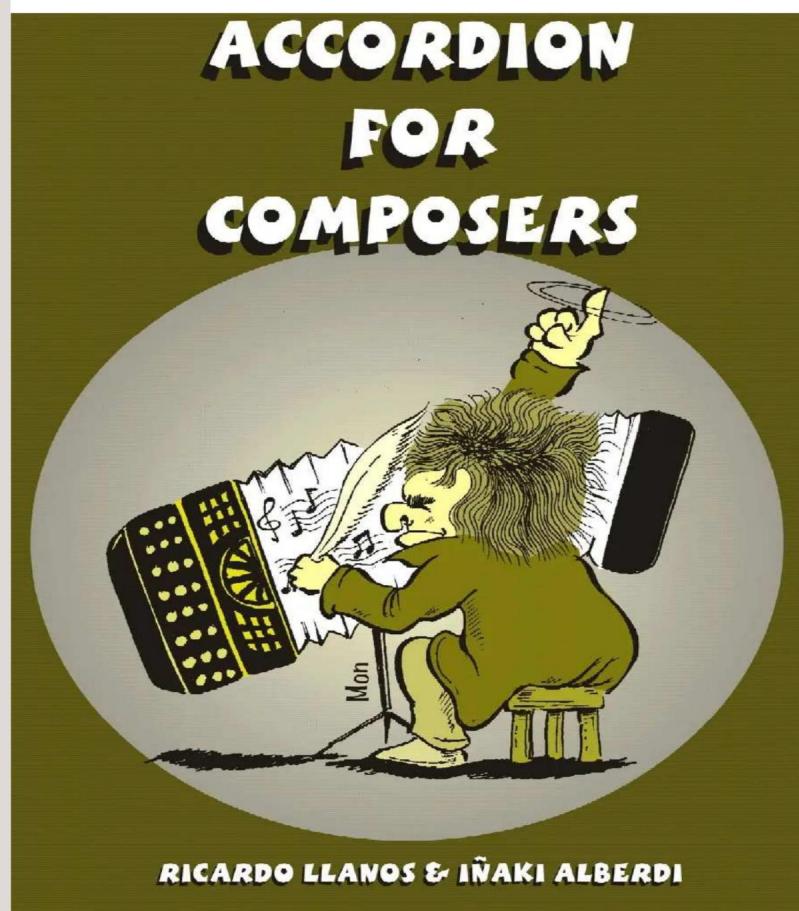


Download the full version of the ebook at ebookfinal.com

accordion for composers 2nd Edition Ricardo Llanos

<https://ebookfinal.com/download/accordion-for-composers-2nd-edition-ricardo-llanos/>



OR CLICK BUTTON

DOWNLOAD EBOOK

Download more ebook instantly today at <https://ebookfinal.com>

**Instant digital products (PDF, ePub, MOBI) available
Download now and explore formats that suit you...**

Entity Framework Core Cookbook 2nd Edition Ricardo Peres

<https://ebookfinal.com/download/entity-framework-core-cookbook-2nd-edition-ricardo-peres/>

ebookfinal.com

Entity Framework Core Cookbook

Second Edition

Leverage the full potential of Entity Framework with this collection of powerful and easy-to-follow recipes

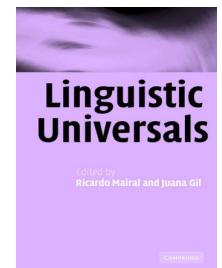
Ricardo Peres

Packt

Linguistic Universals 1st Edition Ricardo Mairal

<https://ebookfinal.com/download/linguistic-universals-1st-edition-ricardo-mairal/>

ebookfinal.com



Monteverdi The Baroque Composers 1st Edition Richard Wistreich

<https://ebookfinal.com/download/monteverdi-the-baroque-composers-1st-edition-richard-wistreich/>

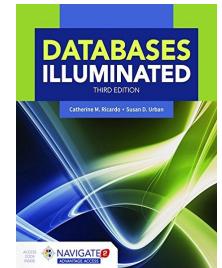
ebookfinal.com



Databases Illuminated 3rd Edition Catherine M. Ricardo

<https://ebookfinal.com/download/databases-illuminated-3rd-edition-catherine-m-ricardo/>

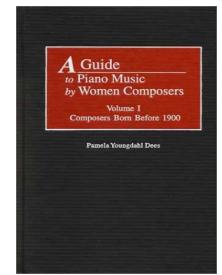
ebookfinal.com



A Guide to Piano Music by Women Composers Volume I Composers Born Before 1900 Music Reference Collection Pamela Youngdahl Dees

<https://ebookfinal.com/download/a-guide-to-piano-music-by-women-composers-volume-i-composers-born-before-1900-music-reference-collection-pamela-youngdahl-dees/>

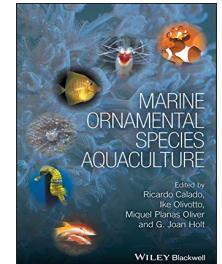
ebookfinal.com



Marine Ornamental Species Aquaculture 1st Edition Ricardo Calado

<https://ebookfinal.com/download/marine-ornamental-species-aquaculture-1st-edition-ricardo-calado/>

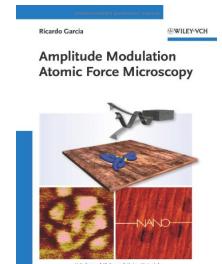
ebookfinal.com



Amplitude Modulation Atomic Force Microscopy 1st Edition Ricardo Garcia

<https://ebookfinal.com/download/amplitude-modulation-atomic-force-microscopy-1st-edition-ricardo-garcia/>

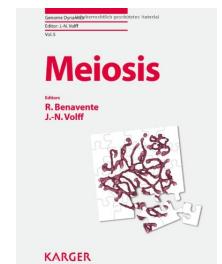
ebookfinal.com



Meiosis Genome Dynamics Vol 5 1st Edition Ricardo Benavente

<https://ebookfinal.com/download/meiosis-genome-dynamics-vol-5-1st-edition-ricardo-benavente/>

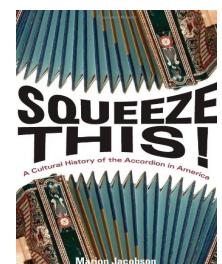
ebookfinal.com



Squeeze This A Cultural History of the Accordion in America 1st Edition Marion Jacobson

<https://ebookfinal.com/download/squeeze-this-a-cultural-history-of-the-accordion-in-america-1st-edition-edition-marion-jacobson/>

ebookfinal.com



ACCORDION FOR COMPOSERS



RICARDO LLANOS & IÑAKI ALBERDI

RICARDO LLANOS VÁZQUEZ

ricardollanosvazquez@gmail.com

IÑAKI ALBERDI ALZAGA

accordion@ialberdi.com

© 2000, 2002, 2020 Ricardo Llanos Vázquez & Iñaki Alberdi Alzaga

ISBN: 84-607-6778-7

D.L.: SS-202/03

Printed in Antza (Lasarte-Oria)

Todos los derechos reservados. Los usuarios pueden descargar nuestra publicación y compartirla con otros, pero no están autorizados a modificar su contenido de ninguna manera ni a utilizarlo para fines comerciales.

All rights reserved. Users can download our publication and share it with others, but they are not allowed to modify its content in any way or use it for commercial purposes.

Prologue to the revised edition (2020)

This booklet was created with the intention of being a small practical manual that provided composers who are approaching the concert accordion for the first time with a basic knowledge of its technical and acoustic possibilities.

In the years that have gone by since the first edition of this booklet, first in Spanish and later in English, the repertoire for concert accordion—solo, chamber music and orchestra—has seen a tremendous growth. Any selection of works, in addition to the one we proposed at the time, would mean leaving out another collection of equally valid scores. That is why we have preferred to leave the reader of this revised edition—possibly accordionists who intend to offer composers with whom they collaborate a base on which they can consult the possibilities of our instrument—the freedom to complete the lists that we initially gave with the works they consider most appropriate.

In this review we have corrected some misprints and errors, and, in general, we have unified the contents of the appendices of the Spanish and English versions.

As indicated in the copyright, users can now download our publication and share it with others, but they are not allowed to modify its content in any way or use it for commercial purposes.

ACCORDION FOR COMPOSERS

**RICARDO LLANOS
IÑAKI ALBERDI**

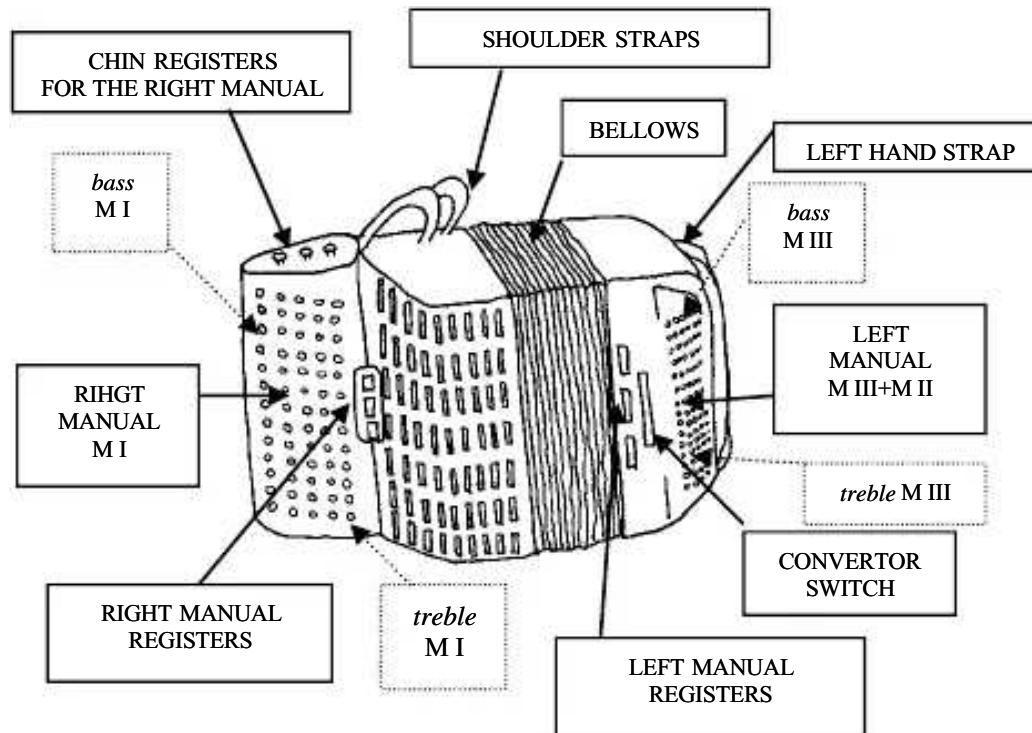
DRAWINGS: MONTXO LÓPEZ DE IPÍÑA PEÑA ("MON")

ACCORDION FOR COMPOSERS

RICARDO LLANOS
IÑAKI ALBERDI

Introduction

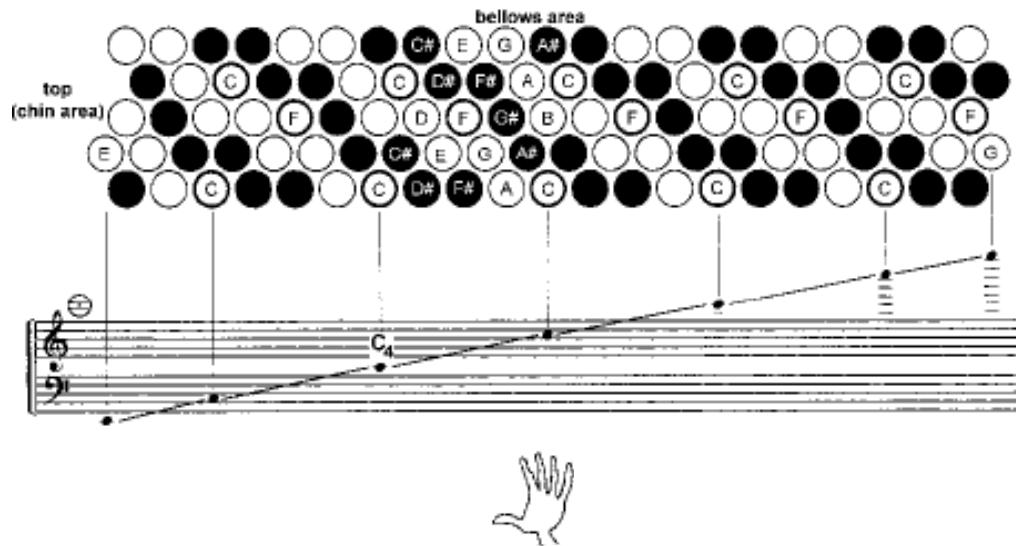
The present essay is born with the intention of being a small practical manual that will allow those composers coming closer to the concert accordion for the first time a basic knowledge of its technical and acoustic possibilities. It is evident that, when collaborating, the accordionist will give to the composer certain quantity of musical works and recordings that exemplify what we have summarised here. That is why we give some references of CDs and scores for accordion at the end of the article that can be useful for such an aim.



A. RIGHT HAND. MANUAL I. (M I).

1) Description of the manual

- 5 rows of buttons **chromatically** set in diagonal. Inside each row, the relationship existent intervalic relation between a button and its contiguous inferior is a third upward minor.
- The 4th and 5th rows are repetition of the two first, to make the fingerings easier.
- The buttons corresponding to the notes C and F are marked to facilitate the displacements of the right hand on the buttonboard.
- It is indicated by **M I** on the score.

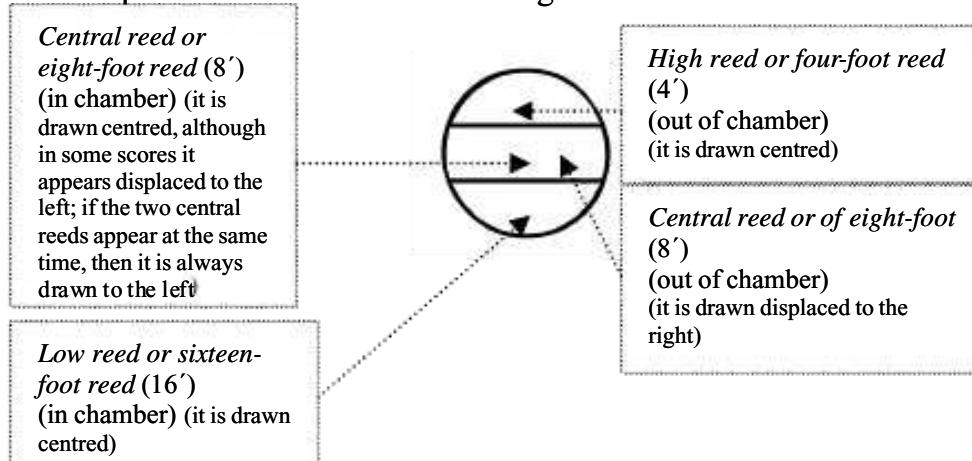


- Note: the graphic shown above corresponds with the most usual button system in Western Europe, the so-called Italian or C-griff system (C, D#, F# and A in the first row). This is the system with which we deal in this article, but there are some other systems: the Finnish or B-flat-griff system (A#, C#, E and G in the first row) and the Russian or B-griff system (B, D, F and G# in the first row). When writing for these other systems bear in mind the notes placed in the first row: it will be important when we study the left buttonboard and the possibility of using the thumb in the first row.

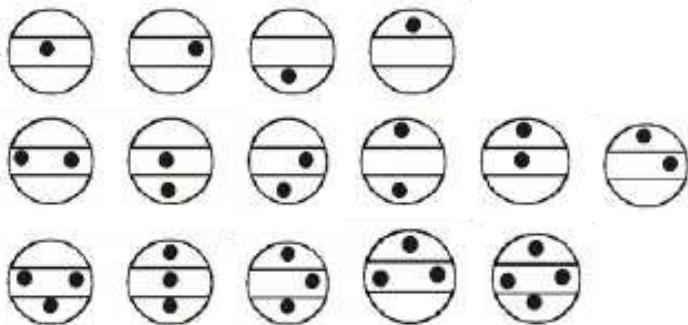
2) Registration

Graphic symbols

- The accordion has **4 reed sets** in its right manual. Each set consists on a complete and independent set of reeds (and therefore, of sounds) which is possible to be mixed with any of the other three games.
- There exist **two central reeds** (8'), **a low one** (16') and **a high one** (4'), giving a total of 15 different combinations. (For brevity, it is said "reeds" instead of "set of reeds"). The notation in "foot" is taken from the registration of the organ. The reed of 16' sounds an octave below those of 8' and the voice
- of 4'** one octave above. These registers are symbolised by means of a **circle divided in three heights** (see the following figure). In the resulting spaces some dots are drawn meaning the quantity and the octave of the sounds (reeds) emitted when to button is pushed down in the selected registration.



- Therefore, the **available registers** will be:



Registers in chamber of resonance or cassotto

- The cassotto is a chamber of resonance working as a filter that attenuates the higher harmonics. So it makes that the reeds laid out in its interior (that of 16' and one of those of 8') project a **more rounded sound** than the one of those located outside of it (the other of 8' and that of 4'). To differentiate the two central reeds graphically, the dot corresponding to which is inside cassotto is drawn centred (or displaced to the left), while the point corresponding to which is outside of cassotto is drawn displaced to the right.

Chin registers

- Some registers are repeated in the chin area. They are changed with the chin (so their name) and **it is not necessary to leave time for their activating**.
- The registers usually located in the chin area:

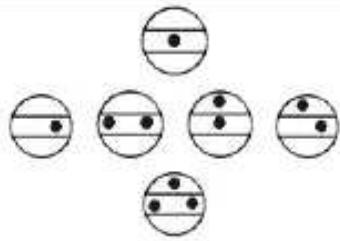
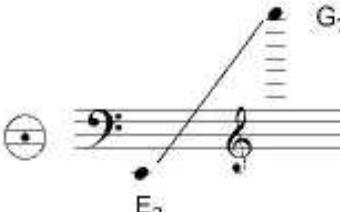


- Nowadays some models begin to incorporate a system of denominated "multichinregisters", by means of which it is possible to change any register with the chin.

