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Tutor for the Harp,

in which are introduced

Progressive Examples of

ARPEGIOS & SONATAS

with favorite

AIRS & SCOTCH SONGS

with an Accompaniment for that Instrument;

and also

an easy method for Tuning

B's

F. H. Barthelemon

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L O N D O N

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N.B. These Examples may also be of great use for the Harpsichord and for the Piano Forte.

P R E F A C E .

THE Author of this Tutor would recommend to those who intend to learn to play on the *Pedal Harp*, to be well acquainted with, and put in practice, as much as possible, the two *Grounds* introduced at the beginning of this *Book*, with the different *Arpeggios* or Variations on them in the twenty four *Examples*, and not to be eager to play too soon the *Six Sonatas* and the Accompaniments to the *Songs* and *Airs* that follow them; Tho' this method will appear at first very tedious, the Learner will be amply repaid for his labour and patience.

2 Instructions for the P E D A L H A R P

Introductory to the following Examples, Sonatas, Airs &c.

This HARP, in general, is tuned in E flat, with the B, E, and A, flat.

It is hung with 35 Strings from the lowest A of the Harpsichord (called on that Instrument double A) on the third made line under the five lines - Example  to the highest G, one note above the highest F on the Harpsichord - Example  some Harps have a Note lower, viz: Double G.

For the easier playing on that Instrument, all the C's are red strings, and the F's blue.

All the Notes from the lowest A, to the C, a red string, the 17th Note from it, in the middle of the Instrument are played with the Left hand for the Bass; and all the Notes from that C to the highest G. (the 19th note from it above) are played with the right hand for the Treble.

Seven Pedals are made use of for the Sharps and Flats. Four of them are stopped with the right foot and Three with the left.

The first Pedal, the nearest to the right foot, changes E flat into E natural, for which reason it is called E Pedal.

The second changes F natural into F sharp, and is called F Pedal.

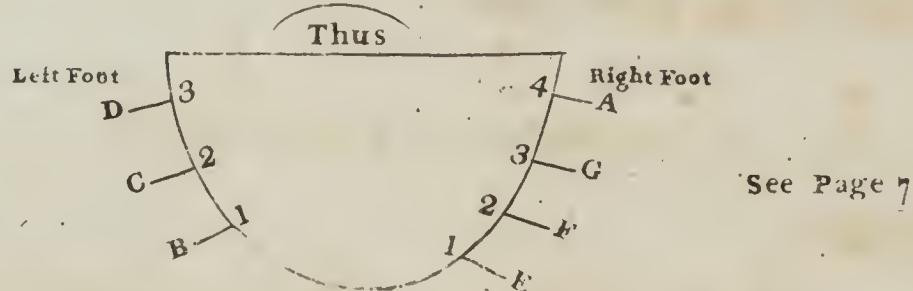
The third changes G natural into G sharp, and is called G Pedal.

The fourth changes A flat into A natural, and is called A Pedal.

The first Pedal, nearest the left foot, changes B flat into B natural, and is called B Pedal.

The second changes C natural into C sharp, and is called C Pedal.

The third changes D natural into D sharp, and is called D Pedal.



For the different Changes of Flats into Sharps, and Sharps into Flats, See also the Pages 7 & 8.

The easiest manner of Tuning the HARP is as follows, viz: Tune C in the Treble, Ex.  to a Pitch-Pipe of G, then take its octave below; Ex.  then tune the 5th below, which is F in the Bass; Ex.  then tune E, its octave above, Ex.  tune B flat, the 5th below this F; Ex.  tune the 5th below this B flat, which is E flat in the Bass; Ex.  tune its Octave

above which is E flat in the Treble, Ex: tune its 5th below, which is A flat in the Bass, Ex: you will find the following Chord in tune or thus Touch the octave of the E treble and its octave thus by adding B flat you will find the next Chord in tune then tune the G, third note to that lowest E flat, thus tune it a perfect Major third, and then take the chord, as follows, then tune F a perfect 5th to C, thus then tune D, the 5th of the next note to that F which is G. tune a perfect 5th to G as follows you will find the first octave in the Bass in tune from E to E flat in the Treble.

Example

Then tune all the notes in octaves from them, above and below; the Harp will be perfectly in tune.

Example for the tuning

You will find this Octave in tune

Then tune their octaves, above and below, thus

tuning the 8^{ths} above tuning the 8^{ths} below

The different lengths of the Notes are

thus

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demi-semiquaver,

The Rests are as follow

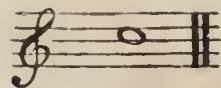
Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, Demi-semiquaver Rest.

2 Bars 4 6 8

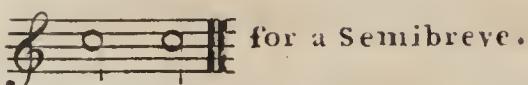
A Semibreve is for a whole Bar in Music

thus,

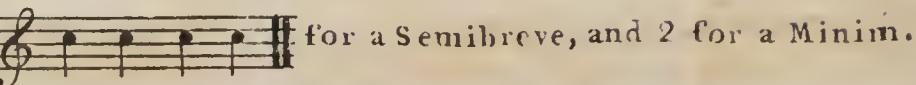
1 Semibreve



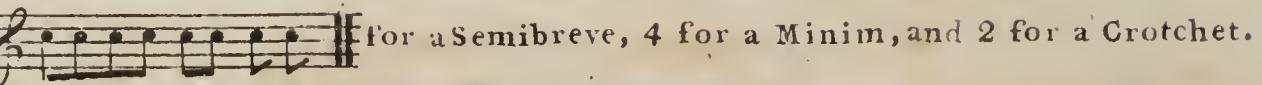
2 Minims



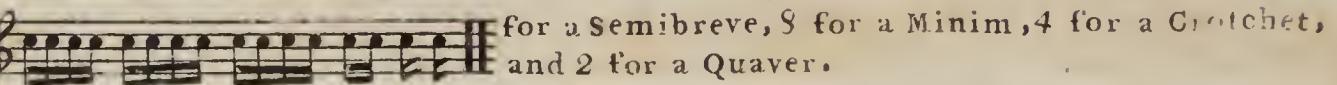
4 Crotchets



8 Quavers

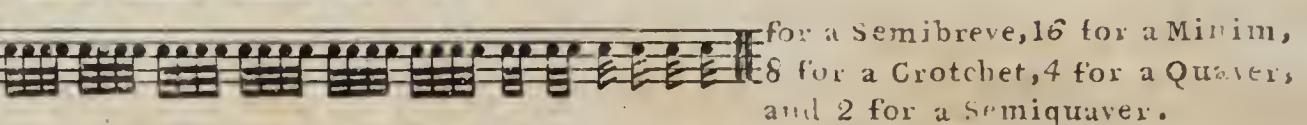


16 Semiquavers



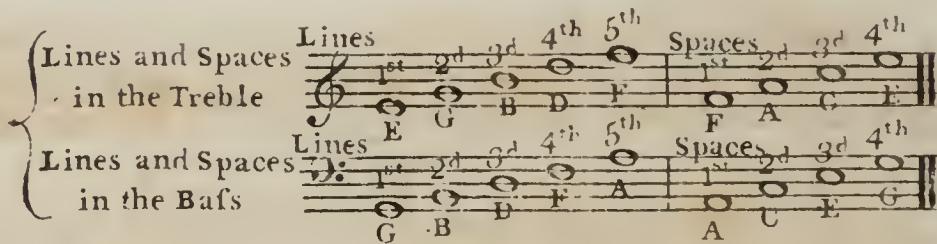
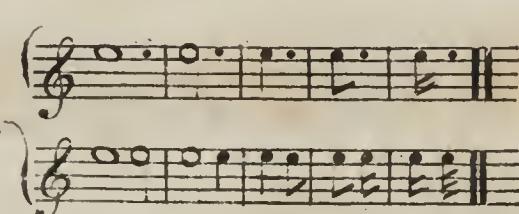
32 Demi-

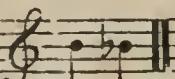
semiquavers



A Dot. to a Semibreve is equal to a Minim; the Dot to a Minim, equal to a Crotchet; the Dot to a Crotchet, equal to a Quaver; a Dot to a Quaver is equal to a Semiquaver; and the Dot to a Semiquaver, equal to a Demisemiquaver.

Example

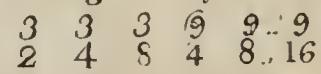


- #, A Sharp, raises the note half a note higher - - - - - thus 
- b, A Flat, lowers the note half a note lower - - - - - thus 
- !, A Natural, either lowers or raises the note in order to leave it in its original state - - - - Example 

Time

There are, in Music, two sorts of Time, viz., **Common Time** and **Triple Time**

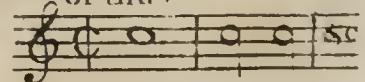
The Common Time is marked at the beginning of any Piece of Music thus C  2.6.12.

The Triple Time thus 

Examples of Common Time



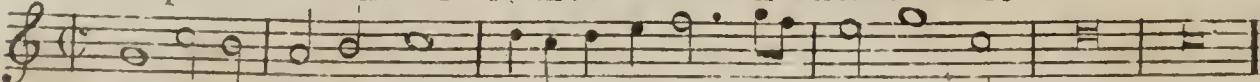
or thus



as made use of in Modern Music



Example of Common Time made use of in Ancient Music



Da Capella

Examples of Triple Time

Three Minims in a Bar



Three Crotchets in a Bar

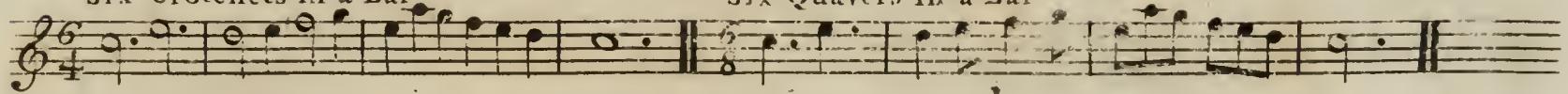
Three Quavers in a Bar



Mixed Common and Triple Time

Six Crotchets in a Bar

Six Quavers in a Bar



Twelve Quavers in a Bar



Nine Crotchets in a Bar



Nine Quavers in a Bar

Nine Semiquavers in a Bar



A BAR is to divide the Air, or Song; or any Piece of Instrumental Music.

