12

# INSTRUCTIONS

FOR THE

# Double Concertina,

BY

## JOSEPH WARREN.

*Ent. Sta. Hall.* *Price 7/6*

*LONDON.*
*Messrs Wheatstone & Co*
PATENTEES and MANUFACTURERS of the CONCERTINAS,
20, Conduit Str.t Regent Str.t

# INSTRUCTIONS

FOR THE

# NEW PATENT DOUBLE CONCERTINA.

## DESCRIPTION OF THE INSTRUMENT.

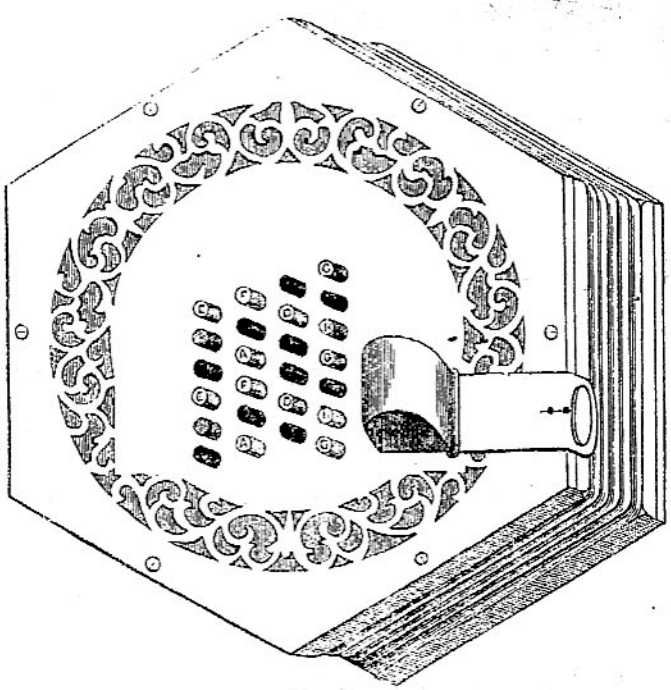


Fig. 1.

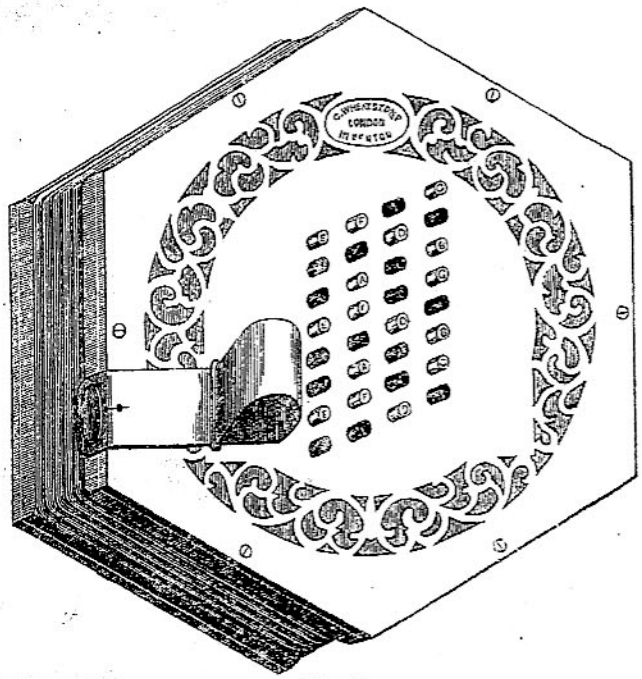


Fig. 2.

THIS instrument consists of a bellows with two faces or ends, which are represented above by the two wood-cuts; Fig. 1 being the left hand side, and Fig. 2 that of the right, with the stops of the lower notes nearest the performer. The finger-stops are arranged in four parallel rows, each stop being a semitone from the one preceding or following; the white stops being those restricted to the natural scale, whilst the black are appropriated to the flat and sharp notes; the C notes being indicated by their red colour. The instrument represented above is less than one half its usual size; the left cut (Fig. 1) has a compass of two octaves, commencing at G on the first line on the bass clef, whilst the right (Fig. 2) extends to two octaves and a half, commencing from C on the first ledger line below the treble clef. Some instruments, however, are made with a greater and others with a more limited compass, to suit the taste and abilities of the performer. The instrument referred to is called the Double-action Double Concertina, because two springs or tongues are employed for each note, so that on touching a stop the same sound may be produced, whether the bellows be drawn out or pressed together.

## CAPABILITIES OF THE INSTRUMENT.

It possesses qualities which have never been combined in a portable musical instrument; in fact, it is two Concertinas in one; the left-hand end being used as an accompaniment, or bass, to the right-hand or treble end; each end having a perfect scale of itself, so that a melody can be played on either, without any

assistance from the other. The scales have a regularity not possessed by any other musical instrument; for they are not only capable of being played an octave higher or lower with the same fingerings, as octaves to each other on the pianoforte are played, but the same great advantage is also extended to the major thirds above or below. It is, in fact, a self-transposing instrument to a considerable extent; four different fingerings being only required to play in all the keys. These fingerings in the following lessons are termed the first, second, third, and fourth, according to the particular finger of the right hand, which commences on the key-note of the scale.

The music for the Double Concertina is written, like Pianoforte music, on two staves, treble and bass; so that music for one of these instruments may be played on the other, provided it be within the compass.

A melody played on this new instrument is brought out to greater advantage than on the treble-harmony Concertina*, in consequence of the accompaniment being on a separate end; it being more distinct on that account, and the extent of the scale is better suited for more distributed harmony. The scales, shakes, turns, &c. can be played with a precision and regularity which cannot possibly be attained when the fingers of the two hands are alternately used.

## HOLDING THE INSTRUMENT.

That part with the tablet, where the inventor's name is inserted, distinguishes the right hand and upper end (which is uppermost when in the box), and that side with the two white metal buttons, which secure the ends of the thumb-straps, is to be uppermost when playing; the corner with the tablet being furthest from the performer. The instrument is held by placing the thumbs in the loops, leaving the first, second, third, and fourth fingers ready to act on their respective rows of touches or finger-stops; the first finger should be exactly over, and move in the direction of the upper row of stops; whilst the same rule must be observed with the second, third, and fourth fingers on each end of the instrument. The side of the left-hand end of the Concertina should rest on the knee. It is to be kept from moving by the thumb being pressed downwards, whilst the right hand is used for the double purpose of acting on the touches and moving the bellows. The knee should be somewhat raised, and care should be taken that the folds of the bellows do not rub against the dress. The upper side of the instrument must be kept as nearly as possible in a horizontal position: this should be particularly attended to; for if the Double Concertina be inclined from this position, the direction of the fingers will not correspond with that of the stops. The thumb-loops are made to adjust, and can be altered to suit the performer's thumbs by unscrewing and reinserting the white metal buttons, after sliding the strap through the link to the size required.

## MANAGEMENT OF THE BELLOWS.

The bellows should never be drawn out or pressed together, unless a stop is at the same time opened; because by this the instrument would be strained without producing any sound; also no sound will be produced if a stop be opened and the bellows be not at the same time moved. It will be seen by these remarks, that opening a stop enables the performer to produce the required sound only on moving the bellows. The bellows is moved backward and forwards by the action of the right arm, whilst the fingers of each hand act on the stops. The bellows should not be alternately drawn out and pressed in for each successive note, as is required to be done in playing scales on the Accordion; this effect should be avoided as much as possible when learning the Concertina. The bellows should be drawn out to nearly the full extent, and then pressed nearly close together, observing to keep the two ends of the instrument parallel to each other. The bellows of the Double-action Concertina, whether open or closed, is always in a position to produce the required sound; hence there is no occasion for the large key, or valve, with which the accordion is encumbered. The piano, forte, crescendos, diminuendos, &c. are all regulated by the action of the bellows,

* On the usual or treble-harmony Concertina, the notes are alternately placed on each end of the instrument, so that the fingers of each hand must be used alternately in playing the scales, turns, &c. This disposition of the finger-stops, although it facilitates the playing of the thirds, fifths, and some chords, is not so well suited for scales and other passages as when a hand is used to play the same on each end of the instrument. To perform on the usual Concertina, each hand must be equally practised; in fact, the left hand should be equal to the execution of the right, which is seldom the case; whereas on the Double Instrument equal facility of the hands is not so much required.

accordingly as it is moved gently or strongly, and is effected by gradually increasing or diminishing the movement of the hand. On first commencing the Double Concertina, the tones should be played very softly; this gives a sensibility to the hand, which will be lost if the performer begins by playing loud and forcing the instrument. The first practice will be to play long-sustained notes equally piano throughout, using no more pressure than is necessary to produce the sounds. When this is acquired, the tones may be increased and diminished; then the scales, or portions of them, may be played in the same manner. Although the tones of the instrument produce immediately an agreeable effect, they are capable of considerable improvement by practice, and are to be cultivated (to a certain extent) so as to produce some difference in the quality, according to the firmness and delicacy of handling the bellows by the performer. Particular care should be taken that the *bellows be not moved suddenly or with too much force;* for forcing the bellows would not only be detrimental to the vibrating tongues, but would also produce a harsh effect.

Before depositing the instrument in its case, the air remaining in the bellows must be expelled by sounding a full chord.

## ARRANGEMENT OF THE TOUCHES OR FINGER-STOPS.

It will be seen, by referring to the plan at page 5, that, by placing the fingers over each row as marked, and by inclining those of the right hand upwards—thus, $1\ ^{2}\ ^{3}\ ^{4}$—the left thus, $4\ ^{3}\ ^{2}\ ^{1}$—and by successively moving the fingers of the hand on either end, the chromatic scale may be easily played. Omitting to use the fingers which are over the black stops, still keeping each over its proper row, will give the natural scale. The scale in any major key may be played by observing, that, from any note taken as a key-note, all the degrees of the scale are tones, excepting those between the third and fourth, and the seventh and eighth or octave, which are semitones. Commencing on any note, passing over a stop where a tone occurs, and pressing down the next stop when followed by a semitone, is the rule which must be observed to play a scale in any key. It will be seen that a stop preceding another is always its respective flat note, and that which follows is the sharp note of the one preceding. It must also be remembered, that all scales are to be played without any crossing of the fingers, and without taking them off the direction of their respective rows.

Any two stops inclining upwards, from left to right, as C–♯, are semitones; any two inclining downwards in the same direction, C–A, are minor thirds; as are also the first and fourth rows, C ° ° E♭ any two, in the same row, immediately above or below each other, as E/C, A/F, are major thirds; and that a combination of the two last form either a major common chord, thus C–A/F, or a minor common chord, thus E/C–A.

## FINGERING.

The manner of fingering the chromatic as well as the natural scales is sufficiently explained in the preceding article, and further exemplified by the music scales at pages 6 and 7. It will perhaps be as well to add an octave of each in a different form, in order more fully to explain the different positions.

EXAMPLES.

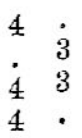
*The Chromatic Scale.*

| Left Hand. | | | | Right Hand. | | | |
|---|---|---|---|---|---|---|---|
| 4 | 3 | 2 | 1 | 1 | 2 | 3 | 4 |
| 4 | 3 | 2 | 1 | 1 | 2 | 3 | 4 |
| 4 | 3 | 2 | 1 | 1 | 2 | 3 | 4 |
| 4 | 3 | | | 1 | 2 | | |

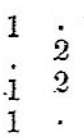
## THE FOUR FINGERINGS.

*First, for the Keys of* C, E, G♯ *or* A♭.

Left Hand.

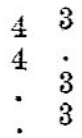


Right Hand.

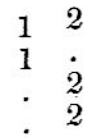


*Second, for the Keys of* F, A, C♯ *or* D♭.

Left Hand.

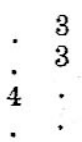


Right Hand.

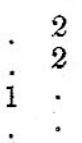


*Third, for the Keys of* D, F♯ *or* G♭, *and* B♭.

Left Hand.

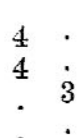


Right Hand.

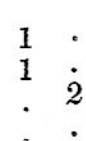


*Fourth, for the Keys of* G, B *or* C♭, D♯ *or* E♭.

Left Hand.



Right Hand.



These four fingerings being all that is necessary for the major keys. As the octaves to these fingerings are exactly the same, they may all be played from the preceding figures.

When playing the Concertina, particular care must be taken that each finger be kept close over, and moved in the direction of its respective row of stops. Attention to this is absolutely necessary; for if the fingers be lifted too far off, and be not moved in their proper direction, the places of the rows of stops with reference to each other will be not so easy to find; whereas, if the finger-ends be kept close to the stops and be moved in their proper direction, the fingers which are used when pressing them down will serve as guides for pressing those that follow, and will be easily found by reason of the regularity the different intervals bear to each other. When major thirds are required to be slurred, a finger should be brought over or under the first stop pressed down, according as the third following is above or below. In playing a scale of thirds, the fingers are always at liberty to act on the succeeding notes, before they are taken off those previously touched: either one or two fingers may be used to press down the thirds together, with the exception of one of these in the octaves, which require the first and fourth finger to be used together. The scales of sixths, octaves, tenths, double octaves, &c. are played with the greatest facility by using both hands at each end of the instrument; but most of these can be played on one end of the Double Concertina.

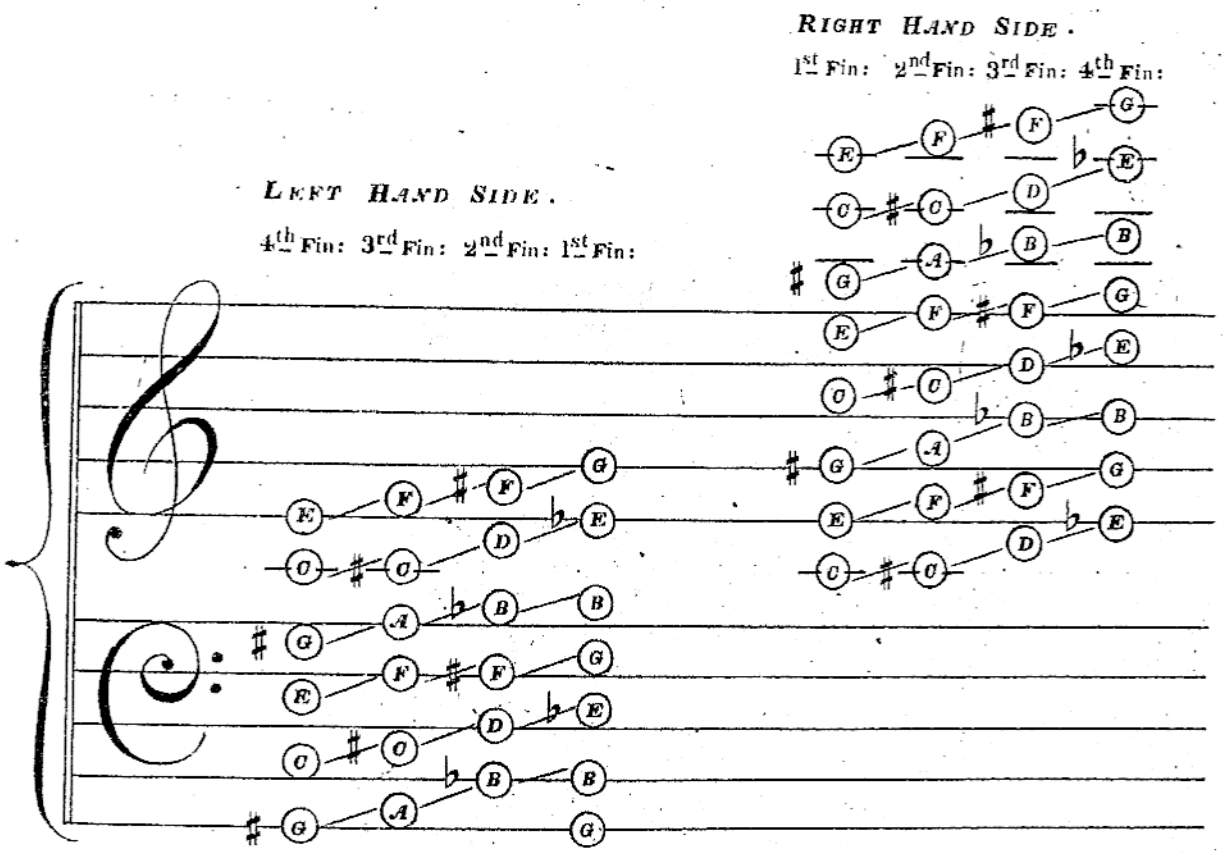
All the common chords, with the exception of those of C, E, and A♭, are exactly the same, and can be taken with two fingers, one finger being only necessary to press down the major or minor third, as may be required; but when the notes are wanted to follow each other in quick succession, a finger for each stop should be employed: the notes with this fingering can either be played simultaneously, or with any degree of rapidity in succession.

In employing the fingering, it is not only necessary that the proper fingers be used for the particular stops, but that they be kept, as much as possible, immediately over, and ready to press down the stops of the notes which follow, while the preceding ones are in action. This preparation of the fingers not only facilitates the acquirement of the instrument, but enables the performer to slur the different notes smoothly together. In some passages, it is required that the finger be glided from one stop to the other; in others, a finger may be used to press down the adjoining stop, without taking it off the first one; and in order to prepare the fingering in some cases, it is necessary to change a finger on a particular stop, without allowing it to spring up.

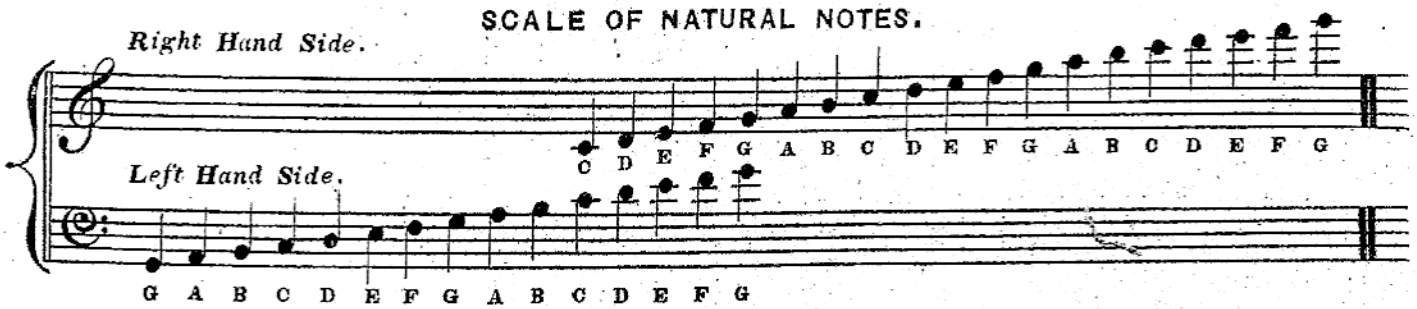
In playing the accompaniments with the left hand, the stops should be pressed down lightly, or staccato, with the fingers; and according as the melody is required to be prominent, the less should the notes be sustained in the accompaniment.

# A PLAN OF THE STOPS OF THE DOUBLE CONCERTINA.

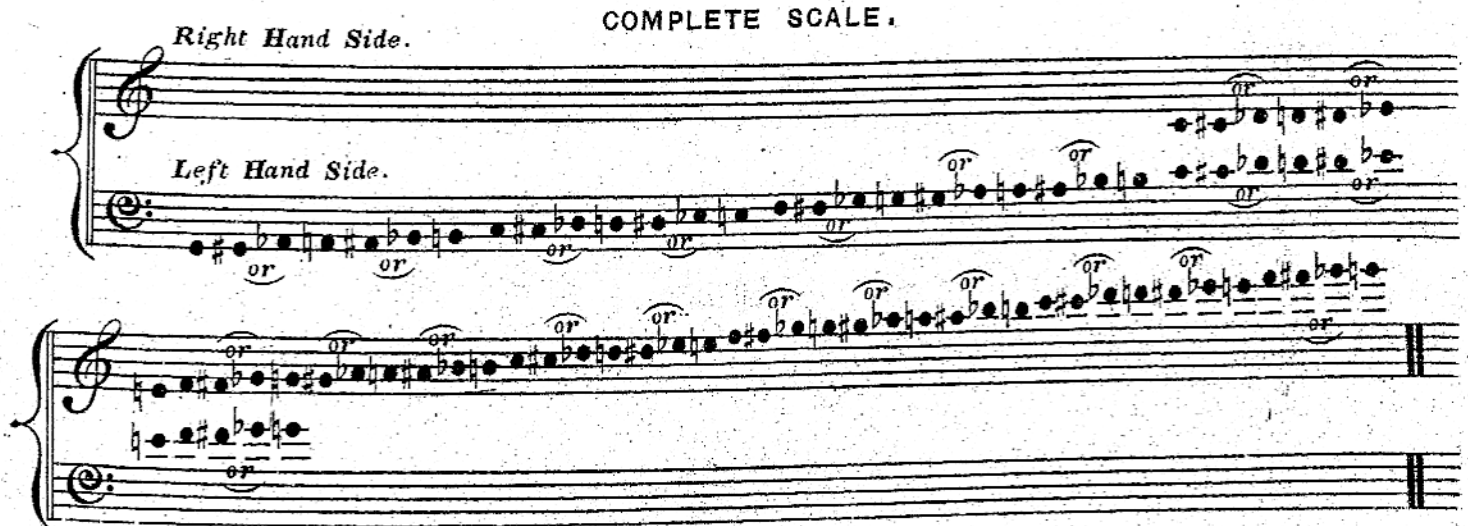
SHEWING AT THE SAME VIEW THEIR PLACES ON THE MUSIC STAVE
AS WELL AS ON EACH END OF THE INSTRUMENT.