3) Range

- The range of the right manual will depend on the family to which the used register belongs.

<i>Register family</i>	<i>Register</i>	<i>Actual (and written) range</i>
(16') family (those that have as lowest reed a 16' reed)	<p>A diagram showing the layout of the 16' register family. It consists of a top row with three circles, a middle row with four groups of two circles each, and a bottom row with three groups of three circles each.</p>	<p>A musical staff with a bass clef and a key signature of one sharp. It shows notes from E₁ to G₆, with a diagonal line indicating the range of the instrument.</p>

(8') family (those that have as lowest reed an 8' reed)		
the (4')		

- Comparing these charts of ranges, we observe what happens:
 - The range of the (8') family is the same as the range of the single-reed (8') registers (with or without cassotto) and it is the one that we had indicated in the previous graph of the manual I.
 - The range of the registers of the family of the (16') results from lowering an octave the range of the (8') registers.
 - The range of the (4') registers raises an octave the range of the 8' registers (except for the last notes, those that go from D7 to G7 that are the same).
- The reason for this is that **the perceived height is determined by the height of the lowest reed appearing in a register**.
- In the writing of contemporary music it is very spread the so-called **exact pitch notation**, that consists in writing on the score the emitted real sounds. These are the ones **we have scored in the previous chart**.
- This way, **the composer will write the notes on the staff in the height in which he wants them to really sound**. Using a registration of another will fix the available range (and it will characterise the timbre). Later, in view of the requested registration, the accordionist will worry about playing on the buttons that emit the sounds with that registration in the corrected octave as *written by the composer*. It is recommended to indicate the expression “*exact pitch notation*” at the beginning of the work.

4) Technical Conditions

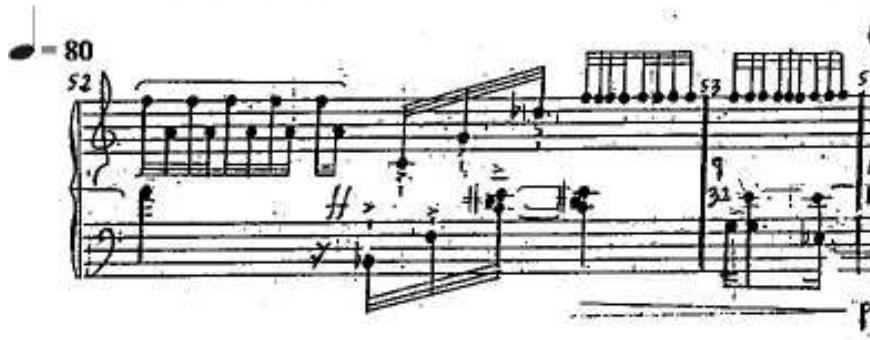
Embraced intervals

<i>Number of buttons pushed down simultaneously</i>	<i>Embraced interval (more comfortable conditions)</i>	<i>Embraced interval (extreme conditions)</i>
2 in chord texture	$8^{ve} + 8^{ve}$	$8^{ve} + 8^{ve} + \text{augmented } 4^{\text{th}}$
2 in counterpointistic textures	$8^{ve} + \text{major } 3^{\text{rd}}$	$8^{ve} + \text{major } 6^{\text{th}}$
3 in chord texture	$8^{ve} + \text{major } 6^{\text{th}}$	$8^{ve} + 8^{ve}$
4 in chord texture	$8^{ve} + \text{augmented } 4^{\text{th}}$, whenever the two intermediate voices are separated a maximum of an octave, being the most usual a interval of major sixth.	$8^{ve} + \text{major } 6^{\text{th}}$, whenever the two intermediate voices are separated a maximum of an octave, being the most usual a interval of major sixth.
5 in chord texture	8^{ve} The intermediate voices without limitation.	$8^{ve} + \text{minor } 3^{\text{rd}}$. The intermediate voices without limitation.

- The **maximum intervals pointed should be used as exception**, never as habitual. If we want to eliminate or to soften the restrictions for the intermediate voices, we can remove a (another) third minor to the maximum extensions written down. On the contrary, in the case of 4 and 5 buttons pushed down in chords textures, it is possible to embrace bigger intervals than the pointed ones, keeping then in mind that the limitations for the intermediate voices will be even greater.
- 3 voices in counterpointistic textures in the right hand can be carried out, but never moving the three voices simultaneously and, in the case of moving two, the third one will be still or practically still. Also, we will be no longer in disposition of demanding any articulation in each voice, independently of the other voices.
- The *finger 1* can press two contiguous buttons, what will imply a major 2nd interval, a minor 2nd or a minor 3rd with a single finger, due to the layout of the buttonboard. The most comfortable option is to play a major or minor 2nd interval (two buttons in diagonal).

Note repetition

- Without problems *if the note is alone*. It is carried out changing fingers on the same button or alternating the two buttons that produce the same sound (first and fourth rows or second and fifth ones).



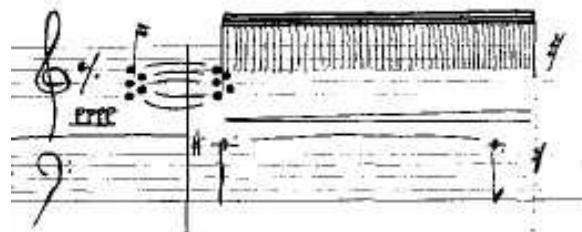
(“*Itzal*” for solo accordion by Jesús Torres)
 (See also “*Flashing*” by Arne Nordheim)

- If you keep down *other(s) note(s) at the same time*, it is recommended to reserve the fingers 1 and 2 or 3 and 4 for the repetition of notes, at an approximate maximum distance of 8^{and} 9 from the held notes.



(“*Itzal*” for solo accordion by Jesús Torres)
 (See also “*Phantasie 84*” by Jürgen Ganzer).

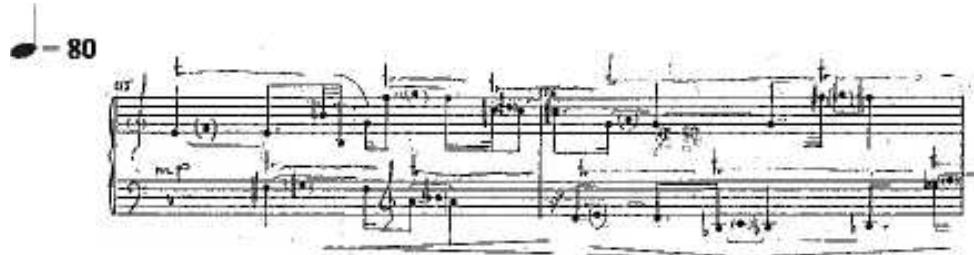
- It is also possible to repeat notes or chords (in this case with the same fingers) to enough speed by means of a quick articulation of forearm and wrist. It is recommended that this repetition doesn't last for long, for it is tiring.



(“*Alphabet*” for accordion, soprano/baritone saxophone and percussion by Pascal Gaigne)
 (See also “*Episoden, Figuren*” by Mauricio Kagel).

Trills and tremolos

- The *trills* don't causes any problem, to exception of the interpreter's own fingers (the best fingers are the 2 and the 3, later the 4 and the 1, and finally the 5, which nevertheless can be used with anyone of the other ones except the 4).



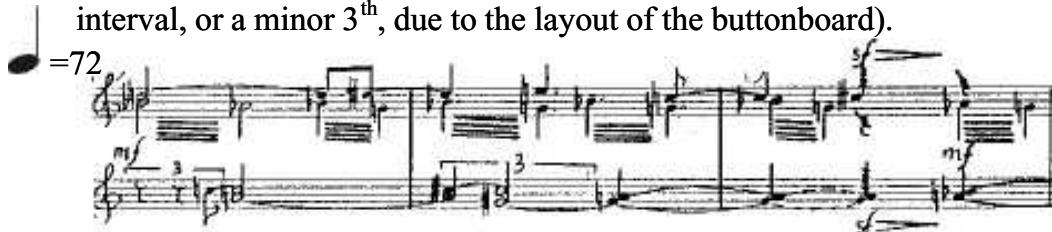
(“Itzal” for solo accordion by Jesús Torres)



(“Des Ténèbres à la Lumière” for solo accordion by Edison Denisov)

(By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)

- The *tremolos* don't present problems either. For their extension keep in mind what we said on the extensions embraced by the right hand (two octaves without problems; more extension can be uncomfortable). The finger 1 can push down two contiguous buttons (what implies a major or a minor 2nd interval, or a minor 3rd, due to the layout of the buttonboard).

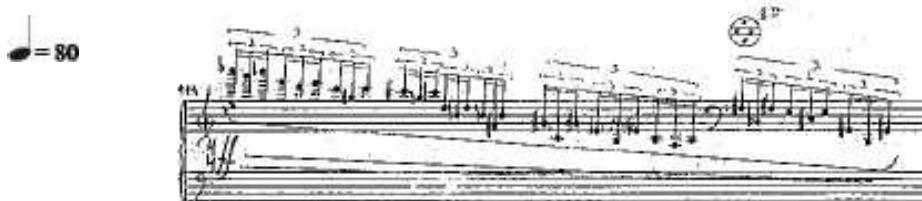


(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Speed

(See also “Jeux d’anches” by Magnus Lindberg).

- All type of textures can be carried out at great speed, although it will depend on the requested articulations: with a slight legato the biggest speeds are possible, the more we move towards extreme articulations (staccato or legatissimo), the more the speed decreases. If double notes are used, don't go beyond the octave if you want to write a virtuosic fragment.

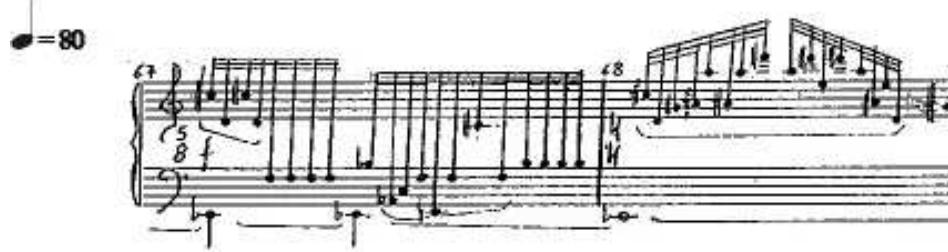


(“Itzal” for solo accordion by Jesús Torres)

(See also “Tears” by Bent Lorentzen. For quick legato thirds see “Sequenza XIII” by Luciano Berio).

Leaps

- *With a note*: in a distance of a twelfth any speed is practically possible.



(“*Itzal*” for solo accordion by Jesús Torres)

- *With two or more notes*: inside an octave-leap there is no problem. As we consider bigger distances, the possibility to execute a passage with accuracy is more and more scarce if the same speed as with a single note is required. In these occasions it can be advisable to combine both hands and buttonboards.

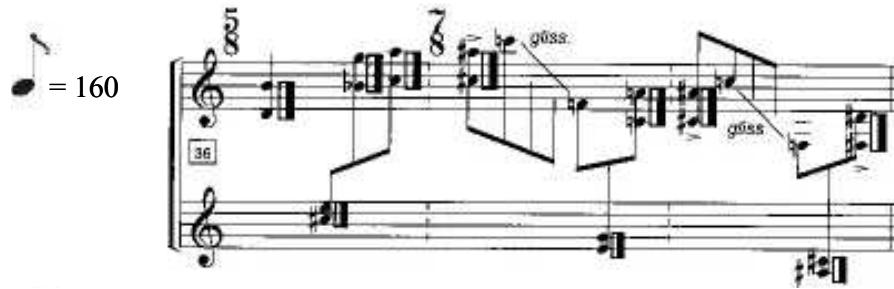


(“*Diario*” for accordion and piano by David del Puerto)

(See also “*Metalwork*” by Magnus Lindberg).

Clusters

- From three notes (two correlative minor seconds) up to two octaves.



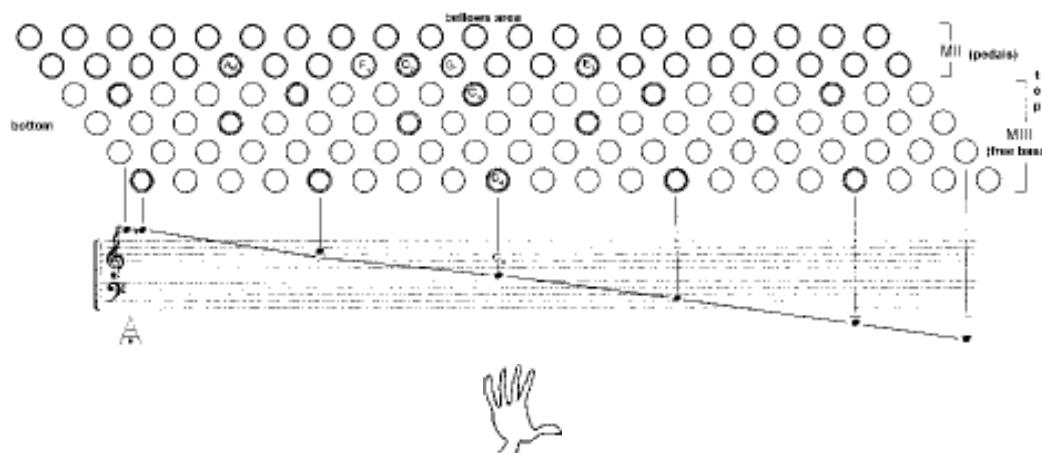
(“*Estudio V Densidades*”, op. 20” for solo accordion by Enrique Igoa. Reproduce by permission of the
“Editorial de Música Española Contemporánea” EMEC)

(See also “*Alone*” by Erkki Jokinen and “*De Profundis*” by Sofia Gubaidulina).

B. LEFT HAND. MANUAL III. (M III). (Free bass, bassetti or chromatic bass)

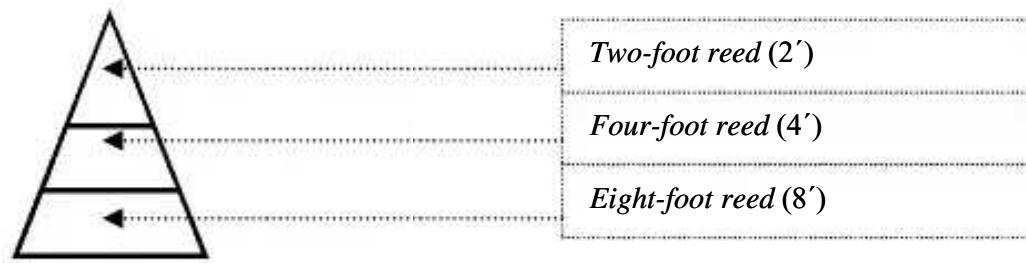
1) Description of the manual

- 4 rows of **chromatically** set buttons (same disposition as in the right hand, so that there is mirror symmetry respect to the hypothetical plane determined by the folds of the bellows). The 4th row is repetition of the first one.
- The 5th and 6th rows (**pedals**) are different, and they will be explained later.
- ~~The buttons corresponding to the notes C and E are marked to facilitate the displacements of the left hand on the buttonboard of the manual III.~~
- It is indicated by **M III** on the score (or by **B.B.**).



2) Registration

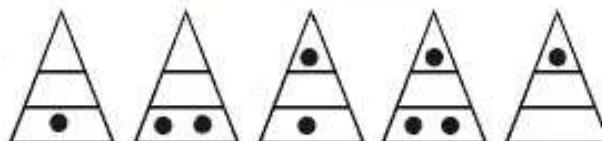
- The accordion has 3 **reed sets** in its left manual.
- The registers are symbolised by means of a **triangle divided in three heights**. As in the right manual, in the resulting spaces some dots are drawn meaning the quantity and the octave of the sounds (reeds) emitted when one button is pushed down in the selected registration. The main difference is that now the inferior space corresponds to sounds in real height (8').



- According to the disposition of the 3 reeds in the left hand two main types of concert accordion can be obtained:

i) Accordions with “**double bass**”.

- First, let’s say that in the free bass manual (M III) we call “bass” to the register (8’), although it emits sounds in real octave.
- The **available registrations** (8’+8’+2’ registration) in this type of accordions are:



- The register (8’+8’) it is the so-called “**double bass**” It has two **main functions**: to reinforce the left hand to look for the balance with the right and to provide the special timbric colour associated to this register.
- The register (2’), called **piccolo**, it is not always available for separate in the accordions with double bass. Nevertheless, in the last models it is coming separate and begining from the third E of the buttonboard (real sound E₅ with this register) and until the highest C# of the tesitura (C#₈ with this registration).
- In the lowest octave of the tesitura the double bass (8’+8’) doesn’t sound like that, but as if it was a (8’+4’).

ii) Accordions **without double bass**.

- The **available registrations** (8’+4’+2’ registration) in this type of accordions are:



- In view of the registrations allowed by this accordion type, we see that what gets lost in possible sound intensity (absence of double bass) it is won in timbric possibilities.
- The **piccolo** can sound alone in *all* its tesitura.

- In the lowest octave, there exist the possibility of working the so-called “reinforcement” that couples mechanically the upper octave of the pressed note.
- **Functions of the piccolo:** in any of the two types of accordions that we have mentioned, the piccolo is added to give color to the timbre, to reach pitches so high as in the right hand (whenever the piccolo can work independently), or to reinforce the left hand.
- Note: to facilitate the reading of some scores, let us say that in older or study accordions, with only two reed sets in the manual III, the registers were symbolized with a circle divided in two heights. The inferior floor corresponded with the (8') and the superior with the (4'). The available registers were:



3) Range

- The range of the left manual will depend on the family to which belongs the used register.

<i>Register family</i>	<i>Register</i>	<i>Actual (and written) range</i>
(8') family (those that have as lowest reed an 8' reed)		
(4') family (those that have as lowest reed a 4' reed)		

the (2')		
----------	--	------

- The same as in the registration of the right buttonboard, **the perceived height is determined by the height of the lowest reed** appearing in a register and the same system of exact pitch notation is used.

