Elegant extracts for the harp: forming the second class of the appendix to the General course of instruction for that instrument

3

Elegant Extracts for the HARP,

Forming the

Second Class

of the APPENDIX to the

General Course of Instruction for that Instrument.

By

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P R E F A C E.

The Pupil has now gone through the first Six Books and the First Appendix, accompanied by the First Book of Lessons, the precepts and the exercises of which have so far ... [illegible] ... on the subject of Harp performance, as to fit him for a further and higher order of instruction. Here, therefore, the Author, agreeably to the method he has ... [illegible] ... adopted with his own pupils, proceeds to state some of the principal rules on which those precepts and exercises are founded, and to impart that information which, as the Pupil's attention was before sufficiently occupied, would rather have embarrassed than improved him.

... [illegible] ... the Pupil ... [illegible] ... the second Appendix, the Author has ... [illegible] ... that by ... [illegible] ... the knowledge of the Fingering of the principal passages ... [illegible] ... that the Learner should, in a great measure, be left to the exercise of his own judgment. He will therefore find the necessity of a strict observance of the leading rules of fingering ... [illegible] ...

In ... [illegible] ... the following ... [illegible] ... of his ... [illegible] ... method ... [illegible] ... and ... [illegible] ... which are ... [illegible] ... popular and to ... [illegible] ... them ... [illegible] ... which being chiefly from the best ... [illegible] ... and familiar to the ears of the Pupil will not only be more ... [illegible] ... but be found adapted to his advancement and ... [illegible] ... to improve and refine his taste.[*]

... [illegible] ... the pupil will do well to learn by heart. It will be seen that each of these Preludes except the first consists of a Modulation from the ... [illegible] ... Key to that of the next lesson; it will also be observed that they are so constructed, that the part of each which follows this ... [illegible] ... will, of itself ... [illegible] ... form a ... [illegible] ... and ... [illegible] ... for the ... [illegible] ...

The ... [illegible] ... with the ... [illegible] ... will not be ... [illegible] ... of practising the ... [illegible] ... of the Pupil's ... [illegible] ...

The Master ... [illegible] ... the ... [illegible] ... of the Pupil's progress, will do well ... [illegible] ... the ... [illegible] ... of ... [illegible] ... the last ... [illegible] ... of the Appendix ... [illegible] ... the pupil in passing through the ... [illegible] ... occasionally be ... [illegible] ... of the ... [illegible] ...

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[*] ... [illegible] ... that the marginal directions ... [illegible] ... Fingering ... [illegible] ... are to be ... [illegible] ... with ... [illegible] ... for their repetition.

PREFACE.

The Pupil has now gone through the *First Six Weeks*, and the *First Appendix*, accompanied by the *First Book of Studios*, the precepts and the exercises of which have so far opened his mind on the subject of Harp performance, as to fit him for a further and higher order of instruction. Here, therefore, the Author, agreeably to the method he has so long successfully adopted with his own pupil's, proceeds to state some of the principal rules on which those precepts and exercises are founded, and to impart that information, which, as the Pupil's attention was before sufficiently occupied, would rather have embarrassed than improved him.

Before the Pupil enters upon the present *Appendix*, the Author has to observe, that he has purposely limited the marking of the fingering to the principal passages, meaning that the Learner should, in a great measure, be left to the exercise of his own judgement; he will, therefore, feel the necessity of a strict observance of the leading rules of fingering which precede the *Elegant Extracts*.

In selecting the following progressive lessons, it has been deemed eligible to avoid all those subjects which are vulgarly popular, and to confine them to Themes which, being chiefly from the best Masters, and familiar to the ears of the Pupil, will not only be more easily learnt, but be found adapted to his advancement, and of a nature calculated to improve and refine his taste.(*)

To each Theme, Preludes have been prefixed, which the pupil will do well to learn by heart. It will be seen, that each of these Preludes (except the first) consists of a Modulation from the preceding Key to that of the next lesson; it will also be observed, that they are so constructed, that, the part of each, which follows this sign *, will of itself, when required, form a separate and distinct Prelude for the succeeding Theme.

The Scholar, whilst occupied with the *Elegant Extracts*, will not be unmindful of practising the *Studios* contained in the *Pupil's Companion*.

The Master, in prosecuting this stage of his Pupil's progress, will do well, in acquainting himself with the contents of *L'anima di Musica*, the last class of the Appendix, as the pupil, in passing through the present Class, may occasionally be in need of referring to some of its precepts.

(*) It is proper to remark, that the marginal directions following each Theme, are to be received as rules of general application. Should these directions appear to be too often alluded to, the importance of their being strongly impressed on the Pupil's mind, will be more than an excuse for their repetition.

EXPLANATIONS

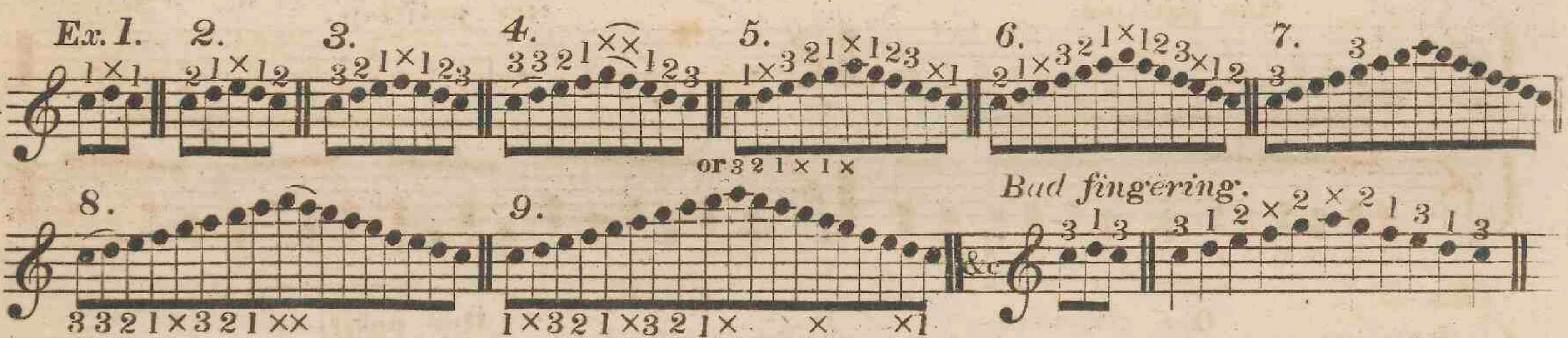
OF THE PRINCIPAL FUNDAMENTAL RULES FOR FINGERING.

The Author would recommend the Master to direct the Pupil's attention to the following important rules; particularly at the present stage of his progress.

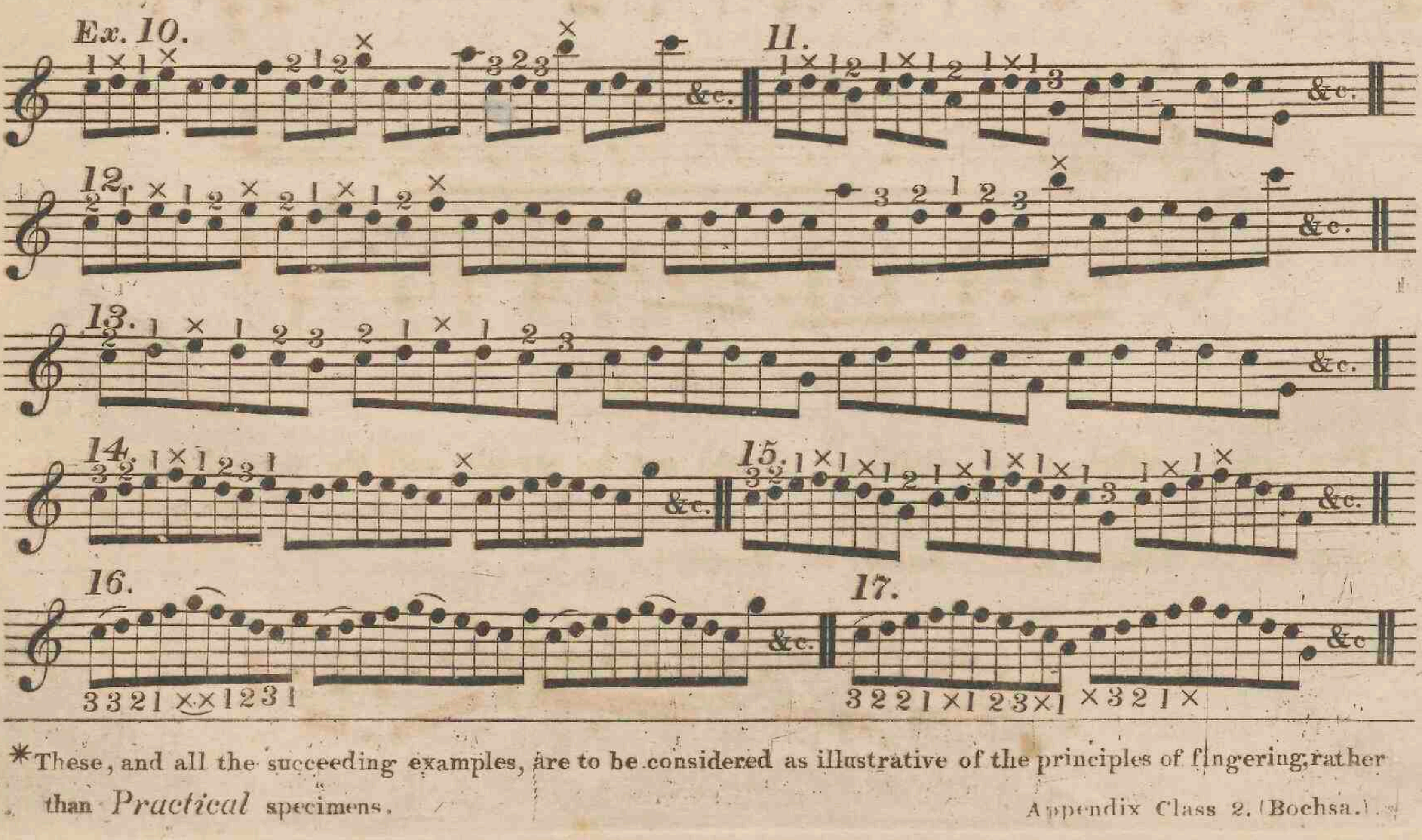
RULE 1st.