## SCALE OF NATURAL NOTES.

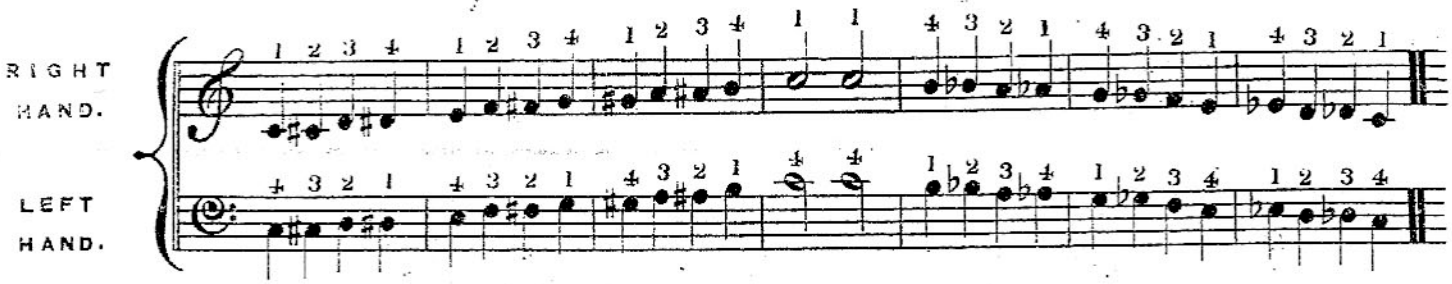



## COMPLETE SCALE.




LONDON,
Messrs Wheatstone & Co. Patentees & Manufacturers of the Concertinas, 20, Conduit St. Regent St.

## CHROMATIC SCALE.

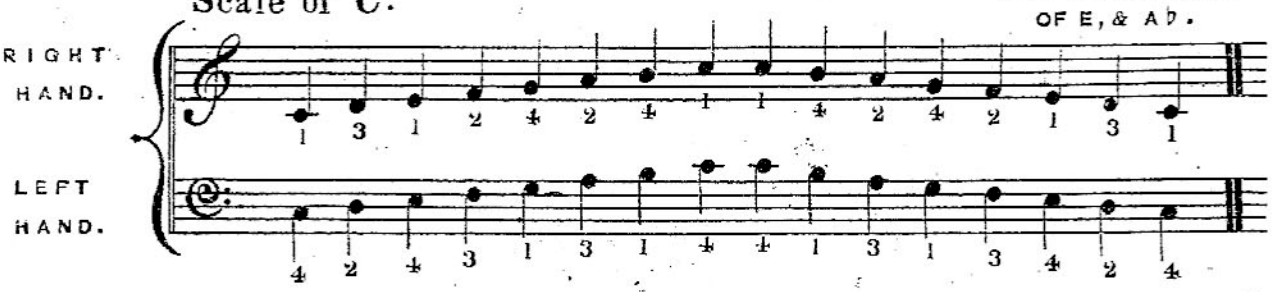



## SCALES IN THE MAJOR MODE.

### FIRST FINGERING.

Scale of C.

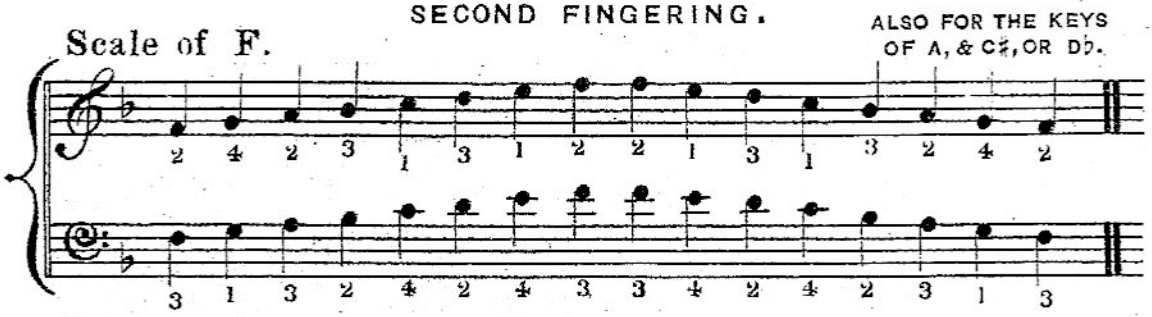
ALSO FOR THE KEYS OF E, & A♭.




### SECOND FINGERING.

Scale of F.

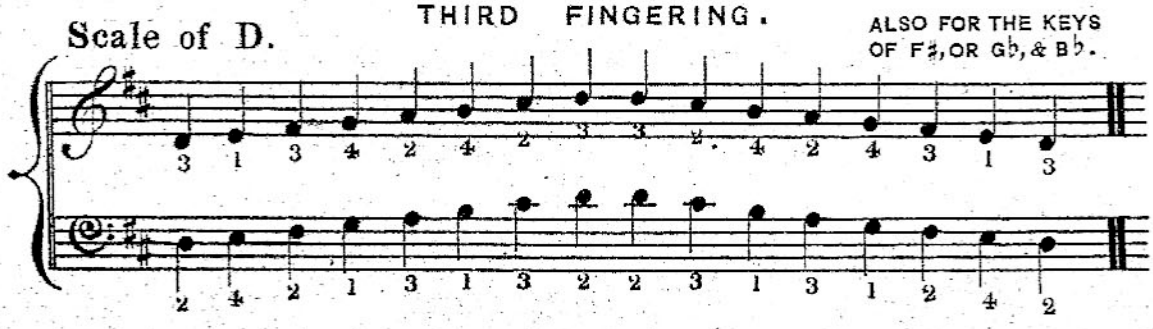
ALSO FOR THE KEYS OF A, & C♯, OR D♭.



### THIRD FINGERING.

Scale of D.

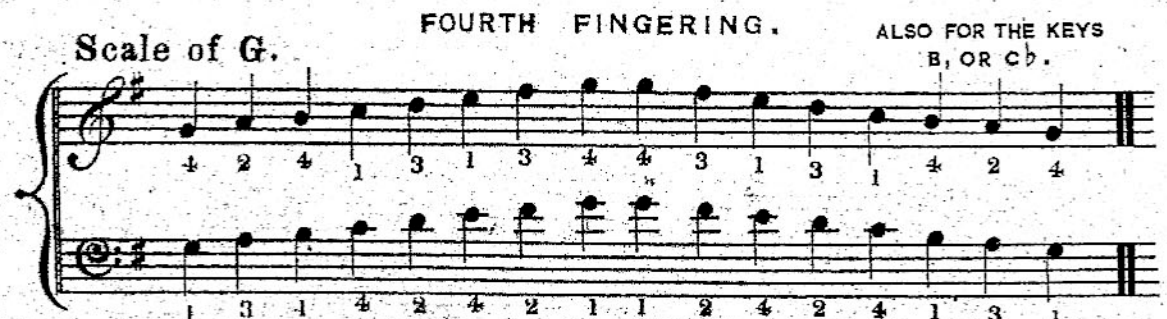
ALSO FOR THE KEYS OF F♯, OR G♭, & B♭.



### FOURTH FINGERING.

Scale of G.

ALSO FOR THE KEYS B, OR C♭.



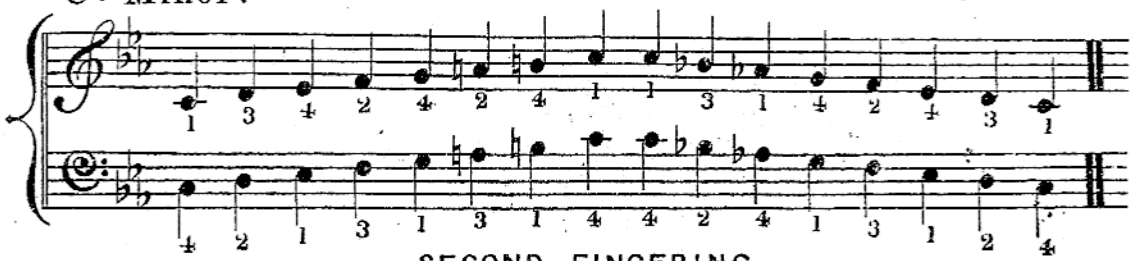
# SCALES IN THE MINOR MODE.

## C. Minor.

FIRST FINGERING.

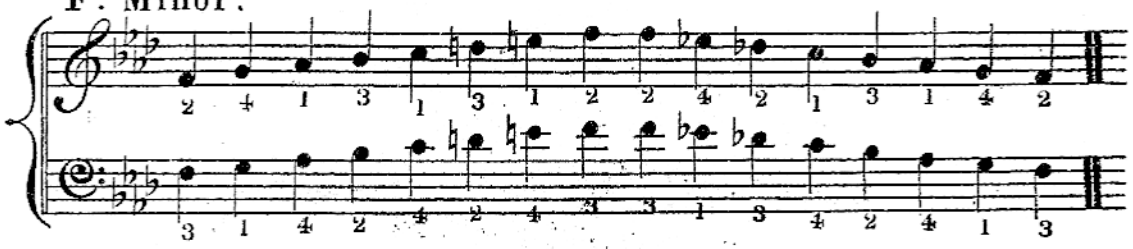
RIGHT HAND.

LEFT HAND.



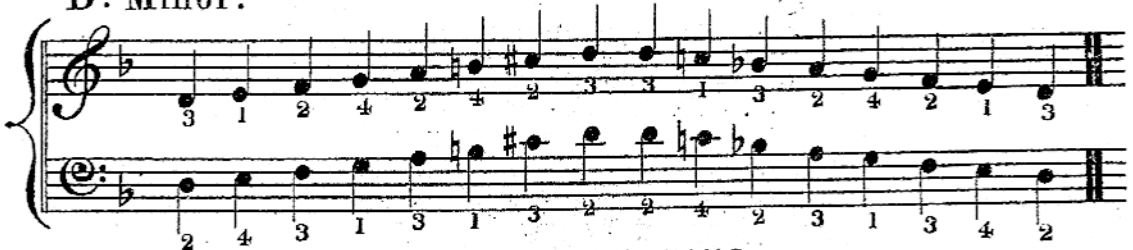
SECOND FINGERING.

## F. Minor.



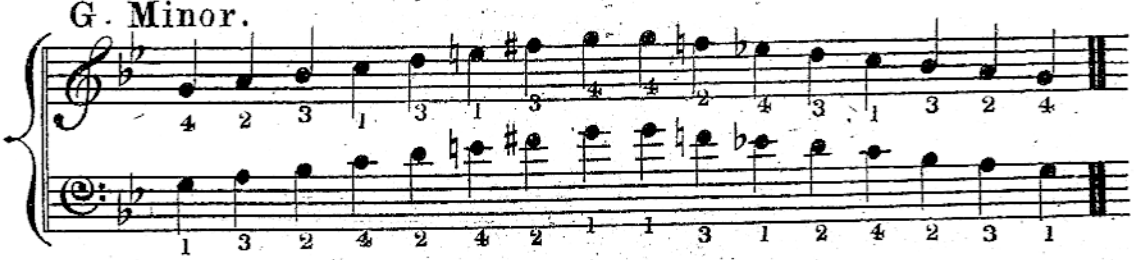
THIRD FINGERING.

## D. Minor.



FOURTH FINGERING.

## G. Minor.

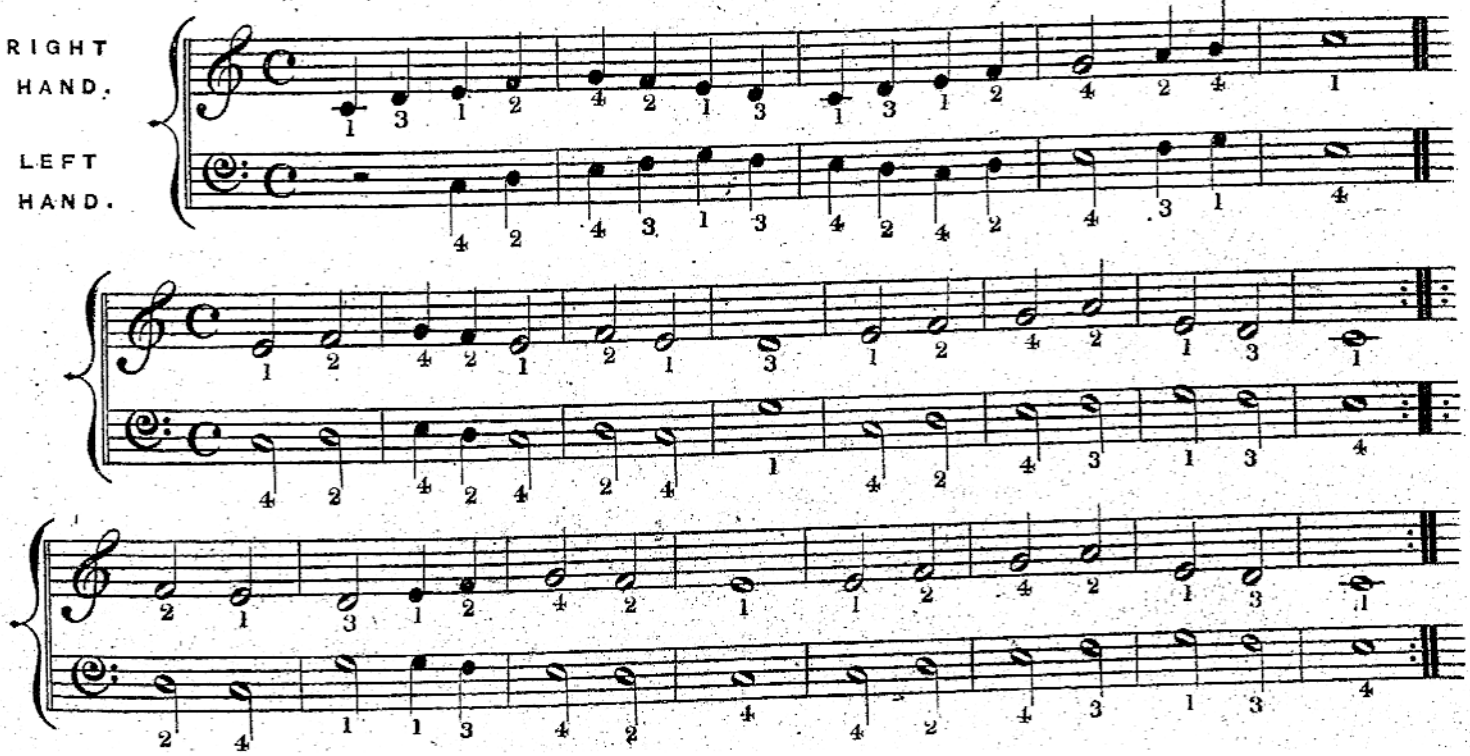


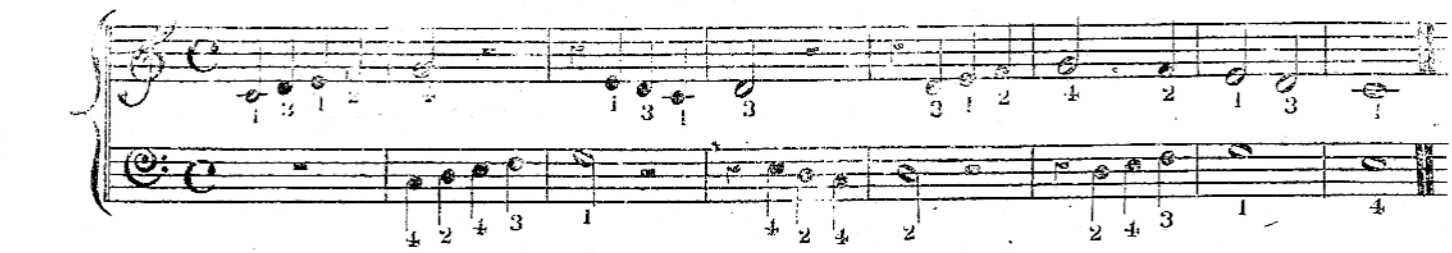
# PRELUDE IN C.

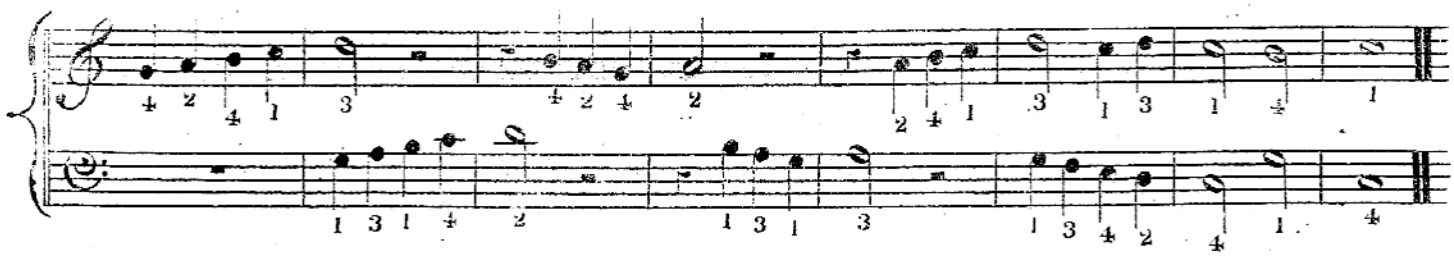
FIRST FINGERING.

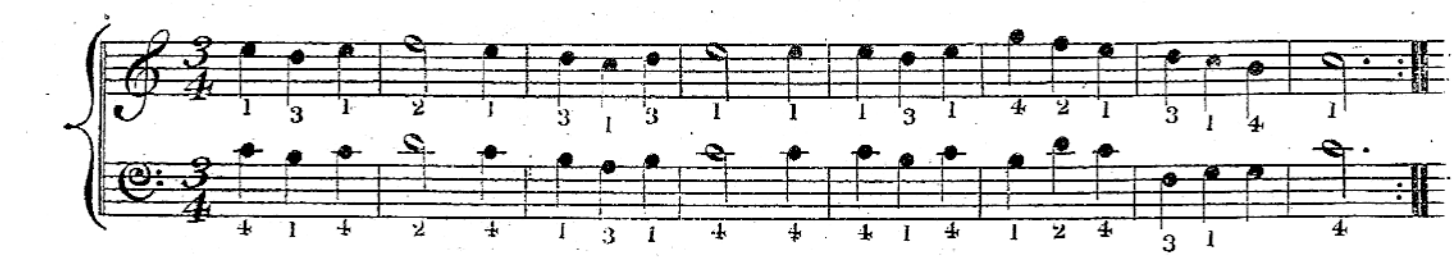
RIGHT HAND.

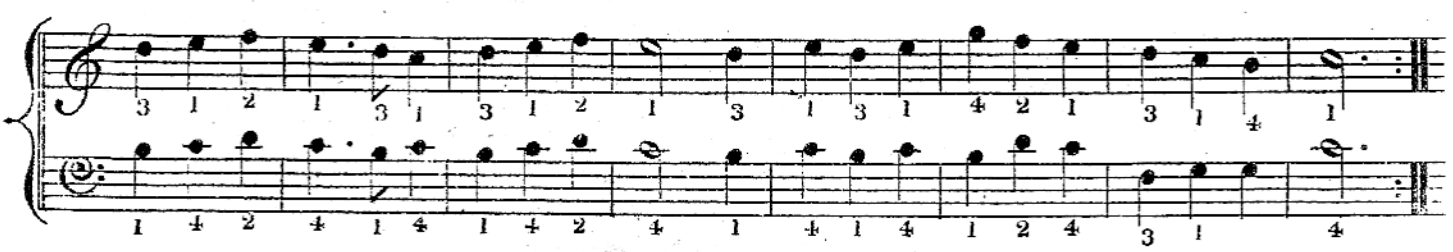
LEFT HAND.





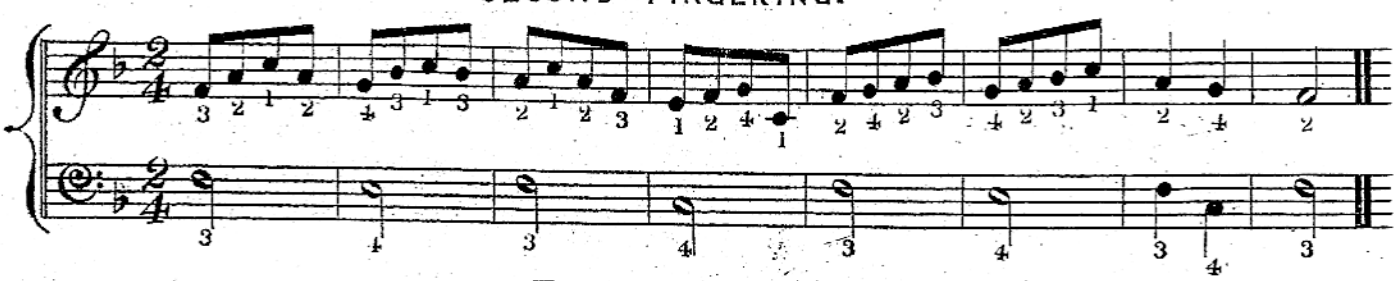






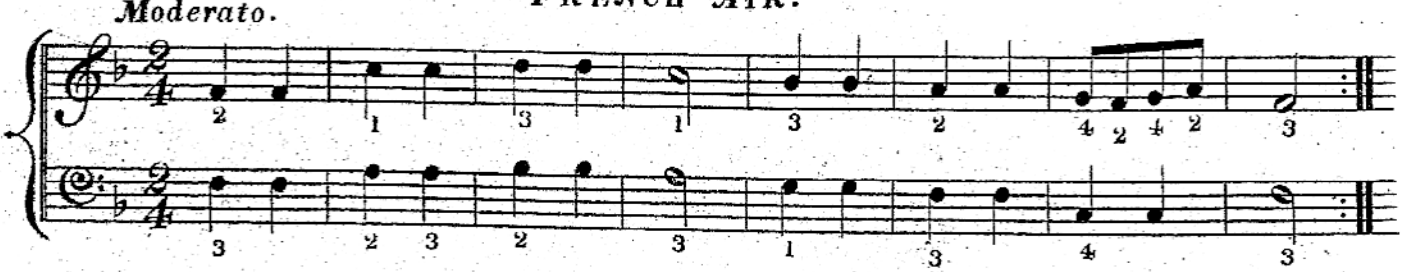
## PRELUDE IN F.

