PATENT

Duett

CONCERTINA.

INSTRUCTIONS

for Performing on

Wheatstone's

PATENT DUETT CONCERTINA.

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LONDON,

WHEATSTONE & Co INVENTORS & PATENTEES OF THE CONCERTINA,
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To be Continued.

THE PATENT DUETT CONCERTINA.

The Patent Duett Concertina possesses advantages hitherto unobtained in a single Musical Instrument; in fact, it is two Concertinas in one, the left hand end being used as an accompaniment to the right or treble; each end having a perfect scale of itself, so that a melody can be played on either without any assistance from the other. This Instrument is double action, and enables the performer to articulate and to give that effect to slurred staccato passages which is produced with such perfection on the Violin and Flute. Another advantage of this Concertina is, that the accompanying scale or second is entirely on the opposite end played by the other hand, which enables one hand to act without disturbing the execution of the other; and being in a different case, each Instrument thus separated by the bellows from the other, gives individuallity and distinctness to the melody which can only be appreciated by hearing the effect.

HOLDING THE INSTRUMENT.

The part on which the Inventor's name is stamped distinguishes the right hand and treble end of the Instrument, which is placed uppermost in the box, the part where the metal button which secures the thumb straps being uppermost when played, the studs being furthest from the performer. The Duett Concertina is held by inserting the hands between the projecting pieces and the straps on each end in such a manner, that the 1st, 2nd, 3rd, and 4th fingers are at full liberty to act on their respective rows of studs. The left hand side of the Concertina should rest on the knee somewhat raised, and care should be taken that the folds of the bellows do not rub against the dress. The Instrument should be kept as nearly as possible in a horizontal position. The straps are made to adjust, and can be altered to suit the performer's hands by unscrewing and re-inserting the metal buttons after sliding the strap through the metal loop to the size required.

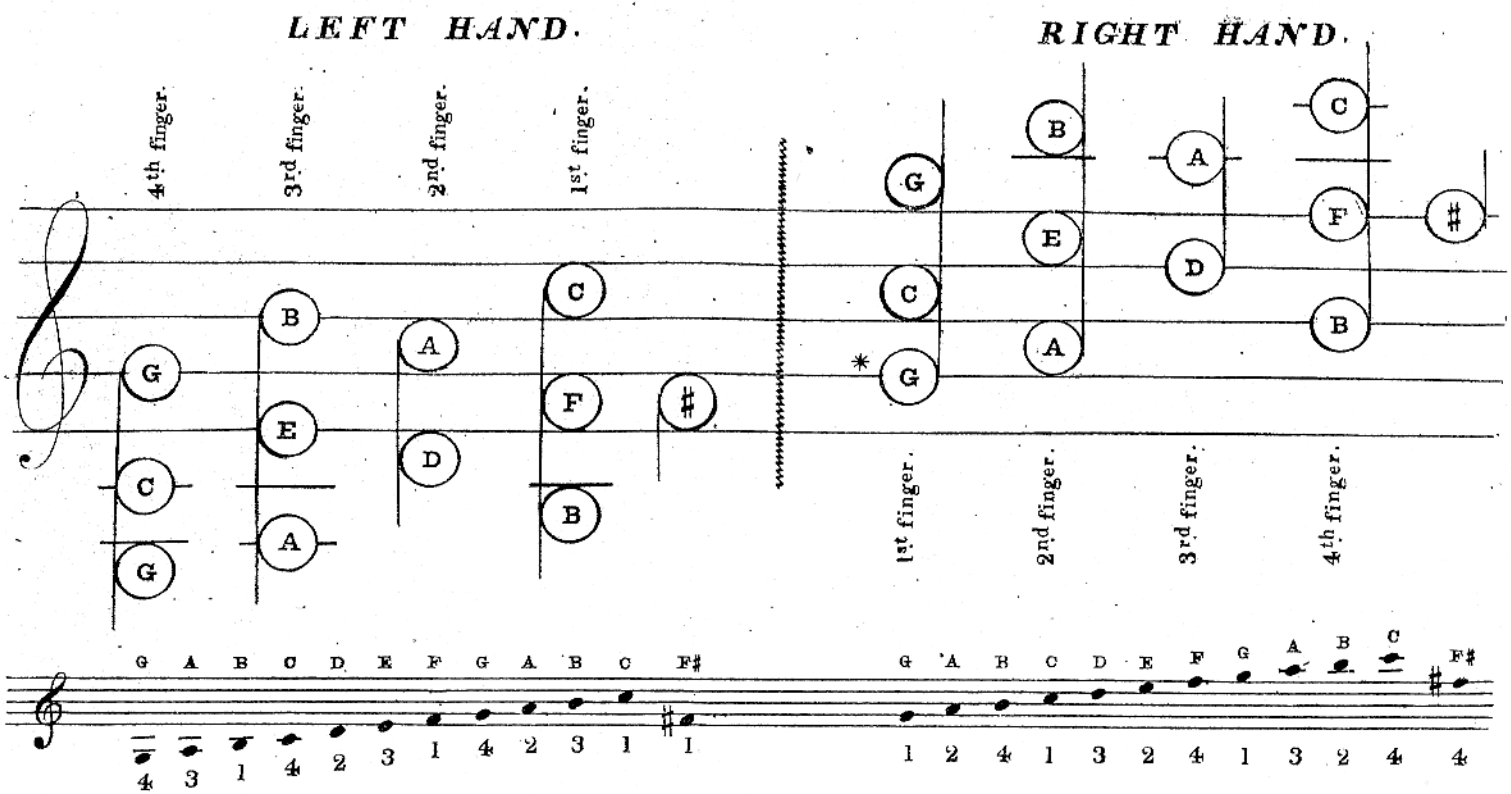
Many persons having formed opinions very prejudicial to the Concertina, in consequence of mistaking for the original, an imitation called the *German Concertina*, the public is informed, that, the so called instrument is totally different (with the exception of the exterior), both as regards fingering and construction, in which it is identical with the Accordion. The Concertina, as patented, may be distinguished by the circumstance, that any key being touched, the same sound will be produced whichever way the bellows is moved.

MANAGEMENT OF THE BELLOWS.

The bellows should never be drawn out or closed, unless a stud is at the same time pressed down; because by this the bellows would be strained without producing any sound, also no sound will be produced if a stop be pressed and the bellows be not at the same time moved; by which it will be seen that the opening of a stop enables the performer to produce the required sound only on moving the bellows. The bellows is expanded and contracted by the action of the right arm, while the fingers of each hand act on the studs. The bellows should not be alternately drawn out and pressed in for each successive note as is required to be done when playing on the Accordion; this should be avoided as much as possible, and the bellows drawn out to nearly the full extent and then pressed nearly close together, observing to keep the two ends of the Instrument parallel to each other. The bellows of the Duett Concertina, whether open or closed, is always in a position to produce the required sound; hence there is no occasion for the key or valve with which the different kinds of Accordions are incumbered. The piano's fortes, crescendos, diminuendos, &c; are all regulated by the action of the bellows, accordingly as it is moved gently or strongly, and is effected by gradually increasing or diminishing the movements of the hand. On first commencing the tones should be played very softly; this gives a sensibility to the hand, which would be lost if the performer were to commence by playing loud. The first practice will be to play long sustained notes equally soft throughout, using no more motion than is necessary to produce the sounds; when this is acquired, the tones may be increased and diminished; then the scales or portions of them may be played in a similar manner. Although the tones of this Instrument produce at once an agreeable effect, they are capable of considerable improvement by practice, and are to be cultivated so as to produce some difference in the quality according to the firmness or the delicacy of handling the bellows by the performer. *Particular care should be taken that the bellows be not moved suddenly or with violence* which would only be the means of forcing the Instrument out of tune and of producing a harsh and disagreeable effect.

Before depositing the Instrument in its case if the performer does not manage to finish the tune by closing the bellows, the air remaining in it may be expelled by sounding a chord.

SCALE OF THE DUETT CONCERTINA.



