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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

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THE HARP OF BIBLICAL TIMES.

THE harp may truly be called the most venerable of all instruments. Not only has it existed from the earliest recorded times, but it has possessed a vitality which has carried it into all nations and countries, and which preserves it still amidst all the new-fangled ideas of advancing civilization. The only instrument which can compare with it in antiquity is the organ; but when we read of the organ in the Book of Genesis, we must not imagine that any grand four-manual instrument with stops and pedals, is referred to. In all probability the term merely implies a species of mouth-organ, "Pan's pipes" or *syrix*; a very primitive invention, which has been found among the South Sea Islanders, and which is far from obsolete. Mythology tells us that Midas preferred this reed-pipe to Apollo's lyre, for which preference he was rewarded, perhaps not unjustly, with a pair of ass' ears. This simple instrument assumes a dignity that is quite foreign to it, when it is termed an organ. It was as it were ready made for the use of the first man. It is very probable that both the harp and this species of organ took their birth at nearly the same time. The same idea may have inspired both; the wind in the forests, the breeze in the reed—nature's own Eolian harps—were not far to seek. It only needed man's ingenuity to develop natural resources, and bring to perfection a principle which had always existed.

The adage that there is nothing new under the sun, will apply above all things to music. We discover nothing new from year to year; no instrument appears but what is merely a further development of powers as well known to the ancients as to us. As we take an Eolian harp, the least artificial of instruments, in our hands, we hold the root of all other instruments. Piano, organ, violin, guitar, flute or cornet, may be all brought down to this one generative idea: that breath or wind, operating upon strings or through tubes, will produce music. The man who first discovered this—and it only needed a little practical observation—was the true Orpheus, Apollo, or god of music.

The numerous references to the harp in the Scriptures, while proving its wide use and extensive popularity, do not enable us to form any definite ideas as to the nature of the instrument just spoken of. It is to other sources that we must look for the knowledge we possess on the subject. From various causes the general idea has been arrived at, that, though various instruments may be spoken of as "harps," it is never the form of harp familiar with us that is thus denominated. The Hebrew word is *kinnor*, which the Greek versions either translate literally, or render *cithara*. This is now understood to mean a species of instrument better known as the ancient lyre; best of all as the guitar. Not that the latter directly answers to the word *kinnor*, but it far more closely represents it than the large, heavy instrument which we think of when we say "harp." Indeed, from the mention which the Scriptural writers make of the harp, it was evidently a small instrument, easily handled, and even no impediment to the performer in dancing. To dance with a modern harp would be difficult indeed.

A Bible commentator says: "It was the *kinnor* which the captives at Babylon suspended upon the willows by the Euphrates; and from the Babylonians' being desirous to hear them sing to the lyre their native songs, it would seem that the Hebrews had become celebrated for their music, and partially for their skill on the *kinnor*." The musical fame the Hebrews thus early possessed has never left them; and music is not

among the least benefits which the world owes to that wonderful race.

The Athenian Apollodorus gives the following account of the origin of the lyre; an account which is based on much probability. After the retiring of the waters of the Nile, a dead tortoise was found by the god Mercury as he passed along the shore, with its dried sinews and cartilages still clinging to the shell. Striking his foot against it accidentally he noticed that this produced strange vibrations of sound; in fact, that the dried strings gave forth music. Following up the simple idea thus presented, the "messenger of the gods" constructed a lyre in tortoise shape, which he finally consigned to Apollo in return for a certain gift to his taste. A similar story has been told of Jubal, from which the Greeks, who liked to monopolize the glory of everything, may have taken the tale. It is very probable that some such incident first suggested the idea of music, whoever may have been the lucky discoverer; for it is certain that the Homeric term *phorminx*, and the Roman *testudo*, together with the usual shape of the instrument to which these names were applied, point very decidedly to some such origin.

The number of strings in the Hebrew and other lyres seems to have varied from three to ten, though more may have occasionally been used. Very likely also there was great diversity in the shape and size of the instrument; though where conjecture forms so large a part of our knowledge, it is difficult to have any definite ideas about these matters. Lyres with three and seven strings were the most widely used; but the oldest specimen of the instrument is said to have had only three, and to have been more effective with these three than others with a larger number. No doubt the art of playing it was more intricate, and the addition of more strings was considered at first as a bad innovation. It was customary to play this instrument with the fingers, but occasionally a *plectrum*, formed of wood, metal, or ivory, was used, in the shape of a quill. This was probably only employed with the larger form of lyres.

While speaking of the Hebrew harp, or lyre, it is necessary to say something about the instrument called psaltery, so often coupled with the harp in Scriptural language. The Hebrew word is *nebel*, which the Greeks render into *nabla*, and the Romans into *nabulum*. Josephus speaks of it as having twelve strings, and being played upon with the fingers. In the same sentence he also mentions the viol, as an "instrument of ten strings, played with a bow." This is very evidently the "instrument of ten strings," mentioned in Psalms xcii, and quite distinct from the harp or psaltery. The latter instrument (which the French version gives as *musette*) may very possibly have been much nearer the form of our modern harp, than either of the two others. There was an ancient triangular instrument, sometimes called the *trigonos*, which has been supposed to answer pretty nearly to the Hebrew *nebel*. But Egyptian paintings have handed down to us another form of harp, far more nearly resembling our own, and which is very possibly the original psaltery. We may take it for granted that the Grecian and Roman lyres were usually tortoise shaped, as accounted for by the legend; but this was by no means the case with the far more ancient instruments of the Egyptians. They were almost without exception in the form of a bow, as may be seen on the old national monuments. This suggests another tradition which has been given as the origin of stringed instruments; namely, that the idea was taken from the twanging of the bow-strings in battle. Whether this was really the case is not of material consequence; though this twanging of the bow-strings may very well have suggested the

harp in its bowed form, while the tortoise-shaped lyre, an altogether smaller class of instrument, might have been in existence long before. Probably the instruments were merely variations from the same original root; though the great antiquity of the Egyptian nation and monuments may seem to give the priority to the bow-shaped harp, which we recognize as being the Hebrew psaltery. The Israelites may very well have carried this instrument with them, out of their bondage in Egypt. We may therefore arrive at the conclusion that the word *nebel*, translated psaltery, represents our present harp as nearly as any modern instrument can be described by it; while the *kinnor*, which our version renders "harp," would be better translated by the generic term lyre. The word "harp" itself, being Saxon, is of course far more modern in its origin.—A. L. SALMON, in *London Musical World*.

HAYDN'S SENTIMENTS ON COMPOSITION.

"MUSICAL composition," says Haydn, "ought to have a natural and striking melody; each idea should spring out of the preceding passage; the ornaments should be sparingly and judiciously introduced, and the accompaniments never be overcharged. The rigid rules of harmony should rarely be violated, and never without the compensation of some inspired effect. When I sit down to compose, I resign myself to my feelings and my unrestrained imagination. If fancy suggests a happy thought, I endeavor to follow it up; and, while I keep sight of my master-subject and general plan, my aim is to work the different passages into a regular and consistent whole. In vocal composition, the art of producing beautiful melody may now almost be considered as lost; and when a composer is so fortunate as to throw forth a passage that is really melodious, he is sure if he be not sensible of its excellence, to overwhelm and destroy it by the fullness and superfluity of his instrumental parts.

"Every composer can recall certain impressions which time does not obliterate. The spirit of music spoke, and his voice was the creative word which suddenly awakened the kindred spirit slumbering in the breast of the artist; then the latter rose like a sun which can never more set. Thus, it is unquestionably true that all melodies which, stirred up in this way, proceed from the depth of the composer's being, seem to us to belong to the singer alone who fanned the first spark within us. We hear her voice and record only what she has sung. It is, however, the inheritance of us weak mortals that, clinging to the clods, we are only too fain to draw down what is above the earth into the miserable narrowness, characteristic of things of the earth. Thus, it comes to pass, that the singer becomes our lover—or even our wife. The spell is broken, and the melody of her nature, which formerly revealed glorious things, is now prostituted to complaints about broken soup-plates or ink-stains in new linen. Happy is the composer who never again, so long as he lives, sets eyes upon the woman who, by virtue of some mysterious power, enkindled in him the flame of music. Even though the young artist's heart may be rent by pain and despair, when the moment comes for parting from his lovely enchantress, nevertheless her form will continue to exist as a divinely beautiful strain which lives on and on in the pride of youth and beauty, engendering melodies in which time after time he perceives the lady of his love. But what is she else if not the highest ideal which, working its way from within outwards, is at length reflected in the external independent form?"—*Hoffmann's Weird Tales*, Vol. 1. "The Fermata."

Kunkel's Musical Review

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 IN this age of revolution in the art of music, the tendency of music students who desire to become composers is to neglect the study of classical models, and to follow in the paths of innovators who are supposed to represent modern progress in the science and art of music.

Whether these innovations are for the better, remains, however, a mooted question, while the master works of classic music are, by all parties, admitted to be worthy works of art. For this reason, as well as for the further reason, that only thus can a correct idea of the historical development of music be obtained, students should first be thoroughly grounded in the forms and works that have by universal consent become classical. Then, if a departure from these models seem desirable or necessary, such departure can be made intelligently and from choice. Where such has not been the course, the presumption may well be that the young composer has strayed from the beaten path simply because he did not know how to remain in it.

POETRY AND MUSIC.

 WAS the greatest poet of modern times, Victor Hugo, who, in his own striking way, said: "An idea tempered in verse becomes at once more incisive and more brilliant—the iron becomes steel." The sword before it receives its temper has all the substance it will have afterwards; the tempering process does but little for it else than to somewhat modify the arrangement of the molecules of which its substance consists, and yet that seemingly unimportant process changes a piece of soft, yielding metal into a glittering and powerful weapon. Just so a prose sentence may contain all the substance of an idea, but let that same idea be tempered in worthy verse and it gains a hundred-fold in strength and brilliancy, even though the tempering have added nothing to its substance, though it have affected nothing but the arrangement of the verbal atoms in which it is contained.

The fact seems to be that, for some as yet unexplained reason, our inner nature feels that, in the words of Goethe, "All that is poetic in character should be rhythmically treated," and that in appropriate language. In a word, we all naturally feel that great or beautiful thoughts call for their appropriate music in speech, i. e., for appropriate versification.


But if skillful versification is that which gives incisiveness and brilliancy to ideas, that which makes of the iron steel, it is music proper that can best give wings to the tempered shafts of thought. The ideas contained in the "Marseillaise" could

have been fully expressed in prose, and in that form might well have served the purpose of some occasional patriotic speech. Versification tempered their iron into permanent steel, but it was not until Rouget de Lisle had wedded the words to his inspired music that the steel became endowed with life and, like the flaming sword of an avenging angel, glittered and shone in the van of the armies of France, leading them to victory against the despots and despotisms of Europe.

Take "Home, sweet home" as another illustration in a different order of ideas. The sole thought it contains is one which had doubtless been expressed a million times by all classes of society—"There's no place like home." Paine, however, takes this commonplace idea and "tempers it in verse" and forthwith it gains in force. But the "temper" is far from being of the best; Paine's lines are but one remove from doggerel and no one can doubt that his poorly tempered "steel" would long ago have been consigned to the rubbish heap of literary "rags and old iron," had it not been for the melody that gave it life, that endowed it with the wings which sent it upon its rapid flight throughout the English speaking world.

It is needless to multiply examples; enough has been said to show that poetry reaches its highest power for good or evil when it is wedded to appropriate music, in other words, that the fullest expression of poetical power is to be found in song.


"LA CLAQUE."


 O, not the genuine Parisian article, but our own American imitation. And, in this case, the foreign is really superior to the home product, for the French *claque* is made up of individuals who, by practice, have become accustomed to note the good points of a public representation, and they are under a leader who has carefully considered where the applause should be given. Not so, however, our American *claqueurs*; they are freemen in a free country, and they distribute their applause with a lavishness which betokens its cheapness at least as much as their enthusiasm. Cheap? Why, the American *claque* is the cheapest in the world! In France the *claqueurs* must be paid so many francs per head, and so much for the *chef*, for their labors in popularizing an artist or a composition, but here it costs nothing but "complimentaries." Miss Raven O'Maniac becomes stage-struck, and by dint of importunity gets some manager to allow her to make her *debut* in some play or other; or Miss Screechie Peacock discovers that she has a beautiful soprano voice, and that she looks well in a concert dress, and procures the tender (through the papers) of a complimentary concert, which she modestly accepts (also through the papers), though not always in good English. The next thing is to hire an effective *claque*. Nothing is easier! The tickets are nominally, say, one dollar; forthwith one or two hundred are indorsed "complimentary" and sent to the Rev. Mr. A., to Judge B., to Dr. C., to Lawyer D., as well as to Messrs. E., F., G. and H., prominent merchants, and to as many more of the same class as the tickets will reach, and it is done. These men, who could not be hired for tenfold the sum to give two or three hours of their precious time to any one, are somehow charmed by the little piece of cardboard (perhaps because their vanity has been flattered), and without further ado they enroll in the ranks of the volunteer *claque*. Would they lie for a dollar? No, not for a thousand; but they will for a complimentary ticket. They will applaud vociferously what in their heart of hearts they know ought to be hissed, solely because that complimentary ticket, marked "one dollar," or perhaps "fifty cents," is constantly dancing before

their mental vision, and they feel that they cannot do less than be polite to those who have placed them under obligation. And yet people talk of the high price of labor in the United States!

The system is degrading alike to art and artists. It is productive of a large part of the senseless *encores* given to everything, good, bad or indifferent, to every one, capable or incapable, which put the conscientious and meritorious artist on a level with the charlatan and the vain-glorious ignoramus. We should like to see this gratuitous volunteer *claque* abolished, in justice to art and to artists, and for the benefit of the *claqueurs* themselves, but we fear that the evil is too deeply rooted to be eradicated.

THE M. T. N. A. MEETING.

