

INSTRUCTION BOOK

FOR

The Study of the

CONCERTINA,

COMPRISING

Elementary & Progressive Exercises,

BY

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Ent. Sta. Hall.

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INTRODUCTION.

The following Instruction Book for the study of the Concertina, has been composed for the purpose of supplying a work necessary to obtain a practical knowledge of that instrument, which will at the same time be both clear and comprehensive, containing remarks on its general character, uses, and advantages over other instruments, as well as a series of progressive Exercises.

One great advantage attached to the Concertina, is that it can be so readily carried from place to place, without inconvenience to the possessor, likewise being one of the most delightful instruments that can be introduced among others, whether it regards the tone, harmony, or general beauty and power of its musical sounds.

The great superiority that the Concertina has over the Piano-Forte, consists in the power it possesses of sustaining the sound, and also in that of increasing or diminishing, and otherwise modulating the tone, thereby giving great beauty to the whole performance.

This fashionable instrument is of modern date having been invented about the year 1830 by Professor C. Wheatstone and it combines qualities that have never previously been brought together in any single musical instrument, and its system of fingering and position of the notes are totally distinct from that of any other instrument, being perfectly novel in its general character.

It is capable of producing many beautiful tones, harmonies and effects that are peculiar to it, besides possessing the quality of performing all music that has been composed for the Flute and Oboe and with the exception of a few of the upper notes all Violin music, being equally adapted to the most expressive passages and rapid execution.

The advantages therefore that the Concertina has over other instruments are many and important. Its compass ranges from,



It is capable of performing very rapid passages and likewise intervals of 3rds 6^{ths} octaves, 10^{ths} and extended harmonies.

Tenor and Bass Concertinas are also manufactured qualified for performing music originally intended, for the Viola and Violoncello affording Ladies the peculiar advantage of enabling them to perform quartetts written for two violins, viola and violoncello.

Instruments are now manufactured with an extended compass which enables all Violin music to be performed.



In order to show the high standing the Concertina has already taken among the Musical Profession I need only mention the names of Molique, Benedict, Silas, Macfarren, John Barnett, E. Perry and Regondi among many other Composers who have written Concertos, Trios, Solos &c. on purpose for this instrument.

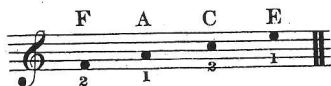
POSITION OF THE NOTES.

For the general situation of the Notes the Student is requested to make frequent use of Plates 1 and 2, and endeavour to impress as much as possible their relative position upon the memory, so that they may be readily and quickly found.

On each side of the instrument there are four rows of studs or stops, parallel to each other.

The Middle notes on each side are the Natural Notes and the Flats and Sharps are the outer rows and they are placed next to their natural notes.

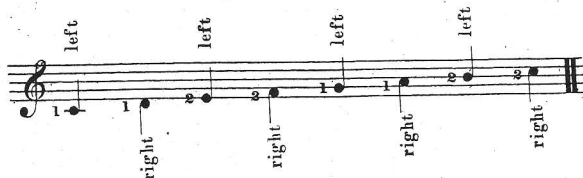
All the notes in the spaces are on the right hand side of the instrument opposite the Maker's name.



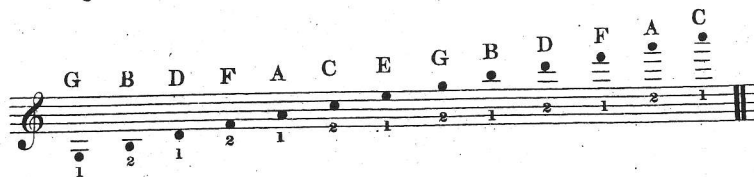
The following notes are on the left hand side of the instrument. They are the notes on the lines.



In a Diatonic or Natural Scale, the Notes always come on alternate sides as will be seen in the following example.



The following are the whole of the Natural Notes in the spaces. They are on the right hand side.



The whole of the Natural Notes on the lines situated on the left hand side.



When any two stops or studs are situated next each other diagonally, or after this manner $\begin{Bmatrix} A & C \\ & \end{Bmatrix}$ or $\begin{Bmatrix} C & A \\ & \end{Bmatrix}$ they are intervals of thirds:— and any two, one being placed immediately above the other as $\begin{Bmatrix} C \\ F \end{Bmatrix}$ or $\begin{Bmatrix} A \\ C \end{Bmatrix}$ they are fifths. Any three notes close to each other in the middle rows in a triangular form constitute a common chord:— thus, $\begin{Bmatrix} E & G \\ A & C \end{Bmatrix}$ or $\begin{Bmatrix} E & G \\ C & A \end{Bmatrix}$

ON HOLDING THE CONCERTINA.

The right hand side and upper part of the instrument, is that on which the Maker's name is inserted, and should be held with the right hand, and the opposite side with the left.

The Concertina is held by placing the thumb in the loop (which can be easily adjusted to suit the thumb by means of the screw at the side) and it must be placed sufficiently far in the loop to enable the Student to keep a firm hold, but care must be taken not to place it too far in, so as to prevent the lower notes being easily reached by the fingers. The fourth finger must be placed lightly in the finger rest, except when it is requisite to employ it, or otherwise moving with the remaining fingers in order to obtain an easy position for the hand.

The Concertina is generally played in a sitting position when it is requisite to place the left hand side of the instrument upon the left knee, and the bellows must be drawn out and pressed in with the right hand.

To assist those persons who prefer a standing position a ribbon is suspended from the instrument round the neck of the performer.

