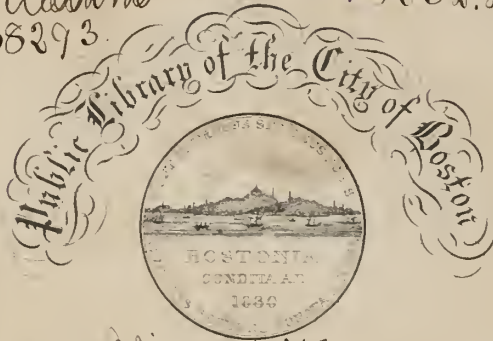


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THE

CONCERTINA

WITHOUT A MASTER:

CONTAINING THE ELEMENTS OF MUSIC, AND COMPLETE INSTRUCTIONS FOR THE

ENGLISH CONCERTINA;

TO WHICH IS ADDED A CHOICE COLLECTION OF

SONGS, MARCHES, WALTZES, POLKAS, DANCES, &c.

COMPILED FROM THE WORKS OF

CASE, SEDGWICK & RUTTINGER.

BOSTON:

PUBLISHED BY OLIVER DITSON & CO.

277 WASHINGTON STREET.

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Dec. 20, 1859.

ELEMENTS OF MUSIC.

FIRST LESSON.

ON THE NOTES AND CLEFS.

QUESTION. What is Music?

ANSWER. Music has for its object sounds, their succession, and various combinations.

Q. What is a succession of single sounds denominated?

A. MELODY.

Q. What name is applied to several sounds heard at once?

A. HARMONY.

Q. How are musical ideas expressed in writing?

A. By characters called NOTES.

Q. How many notes are there in music?

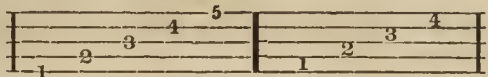
A. Seven.

Q. How are they expressed?

A. By the first seven letters of the alphabet,—A, B, C, D, E, F, G.

Q. How are the notes written?

A. On five parallel lines, and in their spaces; which, collectively taken, are termed the STAFF, or stave.



Q. How are the lines and spaces of the staff counted?

A. From the lowest upwards.

Q. How are the names of the notes and their pitch ascertained?

A. By means of a character called a Clef, which is placed at the beginning of the staff.

Q. How many clefs are there?

A. Two principal, viz.; the treble clef and bass clef

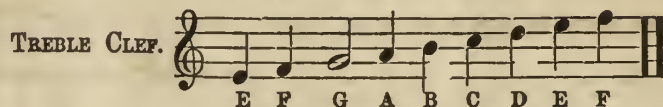
Q. What line of the staff is the treble clef placed upon?

A. On the second line from the bottom.

Q. What note or letter does it make?

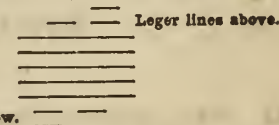
A. The letter or note G.

NOTES UPON THE STAFF.

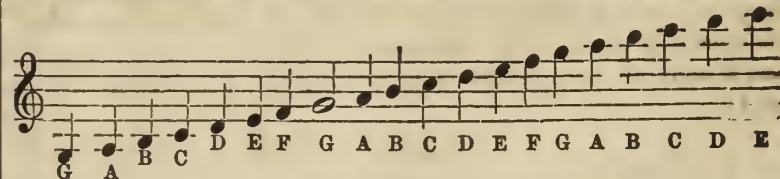


Q. Are the notes always confined within the five lines and four spaces of the staff?

A. No; they frequently extend above or below, on or betwixt additional small lines, called **LEGER LINES**, thus:



NAMES OF THE NOTES ON THE TREBLE STAFF, LEGER LINES AND SPACES



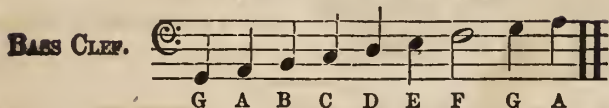
NOTE.—The pupil will perceive that the first note is below two additional, or leger lines, this is called the third space below the staff, which is the letter G—the next is on the 2d leger line below, which is the letter A. Then 2d space below B—1st leger line below C—1st space below D—1st line E—1st space F—2d line G—2d space A—3d line B—3d space C—4th line D—4th space E—5th line F—1st space above G—1st leger line above A—2d space above B—2d leger line above C—3d space above D—3d leger line above E, &c.

ELEMENTS OF MUSIC.

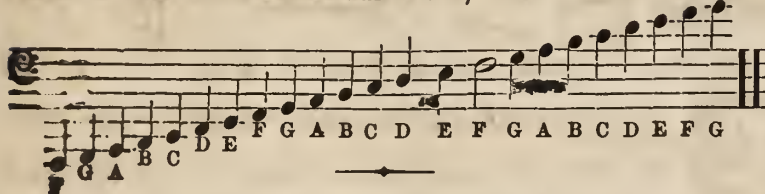
THE BASS NOTES EXPLAINED.

- Q. On what line is the bass clef placed?
 A. On the fourth line from the bottom.
 Q. What note, or letter does it make?
 A. The note, or letter F.

NOTES ON THE BASS STAFF.



VALUES OF THE NOTES ON THE BASS STAFF, LINGER LINES AND SPACES.



SECOND LESSON.

MUSICAL TERMS.

- Q. What are Musical Terms?
 A. Musical Terms are certain words and sentences appended to passages of music for the purpose of indicating the style in which such parts should be played. As a familiarity with them is of great importance, a study of the principal terms is desirable at this point. See page 11.

THIRD LESSON.

ON THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS.

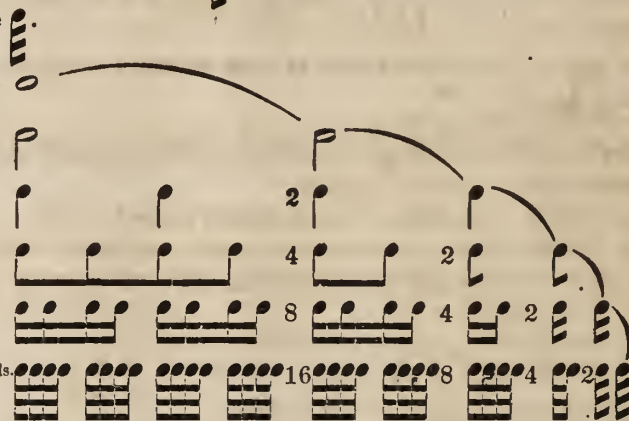
- Q. How many different species of notes are there?
 A. Six.

Q. What are they?

A. The SEMIBREVE, or whole note ; the MINIM, or half note ; the CROTCHET, or quarter note ; the QUAVER, or eighth note ; the SEMIQUAVER, or sixteenth note ; and the DEMISEMIQUAVER, or thirty-

second note .

