

Eighteen
ENTIRELY NEW STUDIOS

for the

HARP

intended to give Strength & Independence to the Fingers.

Freedom to both Hands, and Steadiness to the Wrists.

equality and agility in passages of execution.

FOR THE USE OF THE HARP

Harps performance graceful & expressive.

Each Studio illustrated with copious observations.

AND CAREFULLY FINGERED.

Composed by

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100, New Hall

IN TWO BOOKS Price 7/6 each

London

EDWIN ASHDOWN, HANOVER SQUARE.

ON LEFT HAND ARPEGGIOS WITH A MELODY *SOSTENUTO* TO THE RIGHT HAND.

(Style Ballad)

ANDANTINO SEMPLICE.

il canto ben marcato e con molto d'express.

STUDIO 11.

The musical score consists of four systems of music. Each system has a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays a melody with notes marked with 'x' and slurs, while the left hand plays arpeggiated chords. The first system is marked with a first ending bracket '(A)'. The second system has a first ending bracket '(A1)'. The third system includes the instruction 'con esp:' and 'ppp'. The fourth system includes the instruction 'Ab.' and 'f'. The score is written in 6/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

(A) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner,—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect.—The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, the fingers acting solely by the proper bending of the joint—the Har-

p *pp* *espress dim.*

(B)

pp tranquillo e leggiro.

(C# with Db)

sempre pp *Cantando.*

(C)

cresc - - ed il tempo string. *f* *f*

ent. - - - A Tempo.
il canto marcato.

f *ppp amorooso e dolciss.*

pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. (B) the right hand, very short and detached, and not at all arpeggiated, except the crotchets—give good vibration to the lower C's of the bass. (C) mind the Crescendo and the increase of time.

First system of musical notation. Treble clef contains notes with accents and dynamic markings *fz* and *pp*. Bass clef contains a rhythmic accompaniment. Fingering 'x' is indicated above the treble clef.

Second system of musical notation. Treble clef has notes with dynamic markings *p* and *ppp dolceiss.*. Bass clef has notes with dynamic markings *ppp*. Fingering numbers 1 and 2 are shown. Fingering 'x' is indicated above the treble clef.

Third system of musical notation. Treble clef has notes with dynamic markings *pp* and *ppp*. Bass clef has notes with dynamic markings *fz fz fz*. Markings include *riten* and *agitato ed esp:*. Fingering 'x' and '1' are indicated above the treble clef.

Fourth system of musical notation. Treble clef has notes with dynamic markings *p esp:* and *piu p*. Bass clef has notes with dynamic markings *p*. Markings include *A Tempo.* and *riten:*. Fingering 'x' is indicated above the treble clef.

Fifth system of musical notation. Treble clef has notes with dynamic marking *ppp*. Bass clef has notes with dynamic marking *ppp*. Markings include *A Tempo.* and *sempre in dim.*

ON CHORDS, TRIPLETS ARPECCIOS.

MODERATO MA CON MOTO.

affettuoso e la melodia marcata.

STUDIO
12.

(A)

(B) A Tempo.

(A) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, — the chords *not arpeggiated*, but given in a *sostenuto manner* — pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.

con passione. **(C)** *gva.....*

pp *f* *cresc.* *ff molto marcato.*

rall^o.

p stacc: Gb. *pp* *ppp 1.*

A Tempo. *galegg: loco. 1.*

(D) *p dolce ed espress.* *fz*

g^a loco. *Fix D^b.* *ff* *rall:* *Pesante.* *p*

A Tempo. *a poco animato.*

pp *Fix G^b.* *Fix C^b.* *f molto marcato.* *piu forte.*

(E) *f* *1x1 2x1 2x1 2x1*

(C) Marked, in bending well the joints and *not* arpeggiated. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.

gva.....

fz fz fz fz sempre ff

fz fz fz

(F) *Cantando.*

p dolce e grazioso.

p cresc. gva

f ff

(F) Mark well the melody with the right thumb.

ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

(A)

STUDIO
13.

