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SEDGWICK'S

IMPROVED AND COMPLETE INSTRUCTIONS

FOR THE

GERMAN CONCERTINA,

INCLUDING AN EXPLANATION OF THE

RUDIMENTS OF MUSIC, SCALES AND EXERCISES,

FOR INSTRUMENTS WITH

TEN, TWENTY, TWENTY-TWO, AND TWENTY-EIGHT KEYS;

Also, a large selection of the newest and most popular Melodies, Sacred Music, Dance Music, &c., together with Duets for two Concertinas, all carefully fingered and adapted to the capacity of the instrument, by

ALFRED B. SEDGWICK.

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PRELIMINARY REMARKS.

In presenting this book to public notice, I hope to have supplied a want that has long been felt by those who desire to become proficient on the German Concertina. In order to ensure as complete a work as possible on the subject, I have closely studied the various combinations of fingering and harmony of which the instrument is capable and believe that I have satisfactorily proved, that although inferior in all respects to the original English Concertina (the one on which I perform and profess), it is capable of producing greater effects and a much better class of music than has been generally supposed. Having had the privilege of selecting from many choice and expensive copyrights, I have availed myself of it, to introduce some of the most popular music of the day, generally pieces hitherto not to be found in any Instruction Book—certainly not in any published for the German Concertina.

One interesting feature is the Duets for two Concertinas—a novelty not introduced before. But for this purpose it is necessary that the instruments should be exactly of the same pitch; and German Concertinas, especially selected and prepared for Duet playing, can be obtained to order from Messrs. FIRTH, SON & Co., the Publishers of this work.

In conclusion, I would mention that I have it in contemplation to issue, from time to time, a GERMAN CONCERTINA MISCELLANY, consisting of all the newest and best music of the day, arranged and fingered for Solos and Duets.

ALFRED B. SEDGWICK.

BROOKLYN, L. I., January, 1865.

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EDGWICK

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SEDGWICK'S IMPROVED AND COMPLETE INSTRUCTIONS

FOR THE

CONCERTINA.

NOTES.

MUSIC, or the succession and variation of sound is expressed on paper by characters termed NOTES. These notes are named (in the English language*) after the first seven letters of the alphabet, A B C D E F G.

To obtain an eighth note the A is used again, and for a continuation of the scale the other letters in succession.

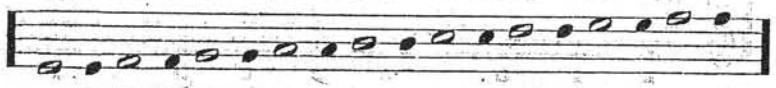
Example: A B C D E F G *A B C D E F G* A B C D &c.

The distance between the first A and that which follows, is called an Octave, and so on with the other letters. Example: A *A*, B *B*, &c.

These notes are formed either as round dots ● or in the shape of the letter O, turned sideways thus ○. They are placed on five parallel lines called

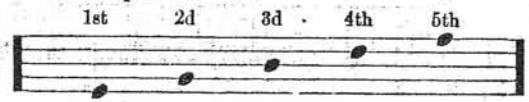
THE STAFF,

in the following manner counting upwards from the bottom one:

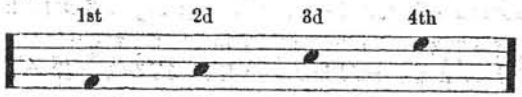


It will be observed that some of these notes are placed *on* and others *between* the lines of the STAFF. Those on the lines are called LINES, while those between them are called SPACES.

Example. Lines:



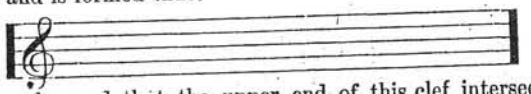
Spaces:



* It will be seen, as follows, that Musical Notes are named differently in other languages. Example: English, A B C D E F G; French, La Si Ut Re Mi Fa Sol; Italian, La Si Do Re Mi Fa Sol; German, A H C D E F G.

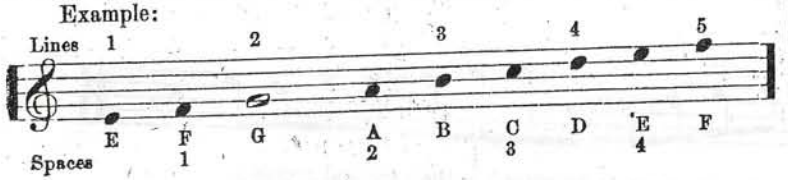
CLEFS.

The name of notes are determined by signs called "CLEFS." Of these there are three, used in modern music. But on the Concertina, as on the Violin or Flute, only one of them is available. This is called the G or Treble Clef, and is formed thus:



It will be observed that the upper end of this clef intersects the 2nd line, which is from that called G also, and all the other notes are named, in rotation from this one. Thus it will be seen that G being the name of the note on the 2nd line, the names of the other four would be respectively E B D and F, and those on the spaces F A C E.

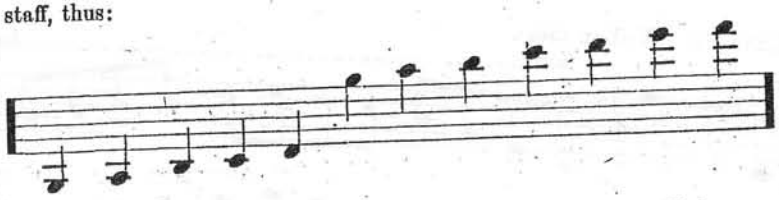
Example:



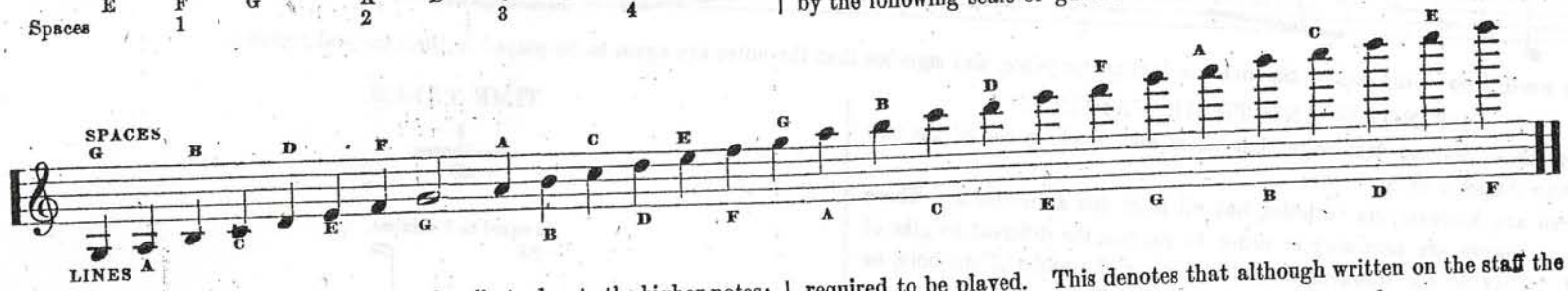
The names of these lines and spaces must be committed to memory before proceeding farther.

LEDGER LINES.

It will be seen that the staff can only contain nine notes, or just one octave and a note from E to F, but as there are many other sounds than these in music, some lower in pitch and others more acute, small extra lines, called Ledger-lines, are added when necessary, either above or below the staff, thus:



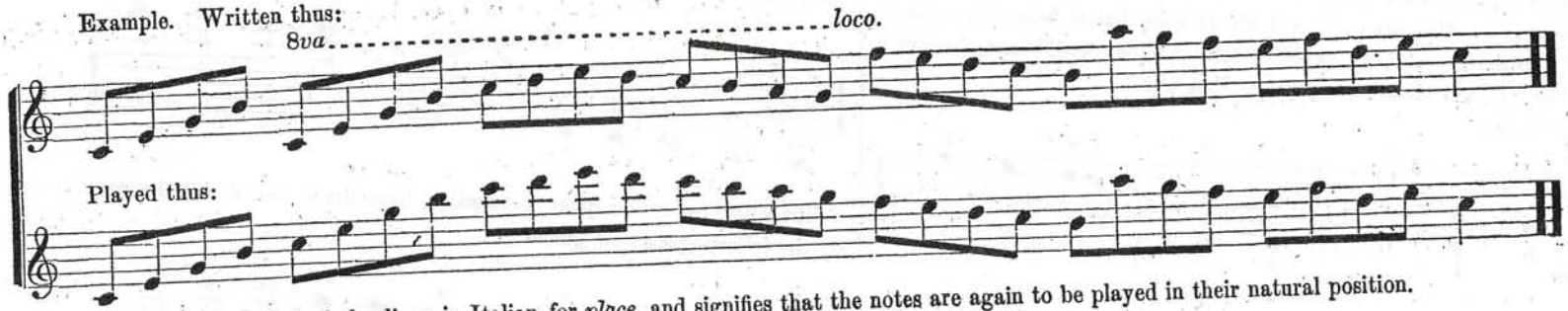
These also take their name in rotation, from the G clef, as will be seen by the following scale or gamut.*



There is also another method used occasionally to denote the higher notes; namely, by placing the word Octava or its abbreviation 8va, followed by a series of dots or a curved line over the staff to the extent of the passage required to be played. This denotes that although written on the staff the notes are to be played one octave higher than they stand.

* By examining the above Scale or Gamut, the student will perceive that notes on the Ledger lines continue on by line and space, in the same manner as those on the staff

Example. Written thus:



The word *loco* at the end of the lines is Italian for *place*, and signifies that the notes are again to be played in their natural position.

OF NOTES AND THEIR VARIETY.

I remarked on the first page that notes were made in one of the two following shapes 𝅗𝅥 or 𝅝.

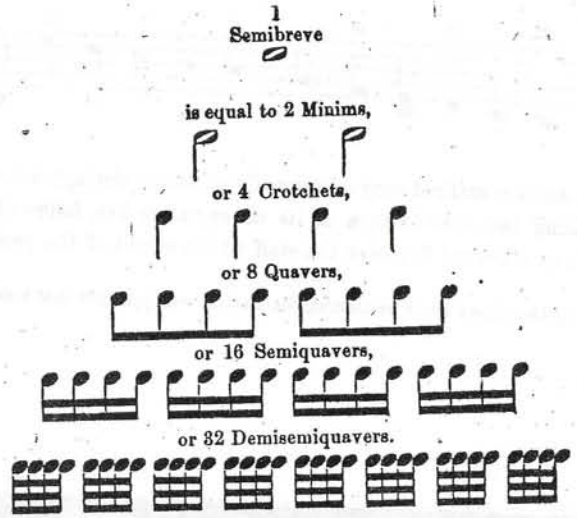
There are, however, six varieties, but all from the above basis. These different shapes are necessary in order to express the different lengths of sound. They do not however in any way alter the name of the note, as that depends entirely on its position on the clef. They are as follows:

1. The Semibreve or whole note 𝅝.
2. The Minim or half note 𝅗𝅥.
3. The Crotchet or Quarter note ♩.
4. The Quaver or 8th part of a note ♪.
5. The Semiquaver or 16th part of a note 𝅘𝅥𝅯.
6. The Demisemiquaver or 32d part of a note 𝅘𝅥𝅰.

There is even a seventh note used in very rapid music called a Hemidemisemiquaver or 64th part of a Semibreve.

By the above list it will be seen that the Minim is only half as long as the Semibreve. The Crotchet but half the length of the Minim and so on, as is exemplified in the following Time table, which is most essential for the pupil to commit to memory.

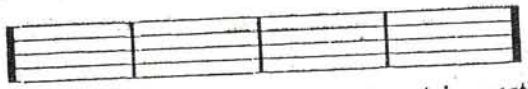
TIME TABLE.



NOTE.—The stems of notes may be turned up or down, or joined in groups, without interfering with their length in value.

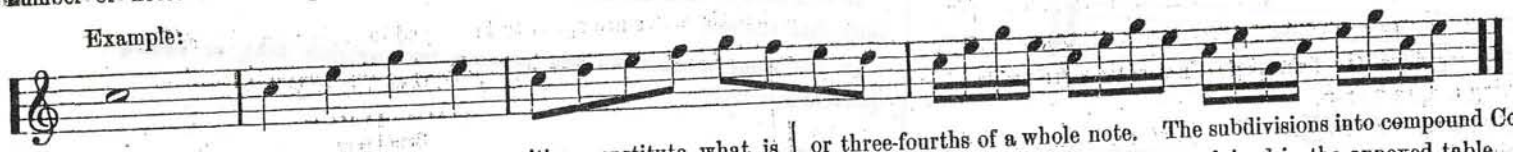
THE BAR OR MEASURE.

Bars are short upright lines drawn at regular intervals across the staff, thus:



dividing it into fragments, each of which must contain exactly the same number of notes or their equivalent in some of the other kinds. For instance, let us suppose that a composition is written containing the exact quantity of a Semibreve or whole note in each bar, it might so occur that we should have in the first MEASURE to hold one note throughout its duration, while in the next and in precisely the same space of time we might have to play 4, 8 or even 32 notes, performing them according to their length with sufficient rapidity and eveness of execution to ensure their not exceeding the limits of the preceding bar, or otherwise falling short of them.

Example:



&c.

These regular divisions of a musical composition constitute what is known as

TIME,

and forms positively the most important portion of the pupil's studies.

TIME exists naturally in music, as is shown by persons totally unacquainted with the art. They will move their heads or feet in regular intervals during the performance of some pleasing melody, in fact "beating time." Time in music is then the measurement of sounds with regard to their duration.

There are two principal kinds of time, namely COMMON and TRIPLE. These again can be subdivided into simple and compound. These varieties are denoted by certain signs placed at the commencement of a piece of music immediately after the clef, as will be shown below.

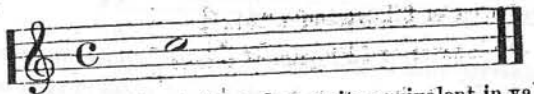
COMMON TIME consists of one Semibreve or whole note in each bar. All modern "Times" are derived from this standard, their names intimating what portion of a Semibreve they allot to a measure, as will be seen hereafter.

TRIPLE TIME is an unequal division of the Semibreve, such as three-eighths or three-fourths of a whole note. The subdivisions into compound Common or compound Triple Time are fully explained in the annexed table.

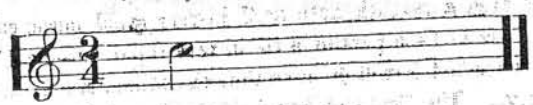
TABLE OF SIGNS.

SIMPLE COMMON TIME.

One Semibreve (or whole note) in a bar or its equivalent in value of other notes.

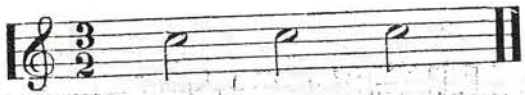


Or one Minim (or half note) in a bar or its equivalent in value of other notes.

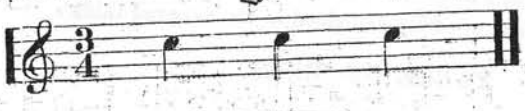


SIMPLE TRIPLE TIME.

Three Minims or a Semibreve and a half in each bar or their equivalent in other notes.



Three Crotchets or their equivalent.



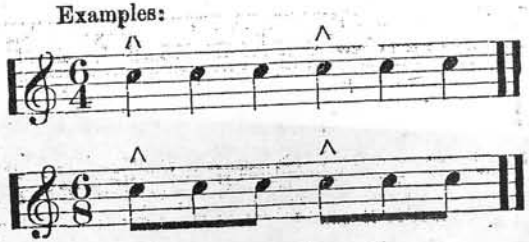
Three Quavers or their equivalent.

It will be easily observed that in the above figures the upper one stands for the number and the lower one for the description of notes in each bar. For example $\frac{2}{4}$ denotes two quarter notes or crotchets and $\frac{3}{8}$ three eighth notes or Quavers, &c.

COMPOUND COMMON TIME

is merely the putting of two bars of Simple Triple Time into one. For instance, by putting six Crotchets or six Quavers into each bar instead of three.

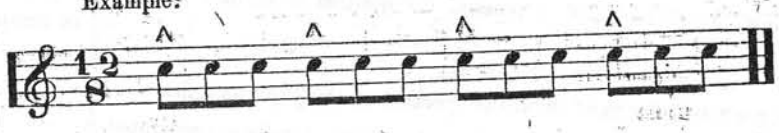
Examples:



In this kind of time the first and fourth notes of each bar are emphasised more than the rest.

In the same manner we can produce twelve-eighth time, or twelve Quavers in a bar.

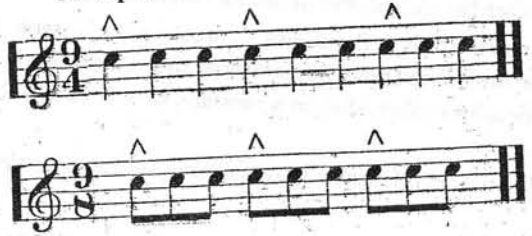
Example:



COMPOUND TRIPLE TIME

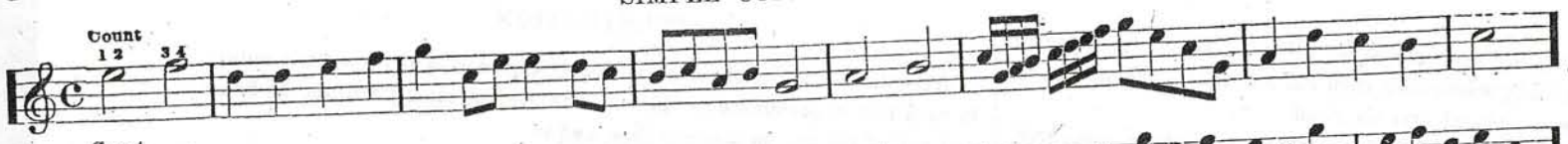
is in a like manner composed by putting *three* bars of Simple Triple Time into one. For instance, by putting *nine* Crotchets or *nine* Quavers into each bar, instead of *three*, we get nine-four and nine-eight times.

Examples:

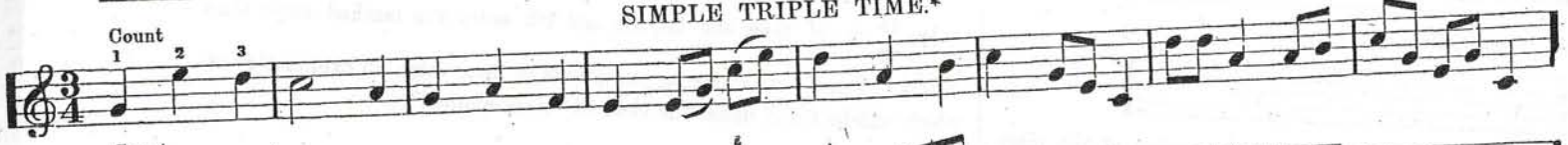


The following exercises illustrate the above kinds of time and should be well studied, both by playing them over as soon the pupil is able to do so, and previously by copying them out on paper, marking, over it, the value of each note in the bar, so as to make up the equal quantity of every measure.

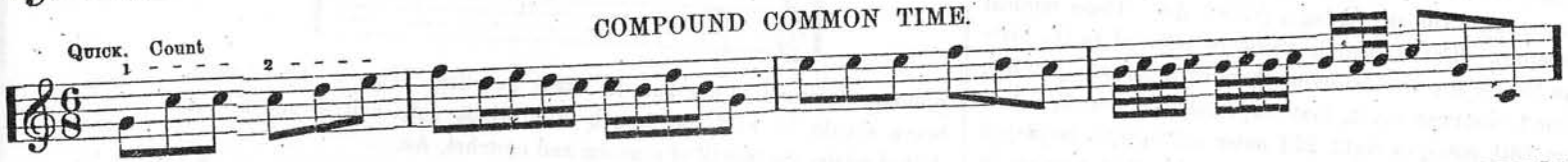
SIMPLE COMMON TIME.



SIMPLE TRIPLE TIME.*



COMPOUND COMMON TIME.

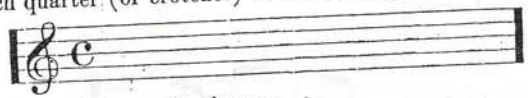


COMPOUND TRIPLE TIME.

* Note.—$\frac{3}{2}$ and $\frac{6}{4}$ Times are now seldom used, except in Sacred Music; they are accented in the same manner as $\frac{3}{4}$ and $\frac{6}{8}$.

In playing the foregoing exercises, strict attention should be given to counting them, by *verbally* subdividing each bar into halves or quarters, as will be seen by the words placed over the Staff.

Common Time is usually divided into four parts ; counting *one, two, three, four*, at each quarter (or crotchet) of the measure, unless the



has an upright mark across it, thus:

when only two in a bar should be counted, the progression of the piece being rapid. In very slow music, it is sometimes necessary to count this time by Quavers, *eight* in a bar. The proper speed of a composition is determined by Italian, German or English words placed at the commencement of it: such as Allegro (quick), Adagio (slow), &c. These musical terms are very numerous. The student is therefore referred to the little Dictionary on page 79, for the translation of those most commonly in use. It is as well to remind him once again, that when counting four in a bar, two 8th notes, four 16th notes, or eight 32d notes will have to be played (should they occur) to every single count, and double that number in Common Time when only counting two in a bar.

$\frac{2}{4}$ Time is counted *two* in each bar.

$\frac{6}{8}$ *Six* in a bar in slow music. *Two* in quick.

$\frac{9}{4}$ Generally *three* in a bar.

$\frac{9}{8}$ *Three* in quick time. *Nine* in slow.

$\frac{12}{8}$ *Four* in a bar, or *twelve* in very slow time.

ACCENTUATION.

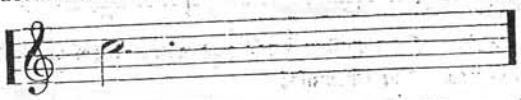
Accentuation is the stress or increased emphasis given to certain notes in each bar, in preference to others. The Accent usually falls on the first and half of the bar, in common time, and in

$\frac{12}{8}$ on the 1st, 4th, 7th and 10th quavers.

In $\frac{9}{4}$ or $\frac{9}{8}$ time, the 1st, 4th and 7th notes are marked more than others. There are, of course, exceptions to these rules, an explanation of which will be found under the head of "Syncopation."

DOTS, TIES, AND RESTS.

A Dot placed after a note thus,



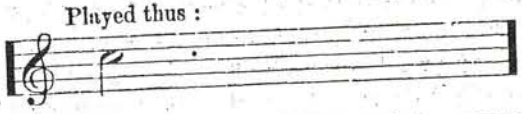
prolongs its sound to one half its usual duration. Thus a dotted semibreve should be held the length of a whole note and a minim. A dotted minim the length of a minim and crotchet, &c.

Two dots make a note *three-fourths* longer than it was originally, the 2d dot influencing the 1st one as that did the note ; namely, by making it half as long again.

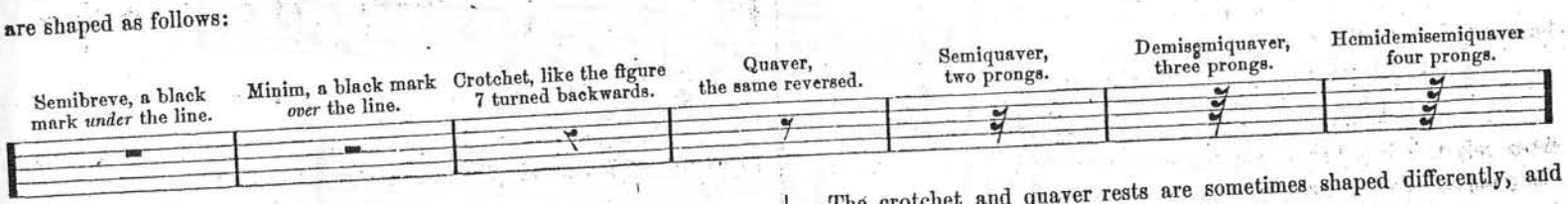
Ties or Curves, , connecting two consecutive notes of the same name and on the same line or space, denote that the first one *only* is to be struck and held down during the full length of the two, without lifting the finger from the key. Example:

Written thus :

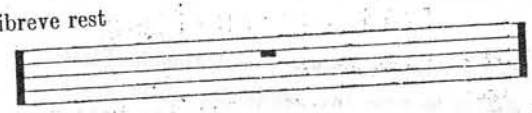
Played thus :



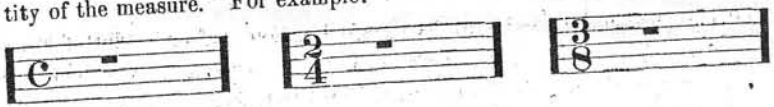
Rests are signs denoting *silence* during the whole or portions of a bar. The seven different styles of notes have each a corresponding rest. They are shaped as follows:



The semibreve rest

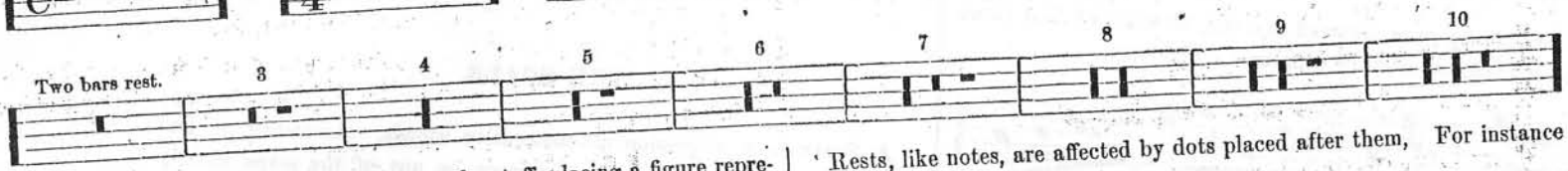


is used, invariably, for an entire bar's rest without reference to the quantity of the measure. For example:

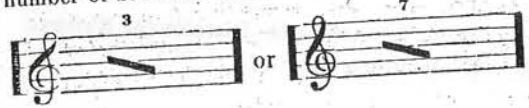


The crotchet and quaver rests are sometimes shaped differently, and more like the letter Z; thus, 𝄽 and 𝄾.

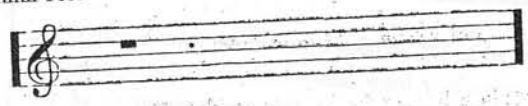
It sometimes occurs that several bars' rests are required in succession; especially when two or more instruments are being performed on together. The rests are then shaped thus:



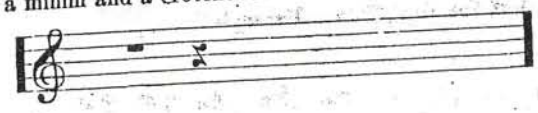
Some authors simply draw a line across the staff, placing a figure representing the number of bar's rest over it. Example:



Rests, like notes, are affected by dots placed after them, For instance a dotted minim rest



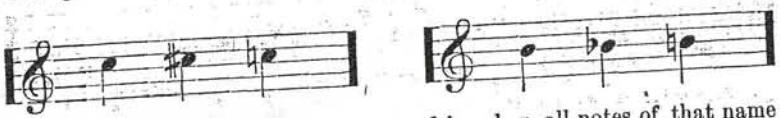
is equal to a minim and a crotchet rest.



OF THE SHARP, FLAT AND NATURAL.

On page 4, I have given an example of the natural scale or gamut of the Treble Clef, consisting of nearly four octaves. There are, however, other sounds called half tones or *semitones*, which come between these; to produce which, on paper, the following signs are used. The sharp ♯, the flat ♭ and the natural ♮.

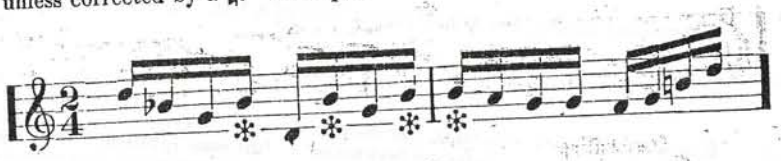
A sharp placed before a note *raises* it half a tone. A flat, on the contrary, *lowers* it half a tone. The natural is used to bring it back to its usual position. Examples:



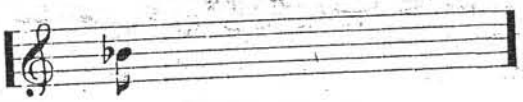
A flat or a sharp having once occurred in a bar, all notes of that name are influenced by it until corrected by a natural. Example:

* These C's should be played as C♯, although no sign appears before them.

Should a note that has previously been sharpened or flattened during a bar, again occur at the end of it, followed at the commencement of the next bar by another of the same name, and on the same line or space, it is not usual to repeat the sign; the previous ♯ or ♭ exerting its influence on the note in the second bar, and afterwards throughout it, (but no longer,) unless corrected by a ♮. Example:



✻ These notes must be played as if written,



There are also Double Sharps (formed thus 𝄪) and Double Flats (thus 𝄫). These raise or flatten a note two semitones, or, in other words, one whole tone. To bring notes influenced by these *double signs* back to their original position, we must use the following: for a Double Sharp, thus, ♮♯, and for a Double Flat as follows, ♮♭. We come now to

THE SCALE.

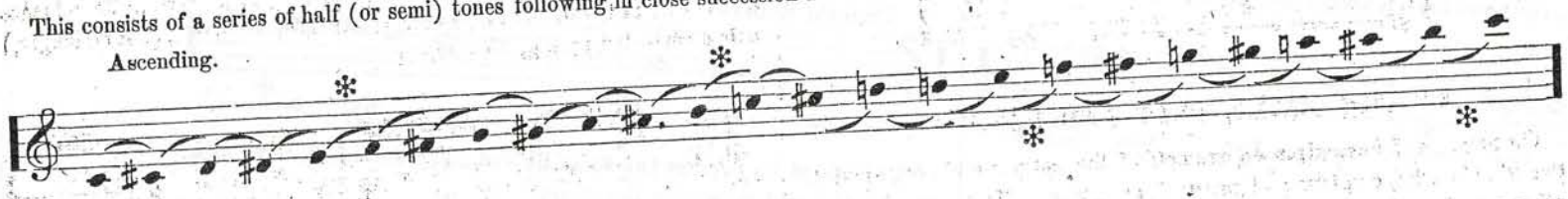
A Scale is a succession of consecutive sounds. Ascending or Descending. It can be made to commence on any of the seven letters, A B C D E F G. The one selected being called the Key Note, or Root of the Scale.

There are two species of Scales in music—the Diatonic (or Natural Scale) and the Chromatic. We shall first speak of

THE CHROMATIC SCALE.

This consists of a series of half (or semi) tones following in close succession above or below the Key Note. Example:

Ascending.



Descending.

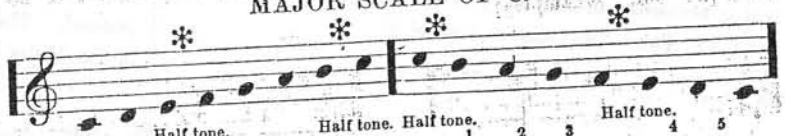
It will be seen by the above, that from C to C♯ is a HALF TONE, C♯ to D♮ another, and so on. Thus it follows that the interval between C♮ and D♮ must be a WHOLE TONE, and that between D♮ and E♮ another. This, of course, is the same throughout the Scale. Sharps are generally used to designate the half tones in going up the Scale—Flats in coming down, but their names are synonymous—C♯ and D♭ being alike, and produced by the same key, and so with the rest.

By observing the marks ✻ placed over the intervals B♮ and C♮ and E♮ and F♮, both up and down the Scale, it will be found that no sharp or flat occurs between them. They are NATURAL SEMITONES. We now proceed to

THE DIATONIC SCALE.

This consists of five whole tones and two half tones to each octave. In the Scale of C, these intervals present themselves in natural succession, without aid of Flats or Sharps. This is, consequently, called the NATURAL KEY OF MUSIC Example:

MAJOR SCALE OF C.



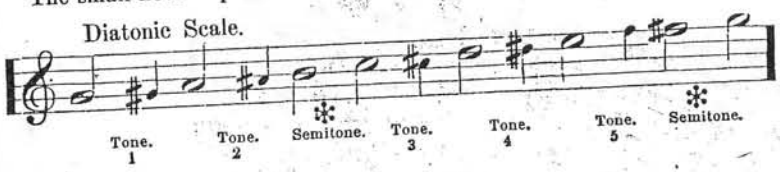
Figures indicate whole tones.

By comparing the above with that of the Chromatic, a better conception of the laws regulating the Diatonic Scale will be arrived at, as the half tones in the Natural Scale fall between B and C and E and F, as shown above.

The Diatonic Scale is divided into Major and Minor Modes. In the Major (the one exemplified above) the position of the whole and half tones is INVARIABLY the same, consisting of two whole tones, then a half, next three whole tones, and lastly another half. In all other keys besides C, the regular progression of this Scale is effected by the use of the ♯ or ♭. Take, for instance, G as the key note. It will be found necessary to use F♯ instead of F♮, in order to make it perfect. Example:

The small notes represent the Chromatic half tones or intervals.

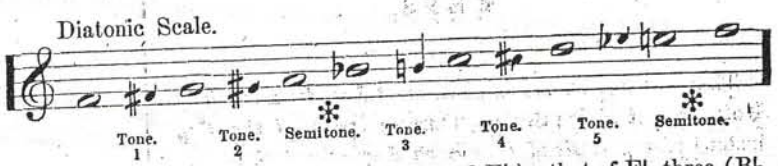
Diatonic Scale.



In the key of D, two sharps are required for the purpose; in that of A, three sharps, as will be shown hereafter.

In some scales it is necessary to use the ♭ in order to render the Diatonic progression perfect. Take, for instance, that of F.

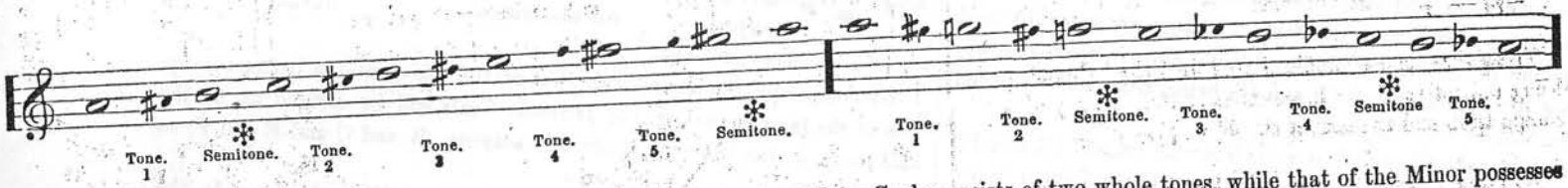
Diatonic Scale.



The Scale of B♭ requires two flats (B♭ and E♭); that of E♭ three (B♭, E♭ and A♭), and so on with the others.

THE MINOR SCALE,

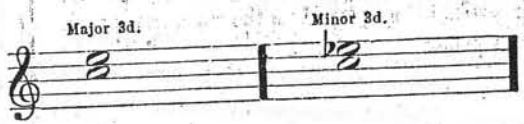
is a variation of the Major, and is erratic in nature; some composers writing it one way, and others, another. There is, however, ONE INVARIABLE rule to be observed in it; the *third* note of the scale is always depressed. The position of the whole and half tones is different from those in the Major Mode, as will be seen by the Scale of A Minor.



It will be seen from the above, that the tones take a different position in descending the scale to that which they had in going up it. Some authors write it in the following manner:

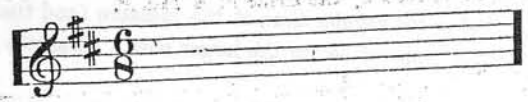
Either method is correct.

In studying the difference between the Major and Minor Scales, the pupil should observe that the distance between the 1st and 3d notes of the Major Scale consists of two whole tones, while that of the Minor possesses one whole tone and a semitone. This constitutes the difference between the Major and Minor Third. Example:



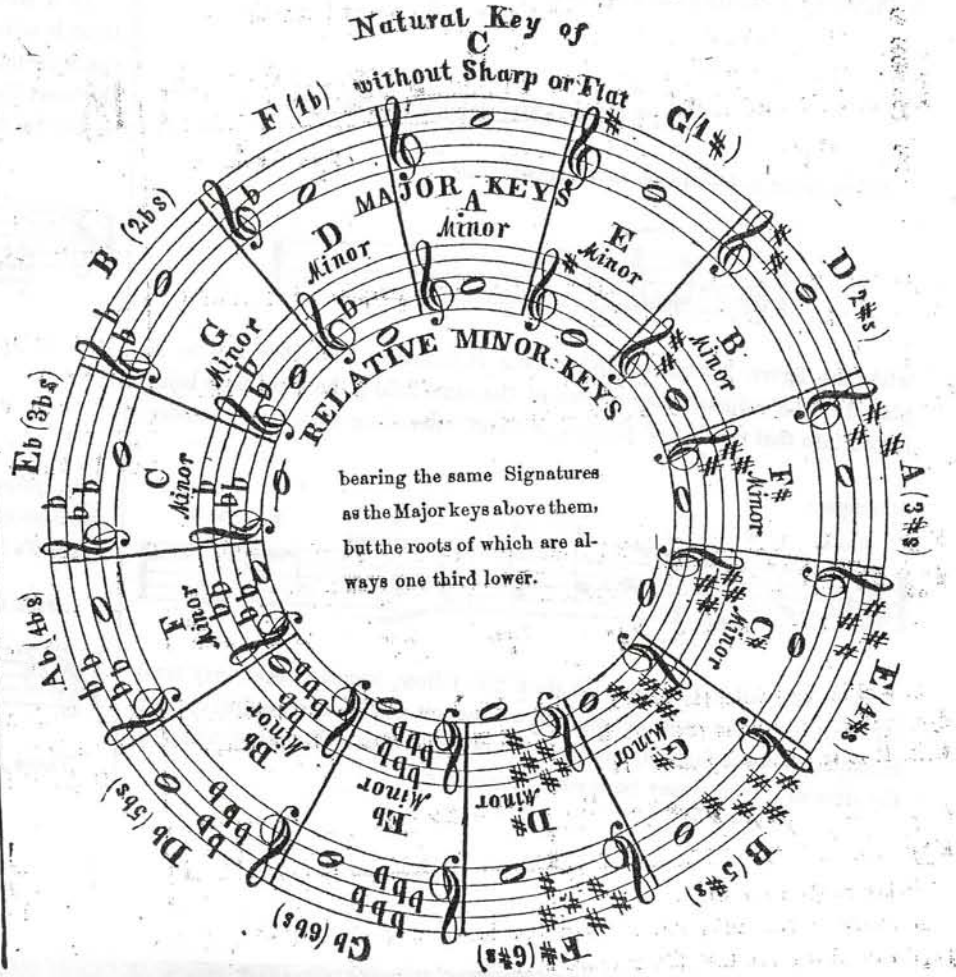
KEYS.

