782-24

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DRILL IN ENSEMBLE PLAYING.

WITH ACCOMPANIMENT OF A SECOND HARP OR PIANO.

"Here melody and tone combine
to charm the hours of toil."

BY

GERTRUDE INA ROBINSON

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Preface

Considerable time has elapsed since anything has been written in the line of original advanced technical studies for velocity on the harp. Much that has been given us in the past, while clearly stating the technical principles, is dull and uninteresting. The author contends that this is unnecessary; that the technical forms can be combined with melody, and lose nothing of their scientific construction; that through such combination, the pupil will be immediately attracted and interested, and as a direct result, obtain a greater command of rhythm and precision in tempo.

Long experience in teaching has shown us the need of attractive studies, which should be complete in themselves for one harp; but which, when the technic was mastered, should contain enough of the "soul of music," to lead to a finished result in rhythm and tempo. This need has inspired the following pages; and to further the results, a second harp or piano part has been supplied, that the teacher, or another pupil may play with the first harp, and thus provide the opportunities for gaining experience in ensemble playing.

There are also several forms of technic necessary for the great solo and orchestral compositions, which have not hitherto been illustrated in studies. As far as possible, such forms have been treated here as a preparation for these classics, thus making the studies doubly practical and attractive.

The Author

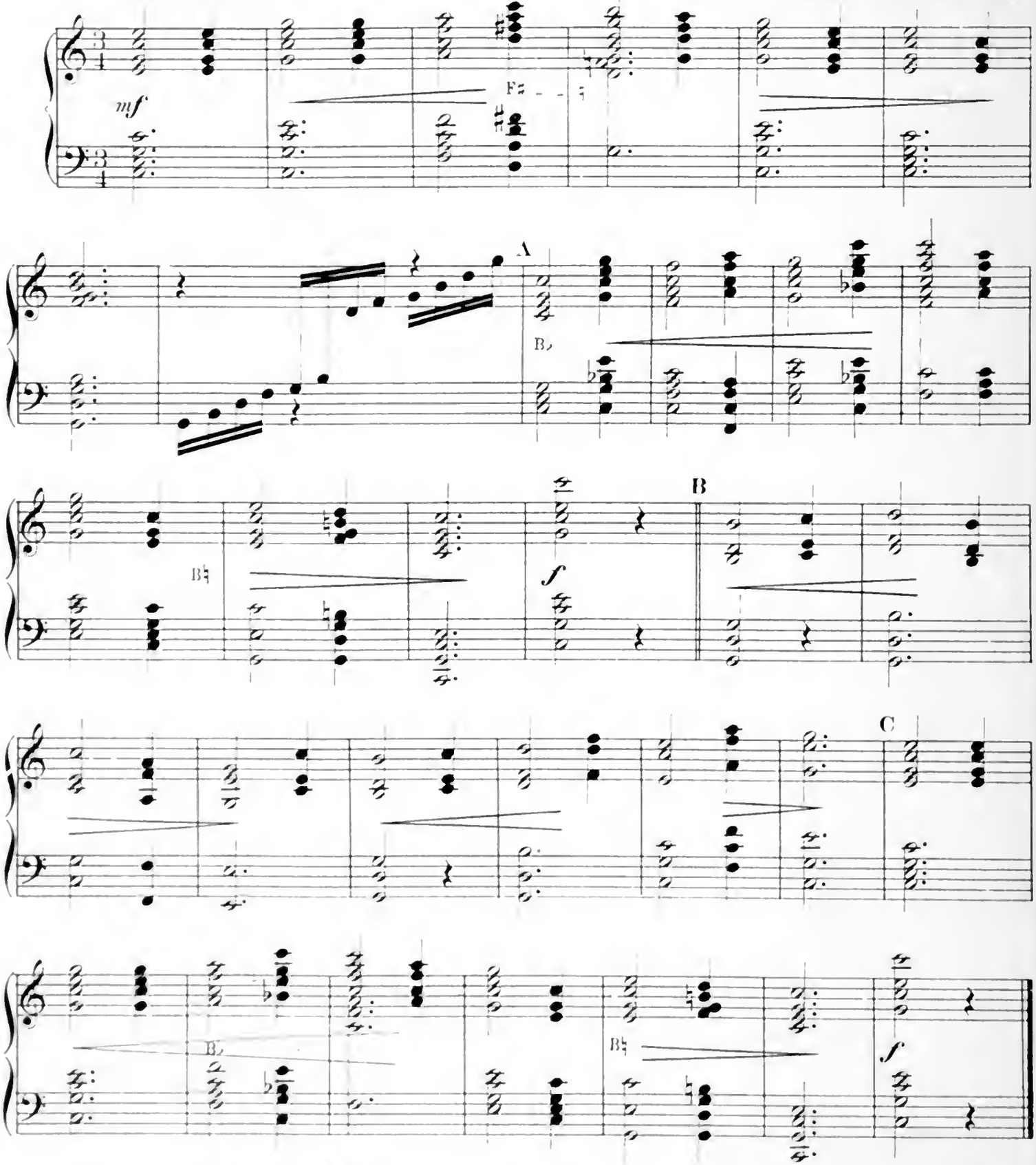
Twenty Melodic Etudes

No. 1

First Harp

Andante M.M. ♩ = 72

Gertrude Ina Robinson



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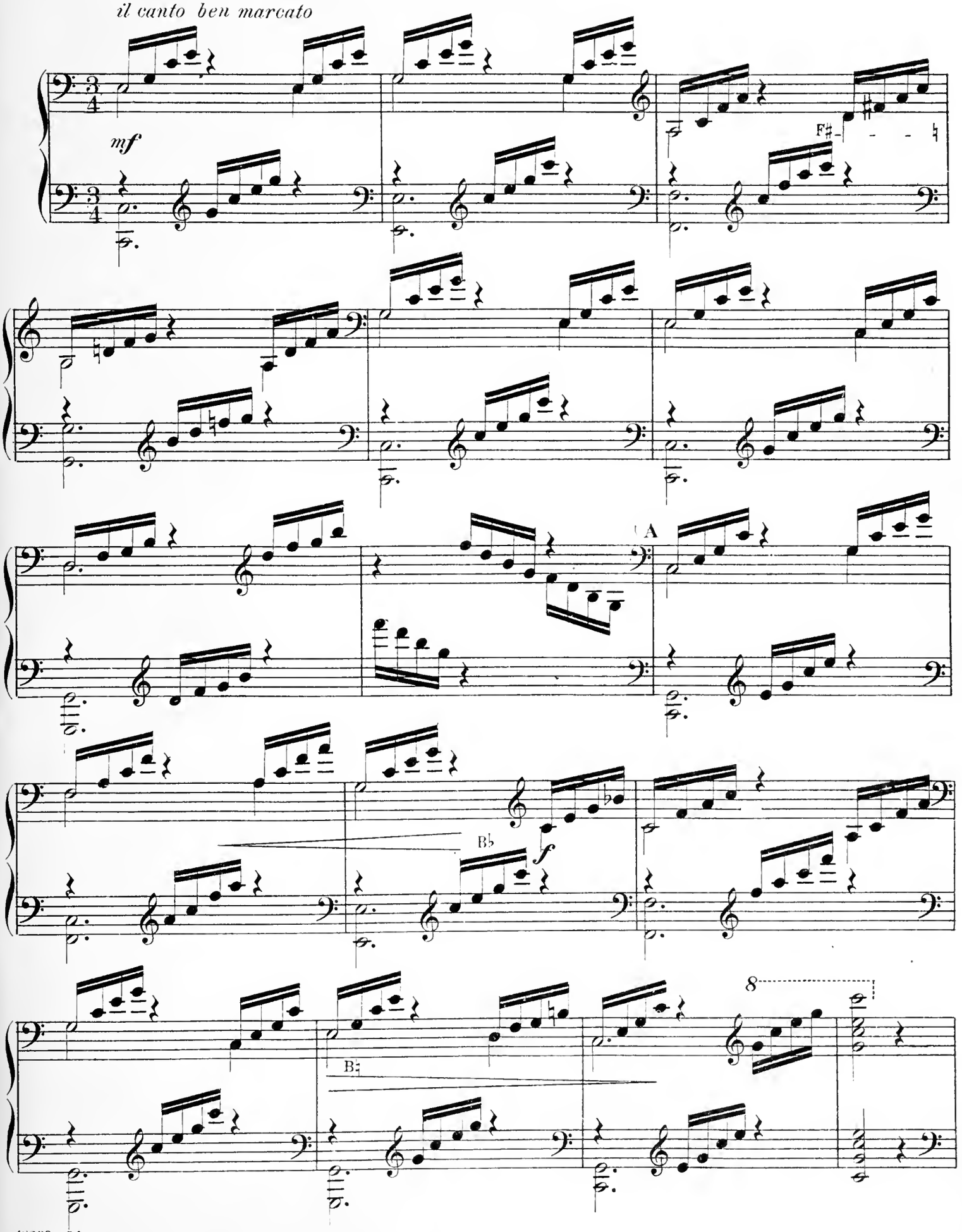
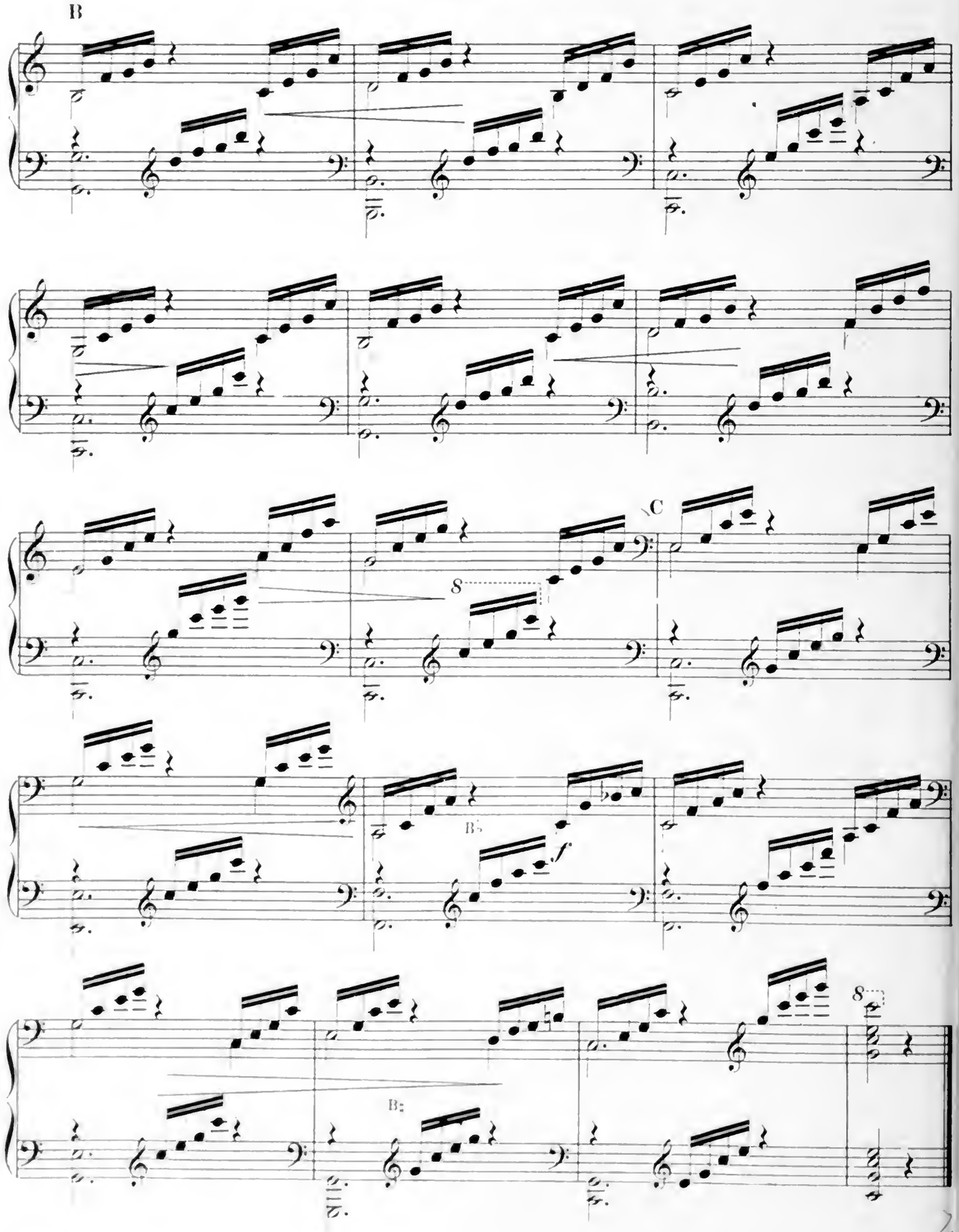
No 2

