

"I hear America singing"

(Wa-Wan Press —
CATALOGUE)

OF

THE WA-WAN PRESS

PUBLISHERS OF AMERICAN MUSIC

ARTHUR FARWELL

EDITOR

2293

NEWTON CENTER, MASS.

1910

Folksongs of America

INDIAN, NEGRO, COWBOY and SPANISH-CALIFORNIAN

AND

Compositions in larger forms developed from them.

These are proving to be among the most popular compositions published by the Wa-Wan Press. The composers working in this field, and the kinds of music which they are producing, are as follows. The catalogue gives detailed description of their music.

CARLOS TROYER.

Zuni Indian songs, and piano compositions on Zuni and Apache melodies, with descriptions of the ceremonials to which they relate.

ARTHUR FARWELL.

Omaha and Cahuilla Indian songs. Negro, Cowboy, and Spanish-Californian songs, piano compositions on Indian, Negro and Cowboy melodies, orchestral compositions on Indian melodies.

HARVEY WORTHINGTON LOOMIS.

Piano compositions on Indian melodies, and songs of negro character.

HENRY F. GILBERT.

Orchestral composition on Negro rhythms, and piano version of the same.

FREDERIC AYRES.

Fugue for piano, influenced by the spirit of American popular music.

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THE WA-WAN PRESS

NEWTON CENTER, MASSACHUSETTS

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CATALOGUE

OF

The Wa-Wan Press

FOREWORD

The object of the Wa-Wan Press is primarily to publish the most progressive and significant compositions by American composers, wholly upon considerations of artistic merit; and secondarily to give due attention to the development of the various forms of primitive folksongs in America—a development that is playing an ever more important part in the growth of American music.

The present enlarged and revised catalogue will be found a much more helpful and practical guide to purchasers than those hitherto issued. This will appear chiefly in the brief descriptions or characterizations accompanying each work. Through these descriptions, intending purchasers will be greatly aided in the selection of works adapted to their particular capacity and taste.

In view of the objects of the Wa-Wan Press, it will be realized that a certain proportion of the works published will make their appeal to the mature artist of highly developed powers and thoroughly modern sympathies. The degree of simplicity or elaborateness has been left wholly out of the

question in the acceptance of works for publication. Thus there will be found everything from the simplest folksongs to works of the magnitude of sonata and concerto form. The *average* of difficulty may be a little higher than is usual with publishers of American music, but there are many simple characteristic works of great interest which will appeal to the musical amateur of modest powers.

It is to be understood that the difficulty gradings are for the average capable musician, professional or amateur, who is keeping in touch with modern music in general, and not for artists who need not consider the question of technic. Thus a work designated not very difficult would be simple to such an artist. In regard to song accompaniments in particular, the difficulty gradings pertain to the average player, and not to the modern concert accompanist, who can play anything.

Especial attention is called to the many works, both vocal and instrumental, based on folk-music in America, Indian, Negro, Cowboy, and Spanish-American. The popularity of this department of the Wa-Wan Press is increasing with remarkable rapidity, these compositions making an immediate and general appeal to American music lovers, and in particular, to clubs and individuals arranging special programs of works in this field.

NOTE.—In indicating the range of songs, notes in octave from middle c upward, to b, are designated by small letters. Next octave above, beginning with C, by capitals. Range below middle c by the word *low*, as low b flat.

Songs

ARTHUR OLAF ANDERSEN

- Kinderwacht. (Slumber Song.)** (c-G) \$.40
Very simple and full of feeling, of the nature of a folksong.

STANLEY R. AVERY

- Eskimo Love Song.** Medium voice (d-F, with alternating b \flat for high voice). .60
Cold and northern in color. Very effective. Requires some dramatic expression. Not difficult.
Poem by Frances C. Lamont.
- On a Balcony.** High voice (d G)50
A light, graceful and melodious love song with an emotional climax. Not difficult.
Poem by Frank Dempster Sherman.

FREDERIC AYRES



Frederick Ayres, of Colorado Springs, whose name is coming to the front with remarkable rapidity, has commanded the most ardent admiration wherever his works have become known. One feels no risk in making the assertion that in the sense of poetic beauty he is surpassed by no composer of the present time. His work stands forth as something wholly new—a new musical vision. He produces magical effects of tone color with the most startlingly simple means, and his style is wholly individual, allying itself to no prevalent style of the musical world. Authentic in conception, immediate and convincing in appeal, his music is winning its way rapidly through sheer inherent quality. As a true lyrist and tone-poet, Mr. Ayres, even with the few works which he has put forward, occupies a highly distinguished and individual place.

- Take, O, Take Those Lips Away.** Op. 3, No. 1. Low voice (low ab-E \flat) \$.40
With alternative reading, giving c for lowest note.
Poem from Shakespeare's "Measure for Measure." Rich in harmony, broad and sustained in melody. Effective for contralto or baritone. Not difficult.

Where the Bee Sucks. Op. 3, No 2. Medium voice (c#-F#) \$.40

A perfect example of Frederic Ayres' art. Melody of entire simplicity, and a rippling accompaniment that shimmers like morning sunlight on a garden of flowers. Not very difficult, but may require a little practice.

Come Unto These Yellow Sands. Op. 3, No. 3. Medium voice (c#-E) .40

Poem from Shakespeare's "Tempest." An idealized dance song, exquisitely interpreting the poem; rhythmic and melodious.

Sea Dirge. Op. 4, No. 2. Low voice (low b-C) .40

An extraordinarily poetic tone-poem of the sea, on "Full fathom five thy father lies," from Shakespeare's "Tempest," for baritone or contralto. This song can almost be said to strike out a new path in musical art; it combines originality, simplicity, beauty, and directness in a surprising manner. A sea-scape of magical horizon and vista. It has been unusually successful in public presentation.

Hesper Op. 6, No. 2. High voice (f-A) .40

A song of ethereal melodic beauty, and magical in its harmonic effects, which while chromatic, are simple and lucid. The gracefully flowing melody is supported by an accompaniment of arpeggios which are kept within the middle register of the piano. The poem is by Henry Van Dyke.

JOHN BEACH



All of Mr. Beach's compositions are characterized by refinement of both sentiment and style. Mr. Beach has a strong sense of "atmosphere" in music, and often suggests or establishes in a striking way a very definite mood with a very few notes. He avoids the heavier aspects of the Teutonic influence—which overweights so much of the music produced in America—without falling into an imitation of the idiom of modern France, an accomplishment which gives much of his music a freshness and directness that is characteristically American. His treatment of the piano is always sympathetic, and his highly developed literary sense has had a strong influence upon his work. Mr. Beach's home is in Boston.

A Song of the Lilac. High voice (f-G) \$.50

Melody spontaneous and original; a song of much lyrical grace and fancy. For medium high voice, and requires lightness and elasticity of style.

On an exquisite poem by Louise Imogen Guiney.

Autumn Song. Medium voice (db-Eb) - - - \$.60

A song of quiet nature, pensive and reflective, on Dante Gabriel Rossetti's beautiful poem "In Autumn, at the Fall of the Leaf," for mezzo soprano. Technically not difficult, and depends upon the singer's power to sustain the mood.