These, as their name implies, are taken from the Key Note, or root of the Scale. Thus we speak of the *Key* instead of the *Scale* of G. Each Key, except C, requiring more or less sharps or flats at its signature in order to complete the Diatonic Scale, these are placed on the Staff at the commencement of a composition, in order to avoid the confusion that would result from having to mark them before each note as the piece proceeded. They are, therefore, put between the clef and the "Time Marks." Example: Key of D.



These three signs combined are called the "Signature," being indicative of the names of the notes, the key of the composition and the time it should be played in.

Keys, in Music, succeed each other in regular rotation, as will be seen by the following circular Diagram. Beginning at C, they progress right and left until they merge into the extreme keys of F♯ and G♭, which are synonymous. Both scales being played on the same notes with merely different names.



ACCIDENTALS.

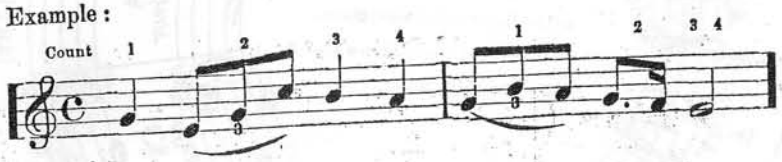
The term ACCIDENTAL is given to a sharp or flat occurring *in the course* of a piece of music and not described at its signature. An "Accidental" influences all notes of its name appearing after it in *the same bar* unless contradicted by a natural, but not after.

TRIPLETS AND SEXTOLES.

When three notes are placed together thus:

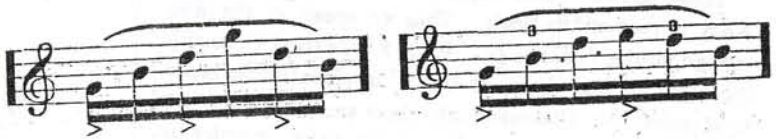
with the figure 3 over or under them, it indicates that they are to be played in the ordinary time of two of the same kind; the third note being forced into *that* portion of the bar, without interfering with the remainder.

Example:



These are called Triplets. It does not follow, however, that they must all three be of the same length, for a Crotchet and Quaver, a Quaver and Semiquaver, or in fact any combination of notes that will exactly make up the time of a triplet may be used. Example:

In a similar manner a group of six notes with the 6 marked over them is called a sextole—the two extra notes being forced into the usual space of four, the 1st, 3d and 5th being emphasized, unless, as is sometimes the case, they are divided into a double triplet, when the accent will fall on the 1st and 4th. Example:



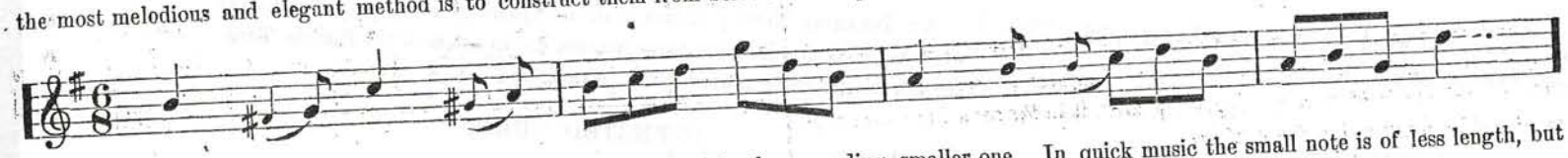
THE APPOGIATURA, OR GRACE NOTE.

In connection with Triplets, I must speak of Appogiaturas. These are small notes not included in the regular time of the measure (and therefore forced *in* like the Triplet), placed before the larger ones. Example:

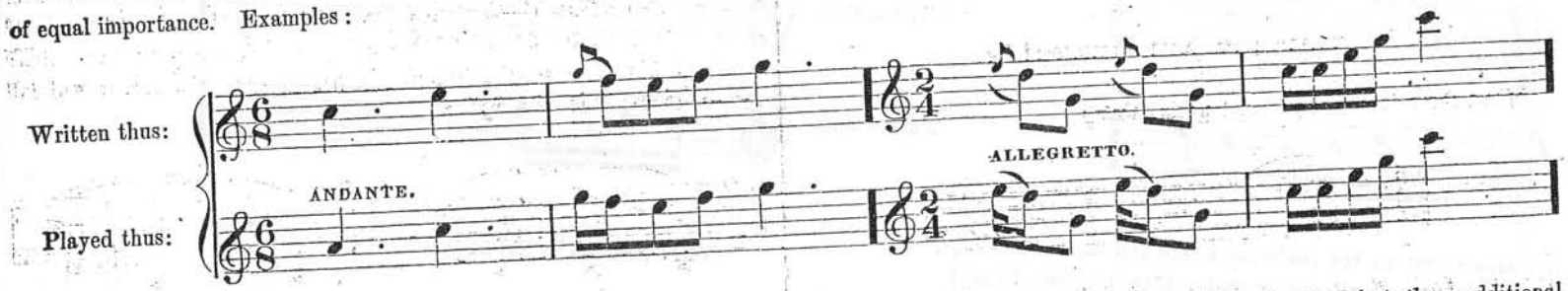
From IL TROVATORE.

These Appogiaturas can be used either above or below the note; but

the most melodious and elegant method is to construct them from below. Example:



In slow music, half the full value of the large note is absorbed in the preceding smaller one. In quick music the small note is of less length, but of equal importance. Examples:

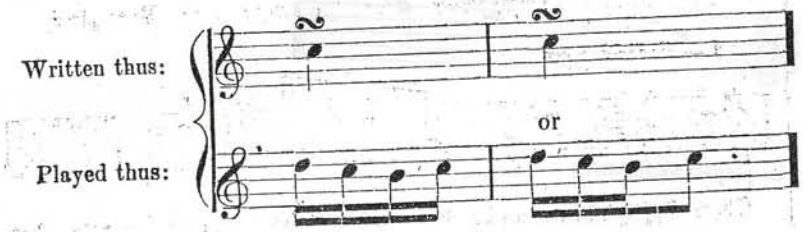


TURNS—SIMPLE, DOTTED OR INVERTED.

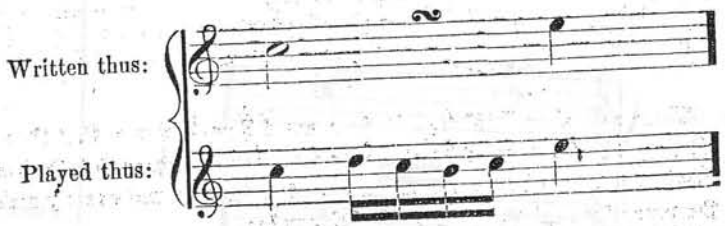
Turns are embellishments forced into the regular time of a piece in a similar way to an Appogiatura. The simple form of turn is indicated by the following sign placed over a note ∾, which signifies that *three* additional notes should be added to the bar without breaking the time.

Sometimes the simple Turn is placed *between* two notes, and then it signifies that *four* additional notes must be introduced. Examples:

SIMPLE TURN.



TURN BETWEEN NOTES.

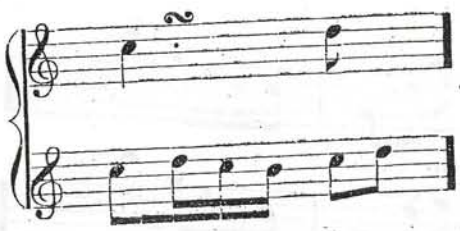


THE DOTTED TURN is so called when the ~ is placed over a dot. Then *four* extra notes must likewise be played.

DOTTED TURN.

Written thus:

Played thus:

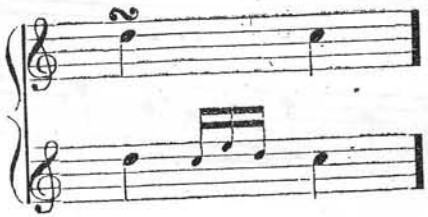


TURNS are mostly subservient to the performer's skill and taste; and it would be better to avoid their use altogether, rather than introduce them continually, as many otherwise skillful amateurs do! They cover up their performances with so many embellishments of this and other kinds, that it at last becomes difficult to find out the real melody they are playing.

An exceeding graceful Turn may be produced between a note and the one below it, as follows:

Written thus:

Played thus:

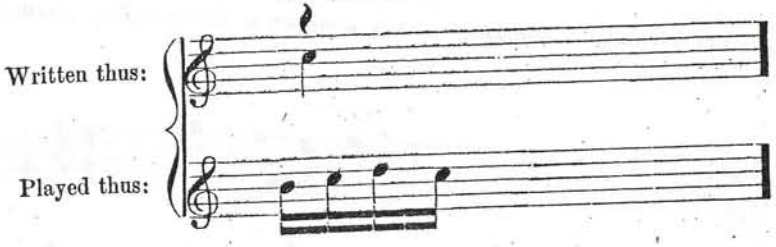


AN INVERTED TURN ϟ differs from the others by being placed end-ways over the note, and is as its name implies, an inversion of the Simple Turn, the lower note being played first. Examples:

INVERTED TURN.

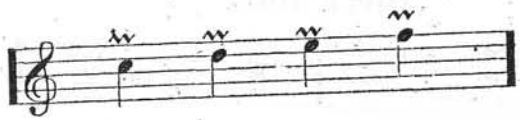
Written thus:

Played thus:



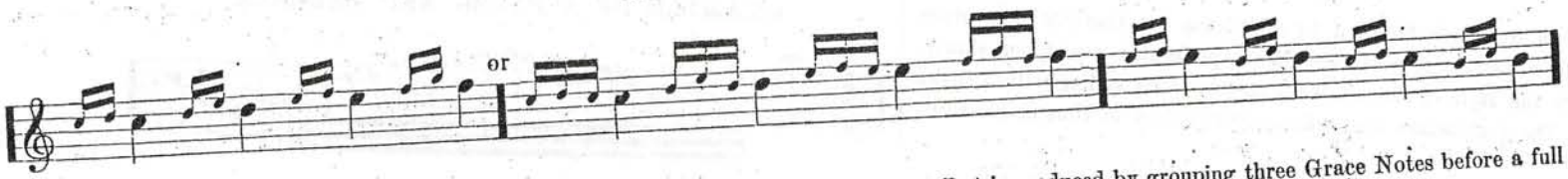
TRILLS AND SHAKES.

A TRILL is a very quick "Turn," consisting of two or three notes, always *preceding* each large note in succession as it either ascends or descends the scale. When well performed, it is, in some passages, highly effective. The Trill is written thus: tr tr. Example:



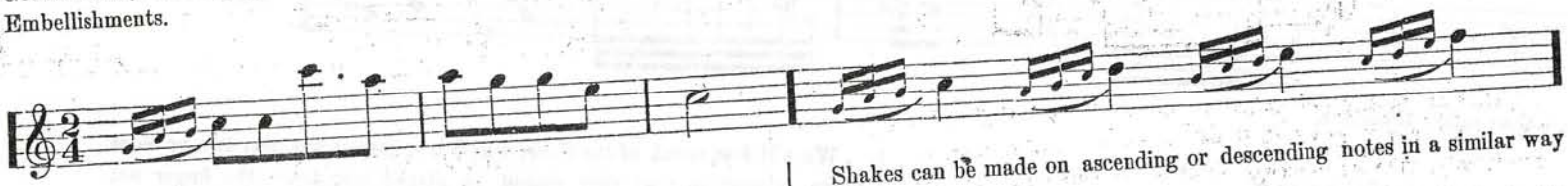
which would be played as follows:

EXAMPLES OF TRILLS.



From the above explanation, it will readily be seen that Trills, Turns, Grace Notes, and Appogiaturas all belong to the same family of Musical Embellishments.

A pretty effect is produced by grouping three Grace Notes before a full note, somewhat in the way of a Trill. Example:

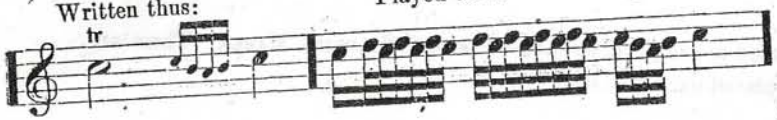


I will now proceed to explain

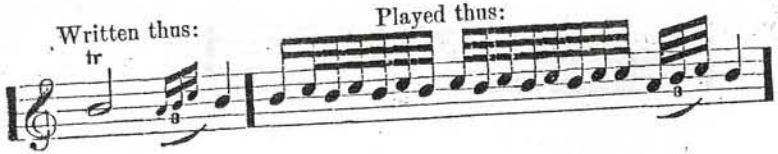
THE SHAKE,

which is a repetition of two consecutive notes in rapid succession, finishing with a Turn (usually an inverted one). A Shake is designated by the mark tr placed over the note on which it is to be made. Examples:

Written thus: Played thus:

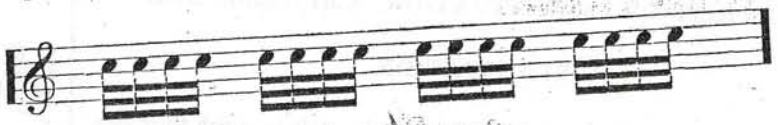


Written thus: Played thus:



Shakes can be made on ascending or descending notes in a similar way to Trills.

Tremolo. A Tremolo differs from a shake, inasmuch that it is a rapid repetition of the *same* note. Example:

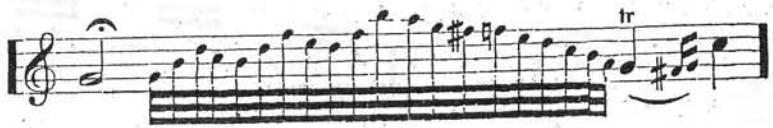


PAUSES AND CADENZAS.

A pause 𝄐 placed over a note signifies that it is to be held down far beyond its usual limit according to the taste and discretion of the player. Pauses are used over rests as well as notes, and they then denote long silence.

Pauses are frequently followed by a Cadenza (or Cadence)—in other words, a long succession of Grace Notes performed rapidly or slowly, according to the style of the composition, and often ending with a shake and turn. These Cadenzas are entirely independent of time or measure.

EXAMPLE OF A PAUSE AND CADENZA.



Cadences sometimes occur without pauses. Example:

They are then called *Roulades.*

We now come to the varied marks of

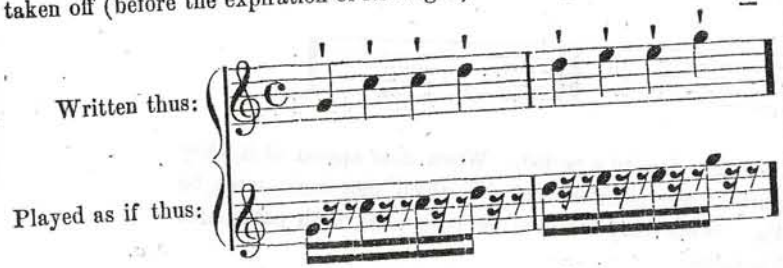
EXPRESSION, ACCENTUATION, EMPHASIS AND SYNCOPATION.

These signs are used by writers to indicate the style in which their compositions should be played. I have before had occasion to speak of Accentuation in my remarks on Time. The word implies a certain force given to some notes in the bar in preference to others; while by Emphasis we understand a stress placed on those parts of the bar usually unaccented. Emphasis and Syncopation are closely allied. Expression, in music, is more or less a natural gift; but those who lack it may, by careful attention to the following signs, make up in a great measure for its absence.

We will first speak of the Slur, which is a curved line over two or more notes, intimating that they should be played smoothly—the finger not being taken off one key until another is nearly struck. This is called playing Legato or *flowingly.* Example:

Opposed to the Slur, is what are termed Staccato Marks. These are dashes placed over each note

signifying that the finger must strike the key sharply, and immediately be taken off (before the expiration of its length). Example :



When *dots* are placed over the notes instead of dashes,

the key should not be struck so violently, or the finger taken off so quickly.

These opposed styles of playing are continually brought in contact with each other in music, and strict attention to their marks must be given in order to ensure proficiency.

The words *Forte* (Italian for "loud") and *Piano* (soft) or their abbreviations *for.* or *f* and *pia.* or *p*, are used to denote the degrees of loudness. When the extremes of either is desired, the words *Fortissimo* or *ff* and *Pianissimo* or *pp* are employed. These are sometimes called *double* forte and *double* piano.

It is often necessary to graduate the tones from soft to loud, or the reverse, and for this purpose we either use the word *Crescendo*, or its abbreviation *cres.* (in English "increasing"), or else the following mark, <. To decrease the sound, the word *diminuendo*, or *dim*, is employed ; or otherwise the reverse sign >. These two marks are often used in conjunction, thus <>, signifying a *swell*, or combination of both the *crescendo* and *diminuendo* effects.

It sometimes occurs that a single note must be struck with marked energy. To denote this, the words *Sforzando* or *Rinforzando* (abbreviated Sforz and Rinfz), or their marks ^ or > are placed over it. Rfz, Sfz, and fz are also occasionally used, all of them, alike, denoting a forced sound.

fp indicates, in like manner, that the note it is placed over should be struck hard, but the succeeding ones played more softly.

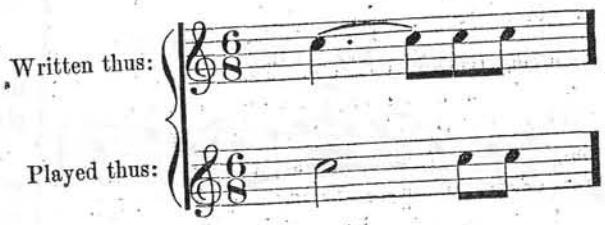
To render a note marked with either of these signs more effective, the one immediately preceding it should be played *staccato*, the finger afterwards coming down on the forced note with a movement similar to the blow of a hammer.

When a succession of these notes occur, the word *martelato* is often used to designate them.

It is necessary now to refer to former remarks on

THE TIE, OR BIND.

When two notes of the same name, placed consecutively on the same line or space occur, with a line similar to a curve, only shorter, placed over them, they are said to be tied, and denote that the first one alone is to be struck and held down the length of the two. Example :



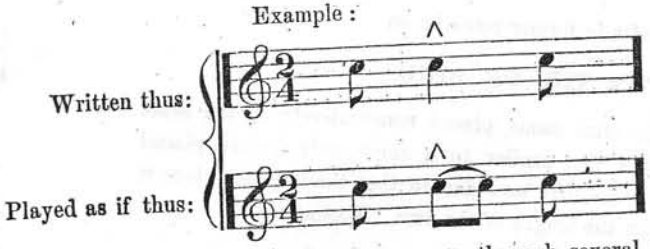
The above remarks lead us to the study of

SYNCOPATION

Syncopated Notes are those which are *emphasized* out of the natural course of the bar. A Syncopated Note can hardly be forced too strongly, unless accompanied by a *p* mark, and even then it must partake of double the force of its fellows.

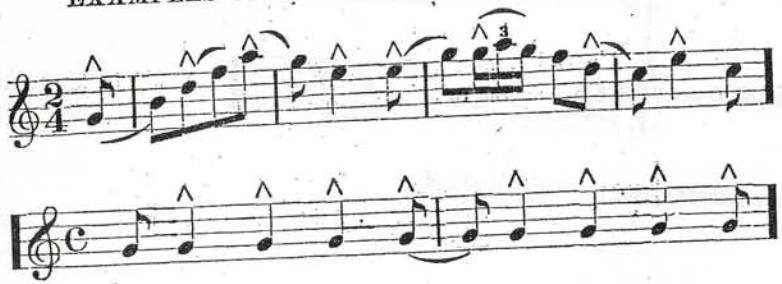
The most common style of Syncopation is where a crotchet occurs between two quavers, or, in fact, when any other kind of note occurs between two of half its own value. The *sfz* sign ^, is usually placed over the centre note in these cases, so as to ensure its being properly emphasized.

Example :

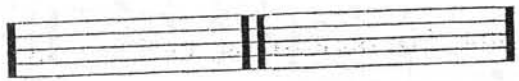


Sometimes this style of movement occurs through several bars in succession.

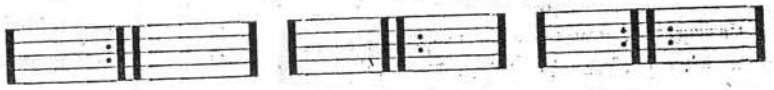
EXAMPLES OF EMPHASIS AND SYNCOPATION.



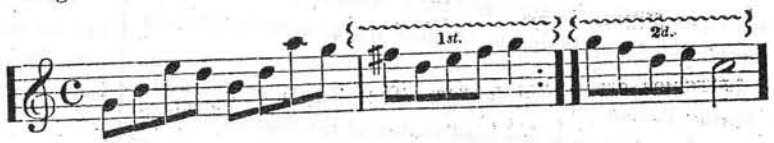
A Strain is a portion of a composition, similar to a paragraph in a book. Its close is designated by a double bar,



which acts as a full stop does to a period. When dots appear at it, they imply that the part of the piece on the side which they occur must be played over again. When they are seen on both sides, both parts must be repeated. Examples:



It often happens that two double bars appear in close succession, with the figures 1—2 over them, thus :



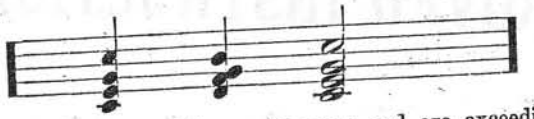
This signifies that in playing the first strain over for the second time, the bar marked 1st should be omitted, and that marked 2d used in its place.

Sometimes the letters D. C., or Da Capo (Italian for "from the head," or "beginning,") are placed at the Double Bar ; denoting that the performer must commence again at the first bar of the piece, the word Fine (or *end*) giving information where it is to close. Should D. C. dal $ occur (freely translated "begin again from the sign"), the player must commence back *from* wherever he finds the mark $ placed. D. C. al $, on

the contrary, denotes that he is to commence at the beginning and finish where the $ appears.

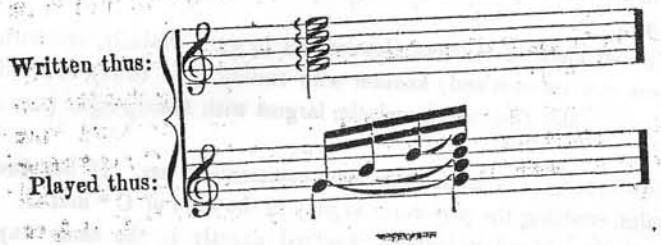
DOUBLE NOTES, CHORDS AND ARPEGGIOS.

When several notes are placed under each other on one stem, they are termed A CHORD, and must all be played together as if only one sound. Example:



Passages of double notes frequently occur, and are exceeding harmonious when performed clearly. Example:

ARPEGGIOS are *broken chords.* That is to say, the notes are played one after the other instead of close together, the first one being held down till the last is sounded. They are known by a waving line being placed before them. Example:

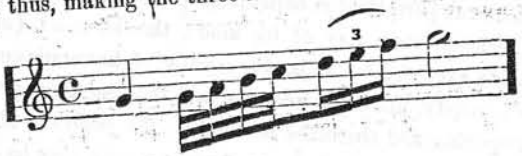


Arpeggio passages are so called from their being formed of broken parts of chords. Example:

NOTES UNEQUALLY DISTRIBUTED.

In rapid passages it very often occurs that an unequal number of notes are forced into a run, a figure being placed over them to denote their number. In such cases, they must be played as evenly as possible, but all must be forced into the space allotted them, without interfering with the other portions of the bar. Example:

In this example it will be seen that seven notes have to be run into the space of four. The easiest means of accomplishing this would be to play as if written thus, making the three last into a triplet.



SEDGWICK'S COMPLETE AND IMPROVED INSTRUCTIONS

FOR THE

GERMAN CONCERTINA.

THE GERMAN CONCERTINA owes its popularity to the sweetness of its tone, its easiness of acquirement, its portability and the cheapness of its cost. Though by no means perfect, it is capable of producing greater effect and, more rapid execution than any of its kind; the ENGLISH (OR PATENT) CONCERTINA alone excepted.* It is also capable of harmonic combinations of considerable variety, although from the fact that each key produces two notes—one in opening and the other in shutting the bellows—these cannot be always complete, inasmuch that occasionally a note may be required to fill up a chord when opening the bellows which can only be sounded while closing it.

* The English Patent Concertina is a *perfect* instrument capable of producing the most elaborate and intricate harmonies in any key from C to six sharps or flats. No instrument, except the Organ, Piano or Harp can bring forth such difficult combinations of chords. It gives the same sound to the key which ever way the bellows is moved, just as a bow does to the Violin, and although shaped like the German Concertina, it is totally different both in the manner of holding, fingering and internal structure. A skillful performer can manipulate the most difficult Violin or Flute music upon it.

One great advantage is, that but little labor is required before the beginner can obtain a knowledge of it. With attention to the following rules, he will be able to perform tunes upon it satisfactorily in a very short space of time.

There are four kinds of GERMAN CONCERTINA in use. Namely, one with *ten keys* (one row on each end) another with *twenty* (two rows), a third with *twenty-two* (also two rows), and the largest with *twenty-eight* (three rows).

That with twenty keys is the one most commonly in use. It has two distinct scales, enabling the performer to play in the keys of C* and G.

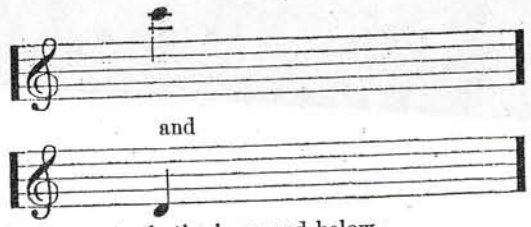
The twenty-two keyed instrument, fingered exactly in the same way, affords a greater advantage! One of the extra keys giving the note B♭, which permits of the student playing in C, G and F. For this reason I

* The first key (pressing) on the right hand side is always called C, and the notes of the Scale are placed on paper accordingly; although its *real* sound is very often a different note. The pitches of German Concertinas vary, some being set in G, others in D or E, &c.

would recommend those who do not care to buy a twenty-eight keyed Concertina to at least obtain one of this kind.

The ten keyed Concertina is fingered like the top row of that with twenty. No one who wishes to become proficient on the instrument should use one of this class, as from its being entirely without sharps or flats, only the most simple melodies can be performed on it.

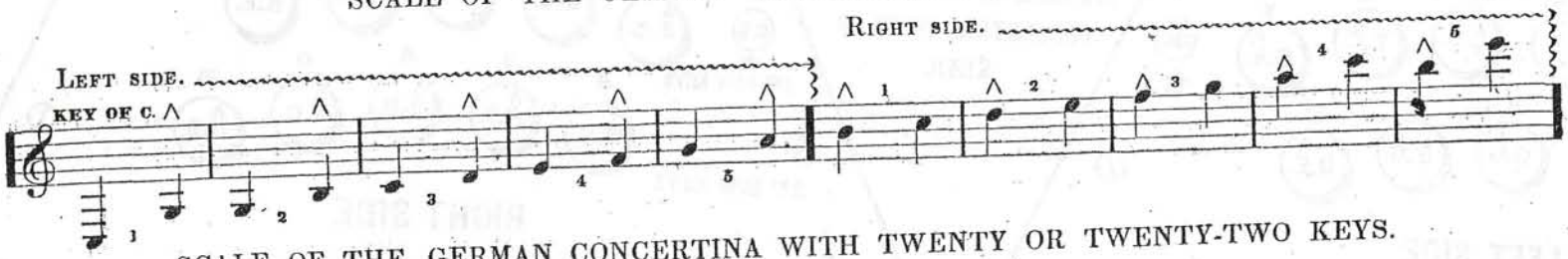
The twenty-eight keyed Concertina possesses a full Chromatic Scale between



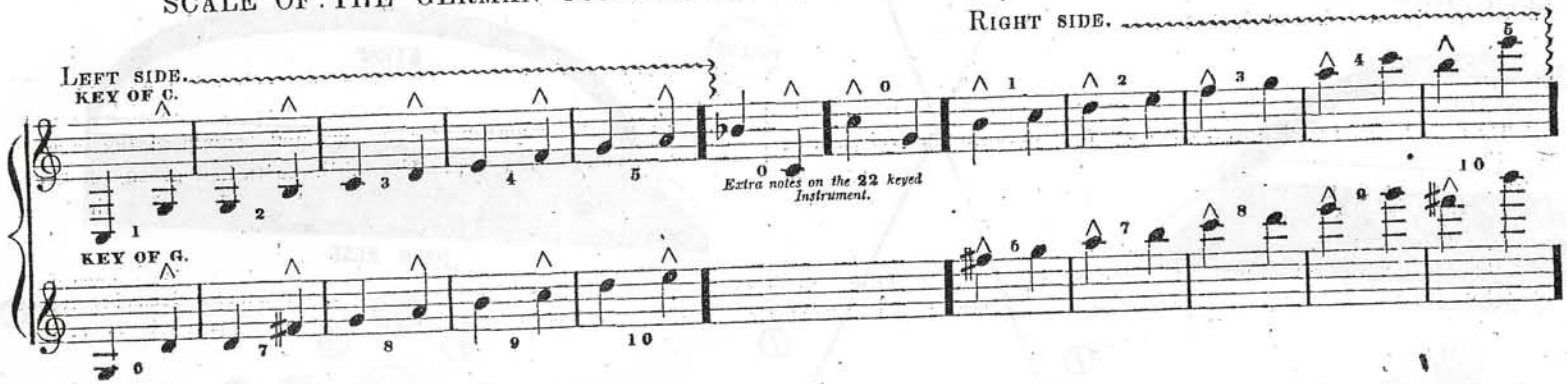
besides many extra notes both above and below.

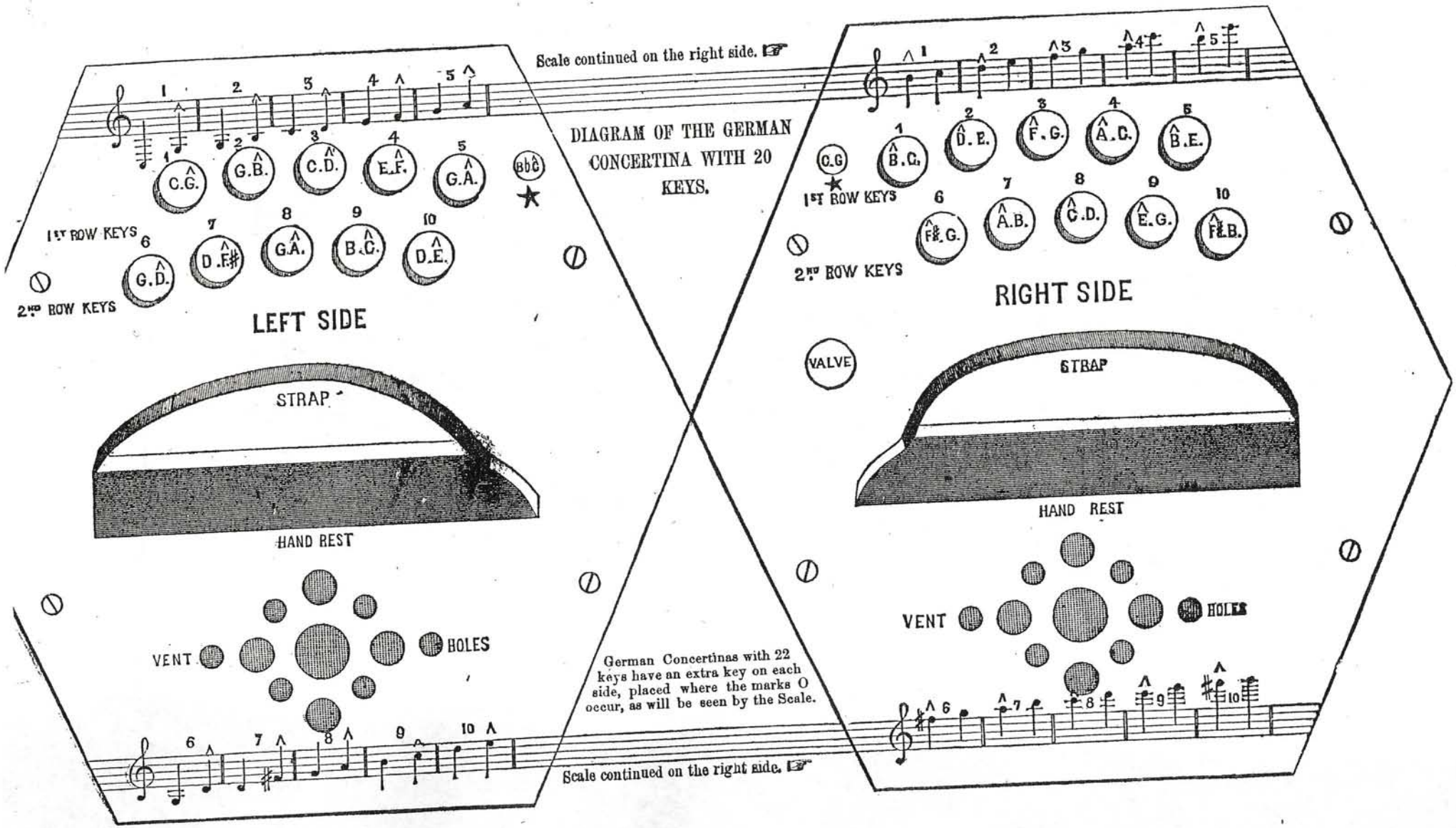
The following scales give a correct idea of the compass of the various instruments:

SCALE OF THE GERMAN CONCERTINA WITH TEN KEYS.

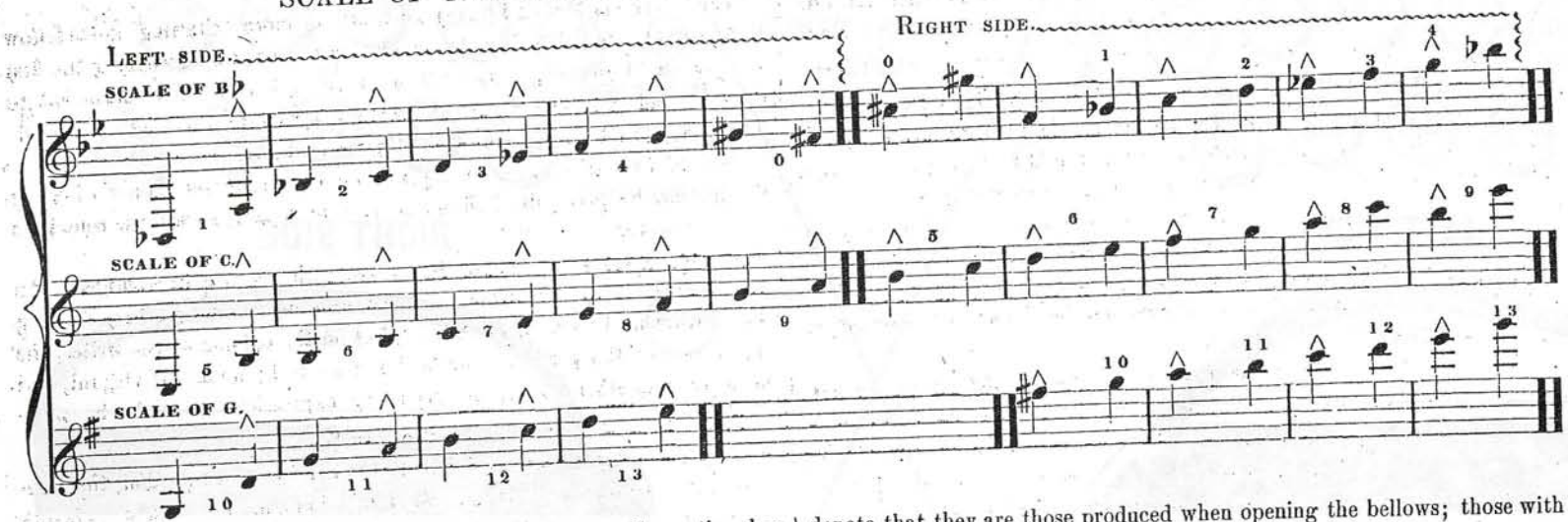


SCALE OF THE GERMAN CONCERTINA WITH TWENTY OR TWENTY-TWO KEYS.




Scale continued on the right side.
DIAGRAM OF THE GERMAN CONCERTINA WITH 20 KEYS.
1 2 3 4 5
C.G. G.B. C.D. E.F. G.A. B♭C
1ST ROW KEYS
6 7 8 9 10
G.D. D.F♯ G.A. B.C. D.E.
2ND ROW KEYS
LEFT SIDE
STRAP
HAND REST
VENT
HOLES
6 7 8 9 10
German Concertinas with 22 keys have an extra key on each side, placed where the marks O occur, as will be seen by the Scale.
Scale continued on the right side.
1 2 3 4 5
C.G
1ST ROW KEYS
1 2 3 4 5
B.C. D.E. F.G. A.C. B.E.
2ND ROW KEYS
6 7 8 9 10
F♯G. A.B. C.D. E.G. F♯B.
RIGHT SIDE
VALVE
STRAP
HAND REST
VENT
HOLES
6 7 8 9 10

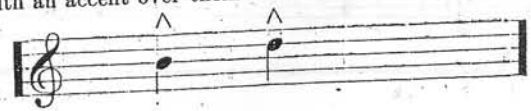
SCALE OF THE GERMAN CONCERTINA WITH TWENTY-EIGHT KEYS.