No other fingers should be employed than are absolutely necessary for the execution of the passage, because, the using any other fingers than are really needful, would not only leave the *proper* fingers unemployed, but impede the performance: for instance: In playing *two* contiguous notes, ascending or descending, the first finger and thumb are sufficient; in playing three contiguous notes, the second and first fingers and the thumb are sufficient. &c. (see the following examples). *

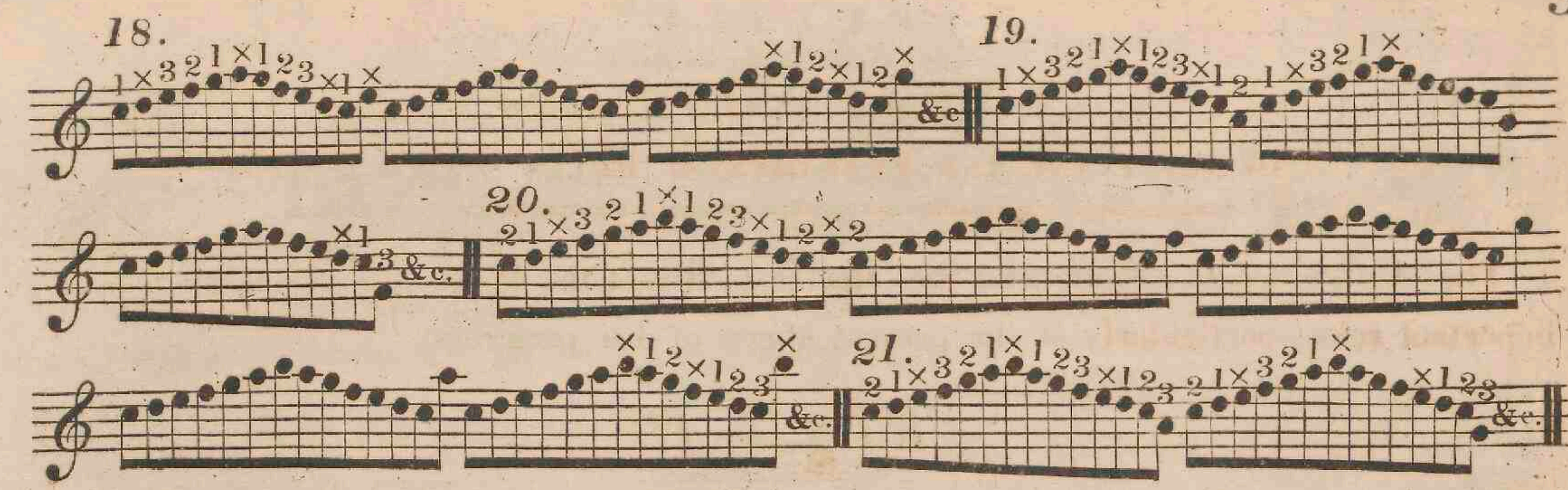
EXAMPLES.



When two, three, or more contiguous notes are followed by other ascending or descending notes, a change in the above fingering will of course take place, in order that the thumb, as it always *should*, may have the highest note in the passage.



* These, and all the succeeding examples, are to be considered as illustrative of the principles of fingering, rather than *Practical* specimens.



RULE 2nd.

When a series of notes, contiguous or otherwise, lie within the compass of the hand, a change of its position should be avoided, because it renders the execution more easy, especially in *rapid* movements.

EXAMPLES.

RULE 3rd.

Two notes, contiguous or otherwise, should not be struck with the same finger, (especially in quick time) except after a rest or pause, (For the reason of this rule and its occasional exceptions, see *L'Anima di Musica*).

Bad.

RULE 4th

When changes of the hand's position are necessary, (in ascending.) they should take place after the third or second finger; and very seldom after the first finger; because the latter is too near the thumb to admit sufficient time for the action. (See the Examples 5, 6, 7, 8, 9 and 10, illustrative of the first rule).

The Author has found by experience, that Pupils do not always perceive that when the proper fingering of a passage is given in any particular key, and repeated in some other key, the same principle of fingering also, applies in that other key; therefore, anxious to render as clear as possible, the best way of effecting the changes of the hand in playing a series of contiguous notes, he here gives *in figures only*, a new table of fingering, which the practitioner will know how to apply in all similar cases.

IN ASCENDING.

			1 ×,	2 Notes.
			2 1 ×,	3 Do.
			3 2 1 ×,	4 Do.
			33 2 1 ×,	5 Do.
		1 ×,	3 2 1 ×,	6 Do.
		2 1 ×,	3 2 1 ×,	7 Do.
		3 2 1 ×,	3 2 1 ×,	8 Do.
		33 2 1 ×,	3 2 1 ×,	9 Do.
	or 3 2 1 ×,	1 × 3 2 1 ×,	3 2 1 ×,	10 Do.
	2 1 ×,	3 2 1 ×,	3 2 1 ×,	11 Do.
	3 2 1 ×,	3 2 1 ×,	3 2 1 ×,	12 Do.
	33 2 1 ×,	3 2 1 ×,	3 2 1 ×,	13 Do.
1 ×,	3 2 1 ×,	3 2 1 ×,	3 2 1 ×,	14 Do.
2 1 ×,	3 2 1 ×,	3 2 1 ×,	3 2 1 ×,	15 Do.
3 2 1 ×,	3 2 1 ×,	3 2 1 ×,	3 2 1 ×,	16 Do.

In descending, this table will, of course, be reversed; that is to say, the performer will begin with the thumb, as thus: ×1, ×12 &c, and it will be made to slide 5, 9, and 13 notes, instead of the third finger. In rapid passages of contiguous notes, when the thumb or 3d finger must slide, it should be at the beginning, and never in any other part of the series.

In any case, the first and second finger should not slide.

RULE 5th

When a change of the hand takes place, it should be from a long note to a short one; and never, if avoidable, from a short note to a long one: because a short note does not afford the hand so good an opportunity for changing its position as does a long note. (see *L'anima di musica*).

EXAMPLE.

RULE 6th.

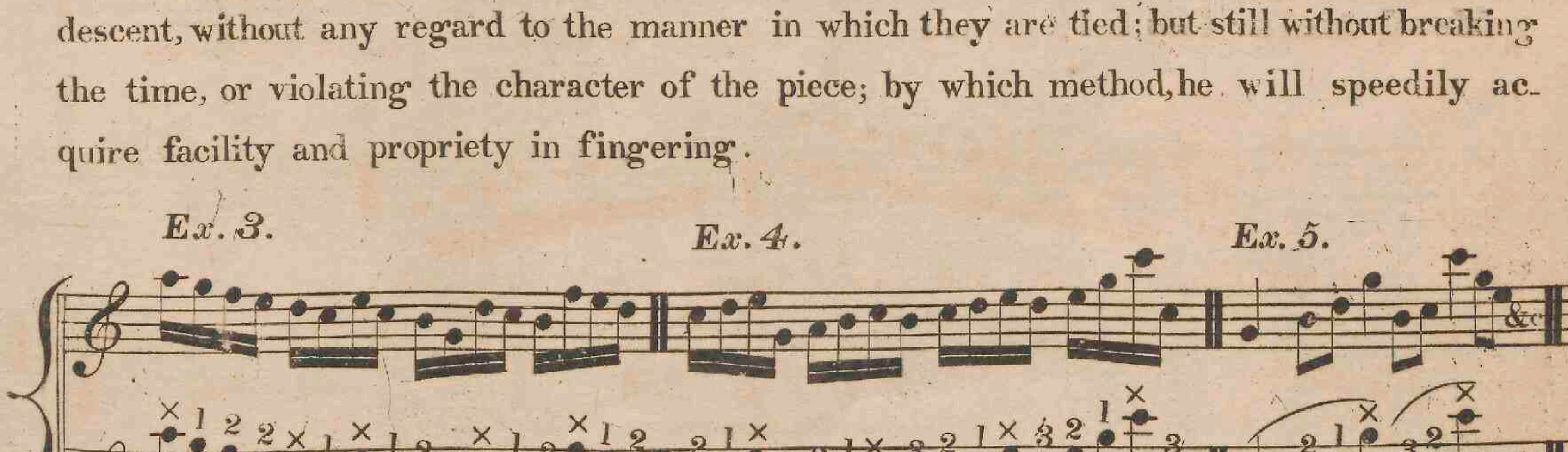
Every passage connected with that which succeeds it, should be so fingered as to prepare the hand for that next passage; but, very often, the way in which several ascending or descending notes are conjoined, perplexes the Pupil, and renders it difficult for him to apply the principle explained in the preceding rules. For instance: If two passages like the following, be presented to him, he will, at first, be embarrassed; _

Ex. 1. *Ex. 2.*

_though if he saw them in the form given as at ϕ, where they are tied, not as dictated by the measure, but according to their situations, in ascending or descending, he would immediately perceive the proper fingering:

For this reason, the Pupil is reccommended, when he finds himself posed by the fingering of certain passages, to divide the notes, *in his mind*, according to their ascent or descent, without any regard to the manner in which they are tied; but still without breaking the time, or violating the character of the piece; by which method, he will speedily acquire facility and propriety in fingering.

