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Tutor for the Harp,

in which are introduced

Progressive Examples of

ARPEGIOS & SONATAS

with favorite

AIRS & SCOTCH SONGS

with an Accompanyment for that Instrument;

and also

an easy method for Tuning

By

F. H. Barthelemon

Entered at Stationer's Hall

Price s 10 d 6.

LONDON

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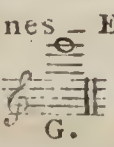
N.B. These Examples may also be of great use for the Harpsichord and for the Piano Forte.

PREFACE.

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 Accompanyments 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 ſtrung 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.

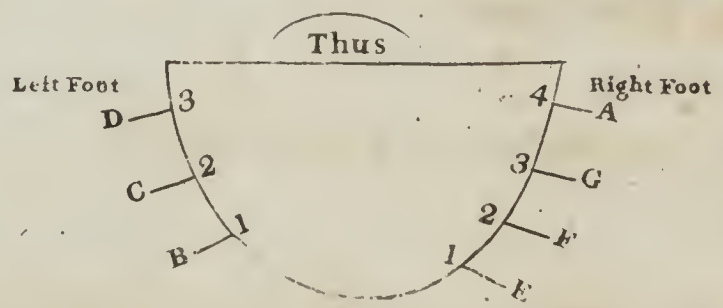
The fourth changes A flat into A natural, and is called A Pedal.

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.

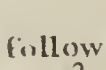
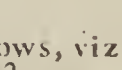
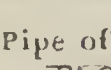
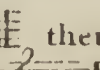
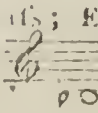
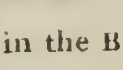
The third changes D natural into D ſharp, and is called D Pedal.

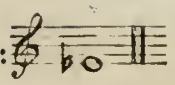
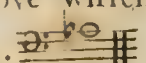
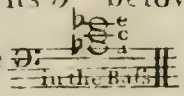
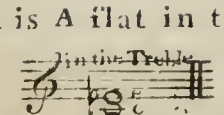
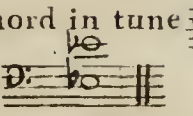
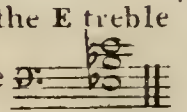
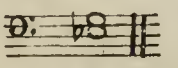
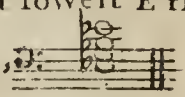
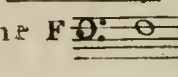
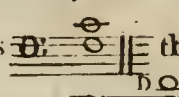
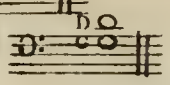
Thus

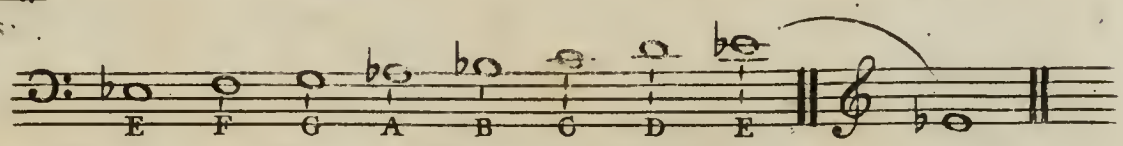


See Page 7

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

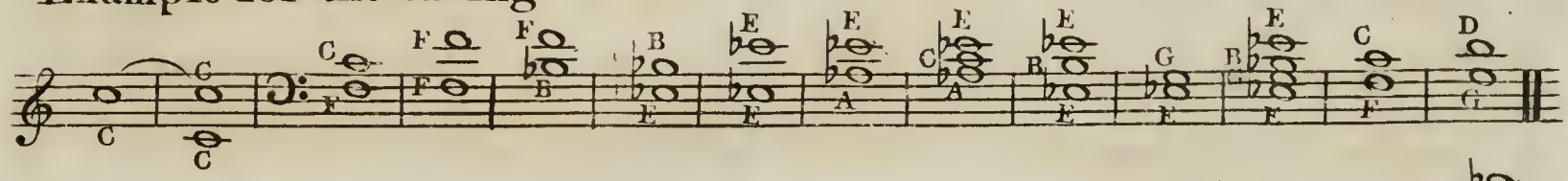
The eaſieſt manner of Tuning the HARP is as follows, viz: Tune C in the Treble, Ex.  to a Pitch-Pipe of C, then take its octave below; Exa.  then tune the 5th. below, which is F in the Baſs; Ex.  then tune F, its octave above, Exam:  tune B flat, the 5th. below this F, Exa:  tune the 5th. below this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

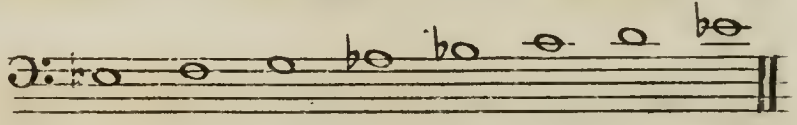
above which is E flat in the Treble, Ex:  tune its 5th below, which is A flat in the Baſs, Ex:  you will find the following Chord in tune  or thus  . Touch the octave of the E treble and its octave thus  by adding B flat you will find the next Chord in tune  then tune the G, third note to that loweſt 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 

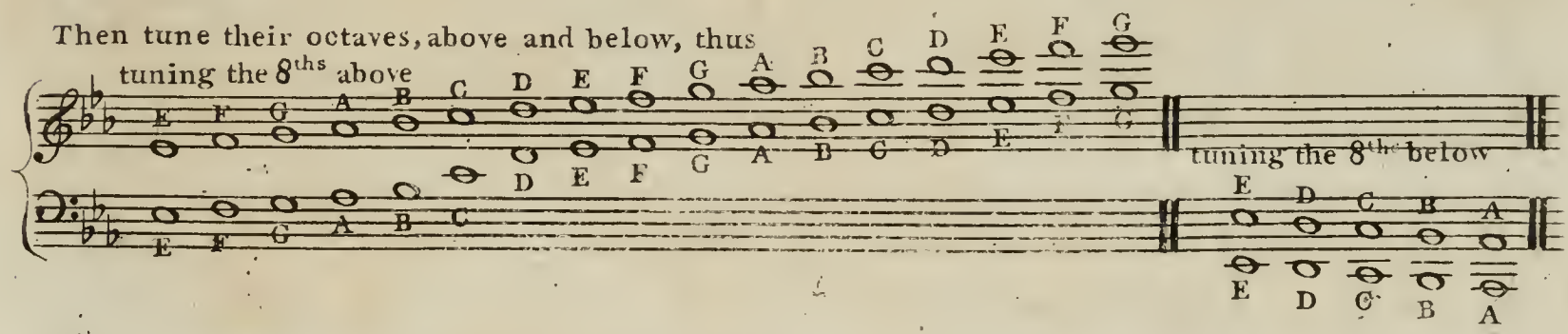
Then tune all the notes in octaves from them, above and below; the Harp will be perfectly in tune.

Example for the tuning



You will find this Octave in tune 

Then tune their octaves, above and below, thus

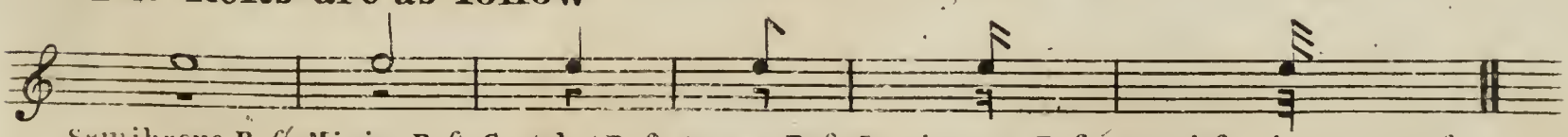


The different lengths of the Notes are

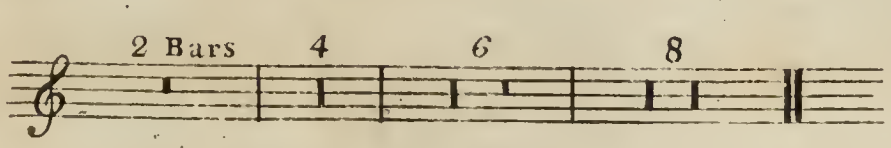
thus

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

The Reſts are as follow



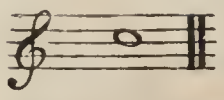
Semibreve Reſt, Minim Reſt, Crotchet Reſt, Quaver Reſt, Semiquaver Reſt, Demi-ſemiquaver Reſt.