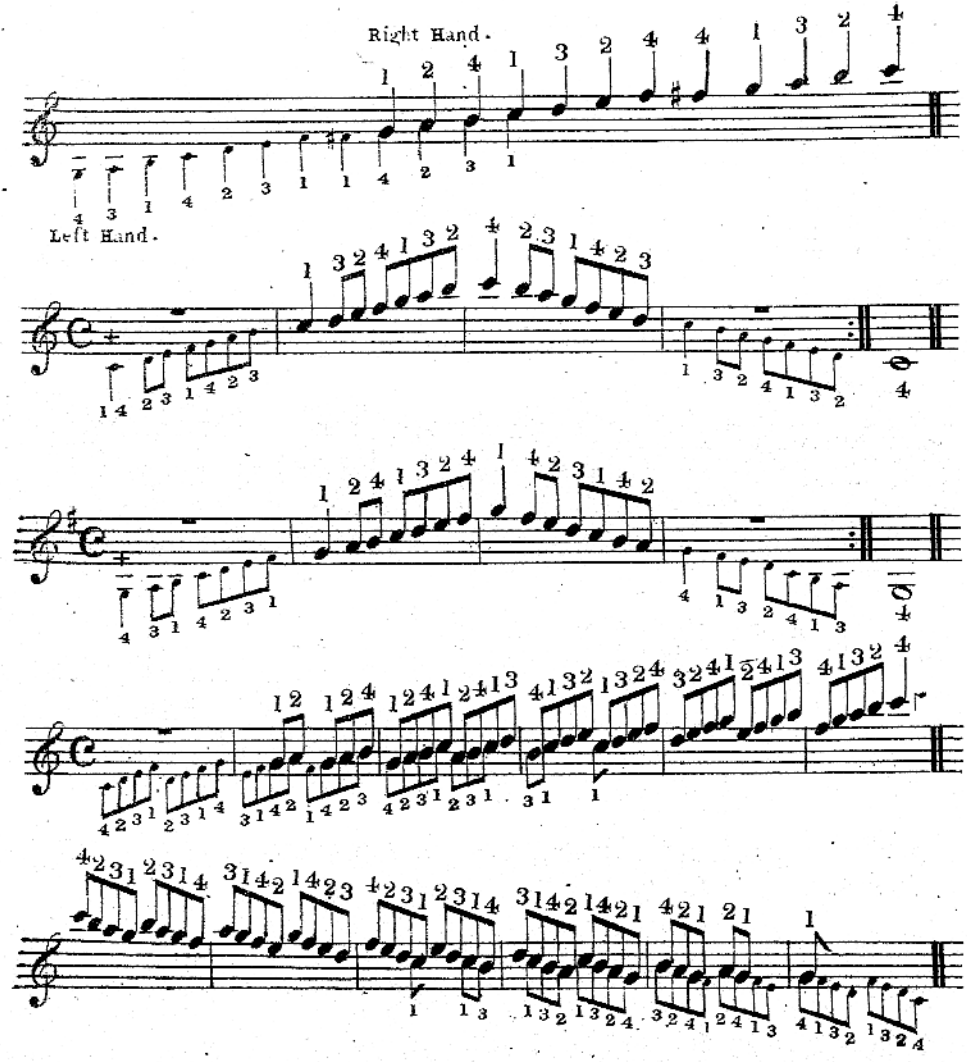
* If the performer can conveniently use the thumb for this note it will be a considerable advantage when played immediately followed by the C or G studs in the same row

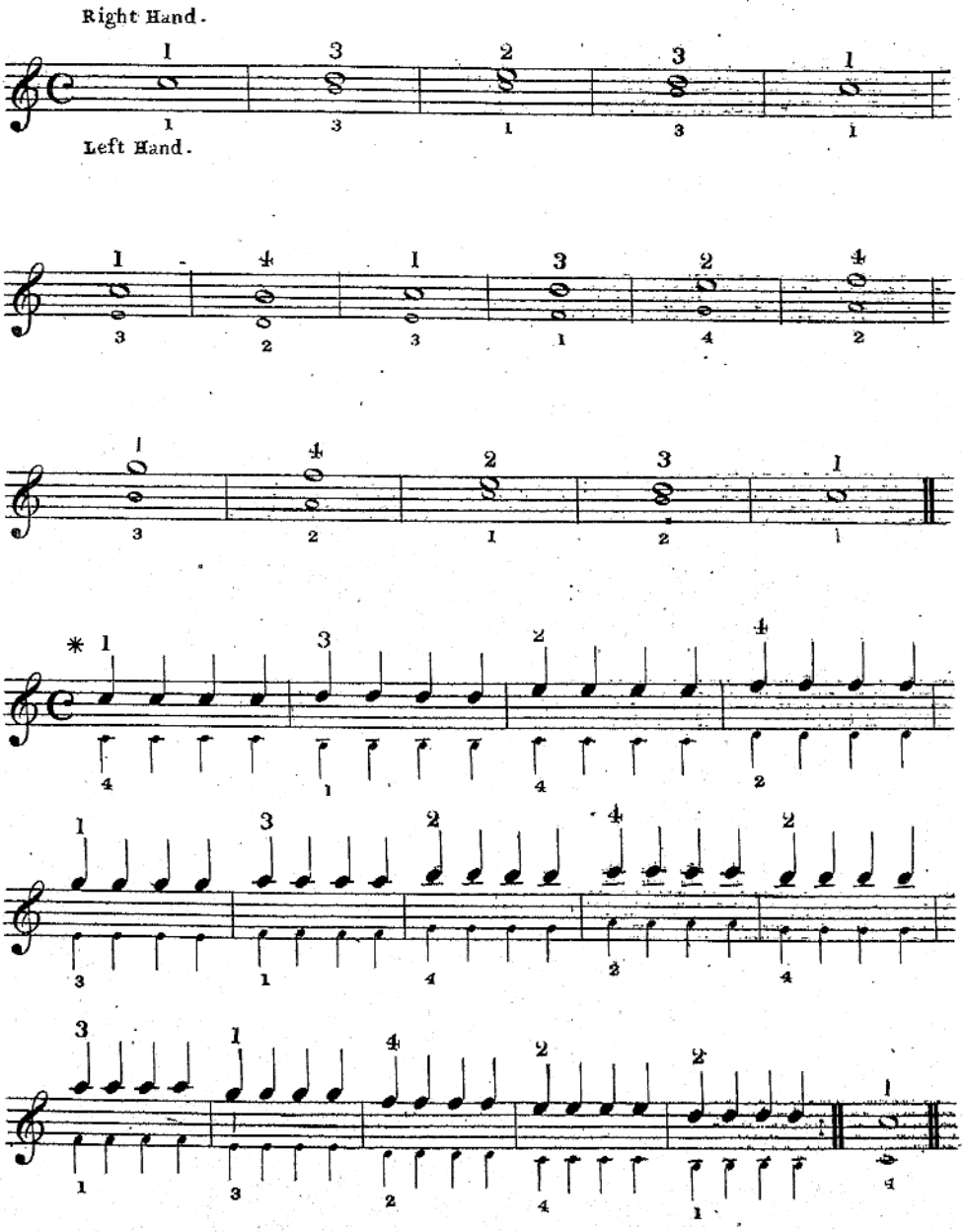
Each finger being kept over its respective row of studs, if the scale on the right hand be commenced from the key note C the notes in the octave will be played by a repetition of the movement of the 1st 3rd, 2nd and 4th fingers; and on the left hand side by similarly repeating the 4th, 2nd, 3rd and 1st, being the right hand inverted.

The simplicity of the scale is such, that the studs themselves can be readily compared with the places of the notes on the music staff without the intervention of a letter, or the clumsy addition of figures to represent the notes.