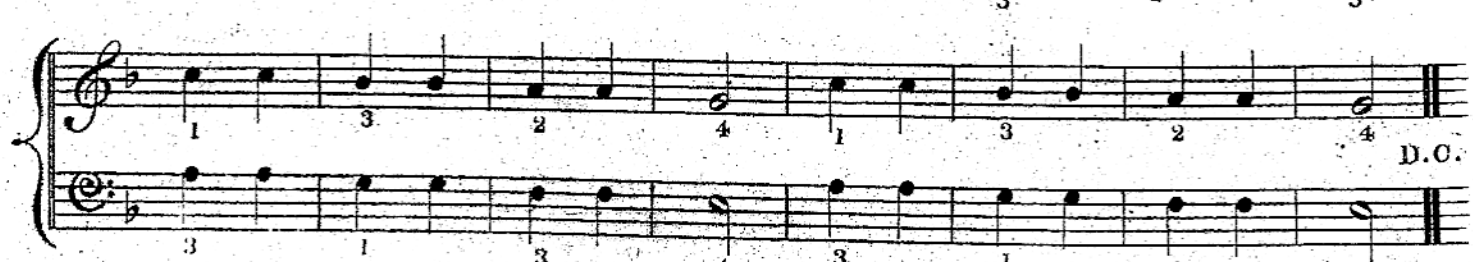
SECOND FINGERING.



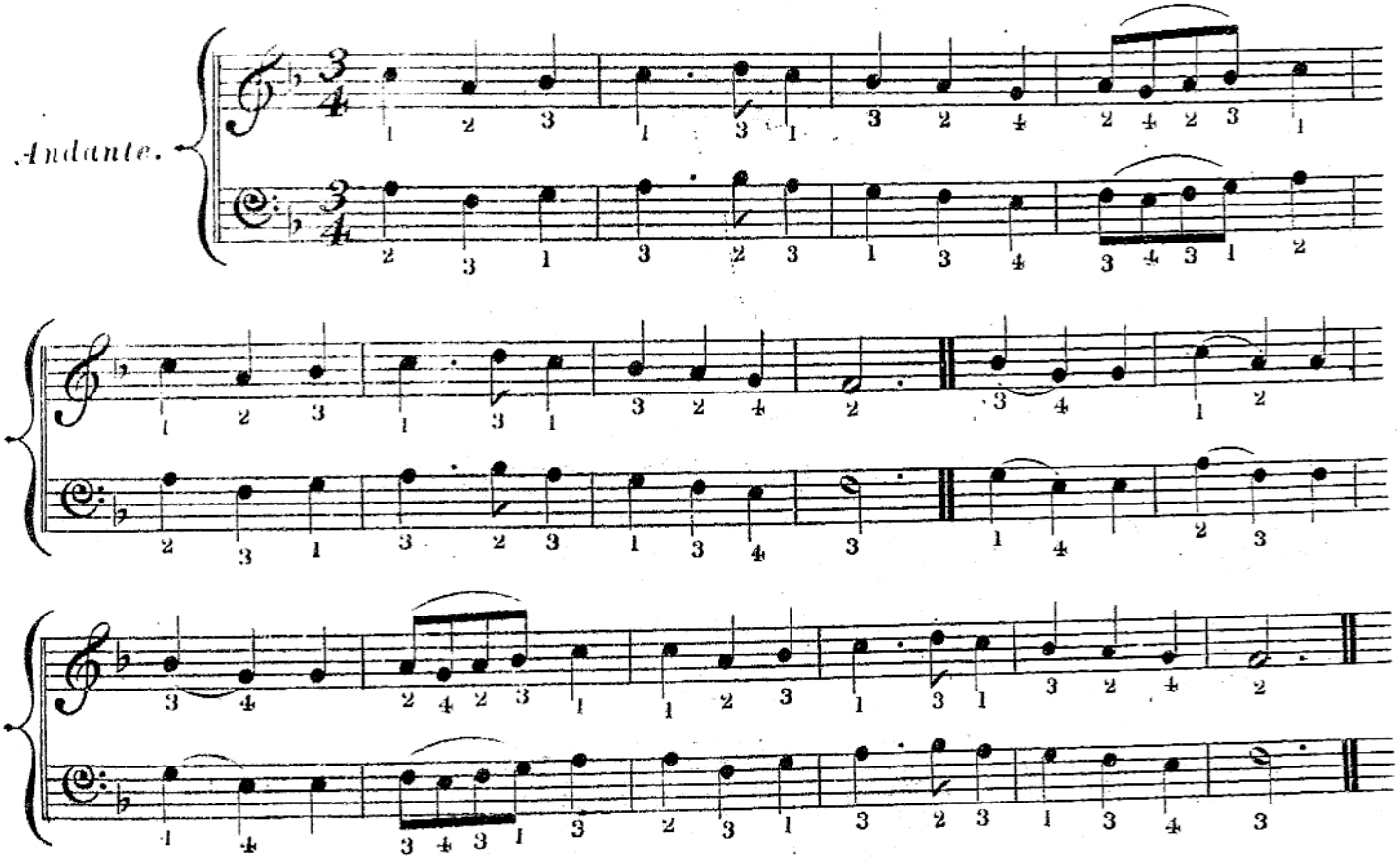
*FRENCH AIR.*

*Moderato.*



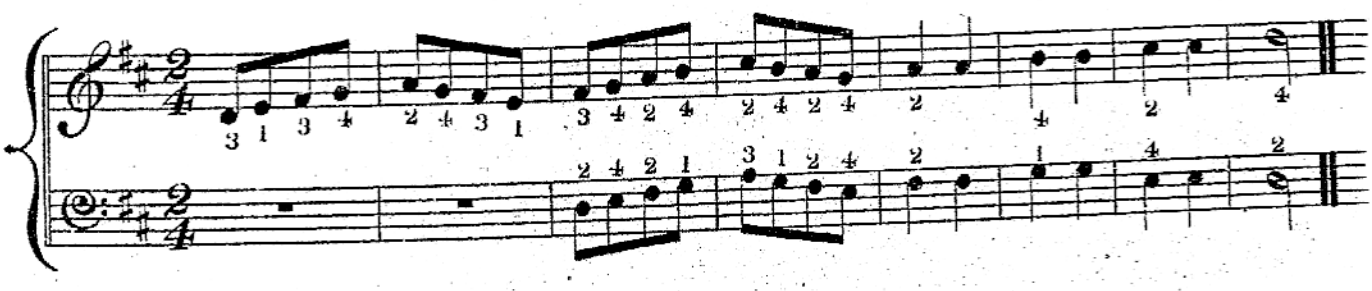


## FRENCH AIR.

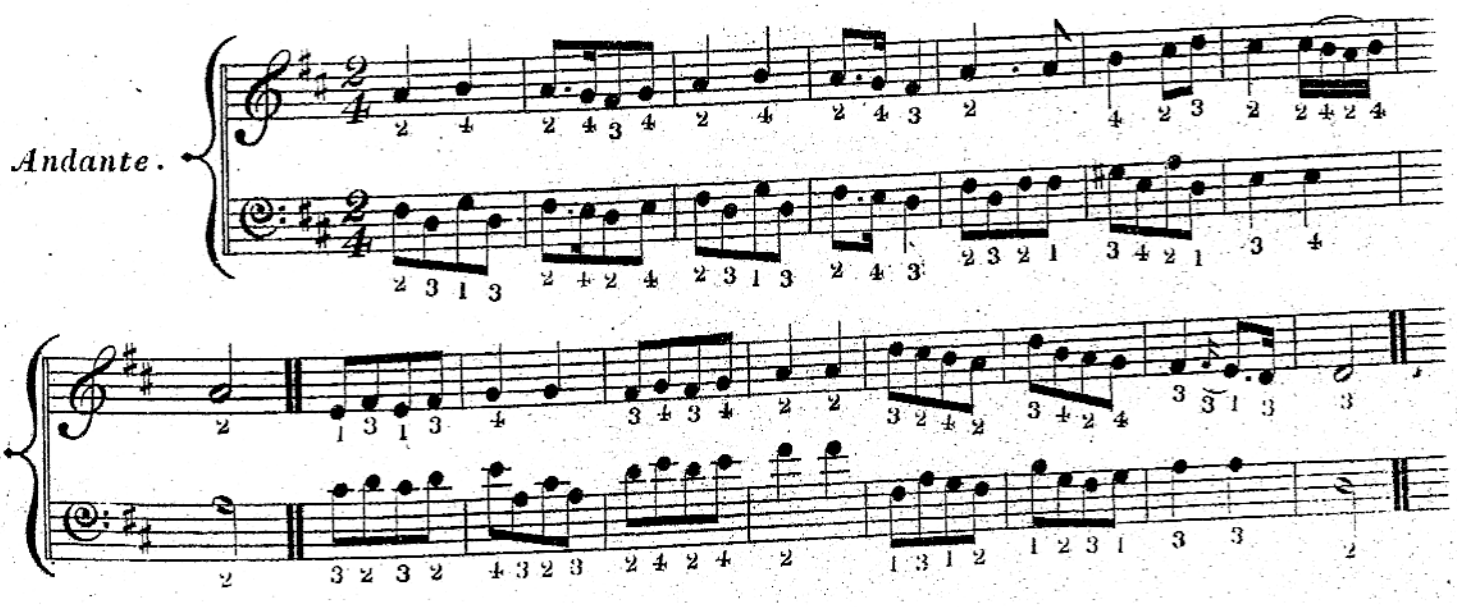



## PRELUDE IN D.

THIRD FINGERING.

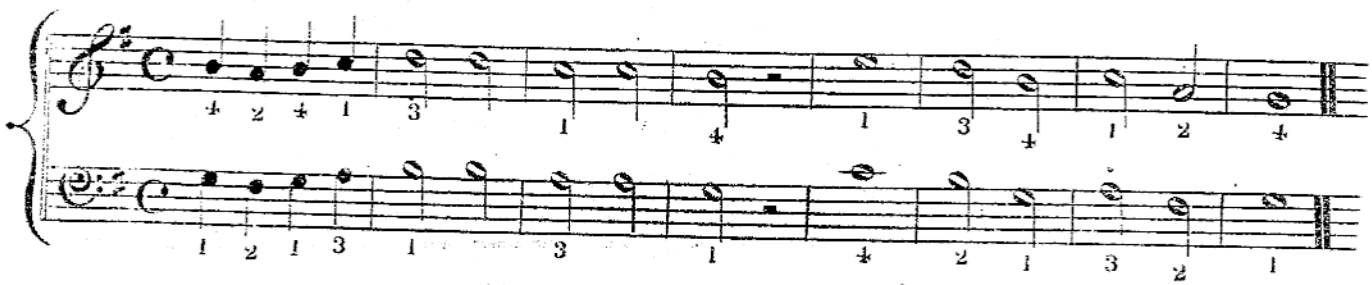


## SICILIAN MARINER'S HYMN.

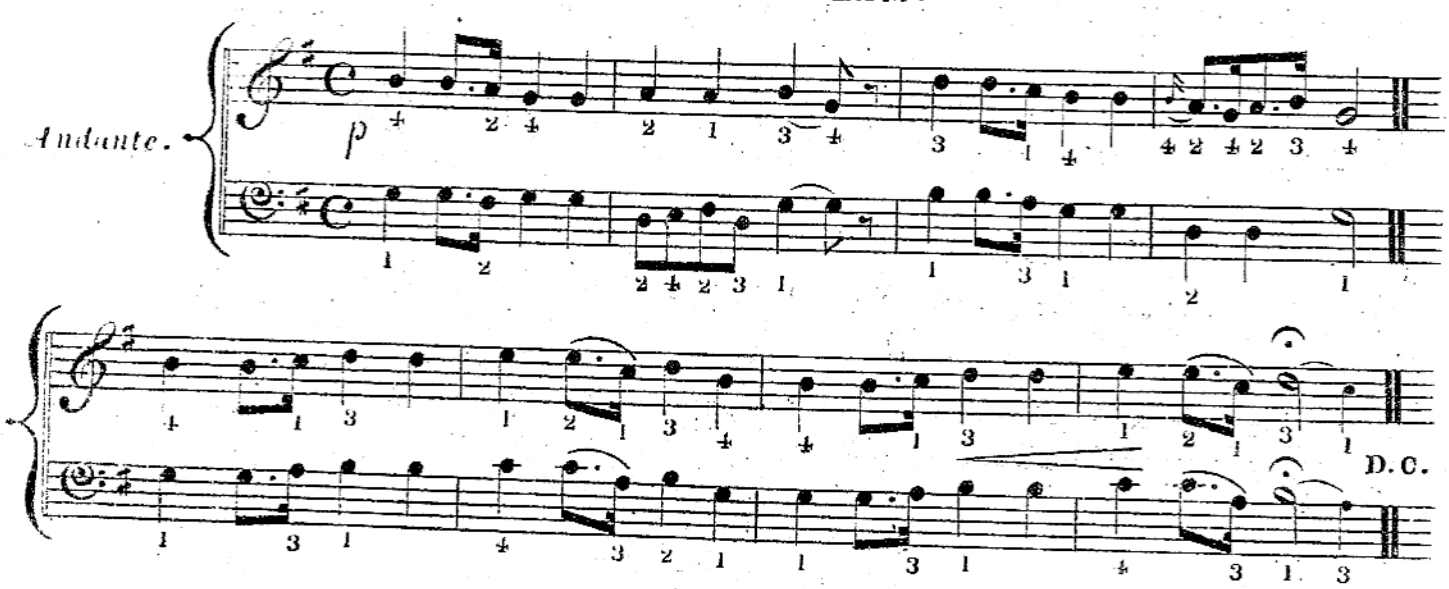


# PRELUDE IN G.

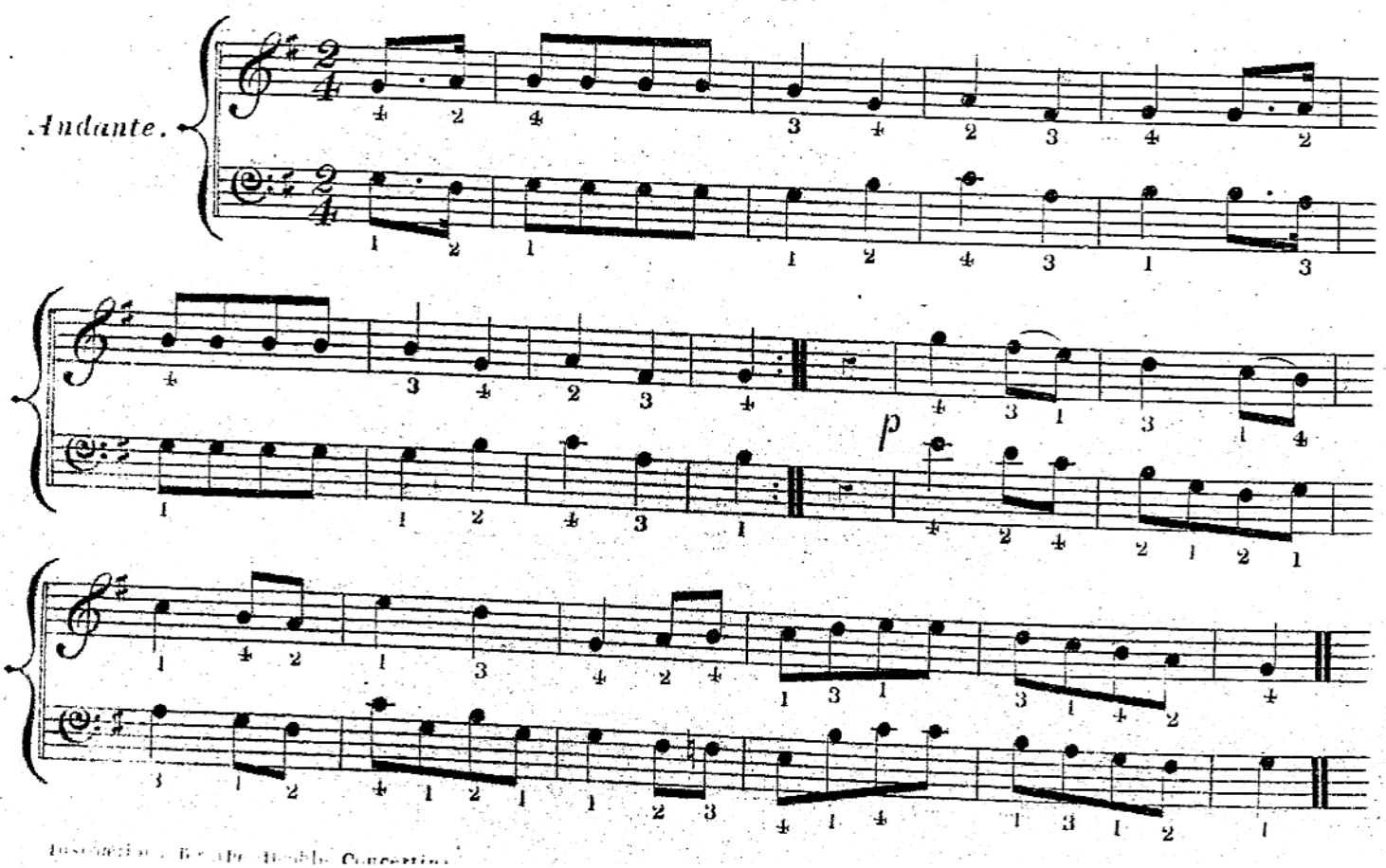
## FOURTH FINGERING.



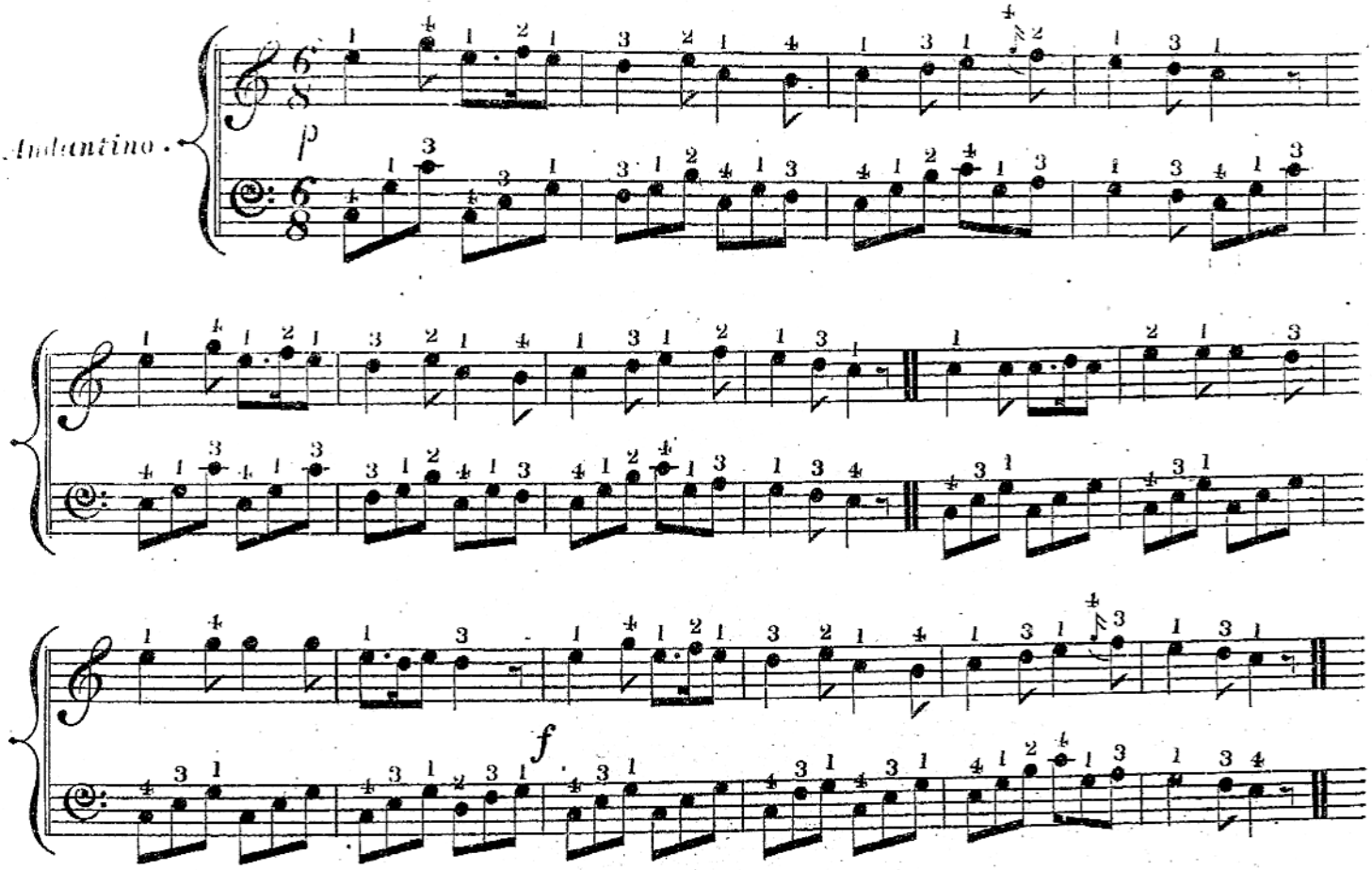
## ROUSSEAU'S DREAM.



