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A New
Series of Instructions
Arranged expressly for the
Royal Portable Irish Harp.
Invented by
Mr. John Egan
Harp Maker by Authority of the Royal Warrant.
To His
Majesty and the Royal Family
In which the
Means of Attaining
A Perfect Knowledge of that Instrument
Are Explained and Illustrated by Various
Examples and Exercises
Composed for & most Respectfully Dedicated
By Permission to Her Royal Highness
The Princess Augusta
By
Charles Egan.
Professor of the Harp to Her Royal Highness

Published for the Author by John Egan, Harp Maker to His Majesty & the Royal Family
30 Dawson St.
DEDICATION

To Her Royal Highness
The Princess Augusta.

Madam

In availing myself of your Royal Highnesses most gracious permission to dedicate the present little work to my earliest and most Illustrious Patron, allow me to solicit your indulgence for any defects which the well known accuracy of your discrimination may detect in the performance and with Admiration for your Talents, Gratitude for your Condescension, and a lively Sense of your uniform Goodness, to subscribe myself with profound Respect

Your Royal Highnesses
most Humble and Devoted Servant

London 1822

Charles Egan.
INTRODUCTION.

Of all the pleasures we enjoy from the exercise of our senses, there is none more delightful, more delicate, or capable of higher improvement than that which we perceive from the combination and complication of sweet sounds. The influence of Melody over the feelings is too well known to be dwelt upon. It is innate in the constitution of Man, and has affected the human frame with the same magical sensations both in its uncontrolled tumultuous and polished refinement, a keen perception and love of Music is an indelible mark of deep sensibility and fine mental taste.

It is not then surprising, that so enjoyment so closely blended with the feelings and sympathies of the human heart should be eagerly sought and highly cultivated.

In no age has the Harmony art been more prevalent and been more studied as a necessary accomplishment than at present, and though we cannot boast of the mighty Masters that have raised and adorned the art and placed it on its pinnacle of perfection, yet we can be proud of a general development and knowledge of the Science which were neither the peculiar nor particularly known in former periods to within any comparison with we may say, its present universal importance in elegant life, and even in educated Education. At no period has musical Industry, if not indeed Genius, made more rapid strides towards improvement, and if we cannot bring forward as great Composers, as Handel, Haydn, Mozart, or Cimarosa, yet there are at this instant Spirits at work, who if they have not the high gift of Genius to add to and to create, certainly possess taste and mind through which musical Science if not improved, cannot but be established.

But in nothing has the perfection or rise of perfection in the Harpsichord been more obvious than in the manufacture of true and powerful Musical Instruments. Amongst the many improvements there is no one that will be appreciated with more feeling and enthusiasm by the lovers of National Music than the improvement of the Harp from its old imported state, to its present capability and power, as one of the most perfect of Instrument.

The Harp can be proved both from sacred and profane History, to be one of the older Instruments, and it is evident that it has always been the most revered and sacred. From Job, down to the present day, the Antiquarians in every Country value its moisture and power, and give awards of its perfect and magical effects.

The sacred Writings of Genesis speaks of the Harp, as Job mentions it, and we must believe from the Scriptures it must have been a very powerful Instrument during the glory and refinement of the Jewish Nation. Of its prevalence and power in ancient

G. Egan's Harp Instructions.)
Among the Celtic Nations the Harp was in the highest estimation. The great Thoman Harp is, and even before the time of Samson was possessed of power that has made so many modern Musicians doubt the authenticity of its History. But in no Country has the Harp been in greater estimation than in the British Isles. It has been the national Instrument of the Countries. The Bards were remarkably fond of it. Romantically they have sung so much of it, both in kith and in its power. In Wales it is delivered to us that it was an axiom that every Gentleman should play the Harp, that he was not found after supper to each person in the Company, and that one who could not create on the Instrument must shed away from the Banquet ashamed of being outmatched with the accomplished, most of a Gentleman. In Ireland, the true Land of the Harp, its entire History presents such an abundant variety of miracles, both of the Instrument itself and the Bards, its Masters, that it is unnecessary to trace its antient origin that People, indeed one of the first mentions of it, speaks of the two Brothers the Leaders of the Micenas Colonists dwelling which should have the Harpers and the which the Poets.

The Harp is the National Instrument of the three united Kingdoms, the Harp from being nearly one of the most perfect, was rendered one of the most perfect of Instruments. We are proud to attribute this great perfection in the Musical World to the industry, perseverance and genius of a noble Artist, Mr. John Egan of Dublin. Harp Maker to his Majesty, is the first and only Artizan that brought it to its present power and capability. Many years back he invented double movement Harps of different constructions, but there still remain an incapability in the Pedal Harp of making the extreme flats and sharps, this imperfection has been removed by his invention of the Triple Action Harp, an invention which has baffled the genius of the greatest foreign Artizans, by which the Pedal Harp is capable of playing in every Major and Minor Key, this is declared by the most celebrated Professors to be the highest degree of perfection to which that Instrument can arrive. But his Country is chiefly indebted to him for his improvement of the simple old Irish Harp, in conforming it equal to the Pedal Harp without sacrifice.

(C. Egan's Harp Instructions.)
PREFACE.

