FREE CONGREGATION OF SAUK COUNTY: MUSIC ARCHIVES

A general description compiled by Sally Konnak, June-August 2005.

(The Free Congregation is located at Park Hall, 307 Polk Street, Sauk City, Wisconsin 53583. Phone: (608) 643-3131; www.freecongregation.org)

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Introductory Note

In the process of cataloging the historical literature of the Freie Gemeinde Library, I opened a large cupboard, unused for years, to discover a jumbled mass of music—the musical contents of the Founders’ lives, dating back to the mid-1800’s! I already knew of the importance of music to them, but here was the music itself, often hand-scored, in their very handwriting. The great hall had doubled as a ballroom, in which the community once twirled to waltz and schottische. On other occasions the hall was filled with the beauty of a mixed chorus or stunning vocal solo, a duet, or trio.

The Founders had already decided to form musical groups when they wrote the minutes of some of their first meetings, prior to 1852, whereon the names of some of the members are listed, together with what part they preferred to sing. Mixed chorus and Mannerchor members proudly signed their names on their part-books, in which each had hand-written the words and music of many songs, perhaps taken from a single rare old songbook or maybe even from memory.

There were musicians in the congregation and music teachers, and everyone sang. They sang for the beauty of the human voice, a blending of music and spirit and of music and emotion. Group singing also helped them to maintain their culture and to learn to live and work together. They made sure their children studied music—could read scales, recognize chords, sing parts, and sight-read—and we have their old Sauk City Public School songbooks, in German, with their names in them, and dates issued.

Piano and voice lessons were given and recitals held in the Hall, under the tutelage of superb teachers—more often than not from the Carl Naffz family (father Carl and daughters Thekla and Ella, especially, all of whom sang as well as played). There seemed to have been four pianos. Brass bands played in the outdoor bandstand during the Spring Festival and for other events to which the whole county was invited. Symphonies played here.

While treasuring the old German folksongs, and the great classical composers and operas, they gradually incorporated more and more of what was becoming “American music”. English translations began to be written beneath the German lyrics and sometimes German translations under the English lyrics. It was the beauty of the music they loved, not merely its ethnic origin.

Music was dear to them, close to their hearts.
It is now in our keeping.
The Freie Gemeinde Music Archives have been divided into the following categories (under which they are also housed):

Music Instruction
Vocal Music:
   Solos
   Duets
   Trios
Operas and Operettas
Cantatas
Christmas Songs
“Freie Gemeinde Songs”
WWI Songs (German and other)
“Regional Songs” (specific regions of Germany and elsewhere in Europe)
Naffz, Carl (Special Folder)
Songsheets and Songbooks, mostly in English language
Songbooks, mostly in German
Choral Music:
   Choir Members’ Names
   Two Pitchpipes
   Mannerchor
   Mixed Chorus (including Oratorios and “The Music Suitcases”)
Instrumental Music:
   Wisconsin Composers
   Handwritten Scores
   For More than One Piano and/or Piano Player
   Violin or Flute
   Zither
   Piano or Organ, with Vocal
Miscellaneous Music (pieces and scraps)
Miscellaneous Music Catalogs and Ordering Information
Music Programs, etc. (from Sauk-Prairie, U.S., and abroad)
Miscellaneous Everything Else! (bits and pieces not easily categorized)
Music Periodicals
MUSIC INSTRUCTION (Vocal and Instrumental):


Müller, W. Adolph, Erster Lehrmeister im Clavier- oder Fortepianospiel (First Book for clavier or forte piano—beginner’s). Schneeberg: B. F. Goedzche Musik Verlag, n.d. (very old). Theory, harmonics, practice pieces, etc. (Fragile, leather-bound book with mottled cover; coming apart; may have one or more pages missing.) Signature: “Theckla P. Naffz”, whose pencilled notes on rear flyleaf seem to refer to members of her piano class (“Mrs. Pohl, Vog., Heller, Bohn”, all of whom belonged to the Sauk City Freie Gemeinde). Handwritten staff notes, in ink and pencil (one dated “Aug. 14, 1902” and others very old, in German script), “for beginning singing lessons” (probably belonged to Theckla or Ella Naffz). One of the reverse sides contains fascinating printed ad for the Hamburg-American Line, announcing a new transatlantic speed record for July, 1901. Another contains a typed letter from a Chicago stationery store (est. 1873), dated Feb. 6, 1902.

(Two) Sheets of piano instruction, perhaps from some teachers’ periodical, n.d. (old).


Czerny, Carll, 40 Tägliche Studien (daily exercises) for the pianoforte (337th work), publ. in Vienna by Tobias Haslinger, No. 6749, n.d., but very old (54 pp). (paperbound, orange covers, tattered)

Czerny, Carl, 30 Études de la Vélocité (exercises), “preceded by nine new introductory exercises and concluded by a new study on octaves”, for the pianoforte, 19th London edition, No. 2 (pp. 1-43), publ. in Boston by Oliver Ditson & Co., n.d. but very old (green paper covers), and No. 3 (pp. 44-68), publ. in New York by W. A. Pond & Co. (latter is newer).


VOCAL MUSIC:

SOLOS:


DUETS:


Mendelssohn:  
* I Would That the Love* *(handwritten German lyrics)*  
* Passage Bird's Farewell*  
* Greeting* *(handwritten German lyrics)*  
* Autumn Song*  
* Wert Thou in the Cauld Blast*  
* May Bells and the Flowers*  

Kucken:  
* Happy Hunter*  
* Flight of the Swallow*  
* I Muse on Thee*  

Keller:  
* Gentle Music*  
* Could I Teach You Warbling Bird*  
* Morning*  

“The Favorite Collection of Vocal Duets”, 45 songs, all with English lyrics, plus one in Italien and one in German. Boston: Oliver Ditson Co., MDCCCCXCV (160 pp). (Note: Someone has handwritten-in a second verse to “Ah, Could I Teach the Nightingale” on p. 40.)


“In the Forest” (from Act. 2, Scene I of the romantic opera, Zanoni, by Anton Strelezki, for Tenor, Contralto or Soprano, and Mezzo-Soprano, in English. Milwaukee, WI: Wm. Rohlfing & Co., 1887 (17 pp). **Signature?**: “Prof.? Brand”

**TRIOS** (by title):

**Quando fia cenerre** (When by thy side no more), for Soprano, Tenor, and Alto or Baritone, by Fabio Campana, in English and Italien. Boston: Oliver Ditson Co., copyright 1874 (9 pp). **Music seller’s stamp**: Milwaukee Consolidated Music Co. (“successors to Rohlfing Sons Music Co. and Nau & Schmidt Music Co.”), Milwaukee.

**My Mother** (Madre Mia!), for 1st and 2d Sopranos, and Contralto or Bass, by Fabio Campana, in English and Italien. New York: G. Schirmer, “Importer and Publisher”, Collection for Female Voices, copyright 1868 (11 pp).


