

JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX

a magazine of mechanical music



Vol. 5 No. 1

GREAT BRITAIN'S PREMIER
MECHANICAL MUSIC SPECIALIST

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THE MUSIC BOX

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 5 Number 1 EASTER 1971

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The Editor writes:

EVEN WITH THE best will in the world, it cannot be said that 1971 has got off to a good start. Society Members have found the Christmas 1970 issue of THE MUSIC BOX arriving with their Easter 1971 mail serving only as a further remind-

er that the affairs of life have been grossly complicated by the unprecedented and prolonged postal strike. To heap injury upon insult, we are all faced with having to alter our Polyphons, Symphonions and nickelodeons to take the new decimal currency. The "new penny", far from having enough weight to operate even the most sensitive coin-free mechanism, appears more an effrontery to Britannia (both the seated, trident-toting type and the big disc-player) than a replacement for "Dei Gra: Britt: Omn: Rex Fid: Def: Ind: Imp:". In fact, it looks much more like toy money I used to play with as a non-bearded youngster — or those Co-Op Divi tokens — than the assignee of two-and-a-half times the face-value of the late-lamented *denarius*.

For the first time in the ten years' existence of our Society, it has been necessary to cancel a meeting. The 1971 Provincial Meeting was to have been held at Sheffield but the postal strike prevented details from being circulated to Members in time.

The tale of woe is not over yet: your Editor has had the task of making a magazine from "library" material due to the communications problem. I have also been very preoccupied with my other work which included fighting the tribulations of a Canadian winter (the worst for years, I was told as I eyed the 120-inch depth of snow) and coping with a violent chest cold which made me sound like a harmonium ciphering on all its black notes. Nevertheless, it being considered desirable to maintain the frequency of THE MUSIC BOX, this issue is considerably thinner than usual. It also marks the first of a new volume.

Better times, I am assured on good authority, lie ahead. If nothing else then at least it is an encouraging thought to nurture whilst listening to mechanical music created by a long-since passed craftsman from a distant era.

ARTHUR W.J.G. ORD-HUME

Disc Movement Dampers

by Arthur W. J. G. Ord-Hume

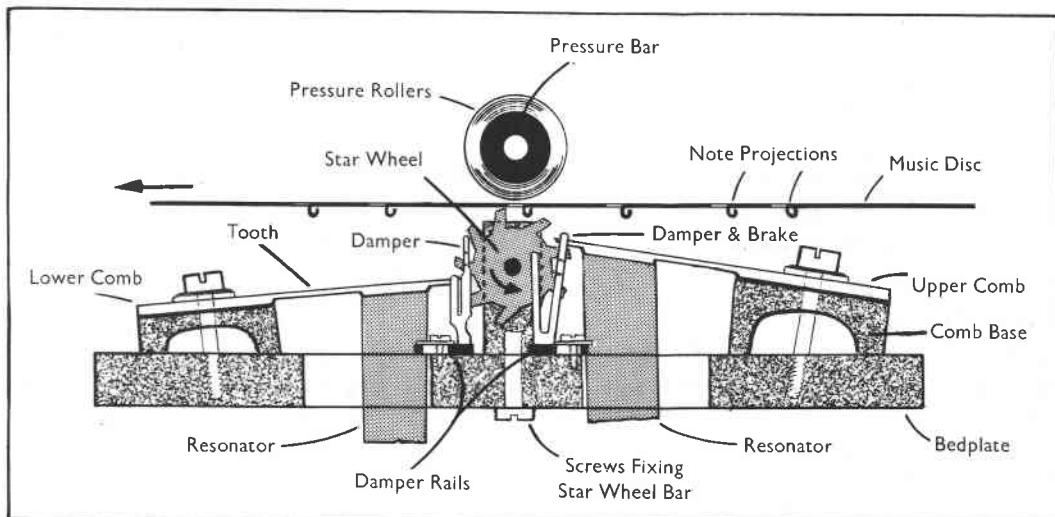
IN THE SAME WAY that the earlier cylinder-playing musical box required some form of damper to prevent the still-vibrating tuned steel tooth from being contacted by the plucking component for a successive note, thus producing an undesirable noise, so did the disc-playing instrument demand some device to perform a similar function.

Other than the very earliest disc-playing tuned-steel-comb musical box, patented by a Londoner, Ellis Parr, in 1885, and the first of Lochmann's instruments (which featured a vertical disc betwixt clockwork and comb), these instruments being damperless, every succeeding instrument has had some form of damper fitted. These have varied from the simple to the complex. Very early production disc instruments had pierced teeth with thin damper wires actually transfixing their tips; others used felt strips; some employed a special additional comb of thin,

springy bronze superimposed with the musical comb so that the plucking action began by pressing the damper comb onto the vibrating musical comb tooth.

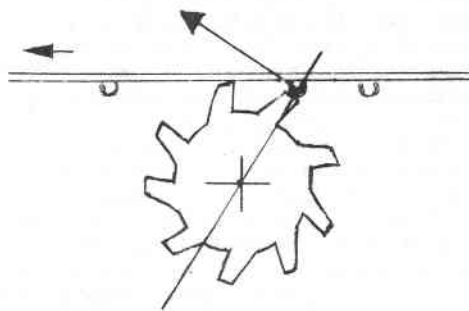
The last-mentioned type was obviously based on the damping system employed in the cylinder movement but its proportions revealed an early appreciation of the simple fact that the type of damper used on cylinder movements, namely the spring steel wire pressed onto the tooth by the plucking pin on the surface of the cylinder, was nowhere near robust enough to withstand the different operating conditions associated with the disc movement wherein every component was larger and thus had far greater mass and moments of inertia. The broad, thick comb tooth with its proportionally larger lead resonator could not be stilled by the brief application of a thin wire pressed between vibrating tooth and plucking mechanism.

This illustration shows the normal relationship between star-wheel projection and disc projection and is based upon the Polyphon. It can be seen how any slight displacement of the star-wheel anti-clockwise will cause the following disc projection to make premature contact with the next point of the star-wheel. Where the star-wheel repeatedly fails to re-align itself after use, the whole sense of a piece of music is destroyed by the plucking of teeth in the incorrect place and at the wrong time. This proves that the absence of brakes is more serious than missing dampers.



In many ways, the introduction of the star-wheel as an intermediary between plucking mechanism and musical comb presented far greater technical problems than faced either Parr or Lochmann in their endeavours to pluck a musical comb directly from the projections on the tune disc. To start with, the starwheel had to be carefully designed and proportioned so that it rotated just the right angle and no more or less each time it was called upon to pluck the tooth. This was by no means as easy to achieve than may at first be apparent. The comb tooth naturally offered resistance to the rotation of the star-wheel under the influence of a disc projection. As the tooth was lifted (or depressed) to pluck it, the resistance naturally increased. This force was amply overcome by the powerful driving clockwork which rotated the disc. However, the instant the point of the star-wheel slipped off the end of the tooth, so allowing it to vibrate, there was a strong tendency for the star-wheel to be kicked, either forward or backward. Once this had happened, the star-wheel point would no longer be in the correct position to engage with the next disc projection. If this point was in such a position that a line might be drawn from the disc projection, through the point of contact with the star-wheel point and thence on to bisect the star-wheel pivot at its centre,

Here we see the star-wheel geometrically locked against rotation. Notice that the



action of the disc rotation serves to push the disc projection upwards and that the projection cannot turn the star-wheel

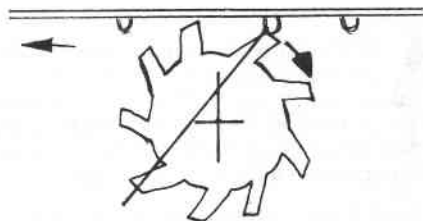
then the star-wheel was geometrically locked and, however free it might otherwise be to rotate, it could not be turned by the disc projection. The result would be a loud bang as the clockwork drove the disc onwards, caused by the projection being pushed up by the distortion of the disc and then dropped beyond

the immovable star-wheel point. Since the disc would be carefully bent in the musical box case by idler rollers to maintain a straight, artificially stiffened playing radius, it is possible to get some idea of the force necessary for this to happen.

This explains why today we sometimes find a perfect disc which produces the occasional appalling pistol-like crack whilst it is being played – there is nothing wrong with the disc, but it is an indication that the dampers and brakes are defective. But we are ahead of ourselves.

So much for the immovable star-wheel geometrically-locked against rotation. If the star-wheel is so positioned that if a line is drawn through the disc projection, the point of contact on the star-wheel point and then extended to cross slightly above the star-wheel pivot, then the wheel will be rotated backwards as the projection slides over the face of the star-wheel point. If this line crosses slightly below the pivot, then the star-wheel will rotate in the proper direction too soon, so playing the comb note before it is due.

Here the star-wheel has come to rest in such a position that the disc projection

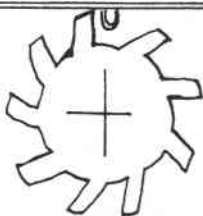


slips off the back edge of the star-wheel point, so tending to turn it clockwise or backwards

This contact with the actual circumferential surface of the star-wheel point will not allow the instrument to play properly as we have seen above and as shown in the accompanying sketches. Proper playing calls for the disc projection making contact with the radial (or in some boxes, tangential) face of the star-wheel point, the disc projection gradually sliding up the point as the star-wheel is turned until finally it slips off at the very tip.

The absence of any means to prevent the star-wheel from turning more than the necessary amount is of far more serious consequence than the absence of the dampers themselves – we all know the peculiar

Here is the star-wheel point in the right and proper position for playing. See how the disc projection clears the next



star-wheel point and makes contact on the radial or tangential face of the star-wheel point

jumbled sound which emerges from a disc machine when dampers and brakes have been removed.

The provision of excessive friction to retard the rotational freedom of the star-wheel was not in itself a solution since all this could be expected to do would be to increase wear. For this reason, the brake had to incorporate either some form of escapement or self-centring cam to steady the star-wheel once it had performed its function the first time, so preparing it for the next call upon it to pluck the musical comb tooth.

Part Two of this article will examine some of the many different ways in which the separate functions of braking and damping were achieved and this will be accompanied by illustrations from the different types of disc musical box. *To be continued*

Laurencekirk Snuff Boxes

by Arthur W. J. G. Ord-Hume

AMONG the most admired and technically most satisfying of the musical snuff-box cases are those which are known as Laurencekirk work. These are wooden boxes which feature wooden, pierced hinges, and demonstrate the highest possible craftsmanship in their manufacture.

The perfection, indeed probably the invention, of the wooden hinged snuff box, is said to have been the work of an unusually talented if somewhat eccentric man named James Sandy who lived at Alyth in Scotland during the latter half of the eighteenth century and who died in about 1820.

James Sandy lost the use of his legs at an early age and remained confined to his bed for upwards of fifty years during which time he is said to have left his bed only three times, occasioned either by his house being inundated with water or due to danger from fire.

Although bed-ridden he showed a taste for mechanical pursuits and so made, as a workshop for his activities, a form of circular bed, the edges of which were raised about eighteen inches above the bed-clothes to act as a bench for his lathes, bench-vices and cases of tools.

His skill in turning, it is related, was prodigious and not only did he construct several 'very curious' lathes, but he also made clocks and musical instruments of every description "no less admired for the

sweetness of their tone", states a contemporary writer, "than the elegance of their execution". Sandy was typical of the craftsman artisans of the era in that he tackled not just one subject, but many. He made optical instruments, reflecting telescopes, suggested important improvements in the spinning of flax, had an accurate knowledge of drawing and engraving, in both these last-mentioned arts producing specimens of the highest excellence. Even more unusual, perhaps, was his natural curiosity and fondness for birds and he is related to have hatched several different species of birds' eggs by the warmth of his own body and thence reared the motley brood with all the tenderness of a parent. Not unnaturally, the birds, when fledged, accepted him as stepfather and would happily perch on his head chirping the tunes which he had taught them to sing – possibly, although this is only a guess, using a *serinette*.

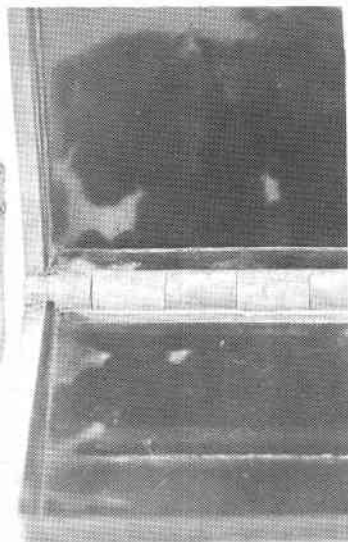
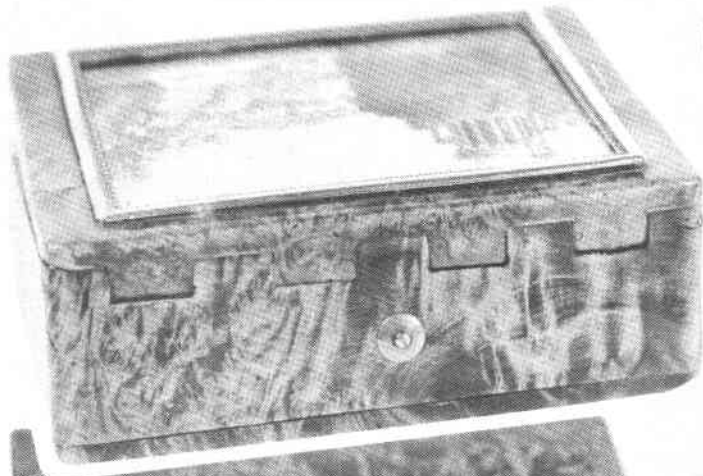
Said to have been an active and cheerful man, his home was the coffee-room of the village where the affairs of both church and state were discussed openly in congenial surroundings. Due to his way of life, his countenance was said to have been particularly sickly but thanks to his many talents, he was able to amass a fair personal fortune.

The wooden snuff-boxes were the product of a self-taught craft and were of such fine excellence that some were purchased as presents to the Royal family. How many boxes he made will never be known but it

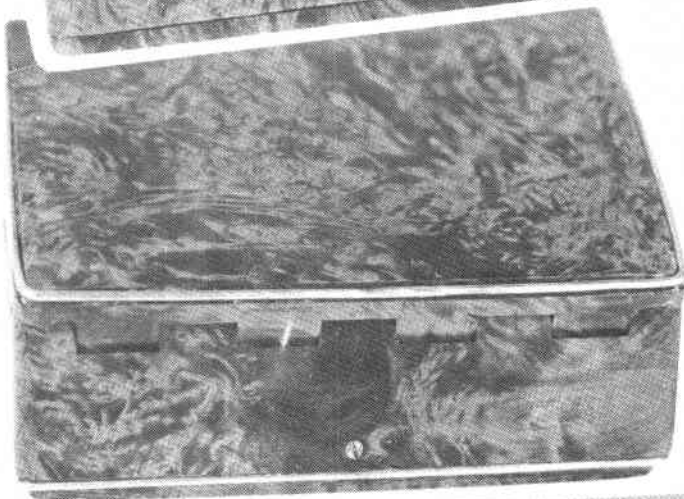
is just possible that some of these very scarce boxes may now be in the possession of musical box collectors. It being the practice of London jewellers to place the best-quality musical movements of the time into the finest casework available, usually gold and silver, enamelled or otherwise, it is not unthinkable that the talents of Sandy inspired some of these movements to

be placed in his cases. The Laurencekirk musical snuff-boxes shown in the accompanying illustrations come from the collection of Society Founder and former Secretary, Cyril de Vere Green, who owns three.

And what of James Sandy? He got married – and died three weeks later.

