A PRACTICAL AND COMPREHENSIVE TUTOR FOR THE DUET CONCERTINA

ARRANGED AND FINGERED BY

ERNEST RUTTERFORD.

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LONDON: C. WHEATSTONE & CO.
Inventors, Patentees & Manufacturers of Duet Concertinas.
15. West Street, Charing Cross Road, W.C.2.
INTRODUCTION.

This Tutor has been produced and published by Messrs C. Wheatstone & Co in order to meet the demand of the ever increasing number of players of this popular instrument for a thoroughly practical and technical Instruction Book for the Duet Concertina—the want of which hitherto has so severely handicapped intending learners.

The object aimed at in this work is to give, not only to beginners, but also to advanced players a comprehensive, practical and technical manual on the art of playing the Duet Concertina. It comprises a set of extremely useful Diagrams showing the key boards and scales of the instruments of different compass; rudiments of music (Treble and Bass Clefs) adapted to the Duet Concertina; time and its divisions; scales and exercises specially arranged and fingered in the various keys and intervals suitable for the 46 & 56 keyed instruments and some specially arranged and selected pieces of music.

The student is recommended to thoroughly master the contents of this book before attempting to play any other music.

THE DUET CONCERTINA.

The Duet Concertina was invented by Sir Charles Wheatstone, and patented in 1844. In its early days it was of very limited scope, some of the first instruments having only one octave on each side, but the compass was gradually increased, and in recent years has been greatly extended, and the instrument brought to a very high standard of excellence and perfection. It was introduced to supply a much needed want, namely, a Concertina on which the accompaniment to the Solo can be played, as on the Piano forte. It differs from the English Concertina in that it has a complete chromatic scale on each side, the right hand being for the Melody or Treble, and the left hand for the Accompaniment or Bass. It can also be played reversely, that is the Melody on the left hand and the Accompaniment on the right, according to how the music is arranged.

The Duet Concertina is very useful for Solo work, especially when the aid of a Piano is not available, as by the disposition of the Treble and Bass on opposite sides of the instrument the performer is enabled to play his own accompaniment. Harmonies and very extended chords can also for the same reason be produced.

A considerable number of pieces have been specially arranged for this instrument, but Piano forte and Organ music can also be used, as in cases where the Bass descends below the compass of the Concertina it can generally be played an octave higher or otherwise adapted.

Duet Concertinas are Double-action, each key producing the same note or sound whether the bellows be pressed in or drawn out. They are made with 46, 56, 62, 67, 72, and 81 keys or more, and have a compass ranging from 3½ to 5 octaves, as shown on the diagrams.

C.W & Co 2450.
DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS

LEET HAND.

46 KEYS.

RIGHT HAND.

C. WHEATSTONE,

Inventor,

Patented

in 1844.

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SHOWING ACTUAL POSITION OF THE KEYS

LEFT HAND.

56 KEYS.

RIGHT HAND.

C. WHEATSTONE,

Inventor,

Patented

in 1841.

C. WHEATSTONE & Co

MANUFACTURERS.

LONDON.

C. WHEATSTONE & Co

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SHOWING ACTUAL POSITION OF THE KEYS.

LEFT HAND.

58 KEYS.

C. WHEATSTONE.
Inventor,
Patented
in 1844.

RIGHT HAND.

C. WHEATSTONE.

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2450.G.
DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS.

LEFT HAND. 62 KEYS.

RIGHT HAND.

C. WHEATSTONE, Inventor,
Patented
in 1844.

WIND VALVE.

C. WHEATSTONE & C° MANUFACTURERS.
LONDON.

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2450, C.
DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS.

LEFT HAND.

67 KEYS.

RIGHT HAND.

C. WHEATSTONE,

Inventor,

Patented

in 1844.

+ WIND VALVE.

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2450.D.
DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS.

LEFT HAND.

RIGHT HAND.

72 KEYS.

C. WHEATSTONE

Inventor,

Patented

in 1844.