**OPERAS and OPERETTAS:**

Wagner, Richard:

- **Lohengrin**, German Libretto. Leipzig: Breitkopf & Hartells, Textbibliothek No. 98, 1906 (64 pp).


Mason, Henry L., **Opera Stories** (“164 operas, 6 ballets, and one mystery play”), in English, with fine photographs of leading singers. Boston: publ. by the author, 1912, paperback (114 pp). **Signature**: “Ella Naffz, Sauk City, Wis.”

Verdi, Giuseppe, **Aida**, Libretto in English and Italien, including “the music of all principal airs”. Boston: Ditson Co. (through Lyon & Healy, Chicago), n.d., paperback (24 pp). **Signature**: “Ella Naffz”. (Also lists opera singers’ names.)


Thomas, Ambroise, Mignon, English Libretto and music of principal airs, “as represented at the Metropolitan Òpera House” (in New York), and published “at the theatre ticket office, No. 111 Broadway, New York”, n.d., paperback (33 pp).


Lortzing, Albert, Der Waffenschmid (The Arms Manufacturer), a comic opera, piano (clavier) and German words, with parts for various singers. Leipzig and elsewhere: Breitkopf & Hartel, new revised ed. by Gustav F. Kogel, V.A. 318, n.d. (190 pp). Music seller’s stamp: “New York branch of publisher, rear building 22-24 W. 38th St.”. Paperback (covers missing). **Enclosed in book are: (1) handwritten score and German-script lyrics of one baritone solo; and (2) a very interesting handwritten note (in English), to “Miss Naflz, Teacher of the German Language, City” from “John Attenberger, “for the musical department of the library of the Freie Gemeinde”, dated March 9, 1919, Sakt City (mentions his experience singing the solo and the Portland, Ore. Social Turnverein).

(composer?), Der alte Feldherr (The Old Field Marshall), an opera of the northern front: “Lieblingslied” (love song), duet with piano and guitar accompaniment, music and German lyrics (on one folded page). “Göttingen ba J. G. H. Hübner.” Script signature: “B..... Dölla”.


Bellini, V., Norma: Overture, piano only (four very torn-up pages, blue-green, binding missing, very old and fragile; no other information).


(OPERAS and OPERETTAS, cont.)
(OPERAS and OPERETTAS, cont.)

(composer?), La Dame Bianche: “Bounteous Lady” (torn title page only, rest missing). Boston: John C. Haynes & Co. Signature: “Thecla Naffz”.


Luders, Gustav (music) and Pixley, Frank (lyrics), The Prince of Pilsen, musical comedy: “Heidelberg Stein Song”, piano and English lyrics. Chicago: M. Wittmark & Sons, Schiller Building, MCMII (6 pp).


Leoncavallo, Il Pagliacci (The Mountebanks), gavotte, piano only. Printed in newspaper, Nordstern-Blätter, La Crosse, WI, Feb. 28, 1911, p. 6. (There are four pages of this paper, including the masthead, all in German.)


CANTATAS: (by title)

Esther, the Beautiful Queen ("a sacred cantata"), with words by C. M. Cady, music by Wm. B. Bradbury, "revised for dramatic presentation and furnished with additional songs and choruses" by Leon Keach (includes "Directions for Organization and Costuming"). Boston: Oliver Ditson & Co., MDCCCLXVI, paperback (81 pp). Signature: "Thekla Naffz, Sauk City, Wis." (falling apart)


CHRISTMAS SONGS:

(A miscellaneous assortment of songs in both English and German. Included is an old hand-scored "Thomas Music Book" on which someone has written "(for the) Gesangverein", which houses two Christmas songs: "Opening Chorus, No. 1, in G, 6/8 time" and "Final Chorus, Marching Song, in C., 2/4 time", having to do with Christmas, with English lyrics (may be an original composition). Also included is a beautifully-hand-printed or -painted portfolio cover by "M. M."
"FREIE GEMEINDE SONGS":
(Songs specifically having to do with Park Hall and the Sauk City/Sauk County Freethinkers Congregation.)

"Songs for the Free Congregation", mimeographed booklet with nine songs, plus individual copies of "The Vision", "Evening Song", "Song of the New World", and "A Song of Peace" (aka. "Finlandia").

"How Can I Keep from Singing?" (early Quaker song) (one copy).

"Zum Stiftungsfeste" (Founder’s Day), in German and English (7 copies).

"Die Freie Gemeindehalle" (The Freethinkers Hall), in German and English (9 copies).

WORLD WAR I SONGS (German and other):

"Favorite Songs of the British and German Soldiers of the Great War", clipped from a St. Louis newspaper dated Sept. 24, 1914: "It's a Long, Long Way to Tipperary" and "Deutschland Über Alles".

"Bis in den Tod ein freier, deutscher Mann!" (copyright 1914).

"Feinde ringsum—mag es sein!" (back sheet of a Berlin daily newspaper, Der Welt Spiegel, August 23, 1914. (The newspaper itself, though only three pages, has very interesting photos and articles reflecting "the German side" of WWI.)

"Gott, Kaiser, Vaterland", p. 1 of 8-p. newspaper, Berliner Tageblatt, Aug. 20, 1914, a fascinating issue (in German) of the WWI scene in Germany, with photos and ads.

"REGIONAL SONGS" (specific regions of Germany and elsewhere in Europe):

National Hymn of Buren (clipped from a Milwaukee newspaper, n.d.)

Volkslied Emden (clipped from a Milwaukee newspaper for Feb. 1915)
NAFFZ, CARL (SPECIAL FOLDER) (temporary—deserves better housing)

"Komisches Lied mit Gitarre Begleitung" (Comic Song with Guitar Accompaniment), printed on a kind of (humorous) "Graduation Certificate" for Carl Naffz, from Johann Baptist Cantor, a Leipzig music teacher, in German Handschrift—VERY OLD and FRAGILE!!

A very old beginning music book with scales and songs with lyrics (in Handschrift), written for Carl Naffz by his teacher. The cover is hand-printed with “B. 1842, No. XIII” (??), with three round stamps, and an old card inside states a date of “1842” and “Ulm, Germany”. (SEE Naffz family folder for significance of these dates, but be forewarned!—there are several “Carl” Naffzes. The Freie Gemeinde Founder Carl Naffz came to America in 1848 at age 23—ed.) Book appears to have originally had leather and cardboard covers.

SONGSHEETS and SONGBOOKS – (mostly English language):

(These may be loosely classified as “American songs”, based on the fact that most were printed in America, and include many American composers and lyricists. Some of the songs have German words.)

SONG SHEETS (Sheet Music):

“America” (My Country, T’is of Thee), copyright 1898 by Egmont Froehlich, printed in St. Louis by Kunkel Bros., No. 6 (small sheet).