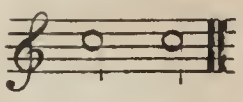


$\frac{1}{1}$

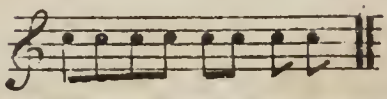
A Semibreve is for a whole Bar in Muſic

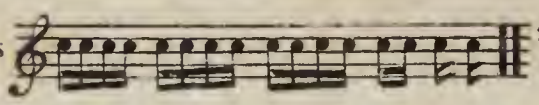
thus

1 Semibreve 

2 Minims  for a Semibreve.

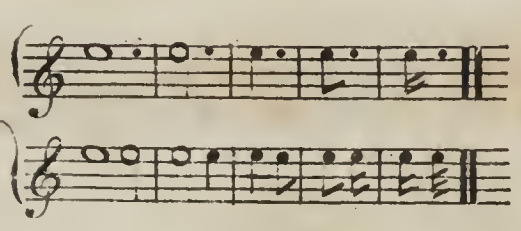
4 Crotchets for a Semibreve, and 2 for a Minim.

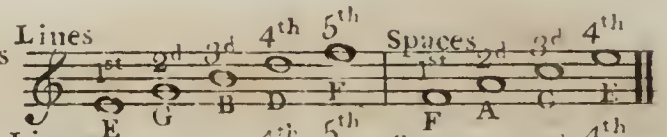
8 Quavers  for a Semibreve, 4 for a Minim, and 2 for a Crotchet.

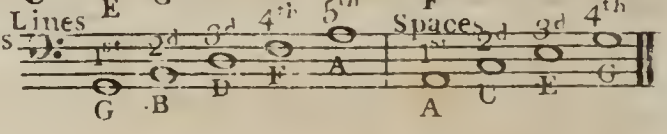
16 Semiquavers  for a Semibreve, 8 for a Minim, 4 for a Crotchet, and 2 for a Quaver.

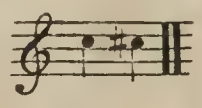
32 Demi-ſemiquavers for a Semibreve, 16 for a Minim, 8 for a Crotchet, 4 for a Quaver, and 2 for a Semiquaver.

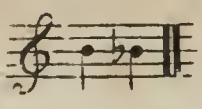
A Dot. to a Semibreve is equal to a Minim; the Dot to a Minim, equal to a Crotchet; the Dot to a Crotchet, equal to a Quaver; a Dot to a Quaver is equal to a Semiquaver; and the Dot to a Semiquaver, equal to a Demiſemiquaver.

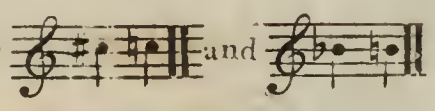
Example 

Lines and Spaces in the Treble 

Lines and Spaces in the Baſs 

♯, A Sharp, raiſes the note half a note higher - - - - - - - - - thus 

♭, A Flat, lowers the note half a note lower - - - - - - - - - thus 

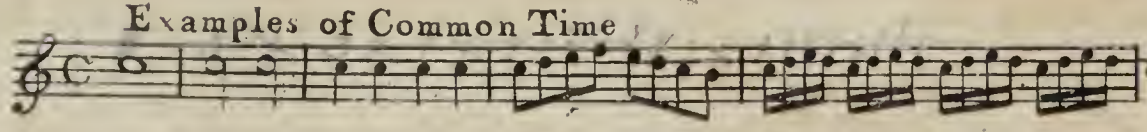
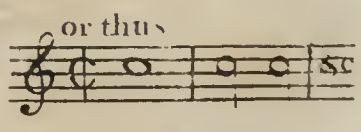
♮, A Natural, either lowers or raiſes the note in order to leave it in its original ſtate - - - - - - - - - - Example  and

Time

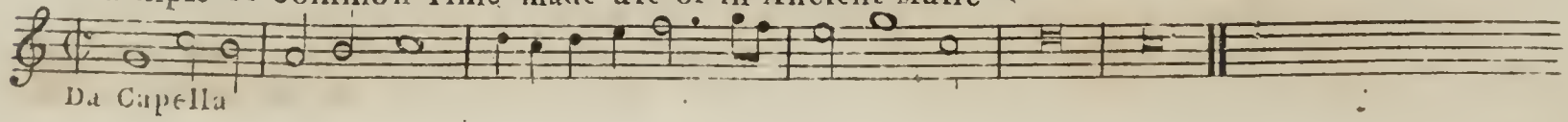
There are, in Muſic, two ſorts of Time, viz, **Common Time** and **Triple Time**

The Common Time is marked at the beginning of any Piece of Muſic thus C ¢ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{12}{8}$.

The Triple Time thus $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

Examples of Common Time  &c. or thus  &c.

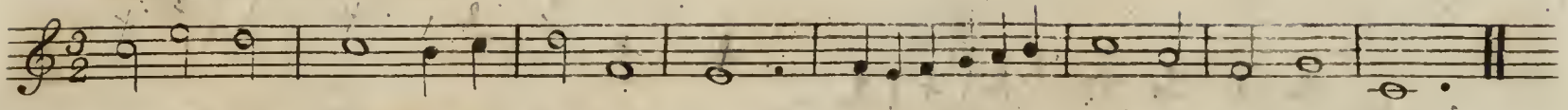
as made uſe of in Modern Muſic

Example of Common Time made uſe of in Ancient Muſic 

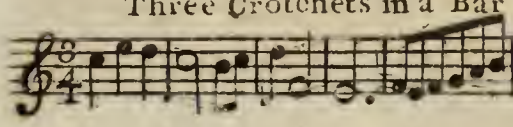
Da Capella

Examples of Triple Time

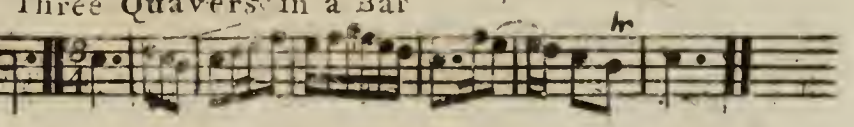
Three Minims in a Bar



Three Crotchets in a Bar

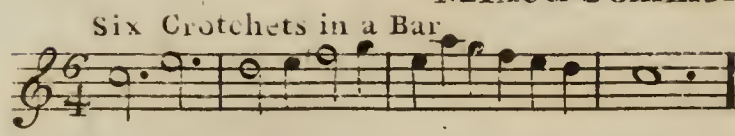


Three Quavers in a Bar



Mixed Common and Triple Time

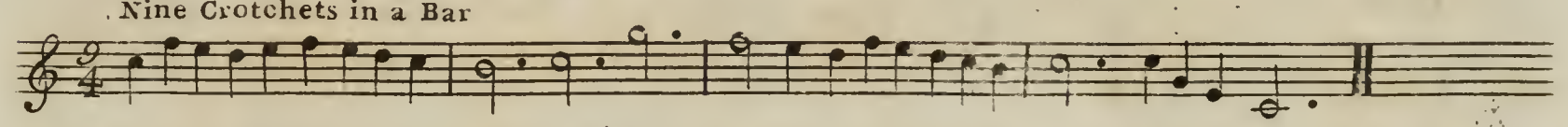
Six Crotchets in a Bar



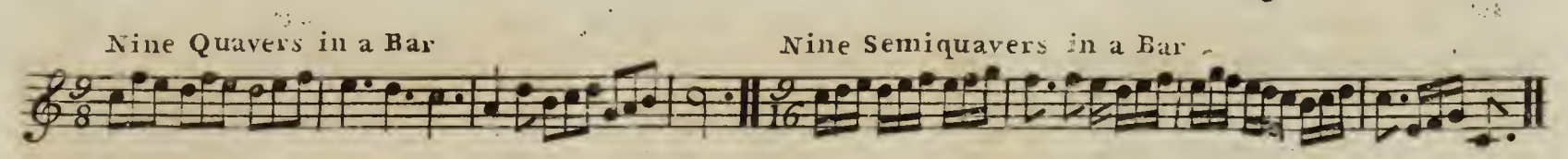
Six Quavers in a Bar

Twelve Quavers in a Bar

Nine Crotchets in a Bar



Nine Quavers in a Bar



Nine Semiquavers in a Bar

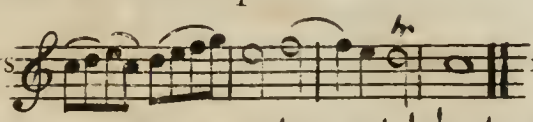
A BAR is to divide the Air, or Song; or any Piece of Inſtrumental Muſic.