First Harp

Andantino ♩ = 80

il canto ben marcato



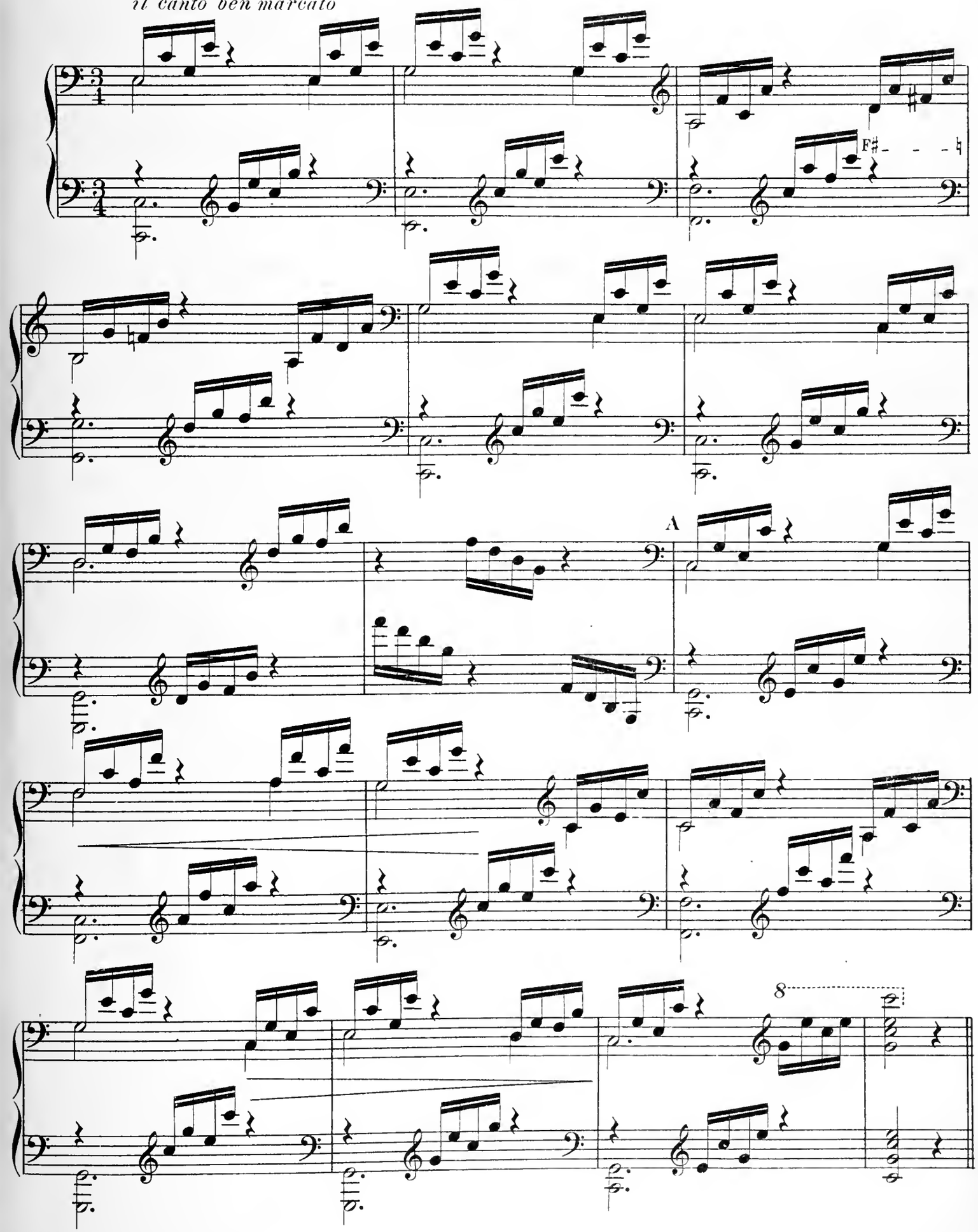

B
C
8
B♭
f
8
B♭

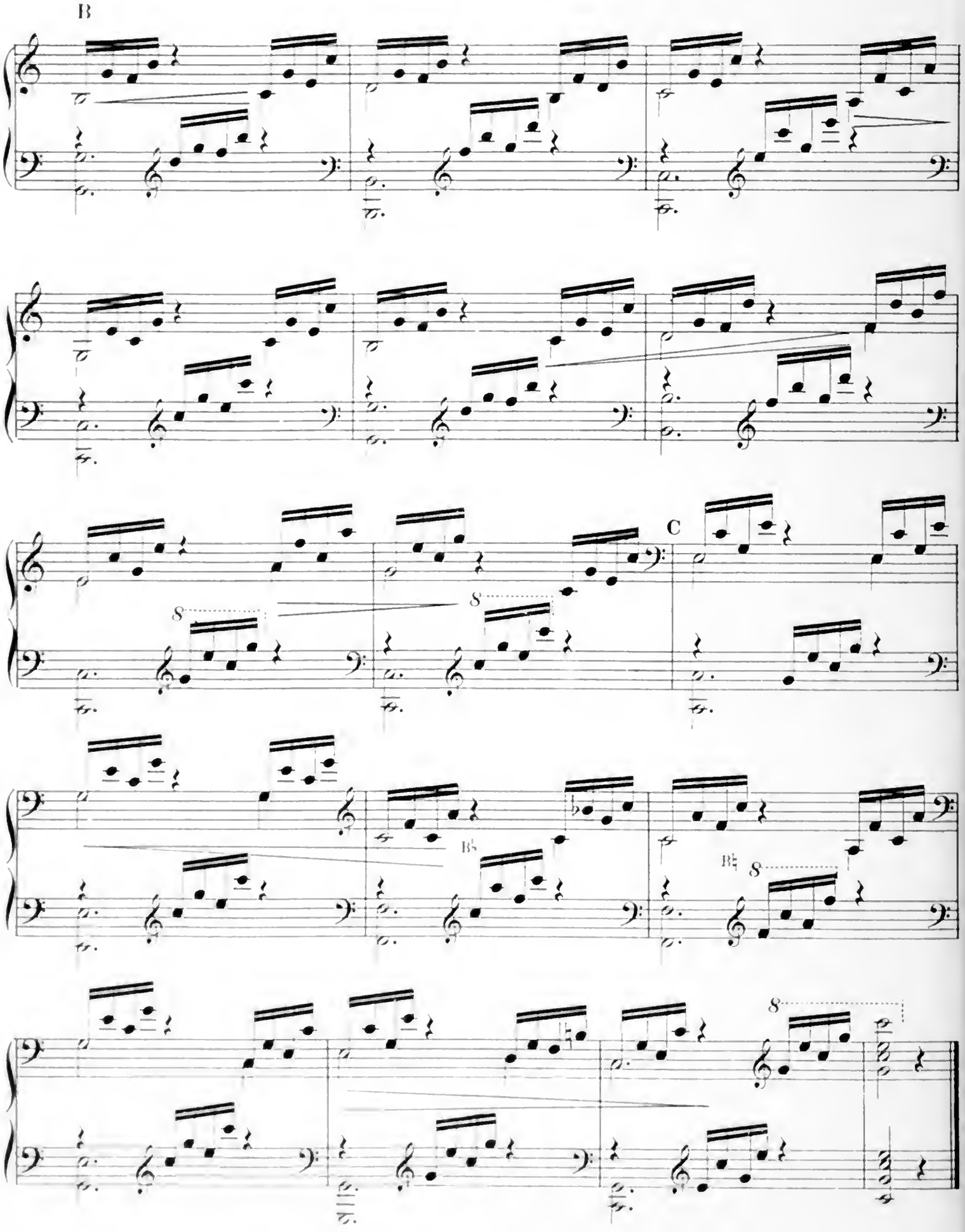
No. 3

First Harp

Allegretto ♩= 88

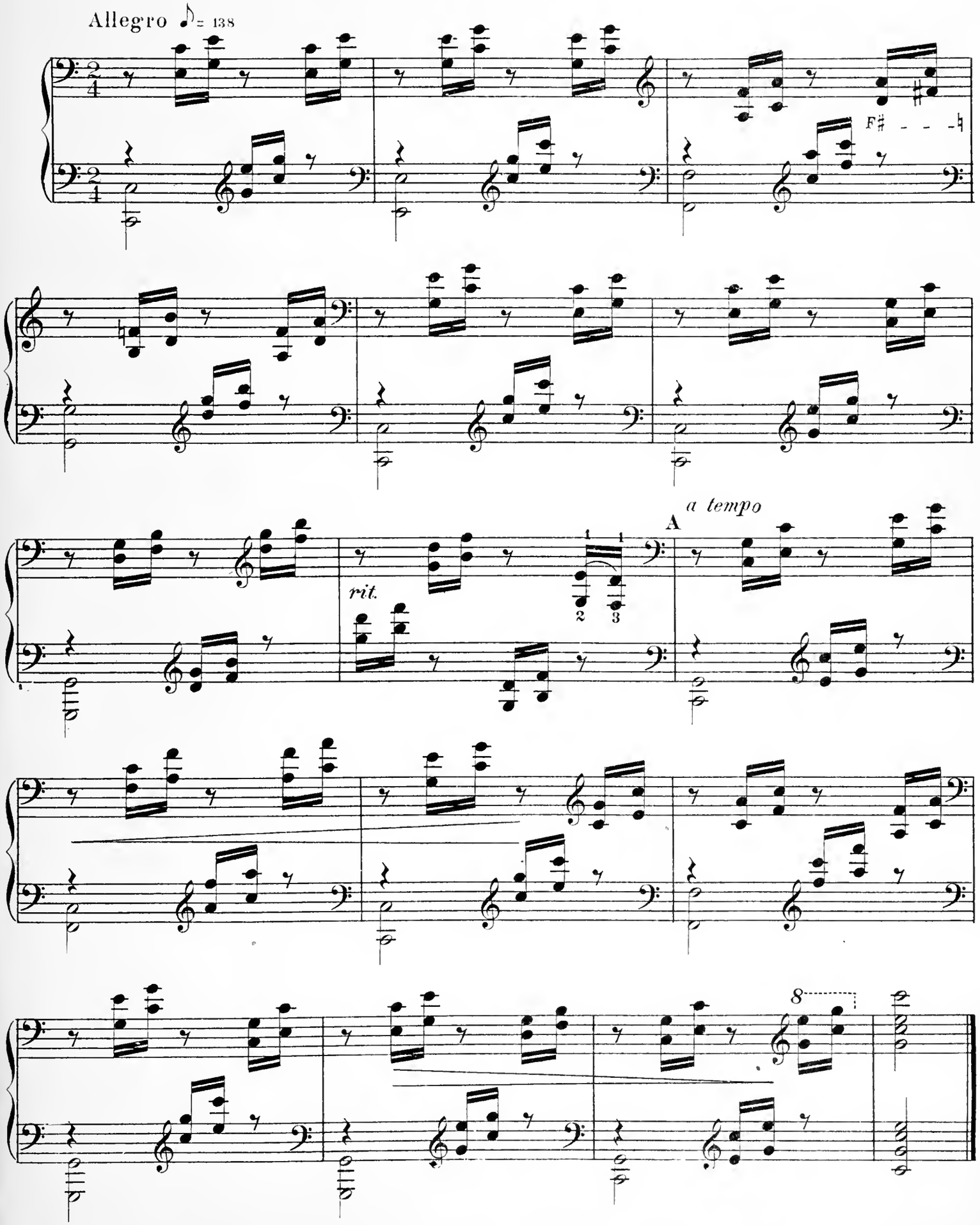
il canto ben marcato

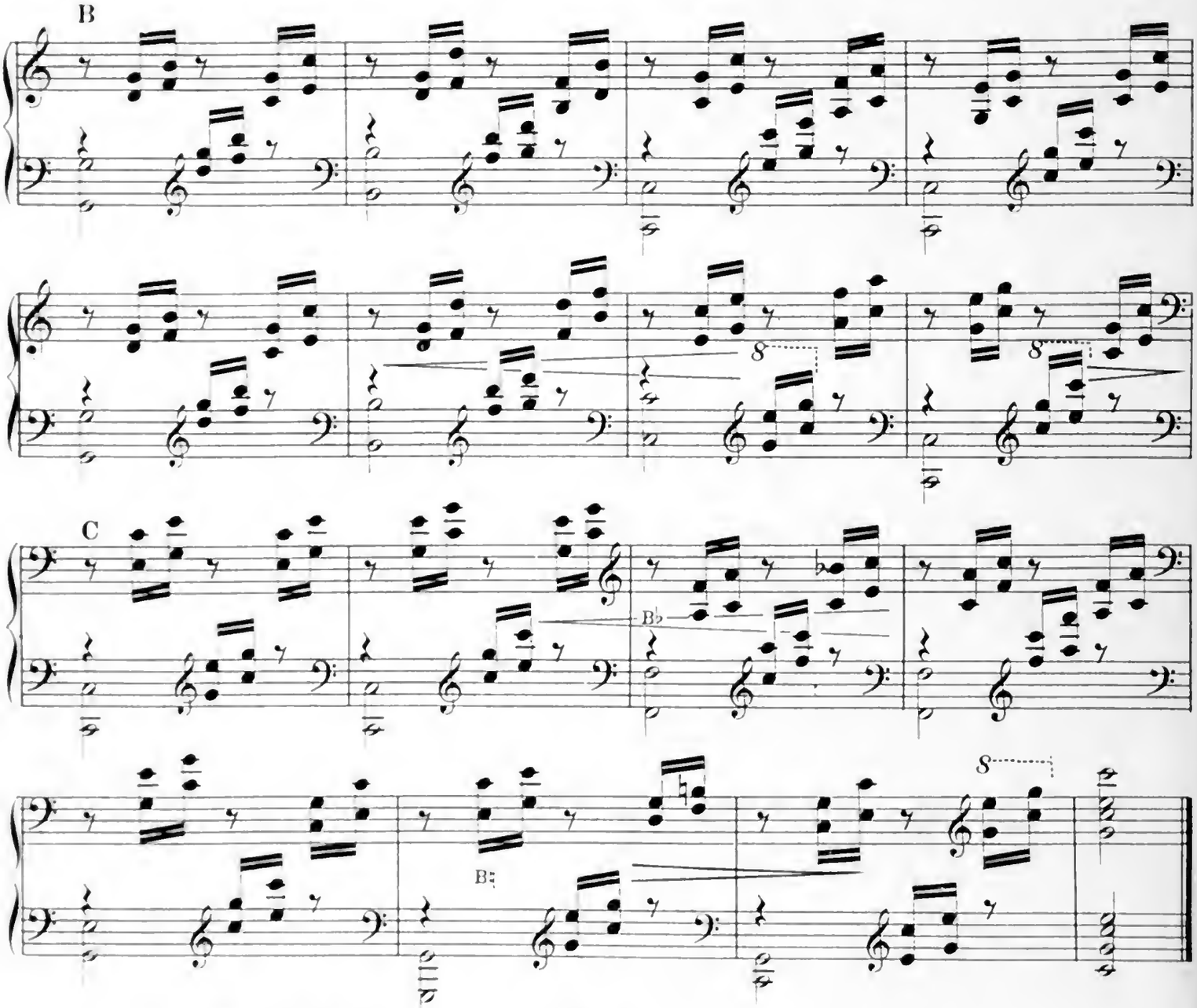



B
C
S
S
S
S

No. 4

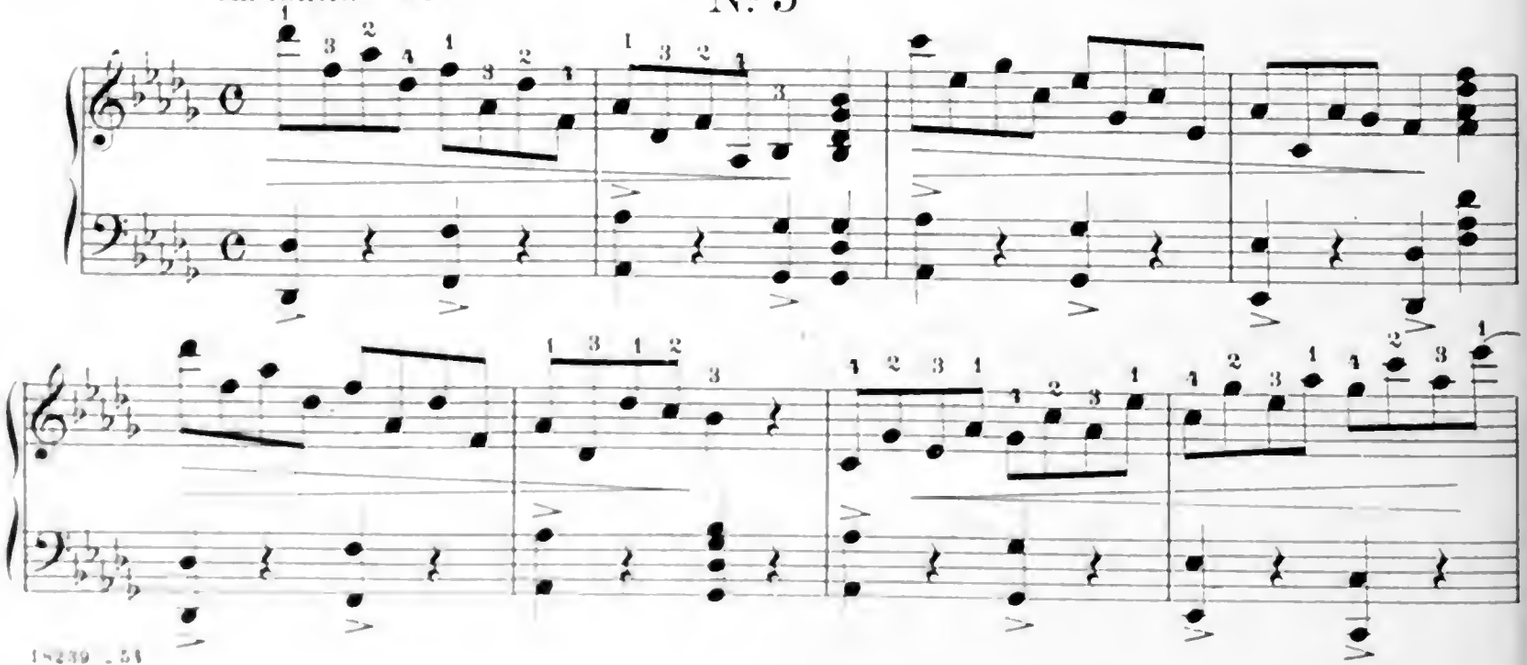
First Harp

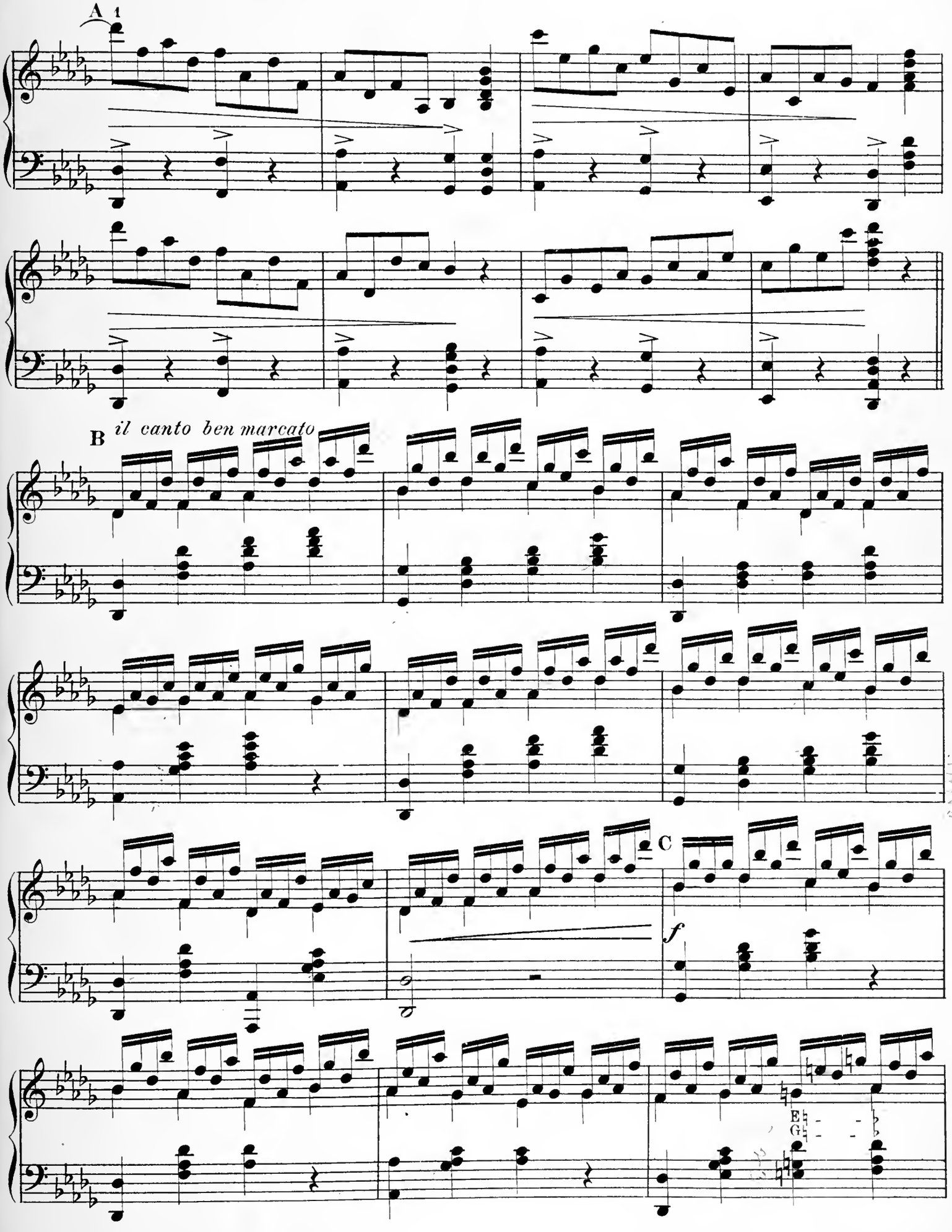


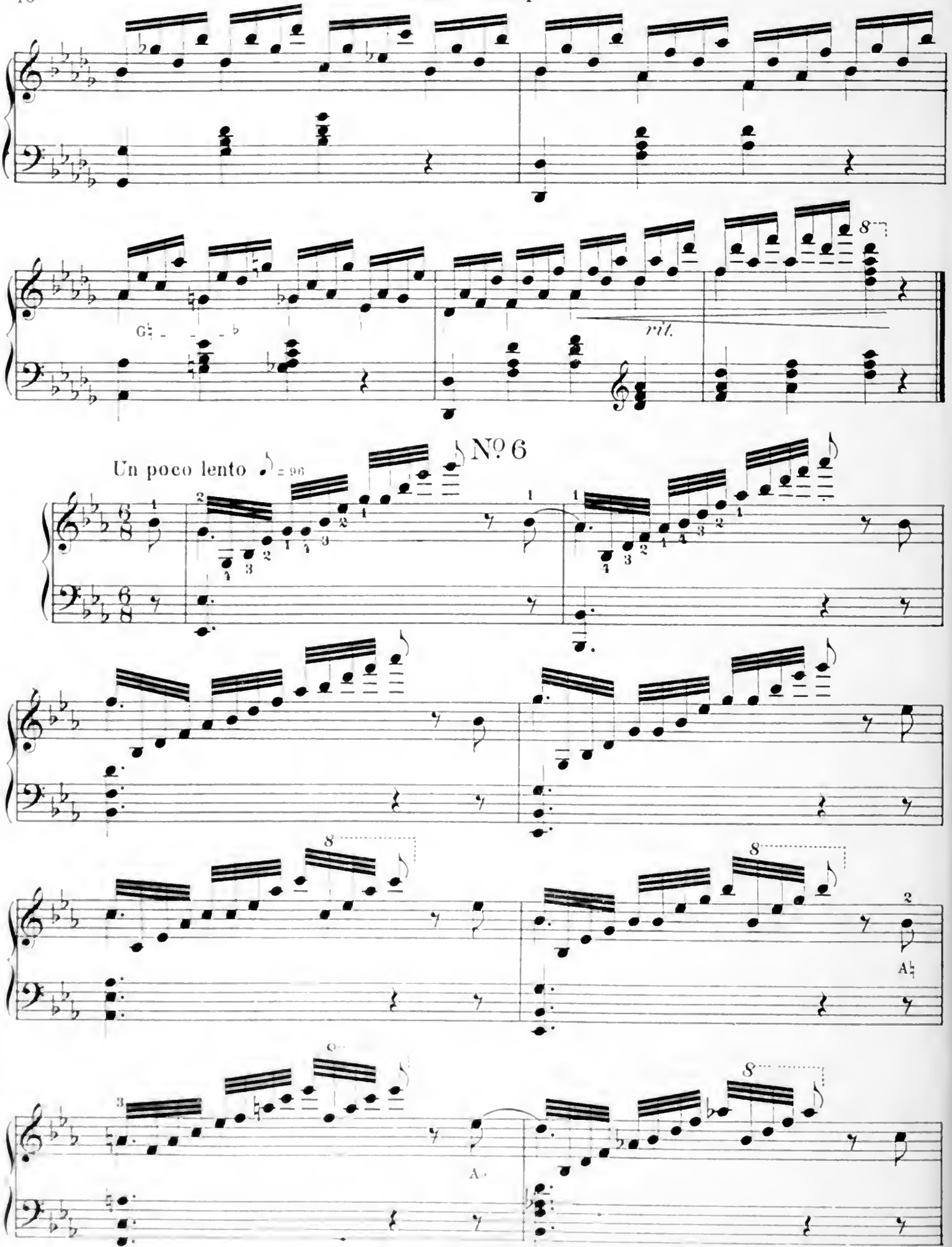


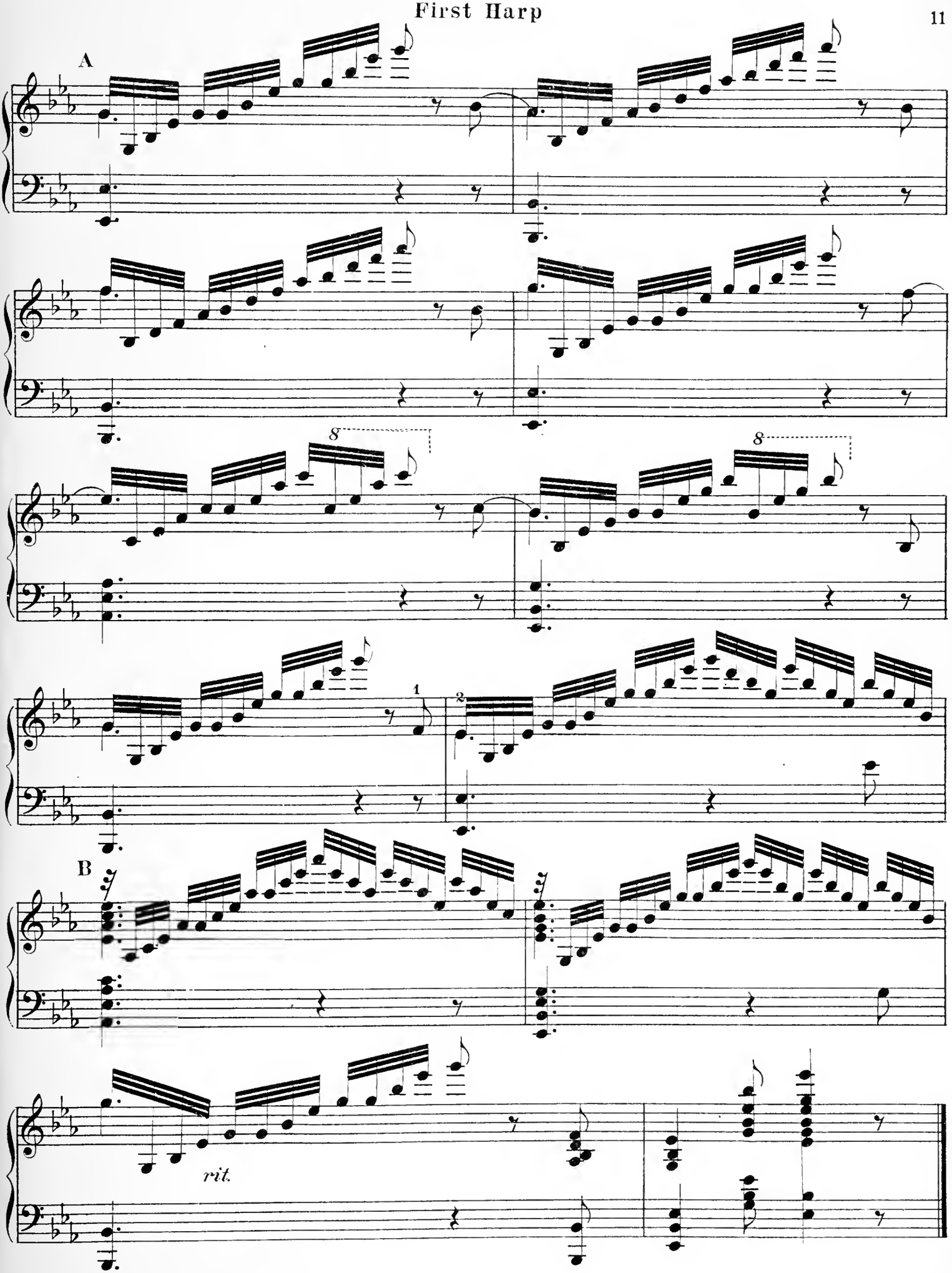
Andantino ♩ = 100

No 5




A 1
B
il canto ben marcato
C
f


G♮
rit.
Un poco lento ♪ = 96
Nº 6
A♮
A

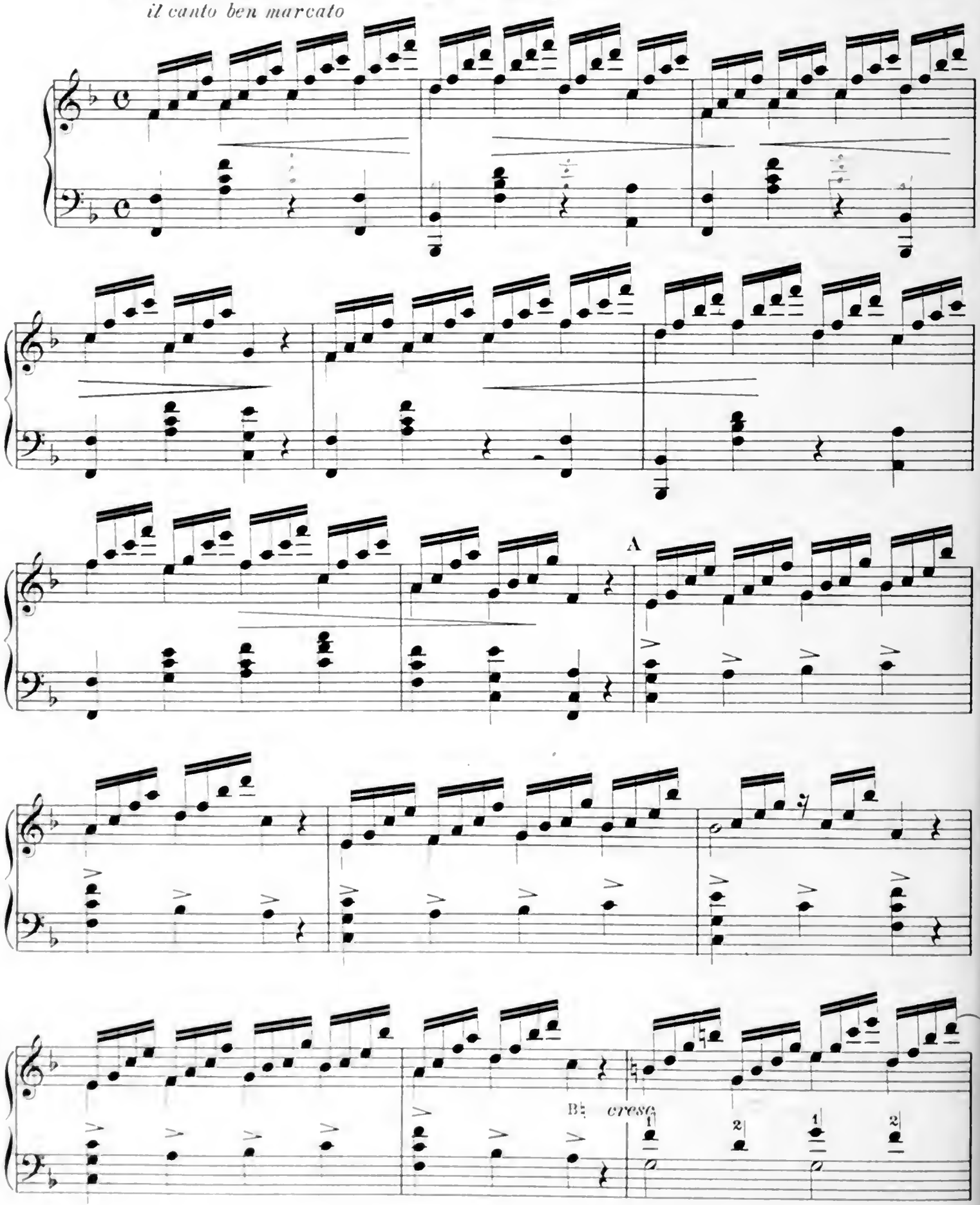

A
8
8
1
2
B
rit.

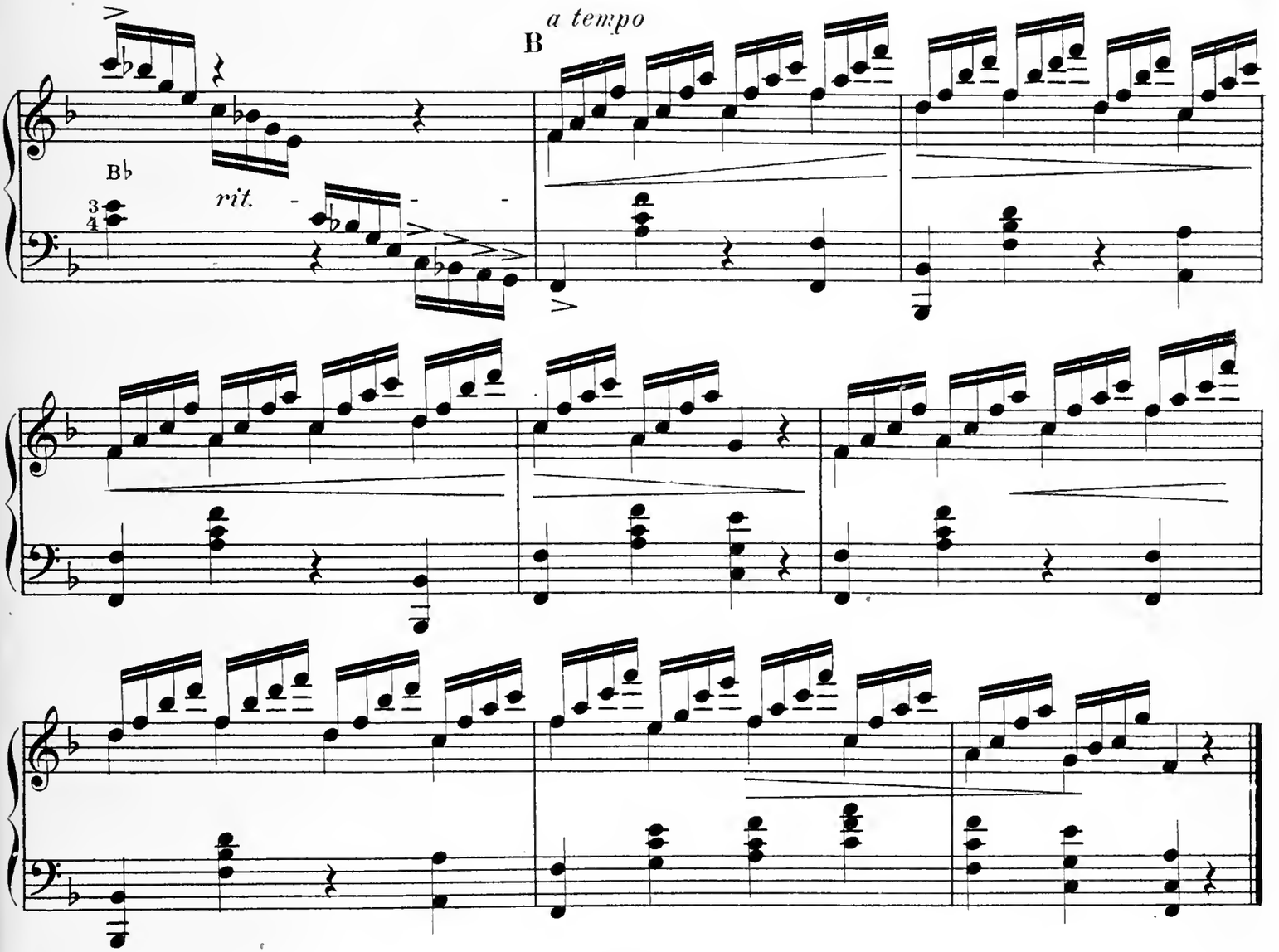
Nº 7

Moderato ♩ = 69

il canto ben marcato

First Harp





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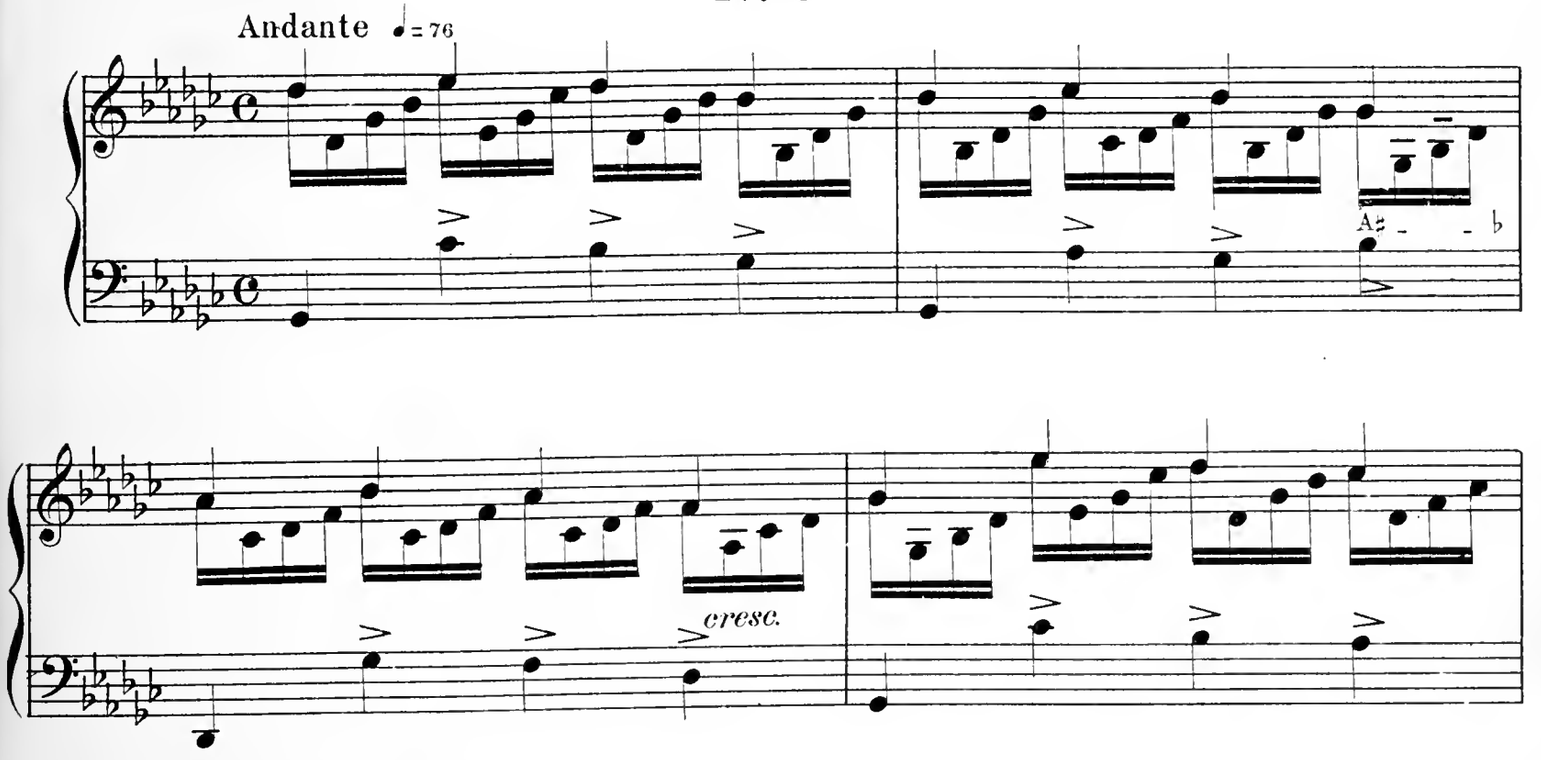
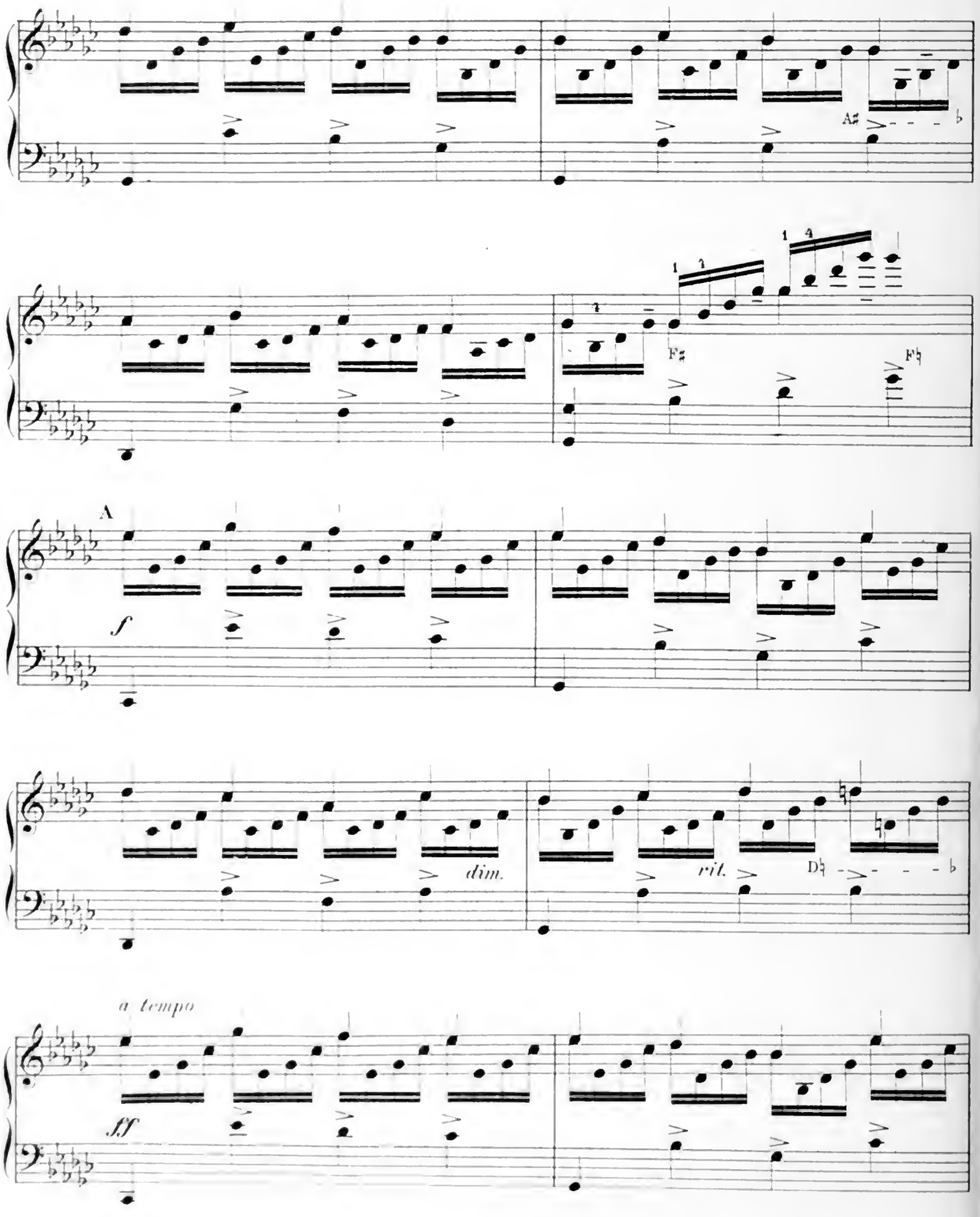
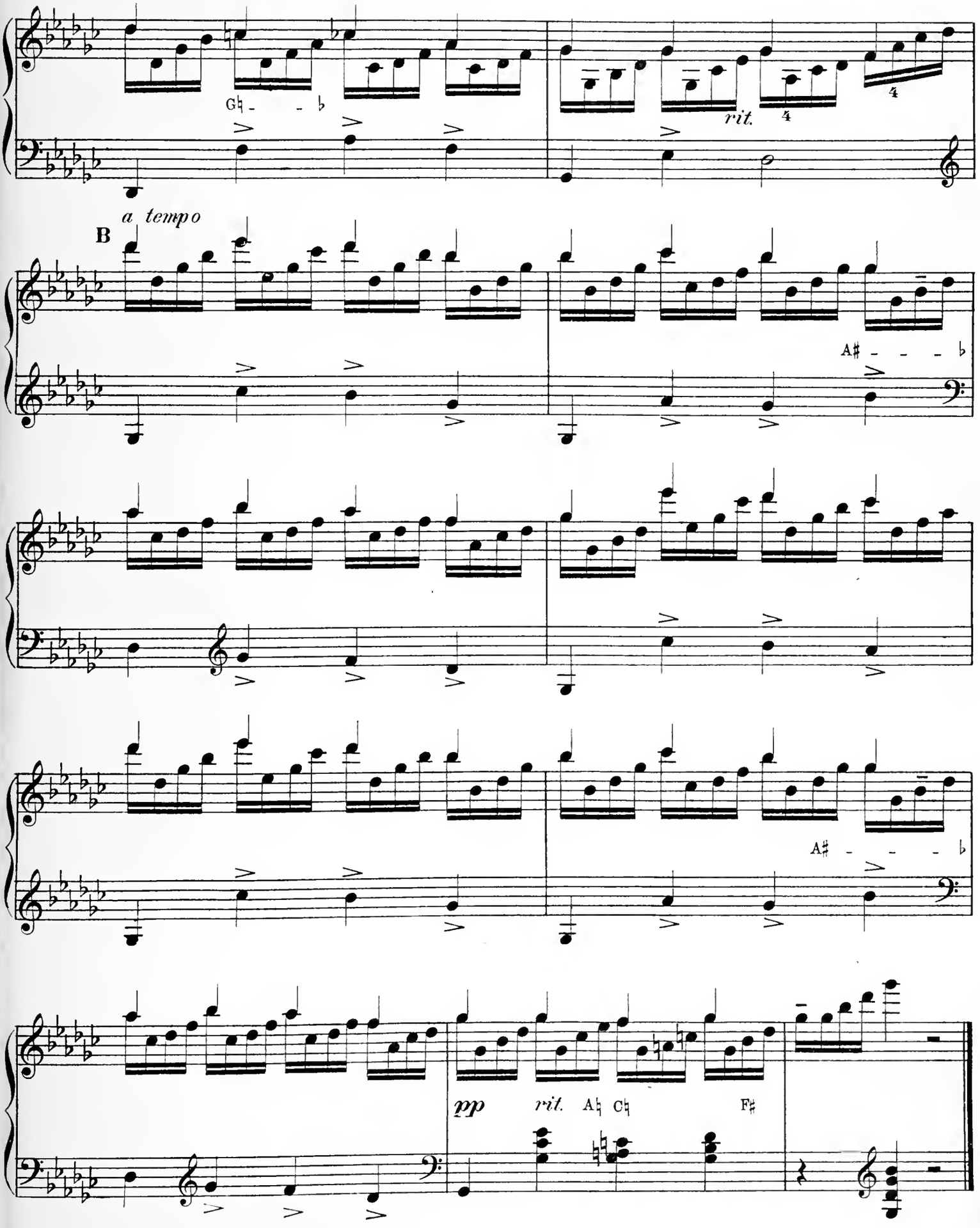
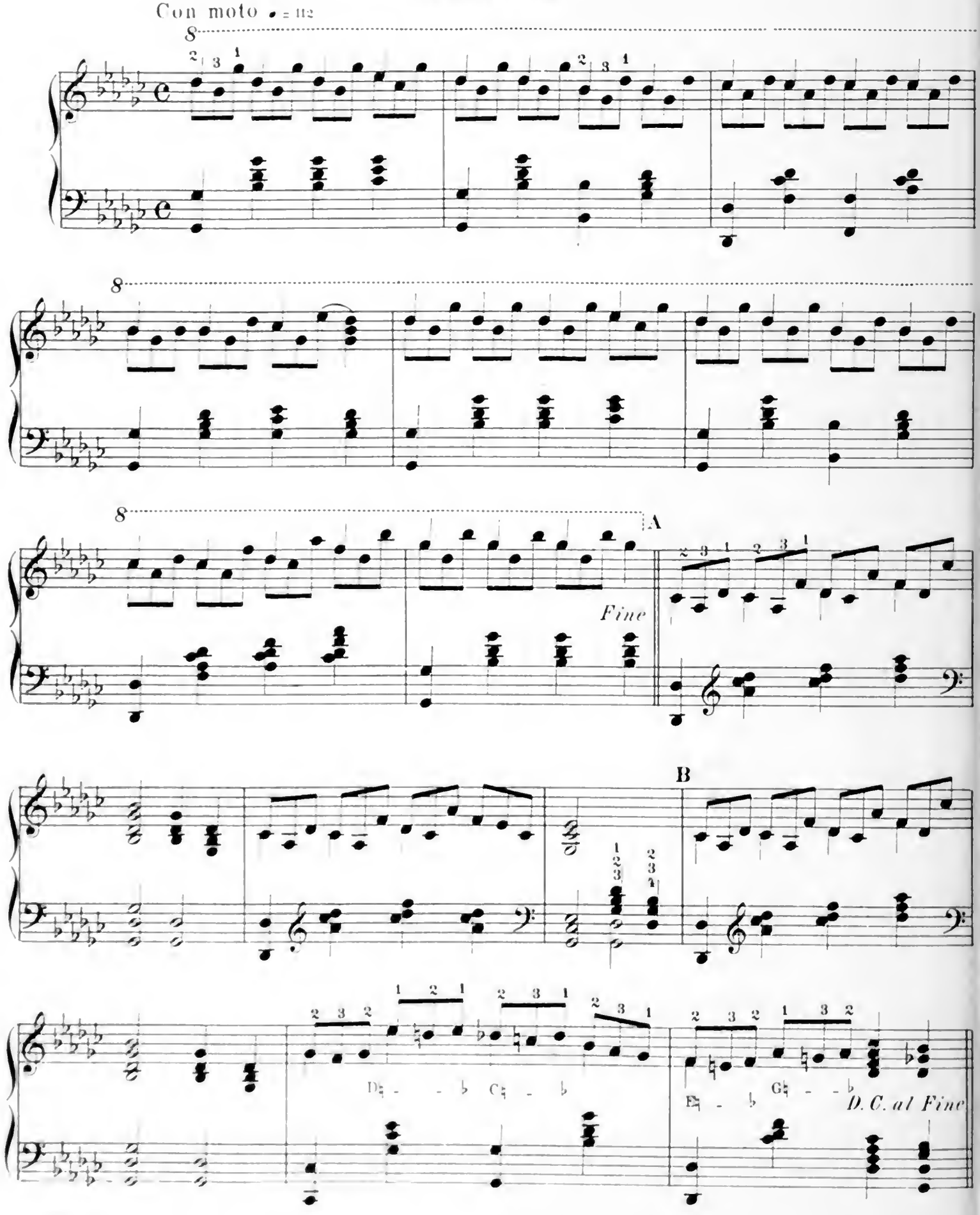



