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OF THE

Chicago Musical College.

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PRESIDENT.

F. ZIEGFELD,
DIRECTOR.

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COLLEGE BUILDING:

493 WABASH AVENUE.

1874 - 1875.

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BRANCHES OF INSTRUCTION.

Piano, Singing, Organ, Harmony and Composition, Violin, Violoncello, Flute, Instrumentation, etc., etc.

MODERN LANGUAGES.

FRENCH AND GERMAN.

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CHICAGO MUSICAL COLLEGE

CHICAGO MUSICAL COLLEGE.

EXPENSES OF TUITION.

The College year commences on the second Monday of September, and consists of four consecutive terms of ten weeks each. In addition to the regular year, there will be an extra summer term of five weeks.

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TUITION PAYABLE STRICTLY IN ADVANCE.

The managers of the College desire it to be distinctly understood that there will be no deviation from the above rule.

No pupil will be considered as a member of the Institution, or as entitled to receive any instructions, until the tuition fees have been paid.

The following prices are for a term of ten weeks, two lessons *(of one full hour each)* per week.

PIANO, SINGING, ORGAN, HARMONY AND COMPOSITION.

Class of Four Pupils	Beginners Grade 1	$10.00 each.
Class of Two Pupils	Beginners Grade 1	20.00 "
Class of Four Pupils	Grades 2, 3, 4, 5	15.00 "
Class of Two Pupils	Grades 2, 3, 4, 5	30.00 "
Class of Four Pupils	Grades 6, 7, 8, 9, 10, 11, 12	20.00 "
Class of Two Pupils	Grades 6, 7, 8, 9, 10, 11, 12	30.00 ".

Private instruction for term of ten weeks, $15 to $60.

SCHOLARSHIPS:

Good for Four Terms of Instruction will be issued at the following rates:

Grades 2, 3, 4, 5, in Class of Four Pupils	$ 50.00
Grades 6, 7, 8, 9, 10, 11, 12, in Class of Four Pupils	60.00
Grades 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, in Class of Two Pupils	100.00

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VIOLIN, VIOLONCELLO AND FLUTE.

Private lessons for a Term of Ten weeks $15 to $30.

Reading Music at sight—with Violin, Violoncello or Flute accompaniment, for term of Ten Weeks, two lessons (one full hour each) per week:

Private lessons	$25.00
Class of Two Pupils	15.00
Class of Three Pupils	10.00
Class of Four Pupils	7.50

For a term of Ten weeks, one lesson per week.

Private lessons	$15.00
Class of Two Pupils	7.50
Class of Three Pupils	5.00
Class of Four Pupils	4.00

MODERN LANGUAGES.

GERMAN.

For Term of Ten Weeks two lessons (of one hour each) per week:

Private Lessons	$25.00
Class of Two Pupils	15.00
Class of Three Pupils	10.00
Class of Four Pupils	8.75

FRENCH.

Private Lessons	$20.00
Class of Two Pupils	12.50
Class of Three Pupils	10.00
Class of Four Pupils	8.75

The following extract from a letter of the Director of the Leipzig Conservatory to Dr. Muller v. d. Werra, one of the most distinguished *litterateurs* of Europe, gives flattering proof of the estimation in which the College is held by the greatest musical academy in the world:

LEIPZIG, May 10, 1872.

* * There are living, and working, in Chicago, several artists who received their musical education in this Conservatory. We mention as especially deserving and possessing our warmest sympathy, The Chicago Academy of Music, the Directorship of which is held by Mr. Florence Ziegfeld, and from which many scholars have come to us for the purpose of still further pursuing their studies. Of Mr. Ziegfeld himself, it gives us great pleasure to say, that his own profound and comprehensive musical attainments are the result of his early studies in our Institution. While here he was so distinguished for conscientious industry in his studies, as well as for great natural talent and exemplary conduct, that we looked forward with high expectation toward his future career. These

ZENEAKADÉMIA
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expectations have been more than realized, and it was, therefore, with the deepest sympathy and concern that we learned that both he and his Academy of Music were such heavy losers by the great conflagration. So much the more welcome was the news received through yourself, honored sir, that this Academy is already firmly reëstablished and in full operation. This is a strong proof of the intelligence and energy of the founder, as well as a striking example of American spirit and character in general.

From Mr. Ziegfeld's exceptional artistic accomplishments, and his conscientiousness as a teacher, we feel safe in concluding that the instruction of the Academy is of the most thorough description. The scholars which have come to us from this Institution have shown such careful and symmetrical development that we are convinced that the Chicago Academy of Music is a most reliable school, and its graduates are, for the same reason, peculiarly welcome to our Conservatory.

If you, my dear sir, will take occasion to transmit to Director Ziegfeld, as well as to the teachers of his Academy, and all others interested in it, the assurance of our warm friendship and esteem, we shall take it as a personal favor.

CONRAD SCHLEINITZ,
Director of the Leipzig Conservatory of Music.

A CARD FROM THE CHICAGO PRESS.

We take great pleasure in giving our endorsement of the Chicago Musical College as being a thorough and reliable Music School, ranking with the best of our collegiate institutions for other branches, and worthy of the full confidence and support of the musical public.

GEO. P. UPTON, Chicago Tribune.
W. S. WALKER, Chicago Times.
W. E. CURTIS, Inter-Ocean.
O. A. WILLARD, Evening Post and Mail.
W. K. SULLIVAN, Evening Journal.
DR. GUNTHER, Freie Presse.
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GEN. C. H. HOWARD, Advance.
ARTHUR EDWARDS, Northwestern Christian Advocate.

PREPARING TEACHERS.

NORMAL INSTRUCTIONS.

No department of a Collegiate Institution can be of more importance than that which fits pupils to become themselves teachers—not only drilling them thoroughly in the science or art under consideration, but giving them the power of imparting their knowledge to others—not only making them masters of what they are to teach, but showing them how to teach it.

This the Management fully realize, and they are determined to give the Normal Department the prominence it deserves.

The President of the College, Dr. Geo. F. Root, was the first to apply Normal work to music, and has since devoted much time to the application and development of the principles governing such work.

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The time of year when exclusive attention is given to Normal instruction is during the five weeks' session of the

NATIONAL NORMAL MUSICAL INSTITUTE.

under the direction of Dr. Root, during the Summer vacation of the College. Those, however, to whom the Summer season is not convenient, or who desire to devote more time to the subject, will be received into the Normal Department at any time.

THE NATIONAL NORMAL MUSICAL INSTITUTE.

has been for many years the most prominent, as it was the first institution of its kind, and has served as a model for the many others which have sprung up in all parts of the country since its commencement.

Its pupils have been the foremost class-teachers and leaders in the land, and as its attendance has been from every State of the Union, its influence is powerful and wide-spread.

There will be daily work in Voice Culture, Notation, Harmony, Reading Music, Oratorios, Chorus Singing, Church Music, and the Art of Teaching. Occasional Lectures, Piano Recitals, Solo Practice, Quartette Practice, Instrumental Music, and the Art of Teaching Day School and Sunday School Music.

A complete Descriptive Circular and Prospectus will be issued in the Spring.

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SPECIAL NOTICE.

The College will receive professional teachers for a special course of instruction, ten weeks in duration, the studies being piano (or organ), voice, and harmony. Two private lessons per week will be given in the instrumental, and two in the vocal department; harmony will be taught privately or in class, according to the requirements of the pupil.

Mr. Ziegfeld will hold himself responsible for the pupil's instruction in piano (or organ) and harmony, giving a great part of the lessons himself, and leaving the rest to competent assistants who work under his direction.

Mr. Root will do the same in his department, and both gentlemen will see that not only the personal advancement of the pupil is attended to, but also his or her preparation for the work of teaching.

Terms for this special course (offered to professional teachers only), $60.

Board is from $5 to $8 a week, and an instrument from $6 to $8 a month.

All further information can be had by addressing, "Chicago Musical College." It is hoped that this (which is a very considerable reduction from regular prices) will enable many to get that most desirable thing—absolutely necessary to proper teaching—a good musical education.

ZENEAKADÉMIA
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THE AIM OF THE COLLEGE

is to afford facilities in the West for a thorough and symmetrical musical education. But while careful attention is bestowed upon every department, the two branches of SINGING and PIANO PLAYING, as being the most generally useful and attainable, have been selected as the SPECIALTIES of this Institution. To the highest and most artistic cultivation of these two branches, therefore, the best energies and talent of the College are directed; and the Management claim, as the natural result of such concentration of effort, that in these two specialties the Chicago Musical College is, without doubt, the foremost school of this country.

THE PLAN OF INSTRUCTION

embraces both private lessons and the Conservatory system, which has already done so much to popularize musical education in this country and Europe.

With regard to this latter (the Conservatory or class-system) a word of explanation may be necessary to those unfamiliar with its workings. It amounts simply to several pupils taking private lessons at the same time. Should the number in the class be unduly large, its members might naturally suffer from insufficient personal attention; but in the Chicago Musical College, the largest number ever allowed in one class is *four*, *who are required to remain in the class-room one full hour at each lesson*, and it has been proved by long experience, that this number of pupils can, in a lesson of one hour, receive all the personal attention necessary, while the great stimulus of emulation and the all-important advantages derived from the performance and criticism of class-mates unite to render the development of the pupil rapid and symmetrical.

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LECTURES, SOIREES AND PUBLIC PERFORMANCES

will be given from time to time by the Faculty and members of the College, and will be made occasions of great pleasure and benefit to the pupils.

BEGINNERS

and those not far advanced are particularly welcome. Having few or none of the erroneous ideas and bad habits of performance, which are so easily formed from wrong teaching or careless practice, and which in many cases prove almost insuperable obstacles to high cultivation, they receive

more readily the correct fundamental principles, and can, as a rule, make steady and rapid progress, uninterrupted by the tedious process of *unlearning bad habits* which retard the advancement of others less fortunate.

In the last Catalogue of the College the names of the pupils of the preceding year were printed in full. The number of pupils has now become so large (763 for the year 1873-4) that we could not give the full list in this issue without trenching too largely upon the space devoted to our musical novelties

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GENERAL REMARKS.

The advanced pupils may be accompanied in the study of Sonatas, and other classical works, by Violin, Violoncello, etc. Pupils who become proficient in solo singing, or any instrument, will have opportunities of performing at Concerts and Musical Soirees given by the College. All pupils are entitled to free admission to such entertainments during their membership.

No pupil of the College is permitted to absent lessons without sufficient excuse.

Upon leaving the Institution each pupil may receive from the College a Testimonial, in which the time passed at the Institution, the diligence with which they have studied, and the progress made, will be faithfully stated.

The DIPLOMA of the College can only be awarded those pupils who have completed the regular course of studies, and passed a successful examination in them.

In addition to the regular Diplomas there will be given at the close of each year a gold medal to the two best pupils of the College. The recipients of these medals are thereafter entitled to free instruction for one year.

The medals of 1873-4 were awarded to

Miss Nettie Roberts, Chicago.
Mr. L. A. Phelps, Grinnel, Iowa.

No deductions can be made for temporary absence from lessons, nor for lessons discontinued. In cases, however, of illness of several weeks, duration, exceptions will be made to this rule, provided that due notice of such illness shall be given.

The College is closed on National Holidays.

Pupils may enter at any time during a term, although it is more convient to have applications made at Term Commencements.

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Pupils will report their presence at the office before each lesson, and will remain in the class-room *one full hour* for every lesson.

TUITION FOR CHILDREN AT HOME.

Music has become almost as essential a feature of education in America as in Europe, and there is scarcely a parent who does not now make provision for the education of his children, either in vocal or instrumental music. In Europe this education is thorough, because it commences from the right point; in this country it is too often superficial, although pupils have talent enough, and would develop it if they were placed under good teachers at the outset. The vital mistake made by parents is their idea that almost any teacher will do for the first lessons, whereas the progress of the pupil depends very largely upon the kind of instruction they receive during the first few terms. I have had pupils who have manifested undoubted talent, but they had taken lessons of poor teachers, and consequently their fingering and touch were bad, thus requiring hard labor to undo these faults and set them in the right path again. Such pupils might even play brilliant music, but they could not keep time, used wrong fingering, and sometimes could not even play a scale correctly.

The College terms of instruction are very moderate, and parents who are able to give their children any instruction at all can have them taught at the College. But there are pupils who live at a great distance from the College, and whose parents cannot afford to pay three or four dollars a lesson and have the best teachers come to the house. For this reason I have engaged three lady teachers, the Misses CLARA MURDOCK, KATE DAVIS, and KATE BURROWS, who have been my pupils for a long time, and are still studying with me. They are perfectly familiar with my method, and I am responsible for their instruction. These ladies can be engaged to come to the house and teach on very reasonable terms. All their pupils will be enrolled as members of the College, will have free admission to the College concerts, and from time to time will be required to play at the College rooms before the professors, so that their progress may be noted. For further information in regard to this subject apply to or address the Secretary at the College.

F. ZIEGFELD,
Director.

ZENEAKADÉMIA
LISZT MÚZEUM

Zeneművészeti Főiskola Budapest

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ORSZÁGOS MAGYAR KIR. ZENE-AKADÉMIA 1875

LISZT FERENCZ HAGYATÉKA

PREFACE.

It is with justifiable pride and satisfaction that the managers of the College offer to its patrons and friends the elegant and *recherché* collection of music, in the following pages. They desire to call especial attention, not only to the high character of the music itself, but to the gratifying fact, that every piece was composed expressly for this purpose and is dedicated to the Chicago Musical College—the whole forming a spontaneous and splendid tribute to the high worth of the institution and its able Director.

The idea of forming such a collection was entirely original with Mr. Ziegfeld, and the fact of his being able to carry it to such successful execution is testimony to the general estimation in which he and his work in this country are held by the prominent musicans of Europe.

It being impossible to publish at one time all the contributions for this purpose, which have been promised, or already received, it is the intention of the managers to issue at some time during the coming year a second volume, which will contain original compositions by Ferd. Hiller, Franz Abt, Jungmann, Prof. Richter, Carl Reinecke, Dr. Polko, Kletzer, Zeifritz, Heermann and others.

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JOACHIM RAFF.

Joachim Raft was born May 27, 1822, in the Village of Lachen, Switzerland, where his parents were temporarily residing. Up to his eighteenth year he pursued philological, mathematical, and philosophical studies in various Swiss schools.

At that point lack of means to carry him through the university obliged him to leave his books and earn his living by teaching. During all these earlier years he had been developing a steadily increasing inclination for music, and besides studying the piano, organ and violin, had made several attempts at composition. In 1843 he sent one of these efforts to Mendelssohn, who recommended it to the great Leipzig publishers Breitkopf & Härtel. This good fortune so encouraged the young man that he determined, against the wishes of his parents, to devote himself thenceforth entirely to music. It was a hard struggle for a time, until, in 1845, Liszt passing through Switzerland on a concert-tour befriended the young man, and invited Raff to accompany him for the rest of his journey to Germany.

When Liszt left Germany for Paris, Raff decided to remain in Cologne where in 1846 he made the personal acquaintance of Mendelssohn. To the latter he communicated his needs for more profound musical studies, and received in return an invitation to Leipzig.

Just as Raff a little later was about to take advantage of Mendelssohn's offer, the plan was frustrated by the death of that great and kindly musician.

Again the bread and butter question arose to plague our young genius, but thanks to a recommendation from Liszt, was promised an easy settlement through the offer of a position in the publishing house of Mechetti in Vienna. But once more death was destined to interfere to prevent the fulfillment of his desires. Just as he was starting for Vienna news of Mechetti's decease turned him back, and he went to Stuttgart, where tireless industry enabled him to perfect his musical education, but unfortunately brought him little musical encouragement. All his efforts to have his more important compositions brought out were in vain. In response to an application of that nature, Court Director Lindpaintner told him plainly that he must look out for his own reputation, and could do nothing for an obscure composer.