The musical score for Studio 13 is written for piano in G major and 3/4 time. It consists of four systems of music. The right hand part features a melodic line with accents and dynamic markings such as *fz* (forzando) and *pp* (pianissimo). The left hand part consists of extended arpeggios with various fingering patterns, including 1×12 , 3×21 , 3×12 , and $3 \times 21 \times 1$. The tempo is marked *ALLEGRO MODERATO*. A small line above the right hand part indicates the internal melody.

(1) To render this Studio more clear, the author has written on a small line above the right hand, the melodic theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios—Care must be taken also to accentuate strongly the minims of the melody, to mark well their value and give effect to the strain—the arpeggios are to be played steadily, soft and equal, and no break

f 3 x 12 3 x 12 3 3 x 12 3 x 3 3 x 2 1 x x 2 x 1

ritard. *A Tempo.*
dim. 2 x 12 3 x 12 3 x 12 3 x 3 2 1 x 12 3
pp *fz* *fz*

pp *fz* *pp* *fz* *p* *fz*

p *pp* *pp* *fz* *fz* *Fine*

as played
 (B) *p* x 1 x x 1 x
il canto molto marcato e con espress.
p *staccato e leggiero.*

must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

121 x121 121 x121 12x1

(C)

212 x121 x123 2312 121 2121

p dolce, ma il canto marcato.

cresc. f

p con gusto. D.C.

(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings - the Bass rather light and soft to make the melody well heard.

ON DOUBLE NOTES.

ALLEGRO MODERATO.

STUDIO 14.

(A)

p grazioso ed elegante. *f* *pp* legg.

f *dim.* *fz* *gva*.....

pp leggiere. *con gusto.* *legg.* *f con fuoco.* *gva*.....

p con grazia. *fz* *pp* *ga*.....

The musical score consists of four systems of double notes, each with a treble and bass clef staff. The first system is marked 'p grazioso ed elegante' and includes dynamics 'p', 'f', and 'pp legg.'. The second system is marked 'f', 'dim.', and 'fz gva.....'. The third system is marked 'pp leggiere', 'con gusto.', 'legg.', and 'f con fuoco. gva.....'. The fourth system is marked 'p con grazia', 'fz', and 'pp ga.....'. Fingerings are indicated by numbers 1, 2, 3, and 'x' above notes. Slurs and accents are used throughout the piece.

(A) To perform ascending double Glissandos, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is very lightly rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or

con fuoco. fz pp delicato.

tranquillo. fz

dolce. p fz

pp

gva. f ff rit: p

less according to the time — for descending double Glissandos, slide with ease the thumb, without any stiffness whatsoever, and keep the wrist motionless. — (See the book of new Effects) The quavers of the Bass to be given very equal and steadily.

leggiero.

pp fz fz

gva.

ritard:

x 1 x 1 x 1 x 1
2 3
A Tempo.
(B) p cres.

dimin. pp
riten:

(B) Mark well the lower turned down quavers of the Bass.

ON ARPEGGIOED CHORDS .

ALL^o CON SPIRITO E FUOCO.

STUDIO
15.

(A) *ff* ben marcato e molto brillante.

sempre ff

The musical score for Studio 15 is written for piano in G major (one sharp) and 12/8 time. It consists of five systems, each with a treble and bass clef staff. The first system is marked with a large bracket on the left labeled 'STUDIO 15.' Above the first staff, there are performance instructions: '(A) ff ben marcato e molto brillante.' and dynamic markings 'fz x' repeated above the notes. The second system has 'sempre ff' written below the bass staff. The melody in the treble clef is performed by the right thumb, while the bass clef provides arpeggiated chords. The piece concludes with a final chord in the fifth system.

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brilliancy, while the under chords must be very much arpeggiated. — In the frequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered. — The

gva *loco.*

sempre piu forte e brillante.

gva
strepitoso.

A Tempo.
riten: - - - ff staccato e il piu brillante possibile.

sempre ff e marcato.

chords, if well arpeggiated, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brilliancy and much arpeggiated.



POPULAR PIANOFORTE MUSIC.

N.B.—The Letters before the Names denote the degree of difficulty : *a*, stands for difficult ; *b*, moderately difficult ; and *c*, easy.