Ex. 3. *Ex. 4.* *Ex. 5.*



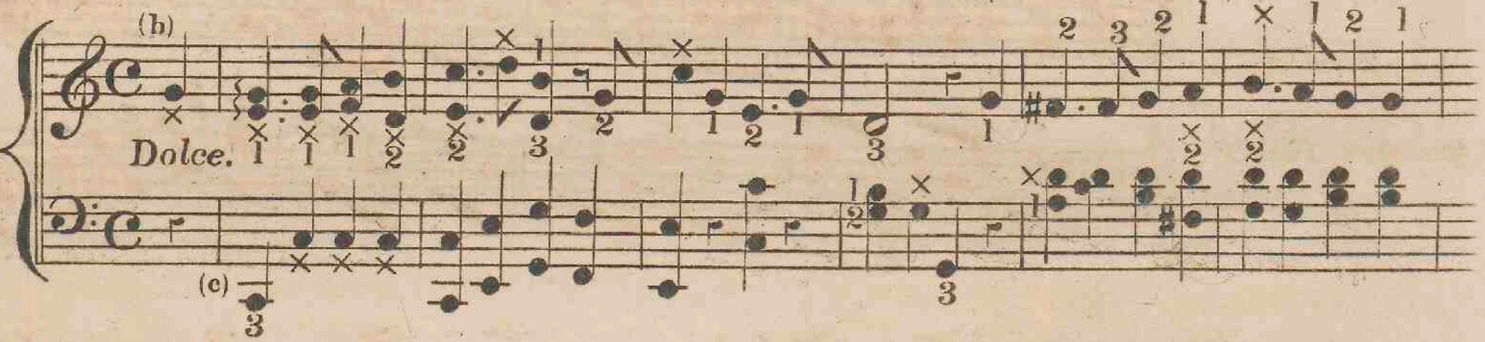
The Pupil will now proceed to the *Elegant Extracts*; keeping fully in mind all the past precepts.

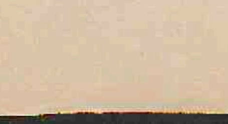
PRELUDE in C♮. (All the Pedals in the first notch.)

(a) All the chords to be played slow, and well arpeggioed, and the concluding Semiquavers, with both hands, with equal force, and without any break in the succession. In performing the Octaves in the Bass, the left hand must be somewhat elevated.

PARTANT POUR LA SYRIE. *French Romance.*(a)

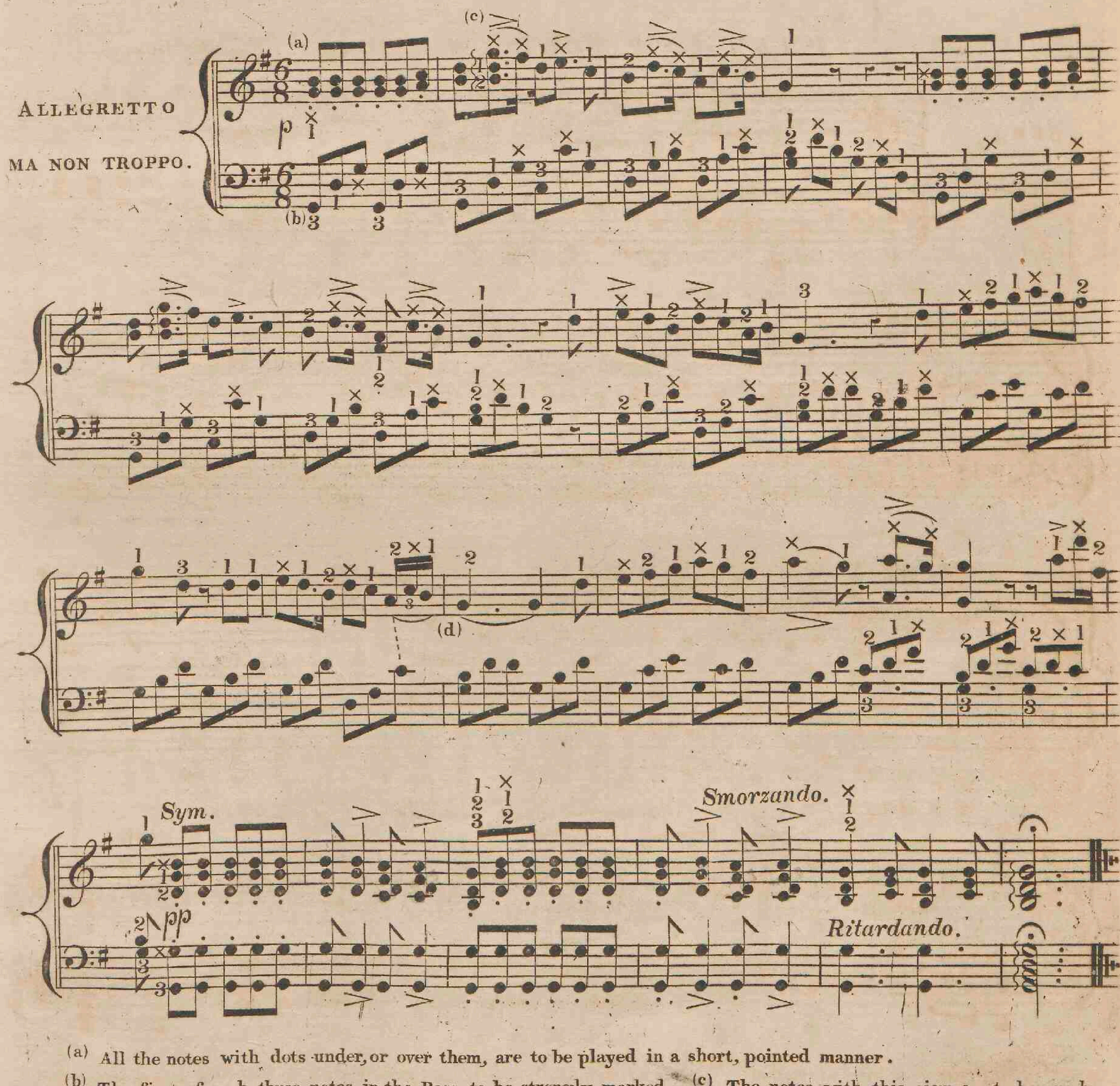
MODERATO.



(a) *Romance.* A kind of Ballad. (b) All the minims, crotchets, and dotted notes, to be given with a strong and marked vibration, (see *L'anima di musica.*) (c) In performing *this bar,* the left hand must be supported by placing the first and second fingers on the strings C, & E. (d) *Symphony.* A few instrumental bars, forming the conclusion of a vocal Melody. (e) To avoid the abrupt leap of the thumb, in playing the two successive notes E, F, they should be performed in this manner,  which will allow time for shifting the thumb.

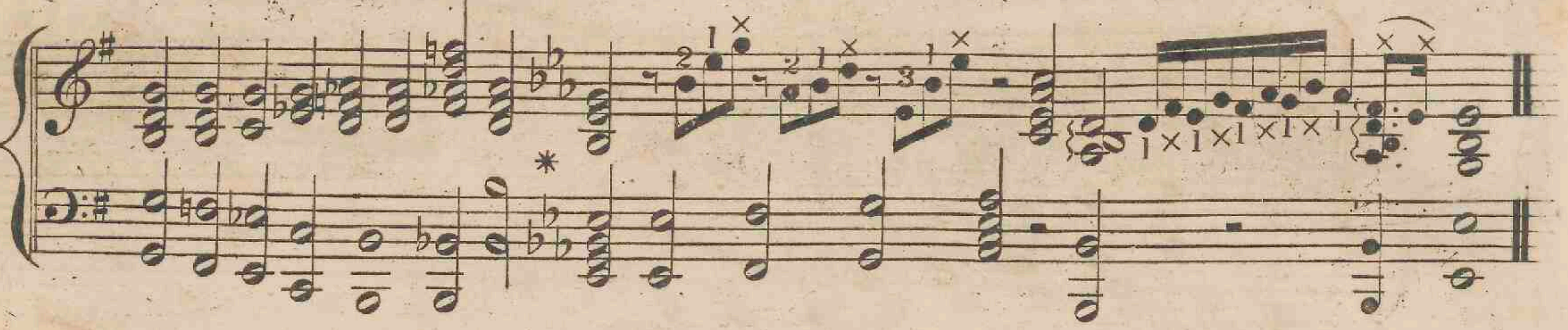
PRELUDE, *Modulating from C♮ to G major.*

WAKE, DEAREST, WAKE! *Spanish Melody.*



(a) All the notes with dots under, or over them, are to be played in a short, pointed manner.
(b) The first of each three notes in the Bass, to be strongly marked. (c) The notes with this sign > to be emphatically expressed. (d) ⁀, This curve, placed over, or under two notes of the same pitch or degree, signifies that they are to be performed as *one note,* equal in length, to both.