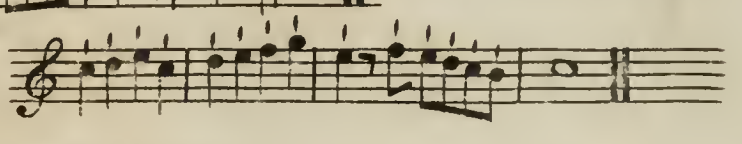
A Double Bar for the end of a Tune or the half of a Tune.

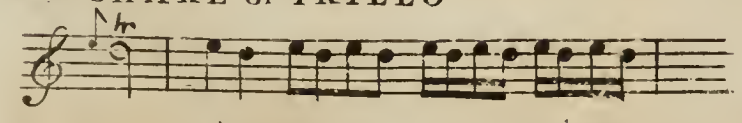
A Double Bar dotted is to repeat each Part.

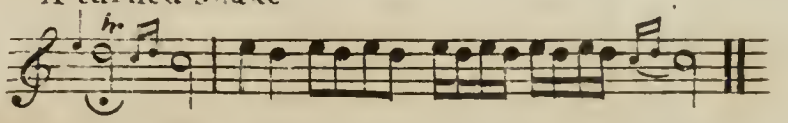
A REPEAT 𝄋. or what the Italians call a DA CAPO.

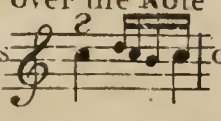
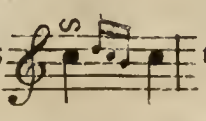
This mark is for a Pauſe or Stop on the Note that it is upon.

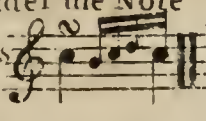
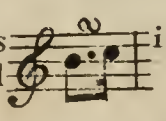
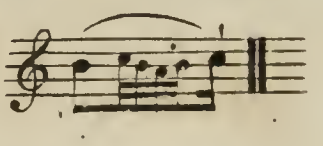
A SLUR or BINDING is made uſe of as follows  in Italian, LEGATO

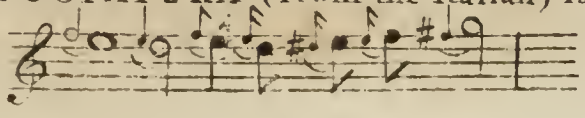
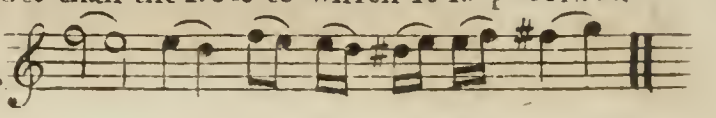
The Notes thus marked ! ! ! muſt be made ſhort, or as the Italians term it, STACCATO. Example 

A SHAKE or TRILLO 

A turned Shake 

A TURN over the Note thus  or thus 

Under the Note thus  when thus marked  is played thus 

The APPOGIATURA (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.

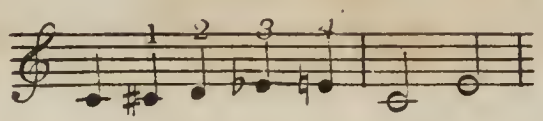
for the Slow Time
- Grave
- Adagio
- Largo
- Larghetto
- Andante
- Andantino
- Moderato

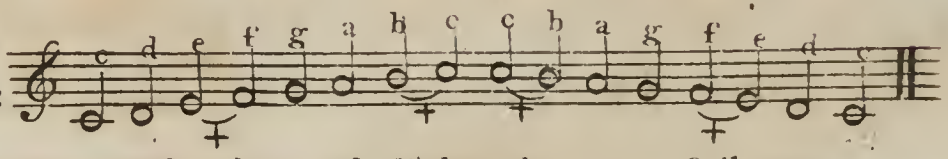
for the Quick Time
- Allegretto
- Allegro
- Allegriſsimo
- Allegro Aſsai
- Vivace
- Non troppo Preſto
- Preſto
- Preſto Aſsai
- Preſtiſsimo

for Expreſsion
- Cantabile
- Con Guſto
- Affettuoso
- Lento
- Grazioso
- Siciliana

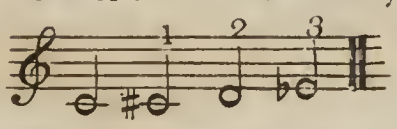
The Major and Minor

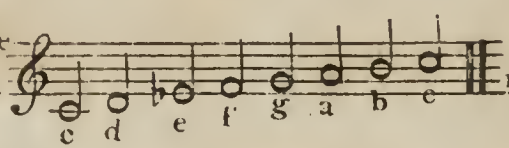
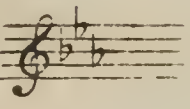
Two MODES are made uſe of in Muſic, the MODE MAJOR and the MODE MINOR

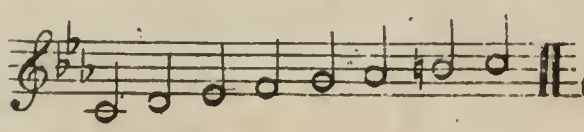
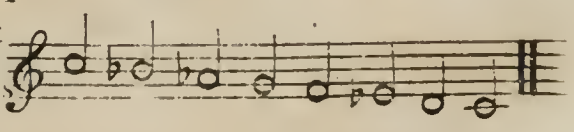
The MODE MAJOR is determined by the third Note of the Key being Four half notes from the Key Note thus 

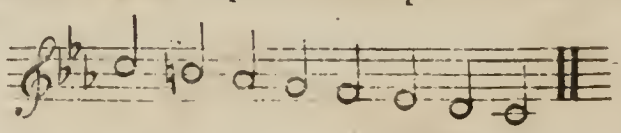
and all the Notes in the Octave being at the ſame diſtance going down or deſcending, as they were in going up or aſcending. Example of MODE MAJOR 

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

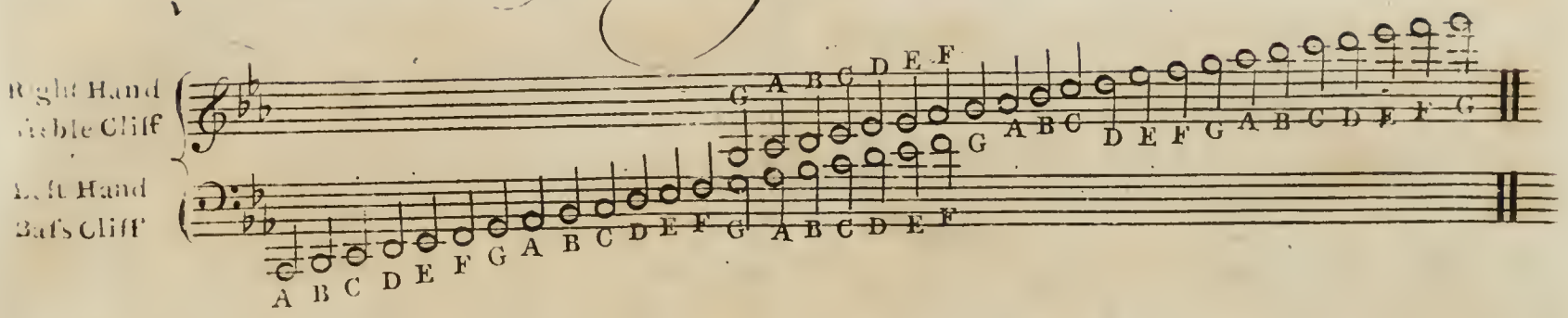
The MODE MINOR is determined by the third note of the Key being only three half notes or degrees from the Key note. thus 

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  and is marked thus 

N.B. the moderns make the Sixth note flat and the ſeventh ſharp thus  Deſcending, they are, by the Ancients & Moderns, thus 

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

The Gamut



The Pedals on the right fide are as follows.

Pedals for the Right Foot

The 1st. Pedal changes E flat into E natural.