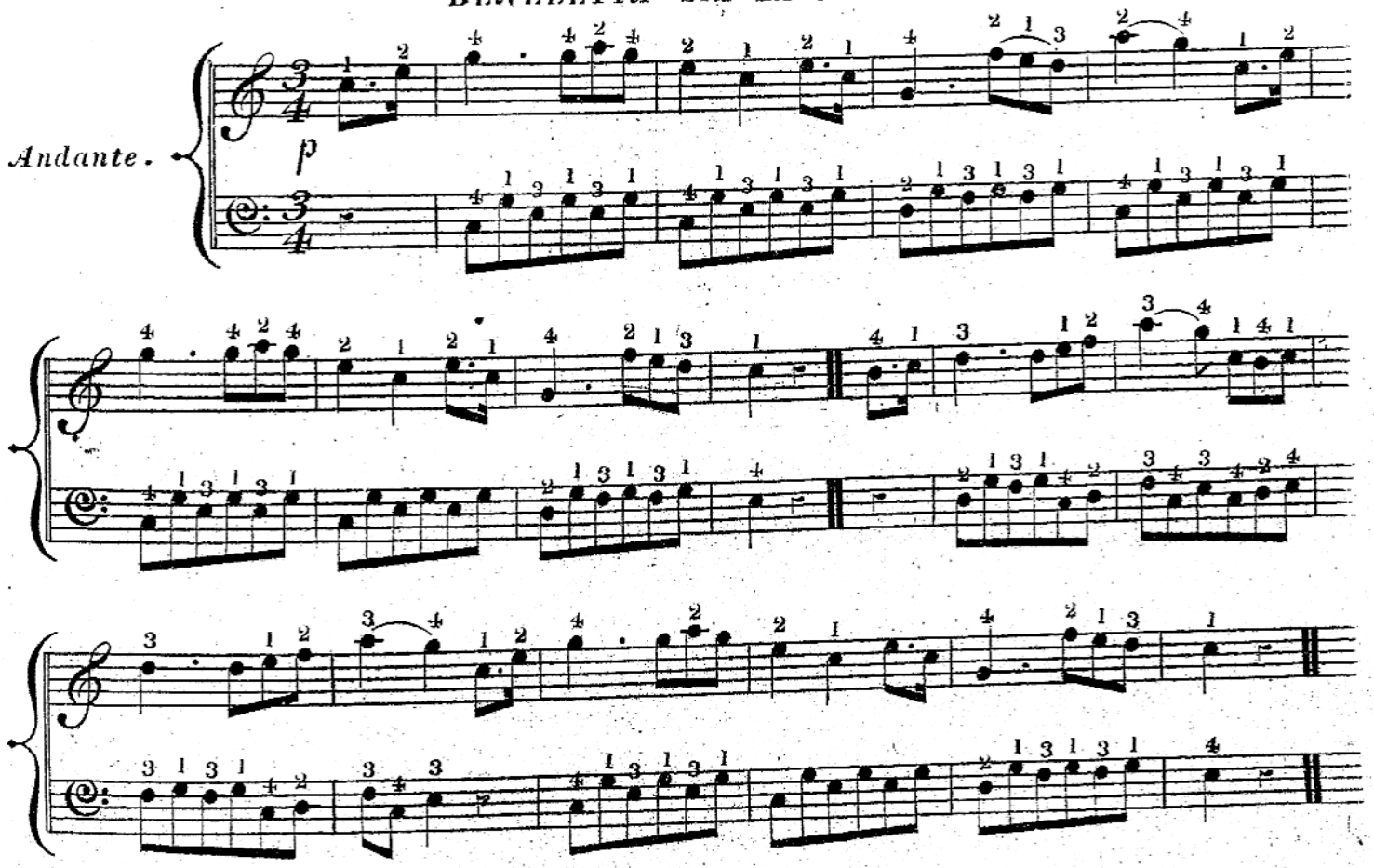

## GREEK AIR.



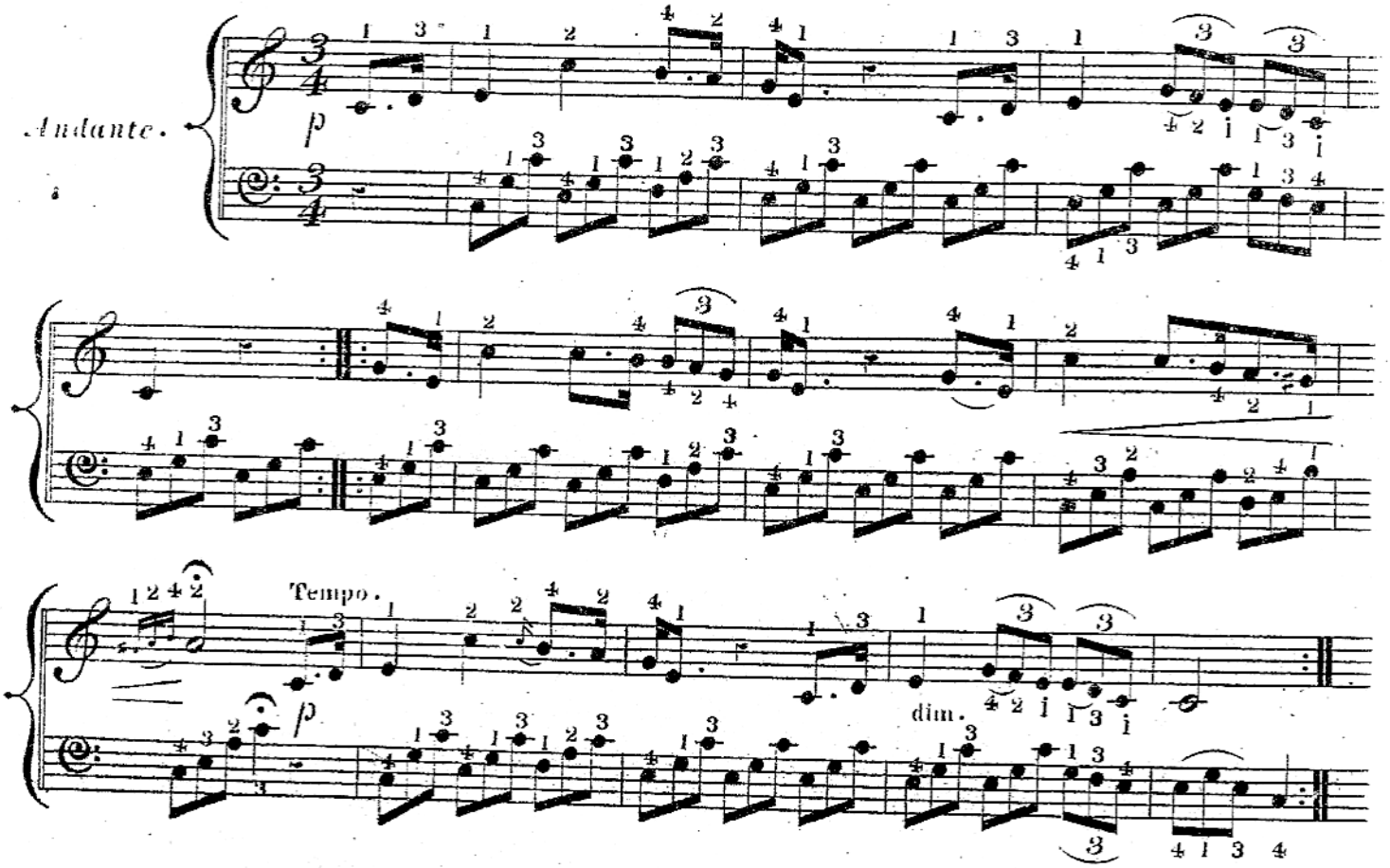
## HINDOSTANEE AIR.



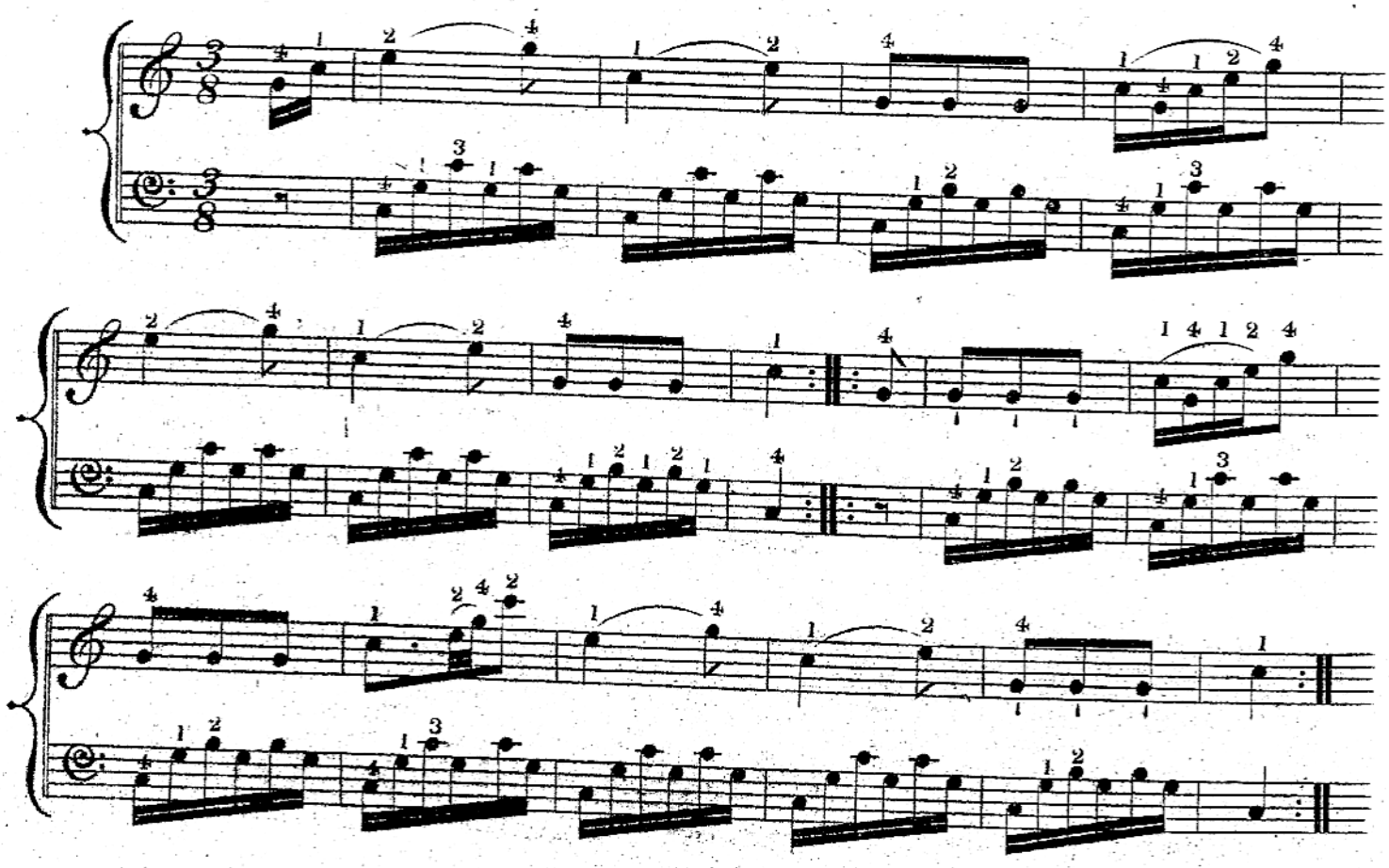

## BENEDETTA SIA LA MADRE. ITALIAN AIR.



## THE LAST ROSE OF SUMMER.

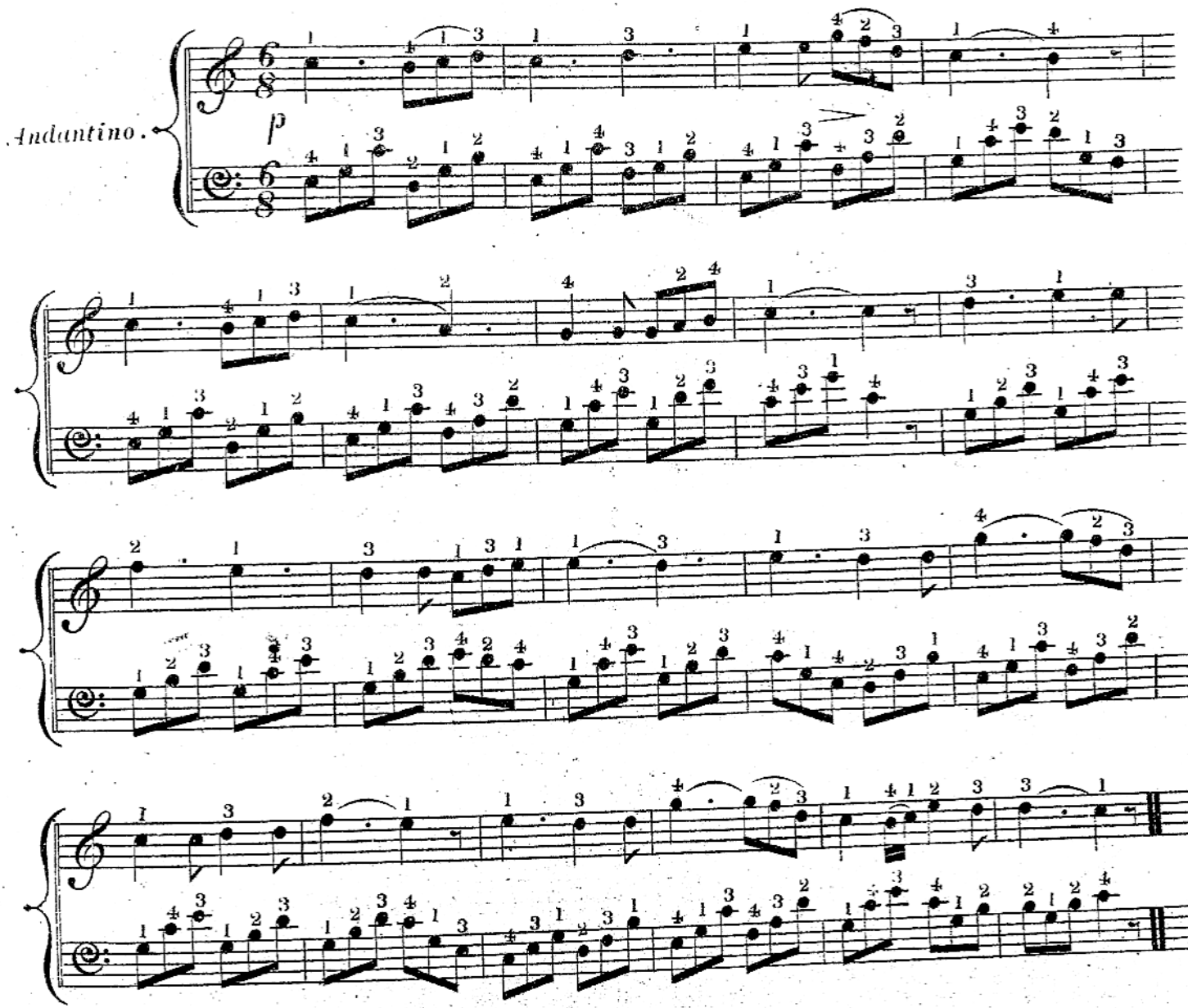



## THE POST HORN WALTZ.



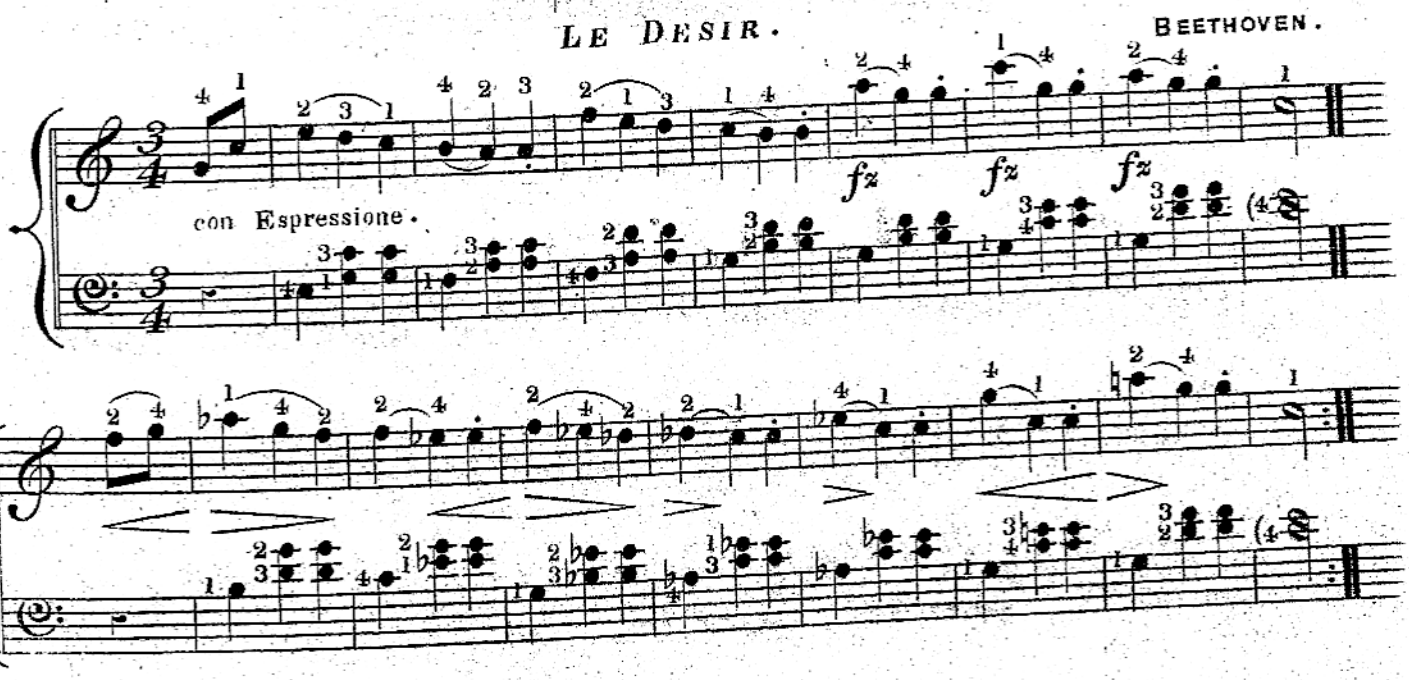
## WATERS OF ELLE.

Andantino.

