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OPERATIC SCRAPs.

THE tastes of our forefathers differed materially from our own in the mounting of operas with the view to make them attractive. Tame lions do not seem to have been available in those days, but as their presence was essential on the stage, other substitutes had to be found, as will be seen from the following account. Niccolini and the lion. This Niccolini was not, of course, the party who, after years of virtuous continence has recently become the husband of the "lionesse" Patti. Niccolini was a celebrated male soprano who performed the part of the hero in the Opera *Hydaspes*, at Haymarket Theatre, London, in 1710. "Hydaspes" is a sort of prodigal Daniel, who being thrown into an amphitheatre to be devoured by a lion, is saved, not by faith, but by love; the presence of his mistress among the spectators inspiring him with such courage, that after appealing to the monster in a minor key, and telling him that he may tear his bosom but cannot touch his hair, he kills him in the relative major, and strangles him.

"There is nothing of late years," says Addison, in one of his most amusing papers on the opera, "that has afforded matter of greater amusement to the town than Signor Niccolini's combat with a lion in Haymarket, which has been so often exhibited to the general satisfaction of most of the nobility and gentry in the Kingdom of Great Britain. Upon the first rumor of this intended combat, it was confidently affirmed, and is still believed by many in both galleries, that there would be a tame lion sent from the Tower of London, and that he would be killed by Hydaspes; this report, though altogether so universally prevalent in the upper regions of the play-house, that some of the most refined politeness in these parts of the audience gave it out in whisper, that the lion was a cousin-german of the tiger who made his appearance in King William's days, and that the stage would be supplied with lions at the public expense during the whole season. Many likewise were the conjectures of the treatment which this lion was to meet with from the hands of Signor Niccolini: some supposed that he was to subdue him in recitative, as Orpheus used to do the wild beasts in his time, and afterwards to knock him on the head; some fancied the lion would not pretend to lay his paws upon the hero, but by reason of the received opinion that a lion will not hurt a virgin. Several who pretended to have seen the lion in Italy, had informed their friends that the lion was to be put to high death, and roar twice or thrice to a thorough bass, before he fell at the feet of Hydaspes. To clear up a matter that was so variously reported, I went to the business to examine whether this pretended lion is really the savage he appears to be, or only the counterfeit."

But before I communicate my discoveries, I must acquaint the reader that upon my walking behind the scenes last winter, as I was thinking on nothing else, I accidentally startled a most monstrous animal that extremely startled me, and upon my nearer survey much surprised, to find in a gentleman's voice that I might come by him if I pleased. "For," says he, "I do not intend to hurt anybody." I thanked him very kindly and passed by him; and in a little time after saw him leap upon the stage, and act his part with very great applause. It has been observed by several that the lion has changed his manner of acting, since his first appearance; which will not seem strange, when I acquaint my reader that the lion has been changed into the audience, and that the lion who was a candle-snuffer, who, being a fellow of a testy, choleric temper, overdid his part, and would not suffer himself to be out of the circle of the eye to have done; besides, it was observed of him, that he grew more surly every time he came out of the

lion; and having dropped some words in ordinary conversation, as if he had not fought his best and that he suffered himself to be thrown upon his back in the scuffle, and that he would wrestle with it. Niccolini for what he pleased, out of the lion's skin, it was thought proper to discard him; and it is very well believed that this, that had been brought upon the stage another time, he would certainly have done himself. Besides, it was objected against the first lion, that he raved himself upon his hinder paws, and walked in so erect a posture, that he looked more like an old man than a lion.

The second lion was a tailor by trade, who belonged to the play house, and had the character of a mild and peaceable man in his profession. If the former was too furious, this was too sheepish for his part; inasmuch that after a modest walk upon the stage, he would fall at the first touch of Hydaspes, without grappling with him, and giving him an opportunity of showing his variety of diaphanities. It is said, indeed, that he once gave him a rip in his flesh-colored doublet; but this was not all that he did to himself in his part. The character of a tailor. I must not omit that it was this second lion who treated me with so much humanity behind the scenes. The acting lion at present is, as I am informed, a country gentleman, who does it for his diversion, but desires his name may be concealed. He says, very handsomely, in his own exclamation, "I am informed, a country gentleman, who does it for his diversion, but desires his name may be concealed. He says, very handsomely, in his own exclamation, 'I am informed, a country gentleman, who does it for his diversion, but desires his name may be concealed.' It is but an innocent pleasure in it; and that it is better to pass away an evening in this manner, than in gaming and drinking; but at the same time says, with a very agreeable raillery upon himself, and that if his name should be known, the ill-natured world might call him an ass in the lion's skin." This gentleman's temper is made out of such a happy mixture of the mild and choleric, that he out-does both his predecessors, and has drawn together greater audiences than have been known in the memory of man.

I must conclude my narrative without taking notice of a groundless report that has been raised to a gentleman's disadvantage, of whom I must declare myself an admirer, namely: that Signor Niccolini and the lion have been sitting together by one another, and snooking a pipe together, behind the scenes; by which their enemies would insinuate, it is but a sham combat which they represent upon the stage; but upon inquiry I find, that if any such correspondence has passed between them, it was practiced every day in Westminster Hall, where nothing is more usual than to see a couple of lawyers who have been tearing each other to pieces in the court, sitting down together to smoke a pipe.

