

# THE MUSIC BOX

JOURNAL OF



THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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THE EDITOR WRITES:

Every once in a while, there is an uproar when a so-called treasure is sold outside our country. Invariably, it seems, that work of art or whatever it may be goes to America, and there is the usual clucking in various circles which hinges on one or the other of two aspects - first, the denudation of our heritage by wealthy persons outside our shores, and second, what a pity the Nation (or some benefactor who lives in this country) doesn't save it from leaving the United Kingdom.

Just such a state of affairs now exists in musical box circles. With the recent discovery that certain people (not, we must all, our accredited musical box dealer advertisers!) are buying up boxes in any condition for the sole purpose of exporting them to the States, the distant clucking suddenly becomes a loud cry in our own ranks. Not that our Society has or wishes to have national borders and our American and many other overseas Members are to be deprived the right to buy where they like. The nub of the matter concerns the indiscriminate export of boxes to overseas speculative dealers. This can neither be fair to us nor the recipients of such boxes. The bulk export of musical boxes is to be discouraged if the interests of Members are to be preserved, regardless of their nationality. We have already seen the effects of thoughtless denudation in past years in that the Swiss and German collectors have to come to England for most of their boxes. It is this drain on our home market potential which one must blame for the price spiral, not an unimaginative approach from home dealers who are finding boxes harder and harder to come by.

## ★ THIS MAGAZINE

It seems quite a while since last I made my periodic noises about contributions for the MUSIC BOX - your Journal.

What constitutes a contribution? An article, drawings, pictures or just a description of a musical box, a musical box manufacturer, or an allied industry. The scope of mechanical music, which is embraced by our Society, is enormous and opportunities for magazine material are almost limitless. Everybody may well have something that is worthwhile publishing, be it the fruits of your own research, details of an unusual machine you know about, or the loan for reproduction of original printed material such as catalogues, old advertisements and so on. Our method of reproduction enables us to reproduce almost anything that is printed, drawn or painted regardless of colour or size. Original advertisements and catalogues, as we have all seen, often come out better than the original which may be too tattered to handle.

If you send pictures please send glossy prints 10" x 8" if possible although half-plate size can be used. If you are writing, please do so! If you can't type, then scribble and if I can't decipher it or play it on my Orchestrelle then I'll send it back to you for translation! If you want to draw, please do. If you are afraid you cannot draw, then send rough sketches - there is a tame artist who frequently wears my hat who can usually make something out of an idea.

## ★ BACKGROUND MUSIQUE

About two years or so ago, I had a particularly enjoyable holiday in the Devon village of Dartington. It was all the more memorable because it was the first holiday I had had for some years and also because it didn't rain as much as it usually does whenever I take the day off and head for the wide open spaces. Anyway, back to Dartington. There is a famous music college there - Dartington Hall - and one fine day I was walking through the college grounds, wherein grow some extremely fine and quite remarkable trees. Feeling just a little like actor Peter Ustinov in his humorous sketch on the singing tutor he once had, I was intent on maintaining myself the right side of the 'keep off the grass' signs in the quadrangle and musing on the possibilities of teaching dogs to read and at the same time listening to the quite ethereal aura of music in the air. Every window of every room was open, and from within came the sounds of practice. The oboe here, the flute there, a well-voiced cello over there, an arpeggio on the piano back there. All the time, chubby-faced country birds chirped cheekily in the trees. The whole scene was unbelievable serene and yet at the same time widely alive and vivacious.

I tried to re-create this, later, by running round the house, turning on all the musical boxes,

prodding a real live blackbird into action - and kicking the grandfather clock. It was not a success and I was forced to take a sudden run up the road until things had subsided.

All this is experience gained and from that I learned a few things. But nevertheless, there are those in our midst who will not benefit from other and have to experience for themselves. Some time after all this, I was invited to take part in a broadcast, and the B.B.C. wallah said "Switch on some of the musical boxes and lets get some back-ground". Reflecting that it wasn't worth pointing out that they were not electric and couldn't be switched on, I suggested the resultant cacophon might be ruinous. He gave me the sort of look I gathered inferred "Look, mate! If you're trying to teach me my job ..." I 'switched on' half a dozen boxes. Mike Wallah did the convocations with his microphone. When things had quietened down he played the thing back - and winced. Well, you can't say "I told you so", now can you! There are those who must come up the hard way in everything.

## ★ RED SHOES IN THE SUNRISE

Ever had an experience which you wish fervently that you could forget? Something really embarrassing and awful? And when you do remember it, you get a shudder down your spine, you clench your fist and say "Oh, why did I ever do that?" I had just that experience a few minutes back - as I chanced to pull out a little musical box which plays four little dances of the 1830's. You see it was like this.

I had but recently taken an active interest in musical boxes and I was in the first flush of looking, fiddling and buying. Now, I had an aunt named Gladys who was known to me when young as Auntie Happy Bottom - this is a joke only to be appreciated by a pupil of the Lower Fourth. Well, Auntie H. B. had a musical box which I had known of for years and years and now I sought the opportunity to examine it in the light of my new-found knowledge. It was a four-air Lecoultre and only plays three tunes due to a deposit of old oil and dust on the arbor. This I cleaned off, the box played four tunes again - and Auntie H. B. was overjoyed to the extreme. My aim was now to get her to part with her box but she would just laugh and say on day it would be mine in any case.

It came to pass that some time later she telephoned me. Could she come and stay for a few days and I said "yes" and added jokingly, "Don't forget the musical box!". You could have knocked me down with a damper when she arrived in time for tea with the box and actually gave it to me!

Her day of departure duly arrived. She wanted to catch an early train and this meant driving her to the station by 6.35 a.m. Regrettably, I did not set my alarm clock and the first I knew

was when Auntie H. B. shook me from my slumbers saying "It's a quarter past six" in a tone which was a mixture of awe and despair. In a flash, I was out of bed and summed up the situation. The 15-minute drive to the station left no time for convention. I put on a bright red dressing gown, stuffed my feet into large fluffy red slippers and set about loading the cases into the car. Auntie completed a very hasty dressing. Within three minutes we were on the road - the local fire-brigade couldn't have mustered a quicker turn-out! Auntie H. B. caught her train with 40 seconds to spare. Relieved, I wriggled my toes in my slippers - and started back home.

As a flyer, one of the first things I learned was never to take off without doing my cockpit check. Part of that check concerned fuel. Having never run out of petrol in the air or on the road before, I was initially flummoxed when the car spluttered to a standstill in a dewey lane betwixt a thicket and a cabbage field.

Not until I got out of the car did I realise the extent of my unfortunate position. I began to walk. Funny thing about slippers. They're O.K. in the house but terribly impractical for hiking. I set off towards the village in the hope of finding, in sustained anonymity, a two-gallon can of gasoline thoughtfully left by the roadside.

Oddly enough, I did not hear the car at all, only the scrunching of its tyres on the gravel as it slowly pulled alongside me from behind. The policeman eyed me up and down - slowly - from tousled hair down to fluffy slippers. "Good morning, officer", I said. "I'm looking for some petrol". His face broke into a wry smile. "For my car", I added, pointing feebly back in the direction from whence I had come.

They took me to the police station where I eventually convinced them of my sanity. They even drove me back to my car with some petrol. However, it was now well into the morning and everybody stopped and stared at the sight of a tousle-haired fellow dressed like an emperor. That's why I never play that box in an endeavour to forget.

## ★FRENCH WEST AFRICAN BRITAIN

One-time an ardent philatelist (and still a passive one since I now save stamps but only keep them in a shoe-box), I used to add my voice to those who claimed that Great Britain had the dull-est stamps in the world. I remember how avidly the first commemoratives were greeted after the war.

Today, though, when someone says "Have you seen the new stamps?", one usually has to say "which ones?". I've just been doing some letters and, on searching around for stamps, I found an odd assortment indeed - all valid and all different. The uneasy feeling is growing on me that I am living in an obscure South American state or deep in the heart of equatorial Africa long before independence reared its colourful head. I have stamps with flowers on, blue skies, more flowers, fighter aircraft, Westminster Abbey and a fine corner block of four showing a footballer in a blue jersey kicking in the teeth of a fellow in a red jersey. And here's some with birds on - wing-ed ones.

I'm not too happy about these stamps not that we've got variety. The Queen is relegated to a small silhouette in the corner like the aftermath of a grubby finger application. The point never seems to come across either. Remember that National Productivity Year we had? Everybody was urged to do twice as much work in half the time. So we had stamps to emphasise the point which were twice the size and took twice as long to lick.

Why, in the half-light of the High Street the other evening, bathed in the deceptive glow of those sodium lamps which miraculously abstract colour from everything and force in grey, I even tried to stick a cigarette gift coupon on a letter. No wonder the Postal authorities never detected the letter sent to me by a colleague with a Green Shield stamp on it.

I now modify my earlier opinions in the light of the welter of new issues. I reckon that that supremely uncluttered, unembroidered - albeit very short-lived - issue of Edward VIII was the best we have produced. I now await the inevitable new issues this month of six big stamps to commemorate the Royal visit by the Duke to a cardboard box end-flap folders' factory at Blackheath, the four new stamps for the opening of the new Watneys pub in Whitechapel, the ten new stamps for the re-laying of the main sewer in Dulwich High Street, and the lot to celebrate the fourth birthday of the female chimpanzee in Torquay Zoo.

ARTHUR W. J. G. ORD-HUME



# A Macabre Automaton . . . .

## TIPPOO'S

## TIGER

LONDON'S VICTORIA & ALBERT MUSEUM contains one object of both peculiar fascination and great interest to the student of mechanical music. The item is the so-called Tippoo's Tiger.

Tippoo is the bastardised spelling of the Tipu Sultan who was ruler of Mysore in Southern India. Tipu Sultan's life centred around the worship of the tiger and even his throne, constructed in 1786, was in the shape of a tiger. Effigies of the tiger adorned the Sultan's palace at Seringapatam. Now Tipu was a great hater of Europeans and stories of his extreme cruelty to British prisoners were legion. The politics of the situation are of but passing concern here. However, it came to pass that on 4th May, 1799, the British overthrew Tipu and his empire of Seringapatam. Having battered for three weeks at the stone wall surrounding the city, a breach was made, the British plundered the buildings and did battle in the palace. Tipu Sultan died of a bullet wound above his right ear, a ball in the cheek and, to make quite certain of the demise of the wretched ruler, three bayonet wounds.

Much of the Sultan's property was shipped back to England. Among these treasures which duly arrived at East India House, Leadenhall Street, London, was a device which was described in a memorandum in the following terms: "This piece of Mechanism represents a Royal Tyger in the act of devouring a prostrate European. There are some barrels in imitation of an Organ, within the body of the Tyger, and a row of Keys of natural Notes. The sounds produced by the Organ are intended to resemble the Cries of a person in distress intermixed with the roar of a Tyger. The machinery is so contrived that while the Organ is playing, the hand of the European is often lifted up, to express his helpless and deplorable condition. The whole of this design was executed by Order of Tippoo Sulstaun".

From this description, we see that not only is this object a wooden effigy, it is also a mechanical organ or barrel organ and an automaton figure. The origin of concept is doubtful. One feels that it must have been inspired by an actual incident although, bearing in mind the Sultan's attitude towards the European, and also his love of the tiger, the whole thing could have been dreamed up. However, it is significant that an incident did occur wherein an Englishman was dragged from his camp into undergrowth by a tiger who took the wretched victim's head in its mouth. This happened on an island named Saugor in the Hooghly river approaching Calcutta, and the date was 2nd December, 1792.

The organ is hand-turned in the usual barrel-organ style. Built directly into the air reservoir is a most peculiar 'double' pipe of large scale, one half of which is partially open and the other closed. The former produces a lower and dull-





er tone than the other and the resultant two dissimilar notes are strikingly like the growling cough of a Bengal tiger at its kill.

There is another important organ pipe which is controlled separately from its own cuckoo feeder worked by a connecting rod from the crank handle which passes down into the victim's chest. Air is ducted to this pipe, made of brass, the top of which ends at the victim's open mouth. This produces a shrill, human-like scream. The subtlety of the moving hand is now revealed, for this hand is made to move up and down from the victim's mouth (the top of the pipe) to near the tiger's ear. When it is covering the mouth, it increases the tonal length of this 'voice' pipe in the same manner as an open flue pipe may be lowered in pitch with the provision of a shade. Thus the voice is contrived to rise and fall in pitch as well as in intensity.

The main organ comprises two high-pitched stops of open brass pipes. Since both ranks produce the same notes, it is thought that the use of the stops could purely serve to increase volume. Henry Willis relates that the tuning scale is not Western and, indeed, believes that the method of playing the organ was to run the knuckles up and down the scale to add more effect to the automaton actions. The stop knobs are visible in the picture on page 317 below the tiger's tail.

The origin of the 'man-tiger-organ' (which description oddly fits and may be found in Keats's poem "The Cap and Bells") remains unknown. Whilst the style of painting the Englishman's face and the stripes of the tiger are certainly after the Indian, the mechanism is Western and, from the construction of the organ, and the materials used, Henry Willis believes it to be European, probably French.

That we have the relic at all today is fortunate for, after its arrival in London in 1800, it was variously stored, exhibited, looted and misused. During the 1939-45 war it was extensively damaged when part of the museum was bombed and masonry collapsed upon it.

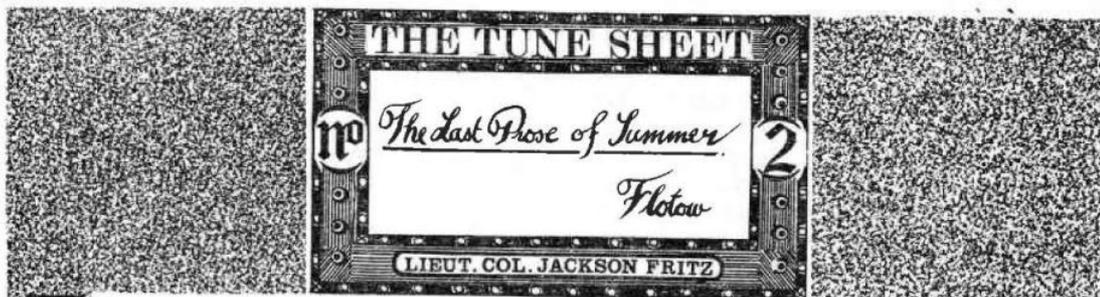
The three-quarter life-size exhibit is now housed in a glass case, together with Tipu's gold watch and other relics, in a display room for all to see some 167 years after its capture. Somewhere, one feels, there must be a record of the manufacturer of this unique device for the Sultan of Mysore, be it French, or German, or English. The thing might well have been a gift from another country. At all events, it was commissioned, carefully thought out, planned and built by no mean craftsman.

**Bibliography:** "Tippoo's Tiger" by Mildred Archer, Her Majesty's Stationery Office, 1959. (On sale at the Victoria & Albert Museum, price 7/6d)

**MUSICAL BOX REPAIRS.** A. Ridsdill, 46, Kingsway West, Acomb, Yorkshire.

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Following an attendance of Flotow's opera "Martha", Berlioz made the following comment on behalf of "The Last Rose of Summer": 'The delicious Irish air was so simply and poetically sung by Patti that its fragrance alone was sufficient to disinfect the rest of the work'.(1) Berlioz's words should most eloquently illustrate why, out of the 18 operas written by Flotow, it is only "Martha" which has held the stage continuously until present times.

This romantic opera in four acts was first presented at the Imperial Opera House in Vienna in November of 1847. It was followed by performances in New York in 1852 and in London in 1858. While the melodious "M'Appari" ("Like a Dream") deservedly evolved as one of its most popular tenor arias, it was the lovely "Qui Sola Vergin Rosa" that soon revealed itself as the aria on which the opera most depended for its fame. Flotow assuredly appreciated the appeal of this simple Irish air which at the time of his discovery, was relatively unknown, for he featured it as the leading motif in the latter part of "Martha". He also added a new and effective touch to the song by having the tenor join the soprano at the close. Concerning the popularity of "Martha", Kobb had this to say: "Moreover, the music and words (of "The Last Rose of Summer") fit so perfectly the situation on the stage that for Flotow to have lifted and interpolated them into his opera was a master stroke".(2) To that "Martha" owes much of its popularity.

Having now established that Flotow had 'borrowed' the song for his opera, let us go back and examine its beginnings. Evidence supports that it may have first evolved from a very old Irish air called "A Young Man's Dream". Later, around 1788, when Blarney, near Cork, became popular, a Cork attorney, R. A. Millikin, used the melody in writing his "Groves of Blarney", a poem designed to ridicule a laudatory set of doggerel verses praising the beauty of Castle Hyde. "Groves of Blarney" apparently first appeared in print circa 1806.

The adaptation of the air to the words of "The Last Rose of Summer" is attributed to Thomas Moore of Dublin, an able musician who was largely self-taught. Working with John Stephenson, Moore included the song as the fifth song in the first publication of their Irish Melodies, released in 1813. Moore wrote the texts for "Irish Melodies" and Stephenson did the arranging and editing. By 1843, they had completed ten sets and a supplement, the last two collections being harmonised by Henry Bishop of "Home Sweet Home" fame.(3) Very likely it was the florid changes which Moore and Stephenson made in the melody of "Groves of Blarney" to adapt it for "The Last Rose of Summer" which most influenced the extended popularity of the song. However, it is Flotow to whom we must extend the most credit for his successful 'plugging' of the song to its crowning glory.

It is unlikely that the song appeared on the programmes of many musical boxes before Flotow cut it loose in 1847, even though Beethoven had employed the melody previously in his Twenty Irish Lieder (No. 6) and Mendelssohn had written a fantasia on it, considerably altering the notation. Of great interest is the song's appearance only twice in a Nicole Freres catalogue issued sometime shortly before 1850. Here it is listed as written by Stephenson. Thereafter, however, recognising the rising popularity of "Martha", makers in Geneva and St. Croix lost little time in pricking the cylinders to include "The Last Rose of Summer" and, shortly, it was even vying with "Home Sweet Home" for top billing on the tune sheets. Collectively, these two songs probably gave more impetus to the sale of musical boxes over a longer period than did any other popular or classical air. "The Last Rose of Summer" could even be appropriately labelled as "King of the lever box era" for ultimately it was presented on boxes of every quality and design, sometimes poorly, but more often it was arranged eloquently with runs, pauses and flourishes. It was particularly suitable for arrangements for mandoline combs.

In a 20-page catalogue issued by Wales & McCulloch around 1870, "The Last Rose of Summer" app-

ears on the programmes of 25 instruments. In one, it is described as "Irish". A six-air "sublime harmony" box lists it as composed by Stephenson, while another, a 'forty-eight airs mandoline expression' (6 cylinders), lists it as by Plotow from "Martha". Several 'Extra Grand' instruments with interchangeable cylinders present it in 'two parts with variations by Thalberg'. In a much later 16-page catalogue, issued around 1890 by Nicole Freres, the air was present on the programme of 19 instruments, the opera "Martha" being credited as the source in all cases.

During the latter years of musical box production, when competition took many forms, the delicate "Last Rose of Summer" was worked over to fit the renditions of many types of instrument, a feat which must have been executed on many occasions with tongue in cheek. To present a few examples of boxes for which it was adapted: "Mandoline Expressive", "Drum, Bell and Castanets", "Flute and Voix Celeste", "Sublime Harmonie Piccolo and Bell". The song was also edited for all types of organettes and was almost always to be found on one of the cylinders of an interchangeable box.

A most unique example in the Author's collection is its rendition on a later "Sublime Harmonie" box with drum and bell accompaniment. Here, a skillfully arranged cylinder and carefully tuned combs combine with six delicately voiced bells and a tastefully used drum to render a distinctly ornate, but nevertheless wholly pleasurable performance of "The Last Rose of Summer". The other five tunes on this box are equally successful, an achievement not usually identified with drum and bell boxes.

Readers can no doubt furnish many examples of "The Last Rose of Summer" from boxes in their own collections and happily we owe much credit to musical boxes for the strong role which they played in the perpetuation of this lovely song. Indeed, "The Last Rose of Summer" has survived for many a summer and promises to go on and on - and on!

- BIBLIOGRAPHY**
1. Groves Dictionary of Music & Musicians, New York, 1910
  2. Kobb's Complete Opera Book, Putnam, London & New York, 1963
  3. International Cyclopaedia of Music and Museums, edited by Arthur Thompson

This article is the second in an occasional series in which Lieut. Col. Jackson Fritz sets out to examine the often fascinating stories behind a few of the more popular titles which appear on "The Tune Sheet".

"The Last Rose of Summer" appears, together with "Home Sweet Home", on a Nicole Freres 18-air two-tunes-per-turn box No. 41931, in the de Vere Green Collection (see below):

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**S**ammlung Mangold owns a fine collection of mechanical musical instruments, ranging from mechanical organs with pipes, barrels and crank (Serinettes, barrel organs, flute-playing clocks) to the musical ~~instruments~~ of the 19th century in which the sounds are produced by means of perforated metal or cardboard discs and paper rolls. Two large fair-organs are included. Of the twenty-two mechanical musical instruments in the Mangold collection, eighteen specimens are set out in a room of the local museum.

## MANGOLD COLLECTION

TRANSLATED BY L. G. LANGWILL

Here we must mention a few noteworthy examples. Besides the two

organs already mentioned, they are chiefly 19th century barrel organs with wooden pipes, bellows, barrels and crank in different sizes. Among the smallest of this nature, the Serinettes (bird-organs), is one with a single register (rank of pipes or stop), another with three registers, termed in France "Serinette Pionne". This latter must date from the 18th century. Another organ, called the "Serinette Parisienne", is, however, the size of a normal barrel organ and has reeds instead of pipes. One of the finest pipe organs in the collection is probably the English barrel-organ which bears inside the case the manuscript name: "John Kleyser & Co., 66, Heyte Street, London, 18...." In addition to the British National Anthem, it plays fashionable dances and pieces from the early 19th century.

