

Henry Silberhorn's INSTRUCTOR FOR THE CONCERTINA

(76, 102 OR MORE KEYS)



Book I.



Price 1.25



To Learn to Play the Concertina without
having Previous Knowledge of Music

H

PATEK'S MUSIC COMPANY
CONCERTINAS - CONCERTINA MUSIC
TUNING and REPAIRING
835 Milwaukee Ave. CHICAGO, ILL.

N

EASY PIECES FOR THE CONCERTINA

GRADE C

EASY MUSIC FOR THE AMATEUR CONCERTINA PLAYER

351 Amusement Quadrille	25	225 Buck and Wing Dance (Turkey in the Straw)	15
4017 Andulka Waltz	15	681 Columbia the Gem of the Ocean (Red, White and Blue)	15
5112 Barbara—Polka	25	43 Dream Pictures—Waltz.....	Kiessig 25
9073 Beautiful Days — Waltz	25	200 Fast Mail—Galop	Silberhorn 25
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3754 Boy Scouts Return March	25	256 First Brigade—March and Two-Step.....	25
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2 Danube Waves — Waltz	35	7904 Lovely Lucerne (with violin obligato) ...	35
258 Daughter of Love — Waltz	35	332 Lovers Dream—Waltz	Grimm 25
199 Dedication March	25	403 Old Folks At Home, (Swanee River)— Song	15
159 Delightful Waltz	35	4096 Mayflower—Waltz	15
764 Dream of Heaven — Waltz	35	29 Pride Of My Heart—Waltz.....	25
4092 Dudes March	25	28 Pride Of The Ball—Waltz.....	Vernon 25
4147 Edelweiss — March	25	1087 Silver Threads Among The Gold — Waltz	30
4140 Emma Polka	15	684 Star Spangled Banner—National Song....	15
253 Faust Waltz	25	173 Supper March	15
9088 Fire Drill March	25	288 Sweeter Than All The Roses—Waltz (Bass Solo)	25
772 Forget Me Not — Waltz	25	1739 Till We Meet Again — Waltz	30
4145 German Home Sweet Home — Waltz	25	1002 Good Old Timer No. 2 — Twostep	30
3751 Glorious Illinois — March	25	You're An Indian; San Antonio; Row, Row, Row.	
4016 Jolly Coppersmith — March	25	1003 Good Old Timer No. 3 — Waltz	30
156 Jolly Pioneers — March and Twostep	25	Take Your Girl To The Ball Game; Won't You Come Over To My House; Is It Warm Enough For You.	
4199 Klein Peter March	25	1001 Good Old Timer No. 1 — Waltz	30
4004 Landjäger March	25	Little Annie Rooney; Comrades; My Bonnie Lies Over The Ocean.	
9042 La Sirena Waltz	35	1005 Good Old Timer No. 5 — Waltz	30
214 Last Dream Waltz	25	My Wild Irish Rose; Mother Machree.	
4048 Life Is A Dream — Waltz	35	704 Home Sweet Home — Medley Waltz	25
38 Linwood Waltz	25	We Won't Go Home Until Morning; Auld Lang Syne; Goodnight Ladies.	
4115 Little Henry Polka	15		
923 Lucia Sextette — Waltz	25		
4207 Mariechen	25		
839 Merry Widow — Waltz	25		
369 Military Festival — March	25		
8045 Moonlight And Roses — Foxtrot	30		
1855 My Isle Of Golden Dreams — Waltz	25		
1005 My Wild Irish Rose — Medley Waltz	30		
604 Officers of the Day — March and Twostep	25		
9029 On The Square March	25		
482 Our Director — March and Twostep	25		
59 Over The Waves — Waltz	35		
778 Pastime Waltz	25		
9019 Playmates — March	25		
5100 Pražský sirotek, i Mám tě rád—Valčík....	25		
813 Pretzel Pete — Twostep	25		
5037 Repasz Band — March and Twostep	25		
4120 Rosenkranz Waltz	25		
6515 Russian Army (White Eagle) March	25		
325 School Days — Waltz	25		
9031 Sharpshooters March	25		
940 Shine On Harvest Moon — Foxtrot	30		
1721 Smiles — Foxtrot	30		
1004 Sweet Adeline — Medley Waltz	30		
4024 Vienna Forever (Wien bleibt Wien) March	25		
4141 Violets Polka	15		
3790 Waconia Polka	25		
955 Waltz Queen — Waltzes	25		
434 Wild Flowers — Waltz	35		
1870 The World Is Waiting For The Sunrise — Twostep	30		

MANY FINE PIECES

are contained in the Fifth Improved Edition of Henry Silberhorn's Instruction Book 2. In addition to their instructive value as easy pieces, all of the numbers have fine original melodies and are well suited for dance use. Many orchestras use the pieces in this collection as part of their Old-Time Dance Music.

There are 10 two page numbers and 23 one page numbers making a total value in Concertina music of about \$6.00 all for the economical price of \$1.25

Contents of Book 2

Waltzes: Gretchen, When The Robins Nest Again, Sweet Violet, Swinging, Maytime, When The Leaves Begin To Turn, Simplex, Jolly Party, Roller Skaters, Sunday Morning, Lovers, Crazy Man's from the opera "Freischütz".

Polkas: Happy Go Lucky, Twostep, Susie, Practice, Russian, Sailors.

Marses and Twosteps: Packeny, Travelers, Cecilia, Our National Guards.

Miscellaneous: Pusytail Galop, Pittsburgh Schottische, Expert Schottische, Louise Mazurka, Chimes Threestep, Encore Foxtrot, Maryland My Maryland, Hail Columbia, Red White and Blue, Star Spangled Banner.

EASY PIECES FOR THE CONCERTINA

GRADE A

First and Easiest Pieces for Beginners

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4502	Kinder Polka	15
4503	I Am Easy — Waltz	15
4504	Beginners Waltz	15
4505	Happy Time (Nigger) Waltz	15
4506	Beginners Twostep	15
4507	Two Easy Waltzes	25
4508	Haysced Waltz	15
4509	Hamburger Waltz	25
4510	Amor Waltz	25
4511	Little Party Waltz	25
4512	Three Easy Polkas	25
4513	Jolly Me Along (Sweet Violets) Waltz	15
4514	Sweethearts Waltz	15
4515	Home Sweet Home — Waltz	15
4516	My Own Waltz	15
4517	Let Her Go Gallagher — Polka	15
4518	Lauterbach Waltz	15
4519	Little Fisherman's Waltz	15
4520	Lindenau Polka	15
4521	Wedding Waltz	25
4522	Ferdinand Waltz	15
4523	Katarina Polka	15
4524	Little Fairy Waltz	25
4525	Du, Du, im Herzen (in 4 keys) Waltz	25
4526	Pond Lily — Waltz	25
4527	Martha (or March) Polka	15
4528	Garden Polka	15
4529	Halli, Hallo — Waltz	15
4530	Yankee Waltz	25
4531	Rose Waltz	25
4532	Kiss Waltz (Il Bacio)	15
4533	Bell (Glocken) Waltz	25
4534	Martha Waltz	25
4535	Lulu Waltz	15
4536	The Amateur — March and Twostep	15
4537	Spring Waltz	15
4538	How Dry We Are — Twostep	15
4539	Black Hawk Waltzes	25
4540	Papa's Waltz	15
4541	Morning Glory Waltz	15
4542	Peek-A-Boo Waltz	15
4543	Viola Polka	25
4544	Gablentz Club Waltz	25
4545	Loyola Waltz	15
4126	Ah Du Lieber Augustin—German Waltz	15
683	America (My Country 'Tis Of Thee)	15
3770	Carnation Waltz	25
9045	Chop Sticks Waltz	15
3777	Elsie Waltz	15
238	Evening Bells — Waltz	25
900	Fifteen Childrens Songs and Games (with words)	65
3763	Hayflower Waltz	25
9026	House Key — Waltz	25
3762	Isabella Waltz	15
4062	King Leopold — March	25
417	Old Time Schottische	15
5043	Paulina Waltz	25
3773	Roman March	15
25	South Side Galop	15
180	Sweet Bunch of Daisies — Waltz	15
2001	Twenty-One Easy Exercises in Waltz time	35
9070	Winter Polka	15

GRADE B

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451	After The Ball — Waltz	25
1255	Aloha Oe (Farewell To Thee)—Hawaiian Waltz	25
4148	Always Happy Polka	15
311	Athletic March	25
4213	Bird Nest — New Polka	15
4034	Carnival of Venice — Waltz	15
395	Circus or Dickenländer Galop	15
1980	Cuckoo Waltz	25
1075	Down By The Old Mill Stream — Waltz	25
4210	Drink, Brother Drink — Waltz	30
1969	Drowsy Waters (Wailana) — Waltz	25
72	Emilien Waltz	15
14	First Time—Waltz	McCosh 25
4075	Greeting On Kiel — March	25
3757	Harmonica Polka	15
74	Harmony Schottische	15
3782	Hick Waltz	25
1917	Hilo — Hawaiian Onestep	25
33	Hoochie Koochie Polka	30
71	How Sweet—Waltz	15
973	If I Only Had A Home Sweet Home — Waltz	25
5068	Innocence—Waltz (Bohemian)	25
246	In The Good Old Summertime — Waltz	30
1069	Jolly Brothers Polka	25
1449	Joys of Spring — Waltz	25
1063	Let Me Call You Sweetheart — Waltz	25
6000	Lida Polka	15
4172	Little Postillon — Polka	15
4044	Maikäfer Polka	25
608	Mandola Waltz (Bass solo)	25
286	Marching Through Georgia	15
4212	Miner's (Bergman) Waltz	25
210	Nightingale's Song—Waltz	Zeller 15
565	Old Black Joe, Intro.: My Old Kentucky Home — Waltz	25
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189	Out of Sight — Schottische	15
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2003	Seven Easy Twosteps in 6/8 time (14 pages)	75
1985	Sidewalks of New York — Medley Waltz	30
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797	Sousa Swing — Twostep	25
4114	So wie Du — Waltz	15
524	St. Paul Waltz	25
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1119	Sweet Remembrance — Waltz	35
44	Sweet Seventeen—Waltz	15
3783	Tempo Polka	15
2002	Twenty-Five Easy Exercises in 6/8 time	35
282	Vander Buren — Waltz	25
287	We Stand By The Flag — March	15
1241	When Irish Eyes Are Smiling — Waltz	30
1029	Where The River Shannon Flows — Waltz	25
4073	Wie der Wind Galop	25
3753	The Winners — March	25
5022	Zvojny domú, Valčík	25



Henry Silberhorn
"The Concertina Specialist"

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INSTRUCTOR
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(76, 102 OR MORE KEYS)

Sixth Improved Edition

Book I.

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To Learn to Play the Concertina without
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HENRY SILBERHORN
CHICAGO

Preface

During the course of my career as a Concertina player and Teacher, extending over a period of twenty years, I have gained a thorough knowledge of the habits of beginners; supported by the many years of practical experience, I have undertaken to write an instruction book to aid a person in the first stages of learning, in a form, easy to understand, even without previous knowledge of music, making it a continuous pleasure to the beginner, instead of a hardship.

I am well aware that many beginners become discouraged at the out set, from want of proper understanding of the fundamental rules of music; therefore great care has been taken, to bring all important points to his attention, with proper explanations, simplicity of language, clearness of illustration in graduated progressive order.

A number of especially selected, easy and good music pieces, added to the Instruction part, will be of pleasant and encouraging interest to all, who may study the concertina.

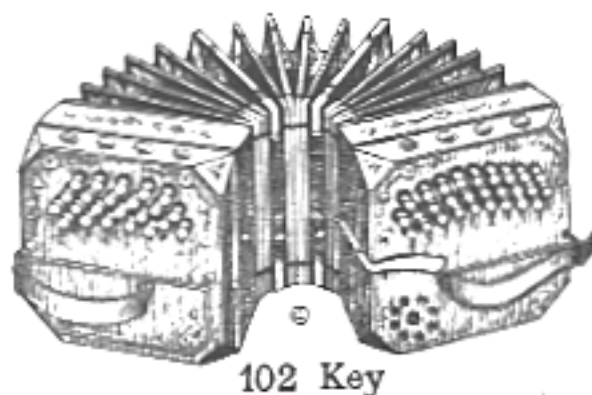
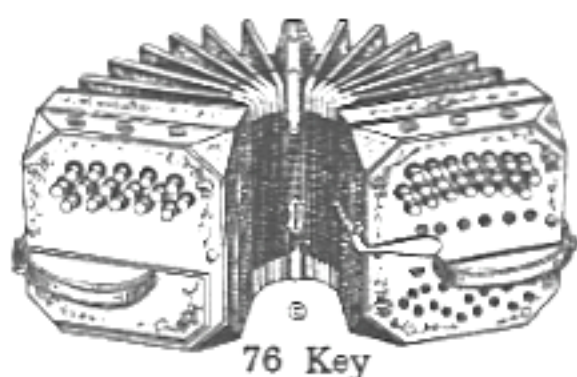
HENRY SILBERHORN.

NOTE :- "To learn to play the Concertina without previous knowledge of music," mentioned on the title page, means exactly what it says; this book is expressly made up to benefit and teach beginners, who have no chance to learn under a teacher; it is however to be considered a great advantage to have the help of some one, well posted in music, especially a good Violin player.

To regular Concertina teachers, this book is the greatest help, on account of the systematic and progressive studies it contains.

NOTE No. 2:- July 1927. This Sixth edition has been greatly improved and a number of pages added to meet the requirements of present day music, made "UP TO DATE" and will serve its purpose better than ever. The first edition of this method of instruction was issued in the year of 1910 and has since been the means by which thousands of men and women have learned to play and improved the playing of the Concertina.

The Concertina.



The Concertina is made in two principal sizes.

The smaller one is made with 38 Buttons or 76 Keys.

The larger one is made with 51 Buttons or 102 Keys.

This Instruction Book is made up, so that the beginner can use either a 76 key or a 102 key in learning to play; It is divided into *two separate* volumes of 56 pages. The *first three* parts of book 1; contain information and exercises absolutely necessary for a beginner, no matter what size instrument he uses. Special exercises for the 102 key will be found in last part. Book 2; contains a number of progressive studies and a grand collection of easy, pleasing amusement and dance pieces.