4) Technical Conditions

Embraced Intervals

- Using the thumb of the left hand in the first row (notes: C; D#/Eb; F#/Gb; A: mnemonic trick: C; D/E; F/G; A):*

<i>Number of buttons pushed down simultaneously</i>	<i>Embraced interval (more comfortable conditions)</i>	<i>Embraced interval (extreme conditions)</i>
2 in chord texture	8 th + perfect 4 th	8 th + 8 th , whenever they are approached with enough preparation and only in punctual moments.
2 in counterpointistic textures	8 th + minor 3 rd	8 th + perfect 5 th
3 in chord texture	8 th + augmented 4 th , whenever the intermediate voice is at least separated a major third from the lowest voice and the highest one.	8 th + major 6 th , whenever the intermediate voice is at least separated a perfect fourth from the lowest voice and the highest one.
4 in chord texture	major 7 th	8 th + augmented 4 th , whenever the two intermediate voices are separated a maximum of a major sixth.

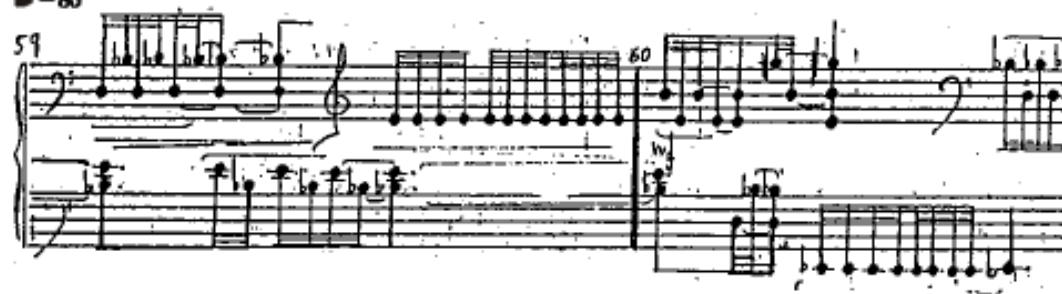
- Without using the thumb of the left hand:

<i>Number of buttons pushed down simultaneously</i>	<i>Embraced interval (more comfortable conditions)</i>	<i>Embraced interval (extreme conditions)</i>
2 in chord texture	8 th	8 th + minor 3 rd
2 in counterpointistic textures	major 6 th	8 th
3 in chord texture	minor 7 th	8 th + augmented 4 th , whenever the intermediate voice is at least separated a major third from the lowest voice and the highest one.
4 in chord texture	perfect 5 th	8 th , whenever the maximum distance among the contiguous voices is of major third.

- The **maximum intervals pointed should be used as exception**, never as a norm. If we want to eliminate or to soften the restrictions for the intermediate voices, we can remove a (another) third minor to the maximum intervals written down.
- *Use of the finger 1 of the left hand*: the left thumb can be used **with all naturalness** in the first row of the buttonboard, both in counterpointistic textures and in the formation of chords. In the second row, and especially in the third one, their use will depend on the physical characteristics and ability of the interpreter. The finger 1 can play two notes at the same time (a minor second, with the lowest note in the first row), but usually it is neither comfortable nor practical.

Note repetition

- Without problems, although it is not so easy as with the right hand, since **the left wrist is hold by the left hand strap and the freedom of movements is smaller** (keep this always in mind when writing for the left hand).



(“Itzal” for solo accordion by Jesús Torres)

(See also “*Flashing*” by Arne Nordheim).

Trills and tremolos

- For the same reason that we saw in the previous point, the trills and tremolos are more tired than in the left hand than in the right.



(“*Des Ténèbres à la Lumière*” for solo accordion by Edison Denisov)
(By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)



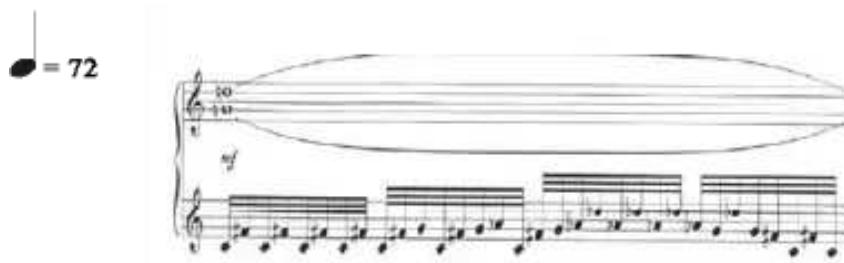
(“*Alphabet*” for accordion, soprano/baritone saxophone and percussion by Pascal Gaigne)

- With the *tremolos* there is no problem if the extension is not large (an octave approximately as maximum limit if the finger 1 is not used; with the finger 1
- in the first row the limit can enlarged until a major tenth). The *tremolos with double notes* in one of the ends are possible if the simple note is pressed down by the finger 1 or the 2. In these cases it is preferable to stay inside the octave. It is even possible to carry out tremolos with the fingers 1 and 3-4 while the finger 5 keeps another note pressed down.

Speed

- The left hand, due to its strap, is not as free as the right to make very quick passages. This way, it is a good piece of advice to **avoid virtuous fragments** that could be played better with the right hand: an allegretto can be considered as a maximum limit of tempo. (With double notes, the limitation in the speed is even more drastic than in the right hand and, for example, the rapid playing of double thirds in legato is not possible).

- Nevertheless, a pretty high execution speed can be reached *using the finger 1 as pivot in the first row*.



(© Property of “Le Chant du Monde”)
 (See also “*Sequenza XIII*” by Luciano Berio and “*Episoden, Figuren*” by Mauricio Kagel).

- The same can be said *when there are only few steps (passes) of fingers or only small stretchings* carrying the hand little by little, like crawling, from a position to another, from a area to another of the left buttonboard. (In the particular case that the same position is taken by this procedure from an area to another the accessible speed is even greater).



(“*Aztarnak*” for solo accordion by Ramon Lazcano)
 (© Property of “Le Chant du Monde”)
 (See also “*Jeux d’anches*” by Magnus Lindberg).

Leaps

- Considering that the left buttonboard is not accessible to the sight, the small size of its buttons, and that any abrupt movement can disturb the correct control of the bellows, it is necessary to **leave a small time of preparation when making a leap bigger than an octave**. Anyway, remember that the

buttons corresponding to the notes C and F are marked to facilitate the orientation and displacement of the hand on the buttonboard of the manual III.

(“Tango” Retratos y Transcripciones for solo accordion by Luis de Pablo – Transcription by C. Jacomucci)

(© Property of Editorial Suvini Zerboni (Italy))

Clusters

- From three notes (two correlative major seconds) up to two octaves.

(“Nocturno Noctis I” for soprano saxophone and accordion by Pascal Gaigne)

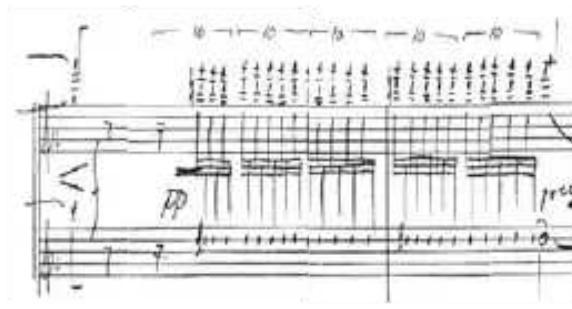
(See also “Alone” by Erkki Jokinen and “De Profundis” by Sofia

Stereo effects between both hands Gubaidulina).

- Very good effect at any speed. It is also possible to carry it out while the right hand keeps another voice at the same time, although in this case the maintained voice will remain practically still.

(“Itzal” for solo accordion by Jesús Torres)





(“Figuras y Reflejos” for accordion and piano by ^Antonio Lauzurika)
 (See also: “Fantasía 8^a” by Jürgen C anzer, “Like a Water-Buffalo” by Yuji
 Takahashi and “Spur” by Arne Nordheim).

O v erlapping b e tween right a nd left han d s

- Completely free.

$\text{♩} = 80$

(“Itzal” for solo accordion by Jesús Tortes)

Agitato

“Des Ténèbres à la Lumière” for solo accordion by Edison Denisov
 (By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)

5) Pedal bases (M II)

- They are the 5th and 6th rows of the free bass manual.
- Disposition in **circle of perfect fifths** starting from \natural C in the center of the fifth row.
- The 6th row is a repetition of the 5th one, but displaced in such a way that there is an “upward” major 3rd between a button of the 5th row and the adjacent button of the 6th row.

- When playing a pedal bass, **the emitted sound is always inside the lowest octave (from an E to a D#) of the corresponding registration**. (For that reason we have quoted the word “upward” in the previous paragraph, since sometimes it will be an upward major third and others a descendent minor sixth).
- **Mix of the pedals with the first four rows of the free basses:**
 - To achieve chords or leaps with very wide intervals (up to three octaves).
 - To create textures of accompaniment of the type low bass plus high chord (um-pa-pa).
 - For counterpointal textures of the type very low and quiet voice plus a not very active (never a lot) high voice. If one wants to obtain a clear result, this last is only practical with only one-reed and without reinforcement registrations.
- It is indicated by **M II** on the score (also by **S.** or even by **S.B.**)

*Tranquillo, poco rubato
(8)*

The musical score shows a single staff for the left hand. At the top, there is a dynamic marking *Tranquillo, poco rubato* and a tempo marking *(8)*. Below this, there are three registration markings: **M I** at the top, **M III** in the middle, and **M II (pedal)** at the bottom. The music consists of several measures of notes and rests. A bracket under the staff indicates a time signature change from *9:6* to *6:6*.

(“*Des Ténèbres à la Lumière*” for solo accordion by Edison Denisov)
(By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)

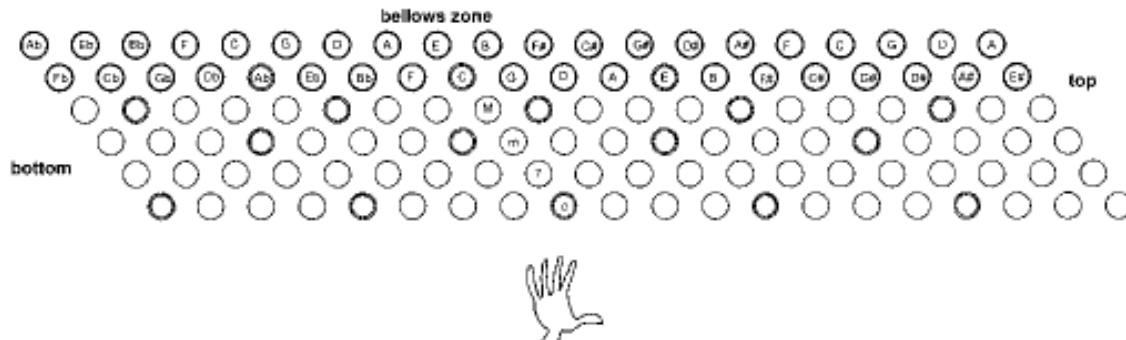
C. LEFT HAND MANUAL II. (M II). (Standard bass, Stradella bass or traditional bass)

1) Description of the manual

- 6 rows of buttons.
- To change from the manual III (free bass) to the manual II (standard bass) a convertor switch located next to the registrations of the left buttonboard must be pushed down. If this kind of changes from a manual to another is included

inside a work, keep in mind that a small lapse of time will be needed to press this mechanism.

- The 5th and 6th rows (the nearest to the bellows and denominated respectively of fundamental basses and counterbasses) emit free notes according to a circle of fifths always contained inside a range of one octave (from an E to a D#), as we have seen for the pedals.
- In the other rows (4th, 3rd, 2nd and 1st), next to each “bass”, we have its major triad (4th row), minor triad (3rd row), dominant seventh chord (2nd row) and diminished seventh chord (1st row). It has been suppressed the fifth to the seventh chords.



2) Notation in the staff

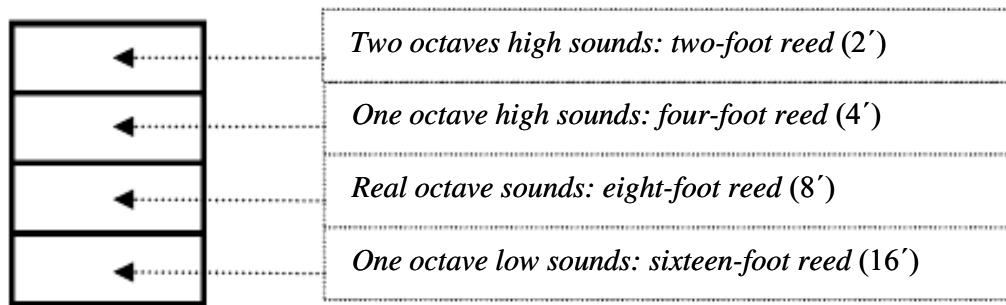
- Always in bass clef. It is indicated by **M II** (also by **S.B.**).

Notation M II	
Bass	Chords
	With an initial (M, m, 7, d) to indicate the kind of chord. If the chord repeats, although with different bass, the initial is not written again.

- We see that the notation **S.B.** means both the standard bass and the pedal basses on which one can play without necessity of using the convertor lever.
- **M, m, 7, d:** respective abbreviations of the chords of the M II: major, minor, dominant seventh and diminished seventh.

3) Registration

- A square with four floors. The four floors influence in the sound emitted by the rows of basses (5^a and 6^a).



This way, for example,

Written	Sounds

There exists all type of combinations (but, contrarily to what happened in the free basses, not single-reeds combinations are possible, so that the sensation of pitch can be not very precise).

- The chords come only determined by the two superior floors of the square that symbolizes the registration. This way, all the registrations have some dot marked in some of the two highest floors, since otherwise such registrations would not emit chords.

Therefore (remembering that for this kind of accordions, the octaves for the voices forming the chords go from E to D#)

Written	Sounds

since the (16') reed doesn't contribute to the formation of the chords.

4) Use in contemporary music

- Historically, the accordion developed this manual in order to provide the left hand an easy accompaniment to melodies executed with the right hand. These

melodies were taken both from popular airs and from works of the romantic period.

- Because of the evident limitations of this manual (impossibility of choosing the wanted chord or group of sounds, their disposition, inversion or their pitch, as well as the little control of three sounds emitted at the same time with only one pulsation), the standard bass has been used in contemporary music with the following main purposes:

- to obtain textures formed by **more or less quick series of chords**:



(“*Ekia*” for accordion orchestra , tenor and soprano, by Zuriñe Fernández)

(See also “*Modal Music*” by Ton de Leeuw, “*Jeux d’anches*” by Magnus Lindberg and “*Sequenza XIII*” de Luciano Berio)

- to create **clusters** of chords:



(“*Lux*” for accordion solo by Agustín Charles)

(See also “*Anatomic Safari*” by Per Nørgård).

D. THE BELLOWS

1) Introduction

- It is important to point out that the production of the sound in the accordion is similar to that of any other wind instrument. **When we let go of a button, the corresponding sound disappears instantly**, this is, there is neither some pedal effect like in the piano nor some fall of the sound like in the cello, guitar or harpsichord.

- The accordion, by means of its bellows, breathes in a similar way to an instrumentalist of wind or singer: if the direction of the bellows is changed while a note is kept pressed, the sound is interrupted. The effect is similar to the change of direction of the arch in a violin. In general, we can say that the louder the dynamics, the more reeds are needed by means of registration, and the lower the emitted sounds, the more is the air needed to be used. Therefore, if a perfect legato or continuous emission of sound is sought after **don't write tones or endless sentences**, although, of course, long notes or chords can be played. The fact that the cut is noticed more or less will depend on the interpreter's technique (apart from other evident factors such as the choice of the point of change). As example, we recommend the analysis and listening of the work "*Des Ténèbres à la Lumière*" by Edison Denisov, in which the execution of very wide written legatos is implemented by means of a good technique of bellows change.
- *Notation:* to facilitate the reading of some scores in which the bellows changes are written, to say that (↑, ↓) (Π, √) (↙, ↘) are some habitual ways to indicate the movement of opening/closing of the bellows.

2) Dynamics

- The accordion allows a **great dynamic range**, from the pianissimo up to the fortissimo, but it is important to keep in mind that **the pressure exerted by the bellows affects equally to all the manuals**: forte in the right hand implies forte in the left hand. It is not possible to play forte in a hand and at the same time pianissimo in the other. To stand out a note dynamically over other notes played at the same time in the same manual it is not possible either.
- Nevertheless:
By means of the registration, duplication of octaves and articulation is possible to stand out a hand over the other. In this sense, it is also convenient to observe that the minimum or maximum level of intensity varies from a registration to another. So it will be kept in mind the relative of the dynamic indications, depending on what registrations are used. This way, the level of sonority considered as piano will be smaller when it is carried out with a single reed register than when it is with one of three reeds.
 - Similarly to the noise produced by the keys of the piano ("upper key noise"), the **noise of the buttons** of the accordion in very attacked passages contributes to the forte or to the accentuation effects.
 - In the left hand, with one-reed registers, a small additional control of the dynamics can be achieved by lifting the buttons lightly. For it a calm or slow tempo is required. One can take advantage of this effect to **stand out**

the right hand a little when the left is limited to sustain a long note with a one-reed register.

- In the *low pitch areas of the one-reed registrations* ((16') in the right hand and (8') in the left one) it is necessary to keep in mind that the reeds (of relatively big size) will take a long to respond and can even be smothered if they are attacked in forte or fortissimo, especially when closing the bellows.

