

4TH EDITION.

2450

A
PRACTICAL AND
COMPREHENSIVE
TUTOR
FOR THE
DUET
CONCERTINA

ARRANGED AND FINGERED
BY
ERNEST RUTTERFORD.

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Price 4/6 net.

LONDON:
C. WHEATSTONE & CO.,
INVENTORS, PATENTEES & MANUFACTURERS OF DUET CONCERTINAS,
15, WEST STREET, CHARING CROSS ROAD, W.C.2.

INTRODUCTION.

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

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

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

THE DUET CONCERTINA.

The Duet Concertina was invented by Sir Charles Wheatstone, and patented in 1844. In its early days it was of very limited scope, some of the first instruments having only one octave on each side, but the compass was gradually increased, and in recent years has been greatly extended, and the instrument brought to a very high standard of excellence and perfection. It was introduced to supply a much needed want, namely, a Concertina on which the accompaniment to the Solo can be played, as on the Pianoforte. It differs from the English Concertina in that it has a complete chromatic scale on **each** side, the right hand being for the Melody or Treble, and the left hand for the Accompaniment or Bass. It can also be played reversely, that is the Melody on the left hand and the Accompaniment on the right, according to how the music is arranged. The Duet Concertina is very useful for Solo work, especially when the aid of a Piano is not available, as by the disposition of the Treble and Bass on opposite sides of the instrument the performer is enabled to play his own accompaniment. Harmonies and very extended chords can also for the same reason be produced.

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

Duet Concertinas are Double-action, each key producing the same note or sound whether the bellows be pressed in or drawn out. They are made with 46, 56, 62, 67, 72, and 81 keys or more, and have a compass ranging from $3\frac{1}{2}$ to 5 octaves, as shown on the diagrams.

DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS

56 KEYS.

LEFT HAND.

RIGHT HAND.

C. WHEATSTONE,

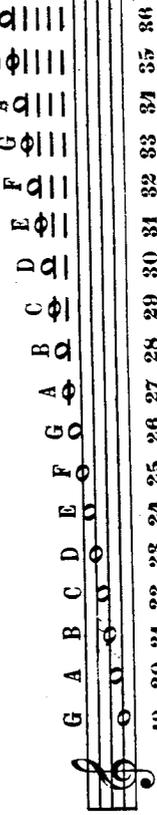
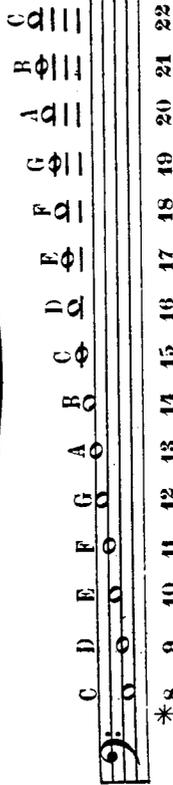
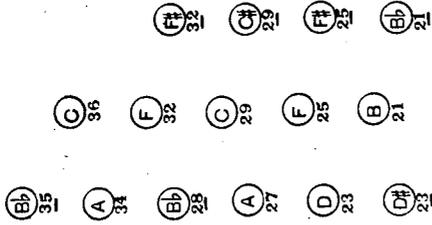
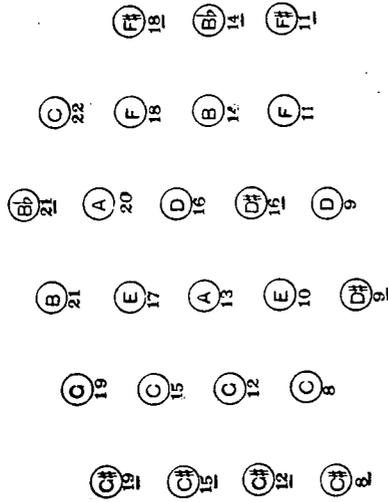
Inventor,

Patented

in 1844.



WIND VALVE



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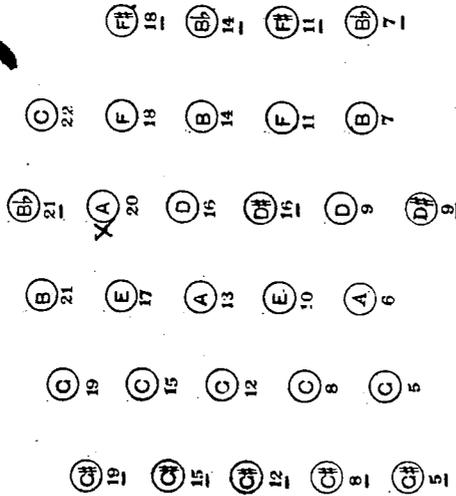
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DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

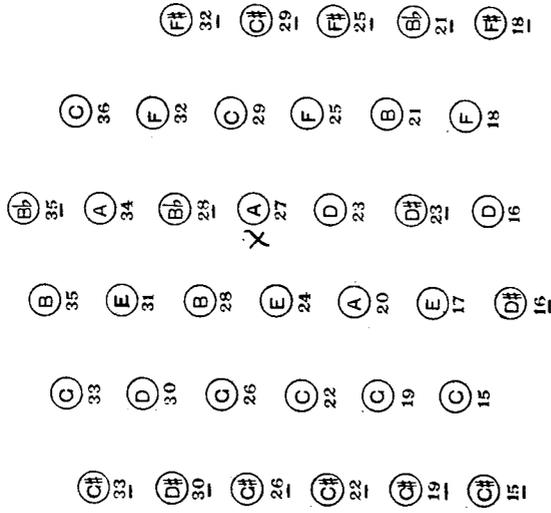
SHOWING ACTUAL POSITION OF THE KEYS.