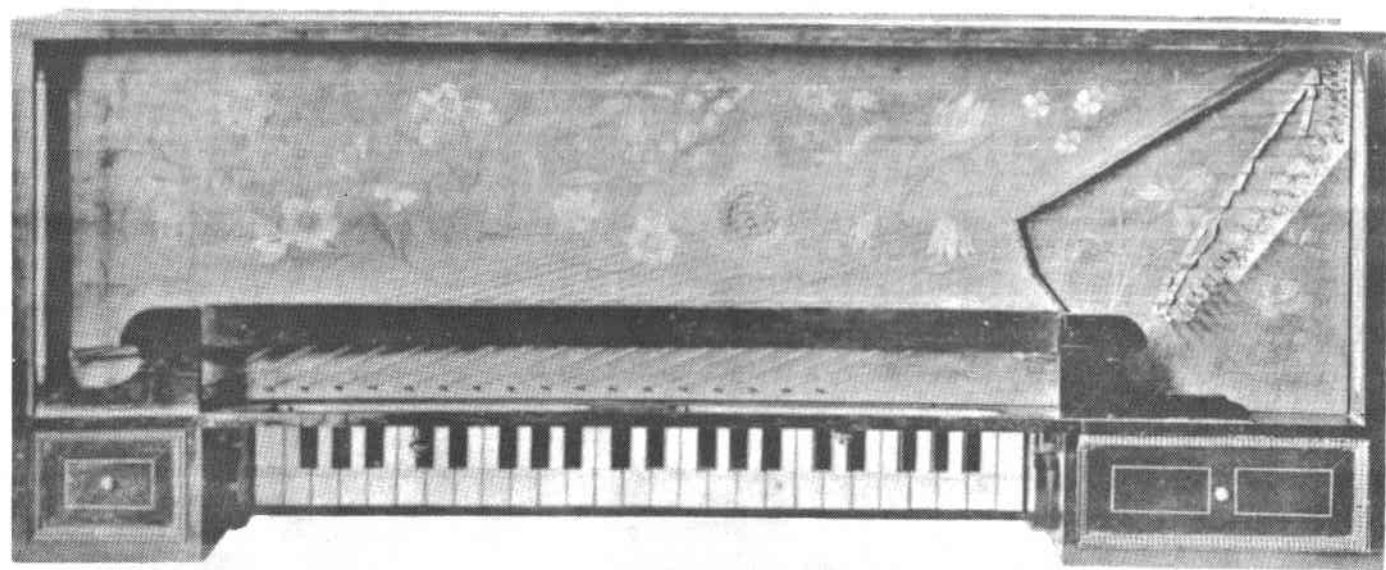
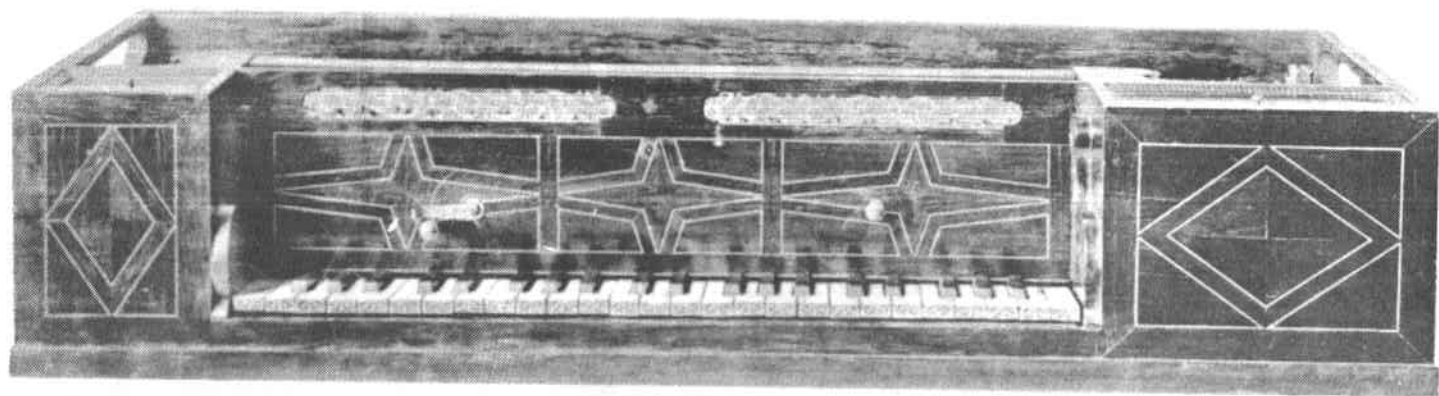


The picture, top left, shows an all-wood snuff-box with a micro-mosaic lid picture, viewed from the back to show the carved hinge. The detail shot, above, shows what the hinge looks like from the inside.



Above can be seen another all-wood box showing the hinge which has a brass hinge-pin. On the right is a third Laurencekirk-type box, again viewed from the back. The bottom of the box has at some time been repaired by the addition, rather crudely executed, of another piece of wood.





Clockwork Spinet

In the catalogue of the Art History Museum, Vienna, compiled by Julius Schlosser and published in 1920, there is a description and illustrations of a barrel-and-finger spinet. Through the courtesy of Member Lyndesay G. Langwill, this has been made available to THE MUSIC BOX and he has kindly produced the following translation.

SPINET, with mechanical action, made by Samuel Biderman, Augsburg, in the 2nd half of the 16th century and contained in an ornately-decorated case. The case is a beautiful specimen of ebony in the rich style of the late renaissance, with inlay of tortoiseshell, marble, *pietra dura* and bronze. In the centre, a mirror cabinet with numerous sets of drawers and secret compartments.

The spinet is fitted into the lower part and can be played manually but also automatically by a barrel. This latter is set in motion by a spindle driven by a crank; the position of the barrel is determined by a lever with an adjustable lock capable of being withdrawn. The compass of the keyboard controlled by the manual keys extends from F - d^h and covers 45 metal strings. The ivory of the white keys is no longer original; the exhibit was completely neglected by the year 1838 and, still at Ambras, underwent a thorough but hardly skilled restoration. The front of the keyboard is decorated in the usual way with gilt and carving. The surface of the soundboard is painted with a flower design treated in a rough natural fashion. The centre of the soundboard has a beautiful rose with a perforated inlay design. Next to the iron crank handle is pasted a paper strip with the names of the notes, from the bass upwards, inscribed as follows: F, G, A, H, C[#], D[#], F, G, A, H, C[#], D[#], F, G, A, H, C[#]. The compass covers almost four octaves from C to c^h (presumably with a 'short octave'). The pitch is a major third higher (thus in E and adjusted to the so-called 'cornetton' of the town pipers). This pitch occurs also in a small portable organ of the same period.

The whole action rests on a veneered and inlaid stand with two small drawers to the right and left. The six musical pieces which are set on the barrel have been transcribed by Dr. M.-o (admittedly not entirely accurate in style) as "Philippine Welsers love-melody", have been published in 1845 in the Vienna *Allgemeinen Zeitung für Musik*, p.60 and are reproduced here.

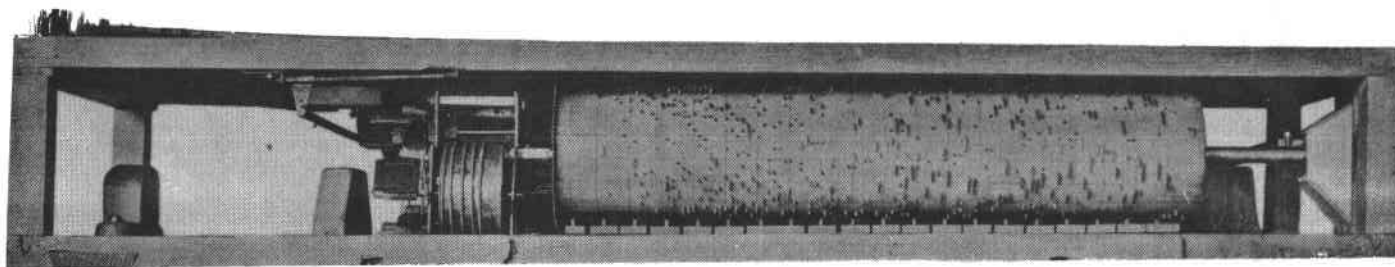
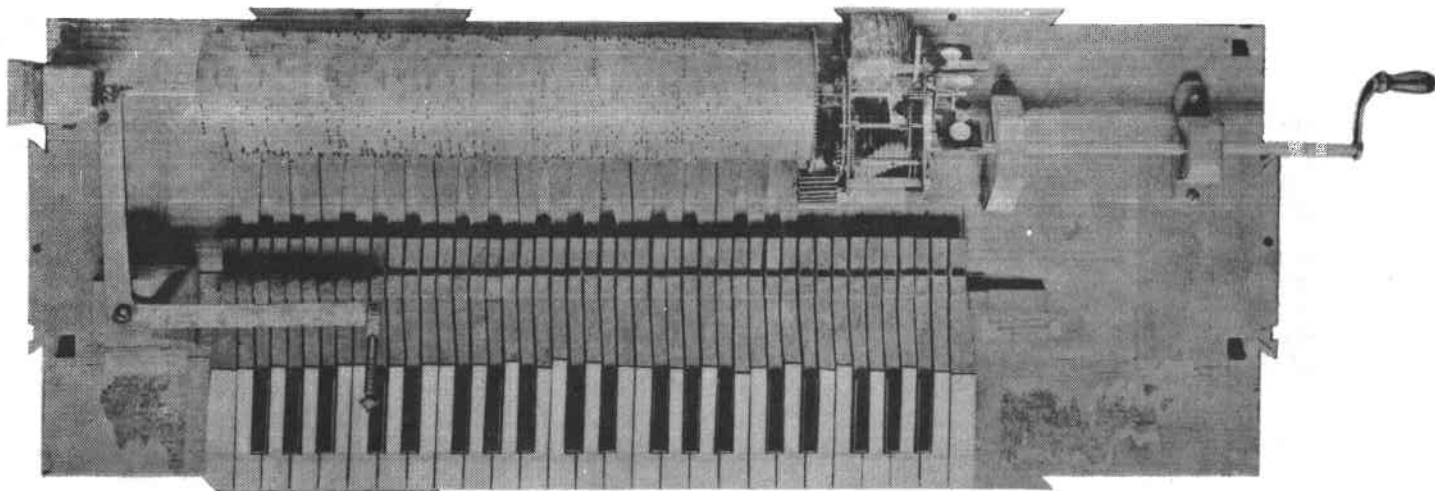
The separate under-portion holds a table-top which

can be drawn out, along with various drawers. The piece is signed "Samuel Biderman. Instrumentenmacher in Augsburg", this appearing four times, each with a pair of labels of different shapes (reproduced here).

The instrument measures: Base 1.84m long, 0.76m wide, 0.85m high. The case itself is 2.10m high, 1.57m long and 0.6m wide. The spinet as built in is 99cm long, 20cm deep and 16.5cm high.

Notes: The instrument as described was first taken over from Ambras in 1880 and does not appear in earlier inventories. Samuel Bidermann was established c.1570 according to P. von Stetten's *History of Arts & Crafts of Augsburg*, 1779, page 159. Our exhibit is evidently unique; mechanical spinets of such an early time do not appear to have survived. The fact that here a complete small suite in tone and playing character of the 16th century is presented, is of itself a very remarkable circumstance of musically historic importance. Spinets which were actuated by barrels were described by Mersenne in *Harmonie Universelle*, vol.2, page 160, as a German discovery in his time (1638). "We can also record in our time the invention of drums . . . used to play several pieces of music on the spinet without recourse to the hands, for the Germans are so ingenious that they can play more than 50 different pieces by means of several springs which even make ballet-dancers of several figures which leap and move about to the cadence after songs without any need to touch the instrument after having wound the spring". Barrels were also customary at this time for glockenspiels (see Ath. Kircher's *Musurgia* (1650), vol 2, page 336).

The case itself is established in the Art-Crafts Collection of the Hofmuseum, Room XX111. Among the numerous automata in this section there is the large artistic case made by the Augsburgers, Matthias Wallbaum (Room XV1, 7) in which a lady, in 17th century dress performs a round dance to the sound of a small regal built in, in the manner described by Mersenne.



Samuel Biderman, Instrumentmacher
In Augspurg.

Samuel Biderman, Instru-
mentmacher in Aug-
spurg.

The mechanism of the Bidermann barrel-and-finger clockwork spinet is shown in these illustrations whilst the music found pinned on the barrel is transcribed on subsequent pages. Bidermann's label is reproduced above.

Stücke des Bidermann'schen Automaten-Spinetts.

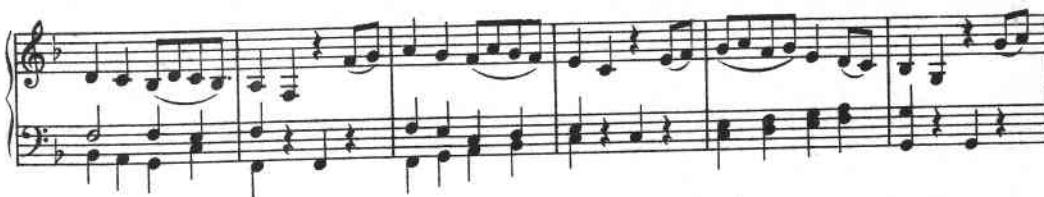
(Klang in A.)

1

Nr.1.



Nr.2.



Nr.3.



Nr.4.



Nr.5.



Nr.6.



PATENTS: Our regular feature devoted to the re-printing of abstracts of patents for mechanical musical instruments has been held over from this issue. It will re-appear as usual in Volume 5 Number 2.

INDEX: The Index to Volume 4 is in the course of preparation and will be published in due course.

Swiss Musical Box Industry~ 1900

Compiled by Arthur W. J. G. Ord-Hume

WITH THE start of the twentieth century, the centre of the world's musical box industry had shifted from Switzerland to Germany. The product of St. Croix, whilst enjoying a certain benefit from the undoubted reputation of earlier days to the effect that the best musical boxes came from Switzerland, was now second to the two major mechanical musical instrument manufacturing centres in Europe – Berlin and Leipzig.

The competition created by the brothers Ehrlich, Lochmann, Brachhausen and lesser-known but nevertheless significant names such as Burkas, Pietschmann and Helbig & Polikeit had had a major and serious effect on Switzerland. The organette and the displaying musical box had two principal advantages over the cylinder musical box which was the mainstay of the Swiss industry – a wide choice of readily-available, rapidly-interchangeable and cheap tunes, and a comparatively low initial cost. On top of this, a German musical box was far more of a piece of furniture than the average Swiss cylinder box and the Teutonic manufacturers were quick to cotton on to the fact that there was a demand for large items of decorative furnishing. If the piece of cabinetwork could also play a tune, then the market was all set.

So it was that the Swiss industry underwent the characteristic three phases of change which govern the prosperity of any industry facing similar problems. To begin with; then, many makers went out of business. Secondly came the amalgamation of some

of the smaller but better organised concerns. Finally came the inevitable reduction of quality to suit a depressed market. A fourth change also came about – the gradual shift to the production of instruments of the type known to sell well from Germany. A major benefit to Switzerland was scotched in the late 1890's by the removal of the favourable tariff agreements which made it easier to export Swiss-made goods to England, Russia and the United States than to export German-made goods which carried a high import levy. Once these tariffs were removed, Germany could export to the United States, to Russia and to the rest of the world. And this was severely to the cost of Switzerland where factory production was being introduced as a possible means of lowering costs. Organised manufacture in factories, however, was not necessarily the answer and outposts of the Swiss cottage industry in musical boxes were to survive for many years afterwards.

Russia was a major customer for the products of the well-organised German industry which openly shopped for its top craftsmen in Austria, what is today Czechoslovakia, and in Switzerland. Almost eighty per cent of the mechanical musical instruments being produced in the whole world during the early to mid 1890's came from either Leipzig or Berlin.

Thus an analysis of the state of the Swiss industry at the turn of the century is of value in tracing the progressive transformation of the trade. The following details thus provide a story on their own.

- ABRAHAM, LES FILS DE BARNETT H. Rue des Arts 3, St. Croix. Founded by Barnett H. Abrahams in 1857 and continued by his sons. London premises at 133/135 Houndsditch. Manufacturers of musical boxes including the disc-playing Britannia and the cylinder-playing Victoria. Fl. 1900.
- ACKLIN, ALOIS Herznach, Aargau. Manufacturer of musical boxes, fl. 1900.
- ALLARD & CO., D. 2, Place des Alpes, Geneva. Founded in 1880. Manufacturer of musical boxes, singing birds, orchestrons and phonographs, fl. 1900.
- AMEZ-DROZ see RENOLD, HENRI
- BAKER & CO., GEO. see S. TROLL.
- BIRNER, F. Lucerne. Manufacturer of musical boxes, fl. 1900.
- BORNAND FRERES rue Central 17 and rue Neuve 6, St. Croix. Manufacturers of musical boxes, fl. 1900
- BORNAND-PERRIER Auberson. Musical box manufacturer, fl. 1900
- BREMOND, B.A. Place des Alpes and Rue Thalberg a la lyre d'Or, Geneva. Musical box manufacturer founded 1859 and fl. 1900.
- CLERC Baulmes. Musical box manufacturer, fl. 1900.
- CUENDET, JULES Auberson. Musical box manufacturer, founded 1828, still fl. 1900.
- DELAY, L. Baulmes. Musical box manufacturer, fl. 1900.
- DUCRAUX, L. Baulmes. Musical box manufacturer, fl. 1900.
- GUEISSAZ, FILS & CO Auberson. Musical box manufacturer, fl. 1900.
- HARMONIA, A.-G. Auberson/St. Croix. Manufacturer of the Harmonia disc musical box. See under SOCIETE ANONYME.
- HELLER, J.H. Bundesgasse, Berne. Exporter of musical boxes, fl. 1900.
- JACCARD DU GRAND, CONSTANT rue de Tyrol 13, St. Croix. Musical box manufacturers, fl. 1900.
- JACCARD, LOUIS JUSTIN rue de la Sagne 3, St. Croix. Musical box manufacturers, fl. 1900.
- JACCARD & MARGOT SUCCESEURS, L. Auberson. Musical box manufacturers, fl. 1900.
- JACCARD-THEVENAR, E. Auberson. Musical box manufacturers, fl. 1900.
- JUNOD FRERES Auberson. Musical box manufacturers, fl. 1900.
- KARRER, WVE. AD. Unter-Kulm, Aargau. Musical box manufacturer, fl. 1900.
- LADOR, ADRIEN rue du Jura, St. Croix. Founded in 1890, musical box manufacturers, fl. 1900.
- LASSUEUR, AUGUSTE rue de la Conversion, St. Croix. Founded in 1895, musical box manufacturers, fl. 1900.
- LECOULTRE, E. Rue de l'Industrie, St. Croix. Manufacturer of musical boxes, fl. 1900.
- MARGOT, AMI Auberson. Musical box manufacturers, fl. 1900.
- MARTIN-BORNAND, PAUL Auberson. Musical box manufacturers, founded 1870, fl. 1900.
- MARTIN & FILS, LOUIS Auberson. Musical box manufacturer, fl. 1900.
- MARTIN, JACCARD JULES Auberson. Manufacturer of small childrens musical boxes and manivelles. Fl. 1900.
- MERMOD FILS 20, Chemin des Tramways, Geneva. Manufacturer of musical boxes, fl. 1900.
- MERMOD FRERES Avenue des Alpes, St. Croix. Not to be confused with Mermod Fils of Geneva (q.v.). Founded in 1816, fl. 1902 with the three brothers, Louis Philippe, Gustave and Leon Mermod. Makers of many types of mechanical musical instruments including the Stella musical box which played discs as did the Mira, introduced in 1901. The Ideal was a cylinder box having interchangeable cylinders.
- MUTRUX FRERES rue de la Charnille, St. Croix. Musical box manufacturers, fl. 1900.
- PAILLARD & CIE, E. rue de l'Industrie 2 - 4, St. Croix. Under the directorship of Ernest Paillard, this Company, which was formed in 1814, was producing in 1900 the Columbia and Excelsior cylinder musical boxes.
- PERRELET & CIE. A. 11, rue Cornavin, Geneva. Musical box manufacturers, fl. 1900.