Whatever situation may be selected, that is, whether standing or sitting, care must be taken to prevent the folds of the bellows from coming in contact with any part of the dress, which would not only impede its motion, but wear out the folds of the bellows. Likewise rest the fleshy part of the hand against the instrument to assist in drawing out, and pressing in the bellows, above all endeavour to play in a natural position, keeping the arms perfectly easy.

In using the Concertina great care must be employed in drawing or pressing the bellows, not in any instance to do so without first pressing down one or more notes, otherwise the instrument is susceptible of injury.

MANAGEMENT OF THE BELLOWS.

The required sound is obtained by pressing down one or more of the studs or stops with the fingers, and drawing out the bellows, but in doing so be very careful not to employ any force for fear of causing injury to the instrument, or producing a discordant sound.

The bellows is moved backwards and forwards by the right hand, and it should be drawn out and pressed in steadily, and as much as possible in a straight line, taking care not to turn or twist the instrument.

It is preferable to draw out the bellows to the full extent and then return it without making a break in the sound, but above all avoid changing in the middle of Phrases, but study the changes the same as if a person was taking breath in singing, or the modulation of the tone of the voice in speaking or reading. The best places for changing the bellows, are at the end of phrases, and during rests.

It is very important to endeavour to produce the natural tone of the instrument which is acquired by guiding the bellows according to the above directions. It will therefore be seen that much more bellows is requisite for the lower notes than for the upper ones.

On commencing the study of the Concertina produce the tones rather softly, which will give a power and feeling to the handling, which would otherwise be lost if the pupil played loudly or forced the bellows.

FINGERING.

1 st Finger belongs to the	2 nd Row.
2 nd Finger " " "	3 rd Row.
3 rd Finger " " "	4 th Row.

The first finger which naturally belongs to the second row must be moved from the second to the first row when required.

The rows number from the thumb straps in both hands.

The little finger should be used whenever it will simplify the fingering. It will be found very important in the 6ths 8ths and 10ths in the sharp and flat keys.

TOUCH.

In Touch the notes or studs are required to be pressed firmly, but at the same time remember that the touch must be elastic as well as delicate.

Keep the fingers as close as possible to the notes, only moving them gently from one to the other, as it may be required, but above all avoid a jarring or thumping sound on the studs.

In performing loud, soft, slurred or staccato passages it is requisite to press the notes well down, all the variations of tone being accomplished by the management of the bellows. In Staccato passages the notes require to be struck sharply only raising the finger slightly above the note. In order to slur a passage keep the note pressed firmly down with one finger until the other finger is ready to press the next note, so that one finger may be coming up while the other is going down causing a smooth or gliding movement, always avoiding any pause or break between them.

THE TREMOLO.

The Tremolo is a vibrating sound and resembles the shake of the human voice in singing, or it may be explained by stating that it is a quivering continuation of a note or sound.

The Tremolo on the Concertina is the same as that of the Violin, Violoncello and Guitar, and is accomplished by pressing the note firmly with the finger, the vibration or quivering being caused by the shaking of the hand, and not by the motion of the bellows as is generally practised.

The Tremolo is one of the greatest beauties in a performance, depending both upon the taste and judgment, as well as skill of the performer, but a thorough knowledge of it can only be acquired through the aid of a master.

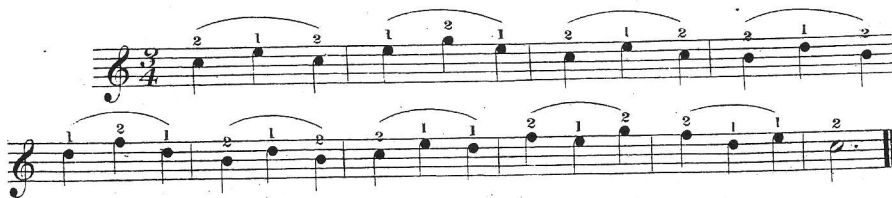
These Exercises numbering 1 to 11 inclusive, are all upon the Natural notes which the Student will bear in mind are the two middle rows on each side of the Instrument, his knowledge of them would be greatly facilitated if he would make himself thoroughly acquainted with their position, as well as that of the other notes, in the Plates, which are the same size as the Concertina, studying their situation, so that he will not have occasion constantly to recur to them for information. When the thumb is placed in the loop, and the fingers fall naturally, with the little finger in the rest, the second finger of the right hand will drop upon C, and in the left hand, the second finger will come upon B. This will be a guide to assist the learner in finding the other notes.

Should the Student feel at a loss for the position of any of the notes while practising, it will be preferable for him to refer to the Plates for their situation, instead of looking at them on the Instrument itself.

EXERCISE I.

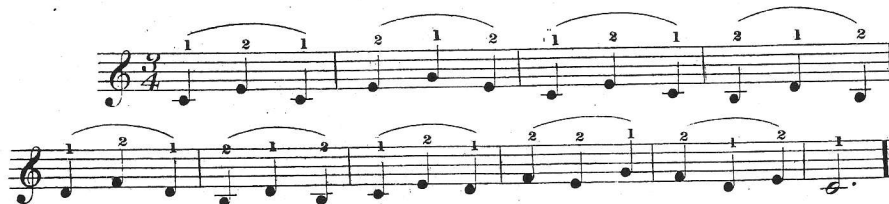
This Exercise consists of six notes, three in each hand: they are played with the first and second fingers.

The first three bars are played with the right hand, and the following three with the left.



EXERCISE II.

This exercise is also on six notes, an octave lower than exercise 1. The first three bars are played with the left hand, and the succeeding three with the right.



