

Partridge keyed glockenspiel, c.1910

With 26 keys giving two-octave-plus-a-tone range ($b^{b1}-c^3$). Light oak case with angled flap revealing the expected chromatic keyboard, with natural white/cream bakelite facings and stained boxwood sharps. The two rows of metal bars inside the case are revealed by an opening double flap, revealing the bars sitting on thick cloth and held in place by studs. The bars are struck by metal mallets which are mounted on a thin sheet which provides the spring to enable the mallet to rebound. 46cm x 67cm. A small plaque above the keyboard gives the maker: Partridge & Co., Ridgeworth House, 32 Stockwell Road, London SW (the site is now occupied by post-war apartment block). c.1910. There are a number of extant instruments similar to the Partridge example. Some are in North America, and in Britain four have passed through the workshop of Paul Jeffries in Barnsley: three of the latter are nearly identical to the Partridge, including the lid fall structure, double opening, and compass. Of these, one is earlier and has a simple and noisy mechanism, but two marked 'Hawkes' (latterly, Boosey and Hawkes) have the more developed action of the Partridge, and the most recent of these is marked '1913' on its case, suggesting a similar date for the Partridge.

Known in French as a *jeu de timbre a clavier*, this type of instrument predates the larger celesta which was developed by Auguste Mustel in 1886. Rather than the felt coverings of a celesta's hammers, keyed glockenspiels use mallets to strike the metal bars. The first known use of such an instrument is in Handel's oratorio *Saul* (1739), although the use in Mozart's *Magic Flute* (1791), where it represents Papageno's magic bells (*glocken* means 'bell'), is much better known. Gunther Schuller's *The Compleat Conductor* (1997) reports that Ravel preferred a keyed glockenspiel to the open percussion equivalent because it could better play loud dynamics and thereby hold its own within an orchestra. The instrument is used in, amongst other works, Revel's *Ma mère l'oye* (1911) and *Daphnis et Chloé* (1912), Wagner's *Die Walküre* (1856), Meyerbeer's *L'Africaine* (1865), Massenet's *La Vierge* (1880), Delibes' *Lakmé* (1883), Puccini's *Madam Butterfly* (1904) and *Turandot* (1924), and Respighi's *Pines of Rome* (1924). Many three-octave instruments with sustain pedals, outwardly looking like cut-down celestas, were produced in the 20th century, notably by Bergerault. The instrument used in *The Magic Flute*'s first performances is supposedly preserved in Vienna, but it is a glasschord – using glass rather than metal as the sounding body. One document suggests, however, that the original instrument had metal bars, and this is supported by the fact that the great success of the opera meant opera houses elsewhere commissioned keyed glockenspiels, generating a variety of designs.

