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*SPECIMEN PAGE*



Bach Choir, London, in 1912, and has sung often with them in *St. Matthew Passion*, *St. John Passion*, *Mass in B mi.*, etc. A fest. singer of serious aims.—E.-H.

**ADAMS, Suzanne.** Operatic s. singer; *b.* of Irish-Amer. parents in America. Stud. under Jacques Bouhy, Paris; *début* there as Juliette; principal oratorios and concerts in England; opera in America. Appeared at Covent Garden annually from 1899 to 1906; has lived in London since 1903; favourite rôles: Juliette, Marguerite, Euridice, Gilda, Micaela, Zerlina, Cherubino, Donna Elvira. Married the late Leo Stern, well-known cellist.—E.-H.

**ADAMUS, Henryk** (*phon.* Ahdahmoos). Polish cellist, compr. *b.* 19 Feb. 1880. Stud. Warsaw Cons.; then Leipzig under Krehl and Klengel. Was solo-player of Warsaw Philh. and Opera orch.; then manager of Mus. Soc. at Kalisz. Lately dir. of opera-chorus at Warsaw. His works give evidence of melodious skill and technical knowledge of modern style.

2 operas (perf. Warsaw): *Sumienie* (*The Conscience*) 1918; *Rey w Babinie* (comic opera about the first Polish poet), 1922; 2 symph. poems: *Solemn Overture*; some short instr. pieces.—Zd. J.

**ADJUDICATORS.** The British Federation of Musical Competition Festivals gives the following list of adjudicators: A. T. Akeroyd, Sir Hugh Allen, Sir Ivor Atkins, Frederic Austin, E. L. Bainton, Dr. E. C. Bairstow, Prof. Granville Bantock, F. H. Bisset, Acton Bond, Dr. Adrian Boult, Dr. A. H. Brewer, A. Collingwood, F. Corder, Dr. Henry Coward, Dr. Harold Darke, Sir Walford Davies, Frederick Dawson, T. F. Dunhill, Rev. Dr. E. Fellowes, Ernest Fowles, Harvey Grace, H. Plunket Greene, Madame Edith Hands, Julius Harrison, Hamilton Harty, Gustav Holst, Dr. A. Eaglefield-Hull, Granville Humphreys, Dr. T. Keighley, Miss Editha Knocker, Dr. E. Markham Lee, Dr. James Lyon, Dr. Charles Macpherson, Mrs. Tobias Matthay, Robert McLeod, Walter Nesbitt, Ernest Newman, J. Weston Nicholl, S. H. Nicholson, Dr. C. Palmer, Madame Denne Parker, Dan Price, W. H. Reed, H. S. Roberton, Dr. Caradog Roberts, E. Stanley Roper, Harold Samuel, Dr. Malcolm Sargent, C. Kennedy Scott, Cecil Sharp, Geoffrey Shaw, Dr. A. Somervell, W. Wooding Starmer, David Stephen, Felix Swinstead, Sir R. R. Terry, Dr. Vaughan Thomas, Dr. F. W. Wadely, Dr. W. G. Whittaker, Dr. Vaughan Williams, Dr. R. H. Wilson, Steuart Wilson, Dr. F. H. Wood.—G. B.

**ADLER, Agnes Charlotte Dagmar** (*née* Hansen). Danish pianist; *b.* Copenhagen, 19 Feb. 1865. Sister of Robert Hansen; pupil of Edmund Neupert and of R. Cons. of Music, Copenhagen. At 17, made her *début* under Niels W. Gade at Musikforening (Music Soc.), Copenhagen. Has toured extensively in Scandinavia, but only occasionally abroad.—A. H.

**ADLER, Guido.** Austrian musical historian; *b.* Eibenschütz (Moravia), Nov. 1855. Prof. of history of music at Vienna Univ. Leader and founder of Univ. Musikhistorisches Inst. Pupil of Anton Bruckner. Founded (with Felix Mottl and Hugo Wolf) the Akademische Wagnerverein (Academical Wagner Soc.). LL.D. 1878; Ph.D. 1880. In 1885, prof. of history of music at Prague; 1898 at Vienna. To promote musico-historical study in Austria, he began to publ. important works from the XIV century to the classics, in *D.T.O.* Organised historical department and wrote catalogue for the Exhibition for Music and Theatre, Vienna, 1892; in 1909, for the Haydn Fest. and for Congress of Mus. History. Founded a new method of historical musical research.