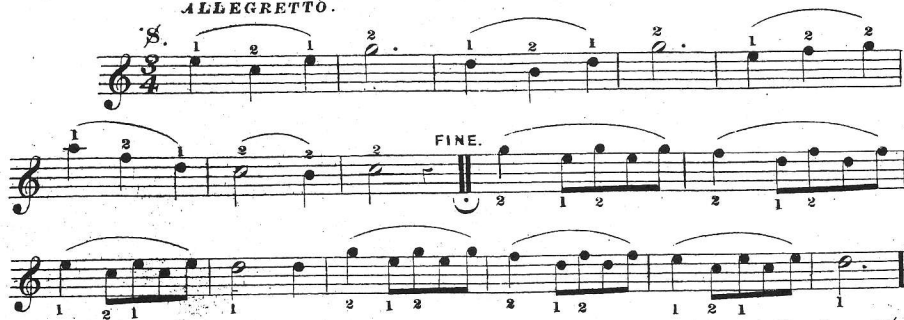
The Student is requested to perfect himself in the above exercises before commencing the others.

EXERCISE III.

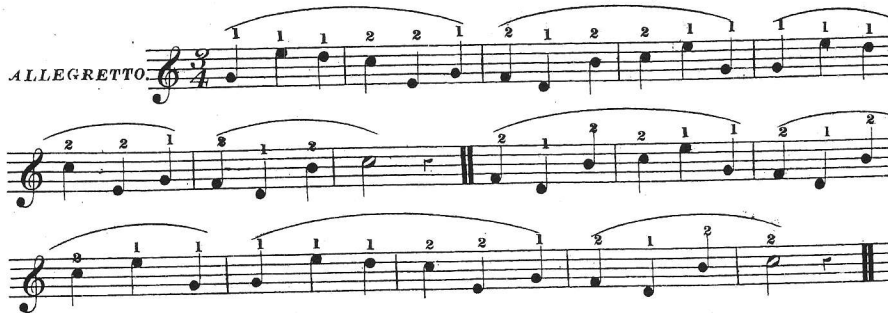


EXERCISE IV.

ALLEGRETTO.



EXERCISE V.



EXERCISE VI.



EXERCISE VII.

Up to the present time the first and second fingers only have been employed.

This exercise is for the purpose of enabling the Student to finger two notes placed one above the other.

In studying it, it will be perceived that the second finger remains above the third in the row to which it belongs, which the following diagram will explain.



On that row to which the first finger belongs it will be perceived that it may be played either with the first or second finger uppermost as in the following example.



EXERCISE VIII.



EXERCISE IX.

On the THIRDS.

To be played by the first and second fingers on the same side diagonally.

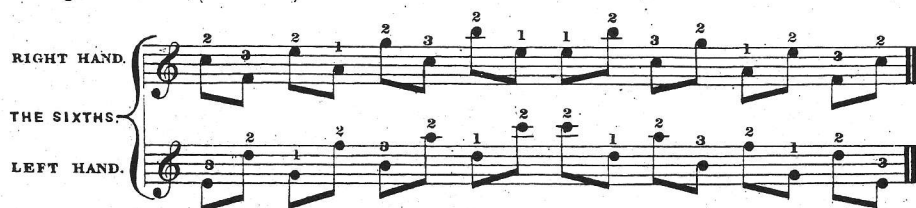


EXERCISE X.

On the SIXTHS.

In this exercise the right and left hand parts are divided, and it is requested that they be carefully practised as written, to enable the Student to obtain a proper knowledge of their management.

The fingering must be particularly attended to before commencing the following exercise. (N^o XI.)



EXERCISE XI.

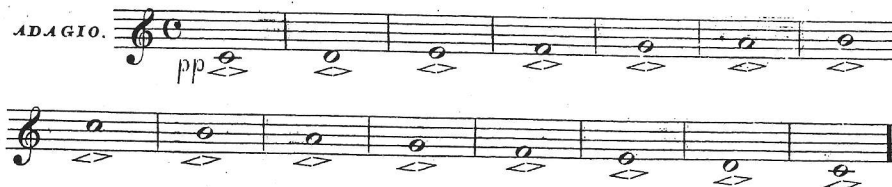
The second finger takes the upper notes. The first and third fingers take the lower notes.



EXERCISE XII.

The CRESCENDO and DIMINUENDO.

This exercise is principally to accustom the pupil in the modulation of the sounds. Commence each bar very softly and then make the Crescendo, which is regulated by drawing out and pressing upon the bellows in a firmer manner while the Diminuendo is accomplished by the employment of less pressure.



EXERCISE XIII.

The Student will remember up to the present Exercise his attention has only been directed to the Natural notes.

The following exercises introduce occasionally sharps and flats.

F. C. G and D sharp, with B E and A flat are all situated next to their natural notes.

The following are exceptions and are found on the opposite side to their natural notes. For A sharp play B flat; E sharp F natural; B sharp C natural. For D flat play C sharp; G flat F sharp; C flat B natural; F flat E natural.

MY OWN, MY GUIDING STAR.

ROBIN HOOD.



EXERCISE XIV.

QUANTO È BELLA, QUANTO È CARA.

L'ELISERE D'AMORE.

LARGHETTO.

p

p

p

p

crescendo.

crescendo.

p

cres.

p

cres.

EXERCISE XV.

11

THE OCTAVES.

The parts for the right and left hands in this exercise are divided in the same manner as in Exercise X, and this has been done for the purpose of facilitating the Student's acquirement of the position of the Octaves. This exercise is preparatory to N^o XVI, and will require the constant practice and attention of the Student, in order that he may obtain a proper knowledge of the management and fingering of the notes.

RIGHT HAND.

THE OCTAVES.

LEFT HAND.

EXERCISE XVI.

The upper notes are played by the second finger and the lower notes by the first and third.