In the second half of the 19th century barrel organs were replaced by organs working on a different principle. Instead of pallets being actuated by a barrel, they were operated via a perforated metal or perforated cardboard disc (from 1852) and perforated cardboard or paper strip (from 1862). The pipes were replaced by free reeds like those of the Physharmonika (modern harmonium). Of the barrel-organ of this type on show, one example must be mentioned, namely that termed "The Gem Roller Organ" of English or American manufacture.\*\* It is a reed barrel organ and remarkable because outside the case is a small barrel which puts the keys in motion as may be seen on old hand accordions.

Another kind of mechanical musical instrument is the Musical Box (French = Boites de Musique; German = Spieldose) viz., the Spieluhr. It is particularly well represented in the exhibition. In this instrument, neither pipes nor free reeds are the sound-producer as in the barrel organ, but a comb with metal tongues tuned to a scale, which are plucked by pins on the barrel. The motion of the barrel is achieved by a crank (Spieldose = German; Manivelle = French), or by a spring (German = Spieluhr; French = Boite a Musique). These instruments are made in France, Markneukirchen and Switzerland. They are made in sizes from the small child's musical box to the large automatic music-cabinet in the guise of a piece of expensive furniture. The Swiss musical box is specially famous because of its precision mechanism. Frequently, these boxes are decorated with moving figures - dancing and

\* John Kleyser & Co. were makers of English lever watches c.1820 and had premises in High Holborn, London. It is probable that they merely sold the organ and were not manufacturers, notes Mr. Lyndesay Langwill.

\*\* These were made by the Autophone Co., Ithaca, N.Y., U.S.A. See page 184. (Editor)

musical dolls - which are set in motion by the mechanism. At this point, we may mention that the Spieluhr (spring-driven) musical box is not to be confused with the Flotenuhr (flute-playing clock). The sound producer in the Spieluhr is, as we have said, the plucked metal tongues; on the Flotenuhr it consists of pipes. The name Spieluhr arose because these musical instruments are provided with clockwork. In the exhibition there is inter alia a Spieluhr with the name "Fortissimo Piccolo" with five dolls dancing in time to the piece of music being played. Crank-driven and spring-driven musical boxes were a special favourite of people in the nineteenth century - they are still being made today.

The Flotenuhr, related to the barrel organ, is represented in the Mangold collection by two examples. Their most important components are again pipes, bellows and barrels. The driving force results from clockwork. In their heyday (c.1770-1860) which began with the workmanship of the Wehrle family\* in Schwarzwald, they were produced as separate articles in all sizes but specially built into clocks and these all sounded the hours by striking mechanism. A charming type of Flotenuhr is the tiny musical box created with exceptional skill which reveals a singing and twittering bird in lifelike reproduction with moving head, beak and wings. Dancing and musical figures also occur in both Flotenuhr and Spieluhr. The former in the Mangold collection are, unfortunately, no longer intact. Whereas in one the organ still works although the clockface is missing, with the other one there is a very lovely clockface with two moving flute-players, but the organ is no longer in order.

In general, the musical items exhibited are in good condition, and, for the greater part, still playable. It is gratifying to hear from Herr Mangold that the exhibition, contrary to expectation, is very well attended.

J. Hiestand-Schnellman

The foregoing article appeared in GLAREANA, Nachrichten der Gesellschaft der Freunde alter Musikinstrumente, published in Zurich on 31st December 1964 and we are indebted to Member L. G. Langwill for this translation.

\* Baillie's "Watchmakers and Clockmakers of the World" lists 'Wehrle, John, Schwarzwald, 1768. Made musical clocks with glass bells'. Chappuis lists Johann Wehrle at Neukirch, Black Forest, as a maker of carillon clocks with glass bells and also as maker of the glass bell carillon in the Schwarzwald Tower. Member J. Barham has a Julien Wehrle flute clock bearing the address Furtwangen and c.1780. This is to be pictured in the next issue of THE MUSIC BOX. See also p.291 and note for 'Johann Werle of Neukirch' please read 'Johann Wehrle of Neukirch'.

THE FACING PAGE depicts an original account for the sale of a Fortuna musical box. This is one of those tantalising documents which turn up once in a while and this one was found recently by Member Graham Webb.

#### Obituary

#### MRS. D. DUNNAGE

It is with regret that we have to record the death of Mrs. D. Dunnage, Member No. 50. She passed away at her London home early in the Summer.

# The "Mozart" Pianoforte Warehouse,

Brinsmead Pianos.  
Sames's Gold Medal Pianos.

164 Arkwright Street,

Nottingham,

1903



Tunings and Repairs of every  
description.

*Mr. Hodges*

**Dr. to Walter Adkin & Co.,**

. . . Dealers in all kinds of Musical Instruments  
for Cash or Hire.

Enquiries solicited.

Sole Agents for Schiedmayer & Soebne and Eberhardt Pianos.

Best Discounts.

June 30. "So 1 Fortuna Musical box &  
Cabinet-stand. Net £ 29 00

Sell to you just 22<sup>nd</sup> 1903  
with thanks

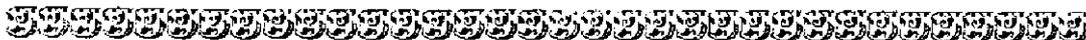


Reproduced on the facing page are illustrations of the Monopol disc-playing musical box. In both cases, the disc size is  $7\frac{1}{2}$ " diameter and the method of drive is via scoop-shaped indentations

# Monopol

in the periphery of the disc. The upper picture is of a box in the collection of Mrs. Gilchrist of Cowes, Isle of Wight. This simple little box is wound from the inside and the interesting octagonal disc storage box, next to the instrument, indicates that the Ehrlichs - manufacturers of the Monopol - were thoughtful enough to provide a box, complete with a lock, to match at least this size of instrument.

The two pictures below show an extremely simple Monopol which has no spring motor but which is played like a manivelle by turning the handle. This model recently passed through the hands of Member Graham Webb.



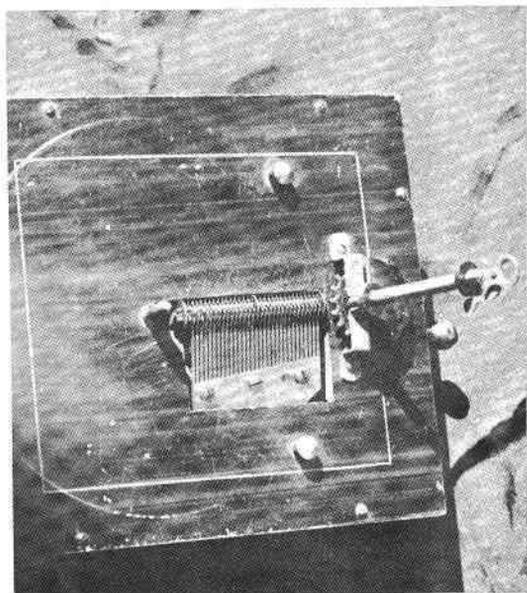
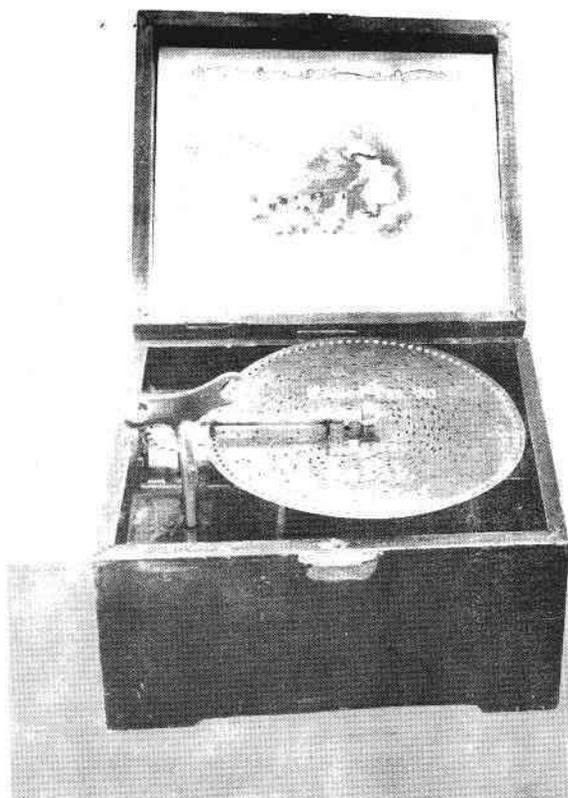
## NEXT SOCIETY MEETING

The Winter meeting of the Musical Box Society of Great Britain is to be held on Saturday, 12th November, 1966, at the Great Western Royal Hotel, Paddington, London, W.2. The hotel is conveniently situated right by Paddington main line railway station and is easily reached from anywhere in the London area by Underground or by omnibus. Ample car parking facilities are near at hand.

This meeting will be a one-day affair and a most interesting programme of events has been planned. President Dr. Robert Burnett will be talking during the morning session on the points to look for and consider when assessing the quality of a musical box. This lecture will be illustrated by examples from his extensive collection.

During the afternoon session, there will be a tune identification panel and a question time when questions will be answered by a panel of experts - and questions fired at the Members! This will be organised by Member Bruce Angrave and Editor Arthur Ord-Hume. For the tune identification, Members are invited to bring musical boxes along. Tape recordings will not be used this time.

A demonstration room will be available as well as ample facilities for the display of boxes. It is planned to organise a dinner in the evening if support is sufficient. Concession accommodation rates are offered by the Hotel to Members wishing to stay the night. Full details have already been circulated by the Secretary. All Members and Guests welcome.





34908 is a six-air Nicole Freres key-wind mandoline musical box having a comb 18½" long with 198 teeth. The approximate date of the box = 1859.

The story starts on 23rd May 1959, when I was returning from Cornwall. I stopped at an antique gallery in Ilchester where I had previously heard of the owner through veteran car circles. At the time he owned seven vehicles and it was my intention to have a look at them. I knew that he had a collection of musical boxes of all types shapes and sizes and so was not surprised to see bits and pieces on various shelves in his garage. One long narrow box caught my eye and this was balanced diagonally on a pile of odds and ends on a top shelf. Obviously it was one of his rejects and, knowing my interest, he proceeded to get it down. It was my early days of collecting, and I had never seen a comb so long and fine and my eye just continued to travel along its length. Its state was appalling. Apart from broken hinges, the veneer and lining on the lid was lifting and the beading around three sides was missing. The box was not much better. Its back panel was perforated with worm and a whole section had crumbled away. The cylinder was pretty bald and countless tips were missing. However, it was my first Nicole box. For a small sum, I bought this and two others, both, strangely enough, Nicoles, and also in a terrible state of disrepair. One is now a handsome drum and bell crank wind box No. 40872, circa 1866. The drum skin is a thin sheet of brass, and the fact that the bells and drums are hidden is perhaps a little unusual as at this period I would suggest that these were normally on show. The other example is one of Nicoles mass production. It has a coarse comb and a double spring barrel. Even now, I cannot decide if it is worth repairing.

Returning to the story, I loaded my boot with these three boxes and returned home. It was not long before I had sent the comb and cylinder of the mandoline box to Baud Freres, Switzerland. When doing this it is always best to forget the box concerned as it is usually a year or more before it is returned. I visited Baud Freres recently when I was shown a huge pile of broken boxes, all, I understood, owned by one American. I can now readily realise why they take so long! Eventually I received the comb and cylinder repaired to perfection. They replaced a large section

## The Sad Tale of 34908

by Tony Sherriff

← This fine organ box appeared at the last Society meeting. Made by F. Conchon, Geneva, the tune sheet describes it as "Flute, Celestial Voice", "Change of Air at Will, Indicator Dial, Regulator".

of the bass teeth completely and now it plays beautifully. Its programme (No. 1172) consists of six airs, all previously unknown to me. They are 1) Olga Waltzer No.1 (Jullien); 2) Ah! Bel Destin No.1, Linda di Charnounig (Donizetti); 3) Theresia Waltzer No. 1 & 2, (Lenner); 4) Ah! Di Tue No. 25, Linda di Charnounig (Donizetti); 5) Il Piccolo Schwitloro Marsch; 6) The Trumpet Polka No. 2 (Jullien).

I don't know how other collectors feel about this but, whilst most boxes are interesting and attractive, there is the odd one that crops up now and again that carries a greater depth of character. I cannot put into words the tone and quality of this particular box except to say that the music is very sad and so obviously from a far gone age which can never be re-captured other than through these early mechanical reproducers. Perhaps I am sensitive, but I find no difficulty in conjuring up the past when I listen to this musical box playing.

A small label inside the cabinet says that this box was supplied by a music shop in Surrey which dealt in 'Pianos, Phonos & Music'. I think it best not to reveal the name for reasons which will become apparent as you read on. From the start I thought of writing but it was not until 8th February 1963 that I wrote an enquiring letter to the address, not really expecting a reply. I put my return address on the envelope in case of non-delivery should the district have been rebuilt over the years. A week and more elapsed and then I received the unexpected reply! It was I presumed, from an elderly lady, probably the daughter of the original owner of the shop who naturally had the same name. She acknowledged my letter but knew nothing of this box. However, she did mention that musical boxes were stocked at one time. Her father opened the shop 80 years previously and died during the last war. Because this box is over 100 years old, I can only think that it passed through this shop as a second hand item unless her information on the age of the business is wrong. Anyway, I replied to this letter asking if she had any boxes or parts as I had no wish to miss anything that there might have been there. I had no reply and assumed the obvious. It was not until 20th May the same year that I received a small parcel which contained just two 5 $\frac{1}{4}$ " Symphonion discs with centre drive and serrated edge. I believe that they are unusual but the main contents of the letter was very touching. With no immediate mention of these discs she started: "It is a long time since I received your last letter, but so many unpleasant things have happened to me since then that I've had no heart for anything. I have a brother who is a widower and lives by himself. During this dreadful winter he fell ill. Between us we looked after him but my younger brother and my sister are married, didn't care for the job and nagged me to sell up and go and look after him permanently. I stood out against it for a long time but like a fool eventually gave in and have regretted it ever since. This is a very old

house, we do not know the actual date but it was standing in 1500. It is large and roomy but in a bad state of repair owing to the cost of labour but I was born here, and have been in the business all my life, and the thought of leaving it has just about broken my heart. The building is mine and I have sold it for quite a good price, but turning everything out and selling is terrible. I have also had a help in the house for over 20 years and, just as all this bother started, she had to go into hospital for an operation. I have no idea how I am going to clear this house. It is full of things that have accumulated in the course of many years. Some of the furniture was antique and I have sold but I hate to see it go. I have got to live in a tiny house where I can take but very few things and in a district where nothing passes the door. I dare not think about it.... I seem to have written you a very boring letter all about my troubles, please forgive me, but I am so utterly miserable and unhappy I can't see a bright light anywhere....."

She finished by saying she had a musical alarm clock if I was interested. Needless to say, it is not in the collection although not yet restored. I answered her letter and tried to console her as best I could. A later letter finished: "... I am in a dreadful mess here and no happier about my future. Having been in business all my life and now having to go into exile and nothing to look forward to for the rest of my life is a terrible thought. I shall be pleased to hear from you..."

Out of the blue, sent by this good lady, a carrier delivered a typical musical box with a 'sacred' programme, but in poor condition. There is no makers name but the comb is reasonably fine and plays 8 hymns. Because of the connections, I think I shall repair it. With this came a last letter, dated September 13th, 1963, which finishes.. "This is evidently my bad year - nothing will go right..."

This concludes the story concerning 34908 and it is strange to think that, after all these years, had I left my first letter any longer, I may never have had a reply.



ON THE FOLLOWING PAGE is reproduced a Bremond tune sheet. Originally in blue on white card, the example shown depicts the central lyre which is a feature of Bremond tune sheets and appears in various forms. The tune sheet has been loaned by Member Gerry Planus.

Beginning on Page 333 is the listing of tunes for the Fortuna disc musical boxes produced by Zimmermann. The catalogue is the property of the Editor.

GENÈVE - SUISSE



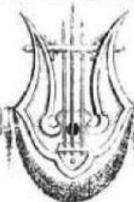
B. A. BRÉMOND FABRICANT



PLACE DES ALPES

332

FABRIQUE



DE GENÈVE

*Mandoline - Harp - Picoles*  
*8 airs.*

- |       |                                       |                         |
|-------|---------------------------------------|-------------------------|
| N° 1. | <i>La Marseillaise</i>                |                         |
| 2.    | <i>Robin Adair</i>                    |                         |
| 3.    | <i>Love not!</i>                      |                         |
| 4.    | <i>La Trompette du Régiment . . .</i> | <i>Polka militaire</i>  |
| 5.    | <i>Lily Bells</i>                     |                         |
| 6.    | <i>The Bells of Scotland</i>          |                         |
| 7.    | <i>Telegram . . . . .</i>             | <i>Waltz by Strauss</i> |
| 8.    | <i>The Morning Bell . . . . .</i>     | <i>Salop</i>            |

VERDI  
MOZART  
ROSSINI  
WAGNER  
Meyerbeer  
FLAUTA

VERDI  
DONIZETTI  
STRAUSS  
LABITZKI  
GUNG'L  
SCHULOFF

17963

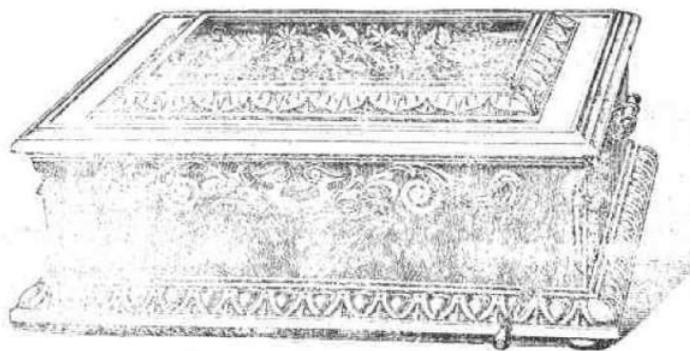


LIST OF TUNES

FOR

FORTUNA

MUSICAL BOXES AND AUTOMATONS.



# Note.

For Instruments N <sup>os</sup>			Size B tunes are required.		
-	-	- 211. 220.	- D	-	-
-	-	- 215. 225.	- F	-	-
-	-	- 230.	- H	-	-
-	-	- 235.	- K	-	-
-	-	- 255.	- M	-	-
-	-	- 265. 270. 310.	- O	-	-
-	-	- 280. 330.	- R	-	-
-	-	- 340. 345. 350. 355.	- T	-	-
-	-	- 360. 365. 400. 430.	- Z	-	-
-	-	- 370. 375. 435.			

# List of Music Tunes for Fortuna.

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1001	—	12001	3001	7001	4001	11001	5001	8001	6001	Blue Violets. Mazurka	Eilenberg
1002	2002	12002	3002	7002	4002	11002	5002	8002	6002	Still night, holy night, Christmas Song	*
—	2003	12003	3003	—	—	—	—	—	—	Tales of past times, Waltz	Faust
1001	2004	12004	3004	7004	4004	11004	5004	8004	6004	Cadets March	Metra
1005	2005	12005	3005	7005	4005	11005	5005	8005	6005	Waves of the Danube, Waltz	J. Jvanovici
1009	2009	12009	3009	7009	4009	11009	5009	8009	—	Ragetzky March	Strass
1010	2010	12010	3010	—	—	—	—	—	—	Flower Polka	Ziehrer
1011	2011	12011	3011	7011	4011	11011	5011	8011	6011	Double Eagle, March	J. F. Wagner
1012	2012	12012	3012	7012	4012	11012	5012	8012	6012	After supper, Song	Lincke
1013	2013	12013	3013	7013	4013	11013	5013	8013	6013	Dandy, Schottisch	Lincke
1011	2014	12014	3011	7011	4014	11014	5011	8014	6014	D'ont be cross, Song from „Der Obersteiger“	Zeller
1015	2015	12015	3015	7015	4015	11015	5015	8015	—	Boccaccio March	Frz. v. Suppé
1016	2016	12016	3016	7016	4016	11016	5016	8016	—	Wien bleibt Wien, March	Schrammel
1018	2018	—	3018	—	4018	—	5018	—	—	Espana-waltz	Waldfenfel
1021	2021	12021	3021	7021	4021	11021	5021	8021	6021	Choral	Neander
—	2022	12022	3022	7022	4022	11022	5022	8022	6022	Prayer from William Tell	Rossini
1023	2023	12023	3023	—	—	—	—	—	—	Wine, Woman & Song, Waltz	Strass
1024	2024	12024	3024	7024	4024	11024	5024	8024	6024	March of the Finland Cavalry	—
1025	2025	12025	3025	7025	4025	11025	5025	8025	6025	Hipp, hipp, hurrah, March	Knoth
1027	2027	12027	3027	—	4027	—	5027	8027	6027	Wedding Song from Lohengrin	R. Wagner
—	—	12028	3028	—	—	—	—	—	—	Mandoline Serenade	Förster
1029	2029	12029	3029	7029	4029	11029	5029	8029	6029	Faust-Waltz	Ch. Gounod
—	—	12030	3030	—	—	—	—	—	—	The Patrol March	Schild
1032	2032	12032	—	—	4032	—	5032	8032	—	Little Chatterbox, Mazurka	Rehr
—	2033	12033	3033	7033	4033	11033	5033	8033	6033	Quintett from Martha	Flotow
1034	2034	12034	3034	7034	4034	11034	5034	8034	—	Cloister bells	Lefébure Wely
1035	2035	12035	3035	7035	4035	11035	5035	8035	6035	Wiener Blut, Waltz	Strass
—	—	—	3036	—	—	—	5036	—	—	Austria March	Knoth
1037	2037	12037	3037	—	—	—	—	—	—	Blumenlied	Guetaf Lango
1038	2038	12038	3038	—	—	11038	—	—	—	Hansel and Gretel, Dancing Song	Humperdinck
1039	—	12039	3039	7039	—	11039	—	—	—	Hansel and Gretel, Waltz	do.
1040	—	12040	3040	—	—	—	—	—	—	Goblins March	Eilenberg
1041	2041	12041	3041	7041	4041	11041	5041	8041	6041	The last rose of summer	F. v. Flotow
1042	2042	12042	3042	—	—	—	—	—	—	L'Argentine, Mazurka	Ketterer
1043	2043	—	3043	—	—	—	5043	—	—	My Queen, Waltz	Coote jr.
—	2044	12044	3044	—	—	—	—	—	—	Vienna Swallow, March	Schlägel
1045	2045	12045	3045	7045	4045	11045	5045	8045	6042	Love-Letter, Polka	Ziehrer
—	2047	12047	3047	7047	4047	11047	5047	8047	—	Voluntary March from „Der Feldprediger“	Millöcker
1048	2048	12048	3048	7048	4048	11048	5048	8048	6048	O du fröhliche, o du selige, Christmas Song	*
—	2050	12050	3050	7050	4050	11050	5050	8050	6050	March from Tannhäuser	Wagner
1052	2052	12052	3052	7052	4052	11052	5052	8052	6052	The Polish Beauty, Mazurka	Millöcker
1053	2053	12053	—	—	—	—	—	—	—	Loreley	Fr. Silcher
1054	2054	12054	3054	7054	4054	11054	5054	8054	6054	Love's dream after the ball, Intermezzo	Czibulka
1055	2055	12055	3055	—	—	—	—	—	—	Swallows from Austria, Waltz	Strass
1056	2056	12056	3056	7056	4056	11056	5056	8056	6056	Blue Bells of Scotland	J. Jordan
—	—	12057	3057	—	—	—	—	—	—	Vienna Hearts, March	Schild
1058	2058	12058	3058	—	—	—	—	—	—	Secret love, Gavotte	Resch
1059	2059	12059	3059	7059	4059	11059	5059	8059	6059	Prayer after the Retreat	Bortniansky
—	—	12060	3060	—	—	—	—	—	—	Aria from Martha	Flotow