LEFT HAND.



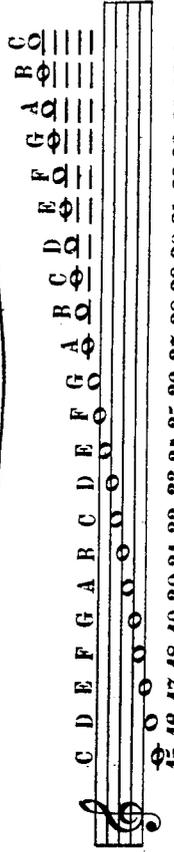
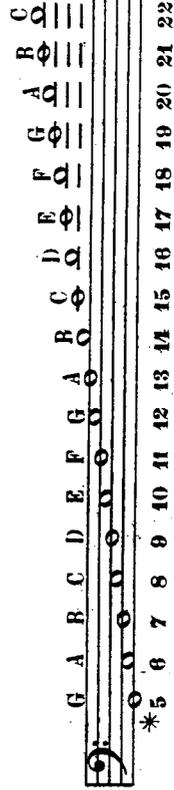
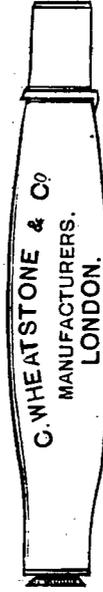
67 KEYS.

RIGHT HAND.



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DIAGRAM OF KEYBOARD AND SCALE OF THE DUET CONCERTINA

SHOWING ACTUAL POSITION OF THE KEYS.

LEFT HAND.

RIGHT HAND.

72 KEYS.

C. WHEATSTONE

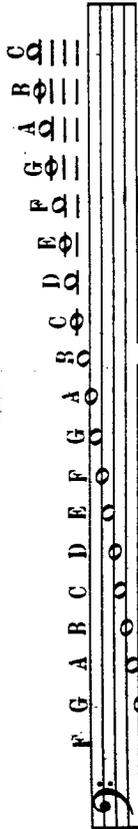
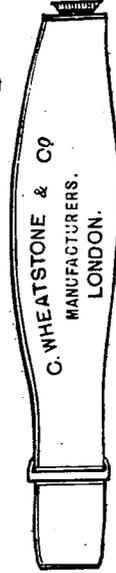
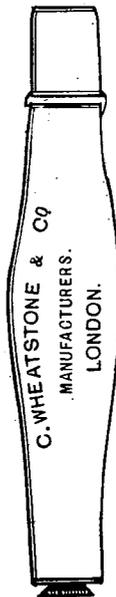
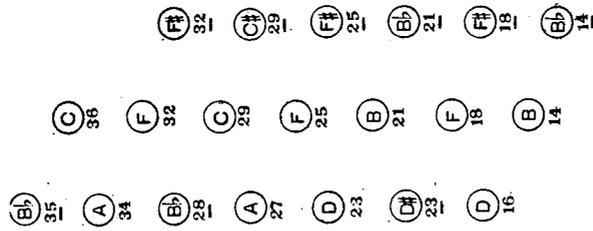
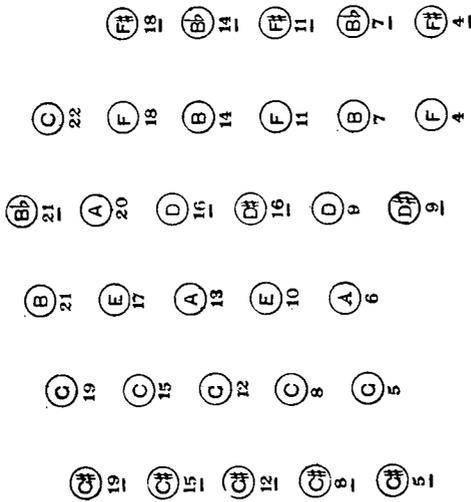
Inventor,

Patented

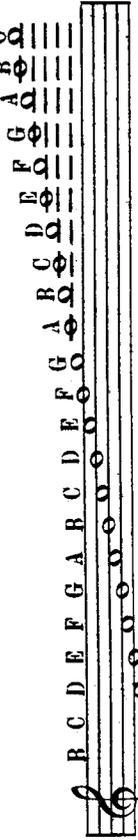
in 1844.

+

WIND VALVE



*4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22



14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

*In all cases these numbers correspond with those below the Keys. Numbers with a mark thus - underneath indicate the respective Sharps & Flats.

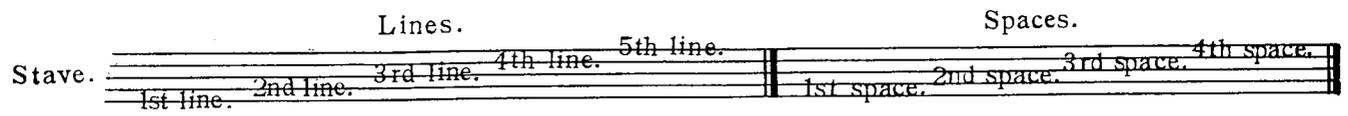
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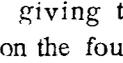
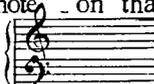
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Rudiments of Music adapted to the Duet Concertina.

