

Musical Box



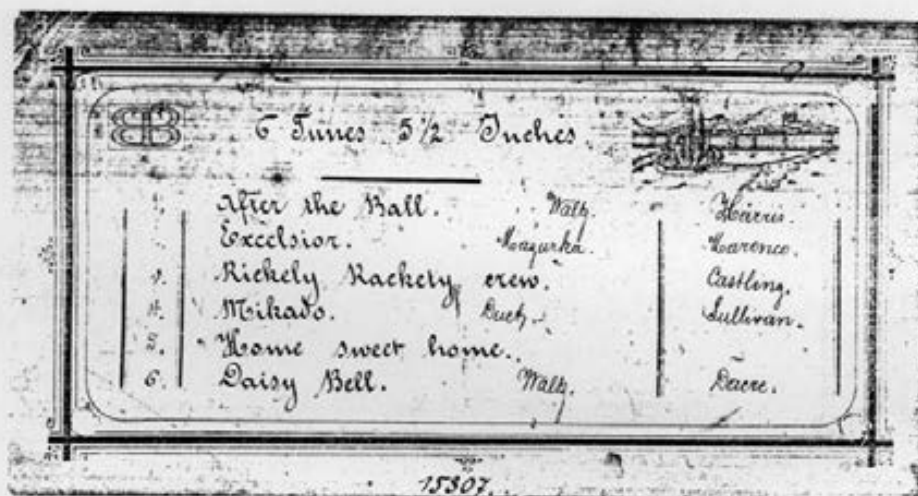
TUNE SHEETS



H.A.V. Bulleid



1. Baker Troll 15546 [C] Elegant design in shades of green and brown which tend to fade. Name, occupation and location all in English, with BTB trade mark at lower left, - pierced by a fixing pin. Five lyres in bottom border. About 1892.



2. Baker Troll 15807. A simpler type, printed in red and white and used on smaller boxes. The same monogram, and a small sketch of Geneva's Isle Rousseau. About 1893.



5. Bremond 16455. The usual lyre with white cross replaced by a more ornate lyre. The card is shaped above the top border to include the maker's name. About 1877.



6. Cuendet 33085 [* C] This is the "terrace at right" design as featured in Jules Cuendet's sales catalogue. About 1892.



7. Ducommun Girod 616 with their distinctive mask-above-lyre at top centre. This late key-wind box, about 1862, comes in maker's second set of serial numbers. Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides.



8. L'Epee 78441 [C] This is one of their latest styles, with 26 named composers in the four borders. Noted in the lower right corner of the tune list are the serial and gamme numbers, number of tunes, and cylinder length - $5\frac{1}{2}$ (pouces) = 6 inches. About 1907.



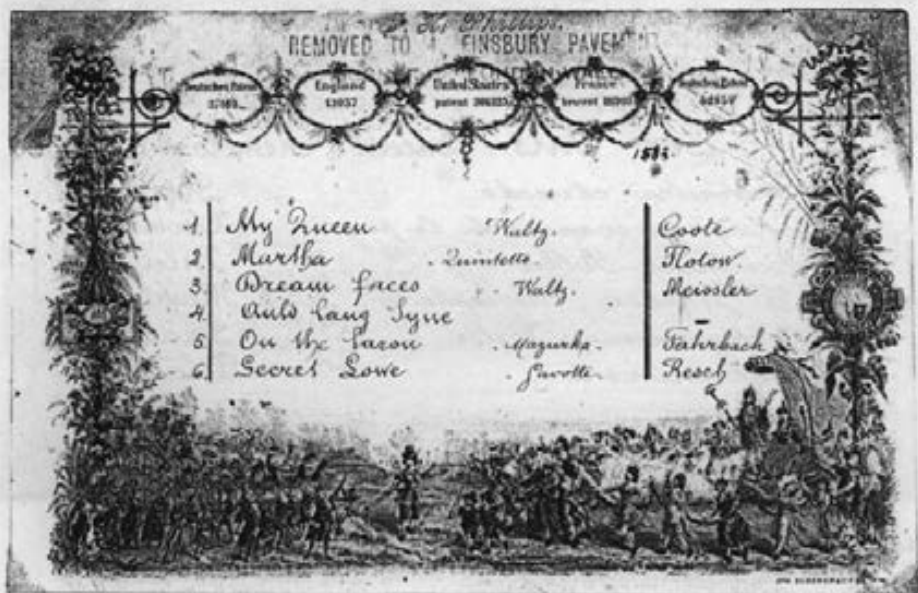
9. L'Epee 78554 [C]. A typical style used by Thibouville Lamy; this long established Parisian maker of musical instruments was the main agent for L'Epee who did the writing on these tune sheets. Over the years Thibouville Lamy kept updating the range of Exhibition award medals on their tune sheets, none of which was awarded for a musical box. About 1907.



10. Greiner & Bremond 1111 [*] Same design as no. 3 except larger central cartouche in the lower border. Volant Compensé means a governor with sprung blades, but is often seen on boxes with normal governors.



11. Junod 1650 [C] Their "waving shepherd" design as featured in Arthur Junod's J.A.C. sales catalogue, about 1886. Its size on this box 26 by 18 cm. See also Tune Sheet No. 103



12. Junod 1583 [C] This design has five of his patents displayed in the top border, and his registered trade mark at centre left with Helvetia Patent at centre right. An agent's stamp in the top margin.



13. Langdorff 13013. Their second design, with upright piano at top centre. The bass end cylinder cap of this box is scribed G. 47 / 61 which gives the gamme number and the date of manufacture, 1861.



14. Langdorff 20430. A later style with, at top centre, the 15th Century Geneva Arms, symbolizing the German emperor [half eagle] and the ruling bishop [key]. About 1881, at which period end caps were not often dated.



15. Lecoultrre & Brechet 27740, with their L.B. and gamme number 5817 in the top border and the initials of their agent, Berens Blumberg & C., in the bottom border. About 1855.



16. Lecoultrre 30490 [*] This design, printed in blue and with many minor variations, was often used by Lecoultrre. It measures 13 by 9 cm and, not surprisingly, is very rare with ten airs – here obtained with alternate tips on its 33cm comb. About 1858.



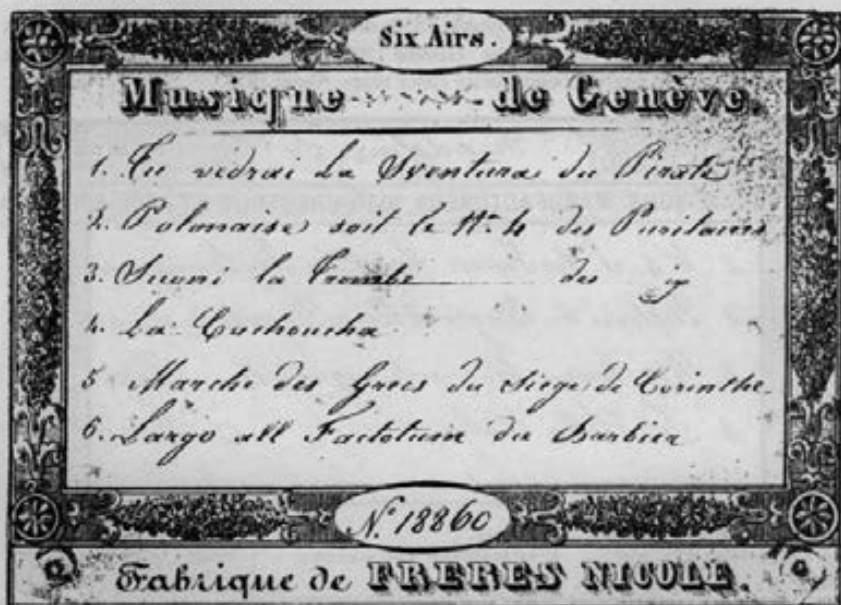
17. Lecoultre 36766 with serial number and L.F. in oval panels just below the top border. Gamme 9136 is written and almost lost in the bottom border. The Lecoultries often added an end column headed Auteurs for composers, but they seldom filled it in. About 1868.



18. Mermod 56428 [C]. This was Mermod's long lasting, standard design, adopted about Serial No. 10,000 and used right to the end. It surrounds the tune list with music, musical cherubs, stage foliage and the Swiss cross. Their trade mark, with cross and letter S on a shield, and dated sometimes 1816, sometimes 1840, is in the bottom left corner. About 1891.



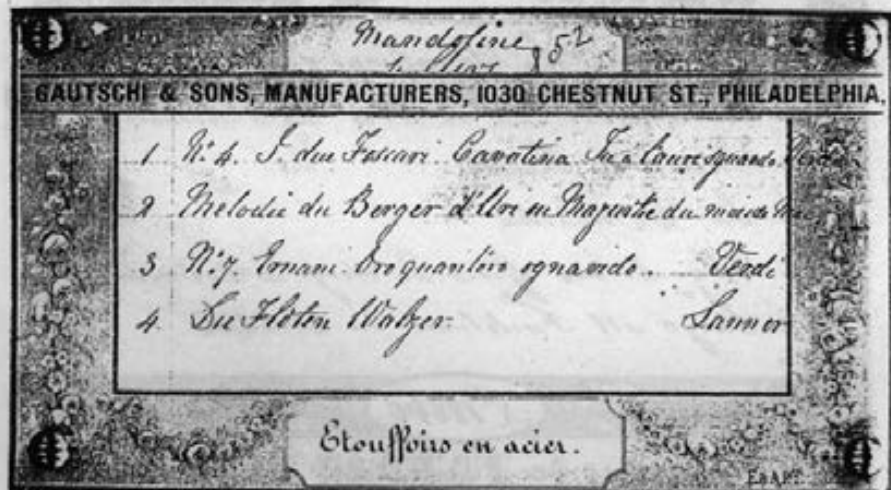
19. Mojon, Manger 34069 [C] This large and colourful design, frequently used by Mojon, Manger and here measuring 29 by 20cm, was registered, presumably by the printer – Picard-Lion of Geneva. About 1893.



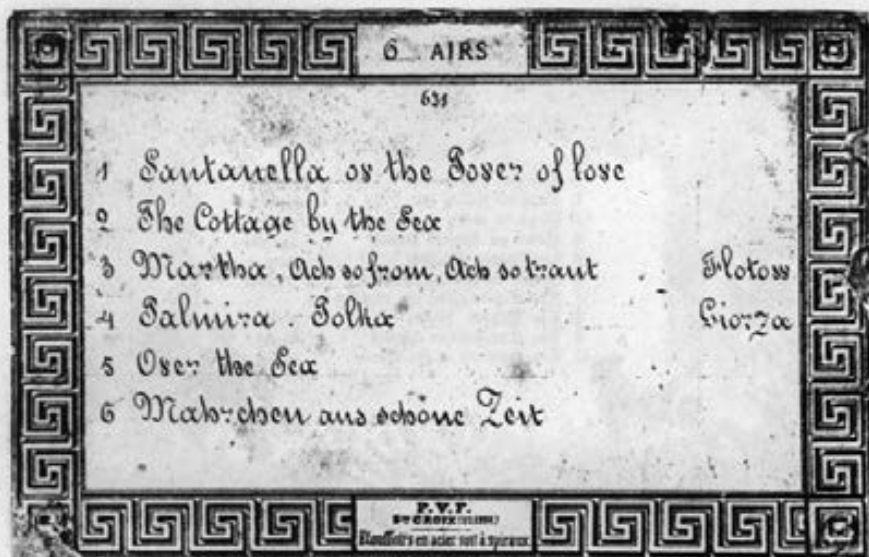
20. Nicole 18860. This design is typical of their 1835-1840 period and comes with many detail changes to the border patterns and the cartouche shapes – partly due to the "run" of any print seldom reaching 100 before renewal. About 1839.



21. Nicole 31897. This is one of their typical 1850s designs, here with the name of agent Cox Savory printed under the lower border. Gamme 1208 is noted, rather unusual for Nicole at that period, with its twelve contemporary dance tunes. About 1853.



22. Paillard 896 [*] Their early type, printed in blue on white, with simple flower border, here with their initials E. & A. P. f. in the bottom right corner. The f may stand for fecit or fabricants, who knows? Agent Gautschi's prominent sticker partly obliterates the top cartouche. About 1845



23. Paillard-Vaucher et fils 638 [* E] A common "printer's border" type but with P.V.F. etc. printed in the lower cartouche. P.V.F. was the trade mark adopted by Paillard-Vaucher's London sales office. They handled all their own boxes and some from the Paillards and from other makers. This box, with latest tune 1857 and probably made about 1859, has a serial number far too low for the Paillards so it was most likely made by Paillard-Vaucher.



24. Paillard 6698 [C] This very well-known design, with its two seated figures one holding a shield with the white cross, was adopted by the Paillards and used with only minor variations from about serial 2000 until the end of cylinder boxes in 1914. This one, about 1875, is on a rare box fitted with automatic zither.



25. B.H. Abrahams 10857 [C] This design, with his trade mark at top centre, often comes with the tunes printed in blue, in fancy type. Usual size is about 30 by 20cm. His name is also printed in the bottom margin and Made in Switzerland in the top margin as required after 1891. This box, with 1896 tunes, made in 1898.



- 25A B.H. Abrahams 7035 [C]. B.H. Abrahams chose this design, as seen in No 25 when he started his business in 1895. It portrays the delights of music and makes some amends for boxes which were good value for money but stingy with comb teeth. This one is bang up-to-date with 1898 tunes.



26. Allard 4526. At top centre their trade mark – eagle holding cylinder. The names in the top border are sometimes omitted, agents generally preferred tune sheets to be without a maker's name. About 1888.



27. Allard ---- [C] A later style, with A S monogram of agents Allard & Sandoz at top centre. The design includes almost a record number of musical instruments, still with room for the white cross and two musical cherubs. About 1892.



28. Bremond 6329 [*] Ten composers on each column, size 25 by 19cm., here on a large orchestral box, about 1861. This "two draped columns" tune sheet, when used by Greiner or Bremond, always had FABRIQUE DE GENEVE printed once, -or twice as here, - in the two top border panels.



29. Conchon 7761 with one of the several trade marks for his Star Works, and named in the top border. The heading Concerto was used by some Geneva makers for sublime harmonie movements. Conchon tune sheets often add the serial number and cylinder length and diameter, in poudes and lignes, below the tune list. This box about 1882.

See also tune sheet No. 54



30. Cuendet 6594 [C*] This "line of birds" tune sheet was also used by Alfred Junod. This movement is stamped by Ullmann and may have been sold by them as agents. About 1895.



31. Cuendet 655 [*] This "four-post columns" tune sheet is featured in the Jules Cuendet sales catalogue. The banner around the cherubs is inscribed J.M. & Co. for John Manger, a London agent and a partner in Mojon, Manger.



32. Ducommun Girod 1340 with their mask-above-lyre device and type of movement proclaimed in the bottom border. This lever-wound box is in their second set of serial numbers, about 1863.

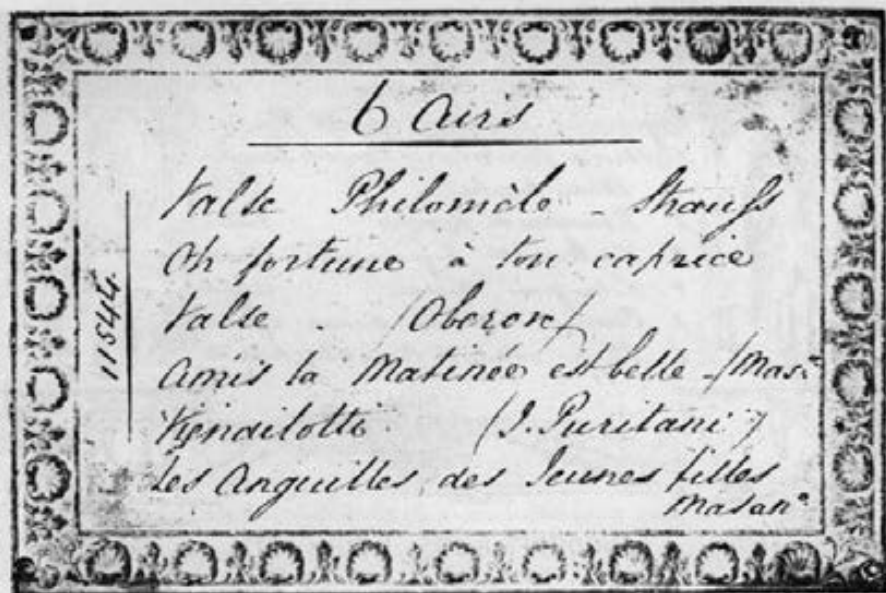
Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides..



33. L'Epée 26925 [*] Plain type with printer's border and wide for two columns of tunes. The heading states MUSIQUE de GENEVE and cylinder length 15 Po. = 16" = 406mm. In the bottom margin, gamme no. 623. In top margin, 3011 must be an agent's number. In first set of serial numbers, 1865.



34. L'Épée 1216 an unusual type for this maker with unexplained FC monogram in the top cartouche, which is sometimes replaced by the number of tunes. This maker continued to publicize a good roll of composers in all his later tune sheets, here a total of twenty. Only two of them supplied the listed tunes. About 1880.



35. [Henriot] 11544 A carte de visite with embossed borders, size 85 by 58mm, very often used by this agent. Typically, the underlining of 6 Airs and 11544 is thickened in the middle. Maker probably Badel of Geneva. About 1839.



36. Jaques 4067 [*] The same blue flower-garland borders as early Paillard but this has the small and hard-to-read L J & F in the bottom right corner. That partly explains why so few Jaques boxes are noticed – he started making them in 1832. This one about 1855. The lower cartouche is stamped by agent Carl Hubert of Gratz, Austria.



37. Langdorff 24835, with their harp trade mark on both column bases and a view of the Isle Rousseau in between. Very rare flamboyant [bombastic?] tune list heading. Named in bottom margin. 1892. See also Tune Sheet No. 415.



38. Paillard-Vaucher 138 [* E] This is the "curved damper panels" version of the "two draped columns" design, with no mention of Geneva and a more ornate lower border containing the steel dampers claim in two curved panels. Used only by Ste. Croix makers, and probably only on boxes sold through the P.V.F. London office. Often seen and concisely described as the "curved dampers" type. I think P.V.F. in the cartouche means it was sold retail from the London office. When the cartouche was left blank it more likely went to another agent or retailer who sometimes filled it in their way. Latest tune no.3, 1868, suggests made in 1870 but then the serial number is too low for Paillard-Vaucher unless they started a second series.



39. Paillard-Vaucher 692 [*] Again the "curved dampers" but this one with a PVF monogram in the cartouche and the same also stamped on the governor cock. Surely that definitely fixes the maker as Paillard-Vaucher et fils – though there is just the possibility that it was a London office idea. Tune 4, the Joan of Arc march [in rather funny writing] is the latest, 1873; box probably made in 1874.



40. Paillard 96998 [C]. This tune sheet design, with standing figures and a top border showing the white cross and both sides of the Paris 1867 medal, originated with the medal winners, Paillard-Vaucher et Fils [PVF] who added it to the design in that year. It was adopted later by Paillard's in about 1882 along with the PVF London Office. This Columbia style box was made by Paillard about 1892 and the heading is in blue with red high-lighting. Registration of the PVF trade mark is noted in the bottom margin.



41. Paillard 19656 [C * E] This country scene with the Swiss girl, shield and cross in lower right corner also has the Paris 1867 and the Zurich 1883 award medals. With latest tune no. 7, 1891, the serial number is too low for Paillard so it is more likely that this tune sheet was used by other Ste. Croix makers.



42. Paillard-Vaucher et fils 12621 [*] This familiar design, printed in black and gold with a sepia surround to the tune list, is concisely called the "lyres and stars" due to the impressive features in the side borders. The stars fluctuate between five and six points. It sometimes comes with Paillard-Vaucher or PVF printed in the bottom margin. About 1880.



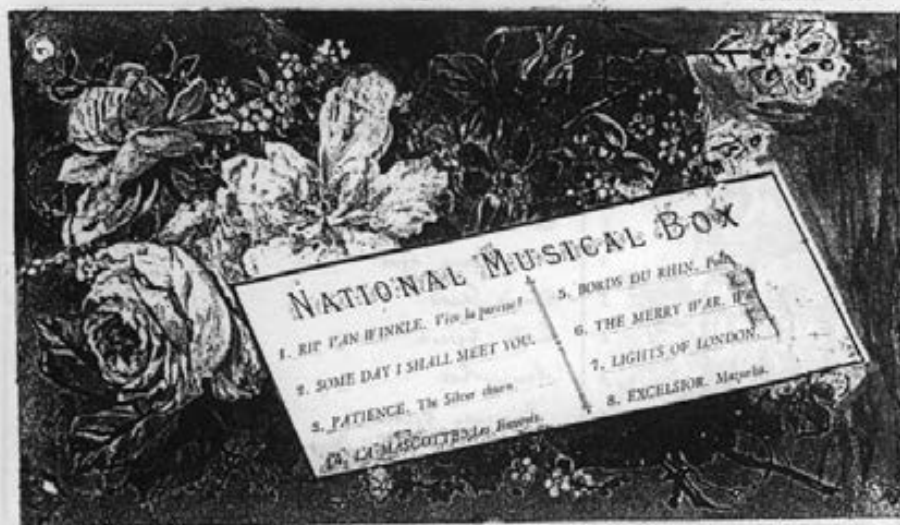
43. Paillard-Vaucher et fils 5255. A "lyres and stars" variant, with HARPE-ZITHER ACCOMPAGNEMENT added in a banner at top centre. About 1878.



44. Rivenc 23079 [*] Scrolled borders with white cross above lyre at top centre – a style used earlier by both Bremond and Greiner. This is a very late use by Rivenc, about 1873, but well before the Brunswick Memorial. All early tunes except show-stopper *Madame Angot's* daughter, 1872.



45. Rivenc 38378 [C] One of his Brunswick Memorial types with the winged lion trade mark and, just visible, the mounted horseman on top of the monument. [He was taken down after a bit, - too heavy.] Chart 14 dates this box at 1888, but the tune sheet carries the 1891 Swiss Made stamp just under the top border. So either it was delayed before sale, or got a replacement tune sheet later, or the Chart 14 line should tail off earlier.



46. Rivenc 33132 [C] with the tune sheet of National Fine Art Association, a London agent. The latest tune is no. 1, by Planquette, 1882. Box made about 1883, when designers seem to have had an attack of putting things askew – which has returned to attack computer-assisted designers of about 1993.



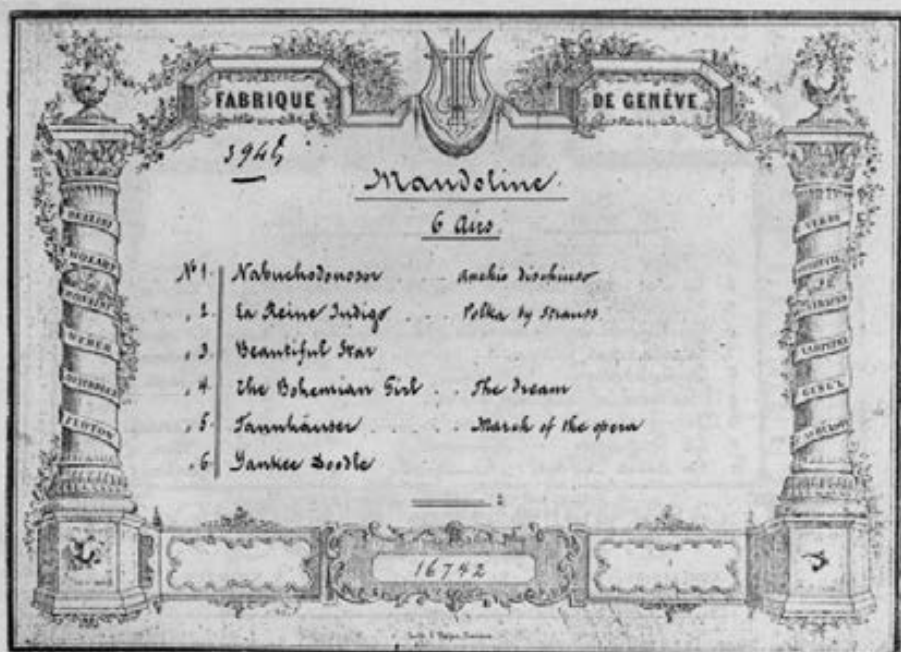
47. Rivenc 38422 [C] Later version of the National Fine Art tune sheet, now with less arty angles but the tunes on a golden panel. All ten tunes very well done on the 53 teeth of the 9½ inch comb, latest is no. 3, 1887. The finale is excellent, with the last fling of the *Keel Row* [composed in 1770] played at double speed. About 1888.



48. Vidoudez [*] 217 here used for cylinder no. 669 of this interchangeable box. It is a design often used by this maker, multicoloured on later boxes, and also seen on Cuendet boxes.



49. Baker Troll 6773 [C] One of their earlier designs, as usual named in the top border and with BTB monogram at left, but no lyres. About 1877.



50. Bremond 16742 [*] printed in pale blue. This version of the "two draped columns" has the usual conglomeration of musical instruments at top centre replaced by an imposing lyre. This may have been done to foreshadow their later address at The Golden Lyre. About 1876. It plays *Yankee Doodle* exceptionally well, a distinct rarity with mandoline.



51. Bremond 18516. Very simple type but with retained lyre, used on smaller boxes. Very popular airs, all eight composed between 1876 and 1878. About 1879.



54. Conchon 8354. Printed in blue on cream. Qual Star Works trade mark with lyre and five-point star. Same style of heading and sub-heading. This tune sheet has survived a turbulent life, perhaps helped but also badly scarred by sticky-tape bandages. Serial number and 17" cyl. just managed to remain visible in the bottom margin. About 1884.

See also Tune Sheet No. 29



55. L'Épée 40804 with a black-on-green Thibouville-Lamy tune sheet. It has their usual display of irrelevant medals. Data as usual in a narrow strip below the ten medals and lyre-with-sunburst, here including "timbres en vue." Seven bells, actually. About 1871.



56. Grosclaude 869 [*] Capital letters and numerals are in red ink. This design, three angels above the top border with three organ pipes and one thin column for each side border, was also used by S. Troll, sometimes with only one angel above. The six tunes were also engraved on a metal plate behind the cylinder, a pointer indicating the tune in play. About 1876.



57. Junod 41711 [*] This "lyres and stars" design, when printed in Geneva and registered [DEPOSE], was used by Arthur Junod's company J.A.C. and by his uncle, Jules Cuendet. The obligatory Swiss Made stamp is here an early oval type, done in purple. About 1892.



58. Karrer 1548, printed in brown and buff on white. They used several similar designs, all showing both sides of the medals they won at Vienna 1873 and Philadelphia 1876. Seven composers on left column but eight on right. Very rare from a symmetrical Swiss designer. Latest tune no. 5, 1874. About 1877.



59. Metert and Langdorff 2627, made in 1846 as noted on the cylinder. This is their first type of tune sheet, with old-fashioned square piano at top centre. Tune 2 is by the elder Strauss, op. 154, 1843. Tune no. 3 must really be by Jullien, because that polka by Strauss II was composed in 1852.



60. Langdorff 11258, made in 1858. Their second type, with upright piano at top centre. This is a mandoline forte piano box, as written below the tunes and printed in the bottom margin. Tune no. 1 is the *Kronungsliege waltz* by Strauss II, 1857.



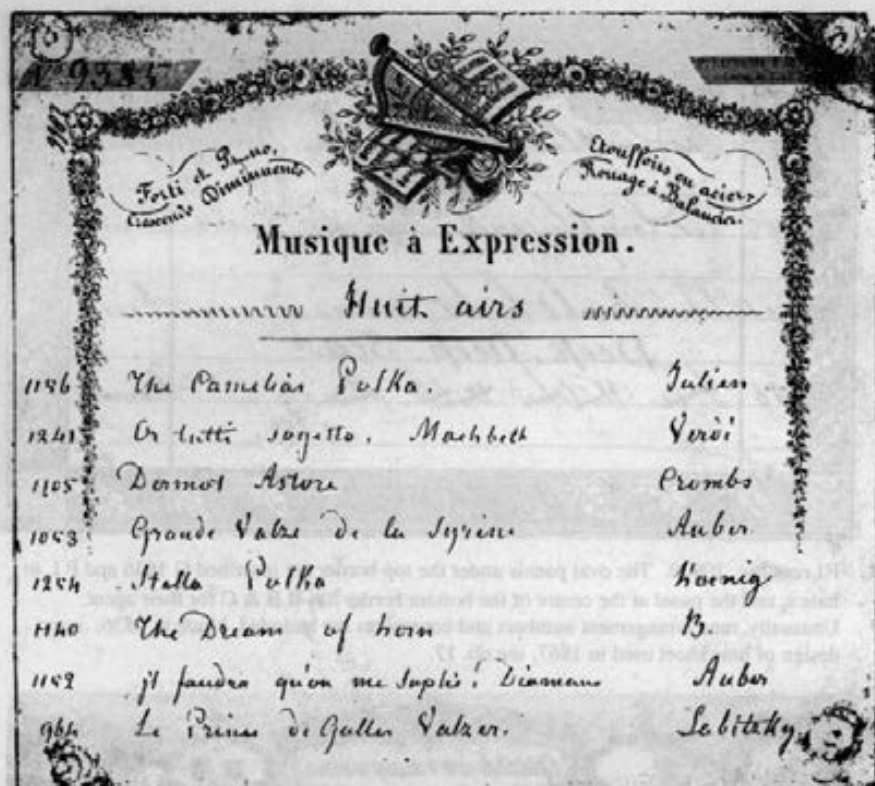
61. Lecoultrre and Granger 3493 [*] This is an early single-comb forte piano movement, here described as "EXPRESSIFS". The true statement in the lower cartouche, *Musique de Geneve*, was soon omitted from tune sheets by all Geneva makers except Nicole. About 1841.



62. F.Lecoultré 10920. The oval panels under the top border are inscribed G 1636 and F L in italics, and the panel at the centre of the bottom border has B B & C for their agent. Unusually, tune arrangement numbers and composers are included. Made in 1836; same design of tune sheet used in 1867, see no. 17.



63. F. Lecoultré 11484. Here F L and B.B. & C. are in fancy lettering and Trois has been rudely altered to quat for the four overtures. The first two were composed in 1835 and the last in 1803 by Cherubini, whose music is rarely heard on musical boxes. This box made in 1836, very up-to-date with tunes 1 and 2.



64. D. Lecoultré 9385, printed in blue on white. The small shaded panel at top right reads: D.Lecoultré et Fils, Le Brassus. Canton de Vaud. [that is near the French border, and about half way between Geneva and Ste. Croix]. Forte piano is noted together with crescendo diminuendo above the tune list heading. Tune arrangement numbers included. About 1848.



