

## Second supplement to the book

### "Cylinder Musical Box: Tune Sheets, Agents, Makers & Dates"

#### **Addition to Chapter 16: François Nicole & Nicole Frères**

**Figs. 16.8-2A & B.** Fig. 16.8-2A is identical to Fig. 16.8 in the book (reference Bulleid's example 21) together with Fig. 16.8-2B, which shows the musical box movement. His example was for a musical box dated 1846 made for the London agent T. Cox Savory. He wrote that the pattern was in the 30,000 to 40,000 serial range, which ended about 1860. Fig. 16.8-2A is serial 29041, circa 1851 which has the bottom panel for Nicole Frères, not the agency.

Fig. 16.8-2B is a view of the key-wind movement. Its two-piece comb denotes a forte-piano movement with the 'loud' (forte) comb having 93 teeth and the soft (piano) with 47 teeth. They are arranged in chevron form with the treble notes, almost certainly tuned to the same pitch, placed adjacent to each other.

The repertoire has a strong Irish connection. The tunes are:

- 1 & 2 are from the opera *Norma* by Italian composer Bellini.
- 3 & 4 are from Bellini's opera *Somnambular* (the Sleep Walker).
5. A romantic song from the opera *Daughter of Saint Mark* by Irish composer Balfe.
6. 'Scenes that are brightest' is a song from the opera *Maritana* by Irish composer Wallace.
7. 'Tho' the last Glimpse of Erin' is a nostalgic song by Irish composer Russell with words by Irish poet and composer Thomas Moore.
8. Home Sweet Home was by Henry Bishop, the song being a leitmotiv (theme song) for his opera *Clari, The Maid of Milan*.
9. This is a traditional Scottish air, an arrangement by Sydney Nelson pre 1850.
10. 'When the Rosebud of Summer' is another traditional Irish air, similar to 'the Last Rose of Summer'. The words were probably recorded by Sir John Stevenson.
11. Another tune by Irishman Balfe.
12. God Save the Queen has words and music long

before it became the British National Anthem in about 1825 but was used as a patriotic air many years before that time. Actual author and composer not actually known.

The date of this musical box coincides with the Great Exhibition in London created by Queen Victoria's husband, Albert. That is probably why it has tune 12. Victoria and Albert visited Ireland in 1849, both being very concerned about the terrible (potato) famine. The tune sheet is written in English; some of the handwritten references are a little unclear but obviously known by the writer at the time.

Bulleid featured this pattern several times (38, 39, 68, 120, 183, 184, 185, 192, 233, 356). Some were unattributed but others carried a maker's or an agent's logo or initials in the bottom cartouche. These were:

Mermod, (355) black on buff, serial 11927, 1883, for a 4-air movement with 4¼ inch cylinder.

Mermod, (356) brown on buff, serial 40233, 1889, for a 4-air movement with 3¾ inch cylinder.

Paillard-Vaucher/PVF, (184) serial 9214, about 1870. Printed by Veuve Valuet (i.e. widow Valuet).

Paillard-Vaucher/PVF, (38), no serial number, 1870. Printed by Valuet Jeune, Besançon, France.

Paillard-Vaucher/PVF, (39), serial 692, 1874.

Paillard-Vaucher/PVF, (68) serial 1598, 1873, printed in gold on buff by Valuet Jeune (son of)

Paillard-Vaucher/PVF, (183) serial 9117, late 1870s.

Paillard-Vaucher/PVF, (185) serial 2546, late 1870s, Valuet Jeune.

Unattributed (233), serial 51111, circa 1875. Printed by Guyot, Mulhouse, France. The column pedestals feature cherubs instead of a mask.

Agent Weill & Harburg, (120) serial 20173, 1875, printed by A. Haas of Geneva & Mulhouse. The swag of musical instruments is replaced with a crest used by BH Abrahams.

#### **Addition to Chapter 19, PVF and Paillard-Vaucher et fils.**

Fig. 19-7A is by a printer (lithographer) not previously recorded, Aegerter of Geneva.

### Additions to Chapter 29: Other makers and agents

The bottom cartouche also has a previously unrecorded logo with the initials JF. This could be for Jaccard Frères although there are no known examples.

Of the three Jaccard family members recorded by Bulleid (his tune sheets 81, 200, 224, 225) none compare with this pattern. The only other JF is for music box agent J. Howard Foot of Chicago and New York but there is also no record of a logo.

**Summary:** The dates range from about 1870 to 1890. There are several Bulleid examples of this pattern. Most of his few examples (above) were associated with Paillard-Vaucher/PVF but he was wary of attributing them to either of the two branches of the Paillards. Several of these tune sheets were for small cylinders. Fig. 19-7B is an example.

