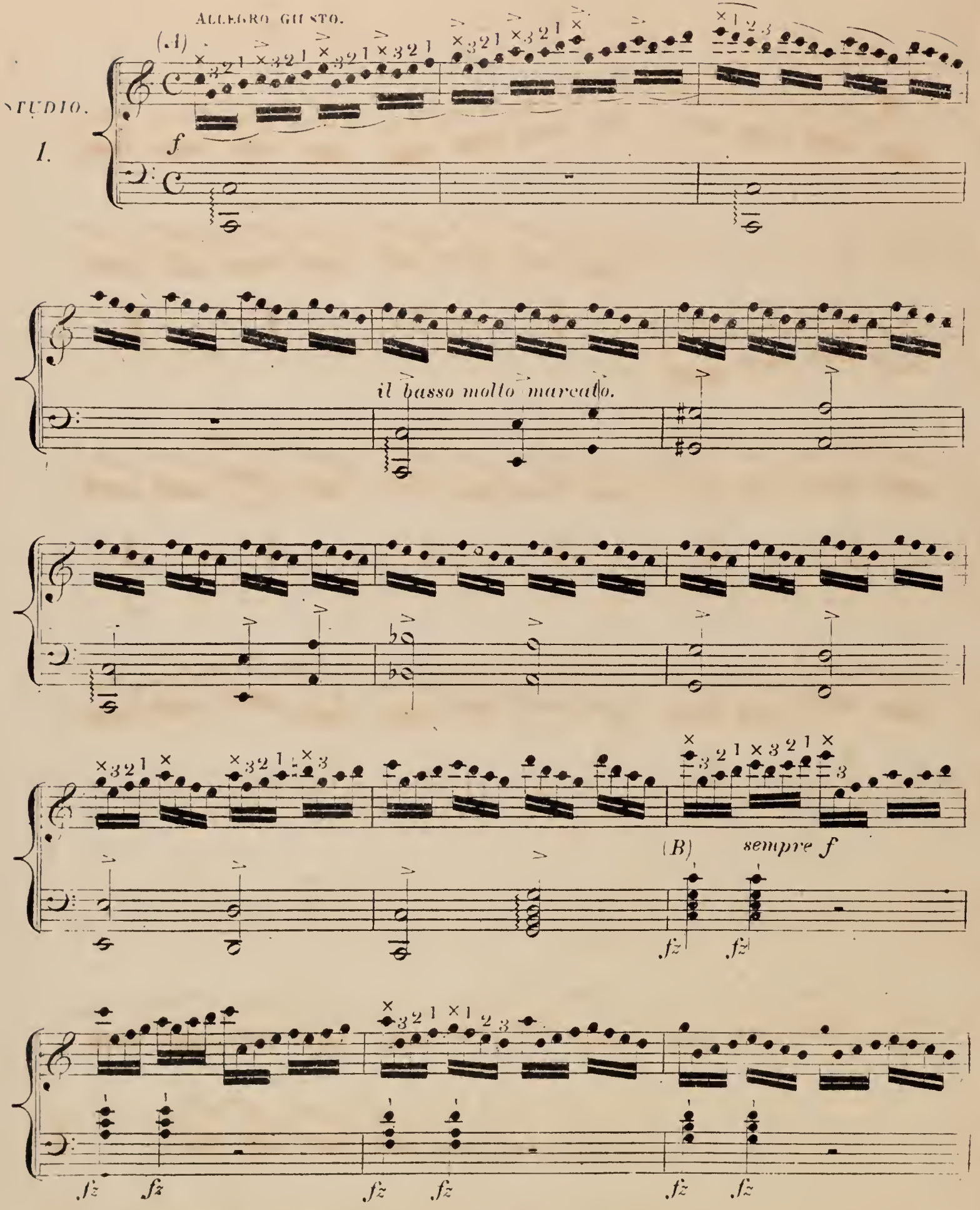
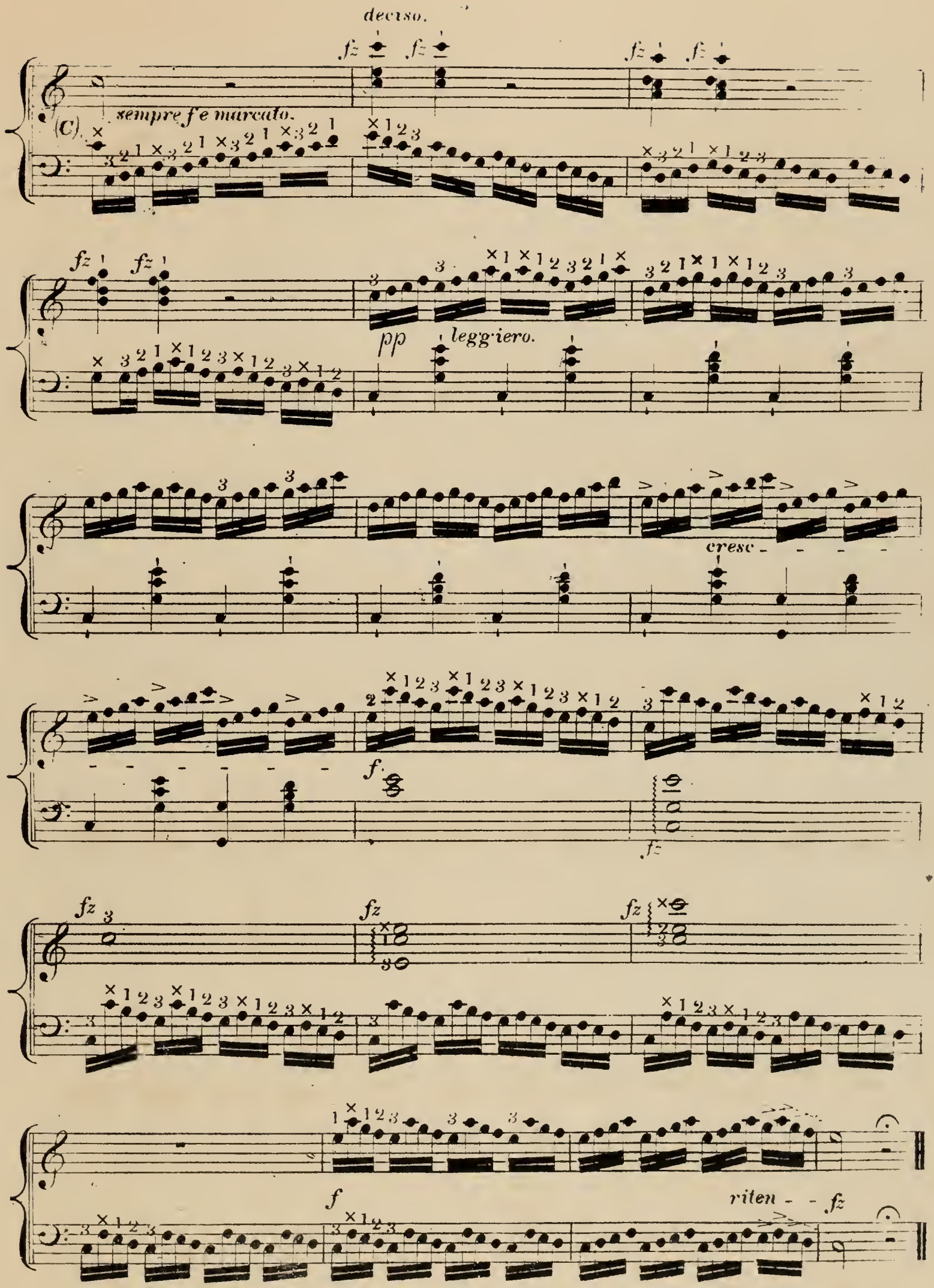
Library of Kathryn Julyé Gilbert (1904-1986)

TO EQUALISE THE FINGERS IN THE PERFORMANCE OF FOUR CONSECUTIVE NOTES.



(A) Place well first the three right fingers and the thumb on their respective strings — do not move at all the wrist in changing of position — keep the thumb well up, — accentuate the first of the four semiquavers, and so on very steadily in All.° time, giving great equality to the passages — as for the left hand take the octaves with force and energy, place the hand rather high up, near the neck of the instrument, to find the strings better. (B) Extend gently the 3.d right finger to strike the distant sixths or octaves *without deranging the*



hand nor moving the wrist,— give the left hand chords with force and in a decisive manner. (C) here, for the left hand, observe what I have said above for the right, (letter A and B.)

ON SIXTH SUCCESSIVE NOTES.

MOLTO MOD.TO E GRAZIOSO.

STUDIO 2.

(A) (B)

p dolce.

f

Gb.

f

p dolce.

