

HIGHEST AWARDS.



1885.



Grand Prize, 1908.

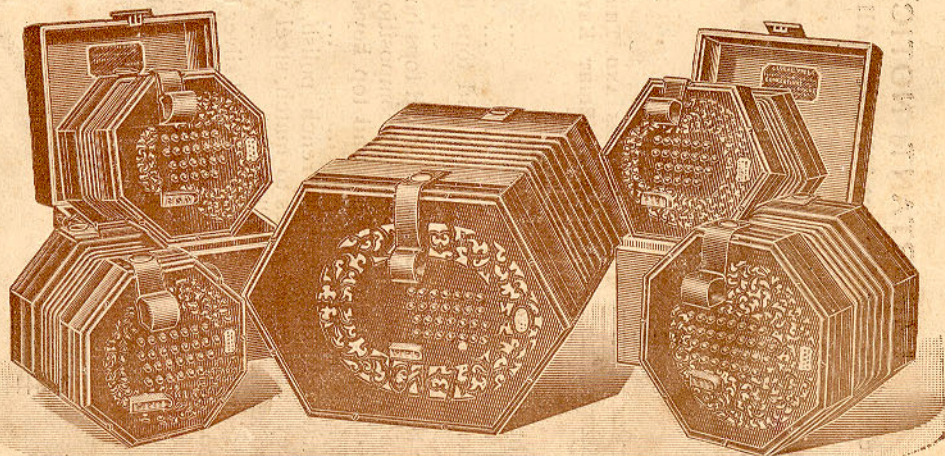


1851.

PRICE LIST

OF

Treble, Tenor, Baritone, Bass & Double-Bass



CONCERTINAS

AND

ÆOLAS.

MANUFACTURED BY

C. WHEATSTONE & Co.,

Inventors and Patentees,

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

TELEGRAPHIC ADDRESS: "CLEF, WESTCENT, LONDON."

TELEPHONE No. 6529, CENTRAL.

Publishers of Music for the Concertina and the Æola.

24

HIGHEST AWARDS.



1885.



Grand Prize, 1908.



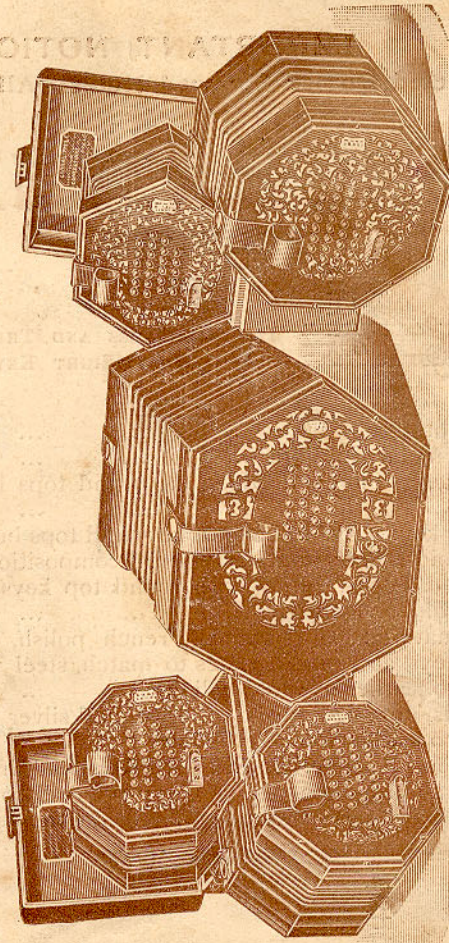
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DIAGRAM OF THE CONCERTINA & ÆOLA

(ACTUAL SIZE),

Showing the Position of the Keys on the Music Staves.

LEFT HAND

C. WHEATSTONE, Inventor.

RIGHT HAND

C. WHEATSTONE & CO.,
Patentees & Manufacturers,
LONDON, W.C.



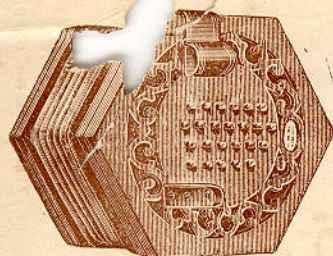
THUMB STRAPS

net

IMPORTANT NOTICE.—C. Wheatstone & Co. have absolute
 All Instruments fitted with Perfected Duplex Screwed Notes. All Messrs. C. Wheatstone & Co.'s Concertinas
 A suitable case, with lock and

CONCERTINAS.

