

280
TECHNICAL
EXERCISES
FOR THE
HARP
BY
JOHN THOMAS

Dedicated to his Pupils.

280

Technical Exercises

FOR THE

HARP.

INTENDED TO ENABLE THE STUDENT TO EXECUTE,
WITH FACILITY, THE PASSAGES TO BE FOUND IN ALL
THE WORKS HITHERTO COMPOSED FOR THAT INSTRUMENT.

Preceded by a
History of the Harp

FROM THE EARLIEST PERIOD DOWN TO THE PRESENT DAY.

by

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PREFACE.

THE constant practice of Scales, Arpeggios, Chords, Shakes, Harmonic Sounds (*Sons Harmoniques*), Stifled Sounds (*Sons Étouffés*), Slides (*Glissandi-Sdruciolandi*), &c., is indispensable, as they form the groundwork of a perfect and finished execution on the Harp. Hitherto, this desideratum has been so much neglected that, up to the present, no work existed for the carrying out of the above object. Therefore the Author has felt it his duty to endeavour to supply what was so obviously required; and he sincerely trusts that these "Technical Exercises" may be considered to have filled up the deficiency which has been so long felt, and that the Student may derive the full benefit which their daily study can confer, by enabling him to execute, with facility, the passages to be found in all the Works hitherto composed for that fascinating and poetical instrument.

It is most important that they should, in the first place, be practised slowly,—with a full and even quality of tone, and with the hands separately, until sufficiently advanced to play them together, and with greater rapidity. These "Technical Exercises" are already included in the curriculum of the Author's Pupils at the Royal Academy of Music and the Royal College of Music, and are well calculated to prepare candidates for the Examinations of the Associated Board of the above Institutions.

They are preceded by a "History of the Harp," from the earliest period down to the present day.

J. T.

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HISTORY OF THE HARP.

OF all the musical instruments ever invented the harp has always been held in highest esteem. For ages it was the inseparable companion of prophet, king, bard, and minstrel. From the days of Jubal (only seventh in descent from Adam), "the father of all such as handle the harp and organ,"* it may be traced down the stream of Hebrew history. Laban reproaches Jacob, his son-in-law, thus: "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret and with harp?"† In the prophetic era, Samuel, instructing Saul, after having secretly anointed him to be king, says: "And it shall come to pass, when thou art come hither to the city (Bethel), that thou shalt meet a company of prophets coming down from the high place with a psaltery, tabret, pipe, and harp before them."‡ Later, we find the harp occupying still more prominence in the days of King David, with whose eventful life it was associated in a most remarkable manner. On one memorable occasion in the history of Saul, it will be remembered that the advice tendered by his servants to that monarch shows the high estimation in which this instrument, in the hands of a skilful performer, was held in those days. "Behold," said they, "now an evil spirit from God troubleth thee. Let our Lord now command thy servants which are before thee, to seek out a man who is a cunning player upon the harp, and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well."§ That this power was exemplified in a remarkable way we learn from the narrative. "When the evil spirit from God was upon Saul, David took an harp and played with his hand, so that Saul was refreshed, and was well, and the evil spirit departed from him."¶

Then, if we turn to the Hebrew Psalter, we find the harp to be an indispensable adjunct in the religious life of the nation. That it occupied an important place in the temple worship is indisputable, from the fact that it is being continually alluded to by the inspired Psalmist. We have only space to indicate one or two of these references:—"Awake up, my glory, awake lute and harp, I myself will awake right early."** "Then will I go unto the altar of God, unto God my exceeding joy: yea, upon the harp will I praise Thee, O God, my God."†† Nor can it be forgotten that during the captivity, when their Babylonian tyrants jeeringly asked the captives to sing the songs of Zion, they replied by hanging their harps on the willow trees, and saying: "How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget its cunning."‡‡ The latter pathetic sentence refers, doubtless, to playing on the harp, and the whole of this beautiful and patriotic passage shows how intense was the love of the Israelites for this instrument, when it accompanied them even into their captivity.

In Hebrew story, therefore, from the earliest times down to the Christian era, there is ample evidence to show that the harp was regarded with peculiar veneration, and when we enter upon the new dispensation, we find it still holding primary rank. In proof thereof, we find the seer of Patmos, St. John the Apostle, making frequent mention of the instrument in the Book of Revelation. Take one illustration out of many, recorded in the celestial vision, exquisite for its poetic beauty and grandeur of diction: "And I

heard a voice from heaven as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping upon their harps."*

With regard to the kind of harp in use among the Israelites, it was a matter of great uncertainty until the present century, when considerable light has been thrown upon the subject by Bruce, Denon, Layard, Sir G. Wilkinson, and other travellers in Egypt and Assyria. It may be observed in passing that the Israelites, Egyptians, and Assyrians being near neighbours, it is but natural to conclude that they would mutually take advantage of any superiority the one happened to possess over the other; especially would this be the case in regard to musical instruments, which were so intimately associated with their religious ceremonies and triumphal processions, as seen on their ancient monuments.

Bruce was the first to discover that the Egyptians possessed various kinds of harps in ancient times, so superior in construction and workmanship as to have created quite a revolution amongst the *litterati* as to the opinions held in regard to their knowledge of the arts and sciences. On the walls of an ancient sepulchre at Thebes, supposed to be the tomb of Rameses III. (1250 B.C.), Bruce found the picture of a man playing upon the harp, painted in fresco, and quite entire. He forwarded a sketch of the harp (omitting the performer), accompanied by a letter, to Dr. Burney, both of which were inserted in the first volume of his *History of Music*. The most striking peculiarity of this instrument consists in the absence of the front pillar, a peculiarity which is found to extend to the harps of all Eastern countries, even down to the present day. The strings appear to have been made of the same materials as are now used, viz., the intestines of animals, as may be seen from an actual specimen in the British Museum, accompanied by an original little Egyptian instrument to which it was attached.

Since Bruce made his discoveries in Egypt, others of equal importance have been made by Layard in Assyria. In his excavations at Kouyunjik (supposed to be the site of ancient Nineveh), Layard discovered in the ruins of the palace of Sennacherib, King of Assyria (700 B.C.), a bas-relief, representing a procession of musicians to meet the conquerors on their return from battle after the defeat of the Susianians. It consists of eleven performers upon instruments, besides a chorus of singers. The first musician, probably the leader of the band, as he marches alone at the head of the procession, is playing upon the harp. Behind him are two men, the one with a dulcimer and the other with a double pipe; then follow two men with harps; next six female musicians, four of whom are playing on harps, while one is blowing a double pipe and another is beating a small hand drum, covered only at the top. Close behind the instrumental performers are the singers, consisting of a chorus of females and children. They are clapping their hands in time with the music, and some of the musicians are dancing to the measure. One of the female singers is holding her hand to her throat in the same manner as the women of Syria, Arabia, and Persia are in the habit of doing at the present day, when producing on festive occasions those peculiarly shrill sounds of rejoicing repeatedly observed by oriental travellers. This interesting and suggestive bas-relief is now in the British Museum, and the striking similarity between it and the description of such processions among the Israelites is, to say the least, very remarkable.

The ancient Greeks also delighted in the harp as well as the

* Rev. xiv. 2.

* Gen. iv. 21.

† Gen. xxxi. 26.

‡ 1 Sam. x. 5.

§ *Ibid.* xvi. 16.

¶ *Ibid.* xvi. 23.

** Ps. lvii. 9.

†† *Ibid.* xliii. 4.

‡‡ *Ibid.* cxxxvii. 4, 5.

lyre, and used it as an accompaniment to their heroic songs. The writer of this article discovered a harp upon an ancient Greek amphora now in the British Museum. There is another specimen, differing a little in form, on a similar vase in the Munich Museum. Both these interesting relics date from the time of Alexander the Great (350 B.C.). When played upon, this little instrument was held in the lap, the right hand in the treble and the left hand in the bass.

It was supposed that the Grecian harp derived its origin from Assyria, because of its resemblance to the Assyrian genus, especially in its having the sounding board in the upper part of the frame, but Homer (900 B.C.), in the ninth book of the *Iliad*, declares that it came from Egypt. In the embassy sent by Agamemnon to Achilles during his retirement after he had quitted the Grecian camp in disgust, Homer gives the following description :

“Amused, at ease, the god-like man they found,
Pleased with the solemn harp’s harmonious sound,
(The well-wrought harp from conquer’d Thebæ came,
Of polished silver was its costly frame);
With this he soothes his angry soul, and sings
Th’ immortal deeds of heroes and of kings.”

This leads to the question as to whence the European harp was derived. In prosecuting this inquiry, it must be remembered that both the Greeks and Phœnicians traded with this country from very early times, and it is therefore highly probable that we are indebted to one or other of these two nations for the introduction of an instrument into the Western Isles, which has enjoyed, and still enjoys, such immense popularity. Diodorus Siculus, who wrote about half-a-century before the Christian era, strengthens this theory when he says: “There is an island over against Gaul, the size of Sicily, under the Arctic pole, which the Hyperboreans (Britons or Celts) inhabit, so-called because they lie far north. They say that Latona was born there, and therefore that they worship Apollo above all other gods, and because they are daily singing songs in praise of this god, and ascribing to him the highest honour; they say that these inhabitants demean themselves as if they were Apollo’s priests, who has there a stately grove and renowned temple of a round form, beautified with many rich gifts. That there is a city likewise consecrated to this god, whose citizens are most of them harpers, who, playing on the harp, chant sacred hymns to Apollo in the temple, setting forth his glorious acts. The Hyperboreans used their own natural language; but, of long and ancient time, have had a special kindness for the Grecians, and more especially for the Athenians and the Delians. And that some of the Grecians passed over to the Hyperboreans and left behind them divers presents (or things dedicated to the gods), inscribed with Greek characters; and that Abaris, the British Druid and Philosopher, travelled thence into Greece (500 B.C.), and renewed the ancient badge of friendship with the Delians.”

But leaving this problem for the present, we will now turn our attention to our own Island home. Scotland, Ireland, and Wales can boast of a long line of bards and minstrels, as their respective histories amply testify; and the harp has for ages occupied a high place within their borders. In Scotland, it appears to have died out about the middle of the seventeenth century, and its decline probably originated in the cruel enactments of the usurper, Macbeth, in the eleventh century, who, to revenge himself upon the bards for fanning the flame of patriotic indignation against his usurpations, enacted laws, whereby minstrels were liable to be yoked to the plough instead of oxen. By a more ancient law they were liable to be branded on the cheek.*

In the year 1805, the Highland Society of Scotland having learned that there were two old harps in the house of Lude, in the Highlands of Perthshire, which had been for several centuries in that family, applied to General Robertson, the proprietor, and obtained possession of them. An elaborate description of both these instruments was published by Gunn, in his *History of the Harp in the Highlands of Scotland*. With regard to one of the instruments, there seems to be no trace to its origin, but of the

other its history is complete up to the date alluded to. “Queen Mary, in a hunting excursion to the Highlands of Perthshire, had taken with her the harp, which she presented to Miss Beatrix Gardyn, daughter of Mr. Gardyn, of Banchory, whose family is now represented by Mr. Garden, of Troup. This lady having been also married into the family of Lude, the harp has remained in its possession down to the present time. It had in front of the upper arm the Queen’s portrait and the arms of Scotland, both in gold. On the right side, in the circular space, near the fore-arm, was placed a jewel of considerable value, and on the opposite side, in a similar circular space, was fixed another precious stone, of all which it was despoiled in the rebellion of 1745, either by the persons to whose care the harp had been confided at that time, or, as these people asserted, had been taken away by the soldiery during the existence of these troubles.”

But although Queen Mary’s harp is more elaborately ornamented than its companion, it is worthy of note that they are both similar in construction. Moreover, with the exception of a few trifling variations of ornamentation, they are an exact counterpart of the Irish harp in Trinity College, Dublin, which is said to have belonged to Brian Boromb, King of Ireland, who was slain in battle with the Danes at Clontarf, near Dublin, A.D. 1014. The following is the traditional account of this instrument as handed down to us: “The King’s son, Donagh, having murdered his brother Teige in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp, and other regalia of his father, which he presented to the Pope in order to obtain absolution. Adrian IV., surnamed Breakspear, alleged this circumstance as one of the principal titles to this kingdom (Ireland), in his bull transferring it to Henry II. These regalia were deposited in the Vatican till the Pope sent the harp to Henry VIII., with the title of Defender of the Faith, but kept the crown, which was of massive gold. Henry gave the harp to the first Earl of Clanricard, in whose family it remained till the beginning of 1700, when it came by a lady of the De Burgh family into that of M’Mahon, of Clenagh, in the County of Clare; after whose death it passed into the possession of Commissioner Macnamara, of Limerick. In 1782 it was presented to the Right Hon. William Conyngham, who deposited it in Trinity College, Dublin, where it still remains.

It has been denied by Dr. Leftwich, and other writers, that this harp could have belonged to Brian Boromb, on account of the arms upon it; it being maintained that armorial bearings were not introduced into Ireland before the time of Edward the Confessor; nor is it considered, on other grounds, able to bear the stamp of such antiquity as is claimed for it. For there is a harp made by Cormack O’Kelly, of Ballymascreen, in the county of Londonderry, about the year 1700, which bears so perfect a resemblance to the Dublin harp in every respect, that it is not unfair to conjecture that the age of the supposed harp of the Irish monarch has been greatly overrated. Therefore, till we have evidence to prove the transmission of the instrument from the Pope to Henry VIII., and from the latter to the Earl of Clanricard, its antiquity must remain more or less problematical.

The great similarity existing between the Scotch and Irish harps above described, and the pentatonic scale, so characteristic of the music of both countries, prove conclusively that one must have derived the instrument from the other; but which was the original of the two there is not sufficient evidence to show.

