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1

Music Mart Meanderings

Nothing beats doing something for yourself when you really want it done. Anatol Friedland is featuring in his own vaudeville act his own song, "Who"—written by himself for himself and which he is publishing himself.

"April in Church" might signify a "dry" sermon on a "wet" subject, or vice versa, but in this instance it doesn't. It's the title of a new song by Harry O. Osgood that is being issued by the Oliver Ditson Company of Boston.

Here's another "wet" one—in sound, at least. It's "April Showers," one of the song-hits in Al Jolson's "Bombo" that brings forth the applause flowers. Harms, Inc., are putting out this "shower."

James C. MacDermid and Frederick Knight Logan were photographically featured in a recent issue of *Musical America* as two composers who have been added to the Forster Music Publisher staff. Both are well-known American musicians who have attained popularity through their works, Mr. Logan being the composer of the famous "Missouri Waltz."

Whatever Waterson, Berlin & Snyder may think of the "Bonus" question as a present national issue, it is quite evident that this firm of New York music publishers is not opposed to granting individual "honorariums" when such granting is a "local option" affair in its own musical "bailiwick." This house recently presented each member of its entire staff with a substantial surprise bonus.

The B. L. Williams Music Company at Stuttgart, Arkansas, evidently believes in doing more than disseminating a little sunshine. November 26 was "souvenir" day with this firm, and in addition to keeping "open house" with free recitals, every visitor to the store on that day was presented with a free copy of the song, "Little Sunshine," which in the aggregate must have been much of that commodity.

"Suzette," a new stage production which had its initial performance at Stamford, Connecticut, has a music score that scores a lot of musical song-innings such as "Dream of Tomorrow," "Gypsy Rose," "Honey Love Moon" and "Sweetheart Mine." Book and lyrics are by Ray Dixon music is by Arthur H. Gutman, and Leo Feist, Inc., publishes the score.

Big audiences are assembling nightly at the 49th Street Theatre in New York City to greet a company of Russian players from Moscow who are appearing in a novel show, and "greet" is the right word, for listen: The big feature of the show is "The Parade of the Wooden Soldiers" with its music scheme composed and fitted by Leon Jessel, a European composer, and both music and evolutions are so unique and well performed that each night the audience literally rises to its feet with cheers and stops the show with demands for encores—some greeting! The American music rights for "The Parade of the Wooden Soldiers" have been secured by the Edward B. Marks Music Co. of New York, through Mr. Morris Guest of Comstock & Guest the producers.

Continued on Page 4

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MUSIC MART MEANDERINGS

Continued from Page 1

Judging from the way in which he is "putting it over," it would seem that John Steele, one of the finest tenors now singing in vaudeville, intends making one of the earlier song-hits of Ernest R. Ball as much of a classic as McCormack has made of the same composer's "Mother Machree." The song is Ball's well-known "A Little Bit of Heaven" (with lyrics by J. Kern Brennan), published some six or seven years ago by M. Witmark & Sons.

Krause & Mars, music publishers in Thomasville, Georgia, report that the entire edition of their "Ku Klux Blues" has been sold out and a second edition is now on the press. "Smile 'em Away," a waltz by R. A. Webb, is reported as also ready for the press. This number was introduced by "Kid Sunshine" and his "Sunbeam" orchestra, and is now being played from mass by practically every orchestra in Dallas, Texas.

There are a lot of handy things in this more or less handicapped old world that fit in mighty handily, and one of the handiest of the handily "handies," is being handed out by Lee Fleming of Wellsboro, Pennsylvania. It is the Music Publishers' Directory and Guide, a neat little pocket manual of 44 pages that is most conveniently arranged in alphabetical sequence. It embraces, embodies or enfolds a comprehensive list of music publishers, music jobbers and wholesalers, title page designers, music engravers and printers, music arrangers, phonograph record manufacturers, piano roll manufacturers, publishers' foreign representatives, copyright offices, trade publications, mailing lists and miscellany—a bunch of handy information for which one has to hand out only four bits, i. e., fifty cents, the handy half of a half-dollar.

A new music concern lately opened in Lansing, Michigan, is the Strand Music Publishing Company, with B. Wilson as manager. The first release of the firm is "We'll Dance Till the Night Turns to Day," with "She's Just a Plain Old Fashioned Girl" and "Under Arabian Skies" announced for the near future.

"Maggie May," "Sweet Genevieve," "The Bell Goes Ringing for Sarah," "The Corn Is Waving, Annie, Dear," "The Bloom Is on the Rye," "In the Gloaming" and others of the old sweet-singing songs of what is now called a "by-gone day"! If you are too young to know them (and one doesn't have to be "an ancient" to remember some of them), you'll find strains of them in one of Charles K. Harris' latest releases—"My Mother's Melodies."

It recently was reported that some "Bur-bank" of the "crawler" world had evolved, produced or developed a blue caterpillar, and now they've got a "Blue Kitten" on Broadway that is not of the cat family. "The Blue Kitten" is the musical evolving by Rudolph Friml, developed on lines and lyrics by Otto Barbach and W. C. Duncan, which recently opened at the Selwyn Theatre in New York City with Lillian Lorraine and Joseph Cawthorn leading the "Kitten." The tail-end of a musical production of course is the publishing, and Harms, Inc., are issuing "Cutie" and "I've Found a Bud Among the Roses" (two undoubted successes), besides "Smoke Rings," "Madeline" and "Daddy."

Continued on Page 6

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MELODY

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Volume 6

FEBRUARY, 1922

Number 2

A Singing Nation!

IT was very many hundreds of years ago when the prophet Isaiah, striving to mold public opinion to unification of thought along lines of moral uplift, voiced to the people a moving appeal in the persuasive plea of "Come, now, and let us reason together"—his intent being to waken soul through appeal to mind. Whether his plea was effective or otherwise does not greatly concern us of today, but if that old Hebrew prophet were now living, and pursuing the same line of soul endeavor, it is fairly possible that he might change his plea into "Come, now, and let us SING together," for a true prophet-teacher is one who visualizes in the basic foundations of the present the superstructure of the future. As such a teacher, or leader, he would know that in universal song-singing by the people, in community or chorus or in family gatherings, there lies hidden a potent "reason"—reasoning not so much through the mind objective as through the soul which moves the mind subjective, for we of today are learning that soul and singing are more closely affiliated than was once wont to be conceded.

"A nation that has no deep-hearted songs, a nation that cannot or will not sing, can be no organic thing; it is but loose dust," said Dr. Frank Crane. There is deeply involved and significant truth in the words of Dr. Crane, for beyond any question or doubting a nation that recognizes the soul-moving power of music in singing, a nation that makes its annual observance of song-singing an occasion of *universal musical festival by the people*—such nation can become only the more united integrally, thus standing in less danger of disintegration collectively.