The Concertina in its arrangements of the various keys, is comparatively easy to play on, especially persons not musically trained, can in a short time by diligent practice become fairly good players. Furthermore, the beautiful sound of the Instrument, its great Compass, Chromatic Steps, Combination of Chords and Sub-Basses, bringing out the greatharmonious qualities of an Organ all combine to *establish the Concertina as the Ideal Home Instrument.*

To buy a Concertina is a good investment for any young man, to study and play it, is the best employment of his spare time.

Elementary Studies of Music.




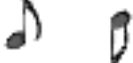

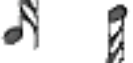
A graduated and complete list of all Rules and Regulations are given here, of all such, as a Concertina-player will come in contact with, leaving out all unnecessary matter. If any one should desire to go deeper into the study of music, he should take a regular course of Instruction at some Music School.

A MUSICAL SOUND IS CALLED A TONE.

Tones may be { long or short — property of Length. (or time)
 high or low — property of Pitch.
 soft or loud — property of Power.

The beginner is principally interested in the property of length, of keeping correct time. The property of Power is intended to beautify a piece of music, by its various degrees of loud or soft effects; there is time enough to study this, after we know how to play and divide the notes properly.

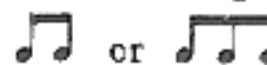


The different lengths of musical sounds are represented by characters, called Notes. There are six distinct kinds of notes in common use:

1. Whole Notes..... 
2. Half Notes..... 
3. Quarter Notes..... 
4. Eighth Notes..... 
5. Sixteenth Notes..... 
6. Thirty-second Notes..... 

It does not effect the Value of a note, whether the stem is turned up or turned down.



When more than one *eighth* is written, we join the stems together with a band, thus:

 or  same with *sixteenth*  and *thirty-second*.

These notes bear the same relation to each other, as the corresponding parts of an inch measure, thus:

two halves of an inch = one whole inch.
 four quarters " " " = one whole inch.
 two quarters " " " = one half inch.
 two eighths " " " = one quarter inch.

two halves of a note = one whole note.
 four quarters " " " = one whole note.
 two quarters " " " = one half note.
 two eighths " " " = one quarter note.

etc. I will make this comparison, so you will understand better.

The length of an inch can be seen on a foot rule, but the length of a note is for the ear to determine. A whole note is like a whole apple. Either a small or a big apple is a whole apple. When counting the time of a whole note *slowly*, it is naturally bigger or longer than when counted fast. The ordinary or usual counting of time, is one second to each count: one, two, three, four make a whole note, played in four seconds.

The Whole Note → represents the longest sound, and is equal to

	Count 1 2 3 4			Whole Rest.
2 Half Notes,	1 2 3 4			Half Rest.
or 4 Quarter Notes,	1 2 3 4			Quarter Rest.
or 8 Eighth Notes,	1 & 2 & 3 & 4 &			8th Rest.
or 16 Sixteenth Notes,	1 & 2 & 3 & 4 &			16th Rest.
or 32 Thirty-second Notes.	1 & 2 & 3 & 4 &			32d Rest.

A rest or pause is a mark to show that the music must stop for a certain length of time. Rests give relief to the singer and performer; they help to produce musical effects. There are six kinds of rests, corresponding in value to the notes as shown above. Never skip a rest: that is, do not fail to give the rest its full value, whatever its length may be; no less, no more.

It will be seen on the above illustration, that the notes and rests are divided into $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, $\frac{2}{16}$ and we count: one two, one two etc., there are also notes, counting one, two, three etc. viz: $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$; such notes or rests are marked with a *dot* on the right hand side of them.

The Dot increases the value of a note or rest one half; it adds one half to whatever a given note or rest may be worth.

DOTTED NOTES AND RESTS AND THEIR CORRESPONDING VALUE.

	Whole note	Half note	Quarter note	Eighth note	Whole rest	Half rest	Quarter rest	Eighth rest
Count	1 2 3 4 5 6	1 2 3			1 2 3 4 5 6	1 2 3		
	same as	same as	same as	same as	same as	same as	same as	same as
Count	1 2 3 4 5 6	1 2 3			1 2 3 4 5 6	1 2 3		

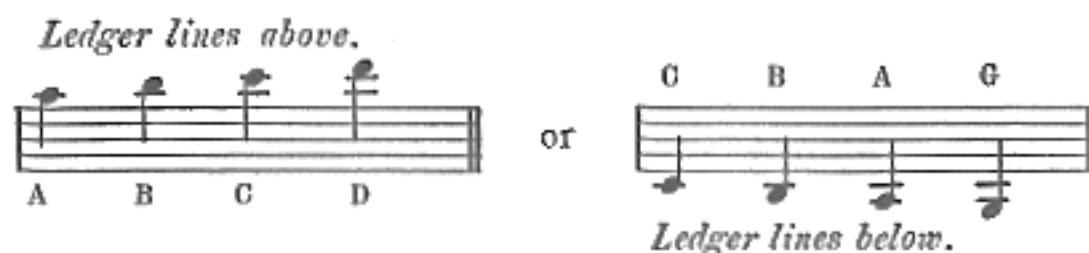
The Staff.

The five lines upon which all music is written is called a Staff. The lower line is known as the first, the upper one the fifth line.

Notes written between the lines are being situated in the Spaces.




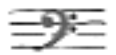
Notes that are higher or lower than shown above, are placed on, above or under special short lines, called Ledger lines, *viz*:



The staff is divided into measures or equal portions of duration by perpendicular lines called *Bars*. A double bar marks the end of a strain of music. Dots at the double bar indicate *Repeat*.



Every staff commences with a character called Clef.

There are the Treble Clef for the melody or right hand  and the Bass Clef for the Bass, Baritone or left hand .

For the Concertina we use only the treble clef for the melody.

Time and Accent.

When a group of young men first learn to march in one body, by regular steps, the commanding leader marks each step by calling out: *left, right, left, right, etc.* The first step is left foot and is a heavy step; the second is right foot, a very light step. Take the word: "Music," the first syllable is long and heavy spoken, the second short and light; this we call *accent*.

In counting time, while playing a melody, we likewise put an accent (or heavy beat) on the *first* of every group of *two* notes and on the *first* of every group of *three* notes, otherwise the piece of music would be a monotonous evenness of sound and would lose its charm entirely.

The Movement of all music is expressed by figures at the beginning of the melody, indicating the *Time*.

There are two principal kinds of Time, *viz*: *Common time*, (counting: one, two, one, two, etc. in each measure) and *Triple time*, counting: one, two, three, one, two, three, etc.

Three Species of Common Time.

Whole Note or Common Time.

Value of each measure, one whole note.

1
 Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Two Four Time.

Value of each measure, two quarter notes.

2
 Count 1 2 1 2 1 2 1 2 1 2

Six Eight Time.

Value of each measure, six eighth notes.

3
 Count 1 2 1 2 1 2 1 2 1 2
 or fast 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Three Species of Triple Time.

Three Four Time.

Value of each measure, three quarter notes.

1
 Count 1 2 3 1 2 3 1 2 & 3 1 & 2 & 3 1 2 3

Three Eight Time.

Value of each measure, three eighth notes.

2
 Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Nine Eight Time.

Value of each measure, nine eighth notes.

3
 Count 1 2 3 1 2 3 1 2 3 1 2 3

NOTE: I advise that you point with finger to each note in above six lines, sing "la" and count the time, until you are able to give each note its proper length.

Three notes with a figure $\hat{3}$ over or under them, form what is called a triplet; such notes must be played in the time of two. A figure $\hat{6}$ signifies that six are to be played in the time of four.

EXAMPLE.

In musical performances, where a number of persons have to sing or play together, it is usual to have the time-accents indicated by a leader, called a Conductor, whose special duty it is to mark the strong accents and weak beats with a baton or stick; this is called *beating time*, or *Conducting*.



figure 2.

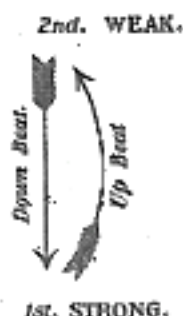


figure 3.



Duple measure (two beats in a bar) should be conducted as in figure 2.

Triple measure (three beats in a bar) first down (strong) second and third up (weak) as in figure 3.

THE SHARP, THE FLAT AND THE NATURAL.

A sharp \sharp before a note raises it a half tone.

A flat b " " " lowers " " " "

A natural \natural " " " is used for the purpose of removing the effect of a previous sharp or flat, and restores the tone to its original pitch.

The Concertina player has nothing to do with sharps and flats, because each note is provided with its proper number.

Expression, Articulation.

The following explanations are of great importance and should be well studied and remembered.

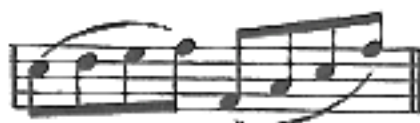
In order to create variety of expression, a number of different ways of articulation are used; the following are in common use:

The Tie.



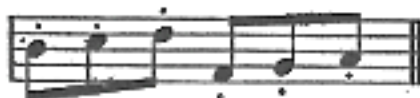
When a curved line is placed over or under two notes on the same line or space, the first note only must be struck and held down the whole length of the two.

The Slur.



A slur is a curved line extending over or under several consecutive notes. Play the notes in a connected flowing manner.

The Dot.



A dot when placed over or under a note, indicates that such notes should be played separately with an easy short touch of the buttons or keys.

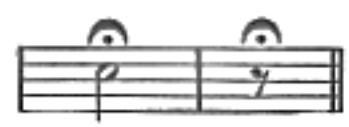
The Forzando fz



The *fz* or forzando is marked by small angle over or under the notes, it is an emphasis on each note so marked (a violation of the accent.)

Play each note equally loud and marked. (See page 52)

The Pause.



The Pause or Hold is a sign indicating, that the note or rest over which it is placed, must be played a trifle longer than its usual length.

Crescendo = gradually increasing the volume of tone.

The Crescendo and Decrescendo.

Decrescendo = " diminishing " " " "



It is a *natural rule* to play gradually louder, when the notes run higher on the staff and play gradually softer when running downward.

The Trill or Shake.



as written as played

A Trill is made by playing the note, over which this sign is placed: (*tr*) with the next note higher in quick alternation; Do not consume any more time, than the value of the first or principal note allows.

Embellishment of music is to add elegance, gracefulness of performance. "*Ad Libitum*" means that you may play a special given part in music, or you may leave it out; at your own will.

The Cadenza is a varied and *ad libitum* embellishment, introduced in music. During its performance the regular time of the Composition is suspended, but again resumed in the measure following it. "*a tempo*" means to resume the original tempo or counting of time.

EXAMPLE:



Grace Notes (♪)

Grace notes are the small notes often seen in music; they have no value when counting time and must be played as rapidly as possible, combining with the note in front of which they stand.

EXAMPLE.

Drum tap trrr um trrr um trrr um bum bum

Count 1 2 3 1 2 3 1 2 3 1 2 3 Count 1 2 1 2 1 2 1 2

Miscellaneous Signs and Characters.

Dal Segno.

D.S.

Go back to sign and repeat.

Da Capo.

Fine. D.C.

Go back to beginning and finish on C

REPEATING DOTS.

Repeat the music between the dotted double bars, then play next part.

1st time 2d time

In repeating the music, omit the measure marked "1st time" and substitute the one marked "2d time."

REPEATING SIGNS.

This sign $\frac{\%}{\%}$ means: play same notes and numbers as in measure before.

Repeat the two measures ahead of sign.

Abbreviations.

In order to save space and time in writing music, notes can be made in shorthand as follows:

As Written.

As Played.

CHARACTERS and SIGNS

used in Music for Tones having the property of

	LENGTH. (TEMPO.)		POWER. (EXPRESSION.)
ADAGIO	<i>exceedingly slow, restful.</i>	p	means PIANO <i>softly.</i>
LARGO	<i>broad, real slow movement.</i>	pp	" PIANISSIMO <i>very soft.</i>
LARGHETTO	<i>slow, dignified.</i>	f	" FORTE <i>loud.</i>
LENTO	<i>ordinarily slow.</i>	ff	" FORTISSIMO <i>very loud.</i>
ANDANTE	<i>easy going tempo.</i>	mf	" MEZZOFORTE <i>medium loud.</i>
ANDANTINO	<i>a little slower than Andante.</i>	DOLCE	<i>sweetly.</i>
MODERATO	<i>moderately.</i>	LEGATO	<i>smooth, tied, jointly.</i>
ALLEGRO	<i>quick, cheerful.</i>	FURIOSO	<i>wild, with extreme vehemence.</i>
ALLEGRETTO	<i>less quick than Allegro.</i>	GRAVE	<i>gravely, with dignity.</i>
VIVACE	<i>quickly with life, spirited.</i>	SCHERZANDO	<i>in a playful, humorous manner.</i>
PRESTO	<i>fast, very quick.</i>	GRAZIOSO	<i>in graceful style.</i>
PRESTISSIMO	<i>most rapid degree of movement.</i>	MAESTOSO	<i>majestic.</i>
RALL. or RALLENTANDO	{	<i>decrease in time and tone.</i>	
RIT. or RITARDANDO		<i>a retarding of time.</i>	
ACCELERANDO	<i>gradually increasing velocity.</i>	> SFORZANDO	<i>play with marked effect.</i>
A TEMPO	{	<i>to return to original time, after a faster or slower movement.</i>	
CODA		<i>a supplement at the end of a composition.</i>	
FINE	<i>means the end of a part or piece.</i>	≪ CRESCENDO	<i>growing louder.</i>
		≳ DECRESCENDO	<i>growing softer.</i>
		BRILLANTE	<i>brilliant</i>
		AMOROSO	<i>affectionate, tender</i>
		STACCATO	{
		<i>means that the notes are to be played distinct, short, detached from one another.</i>	

PART II.

General Rules and Observations on the manner of holding and playing the Concertina.