THE OCTAVES.

EXERCISE XVII.

ALLEGRO.

p

EXERCISE XVIII.

On the TENTHS.

This exercise is arranged on the same plan as those upon the Sixths (N^o XI) and the Octaves (N^o XV.) with the exception that the intervals are greater. The Student will therefore bear in mind the remarks made on those exercises for his guide in studying the present one.

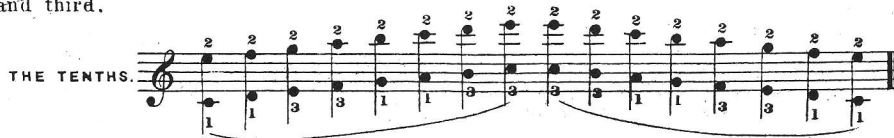
RIGHT HAND.

THE TENTHS.

LEFT HAND.

EXERCISE XIX.

The upper notes are played by the second finger, and the lower notes by the first and third.



EXERCISE XXI.

GUILLAUME TELL.

ALLEGRETTO.

p *f* *dim.* *p* *f* *dim.* *p* *f*

EXERCISE XXII.

Allegro.

mf *p* *f* *cres* *f*

EXERCISE XXIII.

If a melody has an accompaniment as in the Diagram great care should be taken not to jerk the bellows, but as much as possible to keep it in a steady position, and



likewise endeavour to perform the under notes very softly to prevent any interference with the melody.

LES HUGUENOTS.

MODERATO.

mf *p*

cres. *dim.* *p*

f *dim.* *p*

EXERCISE XXIV.

GUILLAUME TELL.

ALLEGRETTO. *p*

mf

crescendo.

p

crescendo. *f*

EXERCISE XXV.

Repetition notes are the same notes played by changing the fingers, and it is usual to commence with the finger that belongs to its natural row as will be perceived in the following exercise.

It is of great importance to keep the two fingers very close to the note in order that they may be ready to make the repetition and avoid unnecessary movement.

ALLEGRETTO. *p*

crescendo.

p

crescendo.

f

dim.

p

crescendo.

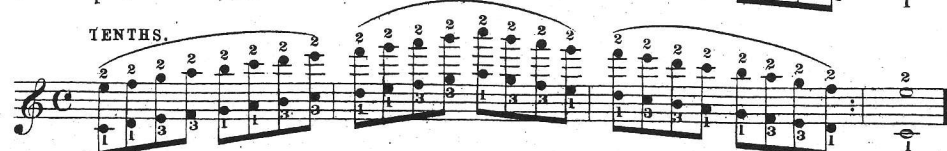
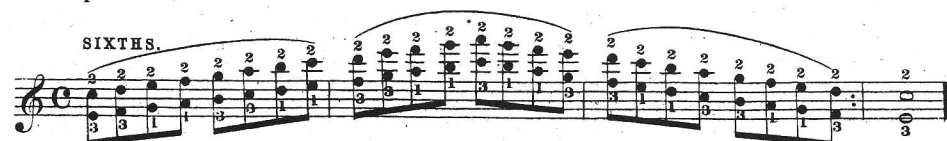
DAILY EXERCISES.

These exercises are to be practised very slowly at first, until the Student gains confidence and power, as well as a thorough knowledge of the notes, and they must therefore be gone through very carefully, and be constantly repeated for they form the groundwork of the whole system.

The exercises are arranged in the most important keys to enable the Student to accomplish difficult pieces.

The exercises consist of Major and Minor scales, chords, arpeggios, thirds, sixths, octaves, tenths, repetition notes, chromatic scale and the shake.

C MAJOR.



A MINOR.

LA MINOR.

The musical score for 'LA MINOR.' consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with fingerings 1, 2, 3, and 4 indicated above the notes. A slur covers a group of notes, and a fermata is placed over the final note. The second staff continues the melody, featuring a series of eighth notes and a fermata. The third staff shows a more complex passage with slurs and fingerings, ending with a fermata. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.


REPETITION NOTES.

[illegible]


C MAJOR.

The image displays three staves of musical notation for the song 'The Rose Tree'. The first staff is a treble clef melody in G major, featuring a key signature of one sharp (F#) and a 3/4 time signature. It includes fingerings (1, 2, 3) and a repeat sign. The second staff is a treble clef accompaniment in G major, featuring a key signature of one sharp (F#) and a 3/4 time signature. It includes a repeat sign. The third staff is a treble clef melody in G major, featuring a key signature of one sharp (F#) and a 3/4 time signature. It includes fingerings (1, 2, 3) and a repeat sign.


THIRDS.



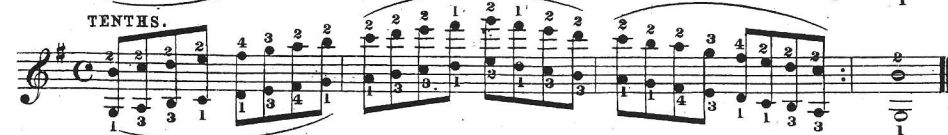
SIXTHS.



OCTAVES.



TENTHS.



E MINOR.



ARPEGGIO.



MODERATO.

REPETITION NOTES.



F MAJOR.

ARPEGGIO.

THIRDS.

SIXTHS.

OCTAVES.

TENTHS.

D MINOR.

ARPEGGIO.

ALLEGRO.



D MAJOR.



ARPEGGIO.



