

1829-1929
CENTENARY of the ENGLISH CONCERTINA,
Patented by Sir Charles Wheatstone, June 19th, 1829.

HIGHEST AWARDS.



1885.

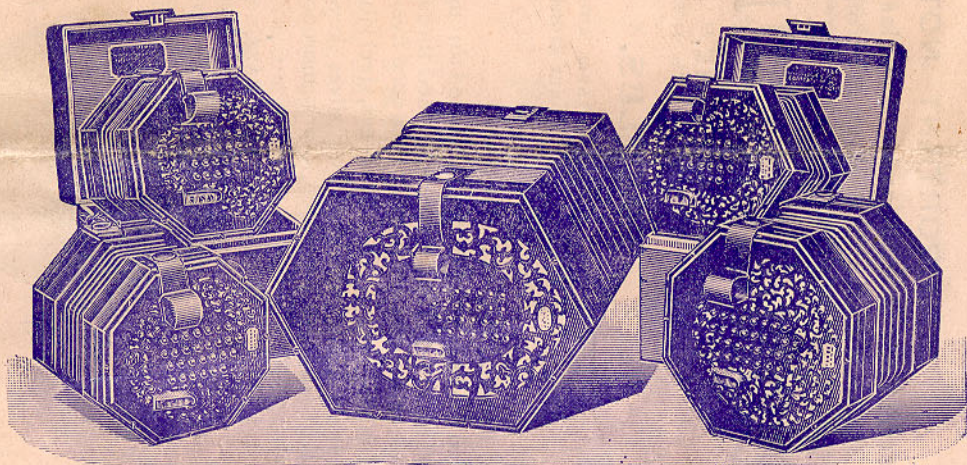


Grand Prize, 1908.



1851.

PRICE LIST
OF
"WHEATSTONE"
ENGLISH CONCERTINAS



3M. X31.

AND

ÆOLAS.

MANUFACTURED BY

C. WHEATSTONE & Co.,

(ESTABLISHED 1750)

Inventors and Patentees,

15 WEST STREET, CHARING CROSS ROAD,
LONDON, W.C.2.

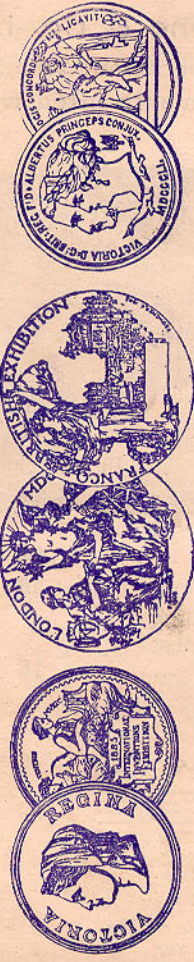
TELEGRAPHIC ADDRESS: "CLEF, WESTCENT, LONDON." TELEPHONE: TEMPLE BAR, No. 6529.

Publishers of Music for the Concertina and the Æola.

(For English Duet and Chromatic Anglo Concertinas, see separate Lists.)

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Patented by Sir Charles Wheatstone, June 19th, 1829.

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1885.

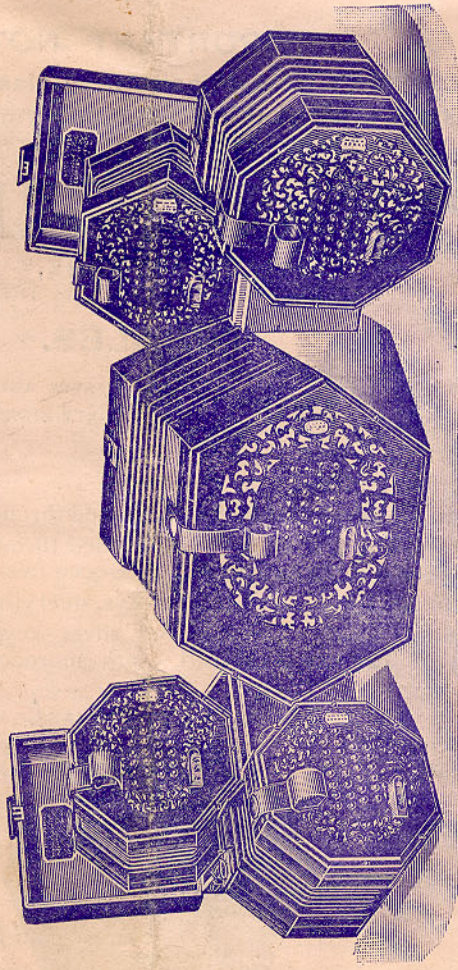
Grand Prize, 1908.