A♯
F♯
F♮
A
f
dim.
rit.
D♮
a tempo
ff


G♮ - - ♭
rit.
4
4
a tempo
B
A♯ - - - ♭
A♯ - - - ♭
pp
rit.
A♮ C♮
F♯

No. 9

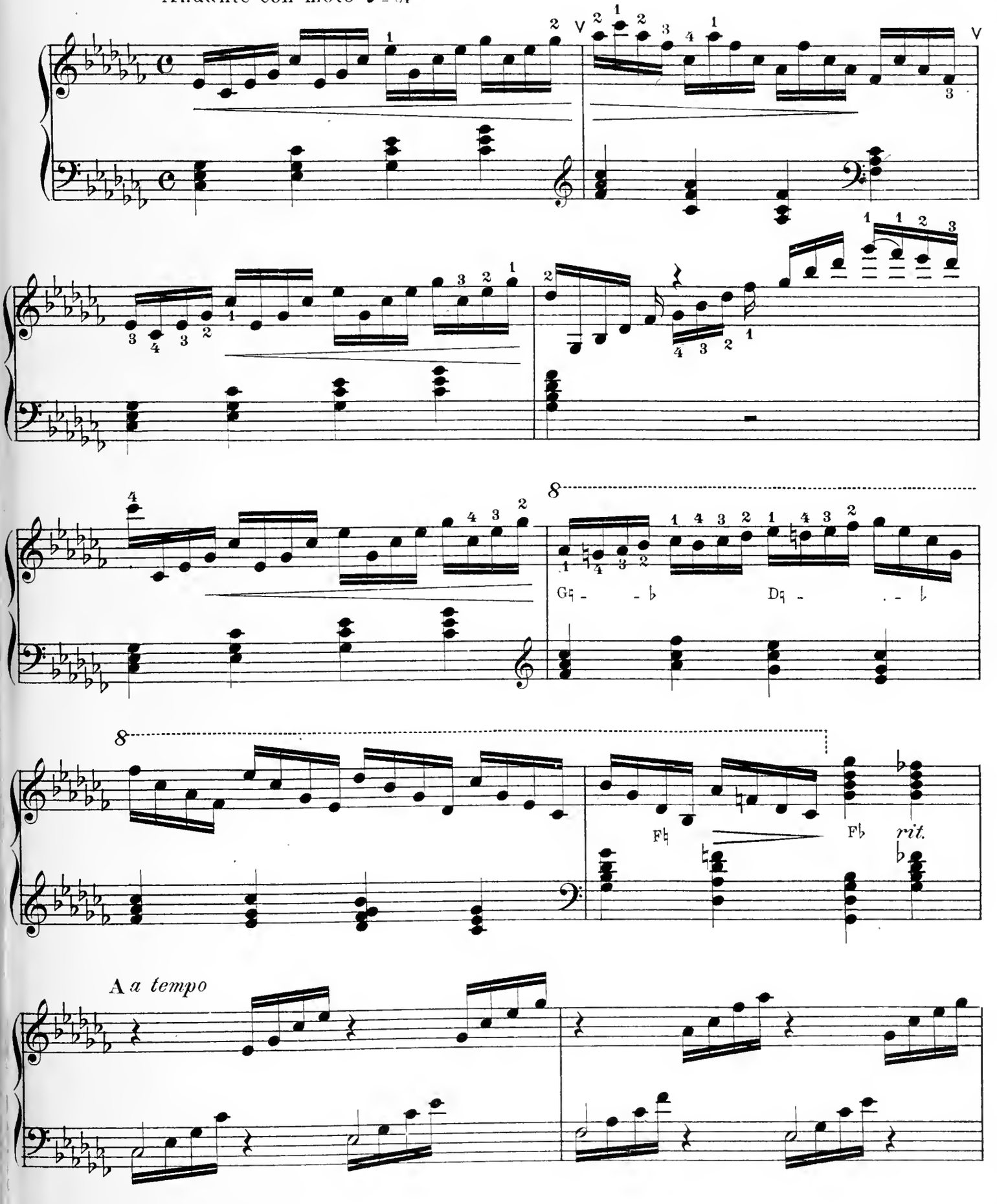
First Harp

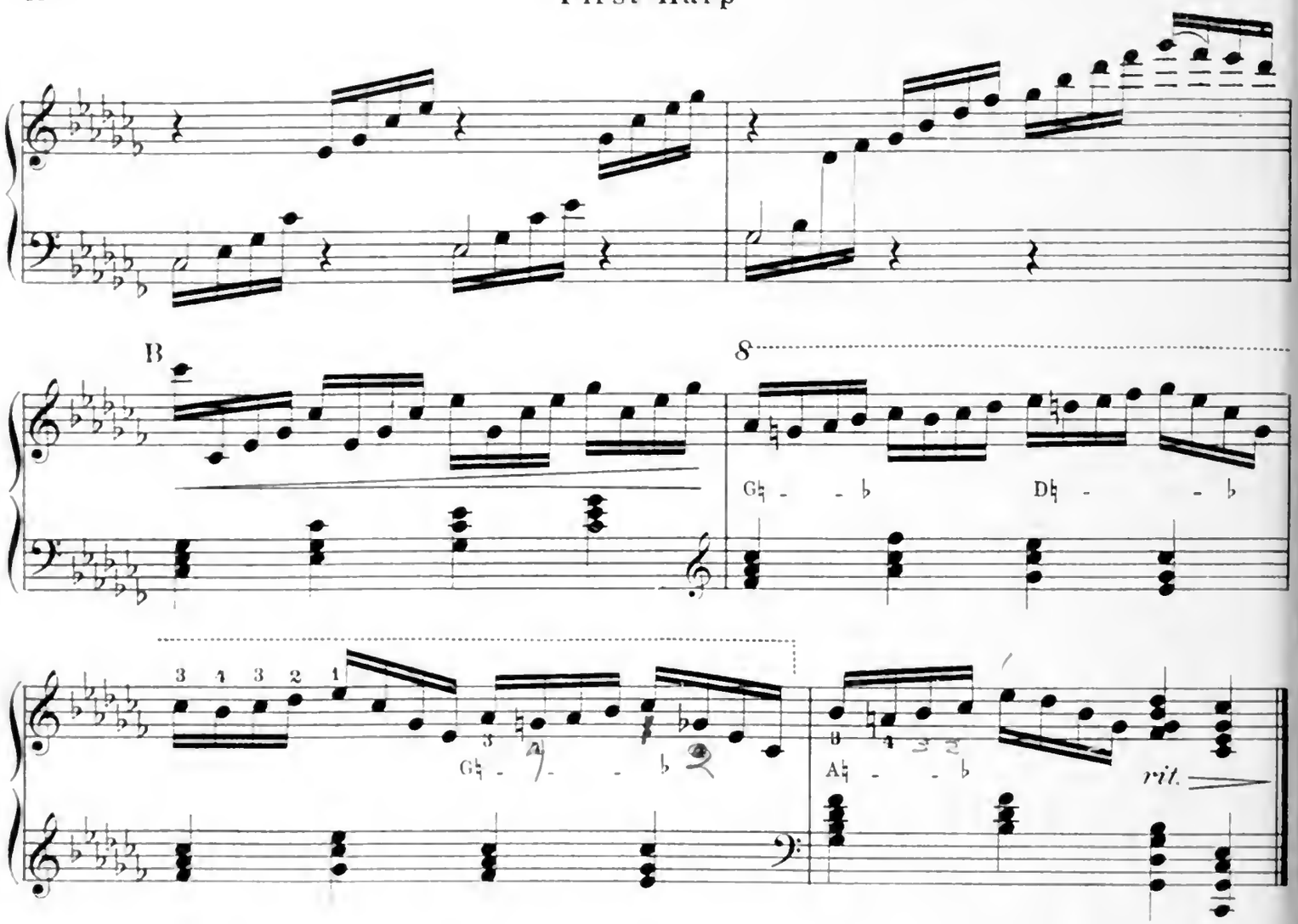


No 10

First Harp

Andante con moto ♩ = 84





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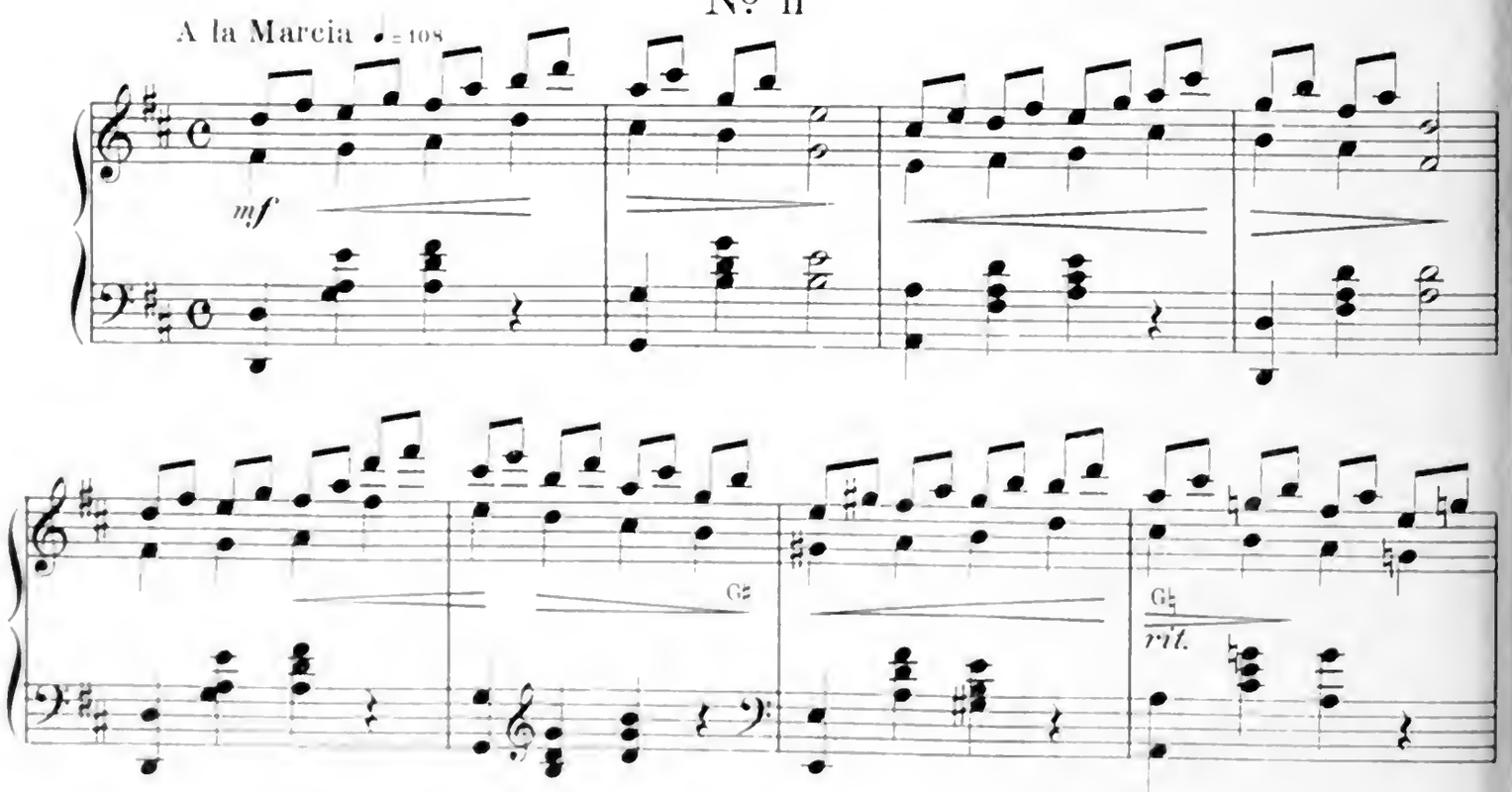
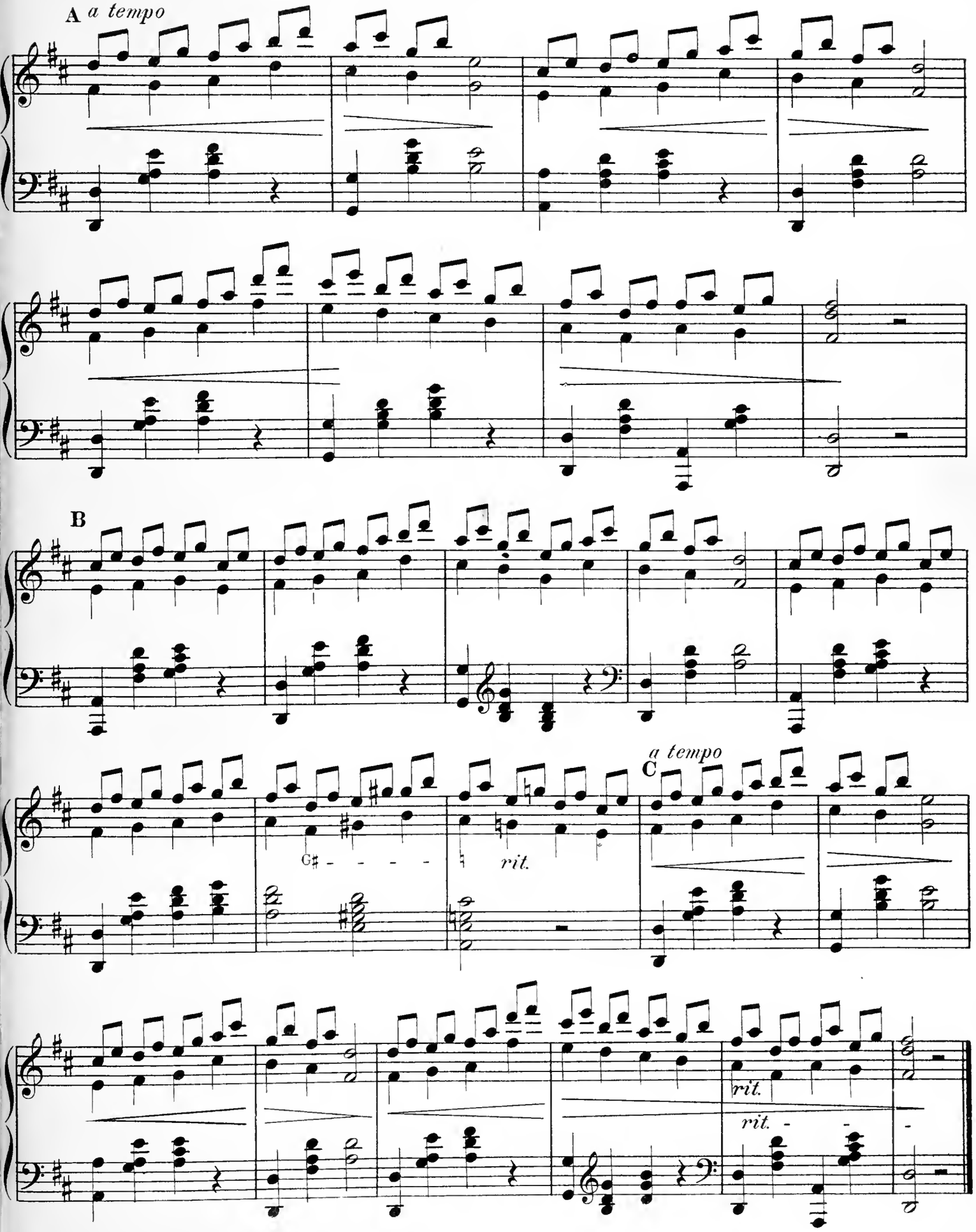
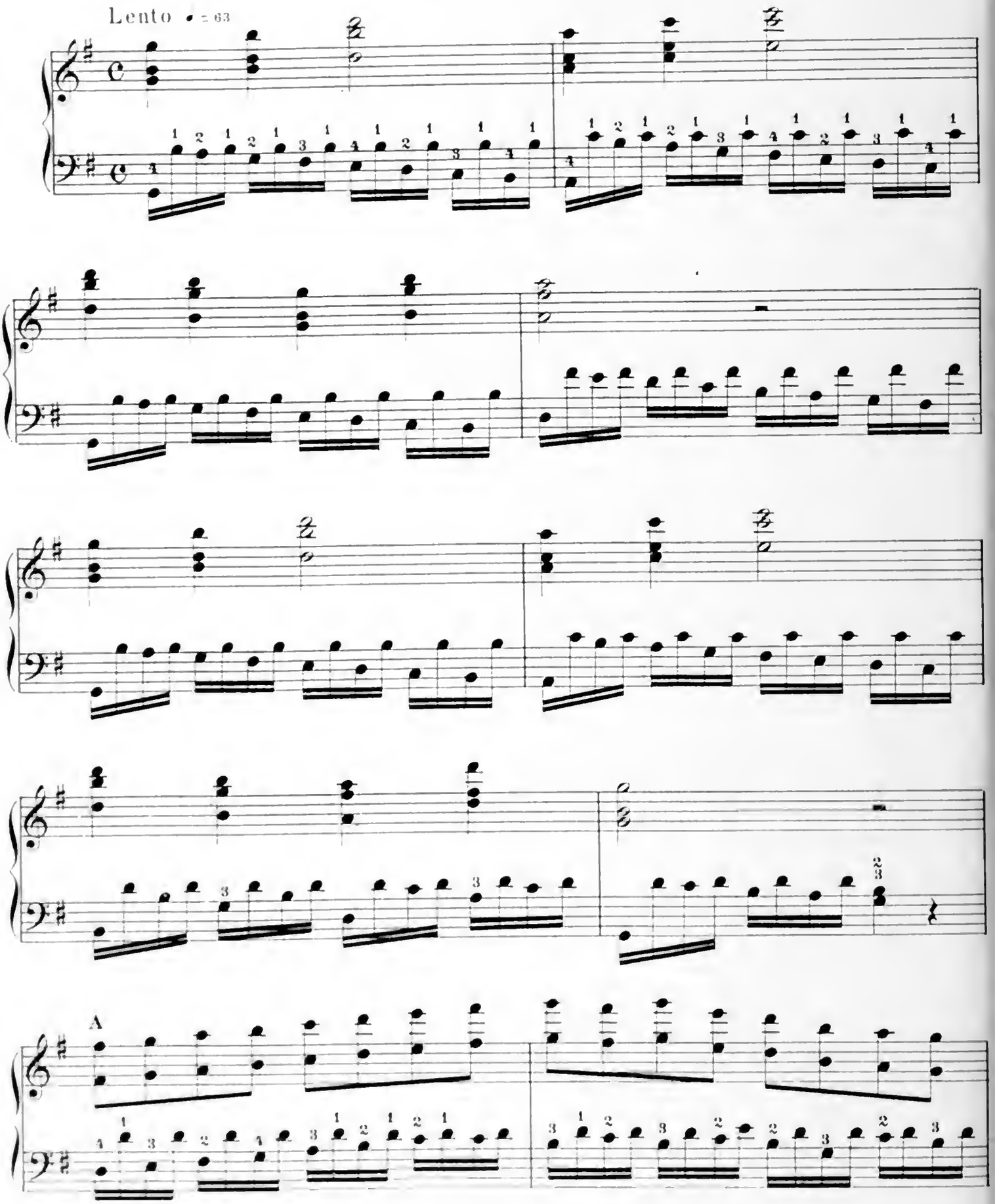
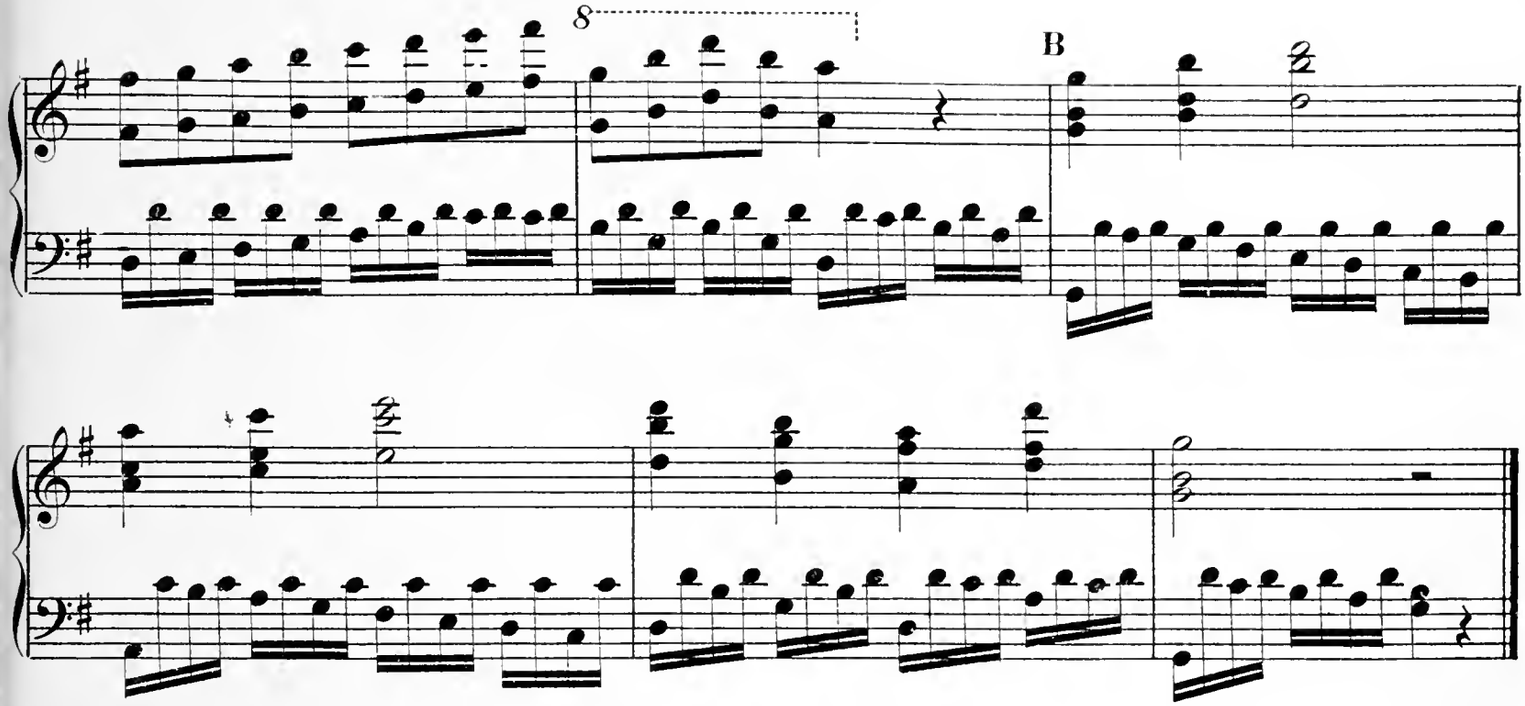