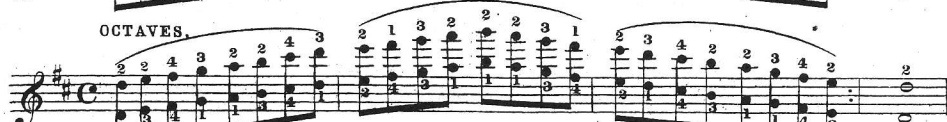
THIRDS,



SIXTHS:



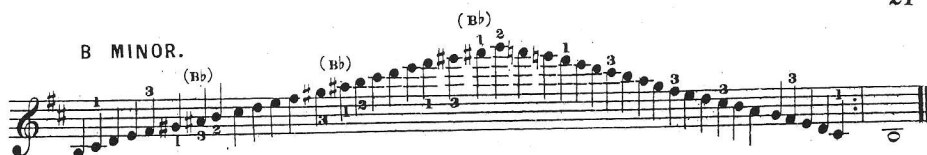
OCTAVES.



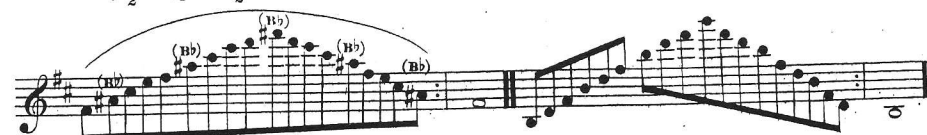
TENTHS



B MINOR.



ARPEGGIO.



REPETITION NOTES.



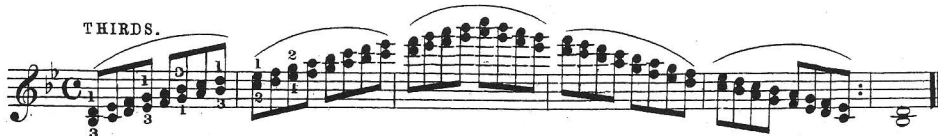
Bb MAJOR.



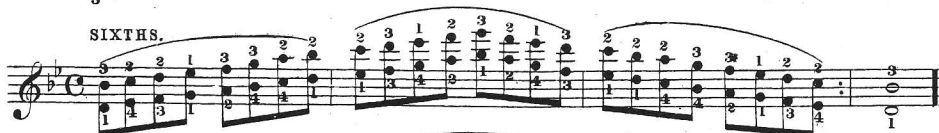
ARPEGGIO.



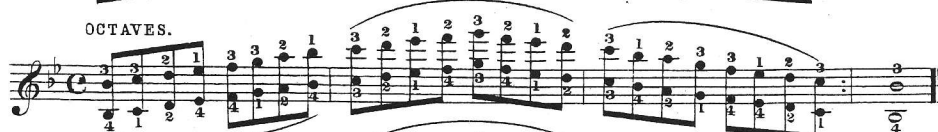
THIRDS.



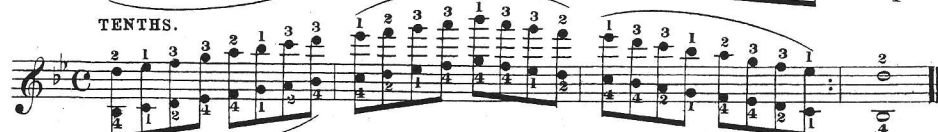
SIXTHS.



OCTAVES.



TENTHS.



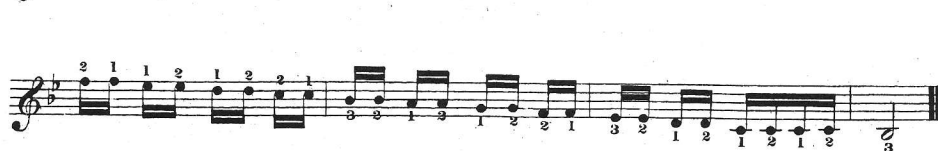
G MINOR.



ARPEGGIO.



Presto.

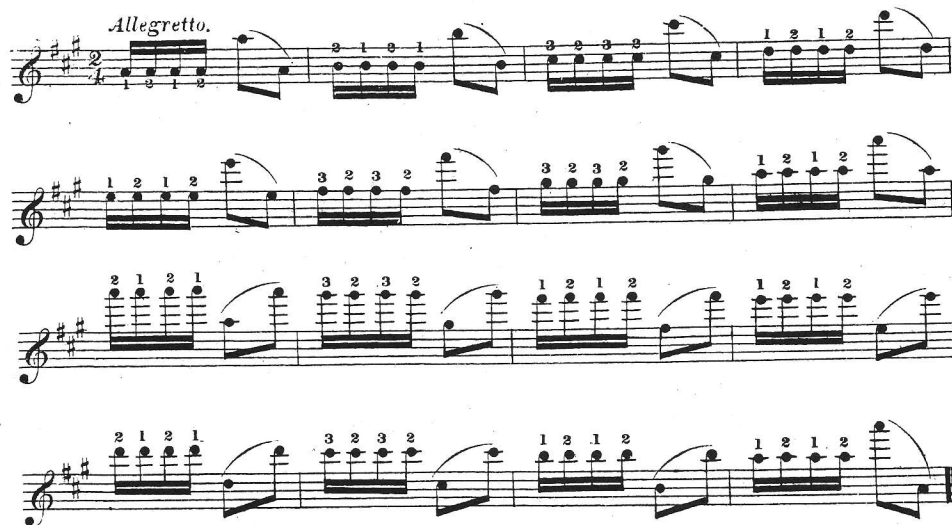


A MAJOR.