- PROBST-MULLER, WWE. Lucerne. Manufacturer and distributor of musical boxes, fl. 1900.
- RENOLD, HENRI (formerly Amez-Droz) 28, Rue de Berne, Geneva. Maker of accordions, fl. 1900.
- REUGE, ALBERT Rue Neuve 1, St. Croix. Established in 1886 as a musical box manufacturer, fl. 1900.
- SOCIETE ANONYME FABRIQUES REUNIES DE BOITES A MUSIQUE. 18, Quai de St. Jean, Geneva.
Founded out of the "ancient houses" of Rivenc, Langdorff and Billon, this musical box manufacturer produced, among other boxes, the Polymnia. It claimed its foundations as 1838 and 1851 (the respective dates of the first two founders) and was fl. in 1900.
- SOCIETE ANONYME "HARMONIA". Auberson. Founded in 1896 and directed by Aug. Bornand-Golar, this musical box manufacturer fl. 1900.
- SUN MUSIC BOX MANUFACTURING CO., SCHRAEMLI & TSCHUDIN, 2, Rue des Paquis, Geneva.
Founded in 1902, this company produced musical boxes and phonographs, including the Sun disc-playing musical box.
- THORENS, HERMANN Avenue des Alpes, St. Croix. Established in 1881 as a manufacturer of musical boxes, mainly small disc and cylinder movements including the Edelweiss disc which appeared in several sizes. Fl. 1900.
- TROLL, S. 6, Rue Bonivard, Geneva. Founded 1868, manufacturer of musical boxes, fl. 1900.
- ULLMANN, CHARLES & JACQUES Rue du Tyrol 9, St. Croix. Established in 1881 as manufacturers of musical boxes, fl. 1900.
- VIDOUDEZ, HENRI Rue du Jura 2, St. Croix. Musical box manufacturer, fl. 1900.
- ZUST SEN, J.E. Speisergasse 17, St. Gallen. A clockmaker established in 1840 who was handling musical boxes in 1900.

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a piece.

Spieldosen

und deren Notenblätter

Hauptvorzug

Garantiert beste existierende Stahldämpfung
Konkurrenzlose Triebwerke
Glockeneinrichtung

Separat-
Kataloge über

{ Kalliope-Schallplatten
Kalliope-Sprechapparate
Kalliope-Musik-Automaten }

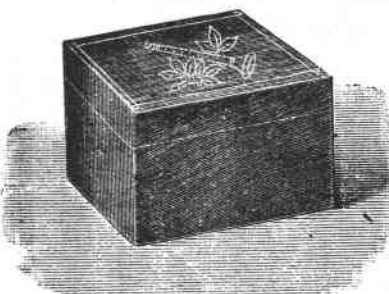
stehen auf Wunsch
zu Diensten.

Julius Lüdemann
Musikinstrumente
Preuss. Hoflieferant
Cöln, Kreuzgasse 6
Telefon 5122.

Kalliope-Spieldose Nr. 26.



Selbstspielend.
Gehäuse Nussbaum imi-
tiert. 26 Stahlzungen, mit
Bremse. Kurbel-Aufzug.



Grösse $20\frac{1}{2} \times 16\frac{1}{2} \times 13$ cm

Netto-Gewicht ca. 2 Ko.

Brutto-Gewicht ca. $2\frac{1}{4}$ Ko.

Kalliope-Drehdose Nr. 25.

26 Stahlzungen. Gehäuse Nussbaum imitiert.

———— **Zum Drehen.** ————

Ansicht und Grösse wie Nr. 26 also: $20\frac{1}{2} \times 16\frac{1}{2} \times 13$ cm.

Netto-Gewicht ca. 1,7 Ko. **Brutto-Gewicht** ca. 1,8 Ko.

Kalliope-Spieldose Nr. 26 gross.

———— **Selbstspielend.** ————

Sonst genau wie bei Nr. 26,
ebenso 26 Stahlzungen, **jedoch Grösse** $26 \times 23 \times 17$ cm.

Netto-Gewicht ca. $3\frac{1}{4}$ Ko. **Brutto-Gewicht** ca. $4\frac{1}{2}$ Ko.

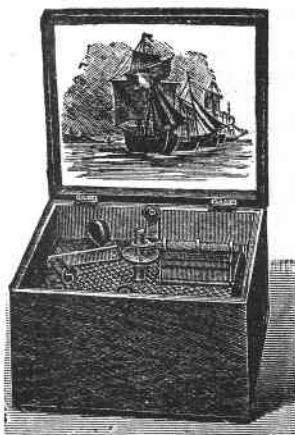


NB. Bei Bestellung von Notenblättern für Nr. 26, 25 und 26 gross ist stets zu bemerken: für Nr. 25.

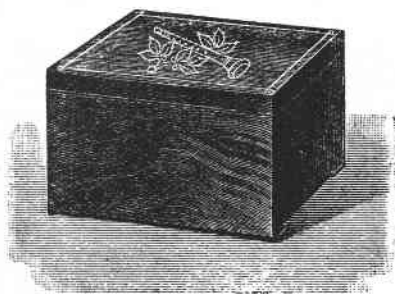
Stahlnotenscheibe $14\frac{1}{2}$ cm Durchmesser.

Netto-Gewicht ca. 32 gr.

Kalliope-Spieldose Nr. 37.



Selbstspielend.
Gehäuse Nussbaum imi-
tiert. 36 Stahlzungen, mit
Bremse. Kurbel-Aufzug.



Grösse $26 \times 23 \times 17$ cm.

Netto-Gewicht ca. 4 Ko. Brutto-Gewicht ca. $5\frac{1}{2}$ Ko.

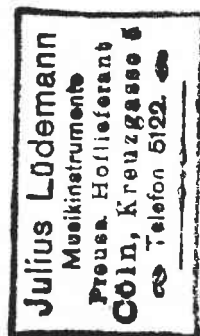
Kalliope-Glocken-Spieldose Nr. 37 G.

— 4 Glocken. —

36 Stahlzungen.
Sonst Werk



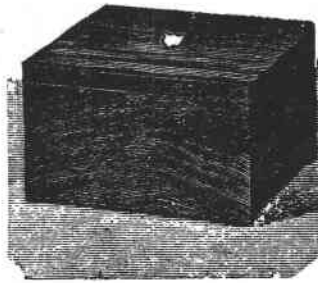
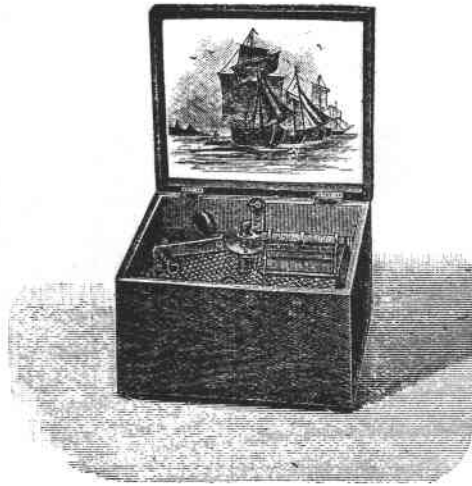
Selbstspielend.
und Gehäuse
wie Nr. 37.



Netto-Gewicht ca. $4\frac{1}{2}$ Ko. Brutto-Gewicht ca. 6 Ko.

Stahlnotenscheibe zu 37 und 37 G, 18 cm Durchmesser.
Netto-Gewicht ca. 56 gr.

Kalliope-Spieldose Nr. 40.



**Selbstspielend. Nußbaum fourniertes Gehäuse.
36 Stahlzungen, mit Bremse. Kurbel-Aufzug.**

Grösse $26 \times 23 \times 17$ cm.

Netto-Gewicht ca. 4 Ko. **Brutto-Gewicht** ca. $5\frac{1}{2}$ Ko.

Stahlnotenscheibe zu $\left\{ \begin{array}{l} \text{Nr. 40 und 40G} \\ \text{Nr. 37 und 37G} \end{array} \right\}$ **18 cm Durchmesser.**

Netto-Gewicht ca. 56 gr.

Kalliope-Glocken-Spieldose Nr. 40G.



Ansicht des geschlossenen Gehäuses wie nebenstehende Abbildung
von Nr. 40.

———— 4 Glocken. ————

**Selbstspielend. Nußbaum fourniertes Gehäuse.
36 Stahlzungen, mit Bremse. Kurbel-Aufzug.**

Grösse 26×23×17 cm.

Netto-Gewicht ca. 4½ Ko. Brutto-Gewicht ca. 6 Ko.

Stahlnotenscheibe zu { Nr. 40 und 40G } 18 cm Durchmesser.
 { Nr. 37 und 37G }

Netto-Gewicht ca. 56 gr.

Kalliope-Spieldose Nr. 50.



Selbstspielend. 49 Stahlzungen.
Gehäuse Nußbaum furniert. Kurbel-Aufzug.

Grösse $30 \times 27 \times 17\frac{1}{2}$ cm.

Netto-Gewicht ca. $5\frac{1}{4}$ Ko. **Brutto-Gewicht** ca. 8 Ko.

Bei Bestellung v. Notenblättern für obige **Spieldose** ist stets zu bemerken:

Für Nr. 50.

Stahlnotenscheibe: $23\frac{1}{2}$ cm Durchmesser.

Netto-Gewicht ca. 100 gr.

Kalliope-Glocken-Spieldose Nr. 50 G.



Ansicht des geschlossenen Gehäuses wie nebenstehende Abbildung
von Nr. 50.

———— 6 Glocken. ————

Selbstspielend. 49 Stahlzungen.
Gehäuse Nußbaum furniert. Kurbel-Aufzug.

Grösse $30 \times 27 \times 17\frac{1}{2}$ cm.

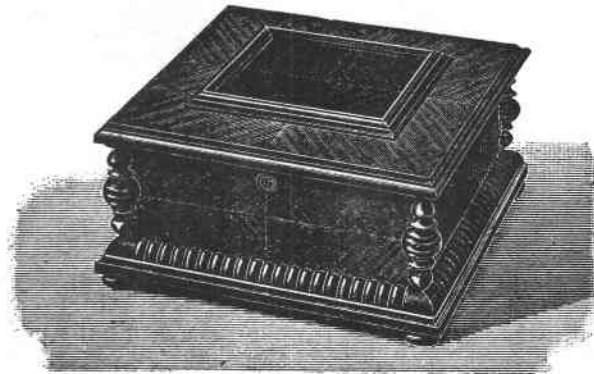
Netto-Gewicht ca. 6 Ko. **Brutto-Gewicht** ca. $8\frac{1}{2}$ Ko.

Bei Bestellung von Notenblättern
für obige **Spieldose** ist stets zu bemerken:

Für Nr. 50.

Stahlnotenscheibe: $23\frac{1}{2}$ cm Durchmesser.
Netto-Gewicht ca. 100 gr.

Kalliope-Spieldose Nr. 52.



Selbstspielend. 49 Stahlzungen.
Gehäuse Nußbaum furniert. Kurbel-Aufzug.

Grösse $34 \times 32 \times 18$ cm.

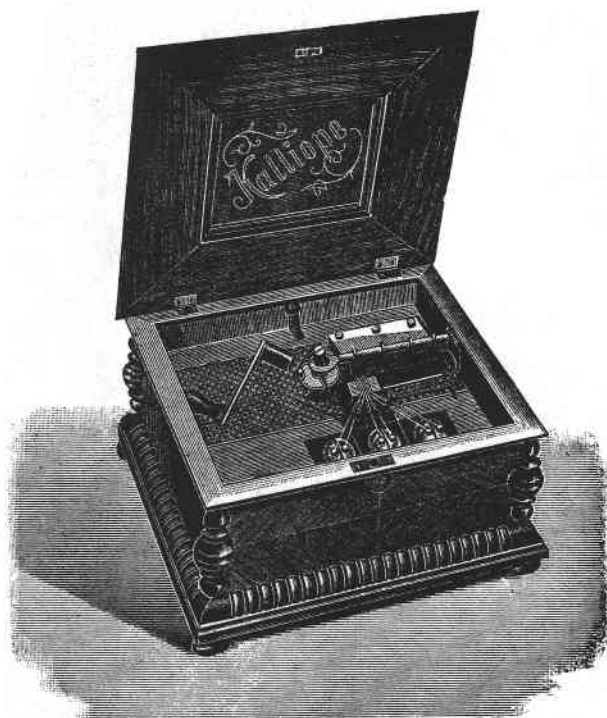
Netto-Gewicht ca. $6\frac{1}{2}$ Ko. Brutto-Gewicht ca. $9\frac{1}{2}$ Ko.

Bei Bestellung v. Notenblättern für obige **Spieldose** ist stets zu bemerken:

Für Nr. 50.

Stahlnotenscheibe: $23\frac{1}{2}$ cm Durchmesser. Netto-Gewicht ca. 100 gr.

Kalliope-Glocken-Spieldose Nr. 52G.



Ansicht des geschlossenen Gehäuses wie nebenstehende Abbildung
von Nr. 52.

———— 6 Glocken. ————

Selbstspielend. 49 Stahlzungen.
Gehäuse Nußbaum furniert. Kurbel-Aufzug.

Grösse 34×32×18 cm.

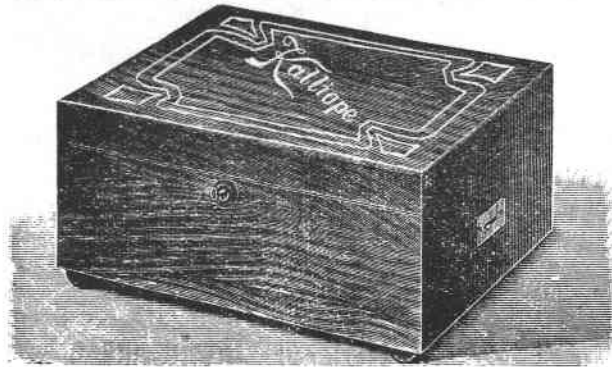
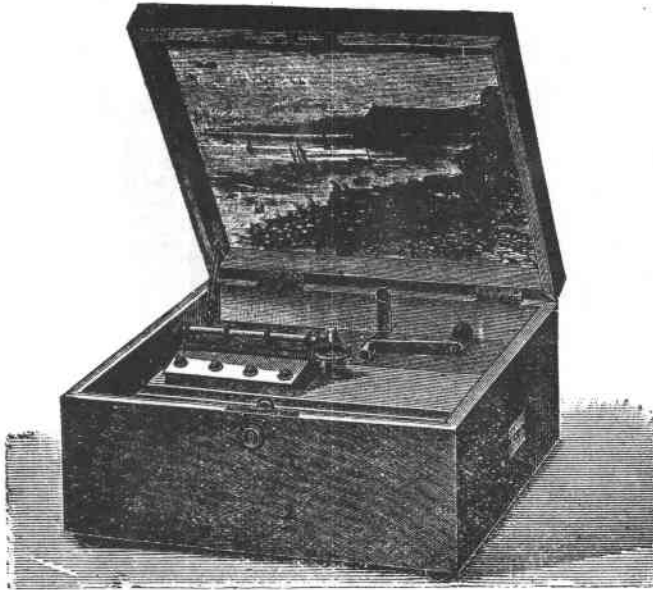
Netto-Gewicht ca. 7 Ko. **Brutto-Gewicht** ca. 10 Ko.

Bei Bestellung von Notenblättern
für obige **Spieldose** ist stets zu bemerken:

Für Nr. 50.

Stahlnotenscheibe: 23 $\frac{1}{2}$ cm Durchmesser. Netto-Gewicht ca. 100 gr.

Kalliope-Spieldose Nr. 60.



Selbstspielend. 61 Stahlzungen.
Gehäuse Nußbaum fourniert. Kurbel-Aufzug.

Grösse 40×38×19 cm.

Netto-Gewicht ca. 11 Ko. **Brutto-Gewicht** ca. 18½ Ko.

Bei Bestellung von Notenblättern
für obige **Spieldose** ist stets zu bemerken:

Für Nr. 60.

Stahlnotenscheibe: 34 cm Durchmesser. Netto-Gewicht ca. 200 gr.

Kalliope-Glocken-Spieldose Nr. 60 G.



Ansicht des geschlossenen Gehäuses wie nebenstehende Abbildung von Nr. 60.

———— 10 Glocken. ————

Selbstspielend. 61 Stahlzungen.
Gehäuse Nußbaum fourniert. Kurbel-Aufzug.

Grösse 40×38×19 cm.

Netto-Gewicht ca. 12 Ko. **Brutto-Gewicht** ca. 20 Ko.

Kalliope-Spieldose Nr. 60 D.

Ohne Glocken, aber **mit Doppelkamm.**
122 Stahlzungen. Gehäuse und Gewichte wie oben.

Bei Bestellung v. Notenblättern für obige **Spieldosen** ist stets zu bemerken:

Für Nr. 60.

Stahlnotenscheibe: 34 cm Durchmesser. **Netto-Gewicht** ca. 200 gr.

Kalliope-Spieldose Nr. 62.



Selbstspielend. 61 Stahlzungen.
Feines Gehäuse, Nußbaum furniert. Kurbel-Aufzug.

Grösse 47×45×24 cm.

