

ALPINE

MAIDENS.


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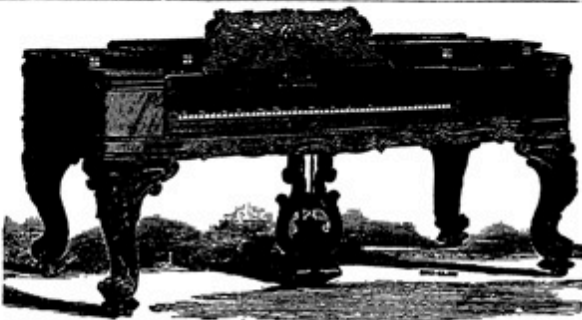
F. NORVEL.

Piano Solo. 3. Four Hands. 4.

PUBLISHED BY J. L. PETERS, SAINT LOUIS.  
307 NORTH FIFTH STREET,  
Western Agency for Chase Pianos, Bay State Organs—  
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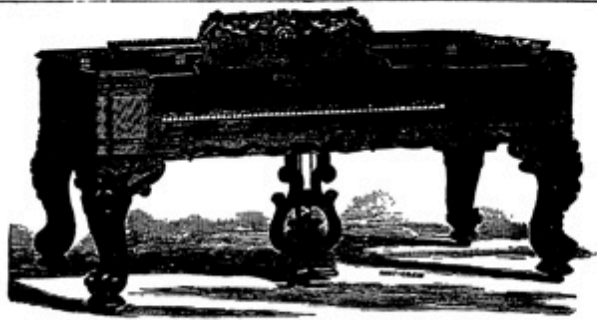
## Style 11. Chase Square Grand.



**STYLE 11.** Chase Piano, 7½ Octaves, Front Round Corners, Rosewood Case, Top and Bottom Moldings, Carved Legs and Lyre, New Agraffe Treble with Three Unison Strings and Double Dampers.

(Listed at \$900). Our Net Price, \$450.  
Length, 7 feet. Width 3 feet 7 inches. Weight, boxed, 1000 lbs.

## Style 13. Chase Square Grand.



**STYLE 13.** Chase Piano, 7½ Octaves, Four Round Corners, Finished Back, Rosewood Case, Top and Bottom Moldings, Extra Carved Legs and Lyre, Double Dampers, New Agraffe Treble with Three Unisons Strings.

(Listed at \$1000). Our Net Price, \$525.  
Length, 7 feet. Width, 3 feet 7 inches. Weight, boxed, 1100 lbs.

## First-Class Pianos.

We have heard parties object to buying *first-class* Pianos on the ground that they do not care to pay for reputation. This may be true in some cases where reputation is not earned by merit, but when merit gives prominence you are not paying for reputation alone. That is, first-class Pianos are not only better made than other makes, but as a general rule they are made under certain *Patents* which improve their tone, touch, action, durability, etc., all of which is worth paying for. (See Article "Reputation without Merit.")

A Piano is not purchased every day, and costs considerable, whether it be good or bad, therefore care and judgment should be used in selecting it. If a good instrument is selected, it will prove a source of comfort and joy for years to come. If cheapness is to govern the purchase nothing but annoyance, discomfort, and expense await you.

A good Piano should have a brilliant, rich, singing tone, such as will attract and seize with irresistible force on the organs of hearing. The Action must be pliant and sensitive to the touch, allowing the player grace, lightness and power at will; enabling him to astonish by the rapidity of his execution, by the softness and delicacy of tone and touch. THE CHASE IS SUCH AN INSTRUMENT, a Piano for school, parlor or concert room; one from which an artist seeks to bring out the beautiful thoughts and sentiments bequeathed to us by the Great Masters; a brilliant, sweet toned instrument that responds to the slightest touch, giving power and vehemence the will of the performer.

If you cannot afford to pay \$25 for such a Piano, there is no use in your throwing your money away on a cheap, worthless instrument, as so many do. We offer the "Windsor" at \$250 and \$300 as a compromise, and will guarantee you a bargain, and that they are worthy of the reputation they have made for themselves. We warrant the "Windsor" for five years, and sell with the right of exchange at full price, if returned within three or six months—or will exchange at any time at a small discount.

All things being equal as to tone, touch, action, etc., the important point remains. Is the make a durable one? The "Chase" and the "Windsor" have proven themselves the most durable instruments in the market. They both stand school usage, which is about as severe a test as any Piano can be put to.