 E reiterate what we said just after it had been announced, that this year's meeting of the Music Teachers' National Association would be held at Indianapolis—that the attendance at this meeting of this Association will show conclusively whether the music teachers of the United States are really interested in its work. The former meetings in the East showed a proportionately much greater attendance from the West than from the East, and it was believed and publicly stated by some of the more prominent members of the body, that the West was more interested than the East in the work and success of the body. They were probably not aware of the fact that many Western music teachers, music dealers and others, had timed their Eastern trips on business or pleasure so as to take advantage of the special railroad rates granted to the attendants at the M. T. N. A. and that that was all their presence meant. But few of this class of "enthusiasts" will be on hand at Indianapolis. For nine out of ten of those who go thither, the attraction will be the meeting of the Association. Indianapolis is centrally located—its citizens have been extremely liberal in their preparations for the entertainment of those who will attend the M. T. N. A. meetings, good programmes have been prepared, important issues are likely to be brought up for discussion, not the least of which will be the question of changing the constitution of the body so as to make it, as first suggested by us in our issue of August, 1882, a representative body of delegates from State associations instead of a body of more or less capable teachers of music who represent themselves only; in a word, everything that can tend to make such a meeting interesting and attractive is to be found in this. Will the teachers attend? If they do, we will believe they are really interested in the work of the convention; if they do not, we shall have to take their absence as proof positive of the contrary.

 R. SEWARD, in the *Musical Reform* (Tonic Sol-fa organ) says:

"When Hon. John Eaton, United States Commissioner of Education, was preparing his pamphlet on 'Music Education in Schools,' the Music Teachers' National Association at its annual session in New York City, appointed a committee, of which Mr. Presser was chairman, to furnish suitable essays on various topics. Mr. Charles W. Landon of Claverack, N. Y., was appointed for the express purpose of representing the Tonic Sol-fa system. He prepared an article on the subject with great care. When the pamphlet was issued it was found that Mr. Landon's article was omitted. When inquiries were sent to the Educational Bureau the reason given for the omission was that Mr. Presser had advised the committee not to print the article as it would have a tendency to provoke discussion."

We hope to read a denial of this statement from the pen of Mr. Presser. Tonic Sol-fa is an existing

system, upheld by many intelligent musicians. It may be good or it may be bad, but whichever it is, its advocates have undoubtedly the right of being heard and of presenting the claims of their system in a public document such as that referred to. Gag-law will not work in this age and country and the assumption of a national musical censorship, with which the Secretary of the M. T. N. A. is charged is gag-law pure and simple. We can hardly believe that Mr. Presser, who claims to be personally friendly to Tonic Sol-fa, could have been guilty of such a breach of propriety, or that, if he had been, he would have been countenanced therein by the U. S. Commissioner of Education. The charge is specific however, and it behooves both Mr. Presser and Commissioner Eaton to deny it, if it is based upon a misapprehension, for silence will mean confession. The Tonic Sol-fa-ists claim that all they wish is "a fair field and no favor" and that they are entitled to, by reason of their numbers and respectability, even if they were the worst musical heretics in the universe.

MODESTY.

AFTER a couple of suspensions, the New York *Keynote* has passed into the hands of a new editor and publisher. The "rehabilitated" *Keynote*, to use its own language, is an eight-page monthly, which contains about as much reading matter, all told, as would cover two pages of the Review. This journalistic infant, however, flourishes at the head of its June issue the following alleged statement of Sir Arthur Sullivan, of "Pinafore" fame: "The *Keynote* is the only good musical paper I know.—ARTHUR SULLIVAN." If Sullivan wrote these words it would be charitable to believe that the *Keynote* is the only musical paper he has ever seen, for any other supposition would seem to indicate that he is suffering from softening of the brain.

Prochazka is said to be Choctaw for modesty, and Prochazka is the name of the *Keynote's* new proprietor and editor. We used to think the *Musical Courier* could not be surpassed in its massacre of the rules of English composition, but the editor of "the only good musical paper" can give the *Courier* odds and beat it at its own game. That our readers may taste the sweets that are said to delight the palate of Sir Arthur, we here reproduce, with annotations, the principal editorial paragraph of the issue of the *Keynote* that flourishes Sullivan's Irish puff:

"A very good idea of Titus Ernesti, the pianist, was *shortly*¹ narrated to us and if carried out systematically will be of *important value*² to American composers. If we understand rightly he wishes to form a society of say fifty American Composers, each depositing one hundred copies or so of his works, with the privilege of *exchanging same*³ for other works in the collection of the *respective*⁴ Library. This would not only cause a rapid *circulation*⁵ but enable publishers to pay considerable *royalties*⁶. If the American composers would push and more frequently use *only their own*⁷ productions, the public demand would increase the market price of American compositions, and the *artistic*⁸ and financial *profits* would be had. Financially the profit would be doubled, and the publishers could *easier*⁹ be induced to buy *their own respective works*¹⁰, at a discount of for instance ninety per cent., and the music being exchangeable in their society office, the members would get most of their students music *ninety per cent. indirectly*¹¹. The idea is good but our musical men are somewhat slow in *conceiving a business transaction*¹². A fight all around is to be feared."

1. For recently.

2. A value may be greater or less, it cannot be important or unimportant.

3. Barely allowable in commercial correspondence; quite out of place in an editorial.

4. How can a library be the "respective" library of fifty different persons?

5. Of what?

6. For what and to whom?

7. He probably means "one another's."

8. Artistic profits? What are they?

9. For "more easily"—the adjective for the adverb.

10. How the deuce is a man to buy that which is already his own "respective" property?

11. They get it now at less than that. He means, however, at a discount of ninety per cent.

12. "To conceive a transaction" is good!

No wonder that, after this wholesale onslaught upon the language of this country, Prochazka (Modesty in Choctaw) should conclude that he has in this paragraph opened a musical "Donnybrook Fair," and that "a fight all around is to be feared!" But then, Procky is mistaken; his antics are funny and one could not help but laugh at them. They will, however, lead neither us nor others to engage in battle. Unconscious humor is often the most enjoyable—and we shall look forward with pleasure from month to month to the unintentional entertainment which the "rehabilitated *Keynote*" will provide, for, like Artemus Ward's Kangaroo, it is "a amoosin Kuss."

The subject is so funny that we cannot leave it without giving at least one more gem from the same source. Here it is, fresh from the mine in which many similar gems repose:

"Gounod has made great efforts in celebrating the coming papal jubilee. He has composed a grand festive cantata which will be performed by the papal band. It seems that some of our veteran composers are becoming religious in this, their older days, as did Liszt. This is in keeping with a certain rite, or perhaps as the German say, a moral 'Katzenjammer'."

How did Gounod manage to celebrate a jubilee that has not yet occurred? What does "This is keeping with a certain rite" mean? The *Keynote* seems to be suffering from grammatical and rhetorical "Katzenjammer."

The *Keynote* is original, not only in its English but also in its French. A four-page supplement of music accompanies the issue from which we have quoted, and contains two compositions entitled "Moment Musicales No. 1" and "Moment Musicales No. 2." It is not every one who can manage to make two or three grammatical blunders in a two-word title, as Mr. Prochazka has done here. Of course any tyro could tell him that, if he meant to use the singular form, his title should have been *Moment Musical*, if the plural, *Moments Musicaux*, but then Mr. Prochazka is the editor of the "only good musical paper," and therefore not a tyro. Still, for the sake of his reputation as a linguist and scholar, it would be well for him to edit his paper in "Pennsylvania Dutch."

THE BEWITCHED ORGAN.

YOU, as a matter-of-fact, nineteenth-century-born son of the Fatherland—you surely do not believe in ghosts?" I inquired, incredulously.

Fritz knitted his ponderous brows, puffed his cigar uneasily, and finally answered: "In ghosts? no; but, as regards the supernatural—*nun ja*, there are phenomena which one can not explain. * * * I myself have experienced things which would offer a delightful enigma to your Society for—what do you call it? soul-finding, ghost-discovering—"

"Psychical research," I replied, and begged my friend to relate the aforesaid experiences.

Fritz Waldbach and I had been friends years ago, in Leipzig, when he was a pale and eager student of music, and I was traveling in Europe, making a long halt in the above place, where I attended classes at the University, with the object of picking up as much German as possible. Since then more than twenty years had passed, during which I had heard nothing of Fritz. Last summer, however, when I made a tour in Switzerland, I chanced to meet my old friend at a small country inn, where I had put up for the night. We decided to travel together and enjoy each other's society for the remainder of our respective holidays.

We were sitting one evening in the garden of a hotel in Vevey, when the above conversation took place. We had dined, and were now taking our coffee and smoking whilst enjoying the last glimpses of sunlight on the mountains. Herr Professor Waldbach (such was the title which now designated the Fritz of former years) sank into a reverie after my last remark. I waited in patient expectation, and at length he began:—

"Twenty years ago, my friend, as you know, I finished my musical studies (as far as a youth can finish them," the conscientious one added), "and I went, during the summer, for a walking tour in South Germany. I was young, light-hearted and full of hope. Well, one evening I arrived at a little nest named Märpenau, put up at the Golden Lamb, and finding all to my liking, I resolved to stay a few days there and work seriously at my Mass in D minor, Opus 1. (For I must tell you that I was competing for a prize of 200 thalers offered by a society in Vienna for the best mass.) My effort was scarcely begun, for I had been idle of late * * * my mind full of other matters,

not an idea would present itself. On the morning after my arrival at Märpenau, I went to explore the village. The chief object of interest was an old church, which was said to possess a good organ.

I secured the services of the old half-imbecile blower, and got the schoolmaster (who was also the organist) to let me play on it. The instrument was up-stairs and, like everything else about the church was very old and quaint. But, imagine my delight when I discovered the most superb Vox Humana! I had tried the celebrated one at Fribourg. Nothing to this! I sat there more than an hour and then began to feel at home with this organ, to understand its peculiarities and ways, so to speak. At the end I found myself improvising almost unconsciously, but never had I improvised such marvellous things. Fugues, preludes, chorales, all came so fluently that I would have pinched myself to see if I were dreaming, only my fingers seemed to cleave to the keys as if some magic kept them there. I had been struggling with a heavy chorus in my mass, which I could not bring out satisfactorily, yet now I found myself playing it through, as if the score were all completed. And, strange to say, my brain was passive all the while, and my fingers alone produced all the work mechanically—I listening in astonishment and admiration at thoughts which I knew were not mine. I lifted my feet from the pedals at length, but the pedals still sounded on, as if played by invisible feet; I even succeeded in lifting my hands—and oh! wonder! the sounds went on, and now they were distinctly the old-fashioned school of music. Mighty fugues and contrapuntal devices known to Bach and even before Bach's time, but alien in spirit to our weaker and more emotional generation. The inexorable tones pealed on, and I sat staring at one in a trance. Yet my predominating idea was, that if I could remember these marvellous improvisations, I should by far outdo all other competitors for the prize. I went back to the inn at length and immediately set to work to write out what I could recollect. Much had grown vague and indistinct, but I succeeded in producing, or rather reproducing, a grand *Credo*. I may say "grand" without vanity, for you see it was not my composition at all. The very style was not a day older than the seventeenth century. Marvellous, eh?"

"My dear fellow," said I, calmly, "I remember that in the old days you used to practise eight and nine hours a day. Knowing that, and knowing something of what human nerves are capable of, I shall not be surprised at any phenomena which presented themselves to you, however startling."

"Nerves—bah!" said Fritz; "wait, and you will alter your opinion. Besides, I was *not* in an overstrained condition, for I had not been working at all for fully three months before this occurred. I had, in fact, been falling head over ears in love with Mina, and had neglected 'Frau Musica' shamefully. * * * But to proceed; I went on the following day to the church and played the organ, with precisely the same result; came home and added another piece to my mass. I tried to account for all this by fancying that I was in good form for music, or that the air of the place inspired me, or something—or even the thought flashed across my mind that I was going mad! But I was obliged to give up these conjectures, for I found that I could not compose a note at home, whilst at church the organ often literally took a fit of playing by itself the most intricate contrapuntal compositions. The affair fascinated me intensely; I could scarcely eat, drink, or sleep for thinking about it. But my mass progressed splendidly, and I should have felt proud of it had I not felt that it was not *my* doing, that I was, in fact, as if possessed by some musical spirit. I grew accustomed to the 'eerie' idea, and should not have any longer felt surprise at any occurrence, however strange, having regard to the mystery. At length something did occur. One afternoon I was playing as usual, when an impulse suddenly made me raise my eyes a little to the right of the organ. In a bright beam of sunlight I distinctly saw the face of a man slightly beyond middle age, a tightly-fitting black skull-cap on his head, which covered all the hair, excepting a few thin locks of grey, which fell on the neck. The features were very delicate and finely cut, the most remarkable being a pair of dark eyes, not large, but very keen and flashing. The face was of a healthy olive color, and closely shaven. A projecting portion of the organ concealed the lower part of the figure. As far as the waist it seemed to be clothed in some loose robe of black of antiquated cut and fashion. I felt not the slightest fear, all seemed so natural, and I knew that here was the solution of the enigma which I had so longed to solve. Our eyes met as it seemed

in friendly greeting. I lifted hands and feet from the organ, which burst forth again, as if played by invisible hands. Presently the sunlight died away, and with it the apparition vanished. The same occurrence repeated itself after this whenever I played, though not always in the same spot. I never felt the least fear—nay, I experienced a feeling of sympathy and awe for the Being, whoever or whatever it was, and an intense admiration for the master which I was convinced governed the organ. My Mass was finished at length, and I had found the small portion which I had written as it were unaided (that is before I made the acquaintance of the wonderful organ), so unlike the rest, that I had re-written it. I took the score with me to church, and began to play it through. Almost immediately the form appeared in the same position as at first—to the right of the organ. The intelligent face seemed to beam with pleasure and good will. That day I was excited I own, and for the first time I spoke to the apparition, conjuring it to explain the mystery to me, to tell me who it was and whence it came, with many wild beseeching words. All the time the organ played on. The figure above me pointed to something at its feet, and as I rushed toward the spot it vanished. I stumbled over some stalls in the organ loft, I remember, but in two or three seconds I stood where the figure had stood. It was now gone, and the sunbeam which I fancied had accompanied it as at first was gone too. I looked down and saw at my feet a small stone in the shape of a triangle, badly formed and rudely fashioned, quite different from the surrounding pavement-stones, which were much larger and all in square pieces. The stone was joined in the floor like the rest. I went to the village, procured some tools, and returned. After some twenty minutes' work, I succeeded in moving and lifting my stone. Underneath was a very small hollow place, with a piece of flat stone as floor, and the only contents of the small hole (for it only was about a foot square) were some yellow parchments rolled up and fastened by a linen string. I seized them, and hurried home, and in my chamber with trembling fingers I opened my precious treasure—old fashioned music! Notes, notes, notes! I could scarcely decipher them, but finally succeeded in recognizing *my Mass*! * * * At the end was written with many flourishes and strange hieroglyphics the name, "Alvarius!" "Strange, indeed!" I said as Fritz paused: "did you ever find any clue to the mystery?"