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



At the commencement of every stave there is placed a sign called a Clef, which serves to determine the alphabetical name and at the same time the pitch of a particular note. In the notation of music for the Duet Concertina two Clefs are used, namely, the Treble (or G) Clef which is placed on the second line of the stave thus:-  giving to every note on that line the name of G.; and the Bass (or F) Clef which is placed on the fourth line thus:  and gives to every note on that line the name of F. These two Clefs are bracketed together by a Brace, thus:  The Treble (or G) Clef is used for the Right Hand, and the Bass (or F) Clef for the Left Hand, but when the Student has become sufficiently advanced it will be necessary to learn to play in both Clefs with the Left Hand.

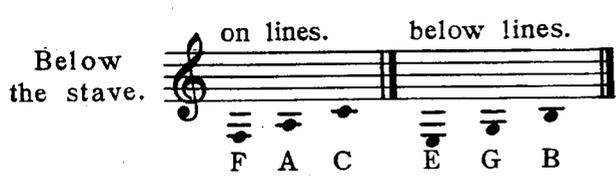
Names of notes in the Treble Clef.

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



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

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

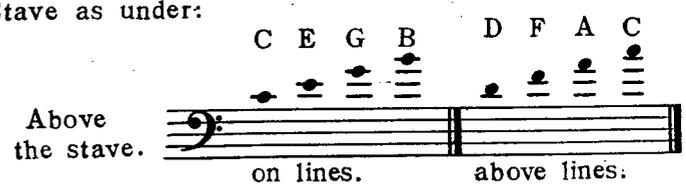


Names of notes in the Bass Clef.

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

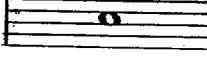
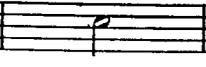
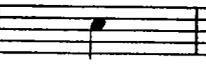
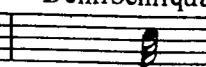


and the other notes above and below the Stave as under:

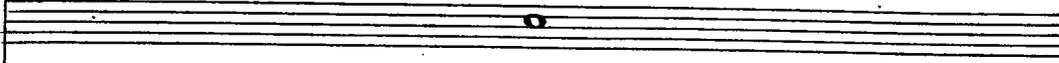
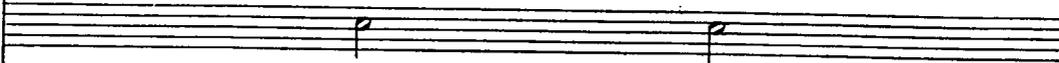
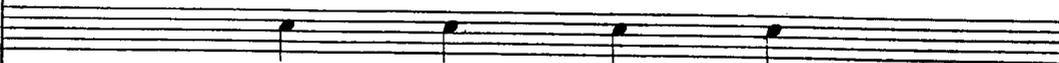
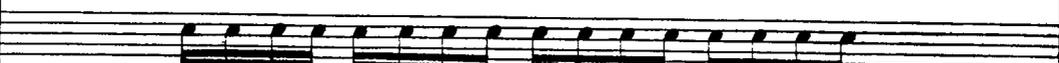
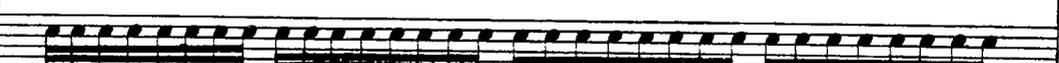


Duration or Value of Notes.

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

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
					

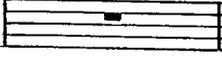
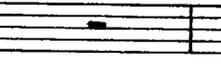
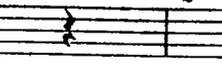
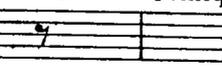
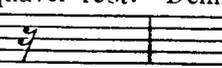
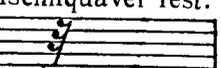
Each of the above notes is equal in length to one half of the note immediately preceding it, i.e. the minim is equal to one half of the semibreve; the crotchet is equal to one half of the minim, or one quarter of a semibreve and so on. The following table will more fully explain the relative value and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

A Semibreve	
is equal in length to	
Two Minims	
or	
Four Crotchets	
or	
Eight Quavers	
or	
Sixteen Semiquavers	
or	
Thirty two Demisemiquavers.	

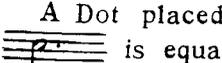
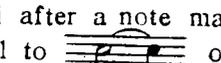
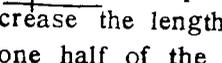
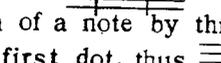
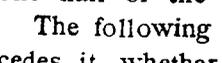
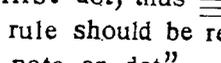
Rests.

In place of one or more notes a cessation, or silence, is sometimes required in a performance.

The characters used for this purpose are called Rests and their name and form are as follows:—

Semibreve rest.	Minim rest.	Crotchet rest.	Quaver rest.	Semiquaver rest.	Demisemiquaver rest.
					

The Dot and Double Dot.

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

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

Sharps, Flats and Naturals.

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

Order of Sharps and Flats.



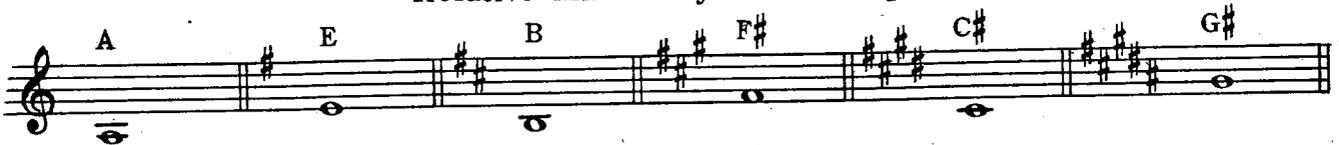
Table of Keys.

With their respective Sharps or Flats placed after the Clef.

