

JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX

a magazine of mechanical music



Vol. 4 No. 1

GREAT BRITAIN'S PREMIER
MECHANICAL MUSIC SPECIALIST

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THE MUSIC BOX

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Vol. 4 Number 1 EASTER 1969

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LONDON, W. 1.

Hon. Editor: Arthur W.J.G. Ord-Hume.

The Editor writes:

For six years I have held the office which you elected me to maintain. - that of Editor. I believe that it is now time for someone else to be given the opportunity to take over the running of the Journal and to impose upon it a fresh personality. There are, I feel certain, other Members who may well be able to carry out this task and who would admirably assume the position of Hon. Editor. It is my own wish - one which I am sure everyone shares - that THE MUSIC BOX be sustained and improved, and no doubt fresh blood could do much to realise this. Our Secretary would be delighted to receive any nominations for the position of Editor in time for the Annual General Meeting in May.

After this issue of the Journal, we change from VariTyping to IBM composition. This move will be marked by clearer, more readable type-faces and an altogether better appearance. It will mark one further advance in the progress of THE MUSIC BOX since its birth as a duplicated production.

Incidentally, please note that I have changed my London address and have now removed to 14, Elmwood Road, Chiswick, London, W.4.

ARTHUR W.J.G. ORD-HUME

The Roepke cardboard-playing musical clock seen here in Keith Harding's shop after restoration in his workshop. The fine proportions of the case can be observed. Another view of the complete instrument appears on Page 9.





The name plate on the pressure bar.

ROEPKE MUSICAL CLOCK

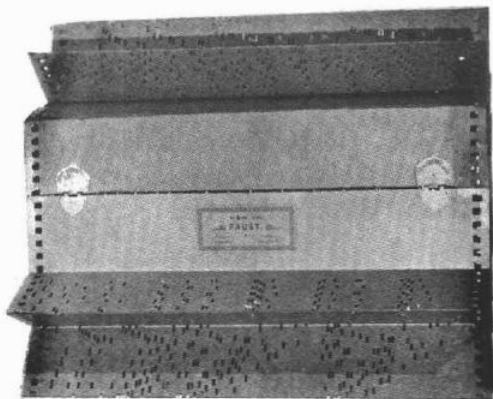
— by Cliff Burnett —

AT the beginning of the year, we were called to see a large musical clock of unusual design. We looked at a dark brown, almost blackened case five feet six inches high and two feet square. To one side stood a two foot cube-shaped clock with dingy glass and brownish fourteen inch square dial. Four three-quarter inch bolts protruded from the case for fixing the clock down. When we opened the door we saw a six feet long length of folding cardboard book music draped over the musical movement, suitably guided by covers which completely obscured the movement. An old gentleman presently showed us that he had taken off the back; we looked in and saw a large greasy spring and a governor, but little else. He proudly played the Roepke - it made a muffled, jumbled squeaking noise. I looked for the comb and found its lower edge protruding from under the nickel plated shield over which the card ran. I saw that five of the eight comb screws were missing and the base end was raised on an old brass mirror plate one sixteenth of an inch thick. These faults pleased me, as there was an obvious prospect for substantially improving the musical properties. We glanced at the clock and were surprised to find the two foot cube occupied by a clock measuring only four by four by three

inches. Next we looked in the drawer at the base of the clock. This contained three or four books of music, some fourteen inches wide, and some of the same sort but two inches wider from another larger movement. We immediately asked after another Roepke; we were told of something in the dim past, buy what happened to it nobody knows. So we were content to acquire just the one intriguing and rare machine.

Description and Operation.

The entire machine stands seven feet six inches high, it is twenty five inches across and



PROGRAMME

No. XI.

*

- | | | | |
|--------|-------|--------------------------------------|-----------------|
| No. 1. | March | Tannhäuser | Richard Wagner. |
| „ 2. | Opera | Soldiers Chorus "Faust" | Gounod. |
| „ 3. | Opera | The merry wives of Windsor | Nicolai. |
| „ 4. | Song | Queen of the earth | Pinsuti. |
| „ 5. | Song | Whisper and I shall hear | |
| 6. | Opera | Bohemian Girl "The heart bow'd down" | |

twenty one inches from front to back. It has an ornate walnut case with legend and curly designs incised on the front and picked out in gold. The main body contains a musical movement playing a steel comb by means of folding card books which can be linked end to end to form an endless band fourteen inches wide and of any length. The slots in the card act on keys which in turn pluck a twelve-inch long comb with ninety teeth and a compass of five octaves. The scale is a little short of chromatic; many notes are sounded by two teeth.

The music is made up in programmes of several tunes each, and longer single pieces, and plays at a speed of three feet per minute. It is folded every three inches. An original printed 'tune sheet' was found slotted into the central window in the case front. This is reproduced here, suggesting that once a programme of music was made up, it was expected to stay in that order for some little time.

The music books we have comprise the

following, which will play for a total of over half an hour:-

- 1129. Overture: Poet and Peasant, by Suppe
(one book 8 yards long)
- 1001. March from 'Tannhauser' by Wagner.
- 1055. 'Soldiers Chorus' from opera 'Faust'
by Gounod.
- 1006. Overture: 'The Merry Wives of Windsor'
by Nicolai.
- 1120. Song: 'Queen of the Earth'
- 1125. Song: "Whisper and I shall hear
(one book 14 yards long)
- 1008. Song: 'The Ship I Love'
Felix McGlennon.
- 1025. Barn Dance: 'The Happy Darkies'
by Godfrey.
- 1017. Opera 'The Bohemian Girl'; "I dreamt
that I dwelt..." by Balfe.
- 1029. Song: 'La didliy-idily-umti-ay'
by Rodger
- 1019. Song: 'And Her Golden Hair'
Felix McGlennon.
(one book 10 yards long)

The card is one sixteenth of an inch thick, and has quarter-inch square holes a quarter of an inch apart and running half an inch from each edge to receive the driving sprocket teeth. The musical perforations are five-sixteenths of an inch long by three thirty-seconds of an inch wide.

At the end of each piece of music is an extra perforation near the right hand edge to allow the spring-loaded stop-detent to arrest the motor.

The music book is changed by undoing a catch at the right of the pressure bar (which depresses the comb plucking keys) and swinging the pressure bar outwards. This is hinged at the left hand edge with a large taper pin. The book music has to be placed level over the sprocket teeth, and with the stop perforation over the stop detent tooth so that the motor does not start. Closing the catch releases the keys to press lightly against the back of the book music.

The pressure bar carries the maker's name plate, which has many English features, as can be seen from the illustration.

To wind the motor there is a nine inch diameter gilded plate on the right hand side with a gilded handle, fitting into an ornate circular escutcheon. The winding is smooth,

the ratchet click being held away from the ratchet wheel whilst the handle is being turned.

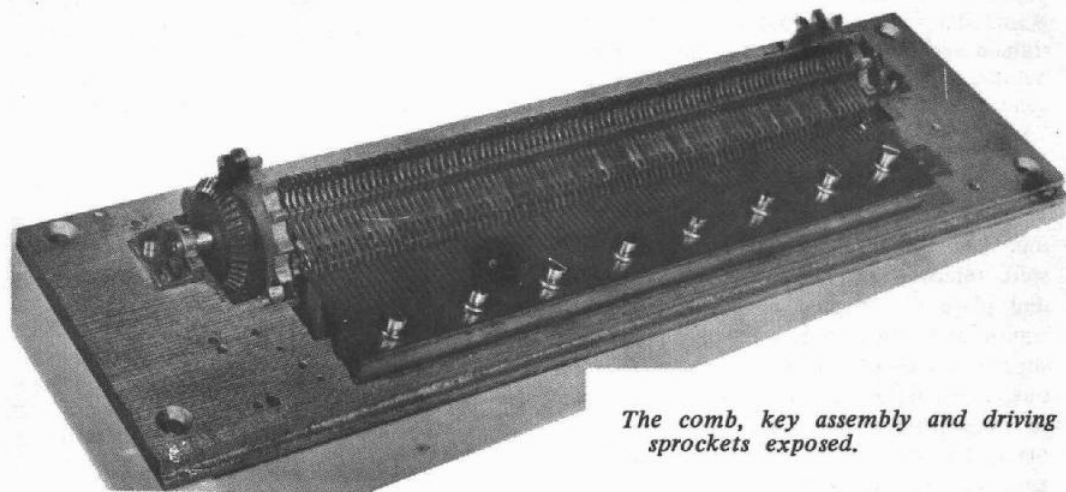
The machine may be set to 'PLAY', or to 'PLAY EVERY 3 HOURS' or to 'STOP'. This setting is by means of a pointer which may be rotated over a semi-circular gilded plate cast in bas relief legend and patterns. This device, which I call the mode selector, is fitted to the side of the self-contained clock portion at the top of the main case.

Just inside the door on the left is an enamel plaque with the serial number 323. This number is also on the bedplate.

Dismantling

The overhaul was to be carried out by five people, each specialising in one type of work.

The clock was removed by unscrewing the dial from its frame in the hood. I removed the covers from the musical movement. These covers facilitate the passage of the book music up the front, over the top of the motor and down the back into the capacious base, where it folds and unfolds at random as it is drawn up the front again. I saw that the main spring and governor were on separate chassis. This



The comb, key assembly and driving sprockets exposed.

arrangement makes it imperative to let down the spring before unscrewing either chassis. It was a simple matter to take up tension on winder, lift the ratchet pawl from the ratchet wheel, and steadily allow the spring to turn the winder backwards, keeping a firm grip on the winding handle.

The musical chassis with comb. keys, driving sprockets and governor was taken out first. This bed-plate is fixed to the back of the case by a rake-like casting which serves as a sound post. There are two fixing screws each side.

Before taking out the motor chassis, the winding plate was taken off. A slotted tube slides over the winding shaft and is keyed with a pin. All key escutcheons and metal parts were removed from the case to be regilded.

Restoration

The Case. The case was completely covered in bituminous varnish which had turned black with age, cracked, and burnt the original finish. The doors were taken off, new hinges having to be made to replace ones which were too small and not original. The case was stripped to the wood with *Perfecta* remover. A few imperfections were made good, the surface was cleaned with very fine garnet paper on a cork rubber, working with the grain. The clean walnut was very lightly stained and French polished in the traditional manner. The incised figuring and legends were cleaned out and repainted with *Ardenbrite Sovereign Gold*.

The Clock. This is a little spring-driven eight-day half-hour gong striking clock, with four-inch pendulum. The hands were rusty, and were removed and polished for blueing. The dial plate was riveted to a zinc plate one eighth of an inch thick, I centre-punched and slightly drilled each rivet whereupon they fell out. The chapter ring was taken off and sent to be resilvered and have the numerals re-blacked in the traditional manner. The bezels and spandrels were taken to the gilder, to-

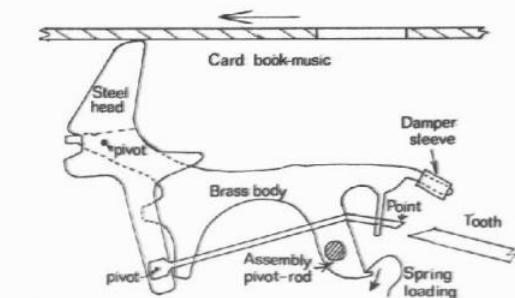
gether with the exterior castings from the case. The movement was stripped to component parts and cleaned with the aid of a clock cleaning machine, which rotates the parts in a wire basket immersed in successive solutions and then dries them over a small heater. The pendulum suspension spring had to be replaced.

The mechanism for starting the music every three hours is an extension of the strike count wheel. It has four pins placed so as to raise a lifting piece and drop it at the ends of the hour strike for three, six, nine and twelve o'clock. I had to design and make a linkage to the musical movement as no trace of the original arrangement was present. This had to take in the strange two-ended arm on the mode selector, which moves through one hundred and eighty degrees. I hit upon a combination of rods, a lever and a bolt with a spring-loaded cut-out as in my drawing. There was a pulley and string arrangement, but the presence of a little pan on the motor trip to cover the end of the guide tube made me think this was not as it should be. The pan now catches the end of the control rod at the end of the tube. The design of the linkage had to take into account the fact that the lifting piece is raised no more than three-sixteenths of an inch and not with much force.

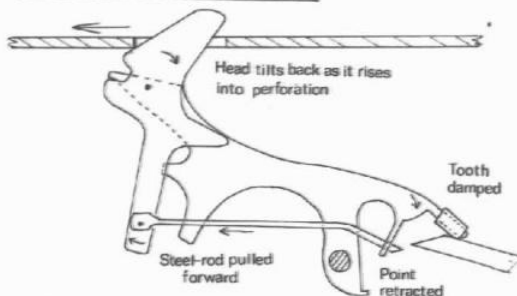
The pendulum with the clock was six inches long, not the original one, and caused the clock to lose fifteen minutes every hour. I found a four-inch pendulum much more satisfactory.

The backplate of the clock carried a trade mark of spread eagle wings with a clock dial in the centre.

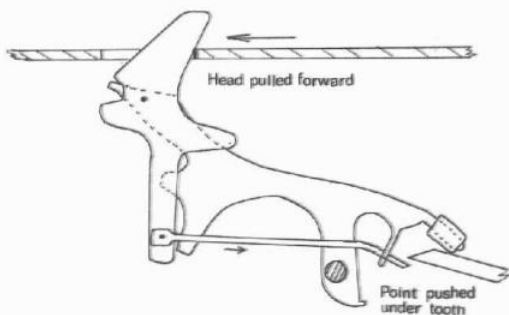
The Musical Assembly. I quickly removed the slotted cover plate to see by what devilish means the comb-plucking keys worked. When a slot in the music reaches a key it springs up through the slot. As they are shaped like dogs, I'll say that the ears pass through the card. See the photograph and drawings. Simultaneously the tail falls and the point pushes past the chisel-ended tooth, the whole dog pivoting on a rod common to all the keys. The tail has a rubber sleeve which damps any vibration.



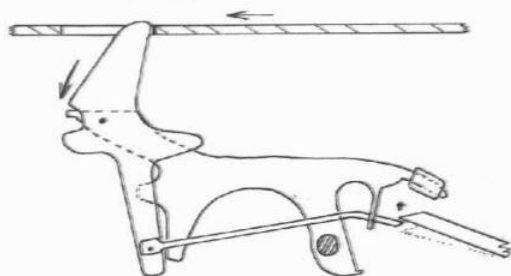
1. The key is held down, tail clear of tooth.



2. Key swings up when note is to be sounded

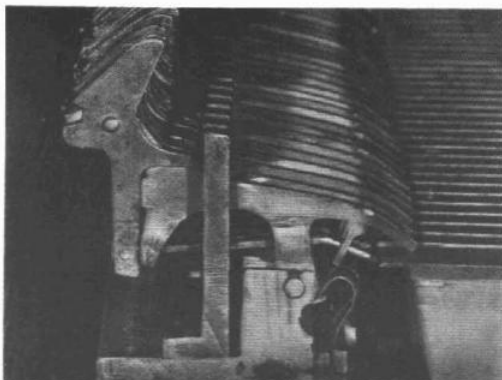


3. The action is cocked



4. The key pivots down raising the tail to pluck tooth

The key action



Detail of the keys. You see why I refer to them as 'dogs'. Note the query mark shaped springs, below the points and tails, which are made of thin brass.

The 'point' passes to just below the tooth (see diagram), then the trailing edge of the music slot pulls the dog's head forward from behind the 'ears', pivoting it at the jaws and pushing the front leg back, thus sliding the steel rod back till the point is positively just under the tooth tip. With the music slot still moving forward, the whole dog pivots on the rod, the tooth is undamped and the point pulls up the tooth at the same time, releasing it a fraction of a second later. Then the dog remains tilted forward under the card until required to strike that tooth again.

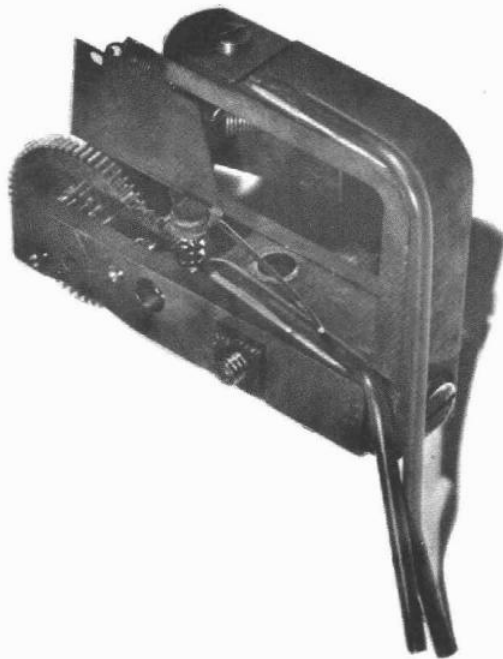
The twelve-inch comb is similar to a coarse, cylinder-box comb except that it has chisel ends to the teeth. It had to be honed just sufficiently to put back the correct sharp ends.

The key assembly was stripped down to clean all parts. After replacing this, I firmly mounted the comb in the best position with a full set of comb screws and no packing. I then had to adjust each 'dog' at the mouth so that all teeth were plucked with the same strength and timing.

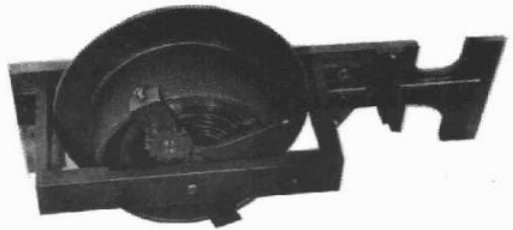
The music is driven by two aluminium sprocket wheels of two-and-a-half-inches diameter and fourteen teeth, mounted at either end of the comb on a shaft which has a bevelled gear at one end, and a governor driving gear at the other. The bevelled gear meshes with

another forty-five degree bevel to turn the motion through ninety degrees. From there, a three-inch shaft passes perpendicularly through the bedplate to a small gear which takes the drive from the spring barrel.

The governor is mounted behind the bedplate on the right and is of fairly conventional design. It has spring-loaded fan blades for compensation. There are two oil pipes which protrude over the edge of the bedplate and are accessible for oiling the endless when the machine is fully assembled.



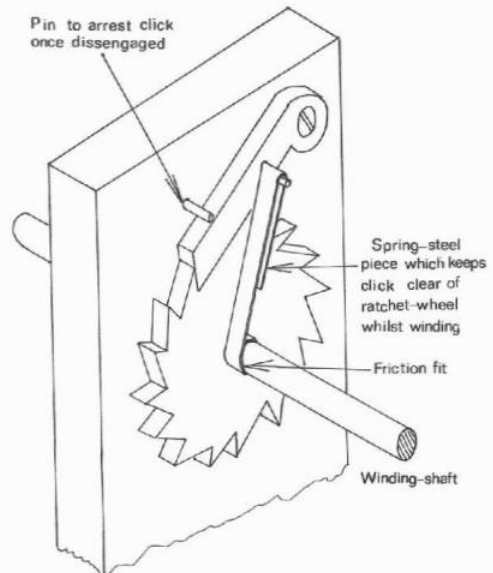
The Motor. The spring barrel is eight inches in diameter, and cast with a one-and-a-half-inch flange geared for driving the small gear on the musical chassis. Polyphon-type stop-work is mounted on the spring retainign cross. The



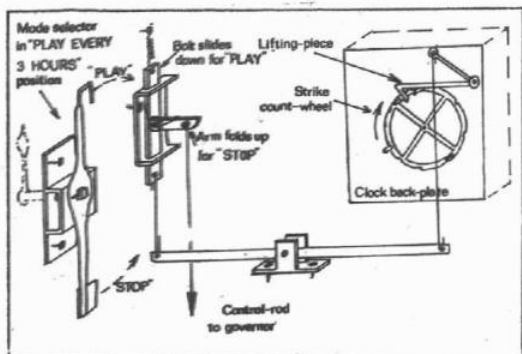
The mainspring and winding shaft assembly

winding shaft has a tapered pinion which turns a six-inch diameter crown wheel mounted on the spring arbour. The ratchet is a silent type which does not suffer from wear as the ratchet pawl and wheel are held apart by the friction of a slipping spring arm when winding. The motor runs for fifteen minutes one winding. I simply washed out the old grimy grease with paraffin and relubricated it.

Two brackets on the bedplate carry the hinged pressure bar when opened to release the pressure bar. The pressure bar has two long sprung rollers to hold down the book music. The same brackets also carry the cover which allows smooth passage of the book music and has ninety slots for the keys. A spring loaded stop detent lever is fitted to stop the governor when it is actuated by the special stop hole in the music. A separate lever to lift the stop detent lever, carrying a little pan at the bottom of the guide tube, has already been mentioned.



The winding ratchet.



The time-trip linkage

Reassembly. Reassembly of the complete article was straightforward, but it had to be put together where we wanted it to stand due to its enormous weight. It now looks splendid with its warm walnut colour set off with bright ormolu mountings, clean dial, and engravings picked out in gold. The music overpowers most other musical boxes. It could serve as an extravagant alarm clock!

Patent specifications
on the following pages
from the collection of
Editor Arthur Ord-Hume



**The "Orchestral"
Musical Clock by Roepke & Co. Ltd., Leipzig.**



Date of Application, 9th Sept., 1897

Complete Specification Left, 6th June, 1898—Accepted, 30th July, 1898

PROVISIONAL SPECIFICATION.

Improvements in Hinge Fastenings for Tune Sheets, Jacquard Cards, Belting, Writing Cases, Doors and the like.

We, CARL ALBERT ROEPKE and ROEPKE AND COMPANY LIMITED, of 33, Tib Street, Manchester, in the County of Lancaster, Musical Instrument Manufacturers, do hereby declare the nature of this invention to be as follows:—

This invention has for its object to provide a hinge like fastener for use in connection with tune sheets, jacquard cards, belting, writing cases, doors and the like, which fastener can be readily disconnected and remains very secure when connected.

To this end my improved fastening consists of two plates one of which is formed at the side with two eyes at a suitable distance apart from each other, and the other plate with one eye open at its inner side. The said two eyes are fitted or formed with a pin adapted to receive the eye of the other plate which is hooked onto the said pin.

In order to prevent the plate with the one eye becoming unhooked, a tongue is pivoted thereto, the inner end of which is adapted to enter the open side of its eye and bear against the pin of the other plate.

To facilitate the setting of the said tongue its outer end is bent and may project through a segmental slot formed in the said plate.

Dated this 8th day of September 1897.

F. BOSSHARDT & Co.,
Agents to Applicants.

COMPLETE SPECIFICATION.

Improvements in Hinge Fastenings for Tune Sheets, Jacquard Cards, Belting, Writing Cases, Doors and the like.

We, CARL ALBERT ROEPKE and ROEPKE AND COMPANY LIMITED, of 33, Tib Street, Manchester, in the County of Lancaster, Musical Instrument Manufacturers, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

Our invention relates to improvements in hinge fastenings for tune sheets, jacquard cards, belting, writing cases, doors and the like and has for its object to so form the said fastenings that they are extremely simple in construction, can be very easily and quickly opened and are very secure when closed.

And in order that our invention may be more fully understood we have caused to be appended hereunto one sheet of drawings, marked with letters of reference indicating like parts in the various figures, and in which Figs. 1 & 3 are elevations and Figs. 2 & 4 sectional end views of the fastening, Figs. 1 & 2 when closed and Figs. 3 & 4 when open.

In carrying out our invention and referring to the figures generally our improved fastening consists of two plates *a* & *b*, *a* of which is formed at the side with two eyes *a*¹, *a*² which are at a suitable distance apart from each other, and the other plate *b* with one eye *b*¹ formed in hook fashion open at its inner side. The said two eyes are fitted or formed with a pin *c* adapted to receive the eye *b*¹ of the other

[Price 8d.]

plate *b* which is hooked onto the pin *c*, when it is desired to close the fastening, as shown in Figs. 1 & 2.