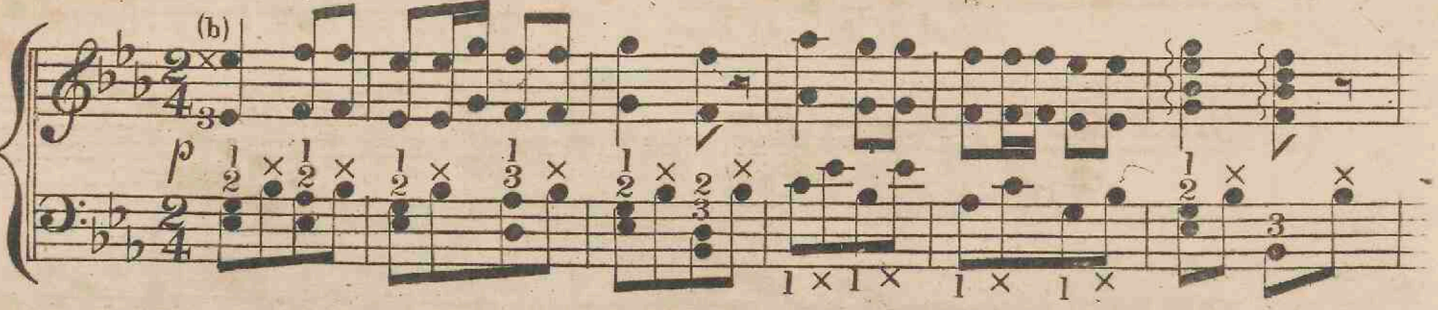
PRELUDE, *Modulating from G major to E♭ major.*



CAVATINA.[a]

(*Martini.*)

MODERATO, A POCO LENTO.

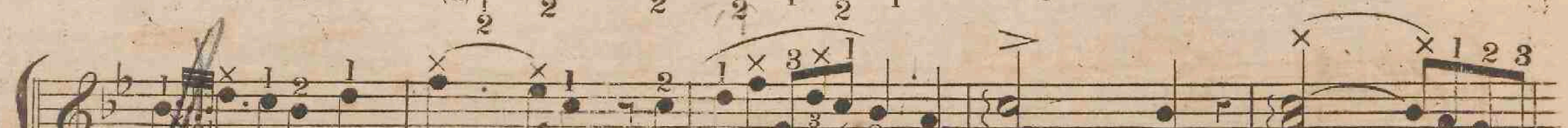


(a) *Cavatina*; A little Italian Air. (b) The Crotchets always to be played with more vibration than the Quavers, and Semiquavers. (c) The four small notes to be performed between the second and third quavers of the Bass.

PRELUDE, *Modulating from E♭ major to B♭ major.*

SUL MARGINE D'UN RIO. *Venetian Melody.*

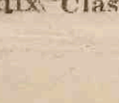
ANDANTE
Con
ESPRESSIVO.



(a) The Bass to be steadily and equally accented. (b) In sliding two notes with the thumb, the first to be given with force. (see *L anima di musica.*)

PRELUDE, *Modulating from B♭ major, to G major.*

QUARTETT, FROM SEMIRAMIDE. *(Rossini.)*

(a)  (b) A strong accent to be given to the chords thus marked >.

PRELUDE, Modulating from G, to D.

IRISH MELODY. (Coolun).

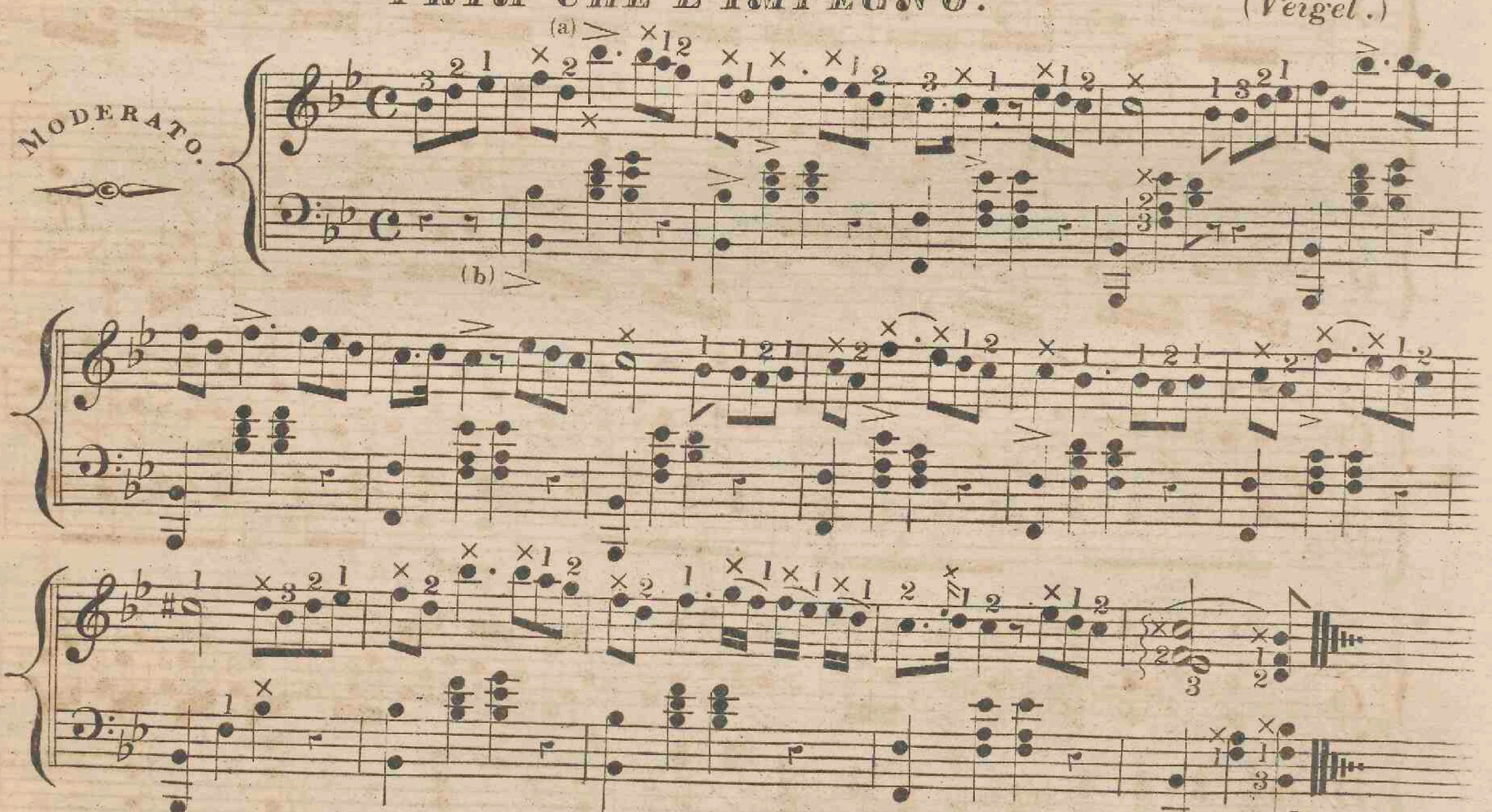
Andante con Espressivo.

(a) The time of this Melody being very slow, all the chords to be well arpeggioed.

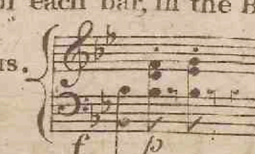
PRELUDE, *Modulating from D. to B♭.*

PRIA CHE L'IMPEGNO.

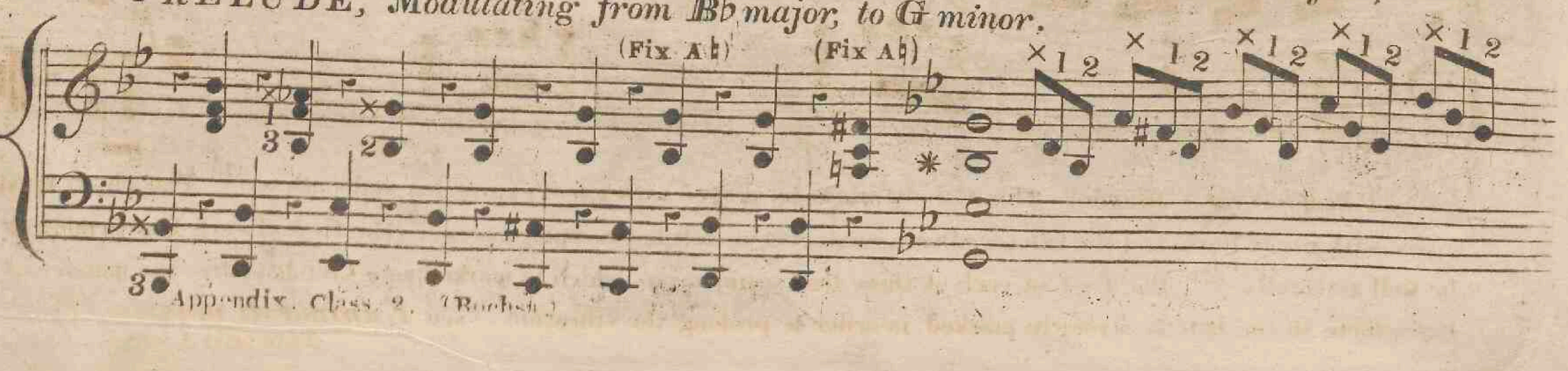
(Veigel.)



(a) In this Air, the accent is on the second beat or measure of each bar. (b) The first crotchet of each bar, in the Bass, to be given with a strong vibration, and the two others, soft and staccato, as if they were marked thus.



PRELUDE, *Modulating from B♭ major, to G minor.*



PREGHIÈRA.[a]

(Rossini.)