C. WHEATSTONE & C°

MANUFACTURERS.

LONDON.

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DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS.

**LEFT HAND.**

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Rudiments of Music adapted to the Duet Concertina.

Music is written and expressed by signs and certain characters called Notes which are named after the first seven letters of the Alphabet: A, B, C, D, E, F, G. These notes are written on a Stave consisting of five parallel lines and four spaces, which are counted upwards, thus:

<table>
<thead>
<tr>
<th>Stave</th>
<th>Lines</th>
<th>Spaces</th>
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<tbody>
<tr>
<td>1st line</td>
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<td>1st space</td>
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<tr>
<td>2nd line</td>
<td></td>
<td>2nd space</td>
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<tr>
<td>3rd line</td>
<td></td>
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<tr>
<td>4th line</td>
<td>5th line</td>
<td>4th space</td>
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At the commencement of every stave there is placed a sign called a Clef, which serves to determine the alphabetical name and at the same time the pitch of a particular note. In the notation of music for the Duet Concertina two Clefs are used; namely, the Treble (or G) Clef which is placed on the second line of the stave thus: giving to every note on that line the name of G; and the Bass (or F) Clef which is placed on the fourth line thus: giving to every note on that line the name of F. These two Clefs are bracketed together by a Brace, thus: The Treble (or G) Clef is used for the Right Hand, and the Bass (or F) Clef for the Left Hand, but when the Student has become sufficiently advanced it will be necessary to learn to play in both Clefs with the Left Hand.

Names of notes in the Treble Clef.

When the Treble (or G) Clef is placed at the commencement of the Stave the Notes on the lines and in the spaces are named as follows:

\[ \begin{array}{cccccccc}
1 & 2 & \text{on lines.} & 3 & \text{in spaces.} \\
E & G & B & D & F & F & A & C \\
\end{array} \]

But as the Stave cannot contain all the notes produced on the Concertina small lines, called "Ledger" lines, are used both above and below.

Names of notes above and below the stave in the Treble Clef.

\[ \begin{array}{cccccccc}
\text{Above the stave.} & \text{on lines.} & \text{above lines.} \\
A & C & E & G & B & B & D & F & A & C \\
\end{array} \]

Names of notes in the Bass Clef.

When the Bass (or F) Clef is placed at the commencement of the Stave the Notes on the lines and in the spaces are named as follows:

\[ \begin{array}{cccccccc}
1 & 2 & \text{on lines.} & 3 & \text{in spaces.} \\
G & B & D & F & A & A & C & E & G \\
\end{array} \]

and the other notes above and below the Stave as under:

\[ \begin{array}{cccccccc}
\text{Above the stave.} & \text{on lines.} & \text{above lines.} \\
C & E & G & B & D & F & A & C \\
\end{array} \]

\[ \begin{array}{cccccccc}
\text{Below the stave.} & \text{on lines.} & \text{below lines.} \\
F & A & C & E & G & B & D \\
\end{array} \]

C.W. & C. 2450.
Duration or Value of Notes.

The relative duration, time or value of the Notes depends upon their form and not in any way upon their place in the Stave. In modern music six kinds of notes are used, named and formed as follows:

- Semibreve
- Minim
- Crotchet
- Quaver
- Semiquaver
- Demisemiquaver

Each of the above notes is equal in length to one half of the note immediately preceding it, i.e. the minim is equal to one half of the semibreve; the crotchet is equal to one half of the minim, or one quarter of a semibreve and so on. The following table will more fully explain the relative value and duration of the notes.

<table>
<thead>
<tr>
<th>A Semibreve</th>
<th>Two Minims</th>
<th>Four Crotchets</th>
<th>Eight Quavers</th>
<th>Sixteen Semiquavers</th>
<th>Thirty two Demisemiquavers</th>
</tr>
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</table>

Rests.

In place of one or more notes a cessation, or silence, is sometimes required in a performance. The characters used for this purpose are called Rests and their name and form are as follows:

- Semibreve rest
- Minim rest
- Crotchet rest
- Quaver rest
- Semiquaver rest
- Demisemiquaver rest

The Dot and Double Dot.