In order to prevent the plate *b* becoming unhooked from the plate *a*, a tongue *d* is pivoted to the plate *b* the inner end of which is adapted to enter the open side of its eye *b'* and bear against the pin *c* of the other plate *a* thus locking the two plates securely together.

To facilitate the moving and setting of the tongue *d* its outer end is bent and may project through a segmental slot *e* formed in the plate *b*.

The plates *a* & *b* are secured to the tune sheet or the like by means of rivets *f* or the like, small distance collars *g*, see Figs. 2 & 4, being interposed to form a space between the tune sheet and plates for the tongue *d* to move in.

The invention described is also applicable to doors in place of the ordinary hinges and permits of removing the door readily from the door post when required without the necessity of removing the hinges.

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

1st. In a hinge fastening for tune sheets, jacquard cards, belting, writing cases, doors and the like, the combination of two plates *a* & *b*, *a* of which is formed with two eyes *a'*, *a''* carrying a pin *c*, and *b* with a hooked shaped eye *b'* adapted to engage the pin *c*, all substantially as set forth.

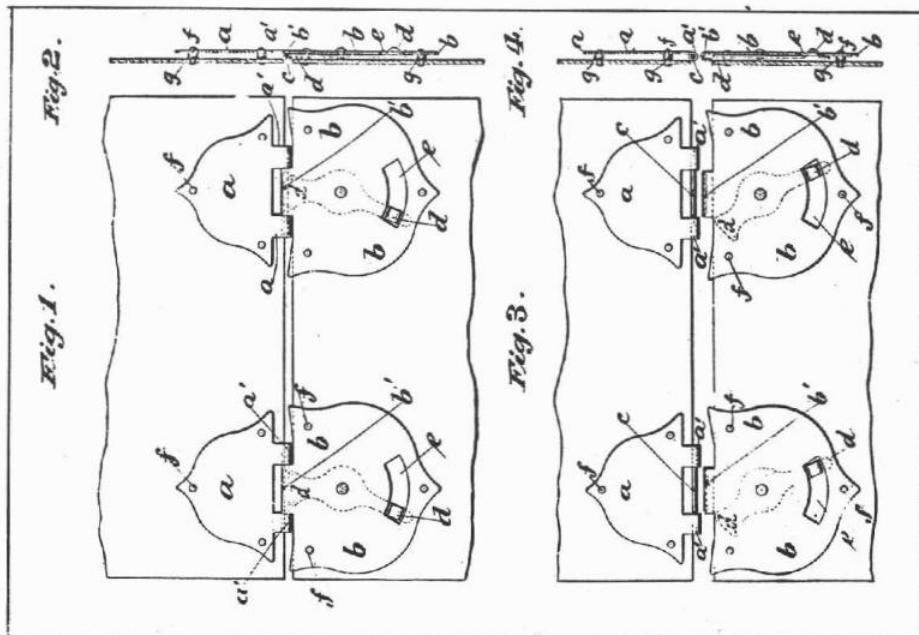
2nd. In a hinge fastening for tune sheets, jacquard cards, belting, writing cases, doors and the like, in combination with the hinge plate *b*, *b'* a tongue *d* adapted to enter the hooked eye *b'* when placed upon the pin *c* of the plate *a* and thus lock the two plates *a* & *b* together, all substantially as set forth.

Dated this 7th day of June 1898.

F. BOSSHARDT & Co.,
4, Corporation Street, Manchester, Agents to Applicants.

Hedhill: Printed for Her Majesty's Stationery Office, by Malcomson & Co., Ltd.—1898.

[This Drawing is a reproduction of the Original on a reduced scale]





Date of Application, 1st Jan., 1897—Accepted, 20th Mar., 1897

COMPLETE SPECIFICATION.

Improvements in Winding Up Devices for Musical Boxes, Orchestrals, and the like Instruments.

We, CARL ALBERT ROEPKE, and ROEPKE AND COMPANY LIMITED, of 31, Lees Street, Ancoats, Manchester, in the County of Lancaster, Musical Instrument Manufacturers, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

This invention relates to improvements in that class of musical boxes, orchestrals and the like instruments which are worked by a spring or weight and wound up by a crank handle or key.

As such instruments are now constructed, the said crank handles or keys are adapted to be taken off and are thus liable to get lost and the instrument itself is easily overwound.

The object of our invention is to remedy these defects and thus prevent annoyance and breakages in overwinding the instrument or winding up in the wrong direction.

And in order that our invention may be more fully understood we have caused to be appended hereunto one sheet of drawings marked with letters of reference indicating like part in the various figures, Fig. 1 being a side view and Fig. 2 a longitudinal section of our improved means for winding up the said spring or weight.

In carrying out our invention we dispense with the said crank handle or key and employ in lieu thereof means for turning the said spring or weight winding up shaft, which are permanent and not adapted to be removed and which prevent the instrument being overwound or damage thereto by winding in the wrong direction.

To this end we employ upon the spring or weight winding up shaft *a* a sleeve *b* having a flange *b'* near its outer end and at its inner end slots *c* adapted to engage correspondingly shaped projections *a'* on the shaft *a* and thereby couple the sleeve *b* to the latter. Upon the outer end of the sleeve *b* we employ a disc *d* having a knob *d'* over which is secured a ring *e*, preferably to the outside of the case of the instrument, which ring may be formed with a flange *e'* and prevents the disc *d* being removed from the sleeve *b*, *b'*, or winding up shaft *a*. To the outer end of the sleeve *b* we secure, by means of a screw *g*, a plate *f*, whereby the disc *d* can be drawn tight against the flange *b'* of the sleeve *b*. When rotating the disc *d* by means of its knob *d'*, the shaft *a* will join in the rotation until the spring or weight of the instrument is wound up sufficiently. If the rotation of the disc *d* is continued the resistance of the said spring or weight will cause it to slip between the flange *b'* and plate *f* and thus disengage it from the sleeve *b*, *b'*, i.e. the shaft *a* which is also the case when turning the disc in the wrong direction. The amount of grip upon the disc *d*, by the flange *b'* and plate *f*, can readily be regulated in accordance with the strength of the spring or the size of the weight of the instrument as may be required by tightening or turning back the screw *g*.

We may remark that the portion of the disc *d*, *d'*, around the flange *b'* and plate *f* may be formed with one or more arms as shown in dotted lines, Fig. 1, the outer

[*Price 8d.*]

Improvements in Winding Up Devices for Musical Boxes, Orchestrals, &c.

ends of which or a rim formed thereon being adapted to run in the ring e, e' ; or the disc d, d' , may be formed sectional as will be readily understood.

A modification of our invention consists in dispensing with the sleeves b, b' and forming or furnishing the shaft a itself with the flange, plate and screw b', f & g respectively as will be readily understood, the sleeve b, b' , being only employed for convenience in fitting the instrument to the case.

Having now particularly described and ascertained the nature of our said invention, and in what manner the same is to be performed, we declare that what we claim, is—

1st. In musical boxes, orchestrals and the like instruments, a winding up device consisting of a disc d, d' carried directly or indirectly by the spring or weight winding up shaft a in combination with a ring e, e' secured over the said disc, all substantially as and for the purpose set forth.

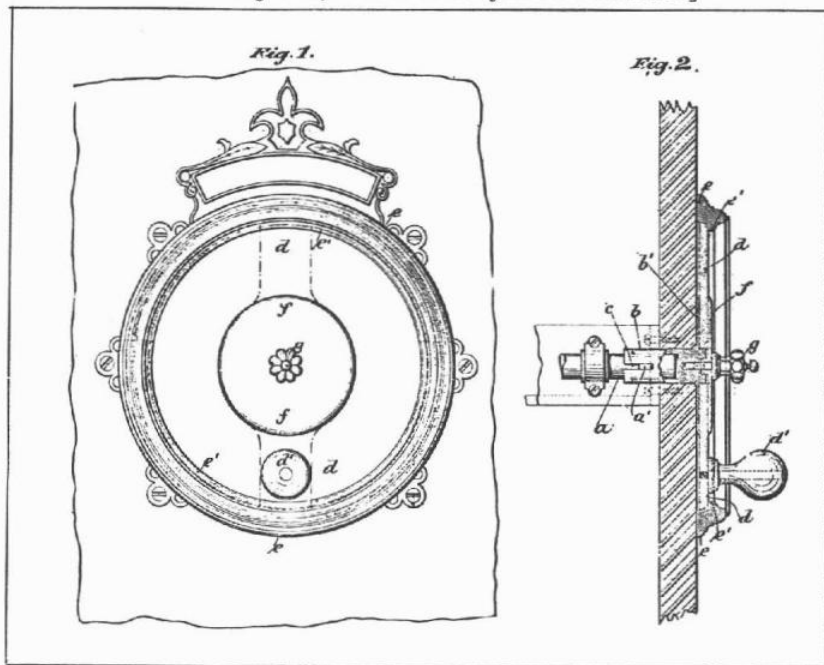
2nd. In a winding up device constructed as specified in the preceding claim, the disc d, d' gripped upon the winding up shaft a by a laterally stationary flange b' and adjustable plate f for the purpose and in the manner substantially as hereinbefore set forth.

Dated this 31st day of December 1896.

F. BOSSHARDT & Co.,
4, Corporation Street, Manchester, Agents to Applicants.

London: Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1897

[This Drawing is a reproduction of the Original on a reduced scale.]





Date of Application, 22nd Apr., 1890—Accepted, 16th Aug., 1890

COMPLETE SPECIFICATION.

Improvements in Musical Boxes.

I, CARL ALBERT ROEPKE of Claremont Road Manchester Watchmaker, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

The improvements relate to musical boxes, and have for object the changing of the tunes therein with facility, and the general cheapening of the cost of construction thereof.

To accomplish this and to effect my improvements, I provide what is known as the "comb," or row of vibrating tongues, of the ordinary description, or substitutes therefor, or additions thereto, mounted on a suitable frame, as is well understood. Instead, however, of operating this comb or the like, by means of a barrel formed with spikes or projections, I operate such comb by means of a travelling band or sheet of perforated cardboard, paper, or other substance, through special intervening apparatus, which intervening apparatus with the mode of action thereof constitutes the essential part of my invention.

This intervening apparatus consists of a number of dual or compound levers, one arrangement for each of the notes of the comb, and placed in line therewith, each being capable of receiving at the striking point a compound motion, by means of the direct pressure from the edges of the travelling perforated sheet. Each principal lever turns on a fulcrum, and is formed, by preference, with two legs. It is provided, at the end of the leg next the comb, with a small point or projection, which is capable of being caused to advance and recede to and from the vibrating note of the comb, on pressure from the edges of the perforated sheet being applied to the secondary or other leg attachment of the lever. The lever may be held in position by means of a spring or springs, or counterbalance weight or weights, or both; but, by preference, I employ a spring or springs for this purpose. At the end of the opposite leg of the main or principal lever is fulcrumed a second short lever, or equivalent therefor, which is shaped at one end so as to enter the perforations in the sheet as they present themselves thereto; and as the sheet is drawn over the same, by suitable mechanism, the perforations permit of the levers taking their normal or non-operating position. In the preferential form of lever, as the cardboard or other sheet travels forward, the edges of the perforations first press back the end of the short lever which is fulcrumed upon the principal one, and thus operates a draw rod attached to the other end; such draw rod passing through a small hole in a projection at the end of the principal lever, by which means the point of the draw rod is forced past the vibrator of the comb, when further pressure of the edge of the perforation operates the longer lever and thereby produces the necessary sound.

It is apparent that if the end of a simple lever is forced past a comb point, it will not be able to return to the first position; hence the function of the secondary lever, or equivalent action, is clearly seen, which is to enable the striking point to be drawn back, clear of the comb, so as to allow the lever to resume its original position as soon as a new perforation presents itself.

But that the invention may be better understood, I will, by the aid of the accompanying drawings, proceed more fully to describe means employed by me.

DESCRIPTION OF DRAWINGS.

Fig. 1 shows a plan with the perforated sheet in operation, and Fig. 2, a plan with the perforated sheet removed, and Fig. 3 a transverse section of apparatus, arranged in accordance with my invention; while the remaining Figs. show transverse sections of modified arrangements, which are obtainable by altering the position of the

[Price 8d.]

perforated sheet, and the shape of the levers producing the necessary compounded motion. The same letters indicate corresponding parts wherever they occur.

a, a , is the "comb," or row of vibrating tongues, or notes of a musical box; and b, b , the sheet of perforated paper; c, c , are the primary levers, and d^1, d^2 , the secondary levers at the end thereof; and e, e , and e^1, e^2 , are the springs, while f, f , is the draw rod, which may either be provided with a stop as at f^1 , or such stop may be upon the lever or levers as will be well understood; g, g , are dampers which may or may not be employed, x, x , is a bar, by preference hinged at one end, as shown, for holding the perforated sheet in position, and h, h , is the ordinary clock-work driving apparatus, which causes the perforated sheet to travel; but this may be accomplished by hand power, by means of a crank handle or otherwise, operating the wheels which draw forward the perforated sheet. In lieu of a comb, or in conjunction therewith, bells, drums, and other percussion sounders may be employed.

The mode of operation is as follows:—The sheet is drawn forward, by manual or automatic action, by means of the toothed wheels, j, j , on the revolving shaft k, k , taking into the holes or slots formed near the edges of the sheet, or at other convenient parts thereof, until the short lever ends at c^1 , enter perforations made for the production of sound. When the end of a lever enters into, and while it remains in such a perforation, the lever is kept in its normal or inoperative position, with the lever leg e^2 , resting underneath or on the striking side of the vibrator rod of the comb. As the sheet travels forward the edge of the perforation presses the short lever leg d^1 , and the opposing leg d^2 , pushes forward the draw rod f, f , when, on the short lever coming to its dead stop, the further pressure of the perforated sheet operates the main lever and the end of the draw rod is forced past the comb point, and so vibrates the same. During the time the sheet presents a blank space to the lever leg c^1 , it is retained in the last named position, as shown by the dotted lines; but on another perforation presenting itself, the short lever is first released, and then the main lever resumes its original place, when the operation may be repeated.

The end of the draw rod, or equivalent, can pass the comb point on the lever returning to its original position, without difficulty, and without striking the same, on account of the compound motion given to such end of the draw rod or equivalent, by fulcruming one lever upon another, whereby the to and fro motion of the end or point is obtained. The arrows in each case illustrated, indicate the direction of motion of the travelling perforated sheet.

Variations in detail may be made, such as the shape and proportions of the levers, the direction of the two legs, and the consequent position and direction of travel of the perforated sheet, with other variations, without departing from the peculiar character of the invention. Examples of such variations are shown in Figs. 4, 5, and 6.

In Fig. 4 the draw rod f, f , is caused to slide on a separate pin instead of through or on the opposing leg of the main lever.

In Fig. 5 the short lever d^1, d^2 , is placed at the acting end of the main lever c, c , and the striking point is formed upon the end of the short lever, in lieu of the longer draw rod; while in Fig. 6 the draw rod f, f , is linked to the main lever c, c . In each and every case the arrangement of levers and springs gives the end of the rod or lever forming the striking point a compound motion, wherein it is first caused to approach the vibrating rod; secondly, to be forced past the same; thirdly, to be withdrawn therefrom; and lastly, to fall back to its original position; and all of which motions are obtained solely by the pressure and release derived from the edge of the perforation in the travelling sheet, acting upon the projecting end of the first lever.

I am aware that perforated sheets have been used, in conjunction with other intervening mechanisms, for the purpose of operating musical instruments, both of the vibratory kind and for wind instruments, but such intervening mechanisms are different from the compound or dual levers forming this my present invention, which latter utilizes the onward thrust of the edges of the perforations of the sheet for the dual purpose of putting the ends or points of the striking levers in gear, and

also of causing the tongues to be vibrated by the direct action of such ends or points, through the intervention of reciprocating mechanism of the peculiar character indicated. By which means I obtain a simple, direct, reliable, and cheap mechanism, having small and easy action, for the construction of musical boxes of the description already referred to.

Although I have described and shown in the drawings, a musical box, arranged according to my invention, employing endless bands of perforated card, it will be obvious that other forms of musical boxes may be constructed, wherein the improvements may be applied to the employment of perforated discs or the like.

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

1. In musical boxes of the character indicated, the lever *c, c*, combined with the draw rod *f, f*, and secondary lever *d¹, d²*, directly operated by the pressure of the edges of the perforations in a travelling sheet, giving a compound motion to the striking end or point and of the draw rod *f, f*, for the purpose and in manner substantially as herein shewn and described, in reference to Figs. 1, 2, 3, 4, and 6.

2. In musical boxes of the character indicated the lever *c, c*, combined with the secondary lever *d¹, d²*, having thereon a withdrawable striking end or point, directly operated by the pressure of the edges of the perforations in a travelling sheet, giving a compound motion to such end or point, for the purpose and in manner substantially as herein shewn and described, in reference to Fig. 5.

Dated this 21st day of April 1890.

WILLIAM GADD, C.E.,
64, Barton Arcade, Manchester, Agent for Applicant.

London : Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1890

[This Drawing is a reproduction of the Original on a reduced scale.]

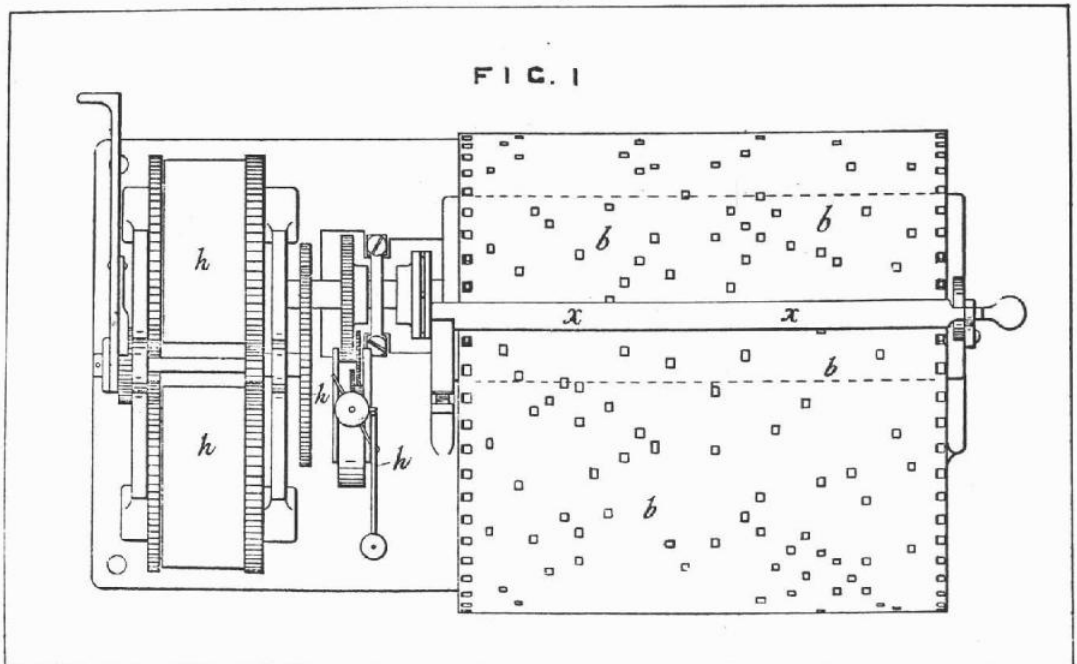


FIG. 2.

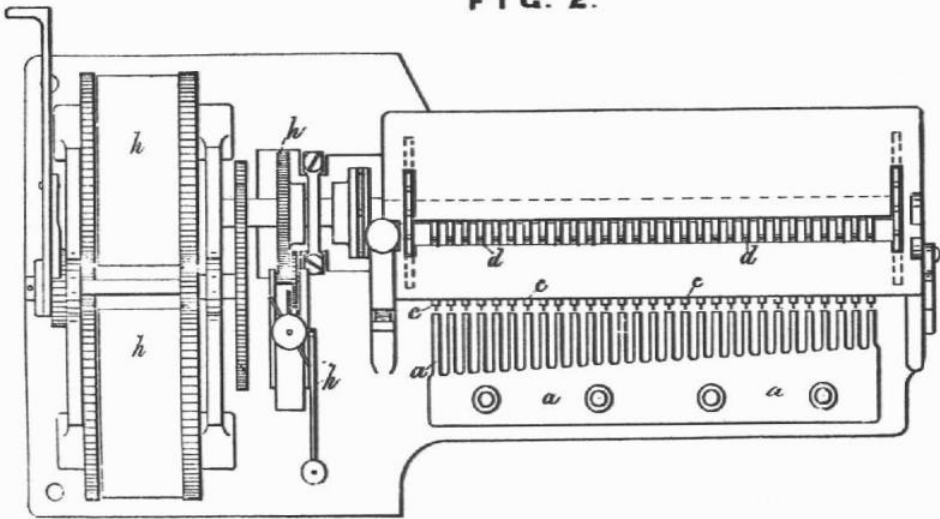


FIG. 3.

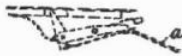
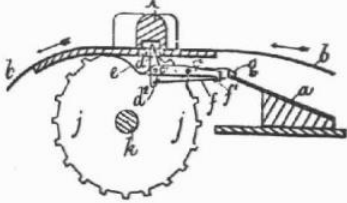


FIG. 4.

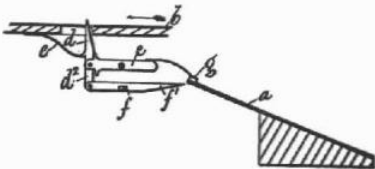


FIG. 5.

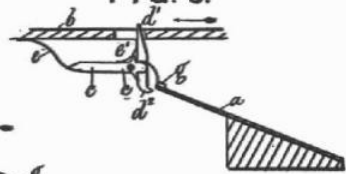
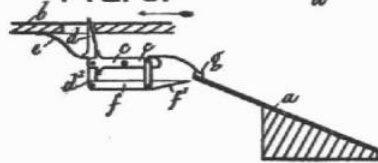


FIG. 6.



Book Review

"A Guidebook of Automatic Musical Instruments" by Q. David Bowers. 1967-1968 Vestel Press, New York. 697 pp. 2 vols. Paperback or clothbound as one volume. £6. 7. 11d. (available from Keith Harding Antiques).

THIS IS a fascinating book consisting very largely of reprints of original advertisements and old makers' catalogue material dealing with musical boxes, organettes, player pianos, barrel organs and musical automata. The book (best considered as the two-volume whole hard-bound into one volume) is divided into sections dealing with each type of instrument. Some of the information is sketchy but this book really scores as a fairly comprehensive descriptive reference work based on extracts from first-hand sources.

Accepting that original material is often poor in quality, the reproduction of much of this type of material is poor. One has only to compare the clippings of, say, the early disc machine catalogues with some of the excellent reprints published in THE MUSIC BOX (which are often better than the originals!) to see the difference that a little care in preparation can do. Many of the photographs of existing items are poorly printed.

Bowers' text is generally bitty, but is in keeping with the rest of the book. A good deal of his words are abbreviated from his earlier work "Put Another Nickel In" (Vestel Press, 1966, \$15.00). However, how nice to find a really good index - the exception rather than the rule with an American book.

One feature of this book is though, of a questionable nature. Indeed, one is left wondering if in fact this is not the whole *raison d'être* behind the work. Mr. Bowers has chosen to put a value on everything and, furthermore, includes a "price list" supplement. Many true collectors may find this a little distasteful, savouring too much of a Stanley Gibbons postage stamp catalogue. There is certainly no harm in showing a 'rarity value' on instruments, in fact this is extremely interesting and helpful, but to get down to hard dollars is another matter.

