

CELLULOID GRAND MARCH

BY

CHARLES WELS

Tempo di Marzia.

Op. 104.

mf
risoluto.

ff

rit. *a tempo.*

f *sf*

First system of a piano score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes. A first ending bracket labeled '8.' spans the final two measures of the system.

Second system of the piano score. It begins with a first ending bracket labeled '8.' and a repeat sign. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with eighth notes. Dynamic markings include *sf*, *mf*, and *f*.

Third system of the piano score. The right hand features a triplet of eighth notes. The left hand has eighth notes. Dynamic markings include *mf* and *f*.

Fourth system of the piano score. The right hand has a triplet of eighth notes. The left hand has eighth notes. Dynamic markings include *mf* and *f*.

Fifth system of the piano score. The right hand features a triplet of eighth notes. The left hand has eighth notes. Dynamic markings include *mf* and *ff*.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with many chords and some melodic lines. Dynamic markings include *mf* and *ff*. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of musical notation. It continues the piece with similar chordal textures. Dynamic markings include *rit.* and *a tempo.*

Third system of musical notation. It features a first ending bracket labeled '8' at the beginning. The music continues with complex chordal structures.

Fourth system of musical notation. It includes dynamic markings *sf* and *mf*. The texture remains dense with many chords.

Fifth system of musical notation. It features a first ending bracket labeled '8' at the beginning. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

ben marcato. *brillante.*

p

f *mf*

mf *p*

cres. *sf* *ff*

Detailed description: This is a page of musical notation for piano, featuring four systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system is marked 'ben marcato.' and 'brillante.' with a piano (*p*) dynamic. The second system features a fortissimo (*f*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The third system has a mezzo-forte (*mf*) dynamic in the bass and a piano (*p*) dynamic in the treble. The fourth system is marked with a crescendo (*cres.*), fortissimo (*sf*), and fortissimo (*ff*) dynamic. The notation includes various rhythmic values, slurs, and articulation marks.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music begins with a double bar line and a repeat sign. The first two measures are marked with a fortissimo (*ff*) dynamic. The right hand plays a series of eighth notes, while the left hand plays chords. The final measure of the system features a complex chordal texture in the right hand, circled with a hand-drawn oval.

Second system of musical notation. It continues the grand staff from the first system. The right hand plays a melodic line with some grace notes. The left hand provides harmonic support with chords. A fortissimo (*ff*) dynamic marking is present in the final measure of the system.

Third system of musical notation. The right hand features a complex, rapid sixteenth-note passage. The left hand plays chords. A piano (*p*) dynamic marking is present in the second measure.

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand plays chords. A crescendo (*cres.*) marking is placed over the first two measures. A fortissimo (*ff*) dynamic marking is present in the third measure. The system concludes with a double bar line and repeat sign.

First system of musical notation. The right hand features a melodic line with a dynamic marking of *mf* and a crescendo leading to *ff*. The left hand provides a rhythmic accompaniment. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation. The right hand has a dynamic marking of *mf* and includes tempo markings: *rit.*, *mf*, and *a tempo.*. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a dynamic marking of *f*. A first ending bracket labeled '8' spans the final two measures. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand features a melodic line with a first ending bracket labeled '8' over the final two measures. The left hand accompaniment continues.

Fifth system of musical notation. The right hand has a dynamic marking of *mf*. A first ending bracket labeled '8' spans the final two measures. The left hand accompaniment concludes the piece.

cres - cen - do.

ff con bravura.

ff più mosso.

ff FINE.

TESTIMONIALS.

The following are some of the many Testimonials which we have received testifying to the merits of Celluloid for Piano, Organ and Melodeon Keys:

To the Celluloid Piano Key Co.:

BOSTON, August 28, 1878.

I have now been working your celluloid in the manufacture of organ keys for nearly two years, and am now making a specialty of the manufacture of celluloid organ keys.

Celluloid, being a new material to work, I have had a great many difficulties to overcome in the process of manufacturing a perfect key-board. With the improvements that you have made in preparing the material, and the improved machinery I have made for working the celluloid, I am happy to say that nearly every difficulty has been overcome in working it. I was much opposed taking hold of the celluloid at first, as a substitute for ivory, but was induced to do so by the demand from the trade for such keys, and also by the action of importers and dealers in ivory to monopolize the key trade. So far, celluloid has continued to grow in favor, and I have never discovered anything in the material, or the working of the same, to convince me that it is not equal in every, and superior in most respects, to any other material in use for the manufacture of piano-forte and organ keys. All of my customers now use it, and so far as I know, are perfectly satisfied with it in every respect. Some of them have given up the use of ivory entirely.

Yours truly,

MILO WHITNEY.