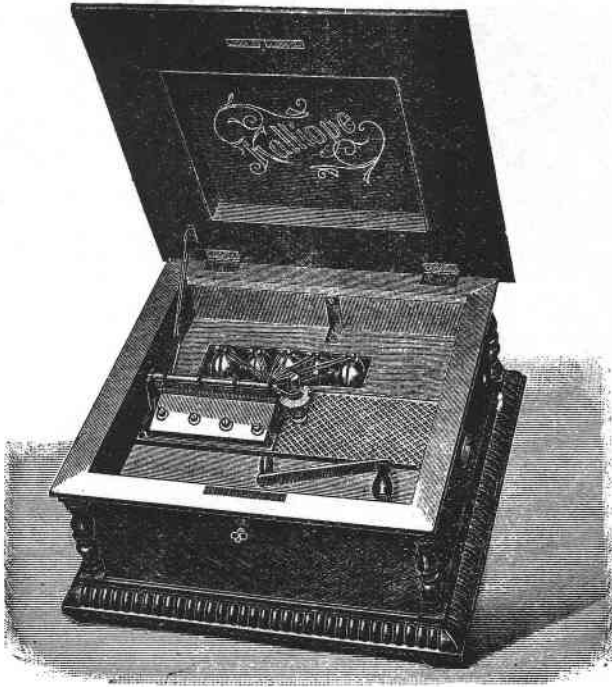
Netto-Gewicht ca. 13 Ko. **Brutto-Gewicht** ca. 24 Ko.

Bei Bestellung von Notenblättern für
obige Spieldose ist stets zu bemerken:

Für Nr. 60.

Stahlnotenscheibe: 34 cm Durchmesser. **Netto-Gewicht** ca. 200 gr.

Kalliope-Glocken-Spieldose Nr. 62G.



Ansicht des geschlossenen Gehäuses wie nebenstehende Abbildung von Nr. 62.

———— 10 Glocken. ————

Selbstspielend. 61 Stahlzungen.
Feines Gehäuse, Nußbaum furniert. Kurbel-Aufzug.

Grösse 47×45×24 cm.

Netto-Gewicht ca. 14 Ko. **Brutto-Gewicht** ca. 25 Ko.

Kalliope-Spieldose Nr. 62D.

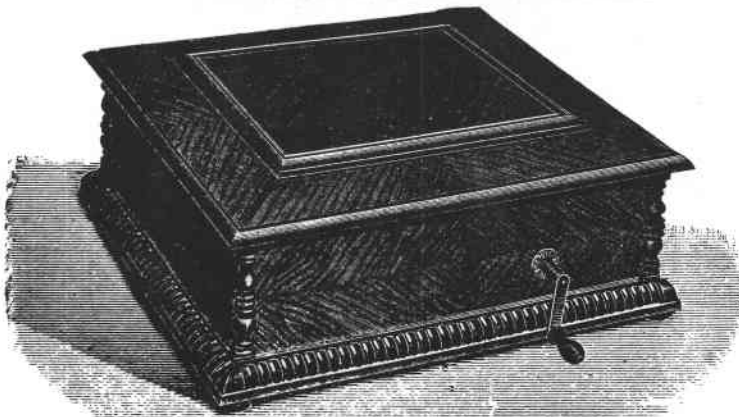
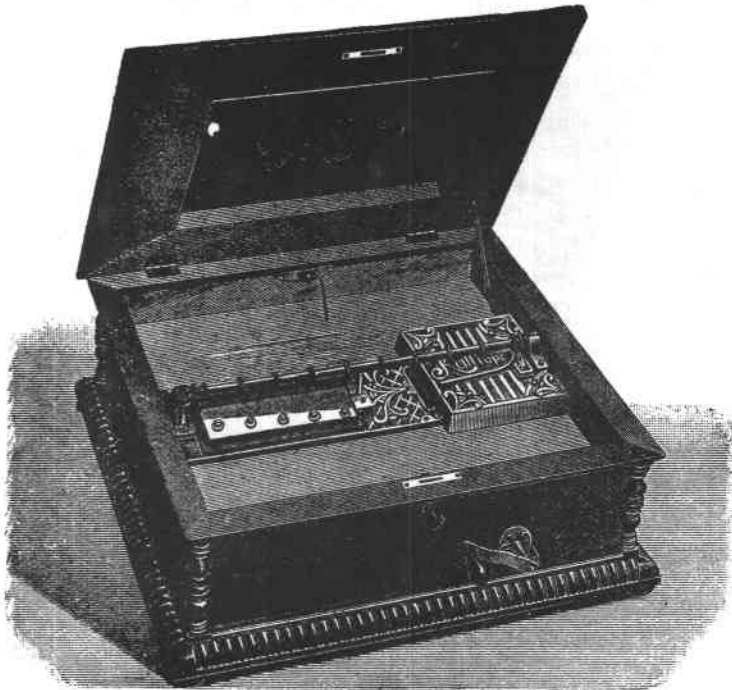
Ohne Glocken, aber **mit Doppelkamm.**
122 Stahlzungen, Gehäuse und Gewichte wie oben.

Bei Bestellung von Notenblättern
für obige **Spieldosen** ist stets zu bemerken:

Für Nr. 60.

Stahlnotenscheibe: 34 cm Durchmesser. **Netto-Gewicht** ca. 200 gr.

Kalliope-Spieldose Nr. 108.



Selbstspielend. 82 Stahlzungen.
Feines Gehäuse, Nußbaum fourniert. Kurbel-Aufzug.

Grosse 64×58×26½ cm.

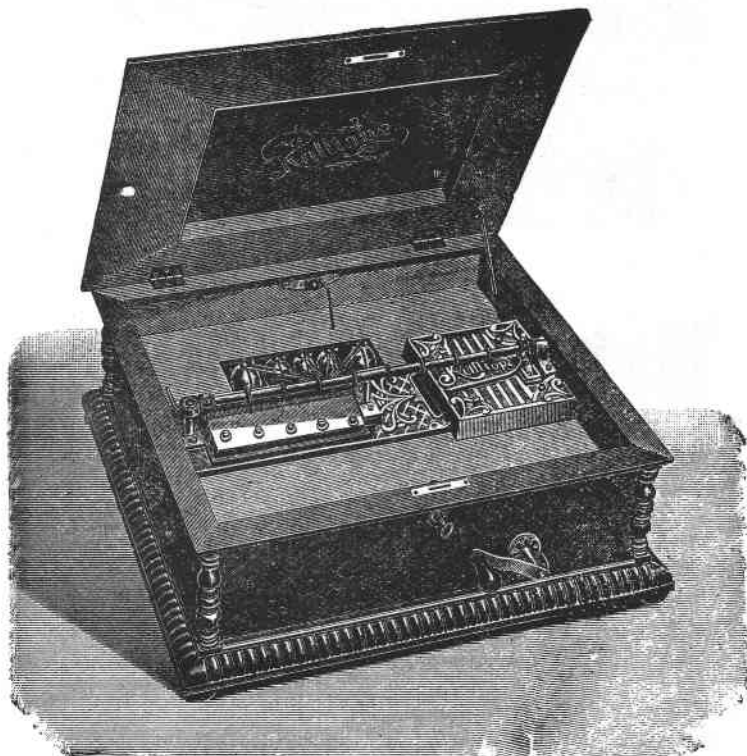
Netto-Gewicht ca. 24 Ko. Brutto-Gewicht ca. 40 Ko.

Bei Bestellung von Notenblättern für
obige **Spieldose** ist stets zu bemerken:

Für Nr. 108.

Stahlnotenscheibe: 45 cm Durchmesser, Netto-Gewicht ca. 375 gr.

Kalliope-Glocken-Spieldose Nr. 108 G.



Ansicht des geschlossenen Gehäuses wie nebenstehende Abbildung von Nr. 108.

———— 10 Glocken. ————

Selbstspielend. 82 Stahlzungen. Kurbel-Aufzug.

Grösse $64 \times 58 \times 26\frac{1}{2}$ cm.

Netto-Gewicht ca. 25 Ko. Brutto-Gewicht ca. 43 Ko.

Bei Bestellung von Notenblättern
für obige **Spieldose** ist stets zu bemerken:

Für Nr. 108.

Stahlnotenscheibe: 45 cm Durchmesser.

Netto-Gewicht ca. 375 gr.



Noten-Verzeichnis.



Wichtig für den Bezug von Noten!



Alle Grössen der seither fabrizierten Kalliope-Spieldosen haben ein und dasselbe Noten-Verzeichnis.

Es ist deshalb unbedingt nötig, bei Bestellung, ausser den Nummern der gewünschten Musikstücke, auch noch entweder die **Nummer** des **Instrumentes** oder den **Durchmesser** der **Notenscheibe** mit anzugeben.

Bei Angabe **des Durchmessers** ist folgendes zu beachten:

Bei Noten von 34 und $24\frac{3}{4}$ cm Durchmesser ist anzugeben, ob das Werk an der rechten **Aussenseite** oder im **Innern** des Gehäuses aufgezogen wird.



Noten-Verzeichnis für alle Kalliope-Schatullen.

- 1 Motive a. „Die lustigen Weiber von Windsor“.
- 2 Gigerl-Königin. Rheinländer.
- 3 Brautlied aus „Lohengrin“.
- 4 Geschichten aus dem Wiener Wald. Walzer.
- 5 Intermezzo aus „Cavalleria rusticana“.
- 6 Weaner Mad'ln. Walzer.
- 7 Unter'm Doppel-Adler. Marsch.
- 8 „Vöglein im Tannenwald“. Salonstück.
- 9 Faust-Walzer.
- 10 „Letzte Rose“ aus „Martha“.
- 11 „Spinn, spinn“. Schwedisches Volkslied.
- 12 „Die Glocken von Corneville“. Walzer.
- 13 „Sei nicht böse“. Lied a „Der Obersteiger“.
- 14 „Grüß Euch Gott Alle mit einander“. Polka aus „Der Vogel-
händler“.
- 15 „Die Klostersglocken“. Salonstück.
- 16 „Verlassen bin ich“. Lied.
- 17 „Wiener Schwalben“. Marsch.
- 18 Finnländischer Reitermarsch. Uleåborgs bataljons marsch.
- 19 „Ob ich Dich liebe“. Walzer.
- 20 „Wie mein Ahn' 20 Jahr“. Lied aus „Der Vogelhändler“.
- 21 Blumenlied.
- 22 Radetzky-Marsch.
- 23 „Der Carneval von Venedig“. Salonstück.
- 24 „An der schönen blauen Donau“. Walzer.
- 25 Hohenfriedberger-Marsch.
- 26 „La Czarine“. Mazurka.
- 27 „Heil Dir im Siegerkranz“.
- 28 Duett aus „Norma“.
- 29 Sozialistenmarsch.
- 30 La Paloma (Die Taube). Mexikan. Volkslied.
- 31 Gigerl-Marsch.
- 32 Mikado-Walzer.
- 33 Duett aus „Traviata“: „So hold, so reizend und engelsmild“.
- 34 „Brautschau“. Polka.
- 35 „Stille Nacht, heilige Nacht“. Weihnachtslied.
- 36 „O sanctissima“. „O du Fröhliche“. Weihnachtslied.
- 37 Du und Du. Walzer aus der „Fledermaus“.
- 38 Gebet aus „Tell“.
- 39 „O wie so trügerisch“. Lied aus „Rigoletto“.
- 40 Aufforderung zum Tanz.
- 41 Fröhlicher Reigen.
- 42 Hochzeitsmarsch a. „Sommernachtstraum“.
- 43 „Ich bete an die Macht der Liebe“. Gebet.
- 44 Zapfenstreich.
- 45 Preuß. Armee-Marsch Nr. 7.
- 46 „Donauwellen“. Walzer.
- 47 „Das Edelweiß“. Lied.
- 48 Stephanie-Gavotte.
- 49 „Behüt' Dich Gott“. Lied aus „Der Trompeter von Säckingen“.
- 50 Krönungsmarsch aus „Der Prophet“.
- 51 „Wiener Blut“. Walzer.
- 52 Boccaccio-Ständchen (Holde Schöne).
- 53 Torgauer Marsch.
- 54 „Meine Königin“. Walzer.
- 55 „Der Lindenbaum“. Lied.
- 56 „Nun danket alle Gott“. Choral.
- 57 „Lobet den Herren“. Choral.
- 58 „Dorfschwalben aus Oesterreich“. Walzer.
- 59 Morgenblätter-Walzer.
- 60 Boulanger-Marsch.
- 61 Pariser Einzugsmarsch.
- 62 „Die Trompeten des Regiments“. Polka.
- 63 „Bitte schön!“ Polka.
- 64 „Die schöne Polin“. Mazurka.

== Seite 16 ist stets zu beachten. ==

Noten-Verzeichnis für alle Kalliope-Schatullen.

- 65 „Kosakenritt“. Galopp.
- 66 „Am Wörther See“.
- 67 „Silberfischchen“. Salonmazurka.
- 68 Schattentanz aus „Dinorah“.
- 69 „Feinsliebchen“. Polka-Mazurka.
- 70 „Der Liebesbrief“. Polka.
- 71 „Das hat ka Goethe g'schieb'n“. Couplet.
- 72 „Das erste Söhnchen“. Couplet.
- 73 Naprei. Kroatischer Marsch.
- 74 „Weingeister“. Walzer.
- 75 „Unsere kleinen Freiwilligen“. Polka.
- 76 Walzer aus „Madame Angöt“.
- 77 „Perlen im Wein“. Rheinländer.
- 78 „Die Woge“. Walzer.
- 79 Gavotte Henry IV.
- 80 „Ein Schütz bin ich“ aus „Das Nachtlager von Granada“.
- 81 Chor und Tyrolienne aus „Tell“.
- 82 Präsentier-Marsch 1806.
- 83 Preuß. Armee-Marsch 113 (Petersb. Marsch).
- 84 „O Tannenbaum“. Weihnachtslied.
- 85 „Ihr Kinderlein kommet“. Weihnachtslied.
- 86 Danevirke. Dänisches Lied.
- 87 Faedrelandsang. Dänisches Lied.
- 88 Argentinische Nationalhymne.
- 89 „Schleswig-Holstein meerumschlungen.“ Lied.
- 90 Preuß. Armee-Marsch No. 58.
- 91 „Estudiantina“. Walzer.
- 92 La Brabançonne. Belgisches Nationallied.
- 93 Le chant de Belge. „ „
- 94 Lagunen-Walzer.
- 95 „Husaren-Ritt“. Salonstück.
- 96 „Im tiefen Keller“. Trinklied.
- 97 „Rosen aus dem Süden“. Walzer.
- 98 Mikado-Polka.
- 99 Menuett-Walzer.
- 100 „Letzte Post“. Polka a. „Der Vogelhändler“.
- 101 „Am wunderschönen Rhein“. Walzerlied.
- 102 Kalliope-(Original-)Marsch.
- 103 Licht-Fontaine. Böhmisches.
- 104 Batalión. „
- 105 Cumel. „
- 106 Vzdýt jsme jen na svete. „
- 107 Na Zdar. „
- 108 „Beim Souper“. Walzer.
- 109 „Maaßliebchen“. Daisy-Walzer.
- 110 „Rozmysl si Marenko“. Lied a. „Die verkaufte Braut“.
- 111 Wiener Fiakerlied.
- 112 107 er Regimentsmarsch. (Frohsinn-Marsch.)
- 113 Die Tauben von San Marco. Polka franç. a. „Eine Nacht in Venedig“.
- 114 „Hipp, Hipp, Hurrah“. Marsch.
- 115 Kärnthner Lieder-Marsch.
- 116 Stettiner Kreuz-Polka.
- 117 Champagner-Galopp.
- 118 Puppenfee-Walzer.
- 119 Lied aus „Czar und Zimmermann“.
- 120 Donauweibchen-Walzer a. d. Operette „Simplicismus“.
- 121 AIFO AIF OAA. Margarethe-Marsch.
- 122 „Lustige Brüder“. Walzer.
- 123 Lueger-Marsch.
- 124 „So 'ne ganze kleine Frau“. Couplet.
- 125 „Ach lieber Schaffner“ oder „Reiseabenteuer“. Couplet.
- 126 Tingelingeling. Komisches Klagelied.
- 127 „Mein lieber Kapitän“. Couplet.
- 128 „Wenn die Blätter leise rauschen“. Walzer.
- 129 „Nach dem Ball“. Walzer.
- 130 „Vásérhelyi sétatérén“. Ungarisch.

