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

By
F. H. Barthelemon

Entered at Stationer's Hall
Price 10.6.

LONDON

N.B. These Examples may also be of great use for the Harpsichord and for the Piano Forte.
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 Arpegios 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.
Instructions for the
PEDAL HARP
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 tuned with 36 Strings from the lowest A of the Harpsichord (called on that Instrument Double A) on the third made line under the five lines — Example \( \frac{2}{3} \) to the highest G, one note above the highest F on the Harpsichord — Example \( \frac{3}{4} \) to some Harps have a Note lower, viz. Double G.

For the easier playing on that Instrument, all the C, natural Strings, and the F, flat, blue.

All the Notes from the lowest A, to the G, natural String, the 15th 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 15th 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.

The easiest manner of Tuning the HARP is as follows, viz.: Tune C in the Treble, Ex. \( \frac{2}{3} \) to a Pitch Pipe of C, then take its octave below; Ex. \( \frac{5}{4} \) then tune the 5th below, which is F in the Bass; Ex. \( \frac{5}{4} \) then tune F, its octave above, Ex. \( \frac{5}{4} \) tune B flat, the 5th below this F, Ex. \( \frac{5}{4} \) tune the 5th below this B flat, which is E flat in the Bass; Ex. \( \frac{5}{4} \) tune its Octave.
above which is E flat in the Treble, Ex: \( \text{\textit{E flat}} \) tune its 5\(^{\text{th}}\) below, which is A flat in the Bass, Ex: \( \text{\textit{A flat}} \) you will find the following Chord in tune \( \text{\textit{E flat}} \) or thus \( \text{\textit{A flat}} \) Touch the octave of the E treble and its octave thus \( \text{\textit{E flat}} \) by adding B flat you will find the next Chord in tune \( \text{\textit{E flat}} \) then tune the G, third note to that lowest E flat, thus \( \text{\textit{E flat}} \) tune it a perfect Major third, and then take the chord as follows, \( \text{\textit{G}} \) then tune \( \text{\textit{D flat}} \) a perfect 5\(^{\text{th}}\) to G, thus \( \text{\textit{B flat}} \) then tune D, the 5\(^{\text{th}}\) of the next note to that F which is G, tune a perfect 5\(^{\text{th}}\) to G as follows \( \text{\textit{D flat}} \) you will find the first octave in the Bass in tune from E to E flat in the Treble.

Example

\[
\begin{align*}
&\text{E flat} \quad \text{F flat} \quad \text{G flat} \quad \text{A flat} \quad \text{B flat} \quad \text{C flat} \quad \text{D flat} \quad \text{E flat} \\
&\text{E flat} \quad \text{F flat} \quad \text{G flat} \quad \text{A flat} \quad \text{B flat} \quad \text{C flat} \quad \text{D flat} \quad \text{E flat}
\end{align*}
\]

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

Example for the tuning

\[
\begin{align*}
&\text{E flat} \quad \text{F flat} \quad \text{G flat} \quad \text{A flat} \quad \text{B flat} \quad \text{C flat} \quad \text{D flat} \quad \text{E flat} \\
&\text{E flat} \quad \text{F flat} \quad \text{G flat} \quad \text{A flat} \quad \text{B flat} \quad \text{C flat} \quad \text{D flat} \quad \text{E flat}
\end{align*}
\]

You will find this Octave in tune \( \text{\textit{E flat}} \) \( \text{\textit{F flat}} \) \( \text{\textit{G flat}} \) \( \text{\textit{A flat}} \) \( \text{\textit{B flat}} \) \( \text{\textit{C flat}} \) \( \text{\textit{D flat}} \) \( \text{\textit{E flat}} \)

Then tune their octaves, above and below, thus

\[
\begin{align*}
&\text{E flat} \quad \text{F flat} \quad \text{G flat} \quad \text{A flat} \quad \text{B flat} \quad \text{C flat} \quad \text{D flat} \quad \text{E flat} \\
&\text{E flat} \quad \text{F flat} \quad \text{G flat} \quad \text{A flat} \quad \text{B flat} \quad \text{C flat} \quad \text{D flat} \quad \text{E flat}
\end{align*}
\]

The different lengths of the Notes are thus \( \text{\textit{Semibreve}} \), \( \text{\textit{Minim}} \), \( \text{\textit{Crotchet}} \), \( \text{\textit{Quaver}} \), \( \text{\textit{Semiquaver}} \), \( \text{\textit{Demi-semiquaver}} \).