65. Nicole 34592, a wide tune sheet, 24 by 9cm, with fairly simple "printer's borders" for a large box with 50cm by 73mm cylinder playing 16 tunes two-per-turn including an overture on two turns. Gamme 1524 noted in top cartouche. About 1858.



66. Nicole 36680, black on blue, very formal rectangular cartouches. MUSIQUE de GENEVE still retained as the heading. Agent Savory below bottom border. About 1860.



67. Nicole 45888, brown on white, gamme and serial numbers in shaped lower cartouches, about 1874. This box was bought in London, September 1876, a wedding present for my grandmother; tunes 3, 6, and 7 were considered very appropriate.

See also Tune Sheet Nos 182, 376,506



68. Paillard-Vaucher 1598, printed in gold on buff. The "curved damper panels" design, 12p. cylinder noted in top margin. Unusual in having the tunes and their heading printed by an unknown agent. Printed by the widow's son: Valluet jeune, at Besançon. About 1873.



69. A. Soualle 3785. The top cartouche is emphatically printed A. S. V. for Alexandre Soualle of Villeteuse castle near St. Denis, making musical boxes from Paris, as explained under the MANDOLINE heading. Early tunes, but probably made about 1871... it has a medallion proclaiming REPUBLIQUE FRANCAISE.



70. S. Troll 3898. This, with its simple scrolled borders, is for cylinder no. 3 – and is one of the 24 bound in a booklet for the 24 rechange mandoline cylinders of this 144-tune musical box. S.Troll fils is stamped on the governor cock. MUSIQUE de GENEVE makes a come-back in the heading. About 1872.



71. Charles Ullmann 5993 [C] His trade mark is at top centre. This box was made in a batch of twelve with identical tunes, which were type written with special ribbon for duplicating on what dictionaries term a jellygraph but we always called a jellypad. That partly accounts for the difficulty in reading them. All late tunes, latest nos. 6 and 8, *Glorious Beer* and *Salute my Bicycle*, both 1895. About 1896.



72. Charles Ullmann 1917 [C*] "Harlequin" design, with agent's number 6191. The serial number in very small figures is written just above the C of Castagnettes. About 1891.



73. B. H. Abrahams 26790 [C*] This tune sheet was advertised for general use by its printer, Muller & Trub of Lausanne. The twenty tunes, played two-per-turn, include *The Cingalee*, 1904 and no. 8, *Sailing in my Balloon*, 1906. Either the serial number or the maker of this late box is extremely suspect, as a glance at Chart 1 will confirm!

N° 8329 MUSIQUE de GENÈVE à 6 AIRS Cylindre 11 p.		ÉTOUFFOIRS en ACIER.	
1. L'Étoile du Nord Chant des Vivandières	Lucie de Lammermoor Vers toi toujours	3. Marnadière Jequande	Lucie
2. J Capuletti à Montecchi Bellina	Haydée C'est la Coquette Huber		
3. La Carita Chœur à l'homme			
A B.			

74. [Alliez & Berguer] 8329. This tune sheet with very simple printer's border and MUSIQUE de GENÈVE heading alongside equally emphatic ÉTOUFFOIRS en ACIER is found both with and without the lower central initials A B of this agent. The maker is, so far, unknown. Latest tune is No. 1 by Meyerbeer, 1854. Box probably made in 1855

10767

Forte - Piccolo.

1. Entset du mein Vaterland.	
2. Der Obersteiger (so nicht bin). Kaiser.	Zeller.
3. Radetzký - M.	Stamm.
4. O du kimmst!	Kallischer.
5. Wenn die Schwalben heimwärts ziehn.	Diet.
6. Landerkalt.	Kaiser.
7. Appenzeller Ländler.	
8. Schweizer Alpenstrich.	

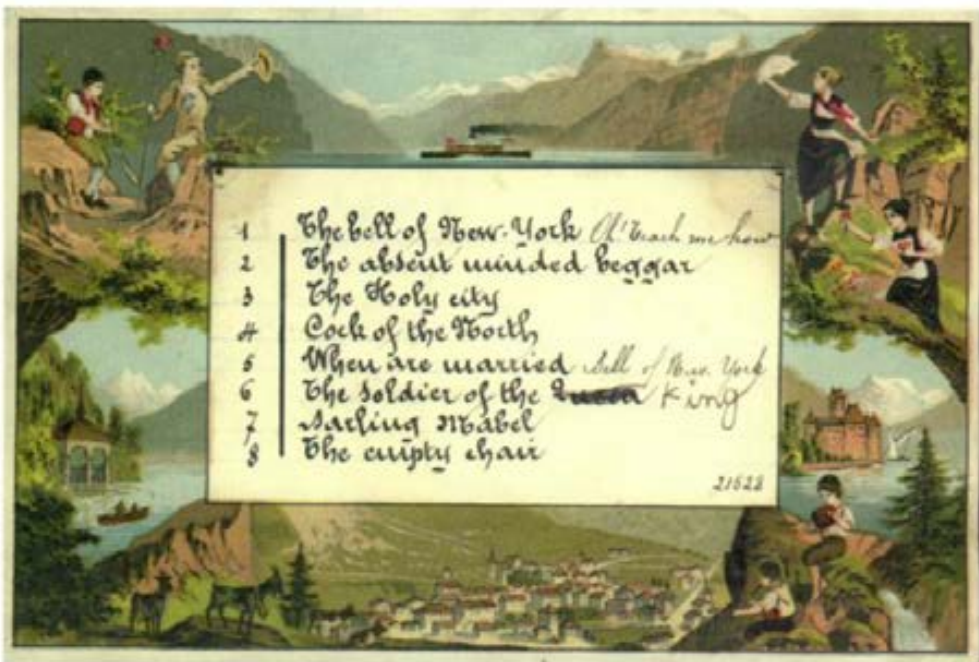
75. Alpsteig 10767 [C] Their works at Niederhallwyl near Teufenthal – which is about 15km south east of Aarau – is shown at bottom centre. One normally expects to see Ste. Croix there. Tune 2 is Zeller's *The Master Miner*, 1894.



76. [Geo. Bendon] 44511. This is his standard tune sheet with large royal arms at top centre and his usual arrangement of the tune list in two columns. He always used the serial number of the movement, and usually showed it with gamme number below the tunes. About 1874.



77. Bremond 41647 [*] Only six composers draped around each column. Serial and gamme numbers in central cartouche. Latest tune is no. 7, a one-time favourite now forgotten, from 1874. Box made in 1877.



78. Cuendet 21528 [C*]. These countrified vignettes with musicians, lakeside views, folk dresses and a few goats come in several versions and were quite widely used by several makers; here it is used by Cuendet with Ste. Croix restored (see No. 75) and in a diversified landscape of lakes, mountains and castles with a paddle steamer making too much smoke. Slightly spoiled by the large tune panel in the centre. Tune 1 is from an 1897 hit. Box probably made in 1898.



79. Ducommun Girod 1612 [*] This design seems to have been in general use, possibly as a replacement tune sheet. The litho is by Pilet & Cougnard, Geneva, see no. 113. Here it is on a Ducommun Girod Harmoniphone, their special organ boxes, about 1864.



80. Ducommun Girod 9535 [*] This design with three angels above the top border was also used by Grosclaude and S. Troll. Here it comes in a large size for the six-cylinder rechange Harmoniphone. About 1875.



81. Salomon Jaccard 479, black on dark green. This is a 36cm cylinder key-wind box with hidden drum, gong and eleven bells – some with two strikers. About 1850.



82. Langdorff 6882 with the upright piano design, 1852. Key-wind, hidden bells, and drum which can be silenced by a lever near the instant stop lever, behind the lockable end flap... as claimed under the tune list, "drum at whim."



83. Langdorff 10380, an unusual, simpler design, still with the 14 trusty composers. Perhaps it was knocked up in a great hurry, in 1857. Even the Swiss had occasional production crises. The tune writer has added Mandoline in very modest style.



84. Langdorff 14970, back to their standard design. One of its owners has autographed the top margin. This lever wound box has six strikers for three bells, and ten drum strikers, - silenced by conventional lever in front of the comb. Latest tunes 1864, but made in 1867.

85. [E. Mennesson] 20130 on L'Épée 20130, about 1887. Cecile is the patron saint of music. This agent's tune sheet looks more like a trade card, advertising his manufacture of musical instruments for "all the principal conservatoires."



86. Nicole 25226. It was fashionable from the earliest days to use silvered brass plaques for the tunes on some overture boxes. Some were exotically shaped. This is a typical Nicole example on a Grand Format box with 40cm cylinder made in 1847. (See MBSI Autumn 1994 p.20.)



87. Nicole 47217, their late style, made in 1878 but with gamme 2459 and all tunes earlier than 1868. These tunes are almost all from classic operas or from Offenbach and Nicole had them in a characteristic mix. No one could disapprove.



88. Nicole 47242, same late style, made in 1878 but with gamme 3253 and all up-to-date tunes. They include three from *H.M.S Pinafore*, 1878. The latest Nicole on record is 47495.



89. Paillard — [C] for one of the four interchangeable cylinders, this one numbered 3545. This design of their tune sheets is associated with boxes sold in America. Here the type of movement is printed in the banner under the white cross. About 1882.



90. Paillard 22396 [C] Here the serial number is written on the banner, again with number of airs at one side and cylinder length at the other. Latest tune no. 5, 1880. Made about 1883.



91. Paillard-Vaucher et fils 4465. The "lyres and stars" design, here printed by Vve. Valluet & Fils at Besançon. The latest tune is no. 8, 1876, and the box was probably made in 1877.



92. Paillard-Vaucher et Fils 1716. The same design except that the lyres and stars have been replaced by the two sides of the medal they were awarded at the Paris 1867 Exhibition. Much of this tune sheet got torn away during its hazardous life but the remains still adorn a 13" organ box. Its tunes 1, 2, 5, 6, and 8 are titled in German, French, Spanish, Italian, and English. Surely a record. About 1868.



93. [Sallaz & Oboussier] 2126, blue on white. The only clue to the maker of this early lever-wind box is the foundry mark of Ed. Fornachon under the brass bedplate. Its drum and 8 bells are hidden from sight and from the tunesheet. About 1860.



94. S. Troll 3105 [*] A simple buff-on-cream design often used on his earlier boxes. Latest tune is no. 2 from the Strauss operetta, 1871. About 1871.



95. S. Troll 6551. A later design with many typical tune sheet sundries added. The artist Lazare has signed his work in mirror-writing: I have inserted an enlarged copy just below tune 6. The latest tune is no. 5, 1877. About 1878. See also Tune Sheet Nos. 232 & 510



96. [Adolphe Woog] 6039 or 6040 (in bottom corner!) on maker's serial 18906. This well-known agent's registered trade mark, including his initials with anchor on a shield, are entered at Stationer's Hall, as duly printed. Early tunes except no. 1, 1877. Probably made in 1878.



97. Baker Troll 15473 [C] Like no.1, but here with Sublime Harmony Piccolo and the five lyres look a bit jaded. Despite only six tunes most are written over the castle. Tune 2 is a sprightly version of "See me dance the polka" and tune 1 is "Tales from the Vienna Woods." About 1891.



98. Bremond 7872 [*] Larger central cartouche in the lower border and Volant Compensé added each side – necessary for the bellows drive in an organ box. Heavenly Voices have been added to the modest Jeu de Flûtes in the heading. About 1862.



99. Ducommun Girod 22386. Unusual style for this maker, it is probably a replacement. The exuberant design includes a cherub with a telescope on a tripod. It did not leave much space for the 12 airs on this fine 2-per-turn forte piano box. Latest of the mainly operatic tunes is no. 10, from *Don Pascale*, 1843. Made in 1845.

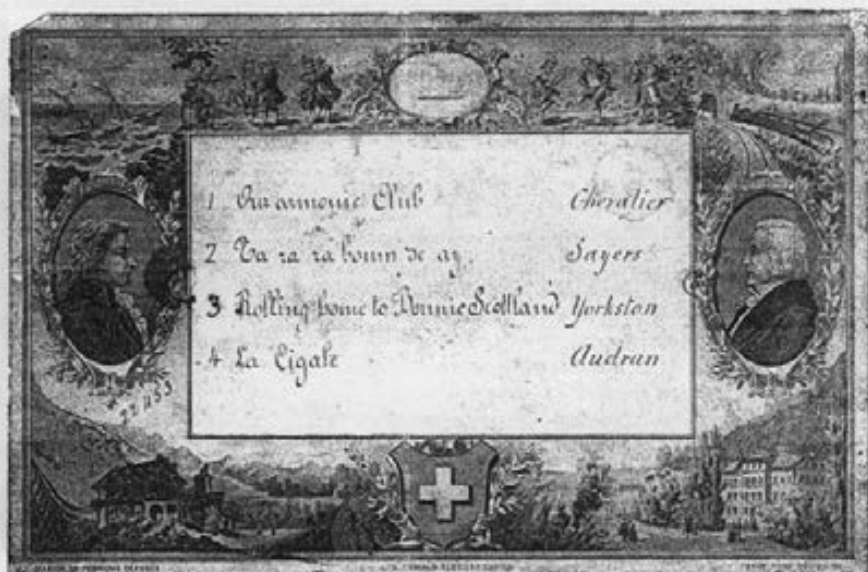


100. Ducommun Girod 1319, their usual type with mask above lyre at top centre. They had a rather bad habit of adding notes about their movements in casual writing in the borders or the margins of their tune sheets – here Tambour and Timbres are in the top margin, in red ink which invariably faded. About 1862.

Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides.



101. L'Epée 12149, printed in black and sepia. The cartouche in the top border shows the number of airs, and above it is printed: Fabrique d'Auj. L'Epée. About 1884.



- 102.** Gueissaz 22453 [C *] This design appears in his catalogue and is registered, presumably by the Zurich Lithographer Oswald Elsener. Portraits of Mozart, left, and Rossini. Latest tune is no.2, 1891: its overwhelming popularity became an irritant by 1892. Even so, this box was made about 1894 See also Tune Sheet Nos.150& 413



- 103.** Arthur Junod 14593 [C] the "waving shepherd" as seen in his catalogue. The small medallions show composers Bellini and Meyerbeer, left; and Mozart and Verdi. Latest tune no. 1, 1882. See also Tune Sheet Nos. 11 & 103A



103A Arthur Junod 14944 [C]. A coloured copy of Arthur Junod's waving shepherd in the hills seen at No 103; here with thirty cherub musicians keeping company with the four famous composers in the portraits. Latest Tune is No. 7 of 1883.



104. Karrer 671, with their usual two embossed medals, Vienna and Philadelphia. The latest tune is no. 6 from a seldom heard opera by Flotow, *L'Ombre* (shadow), 1870. Box made about 1877.



107. [Malignon] 1285 on Langdorff 5376 made in 1850. Forte piano and bells, as noted below the tune list. *Stradella* (1845) and *Kathinka* (1847) polkas are by Strauss I. Donizetti's *Marino Falliero* was composed in 1835. Those are three interesting rarities.



108. Mermod 117019 [C], for one of the four cylinders supplied with box serial number 115835, about 1897. There were variations among the two dozen cherub musicians during the long life of this standard Mermod tune sheet.



109. Nicole 46112, one of their later types with gamme and serial number in the lower border. The small inscription: Tamb. Timb. Cast above the tune list stands for Drum bells castanet, - not common on Nicole boxes. About 1874.



110. Paillard 67805 [C] Standing figures and medal, see no. 40. This 24-air box, with titles and composers crowded despite 30 by 20cm tune sheet, was made in 1892. Data in TMB Vol. 16 p. 170. The songs range from 1790 to 1888. The missing (crowded out) last word of tune 6 title is... fifteen.



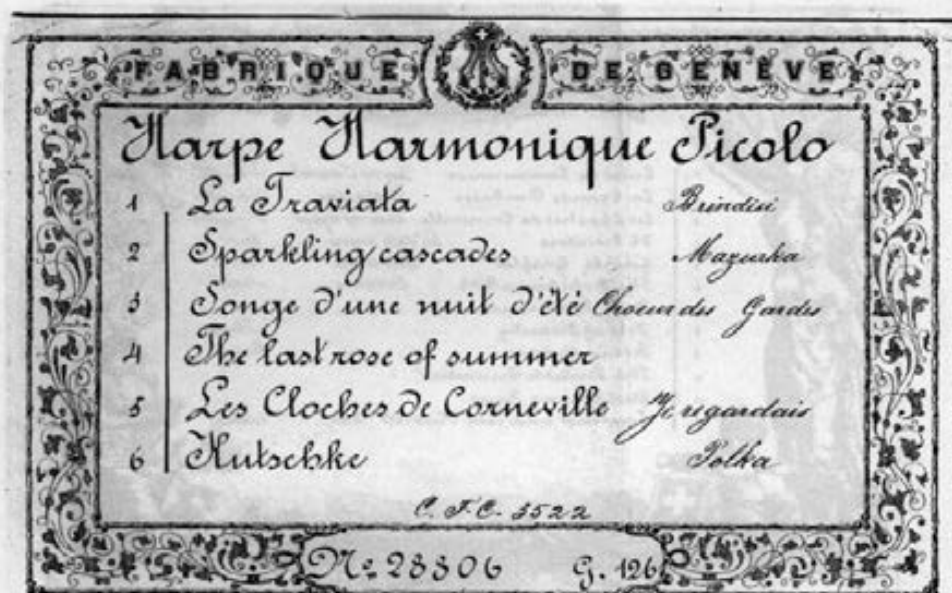
III. Paillard-Vaucher et fils 66 [* E] in black, brown and gold, with PVF monogram in the central cartouche. "Picture frame" design, latest tune no. 8, 1874. The cylinder is pinned with tune 8 on the dots so unlikely to have been made by any Paillard. And think of that low serial number after 1874. Probably sold by the London PVF office as agents.



II2. Paillard-Vaucher et fils 5229, "Lyres and stars" type, Besancon printing in black, sepia and gold. It is rare to find the maker's name (or, as here, initials) below the bottom border... and printed in gold. About 1876.



113. Auguste Perrelet's A. P. Co. 46952 [*] He took over Lecoultrre Freres in Geneva during 1871 and continued their serial numbers, see dating Chart 8. Some information about this almost invisible maker is in TMB Vol. 18 p. 109.



114. Rivenc 28806 [*] a style sometimes previously used by Greiner. This one has the unexplained C.F.C with 3522 below the tunes. Rivenc re-started gamme numbers each year so gamme 126 means nothing without its year date. All early tunes except hit no. 5, 1877. Box probably made in 1879.



115. [Stauffer] This Geneva agent's name is written in the top margin of Bremond 6790, made in 1862. All early tunes including one rare on musical boxes but still a hit... *Life on the Ocean Wave* by H. Russell, 1838.



116. Unattributed 6693 [*] Black on brown and white. This box was sold by Geo. Baker but probably made by Paillard, about 1880. The tune sheet design is signed E. Schaeft and A.H. at bottom left, and is registered.



117. Unattributed 8006 [*] same design as 116. The hymn list was written in blue ink and smudged; the numbers added later. About 1880. This box has a very unusual type of safety check shown in my second book p. 173.



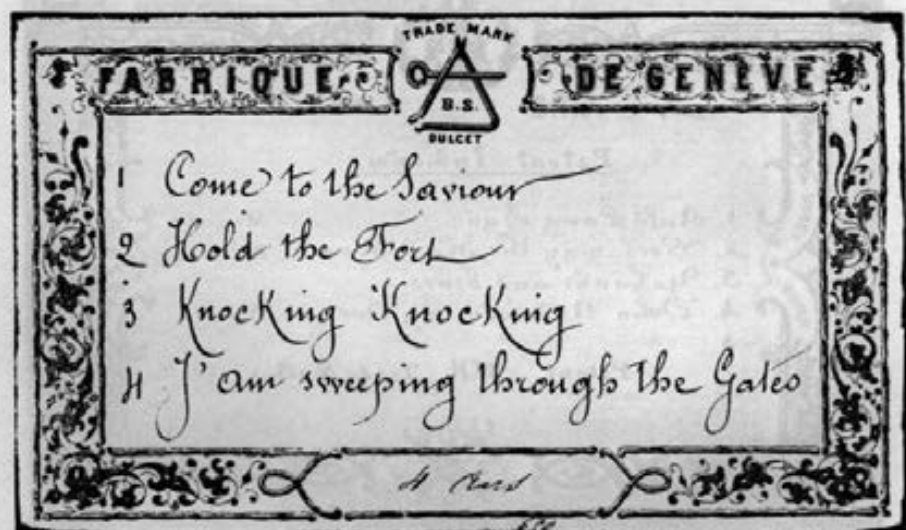
118. [Wales & McCulloch] label stuck on Nicole tune sheet serial 43476 gamme 2039. The two old tunes are played on two turns each of the 3 1/4" (8cm) diameter cylinder, with variations, each tune lasting nearly four minutes. Made in 1869.



119. [Weill & Harburg] 20,015 on serial 333, probably made by Grosclaude about 1875. Their patented indicator displays the title of the tune playing in a frame fixed behind the cylinder. OK when it works.



120. [Weill & Harburg] 20,173 printed in black and gold on cream with royal coat of arms at top centre. Also probably made by Grosclaude, serial 243. The latest tunes are nos. 5 and 6, both 1874. Made in 1875.



121. [Barnett Samuel] on unknown maker's 680 – as jotted in the bottom margin. Samuel Barnett's company put their triangle-and-striker trade mark at top centre of a Bremond style scrolled borders tune sheet. Tune 2 *Hold the Fort* is by P. Bliss, 1870. This box about 1874.



122. [Barnett Samuel] on another unknown maker's 3300 – as more formally stated in the extended bottom border. Latest tune 1858; all the tunes are from seven top-line composers, with two from Verdi to make up the eight! Box probably made in 1870.



123. Bremond 759, the "two draped columns" type, with margins carelessly endorsed by Liverpool dealer Van Gruisen. The gamme number is 577, which is odd with so low a serial number. The box has nine bells, ignored on the tune sheet. Tune 1 was possibly the waltz hit of the moment, being the third of Godfrey's four *Mabel* waltzes, in 1865. Box made about 1866.



124. Bremond 16319, printed in red, blue and gold. The unusual heading *Clavier Forte* means loud comb. It plays a rare sequence of sacred music for Mass and Benediction. About 1876.



125. Jules Cuendet 3316 [*] printed in two shades of brown and light red. Heading and tune numbers in red ink. Size 24 by 16cm; no printer's credit but emphatic **MODELE DEPOSE**, design registered. I think it was a general purpose job, available to all. Probably mid 1880s. Jules Cuendet used it on his entry in the 1896 Geneva Exhibition.



126. Ducommun Girod 24858. Their usual style except that the mask above the lyre is missing, - very, very unusual. This is a super-mandolin box with 184 comb teeth, described in TMB Vol. 18 p. 218. About 1847.

Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides.



127. Ducommun Girod 7777. Usual mask above lyre. Six bells noted in top right border. An owner's signature is in the right border, and dated 25-9-1877. The latest tune is no. 3, 1874. Made in 1875 or 1876, their new serial numbering started about 1862. Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides.



128. [J.H.Heller] 11392 [C] This is on a rare coin-operated box, about 1886, maker not known. The note in red ink under the tune list reads: The music plays on inserting ten centimes. Fourteen composers adorn the top border, and at right and below are gold and silver medals from Exhibitions, none actually gained by a Heller musical box. But he had a flair for selling high class boxes.



- 131.** Langdorff 21129. A later type, about 1882, still with the Geneva arms. Smaller naming in the bottom border but, as with no. 129, incorrect since 1874 when the Company was renamed Langdorff et Cie. Why worry. Concerto on these tune sheets commonly means two combs in sublime harmonie format, usually with a third comb, tremolo or, as here, piccolo. Agent Blackbee in cartouche. Numerous details changes were made to this design over the years - see Tune Sheet Nos. 156, 274 & 305."



- 132.** Mermod 9629 [C] Their standard design, this one with 1840 trade mark. The top banner notes: 16 pouces 27 lignes cylindre (17" by 2 1/2" dia.) The heading Quatuor adds 4 combs – its usual interpretation. But sometimes, on early boxes, it meant that the tunes were performed in four different styles, like the much later Polytype. This box made about 1880.



MILLIKIN & LAWLEY,
MUSICAL BOX IMPORTERS,
OUTLERS, SURGICAL INSTRUMENT MAKERS,
AND OPTICIANS,

168 & 161, STRAND, (adjoining King's College,) LONDON.

CATALOGUES OF

MUSICAL BOXES

Price Threepence, published Monthly, can be forwarded on receipt of Four Stamps.

AIRS.

- | | |
|---|-------------------------------|
| 1 | The Mountain Daisy "Waltz" |
| 2 | The Englishman |
| 3 | "Polka" The Rifle |
| 4 | "Schottische" |
| 5 | Song of the Christian |
| 6 | "Waltz" The Prince of Prussia |

133. [Millikin & Lawley] 26852. A London agent who believed in his place on a tune sheet and cut it to suit the number of tunes. Serial 26852 is on the movement which has all early tunes, red case interior, narrow control lever partition, spring and governor bolted from under the bedplate – so probably made a bit before 1870.



134. Paillard 2699 [C]. Their most common type and was in use in several sizes from the 1860's until after 1900. Here the size is 15 by 10" (38 x 25cm) on a 43cm movement with three 54-tooth sublime harmony combs, very rare, details in my second book p.120. Made in 1874. The agent's sticker in the cartouche is from Perrin-Chopard's shop in Berne. On interchangeable boxes, which were provided with a tune sheet for each cylinder, there is sometimes a mix of tune sheets to this design and that of No.40.



135. Paillard 49793 [C] same design as 134 but many different details. The Paillards were C. P. & Cie. from 1865 to 1880, the C stands for Caroline (Eugene Paillard's wife) who helped when the Company was re-launched in 1865. This box, 1886.



136. Paillard 84796 [C] same design as 135, with an agent's number 71172 in the cartouche and "20 minutes' run" noted in top margin. About 1890. These three tune sheets with the seated figures encompass 82,000 Paillard cartel boxes made during 16 years.



137. Rivenc 29290. still using a Greiner tune sheet in 1879; but the governor and the case bottom stamped with the winged lion of the Brunswick memorial, which was completed that year. This is an impressive forte piano box with combs of 115 and 70 teeth...a type then being overtaken by sublime harmonie.

✦ 8 TUNES ✦

✦ NO. 215 ✦

HARPE, TREMOLO, DUEX CLAVIERS.

1. Hochquillen Valse	Kanlich
2. Les Cloches de Corneville Polka	Planquette.
3. Les Huguenots, Cavatine des Pages	Meyerbeer.
4. Le Camargo, En quillant ma montagro	Lecocq.
5. Guillaume Tell, Chœur quel jour serin	Rossini.
6. Linda di Chamounix, Duetto	Donizetti.
7. Le Petit Duc Mazurka	Lecocq.
8. Un Ballo in Mascheia, O Figlio	Verdi.

C. SCOTCHER & SON,
MUSICAL BOX IMPORTERS,
BULL STREET, BIRMINGHAM.

MUSICAL BOXES REPAIRED.

138. [C. Scotcher] 215 on Conchon 7481. Gold on cream. One of the two 50-tooth combs has a zither for the harpe tremolo effect. Unusual note about repairs. I think the sundry mis-spellings came with the agent's decision to print. About 1881.



139. Unattributed, with shaped top, printed in Montbéliard so probably for Paur or L'Épée, serial 2177. Latest tune 1835, probably made a bit before 1839. In that year Auguste L'Épée took over the business, after the death of P.H. Paur who started it in 1833.



140. Unattributed [*C] The often seen "Isle Rousseau" type, this one 30 by 20cm. It shows the little island in the lake of Geneva at left foreground with city and hills beyond. No swans on the lake, no walkers at bottom right, and an alert goat with the two musicians. It is on serial 2654, 20 airs, two-per-turn, many 1893 and 1894 popular songs, latest no. 2, 1895. Made in 1896, possibly by Junod or his Uncle Cuendet.



141. Unattributed [*C] "Isle Rousseau" 15423, size 18 by 13cm, same design but many variants including bushier tree at left. Latest tune no. 2, 1884. About 1885.



142. Unattributed [*C] "Isle Rousseau" 18295, size 18 by 13cm, a common size on small boxes, this one with 6" = 15cm cylinder, latest tune *Carmen*, 1875. This shows an earlier appearance of the design, with a trade mark of lyre and initials JF, which was concealed by the red shield and white cross stuck over it. I steamed it off and moved it sideways for this picture. Very rare; the red shield is almost invariably part of the complete print. JF is thought to stand for Jaccard Freres, who from 1850 until 1901 were one of the many Jaccard makers in Ste. Croix.



144. [Weill & Harburg] [C] 3280, with a W & H monogram at top centre, and merely a decorated arch over the tune list. Perhaps a desperate novelty in tune sheet design. Latest tune no. 12, 1873.



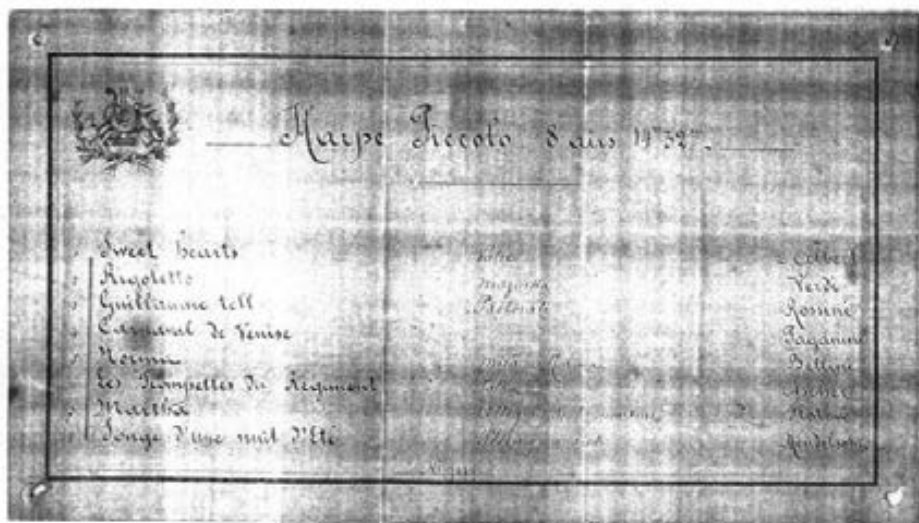
145. Billon-Haller ----- Their butterfly trade mark is at top centre with J B for Jean Billon-Haller who added musical boxes to the old S. B. I. business of making blanks, established at Geneva in 1830. Latest tune no. 7, 1893. In contrast, earliest tune is no. 10, about 1780. Box probably made in 1894.