Noten-Verzeichnis für alle Kalliope-Schatullen.

| | | |
|-----|---|------------------------------|
| 131 | „All a malom“. | Ungarisch. |
| 132 | Sötétbe. | „ |
| 133 | „Ez az utcza bánat-utcza“. | „ |
| 134 | „Budapesti szokása a leányak“. | „ |
| 136 | „Das Bienenhaus“. | Marsch. |
| 137 | „Die blauen Blumen Schottlands“. | Lied. |
| 138 | „Süße Heimat“. | „ |
| 139 | „Lang, lang ist's her“. | „ |
| 140 | „Deutschland, Deutschland über Alles“ (Gott erhalte Franz den Kaiser“). | |
| 141 | Русские народные гимны. | Russ. Nationalhymne. |
| 142 | Тройка. | Das Dreigespann. Russ. Lied. |
| 143 | Красный сарафанъ. | „Der rote Sarafan“. |
| 144 | Камаринская. | Russ. Butterwochentanz. |
| 145 | Kirmeswalzer. | |
| 147 | Kde domov muj. | Böhmisch. |
| 148 | „My Pearl's a Bowery Girl“. | Amerikanisch. |
| 149 | Marching trough Georgia. | „ |
| 150 | „I don't want to play in your yard“. | „ |
| 151 | The Sunshine of Paradise Alley. | „ |
| 152 | „Just tell them hat you saw me“. | „ |
| 153 | The Honeymoon-Marsch. | „ |
| 154 | „My old Kentucky-Home, Good Night“. | „ |
| 155 | „It don't seem like the same old smile“. | „ |
| 156 | Ma Angeline. | „ |
| 157 | Manhattan-Beach-Marsch. | „ |
| 158 | „Only, one girl in the world for me“. | „ |
| 159 | Say „Au revoir“ but not „Good-Bye“. | „ |
| 160 | „Henrietta! Have you met her?“ | „ |
| 161 | Arrah' go on. | „ |
| 162 | Auld Lang Syne. | „ |
| 163 | The Liberty Bell. | Marsch. |
| 164 | Private Tommy Atkins. | „ |
| 165 | The Sidewalks of New-York. | „ |
| 166 | Little Alabama Coon. | „ |
| 167 | My Beautiful Irish Maid. | „ |
| 168 | The man with an elephant on his hands. | „ |
| 169 | Marseillaise, Französische National-Hymne. | |
| 170 | Hej Slovane. | Böhmisch. |
| 171 | Sousedska z. Vrsovic. | „ |
| 172 | „Die 3 Hochzeiten“. | Wiener „Lied.“ |
| 173 | „Mein Oesterreich“. | Marsch. |
| 174 | De Sogbuck. | Hamburger Walzerlied. |
| 175 | „Der Rattenfänger“. | Lied. |
| 176 | „Jahrmarktsrummel“. | Jux-Marsch. |
| 177 | „Emma, mein geliebtes Maueschwänzchen“. | Couplet. |
| 178 | „Hoch Habsburg“. | Marsch. |
| 179 | „All Heil!“ | Radfahrer-Marsch. |
| 180 | „Funiculi, Funicula“. | Ital. Lied. |
| 181 | „The Washington-Post“. | Marsch. |
| 182 | Deutschmeister-Marsch. | |
| 183 | Leipziger Ausstellungs-Marsch. | |
| 184 | Le Père la Victoire. | Marsch. |
| 185 | „Weißt Du, Muatterl, was i träumt hab?“ | Lied. |
| 186 | Süt a nyanya. | Ungarisch. |
| 187 | Száz a libám. | „ |
| 188 | Edes anyam a kendöm. | „ |
| 189 | Hamis a rózsám. | „ |
| 190 | Részeg vagyok rózsám. | „ |
| 191 | Csakugyan-nóta. | „ |
| 192 | Casino Csárdás. | „ |
| 193 | Sűrű csillag ritkán ragyog. | „ |
| 194 | Kossuth Lajos azt üzenté. | „ |
| 195 | Iszom bort, iszom sört. | „ |
| 196 | Rixdorfer Polka. | |
| 197 | Heja huja haj. | Ungarisch. |

== Seite 16 ist stets zu beachten. ==

Noten-Verzeichnis für alle Kalliope-Schatullen.

- 198 Czike, czike, cza. Italienisch.
199 Oberbayrischer Ländler von Jos. Kellner.
200 Bierwalzer.
201 „Loreley“. Volkslied.
202 „La Coquette“. Polka.
203 „A la Roccoco“. Gavotte.
204 Theo. Gavotte.
205 Lipsia-Marsch.
206 Schatzwalzer aus dem Zigeunerbaron“.
207 „Unter dem Siegesbanner“. Marsch.
208 „Strömt herbei, ihr Völkerscharen“. Rheinlied.
209 Hampel-Walzer.
210 Marsch aus „Tannhäuser“. Grasmücken-Polka.
211
212 Méditation von Bach = Ave Maria von Gounod.
213 „The lost chord“. Englisches Lied.
214 Polnisches Lied.
215 „Schifflein auf blauer Flut“. Walzer.
216 „Glöckchen im Tale“. Gavotte.
217 „Ach wie reizend“. Walzerlied.
218 „Blumenpracht“. Salonstück.
219 „Wiener Praterleben“. Walzer.
220 „Gukurru“. Polka-Mazurka.
221 „Die Wacht am Rhein“. Deutsches Nationallied.
222 „Frauenlob“. Walzerlied.
223 Krakowiak n. polnischen Liedern.
224 „Der Deutsche hat ein gutes Herz“. Walzerlied.
225 „Hoffnungsstrahlen“. Walzer.
226 Pesther-Walzer.
227 „Die Schönbrunner“. Walzer.
228 „Auf Glückes Wogen“. Rheinländer.
229 „Auch ich war ein Jüngling“. Lied a. „Der Waffenschmied“
230 „Leise, leise, fromme Weise“. Lied a. „Der Freischütz“.
231 „O Täler weit, o Höhen“. Lied.
232 Ziehreien. Walzer. I. Teil.
233 Ziehreien. „ II. „
234 Queen of the Earth. „ „ „ „ „ „ „ „ „ „ Englisches Lied.
235 „The Soldiers of the Queen“. „ „ „ „ „ „ „ „ „ „
236 Leipziger Scherbelberg-Walzer. „ „ „ „ „ „ „ „ „ „
237 Eine Ballonfahrt: „Sie gehn zu hoch, Herr Leutnant“. Walzer.
238 „Unter Rosen laßt uns kosen“. Walzerlied.
239 „Duftiges Veilchen, wart' noch ein Weilchen“. „ „ „ „ „ „ „ „ „ „
240 „Santa Lucia“. Italienisches Volkslied.
241 „Il Bacio“. Kußwalzer.
242 „Die weiße Dame“. (Seht jenes Schloß mit seinen Zinnen.)
243 „Da streiten sich die Leut' herum“. Hobellied a. „Der Ver-
schwender“.
244 „Zu Mantua in Banden“. Lied.
245 „Wer hat dich, du schöner Wald“. „ „ „ „ „ „ „ „ „ „
246 „Drunten im Unterland“. Volkslied.
247 Budapest Gastwirts-Marsch.
248 Hans und Liesel. „Und der Hans schleicht umher“. Volkslied.
249 „Die Kapelle“. Lied.
250 Sti-tu? Rumänische Romanze.
251 { Arva vagyok, nincsen senkim. } Rumänisch.
{ Vine vine lângă mine. }
252 Sîba cîsmasilor. Rumänischer Tanz.
253 Resina hora. „ „ „ „ „ „ „ „ „ „
254 Khadnî'l Hawa par Costândi Mancy.
255 Charki (Huchak) „Bou Firaka baht carem my sébép“.
256 Charki „Télat aïlarmi deïou mé souï Kiaët hanédé“.
257 Chant Arabe Ahin Innafs Oïzzalil llecoum par Mohammed Bayoumi Effendi.
258 Marche sur la Naissance de S. A. le Khédivé Abbas Hilmi II.
par Mohammed Bayoumi Effendi.
259 Marche Khédiviale par Henriette Margulies.

Noten-Verzeichnis für alle Kalliope - Schatullen.

- 260 Marche de S. M. Imple Le Sultan Abdul-Hamid-Han II. par
S. E. Nédjib Pascha.
261 Hymne Khédivial par Mohammed Bayoumi Effendi.
262 Chant en l'honneur de Son Excellence Ghazi Osman Pascha par
Rifat Bey.
263 Turchi par Joseph Pugioli.
264 Canzone Araba da Giuseppe Pugioli.
265 Potpourri oriental sur les motifs choisis de l'opérette „Léblé-
bidji- Hor- Hor agha“. J. Assadour.
266 Задремахъ тихій садъ. Still schlummert der Garten.
267 Матушка голубушка. Mütterchen, Täubchen.
268 Пыганка. Die Zigeunerin.
269 По улицъ мостовой. Auf gepflasterter Straße.
270 Па-де-кattrъ. Pas de quatre.
271 Ритка. Венгерка. Ritka-Tanz.
272 Komm', Karlina, komm'.
273 Вѣющіи Кадрили. Wjuschki-Quadrille. (6 Blätter.)
274 „Ein Sträußchen am Hute“. Volkslied.
275 Dessauer Marsch.
276 „In einem kühlen Grunde“. Volkslied.
277 Künstlerleben-Walzer.
278 „Die reizende Müllerin“. Walzerlied.
279 „Die beiden Finken“. Konzertpolka.
280 „Beim Fenster'ln“. Kärnthner Lied.
281 „Mag der Himmel Euch vergeben“ aus „Martha“.
282 König-Karl-Marsch.
283 Mignon-Polonoise.
284 „Des Jahres letzte Stunde“. Sylvesterlied.
285 „Alle Jahre wieder kehrt das Christuskind“. Weihnachtslied.
286 „Am Weihnachtsbaum die Lichter brennen“. „
287 „Es ist ein Reis entsprungen“. „
288 „Wann der Auerhahn balzt“. Steirisches Lied.
289 Marsch der kleinen Pierrots.
290 Marsch des Schützenregiments Nr. 108.
291 „Gaudeamus igitur“. Studentenlied.
292 Der Ruhm von Santvliet. Vlām. Lied.
293 „Egyptische Nächte“. Walzer.
294 „Die Königin der Nacht“. „
295 Zucchi-Walzer.
296 Gitana-Walzer.
297 „O schöne Zeit, o sel'ge Zeit“. Lied.
298 „Boléro“. Spanischer Walzer.
299 Carmen-Polka.
300 Ständchen von Schubert.
301 Fern vom Ball. Intermezzo.
302 Triumpfmarsch aus „Aïda“.
303 „Die Hochschulkadetten“. Marsch.
304 Wolf-Marsch.
305 Largo von Händel.
306 Kretische Nationalhymne.
307 „Bimmel-Bolle“. Rheinländer-Couplet.
308 „Ist denn kein Stuhl da für meine Hulda“. Couplet.
309 Damerow-Walzer
310 Träum', o mein Lieblich
311 Kommt zum Tee
312 Chong Kina
313 Der Kletteraffe
314 Der verliebte Goldfisch
315 Klein-Jäppy
316 Kuß-Duett
317 Lieb', lieb', so wunderschön
318 Chin, Chin, Chinaman
319 Jack's the Boy
320 „Zuch Kujawa“. Mazurka.
321 „Franek“. „
322 „Ostap Bondarczuk“. „

aus der Operette
„Die Geisha“.

Noten - Verzeichnis für alle Kalliope-Schatullen.

- 323 Finnländische Nationalhymne.
 324 Soldiers in the Park. Marsch.
 325 You've got a long way to go. Engl. Lied.
 326 I can't think ob nuthin' else but you, Lulu. Engl. Lied.
 327 Teach me how to kiss, Dear. Engl. Lied.
 328 The Jewel of Asia
 329 The all follow me } aus der Operette „The Belle
 330 When we are married } of New York“.
 331 A jovial monk am I. Engl. Lied.
 332 La sérénade du pavé. Französ. Couplet.
 333 Les stances à Manon. „ „
 334 Les dragons de Villars. „ „
 335 Arthur mit der Haartour. Couplet-Polka.
 336 Nur im Herzen. Lied.
 337 Killarney. Engl. „
 338 Sons of the Sea. Engl. „
 339 The Wearing of the green. Engl. Marsch v. 1900.
 340 The Absent-minded Beggar. „ Lied.
 341 Sons of the Empire. Engl. Patriot. „
 342 Ach bleib mit Deiner Gnade. Choral.
 343 Großer Gott wir loben Dich.
 344 Yankee doodle. Amerik. Nationalhymne.
 345 Irish Washerwoman. Engl.
 346 Mimosa-Walzer nach Motiven der Operette „Die Geisha“.
 347 Smolenski-Marsch. Griechisch.
 348 ΔΥΩΔΙΑ ΓΡΕΝΑΔΙΕΤΩΝ. Duett der Grenadiere. Griechisch.
 349 Ο ΙΕΡΟ ΛΗΜΟΣ. Das Volk. Griechisch.
 350 Η ΒΟΣΚΟΠΟΥΔΑ. Die Hirtin. Griech. Volksweise.
 351a „Не браши меня родная“. „Schilt mich nicht, Mutter“. Russ.
 Zigeunerlied.
 351b „Кубок“. „Becher“. Russisches Zigeunerlied.
 352 Ожиданіе. „Erwartung“. Russischer Walzer.
 353 Очи черныя. „Schwarze Augen“. Russisches Walzerlied.
 354 Когда-бъ я зналъ. „Wenn ich wüßte“. Russische Romanze.
 355 Nylands bataljons marsch. Finnischer Militärmarsch.
 356 Abo bataljons marsch. „ „
 357 Wasa bataljons marsch. „ „
 358 Kuopio bataljons marsch. „ „
 359 Tavastehus bataljons marsch. „ „
 360 Vårt-Land. Finnisches Lied.
 361 Minun kultani kaunis on. „ „
 362 Linjaalirattaat. „ „
 363 Sä kasvoit, neito kaunoinen. „ „
 364 Minä seisoin korkealla vuorella. „ „
 365 Къ матушкѣ по Волгѣ. „Zum Mütterchen an der Wolga“. Russ. Lied.
 366 Жизнь за Царя. „Das Leben für den Czar“. Russ. Mazurka.
 367 Kuba jurek. Poln. Mazurka.
 368 Starość. nie radość. „ „
 369 Piknika. „ „
 370 O Dyaduda. „ „
 371 Oj! Rety. „ „
 372 Pocztylon. „ „
 373 The Future Mrs. 'Awkins. A Cockney Carol.
 374 Über den Wellen. Walzer.
 375 Transvaalsches Volkslied.
 376 Ein Finkennest. Salon-Polka.
 377 Griechische Nationalhymne.
 378 Die Mühle im Schwarzwald.
 379 Boeren-Marsch.
 380 „Verlorenes Glück“. Rumänisches Lied.
 381 „Putt, putt, putt mein Hühnchen“. Humor. Polka.
 382 „Ich weiß ein Herz“. Lied.
 383 „Letzter Gruß“. Lied von J. B. Westermair.
 384 „Hintern Ofen sitzt 'ne Maus“. Humor. Marsch.
 385 Das sind die Sänger von Finsterwalde. Marsch.
 386 Wintergartensterne. Walzer-Potpourri.

Noten-Verzeichnis für alle Kalliope-Schatullen.

- 387 Luna-Walzer a. d. Operette „Frau Luna“.
 388 Unsere Garde. Marsch.
 389 Nach Hause geh'n wir nicht. Walzer.
 390 Ballhaus-Anna. Rheinländer.
 391 Du! Du! Laß mich in Ruh'! Gavotte.
 392 Duppeler Schanzenmarsch.
 393 „Bitte, bitte, laß mich.“ Mazurka.
 394 The old folks at home. Englisch. Lied.
 395 The girl I left behind me. „
 396 A good Sailors Hornpipe. „
 397 A good Irish Jig. „
 398 O liebe Mutter, kehr zurück. Lied.
 399 Rendez-vous. (Roccoco-)Gavotte.
 400 O du mein Pusselchen. Rheinländer.
 401 „Es war einmal!“ Lied aus der Operette „Im Reiche des
 Indra.“
 402 „Wozu hast du denn das?“ Rheinländer.
 403 Ach Hedwig, Hedwig, Hedwig. Rheinländer-Couplet.
 404 „Venus steig hernieder“ a. d. Operette „Venus auf Erden“.
 405 Lindenwirtin. Trinklied.
 406 Im Krug zum grünen Kranze. Volkslied.
 407 Brasilianische Nationalhymne.
 408 Der alte Berner-Marsch.
 409 Das Emmental. Schweizer Volkslied.
 410 „Sei begrüßt du mein schönes Sorrent.“ Lied.
 411 Mussinan-Marsch.
 412 „Unter dem Sternenbanner“. Marsch.
 413 „Zwei dunkle Augen.“ Walzerlied.
 414 Pflaumenwalzer.
 415 Ein Sohn des Volkes. Lied.
 416 Niederländische Nationalhymne.
 417 Hannovers Königsgruß. Marsch.
 418 Lustige Hannoveraner. Lied.
 419 Garde du Corps. Marsch.
 420 Ein' feste Burg. Choral.
 429 Valse bleue.
 435 Fehrbelliner Reitermarsch.
 436 In lauschiger Nacht. Walzer aus der Operette „Die Land-
 streicher“.
 438 O du himmlische Natur. Walzer-Lied.
 439 Portugiesische Nationalhymne.
 440 Die Post im Walde. Lied.
 441 Cádiz. (Viva Espana.) Spanisch.
 442 Guerriita. Pasa-calle flamenco. „
 443 La revoltosa. „
 444 La Chiquita de Nájera. „
 445 Mazzantini. Prima pasa-calle. „
 446 Himno de Bayamo. Cubanisches Volkslied.
 447 Pfeif-Lied aus „Frühlingsluft“.
 448 „Küssen ist keine Sünd“. Walzer aus „Bruder Straubinger“.
 449 Am Manzanares. Lied aus „Durchlaucht Radieschen“.
 450 Lies'chen, woll'n wir Kahn fahr'n geh'n? Rheinländer.
 451 Pas des patineurs. Tanz.
 452 Schier dreißig Jahre bist du alt. Lied.
 453 Unter dem Lindenbaum. „
 454 Zieh hinaus beim Morgengrau'n. „
 455 „Ein Männlein steht im Walde“ } a. d. Märchen-Oper
 456 „Brüderchen, komm, tanz mit mir“ } „Hänsel und Gretel“.
 457 „Morgenrot, Morgenrot, leuchtest mir zum frühen Tod.“ Volkslied.
 458 „Nachtigall, wie sangst du so schön.“ „
 459 „Ich hatt' einen Kameraden.“ „
 460 „Der Mai ist gekommen.“ „
 461 „Freut euch des Lebens.“ „
 462 „Morgen muß ich fort von hier.“ „
 463 „Von meiner Heimat muß ich scheiden.“ „
 464 „Vom Himmel hoch da komm ich her.“ Choral.

== Seite 16 ist stets zu beachten. ==

Noten-Verzeichnis für alle Kalliope-Schattulen.