A Woman's Last Word. Medium voice (db-F) - - - .75

One of this composer's most beautiful and successful songs on the favorite poem of Browning, beginning "Let's contend no more, Love" Reveals much warmth of sentiment, especially in the middle section, a true lyrical inspiration. Accompaniment not difficult.

Ici-Bas (Here Below). Medium voice (c-E) - - - .40

A delicate exotic of the utmost technical simplicity, but a rare and dreamful mood. In the spirit of the simplest modern French songs. The poem, an inspiration in miniature, is by Sully Prudhomme, and has an English translation.

In a Gondola. Dramatic monologue for baritone. (low b-F) net 1.00
Sold only in book form; see page 37.

Text from Browning's famous poem. A complete little drama in vocal monologue, the gliding gondola, the lover's reflections and apostrophe to his beloved, the scene of the stabbing. This work differs from a cycle in being continuous, an unbroken tone poem supporting continuous melody freely treated. It is modern without being ultra-modern. The accompaniment is very pianistic and has passages of some difficulty.

Is She Not Pure Gold? Medium voice (db-Eb) - - - .40

Browning's lyric, "Is she not pure gold, my mistress?" A fluent and melodious song for baritone, with an ingenious and beautiful weaving of the theme in the accompaniment, which is not difficult.

Take, O, Take Those Lips Away. Medium voice (d-E) - - - .40

A simple, spontaneous melody of much freshness, with an equally simple accompaniment.

Poem from Shakespeare's "Measure for Measure."

The Kings. Baritone (low b-F) - - - .75

Louise Imogen Guiney's poem "The Kings" is as magnificently inspiring as Henley's famous "I am the captain of my fate." Mr. Beach has given the poem an elaborate setting, with a stirring climax. It is subtle as well as broad, and will require considerable study.

'Twas In a World of Living Leaves. Medium voice (c-Eb) - - - .50

Warm and autumnal in feeling. Original and simple in melodic outline, and the rich harmonics of the accompaniment simply treated.

GENA BRANSCOMBE



Gena Branscombe, of Picton, Ontario, has achieved an enviable success through the quality of beauty and imagination shown in her songs. Striking originality and personality, and warmth of emotional impulse are fundamental characteristics of all of her work. Her songs are rich, magnetic, and human, in quality, and appeal with singular force. Miss Branscombe has a harmonic daring, a confidence of expression, and a fertility and originality of melody that come as a constant surprise. She writes with an excellent understanding of the voice, and singers find her songs not only particularly grateful to sing, but very effective with audiences.

Serenade. Tenor (C-F) - - - - - \$.30

This love song is an inspiration of melodic freshness, and one of the most effective and popular songs published by the Wa-Wan Press. It is simple and yet brimming with emotion, and absolutely American in the quality of its directness. Can be sung by a high baritone.

Poem "I send my heart up to thee," from Browning's "In a Gondola."

What Are We Two? Medium voice (d-F) - - - - - .50

Dashing and fanciful; words from Browning's "In a Gondola."

A spirited and melodious companion piece to the "Serenade"

Sleep, Then, Ah Sleep. Medium voice (low b-F#) - - - .50

A song deep and impassioned in feeling, with the warm emotional impulse which characterizes all of Miss Branscombe's music.

A poignant expression of grief and regret, and simple in both harmonic and melodic treatment. Poem by Richard Le Gallienne.

CAMPBELL-TIPTON



Campbell-Tipton's compositions present very substantial qualities, both poetically and structurally. His work is emotionally strong, and shows that the composer gives much attention to producing the richest possible tonal effects. He paints with broad strokes but is very careful in the finishing of details before giving out his work. His music shows more influence from the German than the French school, especially in its solid harmonic structure and in the nature of his melodies, though in common with the more progressive American composers, he shows marked evidence of freeing himself from European

styles. His piano writing is magnificently adapted to the instrument. Mr. Campbell-Tipton makes his home in Paris.

Four Sea Lyrics. High voice (d-A) - - - book, net \$1.50

1. After Sunset. 2. Darkness. 3. The Crying of Water.
4. Requiés.

A modern song series both poetic and big, and sung with great success by a number of the most famous concert tenors of the day. The Sea Lyrics have done more than any other of Campbell-Tipton's recent works to bring his name before the public.

Poems by Arthur Symons, with translation into French.

NATALIE CURTIS**Songs from "A Child's Garden of Verses."** book, net \$1.00

1. Time to rise. 2. System. 3. The Rain. 4. The Wind.
5. At the Seashore. 6. The Swing. 7. Farewell to the Farm.

Melodious and fanciful settings of the favorite Stevenson poems, for mezzo soprano, with easy accompaniment. The accompaniments reflect charmingly the themes of the poems, as the dropping of the rain, rocking of the swing, and sea waves.

Sold only in book form. See page 37.

JULIA DAMON**The Valley of Lovers.** Medium voice (d-F) - - - \$.60

Mystical in mood and unusual in its harmonic effects.

The poem by W. B. Yeats.

ARTHUR FARWELL

Arthur Farwell, of New York, has recognized that the present is a great turning point in American music,—that the period of national assimilation is over, and the creative period begun. He has striven to bring to light every tendency in the creative musical art of America, and to this end has studied out every phase of the national musical endeavor. He has made an intimate study of folk-music on American soil, and has reflected these sources of music in many of his compositions, particularly in his developments of the music of the American Indians. In founding the Wa-Wan Press he has voiced his conviction of the vital place now occupied in the musical world by American music.

A Ruined Garden. Op. 14, No. 1. For soprano (c-Ab) . \$.85

On the beautiful and impassioned poem by Philip Bourke Marston, which passes rapidly through a series of intense moods to one of peace. The song makes demands both on the lyrical and dramatic capacities of the singer. Accompaniment modern in harmony and of considerable difficulty. One of Mr. Farwell's biggest and most successful songs.

Drake's Drum. Op. 22. For baritone (low b-b-f) - - \$1.00

A setting of Henry Newbolt's magnificent poem on the Elizabethan sea hero, Francis Drake, containing the lines:

"Take my drum to England, hang it by the shore,

Strike it when your powder's runnin' low,

If the Don's sight Devon, I'll quit the port o' heaven

And drum them up the channel as we drummed them
long ago!"

The song is broad and ballad-like in style, but contains subtleties, and will require study. Accompaniment of some difficulty. Very effective with audiences.

Love's Secret. Op. 14, No. 2. Medium voice (c-f) - - .40

On the lyric by William Blake beginning "Never seek to tell thy love." A simple melody over a modern accompaniment contrapuntally treated, but not difficult.

The Sea of Sunset. Op. 26, No. 1. Medium voice (low b-b f-f) .60

Emily Dickinson's poem of this name is an extraordinary condensation of a sense of vastness into a little lyric of two stanzas. It imagines a sunset sky as a golden sea, where

"Merchantmen poise upon horizons
Dip, and vanish with fairy sails."

Effective for contralto or baritone. It is highly colored harmonically, and will require study.

Lost Love. In two keys; low voice (low a-b) original key Bb. .40
Medium high voice (c-f)

One of the simplest of Mr. Farwell's songs, but deep in feeling. Composed in 1897, and the harmonies, while warm and rich, do not present the modern aspects of the later songs. Accompaniment of no difficulty whatever.