1 Whole Note
 is equal to
 2 Halves;
 or
 4 Quarters;
 or
 8 Eighths;
 or
 16 Sixteenths;
 or
 32 Thirty-seconds.



NOTE.—The stems of the notes may be turned up or down, tied or not, without changing the duration of the notes. The pupil will study the relative length of the notes as follows: One semibreve is equal to two minims, &c., as in the Table. Then learn the value of the minim; one minim is equal to two crotchets; one minim is equal to four quavers; one minim is equal to eight semiquavers; one minim is equal to sixteen demisemiquavers. Then the value of the crotchet; one crotchet is equal to two quavers; one crotchet is equal to four semiquavers; one crotchet is equal to eight demisemiquavers. Then the value of the quaver; one quaver is equal to two semiquavers; one quaver is equal to four demisemiquavers. Then the value of the semiquaver; one semiquaver is equal to two demisemiquavers.

FOURTH LESSON.

ON THE DOT, RESTS, AND TRIPLETS

- Q. What is the effect of a dot after a note?
 A. It makes the note half as long again, thus

A semibreve dotted $\overset{\cdot}{\circ}$ is equal to a semibreve and a minim, or three minims.

A minim, dotted, $\overset{\cdot}{\text{P}}$ is equal to a minim and a crotchet, or three crotchets.

A crotchet, dotted, $\overset{\cdot}{\text{C}}$ is equal to a crotchet and a quaver, or three quavers.

A quaver, dotted, $\overset{\cdot}{\text{Q}}$ is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver, dotted, $\overset{\cdot}{\text{SQ}}$ is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

Q. What is the effect of two dots after a note?

A. They add three quarters to its length, that is, the first dot is half as long as the note, and the second dot is half as long as the first, thus:

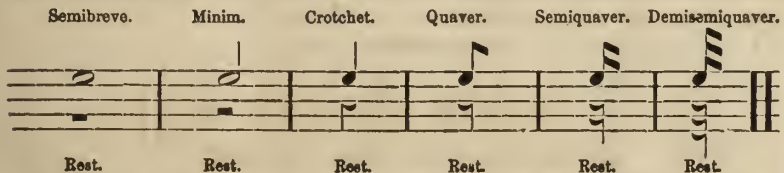


Q. What are rests!

A. Small characters which denote silence, and are equal in duration to the notes which they represent.

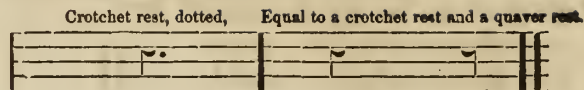
Q. How are they expressed?

A. The semibreve rest is expressed by a stroke placed under a line of the staff; the minim rest by a stroke over a line; the crotchet rest by one crook turning to the right; the quaver rest by one crook turning to the left; the semiquaver rest by two crooks turning to the left; and the demisemiquaver rest by three crooks turning to the left.



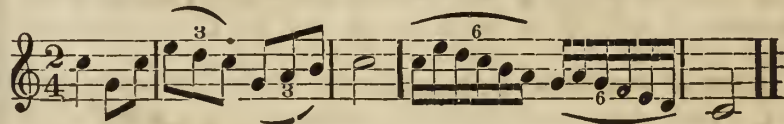
Q. Does the dot have the same effect upon a rest that it does upon the note?

A. It does; thus—



Q. What is the meaning of the figure 3 placed over or under three crotchets, quavers or semiquavers?

A. It signifies that the three crotchets, quavers or semiquavers, must be played in the time of two; each group is called a TRIPLET.



Q. What is the meaning of the figure 6 placed over or under six notes?

A. It signifies that they must be played in the time of four.

Q. Is the same rule observed with respect to other figures, as 5, 7, 9, &c.?

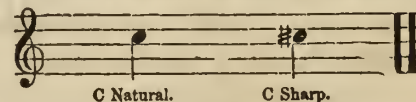
A. Yes; five are played as four, seven as six, and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

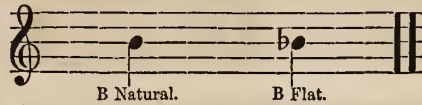
Q. What is the effect of the sharp (#)?

A. It raises or elevates the note before which it is placed, a semitone, and played on the next key on the right hand.



Q. What is the effect of the flat (b)?

A. It lowers or depresses the note before which it is placed a semitone, and played on the key placed on the left hand.



Q. Are the sharps and flats marked to all the notes of a musical composition?

A. No; the sharps and flats necessary to the key are marked at the signature, or after the clef, and they effect all the notes of the same name, during the piece, unless contradicted by a natural.

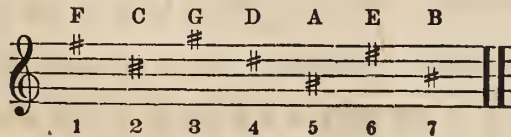
Q. What is the effect of the natural (♮)?

A. The natural contradicts either the sharp or the flat, and brings the note to its original state.



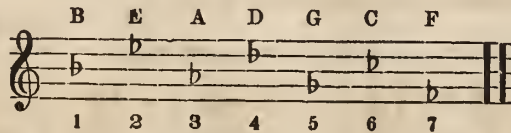
Q. What is the order of the sharps at the signature?

A. As follows: —



Q. What is the order of the flats?

A. As follows: —



Q. When a #, b, or ♮, is placed before a note, in the course of a piece of music, what is it called?

A. Accidental. It effects all the notes on the same line or space, through one measure only.

Q. What is the effect of the double sharp?

A. The double sharp, marked by a ×, serves to raise a note, already sharp, another semitone.

Q. What is the effect of the double flat?

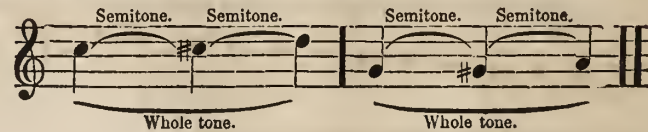
A. The double flat (bb) serves to lower a note, already flat another semitone.

Q. What is a semitone?

A. A semitone is the smallest interval used in modern music. On the piano-forte there is a semitone from any key to the next above or below.

Q. What is a tone?

A. A tone is the union of two semitones, thus: —



SIXTH LESSON.

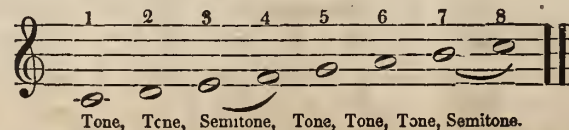
ON THE FORMATION OF THE SCALE.

