonic sounds with the left hand.

Ex:3. Harmonic sounds in Thirds.

Ex:4. Three harmonic sounds at once.

Ex:5. Slow. Harmonic sounds with both hands.

Ex:6. Harmonic sounds played with each hand alternately.

Ex:7.
CHAPTER XI ON THE SONS ETOUFFÉS, OR DAMPED SOUNDS.

The Sons Etouffés (damped sounds) are those the vibration of which is suddenly stopped by means of the hand.

The Sons Etouffés are seldom introduced in the right hand but generally in the left.

To play properly the Sons Etouffés with the left hand, the palm of the hand must be placed very close to the strings, to be ready to stop the vibration of the sound as soon as the finger has struck the string.

In playing a succession of notes with the Sons Etouffés, the left hand must not at each note recede from the strings, but the fingers being kept close together and stretched out, their extremities should lean on the strings to enable the palm of the hand to damp their vibration with rapidity and precision. The thumb is generally used to produce the Sons Etouffés in single notes; but when two or three notes are to be played en Sons Etouffés they are fingered as in example 2nd.

NB. When the Sons Etouffés are introduced at the right hand, which is seldom the case, they are produced by immediately replacing the finger on the string which has been struck.

Ex: 1.

Ex: 2.

To play a chord with the Sons Etouffés the chord must be at first played in Arpeggio, and the whole hand must be quickly placed on all the notes which have been struck to form the chord.

Ex: 3.

The ordinary position of the right hand prevents the performer from playing a chord with the Sons Etouffés, in the same manner as with the left hand; therefore the vibration of the strings must be stopped by placing successively and suddenly on the strings the fingers which struck the chord.

Chords with the Sons Etouffés.

Ex: 4.

Some performers damp the vibration of the string with the finger, which is a hindrance to a rapid execution.
CHAPTER XII ON THE MANNER OF PERFORMING

TWO OR THREE PARTS, WITH THE SAME HAND.

In the Introduction to this work the Author insisted strongly on the necessity of going beyond the narrow limits within which most of the Composers for the Harp have hitherto confined themselves, and to follow the new tracks opened by all great Pianists, performing at the same time two and even three parts with the same hand, which is the only way to gratify the ear by a complete harmony; but as the difficulties attending this species of performance might stop the student, it becomes necessary to shew him the manner of overcoming them.

The following Example shews how two parts may be played by the same hand.

Ex: 1.

This Example forms a Duett and might have been written on two staves, thus.

The foregoing Example may be performed on the Harp as if written on one stave, thus:

Right Hand.

One may see how a passage understood in this manner is easily performed, therefore the student must learn early the habit of immediately simplifying all passages in several parts, to be played with one hand; taking no notice of the sustained notes, which occur.

Observe that by the foregoing manner of performing, part only of the intention of the Composer is fulfilled; the notes are heard in succession as they should be; but the dotted minimis are not heard with the same intensity of sound during the performance of the other corresponding notes; this is an inconvenience peculiar to the Harp and Piano-forte, which Instruments cannot sustain a note; on the latter this inconvenience is remedied as much as possible, by keeping the finger on each dotted minim, during the whole of its length, the same thing can be partly done on the Harp, first by striking the dotted minims with more force, that the sound may continue longer, next, by not damping the sound of the string, after the note has been struck, that the vibrations may continue as on the Piano-forte.

Ex: l.  
This forms a general rule which the student must have present in his mind when passages of this description occur; which is frequently the case in pieces in which the same hand has two or three parts to play, as sustained notes are generally introduced in one of the parts.

Exercises for the Right Hand.

Ex: 1st

Written.

Played.

Exercises for the Left Hand.

Ex: 1st

Written.

Played.
CHAPTER XIII  EXPLANATION OF SIGNS AND TERMS  
PECULIAR TO HARPO MUSIC.

I. The words Prés de la Table, (near the sound board) when placed over or under a passage, shew that the strings must be struck close to the sounding board, the strings being unequally divided, the sound becomes more shrill.