1861.

PRICE LIST

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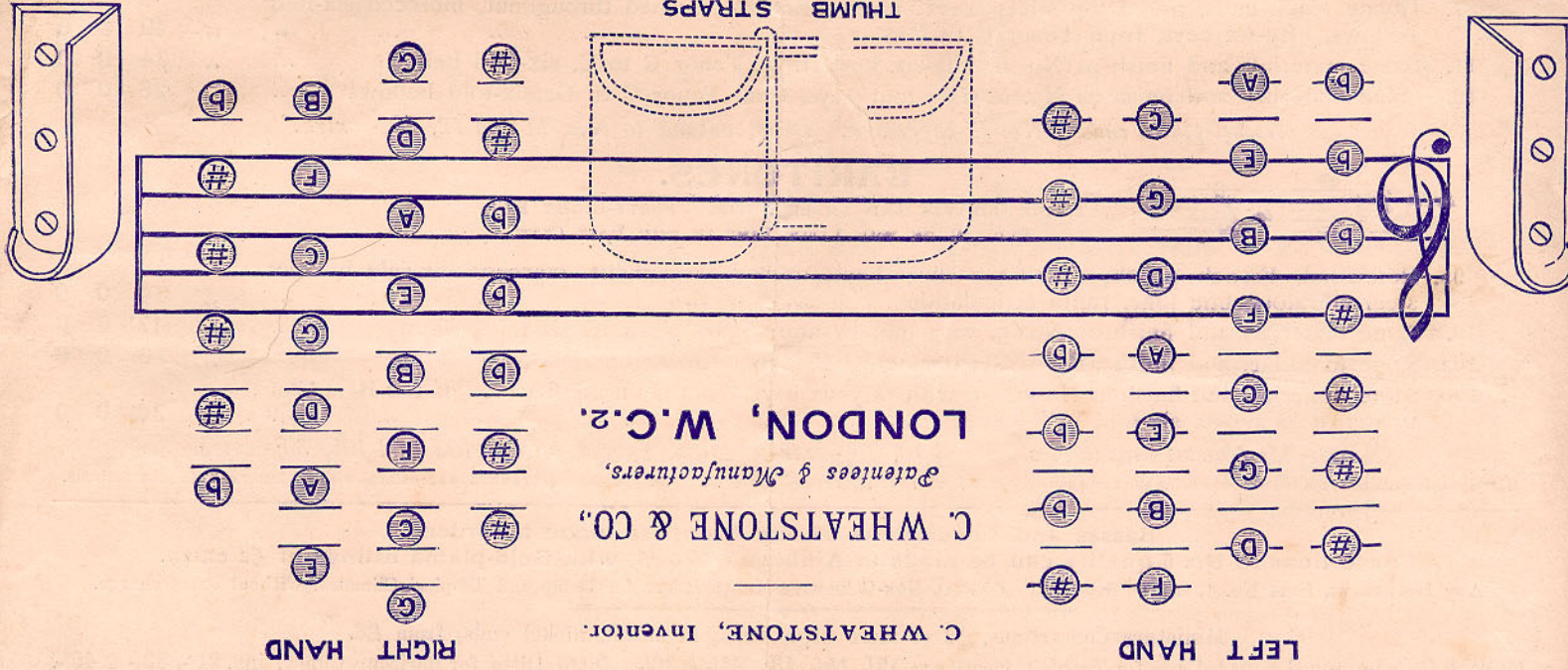
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DIAGRAM OF KEYBOARD OF THE CONCERTINA & ÆOLA

(ACTUAL SIZE.)

Showing the Position of the Keys in relation to the Music Stave.



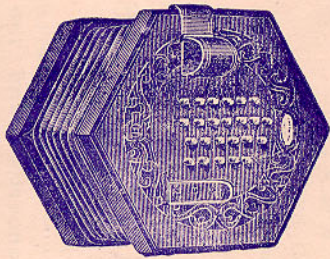
HIGGINS, TRF., BATH.