It will be seen by the above scales that the German Concertina has double as many notes as keys. The fingering of the Scale of G on the twenty-eight keyed instrument is slightly different to that with only twenty.

THE DIAGRAM ON THE OPPOSITE PAGE affords an exact view of both ends of the twenty and twenty-two keyed Concertinas. The stars and smaller circles denote the two extra keys on the latter. Figures are stamped on the ends of all instruments corresponding with those marked on the Diagram and Scales. The two extra keys on the twenty-two keyed instrument are always stamped with the cypher or letter 0.

Notes with an accent over them thus:



denote that they are those produced when opening the bellows; those with no mark are sounded while closing it.

It will be observed throughout this work, that notes on the left side of the instrument have their figures placed below the staff and those on the right above it.*

* Many persons either from want of leisure or application depend wholly on this figured fingering, without taking the trouble to acquire a knowledge of music. This is decidedly wrong, as it is quite out of the question to play properly and with expression or even in good time by such a method. A little extra labor and careful examination of the first part of this book will make the student a tolerable musician. Such knowledge will remain to him ever after, and he will soon acknowledge himself amply repaid for his trouble.

Short lines placed after a figure thus $\hat{5}$ - - - or 7 - - -, denote that the note over which each is placed is to be produced by the key previously struck.

A star ⁂ placed over a note indicates the necessity of using the valve.

ON HOLDING THE GERMAN CONCERTINA.

The four fingers of each hand must be passed through the straps on either side; the thumb of the right hand being used to regulate the use of the VALVE, and that of the left to hold the instrument steady.

Great care must be taken, not to open or close the bellows without sounding the note or opening the valve, as the Concertina, being air tight, it might, by being forced, sustain serious injury.

As a general thing the bellows should not be drawn out to its fullest extent, or otherwise entirely closed.

No more force should be used than necessary to give a fair sound. Learners sometimes find a difficulty in the management of the Valve, often pressing or opening the Concertina so violently as to cause notes to be curtailed of their proper quantity. An easy movement of the bellows should be sought to be acquired from first commencing to learn.

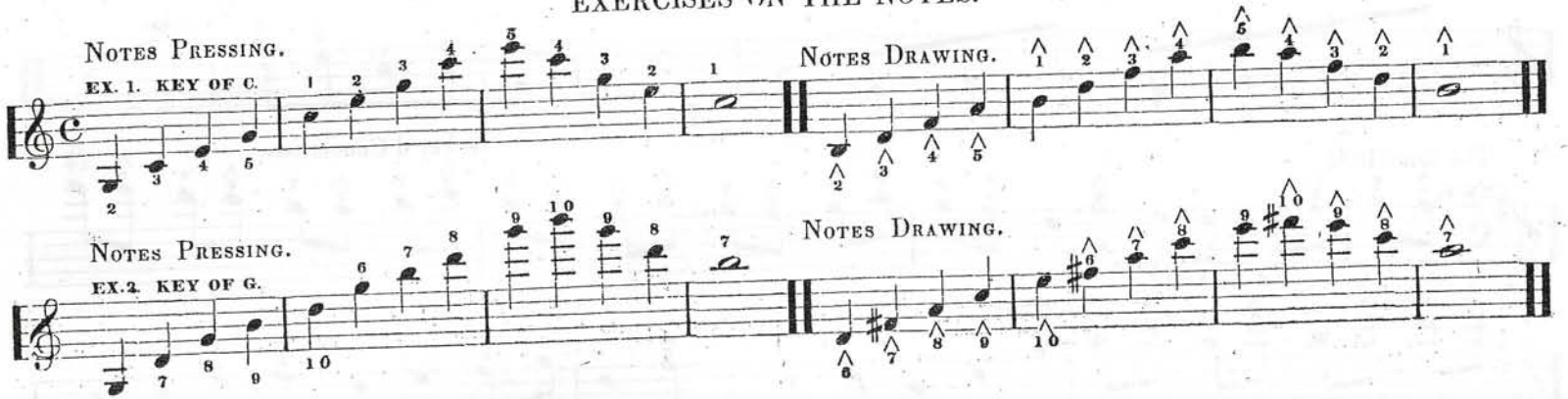
The Valve must often be used when two or more "drawing" notes follow consecutively, as the bellows being already extended by producing the first note, a slight quick pressure of the valve will cause the instrument to collapse, and so give room to draw it out again for those which follow. The same must be done in a series of pressing notes.

The duration of every note depends on the performer, as according to the motion he gives the bellows shorter or longer, so will the sound be faster or slower.

The German Concertina can be played either sitting or standing. An agreeable effect is sometimes produced in slow music by gently swaying the instrument to and fro in the air, but in the opinion of the writer, the appearance of the performer while doing so, is by no means elegant, and as there are other means of imparting expression, it would be more "honored in the breach than the observance."

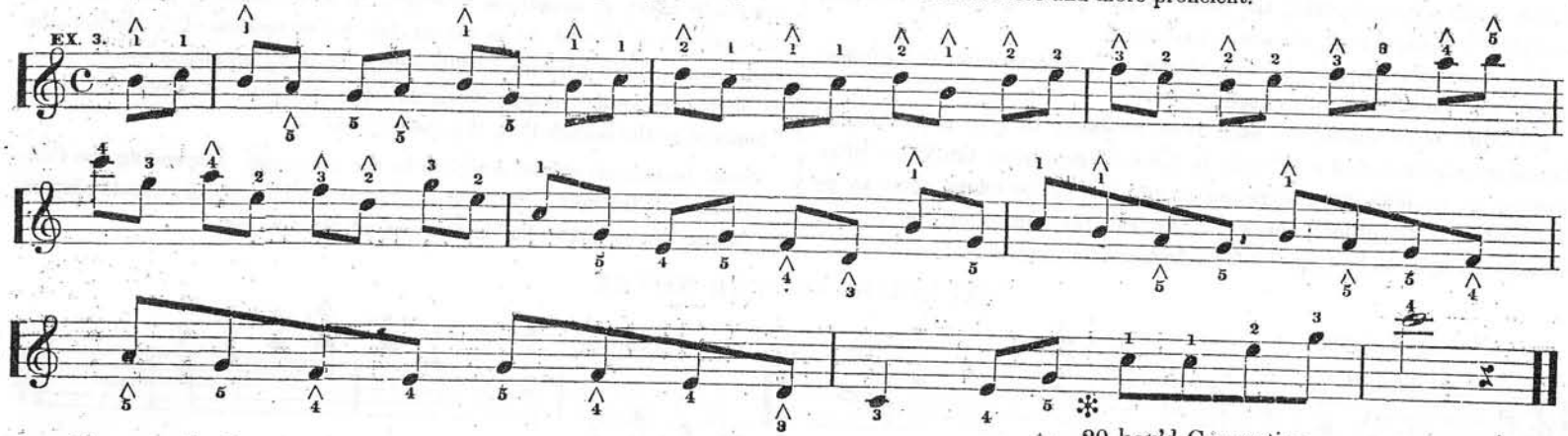
Some performers attach a ribbon to the hand rests, suspending the Concertina round the neck. This, in the larger kind, materially assists players by taking the weight of the instrument off their hands.

EXERCISES ON THE NOTES.



The following Exercises are given for the purpose of increasing the execution of the player, by assisting him to acquire a mastery over the bellows. They must be played slow, and equally—increasing the speed gradually as the student becomes more and more proficient.

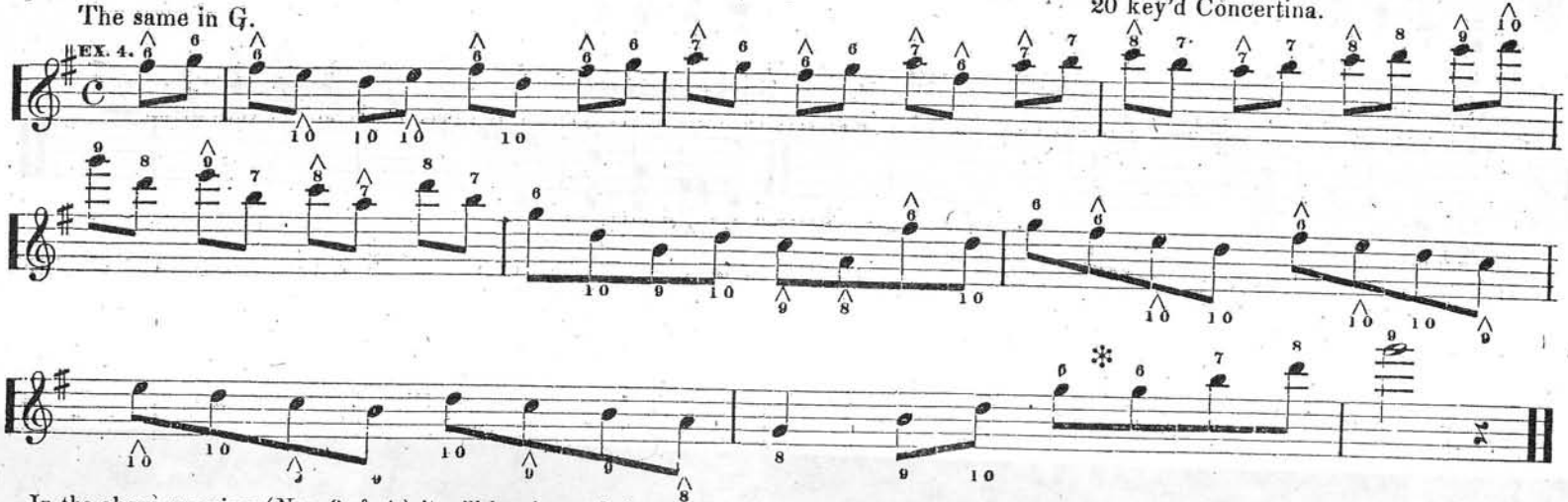
EX. 3.



The same in G.

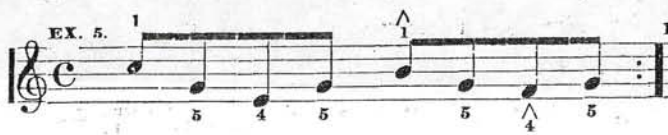
20 key'd Concertina.

EX. 4.

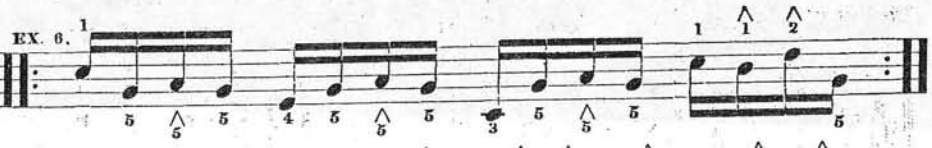


In the above exercises (Nos. 3, & 4.) it will be observed that the melody begins on a fraction of the bar; this often occurs in music.

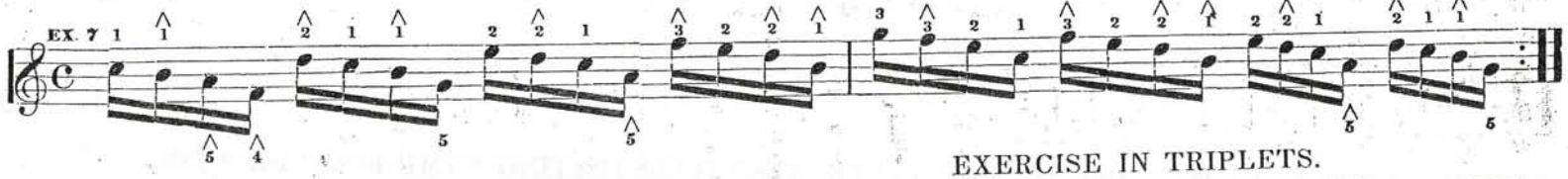
EX. 5.



EX. 6.



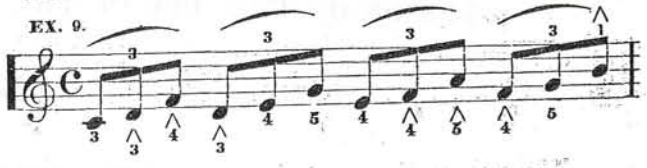
EX. 7

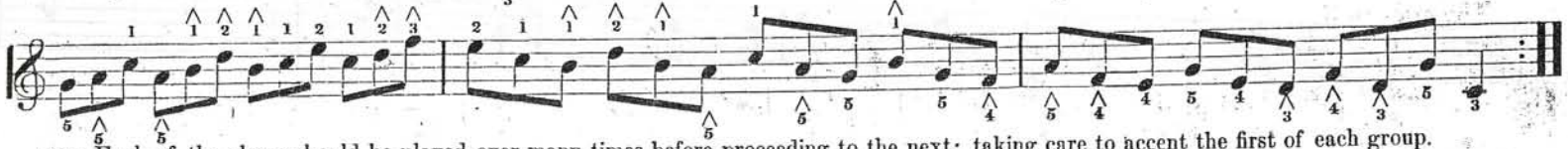


EX. 8.

EXERCISE IN TRIPLETS.

EX. 9.



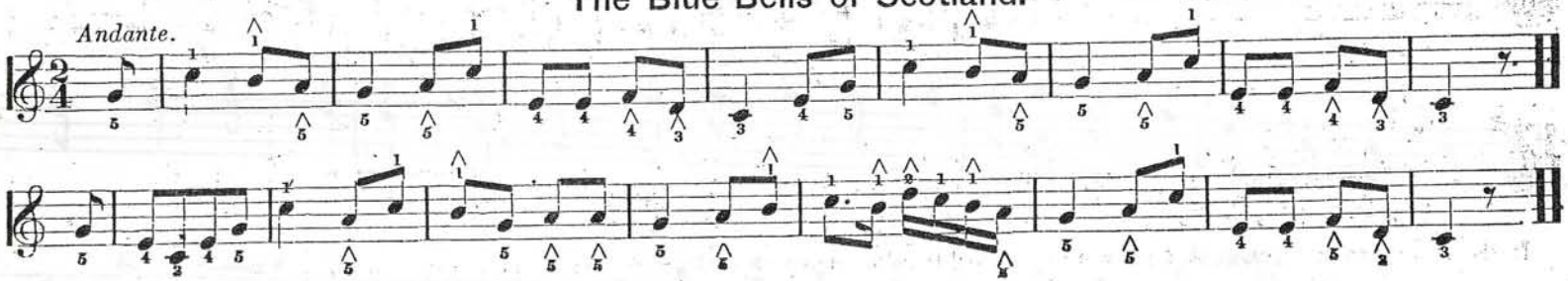


☞ Each of the above should be played over many times before proceeding to the next; taking care to accent the first of each group.

PROGRESSIVE LESSONS.

The Blue Bells of Scotland.

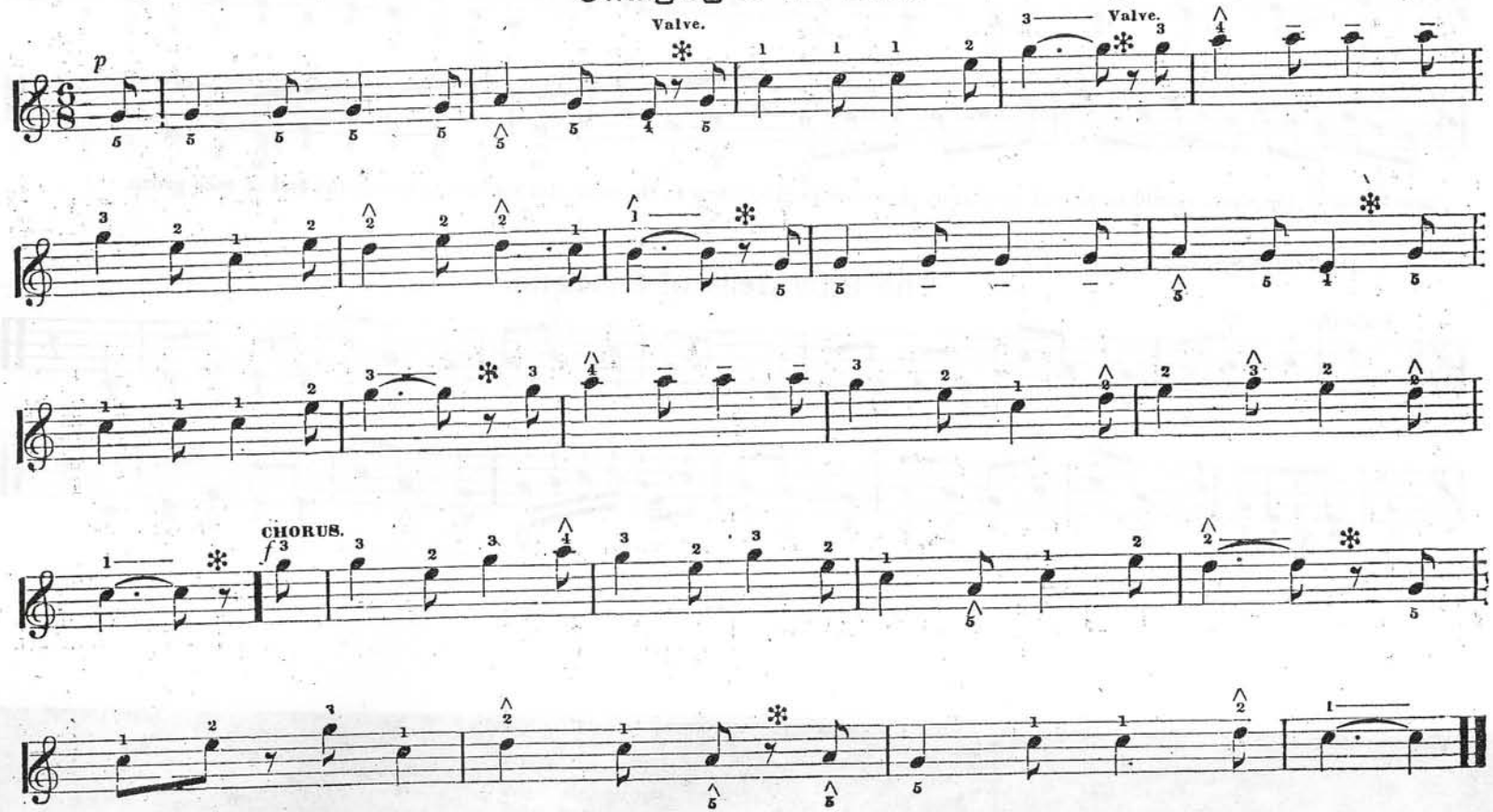
Andante.



LESSON ON THE USE OF THE VALVE, ALSO ILLUSTRATING "THE BIND" OR "TIE."

Swinging in the Lane.

Ballad published by SAWYER and THOMPSON.
By permission of CHAS. C. SAWYER.

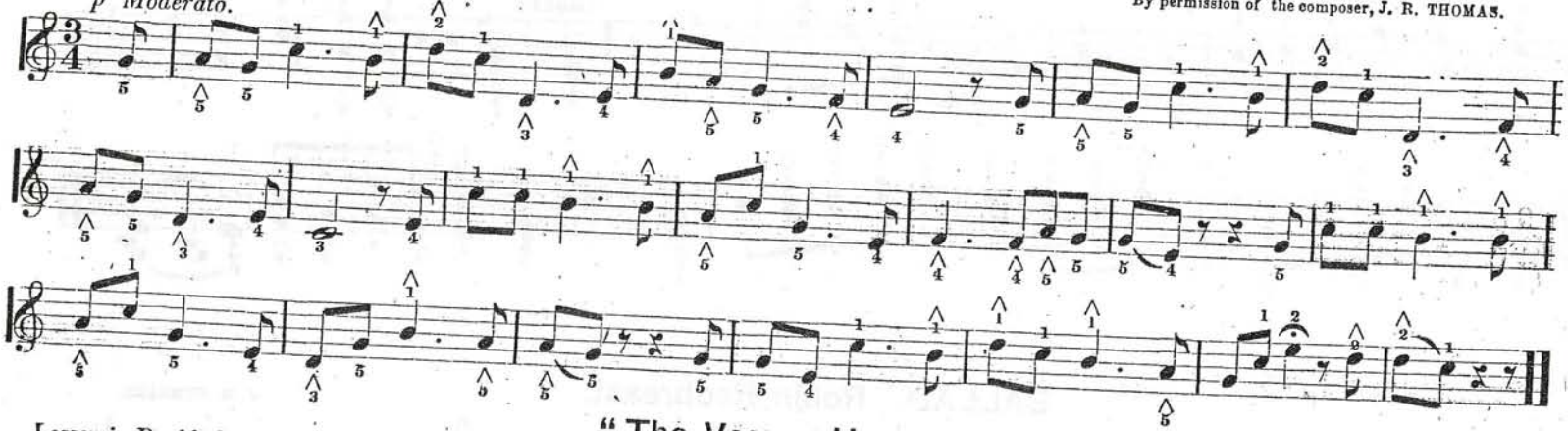


Examples of the Dot, Rest and Pause.

SONG. "God bless you."

By permission of the composer, J. R. THOMAS.

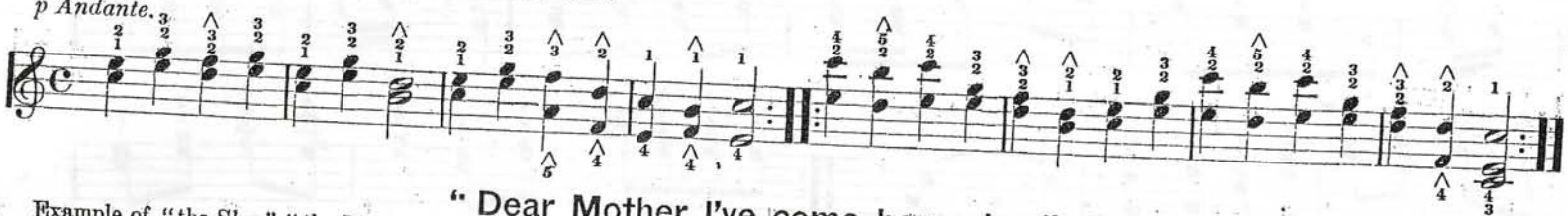
p Moderato.



Lesson in Double Notes, with example of Double Bars.

"The Vesper Hymn."

p Andante.

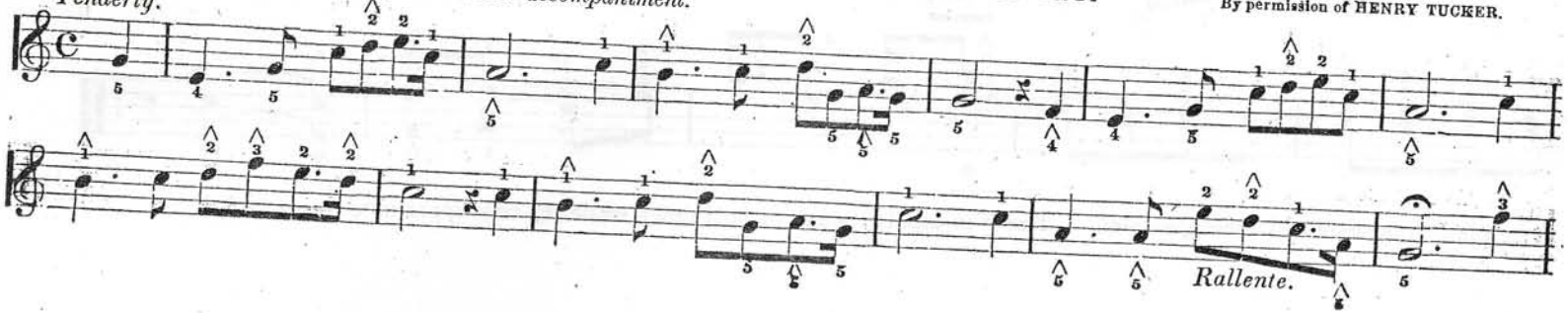


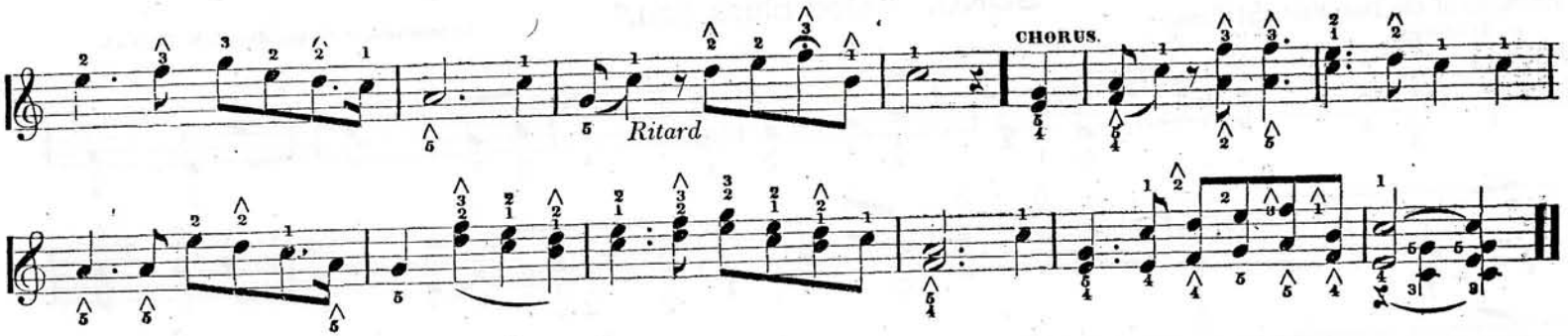
Example of "the Slur," "the Tie," and *under accompaniment.*

"Dear Mother I've come home to die."

By permission of HENRY TUCKER.

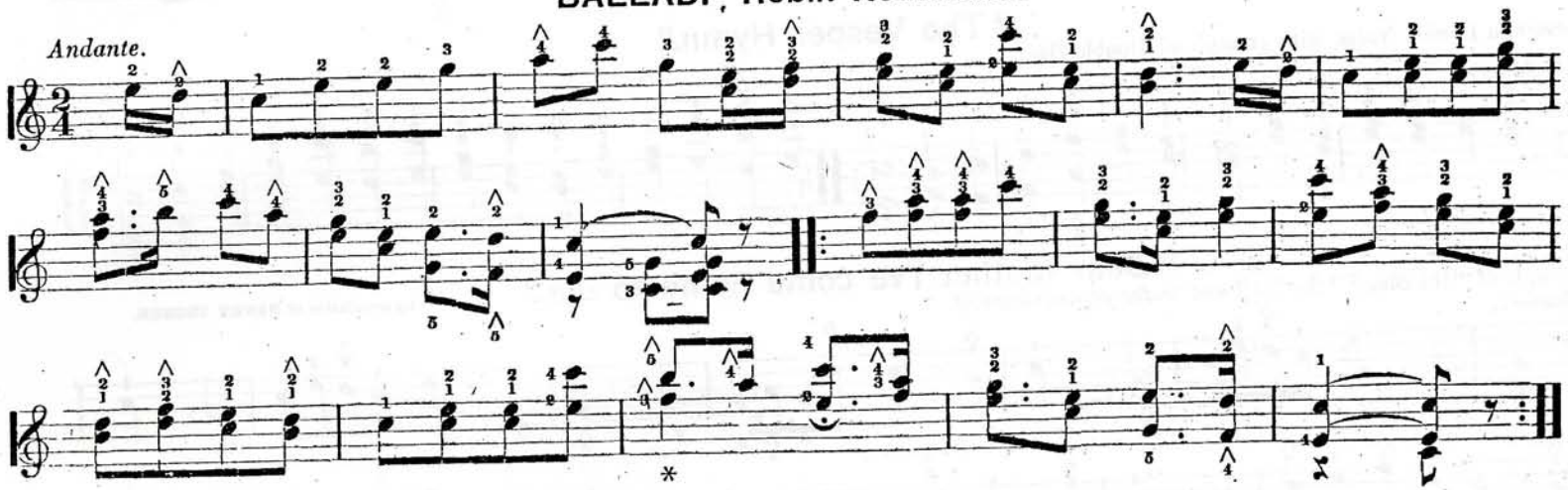
Tenderly.





BALLAD. Robin Redbreast.

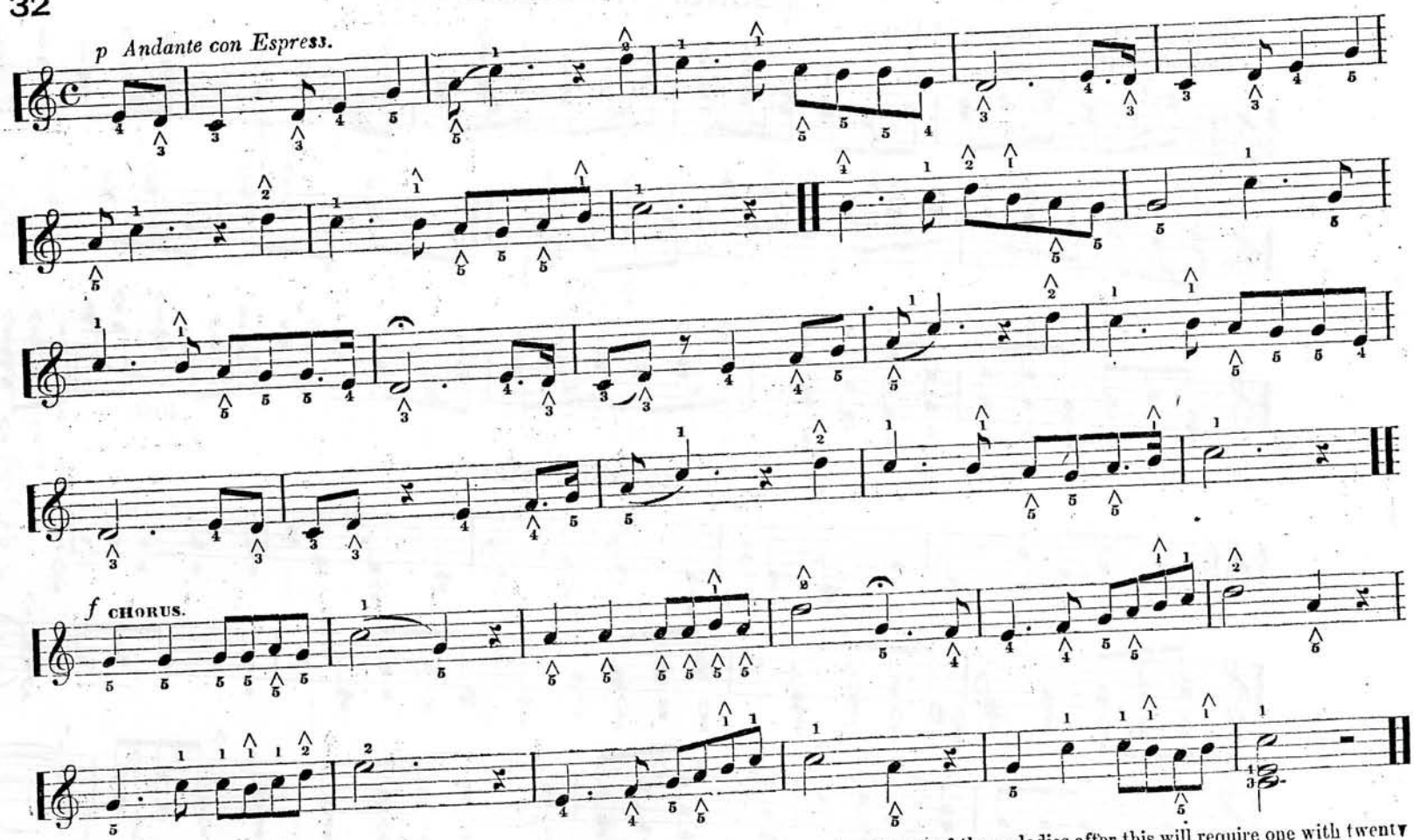
J. M. HUBBARD.



* Example of the sustained accompaniment. The F in this bar must be held down while the two upper notes are sounded.

Brother's Fainting at the Door.

P. B. ISAAC



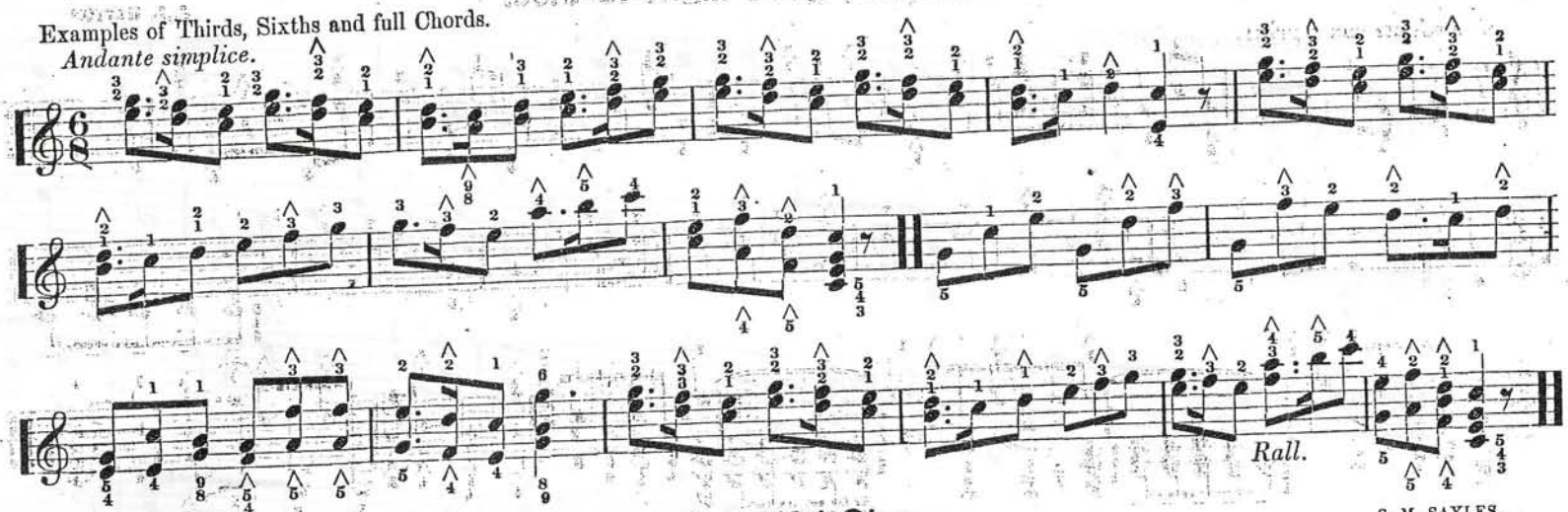
NOTE.—The previous lessons can all be played on a ten keyed Concertina but the next and most of the melodies after this will require one with twenty

SONG. The Beggar Girl.

As sung by Madame ANNA BISHOP.

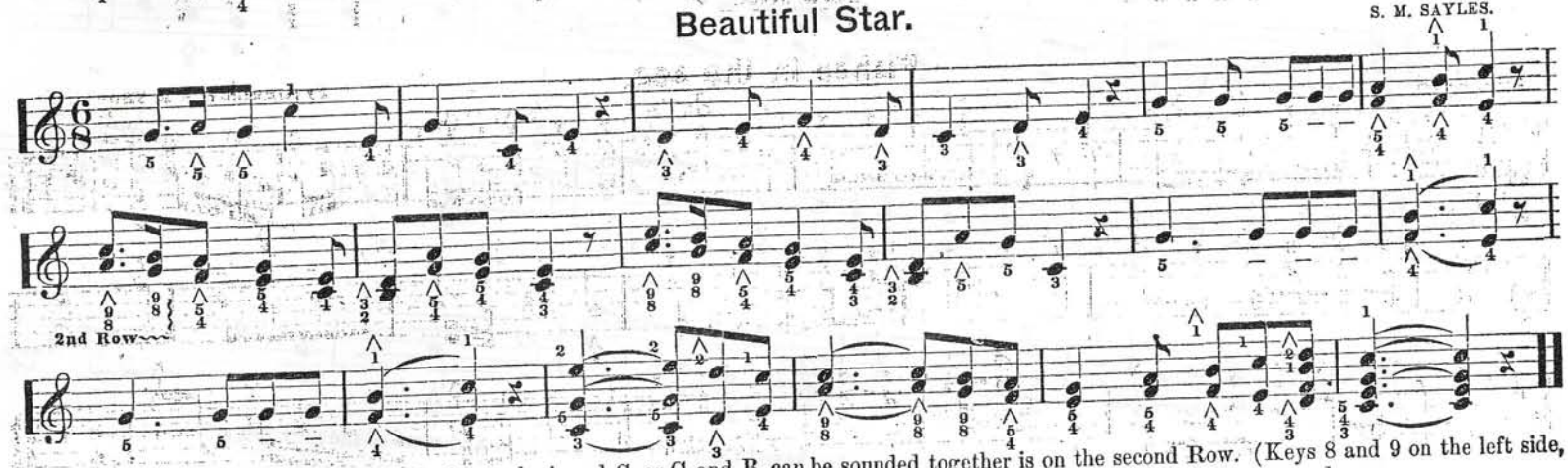
Examples of Thirds, Sixths and full Chords.

Andante simplice.



Beautiful Star.