Q. What is the meaning of the word scale?

A. This name is given to a succession of seven notes, ascending or descending; there are two sorts, the DIATONIC and the CHROMATIC.

Q. What does the DIATONIC SCALE consist of?

A. It consists of five tones and two semitones.



Q. Where are the semitones placed in the foregoing scale?

A. The semitones occur between the third and fourth and seventh and eighth degrees.

Q. How are the tones and semitones placed in the minor scale?

A. From 1 to 2 a tone; 2 to 3 a semitone; 3 to 4 a tone, 4 to 5 a tone; 5 to 6 a semitone; 6 to 7 a tone and a semitone; 7 to 8 a semitone.

Tone, Semitone Tone, Tone, Semitone, Tone and Semitone, Semitone.

Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—

C C# D D# E F F# G G# A A# B C

Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—

C B Bb A Ab G Gb F E Eb D Db C

SEVENTH LESSON.

ON TIME.

Q. What is time?

A. Time is the measure of sounds, with regard to their duration. To facilitate the reading and performance of music, every piece is divided into small equal portions, by lines, called bars, drawn perpen-

dicularly through the staff; and every division is called a measure or bar; thus—

Q. What is the use of the DOUBLE BAR?

A. It serves to divide a piece of music into two, three, or more parts, called strains. When dots are placed on both sides of the double bar, both parts are to be repeated; when the dots are only on one side of the double bar, the part on the same side as the dots is to be repeated.

1st Strain. 2d Strain. 3d Strain. 4th Strain.

Q. How many sorts of time are there?

A. Two principal; viz., COMMON and TRIPLE time.

Q. How are these two species subdivided?

A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

A. Simple common time is expressed by C, $\frac{2}{2}$, $\frac{4}{4}$, and $\frac{2}{4}$.

One Semibreve in a measure, or its equivalent. One Minim in a measure, or its equivalent.

Simple triple time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

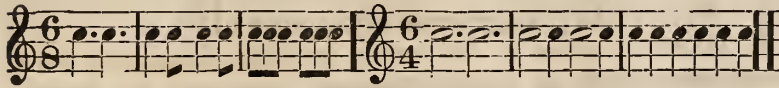
Three minims in a measure. Three crotchets in a measure. Three quavers in a measure.

Compound common time takes place when two measures of simple

triple time are joined into one; that is, two measures of $\frac{3}{8}$ time make one of $\frac{6}{8}$; two measures of $\frac{3}{4}$ time make one of $\frac{6}{4}$, &c.

Six quavers in a measure.

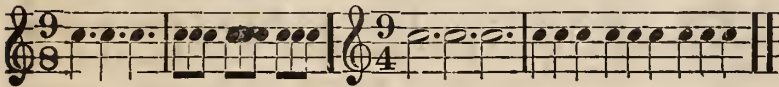
Six crotchets in a measure.



Compound triple time takes place when three measures of simple triple time are joined into one; that is, three measures of $\frac{3}{8}$ time make one of $\frac{9}{8}$; three measures of $\frac{3}{4}$ time make one of $\frac{9}{4}$, &c.

Nine quavers in a measure.

Nine crotchets in a measure.

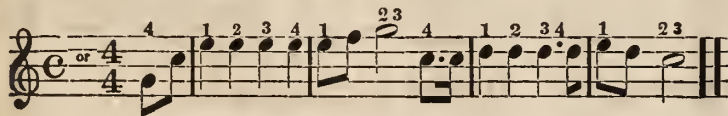


EIGHTH LESSON.

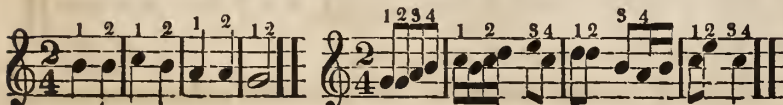
ON COUNTING TIME.

Q. How is the time of a musical composition to be counted?

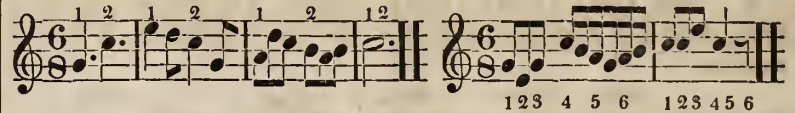
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked C, or $\frac{4}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



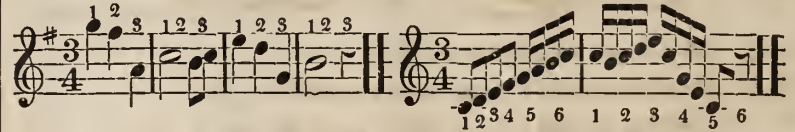
In half common time, marked $\frac{2}{4}$, two or four may be counted.



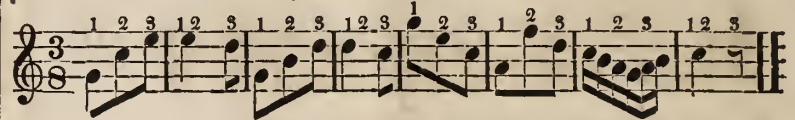
In compound common time, marked $\frac{6}{8}$, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



In triple time, marked $\frac{3}{4}$, three crotchets are generally counted; in slow movements, however, it is better to count six quavers in a measure.



In triple time, marked $\frac{3}{8}$, three quavers are counted in a measure.



NINTH LESSON.

ON GRACES, OR EMBELLISHMENTS.

Q. What is an APPOGIATURA?

A. It is a small note placed before a large one, above or below; it may be a tone or a semitone above the principal note, or a semitone below. The appoggiatura borrows half the value of the principal note; sometimes two thirds.



TENTH LESSON.

ON EXPRESSION.

Q. What are the principal means of expression?

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the LEGATO, STACCATO, CRESCENDO, and DIMINUENDO.

1. ON ACCENTS.

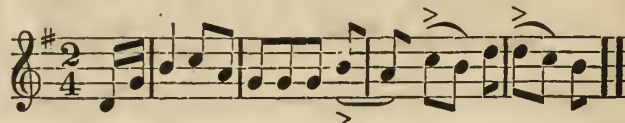
Q. What is meant by ACCENT, in music?

A. The stress given to a note, in preference to another, according to its place in the measure. In $\frac{4}{4}$ time the first and third parts are accented, and the second and fourth unaccented. In $\frac{3}{4}$ time, when two crotchets are introduced, the first is accented, and the second is not; when four quavers are introduced, the first and third are accented, and the second and fourth are not. In $\frac{3}{8}$ time, the first part of the measure is accented, and the second and third parts unaccented. In $\frac{6}{8}$ time, the first and fourth quavers are accented.