(C)

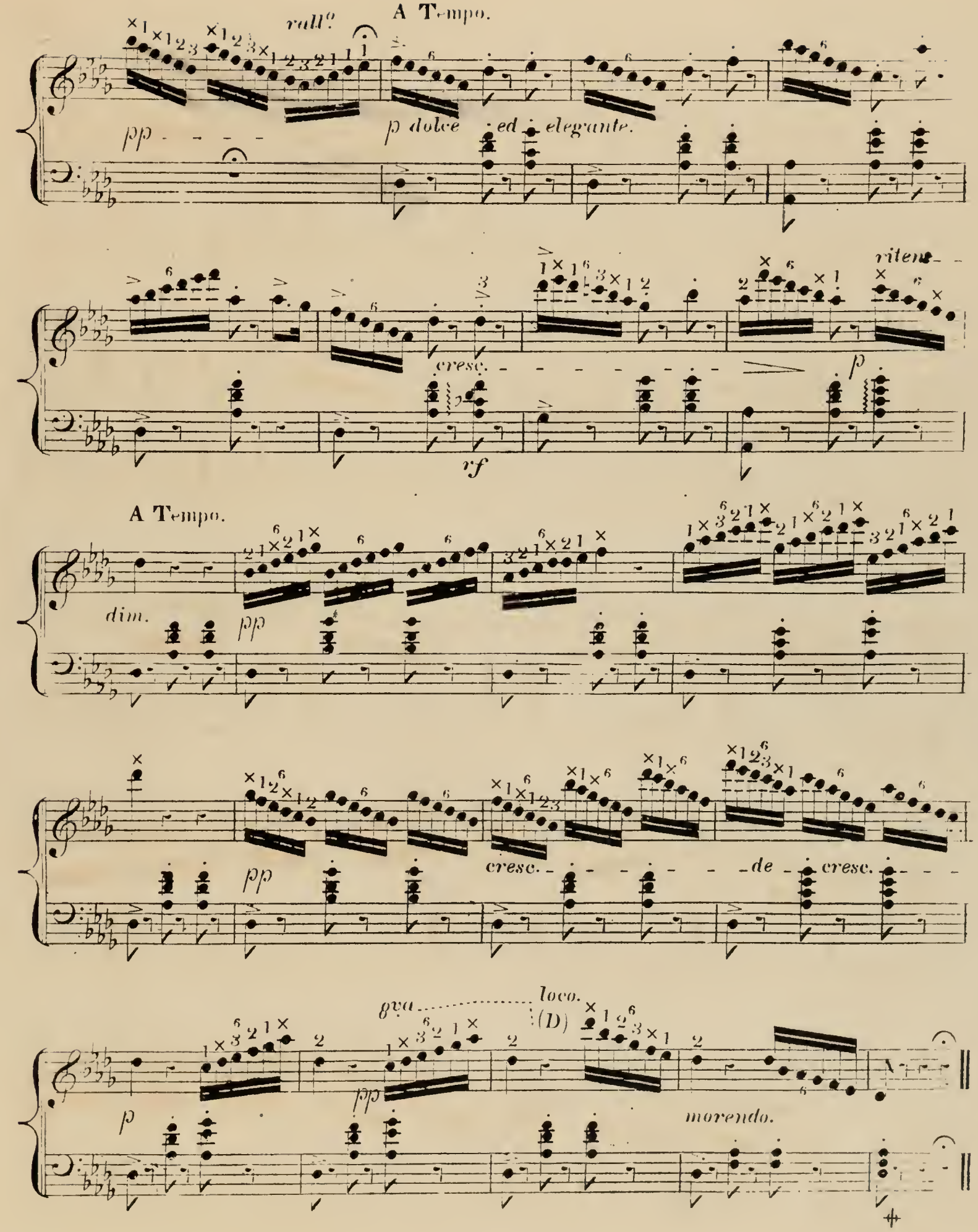
cresc.

f ben marcato e brill:

dim.

fz

(A) This Studio must be performed with elegance and taste, and the Scales of Six notes given with much delicacy; taking great care to preserve in all of them the utmost equality, without any break in the many changes of position, and to accentuate lightly the notes with the sign > (B) Play all the right hand quavers very short and light—the octaves and chords of the left hand are also to be given soft and

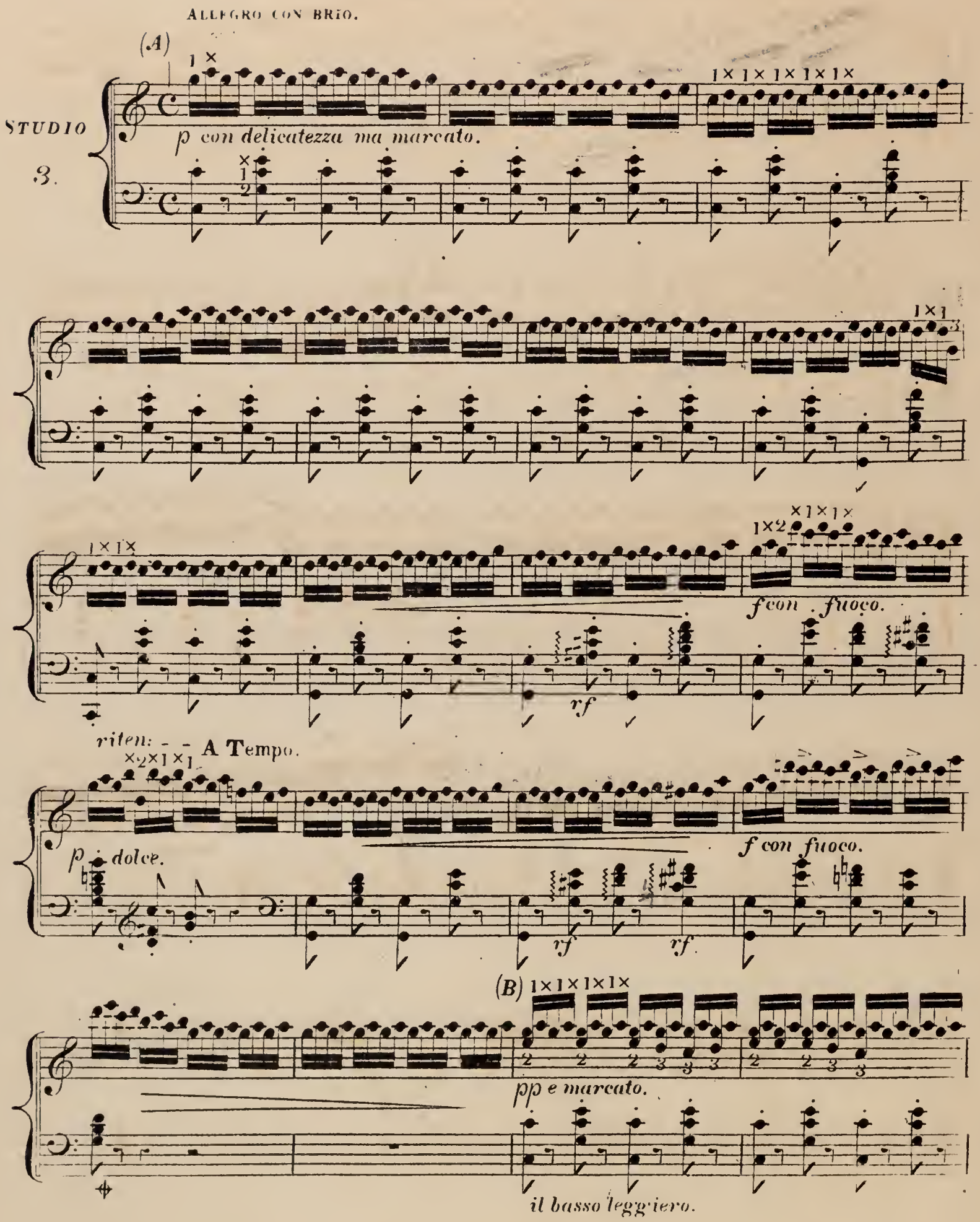


Staccato without any sort of arpeggios, only accent a little the first note of each bar, to emphasize the rhythm. (C) pay attention to the *Crescendo* and also to the decrescendo. (D) diminish well the second time and play with much delicacy..

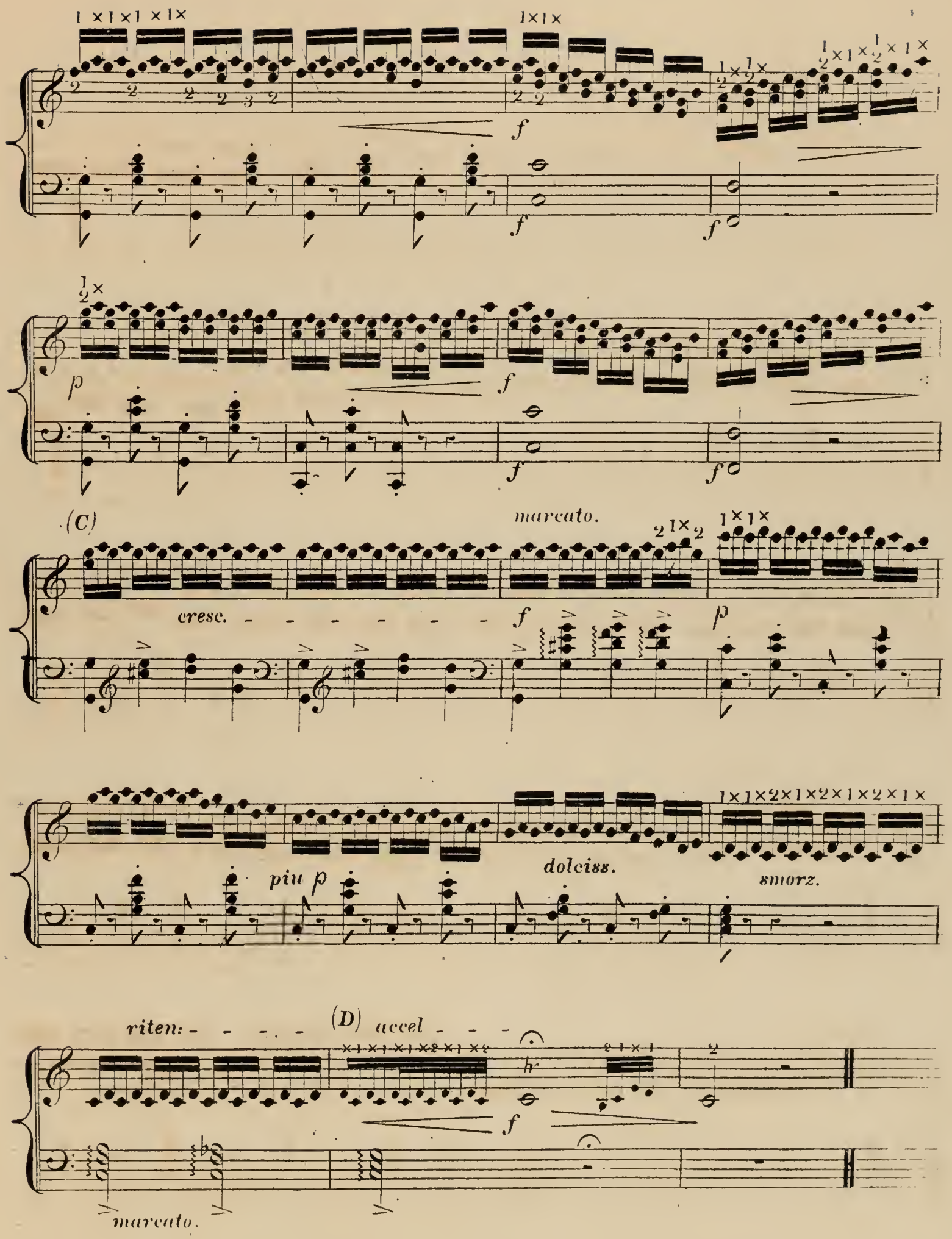
PREPARATION TO THE SHAKE.