With each month of February comes America's NATIONAL WEEK OF SONG, a now established annual affair that is becoming ever larger and broader of observance as a music-festival week, and one in which *everyone* should heartily unite in common endeavor to make that week patriotically possible and soul profitable through its universal recognition and observing by musicians and all who have musical aspiration or inclination.

This annual singing event, movement, or whatever it may be called, is of grave importance to all those who love music or even casually like it (especially singing music), for it is the one time during the whole year when the people of this great Nation are invited to join in a universal program of music wherein such music is made *by themselves for themselves*, and each year since the inception or inauguration of music-week has witnessed the grand spectacle of millions of people participating in this self-making of music.

This coming festival, for it should be made a festival or song-fest, will be the seventh annual observance of a *National Week of Song by Americans*, and preparations for its coming observance are being broadly made by song-leaders and community service workers throughout this entire country. It is not necessary to expatiate upon the psychological significance of this week of song or to dwell on its importance as a week of educational relaxation which helps rather than hinders business. It has been endorsed by leaders of the Music Supervisors' National Conference and by leaders of other musical organizations; by Dr. J. P. Claxton, until quite recently the United States Commissioner of Education; by superintendents of schools in almost every state, county and city, and by a host of other public officials and public-spirited citizens, all of whom are endeavoring to up-build America on the basis of a singing nation.

Songs, and the singing of songs in concerted action by community chorus, invisibly build the foundations of an invincible propaganda for peace, and the now fixed date for this annual week of song is that week which includes the birth-anniversary of George Washington—the great leader who signed the first Proclamation of Peace ever issued by America after a war with another country; coincidentally, this birth anniversary occurs but ten days after that of a later great leader—Abraham Lincoln, the "Great Emancipator" and greater Peace Advocate.

Music Week, officially and more properly Week of Song, this year will begin on Sunday, February 19th, and end with February 25th. If there is any community (either large or small) where preparations are not already afoot for the observance of this February song-fest, or if the leading spirits of such communities do not know what to do or how to go about its doing, they should get into immediate touch with the National Week of Song, 430 Wabash Avenue, Chicago, Illinois.

Let all of us—everybody, everywhere—sing! During this week of song, let us devote all the hours after work and all that can be spared from work to the service of music; let us dedicate our time to the singing of patriotic, popular and other present and past songs, with a goodly sprinkling of the old-time melodies, and let us all sing them full-voiced and free-heartedly together in community chorus or in family gatherings, or even singly—in short, in any way at all as long as we sing, *sing, SING!*

"I see America go singing on her way to destiny!" sang

Walt Whitman, the "good gray poet" and prophet in poesy, and already we of today have seen America "go singing on her way" as the *destined* balance-of-power to overthrow a world-aggressive autocracy. Yet that was not and is not the end, for who will question that America's "destiny" is not to be a greater and grander balance-of-power in the future of the world—the great balancing factor in the final overthrowing of war and the establishing of universal peace?

The Popular Demand

By Frederic W. Burry

ONE of course cannot succeed, unless one gives the public what it wants, and it is impossible to exist at all without having some dealings with others.

There are a few who come along now and then, with what they assert is a distinctly new message—absolutely original, musical or otherwise. There are instances where, sooner or later, results fully bear out the claims of these promoters, but in so many cases the goods are refused—sometimes because they are practically minus real worth, or have been released at an inexpedient hour.

Success comes to him who can choose the right place and the proper time to make a venture, and though there always must be the element of chance in any undertaking, patience and concentration will generally bring a royal compensation. This would appear to be self-evident, and yet many fail because they refuse to work and wait according to this self-controlled procedure.

Musicians are particularly culpable. Emotional, with the faculty of reason too often in disuse, they will flounder along depending on their genius to help them out of the holes they keep stumbling into.

We need more talent, as well as genius! This is the age of work as well as of ideas. Eccentricity is not wanted, and can no longer be considered as a sign of the artist soul. Everyone, high and low, is called upon to labor, with head and hand united mentally and physically for an all-round self-culture—the upbuilding of a new world and life of happiness, sanity and beauty.

The popular demand is for both amusement and uplift. We all want to be interested, and we all want to grow. Perhaps these instinctive demands are not always apparent, and at times one seeks pleasure in the wrong direction. But it is there, always existent in every soul, the actual bent and inclination—the cosmic urge toward further life and happiness and power.

Artists who can give the public "something new" will be welcomed by all. Art is applied science that crowns creation with beauty and excellence.

MUSIC MART MEANDERINGS

Continued from Page 4

Many times a circle within a circle means complications, but not always, as it is only recently that we have seen an arrangement of circles which simplifies what usually is considered complicated. If you are a musician, and should happen to run across a piece of strong and fairly heavy cardboard about four and three-quarter inches square, carrying on its surface two concentric circles (one inside the other or the other outside the one) with a lot of long lines radiating out across both circles like the spokes of two wheels together, the inside wheel being a sort of whirligig working on

a central pivot—don't think that just because you are a musician this circle contraption won't interest you because it looks like a speedometer, a hygrometer, a gas-metre or a steam gauge, for it isn't any such non-musical mechanism. Neither is it a new form of toddle-top.

It is a cute little arrangement for arrangers and others that is called by its designer a "scalograph," and was designed by Carl E. Britcher of Baltimore, Md., to make transposition easy. Have you ever started on a little job of transposition—say, for yourself—without knowing anything about transposing, and suddenly got yourself all mixed up with improbable keys with impossible key-signatures? If so, then you will appreciate this little "music-metre."

Without going into technical explanations in detail, the two concentric circles represent chromatic scales that revolve around a common centre, the radiating diverging spokes represent intervals, and there you are—ready-made transpositions from major keys to minor keys (or vice versa), from major to major or from minor to minor (key to key). And all for the price of a silver circle or its paper equivalent—a century of cents that is dubbed a dollar.

"Poor Little Me" and "You Can Have Every Light on Broadway, but Give Me That One Little Light at Home" are two new ones from Benny Davis that are announced for early issue by Irving Berlin, Inc.

"Say it with music!" said a noted American writer of popular songs, so don't forget the week of February 19-25 and speak peace through the singing of songs. And don't forget that, as events build for epochs and epochs mark the beginnings of eras so these annual weeks of song may be marking the beginning of the building of a new and splendid era for America—that of a GREAT SINGING NATION!—M. V. F.

Music is the stimulating and appealing art. It releases long pent-up feelings and energies; scatters the foolish troubles of our civilization, smooths away the wrinkles of worry—mistakenly and unfairly blamed on Time.

Music lifts one out of the valley of despond and speaks to man concerning his deeper and broader capacities. It is the art of encouragement, hope and delight. It is the art open to one and all—only the desire being necessary for its "gift."

Where there is the desire, there will be the willingness to work. Then its treasures will be revealed, some phases of its many features, and with further work one co-operates in its manifestation.

