

HOW TO KEEP A STOCK OF MUSIC.

THE amount of detail and system required to keep and arrange a large stock of music is understood by but few people dealing in music, and not even imagined outside of the music trade. The nature of the stock creates manifold difficulties. Almost every work of music that has stood the test of time and become classic and all the melodies of the day and hour are brought out in almost innumerable styles. Beethoven's sonatas and symphonies are arranged for four hands and eight hands, for one, two, and four pianos, for almost every instrumentation, for beginners, and more advanced scholars and renowned artists. Sheet-music is a very delicate article, easily creased, soiled and shop-worn, and the problem of classifying and shelving it is complicated by considerations of time, space, popularity, competency of the salesmen, etc. In our day, when music has become so general a study, and the vast musical public keeps itself so thoroughly posted as to new composers and their works, the amount of stock that must be kept on hand is simply appalling.

The old way of shelving foreign music is to put the same in folios, consisting of two paste-boards, joined with linen strings, one at the bottom, the other at the top. The back of the folio is of linen, which can be enlarged or diminished in size. The folio is filled with music about six to eight inches in height, tied tightly, and placed on the shelf. On the back of each folio hangs a label indicating the contents of the same.

The newer and more universally adopted method of shelving foreign music is to arrange the same in bundles eight to ten inches in height, with a pasteboard at the bottom, another on top, hanging over it in front about three inches, upon which the contents are written. The latter manner of shelving music is now more generally in use, because it is simpler and requires less labor, and also because the music can be taken from the bundles without lifting them to the counter. The old way is merely neater, because when the packages are in the shelves they are more uniform, and give the store a tidier look.

The essential object in arranging music, which is always largely foreign, is to have the system as simple as possible and to keep the various arrangements of the same work on a plan that can easily be mastered by any willing and intelligent salesman.

The foreign music is invariably arranged according to the composer's name. (An exception to this rule may be the vocal compositions published in England, these are sometimes arranged according to the name of the compositions.) The compositions of each individual composer are arranged according to the opus

number; if no opus number then in alphabetical order. On nearly every musical composition is printed op. 1, 2, 3, etc. This means such and such a work. Some composers have reached nearly opus 900, but fortunately not a great many. With composers like Beethoven, Mozart, and others, the sonatas are put together, the variations together, the various compositions together, etc.

The arrangement of the stock in general is as follows:

1. All music for piano solo.
 2. " " piano, four hands.
 3. " " piano, 6 hands.
 4. " " 2 pianos, 4, 8, 10 hands, etc.
 5. " " piano and viola.
- All music for piano and cello.
- " " piano and violin, piano and bass, etc.
 - " " piano and flute.
 - " " piano, flute and cello.
 - " " piano trios, the various combinations each separately.
 - " " piano quartets, the various combinations, each separately.
 - " " piano quintets, etc.
 - " " string instruments without piano.
 - " " Wind instruments without piano.

And so on all the various combinations must be strictly separated and arranged in the most systematic manner.

The orchestra music is divided as follows:

- Symphonies, all according to composer's name.
- Fantaisias, ditto.
- Overtures, ditto.
- Arrangements, ditto.
- " " for small orchestra.
- " " " string "
- Dances, etc.

The vocal music is arranged in a similar way.

- Songs.
- Duets.
- Trios.
- Quartets, mixed voices, female voices, male voices.
- Oratorios.
- Cantatas.
- Masses.
- Sacred Music.

The various languages are kept separate.

The cheap editions of classics, such as "Peters Edition," "Augener Edition," "Schlesinger Edition," "Andre Edition," etc., are all arranged according to the number, each volume having a different one.

This is the plan in which a stock of foreign music is generally kept.

The packages in the store contain from one to two copies of each composition, the balance of the stock is kept on the same plan in duplicate in the storeroom. The persons selecting the orders must look in these duplicate bundles; what is not there can be taken from the storeroom, and a sharp lookout must be kept as to when compositions run out; it happens very frequently that through the negligence of someone the most saleable pieces run out. One or two persons are continually kept busy

assorting, arranging, and replacing the music that has been taken out of the bundles and not bought by the customer. It requires an experience of a great many years to be sure that you have a good knowledge of stock. It changes constantly. Every year thousands of compositions are published, and must naturally be kept track of. Another reason why it is difficult to acquire a thorough knowledge of a foreign stock is because the titles of the pieces are in the various languages—German, French, Italian, etc.—and in a great many instances the titles of the same pieces are very different, the translations being more catchy than literal. Besides, a clerk in a music store must know what he is selling—he must have some idea of music—and music dealers would find it impossible to get along with the indifferent help found even in some of our large book-stores.

American music is arranged on an entirely different plan. Nearly all American music is arranged according to the name of the composition; the composer's name is secondary. It is put away and shelved in folios about four inches high, with the contents marked on the back of each. Though it is much simpler and does not so severely tax the memory of the persons handling it, this way of shelving the music has its drawbacks. For instance, if somebody wishes to see the various compositions of one composer it would be troublesome to show them, because they would be in various places according to alphabet, and would take a good deal of time to get together.

Every music publisher has his own idea, and in some points a different arrangement of his own publications. These are generally kept separate from other publications. A certain number of copies are put up in packages in shelves, the bulk packed up and marked on the outside with the plate number and put aside. As soon as the last number is taken from the package it is at once replaced so that it can always be found when looked for. All collections are kept separately, the vocal together, the instrumental together, all alphabetically arranged. All octavo publications are kept according to the numbers on the title. The person handling these has an alphabetical list, so that when any piece is demanded he can consult his list and find the number at once.—Publishers' Weekly.

ANNUAL VOLUMES 1892.

JUST RECEIVED:--

Band of Hope Review, 35 cts.
 Childs' Own Magazine, 35 cts.
 Cottager and Artisan, 50 cts.
 British Workman, 50 cts.
 Children's Friend, 50 cts.
 Family Friend, 50 cts.
 Friendly Visitor, 50 cts.
 Mother's Companion, 50 cts.
 The Prize, 10 cts.
 Chatterbox, \$1.00.
 Sunday, \$1.00.
 Little Folks, \$1.25.
 Leisure Hour, \$2.00.
 Sunday at Home, \$2.00.
 Boys' Own Annual, \$2.00.
 Girls' Own Annual, \$2.00.
 Our Darlings, \$1.00.
 The Pansy, \$1.00.
 Little Wildo Awake, \$1.25.

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