A Dot placed after a note makes it half as long again, thus \[ \text{ } \] is equal to \[ \text{ } \] and \[ \text{ } \] is equal to \[ \text{ } \] one note however only being struck in each case. Two dots increase the length of a note by three fourths of its original value the second dot being equal to one half of the first dot, thus \[ \text{ } \] is equal to \[ \text{ } \]

The following rule should be remembered "a dot is always one half the value of whatever precedes it, whether note or dot."

C.W & Co 1950.
Sharps, Flats and Naturals.

The notes in their original form are called Naturals, and the distance between any note and that immediately above or below it is called a Degree: there are two degrees—a greater and a lesser. The first is a whole tone, or simply, a tone; the latter is a half-tone, or semi-tone. Any natural note may have its pitch raised a semitone by placing before it a sharp marked thus #; or depressed a semitone by a flat marked thus b. Any natural note that has been raised by a #, or depressed by a b may be restored to its original pitch by placing this mark  on before it. A double sharp marked # raises a note two semitones (or a whole tone) and a double flat marked b depresses a note two semitones (or a whole tone). When a sharp or flat is placed on a line or space immediately after the Clef it is understood that every note of the same name is to be made sharp or flat throughout the composition. Example  means that all notes named F and C are to be made sharp;  means that all notes named B and E are to be made flat. When a sharp or flat is placed before a note in the course of a composition it is termed an accidental, and affects that particular only in the bar to which it belongs, except when it happens to be the last note in a bar and the first note in the next bar is on the same line or space, in which case the latter is also made sharp or flat unless contradicted by a natural sign b.

Order of Sharps and Flats.

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<tr>
<td>F</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
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</tbody>
</table>

Table of Keys.

With their respective Sharps or Flats placed after the Clef.

Major Keys with Sharps.

A | E | B | F# | C# | G#

Relative Minor Keys with Sharps.

F | Bb | Eb | Ab | Db

Major Keys with Flats.

D | G | C | F | Bb

Relative Minor Keys with Flats.

C.W & Co. 2450.
TIME AND ITS DIVISIONS.

There are two sorts of Time in use, viz: Common and Triple Time, each of which may be divided into Simple and Compound.

COMMON TIME,

Is known by either of the following Signs and Figures, the proportions of which are equal, as, 2, 4 or 8.

\[
\begin{align*}
\text{SIMPLE COMMON TIME,} & \quad \text{is known by the following Signs.} \\
\text{COMPOUND COMMON TIME,} & \quad \text{is known by either of the following Signs.}
\end{align*}
\]

\[
\begin{align*}
\text{SIMPLE COMMON TIME:} & \quad \text{is known by the following Signs.} \\
\text{COMPOUND COMMON TIME:} & \quad \text{is known by either of the following Signs.}
\end{align*}
\]

TRIPLE TIME.

\[
\begin{align*}
\text{SIMPLE TRIPLE TIME.} & \quad \text{is known by the following Signs.} \\
\text{COMPOUND TRIPLE TIME.} & \quad \text{is known by either of the following Signs.}
\end{align*}
\]

The Figures refer to the longest note in use, namely, the whole note or Semibreve. The lower figures signify the proportions of that note, and the upper figures the number of those proportions taken in each Measure, or Bar, which is regulated by a line drawn across the stave, thus:

The C indicates the value of a Semibreve in each Bar, and a line drawn through it quickens the time.

Of the above times any number of notes making the proportions indicated by the Signs, or Figures, may be used, as follows.

SIMPLE COMMON TIME.

\[\text{Simple Common Time.}\]

COMPOUND COMMON TIME.

\[\text{Compound Common Time.}\]

\[\text{Compound Common Time.}\]
SIMPLE TRIPLE TIME.

COMPOUND TRIPLE TIME.

It is seldom that the Times of $\frac{3}{2}$, $\frac{6}{4}$, or $\frac{12}{8}$ are employed, the others being in common use.