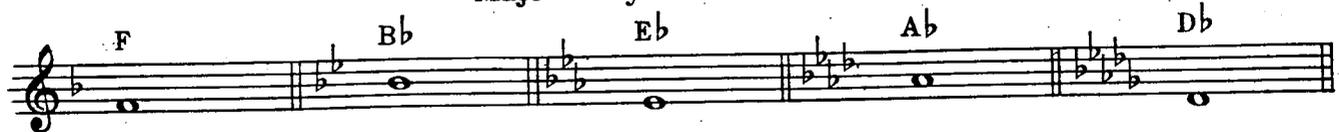
Major Keys with Sharps.



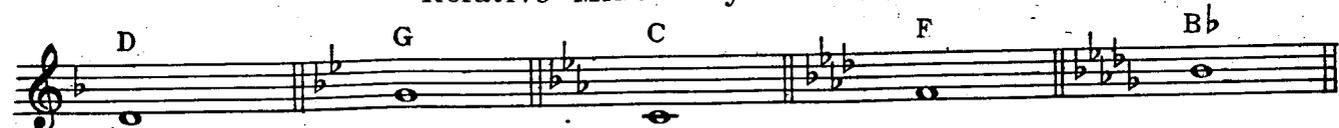
Relative Minor Keys with Sharps.



Major Keys with Flats.



Relative Minor Keys with Flats.



TIME AND ITS DIVISIONS.

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

COMMON TIME,

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

SIMPLE COMMON TIME,
is known by the following Signs.

COMPOUND COMMON TIME,
is known by either of the following Signs.

TRIPLE TIME.

SIMPLE TRIPLE TIME.

COMPOUND TRIPLE TIME.

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

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

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

SIMPLE COMMON TIME.

COMPOUND COMMON TIME.

SIMPLE TRIPLE TIME.

COMPOUND TRIPLE TIME.

It is seldom that the Times of $\frac{3}{2}$, $\frac{6}{4}$, $\frac{9}{4}$ or $\frac{12}{8}$ are employed, the others being in common use.

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

EXAMPLES, OR EXERCISES ON THE RESPECTIVE PROPORTIONS OF TIME.

SIMPLE COMMON TIME.

Measure of 4 Crotchets in each Bar.

N^o 1.

Measure of 2 Crotchets in a Bar.

N^o 2.

COMPOUND COMMON TIME.

Measure of 6 Quavers in a Bar.

N^o 3.

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

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

Measure of 12 Quavers in a Bar.

N^o 4.

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

SIMPLE TRIPLE TIME.

Measure of 3 Minims in a Bar.

N^o 5.

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

Measure of 3 Crotchets in a Bar.

N^o 6.

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

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Measure of 3 Quavers in a Bar.

N^o 7.

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

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

COMPOUND TRIPLE TIME.

Measure of 9 Quavers in a Bar.

N^o 8.

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

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

SIGNS AND MARKS OF EXPRESSION &c:

The Pause thus:  or  renders the Note longer at pleasure.

A Pause over a rest  lengthens it at pleasure.

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

A Double Bar thus:  is placed to shew the end of a part or strain.

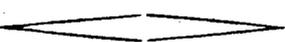
Dots placed on each side of the double-bar  indicates that each part is to be repeated; but when placed on one side, implies that the side on which the dots appear, only, is to be repeated. — 

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



An accent placed over a note thus: —  indicates that a small degree of force or emphasis is to be given to that note.

The following mark < implies an increase of sound as far as it extends. By the same rule this > indicates a decrease of sound as far as the mark extends.

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

For an explanation of other marks as well as Abbreviation of Words see the Dictionary of Musical terms,

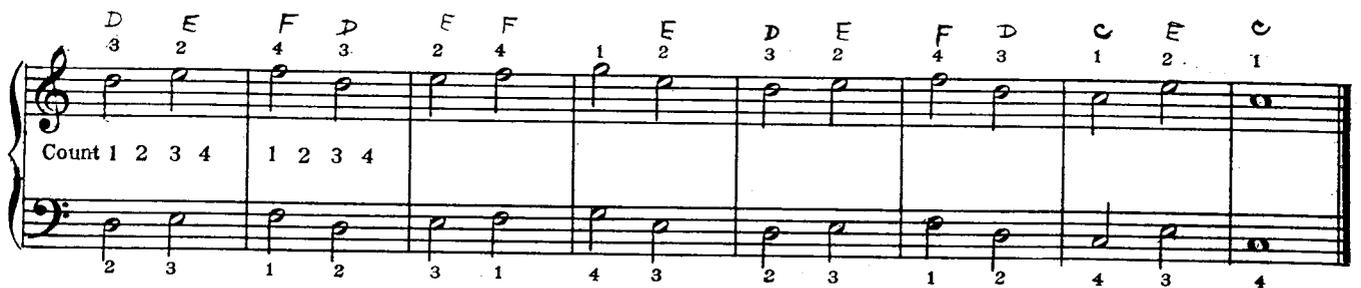
The student having made good progress in learning the names of the notes and the theory of music should now commence to put his knowledge into practice. The following exercises should at first be played slowly and by each hand separately, then increasing the rate and finally using both hands together.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