A Double Bar for the end of a Tune or the half of a Tune.

A Double Bar dotted is to repeat each Part.

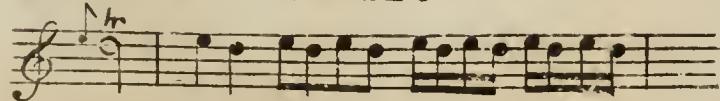
A REPEAT or what the Italians call a DA CAPO.

This mark is for a Pause or Stop on the Note that it is upon.

A SLUR or BINDING is made use of as follows: in Italian, LEGATO

The Notes thus marked must be made short, or as the Italians term it, STACCATO. Example

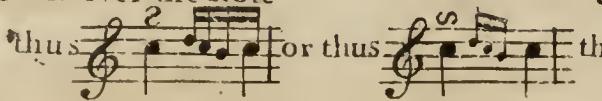
A SHAKE or TRILLO



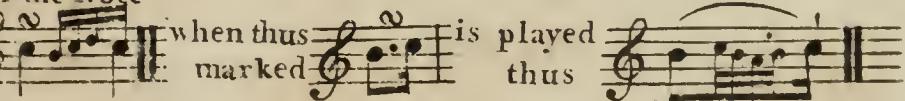
A turned Shake



A TURN over the Note



Under the Note



The APPOGGIATURA (from the Italian) is a smaller Note than the Note to which it is prefixed as thus is to be played thus



The ITALIANS (and now almost all musical nations) make use of the following Terms for Slow and Quick Time in Music.

for the Slow Time	Grave	for the Quick Time	Allegretto	for Expression	Cantabile
	Adagio		Allegro		Con Gusto
	Largo		Allegriſſimo		Affettuoso
	Larghetto		Allegro Assai		Lento
	Andante		Vivace		Grazioso
	Andantino		Non troppo Presto		Siciliana
	Moderato		Presto		
			Presto Assai		
			Prestissimo		

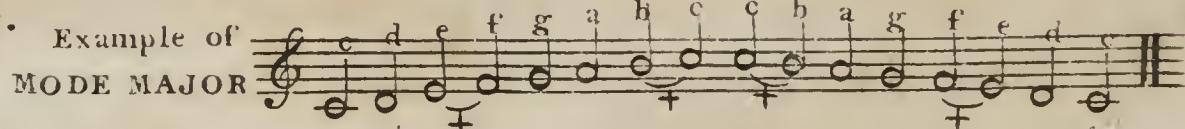
The Major and Minor

Two MODES are made use of in Music, the MODE MAJOR and the MODE MINOR

The MODE MAJOR is determined by the third Note of the Key being Four half notes from the Key Note thus

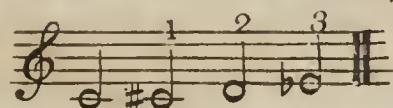


and all the Notes in the Octave being at the same distance going down or descending, as they were in going up or ascending. Example of

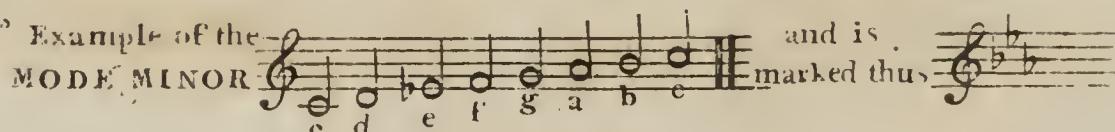


The Notes marked thus + are half a note near each other, and all the others at a full tone distance from each other.

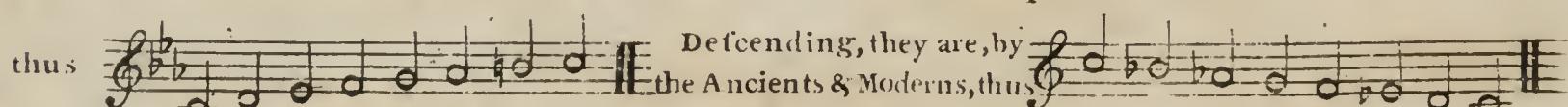
The MODE MINOR is determined by the third note of the Key being only three half notes or degrees from the Key note. thus



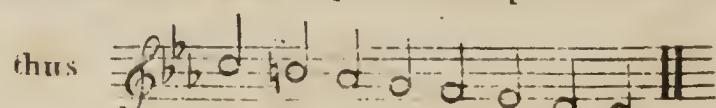
the notes from that E flat in the Octave ascending do not suffer any alteration according to the old Stile of Music, and are thus



N.B. the moderns make the Sixth note flat and the seventh sharp



tho' the Moderns sometimes use the Octave descending to express some particular Sentiment



The Gamut

Right Hand
Sieble Cliff

Left Hand
Baf's Cliff

These are the notes, & so on to the right side, and then

The Pedals on the right side are as follows:

The 1st Pedal changes
E flat into E natural.

The 2^d Pedal changes
F natural to F sharp.

The 3^d Pedal changes
G natural to G sharp.

The 4th Pedal changes
A flat to A natural.

The 5th Pedal changes
B flat to B natural.

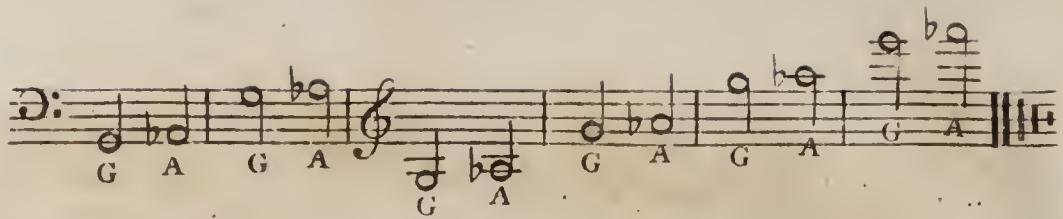
The 6th Pedal changes
C natural to C sharp.

The 7th Pedal changes
D natural to D sharp.

N.B., E flat on the Harp is D sharp
Example

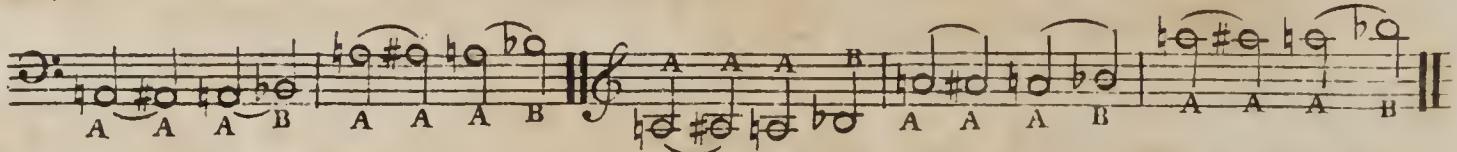
The 8th Pedal is used for G flat

The 3^d Pedal is used for A flat

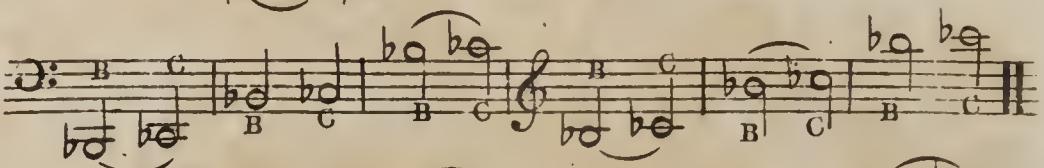


The 4th Pedal (when the String of A flat is tuned to A natural) is used for A sharp or B flat

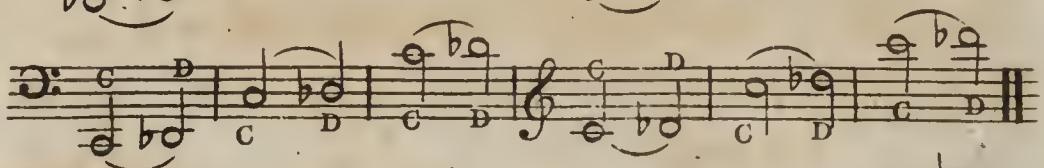
Example



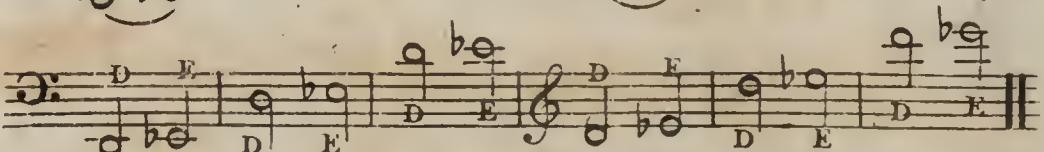
The 5th Pedal is used for C flat.



The 6th Pedal is used for D flat.

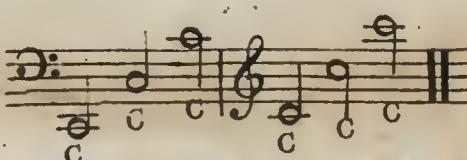


The 7th Pedal is used for E flat.



