

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 .

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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.

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(\*) 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 1<sup>st</sup>

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.

Ex. 1. 1x1    2. 21x12    3. 321x123    4. 3321x123 or 321x1x    5. 1x321x123x1    6. 21x321x123x12    7. 3

8. 3321x321xx    9. 1x321x321x    Bad fingering: 313 312x2x21313

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.

Ex. 10. 1x1x 212x 323x &c.    11. 1x12 1x12 1x13 &c.

12. 21x12x 21x12x 32123x &c.

13. 1x123 21x123 &c.

14. 321x1231 &c.    15. 321x1x12 1x1x1x1 1x1x &c.

16. 3321xx1231 &c.    17. 3221x123x1 x321x &c.

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

18.  $1 \times 3 2 1 \times 1 2 3 \times 1 \times$   $\times 1 2 \times 1 2 \times$  &c. || 19.  $1 \times 3 2 1 \times 1 2 3 \times 1 2$   $1 \times 3 2 1 \times$

20.  $2 1 \times 3 2 1 \times 1 2 3 \times 1 2 \times 2$  &c. || 21.  $2 1 \times 3 2 1 \times 1 2 3 \times 1 2$   $3 2 1 \times 3 2 1 \times$   $\times 1 2 3$  &c. ||

R U L E 2<sup>nd</sup>

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.

E X A M P L E S .

Ex. 1. One position. Ex. 2. One position.

Ex. 3. One position. Ex. 4. One position.

Ex. 5. One position.

R U L E 3<sup>rd</sup>

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*).

Bud.  $1 \times 1 2 2 \times 1 2$  ||  $3 2 1 1 \times$   $\times \times 1 2 2$

R U L E 4<sup>th</sup>

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.

I N A S C E N D I N G .

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

In descending, this table will, of course, be reversed; that is to say, the performer will begin with the thumb, as thus: x1, x12 &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 3<sup>d</sup> 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.

R U L E 5<sup>th</sup>

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.

R U L E 6<sup>th</sup>

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;—



— though if he saw them in the form given as at  $\phi$ , 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 recommended, 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.



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

PRELUDE in C $\sharp$ . (All the Pedals in the first notch.)

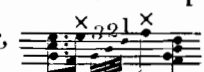
(a) All the chords to be played slow, and well arpeggiated, and the concluding Semiquavers, with both hands, with equal force, and without any break in the succession. In performing the Octaves in the Bass, the left hand must be somewhat elevated.

PARTANT POUR LA SYRIE. French Romance. <sup>(a)</sup>

MODERATO.

Dolce.

(d) Sym.

(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 $\sharp$  to G major.

WAKE, DEAREST, WAKE! Spanish Melody.

ALLEGRETTO  
MA NON TROPPO.

- (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<sup>b</sup> 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 Eb major, to Bb major.

(Fix. A $\frac{1}{2}$ )

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'unica di musica.*)

PRELUDE, Modulating from Bb major, to G major.

(Fix F#)

(Fix E#)

(Fix Bb)

QUARTETT, FROM SEMIRAMIDE.

(Rossini.)

MODERATO.

pp

(a) (b)

(fix C# and A#)

(Ab)

pp

f

p

pp

f

(a)

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

PRELUDE, Modulating from G, to D.

*f* (Fix. C#)

This system contains the first two staves of the prelude. The right hand features a melodic line with various ornaments (marked 'x') and slurs. The left hand provides harmonic support with chords and moving lines. Dynamics range from piano (*f*) to forte (*f*). Fingering numbers (1, 2, 3) and articulation marks (accents, slurs) are present throughout.

IRISH MELODY. (COOLUN).

ANDANTE  
con  
ESPRESSIVO.

*mf* (a) *mf* *pp* *f* *fr*

This section consists of six systems of music. The tempo is marked 'ANDANTE con ESPRESSIVO'. The dynamics are varied, including mezzo-forte (*mf*), piano (*pp*), and forte (*f*), with a fortissimo (*fr*) marking at the end. The music is highly technical, featuring complex fingering patterns, slurs, and ornaments. A specific instruction '(a)' is placed above the first staff of the second system.

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



**PREGHIERA.** (a) (Rossini.)

(a) *Pregiera*, "Prayer?" This Melody must be played with great expression and pathos. (b) This chord must be given with great force, and the following Demisemi quavers, in a soft, but sweeping manner. (c) The first of each four Semi quavers, to be well accented. (d) The first of each of these four semi quavers, 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.*) Appendix Class 2. (Boehsa.)

PRELUDE, Modulating from G $\flat$  minor, to A major.