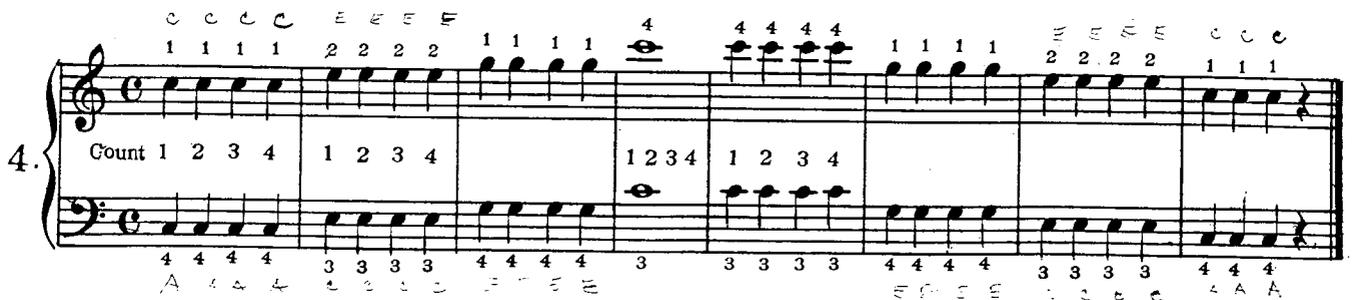
Exercise N^o1 for R.H. 

Exercise N^o2 for L.H. 

Preliminary Exercises in simple Common Time.

3. 



4. 

5.

6.

Preliminary exercises for the independent working of each hand.

All exercises should be played over several times without resting.

7.

8.

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

Count 1 2 3 4 1 2 3 4

9.

10.

11.

12.

INTERVALS.

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

thus.

13.

14.

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

15.

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

16.

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

17.

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

Exercises with Double notes for the Left hand.

18.

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

29.

Musical score for exercise 29, measures 1-8. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand provides a harmonic accompaniment with chords and dyads.

Musical score for exercise 29, measures 9-16. The right hand continues the eighth-note pattern. The left hand accompaniment includes some dyads in the final measures.

30.

Musical score for exercise 30, measures 1-8. The right hand has a continuous eighth-note pattern. The left hand accompaniment consists of chords and dyads.

Musical score for exercise 30, measures 9-16. The right hand continues the eighth-note pattern. The left hand accompaniment consists of chords and dyads.

Exercise with Thirds for the Right Hand.

31.

Musical score for exercise 31, measures 1-8. The right hand plays chords in thirds. The left hand has a continuous eighth-note accompaniment.

Musical score for exercise 31, measures 9-16. The right hand continues the chords in thirds. The left hand continues the eighth-note accompaniment.

Triplets.

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

32.

Count 1 2 3 4

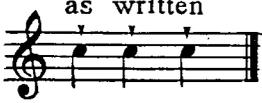
Exercise with Triplets for the Left Hand.

33.

On Staccato Notes.

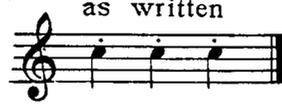
There are three kinds of Staccato notes marked (v) - (·) - (⊖)

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

Example. 

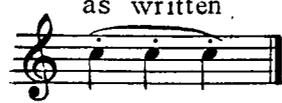
as played 

The second about one half.

Ex. 

as played 

The third about three fourths.

Ex. 

as played 

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

Exercise on Staccato Notes.

34. 



35.

The first system of exercise 35 consists of two staves. The treble clef staff contains a melodic line of eighth notes, with groups of four notes beamed together and slurred. The bass clef staff contains five block chords, each corresponding to a group of four notes in the treble staff.

The second system of exercise 35 continues the pattern from the first system, with a melodic line of eighth notes in the treble clef and block chords in the bass clef.

The third system of exercise 35 continues the pattern from the first system, with a melodic line of eighth notes in the treble clef and block chords in the bass clef.

Exercise on Staccato Chords.

36.

The first system of exercise 36 consists of two staves. The treble clef staff contains a series of staccato chords, with notes marked with a staccato symbol. The bass clef staff contains a melodic line of eighth notes.

The second system of exercise 36 continues the pattern from the first system, with staccato chords in the treble clef and a melodic line of eighth notes in the bass clef.

Accent.

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

Ex in common time.



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



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



Syncopation.

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



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



Exercise in Syncopation.

37.

Fine.

C. W & C^o 2450.

D. C. al Fine.

Major and Minor Scales and Exercises.

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

Scale of C Major in Thirds for R.H.

Scale of C Major in Sixths for R.H.

Scale of C Major in Octaves for both hands.

Scale of C Major in Tenths for both hands.

Reiterated Notes.

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

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

Reiterated notes in octaves.

Scale of A minor.

40.

Musical notation for the A minor scale, measures 40-41. The piece is in 4/4 time. Measure 40 shows the ascending scale in both hands. Measure 41 shows the descending scale in both hands, ending with a final chord in the right hand.

Prelude in A minor.

Musical notation for the Prelude in A minor. The piece is in 4/4 time. The right hand features a melodic line with slurs and accents, starting with a 'Count 1' marking. The left hand provides a harmonic accompaniment with chords and single notes.

Scale of G major.

41.

Musical notation for the G major scale, measures 41-42. The piece is in 4/4 time. Measure 41 shows the ascending scale in both hands. Measure 42 shows the descending scale in both hands, ending with a final chord in the right hand.

Scale of G major in Thirds for R.H.

Scale of G major in Sixths for R.H.

Musical notation for G major scales in thirds and sixths for the right hand. The piece is in 4/4 time. The first section shows the scale in thirds, and the second section shows the scale in sixths. The left hand provides a simple accompaniment.

Scale of G major in Octaves for both hands.

Scale of G major in Tenths.

Musical notation for G major scales in octaves and tenths for both hands. The piece is in 4/4 time. The first section shows the scale in octaves, and the second section shows the scale in tenths. The left hand provides a simple accompaniment.