Reasons why I consider celluloid superior to any other material for the manufacture and use of piano-forte and organ keys:

Keys are made from one sheet, and are therefore of a uniform color, and will always remain so.

They will not grow yellow by age, like other material.

There is no joint in each key, to open and fill with dirt, to mar their appearance.

Celluloid is tough and elastic, which is very essential in the process of manufacturing a perfect key. Also prevents the key from cracking.

Nothing but powerful acids will stain or discolor celluloid keys.

The celluloid is put on the wood, with a waterproof cement, which cannot be separated free from the wood without force.

Celluloid keys may be exposed to 200 degrees of heat, without harm, and any amount of dampness will not injure them, only to swell the wood part of the keys.

The wear of celluloid keys is proved by the amount of labor required to make a surface and polish. It is impossible to make it perfect without the aid of machinery and steam power.

MILO WHITNEY.

CAMBRIDGEPORT, September 17, 1878.

Celluloid Piano Key Co.:

GENTLEMEN:—I have been established in the manufacture of Piano-forte and Organ keys for the past 28 years.

My experience with Celluloid, dating back some two years, is such that I have no hesitation in saying that it is a perfect success. If any corroboration is needed, I have but to refer to the Trade, of which, in my position as a key maker, I am well qualified to speak. Those manufacturers are using Celluloid almost wholly, and I have yet to hear of any complaints.

I am constantly in correspondence with makers all over the United States and Provinces, and I find the universal call is for CELLULOID, and I can see no reason why it should not continue in popularity. It has stood the most severe tests admirably, being used by our best piano and organ makers.

The doing away with joints in keys is an admirable feature, while the spectacle often presented by poorly matched ivory is, of course, not noticeable in Celluloid.

I have made thousands of sets of Celluloid the past two years, and the business has been ever on the increase.

To sum up, the reasons, in my opinion, for the success of Celluloid, are:

1st. The uniform even whiteness of the keys.

2d. The benefit in appearance consequent upon the absence of joints; doing away with the invariably dirty joints noticeable in ivory keys AFTER USE.

3d. The entire inability of either heat or cold to effect Celluloid.

4th. The keys never turn yellow.

5th. There is no checking, the toughness of the material preventing its cracking.

6th. The keys are easily cleaned but NOT easily stained.

Very respectfully,

S. TOWER.

WORCESTER, MASS., August 30, 1878.

To the Celluloid Piano Key Co.:

GENTLEMEN:—The sale of organ keys has been quite extensively carried on by us for twenty years. Until within the last two years we have used ivory only, but about two years ago we introduced a new article, called celluloid, in place of ivory. We did so upon our own responsibility, and submitted it to our customers, in many cases without mention, but that it was not ivory; and in not one instance has any complaint that the keys were not satisfactory, either before or after use, been made.

We have sold many thousand sets of these keys to perhaps not less than our hundred different organ manufacturers throughout this country and the Dominion of Canada, made exclusively for us by Milo Whitney, of Boston, Mass., to whom in our judgment, is chiefly due the early and complete success in their manufacture; and as yet not one keyboard has been returned to us, nor any defects mentioned; but, on the contrary, expressions of commendation have been received from nearly all who have used these keys. We are still acting as agents for the leading ivory key makers, viz: Messrs. Pratt, Reed & Co., of Deep River, Conn., and are as well paid for selling one kind of key as another, and hence have no interest to say anything except what we know to be true.

That celluloid possesses the qualities to supersede the use of ivory for organ and piano keys, need not now be said, for it is a fact that, to a large and increasing extent it has done so, and with every indication that the superseding is permanent and worthy, and but the natural order of events.

Very truly yours,

A. H. HAMMOND & CO.

CAMBRIDGEPORT, MASS., September 18, 1878.

To the Celluloid Piano Key Co., New York:

I have tested and experimented upon Celluloid for the past two years, and have watched with great interest Mr. Milo Whitney's experiments and progress. I have no hesitation in asserting my belief, that in several important particulars it possesses undoubted advantages over animal ivory for use in keys; and were it less expensive, would, in time, supplant the latter for that purpose.

Yours truly,

GEO. WOODS.

ERIE, PA., September 17, 1878.

We are using Celluloid keys largely, and our experience with them thus far causes us to prefer them to ivory keys.

THE BURDETT ORGAN CO.

NEW YORK, September 16, 1878.

We have found, in our experience with Celluloid, that it is more plastic than ivory, and that it is not possible for it to check or discolor as that material does; furthermore, it is not affected by changes of temperature, or dampness. It is our opinion that, if it is made cheaply enough, it will become a valuable substitute for ivory.

PELOUBET, PELTON & CO.

WORCESTER, MASS., August 30, 1878.