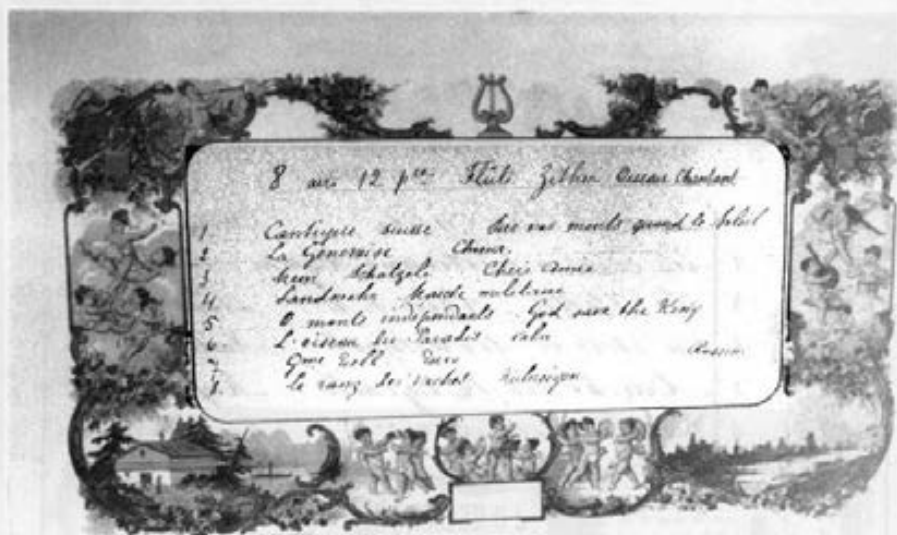
146. Bremond 17169 printed in red and black, about 1877. Another simple type, with the Golden Lyre address added. I cannot trace the maestro, T.H. Wolton, who composed these eight mandoline dance tunes.



147. Bremond 8873 [*C] This box was made in 1865 and went back to them for repair about 1890. They fitted this Isle Rousseau tune sheet as a replacement, so they must have been using it at that period. The box has a 40cm cylinder with drum, bells and castanet plus another drummer seen through a window in the case front.



148. Conchon 7279 with one of their trade marks at top left. About 1881. All early tunes except no.1 which was arranged by D'Albert in 1876 after Sullivan's version in 1875. See also Tune Sheet No. 53, & then No. 489 for a colour version.



149. Cuendet ----- [*C] This is the tune sheet, never fixed to the lid, of the special box for the 1896 Geneva Exhibition. It includes an organ and a singing bird mounted behind the cylinder. It plays mainly Swiss folk tunes, ending with the emotional *Le rang des vaches*.



150. Gueissaz 8693 [*C] Their catalogue design, including paddle steamer and railway train, here on a 17" cylinder Piccolo box, latest tune by Strauss II, 1864, namely the *Morning papers*. The sticker at bottom centre is by agent Van Leeuwen of Amsterdam.

See also Tune Sheet Nos. 102 & 413

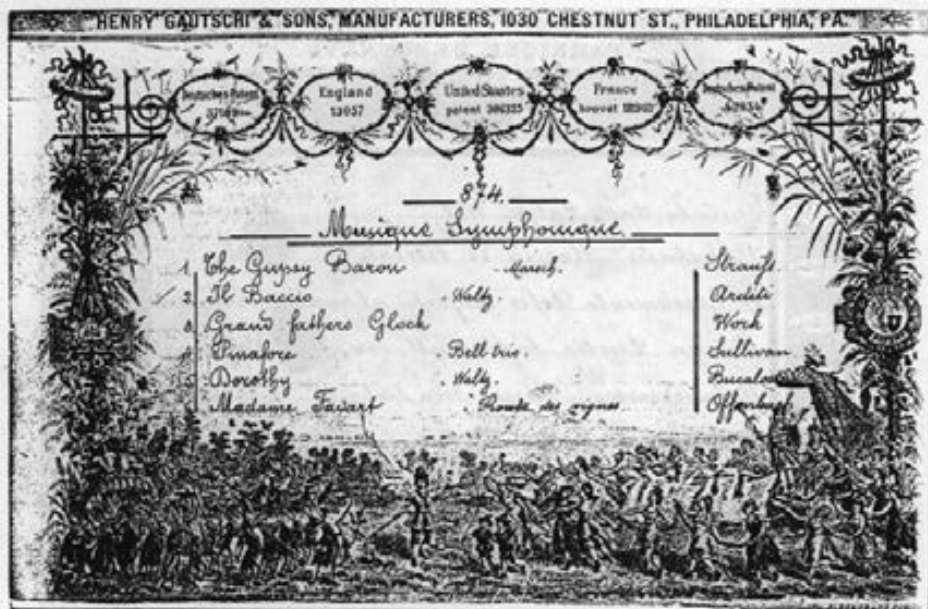


151. [Heller] 622 on unknown maker's serial 1076. This version of the "two draped columns" tune sheet omits reference to Geneva and has enlarged lower central cartouche. It is on a six bells box, as printed in general-purpose style, and was sold for the first time in 1866.

See Nos. 324 & 444 for the larger version of this design with 10 composers per column



152. Junod 1050 [*C] The "Isle Rousseau" here used by Junod for an interchangeable box. Each cylinder had its own tune sheet, this one for cylinder 786, as noted under the last tune. About 1889.



153. Junod 1106 [C] This is for cylinder 874 of another Arthur Junod interchangeable. His patents make the top border, his J.A.C. trade mark is in both side borders, and agent Gautschi fills the top margin.



154. [R.F.Knobloch] ----- Several German agents designed their own tune sheets. This one typically includes lyres and cherub musicians but also a contemporary steam engine and two ships in full sail. Appropriate at Bremerhaven in 1860, the approximate date of this forte piano box.



155. Langdorff and Metert 2293. Made in 1845, this box should have a tune sheet with square piano at top centre, as no. 59. But it went back to Langdorff for repair in 1848 and they fitted their current style shown here. They also re-scribed the cylinder end cap G201 - 48. Illustrated in TMB Vol. 13 p. 141.



156. Langdorff 20294. This box has two sublime harmonie and one tremolo comb, each with about 40 teeth. It has the same tunes as serial 20430, seen in no. 14, but a different gamme number. Agent C.H.Dick of Vevey, Lake of Geneva, has his sticker in the cartouche and the incorrect Langdorff company name is in the bottom margin. About 1880. Numerous details changes were made to this design over the years - see Tune Sheet Nos. 131, 274 & 305.



157. D. Lecoultré 9268. All composers included as usual, but no tune arrangement numbers. About 1847.



158. Mermod 2214 [*] Printed in sepia with their name added in the lower cartouche of a design in general use, which is usually seen in blue. About 1862. Mermod adopted their own design, as in no. 132, round about 1880.



159. Mojon, Manger 28441 [C]. Their favoured and registered design includes massive musical apparatus on a wide landscape with added dancers, folk performers and two branches full of birds. Here on a six bell box in a buffet style case. The type of case is very rarely noted on its tune sheet. Latest tune is No. 5 of 1888. Box made about 1890.



160. Nicole 17311, a Freres Nicole design which was in use for over three years, - this one in 1837.



161. Rebicek 46624 printed in black on white with green background to the borders. They always put their serial and gamme numbers on the tune sheet. The small sticker with number 438 was probably added by a shop or agent. About 1870.



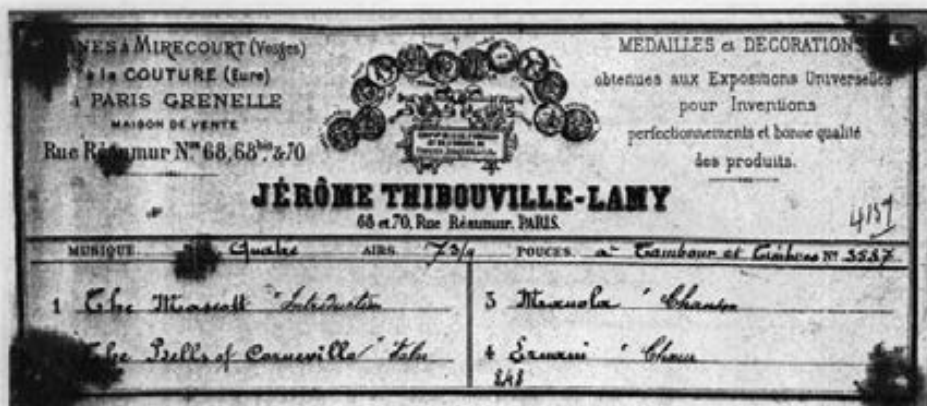
162. Rivenc 44191 [C]. This registered design, with Rivenc's winged lion trade mark lifted from the ground level decorations of the Brunswick memorial, is by Zurich printer Orell Fussli. It comes in several versions with various views of the Lake of Geneva and lakeside sketches in the top corner; here the horse and rider are again seen on top of the monument, but the perspective is quite different from No. 45. About 1895.



163. Rivenc 44292 [C] The trade mark stays in place but the Brunswick Memorial is replaced by a view of the Isle Rousseau and adjacent bridge. Same Zurich printer. About 1895.



164. A. Soualle 4168. The eight-air version of their usual design. Tune sheets of this French maker are very rare. They seem to have chosen the same range of tunes as the Swiss, here tune 1 proves its perennial popularity, composed by D'Albert in 1850 and here heading a box probably made in 1872.



165. [Thibouville-Lamy] 4157 on L'Épée serial 3587, about 1881 – in their second set of serial numbers. The six award medals at top centre include Paris, and Philadelphia 1876, but they were not won by musical boxes. Tune 2 translated by the French into English is a rare sight.



166. Unattributed 186, a mandoline forte piano box with 179 comb teeth, by a Geneva maker, about 1859. Tune 1 is by Anne Fricker, 1855. Tune 2 is the song, 1852, not the operetta, 1861. Printer, or more strictly lithographer, J. Dajoz, Geneva.

It is now thought that several makers would have used this design, sometimes with minor variations as with Tune Sheet No 509.”



167. Unattributed 5867 [*] printed in blue on white, about 1855. This design was used by Jaques and by Paillard with their initials at bottom right. Here these are deleted with vertical lines, probably for use by another Ste. Croix maker. It has a good array of stirring tunes, latest *Oh Susannah*, 1848.



168. Unattributed 32221, printed in gold on white, probably by a Ste. Croix maker about 1864. It is the first reported sight of incorrectly spelt Etouffoirs and may have provoked scorn in Geneva. The claim had already been superfluous for over 25 years.



169. Baker Troll 5929 [*C] This design, registered and with initials AH, was probably in general use but rare on this maker. The composer portraits are Beethoven and Gluck, and the inevitable two cupids are not musicians. About 1875.



170. Baker Troll 6950 [*C] Same design but serial number shown and with tunes and heading in more typical Baker Troll style. About 1876.



171. [T.S.Beswick] 1128 on serial 307, maker not known, latest tune no. 1, 1877. This Liverpool agent's tune sheet, with his diamond TSB monogram, seems to be of local design and it cannily allows for up to 12 tunes. It managed to survive some disaster when its 11" cylinder movement lost its case and then got itself into a replacement (oversize) case.



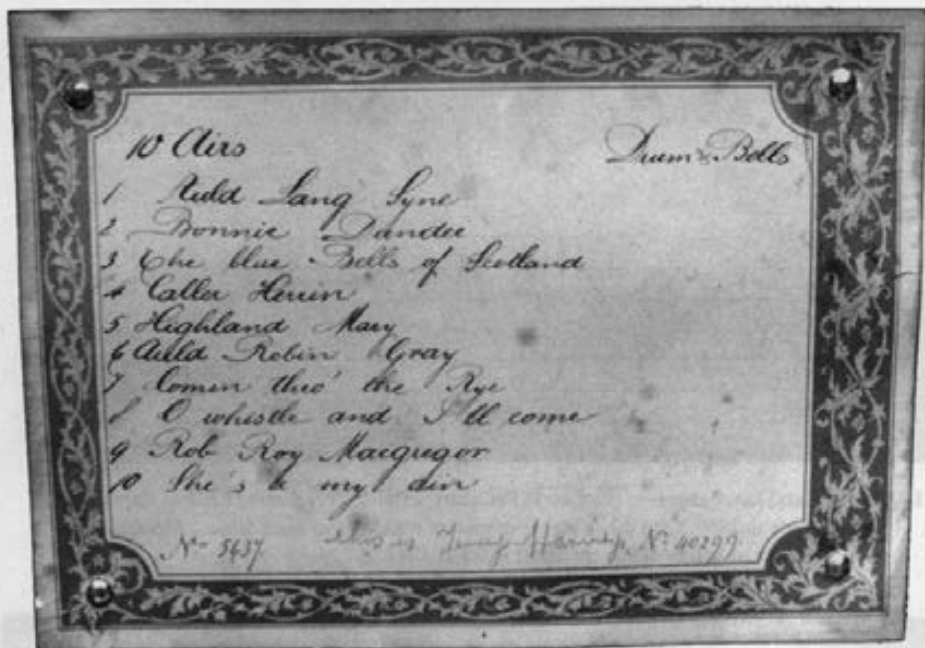
172. Bremond 634. Same design as no. 4 far above which is on serial 12505, but this one has the serial number in the bottom margin. Printed by J. Dajoz, Geneva. About 1864.



173. [Hy. Capt] fancy engraved plate on F. Lecoultré serial 29277, gamme 6385 as shown on the plate. Made in 1857. Capt was a maker of quality watches and snuff boxes. Most of these tunes date from before 1800; the latest is no. 1, 1847.



174. Grosclaude 15810 [* E] Tune no. 1 is the latest, 1867. This design usually has three angels in the top border, see nos. 56 and 80. It certainly gets around and, despite varying angels, is best referred to as the "one column and three organ pipes each side" design – because some viewers fail to notice the organ pipes.



175. Grosclaude 40299 [*] Probably an agent's card with his number 5647. It has a good selection of early popular tunes, enhanced with bells and, sometimes, drum. Made about 1890, near the end of Grosclaude's output.



176. [J.H.Heller] printed in blue on white for tabatiere 51977 $3\frac{1}{2}$ " cylinder, 51 comb teeth made by Cuendet about 1891. Latest tune no. 3, 1890. Heller used the German spelling, Bern, on cartel tune sheets. Here, the printed heading has been emphatically altered, but the music is normal.



179. Karrer 4512 printed in gold; with the usual two medals in one of their several different arrangements. Type of movement noted in the lower border and the word Expressif used, I think, partly to balance the concise German way of writing Hairspring Dampers. About 1880.



180. Lecoultré & Brechet 24093 with gamme 4601 and L.B. in top border. Tune 5 title has been ruthlessly abbreviated: it is I stood amid the glittering throng by Henry (Home sweet home) Bishop, 1830. About 1851.



181. Lecoultré & Brechet 25876, gamme 5212. Presentation note added in 1854. Box made about 1853. Obscure tunes except no. 6 and *Die Elfen waltz*. No. 1 by Labitzky, 1842.



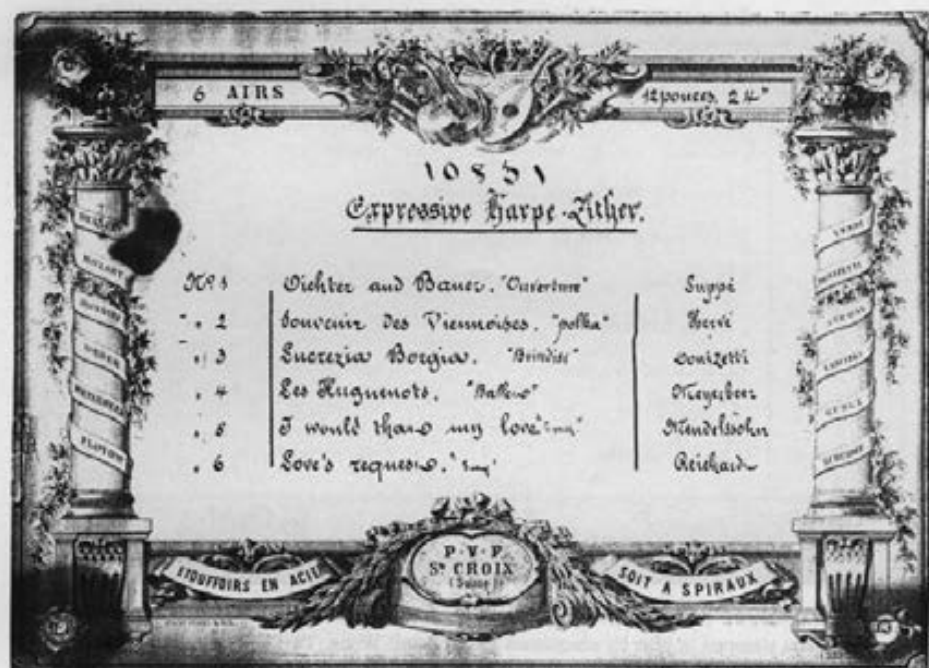
182. Nicole 44800. All unusual tunes except nos. 5 and 7. Made in 1872. Kafoozelum is an 1860s joke word based on the verb to fuzzle, which is currently explained by the Concise Oxford as "slang, esp. golf." See also Tune Sheet Nos. 67, 376 & 506



183. Paillard-Vaucher et fils 9177 [*] "curved damper panels" design with agent's number 1869 in cartouche. All tunes before 1860. Probably made in the early days of zithers, the late 1870s.



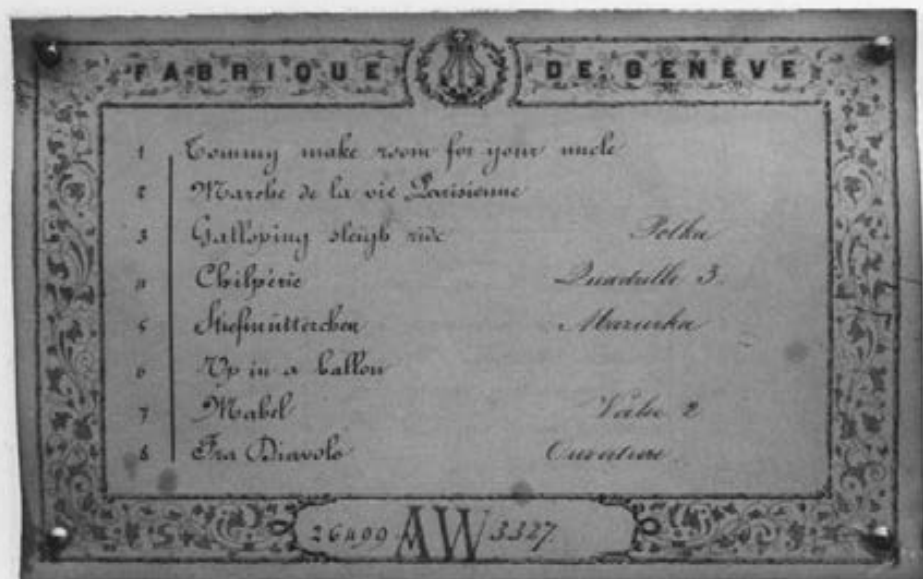
184. Paillard-Vaucher et fils 9214 [*] Same design, printed by Valluet jeune, size 24 by 18 cm for this large drum and bells box with 12 Pentes cylinder (13"). Tune 5 is by Daniel Decatur Emmett from Ohio but is sometimes credited to Ascher who may have done an arrangement.



185. Paillard-Vaucher et fils 2546 [* E] Agent's untidy 10831 above tunes. Printed by Vve. Valluet & Fils (before Valluet jeune took over, one assumes) and claiming design registered in bottom right corner. About 1870.



186. G. Rebeck 46594. Their usual modest printer's border type, this one stuck in a carved cabinet with an 80-tooth 2-air cartel movement, about 1863. Gamme number added as usual by this Prague maker.



187. Rivenc 26499 [*] Another example of his use of the scrolled borders design, here with the cartouche stamped in blue by ubiquitous agent Adolf Woog. Two lowbrow English songs included, no. 1 the latest, 1876; and no. 6, 1868. Box made in 1877 according to Chart 14.



188. Rivenc 31977 [*] Very late use of this scrolled borders design, latest tune no. 8 had its premiere in November 1881. Rivenc registered the winged lion of the Brunswick memorial as his trade mark when it was completed in 1879. This box made in 1882. Perhaps the tune sheet was found at the back of a drawer. It happened, even in Geneva.



189. S. Troll 3819 [*] Black on cream, about 1873. Tune 6, which translates as Amor's Greeting, is by Edward Strauss, 1871. The 38cm cylinder and 86 comb teeth play a good medley of ten tunes, ending with that marvellous Offenbach galop... a jewel in the cinema organist's crown, back in the 1930s.



190. Unattributed 5941. This serial number is written, in different writing, in the top margin and below the composers. Size 22 by 15cm, it shows 33 musical cherubs. Printed by Elsener & Cie. Zurich. Tunes 2 and 3 are by Emmett, 1860. Latest tune no. 5, 1883.



- 191.** Unattributed. No. 831 written below the last tune. An agent's or a shop label at top left corner – the favourite spot for sticking them. All Scottish tunes except no. 6. But the big questions are, did this musical box factory, blazoned in both French and English, really exist? And, where?



192. [Weill & Harburg] 20139, another example of the movement's serial number used on their tune sheet. Probably made by Grosclaude in 1875. Printed by A. Haas of Geneva & Mulhouse – he branched out.



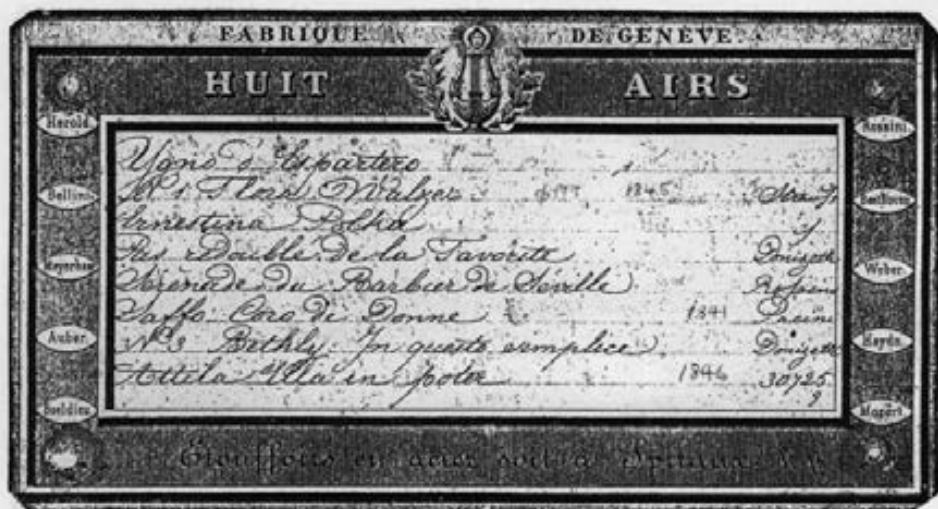
193. B. H. Abrahams 44610 [C] This was written by Rivenc on their tune sheet for his serial number 44610. Compare no. 163. From Chart 14 you can see that it was made about 1897 and it has three 1896 tunes. Naturally, it does not show up on Chart 1.

194. [Geo. Bendon] here on Bremond 43459 gamme 239 as characteristically written below tune 4 by Bremond on a tune sheet supplied by Bendon who sold many large Bremond boxes at this 1881 period. This one has a 17-note organ and 70 comb teeth.



195. Ducommun Girod 28001, usual design with mask above lyre, but here with borders cross-hatched – distinctly unusual. About 1850. The composers column was started far too close to the border and, worse, drifted even closer. This hurt A. Wallerstein who in 1847 composed Jenny Lind's Polka.

Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides.



196. Ducommun Girod 30725 More usual vertical shading. Composers Herold and Rossini have changed places. The composer of tune 8 is given as 30725, hard luck on Verdi.

Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides."



197. L'Épée 52400. [*] This must be a general-purpose tune sheet, leaving plenty of space for a dealer's stamp. The borders with angled panels of composers are similar to A Soualle's, no. 69. About 1877, in L'Épée's first set of serial numbers.



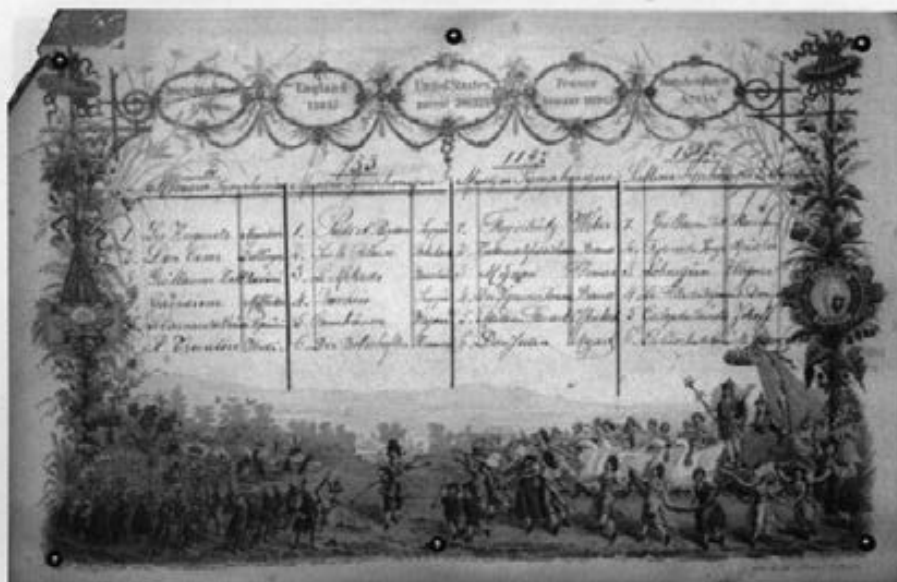
198. L'Épée 8048 [C] about 1882. Printed in Paris. Tunes 1 and 6 both 1880. The banner under the star at top centre is inscribed, in black on dark green, *MUSIQUE de GENEVE*. Very difficult to read in black-and-white.



199. [Henriot] 11435. Their usual "carte de visite" with different embossed borders, very unusual in vertical format. Probably made by Badel of Geneva about 1838.



200. Edouard Jaccard 22476 [C] size 30 by 20cm. His trade mark with the E J monogram is in the bottom right corner. Otherwise the design is like one sometimes attributed to Paillard, see no. 41, also with the Zurich 1883 and Paris 1867 medals. Ed. Jaccard actually won both these medals whereas only one each went to the Paillards and Paillard-Vaucher.



201. Junod 1195 [C] Patents in top border, JAC trade mark centre left, and Helvetia Patent centre right. A 4-cylinder Interchangeable box, about 1886. Four sets of tunes and composers make crowded reading even on this 30 by 20cm tune sheet. The Interchangeable cylinder numbers range from 2 to 1387.



202. Karrer 6484 with the usual Philadelphia (centre) and Vienna medals, but the latter corrected to Anerkennungsdiplom. That means the award is only for attendance at the Exhibition. The medal for merit was inscribed Verdienst, which they did not win but was shown on their earlier tune sheets. About 1883.



203. Nicole 21731, black on buff. Agent Goldsmiths' Alliance. About 1842. The writing on this tune sheet was obviously done in England, the flowing style and emphatically English figures 1 and 7 plus the strange tunes could be unique.



204. Paillard 110365 on a Columbia type box, printed in shades of green on cream, and quite likely a replacement. About 1896. The latest tune is no. 4, 1892. The earliest is no. 8, borrowed in 1829 from an ancient folk tune.



205. Paillard 69298 [* C] on the lid of a 6-cylinder interchangeable Gloria style Polytype made in 1892. This box was first sold by Paillard's New York office and it is surprising that they used the "Harlequin" design – see no. 72. They also printed on it the Polytype and other data, leaving room to write in the running time depending on the number of springs. The small writing is mainly about cylinder changing; but the great CAUTION is: never move this instrument with the cylinder in position.

See Tune Sheet No. 406 for a complete image of this tune sheet design as used by Paillard.



206. [Parkins & Gotto] An agent's special effect, with more English writing, on Nicole 40669, about 1863.



207. Paillard-Vaucher et fils 1617 [C *] about 1868. Text in the bottom margin states that the trade mark in the cartouche is registered. That was for Paillard-Vaucher's London office and probably means that they made the box. But it could be by another maker and sold by them as agents. Printed by J. Bognard, Paris.



208. Paillard-Vaucher et fils 11388 [C *] about 1876. This design was devised by Paillard-Vaucher soon after they won the 1867 medal shown. When they ceased trading in about 1881 it was taken over by the Paillards when they took over the London sales office.



209. [Thibouville-Lamy] on L'Épée 283, a 6-cylinder Rechange box. This is for cylinder no. 1. Latest of the 36 tunes is 1883, so the very low serial number is a puzzle – so far, unsolved.



212. Unattributed [C] on unknown maker's serial 45340. This design, with the medals from London 1851, Paris 1867, and Vienna 1873 Exhibitions, probably comes from Sweden and shows their national costumes. Seven Swedish tunes. Probably made in 1875.



213. Unattributed [*] the common "lyre and spray of leaves" design, often seen on boxes over the 1840 to 1880 period but no attribution to a maker yet achieved. In black, often on very flimsy paper. Here on a key-wind, serial 635, about 1850.

6		AIRS		
ROSSINI	1	Oba Singapore Sailors Chorus	Sullivan	HÉROLD
BELLINI	2	Oba Sincere Minuetto	Idolo	WEBER
BONDETTE	3	Carmen Roudou	Bizet	STRAUSS
AUBER	4	La Bobémienne Valseau 3 Jwellt	Balfe	LAHNER
MEYERBER	5	Arches de Corneille Chanson	Laquette	LANTZOW
	6	Le barbier de Séville		

N° 641 **ETOUFFOIRS EN ACIER**

214. Unattributed [*] same type but very late, with latest tune 1878. Printed as usual by A. Haas but rare by being printed in gold.

The Dance

1	The Dance	Sullivan
2	Sweet of White	Bizet
3	Sweet of my heart	Balfe
4	The Dancing	Laquette
5	The Dance	
6	The Dance	
7	The Dance	
8	The Dance	
9	The Dance	
10	The Dance	

215. Vidoudez 14223 [* C] here used on Junod 14220, about 1897. The two slightly different serial numbers simply means that these was a small batch, all identical, and things got swapped as with no. 210. There are several cases, known almost for certain, of tune sheets being intermingled between these two makers and Cuendet.



- 216.** That excellent Ste. Croix book by Jean-Claude Piguet mentions, on page 184, that there were Lausanne printers seeking orders from the musical box makers for labels. It reproduces this advert, which reminds one of the "Harlequin" design. It certainly got used, as shown in doubtful circumstances in no. 73, well into the 1900s.



217. (Geo. Bendon) 4125. Their small, early tune sheet, maker not known. Tune 8 is probably the latest, about 1868.

