

CIEBRA'S HAND-BOOK FOR THE GUITAR,

BEING A
COMPLETE AND EASY INTRODUCTION TO THE ART OF PLAYING UPON THAT POPULAR INSTRUMENT;

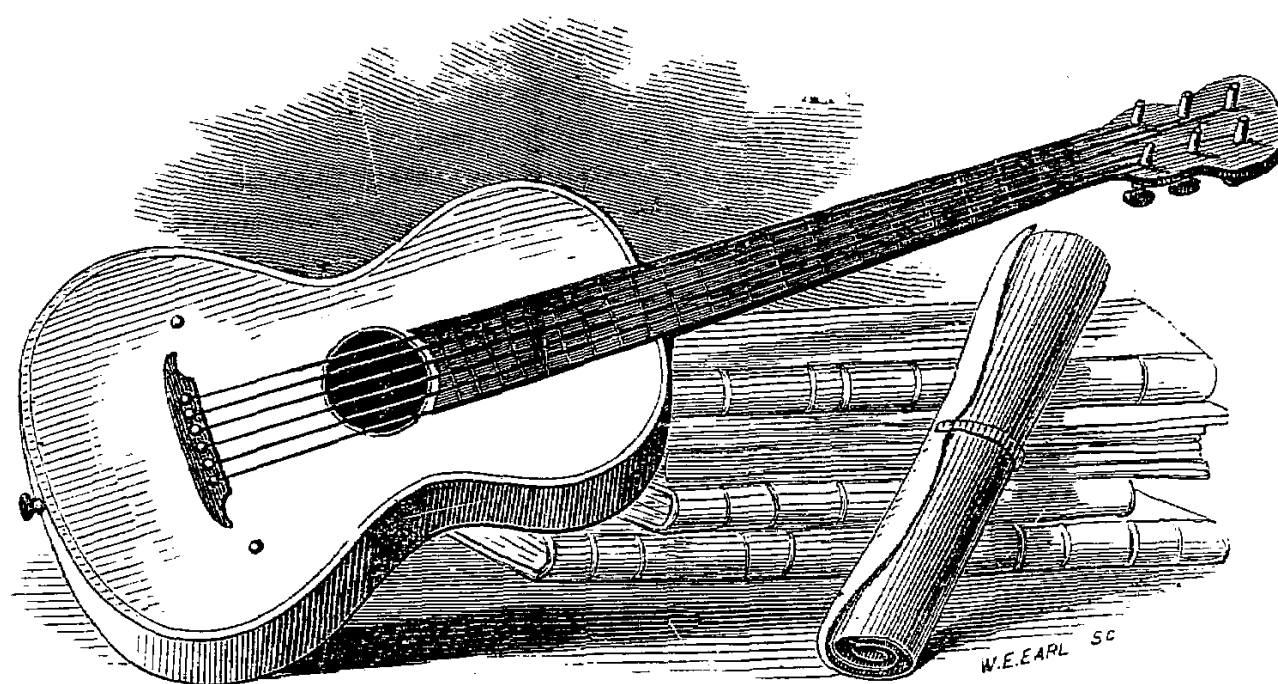
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Oh! wert thou but my own Love—F. Kucken
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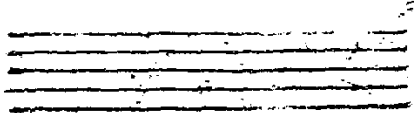
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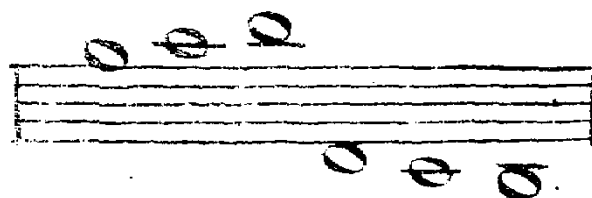
It may savor of the Counter to allude to the very moderate cost of a good Guitar, but, still, (in this work a-day world,) expense, is a consideration, and it may not be unwelcome intelligence to many that a most respectable Guitar can be procured for even less than a Guinea. This, kept nicely clean, and slung round the neck by a Ribbon, (plain for a Gentleman, and fanciful as fairy work for a Lady,) will suffice for beginners, whatever may be their position.

THE RUDIMENTS OF MUSIC

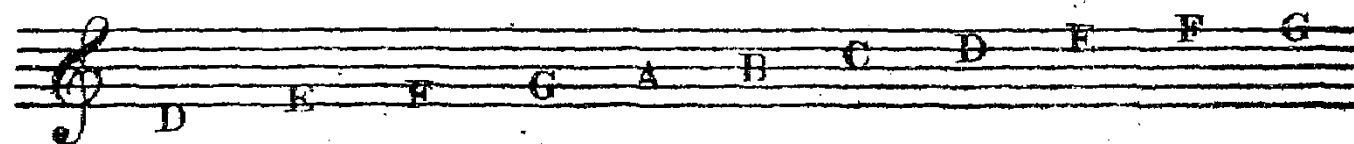
need not be greatly elaborated for the Guitarist, so that he will only be detained by what is absolutely necessary — Music is written upon Five Lines and in the Spaces between them, called a Stave, thus 

This Register will record nine notes, and when more are needed, extra Lines are employed, called Ledger
Guitar Treble.

Lines, thus



Each line and space is named after one or other of the first seven letters of the Alphabet, A, B, C, D, E, F, G, and these recur at intervals of eight notes — thus



The Clef is a Sign which places a certain letter upon a certain line. The Soprano, or Treble Clef is the only one used in Music for the Guitar. It is marked thus  and it places G upon the second line. 

Notes are of different lengths which are expressed by their shape. They are all derived from one Standard: the Semibreve, which is divided and subdivided as follows

A SEMIBREVE is equal to

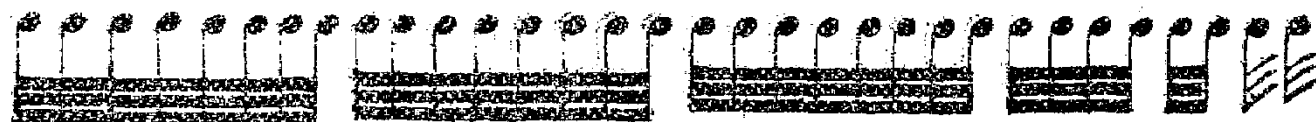
2 MINIMS or.....

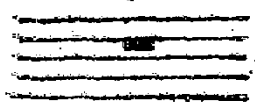
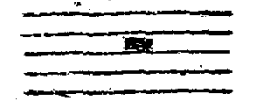
4 CROTCHETS or.....

8 QUAVERS or.....

16 SEMIQUAVERS or.....

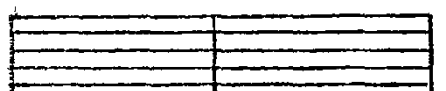
32 DEMISEMIQUAVERS or.....



