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THE MUSIC BOX

a magazine of mechanical music



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THE MUSIC BOX

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Editor writes:

Vol. 4 Number 4 CHRISTMAS 1969

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ANOTHER YEAR draws to a close and here we are half way through our fourth volume of THE MUSIC BOX. Perhaps the most interesting thing that we, as a society, have facilitated is the spreading of knowledge — a facility which has taken readership of THE MUSIC BOX to the far corners of the world, transcending international and political boundaries, as well as into the reading rooms of many leading reference libraries and museums. This is, on the one hand, no small achievement when we recall our inauspicious beginnings. Yet it is an achievement which we have jointly and justly earned. With our many American members and the work of the American M.B.S.I., we have done much to restore the true position of the mechanical musical instrument as an important part of not just the history of man's past artistic achievement and achievements in craftsmanship, but also as an interpreter of music in past times. The surface of the subject, though, is still only just scratched and we can and will do much more over the coming years.

The Bulletin of the Musical Box Society International, under the able editorship of our fine friend Howard Fitch, progresses from strength to strength and it is gratifying to find that the inquiring mind is motivated in comparable ways upon both sides of the Atlantic. I was particularly interested, in a recent issue of this interesting publication, to find reprinted an old article which described an interview with Paul Lochmann at the time when the Symphonion was at its height of popularity in Britain. This confirmed many of our earlier suspicions, particularly that Ellis Parr of London is as deserving of at least equal credit with Lochmann for the invention of the practical disc musical box, and it even seems that the Leipzig-produced Symphonion was more Parr than Lochmann in concept.

On a more domestic note, there are some important Society changes which are detailed within this issue.

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

ARTHUR W.J.G. ORD-HUME

NEW LIGHT ON THE NICOLE MAKERS

by Cyril de Vere Green

THIS WHOLE interesting story is one which I stumbled upon quite by accident and, for one which was so found, it must truly be one of the most interesting revelations for many a year in the world of musical boxes.

Earlier this year, Bertha and I visited Switzerland and before we went we made contact with the Director of Geneva Tourism who is a Monsieur Marcel Nicole. Ultimately, through him, we contacted the Chief Archivist of the Canton of Geneva, and through these fortuitous events we discovered some very interesting facts. To begin with, Marcel Nicole is the great-grandson of the founder of the firm of Nicole Freres and his wife is a direct descendant of the Bremond family. If only they had opened a *fabrique*, we would truly have a new and remarkable collector's item - a Nicole-Bremond box

The facts which have been uncovered are basically that Francois Nicole, the maker who we know today as having produced some very fine, early musical boxes, was no connection whatsoever with the firm of Nicole Freres. And that the brothers Nicole comprised Pierre-Moise (born in 1797) and David-Elie (born in 1792. Marcel Nicole at present of Geneva is a descendant of David-Elie. There are some gaps as to precisely what these two brothers did as teenagers, but we know that in about 1812 Pierre-Moise returned to Geneva, for in 1816 he lived at 138, rue des Etuves, and his brother (whom he joined in 1815) lived at 223, rue de l'Isle. In 1822 the two brothers lived together at 130, rue des Etuves. Sometime before 1832 they had moved to 118, rue du Cendrier and for some long time lived at this address. More than likely they had their workshop at this address, for in those days nearly everyone lived at the place of their business, and the Geneva archives bear out this fact.

And now another most interesting fact came to light. The address of Nicole Freres has often been recorded as No. 118 rue Kleberg and as this street ran parallel to rue du Cendrier the building was thus connected and had two entrances - one in rue du Cendrier and one in rue Kleberg.

In 1860, most of the streets were re-numbered and the directory of 1870 lists the Nicole Freres as occupying rue Kleberg 17, which was the new number for the former 118a - the headquarters of the firm. Undoubtedly the business was established at this address between 1828 and 1832. It was listed in the Geneva Directory in 1885, but did not appear in the Directory of 1888.

I am informed that the two brothers were working together producing musical boxes as early as 1822 at rue des Etuves. The Swiss authorities have so far been unable to produce documentary evidence on this surmise, but they believe it to be fact from what commercial records they possess. The letterhead of the New Polyphon Supply Company, formed out of Henry Klein & Co. and Nicole Freres in 1906, states "Established in 1815".

In about 1880, the firm was joined by M. Eugene Brun and, although retaining the name of Nicole Freres, it was a partnership between Monsieur Pierre-Francois-Emile Nicole and Monsieur Eugene Brun. It was in that same year 1880 that M. Brun took over as head of the firm and it was he who instigated the removal of the firm to London where it continued to exist until 1906. In that year it was taken over by the New Polyphone Supply Co. Ltd. At this point the records of the Nicole Freres Company were destroyed.

And now what of Francois Nicole, the key-winder maker?

At the beginning of the 19th century there was in Geneva another Nicole who was also engaged in the manufacture of musical boxes, and who originally came from Chenit. He lived and worked in rue Chevelu, now renamed rue Rousseau. His name was Francois Nicole. He was most certainly not a brother of either Pierre Moise or David Elie Nicole the founders of the firm Nicole Freres. He, Francois Nicole, might have been a second cousin - but the fact now seems proved beyond doubt that Francois Nicole, maker of musical boxes in Geneva had nothing to do with the firm of Nicole Freres.

I have further proof, in a statement made to the State of Geneva archivist by Charles J. Nicole in 1913 that the name of Francois was not incorporated into the family of Nicole Freres until the middle of the last century. The business of Francois Nicole ceased to exist in 1840.

Letter to M. Marcel Nicole, summer 1969, from the Geneva archivist;

Dear Sir,

Assuming that you are interested in the firm of Nicole Freres which existed in London between 1880 and 1906, and provided that there were not two firms of the same name later established in London, I believe that you must be concerned with that which was founded in Geneva some time before 1835 by the two brothers, Pierre-Moise and David-Elie Nicole. You are, in fact, the descendant of the 4th generation of the latter, who was born in 1792, but who did not marry until 1835, while the elder brother, Pierre-Moise, born in 1797 remained a bachelor.

As for indicating where this firm was first established, one can make a fairly shrewd guess: after a gap from 1809 to 1811, Pierre-Moise returned, some time around 1812. In

1816 he settled at rue des Etuves 138 (?). His brother, David-Elie, whom he rejoined in 1815, first lived in rue des Etuves 223. Before 1832 they had moved to rue du Cendrier 118a, where they were to remain for some time. It is hard to say whether they worked in the same house, but this is quite likely as at this time it was the rule rather than the exception.

It is true that sometime rue Kleberg 118 is referred to, but I have every reason to believe that in fact this is the same building, having two entrances.

In any case (the new numbering system having been introduced in 1860), the directory of 1870 lists them as at rue Kleberg 17. Thus the new no. 17 used to be the old no. 118a. It is therefore likely that this was the place which was for many years the headquarters of the house of Nicole Freres, makers of musical boxes. It was still there in 1885, according to the directory of that year, but was no longer at that address in 1886. It was between 1828 and 1832 that the firm was first established at this address. It is possible that the two brothers were already associated in 1822 or even before, and that they were already engaged in the manufacture of musical boxes, while they were still at the rue des Etuves 130. (This number corresponds to the present numbers 10 and 12.)

According to the information which your grandfather, Charles-J. Nicole, gave to the Archives d'Etat in 1913, the firm was in the 'passage Kleberg'. This information does not conflict with my conclusions. It was M. Eugene Brun whom Pierre-Francois-Emile Nicole joined as partner, and it was he who became, in about 1880. the person in charge, who, while keeping the original name, moved to London, where the firm continued to exist until 1906. At that time it was taken over by the New Polyphone Supply Co. Ltd. Unfortunately the records of the firm were burned at this point.

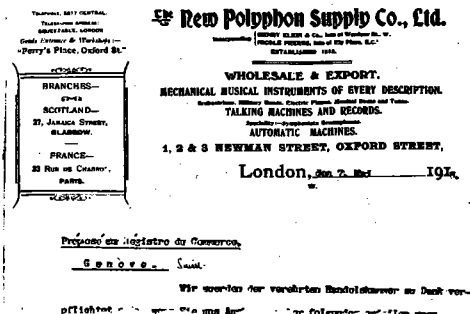
The above information is relevant in as far as it concerns the firm founded by your great-great-great-grandfather and his brother.

But since you mention other Christian names, I am obliged to point out that there were in Geneva at the beginning of the XIX century another Nicole, also concerned with the production of musical boxes of whom at least one was called Francois. He lived (and presumably also worked) at rue Chevelu 60 (now actually rue Rousseau 9). This Francois Nicole, who originally came from Chenit, was perhaps related to P-M and D-E Nicole, but he was certainly not their brother.

It is therefore important to clarify whether one is concerned with the firm Nicole Freres (of whom neither brother was called Maurice not Francois) this latter christian name only having been given to descendants of one of the founders) or whether one is concerned with the manufacturer of musical boxes called Francois Nicole, towards 1835 - 40, because both firms were in existence and were entirely unconnected with each other.

Yours sincerely:

Letter from The New Polyphon Supply Co. Ltd. 1, 2 & 3, Newman Street, Oxford Street, London, W. to The Commercial Registrar, Geneva, Switzerland:



Dear Sir,

We would be very grateful, if the Chamber of Commerce could provide details of the following:

Seven years ago we were able to obtain the well-known English company Nicole Freres, Ely Place, E.C. through auction from the

liquidator. During that time all old records and books had been destroyed and as the company is shortly celebrating its 100. jubilee, we would be very pleased to know if it actually had been founded in 1815.

As the former owner stated, the firm started in Geneva in 1815 as manufacturers of musical boxes and instruments.

It would be most helpful to know, if any commercial directory was already in existence in Geneva in 1815. If not, is there any other way of obtaining this information.

We will, of course, be making payment to any debts arising out of the enquiries to the Chamber of Commerce.

We await your reply and remain,
Yours faithfully:

Whatever was the outcome of this we do not know, for the reply from Geneva has not, it appears, been preserved. However. further correspondence from Geneva of a more recent date sheds fresh light on the story.

*Letter to Cyril de Vere Green from
W. Zurbuchen, Archives d'Etat, Geneva,
Autumn, 1969:*

Dear Sir,

Although Monsieur Nicole did not tell me that he was sending you a copy of my letter of the 16th July, I can presume this, and I am glad that the details in it were of interest to you. I will do my best to reply to your other questions.

1. The research which I carried out in order to reply to Monsieur Nicole did not suggest any relationship between Francois Nicole on the one hand and the firm Nicole Freres on the other, although both parties were concerned with the manufacture of Musical Boxes at Geneva during the first half of the 19th century. I presume that the confusion is long established because the documents to which the different authors of studies on this subject refer, do not always mention the

christian names of the manufacturers concerned. I believe the misunderstanding was aggravated still more by the fact that there was a Francois Nicole (Pierre Francois Emile, to be exact) at the head of the firm Nicole Freres from 1855.

You are no doubt familiar with the work published in 1955 by Alfred Chapuis, entitled *Histoire de la boîte à musique et de la musique mécanique*. It is his Chapter 14 which is dedicated to the Musical Box industry in Geneva from 1815, but this chapter is rather lacking in bibliographical references. It is even more strange that in his foreword the author mentions two editions published in 1948 and 1952 of *Musical Boxes, A History and an Appreciation*, by John E.T. Clark. Monsieur Chapuis says in his book that Mr. Clark had gathered – “a vast amount of documentation on the old firm of Nicole Freres from Geneva”. I am sorry not to be able to consult this work by Mr. Clark, because I could get a more precise idea of its contents.

Be that as it may, Francois Nicole came from Chenit, and we are unable to establish the exact date of his birth. In 1807 he was said to be 38; 43 in 1812; 55 in 1822. He was therefore born in 1767 or 1769, but another source claims that he was born in 1764. It is not possible to say what he did before he came to Geneva. According to one source, he came here in 1786, but other sources say that it was in 1792. He died here on the 24th November 1849. Since his death certificate describes him as ‘a gentleman of independent means’ of 83 years, we can presume that he had already ceased earlier any personal activity. The Geneva directory for 1835 still mentions him as a Watchmaker and Musical Box manufacturer, Rue Rousseau 60, while Francois Nicole is no longer shown as an active industrialist in 1844. One can therefore presume that he gave up his between 1835 and 1844. He must have been about 69 in 1835. It does not seem as if any other Musical Box manufacturers succeeded him. As for his two sons, one was a Priest and the other is to be found in Mexico in 1847, and presumably settled there.

2. Pierre-Moise Nicole died on the 30th July 1857, he was born on the 24th May, 1787 at Lieu, Valley de Joux; his brother David-Elie, born on the 8th November, 1792 at Lieu, died

on the 18th February, 1871. (N.B. The Lieu, Le Sentier, and Le Chenit etc., are all places in the Valley de Joux, in the Vaud canton, where many Musical Box specialists seem to have come from, for example Rochat etc.)

3. The archives of the firm of Nicole Freres, burnt in 1906, were destroyed voluntarily, by all accounts. At least, this is how I interpret the letter which the New Polyphon Supply Co. Ltd., sent to us on the 7th May, 1913 (see attached photo copy).

4. Because the firm Nicole Freres is not a registered Company, Monsieur Brun was not entered in the company's register. It is therefore difficult to say when his association was started. The Commercial Register was only started in 1883, because of a law introduced in 1882. The firm of Nicole Freres was entered on the 24th May, 1883. There it said that the firm was established in London with a branch in Geneva. The head of the firm was Charles Eugene Brun, and he only had a representative in Geneva without power of attorney. His name was Jules Lany, and he must have been the principal workman.

The transfer of the firm by Brun, from Geneva to London, can hardly have happened much before 1880, because he was very young at this time, having been born in Prussia although of Genevan family in 1855 or 1856. In 1879 he obtained a passport to travel to Germany, France, Belgium, England, Spain and Italy. This was delivered to him in Geneva. According to the Commercial Register of 1883, it was in October 1881 that he became head of Nicole Freres in London. You will find attached a photo copy of a letter from Charles Nicole, dated 1913.

5. David-Elie Nicole (1792-1871) produced two sons from his marriage with Emilie Chralotte Plojoux, (a) Pierre Francois Emile Nicole (31.10.1835-24.4.1910), who, according to information gathered in 1913, took up vows, but had to give up this vocation to enter into his father's business because his father was unable to carry on alone (his brother Pierre Moise had died in 1857). It is towards 1880 or 1881 that he passed on the business to Charles Eugene Brun. From then on, on all the annual censuses until 1910, he is always shown as being

retired. It is possible that he had some financial interest on his father's side, but we cannot prove it, this is merely an idea. (b) Jules Francois Eugene (born 1.4.1848 - ?) whose existence poses a problem; he was first of all qualified as a student in medicine, then shown as a person of independent means from 1877, he was still travelling in 1874. He had in fact requested a passport to go to France, Italy, Germany, Turkey and Greece and finally to Spain and the Orient, and travelling from Wurtemberg into the low Pyrenees and on to Tessin. He does not seem to have set foot again in Geneva after 1874, his existence here is not mentioned in any censor after this time, and we lose all trace of him after 1878. Since he was not a citizen of Geneva and kept his vaudoise origin, his marriage and his death have not been recorded in our registers.

6. Concerning the relationship to Jean Pierre Nicole, the first ancestor known to us of Monsieur Marcel Nicole, with whom you have corresponded, this is easy to establish and you will find it attached. It is not possible for me in return to go into all the descendants of David Elie Nicole, because although he had only two children, his elder son had six who nearly all had children in their turn, and to re-construct a complete family tree, would be far too long, arduous and difficult a task to attempt.

7. I really do not know whether Pierre Moise and David Elie Nicole worked at La Chaux-de-Fonds, or in some other place before coming to Geneva. This is not mentioned in any of the documents in our possession, and I have no reason to assume this, besides, as a rule, specialists in Musical Boxes came mainly from the Valley de Joux (Canton de Caud) rather than from La Chaux de Fonds (Canton de Neuchatel).

Hoping that this information will be useful to your work, I remain, dear Sir,

Yours faithfully:

In response to further questions, one of which dealt with some pencilled notes in French on the letter from Charles Nicole to M. Roch dated May 19th, 1913, and another to

the association of Nicole with Raymond or Reymond, Mr. W. Zurbuchen replied on 13th. November, 1969;

Dear Sir,

Your kind letter of the 7th November has just reached me and I hasten to answer it.

1. Note added to a letter of M. Charles J. Nicole dated 1913.

I presume that this refers to the words added to the typescript "Moise Nicole died in 1857". On the left has been added the christian name "Pierre". On the right the manuscript should read "30th July 1857, son of David Nicholas and Louise Charlotte Rochat".

2. Raymond Nicole.

I nearly started off on the wrong track here. In fact Pierre Moise and David Elie had one other brother Auguste Raymond, born in about 1807, he lived with them in 1828 at the La rue des Etuves 130. One could have presumed that his second christian name was the only one normally used and that he had set up separate enterprise in competition with that of Nicole Freres. However, after a more careful examination, I was able to dismiss this theory; in fact the census of 1828 the only one where Auguste Raymond Nicole is mentioned. It therefore seems that he did not stay in Geneva, then again it would have been strange to say the least, if being younger by about 20 years than his elder brother he had found it feasible to set up a competitive enterprise immediately.

However, I think I have found the correct answer to your question; I established in fact that one of the Nicole females married a man called Raymond.

From this point on one must admit the two names Raymond Nicole which you have found on the Musical Boxes in the United States and Britain were both surnames. It was quite usual, especially when the surname of the husband was fairly common, to add to it the name of the wife in order to avoid confusion. This is certainly what happened in this case.

On the 9th August, 1824 a Francois Raymond age 28 born in Chenit, asked for a permit to stay, he was living in the rue de Coutance No. 85, where he had already been registered on the census in 1822, and was working in the establishment Nicole in the rue Chevelu (this was later called rue Rousseau). A little later he took up residence with his employer who was none other than the Francois Nicole who was the subject of Point 1. of my letter of the 18th September, and who had been established in Geneva since 1792 (or perhaps 1786); see page 2 of my letter of the 18th September, 1969. The latter had several children, one of whom (a daughter) was called Andrienne Cesarine Louise Nicole. It was she who 3 years later married Raymond whose christian names were in fact Henri Francois. The marriage certificate of the 29th December 1827 tells us that the husband was born on the 13th February, 1796 in Chenit, while his wife was born on the 27th February, 1795 at Satigny (a parish of Geneva). From the census of 1828 one concludes that the son in law of Francois Nicole, previously his employee, became his partner whilst his wife worked at pinning cylinders. (Once her children were born she abandoned her career).

In the following census (1834) Henri Francois Raymond Nicole was no longer listed as a partner but as a proprietor, moreover, the headquarters were no longer at No. 60, but at No. 58 rue Rousseau (which at this time was still being called by its old name of rue Chevelu). It therefore seems that from then on he was completely independent. It is at the same time a fact that the firm Raymond Nicole began to appear in the directories while the firm of Francois Nicole, the father in law, continues to be shown at No. 60.

At this time Henri Francois Raymond Nicole employed two workmen who were lodgers in his house (besides those who might have been resident elsewhere). He was received as a citizen of Geneva on the 6th May 1836; the investigations made on this occasion reveal that he had been in Geneva for 18 years (he therefore arrived in about 1818) and was established as a mechanic. He possessed about 35,000 francs (which arose from the part of his inheritance which he relinquished to his brothers and sisters) his business prospered and he

appears to have been well spoken of. He died on the 7th January 1863 in Geneva, but he seems to have retired from all professional activity some years previously, since he is listed as retired in the directory of 1857, when he was living in the rue de Cornavin.

All this agrees with your own estimation which dates the Musical Boxes which you have seen from 1825 to 1845.

The large number of similarities in name which I have unearthed in the course of this research, makes one slightly uneasy. There is, for example, a David Marc Samuel Raymond, also a Musical Box maker, who one finds at rue de Cendrier No. 118 bis, that is in the same building which was the headquarters of the firm of Nicole freres. An even further complication is that he also married a Nicole (Judith)! It would therefore be just as easy to attribute to him the Musical Boxes signed Raymond Nicole, or equally to one of his sons, also called Henri Francois and born in 1809, this one left for London, I don't know exactly the date, but probably around 1835/40.

This however I prefer to propose to you. Henri Francois Raymond born in 1796, died in 1863 and established in rue Rousseau 58, as head of the workshop from where the Musical Boxes in question originated, it is because the only firm Raymond Nicole which I find expressly established under this joint name in the course of my research is that of rue Rousseau No. 58.

I might add that the number 58 became in 1860 the number 5 of the same road and the name has not changed since.

As for the spelling Reymond with an 'e' or Raymond with an 'a' it would probably be unwise to attach too much significance to this small difference. The same name appeared sometimes spelt one way, sometimes another. The Civil Service at that time not being as well placed as now, the name Nicole can also be found spelt either Nicol or Nicolle.

At the end of this research, in which I hope I have not been mistaken (without however being able to guarantee this as there were so many Reymonds and Nicole at this time in the same district, and with the same profession)

I must express the hope that my notes will be of some use to you. If I find myself in London one day (until now I have only flown over London) I will not hesitate to give myself the pleasure of visiting your collections. Although I have no particular knowledge of Musical Boxes (which the people in Geneva call "Cancan"), I like to listen to them! I have been very happy to be able to play a small part in the history of certain manufacturers in Geneva, and should be delighted if you would send me for the State Archives a copy of your publication, as you have kindly indicated.

Yours faithfully
W. Zurbuchen.

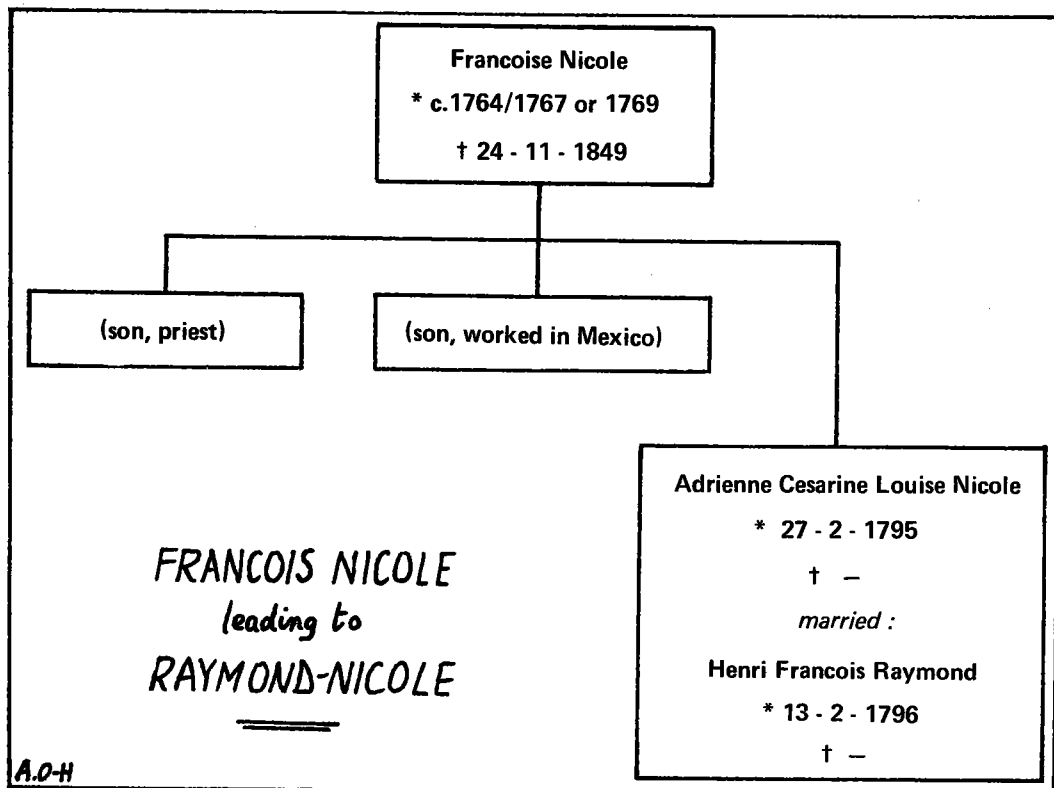
This, then, is the story so far. There is another side - that of the London ramifications and the somewhat surprising relationship which developed between Nicole Freres, Henry Klein & Co., New Polyphon Supply Co. Ltd., Peters & Co. of Leipzig and Popper & Co. - which must, perforce, be continued in another issue.

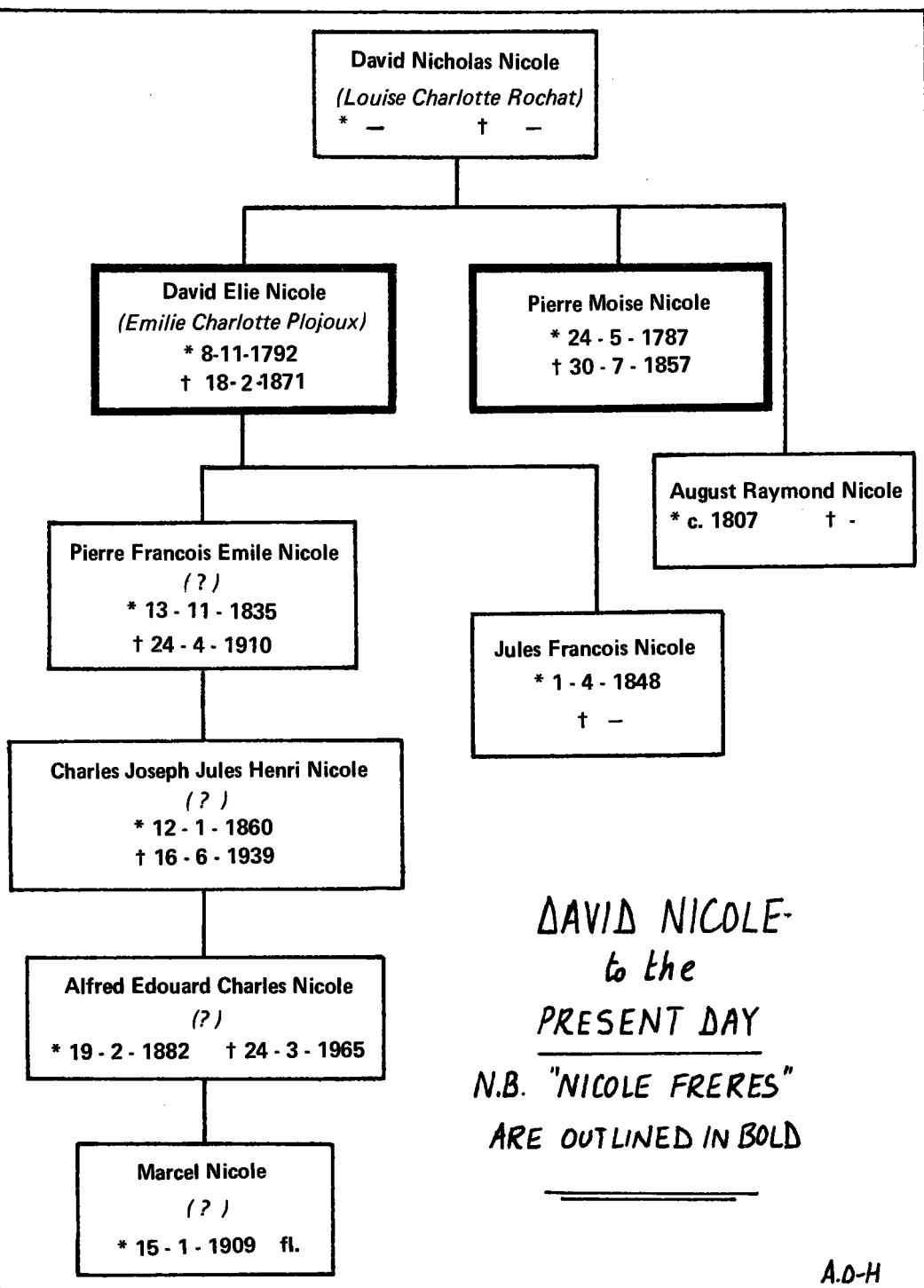
There are many interesting conclusions to be drawn from the story so far, one of them the provenance of the later Nicole Freres-marked boxes. That all information hitherto promulgated on Nicole Freres must be suspect goes without saying.