ALLEGRO CON BRIO.

STUDIO 3.



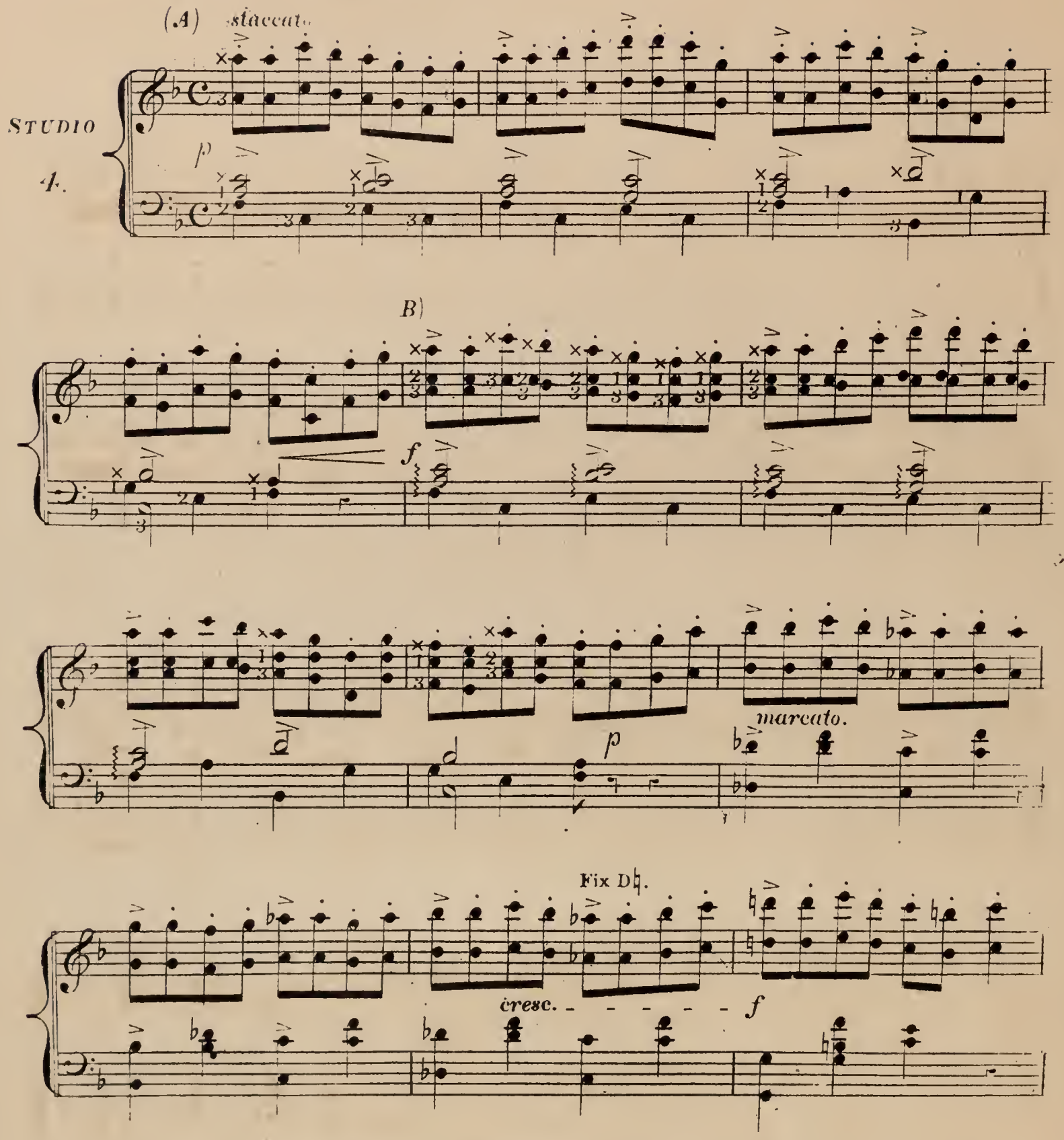
(A) This Studio will prepare well the Harpist to the performance of the Shake, as it will give to the first finger and the thumb of the right hand, freedom and agility— Play each note equally, and do not allow the thumb, (as it is often the case) to be louder than the first finger— The bass very, very light, without any sort of arpeggios, (except when indicated) and with a graceful motion of the hand— (B)



give force to the under notes and take care not to move the wrist, (C) mark much all the double notes of the left hand, and pay attention to the *riten.* and the decrease of the sounds. (D) the shake very fast and brillant, beginning piano, increasing to the greatest forte, and afterwards diminishing to piano simile. the three minim chords of the left hand, much arpeggioed, giving full vibration to the lower C's.

ON OCTAVES.

ALL.o ASSAI, CON SPIRITO MA CON GRAZIA.



1. The time of this Studio, must be very animated, the octaves being played very *staccato* and steadily, accentuating well all the octaves marked with the sign >) not bending, nor taking off too far the third finger at each note, but giving both notes well together, with a brisk and slight motion of the hand, paying attention to keep it close to the strings—the minims of the bass a little accentuated, while the under crotchets notes are to be played light and short. B) give force to the second right finger and keys the hand steady.

p

f

rallent. (C) A Tempo.

Fix D♭.

espress:

fz Fix E♭.A♭. *pp leggieriss e scherzoso.*

mf e brillante.

(D)

cresc. *f* *ff* *con*

fz *fz>* *fz* *fz* *fz* *fz* *ff*

fuoco e marcato. *deciso.*

fz *fz* *fz* *fz* *fz* *ff*

mark well the bass notes with the sign >. (C) here, nerve a little the hand and wrist, but gently and pl: . e lightness and grace, the bass notes short and marked, but piano. (D) all the octaves with force and en r the hands well steady, keeping them close to the strings, *do not arpeggio*, except the last chords which ce given with brilliancy and full vibration.

ALLEGRO MODERATO.

STUDIO 5.

(A)

p molto tranquillo.

(B)

p dolce e can- tando.

sost.

cresc.

dim.

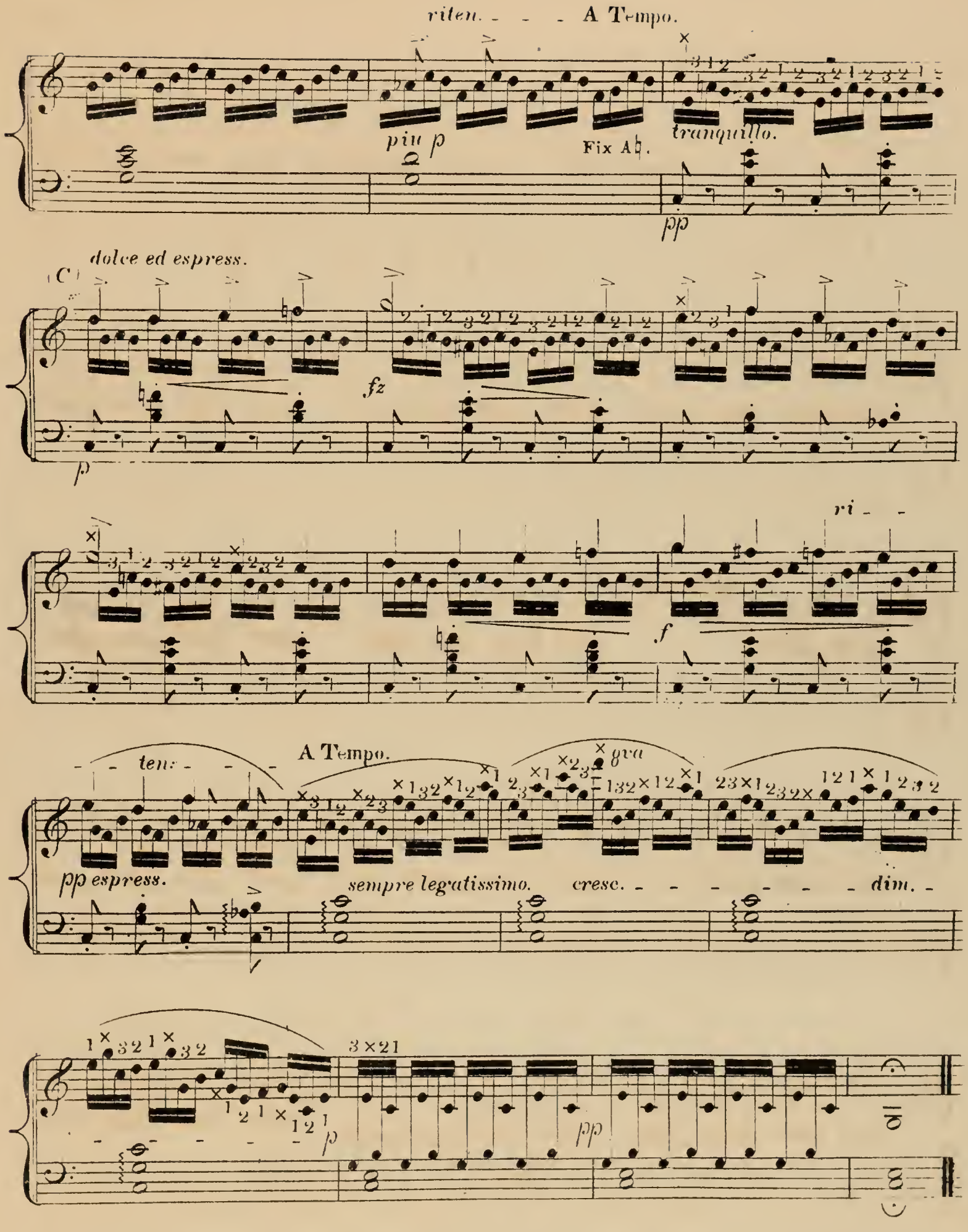
cresc.