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

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

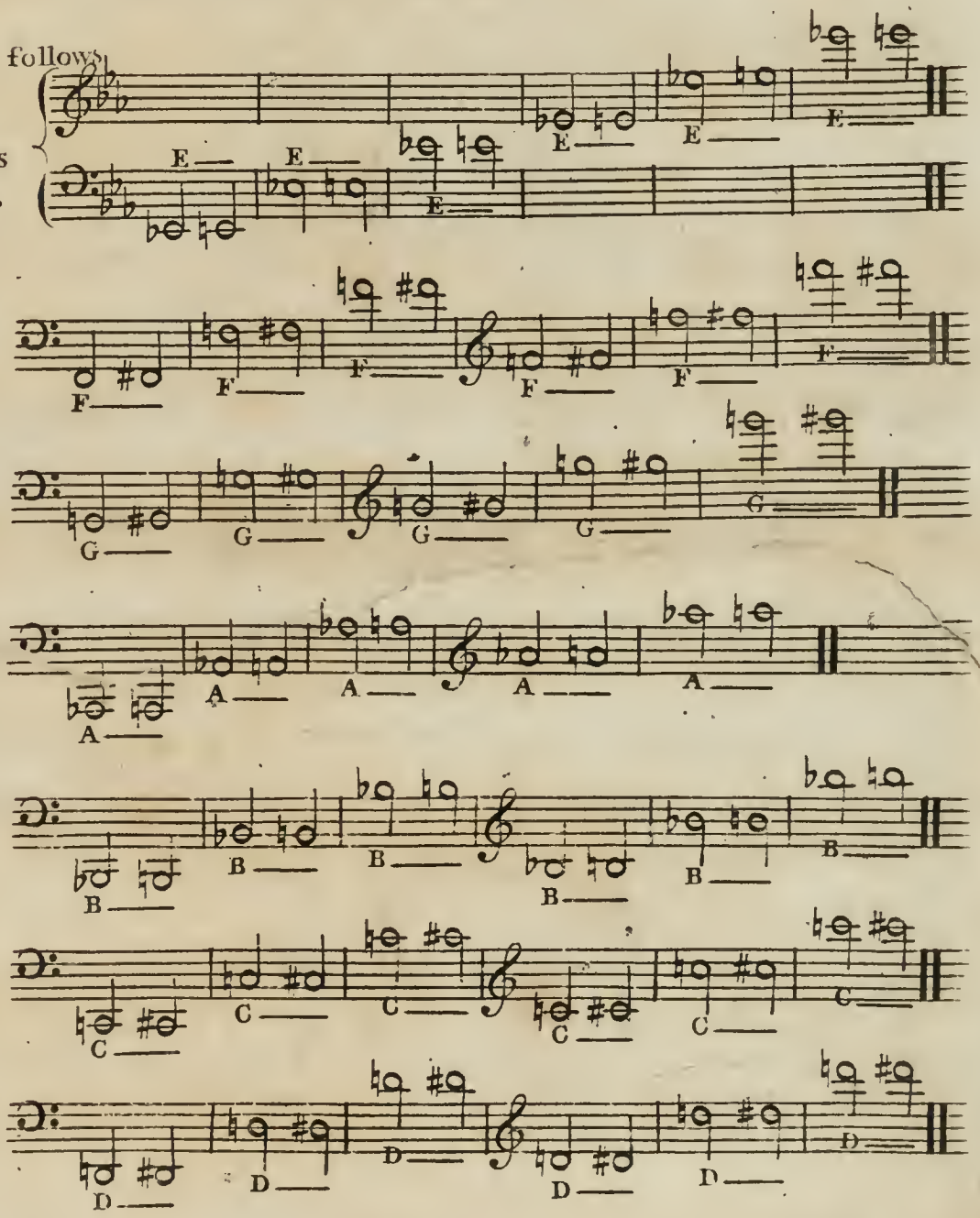
The 4th. Pedal changes A flat to A natural.

Pedals for the Left Foot

The 5th. Pedal changes B flat to B natural.

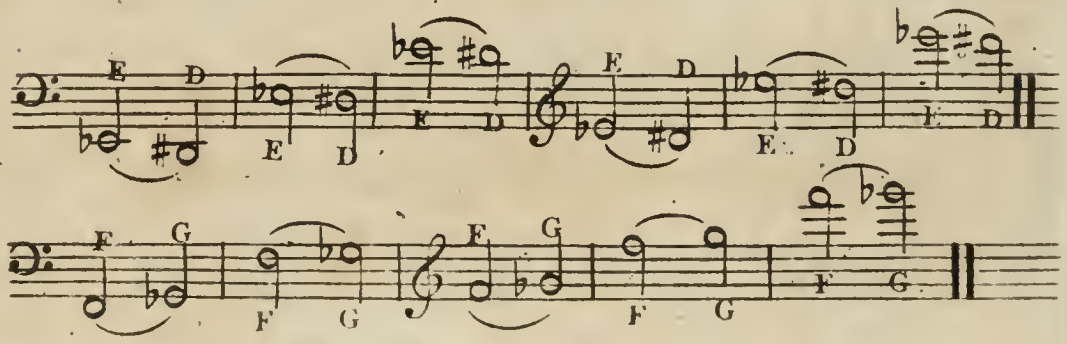
The 6th. Pedal changes C natural to C ſharp.

The 7th. Pedal changes D natural to D ſharp.



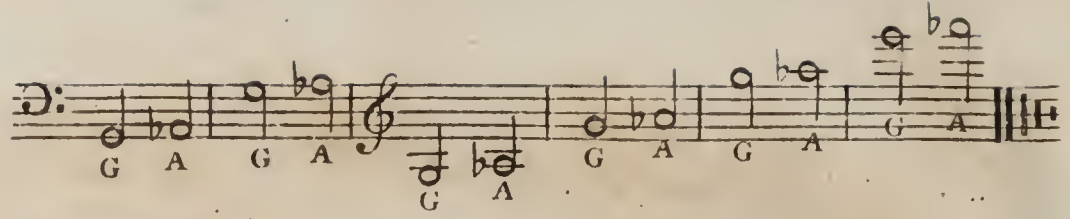
N.B. E flat on the Harp is D ſharp

Example



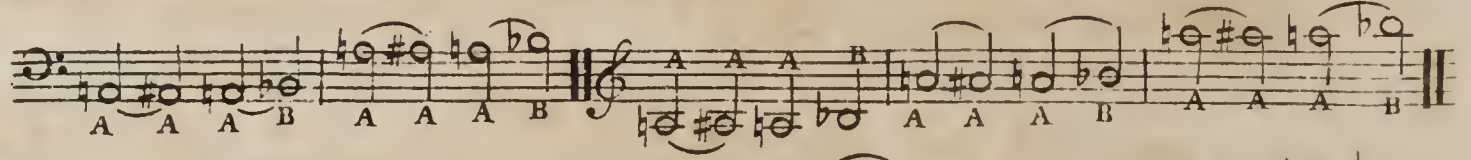
The . Pedal is uſed for G flat

The 3.d Pedal is uſed for A flat

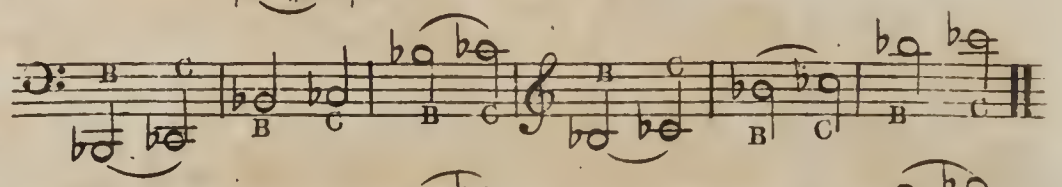


The 4.th Pedal (when the String of A flat is tuned to A natural) is uſed for A ſharp or B flat

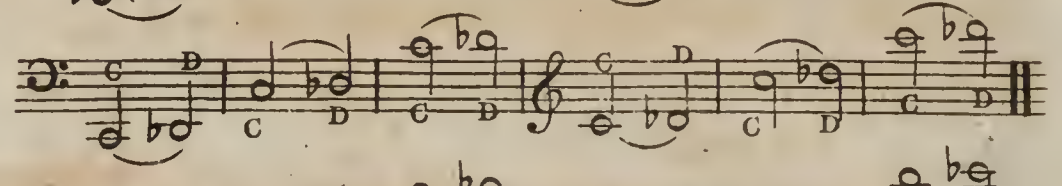
Example



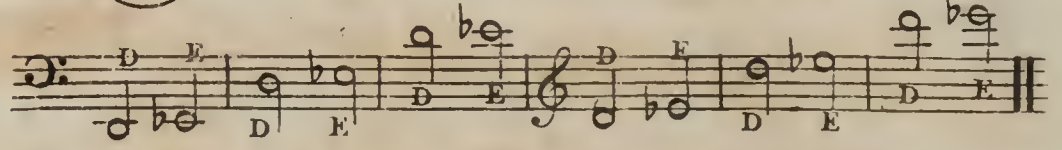
The 5.th Pedal is uſed for C flat.



The 6.th Pedal is uſed for D flat.

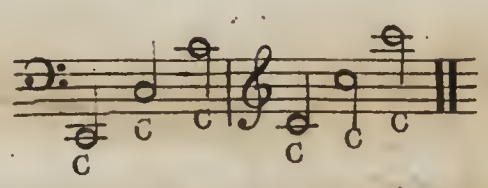


The 7.th Pedal is uſed for E flat.