S. M. SAYLES.

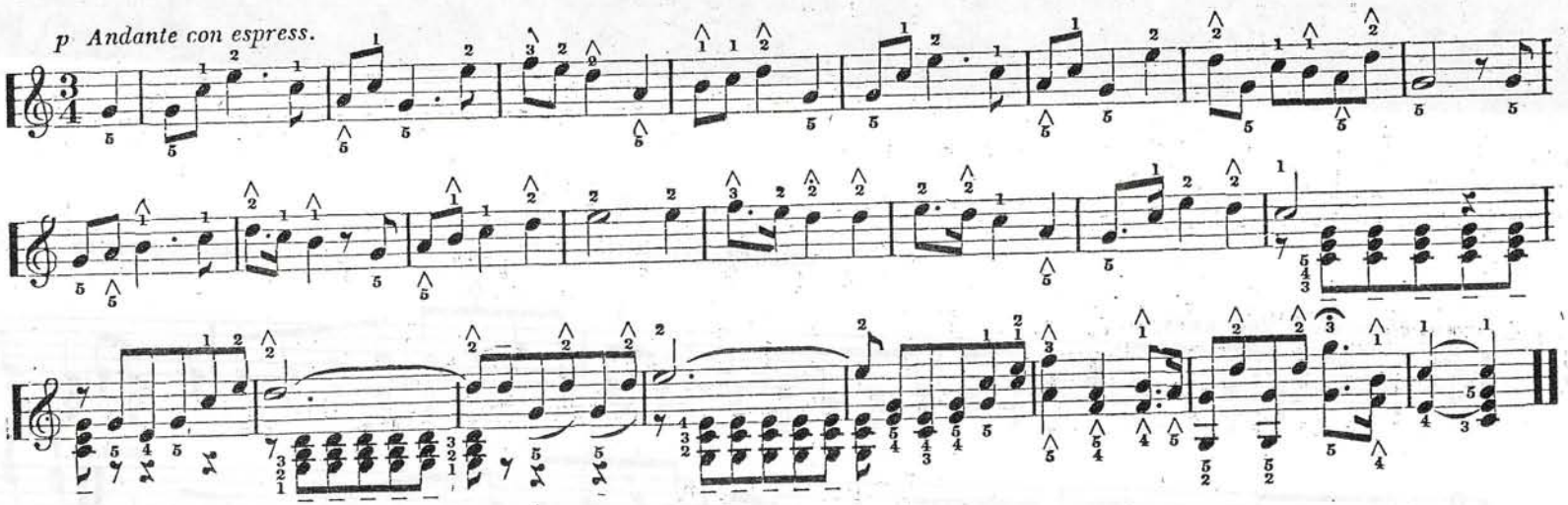


NOTE.—The only position in which the intervals A and C, or G and B, can be sounded together is on the second Row. (Keys 8 and 9 on the left side, and 7 and 8 on the right.) The pupil must therefore practice this and the other cross fingerings, he will encounter as he proceeds.

Sweet love, good night to thee.

J. L. HATTON.

p Andante con espress.

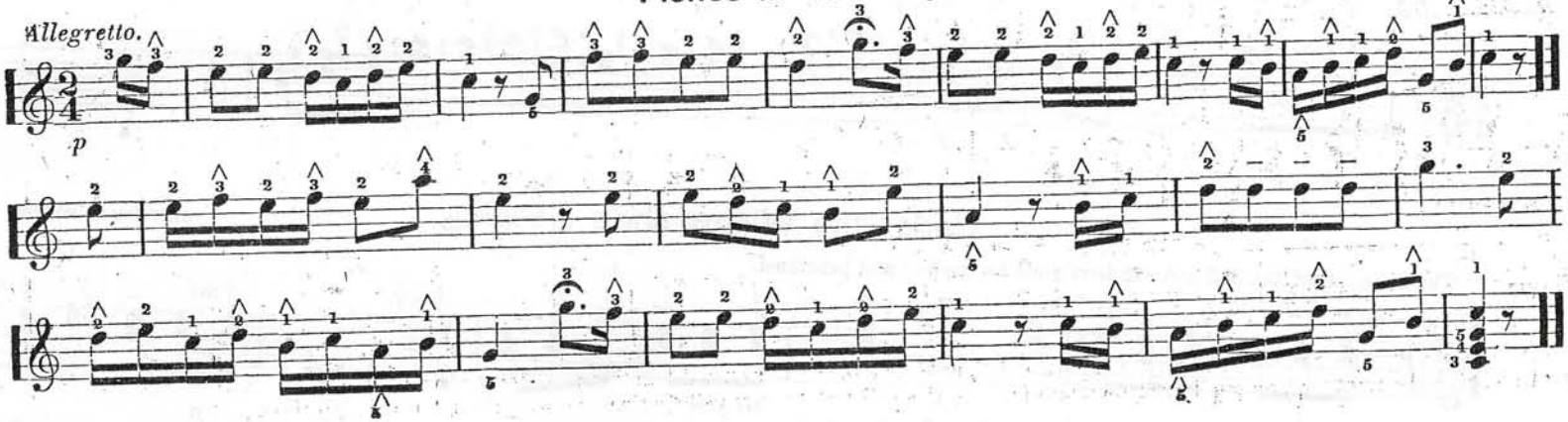


Fishes in the sea.

By permission of J. R. THOMAS.

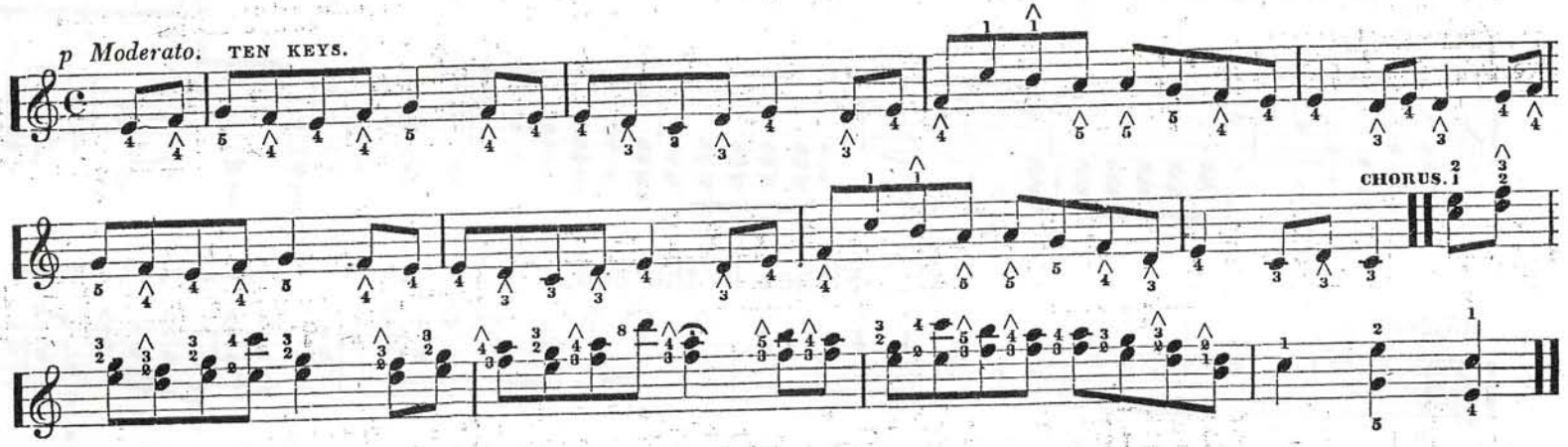
Allegretto.

p



Jenny June.

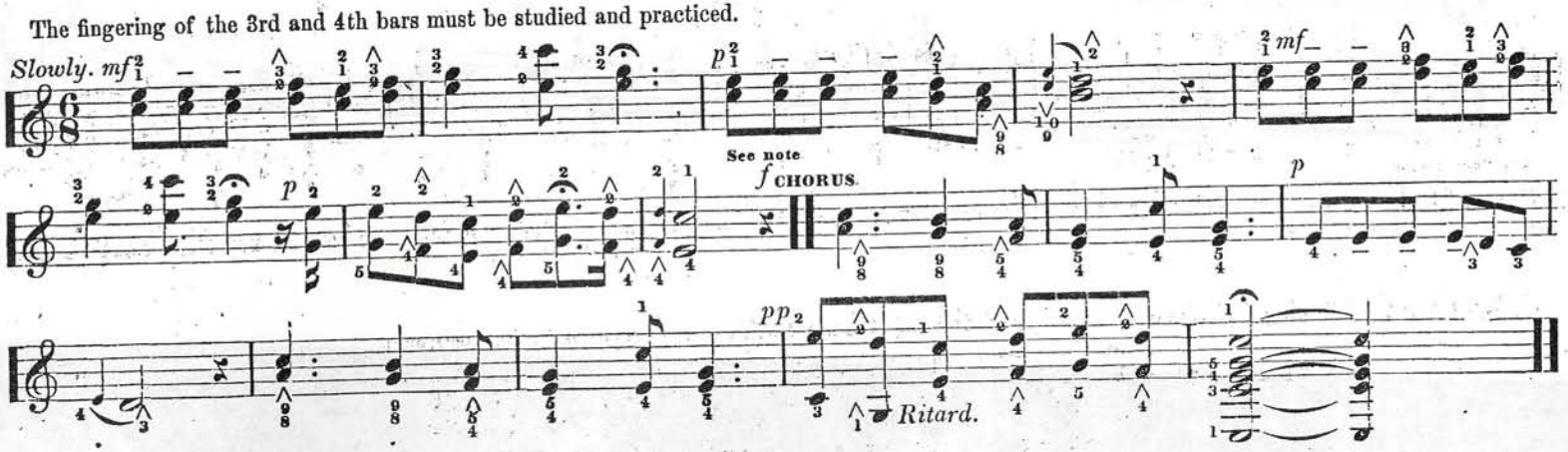
STEPHEN C. FOSTER.



Under the Willow she's sleeping.

STEPHEN C. FOSTER.

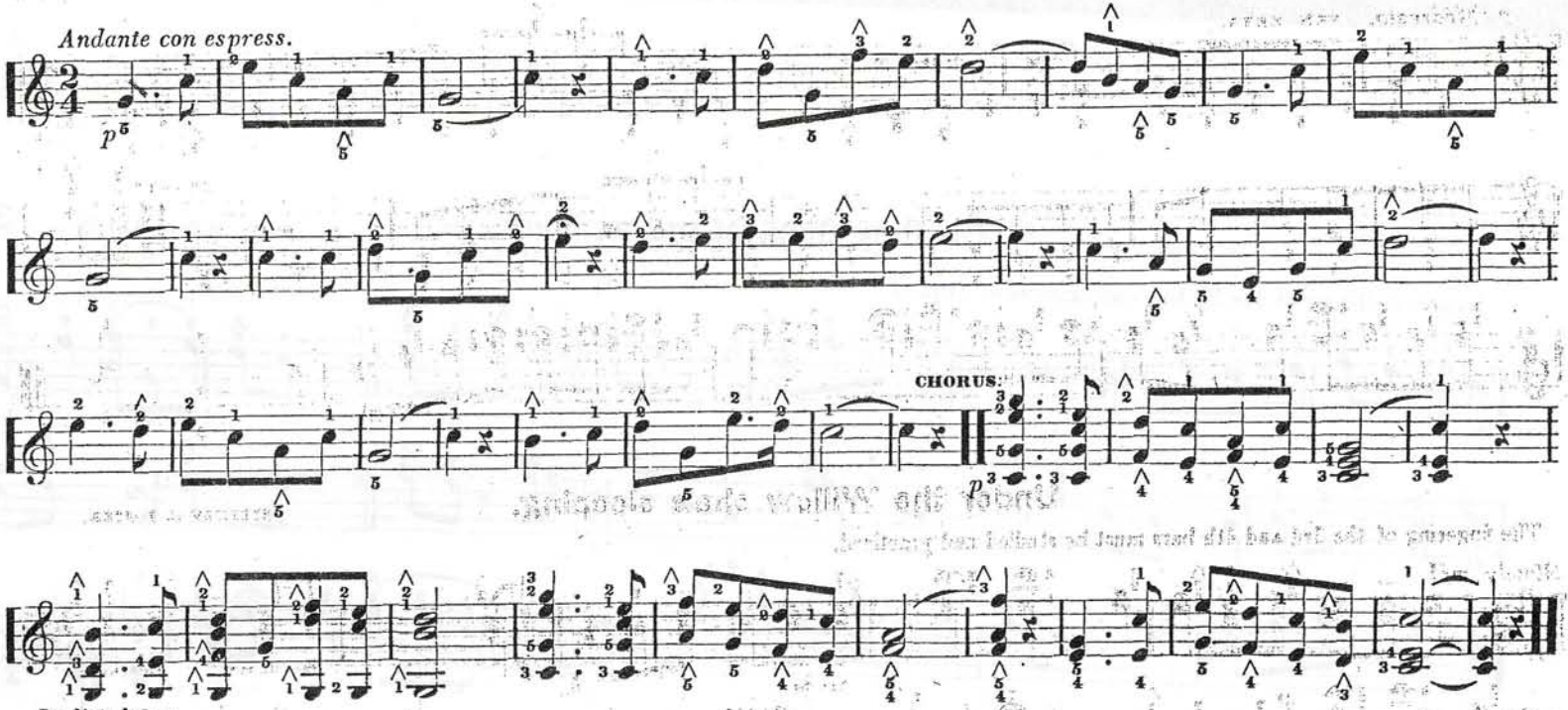
The fingering of the 3rd and 4th bars must be studied and practiced.



Who will care for Mother now.

By permission of the composer and publisher
CHAS. C SAWYER.

Andante con espress.



See Note below.

NOTE.—The lower G can be used in a continuous succession of harmony, by changing the key. When opening the bellows, key No. 1 must be used, and in closing it, key No. 2.

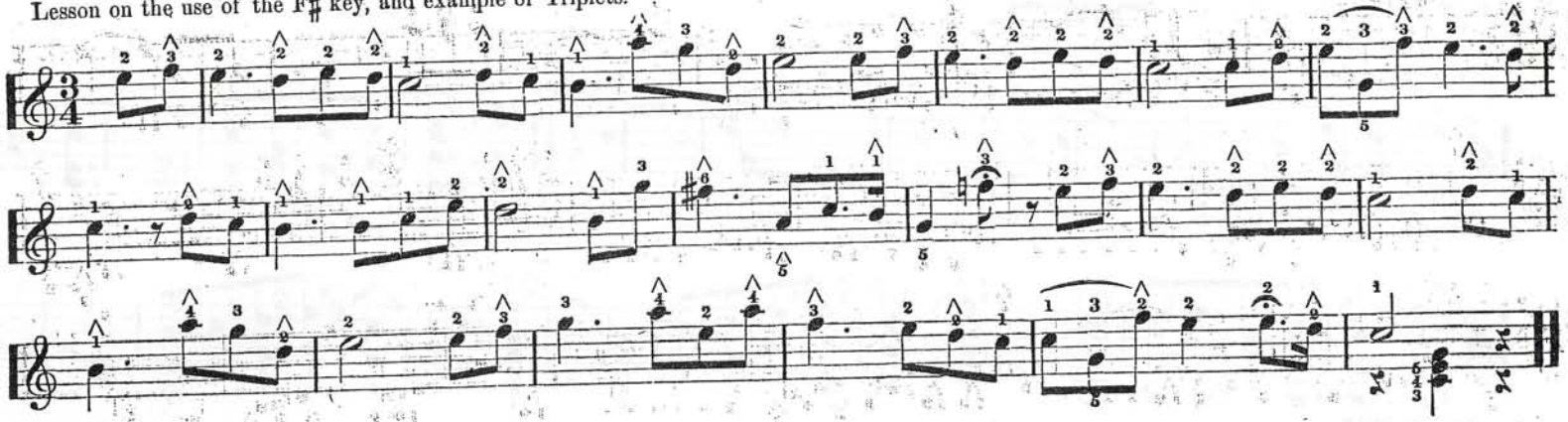
By practising the following Exercise on this change of fingering the hand will become prepared for its occurrence.

EXERCISE.

Do they think of me at home.

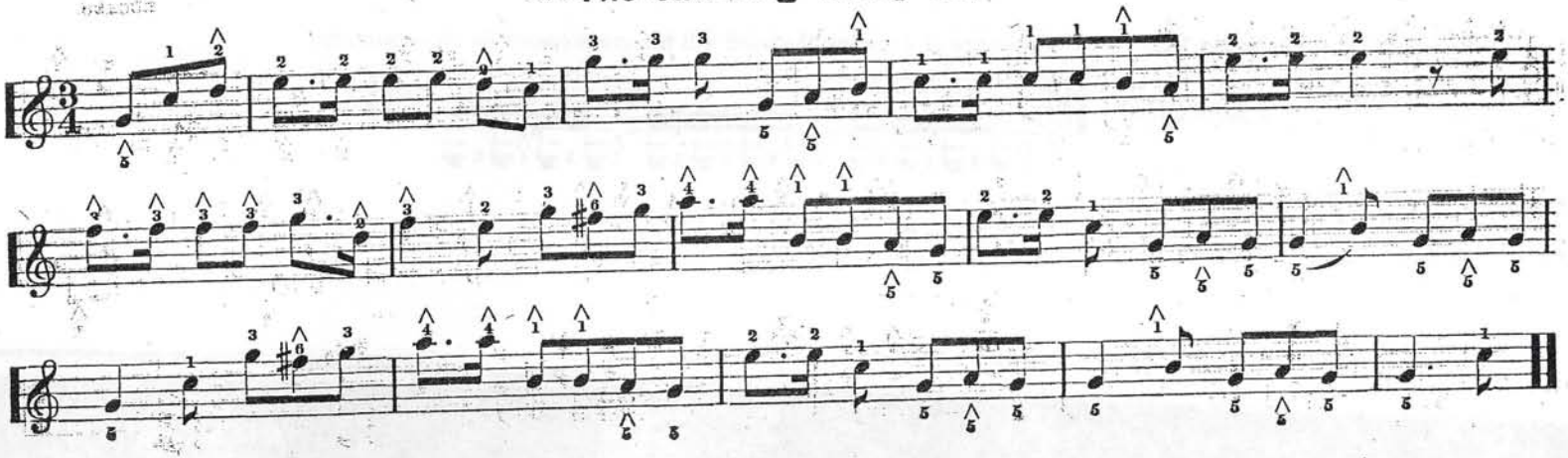
CHAS. GLOVER.

Lesson on the use of the F♯ key, and example of Triplets.



The sad long weary day.

German Volkslied.

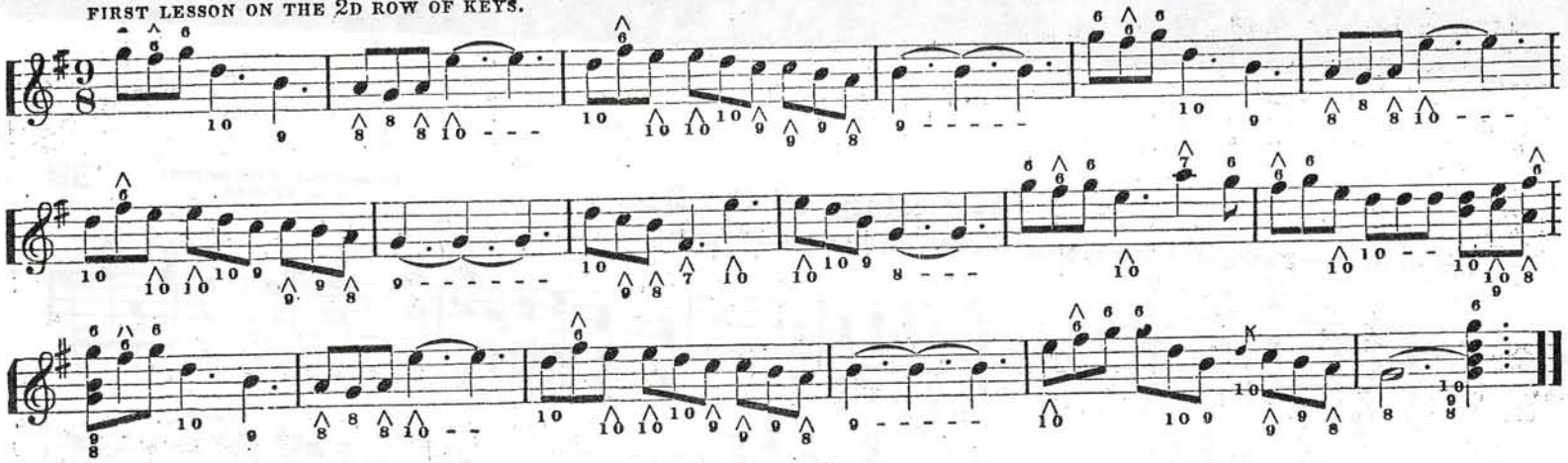


Beautiful Dreamer.

Published by permission of W. A. Pond & Co.

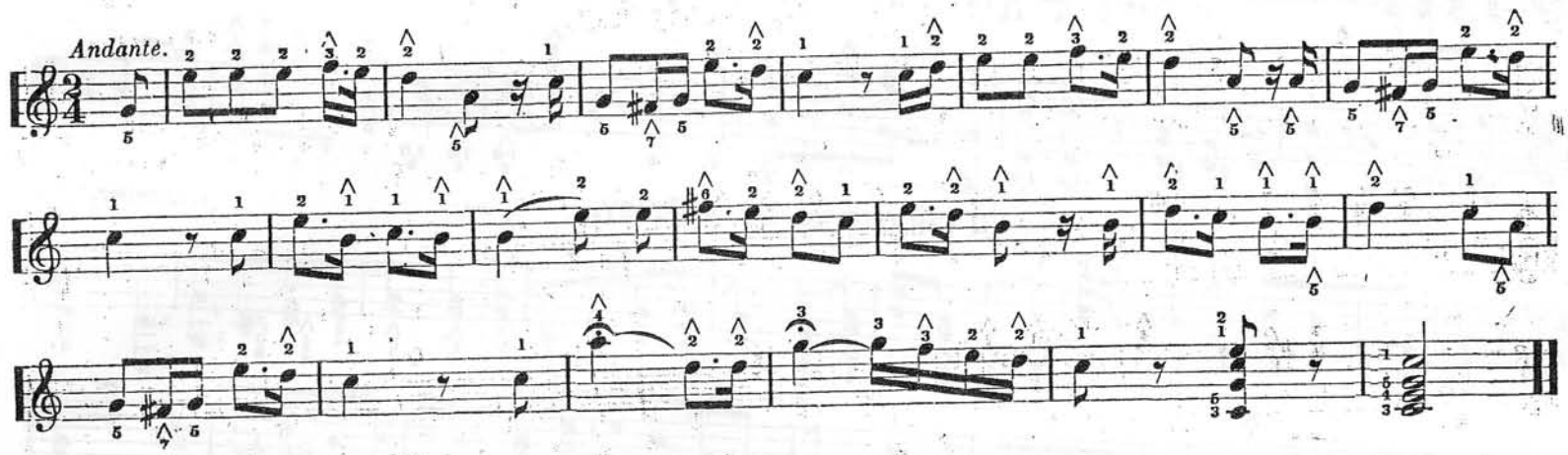
STEPHEN C. FOSTER.

FIRST LESSON ON THE 2D ROW OF KEYS.



Oh wert thou but my own Love.

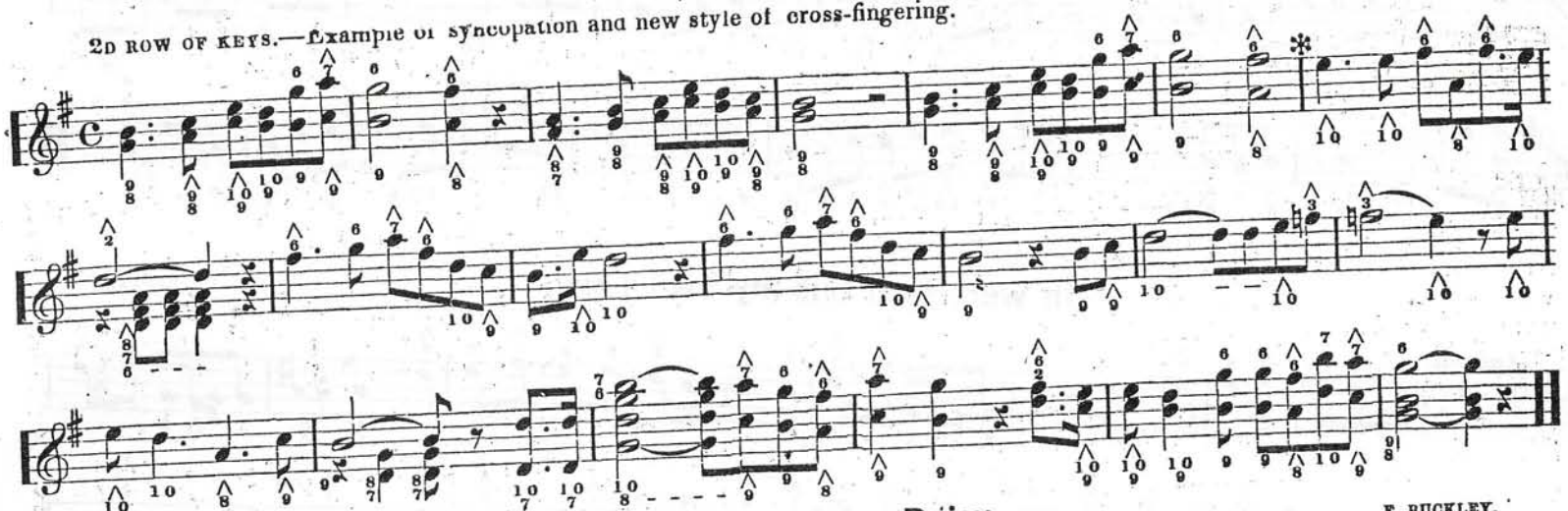
KUCKEN.



My Cottage by the Sea.

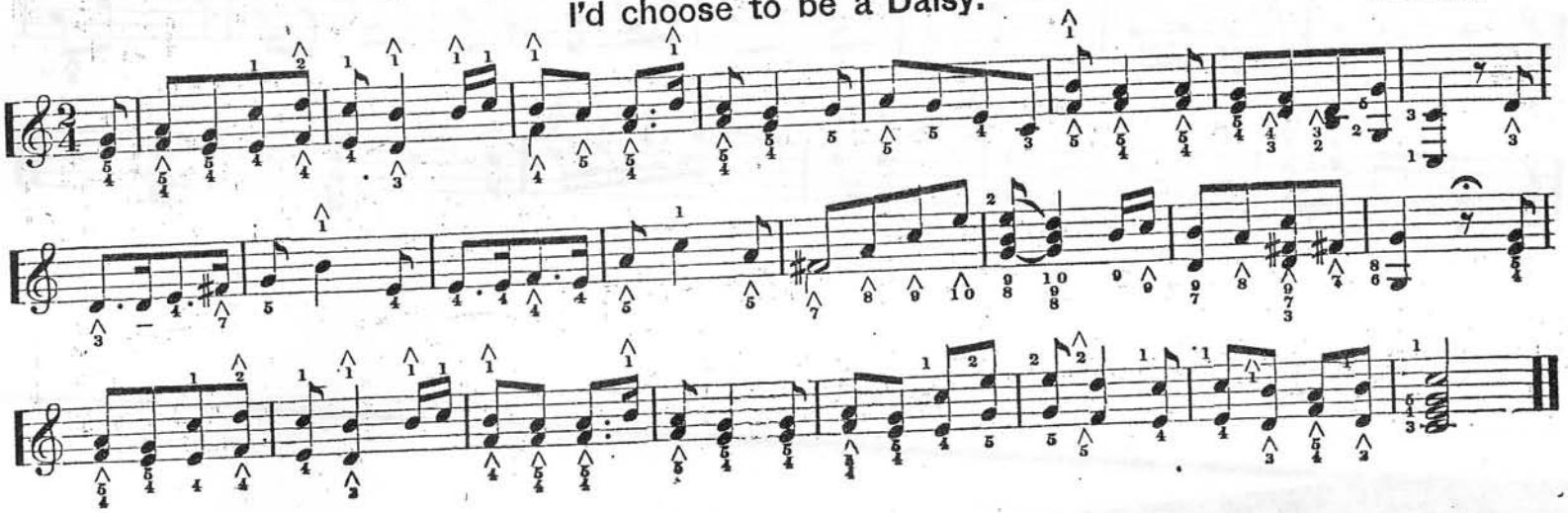
By permission of the composer.
J. R. THOMAS.

2D ROW OF KEYS.—Example of syncopation and new style of cross-fingering.



I'd choose to be a Daisy.

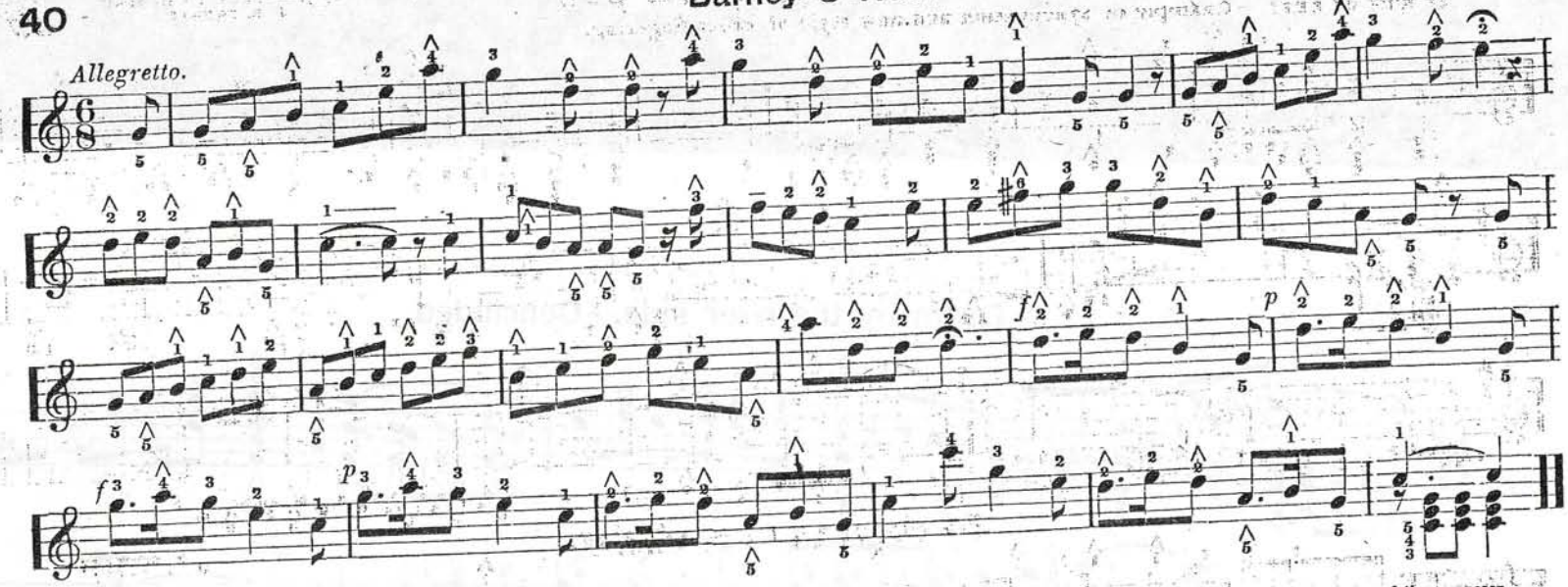
F. BUCKLEY.



Barney O Hea.

S. LOVER.

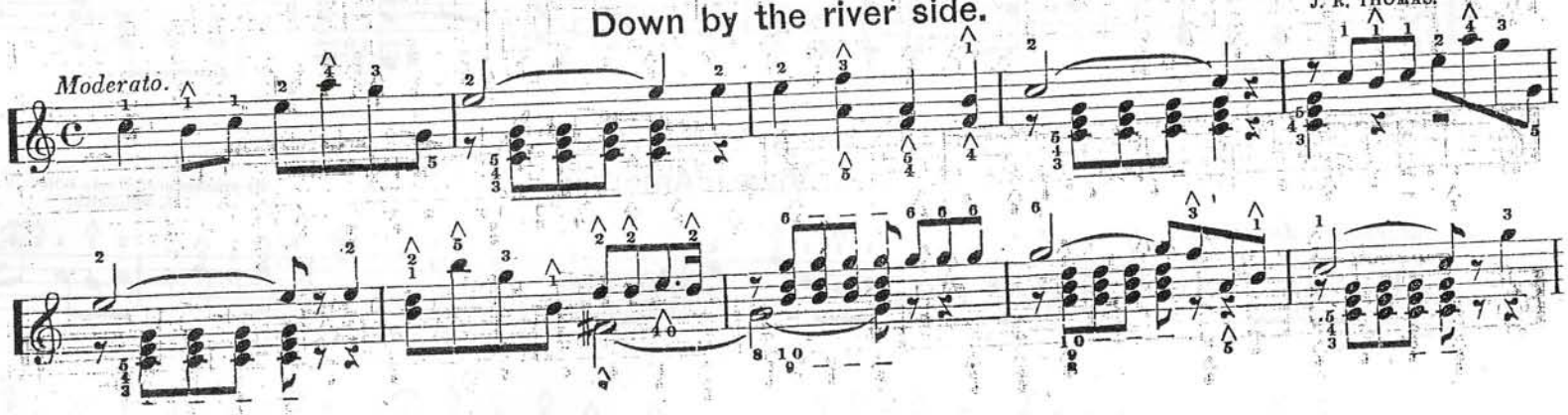
Allegretto.



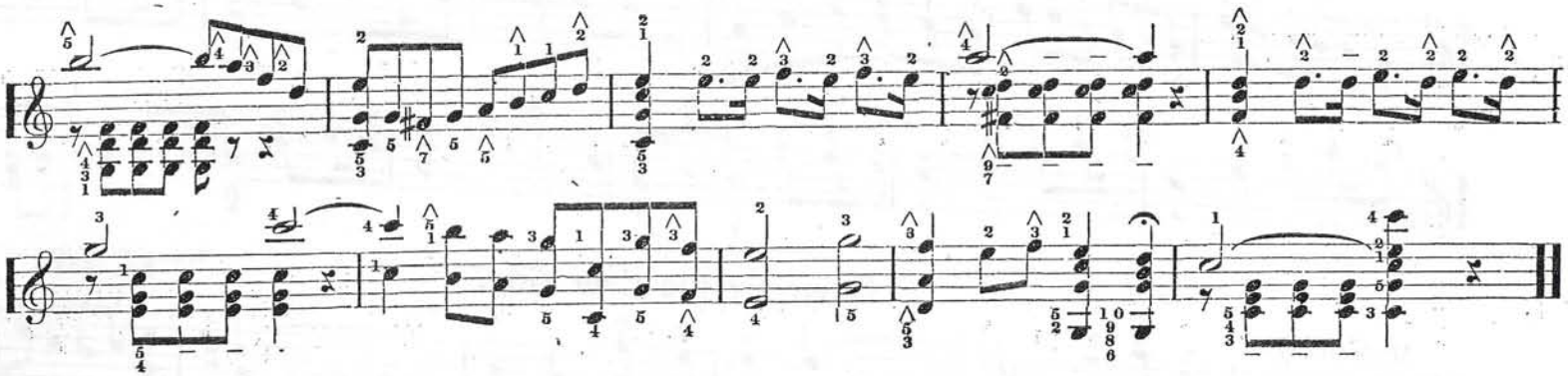
Down by the river side.

By permission of the composer
J. R. THOMAS.

Moderato.



Down by the river side.—Concluded.

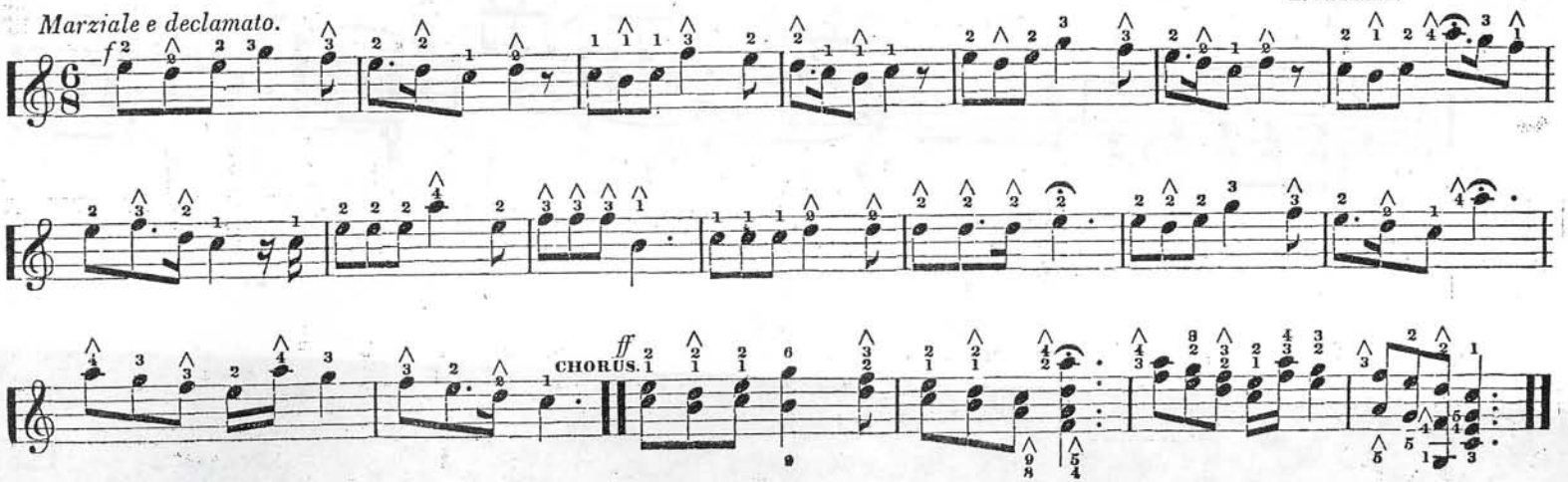


Viva L'America.

By permission of W. A. POND & Co.