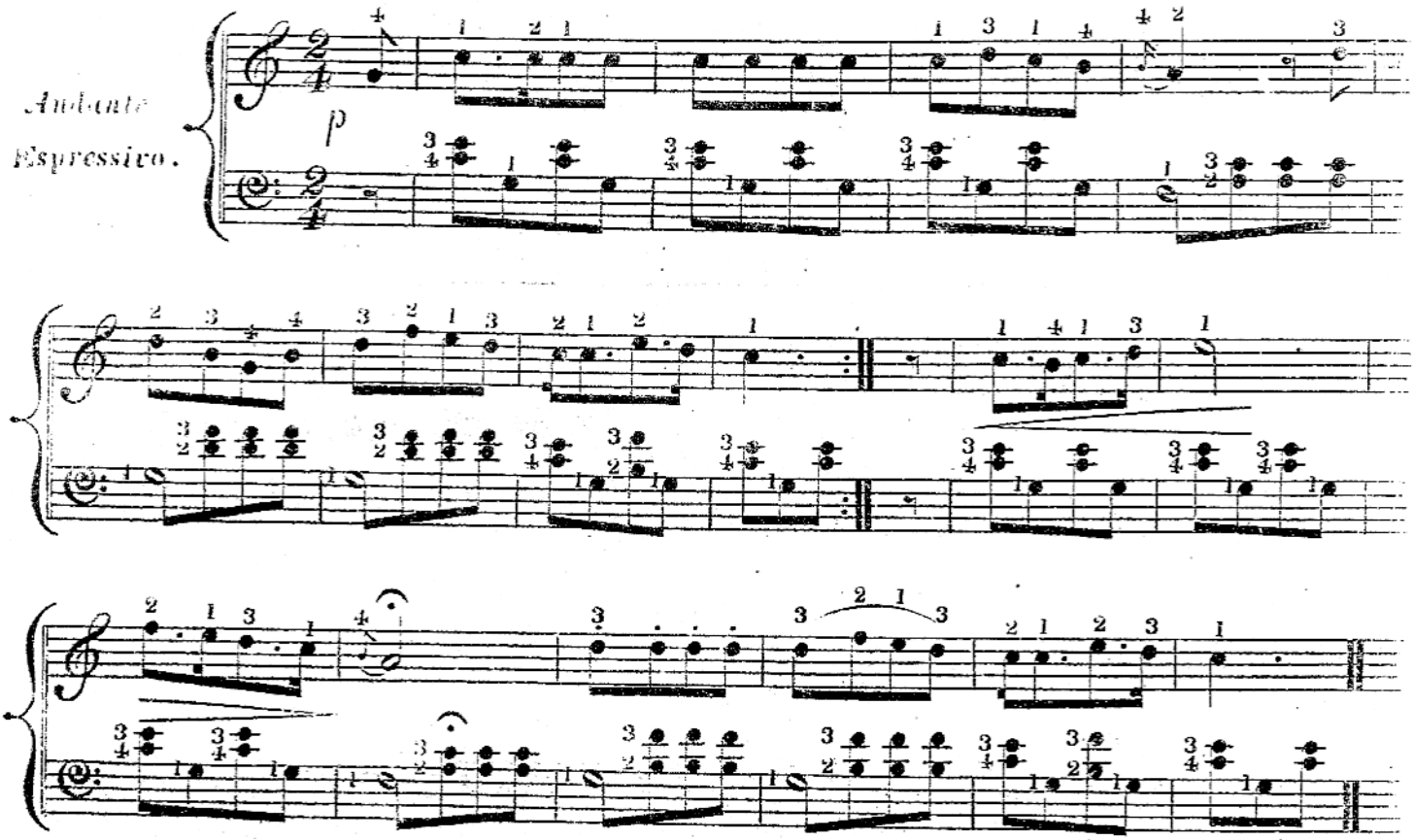


## LE DESIR.

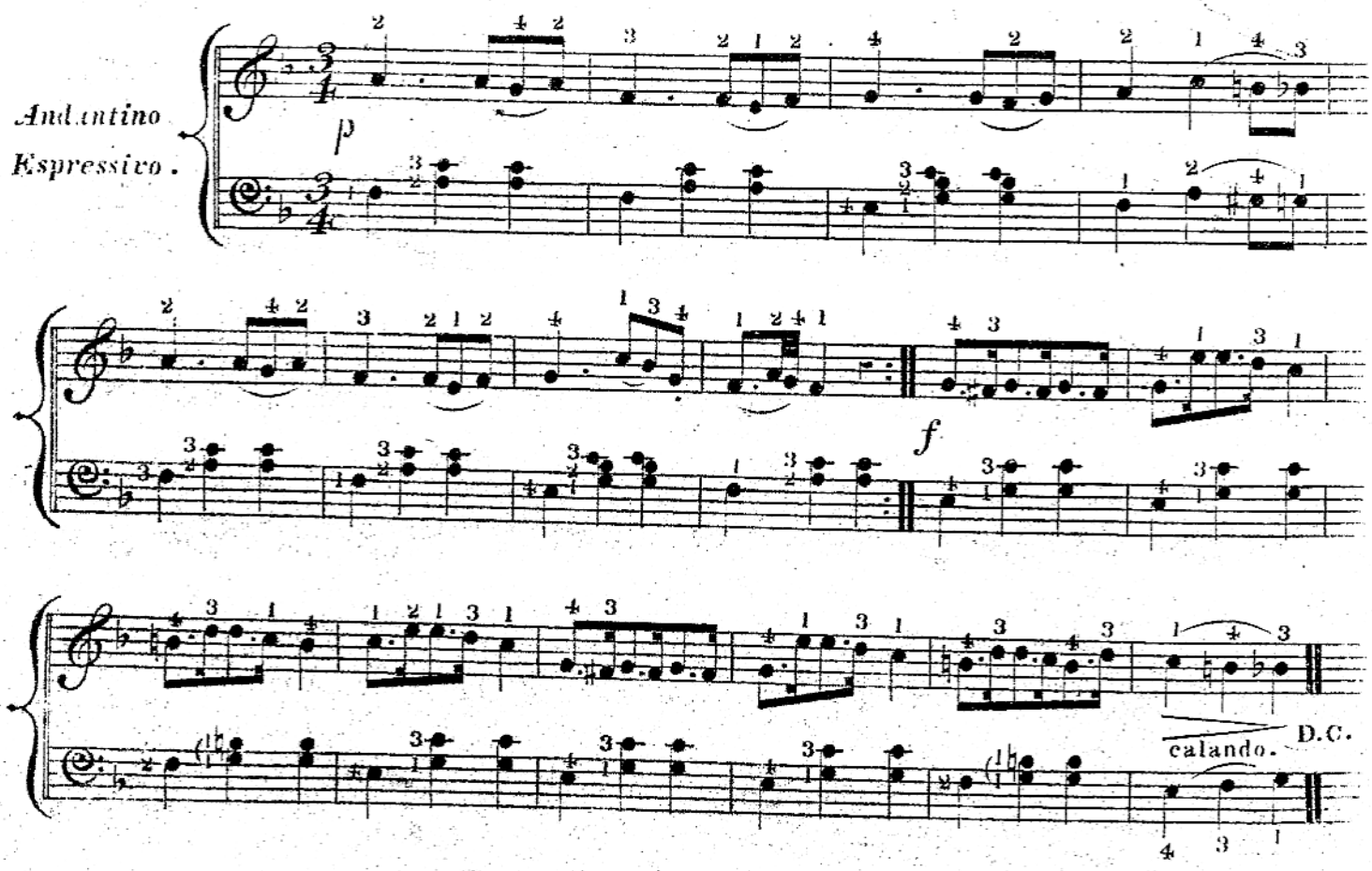
BEETHOVEN.



## LUCY NEAL.

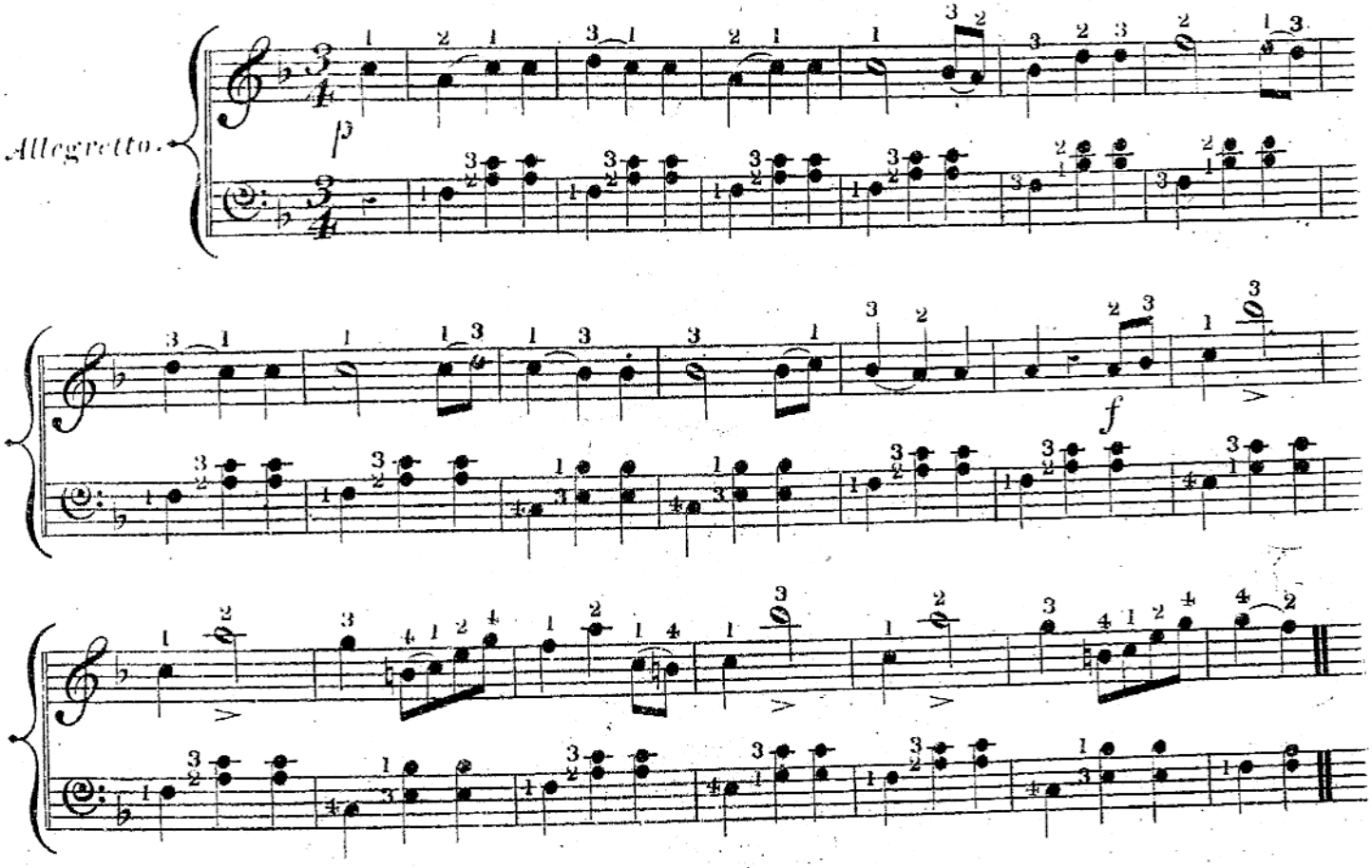



## AIR, KNOWN AS "PESTAL."



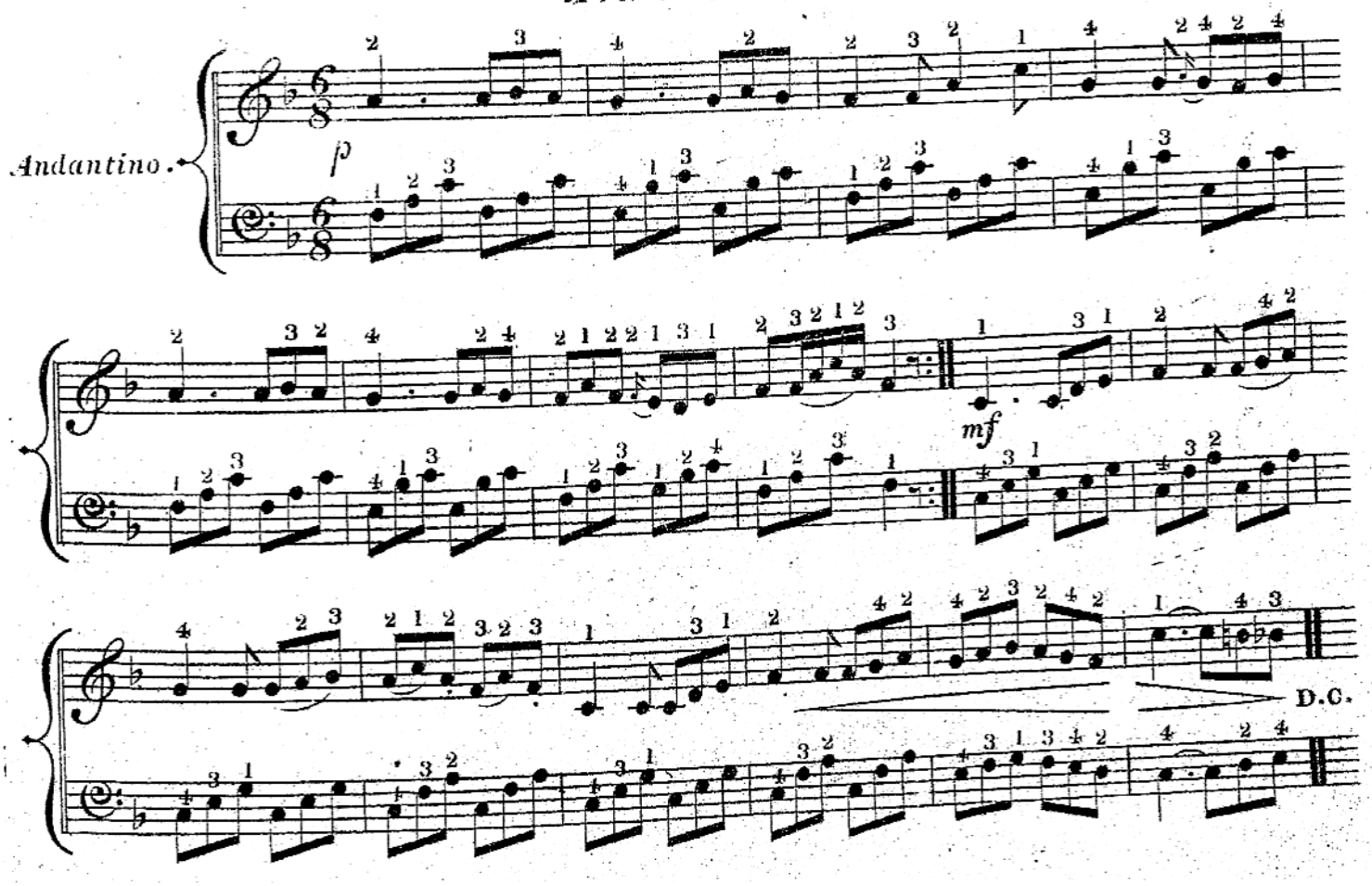
## LILLI'S A LADY.

GERMAN AIR.

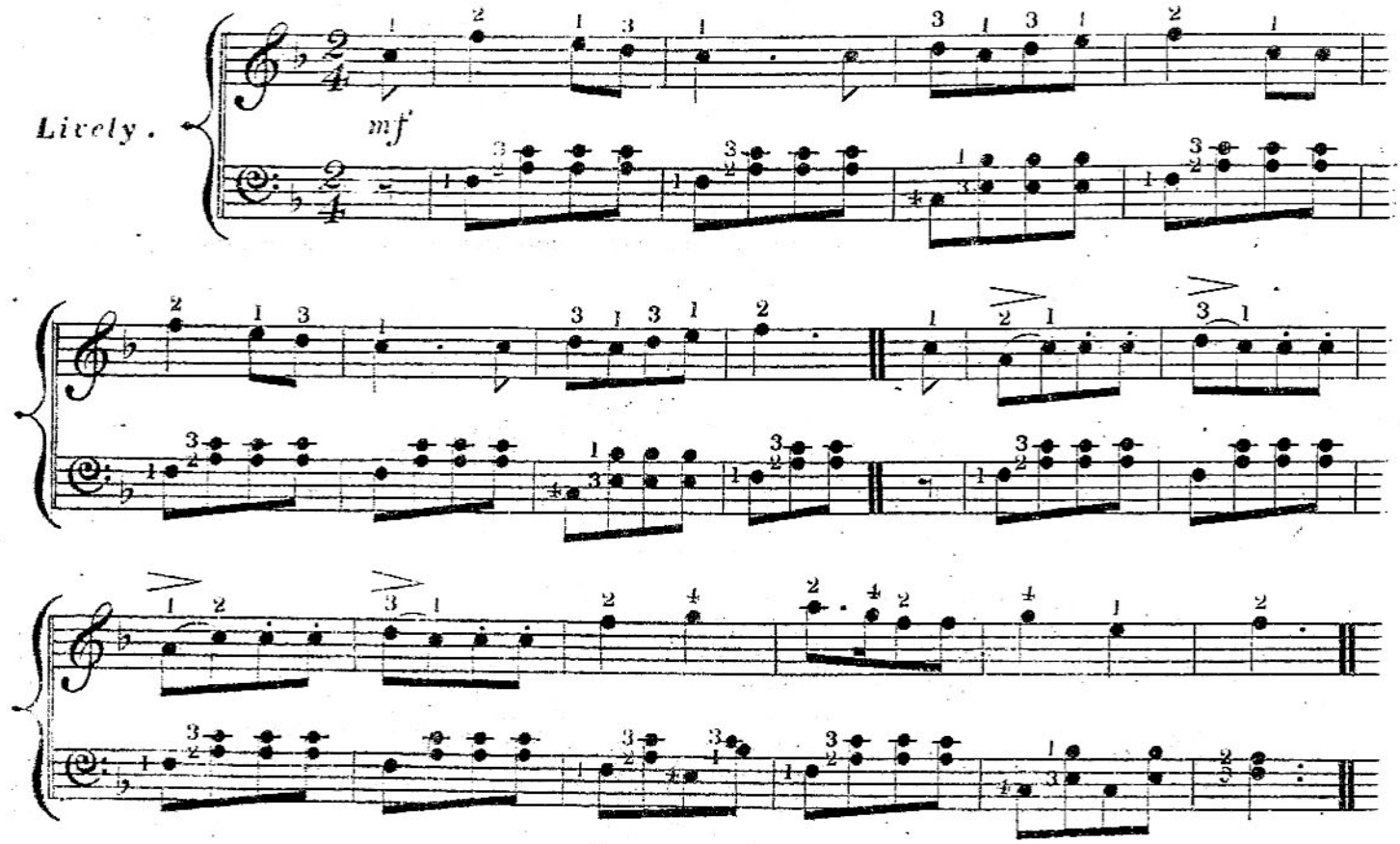



## AIR in "NINO."

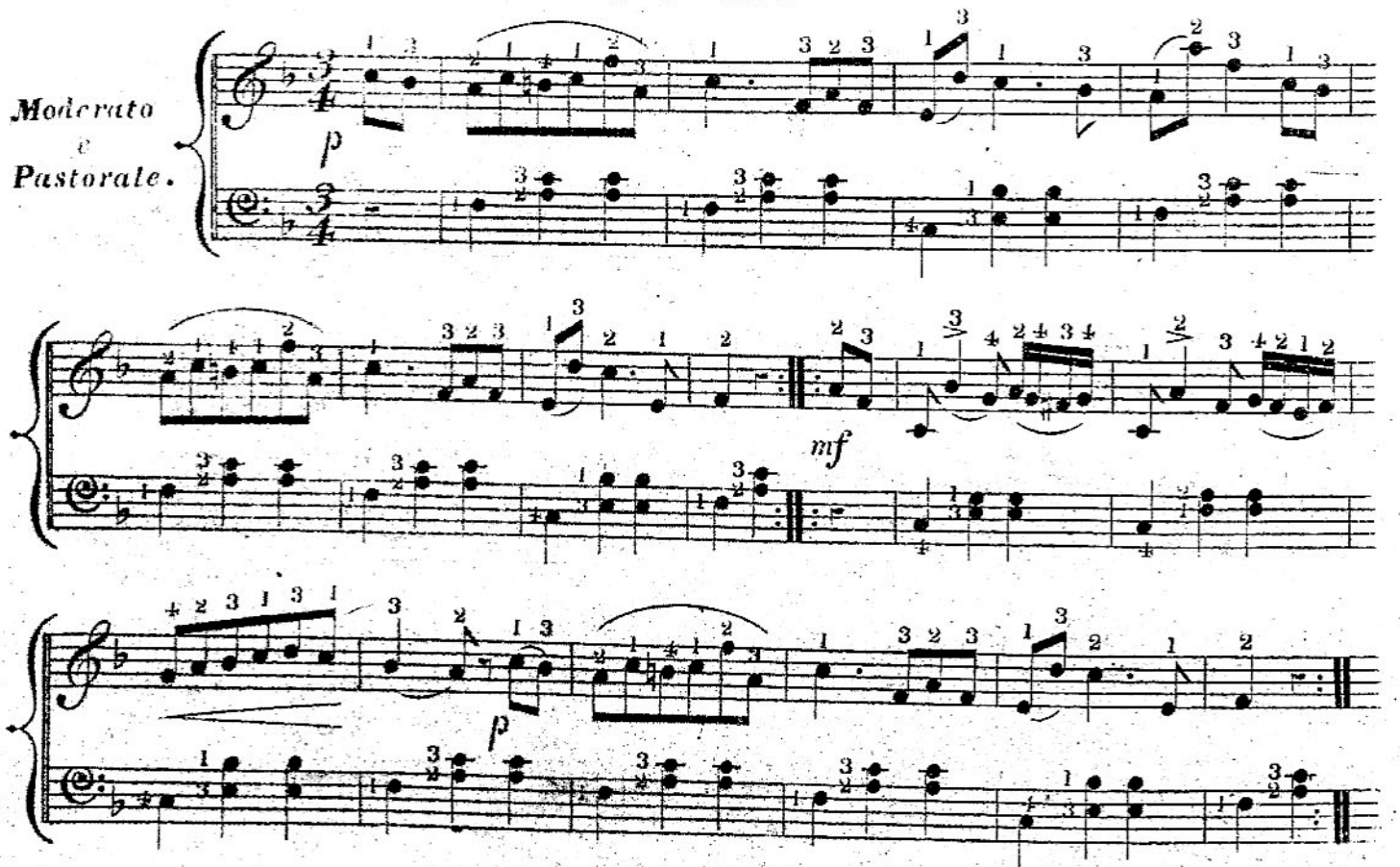
PAISIELLO.