Yet there is much to be learned from this book and the enquiring reader can pick his

own way through the mass of material and find for himself the hidden stories such as the effects of prohibition on the player piano and nickelodeon trade in America.

On weighing everything up, this book emerges as one which should most definitely be considered for the library shelf of the collector. Mr. Bowers is to be commended on his fine efforts in producing it for the gathering together of the necessary information must have necessitated much hard work.

R.A.

Since preparing the item on Page 60 for publication, it has been found that this item is also contained in the current issue of the Bulletin of the Musical Box Society International in America. To avoid such obvious clashes which can cause nothing but annoyance to those readers who are Members of both Societies, it would be appreciated if Members submitting material to be considered for publication in THE MUSIC BOX would indicate whether or not this is offered on an exclusive basis or, if not, to which other journals it has been offered or in which publications it has previously appeared.

ROBERT BURNETT

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MUSICAL SNUFF BOXES

by Robert Bumett

THE principle of the musical box, invented by Antoine Favre in 1796, was used initially in quite small items, such as musical seals. These normally have only very few teeth in the combs and the music is rather limited. Before long, however, the little boxes known as musical snuff-boxes, were developed and they are the subject of the series of illustrations which follow.

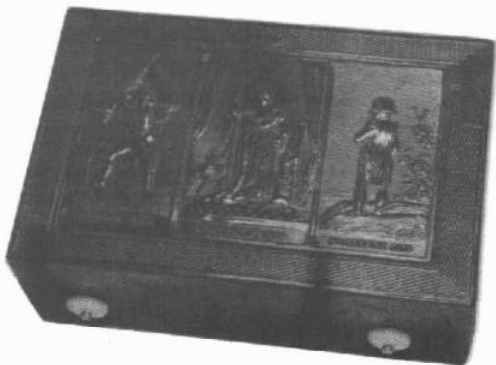
Although most musical snuff-boxes have a space in which snuff could be kept, separated from the musical movement by a shield of semi-transparent horn, the extent to which they were actually used for keeping snuff seems rather doubtful. Nevertheless, the name is generally used and is retained, even for the small metal boxes which have no cover to the movement and no space at all for snuff.

Compared with the larger boxes, musical snuff-boxes may seem to show little variety, but if the movements all tend to be rather alike they can play enchantingly and the cases occur in a wide variety of forms, some with the most exquisite decoration. For this reason I think they form an excellent subject for collection and, although they are much more difficult to find than the larger boxes, they take up much less room and a whole collection can be kept in one drawer: and secondly, because the movements are not normally accessible to prying fingers, they are less subject to damage and one rarely finds musical snuff-boxes with broken teeth in the comb, or the other signs of ill treatment, which are

unhappily, so frequent in the larger boxes coming on to the market these days.

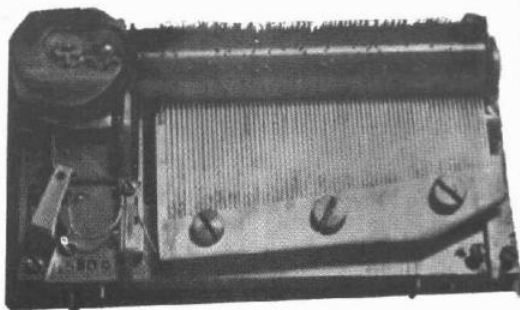
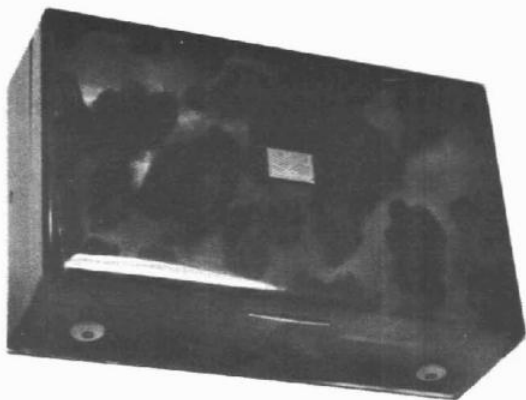
As with the larger boxes, many musical snuff-boxes bear no maker's name, but may, nevertheless, be of excellent quality. Again as with the larger boxes, those that do bear a maker's name, are usually of good quality and the following are among the names most frequently found: Bordier, F. Nicole, Nicole Freres, Alibert, Ducommun Girod, Le Coultre and Henri Capt.

The early disc-type movements, which will be described below, were often made by Piguet and Meylan and signed P.M. According to Jacquet and Droz in their book "The Swiss Watch", this partnership lasted only from 1811 to 1828, so that boxes by Piguet and Meylan can be dated with certainty to within this period.





Figures 4, 5 and 6 Two-air musical snuff-box in tortoiseshell case 3.5/8 inches long. After the black composition boxes, this is the type of box most frequently found. The case is nicely made with a gold (or silver-gilt) inset for initials in the centre of the lid and a gilt hinge. As is usual with the tortoiseshell boxes, the horn protecting the movement is beautifully clear.

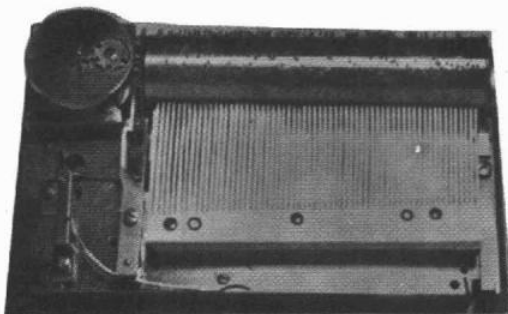


Figures 1, 2 and 3 Two-air musical snuff-box in black composition case 3 3/4 inches long. This is the type of box most frequently found. The case is just a little crude and the hinge, as can be seen from Figure 2, is made of the same material as the rest of the box.

The picture on the lid was presumably made by hot pressing from a master negative and this would enable many boxes to be made with the same picture on the lid. The three views of Napoleon as the Victorious General, the Emperor in his robes and, finally, the Prisoner on St. Helena, give an added interest. As is usual with this type of box, the "transparent horn" protecting the movement is cloudy and the movement cannot be seen clearly.

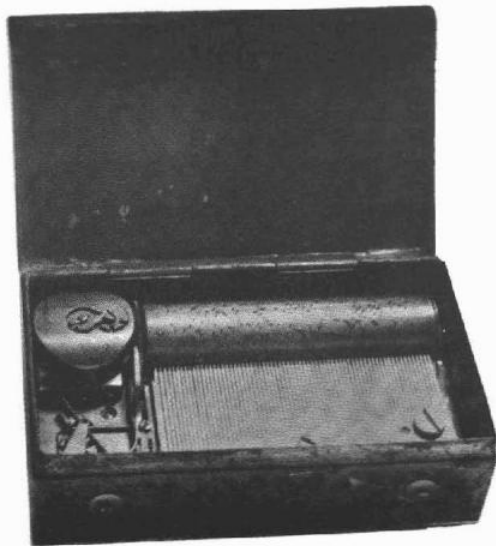
The movement shown in Figure 3 is not very finely made, but it is interesting because one of the tunes is a hymn. The playing is reasonably good but by no means outstanding.





The movement of this box, shown in Figure 6, is very finely made, and plays outstandingly well. A relatively uncommon feature is the way in which the single-piece comb is secured to the baseplate by screws from below.

Figures 7 and 8 Two-air movement in metal case, The case is painted red and on it in



black is a country scene, probably applied by means of a transfer. These must have been the cheapest of the three types of snuff-box shown so far, and one might expect that they would, therefore, have been made in the greatest numbers. In fact, in my experience, they are now the rarest of the three types and this is perhaps because, being clearly rather cheap, have all too often been thrown away.

They are found containing movements with the combs in sections, or with single piece combs. The one shown has a very good movement with a single-piece comb by Ducommun Girod. The sound from the metal cases is usually rather poor, unless they are held firmly down on a wooden table, or some other surface to act as a soundboard.

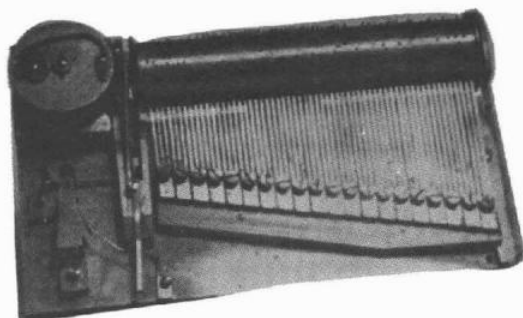


Figure 9 Early two-air snuff-box movement, probably made about 1815. The features which show that this is an early movement are:

1. The comb with the teeth in sections of three, and with the base on the right, instead of on the left.
2. The narrow cylinder and thin bed-plate.
3. The early form of stop-work, which antedated the 'Maltese Cross' type used later.

Movements are found with combs having sections of two (very rare) three, four and five teeth, and in general the sectional combs were made before the single piece combs, though there must have been a considerable overlap. Movements with sectional combs are nearly always of good quality.

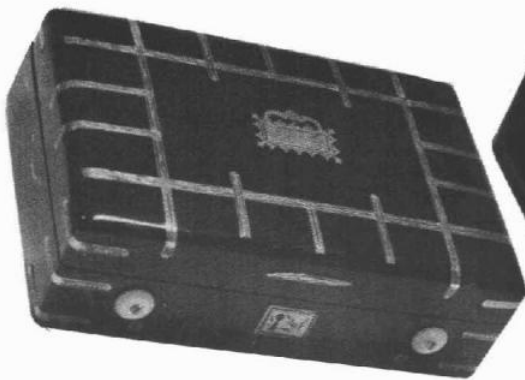


Figure 10 Two-air snuff box in black composition case inlaid with engraved silver strips to represent an old style travelling trunk. The box is much better finished than the one shown in Figure 1, and has a gilt metal hinge. The movement has a comb with teeth in sections of five and is remarkable in that one of the tunes played is in a minor key.

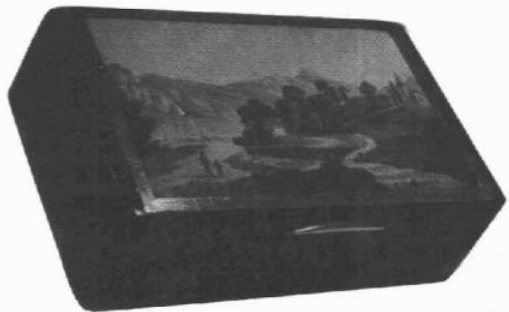


Figure 13 Musical snuff-box with early two-air movement by Bordier. On the lid is a high-quality miniature painting in enamel of a Swiss landscape.



Figures 11 and 12 Two-air musical snuff-box in burr wood case. The case of this box is very finely made with tortoiseshell lining to the lid and sides. The movement, as might be expected with a case of this quality, is very finely made and plays extremely well.

Musical snuff boxes are found with paintings on the lids which can be of three types: enamel paintings (as here), paintings on ivory or some other material with a glass cover to protect them and paintings done directly on the back of the glass. In my experience, the latter are the most frequently found and the enamel paintings the rarest.

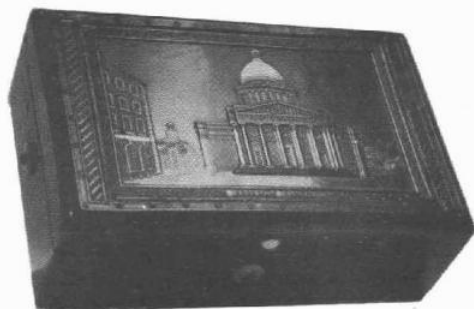
Figures 14 and 15 Silver-gilt snuff-box





with two-air movement by Ducommun and "micro-mosaic" picture on the lid. The box is English, the movement Swiss and the picture on the lid almost certainly Italian, combining the work of three nations. The movement plays "God Save the Queen" and "Rule Britannia".

Figure 16 Two-air box in dark tortoiseshell with a silver "Decoupage" on the lid under glass. The decoupage is in low

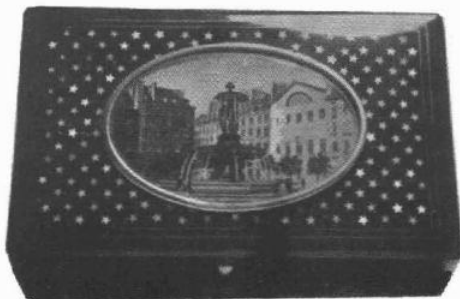


tortoiseshell or metal cases and their manufacture started rather later than that of the two-air boxes - I have yet to see one with a sectional comb. As with the two-air boxes, the tortoiseshell cases usually contained better movements than the composition ones. The movement of the box shown here plays extremely well, but the tunes are rather short.

Figure 19 Three-air snuff-box with black

relief and shows Orpheus playing his lute in a woodland scene. This type of decoration is very rare and I have only seen one other example - it was in gold.

Figures 17 and 18 Three-air snuff-box in black composition case $4\frac{1}{4}$ inches long, the lid decorated with a view of the Pantheon in Paris. Three and four-air boxes, rather larger than the two-air boxes, were made with composition,



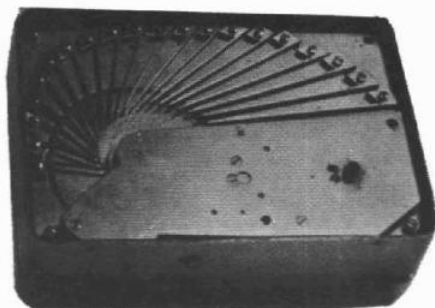
composition case. The lid is inlaid with stars in mother-of-pearl and, in the centre, is an oval picture of a Paris square painted on the back of the glass.

Figure 20 Three-air musical snuff-box fitted with a watch movement in the front which sets off the music at each hour.



The musical movement is by Ducommun Girod and of very high quality. The watch movement has a plain gold balance and cylinder escapement

Figures 21 and 22 Small silver-gilt snuff-box hallmarked 1814 and fitted



with the early disc-type movement, shown in Figure 22. The disc, seen to the left of the figure, has pins set vertically on its surface and the teeth of the 'comb' project over the surface of the disc with small points at their ends turned towards the disc. The pins on the disc move the tips of the teeth sideways a small distance before they fall off the pins and sound as in the cylinder boxes.

In this movement there are pins on only one side of the disc and it plays one tune - "A Sailor's Hornpipe". In other movements, there are pins and teeth on both sides of the disc. The teeth on either side of the disc can play simultaneously or the disc can move a short distance up and down its axis so that one or other of the sets of teeth engages with the pins. In this way two tunes can be played.

Figure 23 Musical snuff-box in gold case $2\frac{1}{2}$ inches long. The top of the box is decorated with *repousse* work set with turquoises and very small diamonds. The movement is of the disc type playing a single tune on teeth extending over both surfaces of the disc. The tune is an old Austrian folk song "Ach! Du liebe Augustin".





Figures 24 and 25 Gold-mounted tortoiseshell box containing a two-air disc type movement. The lid is decorated with a very fine miniature painting in enamel surrounded by pearls. The painting shows the love-sick Antiochus attended by the physician Erasistratus and confronted by his father's young wife Stratonice.

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May we hear from you?

THE third Regional Meeting of the Musical Box Society of Great Britain was held at Harrogate on March 15th 1969. The arrangement and local organisation of the meeting was kindly undertaken by Member Mrs. Grace Thompson, who also most generously provided the room at the Majestic Hotel.

REGIONAL MEETING

The popularity and success of the meeting can be judged by the attendance of some 85 Members and their guests. A number of Members arrived on the preceding Friday evening and held an informal get-together.

In spite of the problems provided by the weather – a combination of thick snow, rain and fog – Members from the Midlands, the North and South began to assemble at ten in the morning, many bringing items from their collections for exhibition. Coffee was served and the musical boxes began to play in all corners of the large room.

Those Members who exhibited included Mr. Thompson, Mr. Cartwright, Mrs. G. Thompson, Mr. J. Walker, President Bob Burnett, Mr. Ridsdill and your Secretary.

At 11.30, the President and Secretary escorted in the Mayor and Mayoress of Harrogate who kindly visited our meeting showing them around the 100-odd exhibits. Following the inspection and introductions, the Mayor gave a welcoming address to the meeting.

After luncheon, the formal programme began, there being two speakers. Mr. Donovan had kindly travelled up from Bournemouth to present his enchanting film, first seen by those who attended our last Autumn meeting in London.

The second speaker was a guest from York, Mr. Vickers, who, by means of colour slides, described how he had restored the very large orchestrion organ which had been the former property of Sir Titus Salt. We were able to hear tape recordings of the organ playing after its rebuild.

Members brought forward some of their boxes for description, whereupon they were played through the amplifier for all to hear. The concluding item of the meeting before the tea recess was a surprise to everyone. Mrs. Thompson had on display a street barrel organ and a friend of hers, Mr. Jack Weatherall, suddenly appeared in appropriate attire and complete with his pet monkey, playing the organ. Even the chandeliers were swinging!

Thanks to the efforts of those who contributed, thus was brought to a close a most successful meeting at which several Members from the North of England were able to attend their first-ever Society gathering.

O.B.E. FOR M.B.S. MEMBER

Member Lyndesay G. Langwill has received an O.B.E. in the Queen's New Year's Honours List. The award was made in recognition of his many years of service to the Scottish Society for the Prevention of Cruelty to Animals of which he is both an officer and prominent member. Lyndesay Langwill, who until his resignation at the end of last year, was treasurer of the Galpin Society, has been a Member of the Musical Box Society of Great Britain for four years. A man of many talents, he is a leading authority on the bassoon, and recently published a definitive work on its makers. He is best known to our Society for his book "English Church and Chamber Barrel Organs" written in collaboration with the late Canon Noel Boston. Lyndesay's help to the Society by way of translating articles from the original German is of great value to us all.

MUSICAL BOXES IN BOOKS

by John Warburton

IT IS always intriguing and charming to come across, quite by chance, a reference to a musical box in a book on a totally different subject. Musical boxes are by no means always presented in a flattering light: the well-known anecdote in the late J.E.T. Clarke's "Musical Boxes" (1) p. 119-120, relates of when T.D. Sullivan, editor of the "Weekly News", was imprisoned in Dublin, and a musical box smuggled to his cell nearly resulted in his being involved in further trouble. The rules forbade the prisoners to enjoy any kind of music, and a well-meaning friend succeeded in bringing in a large musical box to provide him with a little light entertainment. On playing it later he was alarmed by the volume of sound, which also must have been heard by a warder, the sound of whose approaching footsteps resulted in Sullivan panicking and, being unable to stop the instrument, having to wrap it up in his bedding to muffle its relentless outpourings. He then succeeded in passing off the distant strains to the warder as an itinerant organ-grinder outside the prison wall!!

The same book also records a passage in "Old English Houses" by Allen Fea (1910) in which the author takes exception to the rendering of an operatic overture on a musical box - comparing its mechanical precision most unfavourably with an orchestral rendering, a point of view which would hardly be shared by many members of this Society. The quality of mechanical music being so different from that of more conventionally-played music that no comparison is really possible.

As specialists in our interest in musical boxes, it is not always easy to imagine the context in which they were originally; a part of the somewhat stereotype set-up of the Victorian drawing-room. They found their place mainly, of course, as the only form of recorded or automatic music available at that time, but

brought to that dubious recommendation a charm and fascination peculiarly their own.

Today's enthusiasts may well value most highly the wonderful craftsmanship and standard of precision engineering apparent in the movements of the better class manufacturer, or the quality of the music and the way it was presented and arranged on the cylinder. The large numbers of poorer quality musical boxes manufactured indicates that mechanical or musical excellence were by no means the only criteria employed in the choice of musical box by the original purchaser, who may well have been attracted by an ornate inlaid or even transferred case, fancy multi-coloured tune-sheet, or a box having a large number of tunes on one cylinder and correspondingly coarse comb, or even the doubtful asset of bell accompaniment. Casual references in general reading help to give us a non-expert assessment of the musical box, and to appreciate it in its original and proper concept.

I found the following references of interest and quote them here (with grateful acknowledgement) in the hope that other readers will enjoy them. It is understandable that they come from books of reminiscence, a type of book which appeals to me - there is a fascination in living memories of a time before one's own - and the feeling that history before the industrial revolution took place a little too long ago to be of real interest is not uncommon in those fascinated by things old and mechanical.

Francis Brett Young was a British novelist contemporary (and friendly) with Walpole, Compton Mackenzie and D.H. Lawrence, his novels are long and supremely worthwhile to those who appreciate shrewd and detailed descriptions, which frequently return to settings in the Midlands and the Welsh border country. In "The Young Physician" (1919) (2) he tells of the boyhood and college days of a doctor in the Midlands - it is largely autobiographical as Brett-Young was medically qualified and his own schooldays closely paralleled those of Edwin Ingleby, the main character in the book. He is staying at the decaying house of two elderly maiden aunts on

account of his mother's illness

"Nothing had been moved a hair's-breadth for many years: since the day, indeed, long before Edwin was born, when Mr. Barrow had died. It was the best room of the house: and so revered by Mrs. Barrow that she would never have dreamed of living in it at all except on Christmas Day, when a melancholy family party of relatives and possible heirs assembled to do their duty by the old lady. Then, and only then, a fire was lighted, extracting from the walls a curious odour of dry rot, which resembled, curiously enough, the apple-loft odour which pervaded the garden.

Edwin was soon at home. Here was a great glass-fronted mahogany bookcase, the wonder of which he had never thoroughly explored. Here was the flat glass showcase shaped like a card-table, in which a number of Mr. Barrow's curiosities reposed. Here was the great musical-box (glass topped again) with its prickly brass cylinder and twanging teeth for notes, and a winding lever that made a sound as impressive as the winding of a grandfather's clock.

Edwin thought he would try a tune. He wound up the mechanism, pressed over the starting lever, and the prickly cylinder began slowly to revolve. It made a bad start; for no one knows how many years ago it had stopped in the middle of a tune. Then, having finished the broken cadence, it burst gaily into the song called "Mousetraps for Sale", a pathetic ballad which may have sounded sprightly in the ears of young people fifty years ago, but in this strange room was invested with a pathetic and faded quality which made Edwin wish it would stop. There was no need for him to pull back the lever, for the musical box, as though guessing his wishes, suddenly petered out with a sort of metallic growl. Edwin laughed, in spite of himself, at this peculiar noise, and hearing the echo of his own laugh turned to find himself staring into the jealous eyes of a portrait of a Victorian gentleman whom he took to be the late Mr. Barrow, for whose delectation, over his glass of punch, the instrument had been purchased."

One of the most celebrated diarists of the Victorian era was the Rev. Francis Kilvert (3) who chronicled his doings and feelings between 1870 and 1879 in minute detail. Most of his time is spent at Clyro, near Hay-on-Wye, otherwise in the Cotswolds. Dipping into it brings a strong flavour of rural life in a bygone age...

"Friday, February 11th, 1870. Last night broke the key of my musical box whilst winding the box up. Went down at midnight and tried to turn the broken key barrel with the tongs - unsuccessfully, and the teeth of the comb stuck in the midst of a tune hitched on the spikes all night. Very bad for the box, so I got up early and directly after breakfast ran over to Hay across the fields in a keen bright frost. Bevan the watchmaker wound up the box, set it right and mended the key".

In Richard Church's entertaining autobiography "Over the Bridge" (4), the poet and novelist's early childhood is drawn with fascinating clarity.

"Our immediate disappointment was softened by the gift from Grandmother of a musical box, a lovely thing with inlaid work on the lid, and a second lid of glass fitting down on velvet edges.

The works gleamed golden, and the barrel through its close wire bristles shone with a sun-like splendour as it rolled slowly round, its bristles plucking at the metal teeth of the comb against which it rotated. It played only three tunes, for we had no reserve of barrels: but this repertoire could be endured over and over again. It was fairy-music. It came from a land of miniature sorrows and pleasures so tiny and exquisite that they were more heart-breaking than the sorrows. Inside the lid was a picture of German peasants, a dark forest, a mountain village".

