

# **THE STORY OF MUSIC**

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The Story of Music by W. J. Henderson

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**W. J. HENDERSON**

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OF MUSIC**



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BY  
W. J. HENDERSON

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NEW YORK  
LONGMANS, GREEN, & CO.  
15 EAST SIXTEENTH STREET  
1889

TO

H. C. BUNNER

Warm hand, strong brain, and open heart  
Of him who is, and hath been, friend,  
Of all my work, from first to end,  
Unceasingly I give thee part.

For thine hath been the honest tongue  
To urge, to praise, to criticise—  
Plain words made fair by kindly eyes—  
If tales were told or songs were sung.

So clasping here this new-writ scroll,  
As one who comes from sea to land,  
I lean to meet thy outstretched hand,  
And say, "Of this work take the whole."

W. J. H.

*November, 1889.*





## PREFACE.

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THE design of this little volume is to give a succinct account of the progressive steps in the developpment of modern music as an art. The author has therefore endeavored to avoid encumbering the book with details of the lives of composers. The standard works on the history of music are, almost without exception, constructed on the biographical plan. The author of this volume has aimed at separating the history of the art from that of the artists. In following this design he has avoided giving the story of the growth of the tone art in any one country at any particular period; but has sought to place before the reader a clear general outline of the advancement of musical creativeness throughout Europe. In doing this he has fitted from Rome to Venice, and from Paris to Vienna, whenever it was necessary to show what was going on in all those places at the

same time. The plan of the book has enabled the writer to review the salient points of musical history with comprehensive brevity. This, he thinks, will be especially advantageous to the lover of music who has not the time, and perhaps not a sufficient knowledge of musical science, to read with profit the large and exhaustive standard histories. The chronological table is entirely new. It has been prepared with great care, and contains many important dates which could not be introduced into the body of the work without needlessly encumbering its pages.

The author believes that he has consulted the best interests of the reader by making free use, not only of the facts published by the standard historians and biographers but also of the opinions of those who are accepted authorities. He has, however, set forth his own opinions at some length, and the reader will readily distinguish them by the manner of their presentation. The chapter on "Wagner and the Opera of our Future" reaches forward into the region whose history is yet to be made, but it contains conclusions which the author hopes will appeal forcibly to all lovers, not only of truthful dramatic music, but of the divine art of song.

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