It is hoped to continue this story in our next issue when further evidence will be presented.

DELINEATION

By Arthur W.J.G. Ord-Hume





In an effort to correlate all this information for easy reference, the following precis have been prepared by the Editor in conformity with those makers' entries to be found in Ord-Hume's *Collecting Musical Boxes*.

NICOLE, FRANCOIS Born in Chenit, Valley de Joux, Vaud, sometime in 1764, 1767 or 1769, and came to Geneva either in 1786 or 1792 where he lived and worked at rue Cheval 60 (now rue Rousseau 9). The Geneva directory of 1835 refers to him as Watch-maker and Musical Box Manufacturer, Rue Rousseau 60, but he is no longer shown as being in business in 1844. It is presumed that he gave up business between 1835 and 1844. He was probably about 69 in 1835. He had two sons, but neither continued in his business, one being a priest and the other working in Mexico (where he probably settled 1847. He also had a daughter, Adrienne Cesarine Louise Nicole, born on 27th February, 1795, who married Henri Francois Raymond on 29th December, 1827. Francois Nicole died on 24th November, 1849 and his death certificate describes him as "a gentleman of independent means" and gives his age as 83 years.

NICOLE, PIERRE-MOISE Born at Lieu, Valley de Joux, on 24th May, 1787 and died on 30th July, 1857. He was the son of David Nicholas Nicole and Louise Charlotte Rochat. He did not marry. Pierre-Moise was the senior partner of the Nicole Freres musical box manufacturing business.

NICOLE, DAVID-ELIE Born at Lieu, Valley de Joux, Vaud, on 8th November, 1792, and died on 18th February, 1871. Married Emilie Charlltte Plojoux in 1835 and produced two sons, Pierre Francois Emile and Julius Francois Eugene. The latter was born on 1st April, 1848 and his death is unrecorded. He qualified as a student in medicine and subsequently travelled extensively. He is not thought to have been directly associated with the manufacture of musical boxes, but might possibly have undertaken some commercial work as an aspect of his travels. After the death of Pierre-Moise in 1857, Pierre Francois Emile entered his father's business as partner.

NICOLE, PIERRE FRANCOIS EMILE Born the son of David-Elie Nicole on 31st November, 1835 and died on 24th April, 1910. Initially said to have taken up religious vows, but relinquished these to join his father's business in 1855 when the failing health of his father and the expansion of the business rendered it impossible for him to continue in business alone. His uncle, David Elie, was also in failing health and subsequently died. Following the death of his father, Pierre Francois Emile took as partner Charles Eugene Brun in or about 1880. It was around this time that ownership of the business was transferred to Brun.

RAYMOND, DAVID MARC SAMUEL 118bis, rue de Cendrier, Geneva. A maker of musical boxes who worked in the same building as the headquarters of the firm of Nicole Freres. He married one Judith Nicole and had two sons one of whom was named Henri Francois, was born in 1809 and subsequently moved to London c.1835/40. It is not thought that this is the Raymond whose name is specifically linked with that of Nicole on signed musical boxes, but is probably the originator of those movements which are marked "RAYMOND" alone.

RAYMOND (REYMOND), HENRI FRANCOIS see under RAYMOND NICOLE

RAYMOND NICOLE (sometimes REYMOND NICOLE) Henri Francois Raymond was born in Chenit on 13th February, 1796, and came to Geneva where he lived at 85 rue de Coutance at some time prior to 1822. He was working for Francois Nicole at this maker's address in rue Chevalu. On 29th December, 1827, Raymond married Francois Nicole's daughter, Adrienne Cesarine Louise whose birth is registered in the Geneva parish of Satigny. By 1828, it appears that Raymond, formerly the employee of Francois Nicole, was now his partner in business whilst his wife was employed in pinning cylinders. Raymond assumed the name Raymond Nicole and by 1834 he is listed in the census as being proprietor of the business which had by then moved from the old address (at that time re-named and re-numbered as No. 60, rue Rousseau). It is interesting to note that at this time the firm of Raymond Nicole was listed independently at this address whilst that of his father-in-law, Francois Nicole, continued to be shown at No. 60. He employed at least two workmen who lived in his house, and became a citizen of Geneva on 6th May, 1836, at this time stating that he had been in Geneva for 18 years. He died on 7th January 1863 although he had retired some years earlier - the 1857 directory listing him as retired and living in the rue Cornavin.

BRUN, CHARLES EUGENE Born in Prussia of a Geneva family in 1855 or 1856, Charles Eugene Brun was the son of a pharmacist who joined the company of Nicole Freres as a partner with Pierre Francois Emile Nicole sometime around 1880. He later assumed ownership of the business and moved it to London. The firm of Nicole Freres was officially entered in the Commercial Register of Geneva on 24th May 1883 when it was stated that the firm was established in London with a branch in Geneva. It is recorded that he became head of Nicole Freres in London in October, 1881. For a few years, the Geneva factory was sustained but was finally disposed of, all work being concentrated in London. A representative Jules Lany was maintained in Geneva. The business remained until 1906 when it was reformed into the New Polyphon Supply Co.

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The two plates on pages 244 and 245 come from an unknown encyclopaedia dated circa 1820 from the collection of The Editor. The text (right) refers.

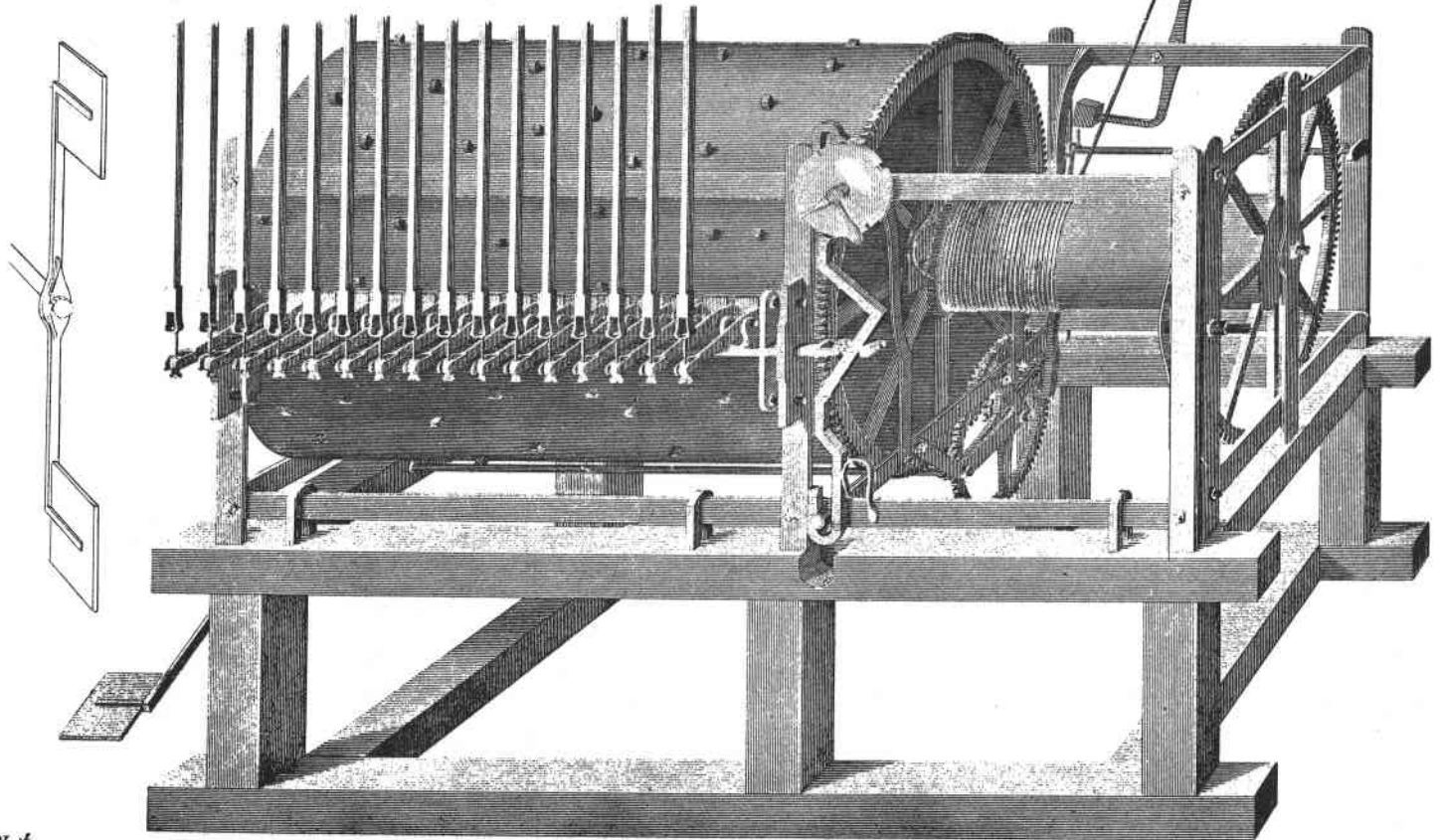
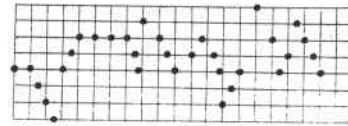
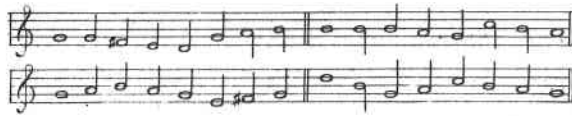


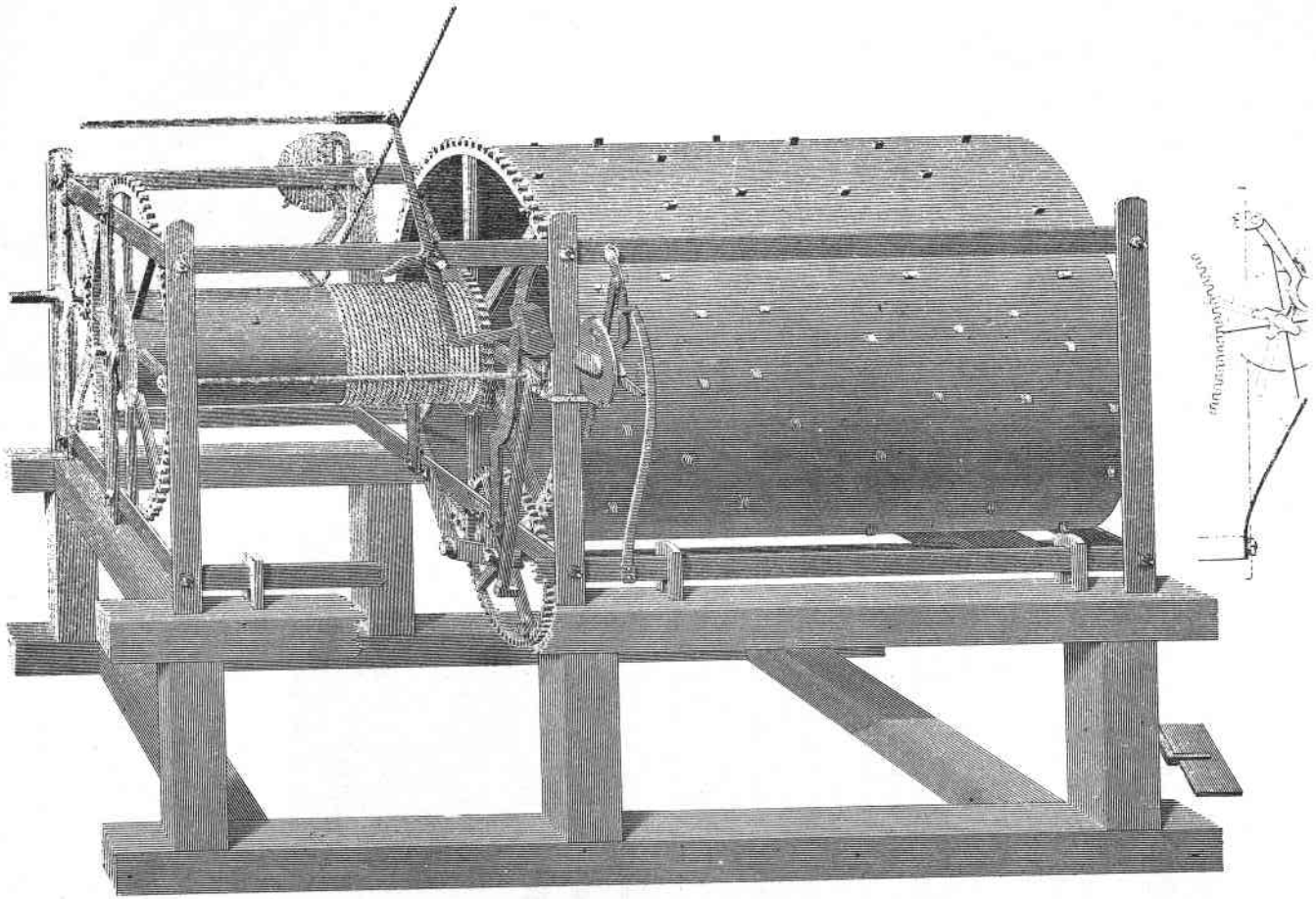
CHIMES, a set of bells tuned to the modern musical scale, and struck by hammers acted on by a pinned cylinder or barrel, which revolves by means of clock-work. The term is also applied to the music or tune produced by mechanical means from the bells in a steeple, tower, or common clock.

Chimes differ from *Carillons* (as the last word is commonly understood in England), inasmuch as the bells of the former are acted on by clock-work, those of the latter by keys struck by the hand. But the French apply the term *carillon* to the tune played, and generally, to the series of bells, whether sounded by machinery or by hand, though the most accurate writers distinguish the latter kind as *le carillon à clavier*. The *carillons à clavier* comprise three octaves of bells, sounded by means of keys, similar to the pedals of an organ, which the performer strikes forcibly with hands clenched and sidewise. See Plates, 'Chimes,' 1 and 2, which explain the mechanism in the clock-room of St. Margaret's, Westminster. The notes on Plate 1 are those of the Hundredth Psalm.

CHIMES.

PLATE





SOCIETY MEETING

THE Winter meeting of the Musical Box Society of Great Britain was held on Saturday, 29th November, 1969, at the Great Western Royal Hotel, Paddington, London.

In spite of a sudden change in weather which brought snow and treacherous driving conditions into the heart of London on the morning of the meeting, a large number of Members and guests arrived for the morning session. The first paper was on the history and development of the English Barrel Organ and was delivered by Member Fred Hill of Shackleford, Surrey. His talk was illustrated by some extremely interesting tape recordings of organs and a highlight was his performance, with Jocelyn Walker, of three pieces of music by Handel for musical clock played on the recorder.



Fred Hill and Jocelyn Walker performing on the recorder music by Handel written for the musical clock.

After the break for lunch, President Bob Burnett announced the formal appointment of the new Secretary of the Society, Reg Waylett, and introduced him to Members. He then read an apology for absence from the retiring secretary, Founder Member Cyril de Vere Green, who was called to Paris at short notice for a professional meeting. A welcoming letter was then read which had been received from the new President of the American Musical Box



Arthur Ord-Hume (right) in discussion with our new Secretary, Reg Waylett.

Society International, Irving Twomey. The dates for the next Annual General Meeting were announced — this two-day event is fixed for May 16th and 17th, 1970.

The major part of the afternoon was devoted to an interesting presentation of colour slides and tape recordings of musical boxes in the Greenacre and Nichols collection. This was followed by the showing, by Jocelyn Walker, of a series of detailed slides loaned by Member Olin Tillotson.

Then followed tea, after which Member Graham Webb introduced various Members' boxes which were brought to the platform to be performed over the public address system. The first box to be shown was a brand new overture box. With a Reuge movement, it was one of a



Keith Harding shows off one of his newly-made musical boxes.

number of new musical boxes being shown by Keith Harding who has imported the movements and cased them in attractive boxes complete with tune sheet. From Graham's own collection came a very fine Nicole overture box and then two most interesting Nicole Freres boxes – one numbered 17,000 (the first number shown by Clark) and the other numbered in the 11,000 series and obviously pre-dating the former (see the article on Nicole Freres elsewhere in this issue).



This fine looking Mandoline Piccolo box with matching table was shown by Keith Harding who recently completed its overhaul.

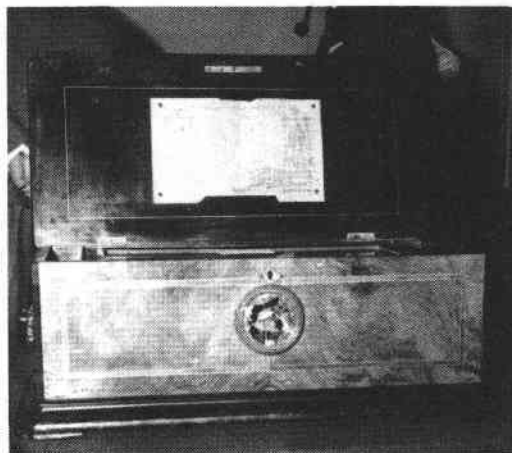
Pictures by Graham Webb and The Editor.



President Bob Burnett compares notes on singing birds with Dr. Benoit Rousse, seen holding a black composition cased bird decorated in the Vernis-Matin style.

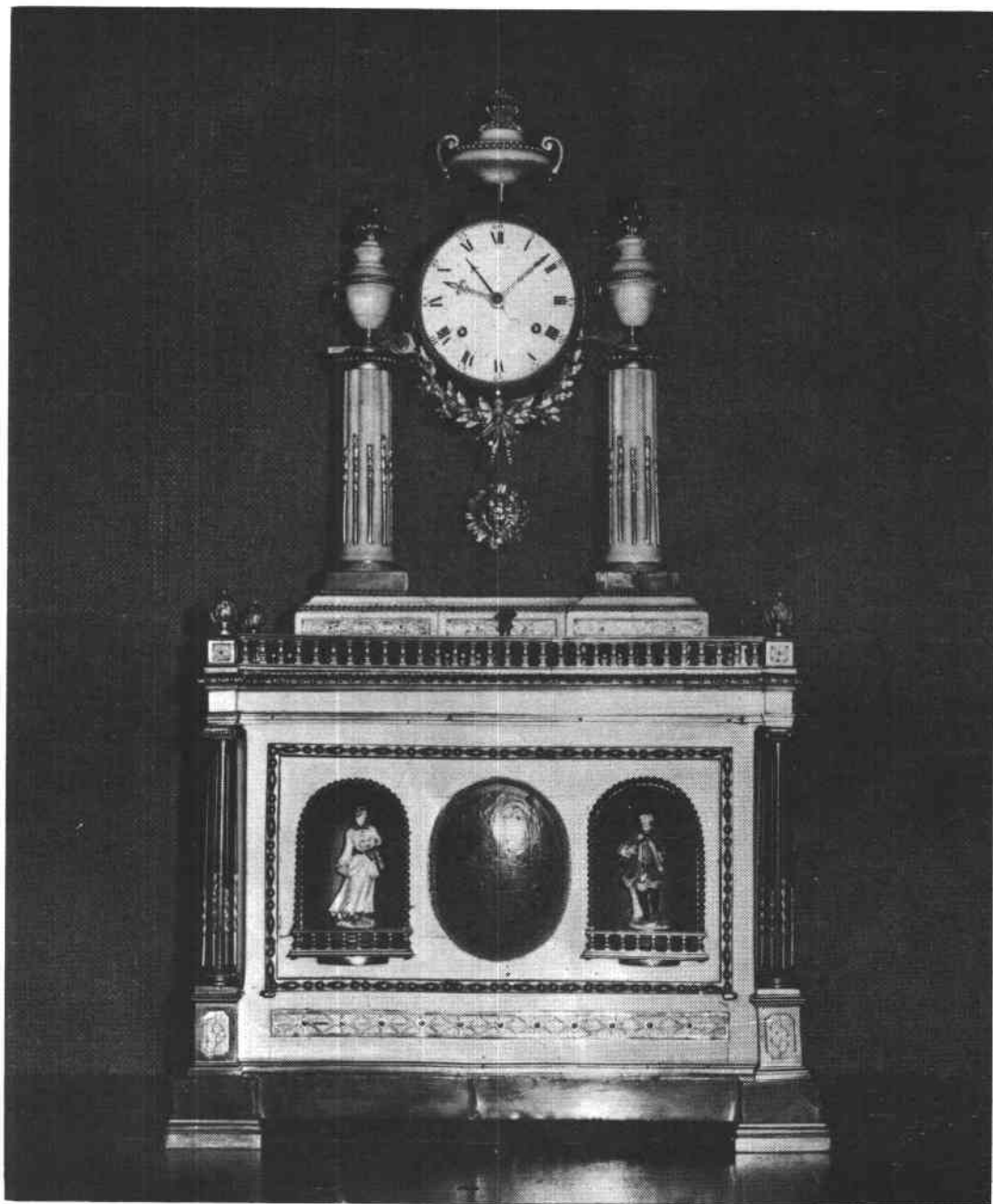
It was announced during the afternoon that Member Henry A.J. Lawrence who delivered a talk at the last meeting, had suffered a severe stroke and was at present in hospital. It was agreed that the Secretary should send a letter on behalf of all Members wishing him a speedy and complete recovery.

The meeting concluded at about 6.15 p.m.



Rare among cylinder musical boxes is the Oiseau Mécanique (often confused with the Pièce à Oiseau) wherein a singing bird movement is mounted in the front of the box. This one, from Graham Webb, is now owned by Mrs. Grace Thompson.

There is always something to be learned at a Musical Box Society meeting. Here some of the Members and guests listen attentively to one of the speakers.



This handsome musical clock is a recent acquisition of Member Jean Pierre Rochefort of Paris. It is similar in appearance to a clock in the Museum of Applied Art in Prague and shown in Plate 80 of Buchner's "Mechanical Musical Instruments". The clock, a quarter repeater, plays one tune on a thirteen-note, fusee-wound organ movement each hour - there are eight tunes on the barrel.

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CATALOGUE
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PEWTER, TEXTILES, CARPETS,
ETC.

DAY OF SALE.
Friday, July 7th, 1939.

The Property of a Collector.

MUSICAL BOXES.

Lot

- L1

1 A Musical Box *by W. & H.*, with patent time indicator, playing ten airs from Verdi, Strauss, etc., in inlaid walnut case, 19 in.; and another Box playing four Scotch airs, the lid decorated with a Swiss view, 10½ in. (2)
- L2/10/0

2 A Musical Box, *by Nicole Frères, Genève*, playing six airs, chiefly English and Scotch, including "God Save the Queen," in rosewood case inlaid in various woods, 17¼ in.; and a miniature Polyphon in painted case, with eighteen discs. (2)
- L2/10/0

3 A Swiss Musical Box, playing four airs from "Faust," in an inlaid rosewood case, 15 in.; and another, playing four airs, in painted case, 14 in. (2)
- L2/1-1

4 A Swiss Musical Box and Jewel Case, in carved wood, with small drawers and hinged front, 12 in.; and a musical automatic Cigar Case, of inlaid amboyna wood, 8 in. (2)
- L4/1-1

5 A Stauffer eight-tune Musical Box, in plain mahogany case, 18 in.; and another Box, *by Alliez & Berquer*, playing four English and French airs, in plain walnut case, 10½ in. (2)
- L4

6 A two-comb Musical Box, *by Geo. Baker & Co., Geneva*, playing six airs from Wagner, Strauss, Flotow, etc., in maple wood case, 18½ in.; and another Musical Box, *marked P. V. F., Ste. Croix*, playing eight English airs, in inlaid rosewood case, 20 in. (2)

- ~~L4/5/1-~~
 7 An English Musical Mechanical Toy, playing two tunes, a sawyer at work at a saw-mill, and a man fishing in a stream, 22½ in., framed and glazed
- ~~L2~~
 8 A Swiss Musical Box, playing twelve English and Irish airs, in inlaid rosewood case, 18½ in.
- ~~L2/5/1-~~
 9 A Bell and Drum Musical Box, playing six airs, in inlaid rosewood case, 22 in.
- ~~L4~~
 10 A Ste. Croix Musical Box with three bells, playing eight airs, in ebonized case, the lid painted with a racing subject, 16 in.
- ~~L3~~
 11 A Regina Polyphon, in decorated wood case, 15 in., with forty-two discs, 11 in. diam. 43
- ~~L5/5/1-~~
 12 An "Amohean" Musical Box, by Paillard, in rosewood case with inlaid borders, 22½ in., and six extra cylinders, in case 2
- ~~L9/10/1-~~
 13 A Ste. Croix Musical Box, playing twenty English airs, including Gilbert and Sullivan, in rosewood case with painted decoration, 24 in.
- ~~L3/1-1-~~
 14 A Musical Box, probably by Karrer, playing six airs, in inlaid rosewood case, 16 in.
- ~~L3/1/4-~~
 15 A Swiss Musical Box, by J. M. & Co., playing eight airs, chiefly from operas, in inlaid rosewood case, 20 in.; and a Ste. Croix Box, playing eight airs, in rosewood case, 17 in. 2
- ~~L9/10~~
 16 A Musical Box, by Karrer et Cie (Teufenthal), playing eight airs from Strauss, Rossini, Offenbach, etc., in inlaid rosewood case, 22 in.
- ~~30/1-~~
 17 A Ste. Croix bell and drum Musical Box, playing eight English and other airs, in painted case, 18 in.
- ~~25/1-~~
 18 A Musical Box with six bells, probably by Abrahams, playing six English airs, in inlaid walnut case, 20 in.
- ~~L4/10~~
 19 A Musical Box, by Nicole Frères a Genève, playing eight airs, chiefly from operas, in inlaid rosewood case, 27 in.
- ~~L2/1/5/1-~~
 20 An automatic penny-in-the-slot Polyphone, in rosewood case of architectural design, 19 in., and fifteen discs, 12 in. diam.

- 21 An Organ Musical Box, *by Nicole*, playing eight airs, chiefly from operas by Verdi, Gounod, Weber, etc., in inlaid rosewood case, 27 in. *L 9-15-*
- 22 An upright cabinet Musical Box with six bells, playing eight airs, in inlaid walnut case enclosed by a pair of doors, 23 in. wide *L 8-10-*
- 23 A Swiss Musical Box with hidden bells and drum, playing ten airs, in inlaid rosewood case, 26 in. *30/23*
- 24 A Swiss Musical Box, *by Nicole*, playing six variations on "La Cracovienne," in rosewood case inlaid with flowers and foliage in brass and pewter, 31 in. *L 2*

Other Properties.