The foregoing passages do lose some of their charm by being quoted out of context but it would be interesting to know whether readers have come across any further references in a similar vein in unexpected places. If so, perhaps the Editor will be able to find space for them.

(1) *Allen & Unwin*, 1961

(2) *Heinemann*, 1934

(3) "Kilvert's Diary 1870-1879" - *Selections from the diary of the Rev. Francis Kilvert*, Jonathan Cape, 1964.

(4) *Heinemann*, 1955.

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MUSIC

FOR

THE ENGLISH AUTOMATIC

SERAPHONE

INSTRUCTIONS:-

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New Music will be issued at short intervals, of which, Lists will be sent regularly to customers who give us their address.

No. 11.

ENDLESS BANDS.

SACRED MUSIC.

<i>No. of Tune.</i>	<i>Price D.</i>	<i>No. of Tune.</i>	<i>Price D.</i>
1 Abide with me	3.	44 Hallelujah! tis done	3.
2 Above the starry spheres	2.	45 Hark! hark my soul	5.
3 A few more years shall roll	3.	47 Hark! hark what news	2.
9 All hail the power.. .. .	3.	48 Hark! the glad sound the Saviour	1.
4 All people that on earth do dwell	4.	46 Hark! the herald angels sing	3.
5 All the way my Saviour leads	3.	49 He leadeth me	4.
6 All to Christ I owe	3.	50 He will hide me	3.
7 Almighty Father hear our cry	3.	51 Hold the Fort	3.
8 Almighty God whose only Son.. .. .	2.	52 Home at last	3.
10 Almost persuaded.. .. .	3.	13 Hosanna raise the pealing hymn	1.
11 Antioch	2.	33 How are thy servants blessed	3.
12 Art thou weary	1.	53 I am praying for you	4.
2 Awake and sing the song	2.	55 I hear all along the street	6.
13 Awake my soul stretch every nerve	1.	57 I'll stand by until the morning	4.
14 Beautiful River	3.	54 I love to tell the story	4.
15 Beautiful Zion	3.	58 I need thee every hour	2.
4 Before Jehovah's awful throne	4.	48 In token that thou shalt not fear	1.
4 Be present at our table Lord	4.	56 I saw three ships	3.
16 Beulah Land	4.	48 I sing the almighty power of God	1.
17 Blest day of God how calm how	2.	143 Is my name written there	5.
19 Bright the vision that delighted	3.	50 Is there room for Mary there	4.
18 Bringing in the Sheaves.. .. .	3.	61 I've found a friend	3.
20 By night on wild Judea's plain	3.	59 I want to be an angel	2.
21 Christians awake	4.	67 Jerusalem the Golden	3.
22 Christ whose glory fills the skies	3.	66 Jesus Christ is risen to-day	3.
23 Come	6.	63 Jesus lover of my soul	3.
8 Come Holy Ghost Creator Blest	2.	65 Jesus loves me this I know	2.
7 Come Holy Ghost descend from	3.	62 Jesus loves even me	2.
2 Come Holy Spirit come	2.	64 Jesus of Nazareth	2.
2 Come to the morning prayer	2.	8 Jesus the very thought is sweet	2.
25 Come to the Saviour	2.	8 Jesus thou Wounded Lamb of God	2.
27 Come unto me ye weary.. .. .	3.	68 Just as I am	2.
26 Come ye disconsolate	3.	69 Knocking, knocking	2.
24 Come ye thankful people come	3.	70 Lead kindly light	4.
28 Dare to be a Daniel	3.	71 Let the lower lights	3.
29 Draw me nearer	2.	18 Lift up your head ye gates of brass	1.
30 Every day and hour	3.	72 Lo! he comes with clouds descending	4.
31 Father again in Jesu's name we	2.	33 Lord in the day thou art about	3.
32 Flee as a bird	4.	39 Lord speak to me that I may speak	3.
33 Fountain of mercy God of love	3.	4 Lo! round the throne	4.
34 From Greenland's icy mountains	2.	75 Must I go and empty handed	2.
38 Go bury thy sorrow	2.	74 Must Jesus bear the cross alone	1.
36 God moves in a mysterious way	2.	7 My God and is thy table spread	3.
35 God save the Queen	4.	73 My Redeemer	4.
37 God the ail terrible King who	3.	76 Nearer my God to thee	3.
39 Go labour on spend and be spent	3.	77 Near the Cross	2.
40 Good King Wenceslas	2.	8 New every morning is the love	2.
41 Gospel bells are ringing	3.	79 Nothing but leaves	2.
42 Great God what do I see and hear	5.	31 Not worthy Lord to gather	2.
43 Greenville	3.	78 Ninety and Nine	3.

When ordering kindly give number of tune.

ENDLESS BANDS.

SACRED MUSIC.

<i>No. of Tune.</i>	<i>Price D.</i>	<i>No. of Tune.</i>	<i>Price D.</i>
82 O'Christ Redeemer	3	116 The blood of the lamb	5
80 O come all ye faithful	3	115 The gates ajar	2
81 O come Redeemer	2	36 The Heavenly Child in stature grows	2
83 Of the Father's	3	117 The home over there	3
7 O God of love, O King of peace ..	3	118 The last wish	2
84 O happy band of Pilgrims	1	123 The little church in the valley ..	3
8 O happy day that fixed my choice ..	2	119 There is a green hill far away ..	1
36 O' Holy Spirit Lord of Grace	2	120 There is a fountain	3
85 Oh so bright	3	36 There is a name I love to hear ..	2
86 Oh to be nothing	4	27 There's a friend for little children	3
4 O' King of Kings	4	36 The year is gone beyond recall ..	2
8 O Lord how joyful 'tis to see	2	121 Thy will be done	2
8 O Lord within thy sacred gates	2	122 'Tis a goodly pleasant land	4
87 Only an armour bearer	4	2 To bless thy chosen race	2
89 On the waters dark and drear	3	89 To thy temple I repair	3
88 Onward Christian Soldiers	4	124 Trusting Jesus that is all	3
2 O praise our God to-day	2	125 Waiting and watching for me	4
8 O thou who camest from above	2	126 Waiting by the river	3
90 Our Blest Redeemer	1	127 Watchman tell us of the night ..	3
2 Oh what if we are Christ's	2	128 Weary Gleaner	4
142 Ora pro nobis (Pray for us)	6	31 Weary of earth	2
91 Pass me not O gentle	3	130 We'll work till Jesus comes	2
92 Peace be still	4	129 We shall meet beyond the river ..	3
93 Pilgrims of the night	5	4 We thank thee Lord	4
24 Pleasant are thy courts above	3	131 What a friend we have in Jesus ..	3
19 Praise the Lord ye heavens adore ..	3	132 What must it be to be there	3
94 Precious name of Jesus	3	133 What shall the harvest be	1
95 Precious promise God	4	48 When all thy mercies, O my God ..	1
96 Pull for the shore	3	13 When God of old came down	1
97 Repeat the story o'er and o'er	3	7 When I survey the wondrous	3
98 Rescue the perishing	2	17 When Jesus left his Father's Throne	2
99 Rest for the weary	4	134 When Mother's of Salem	2
100 Rifted Rock	5	135 When peace like a river	2
101 Ring the bells of heaven	3	136 Where is my boy to-night	3
102 Ring those charming bells	3	13 While shepherds watched	1
103 Rock of ages	2	137 Whiter than snow	3
104 Safe in the arms of Jesus	4	138 Why that look of sadness	3
105 Safe within the vale	4	139 Will Jesus find us watching	3
106 Scatter seeds of kindness	3	140 Wonderful Words of Life	3
107 Shall we meet beyond	3	141 Work for the night is coming	3
13 Sing we the song of those who stand	1		
108 Sound the loud timbrel	3		
8 Spirit of mercy, truth and love	2		
109 Sun of my soul thou Saviour dear ..	3		
110 Sweet bye-and-bye	3		
111 Sweet hour of prayer	4		
112 Sweeping through the gates	4		
113 Tell me the old old story	4		
114 Tempted and tried	2		
2 The ancient law departs	2		



When ordering kindly give number of tune.

ENDLESS BANDS.

POPULAR AIRS.

No. of Tune	Price. D.	No. of Tune.	Price. D.
765 Admiral's Broom	5	540 Cradle's empty baby's gone .. .	4
500 A boy's best friend is his mother	4	541 Cruiskeen Lawn	3
501 Across the bridge	4	542 Cuckoo Song	4
502 After the Opera	4	543 Dancing in the barn	5
772 After the Ball	6	771 Daddy wouldn't buy me abow wow	4
503 A flower from mother's grave	5	770 Daisy Bell	5
786 Alabama Coon	6	795 Dandy Colored Coon	5
781 All have a drink with me	5	544 Dear little Shamrock	3
798 All in a Row	6	545 Death of Nelson	5
746 Alice where art thou	5	546 Don't forget your loving mother	5
504 A life on the ocean wave	3	801 Dorothy Dean	6
505 A man's a man for a' that	2	547 Down by the river side I strayed	4
799 And her golden hair	4	787 Down the road	5
506 Annie Rooney	4	548 Dreaming of mother's angel face	6
507 Annie Laurie	4	549 Drink up boys	5
508 A rolling stone gathers no moss	3	550 Eilleen Allanna	5
509 A rosy crown	5	551 Enniscorthy	3
510 Ask a P'licman	3	552 Erin is my country	3
790 At Trinity Church	5	553 Farewell my trim built wherry	2
511 Auld Lang Syne	3	554 For you	4
512 Away in early day	6	555 Four jolly smiths	6
788 Baby	4	556 Friar of orders grey	4
513 Bailiff's Daughter of Islington	4	748 Friends were saying good bye	5
514 Ballyhooley	5	557 Gaily the troubador	2
515 Banks of Allen Water	1	558 Gathering shells by the sea shore	4
516 Barbara Allen	3	559 Gilhooley's Supper Party	3
517 Bay of Biscay	4	560 Gipsy Warning	3
518 Beautiful dreamer	3	561 God bless the Prince of Wales	3
519 Beautiful Isle of the sea	6	563 Good-bye sweetheart good-bye	6
520 Believe me if all those endearing	4	564 Good night but not good bye	6
521 Birds will come again	6	562 Grace Darling	4
522 Black eyed Susan	2	565 Grandfather's Clock	4
802 Blind Irish Girl	6	566 Grandmother's Clock	4
523 Blue Alsatian mountains	4	806 Great big Wheel	6
524 Blue Bells of Scotland	4	773 Half past nine	6
525 Bogie Man	3	567 Hard times come again no more	6
526 Bonnie Doon	2	568 Hearts of Oak	4
527 Bonnie Dundee	3	778 He dunno w'ere 'e are	5
528 Bonnie Prince Charlie	2	749 He was whistling	4
747 Boy's together	5	569 Hi, Tiddle, Hi, Ti,	3
529 Britannia's Sons	6	751 Ho! Jolly Jenkin	4
530 Caller Herrin	3	750 Home Dearie Home	4
531 Call me back again	5	570 Home Sweet Home,	4
745 Call me thine own	4	571 Huntingtower	2
532 Campbells are coming	4	572 Hush-a-bye baby	3
533 Captain Jinks	3	573 I cannot sing the old songs	3
534 Children's Voices	6	766 I'll give him 'Ta-ra-ra Boom-de-ay	5
535 Climbing up the golden stars	5	574 I'll meet her when the sun .. .	5
536 Come lusses and lads	1	760 I'll take you home again Kathleen	5
537 Come where my love	6	803 India's Reply	6
538 Comin' through the rye	2	752 In old Madrid	6
539 Comrades	4	575 In the gloaming	4
680 Coster's Serenade	5	576 In the morning by the bright .. .	4

When ordering kindly give number of tune.

ENDLESS BANDS.

POPULAR AIRS.

No. of Tune.	Price D.	No. of Tune.	Price D.
577 I owe ten shillings to O'Grady ..	4.	754 My sweetheart when a boy ..	4.
578 Irish Washerwoman	3.	620 Nancy Lee	5.
797 It aint all lavender	4.	621 Near the little cottage door ..	3.
579 Jack's Yarn	5.	622 Nelly Gray	5.
792 Jack Jones	6.	623 Off' in the stilly night	4.
580 Jenny the maid of Kildare	4.	624 O dem golden slippers	4.
581 Jessie the flower of Dumblane ..	4.	625 O George tell them to stop ..	4.
582 Jock O' Hazeldeane	3.	626 O you Girls	3.
583 Johnny Jones and his sister Sue	3.	627 O you little darling	3.
584 Thy Face	3.	628 O what a surprise	5.
585 Kate Kearney	3.	775 Oh Mr Porter	6.
586 Katie's Letters	6.	629 Old folks at home	4.
587 Kathleen Mavourneen	6.	630 Old Lace	2.
588 Kerry Dance	3.	631 Old Log Cabin	5.
589 Killaloe	4.	632 On Guard	6.
590 Killarney	4.	633 Only a Pansy Blossom	3.
591 Kinloch of Kinloch	4.	634 Only as far as the gate	3.
592 Land O' the Leal	2.	635 Only to see her face again ..	4.
593 Lanigan's Ball	3.	636 Our Armonic Club	3.
594 Lass O'Gowrie	2.	637 Our Jack's come home	6.
595 Last Rose of Summer	3.	638 Our torchlight parade	5.
596 Let Erin remember	3.	639 Over the garden wall	4.
783 Linger longer Lucy	4.	807 Pardners	6.
597 Listen to the mocking bird ..	5.	640 Pat Malloy	4.
776 Little Tommy Tompkins	5.	641 Peek-a-boo	5.
598 Little blue eyes are you waiting	3.	642 Poor old slave	4.
599 Logie O Buchan	3.	643 Pretty as a picture	6.
600 Love among the roses	4.	644 Pretty little dark blue eyes ..	4.
601 Love's golden dream	5.	645 Pretty pond lilies	4.
602 Love's old sweet song	3.	646 Rally round the flag	3.
603 Love's young dream	2.	647 Robin Adair	3.
753 Maggie Murphy's Home	5.	648 Rocked in the cradle of the deep	5.
604 Maggie's Secret	4.	649 Rock me to sleep mother	6.
605 Marching through Georgia	4.	650 Rory O'More	3.
606 Marseillaise Hymn	4.	651 Rule Britannia	4.
607 Mary Ann I'll tell your Ma ..	5.	755 Sailing merrily home	5.
608 Mary of Argye	3.	652 Sailing	6.
609 Meeting of the Waters	2.	653 Salvation Army	2.
610 Meet me by moonlight	3.	654 Savourneen Deelish	2.
611 Men of Harlech	4.	655 Scotch lassie Jean	5.
619 Miner's Dream of Home	5.	656 Scots wha hae	3.
774 Miner's Return	6.	657 Sceing Nellie home	3.
612 Minstrel Boy	3.	658 She wore a wreath of roses ..	4.
613 Molly Darling	5.	757 Sich a nice man too	4.
784 Molly Riley O!	5.	659 Silver Threads	4.
614 Mulligan Guards	5.	660 Sister Mary walked liked that ..	4.
615 My bonnie sweet lassie	3.	661 Soldier's farewell	4.
616 My Nellie's Blue Eyes	4.	662 Solid for Mulhooley	5.
767 My old Dutch	4.	663 Somebody's coming	3.
617 My pretty Jane	5.	664 Somebody whispered so sweetly	2.
618 My pretty red rose	3.	665 Some Day	6.

When ordering kindly give number of tune.

ENDLESS BANDS.

POPULAR AIRS.

No. of Tune.	Price D.	No. of Tune.	Price D.
666 Star spangled banner	5.	707 The Token	3.
667 Stick to your mother Tom	5.	708 The Village Blacksmith	5.
668 Strangers yet	5.	709 The Wanderer	4.
780 Strolling round the town	5.	710 The year that's awa'	2.
669 St. Patrick's Day	3.	711 The yellow haired laddie	5.
670 Sublime was the warning	2.	712 They all love Jack	4.
796 Sunshine above	6.	800 They are the best friends of all	4.
671 Sweet Belle Mahone	4.	714 Those evening bells	2.
672 Sweethearts Song	6.	768 Three little maids from school	6.
805 Sweet Marie	6.	.. .. (The Milkmaid)	6.
673 Sweet Spirit hear my prayer	6.	584 Thy Face	3.
674 Sweet Violets	5.	779 Ting-a-ling-a-ling	5.
675 Swinging in the Lane	3.	713 'Tis home where the heart is	4.
676 Take this letter to my mother	5.	791 Tommy Atkins	6.
677 Tara's Harp	4.	715 Tommy make room	4.
678 The anchor's weighed	5.	716 Tom Bowling	3.
769 The future Mrs. 'Awkins	4.	717 Tramp, Tramp	3.
679 The King's Own	4.	718 True till death	5.
681 The bold McIntyres	3.	719 Twickenham Ferry	3.
808 The Bus	6.	762 Twiggy Voo	4.
682 The day when you'll forget me	5.	789 Two little girls in blue	5.
683 The exile of Erin	3.	720 Under the Moonlight	5.
684 The Golden Wedding	4.	722 Violet from mother's grave	5.
685 The Harbour Lights	3.	721 Vicar of Bray	4.
686 The jolly young waterman	2.	723 Wait till the clouds roll by	5.
687 The lass that loves a sailor	2.	724 Waiting to hear the Verdict	5.
688 The lea rig	3.	725 Wapping old stairs	3.
689 The letters we carved	4.	726 Watch on the Rhine	4.
690 The little German Home	3.	727 Wearing of the green	3.
691 The little spring beside my cabin	5.	728 We'd better hide a wee	4.
692 The Maid of the Mill	5.	729 Weel may the luel now	3.
761 The man who broke the bank	6.	730 We met t'was in a crowd	4.
693 Ta-ra-ra Boom-de-ay	4.	731 We never speak as we pass by	5.
694 The Midshipmite	5.	732 What are the wild waves saying	4.
695 The Mistletoe Bough	4.	733 When the corn is waving	6.
696 Then you wink the other eye	3.	734 When the dewdrops kiss the roses	4.
697 The Pilgrim of love	3.	782 When the old Dun Cow caught fine	6.
698 The Pilot	3.	735 When the robins nest again	5.
699 There's a letter in the candle	3.	804 When the Summer comes again	5.
700 There's nae luck	3.	736 When the swallows	3.
701 The ring my mother wore	4.	737 When you and I were young	4.
702 There was a jolly miller	1.	738 Where the lily bells grow	5.
764 The Rowdy Dowdy Boys	6.	739 White Wings	5.
763 The 7th. Royal Fusiliers	5.	758 Who's that calling so sweet	4.
785 The ship I love	6.	740 Widow Machree	3.
703 The ship that never returned	4.	741 Within a mile of Edinburgh' Town	3.
777 The Soldier's Letter	5.	742 Won't you tell me why Robin	4.
704 The soldier's tear	2.	759 Wot Cher	5.
756 The song that reached my heart	5.	743 Young may moon	2.
705 The Tar's farewell	3.	744 Young man taken in and done for	3.
706 The Thorn	4.		

When ordering kindly give number of tune.

ENDLESS BANDS.

DANCE MUSIC.

WALTZES.

No. of Tune.	Price.	D.
2001 Adieu	5	
2002 Blue Danube	4	
2003 Bright Eyes	3	
2054 Carmen (up to Date)	5	
2004 Clytie	4	
2005 Cornflower	4	
2006 Cynisca	3	
2065 Dorothy	5	
2007 Dream Faces	4	
2008 Ehren on the Rhine	3	
2009 Espana	1	
2010 Estudiantina	1	
2011 Evangeline	3	
2012 Fairy Voices	3	
2013 Fedora	5	
2014 First Kiss	3	
2055 Garden of Sleep	3	
2015 Gasparone	4	
2016 Gipsy Baron	2	
2051 Gliding	5	
2056 Gretchen	5	
2017 Guards	4	
2057 Helena	3	
2018 Hypatia	3	
2019 Home	3	
2058 Home Flowers	3	
2020 Inventories	4	
2021 Il Bacio	2	
2053 I. Zingari	5	
2022 Katie Connor	3	
2059 La Cigale	5	
2060 La Creole	5	
2023 La Gitana	2	
2050 Little Gleaners	5	
2024 Les Roses	3	
2025 Les Sirenes	3	
2026 Les Souires	2	
2027 Little Beauty	5	
2028 Little Sailors	5	
2029 Louise	4	
2030 Lovers' Whispers	4	
2031 Love's Dreamland	3	
2061 Lucette	3	
2066 Mabel	5	
2032 Merry War	3	
2033 Mignonette	3	
2034 Mikado	6	
2035 Morgenblater	3	
2036 Myozotis	4	
2037 My Queen	5	
2038 Myrthenbluthen	3	

Waltzes continued.

No. of Tune.	Price	D.
2039 Nanon (Genee)	2	
2067 Officers	6	
2040 Olive	3	
2041 Only a Pansy Blossom	3	
2062 Santiago	3	
2042 See Saw	3	
2043 Snowy Breakers	2	
2044 Southern Breeze	4	
2045 Sweethearts	4	
2046 Swinging	4	
2063 The Gondoliers	6	
2047 Tonjours au Jarnais	2	
2068 Toreador	5	
2064 Violettes	3	
2048 Weiner Blut	2	
2049 Wine, Women and Song	4	
2052 Yeoman of the Guard	6	

POLKAS.

2500 Alice Polka	2	
2501 Boccace	2	
2502 Bonne Bouche	3	
2503 Bon Bon	3	
2504 Bon Ton	4	
2505 Bric-a-Brac	3	
2506 Chic	4	
2525 Copenhagen Polka March	4	
3062 Country Barn Dance	6	
2507 Equestrian	4	
2508 First Love	3	
2509 Hattie	2	
2510 Happy Times	3	
2526 Happy-go-lucky	4	
2511 Holly Bush	4	
2512 Jenny Lind	3	
2513 Jolly Dogs	3	
2514 King Pippin	4	
2515 Kutschka	3	
2516 Les Cloches de Corneville	4	
2517 La Cracoviana	2	
2527 Lights o' London Polka	6	
2523 Pick me up Polka	6	
2518 Potpurri	4	
2519 Seaside Belle	5	
2524 See me dance Polka	4	
2520 Sultan	3	
2521 The Young Shaver	3	
2522 Tout a la Joie	3	

SCHOTTISCHES.

2700 Bonnie Louise	3	
2701 Evangeline	3	

When ordering kindly give number of tune.

ENDLESS BANDS.

DANCE MUSIC.

Schottisches continued.

No. of Tune.	Price.	D.
2702 Merry Thoughts	3	
2703 Mountain Bell	2	
2704 National	3	
2705 Keel Row	3	
2706 Robinson	4	
2707 Rochester	3	
2708 Silver Star	3	
2710 Tit for Tat Schottische ..	4	
2711 Tam O'Shanter Schottische ..	6	
2709 Where the lily bells grow ..	4	

GALOPS.

2800 Climax	4	
2801 Electric	3	
2902 Equestrian	4	
2803 Grand Duchesse	3	
2904 Impromptu	3	
2805 Pins and Needles	3	
2806 Prince Imperial	3	
2807 Racquet	3	
2808 Roulette	3	
2809 Six Button Kid	3	
2810 W'st, W'st	3	

MARCHES, &c.

2900 Beatrice Gavotte	2	
2901 Boccaccio March	3	
2902 Bonaparte's March	2	
2917 Boulanger March	5	
2903 Brian's Borns March	3	
2904 Cleveland's Wedding March ..	2	
2905 Duppler Schanzen	3	
2906 Fatinitza March	4	
2907 General Smith's March	2	
2908 Hail to the Chief	2	
2918 Jubilee Gavotte	2	
2909 March of the Zouaves	4	
2910 Money Musk	2	
2911 Norma March	4	
2912 Radetzky March	3	
2913 Silver Lake Varsovianna	3	
2914 Spanish Retreat	2	
2915 Sir Roger de Coverley	4	
2916 The Celebrated Varsovianna ..	3	
2920 The Parade March	5	
2919 Vernal Flowers Gavotte	2	

MAZURKAS, &c.