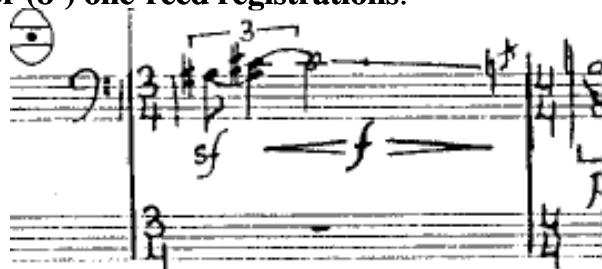
3) Combined attacks of bellows and fingers

- Combining bellows and fingers a very wide variety of attacks (and of extinctions) included between two extreme cases is got.
 - 1st bellows, 2nd fingers: hard or fingers attack (taa).
 - 1st fingers, 2nd bellows: soft or bellows attack (uaa).
 - The speed with which the button is pushed down or released has also a small influence in the hardness of the attack or extinction. The smaller this velocity, the less the hardness. This is better appreciated with one-reed registrations and in piano dynamic. Anyway, it is a very small effect.

4) Effects

Non-tempered glissandi

- The accordion can produce non-tempered glissandi whenever these are **no greater than a major 2nd interval (a minor 2nd is more habitual and easier to carry out)**. They can be made in descending or ascending direction. In this last case they can be hardly appreciated and may even not be very musical because of the preparation required. For it, the continuous descending and descending-ascending glissandi are the most used. The effect is **easy to carry out in the lowest zone of the range of the right manual with (16) (preferable) or (8) one-reed registrations.**



(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press
2000. Reproduced by permission)
Grave



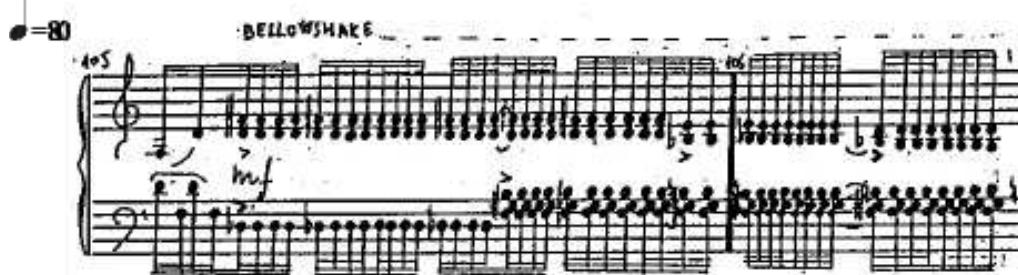
(“Sonata n°2” for solo accordion by Aitor Furundarena)
 (See also “Metalwork” by Magnus Lindberg and “Sonata n°2” by Kalevi Aho).

- *Notation:* it is indicated by means of a downward or upward depending on the direction of the glisando.



Bellows shake

- It is the tremolo generated by the rhythmic articulation of the sound by means of the alternate movement of the bellows, similar to the bow tremolo in the bowed string instruments. It is possible to carry it out at great speed and even while both hands move on the buttonboards. In this last case, keep in mind that the higher the speed of the bellows shake, the lesser the displacements of the hands on the manuals, especially the left hand for it must carry out the own oscillation of the bellows.



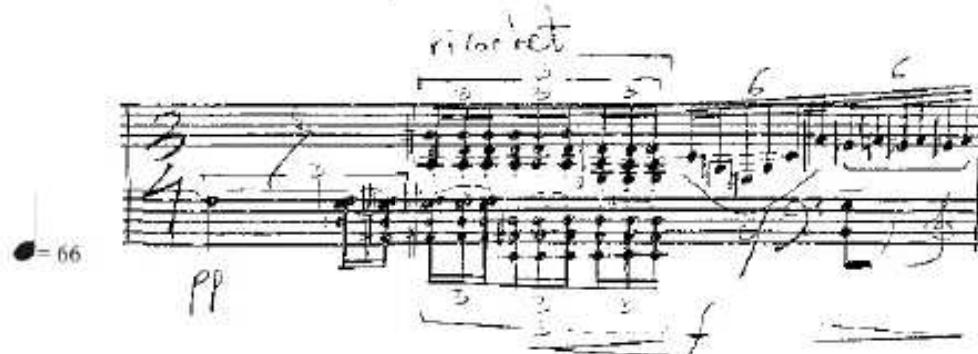
(“Itzal” for solo accordion by Jesús Torres)
 (See also “De Profundis” by Sofia Gubaidulina and “Jeux d’anches” by Magnus Lindberg).

- *Notación:* it is indicated by **B.Sh.** (sometimes also b.s.). It can be also indicated by means of the bellows articulations on the explicit notes that form the fragment to which the effect is applied. On the other hand, **N.B.** is the abbreviation of “normal bellow”, to point out where the bellows shake stops.

Ricochet

- It is the rhythmic articulation of the sound produced by the crash of the top borders (and also the lateral ones depending on the ricochet type) of the right

and left manuals soundboxes, combined with the articulation of the bellows. It turns out to be a rhythmic variant of the bellows shake, being a similar effect to the ricochet in the bowed string instruments. It can be triple, quadruple or quintuple, according to the number of articulations (3, 4 or 5) of each cycle, the triple one being the most habitual and comfortable. See the notation in the own examples.



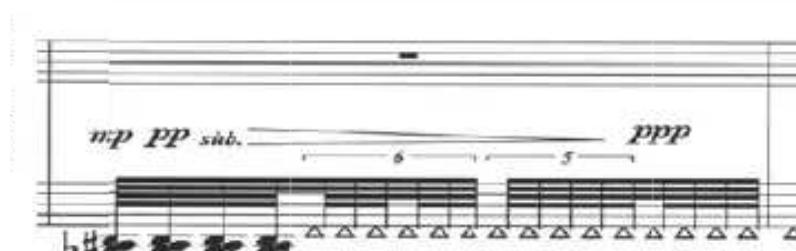
(“*Accentus*” for accordion and piano by Jesús Torres)
(See also “*Et exspecto*” by Sofía Gubaidulina)

Vibrato

- According to its characteristics: speed, regularity, possibility to speed up... the dynamic vibrato can be made in different ways: hands, legs, flexion-stretching of the left foot, left forearm, fingers of the right hand on the own buttons or on the edge of the right buttonboard...
- Notation:* it is indicated by . The form of the wave graphic usually indicates the degree of intensity and frequency of the vibrato.

Air valve

- By means of the pressing of the air valve of the bellows with the thumb of the left hand an effect of continuous wind (with dynamic gradation if wanted) and diverse rhythmic effects can be achieved.



(“*Changing Roles*” for accordion and piano by Victor Rebullida)

(See also “Anatomic Safari” by Per Nørgård and “De Profundis” and “Et exspecto” by Sofia Gubaidulina)

- *Notation:* the air valve is indicated Δ . Any rhythmic value can be given substituting the head of the corresponding figure for the symbol of the air valve.

E. OTHER EFFECTS

Glissandi

- Right hand:
Of a note (minor 3rds): without problems, both from bass to treble and in the opposite direction.



(“Estudio VI “Secuencias”, op. 22c” for solo accordion by Enrique Igoa; Reproduced with permission of the Editorial de Música Española Contemporánea EMEC)

- *Of several notes:* better from bass to treble. In the opposite direction, it is preferable that they are of two notes at most.
- *Of clusters:* in any direction.

Musical notation for solo accordion. It shows a treble clef staff with a dynamic of *Presto con uoco*. There is a blacked-out section of the staff with the instruction *mp cresc e accel*. Below, there are two staves: a bass staff with a dynamic of *p* and a treble staff with dynamics of *cresc*, *dim*, and *ff*.

(“Sonata n°2” for solo accordion by Aitor Furundarena)

- Left hand:

Ricardo Llanos & Iñaki Alberdi

- They are not possible, except as **clusters** glissandi and with *not very long distance* (see previous example), or combined with the right hand.



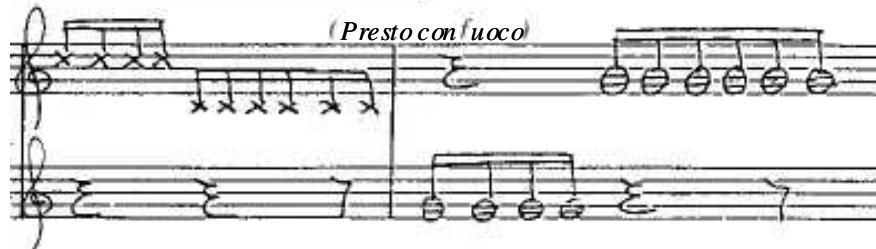
(“Sonata n°2” for solo accordion by Aitor Furundarena)
(See also “De Profundis” by Sofia Gubaidulina)

- With *long distance traveled* it is recommended to give enough time so that the left hand goes moving little by little, and from bass to treble.

(“Estudio V “Densidades”, op. 20” for solo accordion by Enrique Igoa; Reproduced with permission of the Editorial de Música Española Contemporánea EMEC)

Diverse percussions

- There are many ways to produce percussive sounds: right hand on the front part of the bellows while at the same time the left hand can be played, noise produced by the change of registers or even of the convertor switch, noise of the buttons being abruptly pushed down to the bottom and with the bellows stopped...



(“Sonata n°2” for solo accordion by Aitor Furundarena)
(See also “Anatomic Safari” by Per Nørgård)

- *Notation:* on the front part of the bellows, on the buttonboards... they are indicated by with the wished rhythmic figuration. If they are percussions produced by the change of registers it is enough with writing the empty symbols of registers of the corresponding manual. (See previous example).

F. ACCORDION WITH OTHER INSTRUMENTS

1) General characteristics

- A section of this type would require a wider and deeper study than the one that is possible to develop here, therefore we will limit ourselves to point out some general aspects of the combination of the accordion with the other instruments. Nevertheless, in the final section of resources we give a wide list of works in which the accordion appears with all kind of instrumental combinations. A detailed study of any of the works contained in each section of that list will facilitate very much the knowledge of the accordion in
- In general, we can say that the accordion is **not an instrument with a very powerful sound**, especially in its lowest range. This way, when we mix it using registers whose timbre fits very well with certain other instrument or instrumental group, it will be necessary to keep in mind the possibility that it is not heard appropriately inside the group.

Some advice to stand out the accordion inside an instrumental ensemble

- The use **registers with piccolo** ((4') in the manual I and (2') in the manual III) facilitates the resulting timbre to stand out.
- Another resource is to take advantage of its **richness of articulations** (both fingers and bellows articulation).
- It can also be interesting to **support** and even to **duplicate the right hand with the left hand**.

Ricardo Llanos & Iñaki Alberdi

- The **wide range** of the accordion can be used to stand out him inside a group.
- Finally, to say that in most of the accordions **the left hand presents a smaller sonority** (and a different timbre) than the right one. So what we had exposed in the previous paragraphs will be kept in mind even more when a design in the left hand is to be appreciated inside a group.

Advise to achieve the fusion of the accordion inside an instrumental ensemble

That same variety of tibres achieved by means of the registration and the richness of attacks and articulations got thanks to the combined action of fingers and bellows has also caused that sometimes some composers consider the accordion

like a **multitimbral instrument** giving unity to the different instruments of an **ensemble**. We can find examples of this treatment in *Concert for Eight* by Roberto Gerhard, in “*Partiels*” for 18 instruments by Gérard Grisey and in “*Chemins VI*” for trumpet and instrumental ensemble by Luciano Berio). Although the distribution of the harmonics and its evolution in time characterizes the timbre of an instrument, such properties will depend on factors so diverse as the height and the dynamics of the sound, the emission way, the design and materials of the own instrument and even the characteristics of the room. Therefore to try to summarize all these characteristics in few lines it is an impossible task. Nevertheless, we can give the following orientations, very general, to achieve the timbral mixing:

- The use of **single reed registers (and in cassotto in the right manual)** provides a less rich sound in harmonics. It favors an excellent *mixing with the bowed strings instruments and with the woodwinds family* (especially in the treble area of the range of this family, where the number of harmonics is smaller).
- The employment of **multi-reed registers (especially if they are outside of cassotto)** provides a richer timbre in harmonics, what can be taken advantage of to achieve a *good fusion in simultaneous attacks with the metals and with the percussion*. This effect is remarkable with the (8')+(4') in the right manual.

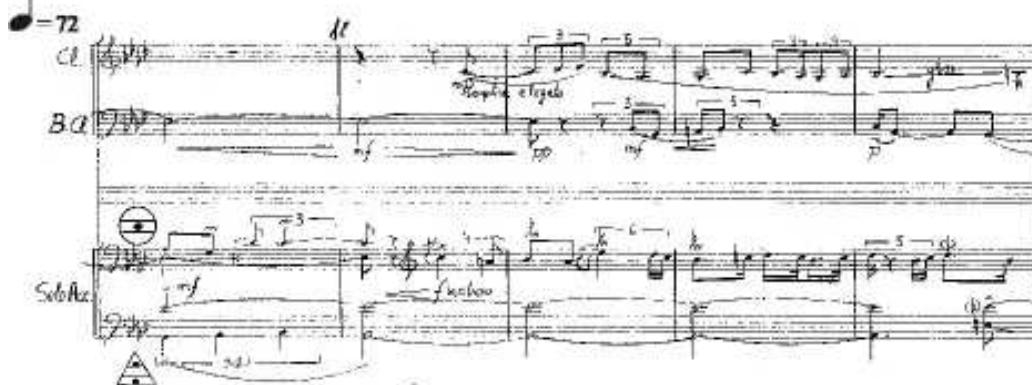
In the following section we analyze with certain detail and exemplify the diverse theoretical combinations that we have exposed.

2) Relationship with the diverse instrumental families

Woodwinds.

- Inside the family of the woodwinds, the clarinet, oboe, bassoon and flute are instruments that can present sonorities similar to the accordion.

- The group of saxophones is above the volume of the accordion and habitually it is advisable to use amplification, especially if we refer to the baritone and bass saxophones.
- Although in the high register all the woodwind instruments tend to sound shrill, the timbre of the accordion in this register helps to identify the instrument, especially if a compound registration incorporating the piccolo (4') registration is used. In the middle and low register the balance is simpler to achieve, for the balance of sonorities and for the timbral resemblance if we use one-reed registrations in cassotto.
- We can observe this balance in the following example, where the use of the (8') registration in cassotto in combination with the clarinets results in a perfect sound assembling.



(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Metals

- In spite of the great sound power of this family, the possibility to keep a sound in its initial intensity during the required time allows the accordion to be distinguished among these instruments. The trumpet and the French horn are the metals with which is easiest to get balance. Regarding instruments such as the tuba or the trombone, the possibility of very varied timbral combination usually helps in the perception of the accordion, especially if they combine very opposed registers.
- In the following example, the counterpuntal use of the accordion by means of sustained values and the contribution of the (4') reed of the M I gives a perfect fusion with the muted metals as well as the easy perception of the instrument because of the mentioned registration.

A musical score page from 'Akorda' for accordion and orchestra. The key signature is A major (no sharps or flats). The tempo is indicated as 72. The score includes parts for Tpt 1 (c.s.), Tpt 2 (c.s.), Tba 1 (c.s.), Tbn 2 (c.s.), and Solo Acc. The Solo Accordion part features a continuous eighth-note pattern. Dynamic markings include *pianissimo sempre* and *pianissimo*. Measure numbers 3 and 2 are visible on the right side of the staff.

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Bowed strings

- A great fusion with these instruments can be achieved by using the registrations in cassotto of the M I or the combination of the two (8') reeds.

A musical score page from 'Akorda' for accordion and orchestra. The key signature is A major (no sharps or flats). The tempo is indicated as 72. The score includes parts for Perc. 1 (Tamb.), Perc. 2 (Bsm. Dr.), Solo Acc., Vla (15th), Cello (15th), and Double Bass (15th). The Solo Accordion part has dynamic markings *pianissimo*, *pianississimo*, and *pianissississimo*. The string section parts have dynamics *ff*, *p*, *f*, and *pianississimo*. Measure numbers 5 and 3 are visible above the staff.

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

- If we are dealing with a great orchestra, the timbral contrast obtained by the registration can also play an important role. In the registration it is interesting to use of the registers in cassotto to achieve fusion, together with the (4') to give brightness or different colour.

The musical score consists of eight staves. From top to bottom:

- Solo Acc.**: Playing eighth-note patterns, dynamic ff.
- (15v)** **V.I.**: Playing sixteenth-note patterns, dynamic ff.
- (25d)** **V.II.**: Playing eighth-note patterns, dynamic ff.
- (15sol)** **V.II.**: Playing eighth-note patterns, dynamic ff.
- (25d)** **V.I.**: Playing eighth-note patterns, dynamic ff.
- (15sol)** **V.I.**: Playing eighth-note patterns, dynamic ff.
- Vla.**: Playing eighth-note patterns, dynamic ff.
- (15d)** **Trom.**: Playing eighth-note patterns, dynamic ff.
- (45d)** **Timp.**: Playing eighth-note patterns, dynamic ff.
- Conga**: Playing eighth-note patterns, dynamic ff.

 Measure 72 starts with ff dynamics. Measure 73 follows with ff dynamics. Articulation marks include dots, dashes, and triangles. Measure numbers 72 and 73 are at the top left.

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

- On the contrary, due to the great fusion with the bowed strings, the use of the lowest sounds in the accordion with single-reed registrations can make necessary the duplication in both hands.

-72

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press
2000. Reproduced by permission)

Percussion

- Although the amplification of the accordion facilitates the combination with any instrument of the family of the percussion (except for the marimba and the vibraphone where it is not necessary), the wide timbral diversity of the accordion and the percussion offers the possibility of a considerable balance. In some cases like the following example, the use of very strident sounds allows the instrument to stand out without necessity of amplification.

The musical score consists of three staves. The top staff is labeled 'Perc 1 (Tamb.)' and shows a continuous pattern of eighth-note chords. The middle staff is labeled 'Perc 2 (BassDr)' and shows a similar pattern with specific dynamics like 'pp', 'f', and 'mf'. The bottom staff is labeled 'Solo Acc' and shows a more complex line with various dynamics and performance instructions such as 'lateral jingle strokes' and 'Sounds 1/2 higher than written.'. The tempo is indicated as 66.

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Plucked strings

- In spite of the good balance of sonorities between the accordion and the plucked strings family, the difference in the way of production of the sound can help both families to be easily distinguishable, achieving a result of great timbral wealth and variety. It is advisable to use the accordion with their purest (one-reed) registrations.