Rests mark the intervals of silence which punctuate a Musical work. They are equal in value to the notes from which they are named, and are written thus. A Semibreve Rest  a Minim Rest  a Crotchet Rest  a Quaver Rest  a Semiquaver Rest  a Demisemiquaver Rest 

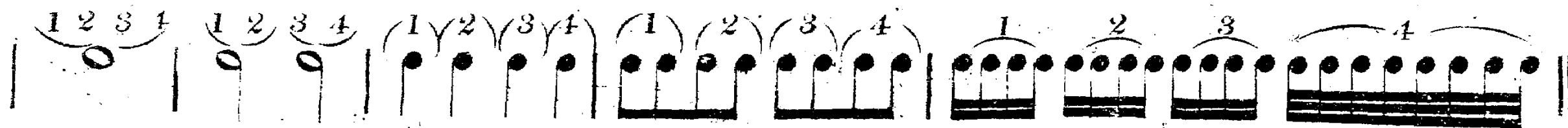
When an unequal division of a note is required, a Dot adds half more than its original length. Thus a dotted Minim  is equal to a Minim and Crotchet, and so on with the other notes. A Tie, by which the shorter note is joined to the longer one, is frequently used, thus  in which case, only the first note is struck and the sound is prolonged through both. Three notes, and other unequal numbers, are sometimes given in the time of one note,

and then the groups are marked by corresponding figures, thus    and so on. A group of three notes, like the first example, is called a Triplet, and it is much used.

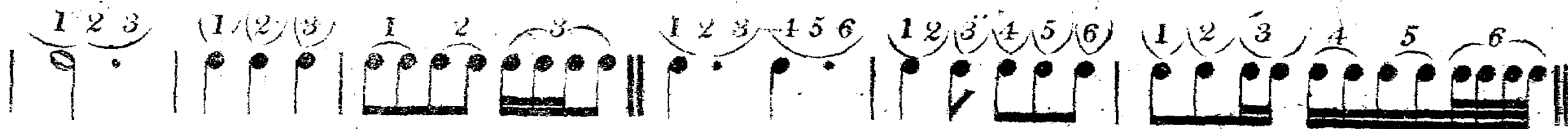
Time in Music is divided by Bars, — A Bar being the space between two lines drawn perpendicularly thro' the Staff, thus 

When a Semibreve, or its equivalent in other notes is apportioned to a Bar, it is called COMMON TIME, marked thus C. TWO FOUR TIME ($\frac{2}{4}$) has a Minim, or two Crotchets, or their equivalent to a bar. THREE FOUR TIME, ($\frac{3}{4}$) has three Crotchets, or their equivalent to a bar. SIX EIGHT TIME, ($\frac{6}{8}$) has six Quavers, or their equivalent to a bar. THREE EIGHT TIME, ($\frac{3}{8}$) may be called half Three Four Time. NINE EIGHT TIME, ($\frac{9}{8}$) has nine Quavers, or their equivalent to a bar. TWELVE EIGHT TIME, ($\frac{12}{8}$) has twelve Quavers, or their equivalent to a bar. As to other Times occasionally employed by Composers — generally inferior writers, who would make up for poverty of ideas by eccentric notation, it were waste of space to enumerate them.

Counting Time is the usual method of maintaining a complete uniformity of length in every bar throughout a Movement. It is a most important matter, and should be conquered at the outset. With a little care it will become an easy process. The system is simply this — if we count four to a Semibreve we must count two to a Minim, one to a Crotchet. But, two Quavers will go to one count — or four Semiquavers, or eight Demisemiquavers, as follows



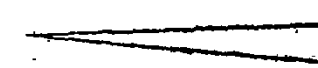
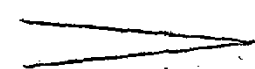
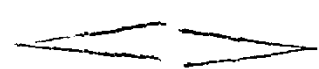
Unequal, or **TRIPLE TIME**, follows the same rule..

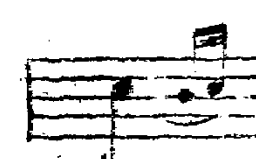
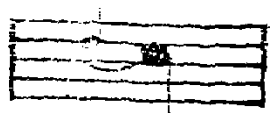


A Sharp $\sharp$ raises a note half a tone. A Flat $\flat$ lowers a note half a tone, and a Natural $\natural$ restores a note previously made Flat or Sharp to its original position. A double Sharp $\times$ raises a Sharp note still another half tone, and a double Flat $\flat\flat$ depresses a Flat note still another half tone. In Keys requiring Sharps or Flats, the note or notes to be made Sharp or Flat are marked at the head of the Stave. Casual Sharps or Flats, unless contradicted by a Natural, affect the whole of the bar in which they appear.

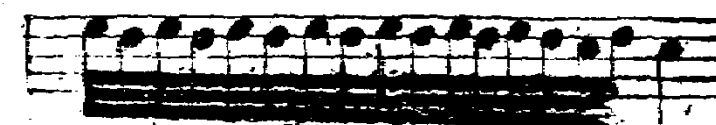
Embellishments and Marks of Expression abound in many Musical Pieces, but as the Guitar is generally used as an accompaniment, it will not be necessary to give any but the most usual.

A Slur  over two or more notes, implies a smooth gliding of note into note. STACCATO is the opposite of the Slur, and it is expressed by dots or dashes over notes to be struck crisply, thus  A PAUSE  over or under a note, allows the performer to prolong it at discretion.

f means Forte — loud, *p* means Piano — soft. *ff* means double Forte — doubly loud, *pp* means double Piano — doubly soft. A gradual increase of sound is expressed by a sign, thus  and a gradual decrease by a sign, thus  the two combined  constitute a Swell, which means a gradual increase and a corresponding decrease of sound.

APPOGGIATURAS are small notes placed before, or after the larger ones, thus  or  or  A TURN is written thus  or inverted, thus  played respectively  and 

Over a dot  it is played thus 

A SHAKE is written thus  played thus 

A Double Bar || marks the divisions of a Composition. If it be dotted on the right side :|| the preceding strain must be repeated. If dotted on both sides :||: the strain on both sides must be repeated.

The mark S directs the performer to return to a similar mark in some earlier part of the Piece, and to play from thence to a double bar with a mark like a Pause  or the word FINE over it. The word "Bis" over a Bar or Bars, means that the passage so marked must be repeated.

N.B. For very ample details of the Rudiments of Music, the Student is referred to "BERTINI'S CATECHISM OF MUSIC," published at the Office of the "Musical Bouquet," in which will be found everything that can be needed by the most enquiring Amateur. The small price of this most useful work — 6d, is a point not to be disregarded.

ON THE MANNER OF HOLDING THE GUITAR.