To know the Simple from the Compound Times if the upper Figure is less than 6 it is Simple; but if 6, or more than 6, it is Compound.

EXAMPLES, OR EXERCISES ON THE RESPECTIVE PROPORTIONS OF TIME.

SIMPLE COMMON TIME.

Measure of 4 Crotchets in each Bar.

No. 1.

Measure of 2 Crotchets in a Bar.

No. 2.
COMPOUND COMMON TIME.

Measure of 6 Quavers in a Bar.

N° 3. Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Measure of 12 Quavers in a Bar.

N° 4. Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

SIMPLE TRIPLE TIME.

Measure of 3 Minims in a Bar.

N° 5. Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Measure of 3 Crotchets in a Bar.

N° 6. Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Measure of 3 Quavers in a Bar.

N° 7. Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

COMPOUND TRIPLE TIME.

Measure of 9 Quavers in a Bar.

N° 8. Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
The Pause thus: \[ \hat{\infty} \] or \[ \overline{\infty} \] renders the Note longer at pleasure.

A Pause over a rest \[ \overline{\infty} \] lengthens it at pleasure.

This sign \( \S \) (for repetition) put to a part or strain indicates where the performer is to return. The words "Dal Segno" or "Al Segno", are also generally used with it to denote a return to the \( \S \).

A Double Bar thus: \[ \overline{\infty} \] is placed to show the end of a part or strain.

Dots placed on each side of the double-bar \[ \overline{\infty} \] indicates that each part is to be repeated; but when placed on one side, implies that the side on which the dots appear, only, is to be repeated. \[ \overline{\infty} \]

A curved line thus: \[ \overline{\infty} \], termed a Slur, when placed over two or more notes, shows that the notes must be played smoothly from one to the other; but when placed over two notes, on the same line or space (called a Bind or Tie) shows that the second note is to be held on and tied to the first. It usually occurs when the bar-line intervenes.

\[ \overline{\infty} \] Slur. \[ \overline{\infty} \] Bind or Tie.

An accent placed over a note thus: \[ \overline{\infty} \] indicates that a small degree of force or emphasis is to be given to that note.

The following mark \[ \overline{\infty} \] implies an increase of sound as far as it extends. By the same rule this \[ \overline{\infty} \] indicates a decrease of sound as far as the mark extends.

The two sometimes found together, shows that the sound is first to be increased, then decreased.

For an explanation of other marks as well as Abbreviation of Words see the Dictionary of Musical Terms.
The student having made good progress in learning the names of the notes and the theory of music should now commence to put his knowledge into practice. The following exercises should at first be played slowly and by each hand separately, then increasing the rate and finally using both hands together. The figures above and below the notes indicate the proper fingers to be used.

Exercise №1 for R.H.


Exercise №2 for L.H.

C.W & Co 2450.
Preliminary exercises for the independent working of each hand.

All exercises should be played over several times without resting.
INTERVALS.

An interval is the distance between any two notes, counting upwards from the lower note.