- 25 A Musical Box, *by Nicole Frères, Genève*, playing various national airs, songs from light operas, including Sullivan, dance music, etc., in a burr walnut case inlaid with various woods and mother-o'-pearl, 3 ft. wide; and five extra cylinders in case *35/-* 2
- 26 A Musical Box, *by Paillard & Co., London*, contained in a walnut case inlaid with mother-o'-pearl and brass, 3 ft. wide *L 1*
- 27 A Swiss Musical Box, playing two airs, in walnut case, 4 $\frac{3}{4}$ in.; a Musical Cigarette Box, playing four airs, in walnut case, 9 $\frac{3}{4}$ in.; and a Musical Jewel Casket, in carved wood case, 6 $\frac{1}{2}$ in. *L 3/5/0* 3
- 28 A Swiss Musical Jewel Casket, playing two airs, with chased gilt metal mounts, 5 $\frac{1}{4}$ in.; a Musical Box in cloisonné enamel case, 3 $\frac{1}{2}$ in.; and a Musical Cigarette Box in bouble and tortoiseshell case, 7 $\frac{1}{2}$ in. *L 3/5/-* 3
- 29 A miniature Grand Piano in rosewood case, playing two airs, 12 $\frac{1}{2}$ in. long; a Musical Box, the carved wood case in the form of a settle, 8 $\frac{1}{4}$ in.; and a Multiphone Musical Box (*probably the smallest interchangeable cylinder model made*) with four extra cylinders, 6 $\frac{1}{2}$ in. *L 3.5-* 3
- 30 A Swiss Musical Box, *by Nicole*, playing four airs, in inlaid case, 15 $\frac{1}{2}$ in.; and another, playing four airs, in painted case, 11 $\frac{1}{2}$ in. *L 2/5/-* 2

- ~~LN/15~~
 31 A "Symphonion" Musical Box in painted case, with twelve discs, $7\frac{1}{2}$ in. diam., the box $10\frac{1}{2}$ in.; another, in papier-mâché case, with ten discs, $10\frac{1}{2}$ in. diam., the box $13\frac{1}{2}$ in. square; and a "Polyphon" Musical Box, in inlaid case, 12 in. wide, with nineteen discs, $9\frac{3}{4}$ in. diam. (3)
- ~~L2~~
 32 An early French Organette, playing six airs on four independent box and metal pipes, in marbled case with ormolu mounts, 14 in. wide; and a Swiss Musical Box, by *Nicole*, playing eight English hymn tunes, in inlaid rosewood case, $20\frac{1}{2}$ in. (2)
- ~~L3/10~~
 33 A Swiss Musical Box, playing eight airs, in inlaid rosewood case, $21\frac{3}{4}$ in.; and another with harp attachment, playing eight airs, in inlaid rosewood case, 22 in. (2)
- ~~L10~~
 34 A Swiss Musical Box, playing twelve airs, in inlaid rosewood case, 24 in.; and another, playing eight airs, in inlaid rosewood case, 21 in. (2)
- ~~L3/10/-~~
 35 A Swiss Musical Box, by *Nicole Frères*, playing eight English hymn tunes on soft or loud combs, in inlaid rosewood case, 26 in.; and another, playing ten airs, in inlaid rosewood case, 23 in. (2)
- ~~L11~~
 36 A Swiss Musical Box, by *P. V.*, playing six airs with harp attachment, in inlaid walnut case, 22 in.; and another, playing eight airs with harp attachment, in painted and inlaid rosewood case, 24 in. (2)
- ~~L2~~
 37 A Swiss Musical Box, playing eight tunes with six bells, operated by three seated Chinese figures, in inlaid rosewood case, $22\frac{1}{2}$ in.
- ~~L2~~
 38 Another Swiss Musical Box, playing twelve airs, with drum and set of bells, in inlaid rosewood case, $21\frac{1}{2}$ in.
- ~~L2/15/~~
 39 Another, with six interchangeable cylinders, playing twenty-four tunes, in inlaid rosewood case, 21 in.
- ~~L2/10/~~
 40 A Swiss Musical Box, playing eight airs, with organ, drum, castanets and bells, in inlaid rosewood case, $25\frac{1}{2}$ in.
- ~~L1~~
 41 A Swiss Musical Cabinet, in inlaid walnut case, enclosed by a pair of doors, 16 in. wide; and another, with five metal discs, 9 in. diam., the cabinet 16 in. wide (2)

L4/10/-

- 42 A Swiss Musical Box, fitted with an 18-key organ and tune indicator, with three interchangeable cylinders, in inlaid maple frame, 2 ft. 10 in.; and two extra cylinders in inlaid case 2

L3,

- 43 A "Symphonion" short case Musical Clock, playing four airs, in carved walnut case, 6 ft. 5 in. high

L3/15/-

- 44 A "Symphonion" tall case Musical Clock, playing twenty-five tunes, in carved walnut case, 7 ft. 7 in. high

L14/10/-

- 45 A Swiss table Musical Box, playing twenty-four tunes, with four large interchangeable cylinders, in maple case with inlaid borders, the table with drawer for the extra cylinders, on turned legs, the box 2 ft. 11 in., the table 4 ft. wide

L6

- 46 A Swiss "Simplex" Musical Box, with twelve interchangeable cylinders, in inlaid walnut case, 2 ft. 2 in., mounted on an inlaid walnut table with two drawers for the cylinders, 3 ft. 4 in. wide

The catalogue, part of which is reproduced here, is from the collection of Member C.W. Bruce of Reading.



Not a Victorian crooner at the microphone but a piece of automata featuring a dandy with a dog's head walking stick. Shown by Mrs. Grace Thompson.

The succeeding four pages are devoted to an advertisement for the Metrostyle Pianola and dates from the earliest days of the Aeolian Hall - between about 1904 and 1906. From the collection of Jack Tempest.



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Orchestrelle •
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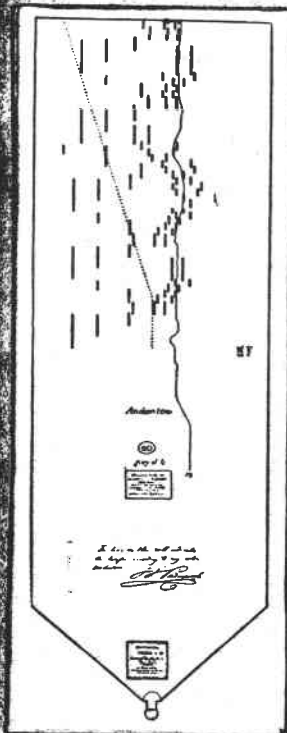
• The • METROSTYLE • PIANOLA •

THE Metrostyle Pianola forms the most remarkable achievement in the whole history of musical progress. It provides the means not only for playing any music on the piano, but for playing that music in identically the same manner as a great musician has rendered it. The Pianola is now so well known that it is matter of almost general knowledge how the instrument is operated through the medium of paper music rolls, and how the performer himself imparts the expression by manipulating three little levers which faithfully reflect his every thought and impulse in the music he produces. This individual responsibility for artistic interpretation is a most interesting and valuable feature in Pianola playing, and has contributed largely to the remarkable success which the instrument has attained. In many cases, however, it is difficult, as much for the musician as for the novice, to grasp and give expression to the meaning which the composer has embodied in his work, and to surmount this difficulty by providing authorita-

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The Metrostyle Pianola does two things. It enables an artiste to record on the music roll by means of a pen affixed to the tempo lever (one of the expression devices) a red line which shows how he considers any given selection should be rendered. Secondly, the substitution of a metal index or pointer in place of the pen permits any other person to guide his playing by following such marking, and thereby reproduce the virtuoso's performance in its entirety.

Music rolls for the Metrostyle Pianola have been marked by PADEREWSKI, by HOFMANN, by BAUER, by MOSZKOWSKI, by CHAMINADE, to mention only a few well-known names. In every case the highest authority has been chosen, and where possible the composer himself has been selected, thereby ensuring interpretations which are artistic, musical, interesting, and absolutely beyond question. As a further guarantee, a facsimile of the artiste's holographic authorisation is

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**MOSZKOWSKI'S
AUTHORISATION**

"The tempo indicated on this roll of music for Pianola has been marked by me, and it is in this way that this composition should be interpreted."

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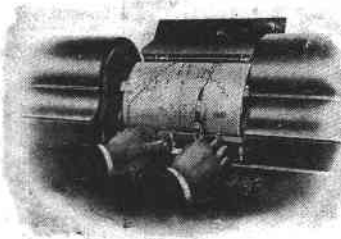
**JEAN
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"The Pianola is the only piano playing attachment that has the Metrostyle, which is the most interesting and instructive feature, as so much depends upon correct tempo in playing."

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The Metrostyle Pianola is on view at our Showrooms, and may be seen by anyone who favours us with a call. A descriptive illustrated catalogue will be sent to anyone who writes asking for Catalogue F.



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THE PIANOLA is a piano-player, or rather it does that part of the playing which the fingers do in ordinary hand-playing—it strikes the notes, while the musical taste of the player (in either case) is responsible for the expression. Both “touch” and “tempo” are regulated by him, thereby portraying his musical personality in the result.

It is this human effect which has astounded the musical world, and which is not fully understood, except by those that have heard it.

As shown in the block, the Pianola looks like a small cabinet. When you wish to play the piano by hand, the Pianola may be rolled to another part of the room. When you desire to play a selection outside of your repertory, you roll it into position again, so that its felt-covered fingers rest upon the keys of the piano, and insert the roll of music to be played.

By the use of the expression-levers you render the selection according to your own interpretation of the composer's meaning, or to suit your particular mood.

The operation of the Pianola is simple, requires no musical knowledge on the part of the player, and yet there are no limitations to the artistic effects obtainable.

Price £65. Can be purchased on the hire system if desired.

Visitors always welcome. Our instruments are gladly shown to the merely curious as well as to intending purchasers. If unable to call at our warerooms, write for Catalogue 32, giving full description.

The Orchestrelle Co., 225 Regent St., London, w.

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Alphabetical List of Tunes

for

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No.	TITLE.	COMPOSER.
A.		
2064	America—My Country 'tis of Thee . . .	
2124	Auld Lang Syne . . .	Verdi
2142	Anvil Chorus, from "Il Trovatore" . . .	Dunn
2179	Annie Laurie . . .	Braga
2246	Angel's Serenade . . .	Gounod
2249	Ave Maria . . .	Hogan
2363	All Coons Look Alike to Me . . .	Mills
2472	At a Georgia Camp Meeting . . .	Bowers
2634	Always . . .	Hale
2690	At a Darktown Cakewalk . . .	Berger
2781	Amoureuse Valse . . .	Boehne
2787	American Eagle March . . .	Wilson
2831	Ain't dat a Shame . . .	Dillea
2833	Absence Makes the Heart Grow Fonder . . .	
B.		
2002	Blue Danube . . .	Strauss
2038	Bridal Chorus, from "Lohengrin" . . .	Wagner
2060	Blue Bells of Scotland . . .	Carey
2061	Bohemian Girl—I Dreamt I Dwelt . . .	Balfe
2140	Bohemian Girl—The Heart Bowed Down . . .	Balfe
2157	Bohemian Girl—Then You'll Remember Me . . .	Balfe
2180	Bonnie Dundee . . .	Sousa
2457	Bride Elect . . .	Harris
2528	Break the News to Mother . . .	Holzmann
2619	Bunch o' Blackberries . . .	Dresser
2631	Blue and the Gray, The . . .	Braham
2711	Big Hit, The . . .	Paull
2768	Ben Hur Chariot Race . . .	Cannon
2832	Bill Bailey, Won't You Please Come Home? . . .	Moore
2843	Believe Me, if all those Endearing Young Charms . . .	
C.		
2039	Cavalleria Rusticana . . .	Mascagni
2049	Carnival of Venice . . .	Paganini
2148	Coming Through the Rye . . .	
2149	Campbells Are Coming, The . . .	

2 TUNE LIST OF $9\frac{1}{4}$ INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
2168	Coochi, Coochi . . .	Clark
2224	Carmen—Song of the Toreador . . .	Bizet
2409	Circus Girl—A Simple Little String . . .	Monckton
2680	Consolation . . .	Mendelssohn
2693	Casino Girl, The—On Broadway . . .	Ludwig Englander
2734	Coon! Coon! Coon! . . .	Friedmann
2788	Creole Bells . . .	Lampe
2790	Calvary Song . . .	Rodney
D.		
2058	Dixie's Land . . .	Lansing
2135	Darkie's Dream . . .	Zeller
2158	Don't Be Cross . . .	Pratt
2239	Dancing in the Barn . . .	Noll
2616	Doan' Ye Cry, Ma Honey . . .	
2678	Das Sind die Sanger von Finsterwalde . . .	Brandt
2793	Dawn of the Century . . .	Paull
2835	Dinah Song "Come out Dinah on the Green" (Sung in "The Sleeping Beauty and the Beast") . . .	Johnson
2838	Dreamy Eyes . . .	Lampe
2839	Dolly Varden . . .	Edwards
2840	Diana. (Sung in "King Dodo.") . . .	Luders
E.		
2007	Estudiantina . . .	Waldteufel
2199	Espanita . . .	
2314	El Capitan . . .	Sousa
2578	Eli Green's Cake Walk . . .	S. Koninsky
2676	Every Race Has a Flag But the Coon . . .	Heelen & Helf
F.		
2153	Faust—Soldier's Chorus . . .	Gounod
2253	Fisher's Hornpipe . . .	Grote
2698	Florodora—The Shade of the Palm . . .	Leslie Stuart
2714	Florodora—Tell Me, Pretty Maiden . . .	Leslie Stuart
2779	Florodora March—I Want to Be a Military Man . . .	Stuart
G.		
2405	Geisha—Jack's the Boy . . .	Monckton
2406	Geisha—The Jewel of Asia . . .	Jas. Philp
2407	Geisha—Amorous Goldfish . . .	Sidney Jones
2486	Glory! Glory! Hallelujah! . . .	
2622	Girl I Loved in Sunny Tennessee, The . . .	Carter
2764	Good Bye, Dolly Gray . . .	P. Barnes
2772	Go Way Back and Sit Down . . .	Johns
2791	Good Morning, Carrie! . . .	Smith & Bowman
2841	Glendora . . .	Clift & Fuller
H.		
2059	Home, Sweet Home . . .	
2140	Heart Bowed Down, from "Bohemian Girl" . . .	Balfe

TUNE LIST OF 9½ INCH TUNE SHEETS.

3

No.	TITLE.	COMPOSER.
2146	Honeymoon, The	March Rosey
2356	Hot Time in the Old Town	Song Metz
2417	Holy City, The	Song Adams
2449	Happy Days in Dixie Two-Step March	Mills
2475	How I Love My Lu	Song Stromberg
2572	Hands Across the Sea	March Sousa
2580	Hello! Ma Baby	Song Howard & Emerson
2667	Her Name is Rose	Waltz Song von Tilzer
2673	Hail to the Spirit of Liberty	March Sousa
2712	Hog-Town Piganinnies	March and Two-Step Braham
2766	Honeysuckle and the Bee, The	Song W. H. Penn
2775	Hello! Central, Give Me Heaven	Song Harris
2778	Hunky Dory Cake Walk and Two-Step	Holzmann
2842	Harp that once through Tara's Halls, The	Song Moore
I.		
2061	I Dreamt I Dwelt, from "Bohemian Girl"	Balfe.
2145	I Don't Want to Play in Your Yard	Petrie
2570	I Guess I'll Have to Telegraph My Baby	Song Cohan
2618	I'd Leave My Happy Home for You	Song von Tilzer
2620	Impecunious Davis.	Two-Step Mills
2635	I've Waited, Honey, Waited Long for You	Song Nichols
2677	I Can't Tell Why I Love You, But I Do	Edwards
2720	In the House of Too Much Trouble	Heelen & Helf
2737	Invincible Eagle, The	March Sousa
2769	In Society	Waltzes Wheeler
2821	I Just Can't Help from Loving that Man	Song von Tilzer
2830	I'll Be With You When the Roses Bloom Again	Song Cobb & Edwards
J.		
2131	Jolly Brothers	Waltz Wollstaedt
2556	Just One Girl	Song Udall
2576	Just as the Sun Went Down	Song Udall
2713	Just Because She Made Dem Goo-Goo Eyes	Song John Queen & Hugie Cannon
K.		
2122	Kathleen Mavourneen	Song Crouch
2492	Kaya Kava.	Dance D'Algiers Stanford
2549	Kiss Me, Honey, Do	Song Stromberg
L.		
2037	Last Rose of Summer	Plotow
2038	Lohengrin	Bridal Chorus Wagner
2055	Lorelei	Song Tedesco
2120	La Paloma	Spanish Serenade Yradier
2132	Little Alabama Coon	Song Starr

4

TUNE LIST OF 9½ INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
2364	Louisiana Lou	Song Stuart
2770	Little Tin Soldier, A	Song C. H. Daniels
2776	Lam! Lam! Lam!	Song Jerome
2828	Lily or the Rose, The	Song Solman
2844	Little Gypsy Maid, The, (Sung in "The Wild Rose"	Song Cook
M.		
2037	Martha—Last Rose of Summer	Plotow
2063	Massaniello	Barcarolle Auber
2069	Maryland, My Maryland	Lefebure
2094	Monastery Bells	R. de L'Isle
2107	Marcellase, La	
2115	Marching Through Georgia	
2117	Mocking Bird	Song White
2123	Marguerite	
2129	My Old Kentucky Home	Verdi
2227	Miserere, from "Il Trovatore"	Plotow
2233	Martha—How So Fair	Badarzewska
2250	Maiden's Prayer	Fagan
2309	My Gal Is a High-Born Lady	Song Jefferson
2455	My Coal Black Lady	Song Hillmann & Perrin
2507	Mammy's Little Pumpkin-Colored Coon	Song von Tilzer
2568	My Old New Hampshire Home	Song Witt
2584	Moth and the Flame, The	Song Brill
2614	My Lady Lu	Song Witt
2615	My Little Georgia Rose	Song Harris
2617	Mid the Green Fields of Virginia	Waltzes Rosey
2626	My Lady Love	
2633	My Hannah Lady, Whose Black Baby Is You	Song and Two-Step Read
2672	Ma Tiger Lily	A. B. Sloane
2681	Mill Wheel (In Einen Kullen Grunde)	Gluck
2702	Messenger Boy, The—Maisie.	Caryl & Monckton
2709	My Jersey Lily	Song von Tilzer
2710	Mosquitoes' Parade, The	Howard Whitney
2727	My Wild Irish Rose	C. Olcott
2762	Miss Bob White—Quail Song	Spenser
2763	Miss Bob White—The Watermelon	Spenser
2773	Mamie Don't You Feel Ashamie	Song Edwards
2782	Ma Blushin' Rosie	Song Stromberg
2789	Mexican National Hymn	Song Jamie Nuno
2824	Moon, Moon, from "The Toreador"	Mann
2829	Mansion of Aching Hearts	Song von Tilzer
2834	Maiden with the Dreamy Eyes, The, (Sung in "The Little Duchess")	Cole
N.		
2073	Nearer, My God, to Thee	Bethany
2150	Norma—Hear Me, Norma	Duet Bellini
2328	Narcissus	Song Nevin
2679	Nest of Finches, A	Polka Levy
2799	Nobody's Lookin' but de Owl an' de Moon.	Song Johnson

TUNE LIST OF 9½ INCH TUNE SHEETS. 5

No.	TITLE.	COMPOSER.
O.		
2069—	O Tannenbaum Christmas Song	
2074—	Old Hundred Hymn	Frasse
2109—	Old Folks at Home Song	Poster
2136—	Old Oaken Bucket, The Song	Dinsmore
2263—	Oh come little children, Christmas Carol	Schultz
2317—	Old Black Joe Song	Foster
2365—	O Promise Me Song	R. de Koven
2448—	On the Banks of the Wabash, Song	Dresser
2660—	Old Kentucky Barbecue, An. March	Kohnhorst
2760—	Onward, Christian Soldiers Hymn	Sullivan
2777—	Oh! Oh! Miss Phoebe. Song	von Tilzer
2827—	On a Sunday Afternoon Song	von Tilzer
P.		
2062—	Poet and Peasant Overture	Suppe
2181—	Pilgrim's Chorus, from "Tannhauser ...	Wagner
2797—	Pleyel's Hymn	Pleyel
2820—	Pretty Mollie Shannon, from the "Little Duchess"	Wolff
R.		
2072—	Rock of Ages Hymn	Hastings
2116—	Red, White and Blue.	
2144—	Robin Adair Song	
2208—	Rastus on Parade March	Mills
2255—	Robin Hood Waltz	R. de Koven
2411—	Ratecatcher's Song Waltz	Neuendorf
2418—	Rippling Waves. Waltz	Rosas
2490—	Rocked in the Cradle of the Deep Waltz	Knigh
2624—	Romeo and Juliet Waltz	Gounod
2717—	Robin Hood—Tinker's Song Waltz	R. de Koven
2722—	Robin Hood—Armorer's Song Waltz	R. de Koven
2708—	Rip van Winkle was a Lucky Man Song	Schwartz
2822—	"Rosalie," Song from "Miss Simplicity"	Cortiss
S.		
2012—	Southern Roses Waltz	Strauss
2047—	Stephanie Gavotte	Czibulka
2104—	Star Spangled Banner, The March	
2125—	Schubert's Serenade March	Schubert
2261—	Sweetest Story Ever Told, The March	Stults
2264—	Silent Night (Stille Nacht), Christmas Carol	Mason
2325—	Sweet Bye-and-Bye Hymn	Webster
2398—	Stars and Stripes Forever, The ... March	Sousa
2487—	Soldier's Farewell Song	Kinkel
2509—	She Was Bred in Old Kentucky ... Song	Carter
2560—	St. Patrick's Day in the Morning Song	
2579—	Smoky Mokes. Cake Walk & Two-Step	A. Holzmann
2581—	She Was Happy Till She Met You Song	M. H. Rosenfeld
2623—	Say You Love Me, Sue Song	Stromberg
2654—	San Toy—Song—"Rhoda and Her Pagoda"	Sidney Jones
2655—	San Toy—Song—"Chinee Soje Man"	Sidney Jones
2668—	Singing Girl, The—Love is a Tyant—Song	V. Herbert

6 TUNE LIST OF 9½ INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
2675—	St. Nicholas March, The March Song	Kaltenborn
2687—	Sousa Girl, The March Song	Jerome
2721—	Strike Up the Band, Here Comes a Sailor.	C. B. Ward
2725—	Susie Song, from "A Girl from Up There"	Kerker
2735—	Serenade, The—The Angelus Song	V. Herbert
2765—	Sweet Annie Moore Hymn	J. H. Flynn
2767—	Saved by Grace Hymn	Stebbins
2783—	Strollers, The. "Song of the Strollers"	Englander
2784—	Saw Ye My Saviour Hymn	
2785—	Shepherd, Show Me How to Go. Hymn	
2826—	Sunflower and the Sun, The Song	Penn
T.		
2036—	Trovatore, II—Back to Our Mountains March	Verdi
2045—	Tanhauser March	Wagner
2130—	Turkish Patrol March	Michaelis
2142—	Trovatore, II—Anvil Chorus March	Verdi
2157—	Then You'll Remember Me, from "Bohemian Girl"	Baile
2174—	Trilby—Ben Bolt Song	Kneass
2181—	Tannhauser Pilgrim's Chorus	Wagner
2224—	Toreador's Song, from "Carmen"	Bizet
2227—	Trovatore, II—Miserere Song	Verdi
2400—	There'll Come a Time Song	Harris
2488—	Tramp! Tramp! Tramp! Song	Root
2489—	Tenting on the Old Camp Ground Song	Kittredge
2726—	Tale of a Kangaroo, The Song	Luders
2761—	Twilight Reverie	T. J. Guy
2836—	Tale of a Bumble Bee. (Sung in "King Dodo")	Luders
U.		
2032—	Under the Double Eagle March	Wagner
2736—	U. C. V. March March	Northrup
2771—	Under Fire March and Two-Step	A. Russell, Jr.
2786—	Under denn Siegesbanner March and Two-Step	von Blon
V.		
2718—	Valse Bleue Valse	Alfred Marquis
2723—	Virginia Reel Reel	
2823—	Violets, The. (Song, from "The Duchess")	Wright
W.		
2008—	Wine, Woman and Song Waltz	Strauss
2057—	Washington Post March	Sousa
2100—	Wedding March March	Mendelssohn
2138—	Wacht am Rhein, Die German National Hymn	Wilhelm
2166—	William Tell Tyrolean Chorus	Rossini
2177—	When the Swallows Homeward Fly Song	Abt
2320—	Wang Baby Song	Rossini

TUNE LIST OF 9½ INCH TUNE SHEETS 7

No.	TITLE.	COMPOSER.
2411	Walzer uber das Rattenfangerlied	Neuendorff
2456	Warmest Baby in the Bunch, The, Song	Cohan
2524	Whistling Rufus Two-Step March	Mill
2567	Why Don't You Get a Lady of Your Own? Song	Williams & Walker
2561	Wearing of the Green	
2632	Warm Reception, A March	Anthony
2650	When Chole Sings a Song	Stromberg
2686	When Reuben Comes to Town	Maurice Levi
2719	When the Harvest Days are Over	von Tilzer
2774	Wedding of Reuben and the Maid, The Song	Levy
2837	Way Down Yonder in the Cornfield	
	Alabama Song	Cobb & Edwards
Y.		
2326	Yankee Doodle	
2636	You Song	Robyn
2792	Yale Boola March	Hirsch
Z.		
2338	Zenda Waltzes	Witmark

POSITIVELY NO TUNES EXCHANGED.

LIST OF TUNES FOR STELLA MUSIC BOX

Nos. 75 and 150

Tune Sheets 15½ Inches in Diameter.

No.	TITLE.	COMPOSER.
A.		
4006	After the Ball Waltz	Kiefert
4064	America—My Country, 'tis of Thee.	
4079	Abide with Me—Eventide	Monk
4108	Austrian National Hymn	Haydn
4124	Auld Lang Syne	
4142	Anvil Chorus, from "Il Trovatore"	Verdi
4179	Annie Laurie Song	Dunn
4219	Am Wunderschönen Rhein	Foerster
4246	Angel's Serenade	Braga
4249	Ave Maria	Gounod
4258	Alice, Where Art Thou? Song	Asher
4341	Adeste Fideles Portuguese Hymn	
4363	All Coons Look Alike to Me Song	Hogan
4472	At a Georgia Camp Meeting March	Mills
4634	Always Song	Bowers

8 TUNE LIST OF 15½ INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
4637	A Fraugesa Neapolitan Two-Step	Costa
4690	At a Darktown Cakewalk	Hale
4705	Ashworth	Rowson
4781	Amoureuse Waltz	Berger
4787	American Eagle March	Boehne
4831	Ain't Dat a Shame Song	Wilson
4833	Absence Makes the Heart grow Fonder	Dillea
B.		
4002	Blue Danube Waltz	Strauss
4038	Bridal Chorus, from "Lohengrin"	Wagner
4054	Beggar Student Laura Waltz	Millocker
4060	Blue Bells of Scotland	Carey
4061	Bohemian Girl—I Dreamt I Dwelt	Balfe
4140	Bohemian Girl—The Heart Bowed Down	Balfe
4157	Bohemian Girl—Then You'll Remember Me	Balfe
4267	Barber of Seville—Una Voce—"Tyrants Soon I'll Burst thy Chains"	Rossini
4159	Barber of Seville Cavatina	Rossini
4457	Bride Elect March	Sousa
4476	Babbie Waltzes, from "The Little Minister"	Furst
4503	Belle of New York—They All Follow Me	Kerker
4518	Break the News to Mother Song	Harris
4571	Because Song	Bowers
4619	Bunch o' Blackberries Two-Step	Holzmann
4631	Blue and the Gray, The Song	Dresser
4711	Big Hit, The March and Two-Step	Braham
4724	Bohemia Caprice	Boyd Wells
4768	Ben Hur Chariot Race	
	March and Two-Step	Paull
4800	Badinage	Herbert
4832	Bill Bailey Won't You Please Come Home	Cannon
4843	Believe Me if all those Endearing Young Charms	Moore
C.		
4009	Chimes of Normandy—I Am a Rover	
	Waltz	Planquette
4021	Carmen Polka	Bizet
4039	Cavalleria Rusticana Intermezzo	Mascagni
4049	Carnival of Venice	Paganini
4071	Come, Ye Disconsolate Hymn	Webbe
4076	Coronation—All Hail the Power Hymn	Holden
4148	Coming Through the Rye	
4149	Campbells Are Coming, The	
4168	Coochi, Coochi Polka	Clark
4224	Carmen—Song of the Toreador	Bizet
4235	Chimes of Normandy—Song of the Bells	Planquette
4334	Chopin's Waltz, op. 64 No. 1	Chopin
4409	Circus Girl—A Simple Little String	Monckton
4446	Chimes of Trinity, The	Fitzpatrick
4508	Charlatan, The March	Sousa
4512	Coronation of the Rose Gavotte	Holst

TUNE LIST OF 15½ INCH TUNE SHEETS. 9

No.	TITLE.	COMPOSER.
4513	Cymbeline Waltzes	Clauder
4580	Consolation	Mendelssohn
4591	Casino Girl, The—A Hundred Wives ...	Ludwig Engländer
4592	Casino Girl, The—Drum Major	Ludwig Engländer
4593	Casino Girl, The—On Broadway	Ludwig Engländer
4734	Coon! Coon! Coon!	Friedmann
4788	Creole Bells	Lampe
4790	Calvary Song	Rodney
4795	Caucasian Dance	Rubenstein

D.

