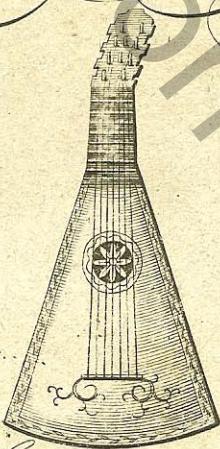


NEW
Instructions
for the
HARP GUITAR
and
Apollo Lyre,



Replete with every Instruction relative to those Instruments,
Glucidated by a Variety of Examples corresponding with the modern System,

to which is annexed

A Selection

of the most admired Songs, Popular Airs, Waltzes, &c. by

T. BOLTON.

Ent. Sta Hall.

Price 6/-

London. Published by C. Wheatstone, 436, Strand.

Where is Manufactured the above Instruments, also the New Invented Regency Lute.

INSTRUCTIONS for the Harp Guitar & Apollo Lyre.

The Celebrity of these Instruments is become universal which is to be attributed principally to its resemblance in point of tone to the real Harp and by the easy method of acquiring a knowledge of it;

It affords an elegant accompaniment to the voice and you may perform the most popular airs &c with all the chords as on the real Harp.

The Harp Guitar and Lyre tho' different in form are played and fingered precisely the same, which corresponds with the Scale of the English Guitar with the addition sometimes of an Additional Bass string which is G a fourth below the 6th String or an Octave to the 4th string, but much superior in tone in consequence of their peculiar construction and being strung with Harp Strings instead of wire, which gives the effect and sound of the real Harp. The only difference between these Instruments and the Improved Harp Lute is this, that the Harp Lute has a string for every note for the lower Octave while there are only 3 strings to produce the same notes on the Harp Guitar which is done by open and stopped notes. The 3 first strings are the same for all the Instruments corresponding with the following notes.

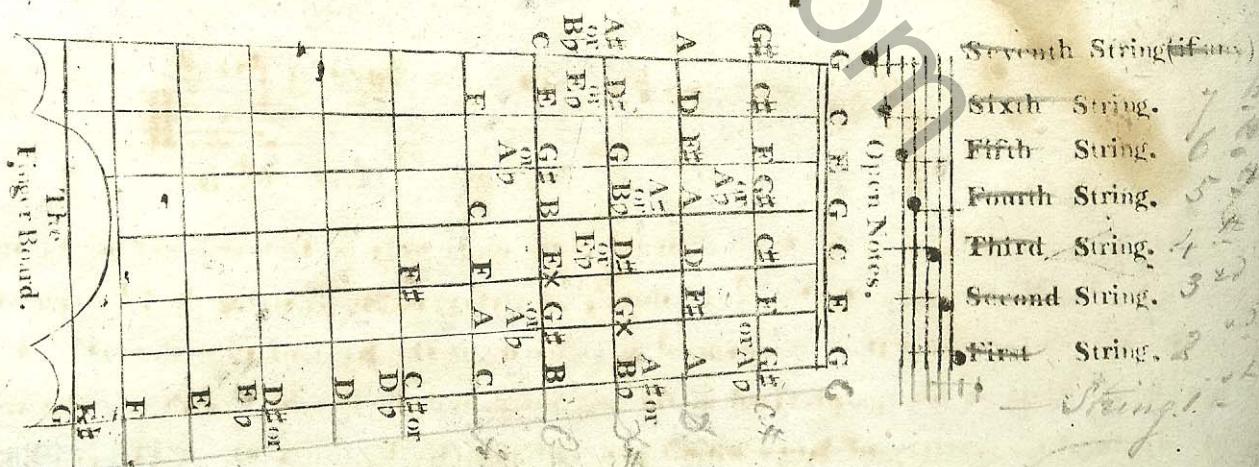
Tuned a third 3^d String, 2^d D[#], 1^d D[#]
from each other. and to form the intermediate notes the fingers must

be stopped on the frets which are arranged by half notes or semitones. see explanation below.

A REPRESENTATION OF THE FINGERBOARD AS DIVIDED BY SEMITONES.

NB. This mark X in the Scale denotes the same sound as the next open string.

EXAMPLE



THE FINGERING OF THE THREE FIRST STRINGS.