It used to be considered that the popular demand was for "trash." P. T. Barnum said the public liked to be humbugged. If he said that, still he always gave the people a little more than they wanted or expected—not only the "greatest show on earth," but some of the best artistic talent.

Nowadays, the public call is for music of the first class. Perhaps the movies have developed popular musical taste. Possibly the earth's axis has moved onto a higher plane of the universal eternal spiral, and we are breathing into our very souls corresponding higher artistic essences. One has only to compare the popular music of today with the sorry jingles of our grandfathers' days to notice the advance that has been made.

And we are all musical now. Not so very long ago, only a relatively few had a musical instrument in their houses. Now, the exception is the other way. Moreover, the public are not only listeners. The audiences want to participate. Everybody sings! Everybody plays!

In its early days of pioneering, America had little time or opportunity for aught else than the mere physical bread-and-butter earning. This land is still young. It is the country of the Future. It is to be pre-eminently the abode of art and culture.

Singing down the days this land and its people shall joyfully march along to melodies of peace and happiness, making for health and prosperity—for renewed youth and productivity!

A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

PROSPECTUS

LESSON NO. 1 General Advice.	LESSON NO. 6 Music for the Drama Proper.
LESSON NO. 2 Regarding Repertory.	LESSON NO. 7 Music for Comedy and Farce. Trick Pictures.
LESSON NO. 3 Memorizing.	LESSON NO. 8 Military Dramas. Scenic Pictures.
LESSON NO. 4 Faking or Improvising. The Chord of the Diminished Seventh. Indian Tom Tom. The Value of Silence. Change the Key Frequently. Carry on Theme Throughout the Picture at Intervals. Listen to Other Photoplay Pianists.	LESSON NO. 9 Classic Music for Pictures. Music for Tragedy.
LESSON NO. 5 Transposing.	LESSON NO. 10 Music for the Weeklies. Dictionary of Technical Terms.

LESSON NO. 1

General Advice

In beginning these lessons we can start out to best advantage by taking inventory, so to speak, of the requirements of the work before us, and of our mental and musical stock. As a workman plans the work required of him, and takes stock of the material necessary for his work, so we will do, and while in a general way the instructions herein given apply to anyone accompanying pictures on any instrument, still, as the majority of photoplay theatres employ only piano players, we will use the word "pianist" in all cases.

First: In taking up this work you will need a reasonably good *technical knowledge* of music. By this we mean that you must be able to read music reasonably fast and to play a fairly difficult grade of music readily, in correct time and good style, so that you may be able to give your entire attention to the musical demands peculiar to moving pictures.

Second: You will need to have either ability or a willingness to learn to look at pictures *with your brain*, as well as your eyes, and adapt your music to the action on the screen. This deals with a purely mechanical phase of accompanying pictures. You are required to notice the titles and sub-titles of the play when they are first shown on the screen, to think what they mean and of what the following action will *probably* deal—whether grave or gay, love or hate, life or death, etc. In this way you are training your mind to receive impressions promptly and to give out those same impressions just as promptly through your finger tips. You are required to watch the action just as closely, and the instant the scene changes

be *mentally* prepared to *instantly* adapt your music to that change.

Third: You must have a bit of imagination or, we might say, a *sentimental sympathy* with the emotions represented in the silent drama. The foregoing is, in the art of picture playing, what the soul is in the human makeup.

Webster defines the soul as "the moral and emotional part of man's nature." This, and the distinctive handling of an instrument by the performer, is the something which makes one's listeners laugh or cry, dream or dance. So, in playing for moving-pictures you must cultivate a sympathy with, and an emotional insight into, the deepest meaning of the action depicted on the screen, thus giving through your music a more perfect interpretation of the pictures.

Last—but by no means least: *Patience* and *stick-to-itiveness*, added to the *determination to succeed*, must be yours. This needs no explanation. It is said that one can accomplish the seemingly impossible if he but make up his mind to do so, and when we see what many have attained, often working against heavy odds, we feel safe in guaranteeing success if you but follow the rules laid down in these lessons with care, patience and a steady determination to make a successful moving picture pianist of yourself.

To play properly to pictures, one should really not *play* so much as *accompany*—therefore, the first requirement is to play *softly*. The music should never occupy first place in the consciousness of an audience. If it does, a patron leaves the photoplay theatre with a tired, dissatisfied feeling, without, perhaps, being able to tell what is wrong.

You may have listened some time to a vocal or instrumental solo in which the accompaniment was so loud that it

drowned the efforts of the soloist. It did not please you—why? Because that which you wished to hear was submerged and obscured by something which was intended to occupy only secondary place in your auditory consciousness. Therefore, remember to play softly in your picture work, with the *sole exception* of instances where the action on the screen represents a great noise or confusion—as battles, riots, fires, etc.

Right here is a fit place to speak briefly of memorizing. You and your audience will find your music much more satisfactory, if you play without notes. You will then be able to follow the action on the screen more closely and to shift your accompaniment instantly with the change of scene, as you cannot possibly do if you are obliged to watch a printed page as well as the pictures. If you already play from memory, well and good. So soon as you have read and absorbed lessons one and four, you can apply them in your work. If you do not play from memory, turn your attention to Lesson No. 3, which treats at length on the subject of memorizing, and until you have studied and accomplished enough to employ your knowledge practically, select music which will embody in its general style, tune and time, the sentiment and action shown in the picture.

VICTOR JACOBI

WHETHER great or small, haughty or humble, we all recognize death as the unescapable tax levied by nature upon every human soul for the supreme privilege of living, yet the levy made upon the greater ones of the music world for the year 1921 seems a lamentably heavy assessment—Caruso, Bispham, Carey, Nilsson, Saint-Saens, Humperdinck, Jacobi, and many more memorable makers of music!

We all learn to accept the great inevitable with at least an outward showing of resignation when it strikes those older ones who have accumulated years of honorable achievement in music-life, yet some of us sense an inward feeling of rebellion against the ultimatum when it touches the younger ones who gave strong promise of brilliantly achieving.

Of the three composers mentioned above in the 1921 roster of death, Saint-Saens and Humperdinck had achieved and accomplished, passing the high-meridian of life with accumulated "honor of years," while Jacobi was yet in the morning-time of musical endeavor with promise of brilliant achievement and accomplishment still before him. He already had been marked by the music critics, who had noted and com-

Music and Mathematics

By Frederic W. Burry

MUSIC, like all the arts and sciences, is built on the substratum of the principle of numbers. According to Plato, the study of life is the study of quantities. Pythagoras reduced every problem to a question of mathematics.

Our new physicist—philosopher, Einstein, measures the whole universe with "carpenter's compass," discounting many of the old axioms, including those of Newton and Euclid.

The artistic temperament, particularly as represented by the musician, has been found wanting in the scientific precision called for in mathematics, and though music is based on this *scientia scientiarum*, too often the musician has been justly reprimanded because in more ways and senses than one he has failed to learn *how to count*.