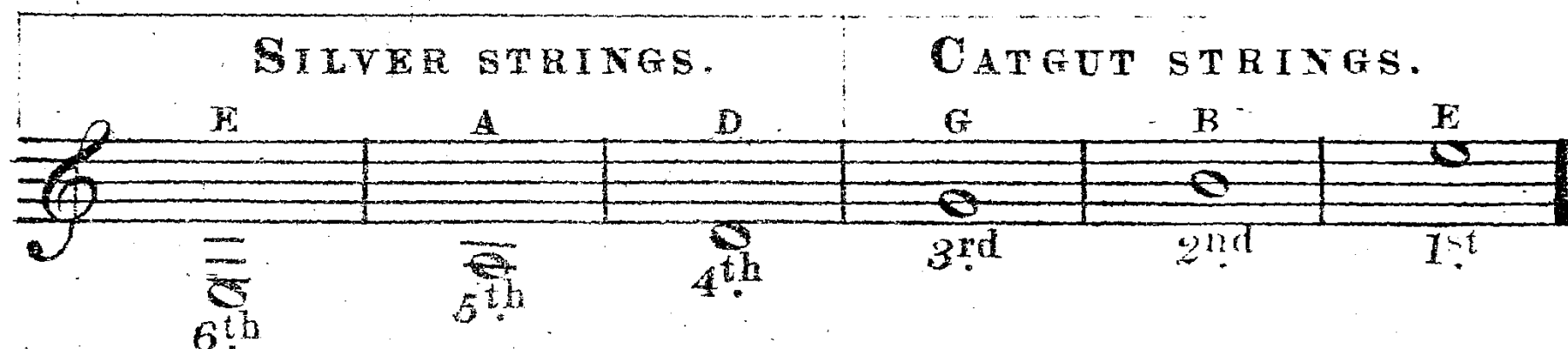
The Instrument is technically divided into three parts — the Body, the Neck, and the Head. With the two former we have now to do. The Neck is rounded at the back, and flat in front, upon which are placed small bars of metal, called frets, which indicate where the fingers are to be placed. The body of the Guitar must rest upon the right thigh, and the neck must be held by the third joint of the first finger of the left hand, just beneath the first fret, the thumb being placed immediately behind the first fret, and the fingers held so as to command the finger board — that is, at right angles with the strings.

The little finger of the right hand must rest upon the body of the Guitar, between the round opening and the Bridge. The 4th 5th and 6th (or silver) strings, must be struck with the thumb of the right hand, the first, second, and third fingers of which must be placed on the Catgut strings — the 1st 2nd and 3rd strings.

As with all Instruments, care must be taken to hold the Guitar so that the Chest is not cramped, nor any position acquired which would be alike inimical to the performer's health, and his progress upon the Instrument.

ON THE MANNER OF TUNING THE GUITAR.

The Strings of the Guitar are tuned at intervals of a fourth, excepting the 2nd String, which is only tuned a third above the 3rd String. Before giving the notes to which the open Strings are tuned, the Student will observe that the shape of a note merely determines its *duration*, whilst its *pitch* is known by its place upon the Stave. The open Strings are tuned as follows



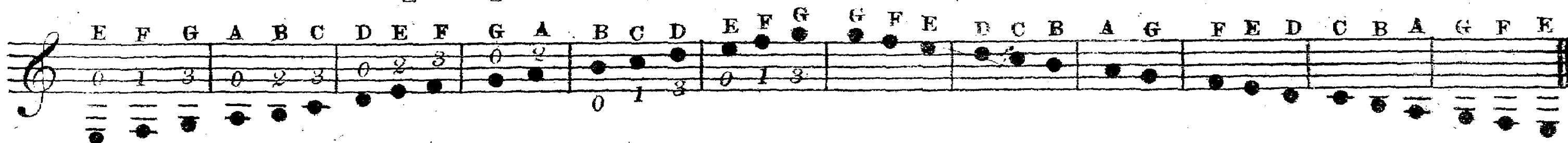
To effect this succession of sounds, the A (5th) String, must first be tuned to an A Tuning Fork, or to A upon the Pianoforte, then press down the same String at the 5th fret, and then tune the 4th String (D) in unison with it, press the D String at the 5th fret, and tune the 3rd String in unison with it, press the G String at the 4th fret, and tune the 2nd String (B) in unison with it, press the B String at the 5th Fret, and tune the 1st String (E) in unison with it, and then tune the 6th String (E) at the interval of a double octave, sixteen notes below the 1st String. It will be remembered that the Guitar does not in reality sound the notes that appear upon the Stave, at Concert pitch, but that it is an octave below them, so that if A  be given in Guitar Music, its real position will be  with two ledger line upon the Pianoforte, or any other Concert pitch Instrument. The

Strings are tightened, and thus rendered more acute, by either Pegs, or a Screw Machine affixed to the Head of the Instrument.

GAMUT FOR THE GUITAR.

N.B. This Gamut is in the first position of the hand, and in the Key of C Major, or the Natural Key, so called because it has neither Sharp nor Flat. The Figures refer to the fingers of the left hand, 1, 2, 3, 4, meaning the corresponding fingers whenever they occur in Gamuts or Exercises. 0 means open String.

The notes for each string are given in separate bars, which do not, therefore, bear any reference to Time.



In some of the ensuing Gamuts the performer will have occasion to shift his hand from the first position, in order to make the higher notes which lie nearer the Bridge, and are produced by pressing the frets which also approach the Bridge. On some stringed Instruments this is a point of enormous difficulty, but upon the Guitar, with a little practice, there is no reason why one position should be more difficult than another.

It will be impossible to give a full Table of the compass of the Guitar in a work like the present, because, like the Violin, by the use of Harmonics, and other expedients an almost illimitable Scale may be obtained. However, all that can be supposed to come within the scope of an ordinary Guitarist's efforts, will be adequately explained.

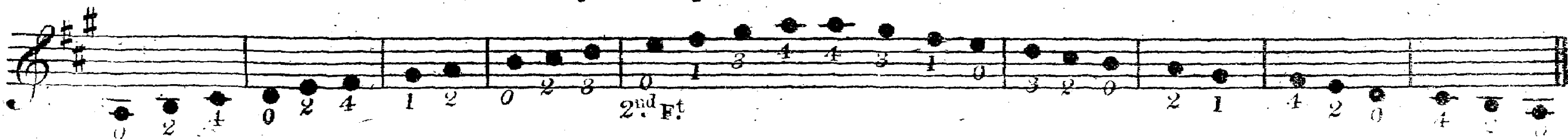
GAMUT IN G. Observe that F is always made Sharp in whatever part of the Scale it may occur.