2. ON EMPHASIS.

Q. What is meant by EMPHASIS?

A. EMPHASIS is a deviation from the rules concerning the accents; it takes place when a note, which should not be accented, has a stress given to it; it is marked by a small angle >, or *sf*, or *fz*.



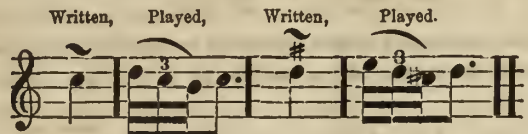
3. ON SYNCOPATION.

Q. What is the meaning of syncopation?

A. Syncopation takes place when the unaccented part of a measure is joined with the next accented part; this happens —

Q. How is the TURN expressed and performed?

A. The TURN is the union of the upper and lower appoggiatura; it is either direct or inverted. The direct turn is expressed by this sign ~. When a sharp is to be added to the lower note, this must be expressed by a sharp added to the sign.



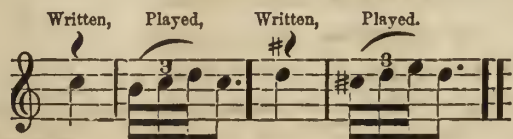
Q. How is the turn to a dotted note played?

A. The note is played first, and then the turn.



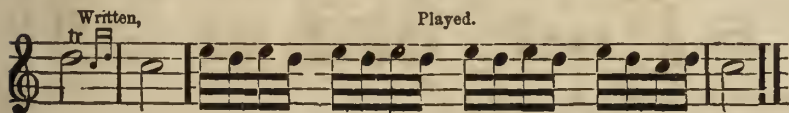
Q. How is the INVERTED TURN played?

A. It begins with the note below, and ends on the principal note.

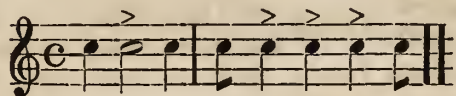


Q. How is the SHAKE marked and performed?

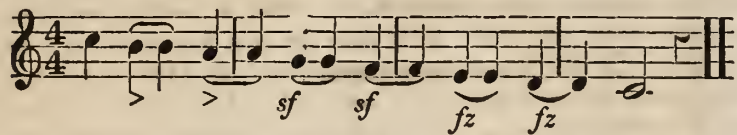
A. The SHAKE, marked tr, is a quick and alternate repetition of two notes;—the principal note and the note above.



1. When long notes are placed between two other notes of shorter duration ; as a minim between two crotchets, or three crotchets between two quavers.



2. When two notes are connected by a tie or bind \frown , either in the middle of a measure, or from the last note of a measure to the first of the next, —the first note of the tie is struck, the second is held down.



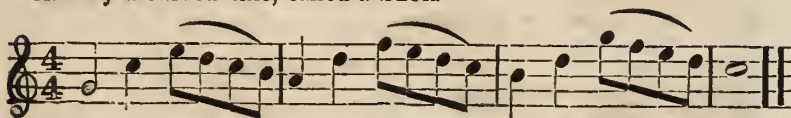
4. ON THE LEGATO AND STACCATO.

Q. What is the meaning of the word LEGATO?

A. LEGATO signifies a smooth and connected style of playing, blending the sound of one note with that of the next. This is affected by keeping a finger down until the next finger has struck the following note.

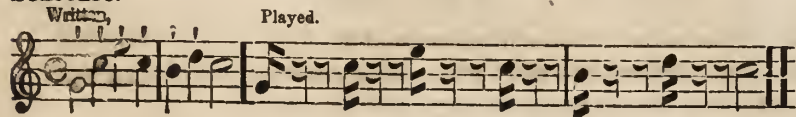
Q. How is the legato expressed?

A. By a curved line, called a SLUR.



Q. What do small dashes placed over or under the notes signify?

A. The notes are to be played short and distinct, lifting the finger from the key before the length of the note is expired. It is called STACCATO.



When round dots are used, they should not be played quite so short.
Q. What is the meaning of the word CRESCENDO, or its abbreviation, CRES.?

A. It signifies that the sound must be gradually increased from soft to loud; this is sometimes expressed thus: \frown

Q. What is the meaning of the word DIMINUENDO, or DIM.?

A. It signifies that the sound must be gradually diminished from loud to soft; it is sometimes expressed thus: \smile

Q. When these two angles are opposite each other thus $\frown \smile$, what do they signify?

A. That the sounds must be gradually increased, and afterwards diminished; this is termed a SWELL.

ELEVENTH LESSON.

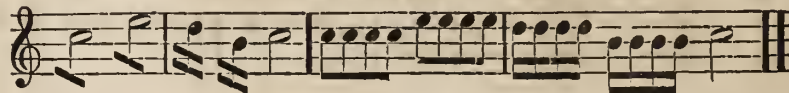
ON ABBREVIATIONS, &c., &c.

Q. What is the meaning of thick, short strokes, drawn across the stems of notes?

A. They are marks of abbreviation; thus:—

Written,

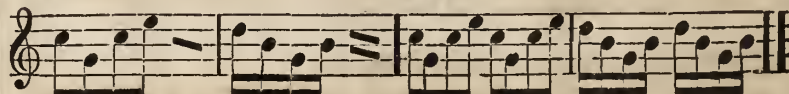
Played.



When placed after a group of notes, they signify repetition; thus:—

Written,

Played.



Q. What is the meaning of \frown ?

A. This mark is called a **PAUSE**, and signifies that the note over which it is placed must be sustained longer than its usual length.

Q. What is the use of the **BRACE** ?

A. It serves, in modern music, to connect the two staves, the upper of which is for the right hand, and the lower for the left hand.

Q. What is the meaning of the words **DA CAPO**, or their abbreviation, **D. C.** ?

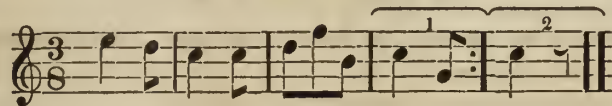
A. They signify that the performer must play over again the first part of a piece, from the beginning to the word **FINE**.

Q. What is the meaning of **DAL SEGNO** ?

A. These words refer to a preceding mark of **REPEAT**, and indicate that part of the piece must be repeated, from the sign $\$$ to the word **FINE**.

Q. What is the use of the figures **1** and **2** placed over some notes at a double bar ?

A. They signify that a part of the piece must be played over twice ; and that, in playing it the second time, the performer must omit the measure or measures marked **1**, and play, instead, the measure marked **2**.



Q. What is the meaning of **8va**, followed by dots ?

A. It signifies that the notes, over which it is placed, must be played an octave higher than written.



Q. What does the word **Loco** signify ?

A. It is generally used after **8va**—, and signifies that the music must be played as written.

EXPLANATIONS OF MUSICAL TERMS.