“My Own United States” (from the opera, “When Johnny Comes Marching Home”), words by Stange, music by Edwards, publ. in Chicago, copyright MCMII. Signature: “Dr. E. Naffz”.

“Hapag-Lied” (Hamburg American song), words by C. G. v. Negelein, music by Hugo Hirsch, publ. in Leipzig, copyright 1921 in Berlin. Three stanzas in both English and German; lyrics are of historic significance, as well as telling the story of the transatlantic voyage—probably on The Hamburg-America Line!

“Wisconsin Great and Grand” (“official Southern Wisconsin Tour Song”), words by C. A. Beggs, music by C. A. Meyers, publ. by Independent Music Publishers, 6044 Eighth Ave., Kenosha, WI, copyright MCMXXXVIII.

“Evening Song”, by W. W. Kapnick (many single sheets of words and music, and lyrics only, some hand-scored). (Original composition?)

“My Mother Minds Me Not” (Mei Mutter mag mi net—also called “Die Verlassene”, a folksong), in both German dialect and English. Copyright 1887 by Wm. Rohlfing & Co., Milwaukee. (torn, in pieces)

“Sadie, The Princess of Tenement Row”, from the music supplement of Hearst’s Chicago American, Sunday, July 26, 1903.

“Sweetheart Mine” (for Contralto or Baritone), from the music supplement New York Journal and Advertiser, Nov. 18, 1900.

“When A Woman Loves”, publ. by the New York Journal & Advertiser, by permission of the composer, Philip Russel, of Cincinatti, copyright MDCCXCIII.

“Pretty Maid, Adelaide”, from a Chicago newspaper music supplement, July 19, 1903.

“We’ll Meet Again”, from a New York World newspaper supplement, Sunday, July 8, 1900.

“Dedication” (Widmung) by Robt. Schumann, in English and German, publ. in Boston, Chicago, and New York.

“The Arrow and the Song” (Longfellow’s poetry), ca. 1880s? (someone has marked the phrasing/bars).

“The Sweetest Story Ever Told” (Mezzo-Soprano or Baritone), words and music by R. M. Stults, copyright MDCCCXCII by Oliver Ditson Co., Boston. Signature: “E. Naffz”. (Ed.s note: Ella Naffz took liberties with this—she was a Contralto!)

“Remember or Forget”, words and music by Hamilton Aide, publ. in Philadelphia. Signature: “Thecla Naffz”.

“Ave Maria” by R. Leoncavallo, in Latin and English, copyright MCMVI by Chas. K. Harris, Chicago. (Back cover has facsimile of a letter from Pope Pius X to the composer.)

“Dreaming”, words by L. W. Heiser, music by J. Anton Dailey, publ. NY.

“Venetian Song”, words by Stephenson, music by Tosti, publ. by Schirmer in New York, probably around the turn of the century.

“The Maiden’s Wish” (Mädchen’s Wunsch) by Fr. Chopin, in English and German, publ. in Philadelphia, n.d. Signature: “Ella Naffz”.

“I Love You, Dear Heart” (Baritone or Alto), words by Donnelly, music by Swanson, publ. MCM by M. Witmark & Sons, Chicago. Signature: “Ella Naffz”.


“Heart’s Delight” by W. W. Gilchrist (for Alto), publ. in NY, ca. 1886, and sold through Nau & Schmidt, Milwaukee. Signature: “E. Naffz”.

“Poor Barney Mulligan”, words by Hall, music by Braham, copyright in Brooklyn, from a Chicago-American newspaper supplement, July 12, 1903. (Note: the subject of this song is the dread of microbes!)

“Forget Me” by Tito Mattei (for medium voice), publ. in Boston, copyright around MDCCCLXXXIX; sold through Pickarts & Nicodemus, Books, Stationery, Music and Musical Instruments, and Athletic Goods, 15 E. Main Street, MADISON, Wisconsin. Signature: “E. Naffz”.

“Do, Re, Mi, Fa, Sol, La, Si, Do”, words by Cahill, music by Burt, publ. in NY, copyright 1906, Britain (from the musical “George Washington, Jr.”).

“Ethel Levey’s Virginia Song” by George M. Cohan, publ. in New York, copyright in Britain, 1906 (from the musical “George Washington, Jr.”).

“The Kerry Dance” by J. L. Molloy (Soprano or Tenor), publ. in Boston, n.d. Signature: “Dr. E. Naftz’.

“Lord of Grace and Holiness”, an Easter hymn written by H.R.H. Princess Henry of Battenberg (photo), youngest sister of King Edward VII, publ. in London and New York, copyright 1902, from the Chicago Sunday American newspaper supplement, March 20, 1904. (Ed.’s note: Note the religiosity of this song; SEE ALSO: the songbook Sacred Songs [in English]).

**SONGBOOKS – English Language:**


Jacobs-Bond, Carrie, *Seven Songs* (“as unpretentious as the wild rose”), publ. by Carrie Jacobs-Bond & Son, Inc., Hollywood, California, copyright around MCMXX. (Jacobs-Bond, whose photo and poems are included, was a poet, singer, and songwriter.) (paperback, around 20 pp). Signature: “Edna Marquardt” (wife of Freie Gemeinde Pres., Ralph Marquardt).

Sacred Songs, Vol. I, for Soprano, edited by W. J. Henderson, publ. by The John Church Company, Chicago, copyright MCMIII, and sold through Wm. Kaun Music Co., Milwaukee (209 Grand Ave—also the location of “Gram’s Piano House”) (paperback with purple [once blue?] cover, 222 pp). Most lyrics are in English, with some in German, Italien, French, and Latin. (Note: Religiosity.)

Twice 55 Plus Community Songs (the “new, enlarged Brown Book”), containing 175 songs and choruses, with responsive readings; Dykema et al, eds. Boston: C. C. Birchard & Co., n.d. (Handwritten Note on flyleaf directs reader to No. 155, “For the Beauty of the Earth”, a traditional UNITARIAN song.)
Get-Together Songs ("All the songs you love to sing—in school, Church, home, small groups, large groups, community sings"), 246 songs, edited by Lorenz and Eldridge. Chicago: Lorenz Publ. Co., 1935, 6 copies (paperback).


The One Hundred and One Best Songs ("for home, school, community"), 104 songs! Chicago: The Cable Company (Book Division), 1931 (paperback).

The Song Echo ("songs, duets, trios and sacred pieces suitable for public Schools, juvenile classes, seminaries, and the home circle...including Instruction...and exercises") by H. S. Perkins. New York: J. L. Peters, copyright 1871, 6th edition. A fine old book, brown with cardboard covers, including an illustrated front cover, with the signatures of "Eugenia" and "Ella Naffz", "D. Dur?", and someone’s note referring to the song "The Little Brown Church", plus a separate note referring to other songs, and a handwritten version "for chorus" of "Happy New Year" on p. 97. (A very well-used book, passed through generations; binding broken, ripped in places.)