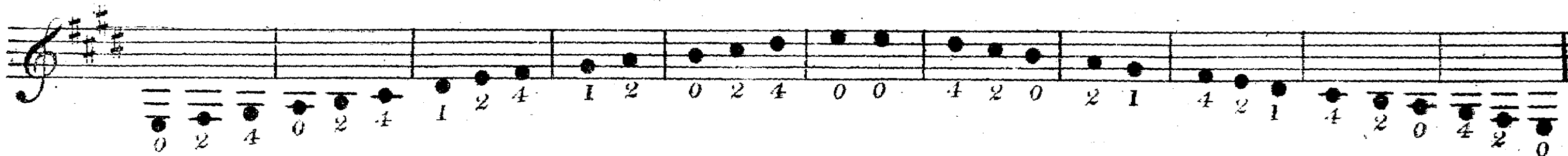
GAMUT IN D. F and C always Sharp.



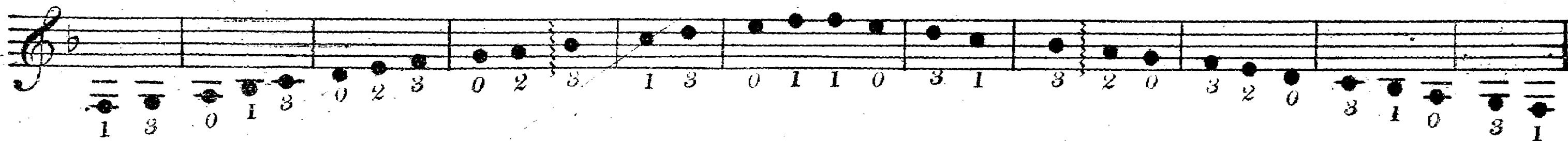
GAMUT IN A. F, C and G, always Sharp.



GAMUT IN E. E, C, G, and D always Sharp.



GAMUT IN F. B always Flat.



GAMUT IN B FLAT. B and E always Flat.

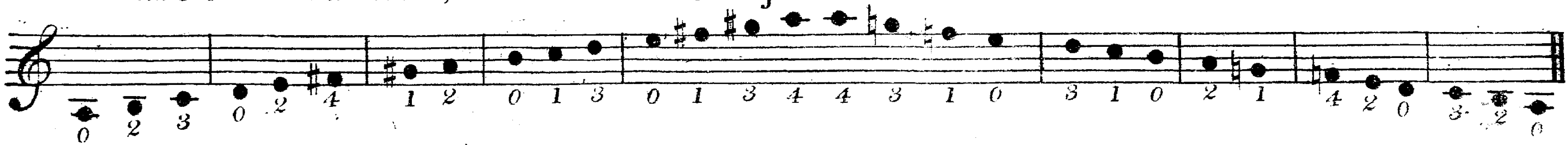


GAMUT IN E FLAT. B, E, and A always Flat.

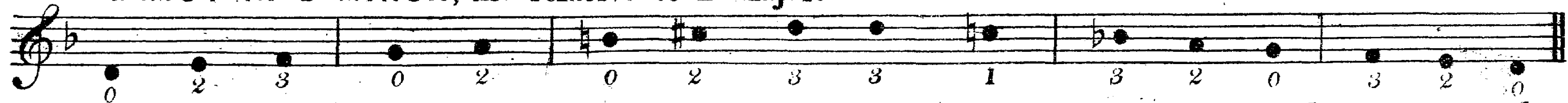


The foregoing Gamuts, or Scales, are all in the Major Mode. The next two Gamuts are in the Minor Mode, which differs materially from the Major. It is unnecessary however to give more than an example in both a Sharp and Flat Key, as the Composer invariably marks the Minor intervals, so that the Pupil only plays what he sees before him. — There are many more Major Keys, each of which bears a relative Minor, but as they are totally unfit for Amateur performances, and are never introduced except in elaborate Guitar pieces, the space they would occupy may be better filled with matter more appropriate to the occasion.

GAMUT IN A MINOR, the relative to C Major.



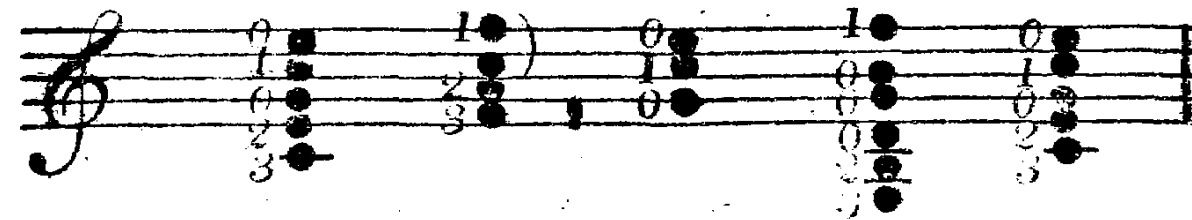
GAMUT IN D MINOR, the relative to F Major.



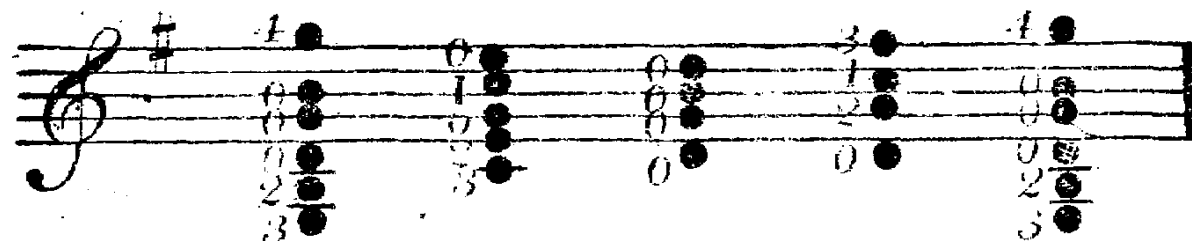
The Chords which follow will prove valuable to the Guitarist, as they are formed upon the leading intervals of the Scale, and are, in fact, the groundwork to many Operatic, and to nearly all popular Airs. These Chords, broken into Arpeggios—to be shortly explained, will enable a Performer with a good ear, and ordinary aptitude, to execute an impromptu Accompaniment to almost any melody. This advantage, which the Guitar possesses over most other Instruments, has never been sufficiently—if at all explained, and although a scientific Musician might cavil at the idea, it is, nevertheless, capable of the most satisfactory application.

These Chords should be first "thrummed"—that is struck by the thumb, from left to right in rapid succession. The Pupil will remember that the first position is frequently relinquished.

Chords in C.