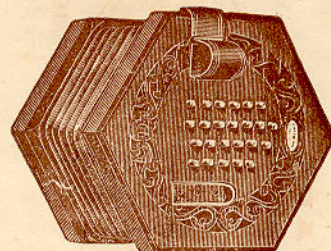
TREBLES.



No. 1.

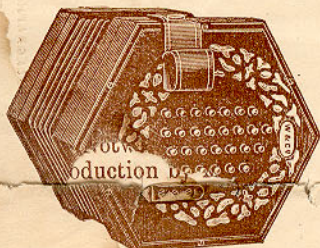


THREE OCTAVES AND THREE NOTES,
 FORTY-EIGHT KEYS.



No. 3.

No.	Description	Price	£	s.	d.
1a.	Mahogany, French polish, metal vibrators	3	3	0	
1.	Walnut, French polish, ivory keys, metal vibrators	4	4	0	
2.	Rosewood, French polish, metal keys, moulded edges, keys and tops bushed, five-fold bellows, metal vibrators	6	6	0	
3.	Rosewood, French polish, G. silver keys, moulded edges, keys and tops bushed throughout, leather five-fold bellows, very fine tone, rapid articulation, best special composition metal vibrators	8	8	0	
4.	Rosewood, French polish, moulded edges, fitted with round top keys, steel vibrators, bushed throughout, morocco leather five-fold bellows	10	10	0	
5.	Rosewood, superior finish and materials throughout, French polish, moulded edges, bushed throughout, spherical end silver keys and finger plates to match, steel vibrators giving pure tone and rapid articulation, best morocco leather five-fold bellows	12	0	0	
5a.	Ebony, superior finish and materials, moulded edges, spherical end silver keys and finger plates to match, steel vibrators, solid morocco leather five-fold bellows	14	0	0	
6.	Ebony, Raised Ends , very finest finish, spherical end silver keys and finger plates to match, best steel vibrators, giving the purest and best tone that can be produced, solid dark morocco leather five-fold bellows, the finest selected materials throughout. Recommended for hard wear	16	10	0	



No. 7.

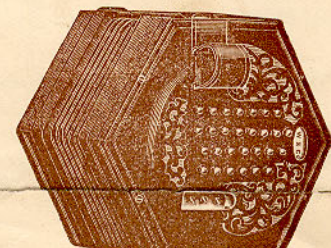


EXTENDED COMPASS.

FOUR OCTAVES.
 FIFTY-SIX KEYS.



Scale of No. 11.



No. 8.

7.	Same finish and materials as No. 5, but with fifty-six keys	16	0	0
8.	Concert Instrument, same finish and materials as No. 6, but with fifty-six keys. Exceedingly fine and powerful tone	20	0	0
8a.	Same materials and finish as No. 8, but with sixty keys to A	22	0	0

TENOR-TREBLES.

11.	Same materials and finish as No. 6, fifty-six keys, from Tenor C to C	22	0	0
12.	Same materials and finish as No. 6, sixty-four keys, from Tenor C to G	24	0	0

BARITONES.



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

9.	Choice Walnut, French polish, metal keys, moulded edges, keys and tops bushed, leather bellows, special composition metal vibrators	10	10	0
9a.	Rosewood, French polish, G. silver round top keys, moulded edges, keys and tops bushed throughout, green morocco leather bellows, steel vibrators, fine tone, rapid articulation	12	12	0
10.	Same materials and finish as No. 5. Very mellow and powerful, organ-like tone	15	0	0
10a.	Same materials and finish as No. 6. Extremely rich and pure in tone	18	0	0
10b.	Same materials and finish as No. 10a, but with fifty-six keys, from G on the first line of the Bass Clef to fourth G above, very fine tone...	22	0	0

Any other Compass to Order.

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 immediately play the Baritone. These Instruments are admirably adapted for Vocal Tenor or Baritone Music, also for taking Viola part in Trios, Quartets, etc., in addition to which they will not only play a Vocal Bass part, but are capable of performing psalm tunes, chants, glees, etc., written in the treble clef, as harmonised for four voices.

Basses & Double-Basses, according to requirements, also Concertinas of the Compass of the Piccolo, all Clarionets, Bassoon, etc., made to Order.