IMPORTANT NOTICE.—C. Wheatstone & Co. have absolute

All Messrs. C. Wheatstone & Co.'s Concertinas and Æolus are tuned Equal Temperament and New Philharmonic

X Please state pitch required when ordering.

All Instruments fitted with perfected



CONCERTINAS.

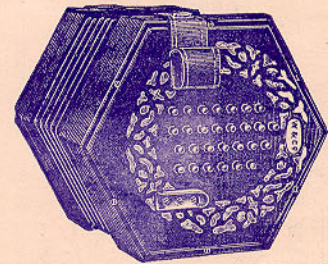
"WHEATSTONE,"

Registered Trade Mark No. 440677.

TREBLES.



THREE OCTAVES AND THREE NOTES.
FORTY-EIGHT KEYS.



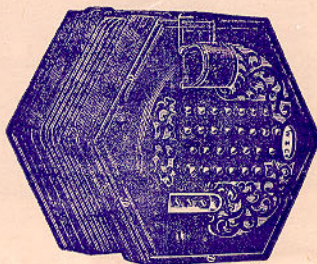
No.	Description	Price	£	s.	d.
No. 3.	Rosewood finish, steel reeds, five-fold bellows	9	0	0	
4.	Rosewood, French polish, round top keys, steel vibrators, bushed throughout, morocco five-fold bellows	12	0	0	
5.	Rosewood, superior materials and finish, French polish, bushed throughout, spherical end silver keys, steel vibrators, giving pure tone and rapid articulation, morocco five-fold bellows	14	0	0	
5a.	Ebony, superior materials and finish, spherical end silver keys, steel vibrators, morocco five-fold bellows	16	0	0	
6.	Ebony, Raised Ends , very finest finish, spherical end silver keys, best steel vibrators, giving the purest and best tone that can be produced, dark morocco six-fold bellows, the finest selected materials throughout	18	0	0	

EXTENDED COMPASS.



Scale of No. 8.

FOUR
OCTAVES.



FIFTY-SIX
KEYS.



Scale of Nos. 7 and 11.

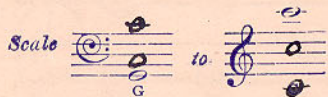
8.	Same materials and finish as No. 6, but with fifty-six keys	21	0	0	
8a.	Same materials and finish as No. 6, but with sixty keys to A	24	0	0	

TENOR-TREBLES.

7.	Ebony black ends, round top silver keys, steel vibrators, bushed throughout, morocco six-fold bellows, fifty-six keys, from Tenor C to C	19	0	0	
11.	Same materials and finish as No. 6, fifty-six keys, from Tenor C to C, six-fold bellows	24	0	0	
12.	Same materials and finish as No. 6, sixty-four keys, from Tenor C to G, six-fold bellows	26	0	0	

Nickel-plated ends to No. 7, 25/- extra. Ditto, raised to Nos. 11 and 12, 30/- extra.

BARITONES.



Scale

THREE OCTAVES AND THREE NOTES. FORTY-EIGHT KEYS.
FROM G ON THE FIRST LINE IN THE BASS CLEF.

9a.	Rosewood, French polish, round top silver keys, bushed throughout, morocco six-fold bellows, steel vibrators, fine tone, rapid articulation	14	0	0	
10.	Same materials and finish as No. 5, very mellow and organ-like tone, six-fold bellows	17	0	0	
10a.	Same materials and finish as No. 6, extremely rich and pure in tone, six-fold bellows	20	0	0	
10b.	Same materials and finish as No. 6, but with fifty-six keys, from G on the first line of the Bass Clef to fourth G above, six-fold bellows	24	0	0	

Nickel-plated metal ends to Nos. 9a and 10, 25/- extra. Ditto, raised to Nos. 10a and 10b, 30/- extra.

The disposition of the keys of the above being the same as the Treble Concertinas, but sounding an octave lower, those who are already acquainted with the latter can play the Baritone.

Basses and Concertinas of any Compass made to Order.

Concertinas in No. 6 quality can be made in Amboyna Wood, with Gold-plated fittings at £2 extra.

Any Instrument, from No. 4, can be fitted with SPECIAL NON-CORROSIIVE METAL REEDS for Damp and Tropical Climates, without extra charge.

