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BOCHSA'S EXPLANATIONS

of his

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and

PASSAGES.

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Wilhelm Pöschel

PREFACE.

“ Dans les beaux arts, ne pas avancer c'est reculer.”

IF any doubt existed respecting the rapid and astonishing progress of instrumental music, and the necessity of the harpist's coming forward to promote the advancement of his particular branch of the art, I would recommend the incredulous to peruse the works of Hummel, Czerny, Moscheles, and Herz, again to listen to the extraordinary performances of Paganini, the highly gifted Spohr, the talented De Beriot, Mori, Nicholson, &c. &c. and he will be soon convinced, that, in the present new musical era, the harp, if resting its claims *solely* on past excellence, cannot expect to hold long its distinguished station among other instruments. Deeply impressed with this, and emboldened by the approbation bestowed upon many of my former works, both by harp amateurs and professors, I venture to submit to them the following pages—the result of many anxious hours passed in endeavouring to increase the resources of that noble instrument, to raise its consequence, and to open a new and extensive field to harp music.

As the object of the present work is, not to improve what has been already treated of, but to give information on fresh subjects, the harpist must not expect to find in its pages precepts and examples belonging to the present mode of harp-playing; nor will he be required to unlearn or throw aside anything he already knows; and his former studies should be as complete as possible, in order that his attention may not be diverted from the novelties which will be presented to him. I must, however, add (not to repulse the attempts of those fair pupils who expect to please and be pleased without much effort), that many of the new effects and passages, being calculated for adaptation to familiar as well as more scientific music, they can be also employed both by harpists of moderate abilities and by proficients; particularly if the former are guided by a master thoroughly acquainted with the *whole* contents of the following work, and if strict attention is paid to the observations which succeed this *avant-propos*.

A *long* preface being seldom read (fortunate, indeed, is an author when a *short* one is noticed), I shall not enter into minute details to explain *in what the new effects consist*, but shall only state—first, that *harmonics*, those soft, enchanting, and truly Ossianic sounds, hitherto scarcely known, will be presented under so many fanciful forms, that every requisite for an effective performance, slow or rapid, may be obtained without the aid of a single natural sound* (see the Comparative Table, between pages 38 and 39, and the Instructions for the New Harmonics, page 1 to 42); secondly, that rapid successions of double and triple notes for one hand, the martellato (single and double), the undulated sounds, the enharmonic arpeggios, and many other novel and peculiar passages, will henceforth grace the pages of harp music: in short, that the new acquirements will enable the harpist to command a more brilliant, variegated, and effective performance than has ever been attained.

This publication will, no doubt, be unmercifully criticised by *les partisans de la vieille école*. These rigid censors, ever anxious to mar all attempts at improvement, will not fail to assert, that I have overthrown all known rules; that half of the contents of the work is impracticable; and the whole of it uncalled for: but the harpist is entreated not to be discouraged by these clamours, and to recollect that the introduction of the double-action harp was formerly very violently opposed, and that many musical innovations, now universally adopted and propagated, were at first abused and condemned as useless. Let me also assure him (my long experience entitles me, I trust, to his confidence) that not a single subject, precept, or example, has been allowed a place in this work without the most rigorous scrutiny as to its fitness and its probable future influence or usefulness: and, respecting the *soi-disant insurmountable difficulties* of many of the effects, I can safely say, from daily experience, that perseverance and an attentive practice will soon conquer them.

* As it may be hereafter said, that I have imitated Paganini, I declare, most positively, that, when I wrote the contents of this work, I had *not* heard him, and that I have not *since* added or changed a single line.

N. C. BOCHSA.

London, March 1832.

4, Fingal Terrace, Oxford Terrace, Edgeware Road, West.

A FEW OBSERVATIONS RESPECTING THE PRACTICE OF THE NEW EFFECTS.

I do not address these observations to the proficient (fully relying on his zeal and talent to enter into the spirit of the following acquirements *con amore*), but to the harpist less advanced, who, having not completed his studies in the present mode of harp-playing, cannot be expected to devote all his time to the contents of this work. To the latter I recommend most earnestly not to be too hasty in attempting difficulties beyond his reach, and to regulate his practice of the new effects by the following table, which indicate the heads of those subjects which are likely to suit his moderate abilities, or to be more immediately wanted in future familiar harp music; together with references to the proper pages, &c. &c. In consulting constantly this most useful table, the candidate for future excellence cannot err.

A TABLE

Of some of the new Effects, in the order in which they must be practised by Harpists who have not yet completed their Studies in the present Mode of Harp-playing.

Double Harmonics for the right hand, page 1 and 2.

Triple Harmonics, ditto, page 2.

Double Harmonics for the left hand, page 3. (The examples on sixths and sevenths only.)

Triple Harmonics, ditto, page 3 and 4.

Arpeggios in Harmonics, page 4, Examples 1, 3.

Etouffés Harmonics, page 6, 7, and Examples 2, 3, 4, in page 8.

Semi-étouffés Harmonics, page 11, and Examples 3, 4, 5, 6, 9, in page 12.

Two-third Harmonics, page 15, 16, 17, 18, and the example in E flat in page 21.

Chromatic Scales and Passages without the motion of *one* pedal, page 22.

Single "Altissimi" Harmonics for the right hand, page 25.

Ditto for the left hand, page 25, 26.

Triple "Altissimi" Harmonics, page 30.

"Leggiere" Harmonics, at the bottom of page 31, 32, Examples 1, 2, in page 33, and Example 29 in page 36.

Double-octave Harmonics, page 37, Observations, page 38, and the Comparative Table, between pages 38 and 39.

Double Glissando for the right hand, page 42, and Example 5, page 43.

Ditto for the left hand, page 52.

Single "Martellato" for the right hand, page 64, and the first three braces in page 65.

Enharmonic Arpeggios, page 74, 75, 76, 77, 78.

When arrived at this stage of his progress, the pupil will, it is expected, be able to practise both the examples he has missed and the other contents of the book; if otherwise (as each practitioner is more or less diligent), the master employed will know best how to direct his future attempts.

OF THE HARMONIC GUIDE.

Previous to entering on my instructions for the New Harmonics, it is important that notice should be taken of the *harmonic guide*, an implement constructed under my immediate superintendence, and manufactured *solely* by the able harp-maker Mr. Delveau. This little machine, applied to the instrument, as directed in the Card of Explanation which accompanies it, will enable the harpist to mark with the greatest accuracy the middle of each string, from the highest A to the lowest F but one; and thereby pointing out to the eye the spot where the harmonic sound is to be taken, will prove a *very great advantage*, as they afford the means of performing, WITH CERTAINTY, the *étouffés*, *semi-étouffés*, *altissimi*, and *leggiere harmonics*. When the harpist becomes acquainted with the above new effects, he will himself judge how indispensably necessary will be the *harmonic guide*—which in shape is elegant, following gracefully the curve occasioned by the different lengths of the strings*; and its whole apparatus is so simple, that the marking can be effected in less than two minutes. It may be also added, that the marks drawn along the strings have a tasteful appearance rather than otherwise, and cannot be objected to more than the usual red and blue strings of the harp or the black keys of the pianoforte; which have been introduced for the same purpose as that I have in view in recommending the harmonic guide; viz. to give more certainty to the performers' fingers.

The *guide*, to which my initials are affixed, with a card of explanation, may be had of Mr. Delveau, 5, King-street, Golden-square, and of Messrs. Goulding and D'Almaine.

* See Curve 1, in the figure of the harp, plate 4.

NEW HARP EFFECTS AND PASSAGES.

Written explanations, when chiefly demonstrative, too often fail to convey their meanings with that clearness so essential in a work of this kind, and I have deemed it advisable to substitute for them, whenever enabled to do so, Lithographic plates which will show at once, with the greatest accuracy, the different positions of the hands necessary to the performance of the New effects and passages.

DOUBLE HARMONICS WITH THE RIGHT HAND.

(Single Harmonics with the thumbs of both hands, and double Harmonics in Thirds, Fourths, and Fifths with the Left, in the middle part of the Instrument, being already used in Harp Music, and supposed to be known to the Harpists, no particular notice of them can be taken in a work entirely devoted to new acquirements; and let it be understood, that, whenever, in the Instructions given on New Harmonics, will be found the words "Common or usual Harmonics," "as usual," "in the usual way;" "usual mark"; they all refer to the above.)

Figure 1 (Plate 1) exhibits the position of the Right hand, when striking a *Third* in Harmonics.

The chief difficulty in performing the Double Harmonics, is to give due force to the lowest of the two notes, and I would advise the Harpist to strike several times, that note alone, before he attempts the two together.

EXAMPLE. (*Thirds*)
Slow.


Right Hand.

For the *Harmonic Seconds* and *Fourths*, same position as above.

EXAMPLE.

Figure 2 (Plate 1) shows the position of the Right hand for the *Harmonic Fifths*.

EXAMPLE.

R. H.  (The four fifths below this Example can be obtained with the same position.)

The *Sixths* and *Sevenths* are produced in the same manner, that is to say, by the pressure of the palm of the hand on the highest string, and that of the little finger on the lowest; great attention must be bestowed upon the pressure of the bent little finger, being more difficult to be obtained in *Sixths* and *Sevenths* than for the *fifths*.

EXAMPLES (*Sixths*)

Slow.

Right Hand. 

(*Sevenths* intermixed with *Sixths*)

Slow.

Right Hand. 

(For Double Harmonics higher than those above, See Pages 26, 27, & 28.)

TRIPLE HARMONICS WITH THE RIGHT HAND.

See Figure 3 — (Plate 1)

It is important to warn the Harpist against any ungraceful motion of the body or arm, which may be too apt to occur in this rather complicated position; and I recommend that the second finger, (which will be found at first a little weak,) be practised by itself, and then with the first finger, before the three notes are struck together.

EXAMPLES.

(1) *Slow.* (2)

Right Hand. 

(For higher Triple Harmonics, See Page 30)

It is proper here to remark, that when single Harmonics are preceded or followed by Double or Triple Harmonics, they must be produced with the ball of the thumb, and not with the first finger as usual.

HARMONIC SIXTHS, SEVENTHS and OCTAVES WITH THE LEFT HAND.

Figure 4 (Plate 2) indicates the position of the left hand, for the performance of Sixths in Harmonics — The Sevenths and Octaves are obtained in the same manner.

EXAMPLES. (Sixths)

Left Hand.

(Sevenths intermixed with Sixths.) *

Left Hand.

Octaves.

Left Hand.

* (For higher Sixths, See Page 17)

TRIPLE HARMONICS WITH THE LEFT HAND.

Although the Triple Harmonics, (or Common Chords in Harmonics) with the left hand, are not quite unknown, so very few can do them well, owing to not having the right position of the hand, that I think a sketch of it will be acceptable, See Fig. 5, (Plate 3)

The Harpist must bear in mind that to be able to give a clear and distinct tone to the lowest note of the Triple Harmonic, that part of the palm of the hand, which is near the little finger must press the string rather forcibly.

EXAMPLE.

Left Hand.

When Triple Har.

monics comprise intervals of *Thirds & Sixths* , of *Fourths and Sixths* , of *Fifths and Sixths* , of *Seconds and Sixths* , of *Thirds and Sevenths*

of *5ths* and *7ths* or of *4ths* & *7ths* the position recommended above for Sixths, See Figure 4 (Plate 2), is to be employed, with this exception that of striking notes with both the

New Effects. (Bochsa)

4 first and second finger. Chords not belonging to these classes but mixed with them, must be taken also with this position, in order not to impede the performance by unnecessary motion of the hand (See next Example)

EXAMPLE.

Left Hand.

(For higher Triple Harmonics, See Page 17)

with Both Hands.

Andte

QUADRUPLE HARMONICS.

The Quadruple Harmonics with the right hand, appertaining to another class of Harmonics, will be hereafter treated upon. (See Page 31) - Figure 3 (Plate 3) exhibits the position of the Left hand when striking a Quadruple Harmonic.

(Each Quadruple Harmonic to be well Arpeggi'd)

EXAMPLE.

Left Hand.

ARPEGGIOS in HARMONICS.

Same Positions as before.

EXAMPLES

All notes with the tails upwards invariably are to be played with the right hand.

Right Hand.

Left Hand.

(1)

The two last Arpeggios may be also played as thus

(2)

(3)

(4)

(5)

(6)

APPOGIATURAS and TURNS in HARMONICS.