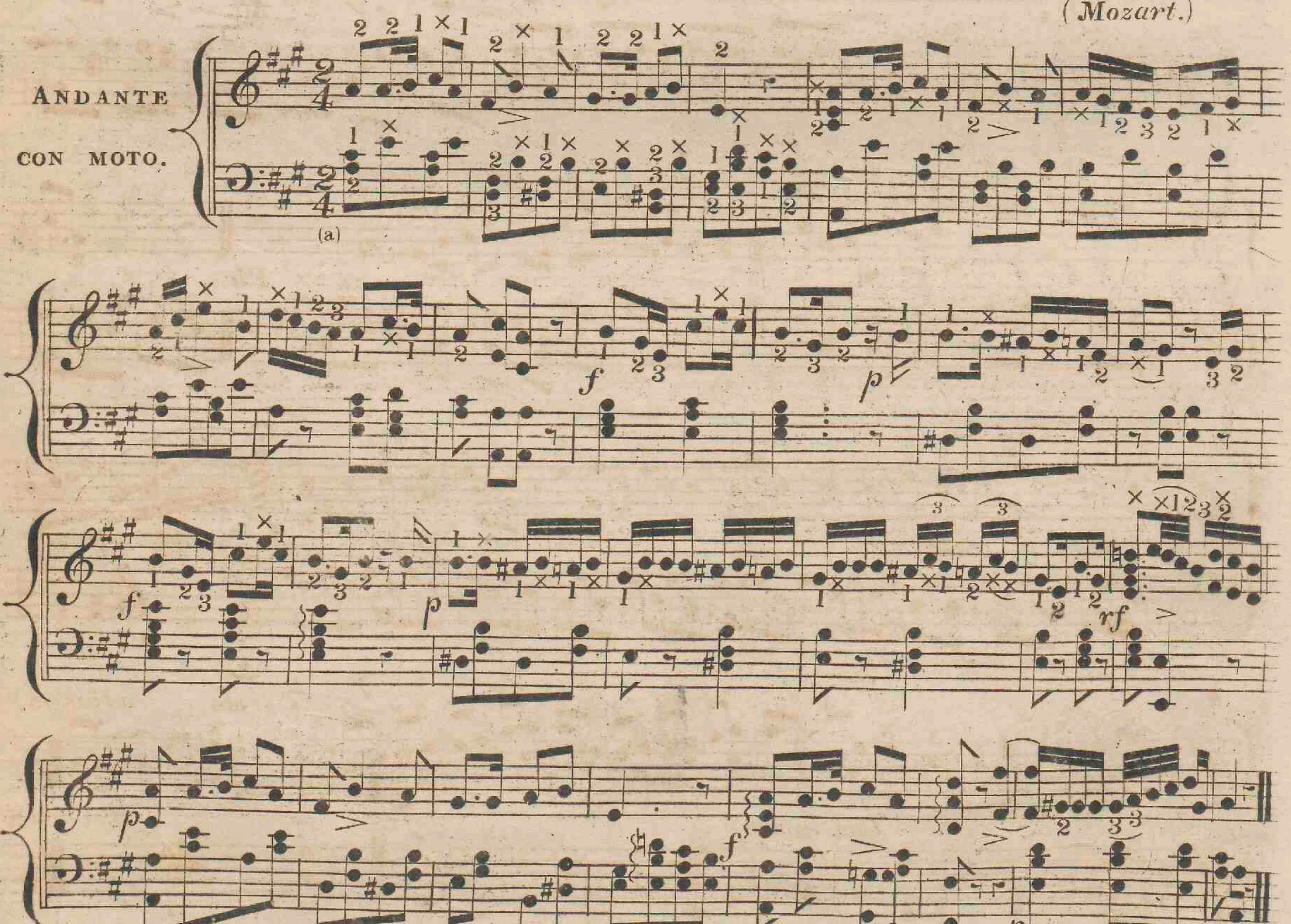
[a] *Preghièra,* "Prayer." This Melody must be played with great expression and pathos. [b] This chord must be given with great force, and the following Demisemiquavers, in a soft, but sweeping manner. [c] The first of each four Semiquavers, to be well accented. [d] The first of each of these four semiquavers, which is marked as a Crotchet (after the manner of the Piano-forte Music) is to be strongly marked, in order to prolong the vibration. (see *L'anima di musica.*)

PRELUDE, *Modulating from G♭ minor, to A major.*

LA CI DAREM LA MANO.

(*Mozart.*)

ANDANTE CON MOTO.



(a) The Bass to be given in a steady and distinct manner, and the double notes struck with the action of the fingers, without any motion of the arm.

PRELUDE, *Modulating from A major, to F major.*

CHE FARO SENZA EURIDICE.

(Gluck.)

(a) When notes are written in couplets and curved, as here, the first is to be somewhat marked, and the second to follow in a gliding manner. (b) (c) *Veloce.* With rapidity.

PRELUDE, *Modulating from F major, to B♭ major.*

A GERMAN AIR.

ALLEGRO SCHERZANDO.

(a) The two small notes to be played very quick, and the emphasis on the first Crotchet of each bar; the whole to be performed in a lively and animated manner.

PRELUDE, Modulating from B♭ major, to E♭ major.

(a) *Agitato.* With Agitation.

SCOTCH MELODY.

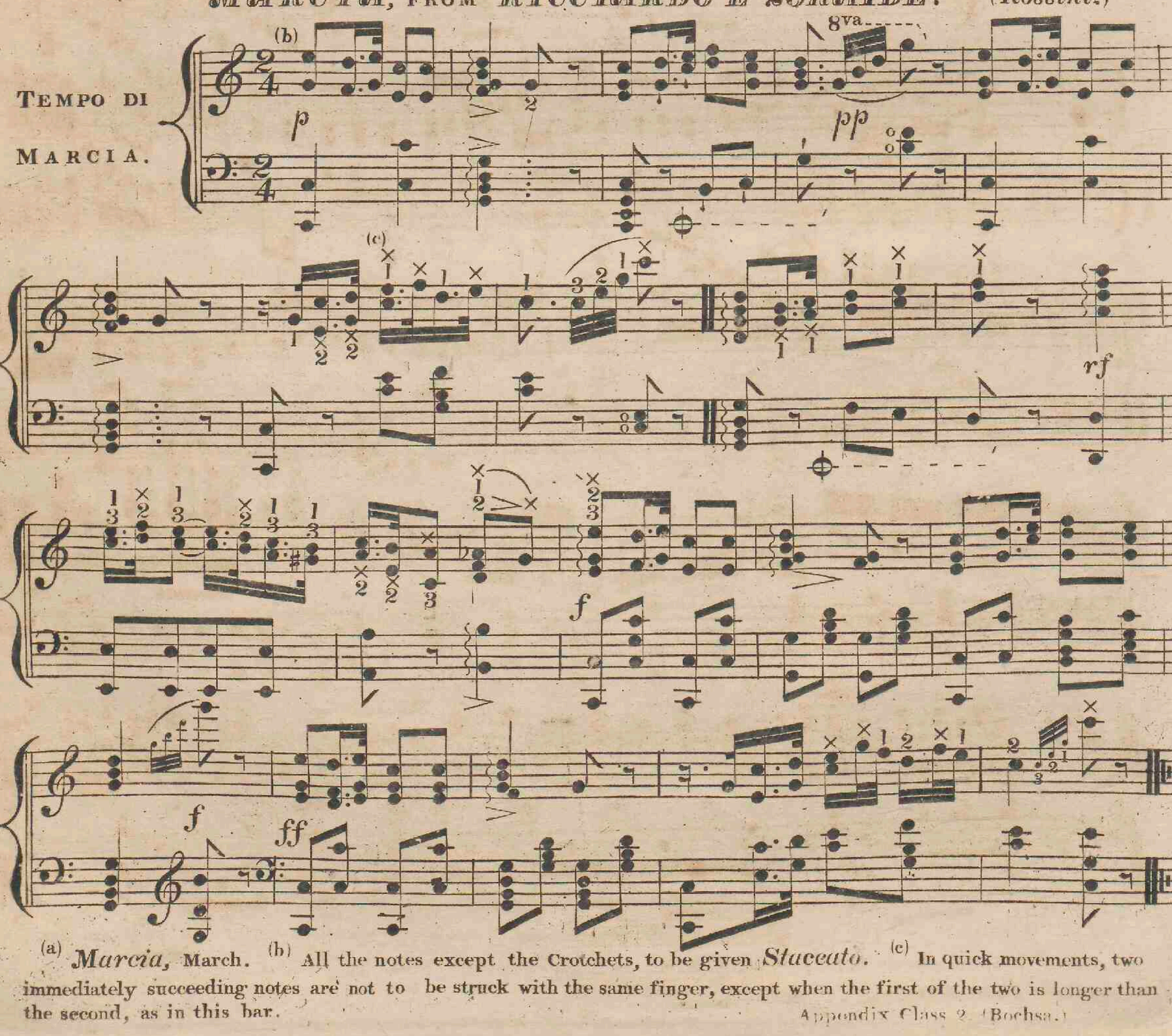
(a) All the chords to be well arpeggioed. (b) (c) (d)

PRELUDE, *Modulating from E♭ major, to C♮ major.*

(a) The notes to be well pointed.

MARCIA,(a) FROM *RICCIARDO E ZORAIDE.* (*Rossini.*)

TEMPO DI MARCIA.



(a) *Marcia,* March. (b) All the notes except the Crotchets, to be given *Staccato.* (c) In quick movements, two immediately succeeding notes are not to be struck with the same finger, except when the first of the two is longer than the second, as in this bar.

PRELUDE, *Modulating from C♮ major, to E major.*

DUETTO, FROM IL CROCIATO.

(Mayerbeer.)

ANDANTE.

(a)

PRELUDE, Modulating from E major, to A major.

(a) *Con gusto.* With taste.

SEE, THE CONQUERING HERO COMES. (Handel.)

(a) This truly Martial Melody is of course, to be played boldly and energeticaly, and the chords in minims like those in dotted crotchets with a fullness of vibration; the quavers and undotted crotchets to be given with point and shortness. (b)

PRELUDE, Modulating from A major, to D minor.

MARCIA FUNEBRE.[a]

(Beethoven.)