- 405 „Der Tyroler und sein Kind.“ Wenn ich mich nach der Heimat
sehn'. Lied.
- 466 Der Findling. „
- 467 Deutsches Flaggenlied.
- 468 Ich sende diese Blumen dir. Lied.
- 469 Noch sind die Tage der Rosen. Lied.
- 470 Mein Himmel auf der Erde. (Ich bin so gern, so gern daheim.) „
- 471 Du mein Girl. Walzerlied.
- 472 „Papa, Mama“ Ueberbrettl-Rheinländer.
- 473 Li-ti-ti-Rheinländer.
- 474 Wie dankbar bin ich meinem Mütterl. Lied.
- 475 Maikäferlied aus der Operette „Jadwiga“.
- 476 Wo die Alpenrosen blüh'n. Lied v. J. B. Westermair.
- 477 Der lustige Ehemann. Ueberbrettl-Rheinländer.
- 478 Das Lied vom süßen Mädel a. d. gleichnamigen Operette.
- 479 Rastelbinder-Walzer.
- 481 Hab'n sie nicht den kleinen „Cohn“ gesehen? Couplet.
- 482 Die Haselnuß. Ueberbrettl-Duett.
- 483 Fleck-Walzer.
- 484 Glühwürmchen-Idyll a. d. Operette „Lysistrata“.
- 485 Am Elterngrab. Lied.
- 486 Nakiri-Walzer mit dem Fredy-Lied.
- 487 Nord-Expreß Walzer aus der Posse „Schön war's doch.“
- 488 Die süßen kleinen Mägdelein. Rheinländer a. d. Posse „Schön
war's doch“.
- 489 Cake-Walk. Negertanz.
- 490 Dar Vuglbärbaum. Walzer.
- 491 Laßt uns das Leben genießen. Vindobona-Marsch.
- 492 Rohland und Victoria. „Möchtest nich, möchtest nich“ Couplet.
- 493 An der Weser. Lied.
- 494 Grüße an die Heimat. „
- 501 La Mascotte. Duett. „
- 502 Ballade aus der Operette „La Mascoite“.
- 503 Glockenlied aus der Operette „Die Glocken von Corneville“.
- 504 Apfelweinlied „ „ „ „ „ „ „
- 505 Couplet „ „ „ „ „ „ „
- 506 Verse Margot. Lied.
- 507 La Bourrée. Auvergn. Origin.-Tanz.
- 508 La Pimpolaise. Tanz der isländischen Fischer.
- 513 Cett' petit' femme là (Chanson).
- 514 Die schöne Adele. Couplet.
- 515 Marsch der Cadetten der Gascogne aus „Cyrano de Bergerac“.
- 516 Chanson des Peupliers.
- 517 Frühlingsständchen. (Aubade Printanière.)
- 518 Teil-Ouverture.
- 519 Wer hat euch denn getraut? Lied aus „Der Zigeunerbaron“.
- 521 Zampa-Ouverture.
- 522 „Zampa“. Das Echo hall' den Klang der Lieder.
- 523 „Blümlein traut“ aus „Faust“.
- 524 Engelchor aus „Faust“.
- 525 Juwelen-Arie aus „Faust“.
- 526 Gavotte aus „Mignon“.
- 529 Arie aus „Die Favoritin“.
- 530 Romanze der Nadel a. d. Operette „Die Hochzeit der Jeannette“.
- 532 Die Palmenzweige. (Les Rameaux.) Hymne.
- 535 Herz und Hand (Le coeur et la main). Couplet.
- 536 Plaisirs Montmartrois. Lied.
- 537 Potpourri a. d. Operette „Die Musketiere im Kloster“.
- 538 „Die 28 Tage der Clairette“.
- 539 Le Caid „Ouverture“.
- 541 Duett aus „Figaros Hochzeit“.
- 542 Rondo aus „Der Postillon von Lonjumeau“.
- 543 Arie aus „Die Jüdin“.
- 544 Cavatine aus „Der Troubadour“.
- 545 Misere
- 546 Kennst du das „Land? aus „Mignon“.

Noten - Verzeichnis für alle Kalliope - Schattullen.

| | | |
|-----|---|----------|
| 547 | Schwalben-Duett aus „Mignon“. | |
| 548 | Jägerchor aus „Freischütz“. | |
| 549 | Soldatenchor aus „Faust“. | |
| 550 | Sicilienne und Chor aus „Robert der Teufel“. | |
| 551 | „Ave Maria“ von F. Schubert. | |
| 552 | Arie aus „Der Barbier von Sevilla“. | |
| 553 | Arie aus „Die Tochter des Regiments“. | |
| 554 | Liebestraum nach dem Ball. Intermezzo. | |
| 555 | Heimliche Liebe. Gavotte. | |
| 557 | Gebet einer Jungfrau. Salonstück. | |
| 558 | Bildnis-Duett aus der Operette „Miß Helyett“. | |
| 559 | La Mandolinata. Spanisches Lied. | |
| 566 | Sambre et Meuse. Marsch. | |
| 567 | Garde-Defilir-Marsch. | |
| 568 | Mein Abschied an das 63. Regiment. Marsch. | |
| 569 | Russische Kadetten. | ” |
| 570 | Der Compiègner. Marsch-Polka. | ” |
| 572 | Auszug aus der Garde. Marsch. | |
| 574 | Boccaccio-Marsch. | |
| 575 | Italienischer Königsmarsch. | |
| 576 | Kadettenmarsch von Métra. | |
| 577 | Indischer Marsch. | |
| 580 | Reiselied von Méhul. | |
| 582 | Marsch der Pariser. | |
| 583 | Lothringer Marsch. | |
| 584 | Persischer Marsch. | |
| 585 | Ta-ra-ra-bum-da-ra-Marsch. | |
| 593 | Trauermarsch von Chopin. | |
| 596 | Espana-Walzer. | |
| 598 | Spanisches Ständchen. | |
| 599 | Eine Walzertour. Walzer. | |
| 600 | Alte und Neue. Couplet. | |
| 601 | Santiago-Walzer. | |
| 602 | Niniche (Suite de Valse). | |
| 608 | La gran via. Walzer. | |
| 612 | Walzer a. d. Operette „Die hundert Jungfrauen“. | |
| 613 | Wiener Bürger-Walzer. | |
| 618 | Walzer a. d. Operette „Der Groß-Mogul“. | |
| 620 | Boccaccio-Walzer. | |
| 621 | Theresen-Walzer. | |
| 622 | O schöner Mai. Walzer. | |
| 627 | Die Rosen. | ” |
| 628 | Die Ballade der Agenten. Polka. | |
| 629 | Schön Madelon. | ” |
| 630 | Die Frau für Papa. | ” |
| 631 | Rondo der Matrosen. | ” |
| 632 | Estudiantina-Polka. | |
| 633 | Polka a. d. Operette „Madame Angôt“. | |
| 634 | Abendstern. Polka. | |
| 635 | Po-Paul. | ” |
| 636 | Brillante Etappe. Marsch-Polka. | |
| 637 | Violetta-Polka. | |
| 638 | Sängerlust-Polka. | |
| 639 | Ambos-Polka. | |
| 640 | Polka der Engländer. | |
| 641 | Rip-Rip. Polka. | |
| 643 | Blumen-Polka. | |
| 645 | Das Herzklopfen. Polka. | |
| 649 | Le petit Vin de Bordeaux. | |
| 651 | Ein Ball beim Minister. | Mazurka. |
| 652 | Um die Tochter zu besitzen. | ” |
| 653 | Eine Mazurka-Melodie. | ” |
| 655 | La Kremline. Russische | ” |
| 656 | Lachen, Kosen, Tanzen. | ” |
| 657 | Clair de Canal. | ” |
| 658 | Irene-Mazurka. | ” |

== Noten - Verzeichnis für alle Kalliope - Schattullen. ==

- 659 La Voluptueuse. Mazurka.
 662 „Man lernt's mit der Zeit“. Polka-Mazurka a. „Nanon“.
 666-670 Die Glocken von Corneville. Quadrille, 5 Teile.
 671-675 Ulanen-Quadrille. 5 Teile.
 677 Glück der Damen. Rheinländer.
 684 L'Internationale.
 685 Perruche et Perroque. Schottisch.
 686 Schottisch du Carillon.
 687 La grande Dame.
 688 Clotilda.
 701 Ахъ ты садъ, ты мой садъ.
 702 Зачѣмъ ты безумная губишь.
 703 Перстеньѣкъ.
 704 Уморилась.
 705 Годубка мок, умчнмся въ края.
 706 Сдѣла мой взоръ туманить.
 707 Съ тобой вдвоемъ.
 708 Но я васъ, все таки, люблю.
 709 Я степей и воли дочь.
 710 Ты-са.
 711 Ямщикъ.
 712 Гречаныки.
 713 Я вечеръ въ лугахъ гуляю.
 714 Возлѣ рѣчки возлѣ моста.
 715 Варьянъ вѣютъ витры.
 716 Ахъ! вы сѣни мои сѣни.
 717 Чаруй меня.
 718 Подъ чарующей лаской твоею.
 719 Москва.
 720 Украинскій казачекъ.
 721 Новый салонный танецъ. Pas-de-grâce.
 722 Незабвенный шабонъ.
 723 Бальный русско-славянскій танецъ.
 724 Любимые цыганскіе романсы.
 725 Я васъ ждала . . . Васъ болѣе ужъ нѣтъ.
 726 Сколько нѣги, любви.
 727 Мой костѣръ.
 728 Новый салонный танецъ. Pas d'Espagne.
 729 Герольдъ вальсъ. Herold-Walzer.
 730 Сонъ жизни.
 731 Не бѣлы снѣги. — Fantaisies élégantes.
 732 Прощу васъ пташки объ одномъ. Ich bitt' euch, liebe Vögelein.
 733 Лучина лучинушка. Fantaisies élégantes.
 734 Коса. Chant bohémien.
 735 Ты пойдѣ, моя коровушка, домой.
 736 Хуторокъ.
 737 Маргарита.
 738 Краковякъ.
 739 Во лузьяхъ.
 740 Бальная лезгинка.
 741 Не для меня придетъ весна.
 742 Ночка.
 743 Вотъ на пути село большоо.
 744 Соловей.
 745 Вьѣтся ласточка сизокрылая.
 746 Во полѣ береза стояла.
 747 Бальный чардашъ.
 748 Ахъ ты время времячко, и что мнѣ мить и тужить.
 749 Требакъ.
 750 Пара гнѣдыхъ.
 751 Новый салонный танецъ „Гейша“.
 752 „Помпадуръ“. Новый салонный танецъ.
 753 Аркадіенъ.
 754 Elegante.
 756 Гай-да, тройка вадьсъ.
 757 Pesther Walzer aus der Operette „Prinz Bob“.

- 758 Tesknota za Ojezys na, Marsch.
761 Matulumoja. Oberek. Polnischer Tanz.
762 Krakowiak. Polnischer Tanz.
810 Maritana-Walzer.
1001 Mexikanische Nationalhymne.
1002 La Golondrina. Mexikanisches Volkslied.
1003 „Das Meer der Liebe“. Mexikanischer Walzer.
1004 Inspirado por ti. Schottisch. (Mexikanisch).
1005 El eco de las mandolinas. Mexikanische Polka.
1006 „Los Apuros“. Mexikanischer Nationaltanz.
1007 Jota de la Zarpuela, „La Madre del Cordero“. } Mexikanisch.
1008 En Sourdine, Pequena Serenata. }
1009 „Pejura“. Mexikanisches Duett.
1010 „Maria Luisa“. Salon-Mazurka.
1011 Adivinanza con premio (Riddle).
1012 Amor. Vals de salón. Mexikanisch.
1013 „Oh ilusión mía!“
1014 „Algo se pesca“. } Mexikanisch.
1015 „Y? por qué?“ }
1016 Chilenische Nationalhymne.
1017 Himno Nacional Dominicano.
1050 „Ueber'm großen Teich“. Walzer.
1051 Molly, mein kleiner Nigger. Marsch a.: „Ueber'm großen Teich.“
1052 Preußenmarsch.
1053 Tief im Böhmerwald. Volkslied.
1054 Berliner Luft. Marsch.
1055 Ein kleines bis'chen Liebe. Rheinländer aus „Berliner Luft“.
1056 Die Kirschen in Nachbars Garten. Walzerlied.
1057 Das Liebchen mit dem Grübchen. Walzerlied a. d. Posse „Der neue Kurs“.
1058 { O Susanna! wie ist das Leben doch so schön! } Rheinländer.
1059 { Trinken wir noch ein Tröpfchen. }
1060 Walzer über die Ballade „Die Uhr“.
1061 Erzherzog Carl-Marsch.
1061 Niederländisches Dankgebet „Wir treten zum Beten“.
1062 Bayrisch-Zell. Lied.
1063 Laßt mir die Heimat. Lied.
1064 Geh' mach' dei' Fensterl auf! (A verliabte G'schicht!) Lied.
1065 Bis früh um Fünfe! Marsch.
1066 Nimm mich mit! Polka a. „Bis früh um Fünfe!“.
1067 La Matichiche (Babette).
1068 Hiawatha. Ein Sommer-Idyll.
1069 Anona. Intermezzo.
1070 Schaukel-Walzer aus „Auf ins Metropol“.
1071 Heimlich, still und leise. Gavotte aus „Bis früh um Fünfe“.
1072 Der Vorschuß auf die Seligkeit. Lied aus „Auf ins Metropol“.
1073 Jahreszeiten der Liebe. Lied.
1074 Tra-la-la! (Im Liebesfalle.) Marsch-Couplet a. d. Operette „Die Herren von Maxim“.
1075 Siehste Puppchen meine kleine süße Fee. Rheinländer.
1076 Kinder-Kinder-Kinder, seht blos den Zylinder. Rheinländer-Couplet.
1077 Ritters-Abschied. (Weh, daß wir scheiden müssen.) Lied.
1078 Harre meine Seele. Geistliches Lied.
1079 Rosen, Tulpen, Nelken. Lied aus „Prinzeß Rosina“.
1080 Bummel-Lied. (Bummeln zu gehn, wie ist das schön.)
1081 Vilja-Lied.
1082 „Ballsirenen“. Walzer } aus „Die lustige Witwe“.
1083 Weiber-Marsch }
1084 Tiroler Holzhacker-Buab'n. Marsch.
1085 Kasino-Lied. } aus „Der Teufel
1086 „Wilst du mein Kousinchen sein“. Duett. } lacht dazu“.
1087 Petite Tonkinoise. Schottisch.
1088 La Craquette.
1089 Walzerträume. Walzer nach Motiven der Operette „Ein Walzer-
traum“, von Oskar Strauß.
1090 Das Bergmannskind. Ein Lebensbild.

- 1091 Dollarwalzer, nach Motiven der Operette „Die Dollarprinzessin“.
1092 „Piccolo! Piccolo! Tsin-tsin-tsin“. Buffo-Lied a. d. Operette „Ein
Walzertraum“, von Oskar Strauß.
1093 Von Hamburg nach Kiel. Automobil-Reinländer.
1094 Wir tanzen Ringelreih'n. Lied a. d. Operette „Die Dollarprinzessin“.
1095 Heinerle Heinerle, hab' kein Geld. Tanzduett a. d. Operette „Der
fidele Bauer“.
1096 Immer an der Wand lang. Couplet.
1097 Walzer nach Motiven der Operette „Der fidele Bauer“.
1098 „Weibi, Weibi!“ Lied.
1099 Tiralala! Walzer nach Motiven der Operette „Der tapfere Soldat“.
1100 Christ'l-Walzer nach Motiven der Operette „Die Förster-Christi“.
1101 Wein-Walzer.
1102 Liebeswalzer nach Motiven der Operette „Der Liebeswalzer“.
1103 Graf Zeppelin-Siegesmarsch.
1104 Die fixe Donaunixe. Rheinländer a. d. Operette „Donnerwetter
tadellos! Der Troubadour. Duett. In unsre Heimat.
1105 Liebschen, schau mir in die Augen. Walzerlied.
1106 Gott grüße dich! Lied.
1107 Kind du kannst tanzen! Walzer a. d. Operette „Die geschiedene
Frau“.
1109 Kußlied a. d. Operette „Ein Herbstmanöver“.
1110 Man steigt nach. Tanz-Lied a. d. Operette „Die geschiedene
Frau“.
1111 Luxemburg-Walzer. Nach Motiven a. d. Operette „Der Graf
von Luxemburg“.
1112 Luxemburg-Marsch a. „Der Graf von Luxemburg“.
1113 Lieb mich, und die Welt ist mein.



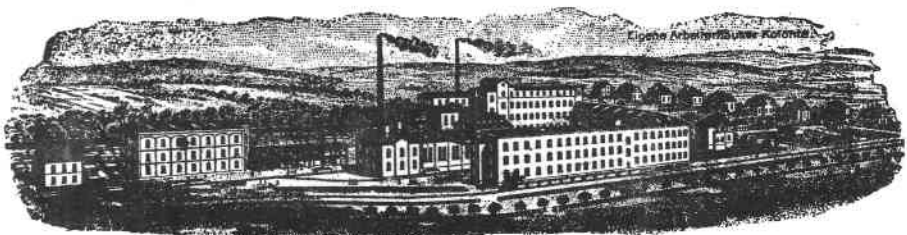
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264, 273, 279, 304, 317, 345, 361, 397, 502, 503, 507, 513, 516,
521, 538, 539, 551, 570, 584, 600, 601, 602, 637, 666—670,
671—675, 686, 687, 715, 740—748 sind für Schatullen für
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No. 41, 309, 345, 649, 686 sind für Schatulle No. 50 nicht lieferbar.

No. 215, 216, 292, 602, 649, 686, 687, 1017 sind für Schatulle No. 60
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lieferbar.



== Seite 16 ist stets zu beachten. ==

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Julius Liepmann
Musikverleger
Hamburg
1903

Neuaufnahmen.

