

EDELWEISS.

(Dedicated to MADAME SCHUMANN)

NATALIE JANOTHA.

Allegretto.

PIANO.

p

Con Ped.

The first system of the piano score for 'Edelweiss'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The first measure is a piano chord. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The dynamic is marked 'p' (piano). The instruction 'Con Ped.' is written below the bass staff.

mf

p

Ped.

The second system of the piano score. The right hand continues the melody with some grace notes. The left hand accompaniment remains consistent. The dynamic in the right hand changes to 'mf' (mezzo-forte). The instruction 'Ped.' is written below the bass staff.

Ped.* Ped.

The third system of the piano score. The right hand melody continues. The left hand accompaniment features some chords. The instruction 'Ped.* Ped.' is written below the bass staff.

f

Ped. Ped. Ped. Ped.

The fourth system of the piano score. The right hand melody includes triplets. The left hand accompaniment also features triplets. The dynamic in the right hand changes to 'f' (forte). The instruction 'Ped. Ped. Ped. Ped.' is written below the bass staff.

largamente.

p

The fifth and final system of the piano score. The right hand melody concludes with a triplet. The left hand accompaniment also features triplets. The tempo is marked 'largamente.' (ad libitum). The dynamic in the right hand changes to 'p' (piano). The instruction 'Ped.' is written below the bass staff.

pp

R.H. *sfz* 4

L.H.

Detailed description: This system shows the beginning of the piece. The right hand (R.H.) starts with a series of chords in the treble clef, while the left hand (L.H.) plays a simple bass line in the bass clef. A fortissimo (sfz) dynamic is indicated for the R.H. entry, and a four-measure rest is marked above it. The piece is in 6/8 time and the key signature has two flats.

L.H. >

R.H.

L.H.

Detailed description: The second system continues the piece. The R.H. plays a melody with a crescendo hairpin. The L.H. provides harmonic support with chords and a moving bass line. A four-measure rest is marked above the L.H. staff.

mf

mf

pp

Ped.

Detailed description: The third system features a mezzo-forte (mf) dynamic. The R.H. has a four-measure rest. The L.H. plays a complex chordal texture. A piano (pp) dynamic is indicated for the end of the system, and a pedal point is marked below the L.H. staff.

Ped.

* Ped.

Ped.

Detailed description: The fourth system continues with a mezzo-forte (mf) dynamic. It features several pedal points marked below the L.H. staff, with an asterisk marking a specific one. The R.H. melody is supported by the L.H. accompaniment.

L.H. *p*

L.H.

L.H.

cres.

cres. e accel.

Ped.

Detailed description: The fifth system shows a piano (p) dynamic in the L.H. The R.H. continues with a melody. The L.H. accompaniment includes a crescendo (cres.) and a section marked 'cres. e accel.' (crescendo and acceleration). A pedal point is marked below the L.H. staff.

R.H.

f

rall.

Ped.

Ped.

Detailed description: The sixth system features a forte (f) dynamic. The R.H. has a four-measure rest. The L.H. plays a complex texture. The system concludes with a 'rall.' (ritardando) marking and a final pedal point below the L.H. staff.

a tempo. *p* *rallent.*
Ped. *Tempo rmo.* Ped. Ped.

p
Ped.

mf *cres.* *p*

sfz *accel.* *poco.* *p*
Ped. Ped.

pp *p* *p* L.H. *p*

p *pp* L.H. R.H. *pp*
Ped. *

EDELWEISS.

NOTE ON MADEMOISELLE JANOTHA'S PIANOFORTE PIECE.

By MARION CHAPPELL.



THE "Mountain Scenes," of which this composition, *Edelweiss*, is to form one of a series, owe their origin to a tour which the composer took through the Tatra range of the Carpathian Mountains. Each little musical sketch is suggested by some different aspect of the varying landscape, where Gerlach, the grandest mountain (the composer was the first lady to ascend it) rises to the height of 9,000 feet above the level of the sea. Eagles haunt the mountain tops, where the edelweiss raises its snowy head; huge rocks are piled one upon another in Nature's grand disorder. Lower down in

Koscieliska valley a large rock appears to take the shape of an organ, while close at hand are two stones side by side, which are said (according to an old legend of that part of the country) to be the petrified forms of a youth and a maiden, who fled to be married against the wish of their parents, and when lured to this spot by the sound of the magic organ, were turned to stone by an avenging Providence! This valley, which suggested to the composer a musical expression of its beauties, has been thus described in verse, of which the following is a literal translation:—

"With what grandeur the valley
Winds between the rocks,
Amid the streams, raging stones,
Wild bears are found.
The mountain tops keep guard,
The sound of the organ is heard,
With the 'Wedding song,'
At midnight, owls are crying for revenge;
The moss is red at this spot,
For it has drunk of human blood."

There are rumours of the existence of vast treasures hidden underground in these regions, and in one of the valleys is the lovely lake poetically named "The Eye of the Sea."