Notes on the 3^d String thus

is open, if you want to make C Sharp you must stop the 1st Finger within the first fret on the same string. The next note is D thus

made by stopping with the 2nd Finger on the

^{2^d} fret on the same string. The ^{2^d} String is  the ^{1st} Fret on D^o is F and the ^{2^d} string is G  make G[#] you must stop on the ^{1st} fret. The next note  with the ^{2^d} finger on the ^{2^d} fret. The next  with the ^{3^d} finger on the ^{4th} fret. The next  with the ^{4th} finger on the ^{5th} fret.

The fingering for the lower 3 strings called the ^{4th}, ^{5th} & ^{6th} Strings is the same as those above.

The above (as previously observed) is the same as for the Harp Lute for the 3 first strings, the remainder on the Harp Lute are B, A, G, F, E, D, C & G open notes struck with the thumb.

SCALE.I.

Being a Representation of the open Notes previously described.



SCALE.II.

Scale of the Open and Stopt Notes omitting the Sharps and Flats.



Left Hand Fingers. Observe the Cypher 0 means the Thumb and the figures underneath denote the fingers of the Left Hand which answers likewise for the Frets to be stopt except the 2 last notes * which are stopt on the ^{4th} and ^{5th} Fret.

SCALE.III.

OF THE MOST GENERAL FLAT AND SHARP NOTES.



N.B. The Notes on the ^{4th}, ^{5th} & ^{6th} Strings are the same only an Octave lower the ^{4th} string an Octave to the ^{1st} the ^{5th} an Octave to the ^{2^d} and the ^{6th} an Octave to the ^{3^d} string the ^{7th} string (if any) an Octave to the ^{4th}. Observe that the most general keys used are the Keys of C major which is the natural key having no Flats or Sharps prefixed at the beginning and the key of F with one flat tho' it is capable of playing in a variety of Keys which you will perceive by the Scale of Flat and Sharp Notes.

Additional Strings on
the Short Fingerboard
(if any)



but better written thus



N.B. Alto denotes an Octave higher

The following Scale of the Finger Board shews all the Notes which are to be made on every Frett on the Instrument tho' the general mode of playing does not exceed the first Scale.

The Pupil having acquired some degree of proficiency, the Study of this Scale may be necessary in taking the different Positions of Shifting on the Fingerboard, this essential practical part of the study has of late been much neglected. When a new position is taken an artificial nut is formed by the ^{1st} finger being placed across the Instrument.

THE FINGER BOARD OF THE HARP GUITTAR.

POSITION AND APPLICATION OF THE FINGERS.

Place it across the body with the neck inclined upwards, then apply your right hand near the bridge in order that your 1st, 2^d, & 3^d fingers may hang over the three 1st strings, and the thumb ready to be applied to the remainder of the strings, the position is more easily preserved by having a ribband fixed to both ends and hung over the left shoulder, so that the hands may be free to move up and down without any interruption the left hand fingers are used to stop the notes by pressing them on the strings a little above the frets or bars across the fingerboard which if the string is made to rest upon firmly must undoubtedly produce a sound little inferior to the open Note. NB. In order to raise or vary the pitch of the Instrument an Ivory stop is screwed across the fingerboard which forms a nut and from whence you play as from the beginning it is very seldom applied (tho' very useful) except to the English Guitar strung with wire.

GENERAL RULES FOR THE RIGHT HAND.

The 3 first strings are played with the 1st, 2^d & 3^d Fingers the 1st for C the 2^d for E and the 3^d for G the rest are mostly played with the thumb except in Arpeggio passages.

LESSONS ON ARPEGGIO PASSAGES.

LESSON.I.

It is more elegant to play the Chords in Arpeggio, that is, not struck together, but commencing with the lowest note, and passing swiftly to the highest, sweeping over the strings.

LESSON. II.

ON THE INTERVAL OF THIRDS.

LESSON. III.

N.B. The last 3 strings are played in the same manner.

LESSON. IV.

OF OCTAVES.

The lower Octave on the 7th String
if any

LESSON V.

PRELUDE. I.

PRELUDE II

Prelude to exercise the right hand fingers.

III.

DIRECTIONS FOR TUNING.

