

2401

*Adams  
New Orleans*

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, S. Pauls Church Yard.  
Successor, in this branch of the business, to COLLARD & COLLARD, late Clementi and Co.*



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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 ocoustical principle is in every respect the same as that of the *Æolina*, 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.

When the bellows is expanded to the utmost, and is nevertheless required to be drawn out, or when it is compressed to the utmost, and is required to be pressed in, the performer must open the discharger, which by serving as a *vent* to the air, will allow of the necessary re-action of the bellows taking place without its producing any sound. The re-action must, however, be carefully managed when the end, or side keys which command the chords are open, or this object will not be accomplished.

The bellows can never be set in action with safety to the Instrument, unless some key, or the discharger be open.

In the following Lessons, the bellows is to be drawn out for every note, except this mark,  $\wedge$ , is met with; in which case, it is to be pressed in. This mark,  $\ast$ , signifies that the discharger is to be opened.

### OF THE SCALES.

The greater number of Accordions being in the key of C, inclines us, for the sake of general convenience, to adopt it as if it were the universal key; although Accordions are to be met with, in the keys of D, Eb, G, A, and Ab.

Treating them all, then, as if they were in the key of C, the following rule, relative to the action of the bellows, for the French Accordion, and a corresponding rule for the German Accordion, will be found it is presumed, extremely useful.

#### RULE FOR THE FRENCH ACCORDION.

No matter whatever the number of keys may be, all the C<sup>s</sup>, E<sup>s</sup>, and G<sup>s</sup> require the bellows to be drawn out, and all the other notes require it to be pressed in.  $\ast$  Accordingly the action of the bellows is an alternation of drawing, and pressing, for all notes that proceed alphabetically, except A, & B; both of which require the bellows to be pressed in.

#### RULE FOR THE GERMAN ACCORDION.

No matter whatever the number of keys may be, all the C<sup>s</sup>, E<sup>s</sup>, and G<sup>s</sup> require the bellows to be pressed in, and all the other notes require it to be drawn out. Accordingly the action of the bellows is an alternation of pressing and drawing, for all notes that proceed alphabetically, except A, & B both of which, require the bellows to be drawn out.

**REMARKS**, addressed to those who desire to play the Accordion without learning the musical characters.

The figures over the notes signify what keys are to be pressed down: N<sup>o</sup> 1, always signifying the key that produces the gravest sound; N<sup>o</sup> 2, the next, and so on.

This mark, —, signifies that the note over which it is placed, is to be obtained from the key that was last pressed down, but by an action of the bellows the reverse of the previous action.

This mark,  $\wedge$ , signifies that the bellows is to be pressed in.

When no mark is employed, the bellows is to be drawn out.

This mark,  $\ast$ , signifies that the discharger is to be set in operation. As the guide to the proper duration of sounds to those whom we now address, is the ear, we strongly recommend them to follow the practice of the scales, by that of tunes which they know, in preference to those which they do not know.

\* To this rule, I have, although very rarely, met with exceptions. They concern the A, of the 2<sup>nd</sup> octave, which, in the exceptions, requires the bellows to be drawn out, and accordingly, if used with the end chords, is accompanied by the harmony of the tonic.

SCALE of the GERMAN ACCORDION with 6, 8, & 10 KEYS.

The letter D, signifies the bellows is to be Drawn out, and P, that it is to be Pressed in.

*Real pitch, an octave lower.*

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10

c d e f g a b c d e f g b c d e f g b c

P. D. P. D. P. D. D. P. D. P. D. P. D. P. D. P. D. P. D. P.

*Remark - The first double bar is for 6 keys, the next for 8 keys, and the last for 10 keys.*

SCALE of the FRENCH ACCORDION with 6 KEYS.

1 - 2 - 3 - 4 - 5 - 6

c d e f g a b c d e f g

D P. D. P. D. P. P. D. P. D. P. D. P. D.

SCALE of the FRENCH ACCORDION with 8, 10, & 12 KEYS.

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12

g b c d e f g a b c d e f g a c b e d g f c a e

D. P. D. P. D. P. D. P. P. D. P. D. P. D. P. D. P. D. P. D. P. D. P. D. P. D. P. D. P. D. P. D.

*These Scales should be learned by heart, as they will facilitate the reading of Music.*

THE NEAPOLITAN BARRICOLE.  
for the 6 keyed German Accordion.

No 1. *Moderato.*

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

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

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

THE SAME, for the 6 KEYED FRENCH ACCORDION.

SUL MARGINE.

Nº 2.

Rather Slow.

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

KALKBRENNER'S ALLEMANDE.

Nº 3.

Lively.



gated of for a

ROBIN AD AIR

Nº 4. Slow.

First staff of music for 'ROBIN AD AIR' with fingerings: 3, 4, 5, 3, 4, 5, 4, 3, 4.

Second staff of music for 'ROBIN AD AIR' with fingerings: 5, 3, 4, 5, 4, 5, 6, 3, 5, 6, 5.

