

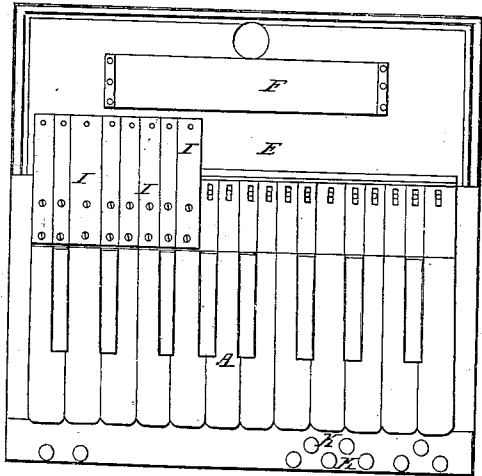
*S. A. Jewett,*

*Reed Organ,*

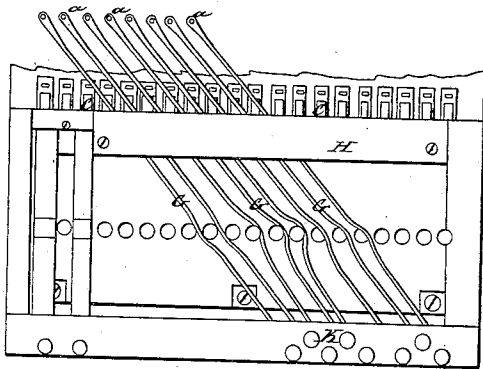
*N<sup>o</sup> 65,088.*

*Patented May 28, 1867.*

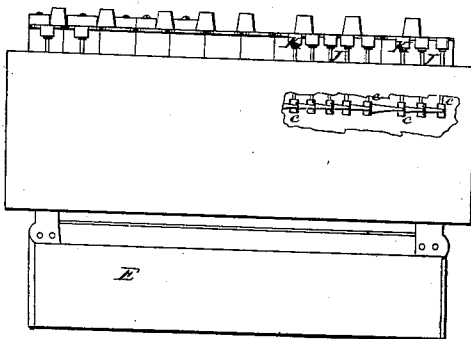
*Fig. 1*



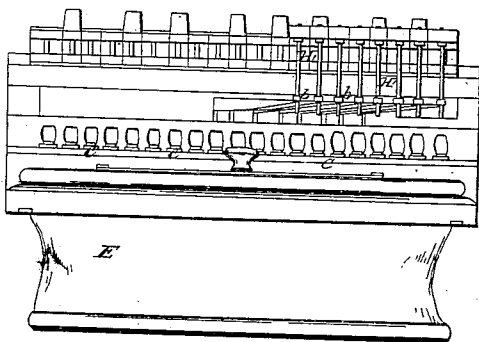
*Fig. 3*



*Fig. 2*



*Fig. 4*



*Witnesses*  
*W. H. Burdige*  
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United States Patent Office.

S. A. JEWETT, OF CLEVELAND, OHIO.

Letters Patent No. 65,088, dated May 28, 1867.

IMPROVEMENT IN MELODEONS, &c.

The Schedule referred to in these Letters Patent and making part of the same.

TO ALL WHOM IT MAY CONCERN:

Be it known that I, S. A. JEWETT, of Cleveland, in the county of Cuyahoga, and State of Ohio, have invented certain new and useful improvements in Melodeons and Organs; and I do hereby declare that the following is a full and complete description thereof, reference being had to the accompanying drawings, making a part of this specification, in which—

Figure 1 is a top view of the organ and bellows with the cover removed.

Figure 2 is a front view.

Figure 3 is a top view with the bellows and keys detached.

Figure 4 is a back view.

Like letters of reference refer to like parts in the different views.

The general construction and arrangement of this organ is the same as that common to all cabinet and cottage organs now in general use, the arrangement of the key-board, the reeds, bellows, and pedal being the same, as will be seen.

A, fig. 1, being the bank of keys, C, figs. 3 and 4, the reeds, D the tubes in which the reeds are placed, and E the bellows, of which F is the exhaust valve.