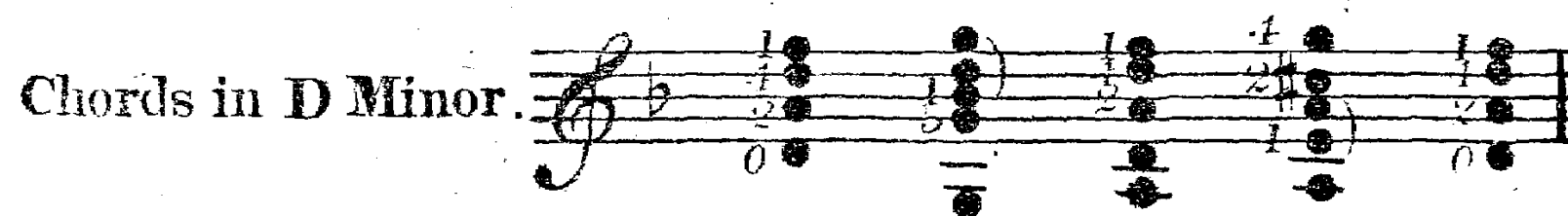
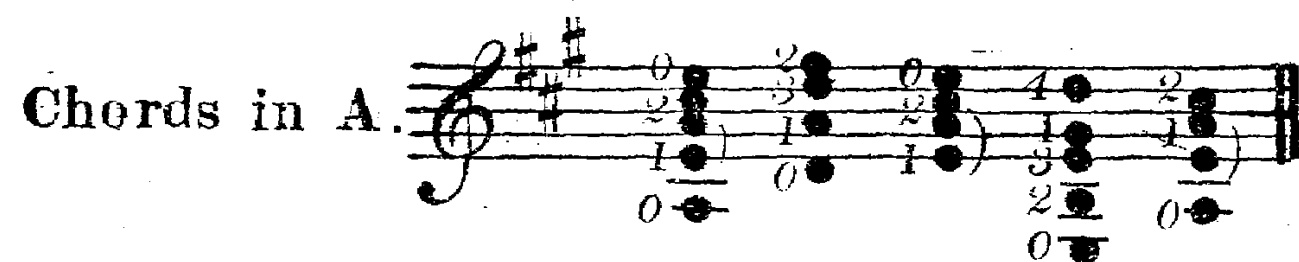


Chords in G



Chords in D



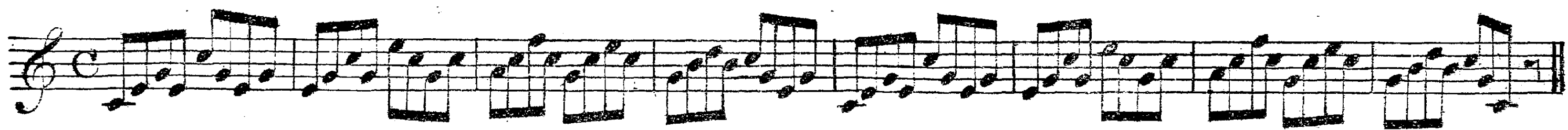


An Arpeggio is produced by striking the notes that form a harmony in succession—either fast or slow, instead of striking them together. This is the principle upon which Accompaniments are formed, and it is capable of immense elaboration. Enough will be given to illustrate the system, so that the Guitarist having easily recognized the Chords upon which an ordinary melody is constructed, will adopt such an Arpeggio as will neither be too florid nor too mean for the character of the song he wishes to enrich. As a general rule, it is best to accompany a quick tune simply, and with marked accent, whilst a slow Air may admit of more movement in the accompanying figure of Arpeggio.

It does not need that the Chord should be used in its most extended form, as three distinct harmonic notes are sufficient for the purpose, so that the performer will not be restricted to the precise form we have exemplified. The illustrations which follow will give a practical insight into the matter. They will also prepare the hand for the most usual modern Accompaniments to vocal music. They must be played slowly at first.

* N.B. The + means the thumb of the Left hand.

ARPEGGIOS IN EVEN MEASURES.



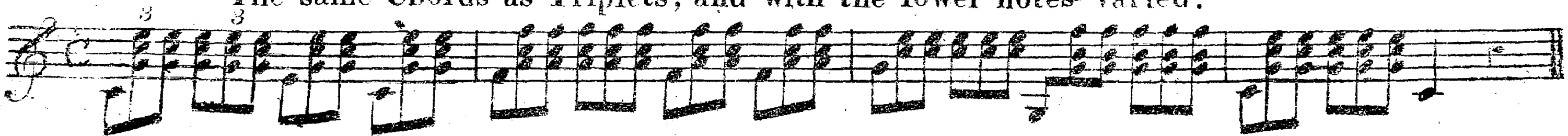
THE SAME IN SEMIQUAVERS.



EVEN ARPEGGIOS, in which the single note must be struck with emphasis.



The same Chords as Triplets, and with the lower notes varied.



ANOTHER FORM OF TRIPLETS.



ARPEGGIOS IN TRIPLE TIME.



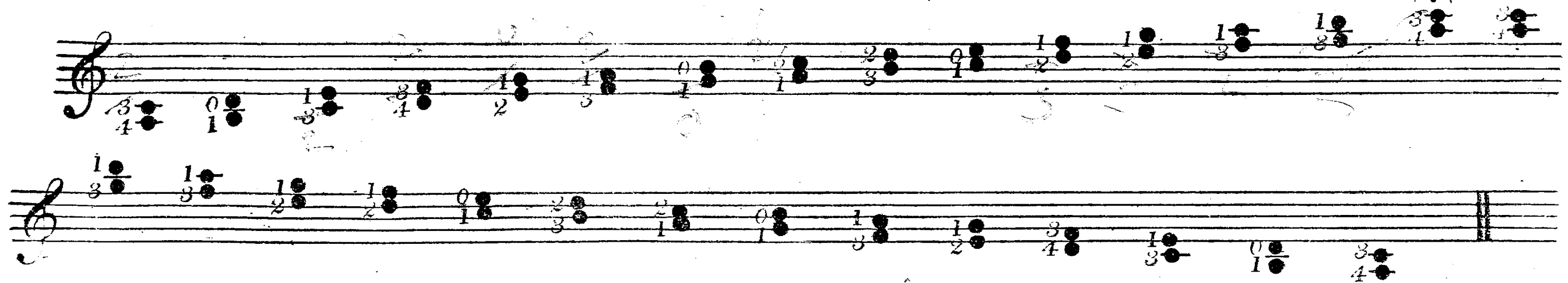
The above examples are given in the Key of C, because the Pupil, not having any intricacy of Scale to surmount, should have the fullest opportunity to grasp the principle upon which *Simple Chords* are broken into *Arpeggios*.

Before quitting the purely elementary part of our Hand Book, it will be necessary to say a few words upon Double notes the Chromatic Scale and Harmonics. But it must be again repeated that several points of great moment to advanced players, will be summarily disposed of, as better suited to a larger work.