You do not run across good Pianos every day in the year. They are scarce and worth buying when you find them.

*Brainard's Musical World* gives about the same advice. We copy as follows: "Let men be ever so shrewd in business, they are lost when they come to buy a Piano. They know how much they can spend and that is all they do know. They ask slyly here and there, become provoked, and do exactly what they should not have done."

A house with a good reputation will, as a rule, send out only good work. Cheap Pianos can be had under all sorts of offers, but the future will tell which is the best investment. Take our advice, *Buy a good Piano and buy only of a reliable dealer.*"

**J. L. Peters,**

307 N. 5th Street, ST. LOUIS.

Old Pianos and Organs  
taken in Exchange.

## Our Ability to Undersell.

We explained in our article "Facts about Prices," how incidental expenses add from \$75 to \$100 to the actual cost of a Piano. Did it ever occur to you that incidental expenses in ANY BUSINESS demand certain profits over and above the actual cost of goods, and that the smaller the business the more the profit must be to give a decent living? If not, it is easy to prove that ten per cent profit on sales of \$1,000,000 will give results that would be ruinous when applied to a yearly business of \$10,000. It must therefore be conceded that a large dealer can undersell a small dealer if he wants to. The question arises:—Is it policy for the large Dealer to sell cheap? We answer, Yes; because he commands and retains his trade by underselling. He is always jealous of competition, pushes the fight, takes every advantage of his ability to buy cheap, to gain an advantage over his less active competitors. This being true, high prices are out of the question in any well conducted large business. Again, a large dealer buys largely, and can always get discounts from single, half dozen and dozen prices. (We buy our Pianos by the hundred.)

*Now what are the facts?* We are in the first place Publishers and Dealers in Music. We carry the largest stock of Music and Books in the West, and supply nearly every large dealer West and Southwest of St. Louis. This business, which is a large one in itself, requires our present store and fully three-fifths of our total business expenses.

SMALL INSTRUMENTS and Musical Merchandise, usually sold in separate stores under ordinary business expenses, with us require no expense excepting one or two additional clerks.

PIANOS AND ORGANS. These occupy the center of our store, for which we would otherwise have no use. They come under our own personal supervision, and with the exception of an additional store room to carry our surplus stock of Pianos and Organs they are absolutely no expense.

*Any profit with us is clear gain, whereas \$10,000 in profits will not pay the business expenses of any large Piano Dealer who sells and rents only Pianos and Organs.*

*Other large Piano and Organ Dealers sell only Pianos and Organs, and are under as much expense for this one branch of business as we are for our entire business. Can such Dealers compete with us in price? We answer: No, not in the same class of goods, for we can thrive on profits on which they would starve.*

*We therefore claim that we can undersell.* 1. By reason of large purchases. 2. By reason of large sales. 3. By reason of small expenses. 4. By offering goods made under small expenses. 5. By selling direct to our retail trade at a small profit, and we submit any one of the five points as a sufficient reason for securing your order.

Our firm has occupied a leading and honorable position in the trade for over fifty-four years. (Established 1829.) We are therefore supposed to know what to buy, and where to buy, and in case you purchase of us, you will know where to find us, if any chance star should appear in the goods we sell. This is not so with other dealers.

*The National Normal Musical Institute, in which thirteen States were represented under the direction of Dr. Geo. F. Root, passed unanimously the following resolution:*

**"RESOLVED.** That we believe the Chase Pianos are of the very first class, complete in finish and perfect in action: skilled workman only are employed, the best material used; and we cheerfully recommend them to the consideration of all persons who wish to purchase a good Piano."

## ALPINE MAIDENS.

FLORENCE NORVELI.

*Andantino.*

*marcato.*

*p*

The musical score is written for piano and consists of four systems. The first system is marked 'Andantino' and includes a 'marcato' section. The second system begins with a piano 'p' dynamic. The score features various musical notations including chords, arpeggios, and melodic lines in both hands.

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The first system of music contains measures 1 through 4. The right-hand part features a melodic line with slurs and fingerings (1, 2, 3, 4). Measure 1 has a forte (*f*) dynamic. The left-hand part provides a harmonic accompaniment with chords and single notes.

The second system contains measures 5 through 8. The right-hand part continues the melodic line with slurs and fingerings. The left-hand part maintains the accompaniment.