The pressure of the palm of the right hand on the strings which has been prescribed for the Harmonic thirds, See Fig. 1 (Plate 1), will also enable the Harpist to perform these musical ornaments in Harmonics.

To insure a clear and full tone, the larger notes must be struck with force.

EXAMPLES of Appogiaturas.

Right Hand.

(1)

(2)

(3) *Slow.*

(4)

Harmonic Appogiaturas may be played with the Left Hand.

Left Hand.

(1) EXAMPLES.

(2)

(3)

Harmonic Turns with the Right Hand.

(1)

(2)

(3) *And^{te} Sostenuto.*

(For higher Appoggiaturas, See Page 33)

**ÉTOUFFÉS HARMONICS
AND
SEMI ÉTOUFFÉS HARMONICS.**

These kind of Harmonics stand conspicuously among the New Effects, as they give to the Harpist the means of producing such a range of Brilliant and tasteful passages, as certainly have never before been obtained.

ÉTOUFFÉS HARMONICS.

In placing the Hands as those delineated in Fig. 4 (Plate 1) the Harpist must be careful, *First*; That the pressure of the edge of the whole left hand, as it lays extended *on the middle of the Strings* (as for Common Harmonics), be such as to produce a good, clear Harmonic tone, although of the "Étouffé" cast; *Secondly*, That the extension of the left hand should cover the space of an Octave, in which compass the notes to be played by the right hand, are to be comprised; and *Thirdly*, To strike *always* with great firmness, the strings allotted to the Right hand. This last precept is of the utmost importance.

The word "Étouffé" must not be taken here in its usual sense, *viz.* to stop the notes after they are played. I availed myself of that word in the appellation of these Harmonics, because the Left hand, (producing the Harmonic) not being removed off the strings after each note (lest we should loose the quickness of execution it is our aim to obtain) they

evidently have not their full vibration; but *not any* of them are to be stopped after being struck by the right hand; indeed so much the contrary, that it is recommended (as it will be seen in the following pages) to take off the left hand *whenever possible*, immediately after a passage in "Étouffés" Harmonics.

Sign for the "Étouffés" Harmonics: 

As these Harmonics are to be used principally in quick Passages and chords in rapid succession, *all* the following Examples must be practiced in a very animated movement, *Allegro molto*. (The Harmonic Guide will be found of great service for these and the following Harmonics)

Right Hand.



The abbreviation *vib.* (vibrate) placed under or above a particular note, indicates that the whole of the Left hand is to be removed *instantly* from the strings, to insure a full vibration not only to the last note played, but also to those before (See the four next Examples)



When passages in "Étouffés Harmonics" move out of the compass of the Octave covered by the extended left hand, (in ascending or descending, that hand must gently glide on the required strings, without jerk, or taking it off, and still preserving its same extended position.

Right Hand.



(11) *riten.* 9

(12)

(13)

(14)

Detailed description: This block contains four musical exercises labeled (11) through (14). Each exercise is written on a grand staff (treble and bass clefs). Exercise (11) features a 'riten.' (ritardando) marking and a '9' indicating a measure rest. Fingerings like '3 2 1 x' and '3 2 1' are shown above notes. Exercises (12), (13), and (14) continue with similar rhythmic and melodic patterns, including triplets and slurs.

EXAMPLES in which the first finger of the Left hand is used.

(15)

(16)

(17)

Detailed description: This block contains three musical exercises labeled (15), (16), and (17). Exercise (15) features a 'fz' (forzando) marking and fingerings '3 2 1 x 1 2 3' and '1' above notes. Exercises (16) and (17) continue with similar rhythmic and melodic patterns, including slurs and fingerings.

EXAMPLES in which the second finger of the left hand is used.

(18)

Detailed description: This block contains two musical exercises labeled (18) and (19). Exercise (18) features a 'fz' marking and fingerings 'x 2 x 1 2 3' and '3 2 1' above notes. Exercise (19) continues with similar rhythmic and melodic patterns, including slurs and fingerings.

SEMI ÉTOUFFÉS HARMONICS

See Figure 5 (Plate 1)

I give to these Harmonics the name of *Semi Étouffés*, for the following reasons; *First*; That the side of the first finger crossing the strings being not so fleshy and round as the palm of the hand, gives a much more clear tone than that obtained in the *Étouffés Harmonics*, *Secondly*, That the smallness of the finger affording great facility in removing it from the strings, when a full vibration is required, or again replacing it when necessary, the *Semi Étouffés Harmonics* may be said to be almost of the same family as the *Single, Double, and Triple Harmonics*, and blend so happily with them, in tasteful as well as in spirited passages, as to produce effects hitherto thought impossible.

The shortness of the first finger, compared with the extension of the whole left hand, in *Étouffés Harmonics* will show at once that, extended Arpeggios, Chords, and passages comprising intervals of Sixths, Sevenths and Octaves, are here out of question, and therefore must remain the propriety of the *Étouffés Harmonics*.

As the first finger will have to move on the strings quickly and almost incessantly, great attention must be paid to effect that motion very gently, in a gliding manner and without jerk or removing the finger from the strings, except when the abbreviations *vib.* or *v.* are placed under or above a note. (See Page 7)

It is scarcely necessary to add to these observations that the pressure of the side of the first finger must be exactly *on the middle of the strings* as usual.

Sign for the *Semi Étouffés Harmonics*. (~~~~~)

EXAMPLES.

(1) (~~~~~)

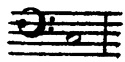

(2) (~~~~~)

It must have been remarked in many passages of the above examples (especially in the slow ones), that the first finger of the right hand is used in preference to the thumb; the reason of this is, that the respective position of that first finger bringing its fleshy part in contact with the string, produces a sound infinitely more clear and mellow than that of the thumb, which vertical position is somewhat checked by the crossing of the left first finger, (in ascending passages more particularly) and consequently cannot strike the string, exactly with the middle part of it as is usual.

Respecting the *Semi-Étouffés Harmonics* played with the left hand, the observations set forth a few pages back for the *Étouffés Harmonics* with that hand are to be applied to these, therefore nothing of importance can be added on the subject.

Before proceeding further, I once more urge the Harpist to pay the greatest attention to the proper pressure of the left hand in the *Étouffés Harmonics*, and that of the first finger of the same hand in the *Semi-Étouffés Harmonics*, as from the extreme nicety of that pressure wholly depends the clearness of tone so essential in obtaining the following *most important* particular, *viz.* that of happily blending together these New Harmonics with the others. The Harpist will no doubt, at first find it difficult to place at once the Left hand or the first finger on *exactly* the middle of the strings; but not more so than a beginner who has almost the same difficulty to surmount in attempting the usual Harmonics, and I am convinced by *daily experience*, that with the use of the Harmonic Guide, these new acquirements can be attained with as much certainty and facility as the Common Harmonics.

TWO THIRD HARMONICS.

The Two Third Harmonics, chiefly used with the Left hand, are so called, on account of the Palm of the hand pressing *on the Two Thirds of the string*, (reckoning from the sounding board) which lay *one sixth part higher* than the Common Harmonic, this particular causes the sound produced to be a *Twelfth* higher than the fundamental note or open string, instead of being its octave as usual; Per Example, if the fundamental note or open string be this C  its three quarter Harmonic will be this G  and so on. (See Figure 3, Plate 2, and the Exercises beneath.)

This new mode gives the Harpist the means of obtaining many double and triple Harmonics, as well as various new passages, which otherwise would be impracticable (See New Effects (Bochsa)

the Examples following the next Exercises) At first, it may be found rather puzzling, to have to strike one string, to produce the sound of another; the more so, as for the sake of Good Harmony, the note intended to be heard, is always written instead of that really played; and I recommend the practice of the four next Exercises which no doubt will familiarise the Performer with this novelty.

This sign S and its respective position on the staff, will indicate the string which is to be struck, the mark \circ will be on the Harmonic note as usual.

EXERCISES to facilitate the reading and playing of the *Two Third Harmonics*.

(1)

Exercise (1) consists of three staves. The top staff, labeled 'Sounds produced', shows a sequence of notes in treble clef. The middle staff, labeled 'Notes Written', shows the same sequence of notes in treble clef, with a circled 'o' above each note and a circled 'S' below each note. The bottom staff, labeled 'Strings Struck', shows the corresponding string numbers (1-6) for each note. Vertical dashed lines connect the notes across the three staves.

(2) (3)

Exercises (2) and (3) consist of two staves each. The top staff is labeled 'Notes Written' and the bottom staff is labeled 'Strings Struck'. Exercise (2) shows a sequence of notes in treble clef with circled 'o's above and circled 'S's below. Exercise (3) shows a similar sequence of notes and string numbers.

(4)

Exercise (4) shows a single staff labeled 'Left Hand' in treble clef. It contains a sequence of notes with circled 'o's above and circled 'S's below. Below the staff, two triangles point to the notes with the text 'same string' written inside them.

The four next Examples show the Double and Triple Harmonics gained by this New Acquirement.


	Highest Harmonic fourth in the usual way.	Fourths gained.	Highest Harmonic fifth in the usual way.	Fifths gained.
--	--	-----------------	---	----------------

Left Hand.

	Highest Harmonic Sixth in the usual way.	Sixths gained.	Highest Triple Harmonic in the usual way.	Triple Harmonics gained.
--	---	----------------	--	-----------------------------

Left Hand.

Let it be observed that two of the above Examples comprising a succession of fifths, which according to the rules of Harmony are reprobated, are only given to show some of the advantages of the **Two Third Harmonics**, and not as a *Musical Exercise*; It rests of course with the discernment and scientific knowledge of the Harpist to employ this kind of combined notes properly

To bring out the chords contained in the last Example with clear and full vibration, they must be well arpeggiated and the part of the palm of the hand near the little finger be more elevated than the part near the ball of the Thumb, in order to catch the exact **Two Thirds** of the strings which varies according to the different lengths of them; (See Curve 2— Figure of the Harp Plate 4) Although **Harmonic Seconds** and **Thirds** higher than  belong to the class of *Altissimi Harmonics*, which will be duly explained in pages 25 and following, there are cases when these intervals are taken in *Two Third Harmonics*.

EXAMPLE.

	Highest Harmonic second in the usual way.	Seconds gained.	Highest Harmonic third in the usual way.	Thirds gained.
--	--	-----------------	---	----------------

Left Hand.

To facilitate skip and other Harmonic passages, it is some times found expedient to take low **Single, Double, and Triple Harmonics**, in **Two Third Harmonics**. (See next Examples)

It is important to observe that to bring out the *Double and Triple Two Third Harmonics* with a distinct and full vibration, the fingers must pinch the strings with considerable force.

Here follow several Examples illustrating some of the passages which can be obtained by intermixing the *Two Third Harmonics* with *Single and Double Harmonics*, (these latter to be performed with the right hand)

EXAMPLES.

(1) *Mod^o*

(2) *Mod^o*

(3) *Mod^o*

(4) *All^o*

When Scales are too quick to be played with a single hand in the usual way, but not sufficiently so to use the *Étouffés* or *Semi Étouffés Harmonics*, the *Two Third Harmonics* then, are in requisition. (See the two next Examples)

(5) *Mod^o*

(6) *Mod^{to}*

Musical notation for exercise (6) in C major, 2/4 time. The piece is marked *Mod^{to}*. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A first finger fingering is indicated at the beginning.

(7) *All^o*

Musical notation for exercise (7) in C major, 2/4 time. The piece is marked *All^o*. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A first finger fingering is indicated at the beginning.

(8) *Mod^{to}*

Musical notation for exercise (8) in C major, 2/4 time. The piece is marked *Mod^{to}*. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A first finger fingering is indicated at the beginning. A *cres.* (crescendo) marking is present in the right hand.

(9) *All^o*

Musical notation for exercise (9) in C major, 2/4 time. The piece is marked *All^o*. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Musical notation for exercise (10) in C major, 2/4 time. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

(10)

Musical notation for exercise (10) in C major, 2/4 time. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

(11)

Musical notation for exercise (11) in C major, 2/4 time. The piece is marked *Lento*. It features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

(12) *Moderato, Grazioso.*

(13) *Allegro.*

(14) *All^o Marziale.*

In the next Example, the double Semiquavers, with a *fz* under them, must be strongly accentuated, and the following double Semiquavers and Crotchets marked thus, *p, pp* played in *Diminuendo*; care being taken that the whole of these three double notes are given in so smooth and blended a manner as to sound nearly as *one note of long value* agitated by a slight undulated vibration.

as thus.

instead of thus.