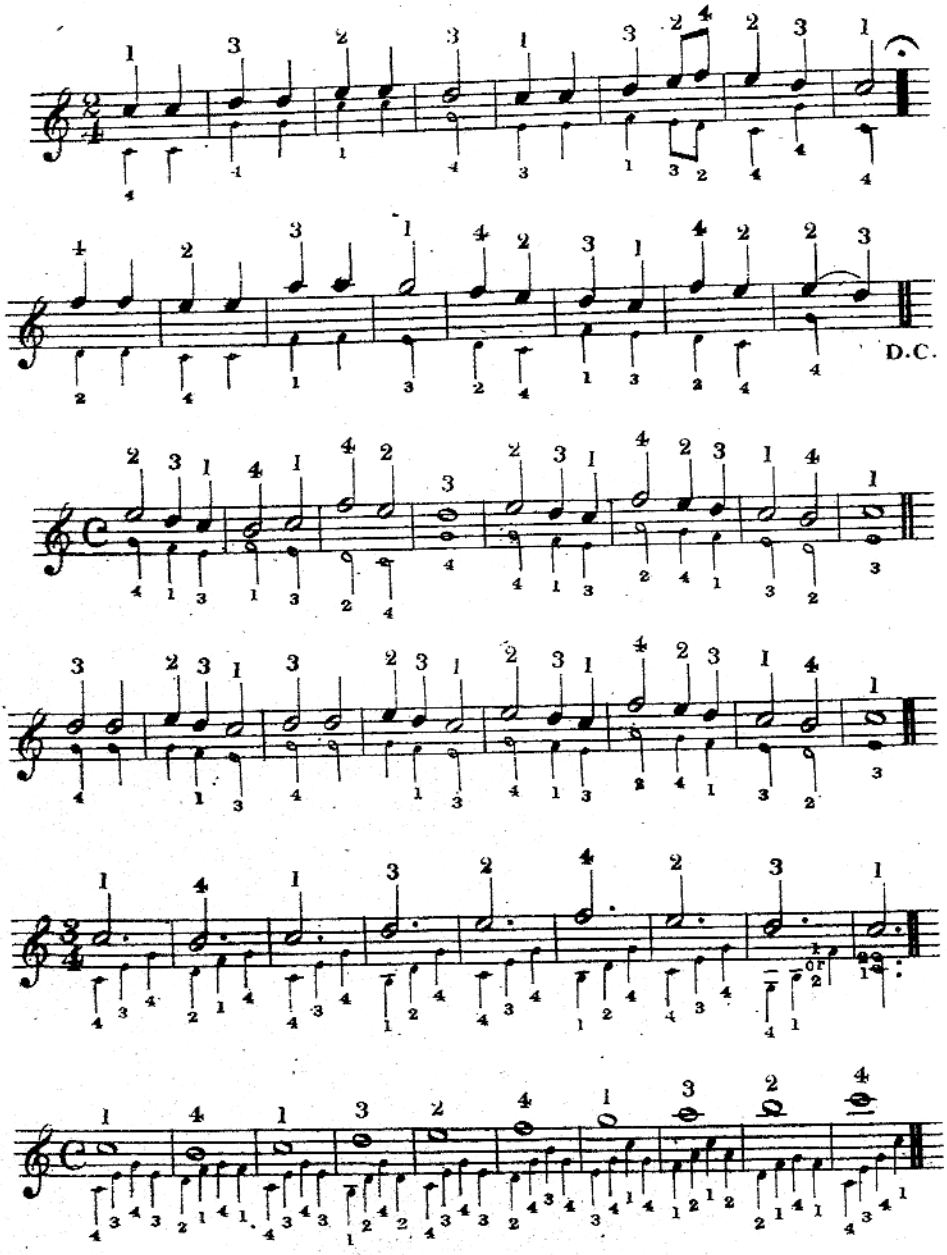
It will be seen by the scale preceding that the four highest notes on the left are the same as the four lowest on the right hand of the Instrument; and the studs pressed down by the 1st and 2nd fingers produce those notes that are between the lines of the music staff, and those pressed down by the 3rd and 4th those that are on the lines; this rule applies to both ends of the Instrument excepting the lowest stud on each end. By pressing down two studs on either of the outside rows in a slanting position to each other, thirds are produced; and two taken in a right line onwards give fifths, excepting the lowest G, which, when taken with its adjoining note produce a second with its diagonal, and a fourth with its vertical stud above.

The notes with their stems downwards are on the left hand end of the Instrument; those turned upwards are on the right hand end; and those having stems both ways may be played at either end at pleasure, or at both ends, in which case they will be unisons.



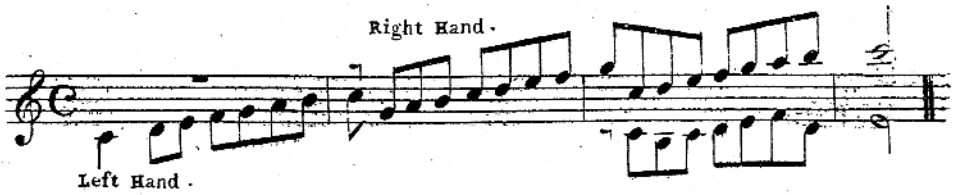


* These notes are repeated by the action of the fingers on the studs and not by the action of the bellows.



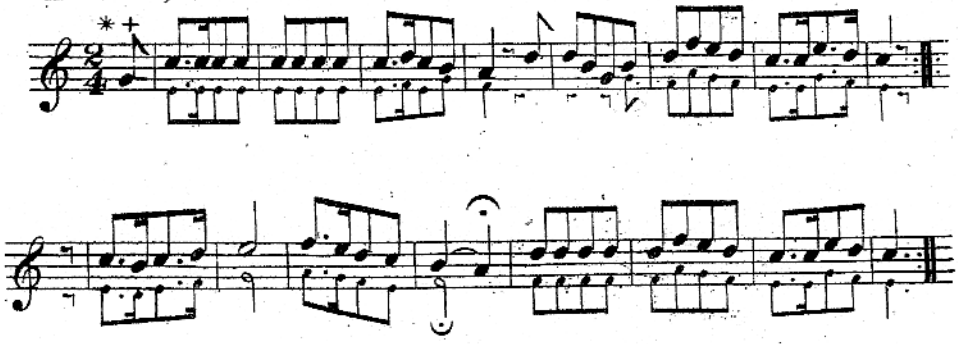
In learning, the right hand notes with their stems upwards should be first practised only, and then the left hand in a similar manner, when, each part being well performed separately, both may be played together.

PRELUDE IN C.



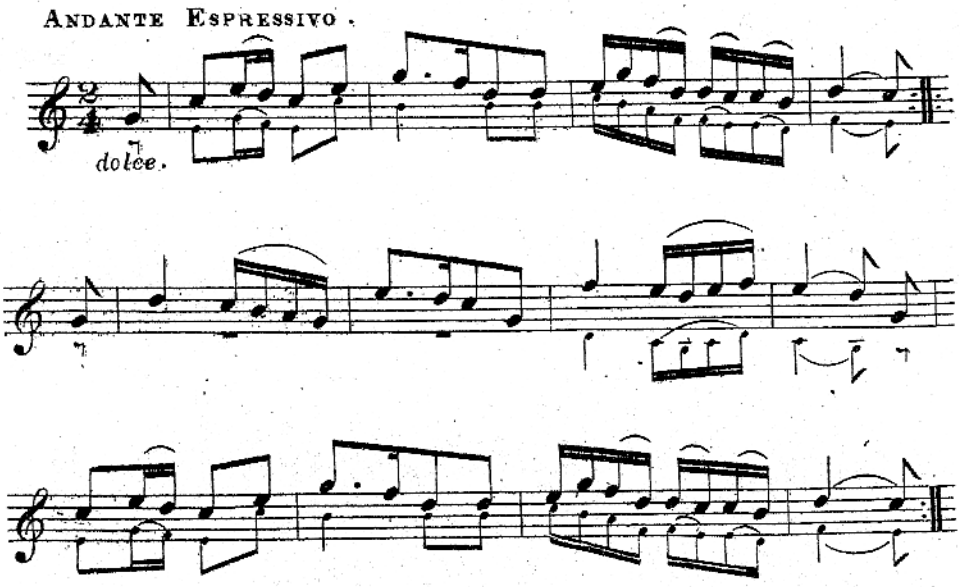
LUCY NEAL.

ANDANTE, ALLEGRETTO.



SUL MARGINE.

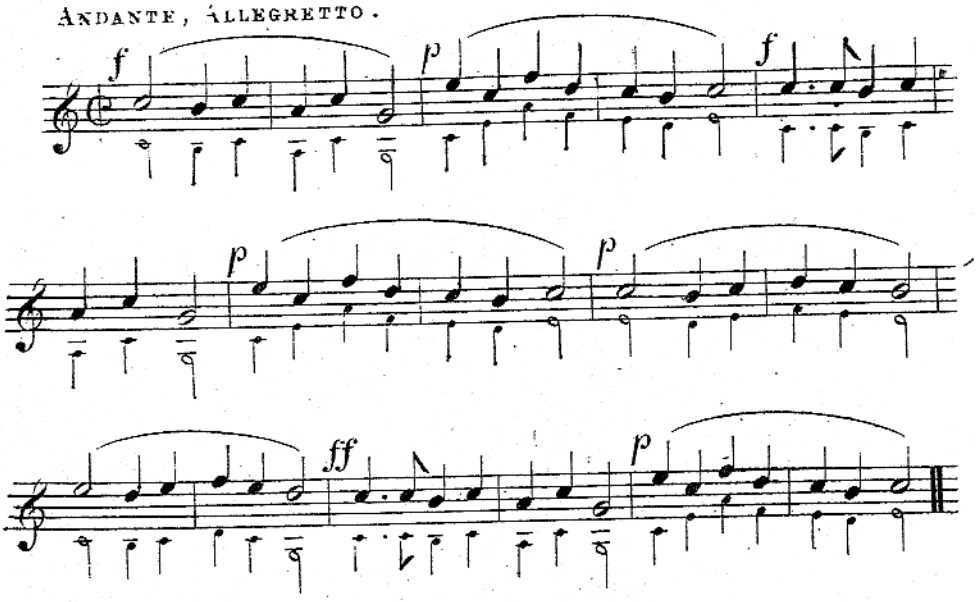
ANDANTE ESPRESSIVO.