thus.

```
2nd   3rd   4th   5th   6th   7th   Octave   9th   Tenth
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C W & Co 2450.
Exercises with Double notes for the Left hand.
Exercises on the Legato and the management of the Bellows.

When playing Legato passages great care should be taken to keep the fingers as close to the keys as possible otherwise, if they are raised, the effect will be lost: the student should also be very careful not to change the motion of the Bellows during a phrase. In the following exercises commas are placed which not only indicate the end of a phrase but give the best places for changing the direction of the Bellows, that is from drawing to pressing, or vice versa.

23.

24.

C.W & Co 2450.
Exercises on Chords.

(Play L.H. in octaves.)

Exercise with Chords for both hands.

Exercises with moving Right Hand and sustained Bass.
Exercise with Thirds for the Right Hand.
Triplets.

Triplets occur when it is required to perform 3 notes in the time of 2 of the same species.

Exercise with Triplets for the Left Hand.
On Staccato Notes.

There are three kinds of Staccato notes marked (·). (·). (·)

The first kind or short dash shews that the notes are to be played about one-fourth part of their proper length.

Example. as written

\[ \text{as played} \]

The second about one half. Ex. as written

\[ \text{as played} \]

The third about three fourths. Ex. as written

\[ \text{as played} \]

The method of obtaining Staccato notes on the Concertina is by raising the finger and giving a sharp hammer-like touch.

Exercise on Staccato Notes.

\[ \text{Count 1 & 2 3 & 4} \]

C. W. & Co. 2450.
Exercise on Staccato Chords.
Accent.

The student must particularly observe the accents that occur in music otherwise the performance will be devoid of all expression and effect. The accent falls on the first part, and on the half of the bar, the first being called the primary accent and the half the secondary.

Ex in common time.

In triple time the accent falls on the first part only of each bar; there being no secondary accent.

Ex. 1.

Ex. 2.

In compound common time there is a primary accent on the first triplet and a secondary accent on the first note of the second triplet.

Syncopation.

Syncopation occurs when the accent is thrown out of its proper place in the bar. It may always be known by notes of longer duration coming between notes of shorter duration, the latter being placed generally at the beginning and at the end of each bar.

Syncopation also takes place on notes tied from one bar to another.

Exercise in Syncopation.

37.

Fine.

C.W & Co 2450.

D.C. al Fine.
Major and Minor Scales and Exercises.

The student must practice the following scales and exercises very diligently as they will be very beneficial to his future advancement.

Scale of C Major in Thirds for R.H.  Scale of C Major in Sixths for R.H.

Scale of C Major in Octaves for both hands.  Scale of C Major in Tenths for both hands.

Reiterated Notes.

Notes following one another on the same line or space in quick succession are termed Reiterated notes: they should, when possible, be played with two fingers.

The following is an example from the overture to William Tell.

Reiterated notes in octaves.
In playing Reiterated chords it is necessary to change the motion of the bellows for each chord, instead of changing the fingers.

Exercise on Reiterated Notes.

C.W & Co. 2450.
Scale of A minor.

Prelude in A minor.

Scale of G major.

Scale of G major in Thirds for R.H.

Scale of G major in Sixths for R.H.

Scale of G major in Octaves for both hands.

Scale of G major in Tenths.
Sestripets.

Sestripets are used when it is required to perform 6 notes in the time of 4, in which case there is only one accent.

Exercise on Sestripets

Allegretto.

G.W & C® 2450.
Scale of E minor.

Prelude in E minor.

Scale of D major.

Scale of D major in Thirds for R.H.  Scale of D major in Sixths for R.H.

Scale of D major in Octaves for R.H.  Scale of D major in Tenths for both hands.
Scale of B minor.

Prelude in B minor.

Scale of A major.