II. In the exercises of the first part, the Author has marked the notes to be played by gliding the thumb or the little finger by a semi-circle thus: \( \text{\textbullet} \), this mark has sometimes other significations, \(^1\) when placed over dots, all the notes are to be played with the first finger, thus:

2\(^{d}\) When a curved line is placed as in this example, it does not relate to fingering, but simply shews that the notes must be very equal and closely connected.

3\(^{d}\) When the slur is placed as in this example, it shews that the three first notes under the line must be played with the three first fingers, the four following notes with four consecutive fingers and so on of the rest.

4\(^{th}\) When a slur is placed over two notes, thus: they must be played as the fingering indicates, giving an emphasis to the note played by the thumb.

When several notes of a bar are to be played with one hand while the other hand plays a single note, as in the following example at A, the single note is generally placed in the middle of the bar, but it must be always struck with the first note of the other part, as if written as at B.

When the figure 8 is placed under a note, it shews that the lower octave of that note is to be played with it: \(^{\text{\textbullet}}\) (see A.) but when the 8 is placed above a note or a series of notes, it indicates that they must be played an octave higher than written \(^{\text{\textbullet}}\) (see B.) until the Italian word Loco which signifies at the usual place, occurs.
When the notes of the Bass part come too near the Treble part, they are either written on the Bass stave with the Treble Clef, or one Treble stave, the student must get familiar with these two particular ways of writing, by practising the following exercise written on purpose.

Crossing the hands explained.

Frequently in playing a piece of Music one of the hands must pass over the other, this is generally indicated by the letter R which signifies Right Hand, or by the letter L which signifies Left Hand.

Sometimes the change of hands is indicated only by the different directions given to the stems of the notes, which are turned upwards for the Right Hand and downwards for the Left Hand, thus.
The following Exercise must be played lightly and delicately.

Ex. 4. Sempre piano

Triplets Explained.

Oftentimes in Music composed for the Harp, Triplets are to be played with one hand while the other hand plays notes of equal length, as Triplets cannot be perfectly divided, and played to notes of equal length, they must be played as in the following examples.

Ex. 1. Triplets with the Right Hand and equal notes with the Left.

Ex. 2. Triplets with the Left Hand and equal notes with the Right.

Sometimes four semiquavers are to be played with one hand, whilst the other hand plays a triplet, this is very difficult, and no fixed rules can be given for the performance of these passages, the ear must serve as a guide and the performer must endeavour to end his triplet on the last semiquaver of the group.

Ex.:
Lesson XII
Scotch Air
Andante.
Prelude
in C Major.

German Air

Allegretto

Prelude
in F Major.

La Biondina.

(Italian Air)
Prelude in C Minor.

Ah que l'amour. (Air Hongrois)

Lesson XVI.

Prelude:

Air Russe.

Lesson XVII.
Prelude in G Minor.

Vive Henri Quatre. (French Air)