f

dim.

p

(A) In this Studio, which will be found most excellent to equalise the fingers of the right hand, and to give proper strength to the 2.d and 3.d; the right wrist must remain *steady* and *motionless*, while the fingers *solely* are to act freely, and with as much equality as possible—I recommend the performer all through the Studio to pay particular attention to the 2.d and 3.d right fingers, which I dare say, will be found weak, stiff, and unable at first to keep pace with the thumb and first finger; these 2.d and 3.d fingers must strike the notes by the sole bending of the joints, and not by a jerk of the wrist—the semibreves and minims of the left hand to be very in-



tle arpeggiod and mark just enough to give them vibration during their respective value, the crotchet short., (B) the quavers up, marking the melody, well marked, the bass notes to be given with vibration and feeling. (C) here again, the melodic notes turned up must be given with much accent and expression; while the under notes are to be piano and equal take care not to move the wrist — The quavers at the Bass, very light indeed, without any sort of arpeggios whatsoever — Pay attention to increase or decrease the sounds as indicated

ON GRACE NOTES.

ALLEGRETTO SCHERZANDO.

STUDIO 6.

(A)

p dolce e con gusto.

il basso molto legg.

(B)

pp

molto stacc.

con grazia.

(D)

(C)

p scherzando.

string.

cresc. *f*

(A) Accentuate all the dotted crotchets to give them due vibration during their value and play very light and quick the small grace notes, The whole to be performed Gracefully and playfully the Bass very *staccato*, without any sort of arpeggios, the hand being rather turned up. (B) the little F's very light and quick, giving force to the following large E. (C) all the first lower A's of the bass, well marked; the other notes piano and equal; do not try to place at once all the three fingers and the thumb of the Left hand on the string, but play the first A of the bar independently and detached, and afterwards place the 2d 1st finger and the thumb. (D) the small notes all ways light and very quick, taking care to give accent to the following large notes with the sign >, the same all through the Studio.

1° Tempo.

ff *p tranquillo.* *pp*

riten:

dim. *marcato.*

A Tempo.

p dolce e legato.

riten: (E)

con grazia. *p dolce e scherzando.*

8va.

f

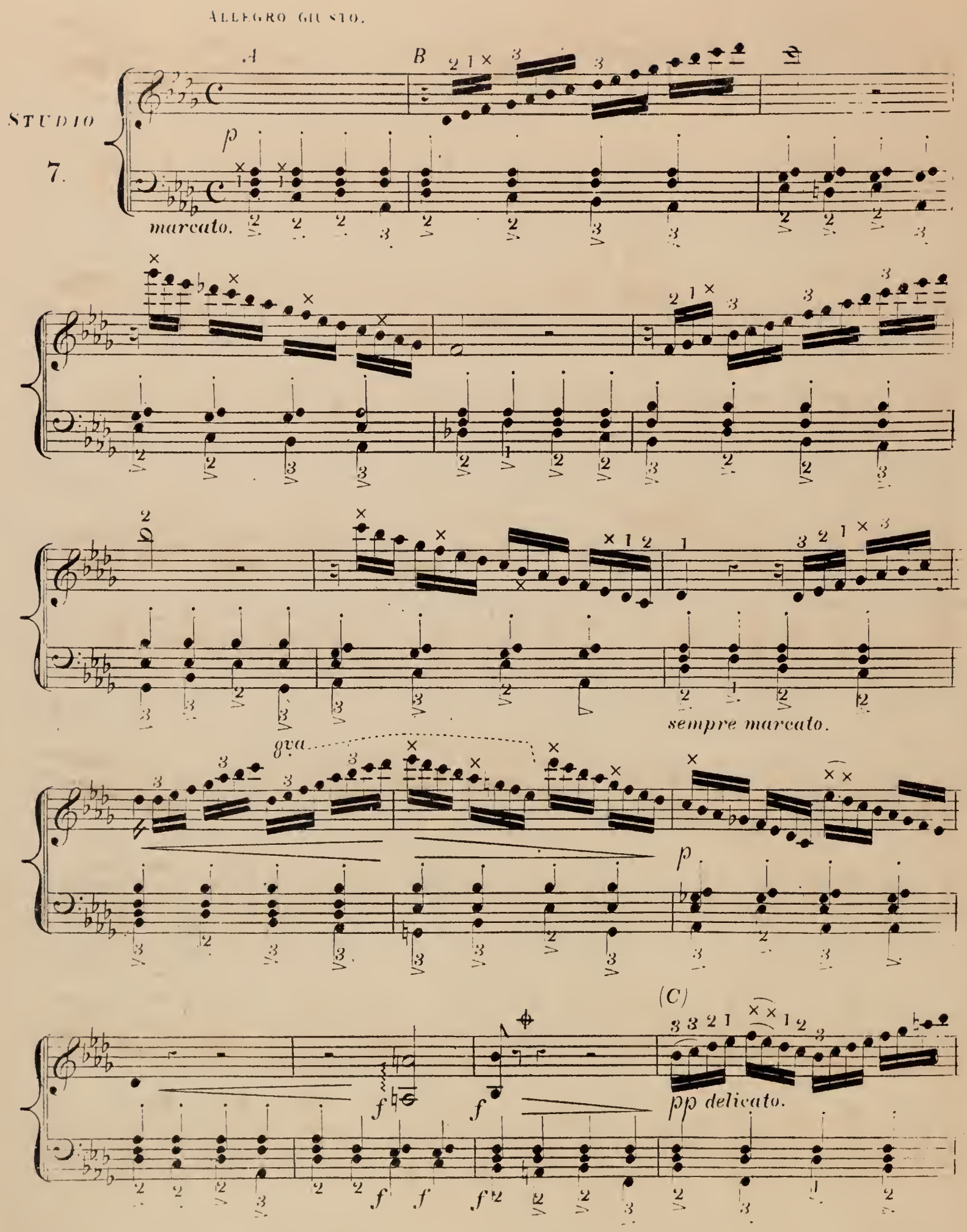
8va.

(F)

p delicato. *più p* *pp*

(E) the lower dotted minims A of the bass, much marked, the other piano and equal, take care to strike the double notes of the 2d and 3d left fingers without motion of the hand or wrist, but solely by the bending of the joints (F) the double turn is most difficult to perform, it wants a little jerk of the hand to replace quickly the thumb on the large note following the turn. – play the turn very quick and light.

ON SCALES.



(A) The double *turned up* notes of the left hand, soft and light, while the single lower notes *turned down* are to be given (all through the studio) *clearly* and *well accentuated*, — this, will require much practice and will be of great service to the Harpist, and the Author will advise him to go through this Studio first with the left hand alone, which will not prove irksome, as the Bass combine by it

cres.