2604

1. Sage in the Arms of Love
 2. Once for all
 3. Shall we gather at the river
 4. Great Physician
 5. Prodigal Child
 6. That hour of Prayer
 7. Hold the Fort
 8. Love
 9. Tell me the old old story
 10. O King of the Mighty Power
 11. Mary My Son
 12. Gals afar for me

Hanky

218. (Geo. Bendon) 2604 on Nicole serial 50727, gamme 3047. Made about 1883, but gamme 3047 dates from 1873.



219. Bornand 11437 [* C] The comb base is stamped Justin Bornand, but it was probably made for Bornand Freres. Top cartouche altered from 4 to 6 airs but it is a 4-air box playing tunes 1 to 4. Why two more were added to the tune sheet is an unsolved mystery, probably sinister. About 1882.



220. Cuendet 15633 [* C] "Line of birds" design, here with 11" (28cm) cylinder, latest tune *Erminie* 1885.



221. Ducommun Girod 16661. This unusual silvered plaque is on their 8" (20cm) cylinder box made in 1840. It plays the one overture on three turns.



222. L'Épée 9045, black and green on brown. This is the smaller version of their large multicolored design, here on a 6" (15cm) cylinder box made in 1883.



223. L'Epee 31071 [C]. This is their least common design in the UK, though common in France, with its 6 cherubs and banners for 10 composers above country and castle pictures. With 3.5" (9cm) cylinder, about 1892.



224. Edouard Jaccard 8090 [*C]. His monogram is on the shield at bottom right. A rare box with three combs totalling 148 teeth. About 1870.



225. Jaccard-Walther 14087 [?], "Lyres and stars" design with his trade mark label at top center. He also stamped the zither tissue. About 1875.



226. Karrer 8577. Their usual pair of medals, but twelve composers on each column. The visible bells heading is in German. About 1886.



229. Nicole 30813. This 13" (33cm) keywind gamme 1389 has the simplest of their many border designs. Made in 1853.



230. Rivenc 36797 [C]. Mandoline Ténor is an extremely rare heading, used here on a box with 144 comb teeth in 1886.

12 FABRIQUE DE GENÈVE AIRS

1	Orphée aux Enfers. J'ai vu le Dieu Bacchus	Offenbach
2	Faust. Valse	Gounod
3	Le Prophète. Mon cœur s'élançait	Meyerbeer
4	Lucie. Solo sur l'air	Danizotti
5	Eurline. Oh thou to whom the heart	Ballad
6	Mon cœur est tout à l'Helvétie	Passerini
7	Il Trovatore. Ah nostri monti	Verdi
8	La Fée du Nord. Mazurka	E. Scher
9	Choral en Luth	
10	Les Brigands. Mazurka	Offenbach
11	Attila Act 10. Écoute la mia dote	Verdi
12	Le Crâne d'Ecce. Valse	Shre

No. 2481.

231. S. Troll 2481 [*] size 19 by 13cms, just room for 12 airs, latest no. 12, 1871.
Probably made in 1872.

Airs No. 3896

MANDOLINE QUATUOR

1	Wedding March	Mendelssohn
2	And der Schönen blauen Donau - Valse	Strauss
3	La fille de M ^r Angot - Legend	Secocq
4	Robert le Diable - Robert toi que j'aime	Meyerbeer
5	Mose in Égypte - Rêve de prestres	Rossini
6	Judas Machabée - See the conquering hero come	Handel
7	Märschen aus schöner Zeit - Valse	Faust
8	Gloches du Monastère	E. Hely

FABRIQUE DE GENÈVE

232. S. Troll 3896. His later design, 23 by 14cms but no more space for tunes.
Latest tune is no. 3, 1872, and the box was probably made in 1873.

See Also Tune Sheets Nos. 95 & 510



233. Unattributed 51111. This is similar to the common "curved damper panels" type except that the two columns are tapered towards the top and there are extra cherubs. Also a different printer, Guyot at Mulhouse. About 1875.



234. Unattributed 090 (on serial 091). Here the damper panels are reverse curves and the columns very fancy. Sold by agent Langer in Palermo - his label in the top cartouche. Printer Picard, Geneva. About 1874.



235. Unattributed 2067 [*]. A fairly common design, here on a single-comb Harpe Harmonique box made about 1872.



236. Unattributed 2901 [*]. A 12-air version of the same design with a plaque of cherubs on the heightened columns. A mandoline box, latest tune *Manola*, 1873.



237. Unattributed 11139 [*]. The well-known "lyre and spray of leaves" type on a large overture box, in black on flimsy paper, about 1838



238. Unattributed 111543 [*]. Same design but top border in French and German. Detail differences in lyre and leaves. About 1850.



239. Unattributed 66795 [*C]. Flamboyant 1900s style, latest tune no. 10, 1899. A large box with 6" (15cm) cylinder and large tune sheet.



240. Unattributed 59301 [*C], gamme 4982. The popular melodies last 20 seconds each at three per turn of their 3" (8cm) cylinder. About 1892.



241. Allard 6063 [C] This is in the design style of the 1890s and has their eagle-holding-cylinder trade mark at top left. Latest tunes nos. 6 and 7, both 1890. Strong musical performance from two 46-tooth sublime harmonie combs. About 1892.



242. Baker-Troll 8473 [*] black and sepia on white. The same design, but with white background to the borders, was used by Billon-Haller with their trade mark at top center (no. 145) and by Allard with his (no. 27). Latest tune is no. 1, by Edouard Strauss, 1871. This is a single-comb Harpe Harmonique movement, a comparative rarity. Made about 1880.



ORGUE

N°1

1. Adieu Suisse ... (du Ginguette d'Amour)
2. Marie & Jean ... (de Barthelemy)
3. Olla Tante Marie ... (de Barthelemy)
4. La Petite de Marie ... (de Barthelemy)
5. Les Maitres ... (de Barthelemy)
6. Marie & Jean ... (de Barthelemy)
7. Marie & Jean ... (de Barthelemy)
8. Marie & Jean ... (de Barthelemy)
9. Marie & Jean ... (de Barthelemy)
10. Marie & Jean ... (de Barthelemy)
11. Marie & Jean ... (de Barthelemy)
12. Marie & Jean ... (de Barthelemy)
13. Marie & Jean ... (de Barthelemy)
14. Marie & Jean ... (de Barthelemy)
15. Marie & Jean ... (de Barthelemy)
16. Marie & Jean ... (de Barthelemy)

48 AIRS

N°2

1. Adieu Suisse ... (de Barthelemy)
2. Marie & Jean ... (de Barthelemy)
3. Olla Tante Marie ... (de Barthelemy)
4. La Petite de Marie ... (de Barthelemy)
5. Les Maitres ... (de Barthelemy)
6. Marie & Jean ... (de Barthelemy)
7. Marie & Jean ... (de Barthelemy)
8. Marie & Jean ... (de Barthelemy)
9. Marie & Jean ... (de Barthelemy)
10. Marie & Jean ... (de Barthelemy)
11. Marie & Jean ... (de Barthelemy)
12. Marie & Jean ... (de Barthelemy)
13. Marie & Jean ... (de Barthelemy)
14. Marie & Jean ... (de Barthelemy)
15. Marie & Jean ... (de Barthelemy)
16. Marie & Jean ... (de Barthelemy)

243. (Geo. Bendon) on Bremond 19588, size 11 by 8" (280 by 205mm) printed in blue and very rare with Bremond in the top margin. This was found loose in the large 4-spring box, playing organ only on 47 notes, with three 16-air cylinders.

B. A. BREMOND
FABRICANT DE PIÈCES À MUSIQUE
GENÈVE, SUISSE



B. A. BREMOND
MUSICAL BOX MANUFACTURER
in GENEVA, Switzerland

ORGUE

N°1

1. Adieu Suisse ... (de Barthelemy)
2. Marie & Jean ... (de Barthelemy)
3. Olla Tante Marie ... (de Barthelemy)
4. La Petite de Marie ... (de Barthelemy)
5. Les Maitres ... (de Barthelemy)
6. Marie & Jean ... (de Barthelemy)
7. Marie & Jean ... (de Barthelemy)
8. Marie & Jean ... (de Barthelemy)
9. Marie & Jean ... (de Barthelemy)
10. Marie & Jean ... (de Barthelemy)
11. Marie & Jean ... (de Barthelemy)
12. Marie & Jean ... (de Barthelemy)
13. Marie & Jean ... (de Barthelemy)
14. Marie & Jean ... (de Barthelemy)
15. Marie & Jean ... (de Barthelemy)
16. Marie & Jean ... (de Barthelemy)

48 AIRS

N°2

1. Adieu Suisse ... (de Barthelemy)
2. Marie & Jean ... (de Barthelemy)
3. Olla Tante Marie ... (de Barthelemy)
4. La Petite de Marie ... (de Barthelemy)
5. Les Maitres ... (de Barthelemy)
6. Marie & Jean ... (de Barthelemy)
7. Marie & Jean ... (de Barthelemy)
8. Marie & Jean ... (de Barthelemy)
9. Marie & Jean ... (de Barthelemy)
10. Marie & Jean ... (de Barthelemy)
11. Marie & Jean ... (de Barthelemy)
12. Marie & Jean ... (de Barthelemy)
13. Marie & Jean ... (de Barthelemy)
14. Marie & Jean ... (de Barthelemy)
15. Marie & Jean ... (de Barthelemy)
16. Marie & Jean ... (de Barthelemy)

48 AIRS

N°3

1. Adieu Suisse ... (de Barthelemy)
2. Marie & Jean ... (de Barthelemy)
3. Olla Tante Marie ... (de Barthelemy)
4. La Petite de Marie ... (de Barthelemy)
5. Les Maitres ... (de Barthelemy)
6. Marie & Jean ... (de Barthelemy)
7. Marie & Jean ... (de Barthelemy)
8. Marie & Jean ... (de Barthelemy)
9. Marie & Jean ... (de Barthelemy)
10. Marie & Jean ... (de Barthelemy)
11. Marie & Jean ... (de Barthelemy)
12. Marie & Jean ... (de Barthelemy)
13. Marie & Jean ... (de Barthelemy)
14. Marie & Jean ... (de Barthelemy)
15. Marie & Jean ... (de Barthelemy)
16. Marie & Jean ... (de Barthelemy)



244. Bremond 19588 [C] "Isle Rousseau" design, very rare with Bremond in the top margin, size 12 by 9 1/4" (302 by 236mm). No swans on the lake, see no. 147. It is fixed to the lid of this Grand Organ box, but it lists different tunes for cylinder 1, suggesting that the Bendon sheet was incorrect and replaced. This box is now in the Seewen Museum.



245. Bremond 43534 [*] the "two draped columns" type with serial and gamme numbers in the central cartouche, here topped with flowers. This box has its 49-tooth Harpe comb at the bass end with zither worked by a third lever on the control panel. Latest tune no. 3, 1872. Box made in 1881.



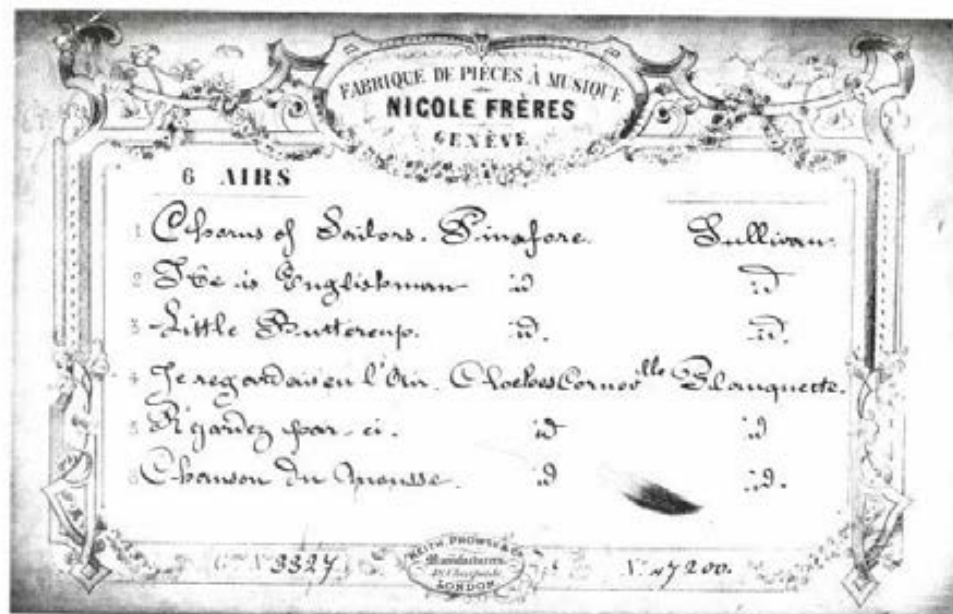
246. Karrer 16389 in dark and pale brown on white with the usual 1873 and 1876 medals. Tune numbers printed, titles in very faded writing. The 1873 medal is incorrect; it should be inscribed "for attendance" only, as explained with no. 202. Made in the late 1880s.



247. (National Fine Art) 19147 [C E] This agent's tune sheets featured large flowers and foliage with tunes listed on a panel. They sold boxes by Rivenc, as nos. 46 and 47, and by other makers with lower serial numbers. So this is very likely one of theirs with tunes 1 and 5 dated 1883 and the box probably made about 1885. This type is also seen with the scroll of tunes at the left side.



248. Nicole 44670 printed in blue, - and large to suit 24 tunes, at 2-per-turn. Great variety of tunes; no. 2, 1854, for the Franz Josef wedding; no. 4, 1849, Shakespeare's merry wives. No. 21 is a ländler, an early type of waltz, 1840. Box made in 1869.



249. Nicole 47200, brown on buff, with sticker of their best-known agent, Keith, Prowse & Co. Latest tunes from *H.M.S. Pinafore*, 1878. Box made in 1878 and with nearly their highest gamme number, 3327.



250. Vidoudez 6671 [*C] This 20-air 2-per-turn box has several 1893 and 1894 tunes and was probably made in 1895. The same tune sheet, which comes in several sizes, is sometimes seen on boxes by Jules Cuendet and his nephew Arthur Junod.



251. (ALF & S, Paris) on L'Epee 50292. His tune sheet is in the usual Thibouville-Lamy shape but with simpler top! The note in both top corners means "PATENTS without guarantee from the government." that is, not patented. The writing in the lower rectangle is all in that typically French purple ink. Made in 1880; so the first line on my dating chart should go that bit above 50,000.



252. Bremond — An extended version of their "two draped columns" design with twelve composers each side – their maximum, I think. A special top border is added, emphasizing maker's name, but the array of musical instruments from the usual top border appears as a vignette. A large 4-cylinder organ box, about 1875.



253. Charles Bruguier 599 (*). Printed in blue on white, a design often used by Lecoultré. No. 58082 in the cartouche and code letters in the tunes area were probably added by an agent and by a retailer of antiques. It is a 2-per-turn movement, the earliest arrangement widely adopted to provide 12 airs. About 1838.



254. (J. H. Heller) 5970 (C) Another Heller colour extravaganza, Swiss cross flanked by gold and silver medals, females swathed in banners of composers, lyre at top centre pawed by winged lions, and a flaming torch each side. Latest tune no. 2, 1880. The box was sold by Heller in March 1883.



257. (Nicole) 52736, blue on buff, size 20 by 15cm. Typical design for boxes sold by Nicole in London after they stopped manufacture. It includes their new trade mark, which was registered in 1882. As usual, the serial and gamme numbers are transposed. L is taken to be their London stock number. Probably made by Paillard in 1887



258. Rivenc 24859. Black on white, size 22 by 14cm, a style they used until about serial 32,000. (see no. 188). Though not mentioned on the tune sheet, this is a powerful Sublime Harmonie movement made in 1874 – the very year of Paillard's British Sublime Harmonie patent.



259. Unattributed 4216. Black on thin white paper, 5½ by 4" (15 by 10cm), on a 10" cylinder key-wind box with tune 1 on dots. This is a rare early tune sheet, probably in general use, with elaborate border details and two musical cherubs, and emphasizing MUSIQUE DE GENEVE before stating the number of tunes. Probably from about 1830.



260. Unattributed ---- (*). This remnant survived its long lost movement. It is printed in blue and is the same design as no. 158, with its oval cartouches distinctly different from nos. 253 and 255. A rather crude sticker for agent Alstatt covered the lower cartouche. I moved it sideways, to reveal both... it might give a clue to the maker. About 1860.



261. Bremond 11448 in blue on white, named in the shaped top margin. "Fabrique de Genève" is printed in the bottom margin, now neatly obliterated by the sticker of the well-known Philadelphia agent. Latest tune is no. 6, 1867. Box made in 1868.



262. Bremond 40077, another frequently used type, here on a six air Mandoline Basse which they usually referred to as Organocleide. Weber's overture is on 2 turns. Tune 5 is a rarity on musical boxes, Chopin's 1839 Funeral March. Made in 1875.



263. Cuendet 44539 (C *). This is the coloured version, printed in Geneva, of the long-established "lyres and stars" design. With 62 teeth and six bells it offered a 100% Music Hall or Variety programme in 1894, with tunes 1, 3, 7, 8, and 10 composed in 1893 and none of the others earlier than 1890.



264. (Ernst Holzweissig) (C *) on serial 25172, maker not known, about 1882. The latest tune is no. 1, 1880. A thin line of microscopic print in German along the bottom margin reads: Litho and print by Wezel & Naumann, Leipzig-Reudnitz. Legally registered, no copying. See no. 178.



265. Nicole 50751 (C) on a fine Sublime Harmonie Piccolo box with two 64-tooth combs. It was probably started in Geneva, gamme 3211, in about 1878 and completed in London with 50751 stamped on its cast iron bedplate. Latest tune is no. 4, 1878. The box was probably first sold in London, about 1882.



266. Paillard 19720 (C) Their usual type with two seated figures, but here the lower central cartouche is embellished with the two sides of their medal from the 1876 Philadelphia Exhibition. Probably made in 1880.



267. Rivenc 32383. He adopted the lion of the Brunswick Memorial as his trade mark, often seen on governor cocks and under cases. On tune sheets it always appears the wrong way round – the lion's tail should be circled over its left flank. It became a central feature on all his coloured tune sheets; here it replaces the harp on the earlier tune sheets, in black and white. The Memorial was completed in 1879 and this box was made in 1882.



268. Thorens. Printed in black and gold on buff, size 18 by 8cm. He used this design in several sizes, from 1890 or even earlier. It includes his anchor trade mark. Here it is on a tabatiere type 500 movement, no. 82, with 14cm cylinder and 50 teeth. Latest tune is *Valencia*, 1926, and the box was probably made in or after 1930.



269. Unattributed (C) 31430. This is a rare variation of the "two composers" design, with Mozart and Verdi tastefully labelled, also the Lake Geneva with bridge and music and foliage each side, and musical cherubs at top centre. Latest tune no. 1, 1879.



270. Unattributed (C) 33101. The heading and tune titles are in black, composers in blue and tune details in red, a rarity. Cello and organ being played make a very rare picture. Rarest of all is seeing the players reading the music. Latest tune no. 6, 1880.
See also Tune Sheet No. 410 in the series for a version of this design with the cello player & singer figures reversed and so in more natural poses.



271. Conchon 5639 - a late version of this design, in which the right hand column has put on a lot of weight and is fatter than the left. The latest tune is no. 10, 1874, and the box was made in 1875, as now confirmed on my revised Conchon dating chart. The same design (but with the two columns matching) is on serial 3946, made in 1870, - no. 52 in this project; sorry for my dating error in its caption.



272. Cuendet 4348 (C *) The Cuendet Works Ledger gives serial 4335 made in May 1891, so this one was probably made in June 1891. Very up-to-date; the latest tune, no. 4, was composed that year. The top cartouche is inscribed for "6 airs, 5^e pouces". The Forté Piccolo heading is rare and yes, the é has a comma-shaped acute accent.



275. (Mayermarix) was another Paris agent who devoted the top half of his tune sheets to himself and to his medals awarded from overseas. Here it is, 8 by 5 inches, black on buff, for serial 13801 of unknown make, about 1888. Latest tune is no.1, 1886. Maison Mayermarix was not far from the more famous Wurtel. You could reach one from the other with a No.1 iron, if nothing was in the way. See no. 280.



276. Mermod 21985 (C) – fixed by only three pins, but survived. An unusual variant of Mermod's standard design, with cherubs regrouped. Trade mark dated 1840 at bottom right, Litho by Festu & Massin, Paris. Made in 1886.
- See also Tune Sheet Nos. 405 & 446 for variants



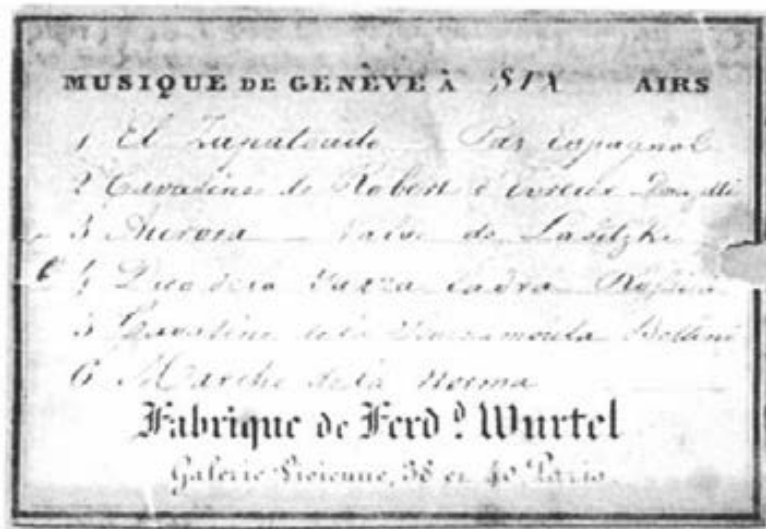
277. (Nicole) 50053, printed in silver on buff for serial 627, maker not known. This is one of several late Nicole designs featuring their "framed globe" trade mark. It includes the quirk of marking Geneva in the Southern hemisphere, - artistically OK but geographically dubious. The small movement with 5" (12.5cm) cylinder plays very effectively on 72 comb teeth.



278. (Unattributed) 1032. This is an agent's early tune sheet, black on white, size 8 by 4½" (20 by 11cm) with leafy borders. It is framed by narrow strips of embossed gilt paper stuck on the margins. The ten named composers include Marschner, a rare appearance. No mention of steel dampers. This tune sheet is also recorded on Metert and Langdorff 4444, made in 1847. Both were affixed by the agent with a red seal showing RB / & / C in a leafy circle. Latest tune Annen Polka, 1852.



279. Unattributed 6198. This 9 1/2" by 8 1/2" blue on white litho by Braun & Cie, Geneva features an orchestra of 18 players. The vigorous conductor is an angel with a background of sunburst and birds in flight. A long banner lists eleven composers and emphasizes Fabrique de Genève. For larger copy, see next page



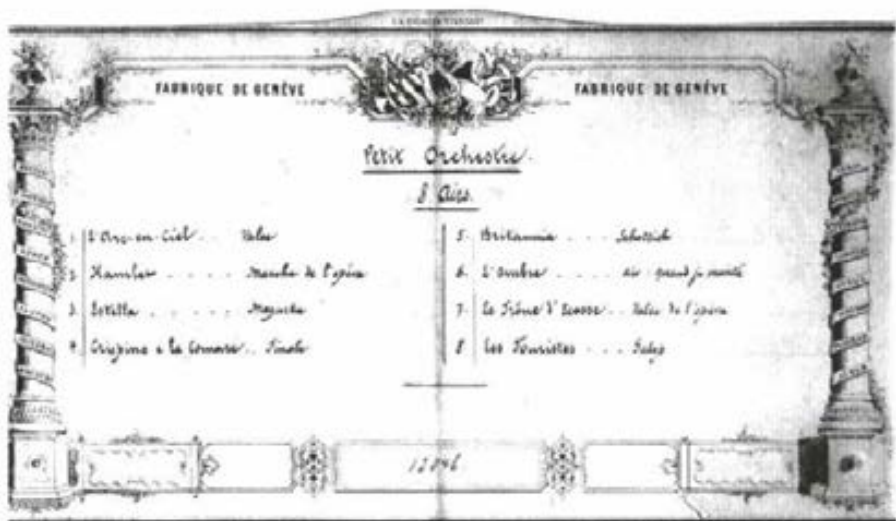
280. (Wurtel) on serial 2135, 10" key-wind made about 1838, probably by Paur at Montbéliard. Ferdinand Wurtel later sold many Soualle and L'Épée boxes, all "made by Wurtel." Some, including L'Épée 37795 in 1870, were fitted with replica Ducommun Girod tune sheets with the bottom border altered to read: Maison Wurtel, Passage Vivienne 38 et 40, Paris. That is near the Bourse station on the Metro, right in the centre of Paris.



279. Unattributed 6198. This 9½ by 8½" blue on white litho by Braun & Cie, Geneva features an orchestra of 18 players. The vigorous conductor is an angel with a background of sunburst and birds in flight. A long banner lists eleven composers and emphasizes Fabrique de Genève. Agent Gautschi added his sticker, from which someone has crossed out MANUFACTURERS. Latest tunes 6 and 7, both 1880. This is still only half the width of the original, but you can now read the eleven composers on the banner.



281. Bremond 17759, dark blue on buff. An unusual version of their early design with the ornate lyre alone at top center – see no. 5. A sixth composer is added each side to make room for ten tunes which were all popular favourites in the 1870s – including *Some Folks* by Stephen Foster, 1855. I think Bremond and L'Epée were the worst offenders for omitting composer credits. Made in 1878.



282. Bremond 13846. This is a widened version of their "two draped colmns" design, here with eight composers on each column and Fabrique de Genève twice in the top border. In blue on buff, 11 1/4 by 6 1/2" (30 by 17.5cm) with shaped top margin. Its 18" cylinder plays on 80 music teeth plus drum, six bells and two separate organs – hence "little orchestra" on the tune sheet. Made in 1872.



283. L'Épée 26477, black on white, their simple style with printer's borders but including extra spaces for the gamme number and perhaps the agent's number, here left vacant with serial at top left as usual. Latest tune no. 2, 1864. Box made in 1865.



284. T. Greiner 16878 (*). This is the "scrolled border" type with white cross in sunburst over a lyre at top centre. It probably originated with Greiner and was used by him (and possibly also by Bremond) until Rivenc took it and the Company over in 1869 at about serial 19000. This box made about 1865, latest tune probably no. 4, 1857.



285. Lecoultre 37453, black on buff, length 9½" (25cm) tip-to-tip. C.F.Lecoultre took charge of Lecoultre Freres in 1865. He soon introduced this diamond-shaped tune sheet, inscribed *C. LECOULTRE A GENÈVE* in the top margin. Tunes 2, 3 and 6 date from 1869 and the box was made in 1870



286. Perrelet 38740, same size of diamond but name omitted from top margin. Latest tune no. 5, 1869; box made in 1871. The name may have been omitted to oblige an agent. Or, the box may not have been finished before Perrelet took over the business. Or both, of course.

Note: See caption to Tune Sheet No. 359 for reason to change this attribution for Tune Sheet No. 286.



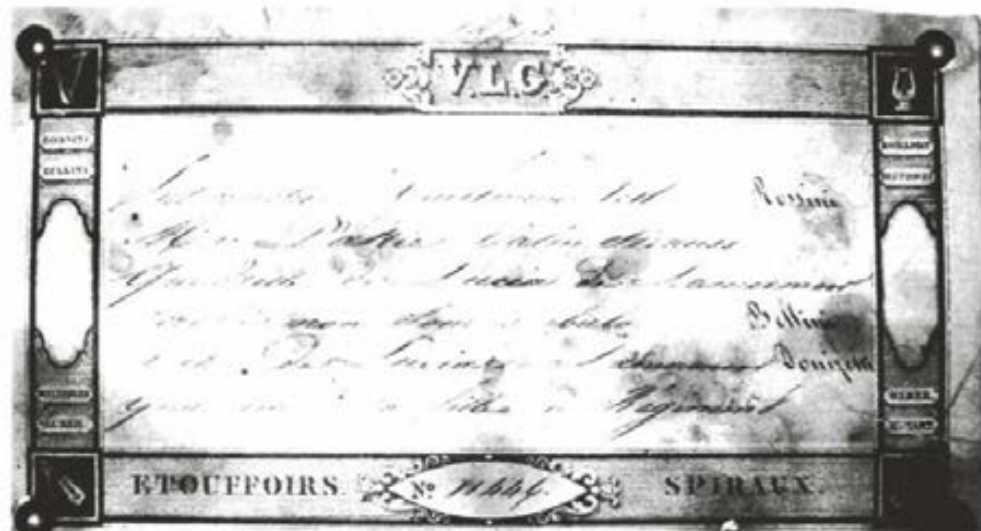
287. (Malignon) on H. Lecoultré 4341 made about 1845. This Mandoline forte-piano expressif, as noted below the tune list, is achieved with a single 188-tooth comb played by long and short pins on the 13" (33cm) cylinder. To keep the cylinder speed regular, the governor blades are fitted with small weights.



288. (Unattributed) on maker's serial 6995. This brown on buff design uses many details of an S.Troll tune sheet, see No. 95, but omits Fabrique de Genève leaving better space for the serial number. Litho by Braun & Cie. Geneva who printed some Troll cards. Latest tune no. 7, 1880.



289. (Unattributed) on maker's serial 49539. ("C"). This "Polyphone" has a 19½" (50cm, 18½pouces) cylinder and 141 teeth in three combs arranged to cover the eight styles of music listed in column 1. All these tunes and styles are in the Ste. Croix "Book of Tunes." Paillard also used this "Harlequin" design of tune sheet for similar boxes which they called "Polytype" see No. 205. This box probably made in 1887.



290. (V.L.G.) 11446 on unknown maker's 12753. Black on cream with V.L.G. dominating top border, here on a 10½" (26cm) cylinder key-wind with latest tune no. 6, 1840. Tune 1 is on the cylinder dots and track lines. Agent Valogne is the owner of these initials, seen on musical box tune sheets since the days of external controls and comb teeth in small groups and with latest tunes dated 1823!



291. Bremond 8389, black on buff, a modification to the top border of their usual design to emphasize how their hidden bells have come out – *Bells exposed* says it all. The bells are in pitch order, but symmetrical display soon became the fashion with smallest or biggest in the middle. Latest tunes nos. 3 and 4, both 1864. Box made in 1865.