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
—	2061	12061	3061	—	—	—	—	—	—	Carlotta Waltz	Millocker
1062	2062	12062	3062	7062	4062	11062	5062	6062	6062	God save the King, National Hymn	*
1068	2066	12068	3068	7068	4068	11068	5068	6068	6068	Swedish-Song	*
—	2069	12069	3069	—	—	—	—	—	—	Dessauer March	*
1070	2070	12070	3070	7070	4070	11070	5070	6070	6070	Carmen Polka	G. Bizet
—	—	12078	3078	7073	4073	11073	5073	6073	—	Prayer from „Freischütz“	Weber
1074	2074	12074	3074	7074	4074	11074	5074	6074	6074	Der Vogelhändler, Wie mein Abnd	Zeller
1075	2075	12075	3075	7075	4075	11075	5075	6075	6075	Torgau March	Friedrich der Grosse
1077	2077	12077	3077	7077	4077	11077	5077	6077	6077	Firemans Galop	Hertel
1078	2078	12078	3078	—	—	—	—	—	—	Edelweiss	Penschel
—	2079	12079	3079	—	—	—	—	—	—	Mill in the Black Forest Idyll	Eilenberg
1080	2080	12080	3080	7080	4080	11080	5080	6080	—	Swiss Song	Koschat
1082	2082	12082	3082	—	—	—	—	—	—	Dream Waltz	Millocker
—	2084	12084	3084	7084	4084	11084	5084	6084	6084	Champagne Galop	Lumbyo
1085	2085	12085	3085	7085	4085	11085	5085	6085	—	Oossacks ride, Gallop	Millocker
—	2088	12088	3088	—	—	—	—	—	—	Schottische	Peglow
1089	2089	12089	3089	7089	4089	11089	5089	6089	6089	Carnival of Venice	N. Paganini
—	2090	12090	3090	7090	4090	11090	5090	6090	—	Song from „Der Trompeter von Säckingen“	Nessler
—	2093	—	3093	—	4093	—	5093	—	—	Skating Waltz	Waldteufel
1094	2094	12094	3094	—	—	—	—	—	—	Bridal wreath song from „Freischütz“	Weber
1096	2096	12096	3096	—	—	—	—	—	—	Madam Angot Polka	Leocq
1097	2097	12097	—	—	—	—	—	—	—	Tyroless song from William Tell	Rossini
1099	2099	12099	3099	7099	4099	11099	5099	6099	6099	Mikado Waltz	Sullivan
1101	2101	12101	3101	—	—	—	—	—	—	Parisienn-Life Schottische	Offenbach
1106	2106	12106	3106	7106	4106	11106	5106	6106	6106	Blus Danube, Waltz	Joh. Strauss
1107	2107	12107	3107	7107	4107	11107	5107	6107	6107	Christmas-Song	*
—	2108	12108	3108	—	—	—	—	—	—	I am not lonely, Arie from Preciosa	Weber
1110	2110	12110	3110	7110	4110	11110	5110	6110	6110	Invitation to the Waltz	Weber
—	—	12111	3111	—	—	—	—	—	—	Austrian Waltz	Millocker
1112	2112	12112	3112	7112	4112	11112	5112	6112	—	Morgenblätter, Waltz	Joh. Strauss
1113	2113	12113	3113	7113	4113	11113	5113	6113	6113	Duet from Trovatore	Verdi
1114	2114	12114	3114	—	—	—	—	—	—	Song from „Czar u. Zimmermann“	Lortzing
—	2122	12122	3122	—	—	—	—	—	—	Beautiful times, Song	Götz
—	—	12124	—	7124	4124	11124	5124	6124	—	Cloches de Corneville, Waltz.	Planquette
1130	2127	12127	3127	7127	4127	11127	5127	6127	6127	Hohenfriedberger March	Friedrich II.
—	2130	12130	3130	—	—	—	—	—	—	Don Cesar March	Dellinger
1131	2131	12131	3131	7131	4131	11131	5131	6131	6131	La Paloma, Mexican Song	Yradier
—	2133	12133	3133	7133	4133	11133	—	6133	—	Chorus from William Tell	Rossini
1134	—	12134	3134	—	4134	—	5134	6134	6134	Die Puppenfee, Waltz	Bayer
—	2135	12135	3135	7135	4135	11135	5135	6135	—	At the Worthis Sea Waltz	Koschat
—	—	—	—	7136	4136	11136	5136	6136	6136	Tell Melodie for Flute and Oboe	Rossini
1137	2137	12137	3137	—	—	—	—	—	—	Country-fair Waltz	*
1138	2138	12138	3138	7138	4138	11138	5138	6138	—	Pariser Einzugs-March	*
—	2142	12142	3142	—	—	—	—	—	—	March from „Der lustige Krieg“	Strauss
1143	2143	12143	3143	7143	4143	11143	5143	6143	6143	The Bee-House March	Schneider
—	—	12147	3147	7147	4147	—	5147	6147	6147	Intermezzo from Cavalleria Rusticana	Mascagni
1151	2151	12151	3151	—	—	—	—	—	—	Gasparone, March	Millocker
1157	2157	12157	3157	7157	4157	11157	5157	6157	6157	Russian Guards March	Eilenberg
1160	2160	12160	3160	7160	4160	11160	5160	6160	6160	Wenn die Blätter leise rauschen, Waltz Song	Linke
1161	2161	12161	3161	7161	4161	11161	5161	6161	6161	My Girl Song	Baker
1163	2163	12163	3163	7163	4163	11163	5163	6163	6163	Rhoda and her Pagoda	Jonas
1164	2164	12164	3164	7164	4164	11164	5164	6164	6164	The Queen of the Philippine Islands	Rubens

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.								
1165	2165	3165	4165	5165	6165	7165	8165	9165	0165	A Posy from over the Sea	Jones
1167	2167	3167	4167	5167	6167	7167	8167	9167	0167	Over the Waves, Waltz	Rocas
1170	2170	3170	4170	5170	6170	7170	8170	9170	0170	Overture Zampa	Herold
1172	2172	3172	4172	5172	6172	7172	8172	9172	0172	La Marseillaise, National Hymn	Henry de l'Isle
—	—	—	—	—	—	—	5180	—	—	La Czarina, Mazurka	Ganne
—	—	—	—	—	—	—	5185	8185	6185	Tannhäuser, Song to the Evening star	Wagner
—	—	—	—	—	—	—	5195	—	—	Saturday and Friday	*
—	—	—	—	—	—	—	5196	—	—	Oh! Sir, you'll have to marry me now	*
—	—	—	—	—	—	—	5197	—	—	There are moments when one wants to be alone	*
—	—	—	—	—	—	—	5199	—	—	Now we shan't be long	*
—	—	—	—	—	—	11183	5183	8183	6183	Meditation (Ave Maria)	Gounod-Bach
1201	2201	3201	4201	5201	6201	7201	8201	9201	0201	The Briton's Jubilee	Pelham
—	—	—	—	—	—	—	5202	—	—	For one night only	*
—	—	—	—	—	—	—	5203	—	—	When I'm knighted as Sir Tom	*
1204	2204	3204	4204	5204	6204	7204	8204	9204	0204	I ain't a going to tell	Hurley
—	—	—	—	—	—	—	5205	—	—	Two little dimpled Cheeks	*
1205	2205	3205	4205	5205	6205	7205	8205	9205	0205	Music-Hall Stars, Waltz	Kersten
1209	2209	3209	4209	5209	6209	7209	8209	9209	0209	Ach könnt ich noch einmal so lieben, Song	Aletter
1213	2213	3213	4213	5213	6213	7213	8213	9213	0213	Do you know mother what I have dreamt	Kutschera
1215	2215	3215	4215	5215	6215	7215	8215	9215	0215	Under the Victory-Banner, March	v. Blon
1216	2216	3216	4216	5216	6216	7216	8216	9216	0216	I know a heart for which I pray	Radominski
1217	2217	3217	4217	5217	6217	7217	8217	9217	0217	Ting-a-ling-a-ling	Harry Dacre
1218	2218	3218	4218	5218	6218	7218	8218	9218	0218	Geisha selection	Jones
1219	2219	3219	4219	5219	6219	7219	8219	9219	0219	Washington Post, March	Sousa
—	—	—	—	—	—	—	5221	—	—	She was one of the early birds	*
1224	2224	3224	4224	5224	6224	7224	8224	9224	0224	Army March No. 107	Hauschild
1226	2226	3226	4226	5226	6226	7226	8226	9226	0226	Now dank we all our God, Choral	*
1229	2229	3229	4229	5229	6229	7229	8229	9229	0229	Ach bleib mit deiner Gnade, Choral	*
1230	2230	3230	4230	5230	6230	7230	8230	9230	0230	Puppet-Waltz	Bayer
1232	2232	3232	4232	5232	6232	7232	8232	9232	0232	Wedding Serenade	Klose
1234	2234	3234	4234	5234	6234	7234	8234	9234	0234	The Lost Chord, Song	Sullivan
1235	2235	3235	4235	5235	6235	7235	8235	9235	0235	La Mascotte, Waltz	Andran
—	—	—	—	—	—	—	—	—	—	It's nothing to do with you	Everard
1239	2239	3239	4239	5239	6239	7239	8239	9239	0239	Tatcho	Rogers
1240	2240	3240	4240	5240	6240	7240	8240	9240	0240	Abide with me	Monk
—	—	—	—	—	—	—	5241	8241	—	Onward Christian Soldiers	Sullivan
—	—	—	—	—	—	—	5243	6243	—	Marche Lorraine	L. Ganne
1250	2250	3250	4250	5250	6250	7250	8250	9250	0250	Rock of Ages, Aria	Hastings
1251	2251	3251	4251	5251	6251	7251	8251	9251	0251	Soldiers of the Queen	Leslie Stuart
1252	2252	3252	4252	5252	6252	7252	8252	9252	0252	"Star of my Soul," from Geisha	Sidney Jones
1253	2253	3253	4253	5253	6253	7253	8253	9253	0253	Chu Chin Chinaman " "	do.
1254	2254	3254	4254	5254	6254	7254	8254	9254	0254	Home sweet home	Bishop
1255	2255	3255	4255	5255	6255	7255	8255	9255	0255	Our lodger's such a nice young man	Murray Baredly
1256	2256	3256	4256	5256	6256	7256	8256	9256	0256	Staring me in the face	Murray and Leish
1257	2257	3257	4257	5257	6257	7257	8257	9257	0257	The Penny-Whistler	Fox
1258	2258	3258	4258	5258	6258	7258	8258	9258	0258	I'm off to Klondyke	Freeman
1259	2259	3259	4259	5259	6259	7259	8259	9259	0259	Why did I leave my little back Room	*
1260	2260	3260	4260	5260	6260	7260	8260	9260	0260	The little Mad'moiselle	Stuart
1261	—	—	—	—	—	—	5261	8261	—	She is the Belle of New York	G. Kerker
—	—	—	—	—	—	—	5262	8262	—	Far from Cohoes, Song, The bells of New York	do.
—	—	—	—	—	—	—	5263	8263	—	La bella Parisienne	do.
—	—	—	—	—	—	—	5264	8264	—	They all follow me. The belle of New-York	do.

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
—	—	—	—	7265	4265	11265	5265	8265	—	The bells of New-York. Selection	G. Kerker
1266	2266	12266	3266	7266	4266	11266	5266	8266	6266	A simple little string, The circus Girl	Caryll
1267	2267	12267	3267	7267	4267	11267	5267	8267	6267	Queen of the Earth	Pineson
1268	2268	12268	3268	7268	4268	11268	5268	8268	6268	Let 'em all come	Honor
1270	2270	12270	3270	7270	4270	11270	5270	8270	6270	Russian National Hymn	L. woff
1273	2273	12273	3273	7273	4273	11273	5273	8273	6273	Pas de quatre	Lutz
1276	2276	12276	3276	7276	4276	11276	5276	8276	—	Life for the Czar, Mazurka	Glinka
1280	2280	12280	3280	7280	4280	11280	5280	8280	—	Waltz from „Eugen Onegin“	Tschaikowsky
1284	2284	12284	3284	7284	4284	11284	5284	8284	—	May Waltz	Aletter
—	2288	—	—	7288	4288	11288	5288	8288	—	Jesus lover of my soul	Streathfield
—	—	—	—	—	4289	—	5289	8289	—	The March of the Men of Harlech	*
—	2290	—	—	7290	4290	11290	5290	8290	—	Ever of Thee, Song	Hall
—	—	—	—	—	4291	—	5291	8291	—	From Greenland's Joy Mountains	Mason
—	—	—	—	—	4292	—	5292	8292	—	The village Blacksmith	Weiss
1293	—	12293	—	—	4293	—	5293	8293	—	Rule Britannia	Dr. Arne
—	—	—	—	—	4294	—	5294	8294	—	Angels ever bright and fair, Sacred Song	Handel
—	—	—	—	—	—	—	5302	8302	—	Little Dolly Daydream	Leslie Stuart
1309	2309	12309	3309	7309	4309	11309	5309	8309	—	Lost Happiness, Song	Sproucker
1314	2314	12314	3314	7314	4314	11314	5314	8314	6314	Red Sarafan, Russian Song	
1340	2340	12340	3340	7340	4340	11340	5340	8340	6340	Grace et Coquette (Pas de quatre)	Gross
1341	2341	12341	3341	7341	4341	11341	5341	8341	6341	„Mignon“ Graceful Dance	Morley
1359	2359	12359	3359	7359	4359	11359	5359	8359	6359	„Coquette“ Pas de quatre	L. Labadie
1360	2360	12360	3360	7360	4360	11360	5360	8360	6360	Absent-Minded Beggar	Arthur Sullivan
1361	2361	12361	3361	7361	4361	11361	5361	8361	6361	Ora pro Nobis	M. Piccolomini
1362	2362	12362	3362	7362	4362	11362	5362	8362	6362	The better Land	Frederic H. Cowen
1363	2363	12363	3363	7363	4363	11363	5363	8363	6363	When the Heart is young	Dudley Buck
1364	2364	12364	3364	7364	4364	11364	5364	8364	6364	Off to Philadelphia	Battison Haynes
1365	2365	12365	3365	7365	4365	11365	5365	8365	6365	Kilbarney	M. W. Balfe
1366	2366	12366	3366	7366	4366	11366	5366	8366	6366	Kathleen Mavourneen	F. Nicholls Crouch
1367	2367	12367	3367	7367	4367	11367	5367	8367	6367	Over the Hills (Shop Girl)	Jvan Caryll
1368	2368	12368	3368	7368	4368	11368	5368	8368	6368	Come back to Erin	Charbell
1369	2369	12369	3369	7369	4369	11369	5369	8369	6369	Private Tommy Atkins	S. Potter
1370	2370	12370	3370	7370	4370	11370	5370	8370	6370	Jack's the Boy (Geisha)	Sidney Jones
1371	2371	12371	3371	7371	4371	11371	5371	8371	6371	Old Brigade	Odonardo Barri
1372	2372	12372	3372	7372	4372	11372	5372	8372	6372	Children's Home	Frederic H. Cowen
1373	2373	12373	3373	7373	4373	11373	5373	8373	6373	Love's old sweet Song	J. L. Molloy
1374	2374	12374	3374	7374	4374	11374	5374	8374	6374	Darby and Joan	J. L. Molloy
1375	2375	12375	3375	7375	4375	11375	5375	8375	6375	Say „An revoir.“	Harry Kennedy
1376	2376	12376	3376	7376	4376	11376	5376	8376	6376	Tom Bowling	Dibdin
1377	2377	12377	3377	7377	4377	11377	5377	8377	6377	Promise of Life	Frederic H. Cowen
1378	2378	12378	3378	7378	4378	11378	5378	8378	6378	By the Fountain	Stephen Adams
1379	2379	12379	3379	7379	4379	11379	5379	8379	6379	Queen of my heart from „Dorothy“	Cellicr
1380	2380	12380	3380	7380	4380	11380	5380	8380	6380	Emeralda	W. C. Levey
1381	2381	12381	3381	7381	4381	11381	5381	8381	6381	Toreador song from Carmen	Bizet
1382	2382	12382	3382	7382	4382	11382	5382	8382	6382	Soldiers in the Park	Monckton
1383	2383	12383	3383	7383	4383	11383	5383	8383	6383	God bless the Prince of Wales	Brinley Richards
1384	2384	12384	3384	7384	4384	11384	5384	8384	6384	O weel may the Keel Row	Jjemery
1385	2385	12385	3385	7385	4385	11385	5385	8385	6385	The auld House	Nairne
1386	2386	12386	3386	7386	4386	11386	5386	8386	6386	Bonnie Dundee	Jjemery
1387	2387	12387	3387	7387	4387	11387	5387	8387	6387	Auld Robin Gray	Loder
1388	2388	12388	3388	7388	4388	11388	5388	8388	6388	Robin Adair	do.
1389	2389	12389	3389	7389	4389	11389	5389	8389	6389	Annie Laurie	do.

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1390	2390	12950	3390	7390	4390	11390	5390	8390	6390	Mary, Kind and gentle is she	Richardson
1391	2391	12991	3391	7391	4391	11391	5391	8391	6391	Auld Lang Syne	Hemery
1392	2392	12992	3392	7392	4392	11392	5392	8392	6392	Caller Herrin	Loder
1393	2393	12993	3393	7393	4393	11393	5393	8393	6393	The Campbells are coming	do.
1394	2394	12994	3394	7394	4394	11394	5394	8394	6394	Charlie is my darling	do.
1395	2395	12995	3395	7395	4395	11395	5395	8395	6395	Cook of the North	*
1396	2396	12996	3396	7396	4396	11396	5396	8396	6396	Within a mile of Edinboro' Town	Sterling
1397	2397	12997	3397	7397	4397	11397	5397	8397	6397	Ye Banks & Braes	Loder
1398	2398	12998	3398	7398	4398	11398	5398	8398	6398	Scots wha hae	*
1399	2399	12999	3399	7399	4399	11399	5399	8399	6399	The Gay Tom Tit	Jones
1400	2400	12400	3400	7400	4400	11400	5400	8400	6400	John Anderson, my Jo	Loder
1401	2401	12401	3401	7401	4401	11401	5401	8401	6401	Lily of Laguna	Leslie Stuart
1402	2402	12402	3402	7402	4402	11402	5402	8402	6402	Linger Longer, Loo	Sidney Jones
1403	2403	12403	3403	7403	4403	11403	5403	8403	6403	The Chinese Dolly	Carr
1404	2404	12404	3404	7404	4404	11404	5404	8404	6404	Old Folks at home	*
1405	2405	12405	3405	7405	4405	11405	5405	8405	6405	Bay of Biscay.	J. Davy
1406	2406	12406	3406	7406	4406	11406	5406	8406	6406	Song that reached my heart	Julian Jordan
1407	2407	12407	3407	7407	4407	11407	5407	8407	6407	I dreamt that I dwelt in Marble Halls	M. W. Balfe
1408	2408	12408	3408	7408	4408	11408	5408	8408	6408	Cujus Animam	Rossini
1409	2409	12409	3409	7409	4409	11409	5409	8409	6409	Hallelujah (Messiah)	Handel
1410	2410	12410	3410	7410	4410	11410	5410	8410	6410	Take Heart	Krakauer
1411	2411	12411	3411	7411	4411	11411	5411	8411	6411	O rest in the Lord	Mendelssohn
1412	2412	12412	3412	7412	4412	11412	5412	8412	6412	Nazareth	Charles Gounod
1413	2413	12413	3413	7413	4413	11413	5413	8413	6413	Impudence Schottische	Alan Macey
1414	2414	12414	3414	7414	4414	11414	5414	8414	6414	Sir Roger de Coverley	Newton
1415	2415	12415	3415	7415	4415	11415	5415	8415	6415	Dresden.	Carl Malemberg
1416	2416	12416	3416	7416	4416	11416	5416	8416	6416	British Patrol	George Asch
1417	2417	12417	3417	7417	4417	11417	5417	8417	6417	'A Frangesa March	P. Mario Costa
1420	2420	12420	3420	7420	4420	11420	5420	8420	6420	The Minstrel Boy	Stevenson
1421	2421	12421	3421	7421	4421	11421	5421	8421	6421	Oft in the stilly night	do.
1423	2423	12423	3423	7423	4423	11423	5423	8423	6423	The Girl I left behind me	*
1424	2424	12424	3424	7424	4424	11424	5424	8424	6424	The heart bowed down	M. W. Balfe
1427	2427	12427	3427	7427	4427	11427	5427	8427	6427	The old hundredth Psalm	Wymann
1428	2428	12428	3428	7428	4428	11428	5428	8428	6428	Liberty Bell March	Sousa
1429	2429	12429	3429	7429	4429	11429	5429	8429	6429	Honey-moon March	Rossy
1430	2430	12430	3430	7430	4430	11430	5430	8430	6430	Nearer my God to Thee	Calcott,
1431	2431	12431	3431	7431	4431	11431	5431	8431	6431	Funiculi Funicula	Donza
1437	2437	12437	3437	7437	4437	11437	5437	8437	6437	Overture William Tell	Rossini
1438	2438	12438	3438	7438	4438	11438	5438	8438	6438	Mimosa Waltz from Geisha	Jones
1439	2439	12439	3439	7439	4439	11439	5439	8439	6439	The Holy City	Stephen Adams
1443	2443	12443	3443	7443	4443	11443	5443	8443	6443	Shop Girl, Waltz	*
1449	2449	12449	3449	7449	4449	11449	5449	8449	6449	I can't think ob nuthin else but you	Harry Dacre
1451	2451	12451	3451	7451	4451	11451	5451	8451	6451	Whisper and I shall hear	M. Piccolomini
1456	2456	12456	3456	7456	4456	11456	5456	8456	6456	Cavatina from Faust	Gounod
1458	2458	12458	3458	7458	4458	11458	5458	8458	6458	For all Eternity	Angelo Muscheroni
1459	2459	12459	3459	7459	4459	11459	5459	8459	6459	Air Louis XIII, Gavotte	Gays
1461	2461	12461	3461	7461	4461	11461	5461	8461	6461	I want yer, ma Honey	Templeton
1462	2462	12462	3462	7462	4462	11462	5462	8462	6462	Louisa Lou	Leslie Stuart
1463	2463	12463	3463	7463	4463	11463	5463	8463	6463	Wedding March	Mendelssohn
1464	2464	12464	3464	7464	4464	11464	5464	8464	6464	War March of the Priests	Mendelssohn
1465	2465	12465	3465	7465	4465	11465	5465	8465	6465	The Anchor's weighed	Whaban
1467	2467	12467	3467	7467	4467	11467	5467	8467	6467	"Alice where art thou"	J. Ascher