At last Raff made the acquaintance of Dr. Hans von Bülow, which proved most valuable to him. He wrote a concert-stück for the great

ZENEAKADÉMIA
LISZT MÚZEUM

pianist, who played it in Stuttgart with immense success, and the tide was turned.

Stuttgart soon became too small to hold our rising genius, and he betook himself to Weimar, where Liszt had taken up his residence, and where he at once assumed intimate relations with Dr. Marx, and the host of other musical celebrities whom he found in that place. Here also he formed the acquaintance of his future wife, the amiable and talented actress, Doris Genast.

His headquarters remained at Weimar until 1856, when he removed permanently to Wiesbaden, where he has since lived.

Raff's productiveness up to the present day is rich and varied to an extent reached by hardly another living composer. He produces with an ease and rapidity that recalls the spontaneous fertility of Mozart himself. This is only rendered possible by his absolute and extraordinary command of the technicalities of composition. It matters little whether it be a full orchestral score, a complicated chorus, with all possible inversions and intricacies of counterpoint and harmony, a piano composition, or the smooth flowing melody of a love song—all forms are alike to him. Particularly remarkable is the peculiar elasticity of Raff's invention. All his works possess his individuality, and evidently flow from the same source, and yet the resemblance is only a family likeness. Each composition is independent, characteristic and complete.

But if Raff's past life presents a symmetrical whole, what may be expected from his future? He is now in his prime, in the ripe fullness of his creative powers, master of enormous resources, sound judgment and a noble genius, matured by long, often painful, experience, and his lifelong intercourse with the great musical minds of this century—nothing seems too great for his accomplishment.

It must be added that almost all his published works have not only awakened local admiration, but have made the circuit of the musical world, and attained lasting popularity. To those who have heard his Lenore Symphony, and his Suite for Orchestra, as performed by our own Thomas, further eulogy is unnecessary.

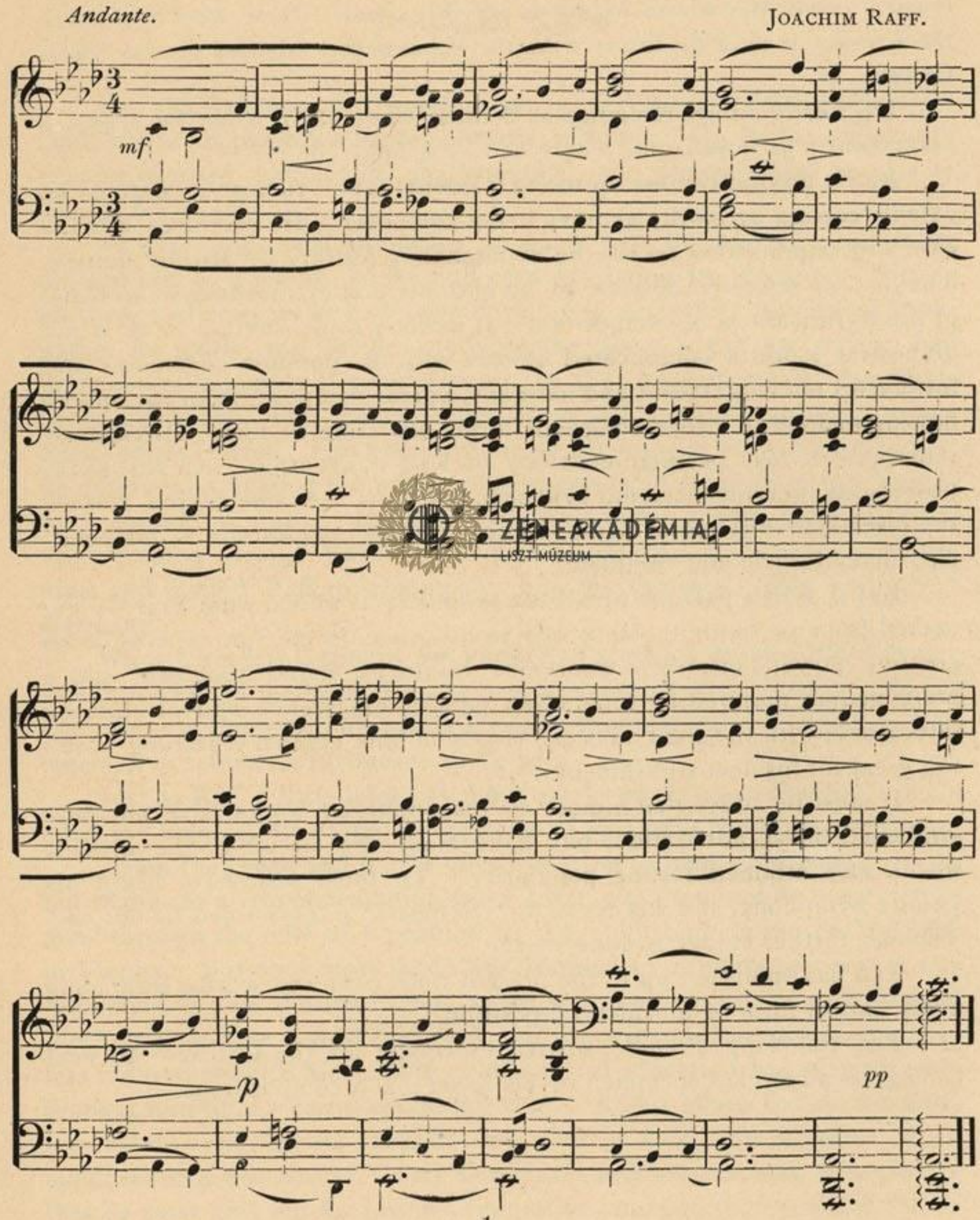
Raff has published up to the present time, over 150 works, embracing every known form of musical composition.

The following Prelude, written especially for the Chicago Musical College, is an elegant specimen of his lesser piano compositions.

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PRAELUDIUM.

Andante. JOACHIM RAFF.



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ARNOLD KRUG.

Arnold Krug, born at Hamburg, October 16, 1849, has inherited his father's musical genius, and enjoyed the inestimable advantage of his father's instruction and advice. After taking his earliest musical impressions under his father's direction, Arnold Krug studied under Prof. Cornelius Gurlitt, in Altona; and, in 1867, became a student at the Leipsic Conservatory, where he availed himself of the instructions of the famous Carl Reinecke. So great was the young man's talent, and so earnest his application that, in 1869, he received the first prize at the Mozart Stiftung, in Frankfort, his composition being a string quartette. Since then his musical compositions have met with great success, and in 1872, he received the Gartenlaube prize, for five impromptus for four hands. His success, however, did not induce him to abate any of his earnestness of study, and the year 1872, he passed with Frederick Kiel and Edward Franck, in Berlin. The year after, he accepted a position as teacher at Stern's Conservatory of Music.

Among Arnold Krug's best compositions are a *Trio in B Minor*, (Op. 1); Seven songs for baritone, (Op. 2); four fantasies, (Op. 3); five Impromptus for four hands, (Op. 4.); and two Nocturnes for piano, (Op 5). He has also composed a Requiem, a Symphony, and several Overtures. THE ALBUM presents an original song from his hand, entitled, "Farewell," which we believe will be generally admired.

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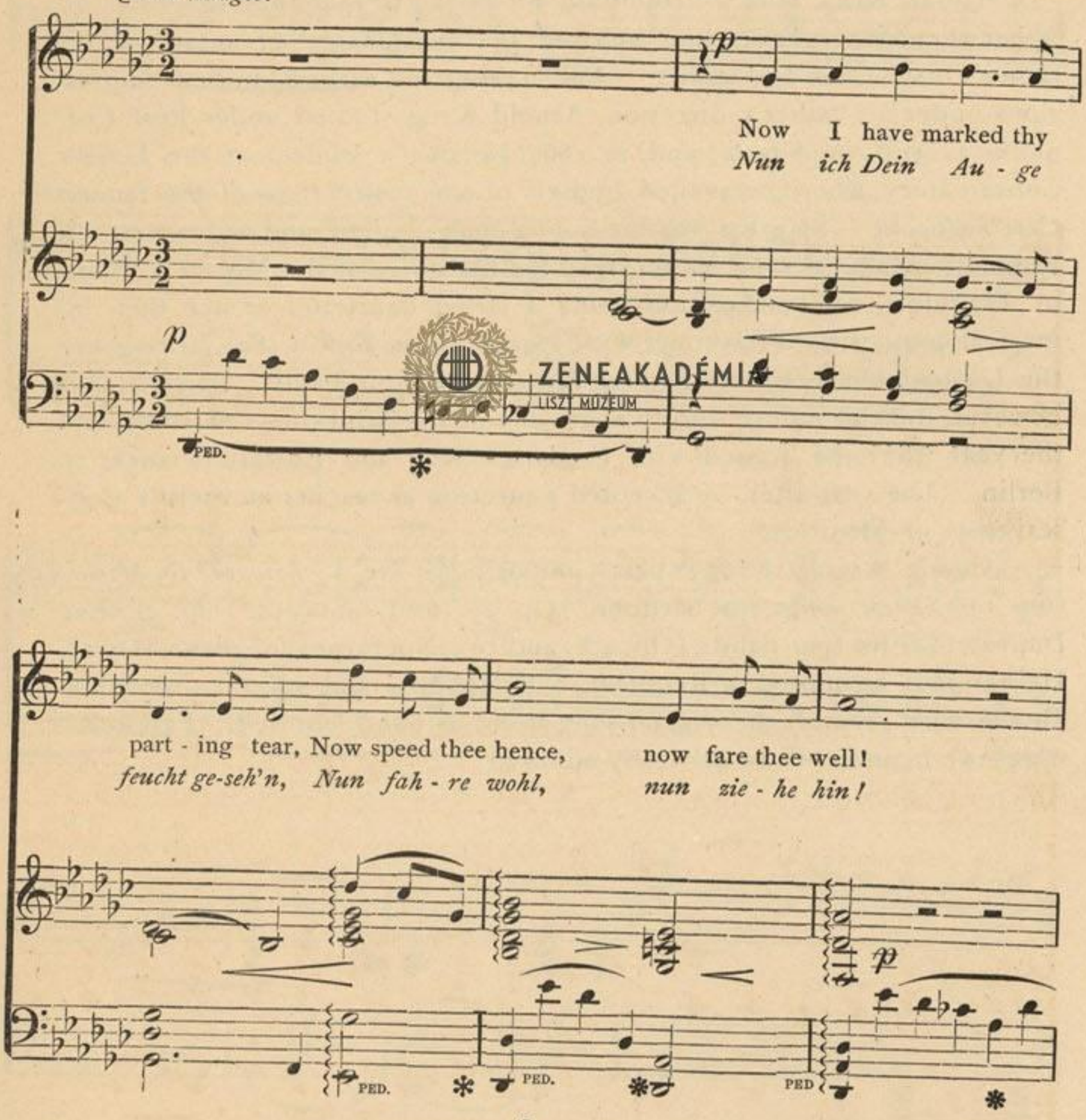
LEBEWOHL.

FAREWELL.

Words by ROB. HAMERLING.

ARNOLD KRUG.

Quasi Adagio.



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CRES.

This proves thee mine and ev.....er-more My trust.....ing
So bleibst du mein, bleibst e.....wig schön, Und e.....wig

CRES.

PED. PED

mp

heart in thine shall dwell. Go to the dis - tant
ruht in Dir mein Sinn. Zieh! bis an's Reich des

ZENEAKADÉMIA
LISZT MÚZEUM

p

PED

p cres.

O-cean's end, E'en to the round earth's ut.....most
O - ce-ans, Bis an den fer-nen Saum..... der

p CRES.

PED

ZENEAKADÉMIA
LISZT MÚZEUM

part, The gleams of love that tear doth send Will ev-er

Welt, Von Dei-ner Thrä.....ne Wunderglanz bleibt immer-

more,

dar,

Will ev - er-more il - lume.....

Herz.....

my heart.

er-hellt. 8va.....

ZENEAKADÉMIA
LISZT MÚZEUM

ADOLPHE HENSELT.

Adolphe Henselt, who is known throughout Germany as an excellent pianist, was born May 12, 1814, at Schwabach. He received his first instructions in music at Munich, in the house of the Privy Counselor, and from the latter's wife, who had been a pupil of the Abbē Vogler. He remained here till his seventeenth year, when the liberal King Ludwig, of Bavaria, furnished him the necessary means to pursue his musical studies under Hummel, in Weimar. He then proceeded to Weimar to devote himself to the study of harmony. After this he worked so hard for two years to perfect himself in the technique and execution of the piano, that he became broken in health, and it was necessary for him to take some recreation. He sought for this in travel, and played in private circles; but even in this limited sphere he succeeded in creating a decided sensation in such cities as Karlsbad and Berlin. He resumed his public concerts in Weimar, and then visited successively Dresden, Leipsic, Breslau, and, at last, St. Petersburg, where he made so favorable an impression that he was appointed Pianist to the Empress. He has remained in St. Petersburg since that time, and has devoted himself principally to giving lessons and to composition. Among his most successful works are a concerto for the piano and orchestra, a trio for the piano, violin and 'cello, and several etudes. Beside these he has composed numberless smaller pieces, which have made his name familiar in every land.

The accompanying piece is in his happiest vein.

ZENEAKADÉMIA
LISZT MÚZEUM

Morgenlied v. W. Muller.

MORNING SONG.

(*Melodie pour le chant.*)

ADOLPHE HENSELT.



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ZENEAKADÉMIA
LISZT MÚZEUM

CRES.

5 4 5

DIM.

5 5
3 4

CRES.

DIM.

f

p

ZENEAKADÉMIA
LISZT MÚZEUM

GUSTAV GRABEN-HOFFMANN.

The composer of "*Fünfmal Hundert Tausend Teufel*" ("500,000 Devils") scarcely needs an introduction anywhere. Hermann Mendel's Musical Encyclopædia, published at Berlin, tells the romantic story of his life. He was born March 7, 1820, at Bein, near Posen. He was the son of a teacher and singer, and was left early in life an orphan and poor. His talents, however, secured him a place in the High School at Am Graben, Posen, and there he enlisted the active interest of his teachers and several families of the place. So entirely did he endear himself to these friends, that they undertook to educate him and care for him, until he was in a position to make his own way in the world. It may be said that the town adopted him, and, it was in grateful remembrance for this kindness that Gustav Hoffmann (his real name) took the name of Graben-Hoffmann, under which appellation he was destined to become famous.

In order to gain a more thorough knowledge of music he afterwards went to the Seminary at Bromberg, where he graduated at the head of his class. He then became a teacher at Schubin, near Bromberg, which he left to accept a position at the City School at Am Graben, in Posen. He here reimbursed the patrons who had so generously aided him in his youth, by teaching for them three years.

Graben-Hoffmann was possessed of a magnificent baritone voice, and at the age of twenty-one he resolved to give it all the cultivation he could command. For this purpose he went to Berlin and, in 1843, was under the tuition of Heinrich Stümer, one of the leading artists at the Court Opera. It was soon after this that he published his first composition, which commanded immediate recognition from the public; and it was but a short time before his name was familiar throughout Germany as the composer of some of the most popular songs of the day. When "500,000 Devils" appeared it received unbounded admiration, was translated into several languages, and set on its way around the world.

In 1848, Hoffmann was attacked with a dangerous illness, which interrupted his hopeful career for two years. It was not until 1850 that he was able to resume his work. He then became Director of an academy of music for ladies. He also resumed his compositions, which grew in popularity, and gained for him the especial admiration and patronage of the Counts Frederick and Clemens von Schönberg-Glauchan, who were great lovers of music. These gentlemen invited him to their dominions in Saxony and Prussia in 1856, and assisted him to pursue his musical studies at

ZENEAKADÉMIA
LISZT MÚZEUM

Leipsic under the direction of Moritz Hauptmann. Having enjoyed these new advantages, he removed to Dresden, where he lived ten years, and was then called to Schwerin in Mecklenburg, where he was appointed Professor by the Grand Duke. In the year 1870, he returned to Berlin and founded a musical academy for ladies, but, in 1873, was obliged, on account of his continued bad health, to return to Dresden. And now this poor orphan boy who, with a violin on his back (the only inheritance from his father), left his home to find shelter in a school as a charity pupil, is to-day the honored guest of the princely house of Schönberg. Not only is he one of the most prominent and successful teachers in Germany, but he ranks among the first composers of the time.