A a tempo
B
G♯ - - - -
rit.
a tempo
C
rit.
rit. - - -

Nº 12

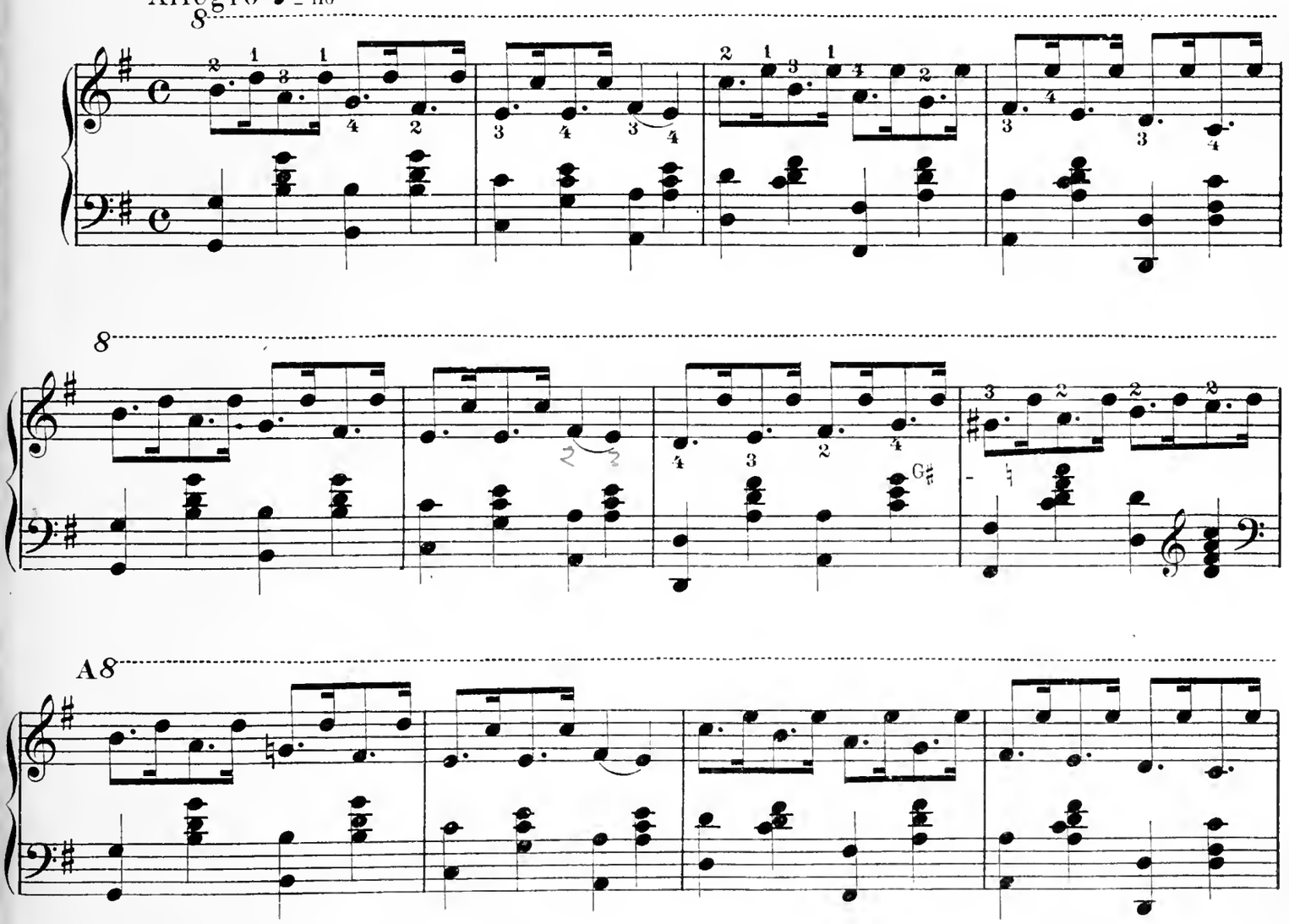
First Harp

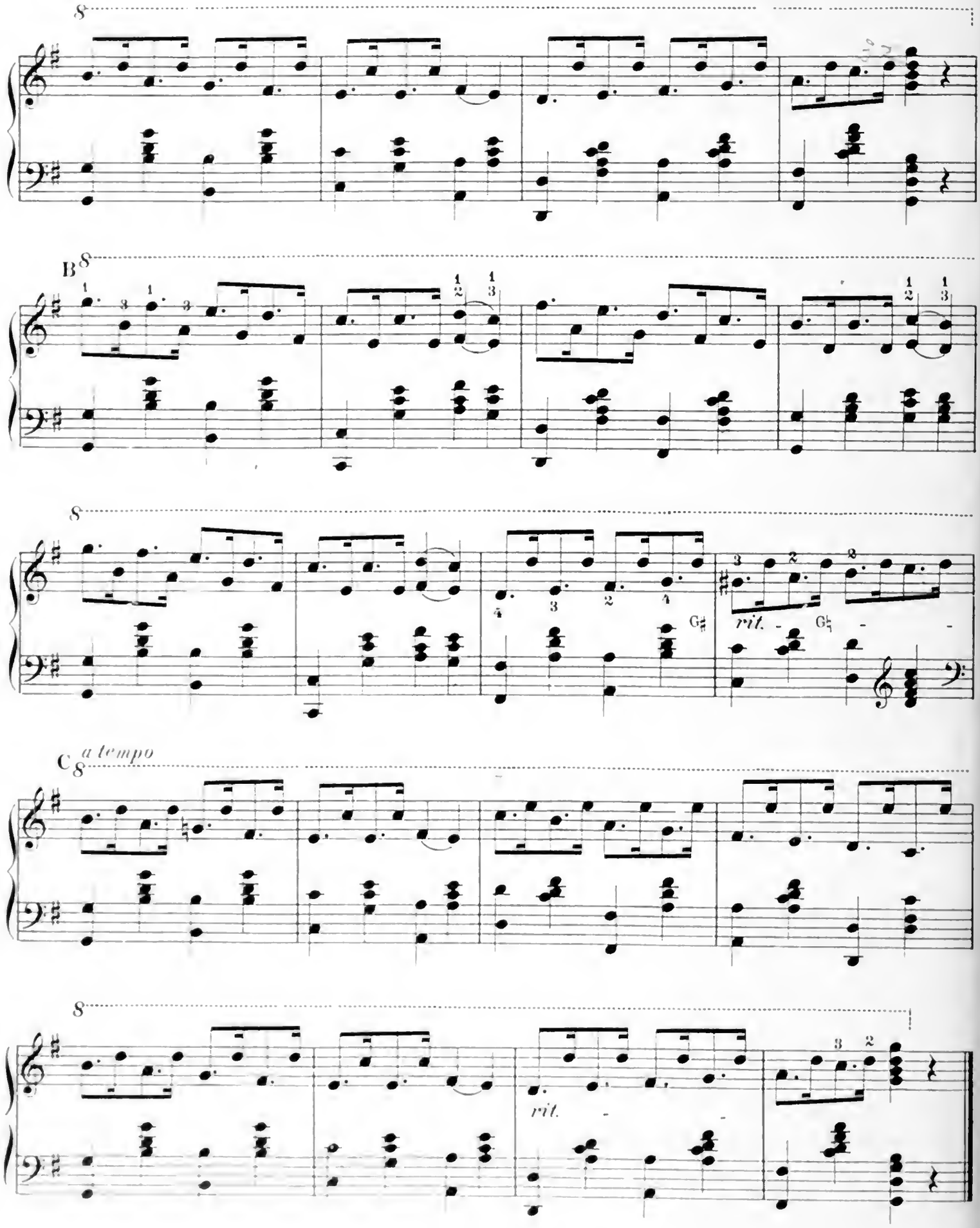




No. 13

Allegro ♩ = 116

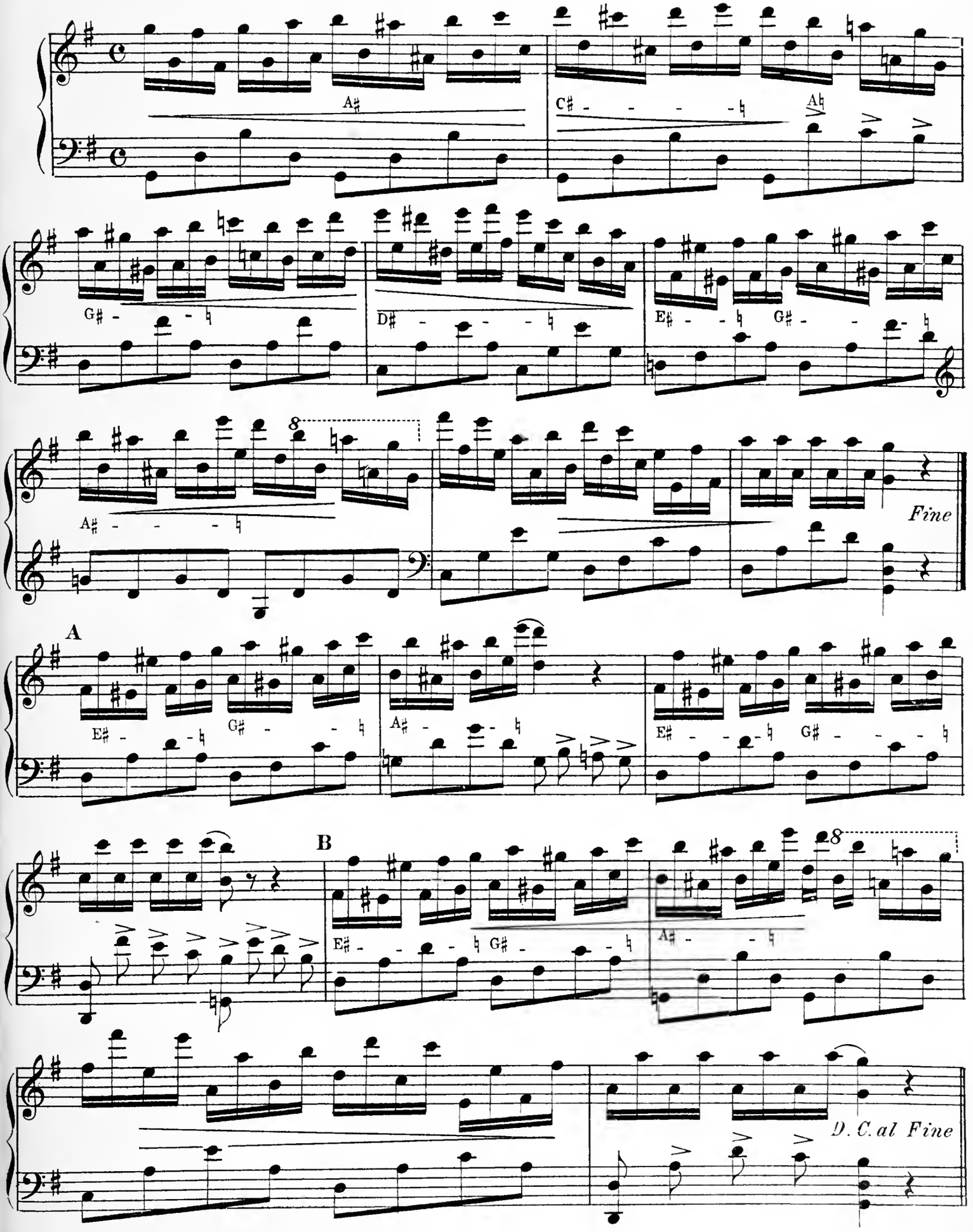



8
B
8
8
rit.
C
a tempo
8
8
rit.

No. 14

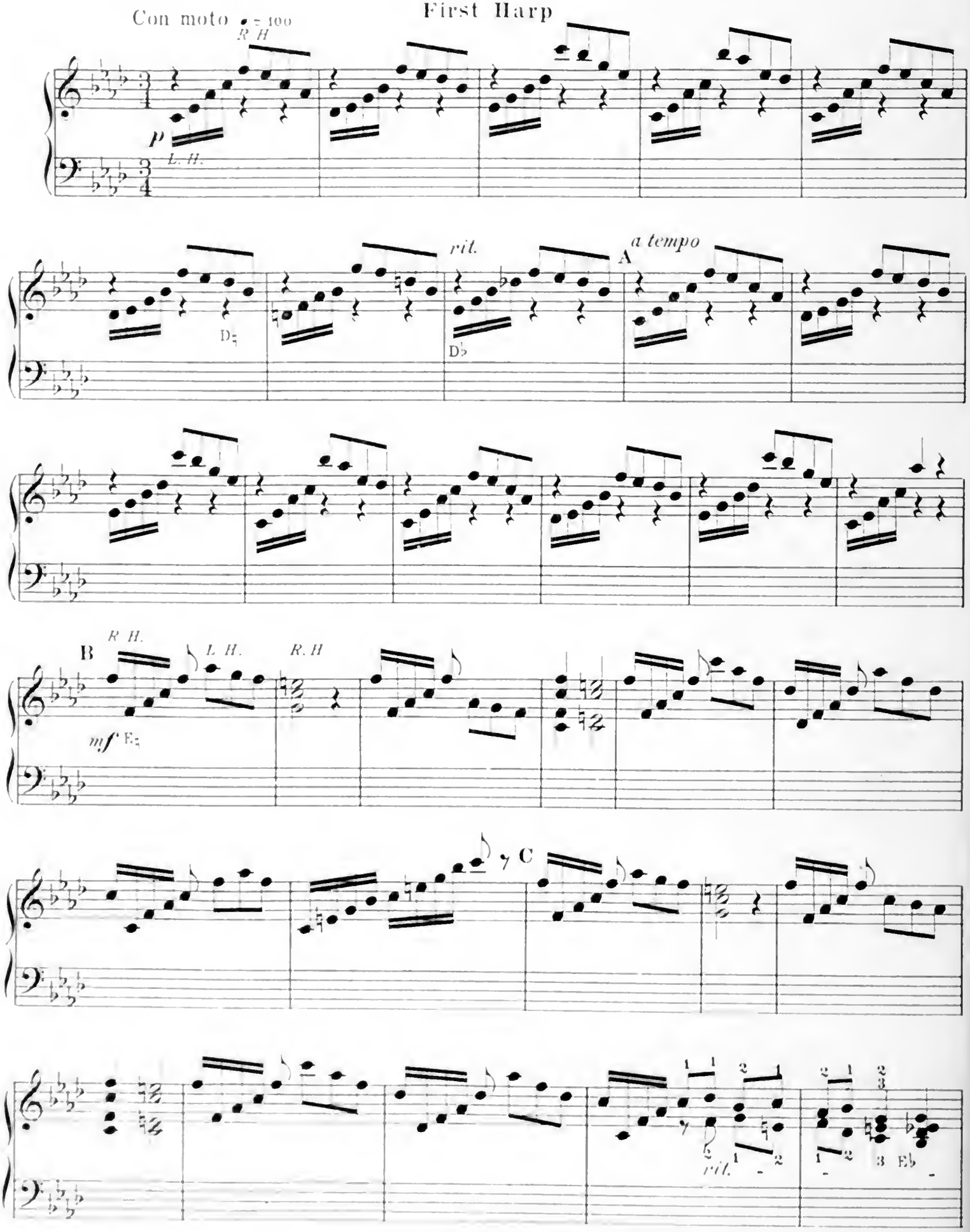
First Harp

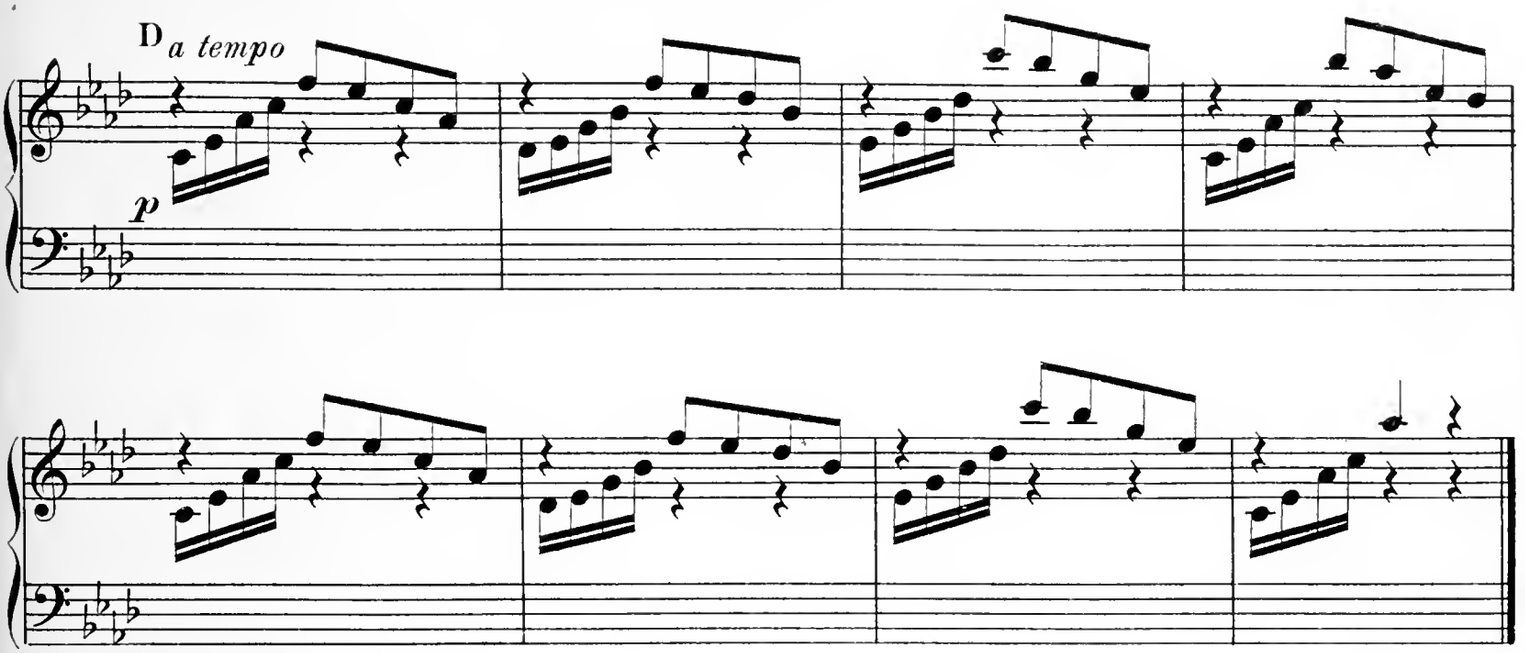
Allegretto ♩ = 72



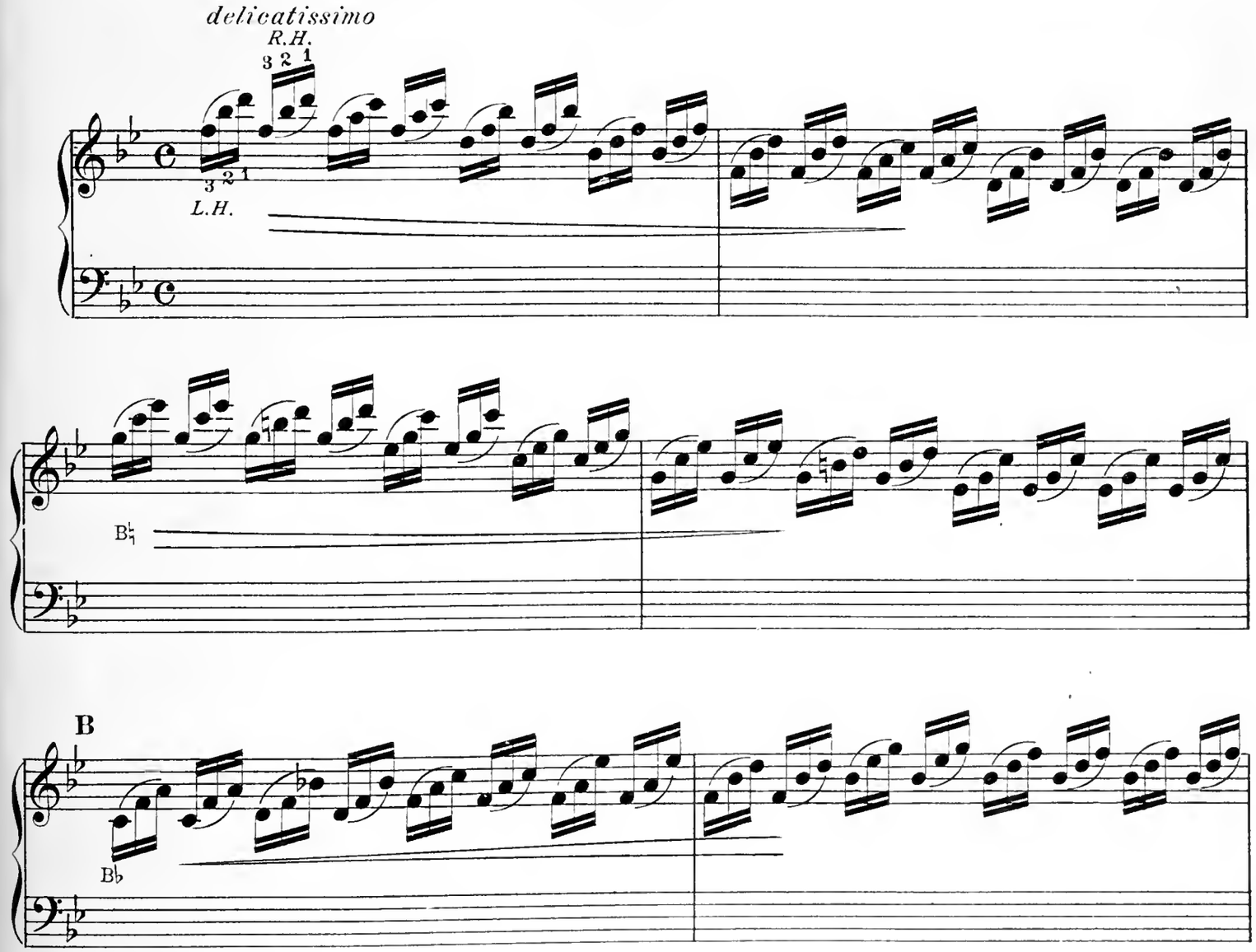
No. 15

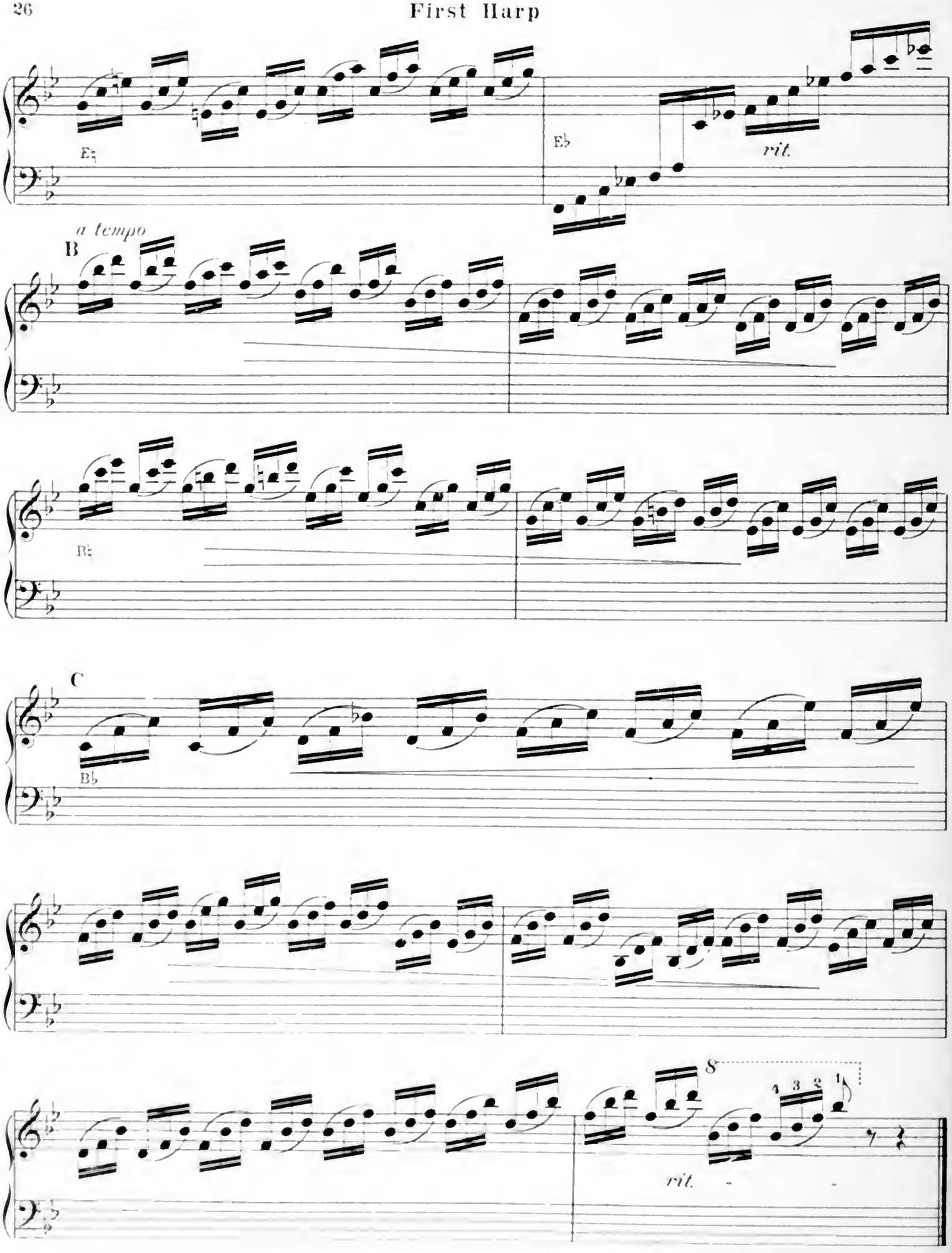
First Harp




D
a tempo
p

Nº 16


Allegro vivace ♩=108
delicatissimo
R.H.
3 2 1
3 2 1
L.H.
B♭
B
B♭


E♮
E♭
rit.
a tempo
B
B♮
C
B♭
8
rit.