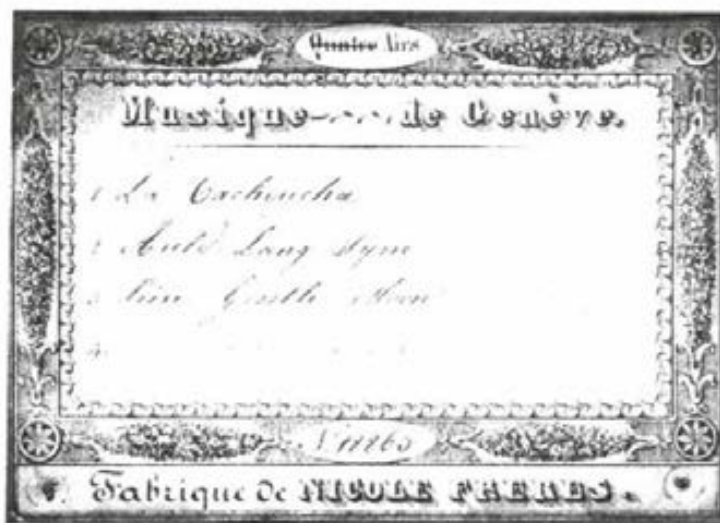
292. L'Épée 45631. For many years their typical two-column printer's frame layout, like nos. 33 and 283, stated "steel dampers" in their heading despite often being fitted with brass dampers. Now this later one turns up with heading **ETOUFFOIRS A SPIRAUX** meaning hairspring dampers, with the material not stated. That is going to take a lot of explaining. The box was handled by agent A. Woog and sold by Morris Cohen of Leeds, U.K. – about 1877.



293. (Farr & Brother) in blue on Nicole 43563, with 17" (44cm) cylinder. This Philadelphia importer probably acted for the well-known agent Gautschi who never seems to have attempted tune sheet design. He relied on his narrow stickers which came in various wordings over the years. This one about 1868.



294. Alfred Junod 19313 on Printer Müller & Trüb's stock design (*C) see No. 216. Here, the view of Ste. Croix is missing from the bottom border. This Alexandra 7A box has six sleeve-cylinders each playing 12 airs at 2-per-turn. Probably made in 1897.



295. Nicole 18863, their early 4-air design casually corrected for a 3-air box with 4.2" (107mm) cylinder and 79 comb teeth. Nicole Freres on the tune sheet, and plain case with external controls. Compare carefully with adjacent serial 18860, tune sheet No. 20, 6 airs and 102 comb teeth. That one has Freres Nicole on the tune sheet and plain case with end flap. Both boxes have F NICOLE carelessly stamped on their comb, looking very like D NICOLE. Both tune sheets are written by the same hand, in non-joined-up-writing which was fairly common at that period, 1839.



296. Paillard-Vaucher et fils 10177. This re-working of the classic design, two columns with scrolls of composers, was registered by P.V.F.'s lithographer, Valluet at Besançon. In black on white, 23" (58cm) wide, it is headed Mandoline Quatuor Expressive. Just below Quatuor is written Accords parfaits meaning Perfect harmonies. The 23½" (60cm) cylinder plays 170 teeth. Latest tune is no. 8, 1855. Box probably made about 1870. See Entry Number 2132 on the "Arthur D Cunliffe Register of Cylinder Musical Boxes" for identification details.



297. Rivenc 41890. This is a six-cylinder mandoline *Rechange* box with 13" (33cm) cylinders playing the 36 airs. Rivenc obviously decided to put the whole detailed programme inside the lid on a simple 15 by 9 inch (38 by 23cm) tune sheet. It has corner decorations and the trademark winged lion, and four fancy fixing pins. It also has ample space for listing details of the 36 tunes, omitting only the composers. Made in 1892.



298. Unattributed 29024 (C) on serial 29025, probably one of a small batch of 10 1/2" (28cm) cylinder Mandoline boxes with several 1880 tunes and no.1 dated 1882. A mystery number 790 under the tune list could be the gamme number. But whose is the Trade Mark at lower left, with lyre, star, sunburst and crown?? Someone must know, - will they please report.



299. (Unattributed) on maker's serial 18557 (*C), size $5\frac{1}{4}$ by $3\frac{1}{2}$ " (14 by 8cm). The $4\frac{1}{2}$ " (11cm) cylinder plays 41 teeth, latest tune no. 1, March 1885; box probably made that year. The same design is on maker's serial 7884, a tabatiere type playing six airs on 42 teeth, latest tune 1883. So this must be a general-use tune sheet of the 1880s, and it should duly turn up on a box of known make – as happened with no. 294.



300. Unattributed 71587 (*C). This registered design (Modèle déposé in bottom border) is an improvement on no. 240 in many details and particularly with its 5-point stars replacing crosses in the border pattern. Latest tune no. 3, 1900. The only charted makers to reach serial 72000 are L'Épée, Mermod and Paillard; so it does seem likely that another reached this figure by about 1902.



303. L'Épée 1390, in black and shades of brown on cream, the number of tunes modestly noted at top centre. No. 4819 at the right is probably the gamme number. Tunes 3 and 4 both 1879, box made in 1880.



304. L'Épée 14204, in black, gold and shades of brown. This is a later variant on nos. 198 and 222, with Musique de Genève omitted and the star at top center replaced by a complex heraldic design. On a simple movement with 4 1/2" (12cm) cylinder and plain grained case, but quality music from 60 comb teeth. Made in 1884.



305. Langdorff ——— with drum, bells, castanet and organ all covered by the *Orchestre* heading. Latest tune no. 1, 1880, but the box probably made nearer 1892 when the stamp "Made in Switzerland" was imposed; so serial number could be about 24,500. Numerous detail changes were made to this design over the years - see Tune Sheet Nos. 131, 156 & 274.



306. (C. Lecoultrre) 772, in blue on white. The name has been added at bottom right to this typical Lecoultrre tune sheet, and it must surely have been done by Constant Lecoultrre who ran an agency at Ste. Croix from 1853 as reported by Piguet. But the tunes suggest that the box was made about 1845....



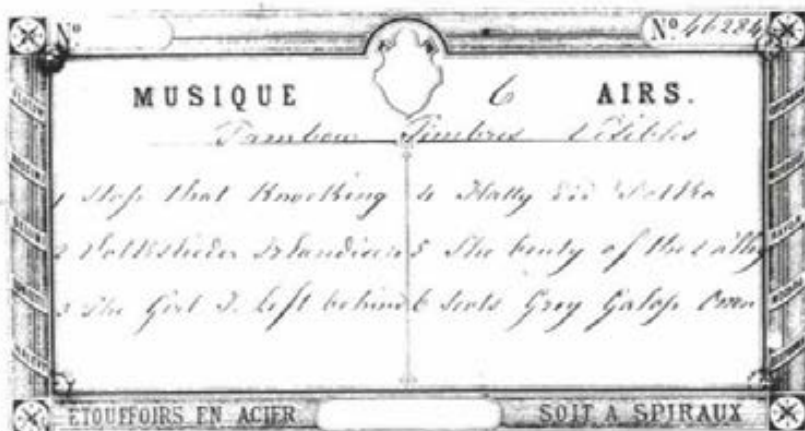
307. Olbrich 23445, in blue on white. The Prague and Vienna makers always entered both the serial (zahl) and gamme (musik) numbers on their tune sheets under the tune list – here gamme 6330, on a 10½" (27cm) cylinder with 90 comb teeth. The latest tune is no. 6, 1870. The text printed in the bottom margin reads: Josef Wyskocil (vormals Josef Olbrich) Wien. So Wyskocil took over the business, but until more is known about it I will use the name Olbrich covering both A and J Olbrich, of Vienna.



308. Paillard-Vaucher et fils. 2056 in black and gold, on a Revolver box with four 6-air 12½"(31cm) cylinders, probably made in 1875. The tune list heading, Revolver Zitter, repeats their spelling problem with zithers, as on no. 68. Tune sheets headed Revolver are rarer than revolver boxes! This one is the same design as no. 296 but about fifteen years later. Paillard-Vaucher started in the 1830s and the son was added when he took charge in 1867. So perhaps their serial numbers were rebased about that time, how else can this low serial 2056 be explained.



309. Charles Ullmann 3013 (C) This large tune sheet, 31½ by 18½ cms (12½ by 7½ inches) is the same design as no. 71 but with extensions to the column of cherubs plus an extra cherub and foliage. Small serial number written in the Programme panel and large agent's number on the column base. Tune 8 title is in its French version, pronounced with four syllables indicated by the acute accent on the é. That is the latest tune, 1891. Box probably made in 1892.



310. Unattributed 46284. This simple black-on-white affair looks like a printer's attempt to provide a general-purpose agent's tune sheet. The emphatic steel dampers note and the panels of composers with the usual spelling mistakes suggest it was done in the early 1860s. That is supported by visible drum and bells noted in the heading. - they were still sometimes hidden at that period. How unfortunate that no agent got his name in either the shaped top cartouche or the bottom border! The high serial number is only on the tune sheet; on the movement, only 284, which was a common saving with 5-digit serial numbers. Box has its spring and governor fixed from under the bedplate, and an exaggerated symmetry in the combs and bells arrangement, so I am sure it was made no later than 1865.



311. Bremond 10981 in blue on an enlarged version of their standard design, having eleven composers each side but the top border blank except for their central cross and guitar. The 15" (38cm) cylinder plays the ten dance tunes *fortissimo*, and they could have done with enlarged writing to suit the extra size of the tune sheet. The box was made in 1869, - confirmed by Bremond himself on a repair invoice in 1896. Details in *The Music Box*, Vol 20 page 88.



312. Bremond 17079 in blue on the other version of their standard design with ornate lyre at top center. As no. 5, but with a complete top border added for Bremond. A later version by the same printer, with Bremond and Geneva omitted, is at no. 281. Serial 17079, made in 1877 with 13" (33cm) cylinder, has very popular early tunes, the latest no. 1, 1853.



313. Ducommun Girod 25002. This box was made in 1847, and probably within about a month of serial 24858 whose tune sheet is at no. 126. This 25002 tune sheet has the same design but was re-drawn, as often needed with the limited runs of lithograph printing. The result includes a new design of lyre, improved *Sp* in *Spiraux*, and a spelling mistake in composer Haydn. Tune 3, Strauss quadrille, opus 10, is from the 1844 Balfe opera *The Four Brothers*.

Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides."



314. L'Épée 19373, black on white with simple printer's border – of which, we now know, their printer had a wide range. This is the earliest so far recorded, about 1861, and is unusual in having the cylinder length included in the printing.



315. (J. Howard Foote) on serial 11870, with 12" (30cm) cylinder and 185 comb teeth. The same tune sheet is on serial 4032 with 5" (127mm) cylinder. Both were made about 1868 by different unknown makers. The agent copied the maker's tune list, mis-spelling Ouvetures four times. He had offices in New York and Chicago. His trademark, top centre of his tune sheet, gives his initials J H F and a monogram N Y & C for his offices.



316. David Lecoultre 10/00 (a pseudo serial number) on an early forte piano single-comb box, the effect achieved by severely raked pins for reduced lift of the piano notes. Forte Piano is written in the top margin and Pièce à Expression above the tune list, both in red ink and added to an early version of the David Lecoultre tune sheet. The 9.1" (23cm) cylinder plays 126 teeth. Made in the early 1830s.



319. Unattributed 20169 printed in gold on white, 7" wide. It is on a 5-bell movement with 8" cylinder. The tunes are early except no. 2 (1874) and no. 6 (1867) and the box was certainly made before 1892, and probably before 1880. It is very rare to find all the tune sheet information, including the serial number, printed as here and in several types of print. The heading SCOTCH comes as a surprise with tunes 4 and 5, and even more surprise with Bellini's credit for tune 1. So are we certain about the Geneva claim, with tune no. 1 pinned on the cylinder dots? An agent would say "does it matter?"



320. Unattributed, possibly by Gueissaz. 7649 [C] on a 9¼" (23cm) cylinder hymn box with 66-tooth comb, zither and tune indicator. The Switzerland stamp at top right dates it after 1892, and it is well into the period of highly decorated multi-colour tune sheets. It shows eighteen musical instruments. See Tune Sheet Nos. 390 & 413 for reasons for possible attribution of No. 320 to Gueissaz.



321. Geo. Baker 15991, in brown and green, still with the BTB monogram at the bottom right, here on a revolver box made in 1893. The three interchangeable cylinders first fitted were nos. 6, 7 and 8, as listed. Geo. Baker regained independence in 1891 but his name, solo, on a tune sheet is rare.



322. Bremond 13948. This is their most common early tune sheet, with white cross above lyre and panels of composers - 5 a side for up to six tunes then six a side to make room for eight tunes. It is in typical Bremond style - serial number in top right corner, tune types in thin italic script, and no credit for any composer. Made in 1872/1873 when all these tunes were widely popular except possibly no. 7, "The Promise".

Note. A duplicate entry for this Tune Sheet appears at Tune Sheet No.361



323. L'Epée 8416, in black, green and brown, with 11" (28cm) cylinder playing 72 music teeth and a central 17-reed organ. Made in 1882. Ducommun Girod used "Harmoniphone" for their organ boxes from the early 1860s with special tune sheet as no. 79. L'Epée simply added a heading to the tune list. A bizarre detail is that they both added an accent over the letter o, - possibly to add tone but utterly bogus.



324. L (J. H. Heller) 2705 on a 13" (33cm) cylinder box with six hidden bells, maker not known. Latest tune is no. 2,1869, so probably made in 1870, rather late for hidden bells. Sold by Heller in Berne, 1875. This tune sheet is the large version of this design, with 10 composers on each column; ; the smaller version, with 6 composers per column is at Nos. 151 & 177 in the series.

Note: See remarks at Tune Sheet No. 444 correcting the original caption for this Tune Sheet."



325. Karrer 6715 on one of their twin-medal designs like no. 179 but here with the later Paris 1878 medal at the top left. Harpe Piccolo is noted in the lower border. The latest tune is no. 1, 1881. The winder is stamped KARRER - HOFFMAN as the Company was named after 1881, so the box was probably made in 1882.



326. Paillard 44741 (C) – their long-lived design here with serial number written in the lower cartouche and '8 AIRS/ 1 7/4 INCH CYL' in the upper, both in faded red ink. It has a tune selector, safety check, rectangular Paillard plaque, and extra-large double spring drive. It is rare to see long-running so obtrusively claimed on a tune sheet....in 30 minutes the 8-air repertoire will be on its second encore, a bit much unless accompanying a meal.



327. (P.V.F.) their "picture frame" design in black, brown and gold with serial 155 of unknown maker in bottom cartouche. The English writing of "1088 J.S.B." in top margin and "15 in." above the tune list contrasts with the "12 Air" and "14½" by the tune sheet writer in the top border. I think this tune sheet came only from the P.V. F. London office and not necessarily on a Paillard-Vaucher product. The 15" (38cm) cylinder plays 66 music teeth plus 6 for the seven bells, in a vigorous mix of early and 1870s tunes, latest no. 8, in 1877. Probably made in 1878.



328. Paillard-Vaucher et fils — (*) on their "lyres and stars" design, a 16-air two-per-turn box with 15" cylinder and drum, bells and castanet. This tune sheet was probably re-written in their Holborn office (London), less than a mile from agent Hebblewhite in Houndsditch whose sticker is at top centre. The lyres and top cartouche are badly faded, - and better seen in no. 112.



329. G. Rebicek 48432. Printer's border type, blue on buff, on a small cartel box with 5" (12.7cm) cylinder, gamme 3954. The comb is stamped Gustav Rebicek / Musicwerk Fabrik / In Prag. Made in 1864. This tune sheet differs from no. 186 with a cartouche in the lower border printed G. Rebicek. You can see part of the G; the rest is covered by an agent's label, hinting that the anonymous version was preferred.



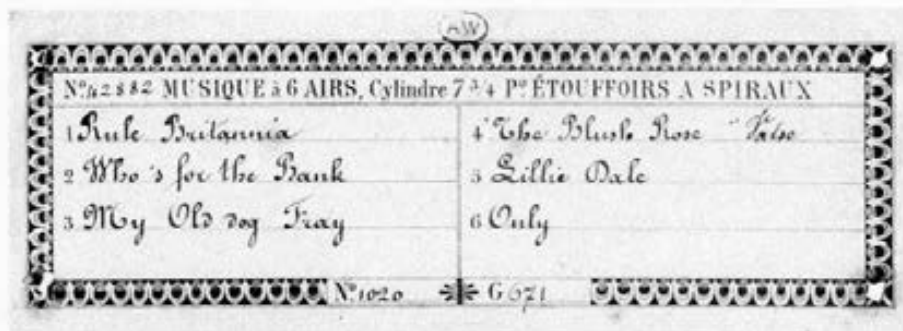
330. (Unattributed) 15624 (C) on L'Épée No. 45765 just visible at the right torn bottom corner. This agent's design-registered tune sheet is yet another multicoloured array of the early 1890s. It is on a Cithare Tremolo box with 8 1/4" (21cm) cylinder, 73 teeth allowing good tremolo effects at slower frequency than mandoline. French dictionaries explain Cithare as "an early type of lyre." It is extremely rare on tune sheets, - this one made in 1896.



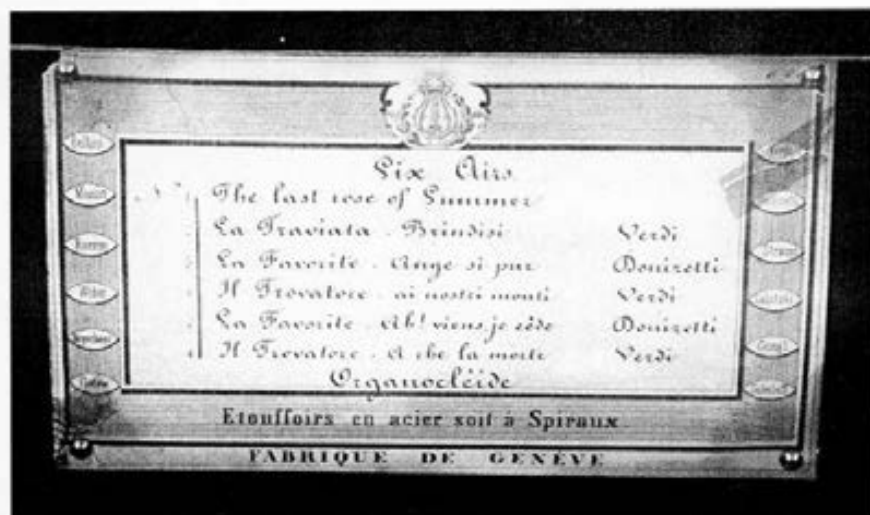
331. Bremond 10,113 in blue on buff, the six-composers-on-each-column version of their standard design but rare in having B. A. BREMOND FABRICANT added in a narrow extra top border. (Sorry, it got damaged in remote copying; the original is OK but out of reach). Organocleide has both of its often ignored and admittedly superfluous accents. An impressive box, made in 1867.



332. (Hy. Capt) No 3172, engraved on a shaped plaque for a 4-air key-wind. The bedplate is stamped 14713 and HENRIOT A GENEVE in the usual style of agent Henriot. The box with 8" cylinder and 113 teeth was probably made by Badel about 1845.



333. L'Épée 42882. This is the six-air version of no. 292 and is about two years earlier, at 1875. It has the same double cartouche in the bottom border, with gamme number and probably agent's number. It also has the same oval stamp of agent Woog at the top and, of course, a new design for the printer's border.



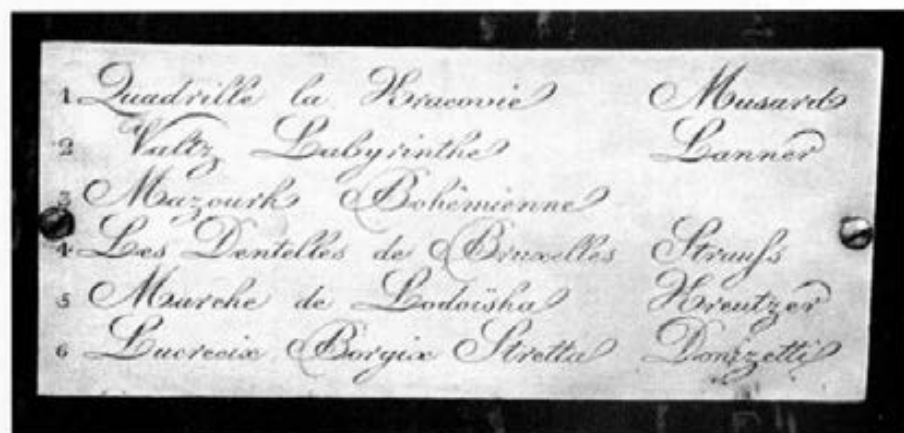
334. Greiner 6416, black on white, on 15½" cylinder Organocleide with two-piece comb of 150 teeth. This tune sheet design, with white cross above lyre, has the six-a-side composers in circular segments, like the earlier Langdorff boxes. I think this box, with its four latest tunes all 1853, was made in 1855. That was ten years before Bremond got to 6,000.



335. Karrer 1302, in black on buff. This was their original medal design, with both sides of the 1873 Vienna medal in the top border. No. 202 shows the same design with the extra medals. The two columns with flower garlands and almost the same six composers are surprisingly similar to the old Geneva design. Latest tune no. 1, 1874; made in 1875.



336. Nicole 41028 with yet another variety of border design each side. The simple rectangular cartouches are retained; top printed for number of airs and Gamme, bottom for serial number. The twelve airs are played two-per-turn by a 12" fat cylinder on 112 teeth. Made in 1864.



337. Reymond Nicole 471. A plain rectangular engraved plaque, neatly listing tunes and composers and nothing else, but high quality engraving embellished with flourishes typical of the period. A 6-air key-wind with $8\frac{3}{4}$ " by $2\frac{1}{2}$ " diameter cylinder, but reduced tune tracks allowing over a hundred teeth and correspondingly fine comb stamped REYMOND-NICOLE. Mainly dance tunes from very popular composers in the 1830s. Probably made about 1835.



338. Rivenc 42518 (C). Their "Winged Lion" design, here very faintly stamped SWISS-GENEVA / MANUFACTURE as imposed in 1891, on one of their 13" (33cm) cylinder boxes with slightly above-average case size and bass volume. So, why add the heading Expressive Style ?? Perhaps just a Sales Dept. gimmick, which luckily did not catch on. Another rarity on this box is a large scrolled pattern inside the lid, mostly concealed by the tune sheet but a bit shown here on each side. Date: 1893.



339. (Unattributed) 87801 (C) on a 13" cylinder box with drum and six bells, painted butterfly strikers and bell finials, total 15 percussion and 50 music teeth. This colourful late Victorian design must be an agent's choice, leaving the maker unknown. But this high serial number could only be reached by Paillard, L'Épée or Mermod, according to our present records. It is not by the latter pair because it lacks their distinctive features. So it must be by Paillard, with either their own or an agent's tune sheet. The former is more likely because this same tune sheet appears in triplicate on page 279 of the MBSI's translation of the Piguet book, on a Paillard Rechange box. Serial 87801 was made about 1893.



340 Unattributed - But see also Tune Sheet No. 422 for remarks concerning Cuendet as the possible user of this design. In shades of brown on white, wide for four cylinders, a variant of the decorations on the "column each side" design, but with the usual five cartouches, - here all left empty. This is an imposing Longue-Marche box with $1\frac{1}{4}$ " by $3\frac{3}{4}$ " diameter interchangeable cylinders, about 48" wide and sold as a Paillard at auction - possible if tunes 1 are pinned on the cylinder dots. But more likely by Baker-Troll, with their type of safety stop, and a tune sheet not associated with Paillard, - and their occasional trick of leaving out serial numbers.



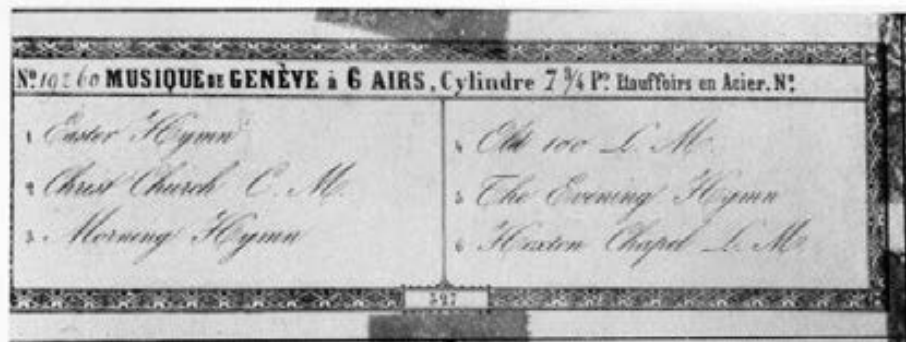
341. B. H. Abrahams — (C). Another multi-coloured late design used by them with the tune list in their decorative print. Here on a typical 6" ten-air box with bell finials and butterfly strikers richly enamelled. All late tunes, nos. 1 and 32 1899; box probably made in 1901.



342. Bremond 12779, in blue on buff, another widened version of their "two draped columns" design. They supplied Rechange boxes with from two to six or even more cylinders, but here are two rarities, - five cylinders and five tunes per cylinder. They were often large boxes, some housed in pieces of furniture, and some may have had their own individual tune sheet. This one made in 1871, years before the advent of Interchangeables.



343. Cuendet — (*C) on a large fat cylinder box with 88 teeth, playing its 18 tunes at 2 per turn. Same design as no. 31 but the tune list has a rare jocular heading. Any Frenchman will tell you that a bouillotte is a hot-water bottle, but its second meaning is a gambling card game which was superseded by poker about 1755. So perhaps it means the gamble of what plays when you switch on. I think all these tunes are before 1865 and the box was made about 1870. Agent J.M & Co in ribbon around the bottom nymphs for agent John Manger.



344. L'Épée 19260 with another version of their printer's "wide but narrow" tune sheet. This one was specially printed for boxes with 7 3/4 pouces (= 8 1/4") cylinders and inexplicable no. 327 in bottom cartouche. The fine quality italic writing was probably done for a presentation box, with its special



345. Lecoultrre and Granger 3371 with tune list engraved on a scrolled plaque. Separate heading for 5 overtures expressive, and matching plaque below for agents Mercier & Reynaud. Expressive means forte-piano by long and short cylinder pins, the Henri Lecoultrre method. This box was made in 1843 during his partnership with Granger; L & G is inscribed under the case. Tune 1, 1817 and tune 2, 1832 are less well-known to us than the others, perhaps due to the scarcity of these marvellous pre-1845 overture boxes.



346. Mermod 94967 (*C) on a 1930 reprint of Jules Cuendet tune sheet, - note his anchor trade mark in very pale blue beside the cherub holding high a tambourine. Many 9" (23cm) 8-air Mermods were re-cased with coin-slot operation in the 1930s and sold as "Thieryolas", details in "Mechanical Music," Autumn 1997. This one was made about 1895 when sales were being lost to disc machines.



347. François Nicole —. The original tune list, attached to the lid, its heading withered by age. The "rigid notation" cylinder is 18½" by 4" diameter (48 by 10cm). It plays 12 airs at 2 per turn, and was made in 1834. The 183-tooth comb is in two parts and is stamped REYMOND-NICOLE. Henri Reymond, son-in-law of François, Nicole, started his own business, Reymond Nicole, about 1832. He was not a maker of cartel boxes but was one of many "manufacturer-wholesalers" so described by Chapuis, page 155.



348. Nicole 38303 with engraved tune plaque boosting maker and agent, but probably the maker's design, judging by the errors in the agent's address. It offers the equivalent of four overtures playing Variations on Irish and Scottish melodies, arranged by Benedict. The plaque emphasises "Grand Format" and has matching geometric designs in the top corners, which may be symbolic. Box made in 1861.



349. Unattributed 3986 in dark blue on flimsy white paper. This potentially interesting wreckage has unusual border foliage, and the cartouches each side look like the middles of circles with their grown-up musical cherubs. There is just enough left to show that the design was enclosed in a plain blue line like that surrounding the tune list. It is on an early Ste. Croix lever-wind box with cast iron bed plate about 1861, in 11" (28cm) case with 4.8" (12cm) cylinder, 66 teeth, very good tunes including a rarity by Musard.



350. (Weill & Harbourg) on a (Geo. Bendon) 10,026 gamme 515, probably made by Bremond. It is a typical drum, bells and castanet movement with 13" (33cm) cylinder and 73 music teeth plus 20 for percussion in separate combs each end. Surprising that W & H added only their simple initials, which are almost lost below Bendon's hefty trade mark. Made about 1868.



351. Bremond 11584 in blue on buff, their "two draped columns" design here with six composers each side. It is just like no. 123 except that the three oblong cartouches making up the bottom border are all occupied by New York agent A. M. Hays, leaving Bremond nowhere. The doubled tune list heading, *Bells Exposed*, emphasizes the end of hidden bells. The 13" cylinder and 68 teeth plus six for bells do well with some unusual tunes, latest no. 3, 1867. Box made in 1870.



352. A.M. Hays on Bremond 12333 on the widened version of no. 351 with maker in shaped top margin. Eight composers each side and five oblong cartouches in the bottom border, all but one empty. The three-line heading above the tunes is unusual but bells in sight were a novelty and rare with organocleide. All early tunes, but box made in 1871.



355. Mermod 11927 in black on buff. This, surprisingly, is the "curved damper panels" design; an exact copy of no. 38 except that P.V.F is replaced by the Mermod trade-mark dated 1840. This box, with cylinder of only 4 pounces (4.25 inches) was made in 1883.



356. Mermod 40233 in brown on buff. This box was made in 1889, six years after serial 11927, when Mermod had reduced their smallest cartel cylinder length to 3.5 pounces (3.75 inches) in line with other makers. You couldn't really recommend it for tunes 2 and 3. It has the same tune sheet but with the trade-mark dated 1816. That wobble between 1816 and 1840 trade-mark is a noted feature of Mermod's usual design, as in nos. 108 and 132.



357. Nicole 21521, all printed, extremely rare. It has the simplest printer's border but good variety with the heading and maker in Gothic print and composers in italics. The Nicoles must have got a local order and found they only had tune sheets for an agent, like the contemporary no. 203. This one still looks good on the lid of its simple key-wind case with 8" cylinder and 110-tooth comb stamped F. NICOLE. It has two Viennese waltzes and a Venetian gallop, all by Strauss the elder. Made in 1843.



358. Paillard 118057 (*C) (in better condition than no. 339) here on a very modest 3.5" (9cm) cylinder cartel box with the luxury of a tune indicator. Tunes 1 to 5 are American, all between 1895 and 1899. This is the highest Paillard serial number so far recorded, made about 1914.



361. Bremond 13948, black on buff, their standard 8-air size design with six composer panels each side. Nos. 281 and 291 are modified versions. A crowded version is no. 172 with dubious serial number and, unusual for Bremond, the composers are credited. Here on 13948, which is in typical Bremond style, tune 2 is the latest, 1865. Box made in 1872/1873.