Welsh national music is entirely free from the above characteristics. Dr. Crotch, in the first volume of his *Specimens of Various Styles of Music*, referred to in the course of his lectures, deals with this question as follows: “British and Welsh national music may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned that the regular measure of the diatonic scale of the Welsh music is more congenial to the English taste in general, and appears at first more natural to experienced musicians than those of the Irish or Scotch. Welsh music not only solicits an accompaniment, but, being chiefly composed for the harp, is usually found with one; and, indeed, in harp tunes, there are often solo passages for the bass, as well as for the treble. It often resembles the scientific music of the seventeenth and eighteenth centuries, and there is, I

* Barrington’s *Observations on the Statutes*.

believe, no probability that this degree of refinement was an introduction of later times."

The Welsh appear not only to have derived the harp from ancient Greece, but also to have perpetuated the Olympic games, in the musical and poetical contests which have taken place at the Eisteddfodau, held periodically in Wales from time immemorial, and continued down to the present time.

About 160 B.C. Blegwryd ab Seisyllt, King of Britain, is said to have been a celebrated musician, and performer on the harp; and therefore he was called the God of Music.*

In the fifth century, when Colgrin was besieged in the city of York by King Arthur, Badulph assumed the character of a harper, and by that stratagem gained admission to the beleaguered city to consult with his brother.†

King Alfred (878 A.D.) also made use of the same disguise, and, with his harp, penetrated into the Danish camp to discover the counsels of his foes. About sixty years afterwards, in the ninth century, we learn from the same authority that Aulaff, the Danish King of Northumberland, adopted the same subterfuge with King Athelstan. Dressed in minstrel garb, he entered his camp and entertained the king and his nobles both with voice and instrument. He sang so sweetly before the royal tent, and at the same time touched his harp with such exquisite skill, that he was invited to enter, after which he was dismissed with a valuable present.

It will thus be seen that in ancient times kings were fond of showing their proficiency on the harp. Nor was this confined to Celtic nations; Danes and Saxons also gloried in their skill as minstrels, each in turn using their proficiency for strategical purposes.

The venerable Bede says that in the seventh century the harp was so generally played in Britain that it was customary to hand it from one to another at their entertainments; and mentions one who, ashamed that he could not play upon it, slunk away lest he should expose his ignorance. In such honour was the harp held in Wales, that a slave might not practise it; that to be able to play upon it was an indispensable qualification of a gentleman, and that it could not be taken for debt. A professor of this favourite instrument enjoyed many privileges; his lands were free and his person sacred. It was the office of the ancient bard to sing to the accompaniment of his harp, before and after battle, the old song called *Unbeniaeth Prydain*, or the monarchical song of Britain, which contained the exploits of the most worthy and distinguished of heroes, and to inspire others to imitate their glorious example. Not only were the ancient bards competent to incite to heroic deeds, but when occasion demanded they could quell the tumult of contending, warlike forces. Diodorus Siculus states that they advanced between hostile armies, who were confronting each other with swords drawn and spears extended, ready to engage, and by their eloquence, as by irresistible enchantment, prevented the effusion of blood, and prevailed upon the combatants to sheathe their swords.

The Welsh laws enumerate three distinct harps, thus:—The three lawful harps—1, the harp of the king; 2, the harp of a master of music (Pencerdd); and 3, the harp of a gentleman. The two first were valued at 120 pence each, and the tuning key 24 pence. The harp of a gentleman (or baron) was valued at 60 pence, and its tuning key 12 pence. Davydd ab Gwilym, who flourished at the end of the fourteenth century, in his poems alludes with much enthusiasm to the harp with glossy black hair. This was the instrument upon which the undergraduates were obliged to study until they took a degree. He also mentions an Irish leathern harp which had found its way into Wales in his time, of which he speaks disparagingly, on account of the ugliness of its shape and the harshness of its tone, being strung with wire and played upon with the nails! which were allowed to grow long and cut to a point, like the quills on the jack of a spinet.

Down to this period it would appear that in every country where the harp was found it had but one row of strings, with no mechanism whatever for the production of sharps or flats, or of modulating from the key in which the instrument was tuned. But

soon afterwards a great improvement took place in the invention of a harp with two rows of strings, called a Double Harp, consisting of the diatonic scale on the right side, from the upper part down to the centre of the instrument, with another row of accidentals on the opposite side, to be played, when required, by putting the finger through; the diatonic scale continued on the left side from the centre to the lower part of the instrument, with the accidentals on the other row on the opposite side. Vincentio Galileo, in his *Dissertation on Ancient and Modern Music*, published at Florence in 1581, states that the Double Harp, or harp with two rows of strings, was common in Italy in his day. The invention of the Welsh Triple Harp, with three rows of strings, naturally followed, for, as music advanced, the inconvenience of being circumscribed within the compass of only half the diatonic scale on either side of the instrument would soon be felt. Therefore the Welsh hit upon the happy idea of extending the diatonic scale on each side to the full extent of the instrument, with the centre row of accidentals accessible from either side. The ample resources attained by the invention of the Triple Harp, being so far in advance of any other instrument of its kind hitherto known, gave a powerful impetus to the progress of music in Wales, and may go far to account for the superior beauty, from an artistic point of view, of the national music of Wales over that of any other country.

Nevertheless, the difficulty of playing the accidentals on the inner row of strings in rapid passages, and the impossibility of modulating out of the key in which the instrument was tuned, still remained. Therefore, as the science of music rapidly advanced in the last century, it became absolutely necessary that still further improvements should be made in the harp to admit of its keeping pace with other instruments, and to allow of modern music being performed thereon. The first invention of the application of pedals to the harp was discovered by a German of the name of Hochbrucker, a native of Donawerth, in Bavaria, about the year 1720, which consisted of a mechanism that raised each note one semitone. But the contrivance, though most ingenious, had its drawbacks. The great defect in the construction of this mechanism was that the action of the pedal, to give the string the second sound, drew it out of its vertical perpendicular, which lateral motion greatly increased the difficulty of execution by destroying the uniformity of the distance between the strings, and tended to put the instrument out of tune. About 1740, a German musician, of the name of Stecht, introduced this pedal harp into France. In this state it remained until the genius of Sebastian Erard was brought to bear upon it, and in 1794 he gave the first result to the world, for which he took out a patent—the first ever granted for the harp in England. The most ingenious and useful of his first improvements was the mechanical contrivance, generally known as the fork. It was so universally acknowledged to be superior to any other means known or employed for the purpose of shortening the string to give another tone, that all the harp makers in the United Kingdom availed themselves of the invention. The fork consists merely of two prongs, mounted on a little brass round plate or disc, the centre of which is screwed upon an axis, or arbor, in connection with the machinery inside the neck. The string pends from the bridge-pin or stud, so as to cross the face of the round part of the disc; when the pedal is depressed, the pins on the disc are brought into contact with the string, thus shortening it the degree of a semitone, and at the same time pressing it with sufficient tightness to make the string produce as clear and firm a tone as when open. The string, however, is kept perfectly parallel to the two contiguous strings, and free from the lateral motion in the vertical plane. The proportions of the strings were also greatly altered by Erard, so that his harp, compared with the instrument imported into England from France, may be said to have as much resemblance as there is between a grand pianoforte and a harpsichord.

The consequence of these remarkable improvements in the harp was that it rose considerably in the estimation of the musical world. Professors and amateurs, both in this country and abroad, were eager to procure Erard's harp, because of its increased adaptability to meet the exigencies of modern music.

About the year 1800 the single-action harp had attained such a

* Tassilio's *British History*. † *Ibid*.

state of perfection that no further improvement in its mechanical construction was possible, although still very defective as to its power of modulation. It was tuned in the key of E, three flats. That mode of tuning was adopted because the best to divide, as equally as practicable, the imperfection of the instrument between the sharps and the flats. The action of each pedal raising each string one semitone upon the single-action harp, had it been tuned in the key of C, the modulation possible would have been confined to the keys with sharps; whilst, by tuning the harp in a key with flats, the number of keys practicable was divided between the flats and the sharps, though not increased; for where the advantage of the flat was gained, that of the sharp was lost, and *vice versâ*.

This imperfection of the instrument as to modulation could not escape the observing mind of Sebastian Erard; he therefore made the first attempt to remedy the defect about 1801, when he completed a harp which produced three distinct sounds upon every string, viz., the flat, the natural, and the sharp.

The patent for this harp is dated the 16th of June, 1801. It contains the double notch, or cut, in the pedestal of the harp, by means of which the pedal, after having been pressed to the first rest, as in the single-action harp, may be pressed to a second rest. The double-action harp has great advantages over the single, in point of musical theory; for instead of thirteen scales (eight major and five minor) practicable on the single-action harp, the double-action possesses twenty-seven complete (fifteen major and twelve minor) with the advantage of a uniform fingering for each scale.

The double-action harp is, of all instruments with fixed sounds, the most perfect; and as it possesses twenty-one sounds in the octave, instead of twelve as in the case with keyed instruments, it is

susceptible of a much more perfect system of temperament.* It must be added that this invention has the additional advantage of having reduced the strings once more to *one row*, which not only enables the performer to keep the instrument in better tune, but to use a thicker string, thus attaining a quality of tone which, for mellowness and richness, may compare favourably with any other instrument in existence.

It would be superfluous to pass any encomium on this magnificent instrument; it speaks for itself, and must ever stand as an attesting proof of the genius of the man to whom the world is indebted for such a glorious invention. For it has been the means of inducing men of the highest musical culture to devote their energies seriously to its study, and thereby to develop its extended resources, both as composers and executants. Moreover, although works were composed by Mozart, Naderman, and others for the single-action harp, it was not until the double-action harp was invented (when, of course, enharmonic and other effects could be produced, and it became possible to modulate into any key with facility) that operatic and other composers introduced it into their orchestral scores, whenever they wished to produce those romantic and poetical effects so peculiar to the instrument. Such composers as Spohr, Bochsá, Dizi, Labarre, Godefroid, Hasselmans, Oberthür, Parish Alvars, and the writer of this article, with others, have shared in the creation of a *répertoire* for the instrument, which, but for the invention of the double-action harp, would in all probability never have been produced.

J. T.

* The writer is indebted for the preceding description of Sebastian Erard's double-action harp to the late Mr. Pierre Erard, who published in 1821 a full account of his illustrious uncle's invention.



TECHNICAL EXERCISES FOR THE HARP.

TECHNICAL EXERCISES

for the

HARP.

by JOHN THOMAS.

SCALES.

* Accenting the 3rd Finger.

1.

Accenting the 2nd Finger.

2.

Accenting the 1st Finger.

3.

* Intended to give independence of touch to each finger.



Accenting the Thumb.



Every note in the following Exercise to be played with equal firmness, to counteract the effect of the accents in the preceding Exercises.



NEW FINGERING OF THE SCALE—UNIFORM IN ALL KEYS.

In Octaves.

In Sixths.

6.

In Tenths.

8.

Extended—In Octaves.

9.

In Sixths.

10.

In Tenths.

11.

In contrary motion—from the Octave.

13.

From the Third.

12.

From the Sixth.

From the Tenth.

14. 

*HARMONIC MINOR SCALE.

In Octaves.

In Sixths.

16. 

In Tenths.

18. 

Extended In Octaves.

19. 

In Sixths.

20. 

In Tenths.

21. 

* Please observe B \flat in the Signature, as no change of pedals takes place in the Harmonic Minor Scale.

In Contrary Motion.

From the Octave.

From the Third.

22.

From the Sixth.

From the Tenth.

24.

MELODIC MINOR SCALE.

In Octaves.

26.

In Sixths.

27.

In Tenths.

28.

Extended— In Octaves.

29.

In Sixths.

30.

In Tenths.

31.

SCALE IN THIRDS.

With the Right Hand.

32.

With the Left Hand.

33.

* In playing the Scale in Thirds, whether in the right or left hand, the third finger should be fixed in advance in ascending and the thumb in descending.

With both Hands.

34.

Scale in Thirds— with both Hands.

35.

Extended— in Thirds— with both Hands.

36.

In Contrary Motion.

37.

Extended—In Contrary Motion.

38.

SCALE IN SIXTHS.
With the Right Hand.

39.

With the Left Hand.

40.

* As with thirds, so with sixths, whether in the right or left hand, the third finger should be fixed in advance in ascending and the thumb in descending.

With both Hands.

41.

Scale in Sixths— with both Hands.

42.

Extended— in Sixths— with both Hands.

43.

In Contrary Motion.

44.

SCALE IN OCTAVES.

With the Right Hand.

45.

* The lower fingering ($\frac{1}{3} \frac{2}{2}$) is only intended for those who have an exceptionally extended stretch.



With the Left Hand.



With both Hands.



IN CONTRARY MOTION.

From the Octave.

49.

From the Third.



From the Sixth.

51.

From the Tenth.

50.

Exercise 50 consists of two staves. The top staff is in treble clef and the bottom in bass clef, both with a common time signature 'C'. The music features rapid eighth-note runs. An octave line with the number '8' is shown above the first measure of the top staff, and another similar line is above the first measure of the bottom staff. The exercise is divided into two measures by a double bar line.

Extended Octaves with both Hands.

52.

Exercise 52 consists of two staves. The top staff is in treble clef and the bottom in bass clef, both with a common time signature 'C'. The music features rapid eighth-note runs. An octave line with the number '8' is shown above the first measure of the top staff. The exercise is divided into two measures by a double bar line.

Exercise 53 consists of two staves. The top staff is in treble clef and the bottom in bass clef, both with a common time signature 'C'. The music features rapid eighth-note runs. An octave line with the number '8' is shown above the first measure of the top staff. The exercise is divided into two measures by a double bar line.

SYNCOBATONS.

From the Octave.

53.

Exercise 53 consists of two staves. The top staff is in treble clef and the bottom in bass clef, both with a common time signature 'C'. The music features syncopated rhythms with eighth notes. The exercise is divided into two measures by a double bar line.