Orchestral combination

- There exist in the accordion registrations like the (16') and (4') that jointly (or even only the (4') for separate) can make it stand out above wide orchestral masses without necessity of using the tutti (four-reed) registration. The combination of the octaves and appropriate timbres make possible these sonorities. As example we present a passage of the work “Akorda” by Gabriel Erkoreka: the accordion uses a wide extension and it is reinforced in an important way for the basses and treble which contribute an excellent colour with the (4') in combination with the (16'). The result is a sound perfectly fused at the same time that it allows the total perception of the instrument.

♩ = 48

251

Picc
Tuba
Perc 1
Perc 2
Harp
Solo Acc
Vl I (Div.)
Vl II (Div.)
Vla (Div.)
Vcl (Div.)
Dbass (Div.)

pp → f → ff → P
3:2:1
mf → 3:2 → 3
P (f) → mf
ff (f.v.)
3:2:1
mf → 3:4:1 → 3:2:1
mf → 3:2:1
pizz. → 3 → 5 → ff
pizz. → 3 → 5 → ff

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

(Due to the variety of timbre and texture combinations that they present, we also recommend studying the works *A Dirge. other echoes inhabit the garden* for accordion and orchestra by Ivar Frounberg and “Concerto” for accordion and chamber orchestra by Erkki Jokinen).

APPENDIX I. Brief history of the accordion

From the tcheng to the Demian's accordion

- It can be said that the accordion is the result of the desire to create of a portable organ with expressive capacity. All the predecessors of the accordion go back to the Chinese mouth organ or **tcheng**, which appeared around the year 2700 B.C. The tcheng consisted of a pumpkin that received the air from the interpreter's mouth through a mouthpiece and some bamboo tubes that acted as resonators with free metallic reeds in their interior. Each bamboo tube had a hole so that the reed of its interior didn't sound when it was covered.
- The date of the **arrival of the tcheng to Europe** is not known with accuracy, but the first description of the free reed appears in 1619 in the second part of the "Syntagma Musicum" by Michel Pretorius.
- **At the beginning of the 19th century**, and mainly in Germany, the manufacturers of organs created a series of instruments based on the free reed. Such instruments received names as diverse as **Eolodicon, Melodion, Uranion, Organ-violin, Aeoline, Tarpodion, Physharmonica, Eolina, Aura, Handaeoline, Mundaeoline and Symphonium**.
- In May 6, 1829, in Vienna, the Viennese builder of organs and pianos *Cyril Demian* patents the "**accordion**". It was a small instrument that approximately measured 22cm x 9cm x 6cm, with three leather folds as bellows and **only five keys in the right hand, each one giving two different chords, one when opening and the other one when closing**.
- A little later, in June 19 of the same year, in London, the physicist *Charles Wheatstone* patents its **concertina**, that **emitted free notes (and not chords) both in its right manual and in its left manual**. Although the Wheatstone's concertina was much closer to the current concert accordion than the Demian's accordion, it was this last one which enjoyed an immediate success and a great diffusion, first in Vienna and then in Paris.

From the Demian's accordion to the current accordion

- In 1832, *Mathieu François Isoard*, Parisian manufacturer, transforms the accordion of Demian so that **each key only emits a sound** (instead of a chord), still different when opening and when closing. The instrument this way modified could emit two complete diatonic ranges and it had a great success first in Paris, before arriving in their new form to different big cities of neighboring countries. The following steps in their evolution were:
- 1840: *L. Douce* invents an accordion (**harmonious accordion**) that, for the first time and thanks to its double bellows, gives the **same sound when opening and when closing**. This "unisonority" did not succeed and it would not be imposed until the end of the century (by means of a different method: placing two identical reeds over two openings made in the front and backsides of a rectangular plate called piastrino, so that one reed vibrates when opening the bellows and the other one when closing). This was the first accordion that presented keys (in number of eight) in the left manual.

- 1846: *Alexandre*, Russian manufacturer of organs, constructed the first accordions with **registrations**.
- 1853: *Auguste Alexandre Titeux* and *Auguste Théophile Rousseau* patented the accordéon-orgue, the first **unisonoric** accordion with a **piano-type keyboard in its right hand manual**.
- Towards the end of the 19th century, the current **standard bass system for the left manual** (MII) appeared. However, there is no agreement as to the date and author of the invention.
- In the second half of 20th century, there appears the **chromatic system** (layout in semitones like the current accordion) with buttons for the right manual. (The expression “chromatic accordion” has one meaning more: it is normally used also to mean “accordion that gives the same sound when opening and when closing”, in opposition to “diatonic accordion” that means “different sound when opening and when closing”).
- Since the end of the 19th century the accordionists had the desire to be able to play melodies in their left hand manual, and various artisans found different solutions to that need. Around the turn of the century, the **first free bass accordions** appeared. Rows of buttons that emitted single notes were added to the left pre-made chord keyboard.
- Throughout the 20th century, some **converter mechanisms** emerged. They transform part of the standard basses of the left manual into a single note keyboard. There have been various converter systems, the one described in this manual being the one that has been finally most widely adopted. The various sources do not agree on the date and authorship of the invention.
- The *construction of the current accordion* continues in *evolution*. The main investigations are centered in the improvement of the playing conditions on the left buttonboard and in the attainment of a better sound quality by means of the employment of diverse materials in the construction of the accordion and the application of different designs for its interior.

APPENDIX II. Creation of an original repertoire

First intents

- There have been different phases in the creation of an own repertoire for the accordion, often coincident in the time and in the space, depending on which country we are dealing with.
- During the whole **19th century** we find with an almost total absence of concert literature. We can find the reasons both in the precarious development of the instrument and in the fact that at the beginning the accordion was adopted first by the bourgeois classes for a music of mere amusement (folkloric airs, themes from operas...), without any claim to transform it into a serious concert instrument. Later on, approximately since 1870, the accordion passed from the rich classes to the popular ones, eliminating the possibility to contact with established composers.
- Although it is certain that **at the end of the 19th century and beginnings of the 20th** the accordion was used sporadically in some works by **famous composers**, it was

Accordion for composers

generally used in its facet of popular instrument or using only some of the possibilities that it already offered as a concert instrument, so that by no means we can consider these contributions as really substantial for the formation of an own repertoire. This way, we can mention the following composers:

- **Tchaikovsky**: Scherzo Burlesque of the “*Suite nº2 en do mayor, op.53 para orquesta*” (1883)
- **Giordano**: he used the accordion shortly to accompany a song intoned by a shepherd in their opera “*Fedora*” (1898).
- **Hindemith**: he included the harmonium in the “*Kammermusik, op.24, nº1*” (1921), for twelve instruments; then rewrote that part for accordion, although using only the right keyboard.
- **Berg**: in his opera “*Wozzeck*” (1922) he used the accordion to give (popular) realism to a tavern scene.
- **Prokofiev**: he used the accordion to accompany folk Russian dances in his “*Cantata for the Twentieth Anniversary of the Revolution of October, op.74*” (1936).
- Returning to the study of the formation of a repertoire that considered the accordion like a concert instrument, we see that **at the beginning of the XX century**, the organologic development of the accordion (mainly thanks to the appearance of the free bass accordion) allows better **transcriptions** of well-known classics works. On one hand, it imitates the work of transcription made with the piano during the whole XIX century. On the other hand, the organistic repertoire from Bach to Messiaen is interpreted. It must be emphasized the influence that this conception of the instrument as transcriptor has had and it continues having in different accordianistic schools, sometimes impeding the creation of an original repertoire or limiting it to a writing not in accordance with the characteristics of the instrument.

Germany: Hugo Herrmann and the Trossingen School

- In 1927, the German factory of accordions Hohner asks the German composer **Paul Hindemith** to compose a work for solo accordion. Hindemith rejects the responsibility, but recommends his colleague **Hugo Herrmann** (1896-1967). So the work titled “*Seven New Compositions*” is born. From that moment on, Hohner’s settles down an accordion school in Trossingen and, via Hugo Herrmann, there were established a number of contacts with diverse composers for the creation of all kind of works with accordion. Thanks to the influence of this school, there were created more than 250 works between 1927 and 1957.

Denmark: Mogens Ellegaard

- We should point out the influence of the Danish **Mogens Ellegaard** (1935-1995) in three aspects: for their career like international performer, as indefatigable collaborator with composers with the purpose of increasing the original repertoire for accordion and, lastly, in connection with this work of creation, like a model to follow for a great number of young performers that nowadays try to make their way in the international musical circuits and look for the collaboration with composers.
- The beginnings of the collaboration of Ellegaard with Nordic composers go back to 1957. When getting out of a concert in Copenhagen in which the Danish accordionist

Ricardo Llanos & Iñaki Alberdi

interpreted a concert written by Vilfrid Kjaer, the Danish composer and orchestra conductor Ole Schmidt, present in the concert, came closer to congratulate Ellegaard, reproaching him that the interpreted work didn't use the accordion in a suitable manner. Ellegaard took advantage of the opportunity to request him to write some work. This way, in 1958, Schmidt finished for Ellegaard his "*Symphonic Fantasy & Allegro, Op.20*" for accordion and orchestra. This work was the germ of a fertile collaboration between Ellegaard and a long list of Nordic composers such as **Torbjörn Lundquist, Niels Viggo Bentzon, Ib Nørholm, Per Nørgård, Paul Rovsing Olsen, Leif Kayser, Arne Nordheim, Vagn Holmboe, Steen Pade, Ivar Frounberg...** up to complete more than two hundred works in which the accordion participates.

Canada, Russia, Finland... and other countries

- In 1969 the accordionist **Joseph Macerollo** was able to introduce the accordion in the Real Conservatory of Music of Toronto. From then on, the own Macerollo has got that a great number of composers (**Samuel Dolin, Gerhard Wuensch, Edwin Avril, Murray Schafer, Morris Surdin, Walter Buczynski, James Hiscott, Barbara Pentland, Alexina Louie...**), Canadians mainly, write music for accordion.
- In Russia, country in which the accordion has had famous interpreters, but where a good part of the repertoire is based on popular material (often pursuing the orchestra's imitation in not really modern works), and written by the own accordionists, there stands out, from the ends of the 60s, **Friedrich Lips**. Professor of the Russian Academy of Music (previously Academy of Music Gnessin), he gets the collaboration of composers like **Sofía Gubaidulina, Sergei Berinsky and Edison Denisov**.
- From 1977, in Finland, **Matti Rantanen** assumes the accordion classes at the Academy Sibelius of Helsinki, collaborating amongst others with **Jukka Tiensuu, Erkki Jokinen, Magnus Lindberg, Kalevi Aho** in the creation of works in which the accordion intervenes.
- Similar collaboration movements between interpreters and composers have been happened and they are still happening in different countries. This way, we can mention the cases of Germany with the accordionists **Einsel Moyer**, France with **Hugues Naud and André Bonal**, Italy with **Stefan Mie Miki**, Great Britain with **Owen Murray**, Denmark with **Geir Draugsvoll**, Canada with **Joseph Petric**, Italy with **Claudio Jacomucci**, Holland with **Miny Dekkers**, Spain with **Ángel Luis Castaño and Iñaki Alberdi...**

APÉNDICE III. Resources

Recommended recordings

- Mogens Ellegaard
"Contemporary Danish Accordion Music"
1987, Independent Music / OH Music; P.O. Box 49, DK-2680 Solrød Strand, Denmark
- Matti Rantanen

- “Jeux d’anches, Finnish Works for Accordion”*
 1991, Finland Records FACD 404, Fazer Music Inc.; Finland
- Friedrich Lips
“The seven last words”
 1990, SUCD 10-00109, Melodiya Record Company; Russia
 - Hugo Noth (accordion) & James Creitz (viola); Stefan Hussong (accordion) & Mika Yamada (piano)
“Uros Rojko: Chamber Music”
 1999, Col Legno WWE 1CD 20017; Simperetsweg 18, D-83707 Bad Wiesse, Germany
 - Friedrich Lips
“Schneefall bei Nacht”
 1996, Dr. Herbert Scheibenreif; Resselgasse 2, 2620 Neunkirchen, Austria
 - Joseph Macerollo
“1996; CDSR” Records/Les disques SRC; P.O. Box 500, Station A, Toronto, Ontario, Canada M5W 1E6
 - Stefan Hussong
“Akkordeonmusik des 20. Jahrhunderts”
 1993, CTH 2184 Thorofon Schallplateen KG; D-30892 Postfach 10 02 32, Germany
 - Hugo Noth (accordion) & James Creitz (viola)
“Couleurs I”
 1996, Hohner Records HR 08.099.431 LC 0779, Matth. Hohner AG-Verlag; D-78647 Trossingen (Württemberg), Germany
 - Elsbeth Moser (accordion) & Karine Georgian (cello)
“New works for cello & accordion”
 1997, Cord Aria CACD 512; Hindenburgstr. 8, 30175 Hannover, Germany
 - Marjut Tynkynen
“Kalevi Aho: Black Birds”
 Alba Records Oy; P.O. Box 549, FIN-33101, Tampera, Finland
 - Mogens Ellegaard (accordion) & Márta Bene (accordion) & Gert Sørensen (percussion)
“Jeux à trois”
 1996, G.E.M.-CD 2001, Nordisk Musikimport; DK-2750 Balledrup, Denmark.
 - Geir Draugsvoll
“Ivar Frounberg, composer”
 1996, dacapo (8.22.4027), MVD Music and Video Distribution GmbH; Oberweg 21C-Halle V, D-82008, Unterhaching, Munich, Germany
 - Geir Draugsvoll
“Works for Classical Accordion”
 1996, Dacapo (8.224028), MVD Music and Video Distribution GmbH; Oberweg 21C-Halle V, D-82008, Unterhaching, Munich, Germany
 - Miny Dekkers
“The Accordion in Contemporary Netherlands Music”
 1990, NM Classics 92013, Centrum Nederlandse Muzier; Holland
 - Mie Miki (accordion) & Nobuko Imai (viola)
“Into the Depth of Time”
 1998, BIS-CD-929 STEREO, Grammofon AB BIS; Bragevägen 2, S-182 64 Djursholm, Sweden
 - Duo Novair: Miny Dekkers (accordion) & Henry Bok (clarinete bajo, alto saxophone)
“Duo Novair”
 1995, GLO 5135, Klaas Posthuma Productions; Germany
 - Max Bonnay (accordion), Michel Gastaud (percussion), Elena Rassadkina (piano), Ives Severe (clarinet)
“Des Ténèbres à la Lumière”
 DTL09, APDA-1; chemin de la Ginestière-Saint-Isidore, 06200 Nice, France

Ricardo Llanos & Iñaki Alberdi

- Pascal Contet
“*Per Tre & Contours*”
Agon/Audivis N PV 72208; France
- Teodoro Anzellotti
“*Musik für Akkordeon*”
1994, Koch International GmbH 3-1356-2 H1; Austria
- Teodoro Anzellotti and others
“*Berio: Sequenzas*”
1998, Deutsche Grammophon GmbH 457 038-2; Hamburg, Germany
- Joseph Petric
“*Gems*”
ConAccord 490491-3, Canadian Music Centre, Canada
- Aitor Furundarena
“*Akordeoi Klasikoa*”
- 1995 LA 3009 Legin: Mariarats 4, E-20200 Beasain (Guipúzcoa), Spain.
Angel Luis Castaño and others
“*La Musique Aujourd’hui: Jean-Yves Bosseur*”
1993, Harmonia Mundi MAN 4803; France
- Iñaki Alberdi & Iñigo Aizpioleta
“Colección Jóvenes Intérpretes Nº 8”
2001, Juventudes Musicales de España – Fnac, M- 10855-2001 Madrid, Spain.

Recommended works

• Accordion(s)

- “*Metamorphoses*” (1965), for solo accordion, by **Torbjörn Lundquist** (Hohner Verlag GmbH, Germany).
- “*Anatomic Safari*” (1967), for solo accordion, by **Per Nørgård** (Wilhelm Hansen, Denmark).
- “*Sonata n°3*” (1972), for solo accordion, by **Vladislav Zolotarev** (Intermusik Schmülling, Germany).
- “*Acco-Music*” (1975), for solo accordion, by **Ernst Krenek** (Ernest Deffner Publications, USA).
- “*Aufschwung*” (1975), for solo accordion, by **Jukka Tiensuu** (Finnish Accordion Institute, Finland).
- “*Modal Music*” (1977-8), for solo accordion, by **Ton de Leeuw** (Donemus, Holland).
- “*De Profundis*” (1978), for solo accordion, by **Sofia Gubaidulina** (Intermusik Shmülling, Germany).
- “*Alone*” (1979), for solo accordion, by **Erkki Jokinen** (Jasemusikki, Finland).
- “*Melodia*” (1979), for solo accordion, by **Toshio Hosokawa** (Hohner Verlag GmbH, Germany).
- “*Stomp*” (1981), for solo accordion, by **Michael Finnissy** (manuscript, British Music Information Centre, Great Britain).
- “*Phantasie 84*” (1984), for solo accordion, by **Jürgen Ganzer** (manuscript).
- “*Excursion with Detours*” (1984), for solo accordion, by **Steen Pade** (Samfundet, Denmark).
- “*Sonata n°1*” (1984-89), for solo accordion, by **Kalevi Aho** (Modus Musiikki, Finland).
- “*Like a Water-Buffalo*” (1985), for solo accordion, by **Yuji Takahashi** (manuscript)
- “*Tears*” (1985), for solo accordion, by **Bent Lorentzen** (Samfundet, Denmark).
- “*, mutta*” (1985), for three accordions, by **Jukka Tiensuu** (Finnish Music Information Centre, Finland)
- “*Auf Flügeln der Harfe*” (1985), for solo accordion, by **Nicolaus A. Huber** (Breitköpf & Härtel, Germany)

Accordion for composers

- “*Phantasmagorien*” (1985), for solo accordion, by **Krzysztof Olczak** (Ricordi, Italy).
- “*Flashing*” (1986), for solo accordion, by **Arne Nordheim** (Wilhelm Hansen, Denmark).
- “*Et exspecto*” (1986), for solo accordion, by **Sofia Gubaidulina** (Intermusik Shmülling, Germany).
- “*Gena*” (1987), for solo accordion, by **Jouni Kaipainen** (Wilhelm Hansen, Denmark).
- “*Jeux d’anches*” (1990-91), for solo accordion, by **Magnus Lindberg**. (Wilhelm Hansen, Denmark).
- “*Sonata n°2, Black Birds*” (1991), for solo accordion, by **Kalevi Aho** (Modus Musiikki, Finland).
- “*Whose Song*” (1991-92), for solo accordion, by **Uroš Rojko** (Ricordi, Italy).
- “*Sen V*” (1992), for solo accordion, by **Toshio Hosokawa** (Schott Japan, Japón).
- “*Fiddlers*” (1952 for solo piano / 1993 for solo accordion), for solo accordion, by **Einojuhani Rautavaara** (Warner-Fazer, Finland)
- “*Episoden, Figuren*” (1993), for solo accordion, by **Mauricio Kagel** (Peters C. F., Germany)
- “*Medusa*” (1989/1993), for solo accordion, by **Peter Schaefer** (Schott, Germany)
- “*Dialog über Luft*” (1994), for solo accordion, by **Vinko Globokar** (Ricordi, France).
- “*Des Ténèbres à la Lumière*” (1995), for solo accordion, by **Edison Denisov** (Alphonse Leduc, France).
- “*Feux Follets*” (1995), for solo accordion, by **Tapio Tuomela** (Finnish Accordion Institute, Finland).
- “*Sequenza XIII*” (1995), for solo accordion, by **Luciano Berio** (Universal, Austria).
- “*Itzal*” (1994-96), for solo accordion, by **Jesús Torres** (manuscript).
- “*Lluvia*” (1998), for solo accordion, by **Sofía Martínez** (manuscript).
- “*Cuatro Diferencias*” (1998), for solo accordion, by **Gabriel Erkoreka** (Oxford University Press, Great Britain).
- “*Aztarnak*” (1998-2000), for solo accordion, by **Ramon Lazkano** (Le Chant du Monde, Francia).
- “*Trama de Aire y de Sombras*” (2001), or solo accordion, by **Antonio Lauzurika**.