No. 17

First Harp

Allegro vivace ♩ = 108

delicatissimo *R.H.*

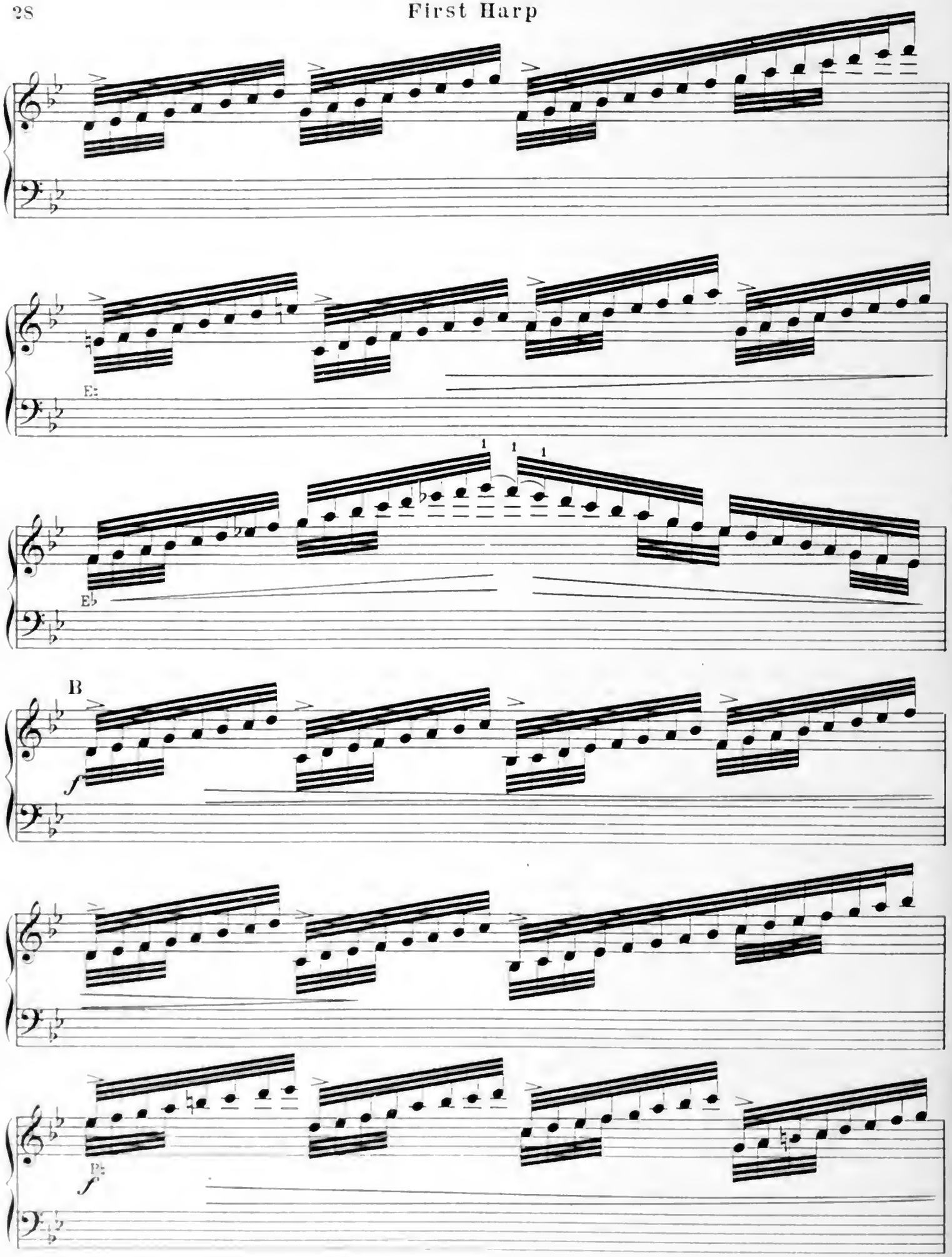
f *L.H.*

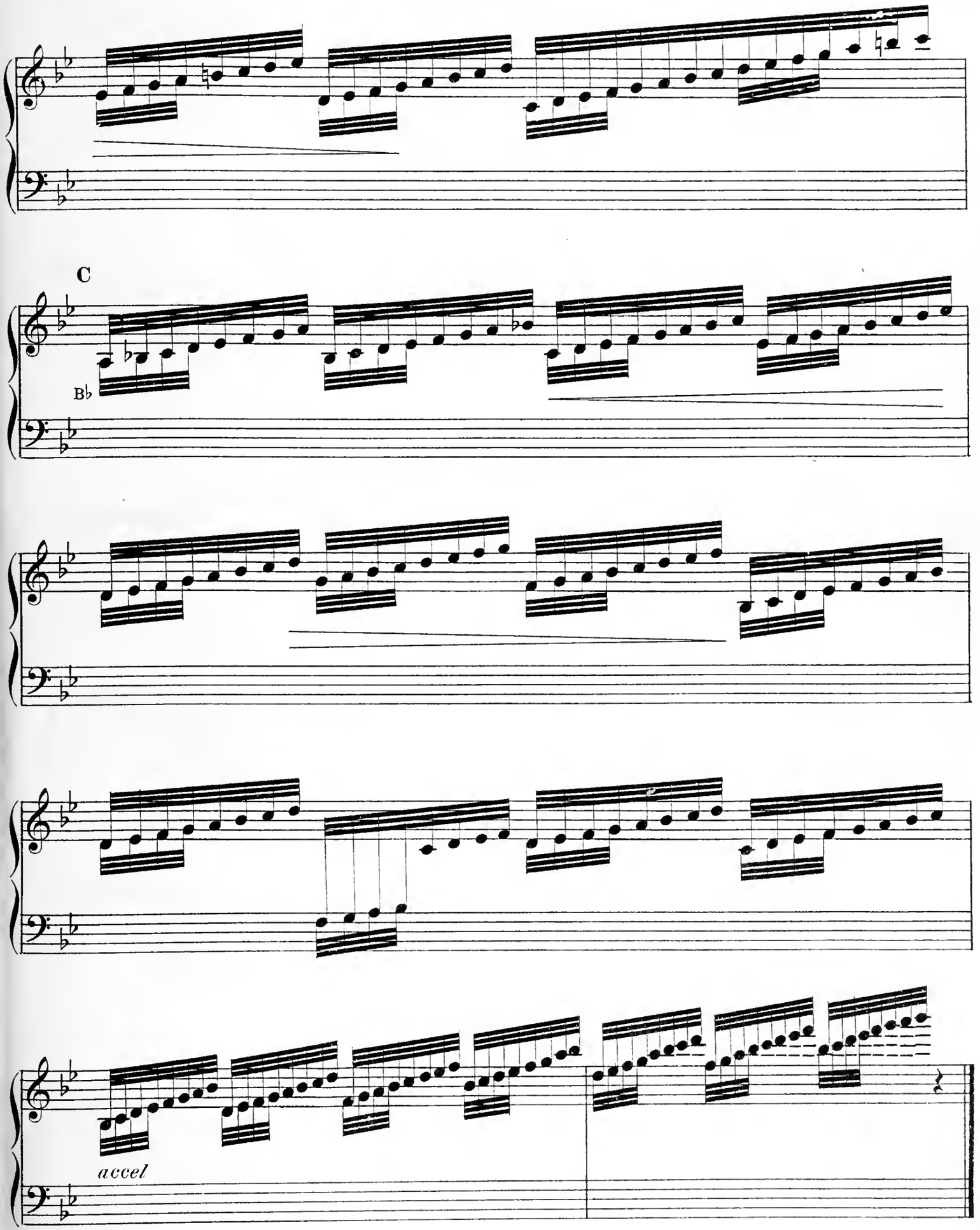
B♭

f

A

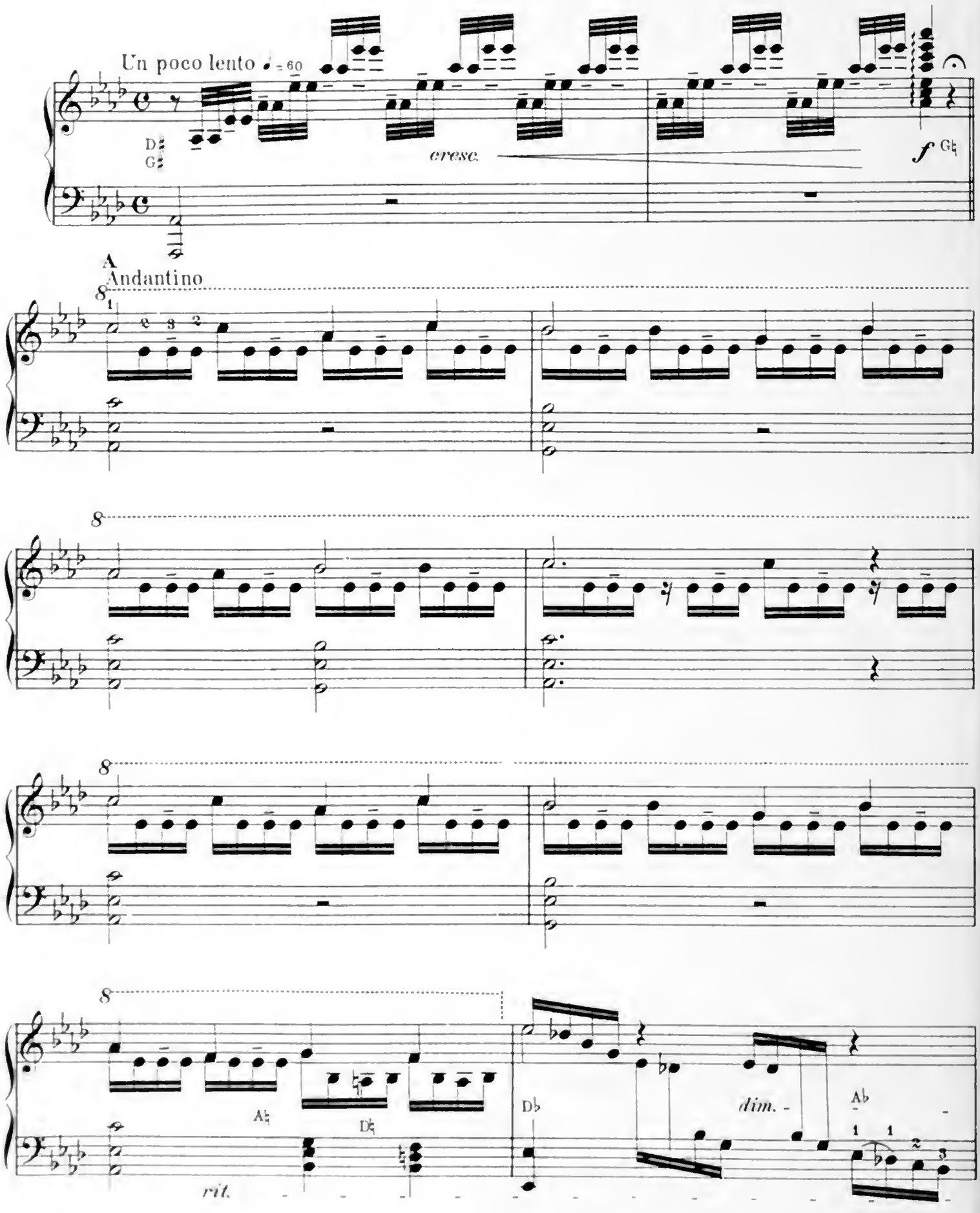
B♭

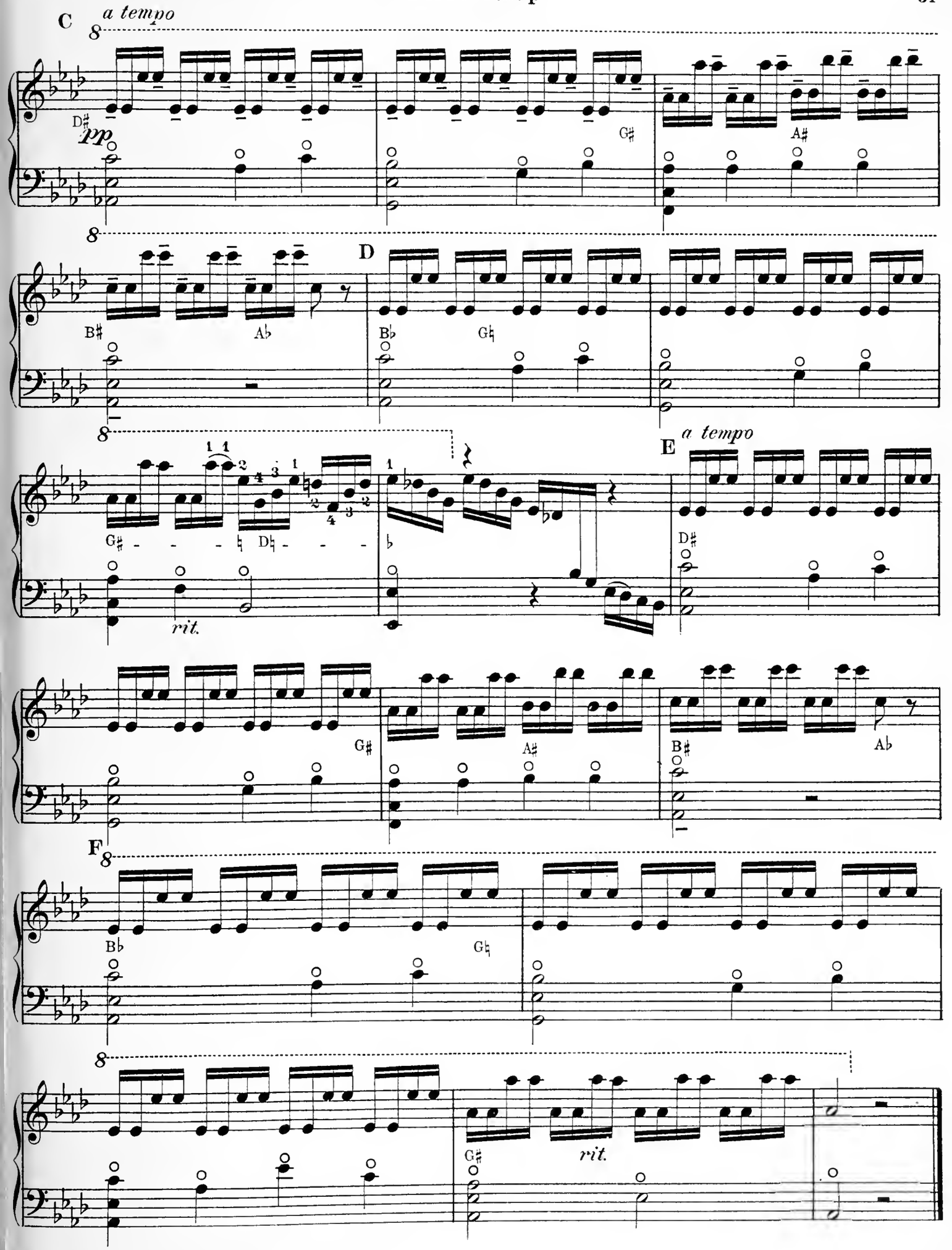

E♭
E♭
B
f
B♭
f


C
B♭
accel

No. 18

First Harp

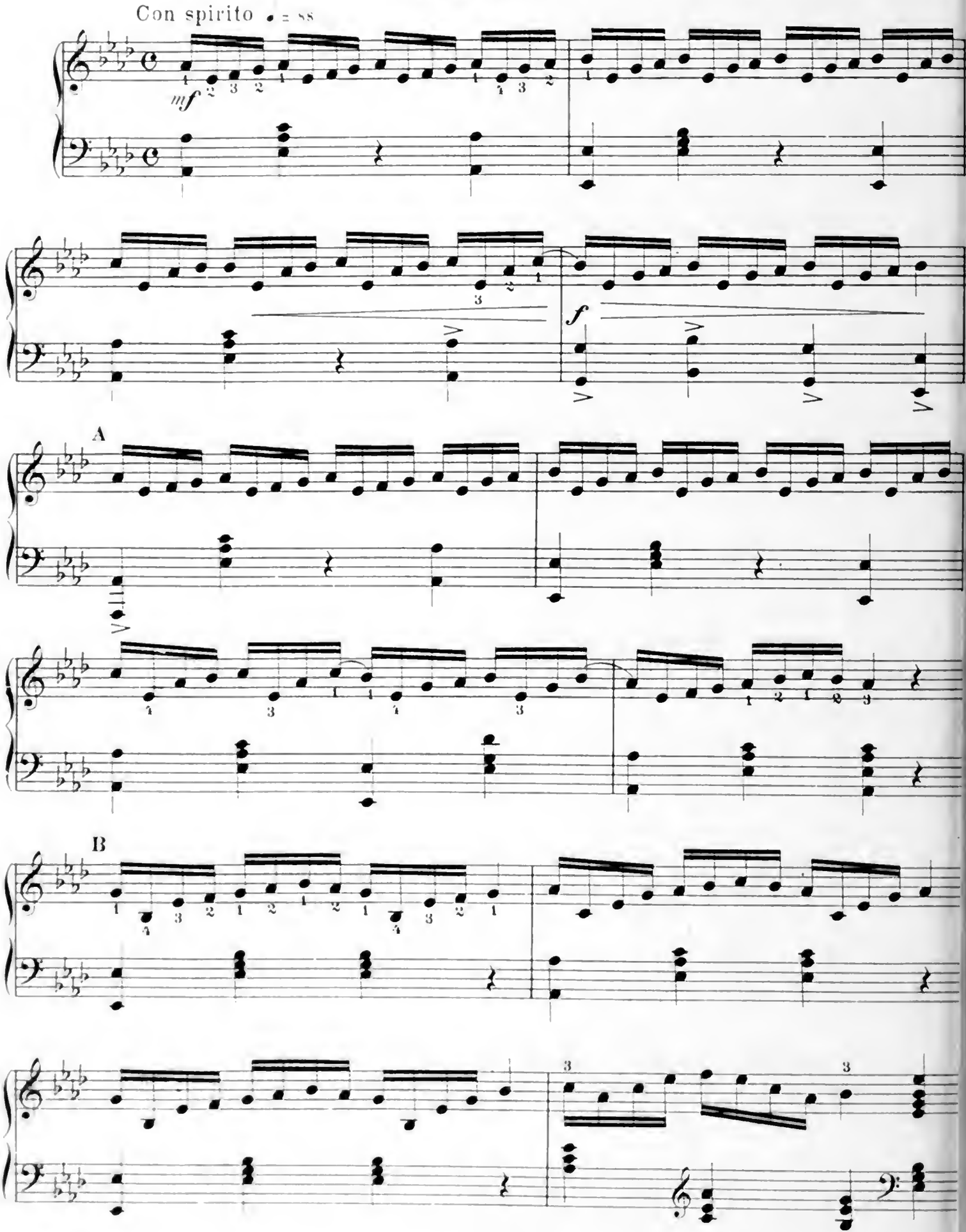


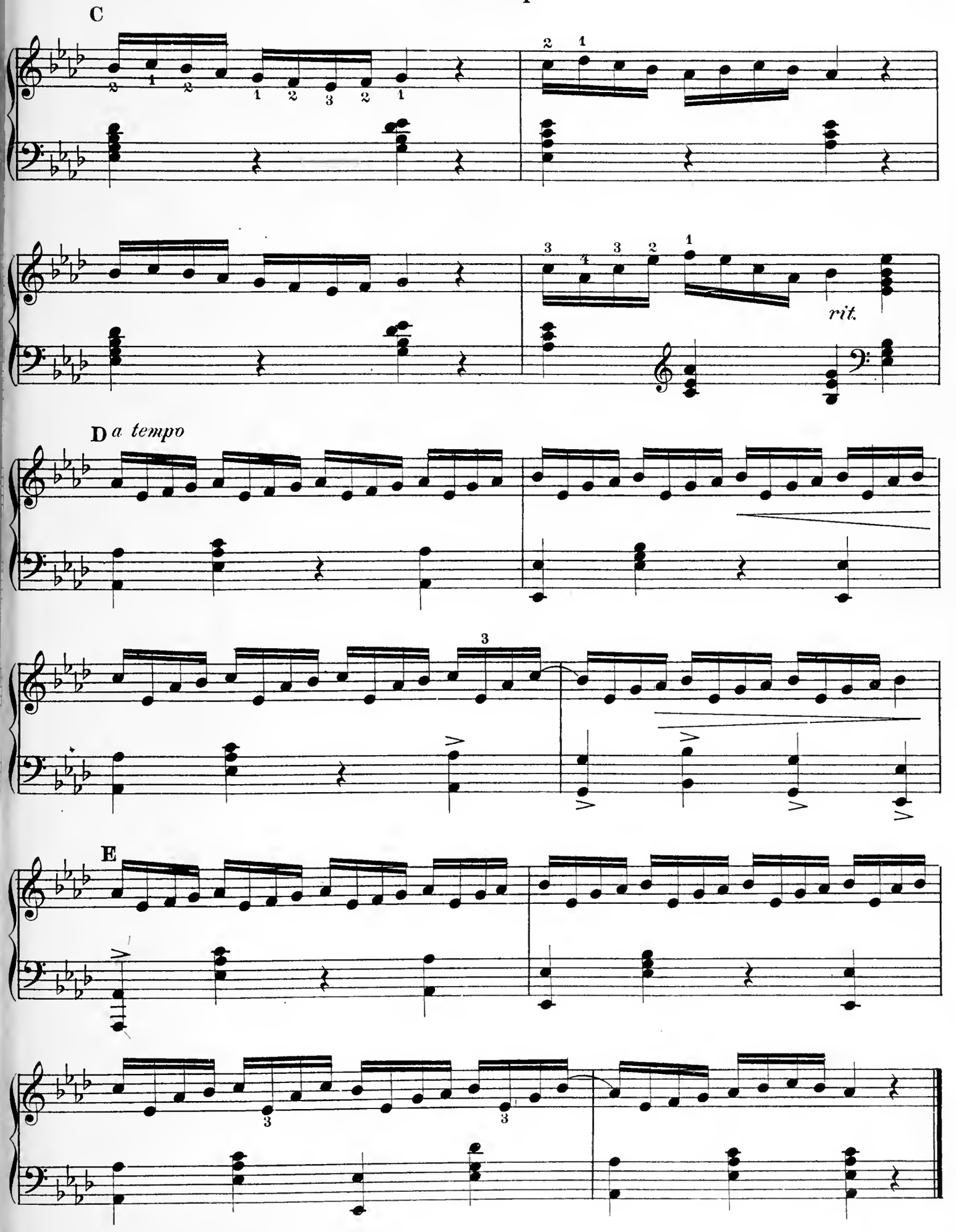

C
a tempo
pp
D
E
a tempo
rit.
F
rit.

Nº 19

First Harp

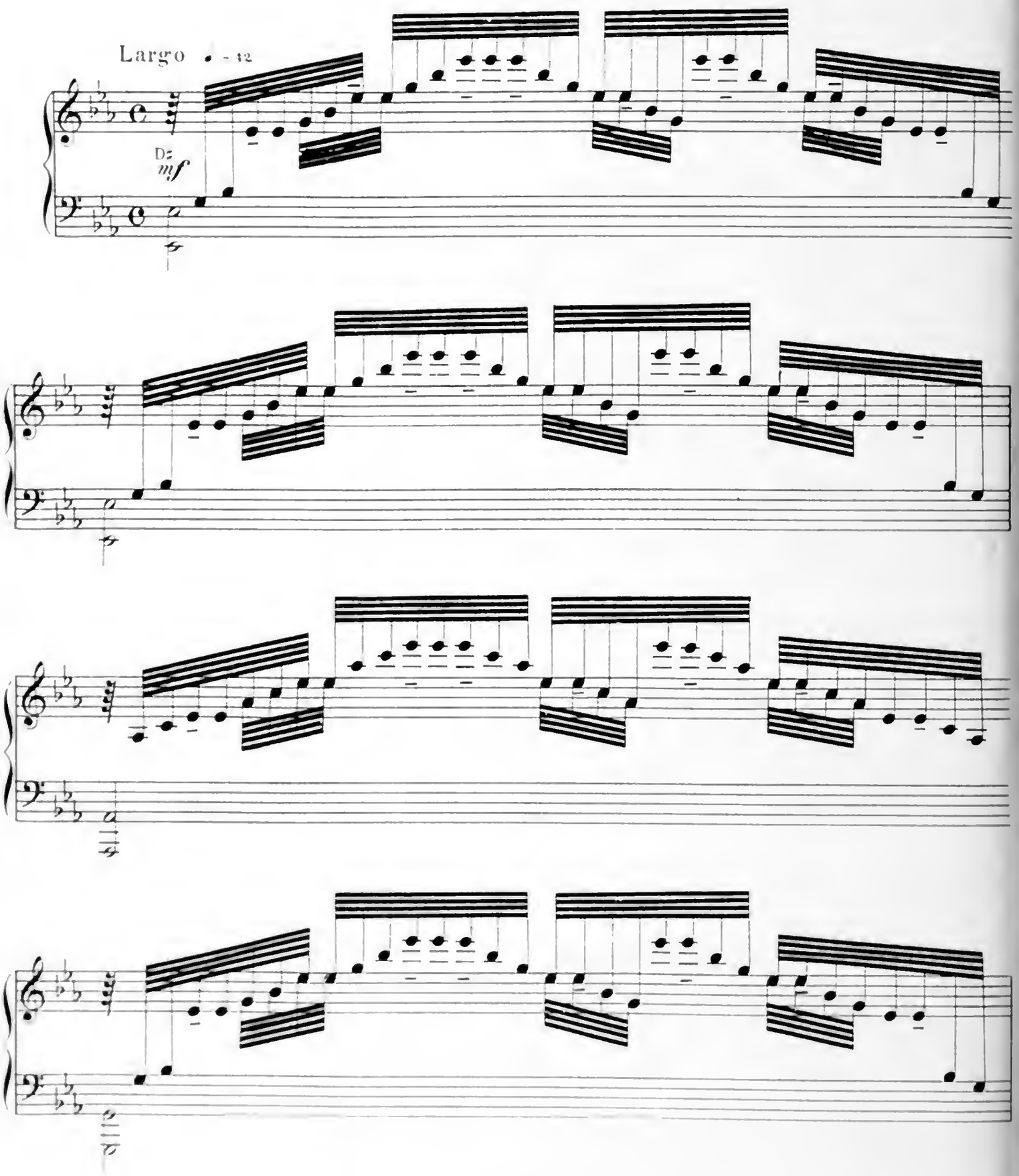
Con spirito ♩ = 88

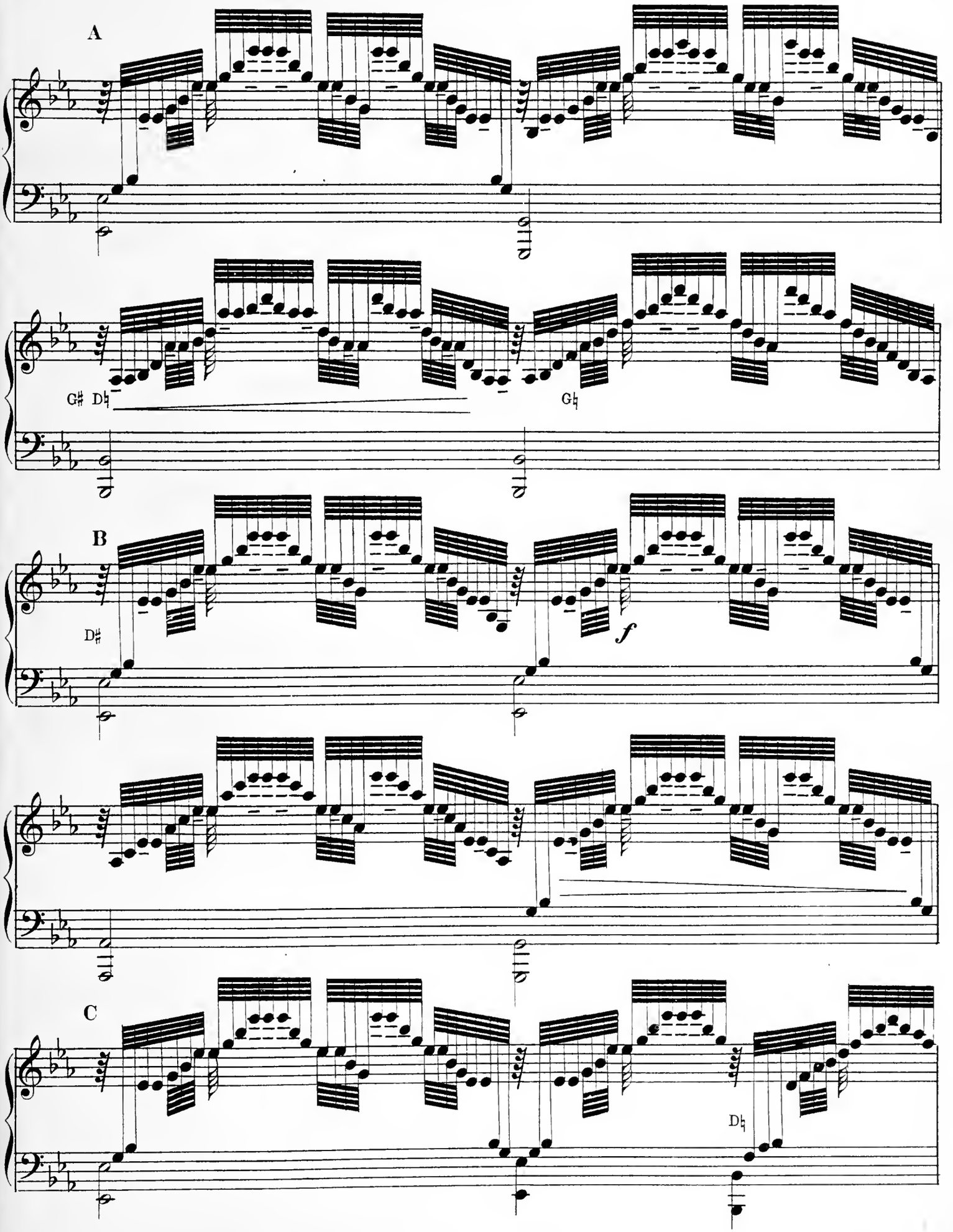


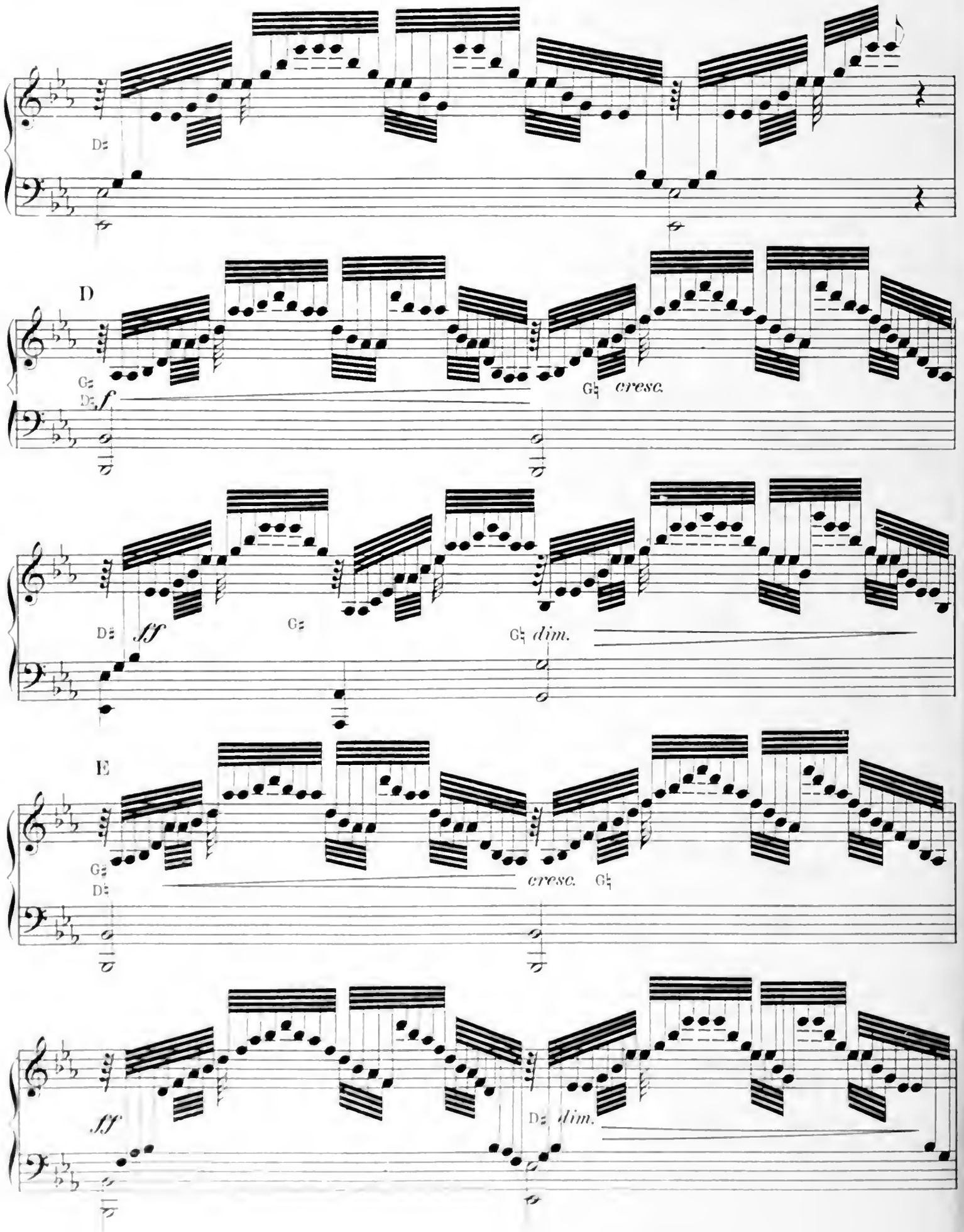

C
rit.
D a tempo
E

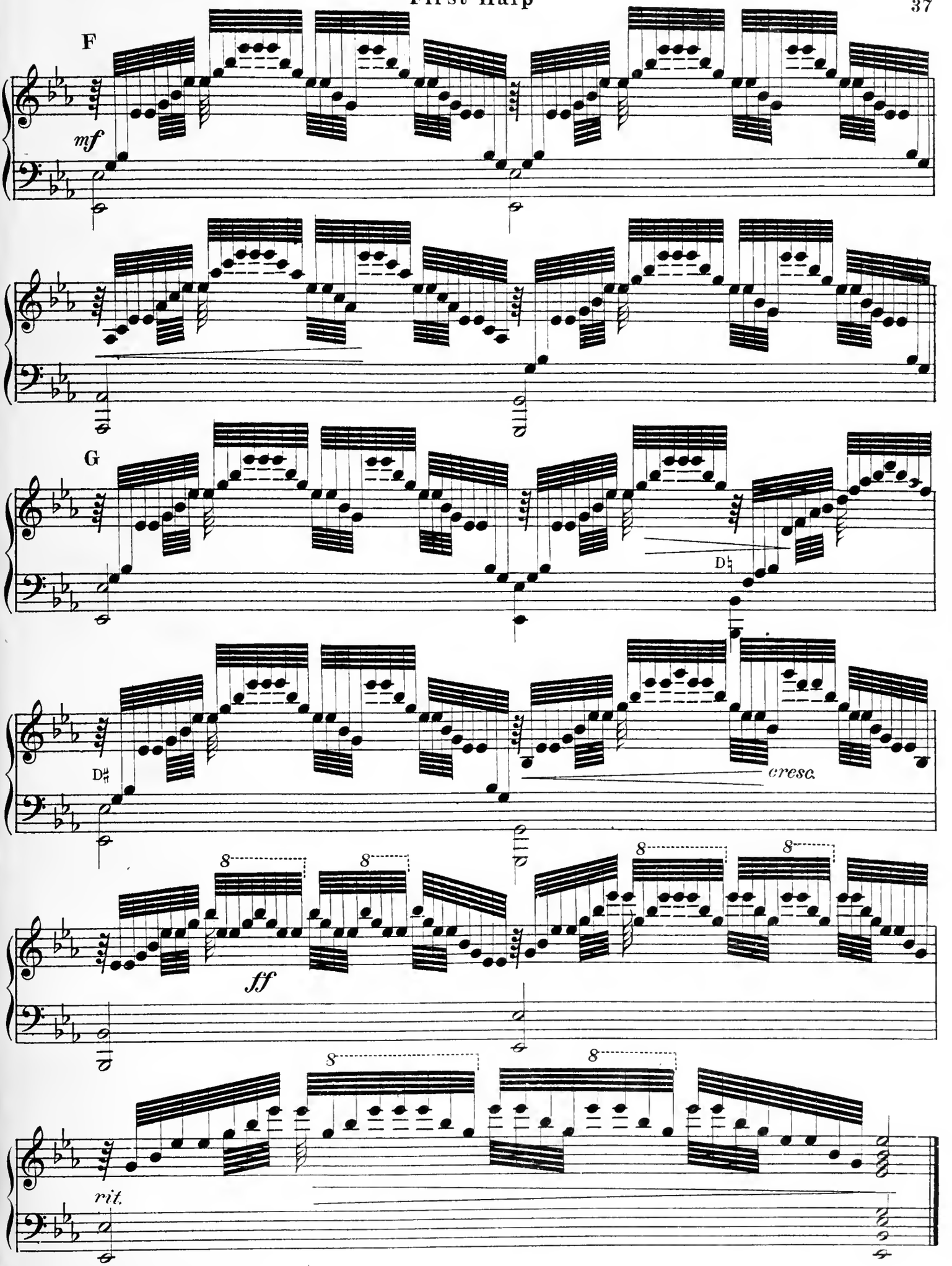
Nº 20

First Harp




A
G♯ D♮
G♮
B
D♯
f
C
D♮


D♯
D
G♯
D♯
f
G♯
cresc.
D♯
ff
G♯
G♯
dim.
E
G♯
D♯
cresc.
G♯
ff
D♯
dim.


F
mf
G
D♭
D♯
cresc.
8
8
8
8
ff
8
8
rit.

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And sweep the sounding lyre."

BY

GERTRUDE INA ROBINSON

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Considerable time has elapsed since anything has been written in the line of original advanced technical studies for velocity on the harp. Much that has been given us in the past, while clearly stating the technical principles, is dull and uninteresting. The author contends that this is unnecessary; that the technical forms can be combined with melody, and lose nothing of their scientific construction; that through such combination, the pupil will be immediately attracted and interested, and as a direct result, obtain a greater command of rhythm and precision in tempo.

Long experience in teaching has shown us the need of attractive studies, which should be complete in themselves for one harp; but which, when the technic was mastered, should contain enough of the "soul of music," to lead to a finished result in rhythm and tempo. This need has inspired the following pages; and to further the results, a second harp or piano part has been supplied, that the teacher, or another pupil may play with the first harp, and thus provide the opportunities for gaining experience in ensemble playing.

There are also several forms of technic necessary for the great solo and orchestral compositions, which have not hitherto been illustrated in studies. As far as possible, such forms have been treated here as a preparation for these classics, thus making the studies doubly practical and attractive.

The Author

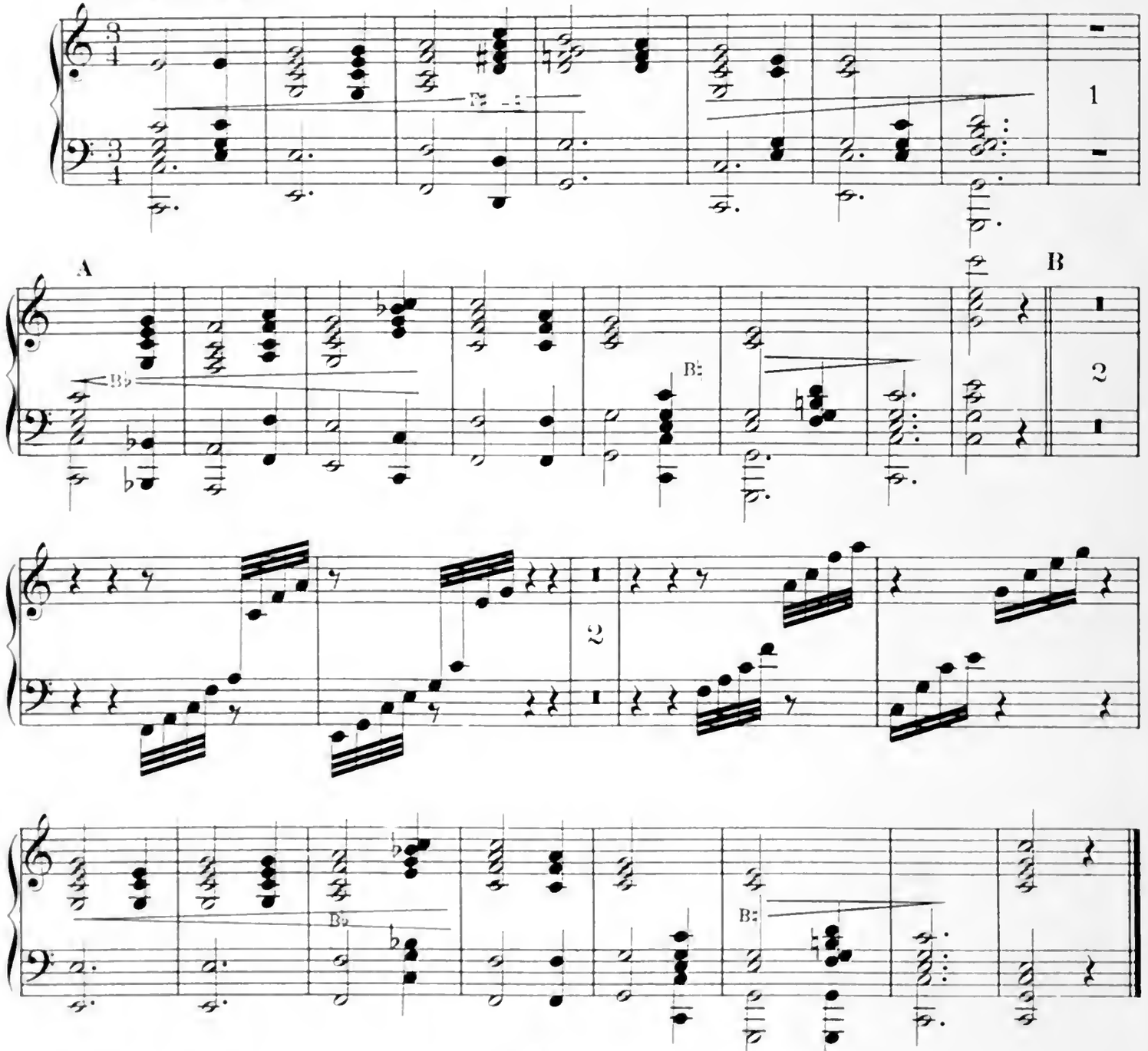
Twenty Melodic Etudes

No. 1

Second Harp or Piano

Andante M.M. ♩ = 72

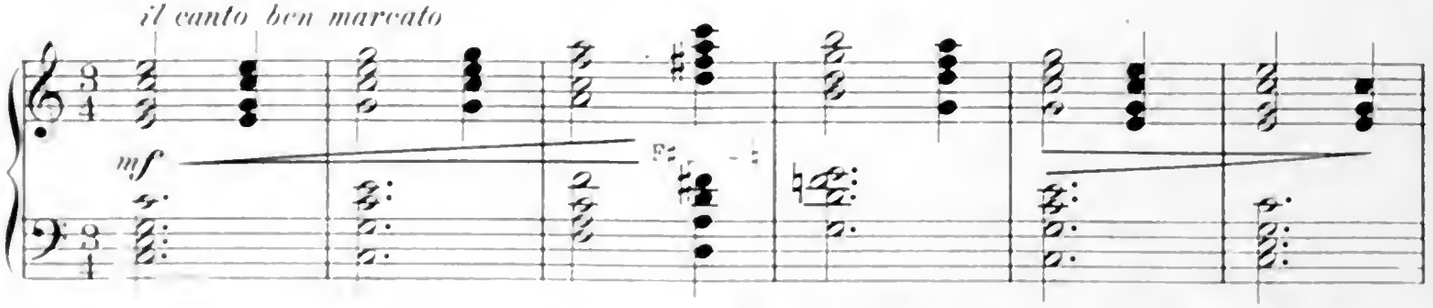
Gertrude Ina Robinson



No. 2

Andantino ♩ = 80

il canto ben marcato



The accidental signs for pedals, between the staves, do not affect the score when used for the piano and the fingering is only for the harp.