Exercise 54 consists of two staves. The top staff is in treble clef and the bottom in bass clef, both with a common time signature 'C'. The music features syncopated rhythms with eighth notes. An octave line with the number '8' is shown above the first measure of the top staff. The exercise is divided into two measures by a double bar line.

From the Third.

54.

Exercise 54 consists of two systems of music. Each system has a grand staff with a treble and bass clef. The time signature is common time (C). The first system contains four measures, and the second system contains four measures. The music features a continuous eighth-note pattern in the bass clef and a more complex, slurred eighth-note pattern in the treble clef. The exercise concludes with a double bar line and repeat dots.

From the Fifth.

55.

Exercise 55 consists of two systems of music. Each system has a grand staff with a treble and bass clef. The time signature is common time (C). The first system contains four measures, and the second system contains four measures. The music features a continuous eighth-note pattern in the bass clef and a more complex, slurred eighth-note pattern in the treble clef. The exercise concludes with a double bar line and repeat dots.

From the Tenth.

56.

Exercise 56 consists of two systems of music. Each system has a grand staff with a treble and bass clef. The time signature is common time (C). The first system contains four measures, and the second system contains four measures. The music features a continuous eighth-note pattern in the bass clef and a more complex, slurred eighth-note pattern in the treble clef. The exercise concludes with a double bar line and repeat dots.

BROKEN SCALE.

With the Right Hand.

57.

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

With the Left Hand.

58.

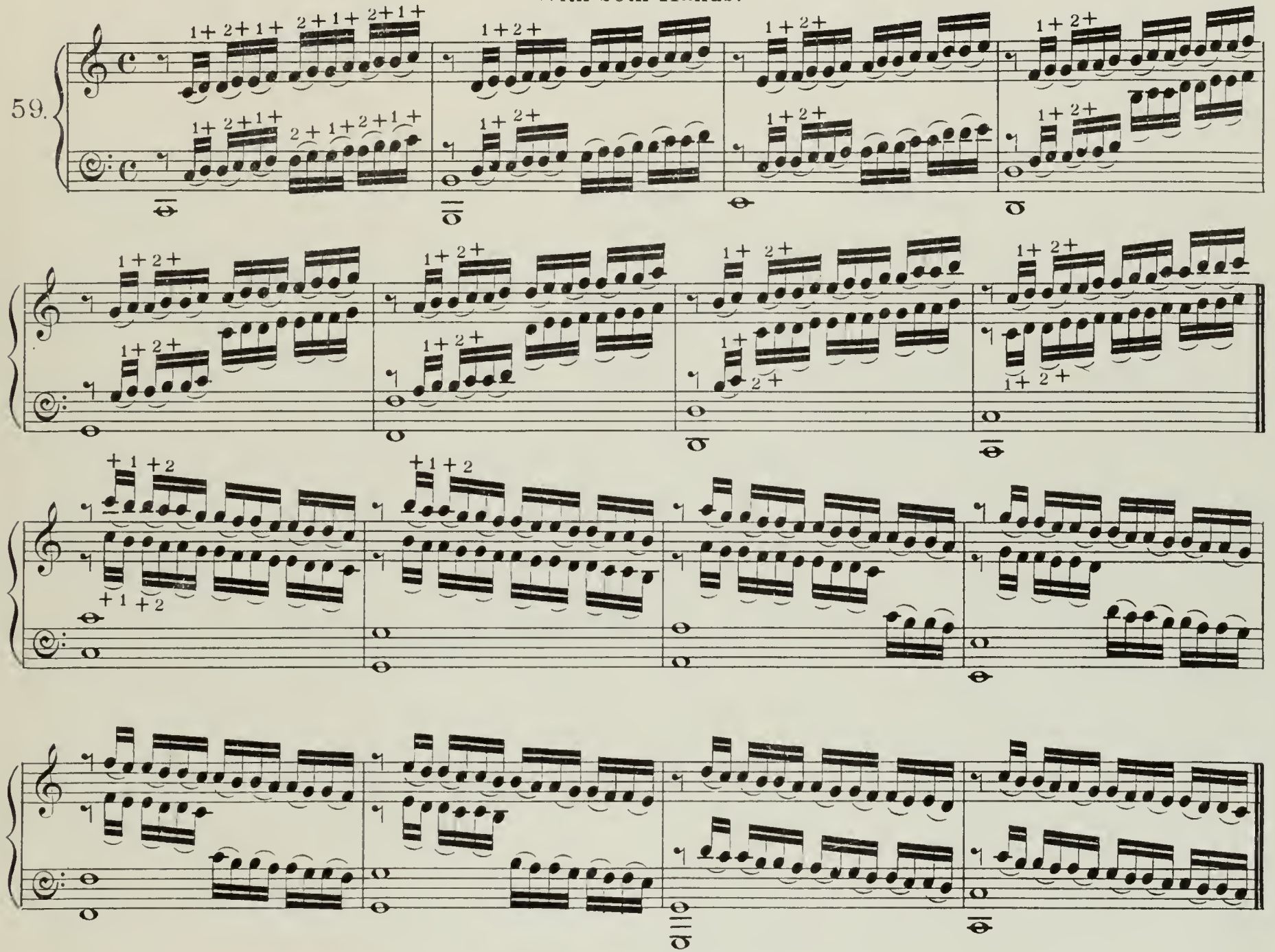
1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

1+2+1+2+1+2+1+ 1+2+ 1+2+ 1+2+

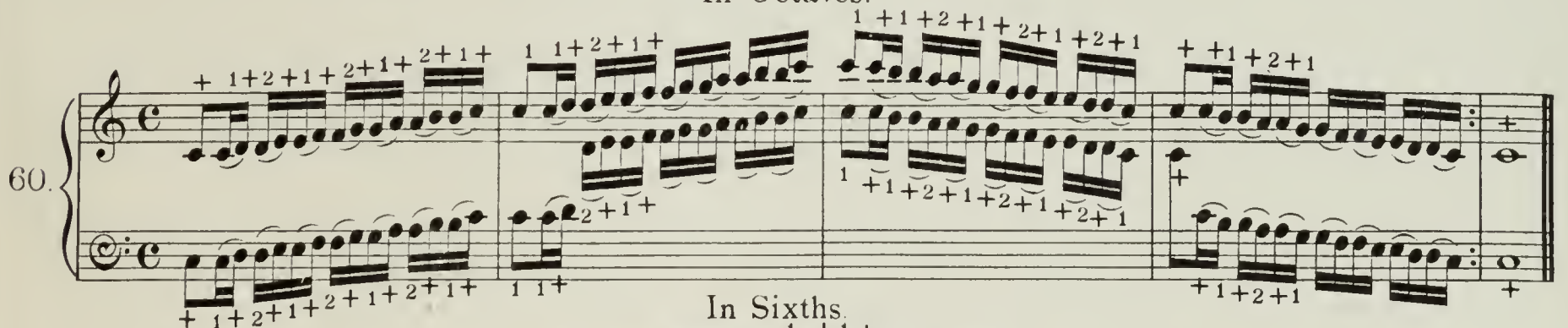


With both Hands.



SCALE WITH BOTH HANDS.

In Octaves.



In Sixths.



In Tenths.

62.

Extended — in Octaves.

63.

IN CONTRARY MOTION.

From the Octave.

64.

From the Third.

65.

From the Sixth.

66.

From the Tenth.

67.

Extended—in Contrary Motion—From the Octave.

68.

From the Third.

69.

From the Sixth.

70.

From the Tenth.

71.

BROKEN SCALE IN THIRDS.

With the Right Hand.

72.

With the Left Hand.

73.



With both Hands.



Scale—With both Hands.

75.

Extended—With both Hands.

76.

In Contrary Motion.

77.

Extended—In Contrary Motion.

78.

Broken Thirds—with the right Hand.

79.

3 1 2 + 3 1 2 +

With the Left Hand.

80.

3 1 2 + 3 1 2 +



With both Hands.



Exercise 24, measures 1-2. Treble and bass staves. 7/8 time signature. Fingerings: + 2 1 3 + 2 1 3.

Exercise 24, measures 3-4. Treble and bass staves. 7/8 time signature.

Exercise 24, measures 5-6. Treble and bass staves. 7/8 time signature.

Exercise 24, measures 7-8. Treble and bass staves. 7/8 time signature.

Scale - in broken Thirds.

Exercise 82, measures 1-2. Treble and bass staves. Common time signature. Fingerings: + 2 3 1 2 + 3 1 2 +.

Exercise 83, measures 1-2. Treble and bass staves. Common time signature. Fingerings: + 2 3 1 2 + 3 1 2 +.

In Contrary Motion.

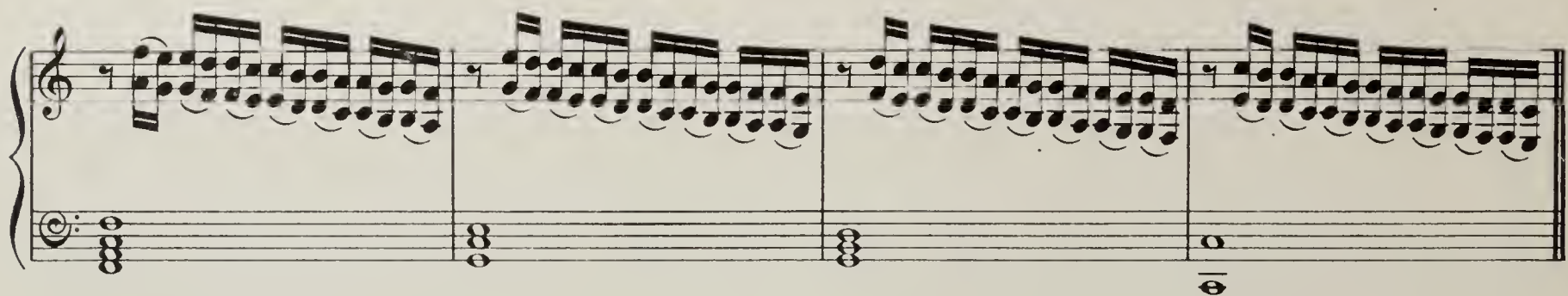
84.

Extended - In Contrary Motion.

85.

BROKEN SCALE IN SIXTHS.
With the Right Hand.

86.



With the Left Hand.



With both Hands.

With both hands.

88.

The musical score consists of five systems, each with a grand staff. The notation is highly technical, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include 'a' (forte) and 'f' (fortissimo). The piece concludes with a double bar line and repeat dots at the bottom of the fifth system.

Scale in Sixths—With both Hands.

89.

Andante

Extended—With both Hands.

90.

In Contrary Motion.

91.

92.

BROKEN SIXTHS.
With the Right hand.

93.

The page contains six systems of musical notation for harp, each consisting of a treble staff and a bass staff. The exercises are as follows:

- System 1:** Treble staff has three measures of ascending eighth-note runs. Bass staff has whole notes: G, C, and G.
- System 2:** Treble staff has three measures of ascending eighth-note runs. Bass staff has whole notes: G, C, and G.
- System 3:** Treble staff has two measures of eighth-note runs with fingerings (1, 2, 3, 1, 2, 3) and accents. Bass staff has chords: G-C-E and G-C-E.
- System 4:** Treble staff has two measures of eighth-note runs. Bass staff has chords: G-C-E and G-C-E.
- System 5:** Treble staff has two measures of eighth-note runs. Bass staff has chords: G-C-E and G-C-E.
- System 6:** Treble staff has two measures of eighth-note runs. Bass staff has chords: G-C-E and G-C-E.

With the Left Hand.

94.

This musical score consists of six systems of two staves each, representing measures 94 through 99. The notation is for the left hand of a harp, with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). Each system contains a treble staff with a key signature change and a bass staff with the main melodic line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by long, sweeping slurs that span across measures. The first system (measures 94-95) shows a key change from B-flat to C major. The subsequent systems (measures 96-99) continue the melodic development with various rhythmic and melodic motifs.



With both Hands.



This section of the musical score consists of five systems of music, each with two staves (treble and bass clef). The music is written in a key with one flat (F major or D minor) and a common time signature. The notation features a continuous pattern of broken sixths, with notes beamed together in groups of four. Above the first system, there are fingering instructions: '8' above the first measure, '+ 2 1 3 + 2 1 3' above the second measure, and '+ 2 1 3 + 2 1 3' above the third measure. The piece concludes with a double bar line and repeat signs on both staves.

Scale in broken Sixths—With both Hands.

This section of the musical score consists of two systems of music, each with two staves (treble and bass clef). The music is written in a key with one flat (F major or D minor) and a common time signature. The notation features a continuous pattern of broken sixths, with notes beamed together in groups of four. Above the first system, there are fingering instructions: '+ 2' above the first measure, '1' above the second measure, and '+ 2' above the third measure. The piece concludes with a double bar line and repeat signs on both staves.

Extended Scale in broken Sixths—With both Hands.

98.

8.

8.

In Contrary Motion.

99.

100.

ARPEGGIOS.

101.

Exercise 101 consists of two systems of arpeggios. The first system is marked with a treble clef and a common time signature (C). The right hand starts with a triplet of eighth notes (3 2 1 +) followed by a series of arpeggios. The left hand also starts with a triplet (3 2 1 +) and follows with arpeggios. The second system continues the arpeggio pattern in both hands, ending with a double bar line.

102.

Exercise 102 consists of two systems of arpeggios. The first system is marked with a treble clef and a common time signature (C). The right hand starts with a triplet of eighth notes (+ 1 2 3) followed by a series of arpeggios. The left hand also starts with a triplet (+ 1 2 3) and follows with arpeggios. The second system continues the arpeggio pattern in both hands, ending with a double bar line.

103.