Sestriplets.

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

Exercise on Sestriplets

42.

Count 1 2 3 4

43.

Allegretto.

Count 1 & 2 & 3 &

p

f

Scale of E minor.

44.

Prelude in E minor.

Scale of D major.

45.

Scale of D major in Thirds for R.H.

Scale of D major in Sixths for R.H.

Scale of D major in Octaves for R.H.

Scale of D major in Tenths for both hands.

EXERCISE III D Major.

Allegro.

46.

Count 1 2 3

p *cresc.*

Allegro.

47.

Count 1 2 3 4

f

p

Scale of B minor.

48.

Prelude in B minor.

Scale of A major.

49.

Scale of A major in Thirds for R.H.

Scale of A major in Sixths for R.H.

Scale of A major in Octaves for both hands.

Scale of A major in Tenths for both hands.

Embellishment

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

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

The following example will make this clear.

as written. as played.

Ex. 

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

Turn on a dotted note. as written. as played.



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

Ex. 

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

Ex. as written. as played.



Acciaccatura or short beat.

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

As written. 

Other grace notes.

As written. 

Exercise on Embellishments.

Allegro a la valse.

50.

Count 1 & 2 & 3 &
p

p

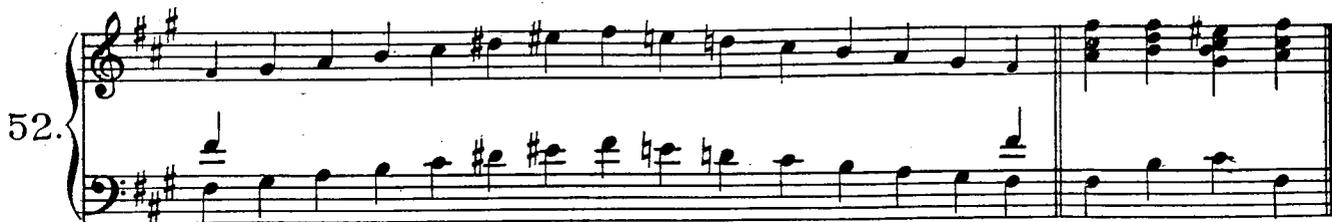
Exercise for reading the Treble clef with the Left hand.

51.

voice.
Count 1 2 3 4 5 6
p

Scale of F# minor.

52.



Prelude in F# minor.



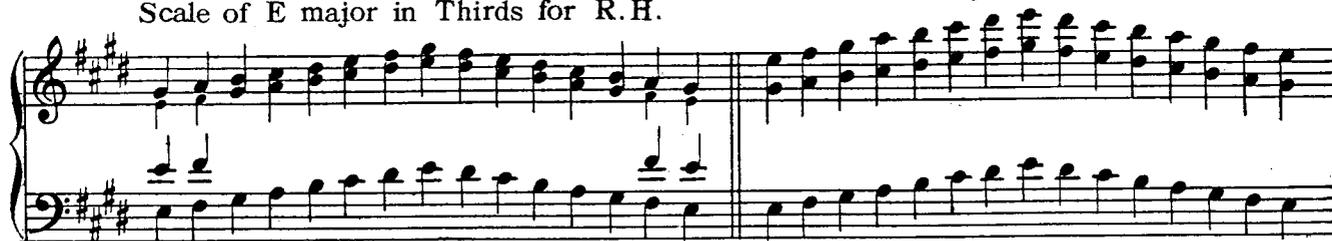
Scale of E major.

53.



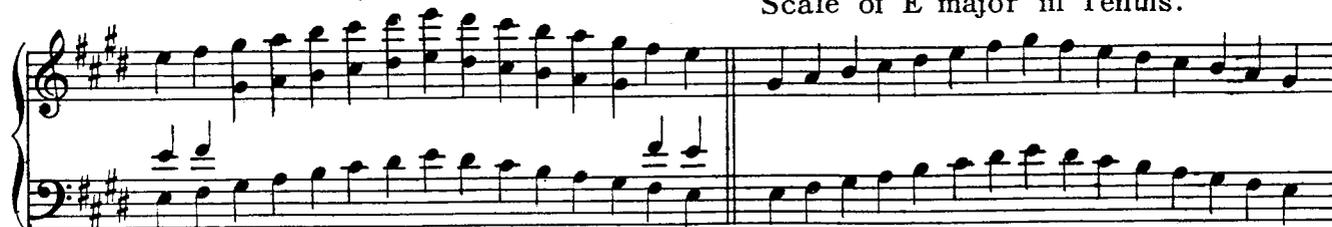
Scale of E major in Thirds for R.H.

Scale of E major in Sixths for R.H.



Scale of E major in Octaves for R.H.

Scale of E major in Tenths.



Exercise in E major.

54. *p*

cresc.

p

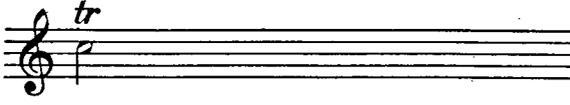
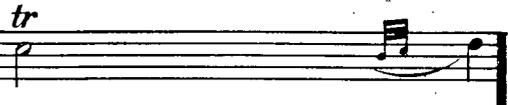
cresc. *dim.* *p*

Scale of C# minor.

55.

The Trill.

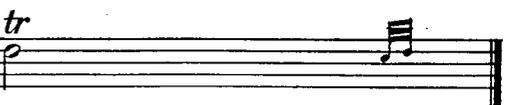
The Shake or Trill consists of a rapid and regular alteration of a principal (written) note with the note alphabetically next above it, and is usually expressed by the letters *tr* placed above the note.