The third system contains measures 9 through 12. The right-hand part continues the melodic line with slurs and fingerings. The left-hand part maintains the accompaniment.

The fourth system contains measures 13 through 16. Measure 13 includes a *cresc.* (crescendo) marking. Measure 14 includes a *p* (piano) marking. The right-hand part continues the melodic line with slurs and fingerings. The left-hand part maintains the accompaniment.

The fifth system contains measures 17 through 20. The right-hand part continues the melodic line with slurs and fingerings. The left-hand part maintains the accompaniment.

The first system of music contains measures 1 through 6. The right-hand part (treble clef) features a melodic line with various ornaments, including grace notes and slurs. Fingerings are indicated by numbers 1-4. The left-hand part (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

The second system of music contains measures 7 through 12. The right-hand part continues the melodic development with more complex ornamentation and slurs. The left-hand part maintains the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

The third system of music contains measures 13 through 18. The right-hand part shows a change in melodic texture with more frequent sixteenth-note patterns. The left-hand part continues with the accompaniment. A dynamic marking of *p* (piano) is present.

The fourth system of music contains measures 19 through 24. The right-hand part features a more active melodic line with slurs and ornaments. The left-hand part continues with the accompaniment. A dynamic marking of *f* (forte) is present.

The fifth system of music contains measures 25 through 30, which concludes the piece. The right-hand part ends with a final melodic flourish and a double bar line. The left-hand part concludes with a final chord. A dynamic marking of *f* (forte) is present.



## Style 6. Chase Square Grand.



7½ OCTAVES. STYLE 6, ROSEWOOD CASE. Front Round Corners, Carved Legs and Lyre, Solid Rosewood Plinth Moldings, and Fine Agraffe Treble, with Three Unisons.  
(Listed at \$650). Our Net Price, \$375.

Length, 6 feet 10 inches; weight, boxed, 1000 lbs.

## Style 7. Chase Square Grand.



7½ OCTAVES. STYLE 7, ROSEWOOD CASE. Front Round Corners, Carved Legs, Lyre, Solid Rosewood Plinth Serpentine Moldings and New Agraffe Treble with Three Unisons.  
(Listed at \$750). Our Net Price, \$400.

Length, 6 feet 10 inches; weight, boxed, 1000 lbs.

## The Agency System.

Our firm is one of the oldest in the country—Established 1829. Being well known from Maine to California we find it to our interest to deal direct with our friends at a moderate profit, in place of selling Pianos and Organs to irresponsible Dealers on 60 and 90 days' time—and losing about as much as we could make. We had also to choose between double prices—and a low ONE PRICE SYSTEM—which we could not do if we had agents in every county as our competitors have.

Feeling that our interests would be best served by a new departure we concluded arrangements with the Chase Piano Co., by which we order these Pianos by the hundred, at REDUCED RATES, with the right of SHIPPING ANYWHERE, without the usual restrictions that ALL OTHER first-class makers require of Agents. Having no Dealer Agents to interfere with us, we at once cut prices down from the high printed rates to low net figures, and are satisfied from a year's increased sales, that our system of DIRECT SALES OF SMALL PROFITS is the true one. There is neither sense nor justice in compelling a purchaser to pay several profits because he wants a particular article. We say COMPEL, because all country purchasers who buy first-class Pianos are forced to pay—directly or indirectly—three or four profits, as Pianos of this class cannot be shipped to them without giving one profit to the County Agent and another profit to the Agent in the nearest large city. The following actual occurrence will best explain our meaning.

A customer of ours living in Illinois had occasion to write to us for the price of a prominent Eastern Piano, explaining "that he would take two at a fair price, but could not deal at home" not knowing whether Chicago or St. Louis controlled the Agency for his County. We telegraphed the maker for cash rates to go to a certain County in Illinois. The answer referred us to their Agent in St. Louis and the St. Louis Agent refused to give figures until we gave him the County. He then added a fat profit and \$75 to each Piano, \$30 was for the County Agent and \$25 for the County Agent's Peddler Salesman. The two worthies claiming \$75 between them on every Piano that the St. Louis Agent sent into their County, whether sold by them or not.