4035	Don Juan Serenade	Mozart
4058	Dixie's Land	
4135	Darkies' Dream	Lansing
4158	Don't Be Cross	Zeller
4239	Dancing in the Barn	Schottische Pratt
4549	Dinah	Stromberg
4577	Darktown Is Out To-night	Marion
4616	Doan' Ye Cry, Ma Honey	Noll
4678	Das Sind die Sanger von Finsterwalde	Brandt
	March	Pauli
4793	Dawn of the Century	
4835	Dinah Song—"Come Out Dinah on the Green" (Sung in "The Sleeping Beauty and the Beast")	Johnson
4838	Dreamy Eyes	Lampe
4839	Dolly Varden	Edwards
4840	Diana. (Sung in "King Dodo.")	Luders

E.

4007	Estudiantina	Waltz Waldteufel
4229	Ernani—Rescue Me	Verdi
4314	El Capitan	Sousa
4578	Eli Green's Cake Walk	S. Koninsky
4676	Every Race Has a Flag But the Coon ..	Heelen & Helf

F.

4904	Faust	Waltz Gounod
4941	Freyschutz	Hunter's Chorus Weber
4942	Faust	Flower Song Gounod
4956	Flower Song	Lange
4997	Freyschutz	Prayer Weber
4153	Faust—Soldier's Chorus	Gounod
4251	Funeral March	Chopin
4253	Fisher's Hornpipe	Grote
4397	Fleurette Dance	Braham
4442	Forsaken (Verlassen)	Song Koschat
4494	Funiculi Funicula	Neapolitan Song Denza
4594	Father O'Flynn	Old Irish Melody Stanford
4694	Florodora—The Silver Star of Love ..	Leslie Stuart
4695	Florodora—When an Interfering Person	Leslie Stuart
4697	Florodora—I've an Inkling	Leslie Stuart
4698	Florodora—The Shade of the Palm ..	Leslie Stuart
4714	Florodora—Tell Me, Pretty Maiden ..	Leslie Stuart
4779	Florodora March—"I Want to be a Military Man"	Stuart

10 TUNE LIST OF 15½ INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
	G.	
4046	Gypsy Baron	Treasure Waltz Strauss
4090	God Be With You	Hymn Tomer
4247	Grande Valse Brillante	Schulhoff
4351	Guide Me, O Thou Great Jehovah ..	Segur
4406	Geisha—The Jewel of Asia	Holbrook
4486	Glory! Glory! Hallelujah	Jas. Phipp
4550	Gounod's Serenade	Gounod
4622	Girl I Loved in Sunny Tennessee ..	Song Carter
4704	Good Bye, Dolly Gray	P. Barnes
4772	Go Way Back and Sit Down	Song Johns
4791	Good Morning, Carrie!	Song Smith & Bowman
4841	Glendora Waltzes	Clift & Fuller

H.

4050	Home, Sweet Home	
4087	Home Over There	Hymn O'Kane
4118	High School Cadets	March Sousa
4146	Honeymoon, The	March Rosey
4154	Huguenots, The—Benediction of the Poignards	Meyerbeer
4155	Huguenots, The—The Vale of Rest ..	Meyerbeer
4182	Hail! Columbia	
4201	Handicap	Two-Step March Rosie
4356	Hot Time in the Old Town	Song Metz
4417	Holy City, The	Adams
4449	Happy Days in Dixie	Two-Step March Mills
4475	How I Love My Lu	Song Stromberg
4572	Hands Across the Sea	March Sousa
4580	Hello! Ma Baby	Song Howard & Emerson
4583	Hearts and Flowers	Song Tobani
4607	Her Name is Rose	Waltz Song von Tilzer
4673	Hail to the Spirit of Liberty	March Sousa
4712	Hog-Town Piganinnies	

	March and Two-Step	Braham
4766	Honeysuckle and the Bee, The	W. H. Penn
4775	Hello Central, Give Me Heaven	Song Harris
4778	Hunky Dory Cake Walk and Two-Step ..	Holzmann
4796	Hunka Czardas	Hungarian Dance Lajos
4842	Harp that once through Tara's Halls, The	Song Moore

I.

4011	Invitation to the Dance	Waltz Weber
4080	It is Well With My Soul	Hymn Bliss
4254	Irish Washerwoman	
4570	I Guess I'll Have to Telegraph My Baby	Song Cohan
4618	I'd Leave My Happy Home for You ..	Song von Tilzer
4620	Impecunious Davis	Two-Step Mills
4635	I've Waited, Honey, Waited Long for You	Song Nichols
4677	I Can't Tell Why I Love You, But I Do ..	Edwards

TUNE LIST OF 15 1/4 INCH TUNE SHEETS. 11

No.	TITLE.	COMPOSER.
4704	Irish Lullaby	Alicia Adelaide Needham
4720	In the House of Too Much Trouble	Heelen & Helf
4737	Invincible Eagle, The	Sousa
4769	In Society	Wheeler
4821	I Just Can't Help from Loving that Man	Tilzer
4830	I'll Be With You when the Roses Bloom Again	Song Cobb & Edwards
J.		
4077	Jesus, Lover of My Soul	Martyn Marsh
4078	Jesus, Lover of My Soul	Refuge Holbrook
4556	Just One Girl	Song Udall
4576	Just as the Sun Went Down	Song Udall
4713	Just Because She Made Dem Goo-Goo Eyes	Song John Queen & Hughie Cannon
K.		
4070	King Cotton	March Sousa
4122	Kathleen Mavourneen	Song Crouch
4324	Killarney	Song Balfe
4549	Kiss Me, Honey, Do	Song Stromberg
L.		
4027	La Czarina	Mazurka Ganne
4037	Last Rose of Summer	Flotow
4038	Lohengrin	Bridal Chorus Wagner
4055	Lorelei	Song Tedesco
4068	Loin du Bal	Waltz Gillet
4093	Luther's Hymn—"Ein Feste Burg"	Hymn Luther
4105	Little Fisher Maiden	Waltz Waldmann
4120	La Paloma	Spanish Serenade Yradier
4128	Liberty Bell	March Sousa
4132	Little Alabama Coon	Song Starr
4161	Lucia	Sextet Donizetti
4178	Light Cavalry	Overture Suppe
4250	Last Hope	Gottschalk
4267	Love's Old Sweet Song	Molloy
4354	Louisiana Lou	Stuart
4416	Lead, Kindly Light	Song Dykes
4428	Lost Chord, The	Song Sullivan
4477	Largo	Handel
4501	Les Patineurs (The Skaters)	Waltz Waldteufel
4683	La Sonnambula—"Ah Perche"	Belini
4685	La Golondrina	Mexican Song Heckle
4770	Little Tin Soldier, A	Song Daniels
4776	Lam! Lam! Lam!	Song Jerome
4828	Lily or the Rose, The	Song Solman
4844	Little Gypsy Maid, The (Sung in the "Wild Rose")	Cook
M.		
4037	Martha—Last Rose of Summer	Flotow
4040	Mignon, "Knowest Thou That Fair Land?"	Thomas

12 TUNE LIST OF 15 1/4 INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
4060	Maryland, My Maryland	
4075	Missionary Hymn—From Greenland's Icy Mountains	Hymn Mason
4094	Monastery Bells	Lefebure
4095	Martha	Quintet Flotow
4100	Mendelssohn's Wedding March	Mendelssohn
4107	Marseillaise, La	R. de L'Isle
4115	Marching Through Georgia	
4117	Mocking Bird	
4123	Marguerite	Song White
4120	My Old Kentucky Home	Song
4134	Manhattan Beach March	Sousa
4233	Martha—"How so Fair"	Flotow
4250	Maiden's Prayer	
4310	Massa's in the Cold, Cold Ground	Song Foster
4390	My Gal Is a High-Born Lady	Song Fagan
4455	My Coal Black Lady	Song Jefferson
4507	Mammy's Little Pumpkin-Colored Coon	Song Hillmann & Perrin
4558	Mendelssohn's Spring Song	Mendelssohn
4568	My Old New Hampshire Home	Song von Tilzer
4584	Moth and the Flame, The	Witt
4614	My Lady Lu	Song Brill
4615	My Little Georgia Rose	Song Witt
4617	Mid the Green Fields of Virginia	Song Harris
4630	Morgenblatter	Waltz Strauss
4633	My Hannah Lady, Whose Black Baby Is You?	Song and Two-Step Reed
4672	Ma Tiger Lily	A. B. Sloane
4681	Mill Wheel (In Einen Kullen Grunde)	Giuck
4699	Messenger Boy, The—The Messenger Boy	Caryll & Monckton
4700	Messenger Boy, The—Mary, Mary, Quite Contrary	
4701	Messenger Boy, The—Captain Pott	Caryll & Monckton
4702	Messenger Boy, The—Maisie	Caryll & Monckton
4703	Messenger Boy, The—When the Boys Come Home Once More	Caryll & Monckton
4707	Messiah, The	Allelujah Chorus Howard
4709	My Jersey Lily	Song von Tilzer
4710	Mosquitos' Parade, The	Howard Whitney
4727	My Wild Irish Rose	C. Olcott
4762	Miss Bob White—Quail Song	Spenser
4763	Miss Bob White—The Watermelon	Spenser
4773	Mamie, Don't You Feel Ashamie	Song Edwards
4782	Ma Blushin' Rosie	Song Stromberg
4789	Mexican National Hymn	Nuno
4824	Moon, Moon, from 'The Toreador'	Mann
4829	Mansion of Aching Hearts, The	Song von Tilzer
4834	Maiden with the Dreamy Eyes, The (Sung in "The Little Duchess")	Cole

TUNE LIST OF 15½ INCH TUNE SHEETS 13

No.	TITLE.	COMPOSER.
N.		
4065	Nightingale Song--Tyrolean	Zeller
4073	Nearer, My God, to Thee	Mason
4150	Norma--Hear me, Norma	Bellini
4328	Narcissus	Nevin
4370	Nordlicht	Waltz Millocker
4079	Nest of Finches, A	Polka Levy
4799	Nobody's Lookin' but de Owl an' de Moon	Song Johnson
O.		
4074	Old Hundred	Hymn Frasse
4109	Old Folks at Home	Song Foster
4136	Old Oaken Bucket, The	Song Dinsmore
4317	Old Black Joe	Song Foster
4365	O Promise Me	Song R. de Koven
4448	On the Banks of the Wabash	Song Dresser
4600	Old Kentucky Barbecue, An	March Kohnhorst
4760	Onward, Christian Soldiers	Hymn Sullivan
4777	Oh! Oh! Miss Phoebe	Song von Tilzer
4827	On a Sunday Afternoon	Song von Tilzer
P.		
4062	Poet and Peasant	Overture Suppe
4181	Pilgrim's Chorus, from "Tannhauser"	Wagner
4260	Palms, The	Song Faure
4271	Poacher, The	Galop Faust
4511	Piccolo Fantasie	Braham
4708	Pas d'Espagne	Spanish Dance Zannann
4797	Pleyel's Hymn	Pleyel
4820	Pretty Mollie Shannon. (Song from "The Little Duchess")	Wolff
R.		
4072	Rock of Ages	Hymn Hastings
4113	Russian National Hymn	Livof
4116	Red, White and Blue	
4144	Robin Adair	Song Mills
4208	Rastus on Parade	March Verdi
4225	Rigolette--Over the Summer Sea	Waltz R. de Koven
4255	Robin Hood	Waltz Neuendorf
4411	Ratcatcher's Song	Waltz Rosas
4418	Rippling Waves	Waltz Monckton
4484	Runaway Girl, A--Soldiers in the Park	Knicht
4490	Rocked in the Cradle of the Deep	Caryll
4550	Runaway Girl, A--Piccaninnies' Dance	Elmore
4611	Rosalind Waltzes	Gounod
4624	Romeo and Juliet	Waltz R. de Koven
4717	Robin Hood--Tinker's Song	Waltz R. de Koven
4722	Robin Hood--Armorer's Song	Schwartz
4798	Rip van Winkle was a Lucky Man. Song	
4822	Rosalie Song. (From "Miss Simplicity")	Cortiss
S.		
4012	Southern Roses	Waltz Strauss
4047	Stephanie	Gavotte Czibulka
4089	Saviour, Breathe an Evening Blessing	Hymn Stebbins

No.	TITLE.	COMPOSER.
14 TUNE LIST OF 15½ INCH TUNE SHEETS		
4104	Star Spangled Banner, The	Schubert
4125	Schubert's Serenade	Rossini
4137	Stabat Mater--Cujus Animam	
4241	Shall We Gather at the River	Hymn
4261	Sweetest Story Ever Told, The	Stults
4264	Silent Night (Stille Nacht)	Christmas Carol Mason
4325	Sweet Bye-and-Bye	Hymn Webster
4398	Stars and Stripes Forever, The	March Sousa
4422	Skirt Dance, from "Faust Up To Date"	Lutz
4452	Serenade, The--I Love Thee, I Adore Thee	Herbert
4487	Soldier's Farewell	Song Kinkel
4500	She Was Bred in Old Kentucky	Song Carter
4515	Sylvester	Waltzes Reese
4516	Seguidilla	Spanish Dance Holst
4527	Silver Lake	Varsovia Montgomery
4529	Say Au Revoir, but Not Good-bye Song	Kennedy
4558	Spring Song	Mendelssohn
4560	St. Patrick's Day in the Morning	
4570	Smoky Mokes Cake Walk and Two-Step	A. Holzmann
4581	She Was Happy Till She Met You	Song Rosenfeld
4591	Skaters, The (Les Patineurs)	Waltz Waldteufel
4623	Say You Love Me, Sue	Song Stromberg
4643	Swiss Army Taps	
4654	San Toy--Rhoda and Her Pagoda Song	Sidney Jones
4668	Singing Girl, The--Love is Tyrant	
4674	Salome	Waltz Song V. Herbert
4675	St. Nicholas March, The	Intermezzo Wm. Lorraine
4687	Sousa Girl, The	March Song Kaltenborn
4721	Strike Up the Band, Here Comes a Sailor	Jerome
4725	Susie Song, from "A Girl from Up There"	C. B. Ward
4735	Serenade, The--the Angelus	Kerker
4765	Sweet Annie Moore	V. Herbert
4767	Saved by Grace	Hymn J. H. Flynn
4783	Strollers, The--"Song of the Strollers"	Stebbins
4784	Saw Ye My Valour?	Hymn Englander
4785	Shepherd Show Me How to Go	Hymn
4826	Sunflower and the Sun, The	Song Penn
T.		
4036	Trovatore, II--Back to Our Mountains	Verdi
4045	Tannhauser	March Wagner
4141	Traumerei	Schuman
4142	Trovatore, II--Anvil Chorus	Verdi
4160	Trumpeter of Sackingen--"Behut dich"	
4174	Trieb--Ben Bolt	Song Kneass
4181	Tannhauser--Pilgrim's Chorus	Wagner
4227	Trovatore, II--Miserere	Verdi
4228	Trovatore, II--Tempest of the Heart	Verdi
4488	Tramp! Tramp! Tramp	Song Root
4480	Tenting on the Old Camp Ground	Song Kittredge
4661	Tannhauser--Evening Star	Wagner
4726	Tale of a Kangaroo, The	Luders

TUNE LIST OF 15 1/4 INCH TUNE SHEETS 15

No.	TITLE.	COMPOSER.
4761—	Twilight.....Reverie	T. J. Guy
	Gott	Nessler
4836—	Tale of a Bumble Bee, The. (Sung in "King Dodo").....	Luders
U.		
4032—	Under the Double Eagle.....March	Wagner
4736—	U. C. V. March.....	Northrup
4771—	Under Fire.....March and Two-Step	A. Russel, Jr.
4786—	Unter dem Siegesbanner.....March	von Blon
V.		
4274—	Vienna Girls.....Waltz No. 1	Ziehrer
4442—	Verlassen (Forsaken).....Song	Koschat
4718—	Valse Bleue.....	Alfred Marquis
4723—	Virginia Reel.....	
4823—	Violets, The. (Song from "The Duchess").....	Wright
W.		
4008—	Wine, Women and Song.....Waltz	Strauss
4033—	William Tell.....Prayer	Rossini
4057—	Washington Post.....March	Sousa
4100—	Wedding March.....	Mendelssohn
4138—	Wacht am Rhein, Die.....	
	German National Song	Wilhelm
4166—	William Tell—Tyrolean Chorus.....	Rossini
4177—	When the Swallows Homeward Fly.....	
	Song	Abt
4230—	William Tell.....Overture	Rossini
4320—	Wang—Baby Song.....	Morse
4524—	Whistling Rufus.....Two-Step March	Mill
4561—	Wearing of the Green.....Song	
4632—	Warm Reception, A.....March	Anthony
4650—	When Chloe Sings a Song.....	Stromberg
4686—	When Reuben Comes to Town.....	Maurice Levi
4710—	When the Harvest Days are Over.....	von Tilzer
4774—	Wedding of Reuben and the Maid, The.....	
	Song	Levy
4837—	Way Down Yonder in the Cornfield.....	
	Alabama Song	Cobb & Edwards
Y.		
4326—	Yankee Doodle.....	
4792—	Yale Boola.....March	Hirsch
Z.		
4338—	Zenda.....Waltzes	Witmark.
4794—	Zwei Dunkel Augen.....Song	Heins

POSITIVELY NO TUNES EXCHANGED

LIST OF TUNES FOR STELLA MUSIC BOXES

Nos. 63, 126, 84, 168, 270 and 272

Tune Sheets 14 and 17 1/4 Inches in Diameter.

In ordering, please give diameter of tune sheet desired.

No.	TITLE.	COMPOSER.
A.		
6—	After the Ball.....Waltz	Kiefert
23—	Always Gay.....Polka	Faust
64—	America—My Country, 'tis of Thee.....	
70—	Abide with Me.....Eventide	Monk
92—	Alas! and Did My Saviour?.....Dundee	Brane
108—	Austrian National Hymn.....	Haydn
111—	Artist Life.....Waltz	Strauss
124—	Auld Lang Syne.....	
142—	Anvil Chorus, from "Il Trovatore".....	Verdi
171—	Aida.....Grand March	Verdi
179—	Annie Laurie.....Song	Dunn
200—	Arrah, Go On!.....	McGlennon
212—	Adventure in the Harem, An—My Dear Captain.....	
218—	At Supper.....Waltz Song	Lincke
219—	Am Wunderschönen Rhein. Waltz Song	Chattau
246—	Angel's Serenade.....	Foerster
249—	Ave Maria.....	Braga
258—	Alice, Where Art Thou.....	Gounod
300—	Austrian Swallows.....Waltz	Ascher
311—	Auf Flugeln der Nacht.....Waltz	Strauss
336—	Alumni.....March	Faust
337—	Anniversary.....March	Van Baar
341—	Adeste Fideles.....Portuguese Hymn	Rosey
363—	All Coons Look Alike to Me.....Song	Hogan
368—	Ach! Emma.....Rheinlander	Lincke
393—	Apollo Harp.....Reverie	Wilder
408—	Artist's Model, An—The Gay Tom-Tit	Sidney
424—	Armenian and Georgian Songs.....	Ivanovim
427—	Æolian Harp.....	Smith
441—	Armenian Song—The Swallow.....	Ivanovim
472—	At a Georgia Camp Meeting.....March	Mills
491—	As Your Hair Grows Whiter.....Song	Dacre
538—	Auld Plaid Shawl, The.....Song	Haynes
543—	An der Weser.....Lied	Pressel
609—	Absent-Minded Beggar, The.....Song	Sullivan
634—	Always.....Song	Bowers
637—	A Fraugesä.....Neapolitan Two-Step	Costa

TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS. 17

No.	TITLE.	COMPOSER.
690—	At a Darktown Cakewalk	Hale
705—	Ashworth	Rowson
781—	Amoureuse Valse	Berger
787—	American Eagle March	Boehne
831—	Ain't Dat a Shame	Wilson
833—	Absence Makes the Heart Grow Fonder Song	Dillea
B.		
2—	Blue Danube	Strauss
22—	Blumen	Ziehrer
30—	Boccaccio	Suppe
34—	Boccaccio	Suppe
36—	Back to Our Mountains, from "Il Trovatore"	Verdi
38—	Bridal Chorus, from "Lohengrin"	Wagner
43—	Black Hussar	Millocker
54—	Beggar Student	Millocker
60—	Blue Bells of Scotland	Carey
61—	Bohemian Girl—I Dreamt I Dwelt	Balfe
83—	Blest Be the Tie	Dennis & Nagell
102—	Beggar Student	Millocker
103—	Black Hussar	Millocker
140—	Bohemian Girl—The Heart Bowed Down	Balfe
152—	Beggar Student	Millocker
157—	Bohemian Girl—Then You'll Remem- ber Me	Balfe
159—	Barber of Seville	Rossini
160—	Band Played On, The	Ward
167—	Bon Ton	Zimmerman
169—	Behut dich Gott, from "The Trumpeter of Sackingen"	Nessler
174—	Ben Bolt Song, from "Tilby"	Kneass
180—	Bonnie Dundee	Ernesto
210—	Bee House, The—Das Bienenhaus March	Chattau
218—	Beim Souper	Walzerlied
267—	Barber of Seville—Una Voce Tyrant, Soon I'll Burst Thy Chains	Rossini
320—	Baby Song, from "Wang"	Morse
331—	Belle of New York	Clark
350—	Be Mine	Eilenberg
381—	Brazilian National Hymn	Sousa
457—	Bride Elect	Furst
476—	"Babbie" Waltzes, from "The Little Minister"	Monckton
483—	Boy Guessed Right, from "A Run- away Girl"	Kerker
503—	Belle of New York—They All Follow Me	Kerker
504—	Belle of New York—She Is the Belle of New York	Harris
505—	British Grenadiers, The	Rosenzweig
528—	Break the News to Mother	
530—	Be Good to Me and Forget Me Not Waltz Song	

18 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS

No.	TITLE.	COMPOSER.
547—	Berlin Innkeeper's March	Himmel
555—	Banquet March	Del Campiglio
565—	Belgian National Hymn—La Braban- conne	Song
571—	Because	Bowers
582—	Beim Fensterln	Koschat
597—	Belle of New York, The—When We Are Married	Kerker
598—	Belle of New York, The—Oh! Teach Me How to Kiss	Kerker
599—	Belle of New York, The—The Anti Cigarette Society	Kerker
600—	Belle of New York, The—The Purity Brigade	Kerker
613—	Bimmel Bolle—"Rheinlander"	Boehme
619—	Bunch o' Blackberries	Holzmann
631—	Blue and the Gray, The	Dresser
639—	Bay of Biscay, The	Davy
646—	Boer March	von Blon
711—	Big Hit, The	Braham
724—	Bohemia	Boyd Wells
768—	Ben Hur Chariot Race March and Two-Step	Paull
800—	Badinage	Herbert
832—	Bill Bailey, Won't You Please Come Home	Cannon
843—	Believe Me if All those Endearing Young Charms	Moore
C.		
9—	Chimes of Normandy—I Am a Rover, Waltz	Planquette
21—	Carmen	Bizet
39—	Cavalleria Rusticana	Mascagni
49—	Carnival of Venice	Paganini
51—	Child of the Regiment—Search Through the Wide World	Donizetti
71—	Come, Ye Disconsolate	Webbe
76—	Coronation—All Hail the Power. Hymn	Holden
88—	Come, Thou Fount	Nettleton & Wyeth
148—	Coming Through the Rye	
149—	Campbells Are Coming, The	Clark
168—	Coochi, Coochi	Pfeil
211—	Calm Lies the Lake	Ivanovici
220—	Carmen Sylva	Bizet
224—	Carmen—Song of the Toreador	Planquette
235—	Chimes of Normandy—Song of the Bells	Planquette
236—	Chimes of Normandy—Servants' Chorus	Planquette
263—	Come, Little Children, Come Christmas Song	Schultz
265—	Champagne	Lumbye
285—	Chimes of Normandy	Planquette
286—	Chimes of Normandy	Planquette
287—	Chimes of Normandy	Planquette
288—	Chimes of Normandy	Planquette
289—	Chimes of Normandy	Planquette

TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS. 19

No.	TITLE.	COMPOSER.
290	Chimes of Normandy . . . Quadrille No. 6	Planquette
304	Cagliostro Polka	Strauss
315	Cleveland March	Votteler
316	Come and Kiss Me, Honey, Dear . . . Song	Gaunt
332	Crappy Dan, de Spo'tin' Man . . . Song	Trevathan
334	Chopin's Waltz Op. 64, No. 1	Chopin
349	Camilla Polka	Ivanovici
354	Clementine Mazurka	Lecocq
375	Chinese Song—Sinfia Hymn	
376	Chinese Song—She Pah Moh	
377	Chinese Song—Le Timpan	
378	Chinese Song—Shanghai Mody	
379	Chinese Song—Chum Chulin	
380	Chinese Song—Le Syum	
396	Cannon March	Braham
409	Circus Girl—A Simple Little String	Monckton
415	Come, Caroline, Come Song	Spahn
446	Chimes of Trinity	Fitzpatrick
471	Conquerors, The Waltzes	Furst
473	Coontown Capers Two-Step	Morse
498	Clown's March, The	Bosc
508	Charlatan, The March	Sousa
512	Coronation of the Rose Gavotte	Holst
513	Cymbeline Waltzes	Clauder
514	Clauder's Triumphal March	Wunderlich
539	Chinese National Hymn	
542	Come, All Ye People	
	German Popular Song	Peters
548	Chaconne Gavotte	Czibulka
621	Campus Dreams Waltzes	Blake
627	Coral Lips Polka-Mazurka	Lehar
641	Cock o' the North Song	Campbell
642	Christians, Awake, Salute the Happy Morn	
645	Cackling Chickens Two-Step	Elmore
680	Consolation	Mendelssohn
691	Casino Girl, The—A Hundred Wives	Ludwig Englander
692	Casino Girl, The—Drum Major	Ludwig Englander
693	Casino Girl, The—On Broadway	Ludwig Englander
734	Coon! Coon! Coon!	Friedmann
788	Creole Bells March and Two-Step	Lampe
790	Calvary Song	Rodney
795	Cascanian Dance—"Lesghinka"	Rubenstein
D.		
13	Daughter of Madame Angot Waltz	Lecocq
15	Do I Love You? Waltz	Rosenzweig
29	Don Cesar March	Dellinger
35	Don Juan Serenade	Mozart
58	Dixie's Land	
114	Dude's March March	Wagner
133	Directorate March	Sousa
135	Darkie's Dream	Lansing
158	Don't Be Cross Song	Zeller
203	Dance, Pickaninnies, Dance	Davis
232	Dinorah Shadow Song	Meyerbeer
239	Dancing in the Barn Schottische	Pratt

20 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS

No.	TITLE.	COMPOSER.
244	Dorothy—Be Wise in Time Trio	Cellier
300	Dorfschwalben aus Oesterreich Waltz	Strauss
403	Don't Send Her Away	Rosenfeld
419	Dream Song	Kutschera
468	Dozia Mazurka	Ascher
510	Dream, A Song	Bartlett
552	Dessauer March	
553	Daisy Bell Song	Dacre
575	Dat's Onze Puckiel	Reyding
577	Darktown Is Out To-Night Song	Marion
616	Doan' Ye Cry, Ma Honey Song	Noll
640	Death of Nelson, The Song	Braham
678	Das Sind die Sanger von Finsterwalde	
	March	Brandt
682	Die Kleine Wittwe	Aletter
793	Dawn of the Century March	Paul
835	Dinah Song—"Come out Dinah on the Green." (Sung in "The Sleeping Beauty and the Beast")	Johnson
838	Dreamy Eyes March and Two-Step	Lampe
839	Dolly Varden Song	Edwards
840	Diana. (Sung in "King Dodo") Song	Luders
E.		
7	Estudiantina Waltz	Waldteufel
17	Espana Waltz	Waldteufel
25	Excelsior Mazurka	Marenco
93	"Ein Feste Burg," from Luther's Hymn	Luther
176	Erminie March	Jacobowsky
199	Espanita Spanish Waltzes	Rosey
229	Ernani—Rescue Me	Verdi
310	El Turia Spanish Waltz	Granado
314	El Capitan March	Sousa
348	Echt Weanerisch March	Rau
366	Edelweiss Song	Reuschel
540	Egyptian Nights Waltz	Feldman
578	Eli Green's Cake Walk	S. Koninsky
676	Every Race Has a Flag but the Coon	Heelen & Helf
F.		
4	Faust Waltz	Gounod
22	Flower Polka	Ziehrer
24	From Heart to Heart Mazurka	Andree
41	Freyschutz—Hunters' Chorus	Weber
42	Faust—Flower Song	Gounod
56	Flower Song	Lange
75	From Greenland's Icy Mountains Hymn	Mason
97	Freyschutz Prayer	Weber
153	Faust—Soldiers' Chorus	Gounod
162	Fra Diavola—On Yonder Rock	Auber
209	Forester, The Waltz	Strauss
251	Funeral March	Chopin
253	Fisher's Hornpipe	Grote
276	Frauenherz Mazurka	Strauss
296	Feuerwehr (Firemen's) Galop	Hertel
339	Fruhlingsblumen No. 2 Nocturne	Reissiger

TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS. 21.