H. MILLARD.

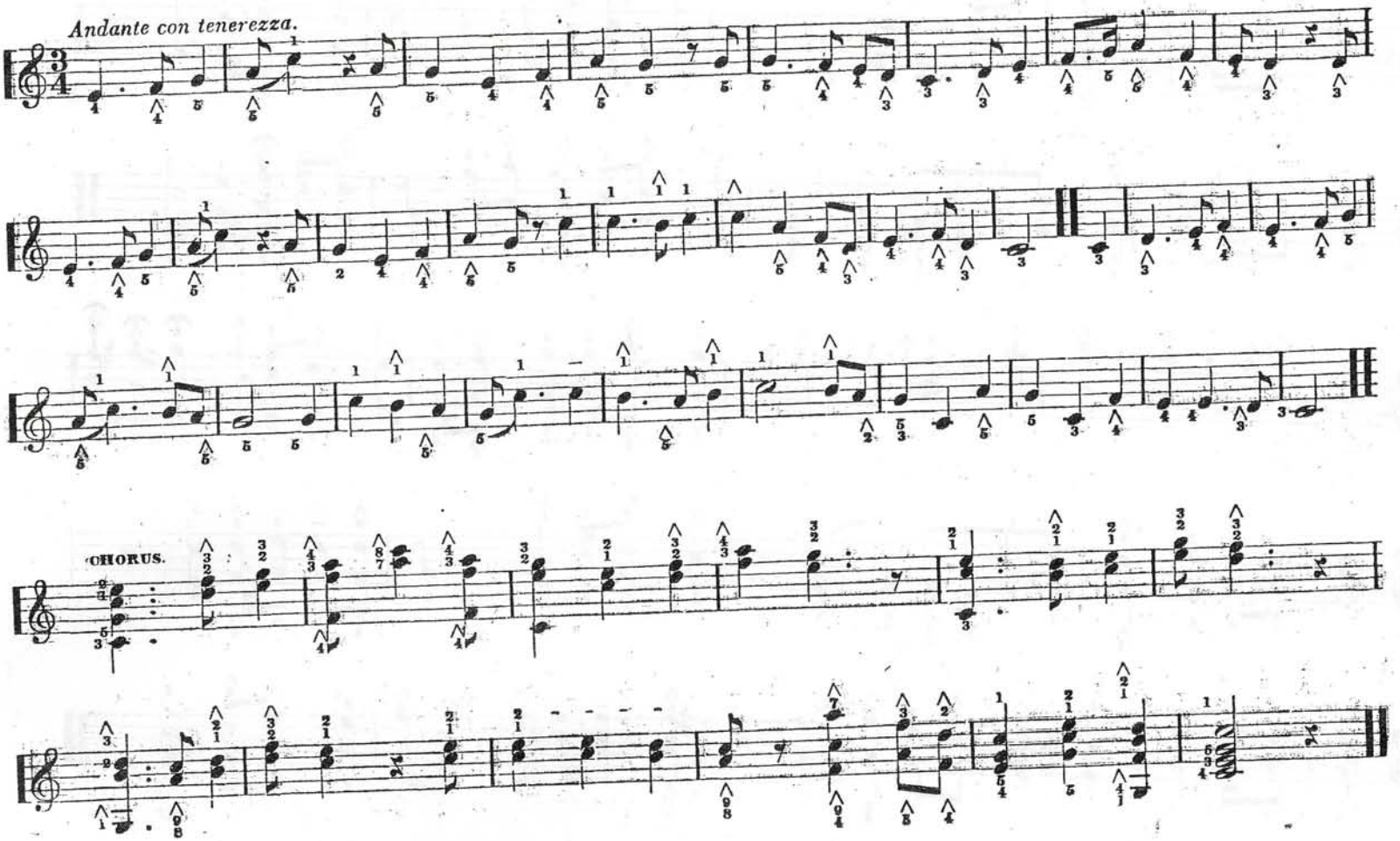
Marziale e declamato.

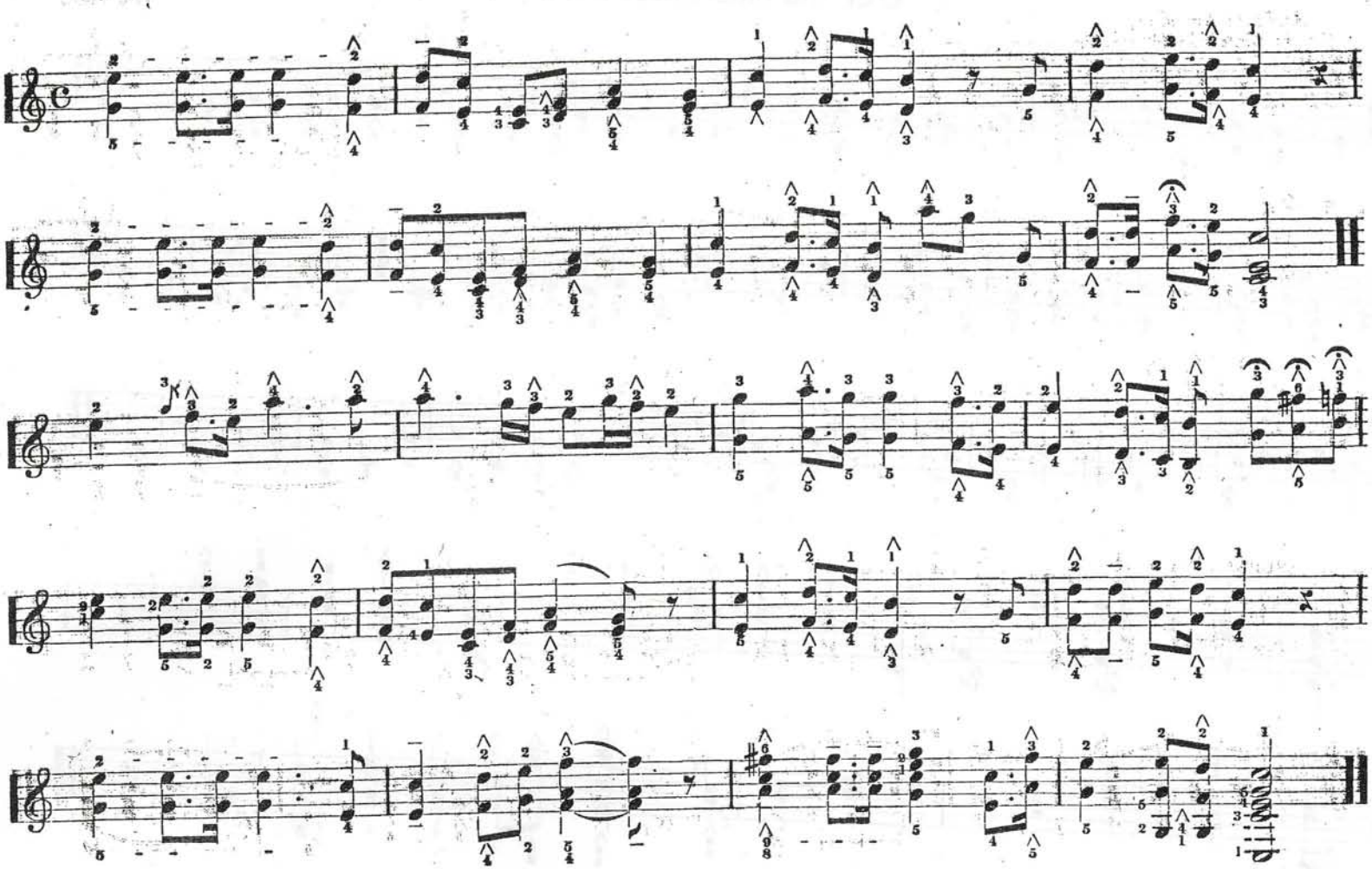


O'er the hills Bessie.

A. SEDGWICK.

Andante con tenerezza.

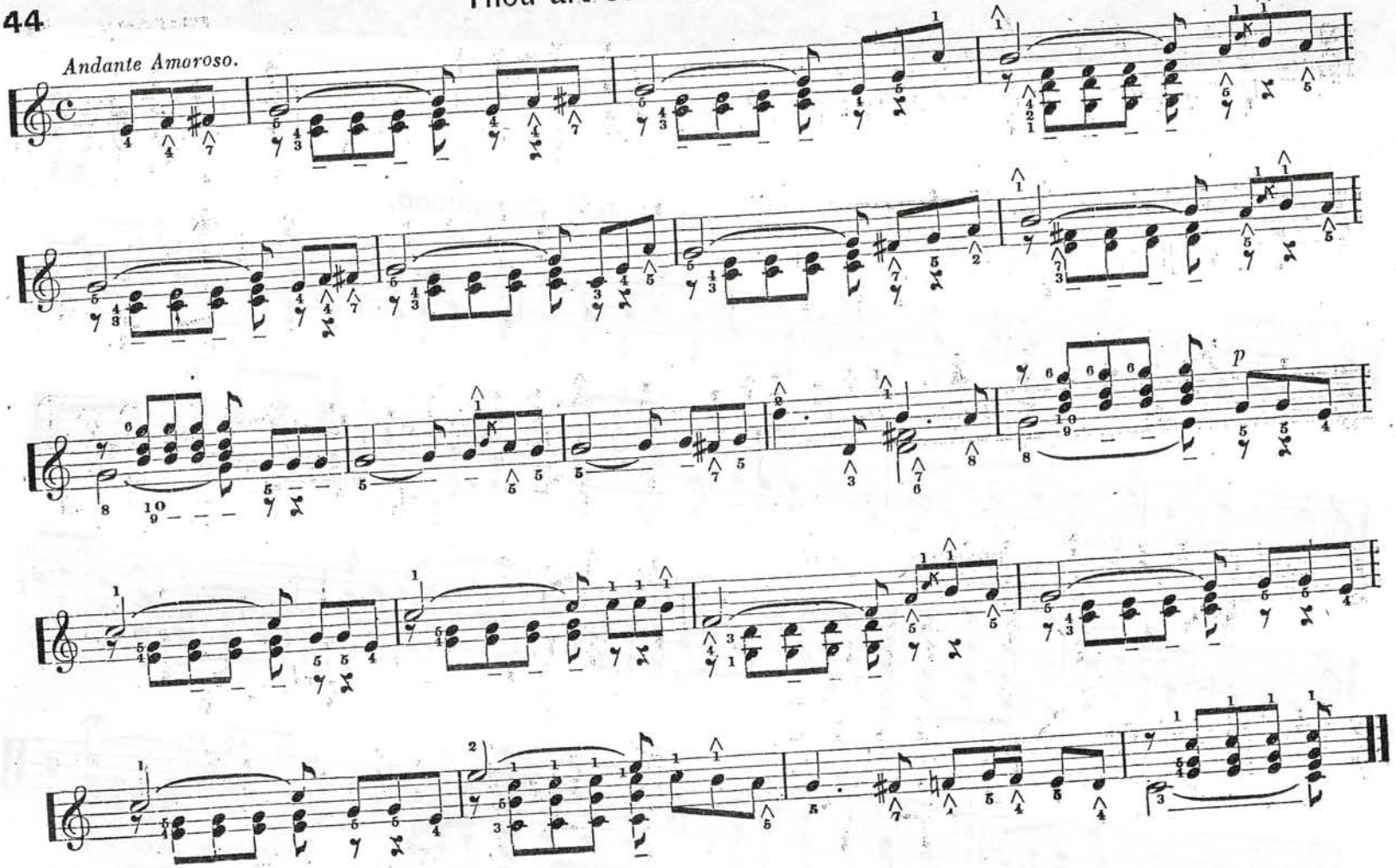




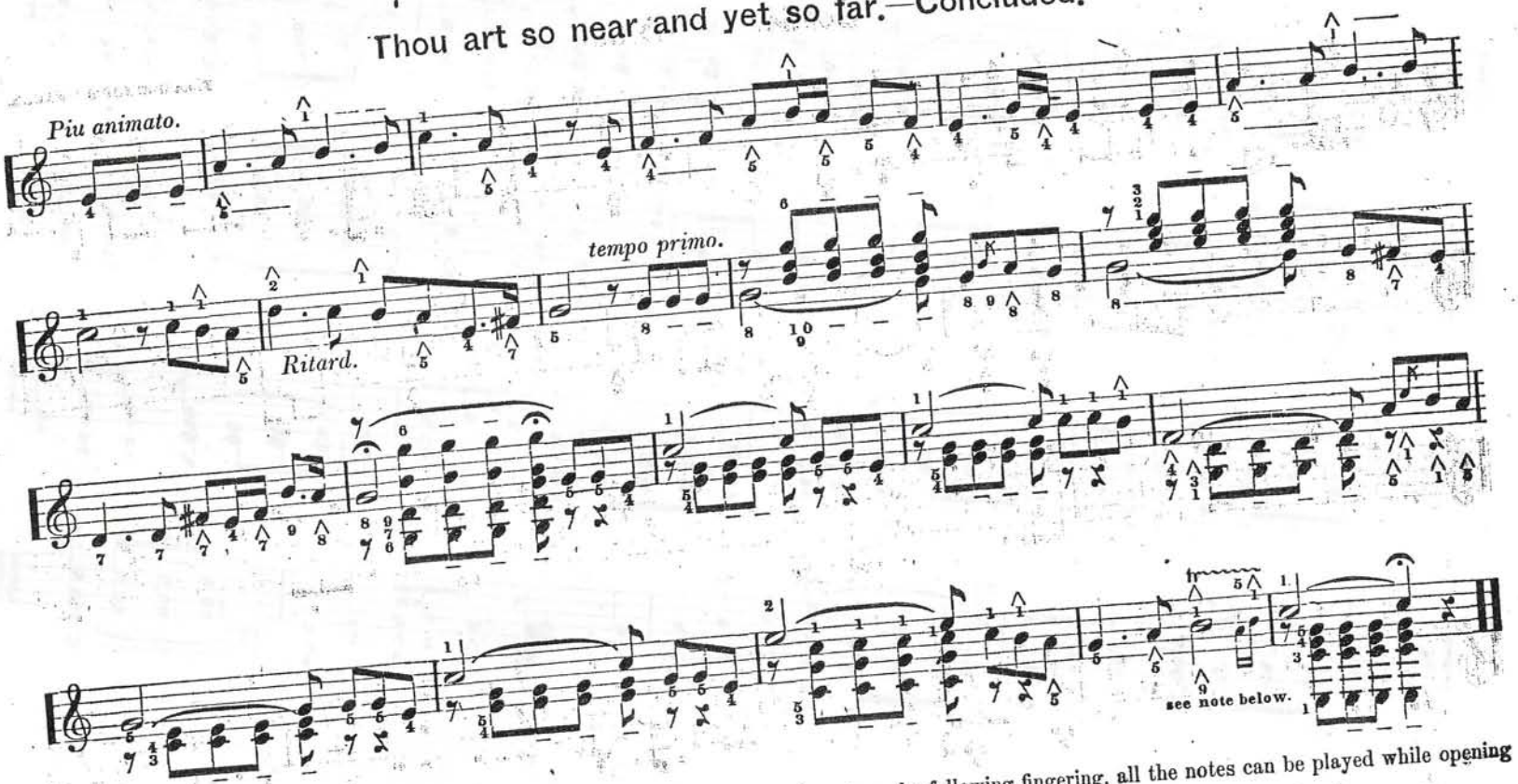
Thou art so near and yet so far.

REICHARDT.

Andante Amoroso.



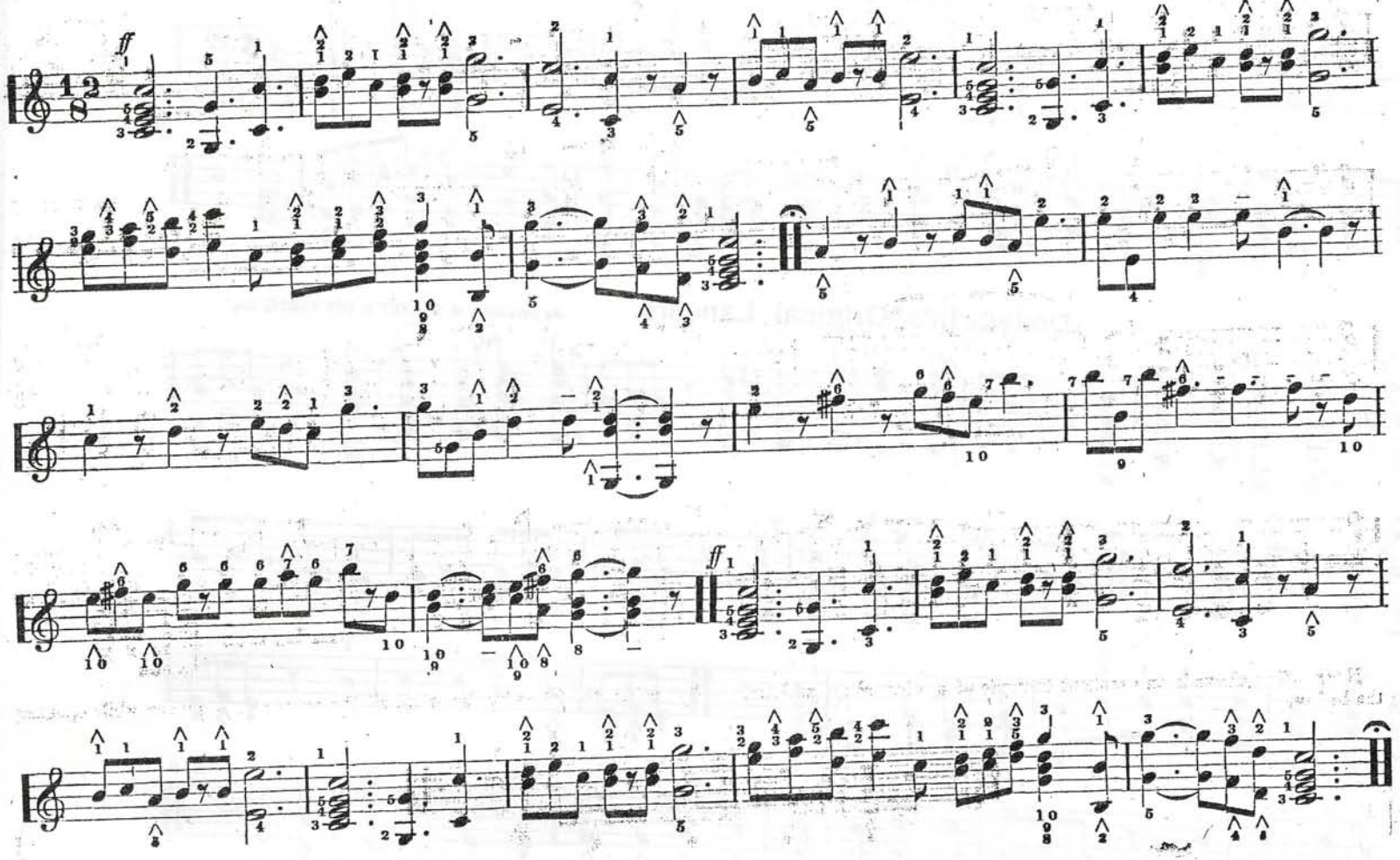
Thou art so near and yet so far.—Concluded.



NOTE.—The above is an excellent example of a *close shake and turn.* By using the following fingering, all the notes can be played while opening the bellows.

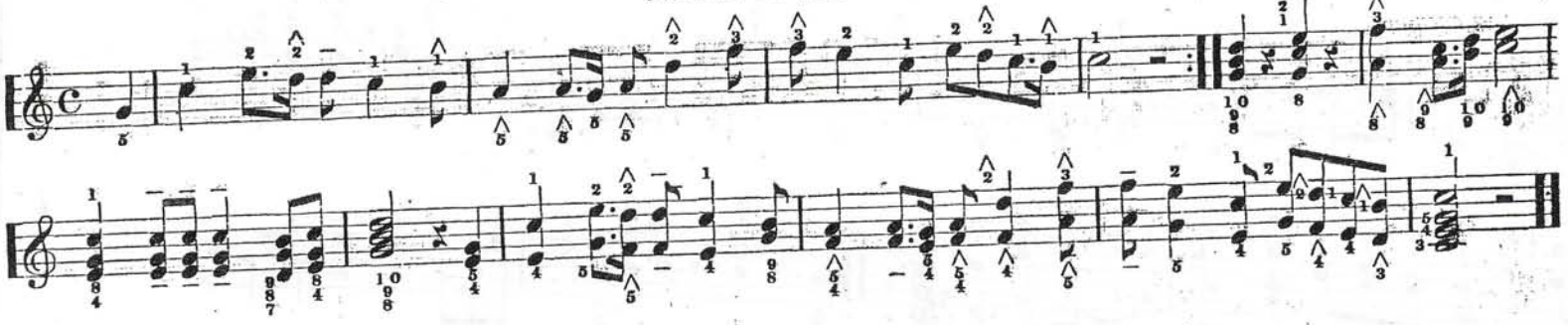
Soldier's Chorus.

From GOUNOD'S "FAUST.



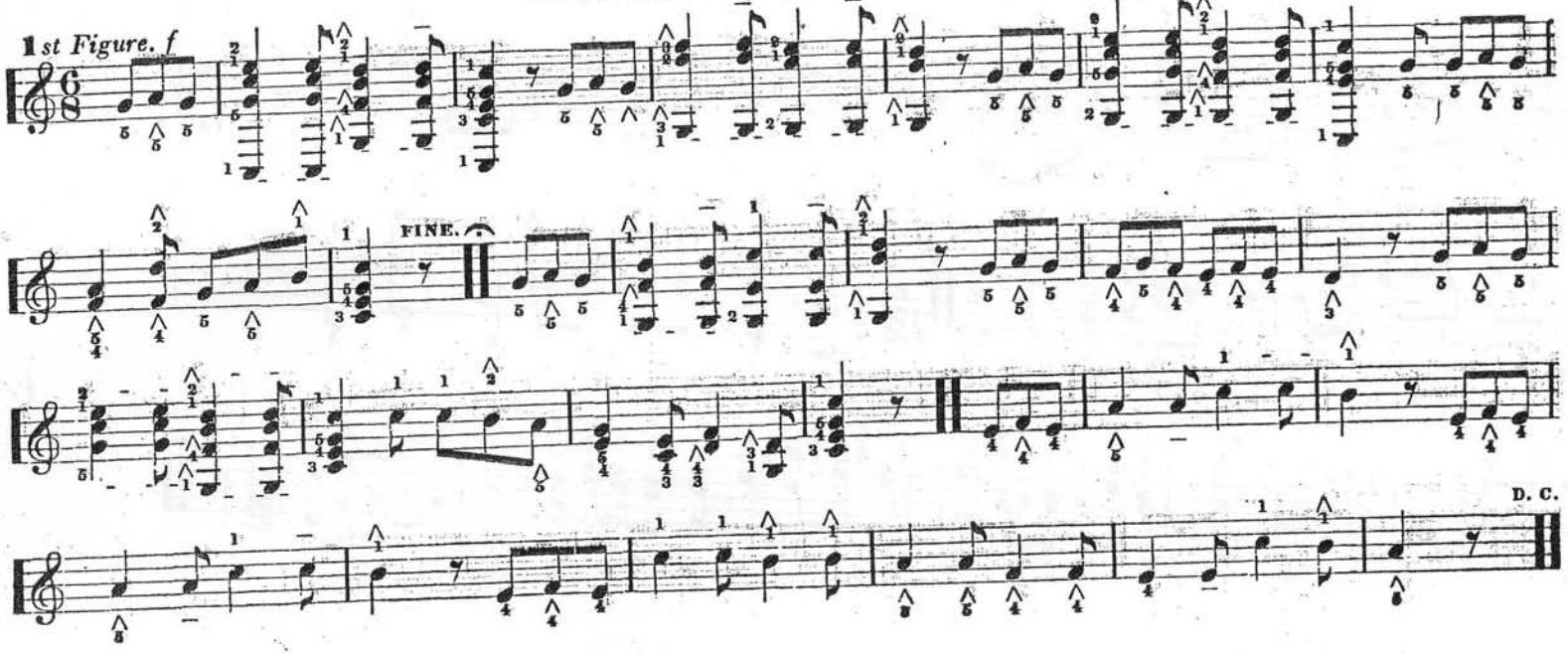
Annie of the Vale.

By permission of J. R. THOMAS.

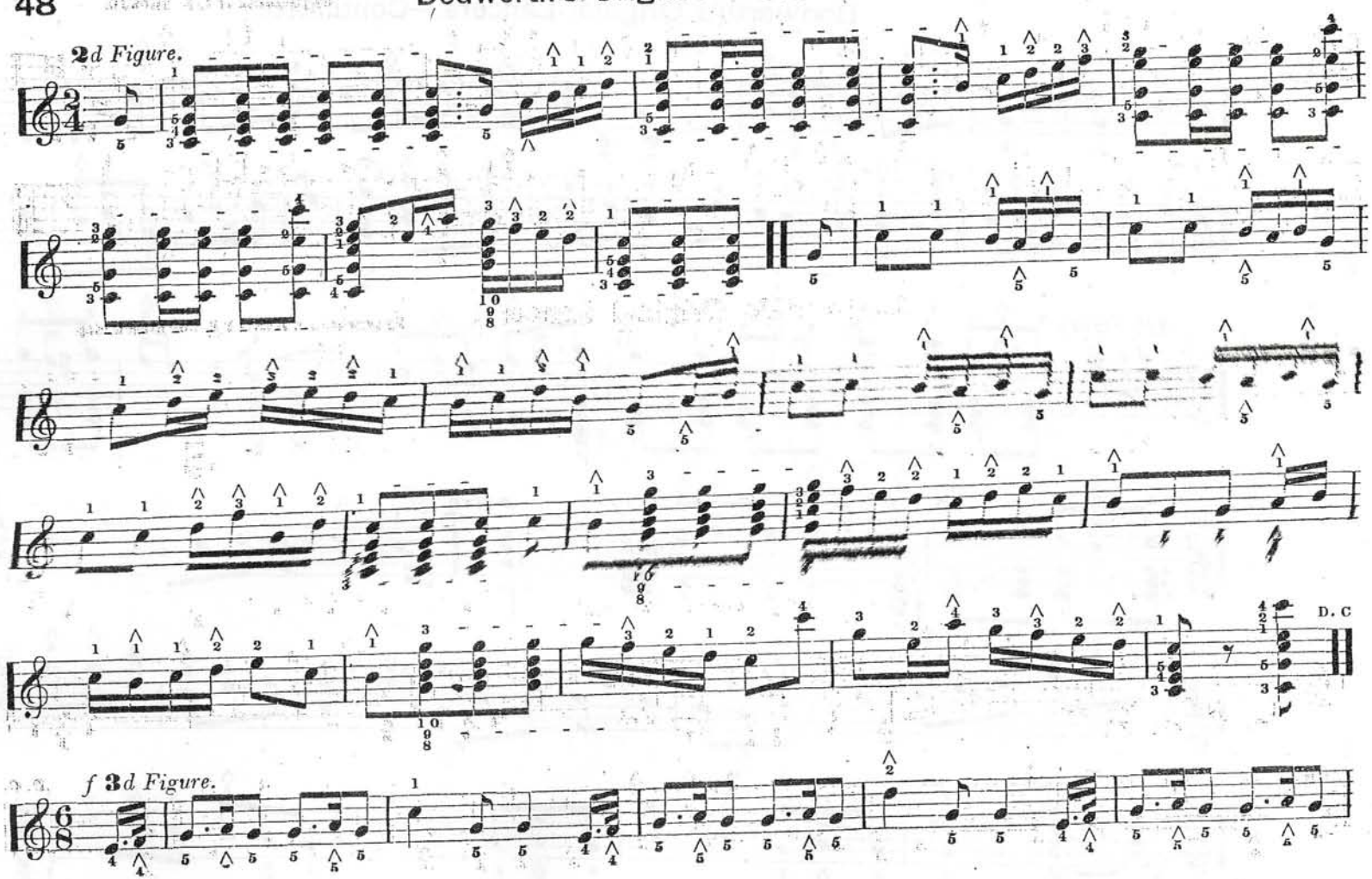


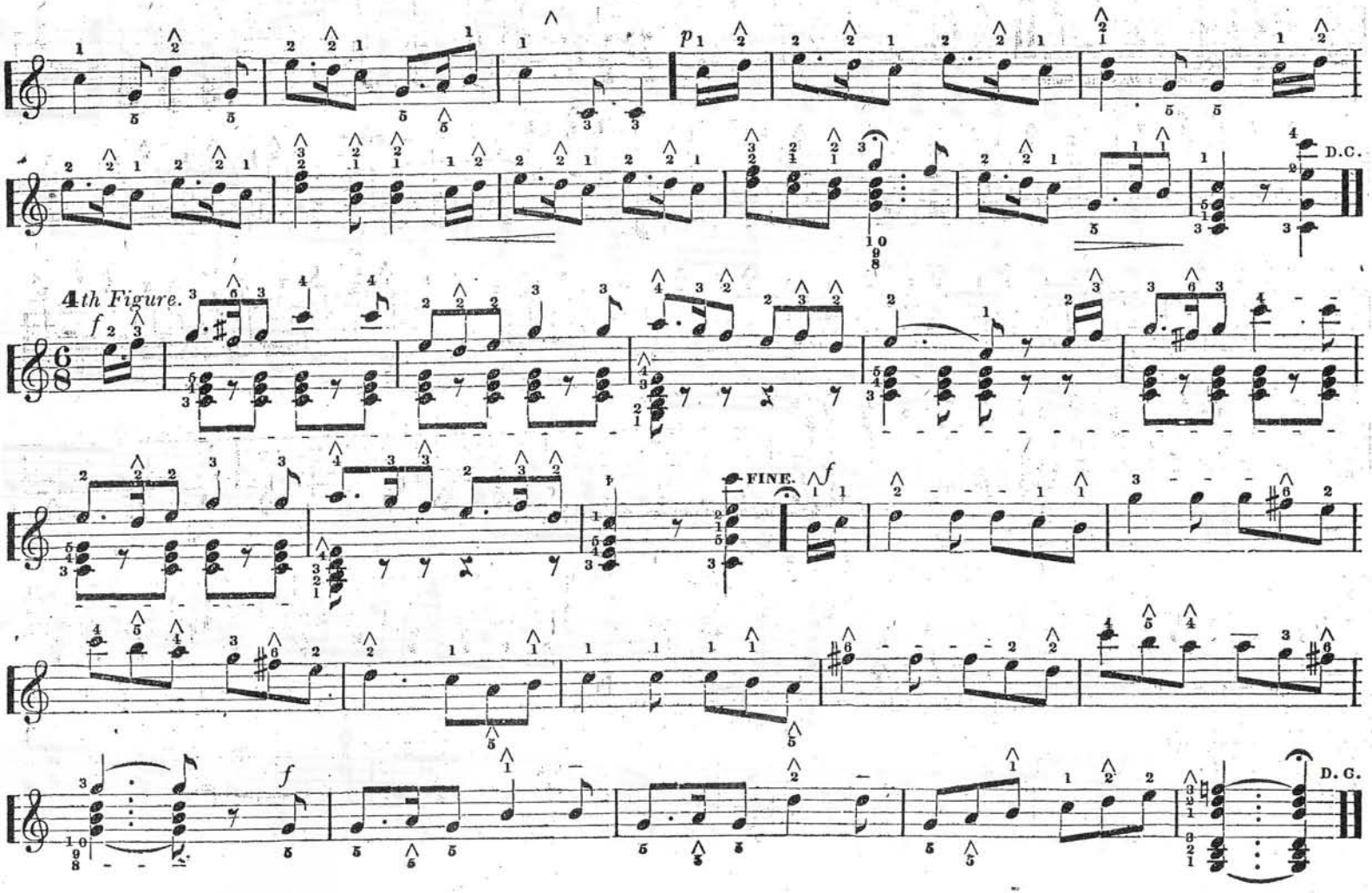
Dodworth's Original Lancers.

By permission of HARVEY B. DODWORTH, Esq.

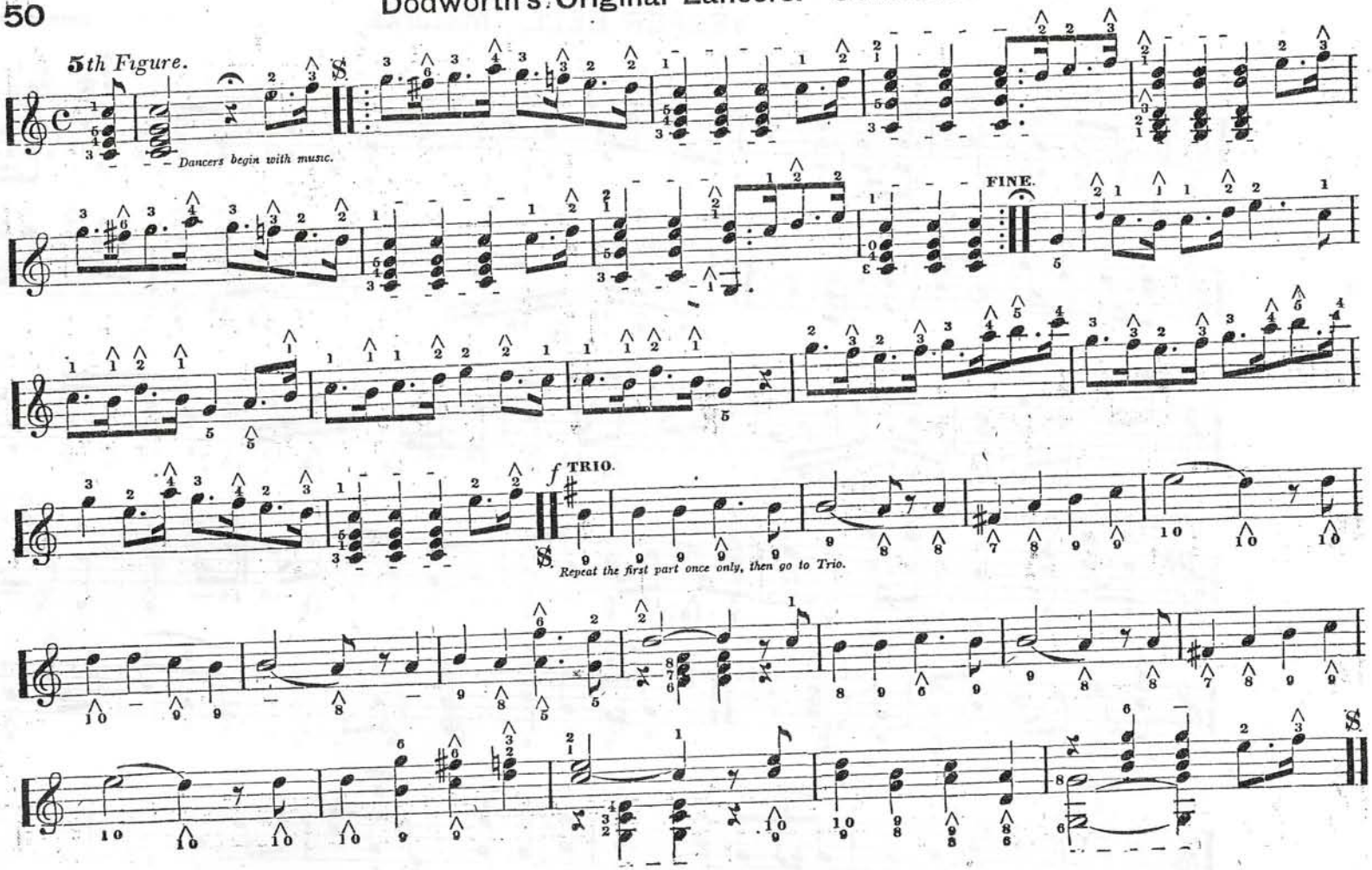


Dodworth's Original Lancers.—Continued.



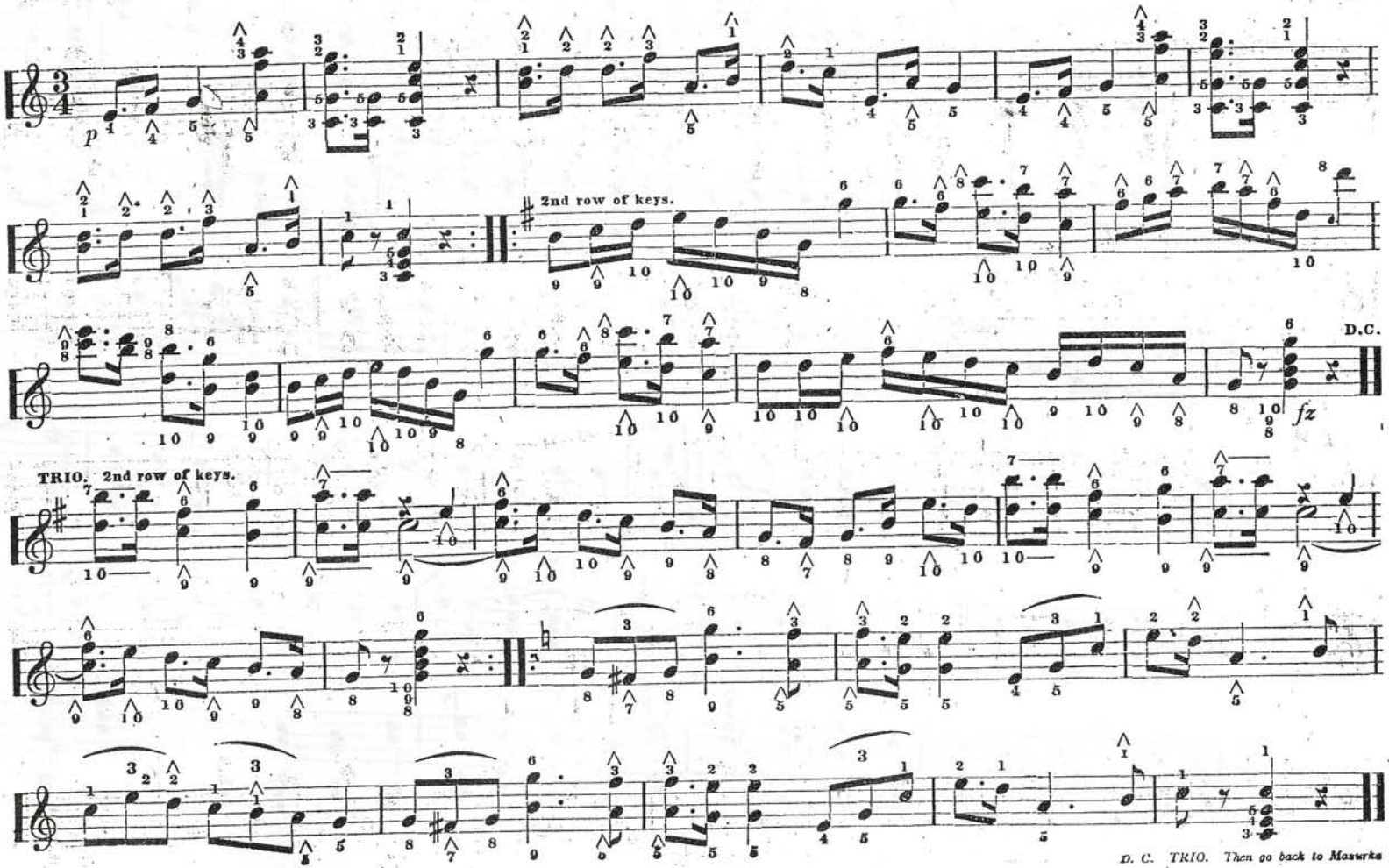

p
D.C.
4th Figure.
f
FINE.
f
f
D. G.