This effect may prove hereafter of great advantage to the Composer, inasmuch as it will be a step towards obtaining on the harp, that important desideratum, viz. of giving due vibration to notes of long value in slow movements.

Lento.

(15)

First system of musical notation for exercise (15). It features two staves with chords and dynamic markings: *fz*, *pp*, *fz*, *p*, *pp*, *fz*, *pp*, *fz*, *pp*, *fz*, *pp*.

Second system of musical notation for exercise (15). It features two staves with chords and dynamic markings: *fz*, *pp*, *fz*, *pp*, *fz*, *pp*, *fz*, *pp*, *fz*, *pp*.

ritard. - - - -

Third system of musical notation for exercise (15), ending with a ritardando. It features two staves with chords and dynamic markings: *fz*, *pp*, *fz*, *pp*.

(16) *All^o ben leggiero.*

First system of musical notation for exercise (16). It features two staves with eighth notes and chords.

Second system of musical notation for exercise (16). It features two staves with eighth notes and chords.

Third system of musical notation for exercise (16). It features two staves with eighth notes and chords, ending with a 21x repeat sign.

The *Two Third Harmonics* with the **Right hand** are sometimes used in skip passages as they facilitate their performance.

EXAMPLES.

(1)

Right Hand.

(2)

Right Hand.

CHROMATIC SCALES IN HARMONICS , *without the motion of one single Pedal .*

Chromatic Scales in ascending and descending on the **Harp**, have always been considered extremely difficult, if not impossible; owing to the necessary rapid motion of so many **Pedals**, and that of being compelled to strike twice the same string, which precludes of course all attempt at a quick and **Brilliant** execution; but now, by a skilful combination of the *Common Harmonics and Two Third Harmonics*, these passages can be produced with the greatest ease and effect, and without making use of a **Pedal** thro' out the **Scale**, either in ascending or descending.

EXAMPLE (The **Harp** being in *C \flat* , fix at once the *D \sharp* and *C \sharp* , and after which, the **Pedals** are not to be touched during the **Scale** All the notes to be given very smooth and with a perfect equality of tone.)

Right Hand.

Left Hand.

Chromatic Scales in the same manner can be obtained in **Every Key**, care being taken before beginning that the **Pedals** are so arranged as to leave the seventh of the chosen **Key Flattened**, and its **Fourth and Fifth Sharpened**.

in C \flat , (Fix F \sharp and G \sharp , and take off B \flat)

Musical notation for exercise in C flat, featuring a treble and bass staff with a complex chromatic passage.

in D \flat , (Fix G \sharp and A \sharp , and take off C \sharp)


Musical notation for exercise in D flat, featuring a treble and bass staff with a complex chromatic passage.

in B \flat , (Fix E \flat and F \sharp , and take off A \flat)

Musical notation for exercise in B flat, featuring a treble and bass staff with a complex chromatic passage.

in E \flat (Fix A \flat and B \flat and take off D \flat)

Musical notation for exercise in E flat, featuring a treble and bass staff with a complex chromatic passage. Includes a star symbol and the text '&c.' at the end.

* When Single Two Third Harmonics with the Left hand, reach higher than C  they are taken with the first finger.

EXERCISES on CHROMATIC PASSAGES Produced without the motion of the Pedals.

(Put the Harp in C \flat)

Musical notation for exercise (1), featuring a treble and bass staff with a chromatic passage. Includes markings 'dol.' and 'cres.'.

(Fix C \sharp)

Musical notation for exercise (2), featuring a treble and bass staff with a chromatic passage.

(3) (F# Eb)

Musical notation for exercise (3) in C major, featuring a sequence of triplets in both the treble and bass staves.

(4) (Fix D#)

Musical notation for exercise (4) in D major, featuring a sequence of chords with a '1 x' marking above and below the notes, and a '(Bb off)' marking in the bass staff.

And te Grazioso.

(F# Eb.)

delicato.

(F#)

Musical notation for exercise (5) in F# major, marked 'And te Grazioso' and 'delicato', featuring a sequence of chords and a triplet.

(C#)

delic: (F#)

(F#)

rf

rf

(F#)

(Eb)

(C#) riten.

Musical notation for exercise (6) in C# major, marked 'delic:' and 'riten.', featuring a sequence of chords and dynamics markings 'rf'.

(Eb)

(Bb G#)

Con Anima.

Musical notation for exercise (7) in E-flat major, marked 'Con Anima' and 'Vivo', featuring a sequence of chords and dynamics markings 'fz' and 'ritard.'.

(Fix A# G#)

(F#)

Vivo e sempre legg.

Musical notation for exercise (8) in A# major, marked 'Vivo e sempre legg.' and 'pp', featuring a sequence of chords.

riten. - - -

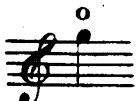
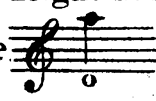
Musical notation for exercise (9) in F# major, marked 'riten.', featuring a sequence of chords.

ALTISSIMI HARMONICS

The "Altissimi" Harmonics (or Harmonics on the upper part of the Instrument) are of the same class as that of the single, double, and Triple Harmonics of which they form a continuation; They are like them produced by pressing the middle of the strings, and can be performed by both hands, but the Positions are different as will be seen hereafter.

SINGLE "ALTISSIMI" HARMONICS

with the Right Hand See Fig.1(Plate 2)

The highest single Harmonic hitherto taken with the Right hand being  the "Altissimi" Harmonics begin from the next note above  (See the first and second Examples.)

Care must be taken in performing the highest five notes, that the part of the first finger nearest to the nail, presses very firmly the middle of the string, while the thumb strikes it with considerable force and a jerk sufficiently violent to throw off the whole hand from the sounding board.

Sign for *Single Altissimi Harmonics* 

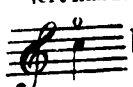
Sounds produced 

EXAMPLES.


Right Hand. 

SINGLE "ALTISSIMI" HARMONICS

with the Left Hand; See Fig.2(Plate 2)

This C  being generally the highest single Harmonic note the Left hand can take with the usual position, the "Altissimi" Harmonics are to commence from the above note.

EXAMPLES.


Left Hand. 

New Effects (Bochs)

WITH BOTH HANDS.

Nota The Left hand lower Cs, in the four next Examples, are marked with the Sign \triangleleft , as it is better to take the new position at once, to prevent unnecessary changes.


DOUBLE "ALTISSIMI" HARMONICS
in Seconds, Thirds, Fourths, Fifths and Sixths.
with the Right hand.

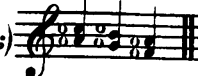
For the position necessary to perform the *Double "Altissimi" Harmonics* (or *Double Harmonics* of which the upper note do not reach higher than  See Fig. 4 (Pl. 3)

EXAMPLE, Double Harmonics in Thirds.

Right Hand. 


Harmonic Seconds are obtained in the same manner.

EXAMPLE.  See. Sec.

The above position may also be used for the performance of two or three lower Double Harmonics, when the Harpist cannot produce them freely with the position delineated in Figure 1 (Plate 1);  or to avoid an awkward derangement of the hand when a quick succession of Double Harmonics embraces the compass of both the lower and upper Harmonics. (See the next Example)

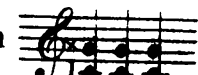
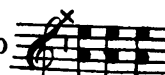
Allegretto.



This D and G,  being the highest Harmonic fourth which can be obtained with the position for the Double Harmonics, See Figure 1 (Plate 1) the fourths above become "Double Altissimi Harmonics"; and the position described in Figure 4 (Plate 3) is to be employed; Care being taken to extend as much as possible the little finger on the strings towards the ball of the thumb, to secure a full tone to the upper note.

EXAMPLE of "Altissimi" Harmonic Fourths.

R. H. 

The "Altissimi" Harmonic Fifths begin from  and extend to  for the position enabling their performance, See Figure 5 (Plate 3)


The Figure 6 (Plate 3) will indicate the position of the right hand in performing the Double "Altissimi" Harmonics in Sixths.

EXAMPLE, of Double "Altissimi" Harmonics in Sixths.

Right Hand. 

When these Sixths happen to be intermixed with Lower Harmonic Sixths, the above position must be employed for both.

EXAMPLES.

R. H. 

'ALTISSIMI' HARMONIC APPOGIATURAS

Which can be performed with the position of the hands prescribed for the Double "Altissimi" Harmonics in *Seconds and Thirds*; See again Figure 4 (Plate 3)

EXAMPLES with the Right hand.

(1) Musical notation for the first example, showing a melodic line with double harmonics and fingerings. The notes are marked with '1' and 'x'.

(2) Musical notation for the second example, showing a similar melodic line with double harmonics.

The observations I have before made in Page 27 relative to a series of lower and upper Double Harmonics, being taken with *one same* position, are also to be applied to appoggiatura passages.

EXAMPLES.

(1) Musical notation for the first example, featuring a treble clef and a bass clef with double harmonics. The notes are marked with '1' and 'x'.

(2) Musical notation for the second example, marked *And te con moto.* and *p*. It features a treble clef and a bass clef with double harmonics. The notes are marked with '1' and 'x'.

(3) Musical notation for the third example, marked *Graz.* and *(B \flat)*. It features a treble clef and a bass clef with double harmonics. The notes are marked with '1' and 'x'.

(4) Musical notation for the fourth example, marked *dolciss:*. It features a treble clef and a bass clef with double harmonics. The notes are marked with '1' and 'x'.

EXAMPLES of "Altissimi" Harmonic Appoggiaturas with the Left hand.

(1) Musical notation for the first example, showing a melodic line with double harmonics and fingerings. The notes are marked with '1' and 'x'.

(2) Musical notation for the second example, showing a similar melodic line with double harmonics.

Left Hand.

QUADRUPLE "ALTISSIMI" HARMONICS

Same position as for the Triple "Altissimi" Harmonics, with the difference that the Thumb and three fingers are here used at the same time.

All the observations set forth for the precedent Harmonics, are to be applied to these.

EXAMPLE.

EXAMPLE of Triple and Quadruple "Altissimi" Harmonics intermixed with other Harmonics.

Adagio sosten.

The following Miscellaneous Passages are intended as an illustration (necessarily much compressed owing to the limits of this work), of what I before said respecting the many advantages which can be derived from Harmonics produced with the above position of the hands; As these Harmonics are to acquire an importance paramount to the diversity of resources they will unfold, and entirely independent of the Triple and Quadruple Harmonics, it is proper that a distinct appellation should be given to them, and I shall therefore henceforth call *all Harmonics* obtained with the said position

(except the Triple and Quadruple "Altissimi" ones) *Leggiere Harmonics* (or Light Harmonics). This name I have chosen because it conveys to the mind an idea of the delicate, sprightly, and gentle manner in which they are to be performed, as well as the graceful and playful character of the different passages they give the means of producing.

In going through the Miscellaneous Examples, the Harpist will perceive that in several cases the marks which indicate the *Leggiere Harmonics* are placed upon notes belonging to Harmonics already explained, and consequently that the former infringe on the rights of the latter; but this is done, 1st. To avoid too many hasty changes of position, and the breaking of the time which necessarily results from them. 2d. To obtain more quickness of execution, than can be expected from Single, Double, and Triple Harmonics when played with their respective positions, as in producing these latter, *the same hand* is obliged to press and strike the strings, which it is obvious must impede the progress of a quick passage, instead of which in performing the *Leggiere Harmonics*, *one hand* strikes and *the other* presses the strings, and therefore can move with considerable swiftness on any part of the instrument; and 3d. To preserve throughout the Melody or passage, the same quality of tone, which must be said is more pure, soft, and beautiful in this present position than in any other, and it is much to be regretted that this mode of producing Harmonics cannot be used with both hands separately.