No.	TITLE.	COMPOSER.
347—Fairfield	March	Wagner
397—Fleurette Dance		Braham
421—Fridtjof Nansen	March	Shibley
442—Forsaken—Verlassen	Song	Koschat
494—Funiculi Funicula—Jammo, Neapolitan Song		Denza
558—Frühlingslied	Song	Mendelssohn
594—Father O Flynn	Old Irish Melody	Stanford
688—Frau Luna—Luna Waltz		Lincke
694—Florodora—The Silver Star of Love		Leslie Stuart
695—Florodora—When an Interfering Person		Leslie Stuart
697—Florodora—I've an Inkling		Leslie Stuart
698—Florodora—The Shade of the Palm		Leslie Stuart
714—Florodora—Tell Me, Pretty Maiden		Leslie Stuart
779—Florodora Song—"I Want to be a Military Man"		Stuart
G		
31—Gasparonne	March	Millocker
46—Gypsy Baron Treasure	Waltz	Strauss
52—Gasparonne	Carlotta Waltz	Millocker
90—God Be With You	Hymn	Tomer
164—Grand Duchess	Sabre Song	Offenbach
175—Gondoliers	Cachuca Dance	Sullivan
215—German Patrol, The	Quickstep	Eilenberg
216—Gartenlaube	Waltz	Strauss
245—Glass in Hand A	Polka	Fahrbach
247—Grande Valse Brillante		Schulhoff
277—Geschichte aus dem Weinerwald	Waltz	Strauss
327—Geisha	Mimosa Waltz	Sidney Jones
351—Guide Me, O Thou Great Jehovah Segur		Holbrook
353—Glück Auf	March	Rixner
369—Gossiping	March	Frankl
405—Geisha—Jack's the Boy		Monckton
406—Geisha—The Jewel of Asia		Jas. Philp
407—Geisha—Amorous Goldfish		Sidney Jones
423—Georgian Song—Bayati		Korganoff
424—Georgian Song		Knina
486—Glory! Glory! Hallelujah		Sidney Jones
497—Geisha—Star of My Soul		
532—Greek Slave, A—I Should Rather Like to Try		Monckton
533—Greek Slave, A—I Want To Be Popular		Monckton
534—Greek Slave, A—I Am a Naughty Girl		Monckton
537—Gilded Youth Waltz		Waldeufel
554—Gebet Während der Schlaht		Mimmel
559—Gounod's Serenade		Gounod
592—Geisha, The	Kissing Duet	Sidney Jones
622—Girl I Loved in Sunny Tennessee	The Song	Carter
628—Gypsy Girl, The	Mazurka	Ganne
638—God Bless the Prince of Wales	Song	Richards
764—Good Bye, Dolly Gray		P. Barnes
772—Go Way Back and Sit Down	Song	Johns
791—Good Morning, Carrie!	Song	Smith & Bowman
841—Glendora Waltzes		Clift & Fuller

22 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
H		
59—Home, Sweet Home		Hymn
87—Home Over There		O'Kane
99—Henrietta, Have You Met Her	Song	Bratton
118—High School Cadets	March	Sousa
140—Hearts Bowed Down, from "Bohemian Girl"		Balfe
146—Honeymoon, The	March	Rosey
154—Huguenots, The—Benediction of the Poignards		Meyerbeer
155—Huguenots, The—The Vale of Rest		Meyerbeer
173—Her Eyes Don't Shine Like Diamonds Song		Marion
182—Hail! Columbia		
201—Handicap	Two-Step March	Rosey
221—Hip! Hip! Hurrah!	Kaiser March	Keiper
231—Halka	Mazurka	Moniuszki
240—Heart and Hand, The	Helmet Song	Lecocq
270—Hoffman's Tales	Barcarolle	Offenbach
302—How Sweet	Waltz	Foerster
306—Hansel and Gretel	Waltz	Humperdinck
335—Heavenly Charms	Waltz	Miller
356—Hot Time in the Old Town	Song	Metz
357—Honey, Does You Love Yer Man	Song	Bratton
360—Honey On Ma Lips	Song	Trevathan
374—Huguenots, The—Rataplan		Meyerbeer
417—Holy City, The		Adams
437—Happy Darkies	Barn Dance	Godfrey
439—Hungarian Dance—Ritka		
449—Happy Days in Dixie	Two-Step March	Mills
475—How I Love Ma Lu	Song	Stromberg
506—Harmonious Blacksmith		Handel
544—Herz am Rhein Lied		Hill
551—Hohenfriedberger	March	Grosse
572—Hands Across the Sea	March	Sousa
580—Hello! Ma Baby	Song	Howard & Emerson
583—Hearts and Flowers	Song	Tobani
667—Her Name is Rose	Waltz Song	von Tilzer
673—Hail to the Spirit of Liberty	March	Sousa
712—Hog-Town Piganinnies	March and Two-Step	Braham
766—Honeysuckle and the Bee, The		W. H. Penn
775—Hello! Central, Give Me Heaven	Song	Harris
778—Hunky Dory Cake-Walk and Two-Step		Holzmann
796—Hungarian Dance—"Hanka Czardas"		Lajos
842—Harp that once through Tara's Halls		Moore
I		
11—Invitation to the Dance	Waltz	Weber
39—Intermezzo from "Cavalleria Rusti- cana"		Mascagni
61—I Dreamt I Dwelt, from "Bohemian Girl"		Balfe
80—It Is Well With My Soul	Hymn	Bliss
145—I Don't Want to Play in Your Yard Song		Petrie

TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS. 23

No.	TITLE.	COMPOSER.
151—	Isabella, 1492	Waltz Pflueger
198—	I Want Yer, Ma Honey	Song Templeton
205—	In Gay New York	Molly Song Kerker
216—	In the Summer House	Waltz Strauss
254—	Irish Washerwoman	
263—	Ihr Kinderlein Kommt. Christmas Song	Schultz
299—	I Adore the Power of Love	
361—	Isabella	Song Bratton
401—	In the Baggage Coach Ahead	Song Davis
426—	Italian Royal March	Gabetti
447—	I Love You in the Same Old Way	Song Bratton
570—	I Guess I'll Have to Telegraph My Baby	Song Cohan
574—	Ist Denn Kin Stuhl Da, fur Meine Hulda?	Song Wolff
618—	I'd Leave My Happy Home for You	Song von Tilzer
620—	Impecunious Davis	Two-Step Mills
635—	I've Waited, Honey, Waited Long for You	Song Nichols
677—	I Can't Tell Why I Love You, But I Do	Song Edwards
684—	Il Puritani—Ah per Sempre	Bellini
704—	Irish Lullaby	Alicia Adelaide Needham
720—	In the House of Too Much Trouble	Heelan & Helf
737—	Invincible Eagle, The	Sousa
769—	In Society Waltzes	Wheeler
821—	I Just Can't Help From Loving that Man	Song von Tilzer
830—	I'll be with You when the Roses Bloom Again	Song Cobb & Edwards
J		
77—	Jesus, Lover of My Soul	Martyn Marsh
78—	Jesus, Lover of My Soul	Refuge Holbrook
131—	Jolly Brothers	Waltz Wollstaedt
345—	Junker Herr	Polka Wagner
359—	Jusque La	Song Kerker
372—	Jubel	Overture Weber
443—	Jack and the Beanstalk—Tis With Love	Duet Sloane
531—	Jahrmarktsummel	March Lincke
537—	Jeunesse Doree	Waltz Waldteufel
556—	Just One Girl	Song Udall
563—	Japanese National Hymn	
569—	Julia Arthur	March Wayne
576—	Just as the Sun Went Down	Song Udall
713—	Just Because She Made Dem Goo-Goo Eyes	Queen & Cannon
K		
70—	King Cotton	March Sousa
119—	Katy Did	Song Johnson
122—	Kathleen Mavourneen	Song Crouch
234—	Krakowitch	Polish Dance Osmanski

24 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
243—	Kelton's Reel	
318—	Kitty, Are You All My Own?	Song Gaunt
324—	Killarney	Song Balfe
415—	Komm, Karlne, Komm!	Song Spahn
444—	Kentucky Babe	Song Geibel
474—	King Carnival	March Rosey
492—	Kaya Kaya Dance d'Algiers	Stanford
541—	Koenigin der Nacht, Die	Waltz Feldman
549—	Kiss Me, Honey, Do	Song Stromberg
612—	Kaiser Friedrich Marsch	Friedemann
L		
5—	Le Petit Bleu	Waltz Lecocq
27—	La Czarina	Mazurka Ganne
28—	Life for the Czar, A	Mazurka Glinka
37—	Last Rose of Summer	Plotow
38—	Lohengrin	Bridal Chorus Wagner
48—	Louis XIII	Gavotte Ghys
55—	Lorelei	Song Tedesco
68—	Loin du Bal	Waltz Gillet
93—	Luther's Hymn—Ein Feste Burg	Luther
105—	Little Fisher Maiden	Waltz Waldmann
120—	La Paloma	Spanish Serenade Yradier
128—	Liberty Bell	March Sousa
132—	Little Alabama Coon	Song Starr
143—	Little Tycoon—Love Comes Like Waltz	Spenser
161—	Lucia	Sextet Donizetti
170—	La Gitana	Waltz Bucalossi
178—	Light Cavalry	Overture Suppe
238—	Les Alsaciennes	Mazurka Tedesco
256—	La Serenata	Waltz H. L. d'Arej
259—	Last Hope	Jaxone
262—	Love's Old Sweet Song	Gottschalk
268—	Lucrezia Borgia. Di Pescatore. Make Me No Gaudy Chaplet	Molloy
291—	Lanciers	No. 1 R. Palmer
292—	Lanciers	No. 2 R. Palmer
293—	Lanciers	No. 3 R. Palmer
294—	Lanciers	No. 4 R. Palmer
295—	Lanciers	No. 5 R. Palmer
308—	Liebesbrief (Love Letter)	Polka Ziehrer
344—	Leben fur Unser'n Kaiser, Das	March Ziehrer
362—	Lulu	Song Hecht
364—	Louisiana Lou	Song Stuart
371—	L'Argentine	Mazurka Ketterer
416—	Lead, Kindly Light	Song Dykes
428—	Lost Chord, The	Song Sullivan
435—	La Poupee—A Jovial Monk Am I	Audran
451—	Let Bygones Be Bygones	Song Mills
469—	Lost Happiness	Song Sprowacker
476—	Little Minister, The	Waltz Furst
477—	Largo	
493—	Little Christopher Columbus—O Honey, My Honey	Caryn
496—	Little Dolly Daydream—Pride of Idaho	Song Stuart

TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS. 25

No.	TITLE.	COMPOSER.
531—	Life at a Country Fair..... Song	Lincke
536—	Love's Golden Dream..... Waltz	Bonheur
546—	Longing for the Past..... Song	Pfail
564—	Lorraine March.....	Ganne
566—	La Gran Via Eliseo's Schottische.....	Valverde
591—	Les Patineurs (The Skaters)..... Waltz	Waldteufel
628—	La Tzigane (The Gypsy Girl)..... Mazurka	Ganne
643—	La Retraite Federale (Swiss Army Taps).....	
683—	La Sonnambula—Ah Perche.....	Bellini
685—	La Golondrina—Mexican National Hymn.....	
770—	Little Tin Soldier, A..... Song	A. F. Heckle
776—	Lam! Lam! Lam!..... Song	Daniels
828—	Lily or the Rose, The..... Song	Jerome
844—	Little Gypsy Maid, The—(Sung in "The Wild Rose").....	Solman
		Cook
M		
1—	My Queen..... Waltz	Coote, Jr.
26—	My Sweetheart..... Mazurka	Komzak
37—	Martha—Last Rose of Summer.....	Plotow
40—	Mignon—Knowest Thou That Fair Land?.....	Thomas
53—	Merry War..... Waltz	Strauss
63—	Massaniello..... Barcarolle	Auber
64—	My Country 'tis of Thee.....	
69—	Maryland, My Maryland.....	
75—	Missionary Hymn—From Greenland's Icy Mountains.....	Mason
77—	Martyn—Jesus, Lover of My Soul.....	Marsh.
85—	My Faith Looks Up to Thee New Haven.....	Hastings
86—	My Faith Looks Up to Thee..... Olivet	Mason
94—	Monastery Bells..... Quintet	Lefebure
95—	Martha.....	Plotow
98—	My Pearl is a Bowery Girl..... Song	Mack
106—	Mignon..... Polonaise	Thomas
107—	Marseillaise, La.....	R. de L'Isle
115—	Marching Through Georgia.....	
117—	Mocking Bird.....	Kaps
121—	Monte Carlo..... March	White
123—	Marguerite..... Song	Irwin
126—	Mamie, Come Kiss Your Honey Boy..... Song	
129—	My Old Kentucky Home..... Song	Castling
130—	Mary and Her Lamb..... Song	Sousa
134—	Manhattan Beach..... March	Langey
147—	Mexican Serenade.....	
223—	My God, How Wonderful Thou Art Hymn.....	Howard
227—	Miserere from "Il Trovatore".....	Verdi
233—	Martha—How So Fair.....	Plotow
237—	Mandolinata.....	Paladhille
242—	Mascot—Gobble Duet.....	Audran
250—	Maiden's Prayer.....	Badarzewska
252—	Money Musk.....	
266—	Martha. Duo. Lost Proscribed.....	Plotow

26 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
273—	Mikado..... Waltz	Sullivan
275—	Mascot..... Waltz	Audran
279—	Mascot..... Quadrille No. 1	Audran
280—	Mascot..... Quadrille No. 2	Audran
281—	Mascot..... Quadrille No. 3	Audran
282—	Mascot..... Quadrille No. 4	Audran
283—	Mascot..... Quadrille No. 5	Audran
284—	Mascot..... Quadrille No. 6	Audran
309—	Marchen aus Schoner Zeit..... Waltz	Faust
319—	Massa's in the Cold, Cold Ground..... Song	Foster
330—	My Dream of You. Mein Traum von Dir..... Waltz	Roeder
369—	Munkelei..... March	Frankl
399—	My Gal Is a High-Born Lady..... Song	Fagan
413—	Marianna..... Waltz	Waldteuffel
430—	Mikado—Three Little Maids.....	Sullivan
431—	Mikado—Brightly Dawns.....	Sullivan
432—	Mikado—On a Tree by the River.....	Sullivan
440—	Mignon Danse de Salon.....	Morley
445—	May Irwin's Frog Song.....	Trevathan
455—	My Coal Black Lady..... Song	Jefferson
495—	Maggie Murphy's Home..... Song	Braham
507—	Mammy's Little Pumpkin-Colored Coon..... Song	Hillmann & Perrin
544—	My Heart for the Rhine..... Song	Hill
558—	Mendelssohn's Spring Song.....	Mendelssohn
568—	My Old New Hampshire Home..... Song	von Tilzer
584—	Moth and the Flame, The.....	Witt
607—	My Girl of Long Ago..... Song	Surwine
608—	Mail Coach in the Wood, The.....	Schaffer
614—	Ma Lady Lu..... Song	Brill
615—	My Little Georgia Rose..... Song	Witt
617—	Mid the Green Fields of Virginia..... Song	Harris
626—	My Lady Love..... Waltzes	Rosey
630—	Morgenblatter..... Waltz	Strauss
633—	My Hannah Lady, Whose Black Baby Is You..... Song and Two-Step	Reed
647—	Manon..... Waltz	Massenet
672—	Ma Tiger Lily.....	A. B. Sloane
681—	Mill Wheel (In Einen Kullen Grunde).....	Gluck
699—	Messenger Boy, The—The Messenger Boy.....	Caryll & Monckton
700—	Messenger Boy, The—Mary, Mary, Quite Contrary.....	Caryll & Monckton
701—	Messenger Boy, The—Captain Pott... ..	Caryll & Monckton
702—	Messenger Boy, The—Maisie.....	Caryll & Monckton
703—	Messenger Boy, The—When the Boys Come Home Once More.....	Caryll & Monckton
707—	Messiah, The—"Hallelujah Chorus".....	Handel
709—	My Jersey Lil'..... Song	von Tilzer
710—	Mosquitoes' Parade, The.....	Howard Whitney
727—	My Wild Irish Rose.....	C. Olcott
762—	Miss Bob White—Quail Song.....	Spenser

TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS. 27

No.	TITLE.	COMPOSER.
763	Miss Bob White—The Watermelon	Spenser
773	Mamie, Don't you Feel Ashamie	Edwards
782	Ma Blushin' Rosie	Stromberg
789	Mexican National Hymn	Nuno
824	Moon, Moon, from "The Toreador"	Mann
829	Mansion of Aching Hearts, The	von Tilzer
834	Maiden with the Dreamy Eyes (in "The Little Duchess")	Cole
N		
10	Nanon	Waltz Genee
19	Night in Venice, A	Waltz Strauss
73	Nearer, My God, to Thee	Bethany Mason
82	Not All the Blood	Boylston Mason
112	Night in Venice, A	Polka Strauss
150	Norma—Hear Me, Norma	Duet Bellini
207	New Bully	Song Johnson
328	Narcissus	Song Nevin
352	Naples	Mazurka Fluery
370	Nordlicht	Waltz Millocker
412	Netherlands National Hymn	
436	Nazareth	Hymn Gounod
637	Neapolitan Two-Step, "A Fraugesa"	George & Costa
679	Nest of Finches, A	Polka Levy
799	Nobody's Lookin' but de Owl an' de Moon	Johnson
O		
69	O Tannenbaum	Christmas Song Frasse
74	Old Hundred	Hymn Foster
109	Old Folks at Home	Song Dinsmore
136	Old Oaken Bucket, The	Song Zeller
158	Obersteiger, Der	Song Weber
163	Oberon	Barcarolle Rosey
197	Oriental Echoes	Two-Step March Foerster
219	On the Beautiful Rhine	Waltz Song
225	Over the Summer Sea, from "Rigoletto"	Verdi
297	Over Sticks and Stones	Galop Faust
311	On the Wings of Night	Waltz Faust
317	Old Black Joe	Song Foster
344	Our Lives for the Emperor	March Ziehrer
365	O Promise Me	Song R. de Koven
368	O Emma	Song Lincke
420	O! Sanctissima	Hymn
425	Old Bernese March	
448	On the Banks of the Wabash, Far Away	Song Dresser
485	O! I Love Society, from "A Runaway Girl"	
535	Our Boys at Sea	March Monckton
543	On the River Weser	Song Schneider
660	Old Kentucky Barbecue, An	March Pressel
760	Onward, Christian Soldiers	Hymn Kohnhorst
777	Oh! Oh! Miss Phoebe	Song Sullivan
827	On a Sunday Afternoon	Song H. von Tilzer

28 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
P		
16	Puppet	Waltz Foerster
62	Poet and Peasant	Overture Suppe
66	Poor Jonathan	Waltz Millocker
67	Prophet, The	Coronation March Meyerbeer
127	Princess Bonnie—Slumber So Gently	Spenser
181	Pilgrim's Chorus, from "Tannhauser"	Wagner
204	Put Me Off at Buffalo	Song Dillon
234	Polish Dance—Krakowitch	Osmanski
248	Polish Dance—Pan Chorazy	Moniuszki
260	Palms, The	Song Faure
271	Poacher, The	Galop Faust
382	Polish Mazurka—Stary Kmiotek	
	Obertas	Osmanski
383	Polish Mazurka—Dla Mlodiej Pary	Osmanski
384	Polish Mazurka—Zawsze Zuch	Lewandowski
385	Polish Mazurka—Wypil Wypil Nie Nie Zostawil	Osmanski
386	Polish Mazurka—Pif-Paf-Puf	Lewandowski
387	Polish Dance—Krakowiack	
	Nos. 1 and 11	Rajczaka
388	Polish Dance—Krakowiack	
	Nos. 2 and 6	Rajczaka
389	Polish Dance—Krakowiack	
	Nos. 4 and 5	Rajczaka
390	Polish Dance—Krakowiack	
	Nos. 12 and 13	Rajczaka
391	Polish Dance—Krakowiack	No. 14 Rajczaka
392	Polish Dance—Krakowiack	
	Nos. 16 and 17	Rajczaka
414	Palmira	Polka Giorza
429	Pinafore—He is an Englishman	Sullivan
458	Polish Song—Aria	Moniuszko
459	Polish Song—Piesn Wieczorna	
460	Polonaise Pozegnalny—Les Adieux	Oginski
511	Piccolo Fantasie	Braham
525	Phroso Waltzes	Furst
554	Prayer During Battle	Himmel
593	Penny Whistler, The	Fox
596	Private Tommy Atkins	Potter
601	Pinafore—Dear Little Buttercup	Sullivan
602	Pinafore—I Am the Captain of the Pinafore	
603	Pinafore—I Polished Up the Handle	Sullivan
604	Pinafore—Things Are Seldom What They Seem	Sullivan
605	Pinafore—Ring the Merry Bells	Sullivan
606	Pinafore—It Was the Cat	Sullivan
629	Pas des Patineurs (Skating)	Polka Jouve
662	Peruvian Hymn	
689	Putt, Putt, Putt	Polka Bohm
708	Pas d'Espagne	Spanish Dance Zarmann
707	Pleyel's Hymn	Hymn Pleyel
820	Pretty Mollie Shannon, from "The Little Duchess"	Wolff
Q		
278	Queen of the Dudes	Song Lincke
541	Queen of the Night	Waltz Feldmann

TUNE LIST OF 14 and 17½ INCH TUNE SHEETS. 29

No.	TITLE.	COMPOSER.
R		
72	Rock of Ages Hymn	Hastings
74	Refuge—Jesus, Lover of My Soul	Holbrook
81	Ring the Bells of Heaven Hymn	Root
113	Russian National Hymn	Livof
116	Red, White and Blue	
144	Robin Adair Song	
183	Russian Dance—Kamorinskaia	Gurilew
184	Russian Song—Sur Une Route Pavée	Gurilew
185	Russian Song—Ah! Mon Seuil	
186	Russian Song—Vers Petite Mere Sur le Volga	Vilbois
187	Russian Song—La Tombe d'Ascold	Werstowsky
188	Russian Song—Ah! Mon Bouleau	
189	Russian Song—Le Matelot	Werstowsky
190	Russian Song—Te Souviens-tu	Rigewskoi
191	Russian Song—Rossignol, mon Rossignol	Aliabiwa
192	Russian Dance	Hilbert
193	Russian Dance—The Young Tiger	
194	Russian Song—A Life for the Czar	Glinka
195	Russian Song—O Dites-Lui	
196	Russian March	Ganne
208	Rastus on Parade March	Mills
225	Rigoletto—Over the Summer Sea	Verdi
226	Rigoletto Quartet	Verdi
255	Robin Hood Waltz	R. de Koven
269	Radetzky March	Strauss
307	Reise-Abendteuer—Ach Lieber Schaffner	Lincke
340	Robert le Diable—Robert, Thou Whom I Love	Meyerbeer
348	Real Vienna March	Rau
373	Ranz des Vaches Swiss Song	
394	Realiste Polka	Ganne
411	Ratcatcher's Song Waltz	Neuendorf
418	Rippling Waves Waltz	Rosas
430	Ritka Hungarian Dance	
461	Russian Song—Short Night	Eschaikowsky
462	Russian Song—The Demon	
463	Russian Dance—Oneguine	
464	Russian Song—Oh! Do Not Go, Gricio	
465	Russian Song—Better and Better	
466	Russian Song—The Tempest Howls	
467	Russian Song	
478	Runaway Girl, A Lancers No. 1	Williams
479	Runaway Girl, A Lancers No. 2	Williams
480	Runaway Girl, A Lancers No. 3	Williams
481	Runaway Girl, A Lancers No. 4	Williams
482	Runaway Girl, A Lancers No. 5	Williams
483	Runaway Girl, A—The Boy Guessed Right	Monckton
484	Runaway Girl, A—Soldiers in the Park	Monckton
485	Runaway Girl, A—O! I Love Society	Monckton
490	Rocked in the Cradle of the Deep	Knight
505	Runaway Girl, A—Piccaninies' Dance	Caryll

30 TUNE LIST OF 14 and 17½ INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
610	Rule Britannia Song	Arne
611	Rosalind Waltzes	Elmore
624	Romeo and Juliet Waltz	Gounod
625	Rakoczy March	Berlioz
650	Rose of Persia, The	
657	Rose of Persia, The Recitation and Song	Sullivan
658	Rose of Persia, The "Oh! What is Love?" Song	Sullivan
717	Robin Hood—Tinker's Song	Sullivan
722	Robin Hood—Armorer's Song	R. de Koven
708	Rip van Winkle was a Lucky Man Song	Schwartz
822	Rosalie Song, from "Miss Simplicity"	Cortiss
S		
12	Southern Roses Waltz	Strauss
47	Stephanie Gavotte	Czibulka
50	Secret Love Gavotte	Rosch
89	Saviour, Breathe an Evening Blessing	Hymn
104	Star Spangled Banner, The	Stebbins
110	Spinn, Spinn Swedish Song	Jungst
125	Schubert's Serenade	Schubert
137	Stabat Mater—Cuius Animam	Rossini
172	Sunshine of Paradise Alley Song	Gratton
202	Standing on the Corner Song	Evans
211	Still ruht der See Lied	Pfeil
214	So'ne Ganze Kleine Frau Polka	Aletter
217	Sang an Aegir (Song to Aegir)	Kaiser Wilhelm II.
241	Shall We Gather at the River? Hymn	
257	Swedish Wedding March	Sodermann
261	Sweetest Story Ever Told, The	Stults
264	Silent Night (Stille Nacht) Christmas Carol	Mason
298	Sangerlust (Singer's Joy) Polka	Strauss
301	Stettiner Kreuz (The Stettin Cross)	
312	Stella March	Schlichting
322	Southern Railway March	Price
323	Santa Lucia Neapolitan Serenade	Rehm
325	Sweet Bye-and-Bye Hymn	Conradi
333	Scarlet Letter March	Webster
339	Spring Flowers Nocturn	Kuhn
342	Sun of my Soul, thou Saviour dear	Reissiger
343	See the Conquering Hero Comes Hymn	Handel
347	Schonfeld March	Wagner
355	She Wanted Something to Play With	
367	Sweet Rosie O'Grady Song	Chapman
373	Swiss Song—Le Ranz des Vaches	Nugent
395	Shower of Pearls Gallop	Bruschi
398	Stars and Stripes Forever, The March	Sousa
402	Sweet Inniscarra Song	Olcott

TUNE LIST OF 14 and 17 1/4 TUNE SHEETS.