## GERMAN AIR.

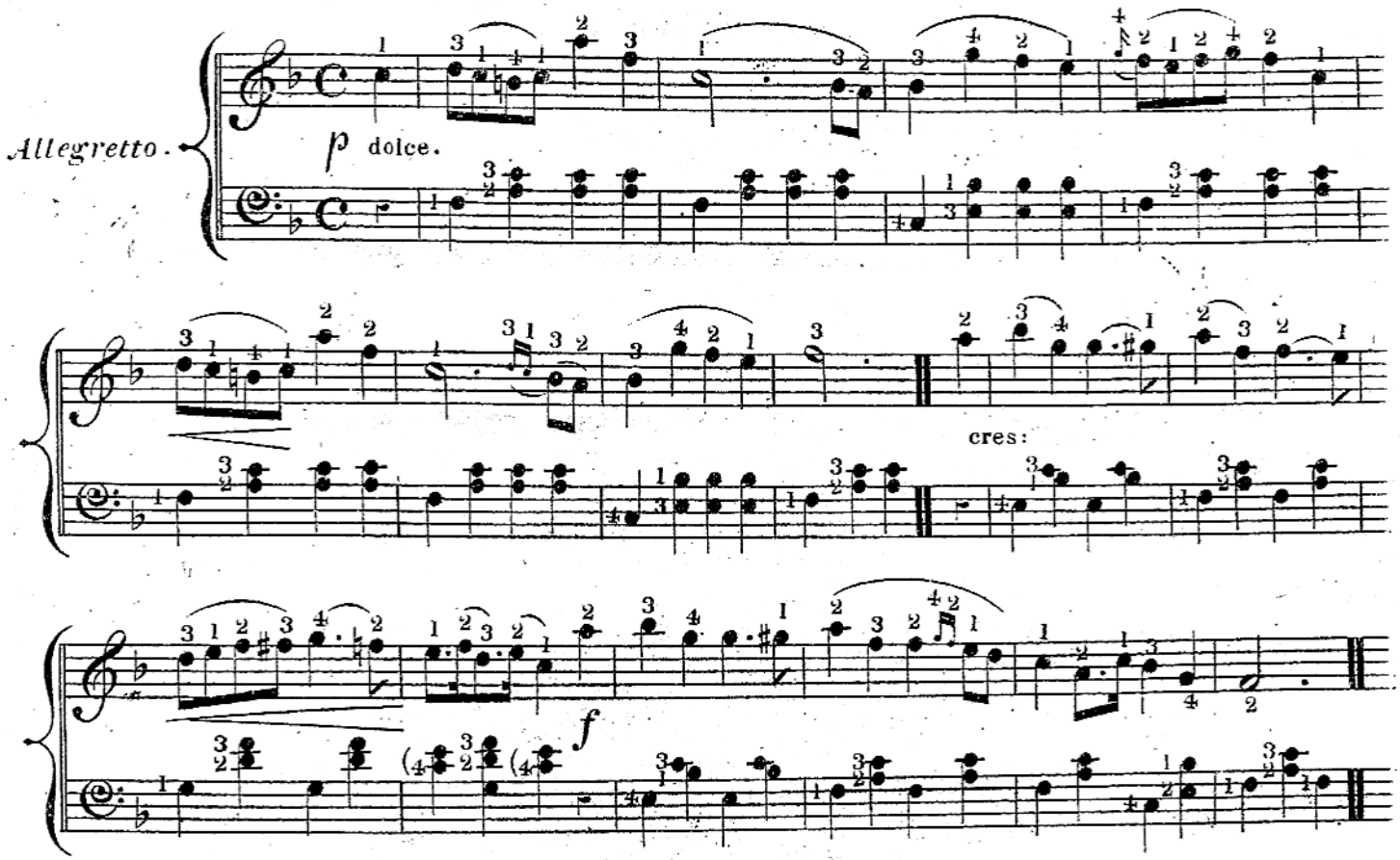



## SWISS AIR.



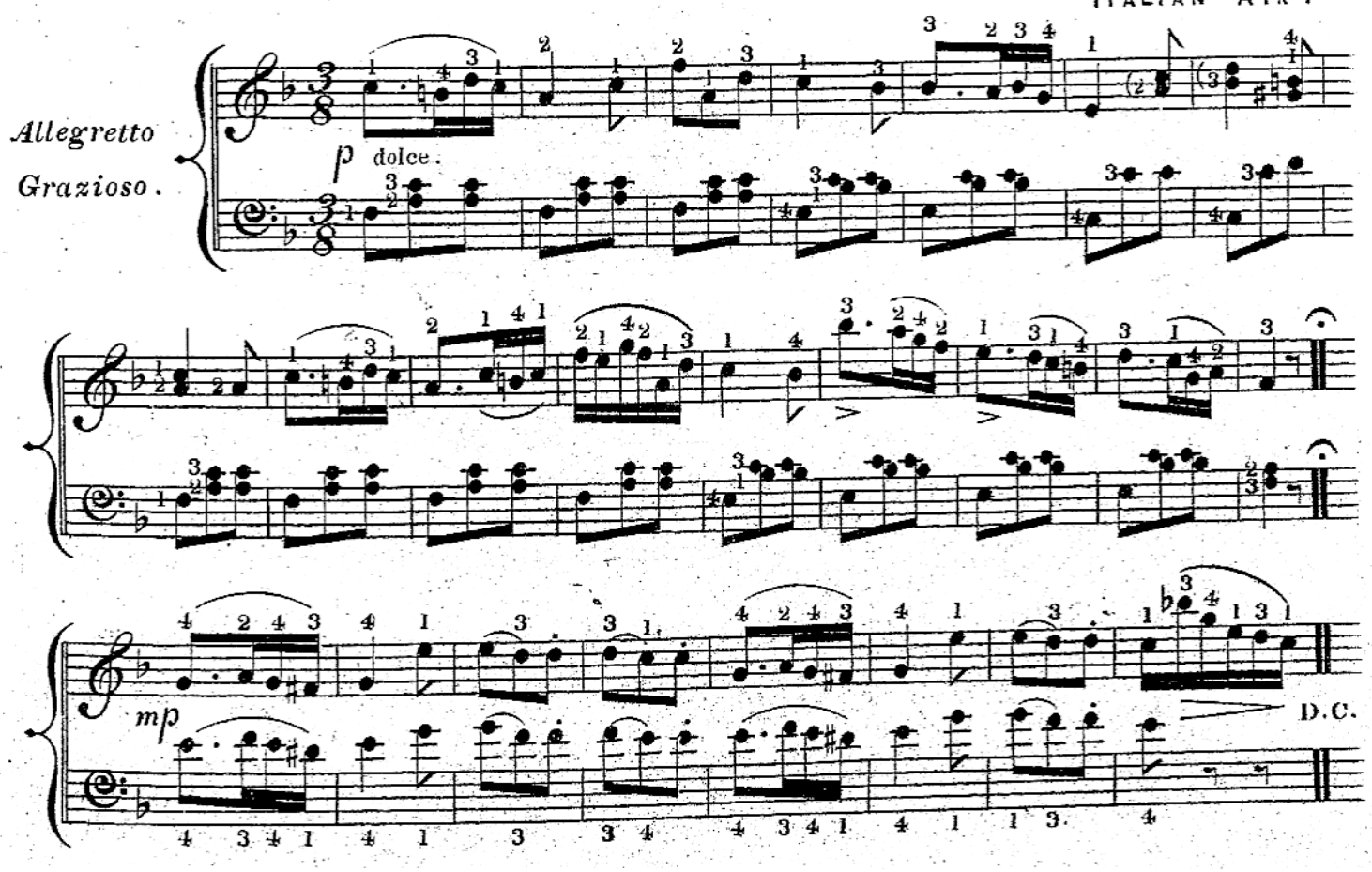
## AIR DE BALLET.

HIMMEL.

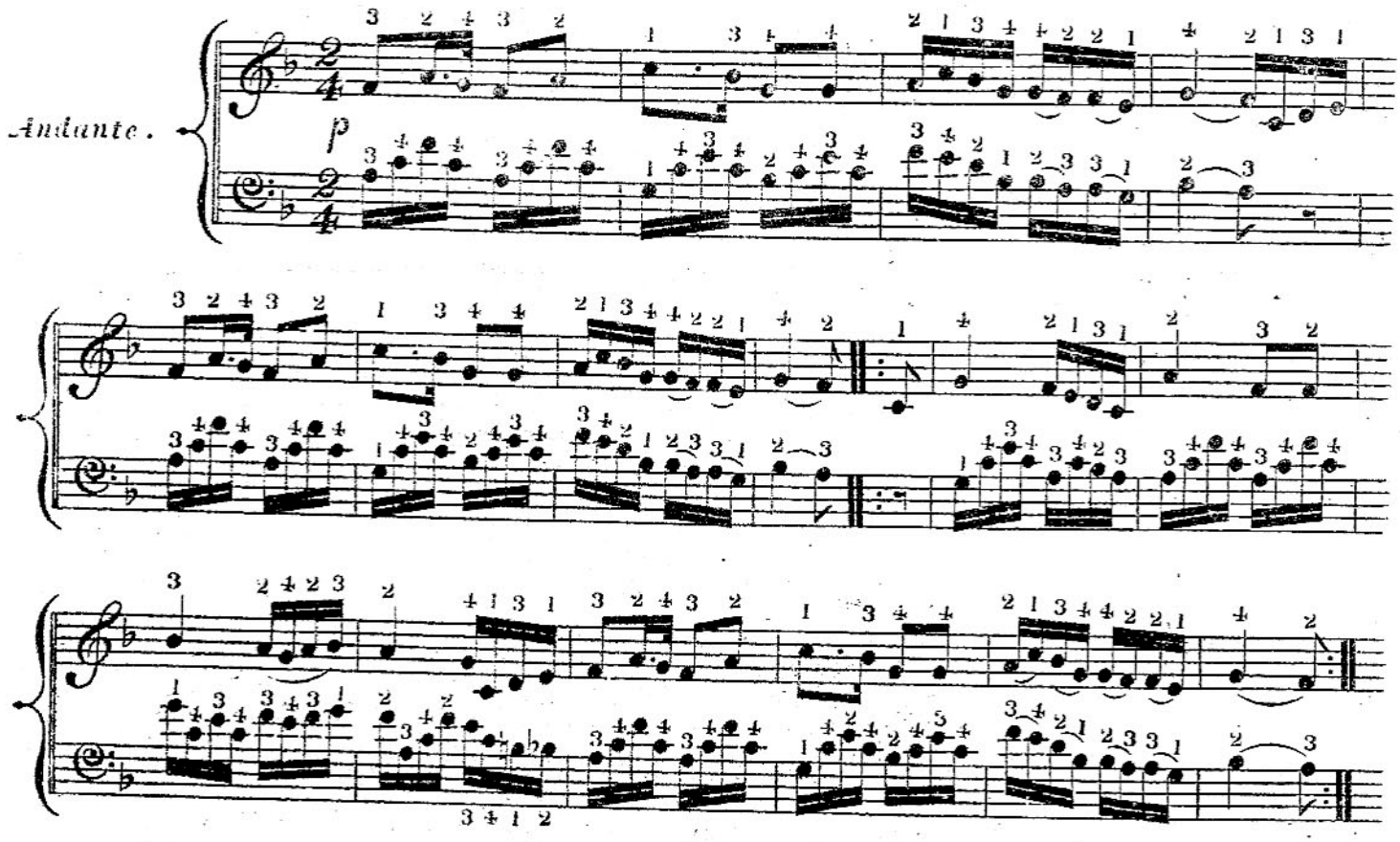



## TIC E TOC.

ITALIAN AIR.



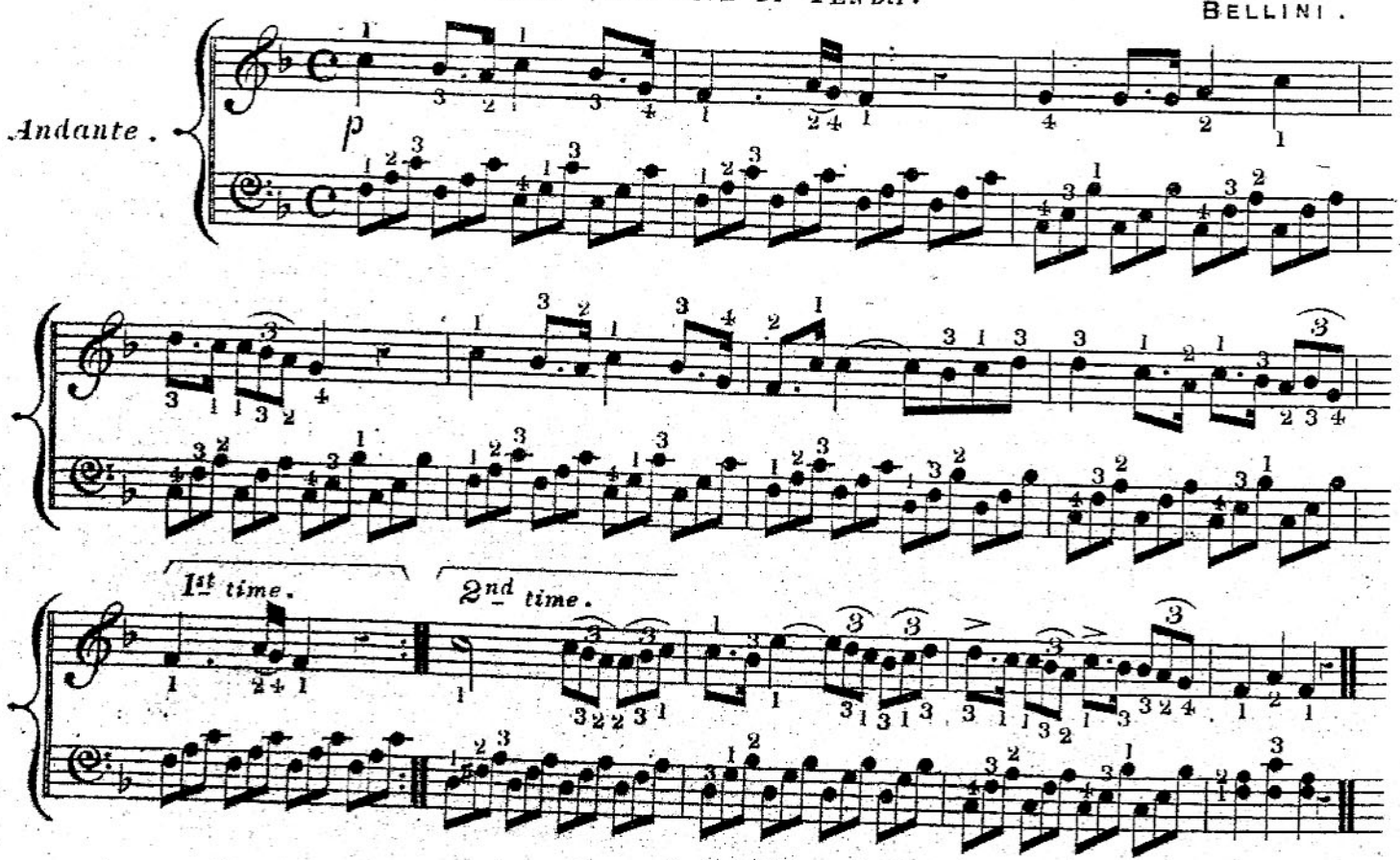
## SUL MARGINE.

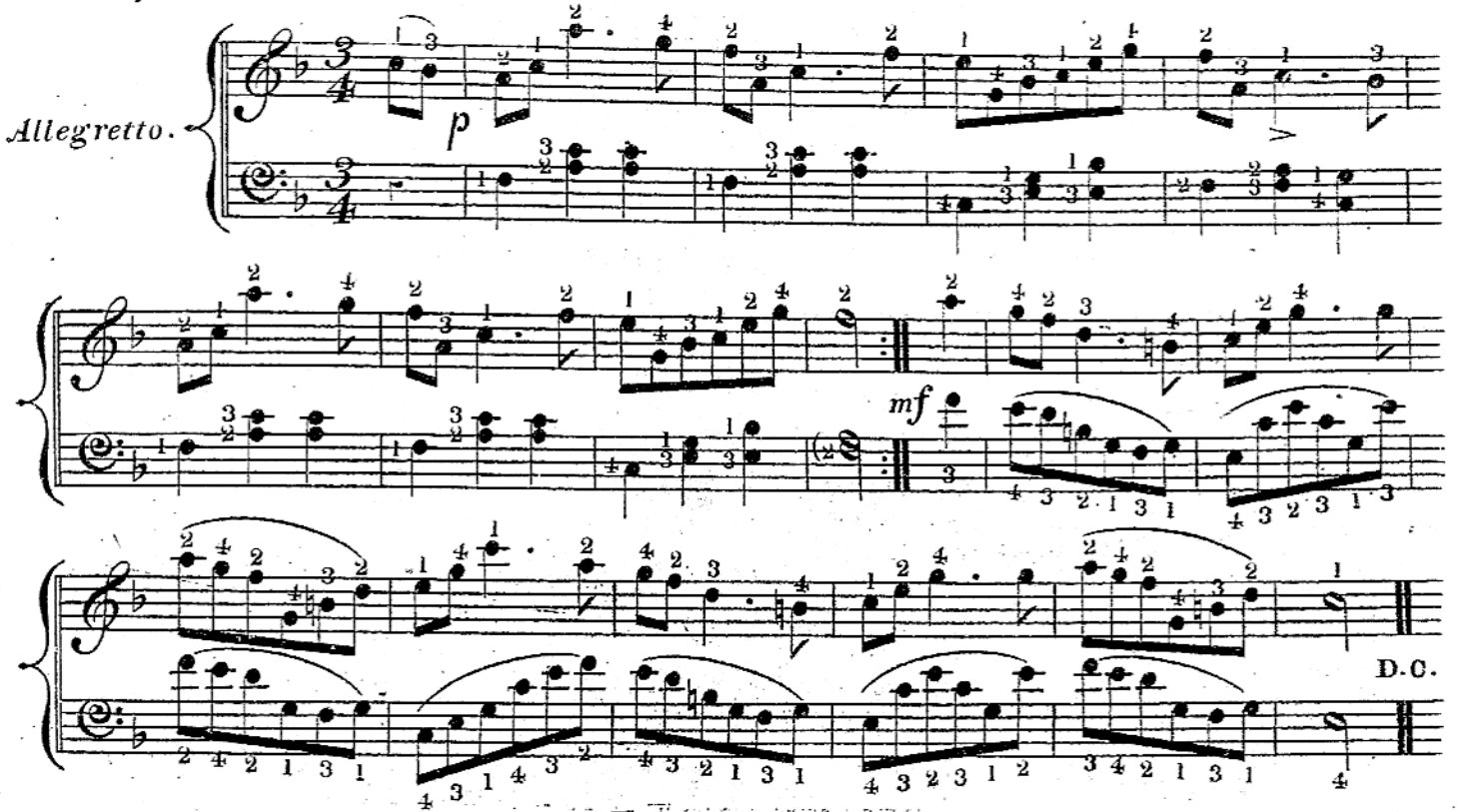



## ANGIOL DI PACE.

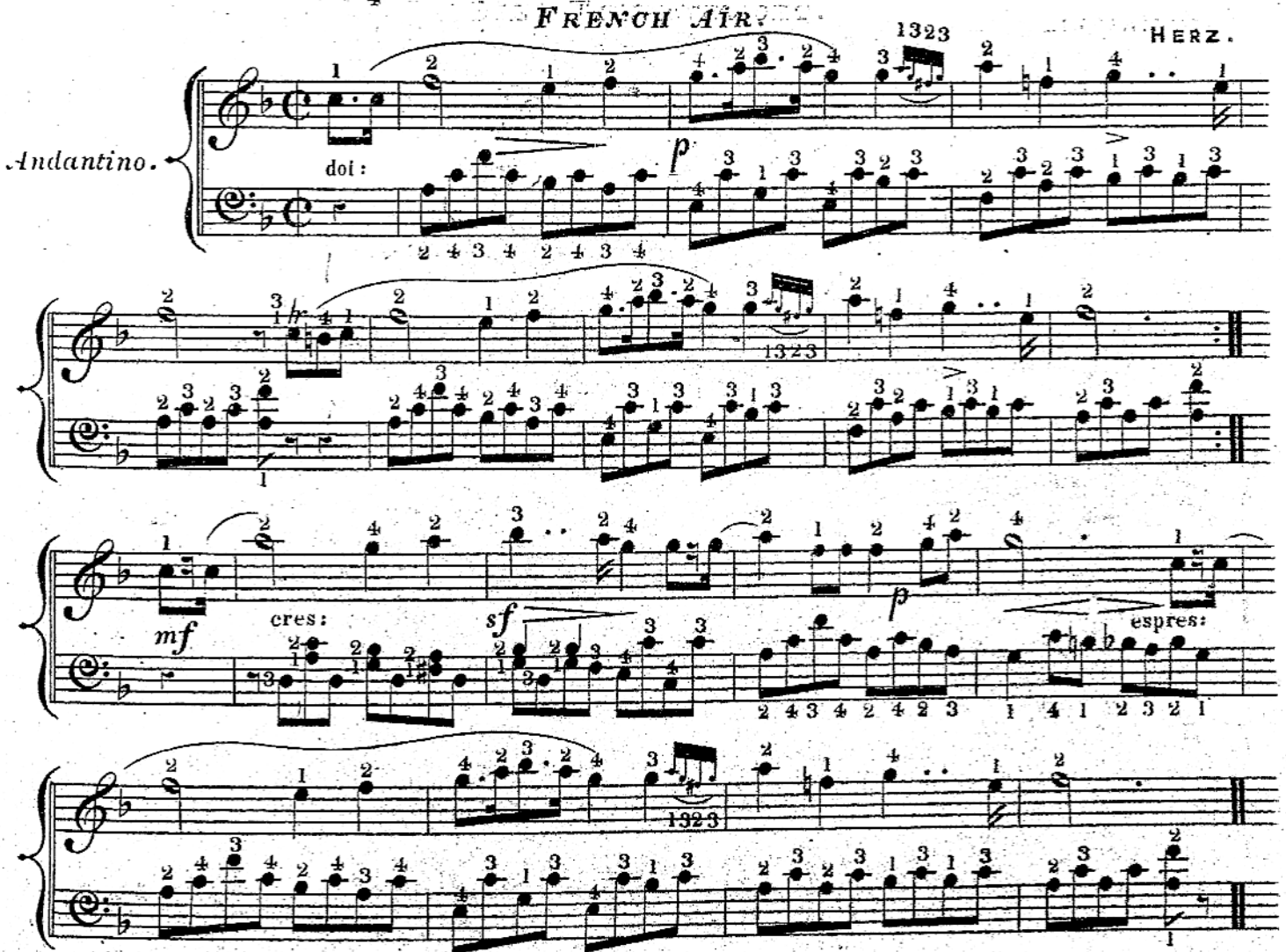
FROM BEATRICE DI TENDA.