Dodworth's Original Lancers.—Concluded.



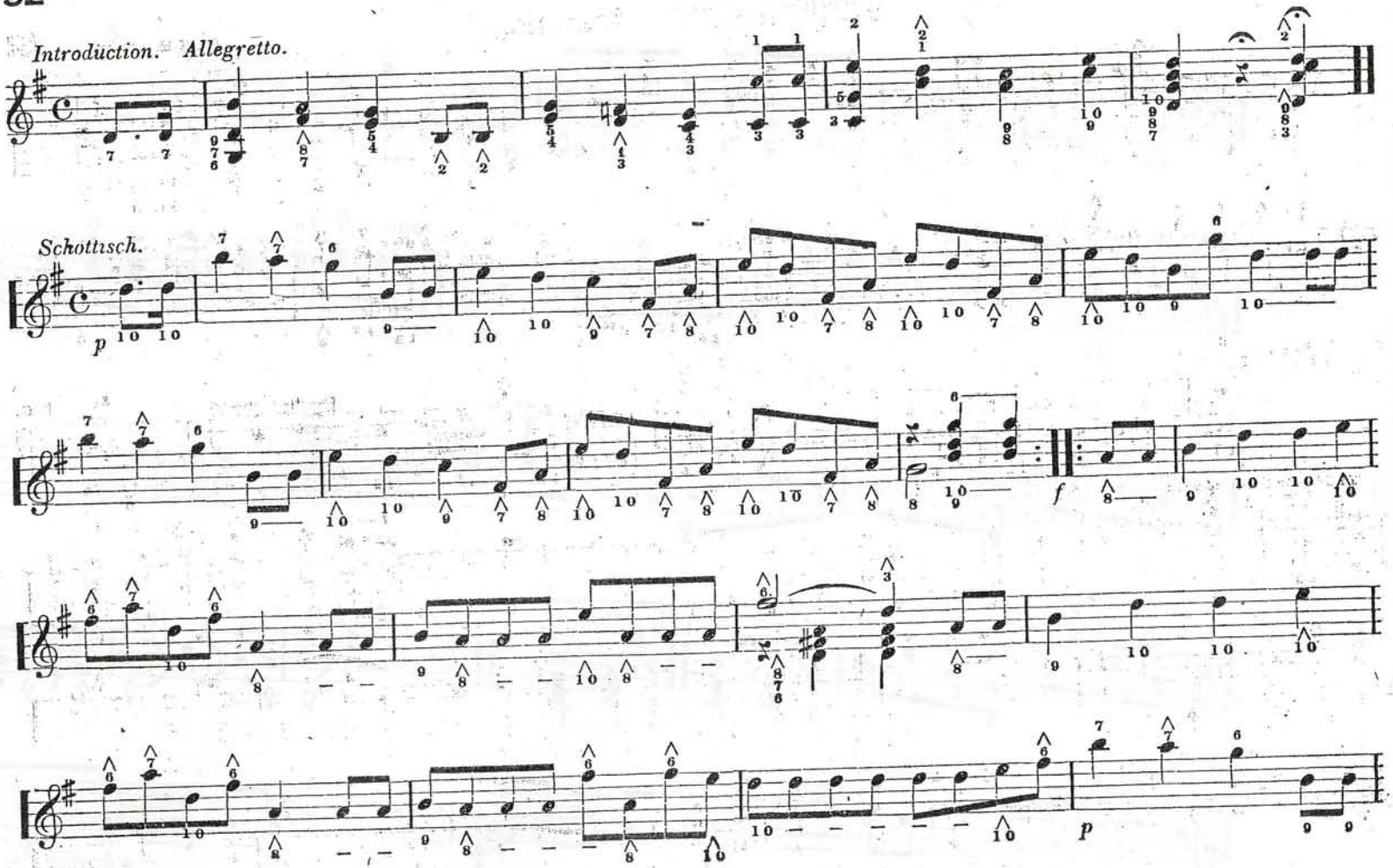
VESPER BELL. Mazurka.

JOHN M. ABBOT. 51

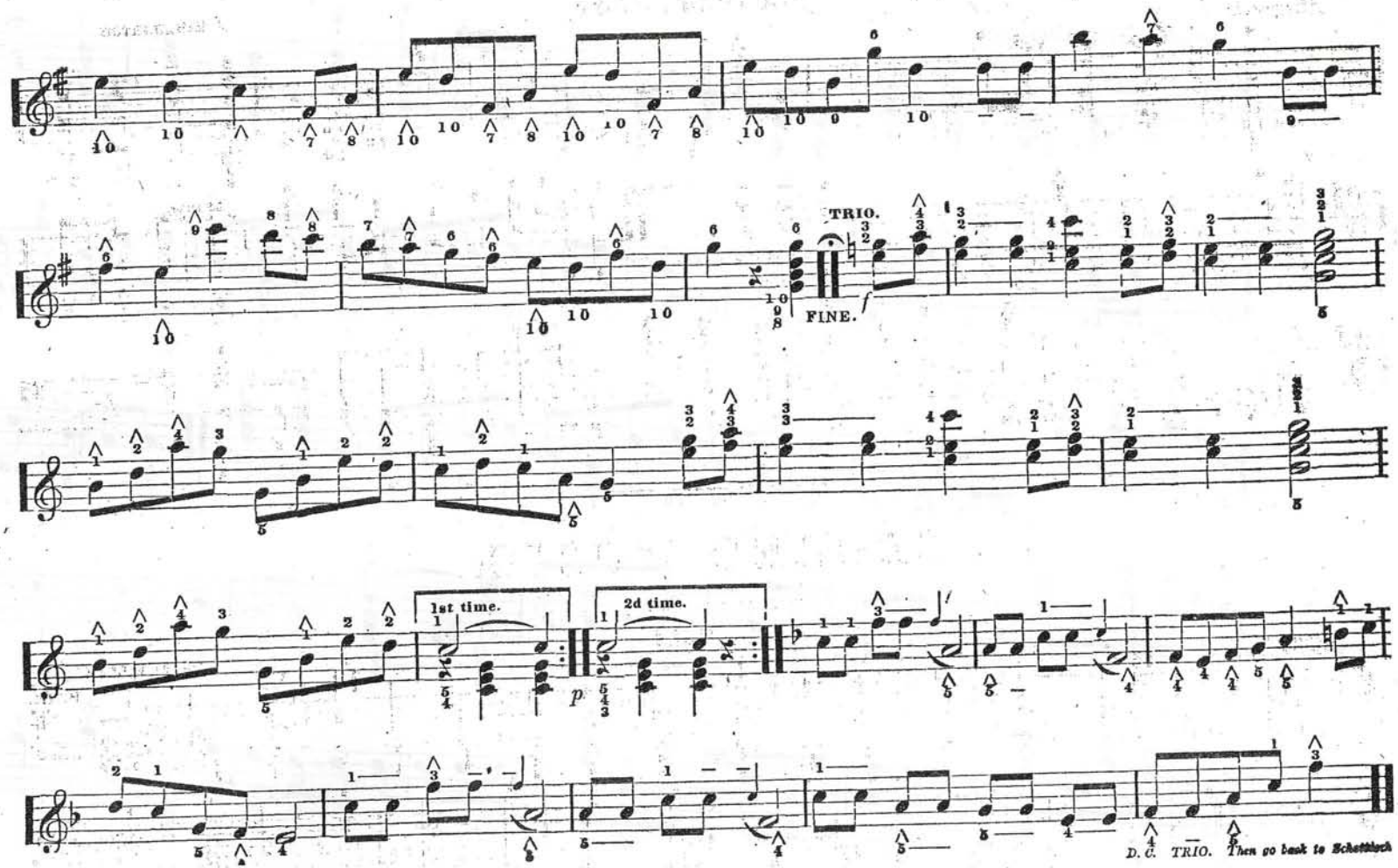


"Teresa Careno" Schottisch.

G. DANSKIN.

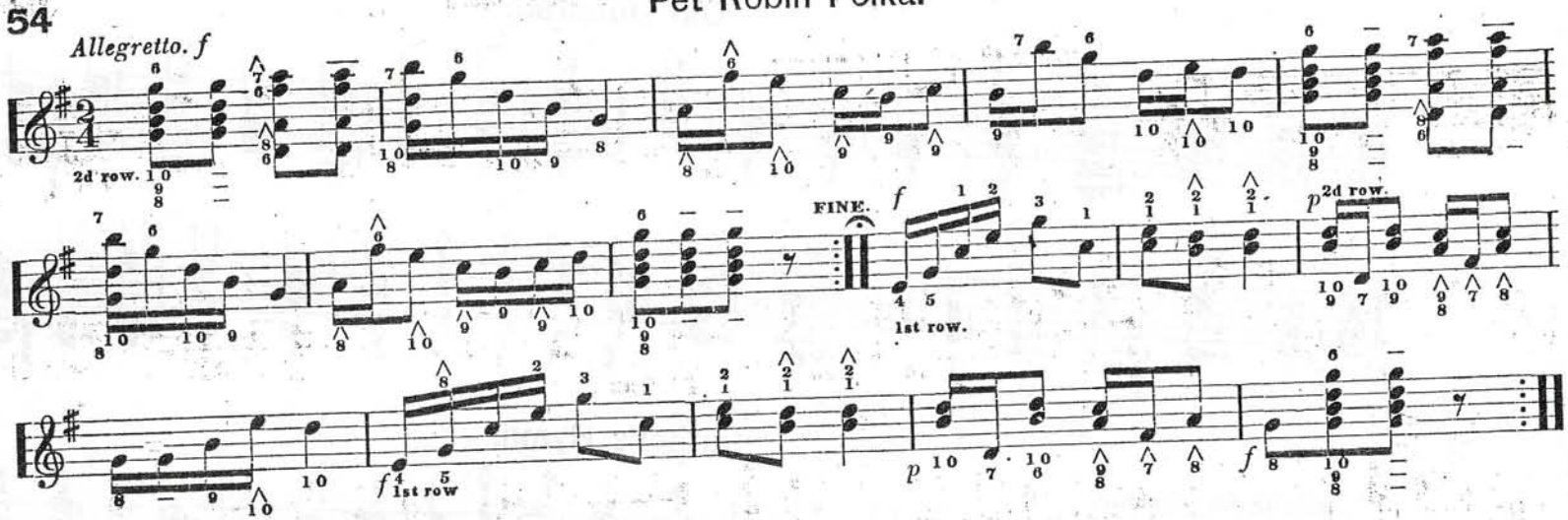


"Teresa Careno" Schottisch.—Concluded



Pet Robin Polka.

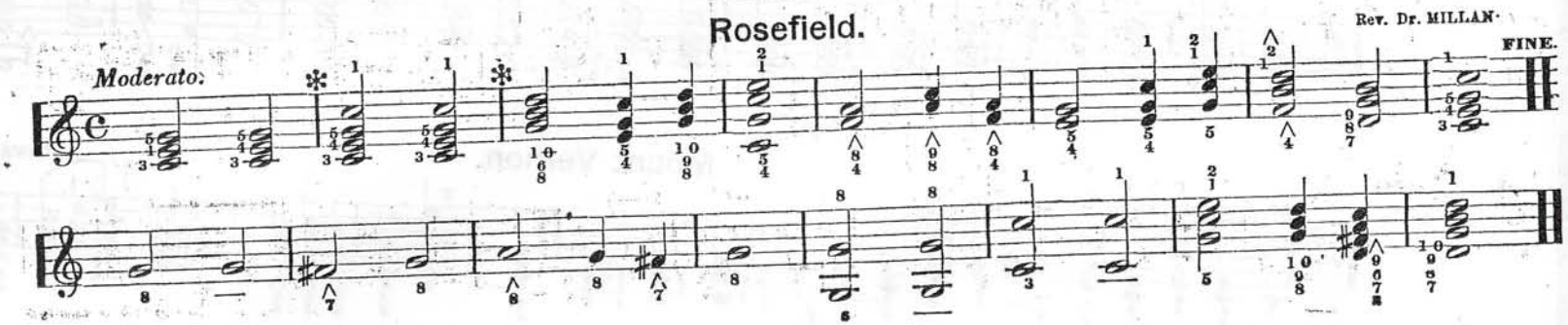
J. McNAUGHTON.



SACRED MUSIC.

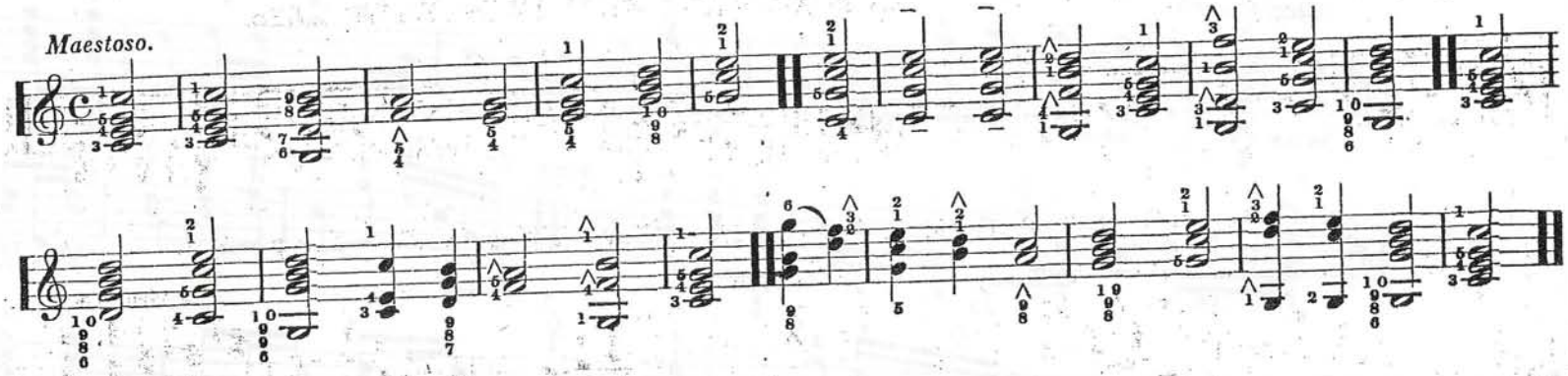
Rosefield.

Rev. Dr. MILLAN.



Old Hundred.

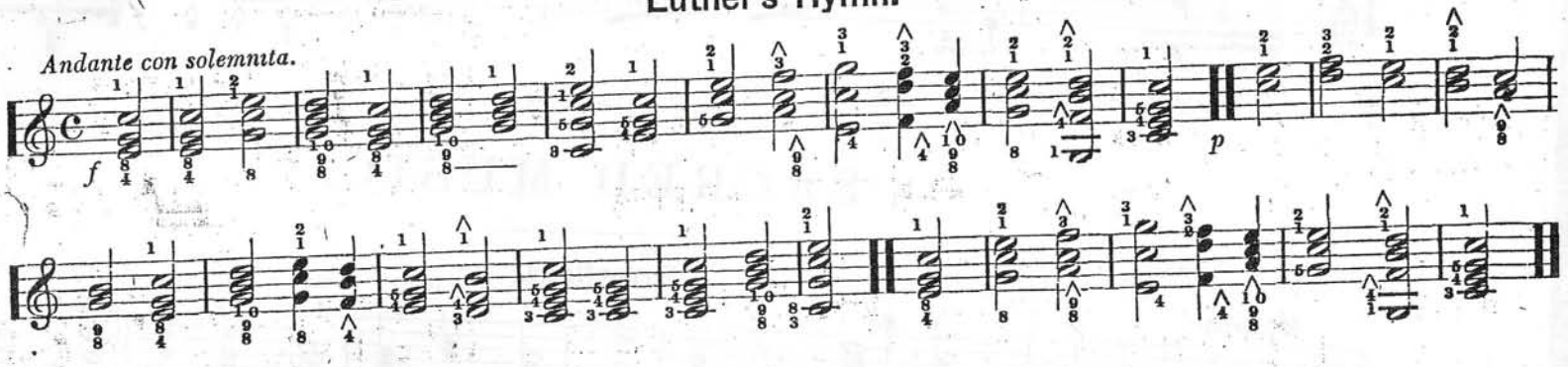
Maestoso.



Luther's Hymn.

Andante con solemnita.

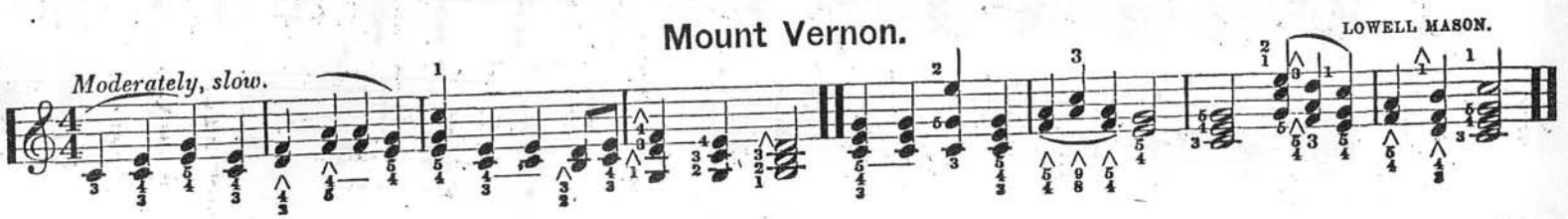
f *p*



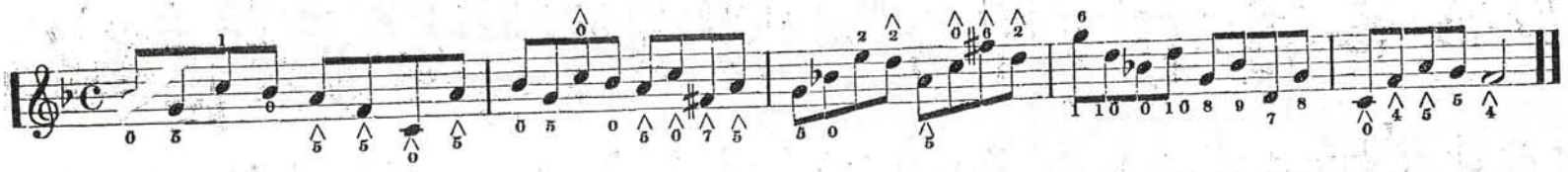
Mount Vernon.

LOWELL MASON.

Moderately, slow.



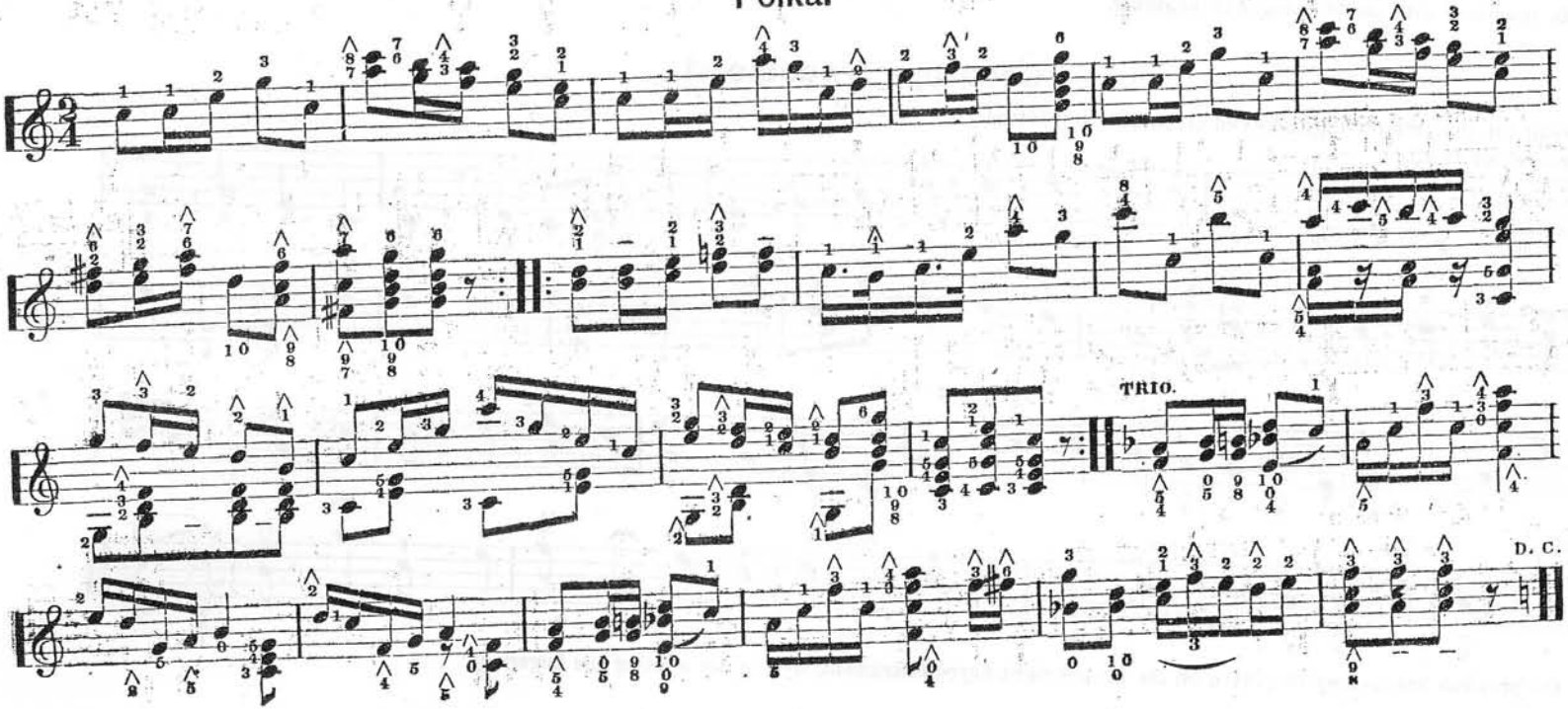
EXERCISE FOR THE GERMAN CONCERTINA WITH TWENTY-TWO KEYS.



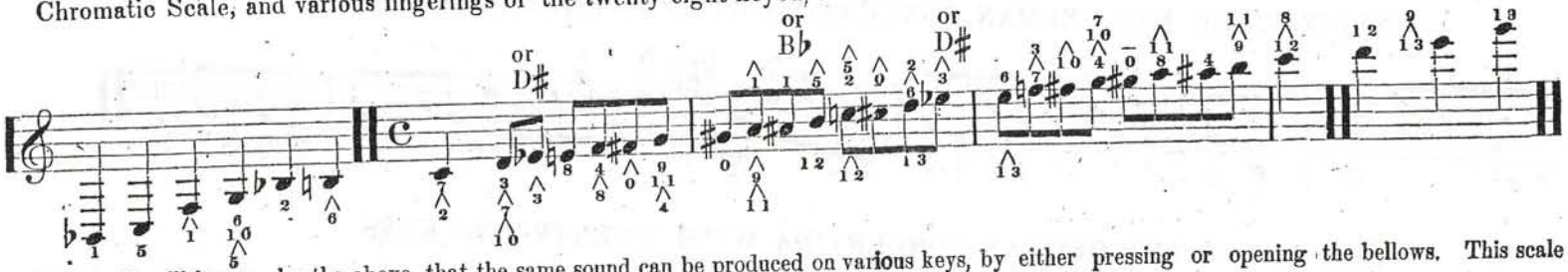
LESSON FOR THE GERMAN CONCERTINA WITH TWENTY-TWO KEYS.

Polka.

A. SEDGWICK.



Chromatic Scale, and various fingerings of the twenty eight keyed German Concertina.

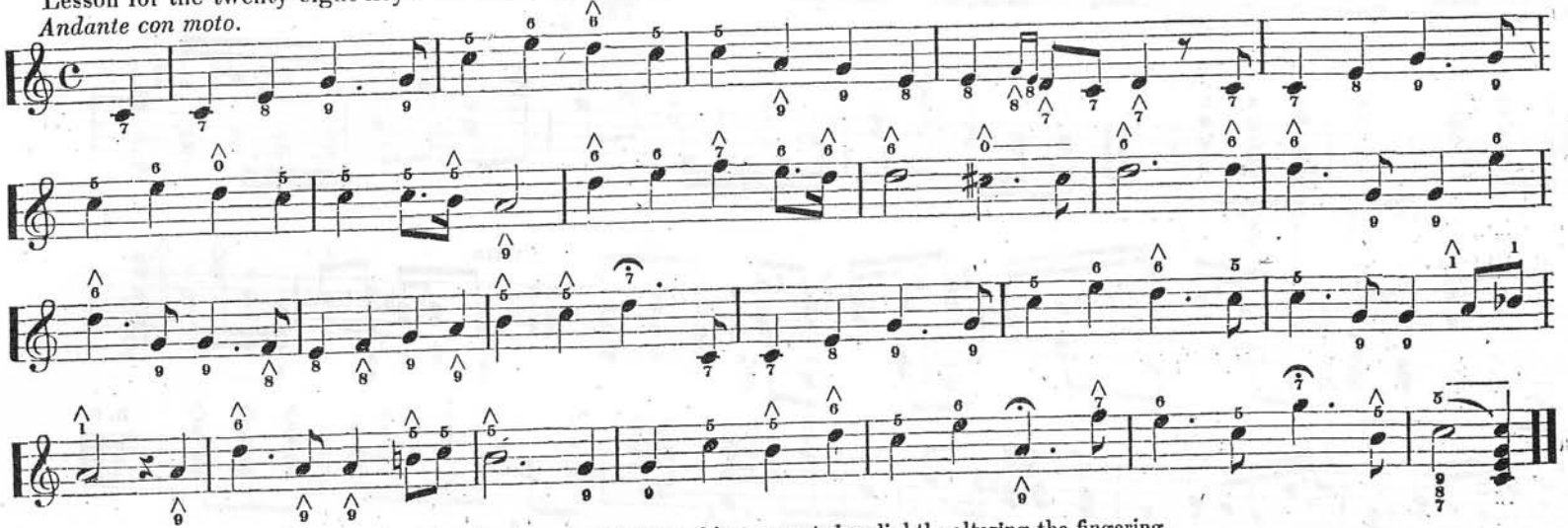


NOTE.—It will be seen by the above, that the same sound can be produced on various keys, by either pressing or opening the bellows. This scale should be practiced with all its changes of fingering.

Good bye Sweetheart.

Lesson for the twenty-eight keyed German Concertina.

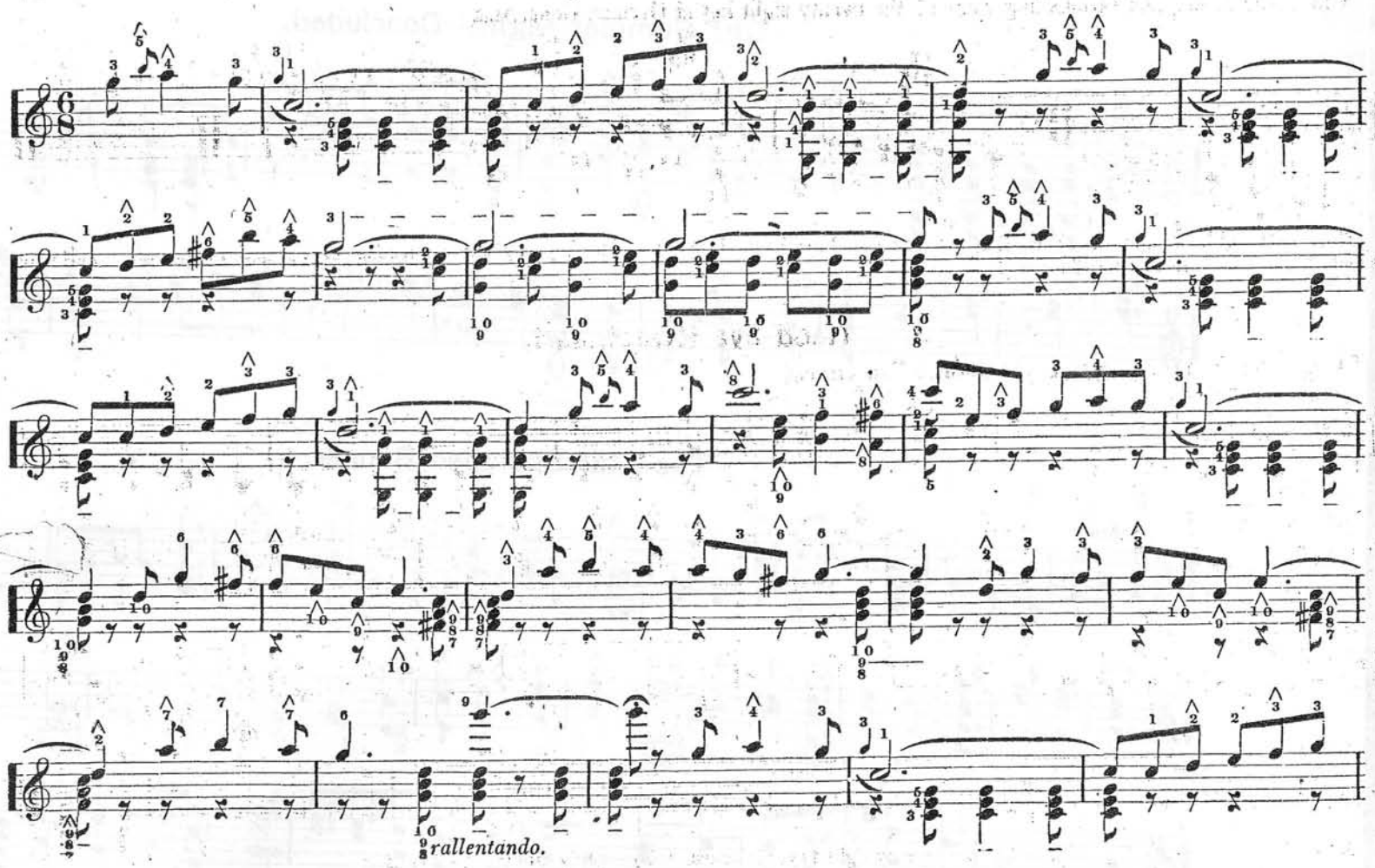
Andante con moto.



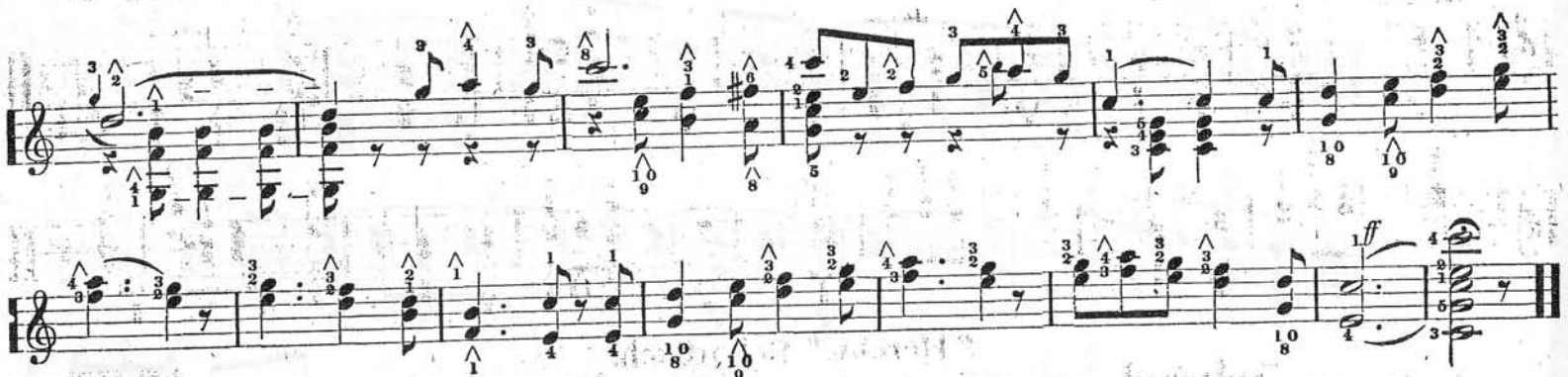
All the previous lessons may be played on the twenty-eight keyed instrument, by slightly altering the fingering.

Oh! Summer Night.

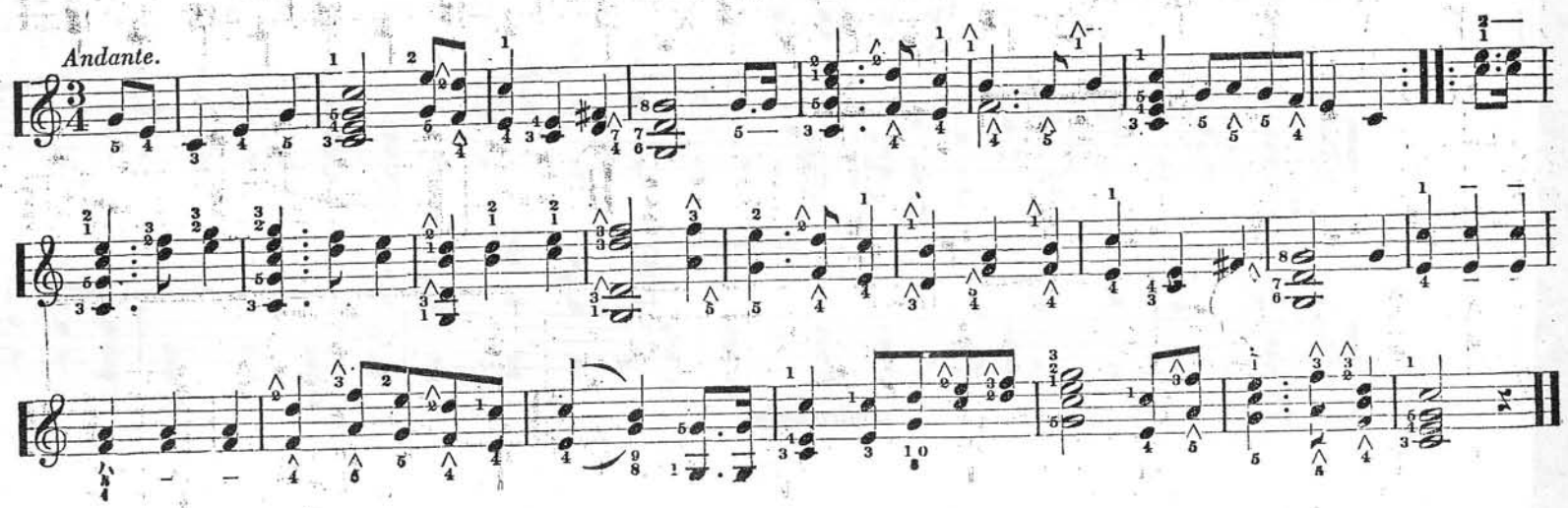
Serenade from Don PASQUALE.
DONIZETTI.



Oh! Summer Night.—Concluded.



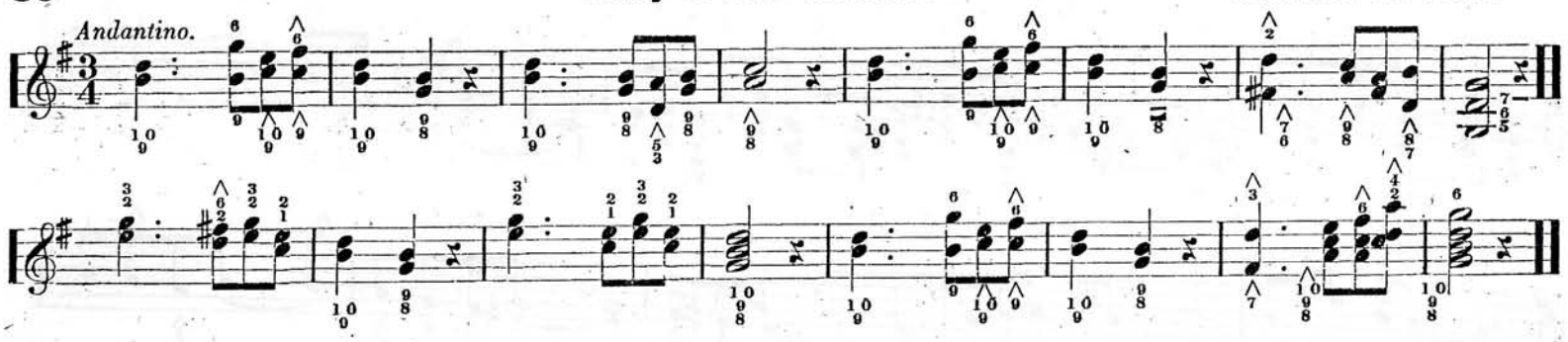
The Star Spangled Banner.



Mary of the Wildwood.