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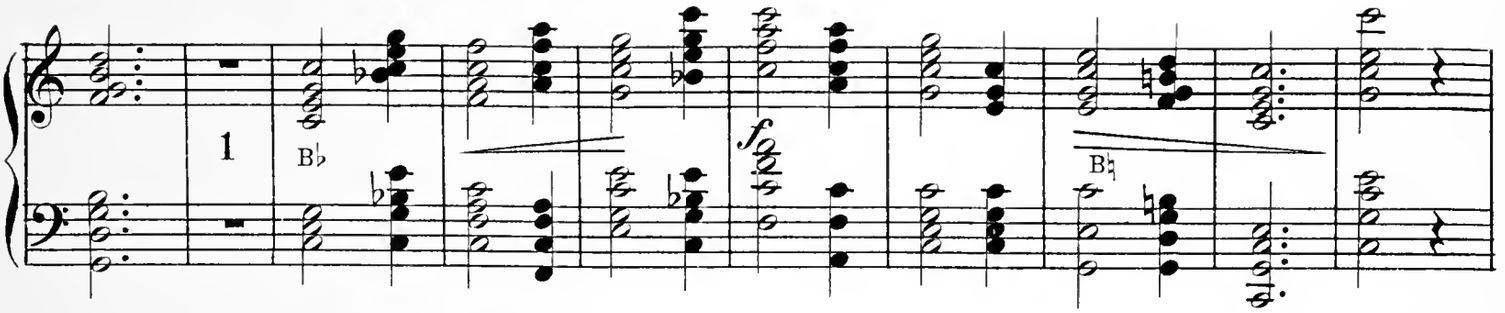

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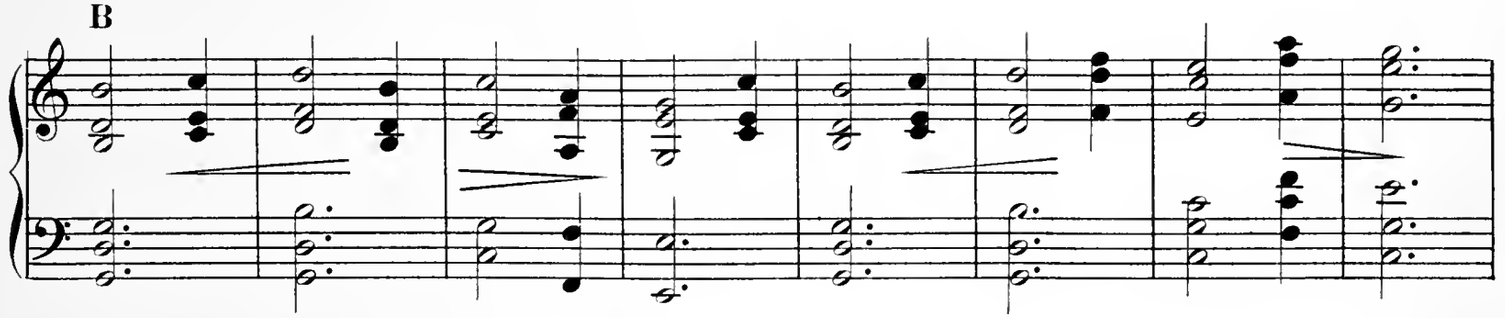
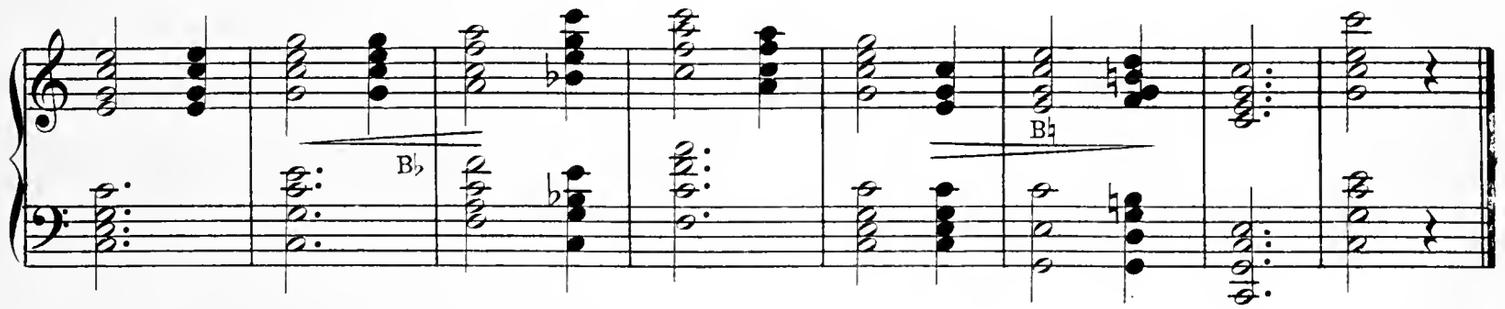
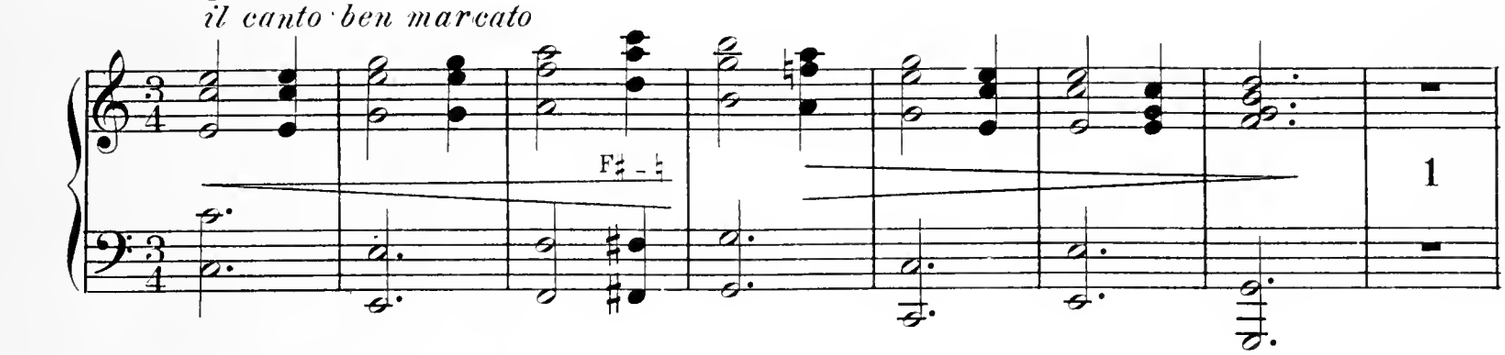


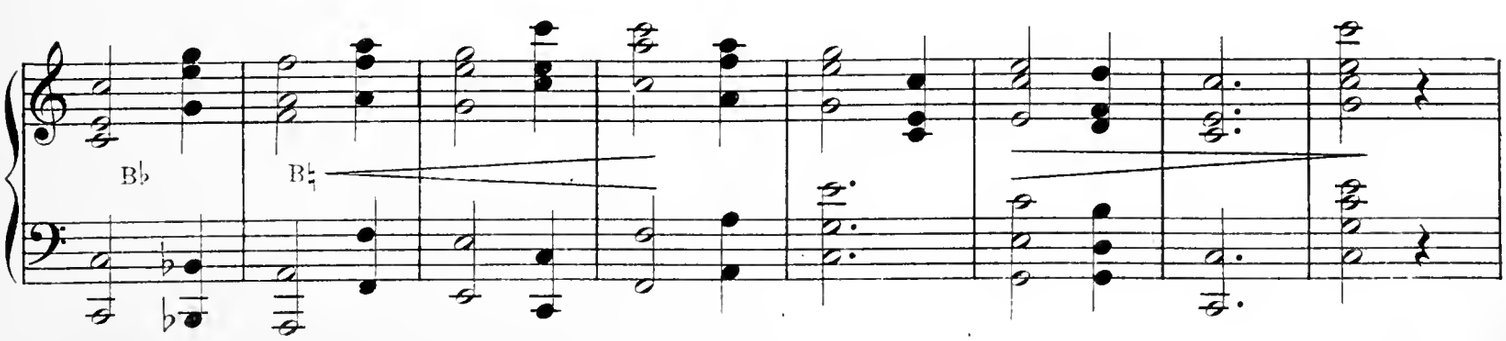


No. 3

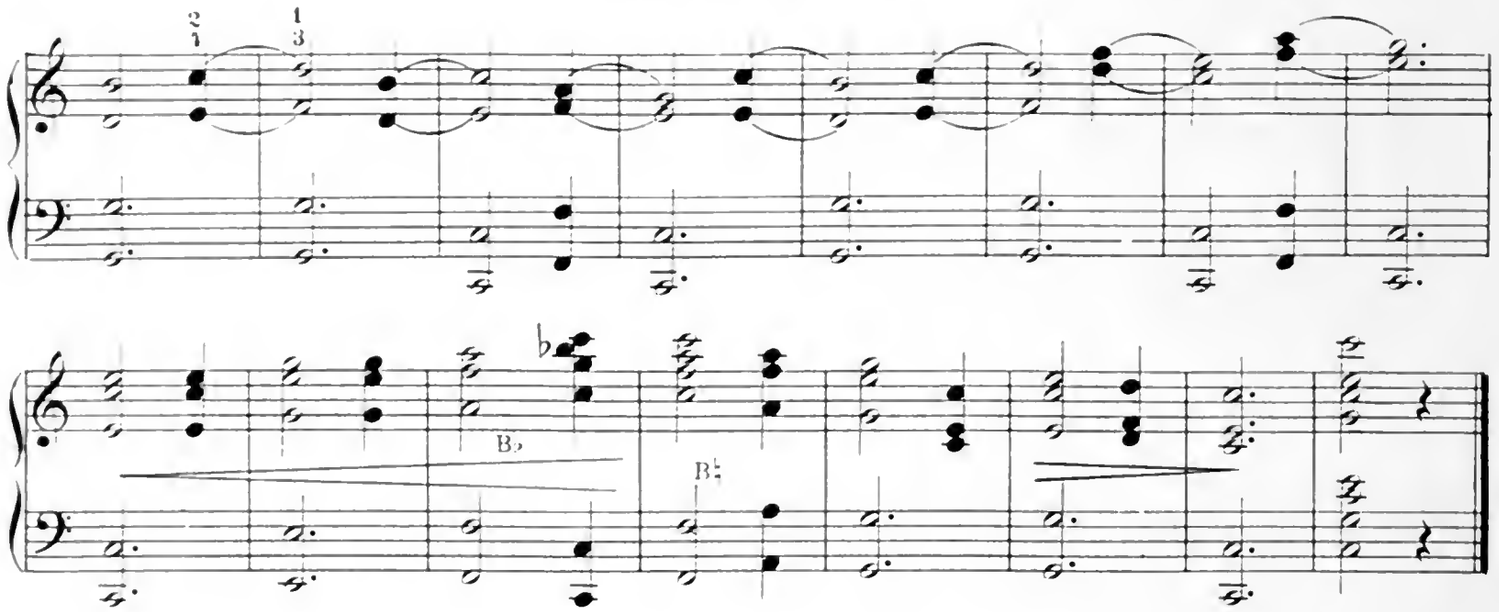
Allegretto ♩ = 88

il canto ben marcato





Second Harp or Piano



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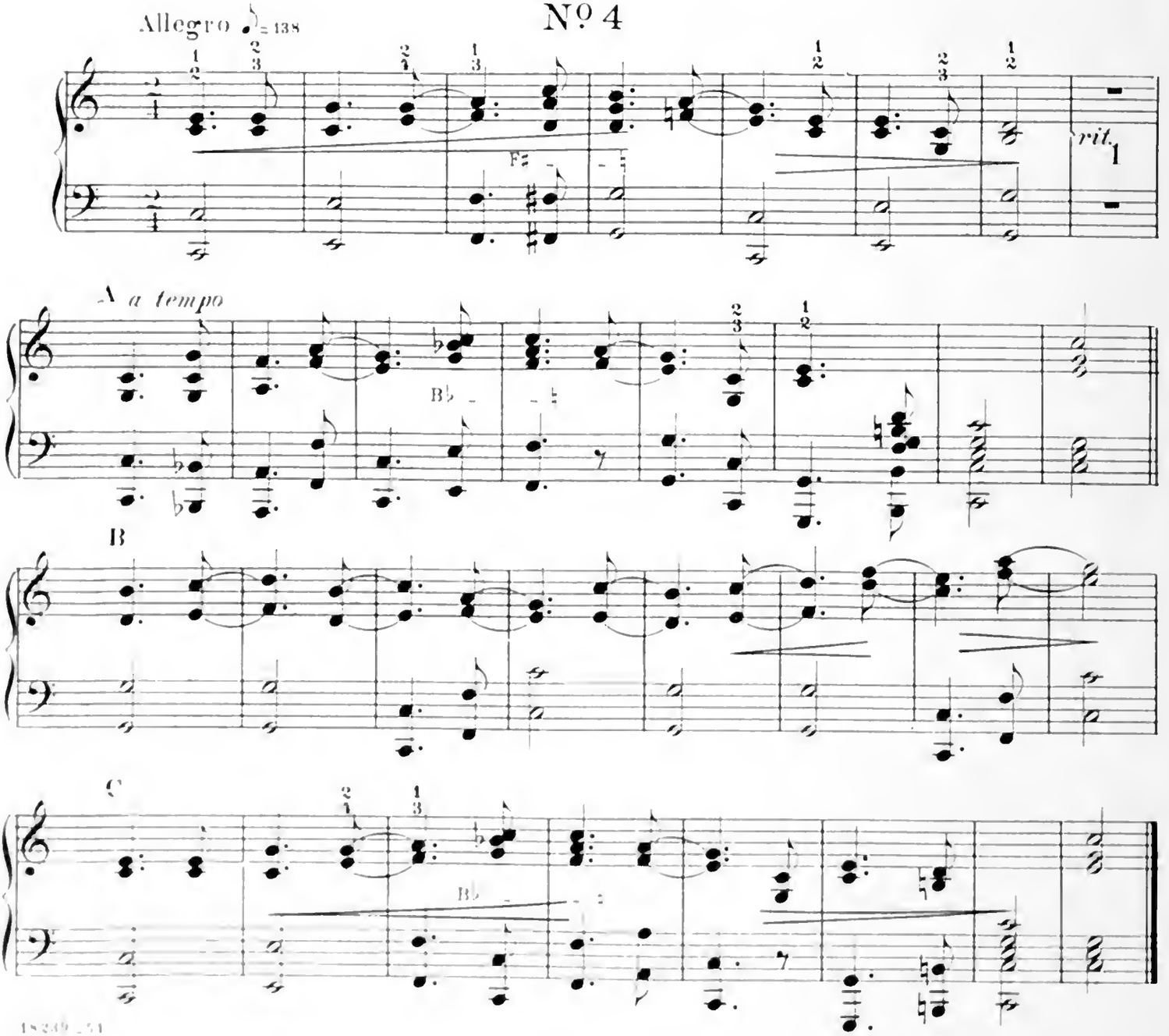

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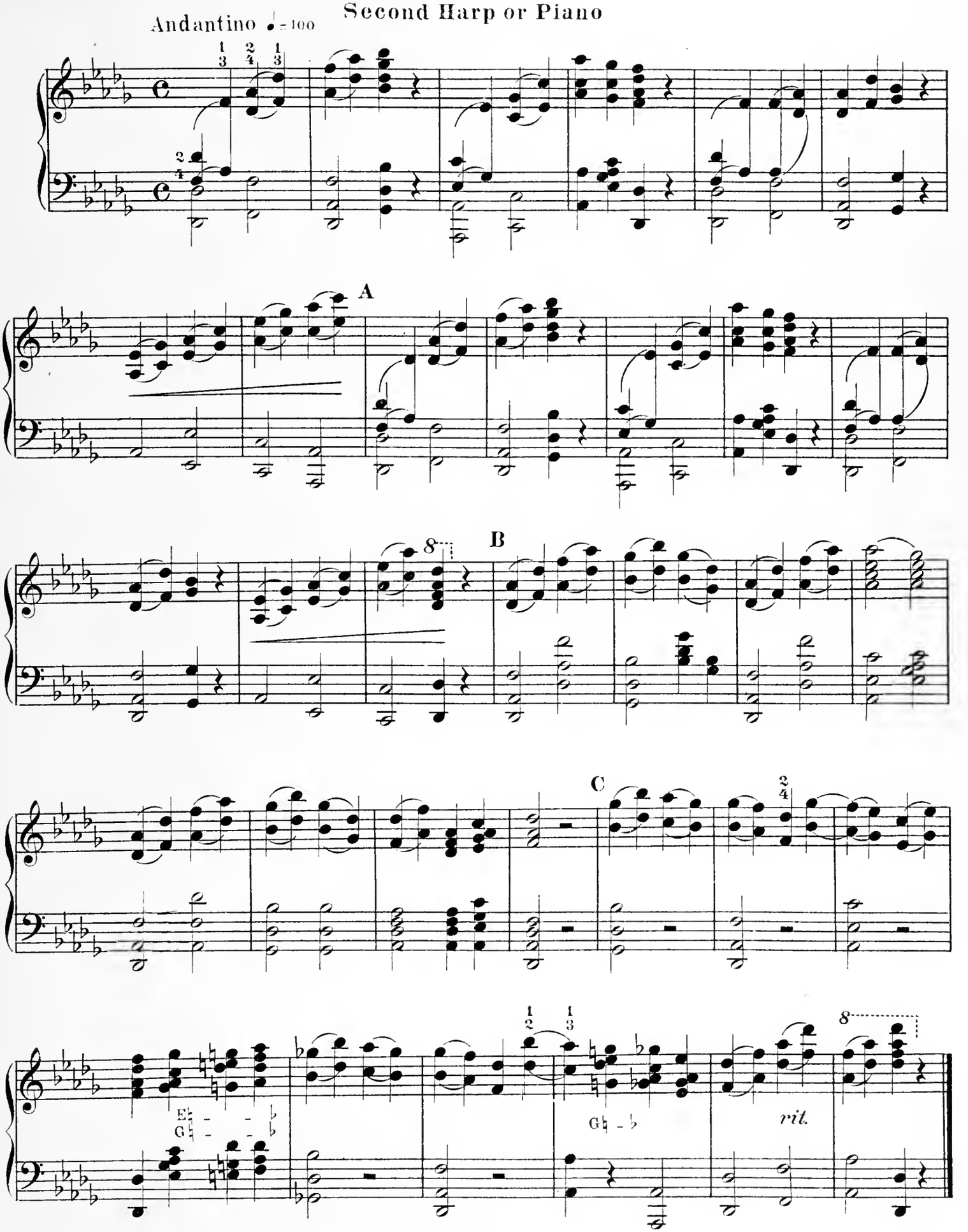
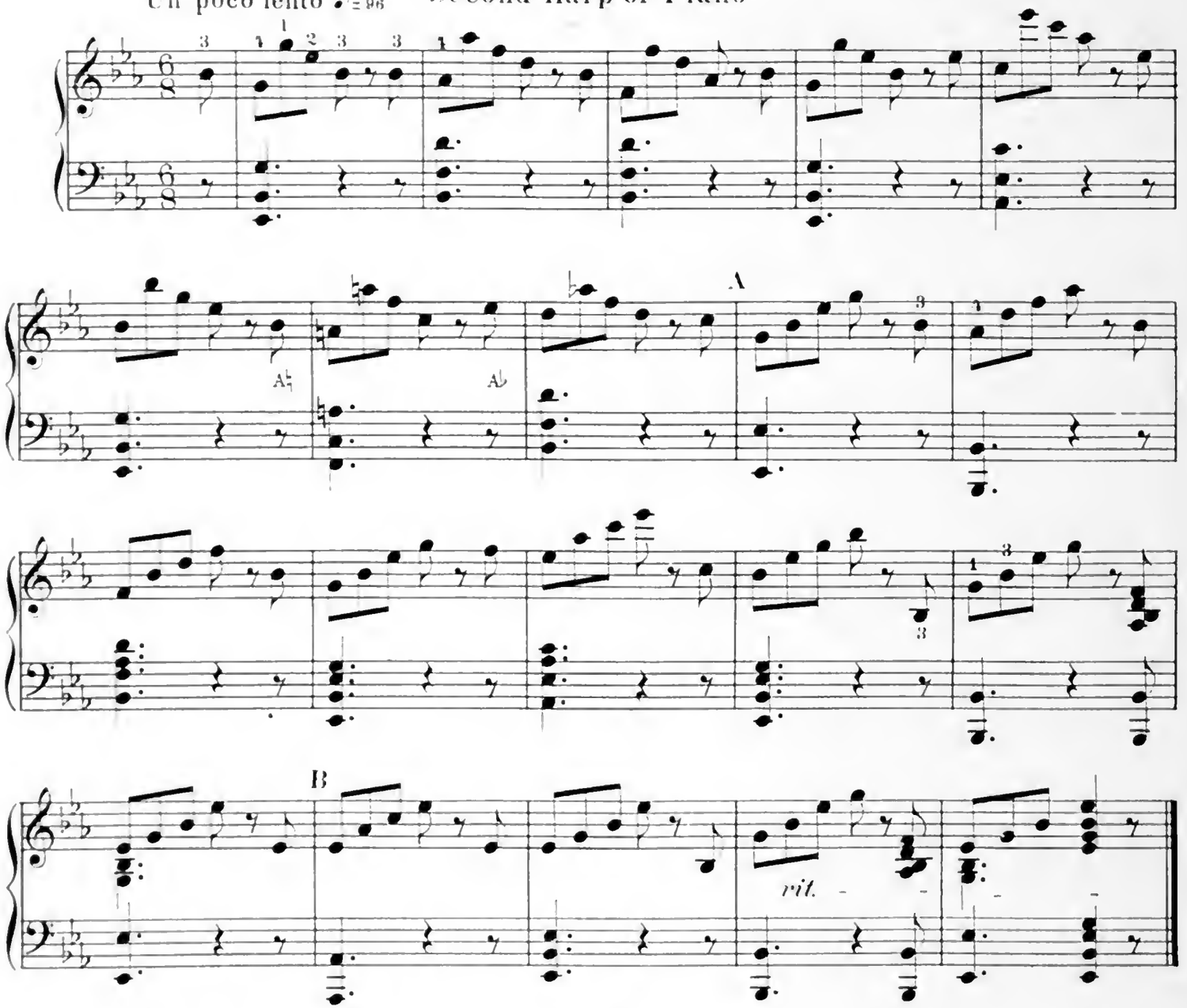
Second Harp or Piano



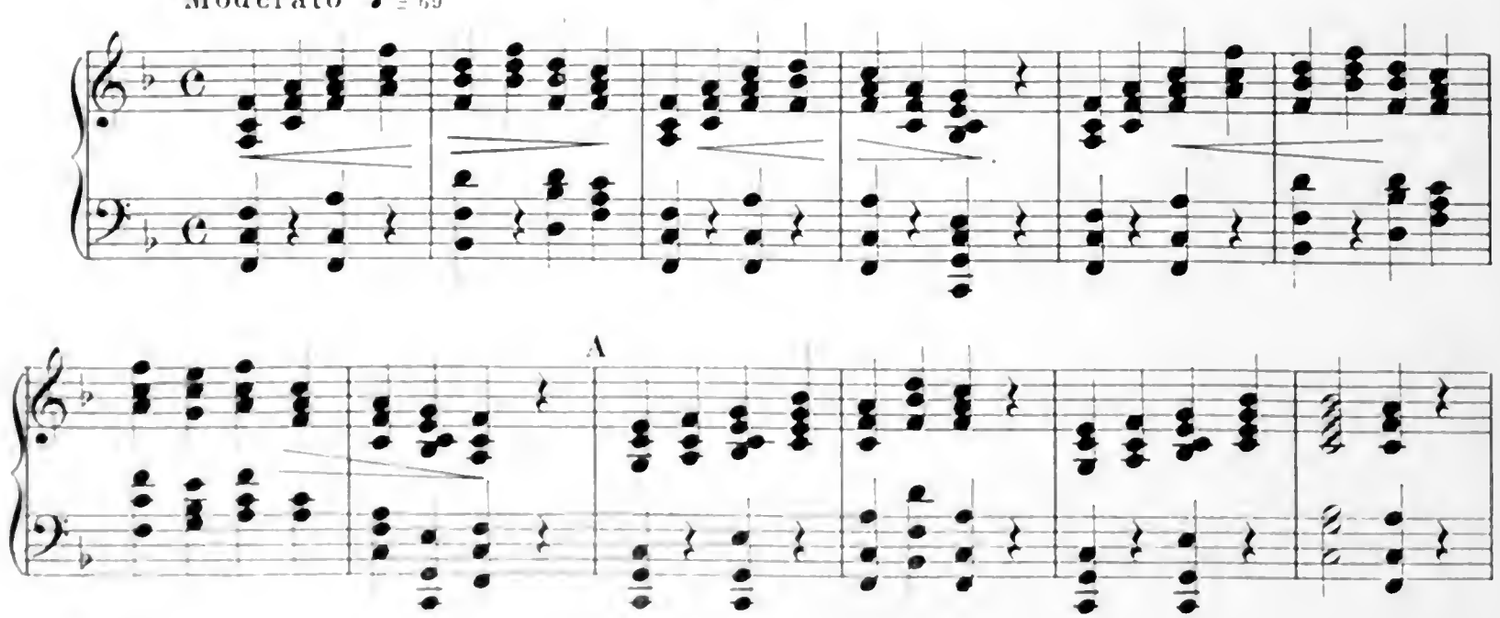
No. 6

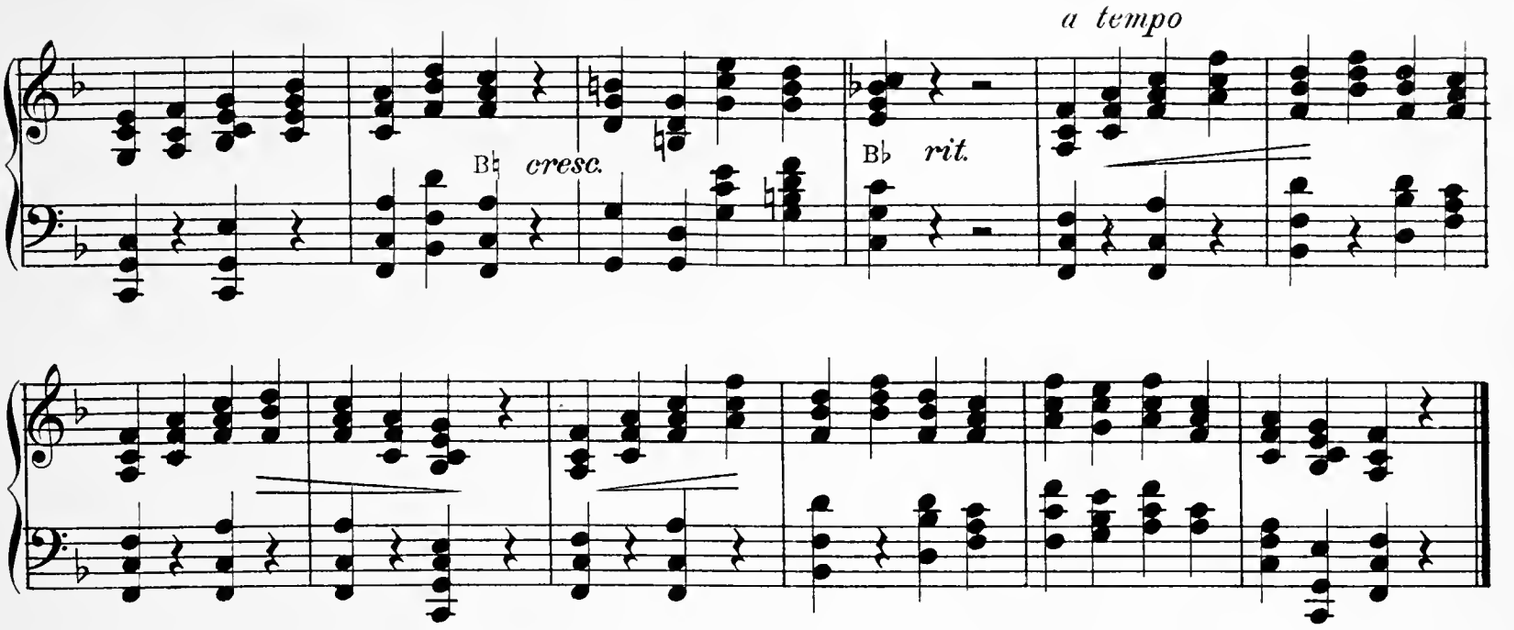
Un poco lento ♪ = 96 Second Harp or Piano



No. 7

Moderato ♩ = 69





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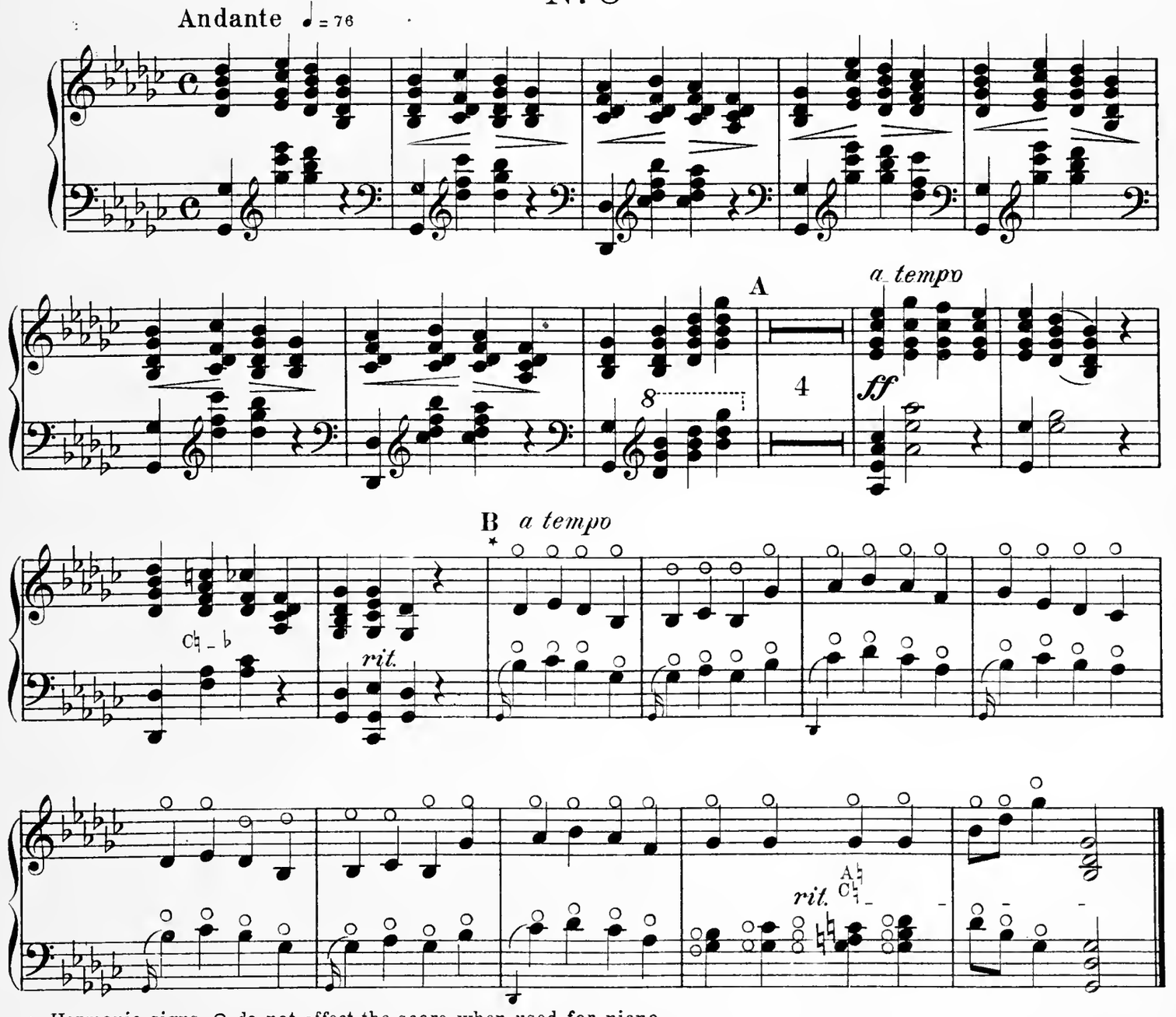
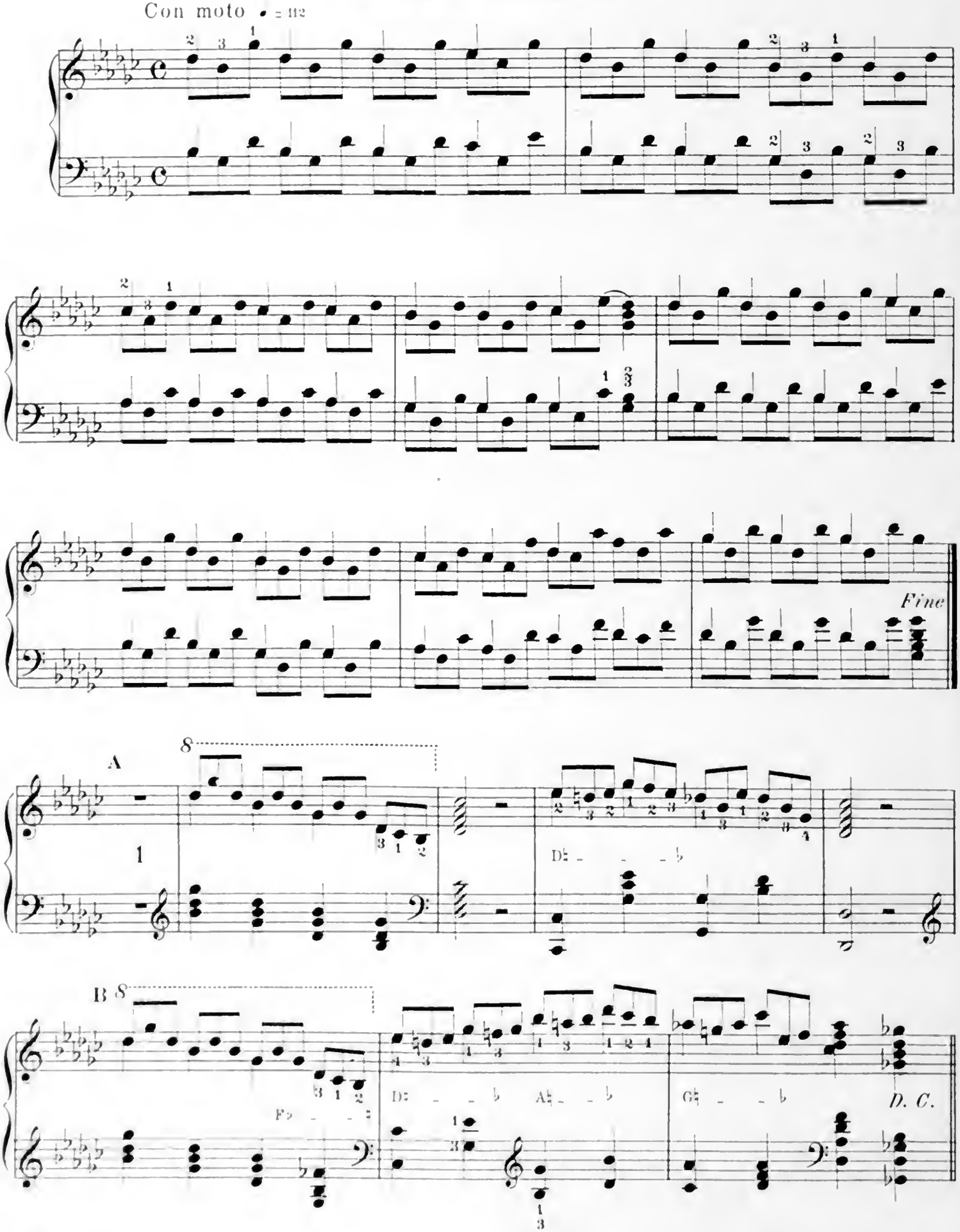