"I inquired of all persons in Märpenau who were likely to throw light on the event. Of course I did not tell them my experiences. I found an old list of organists of the church, and among them the name of Meister Alvarius, who for ten years (1654-1664) occupied the post of organist 'with zeal and skill.' This was all I could glean from the short annal. Then the pastor told me that about the year 1664 a terrible pestilence had wrought misery and desolation in the village; nearly two-thirds of the population perished, the rest fled to the neighboring mountains, carrying their treasures, such as they possessed, with them, or *burying pots of money, etc.*, for better concealment until their return. 'The date of Meister Alvarius' death corresponded with this event, and my idea was and remains firmly this—he had composed a Mass, hidden it beneath the stone in the organ-loft, intending to make it public on his return after the plague, and had perished in his enforced exile—account for the rest as you will.

"As for me, I resolved to make public the finding of the parchment (carefully suppressing the remainder of the story), for I could no longer lay claim to the authorship of the Mass. But by an unlucky chance, the old MS. which was in a very dilapidated condition, was burnt as waste paper by the chambermaid only two days after it came into my possession. Without this as proof my story would have been disbelieved. I sent in the mass, which gained me the prize, and the reputation of being great in the lore of the older masters. Many have wondered at the change of style in my subsequent compositions! I am grateful to Meister Alvarius, for he laid the foundation of my success in life."

"And did he ever appear again?" I asked dubiously.

"Never! I often played the old organ since, but have never been inspired by aught save my own thoughts. The sunbeam still played to the right of the organ, but no face appeared in it. No, it was all over when the mass was complete. Märpenau is the same as ever, nothing changed there. Shall I take you to see the organ?"—M. DETT, in *London Musical Society*.

The elevator boy has much to do toward the elevation of the masses.



THE HATTON GLEE CLUB CHICKS.

THE above cut is a good reproduction of a drawing found on the back of a programme dropped in Music Hall by some one of those present at the entertainment given to the representatives of the "Travelers' Protective Association," on the evening of June 21, on which occasion the Hattons sang. The draftsman seems to have been a rhymist as well, for, under the picture, the following lines had been written. They bear internal evidence in their language, we think, of having been written by some "drummer," while the knowledge of the personal peculiarities of the members of the Hatton Glee Club would point to some St. Louis man as the author. If the commercial artist-poet will let us know who he is, we shall be happy to give his name to the world.

"These are the Hatton Glee Club Chicks,
And they can chirp, you bet!
They're full of music, mirth and tricks
As any boys you've met."

The first they Walker call, because
He's in the rail-road biz,
And sweet contralto notes he draws
From somewhere in his phiz.

The next, a lofty tenor, Carr,
(No bob-tail car is he)
Keeps all his stocks and notes at par,
And ne'er says 'haw' for 'gee.'

McCreery, tenor number two,
Comes next, a 'Dandy Jim'
Who ne'er was known to miss his cue
In billiards or in hymn.

Right by him stands the bar'l-o'-tone,
The boss of all the five;
All-man is he—gas, flesh and bone,
A reg'lar man-alive!

Last Porteous comes, the glazier's friend,
For oft it comes to pass
When forth his full voice he doth send,
Out comes the window glass!

These are the Hatton Glee Club Chicks,
And they can sing, you bet!
They're full of music, mirth and tricks,
As any boys you've met."

ENGLAND'S NATIONAL HYMN IN SANSKRIT.

"OD Save the Queen" was, of course, one of the songs most frequently heard during the late Victoria jubilee celebration. In Hindostan, Her Majesty's tawny subjects were treated to a version of the hymn in the Sanskrit tongue, which is yet the language of learning among them. We give here, as a literary curiosity, this Sanskrit version (in Roman characters, however) together with a literal translation of the Sanskrit into English:

Rāgīm prasādinim.....The Queen, the gracious,
Loka-prasādinim.....World-renowned,
Pāhīvara.....Save, O Lord!
Lakshmi-prabhāsinim.....In victory brilliant,
Sātrūpāhāsinim.....At enemies smiling,
Tām dirghasāsinim.....Her, long ruling,
Pāhīvara.....Save, O Lord!

Ehy asmādivara.....Approach, O our Lord!
Sātrūn pratiskira.....Enemies scatter,
Ukṣhīndhi tām.....Annihilate them!
Takkhadma nāsaya.....Their fraud confound,
Māyāka pāsaya.....Tricks restrain,
Pāhy asmādāraya.....Protect, O thou, our refuge,
Sarvār ganān.....All people!

Tuadratna-bhūshitām..With thy choice gifts adorned
Rāgye kīroshitām.....In the kingdom long-dwelling,
Pāhīvara.....Save, O Lord!
Rāgya-prasādinim.....Her, the realm-protecting,
Saddharma-solinim.....By good laws abiding,
Tām stotra-mālinim.....Her, with praises wreathed,
Pāhīvara.....Save, O Lord!

"THE NEW CHURCH ORGAN."

They've got a bran new organ, Sue,
For all their fuss and search;
They've done just as they said they'd do,
And fetched it into church!
They're bound the critter shall be seen,
And on the preacher's right
They've hoisted up the new machine
In everybody's sight;
They've got a chorister and choir
Agin my voice and vote,
For it was never my desire
To "praise the Lord" by note.

I've been a sister good and true
For five and thirty year,
I've done what seemed my part to do,
An' prayed my duty clear;
I've sung the hymns, both slow and quick,
Just as the preacher read;
And twice, when Deacon Tubbs was sick,
I took the fork and led,
And now their bold, new fangled ways
Is coming all about,
And I, right in my latter days
Am fairly crowded out.

To-day the preacher (good old dear),
With tears all in his eyes,
Read "I can read my title clear,
To mansions in the skies."
I al'ays liked that blessed hymn,
And hope I always will!
It somehow gratifies my whim
In good old "Ortonville;"
But when the choir got up to sing
I could not catch a word;
They sung the most dog gondest thing
A body ever heard.

Some worldly chaps were standin' near,
An' when I see them grin
"I bid farewell to every fear"
An' boldly waded in.
I thought I'd chase the tune along,
An' tried with all my might.
But though my voice is good an' strong,
I could not steer it right;
When they was high, then I was low,
An' also contrawise,
And I too fast, or they too slow
To "Mansions in the skies."

An' after every verse, you know,
They played a little tune
I did not understand, and so
I started in too soon.
I pitched it pretty middlin' high,
And fitched a lussy tone,
But oh, alas! I found that I
Was singin' there alone!
They laughed a little, I am told,
But I had done my best;
And "not a wave of trouble rolled"
Across my peaceful breast.

An' Sister Brown, I could not look
(She sits right front of me),
She never was no singin' book
An' never went to bee;
But then she "always tried to do
The best she could," she said;
She understood the time, right thro',
And kept it with her head!
But when she tried that mornin', oh,
I had to laugh or cough,
It kep' her head a bobbin' so,
It e'en a' most came off!

And Deacon Tubbs, he all broke down,
As one might well suppose.
He took one look at "Sister Brown"
An' meekly scratched his nose;
He looked his hymn book thro' and thro'.
An' laid it on the seat,
An' then a pensive sigh he drew,
An' looked completely beat.
An' when they took another bout,
He didn't even rise,
But drew his red bandanner out,
An' "wiped his weeping eyes."

I've been a sister good and true
This five and thirty year,
I've done what seemed my part to do
An' prayed my duty clear;
But death will stop my voice, I know,
For he is on my track,
And I to church some day will go
An' never more come back!
An' when the folks get up to sing,
Whene'r the time shall be,
I do not want no "patent" thing,
A squealing over me.—"TRUE BLUE."

A YOUNG New Yorker was introduced to a Boston girl, and before they were acquainted thirty minutes she got so spoony that she called him an asterolepsia, a Silurian placoid and a cartilaginous vertebrate. He returned to New York by the midnight train.

TWO FRIENDS.

It must have been some one who had heard the first efforts of an amateur trombone who emitted the idea that, just as the tortoise is said to have suggested the lyre, so the donkey's bray must first have suggested brass music. We cannot endorse the suggestion, for the donkey is essentially a vocalist. Aesop has recorded his failure in attempting to blow the flute, and even a Mendelssohn in his "Midsummer Night's Dream Music" falls short of complete success when he gives the donkey's part to mere instruments. The donkey has two things, at least, in common with Patti: he belongs to a musical family and his voice is inimitable. Here, however, the resemblance ends, for he is exclusively a *buffo* singer. There is something in the very tones of his voice that provokes hilarity; he might be called the Ferranti of the brute creation.

The donkey of our illustration, however, has either been listening to the strains of his young master's voice, singing the latest "topical song" brought into the country-side by some passing commercial traveler, until he has grown weary and sad, or he is a love-lorn donkey whose natural buoyancy of spirit has been somewhat subdued by absence from the object of his affections, for he is evidently, just now, as silent as a fish.

The lad who has momentarily relieved the noble and thoughtful steed of his weight seems to be well pleased with his luncheon, himself and his *compagnon de voyage*. He probably never heard the "Drum Major's Daughter," or if he has, it has probably been with the cuts which eliminate from the operetta both the donkey and the song of Claudine, the *vivandière*, in his praise. If he had heard the complete work, he would doubtless sing to us of his mute companion as she did to the soldiers of her favorite steed:

"Indeed, he's not a common donkey,
A stupid dolt, fit for the farm,
And yet he's not one bit too spunky,
And great, you see, 's his beauty's charm.
He has remarkable acumen,
He's loyal, honest, kind and true;
I think I know full many a human,
Who couldn't claim as much—don't you?"

Hee—hong!
How sweet his voice is!
No ass is he!
Hee—hong!
No, he my choice is,
My friend, you see!

He's shy as maid in earliest wooing,
Yet has a trooper's brav'ry, sir;
He's mild as a dove, in spring-time, cooling,
And stylish as an officer!
To him we owe respect uncommon,
His heart's his own, and guileless too;
I think I know full many a woman,
Who could not claim as much—don't you?"

Hee—hong!
How fine his voice is!" etc.

THE TROMBONE.

THE trombone is one of the oldest among brass instruments, we do not mean that the ancient trombone was an instrument like your slide-trombone of to-day. It was in all probability merely a tube, like a long dinner-horn. It is supposed that the walls of Jericho were blown down by the aid of the ancient trombone. It was made of metal and hence was of considerable weight. It was used for the purpose of calling the people together, to give signals in war and to play at religious festivals. The Jews got this instrument from the Egyptians, the Greeks received it from the

The various kinds of trombones mentioned among ancient writers are too numerous to be named here.

The oldest mention of trombones in Germany dates back as far as 1520. It was about this time that one Hans Menschel who lived in Nuremberg, was not only famous on account of the trombones he made but also as a trombone player. Pope Leo X, ordered a silver trombone from this master, for which he was richly rewarded. In Gerber's dictionary he is called Hans Nonschel and is mentioned as court musician of the Emperor Maximilian I. When this emperor gave a drawing or a triumphant procession to Albrecht Duerer, the painter, he introduced a wagon with a number of crowned musicians, saying, "but Nonschel shall be the master of them all."

The slide-trombone began to develop in the seventeenth century. Of course since then it has been perfected, but has not materially changed its form. In 1832 the instrument was supplied with valves. This has improved its compass, but its natural tones are after all those which distinguish it and which give it that particular power that belongs to it, and which is majestic, grand and penetrating. It has always had a place in the orchestra. Mozart has used it with great effect and skill, but that great master, Wagner, in his matchless instrumentation has used it with better effect than any of his predecessors.