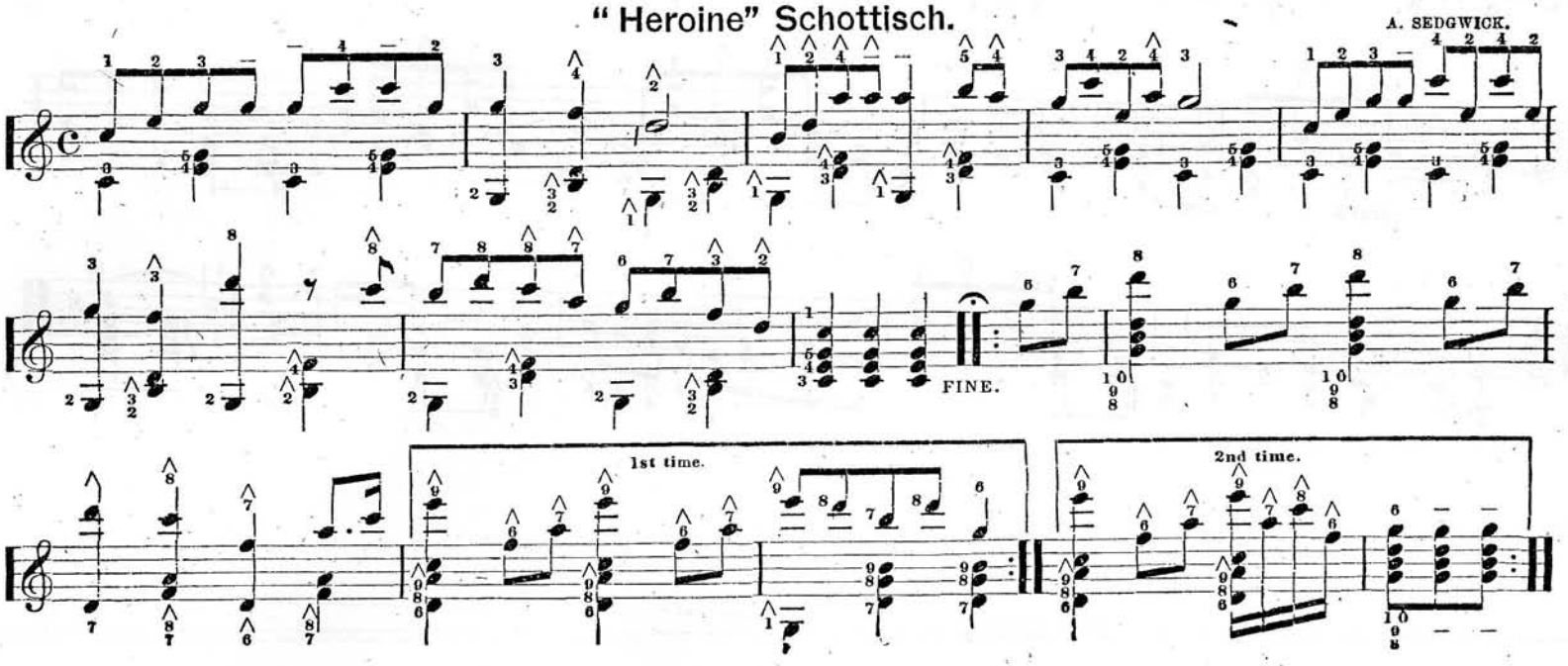
By permission of J. R. THOMAS.

Andantino.



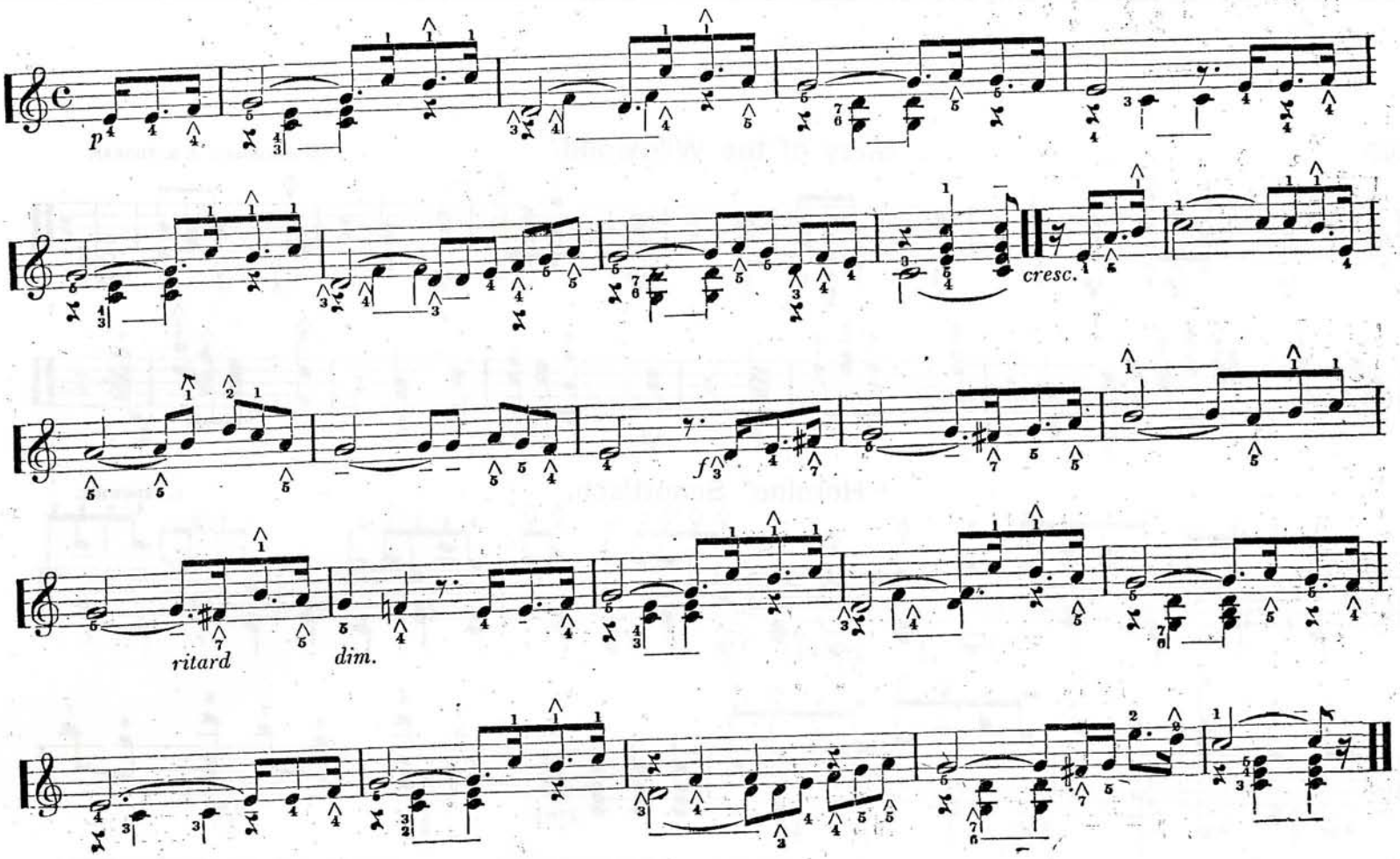
"Heroine" Schottisch.

A. SEDGWICK.



Oh gently breathe.

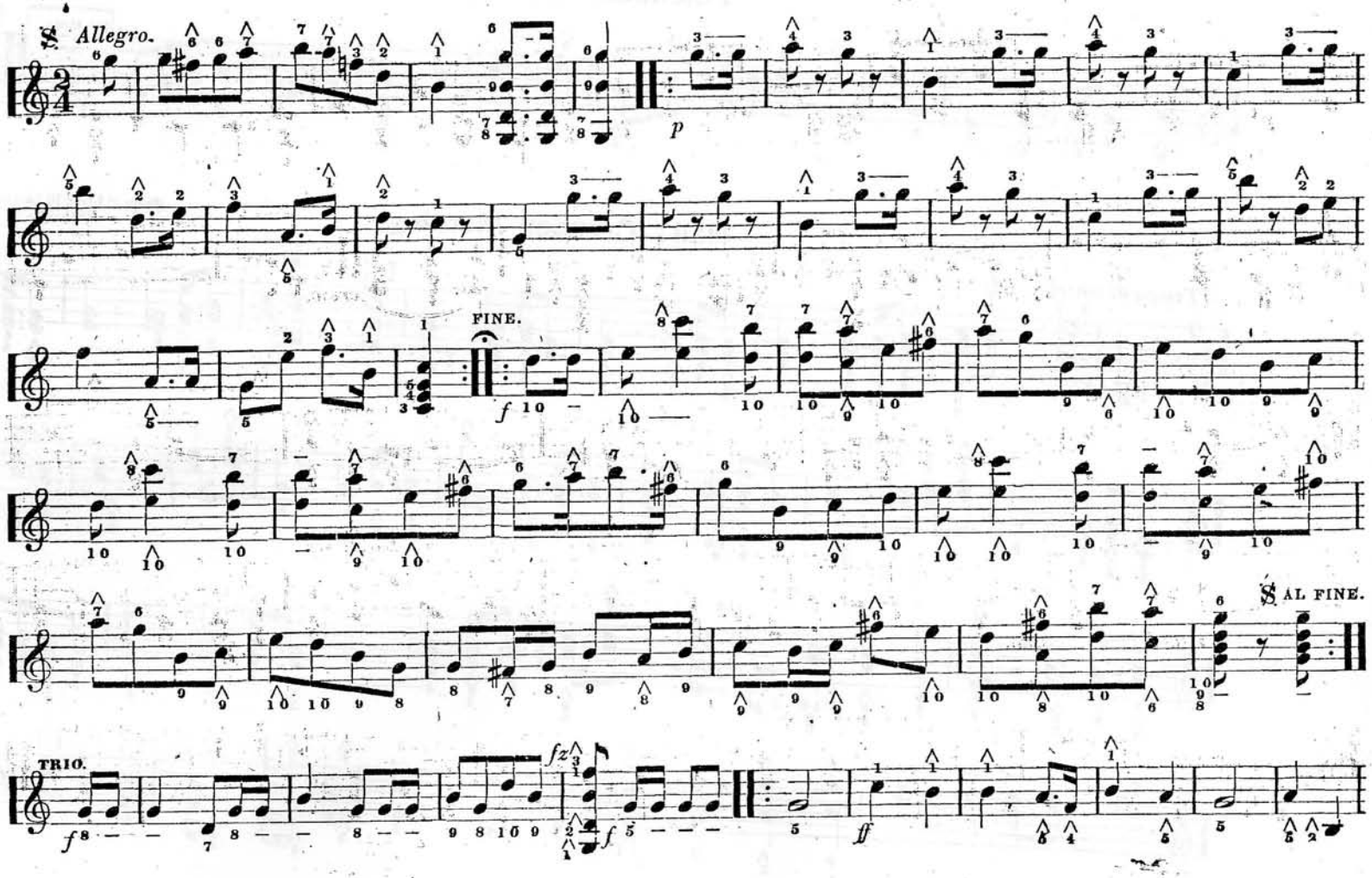
By permission of J. R. THOMAS.



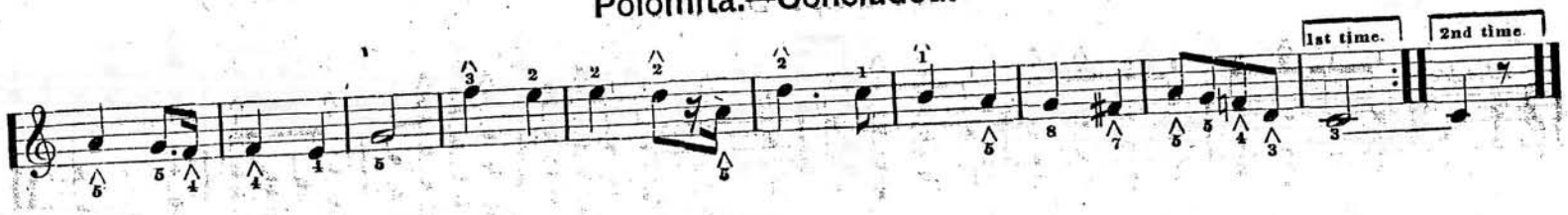
POLOMITA. ("Just once more.") Gallop.

By permission of W. A. POND, & Co.

HELMSMULLER.

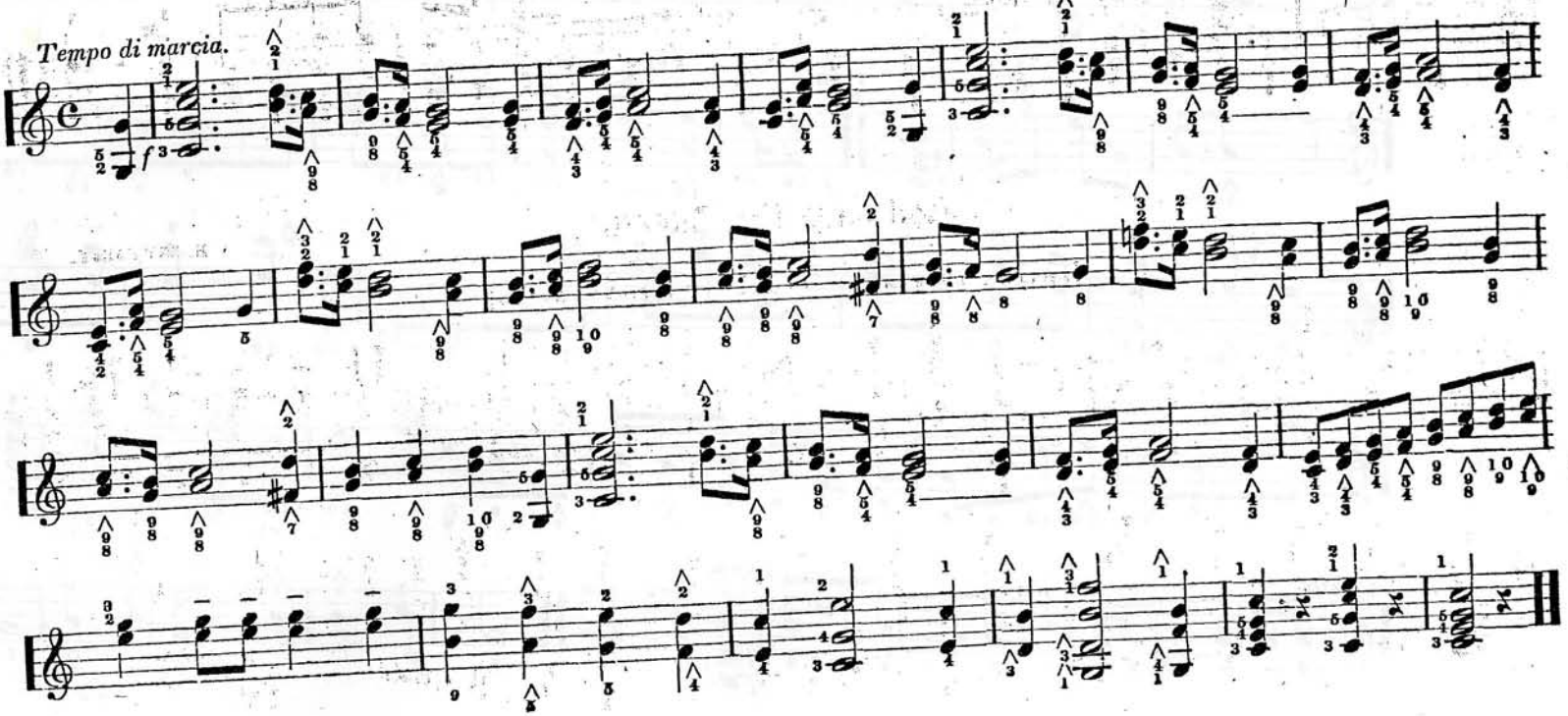


Polomita.—Concluded.

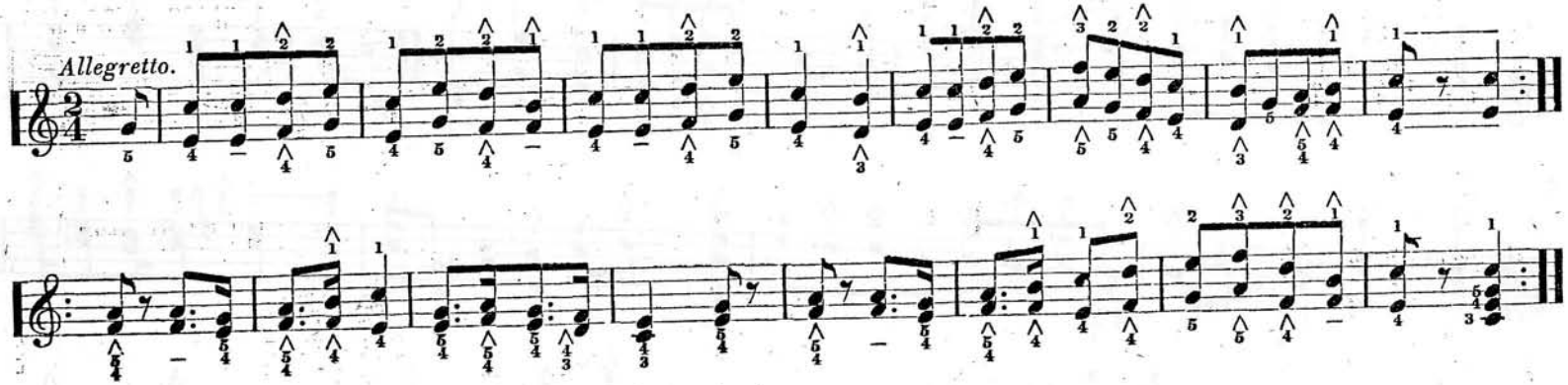


Hail! Crimson Morning.

From "Lucia Di Lammermoor."
DONIZETTI.



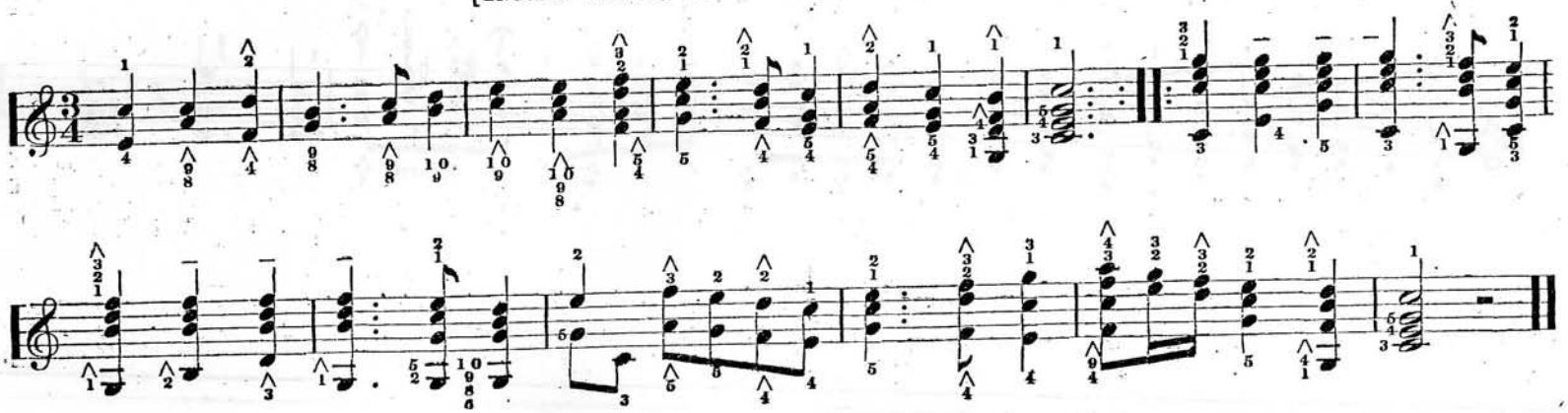
Yankee Doodle.



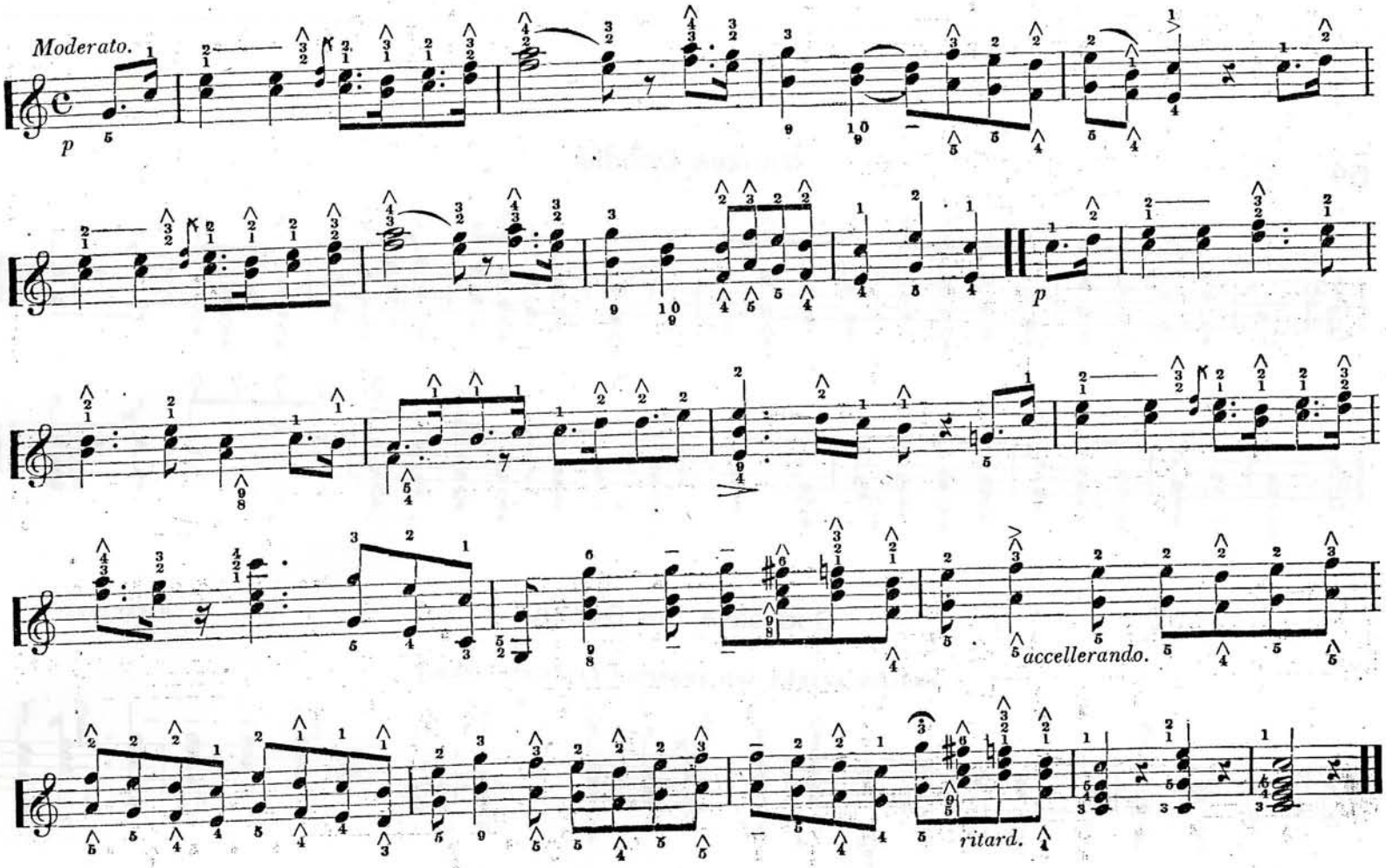
God save the Queen.

HARRY CAREY.

[ENGLISH ANTHEM AND AMERICAN PATRIOTIC HYMN.]



Still so gently o'er me stealing.



Libiamo.

Brindisi from "La Traviata."
VERDI

Allegretto.

p

FINE.

Nelly was a lady.

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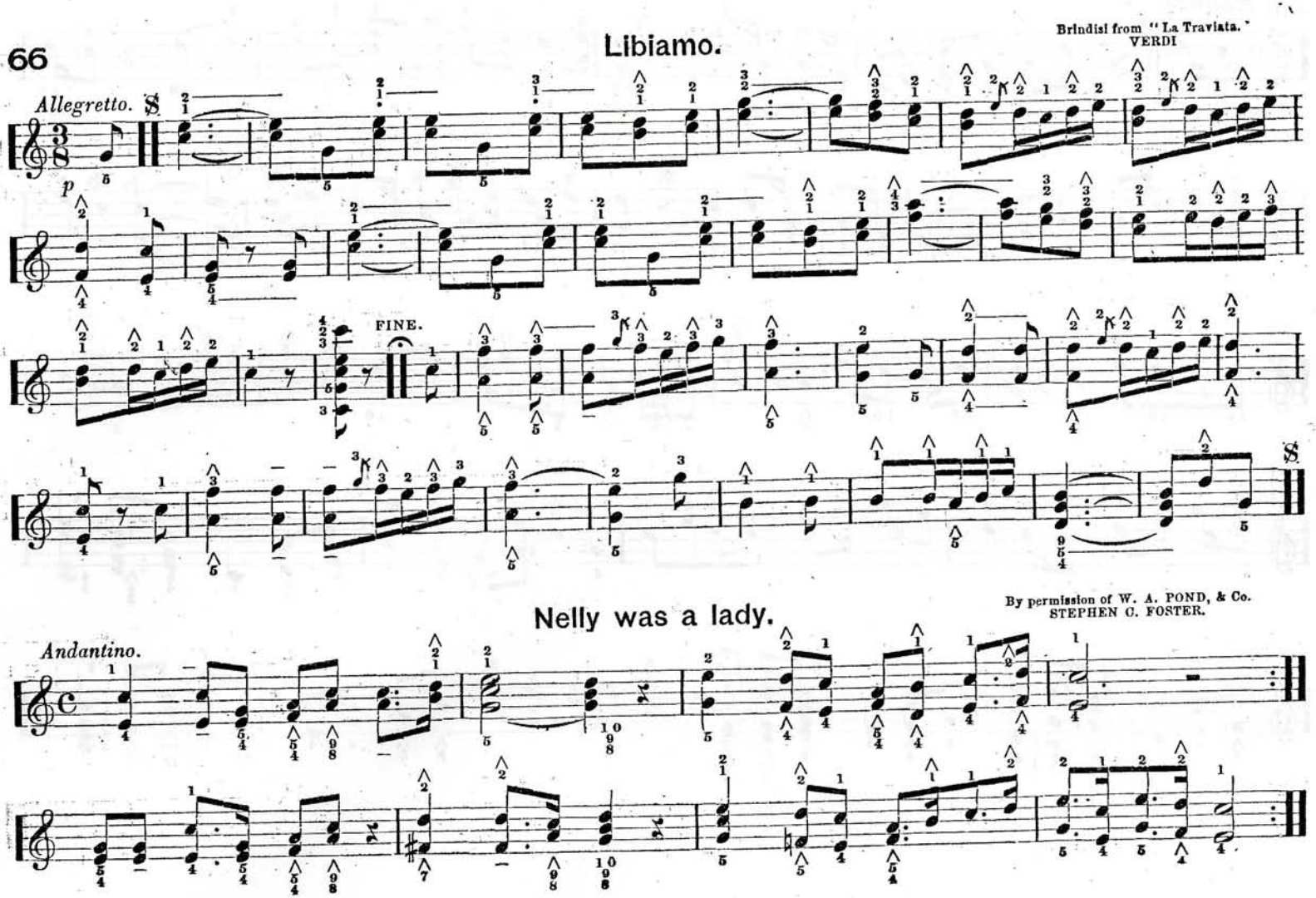
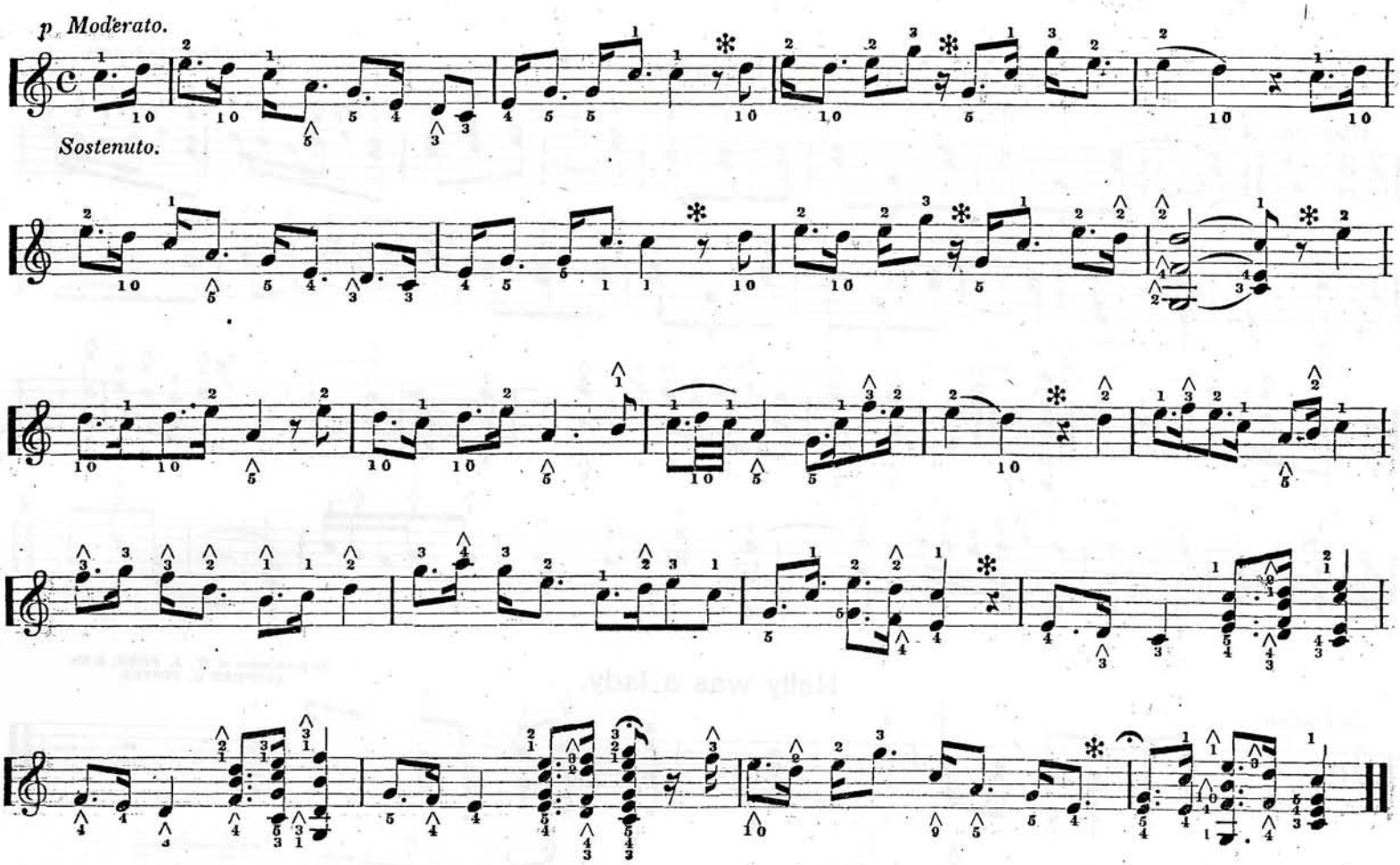
STEPHEN C. FOSTER.

Andantino.



Down the burn Davy, love.

Old Scotch Ballad.



In the Bye, and Bye.

[ARRANGED FOR A TWENTY-EIGHT KEYED GERMAN CONCERTINA.]

H. MILLARD

Allegretto con espressione.

ad lib.

Con effuzione.

fz

rallent.

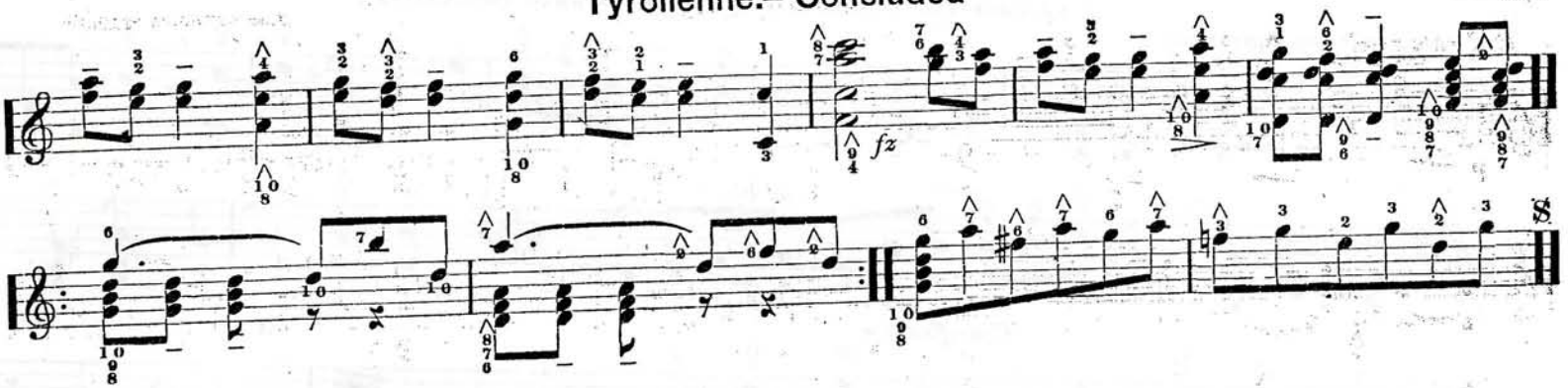
Tyrolienne.

From Guillaume Tell.
ROSSINI.

p

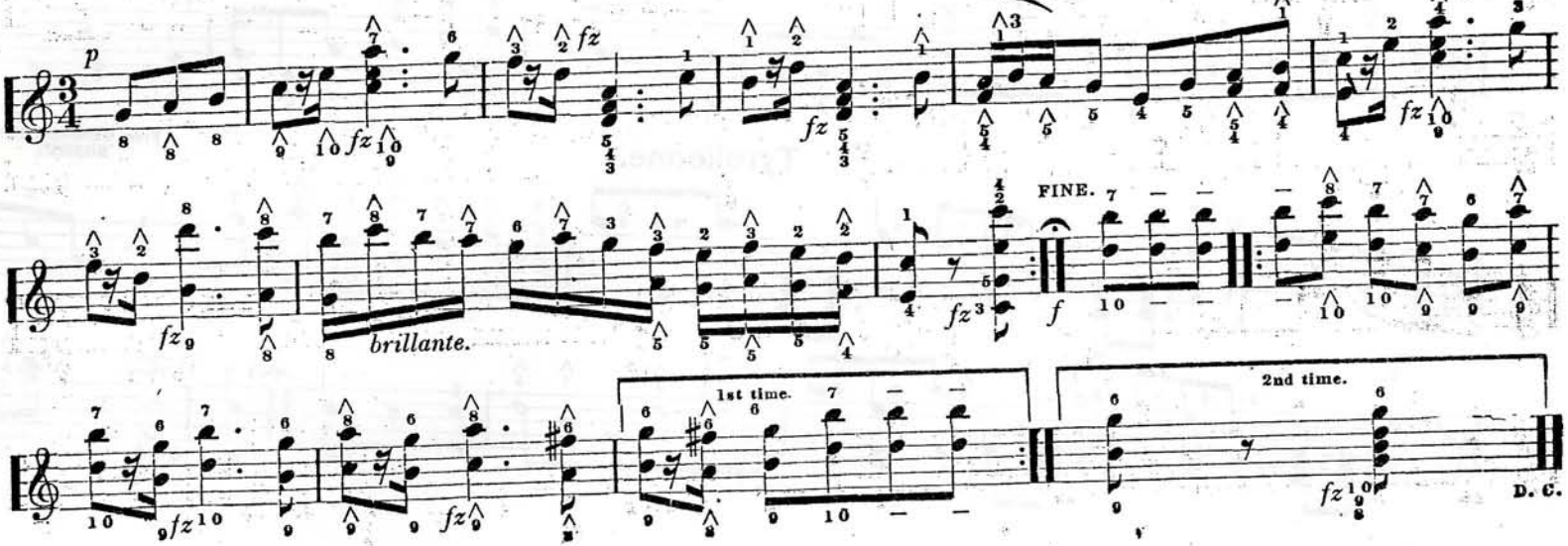
fz

Tyrolienne.—Concluded



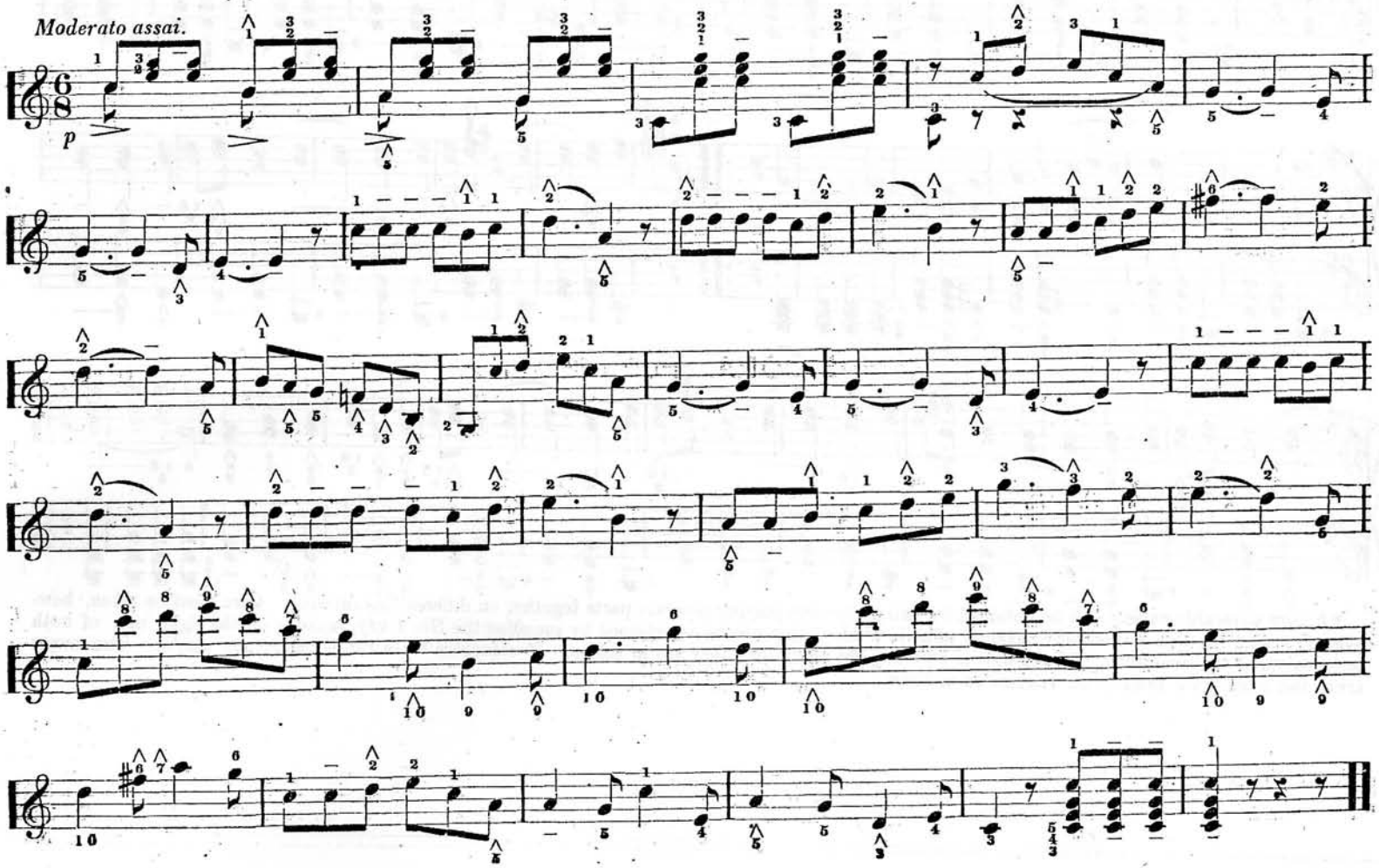
MUSIDORA. Polka Mazurka.