(a) *Marciu Funebre*. A Dirge, or Funeral March. (b) All the "Etouffe's" or stifled chords, with the left hand, to be struck with force, in imitation of the *muffled drum*, which will be best effected by keeping the palm of the hand near the strings; the crotchets in the right hand, must be given with full vibration. (c) . (d) In playing these three notes the palm of the left hand must be so near to the strings, as to have the power of checking the vibration of the three notes, as soon as the third note is played.

 PRELUDE, *Modulating from D minor, to D major.*

DER FREISCHUTZ. (Weber.)

(a) The pupil will not forget, the observation respecting the effect of the curve, when placed over two notes of the same pitch or degree, that is to say, the second of the two notes is not to be struck, and the first to be given with a strong vibration. (b) In passing the second finger under the thumb there should be, no brake or disjunction in the three quavers.

PRELUDE, *Modulating from D major, to B♭ major.*

Aria, **VOI CHE SAPETE.** (*Mozart.*)

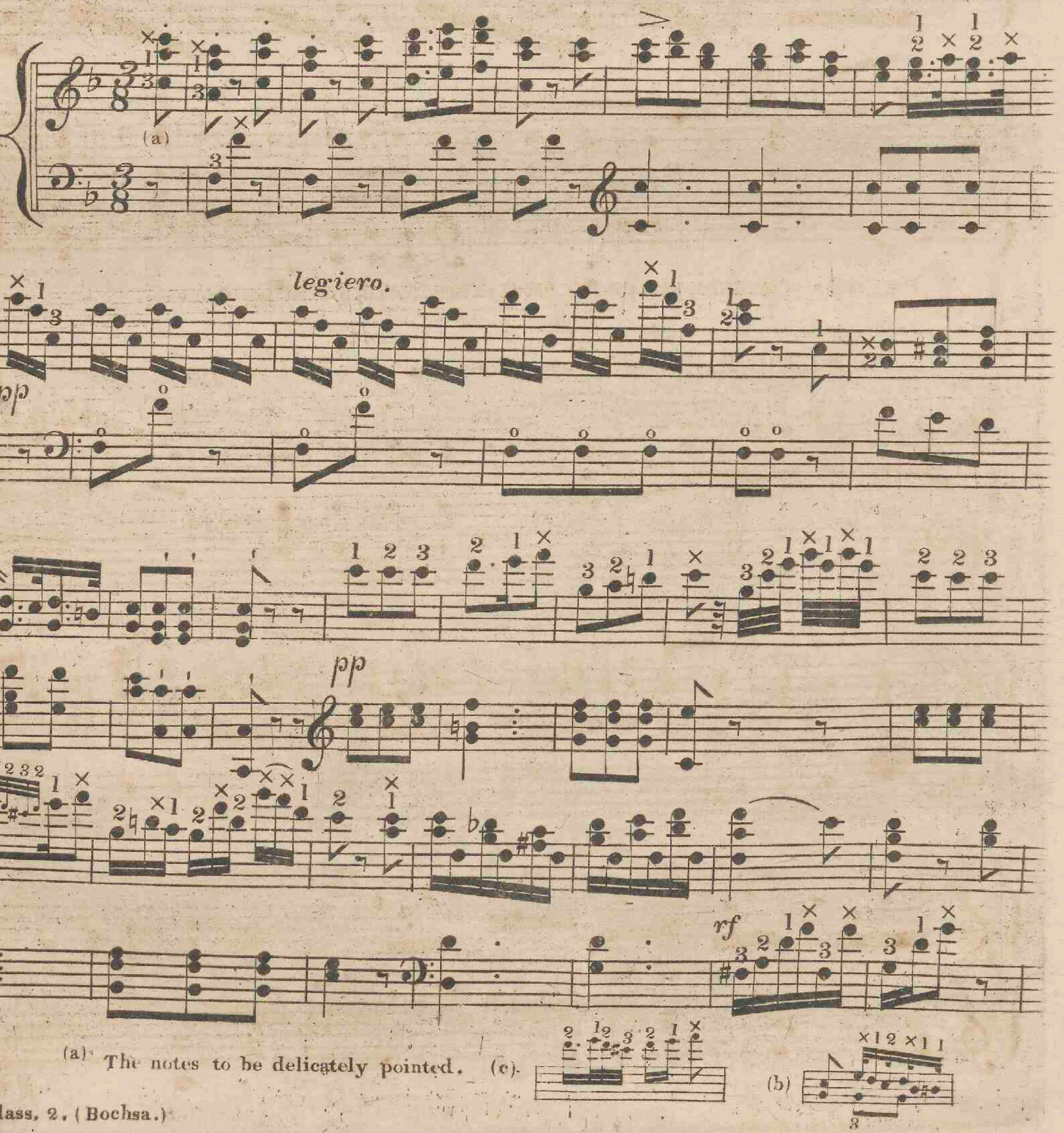
(a) The Crotchets to be well arpeggioed.

(b)

PRELUDE, Modulating from B♭ major, to F major.

CORO, FROM "NUMA POMPILIUS". (Paer.)

ALLEGRETTO.



(a) The notes to be delicately pointed. (c).

(b)

(c) The change of position, with the left hand, to be effected with all possible ease.

PRELUDE, *Modulating from F major, to C major.*

"THE HEAVEN'S ARE TELLING." (from the Creation)

Haydn.

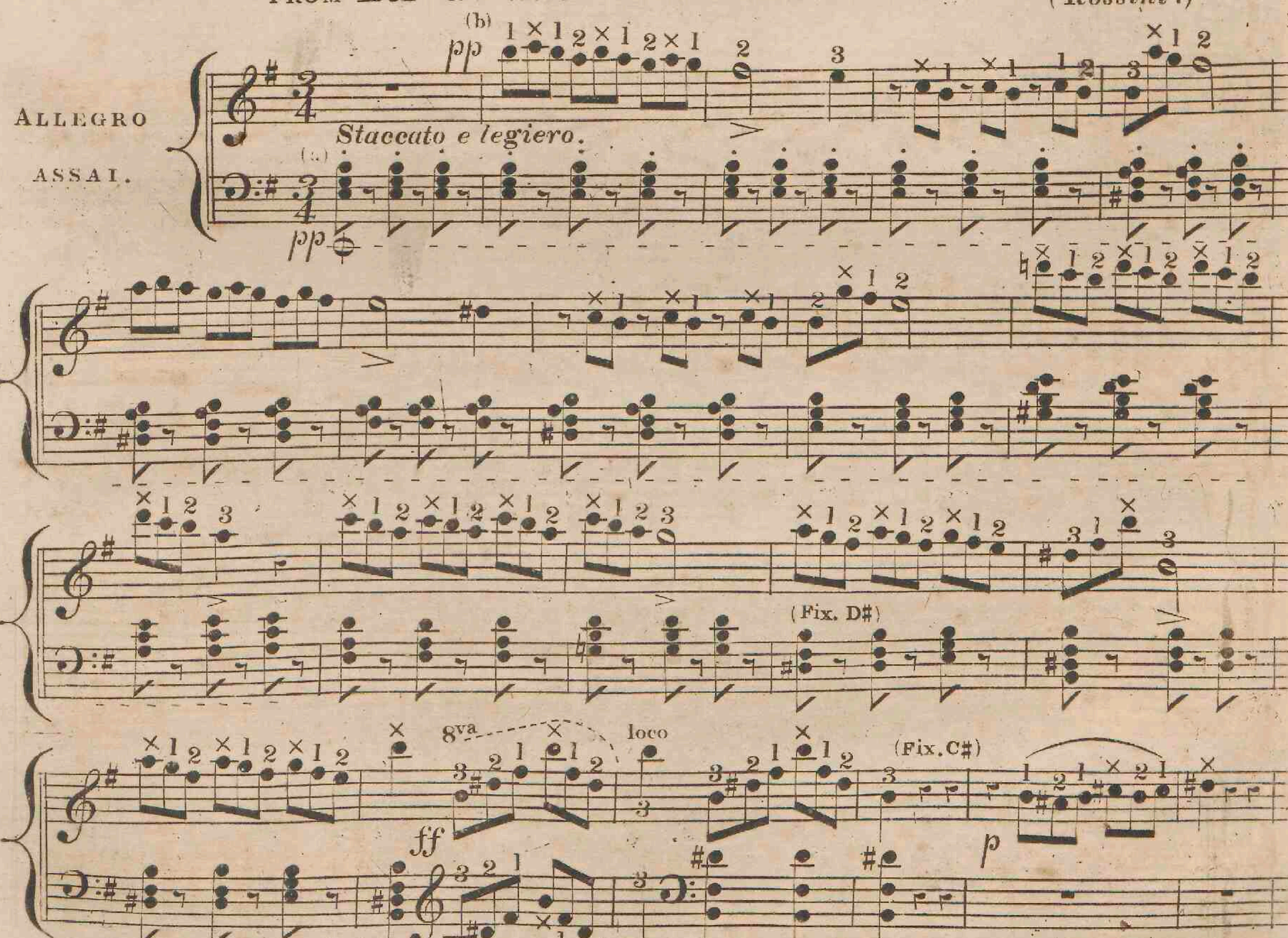
(a) *Largemente.* With a pompous boldness, all the notes to be well accentuated.

PRELUDE, Modulating from C♮, to D minor.

FROM LA GAZZA LADRA.