*When the C follows G on the right end the thumb may if convenient be used for the latter.

SPANISH CHANT.

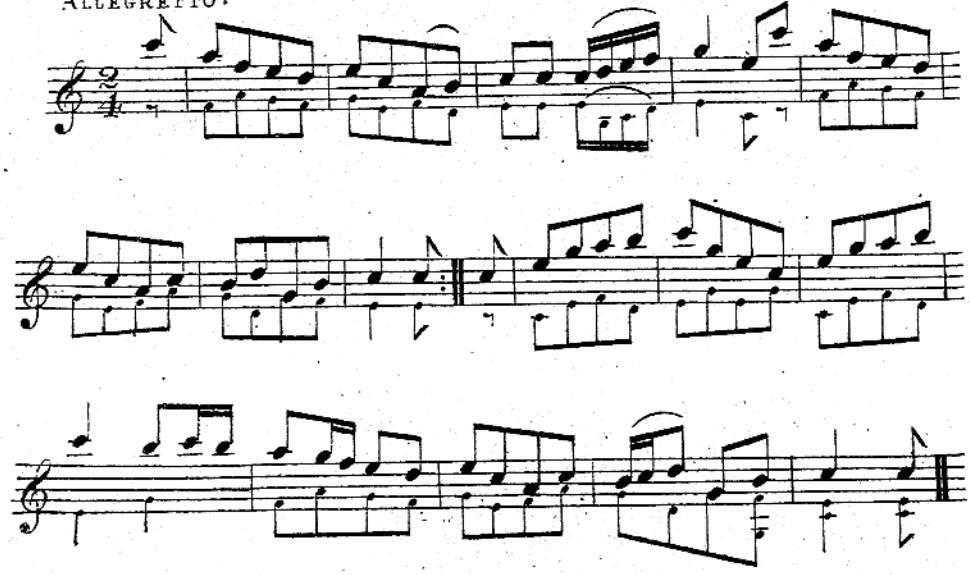
ANDANTE, ALLEGRETTO.



THE GIRL I LEFT BEHIND ME.

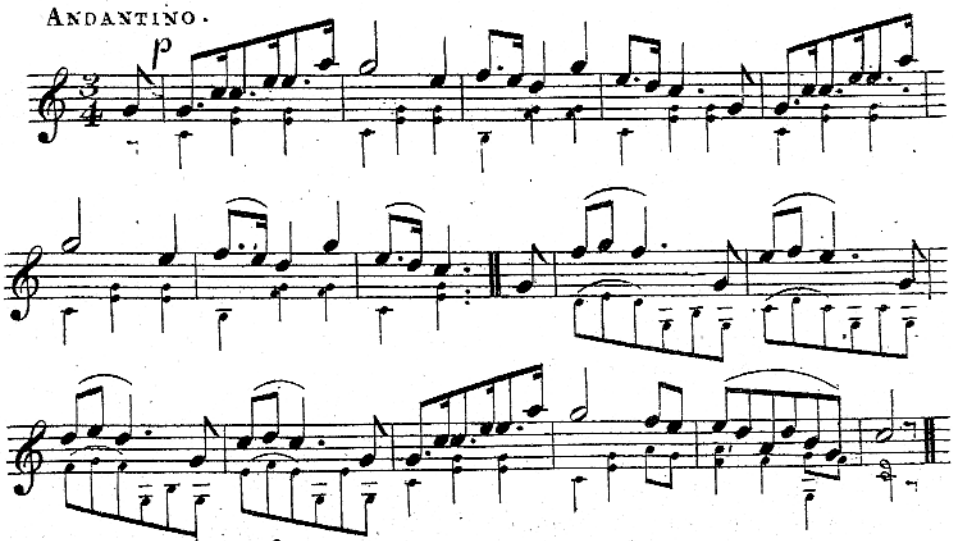
ALLEGRETTO.

ENGLISH AIR.



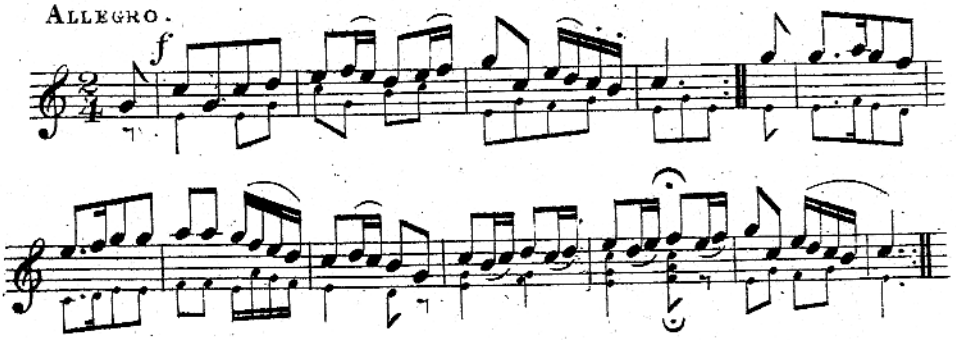
MA NORMANDIE.

ANDANTINO.



BRITISH GRENADIERS' MARCH.

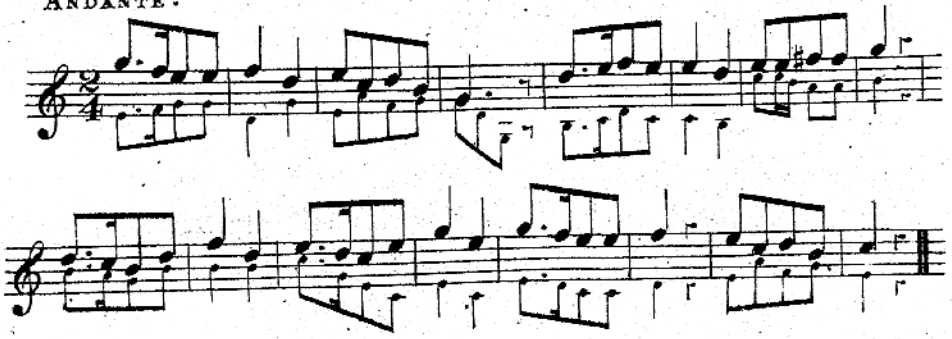
ALLEGRO.



GERMAN AIR.

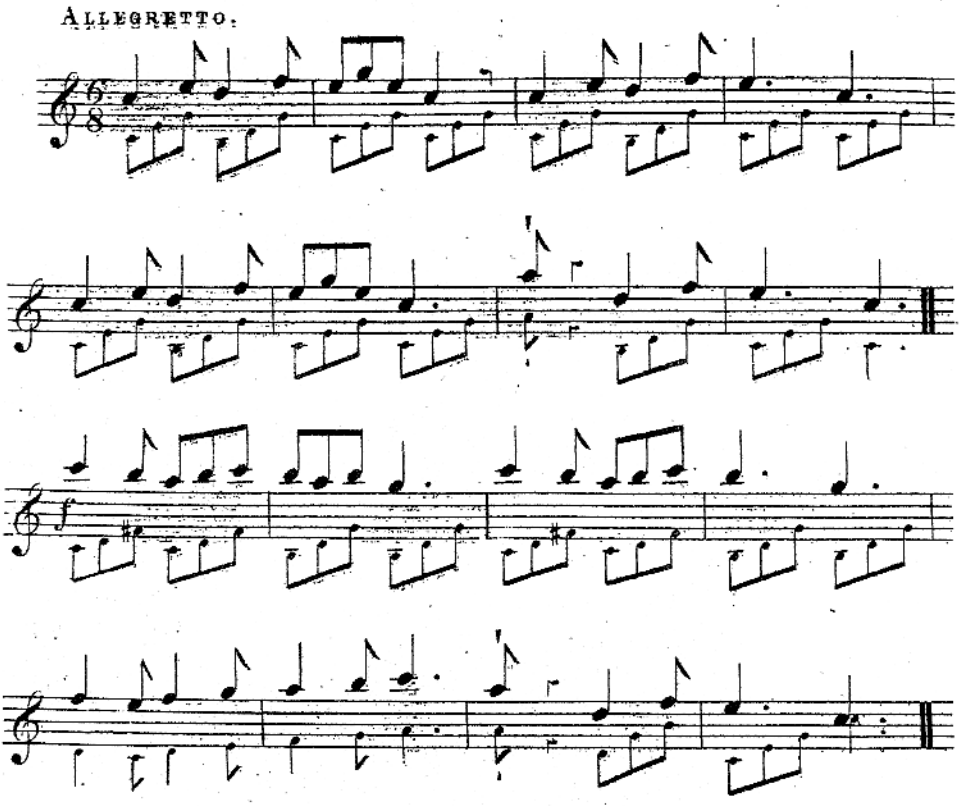
ANDANTE.