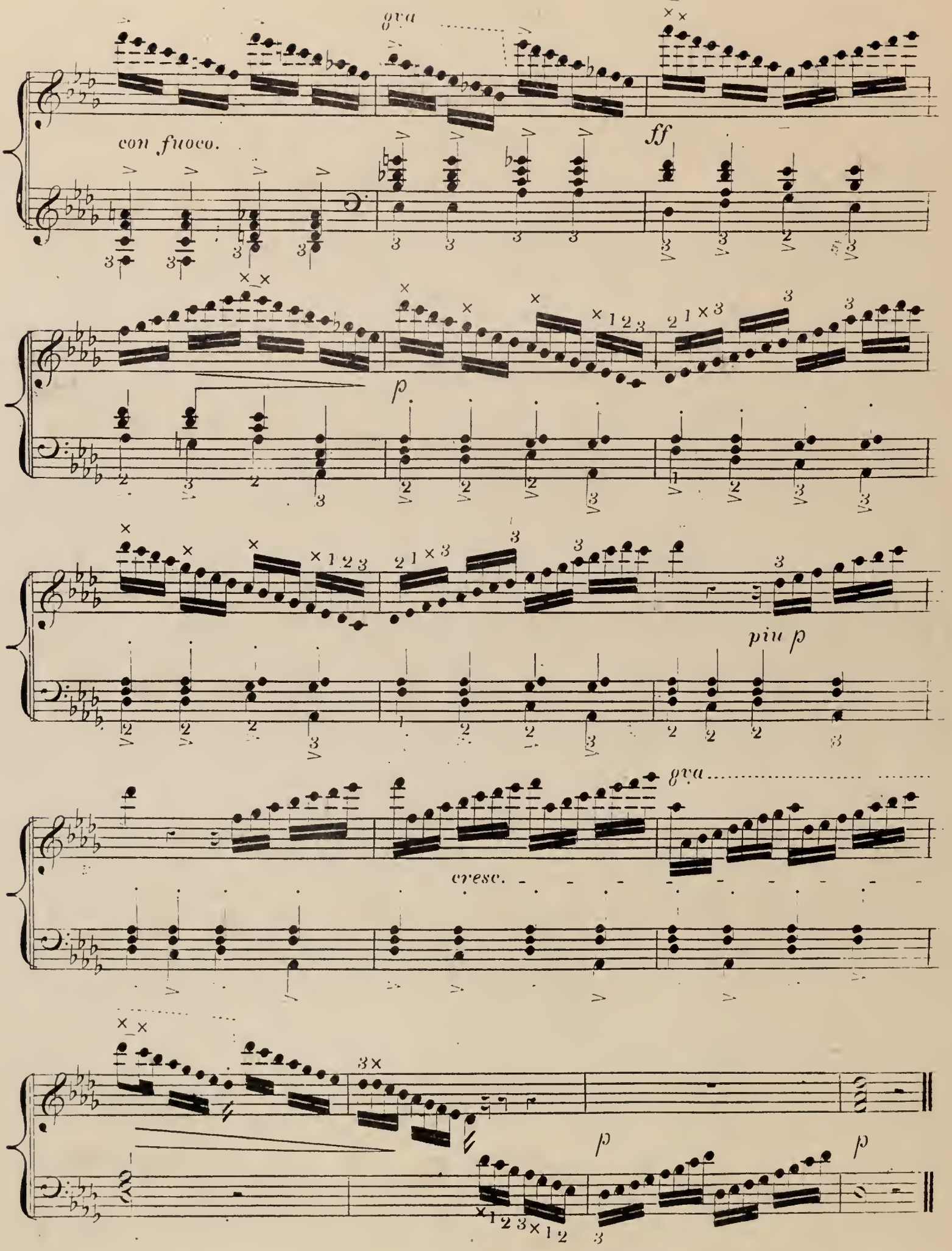
p

f e brillante.

il basso con gran forza.

piu forte.

self the melody and Harmony. (*B*) all the notes of the right hand Scales, very equal: take care in changing of position, (it is to say after each four contigion notes) not to turn or move the wrist, and place in proper time (and with ease) the third finger in ascending scales; and the thumb in descending scales. (*C*) keep the hand and wrist very quiet and steady, while the thumb or the third



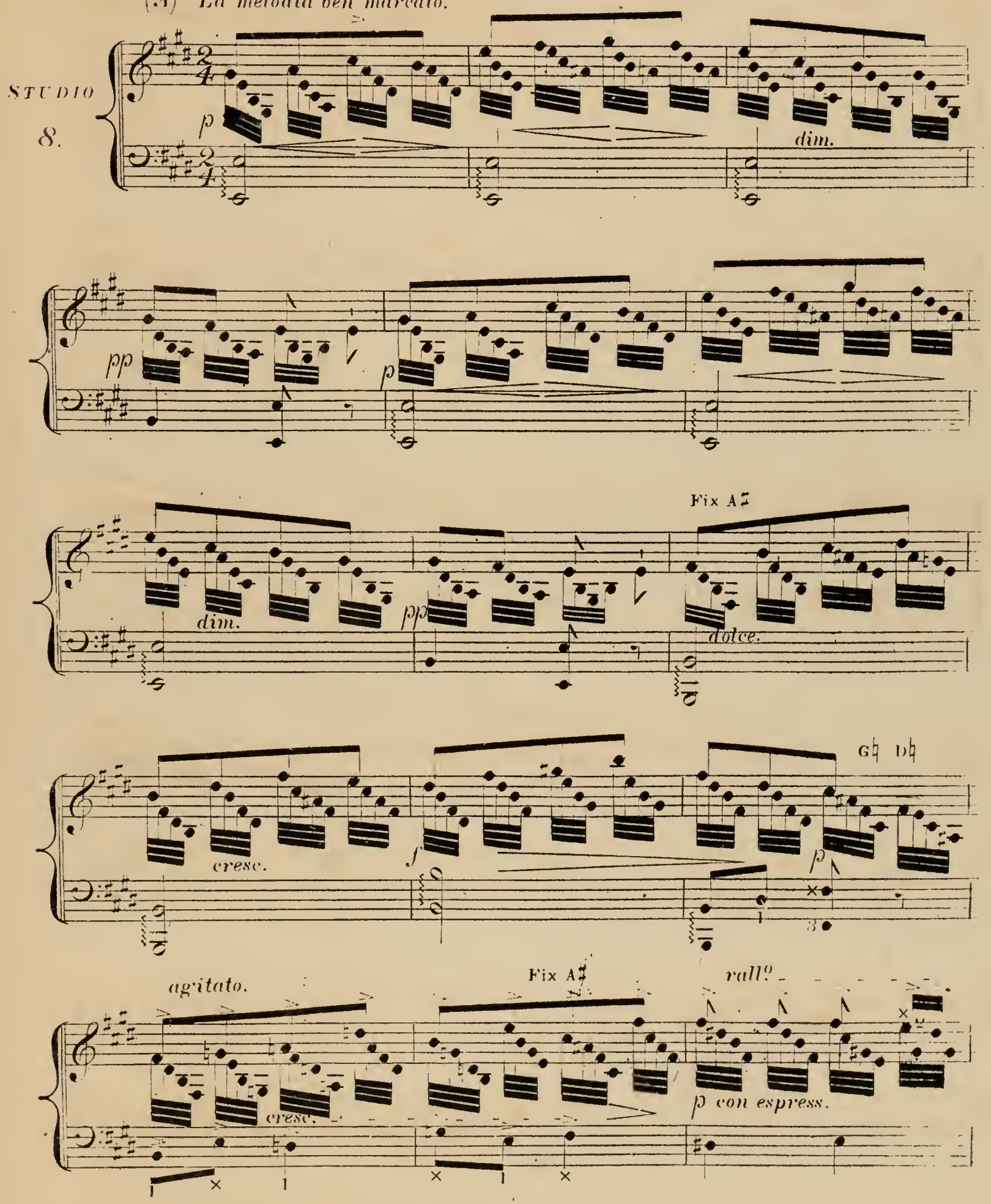
finger slide. (*D*) pay attention to the *crescendo* and always remember to mark well the lower bass notes with the sign >.

ON ARPEGGIOS ACCOMPANYING A MELODY.

ALL.° CON GUSTO E SEMPLICITA.

(A) *La melodia ben marcato.*

STUDIO 8.



(A) The upper turned notes with the right thumb, to be well accentuated, and played with taste and feeling, while the Arpeggios under are to be given with freedom, equality and agility. the wrist must not be rested too heavily on the sounding board, in order not to prevent the quick changes of position, in ascending, or descending.

A Tempo.

(B)

p tranquillo e leggiero.

f *f* *p*

cresc.

(C)

f

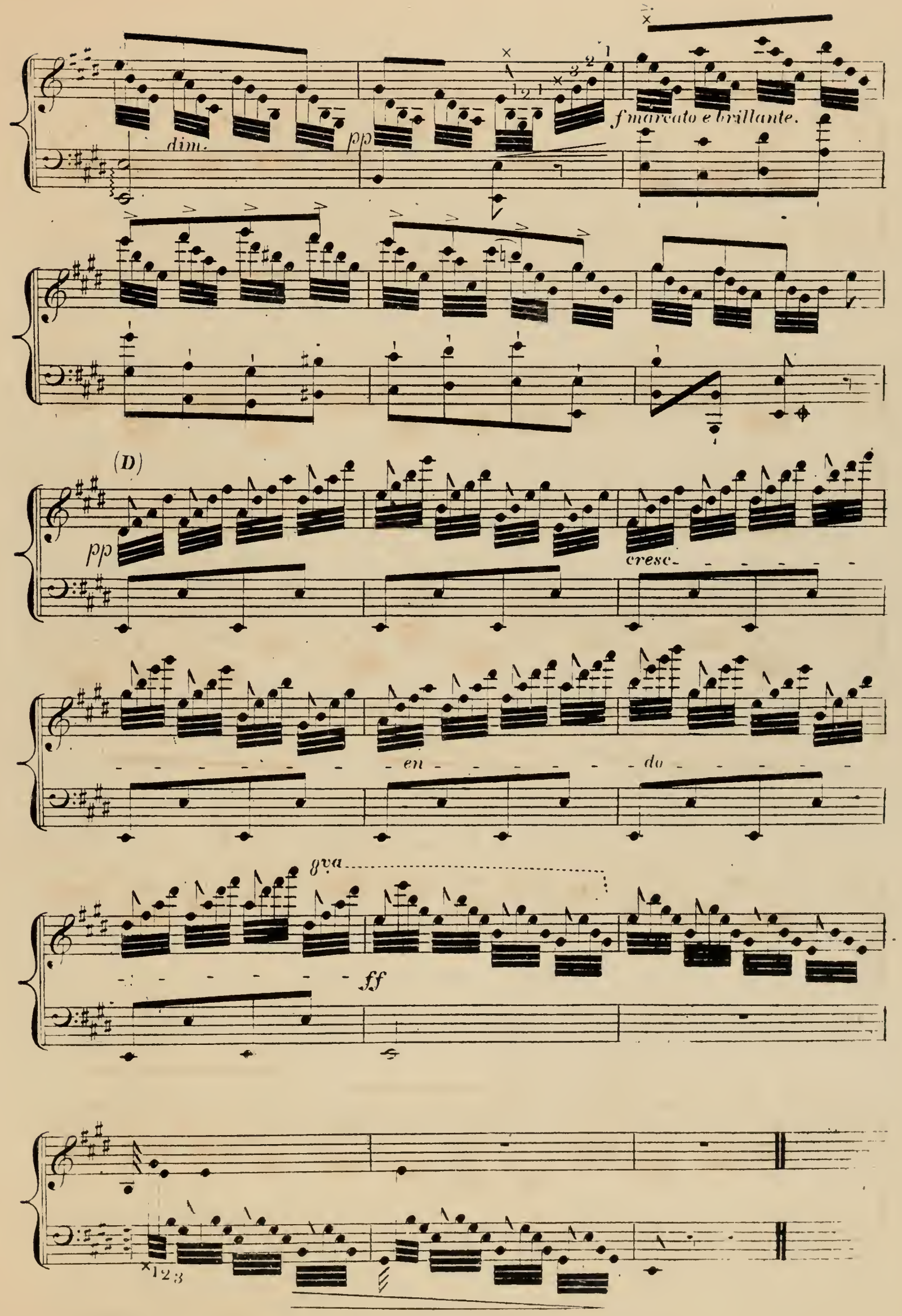
8va

p

riten. Tempo.