It is further observed that in "Leggiere" Harmonics, *the fingering set down for one hand, is invariably to be applied to the other*; Per example, if a passage is to be performed with the 1st. 2d. and 3d. fingers of the right hand, the 1st. 2d. and 3d. fingers of the left hand are those to press the middle of the strings, or if several notes are taken with a particular finger of the right hand, the corresponding one of the left must be used (The same rule is to be attended to for the other combinations of fingering)

The Thumbs are seldom employed, but in passages comprising octaves or extended Arpeggios. — An extreme delicacy of touch, and flexibility of the fingers, to assist their spontaneous removal from the strings, are particulars *so important* to observe in performing the *Leggiere Harmonics*, (inasmuch as they are the only means of insuring a clear and full vibration) that I cannot refrain from once more urging the Harpist to bear them *constantly in his mind*; The Letter *V*, (as in the *Étouffés* and *Semi-Étouffés* Harmonics) will point out, throughout the following Miscellaneous Examples,

(21) *All^o* * * * * * (22) * * * * *

(23) * * * * * (24) * * * * *

(25) *Mod^{to}* * * * * *

(26) * * * * *

(27) * * * * *

(28) *Andante*

Founded on "Robin Adair"
 (29) *And.te sosten:*

riten.

riten. vivo

Vivo *ri - - - tard - - -*

Various other kind of Harmonics might be produced on an open string, but not being of a nature to prove useful, (that *great object* at which all Novators must aim);* I shall here close my Instructions on New Harmonics, in requesting the Harpist attentively to peruse the Annexed Comparative Table, which, with a frequent reference to the matters already demonstrated and exemplified, will make him thoroughly acquainted with all the variegated and fanciful forms under which *Harmonics* are presented to him; and it may be said, without fear of being guilty of partiality, that from the combination of all these new effects, (employed with skill and discernment) will spring up an entirely new Instrument, far superior to the *Musical Glasses*, or indeed to any other on which Harmonic sounds have been attempted, both as far as regards Compass, power of execution, or advantage of performing several parts at once.

The Example following the Comparative Table, founded on Haydn's Hymn, and which comprises nearly every kind of Harmonics, will prove, I trust, (although in a small compass) the truth of the above assertion.

(* To prove how fruitless are the Attempts at Novelty, when not grounded on real advantages and for Scientific purposes; I shall just mention Two, which were formerly made to enlarge the range of Harmonics on the Harp, One, by the late Krumpholtz (a distinguish'd Composer) about 50 Years ago, and the other of a more recent date, by Casimir, the favorite pupil of Madame De Genlis, the Celebrated Authoress. Krumpholtz's Contrivance was to obtain a quick diatonic succession of single notes, (in descending) by sweeping across the middle of the strings the first finger of the right hand, its nail striking them in a particular manner; but its futility & the impossibility of rendering it worthy of being introduced in any regular piece, that "enfantillage" was soon abandoned. Casimir, aimed at a bolder mark, and ventured to perform in Harmonics, various rapid passages; but as he used only the two Thumbs, no combined notes, no Bass, in short, No Harmony, whatever could be obtained, and although he moved his two Thumbs with surprising agility, it was not long, before the Sonatas of Bocherini and other Compositions of which Casimir used to play the upper part or melody only, were found by real Musicians a frivolous and ridiculous performance, bare of any benefit to the Art, (the more so, as the Tone was bad, being stifled by the two palms of the hands continually in contact with each other,) and Casimir was forgotten and left with his Tutoress, to enjoy the charms of her "Égratignures," "des petits oiseaux," "des pincés"* and other niaiseries, all whimsical passages belonging to her Harp System. (See the Harp Method by Madame De Genlis)

* Scratches, little birds, pintches.

w Effects. (Bochsa)

HAYDN'S GERMAN HYMN.

"God preserve the Emperor"

All in Harmonic Sounds.

Andante Sostenuto. *mf* *dolce*

or *ad lib.* *riten.* *esp:* *con gusto* *cres:* *fz*

dolce *mf* *veloce* *cres* *ritard:* *fz*

a tempo *v* *Dolcissimo*

The musical score is arranged in five systems. The first system shows the piano and organ parts with a tempo marking of 'Andante Sostenuto' and dynamics of 'mf' and 'dolce'. The second system includes 'or' and 'ad lib.' markings, along with 'riten.' and 'esp:' (espressivo) markings. The third system features 'con gusto', 'cres:' (crescendo), and 'fz' (forzando) markings. The fourth system includes 'dolce', 'mf', 'veloce', 'cres', and 'ritard:' (ritardando) markings. The fifth system is marked 'a tempo' and 'Dolcissimo', with various articulation marks like 'v' (accents) and '1' (fingerings). The organ part in the second system has a 'riten.' marking and a wavy line indicating a tremolo effect. The piano part in the fourth system has a 'ritard.' marking and a wavy line. The organ part in the fifth system has a 'Dolcissimo' marking and various articulation marks.

(F# G# Bb)

ri - - - - - tard: a tempo

fz *dolce*

Vivo riten: *Appassionato* *leggieriss:*

fz fz *Vivo riten:* *Appassionato* *leggieriss:* *cres:* *riten:*

Cadenza

Mod to

con gusto *ritard* *fz fz fz fz*

Accel: ritard:

fz dim: *p* *fz* *p*

All^o assai

mf *p* *mf* *p*

Ac - - - - - ce - - - - - le - - - - - rall

riten *cres:*

* — * — * — * — * — * — * — * — * — * — *

do

riten: Moderato

riten:

All.^o

cres: Piu presto

riten: f^z

cres: Moderato

riten: f marcato

animato Echo Echo lento

Echo

Ac - ce - le - ran - do

ri - tard

* — * — * — * — *

riten: con fuoco

animato

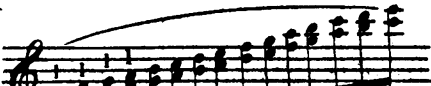
cres: f

ritard

rallent: ppp

OF THE DOUBLE AND TRIPLE GLISSANDO


These passages consist of rapid successions of Double and Triple notes with one hand, in ascending and descending, produced by sliding certain fingers on the strings.

No doubt, quick ascending successions of Double notes in Thirds with the right hand thus,  have been tried before, as nothing is

more easy than to sweep rapidly the first and second fingers over the strings in a flimsy and trifling manner, as a mere trick and without any regard to time, good tone, equality of notes, or attention to the rules of Harmony, (this mode of playing I have condemned many years ago in my first Instruction Book) but that passage, and many others derived from the same source, have *not yet* been made an interesting and essential part of a regular and scientific performance as they might have done, if judiciously improved and well digested; Hence arises the cause why *Quick successions of Double and Triple notes* with one hand are not to be found in Harp music, and *this* is the more to be regretted, when we consider that Instrument in other respects gives the power of performing with each hand more than one part at a time.

This defect, however, will be entirely removed by the Introduction of the Double and Triple Glissando Passages; and the Harpist will no longer be deprived of effects, which, in fact so exclusively belong to the Harp, that no other instrument can perform them with the same velocity and brilliancy.*

* Those severe Critics, I described in the preface of this Book, will probably object to the sliding of two or more fingers on consecutive strings, as against the rules of good fingering; but let me ask them in what does Good Fingering consist? is it not in disposing of the fingers in the best possible manner for performing every passage with facility and neatness? Granting this, can any fingering which insure the above advantages, be otherwise than correct and legitimate?

I should certainly not recommend the consecutive sliding of the Thumb alone, or of one single finger over the strings, thus  to obtain

DOUBLE GLISSANDO PASSAGES

in Ascending.

To perform properly these passages, care must be taken that the two fingers required should not glide too quickly or slightly on the strings, but on the contrary press steadily and forcibly on them, in order to obtain for both notes a perfect equality of tone, making the passage sound as if it were performed by *two distinct instruments*; This pressure of the fingers will also give the harpist that controul over them which will enable him to stop with certainty on the necessary notes, and to produce at will, the *Pianissimo, Piano, Crescendo, Forte* or *Fortissimo*.

Sign for the Double Glissando 

GLISSANDO PASSAGES *in Ascending Thirds.*

with the Right Hand.

See Figure 6 Plate 2

The last double note of a "Glissando" passage, generally is to be struck with more force than the others (unless otherwise marked by the Composer). The *fz* occurring in the first Examples will remind the Harpist of this rule, and it is also important to observe that this *last double note* must be given by gently bending the fingers.

EXAMPLES.

All?

(1)

Right Hand.



no more than what can be done infinitely better by employing the usual fingering; but as a rapid succession of Double and Triple notes with one hand cannot possibly be produced effectively without the sliding of two or more fingers, and that the Harpist cannot afford to reject (on account of old prejudices) brilliant passages which augment considerably the resources and consequence of the instrument, the sliding (or Double and Triple "Glissando") must therefore become an important part of Harp fingering, as many new dispositions of the fingers have of late been adopted on the Piano, Violin, &c. &c. for the purpose of encreasing the powers of execution (See the works of Hummel, Herz, Moscheles, Spohr, Mayseder, Paganini &c. &c.)

All^o

The first note of each triplet to be well accentuated.

All^o scherzando

The Double Glissando in descending

in Thirds.

in Sixths.

in Octaves.

or 2 3 2 3 2 3 2 3

having been explained in my other Books of Instructions (and since copied in various methods) shall not of course be again dwelt upon, (although these passages are so little in use that they could without much impropriety be classed among the new acquirements) and if they occur in some of the next Examples, it is owing to their being so closely connected with the ascending Double Glissando, as not to be separated without danger of rendering the precepts and observations imperfect.

Double Glissando passages in Ascending and Descending.

Right Hand.

(1)

When successions of Ascending

New Effects (Bochsa)

Double notes are immediately followed by one or more descending Double notes, (and vice versa) the fingers which are to perform these latter, must be in readiness, and as close as possible to those which have to accomplish the succession, care being taken to effect that change of fingers, without any jerk of the wrist or break of the time. (See the Six following Examples)

(2)

(3) *All^o molto.*

(4) *Mod^{to}*

(5) *All^o*

*Allegro
Brillante.*

Effect

(9)

Effect

Effect

New Effects. (Bochsa)

Effect:

(10)

Allegro moderato

f

f

Detailed description: This system shows the first system of music for Effect (10). It consists of a grand staff with treble and bass clefs. The tempo is marked 'Allegro moderato'. The music features a series of eighth-note chords in the right hand, with some triplets. The left hand provides a simple harmonic accompaniment. Dynamics include a forte (*f*) marking in both hands.

Effect (11)

All.^o

Detailed description: This system shows the second system of music for Effect (11). It is marked 'All.^o' (Allegro). The right hand has a more complex rhythmic pattern with eighth and sixteenth notes. The left hand continues with a steady accompaniment. There are some fingerings indicated (1, 2, 3) and a triplet in the right hand.

Detailed description: This system continues the music for Effect (11. It features a triplet of eighth notes in the right hand with a '+' sign above it. The left hand has a consistent accompaniment. Fingerings 1, 2, 3 are shown for the triplet.

Detailed description: This system continues the music for Effect (11. It shows a continuation of the rhythmic patterns in both hands.

(12)

All.^o
Mod.^o

f con fuoco

Detailed description: This system shows the first system of music for Effect (12). The tempo is marked 'All.^o Mod.^o' (Allegro moderato). The music is marked 'con fuoco' (with fire) and 'f' (forte). The right hand has a series of chords with eighth notes. The left hand has a simple accompaniment.

Detailed description: This system continues the music for Effect (12. It shows the continuation of the 'con fuoco' section.

ben marcato

Detailed description: This system continues the music for Effect (12. It features a series of chords in the right hand, some with a '8^a' marking. The left hand accompaniment is consistent.

legg: Effect:

Detailed description: This system shows the final system of music for Effect (12. It is marked 'legg:' (leggiero). The dynamics range from *p* (piano) to *pp* (pianissimo). There is a 'dim:' (diminuendo) marking. The music concludes with a final chord in both hands.

*Allegro
Brillante*

(13)

f *fL* *f*

Allegro

(14)

f - *p* *cres* *f*

Effect.

f - *p* *cres:* *f*

p *cres:*

dim:

cres:

Effect

Andante

When the left hand is called upon to play one of the small notes forming the Turn, (See the last bar of the two next Examples and the whole of that which follows them) that note is to be given with lightness, and well blended with those of the right hand.

Effect

Andante molto sostenuto

(4)

con esp: *mf* *ritard*

Effect

Andante grazioso

(5)

Dolce *Marcato* *f* *riten:*

Effect

Moderato amabile

(6)

Dolce *con gusto* *fz* *dol:*

All? Brillante ben marcato

(7)

ff

pesante

con fuoco

When the Left hand owing to some particular kind of accompaniments, cannot leave the lower part of the Instrument, The Double Turn is to be performed *entirely* with the right hand (See the next Example). This manner of playing "Glissando" Double Turns is somewhat difficult, and the Harpist in practising it must be very careful to move the hand as little as possible.

(8)

Andante

p dol.

dim.

fz

fz

DOUBLE GLISSANDO PASSAGES .
in Ascending Thirds with the Left Hand.

See Figure 7 Plate 2 .

All the rules laid down for the Thirds with the right hand are here to be applied.

EXAMPLES.