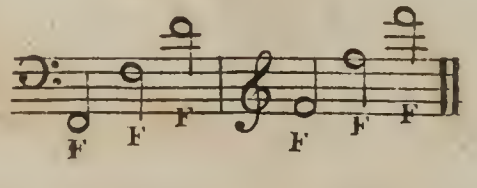


Red and Blue Strings are uſed, in order to render playing on that Inſtrument eaſier.

the Red Strings for C

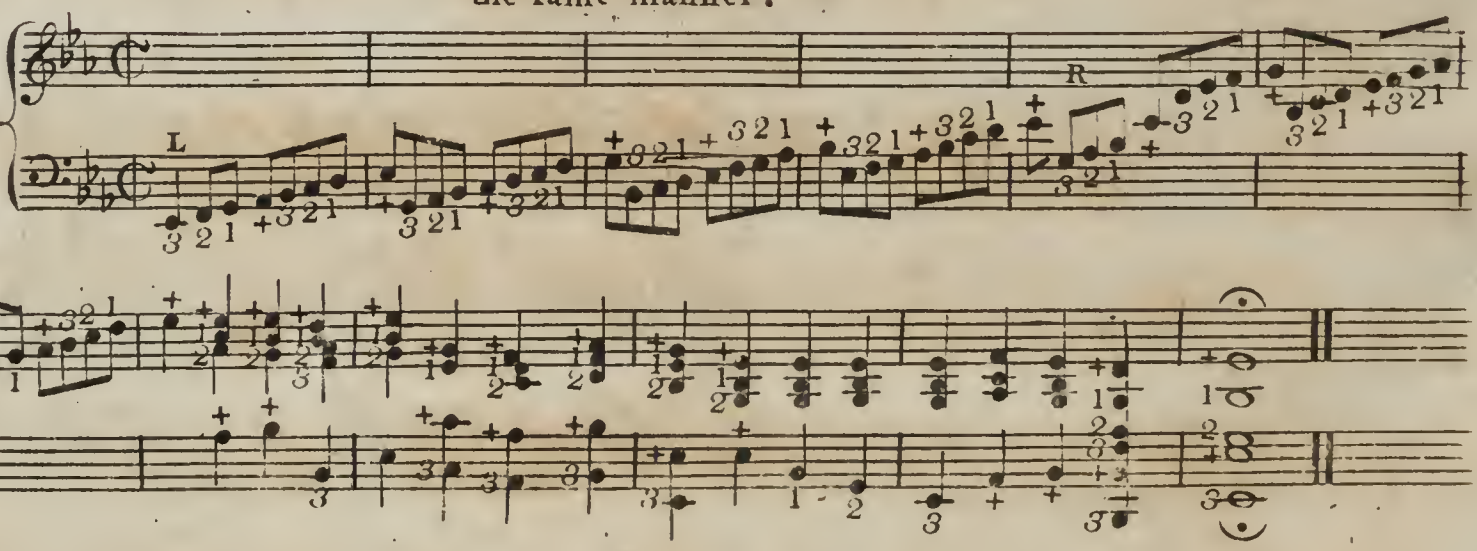


the Blue Strings for F

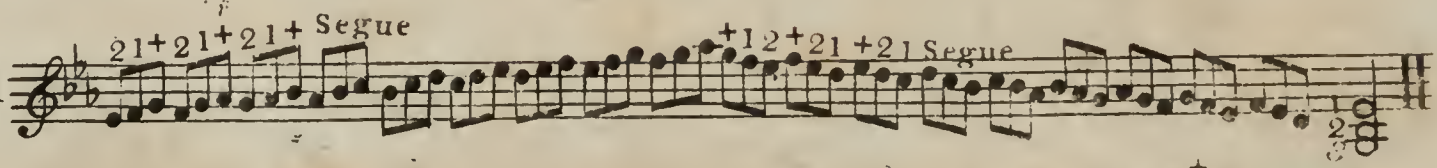


+ this mark is for the Thumb. R for the Right Hand. L for the Left. SEGUE means to go on in the ſame manner.

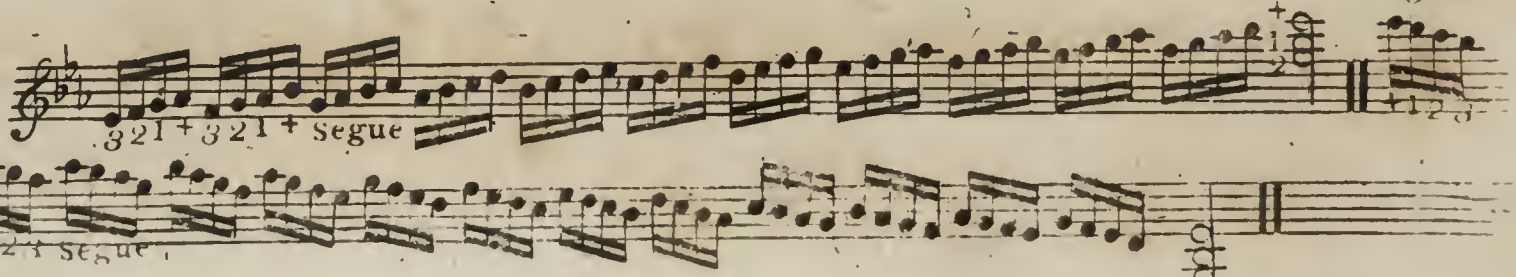
Prelude



Example 1



Exa 2



Example 3

Example 4

Ground

Exa. 5

the ſame Ground

Exa. 6

Exa. 7

Exa 8

Ex 9

Ex 10

Exa
11

Exa
12

Segue

Another GROUND, in B♭, by making A♮ with the 4th. Pedal with the right Foot.