Poem by Heine, with an excellent translation by Rabbi Charles Fleischer.

Requiescat. Op. 14, No. 3. Medium high voice (c-fb) - - .25

A little lullaby, but tinged with deeper meaning—a mood of some depth. While very moderate in range it lies somewhat high and will be best for soprano voice, or mezzo of rather high quality. Accompaniment very easy.

Poem by Katherine Ruth Heyman.

FOLK-SONGS OF AMERICA

[NOTE.—The following songs are from the folk sources indicated. The melodies are preserved accurately in their original form. The accompaniments are somewhat higher in harmonic color than is usual with folksong accompani-

ments, but except where indicated are of no particular difficulty. These songs are among the most popular of the Wa-Wan Press publications.]

Folksongs of the West and South. Op. 19. Book, net \$1.00

This collection is one of the results of Mr. Farwell's folksong explorations in the Southwest, and contains the Two Negro Spirituals, The Lone Prairee, Two Spanish-Californian Folksongs and Bird Dance Song, which are described below.

Two Negro Spirituals. Op. 19. No. 1.
De Rocks a' Renderin'. Medium voice (e-E) { .40
Moanin' Dove. Medium voice (f-C) }

The first very broad, and refers to the day of judgment. The second an extremely fetching darkey lilt "Sometimes I feel like a moanin' dove."

"The Lone Prairee." Op. 19, No. 2. Medium voice (e-E) .40
"O, bury me not on the lone prairie." Full of the strange loneliness of the plains. A tremolo accompaniment not altogether easy, yet not of real difficulty.

Two Spanish Californian Folksongs. Op. 19, No. 3.
The Hours of Grief. Medium voice (low b-b¹) { .70
The Black Face. Medium voice (e-E) }

The first a melodious love song of much warmth. The second a love song, but of dance character, in characteristic Spanish rhythm. Both have Spanish and English words.

Bird Dance Song. Op. 19, No. 4. (Low voice (b-f²)) .30
A quaint little "bird mystery" song with Indian words only. Most of the words are probably only an imitation of cooing bird tones, as of doves.

[NOTE.—The three following Indian songs are of a different nature from the foregoing. The accompaniments are more highly elaborated,—the unusual nature and mood of the songs requiring a modern interpretative accompaniment. The accompaniments, however, will be found more strange than difficult. These songs present something absolutely new in music. They all contain accounts of the very poetic legends from which they are derived.]

Song of the Deathless Voice. Op. 32, No. 1. Medium voice (low g-E.) .50

The spirit voice of a slain warrior calling in the night. Bold in mood, and strangely mysterious. Lies in the medium register except that it drops to a soft low g on the last note.

Inketunga's Thunder Song. Op. 32, No. 2. Medium voice (low a-F.) \$.40

A song of extremely strange nature, representing vocally the thunder and lightning. Difficult to sing, but capable of producing an effect of the greatest impressiveness. It lies low, and requires daring dramatic fervor.

The Old Man's Love Song. Op. 32, No. 3. Medium voice (d-E.) .50

Idyllic, pastoral, and very dreamy in feeling. Although of medium range it inclines to the upper part of the register. The singer must be capable of sustaining soft notes around D and E.

ELEANOR EVEREST FREER



Mrs. Eleanor Everest Freer has become known both through the large number of songs which she has composed in the past few years, and through the energetic campaign which she has conducted in favor of English as a language for song. Her fine literary sensibilities have led her to the choice of poems of a high order, which she has set in a manner showing much charm and a sympathy for the voice. Her work is strongly influenced by the French school although colored as well by an individual fancy, which shows itself in many characteristic and delightful ways. Her workmanship is always excellent. Chicago is Mrs. Freer's home.

To a Painter. Op. 15, No. 6. In two keys. Medium voice (c#-E.) High voice (e-G.) \$.60

One of the composers "Songs from the Greek." In graceful, flowing rhythm. The accompaniment is simple, and tinged with modern effects of harmony.

The poem by Moore, is derived from Anacreon.

A Valentine. Medium voice (e-D.) net .25

A charming little souvenir, not sheet music, but printed on a card 7½ x 10 inches, with an attractive design of cherubs and flowers

The verse is by Mrs. Freer's little daughter.

ALICE GETTY

J'ai Cherche Trente Ans mes Soeurs. Medium voice (eb-Gb.) \$.60

A song in the simpler style of modern France, on a poem by Maurice Maeterlinck.

HENRY F. GILBERT



Through a series of compositions of most unusual and poetic character, Henry F. Gilbert has established a personality second to none in America for uniqueness and originality. One of the first Americans to study the music of modern France and Russia, as well as other musical countries of Europe, his work showed modern influences almost unknown to Americans at a time when music in America was almost wholly dominated by German influence. After being strongly influenced by the music and literature of modern France, he was equally strongly influenced by the Celtic literary revival and Irish folkling, producing a number of beautiful works in the Celtic spirit. He has since devoted

himself to the development of ideas characteristically American. In both melody and harmony Mr. Gilbert has shown marked originality. Boston is his home.

Celtic Studies. Four modern songs reflecting in music the recent Celtic literary revival, and possessing strongly the Celtic musical flavor. They have been sung with great success in America and England by David Bispham. In book form (see p.37). Also in sheet music, as follows.

I. In two keys. High voice (d-G). Low voice (low b-E♭) - \$.50

Poem by John Todhunter. A song of deeply poetic quality, redolent of "The mighty, melancholy wind," with a big emotional outburst at the climax and an ending of haunting beauty. The accompaniment is unusually imaginative in its harmony, and not greatly difficult.

II. For medium voice (d-F) - .50

Poem by "Fiona Macleod,"

"I would I were the cool wind
That's blowing from the sea."

Sea-gray in mood, with passages of emotional warmth; a song of individual and elusive beauty, requiring the power of sustaining tones. The accompaniment is comparatively easy.

III. For medium voice (d-F) - .60

A charming love-song in the style of a folksong. The poem by Nora Chesson. Quite simple in melody and accompaniment, though with harmonic interest.

IV. For baritone or tenor robusto (c-G) with alternative lower readings of the highest notes - .75

A big song of heroic days, as barbaric as the composer's famous "Pirate Song," with a refrain fascinatingly Irish in its lilt. The accompaniment is of considerable difficulty, and will require practice. Poem by a Viking skald.

Mr. Gilbert's "Celtic Studies" for voice and piano have shown him to be a composer of decidedly independent individuality whose music is characterized by a distinct personal eloquence and true delicacy of poetic perception. *Edward Burlingame Hill, in Boston Evening Transcript, March 10, 1906.*

Pirate Song. Baritone (c-G) with alternative readings for lower voice .60

This is the famous song sung throughout America, and abroad, with such sensational success by David Bispham. The poem is from Robert Louis Stevenson's "Treasure Island."

Fifteen men on a dead man's chest,

Yo! ho! ho! and a bottle of rum.

It is one of the most bold and original conceptions in the song literature of the time. The accompaniment will require a little practice.

Mr. David Bispham writes: Since Damrosch's "Danny Deever" no song by an American composer has so profoundly moved my audiences, whether at home or abroad as your "Pirate Song."