If he has been able to "keep time," it has been done intuitively, lacking that thorough and complete craftsmanship that only goes where there is the exact intellectual measurement.

Time, quantity, rhythm, belong to the spiritual side of art; physically, they are mathematical terms.

This is by no means assenting to that dreary doctrine held by some, who pride themselves on their gross materialism, that every phenomenon, even every emotion, is merely a vibration of the ether or the action of a physical force. For instance, that the beautiful living form, say of G-sharp, is simply so many strokes or beats on the air; only that, nothing more—no soul, no animation.

But here the mathematics of the fourth dimension come in, and perhaps interpret the subtle relationship of music to "solid facts."

There is no doubt that music takes us into another world. Is it too much a flight of fancy to consider this as the long-

sought realm of the fourth dimension, where, according to the Einstein theory of relativity, Time and Space blend in a wonderful illumination?

There is no doubt that the art of Music, both on its technical and aesthetic side, calls for minute analysis and profound expression. With mathematics, the innermost recesses and resources of one's mentality are searched and explored even to the very depths.

We hear much concerning the subconscious mind, nowadays; also, about the irritating and weakening tendencies of being too self-conscious. And it is true that, through concentration, one must to a large extent become immersed or lost in one's work, if results are to approach excellence. That is to say, we are to exercise that self-control (and thus overcome timidity and vanity) which lies in self-effacement, and with faith let the great subconscious attend to the work.

Let this not be mistaken for mental indolence. There is to be no trance or obliteration of the surface mind. Simply a certain poise or balance which allows every faculty of the mind "proportionate representation." For, indeed, without egotism, there is more in you than you are aware of. There is at least a record of all your past performances and practices and experiences and memories—and their influences will break to the surface at the right time as opportunity comes and emergency calls, when with faith and concentration you calmly just allow their magic forces to come forth.

Let that unusual royal combine of genius and talent now appear in greater numbers. Let the dreamer and the practical individual now be one and the same, the technician and the artist unite in one person. Let the "artistic temperament" gird on its armor, and turn its hitherto wasted emotions into real and well directed energy.

mented upon his musical fluency and versatility while ever holding to a music-purity in style which refused to "come down" to the banalities of jazz and those make-shift "tricks" in composition which all too often denote scarcity of knowledge with a paucity of ideas.

Victor Jacobi was a Hungarian who was born in Budapest thirty-seven years ago. He completed his first opera, "The Proud Princess," in 1906, the year when he came into his majority, and with the opera achieved a musical success. Then followed "The Brave Hussar," "Yes or No," "The Rose and the Thorn," "The Queen's Gown" and "Johnny"—all of which were produced successfully in Europe, but as yet have not been brought out in America.

The first opera of Jacobi to be heard in this country was "The Marriage Market," that was produced in 1914; next came "Rambler Rose," which added to his fame as a composer of popular light operas, and in 1916 came his most brilliant success with "Sybil," in which Julia Sanderson, Joe Cawthorn and Donald Brian were the stars. He also collaborated with Fritz Kreisler, the Austrian violin virtuoso, in the music of "Apple Blossoms," which had its initial performance at the Globe Thea-

tre in 1919 and in which Julia Sanderson was again one of the star features. His latest work, "The Love Letter," with its theme taken from Molnar's drama of "The Wolf," was produced at the same theatre during the present season. He also was the composer of several songs which at once appealed to the popular taste, the most notable one of these being "On Miami's Shore."

Although born and (until within a few years ago) living in Hungary, where still reside his only surviving relatives (a brother and sister), Jacobi nevertheless was practically a citizen of the United States as he had taken out his first papers of American citizenship. He was ill only a short time, and died at the Lennox Hill Hospital in New York City on December 10th, 1921.

Because of disasters, disturbances, epidemics, taxes and things are you feeling a bit dissatisfied with yourself, with the world and with life in general, and are you wondering what it is all for and what is the meaning of it all? It is only the inevitable readjustment following upheaval of natural and economic laws by humans, so don't let us worry over the readjusting. Even this old globe, so the scientists tell us, readjusted itself with a bump that made every "quake" recording instrument in the country hump on January 31st, when something

"slipped" in the bed of the Pacific, and as the present occupants of this sphere we are passing through the same kind of a big readjusting "bump."

Does someone ask what has all this to do with music, and how does it find place in the columns of a music magazine? It has everything to do with music, for it simply means that by attuning ourselves to the new rhythm of living demanded by new conditions of readjusting we shall find new *melody and harmony* in the music of life itself. Instead of futile fuming, fussing and fretting over the inevitable, rather let us visualize the aspect through the eyes of Homer McKee. Following is the viewpoint of Mr. McKee, as expressed in *Forbes' Magazine*—read it, study it, absorb it, and in it you will find a music that sings as a soul tonic. Here it is:

"Here's a very childish plan that works—a plan that keeps your head clear during this readjustment. Merely make up your mind that all the big fundamentals are right, and that nothing else matters. Personally, I have turned my proxy over to the All Wise—I haven't sense enough to vote on these current issues anyhow."

"Get one thing clearly in mind, namely, that nothing is happening by chance. Nothing taking place now is accidental. Somewhere there is a Big Scheme and a Plan. Somebody comprehends all this and is working it out. Somewhere there is a head older than time, who knows his business."

"You have no idea how coming to this simple conclusion straightens everything out. Try it, and feel your blood-pressure go down!"

Potato-Bug Parade

AN AROOSTOOK EPISODE

GEORGE L. COBB

Allegretto Moderato

PIANO

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Musical score for page 10, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass staff. Dynamics include *ff*, *mf*, *f*, *fp*, and *ffz*. Articulations include accents, slurs, and triplets. The key signature is one flat (B-flat).

MELODY

Musical score for page 11, featuring a TRIO section. The score consists of seven systems of music, each with a treble and bass staff. Dynamics include *mf-f*, *f*, *ff*, *cresc.*, and *ffz*. Articulations include accents, slurs, and triplets. The key signature is one flat (B-flat).

TRIO

last

D.C. Trio al C.
MELODY

Briar and Heather

NOVELETTE

L.G.DEL CASTILLO

Allegretto Moderato

PIANO

mp poco a poco cresc.

f

f

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mf

mp

poco a poco cresc. *poco rit.* *mf a tempo*

ff

mf poco rit.

MELODY

mp poco a poco cresc.

f

mf

f

fz

fz

fz

Cantabile

p

f allargando

p a tempo

leggiere

MELODY

mf

cresc.

f

allargando

ff

pp

mp

f

mf leggiero

poco rit.

D.C. al

CODA

fz

pp

f

fz

ff

MELODY

From the SUITE

FRANK E.HERSOM

Allegretto

PIANO

ff (Gid-dap, gid - dap, gid-dap)

(Gid-dap, gid -dap, gid-dap)

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MELODY

ff

mf

f

mf

f

f poco a poco dim.

mf

ff

MELODY

mf

ff

mf

ff

cresc. poco a poco

MELODY

ff

mf

f

f poco a poco dim.