	Example.	Turned Shake.
As written.		
As played.		

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

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



	Passing Shake.	Prepared Shake.
As written.		
As played.		

The Chromatic Scale.

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

Practice the following with the R.H.

56. 

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

Practice the following with the L.H.



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

Preparatory exercise on the Shake.

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

57.

Count 1 2 3

p *cresc.*

f

Scale of F major.

58.

Scale of F major in Thirds for R.H.

Scale of F major in Sixths for R.H.

Scale of F major in Octaves for both hands.

Scale of F major in Tenths.

Exercise on the Chromatic scale

Allegro.

59.

Count 1 2 3

p

Musical score for Exercise on the Chromatic scale, measures 59-64. The score is in 3/8 time and features a chromatic scale in the right hand and a bass accompaniment in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Allegro.' and the dynamics are 'p' (piano). The score includes a 'Count 1 2 3' marking at the beginning of measure 59. The piece concludes with a 'Fine.' marking at the end of measure 64.

Fine.

Musical score for Exercise on the Chromatic scale, measures 65-70. The score continues with the chromatic scale in the right hand and bass accompaniment in the left hand. The dynamics are 'p' (piano).

p

Musical score for Exercise on the Chromatic scale, measures 71-76. The score continues with the chromatic scale in the right hand and bass accompaniment in the left hand.

Musical score for Exercise on the Chromatic scale, measures 77-82. The score concludes with the chromatic scale in the right hand and bass accompaniment in the left hand.

D.C. al Fine.

Allegretto.

60.

Count 1 & 2 &

p

cresc.

p

75

Scale of D minor.

61.

79

62.

Musical notation for exercise 62, Scale of Bb major in Thirds for R.H. The exercise is written in two staves (treble and bass clef) in Bb major. The right hand plays a scale of thirds, and the left hand plays a scale of single notes.

Scale of Bb major in Thirds for R.H.

Scale of Bb major in Sixths for R.H.

Musical notation for exercise 62, Scale of Bb major in Sixths for R.H. The exercise is written in two staves. The right hand plays a scale of sixths, and the left hand plays a scale of single notes.

Scale of Bb major in Octaves for both hands.

Scale of Bb major in Tenths.

Musical notation for exercise 62, Scale of Bb major in Octaves for both hands and Scale of Bb major in Tenths. The exercise is written in two staves. The left part shows octaves for both hands, and the right part shows tenths for the right hand.

63.

Andantino. Exercise in Bb major for Shake.

Musical notation for exercise 63, Andantino. Exercise in Bb major for Shake. The exercise is written in two staves in C major (one flat). It includes trills, a piano (p) dynamic, and a crescendo (cresc.) marking.

Musical notation for exercise 63, continuation. This system includes a decrescendo (dim.) marking and trills in both hands.

Musical notation for exercise 63, continuation. This system includes a decrescendo (dim.) marking and a piano (p) dynamic marking.

Exercise on Rests in B \flat major.

64. *Allegro.*
Count 1 2 3 4 5 6
p

Scale of G minor.

65.

Scale of E \flat major.

Scale of E \flat major in 3rds for R.H.

66.

Scale of E \flat major in 6ths for R.H.

Scale of E \flat major in Octaves for R.H.

Scale of E \flat major in 10ths.

Moderato.

67.

p

This system contains measures 67 through 71. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *p* (piano) is indicated at the beginning.

mf *f*

This system contains measures 72 through 76. The right hand has more complex rhythmic patterns, including triplets and trills. The left hand continues with eighth-note accompaniment. Dynamic markings *mf* (mezzo-forte) and *f* (forte) are present.

tr

This system contains measures 77 through 81. It features trills in the right hand and continues the eighth-note accompaniment in the left hand.

pp

This system contains measures 82 through 86. The right hand includes triplet figures and a descending scale. The left hand continues with eighth notes. The dynamic marking *pp* (pianissimo) is used.

Scale of C minor.

68.

This system contains measures 68 through 71, which are the first four measures of the C minor scale. The right hand plays the scale in ascending order, and the left hand plays it in descending order. The key signature has two flats.

Scale of A \flat major.

69.

Scale of A \flat major in 3rds for R.H.

Scale of A \flat major in 6ths for R.H.

Scale of A \flat major in Octaves for both hands.

Scale of A \flat major in Tenths.

Exercise in A \flat major.

Allegro.

70.

There is a Flower that Bloometh.

(MARITANA.)

WALLACE.

Andantino.

The musical score is written for piano in common time (C). It consists of six systems of two staves each (treble and bass clef). The first system includes dynamic markings *mf*, *dim.*, and *staccato.*, along with a triplet of eighth notes. The second system continues the piece with a similar accompaniment. The third system features a melodic line in the treble clef with a sharp sign. The fourth system has a melodic line in the treble clef with a slur. The fifth system has a melodic line in the treble clef with a slur. The sixth system includes dynamic markings *pp* and *dim.*, and a triplet of eighth notes. The piece concludes with a fermata over the final note.

pp

The first system of music features a treble clef with a melodic line starting on a whole rest, followed by quarter and eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern with chords.

The second system continues the melodic and accompaniment patterns, with some notes beamed together in the treble clef.

The third system shows the progression of the piece, maintaining the rhythmic structure of the previous systems.

The fourth system includes a melodic phrase with a slur and a sharp sign in the treble clef.

The fifth system features a melodic line with a slur and a fermata over the final note in the treble clef.

mf p

The sixth system concludes the piece with dynamic markings of *mf* and *p*. It includes a triplet of eighth notes in the treble clef and a fermata over the final note.