(Fix E $\flat$ , and B $\flat$ ) (Fix G $\sharp$ )

The first system of the prelude is in G $\flat$  minor, marked *f*. It features a complex texture with many double notes and slurs. The second system continues in G $\flat$  minor, with specific fingering instructions like '1 x 2 1 x' and '3 2 1 x' above the notes. A phrase is marked 'well marked.' The third system modulates to A major, indicated by the key signature change and the presence of naturals for F and C. It includes accents and dynamic markings like *mp* and *mf*.

LA CI DAREM LA MANO.

(Mozart.)

The piece 'La Ci Darem La Mano' is in A major, 2/4 time, marked *Andante con moto*. The score is divided into several systems. The first system is marked *f* and includes fingering like '2 2 1 x 1' and '2 x 1 2 2 1 x'. The second system has a *p* dynamic and includes slurs and accents. The third system features a *rf* dynamic and includes triplets and slurs. The fourth system ends with a *p* dynamic and includes slurs and accents. The piece concludes with a final cadence.


(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.



CHE FARO SENZA EURIDICE.

(Gluck.)

ANDANTE  
con  
ESPRESSIONE.

(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 Bb major.

(Fix A4)

*f*

*f* *Veloce.*

*rf*

A GERMAN AIR.

ALLEGRO.  
SCHERZANDO.

*p*

(a)

(Bb)

(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 Bb major, to Eb major.

*Agitato.* (a) *Agitato.* With Agitation.

SCOTCH MELODY.

*LENTO.*

*Con espres.*

*Dolce*

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

2 1 2 3 2 1

PRELUDE, Modulating from E<sup>b</sup> major, to C<sup>♯</sup> major.

(Fix B<sup>♭</sup>) (Fix F<sup>♯</sup>) (Fix E<sup>♭</sup>) (F<sup>♯</sup>)

*f* *Con espress.*

(A<sup>♯</sup>)

(E<sup>♭</sup>)

(a) The notes to be well pointed:

MARCIA,<sup>(a)</sup> FROM RICCIARDO E ZORAIDE. (Rossini.)

TEMPO DI  
MARCIA.

(b) 8va

*p* *pp*

(c)

*f* *ff*

*rf*

(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.

PRELUDE, Modulating from E major, to A major.

*con espr.*  
*Con gusto.*  
(a) *Con gusto. With taste.*

SEE, THE CONQUERING HERO COMES. (Handel.)

**MARZIALE.**  
*f(a)*  
*p*  
*ff*  
(b)

(a) This truly Martial Melody is of course, to be played boldly and energetically, 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.




*Dolce.*  
*Legato.*  
*Agitato*  
*f*

MARCIÀ FUNEBRE. <sup>(a)</sup>

(Beethoven.)

ADAGIO  
ASSAI.  
*con esp.*  
*f*  
*f*  
*Con espress.*  
*Cres.*  
*f*  
*p*  
*ppp*  
*rf*

(a) *Marcia Funebre*. A Dirge, or Funeral March. (b) All the "Etouffés" 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.

con fuoco.

Dolce.

DER FREISCHÜTZ.

(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 Bb major.

Aria, VOI CHE SAPETE.

(Mozart.)

ANDANTE  
con  
ESPRESSIONE.

*Dol.*

(a)

(b) 1232

(a) The Crotchets to be well arpeggiated.

(b)

PRELUDE, Modulating from Bb major, to F major.

(Fix. E♭.)

CORO, FROM "NUMA POMPILIUS".

(Paer.)

ALLEGRETTO.

*legiero.*

(a) The notes to be delicately pointed.

(c)

(b)

rf (c)

(c)

(c)

pp ff

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

PRELUDE, Modulating from F major, to C major.

(Fix. B<sub>4</sub>)

(Fix. A<sub>4</sub>) \*f f Veloce.

ritard: f p

"THE HEAVENS ARE TELLING" (from the Creation)

Haydn.

ALLEGRO  
LARGEMENTE. (a)

The bass well marked.

Dol.

pp

(Fix A4)  
pp ff

*a poco animato.*

ff

3x12  
f f f f f f

f

PRELUDE, Modulating from C $\sharp$  to D minor. (Fix. F $\sharp$ )

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#)

*Cres*  
*poco a*

*ff*  
*f*

P R E L U D E, Modulating from E major, to B♭ major.

First system of musical notation, starting in E major with a forte (*f*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line.

Second system of musical notation, with annotations "(Fix, C♯)" and "(Fix, D♯)" above the staff, indicating fixed pedals for the C♯ and D♯ notes.

Third system of musical notation, with annotations "(C♯)" and "(F♯/D♯)" above the staff, and "(a)" below the staff, indicating a specific fingering or pedal point.