The Instrument is played with both hands while in sitting position, the wood frame on each side of bellows resting on the knees, not too close to body, leaving bellows in free action. The air-valve indicates the right hand side of Instrument. Pass four fingers of each hand through the straps on each side, leaving thumbs outside or over the straps; the thumb of the right hand regulates the air-valve. The Straps should be just loose enough to leave or allow full play for the fingers to reach all keys. The fingers must be held in center of keyboard and should just touch keys or buttons lightly. Play with fingers crooked, not straight (*see page 14*). The keys should be touched with the finger-tips near the nail; always keep finger nails cut short. Do not try to draw or press bellows, without sounding one or more keys or the Valve being opened, otherwise bellows will not remain airtight. The hands must be kept resting on the sides of the instrument under the straps. The wrists must absolutely *not* be moved while playing. The fingers should spread out and come together according to the run of a melody or tune, without moving the wrist. This rule is for both hands.

The Elbows of both arms must be close to body as much as possible and should never stick out straight; in this manner only is a natural and graceful position assured. Sit comfortably, do not make any unnecessary motions or movements, allow bellows to let out or take in just enough air to play the time or melody; overbearing pressure or harsh playing will weaken the reeds and injure the Bellows.

The next step for the beginner is to study the keyboards of right and left hands and to memorize the location of the various numbers or buttons, so that you will be able to play a piece of music, without continually looking from one hand to the other. In order to avoid this as much as possible, I have included with this book a Chart or Fac-simile of the keyboards, showing the exact location of Buttons and their numbers for both hands. This can be set up in front of you or above the music-piece, so you may be able to easily find the keys wanted.

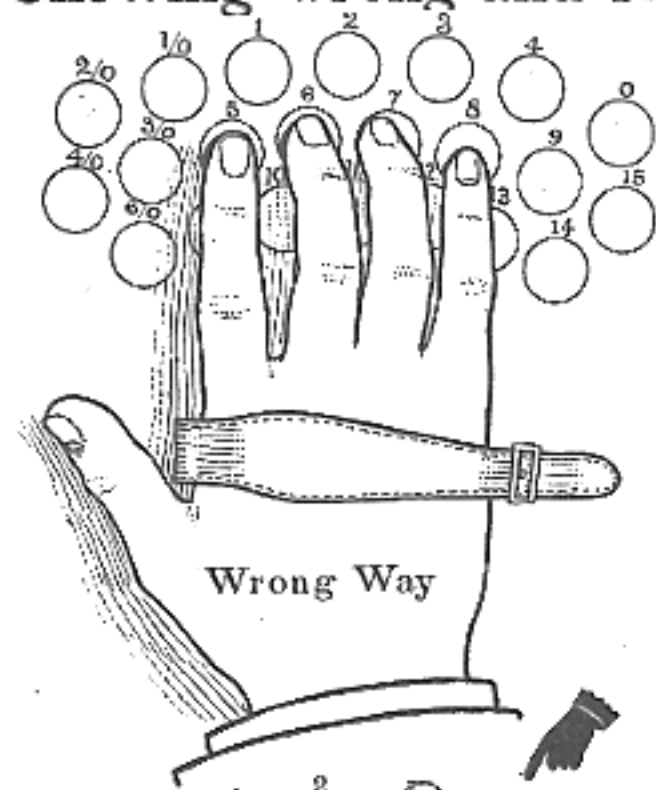
Practice regularly every day from one to four hours. Play more finger exercises than tunes. Do not shirk exercises, they are more important than the music pieces. Never pass over a mistake, but commence over again, until you can play correctly. Practice slowly at first and when able to, go gradually faster to the desired degree. Some parts of an exercise or tune will require more practice than others; select those parts which seem harder and practice same separate. A music piece or tune should be studied and practiced, until you can play it perfect. Nobody inquires how long you have been playing a tune to get it right, the only point is whether you are playing same good or bad.

Every button produces two different sounds or keys, one by drawing and the other by pressing; these are marked with a character called a Note; over this note is placed the number of the button. When the instrument is pressed together this Sign \wedge is used on top of the button number; when Concertina is drawn out, *no* sign used and numbers are left blank.

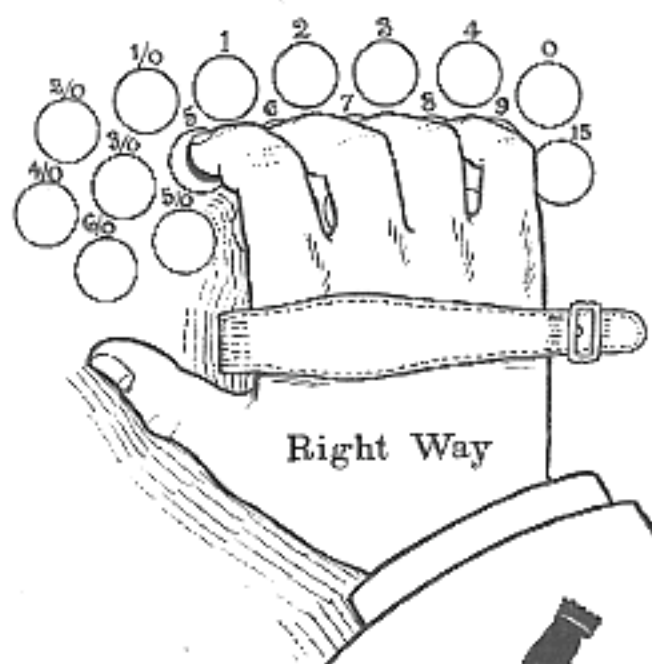
EXAMPLE:

The example shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff is divided into two measures. The first measure is labeled 'Press Bellows.' and contains four notes: 5, 6, 7, and 8. Above each note is a small upward-pointing triangle (^) and the word 'Press' is written above the first note. The second measure is labeled 'Draw or Pull Bellows.' and contains four notes: 5, 6, 7, and 8. Above each note is a small upward-pointing triangle (^) and the word 'Draw' is written above the first note.

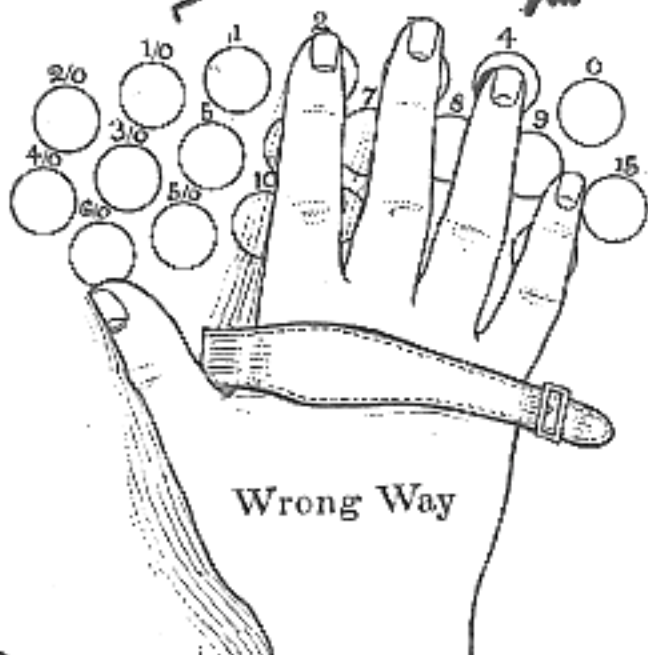
Showing Wrong and Right Positions of Fingers



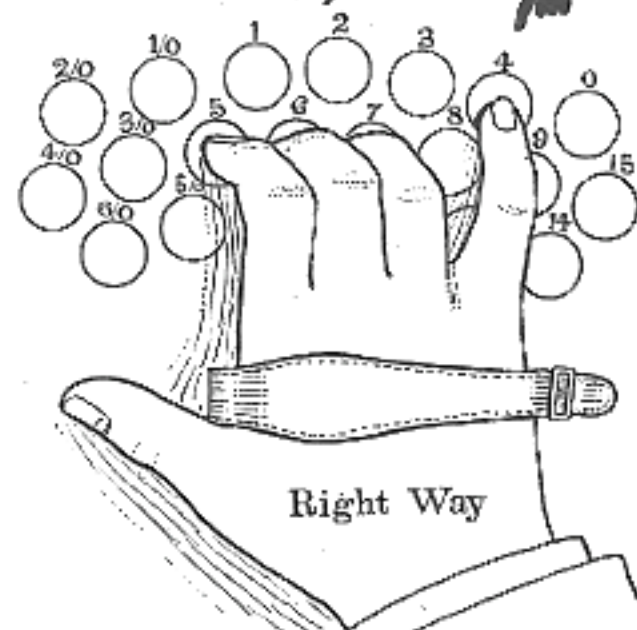
Wrong Way



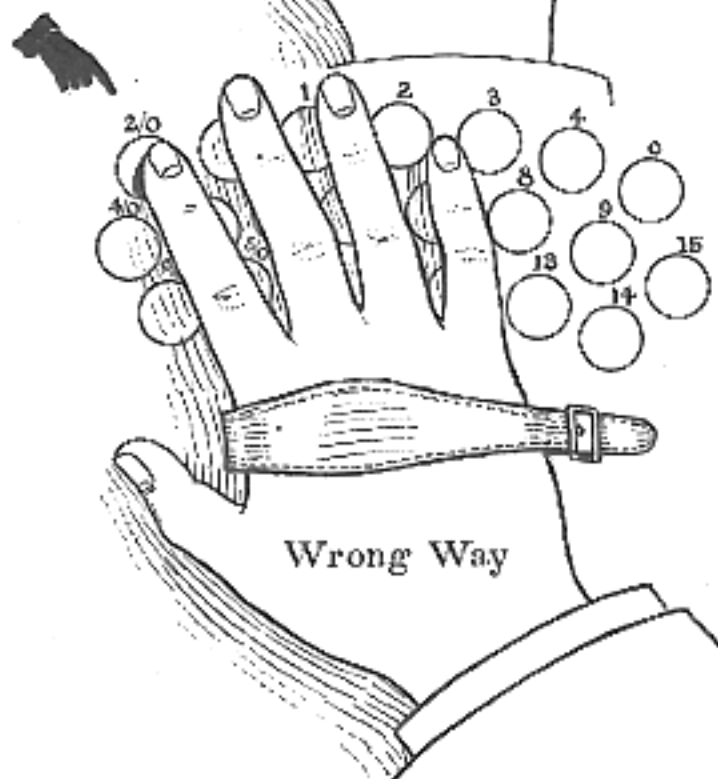
Right Way



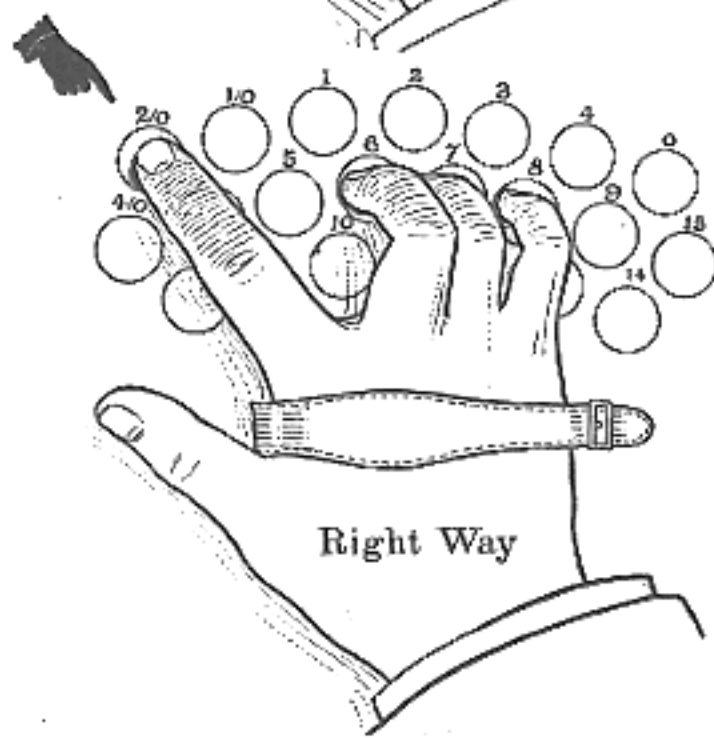
Wrong Way



Right Way



Wrong Way



Right Way

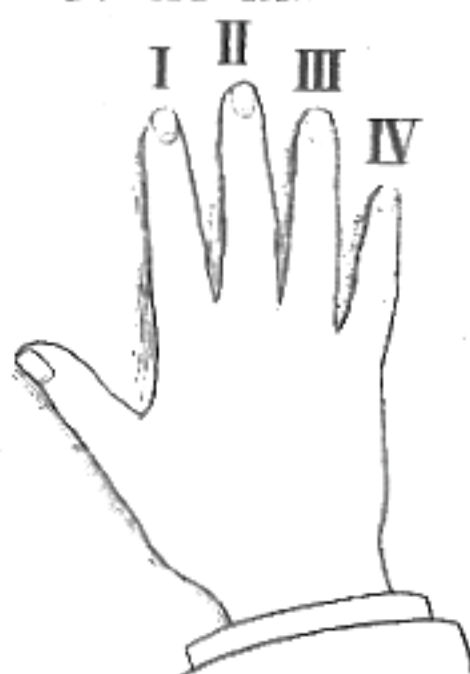
Observe the correct position of fingers in these illustrations and always keep them in mind while practising the exercises; Keep the wrist immovable, the four fingers in close touch with each other, always resting lightly on the keys 5-6-7-8; let them spread apart and come together as may be necessary; Do not allow the fingers to stick up in the air, away from the keyboard* These rules are alike for both hands.*

All exercises to follow here, will be marked with the proper use of the fingers in this manner: I, for Fore finger; II, for Middle finger; III, for Third finger; IV, for Little finger of both hands.

LEFT HAND.



RIGHT HAND.



PRINCIPAL OR CENTER POSITION OF HANDS.

Example A.

	Left Hand.					Right Hand.			
Fingers:	IV	III	II	I		I	II	III	IV
Buttons or	1	2	3	4		1	2	3	4
Keys:	5	6	7	8		5	6	7	8
	10	11	12	13		10	11	12	13

RIGHT HAND.

Example B.

In order to make the numbers of Buttons appear clearer and plainer to read, a dash - is used as a repeating mark.

Example C.

Exercises for the Right Hand.

Count the time *loud*. Notice the dotted lines of the first measure.

HOLD EACH NOTE UNTIL YOU HAVE COUNTED TO *FOUR*.

Whole Notes.

Button. 5
#Fing. I

Count 1 2 3 4 etc.

LENGTH OF EACH NOTE: *Two Beats*.

Half Notes.

Count 1 2 3 4 etc.