B	D	F	H	K	M	O	R	T	Z	Title	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1469	2469	12469	3469	7469	4469	11469	5469	8469	6469	Mary Mary quite contrary	Cazyll
1474	2474	12474	3474	7474	4474	11474	5474	8474	6474	The High School Cadets March	Sousa
1478	2478	12478	3478	7478	4478	11478	5478	8478	6478	Sons of the Motherland San Toy	Monckton
1479	2479	12479	3479	7479	4479	11479	5479	8479	6479	China Sage Man San Toy	do.
1480	2480	12480	3480	7480	4480	11480	5480	8480	6480	Land of my home „Floradora“	Stuart
1481	2481	12481	3481	7481	4481	11481	5481	8481	6481	When I leave town do.	do.
1486	2486	12486	3486	7486	4386	11486	5486	8486	6486	Trovatore Miserère	Verdi
1487	2487	12487	3487	7487	4487	11487	5487	8487	6487	do. Gipsy Chorus	do.
1490	2490	12490	3490	7490	4490	11490	5490	8490	6490	Dandy Dan (The Life guardsman)	Slaughter
1491	2491	12491	3491	7491	4491	11491	5491	8491	6491	March from Aida	Verdi
1493	2493	12493	3493	7493	4493	11493	5493	8493	6493	Carmen, Fantasie-March	Bizet
1491	2494	12494	3494	7494	4494	11494	5494	8494	6494	Faust. Soldiers Chorus	Gounod
1495	2495	12495	3495	7495	4495	11495	5495	8495	6495	Mignon. Knowest thou the Land	Thomas
1496	2496	12496	3496	7496	4496	11496	5496	8496	6496	Annie Walzer from „Chansonette“	Dellinger
1497	2497	12497	3497	7497	4497	11497	5497	8497	6497	Moltke March	Frense.
1498	2498	12498	3498	7498	4498	11498	5498	8498	6498	Bei Europa, March	v. Bon
1499	2499	12499	3499	7499	4499	11499	—	—	—	Wiener Bürger, Waltz	Ziehler
1503	2503	12503	3503	7503	4503	11503	—	—	—	Verlorenes Glück, Waltz	Gerschen
1504	2504	12504	3504	7504	4504	11504	—	—	—	Walzerträume, Waltz	Vollstedt
1505	2505	12505	3505	7505	4505	11505	—	—	—	Hochzeitslieder, Waltz	Ed. Strauss
1506	2506	12506	3506	7506	4506	11506	—	—	—	Es war ein Traum, Waltz	Eilenberg
1507	2507	12507	3507	7507	4507	11507	—	—	—	Im Lande der Kastanien, Characterpiece	do.
1508	2508	12508	3508	7508	4508	11508	—	—	—	Bébé rose from „Chansonette“, Polka	Dellinger
1510	2510	12510	3510	7510	4510	11510	—	—	—	Serenata „Love in Idleness“	Macbeth
1511	2511	12511	3511	7511	4511	11511	—	—	—	Am Meer, Song	Schubert
1512	2512	12512	3512	7512	4512	11512	—	—	—	Ständchen	do.
1513	2513	12513	3513	7513	4513	11513	—	—	—	Largo	Händel
1514	2514	12514	3514	7514	4514	11514	—	—	—	Gute Nacht da mein herziges Kind, Lied	Art
1515	2515	12515	3515	7515	4515	11515	—	—	—	I would that my love, Song	Mandelssohn
1516	2516	12516	3516	7516	4516	11516	—	—	—	Sweet Violet danse de salon	Morley
1517	2517	12517	3517	7517	4517	11517	—	—	—	Die Meistersinger, Preislied	Wagner
1518	2518	12518	3518	7518	4518	11518	—	—	—	Die Walküre, Liebeslied	do.
1522	2522	12522	3522	7522	4522	11522	—	—	—	Norma	Bellini
1523	2423	12523	3523	7523	4523	11523	—	—	—	Preciosa, Chorus and Ballet	Weber
1524	2524	12524	3524	7524	4524	11524	—	—	—	Das Glöckchen des Eremiten	Mallart
1525	2425	12525	3525	7525	4525	11525	—	—	—	Les Millions d'Arlequin, Ssrenade	Drigo
1526	2526	12526	3526	7526	4526	11526	—	—	—	Winzer-Marsch	Alfredy

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1002	2002	12002	3002	7002	4002	11002	5002	8002	6002	Still night, holy night, Christmas Song	*
1021	2021	12021	3021	7021	4021	11021	5021	8021	6021	Choral	Neander
1048	2048	12048	3048	7048	4048	11048	5048	8048	6048	O du fröhliche, o du selige, Christmas Song	*
1107	2107	12107	3107	7107	4107	11107	5107	8107	6107	Christmas Song	G. Bach
—	—	—	—	—	—	—	—	—	—	Meditation, Ave Maria	*
1220	2220	12226	3226	7226	4226	11226	5226	8226	6226	Now thank we all our God, Choral	*
1220	2220	12229	3229	7229	4229	11229	5229	8229	6229	Ach bleib mit deiner Gnade, Choral	*
1204	2134	12234	3234	7234	4234	11234	5234	8234	6234	The last Chord, Song	Sullivan
—	—	—	—	—	—	—	—	—	—	Onward Christian Soldiers	Sullivan
1250	2250	12250	3250	7250	4250	11250	5250	8250	6250	Rock of Ages, Aria	Hastings
—	—	—	—	—	—	—	—	—	—	Jesus lover of my soul	Streetfield
—	—	—	—	—	—	—	—	—	—	Angels ever bright and fair	Händel
1361	2361	12361	3361	7361	4361	11361	5361	8361	6361	Ora pro Nobis	M. Piccolomini
1362	2362	12362	3362	7362	4362	11362	5362	8362	6362	The better Land	Fr. H. Cowen
1372	2372	12372	3372	7372	4372	11372	5372	8372	6372	Children's Home	Fr. H. Cowen
1393	2393	12393	3393	7393	4393	11393	5393	8393	6393	God bless the Prince of Wales	B. Richards
1408	2408	12408	3408	7408	4408	11408	5408	8408	6408	Cujus Animam	Rossini
1409	2409	12409	3409	7409	4409	11409	5409	8409	6409	Hallelujah (Messiah)	Händel
1411	2411	12411	3411	7411	4411	11411	5411	8411	6411	O rest in the Lord	Mendelssohn
1412	2412	12412	3412	7412	4412	11412	5412	8412	6412	Nazareth	Gounod
1427	2427	12427	3427	7427	4427	11427	5427	8427	6427	The old Hundredth Psalm	Wyman
1430	2430	12430	3430	7430	4430	11430	5430	8430	6430	Nearer my God to Thee	Calcott
1439	2439	12439	3439	7439	4439	11439	5439	8439	6439	The Holy City	Stephen Adams
1438	2438	12438	3438	7438	4438	11438	5438	8438	6438	For all Eternity	A. Mascheroni
<h2>Vocal and Popular Music.</h2>											
1012	2012	12012	3012	7012	4012	11012	5012	8012	6012	After supper, Song	Lincke
1011	2011	12011	3011	7011	4011	11011	5011	8011	6011	Dont be cross, Song from „Obersteiger“	Zeller
1027	2027	12027	3027	—	4027	—	5027	8027	6027	Wedding Song from „Lohergrin“	R. Wagner
1038	2038	12038	3038	—	—	11038	—	—	—	Hansel and Gretel, Dancing Song	Humperdinck
1041	2041	12041	3041	7041	4041	11041	5041	8041	6041	The last rose of summer	F. v. Flotow
1053	2053	12053	—	—	—	—	—	—	—	Loreley	Fr. Silcher
1056	2056	12056	3056	7056	4056	11056	5056	8056	6056	Blue bells of Scotland	J. Jordan
1062	2062	12062	3062	7062	4062	11062	5062	8062	6062	God save the Queen, National Hymn	*
1068	2068	12068	3068	7068	4068	11068	5068	8068	6068	Swedish-Song	*
1071	2071	12071	3071	7071	4071	11071	5071	8071	6071	Der Vogelhändler, Wie mein Ahnl	Zeller
1078	2078	12078	3078	—	—	—	—	—	—	Edelweiss	Teuschel
—	—	—	—	—	—	—	—	—	—	Mul in the Black Forest, Idyll	Büchberg
1080	2100	12080	3080	7080	4080	11080	5080	8080	—	Swiss Song	Keschat
—	—	—	—	—	—	—	—	—	—	Schottische	Peglow
1089	2089	12089	3089	7089	4089	11089	5089	8089	6089	Carnival of Venice	N. Paganini
—	—	—	—	—	—	—	—	—	—	Song from „Der Trompeter von Säckingen“	Nessler
1097	2097	12097	—	—	—	—	—	—	—	Tyrolese Song from William Tell	Rossini
—	—	—	—	—	—	—	—	—	—	Beautiful times, Song	Götte
1131	2131	12131	3131	7131	4131	11131	5131	8131	6131	La Paloma, Mexican Song	Vradar
1160	2160	12160	3160	7160	4160	11160	5160	8160	6160	Wenn die Blätter leise rauschen, Waltz Song	Lincke

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1161	2161	12161	3161	7161	4161	11161	5161	8161	6161	My Girl, Song	Booker
1163	2163	12163	3163	7163	4163	11163	5163	8163	6163	Rhoda and her Pagoda	Jones
1164	2164	12164	3164	7164	4164	11164	5164	8164	6164	The Queen of the Philippine Islands	Rubens
1165	2165	12165	3165	7165	4165	11165	5165	8165	6165	A Pory from over the sea	Jones
1172	2172	12172	3172	7172	4172	11172	5172	8172	6172	La Marseillaise, National Hymn	Henry de l'Isle
—	—	—	—	—	—	—	5185	—	—	Saturday and Friday	*
1209	2209	12209	3209	7209	4209	11209	5209	8209	—	Two little dimpled Cheeks	*
1216	2216	12216	3216	7216	4216	11216	5216	8216	6216	Ach könnt ich noch einmal so lieben, Song	Aletter
—	—	—	—	—	—	—	—	—	—	I know a heart for wick I pray	Radominski
1239	2239	—	3239	—	—	—	—	—	—	It's nothing to do with you	Everard
1240	2240	12240	3240	7240	4240	11240	5240	8240	6240	Tatobu	Rogers
—	—	—	—	—	—	—	5241	8241	—	Abide with me	Monk
1251	2251	12251	3251	7251	4251	11251	5251	8251	6251	Onward Christian Soldiers	Sullivan
1252	2252	12252	3252	7252	4252	11252	5252	8252	6252	Boldiers of the Queen	Leslie Stuart
1253	2253	12253	3253	7253	4253	11253	5253	8253	6253	Star of my Soul from „Geisha“	Sidney Jones
1254	2254	12254	3254	7254	4254	11254	5254	8254	6254	Chin Chin Chinaman from „Geisha“	do.
1255	2255	12255	3255	7255	4255	11255	5255	8255	6255	Home sweet Home	Bishop
1256	2256	12256	3256	7256	4256	11256	5256	8256	6256	Our lodger's such a nice young Man	Barcelly
1257	2257	12257	3257	7257	4257	11257	5257	8257	6257	Starting me in the face	Murray Leish
1258	2258	12258	3258	7258	4258	11258	5258	8258	6258	The Penny-Whistler	Fox
1259	2259	12259	3259	7259	4259	11259	5259	8259	6259	I'm off to Klondyke	Freeman
1260	2260	12260	3260	7260	4260	11260	5260	8260	6260	Why did I leave my little Back-Room	*
1261	—	—	—	7261	4261	11261	5261	8261	6261	The little Mad'moiselle	Stuart
—	—	—	—	7262	—	—	5262	8262	—	She is the belle of New-York	G. Kerker
—	—	—	—	7263	—	—	5263	8263	—	Far from Cohoc Song, The Belle of N. Y.	do.
1267	2267	12267	3267	7267	4267	11267	5267	8267	6267	La belle Parisienne	do.
1268	2268	12268	3268	7268	4268	11268	5268	8268	6268	Queen of the Earth	Pisauti
1270	2270	12270	3270	7270	4270	11270	5270	8270	6270	Let 'em all come	Connor
—	—	2290	—	7290	4290	11290	5290	8290	—	Russian National Hymn	Lwoff
—	—	—	—	—	—	—	5291	8291	—	Ever of Thee Song	Hall
—	—	—	—	—	—	—	5292	8292	—	From Greenland's Joy Mountains	Mason
1293	—	12293	—	—	—	—	5293	8293	—	The village Blacksmith	Weiss
—	—	—	—	—	—	—	5902	8302	—	Role Britannia	Dr. Arne
1309	2309	12309	3309	7309	4309	11309	5309	8309	—	Little Dolly Daydream	Leslie Stuart
1314	2314	12314	3314	7314	4314	11314	5314	8314	6314	Lost Happiness, Song	Sprowacker
1340	2340	12340	3340	7340	4340	11340	5340	8340	6340	Red Sarafan, Russ. Song	*
1360	2360	12360	3360	7360	4360	11360	5360	8360	6360	trance et Conqnetarie (Pas de quatre)	Gloss
1363	2363	12363	3363	7363	4363	11363	5363	8363	6363	Absent Minded Beggar	Arth. Sullivan
1364	2364	12364	3364	7364	4364	11364	5364	8364	6364	When the heart is young	Dudley Buck
1365	2365	12365	3365	7365	4365	11365	5365	8365	6365	Off to Philadelphia	Battison Haynes
1366	2366	12366	3366	7366	4366	11366	5366	8366	6366	Killarney	M. W. Balfe
1367	2367	12367	3367	7367	4367	11367	5367	8367	6367	Kathleen Mavourneen	F. Nicholls Crouch
1368	2368	12368	3368	7368	4368	11368	5368	8368	6368	Over the Hills (Shop Girl)	J. Caroll
1369	2369	12369	3369	7369	4369	11369	5369	8369	6369	Come back to Erin	Charibell
1370	2370	12370	3370	7370	4370	11370	5370	8370	6370	Private Tommy Atkins	S. Potter
1371	2371	12371	3371	7371	4371	11371	5371	8371	6371	Jack's the boy (Geisin)	S. Jones
1373	2373	12373	3373	7373	4373	11373	5373	8373	6373	Old Brigade	Odeardo Barri
1374	2374	12374	3374	7374	4374	11374	5374	8374	6374	Love's old sweet Song	J. L. Molloy
1375	2375	12375	3375	7375	4375	11375	5375	8375	6375	Darby and Joan	do.
1376	2376	12376	3376	7376	4376	11376	5376	8376	6376	Say „Au revoir“	H. Kennedy
1377	2377	12377	3377	7377	4377	11377	5377	8377	6377	Tom Bowling	Dibdin
—	—	—	—	—	—	—	—	—	—	Promise of Life	F. H. Cowen

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1378	2378	12378	3378	7378	4378	11378	5378	8378	6378	By the Fountain	St. Adams
1379	2379	12379	3379	7379	4379	11379	5379	8379	6379	Queen of my heart from Dorothy	Gellier
1380	2380	12380	3380	7380	4380	11380	5380	8380	6380	Esmeralda	W. C. Levey
1382	2382	12382	3382	7382	4382	11382	5382	8382	6382	Soldiers in the Park	Mouckton
1384	2384	12384	3384	7384	4384	11384	5384	8384	6384	O weel may the Keel Row	Hemery
1385	2385	12385	3385	7385	4385	11385	5385	8385	6385	The auld House	Nairne
1386	2386	12386	3386	7386	4386	11386	5386	8386	6386	Bonnie Dundee	Hemery
1387	2387	12387	3387	7387	4387	11387	5387	8387	6387	Auld Robin Gray	Loder
1388	2388	12388	3388	7388	4388	11388	5388	8388	6388	Robin Adair	do.
1389	2389	12389	3389	7389	4389	11389	5389	8389	6389	Annie Laurie	do.
1390	2390	12390	3390	7390	4390	11390	5390	8390	6390	Mary, Kind and gentle is she	Richardson
1391	2391	12391	3391	7391	4391	11391	5391	8391	6391	Auld Lang Syne	Hemery
1392	2392	12392	3392	7392	4392	11392	5392	8392	6392	Callie Herrin	Loder
1393	2393	12393	3393	7393	4393	11393	5393	8393	6393	The Campbells are coming	do.
1394	2394	12394	3394	7394	4394	11394	5394	8394	6394	Charlie is my darling	do.
1395	2395	12395	3395	7395	4395	11395	5395	8395	6395	Cook of the North	*
1396	2396	12396	3396	7396	4396	11396	5396	8396	6396	Within a mile of Edinboro' Town	Sterling
1397	2397	12397	3397	7397	4397	11397	5397	8397	6397	Ye Banks & Braes	Loder
1398	2398	12398	3398	7398	4398	11398	5398	8398	6398	Scots wha hae	*
1399	2399	12399	3399	7399	4399	11399	5399	8399	6399	The Gay Tom Tit	Jones
1400	2400	12400	3400	7400	4400	11400	5400	8400	6400	John Anderson my Jo	Loder
1401	2401	12401	3401	7401	4401	11401	5401	8401	6401	Lily of Laguna	Leslie Stuart
1402	2402	12402	3402	7402	4402	11402	5402	8402	6402	Linger, Longer Loo	Sidney Jones
1403	2403	12403	3403	7403	4403	11403	5403	8403	6403	The Chinese Dolly	Carr
1404	2404	12404	3404	7404	4404	11404	5404	8404	6404	Old Folks at home	*
1405	2405	12405	3405	7405	4405	11405	5405	8405	6405	Bay of Biscay	J. Davy
1406	2406	12406	3406	7406	4406	11406	5406	8406	6406	Song that reached my heart	Julian Jordan
1407	2407	12407	3407	7407	4407	11407	5407	8407	6407	I dreamt that I dwelt in Marble Hall	M. W. Balfe
1410	2410	12410	3410	7410	4410	11410	5410	8410	6410	Take Heart	Krausner
1413	2413	12413	3413	7413	4413	11413	5413	8413	6413	Impudence Schottische	Alan Murey
1414	2414	12414	3414	7414	4414	11414	5414	8414	6414	Sir Roger de Coverley	Newton
1420	2420	12420	3420	7420	4420	11420	5420	8420	6420	The Minstrel Boy	Stevenson
1421	2421	12421	3421	7421	4421	11421	5421	8421	6421	Off in the stilly night	do.
1423	2423	12423	3423	7423	4423	11423	5423	8423	6423	The Girl I left behind me	*
1424	2424	12424	3424	7424	4424	11424	5424	8424	6424	The heart bowed down	M. W. Balfe
1434	2434	12434	3434	7434	4434	11434	5434	8434	6434	Funiculi Funicula	Denza
1449	2449	12449	3449	7449	4449	11449	5449	8449	6449	I can't think ob nuthin else but you	H. Daore
1451	2451	12451	3451	7451	4451	11451	5451	8451	6451	Whisper and I shall hear	M. Piccolomini
1461	2461	12461	3461	7461	4461	11461	5461	8461	6461	I waut yer, ma Honey	Templeton
1462	2462	12462	3462	7462	4462	11462	5462	8462	6462	Louisiana, Lou	Leslie Stuart
1465	2465	12465	3465	7465	4465	11465	5465	8465	6465	The Anchors weighed	Brabam
1467	2467	12467	3467	7467	4467	11467	5467	8467	6467	"Alice where art thou"	J. Ascher
1469	2469	12469	3469	7469	4469	11469	5469	8469	6469	Mary Mary quite contrary	Caryll
1478	2478	12478	3478	7478	4478	11478	5478	8478	6478	Song of the Motherland San Toy	Mouckton
1479	2479	12479	3479	7479	4479	11479	5479	8479	6479	Chine Soge Man San Toy	do.
1480	2480	12480	3480	7480	4480	11480	5480	8480	6480	Land of my home	Florodore Stuart
1481	2481	12481	3481	7481	4481	11481	5481	8481	6481	When I leave town	do.
1490	2490	12490	3490	7490	4490	11490	5490	8490	6490	Dandy Dan (The Life guardsman)	Slaughter
1511	2511	12511	3511	7511	4511	11511	5511	8511	6511	Am Meer, Song	Schubert
1513	2513	12513	3513	7513	4513	11513	5513	8513	6513	Largo	Händel
1514	2514	12514	3514	7514	4514	11514	5514	8514	6514	Gute Nacht du mein herziges Kind, Lied	Abt
1515	2515	12515	3515	7515	4515	11515	5515	8515	6515	Ich wollt' meine Lieb' ergösse sich, Lied	Mendelssohn