The Melody Sheet ("music that hath charm"), four-page pamphlet publ. by Interstate Printing, Danville, Illinois; 25 songs with lyrics only, 12 copies. One copy is marked "Marked Copy, Park Hall" and has assigned 8 songs to "Alice Dieterle" and one to "Mrs. Sherwood".

(MANILA FOLDER: 12 mimeographed pages of traditional folk or folk-type songs, in both English and German.)
**Liederbuch für deutsche Schulen** (Songbook for German Schools in the United States of America), most in German, with a few English lyrics, edited by Hermann Raffelt. New York: E. Steiger & Co., 18th ed., 1862, 10 copies. Five of the songbooks bear the pasted-in schoolbook notice: “Property of Sauk City Public School”, whereon is listed the Book Number, Date Purchased (one reads “189?”, others appear to have been purchased later), students’ handwritten names, plus the date issued to each student. Some carry additional signatures and dates, some of them hidden under the school paste-in, and some have additional handwritten notes here and there. Many of the student names are recognizable as belonging to members and/or offspring of members of the Sauk City Freie Gemeinde.

The book is meant for elementary school, and for one, two, or three voices. In addition to their constituting a personalized record concerning the music of Freie Gemeinde children, the songs offer valuable insight into the values the early settlers wished their children to learn and preserve—many of them probably very close, if not identical, to the values and aspirations, etc., learned in Germany. 

(A stamp in one of the books indicates that at least some of the books were purchased through Wm. Rohlfing & Co., Milwaukee.) All these books are very old and have been used a lot, so are in fragile condition.

Signatures on the five books with the public school label follow:

No. 5 – B. M., 1892 (date of issuance)
Meta Meyer, 1894
John Dresen, 1894
Lena Wuerth, 1896
C. Helmut O…?, n.d.
Ella Mettel, n.d.
Martin Farnutzer, 1907 (written below label)

No. 6 – Carl Ganzlin, 1920
Paul Lachmund, 1923
Alvin Schmitz, 1909 (written below label)

No. 12 (“purchased in 1892”)
B. M., 1891-92
Carl Lachmund, 1890-93
J? M. Wiesand, 1894
Alfred Koch?, 1896
Carl Lachmund, 189?
(illegible name), 1897
(SONGBOOKS, (mostly) in German, cont.)
(Liederbuch für deutsche Schulen, cont.)

(Student names for Book No. 12, cont.)

Elsie Krause, 1898-9
(illegible name), 1897
Carrie Wartzok, 1909 (written below label)
Frank Westsphal, n.d. (written below label)

No. 17 ("purchased in 1812")
Lilah Meyer, 1909
Roland Back, 1910-11
Bert M. Coenen, 1919
Walter Wiendel, 1919
P. Lachmund, 192?

No. 26 – B. M., 1892
Clara Hiddessen, 1892
Bruno Lachmund, 1893
Aug. Schnitzing?, 1894
Meta Meyer, 1894
(illegible), 1896
Henry Dresen, 1896
Clara Speth, 1909 (written below label)

Signatures in songbooks not having the “school property” label include:
Irma Lachmund, Julia (Sch...?), Irma and Len Schlungbaum, Frieda Meyer, Paul
Lachmund, Jack (Lachmund?), and Julia Lampertius (“a present from Julia.....
April 8, 1889”).

Sängerlust ("neuestes Taschenliederbuch für die Deutschen in Amerika" -
The Joy of Singing, newest pocket songbook for Germans in America).
St. Louis, MO: Conrad Witter, copyright 1858, lyrics only (474 pp).
(Mostly German but some American songs with English lyrics.) Contents:
Als Eingang, Volkslieder, Scherz= und Opernlieder, Jägerlieder, Liebeslieder,
Soldantenlieder, Trinklieder, Abschieds= und Wanderlieder, Gesellschaftslieder,
Turnlieders, und Vatersland- und Freiheitslieder. Index of first lines. (Small,
brown hardbound books with mottled page edging.) Inscription: “To Gustav
from Henry, December 25, 1887”.)

Gesangbuch der Evangelischen Gemeinschaft (für öffentlichen und häuslichen Gottesdienst—public and home worship), published by the Evangelischen Gemeinschaft of Cleveland, Ohio, 1911 (500 pp). (Contains comparative page-index to “the old songbook”.) Pasted-in label, inside front cover: “Property of the Friedens Gemeinde of the Evangelical Assn. of Prairie du Sac, Wis.”


Erk’s Lieder-Schatz (Treasured songs: Volks-, Vaterlands-, Soldaten-, Jager-, und Studenten-Lieder), with piano accompaniment, by Ludwig Erk, Vol. I, 3 copies. (The two older copies are hardbound, the new copy is paperback—the paperback copy is “Edition Peters, No. 395a”, has an illustrated cover, and includes peoples’ notes; one of the hardbound copies [with breaking binding] has signatures of: “E. Naffz” and “Thekla Naffz, Sauk City, Wis.”; the other hardbound has signatures of “Ella Naffz, 1910” and “Mrs. Dr. Ottilie”, bears the stamp of “Wm. Rohlfing & Co., Milwaukee”, and a label of “N. Haerter, Bookbinder, LaCrosse, Wis.”). Indices are of first lines.
Deutscher Song. (A well-used, taped-together paperback booklet with an embossed bold eagle on the cover, along with the signature of “A. E. Marquardt” (wife of Ralph Marquardt?), containing many well-loved German songs. No publishing information or date (112 pp but last two pages and back cover are missing); label: “N. Haerter, Bookbinder, LaCrosse, Wis.”. Indices are of first lines.

CHORAL MUSIC:

CHOIR MEMBERS’ NAMES:


Sauk City Community Choir Members, listed in program for Concert of Haydn’s The Seasons, presented in Sauk City Auditorium, Wed., June 18, 1958 (includes many F. Gemeinde members).

TWO PITCHPIPES found in the smaller of two “Music Suitcases” which probably belonged to a choir director (likely, a Naffz or a Marquardt); one is made in Germany, the other in America.

MÄNNERCHOR:


(7) Songbooks, Hand-scored, with German script lyrics (1 Tenor-I, 2 Tenor-II, 2 Basso-I, 2? Basso-II), 65 songs. (Mottled brown cardboard covers, and one with leather spine and corners. They bear no one’s names) Very old, fragile.


“Keep America Singing”, single songsheet, “arranged by the composer, for men’s chorus”, words and music by Willis A. Diekema (original American composition). (Housed in a brown folder initialed “R.R.M.”—probably Ralph Marquardt.)