Paillard-Vaucher/PVF was the smaller branch and the pattern spans just the 10 years of the 1870s. Prior and post that period Paillard-Vaucher/PVF used different tune sheets. This strongly suggests that the pattern was exclusive to them and their agents during the 1870s.

Paillard-Vaucher/PVF had a London office that almost certainly acted for both the Paillard groups and possibly as agents for other makers. In 1881 the main group of Paillards built the first factory in Saint Croix and took over the London office. Bulleid thought that Paillard-Vaucher/PVF went out of business but they continued as makers for a few more years.

It is most unusual to have the almost identical tune sheet pattern printed by three different firms in nearby France as well as Geneva. The details of artwork are so close that there must have been a common factor. Lithography was initially a low volume printing process using engraved soft stone. By the 1870s, technology, such as the photographic method for acid etching printing plates, improved the output volume. One of those main centres for lithography during the 1870s and beyond was Mulhouse. It is possible that the printing plates were passed between these lithographers, especially A. Haas of Geneva & Mulhouse.

### Addition to Chapter 30, unattributed tune sheets

**Figs. 30A, B & C** in the book may be attributable to the main branch of the Paillard family. The date of this pattern is known to be at least from 1885 - 1906. Fig. 30A has been reproduced here to compare it with an identical tune sheet fitted to a musical box with an unusual spring motor and horizontal governor, Fig. 30A1, which has been reproduced from a badly pixilated copy, sufficient though to indicate the size and type of musical box.

There is some doubt about who made this type of movement but the Paillards are a possibility. Of course, there were other makers in the vicinity of Saint Croix who made small musical boxes, so they could also be the maker of the movement or been supplied by another maker. More information such as serial numbers and possible patents is required.

### Thorens

**T2-3. Thorens.** Only two tune sheet patterns are illustrated in the book, T2-1 & T2-2, so this is a further addition to tune sheets used by this maker. It is not known exactly when he started making small musical boxes but thought to be about 1896. Not much research has been made into when the various patterns of his tune sheets were in vogue but this example can be dated fairly accurately to post 1924, when *Rose Marie*, a song from the operetta-style musical of the same name, was first performed on Broadway in 1924 and then at the Theatre Royal in Drury Lane, London, in 1925. The lyrics were written by Rudolf Harbach & Herbert Stothart with music by Otto Harbach and the famous Oscar Hammerstein II. Note the image of an anchor, a typical Thorens trademark.

T2.3-1 is a delightful example of sheet piano music with another popular song from the musical called the *Indian Love Call*.

**T2.4-1. Thorens.** This is another addition to the Thorens series of tune sheets, with earlier music than for the identical version fitted to a musical box, Fig. T2.4-2. The tune *Rio Rita* was first performed in 1927 Fig. T2.4-3 is one of many examples of sheet music that is evocative of the age of Florenz Ziegfeld Jnr. He was the noted impresario of the *Ziegfeld Follies*.

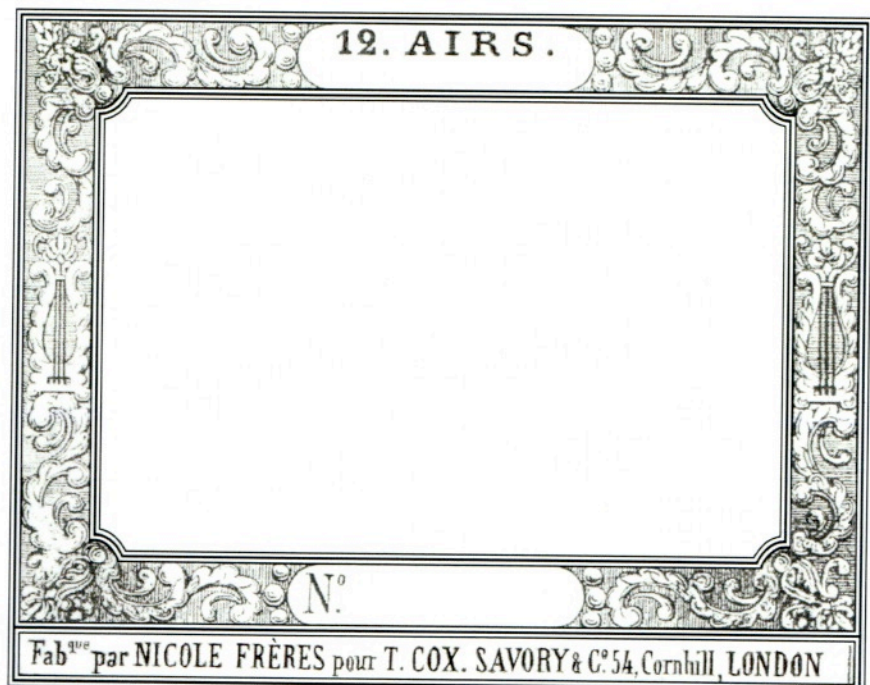
Fig. 16.8-2A



Fig. 16.8-2B



A blank version of  
Fig.16.8-2A.