LENGTH OF EACH NOTE: *One Beat Only*.

Quarter Notes.

Count 1 2 3 4 etc. Take notice of changing of fingers.

LENGTH OF EACH DOTTED HALF NOTE: *Three Beats*.

Dotted Half Notes.

Count 1 2 3 4

TWO EIGHTH NOTES GO ON ONE BEAT.

Eighth Notes.

Count 1 & 2 & 3 4

Count: *One and Two and Three, Four.*

Count 1 & 2 & 3 4

The more notes there are in a measure, the faster they must be played.
It must not take more than four seconds to play each measure.

Count 1 & 2 3 4 1 2 & 3 4 1 2 3 & 4 1 2 3 4 &

Observe the location of the 2 eighth notes in 1st, 2^d, 3^d and 4th measure.
Also " " " " 4 " " " 5th, 6th and 7th "

1 & 2 & 3 4 1 2 3 & 4 & 1 2 & 3 & 4 1 2 3 4

Exercises for the Left Hand.

The Student will have observed by this time, that the right hand plays the melody, consisting of a mix of all kinds of Note Values, while the left hand is to furnish *Sub-Bass* and *Accompaniment* which is the fundament on which the melody rests on. Therefore the left hand is of more importance than the right. The beginner must bear this well in mind and should practice the following exercises, until the left hand feels at home and fully acquainted with the Keyboard.

LEFT HAND.

4/4 Time.

Count loud: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Repeat 15 times

Two or Three numbers written above each other, must be played in one single touch and counted only as one, because they do not take any more time to play, than one does.

COUNT THREE BEATS IN EACH MEASURE.

LEFT HAND.

3/4 Time.

Count loud: 1 2 3 1 2 3 1 2 3 etc.

Repeat 15 times

Observe changes in Chords.

Exercises for Both Hands.

Hold each note until *four* counts or beats of left hand are passed.

1

Key	$\hat{5}$	$\hat{6}$	6	4	7	9	$\hat{7}$	$\hat{8}$
Finger	I	II	II	IV	III	IV	III	IV
Measure 1	5 7 8 8 9		5 6 8 8 4		5 7 8 8 4	6	5 7 8 8 9	
Count	1 2 3 4	1 2 3 4	1 2 3 4	etc.				10 times

Hold each note until *three* counts of left hand are passed.

2

Fingering same as No 1.

Measure 1	5 7 8 8 9		5 6 8 8 4		5 7 8 8 4	6	5 7 8 8 9	
Count	1 2 3							10 times

Count to each note only *two* beats on left hand.

3

Measure 1	5 7 8 8 9		5 6 8 8 4		5 7 8 8 4	6	5 7 8 8 9	
Count	1 2							10 times

The following exercise is played and counted same as No 3; the left hand is divided into *four eights* to each measure.

4

Measure 1	5 7 8 8 9		5 6 8 8 4		5 7 8 8 4	6	5 7 8 8 9	
Count	1 & 2 &	1 & 2 &	etc.					20 times

Important: The playing or expression of all Sub-Bass and Accompaniment of the left hand, should be made with a short touch of the fingers. Do not hang on to a Sub-Bass any more than to a Chord, but touch one as the other in an *equal* succession, like the tick of a clock or the steps of a marching soldier.

5 5 6 7 - - 6 7 - - 6 6 - - 5/8 5 - 6 7 - - 8 9 8 7 6 5 6 5

I II III II III II I I II III IV IV III II I I II I

Count loud: 1 2 3 4 1 2 3 4 etc.

6 6 6 7 4 7 - 5/8 7 9 9 13 13 15 - 9 8 9 8

II III IV III I III IV III II III II

Count: 1 2 3 4 1 2 3 4 etc.

6 6 6 7 4 7 - 5/8 7 9 9 13 13 15 - 9 8 9 8

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Observe the $\frac{1}{4}$ rests, but count 1, 2, 3, 4 just the same; see page 5.

7 6 - 7 6 - 5 2 6 3 7 - - 7 6 - 7 6 - 5 6 7 7 6

III II I III II IV III II III II I II III II

6 - - - 6 5/8 7 6 6 3 7 7 6 6 7 6 6 5 6 7 7 5

II II I III II - - - II IV III II III II I II III I

Remember to keep fingers together — in close touch with buttons. (see page 14)

\wedge 8 9 8 \wedge 7 \wedge 6 7 7 7 6 7 \wedge 6 5 6 7 8 12 8 $\frac{5}{\%}$ \wedge 7 6 7 \wedge 4 7 $\frac{5}{\%}$ 6 \wedge 5 6 5
 III IV III II I II III II III II I II III IV III IV I III II III IV III I II I II I

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

\wedge 8 9 8 $\frac{5}{\%}$ 7 6 7 7 4 7 6 7 \wedge 6 5 2 6 7 8 12 9 8 $\frac{5}{\%}$ 7 \wedge 6 7 4 7 $\frac{5}{\%}$ 6 5 8 5
 III IV III III I III II III III IV III II III II I III II III IV III IV III I III IV III I II I IV I

Count: 1 2 3 4 1 2 3 4 1 2 3 4

The Tie, (see page 8) connects two notes of the same sound; hold the tone into the next measure, according to its length value.

\wedge 7 \wedge 8 9 9 8 4 7 $\frac{5}{\%}$ 6 \wedge 5
 II III IV III IV III I II I

Count: 1 2 3 4 1 2 3 4 etc.

\wedge 5 $\frac{3}{\%}$ \wedge 5 6 7 \wedge 4 7 $\frac{5}{\%}$ 6 \wedge 5 \wedge
 II I II III III IV III I II I

Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2

\wedge 6 \wedge 3 6 7 \wedge 5 6 4 7 $\frac{5}{\%}$ 6 4 5 \wedge
 II III I III I II IV III I II IV I

Count: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Polka

II III II III II I II III I II III II I II I II

7 7 3 6 2 5 1 1 7 6 2 5 1 5 5 6

8

7 5 8 9 1 8 9 5 8 4 7 5 8 9

1 & 2 & etc.

III II III III III II III II III III II III II I

7 7 7 8 7 8 12 8 7 7 6 7 6 6 5

5 7 8 9 1 8 9 5 8 9 5 8 5 8 4 5 7 8 9

Polka

II I II III II III I III II I III I III II III IV III IV II III II

6 6 2 6 7 5 7 6 5 5 7 7 6 7 9 8 4 6 3 6

9

5 8 9 5 5 10 5 8 4 5 8 4 5 10 5 8 9

1 2 & 3 4 &

III I III I III IV IV II III II III IV II IV III I III IV II IV III I II I

7 6 7 7 8 9 12 8 11 8 15 12 9 8 7 8 6 4 7 6 5

7 5 8 9 5 10 1 8 9 5 8 4 5 8 9 5 8 4 5 8 9

One Step

II III I III I III IV III II II I II III IV IV I III II

6 3 6 7 5 8 9 8 7 6 7 12 9 0 7 6

10

5 8 10 5 10 10 8 5 10 5 8 10 5 10 5 8 10 5

1 & 2 & etc.

IV III II III II I II III IV III IV II I III I II I

8 7 6 3 6 5 6 7 9 8 4 6 7 5 6 5 8 6

5 7 8 10 5 10 1 8 9 1 8 5 8 10 5 10 5 8 9 7 7 5

NOTE: To students that may need more simple exercises I recommend:

No. 2001. Twenty-One Exercises in Waltz Time. .35¢

$\hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{3} \hat{6} \hat{2} \hat{5} \hat{6} \hat{3} \hat{6} \hat{6} \hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{3} \hat{6} \hat{2} \hat{5} \hat{6} \frac{5}{\%} \hat{6} \hat{6} \hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{3} \hat{6} \hat{2} \hat{5}$

mf
 7 - - -
 8 7 - - 7 -
 9 - - -

$\hat{6} \hat{3} \hat{6} \hat{6} \hat{7} \hat{4} \hat{8} \hat{9} \hat{8} \hat{7} \hat{6} \hat{6} \frac{5}{\%} \hat{6} \hat{6} \hat{6} \hat{7} \hat{6} \hat{7} \hat{6} \hat{7} \hat{6} \hat{7} \hat{8} \hat{11} \hat{8} \hat{7} \hat{8} \hat{7}$

7 - - -
 8 7 - - 7 -
 9 - - -

$\hat{8} \hat{7} \hat{8} \hat{9} \hat{8} \hat{12} \hat{9} \hat{12} \hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{6} \hat{4} \hat{8} \hat{9} \hat{8} \hat{7} \hat{6} \hat{6} \frac{5}{\%} \hat{6} \hat{6} \hat{6} \hat{6} \hat{6} \hat{5}$

2. - -
 8. - -
 9 - - -

The Girl I Left Behind Me.

$\hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{6} \hat{5} \hat{6} \hat{2} \hat{1} \hat{5} \hat{5} \hat{5} \hat{5} \hat{2} \hat{6} \hat{3} \hat{7} \hat{6} \hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{6} \hat{5}$

7 5 8 - 7 1 8 - 7 5 8 5 - 5 - - 7 5 - - 7

$\hat{6} \hat{2} \hat{1} \hat{2} \hat{5} \hat{6} \frac{4}{\%} \hat{1} \hat{5} \hat{5} \hat{6} \hat{7} \frac{5}{\%} \hat{11} \hat{8} \hat{7} \hat{6} \hat{5}$

1 2 - 7 5 6 - 5 5 7 - 7 5 7 - - 7

$\hat{6} \hat{7} \frac{5}{\%} \hat{11} \hat{8} \hat{8} \hat{11} \frac{5}{\%} \hat{7} \hat{6} \hat{5} \hat{6} \hat{2} \hat{1} \hat{2} \hat{5} \hat{6} \frac{4}{\%} \hat{1} \hat{5} \hat{5}$

7 - -
 5 8 - -
 9 - -

Scales, Chords and Finger Exercises

in various Keys.

Key of A.

Key of A is the Easiest for the Beginner and sufficient Exercises have been given all through part II in this Key.

LEFT HAND CHORDS.

A MAJOR				D MAJOR		E SEVENTH		A	F# MINOR		B MINOR		C# MAJOR		F# MINOR
^ ^ ^ ^								^					^ ^ ^ ^		^
7 -				2 -		7 6		5	2 - -		7 - -		0 - -		2 OR 7
5 8 10 -				1 8 1/0 -		5 8 5 8		7	1/0 9 - -		10 8 - -		8 8 - -		9 8
9 (4/6) -				9 -		4 4		8	14 - -		9 - -		(4/6) 12 - -		14 +

No (4/6) enclosed in brackets and such others are for 102 key Concertina only.

Scales for Left Hand.

IV IV II III IV I IV III II I II I I III III

5 10 (4/6) 1 5 1/0 6 7 3 8 4 9 9 12 12

Double Notes.

7 7 8 8 4 9 6 7

5 10 (4/6) 1 5 1/0

Scales for Right Hand.

Press 5 2 6 3 7 5/0 11 8 11 5/0 7 3 6 2 5

Fingers I II I III II I II III II I II III I II I

Draw 2 6 5/0 7 4 8 9 12 9 8 4 7 5/0 6 2

Fingers III II I III IV III IV III IV III IV III I II III

$\wedge 6_5$ $\wedge 3_2$ $\wedge 7_6$ $\wedge 5/3$ $\wedge 11_7$ $\wedge 8/5$ $\wedge 12_{11}$ $\wedge 9_8$ 15_{12} 9_8 8_7 4_5 7_6 $\wedge 5/3$ $\wedge 7_6$ $\wedge 2/4$ $\wedge 6_5$ II III II III $\wedge 5/3$ $\wedge 6_5$ $\wedge 4_5$ I $\wedge 5_4$ I $\wedge 5_4$

II III II I III IV III IV IV II IV III IV III I III III III I I I IV (II) II

15 times.

$\wedge 8_6$ $\wedge 11_2$ $\wedge 8_6$ $\wedge 9_7$ $\wedge 12_3$ $\wedge 8_6$ $\wedge 7_6$ 14_8 13_4 15_{12} 12_5 9_7 8_7 7_6 5_2 $\wedge 12_3$ $\wedge 15_6$ $\wedge 12_3$ $\wedge 13_{11}$ $\wedge 14_{10}$ $\wedge 9_7$ $\wedge 12_3$ $\wedge 8_6$ $\wedge 9_7$ 15_4 9_7 $\wedge 8_7$ 6_2

IV III IV IV III III II IV III IV III IV III III III IV III IV IV III III IV IV III IV III IV III IV III IV III

15 times.

Little Johnny Polka.

Play with short touch; staccato like, see pages 8 & 11.

$\wedge 7_6$ $\wedge 6_6$ $\wedge 7_6$ 7_6 6_6 $\wedge 5_2$ $\wedge 6_3$ $\wedge 7_6$ $\wedge 7_6$ $\wedge 7_6$ $\wedge 6_6$ $\wedge 7_6$ 7_6 6_6

5 7 8 9 5 7 8 4 5 7 8 9 5 7 8 9 5 7 8 9 5 7 8 4

5 6 4 4 $\wedge 5$ 6 5 7 6 5 7 6 5 7 6 5 7 6 5 7 6 5 7 6

5 7 8 4 5 7 8 4 5 7 8 4 5 7 8 4 5 7 8 4 5 7 8 4

$\wedge 7_6$ $\wedge 6_5$ $\wedge 7_6$ 7_6 6_5 $\wedge 5_6$ $\wedge 6_7$ $\wedge 7_7$ $\wedge 5_7$ 7_8 7_2 2_2 8_8

5 7 8 9 5 7 8 4 5 7 8 9 7 7 7 1 8 9

7_2 2_2 8_8 $\wedge 7_3$ $\wedge 6_2$ $\wedge 7_1$ 8_4 $\wedge 4_4$ $\wedge 7_7$ $\wedge 7_7$ 8_8 8_7 7_7 $\wedge 7_7$ $\wedge 6_6$ $\wedge 5_5$

1 8 9 5 7 8 9 1 8 9 5 7 8 9 1 8 9 5 7 8 9

12_8 $\wedge 4_4$ $\wedge 4_7$ $\wedge 7_7$ 8_8 8_7 7_7 $\wedge 7_7$ $\wedge 6_6$ $\wedge 6_6$ 7_8 8_7 7_7

1 8 9 5 7 8 9 1 8 9 5 7 8 9 1 8 9 7 1 8 9 7

Key of G.