MIXED CHORUS:

1. Sammlung ausgewählter Lieder und Gesänge “for the mixed choruses of Gesangvereine and higher institutions”, edited by Carl Seitz, publ. in Regensburg by Alfred Coppenrath, 1876, 70 songs (168 pp), in seven small black, hardbound books with leather spines, 2 for Soprano, 2 Alto, 2 Tenor, 1 Bass, in German, plus one long, brownish book with leather spine and corners.
2. Liederbuch für gemischte Chöre, ed. by R. Palme, 5 small books with German lyrics, as follows:
   1 red hardbound, publ. by Max Hesse in Leipzig, n.d. (old), 139 songs (467 pp, but some pages missing; binding broken).
   1 gray hardbound, for Bass, same publ. and place as above, dated 1870, 140 songs (1887 pp), with Music seller's stamp inside: "Milwaukee Consolidated Music Co.", and a handwritten note.
   3 rose-beige cardboard-covered, two for Soprano, one for Bass, publ. by Max Hesses in Berlin, 1870 (diff. editions), 140 songs (189 pp). (All have broken bindings.) Two of the books have inscriptions: "Property of the Gesangverein of the Freie Gemeinde, Sauk City, Wis." One book contains a separate, tissue-thin sheet of paper on which someone has written the lyrics of a song in purple ink, Handschrift.

3. (6) Handwritten "Mozart" (brand) Music Books, "Property of the Free Congregation, Sauk City, Wis." (2 Alto, 2 Tenor, 1 Bass, and one undesignated). (pale green paperbacks). Eight or more songs (the books vary), most in English, some in German. (no other information)

4. (3) Handwritten "Penworthy" (brand) Music Books, having 4-5 songs, in English, and assigned to specific F. Gemeinde singers as follows: Alberta Marquardt, Alto; Fred Dahir, Tenor; and Stanley "Sandman" Sherwood, Bass. (spiral-bound)

5. (6) Handwritten Songbook Sheets (separate sheet; appear to be the same song, but title is in Handschrift); 4 sheets for Soprano, 2 for Alto (4 flats, 6/8 time)—found in July, 2005, inside a long, mottled-brown songbook belonging to "Ottlie Heller Weissenborn" (see next entry).

6. (1) Handscored Songbook with signature on cover of singer/owner: "Ottlie Heller Weissenborn" with 5 songs and index of title and first lines. (note: Song #1 is entitled "Die Freiegemeinde Halle"). (Long, hardbound book with mottled brown cover; fragile.)

7. (1) Handwritten songbook with gilt name on black cover: "Adele Runge", 49 songs, in German script; handwritten notes.

9. **ORATORIO:** “Die Schöpfung” (La Création) by Joseph Haydn, for piano and choir, publ. by Henry Litolff in Braunschweig, n.d. (66 pp but final pages appear to be missing; covers missing and broken binding).


11. Murray, J. R., “Sleeping Heroes”, for 1st and 2nd Tenors, Alto or Bass, and Bass or 2nd Bass, words by G. P. Handy, music for Decoration Day publ. by The John Church Co. of Cincinnati, MDCCCXXXIX (7 pp).

12. Wagner, Richard, two songs: “Faithful and True We Lead You Forth” (Bridal Chorus from “Lohengrin”), 5 copies, and “Hail, Bright Abode” (March from “Tannhauser”), 16 copies, Nos. 4656 and 4657, respectively, of “Part Songs for Mixed Voices”, publ. in Boston by Oliver Ditson Co., n.d.

13. **Partituren-Katalog No. 6** (scores and words of 14 songs, in German, for Soprano, Alto, Tenor, and Bass), publ. by Gebruder Hug & Co., Leipzig, 1924 (32 pp).


15. **Deutscher Liederschatz**, folk, fatherland, soldier, hunter, and student songs for mixed voices, Vol. III, arranged by Ludwig Erk, publ. by C. F. Peters, Leipzig, n.d. (We have pages 1-8 and what appears to be a related pp. 53-171, plus a front and rear cover for each grouping.)
   Signature: “Dr. E. Naffz”.
16. (Black folder with initials "A.W.M." [probably Mrs. R. Marquardt], containing:

Schubert, Franz, "The Omnipotence", for mixed voices with soprano solo, publ. by G. Schirmer, Inc., NY, 1940;
Romberg, Sigmund, "Auf Wiedersehen" (from "The Blue Paradise", publ. by G. Schirmer, NY, 1940;

Verall, John, "Deep River" (Negro spiritual), publ. by The Boston Music Co., Boston, No. 2687, 1948.

Herbert, Victor, 3 songs: "Wooden Shoes" (from the light opera "Sweethearts"), publ. by G. Schirmer, NY, No. 8361, 1940; "I'm Falling in Love with Someone" (from "Naughty Mariette"), publ. by M. Witmark, NY, No. 5-W 530, MCMXLIII; and "Moonbeams" (from "The Red Mill"), publ. by M. Witmark, NY, No. 5-W 1768, MCMVI.

Porter, Cole, "Wunderbar" (from "Kiss Me, Kate"), publ. by T. B. Harms Co., NY, 1950.

Wenrich, Percy, "Moonlight Bay", publ. by Remick Music Co., NY, MCMXL.


Lerner & Lowe, "Brigadoon", choral selection, publ. by Sam Fox Publ. Co., NY, MCMXLVII

(Note: Many of the above selections bear the signature of either "R." (Ralph) or "A." Marquardt—Ralph’s wife.)
17. (Assorted) HANDSCORED SONGBOOKS with lyrics in German Handschrift (long songbooks with cardboard covers, the handsewn spines of which are sometimes covered with black tape), as follows:
   1 Alto (42 songs, numbered but no index, plus misc. song sheets)
   1 Tenor (un-numbered songs)
   1 Soprano (un-numbered songs)
   (a single songbook cover marked “Partitur” [score])
   1 inscribed on cover: “Signe=Buch für Ferd. Schlingbaum, Sauk City, 1865” (25 songs, incl. No. 1, “Thomas Paine”)
   1 inscribed on cover: “(illegible....) Carl Naffz, 1842??........”
   (about 44 pp, with index by title of 34 songs)
   1 inscribed on cover: “Gesangbuch (of) Eugen Kney, Tenor”
   (39 songs, 49 pp. with index of titles; a small piece of paper with some kind of handwritten price list found inside)
   (In manila folder: “Music and Songbooks written out by their teacher for Carolina and Julia Bosch, sisters of the late Mrs. Charles Naffz, dated 1843 and 1844”: 2 books
   (one small with green cardboard cover and other names inscribed on cover, dated 1843, and the other larger, long, with tan cardboard cover, inscribed “Arien für Forte-Piano für (the Bosch sisters)”, dated 1844. The larger book has music by various composers; I’m unsure who composed the music in the smaller; these may be simply solos—I’m not sure—ed.)