- PIANO**, or *p*, Soft.
- PIANISSIMO**, or *pp*, Very soft.
- DOLCE**, Sweet.
- FORTE**, or *f*, Loud.
- FORTISSIMO**, or *ff*, Very loud.
- MEZZO FORTE**, or *mf*, Half loud.
- SFORZANDO**, or *sfz*, Suddenly loud.
- CRESCENDO**, or *CRES*, Gradually increasing in loudness.
- DECRESCENDO**, or *DECRE.*, Gradually diminishing in loudness.
- CON ESPRESSIVO**, With expression.
- AFFETUOSO**, Affectionately tender.
- MAESTOSO**, Majestic.
- CANTABILE**, In a graceful, singing style.
- LEGATO**, Slurred, flowing.
- LEGGIERO**, Light.
- CON ANIMA**, With feeling.
- CON SPIRITO**, With spirit.
- CON FUOCO**, With fire.
- AGITATO**, Agitated.
- SCHERZANDO**, Playful.
- MOSSO**, Animated.
- SEMPRE**, Always.
- GRAVE**, The slowest kind of time.
- LARGO**, Very slow and grave.
- LENTO**, Slow.
- LARGHETTO**, Less slow than Largo.
- ADAGIO**, Slowly.
- ANDANTE**, Rather slow and distinct.
- ANDANTINO**, Less slow than Andante.
- ALLEGRETTO**, With peculiarly graceful and moderate vivacity.
- ALLEGRO**, Fast and animated.
- PRESTO**, Rapid.
- PRESTISSIMO**, Rapid and impetuous.
- TEMPO DI MARCIA**, Time of a March.
- CON MOTO**, With movement.
- RITARDANDO**, or *RITARD.*, } Retarding the time.
- RALLENTANDO**, or *RALL.*, }
- RITENUTO**, Retained.
- ACCELERANDO**, Accelerating the time.
- AD LIBITUM**, At the will or pleasure of the player.
- A TEMPO**, In the regular time.

INSTRUCTIONS FOR THE CONCERTINA.

GENERAL REMARKS.

The Concertina was invented about the year 1830; but it required both time and experience before the Instrument attained its present perfection. It possesses considerable compass; having a greater range than the Flute, and (excepting the very highest notes, only used in very difficult and elaborate compositions) the same as the Violin. Its tones are pure, sweet, and brilliant. It has great power of expression and execution; and is capable of producing a gradual increase and decrease of tone, not to be surpassed, and rarely equalled (unless by the finest performers) on any other Instrument. The capacity to play any music written for the Violin, Flute, or other musical Instrument, (if within its compass;) with the ability to play music that cannot be attempted on any other instrument;—enabling the performer to produce harmonies of 2, 3, 4, or more parts, or in fact any combination of notes. These are the characteristic features of this elegant Invention; which however can only be fully appreciated in the hands of the best Masters. From its intonation being always correct (unless when not in repair, which is seldom the case, if judiciously used,) the tone easy to produce, and the keys lying entirely under the command of the fingers; it can be learnt with much greater facility than other instruments. On this account, it is particularly valuable to the Amateur, though it must be remembered, that to gain mechanical dexterity on this, as well as on any other instrument, considerable practice and tuition are required; besides which, the study of time and the principles of music are in themselves difficulties.

The Concertina may be used as a substitute for the Violin or Flute. From these facts and the facility of its acquirement, amateurs are enabled to take a part in concerted music of the highest order, which they would otherwise never have an opportunity of doing. Tenor and Bass Concertinas are likewise manufactured, upon which any music written for the Viola or Violoncello may be performed. They are frequently combined; and in quartetts, septetts, or even in larger numbers, they produce a beautiful effect, and with music expressly arranged for them, a brilliant result is produced which cannot be surpassed by any equal number of other instruments. It has however shared the fate of other new inventions, and sustained an equal amount of opposition from prejudice; in spite of which however, it has risen to almost unprecedented popularity; and its numerous powers are becoming every day more and more appreciated by professors and amateurs.

ON HOLDING THE CONCERTINA.

On all instruments an easy position or manner of holding the hands is one of the first requisites; as without ease, the acquirement of execution is rendered doubly laborious. It will be observed that the Maker's name is placed on one side of the Concertina; this must be played by the right hand: the straps forming loops are intended for the thumbs, which should be inserted so as partially to cover the first joints; the rests or plates in a line with these straps are for the fourth fingers. The thumb straps (adjusted to the requisite size by means of the screw and slides,)

should not be very tight. By pressing the points of the thumbs downwards, and the other part upwards, the thumbs will be held in their proper position. This (with resting the fourth fingers in the middle of the plates, pointing downwards.) will assist in arching the wrist, which is essential, as by keeping the wrist curved and away from the instrument, the hand is thrown forward; thus enabling the keys or studs both high and low to be struck with the points of the fingers. By this method the finger will cover a smaller space. It will be readily understood that the less room the fingers occupy, the easier it will be to place them above or below each other, according to the different fingerings used on the instrument.—The attainment of a graceful position is of great importance, ease and grace being inseparable; and to this end a slight curve should be gained from the shoulder to the knuckles, the elbows not kept too close to the body, nor with any projection outwards. The Concertina may be played either in a standing or sitting position; in the former it is supported by a string round the neck, in the latter by resting the left side of the instrument on the left knee, and drawing the bellows with the right hand. The pupil is recommended to practice at first in the latter position, in which case it is desirable that the left knee should be elevated as much as possible, and the right knee somewhat depressed, so that the free action of the bellows may not be impeded by the dress or the right knee. The instrument has four rows of keys on each side, the two white rows are the natural notes, the two black rows the sharps and flats. It is better that the pupil should occupy himself in the commencement with the natural notes only, one row of which is to be played with the first finger, and the other with the second, (tho' it will be seen hereafter that this is only the general rule.) Unnecessary force in striking the keys is to be strictly avoided. The management of the bellows will be treated of subsequently. In the meantime the pupil should draw or open it to its full extent, and then almost close it with the reverse action, when the former motion must be resumed. The bellows should be kept tolerably even; its being slanted a little on either side however is not of material consequence, if not allowed to too great an extent. And it must not be opened or closed without pressing a key at the same time, there

being no ingress or egress for the air excepting through the valve acted on by the key or stud. Great attention should be paid to the foregoing rules for acquiring the proper position; in fact, the pupil's progress will mainly depend on adherence to them.

THE SCALE.