2950 Blue Bird Polka Redowa ..	3	
2952 Les Soupirs Redowas	2	
2953 Les Traîneaux	3	

MAZURKAS &c. continued.

No. of Tune.	Price.	D.
2959 Ideal Mazurka	5	
2954 Musidora	3	
2955 Olga Mazurka	4	
2956 Orange Blossom Mazurka ..	3	
2957 Suivita	3	
2958 White Mazurka	3	

HORNPIPES, JIGS & REELS.

3000 Arkansas Traveller	1	
3001 Basket of Oysters	3	
3002 Bonnie Dundee	1	
3004 British Grenadiers	2	
3005 Camptown Hornpipe	1	
3006 Cincinnati Hornpipe	1	
3007 Clyde side Lasses	1	
3008 Coleen Dhas Drown	3	
3009 College Hornpipe	1	
3010 Devil's Dream	1	
3011 Double Clog Dance	2	
3012 Draw the Sword Scotland ..	1	
3013 Dundee Hornpipe	1	
3014 Durang's Hornpipe	1	
3015 Father O' Flynn	3	
3016 Fisher's Hornpipe	1	
3017 Five mile chase	3	
3018 Fred Wilson's Clog Dance ..	1	
3019 Garry Owen	1	
3020 Gillie Callum	1	
3021 Girl I left behind me	1	
3022 Good for the tongue	1	
3023 Green grow the rushes	1	
3024 Haste to the Wedding	3	
3025 Hop Jig	2	
3026 Hull's Victory	1	
3027 Irish Washerwoman	1	
3028 Kendall's Hornpipe	1	
3029 Lady Walpole's Reel	3	
3030 Lamplighter's Hornpipe	1	
3031 Larry O'Gaff	1	
3032 Maid in the pump room	1	
3033 Miss McLeod's Reel	1	
3034 My love is but a lassie yet ..	1	
3035 Nell Flaherty's Drake	3	
3036 O'Donnell-a-boo	3	
3037 Old Irish Jig	1	
3038 Old Irish Reel	3	
3039 Paddy O'Rafferty	1	
3040 Paddy Whack	1	
3041 Pas de Quatre (Faust up to date)	2	
3042 Polly put the kettle on	3	
3043 Rickett's Hornpipe	1	

When ordering kindly give number of tune.

ENDLESS BANDS.

DANCE MUSIC.

Hornpipes, &c., continued.

<i>No. of Tune.</i>	<i>Price D.</i>	<i>No. of Tune.</i>	<i>Price D.</i>
3063 Sailors Hornpipe	2	3052 The Priest and his boots	3
3044 Slip Jig	3	3053 The Tempest	3
3045 Smith's Hornpipe	1	3054 The Quaker's Wife.. .. .	1
3046 Soldier's Joy	1	3055 The Ront	1
3047 Speed the Plough	1	3056 Tullochgorum	1
3048 Strathspey, Cameron's got his wifel		3057 Vinton's Hornpipe	1
3049 Strathspey, Lady Baird	1	3058 We won't go home-till morning	1
3050 The Coquette	1	3059 White Cockade	1
3051 The Plough Boy	1	3060 What call have you to me Ned..	3
		3061 Wood up Quickstep	3



MUSIC ON SPOOLS.

SACRED & CLASSICAL.

NO.	S.	D.
51	1	9
Angels ever bright and fair		
57	1	9
He shall feed his flocks		
58	1	8
How beautiful upon the mountains		
70	1	9
See the conquering hero comes		
March from "Judah Maccabæus" <i>Handel.</i>		
71	1	8
The Star of Bethlehem		
72	1	9
Calvary		
304	2	6
Abide with me		
(4 verses with interludes)		
305	2	0
Nearer my God to Thee		
(4 verses with interludes)		
306	2	0
Sweet bye and bye		
(4 verses with interludes)		
307	2	6
What shall the harvest be?		
(3 verses with interludes)		
308	3	6
Abide with me		
Onward Christian Soldiers		
Jerusalem the Golden		
Lead Kindly Light		
Hark! Hark! my soul		
Sun of my Soul		
309	3	0
Old Hundred		
Luther's judgement Hymn		
From Greenland's icy		
Spanish Hymn		
Pleyel's Hymn		
312	2	6
Gospel Bells		
Shall we meet		
Go! bury thy sorrow		
Whiter than snow		
Scatter seeds		
Precious Name		

SACRED & CLASSICAL

NO.	S.	D.
313	2	6
All the way my Saviour		
Greenville		
He will hide me		
I want to be an angel		
Jesus loves even me		
Must Jesus bear the cross		
314	2	0
Hark! the herald		
Christians awake		
O come all ye faithful		
While shepherds watched		
Hark! hark! what news		
316	3	0
Only an armour bearer		
Waiting and Watching		
We shall meet beyond		
Waiting by the river		
The morning light		
317	2	6
Angelus		
Hollingside		
Harlem		
Stella		
Trinity		
318	2	6
Easter Hymn		
Munich		
Westminster		
Austria		
Evan		
Rockingham		
319	3	0
Weary Gleaner		
Beulah Land		
I've found a friend		
There is a fountain		
Pass me not		
We'll work till Jesus		
320	2	6
Dennis		
St. Martin's		
Autumn		
Dort		
Russian Hymn		
Italian Hymn		

MUSIC ON SPOOLS continued.

SACRED & CLASSICAL.		
No.	s.	d.
321	3	0
Flee as a bird		
Come ye disconsolate		
I've been redeemed		
The little Church		
Every day and hour		
He leadeth me		
322	2	6
Brooklyn		
Boston		
Wyddgrug		
Alun		
Caersalem		
Dismission		
323	3	0
Old Hundred		
Llydaw		
Elliot		
Salome		
Llanfair		
Joanna		
324	3	0
French		
Hursley		
Missionary		
Mount of Olives		
Clod		
St. Andrew s		
325	2	0
St. Stephen's		
Dymuniad		
Meirionydd		
Gifonydd		
Cysur		
326	2	6
Bangor		
Sabbath		
Melcombe		
Groeswen		
Caerllyngoesd		
Edinburgh		
327	3	0
St. Michael		
Tallis		
Angels' Hymn		
Groladus		
Peniel		
Moriah		

SACRED & CLASSICAL.		
No.	s.	d.
328	2	6
The last Wish		
Thy will be done		
Why that look of sadness		
329	2	6
Adeste Fideles		
330	2	6
Ninety and nine (5 verses)		
331	2	6
Only an armour bearer (4 Verses)		
332	3	0
Sweeping through the gates (5 Verses)		
333	2	0
Turn back Pharaoh's army		
Swing low, sweet chariot		
Ring those charming bells		
Dare to be a Daniel		
334	2	6
Come to the Saviour		
Knocking, knocking		
Near the cross		
Nothing but leaves		
Tempted and tried		
When Jesus comes		
335	3	0
Sweet hour of prayer (3 Verses)		
Ring the bells of Heaven (3 Verses)		
336	3	0
The home over there (3 Verses)		
All the way my Saviour leads (3 Verses)		
337	3	0
Safe in the arms of Jesus (3 Verses)		
Pull for the shore (3 Verses)		
338	3	0
Where is my boy to-night (4 Verses)		
Rescue the perishing (4 Verses)		
339	3	0
Trusting Jesus (4 Verses)		
Work for the night is coming (3 Verses)		
340	3	0
I need Thee every hour (4 Verses)		
Let the lower lights (3 Verses)		

MUSIC ON SPOOLS continued.

SACRED & CLASSICAL.				SACRED & CLASSICAL.			
No.		s.	d.	No.		s.	d.
341	.. .. .	3	0	352	.. .. .	3	0
	Jesus lover of my soul	(4 Verses)			I love to tell the story		
	Rock of ages	(3 Verses)			Jesus loves me this I know		
342	.. .. .	3	0		All to Christ I owe		
	Hallelujah! tis' done	(4 Verses)			The rifted rock		
	Repeat the story	(3 Verses)			Just as I am		
343	.. .. .	3	0	353	.. .. .	3	0
	Precious Promise	(4 Verses with interludes)			Antioch		
344	.. .. .	2	6		Arise and Shine		
	What a friend (4 Verses with interludes)				The Gospel Ship is sailing		
345	.. .. .	2	6		Oh! to be nothing		
	Ave Verum				Once for all		
	Adeste Fideles				The shining shore		
	Venite Adoremus			354	.. .. .	1	6
	Veni sancta Spiritus				Hebron	(4 Verses with interludes)	
348	.. .. .	2	0	355	.. .. .	1	6
	Sound the loud timbrel				Wonderful words of Life	(4 Verses)	
	By night on wild Judea's			356	.. .. .	1	6
	There is a green hill				All hail the power of Jesu's name	(4 Verses)	
	Oh! so bright			357	.. .. .	2	0
	When mothers of Salem				Christians awake	(3 Verses)	
349	.. .. .	2	6	358	.. .. .	3	0
	Clarion				Hallelujah Chorus		
	Sharon			36C	.. .. .	2	6
	Helmsley				Dead March in Saul		
	Dismissial			361	.. .. .	3	0
	Irby				Hold the fort	(4 Verses)	
	Athens				Come to the Saviour	(3 Verses)	
350	.. .. .	2	6	362	.. .. .	3	0
	Belmont— <i>Webbe</i>				Ring the bells of heaven	(3 Verses)	
	Wesley— <i>Wesley</i>				Tell me the old old story	(4 Verses)	
	Welcome— <i>Hartsough</i>			366	.. .. .	2	6
	Sound the battle cry				Home at last		
	Chalvey— <i>Hayne</i>				When peace like a river		
	Vesper Hymn				'Tis a goodly pleasant land		
351	.. .. .	3	0		Only a step to Jesus		
	Beautiful Zion				Safe within the Vale		
	Come			367	.. .. .	2	6
	Almost persuaded				O what a Saviour		
	Draw me nearer				Must I go and empty-handed		
	I am praying for you				I have read of a beautiful city		
	Rest for the weary				In the fadeless spring time		
					I'll stand by you		

MUSIC ON SPOOLS *continued.*

SACRED & CLASSICAL.

No.		s.	d.
371	The Wedding March	2	3
	<i>Mendelssohn.</i>		
372	Tannhauser March	1	9
	<i>Wagner.</i>		
373	Stabat Mater (Cujus Animam)	2	6
	<i>Rossini.</i>		
374	The Lost Chord	2	0
	<i>Sullivan.</i>		
377	Ave Maria	2	0
	<i>Gounod.</i>		

GLEES.

53	Cherry Ripe	1	6
55	Hail smiling morn	1	9
56	Hark! the lark	1	9
68	Where the bee sucks	1	6
69	Winds gently whisper	1	9

POPULAR AIRS

54	Departed days	1	6
59	Larboard watch—ahoy!	1	5
60	Little maid of Arcadée	1	5
61	Pleasures of home	2	1
62	Sally in our alley	1	8
63	Spring delights are now returning	1	4
64	The clang of the Wooden Shoon	1	8
65	The Fairies	2	0
66	The Old Brigade	2	0
67	The Scout	2	8
5417	Mona	2	3
	<i>S. Adams</i>		

POPULAR AIRS.

No.		s.	d.
401	Robin Adair	2	6
	Within a mile of Edinboro town		
	Coming through the rye		
	The yellow-haired laddie		
	Jessie the flower of Dumblane		
402	Only a pansy blossom	3	0
	Peek-a-boo		
	Wait till the clouds roll by		
	Mollie Darling		
403	Saunee river	3	0
	My old Kentucky home		
	Massa's in the cold, cold ground		
	Old dog Tray		
404	In the morning by the bright light	2	6
	Oh! dem golden slippers		
	Dancing in the barn		
	Razors in the air		
405	When the robins nest again	3	0
	The letters we carved		
	Only to see her face again		
	There's a letter in the candle		
	We never speak as we pass by		
406	Sweet Violets	2	6
	Cuckoo song		
	Fritz's Lullaby		
	The little German home across the sea		
407	Pretty as a picture	2	6
	Oh! you little darling		
	Only as far as the gate		
	Whip-poor-Will's song		
408	The bold Mc Intyres	2	6
	Paddy Duffy's cart		
	The old feather bed		
	I never drink behind the bar		
	The pitcher of beer		

MUSIC ON SPOOLS continued.

POPULAR AIRS.				POPULAR AIRS.			
NO.	S.	D.		NO.	S.	D.	
409	2	6	Babies on our block The Skidmore guards The Skids are out to-day South fifth avenue	420	3	0	Gathering shells by the sea-shore When you and I were young Gipsy's warning Cherry ripe
410	2	6	Grandfather's clock Near the little cottage door In the gloaming Old log cabin in the lane	421	3	0	Sailing The clang of the wooden shoon The Tar's farewell
411	3	0	Tara's harp Pat Malloy Eilleen Allana Kathleen Mavourneen	422	2	6	Bonnie Doon Bonnie Dundee Corn rigs are bonnie Scots wha hae Campbells are coming
412	2	6	Widow Machree Dear little Shamrock Barney McCoy Sweet Belle Mahone The Exile of Erin	423	2	0	St. Patrick's Day Rory O' More Wearing of the green Lanigan's ball Tramp, tramp
413	3	0	Listen to the mocking bird Last rose of summer Blue bells of Scotland Auld Lang Syne	424	2	6	There's nae luck Mary of Argyle My bonnie sweet lassie Kinloch of Kinloch Tara's harp
414	2	6	Climbing up de golden stairs Keep in de middle ob de road Oh! dem golden slippers In the morning by the bright	425	2	6	Home sweet home Annie Laurie Nelly Gray Old folks at home She wore a wreath of roses
415	3	0	When the robins nest again Peek-a-boo Sweet Violets Only a Pansy blossom	426	3	0	Tommy make room Mary Ann I'll tell your Ma Champagne Charley Oh! George tell them to stop Over the garden wall
416a	1	0	Salvation Army Charleston Blues Full Moon Union Market on Saturday Night	427	3	0	Men of Harlech Minstrel boy Rule Britannia God bless the Prince of Wales God save the Queen
417	2	6	My pretty red rose Come where my love lies dreaming Swinging in the lane Seeing Nellie home	428	3	6	I cannot sing the old songs Children's voices Birds will come again Twickenham Ferry
418	2	6	Over the garden wall The Midshipmite The anchor's weighed The gipsy's Warning	429	3	6	Killarney Kate Kearney Come where my love lies dreaming Sally in our alley
419	2	6	Watch on the Rhine (5 Verses)				

MUSIC ON SPOOLS continued.

POPULAR AIRS.			POPULAR AIRS.		
No.	s.	d.	No.	s.	d.
430	3	0	441	3	0
Blue Alsatian mountains			Stick to your mother Tom		
Some day			Pretty pond lilies		
Maggie's secret			Good night but not good-bye		
Four jolly smiths			Hush-a-bye, baby		
431	2	6	442	3	0
The Meeting of the waters			Cradle's empty, baby's gone		
Oft in the stilly night			A flower from mother's grave		
Believe me if all those endearing			Dreaming of mother's angel face		
The bloom is on the rye			Old fashioned photograph		
432	3	0	443	2	6
Pretty little dark blue eyes			Bay of Biscay		
When the corn is waving			Tom Bowling		
A boy's best friend is his mother			The Anchor's weighed		
A rolling stone gathers no moss			Vicar of Bray		
433	2	6	444	2	6
Last rose of summer			Nancy Lee		
Sweet bye-and-bye			The Danube river		
Home, sweet home			Drink to me only with thine eyes		
Old folks at home			Old oaken bucket		
434	2	6	445	2	6
John Anderson my Jo			Beautiful Dreamer		
Jock o' Hazeldean			Trembling lips		
Bonnie Prince Charlie			Love among the roses		
Scotch Lassie Jean			After the Opera		
435	2	6	446	3	0
Star spangled banner			Take me back to home		
Rally round the Flag			Where the lily-bells grow		
Marching through Georgia			Call me back again		
Tramp, tramp			Katy's Letter		
436	3	0	447	3	0
'Tis home where the heart is			I'm so lonely		
Britannia's sons			Over the hill to the poor-house		
Under the moonlight			Violet from mother's grave		
Erin is my country			Sweet spirit hear my prayer		
437	3	0	448	2	6
Hail! Columbia			Jamie True		
Red, white and blue			Faded coat of blue		
Tenting to-night			When the roses leave your cheek		
My Maryland			Amber tresses tied in blue		
438	2	6	449	3	6
Old black Joe			Operatic and Popular Medley		
Massa's in the cold			450	2	6
Poor old slave			Stick to your mother Tom (3 Verses)		
Carry me back			456	2	6
439	3	0	Grandmother's clock		
I'll await my love			The old wooden rocker		
Jennie, the maid of Kildare			Somebody's coming		
My Nellie's blue eyes			When the swallows		
I'll meet her when the sun			457	2	6
440	3	0	A life on the ocean wave		
The boodle			Larboard watch ahoy,		
H'ullo! baby					
Im a dude					
There's a new coon in town					

MUSIC ON SPOOLS continued.

POPULAR AIRS.			POPULAR AIRS.		
No.	s.	d.	No.	s.	d.
461	3	0	479	3	0
Wait till the clouds roll by	(3 Verses)		Don't forget your loving mother		
463	2	6	I cannot sing the old songs		
Should he upbraid			Rock me to sleep mother		
The Poacher			On the rocks of Aberdeen		
Cherry ripe			480	3	0
465	3	6	Branigan's band		
Departed days			Old Rosin the Beau		
Fair Havard			When the band begins to play		
Pleasures of home			Life let us cherish		
466	3	0	482	2	0
Read the answer in the stars			Auld Robin Gray		
Oh! Mamma			My ain fireside		
Tic, tac			Lass o' Gowrie		
467	2	9	Blue Bonnets over the Border		
The soldier boy's canteen			483	4	0
School days			Where the bee sucks		
468	2	6	The Bailiff's daughter of Islington		
Isle of Beauty			Barbara Allen		
Over the summer sea			Hearts of Oak		
How can I leave thee?			484	4	0
Spring delights are now returning			Beautiful Isle of the sea		
471	2	6	Take this letter to my mother		
The Boatie rows			The ring my mother wore		
The Lea-rig			Old arm chair		
Willie brewed a peck o' maut			Hard times come again no more		
Logie o' Buchan			485	3	0
Jamie's on the stormy sea			What are the wild waves saying		
472	3	0	Call me thine own		
Under the Daises			A rosy crown		
When the dew-drops kiss the roses			486	3	0
Little blue eyes are you waiting			Captain Jinks		
My bonnie is over the ocean			Mulligan Guards		
473	3	0	Our torchlight Parade		
Hail smiling morn			Solid for Mulhooley		
How beautiful upon the mountains			488	2	0
475	3	0	The mistletoe bough	(3 Verses)	
Down by the river-side I stray			4001	2	6
Don't forget the old folks			Sailing! Sailing!	(3 Verses)	
The little spring beside my cabin home			4002	2	6
476	3	0	The Midshipmite	(3 Verses)	
Awake, Æolian Lyre			4003	4	0
Winds gently whisper			We'd better bide a wee		
477	3	0	Won't you tell me why robin		
The fairies			Little maid of Arcadee		
Away in early day			Kerry Dance		
Soldier's farewell			4004	3	0
478	3	6	Death of Nelson		
Rocked in the cradle of the deep			The Thorn		
I am waiting, Essie, dear			4005	2	6
The day when you'll forget me			Home sweet Home	(Variations)	
Going from the cotton fields			Last rose of summer		
			Mocking bird	"	

MUSIC ON SPOOLS continued.

POPULAR AIRS.			OPERATIC AIRS.		
No.	s.	d.	No.	s.	d.
4006	3	0	505	3	6
Jack's Yarn			Enchantress, Ever be happy		
Our Jack's come home			Fra Diavolo, On yonder rock		
4008	4	0	Don Giovanni, List, t'will be well with thee		
The old brigade			Der Freischutz, Hunters chorus		
The Scout			506	2	6
4009	3	0	Lucia, Oh, haste crimson morn		
Strangers yet			Sonnambula, Ah! perché		
Good bye, Sweetheart, goodbye			Rigoletto, La donna è Mobile		
4037	3	6	Cinderella, Non pui Mesta		
The're all very fine and large (5 Verses)			507	2	6
4501	4	9	Billie Taylor—All on account of Eliza		
White Wing (3 Verses)			" " Chorus of Charity Girls		
5402	2	3	" " Sailors Hornpipe		
Across the Bridge (3 Verses)			Evangeline—The wind is Sou-Sou-East		
5403	3	0	" " Would you know the way		
Maggie Murphy's home			" " I'm feeling		
The Song that reached my heart			508	2	6
The bogie man			La Mascotte—Drinking song		
Hi Tiddley Hi Ti			" " Coaching Chorus		
			Olivette—Bob up serenely		
			" " Torpedo and the whale		
			509	3	0
			Madame Angot—Waltz song		
			" " Legend		
			" " Conspirators chorus		
			Grande Duchesse—Sabre song		
			" " Drinking song		
			510	3	0
			" " BEGGAR STUDENT-		
			When the song is sweetly sounding		
			Chorus—Pledge us do		
			Waltz Song		
			Closing Chorus		
			511	4	0
			" " TRIP TO AFRICA—Suppe.		
			In Proud Palermo		
			Flower Duet		
			Waltz		
			Chorus—From Allah's Throne		
			512	3	6
			" " CHIMES OF NORMANDY.		
			All who for servants		
			Legend of the Bells		
			With joy my heart		
			Silent Heroes		
			513	3	6
			" " PINAFORE—Sullivan.		
			We sail the ocean		
			Little Buttercup		
			I am the Captain		
			Merry maiden		

MUSIC ON SPOOLS continued

DANCE MUSIC.				DANCE MUSIC.			
No.		s.	d.	No.		s.	d.
604	Eric à Eric Polka	2	4	616	Les Cloches de corneville Polka	3	0
	Jenny Lind do				Bonne Bouche Polka		
	King Pippin do			617	Bon bon Polka	3	0
	Kutschika do				Hattie		
605	Equestrian Polka	3	0	618	Sir Roger de Coverley	3	0
	First Love do			619	Lovers' Whisper Waltz	3	0
	La Cracoviana do			620	Merry Thoughts Schottische	3	6
	Tout à la joie do				Seaside Belle Polka		
	Potpouri do			621	Nanon Waltz (Genee)	3	0
606	Evangeline Schottische	2	6	622	Gasparone Waltz (Millocker)	3	0
	Rochester do			623	Blue Bird Polka Redowa	2	0
	National do				Les Traineaux Redowa		
	Where the lily bells grow				Musidora Redowa		
607	Fishers Hornpipe	3	0		Savita Redowa		
	Durang's			624	Guards Waltz (Godfrey)	3	0
	Arkansas Traveller			625	Equestrian Galop	2	6
	Garry Owen				Impromptu Galop		
	Devil's dream				Six Button Kid Galop		
	Speed the plough				Bonnie Louise Schottische		
	Irish Washerwoman			626	Harlequin Waltz	2	6
608	Bocaccio March	2	6	627	Radetzky March	2	6
	Duppier Schwanzen March			628	Robinson Schottische	3	0
	Fahmitza March				Blau Danube Waltz		
610	White Cockade	3	0	629	Louise Waltz	3	0
	Bonnie Dundee			630	Chilperic Quadrille	8	6
	Haste to the wedding			631	Caledonians Quadrille	8	0
	Hull's Victory			632	Highland Schottische	2	6
	Soldier's Joy			633	White Mazurka	2	6
	Dundee Hornpipe			634	March of the Zouaves	2	6
	Miss McLeod's Bed			635	Hypatia Waltz	3	0
611	Jolly Cotillon	5	0				
612	Wst Wst Galop	3	0				
	Raguet Galop						
	Pins and Needles Galop						
	Climax Galop						
613	My Queen Waltz	3	0				
	Dream Faces Waltz						
	Ehren on the Rhine Waltz						
614	See Saw Waltz	2	6				
615	Sweetheart Waltz	2	6				

MUSIC ON SPOOLS continued

No.	DANCE MUSIC.	s.	d.	No.	DANCE MUSIC.	s.	d.
637	Inventories Waltz	3	0	653	Gipsy Baron Waltz <i>(Strauss)</i>	3	0
638	Bon Ton Polka	3	0	654	Girl I left behind me	2	6
639	Virginia Reel	8	0		My love is but a lassie yet		
640	Fairy Voices Waltz	3	0		Draw the sword Scotland		
641	Les Soupir's Redowa	3	0		Camptown Hornpipe		
					Double clog dance		
642	College Hornpipe	3	0		Maid in the pump room		
	Cincinnati Hornpipe			655	Sultan's Polka	2	0
	Rickett's Hornpipe				Alice Polka		
	Smith's Hornpipe			656	Adieu Waltz	3	0
	The Coquette			657	Prince Imperial Galop	3	0
	The Tempest				Roulette Galop		
	Good for the tongue			658	General Smith's March	3	0
643	Mikado Lancers Quadrille	8	6		Norma March		
644	Money Musk	2	6		Wood up Quickstep		
645	Cornflower Waltz	3	0	659	Southern Breeze Waltz	3	0
	Little Beauty Waltz			660	Cleveland's Wedding March	2	6
646	The rout	3	0	664	Mikado Waltz	3	0
	Larry O'Gaff			666	Estudiantina Waltz	3	0
	Lamplighter's Hornpipe			667	King Pippin Polka	2	0
	Kendall's Hornpipe			668	Fedora Waltz	3	0
	Vinton's Hornpipe				Songs of the day Medley	6	0
	Lady Walpole's reel			671	Myosotis Waltz	3	6
	Fred Wilson's clog dance			672	Little Sailor's Waltz	3	6
647	Waltz Quadrille	5	0	673	Swinging Waltz	3	6
648	Olga Mazurka	3	0	674	Holly Bush Polka	3	6
	Orange Blossom Mazurka			675	"Chic" Polka	4	0
649	Silver Lake Varsovianna	3	0	676	Electric Galop	3	6
	The Celebrated Varsovianna			677	Clytie Waltz	3	0
650	Jolly Dogs Polka	4	0				
651	My Queen Waltz	3	0				
652	Hail to the Chief	4	0				
	Bonaparte's March						
	Spanish Retreat						

Music on Spools continued.