Lesson XVIII.
<table>
<thead>
<tr>
<th>Words</th>
<th>their abbreviations</th>
<th>their Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad libitum</td>
<td>ad lib.</td>
<td>the time is left to the discretion of the Performer.</td>
</tr>
<tr>
<td>Agitato</td>
<td>Agi.</td>
<td>agitated, with passion and fire.</td>
</tr>
<tr>
<td>Accelerando</td>
<td>Accel.</td>
<td>the speed of the time is accelerated.</td>
</tr>
<tr>
<td>Animato</td>
<td>Anim.</td>
<td>with animation.</td>
</tr>
<tr>
<td>Affettuoso</td>
<td>Aff.</td>
<td>indicates a soft and tender expression.</td>
</tr>
<tr>
<td>Arpeggio</td>
<td>Arp.</td>
<td>(the notes of the chord must be played one after the other.</td>
</tr>
<tr>
<td>Brillante</td>
<td>B.</td>
<td>in a brilliant and animated style.</td>
</tr>
<tr>
<td>Calando</td>
<td>Cal.</td>
<td>(diminishing gradually the sound, and slackenng the time.</td>
</tr>
<tr>
<td>Crescendo</td>
<td>Crest. or &lt;</td>
<td>a gradual rise of the sounds.</td>
</tr>
<tr>
<td>Con fuoco</td>
<td>Con fuo.</td>
<td>with spirit and fire.</td>
</tr>
<tr>
<td>Con espressione</td>
<td>Con esp.</td>
<td>with expression and feeling.</td>
</tr>
<tr>
<td>Da Capo</td>
<td>D. C.</td>
<td>begin the Air again and end with the 1st strain.</td>
</tr>
<tr>
<td>Decrescendo</td>
<td>Decresci;</td>
<td>a gradual fall of the sounds.</td>
</tr>
<tr>
<td>Diminuendo</td>
<td>Dim.</td>
<td>in a soft manner.</td>
</tr>
<tr>
<td>Dolce</td>
<td>Dol.</td>
<td>play loud.</td>
</tr>
<tr>
<td>Forte</td>
<td>Fort. f</td>
<td>very loud.</td>
</tr>
<tr>
<td>Fortissimo</td>
<td>Fort. ff.</td>
<td>a medium between piano and forte.</td>
</tr>
<tr>
<td>Mezzo Forte</td>
<td>Mez: For: mf</td>
<td>diminishing gradually the sound.</td>
</tr>
<tr>
<td>Perdendosi</td>
<td>Perd.</td>
<td>soft.</td>
</tr>
<tr>
<td>Piano</td>
<td>Pia.</td>
<td>as soft as possible.</td>
</tr>
<tr>
<td>Pianissimo</td>
<td>Pia. or p</td>
<td>the same as Calando.</td>
</tr>
<tr>
<td>Rallentando</td>
<td>Rallent.</td>
<td>to increase the sound of several notes.</td>
</tr>
<tr>
<td>Rinforzando</td>
<td>Rinfor:</td>
<td>the same as Slentando.</td>
</tr>
<tr>
<td>Rinforzato</td>
<td>Rinfor:</td>
<td>a stress or Emphasis on a note.</td>
</tr>
<tr>
<td>Ritardando</td>
<td>Ritard:</td>
<td>in a playful manner.</td>
</tr>
<tr>
<td>Forzando</td>
<td>Sfor: sfz</td>
<td>the time is to be slackened.</td>
</tr>
<tr>
<td>Sforzato</td>
<td>Sforz.</td>
<td>(the passage must be diminished both in time and sound.</td>
</tr>
<tr>
<td>Scherzando</td>
<td>Scherz.</td>
<td>support the sound.</td>
</tr>
<tr>
<td>Stentando</td>
<td>Slent.</td>
<td>the notes must be played short and distinct.</td>
</tr>
<tr>
<td>Smorzando</td>
<td>Smorz.</td>
<td>to hold the notes their full length.</td>
</tr>
<tr>
<td>Mancendo</td>
<td>Manc.</td>
<td>the same as Crescendo.</td>
</tr>
<tr>
<td>Morendo</td>
<td>Morend.</td>
<td>the same as Decrescendo.</td>
</tr>
<tr>
<td>Sostenuto</td>
<td>Sos.</td>
<td>(includes both, and therefore implies first an increase and then a diminution of sound.</td>
</tr>
</tbody>
</table>
Introductory Exercises. or Studies, for the Harp, Composed for & Dedicated to his Pupils. By N. Ch. Bochsa.

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The Author in the course of his Teaching having found by experience that the Studies he published in two Books a few years ago are too difficult to be really useful to Pupils, until they are considerably advanced; and at the same time seeing the necessity of their practising Exercises or Studies soon after they have gone thro' his Instruction Book, has prepared the present Work, which he flatters himself will be found sufficiently easy, and pleasing to lead the Pupil on by degrees to the Books already alluded to, and which he considers as a continuation of this work. The advantages to be derived from an attentive study of Exercises of this kind, he need not dwell upon; since it has been acknowledged by all good Musicians to be the best method (for every Instrument) which a Pupil can pursue; and he trusts that by a proper attention to the present Work the diligent Pupil will not fall short of the advantages so generally attendant on well directed Industry and perseverence.
EXERCISE. In Quavers, to equalize the Fingering.