★ Harmonic signs ○ do not affect the score when used for piano

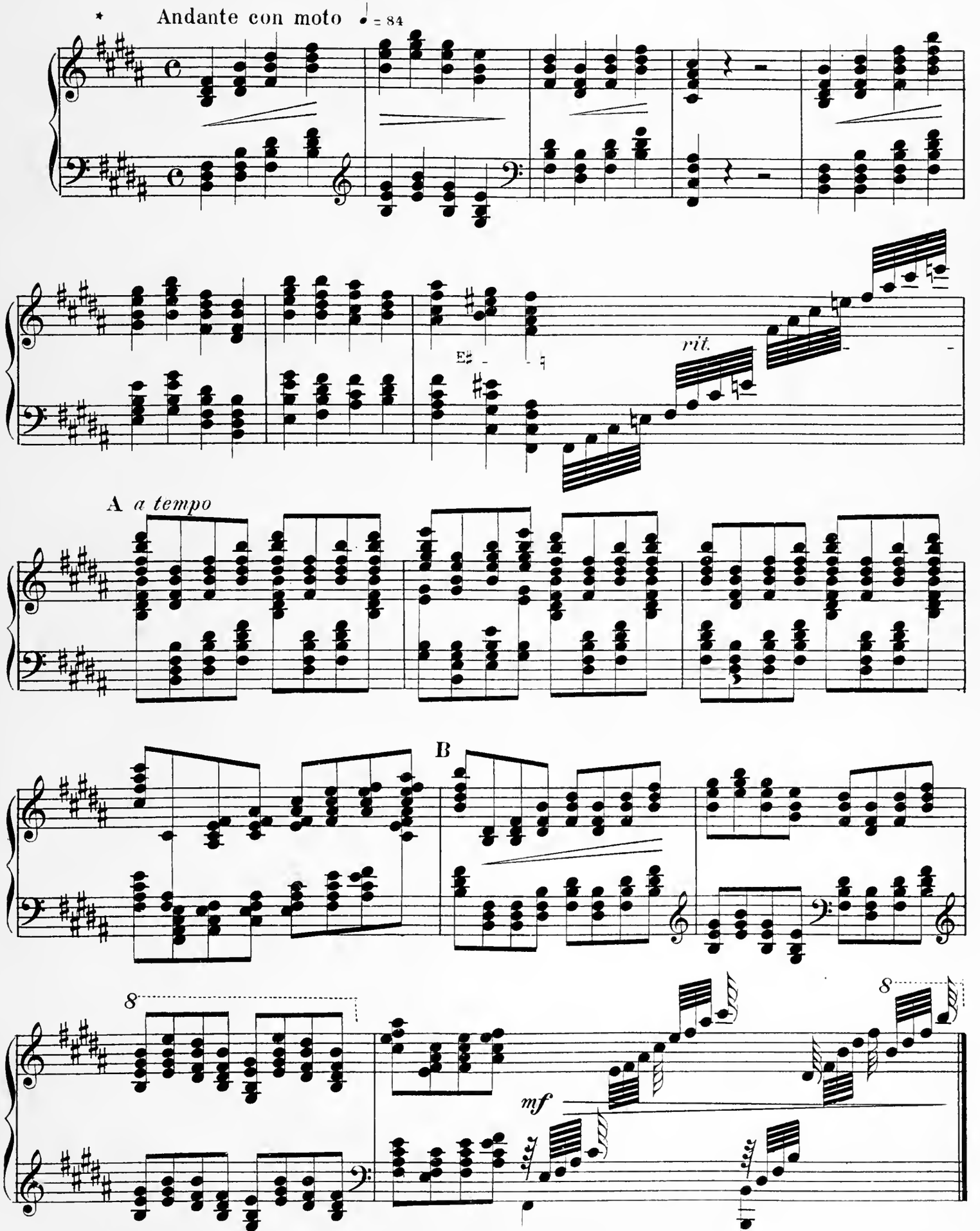
No. 9

Second Harp or Piano



Nº 10

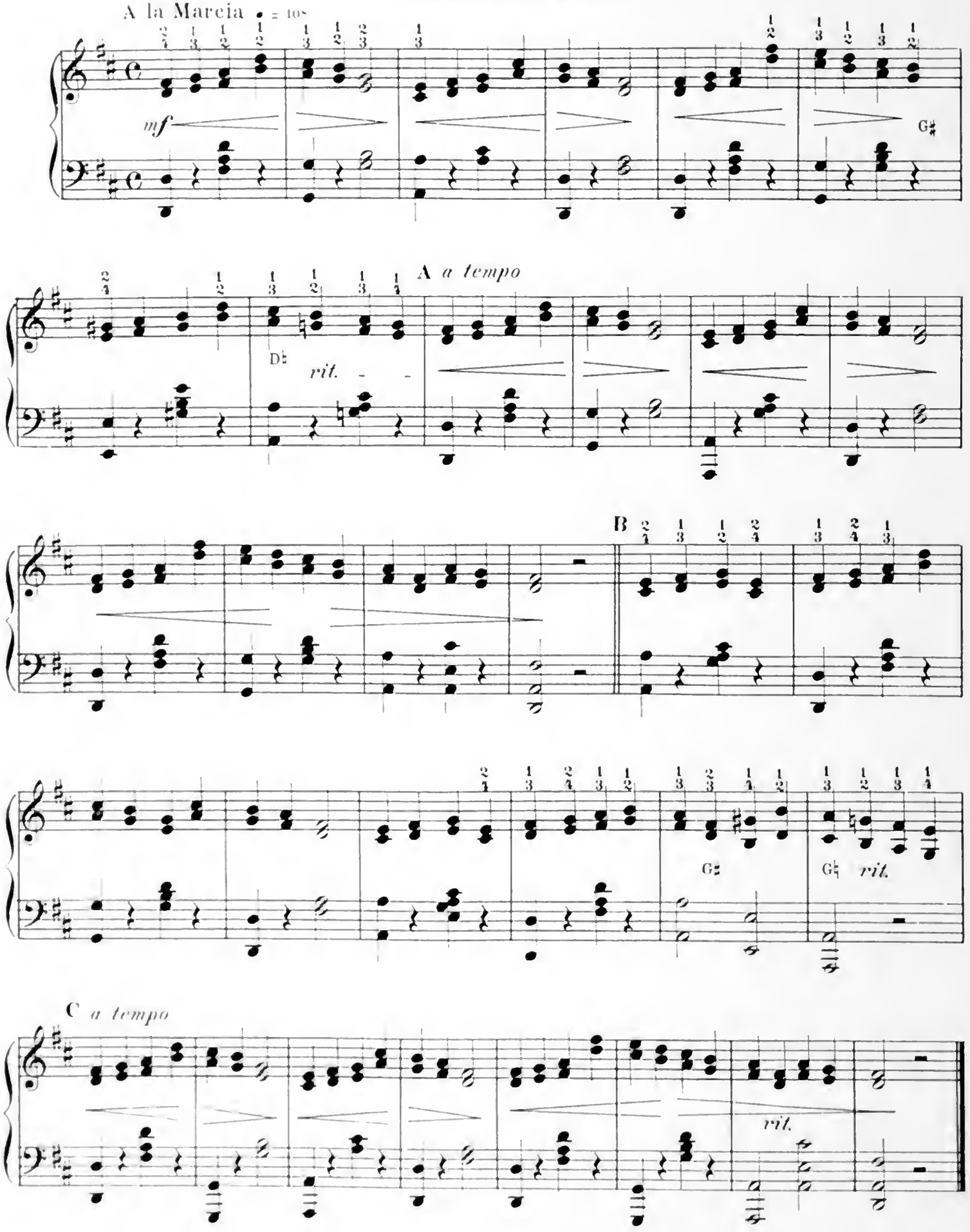
Second Harp or Piano



★ It sometimes happens that the piano or orchestra score is written in the enharmonic key to simplify the reading

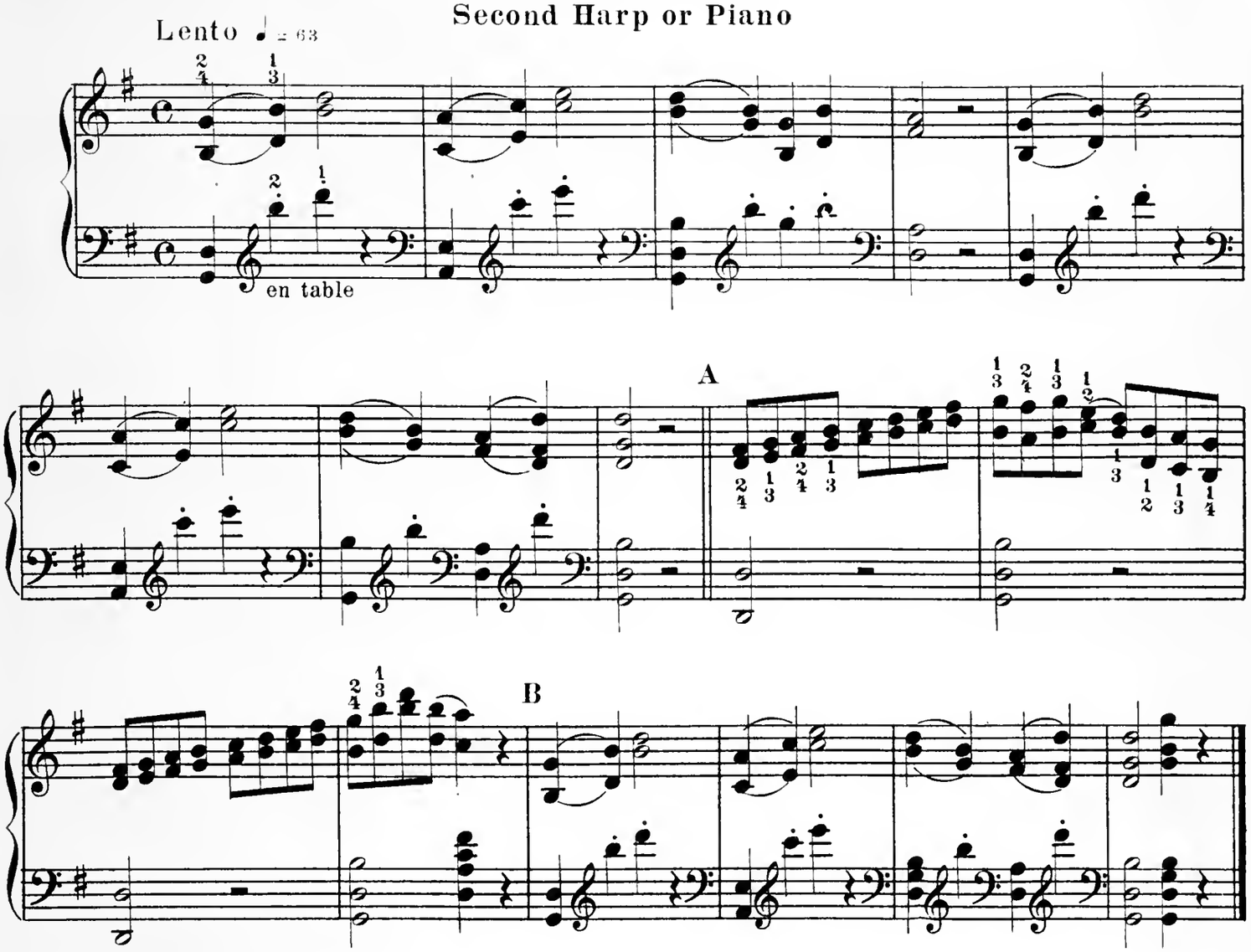
Nº 11

Second Harp or Piano



Nº 12

Second Harp or Piano



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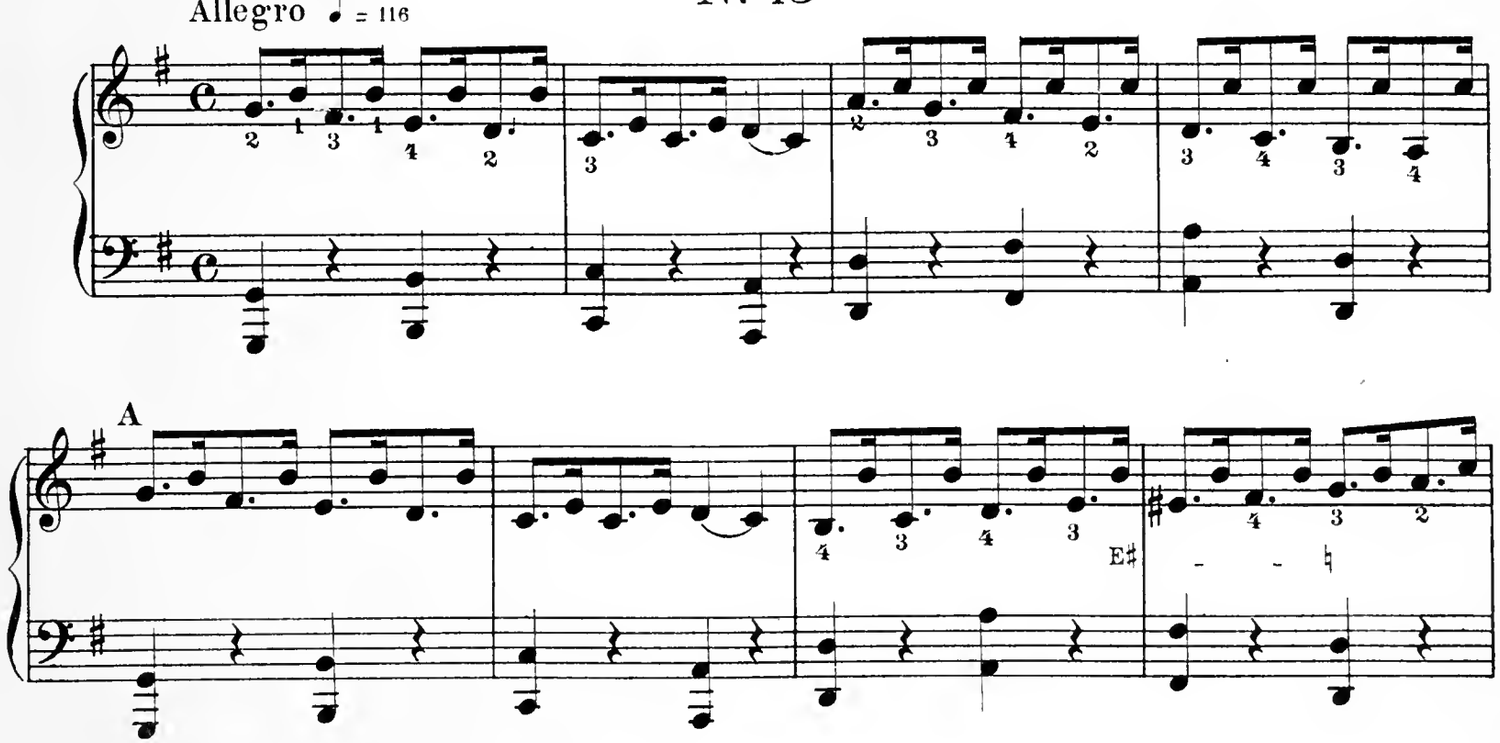
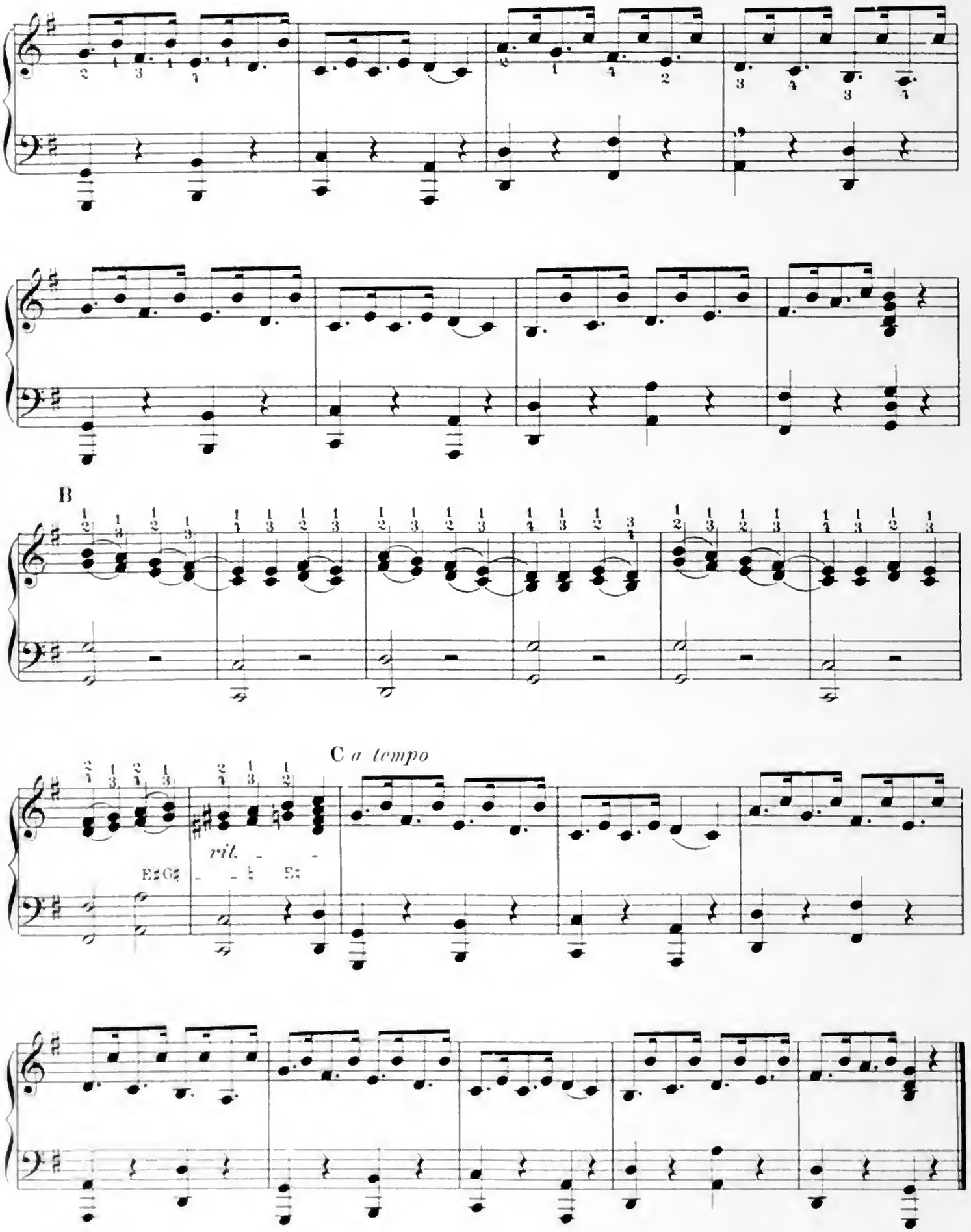
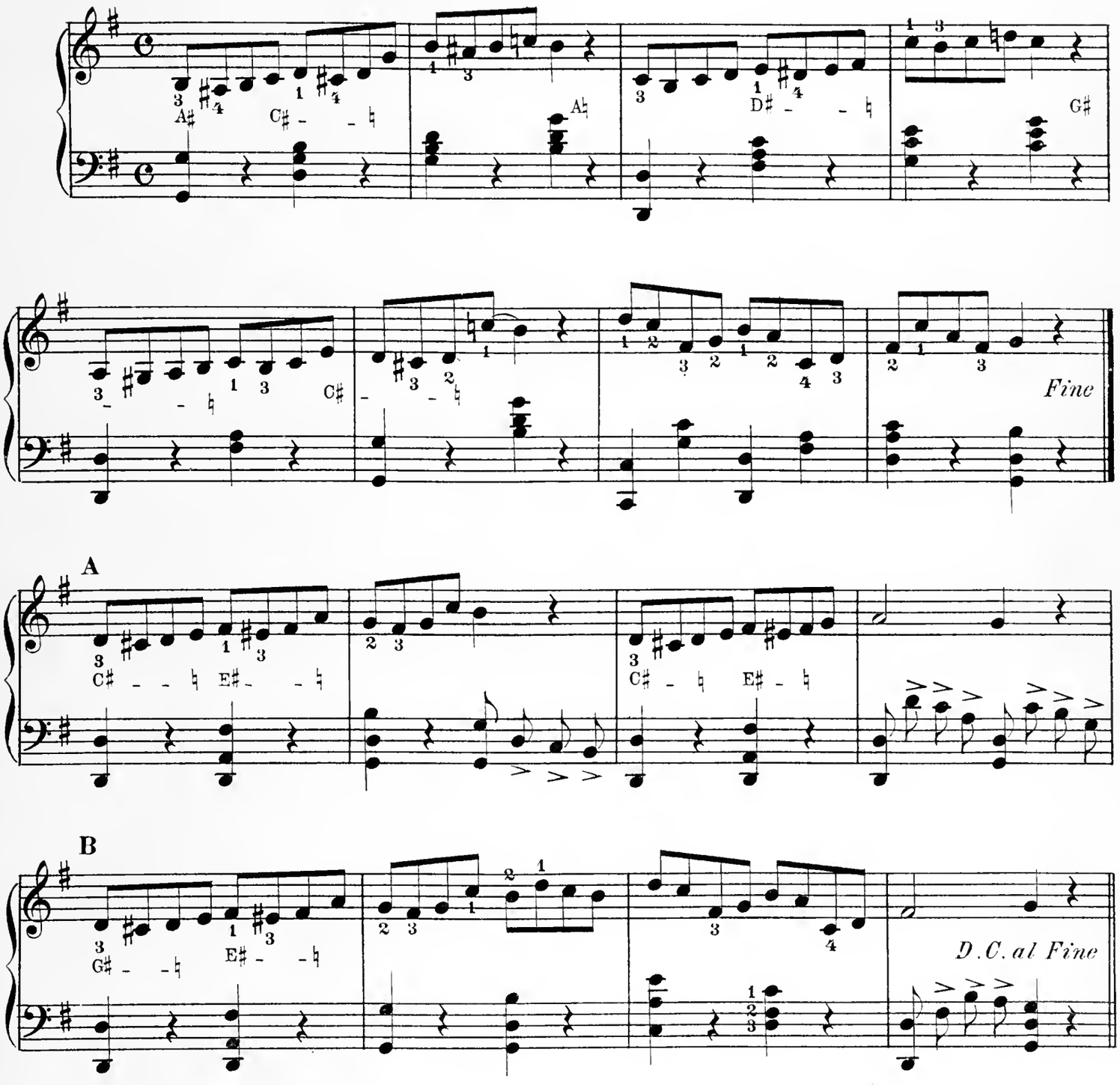



B
C a tempo
rit.

Nº 14

Second Harp or Piano

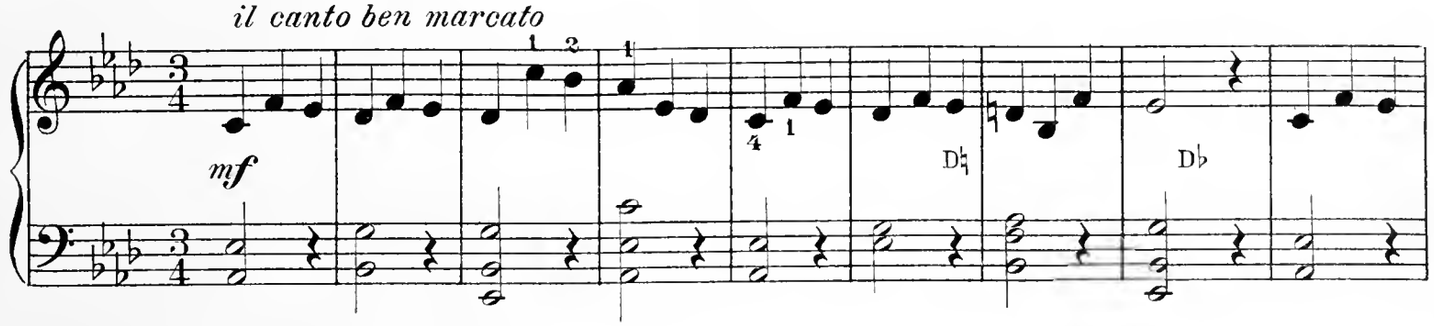
Allegretto ♩ = 72



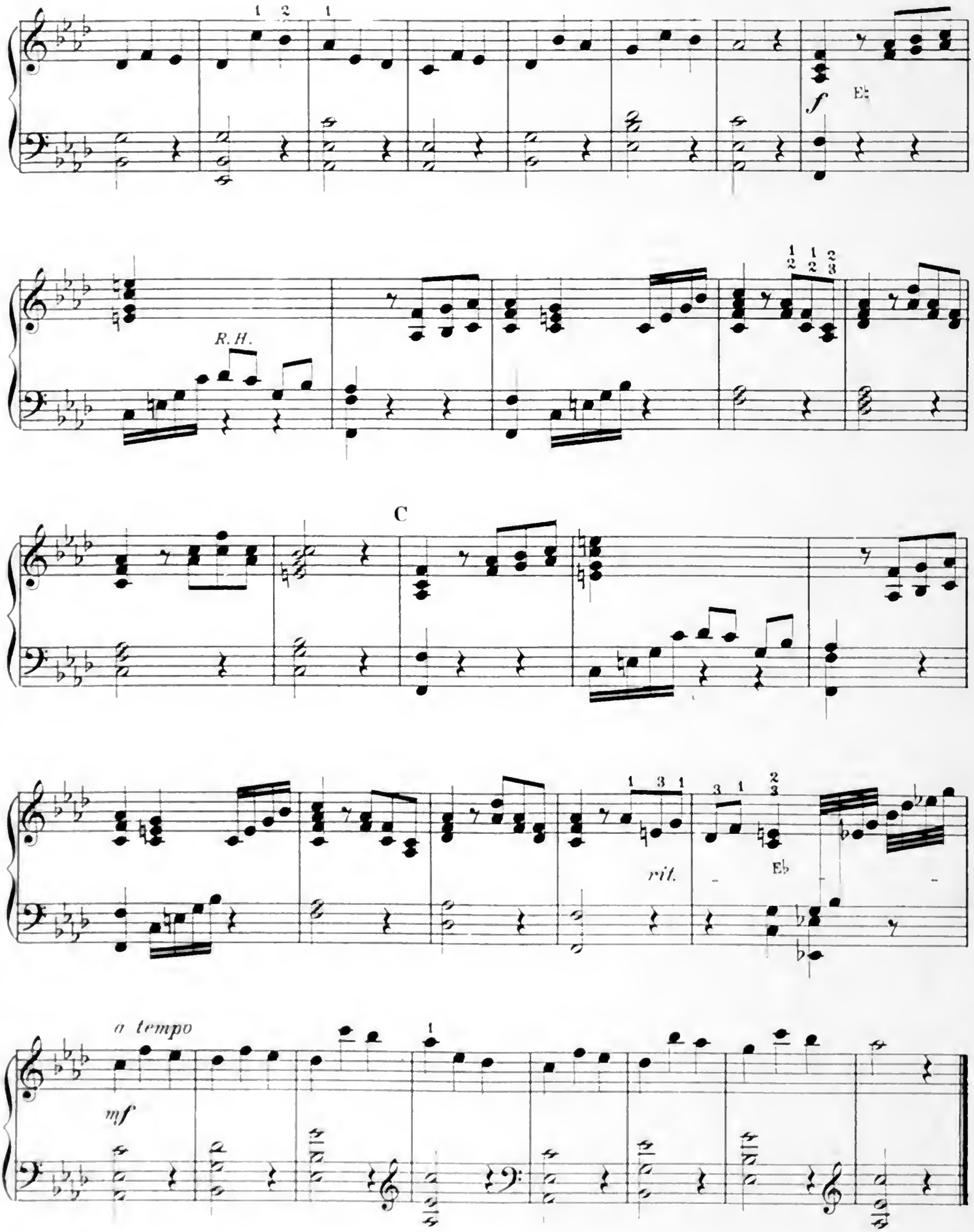
Nº 15

Con moto ♩ = 100

il canto ben marcato



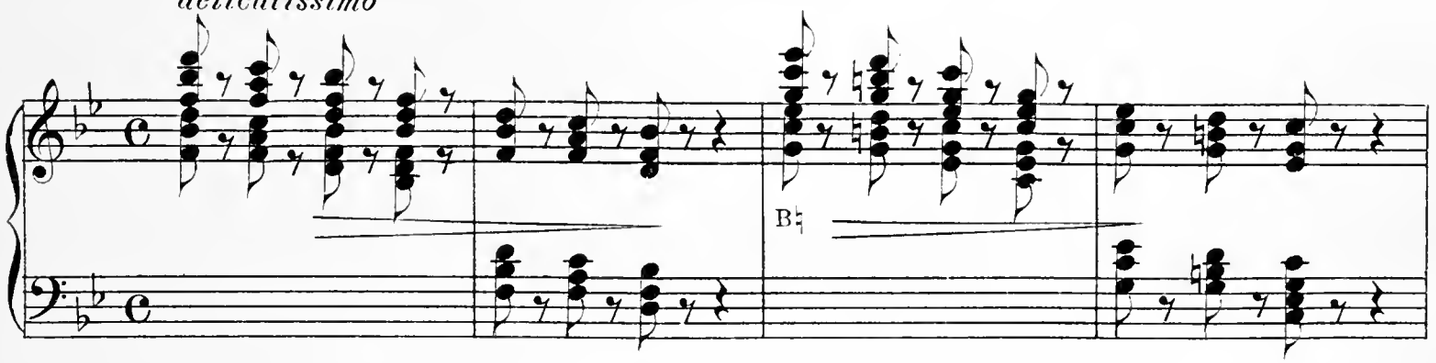
Second Harp or Piano

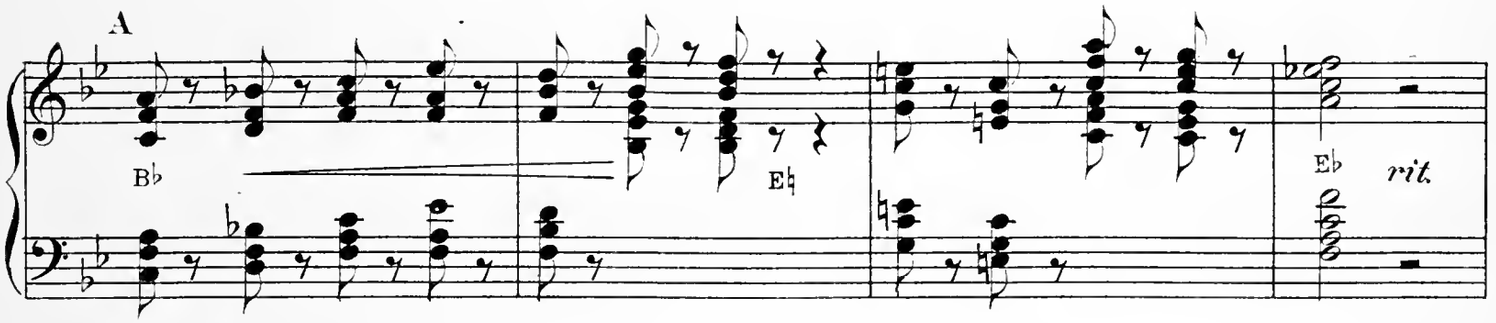


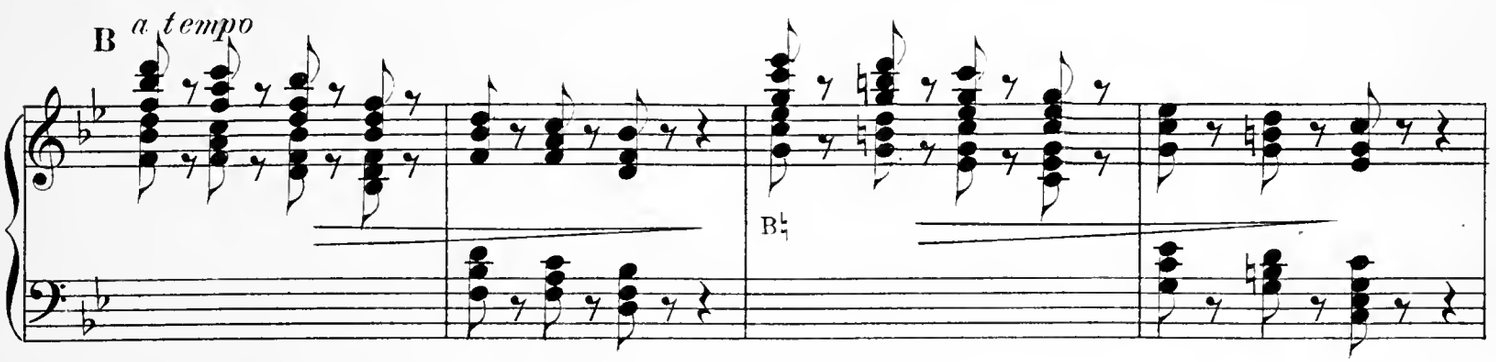
No 16

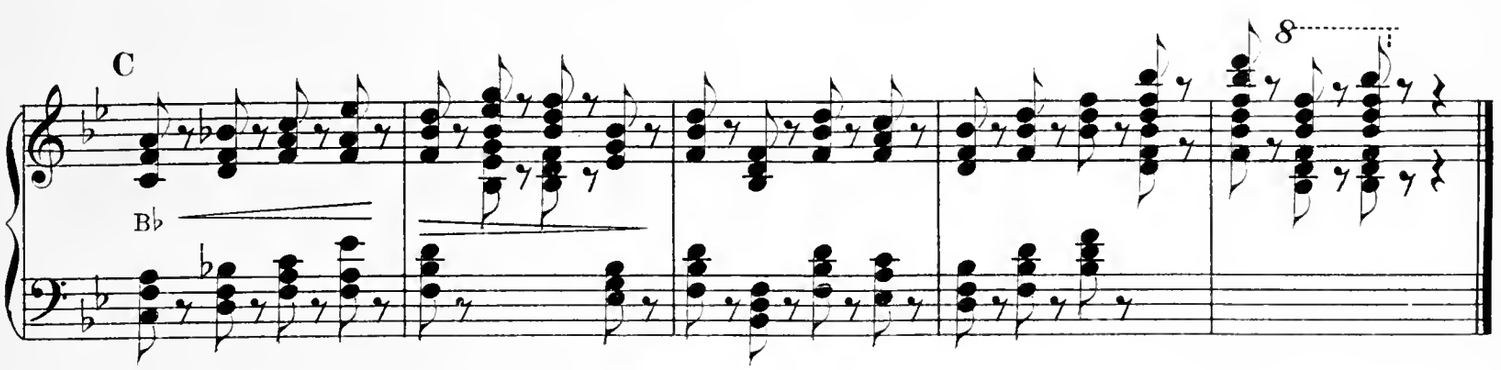
Allegro vivace ♩= 108 **Second Harp or Piano**