*Richard Wagner* (1st critical biography and analysis of his works) (1904, Breitkopf; Fr. transl. by Laloy); *Der Stil in der Musik* (*Style in Music*) (1913, Breitkopf); *Methode der Musikgeschichte* (*Method in Mus. History*) (1919). Many vols. of the *D.T.O.* with valuable introductions.—Eg. W.

**AEROPHOR.** A new appliance for enabling a wind-instr. player to sustain his notes *ad infinitum*; invented by Bernard Samuels, flautist in the orch. of the Grand Duke of Mecklenburg-Schwerin. The apparatus consists of a small bellows worked by one foot, with rubber tubing attached, terminating in a small metal reed fixed near the mouthpiece of the instr. played. The air from the player's lungs is prevented from passing into the bellows by a stop-cock in the tubing. First used in Richard Strauss's *Festliches Präludium*, written for the opening of the Concert House in Vienna, 19 Oct. 1913; used again in his *Alpine Symphony*.—E.-H.

**AFANASSIEF, Nicholas** (*accent 3rd syll.*). Russ. compr. *b.* Tobolsk, 1821; *d.* Petrograd, 22 May/3 June, 1898. After working for many years as a violinist and teacher, he devoted himself to compn.; in 1860 his str. 4tet *Volga* took 1st prize at competition organised by Russ. Mus. Soc. Wrote a quantity of chamber-music, several operas, 2 oratorios, a symphony, and other works, none of which has survived.—M.D.C.

**AFFERNI, Ugo.** Ital. pianist and condr. *b.* Florence, 1 Jan. 1871. Completed his studies in Florence; went to Germany; occupied important posts at Annaberg, Harzburg, Wiesbaden and other towns; organised concerts of chamber-music with his wife, the Eng. violinist, Mary Brammer. At the beginning of the 1914–1918 war he returned to Italy.—D. A.

**AGENTEN-VERTRÄGE.** Ger. contract-forms supplied by the agent to a singer, giving him (or her) particulars of a vacancy and an introduction to the dir. of an opera. The agent fills in the possible salary tentatively. The singer then signs the form and returns it to the agent. As a contract it is worth nothing at all, until signed by the dir. of the opera-house concerned. Even then it is not valid until singer has sung, at the opera house concerned, as many trial performances as the contract calls for.—E.-H.

**AGNEW, Roy E.** Australian compr. *b.* Sydney, 1894.

*Poem*, orch. and voice; 7 pf. sonatas; 18 preludes, pf.; *Poema Tragico*; *Dance of the Wild Men*, for pf.—E.-H.

**AGOSTINI, Mezio.** Ital. compr. and pianist; *b.* Fano, 12 Aug. 1875. Pupil of Liceo at Pesaro;



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# ZDROWAŚ MARYJA

PIEŚŃ NA SOPRAN SOLO
Z TOWARZYSZENIEM CHÓRU ŻEŃSKIEGO
ORAZ ORGANU

ARCHIVUM C. N. K.

## HENRYK ADAMUS

Archiwum Rękop. Muzycznych
OO. Paulinów na J. G.
sygn. III-10

# ZDROWAŚ MARYJA

ANDANTE RELIGIOSO

HENRYK ADAMUS

ARCH. I. G.

CORO

SOPRANO SOLO

SOPRANO

MEZZO SOPRANO

ALTO

ORGANO



Chwa - ła Ma - cie i Uró - lo - wej

Ja - sno - gór - skiej Pa - ni!

Ja - sno - gór - skiej Pa - ni! Chwa - Ta!

Ja - sno - gór - skiej Pa - ni! Chwa - Ta!

Ja - sno - gór - skiej Pa - ni! Chwa - Ta!

cresc.

SOPRANO SOLO

mf Zdro - wa Ma - ry - ja Ta - ki - skarb - na

mp



Arch. Muz. J.G. sygn. III-10

mf mf dim.

Pan - a To - bay! Blo-go-sła-wio - na mię-dzy nie-wia-stami

mp dim.

cresc. f rit.

i Blo-go-sła - wion O - - woc Zy-wo-ta Two-je-go Je - sus!

cresc.