The Rests are as follow

\[
\begin{align*}
&\text{\textit{Semibreve Rest}} \quad \text{\textit{Minim Rest}} \quad \text{\textit{Crotchet Rest}} \quad \text{\textit{Quaver Rest}} \quad \text{\textit{Semiquaver Rest}} \quad \text{\textit{Demi-semiquaver Rest}}
\end{align*}
\]

\[
\begin{align*}
&\text{\textit{2 Bars}} \quad \text{\textit{4}} \quad \text{\textit{6}} \quad \text{\textit{8}}
\end{align*}
\]
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 Demi-semiquaver.

Underscoring and Slurs

Lines and Spaces in the Treble

\( \text{Lines} \quad \text{Spaces}\)

Example

<table>
<thead>
<tr>
<th>Example</th>
<th>Lines and Spaces in the Treble</th>
<th>Lines and Spaces in the Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{a, A Sharp, raises the note half a note higher})</td>
<td>4th (B) (D) (G) (C)</td>
<td>4th (B) (D) (G) (C)</td>
</tr>
<tr>
<td>(\text{b, A Flat, lowers the note half a note lower})</td>
<td>3rd (A) (C) (E) (G)</td>
<td>3rd (A) (C) (E) (G)</td>
</tr>
<tr>
<td>(\text{&amp; A Natural, either lowers or raises the note in order to leave it in its original state})</td>
<td>2nd (F) (B) (D) (G)</td>
<td>2nd (F) (B) (D) (G)</td>
</tr>
</tbody>
</table>

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 \(\text{C} | 4 \frac{6}{8} 8\)

The Triple Time thus \(\text{C} | 3 \frac{2}{4} 12\)

Examples of Common Time

| Example of Common Time made use of in Ancient Music |
|---------|--------------------------------|
| \(\text{Da Capella}\) | 4th \(D\) \(F\) \(B\) \(D\) |

Examples of Common Time made use of in Modern Music

| Example of Common Time made use of in Modern Music |
|---------|--------------------------------|
| \(\text{Da Capella}\) | 4th \(D\) \(F\) \(B\) \(D\) |
Examples of Triple Time

Three Minims in a Bar

Three Crotchets in a Bar  Three Quavers in a Bar

Three Eighth Notes in a Bar

Six Crotchets in a Bar  Six Quavers in a Bar

Twelve Quavers in a Bar  Nine Crotches 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 is 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 of as follows, in Italian, LEGATO

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

A SHAKE or TRILLO

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

<table>
<thead>
<tr>
<th>For the Slow Time</th>
<th>For the Quick Time</th>
<th>For Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grave</td>
<td>Allegretto</td>
<td>Cantabile</td>
</tr>
<tr>
<td>Adagio</td>
<td>Allegro</td>
<td>Con Gusto</td>
</tr>
<tr>
<td>Largo</td>
<td>Allegriìsimo</td>
<td>Affettuoso</td>
</tr>
<tr>
<td>Larghetto</td>
<td>Allegro Assai</td>
<td>Lento</td>
</tr>
<tr>
<td>Andante</td>
<td>Vivace</td>
<td>Grazioso</td>
</tr>
<tr>
<td>Andantino</td>
<td>Non troppo Presto</td>
<td>Siciliana</td>
</tr>
<tr>
<td>Moderato</td>
<td>Presto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presto Assai</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prestissimo</td>
<td></td>
</tr>
</tbody>
</table>

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

\[ \begin{array}{cccccc}
|     & 1 & 2 & 3 & 4 & 5 |
\end{array} \]

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

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

\[ \begin{array}{cccccc}
|     & 1 & 2 & 3 |
\end{array} \]