Exercise 103 consists of two systems of arpeggios. The first system is marked with a treble clef and a common time signature (C). The right hand starts with a triplet of eighth notes (3 2 1 + 1 2) followed by a series of arpeggios. The left hand also starts with a triplet (3 2 1 + 1 2) and follows with arpeggios. The second system continues the arpeggio pattern in both hands, ending with a double bar line.

104.

Exercise 104 consists of three measures. The first measure contains two triplets in both the treble and bass staves. The subsequent two measures continue with a steady eighth-note pattern in both hands. The exercise concludes with a repeat sign and a final whole note in each staff.

Measures 4 through 6 of exercise 104. The pattern of eighth notes continues in both staves. The exercise ends with a repeat sign and a final whole note in each staff.

105.

Exercise 105 begins with sixteenth-note triplets in both staves for the first measure. Measures 2 and 3 continue with eighth-note patterns. The exercise concludes with a repeat sign and a final whole note in each staff.

Measures 4 through 6 of exercise 105. The eighth-note patterns continue in both staves. The exercise ends with a repeat sign and a final whole note in each staff.

106.

Exercise 106 starts with sixteenth-note triplets in both staves for the first measure. Measures 2 and 3 continue with eighth-note patterns. The exercise concludes with a repeat sign and a final whole note in each staff.

Measures 4 through 6 of exercise 106. The eighth-note patterns continue in both staves. The exercise ends with a repeat sign and a final whole note in each staff.

With both Hands alternately.



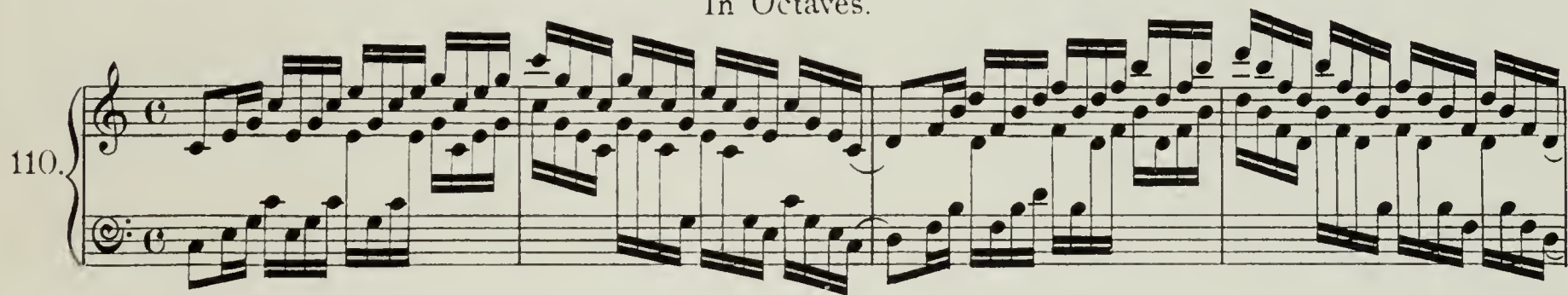
ARPEGGIO, with both Hands, in Octaves.

109.



In Octaves.

110.



In Tenths.

111.

This musical exercise is written for the harp in C major, 2/4 time. It consists of three systems of two staves each. The first system includes fingerings: + 3 2 1 + 3 in the right hand and 3 2 1 + 3 2 1 + 3 in the left hand. The exercise features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some triplets indicated by a '3' over the notes.

In Tenths.

112.

This musical exercise is written for the harp in C major, 2/4 time. It consists of three systems of two staves each. The exercise features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some triplets indicated by a '3' over the notes.

Extended Arpeggio— In Octaves.

113.

The musical score consists of six systems of two staves each, written in treble and bass clefs with a common time signature (C). The music is a technical exercise for the harp, featuring extended arpeggios in octaves. The first system is marked with the number 113. The second system has a '3' above the first measure of the bass staff. The third system has a '3' below the first measure of the bass staff. The fourth system has an '8' above the first measure of the treble staff, with a dotted line extending to the end of the system. The fifth system also has an '8' above the first measure of the treble staff, with a dotted line extending to the end of the system. The sixth system has an '8' above the first measure of the treble staff, with a dotted line extending to the end of the system. The final measure of the sixth system contains a treble clef, a common time signature, and a '2' below the staff, indicating a final cadence or a specific fingering.

In Tenths.

114.

The musical score is for a harp exercise, numbered 114. It is titled "In Tenths." and consists of six systems of two staves each. The first system includes fingerings: + 3 2 1 + 3 in the right hand and 3 2 1 in the left hand. Subsequent systems feature an "8" with a dotted line, indicating an octave shift. The music is written in treble and bass clefs with a common time signature.

The page contains six systems of musical notation for harp, each consisting of a treble staff and a bass staff. The notation is complex, featuring many beamed notes and slurs, indicating rapid passages. The exercises are organized into six systems, each with a treble staff and a bass staff. The page number 41 is in the top right corner.

Extended Arpeggio, —with both Hands alternately.

115

This musical score consists of six systems of two staves each, representing the right and left hands of a harp. The exercise is titled 'Extended Arpeggio, —with both Hands alternately.' and is numbered 115. The notation is in common time (C) and features a series of arpeggiated chords. The first system (measures 115-116) includes fingerings '3 2 1' and '3 2 1' with a '+' sign. The subsequent systems (measures 117-124) show the continuation of the arpeggiated pattern, with an '8' marking appearing at the start of measures 119, 121, and 123, indicating an octave shift. The exercise concludes with a final arpeggiated chord in measure 124.

This page contains six systems of musical notation for harp, each consisting of a grand staff (treble and bass clefs). The notation is highly technical, featuring complex arpeggiated patterns and slurs. The first five systems show continuous, flowing patterns of eighth and sixteenth notes, often grouped in beams and slurs. The sixth system concludes with a final measure containing a treble clef, a bass clef, and a common time signature (C), indicating the end of the exercise.

ARPEGGIO.

In Octaves.

116.

Musical score for exercise 116, 'ARPEGGIO. In Octaves.' The exercise is in 2/4 time and consists of two systems of two staves each. The first system includes fingering and breath marks (plus signs) above the notes. The melody is played in the right hand, and the bass line is in the left hand, an octave below. The piece concludes with a double bar line and repeat signs on both staves.

In Tenths.

117.

Musical score for exercise 117, 'In Tenths.' The exercise is in 2/4 time and consists of two systems of two staves each. The melody is played in the right hand, and the bass line is in the left hand, a tenth below. The piece concludes with a double bar line and repeat signs on both staves.

In contrary motion— from the Third.

118.

Musical score for exercise 118, 'In contrary motion— from the Third.' The exercise is in 2/4 time and consists of two systems of two staves each. The melody is played in the right hand, and the bass line is in the left hand, moving in contrary motion. The piece concludes with a double bar line and repeat signs on both staves.

In Octaves.

119.

In Tenths.

120.

In contrary motion— from the Third.

121.

Arpeggio— With the Right Hand.

122.

Technical exercise 122, 'Arpeggio— With the Right Hand.' It consists of two systems of staves. The first system has a treble and bass staff. The treble staff contains arpeggiated chords with fingerings 3 2 1, 1 2 3, and 1 2 3. The bass staff contains a single note. The second system continues the arpeggiated pattern in the treble staff, with a final measure showing a treble clef and a single note.

With the Left Hand.

123.

Technical exercise 123, 'With the Left Hand.' It consists of two systems of staves. The first system has a treble and bass staff. The treble staff contains a single note. The bass staff contains arpeggiated chords with fingerings 3 2 1, 1 2 3, and 1 2 3. The second system continues the arpeggiated pattern in the bass staff, with a final measure showing a bass clef and a single note.

With both Hands— In Octaves.

124.

Technical exercise 124, 'With both Hands— In Octaves.' It consists of two systems of staves. The first system has a treble and bass staff. Both staves contain arpeggiated chords with fingerings 3 2 1, 1 2 3, and 1 2 3. The second system continues the arpeggiated pattern in both staves, with a final measure showing a treble clef and a single note.

In Tenths.

125.

Arpeggio— With both hands alternately.

126.

Extended arpeggio— With the Right hand only.

127.

With the left hand only.

128.

With both hands—In Octaves.

129.

In Tenths.

130.

Exercise 130 is a technical exercise for the harp, titled 'In Tenths'. It is written for a grand staff with treble and bass clefs. The exercise consists of three systems of music. The first system includes fingerings (3, 2, 1) and accents (+). The second and third systems continue the melodic and harmonic patterns with various articulations and slurs.

With both hands alternately.

131.

Exercise 131 is a technical exercise for the harp, titled 'With both hands alternately'. It is written for a grand staff with treble and bass clefs. The exercise consists of three systems of music. The first system is explicitly labeled 'R. H.' and 'L. H.' with fingerings. The second and third systems show the continuation of the exercise with alternating hand patterns indicated by slurs and repeat signs.

ARPEGGIOS ON THE DOMINANT SEVENTH.

and its inversions.

In Octaves.

132.

3 2 1 + 3 2 1 + 1 2 3 + 1 2

3 2 1 + 3 2 1 + 1 2 3 + 1 2

In Sixths.

133.

In Tenths.

134.

Extended— In Octaves.

135.

In Sixths.

136.

In Tenths.

137.

IN CONTRARY MOTION.

From the Second.

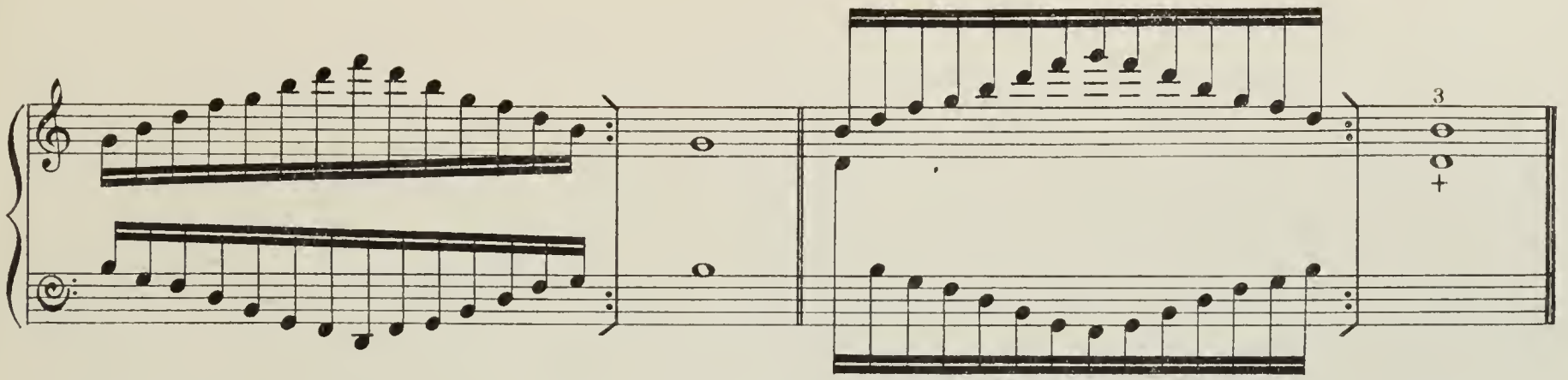
138.

From the Fourth.

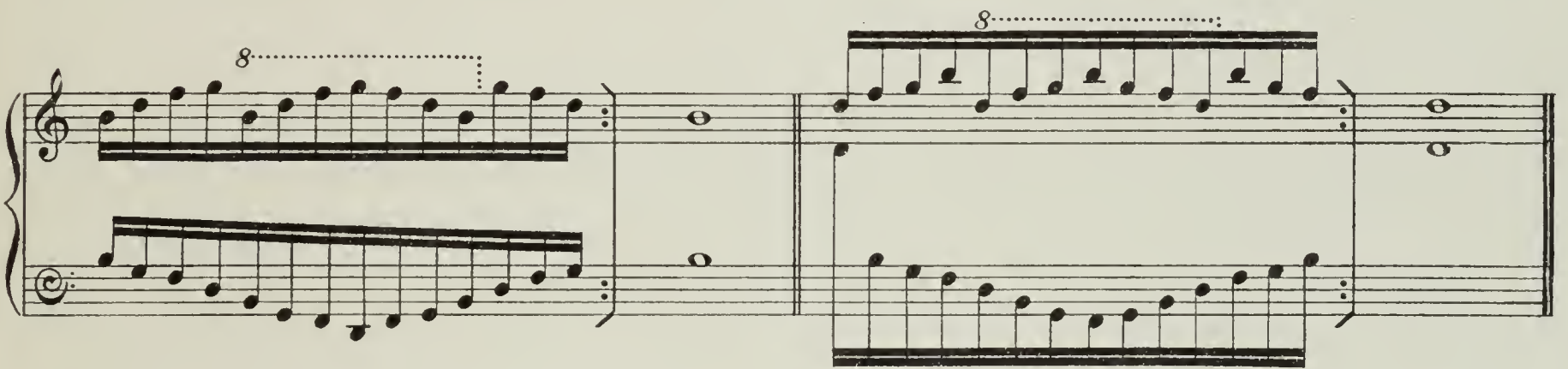
139.

From the Sixth.