Salammbô's Invocation to Tanith. Aria for dramatic soprano (c-A) .75

A big work, rich in dramatic warmth and Oriental color, and broadly melodious. The text is from the third chapter of Gustave Flaubert's "Salammbô," in English only, the translation by Eleanor Marx Aveling. The accompaniment is broadly and simply treated. Orchestral parts may be rented.

"Salammbô's Invocation to Tanith" is undoubtedly an extremely interesting creation, full of color, of mystery, of poignancy. *Journal of the St. Petersburg Musical Societies—St. Petersburg, Russia, 1903.*

The Lament of Deirdre. Medium voice (c-Eb) .60

A song profoundly moving, deeply human, and of much somber beauty. The poem is from Ferguson's "Death of the Children of Uisnach," a version of the old Celtic tale. A remarkable example of heroic and tragic feeling expressed with the simplest means.

Zephyrus. Medium voice (c-F) .60

A very imaginative and poetic song, on Longfellow's poem. It has both dramatic and lyrical elements, with harmony of rare beauty. Modern in style, and classic in its subject, it will appeal highly to the cultivated musician and lover of ideal musical beauty. For baritone or mezzo. The accompaniment is not difficult.

Two South American Gypsy Songs, with violin obligato.

1. **La Montonera.** Soprano (d-g) .75

A graceful melody of almost a folksong simplicity, with simple accompaniment in Spanish rhythm and style. The poem of this and the following song from "Through Romany Songland" by Laura A. Smith. A song of careless happiness.

2. **La Zambulidora.** Medium voice (c-F) .85

In bolero rhythm, more dramatic in style than the first, but straightforward and sweeping in melody. Accompaniment not quite so simple as the other, but of no real difficulty.

These two South American Gypsy Songs are also published together in book form. See catalogue, page 37.

Orlamonde. Medium voice (d-F) - - - - - \$.60

In a very imaginative vein, and reflecting the modern French school. The poem is by Maurice Maeterlinck, in the translation by Mary J. Serrano. Modern in a high degree, and intimately interpretative of a text characteristic of the author. A tone-poem with voice, rather than a song. Extremely rich and unusual harmonically, though making no great technical demand.

Fish Wharf Rhapsody. Baritone (c-E \flat) - - - - - .75

This song, the aftermath of "an afternoon's loaf on Fish Wharf, Boston," and designated by the composer as a "Song for a Man," is a somewhat strongly expressed repudiation of the business and vanities of civilization, and a resolve to follow the sea, where the "wind flings the salt spume in your face, and sings and screeches like a sailor on a spree." Not a song for an afternoon tea party, but will be appreciated in a good company where conventionalities are somewhat below par. A big modern song, with an accompaniment that will require some practice.

This song was sung by Mr. David Bispham at his recital in Boston, October 13, 1909, and met with an enthusiastic reception.

Faery Song. Medium voice (c-F) - - - - - .60

One of the Composer's most successful songs in fanciful vein. A very melodious setting of a lyric from "The Land of Hearts' Desire" by W. B. Yeats. A graceful and playful fairy dance, with a tinge of Celtic mysticism. Accompaniment of very moderate difficulty.

"A work of distinction and indisputable charm."—*Lawrence Gilman in Everybody's Magazine, June, 1905.*

Tell Me Where is Fancy Bred. Soprano (d-G) - - - - - .70

A richly harmonized song on Shakespeare's lyric. Very modern and original,—a colorful tone-poem, of some difficulty of interpretation and performance.

The Owl. Medium voice (d-E) - - - - - .50

A simple, and poetic setting of Tennyson's poem, with the quaint musical flavor of "Merrie England." Accompaniment comparatively easy.

"To those who have an appreciation of the naive charm native to the old English ballad of the Elizabethan period, this song with its unctuous archaism so artistically and authentically carried out, will come as a draught of rare old wine."—*Arthur Shepherd.*

LAWRENCE GILMAN

The Heart of the Woman. Contralto (low b-E.). - - - - - \$.50

The poem by W. B. Yeats.

This song, of the nature of a tone-poem, intense and emotional and very modern in its harmonious effects, reflects an aspect of the Celtic spirit expressed with particular poignancy by Yeats.

RUBIN GOLDMARK

I Have Done, Put By the Lute. Op. 10, No. 4. Medium low voice (c-1) \$.40

A very melodious and singable song, gravely beautiful in feeling, and yet warm. The accompaniment rich in its harmonies, and very simple.

KATHERINE RUTH HEYMAN



Katherine Ruth Heyman, who has made her home in Europe for several years, is highly gifted in a number of directions. As a pianist she takes a high rank in Europe, having played many concerts in all the important capitals. She has poetic gifts, having composed the lyrics for a number of songs of which she is also the composer of the music. Some of her songs have been sung by prominent singers in London, and have won favor at the hands of London publishers. Her compositions are not in the florid style in which pianists usually write, but are simple throughout, and full of feeling.

Lament for Adonis. Medium voice (c-f.) .50

The poem from Bliss Carman's rendering of Sappho.

A song simple and fervent, with an underlying feeling of depth. It is declamatory in style, a kind of impassioned recitative, but very lyrical, and will suit best a voice rich in the middle register. The accompaniment is very simple.

CHESTER IDE



Chester Ide, of Springfield, Ill., is one of the few American composers whose studies have been conducted chiefly in England. He has a marked gift for melody and rhythm, and aims at simple beauty and clarity of expression. He infuses a spirit of buoyant happiness, a poetic uplift, into his music, that is one of its chief characteristics, and he delights also in moods of wistful and reflective character. His workmanship is extremely careful, and his management of modulations is particularly smooth, and the effect always lucid. A refinement of means is always evident in his work, and his interweaving of themes ingenious

and unstrained.

Lovers of the Wild. Medium voice (e-f#.) \$.40

Robert Louis Stevenson's charming poem beginning "I will make you brooches."

A lilting and graceful melody, simple, yet supported on an accompaniment of much harmonic beauty and variety, and of comparative simplicity. A song of delicate pattern and lyrical impulse.

Names. Soprano (e^b-A,) - - - - - \$.50

A song in sprightly waltz movement, with a spirited and brilliant high climax. The accompaniment interesting in its modulating scheme and thematic weaving, and of moderate difficulty.

The poem is the fanciful one by Coleridge, beginning

"I asked my love one happy day
What I should call her in my lay."

EDGAR STILLMAN-KELLEY



Edgar Stillman-Kelley, who has been spending some years in Boston, is among the most imaginative and masterly of American composers. His orchestral and chamber-music works have won the admiration of American and European critics, through their various successful concert performances. Mr. Stillman-Kelley has been a leader in the movement to gain mastery over the unbridled and rampant forces of modern harmony, and is one of the first composers to have attained a lucid and well-ordered harmonic character in the midst of the post-Wagnerian harmonic class. His work is poetic, original, and beautiful in a high degree, exquisite in its formal proportions, and colored with rare

art in its rich harmonies. It is a perpetual delight to all music-lovers who appreciate the union of high ideals and a sense of beauty with perfect expression.