Red and Blue Strings are tied, in order to render playing on that Instrument easier.

the Red Strings for C

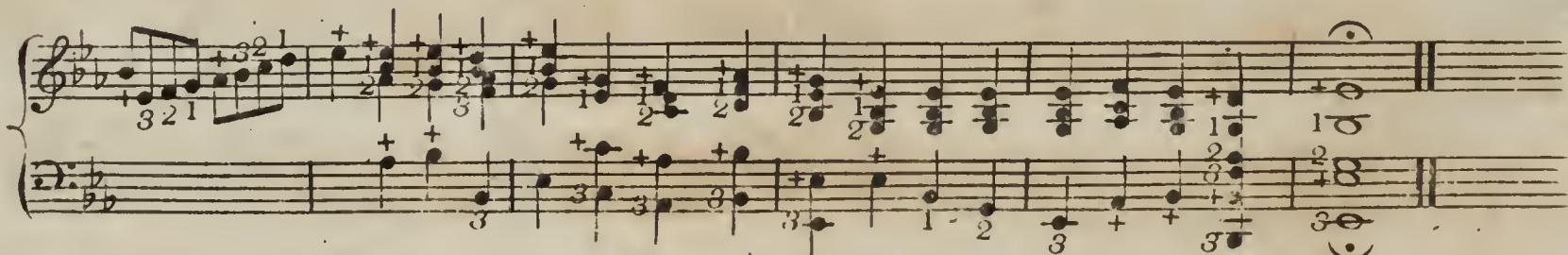
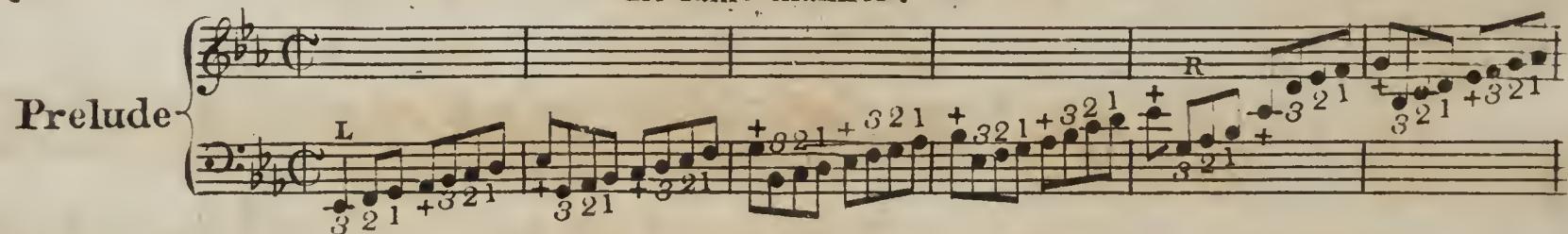


the Blue Strings for F



*this mark is for the Thumb. R for the Right Hand. L for the Left. Segue means to go on in the same manner.

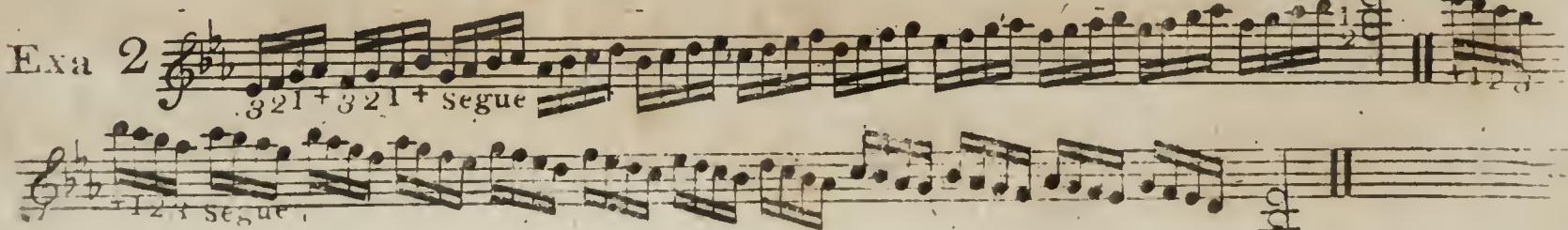
Prelude



Example 1



Exa 2



The image shows two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features six groups of three eighth notes each, separated by vertical bar lines. Above the first group is the marking "321+ 321+ 321+ 321+ Segue". The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It also features six groups of three eighth notes, with vertical bar lines separating them. Above the first group is the marking "+123 +123 Segue". The music consists of eighth-note patterns throughout.

Ground

The image shows a musical score for 'Ground'. The top staff is in treble clef, B-flat major, and 2/4 time. It consists of a series of eighth-note chords. The bottom staff is in bass clef, B-flat major, and 2/4 time. It features a bass line with eighth-note chords. Measure numbers 5 and 6 are indicated above the staves.

the same Ground

Exa. 6

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and 12/8 time. It contains a sequence of eighth-note chords. The bottom staff uses a bass clef, a B-flat key signature, and 12/8 time. It contains a sequence of quarter notes and eighth notes.

Handwritten musical score page 8, measures 8-10. The score consists of two staves. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. Measure 8 starts with a whole note followed by a dotted half note. Measure 9 begins with a repeat sign and a 'sc.' (scor旬) instruction. Measure 10 begins with another 'sc.' instruction. The score is labeled 'Ex 8' on the left and 'Ex 9' above the first measure.

10

Exa.

12 Exa.

Another GROUND, in B \flat , by making A \natural with the 4th Pedal with the right Foot.

Exa.

14 Exa.

Exa.

Ex 15

Ex 16

Segue

Segue

Segue

Ex 18

Ex 19

Segue

Segue

Segue

Exa.

20

Exa.

21

Exa.

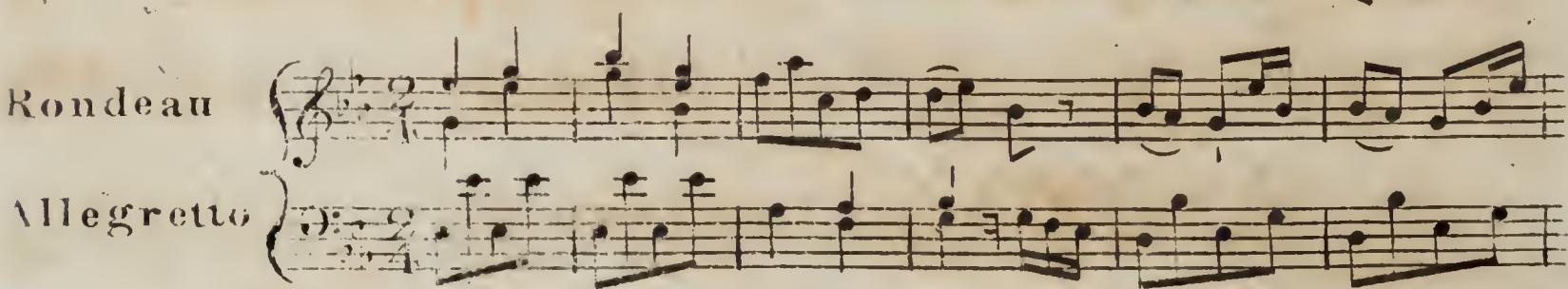
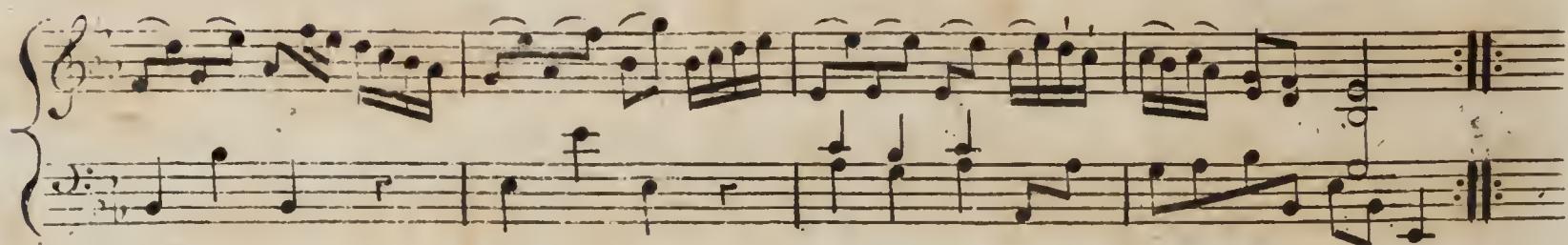
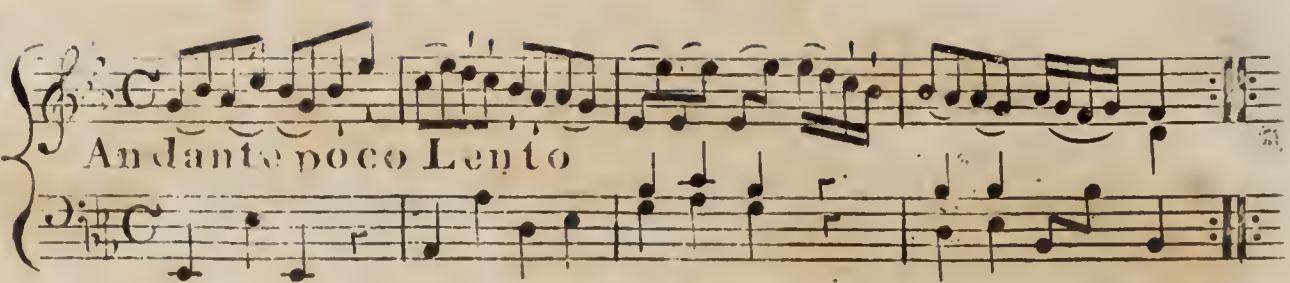
22

Ex. 23

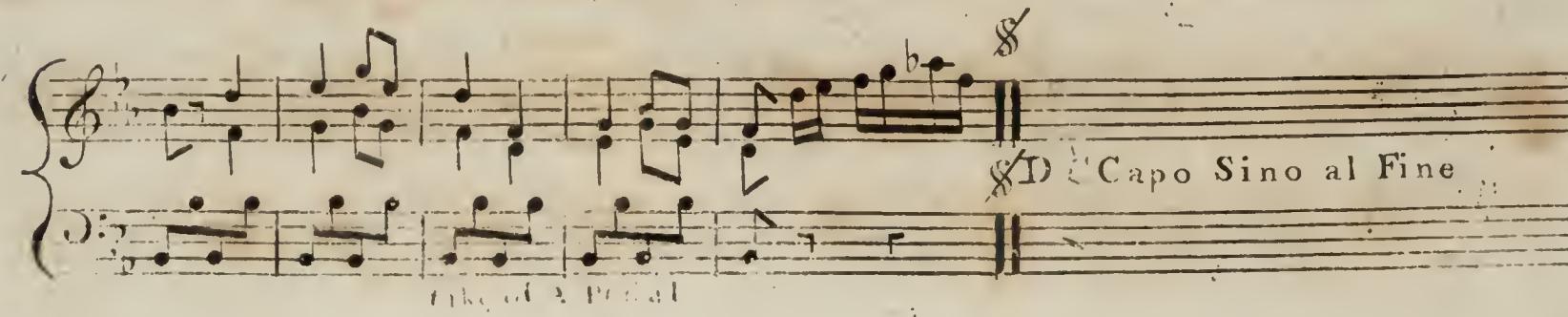
Arpeggio

Ex. 24

SONATA I



the A Pedal must be stopped



Take off A Pedal

SONATA II

Adagio

Allegretto *p*

f

Fine

Adagio

Da Capo Si o al Fine

Aria Andante poco Lento con Variazione

SONATA III

The musical score consists of six staves of handwritten music for two violins (labeled 1 and 2) and basso continuo (labeled B.C.). The music is in common time, primarily in G minor (indicated by a 'G' with a sharp sign). The first staff (Violin 1) begins with a melodic line featuring eighth-note patterns and grace notes. The second staff (Violin 2) provides harmonic support with sustained notes and eighth-note chords. The basso continuo staff at the bottom provides harmonic support with sustained notes and eighth-note chords.