LEFT HAND.

	G MAJOR		C MAJOR		D 7TH		G	E MINOR		A MINOR		B MAJOR		E MINOR	
	Press		Draw												
$\frac{3}{4}$ Time, slow	\wedge	\wedge					\wedge	\wedge	\wedge	\wedge				\wedge	10 times.
	1	-	0	-	1	-	1	10	-	2	-	10	-	6	
	2	-	4	-	2	-	2	2	-	3	-	7	-	2	
	3	-	3	-	3	-	3	3	-	4	-	11	-	3	
	4	-	$\frac{2}{3}$	-	8	-	4	9	-		-	13	-	9	

$\frac{3}{4}$ Time	\wedge	\wedge					\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	10 times.
	2	-	2	-	3	-	2	2	-	4	-	2	-	10	
	1	3	1	3	2	8	1	10	3	0	3	10	7	2	
	4	-	8	-	$\frac{1}{2}$	9	4	9	-	2	-	13	-	3	
														9	

$\frac{2}{4}$ Time, fast	\wedge	\wedge	\wedge	\wedge			\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	10 times.
	2	-	4	-	3	-	2	2	-	2	-	7	-	6	
	1	3	0	3	1	8	1	10	3	2	3	10	11	2	
	4	-	$\frac{2}{3}$	-	9	-	4	9	-	$\frac{1}{2}$	4	13	-	3	
														9	

$\frac{2}{4}$ time	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	10 times.
	2	-	4	-	3	-	2	2	-	2	-	7	-	6	
	1	3	0	3	1	8	1	10	3	$\frac{1}{2}$	3	10	11	2	
	4	-	$\frac{2}{3}$	-	9	-	4	9	-	$\frac{1}{2}$	4	13	-	3	
														9	

$\frac{6}{8}$ Time	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	\wedge	10 times.
	2	-	4	-	3	-	2	2	-	2	-	7	-	2	
	3	7	4	7	8	7	2	3	7	3	7	11	7	3	
	4	-	3	-	9	-	3	9	-	4	-	13	-	9	
														9	

NOTE: Numbers like $(\frac{1}{2})$ - $(\frac{2}{3})$ - $(\frac{3}{4})$ - $(+)$ $(\%)$ are for 102 key only.

See $\frac{6}{8}$ time Exercise on page 18.

Scales for Left Hand.

Fingers III IV IV I III IV I IV III II II I II I III

1 5 10 0 1 5 1/0 2 7 3 3 8 4 9 (3/0)2

Note: No $\frac{3}{0}$ high G for 104 key concertina.

And back.

Double Notes.

2 7 7 3 8 4 9 2

1 5 10 0 1 5 1/0 1

And back.

Note A: All Chords and Scales on left hand should be especially well practiced; keep the wrists stiff in place and let only the fingers do the shifting of positions. (see general rules on page 12-14.)

Note B: Scales form the foundation of good playing; they require patience and should be practiced with care, until able to play fluently. Scales are the best Exercises; play slowly at first, observe closely the fingering; practice, so you may gain control over your fingers.

(A Scale ought to resemble a string of pearls; in which all the pearls are of same size, and each touches the next without adhering to it. —Bach.)

Scales for Right Hand.

Press 1 5 2 2/0 3 7 5/0 4 5/0 7 3 2/0 2 5 1

Fingers II I II I III II I IV I II III I II I II

Draw 1/0 2 6 3 7 4 8 2/0 8 4 7 3 6 2 1/0

Fingers I II I III II IV III I III IV II III I II I

Chords

RIGHT

LEFT

The daily practice of these right hand Chords will give you a steady hand.

Exercises with double Notes.

15 times.

15 times.

15 times.

Observe the correct fingering; it will do you a world of good.

Home Sweet Home.

(*Andantino.

(*See page 11 for the meaning of Andantino.

Kitten Waltz.

II ^ 1 I ^ 5 II ^ 2 II 2 I 6 III 3 II ^ 2 I ^ 0 III ^ 3 II ^ 2 2

p 1 2 3 4 - - - 1 2 3 8 - - - 1 2 3 4 - - - 1 2 3 8 - - - 1 2 3 4 - - -

III 3 II 7 IV 4 III 8 IV ^ 4 II ^ 2 III ^ 3 Same as scale on page 29 8 4 7 3 6 2 1 ^

f 0 4 3 2/3 - - 0 4 3 3/8 - - 1 2 3 4 - - - - - - 1 2 3 8 - - - - - - 1 2 3 4 - - - - - -

Fine:

Play this part twice. ^ 2 6 2 8 2 - - ^ 5/0 7 1 - - ^ 4 7 - - 2 6 2 8 2 - - ^ 5/0 7 1 - - 1 7 1 3 2

1 8 9 - - - 5 8 9 - - - 1 8 9 - - - - - - 5 8 9 - - - - - - 2 8 9 - - -

Go back to beginning and stop at this Sign \odot .

D.C. to Fine.

Mabel Waltz.

^ 2 ^ 2/0 ^ 3 III 3 I 6 II 2 ^ 2 ^ 2/0 ^ 3 ^ 7 II 7 III 8 IV 4 III 8 IV ^ 4 7 3

1 2 3 4 - % 2 3 8 1/2 9 - 1 - - 1 2 3 4 - % 1 2 3 8 - % 0 4 3 2/3 - 1 2 3 4 - 1 2 3 8 -

^ 2 2 4 4/0 II 1 I 1 ^ III 7 IV 5/0 IV ^ 4 III 8 I 10 II 6 IV 4 - 7 3 ^ 2 3 ^

1 2 3 4 - 0 4 3 2/3 - 1 2 3 8 - 1 2 3 4 - 1 2 3 4 *Fine:* 10 2 3 9 - % 10 2 7 13 - % 0 4 3 2/3 - % 1 2 3 4 - %

3 6 2 ^ 3 ^ 2 ^ 1 2 4/0 II 1 III 7 I 1 ^ ^ 7 ^ 5/0 ^ 4 8 10 6

1 3 8 9 - % 1 2 3 4 - % 0 4 3 2/3 - 1 3 8 9 - 1 2 3 4 - % 10 2 3 9 - % 10 2 7 13 - %

4 4 7 3 ^ 2 ^ 3 ^ 6 ^ 5 III 7 III 8 II 7 III 12 II 5 I 4/0 II 5 I 5/0 III 7 7 5/0 3

0 4 3 2/3 - % 1 2 3 4 - % 5 2 8 9 - % 1 2 8 9 - % 5 2 8 9 - % 1 2 8 9 - - -

D.C.

Key of C.

LEFT HAND.

	C MAJOR	F MAJOR	G 7TH	C	A MINOR	D MINOR	E MAJOR	A MINOR	
	<i>Draw</i>	<i>Press</i>							
$\frac{4}{4}$ Time, slow									10 times.
	0 - 4 - 3 -	5 - 7 - 0 -	1 - 2 - 3 - 0 -	0 4 3	2 - 3 - 4 -	7 - 4 - 0 -	6 - 7 - 4 -	2 - 3 - 4 -	

$\frac{3}{4}$ Time									10 times.
	0 4 - 3 3 - ($\frac{2}{3}$ -)	1 2 - 3 3 - 0 -	1 3 - 4 4 - 0 -	0 4 - 3 3 - ($\frac{2}{3}$ -)	2 2 - 3 3 - ($\frac{1}{2}$) 4 -	5 7 - 4 4 - 0 -	5 6 - 7 7 - 4 4 -	2 2 - 3 3 - 4 4 - 7 7 - 9 9 -	

$\frac{3}{4}$ Time, fast									10 times.
	0 4 5 - 3 3 - $\frac{2}{3}$ -	7 - 5 0 5 - 1 4 ($\frac{3}{4}$) -	2 - 1 3 1 - 0 -	0 4 - 3 3 - $\frac{2}{3}$ -	2 - 2 3 - ($\frac{1}{2}$) 4 -	7 - 5 4 5 - 0 ($\frac{1}{2}$) -	6 - 5 7 5 - 4 -	7 - 5 9 - 7 7 - ($\frac{3}{4}$ -)	

$\frac{6}{8}$ Time									10 times.
	0 7 4 - 3 3 - ($\frac{2}{3}$ -)	7 - 5 7 0 - ($\frac{2}{3}$ 3 4) -	2 - 1 7 3 - 0 -	0 7 4 - 3 3 - ($\frac{2}{3}$ -)	2 - 3 7 - 4 -	2 - 8 7 - ($\frac{4}{5}$) -	6 - 7 7 - 4 -	2 - 3 7 - 4 -	

Scales for Left Hand.

Fingers I III IV I III IV IV I

0 1 5 10 3 0

($\frac{2}{3}$)

Double Notes.

0 1 5 10 3 0

($\frac{2}{3}$)

Scales for Right Hand.

(For 102 Key only)



Fing. I II II I II III II III II IV I I III IV 0

76 Conc. start on left side. *And back.*



Fingers I III II IV IV III II IV

Chords.

<i>RIGHT</i>	$\frac{4}{3}$	$\frac{3}{1}$	$\frac{6}{6}$	$\frac{2}{4}$	$\frac{0}{4}$	$\frac{3}{5}$	$\frac{0}{3}$	$\frac{6}{5}$	$\frac{3}{4}$	$\frac{12}{3}$	$\frac{15}{4}$	$\frac{0}{3}$
<i>LEFT</i>	$\frac{3}{0}$	$\frac{2}{1}$	$\frac{7}{10}$	$\frac{3}{0}$	$\frac{4}{5}$	$\frac{7}{5}$	$\frac{2}{1}$	$\frac{3}{0}$	$\frac{5}{2}$	$\frac{6}{5}$	$\frac{8}{1}$	$\frac{3}{0}$

Chords and Scales are the *only* Exercises, that will make you "catch on" to the right style of Concertina playing.

Exercises with double Notes.



15 times.

(For 102)



15 times.

Flory Waltz.

H. SILBERHORN.

IV 4
1 1/2

0 4 -
3 -
(2/3) -

5 7 -
0 -
(14 3/4) -

0 4 -
3 -
(2/3) -

0 - -
- -
- -

1 2 -
3 -
0 -

1 - -
- -
- -

0 4 -
3 -
(2/3) -

0 4 -
3 7 2 -
3 7 2 -

0 4 -
3 -
(2/3) -

5 7 -
0 -
(2/3 3/4) -

SOLO

2/4

0 4 -
3 -
(2/3) -

0 4 -
3 -
(2/3) -

1 2 -
3 0 -
0 -

1 2 -
3 0 -
0 -

0 4 -
3 -
(2/3) -

Fine.

2 3 -
3 4 -
(1/2) 4 -

2 - -
- -
(1/2) -

5 6 -
7 4 -
4 -

5 - -
- -
- -

10 6 -
7 4 -
4 -

4 7 6 3 6 2

6 -
10 7 -
4 -

2 3 -
(1/2) 4 -
- -

- - -
- - -
- - -

1 2 -
3 8 -
8 -

- - -
- - -
- - -

1 2 -
3 4 -
4 -

1 - -
- - -
- - -

1 2 -
3 8 -
8 -

- - -
- - -
- - -

1 2 -
3 4 -
4 -

1 3 -
- - -
- - -

1 3 -
- - -
- - -

15 12
7 3
8 2
2 2

1 2 -
3 4 -
4 -

1 3 -
- - -
- - -

1 3 -
- - -
- - -

D.C. to Fine.

The letters *D. C.* mean to start again to play 1st part, until you see this Sign \curvearrowright or the word *Fine*— the end. (See page 10)

Key of D

LEFT HAND.

Left Hand Exercises are of great importance.

D MAJOR				B MINOR			
Draw		Press					
$\frac{3}{4}$ Time, slow							
	1 -	1 -	5 5	1 2	10 -	10 -	8 -
	2 -	2 -	2 2	2 2	7 -	2 -	9 -
	8 -	3 -	8 7	8 7	8 -	3 -	1/2 -
	9 -	4 -	9 8	1/2	9 -	9 -	1/2 -

10 times.

$\frac{3}{4}$ Time								
	1 2 -	5 2 -	10 2 -	1 2 -	10 7 -	10 2 -	1/2 8 -	10 7 -
	8 -	8 -	8 -	8 -	8 -	3 -	9 -	7 -
	9 -	9 -	9 -	1/2 -	9 -	9 -	(+) 1/2 -	8 1/2 -

10 times.

$\frac{2}{4}$ Time, fast

10 times.

$\frac{6}{8}$ Time

10 times.

Scales for Left Hand.

Fingers III IV I III IV IV II II

And back.

Double Notes.

And back.

Scales for Right Hand.

Draw (+) 1/0 1 1/0 2 6 5/0 7 4 8 2/0 12 15 13 14

And back.

Press (*) 3/0 1/0 1 5 2 6 3 7 5/0 4 8 12 9 14

And back.

Note: Numbers enclosed like this (+) can only be played on a 102 Key Concertina; the 76 Key player must leave them out or use a left hand number in their place.

Chords

RIGHT
LEFT

You may practice right hand side alone. Add left hand later.

Exercises with double Notes.

15 times.

15 times.

15 times.

NOTE: Take both numbers with first finger.

Polka.

Polka 2/4 Time

6 - - | 7 - - | 2 - - | 6 - | 8 - - | 2 - - | 6 3 - - | 8 - |
 5 7 - - | 5 8 - - | 10 7 - - | 5 7 - 7 | 8 9 - - | 1/0 9 - - | 6 13 - - | 8 9 - 7 |
 4 - - | 9 - - | 13 - - | 4 - | (3/0)12 - - | (14) - - | 13 - - | (3/0)12 -

10 times.

Two Step 6/8 Time

11 - - - | 7 - - - | 2 - - - | 6 - - | 8 - - - | 7 - - - | 6 - - - | 6 |
 12 7 - - 7 - | 8 7 - - 7 - | 7 7 - - 7 - | 7 7 - - 7 7 | 9 7 - - 7 - | 8 7 - - 7 - | 3 7 - - 7 - | 4 7 7 7 |
 13 - - - | 9 - - - | 9 - - - | 4 - - | 0/0 - - - | + - - - | 13 - - - | 14

10 times.

This for 102 Key only.