(1)

fz

fz

fz

New Effects (Bochs)

(2)

Musical notation for exercise (2) in C major, 2/4 time. The right hand plays a sequence of chords with a glissando effect, indicated by a '2' above the notes. The left hand plays a bass line with a forte (*fz*) dynamic. The exercise consists of eight measures.

(3) *p*

Musical notation for exercise (3) in C major, 2/4 time. The right hand plays a sequence of chords with a glissando effect, indicated by '1 1 1 1' above the notes. The left hand plays a bass line with a forte (*fz*) dynamic. The tempo is marked *Allegro*. The exercise consists of eight measures, with a *cres.* (crescendo) marking in the final two measures. The piece ends with a double bar line and a repeat sign.

All^o con fuoco

(4)

Musical notation for exercise (4) in C major, 2/4 time. The right hand plays a sequence of chords with a glissando effect, indicated by a '2' above the notes. The left hand plays a bass line with a forte (*f*) dynamic. The tempo is marked *All^o con fuoco*. The exercise consists of eight measures, with a *fz* dynamic marking in the final measure. The piece ends with a double bar line and a repeat sign.

In Ascending and Descending.

(5)

Musical notation for exercise (5) in C major, 2/4 time. The right hand plays a sequence of chords with a glissando effect, indicated by a '2' above the notes. The left hand plays a bass line with a forte (*ff*) dynamic. The exercise consists of eight measures, with a *fz* dynamic marking in the final measure. The piece ends with a double bar line and a repeat sign.

DOUBLE GLISSANDO PASSAGES

in Ascending Sixths with the Right hand

See Figure 1 (Plate .3) and the different observations in Pages 43,44, and 45.

(1) *All^o*

Musical notation for exercise (1) in C major, 2/4 time. The right hand plays a sequence of chords with a glissando effect, indicated by a '2' above the notes. The left hand plays a bass line with a forte (*fz*) dynamic. The tempo is marked *All^o*. The exercise consists of eight measures, with a *fz* dynamic marking in the final measure. The piece ends with a double bar line and a repeat sign.

(2) *forzando* *All?*

Musical notation for exercise (2) in C major, 3/4 time. The right hand features a rapid ascending scale with a *forzando* dynamic marking and a crescendo hairpin. The left hand plays a simple accompaniment. The exercise concludes with a *All?* marking and a *fz* dynamic.

(4) *fz fz fz fz fz fz fz fz*

in Ascending and Descending.

Musical notation for exercise (4) in C major, 3/4 time. The right hand plays a series of eighth-note chords in an ascending and then descending sequence, marked with *fz* dynamics.

(5) *scherz* *All?* *p*

Musical notation for exercise (5) in C major, 3/4 time. The right hand features a *scherz* (scherzo) style eighth-note pattern with *All?* and *p* dynamics. The left hand provides a simple accompaniment.

cres.

Continuation of exercise (5) showing a *cres.* (crescendo) hairpin in the right hand.

(6) *All?* *fz fz fz fz fz fz*

in Ascending and Descending.

Musical notation for exercise (6) in C major, 3/4 time. The right hand plays a series of eighth-note chords in an ascending and then descending sequence, marked with *All?* and *fz* dynamics.

(7) *Mod to*


Musical notation for exercise (7) in C major, 3/4 time. The right hand features a complex eighth-note pattern with *Mod to* (moderato) and *fz* dynamics. The left hand provides a simple accompaniment.

Effect. 

(8) *leggiero.* *p* *All.* 

Effect. 



Effect. 

(9) *f* 

DOUBLE GLISSANDO PASSAGES.
in Ascending Sixths with the Left Hand.

See Figure 2 (Plate 3)

(1) *All.* *fz* 

Left Hand.

(2) *f* 

(3) *fz* *fz* 

in Ascending and Descending.

New Effects. (Bochs)

(1) *f* *p*

(2) *p* *f* *cres.*

Not to increase too much the bulk of this work, many Double "Glissando" passages in Sixths are here necessarily omitted, but as they are in general performed in the same manner as those just before exemplified and are liable to come under the observations laid down for the Double "Glissando" in Thirds, Strict attention to both will enable the Harpist to play with facility any rapid passages in Sixths, which may occur in future Harp Music.

Sixths, intermixed with Thirds, Fourths, and Fifths.

EXAMPLES.

(1) *All.* *f*

(2) *Mod.* *p* *cres.* *fz*

(3) *fz*

Scherzando

(3)

All.^o p

p

p

L.

L.

piu cres.

R.

f

DOUBLE GLISSANDO PASSAGES.
in Ascending Octaves with the Right Hand .

Same position as the preceding, with this difference, that the fingers are more extended.

(1)

All.^o

f

forzando

8

17

in Ascending and Descending.

(2)

f

3

fz

1 2

3 1 2 3

fz

2 3

1 2 3 1

2

8

(3)

All.^o Moderato. legg.^o

pp

3

1 2 3

1 2 3

legg:

8

Musical staff 1: Treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamic marking *fz* is present. Slurs are used over groups of notes.

cres.

fz piu cres.

mf

Musical staff 2: Treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamic markings *cres.*, *fz piu cres.*, and *mf* are present. Slurs are used over groups of notes.

piu forte

f

Musical staff 3: Treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamic markings *f* and *piu forte* are present. Slurs are used over groups of notes.

risoluto

ff con fuoco

manc.

ff

p

f

f

f

Musical staff 4: Treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamic markings *ff*, *p*, *f*, and *ff con fuoco* are present. Slurs are used over groups of notes.

dol.

il piu ff possibile

ff

f

fz

Musical staff 5: Treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamic markings *ff*, *dol.*, *f*, and *il piu ff possibile* are present. Slurs are used over groups of notes.

f (Db. Bb. Ab)

f

f

ff

Musical staff 6: Treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamic markings *f*, *f*, and *ff* are present. Slurs are used over groups of notes.

TRIPLE GLISSANDO PASSAGES with the Right Hand.

Same position as that for the Sixths, with this difference, that the second finger is employed as well as the third and the first.

Sign for the "Triple Glissando" 

(1) *All^o*



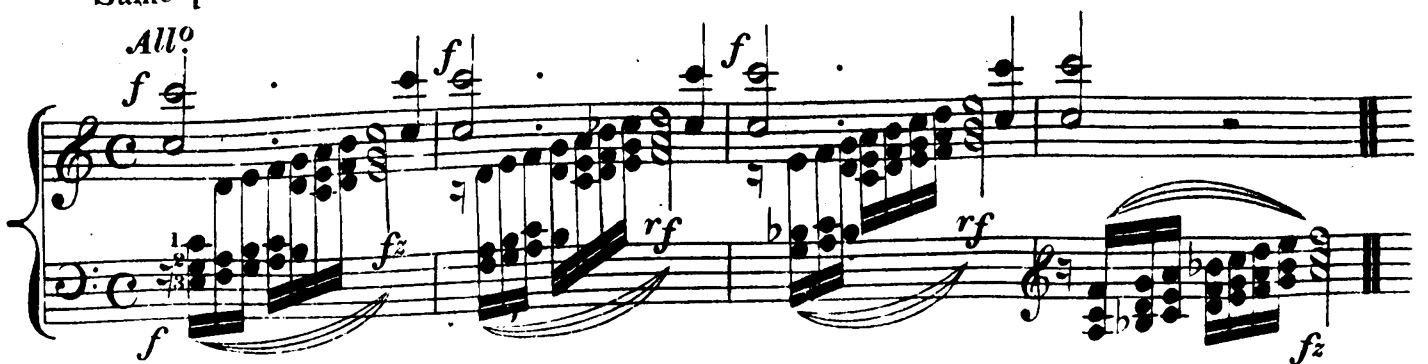
(2) *All^o molto.*





TRIPLE GLISSANDO PASSAGES with the Left Hand.

Same position as above.

All^o



IRREGULAR TRIPLE GLISSANDO PASSAGES.

These passages are produced *in Ascending*, by sliding *two* notes with the right hand, and *one* with the Left, and in *Descending*, by also sliding *one* note with the right hand, and fingering as usual those of the Left. The slided notes of the right hand are designated by the **Double Glissando Sign**  and the ascending slided notes with the left, with a single slur 

(1) *in Ascending.* *p* *cres.* *fz* *p* *fz* *p* *fz* *p*



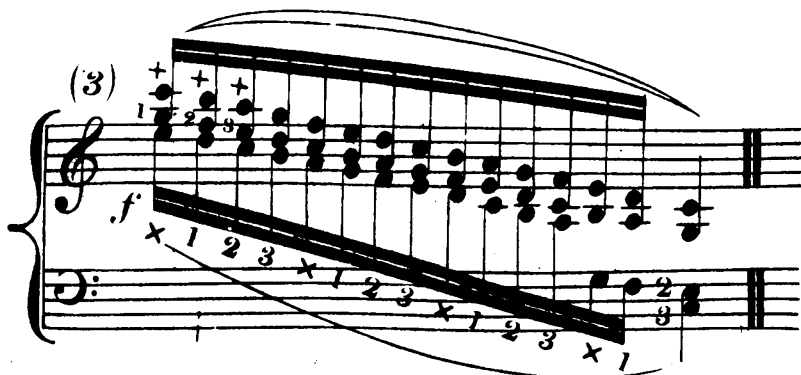
fz *strepitoso* *f*



(2) *in Descending.* *fz* *fz* *fz* *fz* *fz* *fz*



(3) *f*



EXAMPLE Founded on the Italian Air "Nel cor piu non mi Sento"

And Illustrating the different kind of Double and Triple Glissando passages as explained in the preceeding pages.

molto legg: dolce

Andante

pp

Piu facile

cres:

riten:

fz

cres: qua...

riten:

f

ff

fz

leggiaramente

14 qua.....

con energia

f

f

f

f

f

Scherzando

pp

riten:

Risoluto

fz

dolce

rall:

pp

rf

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system is marked 'molto legg: dolce' and 'Andante', featuring a double glissando in the right hand and a single glissando in the left hand. The second system includes a 'Piu facile' section with a double glissando. The third system features a 'riten:' section with a double glissando, followed by a 'cres:' section with a double glissando and a 'ff' dynamic. The fourth system is marked 'leggiaramente' and 'con energia', featuring a double glissando and a '14 qua.....' section. The fifth system is marked 'Scherzando' and 'Risoluto', featuring a double glissando and a 'dolce rall:' section.

The musical score consists of five systems of piano music, each with a treble and bass clef staff. The first system is marked *delicato a tempo* and *Dimin*, starting with a piano (*p*) dynamic. It includes a section with *con forza* and *ff* dynamics, and a *Prestissimo* section with a *8va* (octave) marking. The second system is marked *Sempre staccato* and *Ritard.*, starting with *pp* dynamics and ending with *con esp:* and *riten: fz*. The third system is marked *Presto molto leggiero.* and features *pp* dynamics. The fourth system is marked *All.^o* and includes *cres*, *pp*, *Sempre piu diminuendo*, and *Estremamente leggiero.* markings. The fifth system is marked *8va* and *a tempo*, starting with *pp* dynamics and ending with *ritard:*.

New Effects.(Bochsá)

Piu facile

First system of musical notation. Treble and bass staves. Dynamics include *f*, *fz*, and *f*. A *Pesante* marking is present at the end of the system.

Presto

Presto

Presto

Second system of musical notation. Treble and bass staves. Dynamics include *f*, *fz*, and *f*. Markings include *Pesante*, *dimin*, and *ova*.

Dolceissimo

riten:

riten:

Third system of musical notation. Treble and bass staves. Dynamics include *p*, *fz*, *p*, *fz*, *con fuoco*, *ff*, and *pp*. Markings include *Dolceissimo*, *riten:*, *cres:*, and *ova*.

Forzando

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*, *fz*, *ff*, and *fz*. Markings include *Forzando* and *riten:*. Measure numbers 17 and 18 are indicated.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f*, *fz*, *ff*, and *fz*. Markings include *cres:*.

OF THE MARTELLATO .

(or Quick reiteration of a same note)

To perform effectively the "Martellato," each note must be given in a Short, pointed and distinct manner, from the action of the fingers only, and not that of the wrist.

The "Martellato" will be called Single, when consisting of Single reiterated notes, and Double, when consisting of Double reiterated notes.

SINGLE "MARTELLATO" WITH THE RIGHT HAND.

EXAMPLES.

(1) Right Hand.

Andante Amabile.

(2) Dolce

sempre delicato.

fz

New Effects. (Bochsa.)