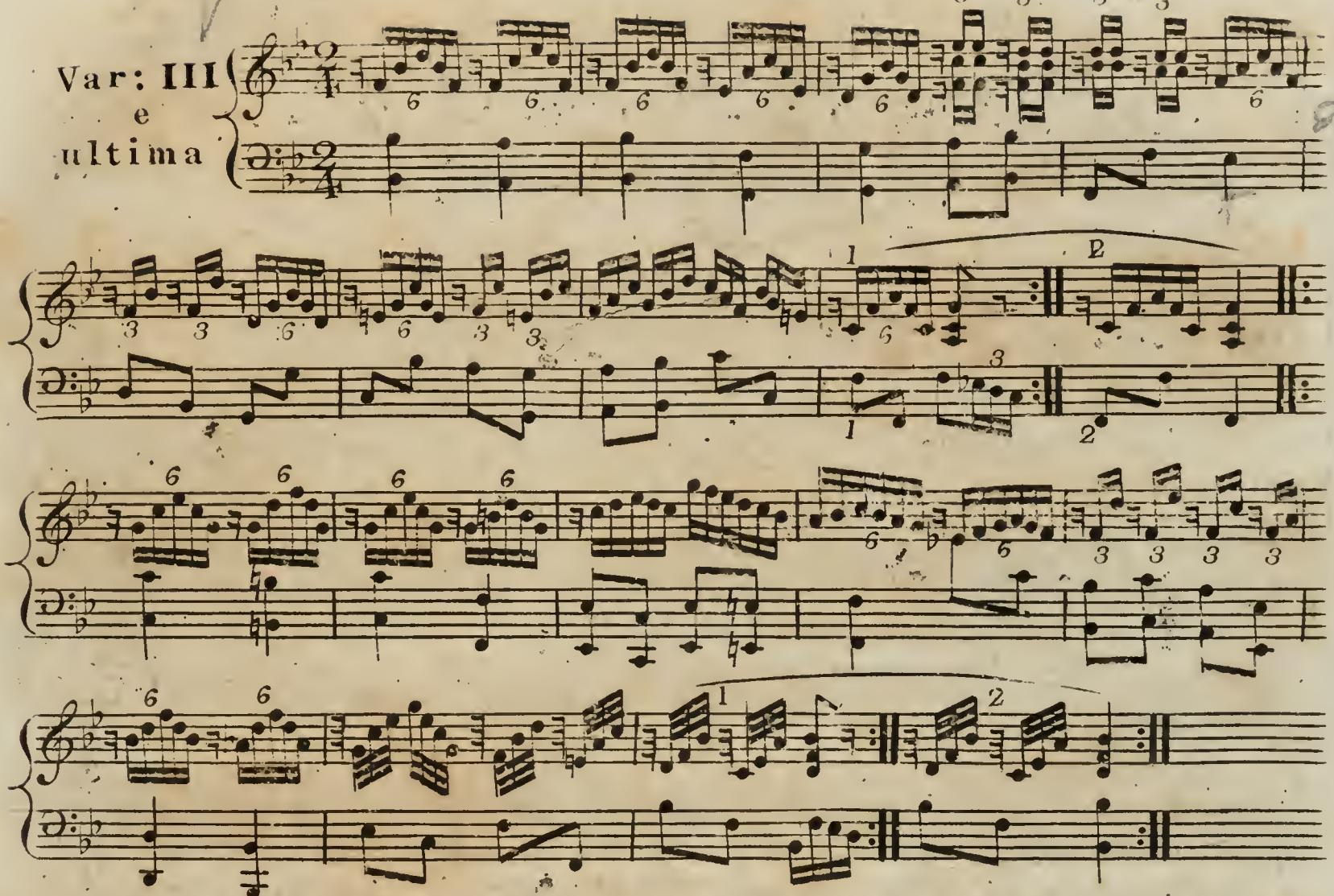
The score includes the following sections:

- Aria Andante poco Lento con Variazione**
- SONATA III**
- Variazione**
- Prima**
- Var: II**

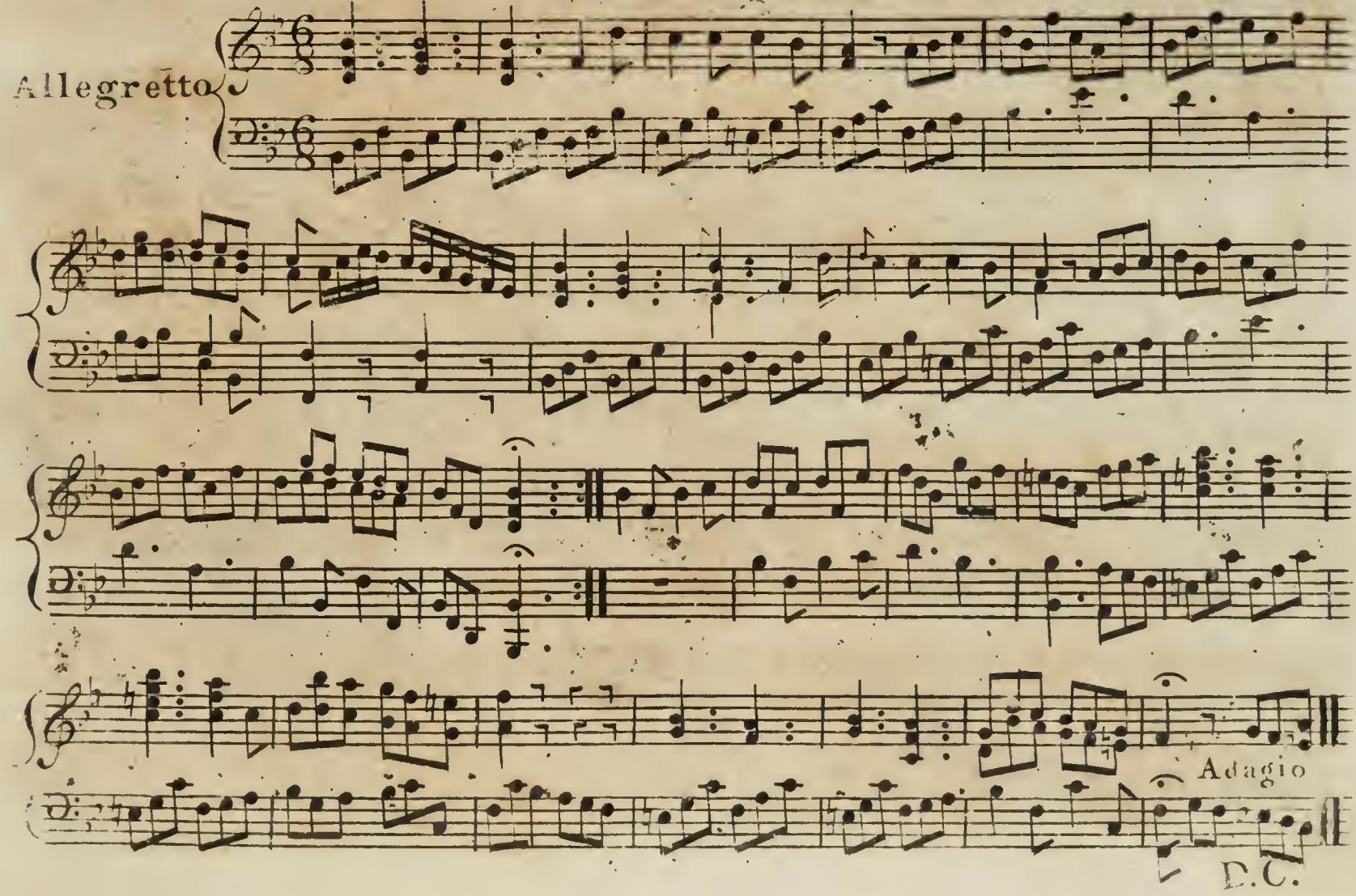
Measure numbers are present above the staves, indicating the progression of the piece. The handwriting is clear and organized, typical of early printed music notation.