31

No.	TITLE.	COMPOSER.
404—	Shop Girl, The—Over the Hills, Waltz Song	B. Caryll
410—	Soldiers of the Queen Song	Stuart
422—	Skirt Dance from "Faust Up To Date"	Lutz
433—	Sir Roger de Coverly Country Dance . .	Adams
434—	Star of Bethlehem Hymn	
452—	Serenade, The—I Love Thee, I Adore Thee	Herbert
453—	Serenade, The Waltz	Herbert
454—	Serenade, The—Dreaming, Dreaming . .	Herbert
470—	Sonntagsruh, Die (Sabbath Rest) . Song	Prechtel
484—	Soldiers in the Park, from "A Run-away Girl"	Monckton
487—	Soldier's Farewell Song	Kinkel
500—	She Was Bred in Old Kentucky . . Song	Carter
515—	Sylvester Waltzes	Reese
516—	Seguidilla Spanish Dance	Holst
526—	Serenade, The—Pif Paf Song	Harris
527—	Silver Lake Varsovia	Montgomery
520—	Say au Revoir, but Not Good-bye. Song	Kennedy
530—	Sei mir gut vergiss mein nicht	Rosenzweig
542—	Stromt herbei ihr Volkerscharen, Rheinlied	Peters
545—	Start at Day Break—German Popular Song	Dragert
546—	Sehnsucht nach der Jugendzeit. Lied	Pfeil
558—	Spring Song	Mendelssohn
560—	St. Patrick's Day in the Morning . . .	
562—	Spanish Royal March	
573—	Socialists' March	Carl Gramm
579—	Smoky Mokes Cake Walk and Two-Step .	A. Holzmann
581—	She Was Happy Till She Met You. Song	M. H. Rosenfeld
591—	Skaters, The (Les Patineurs) Waltz	Waldteufel
595—	Shepherd of Souls	Edward Jones
623—	Say You Love Me, Sue Song	Stromberg
629—	Skating (Pas des Patineurs) Polka	Jouve
643—	Swiss Army Taps (La Retraite Federale)	
644—	Swiss Hymn, "Sur nos Monts"	Zwissig
648—	Sylvia Ballet—"L'Escarpolette". Waltz	Delibes
650—	San Toy—Duet—"A, B, C"	Sidney Jones
651—	San Toy—Concerted Number—"The Moon"	Sidney Jones
652—	San Toy—Duet—"Samee Gamee"	Sidney Jones
653—	San Toy—Finale	Sidney Jones
654—	San Toy—Song—"Rhoda and Her Pagoda"	Sidney Jones
655—	San Toy—Song—"Chinee Soje Man" . .	Sidney Jones
668—	Singing Girl, The—Love is T'vant . . .	V. Herbert
674—	Salome Intermezzo	Wm. Loraine
675—	St. Nicholas March, The	Kaltenborn
687—	Sousa Girl, The Waltz Song	Jerome
721—	Strike Up the Band, Here Comes a Sailor	C. B. Ward

32 TUNE LIST OF 14 and 17 1/4 INCH TUNE SHEET

No.	TITLE.	COMPOSER.
725—	Susie Song, from "A Girl from Up There"	Kerker
735—	Serenade, The—The Angelus	V. Herbert
765—	Sweet Annie Moore	J. H. Flynn
767—	Saved by Grace Hymn	Stebbins
783—	Strollers, The—(Song of the Strollers) .	Englander
784—	Saw Ye My Saviour Hymn	
785—	Shepherd, Show Me How To Go	Hymn
826—	Sunflower and the Sun, The Song	Penn
T		
36—	Trovatore, II—Back to Our Mountains .	Verdi
45—	Tannhauser March	Wagner
65—	Tyrolean Nightingale Song	Zeller
84—	'Tis Midnight, and on Olive's Brow . . .	
101—	Trumpet of the Regiment Hymn	Bradbury
109—	Turkish Patrol Polka	Ascher
141—	Traumerei	Michaelis
142—	Trovatore, II—Anvil Chorus	Schuman
156—	Traviata, La Drinking Song	Verdi
157—	Then You'll Remember Me, from "Bohemian Girl"	Verdi
160—	Trumpeter of Sackingen—Behut dich Gott	Balfe
174—	Trilby—Ben Bolt Song	Nessler
181—	Tannhauser (Pilgrim's Chorus)	Kneass
224—	Toreador's Song, from "Carmen"	Wagner
227—	Trovatore, II—Miserere	Bizet
228—	Trovatore, II—Tempest of the Heart . .	Verdi
277—	Tales from the Vienna Woods Waltz	Strauss
303—	Therese Waltz	Faust
307—	Traveling Adventure, A—O, Dear Conductor	
309—	Tales of the Good Old Time Waltz	Lincke
313—	Torgauer March	Faust
321—	Tuxedo Polka	
400—	There'll Come a Time Song	Hampton
438—	Transvaal Folk Song	Harris
450—	Take Back Your Gold Song	Van Rees
488—	Tramp! Tramp! Tramp! Song	Rosenfeld
489—	Tenting on the Old Camp Ground . Song	Root
499—	Topsy Turvy Hotel—Toujours	Kittredge
500—	Topsy Turvy Hotel—The Boulyvar Paree	Fragson & Stainslas
501—	Topsy Turvy Hotel—I Should Like to Know	Monckton
502—	Tom-Tit Dance	
649—	Turkish Ballet	Monckton
661—	Tannhauser—"Evening Star"	Morley
726—	Tale of a Kangaroo, The	Hoffmann
761—	Twilight Reverie	Wagner
836—	Tale of a Bumble Bee—(Sung in "King Dodo")	Luders

No.	TITLE.	COMPOSER.
U		
32—	Under the Double Eagle March	Wagner
245—	Un Verre en Main Polka	Fahrbach
297—	Ueber Stock und Stein Galop	Faust
346—	Universitäts-Bals-tanze Waltz	Wagner
535—	Unsere Jungens auf See March	Schneider
582—	Under the Window (Bein Fensterln)	Koschat
736—	U. C. V. March	Northrup
771—	Under Fire March and Two-Step	Russell, Jr.
786—	Unter denn Siegesbanner March	von Tilzer
V		
18—	Vienna Bloods Waltz	Strauss
20—	Violetta Polka	Strauss
222—	Volubilis Mazurka	Bruschi
272—	Vienna Always Vienna March	Schrammel
274—	Vienna Girls Waltz No. 1	Ziehrer
305—	Vienna Swallows March	Schogel
442—	Verlassen—Forsaken Song	Koschat
466—	Verlorenes Glück (Lost Fortune) Song	Sprowacker
718—	Valse Bleue	Alfred Marquis
723—	Virginia Reel	
823—	Violets, The, from "The Duchess" Song	Wright
W		
3—	Waves of the Danube Waltz	Ivanovici
8—	Wine, Women and Song Waltz	Strauss
14—	Wave, The Waltz	Metra
18—	Weiner Blut Waltz	Strauss
33—	William Tell Prayer	Rossini
44—	Wedding of Figaro—Dort Vergiss	Mozart
57—	Washington Post March	Sousa
91—	Wonderful Words of Life Hymn	Bliss
100—	Wedding March	Mendelssohn
138—	Wacht am Rhein, Die	
	German National Hymn	Wilhelm
166—	William Tell Tyrolean Chorus	Rossini
177—	When the Swallows Homeward Fly Song	Abt
206—	Wizard of the Nile—Star Light, Star Bright	Herbert
209—	Waldmeister, Trau, Schau, Wene Waltz	Strauss
213—	Wenn die Blätter Leise Rauschen, Walzerlied	Lincke
215—	Wacht Parade Kommt, Die March	Bilenberg
217—	Wilderer, Der Galop	Faust
230—	William Tell Overture	Rossini
272—	Wien bleibt Wien March	Schrammel
274—	Weaner Mad'ln Waltz No. 1	Ziehrer
276—	Woman's Heart Mazurka	Strauss
302—	Wie Suss Waltz	Foerster
320—	Wang—Baby Song	Morse
358—	Whisper Your Mother's Name Song	Carter
411—	Walzer uber das Rattenfangerlied—	Neuendorff

No.	TITLE.	COMPOSER.
412—	Wien Neerlandsch Bloed	
	Dutch National Hymn	
456—	Warmest Baby in the Bunch, The. Song	Cohan
524—	Whistling Kikus Two-Step March	Mill
561—	Wearing of the Green Song	
567—	Why Don't You Get a Lady of Your Own? Song	Williams & Walker
632—	Warm Reception, A March	Anthony
659—	When Chloe Sings a Song	Stromberg
686—	When Reuben Comes to Town	Maurice Levi
719—	When the Harvest Days are Over	von Tilzer
774—	Wedding of Reuben and the Maid, Song	Levy
837—	Way Down Yonder in the Cornfield	Cobb & Edwards
	Alabama Song	
Y		
96—	York, The Mazurka	Strauss
165—	Yale March	Gillet
326—	Yankee Doodle	
329—	You're Not the Only Pebble on the Beach Song	Carter
345—	Young Gentlemen Polka	Wagner
557—	Ye Merry Birds Song	Gumbert
636—	You Song	Robyn
792—	Yale Boola March	Hirsch
Z		
338—	Zenda Waltzes	Witmark
545—	Zieh Hinaus Beim Morgenraun Lied	Dregert
794—	Zwei Dunkle Augen—"Two Dark Eyes Sparkling"	Heins

LIST OF HYMNS

For Nos. 63, 126, 84, 168, 272 and 272.

Tune Sheets 14 and 17 1/4 Inches in Diameter.

No.	TITLE	COMPOSER.
79—	Abide with Me Eventide	Monk
92—	Alas! and Did My Saviour? Dundee	Brane
249—	Ave Maria	Gounod
341—	Adeste Fideles Portuguese Hymn	
705—	Ashworth Hymn	Hale
83—	Blest Be the Tie	Dennis Nagell
790—	Calvary Song	Rodney
71—	Come, Ye Disconsolate Hymn	Webbe
76—	Coronation—All Hail the Power . Hymn	Holden

No.	TITLE.	COMPOSER.
88—	Come, Thou Fount	Nettleton & Wyeth
263—	Come, Little Children, Come Christmas Song	Schultz
642—	Christians, Awake, Salute the Happy Morn	
93—	"Ein Feste Burg"—from Luther's Hymn	Luther
75—	From Greenland's Icy Mountains Hymn	Mason
90—	God Be With You	Tomer
351—	Guide Me, O, Thou Great Jehovah Segur	Holbrook
87—	Home Over There	O' Kane
417—	Holy City, The	Adams
80—	It is Well with My Soul	Bliss
77—	Jesus, Lover of My Soul	Martyn
78—	Jesus, Lover of My Soul	Marsh
416—	Lead, Kindly Light	Holbrook
75—	Missionary Hymn—From Greenland's Icy Mountains	Dykes
77—	Martyn—Jesus, Lover of My Soul	Mason
707—	Messiah, The Alleluiah Chorus	Marsh
780—	Mexican National Hymn	Handel
85—	My Faith Looks Up to Thee New Haven	Nuno
86—	My Faith Looks Up to Thee	Hastings
223—	My God, How Wonderful Thou Art Hymn	Mason
73—	Nearer, My God to Thee	Howard
82—	Not All the Blood	Mason
436—	Nazareth	Boylston
60—	O Tannenbaum	Hymn
74—	Old Hundred	Gounod
420—	Ol' Sanctissima	Fraser
760—	Onward Christian Soldiers	Hymn
260—	Palms, The	Sullivan
797—	Peyel's Hymn	Faure
72—	Rock of Ages	Peyel
78—	Refuge—Jesus, Lover of My Soul	Hastings
81—	Ring the Bells of Heaven	Holbrook
89—	Saviour, Breathe an Evening Blessing Hymn	Root
784—	Saw Ye My Saviour?	Stebbins
137—	Stabat Mater—Cujus Animam	Hymn
241—	Shall We Gather at the River?	Rossini
785—	Shepherd, Show Me How To Go	Hymn
264—	Silent Night (Stille Nacht) Christmas Carol	Mason
325—	Sweet Bye-and-Bye	Webster
342—	Sun of My Soul, Thou Saviour Dear Hymn	
343—	See the Conquering Hero Comes. Hymn	Handel
434—	Star of Bethlehem	Adams
797—	Saved by Grace	Stebbins
84—	'Tis Midnight and on Olive's Brow Hymn	Bradbury
91—	Wonderful Words of Life	Bliss

POSITIVELY NO TUNES EXCHANGED

LIST OF TUNES FOR
STELLA MUSIC BOXES

Nos. 200 and 204.

Tune Sheets 26 Inches in Diameter.

No.	TITLE.	COMPOSER.
A		
3064—	America—My Country, 'tis of Thee....	
3079—	Abide with Me—Eventide.....	Monk
3124—	Auld Lang Syne	
3179—	Annie Laurie	Dunn
3218—	At Supper	Chattau
3219—	Am Wunderschönen Rhein Waltz Song	Foerster
3246—	Angel's Serenade	Braga
3249—	Ave Maria	Gounod
3341—	Adeste Fideles	
3472—	At a Georgia Camp Meeting	Mills
3781—	Amoreuse Waltz	Berger
3787—	American Eagle March	Boehne
B		
3002—	Blue Danube	Waltz Strauss
3060—	Blue Bells of Scotland	Carey
3061—	Bohemian Girl—I Dreamt I Dwelt	Balfe
3140—	Bohemian Girl—The Heart Bowd Down	Balfe
3157—	Bohemian Girl—Then You'll Remem- ber Me	Balfe
3159—	Barber of Seville—Cavatina	Rossini
3218—	Beim Souper	Chattau
3267—	Barber of Seville. Una Voce. Tyrant, Soon I'll Burst Thy Chains	Rossini
3476—	Babbie Waltzes, from "The Little Min- ister"	Furst
3504—	Belle of New York—She is the Belle of New York	Kerker
3530—	Be Good to Me and Forget Me Not Waltz Song	Rosenzweig
3768—	Ben Hur Chariot Race	Paull
3800—	March and Two-Step	Herbert
3800—	Badinage	
C		
3009—	Chimes of Normandy.....	Waltz Planquette

TUNE LIST OF 26 INCH TUNE SHEETS.

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No.	TITLE.	COMPOSER.
3021	Carmen Polka	Bizet
3030	Cavalleria Rusticana Intermezzo	Mascagni
3076	Coronation—All Hail the Power. Hymn	Holden
3148	Coming Through the Rye	
3149	Campbells are Coming. The	
3224	Carmen—Song of the Toreador	Bizet
3235	Chimes of Normandy—Song of the Bells	Planquette
3251	Chopin's Funeral March	Chopin
3334	Chopin's Waltz Op. 64, No. 1	Chopin
3508	Charlatan, The March	Sousa
3512	Coronation of the Rose Gavotte	Holst
3680	Consolation	Mendelssohn
3788	Creole Bells. March and Two-Step	Lampe
3790	Calvary Song.	Rodney
D		
3058	Dixie's Land	
3138	Die Wacht am Rhein	Wilhelm
3158	Don't Be Cross Song	Zeller
3232	Dinorah Shadow Song	Meyerbeer
3230	Dancing in the Barn Schottische	Pratt
3271	Der Wilderer Galop	Faust
3468	Dozia Mazurka	Ascher
3553	Daisy Bell Song	Dacre
3793	Dawn of the Century March	Paull
E		
3007	Estudiantina Waltz	Waldteufel
3220	Ernani—"Rescue Me"	Verdi
3314	El Capitan March	Sousa
F		
3004	Faust Waltz	Gounod
3022	Flower Polka	Ziehrer
3041	Freyschutz—Hunter's Chorus	Weber
3042	Faust—Flower Song	Gounod
3056	Flower Song	Lange
3153	Faust—Soldier's Chorus	Gounod
3251	Funeral March	Chopin
3397	Fleurette Dance	Brahm
3442	Forsaken (Verlassen) Song	Koschat
3494	Funiculi, Funicula Neapolitan Song	
3698	Florodora—The Shade of the Palm	Leslie Stuart
3714	Florodora—Tell Me, Pretty Maiden	Leslie Stuart
3779	Florodora—I Want To Be a Military Man	Leslie Stuart
G		
3215	German Patrol, The Quickstep	Eilenberg
3247	Grande Valse Brillante	Schulhoff
3406	Geisha—The Jewel of Asia	Jas. Philp
H		
3050	Home, Sweet Home	
3154	Huguenots, The—Benediction of the Poignards	Meyerbeer
3155	Huguenots, The—The Vale of Rest	Meyerbeer

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TUNE LIST OF 26 INCH TUNE SHEETS.

No.	TITLE.	COMPOSER.
3182	Hail! Columbia	
3374	Huguenots, The—Rataplan	Meyerbeer
3417	Holy City, The	Adams
3475	How I Love My Lu Song	Stromberg
3572	Hands Across the Sea March	Sousa
3673	Hail to the Spirit of Liberty March	Sousa
3778	Hunky Dory Cake Walk and Two-Step	Holzmann
I		
3011	Invitation to the Dance Waltz	Weber
3570	I Guess I'll Have to Telegraph My Baby	Cohan
J		
3077	Jesus, Lover of My Soul Martyn	Marsh
3556	Just One Girl Song	Udall
3713	Just Because She Made Dem Goo-Goo Eyes	John Queen & Hughie Cannon
K		
3122	Kathleen Mavourneen Song	Crouch
L		
3027	La Czarina Mazurka	Ganne
3037	Last Rose of Summer	Plotow
3038	Lohengrin Bridal Chorus	Wagner
3093	Luther's Hymn—"Ein Feste Burg"	Luther
3120	La Paloma Spanish Serenade	Yradier
3161	Lucia Sextet	Donizetti
3178	Light Cavalry Overture	Suppe
3194	Life for the Czar, A Russian Song	Glinka
3250	Last Hope	Gottschalk
3268	Lucrezia Borgia, Di Pescatore	Make
	Me No Gaudy Chaplet	Donizetti
3416	Lead, Kindly Light Song	Dykes
3428	Lost Chord, The Song	Sullivan
M		
3037	Martha—Last Rose of Summer	Plotow
3069	Maryland, My Maryland	
3094	Monastery Bells	Lefebure
3095	Martha Quintet	Plotow
3106	Mignon Polonaise	Thomas
3107	Marseillaise, La	R. de L'Isle
3115	Marching Through Georgia	
3117	Mocking Bird	
3120	My Old Kentucky Home Song	
3147	Mexican Serenade	Langey
3233	Martha—How So Fair	Plotow
3250	Maiden's Prayer	Badarzewska
3507	Mammy's Little Pumpkin-Colored Coon	Hillmann & Perrin
3681	Mill Wheel (In einen Kuellen Grunde)	Gluck
3707	Messiah, The Alleluiah Chorus	Handel
3710	Mosquitos' Parade, The	Whitney
N		
3073	Nearer, My God, to Thee Bethany	Mason
3150	Norma—Hear Me, Norma Duet	Bellini

TUNE LIST OF 26 INCH TUNE SHEETS.

39

No.	TITLE.	COMPOSER.
3328	Narcissus Song	Nevin
3679	Nest of Finches, A Polka	Levy
O		
3074	Old Hundred Hymn	Frasse
3109	Old Folks at Home Song	Foster
3136	Old Oaken Bucket, The Song	Dinsmore
3317	Old Black Joe Song	Foster
3365	O Promise Me Song	R. de Koven
3463	Oneguine Waltz	Eschaikowsky
P		
3062	Poet and Peasant Overture	Suppe
3181	Pilgrim's Chorus, from "Tannhauser" Song	Wagner
3260	Palms, The Song	Faure
3460	Polonaise Pozegnaly—Les Adieux Song	Oginski
3554	Prayer During Battle Hymn	Himmel
R		
3072	Rock of Ages Hymn	Hastings
3113	Russian National Hymn Hymn	Livof
3116	Red, White and Blue Song	Verdi
3225	Rigoletto—Over the Summer Sea Song	Verdi
3226	Rigoletto Quartette	R. de Koven
3255	Robin Hood Waltz	Nevendorf
3411	Ratcatcher's Song Waltz	Rosas
3418	Rippling Waves Waltz	Monckton
3484	Runaway Girl, A—Soldiers in the Park Waltz	Gounod
3624	Romeo & Juliet Waltz	
S		
3012	Southern Roses Waltz	Strauss
3047	Stephanie Gavotte	Czibulka
3104	Star Spangled Banner, The Song	
3110	Spinn, Spinn Swedish Song	Jungst
3125	Schubert's Serenade Song	Schubert
3137	Stabat Mater—Cujus Animam Song	Rossini
3232	Shadow Song, from "Dinorah" Song	Meyerbeer
3261	Sweetest Story Ever Told, The Song	Stults
3264	Silent Night (Stille Nacht) Christmas Carol	Mason
3323	Santa Lucia Neapolitan Serenade	Conradi
3398	Stars and Stripes Forever, The March	Sousa
3422	Skirt Dance, from "Faust Up To Date" Song	Lutz
3454	Serenade, The—Dreaming, Dreaming Song	Herbert
3509	She Was Bred in Old Kentucky Song	Carter
3516	Seguidilla Spanish Dance	Holst
3527	Silver Lake Varsovia	Montgomery
3558	Spring Song Mendelssohn	
3643	Swiss Army Taps Song	
3644	Swiss Hymn—"Sur Nos Monts" Song	
3674	Salome Intermezzo	Wm. Loraine
3675	St. Nicholas March March	Kaltenborn

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TUNE LIST OF 26 INCH SHEETS.

No.	TITLE.	COMPOSER.
T		
3036	Trovatore, II—Back to Our Mountains March	Verdi
3045	Tannhauser March	Wagner
3139	Turkish Patrol Song	Michaelis
3141	Traumerei Song	Schuman
3142	Trovatore, II—Anvil Chorus Song	Verdi
3156	Traviata, La—Drinking Song Song	Verdi
3169	Trumpeter of Sackingen—Behut dich Gott Song	Nessler
3174	Trilby—Ben Bolt Song	Kneass
3181	Tannhauser—Pilgrim's Chorus Song	Wagner
3227	Trovatore, II—Miserere Song	Verdi
3228	Trovatore, II—Tempest of the Heart Song	Verdi
U		
3032	Under the Double Eagle March	Wagner
3786	Unter denn Siegesbanner March	von Blon
V		
3018	Vienna Bloods Waltz	Strauss
3442	Verlassen (Forsaken) Song	Koschat
3718	Valse Bleue Song	Alfred Marquis
W		
3008	Wine, Women and Song Waltz	Strauss
3033	William Tell Prayer	Rossini
3057	Washington Post March	Sousa
3109	Wedding March Song	Mendelssohn
3166	William Tell—Tyrolean Chorus Song	Rossini
3177	When the Swallows Homeward Fly Song	Abt
3230	William Tell Overture	Rossini
3524	Whistling Rufus Two-Step March	Mill
3774	Wedding of Reuben and the Maid Song	Levi
Y		
3326	Yankee Doodle Song	
3792	Yale Boola March	Hirsch
Z		
3338	Zenda Waltzes	Witmark

IN ORDERING PLEASE GIVE DIAMETER OF TUNE SHEET WANTED.

9%, 14 in. 16%, 17 in.	26 Inch	TITLE	COMPOSER
846	...	In a Cozy Corner.....	Kimbal & Bratton
847	...	Sweet Saturday Night	Mullen
848	...	Imperial Edward.....	Soussa
849	...	The Little Duchess—"Sadie".....	Leo LeBrunn
850	...	The Mobile France.....	Brown
851	...	Nancy Brown—From "The Wild Rose".....	Crawford
852	...	Josephine, My Jo.....	Bryon
853	...	Jennie Lee—Song.....	Von Tilzer
855	...	In the Good Old Summer Time—Waltz Song.....	Bvans
856	...	The Tale of the Seashell—Song in the "Prince of Pilsen".....	Luders
857	857	Heidelberg—Stein Song—Song in the "Prince of Pilsen".....	Luders
858	858	The Message of the Violet—Song in the "Prince of Pilsen".....	Luders
859	...	Coo Song—In "Country Girl".....	Ruben
860	...	The Troubles of the Reuben and the Maid—Song.....	Levi
861	...	Dream One Dream of Me—In "Twirly Whirly".....	Stromberg & Francis
862	...	Come Down Ma Evening Star—Song from "Twirly Whirly".....	Stromberg & Francis
863	...	A Little Boy in Blue—Song.....	Morse
864	...	Linda Look Out de Windah—Darkey Serenade.....	Levi
865	...	Mister Dooley—Song in "Chinese Honeymoon".....	Schwartz
866	...	Lazarre—Waltzes.....	Blanke
867	...	Mary, Be Wary—Waltz Song.....	Levi
868	...	Under the Bamboo Tree—Song.....	...
873	873	Sly Musette—From "The Mocking Bird".....	Sloane
874	...	What's the Matter With the Moon To-night—From "The Mocking Bird".....	Sloane
875	...	Let Us Swear It By the Pale Moonlight—From "Mr. Bluebeard".....	Solomon
876	...	Julie—From "Mr. Bluebeard".....	Schwartz
877	...	Glory—Military Ballad—From "The Billionaire".....	Bock
878	...	Tessie, You Are the Only, Only, Only—From "The Silver Slipper".....	Anderson
879	...	Stay In Your Own Back Yard.....	Udall
880	...	Please Let Me Sleep—Song.....	Brynn
881	...	My Little Hong Kong Baby—From "Chinese Honeymoon".....	Bratton
882	...	Since I First Met You—From "The Sultan of Sulu".....	Wathall
883	...	Hiawatha—A Summer Idyl.....	Moret
884	...	Boys Will Be Boys—From "Mr. Pickwick".....	Klein
885	...	When Samuel Pickwick Leads His Own Brigade—From "Mr. Pickwick".....	Spink
886	...	The Rose of Killarney—Song.....	Johnson
887	...	The Warbler's Serenade.....	Perry
889	...	Blaze Away.....	March.....
890	...	Just Kiss Yourself Good-Bye—Song.....	Holzmann
893	893	The Rosary—Song.....	Schwartz
894	...	My Little Hindoo Belle—Song from "The Runaways".....	Nevin
895	...	I'm a Jonah Man—Song.....	Burkhardt & Hubbell
896	...	Congo Love Song—From "Nancy Brown".....	Rogers
897	...	The Maiden and the Jay—Song from "The Runaways".....	Johnson
898	...	I Love Only One Girl in this Wide, Wide World—Song from "Wizard of Oz".....	Gould
899	899	Must You?—Song from "The Wizard of Oz".....	Cobb & Edwards
900	...	She's My Girl—Song from "The Runaways".....	Bratford
901	...	In Sunny Africa—Song.....	Aarons
902	...	Mozart Lincoln—Song.....	Barron
903	...	Keep on a Shining, Silv'ry Moon—Song.....	Jerome
904	904	Sammy—Song.....	Jerome
909	...	Down Where the Wurtzburger Flows—Song.....	Hutchison
910	910	Anona-Intermezzo.....	Two-Step.....
930	...	Down on the Farm—Song.....	Von Tilzer
943	...	Any Rags—Song.....	Gray
944	...	Bedelia—Irish Coon Song, Serenade.....	Von Tilzer
945	...	Toyland—From "Babes in Toyland".....	Allen
946	...	By the Sycamore Tree—From "The Rogers Bros in London".....	Schwartz
947	...	Peaceful Henry.....	Herbert
948	...	On the Road to Mandalay—Song.....	Hoffmann
949	949	Laughing Water.....	Kelly
950	...	The Maid of Timbuctoo—in "Whoop Dee Doo".....	Trevannon
951	951	Jack Tar.....	Hager
952	952	Beyond the Gates of Paradise—Sacred Song.....	Johnson
953	...	The Miller's Daughter—From "Three Little Maids".....	Soussa
958	...	The Gondoliers—Intermezzo.....	King
			Rubens
			Sullivan

(OVER.)