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
										<b>Comic.</b>	
—	—	—	—	—	—	—	5196	—	—	Oh! Sir, you'll have to marry me now	*
—	—	—	—	—	—	—	5197	—	—	There are moments when one wants to be alone	*
—	—	—	—	—	—	—	5199	—	—	Now we shan't be long	*
1201	2201	12201	3201	7201	4201	11201	5201	8201	6201	The Briton's Jubilee	*
—	—	—	—	—	—	—	5202	—	—	For one night only	*
—	—	—	—	—	—	—	5203	—	—	When I'm knighted as Sir Tom	*
1204	2204	12204	3204	7204	4204	11204	5204	8204	6204	I ain't a going to tell	*
1217	2217	12217	3217	7217	—	11217	5217	8217	—	Ting-a-ling-a-ling	Dacre
—	—	—	—	—	—	—	5221	—	—	She was one of the early birds	*
1255	2255	12255	3255	7255	4255	11255	5255	8255	6255	Our lodger's such a nice young Man	Murray Barcellly
1256	2256	12256	3256	7256	4256	11256	5256	8256	6256	Staring me in the face	Murray & Leish
1257	2257	12257	3257	7257	4257	11257	5257	8257	6257	The Penny-Whistler	Fox
1258	2258	12258	3258	7258	4258	11258	5258	8258	6258	I'm off to Klondyke	Freeman
1259	2259	12259	3259	7259	4259	11259	5259	8259	6259	Why did I leave my little Back-Room	*
1260	2260	12260	3260	7260	4260	11260	5260	8260	6260	The little Mad'moiselle	Stuart
1268	2268	12268	3268	7268	4268	11268	5268	8268	6268	Let 'em all come	Connor
										<b>Pieces from Operas and Operettas.</b>	
1015	2015	12015	3015	7015	4015	11015	5015	8015	—	Boccaccio March	v. Suppé
—	2022	12022	3022	7022	4022	11022	5022	8022	6022	Prayer from „William Tell“	Rossini
1027	2027	12027	3027	7027	4027	—	5027	8027	6027	Wedding Song from „Lohengrin“	R. Wagner
1029	2029	12029	3029	7029	4029	11029	5029	8029	6029	Faust Waltz	Gounod
—	2033	12033	3033	7033	4033	11033	5033	8033	6033	Quintett from Martha	Flotow
—	2050	12050	3050	7050	4050	11050	5050	8050	6050	March from Tannhäuser	Wagner
—	—	12060	3060	—	—	—	—	—	—	Aria from Martha	Flotow
—	—	12078	3078	7073	4073	11073	5073	8073	—	Prayer from „Freischütz“	Weber
—	2090	12090	3090	7090	4090	11090	5090	8090	—	Song from „Der Trompeter von Säckingen“	Nessler
1094	2094	12094	3094	—	—	—	—	—	—	Bridal wreath Song from „Freischütz“	Weber
1097	2097	12097	—	—	—	—	—	—	—	Tyrollese Song from „William Tell“	Rossini
—	2108	12108	3108	—	—	—	—	—	—	I am not lonely, Arie from „Preciosa“	Weber
1113	2113	12113	3113	7113	4113	11113	5113	8113	6113	Duett from „Trovatore“	Verdi
1114	2114	12114	3114	7114	—	—	—	—	—	Song from „Czar and Zimmermann“	Lortzing
—	2133	12133	3133	7133	4133	11133	—	8133	—	Chorus from „William Tell“	Rossini
—	—	—	—	7136	4136	11136	5136	8136	6136	Tell Melodie for Flute & Oboe	Rossini
—	2142	12142	3142	—	—	—	—	—	—	March from „Der lustige Krieg“	Strauss
—	—	12147	3147	7147	4147	—	5147	8147	6147	Intermezzo from „Cavalleria Rusticana“	Mascagni
1170	2170	12170	3170	7170	4170	11170	5170	8170	6170	Overture Zampa	Herold
—	—	—	—	—	—	—	6185	8185	6185	Tannhäuser	Wagner
1218	2218	12218	3218	7218	4218	11218	5218	8218	6218	Geisha selection	Jones
1268	2268	12268	3268	7268	4268	11268	5268	8268	6268	Chin Chin Chinaman, from „Geisha“	do.

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1261	—	—	—	7261	4261	11261	5261	8261	6261	She is the Belle of New-York	G. Korcker
—	—	—	—	7262	—	—	5262	8262	—	Far from Cobaco, Song, The belle of N. Y.	do.
—	—	—	—	—	4264	—	5264	8264	—	They all follow me, do.	do.
—	—	—	—	7265	4265	11265	5265	8265	—	The Belle of New-York, Selection	do.
1266	2266	12266	3266	7266	4266	11266	5266	8266	6266	A simple little string, The „Circus Girl“	Caryle
1280	2280	12280	3280	7280	4280	11280	5280	8280	—	Waltz from „Eugen Onegin“	Tschaikowsky
1331	2331	12331	3331	7331	4331	11331	5331	8331	6331	Toreador, Song from „Carmen“	Bizet
1437	2437	12437	3437	7437	4437	11437	5437	8437	6437	Overture „William Tell“	Kossini
1456	2456	12456	3456	7456	4456	11456	5456	8456	6456	Cavatina from „Faust“	Gounod
1463	2463	12463	3463	7463	4463	11463	5463	8463	6463	Wedding March	Mendelssohn
1464	2464	12464	3464	7464	4464	11464	5464	8464	6464	War March of the Priests	do.
1486	2486	12486	3486	7486	4486	11486	5486	8486	6486	Travatore Miserere	Verdi
1487	2487	12487	3487	7487	4487	11487	5487	8487	6487	do. Gipsy Chorus	do.
1491	2491	12491	3491	7491	4491	11491	5491	8491	6491	March from Aida	do.
1493	2493	12493	3493	7493	4493	11493	5493	8493	6493	Farmen Fantasie March	Bizet
1494	2494	12494	3494	7494	4494	11494	5494	8494	6494	Cast. Soldiers Chorus	Gounod
1495	2495	12495	3495	7495	4495	11495	5495	8495	6495	Mignon, Knowest thou the Land	Thomas
1496	2496	12496	3496	7496	4496	11496	5496	8496	6496	Alma Waltz from „Chansonette“	Dellinger
1508	2508	12508	3508	7508	4508	11508	—	8508	6508	Bébé rose from „Chansonette“ Polka	do.
1517	2517	12517	3517	7517	4517	11517	—	8517	6517	Die Meistersinger, Preislied	Wagner
1518	2518	12518	3518	7518	4518	11518	—	8518	6518	Die Walküre, Liebeslied	do.
1522	2522	12522	3522	7522	4522	11522	—	8522	6522	Norma	Hellini
1523	2523	12523	3523	7523	4523	11523	—	8523	6523	Preciosa, Chorus & Ballet	Weber
<b>Marches.</b>											
1004	2004	12004	3004	7004	4004	11004	5004	8004	6004	Cadets	Metra
1009	2009	12009	3009	7009	4009	11009	5009	8009	—	Radetzky	Strauss
1011	2011	12011	3011	7011	4011	11011	5011	8011	6011	Double Eagle	J. F. Wagner
1015	2015	12015	3015	7015	4015	11015	5015	8015	—	Boccaccio	v. Suppé
1016	2016	12016	3016	7016	4016	11016	5016	8016	—	Wien bleibt Wien	Schrammel
1024	2024	12024	3024	7024	4024	11024	5024	8024	6024	March of the Finland Cavalry	Lange
1025	2025	12025	3025	7025	4025	11025	5025	8025	6025	Hipp, hipp, hurrah	Kunoth
—	—	12030	3030	—	—	—	—	—	—	The Patrol	Schild
—	—	—	3036	—	—	—	5036	—	—	Austria	Kunoth
1040	2040	12040	3040	—	—	—	—	—	—	Goblins	Eilenberg
—	2044	12044	3044	—	—	—	—	—	—	Vienna Swallow	Schlögel
—	2047	12047	3047	7047	4047	11047	5047	8047	—	Voluntary March from „Feldprediger“	Milbcker
—	2050	12050	3050	7050	4050	11050	5050	8050	6050	March from „Traunhäuser“	Wagner
—	—	—	3057	—	—	—	—	—	—	Vienna Hearts	Schild
—	2069	12069	3069	—	—	—	—	—	—	Dessauer	*

										Titles.	Composer.
B	D	F	H	K	M	O	R	T	Z		
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1075	2075	12075	3075	7075	4075	11075	5075	8075	6075	Torgauer	Friedrich der Grosse
—	2127	12127	3127	7127	4127	11127	5127	8127	6127	Hohenfriedberger	Friedrich II.
1130	2130	12130	3130	—	—	—	—	—	—	Don Cesar	Dellingner
1138	2138	12138	3138	7138	4138	11138	5138	8138	—	Pariser Einzugsmarsch	*
—	2142	12142	3142	—	—	—	—	—	—	March from „Der lustige Krieg“	Strauss
1143	2143	12143	3143	7143	4143	11143	5143	8143	6143	The Bee-House	Schneider
1151	2151	12151	3151	—	—	—	—	—	—	Gasparone	Millöcker
1157	2157	12157	3157	7157	4157	11157	5157	8157	6157	Russian Guards March	Eilenberg
1215	2215	12215	3215	7215	4215	11215	5215	8215	—	Under the Victory-Banner	Blau
1219	2219	12219	3219	7219	4219	11219	5219	8219	6219	Washington Post	Sousa
1225	2225	12225	3225	7225	4225	11225	5225	8225	—	Army March No. 107	Hauschild
—	—	—	3243	—	—	—	5243	8243	—	Marche Lorraine	L. Ganne
—	—	—	—	—	4289	—	8289	8289	—	The march of the men of Harlech	*
1417	2417	12417	3417	7417	4417	11417	5417	8417	6417	'A Fraugosa	P. M. Costa
1428	2428	12428	3428	7428	4428	11428	5428	8428	6428	Liberty Bell	Sousa
1429	2429	12429	3429	7429	4429	11429	5429	8429	6429	Honeymoon	Rosey
1463	2463	12463	3463	7463	4463	11463	5463	8463	6463	Wedding	Mendelssohn
1464	2464	12464	3464	7464	4464	11464	5464	8464	6464	War March of the Priests	do.
1474	2474	12474	3474	7474	4474	11474	5474	8474	6474	The High School Cadets	Sousa
1491	2491	12491	3491	7491	4491	11491	5491	8491	6491	March from „Aida“	Verdi
1493	2493	12493	3493	7493	4493	11493	5493	8493	6493	Carmen, Fantasie March	Bizet
1497	2497	12497	3497	7497	4497	11497	5497	8497	6497	Moltke March	Preusse
1498	2498	12498	3498	7498	4498	11498	5498	8498	6498	Heil Europa	v. Blon
1526	2526	12526	3526	7526	4526	11526	—	8526	6526	Winzer	Alfredy
<b>Waltzes.</b>											
—	2003	12003	3003	—	—	—	—	—	—	Tales of past times	Faust
1065	2065	12065	3065	7065	4065	11065	5065	8065	6065	Waves of the Danube	J. Ivanovici
1018	2018	—	3018	—	4018	—	5018	—	—	Espana	Waldtenfel
1023	2023	12023	3023	—	—	—	—	—	—	Wine, Woman and Song	Strauss
1029	2029	12029	3029	7029	4029	11029	5029	8029	6029	Faust-Waltz	Ch. Gounod
1035	2035	12035	3035	7035	4035	11035	5035	8035	6035	Wiener Blut	Strauss
1039	—	12039	3039	7039	—	11039	—	—	—	Hansel and Gretel	Humperdinck
1043	2043	—	3043	—	—	—	5043	—	—	My Queen	Cooté jr.
1055	2055	12055	3055	—	—	—	—	—	—	Swallow from Austria	Strauss
—	2061	12061	3061	—	—	—	—	—	—	Carlotta	Millöcker
1082	2082	12082	3082	—	—	—	—	—	—	Dream Waltz	do.
—	2093	—	3093	—	1093	—	5093	—	—	Skating	Waldtenfel
1099	2099	12099	3099	7099	4099	11099	5099	8099	6099	Mikado	Sullivan
1106	2106	12106	3106	7106	4106	11106	5106	8106	6106	Blue Danube	Strauss

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
—	—	12111	3111	—	—	—	—	—	—	Austrian	Millöcker
1112	2112	12112	3112	7112	4112	11112	5112	8112	—	Morgenblätter	Job. Strauss
—	—	12124	—	7124	4124	11124	5124	8124	—	Cloches de Corneville	Planquette
1134	—	12134	3134	—	4134	—	5134	8134	6134	Die Puppenfee	Bayer
—	2135	12135	3135	7135	4135	11135	5135	8135	—	At the Worthis Sea	Koschat
1137	2137	12137	—	—	—	—	—	—	—	Country-fair	*
1160	2160	12160	3160	7160	4160	11160	5160	8160	6160	Wenn die Blätter leise rauschen, Waltz Song	Lincke
1167	2167	12167	3167	7167	4167	11167	5167	8167	6167	Over the Waves	Rosas
1208	2208	12208	3208	7208	4208	—	5208	8208	6208	Mosic-Hall Stars	Kersten
1213	2213	12213	3213	7213	4213	11213	5213	8213	6213	Do you know mother what I have dreamt	Kutschera
1230	2230	12230	3230	—	—	—	5230	—	—	Puppet	Foerster
1235	2235	12235	3235	7235	4235	11235	5235	8235	6235	La Mascotte	Audran
1280	2280	12280	3280	7280	4280	11280	5280	8280	—	Waltz from „Eugen Onegin“	Tschaikowsky
1284	2284	12284	3284	7284	4284	11284	5284	8284	—	May Waltz	Aletter
1438	3438	12438	2438	7438	4438	11438	5438	8438	6438	Mimosa from Geisha	Jones
1443	2443	12443	3443	7443	4443	11443	5443	8443	6443	Shop Girl	*
1496	2496	12496	3496	7496	4496	11496	5496	8496	6496	Ania, Waltz from „Chansonette“	Dellinger
1499	2499	12499	2499	7499	4499	11499	—	8499	6499	Wiener Hürger	Ziehrer
1503	2503	12503	3503	7503	4503	11503	—	8503	6503	Verlornes Glück	Gerschon
1504	2504	12504	3504	7504	4504	11504	—	8504	6504	Walzerträume	Vollstedt
1505	2505	12505	3505	7505	4505	11505	—	8505	6505	Hochzeitslieder	Ed. Strauss
1506	2506	12506	3506	7506	4506	11506	—	8506	6506	Es war ein Traum	Eilenberg.
—	—	12028	3028	—	—	—	—	—	—	Mandoline Serenade	Förster
1032	2032	—	—	—	4032	—	5032	8032	—	Little Chatterbox, Mazurka	Behr
1034	2034	12034	3034	7034	4034	11034	5034	8034	—	Cloister bells	Lefsbure Wely
1037	2037	12037	3037	—	—	—	—	—	—	Blumenlied	G. Lange
1054	2054	12054	3054	7054	4054	11054	5054	8054	6054	Love's dream after the Ball, Intermezzo	Czibulka
1058	2058	12058	3058	—	—	—	—	—	—	Secret love, Gavotte	Kesch
1059	2059	12059	3059	7059	4059	11059	5059	8059	6059	Prayer after the Retreat	Bortniansky
1110	2110	12110	3110	7110	4110	11110	5110	8110	6110	Invitation to the Waltz	Weber
1232	2232	12232	3232	—	—	—	5232	8232	—	Wedding Serenade	Klose
1415	2415	12415	3415	7415	4415	11415	5415	8415	6415	Dreadina	C. Malemberg
1416	2416	12416	3416	7416	4416	11416	5416	8416	6416	The British Patrol	G. Asch
1459	2459	12459	3459	7459	4459	11459	5459	8459	6459	Air Louis XIII, Gavotte	Ghys
1507	2507	12507	3507	7507	4507	11507	—	8507	6507	Im Lande der Kastanien, Characterpiece	Eilenberg
1510	2510	12510	3510	7510	4510	11510	—	8510	6510	Serenade „Love in Idleness“	Macbeth
1512	2512	12512	3512	7512	4512	11512	—	8512	6512	Ständchen	Schubert
1524	2524	12524	3524	7524	4524	11524	—	8524	6524	Das Glöckchen des Eremiten	Maillart
1525	2525	12525	3525	7525	4525	11525	—	8525	6525	Les Millions d'Arlequin, Serenade	Drigo

## Salon- and Characteristic Pieces.

B	D	F	H	K	M	O	R	T	Z	Title.	Composer.
No.	No.	No.	No.	No.	No.	No.	No.	No.	No.		
1001	—	12001	3001	7001	4001	11001	5001	8001	6001	Blue Violets, Mazurka	Eilenberg
1010	2010	12010	3010	—	—	—	—	—	—	Flower Polka	Ziehrer
1013	2013	12013	3013	7013	4013	11013	5013	8013	6013	Dandy, Schottische	Lincke
—	—	12032	—	—	—	—	—	—	—	Little Chatterbox, Mazurka	Behr
1042	2042	12042	3042	—	—	—	—	—	—	L'argentine, Mazurka	Ketterer
1045	2045	12045	3045	7045	4045	11045	5045	8045	6045	Love-Letter, Polka	Ziehrer
1052	2052	12052	3052	7052	4052	11052	5052	8052	6052	The Polish Beauty, Mazurka	Millbcker
1070	2070	12070	3070	7070	4070	11070	5070	8070	6070	Carmen Polka	G. Bizet
1077	2077	12077	3077	7077	4077	11077	5077	8077	6077	Fireman's Galop	Hertel
—	2084	12084	3084	7084	4084	11084	5084	8084	6084	Champagne Galop	Lumbye
1085	2085	12085	3085	7085	4085	11085	5085	8085	—	Oasauka ride, Galop	Millbcker
1096	2096	12096	3096	—	—	—	—	—	—	Angot Polka	Lecocq
1101	2101	12101	3101	—	—	—	—	—	—	Parisienne-Life, Schottische	Offenbach
—	—	—	—	—	—	—	5180	—	—	La Czarina Mazurka	Ganne
1273	2273	12273	3273	7273	4273	11273	5273	8273	6273	Pas de Quatre	Lutz
1276	2276	12276	3276	7276	4276	11276	5276	8276	—	Life for the Czar, Mazurka	Glinka
1341	2341	12341	3341	7341	4341	11341	5341	8341	6341	Mignon, Engl. Saloon Dance	Morley
1359	2359	12359	3359	7359	4359	11359	5359	8359	6359	Coquette "Pas de quatre"	Labadie
1508	2508	12508	3508	7508	4508	11508	—	8508	6508	Rabé rose from "Chansonette", Polka	Dellingner
1516	2516	12516	3516	7516	4516	11516	—	8516	6516	Uzolo, Nouvelle danse de salon	Morley


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The article on STREET MUSIC on p.284 prompted Member M.J. Foster to send the following extract from NEW SCIENTIST 4 NOVEMBER 1965. Note the 'cart-before-the-horse' historical note in paragraph 4.

## LAST WORD ON BABBAGE AND BARREL-ORGANS

Among the encomiums to the Gentle Computer on other pages, appropriate homage has already been paid to the memory of the man who started it all—Charles Babbage, mathematical visionary, inventor extraordinary, genius cantankerous, and the organ-grinder's Public Enemy No. 1. Like Carlyle, his concentration was extremely sensitive to distracting sounds, and he contended that a quarter of his life's working-power was destroyed by the audible nuisance of organ-grinders and street musicians performing outside his house at No. 1 Dorset Street, London W.1.

He took up petitions against them, complained to his MP, badgered the police to arrest them, and once pursued a fleet-footed hurdy-gurdy man for a mile across London before finding a constable willing to run him in. "He spoke," a friend reported shortly before Babbage's death, "as if he hated mankind in general, Englishmen in particular, and the English government and organ-grinders the most."

The majority of mankind, of course, find Englishmen obnoxious, and it is only natural for any red-blooded tax-payer to detest his government. But the singling out of organ-grinders for ultimate abhorrence is a creche of surpassing whimsicality. And, in Charles Babbage, it represented a most unprofessional misdiagnosis of spleen. His destiny was undoubtedly wielding the lard-bladder when it centred the ironic spectacle of the great prophet of theoretical automation chasing from his own doorstep the operators of one of the few existing, practical applications of automation.

The barrel-organ, coming down from the music-box and first used in churches in the early eighteenth century, was one of the earliest examples of a programmed machine. From power applied to a single shaft, it controlled reciprocating bellows, selected the pipe to be played, and blew air through it at the appropriate point in time. The programme was stored, as in today's computers, on a drum, not yet magnetic but made of wood and set with pins of varying lengths which, as the

drum turned, actuated the pipe valves. Ingeniously packaged in portable form, and generally operated by an Italian, the barrel-organ developed into the hurdy-gurdy or Babbage-baster.

Its programme-storing drum would seem to be a forerunner of the pin-wheel mechanism of to-day, the device by which contact pins are raised as required on the outer circumference of a time-controlled wheel, and which serves as the basic memory-unit in many types of conveying, sorting and selecting machines. Fardly because he alienated his political patrons, partly because he upset his engineer, and perhaps because he spent so much time chasing organ-grinders out of Dorset Street, Charles Babbage never finished either his difference engine or his analytical machine. He seemed to have relied in his mechanisms mainly on the continuous meshing of cogs. Who knows, had he softened his heart to a hurdy-gurdy man, asked him in for a drink and taken a look inside his hated one-legged box, he might have spotted the principle of the embryo pin-wheel and finished both his projects?