Very large songbook with mottled brown cardboard cover and leather spine, containing 55 songs for mixed chorus, indexed through No. 46 by title and first line, and inscribed: “Property of der Freien Gemeinde von Sauk City, Wis.” Very old, faded (publ. date unknown).

(Assorted songbook sheets, some small, some large, loosely grouped; unbound and loose.)

The TWO “MUSIC SUITCASES” (leather and brass overnight cases)-Contents:

The Smaller Suitcase contained four manila and brown folders of choral music, two pitchpipes, and a variety of loose songs, with words and/or music, some handwritten, some typed, some in German, some in English. (The pitchpipes, Koch’s “International Pitch”, made in Germany [red], and Eagle Brand “Chromatic Standard”, made in America, have been placed in a small envelope and filed separately in the Freie Gemeinde Music Archives.) A list of the contents follows:

Folder #1: “The Beautiful Blue Danube” by Johann Strauss, a two-part waltz-chorus for women’s voices arranged by Percy E. Fletcher (Choral Songs, No. 1010, publ. by E. C. Schirmer Music Co., Boston, 1929, 18 pp), in English, 11 copies, and Greeting to Spring” (“Beautiful Blue Danube” waltz), a part-song for mixed voices with piano accompaniment, arranged by Hans Lichter (Part Songs for Mixed Voices No. 11187, publ. by Oliver Ditson Co., Philadelphia (16 pp), in English.

Folder #2: “To A Wild Rose” (a poem by Hermann Hagedorn, put to music by Edward MacDowell), for “Mixed Voices, Secular,” Octavo Series No. 213, publ. by The Arthur P. Schmidt Co. of Boston and New York, 1936, (7 pp), in English, 32 copies.

Folder #3: “Waldandacht” (Forest Prayer), by Franz Abt, Op. 443, No. 4, Heft II, for Soprano, Alto, Tenor, and Bass (Ausgewahlte Chorgesänge [selected choral songs], No. 2, publ. by C. F. W. Siegel’s Musikalienhandlung, Leipzig), in German; one 5-page copy with all parts, three 4-page Soprano parts (one of them handwritten and another inscribed “Sauk City, Wisconsin, 1892”), two 3-page Alto parts, two 3-page Tenor parts, and two 3-page Bass parts (one with a handwritten note: “very pretty song”); “Stille Macht, Heilige Macht!” (Macht: power), a 3-verse song by Herman Ohr, hand-written in German the forWinter Solstice to the tune of the Christmas carol, (in both English and German script), on old stationery belonging to the “Free Congregation, Sauk County, est. 1852”, 12 copies. (Beautiful!...was Herr Ohr from Sauk City?); “Frühlingslocken” (The Lures of Spring), for mixed chorus (Soprano, Alto, Tenor, Bass), by Franz Abt, Op. 549, No. 5, publ. by Verlag und Eigentum von Conrad Glaser, Schleusinger, and Edward
(CHORAL MUSIC, cont.)
(MIXED CHORUS – The “MUSIC SUITCASES” - Smaller Suitcase, cont.)

(Folder # 3, cont.)

Schuberth & Co., New York, in German; one 5-page copy with all parts, ten 1-page Soprano parts (three of them handwritten in German Handschrift), four 1-page Alto parts (one of them handwritten), three 1-page Tenor parts, and four 1-page Bass parts (one of them handwritten). (**Note: Some of the handwritten copies are written on old stationery which states: “H. E. Naffz (Successor to Chas. Naffz), Insurance, Collections, est. 1864, European Passage Agent, Foreign and Inland Exchange Sold, Real Estate Loans, Notary Public, Sauk City, Wis., 192?”).

Folder #4: “Zieh Hinaus” (Drawn Outside?) by Alfred Dregert, Op. 98, No. 2 (poem by Otto Hausmann?), publ. by Otto Forberg, Leipzig, in German, for Soprano, Alto, Tenor, and Bass; four 1-page Soprano parts (three of them handwritten in German Handschrift), Two 1-page Alto parts (one of them handwritten), one 1-page Tenor part, and one 1-page Bass part;

Still rührt der See!” (Still Rests the Sea), poem and composition by Heinrich Pfeil, Op. 10, No. 1, in German (all words written in “modern” German typeface, with handwritten German Handschrift added beneath); one page with entire song, in B-flat, for mixed voices and piano, plus three Soprano parts, three Alto parts, three Tenor parts, and three Bass parts, each of one page only;

“She Sleeps in the Valley” (handwritten score and lyrics, no author given—may be an original song by a Freie Gemeinde member), in English (one page); one sheet for both Soprano and Alto, plus two Soprano, two Alto, two Tenor, and two Bass parts of one sheet each;

(A variety of “loose” songs, both words and music, some handwritten, in both German and English: these have been removed from this grouping and filed under their respective headings [such as: “Handscored Music with German Handschrift lyrics” or “Music-‘American’ Songs/Songs in English”, etc.—ed.)
The LARGER SUITCASE - Contents:

Seven, long, rectangular songbooks for mixed chorus (maroon, leather-bound), handwritten and hand-scored in German Handschrift (except for a few written-in translations), (different inks and different handwriting—ergo: different scribes!), with handwritten notes inside covers. Books are FRAGILE and some are falling apart. Each contains 55 songs, with indices to titles (No. 7 is, again, “Thomas Payne”). There are: two for Soprano (one of which contains the pencilled inscription: “Sauk City, Wis., Niehoff?, ’05 [1905]” on rear endcover; the other has English translations of two songs, plus an index of titles and first lines for songs 1-45); two for Tenor (one also contains title and first-line indices for songs 1-45, plus an English translation of a song; the other has a title index of songs 1-47, plus English translations of two songs—the latter also also bears the inscription that the first batch of scores were written by Eugen O. Kney [Krey?], “Sauk City, Wis., April 15, 1869, and (later?) May 1869, for the Mixed Chorus of the Freien Gemeinden of Sauk City”; one for Alto (contains index of titles and first llines for songs 1-45); and two for Bass (one of them has an index for songs 1-45, the other contains two English translations).

Five small, paperbound songbooks for mixed chorus (with covers of different colors—red, green, and rose-tan), an inexpensive collection of “well-loved songs” compiled by R. Palme (“royal music director and organist”), each containing the same 140 songs, in German, with a few English translations inserted and/or written-in, indexed by first lines and composer’s name. Published in Leipzig by Max Hesse’s Verlag, 1882? (presses of Hesse & Becker and Frankenstein & Wagner). One songbook each for Soprano and Bass, and three songbooks for Tenor (one of which bears the Signature of “Geo.? Naffz? of the Sauk City F. Gemeinde).
INSTRUMENTAL MUSIC:

PIANO:

WISCONSIN COMPOSERS:

Meumann, Tho., “My Little Rosa’s Waltz” (written on the occasion of his daughter’s third birthday), Milwaukee, 1867.
Kustermann, Robert “United States Schottische”, Green Bay, WI, 1891 (with note and signature of composer).