- Nr. 1026. „Hupf' mein Mädel“, Walzerlied aus der Optte. „Miss Gibbs“.
- Nr. 1027. „Zur Parade“, Marsch aus der Optte. „Mein junger Herr“.
- Nr. 1028. „Reigenwalzer“, aus der Optte. „Mein junger Herr“.
- Nr. 1029. „Risetten-Marsch“, aus der Optte. „Die schöne Risetten“ von Fall.
- Nr. 1030. „Risetten-Walzer“, aus der Optte. „Die schöne Risetten“ von Fall.
- Nr. 1031. „Walzerlied“, aus der Optte. „Polnische Wirtschaft“.
- Nr. 1032. „Wer kann dafür“, Walzer aus der Optte. „Polnische Wirtschaft“.
- Nr. 1033. „Die erste Tour“, aus der Optte. „Die Sirene“, von Fall.
- Nr. 1034. „Die Extrapost“, Marsch aus der Optte. „Die Sirene“, v. Fall.
- Nr. 1035. „Mädel klein“, Walzerlied aus „Der Graf von Luxemburg“.
- Nr. 1036. „Im Storchhaus“, Walzerlied von Adolf Behling.
- Nr. 1037. „Parade der Zinnsoldaten“, Charakterstück von Leon Jessel.
- Nr. 1038. Am Bosphorus, Türkisches Intermezzo aus „Hallo! Die große Revue“ von P. Lincke.
- Nr. 1039. Schäfers Sonntagsglied. (Das ist der Tag des Herrn).
- Nr. 1040. Still ruht der See.
- Nr. 1041. Rollschuhläufer-Walzer aus: „Hallo! Die große Revue“ von Paul Lincke.
- Nr. 1042. „Wenn die Füßchen sie heben“, Walzer nach Mot. aus Jean Gilbert's Optte.: „Die keusche Susanne“ v. Oscar Fetrás.
- Nr. 1043. O grüße mir den Jungfernstieg. Walzerlied v. W. Hargreaves.
- Nr. 1044. Die Dorfmusik. Walzer a. „Polnische Wirtschaft“ v. Jean Gilbert.
- Nr. 1045. Mondnacht auf der Alster. Walzer v. Oscar Fetrás.
- Nr. 1046. „Wenn der Vater mit dem Sohne“, Marsch v. Osc. Fetrás mit Benutzung von Motiven aus Jean Gilberts Optte. „Die keusche Susanne“.

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NOTE: Due to an oversight, part of the description of the unusual tune-sheet illustrated on page 546 of Volume 4 was omitted. The David Lecoultré tune-sheet, marked *Musique a Expression* came from a single-comb forte-piano box. Movements such as these are comparatively rare owing to the extensive amount of delicate hand-finishing needed for each tune to be rendered properly and their manufacture was superseded by the perfection of the simpler type of two-comb *forte-piano* movement.

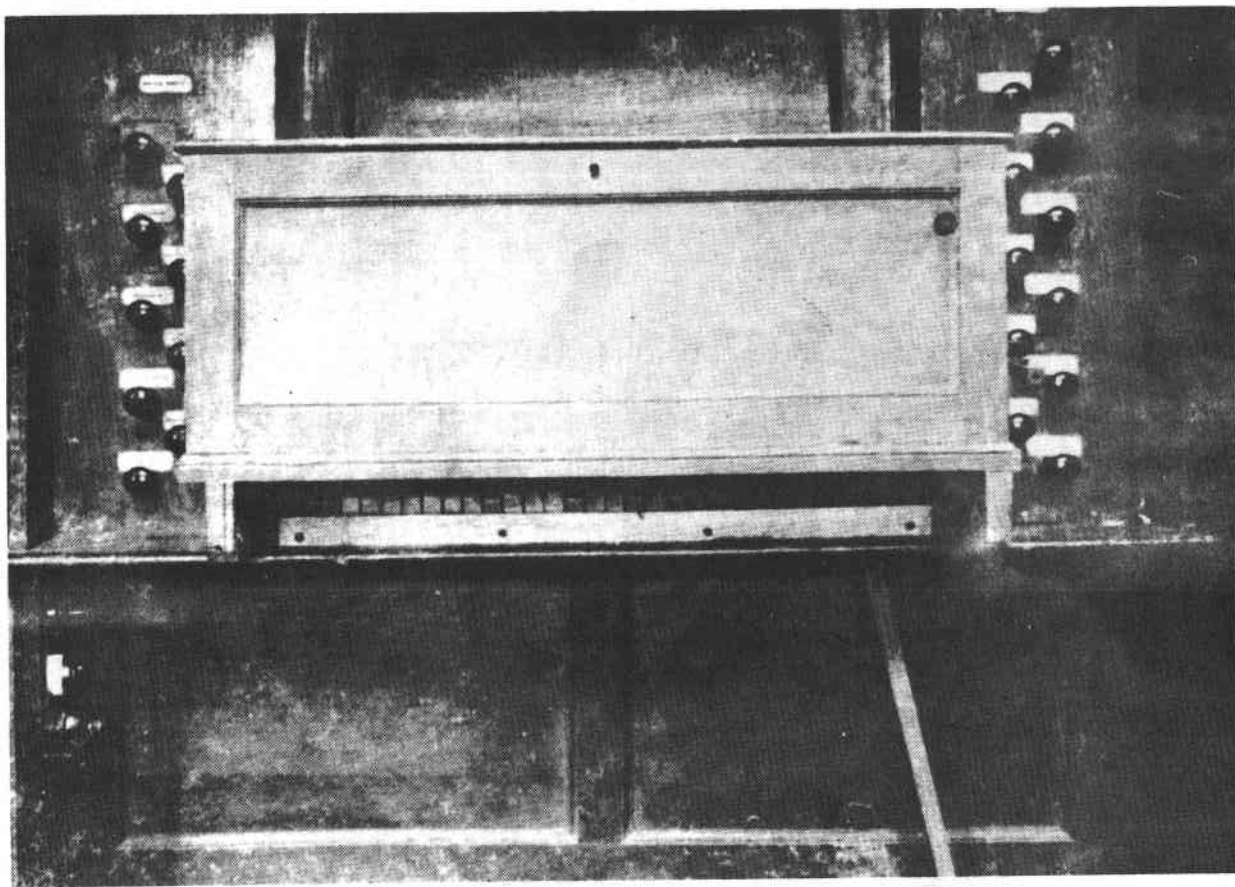
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The Church Band and the Dumb Organist

SOME HOLDICH WORK IN NORTHAMPTONSHIRE

By H. B. SHARP

A VERY interesting period in the history of church organs as we know them today is that of the first half of the nineteenth century—the period of the change-over from the west gallery band to the organ: the gap often being bridged by the use of the barrel organ or the “dumb organist”, two types of mechanical player, the mechanism of which was closely allied to that of the steam organ of the fairground (now, alas, basely supplanted by the raucous blare of the loudspeaker) and the street piano, and, at a remove, the pianola. Canon Galpin points out that the principle of a mechanical player was not by any means new at this time, for Henry VIII had a virginal that went with a wheel “without playing upon”, and Thomas Dallam had made a remarkable manual and mechanical organ in 1598 for the Sultan of Turkey, at the command of Queen Elizabeth, which had self-acting trumpeters, black-birds and thrushes, with chimes and solemn music. Not many of the English church mechanical players remain: the *Oxford Companion* of 1934 mentions sixteen barrel organs, one in Suffolk then in use, but there are no adequate articles on the dumb organist, though there are many references to these players, and to the bands, which in towns were closely connected with the Town Waits, in separate articles in separate publications of learned journals. The whole matter is in need of correlation and unification, and much research in church and town registers needs to be done. However, in one country parish in Northamptonshire, that of Easton-on-the-Hill (two miles uphill all the way from Stamford, Lincolnshire, and one easy mile down the hill into Rutland) there is enough evidence to reconstruct the story of the church music around the 1850s, and no doubt this is also the story of many other parishes of the time as well. The evidence consists of a dumb organist, still able to work on its parent organ, and both (except for the addition and subtractions of wood-



The Easton Organ, showing the Dumb Organist in position.

worm) pretty well as Holdich left them in 1850, representing the beginnings of church music accompaniment as we know it today, the bassoon, the only survival of the church band, which was ousted by something perhaps more efficient but certainly not so full of character and personality, and, to link the two, some interesting and revealing churchwarden's records. (Canon MacDermott's researches reveal that the power (possibly not a power for spiritual good!) that the church band wielded was not to be regarded lightly).

Perhaps at first it would be as well to clarify the distinction between the two types of player. "Barrel organ" is a term which is often loosely applied to the instrument more properly named the street piano: the barrel organ proper, to be found in churches, residences or halls, could be positive or portable, as the makers wished, and often attained great external beauty in cabinet-like case-work, with folding ornamental doors, and equal beauty of sweet unforced tone, the variety of which was controlled by the usual stop-knob mechanism. It was played mechanically, and by one operator, by the circular winding motion of the handle, which filled the bellows at the same time that it turned the barrel, on which were staples of correct length and in the correct position to actuate the trackers opening the pallets in the wind chest. These barrels were beautifully made, and of a very high standard of craftsmanship—as indeed they had to be: an error of $\frac{1}{8}$ in. in the placing of a staple would mean either a wrong note, or one held or released to the confusion of the next chord. This is true of the average hymn or psalm tune barrel: how much more so, then, of those stapled to play arrangements of orchestral transcriptions, which they did, we are told, most convincingly. (Dr. Scholes has written admirably about the barrel organ). The obvious advantage the barrel and dumb organist had over his human counterpart was of course that many more pipes could be sounded mechanically than notes depressed by the fingers, the chords could be rearranged so that the whole compass was in use, with a continuous bass line in the lowest ten notes, for which a double was provided—there was no question, till 1861 at any rate, of observing the parts as written in *Hymns Ancient and Modern*. The barrel organ had no ivory playing keys, as it was operated entirely mechanically, and was an instrument complete in itself. The dumb organist, on the other hand, was merely a portable boxed barrel attachment which could at will be fixed over the keys of the organ proper. This represents, perhaps, the next stage of development. We have now reached the point where there may be an organist sometimes, or there may be an organist on high days, or there may be an organist now but possibly not in the future—in any case, if there is no-one to play in the orthodox manner, then surely there can be found someone—though perhaps *not* one of the former band players, unless he is very forgiving—to fix the barrel attachment over the keys, and turn the handle. One person it could not be—the organ blower. Although the two handles are close together, the two independent motions, one circular and the other vertical, and the two different timings, would surely defeat most. It would be very reminiscent of tapping the head and rubbing the chest!

The mechanism of the dumb organist is simple: granted the barrel, which is far from simple, short trackers are depressed, as the staples in the barrel come

round, on to the correct keys, again with the advantage that the full compass can be brought into play. The Easton organ has two barrels, each with six tunes, viz. :—

| I | | II | |
|---------------|------|---------------|-------------------|
| Morning Hymn | L.M. | Evening Hymn | L.M. |
| St. Ann's | C.M. | Hanover | 10 . 10 . 11 . 11 |
| Mount Ephraim | S.M. | Bedford | C.M. |
| Old 100th | L.M. | St. Stephen's | C.M. |
| Chant—Farrant | | Chant—Purcell | |
| Chant—Nares | | Chant—Blow | |

With a little imaginative reading between the lines of the old churchwarden's account books, the period for which the dumb organist was ordered, between the dispersal of the band and the advent of the human organist, can be reconstructed :

In 1815, besides the payment to—

| | | |
|----------------|---|--------|
| | Ringers for peace | 5s. 0 |
| there is also— | Tho ^s . Woodward's Bill Bafses | £9 0 0 |

so that it would appear that there were musical celebrations in the west end gallery as well as in the tower after Waterloo. In fact, as £9 was a considerable sum, the repairs must have been extensive, indicating some neglect during the Napoleonic "rumours of wars". In 1816 there is the intriguing entry—

| | |
|----------------------|-------|
| a Person with a Bafs | 5s. 6 |
|----------------------|-------|

—a year or two previously surely a "person with a bass" would have been accounted a spy! In 1819 "Bafsoon repareing" cost £2 2 9, with a further 5s. for "Bafsoon Reeds" in 1822, and in 1825

| | |
|------------------------------------|-------|
| paid Drakard for Bafsoon Reads &c. | 8s. 6 |
|------------------------------------|-------|

In the same year there is the entry—

| | |
|---------------------|---------|
| Paid for Clerionets | £3 16 0 |
|---------------------|---------|

and as after this date charges for clarinet reeds appear regularly it would appear that clarinets were added to the band then. The list of instruments is made up by—

| | | |
|------|---------------------------|-------|
| 1831 | Reeds & Bafs-vile Strings | 10s. |
| 1832 | Bafs Vile Strings | 2s. 6 |

So it seems that the Easton band had bassoons, clarinets and string bass to assist the singers, who were occasionally paid—

| | | |
|------|--|-------|
| 1834 | 25 Decem ^r . paid Jackson for Afsisting Clarke in Singing | 5s. 0 |
|------|--|-------|

This would be the Parish Clerk—perhaps celebrations had overcome him early in the day!

Here are some interesting spellings—

| | | |
|------|--------------------------|-----|
| 1839 | Clarrent & Bafshon Reeds | 3s. |
| 1842 | Clarnet Repairing | 6s. |
| 1843 | Claronet Reeds | 3s. |

Now the last two entries relating to the band are—

1844 A New Clarionet Purchased for the Singers in the hands of F. Tyler.

1852 Rec^d. of Tyler for A Clarionet 7s.

which, coupled with

1848 The Contract For the West end and Loft taking down £47 9 3

and Holdich's receipt, dated October, 1850, for £230, for the organ, complete with dumb organist as it is today, tell us in short the same story that Hardy does so delightfully in *Under the Greenwood Tree*. It is a pity that the purchase price of the new clarinet was not entered, as it would seem that F. Tyler got a bargain in 1852! The history of the dumb organist is not yet quite complete, however, for in 1852 there was a payment (the first recorded) of £2 10 0 to an organist—so perhaps the handle was only turned for two years, unless "organist" in this case means "operator"! It is interesting to note that the organ was not purchased by the churchwardens, but by the rector personally. As he had lent them quite a sum of money the year previously, which was being repaid in instalments, it would seem that the church finances were not healthy, though one wonders also at how much resentment the new-fangled mechanical organ caused, and how far its introduction had to be eased. It is more than likely that Hardy spoke for many more villages than Mellstock in the following :

"People don't care much about us now! I've been thinking we must be almost the last left in the country of the old string players? Barrel-organs, and the things next door to 'em you blow wi' your foot, have come in terribly of late years".

a "More's the pity", replied another. "Time was—long and merry ago now—when not one of the varmints was heard of; but it served some of the quires right. They should have stuck to strings as we did, and kept out clarinets, and done away with serpents. If you'd thrive in musical religion, stick to strings, says I. . . Strings alone would have held their ground against all the newcomers in creation". ("True, true"! said Bowman). "But clarinets was death". ("Death they was"! said Mr. Penny). "And harmonions", William continued in a louder voice, and getting excited by these signs of approval, "harmonions and barrel-organs" ("Ah"! and groans from Spinks) "be miserable—what shall I call 'em—miserable——"

"Sinners", suggested Jimmy.

"Miserable dumbledores"!

"Right, William, and so they be—miserable dumbledores"! said the choir with unanimity.

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MUSIC ON WHEELS.

ALL ABOUT PIANO ORGANS.

A VERY great deal has been said and written about street organs, their proprietors and "players"—mostly in the nature of "fairy tales." There are those people

Of course, most of those who profess to know all about these things have no basis of fact for their statements, and are speaking for the most part purely at random.



MARKING CYLINDERS READY FOR PEGS TO BE DRIVEN IN.

(Photo: Cassell & Co., Ltd.)

rabidly anti-organic, so to speak, who have made wild statements about the number of instruments on the streets, and the fabulous fortunes made by the proprietors out of those who "turn the handle." Then there are the super-subtle and over-optimistic folk, who, with an elaborate wink, vaguely aver that "those organ-grinding chaps make a pretty penny, I can tell you," frequently adding that many of those of "Southern blood" return to their native land with an independence ground out of an organ.

Piano organs have again and again been voted an uncompromising public nuisance, and many worthy citizens, had they the power, would unhesitatingly consign instruments and all concerned to instant and permanent oblivion. There is, in fact, a Bill now under consideration to prohibit this wholesale trafficking in melody.

Personally, I have no violent antipathy to a piano organ, provided it is tuneful, that the selection of airs is not too antiquated, and that I am not deep in Euclid or the philosophy

of the ancients. The time has gone by when "Tommy Make Room for Your Uncle" had any charms for me, but I do not mind "The

In passing, let me say there appears to be quite a remarkable amount of reticence with the Italians in this business, and it seems to require the services of "all the king's horses and all the king's men" to induce them to talk of their trade.

The man who can construct a handle piano organ knows something of the points of an Erard or a Broadwood. The former might be taken as a very early stage of either of the latter.

All the wood used in the construction of a piano organ must be thoroughly seasoned—kept in stock five or six years before it is any good. If this were not done it would warp after a few weeks in the street, and render the instrument useless. After each process, too, a period must be allowed for drying before proceeding, so that it takes some weeks to complete one of these little organs. The whole thing could, however, be put together in one week if taken right through without stopping, but that would not do.

The barrel is made of wood, being first put together in sections, and afterwards smooth-planed. The surface is then covered with a layer of thick paper, ready to receive the "music." This, perhaps, is the most skilful operation of all, for it requires the services of a musician with mechanical knowledge. The frame having been placed in the outer case on much

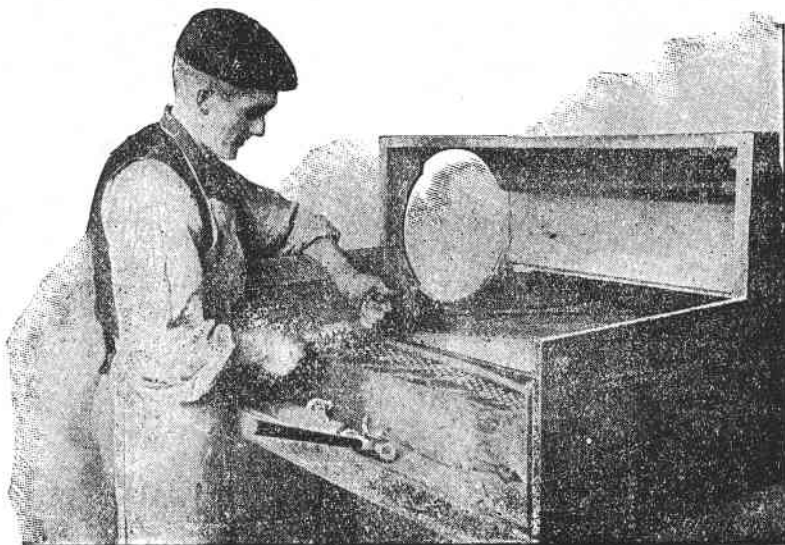


DRIVING PEGS IN CYLINDER.