Cres *Grazioso* $\times 1$

rf *Cres:* *fz*

(G \sharp) D \sharp

Dim:

p *fz* *p*

(D \sharp)

smorz:

pp *pp* *riten:.....*

ben marcato.

Allegro con fuoco.

(3) $3 \times 1 \times$ $3 \times 1 \times$ $2 \times 1 \times$ $2 \times 1 \times$

ff *f* *f* *f* *f* *f* *f* *f*

il basso ben marcato.

$2 \times$ $3 \times$

fz *f* *fz*

con forza.

2

First system of musical notation, featuring a treble and bass staff with a complex melodic line in the treble and a supporting bass line.

Second system of musical notation, marked "XIX" and "Spiritoso". It features dynamic markings *f* and *p*, and includes the notes (Ab) and (A \natural) in the bass line.

Third system of musical notation, marked "molto brillante." and "Cres". It features dynamic markings *f* and *p*.

Fourth system of musical notation, marked "strepitoso." and "gva". It features dynamic markings *f* and *ff*.

Fifth system of musical notation, marked "(4)" and "ff". It features dynamic markings *f* and *ff*.

In the two following Examples, the 3^d 2^d and 1st fingers of the right hand, must strike their respective notes very lightly, and that with the thumb is to be well accentuated.

(5) 3 2 1 X 3 2 1 X 3 2 1 X 3 2 1 X 3 2 1 X 3 2 1 X 3 2 1 X 3 2 1 X 3 2 1 X

pp fz pp fz pp fz

Allegro Scherzando.

(6) p

p

con fuoco.

fz rf (F D H) fz fz

fz (G#) cres:

leggiero.

riten. a tempo

f p mf p

delicatissimo.

mf pp

Sempre dimin. 3 2 1 X X 1 X *a tempo.* 3 2 1 X

fz *riten.* (Ab) *fz*

p *p* *p* *p* *fz* *fz*

dolce. 3 2 1 X *fz* *Dolce.* 3 2 1 X

fz

piu p *riten.* *smorzando.*

Moderato con energia.

(7)

1 X 1 X

f sempre marcato.

f f f f f f f

1 X

f f f f f f f

1x1x
Dolce.
p

1x1x rf rf rf Dol:
rf p

1x1x Riten Dim. pp
fz p fz

(8) Allegro assai.
p delicatissimo.

x 2 1x1x 8va Cres.

loco

f *p* *rf*

1 x 1 x 1 x 1

1 x 2 1 x 2 1 x

x 2

x 2 1 x 1 2 x 1 2

con fuoco

cres: *rf* *f* *rf* *f*

x 1 2 3 x 1

x 1 2 3 1 x 1 x 2 x 1 2 3 x 2

SINGLE "MARTELLATO" WITH THE LEFT HAND.

(1) EXAMPLES.

Left Hand.

x 1 x 1 x 1 x 1

(2) *Andante con moto.*

dolce. *fz* *fz*

marcatissimo. *fz* *fz*

1 x 1 x *x 1 x* *2 x 1 x*

f Pesante

f

2 *3* *3* *2*

(Ab) 1x1x fz p fz (Ab) 71

DOUBLE "MARTELLATO" WITH THE RIGHT HAND.

EXAMPLES.

(1) 1x1x 1x1x

In Martial Movements, the Double "Martellato" will prove of great advantage. (See the following and the last Example)

Alla Marziale.

(2) Moderato. molto stac:

1x1x 3x1x 8va loco

Brillante. *f* *(Ab)* *delicato*

f *ff* *p*

delic: *fz p fz p fz p fz p fz* *con esp.* *cres:* *Dim:*

dolce. *pesante.* *p*

fz *Cres:* *fz* *p*

Scherzando. *Cres.* *f*

EXAMPLE DOUBLE "MARTELLATO" WITH THE LEFT HAND.

(1)

3

Example founded on a Theme from "Guillaume Tell"
Comprising both Single and Double "Martellato."

Vivace.

21 x 21 x 21 x 21 x 3 2 1 x

pp

pp *il basso molto staccato.*

fz

f

1 x 3 1 x 1 x 3

fz *f*

Fix F #

f (E_h) x 1 x 1 x 1

p

p

fz *fz* *fz*

Cres.

8 3 8 3

3 2 1 x 3 2 1 x

pp

fz *fz* *fz*

fz

ENHARMONIC ARPEGGIOS,

Founded on Chords of dominant Sevenths, Diminished Sevenths, and Augmented Sixths.*

These brilliant Arpeggios, Comprise, besides the notes of the particular Chord on which they are placed, *all those between*, rendered *Synonymous* or the unisons of the former by an Enharmonic process, which is obtained by certain arrangement of the pedals. Thus, every String on the Harp from the highest to the lowest is made *a part of the Harmony*, and the whole of the instrument forms *one* uninterrupted and extended Chord, capable of affording to the Harpist many novel and peculiar effects which will prove of great advantage in Preludes, Cadenzas, as well as in regular pieces(*), inasmuch as they are more Showy than difficult, as although they Sound like Complicated Arpeggios intermixed with reiterated notes, they are in fact merely Scales or part of a Scale, and fingered accordingly.

The next example which is an Enharmonic Arpeggio founded on the Chord of Dominant Seventh in the Key of *A ♯*, and Comprising the entire Compass of the instrument, will further elucidate, what I have just stated.

* For explanations of these Chords. See Bochs's Preludist.

(*) See the Imps March, the Variations on "Non piu mesta," on Joseph's romance, and on "Dolce concerto."

See Effects. (Bochs)

The Pedals must be arranged in the following manner:

The Ds, Bs, Es, to be *Natural*, the Gs, *Sharp*, and the Cs, As, and Fs, *Flat*.

E X A M P L E .

The two Small lines above, are those to be played; and the two underneath exhibit the Enharmonic passage as written according to the rules of Harmony.

The musical score consists of two systems, each with two staves (treble and bass clef). The key signature is two sharps (F# and C#). The first system is labeled 'As played.' and the second 'As written.' Both systems begin with a *ff* dynamic marking and a *Veloce.* tempo instruction. The first system shows an arpeggio with fingerings: 1 2 3 1 2 3. The second system shows the same arpeggio with a 'Chord of Dominant Seventh 8' indicated above the first few notes. The notation includes ledger lines and various accidentals to illustrate the enharmonic passage.

Enharmonic Arpeggios, when placed on Chords of Dominant Sevenths, can be used only in Those Keys, which allow the pedals to act on their respective Tonic, Third, and Sixth, So as to effect the Enharmonic changes above alluded to.

The next Table will show the Sharp and Flat Keys, (Major and Minor) in which Enharmonic Arpeggios on Chords of Dominant Sevenths can be obtained, together with the proper arrangement of the pedals.

SHARP MAJOR KEYS

Name of the Key. } Its Chord of Dominant Seventh. } Necessary Pedals.

A ♭			Pedals as for that Key. Leaving the Fs, As, and Cs Flat	
E ♭	Ditto		Ditto	Leaving the Cs, Es, and Gs Flat
B ♭	Ditto		Ditto	Gs, Bs, and Ds Flat
F #	Ditto		Ditto	(Ds, As Flat, and the Fs Natural)
C #	Ditto		Ditto	(As, Es Flat, and the Cs Natural)

FLAT MAJOR KEYS

D ♭	Ditto		Ditto	Leaving the Bs, Ds, and Fs Sharp
G ♭	Ditto		Ditto	(Es, Gs Sharp, and the Bs Natural)
C ♭	Ditto		Ditto	(As, Cs Sharp, and the Es Natural)

MINOR KEYS

A ♭	Ditto		Pedals arranged as above for the Key of A ♭ Major
E ♭	Ditto		Ditto E ♭ Major
B ♭	Ditto		Ditto B ♭ Major
F #	Ditto		Ditto F # Major
C #	Ditto		Ditto C # Major

Enharmonic Arpeggios founded on Diminished Sevenths can be obtained in every Key, but on Augmented Sixths, in Flat Keys only.

EXAMPLES of Enharmonic Arpeggios founded on Chords of Dominant Sevenths.

(1)

As played.

f *Veloce.*

(Cb. Eb. Gb.)

con forza

f *Veloce.*

(G#) (Eb)

(2) ALLEGRO.

p *Cres:*

As played

f

8

3 2 1 x

As written

f

Molto brillante

f

(3)

As played

8va

(B# D# F#)

As written

ff

8va

(Db) (F#)

Enharmonic Arpeggios on Chords of Diminish Sevenths.

(1)

As played.

As written.

Lento.

Presto

f

Fix D# and F#. (E♭. G♭. B#.)

ff

8^{va}

ff

8^{va}

Risoluto.

f

(2)

f

x 1 2 3

f

f (E#. Ab. Cb.)

Allegro con fuoco (Fix G#) (Ab B.)

ff (Cb E#.)

Sempre piu forte 8va

fz *f* (Ab) *f* *f* *f*

Enharmonic Arpeggios on Chords of Augmented Sixths.

(I) ANIMATO.

f (D#.) (B#.)

As played

8va

(F#. Gb.)

8va

Sost

Andante

(A) (D#. F#. B.)

New Effects. (Bohsa.)

The musical score is written for piano and consists of several systems of staves. The first system is marked "As played" and includes a dynamic marking of *ff* and a tempo marking of *Andante*. The second system features a dynamic marking of *f* and a tempo marking of *Sost*. The third system includes a dynamic marking of *fz* and a tempo marking of *Andante*. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like "New Effects. (Bohsa.)".

UNDULATED SOUNDS

The undulated sounds (or sounds of which the vibrations are raised and lowered half a tone by the sole motion of the foot on the pedals) will prove effective in Slow movements, particularly on a fine toned and well regulated Harp. -

Care must be taken that the string of which the vibration is to be undulated, is struck rather forcibly, and the motion of the foot on the corresponding pedal effected with precision, quickness, and without noise, jarring of the forks, or derangement of the body's position.

Undulated Sounds have a better effect when employed on Double notes than on single, although they can be used on the latter, in the middle or lower part of the instrument.

The Undulations, (or half tones produced by the motions of the feet only on the pedals,) will be indicated by small notes attached to the large ones *played*, with these marks ... and a slur — over or under them.

The end of the foot will act more freely, if the heel rests on the ground, principally when taking distant pedals.

EXAMPLES.

(1)

Effect

Lento

fz fz fz fz fz fz fz fz

(2)

Effect

Lento

fz fz fz fz fz fz fz

Andante sosten: con simplicita.

Effect.

(3) *dol.*


Effect.

MELANGÉS PASSAGES.

or Passages consisting of intermixed Harmonic and non-Harmonic notes

Great attention must be paid in performing these passages, that both Harmonic and non-Harmonic notes, are given distinctly and clearly; To attain this important particular, I recommend the Harpist always to strike the Harmonic notes with more force than the others.

All the Single, Double, and Triple non-Harmonic notes (with the right hand,) must be taken with the hand placed as for the Harmonics which may precede or follow.

When a string is to be struck alternatively in Harmonic and Natural sounds, with the right hand, the Harmonic must be produced with the back of the second finger, instead of the first as is usual for single Harmonics, and the non-Harmonic note is to be performed with the first finger, (See Examples 1, 2, & 5.) This rule applies only to notes not reaching higher than this C,  For those above, the position of the hand prescribed for *Altissimi* Harmonics is to be employed, and the non-Harmonic notes must be taken as before with the first finger.

Respecting the Left hand, all the non-Harmonic notes amongst Harmonic ones, must be performed with the palm of the hand close to the strings and the fingers turned upwards, The only exception to this rule is when the Double Harmonics are "*Altissimi*," and in this case, the non-Harmonic notes are to be taken with the hand placed as for "*Altissimi Harmonics*" (See Figure 2 Plate 2.)

As all the different kind of Harmonics explained in this work will be used in the *Melangés passages*, it is essential that the Harpist should be familiar with their respective signs, to prevent any mistake or confusion.

The letter *n* placed in many of the following examples, above Single, Double, Triple or Quadruple notes, is to remind the Harpist that such notes are *non-Harmonics*; however he must accustom himself to perform in natural sounds, all notes not marked with an Harmonic Sign, without the aid of the letter *n*.

EXAMPLES.