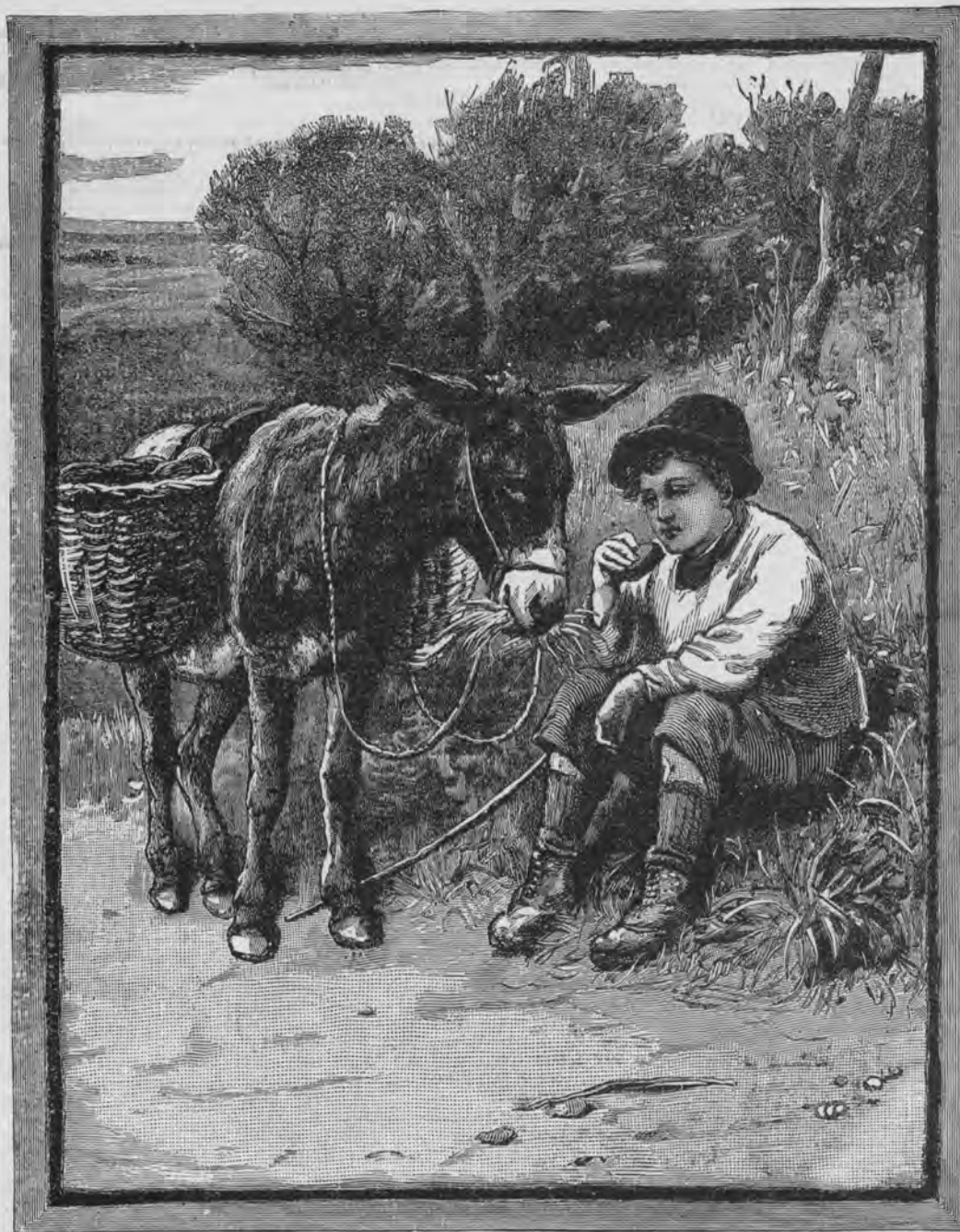
HOW HERSCHEL WON THE PLACE.

THE great astronomer, Herschel, was a skillful musician long before he became the celebrated stargazer which the world has so long delighted to honor. He was first an humble player on the hautboy in the band of a regiment. But Chancing in the town of Halifax, in the north of England, when a new organ had just been built for the church, he entered the lists, with six others, as candidate for organist.

The day was set and the seven appeared to try their powers. One M. Wainwright played with such a rapid finger that the old organ builder ran about the church in a sort of frenzy, exclaiming: "He run over the key like one cat. He will not give my pipes time to speak." A friend of Herschel's asked him what he thought his

chances were of following him. "I don't know," said the other, with a puzzled air, "but I am sure fingers will not do." No doubt his brain was busy through the remainder of the contest, and when his turn came he ascended the organ loft with composure and produced such wonderful harmony as to surprise all who listened. The old builder was in ecstasy and said, "I will luf this man. He gives my pipes room to speak."

Herschel was interviewed afterwards by his friend, and asked how he was able to produce such uncommon and surprising harmonies. He quietly owned to a little trick of his which had enabled him to win the day. "I told you fingers would not do it. So I had recourse to these helps," and he produced two pieces of lead from his waistcoat



TWO FRIENDS.

Jews and from Greece it came to Rome. The King of Italy presented a couple of trombones which were found in the ruins of Herculaneum to King George III., of England, who had several copies of them. Since that time brass trombones have gone into general use.

Moses is said to have made a trombone, which among Hebrews, is known as the "chatzotara," and which was about a yard long. According to ancient writers the trombone was invented by Pisius, the son of Hercules. Of course you will see at once that the uncommonly strong tone of the instrument led writers to attribute its invention to the descendants of Hercules. According to other writers this honor, however, belongs to Archondas.

pocket; "I laid one of these on the lowest key of the organ and the other on the octave above it, and thus by accommodating the harmony, I produced the effect of four hands instead of two."

Herschel became the organist to the great joy of its builder. But the wide field of the heavens was waiting to be swept by his telescope, the music of the spheres was wooing him to a loftier destiny and soon the musical field was open again to the old competitors.

BACHMANN ACROSS ZECKWER.

MESSRS. Bachmann and Zeckwer are both prominent musicians in the Quaker City, the latter being the principal in a musical academy. Mr. Zeckwer has recently published to the world a system of fingering of the scales by the left hand, which has the merit of novelty, since it dispenses with the use of the fifth finger of that hand altogether. This "new fangled" system has aroused the ire of Mr. Bachmann who, desiring to reach the largest possible number of readers with his argument against his erratic confrère, asks that the REVIEW will make itself his mouth-piece, and that in spite of the fact that two musical journals are now issued in Philadelphia.

PHILADELPHIA, June 20th, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—I have before me a new method of fingering the scales invented by the principal of one of our Philadelphia Musical Academies. His innovations are in the left hand, the right he leaves intact. On the fingering of the fundamental and principal scales all authors are a unit, and they could not well be otherwise, as we shall presently show. The departure of the director of the academy from the original and well defined mode of fingering, is marked, and in my opinion, is not only without merit, but tends to positive injury to those who adopt it. Let us for a moment look at those scales beginning with flats:

L. H.—B \flat .—B \flat . C. D. E \flat . F. G. A. B \flat . C. D.
2 1 3 2 1 4 3 2 1 3
E \flat —E \flat . F. G. A \flat . B \flat . C. D. E \flat . F.
2 1 4 3 2 1 3 2 1
A \flat —A \flat . B \flat . C. D \flat . E \flat . F. G. A \flat . B \flat . C., &c.
3 2 1 3 2 1 4 3 2 1

Who ever heard of such fingering as the above? The writer, a teacher of the piano of twenty-five years' standing, never. A professor of music, prominent among us, and of forty years' standing, says he never saw anything like it. Another pianist of high merit, having given seven years to European conservatories, and others of equal knowledge and ability arrive at but one conclusion, that such fingering is positively erroneous, injurious and without precedent.

Now, let us analyze some of the fundamental scales, whose fingering is fixed upon a well established basis, yea, ordained by nature herself. Here they are: C. G. D. A. E. (major and minor scales will serve our explanation). For the sake of concentration, let us use the scale of C. maj. in illustration of them all. As fingered by the principal of a musical academy:

L. H.—C. D. E. F. G. A. B. C. D., &c.
1 3 2 1 4 3 2 1 3

The fingering shown above with some of the flat scales is bad enough, but this is far worse. Here the author runs against the laws of nature. Be it remembered, nature first, then theory. Have a novice sit before the piano; let him form the scale of C with the L. H.; start him with the fifth finger on C, and proceeding, one finger after another will press down one key after another until the thumb reaches G. Now, in order to complete the scale, to find C above with his thumb, what finger will he have over the thumb? Why, most assuredly and most naturally, the third finger, and the thumb will find the concluding note C, and the scale will be completed with correct and proper fingering. Now, who taught him that form? What distinguished professor or theorist? Emphatically, no one. Who then? He is a freshman now in the art, who? Answer: Nature and nature only. Who, then, is this man that bumps against such mighty witnesses? He might as well try to reverse the course of the river, as to undertake such a Herculean task.

If the man who is doing this mischief were an obscure individual, the harm would not amount to much, but he is at the head of a musical academy, a school of learning whence we look for sound instruction rather than fallacies, and this makes his false teaching dangerous.

The director of the academy is too late in this age of criticism and investigation with his new-

born fancies, stubborn facts like these witnessing against him.

In his preface, the director gives a reason for his novelty in a few words: As the thumbs of both hands strike together, the pupils learn to play them (his fingered scales), more easily." The Apostle's reasoning against error is in place here: "Let us do evil that good may come." If our musical academies would lay claim to authority, issuing diplomas to their graduates, calling around them a corps of distinguished professors, etc., let them forbear palming off nonsense as science. If they take such licenses with well-established rules, how can we know that they do not take the same licenses with more recondite matters? A. BACHMANN.

[There are at least two objections to Mr. Zeckwer's new system of fingering the scales for the left hand: 1st, it practically leaves the fifth finger unused and hence does not give it the practice, and consequent development of strength and nimbleness which it should have. 2nd, in some cases it leads to a very cramped position of the fingers which can only tend to retard the velocity of the performance. Of this our readers can satisfy themselves by trying the system. To compensate for these evils, what does Mr. Zeckwer offer? Merely the hope that pupils will more readily play double scales, if the thumbs of both hands strike the keys of the instrument simultaneously. That statement might be questioned—but grant its absolute truth and then, what? No one plays scales with both hands as an end but as a means. In compositions for the piano, how often does it happen that scales are written for both hands at the same time? Such passages are so rare as to be practically non-existent. Then, why prepare to meet difficulties that do not exist, especially when this preparation tends, by unbalancing the practice of the different fingers, to unfit the player to overcome those difficulties which he will meet with every day?—Ed. K. M. R.]

A NATIONAL STANDARD PITCH.

ME have received from Mr. C. M. Currier, President of the National League of Musicians, (State and Monroe Streets, Chicago,) a circular containing a series of questions upon the subject of a national standard pitch. The intention of the League is to call a meeting to pass upon this question. The subject is an important one and well worth considering. We give the questions below, together with our answers. We hope many of our readers will give Mr. Currier their own views on the subject.

1st.—Do you think the adoption of a "National Standard Pitch" desirable or advisable?

Our Answer.—Certainly, but such "national" standard should be an international standard.

2d.—Do you believe it can be accomplished without much confusion or violent shock to the music interests of the country?

Our Answer.—Some confusion would follow, but not enough to cause hesitancy upon this subject.

3d.—Do you not think its effect would be most happy in connection with voice culture, enabling teachers to more easily decide the status of a pupil's voice; as well as affording more artistic rendering of difficult florid vocal works, especially those of the great masters?

Our Answer.—Certainly. The constant rise in pitch for the last hundred years has raised the pitch of the works of some of the old masters a full semitone above what they really intended.

4th.—Do you not believe that "a mean" between the high and low, or so-called French and English pitch, the most desirable?

Our Answer.—No. The French pitch is now the official pitch of all civilized nations (England included) except the U. S. If national uniformity is desirable, international uniformity is hardly less so. Anything short of French pitch will be a temporary makeshift which, in the meantime, will make us ridiculous in the eyes of the world.

5th.—Would you favor, with your voice and influence, a convention of those interested, or likely to be so, for the purpose of considering and discussing this question at an early date?

Our Answer.—We will, with pleasure!

6th.—Would you attend a convention (or send an accredited representative) called for this purpose?

Our Answer.—Probably, but we cannot certainly state at this time.

How things do get mixed up sometimes. A little girl about seven years old came into the office, the other day, begging. She had a paper saying: "The bearer of this is a worthy widow, with five children, in needy circumstances."



OUR MUSIC.

"THE TWO ANGELS".....Blumenthal

This characteristic composition of Blumenthal possesses in the highest degree that vein of melodious poetry which distinguishes this author's work.

"SONATINA IN G MAJOR (op. 36, No. 2).....Clementi

This is one of six sonatinas that have been recognized ever since they first appeared as among the best works ever written for the development of piano technique. It is, of course, classical in form and very melodious.

"BARCAROLE".....Nicodé

Nicodé, the German with a French name, (a descendant of one of the French families which settled in Germany after the revocation of the edict of Nantes), justly ranks as one of the great modern composers for the piano. This composition, though short, is full of beauty, and is to be found on the concert programmes of almost all first-class pianists. While it is not very difficult to execute, it calls for artistic playing.

"MENUET CÉLÈBRE".....Haydn

It will doubtless be many a day before as meritorious a minuet will again be written. It is not difficult, but it is full of that quaint beauty which characterizes "Papa Haydn's" work.

"KILLARNEY".....Balfe

"Valse in D \flat MAJOR" (op. 64, No. 1).....Chopin

This composition has sometimes been called the "One Minute Waltz," because pianists have often attempted to play it through in just sixty seconds. The best results, artistically, will, however, be obtained by adherence to the metronomic indications given in this edition.

"BERCEUSE".....Chopin

This cradle song for the piano is undoubtedly one of the most poetical inspirations of this most poetical composer—one of those compositions which "the world will not willingly let die." A clear conception of its emotional contents will, of course, be necessary to enable the performer to give it its proper expression. This and the preceding number are specimens of the edition of Chopin's selected works which is now being added to the "Royal Edition" series, and the publishers invite the critical comparison by connoisseurs of this edition with all others.

The pieces published in this issue cost, in sheet form:

"THE TWO ANGELS".....Blumenthal,	\$1.00
"SONATINA IN G MAJOR".....Clementi,	.50
"BARCAROLE".....Nicodé,	.35
"MENUET CÉLÈBRE".....Haydn,	.35
"KILLARNEY".....Balfe,	.35
"Valse in D \flat MAJOR".....Chopin,	.35
"BERCEUSE".....Chopin,	.35

Total.....\$3.25

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LES DEUX ANGES.

TWO ANGELS.

Jacques Blumenthal, Op. 8.

Allegro maestoso. $\text{♩} = 120$.

The first system of the musical score for 'Les Deux Anges' is written for piano in B-flat major, 2/4 time. It consists of two staves. The right hand features a melody with eighth-note patterns and triplet accents, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro maestoso' with a quarter note equal to 120 beats per minute. The system concludes with a double bar line and a repeat sign.

Andante con molto espressione.