No. 1.

MODERATO.
EXERCISE. To strengthen the 2d & 3d Fingers.

NO. 3.

ILLEGRETTO

MODERATO.
EXERCISE. On the slide of the Thumb & 3rd Finger.

No. 4.

Allegro

Agitato.
EXERCISE. On Arpeggio with the left hand:

N° 5. 

MISERATO

GRAZIOSO.

Dolce.
EXERCISE. On Triplets of Semiquavers.

No. 6.

Allegretto

Moderato.
EXERCISE. On Triplets with alternate hands.

ALLEGRO

AGITATO

CON ANIMA

Dolce

 Cresc

2401
EXERCISE. On Triplets of Quavers.

No. 8.

Andantino

\[ \text{Music notation...} \]

2401
EXERCISE. *On Harmonic Sounds.*

No. 9.

**Grazioso con Delicatessa.**

*Sons harmoniques.*

\[\text{Musical notation image}\]
EXERCISE. On Arpeggio.

\( \text{NO. 10.} \)

\( \text{MODERATO} \)

\( \text{SEMPRE} \)

\( \text{LEGATO} \)

Exercise on Arpeggio.
EXERCISE. On chords & Octaves alternately.

N°11.
ALLEGRO
CON FUOCO
BRILLANTE.
EXERCISE To facilitate the Thumb & 1st Finger & 2nd & 3rd

Delicatamente.

N°12.
MODERATO.

\( \begin{array}{c}
2 \quad 1 \\
3 \quad 2 \quad 1 \\
1 \quad 1 \quad 1 \\
2 \quad 2 \quad 1 \\
2 \quad 3 \quad 2 \\
2 \quad 3 \quad 3 \\
3 \quad 2 \quad 3 \\
2 \quad 3 \quad 3 \\
3 \quad 3 \\
2 \quad 3 \\
1 \quad 1 \\
2 \quad 2 \\
1 \quad 2 \\
3 \quad 2 \\
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2 \quad 1 \\
3 \quad 2 \\
\end{array} \)
FORTY
STUDIES
EXCLUSIVELY COMPOSED
FOR
SEBASTIAN ERARD'S
DOUBLE MOVEMENT HARP.

BY

N.C. BOCHSA.

Book I.

LONDON,


50 New Bond Street.
Allegretto non troppo Grazioso.

N.C. BOCHSA.

Metronome 88.

Exercise 1.
Andantino Amabile.

Maelzels Metronome 126.

EXERCISE 2.

pp con esp:

1st

2d

con esp:

ritard:

cres

pp
Allegretto Moderato.

Maelzel's
Metronome 76

EXERCISE 3.
Andante Sostenuto Grazioso.

Exercise 5.

Metronome 72.
Allegro Agitato.

Maelzel's Metronome 69.

Exercise 6.

pp doloroso

f fixG#

pp
This mark $\Phi$ serves for the sons étouffés
This mark * serves for the sounds in their natural state.

Allegretto Moderato.

Be careful to play the sons étouffés with the left hand as far

Maelzel's Metronome $\frac{\text{C}}{\text{C}} \ 80$.

Exercise 7.
Allegro con fuoco.

Marcato.

Exercise 8.

Maelzel's Metronome 126.
Allegro Vivace.

EXERCISE 9

Pastorale.
Andante Sostenuto.
Marcato.

Maelzel's Metronome 60.

EXERCISE 10.
A favorite

CANADIAN MELODY,

With Variations

for the

HARP,

and FLUTE Accompaniment (ad libitum)

Composed for & Inscribed to

MRS. RUSSELL,

OF WALTHAMSTOW,

BY

G. K. ALLMARK.

LONDON:

Price 3s.

Published at Mitchell’s Musical Library & Instrument Warehouse,

28 New Bond Street near Conduit Str.
Notturno,

Concertante,

For

HARP & VIOLONCELLO.

Composed by

H.C. Bochsa & I. Duport.

No. 12
Fr.