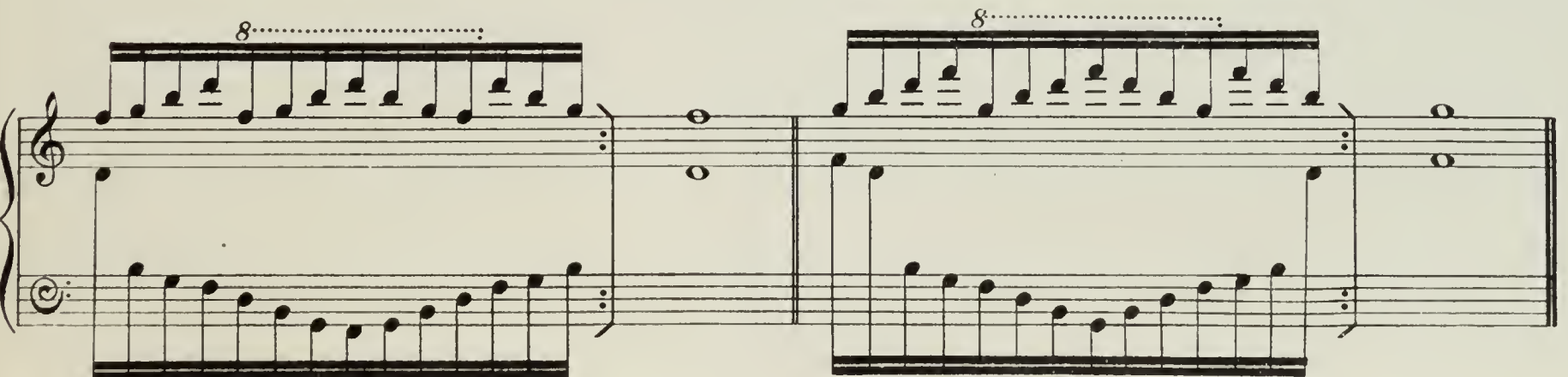
140.



From the Octave.



From the Tenth.



Arpeggio with both hands— In Octaves.

143.

In Tenths.

144.

Technical Exercises for the Harp. John Thomas.

With both Hands — Alternately.

145.

The musical score consists of five systems of two staves each, representing the right and left hands of a harp. The notation is in common time (C). Each system contains six measures. The first system is labeled '145.' at the beginning. The music features a complex, alternating pattern of chords and single notes, with many notes beamed together in groups of four or six. Large, sweeping arcs connect notes across measures, indicating a continuous, flowing motion. The right hand (treble clef) generally plays higher notes than the left hand (bass clef), with both hands contributing to the intricate texture. The overall effect is one of rapid, technical virtuosity.



*ARPEGGIOS ON THE DIMINISHED SEVENTH.
and its inversions.
In Octaves.

146.

In Sixths.

147.

In Tenths.

148.

* Please observe the B \flat in the Signature and fix the Pedal.
Technical Exercises for the Harp. John Thomas.

Extended—In Octaves.

149.

The first system of exercise 149 consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats (B-flat and E-flat). The music features a continuous eighth-note scale in the right hand and a corresponding eighth-note scale in the left hand, moving in parallel motion. The system is divided into two measures by a double bar line, each ending with a repeat sign.

The second system of exercise 149 continues the eighth-note scale exercise from the first system, maintaining the same key signature and parallel motion between the two staves.

In Sixths.

150.

The first system of exercise 150 consists of two staves in the same key signature as exercise 149. The music features a continuous eighth-note scale in the right hand and a corresponding eighth-note scale in the left hand, moving in parallel motion. The system is divided into two measures by a double bar line, each ending with a repeat sign.

The second system of exercise 150 continues the eighth-note scale exercise from the first system, maintaining the same key signature and parallel motion between the two staves.

In Tenths.

151.

The first system of exercise 151 consists of two staves in the same key signature as exercise 149. The music features a continuous eighth-note scale in the right hand and a corresponding eighth-note scale in the left hand, moving in parallel motion. The system is divided into two measures by a double bar line, each ending with a repeat sign.

The second system of exercise 151 continues the eighth-note scale exercise from the first system, maintaining the same key signature and parallel motion between the two staves.

IN CONTRARY MOTION.

From the Second.

152.

From the Fourth.

153.

From the Sixth.

154.

From the Octave.

155.

From the Tenth.

156.

Arpeggio in Octaves.

157.

This musical score consists of five systems of piano music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The exercise is an arpeggio in octaves, featuring a continuous sequence of eighth-note chords. The first system is labeled with the number '157.' on the left. The notation shows a steady, flowing pattern of arpeggiated chords across the five systems, with the right hand playing the upper octave and the left hand playing the lower octave. The exercise concludes with a double bar line at the end of the fifth system.

In Tenths.

158.

This musical score is for a technical exercise for the harp, numbered 158 and titled 'In Tenths'. It is written for a single harp, using a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The exercise consists of five systems, each containing two staves. The notation is characterized by rapid, repetitive eighth-note patterns in both hands, often with slurs indicating phrasing. The first system is marked with the number 158. The exercise progresses through various intervals and scales, emphasizing the tenth interval as indicated by the title. The notation includes many beamed eighth notes and slurs, suggesting a fast and fluid performance.

With both hands alternately.

159.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The exercise is marked '159.' at the beginning of the first system. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Many notes are slurred across measures, indicating a continuous melodic or harmonic line. The exercise is designed to be played with both hands alternately, as indicated by the instruction at the top of the page.

The image displays five systems of musical notation for harp, each consisting of a treble and bass staff connected by a brace. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures, indicating phrasing or technical requirements. The systems are arranged vertically, with each system containing two staves. The notation is clear and legible, typical of a technical exercise book.

BROKEN ARPEGGIOS.

160.

Exercise 160 consists of four measures. The first measure is marked with fingerings 3 1 2 +. The exercise is written for both treble and bass staves in common time, featuring broken arpeggios.

Exercise 160 continues with measures 5 through 8. The pattern of broken arpeggios continues across both staves.

161.

Exercise 161 consists of four measures. The first measure is marked with fingerings + 2 1 3. The exercise is written for both treble and bass staves in common time, featuring broken arpeggios.

Exercise 161 continues with measures 5 through 8. The pattern of broken arpeggios continues across both staves.

162.

Exercise 162 consists of four measures. The first measure is marked with fingerings 3 1 2 + 2 1. The exercise is written for both treble and bass staves in common time, featuring broken arpeggios.

Exercise 162 continues with measures 5 through 8. The pattern of broken arpeggios continues across both staves.

163.



164.



165.



166.

3 1 2+
3 1 2+

167.

+ 2 1 3
+ 2 1 3

Arpeggio— In Octaves.

168.

Exercise 168 is a piece for harp in common time (C). It consists of two systems of two staves each. The first system shows the beginning of the exercise, with the right hand playing a series of eighth-note arpeggios and the left hand playing a corresponding eighth-note accompaniment. The second system continues the pattern. The third system concludes the exercise with a final chord marked with a '+' and a fermata, and a '2' indicating a second ending or measure.

169.

Exercise 169 is a piece for harp in common time (C). It consists of two systems of two staves each. The first system shows the beginning of the exercise, with the right hand playing a series of eighth-note arpeggios and the left hand playing a corresponding eighth-note accompaniment. The second system continues the pattern. The third system concludes the exercise with a final chord marked with a '+' and a fermata, and a '2' indicating a second ending or measure.

In Tenths.

170.

This musical exercise, numbered 170, is titled 'In Tenths'. It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system is marked with a '170.' and a brace. The second and third systems continue the piece. The music is written in common time (C) and features a continuous eighth-note pattern in the right hand, with the left hand providing a harmonic accompaniment. The exercise concludes with a double bar line and a final chord.

In Tenths.

171.

This musical exercise, numbered 171, is also titled 'In Tenths'. It consists of three systems of music, each with a grand staff. The first system is marked with a '171.' and a brace. The second and third systems continue the piece. The music is written in common time (C) and features a continuous eighth-note pattern in the right hand, with the left hand providing a harmonic accompaniment. The exercise concludes with a double bar line and a final chord.

Extended Arpeggio — In Octaves.

172.

3 1 2 + 3 1 2

3 1 2 + 3 1 2 +

3

8

8

8

2

In Tenths.

173.

This musical score is for exercise 173, titled 'In Tenths'. It is written for harp in common time (C). The exercise consists of six systems of two staves each. The first system includes fingerings: '3 1 2' and '3 1 2 + 3' in the left hand, and '+ 3' and '8' in the right hand. The subsequent systems feature an '8' in the right hand, indicating an octave shift. The piece concludes with a final measure containing a '+' and a '3' in the right hand. The notation includes various musical symbols such as treble and bass clefs, common time signatures, and dynamic markings like 'f' and 'p'.

Extended Arpeggio — with both hands alternately.

174.

The musical score consists of five systems of two staves each, representing the left and right hands of a harp. The notation is in common time (C). Each system contains a series of arpeggiated chords, with some measures featuring a dotted line and the number '8' above the staff, indicating an octave extension. The exercise is designed to be played alternately with both hands.

The image displays six systems of musical notation, each consisting of a grand staff (treble and bass clefs joined by a brace). The notation is for harp technical exercises, featuring complex rhythmic patterns and articulation. Each system begins with a treble clef and a key signature of one sharp (F#). The exercises are characterized by frequent use of eighth and sixteenth notes, often grouped in beams. Many notes are marked with an '8' and a dotted line, indicating an eighth-note triplet. Slurs are used extensively to group notes across measures, and some measures contain multiple slurs. The exercises are arranged in six systems, each spanning two staves. The first system has three measures, the second has four, the third has four, the fourth has four, the fifth has four, and the sixth has four. The notation is dense and intricate, typical of advanced harp technique studies.



Arpeggio — with the right hand.



With the Left Hand.

176.

With both Hands — in Octaves.

177.

In Tenths.

[illegible]

Arpeggio — With the right Hand only.

179. *Allegretto* *p*

180. *Allegretto* *p*

181. *Allegretto* *p*

With the Left Hand only.

180.

With both Hands in Octaves.

181.

In Tenths.

182.

With both hands alternately.

183.

CHORDS.

184. *f*

185. *f*

186. *f*

With the Right Hand.

187.

With the Left Hand.

188.

With both Hands.

189.

With both Hands alternately.

190.

Extended.

191.

This musical exercise is written for harp in 6/4 time. It consists of three systems of two staves each. The first system is marked with a brace and the number 191. The notation features a series of chords and single notes, with some chords marked with a 'c' and a colon. The exercise is divided into two measures by a bar line. The second system continues the pattern, and the third system concludes with a final chord and a double bar line.

SYNCOBATONS.

192.

This musical exercise is written for harp in common time (C). It consists of three systems of two staves each. The first system is marked with a brace and the number 192. The notation features a series of chords and single notes, with some chords marked with an '8' and a dotted line, indicating a syncopated rhythm. The exercise is divided into two measures by a bar line. The second system continues the pattern, and the third system concludes with a final chord and a double bar line.



Largo.

Extended Chords.



SONS HARMONIQUES.

HARMONIC SOUNDS.

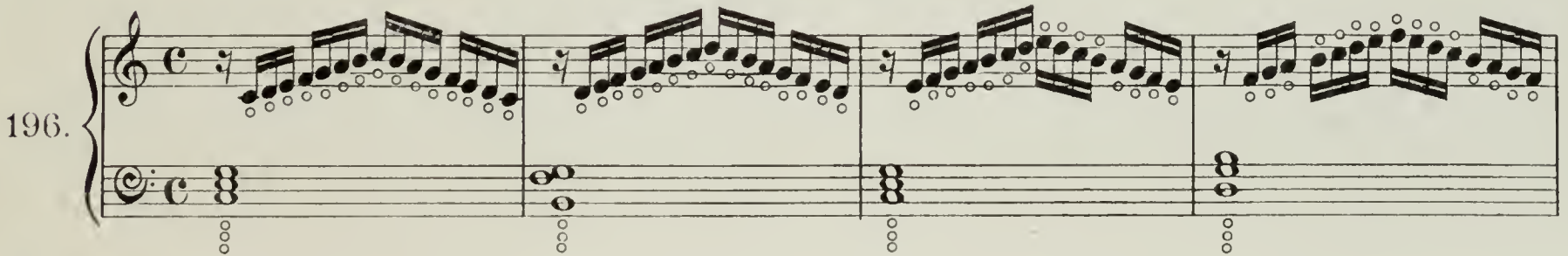
Scale in the Treble.



Scale in the Bass.



With the Right Hand.



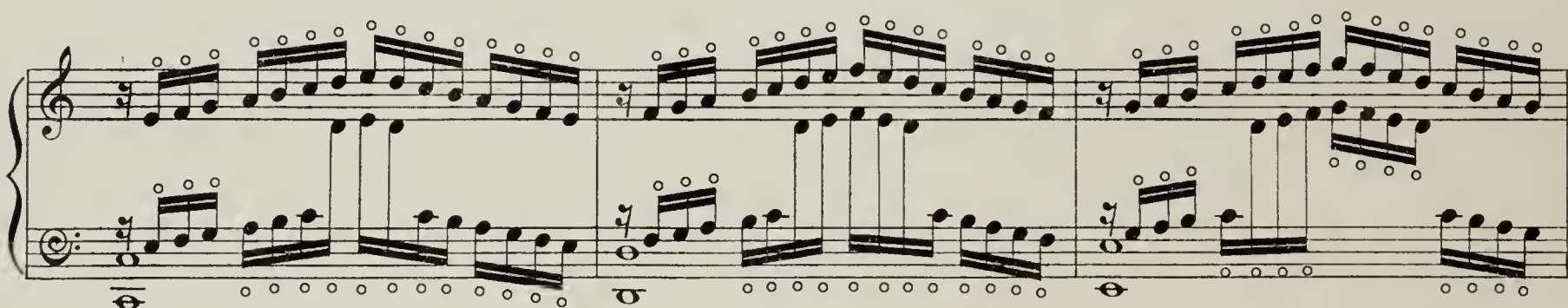
With the Left Hand.

197.