The second system of the musical score is marked 'Andante con molto espressione'. It begins with a piano (*p*) dynamic and includes a 'ritard molto' (very ritardando) instruction. The right hand plays a slow, expressive melody with wide intervals, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

The third system of the musical score continues the 'Andante con molto espressione' section. It features a piano (*p*) dynamic and a 'ritard molto' instruction. The right hand plays a slow, expressive melody with wide intervals, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

The fourth system of the musical score continues the 'Andante con molto espressione' section. It features a piano (*p*) dynamic and a 'ritard molto' instruction. The right hand plays a slow, expressive melody with wide intervals, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

tutte le corde.

p *mf*

Red.

a tempo.

ritenuto. *a tempo.* *mf*

Red.

ritenuto. *mf*

Red.

Allegro maestoso con molto energia. ♩ = 80.

f

Red.

Red.

Red.

First system of musical notation, piano part. It consists of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The tempo is marked *f* (forte). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note patterns. The system ends with a measure containing a triplet of eighth notes.

Second system of musical notation, piano part. It continues the piano part from the first system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note patterns. The system ends with a measure containing a triplet of eighth notes.

Third system of musical notation, piano part. It continues the piano part from the second system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note patterns. The system ends with a measure containing a triplet of eighth notes.

Fourth system of musical notation, piano part. It continues the piano part from the third system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note patterns. The system ends with a measure containing a triplet of eighth notes.

Fifth system of musical notation, piano part. It continues the piano part from the fourth system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note patterns. The system ends with a measure containing a triplet of eighth notes.

Sixth system of musical notation, piano part. It continues the piano part from the fifth system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note patterns. The system ends with a measure containing a triplet of eighth notes.

Lo stesso tempo. $\text{♩} = 60$.

8

p

Red.

8

ritard.

Allegretto tranquillo.

$\text{♩} = 88$.

una corda.

pp

Red.

8

Red.

8

Red.

8

Red.

8

Red.

tutti le corde.

mf

24 24 24 23

Red. Red. Red. Red.

8 23 23 1 24 23 5 3 2 23 23 24 5

f

5 3 2 1 2 3 5 4 2 1 2 4 5 5 3 2 1 2 3

Red.

[illegible]

animato ♩ - 132.

lastessotempo.

First system of musical notation, measures 1-3. The right hand features a continuous sixteenth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. The word "Ped." appears below the left hand in measures 1, 2, and 3.

Second system of musical notation, measures 4-6. The right hand continues with sixteenth-note patterns, including some triplet markings. The left hand accompaniment remains. The word "Ped." is present below the left hand in measures 4, 5, and 6.

Third system of musical notation, measures 7-9. The right hand's sixteenth-note pattern continues. The left hand accompaniment includes some changes in voicing. The word "Ped." is present below the left hand in measures 7, 8, and 9.

Fourth system of musical notation, measures 10-12. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes some changes in voicing. The word "Ped." is present below the left hand in measures 10, 11, and 12.

Fifth system of musical notation, measures 13-15. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes some changes in voicing. The word "Ped." is present below the left hand in measures 13, 14, and 15.

Sixth system of musical notation, measures 16-18. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes some changes in voicing. The word "Ped." is present below the left hand in measures 16, 17, and 18.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The fourth measure contains the vocal melody and piano accompaniment. The score is written in a standard musical notation style, with a treble clef for the vocal line and a bass clef for the piano accompaniment. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The vocal line includes various musical notations such as eighth notes, sixteenth notes, and rests. The score is written in a standard musical notation style, with a treble clef for the vocal line and a bass clef for the piano accompaniment. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The vocal line includes various musical notations such as eighth notes, sixteenth notes, and rests.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part has lyrics: "rit - ard - an - do." The piano part features arpeggiated chords and a bass line. The tempo is marked "a tempo." and the dynamics include "ff".

SONATINA.

I

Allegretto ♩ - 100.

Muzio Clementi. Op. 36. № 2.

This page contains musical notation for a piano piece, likely a sonata or concerto movement. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs) and a separate staff for the right hand. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

The notation includes various musical symbols and markings:

- Dynamics:** *p* (piano), *f* (forte), *cres.* (crescendo), *sempre cresc.* (always crescendo).
- Articulation:** *legato* (smoothly).
- Fingerings:** Numbers 1-5 indicating fingerings for the right hand.
- Ornaments:** A small ornament symbol is present in the first system.
- Slurs and Ties:** Slurs are used to group notes, and ties connect notes across measures.
- Key Signature:** One sharp (F#).
- Time Signature:** 2/4.

The music is characterized by rapid sixteenth-note passages, often with slurs and ties, and a variety of dynamic markings. The notation is dense and complex, typical of a technical exercise or a demanding piece of music.

First system of musical notation, measures 1-8. Treble and bass staves with fingerings and dynamics. Dynamics include *fz* and *dim. p*. A bracketed alternative for the last measure is labeled "or thus."

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and dynamics. Dynamics include *f* and *cres.*

Third system of musical notation, measures 17-24. Treble and bass staves with fingerings and dynamics. Dynamics include *f*.

Allegretto. ♩ - 80.

legato.

II

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings and dynamics. Dynamics include *p* and *fz*. The word *legato.* is written below the bass staff.

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings and dynamics. Dynamics include *fz* and *cres.*

Sixth system of musical notation, measures 41-48. Treble and bass staves with fingerings and dynamics. Dynamics include *cres.* and *dim.*. A bracketed alternative for the last measure is labeled "or thus." and *legato.*

First system of musical notation. Treble staff: *p* (piano), fingerings 1 2 5 4 3 2, 1 2 5 4 3 2, 1 4 5 3 1 3, 2 4 3, 5, 1, 5. Bass staff: 5, 5, 4, 2, 3, 1 2 4, 5, 5 3 2 1, 4, 5 3 2 1.

Second system of musical notation. Treble staff: *cres.* (crescendo), fingerings 1 5 1 5 4, 5 4 3 2 1 4, 3 6, 4, 5, 4, 1 5 1 6 4, 1 4. Bass staff: 2, 1 5, 2 5, 3, 3, 5 3 2 1, 3 1 5 3 2 1, *cres.* (crescendo), 5, 1 5, 5, *poco rit.* (poco ritardando), 1 4.

III

Allegro ♩ = 69.

Third system of musical notation. Treble staff: *mf* (mezzo-forte), fingerings 3 2 1, 2 5 4, 3 1 2 3 1, 2, 4 3 4, 5, 2 1 2 3 1, 2, 1 1. Bass staff: *legato.* (legato), 4 6 3, 5 3, 4 2 1, 5 2 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1.

Fourth system of musical notation. Treble staff: fingerings 5 4, 1 1, 5 4, 5 4 3, 5 4 3, 2 3 5, 1 2 1, 2 5 4. Bass staff: 2 1, 2, 2 1, 2, 1, *dim.* (diminuendo), *p* (piano), 4 2 1, 5 3 1.

Fifth system of musical notation. Treble staff: fingerings 3 1 2 3 1, 2, 1 3 4, 5, 3 1 2 3 1, 2, 1 1, 5 4, 1 1. Bass staff: 4 2 1, 6 8 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, 2 1, 2.

Sixth system of musical notation. Treble staff: fingerings 5, 4, 1 3 2, 5, 1 2 3, 1 2 3, 4 1 3, 5. Bass staff: 2 1, 5 1, 5 1 2, *legato.* (legato), 5 2, 5 2, *cres.* (crescendo), 5 3 1. *or thus* (alternative bass line) is shown below the main bass staff.

First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. A bracketed alternative for the bass staff is labeled "or thus."

Second system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a forte (*fz*) dynamic. Fingerings are indicated by numbers 1-5. A bracketed alternative for the bass staff is labeled "or thus."

Third system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. A crescendo (*cres.*) marking is present in the middle of the system. A decrescendo (*dim.*) marking is present at the end of the system. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a forte (*fz*) dynamic. A decrescendo (*dim. e loco rit.*) marking is present at the end of the system. A bracketed alternative for the bass staff is labeled "or thus."

Repeat from beginning to ♪ then go to the Finale.

Fifth system of musical notation, labeled "FINALE." Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5. A bracketed alternative for the bass staff is labeled "or thus."

Sixth system of musical notation, labeled "A." Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5. A bracketed alternative for the bass staff is labeled "or thus."

BARGAROLLE.

*Allegretto. ♩. - 66.
Ruhig wiegend. tranquillo.*

J. L. Nicode Op. 13. Heft 3.

*accel. -
sehr eilend -*

*poco a poco ritard.
nach und nach abnehmend.*

8

pp

mf

p

pp

pp

ppp

nach poco

diminuen

do

und - nach - verschwin - dend.

a - poco - diminuen - do

immer sehr gebunden. sempre legato.

MENUETT CÉLÈBRE.

Joseph Haydn.

Allegretto grazioso. 6. - 72.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated as *Allegretto grazioso. 6. - 72.*

System 1: Measures 1-8. Dynamics: *p* (piano), *cres.* (crescendo), *f* (forte). Fingerings are indicated with numbers 1-5.

System 2: Measures 9-16. Dynamics: *p* (piano). Fingerings are indicated with numbers 1-5.

System 3: Measures 17-24. Dynamics: *f* (forte), *mf* (mezzo-forte). Fingerings are indicated with numbers 1-5.

System 4: Measures 25-32. Dynamics: *p* (piano), *cres.* (crescendo). Fingerings are indicated with numbers 1-5.

System 5: Measures 33-40. Dynamics: *f* (forte), *p* (piano), *dim.* (diminuendo), *pp* (pianissimo). Fingerings are indicated with numbers 1-5.

A musical score for a piano trio, labeled "TRIO. cantabile." at the top left. The music is written for three staves: Treble Clef (top), Bass Clef (middle), and a lower Bass Clef (bottom). The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. Dynamics include "mf" (mezzo-forte) and "p" (piano). Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with "Ped." and asterisks (*) below the bottom staff. The score consists of several measures of music, featuring arpeggiated chords and flowing melodic lines across the staves.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with many triplets and sixteenth notes. The voice part has a melody with many triplets and sixteenth notes. The lyrics are written below the voice part.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes a key signature change from B-flat to C major in the second system. The lyrics "The Rose Tree" are written below the staff. The score is divided into three systems, each ending with a double bar line and a repeat sign. The first system is marked "Allegretto". The second system is marked "Allegretto". The third system is marked "Allegretto". The score is written for a single melodic line on a treble clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes a key signature change from B-flat to C major in the second system. The lyrics "The Rose Tree" are written below the staff. The score is divided into three systems, each ending with a double bar line and a repeat sign. The first system is marked "Allegretto". The second system is marked "Allegretto". The third system is marked "Allegretto".

[illegible]

From here go back to beginning and play to Fine⁴ without repeating the parts.

KILLARNEY.

M. W. Balfe.

Moderato. ♩ - 112.

1. By Killar - ney's lakes and fells,
2. In - nisfal - len's ruin - ed shrine,
3. No place else can charm the eye
4. Mu - sic there for e - cho dwells,

1. Em' - rald isles and winding bays, Moun - tain paths and woodland dells, Mem' - ry ev - er
2. May suggest a passing sigh. But man's faith can ne'er de - cline, Such God's won - ders
3. With such bright and va - ried tints, Ev' - ry rock that you pass by, Ver - dure broi - ders
4. Makes each sound a har - mo - ny, Ma - ny voiced the cho - rus swells, 'Till it faints in

1. fond - ly strays. Boun - teous na - ture loves all lands,
2. float - ing by. Cas - tle Lough and Gle - na Bay,
3. or besprints, Vir - gin there the green grass grows;
4. ex - ta - cy. With the charming tints be - low,

1. Beau - ty wan - ders ev' - ry where, Foot - prints leaves on ma - ny strands,
 2. Moun - tains Tore and Ea - gle's nest, Still at Mu - cross you must pray,
 3. Ev' - ry morn springs na - tal day, Bright hued ber - ries daff the snows,
 4. Seems the heav'n a - bove to vie, All rich col - ors that we know,

rall. *dim. pp a tempo.*

1. But her home is sure - ly there! An - gels fold their wings and rest, In that E - den
 2. Though the monks are now at rest. An - gels wonder not that man There would fain pro -
 3. Smil - ing win - ters frown a - way. An - gels oft - en pausing here, Doubt if E - den
 4. Tinge the cloud wreaths in that sky. Wings of An - gels so might shine, Glanc - ing back soft

riten. *pp a tempo.*

1. of the west, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
 2. long life's span, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
 3. were more fair, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
 4. light di - vine, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.

mf

cres.

VALSE.

F. Chopin.
Op. 64. N° 1.

*Molto vivace.
leggiere.*

p

p

p

p

p

piu p

poco.

poco f

dim.

1.

2.

*Red. **

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Cantabile.

p *sostenuto.*

And. *

poco f *dim.*

And. *

dolcissimo.

And.

cres. *sf* *poco rit.*

And. *

a tempo.

p

f

And. *

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 3 2 1 3 5, 1 2 4 3 1, 5 3 1 2 5 3, 3 1 1, 4, 1 5 3 2 1 3). Bass staff contains chords and single notes. Dynamics include *p* and *And.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 4, 1, 2 4, 2 3 1 3 1, 2, 1 3 2, 5, 2, 5 3, 4 3 2, 4, 3 2 1, 2 1 3). Bass staff contains chords and single notes. Dynamics include *cres.* and *And.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 3, 2 5 3, 1 3 2, 1 3 2, 2, 5 3, 1 3 2, 5). Bass staff contains chords and single notes. Dynamics include *And.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 3, 4, 1 5 3 1 4 1, 2, 3, 4 3, 1 3 2, 5, 2, 5 3). Bass staff contains chords and single notes. Dynamics include *pp* and *And.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 1 3 2, 4, 3 2 1, 2 1 3, 4, 3 2 5, 1 3 2, 4 3, 1 3 2, 5). Bass staff contains chords and single notes. Dynamics include *cres.* and *And.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 2, 5 3, 1 3 2, 3, 4, 3, 3, 5 3 1 4 1). Bass staff contains chords and single notes. Dynamics include *cres.*, *rit.*, and *f*. *And.* with asterisks is also present.