Exa
13

Exa
14

Ex 15

Segue

Ex 16

Segue

Segue

Exa
17

Ex 18

Segue

Ex 19

Segue

Segue

Exa. 20

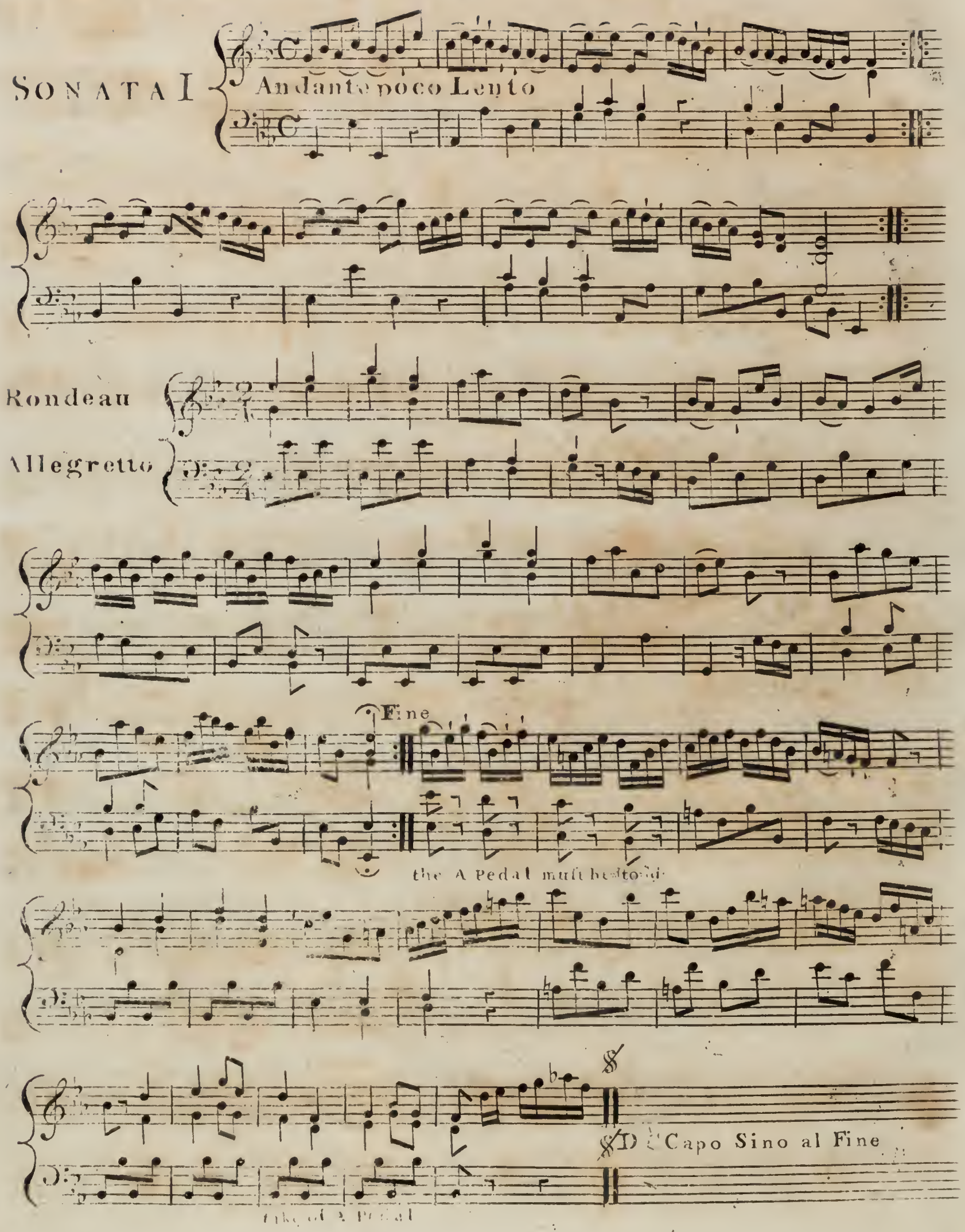
Exa. 21

Exa. 22

Ex. 23

Arpegio

Ex. 24


SONATA I
Andante poco Lento
Rondeau
Allegretto
Fine
the A Pedal must be to
D Capo Sino al Fine

SONATA II

Adagio

Allegretto

p

p

f

f

Fine

Adagio

Da Capo Si[illegible] al Fine

Aria Andante poco Lento con Variazione

SONATA III

Variazione Prima

Var: II

Var: III
e
ultima

Allegretto

Adagio

D.C.

Andante

SONATA IV

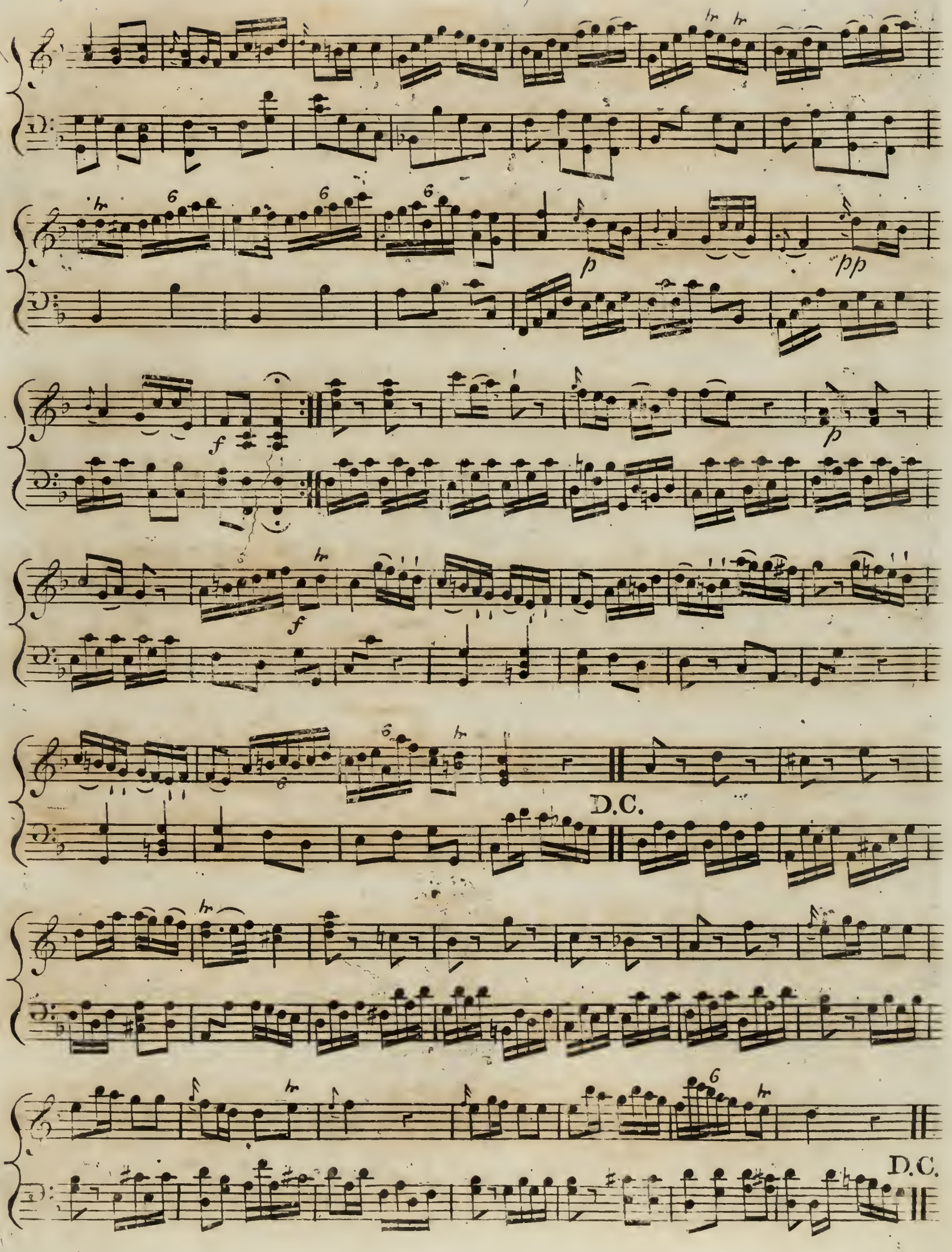
the foregoing Andante in tripleTime

Allegro

Da Capo

Rondeau

Allegretto


D.C.
D.C.

All? Maeſtoſo

SONATA V

3

hr

hr

f

Rondeau

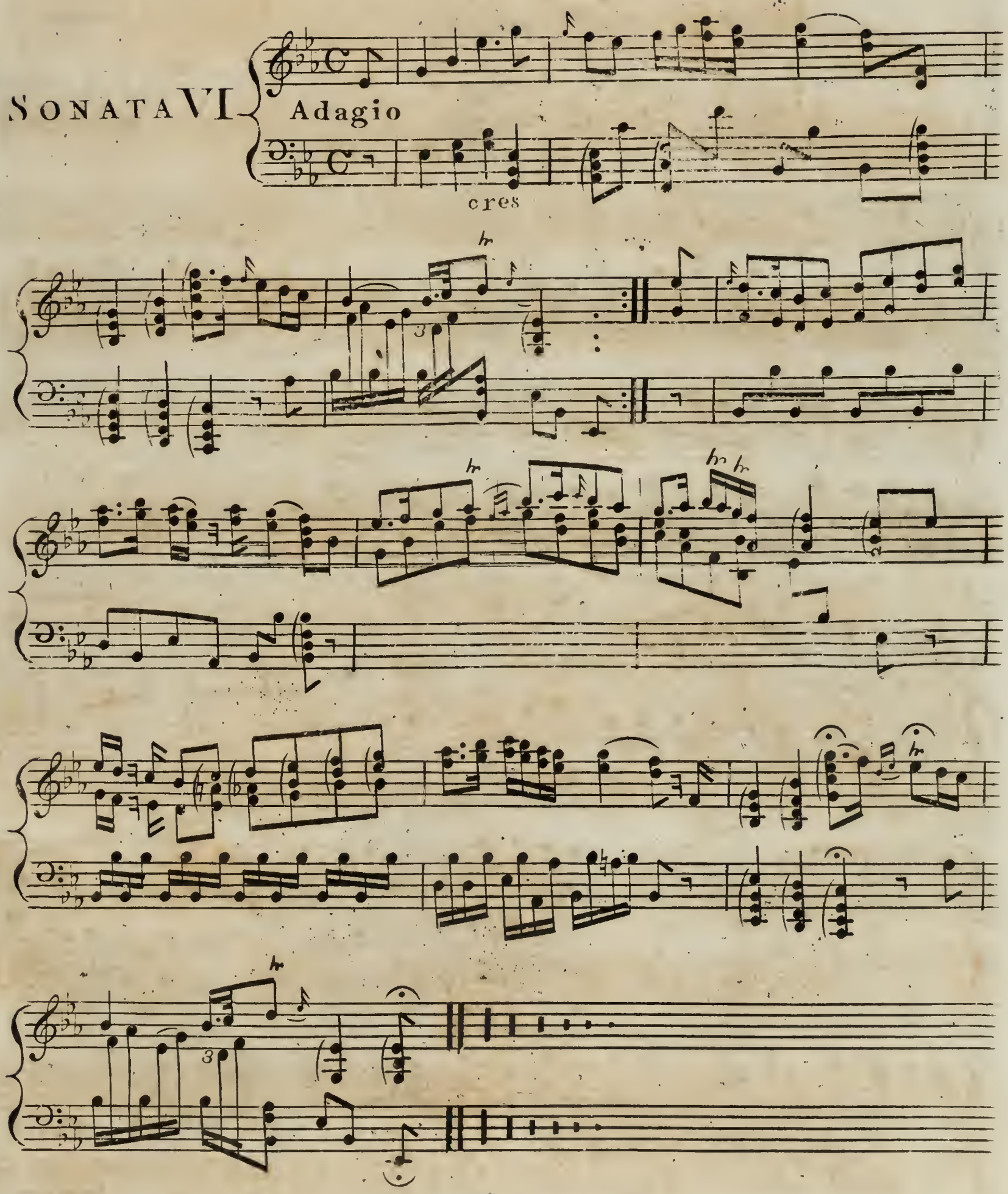
Allegretto

Allemande

Fine

Da Capo Sino al Fine

D.C.