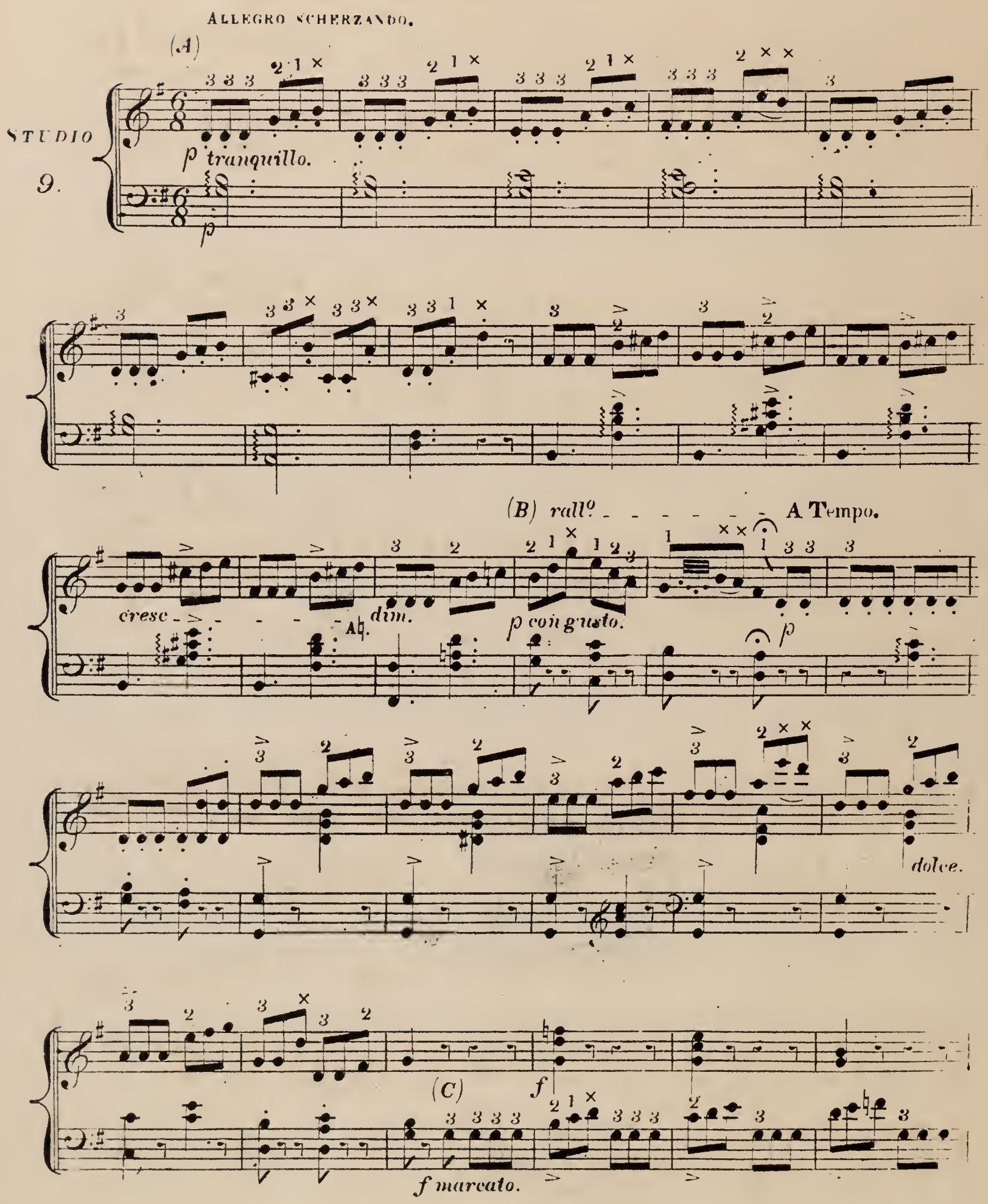
p dolce.

B With great equality and neatness. *(C)* mark well the notes with the right thumb the Bass steady.