Note. A duplicate entry for this Tune Sheet appears at Tune Sheet No. 322



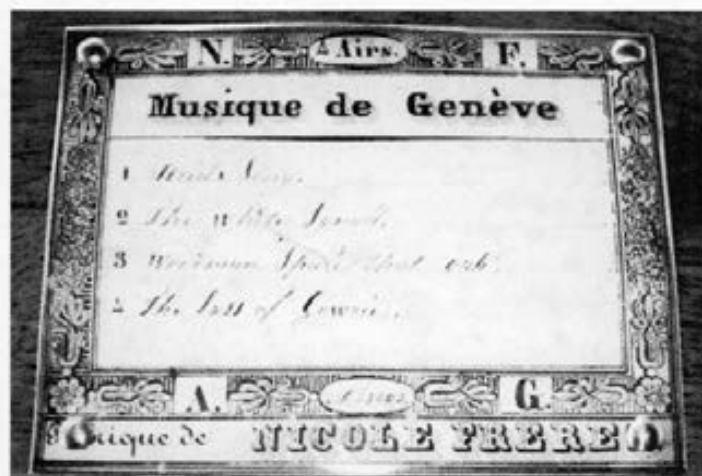
362. L'Épée 68230 (C), a later version of no. 304 with many detail alterations. The exuberant tune list heading for the 10" (25cm) movement includes the zither, which covers the 55 music teeth. Percussion can be kept under control with three on/off levers. Most tunes are from the 1880s, box made in 1904. A sticker at the top reads: AU NAIN BLEU, PARIS, meaning "At the Blue Dwarf", not very likely to be a musical box agent.



363. (L. Machefer) 16524 (C), a variety of the "Harlequin" design, 10.7 by 7.1 inches (27 by 18cm), here on Gueissaz serial 16524 with 17.5" cylinder and three combs and, surprisingly, a Paillard speed control on the governor which makes it practically certain that Paillard supplied the blank to Gueissaz (cheaper than Geneva blanks and just as good by 1880).



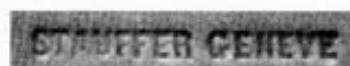
364. Nicole 35281 on a later and embellished version of no. 229. Tune 1 of 1849 is the latest, box made in 1858 near the end of the key-wind era, with 10.9" (27.5cm) cylinder and 106 comb teeth.

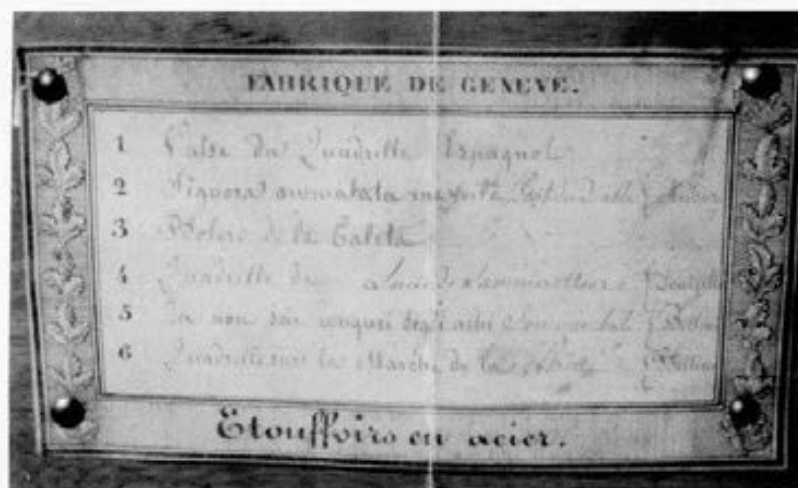


365. Nicole 23403. This unusual version of the Nicole tune sheet is also reported on serial 22358, - both in the 1842-43 period. On 22358 it is complete but without the bottom border, which is the only proof that the N. F. stands for Nicole Frères. Perhaps it was decided to publicize the initials after the recent change from Frères Nicole. Both these boxes have 6" (15cm) cylinders and 80 teeth. Serial 23403 plays Aerial's song; the White Squall; Woodman Spare that Oak; The Lass of Gowrie. An explanation for the AG is urgently needed!



366. (Stauffer) on Rivenc 26863, 6" cylinder, 78 teeth, made in 1876. Latest tune is no. 2, 1872. Tune 4 is Bahn Frei (track clear) by Eduard Strauss, 1868. This design incorporates, at top centre, the "white cross above lyre" feature adopted by Greiner, Bremond and Rivenc. So one of them may have made this design available, with the wide-bottom cartouche ideal for adding an agent's name - in this case, embossed or stamped Stauffer (seen better in enlargement, below):

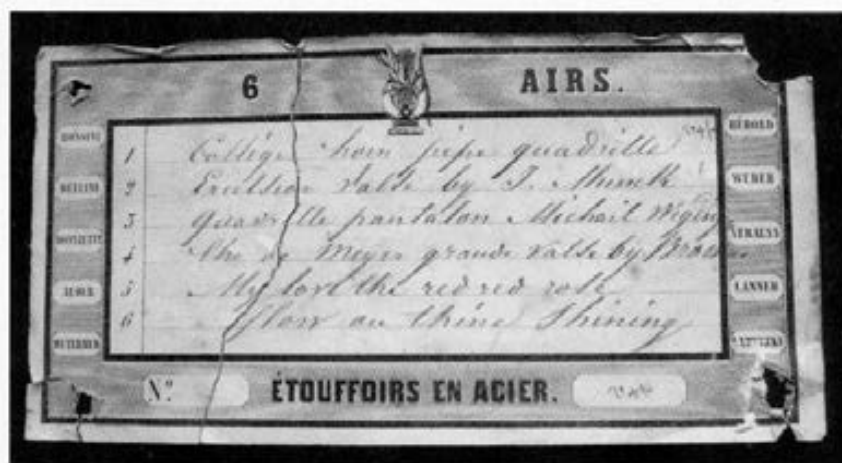




367. Unattributed 25058, blue on buff, about 7 by 4.5" (18 by 11cm). Here on a 10" (25cm) cylinder key-wind with comb of 100 teeth (and the usual third dowel), made about 1845, latest tune no. 2, 1843. This seems to be another general-purpose agent's tune sheet as no. 310. Here, a 6-tune rectangle with leafy borders has had the top and bottom borders modified to plain backgrounds on which "Made in Geneva" and "Steel Dampers" have been added in bold black print. The result is completely anonymous, no cartouches for names or data, and not even space for a tune list heading.



368. Unattributed 44902, blue on buff, with 4.3" (11cm) cylinder and 42 teeth. This not-previously-seen design is mainly notable for its outsize musical cherub. T & B cannot have anything to do with Baker or Troll unless they ran a long-term agency; their own serial numbers never reached 20,000. Probably made about 1880.



369. Widely unattributed —, the “lyre and spray of leaves” design in black on flimsy white paper was widely used from before 1840 until about 1875. It comes with a very wide variety of detail differences in the lyre and the leaves, and in the border cartouches, and in the top border layout, and in spelling the names of the selected ten composers, and in size, to suit the number of tunes. Examples are in nos. 237 and 238. It had a revival in gold print, still anonymous, at no. 214. This one was found with a heap of irrelevant papers in an office drawer, unattached. We do not even have a guess as to the user, though there must have been at least 10,000 of them



370. (Wurtel) with Ducommun Girod tune sheet as no. 127 but with sunburst added to the mask, and the bottom border filled with Wurtel substitute, here on an early lever-wind 11" (28cm) cylinder box. Number 29928 in the cleared top border is probably Wurtel's, leaving 3378 in the bottom margin as the maker, - about 1867 for Ducommun Girod, which is the date of its latest tune, no. 3. The printer's credit reads: Lith Girault, Gal. Vivienne 31, so he was a close neighbour to Wurtel.



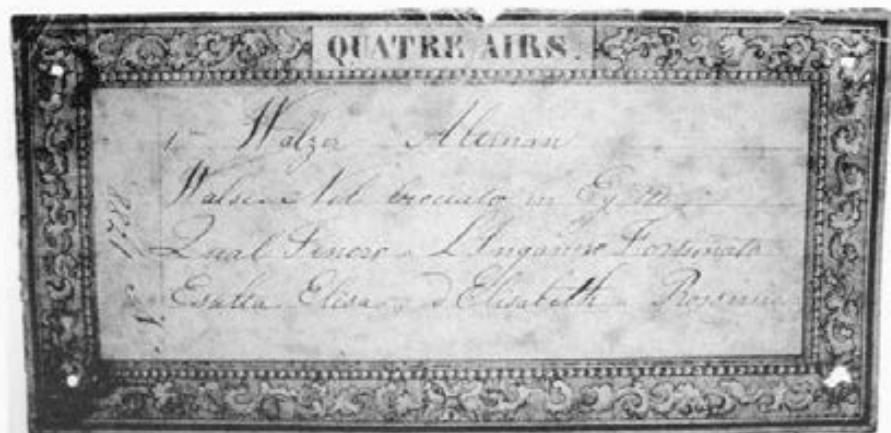
371. Baker-Troll 14548 in black and brown on white and with the BTB monogram and a sketch of Geneva's Isle Rousseau. Similar to no. 2 but with Baker-Troll added in the top margin and this rather clashes with a transfer behind the cylinder stating: Geo Baker Late Baker-Troll. A rather typical Baker-Troll quality box, with double spring drive, 11" (28cm) cylinder and 102 teeth. Made in 1891 and very up-to-date with tunes 2 and 3 both 1891 and tune 6, 1890.



372. Conchon 7241 (*). This is rare on Conchon boxes because it is an Agent's design, seen better at no. 235. The revised Conchon dating chart puts 7241 at 1880, safe for the 1878 tune 2. Conchon used "Harpe Tremolo" to describe his Harpe-Harmonique boxes with their tremolo comb range all within the main comb. The mystery here is, what on earth can "B.C." mean?



373. (E R) — in blue on flimsy paper for a key-wind cartel box with 4.8" (12cm) cylinder playing three airs on 84 teeth. This unusual tune sheet has sparked a lot of interest but very few facts since it was published by Ord-Hume as no. 89 on page 384 of Musical Box, and then by Joseph Berman on page 170 of the Silver Anniversary Collection. So now we have three examples, all the same with four flower borders, top and bottom with central spaces for E R and AIRS both printed with thick, exaggerated top and bottom lines on the letters. All three are ruled to suit six tunes and provide space for a number to be written upwards at the left side. Here the number is 1812, but it is 6116 on the Ord-Hume and 9256 on the MBSI. The last two are too high for gamme numbers and the total is too much for boxes from one maker in the first half of the 1830s. So I think they must be an Agent's stock numbers and I have therefore treated (E R) as an agent. Not much notice was taken of the ruling, with 8 airs squeezed in 6116 and only three in 1812 — but with the two indecipherable additions here shown another mystery.



374. Lecoultré 11233 in blue on thin white paper. This is possibly their earliest and widest design, here 4.5 by 2.2" (113 by 55mm) and with plain rectangular cartouche for stated number of tunes. They usually wrote the gamme number on their tune sheets and this design shows it upwards at the left, but badly ruled compared with the (E R). The typical key-wind box has a 7.7" (19.6cm) cylinder and 112 teeth, made in 1835.

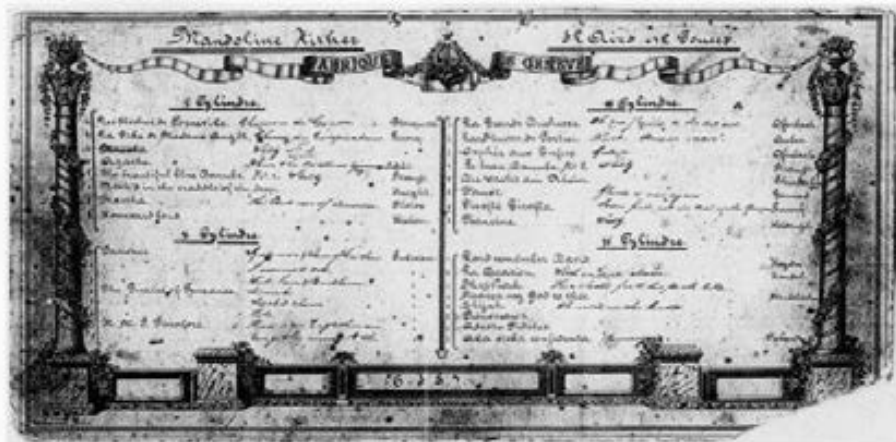


375. Mermod 107050 in blue on white, another design in their usual "curved programme" style but here incorporating HARMONIE as the tune list heading. Made about 1897, the case front has a large machine-carved feature and the twelve airs include three from 1885 including the Strauss "Gypsy Baron" finale.



376. Nicole 43958, brown on white, same design as no. 67 but printed for four airs on gamme 1096 and made in 1869. That gamme number dates from 1848, and "Elijah" was composed in 1846, so Nicole got in early. Another version of this tune sheet, with modified top border concealed by a sticker, is at no. 118. On that one, the "star" in a circle at the middle of the bottom border has only six points compared with the seven shown here!

See also Tune Sheet Nos. 67, 182, & 506



377. Unattributed 6381. This large design, 15.3 by 7.5" (40 by 20cm) is one of the several with a long banner inscribed FABRIQUE DE GENEVE filling the top border. At the center a lyre is added, topped with a 5-point star. It looks like Conchon's Star Works star, as in no. 53, but I think there is no connection because the serial number is too low and Conchon usually added cylinder sizes. Here it has columns with ten composers each side on a large interchangeable box with 13" (33cm) cylinders, double spring drive, tune selector and latest tunes 1881 on cylinder 2. Made about 1882.



378. (Unattributed) 3201, brown on buff, on an early 8.5" cylinder box with 90 teeth. Probably about 1840, when any fancy borders were acceptable if they had spaces for stating steel dampers and the number of tunes. Many were specially printed for 4, 6, or 8 tunes, - and not a few later corrected.



379. S. Troll. 8499. Dominant lady at left, four angel musicians in bottom border, and a scroll over the top and side framing the tune list. Here on a box with 17" (43cm) cylinder, latest tune no. 1, 1880. Quite likely made by S. Troll, Geneva.

See Tune Sheet Nos. 429 & 494 which have confirmed this view



380. Unattributed — (C) a colourful combination of ingredients from other designs, including 10 musicians, 6 dancers, 2 horn blowers, and tune titles mainly in German. Latest tune 1867, but probably made about 1880. It came in for auction with conventional 8.5" cylinder and 66 comb teeth but the zither, secured by the middle comb screw, was turned about so the tissue was resting on the cylinder. Very rare.



381. Badel 6236 in blue on white – a simplified and re-arranged version of no. 253. Here it is on a high-class early key-wind with 7.7" (20cm) cylinder and 112 comb teeth. The last tune is pinned on the cylinder dot tracks, typical of a Geneva maker. Badel was listed as a Geneva maker by Chapuis. This is his first appearance in our series, rather modestly in the dampers cartouche but under a line with thickened centre ... a device often used by agent Henriot.



382. Geo. Baker 17625 (*) in black and sepia on white. This seems to be a general-purpose Geneva design of the late 1880s used also by Allard and Billon-Haller, see no. 145. Here it is on Geo Baker's highest recorded serial number, quite an ordinary standard 13" cylinder job but with the powerful and baffling tune list heading Harpe Melodique. About 1900.



383. Bremond 13531, their larger tune sheet with eight composers each side here looking distinctly roomy with no tune list heading and, as usual, no composer credits. Six-a-side composers was their norm for eight-air boxes, and the two blank sides of the top border was perhaps due to doubts about printing percussion details as on no. 291. But this way the six bells get a very modest notice.



384. L'Épée 523, black on flimsy white and only 3.2 by 2 inches (8.3 by 5.2cm) on a cartel box which it entirely fails to identify. Hold on tight, to read about this rarity which has a 3.7" (9.4cm) cylinder playing three airs at 3-per-turn and giving good music from 70 comb teeth, including three for the three hidden bells. Snail cam and follower dispensed with, cylinder and great wheel fixed to rbour, and just one simple on/off lever. L'Épée's rare novelty of 1880.



385. Métert 3151, his standard design with square piano, often attributed to Langdorff who joined him in 1844. This box with forte and piano combs of 79 and 46 teeth was one of many and noted in red (almost always faded) below the tune list. Made in 1846.



386. Métert and Langdorff 6622 now with upright piano and a bottom border added to announce forte piano in heavy type. While Bremond added composers for bigger tune sheets, Métert and Langdorff merely set their chosen seven-a-side further apart. Made in 1852.



387. Nicole 20491. This looks very unlike a Nicole tune sheet, with its Swiss cross in the top border and Geneva lake detail and rather sloppy writing of the tunes. But the makers are printed on it, and the MBSCB Registrar confirms that the serial number fits the tunes and gave me the gamme number – 535. That number dates from 1839, and serial 20491 dates from 1842, so it all fits. BUT this same tune sheet appeared as Ord-Hume no. 49 on serial 46121 made in 1872. Thirty years later, dash it. So, I welcome ours to the series but am certain it was fitted as a



388. Rivenc 37641, a very simple design in gold and green, 6 by 4 inches, on a box with 4.2" (11cm) cylinder. The tune list is typical Rivenc (see no. 45) but the Swiss – Geneva manufacture stamp at top centre is not the legally-imposed affair of 1891, but earlier, about 1888, claiming Geneva's superior quality to counter the huge quantity of cheaper stuff from Ste. Croix. This tune sheet must have been used when Rivenc sent boxes to agents other than National Fine Art. This one duly stamped by retailer Archer & Sons of Lord Street, Liverpool.



389. (G.H. Torlan) (of Amsterdam) sticker over the bottom border of Langdorff's standard design on serial 19,347 but printed in blue and tunes written in red ink. A very late use of their "classic" design, here with 8" cylinder and 112 teeth playing classic tunes and giving double sized credits to three composers. About 1878.



390. Gueissaz 20676 (C) Heaped musical instruments with flowers and birds and long-haired sandaled female musicians, size 12 by 7.6 inches (30 by 19cm) on a 13" (33cm) cylinder movement. The twelve airs allow only 65 teeth of which the drum, castanet and five bells take 17 leaving 48 for music ... really not enough with percussion turned off. To re-phrase Ord-Hume's apt warning, "fine tune sheets do not fine music make." This lot, about 1882. Formerly unattributed, this Tune Sheet now attributed to Gueissaz from information found on



391. B. H. Abrahams 13680 (C*) with tunes and composers printed in their usual decorated blue type. The three bells in view have large painted finials and painted butterfly strikers. There is an indicator for the ten tunes which are all from late 1890s musicals, latest probably nos. 5 and 7, by Monckton, 1898. They must have been knocked up quite satisfactorily on the thirty music teeth provided for the six-inch cylinder because they were readily sold in the 1895 to 1905 period, - looking quite handsome in fair-sized cases with lids having full size transfers (decals) with large central picture and wood-effect borders, - and an attractive tune sheet.



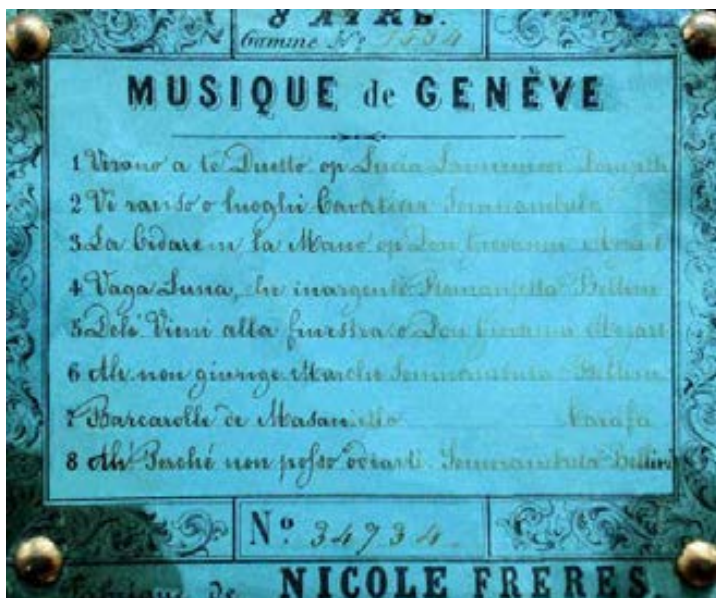
392. Bremond 21046 in bright red and very like no. 146 with identical top border but gold added to the lyre. Here it is enlarged enough to list the three tunes on each of its six cylinders which have their own code numbers, 1 to 114. The movement is the Billon-Haller patented type, a screwed plunger used to immobilize the spring when changing cylinders. It proves that Billon was a supplier of blanks to Bremond. Extra cylinders were available; the latest tune in this lot is no. 3 on cylinder 114, - 1880. Box made about 1883.



393. Mojon, Manger 26783 (C*) with neatly-applied sticker of agent Gautschi on a sublime harmonie movement with 12.4" cylinder and two 30-tooth combs. It has a speed controller and an impressive case with plinth and finely inlaid lid, but the music is not impressive - though perhaps as good as possible with only 30 teeth in each sublime harmonie comb. Its trouble is that the two combs look fine, with 60 teeth apiece, but tips are only on alternate teeth. But why? Probably simply because agent Gautschi found more demand for 12 tunes than for six done with extra music. This box, 1889.



394. Nicole 44485. An 8-air version of this design on a superior Mandoline Expression movement with 17.2" cylinder and 122 teeth on two combs, made about 1880. Its gamme number is 2790 which dates from 1868 and compares very interestingly with gamme 2615 which dates from 1864. They both have exactly the same 8 airs! Several boxes with the earlier gamme 2615 are on record and the tune sheet of one is at no. 67. So, Nicole must have considered them a popular clutch of tunes and decided to have a musically superior version of the lot. Or, it could have been an inspired idea by a tune arranger.



395. Nicole 34934. Gamme 1534 with details of the eight tunes and their composers. This grand format box has a 16.2" x 4" diameter cylinder [101 by 41 mm] and is pinned at 0.08" per second so a full turn of the cylinder last 156 seconds. A very unusual feature is that the tunes all run to their appropriate lengths. That is achieved by pairing them in four sets so that each pair lasts the full turn of the cylinder. For example, Tune 1 lasts 117 seconds and Tune 2 for 39 seconds. Tunes 3 & 4 run for 52 and 104 seconds respectively, again a full turn. This was clearly a very special order, and the decorations of the 28" case are also of the highest quality. Made in 1857.

But now see Note¹ below

Note 1. When first published in the Third Supplement, the tune sheet illustrated for this box at #395 was in the form of an engraved silvered plaque and gave the Serial Number as 34Z34. **See Note² below** This conflicted with evidence seen when the box first came to auction in the UK in the 1980's, at which time it was registered with the AD Cunliffe Register of Cylinder Musical Boxes and noted as having one of Nicole's many tune sheet designs with printer's borders, bearing the Serial Number 34934 and printed on blue card. **See Note³ below** At a later auction, in the USA in March 2007 the blue Tune Sheet had been replaced with an engraved silvered plaque and the inside face of the lid inlaid & refinished in a such a manner as to provide decorative framework matching the plaque; it was surmised at the time that this was a modern replacement and the original blue tune sheet presumably destroyed or lost - hence the original entry at #395 in the series.

Continued-



395 Continued:

However, at the most recent appearance of this box at auction, in the UK in May 2017, the plaque had been removed and the original and correct blue Tune Sheet seen here set in its place within the modern framework referred to above; thus the surmise that it has been destroyed or lost had no foundation at all; the present fate of the modern plaque is unknown.

Note 2. The engraver of the plaque misread the Serial Number on the original Tune Sheet and engraved an incorrect figure "7" for the middle digit instead of the correct "9".

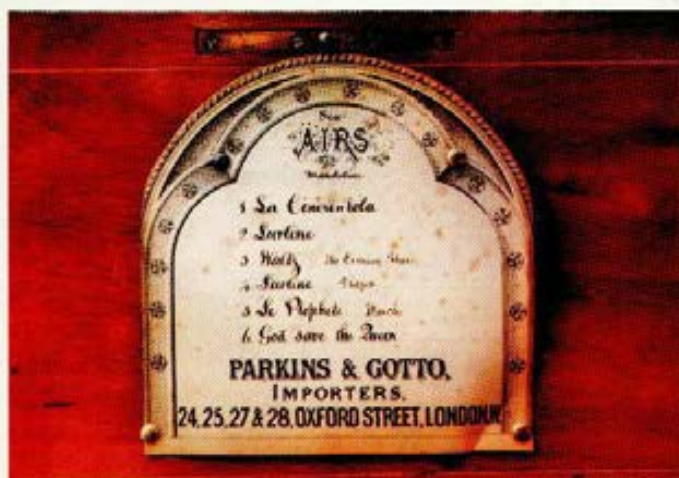
Note 3. Nicole Tune Sheets were frequently printed on thin buff or off- white card with many variations to the printer's border designs; sometimes, however, they were printed on thin blue card, as here, and sometimes on green; the significance of these colours, if any at the time they were produced, is not known. Today, some attribute them to boxes with some mechanical or musical significance, others as having some meaning in marketing circles, hence the term "Tradesman's" applied by the auction- eer in the 2017 Auction catalogue. Perhaps we shall never know. This is the only instance of this particular design, without any reference to the box having been made for an Agent, being recorded in the series.



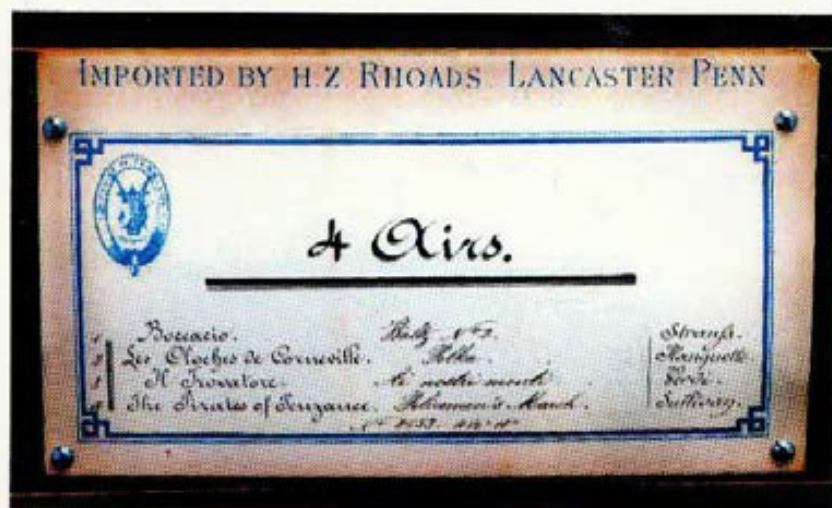
396. E. Paillard 128,053 (C) on a late 3.7" (9cm) cylinder box with 33 teeth playing distinctly non-classic airs. It includes all the Paillard productivity improvements and has their 1894 patent in the bedplate casting. This tune sheet design, as nos. 24 and 136, was used from about 1860 until they stopped making musical boxes in 1920. This one probably made in 1918, highest on record. The Company name changed from C. Paillard to E. Paillard in 1899.



397. (Paillard-Vaucher & Fils) —. This item, with the whole design and wording printed in gold and blue on buff, must surely have been used to cover batches of boxes going to an agent. All in the batch would have this tune sheet and no other identification unless the agent or retailer added a sticker. This one is serial 2253, 13" (33cm) cylinder, with two 1885 tunes and probably made in 1886. But Paillard-Vaucher & Fils closed down in March 1885. The main C. Paillard firm was then in charge of the London Office and the P. V. F. agency business. So, you can't help wondering whether the London office thought up this tune sheet play. A clue is at the right side of the tune list where you can see an abbreviation of a masculine adjective beside a feminine noun, - an error unthinkable from Ste. Croix.



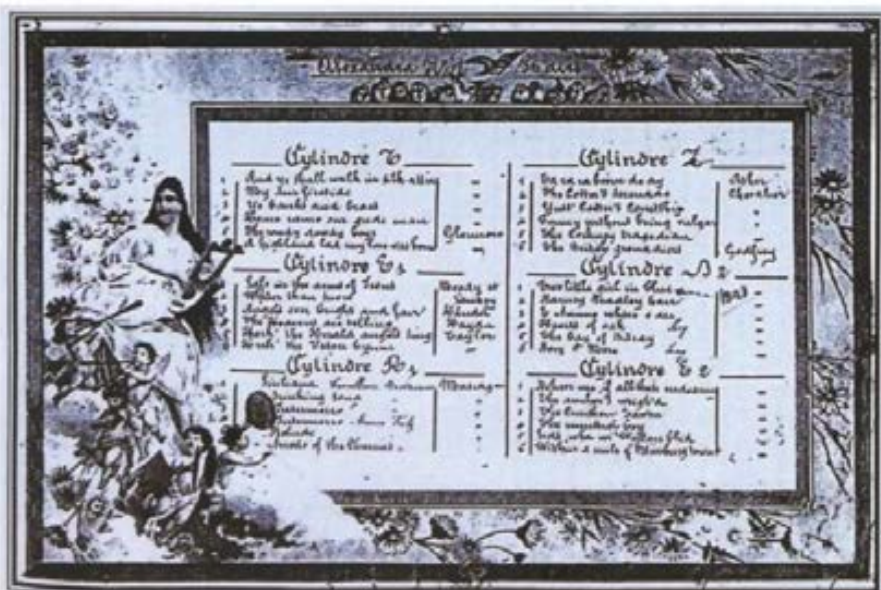
398. (Parkins & Gotto) on Lecoultrre 31617, - a cut-down version of their full tune sheet shown at no. 206. That was too big for the narrow case of this fine mandoline box with 15.4" (39cm) cylinder and 159 teeth. It displays the "rampant puppy" under the spring barrel and the LF/Gve lozenge on the comb, - and the very important tune list heading, Mandoline, is in absurdly modest writing. About 1861.



399. (H.Z. Rhoads) on Conchon 8653 in blue and in typical Conchon style with his Star Works trade mark and cylinder length and diameter noted - 42 pouces and 18 lignes = 4.8" and 1.6" diameter. That allows 56 comb teeth for four tunes, the latest being no. 4, 1880. The revised dating chart shows box made in 1885. The tune sheet is like no. 29 but with top margin extended and importer Rhoads replacing maker Conchon. So this box must have been one of a batch, all carefully fitted in Geneva with this special Agent's tune sheet. Lancaster is about 50 miles due west of Philadelphia (another 32 miles gets you to York.)



400. S. Troll 3302. An unusual arrangement of typical Geneva tune sheet decorations here stamped S. Troll Fils below the bottom border and with novel emphasis on its heading MANDOLINE with a rare dotted capital i. This impressive box has a 17" (43cm) "fat" cylinder, tunes lasting 90 seconds. Made in 1872.



401. Cuendet (C*): their "Line of Birds" design, here on an Alexandra box of Alfred Junod design with six taper-sleeve cylinders. The five cylinders not playing stand on pegs or mandrels in the case. It was the most economical interchangeable - thirty six tunes of a wide variety; the latest, No. 1 on cylinder S2 is from 1893 as marked on the tune sheet. Extra cylinders were available. Box made in 1895.