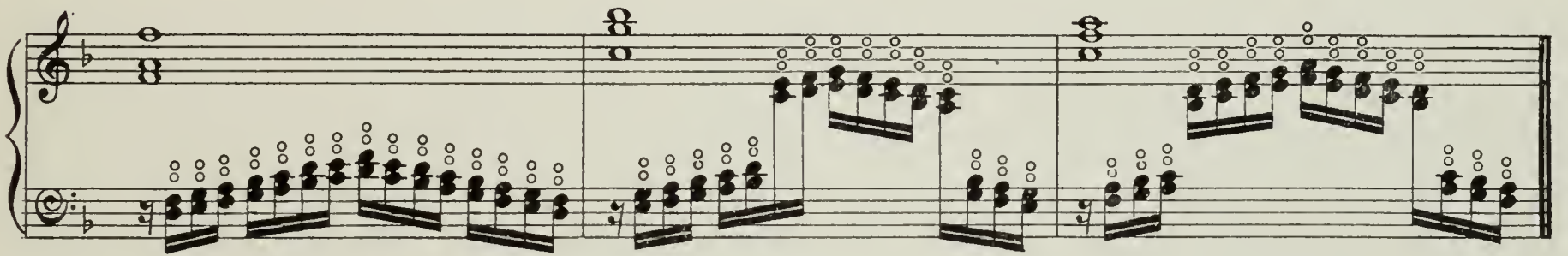
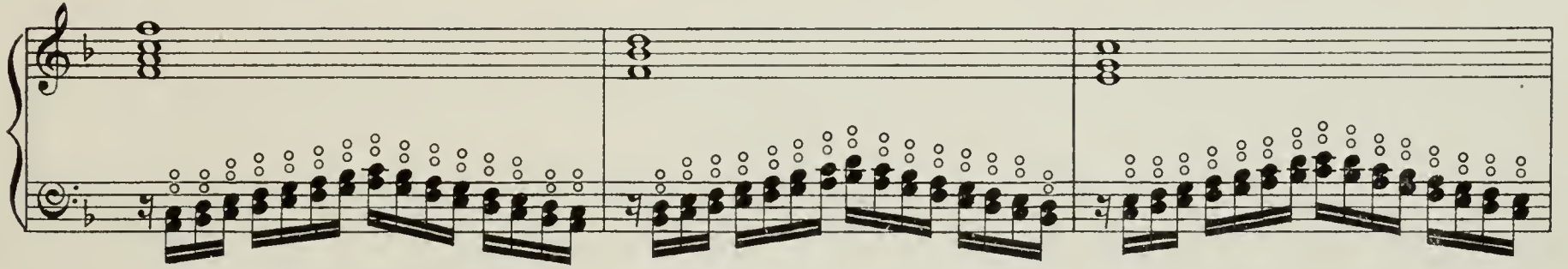
With both Hands.

198.



In Thirds—With the Left Hand.

199. (B \flat)



With both Hands.

200.



With both Hands alternately.

201. (B \flat)

With both Hands alternately— A Fifth apart.

202.

An Octave apart.

203.

204.

With both Hands alternately.

205.

SONS ÉTOUFFÉS.

STIFLED SOUNDS.

Scale in the Treble.

206.

Scale in the Bass.

207.

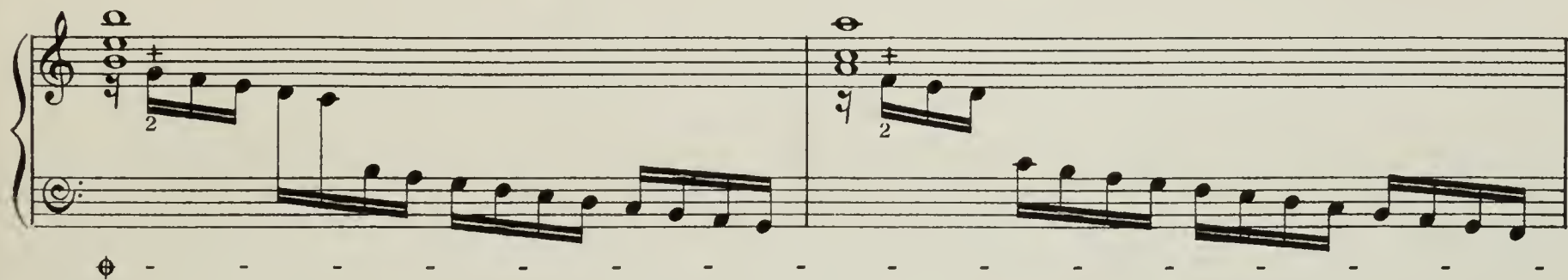
Scale— with the right Hand.

208.

When, in descending, the Notes are played by the second finger, they are stopped by the first finger.

With the Left Hand.

209.



With both Hands — in Octaves.



In Thirds— with the right Hand.

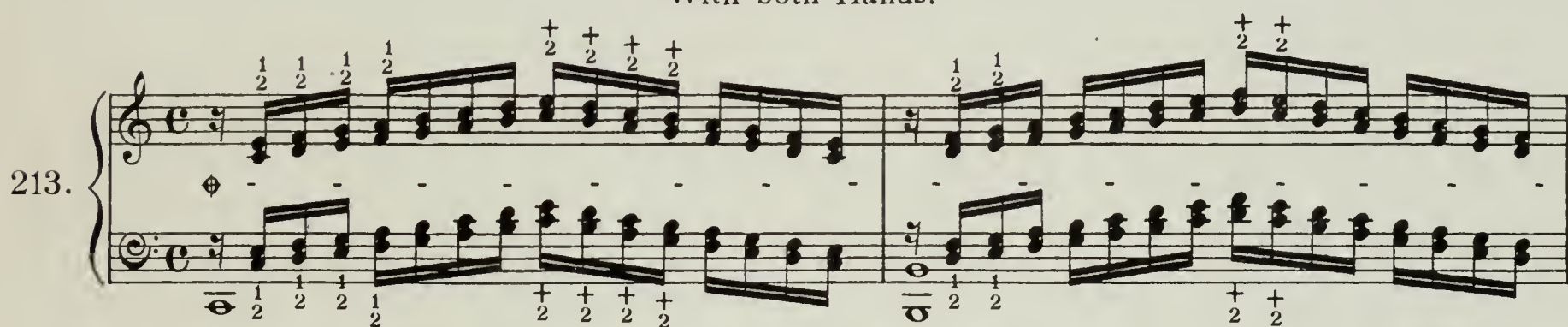
211.

With the Left Hand.

212.



With both Hands.

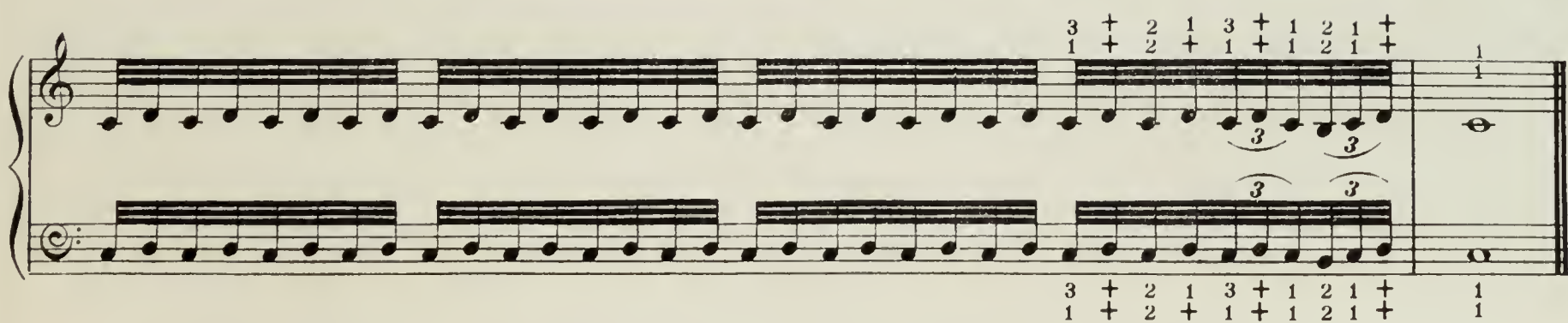
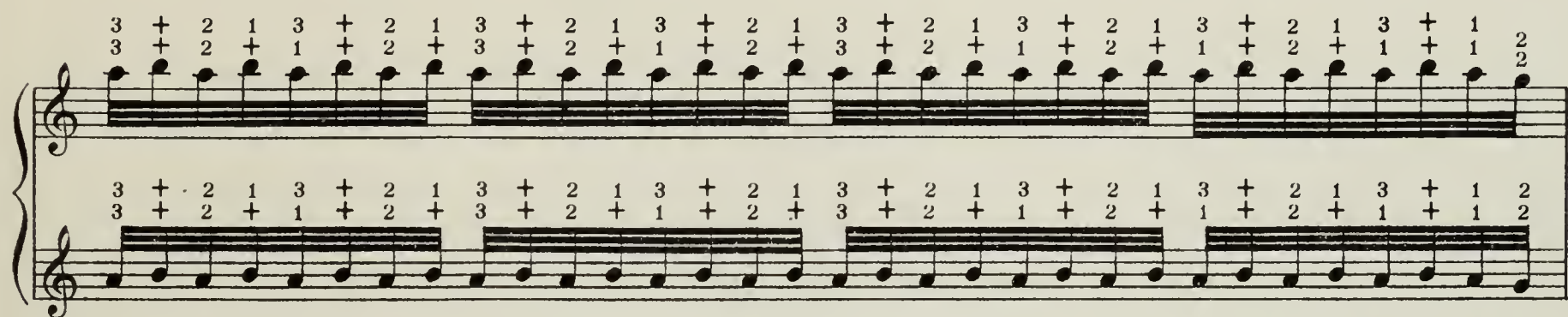


THE SHAKE.

Preparatory Exercise, with the accent on the principal Note.

214.

The musical score is divided into six systems, each consisting of a grand staff (treble and bass clefs). The first system is labeled '214.' and features a series of eighth-note chords with fingerings (1, 2, 3) and accents (+) above each note. The subsequent systems show variations in the harmonic structure and fingering patterns, including some systems with a single melodic line in the treble and a supporting bass line, and others with more complex chordal textures. The final system concludes with a whole note chord in the treble and a half note chord in the bass, both with a final '1' fingering.



Shake_ with the accent on the principal Note.

With the Right Hand.

215.

The musical score for exercise 215 is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The piece consists of six measures. The notation includes various ornaments and rhythmic figures:
 - Measure 1: Treble clef, C4 quarter note with a trill (tr) and fingerings 1+2+. Bass clef, C4 quarter note with fingerings 213+.
 - Measure 2: Treble clef, C4 quarter note with a triplet of eighth notes (1 2 1+) and fingerings 1+2+. Bass clef, C4 quarter note with fingerings 1 2 1+.
 - Measure 3: Treble clef, C4 quarter note with a triplet of eighth notes (1 2 1+) and fingerings 1+2+. Bass clef, C4 quarter note with fingerings 213+.
 - Measure 4: Treble clef, C4 quarter note with a trill (tr) and fingerings 1+2+. Bass clef, C4 quarter note with fingerings 213+.
 - Measure 5: Treble clef, C4 quarter note with a triplet of eighth notes (1 2 1+) and fingerings 1+2+. Bass clef, C4 quarter note with fingerings 213+.
 - Measure 6: Treble clef, C4 quarter note with a triplet of eighth notes (1+1 2+) and fingerings 1+2+. Bass clef, C4 quarter note with fingerings 213+.

With the Left Hand.

216.

tr
1+2+
213+

12 1+
1+ 1+
tr
213+
1+2+

tr
213+
1+2+

1 2 1+
1+ 1+
tr
213+
1+2+

1 2 1+
1+ 1+
tr
213+
1+2+

1+ 1+ 2+
1+ 1+ 2+
1

With the accent on the subsidiary Note.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes, with a final quarter note marked with a sharp sign. The bass staff provides a simple accompaniment in eighth notes. Above the treble staff, there are two lines of rhythmic notation: the first line contains a sequence of '+' and numbers (2, 1, 3, etc.), and the second line contains a sequence of '+' and numbers (1, 2, 1, etc.). The second system continues the melody and accompaniment, with the treble staff ending on a sharp sign and the bass staff ending on a sharp sign. Above the treble staff in the second system, there are two lines of rhythmic notation: the first line contains a sequence of '+' and numbers (2, 1, 3, etc.), and the second line contains a sequence of '+' and numbers (1, 2, 1, etc.).

+ 2 1 3
 + 1 + 2

+ 2 1 3
 + 1 + 2

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for two voices (Soprano and Alto) and piano accompaniment. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts enter with a melody that includes a trill in the first measure. The score is divided into two systems, each with a repeat sign. The key signature has one sharp (F#), and the time signature is 2/4.

A musical score for the song "The Rose Tree". It consists of two systems of music. The first system has two staves: the top staff is a treble clef with a melody of eighth notes, and the bottom staff is a treble clef with a melody of eighth notes. The second system also has two staves: the top staff is a treble clef with a melody of eighth notes, and the bottom staff is a treble clef with a melody of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both using a G-clef. The melody is written in a single line on the treble staff, with the bass staff providing a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the treble staff, and the lyrics "The Rose Tree" are written below the bass staff. The score ends with a double bar line and a repeat sign.

[illegible]

2 3 + 2 1 3 + 2
2 3 + 1 + 2 + 1

2 3 + 2 1 3 + 2
2 3 + 1 + 2 + 1

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style with eighth and sixteenth notes. The score is divided into two systems by a vertical line. The first system contains the first four measures, and the second system contains the next four measures. The music is written in a simple, folk-like style with eighth and sixteenth notes. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat. The score is divided into two systems by a vertical line. The first system contains the first four measures, and the second system contains the next four measures.

[illegible]

With the accent on the subsidiary Note.

With the Right Hand.

218.

The musical score for exercise 218 consists of two systems, each with five measures. The piano part is in C major, 2/4 time, with a simple harmonic accompaniment. The violin part is in C major, 2/4 time, with a more complex melodic line. The score is divided into two systems, each with five measures. The first system ends with a repeat sign, and the second system ends with a final double bar line. The tempo is marked 'Allegretto' and the key signature is one sharp (F#).