Concertinas can be made in Amboyna Wood, with Gold-plated fittings, at £2 extra.

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

CONCERTINAS MAY BE HAD ON HIRE.

C. W. & Co.'s Improved Square Cases for Treble Concertinas, 6/-, 7/6, 9/-, 15/- & 18/-. Ditto, ditto, for Baritone Concertina, 10/6, 21/- & 24/-.
 Cord and Attachments for supporting the Concertina when playing standing (detachable) 1/6 each.

Tuning Forks, of the standard pitches accurately tuned and tested, 1/6 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 four recognised pitches in use in England are:—Continental C 517 3 Vibrations; New Philharmonic C 522; Medium C 530 and Philharmonic C 540.

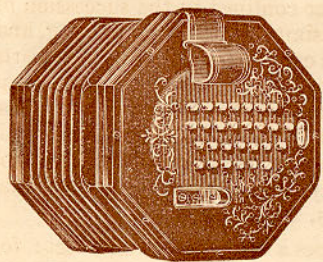
Light Portable Folding Music Stands for Concertina Players, from 2/6. Metronomes, from 12/6.

REPAIRS be accor
 packing
 read. **TUNINGS.**—C. W. & Co. undertake repairs, etc., to Concertinas of every description. All Instruments sent for repairs should name and address of sender, and full instructions. Instruments sent by rail or post, should be well packed in paper, or in a lid not be packed in loose material, such as straw, shavings, sawdust, etc.

tely no relation with any other firm of Concertina Makers.
 and Æolus are tuned Equal Temperament and English Concertina Pitch (C 540 vibrations) unless otherwise
 y, is given with each Instrument.

THE ÆOLA. New Octagonal Model

TREBLES.



No. 18.

No. 17.
48 Keys.



SCALE.

No. 18.
56 Keys.



SCALE.

No. 18a.
60 Keys.



SCALE.

No. 19.
56 Keys.

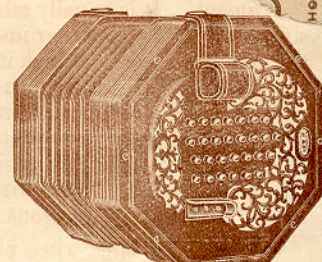


SCALE.

No. 19a.
64 Keys.



SCALE.



No. 19.

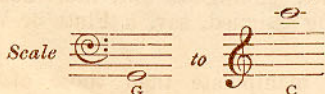
- No. 17. Forty-eight keys, very finest Ebony finish and best materials throughout, **Eight Sides** and **Raised Ends**, C. W. & Co.'s new round top silver keys and fittings to match, finest special grade new steel vibrators (large scale), solid dark morocco leather five-fold bellows, latest approved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

Price	£	s.	d.
	18	10	0
"	22	0	0
"	24	0	0
"	26	0	0

TENOR-TREBLES.

19. Same finish and materials, with fifty-six keys, four octaves, from Tenor C to C ...
- 19a. Same finish and materials, with sixty-four keys, four-and-a-half octaves, from Tenor C to top G ...

"	24	0	0
"	26	0	0



BARITONES.

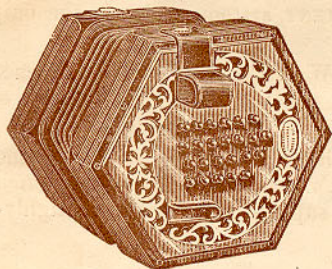
THREE OCTAVES AND THREE NOTES.
 FROM G ON THE FIRST LINE IN THE BASS CLEF.

20. Same material and finish as No. 17, forty-eight keys ...
- 20a. Same material and finish as above, but with fifty-six keys, to extend the compass to four octaves, from G on the first line in the bass clef to the fourth G above ...

"	20	0	0
"	24	0	0

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

PLATED METAL END CONCERTINAS.



No. 21.

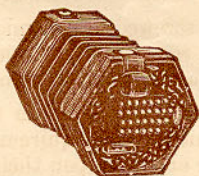
FORTY-EIGHT KEYS.

TREBLES.

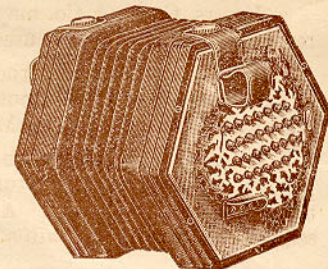
FIFTY-SIX KEYS.