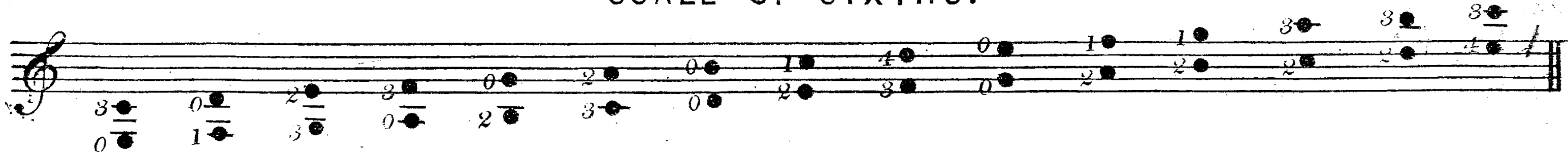
In playing double notes the Pupil will frequently find two notes given that belong to the same string, in which case the lowest note must be taken upon the next string. For instance  here D must be taken upon the 5th string.

SCALE OF THIRDS.

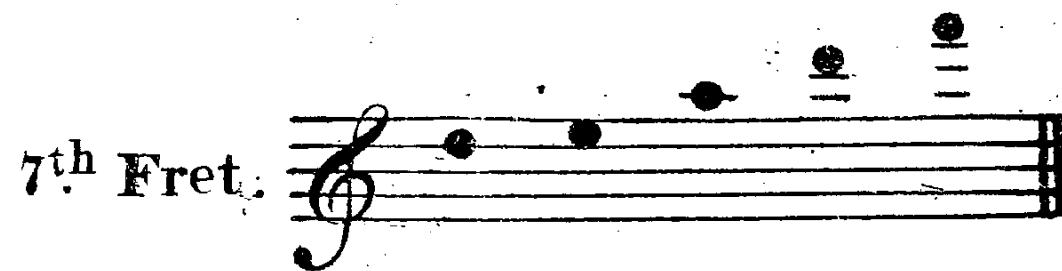
13



SCALE OF SIXTHS.



Harmonic Notes are produced by pressing the string *gently* with the left hand upon either the 3rd 5th 7th 12th or 19th frets, the thumb of the right hand being employed as in Chords. The strings must not touch the finger board. The 7th and 12th frets are the most appropriate, and the Harmonics elicited from them are as follows



With these "few and simple" preliminaries pretty well remembered, the Guitarist will know as much of Musical technicalities as ordinary circumstances will require. For a wider acquaintance with Musical Terms, Abbreviations, &c. &c. recourse is again recommended to "Bertini's Musical Catechism" published at the Office of the "Musical Bouquet." This Catechism comprises in a cheap form, every possible information that can interest and instruct the Amateur, and even the Professor may find it useful as an occasional aid to memory

The Airs and other Pieces, which follow, are selected with a view to amuse the Pupil, while they will at the same time, facilitate his progress even more than dry abstract studies, an undue value upon which is sometimes asserted, to the disgust of the Amateur, who very naturally craves for Melody.

"OH! SUMMER NIGHT." SERENADE, FROM "DON PASQUALE".

DONIZETTI.



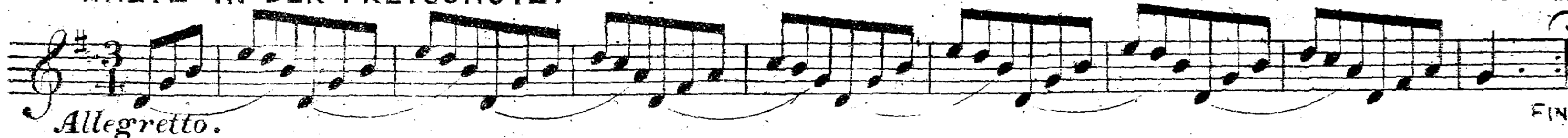
LONG PARTED HAVE WE BEEN.

H. RUSSELL.



WALTZ IN "DER FREISCHUTZ".

WEBER.



FINE.



THE LOVERS' FAREWELL.

FAVOURITE SPANISH BALLAD.



CHEER BOYS, CHEER!

H. RUSSELL.



Walter T. H. R.

GONDOLA SONG.

MENDELSSOHN.



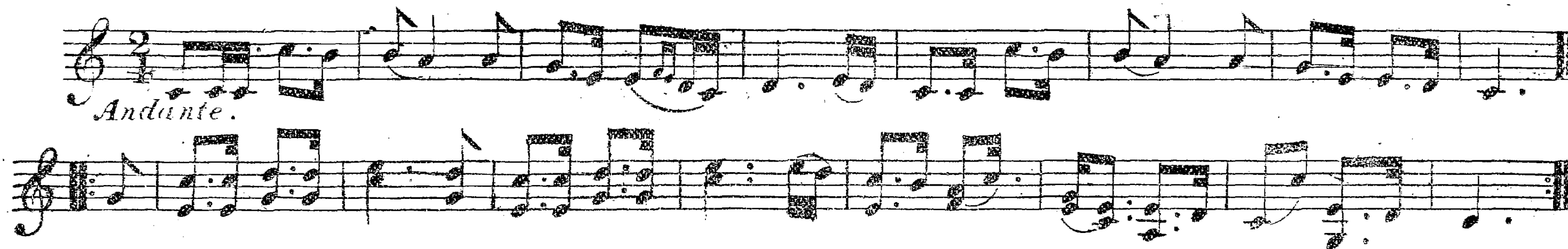
GOOD NIGHT! FAREWELL.

F. KÜCKEN.



ANNIE LAURIE.

SCOTCH AIR.



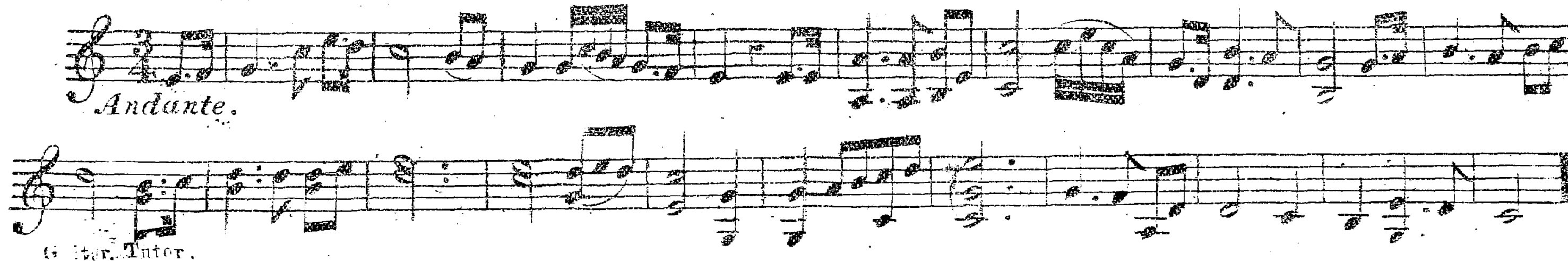
ROMANCE FROM "EURYANTHE."

WEBER.