TALEXY



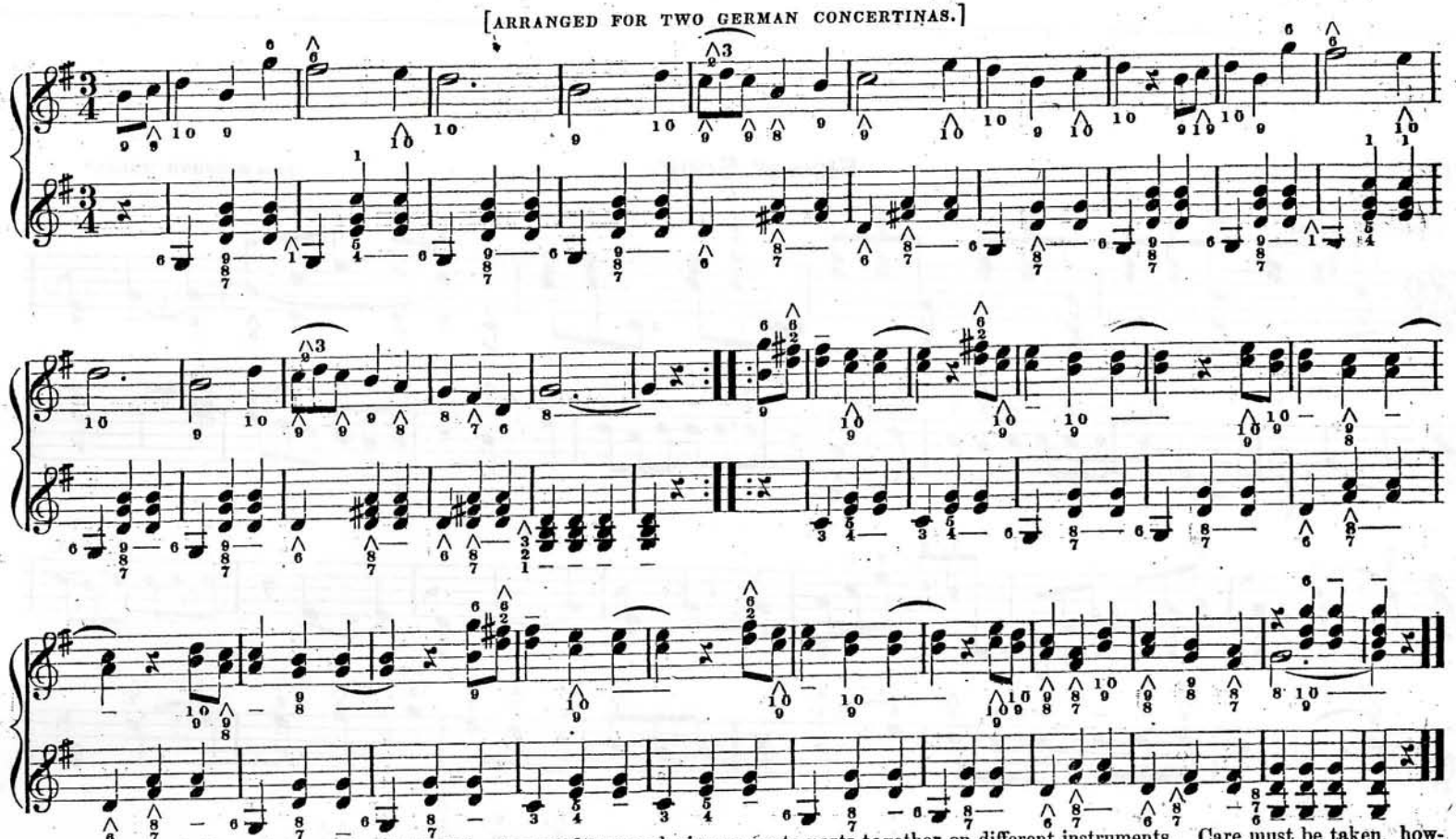
Flower Song.

From GOUNOD'S "FAUST."



Woodland Whisper Waltz.

[ARRANGED FOR TWO GERMAN CONCERTINAS.]



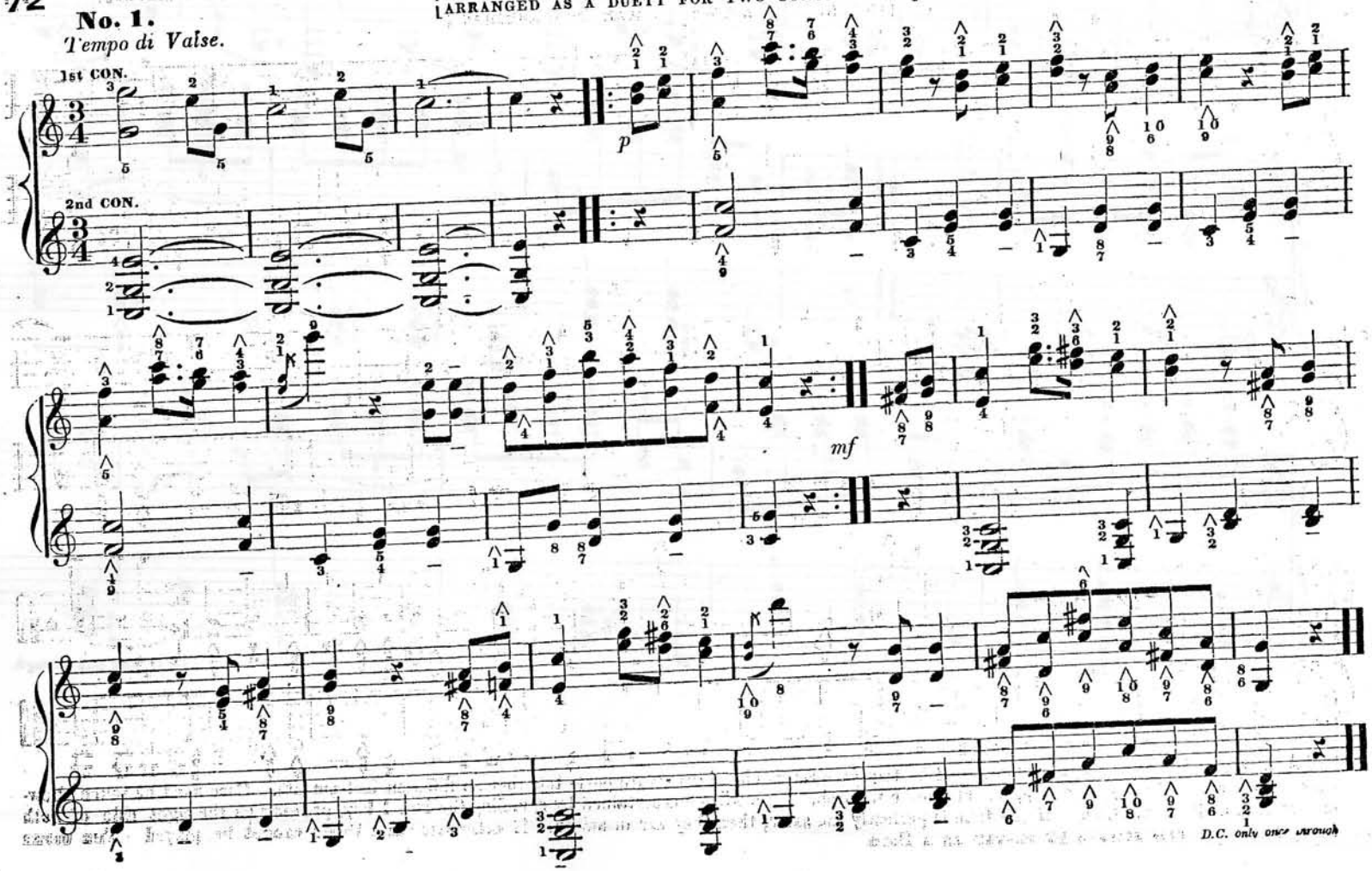
*A very agreeable variety can be obtained by two performers playing seperate parts together on different instruments. Care must be taken, however, to ensure the Concertinas being exactly alike in pitch. This will be ascertained by sounding the No. 1 key, pressing on the right side of both instruments at the same time. If the tone is perfectly the same, then they are in unison. If otherwise these Duets cannot be played. THE UPPER LINE, HOWEVER, CAN ALWAYS BE PLAYED AS A SOLO.

Sounds from home.

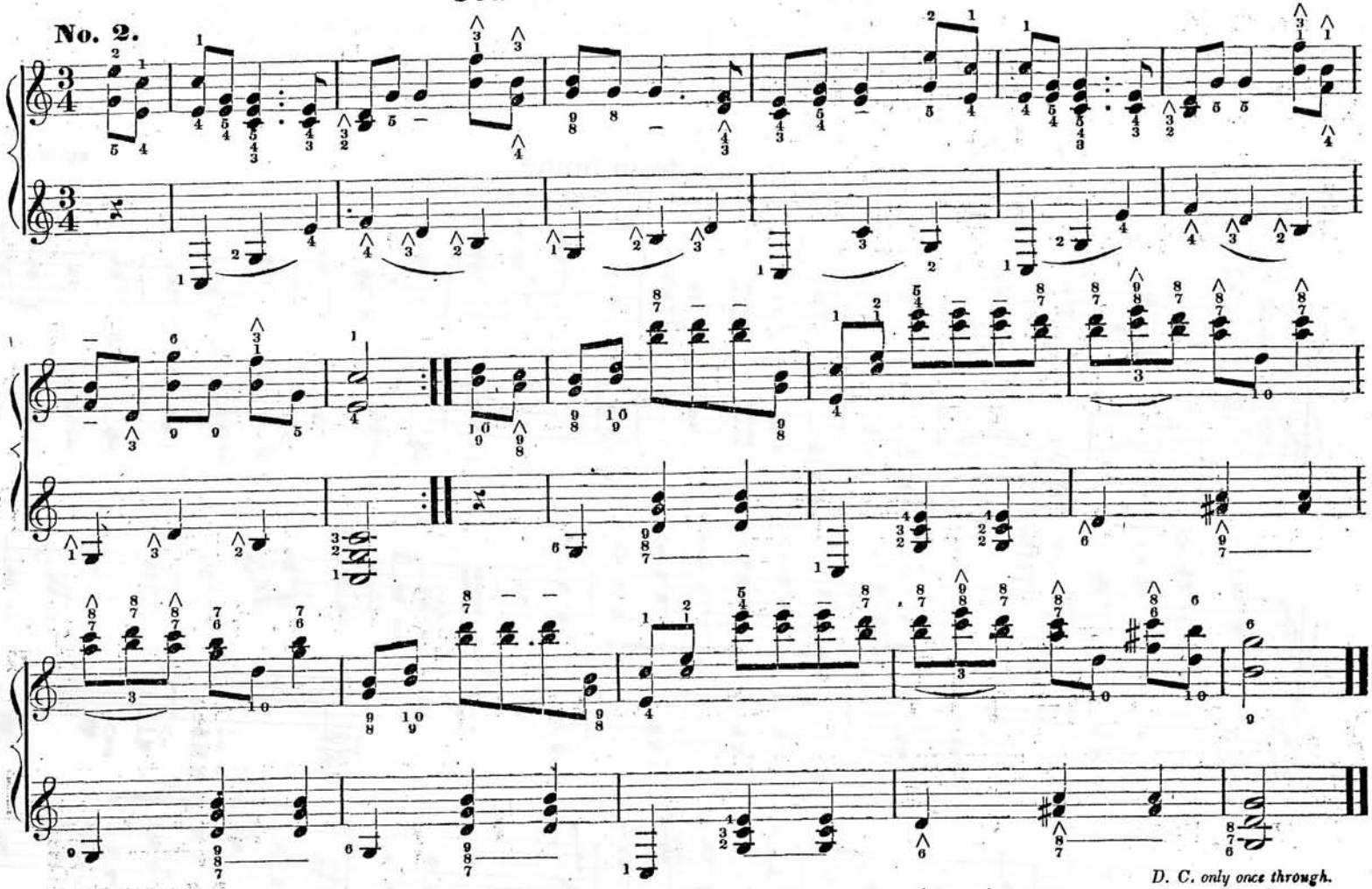
[ARRANGED AS A DUETT FOR TWO CONCERTINAS.]

No. 1.

Tempo di Valse.

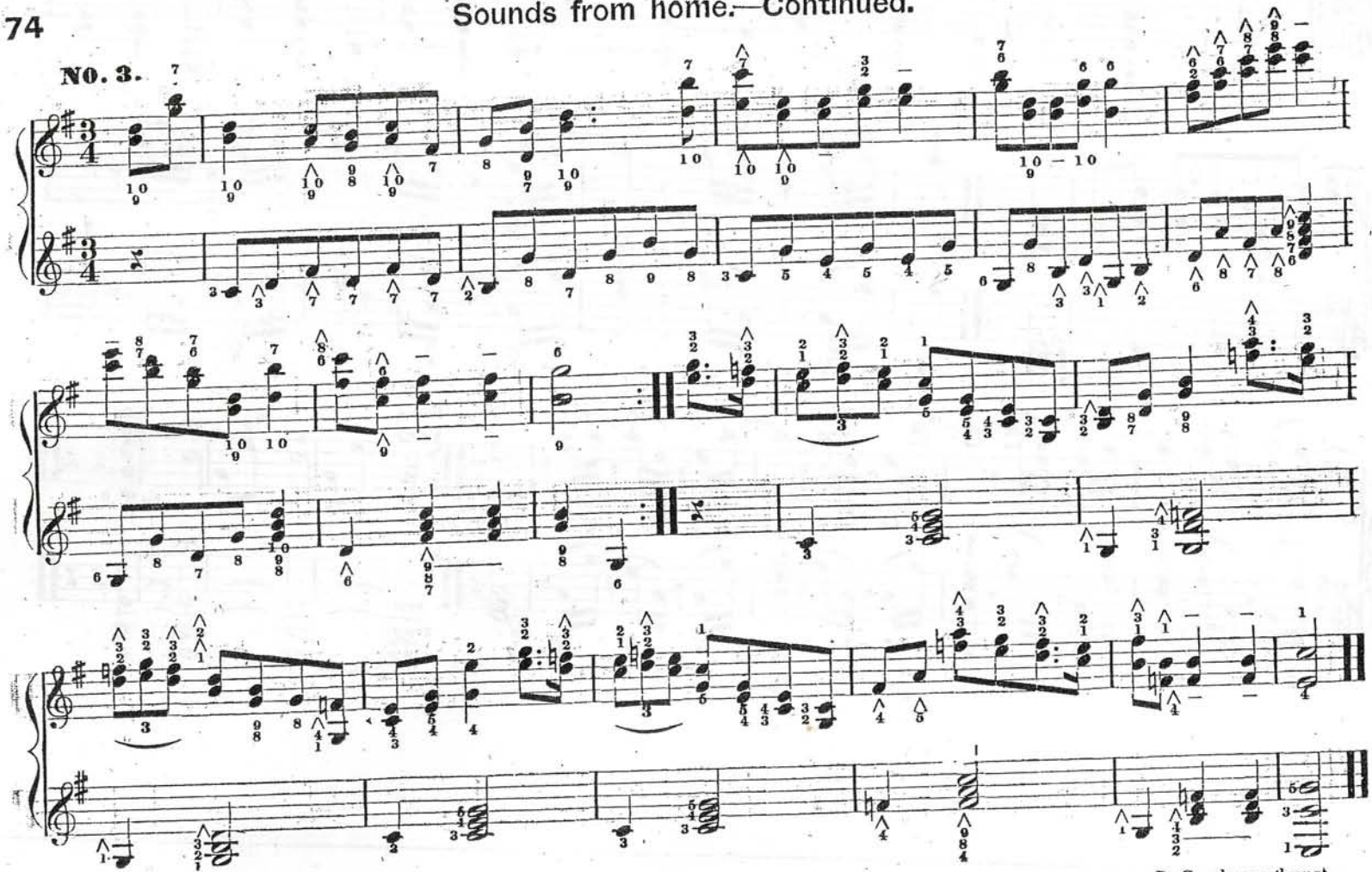


No. 2.

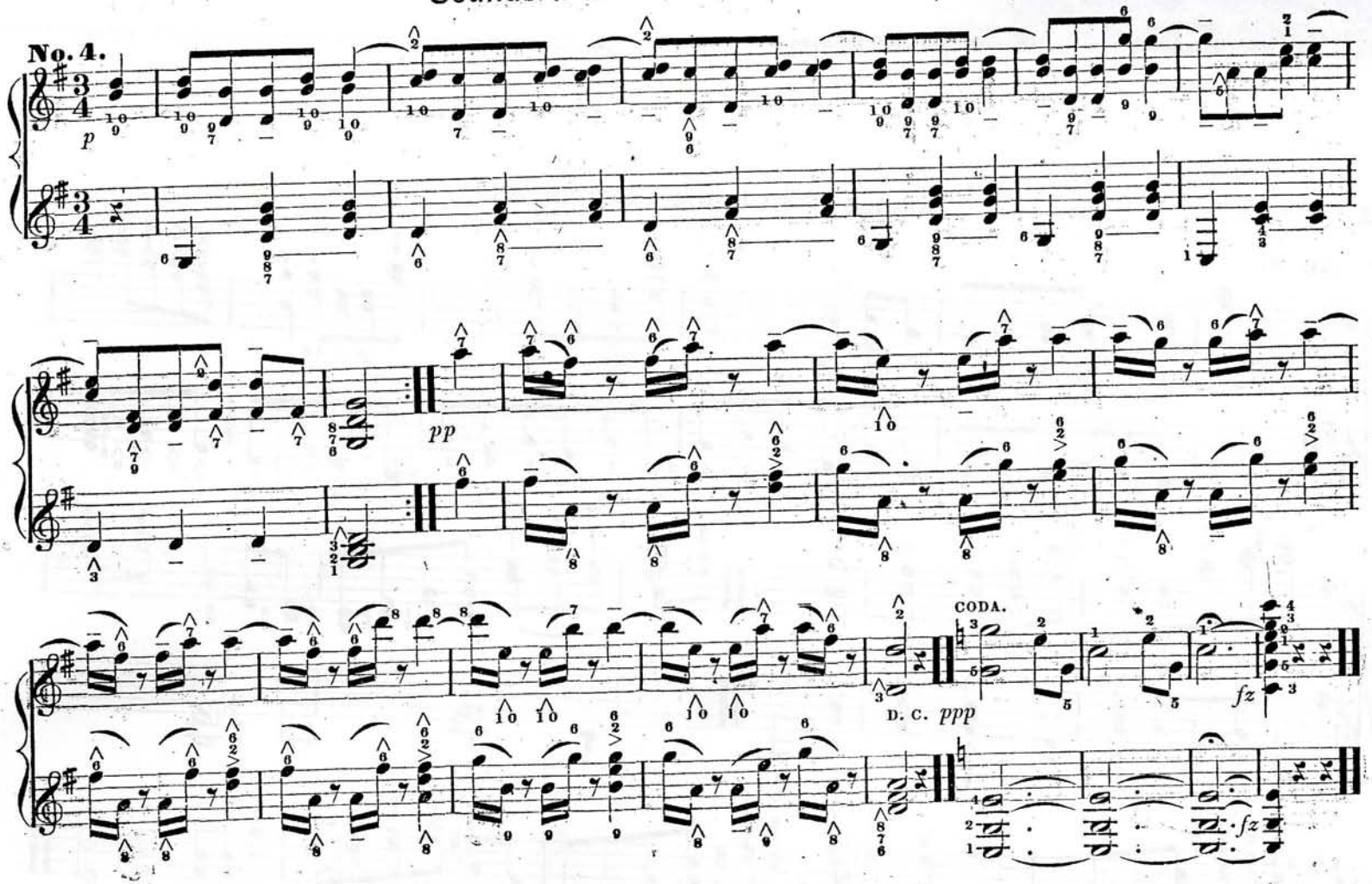


Sounds from home.—Continued.

NO. 3.



D. C. only once through.


No. 4.
p
pp
CODA.
D. C. ppp
fz
fz

Come where my love lies dreaming.

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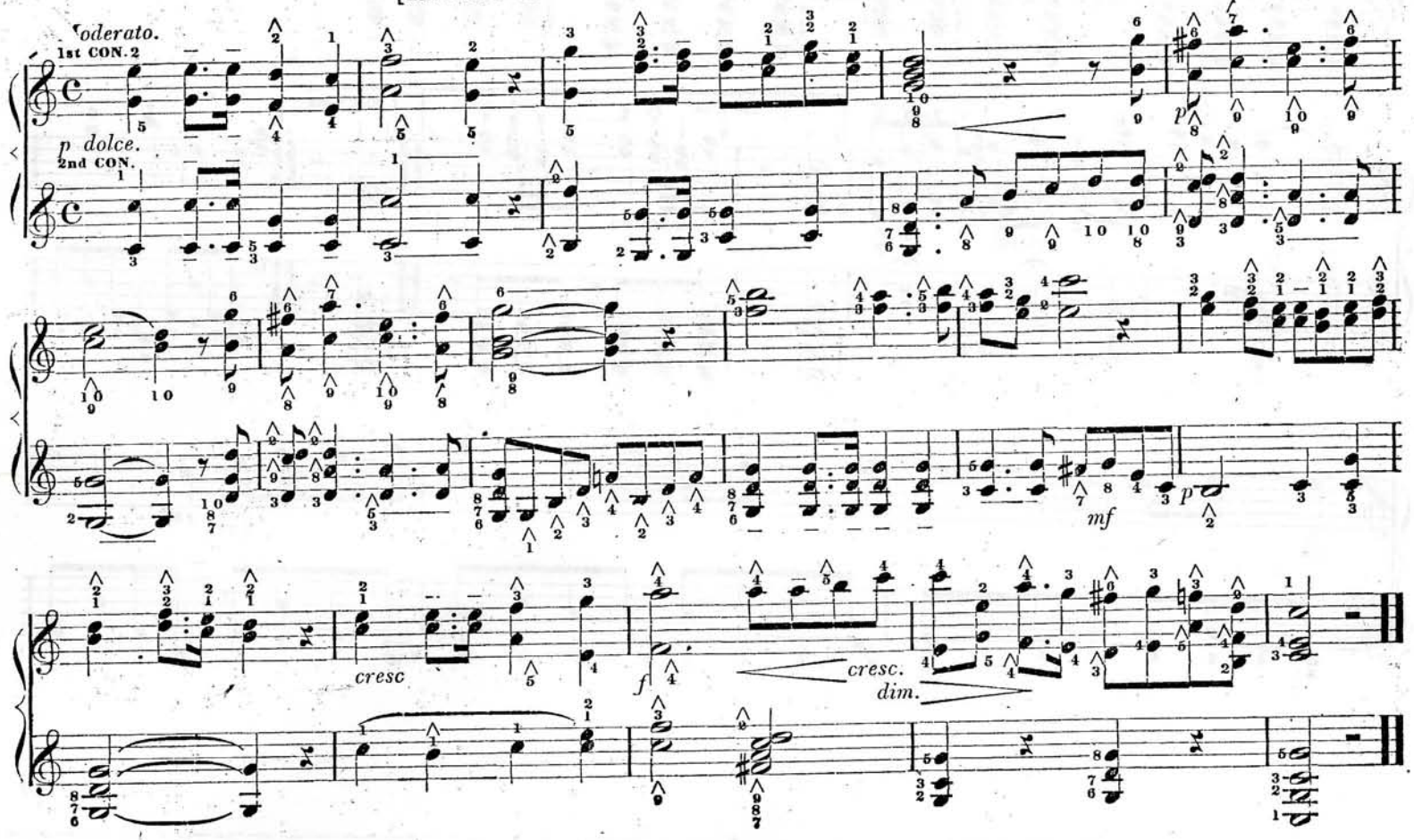
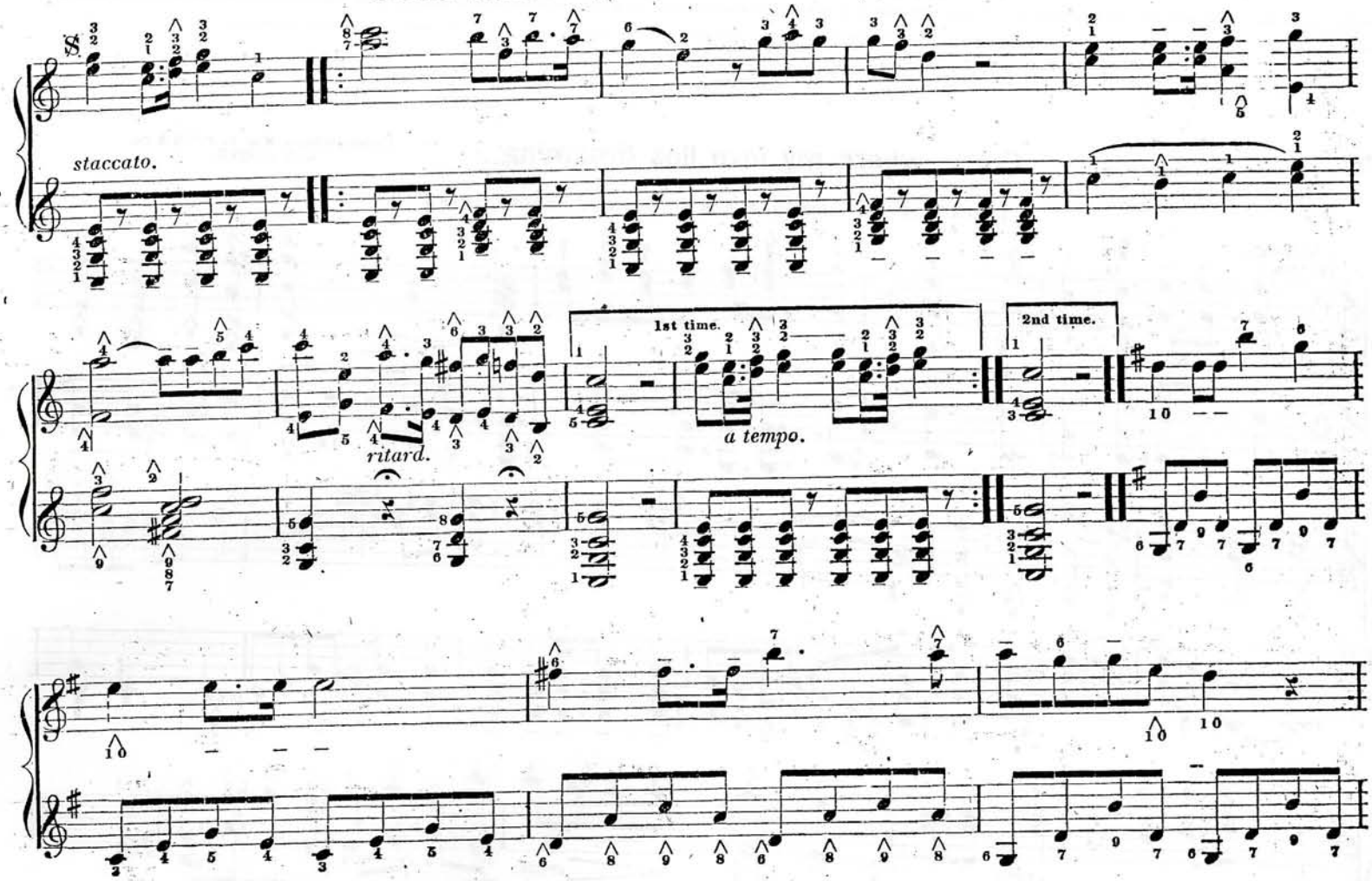
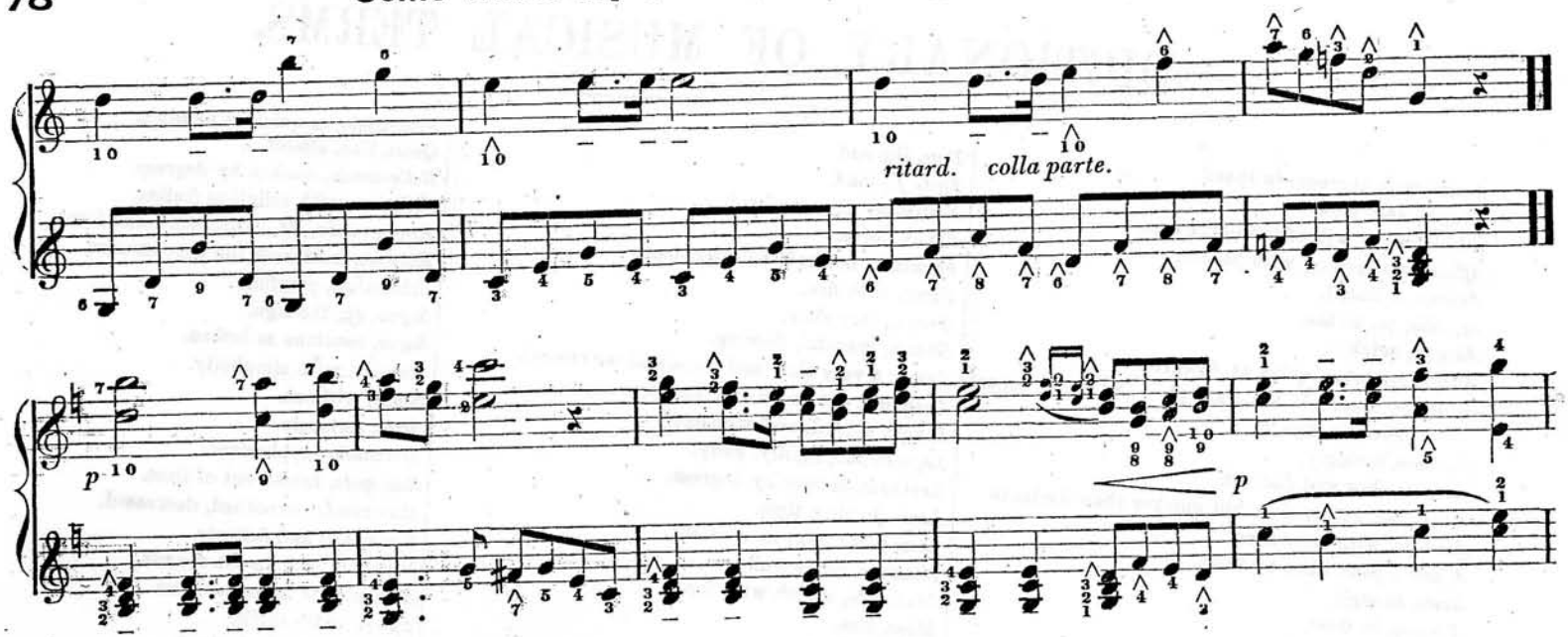
S. C. FOSTER.

[ARRANGED AS A DUETT FOR TWO GERMAN CONCERTINAS.]

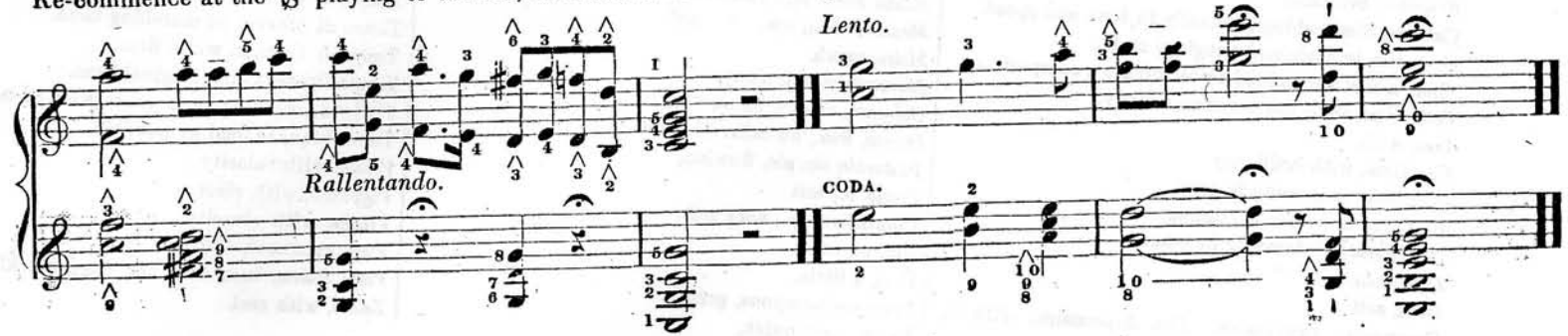



staccato.
1st time.
2nd time.
ritard.
a tempo.

Come where my love lies dreaming.—Concluded.



Re-commence at the 𝄋 playing to the bar, marked 2nd time. Then go to **Coda.**



DICTIONARY OF MUSICAL TERMS.

Accelerando, increase in speed.
Adagio, very slow.
Ad libitum, at will of the performer.
Affetuoso, affecting, with pathos.
Agitato, agitated.
Al, Alla, to, to the.
Allegro, quick.
Allegretto, not so quick as Allegro.
Al Segno, repeat to the sign 𝄋. *Dal Segno*, repeat from the sign 𝄋.
Amoroso, lovingly.
Andante, slow and distinct.
Andantino, rather slow but quicker than Andante.
Animato, with animation.
A poco a poco, little by little.
Assai, enough.
A tempo, in time.
Bis, twice (repeat).
Brillante, brilliant.
Calando, diminishing gradually in tone and speed.
Cantabile, in sustained (singing) style.
Coda, a few bars added to terminate a composition.
Colla Voce, with the voice or melody.
Con, with.
Con Brio, with brilliancy.
Crescendo, increasing in tone.
Da Capo, from the beginning.
Decrescendo, decreasing in tone.
Diminuendo, " "
Dolce, soft.
Espressione, expression. *Con Espresstone*, with expression.
Fine, the end.
Forte, f., loud.
Fortissimo, ff., very loud.
Forza, force.
Forzando, marked, with emphasis.
Fuoco, with fire.
Grave, very slow.
Grazia, graceful, flowing.
Largo, a very slow and measured movement.
Larghetto, not so slow as Largo.
Legato, smooth and connected.
Legerementó, lightly, gaily.
Lentando, slower by degrees.
Lento, in slow time.
Loco, place, play as written.
Maestoso, majestically.
Martelato, struck with force.
Meno, less.
Mezzo, middling.
Mezzo Forte, mf., rather loud.
Mezzo Piano, mp., " soft.
Molto, much.
Morendo, dying away.
Obligato, cannot be omitted.
Octava, 8va., an octave higher.
Pastorale, simple, flowing.
Piano, p.; soft.
Pianissimo, pp., very soft.
Piu, more.
Poco, a little.
Pomposo, pompous, grand.
Presto, very quick.
Prestissimo, as quick as possible.
Quasi, like, almost.
Rallentando, slacken by degrees.
Religioso, with religious feeling.
Rinforzando, Rf., with additional force.
Ritenuto, hold back the time at once.
Scherzando, playfully.
Segno, 𝄋, the sign.
Segue, continue as before.
Simplice, with simplicity.
Senza, without.
Seria, seriously.
Sforzando, emphasized.
Sincopato, forced out of time.
Smorzando, smoothed, decreased.
Soave, soft and delicate.
Sostenuto, sustain the sounds.
Sotto voce, in an under tone.
Spirito, with spirit.
Staccato, detached, short.
Tempo, in time.
Tempo di Marcia, in marching time.
Tempo di Valse, in waltz time.
Tempo Primo, in the original time.
Trillando, shaking on a succession of notes.
Tutto Forza, as loud as possible.
Veloce, with velocity.
Vigoroso, with vigor.
Vivace, with vivacity.
Vivo, animated, lively.
Volto Subito, turn over the page quickly.
Zeloso, with zeal.

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