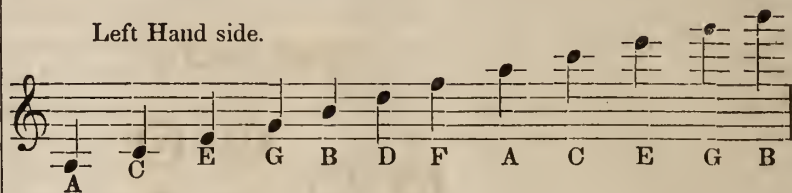
The Scale is a progression of consecutive notes or sounds, which take their names from the first seven letters of the Alphabet; after the seventh letter the A is again repeated, and the same sequence resumed throughout the range of an instrument. The scale is so arranged on the Concertina, that the consecutive notes occur on the alternate sides, thus, A on the left side is followed by B on the right side—C on the left side is followed by D on the right side, and so alternately from left to right, and right to left, till the top note C is attained. The pupil is recommended at first to exercise each hand separately, thus commencing with the first finger on the lowest red note on the left hand side; then take for the second note, the stud in an oblique direction under the second finger; and so from the first to the second finger alternately in so many steps—advancing the first finger a note, then the second a note, and continuing this motion until within a few studs of the top; when the descent should be commenced and effected on the same principle. The keys should not be pressed heavily, but with as much lightness and ease as possible. This practice should be frequently repeated; and afterwards adopted on the other side, (that is with the right hand,) taking care that the bellows be opened and closed gradually to the fullest extent, and with but little force. In fact for some period the pupil should not use much power, as by that means a harsh tone and stiff method will be attained. The fingers should likewise be kept very close to the keys, the lifting them too high being productive of many bad effects; amongst which may be mentioned, the probability of losing the position of the fingers on the studs; and the fingers having farther to fall will of course occasion a greater percussion than necessary; and consequently a noise and clatter of the keys will be the result, as well as an uneven tone. The learner had better use only

Instructions for the Concertina.

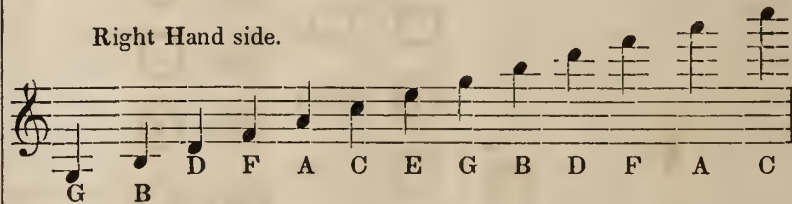
a limited compass at the commencement of his practice, avoiding the extreme high or low notes.—When by means of this exercise the fingers, shall have attained some degree of familiarity with their new occupation, the pupil should attempt the scale. This is accomplished by combining the foregoing separate exercises into one, using the notes on both sides of the instrument alternately. The red keys are C's, and the scale should be commenced with the lowest C on the left hand side, (in a line with the middle of the thumb strap,) following with the lowest D on the right hand side, (the second note on the first finger row,) corresponding in position with the lowest C on the opposite side. It may be necessary to remark that the descriptions, exercises, &c., &c., in these instructions, are written for a treble Concertina of the fullest compass. The scale will be much facilitated by keeping the fingers always over the last note played, until the disused finger is required for another note. By this means the fingers become guides to each other.—For example, by keeping the first finger over the C on the left hand while playing the D, the position of the E on the same side as C will be easily found; and by retaining the finger over D, the F on the same side can be readily played. It may be remarked, that by keeping the first and second fingers of each hand always over the last notes played, there will be four notes continuously under the fingers, ready to be used again, or as so many guides for succeeding notes. The ascent with both hands should be continued to the second C on the left hand, and the descent should be made in like manner to the note commenced from. The pupil is advised not to practice the above exercises too much at one time, but to relieve them by intermediately learning the notes as expressed on paper, and their relative positions on the instrument.

The full compass of the Concertina is three Octaves and three notes, and contains forty-eight keys; all the lines being on the left hand side of the instrument, and the spaces on the right hand side.

Left Hand side.



Right Hand side.



The above notes combined with the flats and sharps belonging to them, form the complete scale of the Concertina, thus :



PLAN OF THE KEYS ON THE ENGLISH CONCERTINA.



FURTHER REMARKS ON THE POSITION OF THE HANDS.

To obtain a good position in commencing the following exercises, the pupil is advised to bear in mind the following rule, viz. : to place the first and second finger of the left hand over the lower C and E, and the first and second finger of the right hand over the lower D and F, those being the first four notes of the scale of C Major.

EXERCISES.

1 2 1 2 1 2 1 2 1 1 2 1 2 1 2 1 1 2 2 1 1 2 1 2 2 1 2 1 2 1 2 1

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 2 1 1 2 2 1 2 1

1 1 2 1 1 2 2 1 2 2 1 2 2 1 2

1 1 2 1 2 1 1 1 2 1 2 1 2 1 2 1

1 1 1 2 2 1 2 2 2 1 2 1 2 1 1 1 2 2 1 2 1 2 2 1 2 2

1 2 2 1 2 1 2 2 2 1 1 2 1 2 1 2 2 2 2 1 2 2 2 2 1 2 2 2

1 2 1 1 2 2 2 2 2 1 2 2 1 1 1 1 2 1 1 2 2 2 2 2 1 2 2 1

1 1 1 1 2 1 1 2 2 2 2 2 1 2 2 1 1 1 1 2 1 1 2 2 2 2 1 2 2 1

1 2 2 1 1 2 1 2 1 2 1 2 1 2 2 1 1 2 2 1 2 1 2 1 2 1 2 1

1 2 1 2 1 2 1 2 2 1 1 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 2 1 1 2 1 2 1 2 1 2 2 1 1 2 2 1 2 1 2 1 2 1 2 1 2 1

1 2 1 2 1 2 1 2 2 1 1 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Instructions for the Concertina.

Four staves of musical notation in treble clef, each with a sequence of fingerings written above and below the notes. The notes are primarily eighth and sixteenth notes, often beamed together. The fingerings consist of numbers 1, 2, and 3, indicating the right hand (1, 2, 3) and left hand (4, 5, 6, 7, 8) fingers. The fourth staff ends with a double bar line.

MAJOR SCALES.

Two staves of musical notation showing major scales. The first staff is for the C major scale, starting with a 'C' and ending with a double bar line. The second staff is for the G major scale, starting with a 'G' and ending with a double bar line. Both scales are written in treble clef with fingerings indicated by numbers 1, 2, and 3 (for the right hand) and 4, 5, 6, 7, 8 (for the left hand). The G major scale includes a triplet of eighth notes in the right hand.

Instructions for the Concertina.