BERCEUSE.

F. Chopin. Op.57.

Andante. - 108.

Andante. - 108.

dolce.

dolcissimo.

leggero.

poco rit.

dim.

f

Red.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings. The key signature is B-flat major (two flats). The systems are as follows:

- System 1:** Features a complex melodic line in the right hand with many slurs and fingerings. The left hand has a simpler accompaniment. Dynamics include *poco f* and *poco cres.*. There are asterisks (*) and *Red.* markings below the staff.
- System 2:** Continues the melodic development. Dynamics include *pp*. There are asterisks (*) and *Red.* markings below the staff.
- System 3:** Features a more active right hand. Dynamics include *poco cres.*. There are asterisks (*) and *Red.* markings below the staff.
- System 4:** The right hand has a very dense, rapid passage. Dynamics include *dim.*. There are asterisks (*) and *Red.* markings below the staff.
- System 5:** The right hand continues with a rapid, flowing line. Dynamics include *poco rit.*. There are asterisks (*) and *Red.* markings below the staff.
- System 6:** The final system on the page. Dynamics include *dolce e tranquillo.* and *cres.*. There are asterisks (*) and *Red.* markings below the staff.

The notation is characterized by its complexity, with many slurs and fingerings indicating a technically demanding piece. The dynamics range from *pp* (pianissimo) to *f* (forte), with various crescendo and decrescendo markings.

First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including fingerings (1-5, 2-4, 3-5) and slurs. The left hand has a simpler accompaniment with notes like 2, 3, and 4. The system includes a *poco f* dynamic marking and a *Red.* (Reduction) section marked with an asterisk.

Second system of musical notation. The right hand continues with intricate melodic patterns and fingerings. The left hand accompaniment includes notes like 3 and 2. A *Red.* section is indicated with an asterisk.

Third system of musical notation. The right hand has a melodic line with fingerings and slurs. The left hand accompaniment includes notes like 2 and 3. A *dim.* (diminuendo) marking is present. A *Red.* section is indicated with an asterisk.

Fourth system of musical notation. The right hand features a melodic line with fingerings and slurs. The left hand accompaniment includes notes like 2 and 3. A *Red.* section is indicated with an asterisk.

Fifth system of musical notation. The right hand has a melodic line with fingerings and slurs. The left hand accompaniment includes notes like 2 and 3. A *pp e leggerissimo.* (pianissimo and very light) marking is present. A *dim.* marking is also present. A *dolce.* (dolce) marking is present. A *Red.* section is indicated with an asterisk.

Sixth system of musical notation. The right hand features a melodic line with fingerings and slurs. The left hand accompaniment includes notes like 2 and 3. A *poco f* dynamic marking is present. A *dim.* marking is also present. A *Red.* section is indicated with an asterisk.

Musical score for "L'Espresso" by Francesco De Gregori. The score is in 12/8 time, featuring a treble and bass staff. The melody is marked "più dim." and includes fingerings and slurs. The bass line has a "Red." marking and a double bar line.

A musical score for the song "Red, Red, Red". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The voice part has a melody with various intervals and rests. The lyrics "Red, Red, Red" are written below the piano part in each measure. The score is marked with "p" for piano and "mp" for mezzo-piano. There are also dynamic markings like "f" and "ff" in some measures. The score is written on a grand staff with a treble and bass clef. The piano part is in the bass clef, and the voice part is in the treble clef. The score is written in a standard musical notation style with notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font. The score is a black and white image.

[illegible]

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides accompaniment. The score includes fingerings (1-5) and a dynamic marking "dim." (diminuendo). The piece concludes with a double bar line and a final chord.

perdendosi

ppp

ppp

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

GRAND OPERA BY TELEPHONE.

REPRESENTATIVE of M. Fortin-Herrmann, the inventor, writes from Paris, May 21, to P. T. Barnum, of Bridgeport, as follows:

I suppose that you will have read, in the political or special papers, of Mr. Fortin-Herrmann's newly invented cable. This cable allows to telephone to any distance in the world; and for this reason, as well as on account of its special durability, it has been adopted by the French Government. By the same cable an "audition" of the Paris Grand Opera has been transmitted to the King of Belgium in Brussels. I am of opinion that in transmitting the Paris Grand Opera every night to America, say to New York, would be a profitable business. The cost of cable from Paris to New York, allowing 200 persons to hear at the same time, as distinctly as if they were in the Paris Opera House, would be

about \$15,000,000. Let us say that they will be charged for hearing one act \$5 only, which will make for 200 persons, \$1,000 for each act; this will make for four acts (there are many operas with five acts), \$4,000 every day, say \$1,450,000 a year. This sum is highly sufficient to cover the interest and amortization of the invested capital; and as the performance at the opera takes four hours the remaining twenty hours of the day may be used for business and other telephonic communications between Europe and America, which in fact will constitute the main profit. Are you inclined to take this business up with your financial friends?

I am at your service for all further information.

JULES GRUNKEY,

Representant de M. Fortin-Herrmann.

Mr. Barnum has ordered his Paris agents to investigate this matter, and if found practicable as represented, he will be one of fifteen to take the stock in the new cable company for the purpose proposed.

In reference to this the *American Musician* says: "The ingenious M. Jules Grunkey forgets one little objection to this otherwise brilliant scheme. The performances of the Grand Opera in Paris begin at 8 o'clock in the evening. According to the immutable laws of Nature, which even the inventor, Fortin Herrmann, won't be able to upset, it is then one o'clock A. M. in New York, and we are afraid that even the most ardent musical enthusiast will find that a rather uncomfortable hour if he intends to go to his business the following morning."

Brother Quigg must be a sort of modern Joshua, who will immediately proceed to reverse the engine that runs the world, for as long as the earth continues on its present course, "according to the immutable laws of Nature" when it is 8 p. m. in Paris it is about 3 p. m. in New York—just a good hour for a *matinée*. We'll take a seltzer lemonade this time, John!

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BOSTON.

BOSTON, June 20th, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—Boston is never quite concertless. Even through the approaching hot months there will be one concert per day. To be sure, this concert will not be as heavy as those which I have endeavored to digest during the winter. It will consist of Strauss and Wagner in equal classes, washed down with Cincinnati beer. Cheese sandwiches will take the place of Cherubini, and beer will assist Meyerbeer. All this is very un-Bostonian, but it is very successful all the same and the audience on the opening night was tremendous. Neuendorf is director, and he is very popular here, in spite of the fact that he tried to spring old chestnuts upon us last season and call them "Light Operas." I acknowledge that they brought forth light houses. He has an orchestra of fifty men, and they play well, even too well for the rattling accompaniment of beer glasses and small talk.

The end of the classical season was reached four weeks ago, when the Cecilia Society gave Berlioz's "Damnation of Faust," a warm subject for this part of the year. Nevertheless they netted nearly a thousand dollars by it, which gives their treasury a needed lift.

The Society had the assistance of the Boston Symphony Orchestra, therefore I need not say that the important tone coloring was finely brought out. But of course it was not so large or so varied an orchestra as Berlioz demanded. I doubt whether the French composer's works will ever be given just as he desired them. He was altogether too exorbitant in his requirements. Fancy, for example, the difficulty of finding ten harpists, and three hundred trained children's voices for the scene in Paradise, and the squads of bassoons he asks for, the extra tympani, the various kinds of drumsticks, etc., etc. We must be satisfied here in Boston when we get one harpist (but a very great one), and are thankful when the part is not taken by piano altogether.

The Rakoczy March was not nearly so blood-thirsty as it could have been. It was square cut and precise, which is the last thing one desires in it. The Hungarians are not fling into church, but are marching to crush, tear, and utterly destroy their foes all and sundry. The "Ride to Hades" was better, and made a strong impression. It is worthy to be heard beside that other musical steeple-chase—Wagner's "Ride of the Valkyries."

Of course it will not interest readers a thousand miles away to know just how the various artists sang, but I must say that Berlioz is merciless with his singers. A person who can give the dreamy tenderness of the Faust love scenes, cannot give the enormous power and breadth of the "Invocation to Nature," or the wild yells of the "Ride to Hades;" a lady who can give the mournful melancholy of "My Heart is Heavy" cannot bring out the force of the great trio at the close of the third part, and it was in just these broad passages that Mrs. Henschel and Mr. Parker failed, but in the softer emotions they were gloriously successful.

Mephistopheles is the only character who is musically consistent throughout, and Mr. Henschel's dark voice would have fitted the part famously, but he was suddenly taken ill and his role was taken at a moment's notice by Mr. C. E. Hay, whom we must not criticize under the circumstances. Mr. C. E. Tinney, a splendid barytone, took the small part of Brancor. Mr. Tinney is of the New England Conservatory of Music faculty, and is a fine Handelian singer, but has not yet been heard in Boston in his finest parts.

Speaking of the New England Conservatory, leads me to add, that the place is one continuous scene of activity just now, as it always is at Commencement time. I shall describe its festivities of the coming week in my next letter. The Governor of the State comes to pay a visit to the building this afternoon. He is one of the trustees. One of the most pleasant points in connection with the graduation exercises, is the fact that a committee of the administration and faculty have decided to make the examination tests more severe this year and hereafter, deeming that the American student has reached the epoch when he can bear as heavy a burden as his European brethren. Spite of the added examinations, very few of the advanced pupils failed to pass; which fact is an augury of great import for the thoroughness of American musicians of the future.

BROOKLYN.

BROOKLYN, N. Y., June 12th, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—Among the prominent musical societies organized the past season, the Eolian stands pre-eminent. It was organized March 17th, 1887, with the following officers: B. R. Western, President; Prof. Willard Groom, Vice-President; Harry L. Day, Secretary; Henry M. Western, Treasurer, and Dr. John M. Loretz, Musical Director. Its programmes have been remarkable for their tastefulness. Under the efficient direction of Dr. Loretz, the Musical Director, the Society has performed the First, Second, Third, Fourth, Fifth and Sixth Symphonies of Beethoven; also Haydn's Symphony in G, as well as the Overtures to "Masaniello," "La Dame Blanche," "Oberon" and "Fidello;" also numerous other compositions.

The closing reception of the Eolian for the season, at the residence of the president, Benjamin R. Western, was a most enjoyable and brilliant affair. The programme, consisting of twelve numbers, was of a high order and admirably rendered. The feature of the evening was Beethoven's "First Symphony," which was executed with much style and feeling. Professor Willard Groom followed with a fantasia, by Bach, very satisfactorily rendered. Mrs. B. H. Western and Mr.

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Henry M. Western performed a sonata by Diabelli in a dashing
 and highly creditable manner. During the evening Miss Alice
 Holmes, of Plainfield, N. J., acquitted herself with much
 credit. Miss Holmes has a delightful mezzo soprano voice,
 which was heard to good advantage in Loretz's "Serenade."
 Mr. Joseph Langier has a bass voice of wonderful depth and
 power, and was heard to good advantage in selections from
 Schubert and Abt; and Auber's violin solo, "Maurer und
 Schlosser," rendered by W. Hull Western, was well received.
 Mr. Francis V. Downey was heard in Loretz's Second "Taran-
 telle."

The Aeolians will meet with a royal welcome when they open
 their second season next October. SIR HERBERT.

CALIFORNIA.

LOS ANGELES, June 10th, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—Those who attended
 the Commencement exercises of the Los Angeles Conserva-
 tory of Music, at the Congregational Church, Wednesday,
 were favored with a rare and delightful entertainment. It
 was one of the pleasant events of the season. Ever since its
 establishment, in 1883, Mrs. E. J. Valentine's School of Music
 has been recognized as one of the best institutions of its kind
 in the state, and it has done much toward educating the youth
 of this city and state, in the art of music. The programme
 rendered Wednesday evening was a choice one, and the per-
 formers did themselves great credit. Prof. Wilhartz, form-
 erly of your city, at the close of the exercises, presented
 medals to Miss A. M. Valentine, for piano; Miss A. C. Fitch,
 for piano; Miss E. C. Tingley, for organ; Master C. A. Valen-
 tine, for violin.

The appearance of the stage was very attractive. Some
 forty of the young ladies had been organized into a chorus
 and sat upon the platform extending across the right wing,
 while directly in front of the organ gallery on the platform
 stood three elegant grand pianos. The decorations were
 made up principally of the large and varied floral pieces,
 which were bestowed with great profusion on the soloists.
 The chorus of welcome by the young ladies was followed by
 the invocation from the Rev. W. J. Chichester, after which
 came the organ solo, "Dudley Buck's Marche Triomphale,"
 finely rendered by Miss Ella C. Lingley, who deserves double
 credit for having taken the honors two years in succession.
 The piano quartette by Misses Williams, Kimball, Holmes and
 Clark, was very bright and pleasing. The "Marche Militaire,"
 of Schubert, arranged by Tausig, played by Miss Valen-
 tine, calls for more than passing notice. The manner in
 which it was executed gives promise of distinguished musical
 attainment in the future for the ambitious young lady already
 so far advanced in her studies. A vocal trio, by Misses Wood-
 bury, Healey and Williams—"Summer Fancies"—was de-
 lightfully sung by these lovely young ladies.

The "Twelfth Hungarian Rhapsody," by Liszt, given by
 Mrs. E. J. Valentine, deserves special mention, as this is one
 of the great master compositions calling for the finest inter-
 pretation, and the masterly rendition of it was highly com-
 plimented by a celebrated Hungarian musician present, as well
 as heartily applauded by the audience. An elegant floral
 chip, also a music stand covered with roses were presented
 to Mrs. Valentine by the senior class.

Beethoven's "Fifth Symphony," given as a sextette by
 members of the senior class, had been so carefully prepared
 and was given in such a thoroughly enjoyable spirit, that it
 cannot be passed in silence. Such music, practiced in this
 way, is one of the greatest advantages of the Conservatory
 system.