LONDON,
Published by Muzani & Hill, Music Sellers, to H.R.H. the Prince Regent. Regent-street, Piccadilly.
ANDANTINO GRAZIOSO.

TEMA.

VARIAT.
Marcia

Variation

Etouffe

Crescendo poco a poco
<table>
<thead>
<tr>
<th><strong>CATALOGUE OF Violin. Tenor. Violoncello. &amp;c. MUSIC.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Published by Monzani &amp; Hill. Music Sellers, to H.R.H. the Prince Regent.</td>
</tr>
<tr>
<td>Patentees &amp; Manufacturers of the New Improved German Flute, &amp; Durable Clarinet.</td>
</tr>
<tr>
<td>REGENT ST.  Piccadilly. London.</td>
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### VIOLIN SOLOS.
With Violoncello Accompaniment.

<table>
<thead>
<tr>
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<td>No. 2</td>
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<tr>
<td>Mozart</td>
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<td>No. 3</td>
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### VIOLIN SOLOS.
With Piano Forte Accompaniment.

<table>
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### VIOLIN SOLOS.
Adapted for the 2nd Violin. Also Violoncello. or PIÁNO FORTE.

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### VIOLIN CONCERTOS.

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### TENOR SOLOS.
Schubert’s 3 with Violin, &c.

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<thead>
<tr>
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<tbody>
<tr>
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### VIOLONCELLO SOLOS.
Adapted for the Violoncello or PIÁNO FORTE.

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### DUETTS.
For Two Violins.

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<tbody>
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### SYMPHONIES & OVERTURES.
Adapted for two Violins, Flute, Tenor, Violoncello, with an addt. Bass or Piano Forte. and Hlb.

<table>
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### SYMPHONIES & OVERTURES.
Adapted for two Violins, Flute, two Tenors, Violoncello & Bass.

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### OVERTURES & SYMPHONIES.
For Full Band.

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### PANOS FORTE & Violin.

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### QUARTETS.
For two Violins, Tenor, & Violoncello.

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### QUINTETS.
For two Violins, two Tenors, & Violoncello.

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*For Violoncello.*
GRAND FANTASIA
for the
HARP.
With Variations
on the Scottish Melody
'Saw ye Johnny coming!'
Composed, & Dedicated to
Miss Sophia Davis,
by
N. C. BOCHSA.

London,
Printed by Goulding, Philpaine & Co.
20, Soho Square.
Sold also at Westmoreland Street, Dublin.
Fantasia

N.C. Bochsa.

Ben marcato e con forza.

Saw ye Johnny coming - Bochsa.
Saw ye Johnny coming—Boehsa.
ritardando a poco il tempo

Con esp

Cres:

L.H.

rf

rf

Saw ye Johnny coming... Hoehsa.
Saw ye Johnny coming, Bochsa.
THEMA.

ANDANTE ma non troppo lento.

VAR: 1.

pp  Delicatamente

Saw ye Johnny coming—Boehsa.
Sue ye Johnny coming - Roehsa.
VAR: 3.

Poco Animato

VAR: 4.

Andante Espressione

San ye Johnny coming - Bochsa.
Saw ye Johnny coming—Boehsa.
Sotto voce

Animato Poco

crescendo poco a poco

Vivace leggero

PP Vivace

Saw ye Johnny coming—Bochsa.
Saw ye Johnny coming—Boehsa.
GRAND FANTASIA
and
VARIATIONS,
for the
HARP,
on the
FAVORITE IRISH MELODY,
"SLY PATRICK"
Composed & Inscribed
to
MISS E. STRUTT,
by
N.C.H. BOCHSA.

Price 4s.

LONDON,
Published by J. Power,
34, Strand.
NEW PIANO-FORTE AND HARP MUSIC,
PUBLISHED BY J. POWER, 34, STRAND, LONDON.