D

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

A

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

E

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

F

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Bb

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

E_b

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

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

A_b

3 † 2 1 2 3 1 2 1 2 3 1 2 3 2 1 3 2 1 2 3 1 3 2 1 2 3

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

MINOR SCALES.

A

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

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

E

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

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

B

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

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

* For A_b play G_♯ † For D_b play C_♯

Instructions for the Concertina.

D

G

THE CHROMATIC SCALE.

EVELYN'S BOWER.

* ALLEGRETTO.

* When a note is repeated several times it is requisite to change the fingers.

FAVOURITE AIR.

MODERATO.

The first section of the 'FAVOURITE AIR' is written in C major and common time (C). It consists of two staves of music. The melody is simple and melodic, with a repeat sign at the end of the second staff.

TRAB, TRAB.

The second section, titled 'TRAB, TRAB.', is in 2/4 time and marked *p* (piano). It features a rhythmic melody with eighth and sixteenth notes. The first staff has a *p* dynamic marking. The second staff includes a *Rall.* (rallentando) marking and various fingerings (1, 2) and accents. The piece ends with a repeat sign.

IL SEGRETO.

The third section, titled 'IL SEGRETO', is in 6/8 time. It consists of three staves of music. The melody is more complex, featuring sixteenth and thirty-second notes. The first staff is in 6/8 time. The second staff has a *Tempo.* (tempo) marking. The third staff continues the melody with a *Tempo.* marking and includes triplets (3) and a final flourish.

Instructions for the Concertina.

DRIN, DRIN, DRIN.

FRENCH AIR.

Musical score for 'DRIN, DRIN, DRIN.' in 2/4 time, marked 'FRENCH AIR'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth-note patterns. The second staff continues the melody and includes fingerings '2 1' and '2 1' under the notes. The piece concludes with a double bar line and the marking 'D. C.' and a final '3' above the staff.

THE MANLY HEART. (Zauberflöte.)

MOZART.

Musical score for 'THE MANLY HEART. (Zauberflöte.)' in 3/8 time, marked 'ANDANTINO'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody and includes a fingering '2' above a note. The piece concludes with a double bar line.

THE MAID OF LLANGOLLEN,

Musical score for 'THE MAID OF LLANGOLLEN,' in common time, marked 'MODERATO'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody and includes a trill marking 'tr' above a note. The piece concludes with a double bar line.

PESTAL.

Musical score for 'PESTAL.' in 3/4 time, marked 'ANDANTE'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody and includes a double bar line with 'D.C.' and 'Fine.' markings.

THOU ART GONE FROM MY GAZE.

G. LINLEY.

Musical score for 'THOU ART GONE FROM MY GAZE.' in 3/4 time. The score consists of three staves. The first staff begins with the tempo marking 'ANDANTINO.' and features a triplet of eighth notes. The second staff starts with 'TEMPO.' and includes a 'Ral.' (Ritardando) section with a triplet of eighth notes. The third staff concludes the piece with a double bar line.

LUCY LONG.

Musical score for 'LUCY LONG.' in 2/4 time. The score consists of two staves. The first staff is marked 'ANDANTE.' and the second staff ends with the instruction 'D. C.' (Da Capo).

ALMA GALOP.

Musical score for 'ALMA GALOP.' in 2/4 time. The score consists of three staves. The first staff features a melody with eighth notes. The second and third staves contain a rhythmic accompaniment with frequent doublets (marked with '2') and eighth-note patterns.

THE CAVALIER.

C. W. GLOVER.

MODERATO.

RATAPLAN. (From La Figlia del Regimento.)

DONIZETTI.

ALLEGRO.

MARCH. (Norma.)

PLANXTY KELLY.

ALLEGRETTO.

LA PARISIENNE.

ALLEGRO.

HAMMER POLKA.

W. H. BIRCH.

LUCY NEAL.

Instructions for the Concertina.

ERIN GO BRAGH.

ANDANTE CANTABILE.

Two staves of musical notation for the piece "ERIN GO BRAGH". The music is in 6/8 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a common time signature. The melody is written in a single line. The second staff continues the melody, featuring a trill (tr) in the final measure. The piece concludes with a double bar line.

OH! SUSANNAH.

NEGRO MELODY.

Two staves of musical notation for the piece "OH! SUSANNAH". The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, featuring a trill (tr) in the final measure. The piece concludes with a double bar line.

JOCK O' HAZELDEAN.

Two staves of musical notation for the piece "JOCK O' HAZELDEAN". The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, featuring a trill (tr) in the final measure. The piece concludes with a double bar line.

THE LASS OF GOWRIE.

Two staves of musical notation for the piece "THE LASS OF GOWRIE". The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, featuring a trill (tr) in the final measure. The piece concludes with a double bar line.

THE LEGACY.

ALLEGRO.

Musical notation for 'THE LEGACY' in 6/8 time, featuring two staves of music. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat).

ON, TO THE FIELD.

MAESTOSO.

Musical notation for 'ON, TO THE FIELD.' in 2/4 time, featuring three staves of music. The melody is in the upper staff, and the accompaniment is in the lower two staves. The key signature has one sharp (F-sharp).

VAGA LUNA.

BELLINI.

ANDANTE CANTABILE.

Musical notation for 'VAGA LUNA.' in 2/4 time, featuring three staves of music. The melody is in the upper staff, and the accompaniment is in the lower two staves. The key signature has one sharp (F-sharp).

Instructions for the Concertina.

AIR FROM NORMA.

BELLINI.

ALLEGRETTO.

Musical score for 'AIR FROM NORMA' by Bellini, marked ALLEGRETTO. The score consists of three staves of music in 2/4 time. The melody is written on the top staff, and the bass line is on the bottom staff. The music features various ornaments and a bass line with triplets.

AIR FROM "IL PIRATA."

BELLINI.

MODERATO.

Musical score for 'AIR FROM IL PIRATA' by Bellini, marked MODERATO. The score consists of two staves of music in 2/4 time. The melody is written on the top staff, and the bass line is on the bottom staff. The music features various ornaments and a bass line with triplets.

EXERCISES AND AIRS HARMONIZED IN TWO OR MORE PARTS.

THIRDS.

Musical score for 'EXERCISES AND AIRS HARMONIZED IN TWO OR MORE PARTS' marked THIRDS. The score consists of two staves of music in 2/4 time. The melody is written on the top staff, and the bass line is on the bottom staff. The music features various ornaments and a bass line with triplets.

THE LAST ROSE OF SUMMER.

ANDANTE. IRISH.

Musical score for 'THE LAST ROSE OF SUMMER' in 3/4 time, marked ANDANTE. The piece is in G major and consists of two staves. The melody is characterized by eighth and sixteenth notes, with several triplet markings. The accompaniment features chords and rhythmic patterns that complement the melody. The piece concludes with a final cadence.