Graben-Hoffmann's compositions have a wide range. He has written more than 100 works, consisting of songs for one, two and four voices, for male and female, piano pieces, school exercises, etc. The sprightly duet which THE ALBUM now presents to the public for the first time, is destined, we believe, to become as popular as anything which this delightful song-writer has ever produced.

ZENEAKADÉMIA
LISZT MÚZEUM

ZENEAKADÉMIA
LISZT MÚZEUM

GONDELLIED.

Words by F. ROHDE. GRABEN-HOFFMANN. Op. 102.

Voice 1. *Andantino.*

1. My boat o'er the tide is speed-ing, The glit-ter-ing wave-lets part..... On the
2. My lov'd one has safely waken'd From slumber 'neath whisp'ring trees, And

Voice 2.

1. *Mein Nachen im leichten Scherzen Die schäumende Wel-le theilt..... Am*
2. *Sie ruhte im kühlen Schat-ten, Nun eilig sie sich erhebt, ihr*

p *f*

strand my be-lov - ed a - waits me With ea-ger - ly beat - ing heart; O
go - ing a - far o'er the wa - ter my white winged bark she sees. O

U - fer mit glü-hen - dem Her - zen Die in - nig Ge - lieb - te weilt.
Blick von den grü - nen Mat - ten Zum leuchtenden Segel schwebt. *Ent-*

p

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ZENEAKADÉMIA
LISZT MÚZEUM

Zenemüvészeti Főiskola Budapest

waft me, ye winds, soft - ly blow - ing, A - cross the deep tide swift - ly
führt mich, ihr flüch - ti - gen Win - de, ent - führt mich hinüber ge-

O waft me, ye winds, soft - ly blow - ing, A-
Ent-führt mich, ihr flüch - ti - gen Win - de, ent-

p

flow - ing; Ah, what de - light! ah, what de-light! waft
schwin - de, O wel - che Lust, o wel - che Lust, hin-

f *p*

cross the deep tide swift - ly flow - ing; Ah, what de - light!..... waft
führt mich, hi - nü - ber ge - schwin - de, O wel - che Lust..... hin-

f *p*

ESPRESSIVO, RAL, A TEMPO,

me to her arms in your flight..... O waft me, ye winds, soft - ly
ü - ber an Lieb - chens Brust..... Ent-führt mich, ihr flüch-ti - gen

me to her arms in your flight.....
ü - ber an Lieb - chens Brust.....

O
Ent

RAL, *f* A TEMPO, *p*

ZENEAKADÉMIA LISZT MÚZEUM

blow - ing A-cross the deep tide swift-ly flow - ing; Ah, what de-
Win - de, ent-führt mich hin - ü - ber ge-schwin - de, O wel - che

waft me, ye winds, soft - ly blow - ing A-cross the deep tide swift - ly
führt mich ihr flüch - ti - gen Win - de, Ent-führt mich hin - - ber ü ge-

light.....
Lust.....

TEN. RAL.

ah, what de-light! Waft me to her arms in your
o wel - che Lust, hin - ü - ber an Lieb - chens

flow - ing; Ah, what de - light!..... Waft me to her arms in your
schwin - de, O wel - che Lust..... hin - ü - ber an Lieb - chens

RAL.

A TEMPO.

flight; Ah, what de - light..... ah, what de - light!.....
Brust, O wel - che Lust..... O wel - che Lust!.....

fltght; Ah, what de - light..... ah, what de - light!.....
Brust, O wel - che Lust..... O wel - che Lust!.....

ZENEAKADÉMIA
LISZT MÚZEUM

FRITZ SPINDLER.

Fritz Spindler was born in Wurzbach, near Lobenstein (Fürstenthum-Reuss) November 24, 1817, and is consequently a little more than fifty-seven years of age at this writing. He was remarkably precocious in musical development, and began to receive instructions at the early age of six years. He has therefore already, though in the prime of life, enjoyed a career extending over fifty years, for he had written marches, songs and dance music while yet a young lad. He did not receive much encouragement from family and friends, who are sometimes the very last to recognize the germ of genius or even the natural direction of a child's talent. Indeed he entered the High School at Schleitz when he was fourteen, at his father's request, and with the ministry in view. Here he labored over Greek verbs, and Latin prosody, and Hebrew hieroglyphics, and spent valuable time which he would much have preferred to give to music. He thus acquired, however, a thorough education, which has given him a high place in society. After a few years spent in uncongenial study, he gave up all idea of the ministry, and proceeded to Dessau to enter upon the great passion of his life. It was here that he profited by the instructions of the distinguished *Capell-Meister*, Dr. Friedrich Schneider, and acquired that thorough and fundamental knowledge of the science of music which has rendered his compositions so admirable. The fame of his compositions is world-wide. His more pretentious works consist of three symphonies, one concerto for the piano, and several overtures. But he has also composed hundreds of minor pieces, which have been spread broadcast, and made his name known in many lands. We believe that the beautiful *morceau* which he has kindly contributed to this ALBUM will add to his popularity, and find such favor as to make his other compositions more widely sought for than ever.

ZENEAKADÉMIA
LISZT MÚZEUM

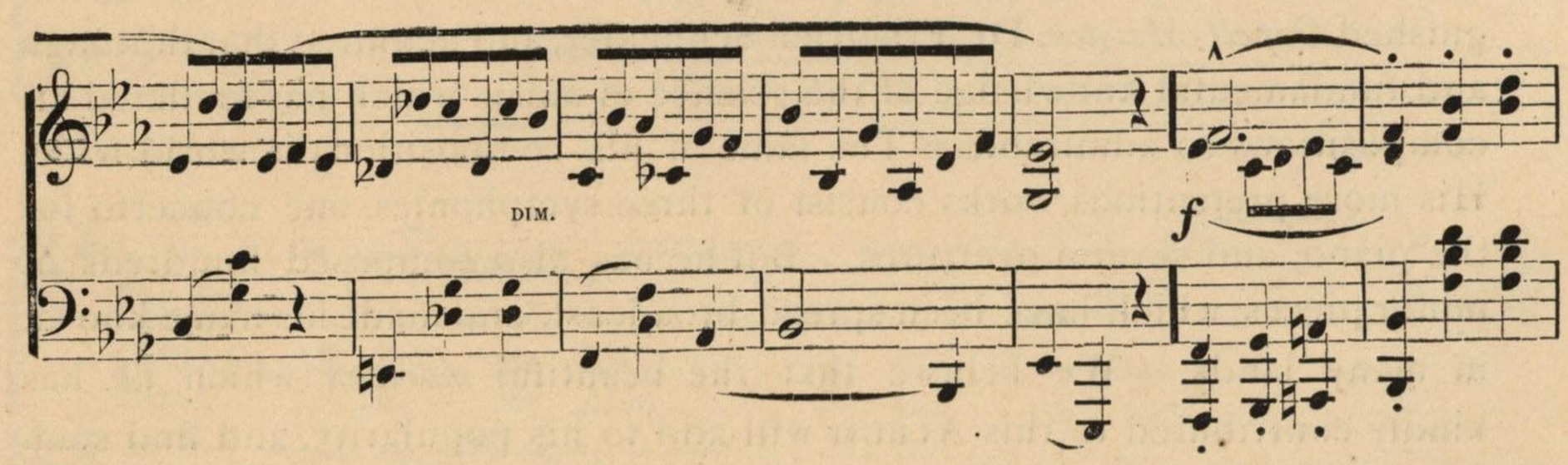
Thüringer Ländler.

(Thuringian Dance.)

♩°=72. *Allegretto leggiero.* FRITZ SPINDLER. Op. 279.









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ZENEAKADÉMIA
LISZT MÚZEUM

f

PED. PED.

p

PED. PED. PED.

PED.

CRES. MOLTO.

PED.

CON MOTO

RIT.

p f p f

PED. PED. PED. PED, PED.

RIT.

p p ACCEL p f

PED, PED. PED. PED, PED, PED.

ZENEAKADÉMIA
LISZT MÚZEUM

p f p f p ACCEL.

PED

RIT. pp pp PIU MOTO

PED

PED. PED.

TEMPO PRIMO

f p f p

PED. PED.

pp p f

PED.

ZENEAKADÉMIA
LISZT MÚZEUM

p f PED PED PED

CON PASSIONE

f PED PED PED

CRES MOLTO PED

8va ff fff PED PED PED

ZENEAKADÉMIA
LISZT MÚZEUM

AUGUST REISSMANN.

Reissman is now nearly 50 years of age,—born in Frankenstein, Prussia, November 14, 1825. His first musical training was acquired in Breslau, and he afterwards pursued his studies in Leipsic, Weimar and Halle, so that he enjoyed the best musical advantages that could be commanded. It is this thorough training, this prolonged and varied study, which renders the German musicians of the time so familiar with the best methods. Reissmann has been a liberal contributor to the musical literature and text-books of the time. He wrote in 1864-66 a Universal History of Music (Allgemeine Musikgeschichte) in three volumes. From 1865 to 1867, he was engaged in the preparation of an elaborate Treatise on Composition, entitled "Das Lehrbuch der Composition," which also consists of three volumes, and is devoted to the elucidation of those underlying elements of composition without the knowledge of which no good work can be done. He has also written Lives of Mendelssohn (1870), Schumann (1872), and Schubert (1873). The first book which gave him a leading place among writers of musical matters was his "History of German Song." (Geschichte des Deutschen Liedes), which was published in 1860.

Besides many compositions for the voice, piano, and piano and violin, Reissmann has written an opera entitled "Gudran," which was first produced at the Leipsic Opera-house in 1872, where it was received with great success. He has of late been at work on a new opera entitled "Groelspiel" and an oratorio entitled "Wittekind," which will be published soon.

For THE ALBUM Mr. Reissmann has been good enough to write a charming "Serenade," which is a light and graceful tribute to a people to whom his name has already become familiar.

ZENEAKADÉMIA
LISZT MÚZEUM

Zeneművészeti Főiskola Budapest

SERENADE.

Words by L. PFAU. AUGUST REISSMANN.

Andante con espressione.

p

1. Round thy dear vine - clad dwel - ling, Now
1. *All ih - re Früh - lings grüs - se Schickt*
2. Whis - per-ing tones of mu - sic, A -
2. *Flüs-tern - de Lie - der - tö - ne Um-*

Sempre pp

lies the fresh spring night, Sleep well, O
dir die Früh - lings - nacht Schlaf wohl du
bout thee soft - ly float, And with thy
schweben dich sanft und sacht, Schlaf wohl du

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dear - ly loved one, Wrapped in thy beau - ty
Wun - der - süs - se, *Ge - hüllt in dei - ne*
slum - ber min-gle, Each gent - ly breath - ing
Wun - der - schö-ne, *Du Herz der stil - len*

bright..... As thou - sand dew - y flow - 'rets
Pracht!..... Es kommt aus Kelch und Dol - de
note..... And stars with gen - tle ra - dience
Nacht..... Und Sterne mit mil - dem Schei - ne

cres..... *pp*

Waft per - fume sweet to thee, Sleep
Ein Duft Dir zu - ge - facht, *Schlaf*
Beam from their a - zure bright, Sleep
Sie wink - en von hoher Wacht, *Schlaf*

. CRES. *pp*

ZENEAKADÉMIA
LISZT MÚZEUM

well 'mid fra - grant still - ness, And dream.....
wohl du Wun - der - hol - de du Gluth.....
well and peace be with..... thee, Thou crown.....
wohl du Wun - der - rei - ne Du Trost.....

pp

..... O dream..... of me, Sleep well,..... Sleep
..... *der küh - - len Nacht, Schlaf wohl,..... Schlaf*
..... of the sweet..... spring night, Sleep well,..... Sleep
..... *der dun - - klen Nacht, Schlaf wohl,..... Schlaf*

pp

well,..... Sleep well,..... Sleep well.
wohl!..... Schlaf wohl!..... Schlaf wohl.
well,..... Sleep well,..... Sleep well.
wohl!..... Schlaf wohl!..... Schlaf wohl.

decres.

ZENEAKADÉMIA
LISZT MÚZEUM

D. KRUG.

Perhaps the most striking sketch of the life of this eminent composer would be a list of his musical works; but such a catalogue would require more space than THE ALBUM can afford. We are not possessed of the minor incidents of his career to the extent that we have given them in many of our sketches, but his work speaks for itself. The elder Krug was born in Hamburg, May 25, 1821, and was a pupil of J. Schmidt, a famous teacher of the time. He began composing at an early age, and his musical productions are among the most voluminous and popular of all living authors. There is scarcely a musical school in the world of any standing where his works are not used. His arrangements of opera music are specially popular. Among his compositions are the Volkslieder Album in nine numbers, containing arrangements of popular airs, many nocturnes, rondos, valses; characteristic pieces and arrangements of operas, of which he has scarcely omitted any.

Mr. Krug has contributed a beautiful *nocturne* to THE ALBUM which will commend itself to all lovers of music.

ZENEAKADÉMIA
LISZT MÚZEUM

Zeneművészeti Főiskola Budapest

LISZT FERENCZ HAGYATÉKA

NOCTURNE.

D. KRUG.

Andante.



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ZENEAKADÉMIA LISZT MÚZEUM

DIM.

p

PED ✻ PED ✻ PED ✻

cres.

PED ✻ PED ✻ PED ✻

f

5 5

PED ✻ PED ✻ PED ✻

cres.....cen.....do.

p

PED ✻ PED ✻

DIM - - E - - RITARD.

f

PED ✻

ZENEAKADÉMIA
LISZT MÚZEUM

a tempo.

PED ✻ PED

un poco riten.

PED ✻ PED ✻

a tempo.

cres. mf riten.

PED ✻ PED ✻

a tempo.

a tempo.

RITEN DIM.

p

PED ✻ PED SEMPRE.

8va

m. g.

dim..... e.....

ritandando molto.

pp

ppp

UNA CORDA.

ZENEAKADÉMIA
LISZT MÚZEUM

ROBERT EMMERICH.

Robert Emmerich, a beautiful specimen of whose compositions we present in THE ALBUM, was born July 23, 1836, at Hanau-on-the-Maine. He belongs to an excellent family, his father being Justizrath (Judge) W. Emmerich. Robert Emmerich, himself, received a liberal education. He first entered the High School, at Frankfort-on-the Maine, and afterwards pursued his studies at the Universities of Bonn and Halle. Music was always his favorite study, however, and he developed a decided talent for composition at an early age. He was only 15 years old when one of his compositions was regarded as worthy of publication. It was issued by Andre in Offenbach. Since that time his compositions have commanded a wide admiration and circulation.

The range of Emmerich's compositions is very broad. It includes pieces for the voice, piano and orchestra. His more pretentious works are two symphonies for full orchestra, and two operas. His first opera, entitled, "Der Schwedensee," has been produced with distinguished success in several of the larger cities of Europe. His second opera, "Van Dyk," is still in his hands, but is nearly finished. Those who have seen and heard something of it, speak of it in the highest terms. It will probably be produced this winter.

Mr. Emmerich's present residence is at Darmstadt, but his compositions are published by Andre, in Offenbach; Henkel, in Frankfort; Peters, in Leipsic and Berlin; Breitkopf and Hærtel, in Leipsic; Schubert, in Hamburg; and Schloss, in Cologne. Mr. Emmerich's song for baritone voice, "Oh, that I were on the Neckar," which is presented for the first time through the medium of THE ALBUM, is a beautiful composition, and will be a favorite.