Miniature Concertinas, 12 or more keys, hexagon model, nickel ends, from £6.

C. W. & Co.'s improved Square Cases for Treble Concertinas, 12/-, 15/-, 18/-, 24/- & 30/-. Ditto, Ditto, for Baritone Concertina, 21/-, 32/- & 40/-.

Cord and Attachments for supporting the Concertina when playing standing (detachable) 1/6 each.

Tuning Forks, of the standard pitches, accurately tuned and tested, 2/6 each.

It is always best to let the Piano Tuner have one of our tested Forks, being preferable to taking the pitch from the Concertina.

The three recognised pitches in use are:—Continental C 517.3 Vibrations; New Philharmonic C 522, and Old Philharmonic C 540.

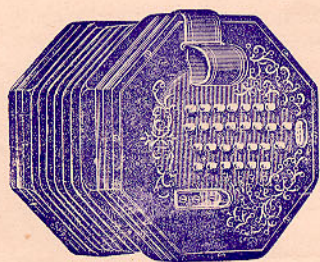
Portable Folding Music Stands for Concertina Players, from 5/-. Metronomes, from 15/-.

Handwritten notes:
No 7/B same quality etc as No 7 but with 48 keys from TENOR CLEF 16.0.0
" 11A " " " " 48 " " " " 20.0.0

ely no relation with any other firm of Concertina Makers.
 nic (low pitch) C 522 vibrations, or Old Philharmonic (high pitch) C 540 vibrations, unless otherwise ordered.
 uplex Screwed Notes. A case, with lock and key, is given with each Instrument.

THE "ÆOLA." New Octagonal Model.

Regd. Trade Mark No. 440676.



No. 18.

No. 17.
48 Keys.

SCALE.

No. 18.
56 Keys.

SCALE.

No. 18a.
60 Keys.

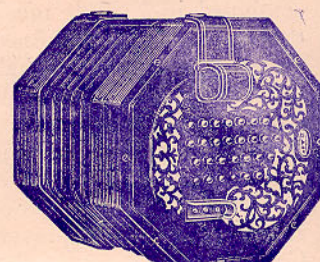
SCALE.

No. 19.
56 Keys.

SCALE.

No. 19a.
64 Keys.

SCALE.



No. 19.

TREBLES.

- No. 17. Forty-eight keys, Ebony, very finest finish and best materials throughout, **Eight Sides** and **Raised Ends**, C. W. & Co.'s spherical top silver keys and fittings to match, finest special grade new steel vibrators (large scale), dark morocco six-fold bellows, latest approved eccentric action and very short touch, giving extremely rapid articulation. Powerful and rich tone
18. Same materials and finish, but with fifty-six keys, to top Violin G
- 18a. Same materials and finish, but with sixty keys to A above
- 18b. Same materials and finish, but with sixty-four keys to D

	£	s.	d.
Price	21	0	0
"	23	0	0
"	26	0	0
"	29	0	0

TENOR-TREBLES.

- 17a. Same materials and finish, with forty-eight keys, from Tenor C to F, above 3rd ledger line
19. Same materials and finish, with fifty-six keys, four octaves, from Tenor C to C
- 19a. Same materials and finish, with sixty-four keys, four-and-a-half octaves, from Tenor C to top G

"	23	0	0
"	27	0	0
"	29	0	0

BARITONE-TREBLES.

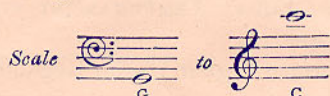
14. Same materials and finish as No. 17, fifty-six keys from G on the bottom line of Bass stave and up to G on fourth line above Treble stave, seven-fold bellows
15. Same as No. 14, but with sixty-two keys, up to C above fifth line, eight-fold bellows
16. Same as No. 15, but with sixty-four keys, down to F below bottom line of Bass stave, eight-fold bellows

"	27	0	0
"	31	0	0
"	32	0	0

BARITONES.

THREE OCTAVES AND THREE NOTES.

FROM G ON THE FIRST LINE IN THE BASS CLEF.