Più mosso

ff

rall.

MELODY

Famous Ballad and Its Composer

IN these present times when the once greatly loved popular ballad has been superseded by the equally beloved popular song of the day, it is interesting and illuminating to glance backward into the history of some old ballad which once swept this entire country in a wave of intense popularity. In a large way, the popular song or ballad of a time or period is a musical human document—a musical consensus of its time, its singers and its composer. Such a song might be termed a music-Bible of the people, and such a song was the once famous "Kathleen Mavourneen," written and composed by Frederick Nicholls Crouch who is now all but forgotten.

Mr. John C. Freund of *Musical America* states that, in addition to his songs, Crouch also composed two operas, *Sir Roger de Coverly* and *The Fifth of November*; that in his early life he spent two years as a sailor on coasting smacks plying between London and Leith, and that he is credited with the invention of the engraving process called "zincography." MELODY is indebted to *Musical America* for the following story of Mr. Crouch and his famous "Kathleen Mavourneen," written for that journal by Mr. William B. Kines.

When Frederick Nicholls Crouch, the composer of "Kathleen Mavourneen," died in Portland, Maine, in 1896, he was broken hearted and on the verge of starvation. It was known that the man who, in the days of his greatness, enjoyed the bounties of life, was not possessed of an abundance of this world's goods, yet there was not the slightest intimation that the old man had actually lacked the necessities of life.

Martha E. Crouch, third wife of the composer, left, on her death, an autobiographical sketch written by her husband more than a year before his own death. He was then in his eighty-seventh year. His flow of clean-cut ideas clearly indicated that he was in possession of his full mental vigor. The narrative depicts the ambitions of early life, the triumphs, the struggles in later life, and the wrongs to which he was subjected. Pathos, modest pride and bitterness are all represented in this story.

Crouch's last public appearance was in Baltimore several years before his death, when he attempted to sing "Kathleen Mavourneen," the ballad he wrote in 1830, but, broken by exposure and the ravages of time, his weak and husky voice could scarcely be heard above the piano. A storm of applause, however, greeted his efforts, and the old man, beaming with happiness, bowed his thanks again and again in his wonted courtly manner.

The story as penned by Crouch is, in part, as follows:

"As I write I am eighty-six years of age. So much has been published concerning my birth, parentage and education, most of it incorrect, that I make the subjoined statements over my own signature. I am the son of F. W. Crouch, the English violoncellist, and was born July 31, 1807. I will now jot down a few events in the life of a man once at the head of his profession, but now in the sere and yellow leaf of life; in early days, one of the band of the royal household, the Hanoverian family occupying the throne of England; now passing out with the debris on the ebbtide leading to oblivion.

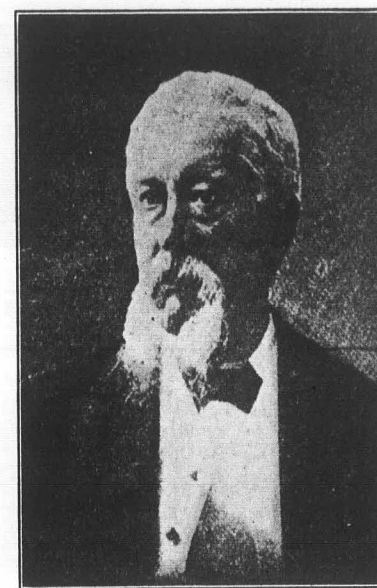
"My masters were Dr. William Crotch, composer of the oratorio 'Palestine'; Thomas Atwood, organist of St. Paul's Cathedral; W. Hawes, master of the choir boys, Westminster Abbey and Chapel Royal. John Barnett, composer of 'Mountain Sylph,' and W. Watts, the Philharmonic secretary in London, also instructed me. I was personally acquainted with Carl Maria von Weber, Sir Henry R. Bishop, Meyerbeer, Rossini, Verdi, Balfe, Sir Michael Costa, Sir Jules Benedict, Sir George Smart, Paganini, J. B. Cramer, Czerny, and Cipriani Potter, Charles Neate and Moscheles, all of whom were friends of Beethoven.

"I played in quartet with most of these, and was, besides, intimate with all the authors, dramatists and journalists of that day in England. I played for twenty-one consecutive years in Drury Lane and Covent Garden theatres, and so became acquainted with all the actors of celebrity, the Kembles, Keans, Macready, Sheridan Knowles, the Wallacks and the Keeleys. I knew every operatic singer of note and had the satisfaction of bringing out Malibran, Pasta, Grisi, Ciuti, Damoreau, Viardot, Campanini, Jennie Lind, Cadyon, Heizinger and Veluti. Felix Mendelssohn played upon my breakfast table his rough score of the 'Midsummer Night's Dream' Overture and commissioned me personally to transcribe and make a partitur for the conductor's desk and complete parts for the Philharmonic Orchestra and to have the whole in readiness for the approaching trial night. The score and the parts were in possession of Calkin, the Philharmonic librarian, when I left England in 1849.

"Four-fifths of the century have gone their course on the wings of time. My patron, the Prince Regent, in the first quarter was crowned George IV, at which

ceremony I officiated, as I did also at that of her most gracious Majesty, Victoria. In 1822, by royal command, I was installed student of the Royal Academy of Music, and, while there, completed my first vocal work, 'Friendship's Offerings,' dedicated to the Countess St. Antonio. This was followed by a Cavatina (Swiss Song of Meeting) for Malibran, and the ballad, 'Zephyrs of Home.' In 1830 I made an agreement with Charles Peace Chapman, in London, to represent his firm as a commercial traveler for the West of England road, and, upon horseback, in Devonshire. It was at that time that I commenced my series of Irish works, in which will be found 'Kathleen Mavourneen.' The inspiration of writing Irish themes was conceived on horseback, while prosecuting my avocation as a traveler, under the walls of Endsleigh Castle, on the right bank of the River Tamar. This castle is the hereditary barony of the Dukes of Bedford and Tavistock. Here I planned the melody of 'Kathleen Mavourneen.'

"At a Cornish fishing town, approached by a chain cable steam ferry, I soon reached stabling and my hostelry, the Bedford Arms. I slept happily on my inspiration and early the following morning placed my idea upon paper. In the course of the day I sang it to a few of my friends, who insisted on my going with them to a music-seller, by name P. E. Rowe. I sang the song to the craze of Mrs. Rowe, who made it then and there 'sine qua non,' that I should give it at a concert. My appearance at Mrs. Rowe's con-



—Courtesy N. Y. Public Library
Frederick Nicholls Crouch

cert sent me back (willy nilly) to my legitimate profession, in which I gathered around me a large class of pupils. In my teaching and sporting days I had unlimited success and finally built a large music salon, which I opened with a thirty thousand pound stock, combining pictures, ancient and modern, stationery, music, pianos of all leading makers and instruments of every description."