Prayer from the Storm Fantasia.

LEMMENS.

Andantino.

The first system of musical notation consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked *pp* (pianissimo) and *sempre legato*. A long slur covers the entire system. The first measure has a *cresc.* marking. The system ends with a *cresc.* marking.

The second system of musical notation consists of two staves, treble and bass clef. It continues the piece with a *cresc.* marking in the middle and a *dim.* (diminuendo) marking towards the end.

The third system of musical notation consists of two staves, treble and bass clef. It begins with a *pp* marking, followed by a *cresc.* marking, and ends with a *dim.* marking.

The fourth system of musical notation consists of two staves, treble and bass clef. It features a *cresc.* marking in the middle of the system.

The fifth system of musical notation consists of two staves, treble and bass clef. It begins with a *p* (piano) marking and a *rall.* (rallentando) marking, indicating a deceleration of the tempo.

Ah Che la morte.

(IL TROVATORE.)

VERDI.

Andante.

The musical score consists of five systems, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and triplets (marked with a '3'). The piano accompaniment features a steady rhythmic pattern of chords and moving lines in the bass.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and triplets. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes.

The second system continues the piece with similar notation to the first system, showing a continuation of the melodic and harmonic material.

God save the King.

Andanté maestoso.

The third system begins with a forte (*f*) dynamic marking. It features a treble and bass clef with a melodic line in the treble and a supporting bass line.

The fourth system starts with a piano (*p*) dynamic marking. The notation continues with a melodic line in the treble and a bass line.

The fifth system concludes the piece, showing the final melodic and harmonic phrases in both staves.

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

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

- GRAVE**, In the slowest time.
ADAGIO, Very slow.
LARGO, Slow.
LARGHETTO, Rather less slow than Largo.
MODERATO, In Moderate time.
CANTABILE, In a singing and graceful style.
ANDANTE, In a marked and distinct manner.
ANDANTINO, In a flowing style.
PASTORALE, In a Pastoral style.
MAESTOSO, Majestically.
ALLEGRO, Quick and Lively.
ALLEGRO ASSAI, Very Quick.
ALLEGRETTO, Not so quick as Allegro.
VIVACE, Lively.
PRESTO, Very Quick.
PRESTISSIMO, As quick as possible.
CRESCENDO, Gradually Louder.
DECRESCENDO,
CALANDO, } Decreasing the sound by degrees.
DIMINUENDO, }
FORTE, Loud; usually marked *f*, or *for*:
FORTISSIMO, Very Loud; marked *ff*, or *ffor*:
FORZANDO or **SFORZANDO**, To force the Note.
FUOCO, Fire; **CON FUOCO**, With Fire.
FURIOSO, with great energy.
RISOLUTO, Resolute, Bold.
SPIRITOSO, with spirit.
PIANO, or *p*, *pp*; Very Soft.
LEGGIERO, Lightly.
CON DOLCEZZA, Delicately.
PERDENDOSI, Softening the tone.
PIU PRESTO, Quicker than Vivace.
RALLENTANDO,
RITARDANDO, } To slacken the time gradually.
RINFORZANDO, To force the Note.
SCHERZANDO, Playfully.
STACCATO, Short and distinct.
ESPRESSIVO or **CON ESPRESSIONE**, With expression.
DA CAPO, Begin again; return to the commencement.
BRILLANTE, In a brilliant style.
A TEMPO, In Time.
BRIO or **CON BRIO**, with spirit; quick.
AL SEGNO, Return to the sign *S*.
AGITATO, With emotion.
AFFETTUOSO, with tenderness.
AD LIBITUM, Without strict attention as to time.
- AMOROSO**, Softly, tenderly.
BIS, Twice.
CADENZA, An extemporaneous embellishment.
CALANDO, Gradually slower and softer.
ALLA POLACCA, In the time of a Polish Dance,
which is moderately fast.
ALLA SICILIANA, In imitation of the Dance of the
Sicilian Shepherds, which is moderately fast.
ACCELERANDO, To go on increasing the time.
A PIACERE, Without regard to time.
PIU MOSSO, Quicker.
UN POCO, A little.
SEMPRE, Always.
QUASI, Almost.
VOLTI SUBITO, Turn over quickly.
TEMA, A subject, or Air.
SENZA REPLICA, Without repeating.
SEGUE, It follows or continues.
SLENTANDO, Gradually slower.
SOSTENUTO, Sustain the sound.
SENZA, Without.
POMPOSO, Grand.
POCO, or **UN POCO**, A little.
CON ANIMA, Impassioned.
LEGATO, Smoothly.
LENTO, Very Slow.
GUSTOSO, or **CON GUSTO**, with taste.
GIUSTO, Exact; **TEMPO GIUSTO**, Exact time.
GRAZIOSO, Gracefully.
FINALE, The last movement.
FINE, Finish.
DUO, or **DUETTO**, A piece for two performers.
ALLEGRO NON TROPPO, Not too quick.
MA NON TROPPO ALLEGRO, But not very quick.
MA NON TROPPO LENTO, But not very slow.
MINUETTO, A slow movement in Triple time.
MEZZO, Half.
MEZZO FORTE, Rather loud.
MENO, Less; **MENO ALLEGRO**, Not so quick.
MANGANDO, Diminishing the tone.
MORENDO, To let the sound die away.
MOTO, or **CON MOTO**, with vivacity.
NON TANTO, Not so much.
NON TROPPO, Not too much.
OBLIGATO, A part that cannot be omitted.
OTTAVA or **8^{va}**, To play an octave higher.