Eldorado. Op. 8, No. 1. Medium voice (c²-E) - - - \$1.00

A masterly lyrical interpretation of the ballad by Edgar Allan Poe, broad in melodic contour, and with a wide range of dramatic feeling. Its interpretation will require and will appeal to a matured artistic capacity. For baritone or mezzo. A galloping accompaniment almost throughout, of considerable difficulty.

Israfil. Op. 8, No. 2. For high baritone or mezzo-soprano (d²-G.) 1.00

"Israfil," on the impassioned poem of Edgar Allan Poe, has by its lofty lyricism and extraordinarily original and imaginative quality, made its way to great prominence in the musical world, and has come to be regarded as one of the masterpieces of American music. Its wealth of colorful imagination reminds one of scenes from the "Arabian Nights," and the tone poem which constitutes its accompaniment is a model of modernity held in control. It is a great song for a great artist, and has been sung by many.

FANNY SNOW KNOWLTON

Portuguese Love Song. High voice (g-G#) - - - \$.60

A song of dash and motion, brilliant in its climax and general effect. Poem by G. Vincente. The accompaniment of some difficulty.

ERNEST R. KROEGER



Ernest R. Kroeger, of St. Louis, has through his energetic and far-reaching musical activities, made himself one of the great forces in the musical uplift of America. As Master of Programs at the St. Louis Exposition, he exerted a great and well-directed power in the musical broadening of the Middle West. His compositions are known throughout the United States and Germany, where many of them are published. They comprise all forms, from lyrical to orchestral works, and are distinguished by their melodiousness, fineness of sentiment, and excellent structural qualities. His ideas are poetic and he is always lucid in the handling of his material.

Memory. A Song Cycle. Op. 66. Medium voice. book, net \$1.00

Containing nine songs. Poems by Elizabeth K. Reynolds, dealing with different phases of memory. A work of many moods, thoughtful and reflective, and thoroughly representative of its composer. A fine lyrical quality is preserved throughout. For baritone or mezzo. The accompaniment varied and interesting, and kept within the bounds of moderate difficulty.

Sold only in book form. See page 37.

ALFRED E. LITTLE

I Look Into My Glass. Medium voice (c-f) - - - \$.60

A song somewhat declamatory in style, with alternate periods more lyrical in utterance, and moments of passionate feeling. The accompaniment is quite easy.

ARTHUR REGINALD LITTLE

Drink to Me Only With Thine Eyes. Medium voice (e-E.) \$.50

A modern setting of the famous love-poem of Ben Johnson, entering somewhat intimately into the special musical interpretation of the lines of the poem. Interesting and varied in its modulations and of some difficulty.

- Helen.** For high voice (eb-G) - - - - - \$.40
 An intimate setting, quite simple, of Poe's famous poem, rising to a powerful climax in the lines
 "To the glory that was Greece
 And the grandeur that was Rome."
- The City of Sleep.** Medium voice (d-F) - - - - - .75
 Melodious and comparatively simple, on a well known poem of Rudyard Kipling. The song has a recurrent appealing and pathetic refrain at the words "Pity us, Oh! pity us, we must go back with Policeman Day."

HARVEY WORTHINGTON LOOMIS



Harvey Worthington Loomis, of New York, holds a wholly unique place among American composers. Prolific in an extraordinary degree, he has produced a great number of songs and instrumental works in small and even minute forms, which exhibit a delicate refinement of feeling and fancy, of an altogether unusual and very individual sort. His art is akin to that of the painter Watteau, and his creations are wrought throughout with an intimacy of charm which fascinates in a peculiar manner. His fancy is unflagging, and his technic, down to the last note, is unimpeachable. His music abounds in humor, and he has a gift of poignant characterization of any sight or sound that comes within the range of his observation.

- Hark, Hark, the Lark!** Medium voice (c-F) - - - - - .60
 This charming setting of the Shakespeare poem is so unique and characteristic in its vein, that it offers no challenge to the famous song of Schubert, but stands as something independent and wholly different in style. It was composed for Margaret Mather's production of *Cymbeline*, and the accompaniment imitates the effect of a harp and two flutes, to be in keeping with its presentations by rustics in the play. A prominent critic has called it "a perfect song." The accompaniment presents no difficulty.
- Morning Song.** Medium high voice (d-F#) - - - - - .40
 A melodious song, very fresh and limpid in feeling, on Brown-ing's "The Years at the Spring." Delightful on any occasion, but would make an excellent encore song. Of moderate difficulty.
- O'er the Sea.** Soprano (d-B) - - - - - .75
 Dashing, fluent, and elastically rhythmic, with a brilliant close in high register. A song abounding in lively and vigorous im-

pulse, and very melodious. The accompaniment will require considerable practice, but is very well managed pianistically. From Ludwig Tieck's "Fair Magelone."

(NOTE.—By arrangement with the publishers, C. C. Birchard & Co., we can supply the two following songs by Mr. Loomis.)

My Mammy's Voice. Medium voice (c-F) - - - \$.50
Melodious, in the style of a negro song, and simple. Words by Edwin Star Belknap.

The Hour of the Whippoorwill. Medium high voice (low b-G) .60
An idealized negro song of rare beauty, and very melodious, with an exquisite use of the whippoorwill's note in the accompaniment, which is comparatively simple. A song that always wins an audience.

WILLIAM J. MCCOY



William J. McCoy, of San Francisco, one of the leading composers of the Pacific coast, is known chiefly for his music for "The Hamadryads," one of the most successful "Midsummer High Jinks" of the Bohemian Club of San Francisco. His capacities are of broad scope, and he is equally at home in large and small forms, as well as being a master of orchestration. His music, upon a post-Wagnerian Teutonic basis, is tinged with French influence, and while he is essentially a melodist, his harmony is always distinguished and finely flavored. Broad in his musical sympathies, his own style includes both subtlety and breadth.

The Only Voice. Op. 51, No. 1. Medium voice (f-F) - \$.50
A love song of rather delicate mould, melodious, and with an accompaniment quite simple, with lucid and interesting harmonies. This song avoids the conventional without being elaborate. Slightly tinged with the pre-Debussy modernism of France.

WILLIAM SCHUYLER

In the Golden Fullness. Medium high voice (c \sharp -f \sharp) with 'cello obbligato. \$.60

A broad flowing melody of much compelling sweep and motion, upon a love-poem of exalted feeling. The accompaniment is simple, except for spread chords for the left hand, which, however, can be arpeggiated. English and German words.

ARTHUR SHEPHERD



Arthur Shepherd, of Boston, has become well known as the winner of both the Paderewski and the National Federation of Musical Clubs' prizes, in vocal, piano, and orchestral forms. He is one of the most progressive, inventive, and original American composers, and is certain to win an extremely high place. He has eagerly absorbed all modern influences, and has developed a style independent of any of them, a style highly individualized and original. Mr. Shepherd sedulously avoids the saccharine and the obvious, and looks deeply within for his inspiration. His artistic vision is strikingly new, and his technic in composition enormous. His work will be of the greatest interest to those who

are following the extraordinary course of modern music.

A Star in the Night. High voice, soprano (e-B) with alter native A. \$.65

A big and imaginative song, highly developed in the modern sense of being an interpretative tone poem. Lofty and mystical in feeling, the poem being a sonnet by Andrew Lang. A work only to be attempted by a mature artist.