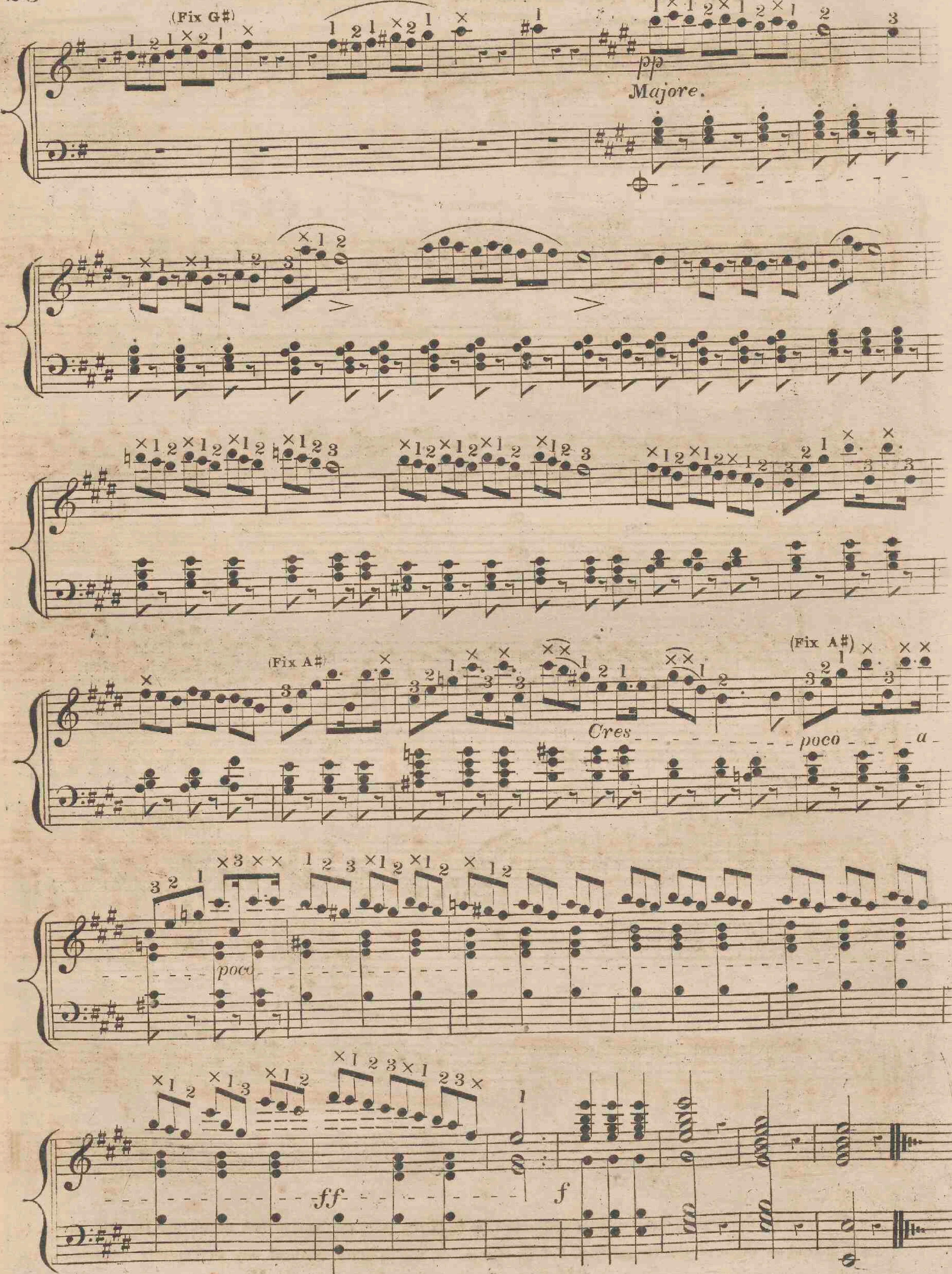
(Rossini.)

ALLEGRO ASSAI.



(a) The palm of the left hand to be kept very near the strings, with the fingers but very little bent.

(b) The triplets with the right hand, to be played with a playful lightness of finger.

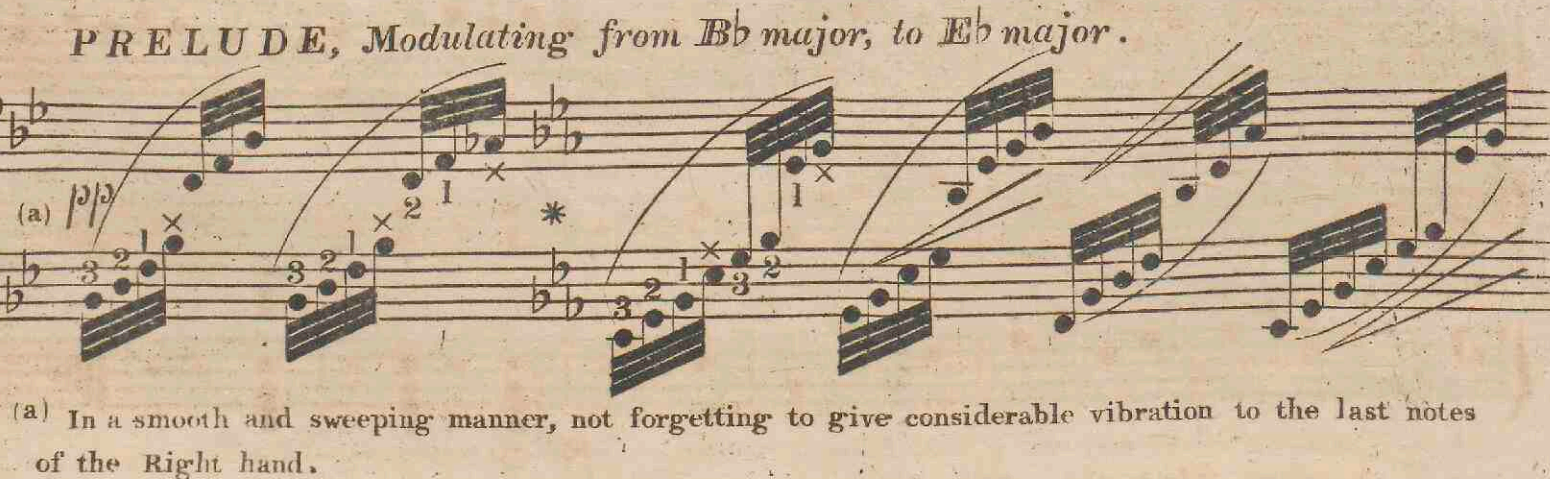

(Fix G♯)
pp
Majore.
(Fix A♯)
(Fix A♯)
Cres
poco
a
poco
ff
f

PRELUDE, *Modulating from E major, to B♭ major.*

(a) The words (F♯) and (D♯) written under the *G & E flats*, mean that the pedals of F♯ and D♯ continue to be used instead of those of the G♭ and E♭. This change of the *Signs*, without any perceptible variation in the sounds, constitutes what is called the *Enharmonic*. (*See L'Anima di Musica.*)

THE PILGRIM OF LOVE. (Bishop.)

PRELUDE, Modulating from B♭ major, to E♭ major.



(a) In a smooth and sweeping manner, not forgetting to give considerable vibration to the last notes of the Right hand.

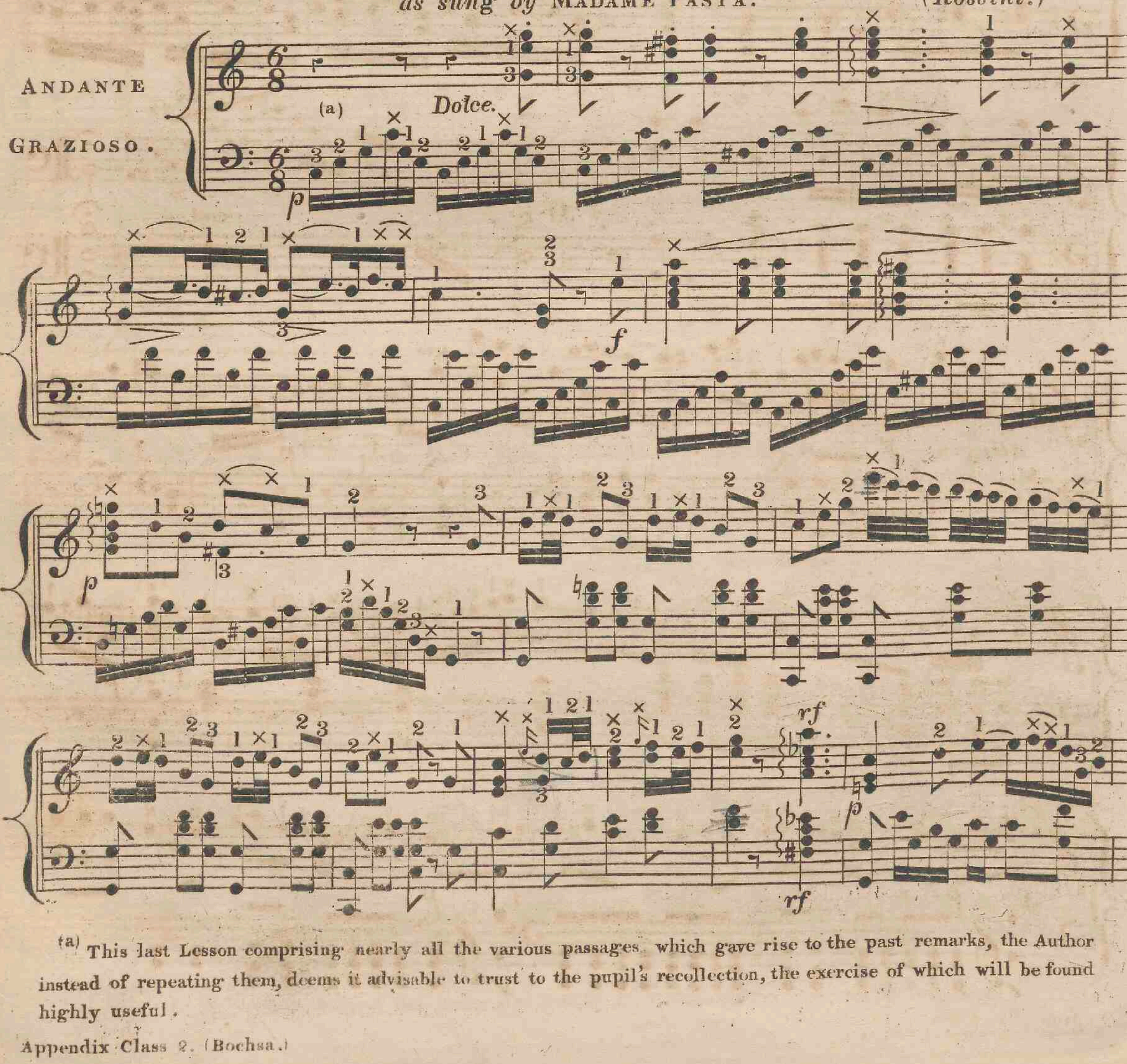
LES DEUX JOURNEES. (Cherubini.)