402. Greiner 13297 (*): this design, with panels of composers both sides and the white cross in a sunburst above a lyre at the top centre, is unusual in having the top border cleared to announce "Percussion in view"; rare at the time. We can be certain who made this box because the maker included an extra dummy bell, announcing how T. Greiner won an award at the 1867 Paris Exhibition. Yes, made in 1867.



403. (J.H.HELLER) 4801: this is another Heller modification of a common Geneva tune sheet with columns each side. Here, on a large 6-air box by an unknown maker, the top central display of musical instruments has been replaced by both sides of two medals; the centre pair the Vienna 1873 medal; outside right, Napoleon III - Paris 1867; outside left, back of the Paris medal with - "J.H.H." added to indicate an award gained at Paris, presumably for a box made by another maker. Undoubtedly a reliable restorer, Heller was also a canny buyer of classy boxes in restorable condition. Box made about 1881. See also No. 512.



404. Karrer 6567: Brown on white, with the embossed obverse and reverse of the 1873 Vienna medal, on a neat box with 4.6" (11.5cm) cylinder and 69 teeth. The Karrer-Hoffmann plaque fixed to the case lid shows it was made after the Karrer business was renamed in 1880 by which time they had gained the 1876 and 1878 awards that appears on others of their tune sheets. Perhaps they made unexpectedly small numbers of smaller boxes? An early application of their patented drive, using a weaker spring acting on an extension of the cylinder arbor and geared to be wound in one revolution. This 4-air version made by removing two composers each side - cf TS 202 in the series. Box made in 1883.



405. Mermod 48202(C): this tune sheet came with an additional 12" cylinder bought as an extra for Mermod Serial No. 38611, made in 1888. It already had three cylinders stowed in an album supplied with Mermod interchangeable boxes. This example differs from the other similar tune sheets in that it has the keystone trade mark of the agent Hall of Pennsylvania (the "Keystone State") printed at the bottom right. See also Tune Sheet Nos. 276 & 446 for variants.



406. Paillard 101530 (C*): on a Harlequin tune sheet like No. 72 but here used by Paillard as with No. 205. The 9" (23 cm) cylinder plays 24 airs 2 per-turn and it was one of a batch made for the German market, in particular for the Berlin Exhibition held in 1894. Data in the central cartouche at the top is in German, and so are 22 of the 24 tune titles, mostly by German composers. Latest tune is No. 23 of 1894.



407. Paillard 13311: their long-lived standard design, but here enlarged to 15" x 10" (38 x 25 cm) which they did for special boxes such as this huge interchangeable with 19" (48 cm) x 3.2" (8 cm) cylinders. The comb of 190 teeth has a brass plate under the comb screws engraved "Mandoline Expressive Quatuor (Accord Parfait)" and is signed C. Paillard & Cie. Ste. Croix. A very unusual feature is the M.J. Paillard (agent) printing in the top margin. Less unusual are the perforations in the top and bottom margins; these are due to the large tune sheet being left loose over the glass lid in such a position to be perforated by the peg of the case lock when the heavy lid was closed!



408. Paillard-Vaucher et Fils 14652 (*): their "lyres and stars" design in black and gold on buff. The untidy sticker is by the agent M.J. Paillard. An imposing case with plinth houses this movement with a 17" (43 cm) cylinder and a full length zither covering the 80 tooth comb. All famous old tunes, latest probably No 12 of 1867. Box made in 1882.



411. Baker Troll ----(C*): This design, from their Catalogue is also at Nos 169, 170 and 219 in the series; here it is on a large box with a 17" (43 cm) cylinder and 122 teeth on four combs; the prestigious "Quatuor" is possibly a trade name as the basic Latin word has a double "t". The tune sheet has 52213; the winding handle is stamped 4201; the safety stop is the Paillard type and a label in the case reads - "A. Paillard New York". Latest tune is No 1 of 1886. Paillard's serial numbers reached 52200 in 1887 so I think they made the box.



412. Grosclaude 718 (E*): Probably a general purpose Geneva tune sheet, as at No 119. The governor is stamped L A GROSCLAUDE / GENEVE, and the bass lead scribed 718. The 7.8" cylinder and 67 teeth do very well for the music of six famous composers, though Auber and Flotow are credited with each other's tunes! The red ink used for the serial numbers and the first letters of tunes and composers has dimmed over time. Tune 1 is that superb gendarme's duet (words in my second book "Cylinder Musical Box Technology" published in 1987, page 253). Tune 6 of 1874 is by far the latest. Box made circa 1876.



413. Gueissaz 23596 (C*): A 10 air version of their catalogue design. With only a 9" (23 cm) cylinder the percussion leaves just 40 musical teeth. The impressive Drum and Bells heading is in an affected style, particularly the ampersand which consists solely of straight lines, crossing or looping. Also, it is identical with that seen on Tune Sheet No 390. So the box with that tune sheet can now be safely attributed to Gueissaz.

See also Tune Sheet Nos. 102 & 150



414. (J.H.Heller) 10396 (C): Like No 254 but here with "Harfe" and "Extra" added to the tune list heading. In the row of medals, 4th medal from the left shows Emperor Franz Joseph and the 7th shows Napoleon III. The high quality printing was by Habermal & Co. Vienna. Latest Tune is No 2 of 1882; box probably made about 1884. See also Tune Sheet No 434 for a larger version of this design in colour.



415. Langdorff 24876: Black and brown on buff with red ink rulings. It has a formidable 18.3" (47 cm) cylinder and three combs with 63, 45 and 30 teeth. It is an enlarged version of Serial No 24835 (see Tune Sheet No 37) with the same tune sheet and the same six airs but shuffled around and two added in the middle. The earlier 8-word heading has been reduced to its first two words, but their meaning is still wrapped in mystery. Box made in 1892.



416. Nicole Freres 24903: on a 13" (33cm) cylinder key-wind with 126 teeth playing five airs from Balfe's "Falstaff" and a Strauss waltz. Gamme 453 was first used about 1840, soon after the "Falstaff" London premiere in 1839. The "new" border design has the unusual feature of heavy shading below Nicole Freres. The comparatively low serial number is welcome, because the series as a whole has a preponderant number of "new" borders with serial numbers over 30000. Box made in 1846.



417. Paillard 31808 (C): An exclusive design, borders with children, etc., and a Swiss cross at top centre. A banner above the tune list has printed on it "12 Airs and 18 Pces. Harpe Harmonique Piccolo", and then a microscopic 31808 at the left end. A 19" (48 cm) cylinder and 93 teeth play a diverse range of tunes, so a tune selector was fitted. Latest tunes No 10, "Peek a Boo" of 1883, and No 7 "Gasparone" of 1884. Made in 1886 - see dating Chart 12, when Paillard were making 10,000 cartel boxes a year, i.e. 200 a week, 36 a day except Sundays and involving over 200 tunes. See also other styles at Nos 89 and 90 in the series and No. 449 for an image in colour.



418. (P.V.F.) on Paillard 67805: A late use of a Paillard Vaucher design as seen at Nos 207 and 208; on a 24 air two per-turn box with cylinder 9.2" x 3.1" diameter (23 by 8 cm) and tunes each lasting 40 seconds; with tune indicator, selector, safety check and a zither covering all 42 teeth; tunes mainly from the late 1870's and the 1880's. Made in 1890 with "Made in Switzerland" printed on the tune sheet, but Napoleon's head on the 1867 medal is now facing the wrong way. Why did Paillard cook up this ancient medal, not even won by them, when they now had the 1876 Philadelphia medal??



419. Rivenc 27181: This was a simple updating of the Greiner design, achieved by placing the winged lion of the Brunswick Memorial in the centre of the top border. It is astonishingly rare, probably because being bland on white it looked less attractive than the larger design in full colour that can be seen at Tune Sheet No 46 in the series. Here it is on a fine mandolin box with 15.2" (38 cm) cylinder, 110 teeth and a full length zither. Plays five immensely popular and three unusual tunes; box made in 1887.



420. (Unattributed) 21922 (C): On a modest 4.5" cylinder box in a plain case, with 40 teeth on the comb; the latest tune is from "The Mikado" of 1885. This is an unusual design, with flowers straddling a paper banner on which is written the list of the tunes. Additional art work has been added over the tune numbers and at top right, by a juvenile scribbler. Box possibly made as early as 1886.



421. (Baker Troll) 12475: the distinctive design explained at No. 242. If Geneva makers did not add their name to the tune sheet as here, it is regarded as an agent's. Both this tune sheet and No. 242 have the figure 7 with a flourish and that microscopic 271 just below the third bud hanging by the left side bottom border. The Quatuor heading is for 4 combs, 2 sublime harmonie, 1 piccolo and 1 piano which the Baker Troll catalogue claims to produce "genuine Quartette music." Latest tune is No 3 of 1884; box made in 1886, probably by Cuendet who by then had joined Paillard in supplying Geneva makers with comparatively cheap complete boxes.



422. Cuendet ---- (*E): The same as Tune Sheet No. 340 but evidence is growing that it was used by Cuendet, as here on a Rechange (interchangeable) box with three 10.7" (27 cm) 6-air cylinders and 104 teeth for mandoline. The tune sheet litho is by veuve (widow) Bader at Mulhouse, said to be the nearest good printer to Ste Croix. With several tunes from the 1880's, the latest No. 2 of 1886, the box was made about 1887 when interchangeable boxes were coming on the market. The emphasis on Rechange reminds us that these boxes have wider tune tracks, 0.022" compared to the standard 0.017"; (thus, the comb for this box has 104 teeth to match the Rechange cylinder's tune track width of 0.022" but would have had 134 teeth for a cylinder with the standard track width of 0.017".)



423. Cuendet 6258 (C*E): On a typical version of the late *Rousseau* design, with swans like No 147. It is not improved by having Gautschi's oval stamps, advertising their production at St Croix and sales at Philadelphia, struck four times on it - and ditto on the back. But it is distinctly improved, and made a rarity by the heading "Trilles". Most of the tunes are enlivened by trills throughout, provided by the nine top treble teeth which are all heavily pinned. Tune 7 of 1877 is the latest and the box, with an 8" (20 cm) cylinder and 59 teeth was made about 1879.



424. Cuendet special, with Nicole serial number 47648 (C): on their own distinctive tune sheet, here overprinted "NICOLE FRERES / GENEVE". It is on a 3 cylinder, 18 air forte-piano Rechange movement with 14" (35.5cm) cylinders and two combs, one of 100 and the other of 40 teeth, treble ends adjoining, Nicole style. The whole program consists of classical sacred music and hymns, with gamme number 3355. Nicole must have asked Cuendet to make it in 1879, when Nicole's own Geneva production had come to an end.



425. Cuendet 13377 (*C): on a 6" (15 cm) cylinder box with 3 bells. The same design and Geneva printing as Tune Sheets Nos 6 and 270 but here with all later tunes up to 1894; so, the box was probably made in 1895. It gets into the series on account of the note added above the tune list - "Airs Serie VIII" - which must refer to some programming of sets of tunes. This is a very interesting feature that has not so far been reported. Do others in such a Series exist? Hopefully when another example is noted it will be reported.



426. Mermod 47060 (C): Here on a formidable orchestra box as clearly stated. It has dual spring drive, 15" (38 cm) cylinder, 20 key organ, drum, castanet and six bells shared by three Mandarin strikers. It has a programme of ten very popular tunes, including the seldom heard "Life on the Ocean Wave" of 1838. Latest is No 6 - "Grandfather's Clock" of 1876. Box made about 1886.



427. Paillard 53629 (C): Their long-living "two seated musicians" design, here with 13" (33 cm) cylinder and separate combs for 9 drum and 9 castanet strikers, plus six for the enamel decorated bells and butterfly strikers, leaving a modest 67 teeth for the music. The box was made in 1887 for the German market, with tune sheet printer Knusli of Zurich having replaced Bognard of Paris since about 1874. This tune sheet heading in German caused a bit of trouble for the writer; after re-dipping her pen in the middle of "Trommel" she forgot she was running out of space and had to write the tiniest "&" I have ever seen on a tune sheet. Even so, the long German "Castagnetten" got very close to the musician's nose!



428. (P.V.F.) 4612 (C*): A later version of their picture frame design, as in No 111 but with a child's face in the two lower medals. Six decorated bells capped with birds and bee strikers, and an embellished drum and castanet, all meet the eye on opening the case lid and make the tune sheet note "en vue" a bit redundant. The four classic airs are all earlier than 1836 but the box was probably made in 1870.



431. (Berguer & Fils) 16328: Black on white with grey borders and the Geneva arms with motto at bottom centre. This is the first report of this agent, unless the Berguer is the same person as noted on Tune Sheet No. 74. Berguer & Fils were clock makers and jewellers who, like others also sold musical boxes. It looks more like a trade card than a tune sheet. It is on a fine mandolin piano-forte movement with 19.5" (50 cm) cylinder playing three classic opera tunes at two turns each. The latest tunes are from 1853, so the box could have been made any time from say 1855 to 1875 when forte pianos fizzled out. Lecoultre made boxes with the same plan of three tunes at 2 per-turn, but as their Serial No 16328 was reached years earlier, the maker of this particular box must remain unknown for the present.



432. (Bovet Freres et Co) ----; in black, blue and yellow on a 4 air box made in Ste Croix for the Chinese market, probably about 1890. Before the railway reached Ste Croix (in 1893), Fleurier was a convenient loading point about nine miles to the north-east. It seems likely that the large output of musical boxes passing through Fleurier inspired the Bovet brothers to act as agents.



433. L'Epee 110 (C): Their later design as on Tune Sheet No 362, but here supplied loose as the tune sheets for the five Rechange cylinders. The patent on the tune sheet is probably that granted to August L'Epee in 1896. This box, with the 1880 tunes of cylinder No 22 was probably made in 1885 when their serial numbers were around 15,000; so I cannot explain why 110 appears on the tune sheet.



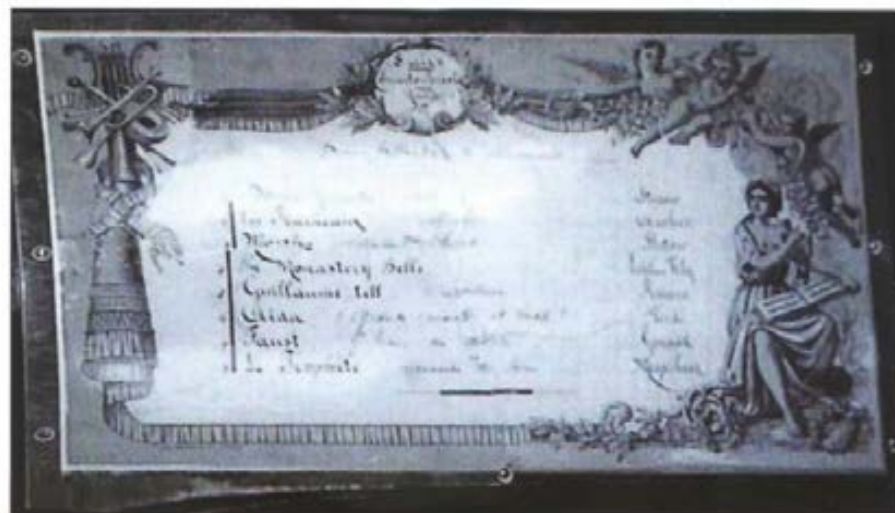
434. J.H.Heller 6662 (C): This is one of their favoured designs, as in Tune Sheet Nos. 254 and 414 but here widened; the medals are further apart and smaller; the agent's name panel is widened and has very different lettering and spacing of "J.H.Heller in Bern"; and the lyre at top centre is decidedly fatter. That gave room for the source and details of the tunes and the lengthy German heading for drum, bells and castanet. Latest tune is No 1 of 1879; box probably made about 1886.



437. Paillard 64261 (C): on a 13" (33 cm) cylinder Harpe Harmonique movement with dual spring drive, speed control, tune select and safety check; in a handsome case with a podium and fine marquetry. This quality of movement was frequently offered by Paillard in the 1880s but generally on 8 air movements. Here, with 12 airs it only has 78 teeth on its two combs, and perhaps the strange tune list heading SUBLIMETTE backfires by seeming to mean "a bit less than sublime". The stamped "Trade Mark Registered" must refer to the tune sheet design and is rarely seen. Latest tune is No 4; box made 1890.



438. (F - X Thomas ----(C*)): This is really a dual purpose tune sheet, decorating the list of a good six air box. Tune 1 plays the carillon of the Rosary Basilica; Tune 2 is the Bach-Gounod "Ave Maria"; Tunes 3 to 6 relate to ceremonies at Lourdes. Also, and very rare on tune sheets, a joke is inserted for the non-existent tune No 7, "at pleasure, repeat the carillon." Tune 1 is most probably the latest; it was installed in 1901.



439. Unattributed ----: in brown on white and, for the first time the musicians on the right side only. The 15.5" (39 cm) cylinder has all the extras including speed regulator, and plays a drum, ten bells and castanet. The tune sheet middle has been torn out, defaced and replaced a bit off centre. The top cartouche reads: 8 Airs/Concerto Piccolo/Harpe. Tune 1 "Donna Juanita" of 1880 by Suppe is the latest; Tune 2 is "Les Trainaux" (sleighs) of 1873 by Ascher. Box probably made about 1882 by Paillard - it has their type of speed regulator and it was quite likely made for S. Troll who seemed to favour that style of tune sheet. So, we urgently need to see another of this design with extra data.



440. (Wales & McCulloch) on Nicole 46490: In blue on white, with the same tune list as on Tune Sheet No. 394, but 2,000 boxes later. Also, same design as Tune Sheet No. 76 except the top border and, faintly in the bottom margin, the credit for a Geneva printer. The style and calligraphy on these three tune sheets is the same, showing once again that makers' and agents' tune sheets were normally written by the makers. The 17.2" (44 cm) cylinder and 122 comb teeth allow very good mandolin quality and the zither covers the whole comb except for 9 bass and 22 treble teeth. In a superior case! Box made in 1874.



441. Allard 6220: on a widened version of their simple design including the eagle-holding-cylinder trademark at top centre. It is stamped in red, under the top border: "D Allard & Cie / Geneve and Medaille d'Or Geneve 1896" The 13" (33 cm) by 2.25" (57mm) diameter cylinder plays two 47 tooth sublime harmony combs, each with its own zither covering all teeth except the first four bass teeth. Latest tune is No. 5 on cylinder No. 1 of 1890. Box probably made in 1896.



442. (Barnett Samuel) on Langdorff 18996: with a 13" (33 cm) cylinder and 124 teeth on two combs in the usual Harpe Harmonique arrangement. Bass lead scribed 301/77, code for "Made in 1877 with Gamme No. 301." Latest tune is No 5 of 1894. Restored by a Langdorff enthusiast who said "It gave an outstanding performance."



443. Cuendet (E) 219: on a batch of several identical boxes, this one with most components stamped 218! The 15" (38 cm) cylinder plays two 54 tooth combs, adequate for mandolin but I think "expressive" was added just for a gimmick. Tunes 1 to 6 are all before 1840 and most are attributed incorrectly. Tune 8 is a hot favourite from 1872 and tune 7 is credited to Gautschi, a name better known to us as an agent. This tune sheet, like No 235 and most from Ste Croix was printed at nearby Mulhouse and was written in elegant calligraphy but too small in places and with a bit of over-inking. And, a strange sight; one whole set of 10 pre-printed tune numbers is left standing alone and unused. This cannot yet be proved to be a Cuendet tune sheet, but it gets more likely.



444. (J.H.Heller) 3201: on unknown maker's serial 18550 with an organ and nine bells in single line. The Geneva style tune sheet is similar to those at Nos. 151, 177 and 324. It comes in two sizes, with 6 composers per column as in Nos. 151 & 177, or with 10 composers per column as here and No. 324. Unusually the aspect ratio of the two sizes is the same, - 4 by 3. Heller provided a good number of tune title headings, often printed with an addition by the writer, as here. Box probably made about 1870.



445. (L. Machefer) --- (C): with their sticker at the centre of the bottom border of this Spanish style variant of the Harlequin design as seen at Tune Sheet No. 363 in the series. Fixed below the tune sheet is a small plaque inscribed "MAYERMARIX/PARIS" - see Tune Sheet No. 325. So, there must be some link between these two which could be a clue to the maker. This 8" (20cm) box is fitted with a tune selector and a superior zither holder. The 70 tooth comb is adequate for tremolo. Latest tune is No 2 of 1878. Box probably made circa 1880.

Note. This is the first time we have seen the "LM" sticker together with this Mayermarix - Paris plaque; since first being published in "Mechanical Music", it has raised the question "Are the initials "LM" for L. Machefer, as hitherto or for L. Morhange, "Gendre et Successeur" a Mayermarix" - see TS No 275." Until more evidence comes to light we cannot say either way and so this Tune Sheet remains attributed to L(ucien) Machefer.



446. Mermod Freres 58593 (C): on a 6" (15cm) cylinder 2 per-turn box with 60 comb teeth. Same tune sheet design as Tune Sheet No. 405 and rare compared with the common design at Tune Sheet No. 426. Here it has a very unusual listing of the tunes, in pairs for each turn of the cylinder. Mostly popular tunes of the 1880's; box made in 1890.

See also Tune Sheet Nos. 276 & 405 for variants.



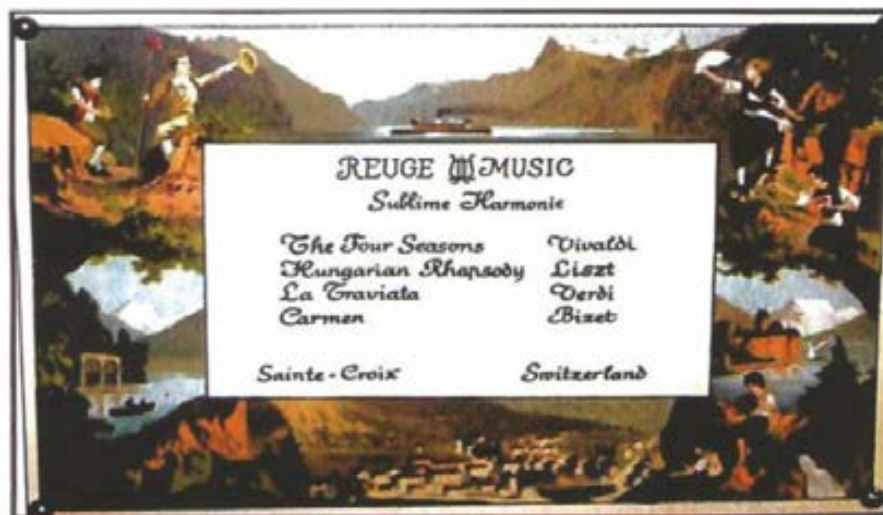
447. Nicole Freres 24382: with an early border design which continues round the corners and has octagonal cartouches, contrasting with the corner breaks and scant cartouche on Tune Sheet No. 416. This is a typical, fine key-wind overtune box, with a 12.6" (32cm) cylinder and 188 comb teeth. The programme comprises three highly popular overtures plus a genuine rarity, "Parisina" by Donizetti of 1835. Gamme No. 891. Box made in 1846.



448. Nicole Freres 45429: this is a strange design with its late return to architectural columns each side. Sadly, they are too far apart to line up accurately with the top border they are supporting. Six tunes from two Lecocq operettas make a rare choice, three of which, together with Tune No. 8 date from 1874. So this box with its very late Gamme No. 2922 must have been made in 1875. This conflicts with Dating Chart 11 for Nicole which dates the box at 1872. The same design has also appeared again, this time on Serial No. 44507, Gamme No. 1565; another forte-piano but with 12 airs.



449. Paillard 44521 (C): with 15.2" (38cm) cylinder; same design as Tune Sheet Nos. 89, 90 and 417 in the series. These four span about four years during which Paillard made at least 40,000 boxes of which these four comprise 0.01%! Serial No. 44521 seems unusual with ZITHER added to the heading, the number 415 added just below and the red column of tune types; but these features could be common among the grand total. These four certainly suggest that calligraphy of a high standard was maintained. This one probably left the factory in 1886.



450. Reuge --- (C*): on a wisely chosen copy of a design used by Cuendet, with countryside scenes including Ste Croix as it was in about 1870, and a paddle steamer at top centre. Here it is on a sublime harmonie box with the earliest tune No 1 of 1720, and latest No 4 of 1875. Box made about 1980, yes 1980; a successful late product from Ste. Croix.



451. Nicole Freres 44175: Another border design, narrowed to make room for 18 airs at 2-per-turn with a 9-air snail cam. Possibly the first of its type reported. Nicole's 2-per-turns usually play 12-tunes with a 6-air snail. The 19.5" by 3" diameter (49.5 by 7.6cms) cylinder plays a 130-tooth comb made in two 65-tooth halves. The fine case has a podium, and lid inlay extending nearly to the four corners. Box made around 1870.



452. [Wales & McCulloch] on Nicole 45931: A re-change overture box with four 16"x3.75" (41x9.5cms) cylinders; each cylinder plays four tunes on two combs with 230 teeth, three with overtures and the fourth a more mixed programme including the two sacred airs shown on the tune plaque. The serial number has the suffix "BIS"; we are unsure what this means. Typical beautiful overture case; made about 1871. The highest Geneva production Nicole on record is 47495; this box and the previous example - see Tune Sheet No.451, prove that very fine instruments were made by Nicole in Geneva until they closed.



453. [F. Thomsen] on Ducommun Girod 5995: A drum, bell and castanet box with 13" (33cms) cylinder and combs with 76 music teeth and 17 for percussion. Copenhagen agent, Thomsen placed his sticker over the usual Ducommun Girod "mask above lyre" mark which can be seen on Tune Sheet No. 32 in the series. No decorations on bells or strikers, but a fine case with podium and handles. This one is from their second set of serial numbers and probably made about 1871.



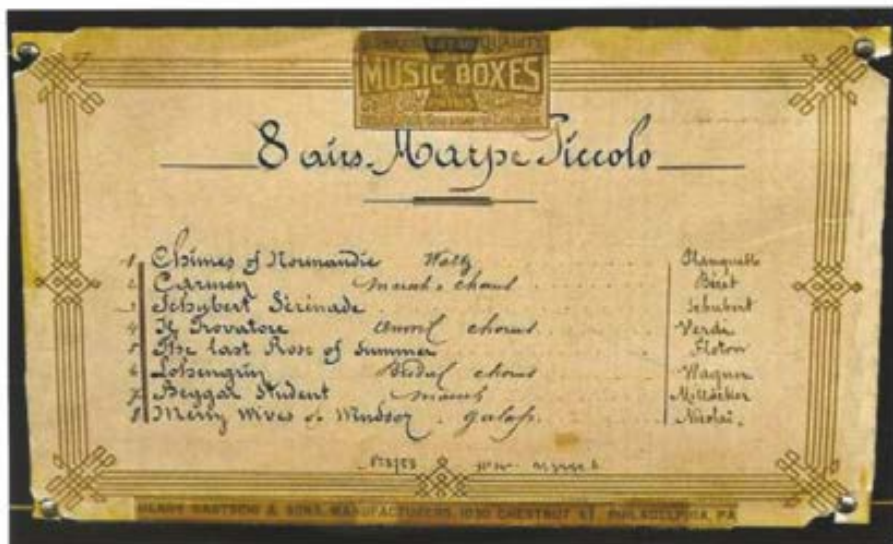
454. Cuendet 12603 (C): on a 6" (15cms) cylinder box with 60-tooth comb. Made for the German market with even the cylinder length in the top margin given in Zoll (1 Zoll = 1.066 inches). The Forte Piccolo heading is often seen, but here it is written in all plain, capital letters. The composer of Tune 6, dating from 1862 is Carl Faust. Box probably made around 1898.



455. [Anton Zuleger] on an unknown maker's Serial No. 20880: Tune Sheet, similar to Brémont's at No. 252 lacks maker's name and the governor lacks a B.A.B. logo. Zuleger's sticker covers the upper vignette of instruments; Lithographer J.Dajoz did many Brémont tune sheets; Brémont's serial numbers date it circa 1880, right for the tunes so Brémont is possible as the maker. 21"(53cms) cylinder playing 24 tunes, 9-tooth comb for 15 bells, 15 note organ and 38 & 30 teeth on the musical combs; 2389 at lower left probably Zuleger's reference.



456. Allard 4373: As No. 26, but lacks Allard's trademark eagle on cylinder; the Allard & Sandoz name in top border replaced by a Henry Gautschi stamp; "Orchestre" is in red. Cylinder details at bottom as on No. 26 in the series - 16 pouces & 36 lignes = 17"x3.2" (43x8cms); 12-tunes, 22 note organ, 20 teeth for drum, castanet & 7 bells and two music combs of 22 and 18 teeth. Gautschi wanted credit for this box - his name is engraved on the zithers, tune indicator and lock plate. Tune 12 is from 1888 and as is the box itself.



457. Allard 3758: This one also retailed by Gautschi and his sticker at top almost certainly covers the Allard and Sandoz "eagle on cylinder" trademark; cylinder dimensions also given at bottom center as on Nos. 26 and 456 in the series - 12" and 24 lignes equals 13 and 2 1/8 inches (33 and 5.4cms). Gamme 3770 also listed on this one. Box probably made about 1887.



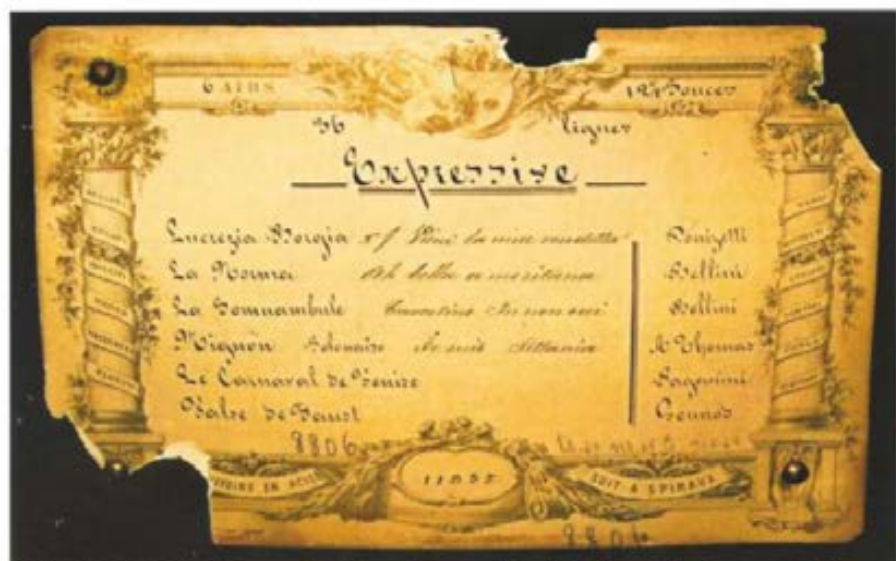
458. Brémont 18434: Blue on white, (originally!), with 13" (33cms) cylinder and 74-tooth comb. The "Harpe" in the tune heading tells us that the comb has a zither attached. This one covers all but the first 11 bass teeth and the last 13 treble teeth. Brémont was known for not being too concerned with giving composers their due, but nine of ten are named here. B.A.B is stamped on the governor so this is definitely one of his. Box made about 1879.