SONATA VI

Variazione

Adagio

Rondeau

Allegro

Segue

hr

hr

Fine

hr

D.a Capo Sino al Fine

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 leſt they their ſa__cred lei__ſures ſpill in

e_vil works and e_vil days and now my Lyre thou may'ſt be

ſtill. now my Lyre_thou may'ſt be ſtill.

Glee in Richard Cœur de Lion by the late Dr. Hayes

Slow

Sweet peace of mind Se - - - ra - - phic Guest

how long thy ab - - - sence shall we mourn from yon

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

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

- - - ra - - - phic Guest.

Lochaber

Slow

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

Jean where heartsome with thee I have ma - - ny days

3 3 3

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

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

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

dear and no for the dangers at - ten - ding on war tho

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

- - turn to Loch - - a - ber no more

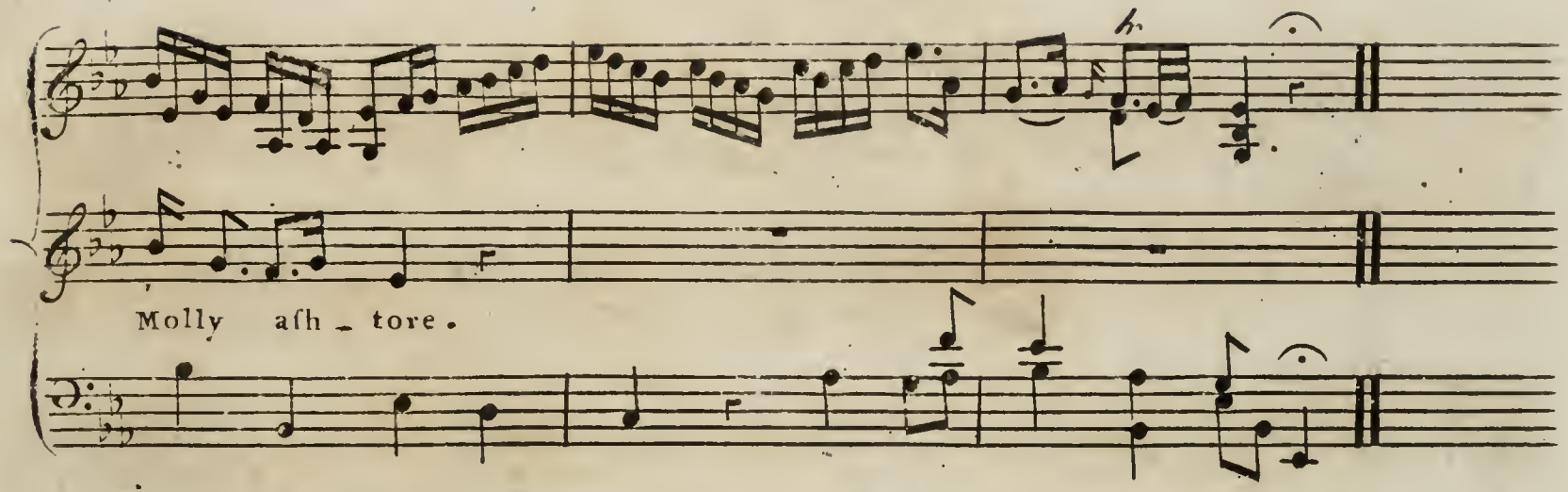
Gramachree Molly

Poco Lento

As down on Banna's bank I ſtray'd one

evening in may the little birds in blytheſt 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



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 ſhe 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.

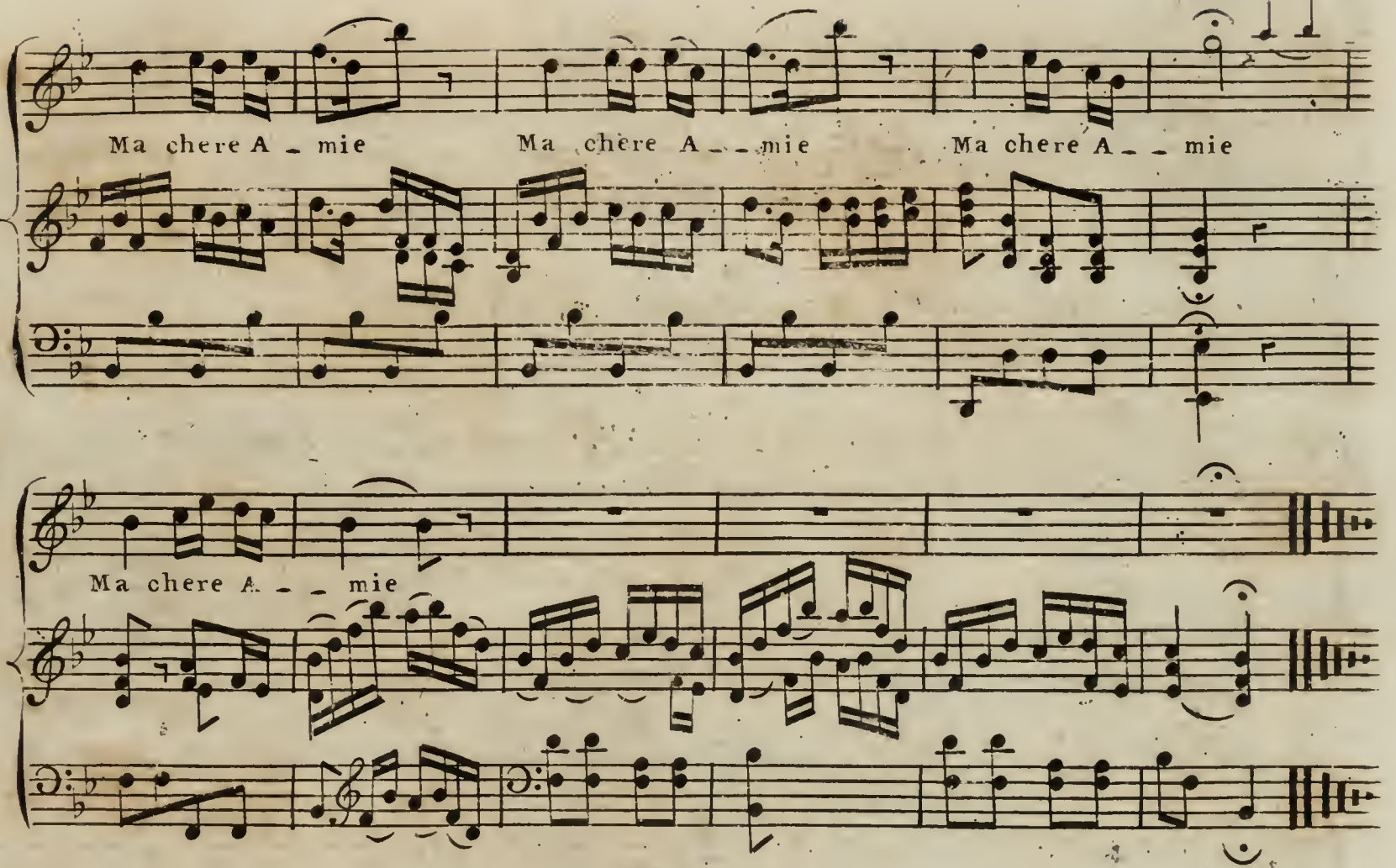
Ma Chere Amie

Andantino

Ma chére a - mie my char - ming Fair

whoſe ſmiles can ba - niſh ev - - ry care in kind com - paſs - ion

ſmile on me whoſe on - - ly care is love of thee



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 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 Laſs of Peaties Mill