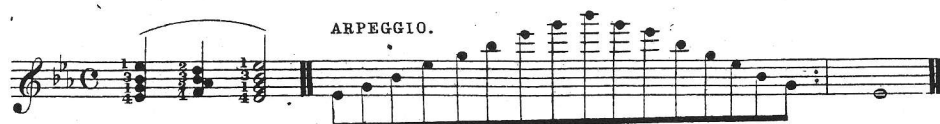
This page contains a series of musical exercises for the A Major scale, written on a single treble clef staff with a key signature of two sharps (F# and C#). The exercises are as follows:

- First Exercise:** A single line of the A Major scale with fingerings (1-3, 1-3, 1-3, 1-3, 1-3, 1-3, 1-3, 1-3) indicated above the notes.
- ARPEGGIO:** An arpeggiated exercise starting with a chord of F#4, C#5, and A5, followed by a descending scale.
- THIRDS:** An exercise consisting of two lines of thirds, each line containing four measures.
- SIXTHS:** An exercise consisting of two lines of sixths, each line containing four measures.
- OCTAVES:** An exercise consisting of two lines of octaves, each line containing four measures.
- TENTHS:** An exercise consisting of two lines of tenths, each line containing four measures.
- F# MINOR:** An exercise for the F# minor scale, starting with a key signature change to one sharp (F#) and containing two lines of four measures each.
- ARPEGGIO:** A second arpeggiated exercise, similar to the first one, starting with a chord of F#4, C#5, and A5.
- Final Exercise:** A final line of the A Major scale with various fingerings.

Allegretto.

**E \flat MAJOR.**

ARPEGGIO.



THIRDS.

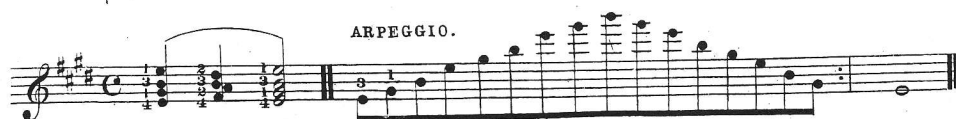


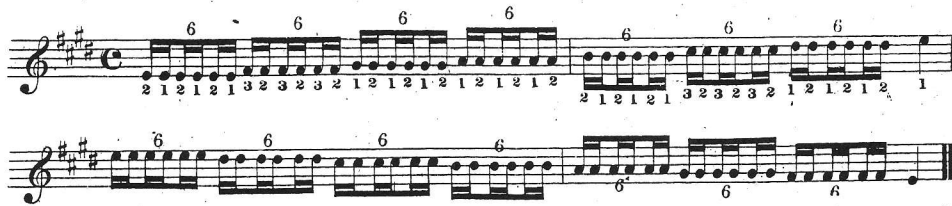
SIXTHS.



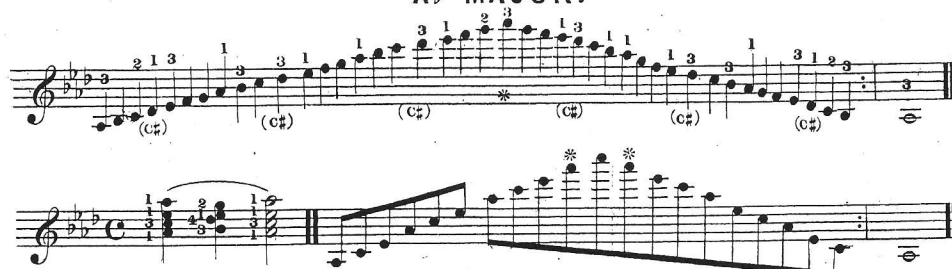
* Play G \sharp .
8526

E MAJOR.





Ab MAJOR.



THIRDS.



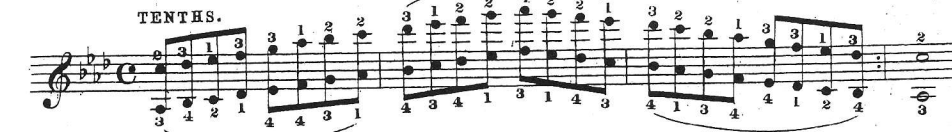
SIXTHS.



OCTAVES.



TENTHS.



F MINOR.



* Play G#

8526.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note F4, and a half note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system concludes with a double bar line.

The first system of musical notation for 'The Song of the Lark' is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135,

[illegible]

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody begins with a piano (*p*) dynamic and features a series of eighth-note patterns. Above the staff, fingerings are indicated by numbers 1 through 5. The dynamics progress from *p* to *crescendo*, then to *f* (forte), followed by *dim.* (diminuendo), and finally back to *p*. The system concludes with a double bar line.

[illegible][illegible]

F# MAJOR.

The musical notation shows the F# major scale on a treble clef staff. The notes are F#, G#, A#, B, C#, D#, and E#, with their scale degrees (1-7) written above them. Below the staff, the chromatic alterations for the descending scale are indicated: (Bb), (Fb), (Bb), (Fb), (Bb), and (Bb).

G \sharp MAJOR.

(F \sharp) (B \flat) (C \flat) (F \sharp) (B \flat) (C \flat) (F \sharp) (B \flat) (C \flat) (F \sharp)

C# MAJOR.

(F[#]) (B^b) (C^b) (F[#]) (B^b) (C^b) (B^b) (F[#]) (C^b) (B^b) (F[#])

C♭ MAJOR.