15

Var: III
ultima



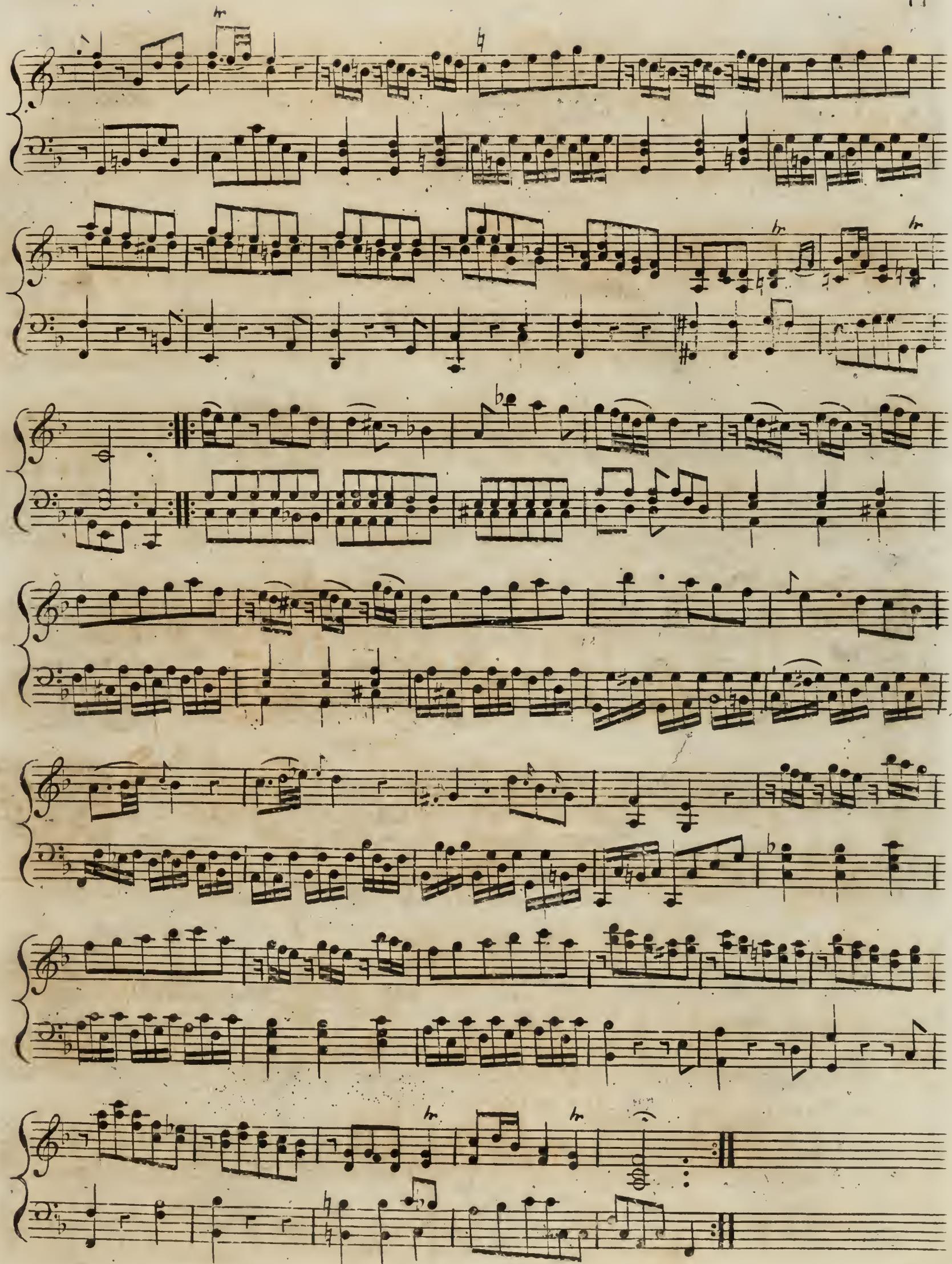
Allegretto



Andante

SONATA IV

the foregoing Andante in triple Time



Allegro

The Allegro section consists of six staves of handwritten musical notation. The top staff uses a treble clef and common time (indicated by a '3'). The second staff uses a bass clef and common time. Subsequent staves switch between treble and bass clefs, and common and 3/4 time signatures. The notation includes various note values, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measures are numbered with Roman numerals above the staves.

Rondeau

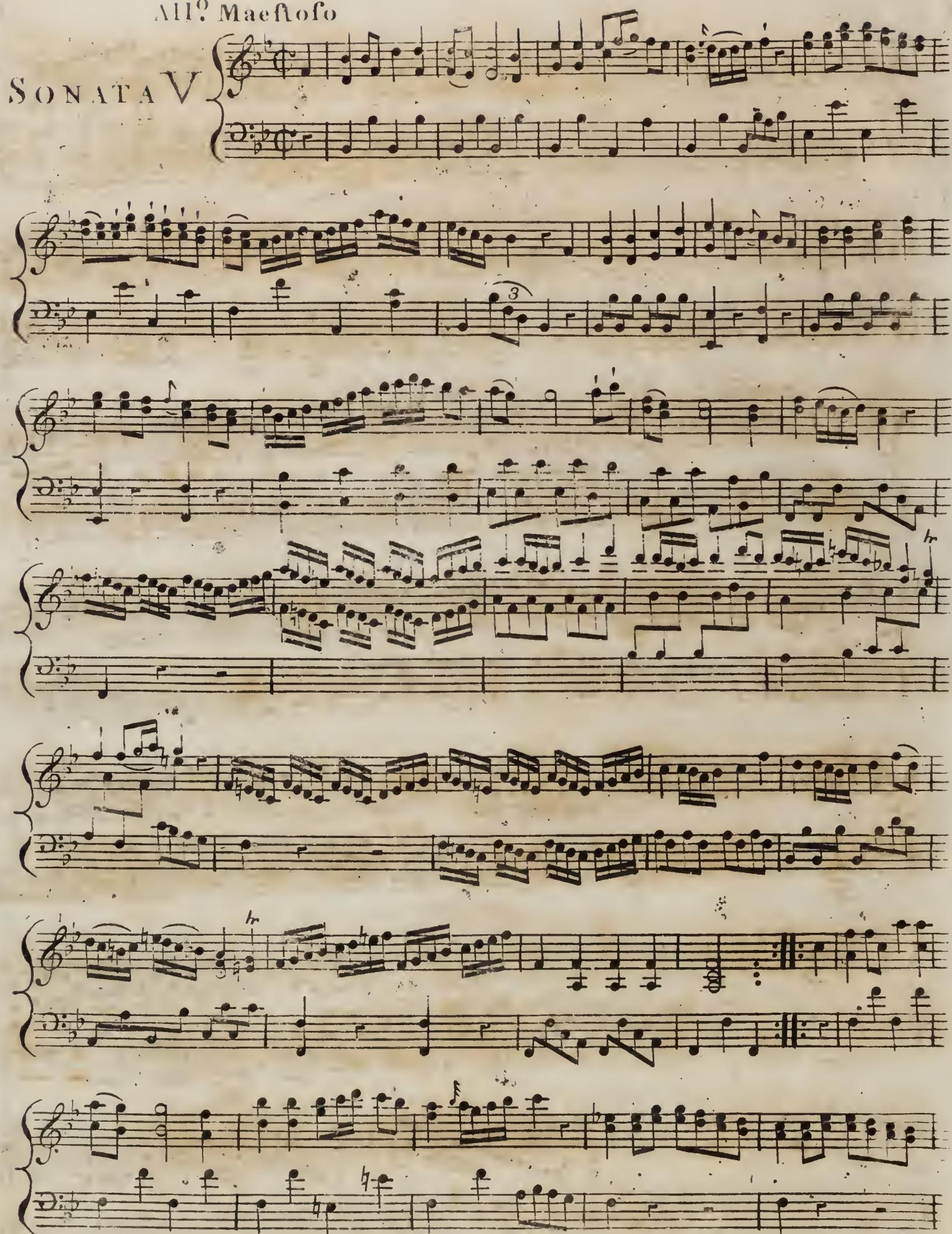
Allegretto

The Rondeau section begins with a treble clef and common time. The Allegretto section follows with a bass clef and common time. Both sections feature eighth-note patterns and some sixteenth-note figures. The Rondeau section ends with a repeat sign and the instruction 'Da Capo'.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of ten staves of sixteenth-note patterns. Measure 1 starts with eighth-note chords in both staves. Measures 2-3 show sixteenth-note patterns with dynamic markings *f* and *p*. Measures 4-5 continue with sixteenth-note patterns. Measure 6 begins with a forte dynamic *f*. Measures 7-8 show sixteenth-note patterns. Measure 9 starts with a forte dynamic *f*. Measure 10 concludes with a dynamic marking *D.C.* (Da Capo). The score is written on aged paper with some foxing and staining.

Allegro Maestoso

SONATA V



A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The music consists of six systems of notes, separated by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like *f* (fortissimo) and *p* (pianissimo). The score is written on aged paper with some foxing and staining.

Rondeau

Allegretto

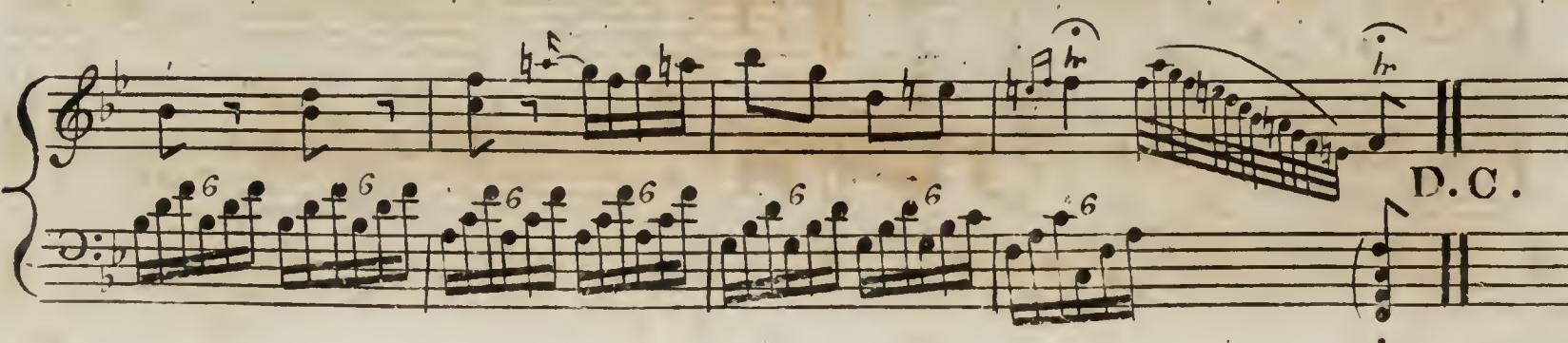
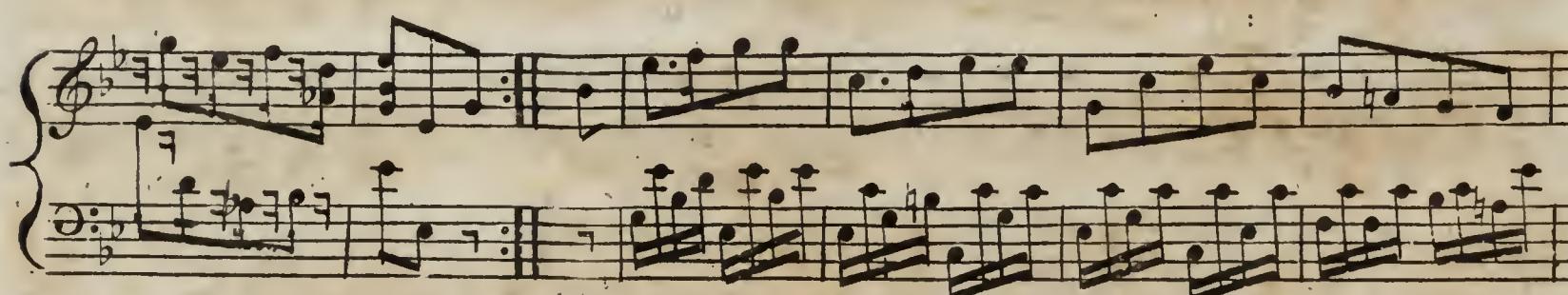


Allemande

Fine



Da Capo Sino al Fine



D.C.