Third staff of music for 'ROBIN AD AIR' with fingerings: 4, 3, 6, 5, 4, 5, 3, 4, 5, 4.

GENTIL HOUSSARD.

Nº 5. Allegretto.

First staff of music for 'GENTIL HOUSSARD' with fingerings: 3, 5, 4, 2, 3, 2, 1, 4, 5, 3, 5, 4, 2, 3, 2, 1, 4.

Second staff of music for 'GENTIL HOUSSARD' with fingerings: 3, 2, 1, 4, 5, 3, 2, 1, 4, 5, 3, 5, 4, 2, 3, 2, 1, 4.

MARINER'S HYMN.

Nº 6. Slow.

First staff of music for 'MARINER'S HYMN' with fingerings: 3, 2, 3, 2, 3, 2, 3.

Second staff of music for 'MARINER'S HYMN' with fingerings: 4, 3, 1, 2, 1, 2, 2, 2, 2.

Third staff of music for 'MARINER'S HYMN' with fingerings: 3, 4, 3, 4, 3, 2, 2, 1.

LESSONS for the 8, & 10 KEYED ACCORDION.

O PESCATOR DELL'ONDA.

N<sup>o</sup> 7.

French. 4 5 - 6 - 7 6 - 5 4 5 - 6 -

Moderato.

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.

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 3 - 4 - - 5 - 6 5 4 3 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 8 6 7 6 - 5

4 - - 3 6 - - 5 6 5 - 3 4 - - 3 6 7 5 6 5 - 4

POOR MARY ANN.

N<sup>o</sup> 9. *Slow.*

Musical notation for 'POOR MARY ANN.' featuring a treble clef and a single melodic line. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The melody is accompanied by fingerings and various slurs.

5 ^ 4 3 6 5 ^ 4 5 - 7 6 7 - 8 7 - 6  
 ^ 3 2 5 ^ 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.*

Musical notation for 'GOD SAVE THE KING.' featuring a treble clef and a 3/4 time signature. The notation includes a key signature of one sharp (F#) and a single melodic line. The melody is accompanied by fingerings and various slurs.

5 - 6 5 ^ - - ^ 7 6 ^ 5 6 5 ^ - -  
 ^ 4 5 ^ 4 - - ^ 5 - - 6 - 5 ^ 4 - -  
 7 6 - - - - 6 5 ^ 6 5 - - 7 6 5 6 5 - - 7 6 5 - 5  
 6 5 - - - 4 5 5 - - 6 5 - - 7 6 5 - 4

FLEUVE DU TAGE.

N<sup>o</sup> 11. *Lively.*

Musical notation for 'FLEUVE DU TAGE.' featuring a treble clef and a 2/4 time signature. The notation includes a key signature of one sharp (F#) and a single melodic line. The melody is accompanied by fingerings and various slurs.

7 6 6 5 - - 7 6 6 5 - - 7 6 6 5 - - 7 6 6 5 - -  
 ^ 6 5 - - 6 5 - - 6 5 - - 6 5 - -  
 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6  
 5 - - 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

EVENING HYMN.

N<sup>o</sup> 12. *Slow.*

Musical notation for 'EVENING HYMN.' featuring a treble clef and a 4/4 time signature. The notation includes a key signature of one sharp (F#) and a single melodic line. The melody is accompanied by fingerings and various slurs.

4 5 - - - 6 ^ - 7 - 6 - 5 6 ^ 7 6 - 5 - 6 5 -  
 3 4 - - 5 - 6 - 5 - 4 5 - 4 - 3 4 - 3 - 4 -  
 7 6 5 6 5 - - 5 - - 4 - - 5 - 6 - 7 6 5  
 6 - 5 - 4 5 5 - - 4 - - 3 - - 4 - 5 - 6 - 7 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. *Moderato.*

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.*

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

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

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

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

FAVORITE FRENCH AIR.

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

3 - - 5 ^ - ^ 4 3 - - 6 5 6 5 - 3 - - 6 . ^ - ^

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

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

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

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

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

GERMAN AIR.

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

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

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

1<sup>st</sup> Time. 2<sup>d</sup> Time.

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

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

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.*

Four staves of musical notation for the 'Allegro' exercise. Each staff contains a series of eighth notes grouped into pairs, with dotted lines above each pair indicating they should be played with one bellows motion. The notes are in a treble clef with a common time signature.

*Andantino  
Con Moto.*

Two staves of musical notation for the 'Andantino Con Moto' exercise. The notation features a mix of eighth and sixteenth notes, with dotted lines above groups of notes indicating bellows motions. The notes are in a treble clef with a common time signature. Dynamic markings 'sf' are present.

EXERCISE ON THE SHAKE.

Two staves of musical notation for the 'Exercise on the Shake' exercise. The notation consists of rapid sixteenth-note passages, with dotted lines above groups of notes indicating bellows motions. The notes are in a treble clef with a common time signature.

*Allegro.*



July

W. H. H. H.

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