My invention consists of the introduction of a system of sub-manuals or independent manuals, for the purpose of producing remote octave or intermediate tones, thereby adding volume and variety of tone to the organ, melodeon, or piano-forte, producing substantially the same effects as the pedal sub-bass in organs, and for which purpose they are designed, which is accomplished in the following manner: G, fig. 3, are levers placed diagonally across the body of the instrument, below the key-board, and which are a part of an octave in number; they are so arranged, in relation to the first or lower octave, that the extreme end coincides with the keys by which the reeds of said octave are operated. These levers are pivoted to the under side of the piece H at the points *x*, and the short arms of which are connected to the keys A by the rods H', fig. 4, by passing the ends of them through the holes *a* in the end of the levers, and the upper end through corresponding holes in the ends of the keys, which are lengthened out by the extension pieces I, provided for that purpose. The washers *b* secure the rods in position, and also prevent any undue noise arising from the action of the levers and rods while being used. The long arm of the lever extends to the front of the instrument, and the position of which, in relation to the keys, coincides with the second octave as the short arm coincides with the first octave as above stated. It will be seen by this that any number of levers may be introduced, according to the size or capacity of the instrument. These levers are operated by the rods J, to which they are connected by passing them through the ends of the levers, as are the rods at the opposite end, and are secured by the nuts *c*, one above and one below the lever. These rods and connections are shown in fig. 2, a section of the case being broken away in order that they may be seen. These connecting-rods project up through the side of the case, and the projecting ends provided with the tappets K, which are arranged in double rows immediately in front of the keys along the edge of the case, as shown in fig. 3, the dark tappets being the semi-notes, and the white the whole tones, thus relatively corresponding with the manuals of the board.

Having thus described the construction and arrangement of the invention, and what are called independent manuals, I now proceed to show the operation of the same, which is as follows: It will be seen by this arrangement of levers, and the way in which they are connected to the keys, that on depressing the long arm of the same, by means of the tappets to which they are connected by the rod H', that the rear ends of the levers are thereby raised up, and in consequence the keys are pressed down by the reverse action of the lever exerted against the extension pieces I, the effect upon the keys being the same as though they had been pressed down by the fingers, hence the reed-valves are opened as readily and with as much facility by the tappets as by the keys. These tappets are intended to be manipulated by the little finger of the left hand; the other three fingers and thumb can then fill in or play the harmony, thus leaving the right hand free for additional harmony or solo playing. In the cabinet organ especially this is of great value, for with two feet only no player can use the pedal, key-board, supply the air, and operate the swell all at one time, but with the independent manuals in place of the pedal keys, and for which they are substituted, all the effects can be produced, thus dispensing with the aid of an assistant, and putting the whole capacity of the instrument under the control of the player, which

a great desideratum in producing artistic effect or expression in music. Also, in the larger size of the cabinet organ, orchestral effect may be finely rendered by introducing tones or strains in music of different power, quality, and pitch from the accompaniment; and so also in the parlor organ equally pleasing effect may be given suitable for the drawing-room or home circle. It is obvious that by the introduction of the independent manuals, the player is enabled to reach or produce remote or intermediate tones without the necessity of his hand traversing the board for that purpose in playing the second or third octaves. Notes in the first are reached by striking the tappets with equal certainty of effect and much less labor than could be done by the hand upon the keys, and in less time for the tappets being immediately in front of the key, and under the hand, no appreciable time is required to strike them, as would be in passing the hand over the keys and back in order to effect the same result. And as a scale of independent manuals may be introduced for each octave, the exertion of the player is in consequence very much reduced, without the least interference with the skill and accomplishment of the performer. The independent manuals, as above described, operate the reeds or pallets through the introduction of levers so arranged for that purpose. But an immediate or direct connection may be made so as to produce the same effect, if so desired, without compromising the general results.

What I claim as my invention, and desire to secure by Letters Patent, is—

The tappets or independent manuals K, rods J, levers G, and rods H, in combination with the keys A and reeds C, in the manner and for the purpose set forth.

S. A. JEWETT.

Witnesses:

W. H. BURRIDGE,

E. E. WAITE.