SONATA VI

Adagio

cres.

The musical score for Sonata VI, Adagio movement, is composed of eight staves of handwritten notation. The notation is for two voices: Treble (G-clef) and Bass (F-clef). The key signature is one flat, and the time signature is common time (indicated by a 'C'). The score begins with a dynamic marking 'cres.' (crescendo). The music consists of various note heads and stems, with some notes connected by horizontal lines. There are several rests of different lengths. Dynamic markings include 'h' (forte) and 'h h' (double forte). The manuscript is written on aged, yellowish paper.

Variazione

Adagio

Sheet music for the Variazione section, featuring two staves of musical notation. The top staff is in G major (treble clef) and the bottom staff is in D minor (bass clef). Both staves show complex sixteenth-note patterns with various dynamics like '3' and '6'.

Rondeau

Allegro

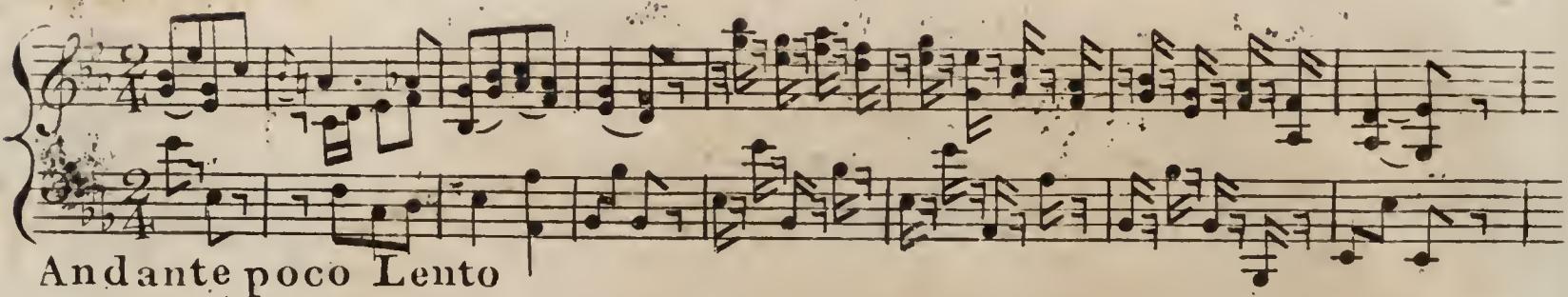
Sheet music for the Rondeau Allegro section, featuring two staves of musical notation. The top staff is in G major (treble clef) and the bottom staff is in D minor (bass clef). The notation consists of eighth-note chords.

Sheet music for the Rondeau Allegro section, featuring two staves of musical notation. The top staff is in G major (treble clef) and the bottom staff is in D minor (bass clef). The notation consists of eighth-note chords.

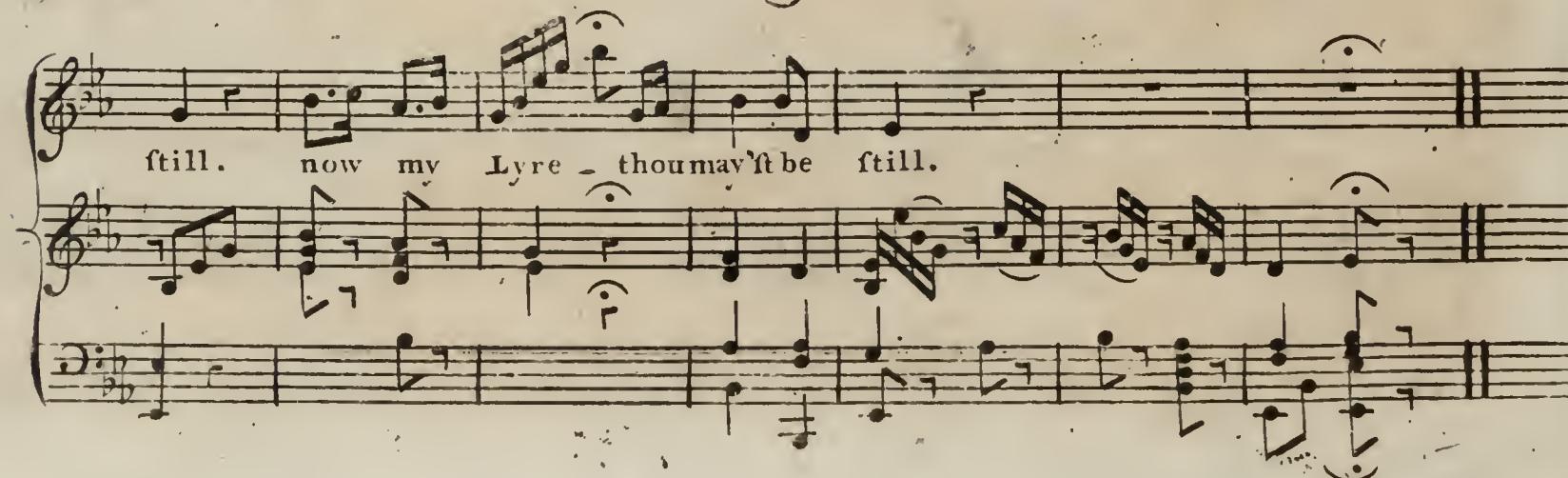
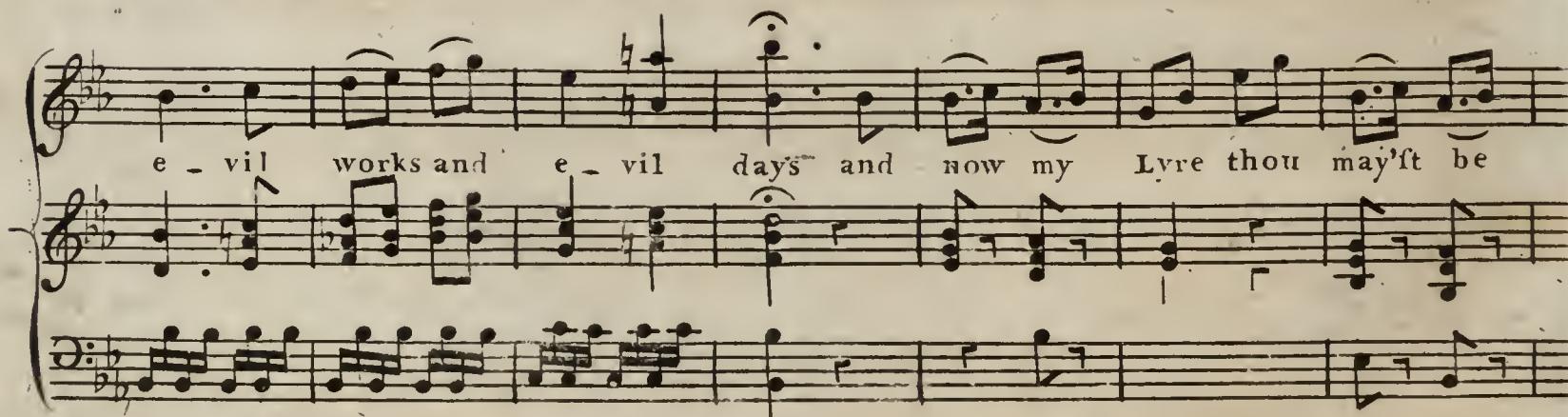
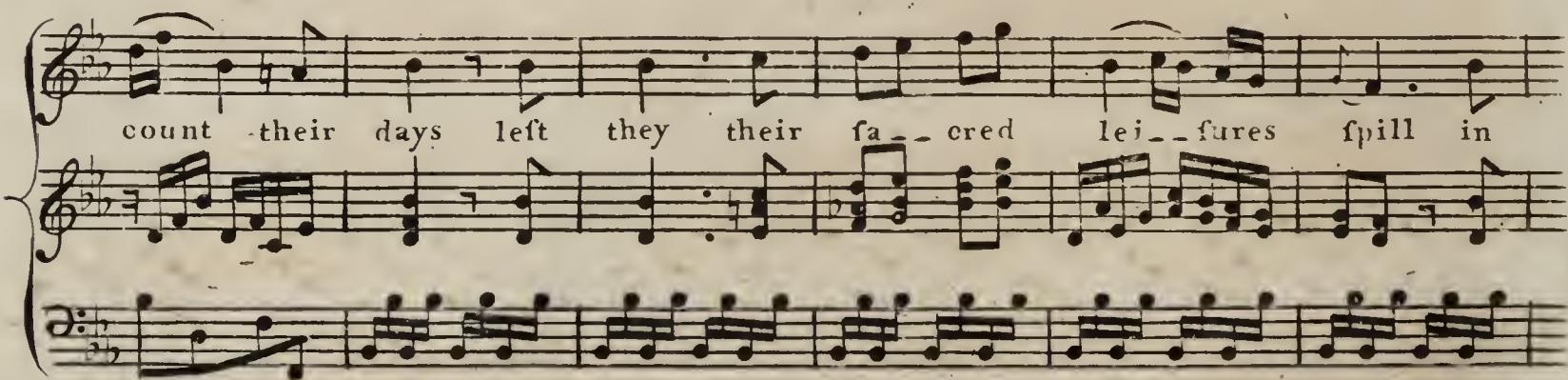
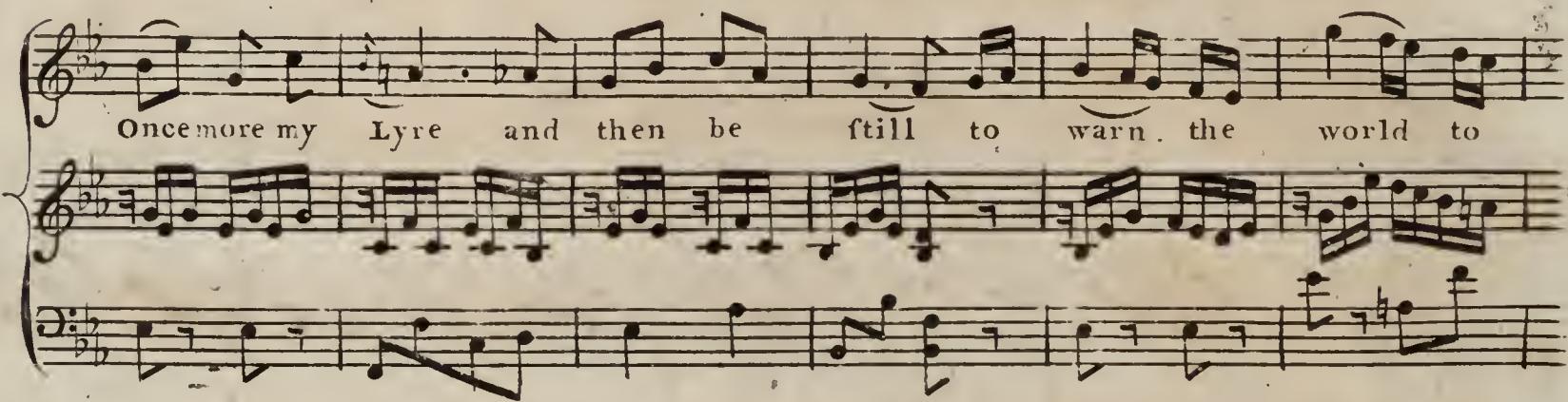
Sezue