• Accordion and recorded tape

- “*Dinosaurus*” (1970), for accordion and recorded tape, by **Arne Nordheim** (Wilhelm Hansen, Denmark).
- “*Earth Cycles*” (1987), for accordion and recorded tape, by **Alexina Louie** (Canadian Music Centre, Canada).
- “*Fallen, fallen... und liegen und fallen*” (1989), for accordion, soprano, tuba and recorded tape, by **Gerhard Stäbler**.
- “*Blütenweiss*” (1996), for accordion and recorded tape, by **Bent Lorentzen** (Music Sales Ltd., Great Britain).

• Accordion and strings

- “*Miniaturen*” (1967-68), for accordion, violin and guitar, by **Jindrich Feld** (Hohner Verlag GmbH, Germany).
- “*Prince Bajaja*” (1970), for accordion, violin and guitar, by **Vaclav Trojan** (Cesky hudební fond, Czech Republic).
- “*Sinistro*” (1977), for accordion and guitar, by **Jukka Tiensuu** (Finnish Music Information Centre, Finland).
- “*Duetto*” (1982), for accordion and viola, by **Tapio Nevanlinna** (Finnish Accordion Institute, Finland).
- “*Concertino*” (1983), for accordion and string quartet, by **Isang Yun** (Bote & Bock K. G., Germany).
- “*A Bird’s Eye View*” (1988-9), for accordion and violin, by **Chiel Meijering**.

- “...pressentir...” (1989), for accordion and double bass, by **Erkki Jokinen** (Finnish Music Information Centre, Finland).
- “*Silenzio*” (1991), for accordion, violin and cello, by **Sofia Gubaidulina** (Sikorski, Germany).
- “*Bias-chant of tenth...*” (1991), for accordion and cello, by **Harri Suilamo** (Finnish Music Information Centre, Finland).
- “*Am Horizont*” (1991), for accordion, violin and cello, by **Wolfgang Rhim** (Universal, Austria).
- “*Elegia per Hugo*” (1994), for accordion and viola, by **Uroš Rojko**.
- “*Molitve*” (1994), for accordion and viola, by **Uroš Rojko**.
- “*Trigonalia*” (1994), for accordion, guitar, percussion and chamber orchestra, by **Zbigniew Bargielski**.
- “*In die Tiefe der Zeit*” (1994), for accordion and cello, by **Toshio Hosokawa** (Schott Japan, Japan).
- “*Distant Swans Dreaming (the 1995)*” (1995), for accordion and cello, by **Per-Matti Takahashi** (Finnish Accordion Institute, Finland).
- “*Figura*” (1997-2000), for accordion and string quartet, by **Matthias Pintscher**.
- “*Avant la nuit*” (2002), for accordion and string quartet, by **Pascal Gaigne**.

- **Accordion and percussion**

- “*Duell*” (1966), for accordion and percussion, by **Torbjörn Lundquist** (Hohner Verlag GmbH, Germany).
- “*Metalwork*” (1984), for accordion and percussion, by **Magnus Lindberg** (Wilhelm Hansen, Denmark).
- “*Jeux a Trois*” (1989), for two accordions and percussion, by **Georg Katzer** (manuscript).
- “*Distorsion-Commentary*” (1992), for four accordions and percussion, by **Klaus Ib Jørgensen** (Samfundet, Denmark).
- “*Puccini a Caccia*” (1995), for accordion and percussion, by **Sylvano Bussotti**. (Bussotti Opera Ballet, Monte Carlo).
- “*Black Paint*” (1998), for accordion and percussion, by **Klaus Huber**. (Ricordi, Italy).

- **Accordion and piano or accordion and harpsichord**

- “*Germany*” (1966), for accordion and piano, by **Poul Rovsing Olsen** (Hohner Verlag GmbH, Germany).
- “*Seven Inventions*” (1957), para acordeón y clave, de **Leonid Bashmakov** (Finnish Music Information Centre, Finland).
- “*Marilina*” (1987), for accordion and piano, by **Heikki Valpola** (Modus Musiikki, Finland).
- “*Bagatellen*” (1994), for accordion and piano, by **Uroš Rojko** (Neue Musik / Editions Margaux, Germany)
- “*Accentus*” (2001), for accordion and piano, by **Jesús Torres**.
- “*Diario*” (2001), for accordion and piano, by **David del Puerto**.
- “*Soinua*” (2001), for accordion and piano, by **Gabriel Erkoreka** (Oxford University Press, Gran Bretaña).
- “*Figuras y Reflejos*” (2002), for accordion and piano, by **Antonio Lauzurika**.
- “*Rain Dance*” (2002), for accordion and piano, by **Kevin Mayo**.
- “*Sin Sueño*” (2002), for accordion and piano, by **Giorgio Colombo Taccani**.

- **Accordion and winds**

- “*Foto*” (1986), for accordion and clarinet, by **Tapio Nevanlinna** (Finnish Accordion Institute, Finland).

Exploring the Variety of Random Documents with Different Content

I fear I have been too tedious both in this and other things. Yet when I considered how necessary a thing it is that the truth and grounds of this action especially should be made known, and the several dispositions of that dissolved colony, whose reports undoubtedly will be as various, I could not but enlarge myself where I thought to be most brief. Neither durst I be too brief, lest I should eclipse and rob God of that honor, glory, and praise, which belongeth to him for preserving us from falling when we were at the pit's brim, and yet feared nor knew not that we were in danger.

Chapter 6

OF THE FIRST ALLOTMENT OF LANDS, AND THE DISTRESSED STATE OF THE COLONY.

April. The month of April being now come, on all hands we began
1623 to prepare for corn. And because there was no corn left
before this time, save that was preserved for seed, being
also hopeless of relief by supply, we thought best to leave off all
other works, and prosecute that as most necessary. And because
there was no^[97] small hope of doing good, in that common course
of labor that formerly we were in; for that the governors, that
followed men to their labors, had nothing to give men for their
necessities, and therefore could not so well exercise that command
over them therein, as formerly they had done; especially considering
that self-love wherewith every man, in a measure more or less,
loveth and preferreth his own good before his neighbour's, and also
the base disposition of some drones, that, as at other times, so now
especially would be most burdensome to the rest; it was therefore
thought best that every man should use the best diligence he could
for his own preservation, both in respect of the time present, and to
prepare his own corn for the year following; and bring in a
competent portion for the maintenance of public officers, fishermen,
&c., which could not be freed from their calling without greater
inconveniences. This course was to continue till harvest, and then
the governors to gather in the appointed portion, for the
maintenance of themselves and such others as necessity constrained
to exempt from this condition. Only if occasion served, upon any
special service they might employ such as they thought most fit to
execute the same, during this appointed time, and at the end
thereof all men to be employed by them in such service as they
thought most necessary for the general good. And because there is

great difference in the ground, that therefore a set quantity should be set down for a person, and each man to have his fall by lot,^[98] as being most just and equal, and against which no man could except.

At a general meeting of the company, many courses were propounded, but this approved and followed, as being the most likely for the present and future good of the company; and therefore before this month began to prepare our ground against seed-time.

July. In the midst of April we began to set, the weather being
1623 then seasonable, which much encouraged us, giving us good hopes of after plenty. The setting season is good till the latter end of May. But it pleased God, for our further chastisement, to send a great drought, insomuch as in six weeks after the latter setting there scarce fell any rain; so that the stalk of that was first set began to send forth the ear, before it came to half growth, and that which was later not like to yield any at all, both blade and stalk hanging the head, and changing the color in such manner, as we judged it utterly dead. Our beans also ran not up according to their wonted manner, but stood at a stay, many being parched away, as though they had been scorched before the fire. Now were our hopes overthrown, and we discouraged, our joy being turned into mourning.^[99]

To add also to this sorrowful estate in which we were, we heard of a supply that was sent unto us many months since, which having two repulses before, was a third time in company of another ship three hundred leagues at sea, and now in three months time heard no further of her; only the signs of a wreck were seen on the coast, which could not be judged to be any other than the same.^[100] So that at once God seemed to deprive us of all future hopes. The most courageous were now discouraged, because God, which hitherto had been our only shield and supporter, now seemed in his anger to arm himself against us. And who can withstand the fierceness of his wrath?

These and the like considerations moved not only every good man privately to enter into examination with his own estate between God and his conscience, and so to humiliation before him, but also more solemnly to humble ourselves together before the Lord by fasting and prayer. To that end a day was appointed by public authority, and set apart from all other employments; hoping that the same God, which had stirred us up hereunto, would be moved hereby in mercy to look down upon us, and grant the request of our dejected souls, if our continuance there might any way stand with his glory and our good. But Oh the mercy of our God! who was as ready to hear, as we to ask; for though in the morning, when we assembled together, the heavens were as clear, and the drought as like to continue as ever it was, yet, (our exercise continuing some eight or nine hours,) before our departure, the weather was overcast, the clouds gathered together on all sides, and on the next morning distilled such soft, sweet, and moderate showers of rain, continuing some fourteen days, and mixed with such seasonable weather, as it was hard to say whether our withered corn or drooping affections were most quickened or revived; such was the bounty and goodness of our God. Of this the Indians, by means of Hobbamock,^[101] took notice; who being then in the town, and this exercise in the midst of the week, said, It was but three days since Sunday; and therefore demanded of a boy, what was the reason thereof. Which when he knew, and saw what effects followed thereupon, he and all of them admired the goodness of our God towards us, that wrought so great a change in so short a time; showing the difference between their conjuration, and our invocation on the name of God for rain; theirs being mixed with such storms and tempests, as sometimes, instead of doing them good, it layeth the corn flat on the ground, to their prejudice; but ours in so gentle and seasonable a manner, as they never observed the like.

At the same time Captain Standish, being formerly employed by the Governor to buy provisions for the refreshing of the Colony, returned with the same, accompanied with one Mr. David Tomson,^[102] a Scotchman, who also that spring began a plantation twenty-

five leagues northeast from us, near Smith's isles,^[103] at a place called Pascatoquack, where he liketh well. Now also heard we of the third repulse that our supply had,^[104] of their safe, though dangerous, return into England, and of their preparation to come to us. So that having these many signs of God's favor and acceptation, we thought it would be great ingratitude, if secretly we should smother up the same, or content ourselves with private thanksgiving for that, which by private prayer could not be obtained. And therefore another solemn day was set apart and appointed for that end; wherein we returned glory, honor, and praise, with all thankfulness, to our good God, which dealt so graciously with us; whose name for these and all other his mercies towards his church, and chosen ones, by them be blessed and praised, now and evermore. Amen.

In the latter end of July, and the beginning of August, came two ships with supply unto us; who brought all their passengers,^[105] except one, in health, who recovered in short time; who, also, notwithstanding all our wants and hardship, blessed be God! found not any one sick person amongst us at the Plantation. The bigger ship, called the Anne,^[106] was hired, and there again freighted back;^[107] from whence we set sail the 10th of September. The lesser, called the LITTLE JAMES,^[108] was built for the company at their charge.^[109] She was now also fitted for trade and discovery to the southward of Cape Cod, and almost ready to set sail; whom I pray God to bless in her good and lawful proceedings.

Chapter 7

OF THE MANNERS, CUSTOMS, RELIGIOUS OPINIONS AND CEREMONIES OF THE INDIANS.

—
1623
—

Thus have I made a true and full narration of the state of our Plantation, and such things as were most remarkable therein since December, 1621. If I have omitted any thing, it is either through weakness of memory, or because I judged it not material. I confess my style rude, and unskilfulness in the task I undertook; being urged thereunto by opportunity, which I knew to be wanting in others, and but for which I would not have undertaken the same. Yet as it is rude, so it is plain, and therefore the easier to be understood; wherein others may see that which we are bound to acknowledge, viz. that if ever any people in these later ages were upheld by the providence of God after a more special manner than others, then we; and therefore are the more bound to celebrate the memory of His goodness with everlasting thankfulness. For in these forenamed straits, such was our state, as in the morning we had often our food to seek for the day, and yet performed the duties of our callings, I mean other daily labors, to provide for after time; and though at some times in some seasons at noon I have seen men stagger by reason of faintness for want of food, yet ere night, by the good providence and blessing of God, we have enjoyed such plenty as though the windows of heaven had been opened unto us. How few, weak, and raw were we at our first beginning, and there settling, and in the midst of barbarous enemies! Yet God wrought our peace for us. How often have we been at the pit's brim, and in danger to be swallowed up, yea, not knowing till afterward that we were in peril! And yet God preserved us; yea, and from how many that we yet know not of, He that knoweth all things can best tell. So that when I seriously consider of things, I cannot but think

that God hath a purpose to give that land as an inheritance to our nation, and great pity it were that it should long lie in so desolate a state, considering it agreeth so well with the constitution of our bodies, being both fertile, and so temperate for heat and cold, as in that respect one can scarce distinguish New England from Old.

A few things I thought meet to add hereunto, which I have observed amongst the Indians, both touching their religion and sundry other customs amongst them. And first, whereas myself and others, in former letters, (which came to the press against my will and knowledge,) wrote that the Indians about us are a people without any religion, or knowledge of any God, therein I erred, though we could then gather no better; for as they conceive of many divine powers, so of one, whom they call *Kiehtan*,^[110] to be the principal and maker of all the rest, and to be made by none. He, they say, created the heavens, earth, sea and all creatures contained therein; also that he made one man and one woman, of whom they and we and all mankind came;^[111] but how they became so far dispersed, that know they not. At first, they say, there was no sachim or king, but Kiehtan, who dwelleth above in the heavens, whither all good men go when they die, to see their friends, and have their fill of all things. This his habitation lieth far westward in the heavens, they say; thither the bad men go also, and knock at his door, but he bids them *quatchet*, that is to say, walk abroad, for there is no place for such; so that they wander in restless want and penury.^[112] Never man saw this Kiehtan; only old men tell of him, and bid them tell their children, yea to charge them to teach their posterities the same, and lay the like charge upon them. This power they acknowledge to be good; and when they would obtain any great matter, meet together and cry unto him; and so likewise for plenty, victory, &c. sing, dance, feast, give thanks, and hang up garlands and other things in memory of the same.

Another power they worship, whom they call *Hobbamock*, and to the northward of us, *Hobbamoqui*;^[113] this, as far as we can conceive, is the devil. Him they call upon to cure their wounds and

diseases. When they are curable, he persuades them he sends the same for some conceived anger against them; but upon their calling upon him, can and doth help them; but when they are mortal and not curable in nature, then he persuades them Kiehtan is angry, and sends them, whom none can cure; insomuch as in that respect only they somewhat doubt whether he be simply good, and therefore in sickness never call upon him. This Hobbamock appears in sundry forms unto them, as in the shape of a man, a deer, a fawn, an eagle, &c. but most ordinarily a snake. He appears not to all, but the chiefest and most judicious amongst them; though all of them strive to attain to that hellish height of honor. He appeareth most ordinary and is most conversant with three sorts of people. One, I confess I neither know by name nor office directly; of these they have few, but esteem highly of them, and think that no weapon can kill them; another they call by the name of *powah*; and the third *pniiese*.

The office and duty of the powah is to be exercised principally in calling upon the devil, and curing diseases of the sick or wounded. The common people join with him in the exercise of invocation, but do but only assent, or as we term it, say Amen to that he saith; yet sometime break out into a short musical note with him. The powah is eager and free in speech, fierce in countenance, and joineth many antic and laborious gestures with the same, over the party diseased.

[114] If the party be wounded, he will also seem to suck the wound; but if they be curable, (as they say,) he toucheth it not, but *askooke*, that is, the snake, or *wobsacuck*, that is, the eagle, sitteth on his shoulder, and licks the same. This none see but the powah, who tells them he doth it himself. If the party be otherwise diseased, it is accounted sufficient if in any shape he but come into the house, taking it for an undoubted sign of recovery.