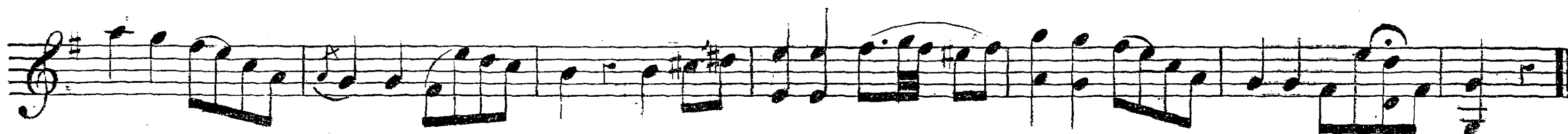
WHEN THE SWALLOWS.

F. ABT.



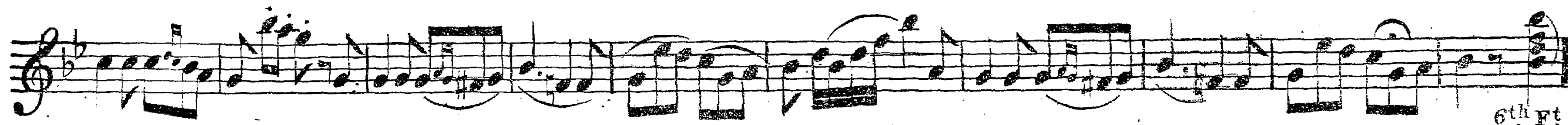
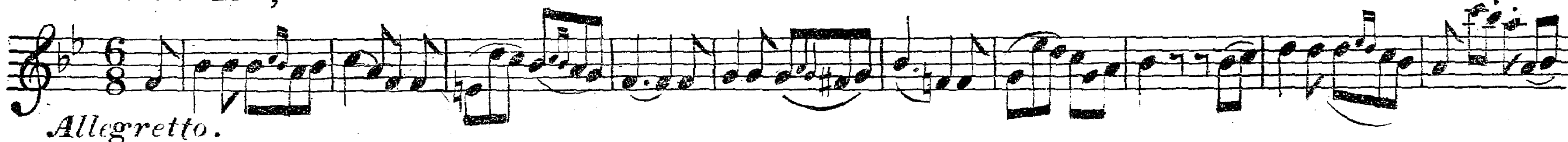
IRENE. *Answer to* "WHEN THE SWALLOWS"

F. A. B. T.



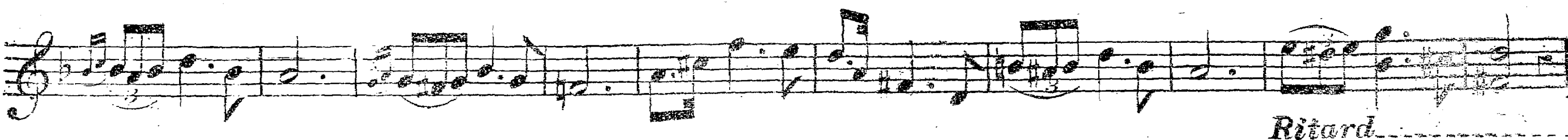
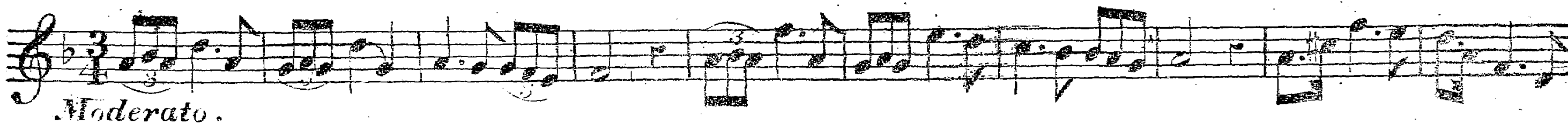
BARCAROLLE, FROM THE OPERA OF "THE BARCAROLLE"

AUBER.



WEARY FLOWERS. CELEBRATED SERENADE.

F. SCHUBERT.



MAGGIE BY MY SIDE.

S.C.FOSTER.



OH! COME TO ME WHEN DAYLIGHT SETS. VENETIAN SERENADE.

MOORE'S MELODIES.



FAR, FAR UPON THE SEA.

H. RUSSELL.



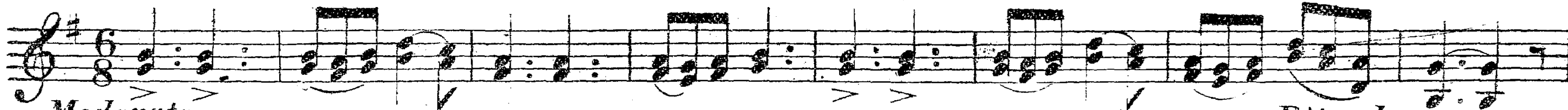
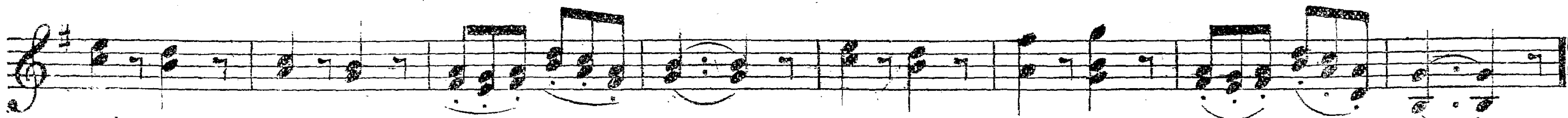
"FAIR SHINES THE MOON." SERENADE FROM "RIGOLETTO."

VERDI.

*Alligretto.*

AM I NOT FONDLY THINE OWN.

GERMAN SERENADE.

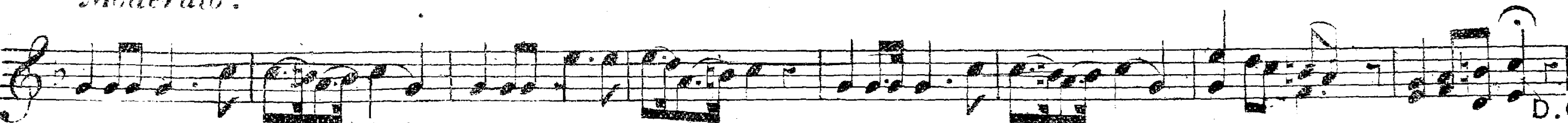
*Moderato.**Ritard.**a tempo.*

ROUSE, BROTHERS ROUSE.

H. RUSSELL.

*Moderato.*

FINE.



D.C..