Boildieu's... Or. Callip of Bagdad, F. and V. accompts. 3 6
Ditto... 2 0
Bottomley's... Five Divertimentos F. accompt. (easy) Books 1 to 4, each. 2 0
Corinthian Rondo... 1 0
Young Love, varns... 2 0
Woodpecker, Rondo... 2 0
Pretty Sophy, Ditto... 2 0
Coggins... In love, &c. F. & V. accompts. 3 6
Highland Lad... 2 6
Portuguese Air... 2 0
Cook's... Chime Overture... 3 0
Or. Florence MacCarthy... 2 0
Hormiple, F. accompt. 3 6
Cooke's... Go where Glory waits... 2 0
Davy's... Cease your funning... 2 0
Denny's (Miss) Waltzes, (New Ed.)... 2 6
Fayestaff's... A Temple to Friendship, vars. 2 0
Come chase that same chimeric Tear, ditto... 2 0
Gelinek's... Air in "Alcione"... 2 6
N-I cor piu... 2 0
Poia che il figliuolo... 2 0
Queen of Prussia's Waltz... 2 6
Gladstone's... Fantasy... 2 6
Grand Sonata... 4 6
With Orchestral accompts. 4 6
Handel's... Harmonious Blacksmith... 1 0
Holden's... La Bella Rosa... 2 6
Pastoral Rondo... 3 0
Sonata, Op. 47... 3 0
Tema and Waltz... 3 0
Howell's... Blaise et Bahet... 2 0
Progressive Sonatinas... 4 0
Hollis's... French Air... 2 0
My Love is like... 2 0
Sunflower... 2 0
To Ladies eyes... 2 0
Jansen's... Fantasy and Irish Air... 2 0
March and Trio... 2 0
Kialmark's... Allegretto and Valce... 2 0
L'Orbeau de Venu... 2 0
O softly sleep, F. accompt... 2 0
As the Roastmurphy... 4 6
Kriehueven's... Or. "Lodiolika," F. accompt... 1 6
Ditto, F. and V. accompts... 2 0
Lange's... Morgan & Megan... 2 0
Or. Caliph of Bagdad... 2 0
Le Brun's... Or. "Du Ressignol," F. accompt... 2 0
Ditto, F. and V. accompts... 2 0
Littell's... Bagatelles, Book 1... 2 0
Or. Crotch, F. &c... 2 0
Di piacer, F. accompt... 2 0
F. Tante angoscia, F. accompt... 1 6
O Pescator dell'endes, vars... 2 0
Partant pour la Syrie, vars... 2 0
Logier's... Medley Overture... 2 0
St. Patrick's Day... 2 0
Martini's... Or. Henry the Fourth, F. accompt... 3 6
Ditto Ditto F. and V. accompts... 3 6
Metzer's... Polonaise, F. accompt... 3 0
Meyer's... Three Waltzes... 2 0
Mozart's... Military Waltz... 1 6
Or. Three Waltzes... 1 6
O Dolce Concerto, F. accompt... 2 6
Parry's... Conway Ferry... 1 0
Or. to "High Notions"... 2 0
Sweet Richard... 2 0
Ried's... "QUATRE" for Piano-Forte, two Violins, Tenor, Violoncello, and Double Bass... 8 6
Ditto, Piano-Forte alone... 6 0
When Love was a Child... 3 6
Rossini's... Or. "Il Tancredi," F. accompt... 2 6
Ditto, F. and V. accompts... 3 6
Or. L'Italiana in Algeri, F. accd... 3 6
Ditto, F. and V. accompts... 4 0
Rodes'... Air, vars... 2 0
Schonberg's... Waltzes, set 1, 2, and 3, each... 1 6
Tournelle's... Turn again Whittington... 2 6
Or. Ditto F. and V. accompts... 3 6
Vox eale's... L'Inmemorable... 2 0
Marche Pastorale, et Air Russe... 2 6
Winter's... Or. "Il Ratto di Proserpina" F. accd... 2 6
Ditto Ditto, F. and V. accompts... 3 6
Winkle's... Fly not yet... 2 0
Mozard's... Quandrilles, Sets 11, to 23, each... 4 0
J. Power's Pocket Quadrilles, Books 1, to 23, each... 3 0

Piano-Forte Duets.