delicatissimo





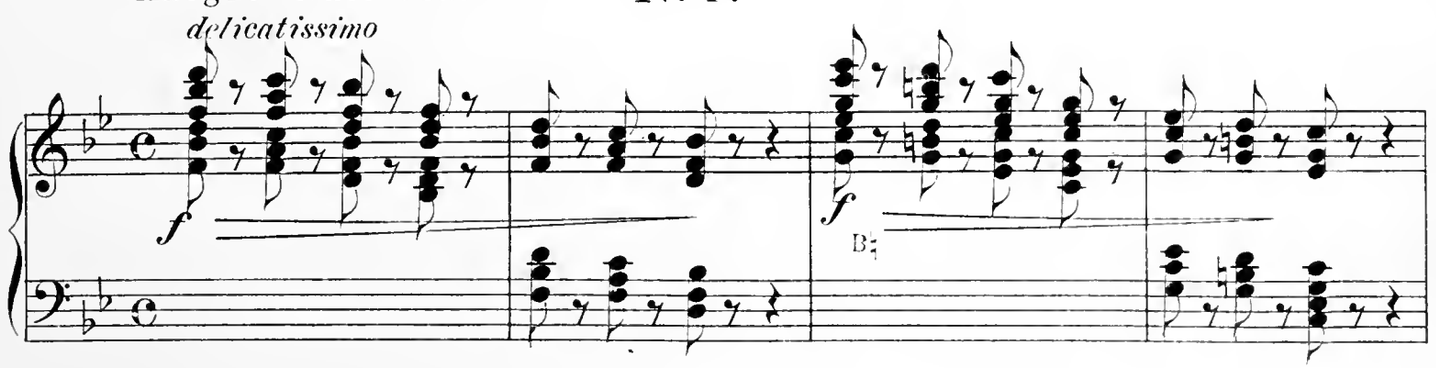


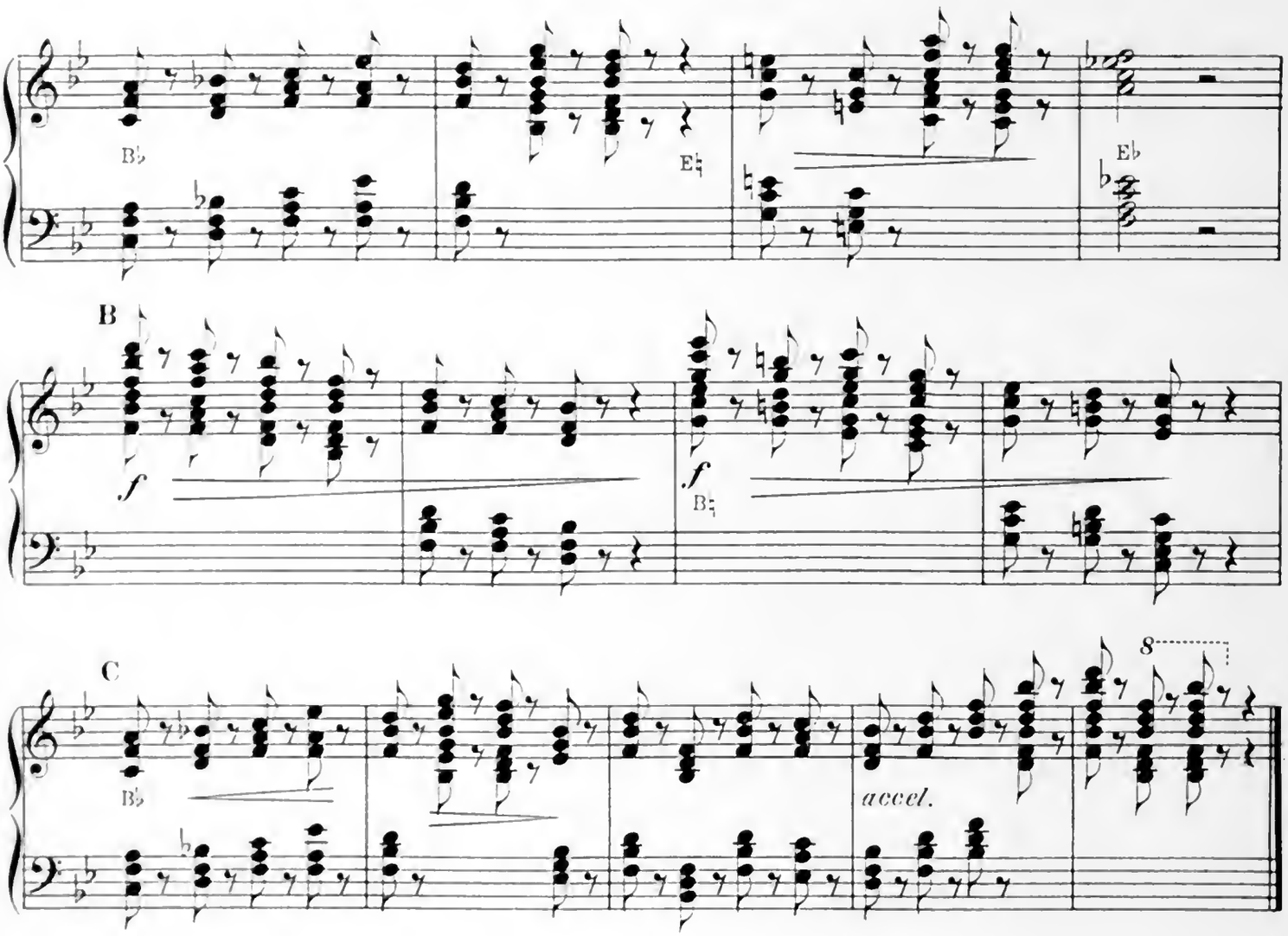


No 17

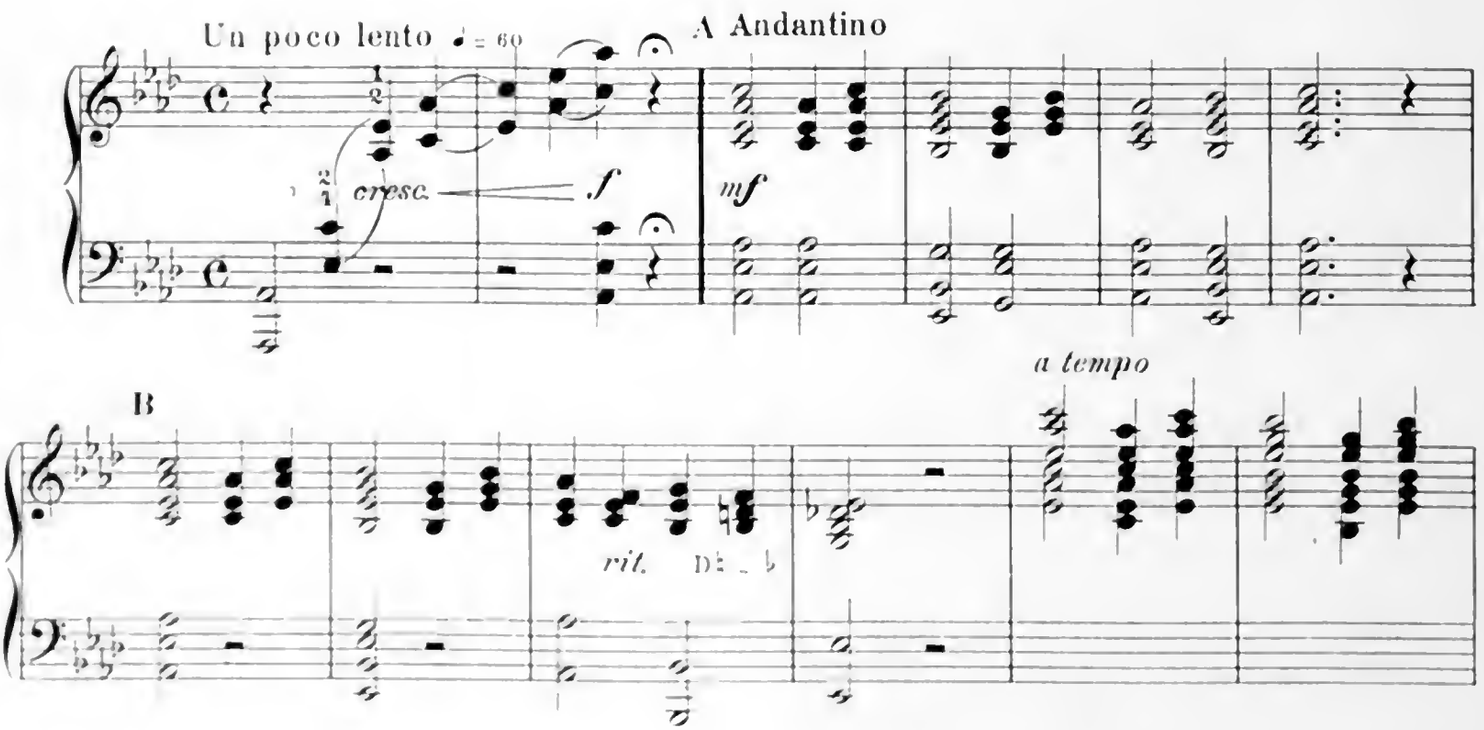
Allegro vivace ♩= 108

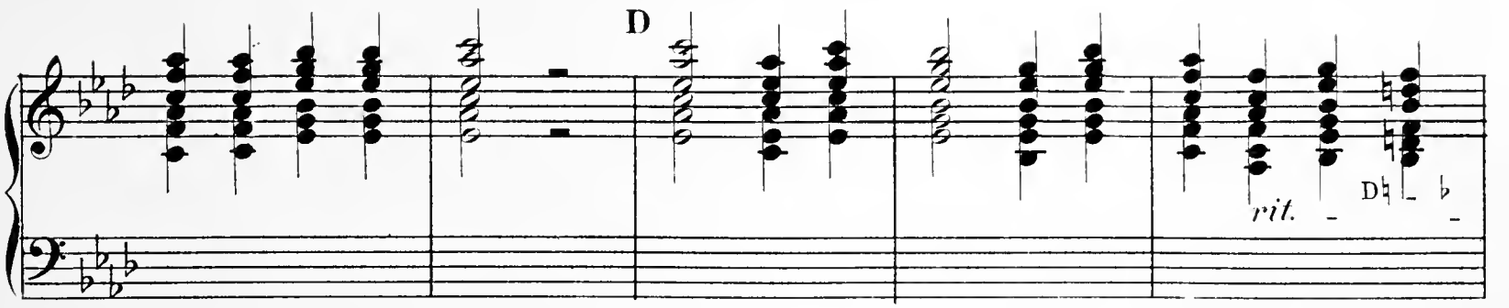
delicatissimo

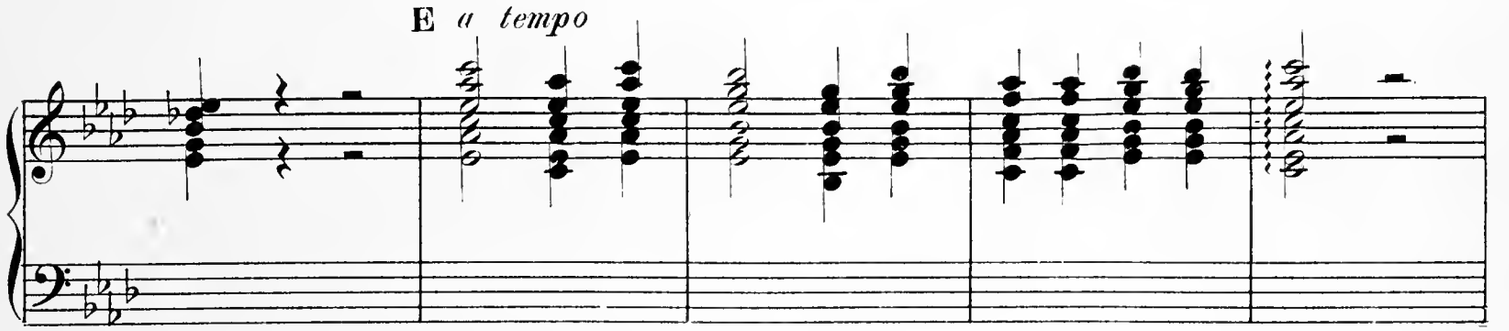


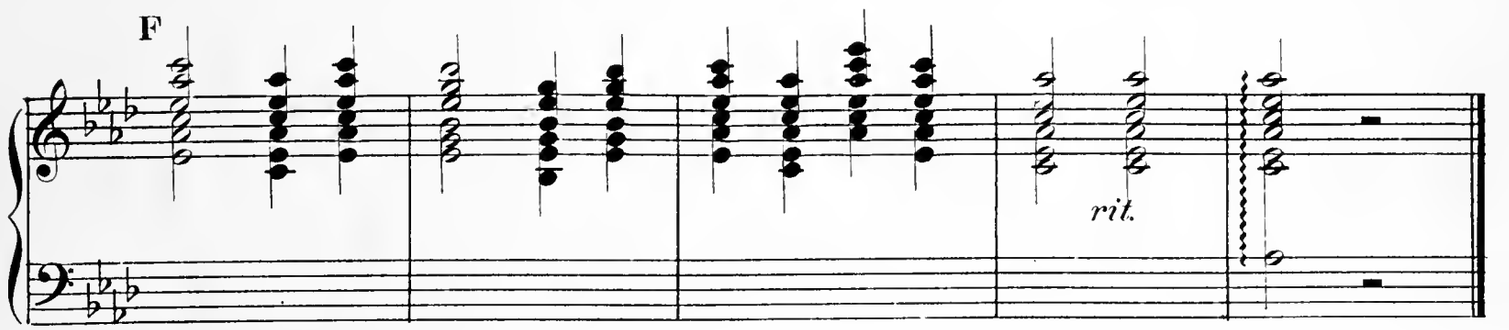

B♭
E♮
E♭
B
f
f
B♮
C
B♭
8
accel.

Nº 18


Un poco lento ♩ = 60
A Andantino
cresc.
f
mf
a tempo
B
rit.







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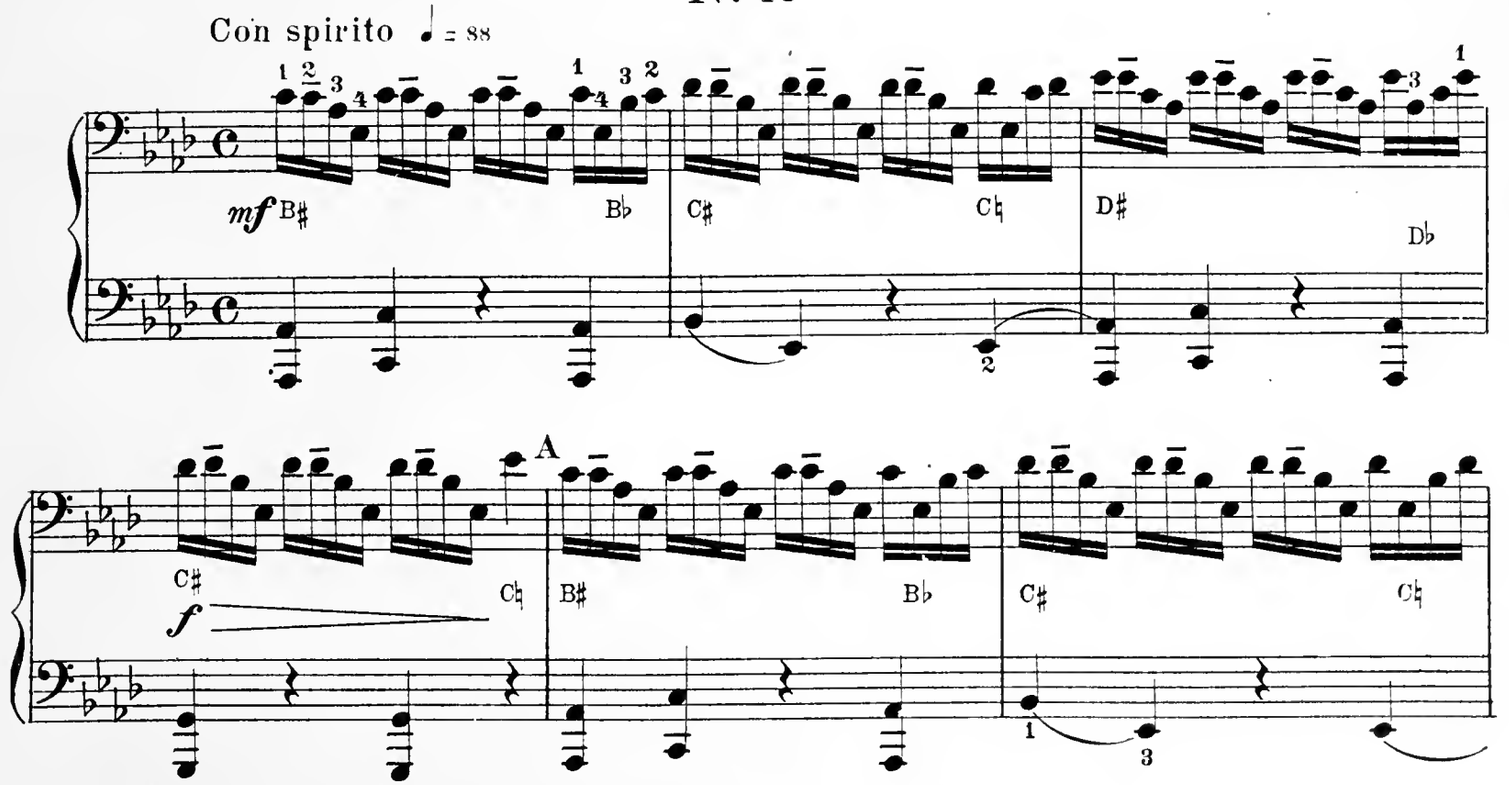
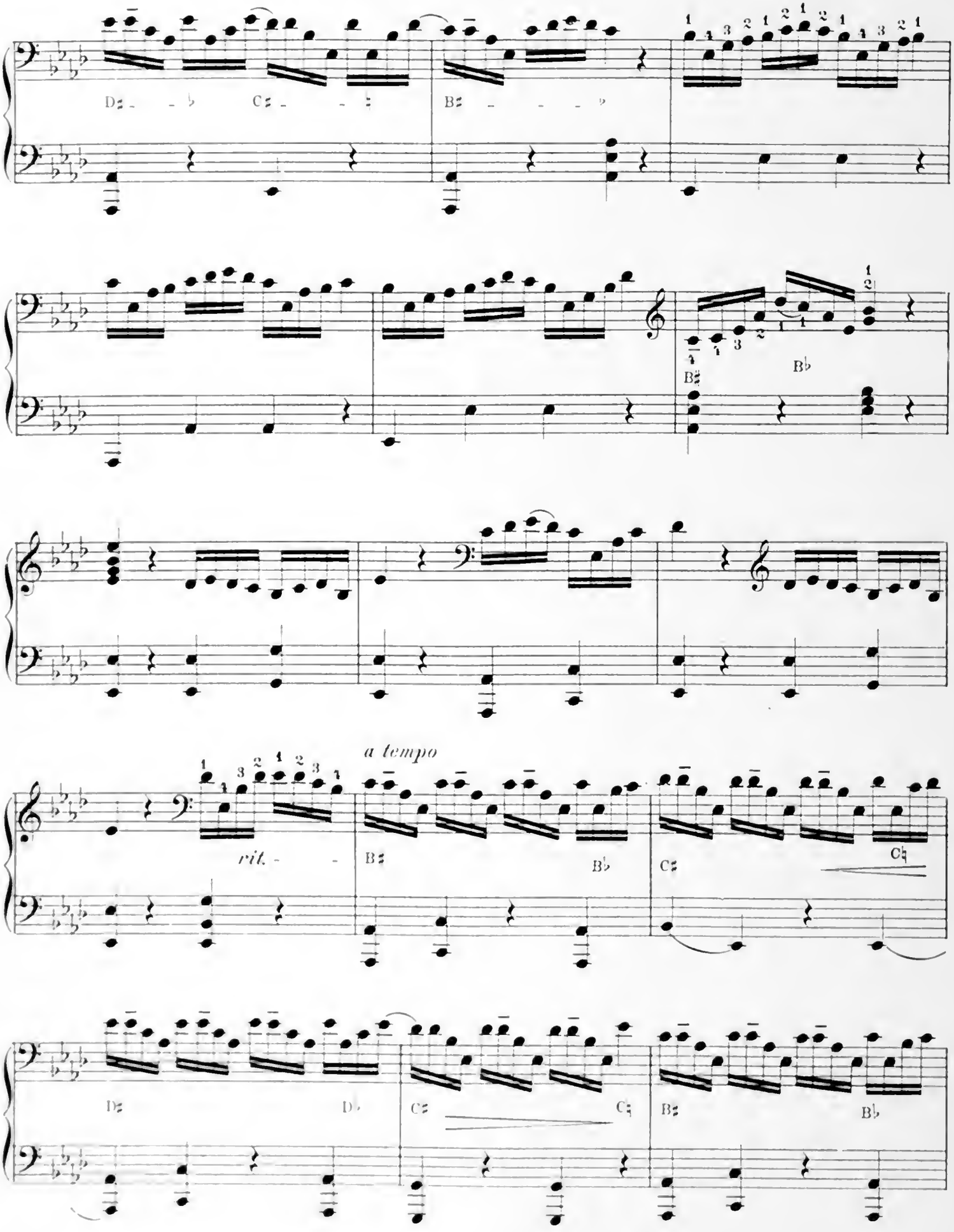
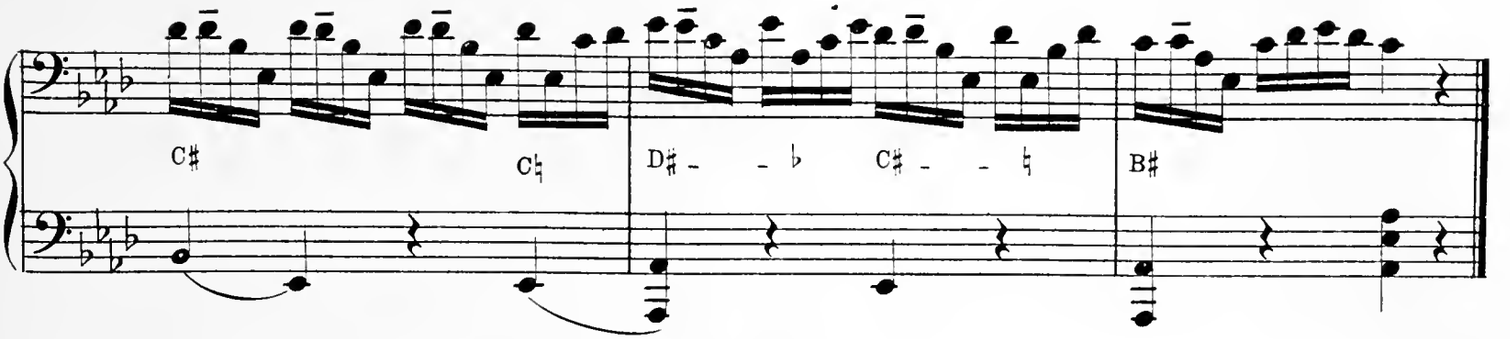
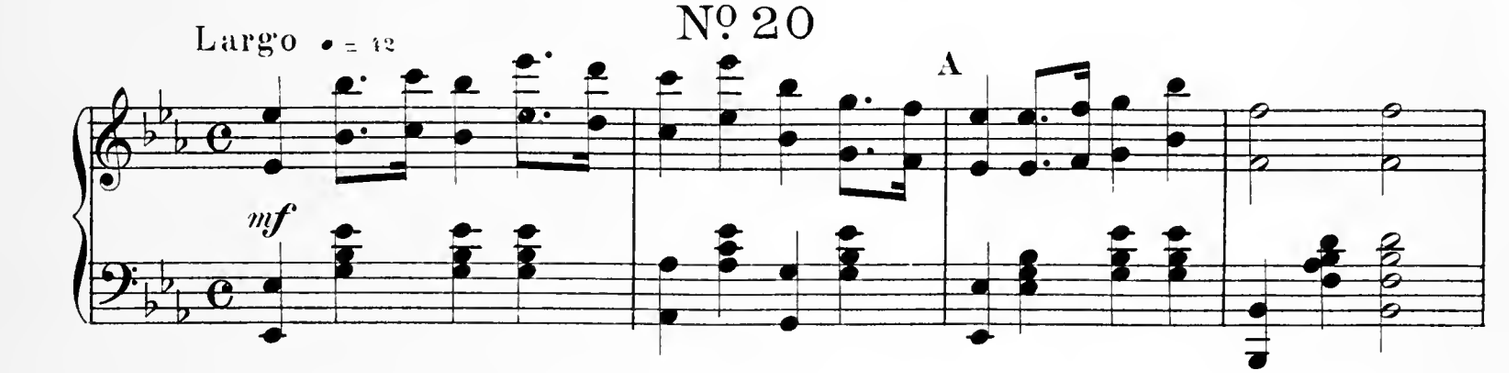
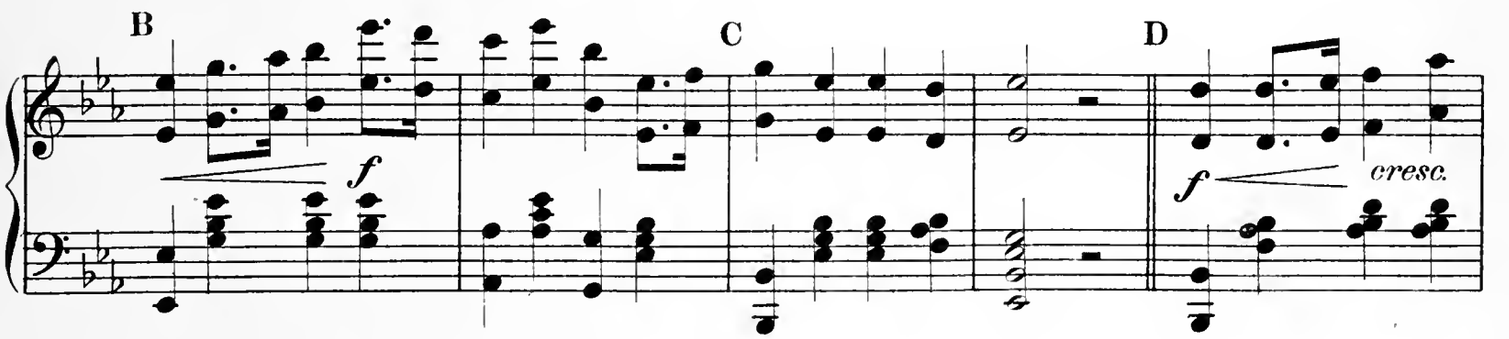


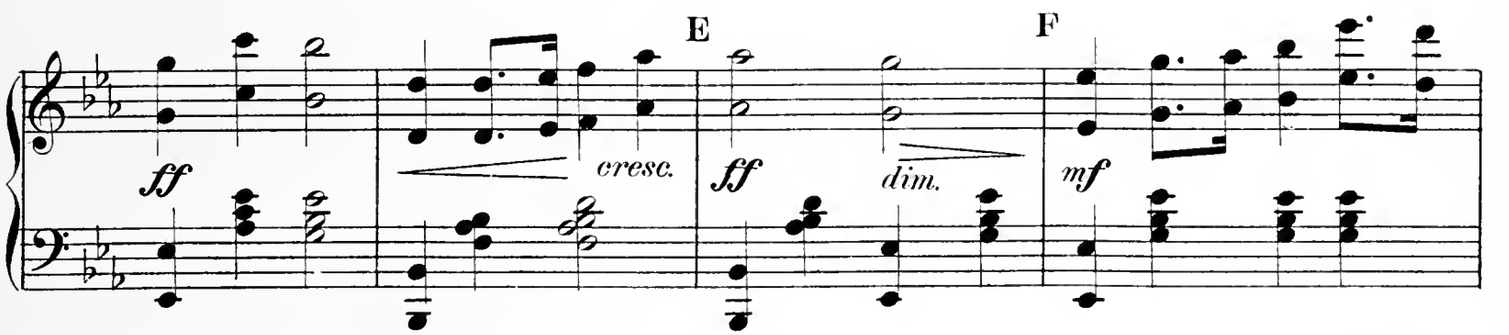

a tempo
rit.

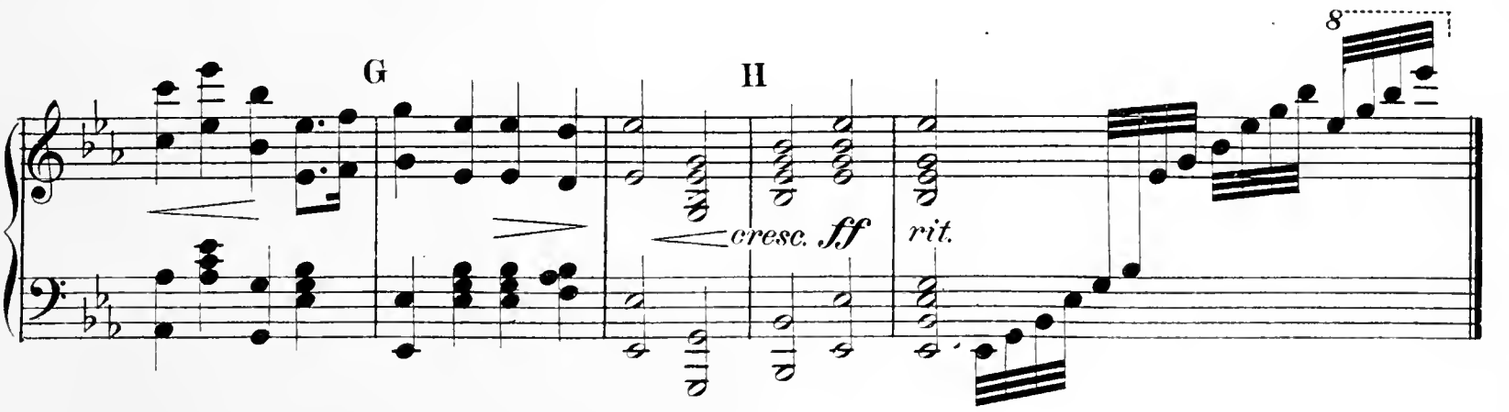

C♯
C♮
D♯ - - ♭
C♯ - - ♮
B♯

Nº 20


Largo ♩ = 12
A
mf


B
f
C
D
f
cresc.


ff
cresc.
E
ff
dim.
F
mf


G
H
cresc. ff
rit.
8

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