Scales for Left Hand.

For 76 Key

IV I IV II III I I III
 6 1/0 6 7 3 8 13 4

And back.

For 102 Key

4 1/0 6 2 7 8 13 9
 5 1/2 10 3/0 3/4 6

And back.

Scales for Right Hand.

Draw 4/0

1 5 2 6 5/0 10 4 8 9 12 15 13 10 4
 Fingers I II I III II I II IV III IV III IV III I III

And back.

Press 3/0

1/0 4/0 5 2 6 6/0 7 5/0 11 8 12 9 6/0 13
 Fingers I II I II III II I III I II III II III I III

And back.

Chords

RIGHT: 9 4 6, 8 7 6, 10 2, 4 6 5, 9 8 6, 15 9 6, 12 10 6, 9 4 6, 9 3 10, 7 6 4, 9 11 7, 15 8 10, 8 5/2, 9 4 6, 10 6 2, 4 6 5

LEFT: 7 8, 13 4, 9 4, 13 4, 3 8, 8 4/10, 7 10, 1/6, 7 4, 10 5

Double Notes.

15 times.

1st finger for both numbers.

III I IV
I II II
II III I

15 times.

Flower Song.

G. LANGE.

Lento.

See page 11 for the meaning of Lento.

See note below

Fine.

D.C. to

Note: The Beginner must learn to make proper use of the Air Valve. Never take in air on a small or short note, always after a long note, it can stand it better, while a short would be spoiled. This Sign: \vee is used to show the proper place where the Air Valve is to be used.

Key of F.

(For 76 Key Concertina.)

F MAJOR (For 76 Key Concertina.)

LEFT HAND. B♭ MAJOR C 7TH F D MINOR G MINOR A MAJOR D MINOR

LEFT HAND SCALE. *And back*

RIGHT HAND SCALE.

Key of F.

(For 102 Key Concertina.)

F MAJOR (For 102 Key Concertina.)

LEFT HAND. B♭ MAJOR C 7TH F D MINOR G MINOR A MAJOR D MINOR

LEFT HAND SCALE

RIGHT HAND SCALE

Key of B.

B MAJOR

(For 102 Key Concertina only.)

LEFT HAND. E MAJOR F# 7TH B G# MINOR C# MINOR D# MAJOR G# MINOR

4/4

7 7 - | 6 - - | 4 8 | 7 7 | 6 - - | 8 - - | 2/3 - - | 6 - -

10 11 3/4 - | 10 3 - - | 1/0 9 + 9 | 10 11 3/4 | 6 7 - - | 4/0 9 - - | 3/4 + - - | 6 7 - -

13 1/0 - | 0 - - | 14 + | 13 1/0 | 13 - - | 0 - - | 13 - - | 13 - -

LEFT HAND SCALE.

10 4/0 3/4 6 1/0 6 + 7

Fingers IV I III IV I IV I III

And back

RIGHT HAND SCALE.

4/0 1 5 3/0 6 5/0 10 4 8 9 17 15

Start on Left Hand 7 14 13' III I II

I III II I III I II III II III IV III

And back

Key of B \flat . (B flat)

(For 102 Key Concertina only.)

B \flat MAJOR

LEFT HAND. E \flat MAJOR F 7TH B \flat G MINOR C MINOR D MAJOR G MINOR

4/4

4 - - | 2/3 - - | 3 - - | 4 - | 2 - - | 2/3 - - | 2 - - | 2 - -

2/3 0 - - | 3/4 + - - | 0 13 - - | 2/3 0 - - | 1 4 - - | 0 3 - - | 1 8 - - | 1 4 - -

1/0 - - | 13 - - | 4/0 - - | 1/0 - | 1/0 - - | 13 - - | 1/0 - - | 1/0 - -

LEFT HAND SCALE.

1/0 3 8 13 0 2 7 1/0

2/3 0 1 3/4 14 2 7 0

And back

RIGHT HAND SCALE.

(4 +) + 1 5 10 2/0 3 6/0 4 8 15

Start on Left Hand 1/0 or + 3 8 13 I II I II I III I IV III II IV

I I III II I

And back

Key of E \flat (E flat)

(For 102 key Concertina only)

E \flat MAJORA \flat MAJORB \flat 7THE \flat

C MINOR

F MINOR

G MAJOR

C MINOR

Left Hand.

$\frac{2}{3}\frac{2}{3}-$	6 - -	4 - -	$\frac{2}{3}-$	$\frac{2}{3}-$	$6\frac{3}{4}-$	2 - -	$\frac{2}{3}-$
$\frac{3}{4}+\frac{3}{4}-$	6 3 - -	$\frac{2}{3}\frac{1}{0}-$	$\frac{3}{4}\frac{3}{4}-$	0 3 - -	6 3 0 -	1 3 - -	0 3 - -
13+ -	13 - -	$\frac{0}{0}-$	+ -	13 - -	$\frac{4}{0}\frac{0}{0}-$	4 - -	13 -

LEFT HAND SCALE.

 $\frac{3}{4}$ $\frac{0}{0}$ $\frac{2}{3}$ 6 + 3 8 13 and back.

Fingers: II I III IV I III II I

RIGHT HAND SCALE.

III I II III I IV III II I I III IV III IV IV 17 and back.

(11) * $\frac{1}{0}$ 5 $\frac{3}{0}$ 3 7 10 $\frac{6}{0}$ $\frac{2}{0}$ 9 17 0 14

Left Hand 13

See explanation of No. 11 draw right hand on page 43.

Key of A \flat (A flat)

(For 102 key Concertina only)

A \flat MAJORD \flat MAJORE \flat 7THA \flat

F MINOR

B \flat MINOR

C MAJOR

F MINOR

Left Hand.

6 - -	$12\frac{0}{0}-$	$\frac{2}{3}-$	6 -	$\frac{3}{4}$ 6 -	8 - -	4 - -	6 -
6 3 - -	$\frac{4}{0}$ 0 0 -	$\frac{3}{4}$ 13 - -	6 3 - -	$\frac{2}{0}$ 0 3 -	$\frac{2}{3}$ 0 - -	0 3 - -	$\frac{0}{0}$ 3 - -
13 - -	8 8 -	14 - -	13 -	$\frac{0}{0}$ $\frac{4}{0}-$	$\frac{1}{0}-$	$\frac{2}{3}-$	$\frac{4}{0}-$

LEFT HAND SCALE.

6 + 3 14 13 0 $\frac{3}{0}$ 12 and back.

or low octave (16) $\frac{1}{0}$ 3 8 13 0 2 $\frac{0}{0}$ and back. $\frac{2}{3}$ 0 $\frac{4}{0}$ $\frac{3}{4}$ 14

RIGHT HAND SCALE.

II I IV I II I I IV II III IV I II I II I

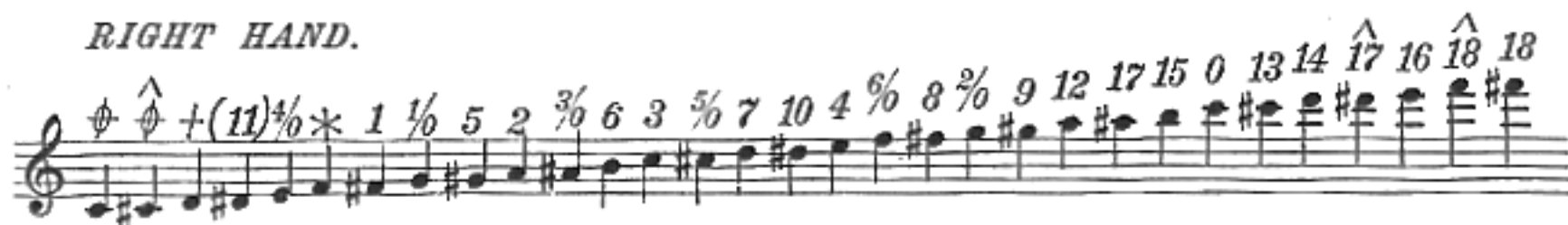
5 $\frac{3}{0}$ 3 $\frac{5}{0}$ 10 $\frac{6}{0}$ $\frac{2}{0}$ 9 11 4 0 $\frac{6}{0}$ 6 $\frac{2}{0}$ 10 $\frac{4}{0}$ and back.

Note: The keys of E \flat and A \flat are rarely used for Concertina; performance in these keys is difficult, also the tuning is *not* equalized as well as in other keys.

The Chromatic Scale.

The Chromatic Scale is a scale, where 1_2 tone or step follows another, without any exceptions. This is one of the greatest exercises for quick fingering. Practice slow at first, gradually trying to play faster, until a quick run is attained without making mistakes.

RIGHT HAND.

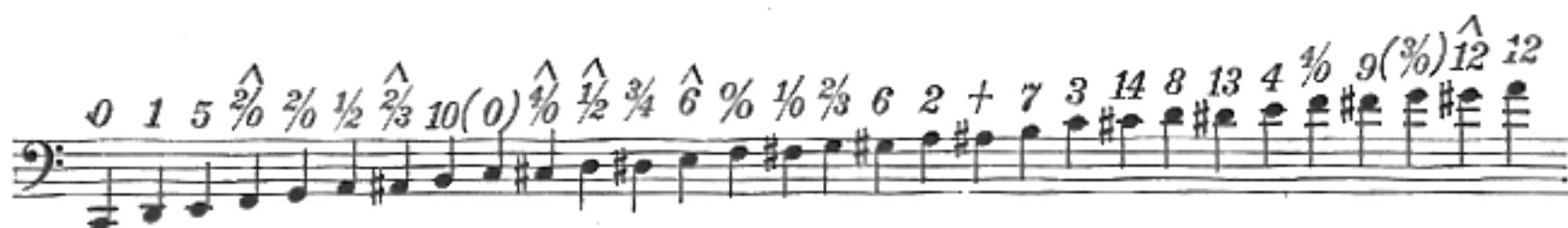


Practice going up and going down.



Note: No. 11 and 8 draw (F sharp) on right hand side sound both alike; all newly made Concertinas will have the f sharp on No.11 changed to low d sharp (E flat), this important improvement can be made on any Concertina at a trifling cost; observe the No.(11) as D sharp in this chromatic scale.

LEFT HAND.



Note: The low Contra Bases are not completely chromatic except on Concertinas with 122 or more keys.

No. $\frac{3}{8}$ is the additional button on a 104 key Concertina.

Minor Scales and Chords.

RIGHT HAND.

LEFT HAND.

C
Minor.

Fingers IV III II I I III IV III IV II III IV I III III

Cm fm g Cm

G
Minor.

II I II I III II I III IV I II III I II I

gm Cm d gm

D
Minor.

7 4 6 4 8 12 9 14 0 17 12 0 7 7

dm gm a dm

A
Minor.

2 6 3 7 4 8 9 12 2 6 4 7 3 6 2

am dm e am

E
Minor.

3 1 5 2 6 6 7 3 2 5 1 1 3

Em am b Em

B
Minor.

6 5 7 4 8 9 15 12 12 8 4 7 5 6

bm Em f# bm

F sharp
Minor.

1 4 5 2 6 6 5 7 3 6 2 5 4 1

f#m bm C# f#m


C sharp
Minor.

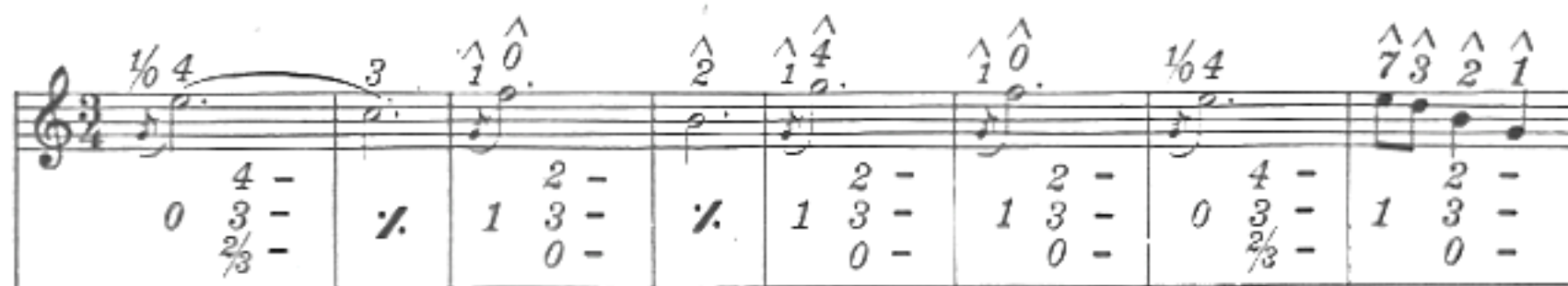
6 6 7 5 11 15 0 13 15 12 9 8 4 10 6

C#m f#m g# C#m

NOTE:- Minor Scales are important studies and should be diligently practiced; the Minor Chords deserve particular attention, because the fingers of the left hand must be able to change positions quickly, so as to play a succession of chords in smooth form.

The Grace Note. (A)

A Grace note is like an eighth note with a stroke across the hook; it has no value when counting time and is played so short and quick so it does not affect the value of the other notes, it always precedes the Principal note, i.e.  The accent always falls on the principal note.




This little Waltz could be played without the small Grace Notes; their purpose is to beautify a piece of music. See page 10.



MAZURKA




Practice every measure separately.

Melodie for Left Hand Chords for Right Hand.

	^ 7 6 5	^ — —	8 7 2	— — —	^ 7 6 5	^ — —	^ 6 5 3/0	^ — —	4 6 5	— — —	6 5 4/0	— — —	^ 6 5 3/0	^ — —	^ — —	^ — —
Right Hand																
Left Hand																

	^ 7 6 5	^ — —	8 7 2	— — —	^ 7 6 5	^ — —	^ 6 5 3/0	^ — —	6 5 4/0	— — —	— — —	— — —	^ 5 3/0	^ — —	^ — —	

1	2	7	8	^ 7	7	^ 6 3/0	^ 5 3/0	4	7	4/0	5	^ 7	^ 6	^ 3/0	^ 5			
2	8	9	12	^ 12	11	5	7 8 9	— — —	— — —	— — —	5	6 8 4	— — —	%	5	7 8 9	— — —	%

1	2	7	8	^ 7	7	^ 6 3/0	^ 5 3/0	6 5 4/0	— — —	— — —	— — —	^ 5 3/0	^ — —	^ — —				
2	8	9	12	^ 12	11	5	7 8 9	— — —	%	5	1/0	5	1	10	5	7 5	— — —	— — —

In this and the following Exercise the Melodie is placed on the left hand side of the Concertina, while the right hand imitates the accompaniments or chords. Count: one, two, three in each measure. Notice the first quarter in some measures are $\frac{1}{4}$ rests, (r) meaning silence, but the time is counted just the same.