The Chase is about the only first-class Piano that is not controlled by some St. Louis Dealer and farmed out in County Agencies on the above plan. The consequence is—Sundry Dealers carry cheap makes that any one can buy direct from the factory and force them off at enormous profits, under guarantees that are absolutely worthless, and if first-class Instruments are demanded, they buy second-hand from the City Agent and pocket \$75 to \$100 of your money.

**MORAL:**—If you wish a good Piano you can save an expensive trip to St. Louis by sending us your order, as your local Dealer gets his profit from other Houses, whether you buy of him, or in St. Louis. In buying of us, you save these middlemen's profits.

You will therefore please understand that when we offer you a Windsor at \$250, or a Chase at \$325 to \$500 we will guarantee them to be equal to any of the better class of Pianos coming within \$100 of our figures for the reasons explained in this article and the one headed "FACTS ABOUT PRICES." See also article "OUR ABILITY TO UNDERSSELL" and you have many strong arguments why you should buy of us in preference to other Dealers.

## Facts About Prices.

Allowing the "Chase" to have merit, and sufficient reputation to compete with first-class Pianos, the deciding point must naturally be: *How does the price compare with other good makes?* We answer—that we can undersell anything that can begin to compare with the Chase with a margin of \$100 to \$200 in favor of the Chase.

Read and be convinced.

All other first-class Pianos are made in large cities, under enormous expenses with expensive surroundings, subject to the whims and extravagant demands of workmen, who, by semi-annual Strikes, force compliance to their wishes. Taxes and interest on \$500,000 to \$1,000,000 invested in expensive ground and Salesrooms, add greatly to expenses. If ten to twenty thousand Pianos could be turned out yearly, these incidental expenses would be a heavy tax on each Piano, but when the average turn out is reduced to one thousand or fifteen hundred, it becomes an enormous tax on each instrument, over and above the actual cost of labor and material.

The Chase Factory, by reason of its favorable situation, can do the yearly work of any first-class Eastern Factory and save in incidental expenses at least \$100,000, which makes a saving of \$100 on the cost of each Piano, if one thousand are turned out, or \$75 if fifteen hundred are made yearly. In making this assertion we underestimate instead of overestimating the "Chase" advantages. That is, our advantages are unequaled by any other Piano Factory in this country for turning out first-class Pianos, without being loaded down by INCIDENTAL EXPENSES, which in other factories almost double the actual cost of labor and material. The mere interest and taxes on the ground we occupy is a saving of from \$20,000 to \$40,000 per annum, over other makers whose factories and warehouses are located in centers of large cities. Expensive advertising eats up another \$20,000 and in some cases double this sum. Expensive clerks, Palace cars for Artist's Pianos, Trade Union dictation, buying of moldings, legs, lyres and other articles which we alone make—Double price for inferior lumber, shipped from the West to the East; expensive steam works in place of our natural water power, and you have \$100,000 saved without going into the minor savings natural to our better location, modern machinery, etc.

Our men contented and happy in their beautiful homes, turn out more work than Trades Union men working on short hours, they become yearly more expert in their particular department, and better skilled in the delicate work necessary to the making of a perfect Piano. This is not so in large cities. Men have their temptations, late hours, saloons and semi-annual strikes (this is always occurring in the Piano trade), so that it is impossible to tell where any set of men will be working three months ahead. These constant changes, leaving Pianos in an unfinished condition for new hands to complete, are detrimental to any business and explains why well-known makers turn out so many poor Pianos.

Our ability to keep down outside expenses shows a saving of \$75 a Piano on a year's turn out of fifteen hundred, which is above the average of first-class Factories. The Agency System, as explained on this page, will show where another \$75 is given to the purchaser. Read also the article "OUR ABILITY TO UNDERSSELL" and you will see how we can offer you the finest goods at lower figures than our competitors ask for cheap goods.

**J. L. Peters,**

307 N. 5th Street, ST. LOUIS.

Old Pianos and Organs taken in exchange.

**ANOTHER TRIUMPH FOR THE MUSICAL WEST.** The CHASE PIANO, so fast becoming popular in the musical world, have been introduced and are now used by the College of Music, of Cincinnati. Theodore Thomas will have none but the best in his College. (The Chase Piano was introduced while Theodore Thomas was in charge of the Musical Department.) The Chase Pianos combine sweetness with volume of tone, and are remarkable for their quality of durability, making them well adapted for college work.—BRINARD'S MUSICAL WORLD, 1879. (Five other Music Schools in Cincinnati now use the Chase.)