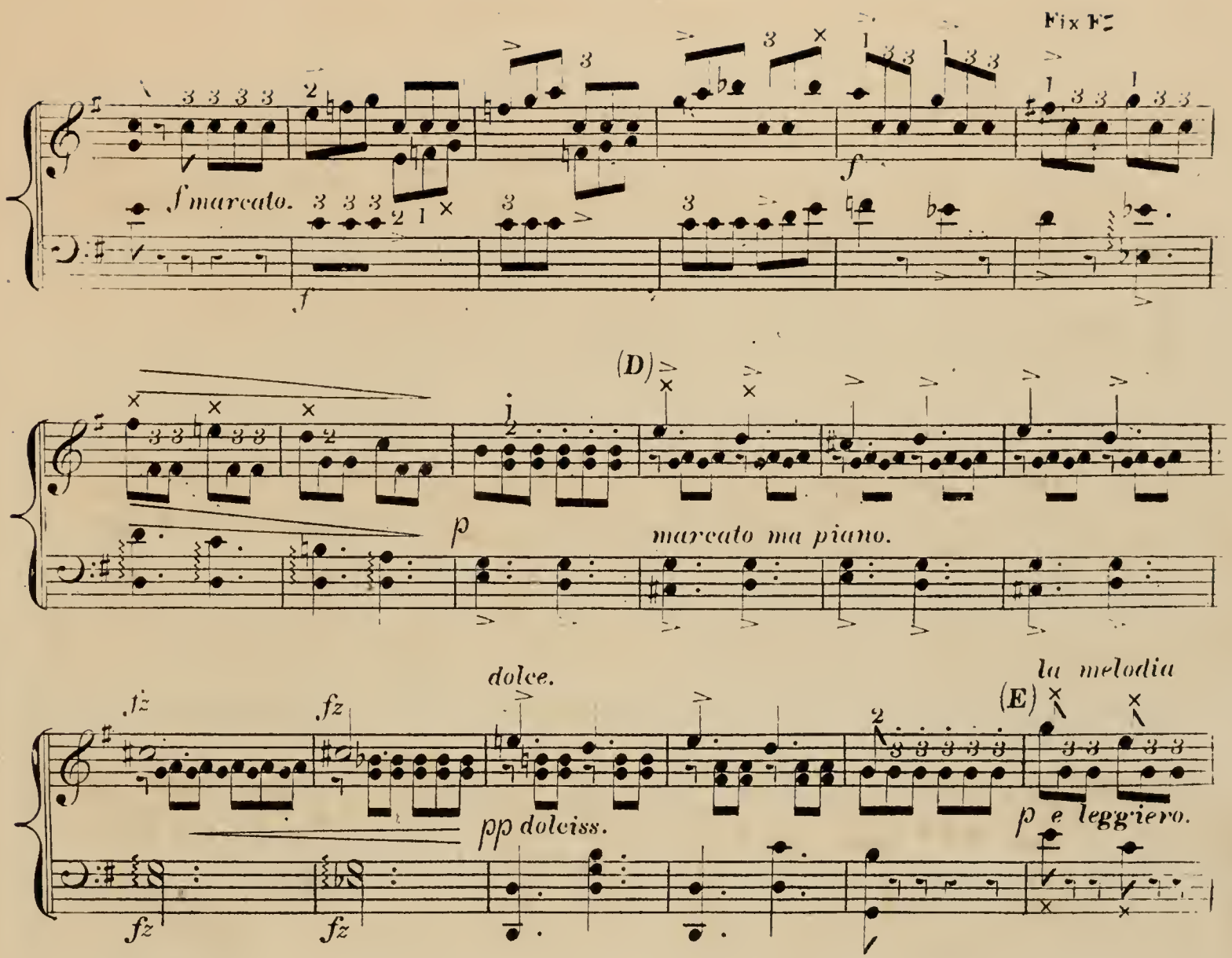


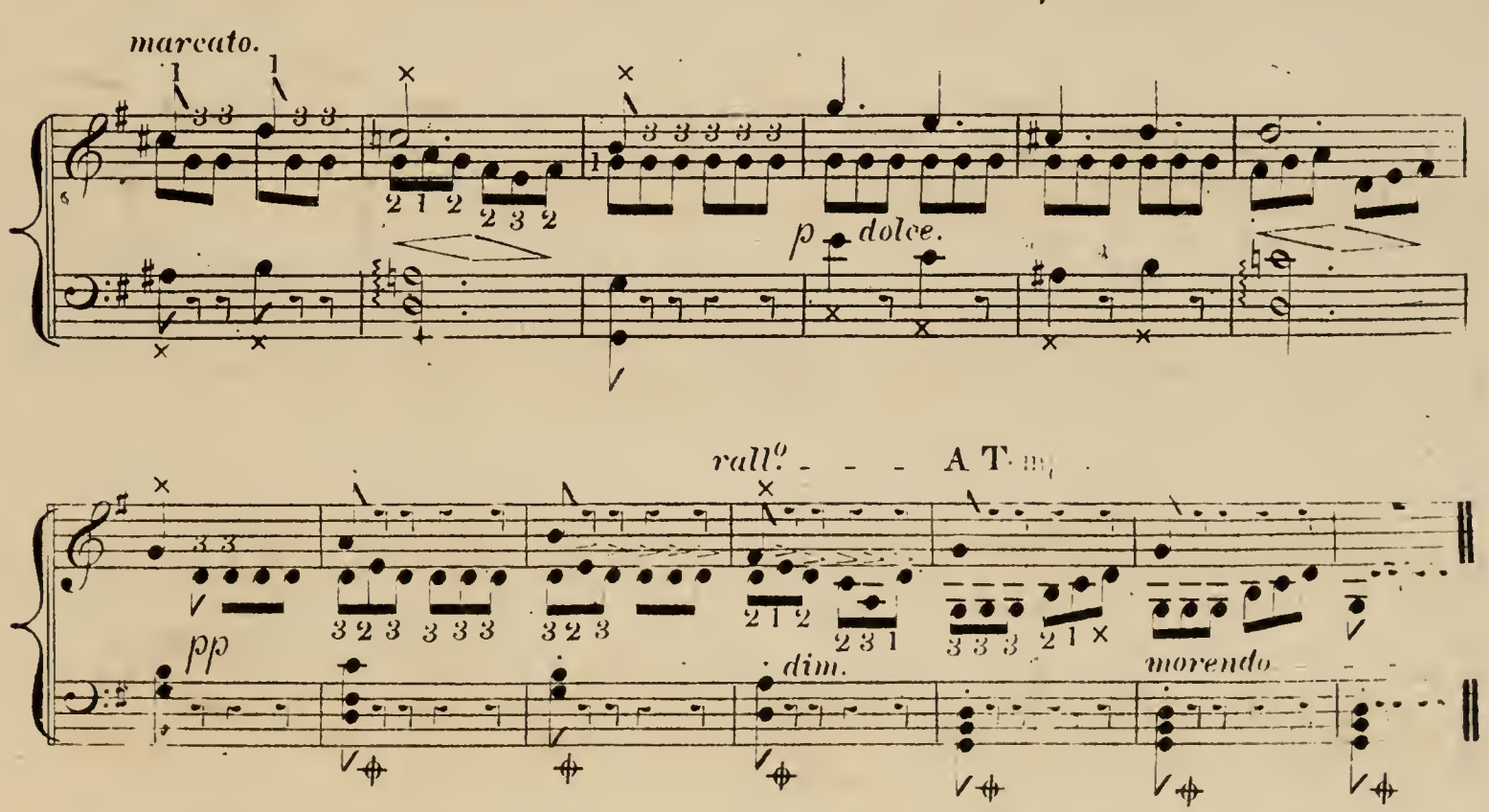
(D) mind the Crescendo and mark well the notes of the third right finger.

TO GIVE STRENGHT AND FREEDOM TO THE THIRD FINGER.



(A). This Studio will be found of great service to give strength, freedom and agility to the third finger. Great attention must be paid, in striking the notes with the third right finger, not to move the hand or wrist, nor to disturb the position of the other fingers, *which are to be placed on their respective strings only after the three notes of the 3.d finger are played*, although they must be kept ready close to their respective strings. The Left hand a little arpeggiod to give necessary vibration to the dotted minims. (B) mind the RALL.º which has a good effect, if performed with taste. (C) same observation here.





for the left hand that what I said before for the right, only the performer will require good practice to strike with ease the three notes with the third left finger, on account of the left wrist not been rested on the sounding board as the right hand. *(D)* mark well the upper notes and keep the hand very steady *(E)* the notes with the left thumb, to be played gracefully, with the fleshy part of it, the hand being extended and the fingers turned up.

TO GIVE STRENGHT AND AGILITY TO THE FIRST AND SECOND FINGER.

(alla Scotezza)

ALLEGRETTO CON MOTO

STUDIO 10.