9 1/2, 1 1/4 in. 1 1/2, 1 3/4 in.	26 inch	TITLE	COMPOSER
959	...	Dixie Girl.....	March and Two-Step.....
960	...	Navajo.....	March and Two-Step.....
962	...	Carmen—Habanera.....	Bizet
963	...	Die Walkure—Love Song.....	Wagner
964	...	Melody in "F".....	Rubinstein
966	...	In Zanzibar—My Little Chimpanzee—From "The Medal and the Maid".....	Edwards
985	985	Katunka—Intermezzo.....	Smith
987	...	Meet Me in St. Louis, Louis.....	Mills
988	...	Mississippi Mamie—Song.....	Silver
989	...	The Colored Major.....	March and Two-Step.....
990	...	Babes in Toyland.....	Waltz.....
991	...	Under the Anheuser Bush—Song.....	Herbert
992	...	Blue Bell—March Song.....	Tilzer
993	...	Carmen.....	Quadrille No. 1.....
994	...	".....	" 2.....
995	...	".....	" 3.....
996	...	".....	" 4.....
997	...	".....	" 5.....
998	...	".....	" 6.....
999	...	Wedding of the Winds.....	Concert Waltz.....
1000	...	Good Bye, Little Girl, Good Bye—Song.....	Hall
1016	...	Where is My Wandering Boy To-Night—Hymn.....	Edwards
1017	...	Peggy Brady—Song from "The Isle of Spice".....	Lowry
1018	...	Manana.....	Schindler & Jerome
1019	...	My Little Canoe—From "The School Girl".....	Missuo
1020	...	I Fell in Love with Polly—From "The Maid and the Mummy".....	Stuart
1022	...	Yankee Girl.....	Carle
1023	...	Wilhelmina Waltzes.....	March and Two-Step.....
1024	...	Coax Me—Song.....	Lampe
1025	...	The Diplomat.....	Hall
1026	...	Teasing—Song.....	Von Tilzer
1027	...	Here Chick, Chick—Polka (Viens Poupoule).....	Sousa
1028	...	Tell Me with your Eyes—Song.....	Von Tilzer
1032	...	The Tale of the Turtle Dove—Fro "Woodland".....	Gauwin
1034	...	Mexico—From "Humpty Dumpty"—Song.....	Luders
1037	...	Moonlight Serenade.....	Cole
1038	...	Karama—Japanese Romance.....	Moret
1039	...	Good-Bye, My Lady Love.....	Grey
1040	...	In the Days of Old—From "The Yankee Consul".....	Howard
1050	...	Absinthe Frappe—From "It happened in Nordland".....	Robyn
1057	...	Peter Piper.....	Herbert
1063	...	In the Shade of the Old Apple Tree—Song.....	Henry
1064	...	Big Indian Chief.....	Two-Step.....
1071	...	The Yankee Doodle Boy—Song.....	Van Alstine
1092	...	Deenie—Song.....	Cole & Johnson
1093	...	Dainty Little Ingenue—Duett from "Woodland".....	Cohan
1096	...	Heinie—Waltz Song.....	Kummer
1097	...	Keep a Little Cosy Corner in Your Heart for Me—Song.....	Luders
1099	...	Tammany—Song.....	Snyder
1106	...	Poppies—A Japanese Serenade.....	Morse
1107	...	Yankee Grit.....	Edwards
1124	...	My Irish Molly O—Song.....	Moret
1125	...	Naila.....	March and Two-Step.....
1126	...	The Giggler.....	Holzmann
1129	...	Silver Heels.....	Schwartz
1137	...	Happyland—"Mimette, the Human Mermaid".....	Naila
1138	...	Moon Winks.....	Intermezzo.....
1139	...	I Would Like to Marry You—From "Babes in the Woods".....	Delibes
1140	...	So Long Mary—Song.....	Haines
1142	...	Always in the Way—Song.....	March and Two-Step.....
1148	...	My Little Buttercup—From "The Catch of the Season".....	Moret
1149	...	Just a Little Rocking Chair and You—Song.....	De Koven
1163	...	La Sorella.....	Stevens
1164	...	Moon Dear—Song.....	Laska
1166	...	You're a Grand Old Flag—Song.....	Cohan
1174	...	Chevenne—Song.....	Harris
1175	...	The Free Lance.....	Forwood
1178	...	When Love is Young.....	Mores
1190	...	Waltz Me Around Again Willie.....	Borel-Clerc
1207	...	Waiting at the Church—Song.....	Klein
1208	...	Old Heidelberg.....	Cohan
1264	...	Love Me and the World is Mine—Song.....	Van Alstyne
1302	...	The Merry Widow Waltz.....	Sousa

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Catalogue on Application.



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The pages of "The Sussex County Magazine" during 1955 contained much material on local barrel organs in churches. The first article, from the January issue of that year, begins on page 287 and is followed by correspondence from the pages of subsequent issues. The material has been given to The Editor by Member R. Baines by whose permission it is reproduced here.

Old Barrel-organs in Sussex Churches

Written and Illustrated by CHRISTOPHER WENLOCK

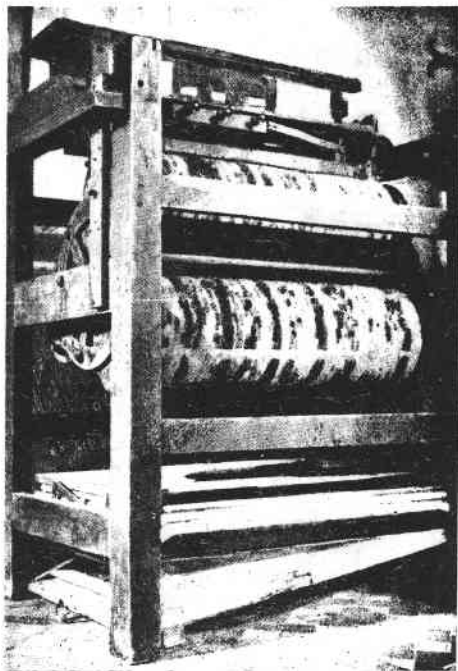
THERE are in the Sussex churches five of the old barrel-organs which were used to lead the congregational singing in place of the bands employed previously. There may possibly be others, but we have failed to discover more than these. They are at Brightling, Parham, Udimore, Piddinghoe, and Bexhill.

The Parham organ, which stands in the vestry, is a very beautiful piece of furniture. It is built of mahogany with gilded pipes. There are three rolls (or barrels) which fit into a recess for storage beneath the organ. Each of these contains ten tunes, giving thirty in all. They can be changed by stops in the side of the instrument. The tone is remarkably good; although, when we tested it, one pipe produced a continuous note, a fault which no doubt could be easily rectified. The music would probably be quite sufficient to lead the singing in the small church. The vergier, who has held the office for more than thirty years, has no recollection of its ever having been played for a church service. For some years it was allowed to fall into disrepair; but fifteen years ago it was thoroughly restored at a cost of seventy-five pounds. The pipes within the instrument are of wood, and the motive power is supplied by a handle in front, which is turned by hand to work the bellows.

In St. Thomas à Becket church at Brightling the organ, which is quite an elaborate instrument, is situated in the west gallery; and until quite recently it was played before morning and evening service; but unfortunately some person or persons during the war years entered the church and broke open the organ, from which they stole some of the pipes. It is estimated that from seventy to eighty pounds would be required to restore it to a usable condition. It has two barrels, each with twelve tunes, and six stops. John

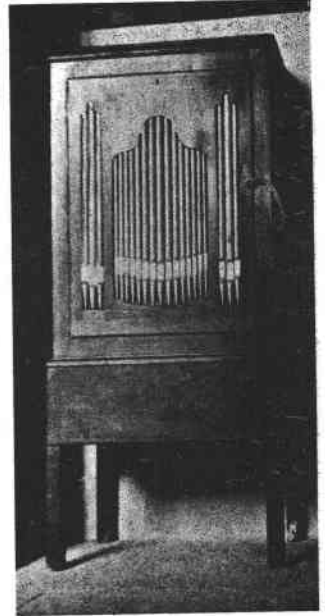
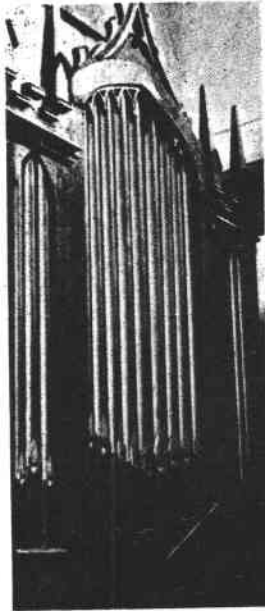
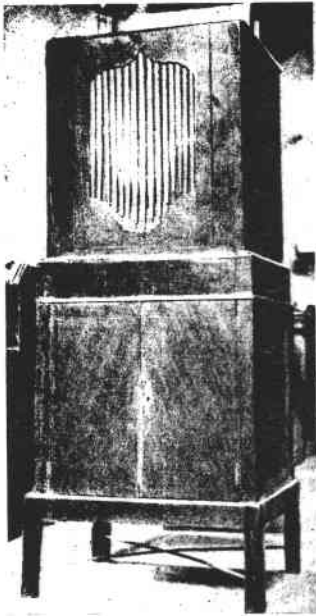
Fuller, known as the mad squire of Brightling, presented the organ to the church in 1810. His bust may be seen on the church wall, and there is also the pew which he occupied.

The organ in Udimore church, which for some years reposed in a dismantled condition in a neighbouring oast-house, has been relegated to the vestry. It was formerly situated in the west gallery, from which it was removed in 1897, when the church building was renovated and the gallery removed. We found the vestry in considerable confusion at the time of our visit, and a satisfactory photograph of the instrument was not possible. On a more recent visit the organ was discovered lying on the floor in an apparently derelict condition. It must have



The old barrel-organ. Piddinghoe Church

OLD BARREL-ORGANS IN SUSSEX CHURCHES



(1) Barrel-organ, St. Peter's Church, Bexhill (2) Old Barrel-organ, Udimore Church (3) Parham Barrel-organ

been quite a good instrument, and on the side there is some carving with a cherub's head, or, should we say, seraph? In those early days these organs were known as "Seraphim." The Udimore organ has nine decorative pipes and four barrels with twelve tunes each. This seems to have been the most usual number. It bears the date 1800-1830, which probably indicates the period of its use in the church service. The first forty years of the nineteenth century was the period when barrel-organs were in general use.

The Piddinghoe organ differs from the others in its construction. It has no casing and the working parts are completely open. It stands directly opposite the south door as one enters the building. It is said to be "a fine example of an early nineteenth-century organ," and was installed in the church in A.D. 1790. Like the others it is a wind instrument, the sound being produced much as in modern organs. The barrel-organs played by Italian organ grinders in

our streets in olden times were really piano organs. The notes of the barrel-organ are operated by raised projections on the revolving cylinder. The pipes are missing from the Piddinghoe instrument, but the barrels, or cylinders, remain. These barrels were changed by a handle at the side and could play five hymn tunes and two chants, according to the brochure issued by the church authorities. There are three stops named Open Diapason, Principal and Fifteenth. The instrument has been recently renovated, but is no longer capable of being played. It has not been heard at a church service for about a century. An old inhabitant of eighty-five years, who passed away recently, could remember its being played on Sundays. There was formerly a gallery at the west end of the church, probably for the choir or band, but owing to the weight of the organ, it is unlikely that it was ever placed there; particularly as it is said that on occasion it was carried to the local tavern or barn to add

to the gaiety of the evening gatherings. The weight and size of this organ would surely make this a difficult procedure.

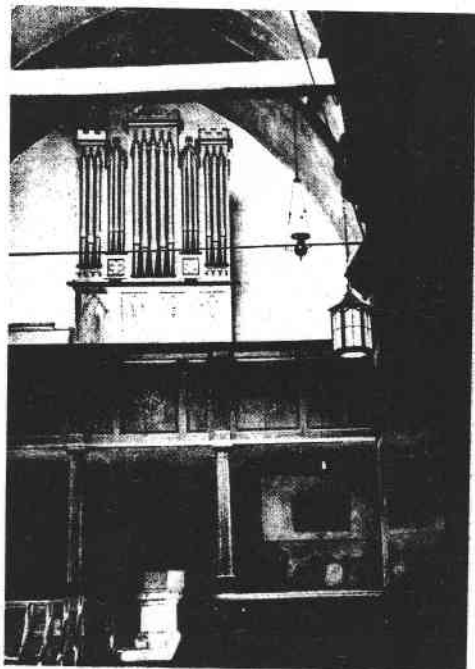
The barrel-organ in St. Peter's church, Bexhill, is very similar in appearance to the Parham organ, although apparently much older. It is in only fair condition. The case is of mahogany with a compartment below for the storage of the barrels; while that above contains the pipes, both metal and wood, with a space for the barrels. These were inserted through a doorway on the left of the instrument, the handle for turning the barrels being on the right. There were originally four barrels, or drums, of which only one now remains. A list of the tunes, beneath the lid, gives eight tunes to each barrel, three sacred (psalms, chants and hymns), and the fourth secular (for voluntaries). Among the sacred tunes are Mount Ephraim, Mansfield, Miles Lane, Bedford and Morning and Evening Hymn; and among the secular Alice

Grey, Troubadour and Huntsman's Chorus. There seems to be no record of the age of the organ, or the date of its introduction into the church; but it was in use before the installation of the first manual organ in 1881. In the *Sussex Archaeological Collections*, Vol. LIII, there is a photograph of the west end of the church, showing the gallery, before its removal, as it was in 1878; and, as far as one can see, the barrel organ is situated in the centre against the west wall, where it aided the choir in leading the congregational singing.

These barrel-organs generally, or occasionally, possessed tunes suitable for secular and social gatherings, although the Piddinghoe organ with its "five hymns and two chants" apparently did not. It is on record that at Berwick on one occasion something went wrong with the mechanism, and at the conclusion of the psalm the organ started a familiar drinking song. Similar stories are told of other churches; but the temptation to invent such somewhat startling incidents is so great that one may be pardoned for doubting their veracity, although not the possibility.

The barrel organ at Warbleton, or remnants of it, had for some years been stored in a barn; but the barn with its contents was destroyed by a flying bomb during the last war. There were rumours that there was a barrel organ, whole or in part, in the Hartfield church; but this was probably portions of the old church clock. Whatever it was it was cleared out during the war and sent to a munitions factory. There are rumours, too, that Rogate had some relics of a barrel-organ, but the Vicar has "no knowledge of so exciting a possession." It is quite possible that further discoveries will be made in some of our Sussex churches.

During the period of the Commonwealth the use of organs in church was prohibited by law, and many were destroyed. This prohibition was due not so much to a Puritan



Barrel-organ, Brightling Church

aversion to music as to what was considered the light and unsuitable nature of the music then in favour, tunes being often embellished with flourishes and grace notes. In fact Cromwell himself was a lover of music, and had his own organ at Hampton Court Palace. On the whole, however, the music mainly in use in the churches of the early centuries seems to have been dignified and slow. The setting of the Old Hundredth is an example of this; and other favourite tunes were Hanover, Austrian Hymn, Rockingham and Bedford. The singing of the psalms was general; but these were limited to four stanzas, even in cases where the end of the fourth verse left the sentence unfinished. One hymn which was a great favourite was "Awake, my soul, and with the sun"; and in some churches this was sung at the morning service all the year round.

BARREL ORGANS IN SUSSEX CHURCHES

I have come across a list of barrel organs in Sussex churches which contains some not mentioned in Canon MacDermott's *Sussex Church Music in the Past* or in Mr. Wenlock's recent article in the S.C.M. (January, 1955). The list appears in Volume 3 of a series of notebooks recently presented to the Sussex Archaeological Society by Mr. Arthur Brown of Eastbourne. He states that there was at one time a barrel organ in the West Gallery in Fittleworth Church; that the new organ installed in Horsted Keynes Church in 1904 incorporated pipes from a former barrel organ; that Rye had a barrel organ in 1811; that an inventory of 1873 shows that Laughton's barrel organ "had become dilapidated"; the present one-manual organ was installed ten years later. What did they use in the interim?

From the MacDermott collection of MS. on Church music now in the British Museum (Add. MS. 47775) I recently culled the information that an oboe formerly used in Alfriston church orchestra (not listed by MacDermott, who does, however, mention the five bassoons used—simultaneously?—in this band) had been acquired by Mr. Philip Bate. Unfortunately it has now passed out of his hands. It is a Millhouse two-keyed instrument. It is not mentioned by Mrs.

It is a matter of satisfaction that at the present time an effort is being made to preserve these and other articles of church furniture which belong to past generations and remind us of the circumstances and conditions of bygone times. In some churches the musical instruments, which formed the band to lead the singing before the introduction of the organ, are carefully preserved; and all these help us to realise how large a part music has had in the service of the church throughout the ages.

(I am indebted to Mr. Stanley Godman of Lewes, an authority on church music, for items of information from Canon MacDermott's MS. in the Barbican House Museum; as also to the Vicars of several of the churches for their notes and interesting letters.—C.W.)

Winstanley in her little book on Alfriston; she does mention, however, that the violin in the church band was played by Henry Ridgeway, shoemaker, and the bassoon by Haryott, the baker. She had first-hand acquaintance with people who had actually heard the band in church. The bassoon is still in existence in the village, incidentally. I owe this information to Mr. A. Cecil Piper and he has kindly made enquiries about the above-mentioned oboe. No one can now recall it.

Finally, may I add that the Udimore barrel organ of which a photograph appeared with Mr. Wenlock's article, has now been presented to Winchelsea Museum and the intention is to have it restored, if possible, to working order.—STANLEY GODMAN, Briarcroft, Pipe Passage, Lewes.

Among the records of Sedlescombe Church is a photograph, taken between 1866 and 1868, of the interior of the Church as it was before the "restoration" which began in the latter year. In the western gallery (demolished in the course of that restoration) stood a barrel-organ, very like the one in Brightling Church. It is not known what happened to it when it was removed.—SIR JOHN THORNE, Sherrald, Sedlescombe.

OLD BARREL ORGANS IN SUSSEX CHURCHES

Further to the letter on this subject which you kindly published in your number of February, 1955, you may be interested to have a few more details about the barrel organ in Brightling church that was sent to New Zealand in 1829 (not 1830, as stated in my earlier letter). Mr. Ronald Castle, of Wellington, who succeeded in restoring it to working order some years ago, kindly informs me that the maker was a Mr. A. Buckingham ("foreman to the late Mr. Avery and Mr. Elliott" is his description on the name plate) and that there are three barrels, each with ten tunes. According to a report by the Director of Wanganui Public Museum where the organ now resides, the air reservoir is in perfect condition and the vellum bellows in a remarkable state of preservation. The six ranks of pipes are in fair condition. The organ was sent as a gift to Archdeacon Henry Williams and his brother William Williams from their maternal uncle in England, the Rev. E. G. Marsh, to Paihia, in 1829. At this time Mr. Marsh was Vicar of Yardley, Herts. I have not been able to discover how he first came into possession of the organ. He does not appear to have had any official association with Brightling.—STANLEY GODMAN, Briarcroft, Pipe Passage, Lewes.

OLD BARREL-ORGANS IN SUSSEX CHURCHES

May I add a few details to Mr. Wenlock's most interesting and valuable article? (Vol. 29, No. 1 (January), pp. 8-11). Rogate certainly did have a barrel-organ—a Mr. Marshall who was eighty-four in 1917 had some pieces of one of the three barrels and gave one of them to Canon MacDermott.

The barrel-organ which survives in Brightling Church was not the first in this church. A barrel-organ there, before the present one, was sent to a missionary in New Zealand in 1830 and is now in a museum at Wanganui, New Zealand! At South Harting a box in which spare barrels were kept may still be seen in the Vicarage—it is about three feet long.

It is a pity that with the exception of the Parham organ all the Sussex survivals are no longer in working order. East Anglia has been luckier and I had the fascinating

experience a few months ago of hearing three church barrel-organs which are still in use, two of them, at Shelling in Suffolk and Barnston in Essex, every Sunday and the other, at Wiston on the Suffolk-Essex border, annually at Harvest Festival. All three instruments are worth going a long way to hear and for the student of Church music they form an invaluable source of information on the highly ornamented versions of well-known hymns which were in favour during the heyday of the barrel-organ. At Shelling the congregation may be heard singing a version of "O worship the King," for example, which died out with the advent of *Hymns Ancient and Modern*. They also sing an ornate version of the "Old Hundredth" (this may be studied by anyone interested in an article on the Shelling barrel-organ which was published in the *Musical Times* in May, 1930).

The Wiston instrument is only operated nowadays by Admiral of the Fleet Sir George Creasy who resides at Wiston Hall. I had the great pleasure of playing this instrument with the Admiral during my visit. As the operator has to turn the handle with his right hand and press the bellows with his left, an assistant is in fact not unwelcome. At Barnston in Essex the bellows are operated, more conveniently, by the player's left foot. Barnston only uses the instrument for voluntaries: I do not know whether my effort to persuade the Rector to utilise the barrel-organ for the hymns as well has borne any fruit. Probably not, as they have an exceptionally proficient harmonium player.

As it is so often very difficult nowadays to find a competent keyboard organist in village churches, there does seem a case for considering the revival of the barrel-organ—the dignity and indeed majesty of tone of the East Anglian instruments I have heard was a revelation to me and I am looking forward to hearing them again.—STANLEY GODMAN, Briarcroft, St. Michael's, Lewes.





From the collection of Member Graham Webb comes this tune sheet from an unidentified 12-air cylinder box



PROFILE

Following on the announcement contained in the Autumn issue of THE MUSIC BOX that John Entwistle was to assume duties of Secretary, he was regrettably prevented from taking up this office due to extra responsibilities. However, it is with great pleasure that the Executive Committee announces the fact that Member A.R. Waylett has been invited to fill this post and he has accepted. His appointment was announced at the Winter Meeting on November 29th and here he talks to THE MUSIC BOX: _____

ARTHUR REGINALD "REG" WAYLETT had his first musical box - a Stella - given to him at the age of 21 in return for constructing a wireless set. Now some 35 years later he steps into the important office of Secretary of the Musical Box Society of Great Britain. Just what sort of a man is this quietly-spoken, pipe-smoking collector?

Reg Waylett runs a chain of newspaper shops mostly around South London area and has achieved success from small beginnings. He is an active member of the Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders - one of the big City livery companies - and is a Freemason (City of Westminster Lodge). His introduction to the Musical Box Society of G.B. came quite by chance - he was a guest at a dental conference dinner at a major London hotel some years ago, found himself sitting next to Cyril de Vere Green and discovered that he was not alone in liking musical boxes. He joined the Society early in 1965 - membership number 124 - and has found it an excellent means of extending his knowledge on a subject which he confesses he knew little about. He now owns some 25 boxes, specialising in good quality cylinder and disc machines.

For 56-year old Reg Waylett, the Society has not just been a means of broadening his knowledge. "I enjoy meeting members and indeed all my recent boxes have been bought from other Members at the Society meetings. I have a nice oak-beamed and oak-panelled house which sets my boxes off well".

What changes does he hope to make in the Society? "I will naturally be treading very carefully

for a little while, but I think that some beneficial changes could be made. For example, I do not think that our Society is well enough known and I somehow feel that if we are to get it across we should do everything possible to extend our membership and active members, for we've got to get a little bigger if we are to get as well-known as we should be".

Stepping into the shoes of a person of such dynamic personality as our retiring secretary, Cyril de Vere Green, poses no problem for Waylett who avers: "I do not intend to emulate Cyril for that would be both impossible and very foolish. I will try, with the help of Members, to make my mark by hard work". These words should be no idle observation, for he does a lot of work for two art societies and is accustomed to fostering those things in which he has sincere interest.

Hard work seems to have no fears for Reg Waylett who is preparing a whole room of his house to accept the Society books, papers and files from 11, Devonshire Place. "I hope it will not take me too long to feel my feet, but I ask Members to bear with me for a little while whilst I settle into things".

Mrs. Ethel E. Waylett shares her husband's love of mechanical music. "She feels that it is a great honour for me to have been given this job". Reg has three daughters. Christine aged 25, Jane aged 22, Jennifer aged 18, and one son aged 3½ years. His sport is golf and gardening ("With 4½ acres of land, you've got to be a keen gardener!" he says). To our Society and its Members, Reg Waylett would seem to offer all the benefits of "new blood", for he is the rare combination of a business man, an enthusiast and an organiser.

The Picture Magazine.

MECHANICAL SINGING BIRDS.

The first automatic birds are quite old, and a remarkable specimen of them exists at the Conservatoire des Arts et Metiers. We represent this herewith (Fig. 1). It dates back to the last century. The birds are inclosed in a cage, and the mechanism is contained in the base of the latter. The construction of such birds has now reached great perfection.

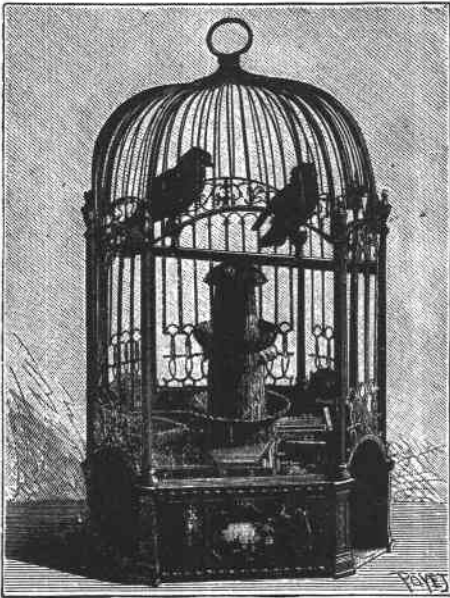


FIG. 1.—MECHANICAL SINGING BIRDS OF THE EIGHTEENTH CENTURY.

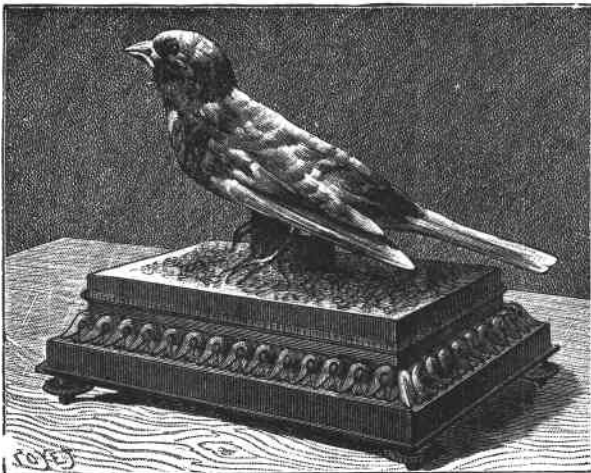


FIG. 2.—MECHANICAL SINGING BIRD OF MODERN CONSTRUCTION.