FLEUVE DU TAGE.

ALLEGRETTO.

Musical score for 'FLEUVE DU TAGE' in 2/4 time, marked ALLEGRETTO. The piece is in G major and consists of two staves. The melody is a simple, rhythmic line of eighth notes. The accompaniment is a steady stream of chords, primarily triads, in the right hand, with a bass line in the left hand. The piece ends with a final chord.

BARCAROLE FROM MASANIELLO.

ALLEGRO. AUBER.

Musical score for 'BARCAROLE FROM MASANIELLO' in 6/8 time, marked ALLEGRO. The piece is in G major and consists of four staves. The melody is a lively, rhythmic line of eighth notes. The accompaniment features chords and rhythmic patterns that complement the melody. The piece concludes with a final cadence.

SICILIAN MARINER'S HYMN.

fz

Musical score for 'SICILIAN MARINER'S HYMN' in 2/4 time, marked *fz*. The piece is in G major and consists of two staves. The melody is a simple, rhythmic line of eighth notes. The accompaniment is a steady stream of chords, primarily triads, in the right hand, with a bass line in the left hand. The piece ends with a final cadence.

PORTUGUESE HYMN. (Adeste Fideles.)

SPANISH CHANT.

THE MARSEILLES HYMN.

ALLEGRO MAESTOSO.

Instructions for the Concertina.

GERMAN WALTZ.

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

p 0 S 0 S 2 1 3 0

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

1 S 0 2 1 S 0

Fine.

D. C.

O DOLCE CONCENTO.

MOZART.

p S O S O S O

S O S O S

DIVINA AGNESE. (From Beatrice di Tenda.)

BELLINI.

p

AIRS FOR CONCERTINA WITH PIANO-FORTE ACCOMPANIMENT. 33

GOD SAVE THE QUEEN.

CONCERTINA.

PIANO FORTE.

This musical score is for the piece 'God Save the Queen' for Concertina and Piano-Forte. It is written in the key of B-flat major (two flats) and 3/4 time. The Concertina part is on a single staff, while the Piano-Forte accompaniment is on two staves (treble and bass clef). The score is divided into three systems. The first system shows the beginning of the piece. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The Concertina part features various ornaments, including trills (tr) and triplets. The Piano-Forte accompaniment consists of chords and moving lines in both hands. The page number '33' is located in the top right corner.

IO SON RICCO. (L'Elisir d'amore.)

DONIZETTI.

CONCERTINA.

PIANO-FORTE.
CON BRIO.

p *f*

p *f*

This musical score is for the piece 'IO SON RICCO' by Donizetti. It is arranged for Concertina and Piano-Forte with Brio. The piece is in 2/4 time and consists of two systems. The first system has three staves: a single staff for the Concertina and a grand staff for the Piano-Forte. The second system also has three staves: a single staff for the Concertina and a grand staff for the Piano-Forte. Dynamics include piano (*p*) and forte (*f*).

DEH CONTE.

NORMA.

CONCERTINA.

p
E CANTABILE.
PIANO-FORTE.

This musical score is for the piece 'DEH CONTE' by Norma. It is arranged for Concertina and Piano-Forte. The piece is in 3/4 time and consists of two systems. The first system has three staves: a single staff for the Concertina and a grand staff for the Piano-Forte. The second system also has three staves: a single staff for the Concertina and a grand staff for the Piano-Forte. The tempo is marked 'E CANTABILE' and the dynamics include piano (*p*).

Cresc.

TIC E TIC E TOC.

ITALIAN MELODY.

CONCERTINA. fz

TEMPO DI VALSE.
PIANO-FORTE. DOLC.

Fine.

D. C.

Fine.

D. C.

MY LODGING IS ON THE COLD GROUND.

CONCERTINA.

PIANO-FORTE.
CON ESPRESS.

The musical score is arranged in three systems. Each system contains three staves: a single staff for the Concertina and a grand staff (treble and bass clefs) for the Piano-Forte accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The first system includes the tempo and dynamic markings 'PIANO-FORTE. CON ESPRESS.' and a piano dynamic marking 'p'. The score concludes with a double bar line and repeat dots at the end of the final measures.

DUETT. FOR TWO CONCERTINAS.

A. SEDGWICK.]

CONCERTINA PRIMO.

CONCERTINA SECONDO.

The musical score is arranged in two systems, each with two staves. The top staff of each system is for the Concertina Primo and the bottom staff is for the Concertina Secondo. The music is in 2/4 time and the key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also some performance instructions like *mf* and *pp* written above the notes. The score concludes with a double bar line and repeat signs.

CONTENTS.

Elements of Music	3	LA PARISIENNE	25
Instructions for the Concertina	12	LUCY LONG	23
Keys of the English Concertina	15	LUCY NEAL ..	25
Scales and Exercises	16	LAST ROSE OF SUMMER	30
ALMA GALOP ...	23	MARCH FROM NORMA	24
AIR FROM "NORMA."	28	MY LODGING IS ON THE COLD GROUND	36
AIR FROM "IL PIRATA."	28	OH, SUSANNAH	26
AIRS FOR CONCERTINA WITH PIANO ACCOMPANIMENT	33	ON TO THE FIELD	27
BARCAROLLE FROM MASANIELLO ...	30	O DOLCE CONCENTO	32
DEH CONTE. (LA NORMA.)	34	PESTAL	22
DRIN, DRIN, DRIN	22	PLANXTY KELLY	25
DIVINA AGNES ...	32	PORTUGUESE HYMN	31
DUET FOR TWO CONCERTINAS	37	RATAPLAN	24
EVELEEN'S BOWER ...	20	ROUSSEAU'S DREAM	29
ERIN GO BRAGH	26	SICILIAN MARINER'S HYMN	30
EXERCISES AND AIRS IN TWO OR MORE PARTS	28	SPANISH CHANT	31
FAVORITE AIR ..	21	TRAB, TRAB	21
FLEUVE DU TAGE	30	THE MANLY HEART	22
GERMAN WALTZ	32	THE MAID OF LLANGOLLEN .	22
GOD SAVE THE QUEEN	33	THE CAVALIER	24
HAMMER POLKA	25	THE LASS OF GOWRIE	26
IL SEGRETO. (LUCREZIA BORGIA.)	21	THE LEGACY	27
IO SON RICCO. (L'ELISIR D'AMORE.)	34	THE MARSEILLES HYMN	31
JOCK O'HAZELDEAN	26	THOU ART GONE FROM MY GAZE	23
		TIC E TIC E TOC	35
		VAGA LUNA	27

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