(A) *p dolce leggiero.*

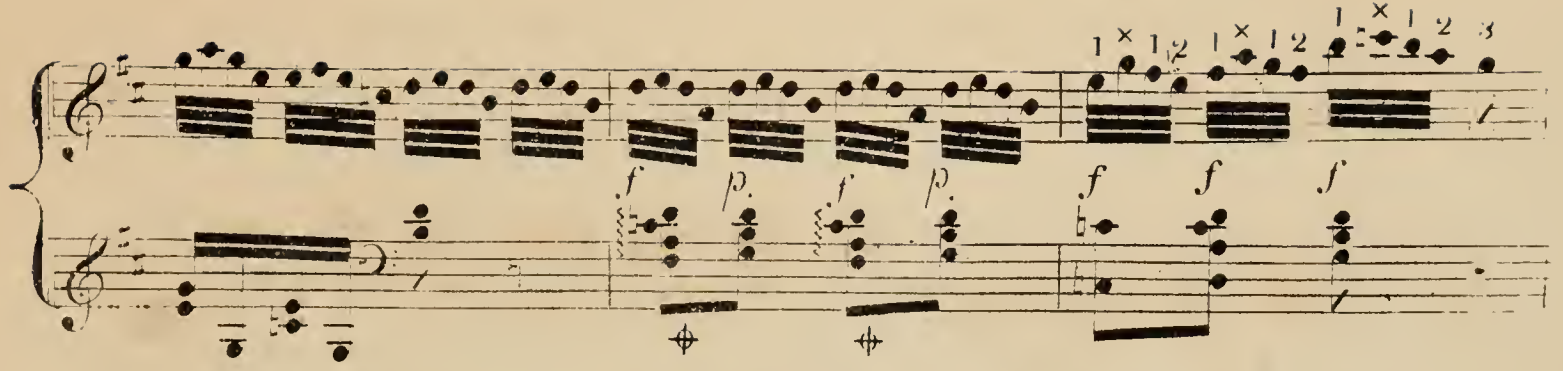
f *p dolce.*

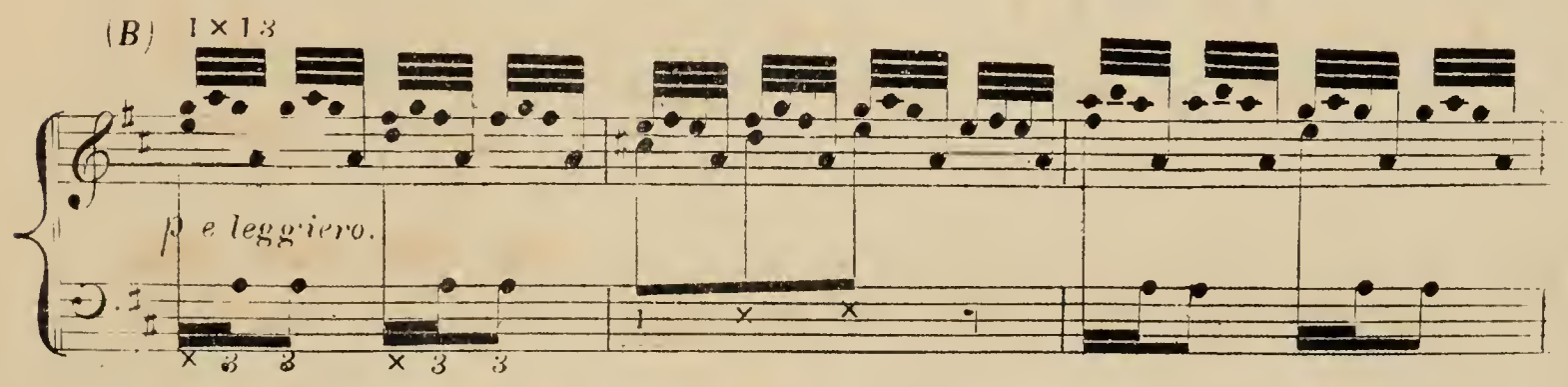
cresc. *f*

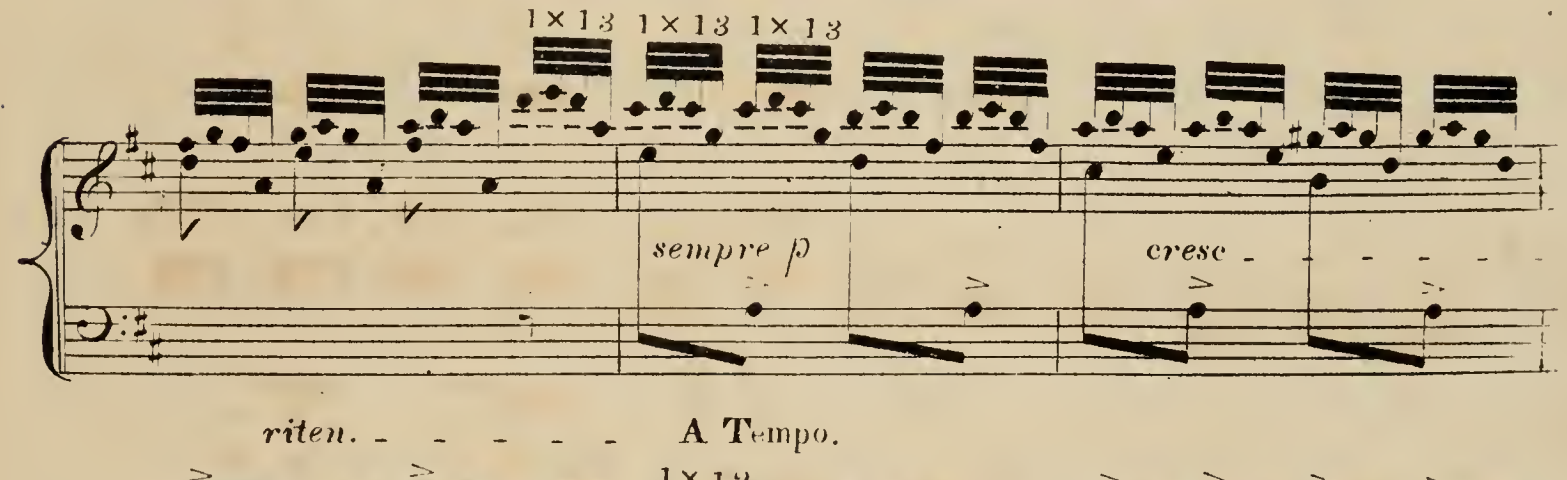
ff *f* *p* *dim.* *delic.*

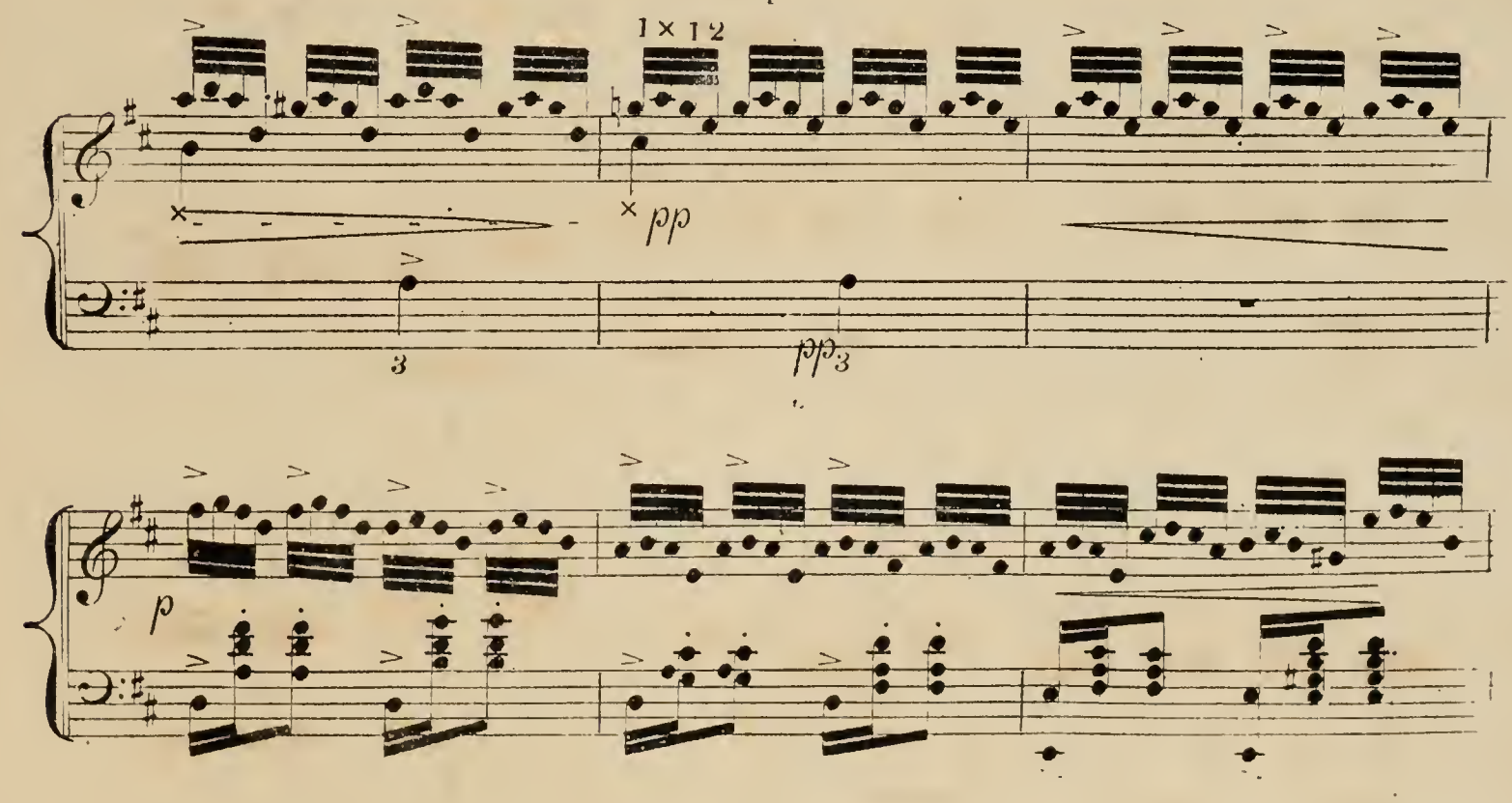
f *p* *f* *p* *f* *p* *dim.* *delic.*

(A) The whole, quick, and very light, keep the hand quiet and pay attention to the 2d right finger, which must unite well with the 1st finger and the thumb_the same when the third right finger acts_the triple notes of the bass, very *staccato* and light giving a somewhat accent to the lower single notes and octaves.

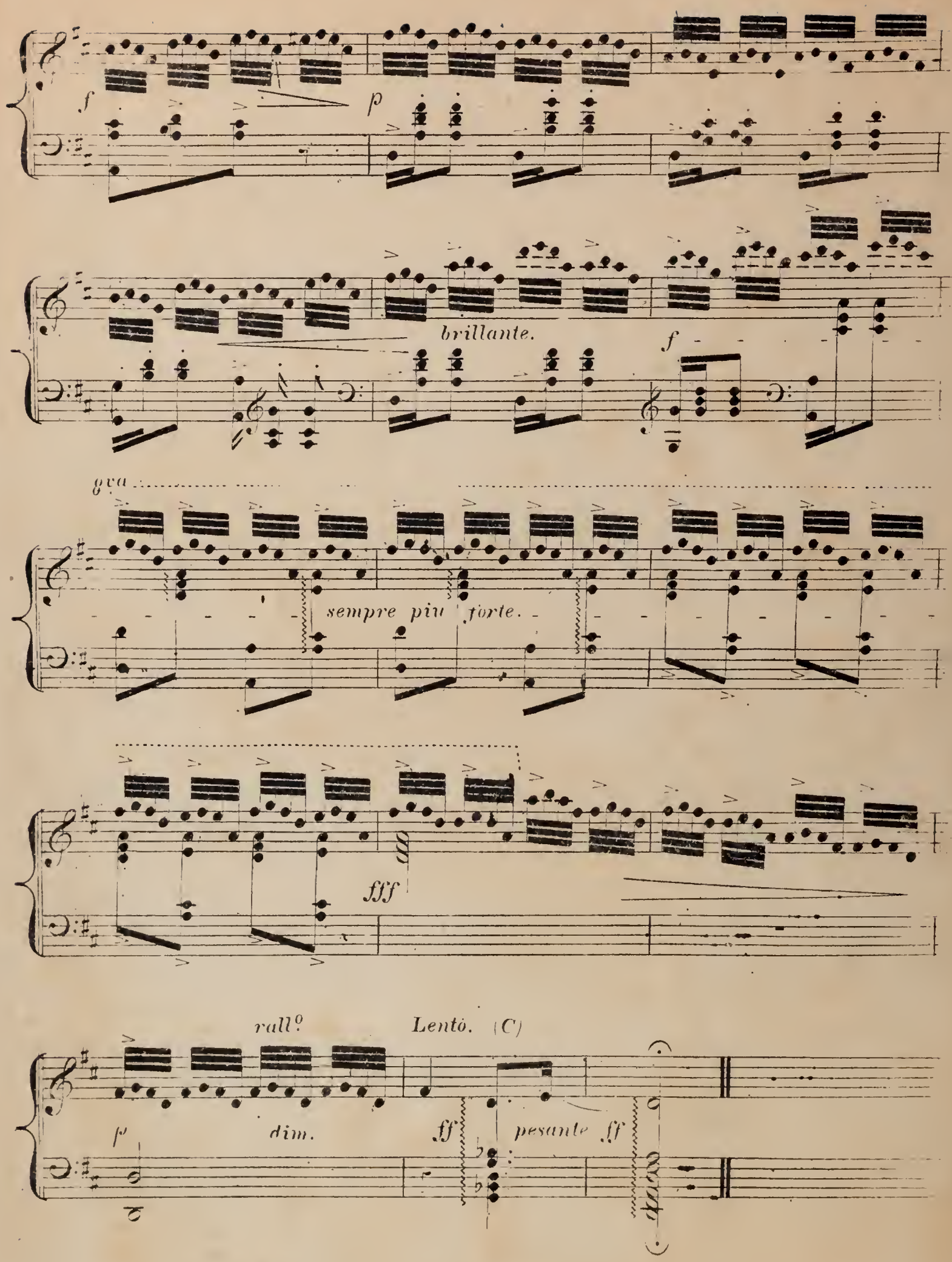








(B) Extend the 3d left finger in opening well the hand, keeping as much as possible, the left thumb near the upper notes_In extending the third right finger do not alter the hand position, and keep well the first finger and the thumb together.



(C) Very slowly and Pomposo, and the chords much arpeggio.

End of Bk: 1.