In the first place, let us speak of the external appearance of these little automatons. At first sight, the bird is absolutely like the natural one, whose plumage it borrows, whether it represents a simple nightingale or is adorned with the brilliant feathers of a bird of paradise. Neither in the pose nor the form could the art of the taxidermist do better. The attitude of each species is carefully studied and leaves nothing to be desired, even by the most fastidious ornithologist. Certain of these birds are inclosed in a simple cage or are placed upon a branch forming a perch, while others, placed upon a tree, flutter from one branch to another, without it being possible to see the little rod, mounted upon a pivot and hidden in the leaves, that carries it back and forth. Again, others may be placed upon a stand (Fig. 2), or, owing to the small size of their pedestal, in a basket of flowers. There are others (and these are humming birds) that are concealed in a snuff-box (Fig. 3), and which, when the cover of the latter is raised, suddenly appear and begin to sing. After the air is finished, they re-enter the box and the cover closes of itself. The snuff-boxes in which they are inclosed are decorated in all possible ways, with inlaid enamel work, Japanese designs upon silver and gold, old silver, repoussé work, inlaid work, etc. All styles are put under contribution, and especially the Louis XV. and Louis XVI. in gilt silver. A very ingenious model is the one that we represent in the form of a pistol (Fig. 4). When aim is taken with the pistol and the trigger is pulled, the bird, which was first concealed in the barrel, makes its exit, sings its song, and then re-enters the weapon.

The first automatic singing birds had a motion of the bill only, and it was by means of a bird organ or a music box that they seemed to sing. As nothing better was to be had, these had to answer; but they really produced no illusion. Several types of this kind, of the time of Louis XV., are in existence.

The invention of the true automatic singing birds, and the improvements afterwards introduced by Mr. Bontems, consisted in the substitution of a genuine warbling for the music box, and in giving these little singers the perfect appearance of life. A reproduction of the true song of all birds has been successfully obtained, and we have been enabled to hear all our ordinary artists, with the repertory peculiar to each of them; the nightingale, the blackbird, the chaffinch, the canary, the lark, the goldfinch, the bullfinch, and the warbler, and, among exotics, the tanager, the chawit, etc. We shall now explain the principle of the mechanism with which it has been possible to reproduce the modulations of the song of birds, and which we may observe is the same for every song.

Fig. 5 gives a general view of the apparatus with its principal parts. The clockwork movement, consisting especially of a spring coiled in its barrel, is placed at M. It sets in motion an axle, A, that carries a star-wheel or eccentric, B, which, through the levers, D, and the rods, I, H, communicates motion to the bird. These rods turn the head, open the bill, make the tail waggle and cause the wings to flap; and the various motions do not take place at hazard during the song, but are naturally combined with the warbling that occurs at the same instant. This warbling is produced as follows: The same axle that carries along the star-wheel revolves, at the same time, two coupled wheels, C, which, irregularly toothed, cause the piston or whistle (3) to act through the rod, G, and the regulator of the bellows, F, to act through the rod, E. The longer it takes the

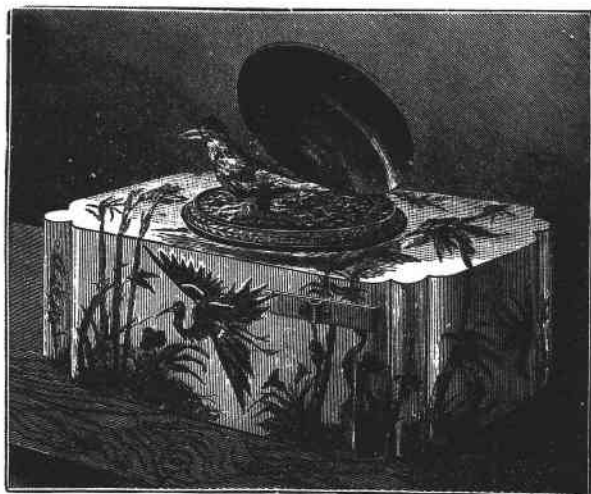


FIG. 3.—MECHANICAL BIRD IN A SNUFF-BOX.

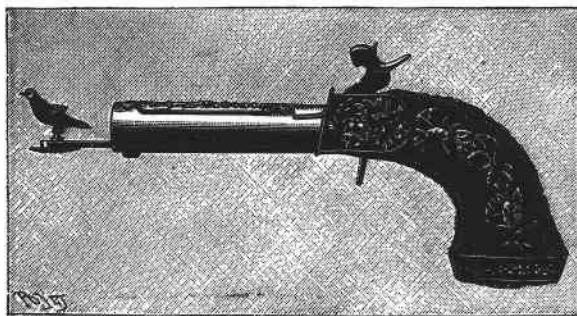


FIG. 4.—MECHANICAL BIRD MAKING ITS EXIT FROM A PISTOL.

teeth to pass, the longer the valve is open and the longer the bellows (2) is actuated. The motion of the teeth is communicated to the rods, G and E, behind the support, S.

It will be understood that the song of the bird may differ so long as the two wheels, C, have not made a revolution, but that the same song must then begin again at the second revolution of the wheel, the same teeth commencing again to actuate the rods, G and E. There has been an improvement introduced that consists in placing upon the same rod three pairs of wheels instead of one pair, and, when the air noted upon the first pair is finished, in bringing the following pair, by means of a snail, in front of the levers, where it replaces the one that has just been driven forward.

In order to be complete in this explanation, let us add that the intermission in the song is produced by the lever, P, which acts upon the bellows, and that the latter itself is actuated by a ratchet placed behind the box, M, of the motor. The apparatus that we have just described is the same for all birds. It is larger or smaller, more or less strong, and is placed in one direction or another, according to the space left free in the mechanical piece, but the principle does not change. In each bird, and especially when it is a question of a new song to be created, the delicate point of the adjustment is the whistle, aided by the bellows and piston, that will give the true character of the song and modulate it so as to make it rapid, sharp,

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grave or slow. It will be understood that the whistle may vary in diameter and length, and have a more or less rapid escapement of air, so that its effects may be modified.

We have said that in snuff-boxes, pistols, and other small objects in which a singing bird and its mechanism are concealed, the opening of the object causes the bird to make its exit and to begin its song. It is here a question of a curiosity, and no attempt is made to produce an illusion, but rather astonishment. In the other birds, always exposed and visible, it suffices to press a detent placed behind the box, M, to set the apparatus in motion or to stop it. Of course, this detent does not produce its effect unless the clockwork movement is wound up. The little mechanical songster, whose plumage leaves nothing to be desired, when placed either in a cage or in

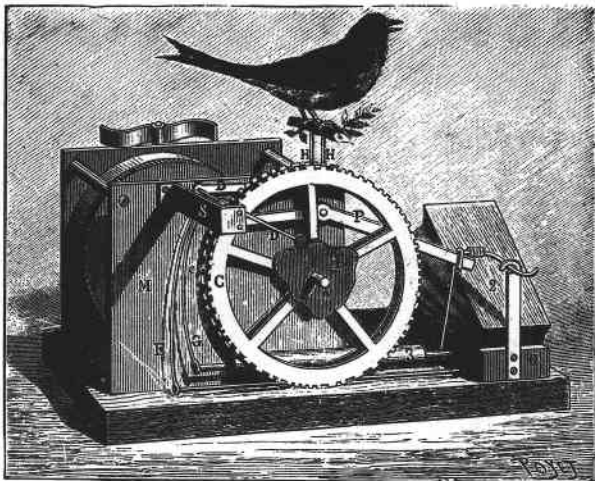


FIG. 5.—MECHANISM OF A SINGING BIRD.

a spray of flowers or foliage, gives the illusion of life very accurately.



THE RIVAL BARRELS.

THREE CHEERS FOR BASS AND HIS BARREL OF BEER, AND OUT WITH THE FOREIGN RUFFIAN AND HIS BARREL-ORGAN!

The following pages are from a catalogue of musical instruments issued by the firm of F.T. Merz of Markneukirchen, Saxony, circa 1900. The original is the property of Dr. Helmut Zeraschi of Leipzig who has kindly loaned the catalogue for this reproduction.

F. T. Merz, Markneukirchen i. S.

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	Extra-Notenblätter per 1 Blatt 85 Pf.	



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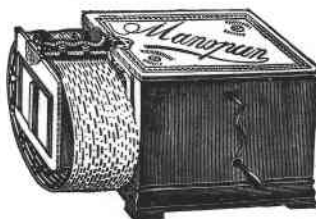
1508 Helikon.



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1510 **Herophon**, 24tönig, hochf. Ausstattung mit Seitenklappen zum Forte- und
Piano-Spiel, ohne Noten 37.—
Notenblätter à 90 Pf. per Stück.



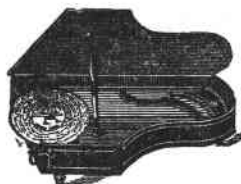
Für No. 1511 u. 1512:	Grösse M.	86 cm lang (2 Glieder)	Stück à M.	— .90
"	A.	172 " " (6 ")	" " "	1.80
"	B.	per Glied 10,8 cm lang	" " "	— .13
Für No. 1513 u. 1514:	Grösse C.	130 cm lang	per Stück à	1.80
"	D.	260 " " " " " " " "	" " "	3.50
"	E.	per Glied 16 $\frac{3}{4}$ cm lang	" " "	— .23
Ständer zu Manopan à M. 8.50 per Stück.				

No. per Stück M.
 1515 **Mignon-Organ (Sirene)** schwarz pol., 22 Bandonion-Töne, ohne Noten 33.—



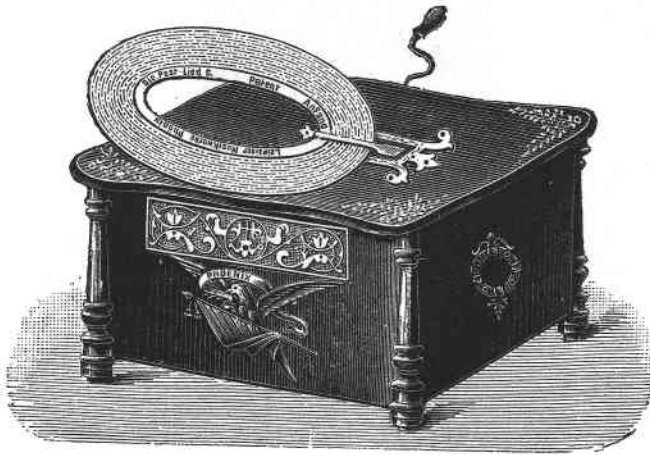
Mignon-Organ No. 1515.

- No. per Stück M.
 1516 **Mignon-Organ (Sirene)** schwarz pol., 22 Bandonion Doppeltöne,
 ohne Noten 45.—
 Notenblätter zur Mignon-Organ per Meter M. —50.



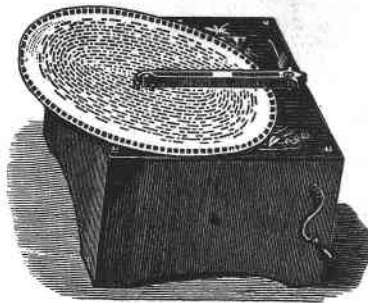
- 1517 **Orpheus** mit 24 Stahlsaiten mit kurzen Füßen und mit 6 Noten 75.—
 Extra-Notenblätter à 85 Pf. per Stück.
 1518 **Phönix** mit Vorrichtung zum Forte-, Piano- u. Tremolando-Spielen, 24 Stahl-
 stimmen, schwarz pol., ohne Noten 32.—
 1519 **Phönix** 24 Stahlstimmen, schwarz pol. mit Goldverzierung, ohne Noten . . 40.—
 1520 " 24 " doppeltönig sonst wie No. 1519 ohne Noten . . 56.—

F. T. Merz, Markneukirchen i. S.

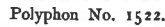


Phönix.

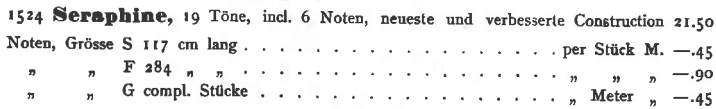
Spielblätter zu Phönix No. 1518—1520,				
von pol., Zinkblech: Grösse A	ca	64 Takte		per Stück M. —.75
" B	"	80	"	" —.90
" C	"	120	"	" 1.05



No.		per Stück M.
1521	Polyphon , ff. schwarz polirt mit Blumenmalerei, 41 Töne, zum Drehen, ohne Noten	12.—
	Notenblätter à 40 Pf. per Stück.	
1522	Polyphon , Ausstattung wie oben, 41 Töne, selbstspielend ohne Noten	30.—
	Notenblätter à 40 Pf. per Stück.	



Notenblätter à M. 1.20 per Stück.

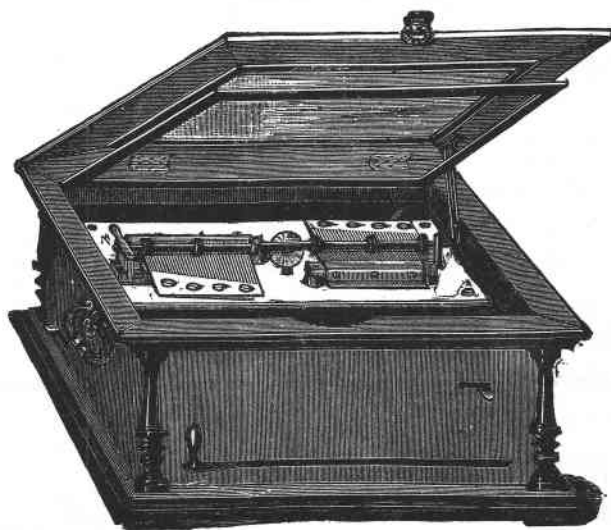


mit Stahlkämmen und runden Stahlnotenblättern.

No.		per Stück M.
1525 40	Töne, zum Drehen	9.50
1526 40	„ selbstspielend, mit Uhrwerk	29.—
1527 60	„ „ „ „	55.—
1528 72	„ „ „ „	63.—
1529 84	„ „ „ „	72.—



Symphonion.



No. per Stück M.
 1530 Sublime Harmonie, 84 Töne, selbstspielend mit Uhrwerk 135.—

Notenblätter zu Symphonions

für No.	1525	1526	1527	1528	1520	1530
M.	—40	—40	—75	—85	—95	1.30 per Stück

Victoria.

Preise ohne Notenblätter...



No.		per Stück M
1531	24 Töne, schwarz polirter Kasten, gravirt	27.—
1532	48 " (24 Doppeltöne) schwarz polirt, reich grav. und vergoldet	42.50
1533	48 " (24 " Stahl), sonst wie No. 1532	46.50
1534	72 " (36 ") sonst wie No. 1532	72.—
1535	72 " (36 " Stahl) sonst wie No. 1532	78.50

Noten zu No. 1531—1533

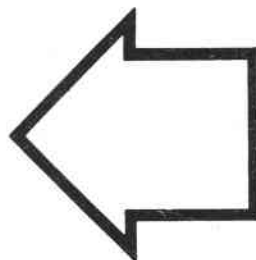
Grösse F	=	81 cm à M.	— .88
" G	=	162 " " "	1.75
" H	=	243 " " "	2.60

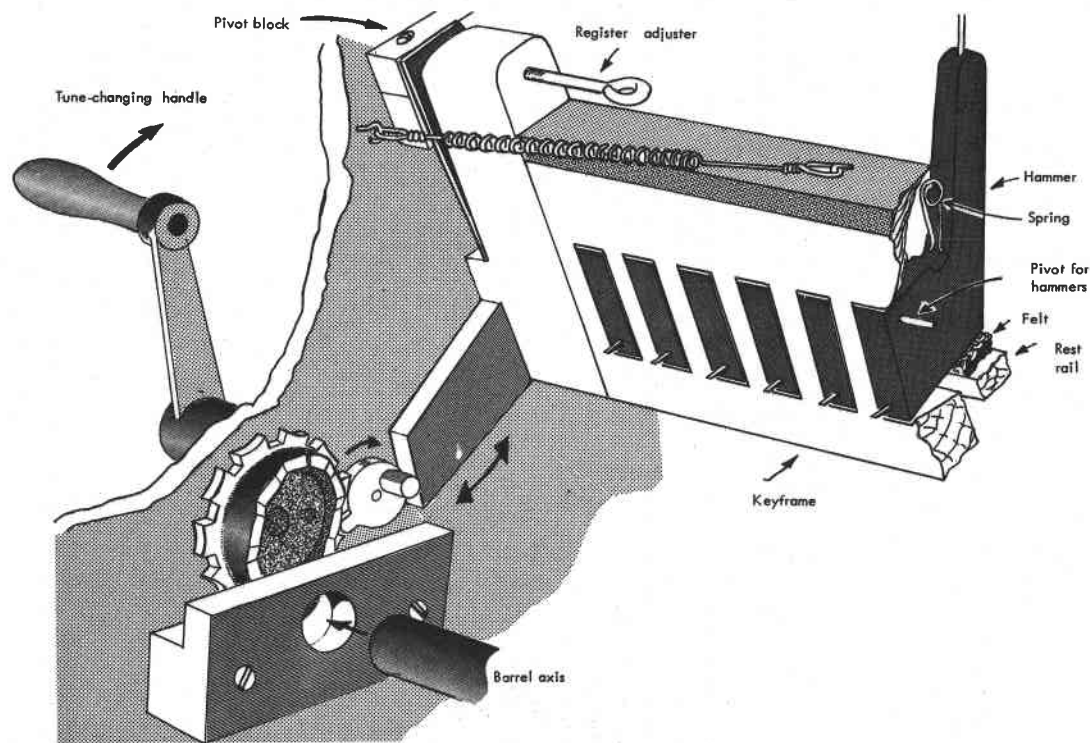
Noten zu No. 1534 u. 1535

Grösse K	=	81 cm à M.	1.20
" L	=	162 " " "	2.40
" N	=	243 " " "	3.60

IMPORTANT NOTICE

All correspondence regarding THE MUSIC BOX and all contributions should be addressed to The Editor, Journal of the Musical Box Society of Great Britain, 14, Elmwood Road, Chiswick, London, W.4. England.





A variation of the tune change mechanism found in cylinder musical boxes is the continuous cam tune changer which is a feature of both the clockwork and hand-turned street barrel piano. This sketch shows how the keyframe is pushed clear of the barrel pins whilst the barrel is moved - a feature which, incidentally, allows the tune to be changed in the middle of a revolution without damage.

Record Reviews

by A.O.H.

THAT THE musical box enthusiast is not just a crank in a minority group, but represents a worthwhile market for their skills is evinced in the number of gramophone records of mechanical music which are now being issued. The companies have the attitude, and one which is no doubt tolerably true, that the average collector and enthusiast desires at least to hear some of the instruments which he cannot hope to add to his collection. Capturing, as one might say, the ones that got away!

First of the five records for review here is entitled "Mechanical Music and is optimistically and encouragingly sub-titled "Volume 1." This is issued by Cabaletta Vocal Art Ltd of London and is available through Keith Harding as well as other dealers. This disc (HRS 2002 - Stereo) immediately made me sit up and listen for it undoubtedly represents the finest tonal quality of reproduction of the boxes played (Regina and Polyphons) which I have ever heard. The A side comprises a number of well-choen titles (not the hackneyed ones which usually get recorded) on a 15½-inch machine. Side B presents the striking contrast in tone between Regina and Polyphon with five tunes on a 19.5/8-inch and three on a 24½-inch instruments. The boxes are from the R.A. Moss collection and all sound in tip-top condition. As I have said, the quality of the sound is really good but, and here is the only major criticism, the tunes are all ended abruptly before the natural resonance has died away. This is a comment which I have had to make all too often. One of the qualities of a musical box is this dying reverberation once it reaches the end of its tune. To chop this off in the recording studio spoils much of the enjoyment of the the music for many people. Aside from this, though, this is a thoroughly recommended disc.

The rise to the top ranks of mechanical music records by Saydisc is an encouraging reminder that it is not just the big labels who know how to make quality discs. "Story of a

Mechanical Organ" (SDL 153) is another disc of one of Bruce Angrave's amusing talks, this one centering on his Imhof & Mukle weight-driven barrel organ. There is plenty of music from this fine organ and the overall quality is very good. In fact, so faithful is the recording, complete with the mechanical clatterings of the Black Forest-designed mechanism, that I found myself living out each tune as if I was standing next to the instrument, and holding my breath in case one of its stop-changing pins had dropped out and it 'muffed' a performance! And has there ever before been a recording of an organ playing a crack in the barrel? Well worth adding to the library.

Two further releases from Saydisc represent mono releases of two more of the Hathaway and Bowers' stereo discs published in the United States in their "Golden Age of Mechanical Music" series. These are "Wurlitzer" (SDL 151) and Honky-Tonk Nickelodeons (SDL 173) The first is devoted to American orchestrons made or marketed by Wurlitzer. There is the PianOrchestra which fights its way through such tunes as *Most Anything Rag*, the Mandolin Quartette racing through *Japanese Sandman*, various melodies played by the Bijou Orchestra, CX Orchestrion, Military Band Organ and the mellow, lilting Automatic Harp.

The second of these discs is, as its title implies, of music performed on that peculiar breed of instruments which remained largely unknown this side of the Atlantic although, indeed, there were some interesting German variants. Nickelodeons of all varieties play such popular tunes of the twenties as *Yes, Sir*, *That's My Baby*, *Tea for Two* and *If You Knew Suzie*. Again, two good discs to have in your collection although the same general remarks as I passed on the first issue in this series (reviewed in THE MUSIC BOX, p.149) apply here too.

I have left until last a disc which must rank among the best recording available to date of the *draaiorgel* or Dutch street organ. Decca's "Ace of Clubs" label provides for only 14/6d. sixteen tunes performed on that famed and much-rebuilt De Cap organ, *De Sik* on "Music of the Street Organ - Draaiorgel De Sik" (SCL-R 1249 Stereo). The choice of music is excellent and the contrast between *Ave Maria No Morro*

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on one side and Gounod's original tune on the other is novel. The former demonstrates perfectly the highest skills in music-cutting, the melody being stated first in the bass register with tenor and treble accompaniment, then progressively through the organ. The beauty of the *tremulant* in the wistful *Schwarzwald Serenade* is ably shown whilst there cannot be

an amateur singer alive who doesn't gasp for breath as the organ rests on its top note in *Burgerwacht*. Excellent sleeve notes are taken from Romke de Waard's original Dutch text. Excellent value particularly at such a low price and if you only want one street organ disc, then this is the one to get.

Obituary

Philip George Coole, keeper of the Ilbert collection of clocks at the British Museum, died in Lewisham Hospital on November 28th, 1969, following a heart attack. He was 53. Although not a Member of the Society, Philip Coole's keen interest in the Society and its journal, as well as his willingness to share his tremendous fund of knowledge, will be greatly missed by us all. Two years ago, he delivered a fascinating paper on early mechanical music at the Society's summer meeting in which he revealed much which had hitherto been unknown. The author of numerous authoritative works on horology published under both his own name and various pseudonyms, his knowledge of the subject was respected the whole world over. He was particularly famed for his interpretations of early horological manuscripts. At the time he was taken ill at the British Museum on November 18th, he was working on several works for future publication and his former assistant, Mr. Beresford Hutchinson (who is now temporarily in charge of the Ilbert Rooms), hopes to arrange ultimate completion of these invaluable works. We extend our deepest sympathy to Mrs. Margaret Coole and her son and daughter.

LETTERS TO THE EDITOR

Member C. de Vere Green writes:

I was interested to read in a recent edition of a weekly antiques newspaper an article on musical boxes inspired by the last Society meeting. There were, however, two aspects which upset me.

Firstly, I do not believe that the author of this article was a Member of our Society for the article contained a number of inaccuracies. Had the author been briefed, as one would have expected under these circumstances, these would not have occurred. In future I think it would be wise that any such script should be checked.

Secondly, it disturbed me to see an article

in which the Society was extensively mentioned surrounded by advertisements from musical box dealers who are members, for this practice to me savours of pre-arranged commercialism.

"Verbum satis sapienti".

Yours truly:

P.S. Mr. David Tallis is quoted in the article referred to above as saying that there are some musical boxes which can be purchased for £5 and that the price of these has not risen greatly in the last years. The only ones falling into this category I suggest are those without cylinders or without combs - or both! Perhaps he was referring to one of those boxes mentioned on Page 18 of Issue No. 2 of Volume 1 of our Journal



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Vol. 4. — **GIANT GERMAN ORCHESTRIONS** — **SDL152** — more from Hathaway and Bower.

Vol. 5. — **STORY OF A MECHANICAL ORGAN** — **SDL153** — Imhof and Muckle Barrel Organ — illustrated talk by Bruce Angrave.

Vol. 6. — **HONKY-TONK NICKELODEONS** — **SDL173** — more Orchestrions.

Vol. 7. — **MECHANICAL OPERA** — **SDL181** — Opera arias favourite and obscure played on Musical Boxes, Street Piano, Penny Piano, Barrel Organ (in preparation - for release approx. March 1970).

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Disc Data . . .

In Volume 2, No. 4 (Christmas, 1965) of THE MUSICAL BOX, we attempted to compile a list of all known disc sizes for musical boxes. The object of this listing was primarily to aid in identifying instruments and especially to identify discs where no machine was present. As a secondary consideration, this valuable aid to the recording of the history and development of the disc musical box is of wide interest to Members. The headings under which each disc was classified were:

Make of instrument; disc diameter; number of teeth on the musical box comb; method of drive (i.e. peripheral holes to engage with sprocket, or centre-drive on a turntable); direction of rotation (clockwise or anti-clockwise); country of origin (where known); a typical disc number of the size in question; general remarks describing special features of disc or instrument, i.e. "Rectangular drive holes, plays 12 dulcimers."

The number of different discs we listed was surprisingly large yet it was obvious as it was being compiled that it was far from complete. A new and revised disc data table is now in the course of preparation. Will every Member please check through his (or her) collection and if possible refer to the former listing of 1965 to check for omissions. Many unusual and only recently discovered instruments have been found in the intervening four years. With your help we can make a really worthwhile listing. Check now – please!

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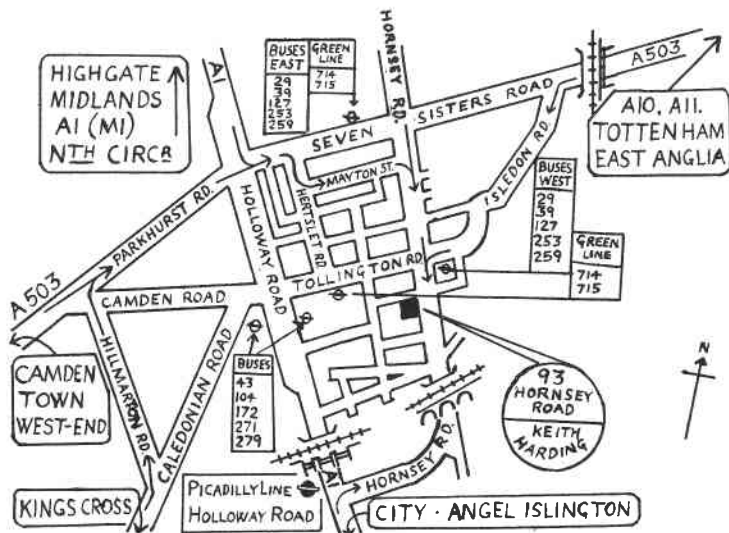
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