Arch. Muz. J.O.
sygn. III-10.

mf Świę-ta Ma-rio Ma-tko Bo-ża módl się za na- mi grzesz-ny-mi

cresc.

mf Świę-ta Ma-rio Ma-tko Bo-ża módl się za na- mi grzesz-ny-mi

cresc.

mf Świę-ta Ma-rio Ma-tko Bo-ża módl się za na- mi grzesz-ny-mi

mp

cresc.

- mi! Świę - ta Ma - rio Ma - tko Bo - ża módl się za - na - mi

cresc.

f m - -.

f m - -.

f m - -.

mf

pp

cresc.

f

mf

Świę - ta Ma - rio Ma - tko Bo - ża zmi - łuj się nad - na - - -

f mormorando

m - - - m - - - m - - - m - - -

f m - - - m - - - mf m - - - m - - -

f m - - - m - - - mf m - - - m - - -

mf

te - raz i za - wsze i w go - dzi - ny śmier - ci na - szej

mf te - raz i za - wsze i w go - dzi - ny śmier - ci na - szej

mf te - raz i za - wsze i w go - dzi - ny śmier - ci na - szej

mf te - raz i za - wsze i w go - dzi - ny śmier - ci na - szej

mf

quasi parlando
pp sempre

Śmi-ta Pa-ni Lis-sto-chow-ska módl się za na-mi grzesz-ny-mi

men!

te - raz i w go - dzi - nę śmier - ci A - men!

ARCHIWUM M.
Arch. Muz. J. G. sygn. III.-10.



## Sopran solo.

Arch. Muz. J. G. sygn. III.-10.
ARCH. J. G.

### Zdrowaś Maryja. –

Pieśń na czterogłosowy z towarzyszeniem chóru ziemskiego oraz organu. –

Andante religioso. –

Tutti

Chwała Matce z Krzyża wej

Sopran solo

Za mo górskiej Pa - ni! Zdrowaś Maryja ta - kii

pe - łna jem łas - ki To - bą Błogosławiona między niewiastami

i błogosławiony - - owoc żywota Twojego Jezus!

Solo

Święta Marjo Matko Boża zmiłuj się nad na - - -

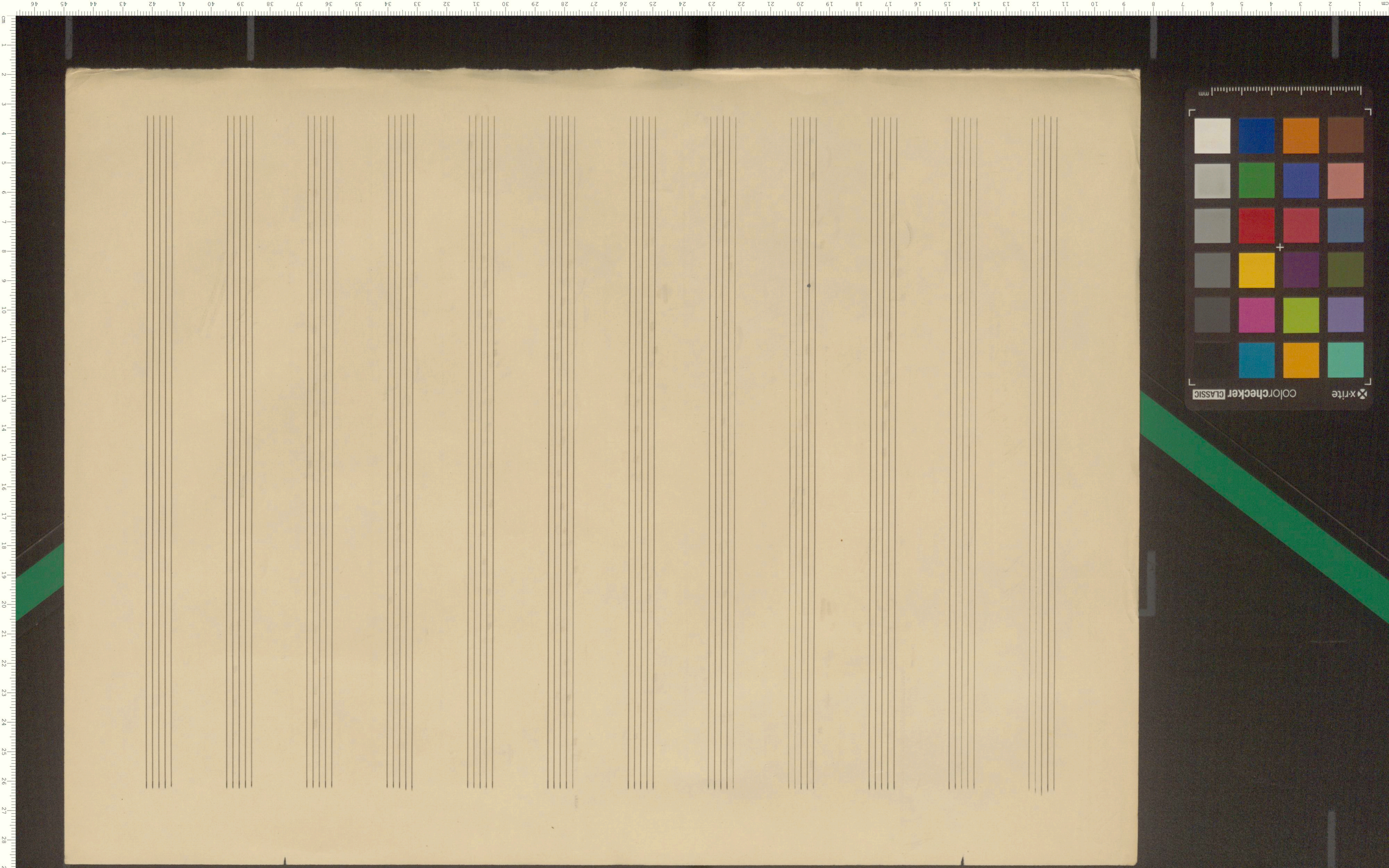
mi! Święta Marjo Matko Boża módl się za - na - mi teraz i