SCHULTZ.



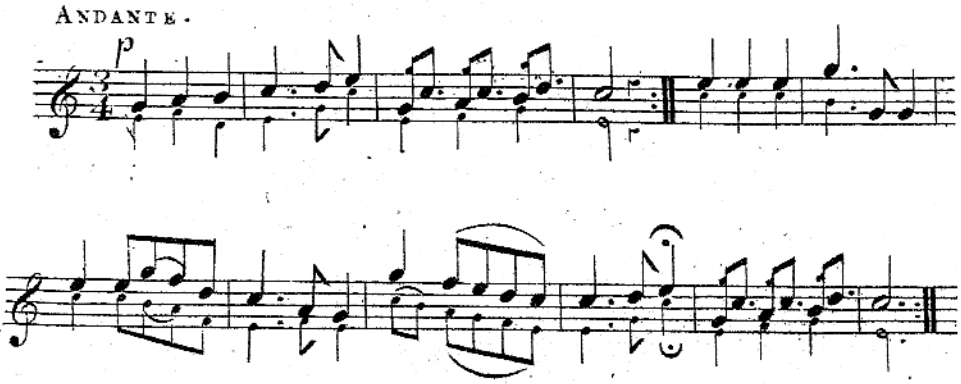
POP GOES THE WEASEL.

ALLEGRETTO.

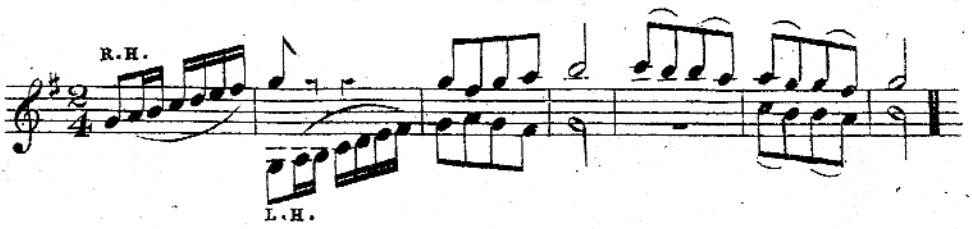


ROBIN ADAIR.

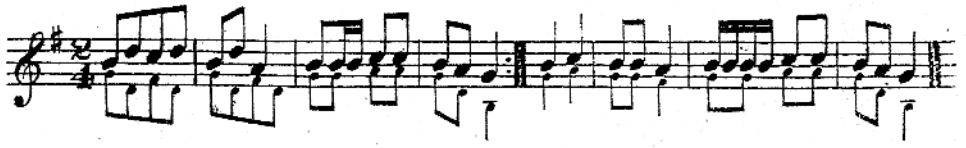
ANDANTE.



PRELUDE IN G.

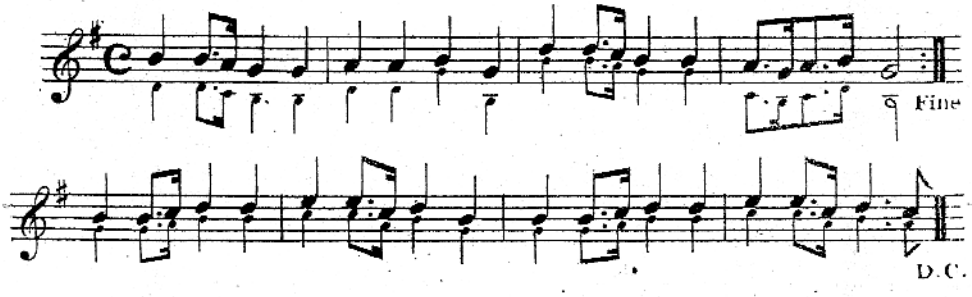


ALLEGRETTO. "COAL BLACK ROSE."

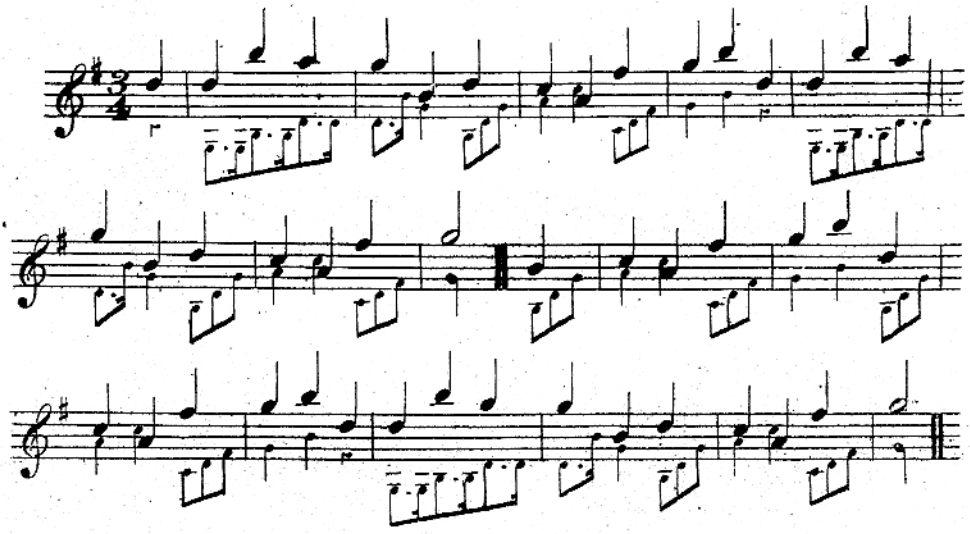


"ROUSSEAU'S DREAM."

ANDANTE.

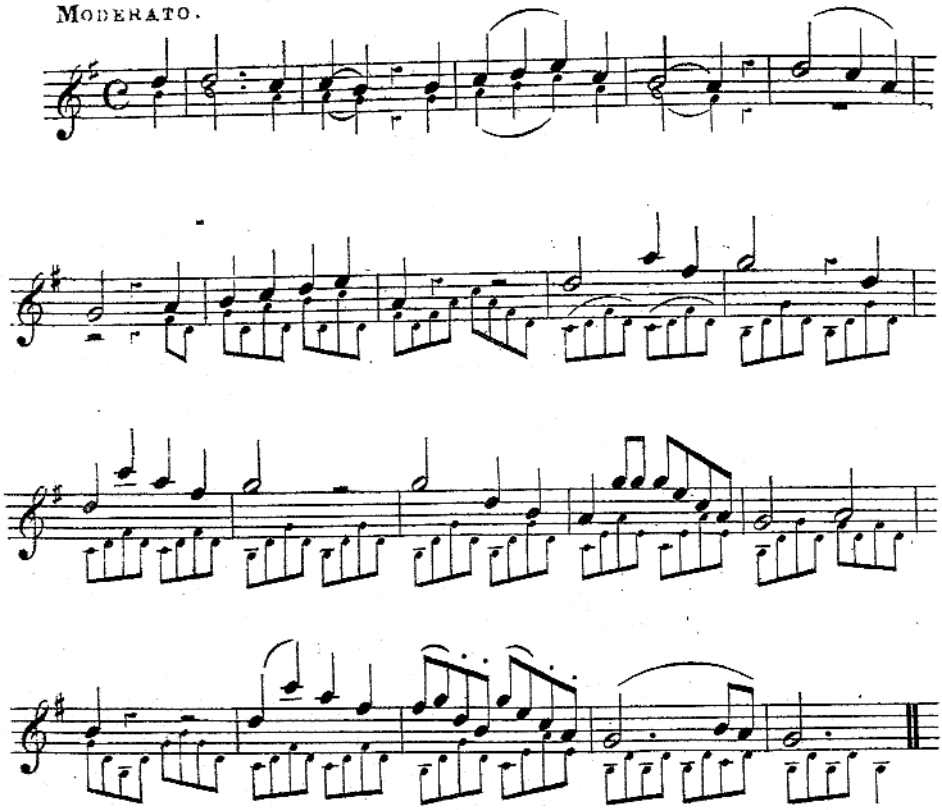


HUNGARIAN WALTZ & TYROLESE AIR AS A DUETT.