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 Example of the Mode Minor

\[ \begin{array}{cccccc}
|     & e & f & g & a |
\end{array} \]

and is marked thus

N.B. the Moderns make the Sixth note flat and the Seventh sharp thus

\[ \begin{array}{cccccc}
|     & \flat e & f & g & a |
\end{array} \]

Decending, they are, by the Ancients & Moderns, thus

\[ \begin{array}{cccccc}
|     & \flat e & f & g & a |
\end{array} \]

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

\[ \begin{array}{cccccc}
|     & \flat e & f & g & a |
\end{array} \]
The Pedals on the right side are as follows:

The 1st Pedal changes E flat into E natural.

The 2nd Pedal changes F natural to F sharp.

The 3rd 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 1st Pedal is used for G flat.
The 3rd 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

The 5th Pedal is used for G flat.

The 6th Pedal is used for D flat.

The 7th Pedal is used for E flat.

Red and Blue Strings are used, 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 foregoing Andante in triple Time
Sono tavi
Adagio
Sung by Mrs. Billington in Cœur de Lion.

Andante poco Lento

Once more my Lyre and then be still to warn the world to count their days left they their sacred leisures spill in evil works and evil days and now my Lyre thou mayst be still, now my Lyre thou mayst be still.
Sweet peace of mind, seraphic Guest,
how long thy absence? seal the return from you.

Bright mention of the blest with all thy placid return,
sweet peace of mind, seraphic Guest.
Lochaber

Farewell to Lochaber and farewell my Jean where heartsome with thee I have many days been for Lochaber no more Lochaber no more we'll may be return to Lochaber no
These tears that I shed they are all for my dear and no for the dangers attending on war, though bore on rough Seas to a far distant shore may be to return to Lochaber more.
Gramachree Molly

As down on Banna's bank I stray'd one evening in May the little birds in blythe notes made vocal every spray they sung their little tales of love, they sung them o'er and o'er ah! Gramachree, ma Chollenouge, ma
The dally pied, and all the Sweets, the dawn of Nature yeilds,
The Primrose pale, the Violet blue, lay scatter'd o'er the fields,
Such fragrance in the bosom lies, of her whom I adore: Ah Gramachree &Co.

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 &Co.

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, may heav'n could give no more.Ah Gramachree &Co.

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

Two Turtle doves above my head, fat 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 &Co.

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;
The thou art false may heav'n on thee its choicest blessing pour. Ah Gramachree &Co.
Ma Chere Amie

Andantino

Ma chere amie my charming Fair

whose smiles can banish every care in kind compassion

smile on me whose only care is love of thee
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,

Together read, 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,
What beauties does Flora disclose how sweet are her smiles upon

Tweed yet Mary’s still sweeter than those both Nature and fancy exceed

No daisy nor sweet blushing rose nor all the gay flowers of the field nor.

Tweed gliding gently through those such beauty and pleasure does yield.

How does my love pass the long day,
Does Mary not tend a few sheep;
Do they never carelessly stray,
While happily she lies asleep.
Tweed’s murmurs should lull her to rest,
Kind Nature, indulging my bliss;
To ease the soft pain of my breast,
I’d steal an ambrosial kiss.
The Lads of Peaties Mill

Slow

The Lads of Peaties Mill so bonny, blithe and gay

In spite of all my skill she stole my heart away

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

midst her looks did play and wanton'd in her e'en.
Chi mi Mostra

in the Opera of Gli Schiavi per Amore

\[ \text{Chi mi Mostra} \]

\[ \text{in the Opera of Gli Schiavi per Amore} \]
Allegrato in sen mi sta che allegrato in sen mi sta che
mostra chiamadita che chiamadita che
di ta dove il mio dolce amore rega largli vogli il core che allegrato in sen mi sta che
mostra chiamadita dove il mio dolce amore dove dove dove sta rega-
l'ai voglio il caro che allegretto in fen mi sta che allegretto in fen mi sta che allegretto in fen mi sta. regalar.

gli voglio il core che allegretto in fen mi sta in fen mi sta in fen mi sta.