ZENEAKADÉMIA
LISZT MÚZEUM

RHINELAND.

O war ich am Neckar!

Words by OTTO ROQUETTE. ROBERT EMMERICH.

Allegro con moto.







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ZENEAKADÉMIA
LISZT MÚZEUM

life's..... like a fount - ain that joy - ous - ly plays Where I've
Le - ben ein spru - deln - der Be - cher der Lust, wo ich

CRES. E STRING.

lived and have wan - dered in boy - hood's days, O
wan - dert' und wohn - te an Freun - des - brust, am

Neck - ar, O Rhine..... O Neck - ar, O Rhine! My
Neck - ar, am Rhein..... am Neck - ar, am Rhein, im

heart's..... beauteou home art thou, Land of the vine!
blü - hen - den Re - ben land, da möcht' ich sein!

ff

ZENEAKADÉMIA
LISZT MÚZEUM

PED

2. Let me rove... thro' the wide world, From East un - to West, Let me
2. Lasst mich wan.... dern und sin - gen wohl durch die Welt, lasst mich

lin - ger and loi - ter where suits me the best; Then I'll
woh - nen und weil - len da wo mir's ge fällt Dann

haste..... to the Neck - ar, I'll fly..... to the Rhine, O - ver
zieh..... ich zum Neck - ar, dann zieh'..... ich zum Rhein Vou den

ZENEAKADÉMIA
LISZT MÚZEUM

mead - ows and vales, To those mount - ains of mine; And I'll
Thä - lern zu Berg. Von den Ber - gen thal - ein und ich

sing..... this one song, Where - ev - er I may roam, Where my
jauchz'..... es hin - aus und ich jauchz' es hin - aus, Wo mein

heart..... dwells for - ev - er, There, there is my home!
Herz..... und mein Lied ist Da..... bin ich zu Haus!

ff

ZENEAKADÉMIA
LISZT MÚZEUM

FRANZ XAVIER CHWATAL.

This gentleman is a veteran in the music-world. He was born June 19, 1808, at Rumburg, in Bohemia. His father was a manufacturer of organs and musical instruments, and it was from him that Franz received his first lessons on the piano. So precocious was he that he played in public when only eight years of age. He was a close student from this time on. He lived in Merseburg from 1822 till 1835, where he was engaged in the study of musical composition, besides taking pupils. It was here that he published his first twenty-five compositions for the piano, and his male quartette "Oh, Night," which has been performed at many of the great singing festivals in Germany, France and Switzerland.

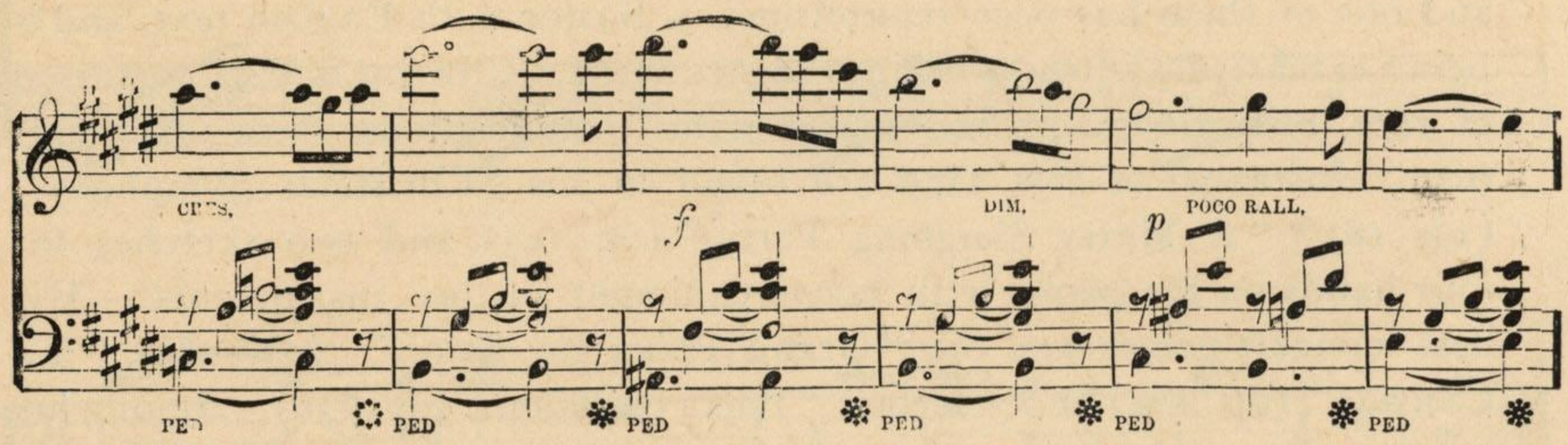
Chwatal has resided in Magdeburg since 1835, and has produced in all some 264 musical works. His two Piano Schools (op. 93 and 135) are used in many of the leading seminaries and higher schools of Germany, and one of them has been republished in Boston with English text, and is being extensively introduced into this country. Chwatal is also possessed of rare musical humor, and many of his compositions have taken this turn. Instances of this kind are found in his "Christmas Symphony," (op. 183), "A Merry Sleighing Party," (op. 193), and two sketches for four hands on the piano with accompaniment of toy instruments. His best concert-pieces are the "Grand Polka de Salon" (op. 169), "La Cascade" (op. 172) and a second "Polka de Salon" (op. 236). Among his latest works of note is a beautiful song—"Abschied von Hoffman von Fallersleben" (op. 263). His contribution to THE ALBUM is a "Song Without Words," which is extremely lovely and cannot fail to be popular.

ZENEAKADÉMIA
LISZT MÚZEUM

Song without words.

Allegretto grazioso e leggiermente. F. X. CHWATAL. OP 265.





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ZENEAKADÉMIA
LISZT MÚZEUM

pp

poco rall. *a tempo.*

p

mf *p* *smorz.*

Tempo primo.

p LEGGIERMENTE, POCO CRES.

PED * PED * PED * PED * PED *

ZENEAKADÉMIA
LISZT MÚZEUM

DIM.

POCO ACCEL E CRES.

PED PED PED PED PED

POCO A POCO RALL.

PED PED PED PED

a tempo.

DOLCE.

SEMPRE LEGATO.

CRES.

DIM.

PED PED

CRES.

DIM.

PED PED

ZENEAKADÉMIA
LISZT MÚZEUM

THEODORE BRADSKY.

This gentleman is a Bohemian by birth He was born January 17 1833, in Rakonitz, in Bohemia. Most of his musical education has been in the vocal way. He was himself a singer of very decided merit, and for many years sang in the Royal Opera at Berlin. He is now regarded as one of the best teachers of singing in that city. He has also devoted much time to composition and counterpoint, and his productions are well known throughout Germany. He is the composer of the opera "Roswitha."

The song which he has kindly written for THE ALBUM, entitled "To my Mother," will find many admirers, and will be sung in the parlors of many American homes.

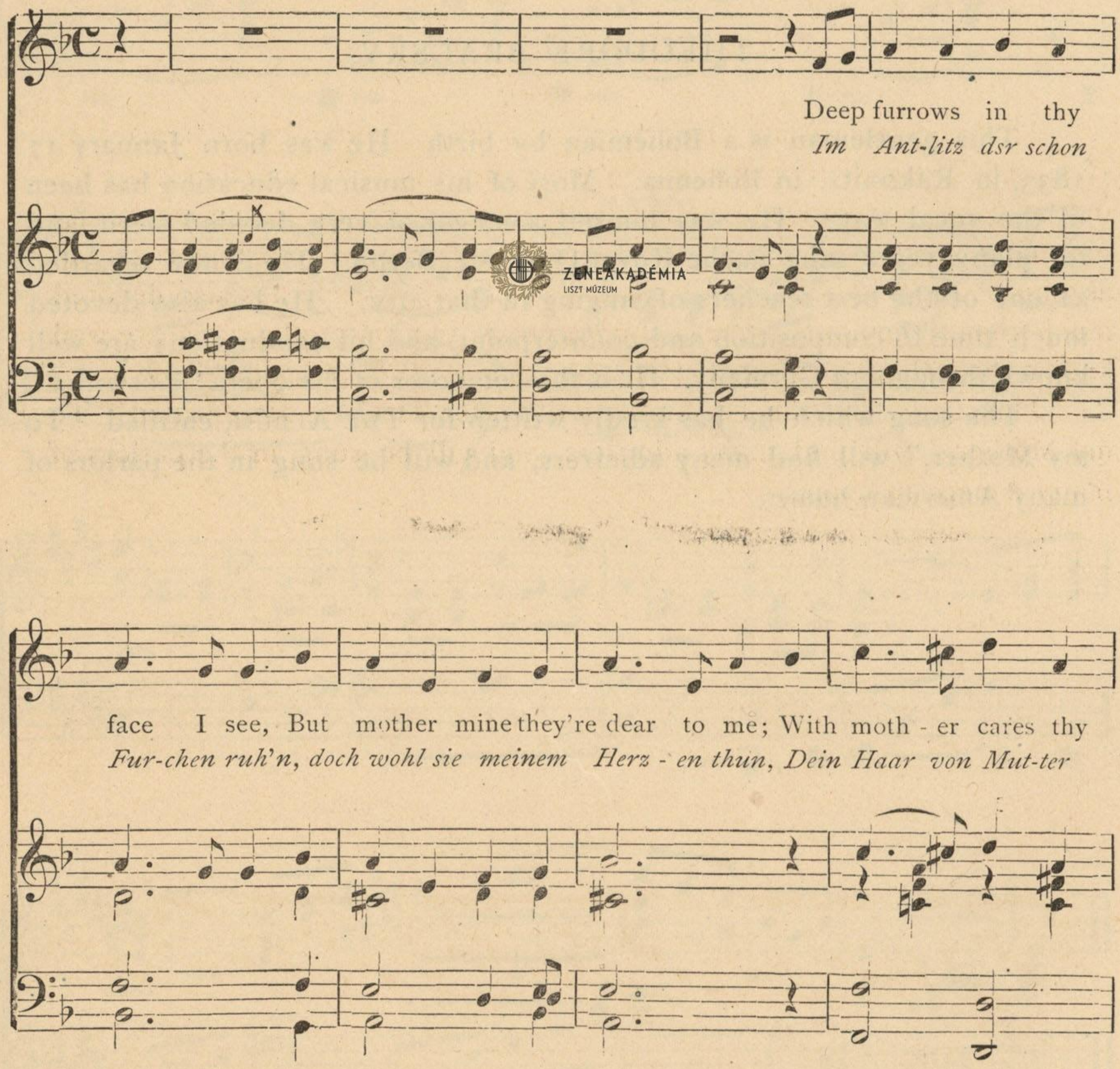
ZENEAKADÉMIA
LISZT MÚZEUM

MEINER MUTTER.

TO MY MOTHER.

Words by ADAMEI. THEODOR BRADSKY.

Andante.



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ZENEAKADÉMIA
LISZT MÚZEUM

locks are white, But seem a crown of heavenly light To me they seem an
sor gen bleich Ercheint mir hei - lig en - gelgleich Dein Haar so bleich er-

an-gels crown of heaven - ly light. My
scheint mir heil-ig en - gelgleich Auf

swęet-heart's curls fall rip - pling down, A shining wave of
Lieb - chens gold - nes Lo - cken - haar, Das mei-ne Lust und

ZENEAKADÉMIA
LISZT MÚZEUM

gold - en brown,
Won - ne war,

To them I sing sweet melo - dies,
Sang ich die schönste Me-lo - dien,

To them I sing sweet melodies,
Sang ich die schönste Melodien,

But mother dear thy silv'ry crown,
doch Mutter mein vor deinem Haar

lento.

I reverence on my bend - ed knee.
darf ich nur betend nie - der-knien.

tempo 1mo.

ZENEAKADÉMIA
LISZT MÚZEUM

GOTTHOLD KUNKEL.

Gotthold Kunkel is the son of a teacher at College, and was born in Bensheim, August 26, 1835. His father naturally desired that he should receive a liberal education, and Gotthold not only went through the High School but attended College. After this he devoted his time to music, and went to Frankfort-on-the-Maine, to avail himself of the instructions of Goltermann. From this time on he took a prominent place in the schools as a teacher and as a composer. At different times he was musical director of the "Euterpe," "Polyhymnia," "Frohsinn" and other societies, and in 1858 he established the "Kunkelsche Verein." Of late years he has devoted much of his time to teaching singing in the Public Schools.

His compositions embrace both instrumental and vocal pieces,—overtures, cantatas, trios for piano, violin and 'cello, songs, etc. The best known of his compositions are the following: Mazurka (op. 3); Wachtelschlag (op. 5); Auf der Birsch (op. 7); Kinderscenen (op. 14); La Cavalcade (op. 22); Ans der Jugendzeit (op. 26); Auf der Reise, (op. 36); Menuetto (op. 42). He has always been peculiarly successful in descriptive music; and we believe the piece he contributes to THE ALBUM to be one of the most successful of these. It is entitled "In der Hora," and is a description of the monks going to prayers. The fitness of the music to the different exercises it is intended to represent will be readily recognized and admired.

ZENEAKADÉMIA
LISZT MÚZEUM

IN DER HORA.

A Picture from times long past.

(♩= 96.)

GOTTHOLD KUNKEL. Op. 52.

Andante religioso.

ppp BELLS.

p

mf *ffz* *ffz* *ffz*

pp BIRDS OF THE NIGHT

Tempo ai marcia.

pp *mf* *pp* *mf* Monks leave the cloister.

CRES.

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ZENEAKADÉMIA
LISZT MÚZEUM

p Entering the church.

mf

f

MENO MOSSO.

p Voluntary on the organ.

mf

pp

f Choral

LARGO.

8va

ZENEAKADÉMIA
LISZT MÚZEUM

Tempo primo.

mf Entrance of the congregation.

meno mosso.

The monks at the altar

Interlude

ZENEAKADÉMIA
LISZT MÚZEUM

MARCATO.

mf The priest intones.

f

mf

p

mf

Interlude

pp

ZENEAKADÉMIA
LISZT MÚZEUM

SONORE

mf Responsive chant

f *mf*

f *mf*

f

f *p* *f* *p*

ZENEAKADÉMIA
LISZT MÚZEUM

f *p* *f*

Tempo di marcia.

p Return to the cloister

mf *f* *mf* BELLS, *pp* BIRDS OF THE NIGHT *mf* *ffz*

pp *ffz* *ffz* *ffz* *mf* *pp* DIM,

poco a poco dim. e morendo al flue. *ffz*

ZENEAKADÉMIA
LISZT MÚZEUM

OSCAR EICHBERG.

Mr. Eichberg is a pianist and composer of considerable renown in Germany, though still a young man. He was born January 21, 1845, in Berlin, and has passed most of his life in that city. Berlin is one of the greatest art and music centers in Europe, so that Mr. Eichberg has enjoyed the best advantages of his time. His principal teachers were Loeschorn on the piano, and Friederich Kiel in composition. He is now the director of the "Eichberg Singing Society," and "Melodia," and the "Neuer Berliner Sängerbund," the latter being made up from several male singing clubs of the city. His compositions have been mostly in vocal music, and he has kindly sent THE ALBUM a lovely song entitled "The Gardner."

ZENEAKADÉMIA
LISZT MÚZEUM

Zeneművészeti Főiskola Budapest

DER GÄRTNER.

The Gardner.

Words by MOERICKE. O. EICHBERG.

Leicht. Zierlich.

Up - on a white po - ny, as white as the snow, The
Auf ihrem Leib - röss-lein, so weis, wie der Schnee, die

beau - ti - ful princ-ess come, rid - ing a row, The po - ny he pranc-es the
schön - ste Prin-ces - sin reit't durch die Al - lee; Der Weg den das Roesslein hin-

COLLA PARTE

gar - den path shines like sand that I strewed like gold from the mines.
tan - zet so hold, der Sand, den ich streu - te, er blin - ket wie Gold.