(1) $1 \times 1 \times 1 \times 1 \times$
 $n \ o \ n \ o \ n \ o \ n \ o \ n \ o \ n \ o \ n \ o \ n \ o \ n \ o \ n \ o$

Mod to



Moderato

(2)

Exercise (2) is a piano exercise in C major, 2/4 time, marked Moderato. It consists of two staves. The upper staff features a continuous melodic line of eighth notes, starting with a dynamic of *p* and ending with a fermata. The lower staff provides a harmonic accompaniment with chords and single notes. Above the first few notes, there are markings: $1 \times 1 \times$ above the first two notes and $n \circ n \circ n \circ n \circ$ below them.

Moderato

(3)

Exercise (3) is a piano exercise in C major, 2/4 time, marked Moderato. It consists of two staves. The upper staff has a melodic line of eighth notes, starting with a dynamic of *p* and ending with a fermata. The lower staff has a complex accompaniment with chords and moving lines. Above the first few notes, there are markings: $2 \times 2 \times$ above the first two notes and $2 \times n \circ$ below them.

Moderato

(4)

Exercise (4) is a piano exercise in C major, 2/4 time, marked Moderato. It consists of two staves. The upper staff has a melodic line of eighth notes, starting with a dynamic of *p* and ending with a fermata. The lower staff has a harmonic accompaniment with chords and single notes. Above the first few notes, there are markings: $1 \times$ above the first note and $n \circ n \circ n \circ n \circ n \circ$ below them.

founded on Rossini's "Non piu mesta".

Allegretto.

(5)

Exercise (5) is a piano exercise in C major, 2/4 time, marked Allegretto. It consists of two staves. The upper staff has a melodic line of eighth notes, starting with a dynamic of *p* and ending with a fermata. The lower staff has a harmonic accompaniment with chords and moving lines. Above the first few notes, there are markings: $2 \frac{1}{n}$ above the first note and $\times \times 1 \times$ above the next three notes. Dynamics include *dol.*, *cres.*, and *dim.*. The lower staff starts with *pp* and *Basso molto Stacc:*.

Continuation of exercise (5). The upper staff continues the melodic line of eighth notes, ending with a fermata. The lower staff continues the harmonic accompaniment. The dynamic *pp* is indicated at the beginning of the lower staff.

New Effects (Bohus)

Musical notation for the first system, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *p* and *cres.*, and performance instructions such as *a Tempo* and *riten.*

Musical notation for the second system, continuing the grand staff. It includes dynamic markings like *f* and performance instructions such as *ritard.*, *Veloce*, and *ritard.*

Musical notation for the third system, continuing the grand staff. It includes dynamic markings like *dol.*, *p*, and performance instructions such as *a Tempo* and *riten...*

Musical notation for the fourth system, continuing the grand staff. It includes dynamic markings like *a Tempo*, *f*, and performance instructions such as *riten...*

(6) *Lento*

Effect.

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *pp* and *fz*, and performance instructions such as *R.* and *L.*

Effect

(7) *lento*

pp p p p

fz fz fz fz

Moderato

(8) *n * n * n * n * n * n * n * n **

Right Hand.

(9) *n * n * n * n **

Right Hand.

Allegro

(10) *n*

3 2 1 +

(11)

All.^o Brillante.

(12)

Mod.^{to}

(13)

riten:

All.^o

Right Hand

(14)

Contrary to what has been before said, the non-Harmonic notes in Melange's passages similar to the next Example, must be given with more force than the Harmonic notes.

Adagio Sostenuto.

(15)

Allegro Moderato e Grazioso.

(16) *p n n* (*delicat.*) (*delicat.*)

dol. *p* *p* *p*

cres. *f* *v* *p* *n* *n* *rf*

p *pp* *pp* *leggiero*

EXTENDED ARPEGGIOS

It is rather singular that *Arpeggio Passages*, so variously, so fancifully introduced in Piano, Violin, and Violoncello music, are still extremely confined on the very Instrument from which their name sprung. (*Arpa, Arpeggio*) Has not the Harp a power adequate to the task of performing all kind of Arpeggios with effect? are its sounds less powerful, Brilliant, or Harmonious than those of other Instruments? certainly not, therefore it remains with the Harpist to enlarge that province of Harp performance, and to effect ultimately a diversion to these hacknied Arpeggios which too often find a place in Harp Music. *

I do not pretend to give in the very few examples beneath, specimens of what can be done in Arpeggios, but only to familiarise the Harpist with a change of position, seldom, if ever, used in a rapid manner: *viz.* that of dexterously passing the 1st, 2d, or 3d finger under the thumb, to catch distant notes, or the thumb over the fingers, for the same purpose, and which will prove of great advantage, as the principal defect of the present Arpeggios with one hand, is the want of extension. Care must be taken to effect these changes with neatness facility, and without jerk, or too great a motion of the arm; — All the notes must be given *very equally*.

* The Enharmonic Arpeggios, explained and exemplified in Pages 74 and following will assist the Harpist in effecting that necessary diversion.

Moderato

(1)

10

12

14

16

18

20

(These Arpeggios can be practised with the left hand, two octaves lower.)

The demisemiavers in the next example, and the semiavers in that which follows, must be played with lightness, and a sort of graceful fling of the hand.

leggiero.

Mod to

All?

New Effects (Bochsa)

Mod to

legg.

(4)

p rf p rf fz fz fz p

3 2 1 x 1 3 2 1 x 1

Allegro con Spirito.

leggiero.

(5)

p f

cres.

con forza

1 x 1 2 x 1 2 x 1 2 x 1 1

p

cres.

1 x 1 x 1 x 1 x 1 2 x 1 2

f

2 2 3 1 x 2 x 1 2 x 1 2

Arpeggiando

(6)

SKIP CHORD PASSAGES.

The chords of which these passages are formed must be given in a short, light and pointed manner.

Allegro

(1) *violante*

pp *loco* *loco* *loco*

pp *loco* *loco* *loco*

cres: *Piu cres:*

loco *loco*

f

molto marcato

f *R* *R*

Allegro Vivace

(2)

ff *f* *f*

DOUBLE AND TRIPLE NOTE PASSAGES

In Thirds, Sixths, &c

The notes with the right hand must be played with firmness and precision, as well as those with the left, which is to lay open (The fingers pointing rather upwards) while the thumb strikes them. These new acquirements may be considered as the complement of the Double and Triple Glissando, as when they are all blended together, they contain every passage which can be produced with effect by combined notes.

(EXAMPLES *in Thirds*)

+1+1

*Allegro
Brillante.*

All^o

(2)

ff +1+1 +1+1

Piu f

+ 1+ 1+1+ 1+

Forzando

ff

in Sixths.

All^o

(1) $\times 1 \times 1$

(2) $\times 1$

The musical score for 'in Sixths' consists of five systems of grand staff notation. The first system is marked with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system is marked with *All^o* and *f*, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third system continues with a forte (*fz*) dynamic. The fourth system includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a forte (*fz*) dynamic. The fifth system concludes with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score is marked with various dynamics including *f*, *fz*, and *All^o*, and includes fingerings such as $\times 1 \times 1$ and $\times 1$.

in Thirds and Sixths.

All^o

$\times 1 \times 1 \times 1$

The musical score for 'in Thirds and Sixths' consists of one system of grand staff notation. It is marked with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score is marked with a forte (*fz*) dynamic and includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score is marked with various dynamics including *f* and *fz*, and includes fingerings such as $\times 1 \times 1 \times 1$.

Fig. 1.

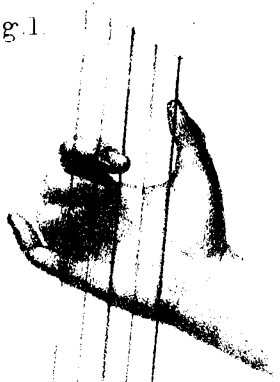


Fig. 2.



Fig. 3.

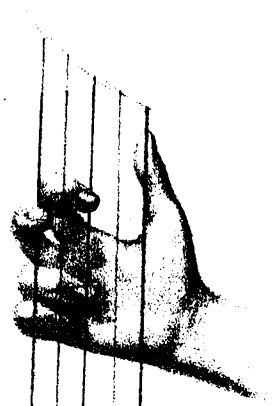


Fig. 4.

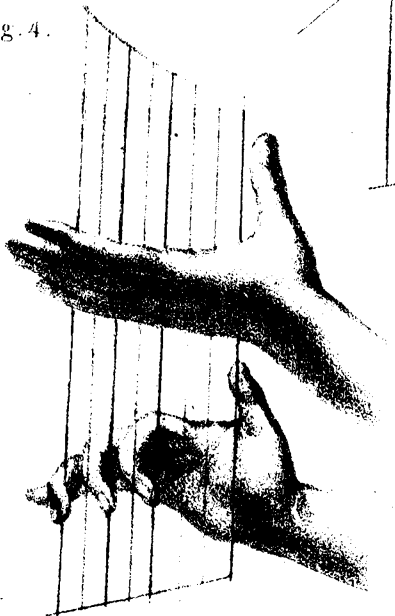


Fig. 5.

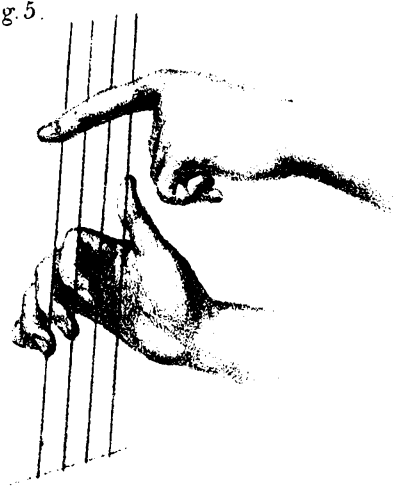


Fig. 1.



Fig 2.



Fig 3



Fig. 4.

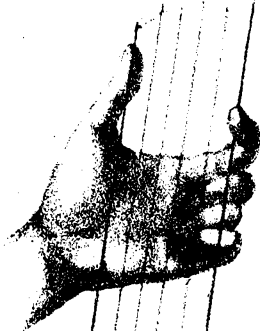


Fig. 5.



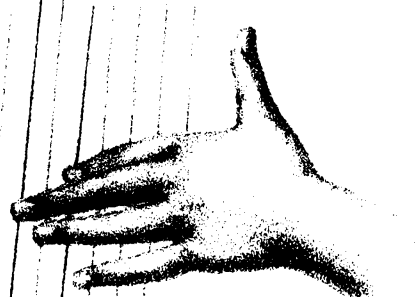
Two thirds of the String

Half of the String.

Fig. 6.



Fig. 7.



Soundany Board.

Fig. 1.



Fig. 2.

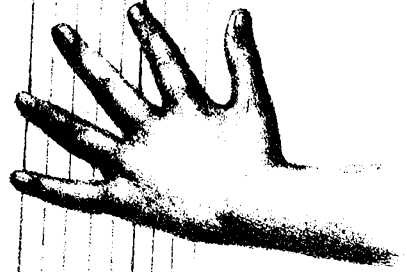


Fig. 3.

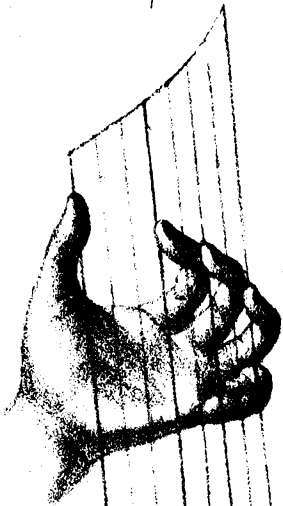


Fig. 4.



Fig. 6.