After telling the story of this enterprise, the manuscript relates how the composer left Devonshire and went to London and became connected "as a preceptor of the publishing department," with the house of D'Almaine & Co.

"I had an understanding to write for no other house for seven years," the story continues. "During the first twelve months, unlimited as to the number of pieces, I received twenty-five shillings on each composition; the second year, five pounds; third, ten pounds; fourth, fifteen pounds, and so on in proportion. All this increased amount of brain work was accomplished during the preceptorship in D'Almaine's house, not to make note of my literary writings, prose, song and verses, and my lectures on Ireland and Masonic duties.

"At one of the rehearsals of Verdi's opera, 'Masnadieri,' written for Jenny Lind, was Maretzek, chorus master, who made a proposition that we join in attempting to establish Italian opera in America when the London season closed. Accordingly by Nov. 10, 1849, I made my obeisance before an American audience in the Astor Opera House, Eighth Street, New York. Our first opera was Rossini's 'Il Barbiere,' and the executants were Bertucca, Forti, Guidi, Benevante, Sanquirica, Novelli, Strini, Rosa Durando, the Patti family, Benedetti and others. The results failed to recompense the outlay in New York, as well as in Boston, where the opera died of starvation, leaving me with a sick wife in a city where I did not know a living soul.

"I finally met Jacques Paine, a music dealer of Portland, Me. By his advice I lectured on the oratorio 'Messiah' before the Boston Handel and Haydn Society, the members singing the choruses. Finally, I was engaged as conductor and translated for them Rossini's 'Stabat Mater.' I taught music in Boston for seven years, and then moved on to Philadelphia, where I conducted Doctor Rush's Saturday concerts. I also dramatized and arranged entire acts, marches, recitations and dialogues in English of Mehul's 'Joseph in Egypt' and produced them under the patronage of a lady known as the good angel of everything of taste, worth and refinement. The morning after the public performance I received a letter of thanks and a check for \$100.

"At the close of Buchanan's administration I moved on to Richmond, Va., undertaking a position as organist in St. Paul's P. E. Church. My success here was nipped in the bud by the invasion of Colonel Ellsworth and his zouaves,

styled 'Pet Lambs of New York.' This marauding expedition, enjoining the murder of Jackson, hotelkeeper of Alexandria, Va., so exasperated me on principles of right and freedom that I joined the Confederate cause by enlisting in the First Regiment Richmond Grays, Infantry. We were ordered to Norfolk after the destruction of the Cumberland and other shipping and the firing of the Portsmouth navy yards.

"English principles made me a Confederate soldier, and under that holy inspiration I fought in every conflict throughout the State of Virginia, from Manassas to Appomattox. I was never sick a day, and never reported, and never had a furlough during the whole war. After the capitulation I turned laborer in the service of Thomas Perkins of Buckingham Court House. Gossip and bygone reputation asking who the laborer was, I resumed my profession and taught the resident families of Buckingham and Albemarle for a season. Afterward I was given a class in the University of Virginia, and finally returned to Richmond with a young Confederate wife, where we were looked upon as rebels by the citizens. Thus rewarded for our partisan services by hardships, privations and starvation, we moved on to Baltimore, Md.

"Want in its most bitter form proving to me that there was no hope of resumption as a teacher, I took up the business of practical repairer of pianos and tuner and traversed the States of Virginia and North Carolina until physically worn down. I led months of this life in defiance of army wounds, bodily prostration and old age and produced a miserable return, until I managed to reach home, where I occasionally wrote a composition in music.

"Remembrances of the past, poems, lyrics and other subjects connected with literature only keep the man of mind and brain at the starvation point all the time. Thirty-three American jobbers, publishers and dealers in music were publishing 'Kathleen Mavourneen' and others of my writings and works, but I possessed no funds with which to copyright them. These thirty-three houses amassed fortunes on their sales, many retired from the trade, but not a single stealer of another's brains has had principle sufficient to give 'The Old Bard' the value of a ten-cent piece in his crippled and octogenarian age, now rising eighty-seven. Each of these music dealers has made thousands on the sale of my compositions, while the creator lives in poverty and beggary. But for the industry of his Confederate wife, who is a practical tailoress and dressmaker, the writer of 'Kathleen Mavourneen' must have perished of actual starvation or terminated his career in the poorhouse."

This manuscript with its pathetic ending is signed "Prof. F. Nicholls Crouch, F. R. S., M. D., 111 Penn St., Baltimore, Md."

WHAT'S THE HADEAN BOX-NUMBER?

"Mephisto," the always interesting and ever genial (albeit sometimes gently cynical) column-conductor in *Musical America*, might well be called the American "Amiel" of music literature if it were not for his pen-name, which somehow always seems to mentally suggest regions antipodal to Polar. However, here is an instance in which he seems to belie his suggestive cognomen by waxing jovial over (would you believe it?) a tuneful way whereby to *extinguish* flames! for in a recent issue of his column he writes:

"Commend me to Professor Hilton I. Jones, head of the Chemistry Department of the Oklahoma Agricultural and Mechanical College, for he has discovered the secret of putting out a fire without recourse to water, chemicals, hose, fire engines, hooks and ladders. How? 'Sing to it,' says the professor.

"All you have to do is to find the flame-tone and then strike a neutralizing tone; hum it, sing to it or have it played by a band, if you can get a band. When you do this, the sound waves are flattened out and so is the fire. With the flame-tone, the gas is immediately cooled below the ignition point."

After this genial divulging of a nature-secret regarding fires, and possibly

realizing that singing (to say nothing of band-playing) sounds a bit incongruous to the gruesome realms ruled over by his pen-namesake, "Mephisto" next grows cynically humorous over the virtues of the tonal-extinguisher and declares that "it all depends upon what's burning," backing up his synthetic humor by calling in as witness one of a clan that is not generally credited with church-going proclivities, i. e., newspaper men, this one a scribe from the New York *Evening World* who, says "Mephisto," "lets himself go on the subject." Then follows a sort of dual testimony in this manner:

"A little ragtime ought to find the flame-tone, and a couple of bars might

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save the Tombs. If a bank should be burning let the band play 'I Had Fifteen Dollars in My Inside Pocket'; for a tenement, 'The Sidewalks of New York.' If there was a fire in a pawnshop, 'I Owe Ten Dollars to O'Grady' might neutralize the flame-tone. (If a brewery were burning, what could be more appropriate than 'Down Where the Wurzbürger Flows' and for a fire in a distillery the scribe suggests 'Tennessee, I Hear You Calling Me.' The Police Glee Club could extinguish a fire on a ship with 'Rocked in the Cradle of the Deep.' The flame-tones of a burning saloon could be neutralized with 'After the Ball,' and if the police and firemen should be called out for a fire in one of our big caravansaries, let them sing 'Is this Mr. Riley that Keeps the Hotel?'