## Book Review

"PUT ANOTHER NICKEL IN - An Illustrated History of Coin-Operated Pianos and Orchestrions" by Q. David Bowers, Vestal Press, Vestal, New York, \$15. It was a female pop-singer named Teresa Brewer who used to sing a dirge during, I think, the late forties called "Put Another Nickel In". For the record, the next lines went: "In the Nickelodeon. All I want is loving you and music, music, music". Without delving into the moral turpitude of this requirement, I wonder how many of the teenagers who tunelessly whistled the melody or tried to mouth the words were in any way aware as to what a nickelodeon happened to be. Or, come to that, appreciated that the word is a genus for a variety of fascinating coin-operated instruments which range from large Regina musical boxes to the orchestration, some of which were as large as a small house.

Q. David Bowers is no long-haired fuddy-duddy. This youthful enthusiast has tackled his book with incredible gusto and his genuine love of these instruments has resulted in a book of exceptional quality and great interest. He deals capably with the invention and development of the Orchestration from its origins in the Black Forest to its improvement and extreme perfection in America in the hands of Welte (a subsidiary of the inventor) and Wurlitzer.

There is a large section devoted to the American electric piano and orchestration industry which is copiously illustrated with original advertising copy and many, many pictures of excellent quality showing complete instruments, technical details, workshops and so forth. A good proportion of this book is devoted to Wurlitzer, but this is not detrimental since so little remains known today - let alone recorded - of the massive range of mechanical musical instruments turned out by this huge organisation. Among them were such oddities as the mechanical banjo and the coin-operated harp. Not that America is favoured exclusively, for there is representative material on Imhof, Gavioli, Frati, Popper and others. I was amused to see that electric light advertising was fitted beneath the wings of an aeroplane in the late twenties and the ad. message was spelled out by holes in a player-piano-type roll!

This is an outstanding contribution to the bibliography of mechanical music marred only by one seemingly characteristic failing of American books - a total lack of an index. ●

# Record e v i e w

by  
A.O.H.

Holland is a comparatively small country, and yet it has numerous attractions characteristic to it and in which it abounds. For the enthusiast of mechanical music, the Dutch are famed for their street organs, colourful, gaily-decorated Rococo facades concealing a multitude of mechanism - and all mounted on a 3-wheeled handcart of almost ridiculous diminutiveness.

A very recent L.P. released on the Vocalion label is "Dutch Band Organ", mono only VA160172. Apart from a most distressingly "with it" text on the sleeve, which I found largely unintelligible, this is one of the brightest discs you could wish for. I managed to adduce from the sleeve notes that the rolls for this organ are perforated by a prominent Amsterdam solicitor who does this as a spare-time hobby. The recording is made in a studio which lends a pleasing resonance to music which tends to sound a little weak in the open air. There are six tunes to each side including the ever-popular "Wonderful Copenhagen", "Did You Ever See A Dream Walking?", and "Whatever Will Be Will Be". This rollicking organ despatches each one with subtle panache and, for the disc musical box follower, ends its programme with the march "Under The Double Eagle", so popular with the Leipzig lady disc-punchers in the 1880's. The sleeve relates that the organ recorded is "The Pride of Amsterdam" - the best of them all. I am inclined to go along with that.

The cafe piano of the first decade of this century remained largely unknown in this country. Perhaps the English took their refreshments in a more refined environment than other nations, for the Americans had the nickleodeons and the Germans their orchestrions and Hupfeld Dea-Violinas. The French and Belgians had mechanical pianos which played music from a pinned barrel. The pianos usually had percussion effects added for good measure. Decca has released a disc of one such instrument. "Old Belgian Cafe Piano Tunes" (mono only DFE 8629) is a 45 r.p.m. recording of an instrument made in Italy by the Rossi firm who also made street pianos over here (vide Rossi & Spinelli). This piano was rebuilt by Oscar and Leonard Grymonprez of Ghent before being sold to George Cushing at Thursford, Norfolk. This is a good record of catchy tunes on a well-restored instrument but one wonders if perhaps the full programme of eight tunes is not a little cloying. And, oddly, the tunes remain un-named.

Dating from the same period is the Carl Frei Concert Organ, recorded on Decca LK/SKL 4741 (mono/stereo). Restored in Waldkirch, Black Forest, by Carl Frei Jnr. as a 112-note keyless organ, it now belongs to George Cushing. The 13 tunes, all expertly arranged by Carl Frei, show off to perfection this instrument which has over 500 pipes. The standard of the recording is particularly good - no mean feat with a fair organ.

# British Patents

## for Automatic Musical Instruments

### INTRODUCTION

THIS LISTING has been compiled by The Editor from the Library Records of the Patent Office, London, and relates to Letters Patent Granted, Applied For or Provisionally Protected. The list gives the date, patent number and patentee (with assignee where relevant) and brief details of every entry recorded in the Patent Office archives relating to Automatic Musical Instruments.

The system of patent numbering presents some confusion as, from 1617 to September 1852, a continuously numbered sequence up to No. 14,359 was used. From October 1852 to 1915, the sequence was numbered from "1" annually and thus it is necessary to know the year of patent as well as the number. From 1916 to date, patents have been numbered consecutively and continuously starting with the number 100,000.

### PART ONE

Year	Date	Pat. No	Patentee	Brief Description
1694	20 Oct.	337	George Joyce & Peter East	"A certaine instrument which applied to clocks, organs & any other key instrument .... will cause the same .. to play any .. tune.. and is alterable to any air or tune in half an hour by any person, (tho noe master of musick) without changing the instrument"
1731	13 Apr.	527	Justinian Morse	"A new organ... which any person, tho' unskilled in musick, may be taught to play.... entirely without rowls or barrels... the musick being pricked on both sides of half-inch waincot, 8 or 10 psalm tunes being contained on a board about the size of a sheet of paper, and worked by clockwork..."
1789	8 Dec	1712	George Godfrey	"New invented tamborine, tabor or drum, and pipe ..... the same in or to a barrel organ".
1801	27 Jan	2468	John Longman	"Improvements in the construction of barrel organs". A circular plate is used to connect the barrel and key-frame to prevent reverberation.
1811	9 Sep	3487	John Chancellor	"A mechanical musical instrument ... applied to clocks and other kinds of machinery". 12 vibratory bars hit by hammers from a pinned barrel or cylinder.
1814	1 Nov	3843	James Longhurst	"Aeolian organ or barrel organ with a self-acting swell"
1829	19 Jun	5802	Francis Day & August Munch	"A new stop or set of substitutes for pipes to the organ or other instrument, such as ... the barrel organ".
"	11 Aug	5831	Thomas Hall Rolfe	"Improvements on the self-acting pianoforte". A method of pinning barrels to play soft and loud.
1846	29 Aug	11359	Alexander Debain	Device fitted to keyboard of an instrument which plays wooden planchettes having projections when a handle is turned. Called the Antiphonel.

(To be continued)

# BLACKAMOOR automaton

There is a peculiar fascination in the production of something which is a miniature replica of a full-sized thing. One only has to recall the delights of a doll's house and the pleasure at recognising its diminutive details and furnishings. Models of human form are likewise to be met with and here we are concerned the automata - figures which move. Chapuis traces moving replicas of human form down to the ancient Egyptians and the references to such in the classics are legion. In recent years - those embraced by the musical box era - one particularly popular form of automaton has been the blackamoor or negroid.

On the facing page is a picture of such an instrument. Approximately 28" from head to toe, the figure incorporates four separate movements, the plucking motion of the right hand, the movement of the head from side to side, the movement of the head up and down, and the movement of the lower jaw. It is fitted with a small two-air musical movement. Dressed in a scarlet coat, it is altogether a delightful piece. (Courtesy Mem.G.Webb)

## ANTIQUITY

The word 'antique' has come in for much misuse, particularly in connection with musical boxes. The following sets out the true definition of the term

FRANCIS BACON once said that antiques were "some remnants of history which have casually escaped the shipwreck of time," and the dictionary would agree. But for a piece of furniture to be old is not sufficient to earn it the title of antique.

Like the automobile, there is a time in history after which classification, like that of veteran, may not be made.

The regulations laid down by the promoters for the conduct of the Antique Dealers' Fair provide "that all articles are to be authentic antiques of the period they are represented to be, and

made prior to the year 1830."

The only legal definition of the word 'antique' is to be found in the Customs regulations of various countries:—

America ..... pre-1830

Canada ..... pre-1847

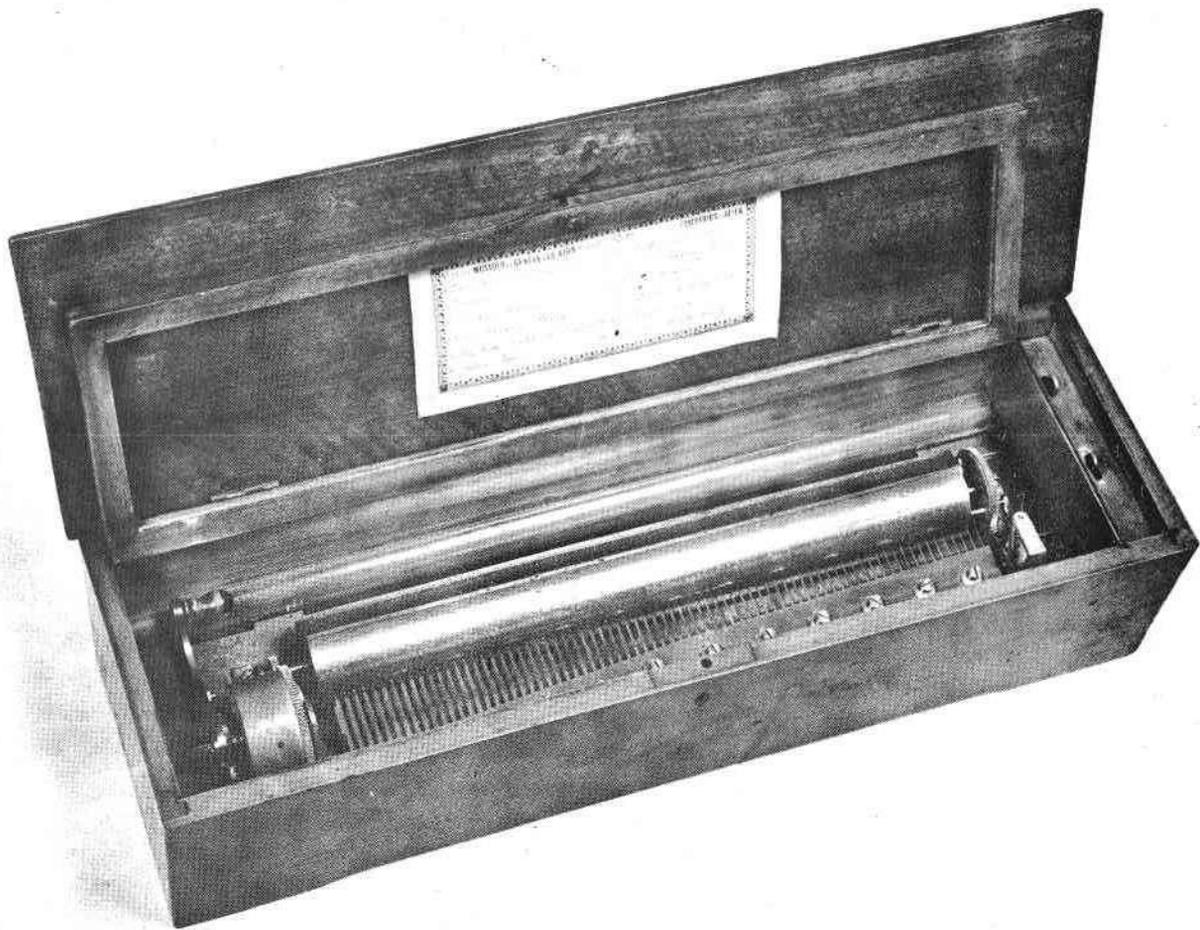
The Continent ..... pre-1866

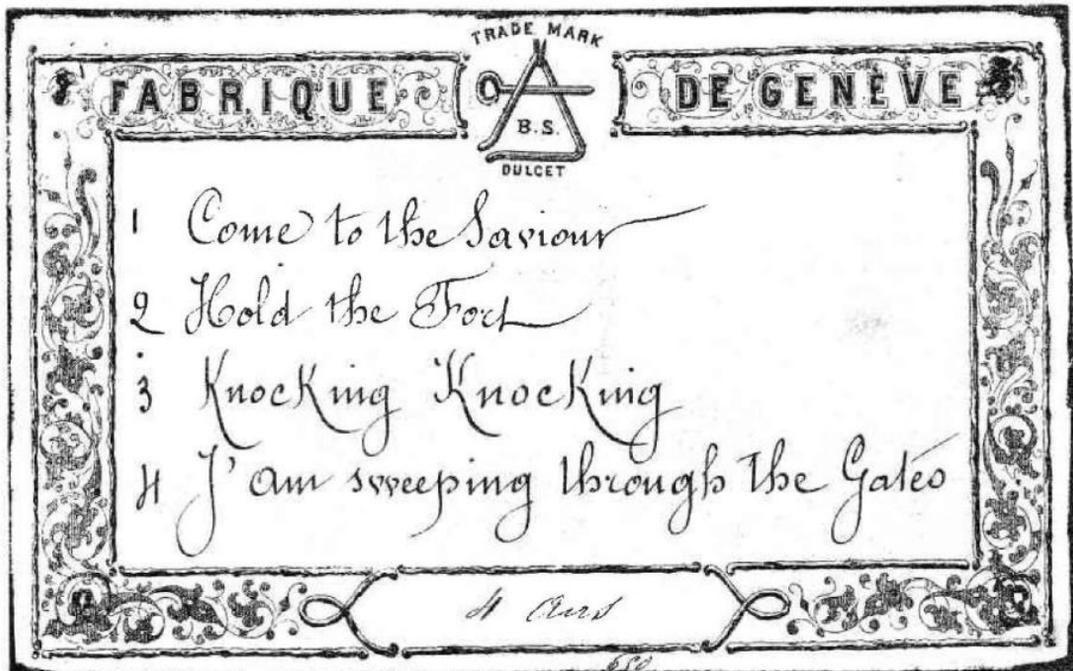
The British Customs tariff states that antiques over 100 years old will be admitted to this country free of duty.

These criteria are not inviolate. Indeed there are many so-called antiques to-day the makers of which are still warm in their graves if not alive and smiling at our credibility. They are sold as antiques, and are revered as such, by people who believe that the article is genuine. However, their mistakes arise from the common belief that to be of the last century is sufficient, and also from fraudulent transactions of a few decades ago, the materials of which are still, and often vehemently, considered to be of antiquity. Many a dealer has had to tarnish the glow on a family's treasures when they have been proudly displayed before him.

THE PICTURE ON PAGE 354 is of a long Thibouville-Lamy cylinder box playing eight airs on a fairly coarse comb. The characteristic winding crank may be seen in this view. Next to the serial number is stamped the unidentified initials 'S.W.' in an oval. By courtesy of Member Graham Webb.







THE ABOVE TUNE SHEET appears on a small cylinder musical box belonging to Member Graham Webb. The tune sheet shows a striking resemblance to one produced by Dawkins and shown on p. 262, and also to one style of Bremond. Can any Member identify this maker with the initials B.S. and the triangle-and-striker motif?

\*\*\*\*\*  
 Gerry Planus (Antiques Mechanical) of 567, Old Kent Road, London, S.E.1, writes  
 It is with regret that due to lack of demand I must ask you to notify Members that I shall no longer make or supply Endlesses, Gears, Genevas &c, and that I have disposed of all stocks of musical box spares. The only item I shall still supply is Polyphon Dampers. 

D. E. Lubbock, "Coniston", Hawks Hill, Leatherhead, Surrey, says:

### Letters to the Editor

On page 24 of the Christmas, 1964 (Volume 1) issue you showed pictures of a box with a tune sheet having a keyboard design at the top. The maker of this box and the user of this design was D. Langdorf & Fils and I have a specimen in my collection with original tune sheet and name stamped into the brass bedplate. 

Editors Comment: Mr. Lubbock produces a complete set of reproduction musical box tune sheets. These are high-quality prints on card which as nearly as possible match the originals in colour and texture. Those who attended the last Society Meeting will recall the display he had of these cards including such rarities as the diamond Bremond tune sheet, the Langdorf referred to above, and a wide range of Nicole Freres. Another tune sheet poser (at the top of this page) is given and the writer of the first correct answer to be received by the Editor will receive a free plastic jam sandwich... 



AND  
MORNING POST

### As They Really Played

QUITE a sensation is being caused in the gramophone world by some new records of great pianists of the past taken from piano rolls in the BBC Sound Archives.

Unlike normal piano rolls of the time, these reproduce faithfully the pianist's own timing, expression and volume.

The Grotrian-Steinweg reproducing piano, which was completely renovated for the operation, is

claimed to be the most subtle and delicate mechanical musical instrument ever devised.

The Russian pianist Josef Levinne (1874-1944) is on the first disc issued by Argo. On the second are Rachmaninov and Moritz Rosenthal, a pupil of Liszt who could play all Chopin from memory. So at last we can catch something of the full Lisztian romantic style.

PETERBOROUGH

The above is from LONDON DAY BY DAY by Peterborough and below is part of Peter Stadlen's review as well as relevant letters. The Editor makes grateful acknowledgement to THE DAILY TELEGRAPH & MORNING POST.

RECENT  
RECORDS

## Piano-Roll Precision

AS between voice and keyboard fanciers, the latter have a distinct advantage when it comes to exploring the Golden Age. While some of my esteemed specialist colleagues have to crane their Guelph necks in a desperate attempt to distil the peerless bel canto from the croakings of the wax cylinders, we Ghibellines have alternative documentation to fall back on.

It is provided by an invention that bridged the gap between unrecorded history and the time when the gramophone had developed sufficiently to preserve the true likeness of a pianist's performance.

Those were the days when a fuss was made of the piano and its prophets, deservedly so. I will add without concealing my bias, for here we have the true queen of instruments, the equal of the string quartet in attracting the purest, most profound thought while outdoing voice and fiddle as a breeding ground for bravura and titillation.

In the leaflet that goes with Argo's issue (mono) of a recital by Joseph Lhevinne (who died in 1944 aged 70) Denis Gueroult gives a fascinating account of the development of the piano roll from crude beginnings to an astonishing degree of mechanical complexity in the twenties.

Several people worked for five weeks carrying out more than 100,000 separate actions in order to transfer on to a single master roll the imprints recorded on several graphs. These represented the various parameters of Lhevinne's performance as he realised the 7,915 notes of Schütz-Evier's "Blue Danube" transcription.

Mr. Gueroult convincingly argues the trustworthiness of

piano rolls in their maturity, but his *plaidoyer* is rendered all but redundant by the inner evidence of what is actually heard. The rare slips might represent the diabolical schemes of deliberate forgers but no one could fake, not in a thousand years, the infinity of mini-inflections and idiosyncrasies that add up to the portrait of a unique pianistic personality, and on this record bring forth enchanting *putti* of ivory sound in Liszt's Campanella, Tausig's Gypsy Fantasia and much else besides.

PETER STADLEN

The Daily Telegraph,  
Monday, July 18, 1966

### Letters to the Editor

#### MECHANICAL MUSIC

Sir—I refer to Peterborough's comment on July 7 that "the Grotrian-Steinweg reproducing piano is claimed to be the most subtle and delicate mechanical musical instrument ever devised."

I feel inclined to question this. We have here in the museum a very fine Erard grand piano fitted with a similar mechanism. The performance of this instrument may be equally as good as the one to which he refers, and possibly even better. But who is to be the judge of these things?

You may be interested to know that we have here three music rolls actually played by Grieg, who died before gramophone disc recordings of any quality were made.

Yours truly,  
F. W. HOLLAND,  
The British Piano Museum,  
Brentford, Middx.

The Daily Telegraph,  
Saturday, July 23, 1966

## Musical Wizardry from the Past

### The Mechanical Organ

Sir—I am pleased to see that Mr. F. W. Holland, of the British Piano Museum (July 18), has commented on Peterborough's remarks regarding mechanical musical reproduction.

It is a pity that the celebrated man in the street is so blissfully unaware today of the achievements in the mechanical reproduction of music of earlier years. One has only to listen to the performance of a Welte, Imhof or Wuritzer orchestration organ of 50 and more years ago to marvel at the genius bordering on wizardry of a past era. Even the ordinary musical box achieved a degree of performance perfection in the second half of the 19th century which was quite remarkable.

The reproducing piano also—and, I might add, the reproducing pipe organ—was an incredible achievement when one considers that the *modus operandi* was simply air shifted by an electric motor through a complexity of tubes, critically-adjusted diaphragms and levers.

Be it a Grotrian-Steinweg, Erard or Ampico is but of academic interest. Given such an instrument in excellent condition and with perfect rolls, not only are we shown an effortless concert performance, but we also have a valuable insight into the styles of performance of artists who are no more. The early phonograph records, such as they were, gave no indication of the style and phrasing of these virtuosi, for their performances had to be tailored to fit the playing time of a cylinder made on primitive apparatus.

Unfettered by time limits, unruffled by the knowledge that *panisimo* playing would not be picked up by the early microphone, those performers who did make for us lasting records of their art on paper rolls often display a more lyrical approach to the music that might be generally acceptable today. This, then, is the value of these pianos which can play by the turn of a switch.

Speaking purely on style, we might well have been surprised at

the performances of Chopin and Liszt had they had the facility of making fox posterity reproducing piano rolls of their own music.

Yours truly,  
ARTHUR W. J. G. ORD-HUME  
Editor, Musical Box Soc.,  
London, W.1. Journal.

The Daily Telegraph,  
Tuesday, July 26, 1966

## Piano runs amok at the BBC

SIR—By coincidence Mr. F. W. Holland's letter and Mr. Peter Stadlen's article on player-piano both appeared on the same day (July 18). If memory serves it was in 1923 that we imported the "2LO" studio a Grotrian Steinweg instrument fitted with "Duo-Art" mechanism—and a goodly supply of perforated rolls. Many of these claimed to represent the actual performance of well-known pianists.

The auto-piano was invaluable for filling gaps in the early broadcast programmes—and we had a nice selection of works to choose from. No manual control was required beyond inserting the roll and starting up.