Bennett's... Fantasia... 4 0
Coggins... Ditto... 2 0
Crotch... Ditto... 2 0
Rossini's... Ditto... 2 0
Vox eale's... Ditto, F. and V. accompts... 3 6
Mozard's... "Il Finto Magico," arranged by J. H. Littell, in 5 Books. Book 1... 3 0
Ditto 2, 3, 4, and 5, each... 4 0
Or. "Il Direttore"... 3 6
Ditto, F. and V. accompts... 4 0
Or. "Il Serraglio"... 4 0
Ditto, F. and V. accompts... 4 0

Harp Music.

Bochsa's... Fantasia (Sly Patrick)... 4 0
Carbone's... Ah vous dirai je... 1 6
Chipp's... Banks of Allan Water... 2 6
Eveline's Bower... 2 6
La Nouvelle Tyrolienne... 2 6
Legacy... 2 0
Tir the last Ress of Summer... 2 0
We're a noddin... 3 0
Cook's... Pot Pourri... 3 0
Dalman's... Lord the Trump of War... 2 0
Debri's (Miss)... March, Martin... 1 6
Dittr's... O softly Sleep... 2 0
Holder's... Brussels Waltz... 2 0
Hummeil's... French Air... 2 6
My Love is like the red Rose... 2 6
Muirch, Waits, &c... 2 0
Peace be around thee... 2 0
Sunflower... 2 6
To Ladies eyes... 2 6
Venetian Air... 1 0
Pinhey's... Cambrian Youth... 2 0
Sweat Richard... 2 0
Whippert's... Drink to me only... 2 0
Hilton House... 1 6
Bemish Air... 1 6

Harp and Piano-Forte Duets.

Chipp's... Introduction and Polonaise... 3 6
Littell's... Les Belles Bergers... 4 0
Mozard's... Cruel per che and Pace pace (Arranged by Chipp)... 3 6
Favourite Sonatas, from Op. 10 (Flute accompaniment arranged by Weipert)... 5 0
Second Ditto, from Ditto (by Do)... 5 0
Hummeil's... Three favourite Waltzes, Book 1... 3 6
FANTASIA.

A L L E G R O
M A E S T O S O
M a con M olto.
"Sly Patrick"

Theme. Andante amoroso.

Irish Melody.
GRAND FANTASTIA

FOR THE

Harp.

The Variations

on the admired French Melody

"Au clair de la Lune."

Composed & Dedicated to

MISS DICKINSON

OF RICHMOND

BY

N. C. BOCHSA.

LONDON,

Printed by Gedding, DuHame and Co., 15, Soho Square. To be had at 1, Westmoreland Street, Dublin.
Allegro Agitato

ff con fuoco

ff

ff

con espress:

dolce

Marcato

ff

Left Hand.

Au clair de la Lune—Boehsa.
Con brio.

VAR: 1.

Dim:

Cres:

An clair de la Lune - Boehsa.
VAR: 2. -

AGITATO
Con Anima

Dol:

Cres:

Au clair de la Lune - Boehsa.
Au clair de la Lune - Bochsa.
VAR: 4.

Allegretto poco Animato Allegro

\[ \text{Au clair de la Lune}_-\text{Boehsa.} \]
Style of Bolero.

VAR.

Au clair de la Lune—Bohsa.
Movement of CHASSE.

VAR: 6.

A Tempo.

Ritard.

L.H.

Cresc.

Au clair de la Lune - Bochsa.
Au clair de la Lune—Boehsa.
Allegretto

ff Allegro con fuoco

Animato

Vivace

Au clair de la Lune - Boehsa.
AURORA: CHE SORGEREI.
the admired Song in
Rossini's Opera
LA DONNA DEL LAGO.
Arranged for the
HARP
with a Special Introduction
(in which is introduced the favorite March in the same Opera)
Composed & Dedicated to
P. MEYER Esq.
BY
N. C. BOCHSA.

Price 4/-

London, Published & Sold by R. Cooke & Co. Importers of Foreign Music
20, Princes Street, Hanover Square, opposite the Amoyl Rooms.