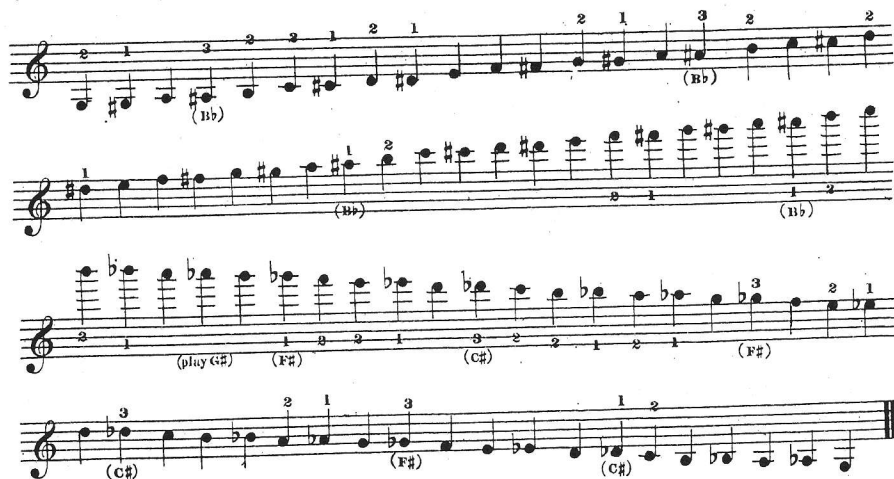
(B \flat) (C \sharp) (E \flat) (F) (G) (A \flat) (B \flat) (C)

THE CHROMATIC SCALE.

This is a very important exercise, and should be added to each set of the Daily exercises in order to keep a constant repetition of it.

The Student is requested to practise very slowly and take great care to press each note equally in order to obtain an evenness of touch.

The Student will notice that the Concertina possesses the peculiarity of having separate notes for G sharp and A flat; D sharp and E flat; these extra notes simplify the fingering and he should therefore when D or G sharp are required play the notes next to D and G natural, and when A or E flat are required play those next to A and E natural.



THE SHAKE.

The shake is performed by four fingers, two in each hand, on the same principle as the repetition notes, only they are changed in each hand alternately as will be seen in the following diagram which is inserted to explain the fingering.



The following exercises on the shake are also to be added to the Daily exercises, in order to acquire proficiency in it as it is one of the difficulties of the Instrument; practising very slowly at first to avoid the notes sounding together.

ADAGIO.

ANDANTE

hr

p

f

dim:

mf

p

hr

cres:

f

dim:

p

hr

cres:

f

dim:

p

8526

ANDANTINO.

MARTHA.

A musical score for a piece titled "MARTHA." in the tempo of "ANDANTINO." The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano (p) dynamic and a triplet of eighth notes. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. A "cresc." (crescendo) marking is placed over a series of notes in the middle of the piece. The tempo changes to "piu moso." (slower) towards the end, indicated by a "p" (piano) dynamic and a change in the note values. The score concludes with a final cadence. The number "8526" is printed at the bottom center of the page.

32

p cresc.

rall.

Cadenza.

CUJUS ANIMAM.

STABAT MATER.

ALLEGRO
MAESTOSO.

ff

p

crescendo.

ff

33

crescendo.

crescendo.

ff

p

f

mf

sf

p

8526

34

crescendo *f*

crescendo. *p* *crescendo.* *f*

35

crescendo *f* *dim:*

crescendo *f* *dim:*

dim:

2596

ANDANTE. *p*

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'ANDANTE' and the initial dynamic is 'p' (piano). The score consists of ten staves of music. The first staff contains a single melodic line starting with a half rest, followed by a series of eighth and quarter notes. The subsequent staves feature a more complex texture with multiple voices or parts indicated by various note values and rests. The dynamics vary throughout, including 'ff' (fortissimo) and 'pp' (pianissimo). The piece concludes with a 'mf' (mezzo-forte) dynamic. The title 'STABAT MATER.' is written above the first staff.

ff

sotto voce.

pp

f

mf

ff *f* *p*

pp *f* *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

DIRECTIONS FOR OPENING THE CONCERTINA.

The following directions are given to enable the performer to rectify a note that may from some cause have become dumb, which generally arises from a particle of dust getting between the frame and the vibrator.

The first thing necessary is to loosen the six screws marked E in the plates, on whichever side the note is faulty, but there is no occasion to take the screws quite out, only loosen sufficiently to enable the action to be removed.

On taking away the action the notes become visible and the pan may be displaced by placing the thumb in the hole and pressing the fingers against the edge to enable it to be taken out without drawing the bellows.

The notes that become visible when the action is removed are those produced by drawing out the bellows, and those on the opposite side of the pan are the pressing notes.

Having ascertained the note that is dumb, the Student will bear in mind that in most instances, there are two of each kind of note, on each side of the Instrument; but placed two octaves apart.

The note is readily discovered, as the upper notes are much smaller than the lower ones, and the name of each note is stamped on the top of the frame.

The note must be displaced by drawing it from the groove, then on holding it up to the light, the small particle of dust becomes apparent and may be easily removed by a penknife.

On replacing the parts that have been taken away notice that R stands for right hand and L for left, and the number of the Instrument is also placed in the inside, which must correspond with the R or L and number on the top of the pan in order to replace every part properly.