BELLINI.





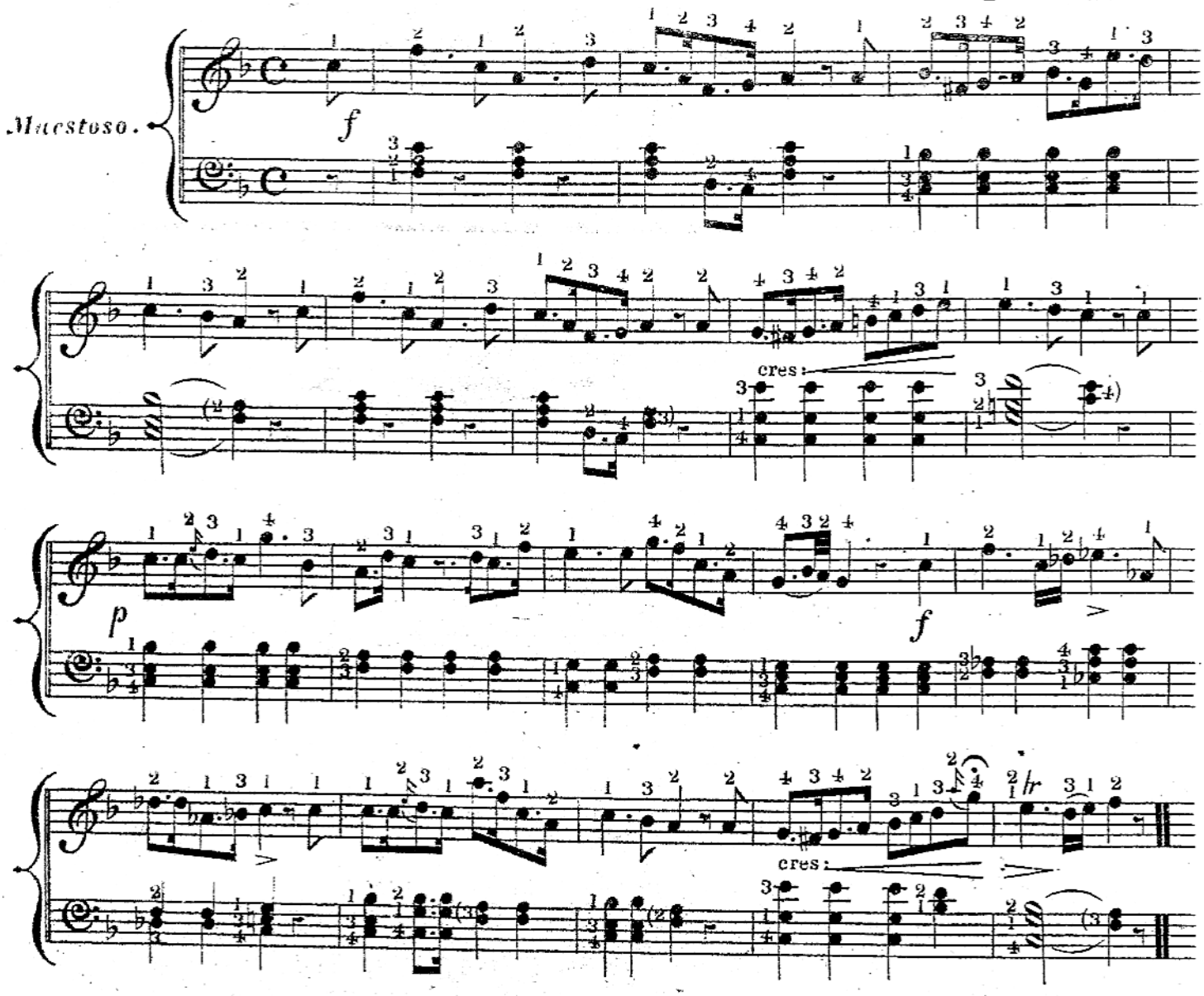

## FRENCH AIR.



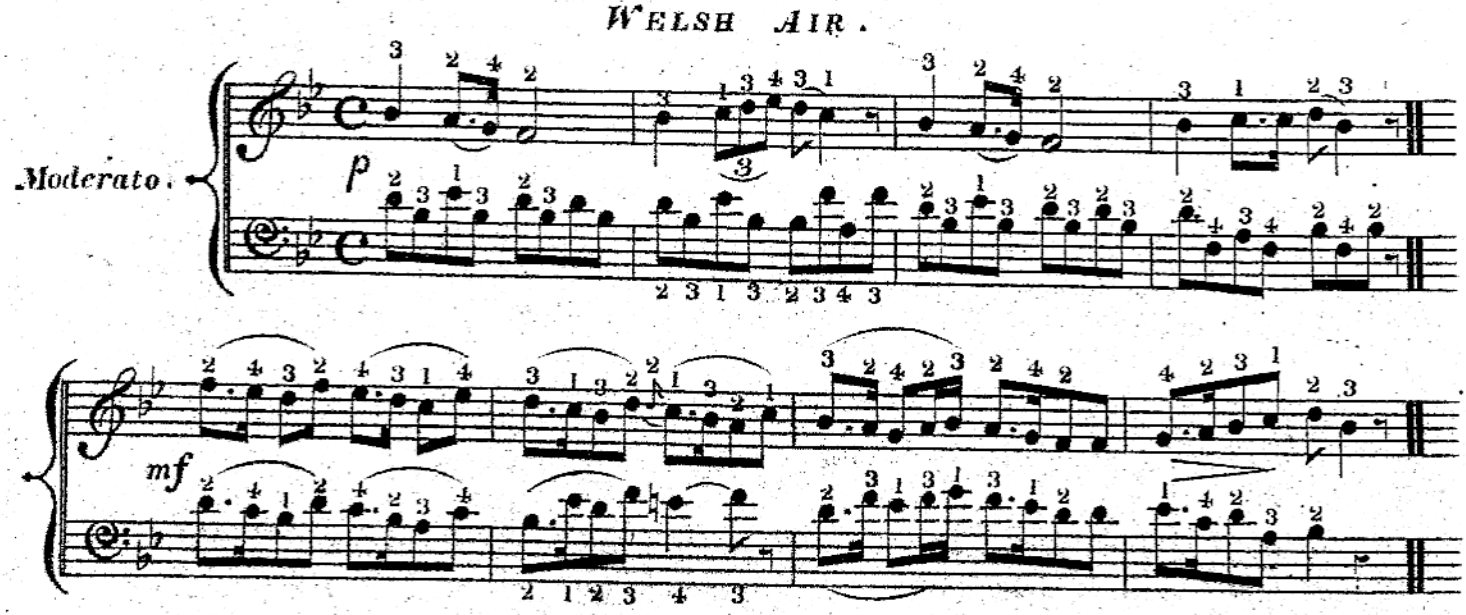

Instructions for the Double Operation

## Die Fahnenwacht.

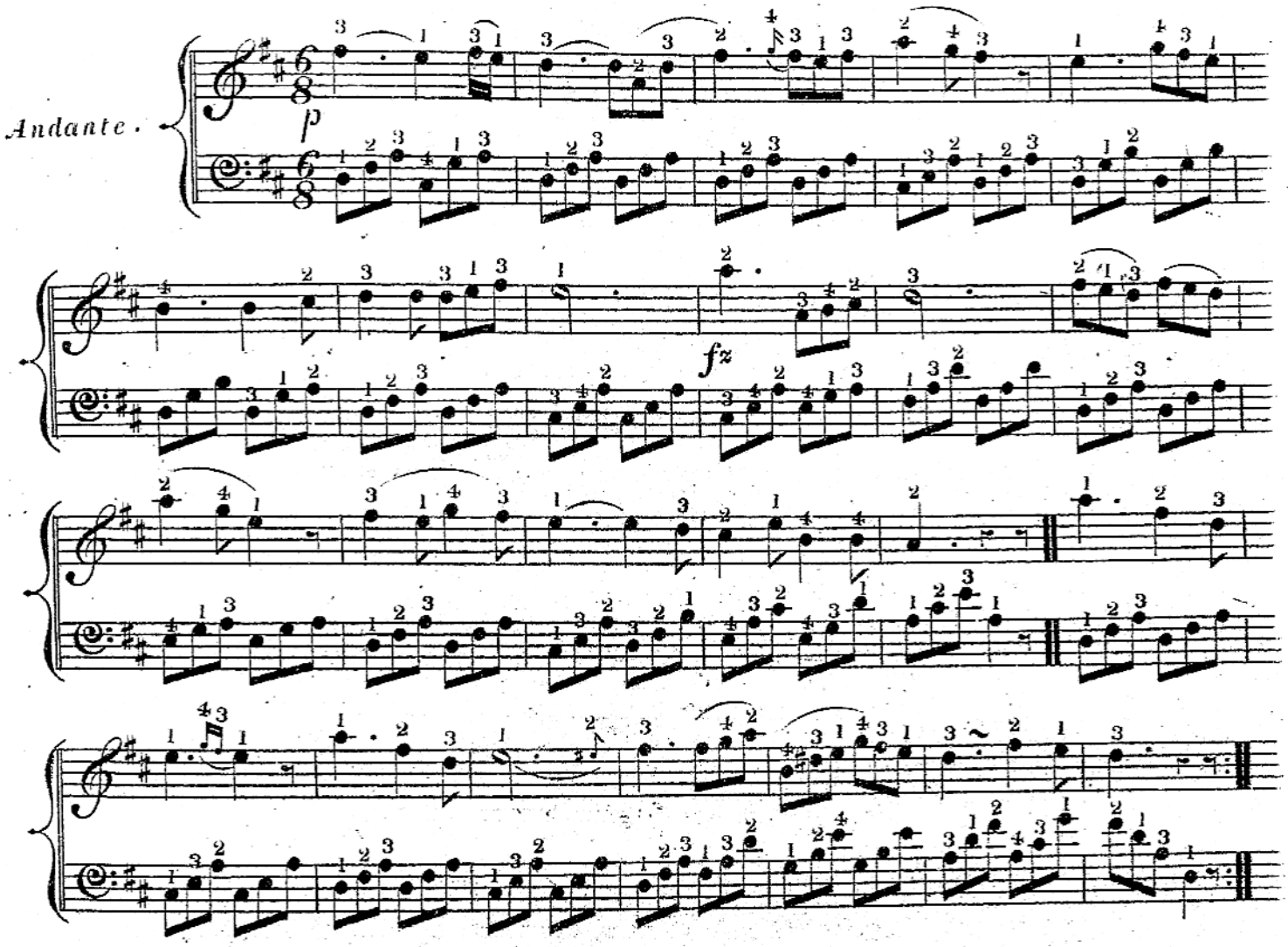
Lindpainter.



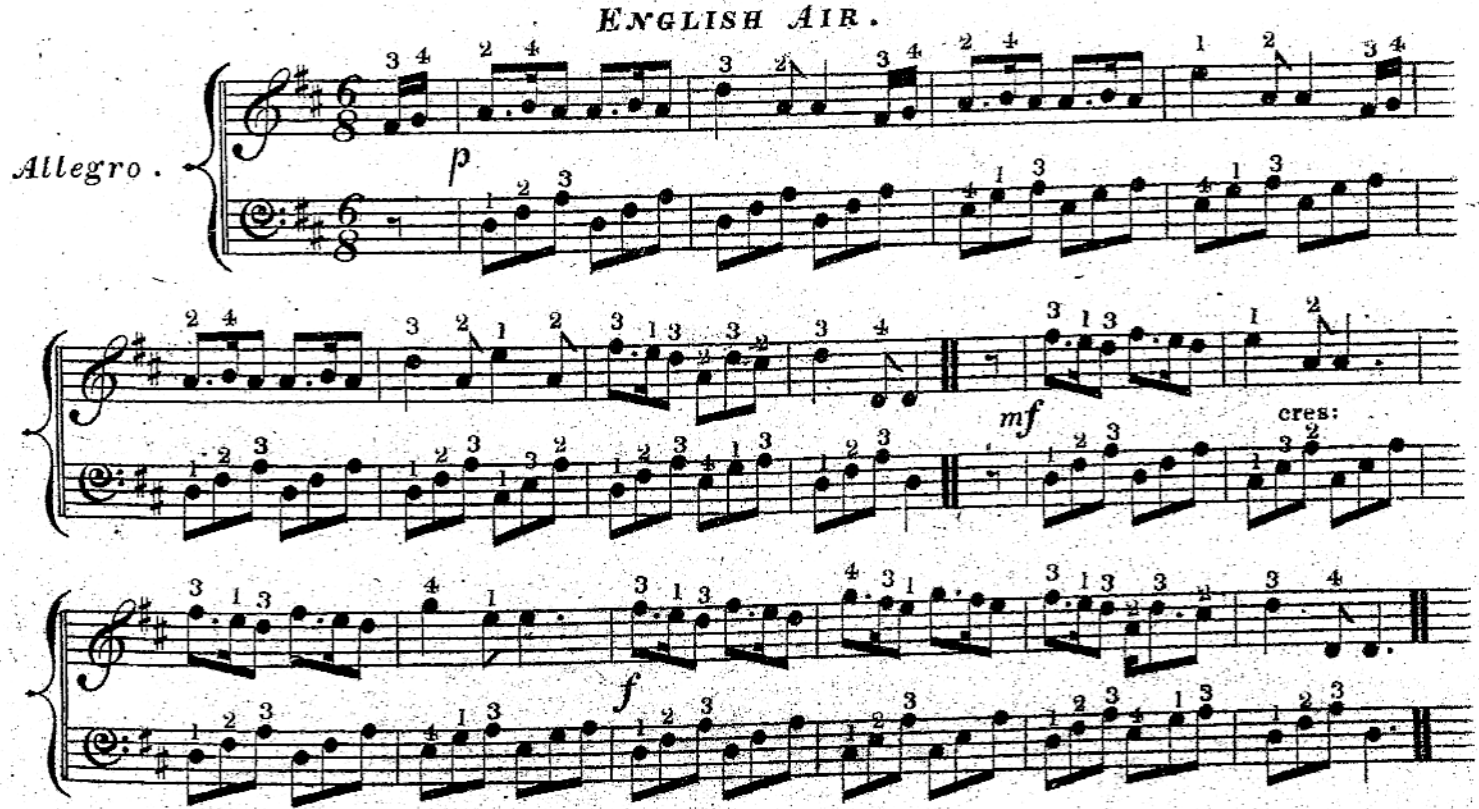

## Welsh Air.



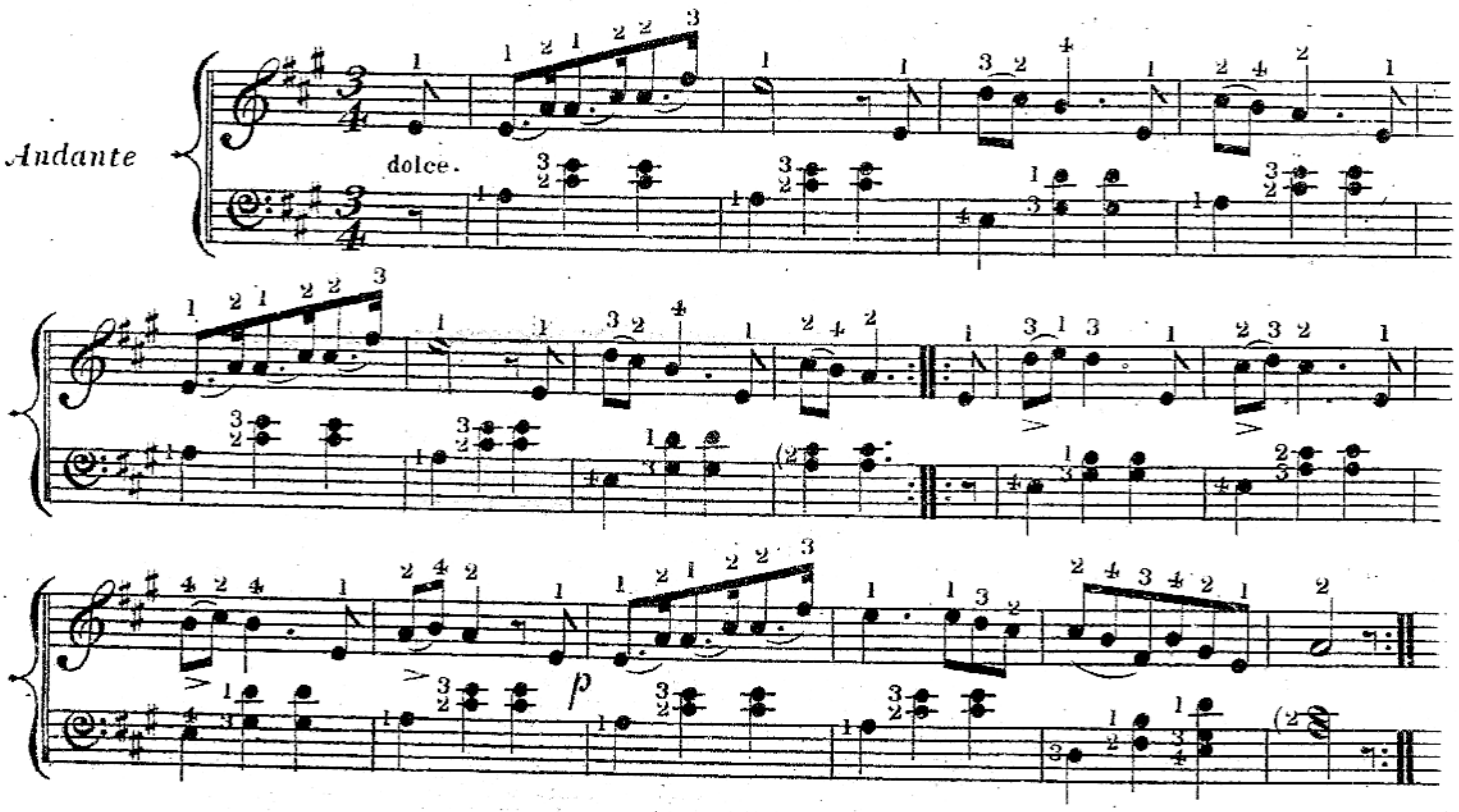
## LA SUISSESSE AU BORD DU LAC.