za - wsze i w godzinę śmierci naszej A - - - - - men.

quasi parlando.

Święta Panno Przeczysta módl się za nami grzesznemi teraz i w godzinę śmierci A - - men. –

fine.



Sopran.

Arch. Muz. P.W. STER. III-b

# Zdrowaś Maryja. –

Pieśń na sopran solowy z tow: chóru żeńskiego oraz organem. –

Andante religioso. –

Chwała Matce i Krò-lo-wej

Ja-gno-gò-rskiej Pa-ni! Chwa-ta!

Solo

Coro

Święta Marjo Matko Bo-ża módl się za-na-

mi-gne-rzeniu m – – – m – – – m – – – –

m – – m – –

te-raz i

za-wsze i wgo-dzi-ne śmierci naszej A– – – –

men! Święta Pani Częstochowska módlsię za nami gnesznemi

-dniu te raz i wgo dzi ne śmierci A– – – men.

Fine


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Mezzo-sopran. -

# Zdrowaś Maryja. -

Arch. Muz. J.G.
sygn. III-10

Pieśń na sopran solowy, z tow. chóru żeńskiego oraz organu. -

Andante religioso. -

Chwa-Ta Matce i Królo- wej

esesc

Ja-sno-gór-skiej Pa-ni.. Chwa -- Ta..

Solo

Świę-ta Marjo Ma-tko Boża módl się za na-

esesc mormorando.