"Putting out a fire in Tammany Hall should be easier than stopping a fight. Let the police and fire bands play 'Hail, Hail, the Gang's All Here.' For a fire in the City Hall, rush the police fire and drum corps to the City Hall and play the 'Hylan Fling' with a flourish and ruffle. If a fire should break out in Prohibition headquarters—have the bands play 'How Dry I Am,' or 'Razzle Dazzle, I Don't Give a Damn'.

"Can you beat it?" asks "Mephisto" in closing. We'll say not, but it seems most strange that neither he nor the scribe should not have remembered some one of the "Blues" as a flame-tone for "hooch" burnings. Neither is the idea a new one, consequently the Oklahoma professor hasn't discovered anything. If our individual memory isn't flame-flattened by much burning, sever-

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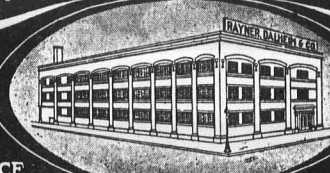
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al years ago (name and date have slipped) a vaudeville performer on the Keith stage extinguished flames of varying intensities by singing to them in different tone-pitches. Although he doesn't mention "quench," guess old Congreve wasn't so far off either, some 250 years back, about music having "charms" to "soothe," to "soften" and to "bend."

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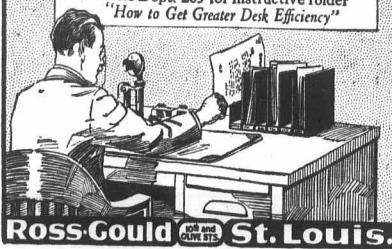
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A QUESTIONABLE QUESTION-NAIRE

Talk about the "Edison Questionnaire" that everybody was talking about a short time ago! the following, extracted from the *Music Trade Review*, can give that one a handicap to the D. C. sign and then beat it by some measures. Here's how the thing is tempo'd:

Alfred Golding, the special Canadian representative of the Sam Fox Publishing Co., has evidently been employing some leisure moments in Winnipeg trying to improve on Mr. Edison's recent list of questions, with the result that the following "fourteen points" were recently issued to the Canadian sheet music trade:

1. "Who discovered the key of 'Fb'?" What for?
2. "Who wrote the 'Hen's Last March,' and was anything ever done about it?"
3. "Where does the 'Fox Trail' lead? What difference does it make?"
4. "Where did the 'One Fleeting Hour' go? Discuss the theory of relativity to prove it."
5. "Is 'Karzan' any relation to Tarzan, the 'Monkey Man'? Give an example."
6. "Who was it that said 'Think Love of Me When You are Truly Mine'? Did it get him anywhere?"
7. "Why did Jules Reynard? Had he any defense?"
8. "'At Sunset' is the work of an R. B. Brewer. Is this a 'home brew'? If so, give the recipe."
9. "Give an excuse for the ukulele."
10. "Where was J. S. Zamecnik born? If so, why did he move?"
11. "What 'invocation' did 'Eleanor' use? Did she mean it?"
12. "Who coupled 'Mammy's Gone Away' with 'Peace, Perfect Peace'? Where was he married?"
13. "If tights are a sign of loose living, what's opera style? No names must be mentioned."
14. "We've just started golf. Would you pronounce as written or, like the Scotch, knock 'l' out of it?"

The recently incorporated Quigley Music Company of Chicago (Thomas J. Quigley, vice-president, treasurer, general manager and sometimes singer of the new concern) formally opened its offices for business on January 17th. "If I Lived My Life Over Again," "Wonderful Dream," "When Daddy Called My Mother 'Dear Old Girl,'" "All Over You" and "Everybody Knows" are the catalog starters of the new firm.

And now the colored collaborators come into the cerulean competition with a new "blues"—not blue, "ribbon" winner—the "Serenade Blues" by Noble Sissle and Eubie Blake, and one of the big song-hits in "Shuffle Along," the musical show of which these two men were co-writers. The number has been placed with M. Witmark & Sons.

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GOSSIP GATHERED BY THE GADDER

THE NATIONAL WEEK OF SONG! Don't forget that it begins on the 19th of February! On that day, if you possess anything even remotely resembling a voice—SING!

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Beginning with February 19, let's make this year's WEEK OF SONG a "Morning, Noon and Night" overture of song-singing! Let's rattle the rafters with singing! Let's raise the roof with songs! Let's rend the air, rouse the natives and reach everyone with melody! In toto, let's make this whole great Nation rock, resound and respond for a full week with the music of melody, songs and singing!

Giovanni Verga, long noted as an Italian novelist and poet, died at Rome on the 27th of January, 1922. Verga was born at Castania in Sicily, and was noted for his short stories and sketches of Sicilian peasant life. It was from one of the better known of these short stories, "Cavalleria Rusticana," that Mascagni took both name and theme for his famous opera.

The county morgue in Pittsburgh is holding in hock a combined musical hairbrush and shoebrush, gathered in by the coroner among the last earthly possessions of a man who died suddenly in a rooming house of that city. The "music" of this combination brush-brush is a brushing by-product from the energy of the brusher. It is produced by a series of small reeds and a bellows set in the implement, with tempo and rhythm governed by the vigor of strokes. Thus the easy rhythmic motion required to smooth rebellious hairs gives a low, soothing tune, but flop the thing over, give a few vicious dabs at the soiled shoes and it jabs out a raggy bit of jazz. As an invention, its one redeeming feature might be that there is no brush-back to be utilized as a child-corrector, but as a musical contraption its last resting place should be in the "morgue."

"Angel Child," a song written in collaboration by Benny Davis, Abner Silver and Georgie Price and first introduced by the latter at short notice, is a recent release of M. Witmark & Sons that is going over "without wings."

As a rule, everybody sticks to statistics, but here's just a "stick of 'em" (as printing parlance puts it) from the last annual report of Herbert Putnam, Librarian of Congress, that are interesting to musicians because they stick out for music as an important accession to our national library. The report shows that for the year ending

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on June 30, 1921, the music accessions to the library numbered 34,814, divided as follows: music, 32,191; music literature, 1,856; music instruction, 767. The report likewise shows that the entire music division of the library now contains 910,041 volumes, pamphlets and pieces, \$56,688 of this number being music.

"The glory that was Greece"! That historic old site of the early operatic annals of New York, situated at the corner of Eighth Avenue and Twenty-third Street in that city and long known to residents and visitors as the Grand Opera House, will soon cease to be even a sight to recall its past glamor and glory of opera, for it is reported as being doomed to destruction.