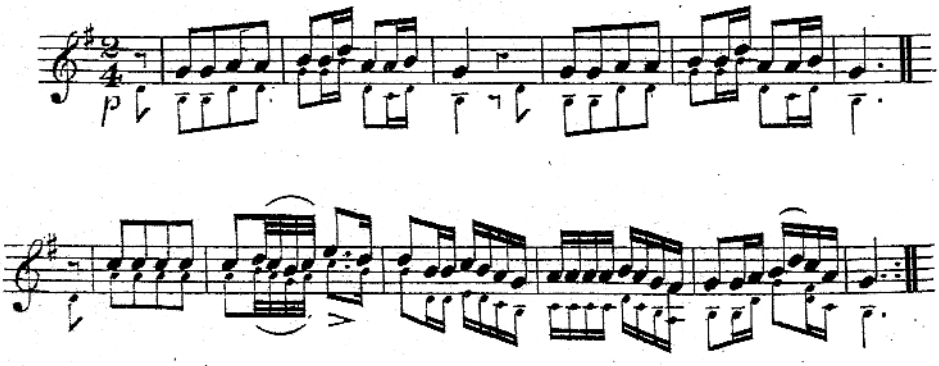
LE PORTRAIT.

MODERATO.



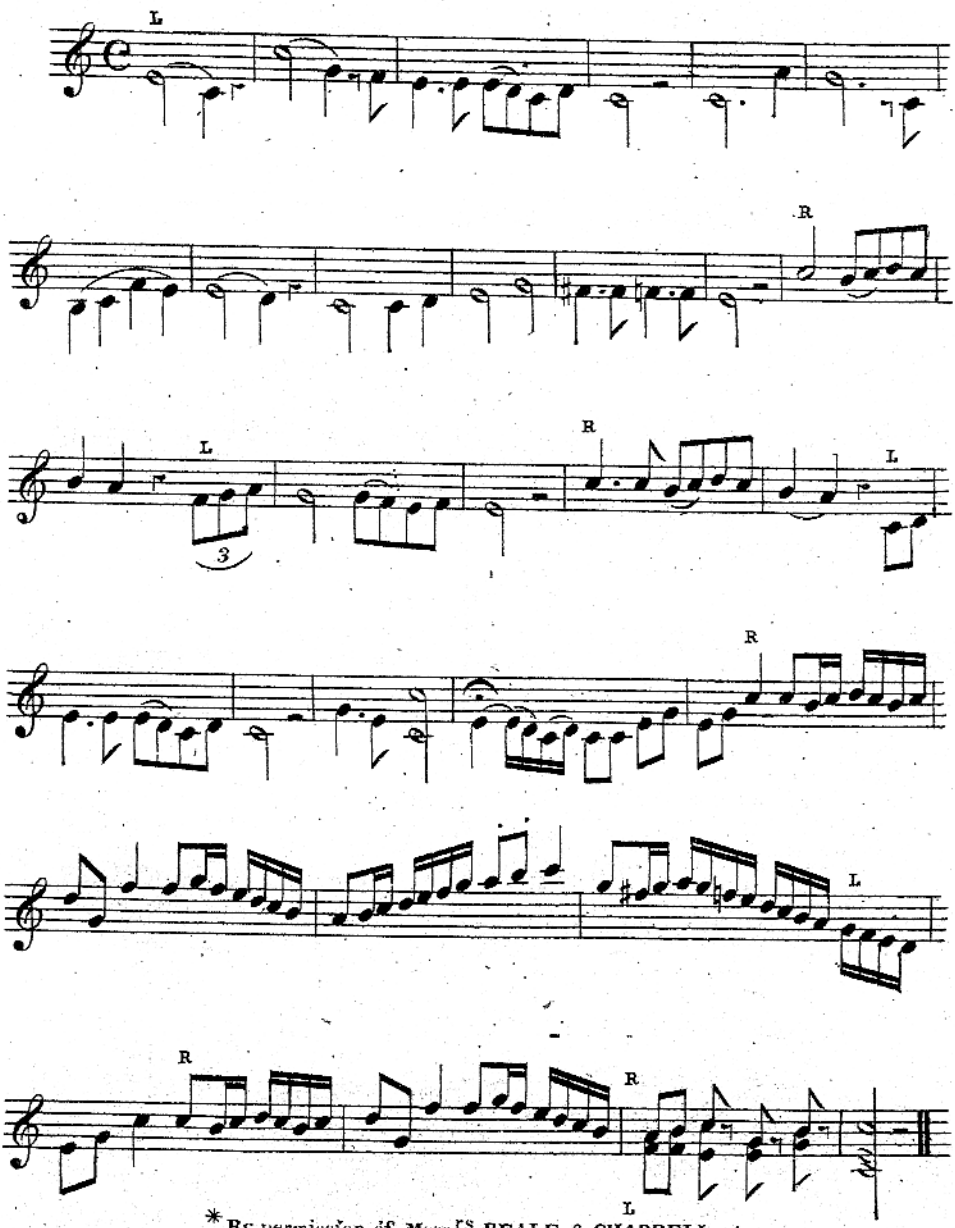
O PESCATOR.

ANDANTE.



*

"LOVE NOT."

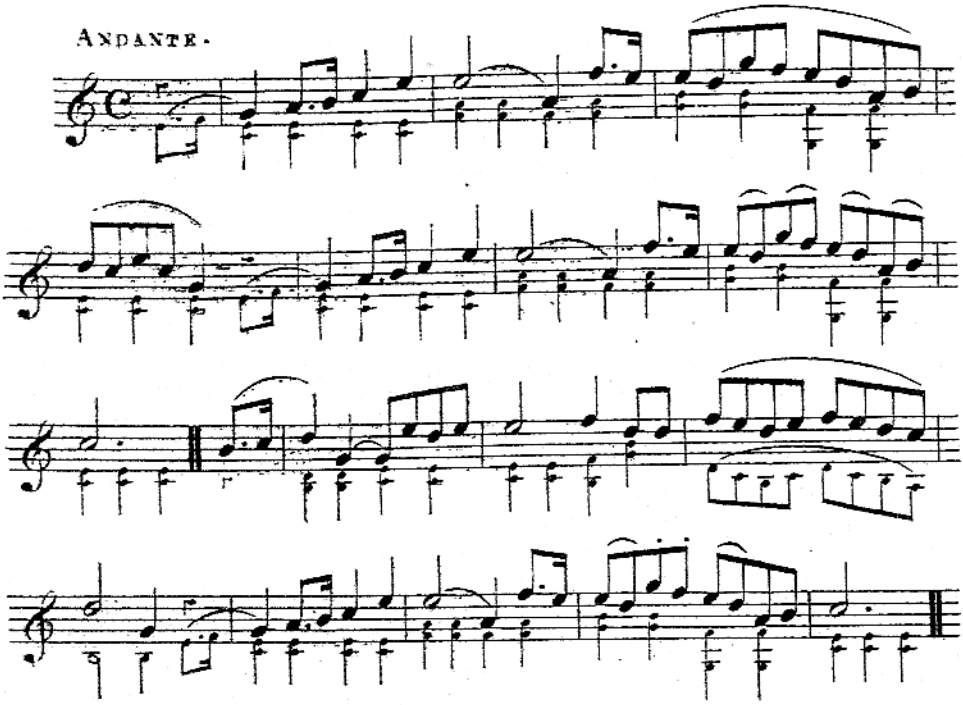


* By permission of Messrs. BEALE & CHAPPELL.