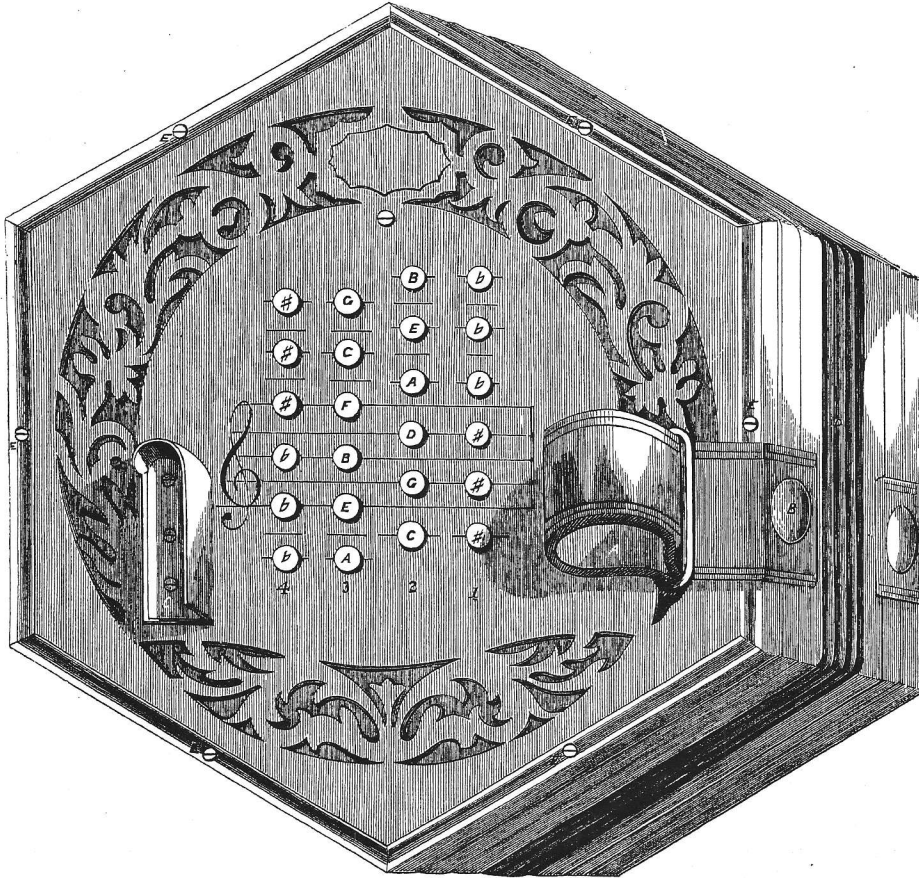
The same remarks will apply to the replacing of the action.

1 AP 64

FINIS.

PLATE 1.

THE LEFT HAND.



EXPLANATION OF THE PLATE.

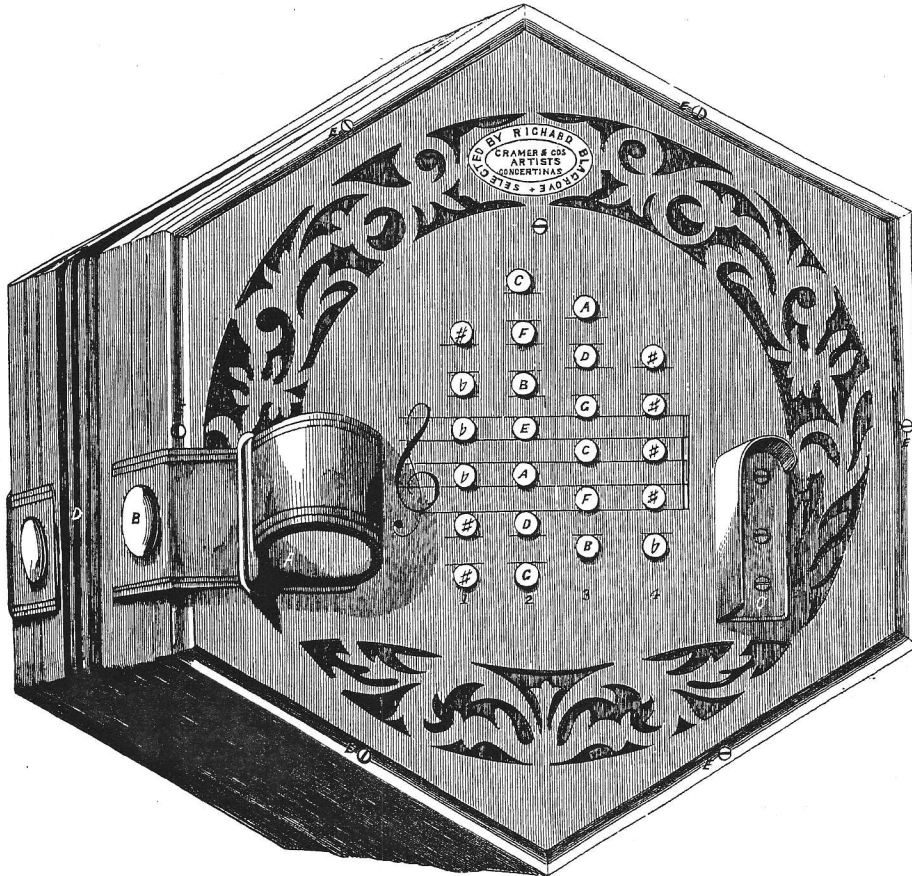
- A. The Thumb Strap. B. The Screw to adjust the Strap.
C. The Finger Plate. D. The Bellows.
E. Six Screws to remove the Action.

THE ROWS NUMBER FROM THE THUMB STRAP.

The First Finger belongs naturally to the Second Row, but is lent to the First;
the Second Finger to the Third Row, and the Third Finger to the Fourth.

PLATE 2.

THE RIGHT HAND.



EXPLANATION OF THE PLATE.

- | | | | |
|----|----------------------------------|----|--------------------------------|
| A. | The Thumb Strap. | B. | The Screw to adjust the Strap. |
| C. | The Finger Plate. | D. | The Bellows. |
| E. | Six Screws to remove the Action. | | |

THE ROWS NUMBER FROM THE THUMB STRAP.

The First Finger belongs naturally to the Second Row, but is lent to the First;
the Second Finger to the Third Row, and the Third Finger to the Fourth.