mi grze-sz-mi m------ m------ m----

Solo

m------ m-- te-raz i

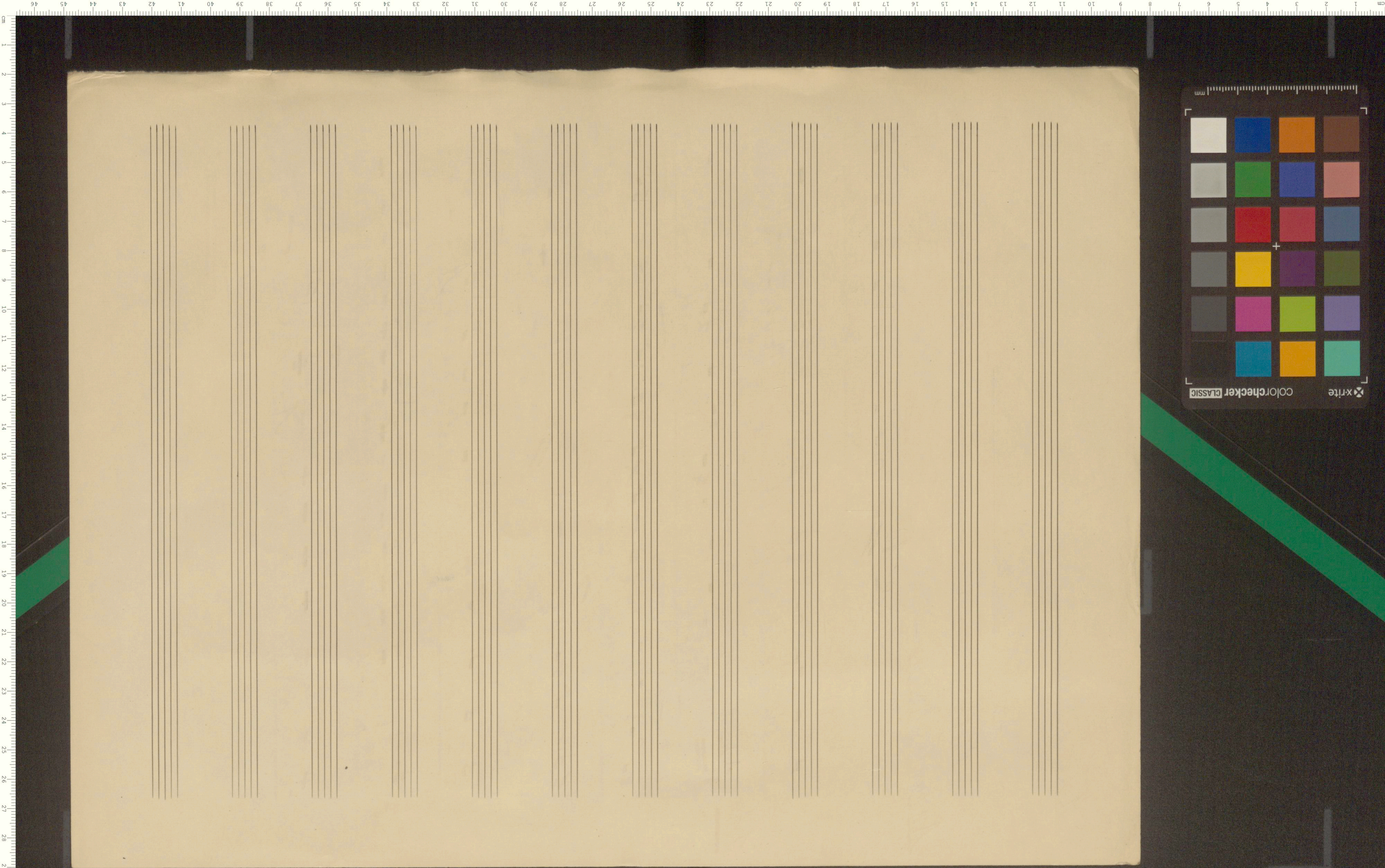
za-wsze i wgo-dzi-ne jmie-rci na-szej A----

quasi parlando.

men. Świę-ta Pa-ni Często chowska módl się za na-mi grzesz-ne mi

te-raz i wgo-dzi-ną jmierci A--men

Fine.


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Alt.

# Zdrowaś Maryja. –

Arch. Muz. J.G.
sygn. III-10

Pieśń na 2gł. rem solowy, z tow. chóru żeńskiego, oraz organu. –

Andante religioso. – Coro.

pp — Chwa-ta Ma-tce i Krò-lo-wéj

f — Ja-ko-gór--skiej Pa-ni. Chwa- - ta!!

Solo

mp — Świę-ta Marjo Ma-tko Bo-ża módl się za na-

cresc. — mi grzesz-ni

mormorando. — ARCH. J. G.

mf — m - - m - - m - - m - - -

Solo

mp — te-raz i w go-dzi-nę

m - - -

quasi parlando.

pp — Świę-ta Panno Chrześcijańska módl się za nami grzesz-nemi

te-raz i w go-dzi-nę śmierci A-men. –

Fine. –


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