But any machinery can go wrong at times—as happened to one of our announcers, who shall be nameless. As the opening bars of the "Moonlight Sonata" were being broadcast over Britain he thought all would be well for the next 10 minutes or so, went down in the lift at Marconi House, out into the Strand and turned left—for a quick half-pint.

On his return he found that "2LO" was no longer on the air: the machine had gone berserk—and festoons of perforated paper littered the studio floor in all directions. An agitated engineer was in process of starting the (more reliable) phonograph. This was one of the earliest occasions when our technical brethren rescued us from a fate worse than death.

The wheel seems to have turned full circle, now that these "Duo-Art" rolls are being transferred to disc records. I have not heard Lhevinne's performance, mentioned by Mr. Stadlen—but the enterprising Argo people are sending me their next issue of performances by Rosenthal and Rachmaninoff, both of whom I recorded on disc for HMV in the old days. Yours faithfully,  
LONDON, S.W.5. REX PALMER.

# Musical Mechanism

## THE RECONSTRUCTION OF AN OLD POLYPHON

### By "Aeolus"

**F**EELING convinced that repairs to large, high-class music boxes are within the scope of a model engineer, and knowing that there are hundreds of these fine mechanisms lying derelict in various parts of the country, I resolved to try my hand at salving one or two. With more ambition than due regard to the time involved in such repairs, instead of one or two, four "dud" boxes were acquired. One, the subject of this article, is a disc playing instrument, while the others play by means of pins protruding from brass cylinders or drums, 2 in. to 4 in. in diameter, and 12 in. to 14 in. long.

As it is the largest and my workshop is small, the disc machine was tackled first. Music boxes of this type have a volume (but not the tone) of a small upright piano. Their music is superb and extremely charming. The range of tunes played is only limited by the number of discs available.

Before detailing a few renovations, for readers unfamiliar with this particular kind of musical mechanism, it will be necessary to say something about the playing part of the instrument. The clockwork movement is very powerful, but, being fairly simple, it needs no description beyond a mention that it is controlled by a penny-in-the-slot mechanism, and it operates for about three minutes when a coin is inserted; it stops automatically at the end of the tune. In passing, it may be said that the whole music box had been very badly treated before it came into my hands—in fact, it was little more than scrap and beyond economic repair. I found the redemption of so delapidated a musical relic of the past, (it was manufactured about the turn of the century) particularly gratifying.

An idea of the size of the machine will be gathered from the two-foot rule, discernible under the cabinet in Photographs Nos. 1 and 2.

This "Polyphon," for that is the name of the make of this music box, plays a 15½ in. disc, with a ¾ in. hole in its centre. The disc is made from 38 S.W.G. sheet steel, has

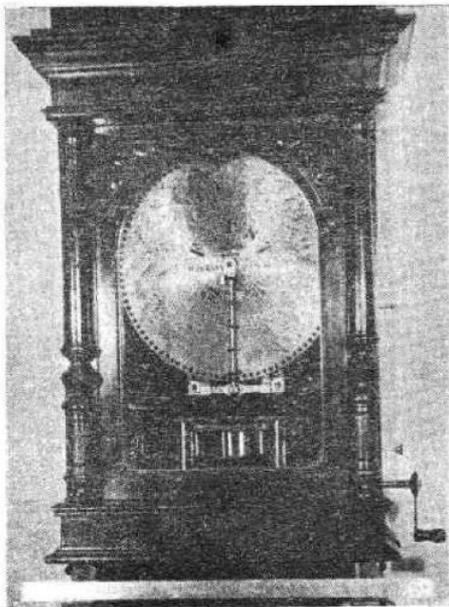
the name of its tune printed on one side of it, and a large number of lugs, integral with the disc, and corresponding to the notes to be played, are pressed up and formed at varying radii on the other side. These lugs are about 3/64 in. wide and stand out from the surface about 1/16 in. They are doubled back on to the disc itself, in the form of a staple-shaped loop. This gives strength and rigidity, see Fig. 1A. Discs were lacquered to prevent rust (be it said, without complete success), and are rotated and driven by a "gear" wheel, fitted with 16 hemispherical or dome-headed screws instead of normal teeth. These engage in the round perforations seen near the edge of the disc in Photograph No. 1.

Two cast-steel playing combs, with teeth facing each other, are mounted on a heavy c.i. baseplate, which, in turn, is attached to the

back of the wood-  
en casing (forming  
a sounding board)  
by means of four  
large wood screws.  
(See Photograph  
No. 3). The individual  
teeth of these combs  
are tuned after the  
manner of tuning  
forks. Each gives  
its distinctive musical  
note when struck or  
plucked and forms  
one note in a scale.  
Some of them, the  
larger ones, with  
deep notes, have  
various-sized  
resonators attached  
to their backs by  
solder. These do not  
show in the photographs,  
as they are behind the  
teeth, but Fig. 1B  
is a diagrammatic  
sketch of one of the  
largest. The resonators  
are rectangular lead  
weights, and are  
specially men-

tioned because they are often damaged or missing in ill-used machines. In this instance, a few were detached, but fortunately were found lodged behind the bedplate. Resonators were used by the makers as one means of tuning the teeth. The heavier they are, the deeper the note produced; they are difficult to replace, if lost. It is essential that they be firmly fixed and correct as to weight, size and position—or the teeth will be out of tune. When new ones have to be fitted, the teeth affected must be retuned by adding to or reducing the weight.

The combs each have 38 playing teeth (in case anyone counts those in the photographs, there are some that do not play!) and both look much alike but are different musically; their physical differences can be detected by close examination.



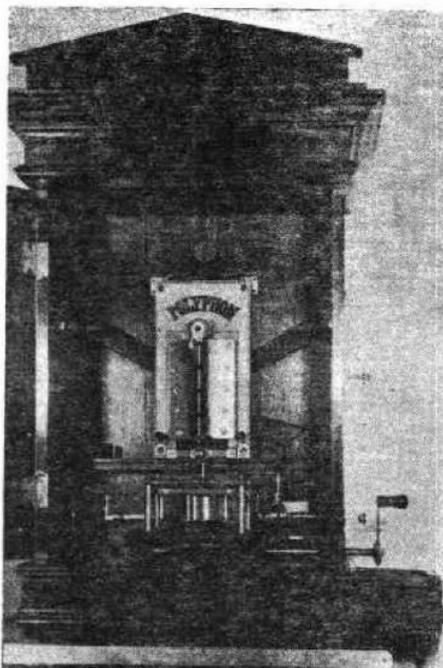
Photograph No. 1. View of music box, with door closed

As the disc revolves, the projecting lugs are arranged to pluck, at varying intervals, one or more of the 76 tuned teeth. Obviously, this number gives the machine a good musical range, although there are music boxes with up to 200 teeth, and a few with more. The contact between the lugs on the disc and the teeth is indirect, and takes place through the media of small ratchet-like star wheels (see Fig. 1C), about  $\frac{1}{2}$  in. in diameter, and 0.033 in. thick; each has 9 teeth and is made of steel. They are mounted and evenly spaced on a vertical shaft of about  $\frac{1}{8}$  in. diameter, situated midway between the two opposed combs. The star wheels are actuated by the lugs on the revolving disc, which, on contacting a star wheel tooth, moves it one station forward. Each movement of a star wheel causes one of its teeth (i.e. not the one contacted by the lug), as it travels from one station to the next, to pluck the tip of the tuned tooth corresponding to it, thus a musical note is produced. The shaft carrying the star wheels runs from top to bottom of the combs and there is one star wheel for each tuned tooth. This shaft also carries two rotatable steel washer-like members, about  $\frac{1}{8}$  in. in diameter and 0.033 in. thick, which act as jockey pulleys by resting against the inner surface of the disc as it revolves, thus preventing the lugs from meshing too deeply with the star wheels. The disc lugs are so arranged that none is in the track of the jockeys.

The disc is held in playing position by a light steel bar (later called a clamp arm), the lower end of which is hinged and it swings outwards from a slotted yoke forming part of a cast-brass bracket screwed to the baseplate; it may be observed in

the photographs.

At its upper extremity, viewed when closed, there is a small banjo, in which is housed a lever-operated spring catch, serving to clip it to a slot in the central spigot, which, in turn, supports the weight of the disc by passing through its central hole. The clamp arm carries six narrow rollers, made of ebonite or similar material, suitably held apart by tubular spacers. These rollers hold the disc up to its work by gently pressing on its outer, or smooth surface, Photograph No. 1. Two pear-shaped wooden rollers at the bottom of the baseplate (see Photograph No. 3, at bottom corners of the combs) are mounted on short pillars. Two more, much larger pear-shaped rollers (also of wood) are attached, by means of ornamental cast-brass brackets, to each side of the wooden cabinet, in a horizontal line with the central spigot—see Photograph No. 3. The object of these four rollers, each of which is so situated as to run against the inner side of the outer edge of the disc, is to spring it into a slight curve;



Photograph No. 2. View of music box with door open, showing triangular pediment and cash drawer

this they do by reason of the fact that all of them are on a level a little nearer to the front of the cabinet than the inner faces of the six rollers on the clamp arm. This is very important, and is remarked on because some of these parts were missing, and some wrongly assembled, when the machine came into my hands. It might therefore, have been rather

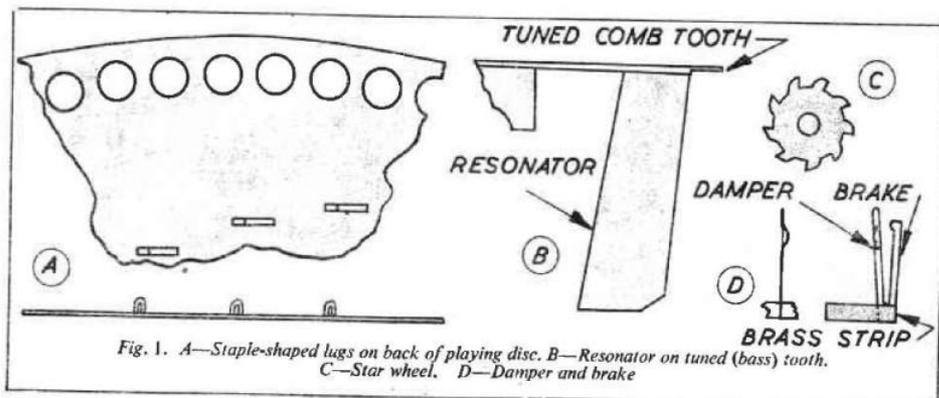
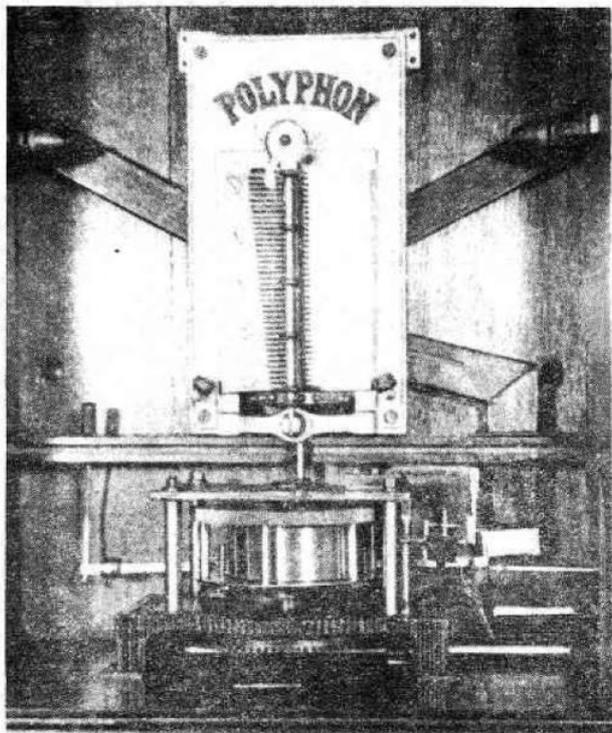


Fig. 1. A—Staple-shaped lugs on back of playing disc. B—Resonator on tuned (bass) tooth. C—Star wheel. D—Damper and brake



Photograph No. 3. Close-up, showing arrangement of works. The mainspring of these clockwork movements is tremendously powerful, and can cause serious injury if released suddenly

difficult to envisage their positions and exact function without previously having seen a similar machine in action. This springing of the disc is an ingenious method of temporarily stiffening and guiding an otherwise flexible, not to say "floppy" and difficult component to handle mechanically.

There is another series of essential mechanisms, one item of which is mounted between each of the star wheels and its related tuned tooth. These are the dampers. Properly adjusted dampers are absolutely necessary, because, if a tooth of a star wheel contacts a comb tooth while the latter is in vibration after being plucked, a jarring, buzzing noise is made, completely spoiling the harmony. This unpleasant sound is caused by the tuned tooth vibrating against the tip of the star wheel tooth as they approach close to each other, and touch.

The two combs are set at different angles and levels, that on the right being higher in relation to the centre

of the star wheel shaft than the other. The star wheels pluck the teeth of the right hand comb "upwards" and those of the left, "downwards" when looking at these parts mounted on the music playing sub-assembly lying in a horizontal position on the work bench. For this reason, the dampers differ slightly as between the two combs, but as their action is practically the same in both cases, it will only be necessary to describe those on the right hand side.

The dampers (with one set of which are combined "brakes" for the star wheels—all these are on the right hand side) on this particular machine work on the following system, but it should be noted that although dampers on cylinder type machines serve exactly the same purpose, they are quite different in form.

Fig. 10 is a sketch of a damper of the kind used on the right hand comb. The dampers are made of spring steel and brass plated, but in some machines of this make they are of spring brass, or, it is believed,

of German silver. Each damper has a curve formed in it which, normally, is sprung against the side of one tooth of its related star wheel when the latter is in its rest position, and is thus kept out of contact with the tuned tooth. As the star wheel is moved round towards its next station by the disc lug, the curve of the damper springs over, out of its vertical position, into the space between the tooth which has just left it and the next one coming up. In this intermediate or mid-position, its tip is sprung over hard against the side of the tip of the tuned tooth, thereby stopping it from vibrating, or, in other words, damping it. The movement towards and on to the tuned tooth is due entirely to natural and inherent springiness. The next oncoming star wheel tooth, in its turn, then moves the damper by coming in contact with the curve, thus pressing the damper arm away from the tuned tooth, which is immediately freed from damping effect. At this stage, the tuned tooth is plucked by the same oncoming star wheel tooth and emits its note. The lug then loses contact with the star wheel tooth, and the star wheel comes to rest.

So far, the damper arm has been dealt with; the other arm, with no curve in it, is termed a brake in Fig. 10. This tongue of metal is sprung against the side of the star wheel (sufficiently near to its centre as to be clear of its teeth) and serves to prevent the star from over-running or getting away from its normal rest position without the aid of the disc lug.

The sheet metal channels down which the pennies run can be seen passing behind the music playing mechanism (coins may be inserted at either side of the machine) and the rectangular "cup" into which the money falls is at the end of the lower channel on the right of Photograph No. 3. The weight of the coin depresses the "cup," which is balanced on a weighted arm, and thus starts the movement by releasing a wire "arm" attached to the "fly." As movement continues, the "cup" is further depressed and also tilted by a cam until it ejects its contents into a drawer below. The "cup" then comes slowly back, nearly to its first position. The cycle is ended when a pin on the balanced arm drops into a hole in a revolving plate, and so stops the clockwork by making contact with the "arm" on the "fly." This "arm" is merely an extension of the end of a coiled spring wrapped round the spindle of the "fly."

(To be continued)

# THE DEVELOPMENT OF THE MECHANICAL PIANO

PART ONE

By Arthur W. J. G. Ord-Hume

THE INSTRUMENT with which we are concerned here began as the early stringed keyboard musical instrument of the spinet, virginal, harpsichord or forte-piano type and concluded its progressive development with the modern reproducing piano\*.

We shall trace the mechanisation of this instrument from the earliest known barrel-operated spinets, through the Jacquard loom, planchette, and the numerous electro-magnetic principles, to the pneumatic-mechanical piano-player, the self-contained player piano and finally the reproducing piano.

We will see how the instrument depended so much for its early stages of mechanisation on the mechanical organ, yet later developed a style of reproductive transcription entirely of its own which in turn was destined to become the modus operandi of other stringed instrument played automatically, viz. the harp, violin, banjo and, indeed, it even applied itself to revolutionising the self-acting organ.

In the beginning, then, there existed the organ - the oldest known form of instrument and one which was quite familiar to the Romans and the ancient Egyptians. The organ, originally played somewhat erratically using the fist on plungers, soon took on a form of rudimentary key-sticker-pallet action, the basis of which survives to this day (in spite of electro-magnetic actions) in many small instruments. The key-sticker-pallet principle lent itself readily to the mechanism of the barrel pinned with music and turned by a crank handle. That such mechanism was known in the sixteenth century we know. That it existed even earlier is a fair surmise on the knowledge that quite advanced clockwork mechanisms were being built during the fourteenth and fifteenth century and the technical skill to construct such a mechanism as the Wells Cathedral clock (now performing impressively in the South Kensington Science Museum, London) during the second half of the fifteenth century was quite sufficient to build a mechanical organ. Generally speaking, it seems that European clockmakers were more advanced than those in England at this time, so it is more than likely that the mechanical organ constructed in London by Thomas Dallam for the Sultan of Turkey in 1592 was in no way a demonstration of a new technique.

It is thus not difficult to see that the first attempts to pluck or strike the wires of a stringed instrument should assume the same basic mode. However, a difference between the dynamics of the organ and those of the stringed instrument presented problems. Whilst the playing of a mechanical organ demanded but the depressing of a small pallet in a wind-chest, to pluck or to strike a string required much more force. This one fact was the principle drawback to the mechanisation of the stringed instrument and is why no completely satisfactory system was evolved until the comparatively recent development of the pneumatic system. Whilst the barrel organ developed into the highly sophisticated orchestration which could

\*It will be appreciated that the development of all musical instruments of the form that we know has reached the ultimate. The 'next generation' of instruments appear as those which make their sounds electronically and thus the conventional musical instrument has already achieved obsolescence although, happily, we shall see them in use for the performance of traditional classical music for, we hope, posterity. The point made here concerns the fact that development is complete.

produce almost perfect music from a large number of pipes comprising numerous stops and voices, this was achieved after nearly three hundred years of continuous improvement and perfection, admittedly gaining in impetus during the latter half of the 19th century. Before such a state could be reached with the piano, however, barrel had given way to perforated card strip (first used in 1864), developed into the perforated paper roll (first patented in 1887 by Emil Welte) but more generally settled for the perforated cardboard 'book' of music patented between 1892 and 1896 by Gaviooli. Development then proceeded to the early player paper rolls of various numbers of notes until the standardisation of 65 and 88 note player paper rolls and, finally the Duo-Art and Ampico full reproduction autographed type of roll.

The paper rolls, as mentioned above, were developed initially for the orchestrion by Welte in America and in the hands of such as Wurlitzer, the roll eclipsed the barrel and book as the music score for orchestrion pipe organs and similar eclectic instruments.

The first known mechanical stringed instruments were the spinets manufactured in the workshops of Samuel Bidermann in Augsburg. Bidermann lived between the years of 1540 and 1622 (these dates are only approximate). He produced instruments which fitted into writing tables and cabinets, and is also credited with the introduction of water to drive his mechanical spinets. Three of Bidermann's instruments have survived. These are keyboard spinets which may also be played by a handle-turned barrel set with pins. One such instrument has 45 notes, only 26 of which may be played by the barrel. Bidermann's two sons continued the business upon his death and they produced many similar instruments prior to 1625.

A similar craftsman was J. Wegener of Leipzig who built a mechanical virginal which played three pieces of music. Also probably of the same period is a remarkable mechanical haffenetta d'amour in the National Museum, Prague. Clockwork-driven by a large weight, this features two automaton figures which are worked by horizontal bridges on the music barrel.

In all these instruments, the hammers were lifted by pins in the barrel. As the hammers freed from the barrel pins, they fell against wire strings, assisted in so doing by small springs.

There is scant evidence of development during the eighteenth century but it is safe to assume that instruments were made in Europe, and one barrel piano with percussion accompaniment in the de Vere Green collection seems to indicate French origin of the mid-eighteenth century period.

The next development of consequence was the introduction of the small street portable piano by Hicks in about 1800. The Hicks family were piano makers and, later, organ builders and they had addresses in Bristol and London. Hicks vastly simplified the barrel piano, making it acceptable as an interpreter of the tunes of the time. He introduced what we can term the 'Hicks Style' of piano (see p.55) seen later in the handiwork of Henry Distin (another piano and organ maker) of London; Moller of Copenhagen; Getto of Ivrea, Italy, and others. These machines were made to be carried on the shoulder and played in the street or public places. Frequently, they were supported on one central pole or leg. Hicks at least was responsible for refurbishing the concept into the barrel piano suitable for parlour use in about 1846 which, although having 41 keys instead of the 23 of the street variant as well as large barrels playing ten tunes, was essentially the same design and construction but in a vastly superior and more acceptable case. (to be continued)

F. A. Richter's

# LIBELLION

By The Editor

ON PAGE 268 we published an advertisement describing the Libellion book-music comb-operating musical box manufactured by F. A. Richter. By coincidence and good fortune, an example of this undoubtedly rare instrument has come to light in the hands of Member Vince Bond of Romford, Essex.

The Libellion is a completely unorthodox instrument by any standards and it is totally different from anything else so far discovered in this field. Representing the first complete breakaway from the traditions of cylinder and disc musical box, the Libellion appears to have been the answer to the questions posed in the article entitled "Endless Music" published in THE MUSIC BOX, Volume 1, No. 5, page 35.

Produced in 1900-1901 by F. Ad. Richter of Rudolstadt, Germany, the instrument plays music in the form of a zig-zag folded 'book' of the type used with fair organs. This music is fed under a pressure plate which is hinged to facilitate loading. It is transported by a toothed drive wheel engaging in a perforated track along the middle of the music. This drive wheel is situated some way in front of the combs, and the music is kept straight by a second toothed wheel - this one being an idler - placed at a corresponding distance behind the combs. To each side of the centre drive is a comb of 42 broad teeth.