No.	s.	d.	No	s	d
GERMAN AIRS continued			ITALIAN AIRS.		
6024	3	0	689	3	0
Merry War Waltz		<i>Strauss</i>	La Gitana Waltz		<i>Bucalossi</i>
702	3	9	690	3	6
Watch on the Rhine		<i>Wilhelm</i>	Il Bacio Waltz		<i>Arditi</i>
Deutschland uber Alles			691	3	0
Das zeroroehene Ringlein			Boccace Polka		<i>Suppé</i>
Die drei Reiter			696	2	6
Der gute Kamerad			Aida March		<i>Verdi</i>
Der Tannenbaum			FRENCH AIRS.		
703	3	9	698	3	0
Lauterbach			Grand Duchess Galop		<i>Offenbach</i>
Du, Du, liegst mir am Herzen			6006	2	6
Der Wirthin Tochterlein			Les Sourires Waltz		<i>Waldteufel</i>
Wanderlied		<i>Koerner</i>	6008	3	4
705	3	2	Les Ecrevisses Polka		<i>Desormes</i>
Wir Gehen nach Lindenau.		<i>Brandesky</i>	6023	3	9
3 verses			Les Patineurs (The Skaters Waltz)		<i>Waldteufel</i>
706	3	7	701	4	2
An den Mond			Partant pour la Syrie		
Kreiger's Morgenlied			Mourir pour la Patrie		
Zum Ausmarsch			Non Monseigneur		
Loreley			Le Petit Vin de Bordeaux		
Jagerleben			Marseillaise Hymn		
707	4	0	733	2	6
Switzer's Song of Home			La Colombe (The Dove)		<i>Yradier</i>
Der Soldat auf dem Posten			7063	4	2
Des Deutschen Vaterland			Cafe Chantant Quadrille		
Das Stierland			730	5	0
Der Jungling am Bache			Mexican National Hymn		
714	3	2	Marseillaise Hymn		
An Die Freude			RUSSIAN AIRS.		
Leben und sterben fur's Vaterland			709	5	3
Jagerleben			Russian Sailor's Chant		<i>Wartlamoff</i>
Der Alte Reiter und sein Mantel			Russian National Hymn		<i>Lacoff</i>
Freut euch des lebens			722	3	9
715	3	6	Russian Airs		
Harzer Bergmannslied			723	3	
Altes Lied			Russian Airs		
Der Krahwinkler Landsturm			724	3	9
Lang, Lang, ist's her			Russian Airs		
Der Sechnsucht Treue			729	4	2
717	3	2	Ysabel (Vals)		<i>Gargurevich</i>
Schone Ferdinand		<i>Deder aus</i>	731	4	0
Die Schaferin und der Kuckuk			Russian Airs		
720	2	0	732	3	9
Loreley			Russian Airs		
721	2	6	7062	3	2
Wenn die Schwalben		<i>Abt</i>	Skobeleff Narsch		
(4 Verses)					
734	2	0			
Lauterbach (4 verses)					

MUSIC ON SPOOLS continued.

OPERATIC AIRS.			OPERATIC AIRS.		
No.	s.	d.	No.	s.	d.
514	4	0	522	4	6
.. .. . PINAFORE— <i>Sullivan</i>.			.. .. . DIE FLEDERMAUS— <i>Strauss</i>		
He is an Englishman			Finale—Act I		
Bell Trio			Bruderlein und Schwesterlein		
A maiden fair			Speil ich die Unschuld vom Lande		
Lets give three cheers			523	3	6
515	4	0	.. .. . NANON— <i>Genee</i> .		
.. .. . IOLANTHE— <i>Sullivan</i> .			Anna Song		
None shall part us			Once before this tavern		
Into Parliament			Tell me, Sir		
When Britain really ruled			Young appearing		
O, many a man			524	3	0
He who shies			.. .. . MIKADO— <i>Sullivan</i> .		
516	3	6	See how the fates		
.. .. . PIRATES OF PENZANCE.			Here's a how-de-do		
I am a Pirate King			There's beauty in the bellow of the blast		
Policeman's song			525	4	0
Mabel's Waltz song			.. .. . MARTHA— <i>Flotow</i> .		
Weather Chorus			Hither now		
Hail Poetry			O'er her cheek		
517	4	0	Porter song		
.. .. . PRINCESS IDA— <i>Sullivan</i> .			526	4	0
Most politely			.. .. . Little Tycoon		
A lady fair			Love comes like a summer sigh		
Whom thou hast chained			We've a scheme		
Expressive glances			Dark tho' my fate may be		
518	3	0	527	4	6
.. .. . STRADELLA—SELECTION.			.. .. . GIPSY BARON.		
Daughter of the regiment			Song—Manners and Morals		
Search thro' the wide world			Duet—Who was it blessed our love		
Salut à la France			March Song		
Puritani— <i>selection</i>			528	3	6
Pirates of Penzance—O dry the			.. .. . ERMINIE		
glistenening tear			When love is young		
519	4	0	Birds of a Feather		
.. .. . RIP VAN WINKLE— <i>Planquette</i>			Lullaby		
Now the twilight			530	3	6
Drinking Song			.. .. . La Vie pour le Czaar (selections)		
Hammock song			DANCE MUSIC.		
520	3	6	601	2	6
.. .. . MIKADO— <i>Sullivan</i>.			.. .. . Blue Danube Waltz		
Duet—The flowers that bloom			Wine, Women and Song Waltz		
Madrigal—Brightly dawns our			Les Roses		
wedding day			602	2	6
Finale—For he's gone and married			.. .. . Evangeline Waltz		
Yum Yum			Mignonette do		
521	3	6	Bright eyes do		
.. .. . OLIVETTE— <i>Audran</i> .			Home do		
The yacht and the Brig			603	2	6
Waltz song			.. .. . Les Sirenes Waltz		
Farandole			'Toujour ou Jamais Waltz		
Serenade			Firs t Kiss Waltz		

MUSIC ON SPOOLS continued.

No.		s.	d.	No.		s.	d.
DANCE MUSIC.				Welsh Airs continued.			
678	Beatrice Gavotte	3	0	803	Megan's fair Daughter	2	0
679	Mountain Bell Schottische	3	0		Bending the Shoe		
680	Les Traineaux Mazurka	3	0	805	Saint David's Day	1	6
682	Lancers Quadrille	8	6	806	David of the White Rock	1	3
684	Olive Waltz	2	6	807	All the day	2	0
687	Cynisca Waltz	2	0		The Marsh Rhuddlan		
1501	Three little maids from school (Mikado)	3	0	808	Sweet Warbler quit the earth	1	6
1601	Mabel Waltz	3	0		This Garden now		
1602	Dorothy Waltz	3	0	809	Loudly Proclaim	2	0
1603	Officer's Waltz	3	0		The Monk's March		
1604	Sailors' Hornpipe	3	0	810	Idle days in Summer Time	2	0
1605	Happy-go-lucky Polka	3	0		The Blackbird		
1606	Lights o' London Polka	3	6	811	Oh! why camest before me	2	0
1607	The Parade March	3	0		Thou gentle Dove		
1608	The Bengal Riots Galop	3	0	812	Weep not, I pray	1	6
1609	The Lights o' London Quad.	8	0		The Stars in Heaven		
			<i>C. Coote.</i>	813	The Cambrian Plume	1	3
1610	Cloches de Corneville Quad.	8	6	814	The Cambrian War Song	2	0
			<i>C. Coote.</i>				
MUSICAL DRILLS.				SWEDISH AIRS			
EXERCISES FOR				735	Stjerneranger	4	0
Dumbbells		4	8		Vartland		
Bar Bells		5	4		Marsch		
Indian Clubs		6	4		Hösten är Kommen		
The Maze		8	8	GERMAN AIRS.			
WELSH MUSIC.				6011	Morgenblätter Waltz	3	0
801	Taliesin's Prophecy	2	4		<i>Strauss</i>		
	All thro' the Night			6014	Wiener Blut Waltz	3	0
802	The Ash Grove	2	0		<i>Strauss</i>		
	Adieu to dear Cambria			6016	Myrthenbluthen Waltz	3	6
					<i>Strauss</i>		
				6017	Aula Lieder Waltz	2	6
					<i>Edward Strauss</i>		

MUSIC ON SPOOLS continued,

No	s	d	No.	s.	d.
Spanish & Portuguese Airs continued.					
697	3	9	747	5	6
Donna Juanita Polka	<i>Suppé</i>		Polka Lundu	<i>Freza</i>	
6021	3	9	Devagar Yà Yà Polka	<i>Santos</i>	
Santiago (Valse Espagnole)	<i>Corbin</i>		748	3	9
6022	3	6	Excelsior Mazurka		
Espana Waltz	<i>Waldteufel</i>		Un Beso Mazurka		
708	3	7	749	4	0
Polish National Song			A Grande Avenida Polka	<i>Valverdi</i>	
Polish Popular Songs			Querer benim doe	<i>Oliveira</i>	
710	4	0	750	10	6
Zapateado			Processo do Rasga Quadrilha		
Las Arenitas			7001	2	3
La Gilda			La Gran Via Schottische	<i>Valverdi</i>	
La Manta			7002	2	3
713	5	0	La Gran Via Mazurka	<i>Valverdi</i>	
El Baso	<i>Sarmiento</i>		7003	4	0
Mi Esperanza			La Bruja—Coro de Pelotaris	<i>Chapi</i>	
La Declartion	<i>Yradier</i>		7004	4	0
Yo te quise	<i>Martinez</i>		La Bruja—Joto	<i>Chapi</i>	
725	3	9	7005	4	0
Al fin Solos—Vals	<i>Fernandez</i>		Usted la Tiene (Danzon)	<i>De la Cruz</i>	
726	5	0	No Puedo comer sin Aguacate	<i>Valenzuela</i>	
El Amazonas (Paso Doble)	<i>Berriola</i>		7006	2	3
727	4	0	La Golondrina Polka	<i>Arias</i>	
Samacneca de Lima			7007	2	6
728	3	2	Atocha Padre Polka	<i>Freza</i>	
El Telegrafo de Amor	<i>Favaro</i>		7008	10	6
La Sirena	"		A Cana Verde—Quadrilha (Sobre mo- tivos Populares Portuguezes	<i>Gravato</i>	
736	2	3	7009	3	2
Hymno Nacional Brasileiro	<i>Da Silva</i>		Certamen Nacional—Tango del Cafe	<i>Nieto</i>	
739	10	6	7010	4	2
Excelsior Quadrilha Brillante			Certamen Nacional—Jota	<i>Nieto</i>	
741	10	6	7012	2	0
Donna Juanita Quadrilha			La Cruz Blanca—Cancion Inglesa	<i>A. Brill</i>	
742	5	0	7013	2	3
La Gran Via—Jotas de los Ratat	<i>Pérez</i>		LOS DE CUBA	<i>Rubio y Marin</i>	
743	5	0	Prelude		
Zamacueca	"		Finale		
Recordacoes de Petropolis Polka	<i>White</i>		7014	3	0
	<i>Napoleon</i>		Los de Cuba—Couplets de Maruja	<i>Rubio y Marin</i>	
744	6	0	7015	3	0
El Capitan, Alegria Schottische	<i>Allu</i>		Los de Cuba—Guaracha	<i>Rubio y Marin</i>	
El Esconditi Schottische	<i>Arias</i>		7016	2	3
745	4	0	Los de Cuba—Canto Cubano	<i>Rubio y Marin</i>	
La Tempestad Valse	<i>Chapi</i>		7017	3	2
746	5	0	Tio yo no he sido—Tango del Carbon	<i>Rubio y Marin</i>	
El Travieso Valse	<i>Arias</i>				
Alas Máscaras—Jota	<i>Hernandez</i>				

MUSIC ON SPOOLS continued.

No.	s.	d.	No.	s.	d.
Spanish & Portuguese Aires continued			7038	7	0
			Marcha Reale—Granadera Fusilera		
7019	2	3	Himno de Riego	2	3
Mazzantini Pasa		<i>Calle</i>	7039		
7021	2	3	El Lenguaje de las Flores	3	6
El Tambor Major—Marcha Militar			7040		
		<i>Homea</i>	O Homen, Lundu do Pescador		<i>Bahia</i>
7022	8	0	3 verses		
Les Mousquetaires au Convent Quad-			7041	3	4
rilha		<i>Silveira</i>	A Rua do Ouvidor Valsa		<i>Pinto</i>
7023	10	0	7042	3	6
Notas Recolhidas Quadrilha		<i>Menezes</i>	Excelsior—La Fama—Danza		<i>Marenco</i>
7024	8	0	7043	3	0
Esperanca Quadrilha		<i>Guimaraes</i>	Excelsior—Il Risorgimento Valse		<i>Marenco</i>
7025	4	0		3	2
O Ramo de Ouro Valsa		<i>Cardosa</i>	Excelsior—Il vincitore della Regata		
Rosita de la Plata Valsa		<i>Almeida</i>	Polka		<i>Marenco</i>
7026	4	6	7045	2	9
O Futuro dos Amores Valsa			Excelsior—Sulle rive del Weser		
Charitas Valsa		<i>Milanez</i>	Mazurka		<i>Marenco</i>
7028	4	7	7046	2	0
Rosina Valsa		<i>Santos</i>	L'Indiana—Danza Caratteristica		
Pretenciosa Valsa		<i>Almeida</i>		2	3
7029	5	0	7047		<i>Valverde</i>
Valsa da Aurora		<i>Menezes</i>	Nina Pancha, No.1		
7030	4	7	" No.3	3	" 0
O Bendego Polka		<i>Milanez.</i>	Gran Jota Aragonesa		<i>Lahoz</i>
Attractiva Polka		<i>Scolari</i>	7050	2	6
7031	4	0	D'Sebastiana—Tango		
De Copo em Punho Polka		<i>Fahrbach</i>	7051	2	3
Heitor Polka		<i>Mallio</i>	Atenciosa Valsa		<i>D'Almeida</i>
7032	2	6	7052	2	6
Hymno de S. M. el Rei D. Luiz			Muqueca Sinha—Tango		<i>Pinto</i>
		<i>Dos Santos</i>	7053	9	2
7033	4	0	Soiree Bresilienne—Quad.		<i>Mesquita</i>
Que e da Chave Polka		<i>Barbosa</i>	7054	2	8
Sandades do Rio de Janeiro Polka		<i>Braga</i>	A Gargalhada Polka		<i>Fahrbach</i>
7034	5	0	7055	2	3
Falka Polka		<i>Geng</i>	Trappolim Polka		<i>Pinto</i>
7035	3	9	7056	2	6
Daybreak Tango			Yedda—Polka		<i>Silveira</i>
Amor tem Fogo Tango		<i>Noronha</i>	7057	2	0
7036	3	2	Caramelo—Habar eia		<i>Miguel</i>
LOS SACAMUELAS			7058	3	2
Coro de Introduccion			Marcos Duarte Valz		<i>Cuevas</i>
Coro			7059	3	2
7037	3	9	A Bailar		<i>Gonzalez</i>
LOS SACAMUELAS			7060	3	2
Tiempo de Marcha			Ysolina—Danza		<i>Liceo</i>
Pasa—calle Final			7061	3	2
			La Ciudad de Mexico—Danza		<i>Cuasve</i>

RANZ DES VACHES

HERE IS ONE TUNE which occurs so frequently on small musical boxes, particularly snuff boxes, that it must earn a special place in the history of music for the musical box on that count alone. But outside the sphere of the musical box, that tune has such an interesting history that it justly earns a position no less than unique. Of great antiquity and peculiar associations, the story of what turns out to have been a whole family of similarly-named tunes is without question remarkable. This tune and its unusual effect on Swiss soldiers serving on foreign land in 1830 when one Dr. Beattie, writing "on the power of association in music", related:

"There is a tune in Switzerland which young shepherds perform on a kind of pipe. It is called Ranz des Vaches, is wild and irregular, and has little in its composition to recommend it to our notice. But the Swiss are so intoxicated with this tune, that if at any time they hear it, when abroad in foreign service, they burst into tears; nay more, they often fall sick, and even die, of a passionate desire to revisit their native country; for which reason, in some armies where they serve, the playing of this tune is prohibited."

Those who collect Swiss snuff boxes and early movements will know the tune well. Let us now look closely at its history and variations.

ON THE RANZ DES VACHES

The Ranz des Vaches* is an air which was sung or played by mountaineers of Switzerland, as they tended their herds, or drove their cows to pasture. It was peculiar to that country, and of such high antiquity, that it is not known at what period it first made its

appearance, or what particular canton can lay claim to the invention of the melody. Some antiquarians have considered it as a remnant of the *Bucolics* of the ancients, a name derived from the occupation of the cowherds: *Bucolica dicta à custodiâ boùm*, says the commentator Servius. The term is derived from the Greek, and has been preserved by Athanaeus, who, in his *Banquet of the Learned*, book 14, chap. 3, says; "Among the pastoral songs of the Greeks, there is one called *bucoliasme*, which is sung as the herds are conducted to pasture. Diomus, a shepherd of Sicily, is reputed to be the inventor of it; Epicarnus makes mention in his *Alcyon*, as well as in his *Ulysses Shipwrecked*."

Such was the extraordinary influence of this air on the minds of the Swiss, that we are assured whenever it was heard by the soldiers of that nation employed on foreign service, they immediately melted into tears; many deserted, and some pined away, and died of what was known as the *maladie du pais*; so ardent was the desire that it excited in them to return to their native land. The colonels of the Swiss regiments are said to have been forced to forbid it to be played under severe penalties, nay sometimes under that of death itself. It is in vain to seek in this air for energetic accents, or any inherent musical powers capable of producing such astonishing effects; the only character which we can discover in it is a certain pleasing wildness and simplicity. We must therefore trace the cause of this strange and magical influence to the power of reminiscence and association. Doubtless, this tune awakened in the mind of the Swiss soldier the affecting remembrances of the scenes and sports of his infancy, of the tender attachments of his early years, and of all those simple modes of existence, the loss of which would be still more bitterly felt, from the very contrast of his situation. It would transport him back to his vallies, his mountains, his waterfalls, his glaciers; above all, it would awaken in his bosom that love of liberty and independence which is the pride of his countrymen. "*Freiheit, Freiheit*," (exclaims Gessner, in one of his Idylls)

"beglückt das ganze Land!" – Liberty, liberty, thou blessing of every land! No wonder then that such recollections should have excited in the bosoms of the Swiss, when on foreign shores, a yearning for their native land, and have sometimes urged them even to the last extremities.

The consideration of this subject leads us to an important conclusion, a conclusion that will tend to explain all the wonders recorded of the simple music of the Greeks – that we must not seek in physical causes, for the great

effects which modulated sound is capable of producing upon the human heart.

The idea generally entertained of the Ranz des Vaches, is of one individual air of that name. Upon enquiry it will, however, be found that different cantons had their particular air of that name. Among the most remarkable are the following:

1. The air published by Hoffer, in an essay entitled *Dissertations sur la Nostalgie*, Basil, 1710. This is interesting since it is the first of the kind known to have appeared in print:-

I. RANZ DES VACHES OF HOFFER.

The musical score consists of nine staves of music in G major, 3/8 time. The melody is characterized by a series of eighth-note patterns, often beamed together, and some sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

* This term appears to be derived from the two German words *kühe-renk* or *rang*, a rank or line of cows, as they followed each other in to the pasture. This definition is rendered still more probable by the circumstances of the cows being called by their particular names, in the more ancient of these melodies.

II. RANZ DES VACHES OF MONT PILATE



II. The air of the shepherds of Mont Pilate, in the Canton of Lucerne; it was like the former, without the words. The shepherds of this canton, which was at the time said to be "less civilised than the rest of Switzerland", were accustomed to play it on the favourite instrument of those parts, the *alpenhorn*,

which is of such construction as to increase and prolong the sounds to a very considerable extent. Its effect during the stillness of the night is extremely beautiful; its plaintive and languishing tones penetrate to the innermost soul.

IV. RANZ DES VACHES OF THE ORMONDS, Viotti's Copy.

The image displays three staves of musical notation for 'Ranz des Vaches of the Ormonds'. The first staff is marked 'Andante' and is in 6/8 time. The second staff is marked 'Allegro' and changes to 3/4 time. The third staff is marked 'And.' and returns to 6/8 time. The notation includes various rhythmic patterns, including sixteenth-note runs and triplet figures, and ends with a double bar line and repeat dots.

IV. The air sung by the mountaineers of the Ormonds, in the northern part of the Canton de Vaud, with words in *patois* Italian. There were several variations of this air, the most remarkable among them is that collected by the celebrated violinist Viotti, of which he gave the following interesting account.

"The *Ranz des Vaches* which I send you, is neither that which our friend Jean Jacques has presented us, nor that of which M. de la Borde speaks, in his work upon music.

"I cannot say whether it be known or not, all I know is, that I heard it in Switzerland, and once heard, I have never forgotten it since.

"I was sauntering alone, towards the decline of day, in one of those sequestered spots, where one never feels a desire to open one's lips. The weather was mild and serene; the wind, which I detest, was hushed; all was in unison with my feelings, and tended to lull me into that melancholy mood, which ever since I can remember, I have been accustomed to feel at the hour of twilight.