Miss Mollie Adella Brown favored the audience with "Why
 Are Red Roses Red?" by Melnotte, in her usual charming
 manner. Miss Brown's voice was never heard to better ad-
 vantage, and the encore "Convent Song," by Falkner, gave
 full scope for its depth and power, as the former solo for light,
 high notes, for which this vocalist is celebrated. Little Ethel
 Stewart came like a fairy spirit to the piano stool, causing
 much applause, which she fully merited by the way in which
 her little fingers tripped through the intricacies of Wagner's
 "Tannhäuser March." This little child of six summers has
 already been before the public in San Francisco and some of
 our Eastern cities, and has fairly earned the position of a piano
 prodigy.

"Bellisario," the fine piano duo, arranged by Mrs. Valentine
 for two pianos, played by Misses Valentine and Fitch, was
 excellent. The Rev. Mr. Stradley, who was to deliver an ad-
 dress and present the medals, had been suddenly called from
 town late in the evening, and Prof. Wilhartz most gracefully
 and appropriately filled Mr. Stradley's place, although called
 upon without a moment's notice. His address was earnest
 and very complimentary, to both the young ladies and to Mrs.
 Valentine, the honored leader of the Conservatory, to whom
 he gave great praise and whose work he endorsed without
 reservation. PACIFIC.

THE word "lullaby," it appears, is derived from "Lilla
 abli" (begone, Lillith). Lillith was a famous witch in the
 middle ages, and is introduced in the night scene in "Faust."
 The Hebrews had a popular belief that from Lillith, a female
 spectre, descended all the demons which tempt mankind.
 They believed Lillith to have been a wife to Adam before Eve's
 creation. Burton's "Anatomy of Melancholy" gives the story
 of Lillith, and pictures her as a beautiful woman, who lures
 men to destruction.

In the Girl's Own Paper Madame Lemmens Sherrington, an
 Englishwoman who is a teacher of singing in the Brussels (Bel-
 gium) Conservatory, has an article on "Learning to Sing," in
 which she has some weighty observations: "Most of the
 young singers of to-day are hot house plants whose voices
 have been forced, and are gone at the age when they should
 be at their best. * * * You must not neglect your own
 language. Who will dare to say that our mother tongue is
 ugly? * * * People are inclined to think that voice is
 everything, and enunciation nothing. * * * To sing truly
 well, one must love the song. The pupil who wishes to join
 my singing class at the Brussels Conservatory of Music, must
 be examined by me. Should she have a good voice, she is
 authorized to attend the class till a vacancy occurs. In the
 meantime I have her entered in a class for solfeggio, that she
 may learn to read fluently at sight. She must also study the
 piano, that she may be able to accompany herself, and attend
 a class of elocution and one of deportment, where she will
 learn to carry herself properly and appear at ease. All these
 classes are compulsory, so you see how many qualities are
 necessary to become a good singer."



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PIANISTS AND THEIR STYLES.

VERY art shows, in the course of its development, certain drifts or tendencies which deflect it through various channels. Thus, the early part of the Eighteenth Century, in all musical respects, was severe and intellectual, says *Music and Drama*. Not from the fact that its composers did not produce many sweet and tuneful melodies, but that the prevailing cast of composition was in the stricter mathematical forms, or, as we may say, with perfect accuracy, formulas. Then art most decidedly took a freer course, and the modern music epic, the symphony was created by the three great masters of the Viennese school, Haydn, Mozart and Beethoven, in the succession of ascending excellence. After that came the romantic spirit, as exemplified in Schubert. The prevailing tendency of the musical art of the last thirty years has been experimental and realistic.

Piano-forte playing is only a narrow department of musical life, but the instrument is so universally cultivated that its phases, if traced, will give an adequate conception of the general course of art growth. The piano forte has been for more than a century one of the most prized and important concert instruments known. Many of the world's masters have been the leading pianists of their time, and, without exception, they all studied and played the instrument. The first man to make harpsichord playing a prominent department of concert work was the illustrious son of the mighty cantor of Leipsic, Philip Emmanuel Bach, who was as celebrated in the world of virtuoso mechanism as his father, John Sebastian Bach, was preeminent in the loftier and more enduring realms of composition. The next great world's pianist was Mozart—the ever-beloved Mozart. Beethoven also aspired to be a traveling pianist, and it was one of his bitterest disappointments that he was withheld from such a career by his deafness and general ill-health. The Italian virtuoso, Clementi, did much to open new regions of technical beauty, and Hummel, with his rippling, florid style, kept alive the melodious school of Mozart. Indeed, Hummel might be termed a technically enlarged Mozart.

Field, the English pianist, was also distinguished as a composer, and he invented that most exquisite of the lesser modern forms, the nocturne. He was, therefore, as a composer, and to some degree as a player, the father of Chopin.

Of Chopin's playing we can form but a faint idea, but the glowing accounts of Liszt are enough without a thousand other eulogiums, which are on record, to establish the belief that he must have been a miracle of grace and ravishing sweetness. Moscheles and Mendelssohn both played the piano like masters, but were chiefly notable, the former as a teacher, the latter as a composer in large and varied forms.

Schumann, like Beethoven, had an intense ambition to be a virtuoso pianist, but was thwarted by physical disease, and lifted to the higher work of composition. Thalberg was the author of the embellished singing style. Gottschalk, our own American pianist, was the very ideal of simplicity and loveliness, an artist capable of touching the heart of every one. Liszt in a word, transformed the piano into an orchestra, and reached the climax of piano forte composition.

Rubinstein is the greatest of inspired players, now active in the world, and Von Bulow is the most accurate and scholarly.

AN interesting piano recital was given by Mr. James A. Carson, at the residence of Mr. H. McIlheran, Greenfield, Ill., on May 25th, too late for notice in our last issue. Mozart, Schubert, Mendelssohn, Chopin, Tausig, Litolff, Kroeger and other first-class composers were represented on the programme.

"It gives me a pleasant sense of victory," says Louise M. Alcott, author of "Little Women," etc., "to ransack the old trunks, and now and then fish out and sell a story that had been rejected over and over again, when I had not been heard of, and that goes readily enough now. I lately took delicious delight in replying to a request for a story from a magazine by sending it a story which its editor had rejected at least once, and I don't know but twice. He took it, and he paid me well for it. What a queer world this is, isn't it?"

Freund's Music and Drama, which, at the time when we first pointed out the shortcomings and probable wreck of the National Opera Company, could hardly find terms of sufficient force to eulogize the enterprise, closes an article on the subject in its issue of June 18th in the following words: "It is a pity that the first attempt at establishing a National Opera Company, which started under such auspicious circumstances, has ended in so woful a fiasco. Nor is the cause of this far to seek, and the blame rests with those who had the artistic and business management in their hands. They started under false pretences and on unsound principles. They spent immense sums on gorgeous, often vulgar, scenic display; they engaged a most expensive ballet, and paid, or rather promised to pay, unheard-of salaries to incompetent artists."

BENT PIANOS.

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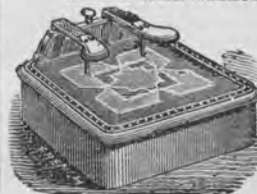
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MAJOR AND MINOR.

A STREET in Weimar, formerly known as Süd-Strasse, has been re-named Liszt-Strasse, in honor of the deceased pianist composer.

THE first Finnish opera, composed by the septuagenarian Professor Friedrich Pacius, has just been produced, with extraordinary success, at the Alexander Theatre of Helsingfors.

FRANZ VAN DER STUCKEN and the Chickering piano appeared together in a concert given in Berlin last month. Both were successful, the Chickering piano especially, if the Berlin press notices are to be believed.

ANOTHER opera founded upon Goethe's "Faust," and bearing that title, the music composed by Herr Heinrich Zollner, is to be first brought out in October next at the Munich Hof Theater, where the premiere is looked forward to with some interest.

MR. GEORGE REICHMANN, of Sohmer & Co., was in the city recently, and made us a pleasant call. He is highly pleased with the state of business of the different agencies he has visited in the West, and says the demands of the autumn trade will tax all the energies of their energetic house.

IN consequence of the great success of "Nordisa," the new opera brought out by Mr. Carl Rosa, he has commissioned Mr. Corder to compose a new opera for the London season of 1888. The libretto will on this occasion be from the skillful pen of Mrs. Corder, the composer's wife.

BURGLES are not musical, it seems. Members of that profession paid a visit to the office of Kunkel Brothers, during the night of June 23, but finding there nothing but music and musical literature, went as they had come, leaving as they had only the neatly cut hole in the door through which they had reached the spring-lock.

THE press of Alton, Ill., speaks in the highest terms of the progress made by the music pupils of Miss Trenchery, as proved by the excellence of their performance in a concert recently given by them under the direction of their teacher at the Alton City Hall, and which was attended by the best people of the "Bluff City."

GREAT musicians often illustrate the laws of inertia, that is, the tendency of a body to remain in the state in which it is. Napoleon was once asked to order a great pianist, who would not dare disobey him, to sit down at the piano and play something. "I would not mind asking him to sit down," said the Emperor, "but who will ask him to get up again."

For the world was built in order,
And the atoms march in tune;
Rhyme the pipe, and time the warden,
The sun obeys them, and the moon.
Orb and atom forth they prance,
When they hear from far the rune.

R. W. EMERSON in "Monadnock."

HERR RICHTER has been giving the Londoners the death scene from "Tristan and Isolde" with orchestra alone, and the London press is clamoring against the proceeding and for a vocalist. The *Pall Mall Gazette* dislikes to "go again and again through this elaborate funeral service without the corpse." Why not borrow one of Mme. Tussaud's wax figures for the purpose?

CHLADNI, the German scientist, after having studied the other sciences with patience and thoroughness and having written works of great value on at least four of them, at last, by chance, turned his attention to music. He started a series of investigations, which led him into the arcana of this science. One day, in the midst of his studies, he suddenly threw up his hands in wonderment, and exclaimed: "Behold, I have discovered a science that stands head and shoulders above all others."

MR. GEORGE KILGEN gave a public exhibition of the large organ he had just completed for the First Baptist Church of Los Angeles, California, at his factory, June 18th, Mr. Robyn officiating. The organ showed all the well-known excellencies of Kilgen's expert workmanship, and was very successfully manipulated by Mr. Robyn. Mr. Kilgen is building two more organs for California—one for St. Vincent's Catholic Church, Los Angeles, the other for St. Luke's Episcopal Church, San Francisco.

ON one occasion when Charles II. granted an audience to William Penn, the courtly Quaker, in accordance with the habit of the Quakers, entered the royal presence with his hat upon his head. The king, without comment, quietly laid down his own hat. Thereupon Penn said, "Friend Charles, why dost thou remove thy hat?" Charles, whose love of humor was one of his few redeeming characteristics, responded promptly: "It is the custom of this place for one person only to remain uncovered."

IN Victor Hugo's younger days, during a performance of his play "Les Burgraves," Alexander Dumas, seeing a man asleep in the stalls, said to his friend, "There, Hugo, watch the effect of your verses!" A little nettled, Hugo waited for his opportunity, and a week later, while "Henry III." was being played, caught a spectator napping, and called Dumas's attention to him. "Yes," said Dumas, "but that's the same man who went to sleep the other night; it has been impossible to awake him."

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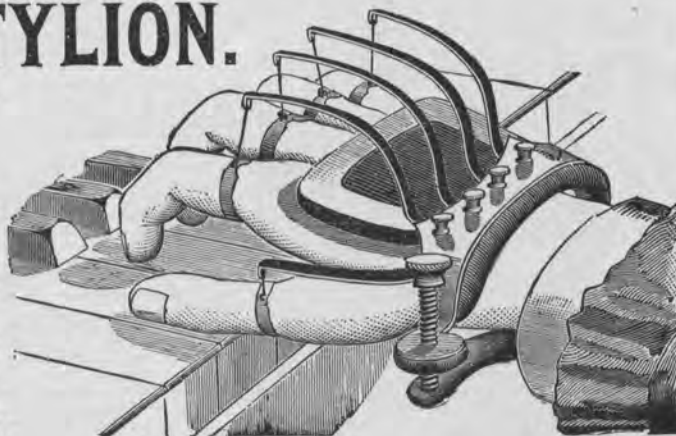
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We acknowledge, with thanks, the receipt of the excellent report of the Seventh Annual Meeting of the Ohio Music Teachers' Association. This association was the first to take up and act upon our idea of making the M. T. N. A. a truly representative body.

"KUNKEL'S MUSICAL REVIEW," says the *Boston Times* of June 19th, "is a magazine that musicians will appreciate. It contains monthly the score of some good and rather difficult music, and quite a supply of it, too. Also considerable reading matter that is of interest. Read the June number. You will find it full of musical purpose and thought."

THE *Toronto Musical Journal* endorses the views on "tone-color," expressed editorially in our last issue, and adds: "When we come across such arrant nonsense as a claim that any musical composition can be made to suggest definite hues, we are tempted to believe that if the musical Midas has not ass's ears, he at least is gifted with the cerebral organization of that patient animal. Let us have an end of 'gush'."

THE most remarkable increase in the value of an oil-painting appears in the case of Millet's "Angelus"—two French peasants bowing their heads in a potato-field at the sound of the distant church-bell. Millet sold it to a Paris art dealer for \$100; the dealer sold it to M. Wilson, a Paris manufacturer, for \$7,500; M. Wilson sold it to M. Secretan, another manufacturer, for \$32,000; M. Secretan sold it to a Paris art dealer, but soon repented and bought it back for \$40,000. He has since been offered \$50,000 for it. The history of picture-selling has nothing to match this.