Melodie with Bass Solo.

Right Hand

Left Hand

2 9 9 4 3 2 1/0 7 7 6 1/0 2 1/0 2

9 9 4 3 2 1/0 5 8 9 5 7 4 5 8 9 2

9 9 4 3 2 1/0 7 7 6 1/0 2 1/0 2

3 9 4 3 2 8 5 7 8 1 2 1 8 9

Fine.

5 2 6 3 7 5/0 4 7 9 8 12 4 12 8 8 7 6 5 2 1 1 3/0 2 1 7 2

5 2 6 3 7 5/0 4 7 9 8 12 4 12 8 8 7 7 6 2 5 1 1 3/0 8 1 7 2

D. C. to

Exercises with divided Chords.

Tyrolese and his Child.

Slow. p

The score consists of four systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first system is marked 'Slow' and 'p'. The music features a melody in the treble and a bass line with divided chords. Fingerings are indicated by numbers 1-5. Accents (^) are placed above certain notes. The first system includes a 'p' dynamic marking and a '3' above the first measure. The second system includes a 'mf' dynamic marking. The third system includes a '5/7' above the first measure. The fourth system includes a '4/3' above the first measure. The bass line is heavily annotated with numbers and slurs, indicating the specific fingering for each note of the divided chords.

PRACTISE LEFT HAND ALONE AT FIRST.

Andante.

From "Norma"

The score consists of two systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music features a melody in the treble and a bass line with divided chords. Fingerings are indicated by numbers 1-5. Accents (^) are placed above certain notes. The first system includes a '1 1/2' above the first measure. The second system includes a '6 1/2' above the first measure. The bass line is heavily annotated with numbers and slurs, indicating the specific fingering for each note of the divided chords.

6 2 7 6 1 2 5 3/0 1/0 ⊕ + - 4/0 1 1 1/0 2

to Fine

1 I III II I 8 5/0 7 4 7 6 2 (+) 1 1/0 %

⊕ + Fine.

5/0 with one (I) finger, 4/0 same.

D.S.

Du, liegst mir im Herzen.

Tempo di Schottische.

Musical score for 'Tempo di Schottische' in 6/8 time. The score consists of two systems. The first system has four measures with notes and fingerings (1, 2, 7, 8) and counts (1, 2, 3, 4, etc.). The second system has four measures with notes, fingerings, and counts (1, 1, 1, 5, 10, 1). The key signature has two sharps (F# and C#).

Tempo di Mazurka.

Musical score for 'Tempo di Mazurka' in 3/4 time. The score consists of two systems. The first system has four measures with notes and fingerings (1, 5, 2, 8, 4, 7, 3, 7, 3, 6, 6, 1, 5, 10, 2, 4, 5, 7, 4, 7, 8, 2, 2) and counts (1, 2, 3, etc.). The second system has four measures with notes, fingerings, and counts (1, 1, 5, 1). The key signature has two sharps (F# and C#).

Tempo di Marcia.

Musical score for 'Tempo di Marcia' in 4/4 time. The score consists of three systems. The first system has five measures with notes and fingerings (2, 8, 5, 7, 4, 7, 6, 2, 1, 2, 7, 6, 5, 2, 6, 7, 2, 6, 5, 7, 4, 8, 5, 7, 4, 7, 6) and counts (1, 2, 3, 4, etc.). The second system has five measures with notes and fingerings (2, 2, 7, 8, 4, 4, 6, 5, 7, 5, 6, 5, 5, 7, 1, 6, 7, 5, 4, 7, 5, 7, 2, 2). The third system has five measures with notes and fingerings (1, 1, 1, 0, 7, 7, 3, 6, 3, 7, 3, 2, 1, 2, 7, 8, 12, 5, 2, 5, 1, 1, 3, 7, 8, 1, 2, 1, 4). The key signature has two sharps (F# and C#).

Practice left hand alone for a while, then both together.

The student, after having thoroughly mastered the technical exercises, will now be able to begin with the practise of easy pieces, gradually taking on more difficult ones. It is now of great importance to call your attention to the various styles of *Expression*, according to the character of a piece of music. Turn back to pages 12 and 13; read over several times the instruction on the *manner* of holding and playing the Concertina and remember that a comfortable sitting position and proper management of the Bellows, will make the practise or performance of music easy; less labor is required and Expression becomes more effective.

Expression.

(see page 8 & 9.)

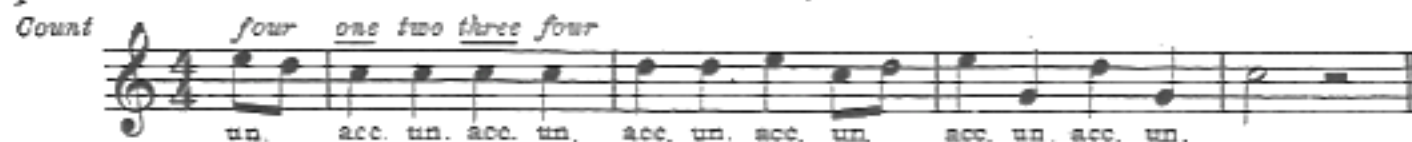
The principal means of expression, are: - 1. Accent 2. Emphasis 3. Syncopation 4. Observance of the legato, staccato, crescendo and de-crescendo. (see page 11)

ACCENT.

By Accent, we mean a stress given given to a note, to mark its place in the bar or measure. (see page 6) In $\frac{2}{4}$ time, the *first* beat is accented, the second unaccented.



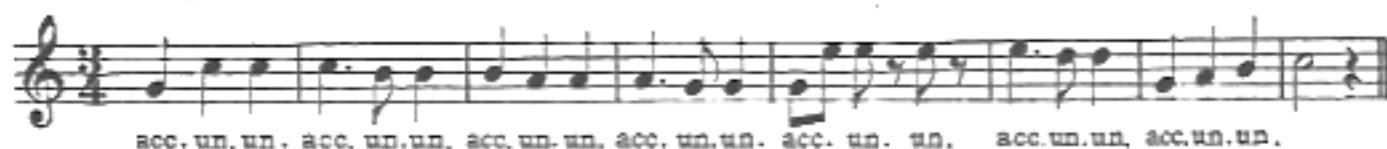
In $\frac{4}{4}$ time, the *first* and *third* beat are accented, the second and fourth unaccented.



In $\frac{6}{8}$ time, the accent is thus:



In triple time, ($\frac{3}{4}$) the accent is thus:



In a slow ($\frac{3}{4}$) movement, where each measure consists of six $\frac{1}{8}$ notes, the *first*, *third* and *fifth* are accented, the others not. In order to preserve these rules of accent, a piece of music often begins with the last part of a measure.

EMPHASIS.

Emphasis occurs, when a note *not* accentable, has a stress imparted to it, which we call a violation of accent. Emphasis is marked by a small angle \wedge under or above the note; also by the word *sforzando*, or the abbreviation *sfz*

SYNCOPATION.

Syncopation occurs, when the *unaccented* part of a measure is joined with the next accented note.



This is a part from "Over the Waves" Waltz N^o 59 for Concertina.

No. 3x Major chords in Fifths by way of the Dominant Seventh Chord.

3x.

$\hat{4}$ $\frac{2}{\%}$ $\frac{6}{\%}$ $\hat{0}$ 10 $\hat{6}$ $\hat{6}$ $\hat{5}$ 2 $\hat{1}$

$\hat{2}$ $\hat{2}$ $\hat{4}$ + $\hat{2}$ $\hat{2}$ $\hat{4}$ $\hat{4}$ $\frac{2}{3}$ $\frac{2}{3}$ 6 3 $\hat{8}$ $\hat{3}$ + $\hat{6}$ 7 2 6 6 $\hat{7}$ $\hat{2}$ 2 2 1
 3 3 3 4 3 13 0 0 $\frac{3}{4}$ 14 3 13 14 8 8 8 13 7 7 8 8 7 8 3 2
 4 14 $\frac{2}{3}$ 3 $\frac{4}{\%}$ $\frac{4}{\%}$ $\frac{1}{\%}$ $\frac{1}{\%}$ + + 13 $\frac{1}{\%}$ $\frac{1}{\%}$ 14 $\frac{1}{\%}$ $\frac{1}{\%}$ $\frac{1}{\%}$ 13 4 4 9 8 $\frac{1}{\%}$ $\frac{1}{\%}$ 3
 G G7 C C7 F F7 Bb Bb7 Eb 7 Ab 7 Db 7 F# 7 Gb B 7 E 7 A 7 D 7 G

NOTE:- These three chord exercises, together with the minor chord exercises as given on page 44, should be played smoothly—legato—in imitation of organ playing; by keeping the fingers in close touch with the keys—buttons, in steady positions, slipping, sliding, gliding from one chord to the next, in slow movement at first and gradually becoming more agile, brisk or gaining rapidity, the Student will by faithful daily practise, an energetic will, develop smoothness of performance,— so that the passages flow like oil,— the left hand must be drilled to assume any formation of the fingers at the spur of the moment and play any chord given in music pieces without hesitation.

The Necessary Conditions of Good Performance

Above all things a player should possess a quiet and steady hand; a conscientious and faithful regard to all terms, signs of expression; indications of changes in time etc., also an energetic will that does not grudge the time and trouble to try over and over.

Faults most frequently found in Concertina playing consist in either hurrying or dragging the time; in the wrong use of the fingers; in using the bellows for tone effect instead of doing this with the fingers only; in lack of evenness in the movement of the hands; in the habit of throwing the body about and flinging the elbows in unpractical positions; in trying to play with only three fingers instead of four and finally in thumping the front ends of the shoes up and down to keep time; this you can learn to avoid by moving only the toes slightly inside of your shoes and later try to forget it altogether.

The greatest exercises *at all times* are the *scales*, in single and double notes; no matter how good a player you are, you derive more benefit from practising scales with the help of correct fingering, than by playing pieces. The beauty of scale-playing consists in its equality, roundness and uninterrupted continuity; there ought not to be the smallest indistinctness; there should be neither hurrying nor hesitation; no note more prominent than the others.

Scales should be practised *orecscendo* when going up (ascending) and *deorecscendo* when going down (descending); in fact all scale-like little runs in Music pieces should be played the same way, viz: begin soft, gradually louder to the highest note when going up and gradually softer when going down. This prepares the way for a rule which is almost universally required in musical expression. In Crescendo-playing, the too common habit of hurrying must be carefully guarded against.

4.

2	7	8	9	12	12	8	7	6	5	8	1	7	4	8	8	4	5	7
2	2	8	4	8	7	-	-	6	2	2	2	3	2	8	2	8	5	7
8	8	9	0	9	8	-	-	7	7	8	8	8	3	9	3	8	1/0	8
1/0	9	12	12	12	9	-	-	4	8	9	8	1/0	4	1/0	p			p

4	7	5/0	6	6	2	1/0	1	1/0	3/0	+	2	3	10	7	5/0	5
7	6	2	7	2	2	2	2	1	3	2	1	1	1	1	1	1
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	1/0	9	2/3	1/0	8	7	1/0	1/0	1/0	1/0	1/0	1/0	1/0	1/0	1/0	1/0

5.

4	13	8	8	4	4	1/0	6	7	4	10	2	7	4	8	7	7	7	5	5	1/0	1/0	7	10	3	6	14	7	7	8	3	8	5
---	----	---	---	---	---	-----	---	---	---	----	---	---	---	---	---	---	---	---	---	-----	-----	---	----	---	---	----	---	---	---	---	---	---

Ad Libitum. (See page 9)

6.

8	8	12	8	11	8	12	8	9	12	8	11	4	7	6	2	5	2	5	4/0	5	5/0	7	6	5
---	---	----	---	----	---	----	---	---	----	---	----	---	---	---	---	---	---	---	-----	---	-----	---	---	---

7	2	1	2	1	2	7	8	12	14	0	4	7	12	3	8	4	0	2	4	1/0	4	3/0	0	5	10	2/0	5	17	7	12	3	2/0	3/0
---	---	---	---	---	---	---	---	----	----	---	---	---	----	---	---	---	---	---	---	-----	---	-----	---	---	----	-----	---	----	---	----	---	-----	-----

2/0	5	6	7	8	7	3	8	8	7	7	1	2	2	8	9	1	10	8	8	5/0	10	7	6	1	5/0	6	2	6	2	5/0	5	7	1	7	1
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	-----	----	---	---	---	-----	---	---	---	---	-----	---	---	---	---	---

1st finger on both

FOR BANDONION PLAYERS.

How to change Concertina Music, so it can be played on Bandonion.

First study this Chart, then erase the numbers, (which are to be changed) one by one and replace with the correct Bandonion numbers
All numbers not mentioned on here are alike for both instruments.

LEFT HAND.

Press.

Draw

76 Conc.	^	Bandon.	76 Conc.	□	Bandon.
$\frac{1}{10}$	same as	$\frac{2}{3}$	$\frac{1}{10}$	same as	14
14	"	13	14	"	13
94 Conc.		Bandon.	94 Conc.		Bandon.
(14)	same as	14	(14)	same as	$\frac{3}{10}$
+	"	$\frac{2}{10}$	+	"	+
$\frac{2}{10}$	"	*	$\frac{2}{10}$	is	G Contra Bass
		f Contra Bass			
100 Conc.		Bandon.	100 Conc.		Bandon.
$\frac{1}{10}$	same as	$\frac{2}{10}$	$\frac{1}{10}$	same as	16

No $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{10}$ are alike on both Instruments.

RIGHT HAND.

Press.

Draw.