Scale of A major in Thirds for R.H.

Scale of A major in Sixths for R.H.

Scale of A major in Octaves for both hands.

Scale of A major in Tenths for both hands.

C.W & Co 2450.
Embellishment

The Turn (∞) is an ornament consisting of four notes, played after a principal (written) note, as follows.

1. The note above it
2. written note
3. note below it
4. written note again.

The following example will make this clear.

\[
\text{as written.}\quad \text{as played.}
\]

In performance the principal note is held for a large part of its value, (generally either a half in quick tempo and three quarters in slow tempo.)

Turn on a dotted note.

\[
\text{as written.}\quad \text{as played.}
\]

An accidental written under or over a turn indicates that the note above or below the written note is to have a similar accidental.

\[
\text{as written.}\quad \text{as played.}\quad \text{as played.}
\]

An inverted Turn (2) is a Turn in which the note below the principal (written) note comes first.

\[
\text{as written.}\quad \text{as played.}
\]

Acciaccatura or short beat.

Sometimes small notes are added to give emphasis, or force to the principal note.

\[
\text{As written.}\quad \text{As played.}
\]

Other grace notes.

\[
\text{As written.}\quad \text{As played.}
\]

C.W & Co 2450.
Exercise on Embellishments.

Allegro a la valse.

Exercise for reading the Treble clef with the Left hand.
Scale of F# minor.

Prelude in F# minor.

Scale of E major.

Scale of E major in Thirds for R.H.  Scale of E major in Sixths for R.H.

Scale of E major in Octaves for R.H.  Scale of E major in Tenths.

C.W & Co 2450.
Exercise in E major.

Scale of C# minor.

C.W & Co 2450.
The Trill.

The Shake or Trill consists of a rapid and regular alteration of a principal (written) note with the note alphabetically next above it, and is usually expressed by the letters \( tr \) placed above the note.

**Example.**

**Turned Shake.**

As written.

As played.

It will be seen that in the second example two small notes are written (the first being the note below the principal note) to form a finish to the shake; this termination is usually required, even if not indicated in writing.

The best method of practising the shake is to begin slowly and gradually quicken the time thus:

**Passing Shake.**

**Prepared Shake.**

As written.

As played.

The Chromatic Scale.

A Chromatic Scale is a scale proceeding entirely by semitones. It usually ascends by sharps and descends by flats.

Practice the following with the R.H.

Practice the following with the L.H.

C.W & Co 2450.
Preparatory exercise on the Shake.

The dotted minims should be held firmly down the whole length of the bar.

Scale of F major.

Scale of F major in Thirds for R.H.

Scale of F major in Sixths for R.H.

Scale of F major in Octaves for both hands.

Scale of F major in Tenths.

C. W. & Co. 2450.
Exercise on the Chromatic scale

Allegro.

Count 1 2 3

Fine.

D.C. al Fine.
Scale of B♭ major in Thirds for R.H.  Scale of B♭ major in Sixths for R.H.

Scale of B♭ major in Octaves for both hands.  Scale of B♭ major in Tenths.

Andantino. Exercise in B♭ major for Shake.

C.W & C? 2450.
Exercise on Rests in B♭ major.

Allegro.

Scale of G minor.

Scale of Eb major.

Scale of Eb major in 3rds for R.H.

Scale of Eb major in 6ths for R.H.

Scale of Eb major in Octaves for R.H.

Scale of Eb major in 10ths.

C.W & Co 2450.
Scale of C minor.
Scale of A♭ major.

Scale of A♭ major in 3rds for R.H.  Scale of A♭ major in 6ths for R.H.

Scale of A♭ major in Octaves for both hands.  Scale of A♭ major in Tenths.

Exercise in A♭ major.

Allegro.

C.W & Co 2450.
There is a Flower that Bloometh.
(MARITANA.)

WALLACE.

C.W. & Co 2450.
Prayer from the Storm Fantasia.

Andantino.

LEMbens.

C.W & Co 2450.
Ah Che la morte.

(IL TROVATORE.)

VERDI.

\[ \text{Andante.} \]

\[ \text{C.W. & Co. 2450.} \]
God save the King.

Andante maestoso.
On the common Terms relating to Time, and the manner in which they are to be performed.

They are very indefinite, but the following are the most common.