HANDWRITTEN SCORES:

Scores written by their music teacher for Sauk City Freie Gemeinde members Mrs. Carl Naffz and Mrs. Julia Schramm (a Naffz sister?), having handsewn, mottled-brown covers (falling apart); VERY OLD.

Songs and music, a few with lyrics, entitled “Waltzer”, with signatures of owners in script; includes title “Waltzer, Polkas and Gallopades fur 1851” (hardbound, green covers, VERY OLD.

FOR MORE THAN ONE PIANO and/or PIANO PLAYER:

Donizetti, Overture to Der Liebestrank, for four hands, publ. Leipzig, n.d.—very old (7 pp). Signature: “Cruse”.
Wagner, Richard, “Grand March” from Tannhäuser, for four hands, Stoddard’s Musical Library, New York, n.d. (A song with lyrics, “Touch the Harp Gently”, is included in this assemblage.) Handwritten notes on cover.
Magruder, Jas., Centennial Schottisch, for three players/1 piano, publ. by Geo. Willing & Co., Baltimore, 1877 (5 pp).


Oesten, Theodor, Welcome to Spring, for six hands, publ. by Oliver Ditson & Co., Boston, n.d. (13 pp).

SOLO PIANO (some with lyrics):

Schubert, Fr., Lob der Thränén (In Praise of Tears), transcribed for piano by Franz Liszt, publ. in Vienna, very old (7 pp). Signature: “Cruse”.

Grosheim, Das Mädchén aus der Fremde (Schiller poem), publ. in Hamburg, very old (2 pp).
“Deux Parties de Contredanses” using themes of various operas, dedicated to the Comtesse Marie de Grün by F. Knecht; publ. in Europe; very old, handsewn booklet. Signature: “Cruse”.

Schubert, Fr., Ständchen (Serenade), transcribed for piano by Franz Liszt, publ. in Vienna, very old (7 pp).

Strauss, Johann, Gabrielen-Walzer, publ. in Hamburg, very old (8 pp). Signature: “Julia Schramm”.

Assortment of piano music, including opera themes and waltzes, publ. in Leipzig by Pfennig und Heller-Mazazin, quite old (32 pp). (green cardboard covers)


Signature: “E. Naffz”.
Music seller’s stamp: “Wm. Rohlfing, Milwaukee”.


(Music cut out of and saved from German newspapers which were published in the U.S.—such as the Chicago Record and Der Westen, a Chicago paper, both from 1899. Eclectic! (newspaper remnants are themselves interesting).

Large packet: parts of “Jungman’s Lieder Albums”; incomplete.)

Millöcker, C., Der Bettel Student (Beggar Student), potpourri, publ. in St. Louis by Balmer & Weber, 1883 (15 pp).
Mason, Wm., Deux Reveries, Nos. 1 and 2, publ. in New York by Firth, Pond & Co., 1880 (5 pp).
Scidt, John A., (an American composer), Starlight Reverie, publ. by the composer in Baltimore and elsewhere, n.d.
Schulhoff, Jules, Carnavalesque Venise, Op. 22, publ. in U.S.
Wyman, A. P., Silvery Waves, publ. by Evans, Boston.
(Back cover bears stamp of “M. J. de Wolf, Manufacturer and Jobber of Picture Frames, near Park Hotel, Madison, Wisconsin”.)
Hoffman, E., *Trinity Chimes* (“a burlesque of military fantasía”) publ. in Milwaukee by H. N. Hempsted. Signature: “E. Naöffz”.
Gung’l, J., *Sounds from Home* (waltz), publ. by S. Brainard & Sons, Cleveland, Ohio.
Schumann, Rob., *Scenes from Childhood*, No. 7, “Träumerei” (Dreams), pub. by Carl Prüfer in Boston.
Beethoven, Ludwig van, “Adagio” from *Moonlight Sonata*, Op. 27, No. 2 (for intermediate grade), publ. in Boston by Arthur P. Schmidt.

**Ritter, T., Les Courriers (caprice), publ in Philadelphia by A. Allmuth. Signature: “E. Naöffz”**.
Krug, D., “O Bitt euch, liebe Vögelein”, Op. 196, No. 11, publ. in Milwaukee by Rohlfing (ca. 1873?).
Holst, Edvard, *La Jota* (Spanish dance), publ. in Chicago by Natl. Music Co. (215-221 Wabash Ave.).
Davis, Auguste, *La Fille de Mme. Ancot* (waltz), publ. 1874 (where?). Signature: “E. Naöffz”.

Dorn, Edward, *Oberon* (transcription) and

*Only Come*, *Souvenir-Nocturne*, and *Andante Cantabile* by Tours, Hammerel, and Beethoven, respectively, publ. in Philadelphia by Stoddart. *Signature*: “E. Naffz”.

Beyer, Fred., *Bohemian Girl*, publ. in St. Louis by Balmer & Weber, and sold through Rohlfing, Milwaukee.
*Signature*: “E. Naffz” (she has pasted the last page to a 1901 Milwaukee newspaper, which is printed with a very interesting poem about the turn of that century—ed.).


Kontski, A. v., *Reveil du Lion* (caprice), publ. in Chicago by McKinley Music Co. (307-309 Wabash Ave.).
*Signature*: *Dr.* E. Naffz”.


Wakeman, Roy J., *Symposia* (“Grade 3, Easy”), complimentary copy from Nau & Schmidt music publishers, Milwaukee, copyright MCMI); *American composer*.

Thomas, A. Goring, “*Potpourri*” (from the opera *Esmeralda*), publ. by Oliver Ditson & Co., Boston, 1883 (15 pp).


FOR VIOLIN or FLUTE:


FOR ZITHER:


FOR PIANO AND ORGAN, with Vocal:

"Stoddard's Musical Library" (selected by Sep. Winner), in English, two publications:
- No. 35 – 19 spirituals/religious songs
- No. 84 – "Beyond the Bourn", "Oh, Savior of the World," and "Danse Espagnole"
Music seller's stamp on No. 84: "Sold by W. W. Warner, 140 Main St. Ma............"

Miscellaneous MUSIC: PIECES & SCRAPS- 5 Folders: (briefly listed)

Folder #1 – VERY OLD AND FRAGILE HAND-SCORED MUSIC and SCRAPS OF MUSIC, with and without lyrics, some of it in German Handschrift.

Folder #2 – Miscellaneous SONG SHEETS, with lyrics in German, in English, and in both German and English.

Folder #3 - Miscellaneous music: more or less whole songs in German and in English.

Folder #4 - Parts of SONGBOOKS in both German and English; pages missing.

Miscellaneous MUSIC CATALOGS and ORDERING INFORMATION (in folder).