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ZENEAKADÉMIA LISZT MÚZEUM

O lit - tle pink hat on her curls gold-en brown, Yield
p *Du ro - sen farb's Hütlein, wol auf und wolab, O*

one lit - tle feath.er, to me throw it down, And if thou in pay-ment for my
wirf ei - ne Fe - der ver-stoh - len he - rab; und willst du da - ge - gen ei - ne

CRES.

blos - soms will call, Take thou-sands for one, yes, for that take them all; Take
Blü - te von mir: nimm tau - send für ei - ne, nimm al - le dafür, nimm

COLLA PARTE

thou-sands for one, yes, for that take them all.
tau-send für ei - ne, nimm al - le da - für.

pp

p PERDENDOSI *p*

ZENEAKADÉMIA
LISZT MÚZEUM

WILHELM TAPPERT.

Wilhelm Tappert was born February 19, 1830, near Bunzlau, in Silesia.

His parents were very poor and had six children, so that young Wilhelm thought himself fortunate in being able to attend the village school, which he did up to his fourteenth year.

In common with all his brothers and sisters, he inherited from his mother a good musical talent, which was early evinced by his correct singing and precocious violin playing.

At thirteen he commenced the study of the piano-forte, and in one year distanced all his fellow-students, and attained the proud eminence of the village organ.

At about this time he decided on the profession of teaching as his life-work, and after six years more of preparatory study, entered upon his work. After several years of labor in different local schools he decided to devote himself entirely to music, and with this end in view went to Berlin, and studied two years in the Kullak Conservatory. At the end of this time, finding Berlin not entirely congenial, Tappert went to Glogan, where he worked and studied for eight years. From this period dates his first serious compositions. In 1866, he returned to Berlin, where he still resides.

Tappert's published musical works are nearly 100 in number, almost entirely vocal or piano compositions. His "History of Music" has given him, also an enviable literary position.

ZENEAKADÉMIA
LISZT MÚZEUM

ENTSAGUNG.

Renunciation.

W. TAPPERT.

Andante.









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ZENEAKADÉMIA
LISZT MÚZEUM

CRESCENDO.

DECRESCENDO.

sf

PED

sf

PED

sf

ritenuto.

a tempo.

DECRESCENDO.

MARCATO.

PED

decres.

f

PED

PED

Coda.

pp

PED

ZENEAKADÉMIA
LISZT MÚZEUM

WILHELM HEISER.

Heiser has had an interesting and varied career. There are few men who have given themselves to music with so many natural qualities. Men have been successful composers without being good performers; others have written beautiful songs with no voice to sing them; many have been able to execute well vocally and instrumentally, but have had neither the talent not the application to become good musicians. But Heiser has been fortunate in uniting many of these faculties. He was born April 15, 1816, in Berlin, and was a pupil of Zelter's and Grell's. He began his public career as an opera singer at the Court Opera in Schwerin. In 1853 he was appointed Director of Music of the Königliche Preussische Garde Fusilier Regiment, which he held till 1867, when he resigned. He then commenced giving lessons in singing in Berlin, which he still continues with great success.

Heiser has also great talent for composition, and many of his songs are among the most popular in Germany. A good sample of their kind is that which he has written especially for THE ALBUM, and which we have called "The night comes on." If we mistake not, it will become as popular in this country as some of his other songs have become in his native land.

ZENEAKADÉMIA
LISZT MÚZEUM

Es zieht Herauf die Stille Nacht.

The Night Comes On.

Words by WOLFGANG MULLER. W. HEISER.

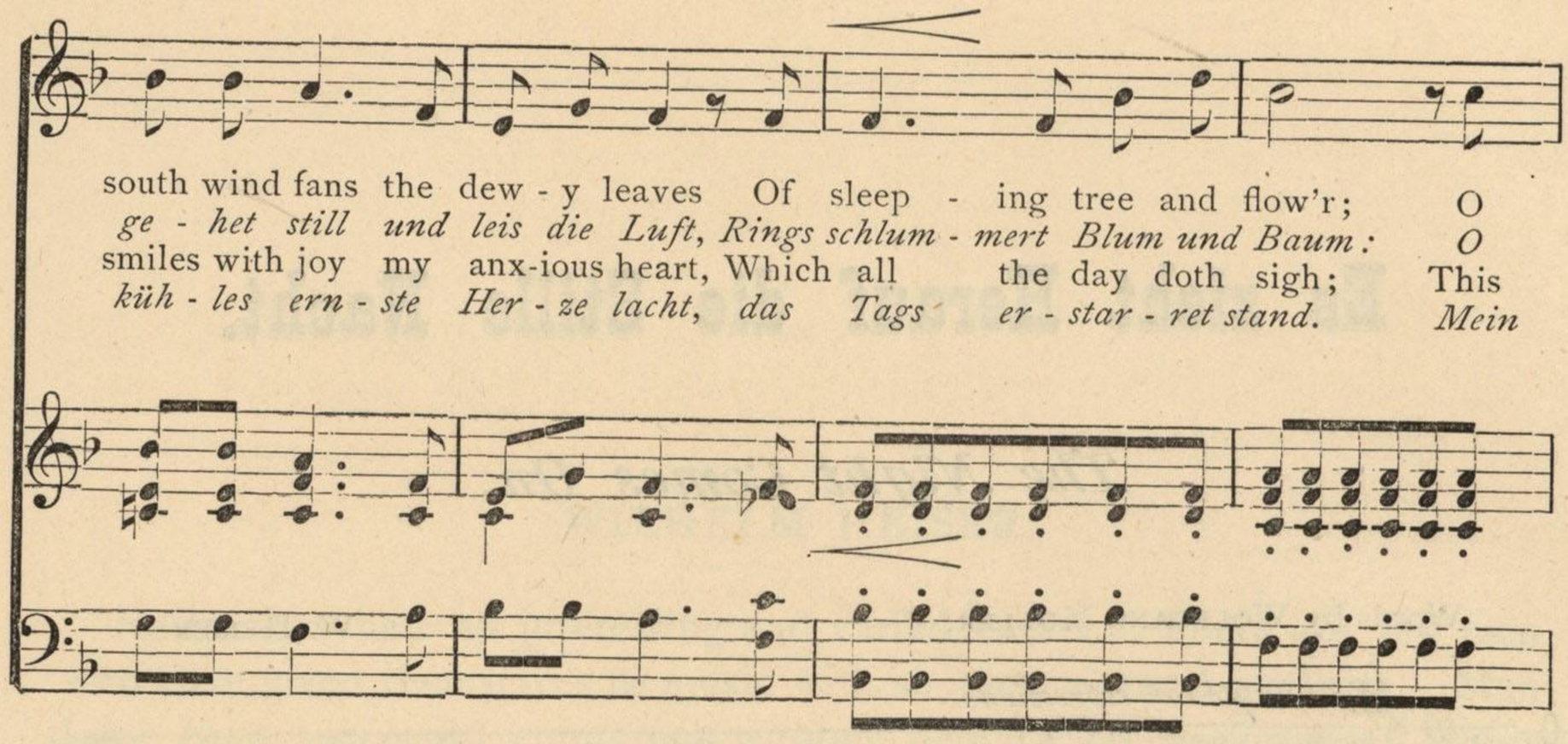
Andante con espressione.

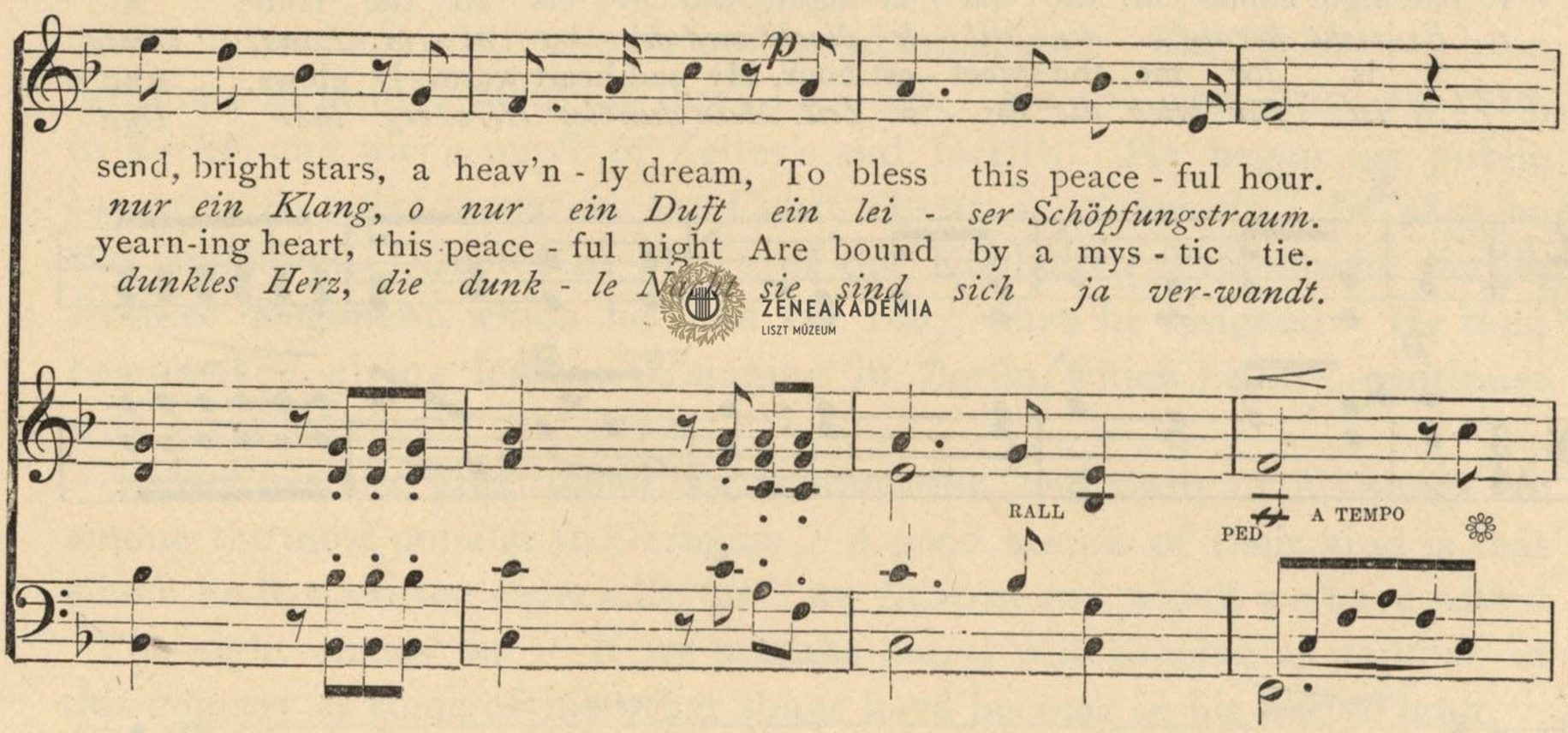
1. The night comes on, the qui - et night, And cov - ers all the land; A-
1. *Es zieht herauf die stil - le Nacht und dec - ket al - le Land, Gross*
is for me the sweet - est hour, My sad heart warm - ly glows, And
ist für mich die süs - se Zeit, Mein dunkles Herz erg - lüht Und

bove in si - lent maj - es - ty, The star - ry heav'n is spanned, The
ru - hig liegt in Sternen pracht der Him - mel aus ges - pannt, Es
peace - ful beau - ty, heav'n-ly pow'r Lulls me to soft re - pose; Now
Frie - den, Schönheit, Se - lig - keit durch - füh - len mein Ge - müth. Mein

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ZENEAKADÉMIA
LISZT MÚZEUM







ZENEAKADÉMIA
LISZT MÚZEUM

J. P. GOTTHARD.

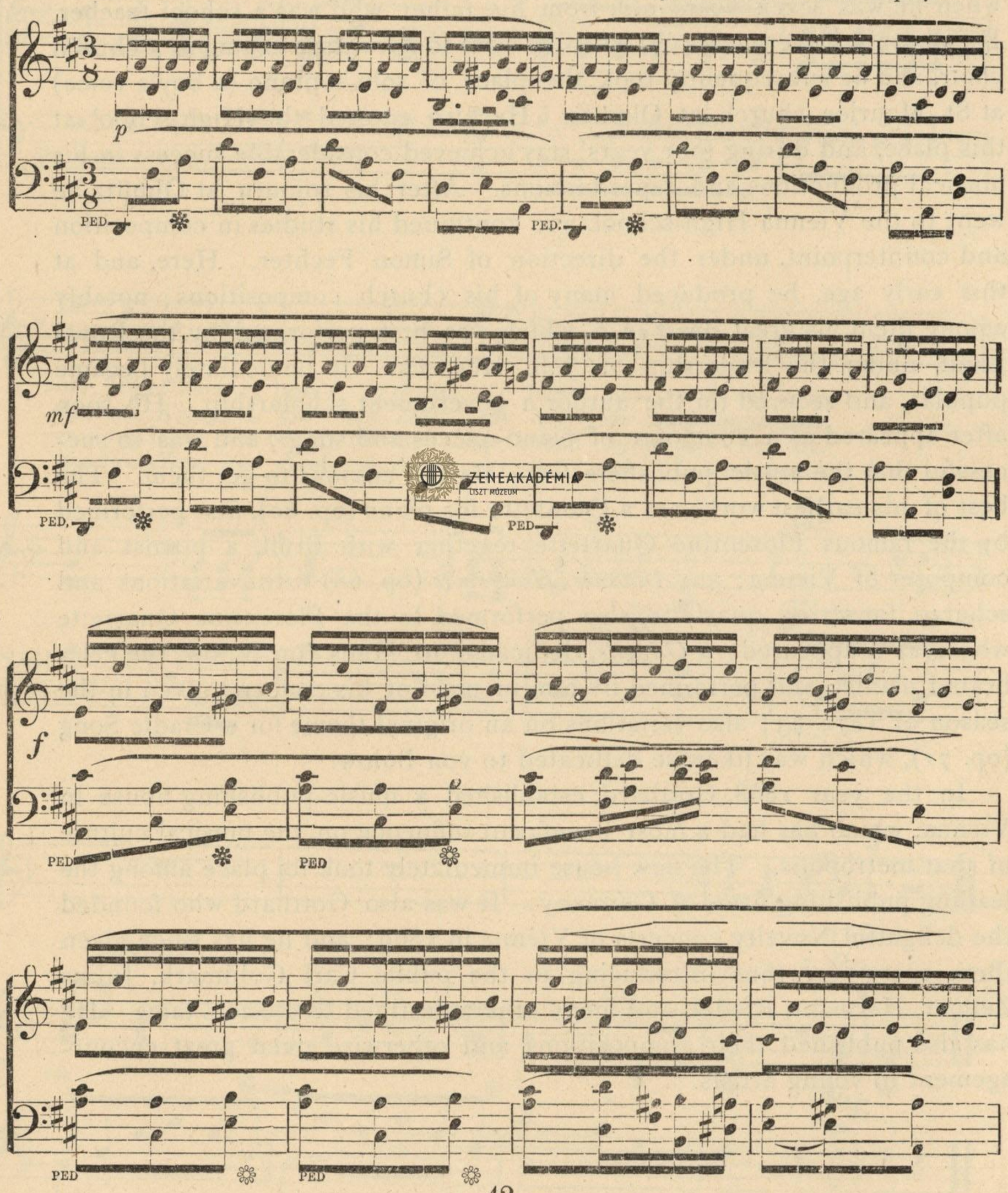
Gotthard, the Austrian composer, was born Jan. 19, 1839, at Drahanowitz, in Mähren. He received his first lessons in singing, piano and violin when he was seven years old, from his father, who was a school-teacher. He was only eleven years old when he went to Altwasser to sing in a church choir, and he subsequently took the place of solo-soprano (a boy's voice) at St. Maurice church at Olmütz. He also entered the High-school at this place, and during four years' stay achieved considerable success in his musical productions and reproductions. After his sojourn at Olmütz he went to the Vienna High-school. and continued his studies in composition and counterpoint, under the direction of Simon Fechter. Here, and at this early age, he produced many of his church compositions; notably among them his great *Mass in F*, which was first performed by the Royal Band, under the leadership of Joh. Herbeck. It immediately became popular, and secured for the author a government scholarship. He soon after appeared as a composer of piano pieces and songs, and was so successful that the music publishers were always anxious to get them. The best of his earliest works are a Quintette for piano (op. 60), first performed by the famous Florentine Quartette together with Brüll, a pianist and composer of Vienna; an *Andante Hongroise* (op. 68) with variations and scherzo, for string quartette, also performed by the Florentine Quartette wherever it appeared; a *Gavotte*, dedicated to Hans von Bulow, the celebrated pianist, and performed by him in most of his concerts given in the season of 1872–73; also variations on an original theme for a Cradle Song (op. 71), which was likewise dedicated to von Bulow.