The Lost Child. Prize Song. Op. 7, No. 4. Mezzo-soprano (d-G) .60

It was with this song that Mr. Shepherd won the First Biennial Prize for a vocal work offered by the National Federation of Musical Clubs. It is very simple and pure in feeling, and carries with it a compelling atmosphere of deep sincerity, of blessedness, that gives it a high distinction. It is truly melodious, and presents a very fine balance of the elements of both song and tone-poem. The accompaniment is of moderate difficulty. The exquisite poem of the song is by James Russell Lowell.

Five Songs. Op. 7. For medium high voice book, net 1.00

1. "Lift up the Curtains of thine Eyes," e-A^b. 2. "Nocturne d-B-F^z. 3. "There is a Light in thy blue Eyes," f-A. 4. "The Lost Child," d-G. 5. Rhapsody, e-G. Poems by James Russell Lowell. These are modern songs in every sense of the word. They are individual in melody and harmony, bold in dissonance, and deep and unusual in mood, and reveal a new personality in the world of song. Mr. Shepherd often introduces innovations not in one of the elements, melody, harmony, or rhythm alone, but in all three simultaneously. His music will therefore not be quickly understood, but will eventually be the more highly valued. The accompaniments of the songs present some difficulties.

CARLOS TROYER



Carlos Troyer, of San Francisco, through an association with Frank Hamilton Cushing, with whom he made several visits to the Zuni tribe of Indians of the Southwest, gained an intimate knowledge of the music and the religious ceremonials of that remarkable people. His transcriptions of their traditional songs have constituted not only one of the most interesting, but also one of the most popular contributions to this department of American music. As an eye-witness of a number of their most secret ceremonies, and as a close friend of the most important chiefs, and, as well, being a musician, he was able to obtain songs inaccessible to any other recorder, and to gain an intimate knowledge of their significance.

All his transcriptions are impressive and striking, and have proved extremely popular and effective with audiences. All editions are prefaced with interesting accounts of the tribal observances of which the music forms a part.

TRADITIONAL SONGS OF THE ZUNIS.

Many of these songs have been sung with immediate and signal success throughout this country and in England. All of them are prefaced with descriptions of their significance and of the ceremonies to which they are related. The first five have English and Indian text.

Zunian Lullaby and Incantation. Medium high voice (low b-G) \$.60

A mother's prayer to the Sun God over a sleeping infant. A simple, dignified, and impressive song, of immediate appeal.

Zuni Lover's Wooing. Medium voice (c#-E) .60

A spirited appeal of a lover for his beloved to come forth from her dwelling and walk beneath his blanket with him, in token of her acceptance of his suit.

The Sunrise Call. Medium voice (d-E) .75

One of the most successful songs published by the Wa Wan Press, simple, stirring, and uplifting. A call by the Sun-priest to rise and greet the Sun God, who shall come in the clouds of the morning. This song never fails to produce a tremendous effect upon an audience. Accompaniment comparatively simple.

The Coming of Montezuma. Medium voice (low b-E) .75

Broad and impressive. This song follows in the same ceremony with the Sunrise Call, and makes a companion piece to it. Accompaniment ranges from simple to moderate difficulty.

Indian Fire Drill Song. Medium voice (low a-F#) 1.00

A very rhythmic and exciting song sung while producing fire with the fire drill. Capable of producing a great effect. The accompaniment is of some difficulty, and makes, by itself, an independent piano piece.

Hymn to the Sun. Medium voice (c-F) . . . \$1.00

A song of great fascination of melody and rhythm, the subject being the listening for music, according to the Zuni custom, in the rays of the sun. The accompaniment is fairly simple. English text only.

The Great Rain Dance of the Zunis. Medium voice (low g-G) 1.00

A very dramatic song, being the ceremony of invoking the rain. It pictures the forming of the clouds and coming of the rain. A powerful and dramatic singer can produce a tremendous effect upon an audience with this song, which is of considerable difficulty. English text only.

The Festive Sun Dance of the Zunis. Medium voice (d-F \sharp) .75

A quaint melody, irresistible in rhythm; the dance of the maidens and braves in a ceremony of the sun-worshippers. Quite simple. English text only.

CAROLINE HOLME WALKER

When the Dew is Falling. Medium voice (e-F) - \$.50

In this simple, delicate, and melodious song the composer has caught a true glimpse of the elusive and far-away beauty, and the dreamy sadness, of the Celtic spirit.

Its very beautiful poem is by Fiona Macleod (William Sharpe.)

The Lonely Garden. (Wanderlied). Soprano d-G - .60

A spontaneous melody, treated almost as simply as a folksong, though with more of the character of a ballad, and having a Celtic lilt. A song of longing; fanciful but not ardent.

The poem by Marjorie L. C. Pickthall.

HENRY WALLER

The Spirit of Wine. Baritone (low b \flat -F) - - \$1.00

This is a song of broad, sweeping melodic outline, with much of fervor and uplift in it, and yet comparatively simple in structure. A *song* in the older sense of the word, rather than a modern tone-poem. The poem is the stirring one by W. E. Henley. A big song for a big baritone voice.

LOUISE DRAKE WRIGHT

The Shadow Rose. Medium voice (low g-F) - \$.60

A song delicate in fancy and sentiment, and very simple. The low g is touched only momentarily, the general range of the song being from c to F.

The poem is by Robert Cameron Rogers.

NOTE.—Publications marked NET are not subject to discount.

Pianoforte

FREDERIC AYRES

Fugue. Op. 12, No. 1. - - - - - \$1.00

This surprising work is something new and beautiful in the world of piano music. The theme would be recognized in any quarter of the globe as characteristically American, and it is developed very freely in fugue form, with contrapuntal effects which are an entire breaking away from the older conventions of counterpoint. The work scintillates with beauty, and contains an independent lyrical episode of great charm. It presents considerable difficulties of performance, but is certain to command attention and to win its way, through its great beauty and originality.

JOHN BEACH

A Garden Fancy. Allegretto vivace, 6-8, in E major - - - \$.40

A delicate fancy in simple arpeggio and legato double note effects, in smooth and flowing motion, on Rosetti's lines.

"Deep in the sun-searched growths the dragon fly
Hangs like a blue thread loosened from the sky:
So this winged hour is dropt to us from above."

A graceful and poetic little work somewhat in the style of an etude, and of only moderate difficulty.

Intermezzo. Allegretto, 4-4, in D major - - - .85

In the style of a staccato etude, with a lyrical middle section of great melodic and harmonic beauty. The work is cast in a comparatively simple mould, and aside from its beauty as a composition, is an excellent wrist study.

Rhapsody. Andantino tranquillo, 5-8, 4-8, 3-8, and 4-4 in C minor - .75

A composition of much beauty and variety of interest, of a character somewhat elusively tinged with religious feeling, yet not without brilliant and dramatic passages. It begins with a kind of chant for left hand alone, the passage developed broadly for both hands as it proceeds. The middle section is more passionate, and is developed from the theme of the beginning. This leads to a very broad and impressive statement of the chant in arpeggios, and a final close with a passage like the beginning, for left hand. Of some difficulty, though by no means a virtuoso piece.