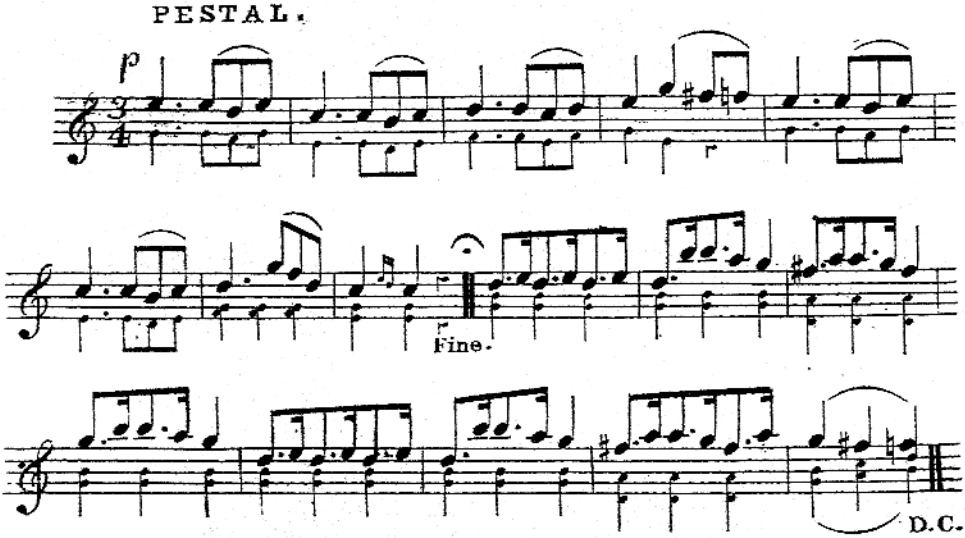
L'AMO L'AMO.

BELLINI.

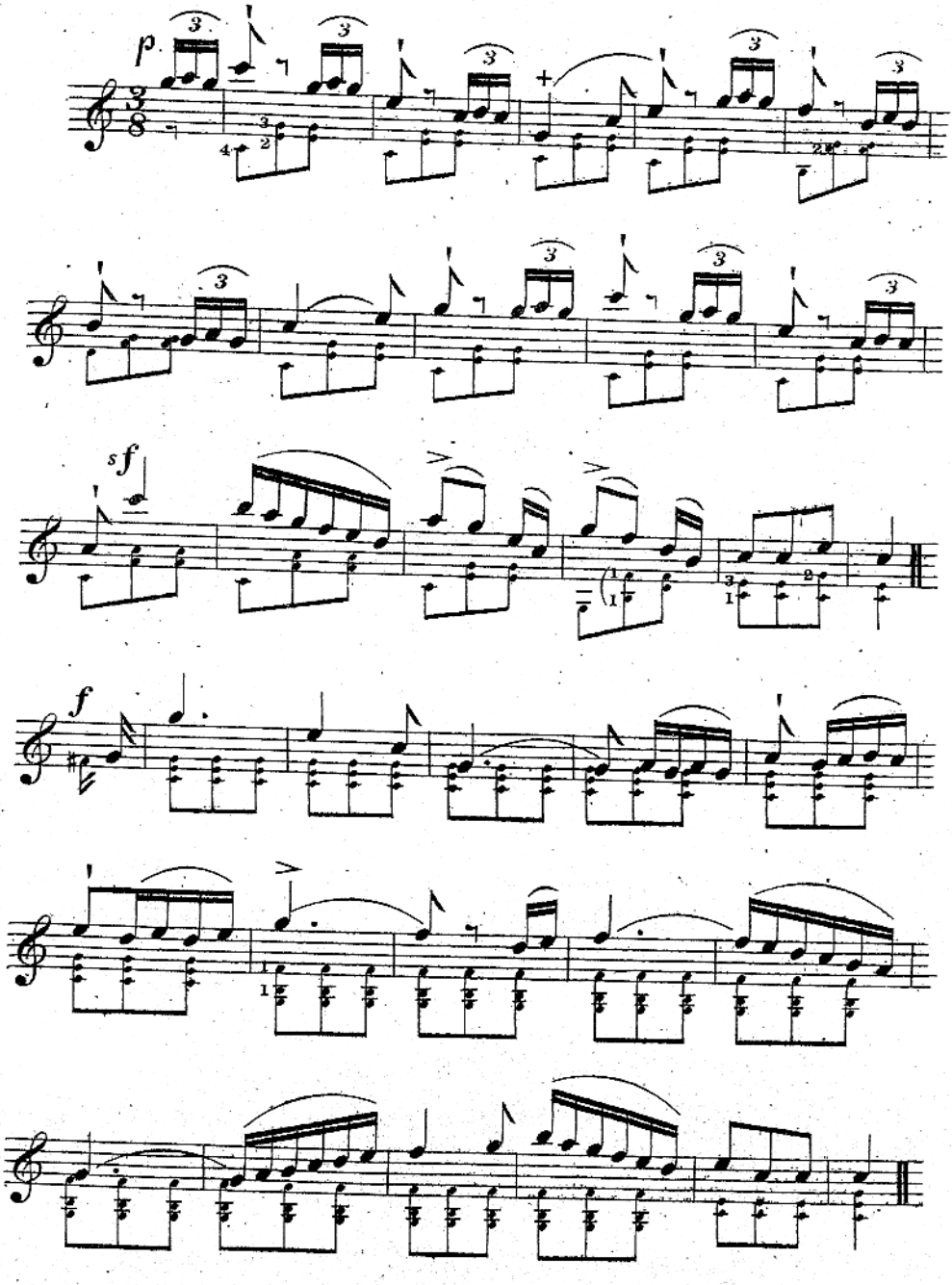
ANDANTE.



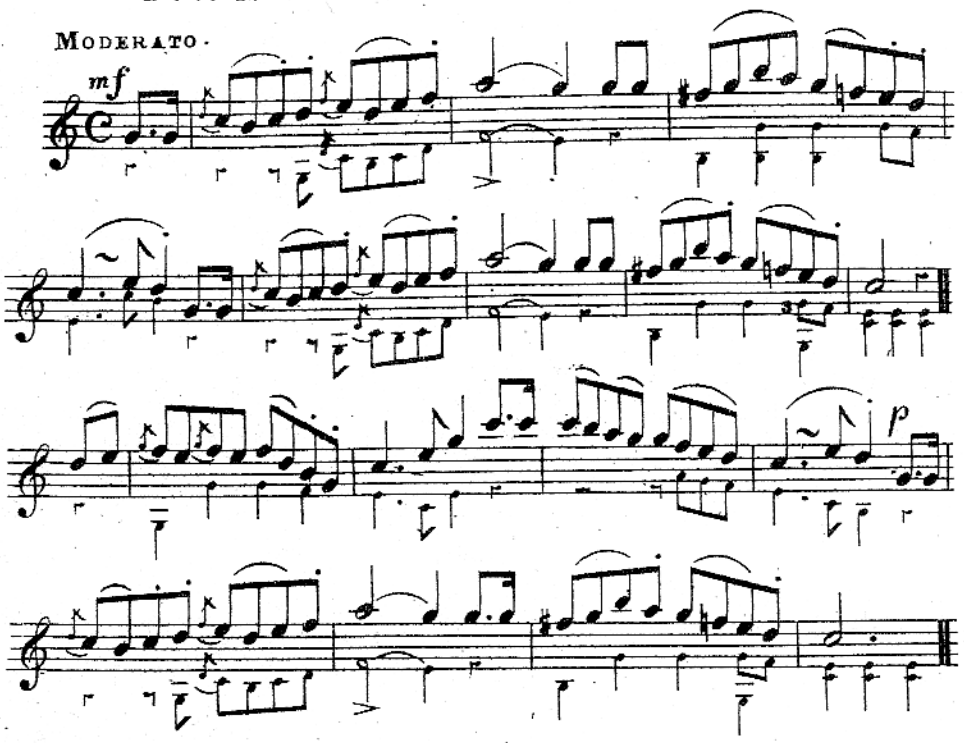
PESTAL.



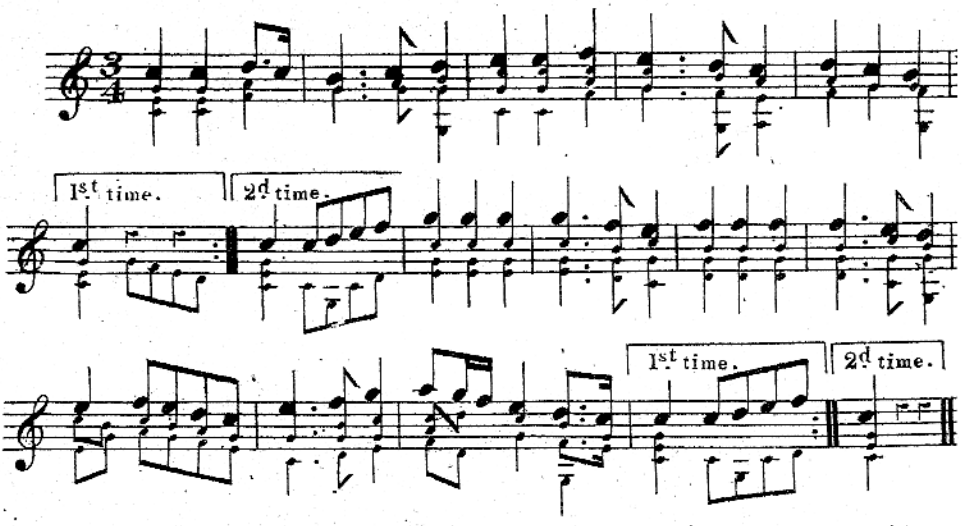
LE ROSSIGNOL WALTZ.



