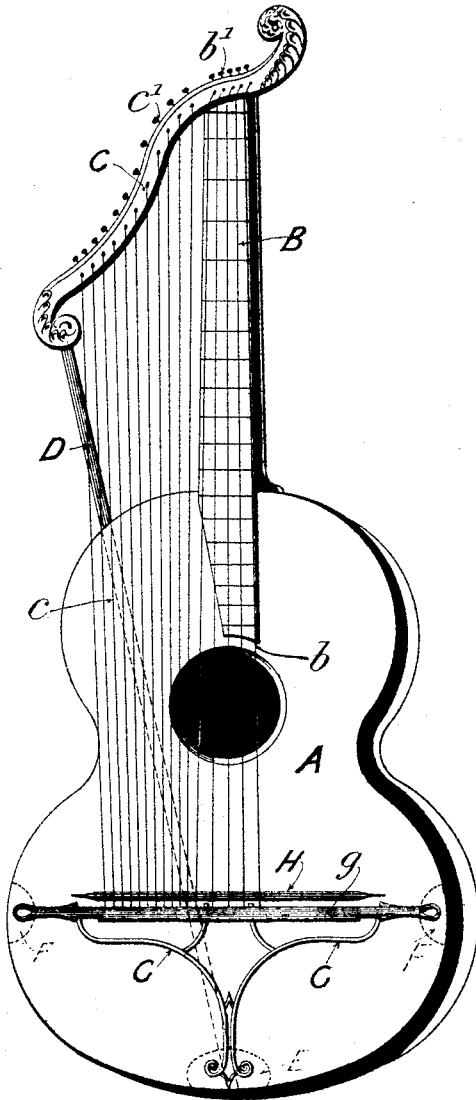


(No Model.)

J. F. C. ABELSPIES.  
MUSICAL INSTRUMENT.

No. 497,939.

Patented May 23, 1893.



WITNESSES.

James Miller  
Albert Edward Allen

INVENTOR.

John Frederick Charles Abelspies.  
by George Henry Rayner,  
his Attorney.

# UNITED STATES PATENT OFFICE.

JOHN FREDERICK CHARLES ABELSPIES, OF GLASGOW, SCOTLAND.

## MUSICAL-INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 497,939, dated May 23, 1893.

Application filed November 15, 1892. Serial No. 452,096. (No model.)

*To all whom it may concern:*

Be it known that I, JOHN FREDERICK CHARLES ABELSPIES, teacher and composer of music, a subject of the Queen of Great Britain and Ireland, residing at 234 Great Western Road, Glasgow, in the county of Lanark, Scotland, have invented certain new and useful Improvements in Musical Instruments, of which the following is a specification.

This invention relates to an improved musical instrument, which may be termed a harp-guitar, as it combines along with a guitar of ordinary or special construction, a number of strings strung after the manner of a harp and plucked by the fingers as in that instrument.

The object of this invention is to provide an instrument, such as a guitar, which shall have a much greater and richer volume of sound, and on which music played in any key can be produced with equal effect.

In carrying out my invention, the guitar is provided with a metal frame, to which all the strings are attached at one end. This frame does not rest on the belly of the instrument, but is raised slightly above it, and fastened by means of screws at the end and at each side, to small blocks, fixed at suitable points inside the instrument at the edges. The bar to which the strings are attached is furnished with holes and other suitable means, if desired, for fastening the strings, and extends for a considerable distance across the instrument, to allow for the increased number of strings. The strain is thus taken off the belly and distributed better over the instrument. The usual bridge is of course provided, over which the strings pass. A number of strings, preferably five, at the outer side, proceed to the end of the finger board, which is of the ordinary construction, with raised lines or frets marking the notes, and are there fastened by tuning keys, in any suitable manner. At the end of the finger board is situated one end of a frame, somewhat after the style of a harp frame, which projects outward, with a suitable curve, far enough to allow the remainder of the strings to be fastened in a similar manner by keys. A rod or stay projects, from the end of this upper bar, to the lower end of the instrument, passing through the body to the foot block inside, and fixed there by any suitable means. The whole frame is thus

firmly fixed and takes off much of the strain from the body of the instrument. The last mentioned set of strings have no finger board, and are not stopped by the fingers, the whole string vibrating, and they are generally of lower pitch than the stopped strings, the lower notes thus always coming out clearly when played on these strings.

According to the arrangement I find most desirable, the strings are arranged in the following order:—The five strings stretched over the finger board are tuned in the order e, b, g, e $\flat$ , b $\flat$ , and the remaining strings, preferably eleven in number, in the order f, c, g, d, a, e, b, f $\sharp$ , c $\sharp$ , g $\sharp$ , e $\flat$ .



The finger board having one string less than the ordinary guitar is thus more easily manipulated, as the hand has not so far to stretch, the sixth string not being required with the added strings.

All of the major and minor keys can be played with ease on this instrument, and the flat and minor keys which are very ineffective and difficult to play on the ordinary guitar, are brought out as clearly and with as good effect as the simplest major keys, as all the bass notes in whatever key can be played with open strings, the strings from the fourth on the ordinary or finger board set to the sixteenth or eleventh on the harp set, giving the chromatic scale from e $\flat$  to e $\flat$ , without requiring stopping. The strings are tuned in the manner described (in fifths), in order to bring the chords more conveniently to the fingers, as the dominant and subdominant bass lie together, and any bass figure can be played without interfering with the chords. The strings all resting on the bridge, transfer their vibration to the belly of the instrument, which being comparatively free from strain, can respond readily and give out a much

greater volume of sound than that obtained from an ordinary guitar, each note also being given with greater clearness.

In order that the invention may be more clearly understood, reference is had to the accompanying drawing, which shows an instrument after the form of a guitar with my improved arrangement applied. A is the body of the instrument, having the finger board B of the ordinary construction, but with the end formed by the curved piece or head C, to which all the strings are attached, forming part of the frame. The rod D extends from the other end of this piece through the body A, to a block E, at the bottom of the instrument, thus completing the frame and bearing the greater part of the strain on the instrument, caused by the strings. To this block and to two other blocks F, situated one on each side, is fixed by means of screws or otherwise the frame G to the upper bar *g* of which the lower ends of the strings are attached, passing over the bridge H to the top C, the set *b* belonging to the finger board and stopped and played in the manner usual in such instruments, and the set *c* being attached to the outer side of the frame. All the strings are fastened by means of the tuning pegs *b'* and *c'*, of any ordinary or special construction and are tuned in the usual manner.

What I claim as my invention, and desire to secure by Letters Patent, is—

1. In an instrument of the kind described, the combination of a frame C D, fixed to the top of the finger board, and to a block E in the lower end of the body A, carrying a supplementary set of strings, with a metal frame G also fixed to the block E, to the upper bar *g* of which the strings are attached, substantially as described and for the purposes specified.

2. An instrument of the kind described having three blocks E and F, one at the bottom of the instrument and one at each side, the frame C D fixed to the top of the finger board and to the block E and serving to carry a supplementary set of strings, and the frame G, fixed to the three blocks E and F, to the upper bar *g* of which the strings are attached, the whole constructed as described and shown and for the purposes specified.

In witness whereof I have hereunto set my hand, at Glasgow, this 24th day of October, 1892, in the presence of two witnesses.

JOHN FREDERICK CHARLES ABELSPIES.

In presence of—

WILLIAM HISLOP,  
*Solicitor and Notary Public, Glasgow.*

GEO. L. SLOAN,  
*Apprentice-at-Law, Glasgow.*