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses an bass clef. The key signature changes from one flat to one sharp. The score consists of eight measures. Measures 25-27 are followed by a repeat sign and a section of six measures labeled "Fine". Measures 25-28 are then repeated, ending with a section labeled "Da Capo Sino al Fine". The music features various note values including eighth and sixteenth notes, and rests.

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of eight staves of music. The first two staves are soprano and alto parts. The third staff is basso continuo, indicated by a bass clef and a bass staff line. The fourth staff is soprano. The fifth staff is alto. The sixth staff is basso continuo. The seventh staff is soprano. The eighth staff is alto. The ninth staff is basso continuo. The music features various note heads, stems, and bar lines. Measure numbers are present above the staves. The score concludes with a section labeled "Adagio".

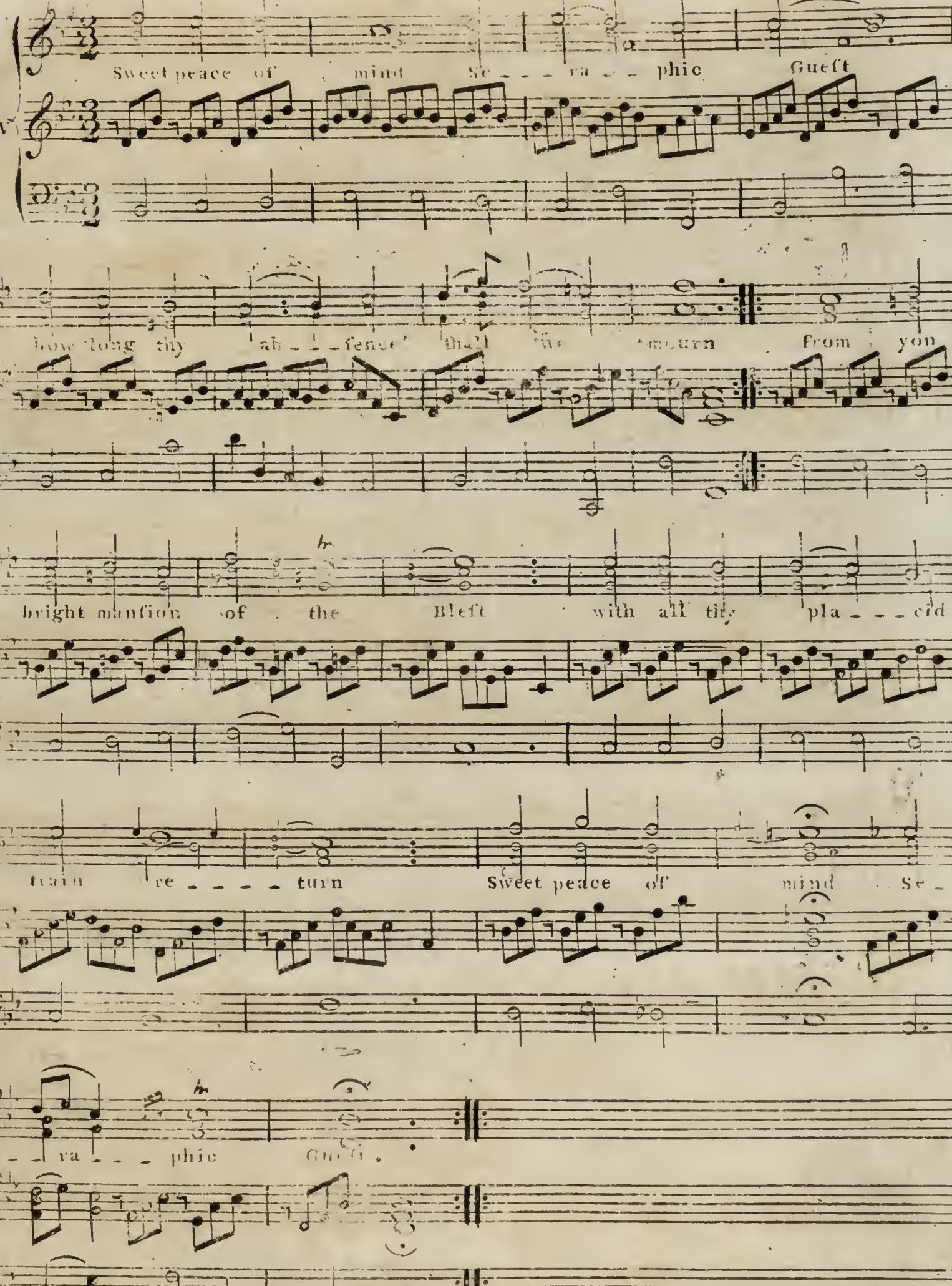
Sung by Mrs Billington in *Cœur de Lion*.

Andante poco Lento



Gle. in Richard Cœur de Lion

by the late Dr. Hayes

Slow 

Sweet peace of mind Se - ra - phic Guest

how long thy ab - - - fence shall we return from yon

bright mansion of the Blest with all thy pla - - - cid

train re - - - turn Sweet peace off mind Se -

ra - - - phic Guest

Lochaber

Fare - - well to Loch - a - ber and farewell my

Slow

Jean where heartsome with thee I have ma - ny days

been for Loch - a - ber no more Loch - a - ber no

more we'll may be re - turn to Loch - a - ber no

The musical score consists of four systems of music, each with two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature varies between G major, A major, D major, and E major. The time signature is mostly common time (indicated by '2'). The first system starts with a treble clef and a key signature of G major. The second system starts with a bass clef and a key signature of A major. The third system starts with a treble clef and a key signature of D major. The fourth system starts with a bass clef and a key signature of E major. The lyrics are written below the notes, corresponding to the melody. The word 'Jean' is underlined in the second system. Measure numbers 1 through 12 are present above the notes in the first system, and measure numbers 13 through 24 are present above the notes in the second system.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, and tenor voices. The piano part is at the bottom, featuring bass and treble staves. The lyrics are written below the notes. The score consists of five systems of music.

more. These tears that I shed they are all for my

dear and no for the dangers attending on war tho'

bore on rough Seas to a far distant shore may be to re-

f f p

turn to Loch a ber no more

32 Gramachree Molly

Poco Lento

The musical score consists of six staves of handwritten music. The first two staves begin in common time with a key signature of one sharp (F#). The third staff begins in common time with a key signature of one flat (B-flat). The fourth staff begins in common time with a key signature of one flat. The fifth staff begins in common time with a key signature of one flat. The sixth staff begins in common time with a key signature of one flat.

Lyrics are written below the music:

As down on Banna's bank I stray'd one

evening in may the little birds in blythe Notes made vocal ev'ry spray they

sung their little tales of love they sung them o'er and o'er ah! Gramachree ma Chollenouge ma

Molly ash - tore.

2

The daisy pied, and all the Sweets, the dawn of Nature yeilds,
The Primrose pale, the Vi'let blue, lay scatter'd o'er the fields,
Such fragrance in the bosom lies, of her whom I adore: Ah Gramachree &c.

3

I laid me down upon a bank bewailing my sad fate,
That doom'd me thus a Slave of love and cruel Molly's hate;
How can the break the honest heart that wears her in its core. Ah Gramachree &c.

4

You said you lov'd me Molly dear ah why did I believe;
Yet who could think such tender words were meant but to deceive,
That love was all I ask'd on earth, nay heav'n could give no more. Ah Gramachree &c.

5

Oh had I all the flocks that graze on yonder yellow hill,
Or low'd for me the num'rous herds that yon green Pasture fill;
With her I love I'd gladly share my Kine and fleecy store. Ah Gramachree &c.