BUONA NOTTE.

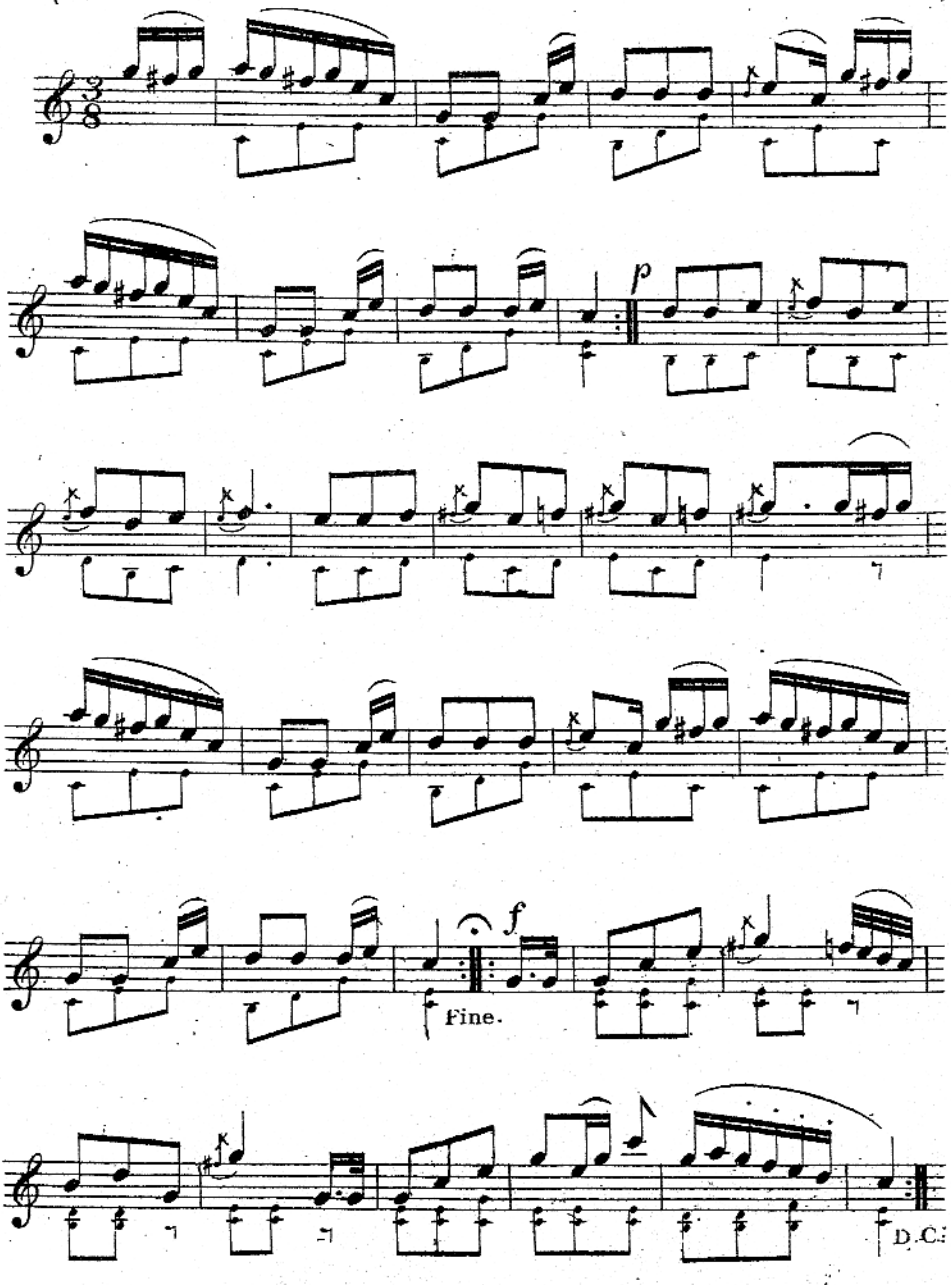


GOD SAVE THE QUEEN.

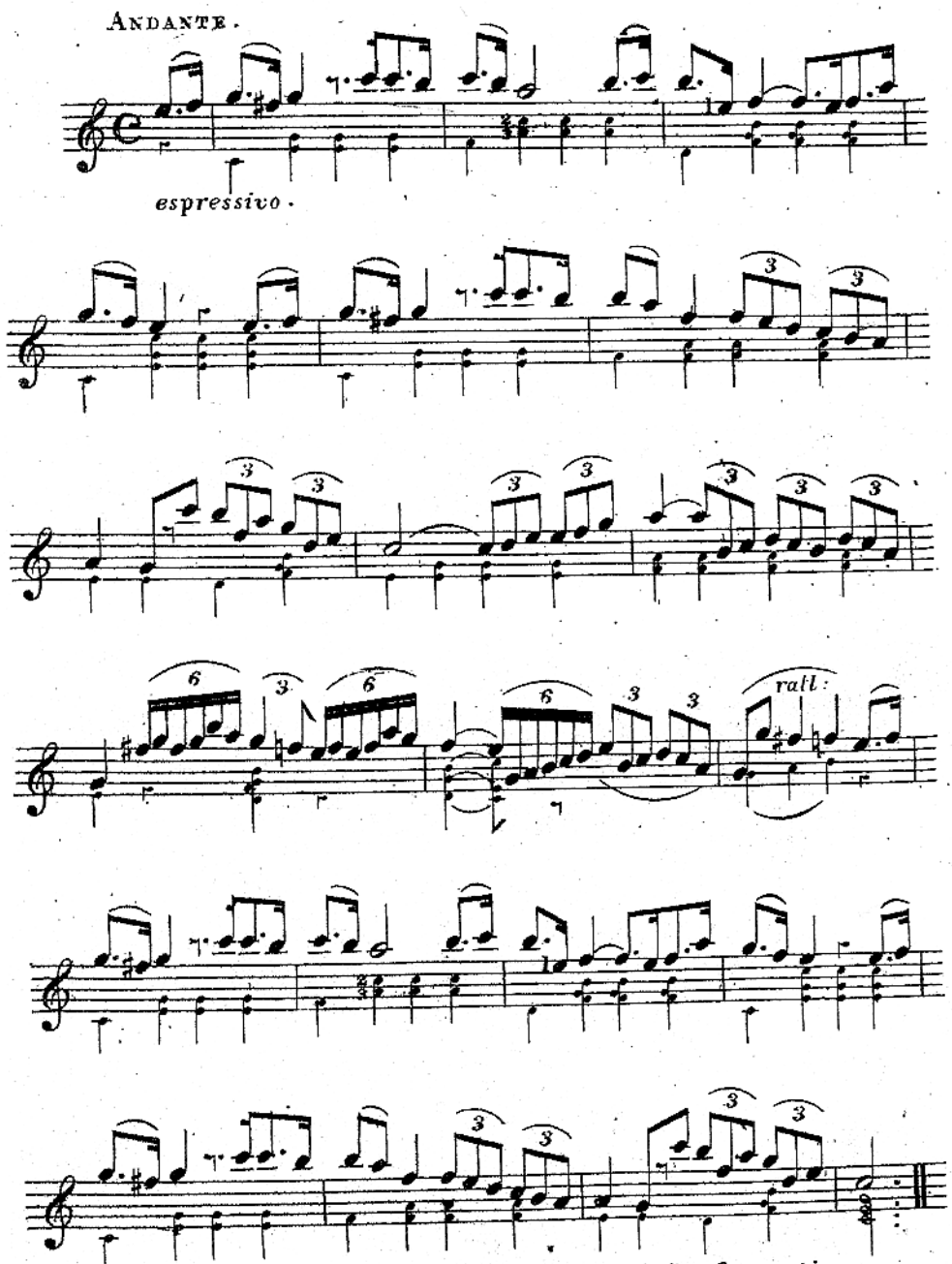


WALTZ.

ALLEGRETTO.



AIR FROM "NORMA."



Wheatstone & C.o Inventors & Patentees of the Concertina.
20, Conduit Str.t Regent Str.t LONDON.

28 JY 55