In the year 1868, Gotthard established a music-publishing house in Vienna, which has had a most beneficent influence on the musical culture of that metropolis. The new house immediately took its place among the leading publishing firms of Germany. It was also Gotthard who founded the delightful Novelty concerts of Vienna in 1869; and he has since given them every year, thus introducing to the public Carl Goldmark, Julius Zellner, Hermann Riedel, and many others destined to musical fame. He has also published their compositions, and otherwise given great encouragement to young artists.

ZENEAKADÉMIA
LISZT MÚZEUM

MEMENTO.

Andantino. J. P. GOTTHARD. Op. 72.



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ZENEAKADÉMIA
LISZT MÚZEUM

PED PED

PED PED RITEN

a tempo.

p

PED PED

UN POCO RIT.

pp

PED

mf

PIU MOSSO

PED PED PED PED

ZENEAKADÉMIA
LISZT MÚZEUM

mf

PED PED PED PED

f

ff

PED PED PED PED PED

DIM.

ff

UN POCO RIT.

a tempo.

PED PED PED PED

fp fp fp fp

PED PED PED PED PED PED

mf

PIU MOSSO

PED PED PED PED

ZENEAKADÉMIA
LISZT MÚZEUM

Bis.

CRES.

f

PED PED PED,

RIT.

PED PED PED

mf a tempo.

PED PED PED PED,

p

PED PED PED PED PED

DIM.

pp

RIT

PED PED PED

ZENEAKADÉMIA
LISZT MÚZEUM

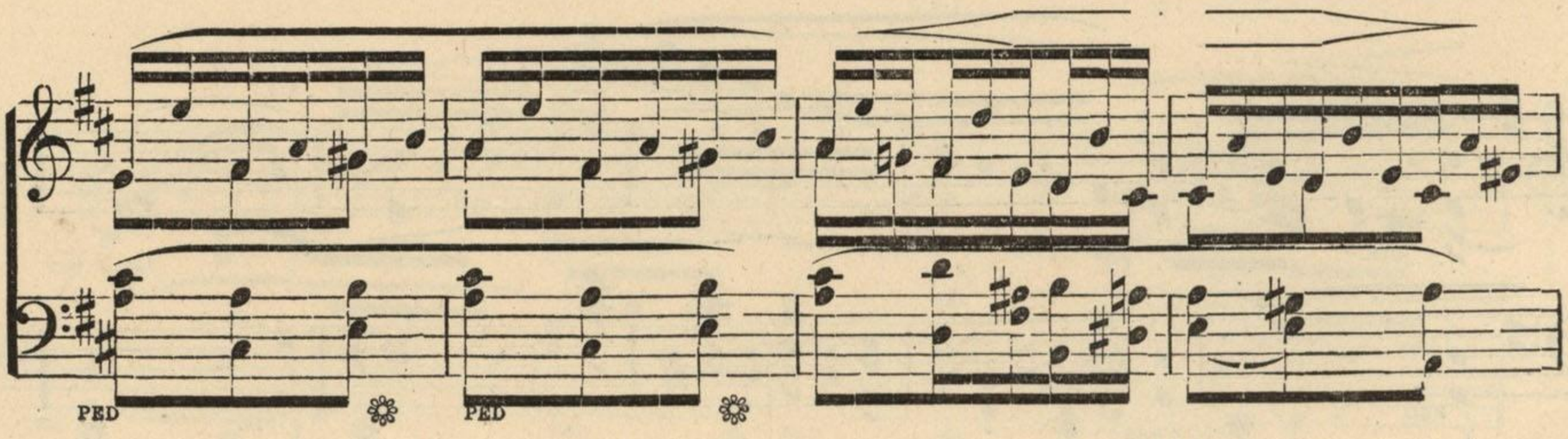
tempo primo.





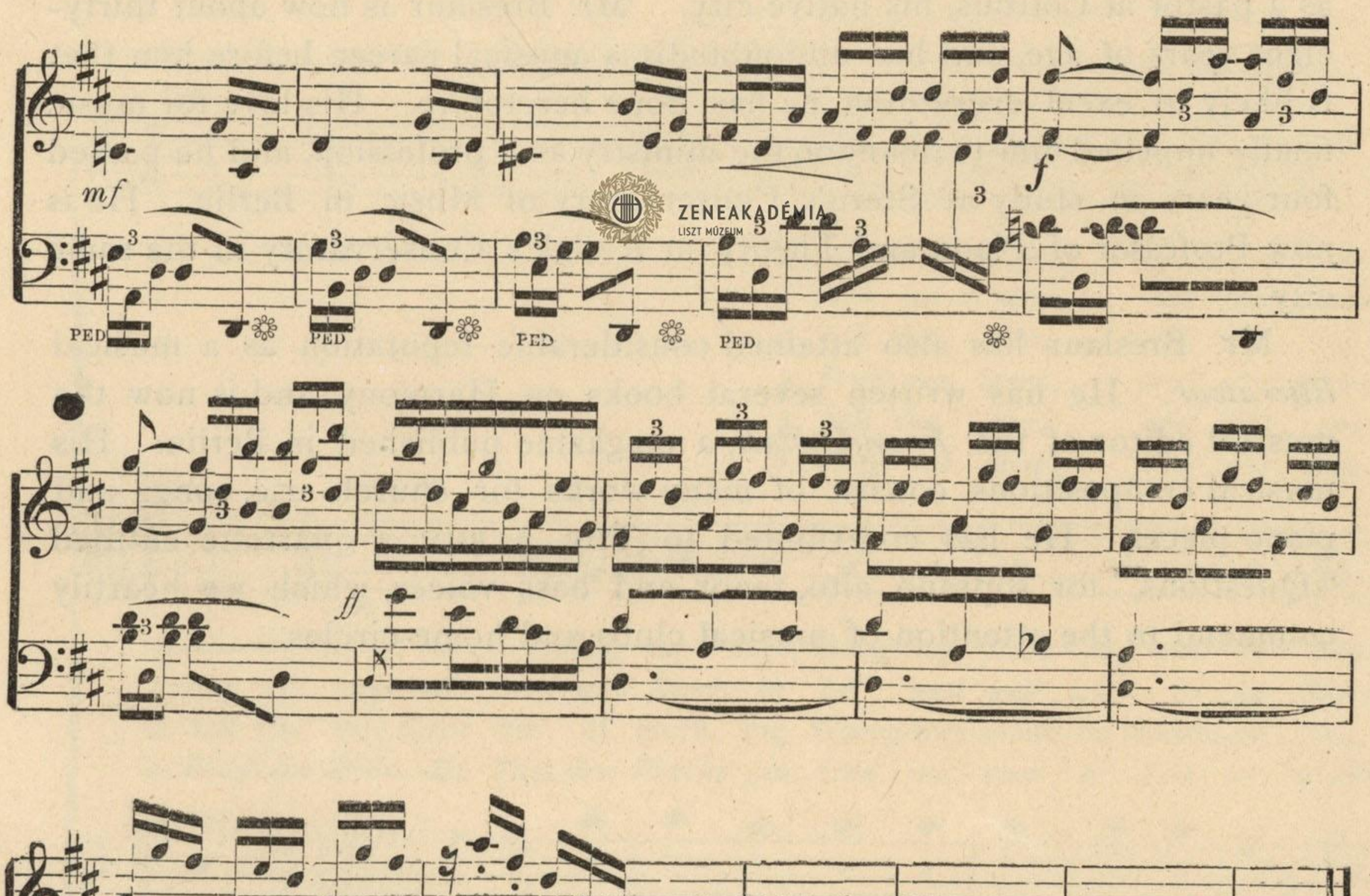






ZENEAKADÉMIA
LISZT MÚZEUM







ZENEAKADÉMIA
LISZT MÚZEUM

EMIL BRESLAUR.

Mr. Emil Breslaur should find especial favor among the church-people, for he not only studied for the ministry, as many other musicians have done without further results, but he actually spent three years of his life as a pastor at Cottbus, his native city. Mr. Breslaur is now about thirty-eight years of age, and has undoubtedly a musical career before him that is likely to excel everything he has done heretofore. His love for music finally impelled him to abandon the ministry as a profession, and he passed four years in study at Stern's Conservatory of Music in Berlin. He is now Professor of Piano and Theory in Kullak's Conservatory in the same city.

Mr. Breslaur has also attained considerable reputation as a musical *litterateur*. He has written several books on Harmony, and is now the musical editor of the *Fremdenblatt*, a magazine published in Berlin. His musical compositions consist of many works for church use, songs and piano pieces. He has contributed to THE ALBUM a quartette entitled "Questions," for soprano, alto, tenor and bass voices, which we heartily commend to the attention of musical clubs and home-circles.

ZENEAKADÉMIA
LISZT MÚZEUM

QUESTIONS.

Fragen.

Words by CARL XV., King of Sweden. EMIL BRESLAUR.

SOPRANO.



1. Ah, where - fore, ah, where - fore,
1. Ach wa - rum, ach wa - rum,
2. Ask the star, ask the star,
2. Frag' den Stern, frag' den Stern,
3. Ask the sea, ask the sea,
3. Frag' das Meer, frag' das Meer,

ALTO.



1. Ah, wherefore, with trembling rap - ture, Hangs my yearn - ing soul on thee?
1. Ach wa - rum mit Lust und Bang - en leb' und web' ich so in Dir?
2. Ask the ra - diant star of morn - ing Where-fore sends he streams of fire,
2. Frag' den Stern des Tags den Prächt' gen, Und wa - rum er Feu - er sprüht,

TENOR.



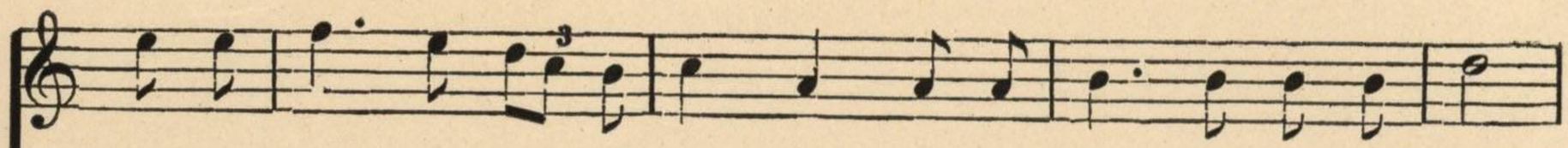
3. Ask the sea, where - fore so glo - rious, Doth it lie in sun - set's glow,
. Frag' das Meer, wa - rum so hel - le A - bends es in Pur - pur steht,

BASE.



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ZENEAKADÉMIA
LISZT MÚZEUM



1. Ah, where-fore, with trem-bling rap - ture, Hangs my yearn - ing soul on thee?
1. *Ach wa - rum mit Lust und Bang - en leb' und web' ich so in Dir?*
2. Ask the ra - diant star of morn - ing, Where-fore sends he streams of fire,
2. *Frag' den Stern des Tags, den Prächt' gen, Und wa - rum er Feu - er sprüht,*
3. Ask the sea, where-fore so glo - rious, Doth it lie in sun - set's glow,
3. *Frag das Meer, wa - rum so hel - le A - bend's es in Pur - pur steht,*



1. Wherefore, O my loved one, dost thou Fix thy burn - ing gaze on me?
1. *Du Ge - lieb - ter wa - rum hang - en dei - ne Bli - cke so an mir?*
2. To the earth in shad - ows sleep - ing, Where-fore glows his fond de - sire.
2. *Und wa - rum nach die - ser nächt' - gen Er - de sei - ne Sehn-sucht glüht.*



3. When the orb of day de - clin - ing 'Neath its wave is sink - ing low.
3. *Wenn die Sonn' in sei - ner Wel - le se - lig lä - chelnd un - ter - geht.*

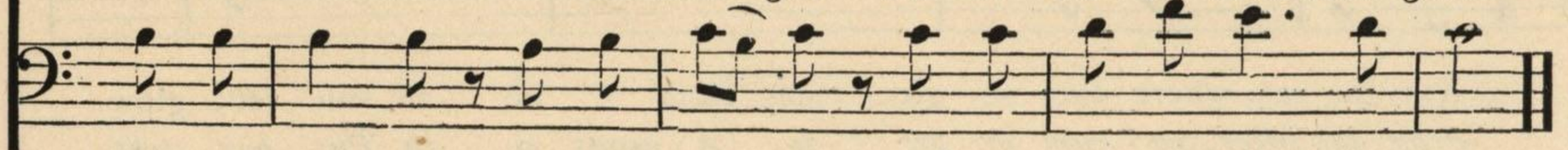




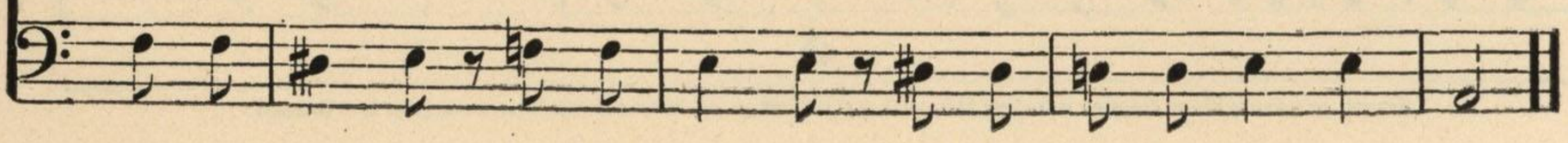
1. Wherefore, O my loved one, dost thou Fix thy burn - ing gaze on me?
1. *Du Ge - lieb - ter wa - rum han gen dei - ne Bli - cke so an mir?*



2. To the earth in shad - ows sleep - ing, Wherefore glows his fond de - sire.
2. *Und wa - rum nach die - ser nächt' gen Er - de sei - ne Sehn-sucht glüht.*



3. When the orb of day de - clin - ing 'Neath its wave is sink - ing low.
3. *Wenn die Sonn' in sei - ner Wel - le Se - lig lä - chelnd un - ter - geht.*



ZENEAKADÉMIA
LISZT MÚZEUM

DR. ROBERT PAPPERITZ.

Dr. Papperitz, now a professor in the Leipsic Conservatory, was born December 4, 1826, and, both as a composer and a teacher, has taken high rank among contemporaries. He began active life as a school-teacher, and did not become a professional musician until 1848. In three years afterward he became a professor at Leipsic. He is familiar to most American students who have visited Leipsic within the last few years, and is one of the most popular teachers in Europe. Mr. Ziegfeld, the Director of the Chicago Musical College, and Messrs. James Gill and Louis Falk, of the Faculty, were pupils under Dr. Papperitz, and retain the pleasantest recollections of him.