20. Same materials and finish, but with forty-eight keys, seven-fold bellows
- 20a. Same materials and finish, but with fifty-six keys, to extend the compass to four octaves, from G on first line in the Bass Clef to the fourth G above, seven-fold bellows

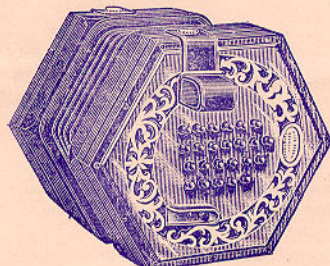
"	23	0	0
"	27	0	0

Æolas can be fitted with Raised Nickel-plated metal ends, if desired, at £1 10s. extra, or with Amboyna Wood ends and gold-plated fittings, £2 extra.

PLATED METAL END CONCERTINAS.

"WHEATSTONE."

Regd. Trade Mark No. 440677.



No. 21.

FORTY-EIGHT KEYS.

TREBLES.

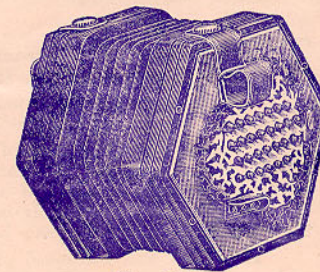
FIFTY-SIX KEYS.

Scale

THREE OCTAVES.
AND THREE NOTES.

Scale

FOUR OCTAVES.



No. 24.

21. Nickel-plated ends, silver keys, steel vibrators, morocco five-fold bellows, keys & tops bushed throughout
- 21a. Nickel-plated ends, superior materials and finish, silver keys, steel reeds, morocco five-fold bellows
22. Best nickel-plated RAISED ENDS, spherical end silver keys, best steel vibrators, morocco six-fold bellows, keys and tops bushed, new improved action, short touch and rapid articulation. Powerful tone
24. Same materials and finish as No. 22, but with fifty-six keys, G to G

Price	12	15	0
"	15	0	0
"	19	10	0
"	22	10	0

Warren's Complete Instructions for the Concertina is the best and easiest book to teach and learn from. Price 6s. Nett.

A New Catalogue of Concertina Music may be had post free for 2d. Stamp.

Money Orders to be made payable at G.P.O., London, and crossed. Cheques to be crossed "Westminster Bank, Ltd."

THE "WHEATSTONE" CONCERTINA.

THE "WHEATSTONE" CONCERTINA was invented about the year 1827 by Sir Charles Wheatstone (the inventor of the Electric Telegraph), and having been improved from time to time by Messrs. C. Wheatstones & Co., has now become one of the most perfect, durable, and cheapest of musical instruments.

The "Wheatstone" Concertina has a complete chromatic scale, and possesses qualities which have never hitherto been combined in a single musical instrument. It is equally adapted to the most expressive performance and the most rapid execution, whether confined to the succession of single notes, as most other instruments are, or in harmony of two, three or four parts. From the remarkable simplicity of its fingering, and the great facility with which its tones are produced and sustained, it is very easily learned. An instrument which can play the *two* complete parts of a difficult violin duet, with very little special study, cannot be other than easy to acquire; and as it cannot be sounded out of tune, the most perfect crescendos and diminuendos may be obtained without the large amount of practice which is so requisite on other instruments. The fingering being the same on the Treble, Tenor, Baritone and Bass Concertinas, enables players to take any part in Trios, Quartets, Orchestral, or other concerted music, which would be impossible in the case of string or other wind instruments. For example, a Violin player cannot play Viola, 'Cello or Bass without knowledge of each instrument, whereas a Treble Concertina player can play the Tenor or Bass with equal facility. These comparisons apply also to the wind instruments, such as Flutes, Clarinets, Bassoons, Oboes, Piccolos, etc.

The Concertina, when played as Obligato or any other form of accompaniment with the voice, produces a most charming effect; for the Concertina, as an aid to the voice, cannot be equalled by any other instrument.