ABT, FRANZ				S.	D.
<i>b</i>	La joyeuse.	Galop brillant	... ..	4	o
<i>b</i>	Rose d'amour.	Nocturne	... ..	4	o

ADLER, VINCENT				S.	D.
<i>b</i>	Styrienne	...	...	3	o

ARDITI, LUIGI *				S.	D.
<i>b</i>	Il bacio.	Valse brillante	... ..	4	c
<i>b</i>	L'Ardita.	Valse	... ..	4	o

BACHMANN, G.				S.	D.
<i>b</i>	Coquelicots et bluets (Poppies and cornflowers).	Ronde	...	3	o
<i>b</i>	I Zingari.	Air de ballet	...	3	o
<i>b</i>	Jadis.	Chanson-menuet	...	4	o
<i>b</i>	Larmes et sourires.	Sonnet	...	3	o
<i>b</i>	Le chant du laboureur	...	...	3	o
<i>b</i>	Madrigal de la reine Marie Antoinette	...	...	4	o

BARNETT, JOHN FRANCIS				S.	D.
<i>b</i>	A pastoral scene	...	...	4	o

BEAUMONT, PAUL				S.	D.
<i>b</i>	Bergers et bergères.	Gavotte	...	3	o
<i>b</i>	Bluette	...	...	3	o
<i>b</i>	Caprice Espagnol	...	...	4	o
<i>b</i>	Carnaval-Galop	...	...	4	o
<i>b</i>	Con amore.	Mélodie	...	3	o
<i>b</i>	Gavotte and Musette	...	...	3	o
<i>b</i>	L'avenir.	Mélodie joyeuse	...	3	o
<i>b</i>	Le passé.	Réverie	...	3	o
<i>b</i>	Les trompettes de la garde.	Marche militaire	...	4	o
<i>b</i>	Menuet moderne	...	...	3	o
<i>b</i>	Paquerette.	Mélodie	...	3	o
<i>b</i>	Saltarello	...	...	3	o
<i>b</i>	Sang froid.	Morceau de salon	...	3	o
<i>b</i>	Sous le balcon.	Sérénade	...	3	o
<i>b</i>	Souvenir de Séville.	Caprice	...	3	o
<i>b</i>	Souvenirs et regrets.	Romance	...	4	o

BENNETT, SIR W. S.				S.	D.
<i>a</i>	Barcarolle from the 4th Concerto	...	...	4	o

BERGER, EMILE				S.	D.
<i>b</i>	Callèr herrin'.	Scottish melody	...	4	o

BERINGER, OSCAR				S.	D.
Characteristic pieces :—					
	1.	Soldiers' march	...	3	o
	2.	Amy's little song	...	3	o
	3.	Garlands of flowers	...	3	o
	4.	The young Uhlan	...	3	o
	5.	In the swing	...	3	o
	6.	A village holiday	...	3	o
	7.	Pas redoublé	...	3	o
	8.	Little valse	...	3	o
	9.	Simple melody	...	3	o
	10.	Gavotte	...	3	o
	11.	Humoresque	...	3	o
	12.	Pastorale	...	3	o
	13.	Impromptu	...	3	o
	14.	Valse mélancolique	...	3	o
	15.	Serenade	...	3	o
	16.	Intermezzo	...	3	o
	17.	Nocturne	...	3	o
	18.	March	...	3	o

BERNSTEIN, FRANZ				S.	D.
<i>b</i>	Der gefangene Vogel (The captive bird)	...	...	4	o
<i>b</i>	Der silberne See (The silvery lake)	...	...	4	o

BOHM, CARL				S.	D.
<i>b</i>	In the spinning-room (In der Spinnstube)	...	...	3	o
<i>b</i>	Mon bijou.	Caprice	...	3	o
<i>b</i>	The guitar (Zur Guitarre).	Impromptu	...	3	o

BOSCOVITZ, F.				S.	D.
<i>b</i>	Le fanfare des dragons.	Esquisse militaire	...	4	o
<i>b</i>	Valse des sirènes	...	...	4	o