With the musical world, and particularly prominent on the Portable Harp, a Portable Instrument of similar musical capability had been long a desideratum. Vocal Performers also positively felt the want of such a valuable Auxiliare to supersede the Guitar &c. an Instrument (capriciously speaking) so friable and imperfect.

Mr. John Egan of Dublin (Harp Maker) to his Majesty having devoted considerable time and attention to the subject, produced that beautiful National Instrument in a portable form, and the Royal Portable Irish Harp, standing by its side the only objection to which the Pedal Harp is obnoxious, by its capabilities free from the defects justly felt for the Guitar, is now becoming a general favourite in the Musical Circle. And in addition to the honour and sanction of Royal Patronage, it has attracted the admiration of Ladies of the highest rank, and the approbation of the first professional talent in Europe.

At the earliest time this Harp or Harp was chosen the Portable Harp can perform the Portable one without any necessity for additional instructions. The Strings, Tuning, and Fingering being exactly similar. The Staves which it consists of, for the greater display of the Female Figure may be justly esteemed among the number of its pleasing peculiarities.

As to the present little work, it may suffice briefly to state, that the Author has been driven to imbibe the necessary instructions for that Elegant Instrument, in the smallest compass, and most simple form.

* The Guitar (much to the credit of the refined Musical taste of the present age) has of late years justly fallen into that disrepute which its deficiencies merit; indeed it was deeply to be regretted that Performers of talent were, or could be found, who devoted their time to so unpromising an Instrument, the only reason which can be assigned for this strange proposition in its favour in the want that formerly existed of a Portable Instrument of greater power and capabilities, this want being now supplied, the use of the Guitar is almost universally superseded.

[Mr. Egan's Harp Instructions.]

ON THE COMPASS OF THE
ROYAL PORTABLE IRISH HARP.

The Compass of the Royal Irish Portable Harp, is five octaves and a half, beginning with e, the longest string, and ending with G, the shortest.

The Strings are of gut except the two last, which are of silk covered with silver wire, all the F’s are coloured blue, and all the C’s are red.

The Instrument is tuned in the same manner as the Single Action Pedal Harp. (B, Major, three Frets.)

The following EXAMPLE will show all the Notes on the Instrument.

[Staff notation image]

ON THE CAPABILITIES OF THE
ROYAL PORTABLE IRISH HARP.

This Instrument is capable by means of seven Ivory stops (placed in the Course of the Fingers) of making so many changes of key as the Single Action Pedal Harp, (Vita, Major, and a Minor), as these stops when pressed down, have the same effect the Pedals have on the great Harp, raising the Flats to Naturals, and the Naturals to sharps, they are marked with letters that correspond with the seven used in Music from A, to G.

[Mr. Egan's Harp Instructions.]
DIRECTIONS FOR CHANGING THE KEYS OF THE
SINGLE ACTION
ROYAL PORTABLE IRISH HARP.

Suppose the Harp is in its open Key, C Major, three flats, to change it to C. Major, two flats, press down the Ivory stop marked A, (with the thumb or little finger of the left hand) as far as it will go, and fix it in the catch—the key is instantly changed to C Major, and will keep so, while it remains in the catch.

To return back to the open Key C. Major, touch the stop A, lightly and gradually with the thumb, it descends itself from the catch, comes up and the Harp returns to C Major, the other changes of Keys are made in a similar manner.

OF THE
DOUBLE MOVEMENT
ROYAL PORTABLE IRISH HARP.

The Double movement Royal Portable Irish Harp is tuned in the same manner as the Double movement Pedal Harp, (C Major, seven flats) all the stops being unaltered. The instrument is capable of being played on as many Keys as the Double movement Pedal Harp—(C Major and its relatives Minors.) The various changes of Keys are made by means of seven Ivory stops (fixed in the center of the Pedal) which on the Harp have the power when pressed down, of shortening the strings by successive intervals, thus producing on the same string, three Chromatic sounds, the flat, the Natural and the Sharp. The stops are marked with letters corresponding with the names used in Music.

(C. Egan’s Harp Instructions.)

DIRECTIONS FOR MAKING THE VARIOUS CHANGES
OF KEYS ON THE DOUBLE ACTION
ROYAL PORTABLE IRISH HARP.

The open Key of the Harp is C, Flat Major, seven Flats, all the stops unaltered. To put the Harp in C Major, (in which Key all the notes are natural) press down the seven Ivory stops and fix them, in the first catch, the Harp will then be in Key of C Major.

To put the Harp in the Key of C Sharp Major, (in which Key all the notes are Sharp) press down the seven Ivory stops and fix them in the second catch, the Harp will then be in the Key of C Major, seven Sharps, to put the Harp back in C Major, seven flats return all the stops to their original state.

DIRECTIONS FOR THE POSITION
OF THE PERFORMER.

The Royal Portable Irish Harp is usually held in the same position as the Pedal Harp, by using a case fixed to the body, which may be drawn out at pleasure & secured by the case at the back, contains the entire weight of the Harp, the handle may be also taken in the hand or suspended by a ribbon going over the neck and under the left arm.

(C. Egan’s Harp Instructions.)