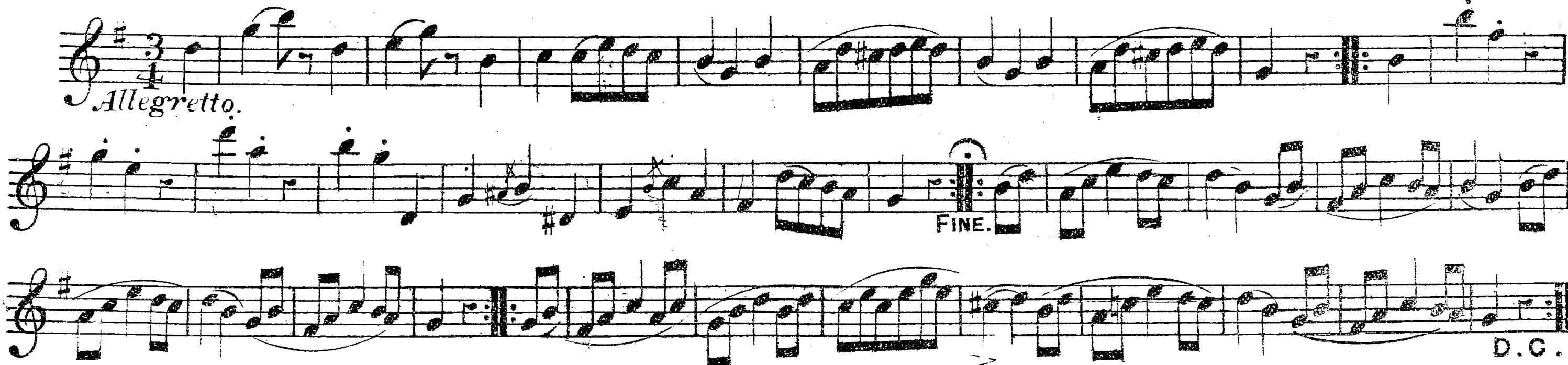
LILLIE DALE, known as "MINNIE."

H.S. THOMPSON.



WALTZ.

BEETHOVEN.



OH! WERT THOU BUT MY OWN LOVE.

F. KÜCKEN.



IL SEGRETO. FROM "LUCREZIA BORCIA"

DONIZETTI.

*Allegro Moderato.*

D.C.

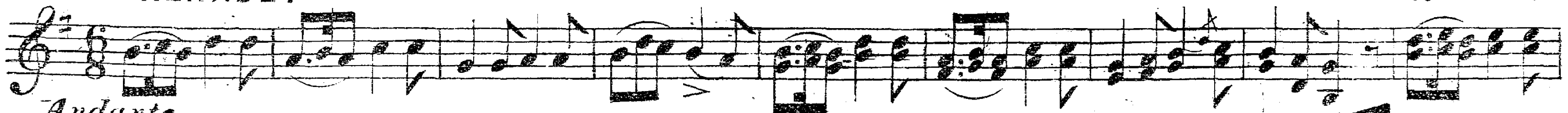
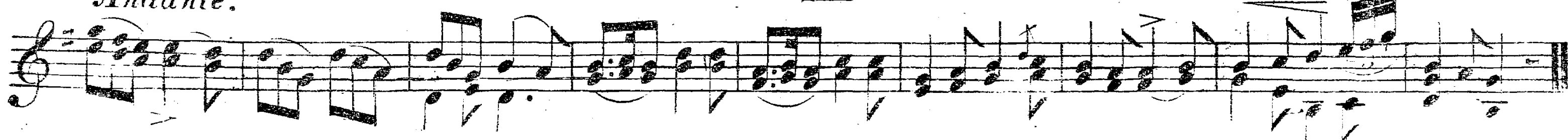
STILL SO GENTLY OER ME STEALING. FROM "LA SONNAMBULA"

BELLINI.

*Andante.**Ritard.....*

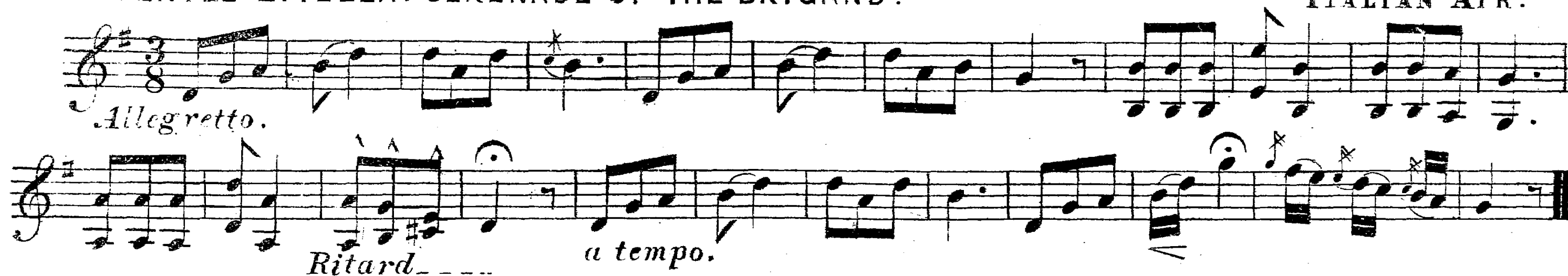
SERENADE.

MOZART.

*Andante.*

GENTLE ZITELLA. SERENADE OF THE BRIGAND.

ITALIAN AIR.



Andante. 'TIS THE LAST ROSE OF SUMMER.

MOORE'S MELODIES.



TO THE WEST, TO THE WEST.

H. RUSSELL.



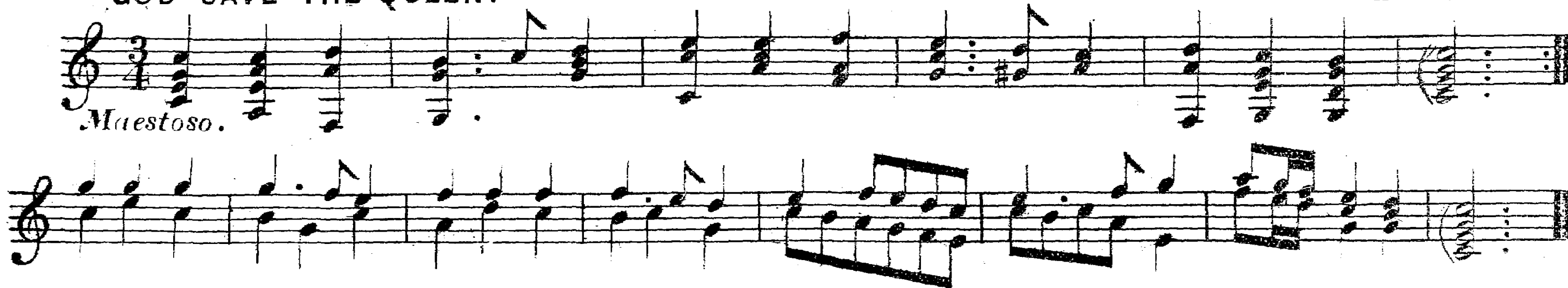
"PARTANT POUR LA SYRIE."

FRENCH NATIONAL AIR.



"GOD SAVE THE QUEEN."

DR. BULL.



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