Monologue. Adagio, andante, 4-4, F minor - - - - - \$.50

A lyrical work of intimate and reflective nature, somewhat in the spirit of Schumann or Brahms, and might be classified with the *Intermezzi* of the latter in general character. It is not imitative, however, and is very characteristic of its composer. Of no particular technical difficulty, but requires refinement of interpretation.

New Orleans Miniatures. - - - - - book, net 1.00

A cycle of six lyrical piano works of very charming character, containing: 1. Esplanade. 2. In an Ursuline Court. 3. Balcony Lyric. 4. Place d'Orleans. 5. Masques. 6. Envoy. No. 1 is a prologue, a promenade in moderate movement. No. 2 is a dreamy "cloud reverie," a picture of passing clouds as seen from the quiet seclusion of an Ursuline court. No. 3 is a serenade, a song-like melody of much warmth and beauty, a true inspiration. No. 4 is a very melodious and delightful representation of the chimes of the Place d'Orleans. No. 6 is a sprightly carnival piece. No. 7 is an echo of No. 3. These little works are poetic and imaginative—veritable moods—and are truly pianistic without being of more than ordinary difficulty.

Sold only in book form. See page 37.

CAMPBELL-TIPTON**Sonata Heroic.** - - - - - book, net \$1.50

The greatest published work of this composer, whose compositions have attracted the attention of prominent artists in Europe and America. The sonata is in one movement, developed from a first theme of heroic cast, and a second of great lyrical warmth and beauty. Of a performance of the work in Leipzig, Prof. Martin Krause wrote in the *Leipsic Nachrichten*:

"Herr Campbell-Tipton has, with the greatest cleverness, carried out the scheme of spinning the entire work from single motives, thereby giving it a unity which, until Liszt's time, was unknown."

Sold only in book form. See page 37.

ARTHUR FARWELL**Symbolistic Study, No. 1.** Op. 16. Adagio con moto, 3-4, C minor. \$.85

A slow movement of serious nature, prefaced by Whitman's lines

"Throb, battled and curious brain!

Throw out questions and answers."

* * * *

"Allons! to that which is endless as it was beginningless."

The first and last sections are based on a theme of grave and deeply reflective nature, modulating to a mood of tenderness. The middle section is stormy and emotional, working up to a powerful

climax on the first theme. The performance of this work depends upon depth of expression; technically it requires big chord playing, but makes almost no demand on finger technic.

Owasco Memories. Op. 8. - - - - - \$1.00

A group of sketches, from a summer at Owasco Lake. Contains 1. Spring moods. 2. By Moonlight. 3. By Quiet Waters. 4. Waltz. 5. Autumn Comes. These sketches are delicate and fanciful in nature,—little tone-pictures presenting difficulties no greater than those of the little compositions of Schumann. Some of them make good studies, No. 3, for example, for singing tone and independence of finger.

(NOTE. The following compositions are based upon American Indian melodies, except where other folk sources are indicated, and represent the works by which Mr. Farwell has become widely known as a leader in this field.

American Indian Melodies. Op. 11. - - - - - book, net 1.00

These are actual Indian melodies, preserved in their original form, but simply harmonized in accordance with their mood and legendary or mythical significance. The collection comprises ten melodies, as follows: The Approach of the Thunder God, The Old Man's Love Song, Song of the Deathless Voice, Ichibuzzhi, The Mother's Vow, Inketunga's Thunder Song, Song of the Ghost Dance, Song to the Spirit, Song of the Leader, and Choral. They are all quite simple, and very characteristic and expressive. The book contains an eight page introduction by the composer, and has a special cover design by a Kiowa Indian. It has become a very popular and well-known introduction to the general subject of Indian music. Sold only in book form. See page 37.

Dawn. Op. 12. Peacefully, 3-4, G major - - - - - .75

A fantasy based on the melody of the "Old Man's Love Song," one of the most lyrical and beautiful Indian melodies known. It is a quiet and dreamy invocation of the dawn, followed by a broad and impressive expression of the dawn itself, and is not beyond the capacities of the average player.

Mr Farwell has made the first sustained attempt to infuse these melodies with poetic significance and emotion by means of harmony. *H. E. Krehbiel, New York Tribune.*

Ichibuzzhi. Op. 13. Light and spirited, 2-4, E♭ major - - - - - .75

A war dance on the legend and song of the droll but heroic Omaha warrior, Ichibuzzhi, as given by Miss Alice C. Fletcher in "Indian Story and Song from North America." There is a humorous touch in the quaint rhythm of the dance, with its drum-like accompaniment. The middle section is a solemn "Rallying Song in the Face of Death." The dance works up to a considerable climax, and is of but moderate difficulty.

The Domain of Hurakan. Op. 15. Exultingly, 4-4 in curious irregular alternation with 3-4. A major - - - \$1.00

A rhapsody, after the Central American myth, in which "Hurakan, the mighty wind, passed over the surface of the waters and called forth Earth." This is a work of big dimensions and much difficulty. The thematic material is drawn from three tribes, Vancouver, Pawnee, and Navajo, and is very freely treated. The first and last sections are stormy and capricious, and the middle section is a Nocturne, a melody of much tenderness, supported by colorful chromatic harmony in double arpeggios. The climax is powerful and brilliant.

From Mesa and Plain. Op. 20. - - - book, net 1.00

A book of tone-pictures on melodies mostly from the Southwest, Indian, Cowboy, and Negro. It contains, 1. Navajo War Dance, 2. Pawnee Horses, 3. Prairie Miniature, 4. Wa-Wan Choral, 5. Plantation Melody. All are very characteristic, and there is considerable difference in their degrees of difficulty. Descriptions of the separate compositions will be found below.

Navajo War Dance. Op. 20. No. 1. Not too fast, 6-8, C major - - - .60

This is extremely wild and barbaric in character, very definite and accented in its melody, and irresistible and sweeping in rhythm,—a piece of savagery to take one's breath away. It is of considerable difficulty, but produces an extraordinary effect.

Pawnee Horses. Op. 20. No. 2. With motion, 9-8, C major .40

An Omaha Indian watches horses galloping along the horizon, and sings nonchalantly, "There go the Pawnee Horses. I do not want them—I have taken enough." In this little composition, the melody of the original song is accompanied by a galloping figure, which appears sometimes above it and sometimes below. The strangeness of the rhythm and outline of the melody, together with the persistence of the galloping figure, make it rather difficult to play. It is, however, one of its composer's most successful experiments with Indian music.

Prairie Miniature. Op. 20, No. 3. With spirit, 2-4, A minor .40

A simple little lyrical piece based on two fragments of cowboy folksong. It has a character of dash and abandon, as well as a touch of the loneliness of the plains.

Wa-Wan Choral. Op. 20, No. 4. Peacefully, 2-4 (3-4), D major - - - .40

The melody of a song from the Wa-Wan Ceremony of the Omahas, "The clear sky, the peaceful earth are good, but peace among men is better." A quiet and very simple little lyric, with a lilt—ing melody of insinuating sweetness.

Plantation Melody. Op. 20. No. 5. Dreamily, 2-4, D major \$.30
A miniature on a characteristic negro melody of much quaint beauty. It is very simple, but chromatically harmonized in such a way as to set up a very dreamy mood.