"My thoughts wandered at random, and my footsteps were as undirected. My imagination was not occupied by any particular object, and my heart lay open to every impression of pensive delight.

"I walked forward, I descended the valleys and traversed the heights. At length chance conducted me to a valley, which, on arousing from my waking dream, I discovered to abound with beauties. It reminded me of one of those delicious retreats so beautifully described by Gessner: flowers, verdure, streamlets, all united to form a picture of perfect harmony.

"There, without being fatigued, I seated myself mechanically upon a fragment of rock, and again fell into that kind of profound reverie which so totally absorbed all my faculties, that I forgot whether I was upon earth.

"While thus sitting, wrapped in this slumber of the soul, sounds broke upon my ear, which were sometimes of a hurried, sometimes of a prolonged and sustained character,

and which were repeated in softened tones by the echos around. I found they proceeded from a mountain-horn; and their effect was heightened by a plaintive female voice. Struck as if by enchantment, I started from my lethargy, listened with breathless attention, and learnt,

or rather engraved upon my memory, the *Ranz des Vaches*, which I send you. But in order to understand all its beauties, you ought to be transported to the scene in which I heard it, and to feel all the enthusiasm that such a moment inspired."

III. RANZ DES VACHES OF THE CANTON OF APPENZELL

Andante.

The musical score consists of ten staves of music in G major (one flat) and 3/4 time. The tempo is marked *Andante*. The first staff begins with a treble clef and a common time signature. The second staff contains a triplet of eighth notes. The third staff features a triplet of eighth notes and a triplet of quarter notes. The fourth staff contains a triplet of eighth notes. The fifth staff begins with a double bar line. The sixth staff contains a triplet of eighth notes. The seventh staff features a triplet of eighth notes and a triplet of quarter notes. The eighth staff is marked *Piu moto.* and contains a triplet of eighth notes. The ninth staff contains a triplet of eighth notes and a triplet of quarter notes. The tenth staff is marked *Andante.* and contains a triplet of eighth notes. The score concludes with a double bar line.

III. The air which was sung in the Canton of Appenzell to German words. This is a transcript of the copy which was sent about the middle of the eighteenth century to Her R.H.

the Princess Anne of England, wife of William IV., Prince of Orange. This *Ranz des Vaches* is considered as the model of all the others.

V. RANZ DES VACHES OF MONT JURA

Andante.

Allegro.

Lento.

The musical score for 'Ranz des Vaches of Mont Jura' consists of three systems of staves. The first system is in 3/4 time and marked 'Andante'. The second system is marked 'Allegro' and features a double bar line. The third system is marked 'Lento' and includes a complex sixteenth-note passage.

V. An air but little known, sung by the shepherds of the Canton de Vaud, in the vicinity of the Jura, with the same words as the above.

VI. RANZ DES VACHES OF THE GRUYERE ALPS.

Andante.

Allegro.

Andante.

The musical score for 'Ranz des Vaches of the Gruyere Alps' consists of three systems of staves. The first system is in 3/8 time and marked 'Andante'. The second system is marked 'Allegro' and includes a double bar line. The third system is marked 'Andante' and features a complex sixteenth-note passage.

VI. The air sung by the mountaineers of the Gruyere Alps, in the canton of Fribourg. This is considered as one of the most beautiful of all the airs of this kind.

With respect to the air under this name, introduced by Rousseau in his *Dictionnaire de la Musique*, it resembles no one particular *Ranz des Vaches* among those acknowledged as genuine, though it bears many little analogies to several of them. It has evidently been compiled, or at least retouched, by this lively writer. Yet such is the sanction of a great name, that it has been implicitly adopted by several succeeding musicians as genuine. Gretry introduced it in his overture to *William Tell*, and Adam also employed it in his *Methode de piano du Conservatoire*, where it was arranged in imitation of echos. Laborde, in his *Essai sur la Musique Ancienne et Moderne*, arranged it in four parts, and adapted words to it, of which the following is a translation:

When shall I once again be near
To all my bosom holds most dear?

Our limpid fountains,
Hills so clear,
Huts so dear,
And sunny mountains.

And her, the pride of all the plain,
My fond and gentle Isabel;
When in my native dell
Blythe shall I join the festive dance again?

When shall I once again be near
To all my bosom holds most dear?

Father, mother,
Sister, brother,
And my lambs,
With their dams.

When to my bosom press
My gentle shepherdess?

When shall I once again be near
To all my bosom holds most dear?

Pleasing as this national air is, by the naivete and simple beauty it breathes throughout, still it is natural to suppose that the greater portion of its effect would have been lost when separated from that local interest and from those associations which constitute its peculiar charm. When amidst the bold scenery of the Alps, where nature reigns in all her savage grandeur, this wild pastoral swells upon the air, softened by distance, mingled with the lulling murmurs of some distant waterfall and the tinkling bells of the browsing herds, and repeated by the echos of the neighbouring mountains, it cannot but possess a magic effect, which it would be vain to seek under other circumstances. It was these localities which constituted a great part of its attraction, and hung it round with those illusions that possess an irresistible influence on the heart

from the "Leicester Daily Mercury"
Monday, May 1, 1905.

FINE PAID IN PENNIES

Before Sir Joseph Renals, at the Mansion House Police Court, on Saturday, Giuseppe Federico, 50, an Italian organ grinder, was charged with being drunk while in charge of a piano organ in Gracechurch Street.

Police-Constable Melton saw the prisoner the previous evening wheeling his organ from one side of the street to the other, and, finding that he was drunk, arrested him.

An interpreter had to be engaged to interpret the evidence, the fee being 7/6d. and in addition to this the prisoner had incurred 1/6d. Green-Yard fees for the housing of his organ for the night.

The Alderman (to prisoner): "I shall fine you 2/6d. and you must pay costs. I do not see why the city should have to pay for drunken foreign organ-grinders. This is the class of alien we want to get out of the country; it is quite clear that they are of no use in their own. They only come here, I suppose, because their own country will not keep them".

Prisoner then proceeded to pay the fine, which he did wholly in coppers, producing handfuls of halfpennies and pennies from numerous pockets.

While the process of discovering the necessary coppers to make up the fine and costs was proceeding, and Gaoler Bradford was carefully arranging the coins in little piles, each representing a shilling, the Alderman remarked, "Its quite an education. Organ grinding must be a very profitable business. It would be interesting to know how many more pockets he has and where he keeps his gold". (Laughter)

Mr. Douglas (Chief Clerk): "I have never in my experience known a prisoner to pay his fine in coppers."

Inspector Goldsmith: "The prisoner has been many years in England, and likes British beer very much". (Laughter)

The Alderman: "Yes, and British money also." (Laughter)

(contributed by Member G.J. Goodacre of Ashby Parva)

The Curiosity Shop

Antiques Ltd.

Collectors Paradise

We have for sale the following items:

Swiss "Sublime Harmonie" buffet musical box (as shown in Bowers' <i>Guidebook to Automatic Musical Instruments</i> , page 511)	£110.
Cylinder musical box, believed to be Bremond, with reed organ accompaniment at extreme left of cylinder. Rectangular case with angled corners	£85
"Alexandria" cylinder box with 8 replacement cylinders which slide on to a mandrel in order to play There are six tunes to each cylinder	£100.
Musical box with 4 bells; 8 tunes	£50
Musical box with 3 bells; 8 tunes	£65
Musical box with mandolin attachment; 8 tunes	£40
Musical box with 6 tunes	£40
Polyphon, 5¼ in. disc size, with 8 discs	£25
"Back piano" or miniature street barrel organ. Collectors item.	£85
Polyphon, coin operated, in fine condition with 12 discs	£125
Barrel Organ, Georgian-style case. Table model	£100
Aeolian Organ, paper-roll operated. 14 stops. Fully reconditioned	£150

Society Members less 10% discount

St. Alban House, St. Alban Street, Weymouth, Dorset

Obituary

It is with deep regret that we have to record the sudden death at Christchurch on Friday, March 21st of Founder Member Ronald Bayford. Upon his retirement from a life-long career with the Midland Bank in London, Ron moved from Croydon to Wimborne in Dorset some four years ago. Since that time he had devoted his entire time to collecting and restoring disc musical boxes, earning for himself

the nick-name of "the Polyphon man". A tremendously popular man, he was always kind, considerate and helpful to other Members. Prior to Christmas, he suffered a period of illness from which he appeared to have recovered. At the time of his death in his 64th year, Ron almost completed plans to house his large collection. He is survived by his wife, Jill, to whom we extend our deepest sympathy.

TRIUMPH TRUTH?

Member Roger Vreeland of New Jersey, U.S.A., sent in the following piece to your Editor, assuring him that it was absolutely true. The story is so poignant, sad and touching that we print it exactly as received...

LAST week I happened upon some information concerning the maker of the Triumph music box. While skirting a riot on the east side of New York City, I spotted an aged female pushcart vendor selling pizza flambee. Nailed to an upright on her cart was a sign - a pizza painted upon a music box disc. Avoiding a club wielding bus driver who had mistaken me for a visiting Englishman, I made my way to the cart, bought a wedge of pepper and sausage, and inquired about the sign. A fated encounter! This aged lady was none other than Cleo Triumph, daughter of Sam Triumph the manufacturer of the Triumph music box. Cleo told me a doleful, dreadful tale which I will briefly recount here.

Although Sam made disc boxes, it seems that he was fascinated by cylinder mechanisms and decided to build the largest cylinder music boxes that had ever been made. In a loft above the Triumph factory he designed and constructed a huge pinning machine - one which would, when programmed, automatically pin one cylinder after another. Complete with comb, the spring-driven mechanism would also test-play each cylinder before its removal. Everything progressed smoothly until one day Sam slipped on a bit of spilled pudding and fell squarely into the machine. The locks snapped shut, Sam began to revolve and, tune by tune, was slowly pinned to death. Some time later he was discovered by a workman who rushed down into the factory yelling "The Governor's been pinned".

It proved impossible to extricate Sam from the machine, so he was placed on view still in its steely embrace, with floral pieces tastefully arranged before the comb block. One friend, a wheel cutter, observed through tears that Sam had been pinned for 12 airs - "and beautifully, too". Another commented that it was a fitting end as Sam had had music in his soul, and in passing had become a veritable instrument himself - "He'll need no harp up there", he said, "though I do think Sam would have appreciated a harp attachment".

The grave had to be made large enough for Sam and the machine, requiring something over two plots. The circumstances were so extraordinary that the crowd at the final farewell was unusually large. As Sam and the machine were lowered into the earth a lever was accidentally moved. What happened then was a sight to see ... and to hear ... and to remember ... and, in years to come, to tell to strangers, embroidered with the embellishments that occur to one as the years pass. Sam had been pinned but not tested, and the lever had moved him to the comb and started the mechanism. As Sam was lowered he also revolved, and it became apparent that he had been pinned with his favourite hymns. No sweeter sounds were ever heard than when Sam revolved and furnished the music for his own funeral. Onlookers were stupified, and a few fainted, as they heard 'In The Sweet Bye and Bye', 'Hold the Fort', and 'Bringing In The Sheaves'. Only number 12, the last air, was not a hymn but the Triumphal March from Aida.

Most of the curiosity seekers were strangely quiet, feeling that they had witnessed something more than what they had bargained for, but one calloused chap remarked that although he'd heard of people spinning in their graves this was the first time he'd actually seen it happen. Another, no admirer of Sam, 'figgered' that Sam was bound for the great barbeque below as he was being buried on a spit. Two determined members of the Ladies Aid Society approached the minister and demanded that Sam and machine be permanently emplaced above ground where he could be played for the solace of future mourners in the cemetery.

Sam's employees decided to purchase a suitable monument for him, and all contributed to the fund. One workman was chosen to be the representative of the group, and to accompany Sam's wife to the stone cutters' to make a selection. Poor man! Overcome by his responsibility and in some confusion, he said to the proprietor, "Sir! We've come to buy Sam an end stone!"

A word on the subject of Reproducing:

In order to reproduce, one needs a Reproducer, preferably a good one. These come in all shapes and sizes, and in a great variety of types. One needs only to mention Duo-Art, Welte-Mignon, Ampico, Pompeii, and Rabbit, for it to become obvious that the Art of Reproducing can take many forms.



I, too, am something of an Expert Reproducer, and examples of my progeny are to be found all over the world, including pages 1, 2, 5, 7, 9, 74-5 and 78-9 of THE MUSIC BOX.



If, Dear Member, you find that your own endeavours in this field end all too frequently in disappointment, please don't hesitate to avail yourself of my services. For a Modest Fee (due solely to the need for providing me with a balanced diet in order to keep my strength up), I will cheerfully shoulder both your burden and my equipment, leaving you with nothing to do except await delivery.

HARVEY JOHNS - PHOTOGRAPHERS
11-13, PARKWAY, LONDON, N.W.1.
Telephone GULiver 1718.

Jack MacLean
Photographer.

(Incidentally, I like mechanical musical instruments as well, and know a key-winder form a Polyphon)

Classified Advertisements

RATES

3d. per word (Bold type 6d. per word).

Box numbers are not permitted. *Display and semi-display rates are available on request.

Try ME When selling that quality box. Excellent prices given for fine specimens and those needing repair.

M. Gilbert, 8, Bramley Close, Earley, Reading.

Musical boxes wanted, also coin-operated game and vending machines and circus items. Please describe and state price.

Charles Currie, 602, Lincoln Avenue, Palmyra, New Jersey, U.S.A.

Can you help please? Comb wanted (3½" long 40 teeth) for 8" Polyphon. Also early musical clock. Sturdy, 31, Pilford Avenue, Cheltenham, Gloucestershire.

FOR SALE:- 17 Symphonion discs (5.5/8") £8. 12 Paper rolls. 20 note for Celestina or Seraphone. £5. Wanted - Ammunition for Autophone or Gem roller organ. J. Tempest, 27, Cringle Hall Road, Manchester 19.

Rare organ rolls - 31. 44, 46 and 58-note. Smith, Lynwood, The Street, Takeley, Nr. Bishops Stortford. Telephone: Takeley 642.

WANTED. Music Boxes, Coin operated game and vending machines and circus items. Please describe and state price. Charles Currie, 602, Lincoln Ave. Palmyra, N.J. U.S.A.

Wanted. Musical picture, musical scene, any automata, chordephon, small pipe organ, singing bird box, overture box, organ box. R. Williams, 62, Kingswood Road, Kingswinford, Staffs.

ON MAKING ONE'S OWN MUSIC-ROLLS.

I.

WRITERS are innumerable, but it is still possible for men to meet and discuss books without suspecting one another of authorship. A man may even be able to talk about pictures with knowledge and wit; it will surprise no one to find that he is not a painter. But it almost inevitably makes matter for remark when an intelligent interest in music is met with in somebody who cannot play an instrument of any sort, nor even sing.

No doubt this is to be accounted for in part by the nature of music itself. A non-performing amateur of music is like a blind man with his books—you would scarcely expect to find him well and widely read. Perhaps, too, the prevalence of cant and affectation, which are the chief factors in most talk about music, may have led the plain-going person to a dim judgment that it is not safe to take anyone seriously on this subject, unless he can "show value" by a palpable display of practical skill. But really there is no more connection in the one case than in the others between knowledge and appreciation of the art and practical production or reproduction in it; and the piano-player will go far to drive this home. For with that there is no limit to a man's power of knowing and understanding music, except the limits of his own nature and of his interest in the subject. Where there is no will there is no way; but even as to that, and in spite of the element of nonsense in the commercial advertisements, there is, no doubt, a special attraction and stimulus in managing a performance for oneself, which helps to keep alive and develop an interest in music for its own sake.

But here again there is a canting opinion in store for the unwary. To say that "the song is to the singer, and comes back most to him," is about as true as to say that the table is for the carpenter. Music is made to be heard, as certainly as pictures are painted to be seen, not copied; and though it is the peculiarity of a work of music that it must be reproduced every time it is to be heard, there is not the smallest reason to believe that the performer finds in it any unique

appeal, which is denied to mere auditors of spirit and intelligence. And whether the song, or the tale, "comes back most" to the singer, or the carpenter, will depend upon the singer's good memory, or the carpenter's bad workmanship. There is no evidence of any mystical relation between the player and the music he plays.*

With a piano-player there is no limit to a man's opportunities of playing music—but obviously they are limited, after all, by the variety of music-rolls extant. At present the full-scale instruments, in particular, are restricted on this account, and for some time to come this handicap must tell very considerably against their value to their users. For 65-note instruments the makers have done very well by comparison; probably they can afford to be liberal. But it is not to be expected that the manufacturer of rolls will ever equal or keep pace with the publication of printed scores; and where a selection has to be made the commercial tendency is to impose too many catchpenny songs and dances of the moment, to be imposed upon too often by pretentious dulness, like Macdowell's sonatas, and to neglect too long the more distinguished, but less aggressive, work, such as Moussorgski's songs (of which only one, I think, has been "cut" as a music roll). The good music of the past is fairly well represented. But most people with tastes of their own will search the catalogues in vain for many things that they know, and more, that they would like to hear. As far as I know, one movement only of all Mozart's string quartets has been transcribed and published for the piano-player—the andante of the C major. I have transcribed for my own use about a dozen other movements from the ten great quartets. Again, all Beethoven's pianoforte sonatas are available; but the delightful Bagatelles (op. 119 and 126) were not added until the spring of this year, and many of Mozart's and Haydn's best works for piano are still wanting. For some time, as far as I know, I possessed the only music-roll versions of Byrde, the composer for harpsichord; and though his "Pavana, the Earle of Salisbury," has now been translated by the Orchestrelle Co., there is much more of him and of

* Our Contributor is here interesting but not conclusive. It must not be assumed that his opinions on musical æsthetics are necessarily authoritative.—Ed.

his contemporary, Purcell, that I have found well worth the labour of transcribing for myself. One more instance. It is not well enough known that Mozart wrote these fantasias for the mechanism of a musical clock—some eighteenth-century ancestor of the piano-player. What could be more appropriate for translation to a music-roll?—especially as they are fine things in themselves, all three. Yet only one, which is fairly well known in the form of a transcription for the organ, can be bought as a music-roll. I have made rolls of the two others, and play them often; one a most engaging andante “for a cylinder in a small barrel-organ;” the other in three movements, first a splendid fugue, full of tunc, then a slow movement of the best, and a most exciting finish. It is true that the makers are willing to consider suggestions; and at a price they will make a roll to order from any printed score. But the suggestions are not always taken, and the price they charge for a roll ordered specially is high, about fifteen times the price of an ordinary copy of the same size. (The ordinary prices, it may be noted, are not low, and must involve a proportion of profit.) I have transcribed and cut for myself between fifty and sixty separate pieces or movements, none of them to be had as yet from the music-roll manufacturing companies. If they had been made to my order, I should have had to pay, as far as I can estimate on their published terms, more than £200 for them. As I have made them, they have cost rather less than 50s., including the price of the few simple tools required. Certainly the expenditure of time and attention has been considerable—of more length than many games of patience; but the process is not less absorbing, and the finished rolls remain, and in the playing they are not at all inferior to the machine-made sort.

In a subsequent paper I will describe the methods which I have worked out for making music-rolls by hand, and also for “Themodising”* the ordinary purchaseable sort, as well as those of one’s own making.

J. H. MORRISON.

* By “Themodising” (or Melodising) Mr. Morrison means adding side perforations for accenting purposes.—E.

ON MAKING ONE'S OWN MUSIC-ROLLS.

II.

"Thou hast most traitorously corrupted the youth of the Realm . . . and whereas, before, our fore-fathers had no other books but the score and the tally, thou hast caused printing to be used; and, contrary to the King, his Crown and Dignity, thou hast built a paper-mill."

THE musical use of perforated rolls in place of printed scores has been denounced, in words as solemn as Jack Cade's, from several quarters, interested and disinterested, but not by paper manufacturers. Paper-mills have not suffered by the innovation. The printed score of Beethoven's piano-forte sonatas can be had in three volumes—even in one volume—of a few hundred pages demy quarto. As perforated for the machine-piano, they occupy 79 rolls, with something like a mile of paper $11\frac{1}{2}$ in. wide. But luckily paper is cheap.

On the whole I have found it better to arrange with one of the music-roll selling firms to supply the blank paper, of a suitable sort, cut to the proper width. They will do this at a small charge—a hundred yards for a few shillings, and, if desired, they will also supply the core and mountings of the roll, which are, however, quite easy to make for oneself.

The length of a roll will depend (1) on the number of bars in the score of the piece you wish to transcribe, and (2) on the number of inches you decide to assign to a bar. The ordinary piano-player will not take a roll much longer than 80 feet.*

In transcribing from a score to a roll you are translating the arithmetical or time value of the printed notes into perforations of various lengths, and the first charge must be to keep the proportion strictly. If you give an inch to a quaver, you must give half-an-inch to a semi-quaver, and two inches

* This is not enough. The size of the roll is limited by the space available for it on each side of the tracker-bar, and this space is so narrow that in some cases the music-roll makers have divided a long movement between two rolls (e.g., the first movement of Beethoven's 'cello sonata in F, the piano part; and the first movement of his fifth concerto), and have separated movements that should be continuous, like the scherzos and finales of Beethoven's fifth and seventh symphonies. There seems no mechanical reason why, in the construction of the instrument, this space might not be made an inch or so larger, and then it could take as a whole any composition this side of a tone-poem.

to a crotchet; and in that case the total length of the bar will be six inches in $\frac{6}{8}$ or $\frac{3}{4}$ time, eight inches in $\frac{4}{4}$ or $\frac{2}{2}$ time, and so on.

That is simple arithmetic. The difficulty is, in the first place, to decide the length of the quaver, or whatever note you take as the unit—the standard of the proportion. The length will vary in different movements, according to the speed of the music, and according to the way it is scored (the metronome value of the notes). As to the speed, it is worth noting that the mechanism answers to the tempo lever most smoothly when the motor is working at half-speed, *i.e.*, at about "60" on the tempo scale. For that reason it is a good general rule in cutting the roll to arrange that "60" shall be the normal pace of the motor, whatever the speed of the music. This can be secured by giving more inches to the bar in slow movements, and fewer in quick movements. With a metronome (which costs about 8/-) this principle can be applied very easily and accurately (the formula is: 100 beats to an inch). But some scores are silent about their metronome index.

Another plan, rougher, but still fairly serviceable, for deciding the length of the bar, is to look through the score of the piece to be transcribed, and see what is the shortest note in it—it may be the eighth or even the tenth part of a quaver. The length of the bar must be such as to allow not less than a quarter-of-an-inch to the shortest note whatever it may be. If it is intended to accent the roll automatically, the shortest note had better not be less than half-an-inch long.

Once the bar-length is fixed, the length of the whole roll is simply the bar-length multiplied by the number of bars in the piece (including rests, if any) plus an extra twelve inches or so at beginning and end. Of course it is possible to arrange two or more shorter pieces on the same roll; but this is not so good, because at times you will want to play the second piece alone, and it is tedious to yourself, and disrespectful to the first piece, to pedal your way through it perfunctorily.*

I have given much space to describing the methods of fixing the bar, because that is the only point in the process

* Some instruments now have a device for passing silently over any part of a roll at will.

which calls for any skill of judgment.* The rest of the undertaking is almost entirely mechanical, and one can only see to it that one's work is not inferior to the machine's.