**Grave.** In the slowest time.

**Adagio.** Very slow.

**Largo.** Slow.

**Larghetto.** Rather less slow than Largo.

**Moderato.** In Moderate time.

**Cantabile.** In a singing and graceful style.

**Andante.** In a marked and distinct manner.

**Andantino.** In a flowing style.

**Pastorale.** In a Pastoral style.

**Malestoso.** Majestically.

**Allegro.** Quick and Lively.

**Allegro Assai.** Very Quick.

**Allegretto.** Not so quick as Allegro.

**Vivace.** Lively.

**Presto.** Very Quick.

**Prestissimo.** As quick as possible.

**Crescendo.** Gradually Louder.

**Decrescendo.** Decreasing the sound by degrees.

**Diminuendo.**

**Forte.** Loud; usually marked † or for.

**Fortissimo.** Very Loud; marked †† or †††.

**Forzando or Sforzando.** To force the Note.

**Fuoco,** Fire; **Con Fuoco,** With Fire.

**Furioso.** With great energy.

**Risoluto.** Resolute, Bold.

**Spiritoso.** With Spirit.

**Piano,** or †, ††; Very Soft.

**Leggiero.** Lightly.

**Con Dolcezza.** Delicately.

**Perdendosi.** Softening the tone.

**Più Presto.** Quicker than Vivace.

**Rallentando.**

**Ritardando.** To slacken the time gradually.

**Rinforzando.** To force the Note.

**Scherzando.** Playfully.

**Staccato.** Short and distinct.

**Espressivo or Con Espressione.** With expression.

**Da Capo.** Begin again; return to the commencement.

**Brillante.** In a brilliant style.

**A Tempo.** In Time.

**Brio.** or **Con Brio,** With spirit; quick.

**Al Segno.** Return to the sign †.

**Agitato.** With emotion.

**Affettuoso.** With tenderness.

**Ad Libitum.** Without strict attention as to time.

**Molto.** Very.

**Molto Largo.** Very Slow.

**Meno.** Less;

**Meno Allegro.** Not so quick.

**Mancando.** Diminishing the tone.

**Morendo.** To let the sound die away.

**Moto.** or **Con moto,** With vivacity.

**Non Tanto.** Not so much.

**Non Troppo.** Not too much.

**Obbligato.** A part that cannot be omitted.

**Ottava or Octavo.** To play an octave higher.

**Adagissimo.** Very Slow.

**Adagio assai.** Very slowly.

**Allegretto.** Quick and lively.

**Vivace.** Lively.

**Presto.** Very Quick.

**Prestissimo.** As quick as possible.

**Crescendo.** Gradually Louder.

**Decrescendo.** Decreasing the sound by degrees.

**Diminuendo.**

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**A Tempo.** In Time.

**Brio.** or **Con Brio,** With spirit; quick.

**Al Segno.** Return to the sign †.

**Agitato.** With emotion.

**Affettuoso.** With tenderness.

**Ad Libitum.** Without strict attention as to time.

**Amoroso.** Softly, tenderly.

**Bis.** Twice.

**Cadenza.** An extemporaneous embellishment.

**Calando.** Gradually slower and softer.

**Ala Polacca.** In the time of a Polish Dance, which is moderately fast.

**Ala Siciliana.** In imitation of the Dance of the Sicilian Shepherds, which is moderately fast.

**Accelerando.** To go on increasing the time.

**A placere.** Without regard to time.

**Più mosso.** Quick.

**Un Poco.** A little.

**Sempre.** Always.

**Quasi.** Almost.

**Voli Subito.** Turn over quickly.

**Tema.** A subject, or Air.

**Senza replica.** Without repeating.

**Segue.** It follows or continues.

**Sostenuto.** Sustain the sound.

**Senza.** Without.

**Pomposo.** Grand.

**Poco.** or **Un Poco.** A little.

**Con anima.** Emotionally.

**Legato.** Smoothly.

**Lento.** Very Slow.

**Gustoso.** With taste.

**Giusto.** Exact; **Tempo Giusto,** Exact time.

**Grazioso.** Gracefully.

**Finale.** The last movement.

**Fine.** Finish.

**Duo.** or **Due.** A piece for two performers.

**Allegro non troppo.** Not too quick.

**Ma non troppo Allegro.** But, not too quick.

**Ma non troppo Lento.** But not too slow.

**Minuetto.** A slow movement in Triple time.

**Mezzo.** Half.

**Mezzo Forte.** Rather loud.

**Meno.** Less; **Meno Allegro.** Not so quick.

**Mancando.** Diminishing the tone.

**Morendo.** To let the sound die away.

**Moto.** or **Con moto.** With vivacity.

**Non Tanto.** Not so much.

**Non Troppo.** Not too much.

**Obbligato.** A part that cannot be omitted.

**Ottava or Octavo.** To play an octave higher.