



BY HER MAJESTY'S ROYAL LETTERS PATENT.

THE
DOUBLE CONCERTINA,

(C. WHEATSTONE, INVENTOR)

A NEW MUSICAL INSTRUMENT,

MANUFACTURED BY THE

PATENTEES,

MESSRS. WHEATSTONE AND CO.

20, CONDUIT STREET, REGENT STREET, LONDON.

THE Double Concertina possesses advantages, with regard to the execution of passages and combination of harmonies, which have never hitherto been combined in any portable musical instrument. Independently of its being adapted to the most expressive performance, the most rapid execution, and for harmony of two, three, or more parts, it has the singular advantage of two Concertinas united in one. From the remarkable simplicity of its fingering, and the great facility with which its tones are produced and sustained, it is very easily learnt; and as it cannot be sounded out of tune, the most perfect crescendos and diminuendos are obtained without the practice which is requisite on other instruments. To these advantages may be added the peculiar beauty of its tones, and its portability.

On the Double Concertina the treble notes are placed on one end, and the accompanying notes, or bass, on the other—each having a perfect scale in itself—so that a melody can be performed on either without any assistance from the other. To facilitate this object, and to make the two ends more like independent instruments, some notes of the middle part of the scale are common to both; in fact, they may be taken either with the right or left hand, as may be convenient, which enables the performer to produce effects peculiar only to the Double Concertina.

The scales have a regularity not to be found in any other musical instrument; for they are not only capable of being played an octave higher or lower with the same fingering as passages (octaves to each other) are played on the Pianoforte, but the same great advantage is extended to all the major thirds within the compass of the instrument. The Double Concertina is, in fact, self-transposing, four different fingerings only being required to play in all the keys; and the circumstance of nearly all the chords and intervals being disposed alike, renders the instrument very easy to be learnt.

The music for this instrument is written, as for the Pianoforte, in the treble and bass clefs ; so that music for one of these instruments may be played on the other.

For the information of those who are not acquainted with the disposition of the finger-stops upon the usual or treble-harmony Concertina, it may be as well to explain that on that instrument the stops are alternately placed on each end, which requires the fingers of each hand to be used alternately, to play the scales, turns, shakes, &c. This disposition of the touches, although it facilitates the performance of the thirds, fifths, and some chords, is not so well suited for scales and most passages, as when the hand is used to play the same on one end only. In fact, the stops of the old Concertina were arranged by the inventor (Professor Wheatstone) expressly to enable the performer to produce treble harmony, as before mentioned, with facility ; whereas those on the new patented Double Instrument he has arranged expressly for the performance of a melody with a dispersed harmony and properly distributed accompaniment.



The Double Concertinas are tuned to the equal temperament, as Pianofortes are now tuned ; this not only dispenses with the extra notes (viz. the difference between G sharp and A flat, and D sharp and E flat), which are absolutely required to make the principal chords sound agreeably on the usual Concertina, but also makes the tune in all the keys on the Double Instrument more equally perfect.

The Instruments in the following list have each a complete chromatic scale ; they have a double action,—that is, the same tones are produced on touching a stop, whichever way the bellows be moved.

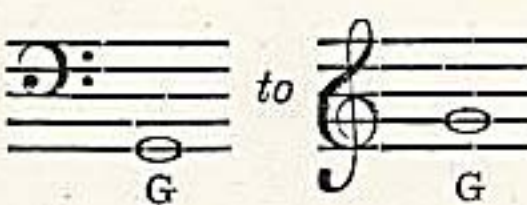

COMPASS OF THE DOUBLE CONCERTINA.



Left-hand.

Right-hand.

Scale from  to 
 C G
 (One Octave and a half.)

Scale from  to  12 Guineas.
 C C
 (Two Octaves.)

Scale from  to 
 G G
 (Two Octaves.)

Scale from  to  16 Guineas.
 C G
 (Two Octaves and a half.)

JUST PUBLISHED.

- Instructions for the Double Concertina, by Joseph Warren.....price 7s. 6d.
 Progressive Exercises in the key of C, by ditto..... 2s. 6d.