(Photo: Cassell & Co., Ltd.)

Absent-minded Beggar," and for the sake of peace I will even endure "She bumps." But, at the same time, I sympathise with those who have no "music al ear," and I am not surprised at their "going to lengths" over the matter.

Messrs. Pesaresi and Son, of Clerkenwell (the heart of the piano organ industry), are makers of piano organs on a large scale, and Mr. Pesaresi was recently good enough, in response to an eloquent appeal from me, to show me over his premises, and to explain a good many interesting things in connection with his business.



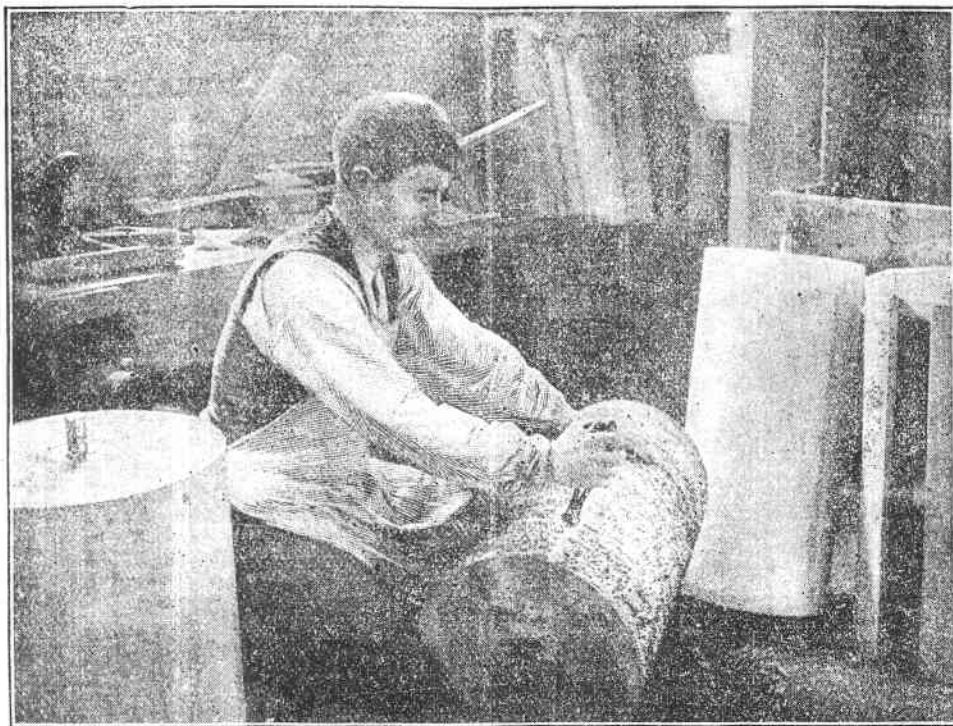
FITTING WIRES.

(Photo: Cassell & Co., Ltd.)

the same system as that adopted with an ordinary piano, the barrel is introduced into the front of the instrument. At the base of every hammer is a metal tongue with a sharp point, situated close to the barrel. A piece of sheet music is placed in front; the operator sits down, and practically plays the tune over on the hammers. Every time he presses one of the latter, which represents a note, the point

frame; the worker takes up a pin point down in a pair of pliers, and holds it over one of the holes in the barrel. A slight pressure of the foot causes the cross-piece to come down sharply on the pliers, and drives the pin home. There are thousands of pins in one barrel, and all are practically put in by hand.

When all the pins are thus fixed the barrel is returned to the instrument, which is then,



REMOVING OLD PEGS FROM CYLINDER AND PREPARING FOR NEW TUNES.

(Photo: Cassell & Co., Ltd.)

of the metal tongue at the bottom presses into the barrel, and leaves a clear indentation.

One revolution of the barrel represents a tune. Say the instrument is fitted with twelve. To change a tune a twist of the index outside will cause the barrel to move a certain distance horizontally; another twist will send it further still, and so on up to six. The seventh twist will bring the barrel back a pace, and it will continue to return by stages till twelve is reached, when it arrives at zero, and begins at No. 1 again.

Well, when all the tunes are pricked into the barrel, as I have indicated, it is taken out of the instrument and handed over to a man who proceeds to insert a small pin in each hole by a special process. The barrel is placed in position under the horizontal cross-piece of a

with the exception of a little overhauling, ready for use. The turning of the handle sets the barrel revolving, and the pins coming in contact with the metal tongues set the hammers working on the wires in much the same way that the pressure of the keys of an ordinary piano will produce the same result, or a similar.

I asked Mr. Pesaresi how he managed about the copyright of the music he used. Said he:

"There is no infringement; therefore we are not liable. If I *printed* the music on paper there would, of course, be a distinct infringement, or if a monetary consideration were taken for the privilege of hearing the tunes on the organs. But this is not so; people please themselves about giving the men money or not. They can stand and

listen to the organ as long as they choose, and then walk away without subscribing a farthing.

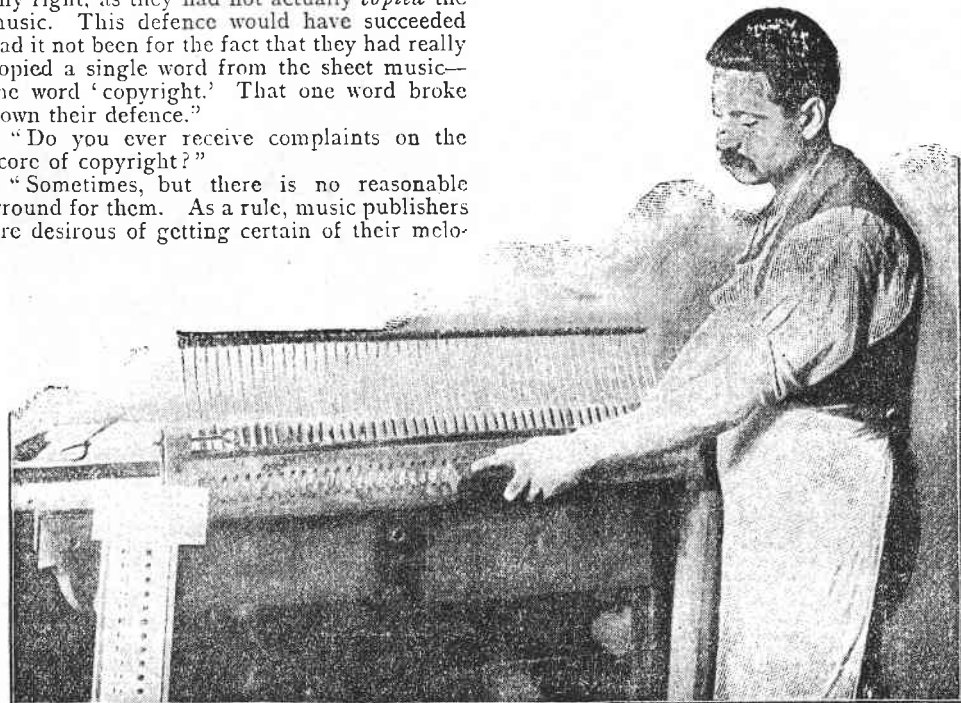
"To show you how nice the law is on the point, there was an action brought some time ago by a firm of music publishers against the makers of some small hand organs, where the music is contained on lengths of perforated paper. The latter had conveyed a copyright melody to one of their instruments, but in defence they argued that they had not infringed any right, as they had not actually *copied* the music. This defence would have succeeded had it not been for the fact that they had really copied a single word from the sheet music—the word 'copyright.' That one word broke down their defence."

"Do you ever receive complaints on the score of copyright?"

"Sometimes, but there is no reasonable ground for them. As a rule, music publishers are desirous of getting certain of their melo-

four hours, and is done with remarkable speed. All the holes are then filled up with a solution of glue, a new layer of paper fitted on, and the pins stuck in as in the case of a new barrel.

A barrel will stand many of these operations before it becomes useless. The periods for renewal differ with the different instruments, say from a year to eighteen months. Tunes are changed every six or eight months, and



MAKING KEYS.

(Photo: Cassell & Co., Ltd.)

dies placed upon our organs, for it helps the sale of copies by popularising the tunes. In proof of this I may tell you that we are constantly receiving new music from publishers 'with compliments.' Here are several pieces so inscribed just to hand."

There was a huge pile of music of every conceivable description in the room—waltz, galop, march, quadrilles, pathetic melody, comic ditties, martial measures, etc., all having passed through the hands of the "master musician" of the establishment.

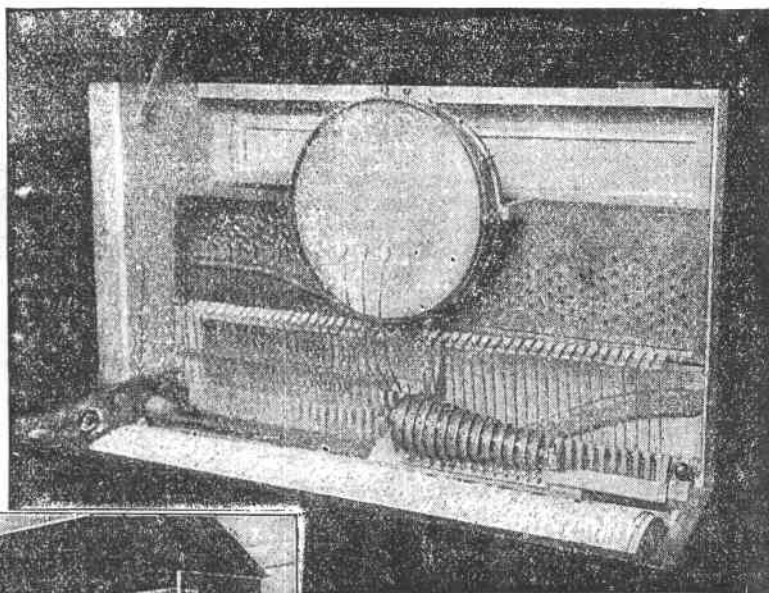
Periodically it becomes necessary to supply a fresh set of pins to a barrel, the old ones becoming worn and practically useless. The barrel is removed from the instrument, and a worker armed with a special pair of pliers draws out all the pins, and the paper is removed. This operation takes about three or

a thorough oiling must be indulged in three times a week. An instrument will last for six or eight years, when it begins to exhibit signs of decay, and calls aloud for remedial treatment. A process of patching up will fit it for a further span of active years, when another visit to the hospital will probably be necessary to enable it to eke out its "latter days." When at the age of a score years its musical and bread-winning mission will be over, and, sans stability, sans music, sans everything useful and attractive, it will subside into lumber. The only realisable portion of its wreck are the steel pegs round which the wires are twisted. These go to make pegs for boys' tops. Its chords of life are worse than useless; they are cumbersome, and of its frame is firewood made.

Alas, poor Orpheus!

When I first entered Messrs. Pesaresi's premises I thought I had somehow stumbled into a native workshop. On all hands were sons and daughters of Italian soil, the latter picturesquely attired in multi-coloured draperies. One smiled so sweetly on me that had she had a "little tambourine" I should have been forced to drop a coin in it. These were probably the "West Enders," denizens of the fashionable quarters, and aristocrats of the calling. More alluring ways are necessary for Mayfair than St. Giles'. With the

Some of the men were discharging liabilities with the cashier, a ceremony in which both gold and silver figured.



AN UP-TO-DATE PIANO ORGAN.

(Photo: Cassell & Co. Ltd.)



TUNING.

(Photo: Cassell & Co., Ltd.)

former it is a case of music plus grace, with the latter it is often mere unrestrained gaiety.

The charge for the hire of an organ is 1s. 8d. per day, which is reduced during bad times to 1s. 6d. and 1s. 4d. The average earnings of the hirers is 5s. to 6s. a day. The prices of organs vary, of course, say, from £18 to £25 and £30.

It has been stated that there are several thousands of organs on the London streets. This, says Mr. Pesaresi, is a gross exaggeration. Altogether, there are not more than 500, 50 per cent. of which are taken round by Englishmen. A great many Italians give up organs for the proprietorship of ice-cream barrows, baked potato ovens, and roasted chestnut grills. Very few can afford to become proprietors of organs, as the maintenance would be too expensive. There would be 1s. a week for stabling, 2s. 6d. for tuning, £5 for a new set of tunes, 6d. for a new bass wire, 1d. for others, and so on.

In Kennington there is a piano organ depôt, where they let out instruments to Englishmen only.

At one time Viscount Hinton hired an instrument from Messrs. Pesaresi. The latter send organs to all parts of the world; not, of course, to Italy, for that would be like sending coals to Newcastle. So we do not hold a monopoly of street organ music.

Luck enters largely into the occupation of organ-grinding, although the "old hands" know the ground pretty well, and have certain "customers" who patronise them. They also get to know what tunes are most welcome in certain quarters, and how to make the most of their time. Novices often waste time by working on "barren ground," through ignorance of the locality.

Much money is made from the poorer classes, Saturdays, of course, being a good day. Both Wednesdays and Thursdays are bad days, but Boxing Day is the best in all the year.

In the case of Englishmen who "follow the organ," it is generally through physical inability to take up any ordinary occupation.

One thing is certain—and this is a consoling reflection to me—should I fail with the pen there is always an organ.

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The item [right] comes from THE LEISURE HOUR published in London in 1882 and is from the library of The Editor.

AN AUTOMATON VIOLIN-PLAYER

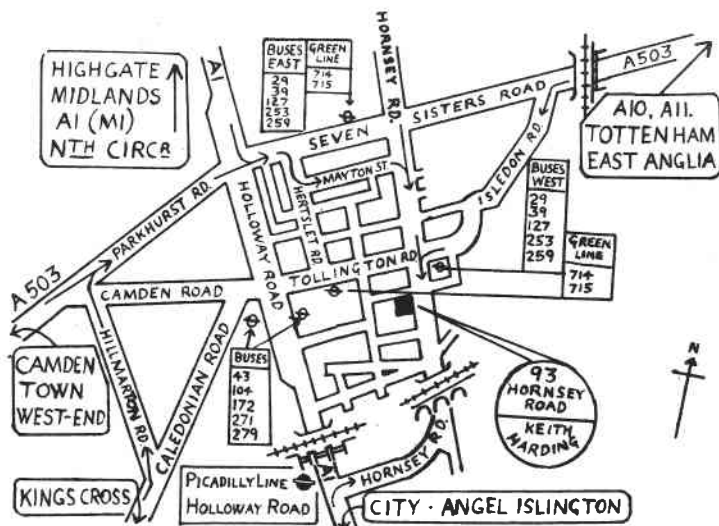
The well-known "Galignani" gave, in 1840, the following account of this wonderful piece of mechanism, on the authority of M. Bruyere, who was present at its performance. The work was constructed by a Monsieur Mareppe, and exhibited before the Royal Conservatory of Paris. "On entering the salon," says M. Bruyere, "I saw a well-dressed, handsome figure of a man, about forty or forty-five, standing with a violin in his hand, as if contemplating a piece of music that lay on a desk before him; and had I not gone to see an automaton, I should have believed the object before me to have been a living figure, so easy were the attitude and expression of its countenance. I had but little time for observation ere the orchestra was filled with musicians; and on the leader taking his seat, the figure instantly raised itself erect, bowed with much elegance two or three times, and then turning to the leader nodded as if to say he was ready, and placed the violin to his shoulder. At the given signal he raised his bow, and applying it to his instrument, produced, *à la* Paganini, one of the most thrilling and extraordinary flourishes I ever heard, in which scarcely a semitone within the compass of the instrument was omitted, and was executed with a degree of rapidity and clearness perfectly astonishing. The orchestra then played a short symphony, in which the figure occasionally joined in beautiful style; he then played a fantasia in E, with accompaniments, with an *allegro molto* on the fourth string solo, which was perfectly indescribable. The tones produced were anything but like those of the violin, and expressive beyond expression. I felt as if lifted from my seat, and burst into tears, in which predicament I saw many persons in the room. Suddenly he struck into a cadenza, in which the harmonics, double and single, arpeggios on the four strings, and saltos, for which Paganini was so celebrated, were introduced with the greatest effect; and after a close shake of eight bars, commenced the coda, a prestissimo movement, played in three parts throughout; this part of the performance was perfectly magical. I have heard the great Italian, and still greater Norwegian, Ole Bull; I have heard the best of music, but never heard such sounds as then saluted my ear. It began pianissimo, rising by a gradual crescendo to a pitch beyond belief, and then died away, leaving the audience absolutely enchanted. Monsieur Mareppe, who is a player of no mean order, then came forward amidst the most deafening acclamations, and stated that, emulated by the example of Vaucanson's flute-player, he had conceived the project of constructing this figure, which had cost him many years of study and labour before he could bring it to completion. He then showed the company the interior of the figure, which was completely filled with small cranks, by which the motions are given to the several parts of the automaton at the will of the conductor, who has the whole machine so perfectly under control that M. Mareppe proposed that it should perform any piece of music which may be laid before him within a fortnight. He also showed that, to a certain extent, the figure was self-acting, as, on winding up the strings, several of the most beautiful airs were played, amongst which were 'Nel cor piu,' 'Partant pour la Syrie,' 'Weber's Last Waltz,' and 'La ci darem la mano,' all with brilliant embellishments. But the *chef d'œuvre* is the manner in which the figure is made to obey the direction of the conductor, whereby it is endowed with a sort of *semi-reason*."

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