

Instructions

for Playing the *Contra Bass*

Accordions,

Containing all the Various Scales

A Set of Exercises

FAVORITE AIRS,

Arranged for

Gustav von Kleyser.

*See also*

*112*

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Instructions  
for Playing the French & German  
Accordions,  
Containing all the Various Scales,  
A Set of Exercises  
and a Selection of  
FAVORITE AIRS,  
Arranged by  
Gustav von Kleyser.



Ent. Sta. Hall.

Pr. 2/-

London. Published by T. E. PURDAY, 50, St. Pauls Church Yard,  
SUCCESSOR in this branch of the business to COLLARD & COLLARD (late Clementi and Co.)



## OF THE ACCORDION IN GENERAL.

This new and most extraordinary Instrument combines all the varied expression of the Violin, with a sweetness of sound which far exceeds the most mellifluous notes that can be obtained from any wind Instrument.

The performer may play on it, single notes, chords, or even melody and accompaniment, and, simply by opening the two keys which are placed, one on each side of the row of keys, may have the accompaniment of the Tonic or Dominant harmony to every note that is played, accordingly as the one or the other is the more appropriate; hence a rich accompaniment may be obtained without any more execution than what is requisite for the melody.

A concentration of powers so various, and so numerous, in one Instrument, seems of necessity to involve largeness of bulk, and complexity in its management; but the Accordion is so small, and so light, that a child may carry it under the arm, and its execution so easy, that any person may learn to play tunes on it in a few hours.

These singular advantages at once account for its being so very fashionable; and, with the present reduction in price, cannot fail of establishing it as a permanent musical instrument, than which, none can be better devised, to develop and direct the musical feelings of the beginner, to communicate to him the meaning of the various expressions belonging to music, and to display all the delicate discrimination, refinement, and impassioned energy, of the most vigorous and accomplished performer.

Its acoustical principle is in every respect the same as that of the Aeolina, or Mouth-Harmonica; for its sounds result from the vibration of metallic springs, which are set in action by means of the bellows. These springs are arranged under the row of keys, in such a manner, that every key commands two, of which, one sounds when the bellows is drawn out, and the other, when the bellows is pressed in: Every Accordion, therefore, has twice as many notes as keys.

The end keys command a chord each; so that when they are opened, one or the other of these chords accompanies every note that is played.

## OF THE MANNER OF HOLDING THE ACCORDION.

Those Accordions, in which the course of the sounds from grave to acute proceeds from left to right, are of French manufacture, and should be held in the right hand: The others are made in Germany, and should be held in the left hand. The French Accordion is held by placing the thumb under the brass rail, and pressing it upwards, while the extremity of the hand, near the fourth finger, is pressing downwards on the top of the key-rail. This means accomplishes the desirable object of holding the Instrument without the agency of the fingers: which, therefore, are left perfectly free for their legitimate operations upon the keys. The German Accordion is held in a similar manner, except that the thumb is inserted in a loop which takes the place of the brass rail of the French Instrument.

On either Instrument the four fingers should command four keys next to each other; the key that produces the gravest note of these four keys, being always allotted to the first finger.

The performer may either stand or sit. In sitting, the end of the Accordion should rest on the knee, which ought to be elevated by the foot being placed on an ottoman. Of course care must be taken not to allow the dress, or any thing else, to obstruct the action of the bellows.

## OF THE BELLOWS.

The bellows is grasped by the thumb on one side, and by all the fingers on the other, except the first finger. This finger is appropriated to the key which is placed in the middle of the bellows, on the French Accordion, and to the valve which is placed instead of it, on the Accordions that are made in Germany. Both the valve, and the key are called "the discharger."

All expression, and even, to a certain degree, the quality of the tone depends upon the management of the bellows; the effects of which are very closely analogous to those of the bow on Instruments of the Violin kind: too much attention, therefore, cannot be given to this part of our subject.

The desideratum is, to be able to keep the bellows in constant motion, that motion being of the very slowest sort that is capable of eliciting the musical sounds. A strong motion, such as is commonly given to the bellows by beginners, throws a greater weight of air against the springs than their construction can bear, and thereby spoils the quality of their sound, in the first instance, and may destroy the perfection of their intonation, if it unfortunately should become a habit.

The loudness of the sound, is according to the velocity of the action of the bellows. Thus, if two notes of the same pitch, are to last a minute each, and the bellows be moved six inches for the first note, and only three inches for the last, the first note will be twice as loud as the other.

Therefore, *loud* and *soft*, are respectively obtained by strong, and weak, or, in other words, by quick, and slow actions of the bellows; — the *crescendo*, and *diminuendo*, by a gradually increased, and a gradually diminished velocity of the bellows; and the *sforzata*, by its velocity being *momentarily* and *suddenly* increased. Notes are also *accentuated* by this means, which is then, however, employed in a much less degree.

The *legato* is obtained by a continuous action of the bellows, and the *staccato*, by its being *suddenly* stopped, in a *decided* manner, before the expiration of the time of the note.







III. SIME, for the 6 KEYED FRENCH ACCORDION.

3 4 5 - - - 6 5 4 3 4 5

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

4 5 3 4 5 4 2 3 4 5 3 5 4 5 3 5 4

SUL MARGINE.

N<sup>o</sup> 2. Rather Slow.

4 5 4 5 6 5 6 5 4 5 4 6 4 5

4 5 4 5 6 5 6 5 4 5 4 5 4 5

6 5 4 5 6 5 4 5 3 4 3 5 4

6 5 6 5 4 5 6 5 6 5 4 5 4

In the above, and four following, Airs, the French fingering is at the top, and the German underneath.