THREE OCTAVES
AND THREE NOTES.



FOUR OCTAVES.



No. 24.

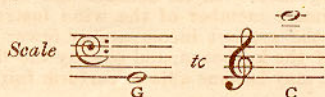
21. Nickel-plated ends, silver keys, steel vibrators, leather five-fold bellows, keys & tops bushed throughout ...
- 21a. Nickel-plated ends, superior materials & finish, round-top silver keys, steel reeds, morocco five-fold bellows ...
22. Best nickel-plated **RAISED ENDS**, spherical end silver keys and finger plates to match, best steel vibrators, solid morocco leather five-fold bellows, keys and tops bushed throughout, new improved action, giving short touch and rapid articulation. Powerful tone ...
23. Same materials and finish as No. 21, but with fifty-six keys, G to G ...
- 23a. Same materials and finish as No. 21a, but with fifty-six keys, G to G ...
24. Same materials and finish as No. 22, but with fifty-six keys, G to G ...
25. Same as No. 24, but with sixty keys, G to A ...

Price	£	s.	d.
	11	0	0
"	14	10	0
"	17	0	0
"	16	0	0
"	18	0	0
"	21	0	0
"	23	0	0

TENOR-TREBLES.

- 11a. Same materials and finish as No. 22, fifty-six keys from Tenor C to C ...
- 12a. Same materials and finish as No. 22, sixty-four keys from Tenor C to G ...

"	23	0	0
"	25	0	0



BARITONES.

THREE OCTAVES AND THREE NOTES.
 FROM G ON THE FIRST LINE IN THE BASS CLEF.

26. Same material and finish as No. 21, forty-eight keys ...
27. Same material and finish as No. 22, forty-eight keys ...
28. Same material and finish as No. 22, but with fifty-six keys ...

"	14	0	0
"	19	0	0
"	23	0	0

Warren's Complete Instructions for the Concertina is the best and easiest book to teach and learn from. Price 5s. Nett, Post Free.

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

Money Orders to be made payable at Foubert's Place, W. Cheques to be crossed "London County and Westminster Bank."

All Instru

THE CONCERTINA.

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

The 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, enable 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, Clarionets, 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 Madam Amy Rowbotham, Miss Edith Drake, Mr. John C. Ward, Mr. Charles Rutterford, Mr. J. Piroshnikoff (U.S.A.), the late Signor Giulio Regondi, Mr. Richard Blagrove, Mr. 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 written by Macfarren, Molique, Bennett, 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. Wheatstone & Co.'s modern Concertinas, being much lighter and easier to manipulate than those of the older construction—all superfluous materials being dispensed with—are particularly adapted for the use of ladies.

Notwithstanding the important improvements which have recently been made—the most notable of which being the invention and introduction by Messrs. C. W. & Co., of rounded or spherical-ended keys, which, having no square or sharp edges to impede the movements of the fingers, give a most pleasant and comfortable feeling to the touch, and have facilitated the rendering of difficult passages, which previously required much practice—a further considerable reduction in the price of the various descriptions of the Concertina has been made, as the subjoined list will show. This Messrs. C. W. & Co. have been enabled to effect by the increased demand, and use of extensive and valuable machinery, by which the public not only have the advantage in price, but also in the superiority of the workmanship and quality of tone, which is confirmed by the preference given to the PERFECTED CONCERTINAS by the leading Professors and Artistes.

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.

The Concertinas constructed with perfected duplex screwed notes and new steel vibrators, Messrs. C. W. & Co. have every confidence in saying will NEVER get out of tune. Steel vibrators were first introduced by Messrs. C. W. & Co. in the year 1862, for the use of Signor Giulio 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* unless otherwise specified. All the instruments are made entirely upon their own premises under personal superintendence, are of highly-seasoned materials, and will stand extreme climates.

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 tone proper to a Stradivari violin, together with a marked resemblance to the human voice.

The recent performances of Madam Amy Rowbotham, Miss Edith Drake, Mr. John C. Ward, Mr. Richard Blagrove, Mr. Charles Rutterford, Mr. J. Piroshnikoff, 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 & 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 practically for ever. Tenor or Bass Æolas also made.