With the Left Hand.

219.

With the Left Hand.

Shake in Thirds — Preparatory Exercise.

With the accent on the principal Note.

220.

With the accent on the principal Note.

The musical score for exercise 220 consists of two staves, treble and bass, joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is common time (C). The treble staff begins with a treble clef and a common time signature. Above the staff, the fingering sequence 1+1+1+1+1+ is written over the first six notes, and 3 2 3 2 3 2+ is written over the next six notes. The bass staff begins with a bass clef and a common time signature. Above the staff, the fingering sequence 1+ 1+ is written over the first four notes, and 3 2 3 2 is written over the next four notes. The score is divided into two measures by a vertical bar line. The first measure contains a series of eighth notes, and the second measure contains a series of sixteenth notes. The exercise is marked with a star (*) in the second measure of the bass staff.

A musical score for a piano piece, likely from the opera 'The Merry Widow'. The score is written on two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The score is divided into two measures, with a repeat sign at the end of the second measure. The notation is clear and legible, with a focus on the melodic line and its rhythmic patterns.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the voice, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is for the piano accompaniment, featuring a grand staff (treble and bass clefs) and a key signature of one sharp. The accompaniment consists of a steady, rhythmic pattern in the bass and a more melodic line in the treble. The score is divided into two systems by a vertical line. The first system contains the first four measures, and the second system contains the next four measures. The music is written in a clear, legible font.

* In ascending to the new position, the third finger is to be fixed in advance.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-3 above or below notes. Rhythmic patterns are often grouped with plus signs (+) and numbers (1, 2, 3) above the notes. A double bar line is present in the middle of each system. The piece concludes with a final double bar line and a repeat sign (two dots) at the end of the sixth system.

* In descending to the next position, the thumb is to be fixed in advance.

Skake in Thirds — With the accent on the principal Note.

With the Right Hand.

221.

The musical score for exercise 221 is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The exercise consists of six measures. The first measure contains a treble clef, a common time signature, and a trill (tr) on a whole note. Above the staff, there are fingerings: '1+1+' and '3232'. The second measure features a triplet of eighth notes, with fingerings '1 3 2' and a '+' sign. The third measure has a trill (tr) on a whole note. The fourth measure has a trill (tr) on a whole note. The fifth measure has a trill (tr) on a whole note. The sixth measure has a trill (tr) on a whole note. The bass staff contains various accompaniment figures, including eighth notes, quarter notes, and a long sustained note in the final measure.

With the Left Hand.

222.

The musical score for No. 222 is written for a single melodic instrument, likely a flute or violin, in common time (C). The piece consists of six measures. The first measure begins with a treble clef and a common time signature. The melody is written in a single line, with a trill (tr) indicated above the first note. The rhythm is complex, with many beamed sixteenth and thirty-second notes. The second measure continues the melody, with a trill (tr) above the first note. The third measure also features a trill (tr) above the first note. The fourth measure has a trill (tr) above the first note. The fifth measure has a trill (tr) above the first note. The sixth measure has a trill (tr) above the first note. The piece ends with a double bar line.

With the accent on the subsidiary Note.

223.

The musical score for exercise 223 consists of two staves, Treble and Bass clef, both in common time (C). The piece is divided into two measures. The first measure contains a complex rhythmic pattern with fingerings indicated above the notes: +1 +1, 2 3 2 3, 1 3, and +1 2 3. The second measure continues the pattern with similar fingerings: +1 2 3, 1 3, and +1 2 3. The notation includes many beamed eighth and sixteenth notes, creating a dense, fast-paced texture.

[illegible]

A musical score for a piano piece, likely from the opera 'The Merry Widow'. The score is written on two staves, both using treble clefs. The music is in 2/4 time, as indicated by the '2' over the '4' in the time signature. The key signature has one sharp (F#), indicating the key of D major or A minor. The score is divided into two measures by a vertical bar line. The first measure contains a complex, fast-paced melody with many beamed eighth and sixteenth notes. The second measure continues the melody, with some notes marked with accents. The overall style is characteristic of early 20th-century musical notation.

The page contains five systems of musical notation for harp, each consisting of two staves. The notation is highly technical, featuring complex rhythmic patterns and fingerings. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and complex fingerings indicated by numbers 1, 2, 3, and 4. The page is numbered 99 in the top right corner.

Shake with the accent on the subsidiary Note.

With the Right Hand.

224.

With the Left Hand.

225.

Shake in Sixths — Preparatory Exercise.

With the accent on the principal Note.

226.

The page contains five systems of musical notation for harp, each consisting of two staves. The notation is highly technical, featuring complex rhythmic patterns and fingerings. The first system shows a continuous flow of notes with fingerings 1+1+ and 3 2 3 2. The second system includes fingerings 1+ 3 2, 1+ 3 2, and + 2. The third system features fingerings 1+ 3 2 and 1+ 3 2. The fourth system shows a change in the lower staff with a C-clef. The fifth system features a complex rhythmic pattern in the upper staff and a more complex pattern in the lower staff. The notation is dense and requires precise execution.

Shake in Sixths — with the accent on the principal Note.

With the Right Hand.

227.

Exercise 227 for the right hand consists of a single staff with a treble clef and common time. It contains a sequence of sixths with trills. Fingerings are indicated above the notes: 1+1+ (3 2 3 2) for the first trill, 1+ (3 2) for the second, 1+ (3 2) for the third, 1+ (3 2) for the fourth, and 1 (3) for the fifth. Trills are marked with 'tr'.

With the Left Hand.

228.

Exercise 228 for the left hand consists of a single staff with a bass clef and common time. It contains a sequence of sixths with trills. Fingerings are indicated below the notes: 1+1+ (3 2 3 2) for the first trill, 1+ (3 2) for the second, 1+ (3 2) for the third, and 1 (3) for the fourth. Trills are marked with 'tr'. An '8' with a dotted line indicates an octave shift.

With the accent on the subsidiary Note.

229.

Exercise 229 consists of three systems of two staves each (treble and bass clef). The first system includes fingerings: +1+1 (2 3 2 3) for the first trill, 1 (3) for the second, and +1 (2 3) for the third. The second system includes fingerings: +1 (2 3) for the first trill, 1 (3) for the second, and +1 (2 3) for the third. The third system includes fingerings: +1 (2 3) for the first trill, 1 (3) for the second, and +1 (2 3) for the third. Trills are marked with 'tr'.

Shake in Sixths — with the accent on the subsidiary Note.

With the Right Hand.

230.

With the Left Hand.

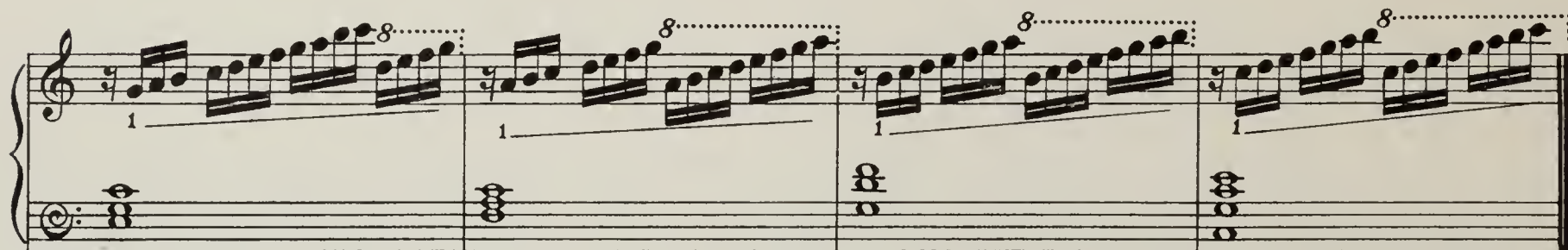
231.

THE SLIDE.

(GLISSANDO-SDRUCCIOLANDO.)

In Single Notes — With the Right Hand.

232.



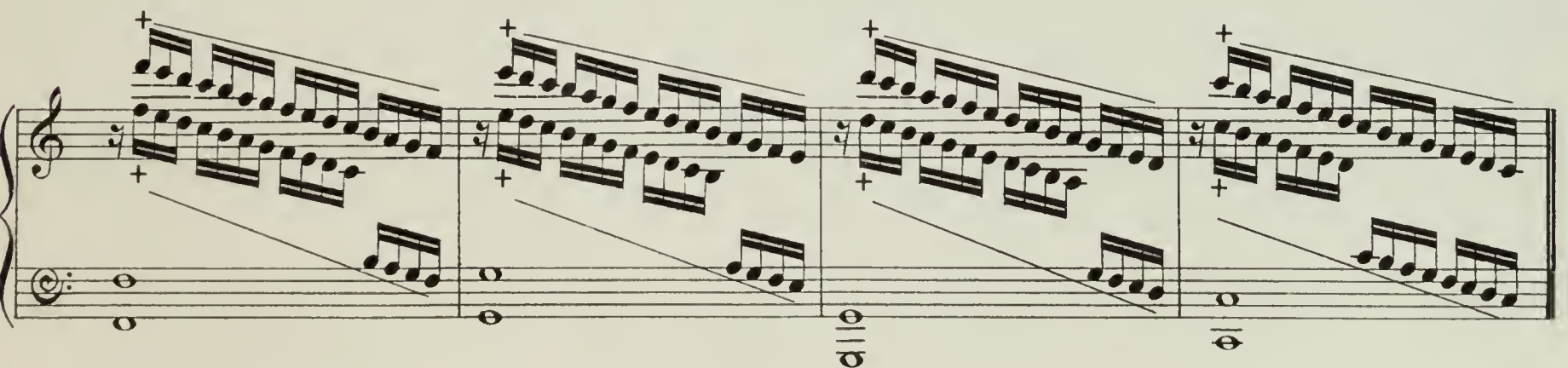
With the Left Hand.

233.





With both Hands.



In Thirds— with the Right Hand.

235.

N.B.— In order to attain facility in playing descending Slides in Thirds, Sixths and Octaves, it is necessary to practise the following exercise previously; as the rapidity will depend upon the execution of the lower notes by the first, second and third fingers.

236.

In Thirds — with the Right Hand.

237.

With the Left Hand.

238.

Exercise, preparatory to the Thirds.
With the Left Hand.

239.

240.

241.

Broken Thirds — with the right Hand.

242.

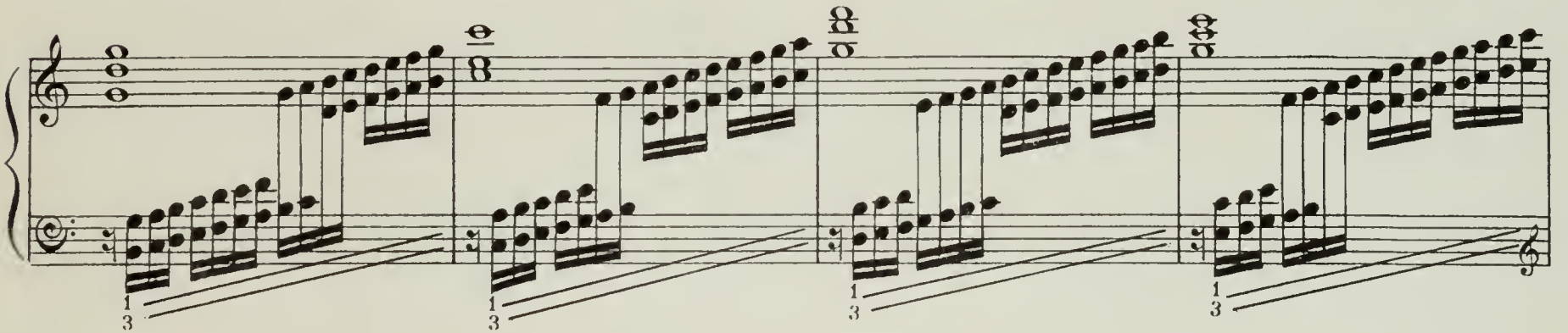
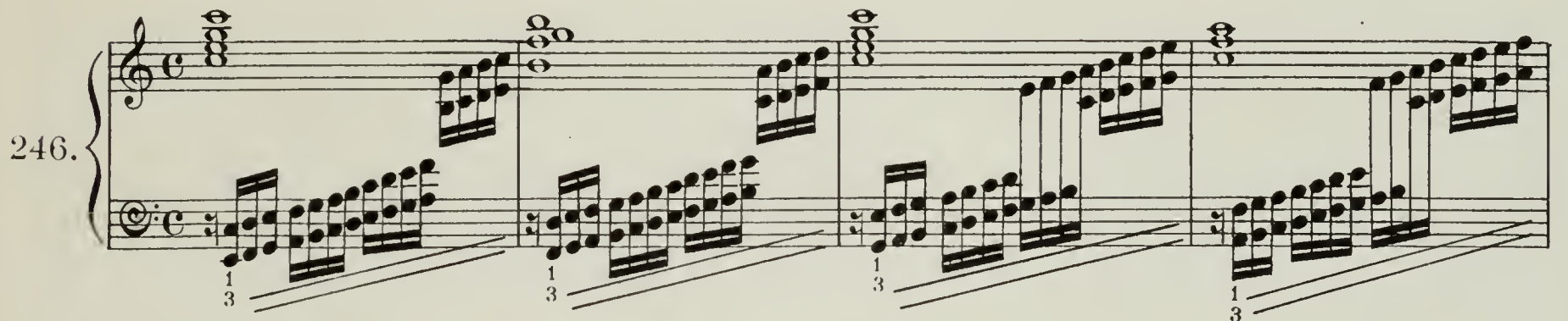


With the Left Hand.





With the Left Hand.



With both Hands.