And as in former ages Apollo had his temple at Delphos, and Diana at Ephesus, so have I heard them call upon some as if they had their residence in some certain places, or because they appeared in those forms in the same. In the powah's speech, he promiseth to sacrifice many skins of beasts, kettles, hatchets, beads,

knives, and other the best things they have to the fiend, if he will come to help the party diseased; but whether they perform it, I know not. The other practices I have seen, being necessarily called sometimes to be with their sick, and have used the best arguments I could to make them understand against the same. They have told me I should see the devil at those times come to the party; but I assured myself and them of the contrary, which so proved; yea, themselves have confessed they never saw him when any of us were present. In desperate and extraordinary hard travail in child-birth, when the party cannot be delivered by the ordinary means, they send for this powah; though ordinarily their travail is not so extreme as in our parts of the world, they being of a more hardy nature; for on the third day after child-birth, I have seen the mother with the infant, upon a small occasion, in cold weather, in a boat upon the sea.

Many sacrifices the Indians use, and in some cases kill children. It seemeth they are various in their religious worship in a little distance, and grow more and more cold in their worship to Kiehtan; saying, in their memory he was much more called upon. The Nanohiggansets exceed in their blind devotion, and have a great spacious house, wherein only some few (that are, as we may term them, priests) come. Thither, at certain known times, resort all their people, and offer almost all the riches they have to their gods, as kettles, skins, hatchets, beads, knives, &c., all which are cast by the priests into a great fire that they make in the midst of the house, and there consumed to ashes. To this offering every man bringeth freely; and the more he is known to bring, hath the better esteem of all men. This the other Indians about us approve of as good, and wish their sachims would appoint the like; and because the plague hath not reigned at Nanohigganset as at other places about them, they attribute to this custom there used.

The pnieses are men of great courage and wisdom, and to those also the devil appeareth more familiarly than to others, and as we conceive, maketh covenant with them to preserve them from death by wounds with arrows, knives, hatchets, &c. or at least both

themselves and especially the people think themselves to be freed from the same. And though, against their battles, all of them by painting disfigure themselves, yet they are known by their courage and boldness, by reason whereof one of them will chase almost an hundred men; for they account it death for whomsoever stand in their way. These are highly esteemed of all sorts of people, and are of the sachim's council, without whom they will not war, or undertake any weighty business.^[115] In war their sachims, for their more safety, go in the midst of them. They are commonly men of the greatest stature and strength, and such as will endure most hardness, and yet are more discreet, courteous and humane in their carriages than any amongst them, scorning theft, lying, and the like base dealings, and stand as much upon their reputation as any men. And to the end they may have store of these, they train up the most forward and likeliest boys, from their childhood, in great hardness, and make them abstain from dainty meat, observing divers orders prescribed, to the end that when they are of age, the devil may appear to them; causing to drink the juice of sentry^[116] and other bitter herbs, till they cast, which they must disgorge into the platter, and drink again and again, till at length through extraordinary oppressing of nature, it will seem to be all blood; and this the boys will do with eagerness at the first, and so continue till by reason of faintness, they can scarce stand on their legs, and then must go forth into the cold. Also they beat their shins with sticks, and cause them to run through bushes, stumps and brambles, to make them hardy and acceptable to the devil, that in time he may appear unto them.

Their sachims cannot be all called kings, but only some few of them, to whom the rest resort for protection, and pay homage unto them;^[117] neither may they war without their knowledge and approbation; yet to be commanded by the greater, as occasion serveth. Of this sort is Massassowat, our friend, and Conanacus, of Nanohigganset, our supposed enemy. Every sachim taketh care for the widow and fatherless, also for such as are aged and any way

maimed, if their friends be dead, or not able to provide for them. A sachim will not take any to wife, but such an one as is equal to him in birth; otherwise, they say, their seed would in time become ignoble; and though they have many other wives, yet are they no other than concubines or servants, and yield a kind of obedience to the principal, who ordereth the family and them in it. The like their men observe also, and will adhere to the first during their lives; but put away the other at their pleasure. This government is successive, and not by choice. If the father die before the son or daughter be of age, then the child is committed to the protection and tuition of some one amongst them, who ruleth in his stead till he be of age; but when that is, I know not.

Every sachim knoweth how far the bounds and limits of his own country extendeth; and that is his own proper inheritance. Out of that, if any of his men desire land to set their corn, he giveth them as much as they can use, and sets them their bounds. In this circuit whosoever hunteth, if they kill any venison, bring him his fee; which is the fore parts of the same, if it be killed on the land, but if in the water, then the skin thereof. The great sachims or kings know their own bounds or limits of land, as well as the rest. All travellers or strangers for the most part lodge at the sachim's. When they come, they tell them how long they will stay, and to what place they go; during which time they receive entertainment, according to their persons, but want not. Once a year the pnieses use to provoke the people to bestow much corn on the sachim. To that end, they appoint a certain time and place, near the sachim's dwelling, where the people bring many baskets of corn, and make a great stack thereof. There the pnieses stand ready to give thanks to the people, on the sachim's behalf; and after acquaint the sachim therewith, who fetcheth the same, and is no less thankful, bestowing many gifts on them.

When any are visited with sickness, their friends resort unto them for their comfort, and continue with them oftentimes till their death or recovery.^[118] If they die, they stay a certain time to mourn for

them. Night and morning they perform this duty, many days after the burial, in a most doleful manner, insomuch as though it be ordinary and the note musical, which they take one from another and all together, yet it will draw tears from their eyes, and almost from ours also.^[119] But if they recover, then because their sickness was chargeable, they send corn and other gifts unto them, at a certain appointed time, whereat they feast and dance, which they call *commoco*. When they bury the dead, they sow up the corpse in a mat, and so put it in the earth. If the party be a sachim, they cover him with many curious mats, and bury all his riches with him, and enclose the grave with a pale. If it be a child, the father will also put his own most special jewels and ornaments in the earth with it; also will cut his hair, and disfigure himself very much, in token of sorrow. If it be the man or woman of the house, they will pull down the mats, and leave the frame standing, and bury them in or near the same, and either remove their dwelling or give over housekeeping.

The men employ themselves wholly in hunting, and other exercises of the bow, except at some times they take some pains in fishing. The women live a most slavish life; they carry all their burdens,^[120] set and dress their corn, gather it in, seek out for much of their food, beat and make ready the corn to eat, and have all household care lying upon them.

The younger sort reverence the elder, and do all mean offices, whilst they are together, although they be strangers. Boys and girls may not wear their hair like men and women, but are distinguished thereby.

A man is not accounted a man till he do some notable act, or show forth such courage and resolution as becometh his place. The men take much tobacco; but for boys so to do, they account it odious.

All their names are significant and variable; for when they come to the state of men and women, they alter them according to their

deeds or dispositions.

When a maid is taken in marriage, she first cutteth her hair, and after weareth a covering on her head, till her hair be grown out. Their women are diversely disposed; some as modest, as they will scarce talk one with another in the company of men, being very chaste also; yet other some light, lascivious and wanton. If a woman have a bad husband, or cannot affect him, and there be war or opposition between that and any other people, she will run away from him to the contrary party, and there live; where they never come unwelcome, for where are most women, there is greatest plenty.

When a woman hath her monthly terms, she separateth herself from all other company, and liveth certain days in a house alone; after which, she washeth herself, and all that she hath touched or used, and is again received to her husband's bed or family. For adultery, the husband will beat his wife and put her away, if he please. Some common strumpets there are, as well as in other places; but they are such as either never married, or widows, or put away for adultery; for no man will keep such an one to wife.

In matters of unjust and dishonest dealing, the sachim examineth and punisheth the same. In case of thefts, for the first offence, he is disgracefully rebuked; for the second, beaten by the sachim with a cudgel on the naked back; for the third, he is beaten with many strokes, and hath his nose slit upwards, that thereby all men may both know and shun him. If any man kill another, he must likewise die for the same. The sachim not only passes the sentence upon malefactors,^[121] but executeth the same with his own hands, if the party be then present; if not, sendeth his own knife, in case of death, in the hands of others to perform the same.^[122] But if the offender be to receive other punishment, he will not receive the same but from the sachim himself; before whom, being naked, he kneeleth, and will not offer to run away, though he beat him never so much, it being a greater disparagement for a man to cry during the time of his correction, than is his offence and punishment.

As for their apparel, they wear breeches and stockings in one, like some Irish, which is made of deer skins, and have shoes of the same leather. They wear also a deer's skin loose about them, like a cloak, which they will turn to the weather side. In this habit they travel; but when they are at home, or come to their journey's end, presently they pull off their breeches, stockings and shoes, wring out the water, if they be wet, and dry them, and rub or chafe the same. Though these be off, yet have they another small garment that covereth their secrets. The men wear also, when they go abroad in cold weather, an otter or fox skin on their right arm, but only their bracer on the left. Women, and all of that sex, wear strings about their legs, which the men never do.

The people are very ingenious and observative; they keep account of time by the moon, and winters or summers; they know divers of the stars by name; in particular they know the north star, and call it *maske*, which is to say, the bear;^[123] also they have many names for the winds. They will guess very well at the wind and weather beforehand, by observations in the heavens. They report also, that some of them can cause the wind to blow in what part they list—can raise storms and tempests,^[124] which they usually do when they intend the death or destruction of other people, that by reason of the unseasonable weather, they may take advantage of their enemies in their houses. At such times they perform their greatest exploits, and in such seasons, when they are at enmity with any, they keep more careful watch than at other times.

As for the language, it is very copious, large, and difficult. As yet we cannot attain to any great measure thereof; but can understand them, and explain ourselves to their understanding, by the help of those that daily converse with us. And though there be difference in a hundred miles' distance of place, both in language and manners, yet not so much but that they very well understand each other.^[125] And thus much of their lives and manners.

Instead of records and chronicles, they take this course. Where any remarkable act is done, in memory of it, either in the place, or

by some pathway near adjoining, they make a round hole in the ground, about a foot deep, and as much over; which when others passing by behold, they inquire the cause and occasion of the same, which being once known, they are careful to acquaint all men, as occasion serveth, therewith; and lest such holes should be filled or grown up by any accident, as men pass by, they will oft renew the same; by which means many things of great antiquity are fresh in memory. So that as a man travelleth, if he can understand his guide, his journey will be the less tedious, by reason of the many historical discourses [which] will be related unto him.

Chapter 8

OF THE SITUATION, CLIMATE, SOIL, AND PRODUCTIONS OF NEW ENGLAND.

In all this, it may be said, I have neither praised nor
—
1623
—dispraised the country; and since I lived so long therein, my judgment thereof will give no less satisfaction to them that know me, than the relation of our proceedings. To which I answer, that as in one, so of the other, I will speak as sparingly as I can, yet will make known what I conceive thereof.

And first for that continent, on which we are, called New England, although it hath ever been conceived by the English to be a part of the main land adjoining the Virginia, yet by relation of the Indians it should appear to be otherwise; for they affirm confidently that it is an island, and that either the Dutch or French pass through from sea to sea between us and Virginia, and drive a great trade in the same. The name of the inlet of the sea they call Mohegon, which I take to be the same which we call Hudson's river, up which Master Hudson went many leagues, and for want of means (as I hear) left it undiscovered.^[126] For confirmation of this their opinion, is thus much; though Virginia be not above a hundred and fifty leagues from us, yet they never heard of Powhatan, or knew that any English were planted in his country, save only by us and Tisquantum, who went in an English ship thither; and therefore it is the more probable, because the water is not passable for them, who are very adventurous in their boats.

Then for the temperature of the air, in almost three years' experience I can scarce distinguish New England from Old England, in respect of heat and cold, frost, snow, rain, winds, &c. Some object, because our Plantation lieth in the latitude of 42°, it must

needs be much hotter. I confess I cannot give the reason of the contrary; only experience teacheth us, that if it do exceed England, it is so little as must require better judgments to discern it. And for the winter, I rather think (if there be difference) it is both sharper and longer in New England than Old; and yet the want of those comforts in the one, which I have enjoyed in the other, may deceive my judgment also. But in my best observation, comparing our own condition with the Relations of other parts of America, I cannot conceive of any to agree better with the constitution of the English, not being oppressed with extremity of heat, nor nipped by biting cold; by which means, blessed be God, we enjoy our health, notwithstanding those difficulties we have undergone, in such a measure as would have been admired if we had lived in England with the like means. The day is two hours longer than here, when it is at the shortest, and as much shorter there, when it is at the longest.

The soil is variable, in some places mould, in some clay, others, a mixed sand, &c. The chiefest grain is the Indian mays, or Guinea wheat. The seed time beginneth in [the] midst of April, and continueth good till the midst of May. Our harvest beginneth with September. This corn increaseth in great measure, but is inferior in quantity to the same in Virginia; the reason I conceive is because Virginia is far hotter than it is with us, it requiring great heat to ripen. But whereas it is objected against New England, that corn will not grow there except the ground be manured with fish, I answer, that where men set with fish, (as with us,) it is more easy so to do than to clear ground, and set without some five or six years, and so begin anew, as in Virginia and elsewhere. Not but that in some places, where they cannot be taken with ease in such abundance, the Indians set four years together without, and have as good corn or better than we have that set with them; though indeed I think if we had cattle to till the ground, it would be more profitable and better agreeable to the soil to sow wheat, rye, barley, pease and oats, than to set mays, which our Indians call *ewachim*; for we have had experience that they like and thrive well; and the other will not

be procured without good labor and diligence, especially at seed-time, when it must also be watched by night, to keep the wolves from the fish, till it be rotten, which will be in fourteen days. Yet men agreeing together, and taking their turns, it is not much.

Much might be spoken of the benefit that may come to such as shall here plant, by trade with the Indians for furs, if men take a right course for obtaining the same; for I dare presume, upon that small experience I have had, to affirm that the English, Dutch and French return yearly many thousand pounds profit by trade only from that island on which we are seated.

Tobacco may be there planted, but not with that profit as in some other places; neither were it profitable there to follow it, though the increase were equal, because fish is a better and richer commodity, and more necessary, which may be and are there had in as great abundance as in any other part of the world; witness the west-country merchants of England, which return incredible gains yearly from thence. And if they can so do, which here buy their salt at a great charge, and transport more company to make their voyage than will sail their ships, what may the planters expect when once they are seated, and make the most of their salt there, and employ themselves at least eight months in fishing; whereas the other fish but four, and have their ship lie dead in the harbour all the time, whereas such shipping as belong to plantations may take freight of passengers or cattle thither, and have their lading provided against they come? I confess we have come so far short of the means to raise such returns, as with great difficulty we have preserved our lives; insomuch as when I look back upon our condition, and weak means to preserve the same, I rather admire at God's mercy and providence in our preservation, than that no greater things have been effected by us. But though our beginning have been thus raw, small and difficult, as thou hast seen, yet the same God that hath hitherto led us through the former, I hope will raise means to accomplish the latter. Not that we altogether, or principally, propound profit to be the main end of that we have undertaken, but the glory of God, and the honor of our country, in the enlarging of his

Majesty's dominions. Yet wanting outward means to set things in that forwardness we desire, and to further the latter by the former, I thought meet to offer both to consideration, hoping that where religion and profit jump together (which is rare) in so honorable an action, it will encourage every honest man, either in person or purse, to set forward the same, or at leastwise to commend the welfare thereof in his daily prayers to the blessing of the blessed God.

I will not again speak of the abundance of fowl, store of venison, and variety of fish, in their seasons, which might encourage many to go in their persons. Only I advise all such beforehand to consider, that as they hear of countries that abound with the good creatures of God, so means must be used for the taking of every one in his kind, and therefore not only to content themselves that there is sufficient, but to foresee how they shall be able to obtain the same. Otherwise, as he that walketh London streets, though he be in the midst of plenty, yet if he want means, is not the better, but hath rather his sorrow increased by the sight of that he wanteth, and cannot enjoy it, so also there, if thou want art and other necessaries thereunto belonging, thou mayest see that thou wantest and thy heart desireth, and yet be never the better for the same. Therefore, if thou see thine own insufficiency of thyself, then join to some others, where thou mayest in some measure enjoy the same; otherwise, assure thyself thou art better where thou art. Some there be that thinking altogether of their present wants they enjoy here, and not dreaming of any there, through indiscretion plunge themselves into a deeper sea of misery. As for example, it may be here, rent and firing are so chargeable, as without great difficulty a man cannot accomplish the same; never considering, that as he shall have no rent to pay, so he must build his house before he have it, and peradventure may with more ease pay for his fuel here, than cut and fetch it home, if he have not cattle to draw it there; though there is no scarcity, but rather too great plenty.

I write not these things to dissuade any that shall seriously, upon due examination, set themselves to further the glory of God, and the honor of our country, in so worthy an enterprise, but rather to

discourage such as with too great lightness undertake such courses; who peradventure strain themselves and their friends for their passage thither, and are no sooner there, than seeing their foolish imagination made void, are at their wits' end, and would give ten times so much for their return, if they could procure it; and out of such discontented passions and humors, spare not to lay that imputation upon the country, and others, which themselves deserve.

As, for example, I have heard some complain of others for their large reports of New England, and yet because they must drink water and want many delicacies they here enjoyed, could presently return with their mouths full of clamors. And can any be so simple as to conceive that the fountains should stream forth wine or beer, or the woods and rivers be like butchers' shops, or fishmongers' stalls, where they might have things taken to their hands? If thou canst not live without such things, and hast no means to procure the one, and wilt not take pains for the other, nor hast ability to employ others for thee, rest where thou art; for as a proud heart, a dainty tooth, a beggar's purse, and an idle hand, be here intolerable, so that person that hath these qualities there, is much more abominable. If therefore God hath given thee a heart to undertake such courses, upon such grounds as bear thee out in all difficulties, viz. his glory as a principal, and all other outward good things but as accessaries, which peradventure thou shalt enjoy, and it may be not, then thou wilt with true comfort and thankfulness receive the least of his mercies; whereas on the contrary, men deprive themselves of much happiness, being senseless of greater blessings, and through prejudice smother up the love and bounty of God; whose name be ever glorified in us, and by us, now and evermore. Amen.