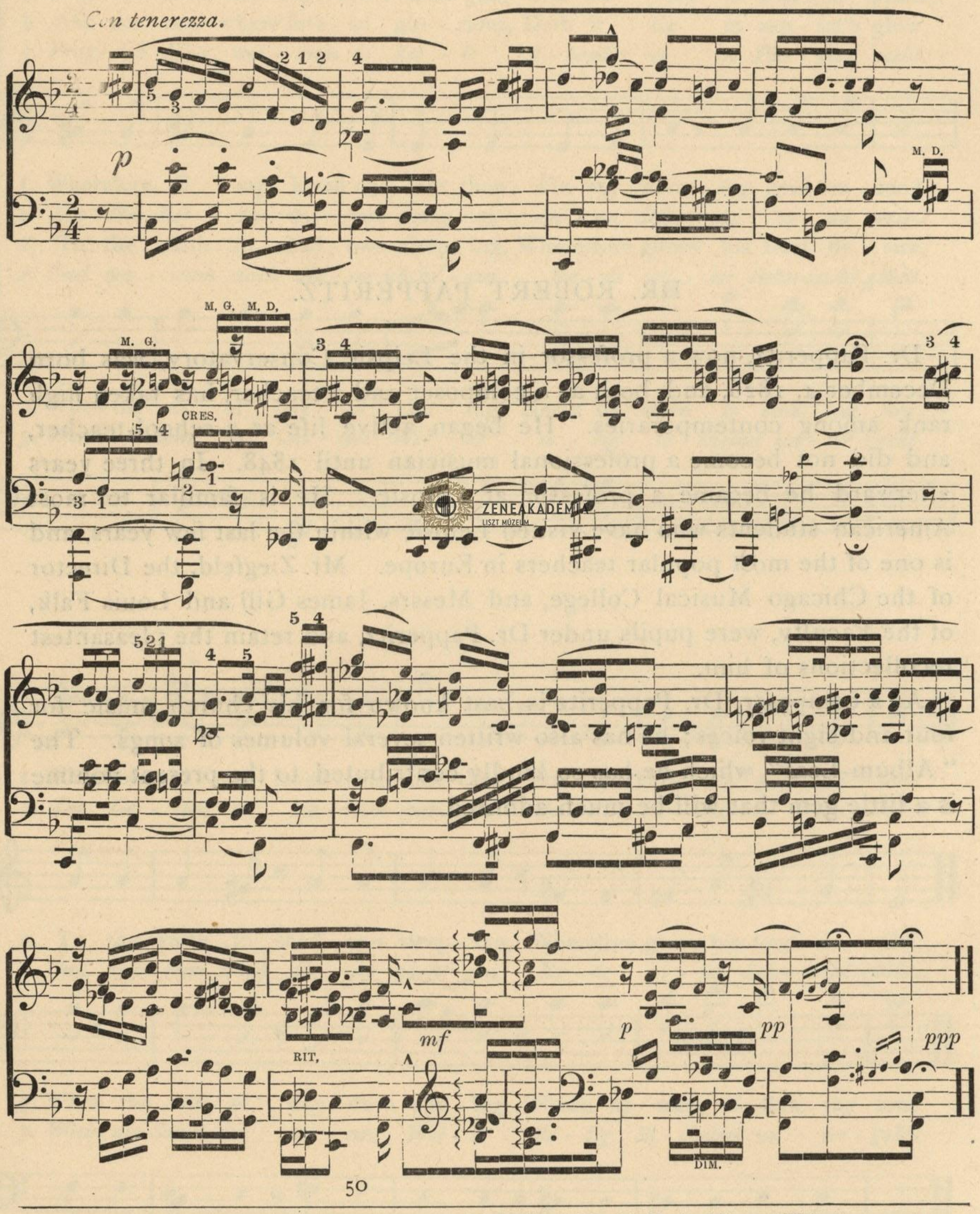
As a composer, Dr. Papperitz is best known for his church music for four and eight voices; he has also written several volumes of songs. The "Album-Leaf" which he has so kindly contributed to the present volume is a little gem that will be much admired.

ZENEAKADÉMIA
LISZT MÚZEUM

ALBUMBLATT.

Album Leaf.

Dr. ROBERT PAPPERITZ.



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ZENEAKADÉMIA
LISZT MÚZEUM

ROBERT RADECKE.

The subject of this sketch was born October 31, 1830, at Dittmannsdorf in Schlesien, and attended the High School at Breslau. At the age of eighteen, however, he entered the Leipsic Conservatory of Music, and there began to receive the best of musical impressions in the formative period of his youth.

Here he had the advantage of instructions from such eminent teachers as Moscheles, David, Hamptmann and Rietz. No wonder, then, that he soon attained an enviable reputation as a performer. Before leaving Leipsic, he played in public Schumann's Concerto for the piano, and Mendelssohn's Violin Concerto, and conducted a symphony of his own composition.

In 1852 Radecke was appointed Director of the Opera at Halle, where he remained but a short time. His heart was in Leipsic, and he gladly accepted the position of the Director of the Singing Academy there when it was offered to him. He became very popular and frequently appeared in the famous Gewandhaus concerts, which have not unjustly been called the best concerts in the world. In 1852 he became the Director of Music at the Leipsic Theater,—a position which he held until he was obliged to go to Berlin to serve out his term of service in the army. After serving in the "Emperor Alexander's Regiment," he remained in Berlin, where his time was mostly occupied in arranging concerts and soirees. He devoted himself largely to Schumann's compositions, which were then comparatively unknown. After giving two seasons of subscription-concerts, which were very successful, he was appointed Court Director of Music, and in this position did such good service that, in 1863, he was appointed Capell-Meister at the Royal Opera-House in Berlin.

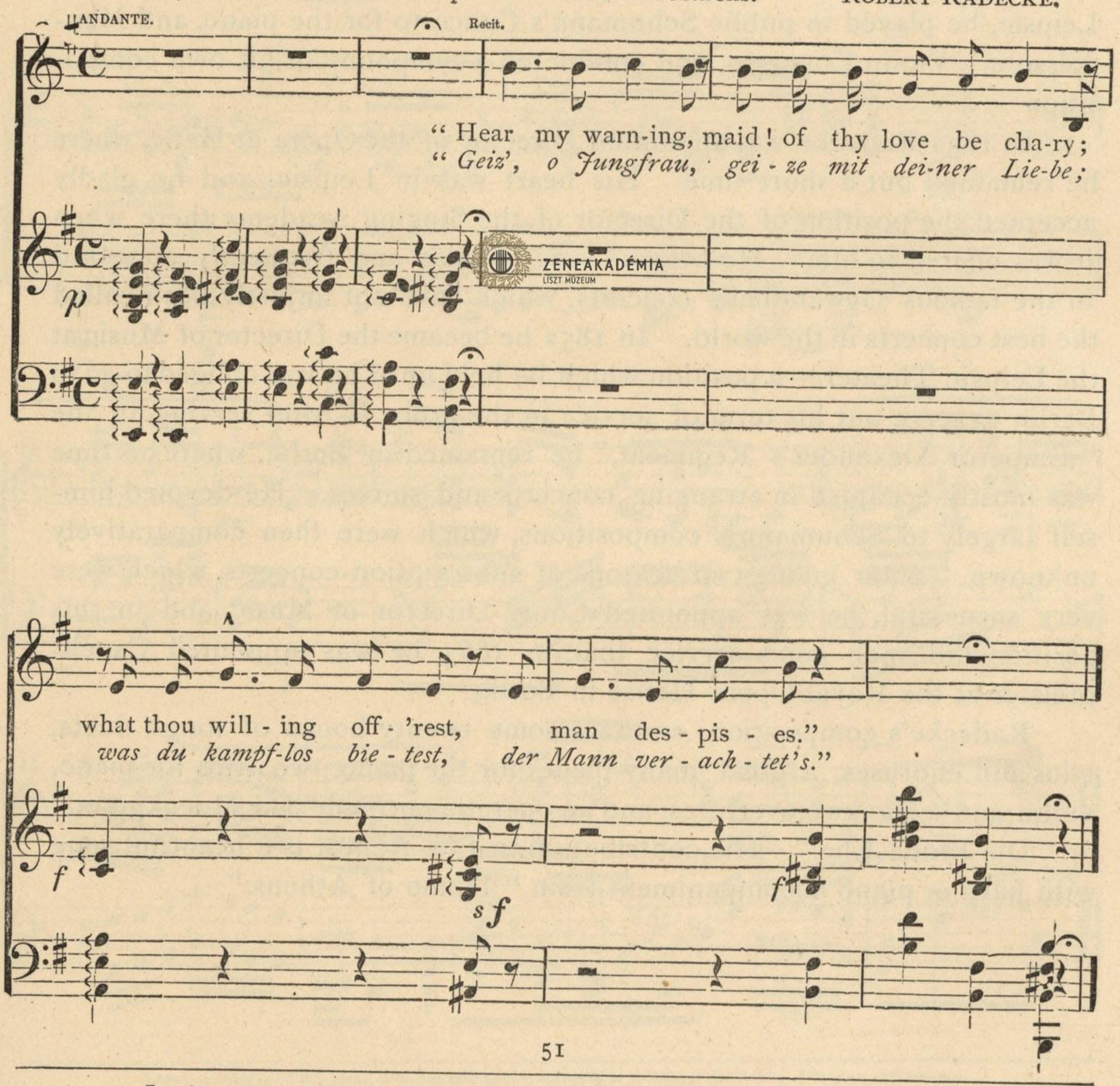
Radecke's compositions embrace some twenty books of songs, duets, trios and choruses, a great many pieces for the piano, two trios for piano, violin and 'cello, two overtures, and an operetta entitled "Die Moenkguter," or "Die Probe-Ehe." His contribution to THE ALBUM is a beautiful song with harp or piano accompaniment from "Timon of Athens."

ZENEAKADÉMIA
LISZT MÚZEUM

TIMON OF ATHENS.

For Alto, with Harp or Piano Accompaniment.

Words by LINDNER, from Shakspeare's "Timon of Athens." ROBERT RADECKE.



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ZENEAKADÉMIA
LISZT MÚZEUM

Tempo moderato.

p

Thus sang Sap - pho from the high cliff. The
Sap-pho sangs auf bran - dendem Riff. Des

p

CRES

loved one's scorn deep and cru - el, In des - pair drove her to the
Jünglings, dem sie sich hin - gab, bitt - rer Hohn trieb je - ne zum

CRES.

sea. A wild storm toss'd her tress-es, And in her
Meer. Es wühl-te Sturm im Haar ihr, Sturm in der

accelerando e cres. *molto string. e cres.*

ZENEAKADÉMIA
LISZT MÚZEUM

ALLEGRO

harp raged.
Har - fe.

ff

In spir-it she sees her
Sap - pho sieht im Geist ihn

p

love in the arms of anoth - er, and then a wail sounds from the
ruhn in dem Arm der An - dern, sieht es und wild hallt's her vom

fz *p*

ZENEAKADÉMIA
LISZT MÚZEUM

cres.

cliff. Hark! loud roars the mighty sea god for his prey; Like
Riff. *Horch! freudigt erbraust der Meergott, beu-te-stolz;* *gleich*

sf

Recit.

p *mf*

song gently dy-ing, Once again is heard, "Maid! O of thy love be cha - ry,
ster-ben-den Lie-dern, ringt es durch die Fluth: "*Weib: gei - ze mit dei-ner Lie - be,*

TRANQUILLO.

DIM.

p *f*

Re - member Sap - pho."
den - ke an Sap - pho."

p *dim.* *rit.*

PED

ZENEAKADÉMIA
LISZT MÚZEUM

LOUIS G. A. ROEHR.

Roehr's musical career has been one of serious application to the art to which he has devoted his life. While others have sought for public places and desired popular flattery, he has been content to work for the instruction of youth, and the advancement of true musical culture. Born in Schlesien, Prussia, in 1821, he received his education at the High School, and then became a devoted pilgrim to the shrine of music. He has held many honorable and useful positions. In 1853, he was Director of Music at the Görlitz Theater; in 1856, and for some years after, he gave instructions in piano, singing, and composition, at Dresden; and in 1870, he became Director of the Music School, at Leitmeritz, Böhmen, where he now is. His compositions, mainly for the piano and voice, have been of a kind to assist musical students in acquiring the best principles of the art. He has written a Nocturne for THE ALBUM, which is a gem in its way.

ZENEAKADÉMIA
LISZT MÚZEUM

NOCTURNE.

L. ROEHR.

Andante cantabile.

mf expressivo

p

dolce.

poco crescendo.

leggiero.

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ZENEAKADÉMIA
LISZT MÚZEUM

CON 8VA

DIM.

CON 8VA

CON 8VA

ff

tr

p

ZENEAKADÉMIA
LISZT MÚZEUM

CON 8VA

dolce.

LEGATO.

CON 8VA

CRESCENDO,

ZENEAKADÉMIA
LISZT MÚZEUM

fz

dim.

tr

p

RIT,

p

piu moto.

TEN

ten

ZENEAKADÉMIA
LISZT MÚZEUM

RIT.

dim e rit.

tempo primo.

p

f

3 tr

DIM.

ZENEAKADÉMIA
LISZT MÚZEUM

CON 8VA

p

p

cres.

f

dim

tr

dim.

8VA

legg.

p

pp

RIT

fz

8VA

ZENEAKADÉMIA
LISZT MÚZEUM

GUSTAV JANSEN.

Gustav Jansen was born December 15, 1831, in Jever, in the Grand Duchy of Oldenburg, and is a fellow-townsman and friend of Mr. F. Ziegfeld, the director of the Chicago Musical College. He attended the Leipsic Conservatory of Music, where he studied under Riccius, Coccius and Schellerberg. In 1855 he became the organist of the Cathedral at Verden, and in 1862 he received the title of Director of Music from the King of Hanover. Mr. Jansen is a thorough musician, and has contributed very largely to the musical culture of his time and his people. He began his work as a composer with arrangements of Schumann's works for the piano, which was the means of introducing Schumann to a wider circle than he had ever reached before. Among his other successful arrangements are Mendelssohn's *sympkony in C minor*, Schubert's "Rosamund" overture, the overture to "Robert le Diable," von Meyer's "Marche d' Isly," and the *finale* to Weber's "Freischütz," all arranged for eight hands. Jansen has also written many songs that have received much admiration not only in Germany but in America. Several of them have been sung at the soirees of the Chicago Musical College, and have been well received. He has always been a hard worker, and the following selections from his compositions will be found to be the most successful of his productions: Seventeen songs (op. 12); quartettes for soprano, alto, tenor and bass (op. 7); quartettes for male voices (op. 32); songs in Low German (op. 13 and 20); "Der Trompeter an der Katzbach," for bass voice (op. 19); duets for soprano and tenor (op. 31); trios for female voices (op. 31); marches for four hands (op. 22 and 30). Mr. Jansen's contribution to THE ALBUM is a beautiful quartette for male voices, entitled "Star of the Night," which ought to become a favorite with singing clubs.

ZENEAKADÉMIA
LISZT MÚZEUM

THOU LOVELY STAR.

Du lichter Stern in meiner Nacht.

Words by C. O. STERNAU. F. GUSTAV JANSEN.

TENOR I. *Andantino.*

1. Thou gol - den crown of all my dream-ing, That God has
1. *Du gold - 'ne Kro - ne mei - ner Ta - ge, Die mir ein*

TENOR II.

2. O crys - tal fount whose depths are keep - ing For me, as
2. *Du rei - ner Quell, in des - sen Tie - fen, Für mich als*

BASSO I.