Fourth system of musical notation, with annotations "(E♭)" and "(F♯/D♯)" above the staff, and a star symbol (\*) below the staff, indicating a specific musical instruction or ornament.

Fifth system of musical notation, marked *Moderato*, with annotations "(A♯)" and various fingering numbers (1, 2, 3) indicating specific fingerings for the notes.

Sixth system of musical notation, marked *rf* (ritardando), with various fingering numbers and a forte (*f*) dynamic, concluding the piece.

(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.)

ANDANTE  
CON MOTO.

*Dolce.*

*Dolce.*

*Symphony.*

(a)

(b)

PRELUDE, Modulating from Bb major, to Eb major.

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



Two systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music features complex slurs and dynamic markings. The first system ends with a double bar line and a fermata. The second system ends with a double bar line and a fermata, with a small 'x' above the final chord.

LES DEUX JOURNEES. (Cherubini.)

TEMPO DI  
MARCIA.

Musical notation for the beginning of the march. It includes the instruction *pp* (pianissimo) and *Sempre staccato* (always staccato). The notation is in a grand staff with a treble and bass clef.

Musical notation system with fingerings (3, 2, 1, x, x, 1, 2) and accents. It includes a double bar line and a fermata.

Musical notation system with a '(D)' marking above the treble clef. It includes a double bar line and a fermata.

Musical notation system with fingerings (3, 2, 1, x, x, 1, 2) and accents. It includes a double bar line and a fermata.

Musical notation system with *pp* markings. It includes a double bar line and a fermata.

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

PRELUDE, Modulating from E $\flat$  major, to C major.

Lento con espress.

123 x1x x 1 x123 x 1 2 3 111 1111

Allegro.

rfx | rfx x \*f 1x121x1x x

ben marcato.

CAVATINA, FROM SEMIRAMIDE.

as sung by MADAME PASTA.

(Rossini.)

ANDANTE  
GRAZIOSO.

(a) Dolce.

f

p

rf p rf

(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.*

21 x1 23 x1 23 x1 2 x1 x3 21 x 1 x x1 23 x1 23 x1 2

This system features a treble clef with a complex melodic line and a bass clef with a rhythmic accompaniment. The tempo is marked *pp* and the articulation is *Sempre Staccato.* Fingerings and accents are indicated above the notes.

*legiero.*

This system continues the piece with a treble clef and a bass clef. The tempo is marked *legiero.* The melodic line in the treble clef is more fluid, while the bass clef provides a steady accompaniment.

This system shows further development of the melodic and harmonic material. The treble clef has a more active line with some slurs, and the bass clef continues with a consistent accompaniment.

*f ff* *ritard.*

This system includes a dynamic shift from *f* to *ff* and a *ritard.* (ritardando) marking. The treble clef features a melodic line with slurs and accents, while the bass clef has a rhythmic accompaniment.

*Allegro. Moderato.* *p* *f* *p* *f* *Dolce.* *8va*

This system is marked with a change in tempo from *Allegro.* to *Moderato.* and includes dynamics *p*, *f*, *p*, *f*, and *Dolce.* An *8va* (octave) marking is present above the treble clef line.

*f* *p* *f* *p*

This system continues with dynamics *f*, *p*, *f*, and *p*. The treble clef has a melodic line with slurs and accents, and the bass clef has a rhythmic accompaniment.

*f* *p* *f* *p*

The final system on the page, featuring dynamics *f*, *p*, *f*, and *p*. The treble clef has a melodic line with slurs and accents, and the bass clef has a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and fingerings, with 'x' marks above notes indicating natural harmonics. Fingerings are indicated by numbers 1, 2, 3.

Second system of musical notation, continuing the piece with similar complex rhythmic and harmonic structures. Fingerings and 'x' marks are present throughout.

Third system of musical notation, starting with a piano (*p*) dynamic marking. The notation includes triplets and various fingerings.

Fourth system of musical notation, featuring a crescendo (*Cres*) and a fortissimo (*f*) dynamic marking. The music is more melodic and expressive.

Fifth system of musical notation, marked with fortissimo (*ff*) and piano (*p*) dynamics. It includes slurs and accents over the notes.

Sixth system of musical notation, starting with a first octave (*8va*) instruction. It features fortissimo (*f*) and piano (*p*) dynamics, along with complex rhythmic patterns.

Seventh system of musical notation, concluding the piece with fortissimo (*f*) and piano (*p*) dynamics. It includes various fingerings and rhythmic patterns.

The musical score consists of seven systems, each with a treble and bass staff. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and specific fretting instructions (marked with 'x'). Fingerings are indicated by numbers 1, 2, and 3. The piece includes dynamic markings such as *f* and *cres:*. The final system ends with a double bar line and repeat signs.

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*.