Tune the 3^d String to the Pitch of a Common C Fork. The 2^d String to E, and the 1st to G, which are intervals of a 3^d from each other commonly called tuning by 3^{ds} but as it is rather difficult for the ear at first to form a third then you may have recourse to the following easy mechanical method.

Having tuned C the 3^d String press the thumb of the left hand on the 4th fret of the same string which is E, and tune the 2^d String in unison with it, then press on the 3^d Fret of the 2^d String which is G, and tune the 1st string in unison to it when you will find the 3 first strings tuned by 3^{ds} afterwards the rest in Octaves the 4th an Octave to the 1st the 5th string an Octave to the 2^d the 6th String an Octave to the 3^d and the 7th (if any) an Octave to the 4th which is G. NB. You may tune the Instrument if played alone a little higher D or E♭ still calling it C.

REMARKS ON THE PITCH OF THE HARP GUITTAR.

Many Pieces of Music may appear too high and seem impossible for the human Voice to accompany, but it is to be considered that the music is set an Octave higher than the Voice sings for Example,

Real Notes as played,



Notes the Voice sings.

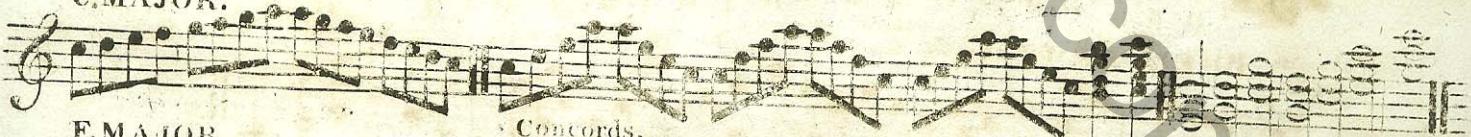


NB Observe that the 3^d String C is tuned an Octave lower than the middle C on the Piano Forte for the reasons above explained.

It may not be unnecessary to explain the general sizes of strings used. The 1st, 2^d, and 3^d correspond with the 1st, 2^d, & 3^d of the Violin the lower Octave being the remaining 3 Strings are silver spun on silk of proportionate sizes.

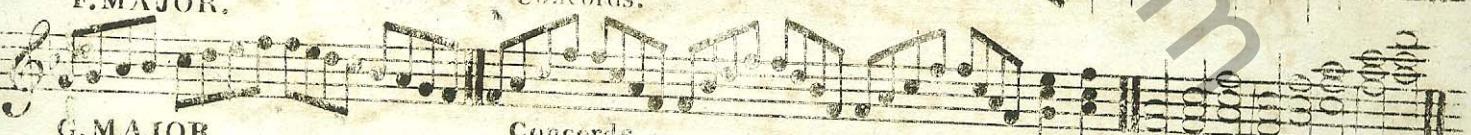
SCALES IN THOSE KEYS GENERALLY USED ASCENDING and DESCENDING with the CONCORDS.

C, MAJOR.



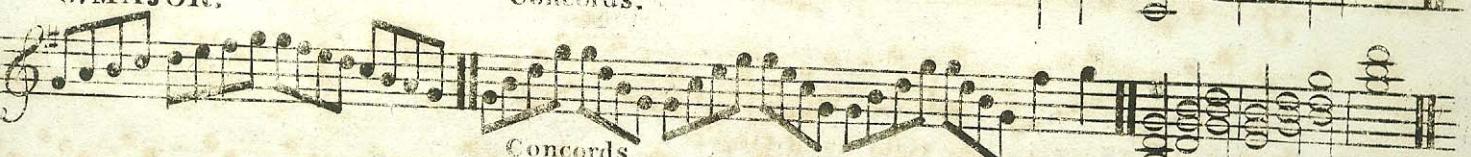
F, MAJOR.

Concords.



G, MAJOR.

Concords.



NB. In playing in the Key of F Major in one Flat ♭, tune your fourth string to B♭, and in playing in the Major Key of G, with one Sharp, tune your seventh or G. string to F♯ being a more easy method and prevents any stopping on the Fingerboard for that Note. The 7th or G. String is very effective particularly in the Accomp^t without which you could not have the lower A, nor B.