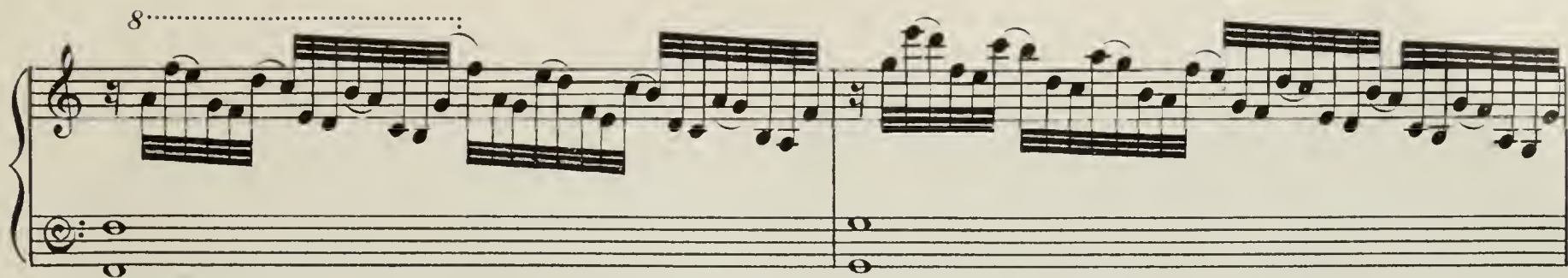
247.

Exercise 247 is a technical exercise for both hands. It features four systems of music. The first system has four measures, each with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system has four measures, each with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third system has four measures, each with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fourth system has four measures, each with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Fingerings (1, 2, 3) and breath marks (plus signs) are indicated throughout the piece.

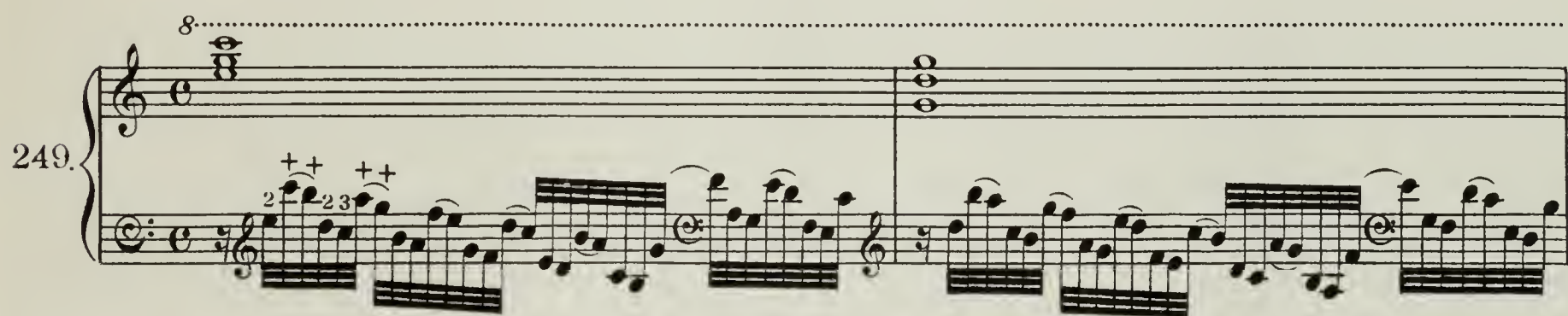
Broken Sixths — with the Right Hand.

248.

Exercise 248 is a technical exercise for the right hand. It features two systems of music. The first system has four measures, each with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system has four measures, each with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Fingerings (1, 2, 3) and breath marks (plus signs) are indicated throughout the piece.



With the Left Hand.



In both Hands.

250.

This musical exercise consists of four systems of two staves each. The first system includes fingerings '2', '23', and '23' with '+' signs above them, and an '8' with a dotted line indicating an octave. The subsequent systems continue with similar rhythmic patterns and octave markings. The exercise is written in a key with one flat and a common time signature.

In Octaves — with the Right Hand.

251.

This musical exercise consists of two systems of two staves each. The first system includes fingerings '1 2 3 1 2 3 1' and '1 2 3 1' with '+' signs above them, and an '8' with a dotted line indicating an octave. The second system continues with similar patterns and octave markings. The exercise is written in a key with one flat and a common time signature.

With the Left Hand.

252.

8.

1 2 3 1 2 3 1

1 2 3 1

1 2 3 1

1 2 3 1

With both Hands.

253.

8.

1 2 3 1 2 3 1

1 2 3 1

1 2 3 1

1 2 3 1

Broken Octaves—With the Right Hand.

254.

8

8

8

8

With the Left Hand.

255.

8

8

Two systems of musical notation for harp, each with a grand staff (treble and bass clef). The first system shows a sequence of eighth notes in the right hand and a sequence of eighth notes in the left hand, with a dotted line and the number 8 above the right hand staff. The second system continues the sequence with similar notation.

With both Hands— a Tenth apart.

Four systems of musical notation for harp, each with a grand staff. The first system is labeled '256.' on the left. The notation shows complex rhythmic patterns with eighth and sixteenth notes, often beamed together, and includes fingerings (e.g., 3, 2, 3) and accents. Each system has a dotted line and the number 8 above the right hand staff.

ENHARMONIC SCALES

And their Synonyms in all Keys.

Fingered in the same manner as the Diatonic Scale.

257. (F \flat - B \sharp)

Glissando

258. (C \flat - F \flat)

Glissando

259. (G \flat - C \flat)

Glissando

(D \flat - F \flat - G \flat)

260.

Glissando

8

(F \flat - A \flat - C \flat - D \flat)

261.

Glissando

8

(C \flat - E \flat - G \flat - A \flat)

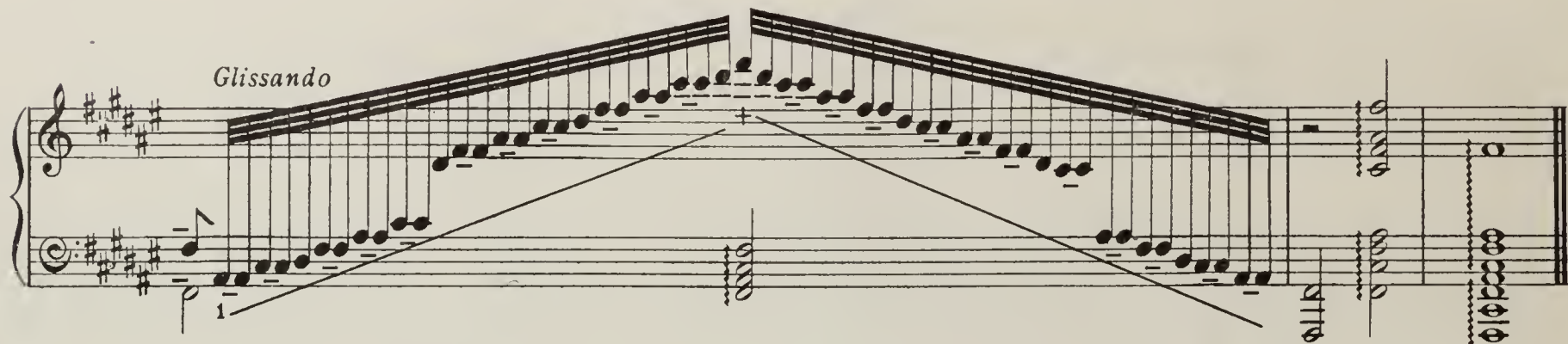
262.

Glissando

8

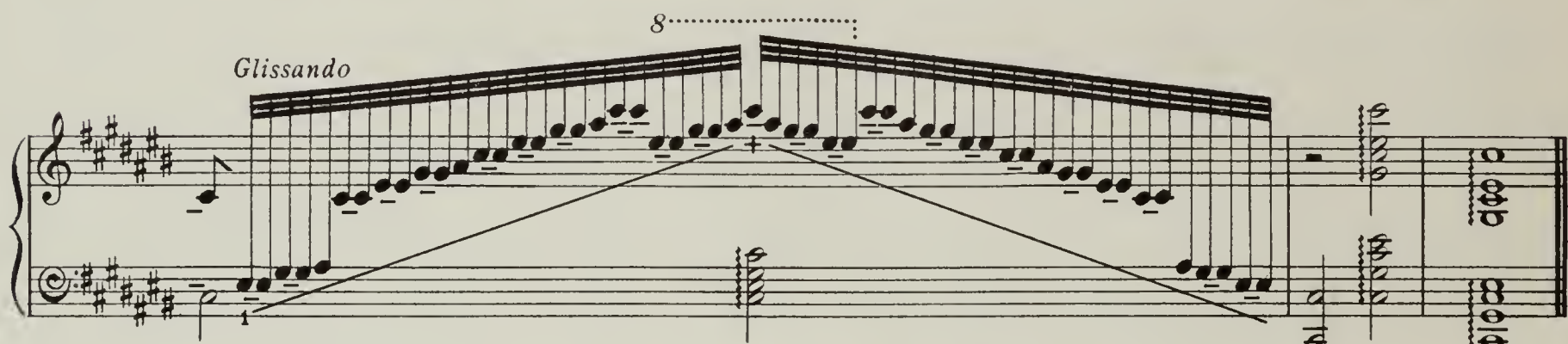
(Gb_Bb_Db_Eb)

263.

*Glissando*

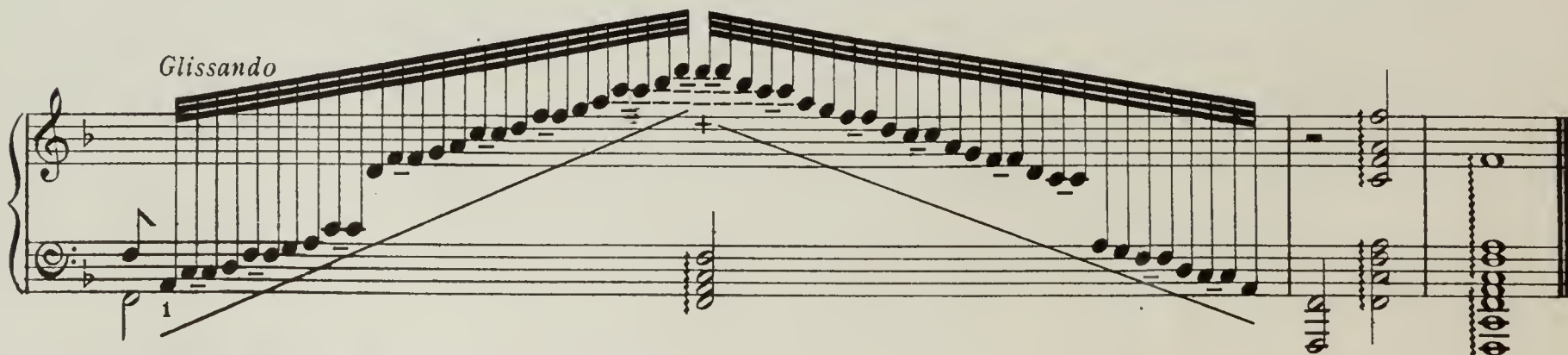
(Db_Fb_Ab_Bb)

264.

*Glissando*

(B#_E#)

265.

*Glissando*

(E# - A#)

266.

Glissando

8.....

(A# - D#)

267.

Glissando

8.....

(B# - D# - G#)

268.

Glissando

8.....

269. (E# - G# - C#)

Glissando

270. (A# - C# - F#)

Glissando

271. (D# - F# - Bb)

Glissando

ENHARMONIC ARPEGGIOS

123

And their Synonyms.

Dominant Sevenths.

272. (F \flat - A \flat - C \flat)

Glissando

(C \sharp - A \sharp)

273. (C \flat - E \flat - G \flat)

Glissando

(G \sharp - E \sharp)

274. (G \flat - B \flat - D \flat)

Glissando

(B \sharp - D \sharp)

(D \flat - F \sharp - A \flat)

276.

Glissando

1 2

8

(A \sharp - F \sharp)

(A \flat - C \flat - E \flat)

276.

Glissando

1 2

8

(E \sharp - C \sharp)

(B \sharp - D \sharp - F \sharp)

277.

Glissando

(E \sharp - G \sharp - B \flat)

1 2

8

(F \sharp - D \flat)

278.

Glissando

(A \sharp - C \sharp - E \sharp)

1 2

8

(B \flat - G \flat)

279.

Glissando

(E \flat - C \flat)

1 2

8

*DIMINISHED SEVENTHS

And their Synonyms.

280. (G \sharp - A \sharp - C \sharp - E \flat)

Glissando

Glissando

* Please observe the G \sharp in the Signature.

Technical Exercises for the Harp. John Thomas.

The image displays four systems of musical notation for harp, each consisting of a grand staff (treble and bass clefs) with a large brace on the left. The notation is highly technical, featuring dense clusters of notes, arpeggios, and specific fingering instructions.

- System 1:** The first system shows a complex texture with many notes. Above the first staff, there are fingering numbers: 1, 2, 3. Above the second staff, there are 1, 2, 3. A dotted line with the number 8 spans across the system. To the right, there are labels: (Ab-Cb-Eb-Gb) and (D#).
- System 2:** The second system features a large, sweeping arpeggio across both staves. Above the first staff, there is a fingering number 1. To the left of the first staff, there is a label: (F#-B#).
- System 3:** The third system shows a similar arpeggiated texture. Above the first staff, there are fingering numbers 1, 2. Above the second staff, there are 1, 2, 3, 1. A dotted line with the number 8 spans across the system. Above the second staff, there are four plus signs: + + + +.
- System 4:** The fourth system continues the technical exercises. Above the first staff, there are fingering numbers 1, 2, 3. Above the second staff, there are 1, 2, 3. A dotted line with the number 8 spans across the system. The system ends with a double bar line and some additional notation.