A POSTSCRIPT.

If any man desire a more ample relation of the state of this country, before such time as this present Relation taketh place, I refer them to the two former printed books; the one published by the President and Council for New England, and the other gathered by the inhabitants of this present Plantation at Plymouth in New England.

[127]

FOOTNOTES

Dedication (pp. 3-5)

[1] The merchant adventurers.

[2] This sentiment shows how little obnoxious the first settlers of New England were to the charge of fanaticism, which has often been alleged against them by persons alike ignorant of their spirit and their history.

[3] EDWARD WINSLOW was, according to Hutchinson, "of a very reputable family and of a very active genius"—"a gentleman of the best family of any of the Plymouth planters, his father, Edward Winslow, Esq., being a person of some figure at Droitwich, in Worcestershire," a town seven miles from Worcester, celebrated for its salt springs. Edward was the eldest of eight children, and was born at Droitwich Oct. 19, 1595, as appears from the following extract from the records of St. Peter's church in that place: "1595, Oct. 20, baptized Edward, son of Edward Winslow, born the previous Friday," which was the 19th. His mother's name was Magdalen; her surname is unknown; she was married Nov. 3, 1594. He was not one of the original band of Pilgrims who escaped to Holland in 1608, but being on his travels, fell in with them at Leyden, in 1617, as we learn from his Brief Narration, where he speaks of "living three years under Mr. Robinson's ministry before we began the work of plantation in New England." His name stands the third among the signers of the Compact on board the Mayflower; and his family consisted at that time of his wife, Elizabeth, George Soule, and two others, perhaps his children, Edward and John, who died young. As has already been seen, and will hereafter appear, he was one of the most energetic and trusted men in the Colony. He went to England in 1623, 1624, 1635 and 1646, as agent of the Plymouth or Massachusetts colonies; and in 1633 he was chosen governor, to which office he was reëlected in 1636 and 1644. He did not

return to New England after 1646. In 1655 he was sent by Cromwell as one of three commissioners to superintend the expedition against the Spanish possessions in the West Indies, and died at sea, near Hispaniola, on the 8th of May of that year, in his 60th year. An interesting letter, written by him at Barbadoes, March 16, and addressed to Secretary Thurloe, is preserved in Thurloe's State Papers, iii. 250. Three letters of his to Gov. Winthrop, one to the Commissioners of the United Colonies, and another to Thurloe from Barbadoes, March 30, are contained in Hutchinson's Collection of Papers, pp. 60, 110, 153, 228, 268.

In 1637 he obtained a grant of a valuable tract of land at Green's harbour, now Marshfield, to which he gave the name of Careswell. This estate continued in the family till a few years since, when it came into possession of Daniel Webster, the late Secretary of State.

Edward Winslow's son, (2) Josiah, born at Plymouth in 1628, was governor of the Colony, from 1673 to his death in 1680, and commanded the New-England forces in Philip's war. (3) Isaac, his only surviving son, sustained the chief civil and military offices in the county of Plymouth after its incorporation with Massachusetts, and was President of the Provincial Council. He died in 1738, aged 68. (4) John, his son, was a captain in the expedition against Cuba in 1740, a colonel at Louisburgh in 1744, and afterwards a major-general in the British service. He died in 1774, aged 71. His son, (5) Isaac, was a physician in Marshfield, and died in 1819, aged 80. His only son, (6) John, was an attorney, and died in 1822, aged 48. His only surviving son, (7) Isaac, and the last surviving male descendant of Gov. Edward, of the name of Winslow, born in 1813, resides in Boston, and possesses original portraits of these his illustrious ancestors. See Mass. Hist. Coll. xxvii. 286.

Edward Winslow had four brothers, all of whom came over to New England. Their names were, John, born in April, 1597; Kenelm, born, April 29, 1599; Gilbert, born in Oct. 1600; and Josiah, born in Feb. 1605.—John came in the Fortune in 1621, married Mary Chilton, who came in the Mayflower, and removed to Boston, in 1655, where he died in 1674, aged 77. He left a numerous posterity, one of whom is Isaac Winslow, Esq., of Roxbury, formerly a merchant in Boston.—Gilbert came in the Mayflower, and soon left the Colony, and it is thought went to

Portsmouth, N. H. and died before 1660.—Kenelm and Josiah arrived at Plymouth before 1632, and both settled at Marshfield. The former died whilst on a visit at Salem in 1672, aged 73, and the latter in 1674, aged 69.—Edward Winslow's sisters were Eleanor, born in April, 1598, Elizabeth, born in March, 1601, and Magdalen, born Dec. 26, 1604. Elizabeth died in Jan. 1604, and neither of the other two ever came to New England.

For the copy of the record of St. Peter's Church, Droitwich, containing the births and baptisms of Edward Winslow and his sisters and brothers, excepting Josiah, I am indebted to Isaac Winslow, Esq., of Roxbury, whose son, Isaac, of New York, visited that place for this purpose in Aug. 1839. I am also indebted to Mr. Isaac Winslow, of Boston, for the loan of the family bible of the Winslows, containing on one of its covers an ancient register, corresponding nearly with the Droitwich records, with the addition of the birth and baptism of Josiah, the youngest child. See Hutchinson's Mass. i. 187, ii. 457-460; Belknap's Am. Biog. ii. 281-309; Mitchell's Bridgewater, p. 387-390; Deane's Scituate, p. 388-390; Thatcher's Plymouth, p. 90-103; 139-144; Morton's Memorial, pp. 178, 235, 259-261, 382, 415; Hazard's Hist. Coll. i. 326.

To the Reader (p. 6)

[4] At Wessagusset, or Weymouth, of which an ample account will be found in the ensuing Narrative.

[5] Thomas Weston.

[6] Winslow returned in the ship Charity, in March, 1624. He had been absent six months, having sailed from Plymouth in the Anne, on the 10th of Sept. previous. See Bradford, in Prince, p. 221, 225.

[7] This serves to confirm the statement of numerous typographical errors in the previous Narrative.

Chapter 1 (p. 7)

[8] West had a commission as admiral of New England, to restrain such ships as came to fish and trade without license from the New England Council; but finding the fishermen stubborn fellows, and too strong for him, he sails for Virginia; and their owners complaining to Parliament, procured an order that fishing should be free. Bradford, in Prince, p. 218, and in Morton, p. 97.

[9] The Damariscove islands, five or six in number, lying west by north from Monhegan, were early resorted to and occupied as fishing-stages. See Williamson's Maine, i. 56.

[10] On the 22d of March, 1622, at mid-day, the Indians, by a preconcerted plan, fell upon the English settlements in Virginia, and massacred 347 persons. A war of extermination immediately ensued. See Smith's Virginia, ii. 64-79, and Stith, p. 208-213.

[11] Opechancanough, as the name is commonly spelt.

Chapter 2 (pp. 8-18)

[12] The Narragansetts were a numerous and powerful tribe that occupied nearly the whole of the present territory of the State of Rhode Island, including the islands in Narragansett Bay. They had escaped the pestilence which had depopulated other parts of New England, and their population at this time was estimated at thirty thousand, of whom five thousand were warriors. Roger Williams says they were so populous that a traveller would meet with a dozen Indian towns in twenty miles. They were a martial and formidable race, and were frequently at war with the Pokanokets on the east, the Pequots on the west, and the Massachusetts on the north. See Gookin in Mass. Hist. Coll. i. 147; Callender in R. I. Hist. Coll. iv. 123; Potter's Early History of Narragansett, *ibid.* iii. 1, and Hutchinson's Mass. i. 457.

[13] "Since the death of so many Indians, they thought to lord it over the rest, conceive we are a bar in their way, and see Massasoit already take shelter under our wings." Bradford's Hist. quoted by Prince, p. 200.

[14] Canonicus, the great sachem of the Narragansetts, though hostile to the Plymouth colonists, probably on account of their league with his enemy, Massasoit, showed himself friendly to the first settlers of Rhode Island, who planted themselves within his territory. Roger Williams says that "when the hearts of my countrymen and friends failed me, the Most High stirred up the barbarous heart of Connonicus to love me as his son to the last gasp. Were it not for the favor that God gave me with him, none of these parts, no, not Rhode Island had been purchased or obtained; for I never gat any thing of Connonicus but by gift." In 1636 the Massachusetts Colony sent to him "a solemn embassage," who "observed in the sachem much state, great command over his men, and marvellous wisdom in his answers." Edward Johnson, who probably accompanied the ambassadors,

has given in his "Wonderworking Providence," b. ii. ch. vi. a very minute account of their reception and entertainment. He says that "Canonicus was very discreet in his answers." He died June 4th, 1647, according to Winthrop, "a very old man." See his Life in Thatcher's Indian Biography, i. 177-209, and in Drake's Book of the Indians, b. ii. 54-57.

[15] Probably Stephen Hopkins.

[16] Isaac Allerton.

[17] "There is a remarkable coincidence in the form of this challenge with that of the challenge given by the Scythian prince to Darius. Five arrows made a part of the present sent by his herald to the Persian king. The manner of declaring war by the Aracaunian Indians of South America, was by sending from town to town an arrow clenched in a dead man's hand." Holmes, Annals, i. 177. See Rollin, Anc. Hist. b. vi. s. 4; and Mass. Hist. Coll. xv. 69.

[18] Bradford adds, "Which are locked every night; a watch and ward kept in the day." Prince, p. 200.

[19] This was the first general muster in New England, and the embryo of our present militia system.

[20] This indicates that the writer himself, Winslow, was one of the party.

[21] So early was the name of Gurnet given to this remarkable feature of Plymouth harbour. It is a peninsula or promontory, connected with Marshfield by a beach about six miles long, called Salthouse beach. It contains about twenty-seven acres of excellent soil. On its southern extremity, or nose, are two light-houses. It probably received its name from some headland known to the Pilgrims in the mother country. The late Samuel Davis, of Plymouth, the accurate topographer, and faithful chronicler of the Old Colony, says, "Gurnet is the name of several places on the coast of England; in the Channel we believe there are at least two." Connected with the Gurnet by a narrow neck, and contiguous to Clark's island, is another headland, called Saquish, containing ten or fourteen acres. See note 2 on page 164, Mass. Hist. Coll. xiii. 182, 204, and Thatcher's Plymouth, p. 330.

[22] The sachem of the Wampanoags.

[23] The same as Coubatant or Corbitant.

[24] What is now called a *brave*.

[25] We should like to have known more about this second voyage to Boston harbour.

[26] On the part of.

[27] This headland is Hither Manomet Point, forming the southern boundary of Plymouth bay. Manomet is the most prominent landmark in Barnstable bay, being visible from all points of its circling shore, from Sandwich to Provincetown.

[28] Brabbles, clamors.

[29] The passengers in the Fortune.

[30] Winslow himself had sent home too flattering an account of their condition.

[31] "She brings a letter to Mr. Carver from Mr. Weston, of Jan. 17. By his letter we find he has quite deserted us, and is going to settle a plantation of his own. The boat brings us a kind letter from Mr. John Huddleston, a captain of a ship fishing at the eastward, whose name we never heard before, to inform us of a massacre of 400 English by the Indians in Virginia, whence he came. By this boat the Governor returns a grateful answer, and with them sends Mr. Winslow in a boat of ours to get provisions of the fishing ships; whom Captain Huddleston receives kindly, and not only spares what he can, but writes to others to do the like; by which means he gets as much bread as amounts to a quarter of a pound a person per day till harvest; the Governor causing their portion to be daily given them, or some had starved. And by this voyage we not only got a present supply, but also learn the way to those parts for our future benefit." Bradford, in Prince, p. 202. Huddleston's letter, (or Hudston's, as Morton calls him,) may be found in New England's Memorial, p. 80. See note [10] on page 7.

[32] See note [9] on page 7.

[33] The burying-hill. The intelligence of the massacre in Virginia reached Plymouth in May, and was the immediate incitement to the erection of this fort. See page 7.

"Some traces of the fort are still visible on the eminence called the burying-hill, directly above the meeting-house of the first church in Plymouth. After the fort was used as a place of worship, it is probable they began to bury their dead around it. Before that

time the burial-place was on the bank, above the rock on which the landing was made." Judge Davis's note in Morton's Memorial, p. 82.

Chapter 3 (pp. 19-30)

[34] "By Mr. Weston's ship comes a letter from Mr. John Pierce, in whose name the Plymouth patent is taken, signifying that whom the governor admits into the association, he will approve." Bradford, in Prince, p. 204.

[35] They came upon no religious design, as did the planters of Plymouth; so they were far from being Puritans. Mr. Weston in a letter owns that many of them are rude and profane fellows. Mr. Cushman in another writes, "They are no men for us, and I fear they will hardly deal so well with the savages as they should. I pray you therefore signify to Squanto that they are a distinct body from us, and we have nothing to do with them, nor must be blamed for their faults, much less can warrant their fidelity." And Mr. John Pierce in another writes, "As for Mr. Weston's company they are so base in condition for the most part, as in all appearance not fit for an honest man's company. I wish they prove otherwise." Bradford, in Prince, p. 203.

[36] Boston harbour.

[37] Or Wessagusset, now called Weymouth.

[38] Dr. Fuller.

[39] That is, the same Indians.

[40] This is supposed to be the same Jones who was captain of the Mayflower.

[41] Prince says, p. 205, that "Mr. Winslow seems to mistake in thinking Captain Jones was now bound for Virginia;" and Bradford states that "she was on her way from Virginia homeward, being sent out by some merchants to discover the shoals about Cape Cod, and harbours between this and Virginia."

[42] "Of her we buy knives and beads, which is now good trade, though at cent. per cent. or more, and yet pay away coat beaver at 3s. a pound, (which a few years after yields 20s.); by which means we are fitted to trade both for corn and beaver." Bradford, in Prince, p. 205, and in Morton's Memorial, p. 83.

[43] Isaac Allerton.

[44] Chatham.

[45] His disorder was a fever, accompanied with "a bleeding at the nose, which the Indians reckon a fatal symptom." Before his death "he desired the Governor (Bradford) to pray that he might go to the Englishman's God in heaven, bequeathing divers of his things to sundry of his English friends, as remembrances of his love; of whom we had great loss." Bradford, in Prince, p. 206, and in Morton, p. 85. Judge Davis adds in his note, that "Governor Bradford's pen was worthily employed in the tender notice taken of the death of this child of nature. With some aberrations, his conduct was generally irreproachable, and his useful services to the infant settlement entitle him to grateful remembrance."

[46] Aspinet.

[47] The country between Barnstable and Yarmouth harbours.

[48] The distance from Eastham to Plymouth by land is about fifty miles.

[49] With galled feet.

[50] The Swan. See [page 20](#).

[51] Nauset, or Eastham, abounds with creeks. See Mass. Hist. Coll. viii. 155, 188.

[52] In the original, *saluting*; probably a typographical error.

[53] The part of Sandwich, which lies on Manomet river.

[54] "It is almost incredible", says Roger Williams, "what burthens the poor women carry of corn, of fish, of beans, of mats, and a child besides." Gookin says, "In their removals from place to place, for their fishing and hunting, the women carry the greatest burthen." And Wood says, "In the summer they trudge home two or three miles with a hundred weight of lobsters at their backs; in winter they are their husbands' porters to lug home their venison." See Mass. Hist. Coll. i. 149, iii. 212, and Wood's New England's Prospect, part ii. ch. 20.

[55] This is called Manomet or Buzzard's bay, though Winslow seems to mistake it for Narragansett bay, which is near twenty leagues to the westward. Prince, p. 208.

[56] "This creek runs out easterly into Cape Cod bay at Scussett harbour; and this river runs out westerly into Manomet bay. The distance overland from bay to bay is but six miles. The creek and river nearly meet in a low ground; and this is the place, through

which there has been a talk of making a canal, this forty years; which would be a vast advantage to all these countries, by saving the long and dangerous navigation round the Cape, and through the shoals adjoining." Prince, p. 208, (A.D. 1736.) Mass. Hist. Coll. viii. 122.

[57] Oysters are still found in great excellence and plenty in Sandwich, on the shores of Buzzard's bay. See Mass. Hist. Coll. viii. 122.

[58] The common clam, (*mya arenaria*), or perhaps the quahaug, (*venus mercenaria*). The English call the former the sand-gaper, the word *clam* not being in use among them, and not to be found in their dictionaries. And yet it is mentioned by Captain Smith, in his Description of New England, printed in 1616. Johnson, whose Wonderworking Providence was published in 1654, speaks of "*clambanks*, a fish as big as horse-muscles." Morton too, in his New English Canaan, (1637) mentions them, and Josselyn, (1672) in his Rarities, p. 96, speaks of "clam, or clamp, a kind of shell-fish, a white muscle." Wood says, ch. ix. "clams or clamps is a shellfish not much unlike a cockle; it lieth under the sand. These fishes be in great plenty. In some places of the country there be clams as big as a penny white-loaf." See Mass. Hist. Col. iii. 224, viii. 193, xiii. 125, xxvi. 121, and Dr. Gould's Report on the Mollusca of Mass. pp. 40-42, and 85,86.

[59] The razor-shell, (*solen*), which very much resembles a bean pod, or the haft of a razor, both in size and shape. See Mass. Hist. Coll. viii. 192. Josselyn calls them "*sheath fish*, which are very plentiful, a delicate fish, as good as a prawn, covered with a thin shell like the sheath of a knife, and of the color of a muscle." And Morton says, "*razor fishes* there are."

"The animal is cylindrical, and is often used as an article of food under the name of long-clam, razor-fish, knife-handle, &c." See Dr. Gould's Report on the Mollusca of Massachusetts, p. 29.

[60] In Manomet river, as well as in Buzzard's and Buttermilk bays, are found fish of various kinds, such as bass, sheep's head, tautaug, scuppaug, &c. See Mass. Hist. Coll. viii. 122.

[61] He was the same as Cawnacome.

[62] "In their gamings," says Roger Williams, "they will sometimes stake and lose their money, clothes, house, corn, and themselves, if single persons." Gookin says, "They are addicted to gaming, and will, in that vein, play away all they have." And Wood adds,