To the Celluloid Piano Key Co., New York:

GENTLEMEN:—We began to experiment with Celluloid keys more than a year and a half ago. We proceeded with great caution at first, and gradually became convinced, that as a substitute for ivory, in the manufacture of organ keys, it was destined to become popular with the trade and public, on account of its intrinsic merits. As far as our experience goes, Celluloid wears far better than ivory, and it does not discolor. Out of many thousand organs which we have turned out with Celluloid keys, not one single instance has come to our knowledge in which there has been any dissatisfaction. Our experience with Celluloid has been so entirely satisfactory that we do not hesitate to recommend it.

Yours truly,

TAYLOR & FARLEY ORGAN CO.

BOSTON, August 30, 1878.

Celluloid Piano Key Co.:

GENTLEMEN:—We have used your Celluloid keys for the last eighteen months, and find that they give general satisfaction. They do not turn yellow, or spot, as ivory does.

Yours truly,

C. B. HUNT & CO.,
The Bay State Organ Co.

WORCESTER, MASS., August 27, 1878.

To the Celluloid Piano Key Co.:

GENTLEMEN:—During the past year we have sold quite a number of Celluloid Keys, and as far as our experience goes, they give even better satisfaction than ivory, being less liable to discolor, and standing the wear of constant use fully as well.

Yours respectfully,

MUNROE ORGAN REED CO.

MENDOTA, ILL., September 17, 1878.

We have used Celluloid keys since they were first introduced, and like them in every respect, and they satisfy our customers.

WESTERN COTTAGE ORGAN CO.

BOSTON, August 28, 1878.

To the Celluloid Piano Key Co.:

GENTLEMEN:—I have used Celluloid exclusively in the manufacture of my instruments for a year and a half, and with the very best results, and to the entire satisfaction of all my customers. Out of two thousand pianos, all with Celluloid keys, not one single instance has occurred where the slightest trouble resulted. There is no question but that Celluloid is to be preferred to ivory. It wears better, does not discolor, and is far more pleasant to the touch.

WILLIAM MOORE,
Proprietor Emerson Piano Co.

NEW YORK, September 16, 1878.

We have made use of Celluloid in several instances, for keys in our piano, and have found it to give great satisfaction. We have no doubt that when it is brought to its highest state of perfection it will fully realize the expectations of its most ardent advocates.

GROVSTEEN & FULLER.

WINCHESTER, August 29, 1878.

Celluloid Piano Key Co.:

I have manufactured piano-forte and organ keys for more than forty years; I have seen different articles recommended as substitutes for ivory; but have never seen anything I thought would answer the purpose until I used Celluloid. So far as I have had experience, I think it is equally as good, and in some respects superior, to ivory.

Respectfully yours,

Z. ABBOTT.

AND MANY OTHERS.

CELLULOID IVORY.

THE CELLULOID PIANO KEY COMPANY (Limited), beg to inform the trade, that after much thought, labor and expense, they have perfectly succeeded in having the Celluloid Ivory made in SHEETS—a form that saves a vast amount of labor, hitherto expended in matching, glueing and polishing ivory. By using the SHEETS all the keys are glued on to the board in one piece, and then all polished at once, thus securing the most perfect uniformity.

Having thus made their Celluloid Ivory even more acceptable to the Trade than before, they ask a continuance of the business with which they have hitherto been favored by most of the best known and largest manufacturers, and a trial by those who have not yet tested the benefit, economy and superiority of Celluloid Ivory, over every other material, for Piano, Organ and Melodeon Keys.

THE CELLULOID PIANO KEY CO. (LIMITED.)

ANTON C. CRONDAL, Treasurer.

ISAAC ANDERSON, President.

HENRY MORGENTHAU, Secretary.

No. 216 CENTRE STREET, NEW YORK.

P. O. BOX 420.

CHARLES WELS, Vice-President.

The Celluloid Ivory will also be furnished in sets—heads and tails—in the ordinary form of ivory, to those desiring it.

It is now a well established fact, that Celluloid Ivory is in every way SUPERIOR to Elephant Ivory.

In appearance it is clearer and more beautiful.

It never becomes discolored or yellow by age.

It is of uniform character under all cases.

It never cracks or comes off.

It may be exposed to 200 degrees of heat without harm, and any amount of dampness will not injure it.

It is tough and elastic, and does not wear or indent by constant use, and, which is of the utmost importance to professional and other players, it is much smoother, delicate and accurate to the touch than the best ivory.

In fact, under every condition and circumstance, for Piano, Organ and Melodeon Keys, the Celluloid Ivory is better than Elephant Ivory, and is speedily and surely supplanting it.

Special attention of the Trade is called to their **SCROLL OR FRONTS**, which never crack or come off, and are sold at 14 cents per foot, being considerably less than the cost of ordinary ivory.

(See inside for Testimonials.)