459. L'Epée 51000: Auguste L'Epée had two sets of serial numbers with the second set restarting at number one around 1880. Anthony speculated that the first set ended at about 50292 (see No. 251 in the series) in 1880 but also noted that this slightly upset the dating chart. He saw this tune sheet and said it proved that his dating chart should extend the first set of numbers to at least 51000; but now see No 460 below! All 8 tunes on this box are from before 1879. Box probably made about 1879.



460. L'Epée 53421: Now we can raise the upper limit of L'Epée's first set of numbers higher again still. All 8 tunes on this one are also pre 1879. 716B at bottom center is probably agent Adolphe Woog's reference. His registered "anchor with serpents" trademark at top center is well known. The cylinder is 11" (28cms) long and there are 79 teeth in the comb. Box probably made about 1880.



461. Paillard 11385 [*]: "Expressive," or "Expressif" originally referred to a single comb movement played by long and short pins for a forte-piano effect but later acquired a more flexible meaning; forte-piano not heard on this instrument. Cylinder length, 12½ pouces (13¼" or 33.6cm) noted in top border with the diameter of the "fat" cylinder, 36 lignes (3.2" or 8.1cm) below. Comb of 125-teeth and the tunes last about 110 seconds. Tune 4, by Ambroise Thomas, premiered at the Opera Comique in Paris in 1866 is the latest. The serial number is from Paillard's first set; box made in 1867 or 1868.



462. [Perrin Chopard] 1669 [*]: Another example with the "Expressive" heading; cylinder dimensions as for the instrument with TS 461 but the comb on this one has only 123 teeth. The forte-piano effect is also missing but the comb has a soft rich tone extending to the treble end. The sound is distinctly different from the Paillard at Tune Sheet 461, further suggesting the loose interpretation of the term "Expressive" on later machines. The serial number fits Paillard's second set - about 1876, so they could be the maker.



463. Conchon 8545 [*]: Modified "curved damper panel" type with royal coat of arms at top center, also used by agents Weill and Harburg; the columns here stretched for the 12 tunes on cylinders 3 and 4. "Provisory List of Tunes" heading probably unique; a signed, hand-written letter dated 7th April 1890 from François Conchon himself to a Mr. Milton Hopkins, Wall Street, New York, is still with the box and states in-part, "I have an exact duplicate of the piece no. 8545 by which I can always make at any time additional cylinders in any numbers and playing any tune that might be wanted." Box made circa 1889.



464. Ducommun Girod 30073: The "Musique Mandoline" heading is not an idle boast; a key-wind, super-mandoline instrument with a 13" x 2¹/₄" (33 x 5.4cm) cylinder and a comb with 184 musical teeth. Tune 1, the Nur Leben (Just Live!) Waltz of 1843 is Opus 159 by Johann Strauss Senior. The serial number has displaced Bellini as the composer of Tune 4! Box made about 1854.

Redrawing being often necessary with lithograph printing, several versions of this design have been found - see Tune Sheet Nos. 7, 32, 100, 126, 127, 195, 196, 313 & 464; main variations: border shading, redrawn "mask-above-lyre" & composers Herold and Rossini changing sides.



465. Mermod Freres 11614 (C): As stated below the Sublime Harmonie heading, this box was "Made Expressly for the Mermod et Jaccard Jewelry Company - St. Louis." The Jaccard Jewelry Co. was founded in 1829 by Louis Jaccard. Augustus Solomon Mermod joined the firm in 1845. It became the Mermod and Jaccard Jewelry Co. in 1883. The firm had a large exhibition space at the 1904 St. Louis World Fair. Cylinder dimensions are listed as 16 Pouces and 27 lignes, or 17" and 2.4" (43 and 6.1cm). Box made circa 1883.



466. Nicole Freres 20495: A common early design used by Nicole. This one is on a two-per-turn movement with an $8\frac{5}{8}$ " (22cm) cylinder which plays a comb of 123-teeth. The AD Cunliffe Register of Cylinder Musical Boxes has details on Nicole 20491 only 4 before this one, see Tune Sheet No.387; it plays the same 8 tunes in the same order, also at two-per-turn. The boxes in between these two are surely all the same as well. Graphic proof that Nicole sometimes made batches of similar boxes that proved popular with the public; box made in 1842.



467. Nicole Freres 46331: Silvered tune plaques were usually reserved for special boxes and this one is no exception. The Grand Format movement has a 23.12" by 2.87" (58.7 by 7.3 cm) cylinder, and a two-piece comb made up of 56 and 58 teeth. Not a lot of teeth by Grand Format standards but enough to get the job done. The plaque has typical beautiful engravings of the period. Anthony Bulleid's dating chart dates this box at about 1873, but Tune Sheet No. 448 in the series upsets that a little so probably 1876 instead.



468. Paillard 6691 (C): The long-lived Paillard design in use from the early 1870's until their demise around 1914. Cylinder length of 15 Pouces (16-inches or 40.6cm) is given in the top cartouche along with the number of tunes. The faded name, J. Saenger stamped in the top and the bottom border was probably a retailer. Both sides of the medal Paillard won at the 1876 Philadelphia Exposition are shown at bottom center. I think this box was made shortly after they won that medal, possibly in 1877.



469. (Paillard-Vaucher & Fils) 2258; This same exact tune sheet with the same 8 "aires" is already in the series at No. 397 where it is on P.V.F. Serial No. 2253. Anthony Bulleid's (highly) educated guess was that this atypical P.V.F. tune sheet would have been used for a batch of identical boxes all going to a specific agent. This tune sheet undoubtedly proves him correct. See Tune Sheet No. 397 for more details including the fact that both of these boxes were likely to have been made in about 1886.



470. Rivenc 23274 [*]; The Rivenc "scrolled borders" design (see Tune Sheet Nos. 187 and 188) was used until 1879 when the winged-lion of the Brunswick memorial was adopted as their trademark. This tune sheet however, with plain borders and a cartouche at bottom center to hold the serial and gamme numbers, was made to fit the 36 tunes on the six cylinders with this orchestral box playing six bells, drum and castanets. Agent Adolphe Woog's initials are at the top and the number above them is probably his. Box made around 1873.



471. Anton Olbrich 20933: This tune sheet is on the largest Olbrich movement ever seen. The cylinder is $14\frac{5}{8} \times 1\frac{1}{8}$ inches (37 x 4 cm). The initials "A.O." are printed in microscopic print under the mask at the top of the lyre. The tunes are all Romanian in origin. Many more details and photos can be seen in the two separate articles about this box in the May/June 2011 issue of MBSI's Journal "Mechanical Music". This box was probably made sometime during the decade of the 1860's.



472. Unattributed. Serial (zahl) number 562: with gamme (musik) number 145 is attached to an Austrian portico clock with a typical 2-tune Austrian/Czech type movement. Tune number 1 is the very obscure "La Xacarilla" by Count Marco Aurelio Marliani. It was first performed in Paris on October 28, 1839. The Xacara was a popular baroque dance. Tune number 2 from around 1842 is the "Spirits Wings" waltz by Joseph Lanner. The movement was probably made around 1843. Both Rzebitschek's and Olbrich's serial numbers were much higher by then, so neither one had anything to do with it.



473. [Geo. Bendon] on Brémont 17772: Brémont used the border to mention his name twice and show his trademark four times. Also noted, twice each are the two prize medals he earned at the Paris and Philadelphia expositions. By Special Appointment to His Royal Highness the Prince of Wales refers to Prince Edward, the son of Queen Victoria who became King Edward VII upon the Queen's death on Jan. 22 1901. The cylinder is 17 x 3 inches (43 x 7.6 cm) and there are ten bells. The box was made about 1878.



474. Greiner 14550 (E*): Both Brémont and Greiner used this design but I think this one belongs to Greiner for the following reasons: it is on a serpentine box with a clock inset in the front and Greiner is known to have made these; if the serial number belonged to Brémont, it would date to about 1874 but the latest tune is Blue Danube of 1867 so Greiner's serial number 14550 would fit perfectly at about 1868; lastly, there is no BAB mark on the governor bracket.



475. Unattributed 16299 (C*): This large 8 x 12-inch (30 x 20 cm) Isle Rousseau type has the rare "Quintetto" heading. The cylinder measures $17 \frac{1}{4} \times 3 \frac{1}{4}$ -inches (43.8 x 8.2 cm). The four combs have 46-45-36-26 teeth for a total of 163. The first 3 bass teeth on the first bass comb have long leads and so this could be the "fifth comb" hence the Quintetto heading. Quintetto movements usually have the added tuning on one of the treble-end combs. Tune 1 is on the lines and dots so it was made in Ste. Croix. Tune 6 of 1873 is the latest. The serial number would fit about 1873 for Paillard. Cylinder end-caps are knurled which Paillard was known to do, but there's no definitive proof.



476. Jaccard Freres 27064 (C*): This Isle Rousseau type is on a small, late box with a 4.5-inch (11.4 cm) cylinder and 31-tooth comb. The maker's initials, "JF" are seen on the lyre towards the bottom of their Marque de Fabrique depose (Registered Trademark). Compare this tune sheet to number 142 in the series; box made sometime during the 1890's.



477. [Barnett Samuel] on an unknown maker's serial number 19199; with a 10 $\frac{3}{4}$ -inch (27.3 cm) cylinder and 77-tooth comb. Barnett Samuel & Sons was founded in 1832 and by 1901 the company was one of the largest musical instrument wholesalers in England. In 1914 they began manufacturing portable gramophones, the "Dulcephone" incorporating the word "Dulcet" seen below the triangle on the tune sheet. These were sold under the trade name "Decca", that part of the business later becoming the Decca Record Company.



478. F.C. Lecoultrre 37112: This huge tune sheet is on an equally huge, exhibition-quality box with matching base cabinet. A total of twenty 26 $\frac{1}{4}$ x 3 $\frac{3}{4}$ -inch (66.6 x 8.25 cm) cylinders are present but only 17 are listed on the tune sheet. The owner must have ordered three extra cylinders at some point. The two musical combs are secured by two rows of screws and there is a central 22-key organ. The tune sheet lists F.C. Lecoultrre's founding date of 1828 and his address at Rue des Alpes 12; box made about 1869.



479. F.C. Lecoultrre 39330: with Gamme No. 756 is on another clock box with an ebonized serpentine case and a 13 x 2 3/8-inch (33 x 6 cm) cylinder. The box was imported by A.M. Hays of New York but the word "Importers" in the bottom border is clearly misspelled. It was probably considered too minor a failing to discard this particular run from the printer. This box was made about 1871, the same year that Auguste Perrelet took over F.C. Lecoultrre.



480. L'Epée (*) Serial No. 50391: 52-notes, 6-airs and a 6-inch cylinder. The lyre with Swiss cross logo and the word Déposée (Registered) in the often blank top cartouche are unrecorded. Highest serial number seen so far in Epée's first set is 53421; at Tune Sheet No. 197 Bulleid dated 52400 as being made in 1877 but his chart dates that Serial No. as being made in 1882. If production rates for the first set of numbers are matched to those of the second, then 50000+ could predate 1880; or was the second set started after 1880? I hope time will tell.



481. (Malignon) on Metert and Langdorff 5174: The four tunes of this programme are from Rossini's opera "The Thieving Magpie", first performed at La Scala, Milan in 1817. A typical high-quality movement one would expect to find with this tune sheet. The 13" (33cm) cylinder plays on a comb of 188 teeth on which is stamped M.L. for Metert and Langdorff. The bedplate is stamped Malignon à Geneve below the serial number. The left-side end cap is scribed g190/50 for the Gamme Number 190 and the year of manufacture, 1850.



482. Metert and Langdorff 5964: This is another high-quality Metert and Langdorff movement with a 13" (33cm) cylinder and a comb of 190 teeth; the latter is stamped with their initials and the bedplate with "H. Metert". Mandoline, in the usual faded red ink is noted modestly below the tunes. This is a super-mandoline movement with a two digit date code on it of 50 or 51 which must be either for 1850 or for 1851; of that I am confident because Langdorff Serial Number 6157, made just a little bit later has already been recorded with 51 on it for 1851. See also Serial No 5174 at Tune Sheet No 481 above



483. (Henriot) 12741: This, the usual Henriot Carte de Visite style is remarkably small at 3.25" by 2.25" (8.5 x 5.5 cm) and reading the tunes with the naked eye is a challenge. Tune 3, "King of the Cannibal Islands" is a nonsense song, around since 1813 and apparently still popular in the 1830's and 40's. Tune 4, the Quadrille from "Les Diamants de la Couronne (The Crown Diamonds)", first performed in Paris in 1841 is probably the latest. The Cylinder is 8" x 1.75" (20 x 4.4 cm) and the comb has 106 teeth. The serial number is stamped vertically at the top left on the bedplate but without the horizontal Henriot stamp sometimes found just above it. Box probably made circa 1841 by Badel of Geneva.



484. (Henriot) 12513: Just months earlier than the previous example at TS No 483, this is another one of the many variations of the Carte de Visite type. The tunes are difficult to read but there is a definite Irish tilt. Tune 1 is "The Light of Other Days" from the opera by the Irishman, Michael Balfe "The Maid of Artois"; Tunes 2 and 4, "St Patrick's Day" and "The Sprig of Shillelah" (sic) are Irish unto themselves; Tune 3 "There Came from Soft Italy" is from the opera "Farinelli" by John Barnett. The cylinder dimensions are the same as those for Serial No 12741 at Tune Sheet No 483 but the comb, with a total of 105 has one tooth less. The bedplate also has the vertical serial number but lacks the horizontal Henriot stamp. This box is also likely to have been made by Badel of Geneva.



485. Nicole 22633: Compare this tune sheet with Nos 20 and 295 in the series; they are both circa 1839 when Nicole changed the title on their tune sheets from Freres Nicole to Nicole Freres. This tune sheet has some minor differences in the border design which isn't unusual given that it's about 4 years later than the other two examples.



486. Brémont 11717: This oversize design was needed to fit the 90(!) airs pinned on the "15 Cylinders of Change" as noted in the top right border. Brémont usually referred to his multi-cylinder instruments as "Rechange". The descriptive title "Full Band" has replaced the more common "Orchestra" in the top left cartouche. The central, dummy bell and the top of the drum of the movement are both engraved with "B.A. Brémont, Manufacturers, Geneva." This box was made about 1868. Sorry for the slightly out-of-focus photo.



487. Brémont 12639: This widened version by Brémont is on a singularly rare clock-operated box. The clock is not in the usual place in the front, it is hidden under the control panel and so, not being visible and used only to operate the musical movement does not have a dial. The music is played manually by operating the usual start/stop lever or, when in the stop position automatically by the clock. The cylinder is 19.25" (48.9 cm) long and there are two combs each with 43 teeth, separated by a central bell comb with 6 teeth. The case is above average with beautiful inlay on both the top and the front and with mother of pearl accents in the banding. Imported into the US by Farr and Brother of Philadelphia, this box was made about 1871.



488. F. Lecoultre 11444: Different variations of this tune sheet were used by F. Lecoultre on boxes that were sold through their agent Berens, Blumberg & Cie. whose initials are at the bottom centre. Gamme No 1858 is in the top left cartouche and the initials F.L. are in that to the top right. The tune arrangement numbers in the left column and the composer's names in the right column were often left blank. Vincenzo Bellini's name in the upper left corner is misspelled. This box dates from about 1836. There is an inscription on the bottom of the case that is dated 1840.



491. Ducommun Girod 7170: About 1874; the second appearance of this tune sheet, the first is at No.353 on Serial No. 4305 of circa 1868. Both are from Ducommun's second set of Serial Nos and printed by Pilet & Cougnard à Genève. Tune 1, an English country dance from 1695 is mentioned by Dickens in "*A Christmas Carol*" when the Ghost of Christmas Past shows Scrooge a party from his apprenticeship with Mr. Fezziwig: "...the great effect of the evening came after the roast and boiled, when the fiddler ... struck up '*Sir Roger de Coverley*'. Then old Fezziwig stood out to dance with Mrs. Fezziwig."



492. (Valogne) on Lecoultrre and Granger 3809: Similar to Tune Sheet No 290 with slight design differences. This one on a long and short pin, forte-piano movement as per the term Expressif. Tune 2 is from Meyerbeer's "*Il Crociato in Egitto*" (The Crusader in Egypt) of 1824; the word "chima" is a misspelling of "chiama", vide the Act I Finale line "All'armi vi chiama la gloria, la fede" (Glory and faith call you to arms). The tune may be the fanfare that accompanies that text; box about 1843. The complex restoration of this box is described in the winter 2009 issue of the MBSGB Journal "*The Music Box*."



493. Unattributed [*] on Serial No. 2104: Printed in red on cream. The “curved damper panels” usually seen at either side at bottom are replaced by rectangular shaped cartouches. A similar design was used by Weill & Harburg (see nos. 120 and 192) but with their trademark at top center. This example is on an above-average, 6-inch (15.24 cms), 5-bell box with a music comb containing 69 teeth. The case is above average, however with inlaid and banded lid, banding to the case front and a full, rounded apron. Tune two from 1878 is the latest, so the box was made after that date.



494. Baker-Troll 7622: This handsome design is shown on p.34 of the G. Baker-Troll & Co. catalogue of circa 1892. It has been seen on Serial Nos. ranging from 7622 to 11300, spanning the years from approximately 1881 to 1885; see also Tune Sheet Nos 379 and 429. The tune heading “Drum, Bells in Sight” is heavily embellished with penned scroll-work. I think Tune 5 from 1881 is the latest on this one and so probably dates it from around 1881 or 1882.



495. Brémont 20697: Although never fixed to the lid, this tune sheet has managed to stay with the box. This design is not seen as often as that with composers in the borders and lyre and cross at top. A 13-inch (33 cms) cylinder and two-piece comb of 61 and 32 teeth with several groups of three teeth tuned to the same pitch in the main comb, and two groups of five teeth in the shorter comb giving limited "Mandoline Expression" as claimed in the heading. Tune one, "Le Petit Bleu", aka "Weingeister (Wine Spirits)" by Leopold de Wenzel is the latest; it premiered in December 1882. Box about 1883.



496. Brémont 40890: The eight sacred airs, in this case almost certainly all hymn tunes are pinned on an 11-inch (27.94 cms) cylinder. The usual lyre at top center replaced by the reverse of a bronze medal from the 1862 London Exhibition printed as part of the tune sheet rather than a separate sticker. I hope another example will show up. The Latin inscription reads - 1862 / Londini / Honoris Causa. (Presented in London for the Sake of Honor); the obverse, not shown has an allegorical scene of Britannia courted by figures representing Science, Art, Industry and Agriculture. Box made around 1875.



497. (Stauffer) on Brémont Serial No. 7291: Agent Stauffer wrote his name in the top margin as Stauffer fils & Cie., Genève; also see Tune Sheet No.115 in the series. Drum and Bells are squeezed in under Huit Aires. The drum and bells are still hidden under the bedplate at this date. They were soon to become "exposed" as Brémont referred to them on his tune sheets. The bells were indeed exposed on Brémont Serial No. 8389 which was probably made less than two years after this one. Box made about 1863.



498. (Conrad Felsing) on unknown maker's Serial No. 7866 which is stamped into the left cylinder-bearing; 47950 must be Felsing's number. The 16 tunes are played two-per-turn on a 17-inch (43cms) cylinder of unknown diameter. Hof-Uhrmacher, or "Watchmaker to the Court," Felsing owned a fashionable retail shop at 20 Unter den Linden in Berlin. Ansicht von Genf (View of Geneva) is written below the colorful image which shows the Isle Rousseau, with Pont des Bergues to the right and Pont du Mont-Blanc to the left and Mont-Blanc itself, across the border in France in the distance. Conrad Felsing was the maternal grandfather of the actress Marlene Dietrich.



499. Conchon 8496: On a large orchestral box typical of Conchon, the description of its features reads like a short story. The Serial No. is at bottom center along with cylinder length and diameter in pouces and lignes (18 pouces = 19" (48.26 cms); 32 lignes = 2.84" (7.21 cms)). The left music comb has 49 teeth, and the right 46 teeth. The massive case amplifies the sound well, the box sounding quite good when played with the lid closed and all extraneous gadgets silenced! Box made around 1889.



500. Nicole Freres 44341 Gamme 2758: The first entry for this design although it appears without Serial Nos noted in Ord-Hume's "The Musical Box" on pp 141 and 321; also an article by David Evans in the Autumn 2011 issue of MBSGB's Journal "The Music Box". All are for interchangeable movements with six 6 air cylinders and Londres below the bottom cartouche. In Mr. Evans' article it is on Serial No.78349, a movement most likely made circa 1891 by Paillard. Serial No. 44341 itself was probably made in Geneva around 1870 before Nicole moved to London around 1877. Nicole 44175, also circa 1870 is on record with a Geneva tune sheet so why a "London" version for 44341 is a mystery.



501. Unattributed Serial No. 8575: This is the first appearance in the series of this attractive but completely anonymous design printed by L. Massin of Mulhouse, France. It is attached to the lid of a standard lever-wind box with ebonised interior and an 11" (28 cm) cylinder playing a comb of 77 teeth. Tune No. 3, "La Marchande de Violette, Quadrille No. 5" is attributed to Schubert, not Franz Schubert (1797-1828) but Camille Schubert (1810-1898), a Frenchman born in Paris whose real name was Camille Prillip. Prillip took the famous Austrian composer's name in an attempt to capitalise on his fame. Imitation is the sincerest form of flattery, as the old saying goes. Apparently the Strauss family was plagued by the same "form" of flattery. I think all the tunes were written prior to 1855, but the box looks as if it was more likely to have been made in the 1870's or 1880's.



502. Nicole Serial No 22165: In blue on buff on another tune sheet making its debut in the series. It is unusual to see a Nicole tune sheet without any mention at all of their name, but the comb and bedplate are both stamped Nicole Freres. The serial number is stamped in the usual place at the back right corner of the bedplate and is also written on the underside of the case. We can only guess as to why this box, which dates from about 1843 doesn't have one of the standard Nicole tune sheets.



503. Unattributed 310: This might look like the usual Rivenc scrolled borders type, but his lyre with a white cross at top centre has been replaced by the royal coat of arms. Serial No. 310 is stamped on the left cylinder bearing, stenciled on the underside of the case, and written in the bottom margin of the tune sheet. Tune No. 7 from 1872 is the latest but Rivenc's serial numbers were over 20,000 by then, so it cannot be his. Tune Sheet No. 121 in the series, from the same period is very similar with a low serial number written in almost the same place but has British agent Barnett Samuel's trademark at top centre. Perhaps Samuel Barnett thought potential UK buyers would prefer seeing the royal coat of arms, if indeed this tune sheet is his. The low serial numbers fit Paillard's second set but there is no proof they were involved.



504. "Ducommun et Cie" (E) 7663: A rechange box with 6 cylinders. According to Germain and Maurer "After the death of the founder, Frederic William Ducommun-Girod on 8th April 1862, his two sons, Louis and Jean ran the company until 1869 when Louis Mittendorf was taken on as a partner for five years during which time it was known as Ducommun et Cie." A small plaque behind the cylinder reads - "L. Mittendorff, Genève", the first time I have seen his name on a musical box. Anthony Bulleid's dating chart for Ducommun's second set of serial numbers puts Serial No. 7663 around 1874, placing this box near the end of the partnership but Ducommun is not stamped on the movement; so, why sole billing for Mittendorff? However, I cannot recall other Rechange boxes by Ducommun, and there is the possibility that Mittendorff went on to work with others. So, this tune sheet has an (E) to note the attribution as being not fully proven.



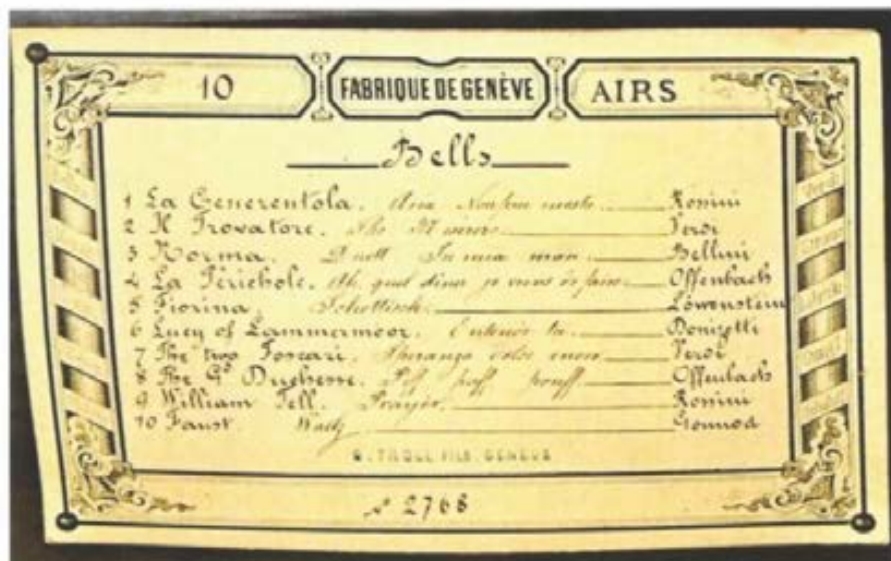
505. Brémont 8482: This is Brémont's most common early design. It usually has five composers each side for six tunes or less, and six composers each side for eight tunes or more. Very straight forward heading - "Six Bells exposed with lever to suppress them at will". The cylinder is 14" (35.5 cm); I think tune 6 is misspelled and should read "Arlecchino", the Italian for "Harlequin". The lid has a lovely inlaid mother of pearl butterfly inscribed "Sadie1867", a date that matches perfectly with the serial number.



506. Nicole 26757 with gamme number 1075: Tune No. 2, the "Valse a deux temps" or "Two-step waltz" is by John Weippert. An 1837 issue of Musical Science, Literature and Intelligence (London) has this to say about Weippert - "Mr Weippert is Quadrille manufacturer to Her Majesty and shines with the full blaze of court favour upon him..... Mr Weippert's music is an excellent Court barometer, and we like to hear of the fashions of the Court." Weippert's band was a popular draw in the 1830's. This box was made about 1848 when Queen Victoria was monarch. See also Tune Sheet Nos. 67, 182 & 376.



507. Rivenc 29134: This handsome, shaped and engraved plaque has "Ami Rivenc, Manufacturer, Geneva" at the top. The banner above his name is inscribed "Harpe Harmonique Piccolo 36 Airs". The six 6 tune cylinders are 13" (33 cm) long. A zither covers the entire comb but the tissue placement is unknown. I think this box was made around 1879, the year in which the Brunswick Memorial was completed. Rivenc then began using the winged-lion from the Memorial as his trademark shortly thereafter.



508. S. Troll Fils 2768 (*): The tune sheet is a fairly simple design that was also used by others; in this case it is endorsed "S. TROLL FILS, GENÈVE" in blue below the tunes. The box has a 14" (35.5 cm) cylinder and the nine bells are in view. I think this box was made about 1871.



509. S.Troll Fils 4134 (*): There's no mention of S.Troll on the tune sheet but the governor bracket is stamped S. Troll Fils, Genève. The serial number is stamped into the top of the winding lever. The lithographer is hard to read but appears to be Braun & Cie, Genève. Number 166 in the series, printed by J. Dajoz of Geneva is similar although there are some minor differences. This present design was probably used by other makers. The cylinder on this box is 6" (15.4 cm). Tune No 4 from 1872 is the latest. I think this box was made about 1873.



510. S.Troll Fils 5925: Here's a third S.Troll Fils example from a few years later than the last two. A plaque above the tune sheet reads "Samuel Troll Fils, Geneva." This one comes on a 14" (35.5 cm) cylinder with a two piece comb made up of 75 and 32 teeth. Lith. A. Haas, Genève & Mulhouse is written in the lower right corner. I am unable to date Tune No. 5 but Tune No. 1, from 1877 is the latest of the other seven tunes. I think this box was made about 1878.

See also Tune Sheet Nos. 95 & 232.



511. Jaccard Freres 57697[*C:] The oft-seen Isle Rousseau design but with heretofore unseen Italian agent, Ernesto De Rossi at via San Sepolcro 9 in Naples noted below the tunes. Cylinder length of 5½ pouces (6-inches or 15.24 cms) is noted between the trees at left. Half of the 6-tune program is by Offenbach. Tune 1 of 1874 is the latest but I think the box was made sometime in the late 1890's. Tune 2, Mademoiselle Ubermuth from 1868 is by Carl Michael Ziehrer who was said to have poached musicians from Strauss Jr.



512. [J.H. Heller] 4836: by an unknown maker, this box has a 10.25-inch (26cm) cylinder, 100 comb teeth and full-length zither. The oval stamp is from Budapest agent Janos Stowasser. The center of the stamp is illegible but is believed to incorporate the image of an eagle with "Stowasser J. Budapest" above. Below it are the words "csasz es kir udvari," and, at very bottom, "HANGSZERGYAROS." I believe the text is an abbreviation of "Császári (Kaiser or Emperor) és királyi (royal) udvari (court) hangszergyártó, (Instrument maker)" Franz-Joseph was both Emperor of Austria and King of Hungary at the same time so his court was both imperial and royal. I believe the stamp announces that J. Stowasser is the Instrument Maker of the Imperial and Royal Court. No.403 in the series gives details about J.H. Heller and the medals shown on this tune sheet.



513. [J.H. Heller] 10000 (C) by an unknown maker: Whilst not rare, this is only the second entry in the series for this colorful design printed by Kessler & Herz, of Vienna; the first, at No. 128 was printed by Dom. Habernal of Vienna. The more common Heller design is seen at Nos. 254, 414 and 434, all three printed by Habernal & Co of Vienna and featuring the many silver and gold medals not earned by the agent Heller. The addition of "3 Claviers" to the Sublime-Harmonie heading is somewhat unusual; the two sublime harmony combs each have 54 teeth, and a third piccolo or tremolo comb to the right has 30 teeth. The cylinder is 24-inches (61cm). This box was made circa 1884.



514. Brémont 13473: His two draped columns with the imposing lyre all in pale blue; already seen at TS No. 50 in the series but here with three panels above the top border giving his name, occupation and address - possibly trimmed off TS No 50. On an "overture style" box with a 13" x 2.75" (33x7cms) cylinder and a comb with 180 teeth, it gives reasonable but short arrangements compared to the standard Nicole Overture boxes of the 1850-1870 period with their 12" x 3.25" (30x8cms) cylinders and combs of around 190 teeth. Tune No. 3, the Andante Movement from Beethoven's 5th Symphony has not been seen before on a cylinder musical box and is almost certainly by special request. Box made circa 1872/1873.