LEAVENWORTH, one of the most enterprising cities of that enterprising State, Kansas, is to have a new school of music. Mr. C. A. Preyer, whose musical work proves him to be a thorough musician is to be the principal of the school and will surround himself with such assistants as may be necessary. The people of Leavenworth are to be congratulated upon the establishment of this institution, which, if properly supported, may well become the nucleus of a great Western conservatory of music. Our best wishes for the complete success of the new enterprise!

"ALL is absurd in the history of art," said a dealer, the other day. "Millet lived only by loans. So did Rousseau. So did Jules Dupré, until ten years ago. Millet died at a hospital, leaving many paintings on paper because he was too poor to buy canvas. A portfolio of ten of those paintings sold for ten francs, all told. Recently one of the ten pictures sold for eight hundred dollars. The success of an artist is mostly a question of management. If two or three well-known amateurs lead, the others will follow. They do not understand, but they will buy."

THE criticism of the Emperor Joseph II. of Austria, on Mozart's "Nozze di Figaro," when it was brought out at Vienna, was that "it had too many notes." It sounds like an absurd speech, but it is enough to see what the monarch's meaning was. Mozart's score was a crowded one. There is comparatively little monologue, and the dialogue is swift, snifting the action. Then also the dialogue expands itself into trios, quartettes, quintettes, sextettes, and the opera is full of concerted music; for it was as easy for Mozart to write in six-part harmony as in any other. This is sufficiently shown by the exquisite ease with which the parts flow on and with which they interlace, the stream of harmony never stopping, the vocal fabric being supported and enriched by the most complex and beautiful orchestral figures.

THE N. Lebrun Music Company is rejoicing over its increasing trade. Mr. Lebrun says there is no use in hiding the fact that trade in band instruments and small goods generally has been unsatisfactory for a year or more; that, even with an immense stock and the greatest possible variety of the best goods, such as the Lebrun Co. always keeps, the demand was relatively small and the profits smaller. With the promise of a good crop throughout the West (for the first time in five years) trade is looking up, and the Company expects a regular boom in the autumn months. In this connection we take pleasure in saying to those of our readers who may want anything in the way of band or orchestral instruments, strings, band music, accordions, etc., etc., that they cannot do better than to send their orders to this old and thoroughly reliable house.

We have received from Mr. G. H. Wilson, 152 Tremont St., Boston, a copy of his "Musical Year Book of the United States," for 1886-87. The Boston part of this work is quite complete, the remainder is less so. For instance, for St. Louis, the only performances mentioned are those of the "Choral Society," the far superior symphonic and other concerts of the Musical Union, the interesting concerts of chamber music by the Mendelssohn Quintette Club, the concerts of a number of local artists, among which we may mention Mr. Kroeger's concert, with a programme all of his own meritorious works, etc., are evidently all unknown to Mr. Wilson, and a stranger reading his work would suppose not only that the Choral Society was the principal musical organization in St. Louis, but also the only one worth mentioning. Fifty-six pages are devoted to Boston, eight to New York and twenty-six to the rest of the country. The book is very neatly printed and will doubtless be popular—in Boston.

At the Wesleyan Methodist Missionary Meeting in Exeter Hall, says *The Tonic Sol-Fa Reporter*, Dr. Wenyon, medical missionary from South China, said: "A man came for an operation. As I found that the action of the heart was very weak I asked him if he could do without chloroform. He was a timid man. He was afraid, he said; but after considering a moment, he said: 'I will stand it if you will let me sing.' I began to operate, and he began to sing, in the Chinese version:—

'There is a gate that stands ajar,
And through its portals gleaming,
A radiance from the cross afar,
A Saviour's love revealing.
Oh, depth of mercy, can it be
That gate was left ajar for me,
Was left ajar for me?'

I performed the operation, still he was singing. He never flinched, he forgot

'The griefs and fears,
And looked beyond this vale of tears.'

(Applause.) There are not many people in this country for whom singing hymns would do instead of chloroform, though I admit that the Chinese people are not so sensitive as we are, yet that that man should choose such a time to deaden pain by singing hymns, showed that the love of Jesus was the grandest treasure of his life."

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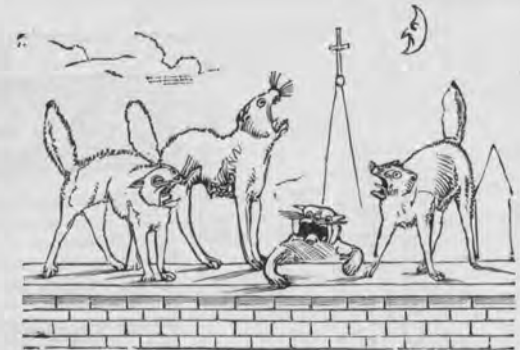
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WHY is a Zulu belle like a prophet of old? Because she has not much on 'er in her own country.

MOUNT VESUVIUS is troubled with eruptions, and they don't know what to do with the crater.

A CHICAGO bootblack who was driven out of that city claims consideration in St. Louis as a Polish refugee.

"DARLING, is not that a good photograph of me?"
"Why, no, wife; there's too much repose about the mouth."

"READING makes a full man," says Bacon. That may have been true in his day, but now it is study at the bar that does it.

"I WONDER what makes my eyes so weak," said a dude to a gentleman. "They are in a weak place," responded the latter.

"THE only good musical journal" (?) speaks of the violinist, Teresina Tua, as an "eminent pianist." Plays the piano on a fiddle, of course!

HERE is a subject for debate for next winter's college associations: "Has a man with a bass voice who tries to sing tenor any principle?"

SMITH, of the St. Louis Critic, exceeds other men in horse-car politeness; for, when he rises to accommodate the fair sex, he always gives seats to two ladies.

A GENTLEMAN arose and offered his seat to a lady in a crowded car the other day. She said "thank you," and he has been confined to his bed ever since.

IN front of some of the furnished apartments in Paris, are the words, "English taken in here," and a notice in a shop window runs, "English spiked within."

"Don't be afraid," said a snob to a German laborer; "sit down and make yourself my equal." "I would haff to blow my brains out," was the reply of the Teuton.

MISTRESS (horrified)—"Good gracious, Bridget, have you been using one of my stockings to strain the coffee through?"
Bridget (apologetically)—"Yis, mum; but sure I didn't take the clane one."

"Do you think," she asked, dreamily, as he sat beside her at the circus, "that this is the same elephant I saw when I was a child?" "No," he answered, with scornful candor, "you know elephants only live to be 200 years old."

WHEN Jones was upbraided by Mrs. J., who said she was almost frightened to death, in the house all night alone, Jones very placidly replied: "Don't see as I'm to blame for your getting frightened. Didn't come within a mile of the house."

"GEORGE, what does 'Stabat Mater' mean?" "Why, don't you know? It's the Latin for 'he stabbed his mother.'" "And 'Inflammatus,' what's that?" "Faith, that's the inflammation setting in when they tried to bring the poor old cratur 'round."

CHICAGO Art Connoisseur—"How much do you ask for that marine view?"

Clerk—"Five hundred dollars."

C. A. C.—"That is cheap enough. I'll take it."

Clerk—"What kind of tea shall I send up with it?"

MADAME—"Anybody here during my absence?"

Girl—"Yes, ma'am; a lady called."

Madame—"Did she leave her card?"

Girl—"No, ma'am."

Madame—"Who was it?"

Girl—"I don't know, ma'am."

Madame—"Was she short?"

Girl—"No, ma'am."

Madame—"Very strong?"

Girl—"I don't know, ma'am; we didn't fight."

A NEGRO, in great pain, sent for a physician. The doctor, upon arriving, asked:

"Have you been eating anything calculated to hurt you?"

"Oh, no, sah, not er tall."

"Any fruit?"

"No, sah, not er tall."

"Well, tell me what you did yesterday."

"Wall, sah, yistdy mornin' I went down ter mer daughter 'Tildy's house. She wan't at home, an' I sot down ter wait fur her. While lookin' er roun' I seed a big watermelon in er tub o' water, an' I tuck it out an' eat it. Den, ez 'Tildy didn't come, I went over ter Unk Ab Moore's house. Da wuz eatin' watermelon, an' I j'ined in. Arter dis, I went down ter de cotton w'arhouse. Foun' er half er watermelon on er box, an' ez it 'peered ter be sufferin' I eat it. I come home 'bout dis time, but ez I didn't had no appertite fur dinner I went out an' got me er watermelon. Er bout er hour arter dis I went ober ter Unk Bill Gray's an' he p'em eat some watermelon. Dat's er bout all. No, sah, didn't eat nuthin' ter hurt me, 'lessun it wuz er couple er mushmilons dat I eat las' night. Hole on er minit. Lemme see. Oh, yes, I did eat er bout er dozen years o' b'ild co'n an' er bout er half er peck o' peaches."

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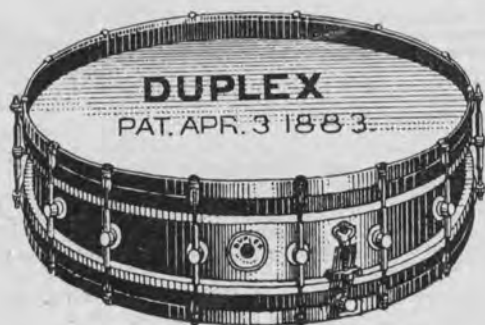
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A dentist's sign: "Drawing, music and dancing."

A CHICAGO musician writes to ask whether it is proper to pronounce the r in the word "purp."

"TONNERRE!" exclaimed a Frenchman, looking at a negro smoking a meerschaum pipe, "the pipe is coloring the man!"

"HAWVE you-aw-packs-aw in America?" asked an English hunter of an American tourist. "Packs! You bet your sweet life we do! I have known a Chicago man to have four of them in his sleeve." And the British subject was puzzled.

AMOS KEETER.

There's a lively little creeper which is known as Amos Keeter and it couldn't be much fleetier if it tried; It is ever sweetly singing while about you swiftly winging, seeking out a place for stinging through your hide; In gore 'tis ever wadin', lanced from grandam and from maiden, till its veins are overlaiden with the stuff. And yet, though rich its diet, the small creeper ne'er is quiet, and you really can't come nigh it—which is tuff; You think you're sure to lam it, and against the wall you jam it, but you'll sadly mutter dammit, as it skips; Oh, smart is Amos Keeter, on your very nose he'll teeter, and he says "this is my meal-er"—as he nips. Confound the wretched creature, he swells your every feature, as he bleeds you like a leech or dineth off your face. Oh, if he sang in Eden, no stronger proof I'm needin' of the cause of the secedin' from the place.

THE Rev. J. P. Knight has died at Yarmouth, England. The deceased was the author of "She Wore a Wreath of Roses," "Rocked in the Cradle of the Deep," and other well-known songs. He was 75 years of age, having been born at Bradford-on-the-Avon, July 26, 1812. While in this country in 1836 he composed "Rocked in the Cradle of the Deep." Mr. Knight was for some time connected with the ministry of the Church of England. Under his own name, and that of "Philip Mortimer," he has published over 200 vocal compositions, many of which enjoy the widest popularity wherever the English language is sung or spoken.

WHEN Douglas Jerrold was recovering from a severe illness, Browning's "Sordello" was put into his hands. Line after line, page after page, he read; but no consecutive idea could he get from the mystic production. Mrs. Jerrold was out, and he had no one to whom to appeal. The thought struck him that he had lost his reason during his illness, and that he was so imbecile that he did not know it. A perspiration burst from his brow, and he sat silent and thoughtful. As soon as his wife returned he thrust the mysterious volume into her hands, crying out: "Read this, my dear." After several attempts to make any sense out of the first page or so she gave back the book, saying: "Bother the gibberish! I don't understand a word of it!" "Thank heaven!" cried Jerrold, "then I am not an idiot."

A CORRESPONDENT writes to London Truth, that Thackeray told a friend at the Athenæum, a few weeks before his death, that he "had never been paid as much £5,000 for any book of his; the bulk of the money he had made was the result of his lectures." Dickens, the correspondent affirms, never made £5,000 a year, by his writings, although the Pall Mall Gazette incorrectly estimated his yearly gains during the publication of "Nicholas Nickleby" at double that figure. The largest sum Wilkie Collins ever received for a novel was £5,250—paid to him by Smith, Elder & Co, for "Armada," before a line of the story had been written. For another novel, the correspondent believes, Mr. Collins received £4,000. Truth says that Anthony Trollope, who was forty years old when his first successful novel was published, made by his pen in the next twenty-seven years at least £70,000. "The strangest thing," adds our London contemporary, "is that Trollope as a novelist is as 'dead' as Richardson, for nobody either buys or reads his books."

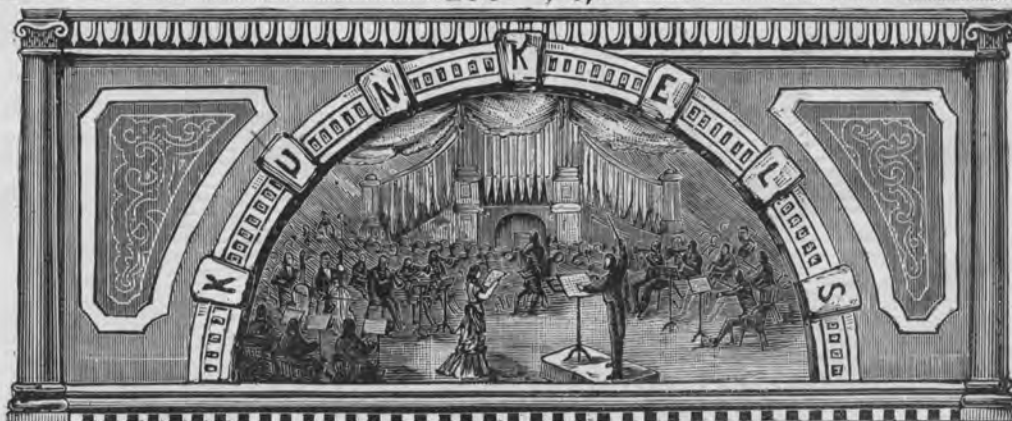
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