KALKBRENNER'S ALLEMANDE.

N<sup>o</sup> 3. Lively.

4 3 4 3 4 5 4 5 4 3 4 3 4 5 4

4 3 4 3 4 4 5 4 5 4 3 4 3 4 5 4

4 5 4 5 4 3 4 3 4 5 4 3 4 5 4

4 5 4 5 4 3 4 3 4 5 4 3 4 5 4

ROBIN ADIR.

N<sup>o</sup> 4. Slow.

3 4 5 3 4 5 4 3

3 4 5 3 4 5 4 3

5 3 4 5 4 5 6 3 5 6 5

4 3 6 5 4 5 3 4 5 4

GENTIL HOUSSARD.

N<sup>o</sup> 5. Allegretto.

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

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

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

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

MARINER'S HYMN.

N<sup>o</sup> 6. Slow.

3 3 2 3 3 2 3

3 3 2 3 3 2 3

4 3 1 2 1 2 2 2 2 2

3 3 4 3 4 3 2 2 1



LESSONS for the 8, & 10 KEYED ACCORDION.

O PESCATOR DELL'ONDA.

N<sup>o</sup> 7.  
*Moderato.*  
 French. 4 5 - 6 - 7 6 - 5 4 5 - 6 -  
 German. 3 4 - 5 - 6 5 - 4 3 4 - 5 -  
 - 7 6 - - 5 4 7 - 8\* 7 - 6 - 7 6 - 5 6 - - 5 - 6 - 7 6  
 - 6 5 - 4 3 6 - - 6 5 - 6 5 - 4 5 - - 4 - 5 - 6 - 5  
 5 4 7 - 8 7 - 6 - 7 6 - 5 6 - - 5 - 6 - 7 6 5  
 4 3 6 - - 5 6 5 4 5 - - 4 - 5 - 6 5 4

\*As the German Accordion is minus of the Note A, F is substituted.

AIR IN "DON JUAN."

Martini.

N<sup>o</sup> 8.  
*With Spirit.*  
 8 7 6 5 7 6 - 7 6 5 4 5 4 5 - - 6 - 7 6 5 4  
 7 6 5 4 6 5 - 6 5 4 3 4 3 4 - 5 - 6 5 4 3  
 5 - - 6 - 5 4 - 5 - - 6 - 7 6 5 4 5 6 - 5 6 5 6 5 - 4  
 4 - 5 - 4 5 - 4 5 - 6 5 4 5 4 5 - 4 5 - 4 3  
 5 - 6 - 5 4 5 6 - 5 4 5 6 - 5 4  
 4 5 - 4 3 4 5 - 4 3 4 5 - 4 3  
 5 - - 4 - 7 8 7 - 6 7 6 - 4 5 - - 4 - 7 6 7 6 5  
 4 - 3 6 - - 5 6 5 4 3 4 - 3 6 7 5 6 5 - 4

POOR MARY - INN.

N<sup>o</sup> 9.  
*Slow.*  
 5 - 4 3 6 5 - 4 5 - 7 6 7 - 8 7 - 6  
 4 - 3 2 5 4 3 - 4 6 5 6 - - 5  
 7 6 - 5 6 - 5 - - 4 3 6 5 - 4 5 -  
 6 5 - 4 5 - 4 - 3 2 5 4 - 3 - 4

GOD SAVE THE KING.

N<sup>o</sup> 10.  
*Andante.*  
 5 - 6 5 - 6 - 7 6 - 5 6 5 -  
 4 5 4 - 5 - 6 5 4 5 4  
 7 6 - - 6 5 - 7 6 5 6 7 6 - 5  
 6 5 - - 5 5 6 7 6 5 5 4  
 6 5 - - 5 5 6 7 6 5 4 5 6 7 6 5 4  
 5 - - 5 5 6 7 6 5 4 5 6 7 6 5 4

FLEUTE DU TIGE.

N<sup>o</sup> 11.  
*Lively.*  
 7 6 6 7 6 6 5 - 7 6 5 - 7 6 5 - 7 6 5 - 7 6 5 - 7 6 5 -  
 6 5 4 - 5 4 - 5 4 - 5 4 - 5 4 - 5 4 - 5 4 - 5 4 - 5 4 -  
 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5  
 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

EVENING HYMN.

N<sup>o</sup> 12.  
*Slow.*  
 4 5 - 6 - 7 6 - 5 6 - 7 6 - 5 6 - 7 6 - 5 6 -  
 3 4 - 5 - 6 5 - 4 5 - 6 5 - 4 5 - 6 5 - 4 5 -  
 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5  
 6 5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 5 4



AIRS for the 6, 8, & 10 KEYED ACCORDIONS.

These Airs are intended to be played with full chords, except where the contrary is expressly indicated: therefore the end keys are to be opened.

ROUSSEAU'S DREAM.

N<sup>o</sup> 13. *Mod. rito.*

MEHÜL'S FAVORITE MOVEMENT.

N<sup>o</sup> 14. *Allegretto.*

\* Single notes

† Full chords.

\* Close the end keys. † Open the end keys.

THE UNION. — German Air.

N<sup>o</sup> 16. *Lively.*

FAVORITE FRENCH AIR.

N<sup>o</sup> 17. *Allegretto.*

GERMAN AIR.

N<sup>o</sup> 18. *Andante.*



EXERCISES ON THE MANAGEMENT OF THE BELLOWS.

⚡ These Exercises are to be played without the accompaniment of the end chords; and all the notes within each dotted line are to be played with one motion of the bellows.

*Allegro.*

*Andantino  
Con Moto.*

EXERCISE ON THE SHAKE.