Cut a slip of paper a little longer than the bar-length which you have decided upon, and mark it in pencil along one edge with the main divisions of the bar, to scale. Insert the blank roll in the instrument and pedal it on for about a foot's length from the beginning. Now look closely at the roll where it covers the brass tracker-bar. The paper used by different firms varies in thickness, but it always is more or less transparent. You will be able to make out the line of slots in the tracker-bar, under the paper. The thirty-third slot from the treble end in 65-note machines (not counting the accent slots, if any) is F, the lowest space in the treble clef. Other notes above and below can be reckoned by counting to right and left (not forgetting the semi-tones). A pencil-mark over each of the slots corresponding to the notes of the opening chord in your piece will fix their position on the roll relative to one another, and the line of the tracker-bar serves to keep them straight.†

When you have transcribed the opening note or chord, lay the paper scale along the roll, and mark out on the roll itself the main divisions of the first bar. Suppose your piece is in $\frac{2}{4}$ time, and that you have decided on a ratio of an inch to a crotchet: two inches to a bar: and have marked your paper scale with four half-inch divisions for the four quavers. Now, having indicated the places where the notes begin, you will pedal as far as the next note in the bar, a quaver-length (let us suppose), that is half-an-inch, further on. Transcribe any notes that occur at this interval in the score—and so repeat the process through the bar, and from bar to bar, until the close of the piece; taking care, as you go, to mark where every note ends as well as where it begins.

It is better, except in legato passages, to make the notes rather short of their full length—*e.g.*, three-quarters-of-an-inch is enough for an inch note and so on. Obviously this

* Many machine-cut rolls have very ill-chosen bar-lengths.

† If the chord is an arpeggio the line should not be straight, but each note should begin a little further back than the next from bass to treble.

Some firms make a practice of treating every chord in this fashion, deliberately copying the worst vice of the worst pianists. They even advertise it, as "softly breaking the chords to the ear."

abbreviation is necessary where a note occurs twice in succession.

The legato "slur" in the score is translated by prolonging every "slurred" note about an eighth-of-an-inch beyond its full length, so that it just overlaps the note that follows next. Staccato notes should be marked short by half their length, and pizzicato (*e.g.*, in transcription of a string quartet) by two-thirds or more.

This marking out, from note to note, and bar to bar, is the bulk of the business, and takes much time; but with practice one may come to transcribe at the rate of a bar every two or three minutes.

The work of "cutting"—perforating—is even simpler, quicker, and duller. Two or three tools are necessary. These are, first, a couple of small steel punches; one circular, $\frac{1}{16}$ th-of-an-inch in diameter; the other (to save time in cutting the longer notes) oblong, $\frac{1}{16}$ th \times $\frac{1}{2}$ inch.* A toolmaker will make these to order for about 1/- a piece. The only other necessary apparatus is a block of lead, about a foot square and half-an-inch thick, which can be bought by weight from a plumber's for two or three shillings.

In cutting, you lay the roll across the lead and punch out your pencilled notes into perforations by light strokes of a hammer (the lighter the hammer the less tiring for your hand). After being cut, the perforations should be smoothed down with a cloth, in case the edges may have been turned up by the punch. Mistakes can be corrected by sticking-plaster over the holes, but within limits, as the gum tends to warp the paper of the roll. After much punching, the surface of the lead block will become rough, but it can be flattened by laying it on stone or concrete and beating it with a heavy hammer. So your tools will never wear out.

All this is primitive and slow, no doubt; but you are sustained by the prospect of playing the roll—the first of its kind—immediately after the cutting is done. It may be remarked that mistakes and omissions are not unknown in machine-cut rolls from the best companies. They can, of course, be set right by hand, in the manner now fully described.

* $\frac{1}{16}$ in. is the width of a slot in 65-note instruments. The gauge of full-scale instruments is narrower.

Accenting individual notes by side-perforations is a process of musical interest in itself, and far quicker and less laborious than making a roll from the beginning. In my next paper I will give an account of the way to accent a roll by hand. I think this may be of some special interest to owners of instruments containing the accent device (under whatever name), not only because machine-made accented rolls are comparatively few in number and expensive to buy, but because it is possible to accent a roll by hand more thoroughly and effectively than by machinery—at any rate, as accented rolls are made at present.

J. H. MORRISON.

ON MAKING ONE'S OWN MUSIC ROLLS.

III.

Before trying one's hand on the practical work of accenting by means of side perforations, it is worth while to understand the principle of the accent device, which is quite a simple addition to the levers controlling the force of the hitting—the quantity of the tone—in bass or treble.

The levers* control valves which divert the suction of the main bellows from larger to smaller air passages; and the accenting device merely secures a momentary reversion—in the treble division or the bass—to the full draught.† This reversion occurs almost simultaneously with the transit of a perforation across one of the accenting slots at the end of the tracker bar, because the air admitted from the tracker bar through a tube opens the sliding-valve which the action of the bass or treble lever has closed, and the increased striking force takes effect upon any notes which are struck at that moment, *i. e.*, whose perforations *commence* to pass over their slots within $\frac{1}{32}$ of an inch on either side of the accenting perforation.

For this reason, where two or more notes in the same division, treble or bass, occur together, and would be played

*In some of the cheaper players, the levers simply lower a couple of pieces of felt between the hammers and the strings of the piano. This is, of course, quite a different principle; and not so good.

†Mr. Morrison's technical explanation of the working of the accenting device is not fully accurate. The side perforations do not actually open the sliding valves operated by the levers, but the effect, however, is the same.—ED.

simultaneously by a pianist, it is necessary, if you wish to accent one of these above the rest, to separate it from them by making it commence not less than $\frac{1}{2}$ of an inch behind the line of the others, in order that the themodist may take effect upon it, without affecting them. This result may be secured either by holding back the note to be accented by means of a slip of gummed paper across the beginning of the perforation, or by cutting the other notes forward. The latter method is, I think, the better, because it is quicker and involves no gumming of the roll; while as to the effect upon the time of the music, it is, after all, the accented note rather than the others to which attention is called, and which, therefore, should be in strict time if a choice has to be made.

In the case of chords the use of the accenting device is a *pis aller*. Where the important note stands alone in its register and can be accented by means of the bass or treble lever only, this is much to be preferred. The two great virtues of the piano-player are that it does not drop notes, and does play its chords crisply, with no unnecessary arpeggios; and it cannot be denied that the accenting device derogates from this latter quality in a manner that is nearly always audible, and where audible, always offensive to a good ear. For this reason it is better to abstain from accenting in cases where the failure to accent is not very noticeable, *e.g.*, in octave passages it is usually best to leave the lower note level with the upper, even where they both fall within the same register and will be accented equally, and there are other passages to which it is better to discard accent and trust to skilful pedalling to bring out the contrast. But this is a matter which a player will be able to decide for himself in particular cases after a little experience. In this connexion, it is worth noting that the working of the accenting device is most satisfactory, and the arpeggio effect least perceptible when the player is working at high pressure; no doubt because the difference between the full and reduced draughts is greatest under that condition. It is almost impossible to get a good result from an accented chord played *pianissimo*.*

It should be noted also that a roll, or part of a roll in which a number of short perforations occur cannot be accented

*With the latest instruments this is now possible. See next month's "Evolution of the Piano-Player."—Ed.

as satisfactorily, as where the intervals between the accented notes are longer. In a series of short perforations there is a tendency for the effect of the accent to be carried on to the unaccented notes that follow next. I do not know what causes this. It may be that the sliding-valve which has been opened by the air from the accenting slot is prevented from closing by the draught upon the suction-bellows from the perforations which come closely after. Or perhaps the air that enters through the accenting slot has not had time to exhaust itself and so continues to keep the valve more or less open.† Whatever the cause may be, I have observed the effect only too often, and in making rolls for oneself it is worth while, as I mentioned in previous papers, to avoid this difficulty altogether by arranging that the shortest note shall have a perforation not less than half-an-inch long.

Machine-made accented rolls are open to criticism on more than one account. Perhaps the most conspicuous point about them is the absence of accenting. Not only are long sections marked "Normal," and left altogether untouched, but even in the remaining sections there is, as a rule, no attempt to accent the leading note of a chord; and mistakes and omissions in the accenting are not at all uncommon. It is not fair to attribute these deficiencies to the piano-player, which no doubt faithfully reproduces the handiwork of the accenters. But another fault is probably due, at least indirectly, to the machinery. The divergence between accented notes and others in the same line is made a trifle longer than is necessary, no doubt in order to be on the safe side. In accenting by hand the margin can be cut fine, because a mistake can always be corrected. These are the points—more general use of the accenting devices, especially in chords and closer cutting to minimise the arpeggio effect—in which the players who accents his rolls for himself will score over the mere purchaser, and there is beside the very considerable advantage of being able to adapt any ordinary rolls to the use of the device. How considerable, may be judged from a single instance, of Beethoven's thirty-two pianoforte sonatas, only six have been mechanically accented, and the manufacturers seem to be in no hurry to increase the proportion.

In accenting by hand there is the same division of marking and cutting which I described in my last paper. The marking

†If the latter explanation is correct, the indication might be to use a still smaller punch for accented holes, to reduce the intake of air.

consists in putting a pencil dot on the roll over the accenting slot in bass or treble, exactly in a line with the commencement of the perforated note which you wish to accent; and in making some sign against any other notes in the same line—and the same register—which must be cut forward to take them out of range of the side perforation. In 65-note instruments, thirty-two notes are controlled by the bass lever and thirty-three by the treble, and so are within the scope of the accent slots to left and right respectively. In the work of cutting, an extra punch of $\frac{3}{8}$ inch diameter will be required for the accent perforations, and in certain cases, mentioned above, a punch with an aperture of $\frac{1}{8}$ inch may be useful.

There are many manufactured rolls described as “accompaniments only”—rather an unfair description in the case of the piano part of a violin sonata, for instance. It is quite easy, if you think it worth while, to insert in these rolls, and accent, the part of the other instrument; and the result is not bad fun in the absence of a violin.

J. H. MORRISON.

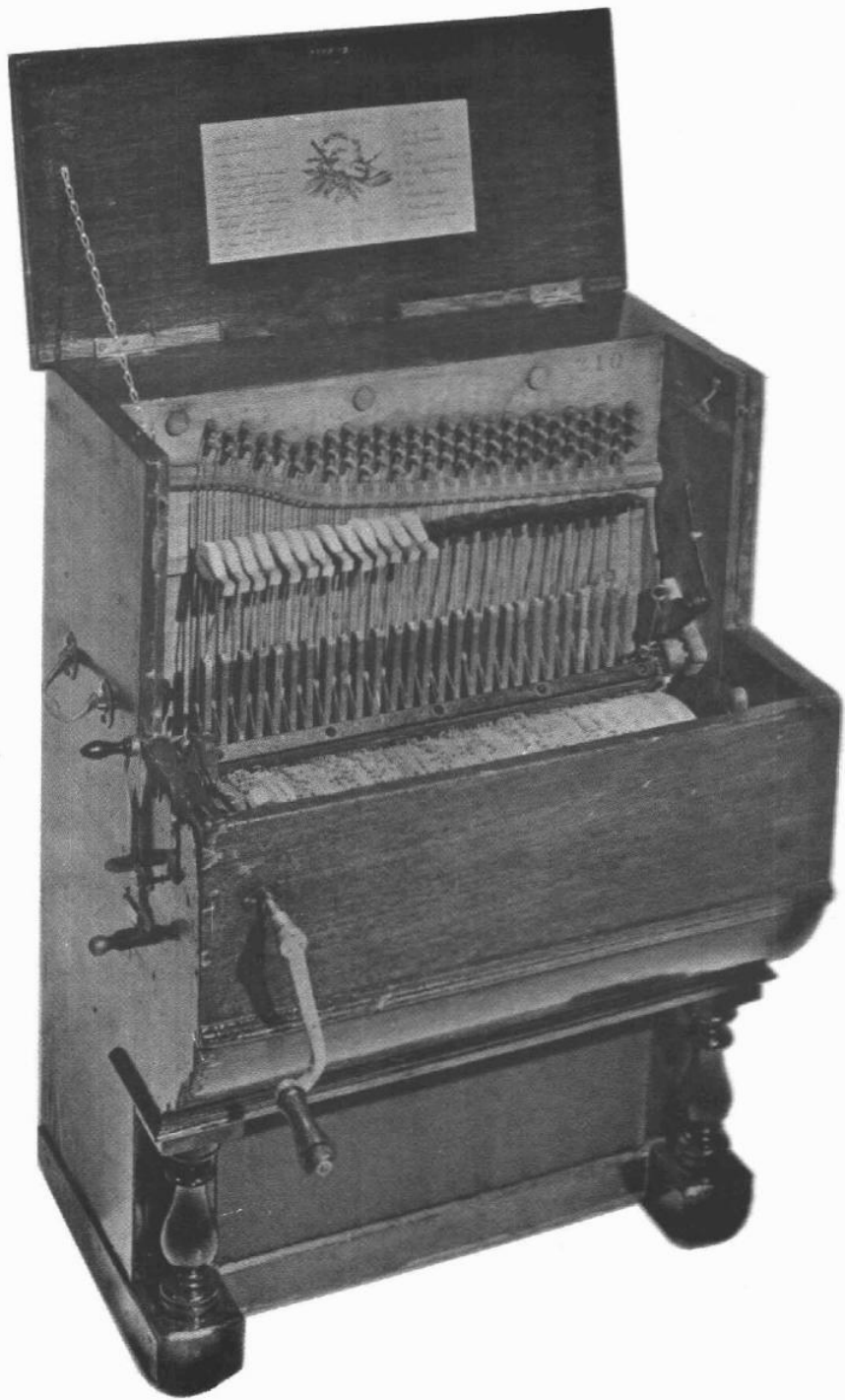
John Leech's Pictures of Life and Character.
From the Collection of "Mr. Punch," 1842—1864.

One of the products of Queen Victoria's long reign was the cartoonist John Leech whose portrayal of contemporary life and affairs was a regular feature of *Punch*. Leech worked from his London home and found that his work was continually interrupted and his concentration distracted by the purveyors of street music. He campaigned against street music, was almost as vehement in his attitude towards the organ-grinders as was the legendary Professor Babbage, and, it is alleged, claimed that he was being driven to his grave by the noisomeness of it all. Upon his eventual death, it was said that a contributory cause of his demise was the very street music he despised. And so it is not to be wondered at that many of his cartoons depicted the street musician in one way or another. Leech was famed for his characterisations of the Italian mendicant musicians, their ragged clothing and coarseness being consistently illustrated. However, his close awareness of the musicians was not matched by his technical knowledge of the instruments they played and they were almost always shown with a disarming lack of attention to detail in sharp contra-distinction with the rest of his drawings. Perhaps this was his mute protest against them.

At all events, we publish the first of a series of John Leech's cartoons selected from work he did for *Punch* between the years of 1842 and 1864.



SKETCH FROM A STUDY WINDOW.





This diminutive street barrel piano, perfectly proportioned and following closely the appearance of its much larger brothers, was recently restored by The Editor. It bears no maker's name but was probably made about the time of the first World War by the Spanish maker Antonio Apruzzese of Madrid. The non-musical chair is just for scale.

ATTENTION KALLIOPE OWNERS

The Editor has received the following communication from New Zealand. Anybody interested?

I have in my possession 18 perforated discs for a KALLIOPE music box. These discs are 18¼" diameter and have a centre hole with two smaller holes either side presumably for the drive pins to turn the disc. All of these discs have surface rust and two are more rusted than the others. Of those that are in the best condition the tune numbers printed on them are:- 446-297-19-330-16-39-213-201-55-159-139-281-337-469-546. The other three have lost their numbers due to rust. If any person in the London Music Box Society would be interested in obtaining these discs they can write to me at the undermentioned address. I am interested in collecting Phonographs and if the person interested in the discs would consider making a swap for something in this field then I will be pleased to do so.

L.STENERSEN,
126 New Windsor Rd. Avondale,
Auckland,7, NEW ZEALAND

Robert P. Atkinson of Clackmannan, Scotland, writes:-

I am writing to ask if you can advise me about some dampers on a Nicole 3 Overture Box. I have the base O.K. but the centre of the comb and treble 'snap' when they fall off the pins. The comb is very fine, and runs 20 teeth to the inch. The cylinder is 9.3/8 in. long, 2.7/8 in. diameter. With the comb off the base and teeth lifted with the point of a pen-knife, and dropped off, the sound is faultless.

This box was a wreck when I found it in Aberdeen, and hardly an original damper left. Extracting the pieces I found some were 2 thou. thick and some 1½! I have never found dampers as thin as this on any box before. Of course, they may not be the original dampers. The thinnest damper wire I have is 2½ thou. thick from Baud's, who say they never use that size!

The box is No. 34,025, Game 622, and has a beautiful rosewood lid, inlaid brass and coloured enamel.

The dampers are shaped as in Jacot's manual, page 14. I did have them like Heckert in 'The Curious History', but Jacot's are much better.

I 'break them in' with 'Rocol' Anti-Scuffing Paste, Molybdenum Disulphide, a layer one millionth of an inch has 14 laminae! Applied with a fine camel-hair brush to the face of each damper, it has the added advantage of showing where the pin contacts the damper, by wiping it off and leaving the damper bright.

Have you ever used damper wire thinner than 2½ thou. in.? I can get 'Shim Stock' 2 thou. and 1½ thou., and could cut it 9 or 10 thou. wide with scissors, but this is tricky.

Incidentally 'Rocol' will often stop a squeaking box (comb) when nothing else will. It is advisable to wash all oil, etc. off dampers before treating.

Art Reblitz of Petersen Field, Colorado, writes:-

I would like to say how much I enjoy your many articles published in "The Music Box", and also your book on music boxes. I am eagerly awaiting the publication of your works on the automatic piano and organ.

The article on the calliope in Vol. 3, No. 8 brought out some information which is quite interesting. I thought you might be interested in this additional info:

The calliopes made by Tangley, Artizan and Harrington were originally designed to play on compressed air, not steam! To operate one

LETTERS TO THE EDITOR

of these on steam would be almost as disastrous as your example of the "steam organ" with wooden pipes, in your first paragraph. Although the reservoir and wind chest in these instruments are made of metal, the original tubing to conduct the air from the chest to the pipes is rubber, and the player components (pneumatic stack) are made of wood. Also, I would hate to play one of these even more than I do now if it were operated with steam, since the pipes are about 12 inches from the performer's face!

The air is usually supplied by a blower which operates on the same principle as an automobile supercharger. The blower has two "blades" which operate like rollers, and are geared together. They literally force the air into the calliope. The suction for operating the roll-playing mechanism is taken from the other side of the blower housing.

David Ramey (MBS member) and I rebuilt a Tangley Calliophone a few years ago. We had just finished the mechanism when the owner had to use it in a parade. When he brought it back to be tuned, it had been outside in a rainstorm. The keyboard was closed, so nothing was damaged, but when we started it up with the automatic player, it spouted water like a musical fountain until the compressed air dried out the pipes!

EDITOR'S COMMENT: Of course this is perfectly correct, and I omitted to state that the pneumatic action of the calliopes were all "driven" by air pressure. Many thanks for putting matters to right, Art.

Anthony Wheeler of Shirehampton, Bristol writes:

Your Record Review in Vol. 3 No. 8 issue of "The Music Box" mentions two records on the Columbia label "Music Box Christmas" and "Music Box Hymnal". (Mono).

All the leading Record Shops here tell me that this is the American Columbia Company and that they cannot obtain these recordings.

Can you please indicate a London firm where I might write to obtain these?

Keith Harding has a large stock of latest records and he may be able to help. Ed.

The Index to Volume 3 is published separately with this issue

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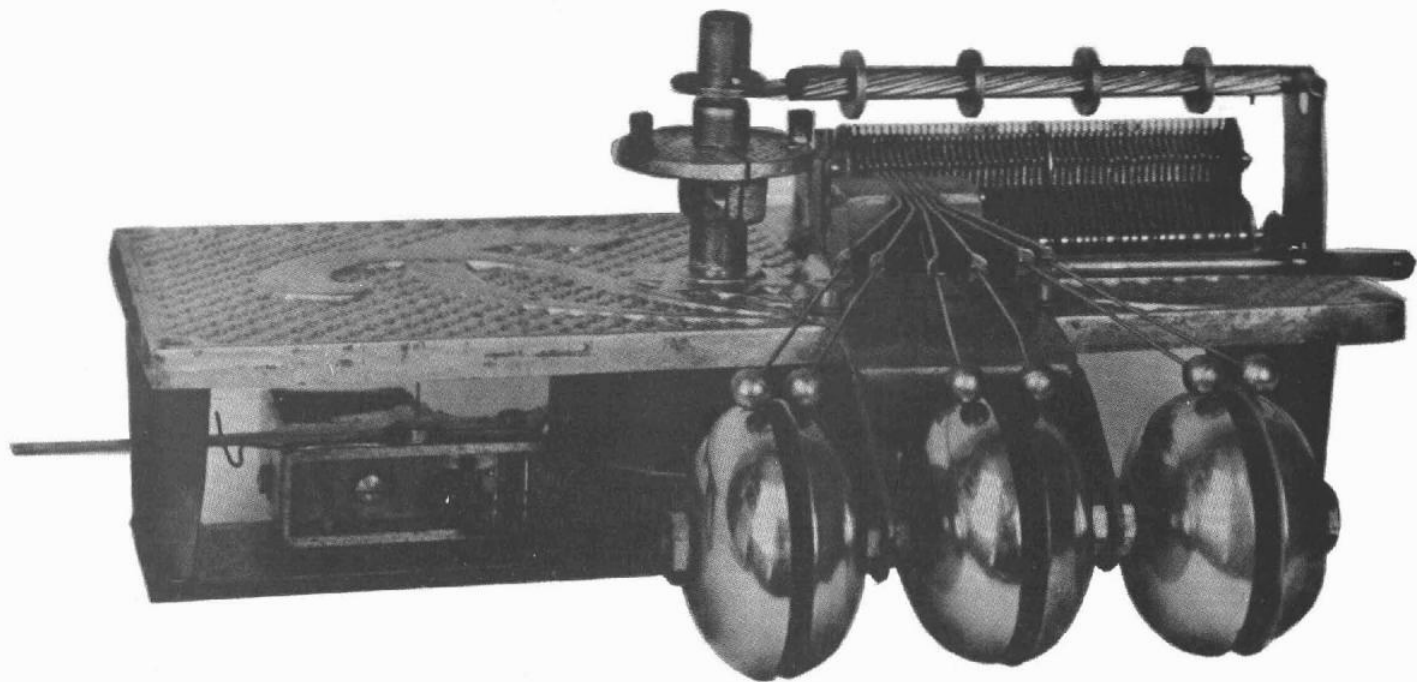
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* * * *



Small table model Kalliope with 6 bells. The mechanism of the bells is clearly shown on the illustration below, and it can be seen that the bell hammers are activated by the rotating star-wheel in the same way that the teeth of the comb are plucked. From the collection of Member Keith Harding.



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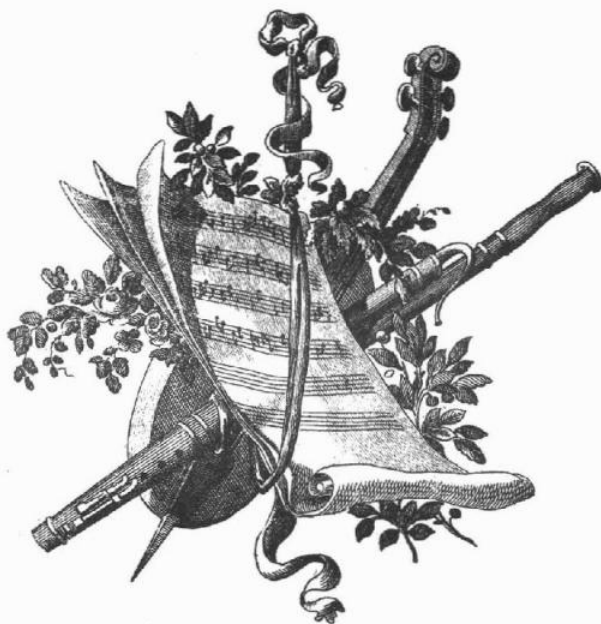
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