(Whom may likewise be had N°. Lez Amusement pour les Dames en Recueil Periodique de Pieces Chrestes pour
La Harpe, neuf publishes auparavant en Angleterre Price 4/-.)
INTRODUCTION.

ALLEGRO

MODERATO

CON ENERGIA

(This mark ⋆ for "Sous Etouffe").
Polacca. Allegro.
Fantasia
with Variations
for the
H A R P.
on the Scotch Air of
Rey's Wife of Aldivalloch.
COMPOSED & DEDICATED TO
Mr. Coile.
BY
N. C. H. BOCHSA.

L O N D O N.
Printed & Sold by Chappell & Co. Music Sellers to His Majesty, 30 New Bond St.
Con gusto.

2001
Tempo Animato.

Con Gusto e espressivo.
ALLEGRO MA NON TROPPO.
Scotch Style
CALEDONIAN FANTASIE
for the
HARP,
with Variations on
"Scots wha hae wi' Wallace bled."
Composed & Dedicated to
MISS WIGLEY,
by
N.C.H. BOCHSA.

LONDON.
Printed by Goulding, Durnford, Potter & Co. 20, Soho Square, & to be had at 7, Westmoreland St. Dublin.
Caledonian Fantasia (Bochsa)
Dolce Con anima.

Marziale.

Con esp:

ritard:

a tempo.

Affettuoso.

Cres.

Con fuoco.

Caledonian Fantasia (Boehm)
Caledonian Fantasia (Barbea)
VAR: 3

Caledonian Fantasia. (Boehsa)
VAR: 4.

Lento Doloroso.

VAR: 5.

Grazioso Andante

Scherz:

Caledonian Fantasia (Boehm)
Vivace Sotto voce.

VAR: 6.

Caledonian Fantasia (Boehsa)
Vivace crocemente.

Presto

Caledonian Fantasia (Bachsa)
The Celebrated

JAGER CHORUS,

from

Der Freischütz,

With Variations for the

HARP,

with an Introductory Prelude,

In which some of the Passages

of the admired Incantation Scene, are Introduced

& Dedicated to the

Count de Bourboulis,

by

N. CH. BOCHSA.

Ent. at Str. Hall.  

Price 1/.  

London, Printed & Sold by Chappell & C., Music Sellers to His Majesty, 50 New Bond St.
GRAND PRELUDE.

Moderato

Leggero

$\text{fix (F} \sharp \text{ C} \sharp \text{ G} \sharp \text{ B} \sharp)$

Rit. Basso ben marcato

L. H. $f^2$

D$\#$ off

L. 2 H.

f(B$\sharp$)

$ff$

P

$ff$

$ff$
ALLEGRO

Allegro sempre leggero

pp agitato

f con fuoco (Ab)

Animato con fuoco

sforzato
YÄGER CHORUS.

ANIMATO

THEMA

2.5V4
ANDANTE con Espress

Var. 4.

dolce

con fuoco

fix F♯
A favorite AIR, with an Introduction

And

BRILLIANT VARIATIONS, for the

HARP.

Composed & Dedicated to

Mad. de Hende[.]

BY

N.C. BOCHSA,

& performed by him at the London & Bath Concerts.

LONDON, Printed & Sold by F. T. LATOUR, 50 New Bond Street.
VAR. 1. Con espress un piu lento.

VAR. 2. Anime con fuoco.

L 1017

*Misterioso con Gusto.*
Grand Fantasia for the Harp.

In which is introduced Prià che l'impegne.

Composed & Dedicated to

Miss Beville.

by

N. P. BOCHSA

Price 1d.

LONDON.

Printed & Sold by Chappell & Co, Music Sellers to His Majesty, 50 New Bond Street.
This mark ϕ is for the "Sonsetouffes."
con fuoco e forza.

Var: 2.

Var: 5.

ritard:

ritard:

animato scherzando
con delicatezza

Var. 4.

Vivace  L.H.

Var. 5.

Moderato

Har. S.  pp

ritard.
poco ritard.

tempo

animato

Cresc.

f

animato

con fuoco

con forza

(bb)

(G#)

8

f

f

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