The following extract from an article in *Polish Song* (by Sikorski), thus describes the scenery and sources of inspiration derived by the inhabitants of this wild and mountainous district:—

"The songs of the mountaineers, who live at the first of the long chain of mountains which extend from Siebenburgen through Hungary, Austria, and Silesia, though sometimes fantastic in form, often express really chivalrous sentiment. A half-savage life, an unceasing struggle with nature, rocky and almost inacces-

sible passes, and the fury of the unbridled winds of heaven; all these influences seem to live and resound again in the songs of this race, which appears to be almost cut off from all the rest of mankind.

"On the heights and summits of the mountain, in the woods and fields, one hears continually voices upraised in a kind of falsetto singing. The strong personality and unrestrained individuality of these hardy mountaineers of Tatra and Carpathia, who led not long ago the life partly of brigands and partly of roving herdsmen, appear characteristically in the songs of the race.

"In households, and in the home circle, the sharply defined character of these melodies is softened, but the freshness and vigour of movement remain, especially when the tune is caught up by a violin, which produces melodic wonders by embroidering on the primitive simplicity of the original air."

The following are the descriptive titles of the "Mountain Scenes":—

1. "The Tatra Mountains," Chorale and "Wanderer's Song."
2. Melody and Two Dances ("Tatar the Brigand").
3. "Edelweiss."
4. (Valley Verses) Koscieliska Valley.
5. "The Eye of the Sea," Barcarolle (in which is introduced Tempest Music).
6. "Gerlach," the highest mountain (the Chorale and the Wanderer's Song return).
7. "The Eagle." (In this movement we trace the "Edelweiss" melody.)
8. Dance—Wedding Song (used at all kind of festivities).
9. "Sabala," the Bard. After an improvisation, the opening theme returns, leading to the close.

VARIETIES.

THE BESIEGED PRINCESS.

It was a singular revenge that the Princess Cande took on Akbar, when that emperor laid siege to her capital, Amadanagar. Akbar was kept for more than two months at the foot of her ramparts, but she saw at last that she must yield. She then got all the gold and silver in her possession—there was an enormous quantity of it—and caused it to be melted into bullets, and on these were engraved words expressive of exasperation against her foe. With the bullets huge cannon were loaded, able to carry ball to the distance of a league, and the bullets were fired into the copses and lesser woods by which the place was on every side surrounded. When she had scattered all her riches in this way the princess capitulated, and was as happy as could be in the circumstances to see the disappointment of the conqueror at his finding an empty treasury.

WIT AND GOOD NATURE.—Great wit is not often allied to good nature, for the indulgence of the first is destructive to the existence of the second, except where the wit is tempered by a more than ordinary share of sensibility and refinement, directing its exercise towards works of imagination instead of playing it off, as is too frequently the case, against those with whom its owner may come in contact.—*Lady Blessington*.

ACQUIRING KNOWLEDGE.

A Persian philosopher, being asked by what method he had acquired so much knowledge, answered—

"By not being prevented by shame from asking questions when I was ignorant."

"According to this notion," says an American writer, "a five-year old boy, travelling in the cars with his mother, ought to acquire enough in a journey of fifteen miles to split his head open."

AN EASY MIND.—Ease of mind is incomparably the most valuable of all possessions—not the ease of indolence, but of action—the smoothness of the unruffled current, not of the stagnant pool. This possession is not the gift of fortune; the gifts of fortune frequently destroy it. It must be of our own acquiring, and is in a great measure within the reach of all who diligently seek after it.

THE SHORT MEMORY.

The talk ran on Wagner and *leit motifs* and what not. Then said Drusilla—

"Let's see, who wrote the libretto of *Lohengrin*? Queer I forget."

Clarissa: "Don't know. Oh, yes I do; Faust."

Drusilla: "Of course! Forget my own name next." [Curtain.]

MODEST EXPECTATIONS.

"To put this business on a cash basis, Mr. Peduncle," said the father of the young lady; "in case you should marry Irene, you must have something to live on. What are your expectations?"

"Well, as to that," replied the embarrassed young man, "I shouldn't expect much of course at the start, though it's kind of you to ask."

IN THE MIDDLE AGES.—A custom was instituted in the city of Toulouse by Charlemagne that at Easter any Christian might give a box on the ear to a Jew wherever he chanced to meet him, as a mark of contempt for the nation who had at that season crucified the Saviour of mankind. This usage, scandalous in itself, was sometimes through zeal practised with great violence. It is stated that the eye of a poor Jew was forced out on that side of the head whereon the blow was given. In the course of centuries this cruel custom was commuted for a tax.

ANSWER TO DISAPPOINTMENT (p. 307).

Solution. (The letter A.)

Alas! that all hard tasks and art,
As stars that fall, shall pass apart,
And fatal craft man's plans can thwart!