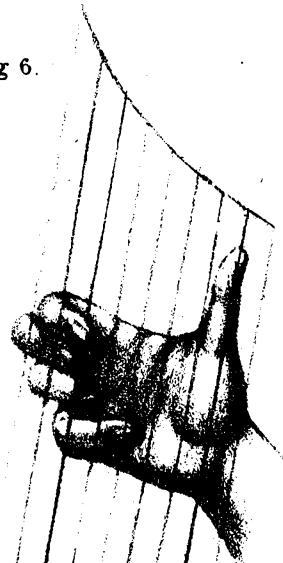
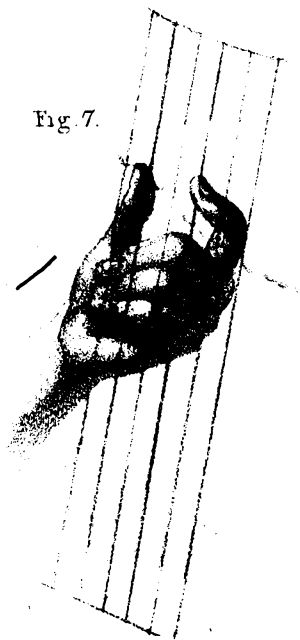
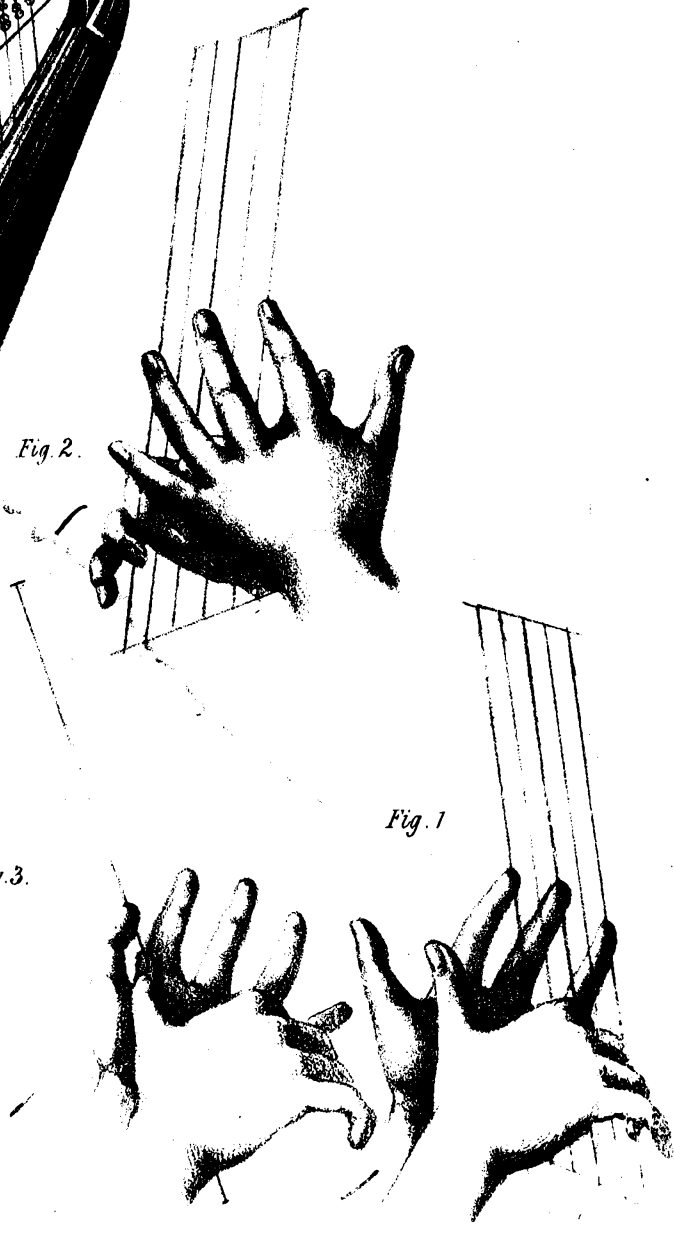
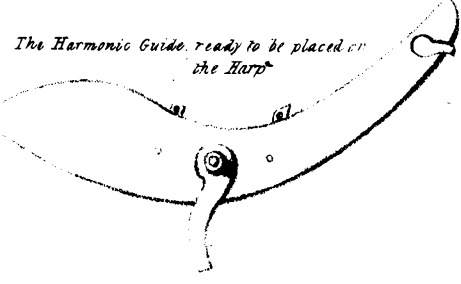


Fig. 5.



Fig. 7.





A COMPARATIVE TABLE

OF THE HARMONICS HITHERTO IN USE, AND OF THOSE NEWLY ACQUIRED,

Showing in the clearest manner, the confined state and insufficiency of the former, and the numerous resources and advantages gained by the latter.

As this Table is intended also as a practice, care has been taken that all combinations of notes comprising intervals of Seconds, Fifths, Sevenths, Ninths, &c. &c. which could not be presented in *Diatonic successions* without being disowned by a musical ear or good Harmonist, should be only briefly pointed out and sufficiently so, to apprise the Harpist of their respective compass and situations on the Instrument.

NB The Figures placed at the end of all the Examples are to point out the number of New Harmonics contained in each.

OLD HARMONICS.

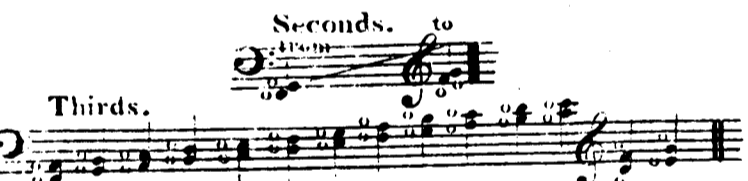
Single Notes, with the Right hand.



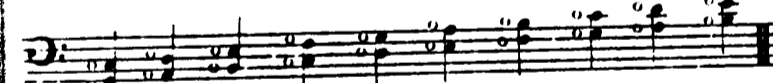
with the Left hand.



Double Notes, with the Left hand.



Fourths.



Triple Notes, with the Left hand. *



⚡ The extended size of this Table, render it necessary for practice that it should be copied or cut to the size of the Book.
* The Harmonic Triple notes with the Left hand, scanty as they are on this side, have never been treated upon in any method but in those I have written.

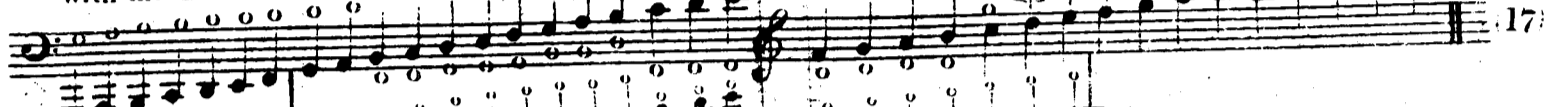
NEW HARMONICS.

to which are added the old ones, to prevent the breaking in of the Diatonic successions.

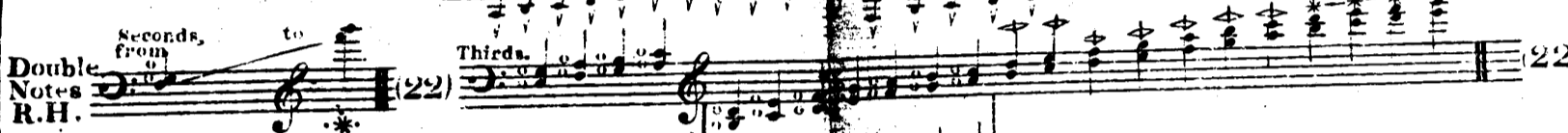
Single Notes, with the Right hand.



Synonymous, obtained with the Two Third Harmonics
Ditto, with the Double Octave Harm.



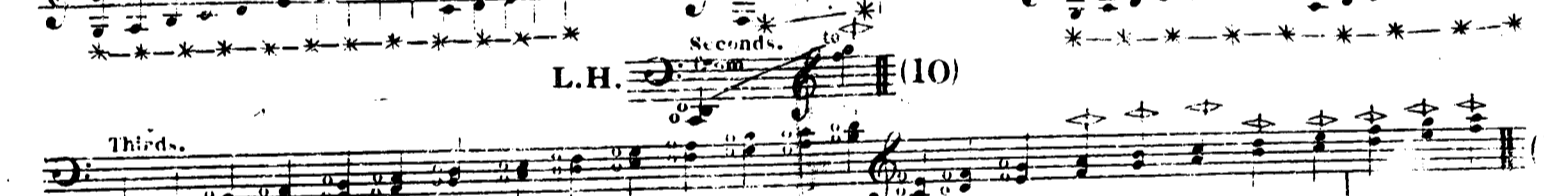
Synonymous, obtained with the Two Third Harmonics
Ditto, with the Double Octave Harm.



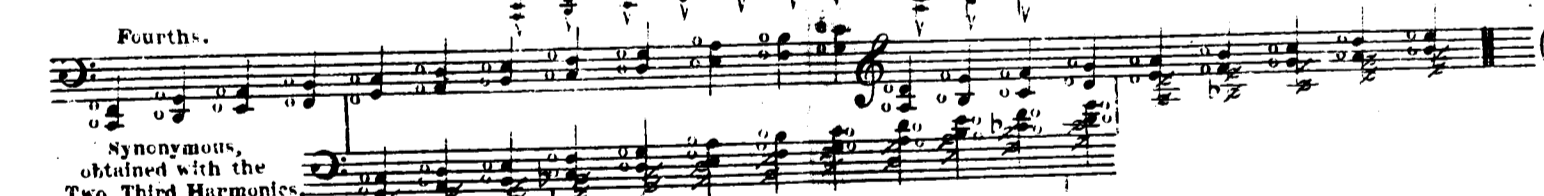
Synonymous, obtained with the Two Third Harmonics.
Fourth.



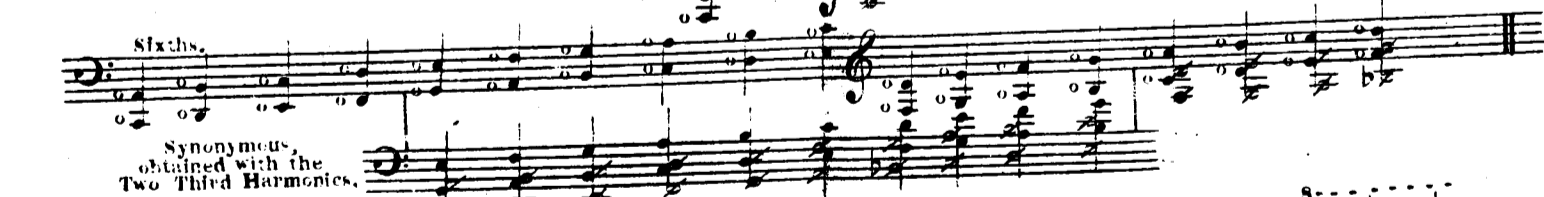
Synonymous, obtained with the Two Third Harmonics.
Octaves, Ninths from to 9, Tenth.



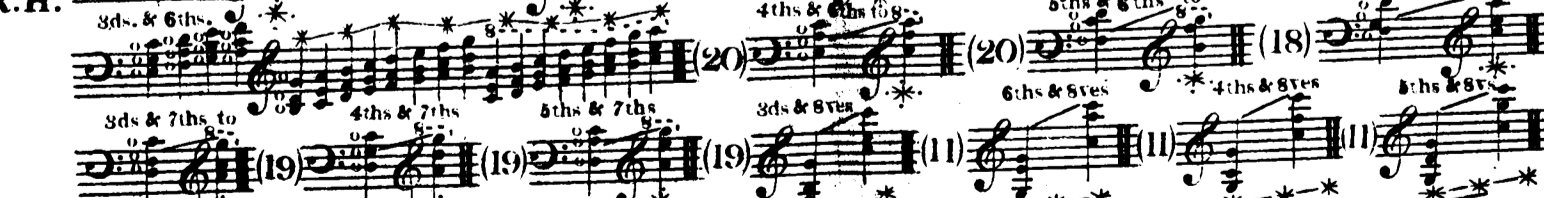
Synonymous, obtained with the Two Third Harmonics
Ditto, with the Double Octave Harm.



Synonymous, obtained with the Two Third Harmonics
Ditto, with the Double Octave Harm.





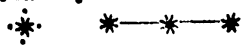

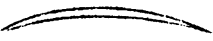
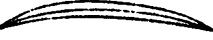

Synonymous, obtained with the Two Third Harmonics.
Sevenths, from Octaves.



Synonymous, obtained with the Two Third Harmonics.
L.H. from to



TABLE OF ALL THE SIGNS
Indicating
BOCHSA'S NEW HARP EFFECTS AND PASSAGES.

Étouffés Harmonics	
Semi Étouffés Harmonics	
Two Third Harmonic	ϕ
Single and Double Altissimi Harmonics	\leftrightarrow
Triple, Quadruple, Altissimi, and Leggiere Harmonics	<div style="display: flex; justify-content: space-around; align-items: center;"> for one only. for a series. </div> 
Double Octave Harmonics	
Double Glissando	
Triple Glissando	
Undulated Sounds	
Vibrate	<i>vib.</i> or <i>v.</i>
Natural sound	<i>n.</i> or <i>n.s.</i>

Double and Triple Harmonics with the right hand, and Triple and Quadruple Harmonics with the left (in the middle of the Instrument only) are indicated with the usual marks, $o, \overset{\circ}{o}, \overset{\circ}{\underset{\circ}{o}}, \overset{\circ}{\underset{\circ}{\underset{\circ}{o}}}$.