## ENGLISH AIR.

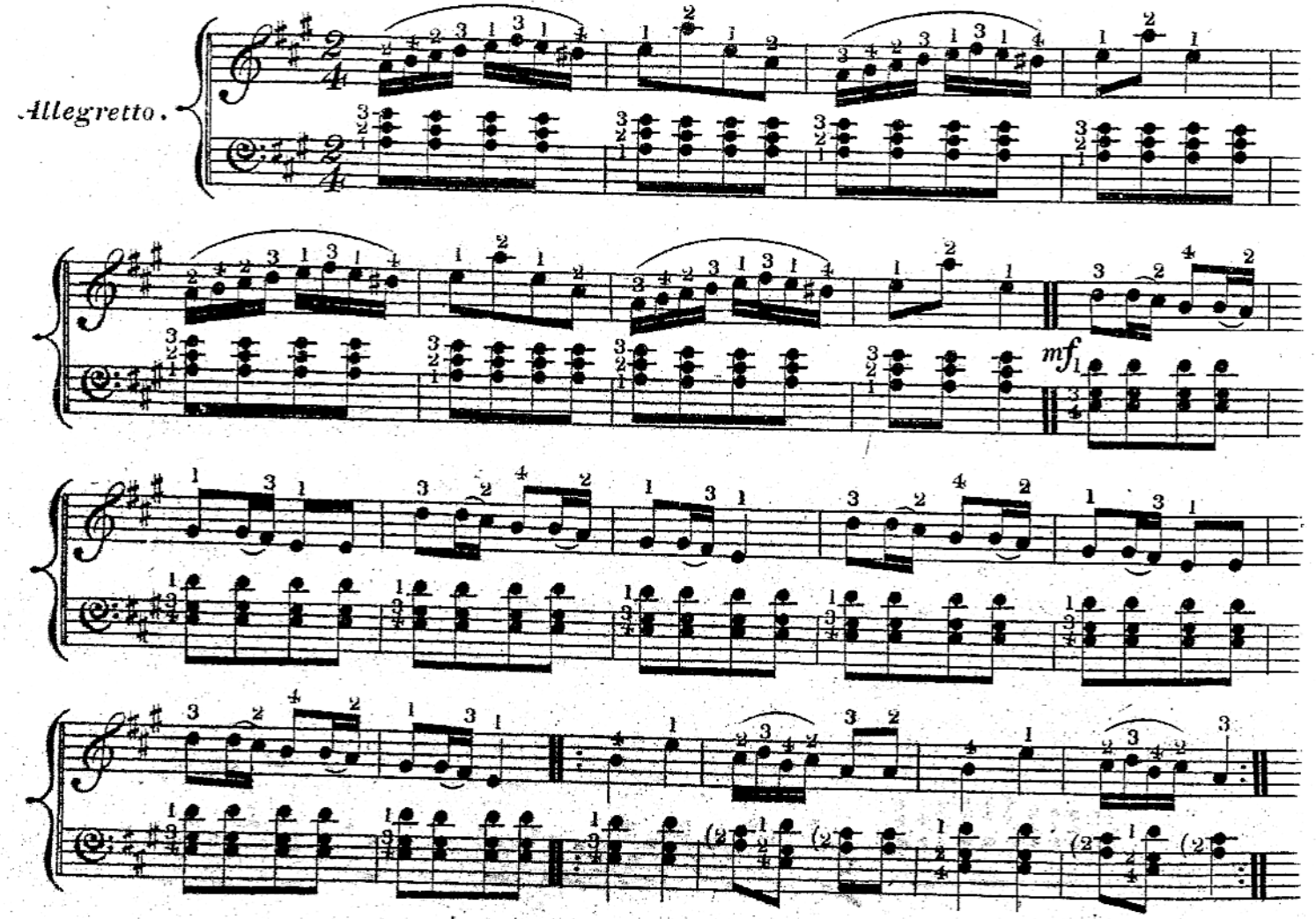


## MA NORMANDIE.



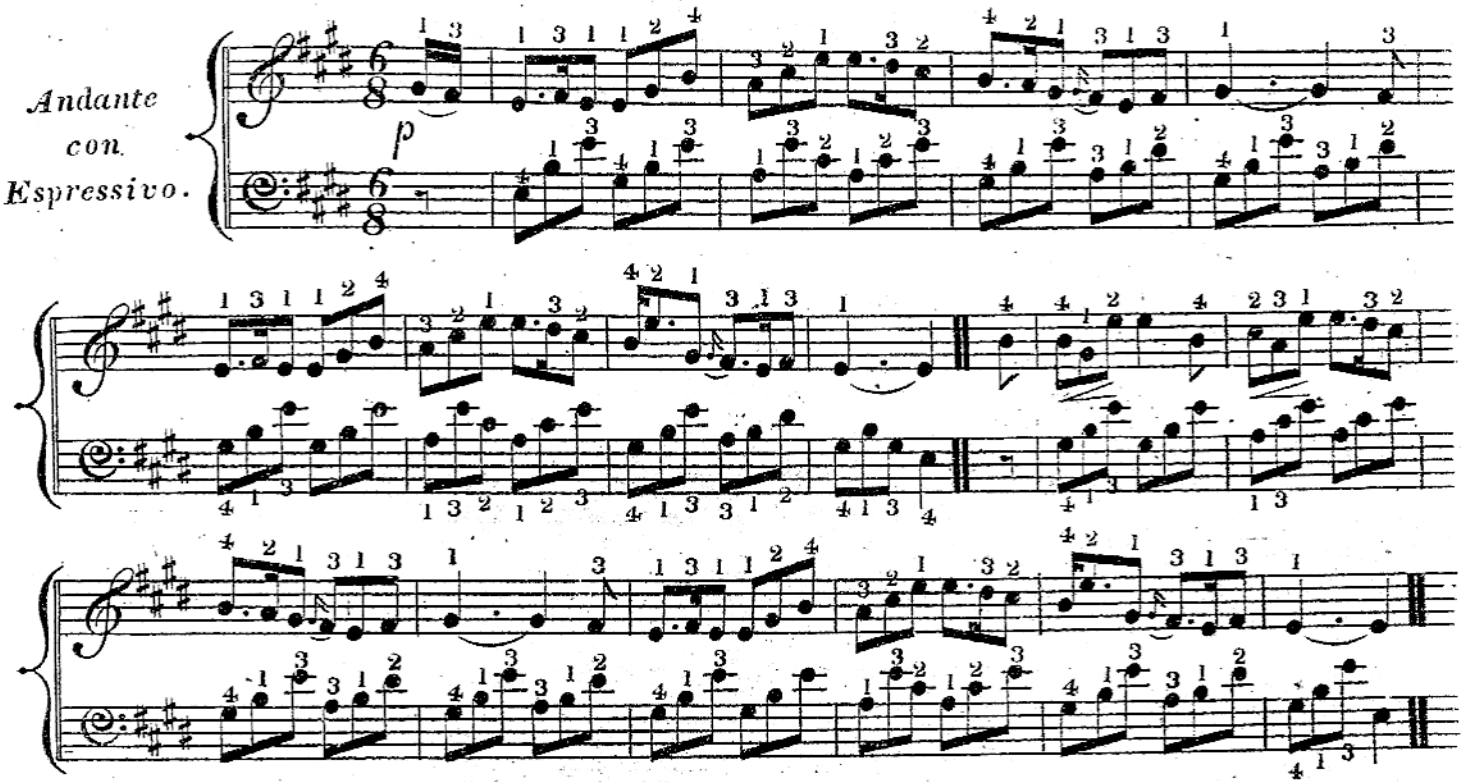

## DANCE in PRECIOSA.

C. M. WEBER.



## MY LODGING IS ON THE COLD GROUND.

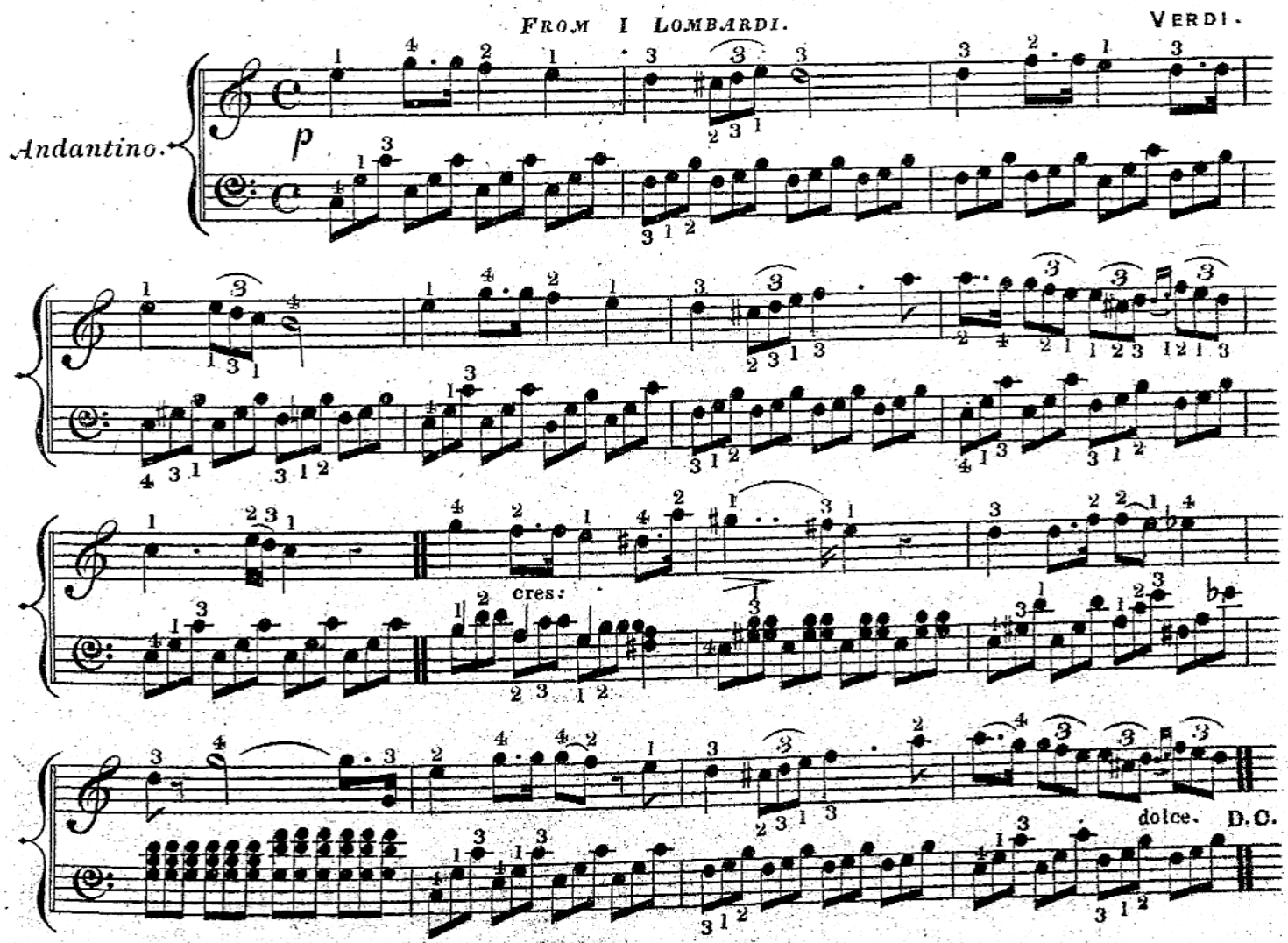
*Andante con Espressivo.*




## DUETT — "OH BELLE A QUESTA MISERE."

*FROM I LOMBARDI.* VERDI.

*Andantino.*

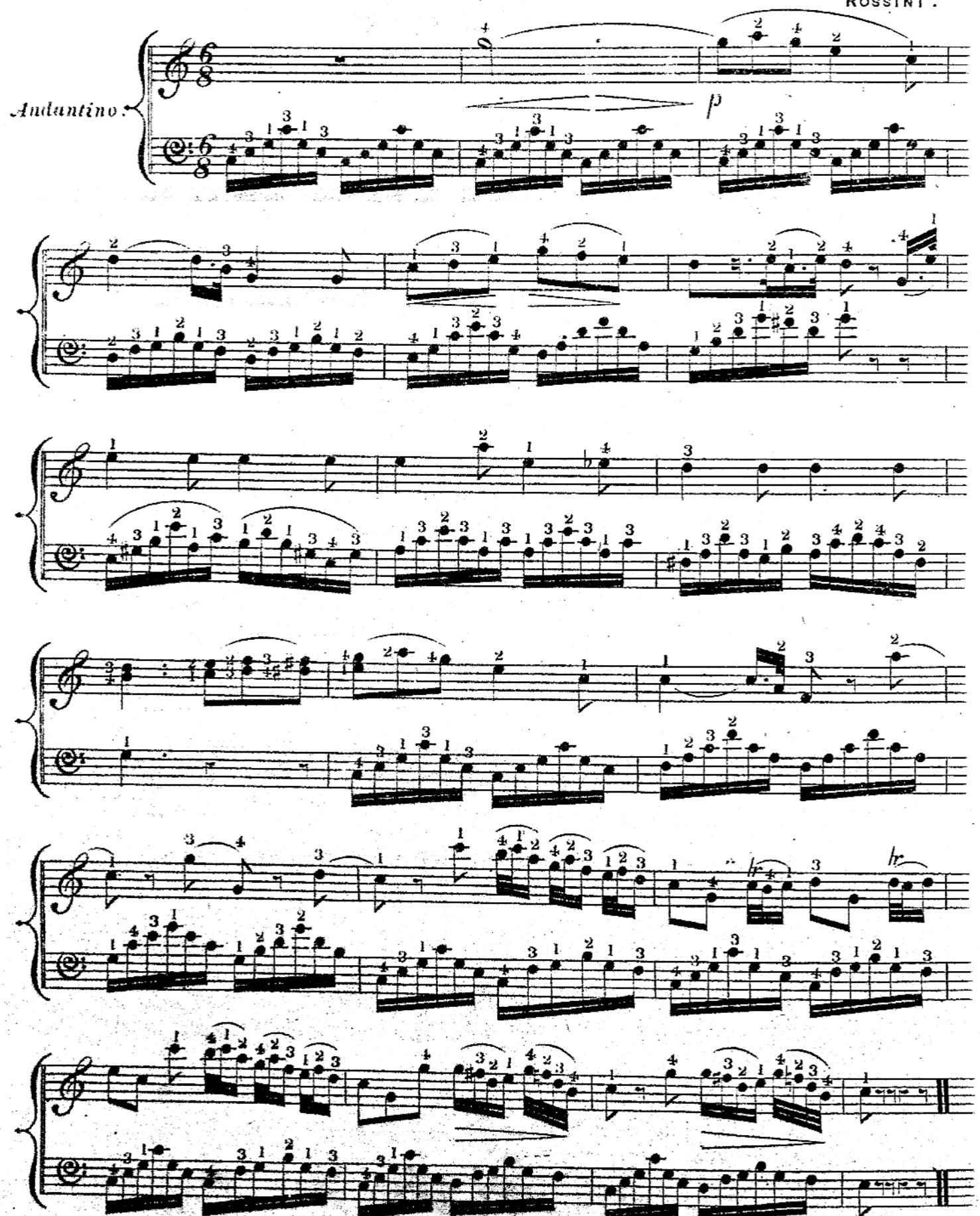


# "AURORA CHE SORGERAI."

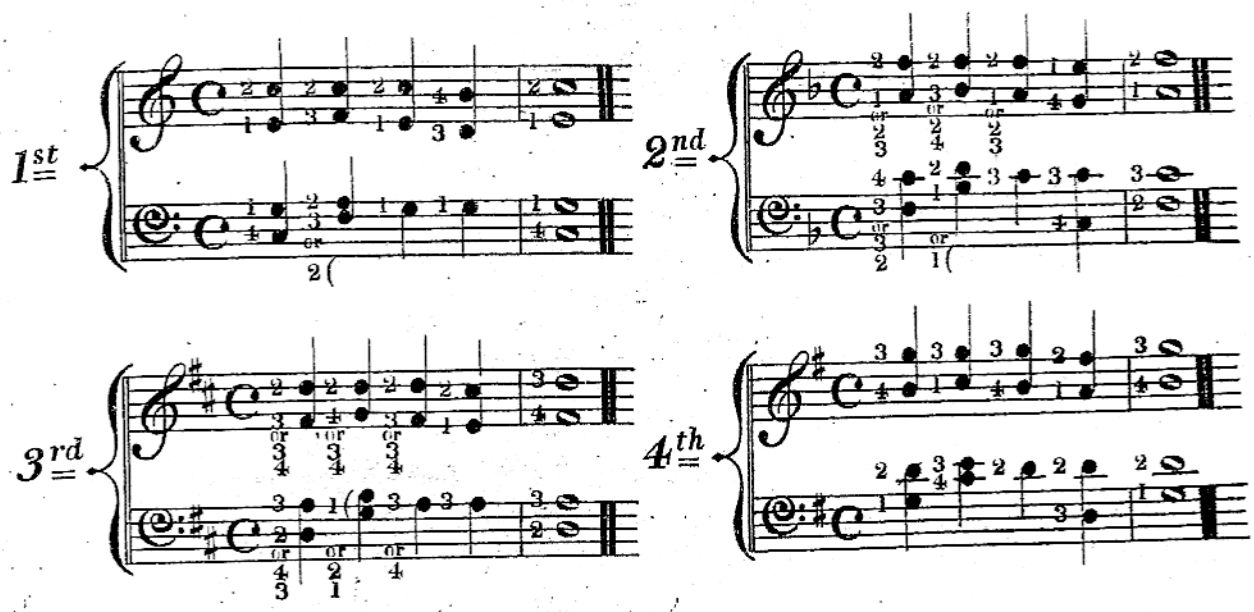
*AIR IN LA DONNA DEL LAGO.*

ROSSINI.

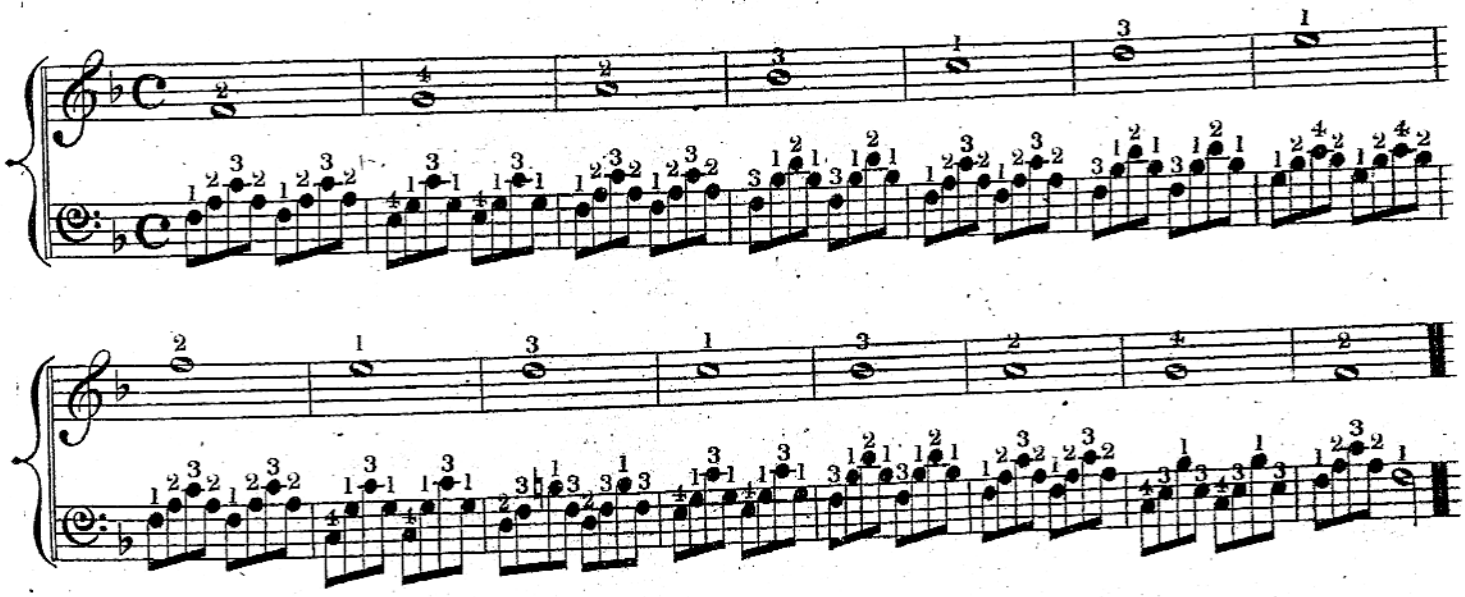
*Andantino.*



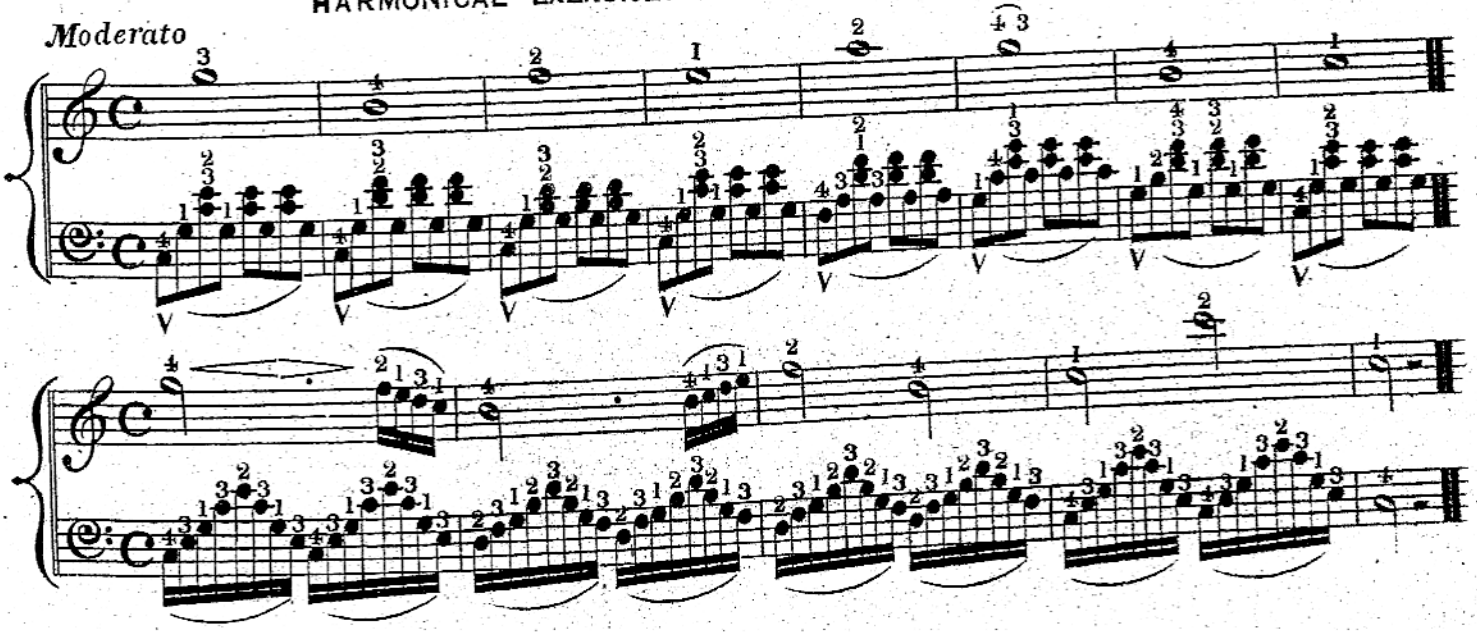
## CHORDS IN THE CADENCES OF FOUR FINGERINGS .




## EXAMPLE ON THE ACCOMPANIMENT OF THE SCALE .



## HARMONICAL EXERCISES FOR THE LEFT HAND .



28 JY 55