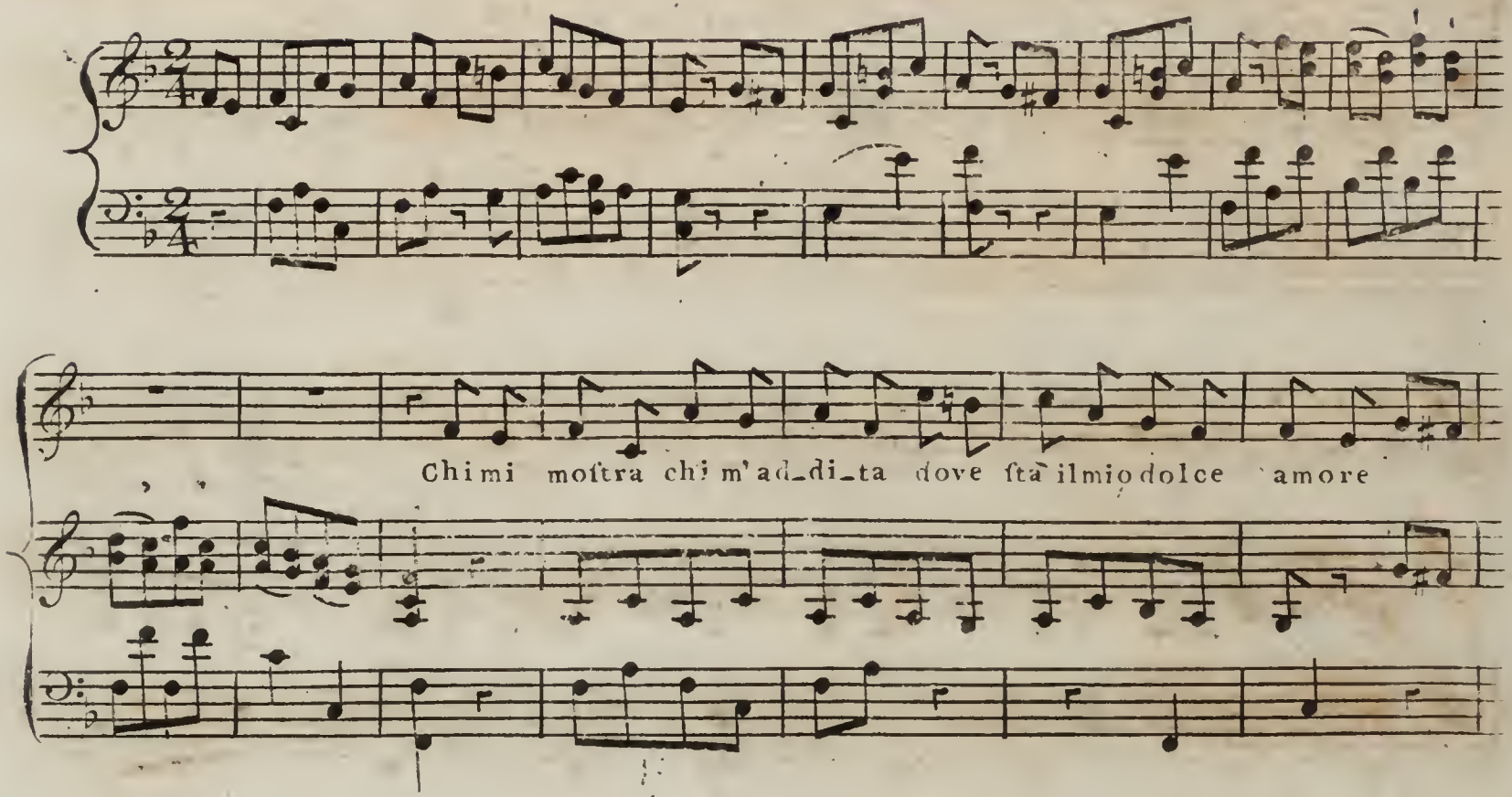
Slow

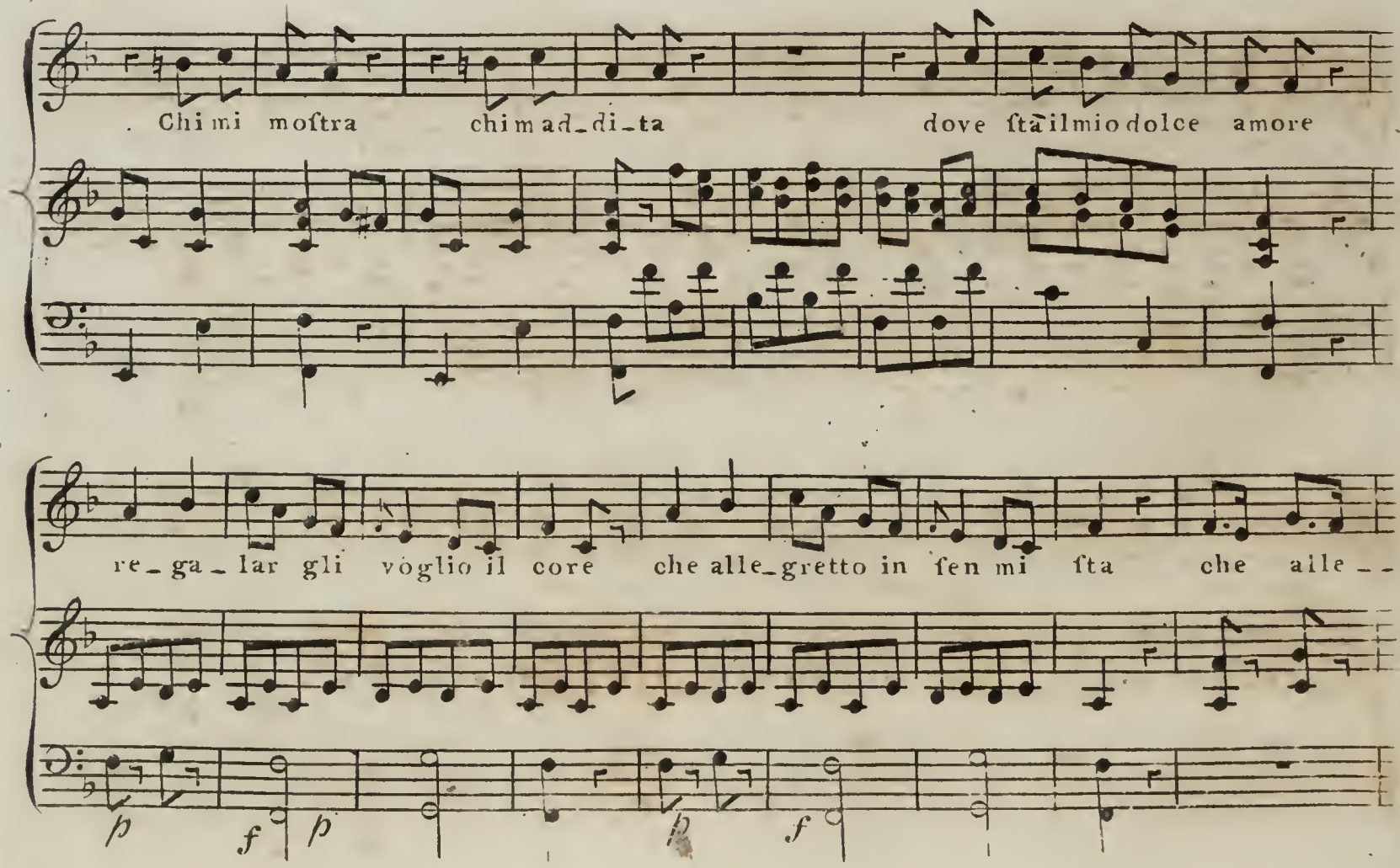
The Laſs of Peaties Mill ſo bonny, blyth and gay In ſpight of all my ſkill ſhe ſtole my heart a - - way

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





-- gret-to in ſen mi ſta che alle-gretto in ſen mi ſta chi mi

moſtra chi m'ad-di-ta chi m'ad-di-ta chi mi moſtra chi mi moſtra chi m'ad-

-- di-ta dove ſtà il mio dolce amore rega largli vogli il core che allegretto in ſenmi ſtà chi mi

moſtra chi m'ad-di-ta dove ſtà il mio dolce amore dove dove dove ſtà rega--

p

lär 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 voglioil core che allegrettoinſenmi ſtà in ſen mi

ſtà in ſen mi ſtà in ſen mi ſtà.