3. For - ev - er - more may joy at - tend thee, Thou mem - 'ry
3. *Du mei - ner Hoff-nung zar - te Blü - the, Du Traum-bild*

BASSO II.

placed up on my head, Thou at whose beau-teous mag - ic
Gott auf's Haupt ge - drückt. Du die mit ei - nem Zau - ber-

faith - ful love's re - ward, The joys that in those depths are
treu - er Lie - be Lohn, Die Freu-den Got - tes al - le

sweet of days gone by, May God from ev - 'ry ill de-
mei - ner Ju - gend - zeit, Dass Dich der Herr der Welt be-

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ZENEAKADÉMIA
LISZT MÚZEUM

gleaming, All sor-row from my breast is fled, Keep watch from out my Heaven's
schla-ge, mich al - ler Trau - rig-keit ent-rückt. An meinem Him-mel hal - te

sleeping Leap forth in sounds of sweet ac-cord ! Shine on for aye in glorious
schliefen, O, sprud-le fort mit hel - lem Ton, O, strahle fort in hel- ler

fend thee, O love for whom 'twere bliss to die ! Pour down on me thy radiant
hü - te, Dann sterb ich gern voll Se - lig- keit, Von dei-nem Schimmer an-ge-

CRES

height, Keep watch from out my Heav-en's height, Thou love - ly
Wacht, An mei - nem Him - mel hal - te Wacht, Du lich - ter

CRES

light, shine on for aye in glorious light, Thou love - ly
Pracht, O strah - le fort in hel - ler Pracht, Du lich - ter

CRES

light, Pour down on me thy radiant light, Thou love - ly
lacht, Von dei - nem Schim - mer an - ge - lacht, Du lich - ter

CRES

Dolente. Cres. molto,

star that crowns my night, Thou love - ly star that crowns my night.
Stern in mei - ner Nacht, Du lich - ter Stern in mei - ner Nacht.

cres molto

star that crowns my night, Thou love - ly star that crowns my night.
Stern in mei - ner Nacht, Du lich - ter Stern in mei - ner Nacht.

cres molto

star that crowns my night, Thou love - ly star that crowns my night.
Stern in mei - ner Nacht, Du lich - ter Stern in mei - ner Nacht.

cres molto

ZENEAKADÉMIA
LISZT MÚZEUM

RICHARD METZDORFF.

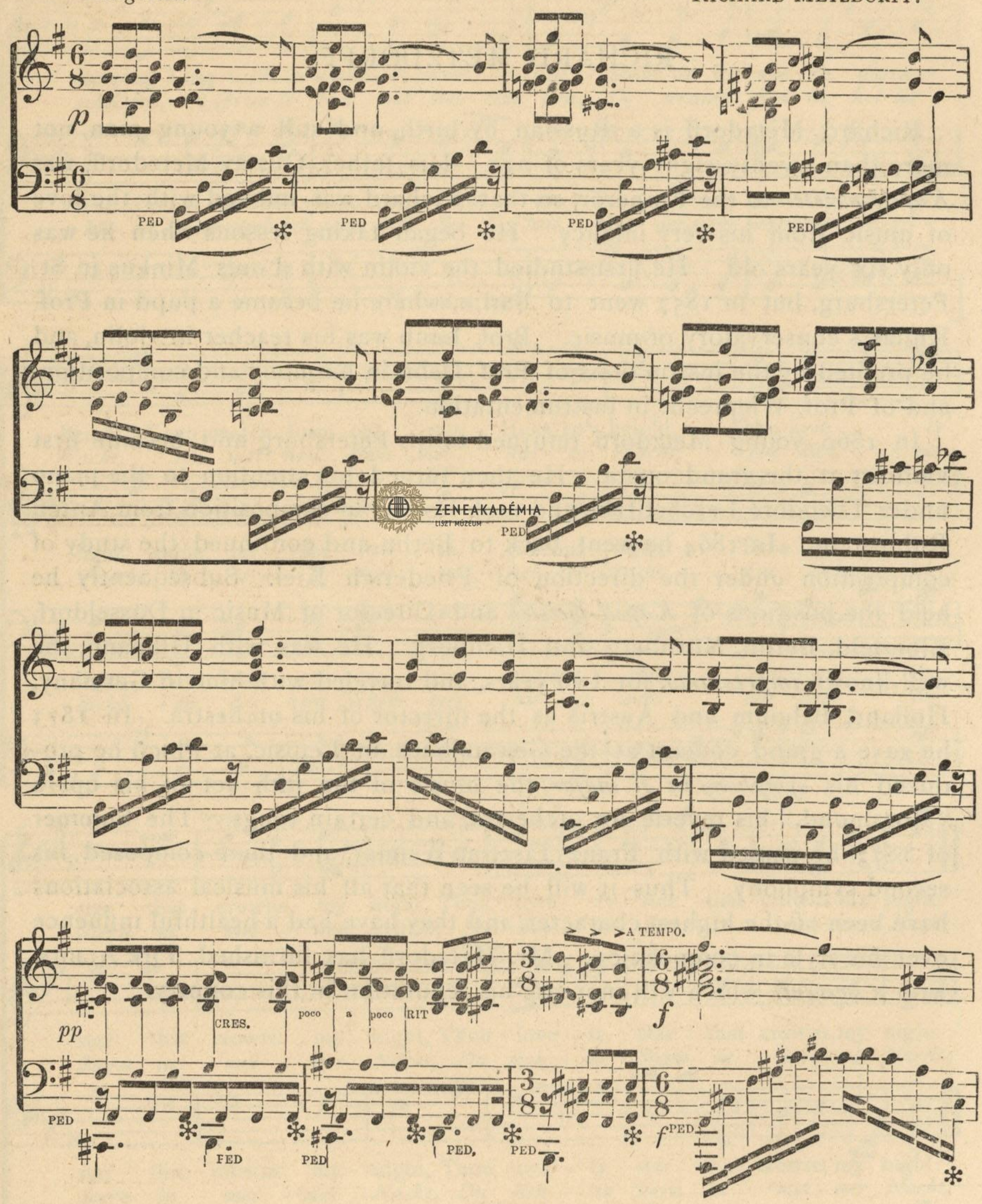
Richard Metzdorff is a Russian by birth, and still a young man, not more than twenty-eight years of age. His father, Gustav Metzdorff, was *Kapell-meister* to the Emperor, so that Richard was imbued with the love of music from his very infancy. He began taking lessons when he was only six years old. He first studied the violin with Louis Minkus in St. Petersburg, but in 1857 went to Berlin, where he became a pupil in Prof. Kullak's conservatory of music. Prof. Laub was his teacher in violin, and he profited by the instructions of Prof. Dehn in harmony and composition, and of Prof. Wieprecht in instrumentation.

In 1860 young Metzdorff returned to St. Petersburg and became first violinist at the grand opera. He then turned his attention to the piano under Theodore Leschetitzki, and took lessons in composition from Anton Rubinstein. In 1864 he went back to Berlin and continued the study of composition under the direction of Friederich Kiel. Subsequently he held the positions of *Kapell-meister* and Director of Music in Düsseldorf, Elberfeld, Berlin, Nürnberg and Hamburg. He was with Ullmann, the well-known *impressario*, for two years, and traveled with him in Germany, Holland, Belgium and Austria as the director of his orchestra. In 1873 he gave a grand concert at the Gewandhaus in Leipsic, at which he produced his *symphony in F major*, the music of the fifth act of his opera "Rosamond," his reverie for orchestra, and certain songs. The Summer of 1873 he passed with Franz Liszt at Weimar, and there composed his second symphony. Thus it will be seen that all his musical associations have been of the highest character, and they have had a healthful influence over his style in composition. Mr. Metzdorff has furnished THE ALBUM with a *souvenir* which will increase his reputation in this country.

ZENEAKADÉMIA
LISZT MÚZEUM

SOUVENIR.

Allegretto. RICHARD METZDORFF.



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ZENEAKADÉMIA
LISZT MÚZEUM

Zeneművészeti Főiskola Budapest

a tempo.

poco a poco rit.

A TEMPO,

8va

ZENEAKADÉMIA LISZT MÚZEUM

FRANZ ABT.

Probably the best known and most generally admired German song-writer, Franz Abt, was born December 22, 1819, in Eilenburg, Saxony. He received his first musical instruction from his father, a musically educated preacher, who also intended his son for the theological profession.

But though the twig was bent the tree wouldn't incline.

Placed at school in Leipzig, a very hot bed of music, young Abt learned more harmony than catechism, and early in 1838, had completed his first composition—six dances. Like every beginner, our hero yearned to see his Opus 1, printed in black and white; and in furtherance of this desire, made voyages of discovery, the objective point being a god-father for his new child, or, in other words, a publisher. How this was done is told by the humorist Drobisch. He says that the excursions were usually undertaken about twilight, that the gathering shadows might hide the blushes of the budding genius when a refusal met his modest request. At last land was spoken from the mast-head, and one Künzel accepted the composition, and our fledging, with swelling heart, read his name printed in full upon the title of a piece of music. No great success attended this maiden effort, although the dances were somewhat played. Soon after he wrote a set of waltzes and got it played at one of the periodical open-air concerts in the garden of the *Hotel de Prusse*. During the performance he stood round in the shubbery, his heart beating worse than the bass drum, to watch the effect. Again in luck! The waltz pleased. The ladies kept time with their feet, and at the end much clapping and a few "Bravos!" were heard. That was good enough as far as it went, but two days after, in looking over one of the Leipzig daily papers, what should meet his astonished eyes, sandwiched between a lost dog advertisement and an invitation to something or other, but the following:

"The ——— Band is earnestly requested to let us hear again as soon as possible the splendid waltz by Franz Abt, which they played in the garden of the *Hotel de Prusse*. [Signed.] Several who were present."

What! "Splendid waltz." A public demand for a repetition? Incredible and yet actual. His publisher Künzel was beside himself with delight. He dubbed the eighteen-year-old composer "*Herr Musikdirektor*" and at once purchased the "splendid waltz" which his ardent fancy represented to him as a sort of gold mine.

A few years later, Abt became musical director of a theater in Zürich. This theater, however, was shortlived, and at its close Abt, much against his will, found himself a gentleman of leisure. Turning his hand once

ZENEAKADÉMIA LISZT MÚZEUM

more to writing, he produced on May 14, 1842, the song "When the Swallows homeward fly," and his fame was made. Since that time he has composed steadily and successfully. In 1852 he removed to Brunswick, where he became Court Musical Director, which position he still holds.

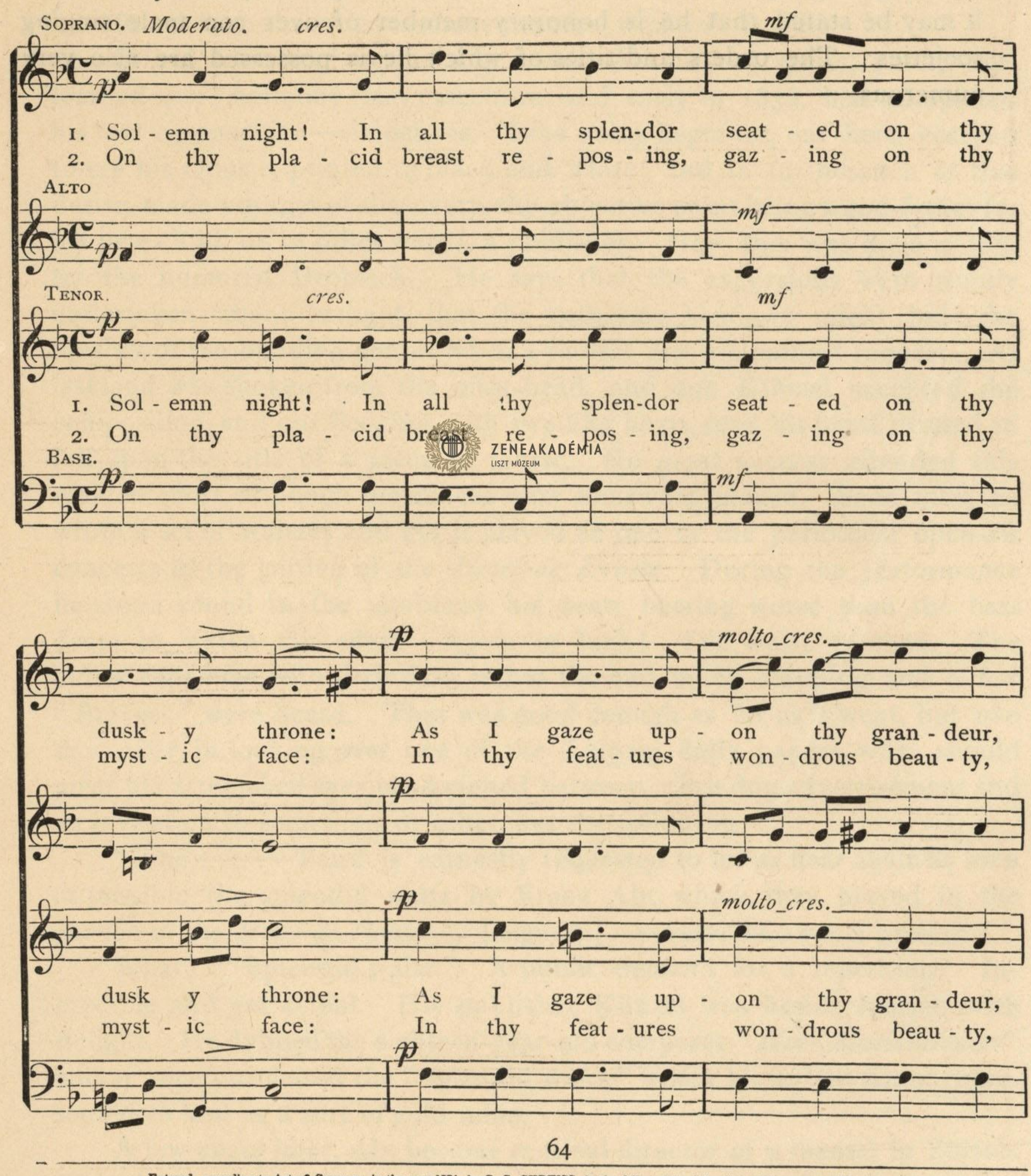
In 1872 Abt came to this country to attend the great Peace Jubilee, where his reception was a magnificent ovation.

Abt's published compositions number about 400, mostly songs and quartetts, in which two styles of composition he stands well-nigh unequaled. As a proof of the enormous popularity of his four-part music it may be stated that he is honorary member of over 200 male singing societies. The orders and titles of which he is possessed are also very numerous.

ZENEAKADÉMIA
LISZT MÚZEUM

SOLEMN NIGHT.

Words by MARIA HAYES. FRANZ ABT.



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ZENEAKADÉMIA
LISZT MÚZEUM

decres. *pp* *p*

I thy ho - ly pow - er own, Pow'r that sooth's the
I the hand Di - vine can trace! All un - heard by

mf decres. *pp* *p*

I thy ho - ly pow - er own, Pow'r that sooth's the
I the hand Di - vine can trace! All un - heard by

pp

wea - ry - heart - ed, Bringing peace to those who weep:
heed - less mor - tals, Se - raph mu - sic from on high,

pp

wea - ry - heart - ed, Bringing peace to those who weep:
heed - less mor - tals, Se - raph mu - sic from on high,

f *p*

Dreams of joy to those who are part - ed, To the toil - er
Float-ing down from heaven's vast port - als, Thrills my soul with

f *p*

Dreams of joy to those who are part - ed, To the toil - er
Float-ing down from heaven's vast port - als, Thrills my soul with

ZENEAKADÉMIA
LISZT MÚZEUM

dim. *p* *poco a poco cres.* *f*

balm - y sleep. }
ec - sta - cy ! } Si - lent, ho - ly, calm and bright,

dim. *p* *f*

balm - y sleep. }
ec - sta - cy ! } Si – lent, ho – ly, calm and bright,

p *pp* *poco a poco cres*

Who can thy beau – ties tell, O night? Si – lent, ho – ly,

p *pp*

Who can thy beau – ties tell, O night? Si – lent, ho – ly,

f *f poco riteuuto.* *pp* *ppp*

calm and bright, Who can thy beau - ties tell, O night!

f *f* *pp* *ppp*

calm and bright, Who can thy beau - ties tell, O night!

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