This theatre, built by Samuel N. Pike at

a cost of nearly a million and known as Pike's Opera House, was opened early in January of 1868 with a performance of the then famous opera of *Il Trovatore*. In '69 or the early '70's it passed into the control of Jay Gould and James Fisk, and with a flourish of singers and strings and trumpets and drums the old temple of opera-bouffe started bravely on its way as the home of operatic-comedy, holding honorable history for several years under the control of Fisk alone. But as the years slipped by on their way the old "home" went skidding down the ways—first to vaudeville, then to burlesque, next to the cheaper "Movies" and now probably into the hands of the dismantlers, as it is reported sold and ready to be razed.

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*La Petite Etrangere..... P. B. Metcalf (The Little Stranger) Valse Lento	*Near-Beer (How Dry I Am) L.G. del Castillo March	*Rustic Dance..... Norman Leigh Galop	*Tender Amour..... Bernise G. Clements Serenade
*Las Caratas..... John Itzel Danza Tango	*Neath the Stars..... R. E. Hildreth Waltz	*Saddle Back..... Thos. S. Allen Galop	*That Taming Turk..... George L. Cobb One-Step or Two-Step
*La Sevillana..... Norman Leigh Entr'Acte	*New Arrival, The..... Anthony S. Brazil March and Two-Step	*Said..... Norman Leigh Valse Exotique	*Three Nymphs, The..... George L. Cobb Oriental Dance
*Laughing Sam..... Walter Rolfe Characteristic March	*Northern Lights..... A. J. Weidt Overture	*Said..... Norman Leigh Valse Exotique	*Tip-Topper, A..... W. A. Corey March and Two-Step
*L. A. W. March..... Vm. L. Osmen Lay and Order..... George L. Cobb March	*Nymphs of the Nile..... Frank E. Hersom Air de Ballet	*Said..... Norman Leigh Valse Exotique	*Topsy-Turvy..... George L. Cobb Novelty One-Step
*Lazy Lake..... Geo. J. Philpot A Raggy Rag	*Odalisque..... Frank H. Grey Valse Orientale	*Said..... Norman Leigh Valse Exotique	*Treasure Trove..... W. K. Whiting Waltz
*League of Nations, The..... Joseph F. Wagner March	*Omeoni..... Sammy Powers On and On (Maypole Dance) Valentine Abt Two-Step and March	*Said..... Norman Leigh Valse Exotique	*Treat 'Em Rough..... George L. Cobb One-Step
*L'Ermite (The Hermit)..... R. Gruenwald Meditation	*On Desert Sands..... Thos. S. Allen Intermezzo Two-Step	*Said..... Norman Leigh Valse Exotique	*True Blue..... W. D. Kenneth Waltz
*Levee Land..... George L. Cobb One-Step	*On the Mill Dam..... A. A. Babb Galop	*Said..... Norman Leigh Valse Exotique	*Turkish Towel Rag..... Thos. S. Allen A Rub-Down
*Little Coquette..... P. Hans Flath Moreau Characteristic	*On the Sky Line..... Walter Rolfe Waltz	*Said..... Norman Leigh Valse Exotique	*Two Lovers, The..... P. Hans Flath Waltz
*Looking 'Em Over..... Walter Rolfe One-Step or Two-Step	*Opals..... Leo Gordon Opals	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Love Notes..... Frank E. Hersom Valse	*Panties for Thought..... Lou Blyn Waltz	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Love's Caresses..... R. E. Hildreth Waltz	*Paprika..... Leo Friedman One-Step or Two-Step	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Luella Waltz..... A. J. Weidt Gavotte	*Parade of the Puppets..... Walter Rolfe Marche Comique	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Magician, The..... Van L. Farrand Gavotte	*Parisian Parade..... Ed. M. Florin One-Step	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Ma Mie..... Norman Leigh Chanson d'Amour	*Patriotic..... Chas. Frank Novelty One-Step	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Mandarin, The..... Thos. S. Allen March and Two-Step	*Peppermint..... R. E. Hildreth Valse Espanol	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Marconigram, The..... Thos. S. Allen March and Two-Step	*Perfume of the Violet..... Walter Rolfe Waltz	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Masterstroke, The..... J. Bodewalt Lampe Military March and Two-Step	*Periscope, The..... Thos. S. Allen March and Two-Step	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Meditation and Chansonette Norman Leigh Melody in F..... Arr. Edward R. Winn (For left hand only)	*Persian Lamb Rag..... Percy Wenrich Valse	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Memoirs..... George L. Cobb Reverie	*Pickinny Franks..... Dan J. Sullivan Cake Walk Characteristic	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Men of Harvard..... Frank H. Grey March and Two-Step	*Pique, The..... Van L. Farrand Dance Characteristic	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Merry Madness..... Thos. S. Allen Valse Hesitation	*Pokey Pete..... J. W. Lerman Characteristic March	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Merry Monarch, The..... R. E. Hildreth March and Two-Step	*Powder and Perfume..... J. Frank Devine Fox Trot	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Mi Amada (My Beloved)..... Norman Leigh Danza de la Manola	*Pride of the South..... Geo. L. Lansing Patrol	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Midsummer Fancies..... Frank H. Grey Valse Novelty	*Prince of India..... Ven L. Farrand March	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz
*Mildly Dainty..... Gerald Frazer Intermezzo Gavotte	*Pussy Foot..... Robert Hoffman Eccentric Rag	*Said..... Norman Leigh Valse Exotique	*Under the Spell..... Thos. S. Allen Waltz

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*Ah Sin..... Walter Rolfe Eccentric Two-Step Novelty	*Chain of Daisies..... A. J. Weidt Waltz	*Enchanted Moments Bernise G. Clements March and Two-Step	*Hear Big Injun..... Henry S. Sawyer Two-Step Intermezzo
*Alhambra..... George L. Cobb One-Step	*Cheops..... George L. Cobb Egyptian Intermezzo (Two-Step)	*Excursion Party..... Raymond Howe March and Two-Step	*Heart Murmurs..... Walter Rolfe Waltz
*All for You..... Lou G. Lee Mauria	*Chicken Pickin'..... Thos. S. Allen Dance Descriptive	*Expectancy..... Norman Leigh Novelty	*Hearts Adrift..... Eugene Ingraham Valse Hesitation
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*Bernadette..... Bernise G. Clements Fox Trot	*Big Ben (Descriptive)..... Thos. S. Allen One-Step or Two-Step	*Fancettes..... R. E. Hildreth Tambourine Dance	*Hey! Mister Joshua..... Lester W. Keith Melley Schottische
*Big Ben (Descriptive)..... Thos. S. Allen One-Step or Two-Step	*Blue Sunshine..... George L. Cobb Waltz	*Fancettes..... R. E. Hildreth Tambourine Dance	*Hey! Mister Joshua..... Lester W. Keith Melley Schottische
*Blue Sunshine..... George L. Cobb Waltz	*Bobunkus..... George L. Cobb Novelty One-Step	*Fancettes..... R. E. Hildreth Tambourine Dance	*Hey! Mister Joshua..... Lester W. Keith Melley Schottische
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