The performances of Madame Amy Rowbotham, Miss Edith Drake, Miss Eva Taylor, The Fayre Four, Messrs. Harry Morton, Charles Rutterford, J. Astley, Colin J. Campbell, Ernest Rutterford, C. & T. Campbell (N.Z.), G. Matusewitch (U.S.A.), the late Signor Guilio Regondi, Messrs. Richard Blagrove, John C. Ward, George Roe, and others, at many concerts during the past and present years, have frequently enabled the musical public to judge of the effects and capabilities of the Concertina. An inspection of the music published will show that, either for solos or accompaniments, it is equal, if not more effective than any other instrument in present use; whilst, in its peculiar effects, and particularly in those of its harmonies, it is unrivalled. The Concertina is capable of performing music written for the Violin, Flute, or any other Orchestral Instruments, besides which many pieces of the highest artistic merit have been expressly composed or arranged by Macfarren, Molique, Wallace, Silas, Regondi, Blagrove, and many others. The Concertina produces the same sound whichever way the Bellows is moved, the action of which becomes very similar to that of the bow of the Violin, Violoncello, etc.

The Concertina can take part in quartets, etc., and do its work—as previously suggested—without in any way interfering with the musical interest; in fact, greatly augmenting it. To still further illustrate its great powers of adaptability and sympathy, when used in an Orchestra or Band for the rendering of any special part, it lends itself entirely to that part, sinking its own individuality. For example, it would be absurd to give a Violin part to a Flute, or *vice-versa*, but the Concertina being assigned, say, a Flute or Violin part would render that part with all that instrument's characteristics.

Messrs. C. W. & Co., may here mention that *all* their Concertinas are tuned on the EQUAL TEMPERAMENT system, which is the only recognised method that is used for the pianoforte and all other instruments

Steel vibrators were first introduced by Messrs C. W. & Co. in the year 1862, for the use of Signor Guilio Regondi and Mr. Richard Blagrove, and have since then stood the severest tests.

All their Concertinas are accurately tuned to the standard pitch, so that sets can be brought together without any trouble to the players. They can also be tuned to any other pitch to suit special requirements. All Messrs. C. W. & Co.'s Concertinas are *double action* and all the instruments are made entirely upon their own premises under personal supervision.

THE "ÆOLA."

THIS charming little instrument, now attracting such favourable notice in the musical world, has been placed before the public by Messrs. C. WHEATSTONE & Co. (the inventors and sole makers) for several years past.

It is universally admitted to be the finest toned musical instrument of the present day, possessing as it does, in so large a degree, the grand qualities of the tone proper to a Stradivarius violin, together with a marked resemblance to the human voice.

The recent performances of Madame Amy Rowbotham, Miss Edith Drake, The Fayre Four, Mr. John C. Ward, Mr. Richard Blagrove, Mr. Charles Rutterford, Mr. G. Matusewitch, Mr. Ernest Rutterford and other leading Professors have demonstrated the capabilities of the Æola to be far in advance of those of any other portable instrument, and have conclusively proved that whilst it possesses an individuality of tone that is inimitable, it is thoroughly capable of producing and sustaining most of the effects peculiar to stringed instruments, as well as other effects that cannot be produced save by a combination of two or more instruments of other kinds, or by the organ.

The solos and concerted pieces of the great masters written for the Violin, Flute, etc., can be rendered upon the Æola with greater effect and precision than is ordinarily possible upon their proper instruments, whilst as the keyboard of the Æola is identical with that of Wheatstone's English Concertina, the whole of the important repertoire of the latter is of course available to the player.

The resonant character, and the extreme mellowness and purity of the tone of the Æola together with its delicate and expressive touch combine to recommend the instrument at once to the musical connoisseur as a really sympathetic and legitimate member of the wind instrument family, and one calculated to well repay the trouble of taking up; more especially as at the outset it presents to the student incomparably fewer difficulties to overcome than does any other kind of instrument that can be named. For so simple is the arrangement of the keyboard, and so easy the fingering, that with but slight knowledge of music a beginner, who can devote no more than, say half-an-hour a day, may become able to perform fairly well on the Æola in the course of a few weeks—an achievement utterly impossible with the Violin, Flute, etc.

The Æola is also invaluable to vocal students when practising, as well as for the rendering by themselves obligato accompaniments to their own performance of songs, a feature in which the instrument is unapproachable save by Wheatstone's Concertina.

The Æola is made with a compass either of three and a half, four, or four and a quarter octaves, and only in one quality, namely, the very best. All Æolas are fitted with Messrs. C. W. & Co.'s latest (Concertina and Æola) improvements, including their perfected duplex screwed notes, spherical keys, and new steel reeds. They are tuned to any pitch required, and with ordinary care remain in tune many years.