6

Two Turtle doves above' my head, sat courting on a bough
I envied them their happiness to see them bill and coo;
Such fondness once for me she shew'd, but now alas tis o'er. Ah Gramachree &c.

7

Then fare thee well my Molly dear thy loss I e'er shall mourn,
Whilst life remain in Stephons breast 'twill beat for thee alone;
Tho thou art false may heav'n on thee its choicest blessing pour. Ah Gramachree &c.

Ma Chere Amie

Andantino

A handwritten musical score for a solo instrument and piano. The score consists of six staves of music. The top two staves are for the solo instrument, and the bottom four staves are for the piano. The music is in G minor, 2/4 time. The vocal line begins with a melodic line, followed by lyrics in parentheses. The piano accompaniment features continuous eighth-note patterns.

Ma chere a - mie my charming Fair
whose smiles can ba - nish ev - ery care in kind com - paiss - ion
smile on me whose on - ly care is love of thee

The musical score consists of two staves of music in common time, key signature of one flat. The top staff features a soprano vocal line with lyrics: "Ma chere A - mie", repeated twice. The bottom staff provides harmonic support with a basso continuo line. The music concludes with a final cadence.

2

Under sweet Friendship, sacred Name,
My bosom caught the tender Flame;
May Friendship in thy bosom be,
Converted into Love for me.

Ma chere Amie,

3

Together rear'd, together grown,
O let us now unite in one;
Let Pity soften thy decree,
I droop (dear Maid) I die for thee.

Ma chere Amie,

Tweed's Side

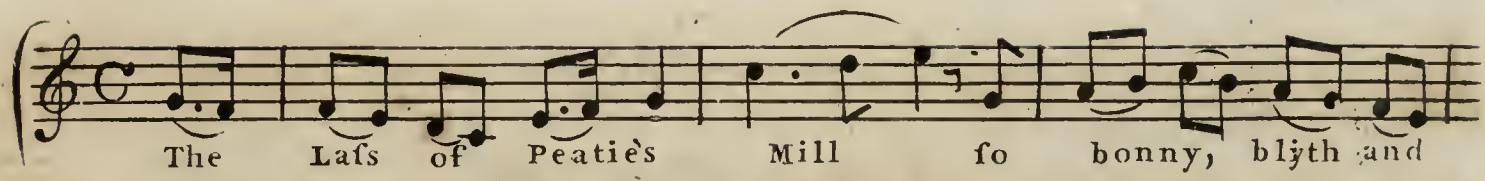
Slow

What beauties does Flora dis - close how sweet are her smiles upon
 Tweed yet Mary's still sweeter than those both Nature and fancy ex - ceed
 No daisy nor sweet blushing rose nor all the gay flow'rs of the field nor
 Tweed gliding gently thro' those such beauty and pleasure does yeild.

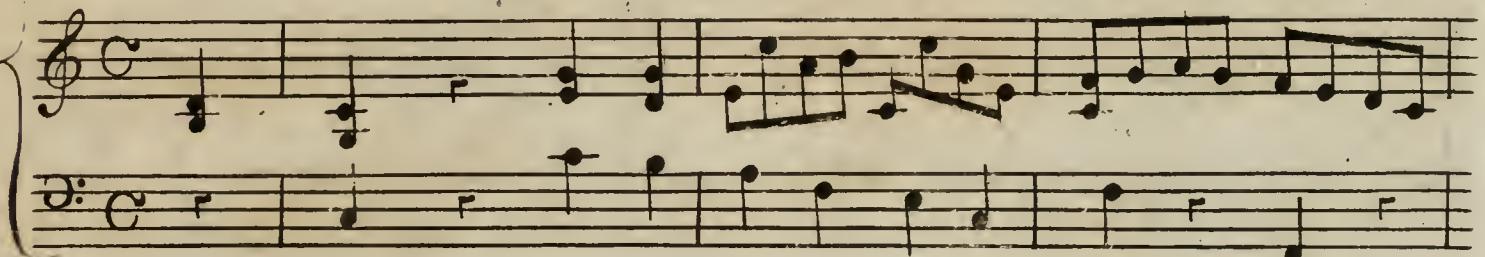
2

How does my love pass the long day,
 Does Mary not tend a few Sheep;
 Do they never carelessly stray,
 While happily she lies a sleep.
 Tweed's murmurs shou'd lull her to rest,
 Kind Nature, indulging my bliss;
 To ease the soft pain of my breast,
 I'd steal an ambrosial kiss!

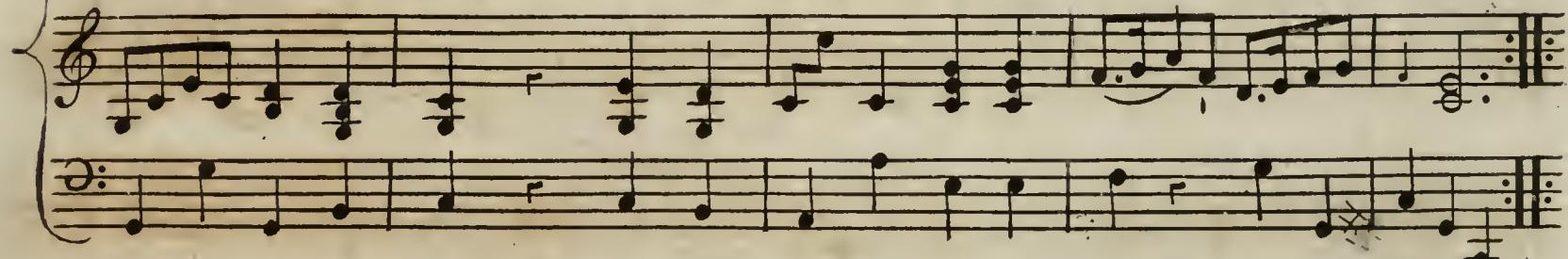
The Lafs of Peaties Mill



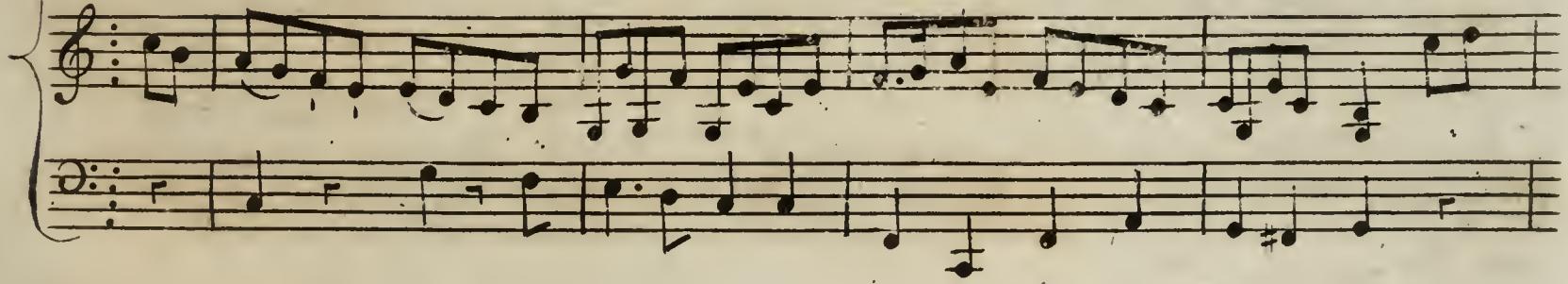
Slow



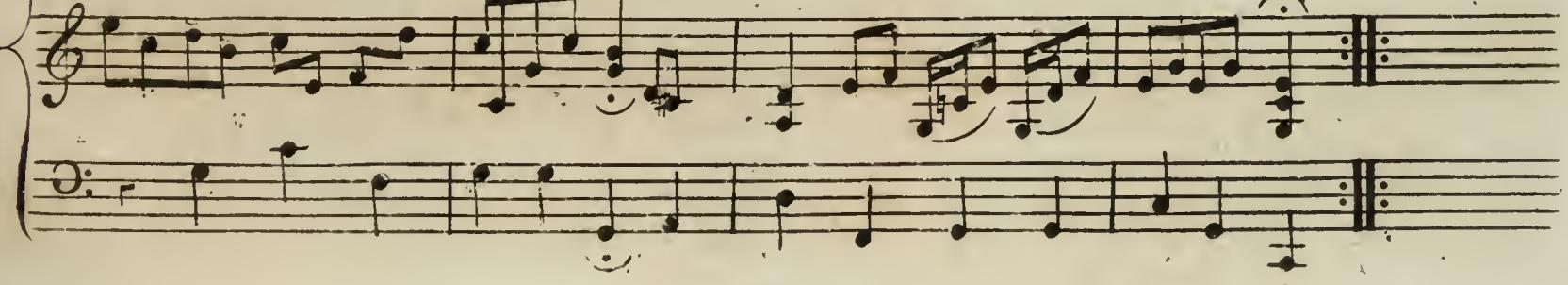
gay In spight of all my skill the stole my heart a - way



When tedding of the Hay bare-headed on the green Love



'midst her locks did play and wanton'd in her e'en.



Chi mi Mostra

in the Opera of GLi Schiavi per Amore

The musical score consists of four staves of music, likely for voice and piano. The lyrics are written below the vocal line in Italian. The score is in common time, with key changes indicated by key signatures.

Staff 1:

Chimi mostra chi m'ad-di-ta dove sta il mio dolce amore

Staff 2:

Chimi mostra chim ad-di-ta dove sta il mio dolce amore

Staff 3:

re-ga-lar gli voglio il core che alle-gretto in sen mi sta che alle-

Staff 4:

(p) f (p) f

gret-to in sen mi sta che alle-gretto in, sen mi sta chi mi
 mostra chim'ad-di-ta chim'ad-di-ta chim'i mostrachim'i mostra chim'ad-
 di-ta dove stà il mio dolce amore rega largli vogli il core che allegretto in sen mi sta chi mi
 mostra chim'ad-di-ta dove stà il mio dolce amore dove dove dove stà rega -

lar gli voglio il caro che allegretto in sen mi stà che allegretto in
 f p

sen mi stà che allegretto in sen mi stà regalar

gli voglio il core che allegretto in sen mi stà in sen mi

stà in sen mi stà in sen mi stà