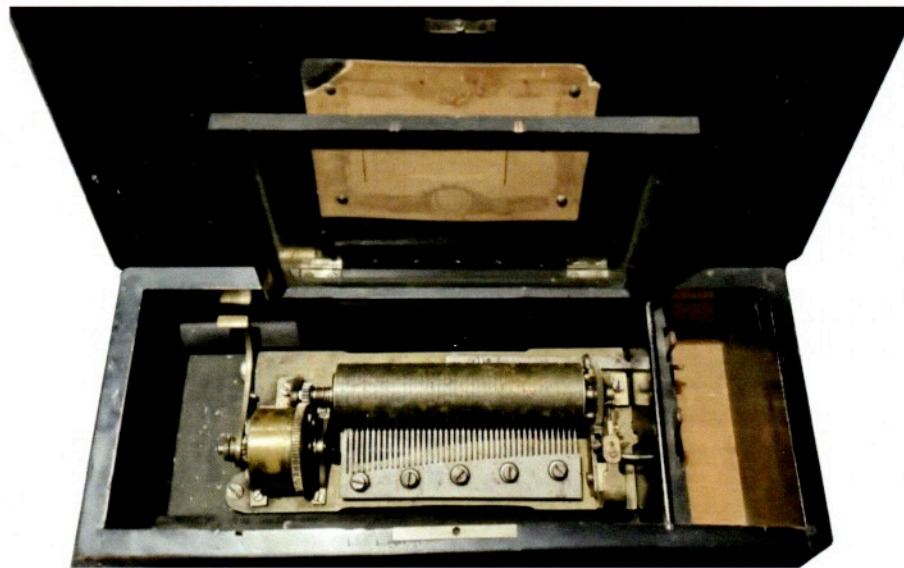


**Fig. 19-7A**

Tune sheet by a printer (lithographer) not previously recorded, Aegerter of Geneva.

**Fig. 19-7B**

An example of a small cylinder box, possibly by PVF.



**Fig. 30A-1**

Small musical box with horizontal governor

Fig 30A  
Tune sheet of the same  
pattern as Fig. 30A - 1  
above.



Fig. T2.3  
Thorens musical box of  
post 1924.

Fig. T2.3-1  
Sheet music for 'Rose Marie'.



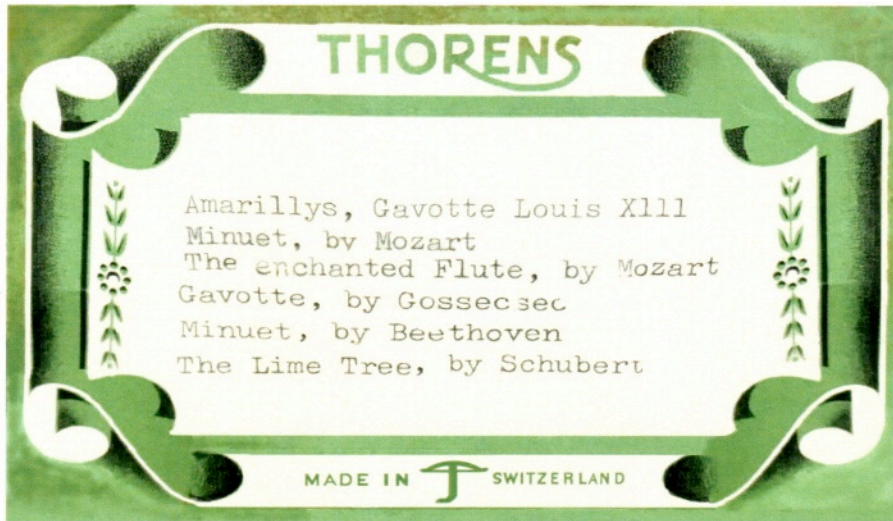


Fig. T2.4-1  
Similar tune sheet to that on Fig. T2.4-2, but with earlier tunes.

Fig. T2.4-2  
Thorens musical box playing Rio Rita, which was first performed in 1927.



Fig. T2.4-3  
Sheet music for Rio Rita.