76 Conc.	^	Bandon.	76 Conc.	□	Bandon.
$\frac{1}{10}$	same as	+	$\frac{1}{10}$	same as	$\frac{1}{10}$
$\frac{2}{10}$	"	$\frac{2}{3}$	$\frac{2}{10}$	"	14
$\frac{3}{10}$	"	$\frac{2}{10}$	$\frac{3}{10}$	"	$\frac{2}{10}$
$\frac{4}{10}$	"	$\frac{2}{10}$	$\frac{4}{10}$	"	+
$\frac{5}{10}$	"	0/1	$\frac{5}{10}$	"	0
$\frac{6}{10}$	"	0	$\frac{6}{10}$	"	$\frac{3}{10}$
0	"	14	0	"	$\frac{2}{3}$
14	"	$\frac{3}{10}$	14	"	$\frac{3}{4}$
14	"	$\frac{3}{4}$	15	"	9
15	"	1/1	8	"	11
			9	"	8
94 Conc.		Bandon.	94 Conc.		Bandon.
+	same as	4/0	+	same as	+
16	"	$\frac{2}{2}$	16	"	16
17	"	$\frac{3}{3}$	17	"	17
10	"	$\frac{1}{2}$	10	"	10
102 Conc.		Bandon.	100 Conc.		Bandon.
*	same as	*	*	same as	$\frac{4}{10}$
18	"	18	18	"	18
					$\frac{1}{1}$

BEST SELLERS IN CONCERTINA MUSIC

GERMAN

GOOD OLD TIME MELODIES

4180	Alte Kameraden—March.....C. Teike	35
4021	Am schönen Rhein—Walzer.....Kela Bela	35
4118	Bayrischer Infanterie Marsch.....	25
4212	Bergmann Walzer	25
4113	Bienenhaus—Marsch (Bass-Solo)	25
4193	Bummel Petrus — Intermezzo Polka.....	30
4074	Chemnitz Club—Polka Two-step.....	25
4119	Deutscher Schützen Fest March.....	25
1670	Deutschmeister Marsch	Ertl 25
4057	Doppel-Adler Marsch	25
1977	Donau Wellen Walzer — Orchestra Key ..	35
4147	Edelweiss—March	25
4182	Erinnerung an Dresden—Waltz.....	25
24	Estudiantina Walzer	Waldteufel 35
4052	Fest Marsch	Kiessig 25
281	Feuert los—March	25
4070	Frühlings-Träume—Concert Waltz	35
4644	Gablentz Club — Waltz	25
4204	Gebirgs-Ländler	25
4146	German Home Sweet Home—Walzer.....	25
4098	German Medley Two-step.....	25
4075	Gruss an Kiel—Marsch.....	25
9026	Haus Schlüssel—Walzer	25
4159	Herzblättchen Walzer	25
4171	Hindenburg Marsch	25
1565	Hoffmann's Erzählungen Walzer.....	25
4151	Holzacker Baum—Marsch	25
4188	In der Heimat, da gibt's ein Wiederseh'n— Liedermarsch	25
4174	In lauschiger Nacht—Waltz.....Ziehrer	25
4153	Kaiser Friedrich March.....	25
4181	Kaiserjäger Marsch	Eilenberg 25
4199	Klein Peter — Marsch	25
4113	König Karl Marsch.....	25
4110	Künstlerleben—Walzer	J. Strauss 35
4059	Kutschke Polka	15
4004	Landjäger Marsch	25
5517	Lang, Lang ist's her—Lied.....Silberhorn	15
4190	Luna Walzer	35
4207	Marlechen sass weinend im Garten — Walzer	25
4191	Mit frohem Mut—March (Bass Solo).....	25
761	Mondnacht an der Alster.....	35
4187	Nach der Heimat möcht ich wieder—Walzer	
4068	Neustädter—Waltz	25
1676	O du mein holder Abendstern—Walzer aus: "Tannhäuser"	R. Wagner 25
4189	Puppehen, du bist mein Augenstern—Polka.	25
4003	Radetzky March.....J. Strauss	25
4027	Rosen aus dem Süden—Walzer..J. Strauss	35
4079	Schlittschuhläufer' Walzer..... Waldteufel	35
4099	Schönbrunner—Waltz	Kiessig 25
4104	Schweitzer Marsch	25
4069	Sei nicht böse—Walzer.....	25
4081	Seufzer Walzer	Ivanovici 35
4124	So leb' den wohl du stilles Haus—Waltz... 15	
4104	Soldatenblut—Marsch	von Blon 25
4102	Tausend und eine Nacht—Walzer.J. Strauss	35
4210	Trink, Trink, Brüderlein Trink — Wal- zer Lied	30
4107	Unter dem Siegesbanner—Marsch.von Blon	25
4152	Wein, Weib und Gesang—Waltz..J. Strauss	35
4065	Wiener Blut—Waltz.....J. Strauss	35
4100	Wiener Mädeln—Waltz	Ziehrer 35

CONCERT

GOOD PRACTICE PIECES

1091	Air from "Rigoletto" (Woman Is Fickle)..	15
467	American National Songs — Potpourri ..	75
981	American Patrol — Descriptive March ..	50
3755	Arrival of the Songbirds — Polka Des- criptive	(H. Schuckert) 25
1094	Asleep In The Deep	25
4015	Auf Der Wacht—Cornet Solo & Concertina	25
3755	Ave Maria—By Gounod.....Schuckert	15
80	Bells Of Corneville—Waltz.....	35
675	Blue And Gray Patrol — March	35
702	Bridal Rose—Concert Selection.....	60
7016	Cavalleria Rusticana—Intermezzo	25
572	Dashing Trumpeter—Cornet Solo and con- certina accompaniment	25
4175	Diadem Overture	Herman 50
4039	Die Post im Walde (Concert)....Schaeffer	25
4070	Dreams Of Springtime—Concert Waltz....	35
427	En Avant—Concert Rondo.....Gentschner	25
783	Erminie Selection—(Concert)..Jakobowsky	75
81	Evening Serenade	Silberhorn 25
1675	Evening Star (Tannhäuser) .. (Wagner)	25
7001	Flower Of Italy—Waltzes.....	50
4161	Forsaken (Verlassen)—Song Duet.Koschat	25
4097	Four Seasons—Potpourri.....Kiessig	50
370	Funeral March (Funebre) (Chopin)	25
5053	Gems Of Bohemia—Selection....Safranek	35
4139	Glow Worm (Glühwürmchen) — Idyl (P. Linke)	40
4197	Herd Girl's Dream — Idyll .. (Labitaky)	25
1422	Intermezzo Russe—Concert Piece.....	25
303½	Jolly Fellows—Waltz (Concert Waltz)....	50
7042	La Cinquantaine (Golden Wedding)	25
454	La Czarina—Concert Mazurka.....	35
7009	La Paloma Serenade	25
458	Largo—Violin Solo and Concertina.Haendel	35
455	Light Cavalry Overture.....Suppee	75
4198	Little Flatterer (Schmeichel Kätzchen)..	25
1064	Little Gem—Overture.....Silberhorn	50
923	Lucia Sextette — Waltz	25
4175	Lustspiel—Overture	Kela Bela 50
1350	Meditation	(Morrison) 30
1971	Melody in F — Waltz (Rubinstein)	15
2626	Memories — Polka	25
90	Miserere from Il Trovatore.....Verdi	25
649	Moonlight Serenade—Amusement piece....	25
2776	My Heart At Thy Sweet Voice (St. Saens)	25
747½	My Queen—Waltzes (complete).....	50
1143	Napoleon's Last Charge — Descriptive March	(Paul) 25
1065	Operatic Melodies—Potpourri	75
301	Pastimes On The Levee—Concert Piece... 35	
601	Poet And Peasant—Overture.....Suppee	75
7036	Quartett from "Rigoletto".....	35
4086	Schatz Waltz from "Gypsy Baron"..Strauss	75
3769	Schubert's Serenade.....arr. Schuckert	15
1380	Selection from "Bohemian Girl".....Balfe	75
1196	Selection from "Faust".....Gounod	75
3760	Sleeping Beauty's Wedding (Dornrös- chen's Brautfahrt)	(Rohde) 30
4146	Songs Of The Fatherland—German Medley	75
3764	Souvenir by Drdla—Waltz...arr. Schuckert	25
1485	Spring Song,	Mendelssohn 25
512	Stephanie Gavotte	Czibulka 25
1242	Wedding March	(Mendelssohn) 25

BEST SELLERS IN CONCERTINA MUSIC

POLISH

6039	Apolonia Mazurka	15
6047	Bartoszu, Bartoszu—Krakowiak	25
6004	Biały Mazur	Osmanski 25
6028	Chłopicki Mazur	15
6368	Cieszmy Się (Ha, Ha) Polka.....	25
6049	Ciraka Polka	15
6286	Czy Pamiętasz Coś Mówiła (Dratnik) Polka	25
6065	Dawne Czasy—Mazur & Spiewka V Wa- kacyjach—Mazur	15
6051	Dniówka Polka	15
6006	Four Polish Dances.....	35
	1. Kujawiak	3. Mazur
	2. Kujawiak	4. Oberek.
6084	Francuska — Polka	15
6508	Helena Polka	15
6000	Jasiu Nie Pij Polka (Lida polka).....	15
6050	Józefina Mazur	15
6327	Klara Polka	15
6539	Kokietka Polka	15
6005	Krakowiak	25
6079	Krakowiak Originalna	15
6058	Krakowski Oberek	15
4173	Kreutz Polka	25
6056	Księżca Poniatowskiego Krakowiak.....	25
6034	Kuba Jurek Mazur.....	25
6014	Kujawiak	15
6052	Majówka Polka	15
6054	Mały Franciszek Mazur.....	15
6044	Marynia Polka	15
6034	Mazur Kuba Jurek.....	25
6023	Mazur Wesele Krakowskie.....	15
6082	Monopol Polka	15
6001	National Songs of Poland—Polkas.....	25
6085	Nina Polka	15
6061	Oberki Z Łysej Góry.....	25
6038	Oj Nasza!—Polka	25
6029	Owczarek Polka	15
6086	O' Włesie, Włesie Oberek.....	15
6053	Piękna Helena Mazur.....	15
6022	Polish Wedding March (Nowa).....	15
6078	Polka Jakuba	15
6026	Rach Ciach Ciach Polka.....	15
6040	Siedziała na Lipie—Mazurka.....	25
6031	Słupecki Oberek	15
6025	Staro Polski Mazur.....	15
6080	Staro Polski Mazur, No. 2.....	25
6027	Ty Dziewczyno Kujawiak.....	15
6041	Ulubiona Mazurka Wesołego Stasia.....	25
6352	Unita Polka	25
6048	Wanda Polka	15
6066	Warszawska Polka	25
6087	Warszawski Oberek	15
6046	Węgiarka Polka	25
6023	Wesele Krakowskie Mazur.....	15
6021	Weselny Kujawiak	25
6089	Wesola Polka	15
6024	Wesoly Oberek	15
6313	Wodne Lilje—Polka	15
6057	Wszystkie Się Pola Zazieliły—Walc (Intro: Laurá i Filon).....	15
6089	Zawijaka — Oberek	15
6060	Złośliwa Polka	25
4211	Złoty Sen—Polka	25

BOHEMIAN

5081	A já sám—Pochod.....	25
5112	Baruška—Polka	25
5154	Bílý Kvíteček—Pochod	25
5151	Bílý šáteček—Pochod	25
5001	Bohemian—Polka	15
5023	Černá cikánka—Polka	15
5149	Červená a bílá—Valčík.....	25
5142	Červený šáteček—Valčík	25
5164	Chodské Písničky—Sousedská	25
5029	Cikánka—Polka	25
5166	Dědečkovy Námluvy—Sousedská	25
5126	Díblík—Polka	25
5165	Dívka V Kroji Národním—Polka.....	25
5145	Dvaceti—Koruna—Polka	15
5077	Jara mládí—Pochod	25
5160	Jen Se Nedej—Polka.....	25
5086	Koline, Koline—Pochod s textem.....	25
5107	Korálky—Pochod s textem.....	25
5099	Kovárna v lese—Polka.....	25
4209	Kroužící Holuby (Circling Pigeons) Sousedská	25
5080	Kukačka—Valčík se spěvem.....	25
5082	Lešetínský kovář—Pochod s textem.....	25
5012	Libý sen—Valčík	25
5063	Lístečku dubový—Pochod	25
5104	Loučení rekruta—Pochod	25
5100	Mám tě rád, i Pražský sirotek—Valčík.....	25
5150	Matinka to nedovolí—Pochod.....	25
5110	Mému srdci—Valčík	25
5163	Milko Ma—Valčík.....	25
5088	Milovala jsem—Valčík	25
5085	Můj koníček—Pochod	25
5155	Muziky, muzky, musíte krásně hrát—Valčík	25
5086	Mysliveček, Sousedský Valčík.....	25
5119	Na zdar—Polka	15
5115	Nalezenec—Valčík	25
5130	Národní—Valčík	25
5171	Nevěrná Anička—Valčík	25
5068	Nevinný—Valčík	25
5152	Oči moje—Valčík	25
5167	Odešel—Valčík	25
5111	Pepé—Polka	25
5170	Počkej, Počkej má Panenko—Valčík.....	25
5140	Pojď domů, mládenče—Pochod.....	25
5116	Pojď sem, hrdličko—Valčík.....	25
5175	Poslední Polibek—Valčík	25
5064	Při měsíčku—Valčík	25
5156	Přijď Pepičku K nám—Polka.....	25
5174	Proč ten jetelíček—Polka.....	25
5026	První láska—Polka	15
5172	Roztomilá Kačenka—Polka	25
5038	Sousedská	25
5059	Sousedská No. 2.....	25
5159	Stáza Hubatá—Polka	25
5153	Své srdce chceš mě dát—Valčík.....	25
5148	Ty, Ty, Ty—Valčík.....	25
5117	Vanda—Polka	25
5162	Veselá Bida—Polka	25
5118	Veselý—Polka	15
5157	V lese—Valčík	25
5176	V Máji—Polka	25
5173	V zeleném háječku—Polka.....	15
5144	Za našim sadem—Valčík.....	25

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 THE MULLBERRY BUSH
 JACK AND JILL
 TWINKLE, TWINKLE LITTLE STAR
 HUMPTY DUMPTY
 LITTLE BOY BLUE
 LITTLE JACK HORNER
 MARY HAD A LITTLE LAMB
 HEY, DIDDLE, DIDDLE
 ROCK-A-BYE, BABY
 LITTLE BO-PEEP
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