(a) *Sempre Staccato.* The whole to be played in a short and pointed style.

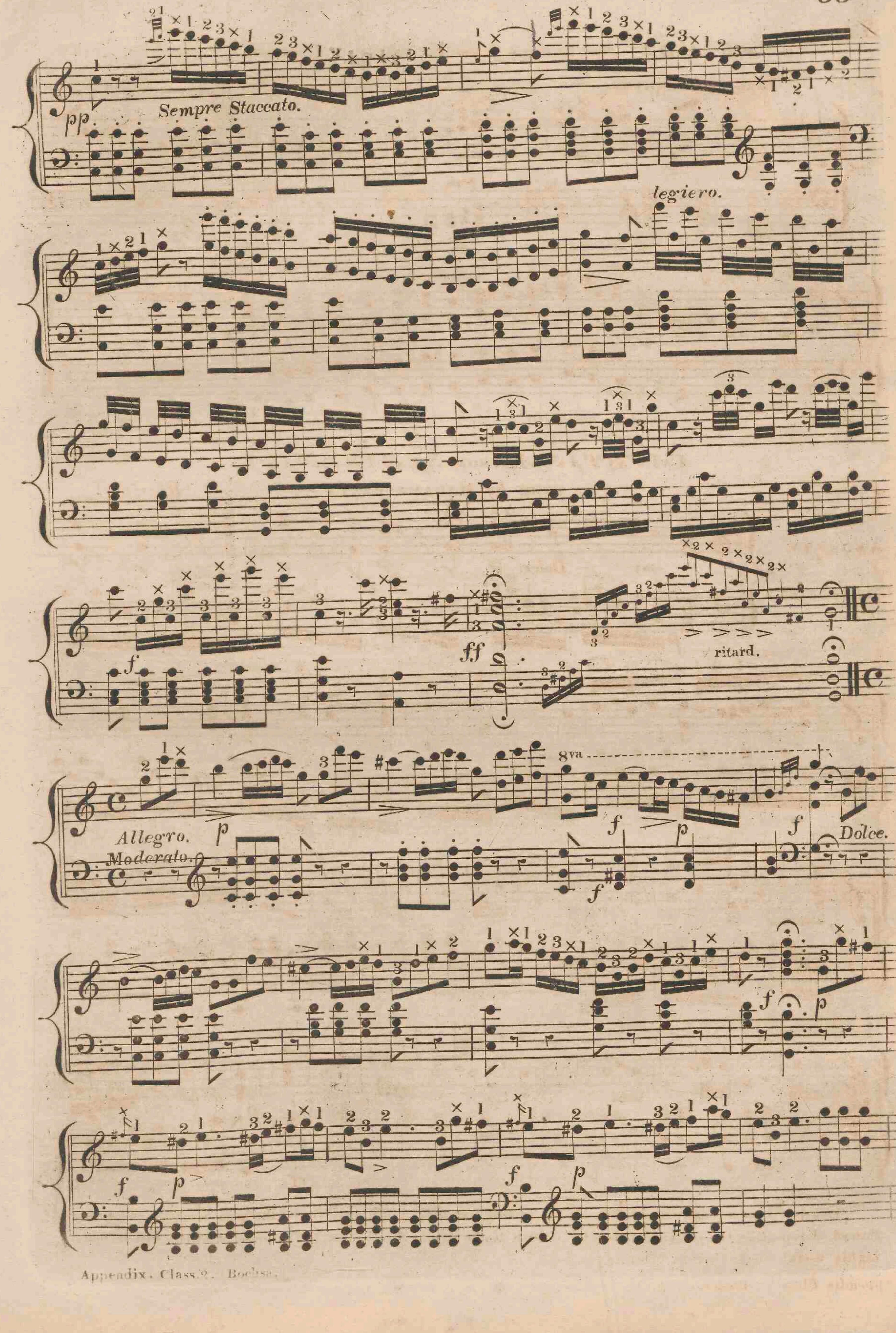
PRELUDE, *Modulating from E♭ major, to C major.*

CAVATINA, FROM SEMIRAMIDE.

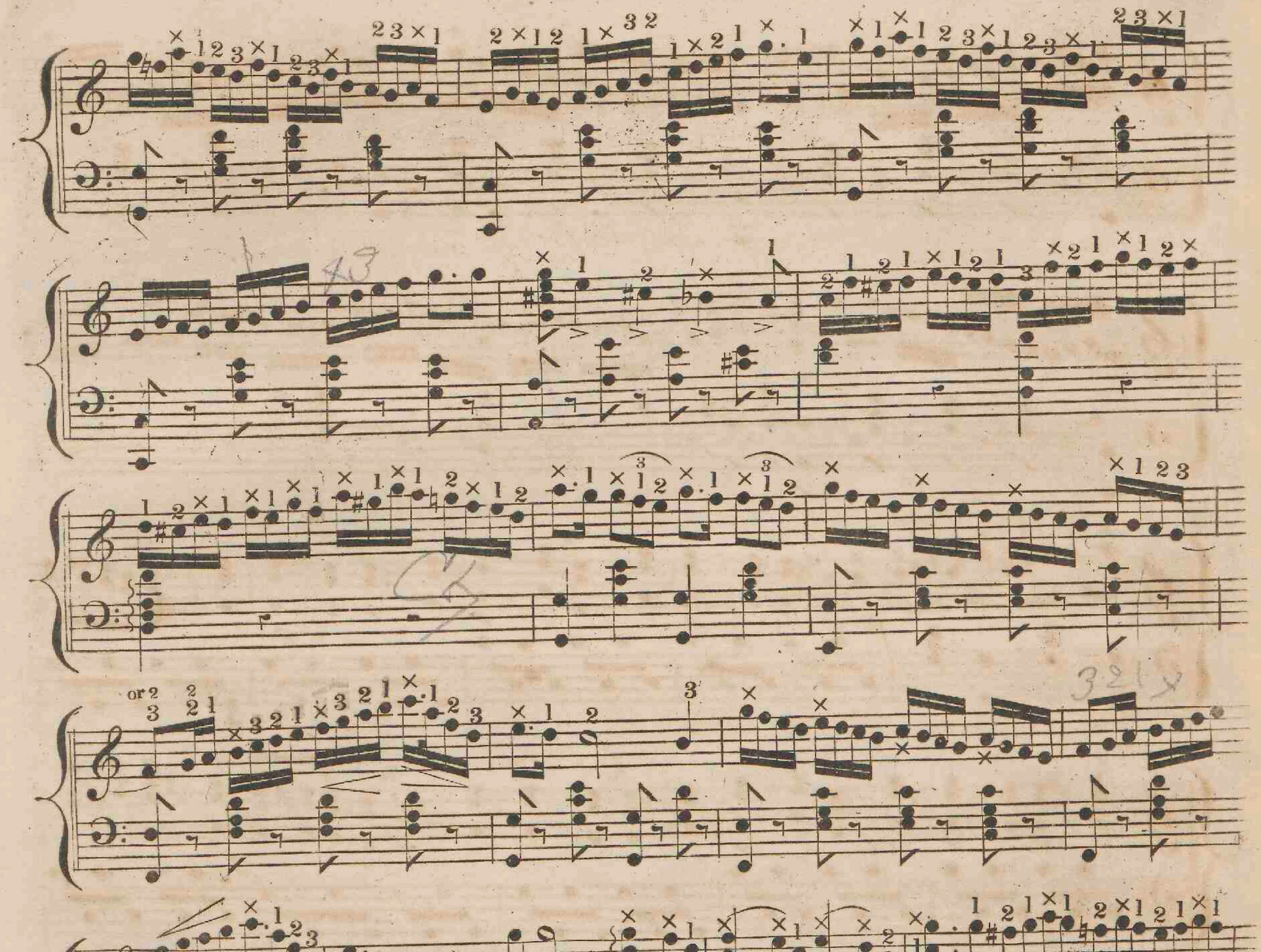
as sung by MADAME PASTA. *(Rossini.)*



(a) This last Lesson comprising nearly all the various passages which gave rise to the past remarks, the Author instead of repeating them, deems it advisable to trust to the pupil's recollection, the exercise of which will be found highly useful.


pp
Sempre Staccato.
legiero.
ff
ritard.
Allegro.
Moderato.
8va
Dolce.

Cres
8va



The pupil having thoroughly practised these Extracts, will find himself qualified to peruse attentively all the precepts given in the third Appendix, *L'anima di musica*, the consideration of which will be indispensable to his attaining that taste, elegance, and power of expression, that light and shade which variegate and inforce the effect, and give a picturesque beauty to performance.

Amid his general practice, the Scholar will not neglect to frequently recur to the *Pupil's Companion.*