Impressions of the Wa-Wan Ceremony. Op. 21, book, net 1.00
A book of eight sketches, based on songs sung in this very beautiful ceremonial of presenting the peace-pipes. In these sketches, which are of only moderate difficulty, the composer has come closer to an intimate and characteristic expression of the Indian spirit in modern musical guise, than in almost any other of his works, with the exception of the "Navajo War Dance" and "Pawnee Horses." The book contains 1. Receiving the Messenger, 2. Nearing the Village, 3. Song of Approach, 4. Laying down the Pipes, 5. Raising the Pipes, 6. Invocation, 7. Song of Peace same as the "Wa-Wan Choral," 8. Choral. There is also a detailed account of this most interesting ceremony.
Sold only in book form. (See page 37).

HENRY F. GILBERT

Negro Episode. Op. 2, No. 2. Allegro moderato, 2-4, B minor \$.50
A lively and very characteristic composition based on negro rhythms taken from "Slave Songs of the United States," (W. F. Allen). A sort of idealized "breakdown" with a very dreamy middle section of folksong character. A favorite work wherever known, and no more difficult than Grieg's lyrical pieces on Norwegian themes.

Also published for orchestra. (See page 34).

Mazurka. B minor - - - - - .50
Charming and simple in melody, and exceptionally interesting in its harmony. The first theme plaintive and quaint, and the second energetic. A little work of much fascination, and easy to play.

Scherzo. Energico, 3-4, G major - - - - - .75
A composition of much more brilliant nature than the Mazurka and presents some, though no really great, technical difficulty. Its first theme has a sweep no less broad than Schumann's "Aufschwung," and the second is graceful and lyrical. It hovers curiously around E minor and B, and does not find its own key securely until the close.

The Island of the Fay. Allegro con moto e grazioso, 6-8, F major - - - - - book, net 1.00
This is a highly imaginative and original composition of some length—a tone-poem for piano, based on Edgar Allan Poe's exquis-

ite prose poem of the same name. It pictures the Fay's circum-navigations of the dream-island, as in Poe's tale, with the alternate passings through light and shadow, and final disappearance. The melodies and harmonies are fanciful in the highest degree, and the closing section is one of Mr. Gilbert's most poetic achievements. A very modern work, comparatively simple in the main, but with passages of some difficulty.

Sold only in book form. See page 37.

Two Verlaine Moods.

\$1.00

Two intimate expressions of moods suggested by lines from the poems of Paul Verlaine. They are of much deep and quiet beauty and show a remarkable command of the modern French harmonic scheme and spirit. They are of no particular technical difficulty, but require much sympathy and refinement of expression.

I. "Donc, ce sera pas un clair jour d'été."

II. "C'est l'extase languoreuse."

EDWARD BURLINGAME HILL

At the Grave of a Hero, Solemnly, 4-4, B \flat minor

\$.50

A sombre and poetic work, not precisely a funeral march, but having something of the quality of one. The composition is pervaded with a dignified and sometimes reflective beauty; it has one powerful climax, and ends quietly in the major. It is of moderate difficulty only.

CHESTER IDE

Waltz—To Margaret. Very slowly, F major

\$.40

A very slow and prolonged waltz melody of haunting beauty; extremely simple, but deeply felt. It is wistful rather than languorous, and has throughout an ungraspable quality of poetic uplift that makes one return to it again and again. Of the utmost simplicity.

NOBLE KREIDER



Noble Kreider is one of the few American composers who has devoted himself particularly, and with signal success, to the piano. All of his compositions show an intense and whole-souled sympathy for the instrument almost unknown elsewhere in American music. Moreover they are of great melodic beauty, and buoyant and spontaneous in their inspiration. An atmosphere of poetic and artistic distinction pervades every bar of Mr. Kreider's music—an innate sensitiveness which guides him unerringly to fineness of expression. The nature of his melodic inspiration gives to his music a sense of newness and freshness which is procured wholly without a strained search for new effects.

Ballad. Op. 3. Quickly, 4-4, F minor - - - book, net, \$1.00

A work of somewhat heroic cast, with a tinge of the mysterious North in it, and slightly Celtic in flavor. With restless motion it hurries on to a broad and powerful climax, interrupted only by a single episode of more quiet beauty. It is very melodious throughout. The composition is wholly without arpeggios or figuration and depends entirely on chord playing. A very effective work for a concert program. The end is rapid, brilliant, and difficult.

Sold only in book form. See page 37.

Nocturn. Op. 4, No. 2. Moderately, 3-4, F minor - - - .75

A work of magnetic charm, with a very haunting melody. Except for a sombre chant-like episode in the middle, the composition has an almost Oriental languor throughout. The climax combines power with great simplicity. A simply constructed work, its greatest difficulty being a chromatic modulatory chord passage, with some chords in spread position.

Impromptu. Op. 5. Rapidly, 3-4, G^b major - - - 1.00

In the nature of an octave study, rapid and delicate; a composition of true poetic content, and very beautiful throughout. It contains a middle section of lyrical fervor and beauty, in D major, much less difficult than the rest. A work for an artist, and requires velocity and octave technic.

Six Preludes. Op. 7. - - - - - 1.00

These melodious and very pianistic preludes will be enjoyed by pianists of all degrees of proficiency. They are of much warmth of musical feeling, and range from great simplicity, as in the case of II, III, and V, to a very considerable difficulty in some of the others. They fill a unique place in American music, being of slight dimensions and at the same time of the greatest artistic refinement, and will be equally welcomed by amateurs and concert pianists.

Study. Op. 6, No. 1. Rapidly, 3-4, A^b - - - .60

Concert pianists looking for something new to tax their powers and of a musical beauty that will repay their labors, will enjoy making the acquaintance of this unusual work. It is a rapid virtuoso study in various intervals, with striking effects of dissonance, and of scintillating melodic beauty throughout. A work of a very high order, for artists who wish to feel that they need not always turn to Chopin for works of this nature.

Study. Op. 6, No. 2. Fast, 2-4, B minor - - - .75

This is a virtuoso study in sixths, and will interest the artist equally for technical and concert purposes. This study also is very melodious and musical in feeling. Both of these studies are distinguished in style, feeling, and technic, and will be of great interest to the modern concert pianist.

BENJAMIN LAMBORD

Valse Fantastique. Allegro scherzando, G major book, net \$1.00

A big and spirited concert waltz, broadly melodic in outline, and brimming with energy and rhythmic impulse. There is a quieter middle section, tender in sentiment, harmonized with arpeggiated chords in spread position. This waltz while very brilliant in effect is not quite of a difficulty to make it an actual virtuoso piece. Sold only in book form. See page 37.

ARTHUR REGINALD LITTLE

Ulalume. Slowly, 3-4, D minor - - - - - \$.50

After the wierdly beautiful poem by Poe. A long and sustained melody of sonberly poetic character for the right hand is accompanied throughout by triplet figuration for the left. While essentially a musical composition, this work may be regarded as a study for the left hand, though it is so moderate in tempo as not to be greatly difficult. It is excellent piano writing, and of much beauty, especially in modulation.

HARVEY WORTHINGTON LOOMIS

Lyrics of the Red Man. Op. 76. Book I. book, net \$1.00

These are very characteristic, original and ingenious sketches based on American Indian melodies. Book I contains:—
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