BROCCA, D.				S.	D.
<i>b</i>	Gavotte en ré (J. S. Bach)	...	...	3	o
<i>b</i>	Holyrood.	Danse de la cour du temps de Marie Stuart	...	4	c

BROWN, ARTHUR HENRY				S.	D.
<i>b</i>	Gavotte, sarabande and gigue	...	...	4	c

CALDICOTT, ALFRED J.				S.	D.
<i>b</i>	The grasshopper.	Caprice	...	3	c

CLARK, SCOTSON				S.	D.
<i>b</i>	A dream of fairyland.	Romance	...	3	o
<i>b</i>	Silver spray.	Barcarolle	...	3	o

CLERMONT, ADRIEN				S.	D.
<i>b</i>	Bourrée	...	...	3	o
<i>b</i>	Gavotte et musette	...	...	3	o

COWEN, FREDERIC H.				S.	D.
<i>b</i>	Serenade	...	...	4	o

CRAWFORD, WILLIAM				S.	D.
<i>d</i>	The love-bird.	Waltz	...	3	o
<i>c</i>	The sailor's frolic.	Polka caractéristique	...	3	o

DELACOUR, VICTOR				S.	D.
<i>b</i>	Berceuse	...	...	3	o
<i>b</i>	Bouton de rose	Morceau de salon	...	4	o
<i>b</i>	Cœur joyeux.	Morceau de salon	...	3	o
<i>b</i>	Jeunesse d'amour.	Bluette	...	3	o
<i>b</i>	La fontaine de jouvence.	Morceau de salon	...	3	o
<i>b</i>	L'aide-de-camp.	Morceau militaire	...	3	o
<i>b</i>	Le carillon du village.	Esquisse	...	3	o
<i>b</i>	Le papillon volage.	Caprice	...	3	o
<i>b</i>	Loin te toi.	Souvenir	...	3	o
<i>b</i>	Madame la marquise.	Menuet	...	3	o
<i>b</i>	Menuet mélodique	...	...	3	o
<i>b</i>	Paroles du cœur.	Andantino	...	3	o
<i>b</i>	Souvenir de Versailles.	Gavotte	...	3	o
<i>b</i>	Tyrolienne	...	...	3	o
<i>b</i>	Viens à moi.	Pensée musicale	...	3	o
<i>b</i>	Zephyrs de Mai.	Caprice fantastique	...	3	o

DICK, COTSFORD				S.	D.
<i>b</i>	The Chippendale.	Gavotte	...	3	o

DUCHEMIN,				S.	D.
<i>b</i>	Tarantella	...	...	3	o

FAVRE, JULIEN				S.	D.
<i>c</i>	Harps of gold (J. Blockley).	Transcription	...	3	o
<i>c</i>	The brook (J. Blockley).	Transcription	...	3	o
<i>c</i>	The consecration of Pulaski's banner (J. Blockley).	Transcription	...	3	o
<i>c</i>	Vital spark (Harwood).	Transcription	...	3	o

GADSBY, HENRY R.				S.	D.
<i>b</i>	Vivien.	Idyl	...	3	o

GERMAN, EDWARD				S.	D.
<i>b</i>	Bourrée	...	...	3	o
<i>b</i>	Impromptu	...	...	4	o
<i>b</i>	Mazurka	...	...	4	o
<i>b</i>	Tarantella	...	...	4	o

GERSTENBERG, F.				S.	D.	
<i>c</i> Musical sketches :—						
	1.	The Tower of London.	March	...	3	o
	2.	Spring-time.	Melody	...	3	o
	3.	Santa Claus.	Polka	...	3	o
	4.	Gwendoline.	Valse	...	3	o
	5.	Paddy.	Irish jig	...	3	o
	6.	Forget-me-not.	Melody	...	3	o
	7.	March of the yeomen	...	...	3	o
	8.	Woodland flowers.	Sketch	...	3	o
	9.	Dora.	Valse	...	3	o
	10.	Happy days.	Polka	...	3	o
	11.	Hay-time.	Sketch	...	3	o
	12.	Twilight Nocturne	...	...	3	o

GODEFROID, FELIX				S.	D.
<i>b</i>	Rêve du cœur.	Valse sentimentale	...	3	o