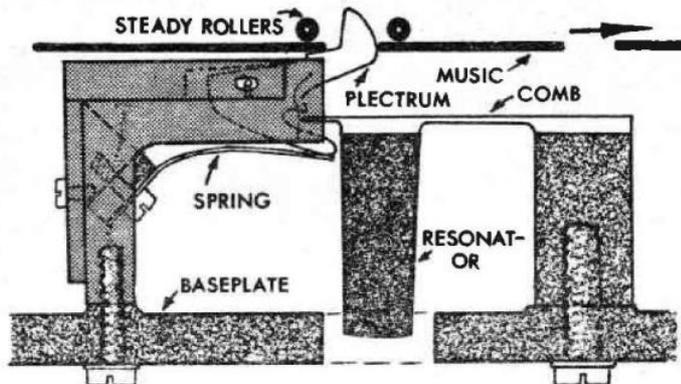
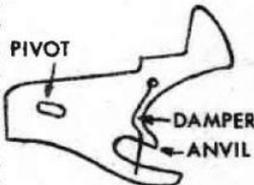
Approximately five octaves are represented and most notes are in pairs, one in each comb. Several treble notes are triple with two in one comb.

The whole concept of plucking the comb teeth is original and superbly engineered as, indeed, is the whole mechanism of the Libellion. The comb teeth are square cut and each has a plectrum of hardened steel. This plectrum is allowed to slide back and forth on its pivot, an oval slot being provided to this end. The plectrum is sustained in an upright position by a strip spring which is cut in the form of a comb from one piece of thin springy metal and is screwed under the musical comb. Tooth damping is catered for by a small curl of brass wire rivetted to the plectrum at its upper extremity.

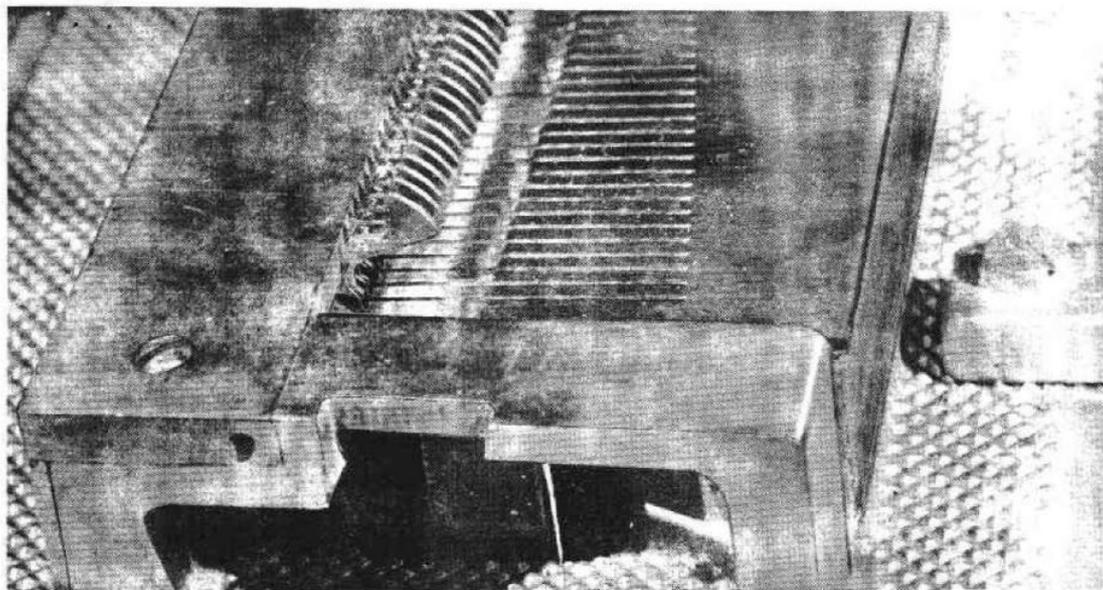
The music sheet presses down all the plectrums level with the 'sound table' at the start. When presented with a slot in the sheet, the plectrum rises and is carried forward along with the music for one sixteenth of an inch, thereby bringing the anvil over the end of the tooth on the comb.

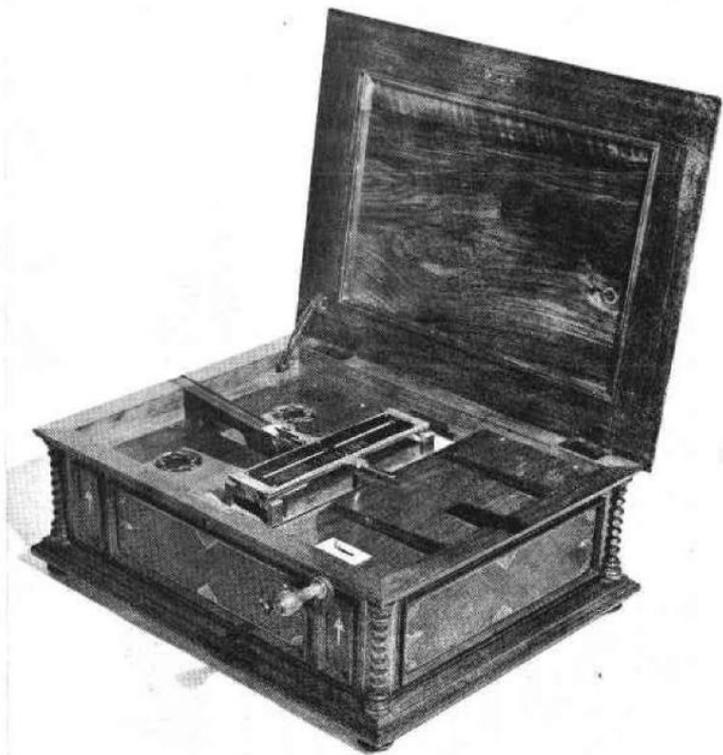
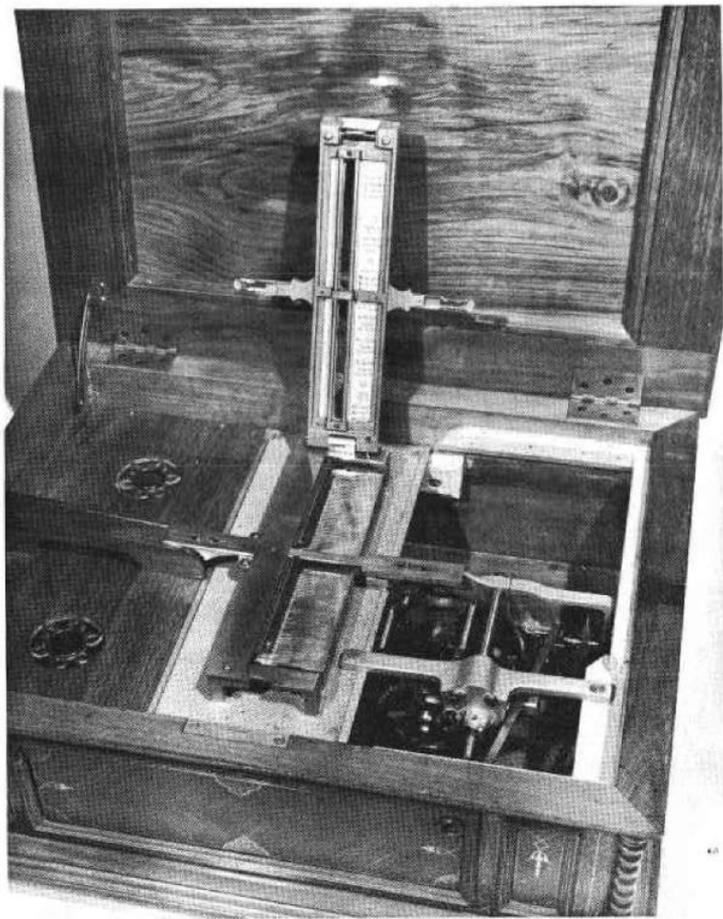
At this point, the damper is in contact with the end of the tooth. The continued passage of the music sheet now causes the plectrum, depicted alongside, to be pushed downwards, the damper leaving the tooth end and the anvil contacting the end of the tooth. Further downwards movement plucks the tooth and immediately the nose of the plectrum passes out of the slot in the tune sheet. The strip steel spring beneath the plectrum now causes it to be pushed smartly back to the normal position ready for next time.

Not only is the means of producing the sound unusual, but so is the style of construction both of the bedplate assembly and the motor. The combs are screwed on from underneath, so leaving a tidy upper surface - why ever did nobody else think of that! The motor is of the usual spring-type with endless escapement and fly but the stop/start lever also incorporates a speed regulator of great simplicity and effectiveness. Over the shank of the endless is fixed a short strip steel spring with a hardwood bearing pad. Movement of the stop/start lever firstly takes the sprag out of the fly on the endless and then gradually applies less and less pressure on the spring as the lever is moved further towards 'play' position. The pad creates friction on a rim on the endless shank.



SECTION THROUGH MECHANISM





## Improvements in or connected with the Striking and Damping Devices of Mechanical Musical Instruments.

I, FRIEDRICH ADOLF RICHTER of Rudolstadt, in the Empire of Germany, Manufacturer, do hereby declare the nature of this invention and in what manner the same is to be performed to be particularly described and ascertained in and by the following statement:—

In the striking and damping devices as usually heretofore constructed for the steel reeds of mechanical musical instruments with perforated music sheets, the damping action is faulty, either because it is exerted or applied to an insufficient extent and is noisy or because it is applied too soon.

These very serious drawbacks are obviated according to the present invention by fixing the damper in the form of double springs to the striker itself so that the damper begins to act only at the moment when the striker (which is formed with an elongated hole by means of which it is mounted on a fixed shaft) is drawn forwards by the music sheet, and thereby presses the damping springs against the forward edge of the reed.

By means of this arrangement there is produced a thoroughly certain and rapid damping action immediately before the reed is struck again; this is of especial importance in the case of the long vibrating bass reeds.

Referring to Figure 1 of the accompanying drawings, the striker is formed with a catch *a*, a striking point *b*, a damper *c*, an arm *d* for limiting the extent of the upward movement, and with an elongated hole *e*.

The striker, as above described, and referring to Fig. 2 is mounted so as to be capable of movement on a fixed shaft *f*. The upward movement and the rearward movement of the striker is effected by means of a spring *g* which presses from below against the arm *d* of the striker. The movement of the striker is limited by means of a fixed angle piece *h*.

The music sheet *A* which moves over the striking apparatus is formed with perforated notes or musical characters, and when one of these perforations comes exactly over the striker, the latter is raised by the spring *g* and is at the same time also pushed back on the shaft, until its striking point *b* is enabled to slip freely past the reed *i*, and the arm *d* bears against the angle piece *h* as is clearly shown in Figure 2. By the further forward movement of the music sheet, the striker (which is situated with its catch *a* in the perforation in the music sheet) is at first drawn forward until the rear of the elongated hole formed comes against the shaft and the striker then moved downwards with a rotary motion, whereby the reed is struck and caused to emit its note. Whilst the striker is being drawn forward by the music sheet, the damping springs *c* which are affixed laterally to the striker, place themselves against the forward edge of the reed *i* and act to damp the latter just before the striking point comes in contact with the reed. The damping action is thus applied immediately before the reed is struck, so that the said reed is allowed to vibrate up to the very last moment which is of great value for the music.

Figure 3 illustrates the striker at the moment of striking the reed, and Figure 4 shows the striker in its position after striking the reed.

The damping springs may in some cases be fixed in the lower part of the arm *d* at *d'* as shown in Figure 5, instead of being fixed at the upper part of the striker at *c'* as shown in Figure 1. Also in the case of weak reeds, the damping device may consist merely of only one spring mounted laterally on the striker.

Having now particularly described and ascertained the nature of my said invention and in what manner the same is to be performed I declare that what I claim is:—

A device for striking and damping the steel or other metal reeds of mechanical musical instruments, consisting of a striker mounted by means of an elongated hole on the stationary shaft, said striker being provided, in addition to a catch *a*, a striking point *b*, and an arm *d* serving as a stop, with a damping device, consisting of one or two metal springs arranged laterally on the striker, which said springs come in contact with the forward edge of the reed and damp the reed when the striker is drawn forward and substantially as set forth.

Dated this 17th day of September 1895.

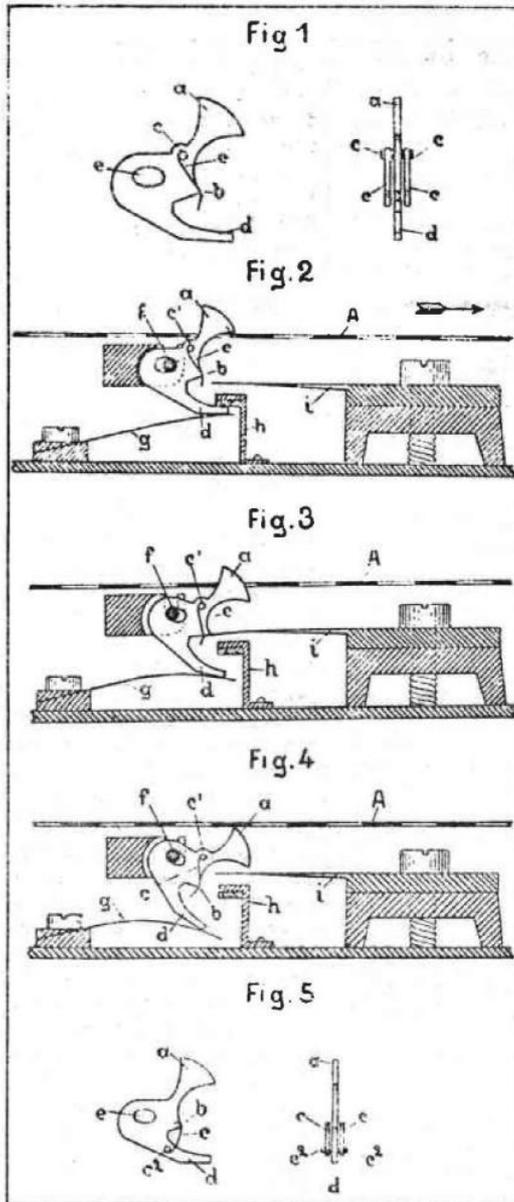
The music sheet is  $9\frac{1}{2}$ " overall width with a central row of  $\frac{3}{16}$ " square drive holes at  $\frac{3}{16}$ " spacing. The average rate of feed of the music through the instrument is 4 in/min from left to right, transport being from the right-hand sprocket (i.e., front of the combs).

The Libellion appears to have been the outcome of a number of patents taken out by Dr. Friedrich Adolf Richter, whose address is shown at 65, Schwarzburgstrasse, Rudolstadt in the principality of Schwarzburg-Rudolstadt, Germany. The first relevant patent was taken out during 1895 and a British Patent, No. 17,317, was granted for the invention in that year. The text of this is reproduced alongside on this page, and the drawing is shown overleaf.

This patent (and subsequent patents which will be looked at in a moment), are listed under the music pressure bar. It seems that very few Libellions can have been manufactured and the example examined belonging to Member Vince Bond, and facilitated by Member Graham Webb, bears the serial number 82 stamped on various parts, and also chalked on the underside of the cast-iron bed-plate.

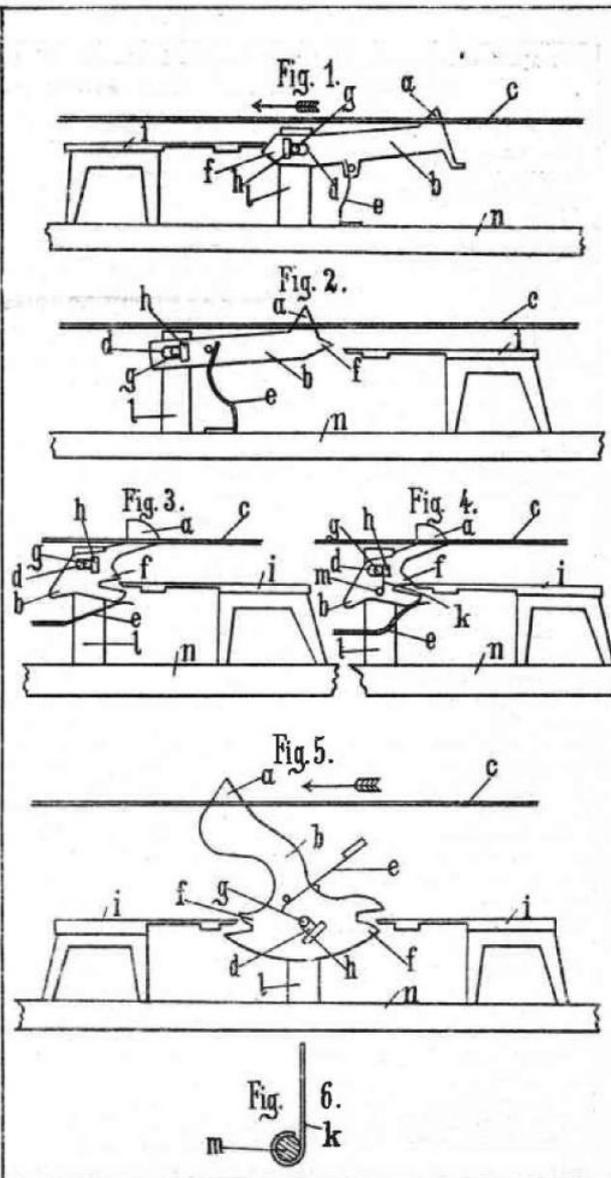
Examination of the Libellion patents gives an intriguing insight into Dr. Richter's concept.

The Patent 17,317, shown here, is a development and improvement of an earlier design patented in England on October 13th, 1894, No. 17,041.



Pat. 17,317

It is extremely significant that, in British Patent No. 11,816 of 1900 reference is made to unpleasant mechanical noise caused by the spring-returned levers coming back against their stops. A number of methods of avoiding this by the provision of buffers is described in the specification, and the drawings with this patent are reprinted in the next column - they are self-explanatory.



Pat. 11,816

However, by 1902, Richter was patenting a star wheel (British Pat. No. 14,941) having wire dampers fixed to each point of the star - a system of such complexity to adjust that it cannot have been much success. The idea was improved upon in 1903 (British Patent No. 15,336) by the use of spring steel plates rivetted to each star point in place of wires. In both cases, the wheels had eccentric bearings to enable it to be drawn forwards before plucking.

There can be little doubt that Richter was not only an ingenious inventor but also a creative one - there is a difference! He did not set out to copy basic components (i.e. the star wheel) as did Brechhausen, and so many others who followed, but to devise an entirely new plucking media - the sliding lever. Whether or not it was a success, we can only conjecture. That it had its shortcomings is evident. It could not, for example, perform as rapidly as a rotating star wheel, the moving parts and their mass were against this. Nevertheless, one feels that these inequalities were largely offset by the ability to play music of almost infinite length.

Richter's sliding star wheel, however, was, in principle at least, more acceptable for a similar system was adopted by Menrod in the Stella wherein the projectionless disc of music held down the star wheel.

Richter obviously didn't lack ideas. In 1895 he patented a completely radical form of instrument to play endless bands of music (British Pat. No. 17,318). This was an oval box around which the music was wrapped. It was driven by a clock-work motor and used the Richter sliding lever method of plucking, covered by the immediately prior British Patent No. 17,317.

It remains only for us to ponder why the works of this man have remained ignored (or lost) to us for so long. We are, after all, dealing with but 66 years ago. The interesting thought must arise now that other instruments may well be awaiting discovery.

Why the Libellion never 'caught on' remains a mystery, for it was certainly a worthwhile inven-

tion. At least five years in gestation, this was long enough for any 'bugs to be ironed out' of it. Perhaps it suffered from poor advertising and presentation - a little surprising from what we know of the Richter manufacturing empire. Perhaps again the names of the 'Big Two' in Polyphon and Symphonion were too illustrious to challenge. Perhaps the venture was blue-pencilled by pressure of other involvements in industry. More likely, however, was the influence of the phonograph which was by this time killing the musical box industry and its eclectic followers and must have suffocated many embryonic diversifications in that field regardless of intrinsic merit.

Whatever the answer, the fact remains that the Libellion remained forgotten until the discovery, by Member Neale of Hertford, of the Libellion advertisement some six months ago.

The instrument shown in the accompanying illustrations is, lamentably, mute. Whilst it has survived in the most perfect condition, its fine inlaid case not even scratched and with an obvious history of careful preservation and little use, alas! when Member Vince Bond acquired this several years ago, no music was to be found for it.

Vince Bond, who has carried out a most ambitious programme of investigation into the type of music required, has produced a tuning scale and a list of dimensions for the music slots. His careful calculations have culminated in the making of a cardboard strip punched with drive holes which will pass through the instrument correctly. To date, no actual music has been cut. Naturally, if and Member should come across books of music 9 1/2" wide with a central drive, he would be delighted to hear.

## Canon Noel Boston

We regret to record the death of Canon Noel Boston at the age of 55 whilst on holiday in Northumberland on 17th July.

One of the most gifted and best-known clergymen in East Anglia, he was a residentiary canon of Bury St. Edmund's Cathedral, founder of the National Society of the Friends of Ancient English Churches and also of the Norfolk Society.

It was also in his extra-clerical duties that his fame spread. Antiquary, musician, preacher, author, broadcaster, lecturer and organiser, Noel Boston was a richly gifted man who lived life with gusto. As a television personality, he was well-known throughout East Anglia and frequently appeared to discuss old firearms, musical instruments and many other items in which he was passionately interested. His old vicarage at Dereham housed a fantastic collection of early church band instruments of the types used before organs were adopted in the 18th century. He could play all of them.

Although not a Member of the Musical Box Society of Great Britain, his research in the field of mechanical music is of great value to all historians and lovers of the barrel-organ. A specialist in the history and study of the early English church barrel-organ, he amassed a collection of these and compiled a comprehensive list of the tunes and chants which they played. As co-author with Member Lyndsey Langwill, it is fortunate that his contribution to the forthcoming work "The Barrel Organ Book" had just been completed. The book is to appear in the New Year.

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