MUSIC PROGRAMS, etc. (from Sauk-Prairie, America, and Abroad).
Miscellaneous EVERYTHING ELSE! (bits and pieces not easily categorized).

The “MUSIC OF THE MODERN WORLD” Series: 20 Books (25 in the series), published in New York by D. Appleton & Co., copyright 1895. (“Illustrated in the lives and works of the greatest modern musicians, and in reproductions of famous paintings, etc….including…accounts and photographs of famous singers, instrumental virtuosos, composers, and schools of musical-art; two series of practical piano and vocal lessons, and more than 100 pieces of rare and beautiful music.”) (Priceless!—ed.) Contains wonderful, evocative old photographs, paintings, and engravings of opera stars, opera buildings, composers, and more. (Large tan paperback books, pages and covers loose; “Part 20” appears to have rear pages missing, rear cover also missing.)

MUSIC PERIODICALS:

Moderne Kunst, Nos. 1 and 7 (latter for Dec. 1, 1904) of the 14th publishing year, published by Rich. Bong, in Berlin, Leipzig, Wien, and Stuttgart. Large, illustrated (color and black-and-white) journal of the arts (not specifically music). Contain many fine art reproductions suitable for framing; also feature articles (ex: making tin soldiers in Nürnberg, Münich Lebkuchen Designs), and fiction. Each copy contains a supplement laden with news of the art world, ads, etc. (Loose pages, may not all belong to same issue.)

The Étude (Presser’s Musical Magazine), publ. in Philadelphia by Theodore Presser, 44 issues. A comprehensive, studious, and diverse magazine, primarily for teachers of music (either vocal or instrumental). Feature articles are unusual and interesting. The magazine is also worth reading for insight into the nation’s historical periods. (Sample of contents: teaching tips and techniques, schools and colleges, music publishing houses, merchandise, lists of music with ordering information, actual music, humor, letters to the editor, the lives and photos of composers, and current happenings in the music world.)

Although no mailing labels have been found for these issues, the magazine may well have been subscribed to (probably by one of the Naftz), or it could have been purchased in Madison, Milwaukee, or Chicago, perhaps even in Sauk City. We have the following issues:

Vol. XII, Sept. 1894 (covers missing)
Vol. XXIV, Aug. 1906 (covers missing)
Vol. XXXV, Jan-Dec. 1917
Vol. XLVI, Feb., Aug., and Sept. 1928
Vol. XLVII, May, June, July, Sept., and Oct., 1929
Vol. LI, June 1933
Vol. LIV, May, Nov., and Dec. 1936
Vol. LVII, Mar. and June 1939
Neue Musik-Zeitung (New Music Newspaper) – We have loose pages of this paper, from 1881 and Jan. 1, 1882, when it was published in Köln by Aug. Reiser; P. J. Jonger, Editor. In the 14th year of publishing, 1893, the paper was published by Carl Greininger of Stuttgart and Leipzig, after having also been published by P. J. Conger in Köln, and it carried the moniker “illustrated family paper”, with engravings and criticism. Contents include music, fiction, news, ads, stories about composers and singers, and fine photos. We have the following issues:
1881 and 1882 (2 pages and 4 pages, resp., only)
1893, Nos. 22, 23, and 24 (there may be pages missing)
(the Jan. 1882 issue is stamped: “Published by Wm. Rohlffing & Co., Milwaukee”—which is where it probably was acquired).
1894, No. 1 through 18 (there may be pages missing)
(Between Nos. 8 and 9, 1894, is a piece of newspaper, the Allgemeine Anzeigen (General Reports/News), No. 55, 1869, published in Leipzig, containing ads for health items and information on various trips, and publications; the name “Cruse” is handwritten on it. There are probably other bits of inserts like this one in other issues—ed.)

Peters’ Musical Monthly, published in St. Louis, MO. by J. L. Peters & Co. (purveyor of manufactured and imported musical merchandise), 1 issue, Feb. 1869 (pp. 51-90 only, in English); includes lists of published music (vocal and instrumental) that is available and ordering information, as well as news and notes about music, fiction, and musical scores and words. (covers missing)

Kunkel’s Musical Review (“devoted to music and art”), publ. by Kunkel Bros., St. Louis, MO, 1 issue, Aug. 1888 (Vol. 11, No. 8). Contains a variety of news and feature items about music and music teaching, correspondence, ads (many concerning St. Louis establishments), and actual music. This particular issue contains scores for: Raff, “Polka de la Reine”, Gottschalk (called “the American Chopin”), “The Dying Swan”, Sidus, “Charming May Schottische”, Thomas, “T’is but a Little Faded Flower”, and Rosellen, “The Song of the Rose”.

Welcome (“Musical and Home Journal”), publ. by Wm. Rohlffing & Co., Milwaukee (“publishers, importers and dealers in foreign and American music and musical instruments”). Contents: musical publications, schools and courses, musical scores and lyrics, many notices of various kinds of musical programs, etc., and recently-published music, with price and ordering information. Issues we have:
1886, Vol. II, Nos. 11 and 3, Feb. and June
1887, May, Nov. and Dec.
1888, August
Das Deutsche Lied (The German Song), Official Organ of the Singers’ League of North America (Nordamerikanischen Sängerbundes), publ. in St. Louis, MO., 1 issue, Sept. 1903 (second year of publishing). Includes news of members and concerts, a score with German lyrics, many fine ads (for travel, where to get costumes and instruments, etc.), feature articles on the anatomy of the voice, a remembrance of the 1866 Bundes-Sangerfest in St. Louis, and more.

Every Month ("Six Pieces of New Music Every Month"), with and without English lyrics, "a piano music magazine" with "song and story, fashions, household, etc, etc." publ. in New York by United Publishers Corp., 1 issue, Dec. 1902 (Vol. XV, No. 3). ("A Family magazine" with everything under the sun in it—fun to read!—ed.)

Brainard’s Musical, publ. in New York and Chicago by S. Brainard’s Sons Co. (Brainard Music Publishing House), 1 issue, May 1901 (Vol. 2, No. 4)—an issue “devoted to the music and musical composers of Norway”. Contents include: biography, poetry, photographs, hints for teachers and students, ads for instruments, books on teaching methods, published music, and music scores and lyrics.

The Musical Leader and Concertgoer ("Official organ of the New York State Music Teachers’ Association"), est. 1895, publ. in Chicago (250-252 Wabash Ave.) 1 issue, Nov. 12, 1903 (Vol. 6, No. 20). Contents: music news from all over the U.S. and ads for performers as well as instruments.

The Musical Observer ("A journal of musical people...devoted to the interests of musicians, teachers, students, and music lovers"), publ. in New York by Carl Fischer. Contains scores and articles on music and musicians; ads. Issues we have:

1907, October (Vol. 1, No. 10)
1908, March and November
1909, April and November
1910, August