I would not be thought, in any part of this relation, to reflect upon Signor Niccolini, who, in acting the part of the lion, was a most judicious choice of his audience; he knows very well that the lion has many more admirers than himself; as they say of his equestrian statue on the Point Neuf in Paris, that the people go to see the horse rather than the King who sits upon it. On the contrary, it gives me a just indignation to see a person whose action gives new majesty to the king's resolution to be heroes, and softness to lovers, thus sinking from the greatness of his behavior, and degraded into the character of a London pretence. I have often wished that our tragedians would copy after this great master in action. Could they make the same of their arms and legs, and infuse the same thoughts, cold conceits, and unnatural expressions of an Italian Opera. In the meantime, I have received the present of the reignings of the politer parts of Great Britain."

MUSIC AS A GLADDENER.

MUSIC may be and should be a most potent means of gladdening the lives of our people. Nay, it is so, so far as they have facilities for its enjoyment. But when we reflect how powerful its effect is in bringing forth from within us those feelings which are best and noblest, in sanctifying the coarsest, in filling the mind with a sense of what is beautiful in daily life, and so giving us support in our endurance of the petty trials, the toil, the worry of one sort or another which few escape, we shall perhaps endeavor to do more towards placing its enjoyment in reach of the masses of our people. Music acts in its measure like personal devotion or love. Jacob worked seven years to win Rachel, and he felt them not because of the greatness of his love. And so, too, when we have that keen sense of what is gracious in life, of past joys, of all that we should be thankful for in the present, of hope for the future, which music does so much to stimulate, work or trouble of any kind, whether it be the plowing of a field or the soothing of a cross-grained and thankless helpmate, becomes easier and more tolerable. There are always two aspects to human existence, the material and literal side of suffering and irksome labor, bodily pain, including the "slings and arrows of outrageous fortune," the "heart-ache and the thousand natural ills that flesh is heir to;" and the spiritual side, which is concerned with all that is beautiful, noble, and ideal, which looks above what is immediate and beyond the surface of facts, which is in some sort connected with man's highest end. Music and other kindred influences may lead the mind to dwell in the latter rather than in the former. If a man is climbing to the top of a mountain, trying to behold the beauties of a magnificent landscape, two courses are open to him as he climbs. He may either look constantly at the roughness of his path, grumble at the loose stones, think of the soreness of his feet, find fault with the kind shepherd who has cut the path for the benefit of travelers, because he has not done his work better; or he may, on the other hand, look at the loveliness of the view he commands, note with pleasure how it becomes more varied and beautiful after each quarter of an hour's farther travel, have his vision go higher and widened the range of his vision, gaze longingly at the summit, thinking no toil too great for the enjoyment of the glorious scenes which he is led to look for at the end of his ascent, by the beautiful glimpses which are visible to him, and brighten his path as he climbs. And if he goes to work thus cheerily, thinking of what is to be gained rather than of his difficulty in gaining it, that very difficulty will be lightened and dread. He will not get rid of the loose stones, he will not mend the road, he will not make his boots stronger, but he will be so heightened and soothed in that in his mind and heart which will raise him above all these things. They will not affect or touch him as they would if he were a man of a lower order of spirit. The influence of the higher and other spiritualizing influences raises his mind and heart beyond his daily toil and anxieties to the thought of a great labor, and would in life, and beyond it, will find that toil and those cares sweetened and softened in their effect on him. He will renew his strength and spirit by glimpses at the better world, the land of hope. And it is not, I think, straining the parallel to complete it by saying that music may give him a passing moment of purity, some faint foreshadowing of the true spiritual end and glory of man—of the splendor of the view from the top of the mountain; and this will induce a zest in his labor, will urge him to do duty manfully, picturing what is in store for him when he shall have reached the summit; how he shall there behold the land of hope, and the full fill of that gladness of which one moment thrilled the very inmost depths of his nature.—Saturday Evening Herald.

THE N. Y. *Kern* music trade paper announces that at the "Music Teachers' National Association the Chickering piano will be played by Arthur Foote, the Knabe piano by Carl Faeltel, the Hallet & Davis piano by Edmund Neupert, the Steinway piano by Frank Langford, and the Chickering by Dr. Louis Maas." Why this announcement? Is the "Music Teachers' National Association" an advertising device, or a deliberative body? If the former, well and good—but then let us know it—let us have no misrepresentation in reference to the matter. If the latter, I think it is a pity that it refuse to be used as an advertiser of particular wares, however excellent. Its officers have repeatedly stated in its behalf that it was not to be used for advertising purposes, and yet, year after year it is, to the disgust of all right thinking people in and out of the association. I think, therefore, that this is—yes, the Association owes it to itself, if to its self-respect and the respect of others are worth anything, to take the bull by the horns and stop this advertising over its signature, even if without its consent, by entirely abolishing piano recitals as part of its program. I think that the piano makers and artists to whom they plan for the benefit of the assembled teachers, let them have them give concerts or recitals during the days the Association meets, and let the Association leave some time unoccupied, so that the artists may play during such unoccupied hours, and its members attend, if they choose; but that the Association have no connection of any kind with these recitals.

" L'ADIEU."

FEW men have left so touching a memory as Schubert, who was but thirty-one years of age at his death, and whose soul was, so to speak, exhaled in a plaint as sorrowful as a sigh, yet as soft as a sigh, and as sweet as a sigh, and as fervent as a prayer, or the confession of faith of a martyr—for his last word to the world was "Adieu!" than the last appeal of a Christian. In vain, in vain, the sweet soul which is the possession of heaven's sister, the soul which it had met here below. It was just as he was about to cross the threshold of the heavenly portals that he addressed to her whom he had loved so dearly, and who had loved him so pathetically, *adieu*—expressed by a human tongue.

It is the history of this last *chef-d'œuvre* of the master that we here undertake to relate.

Franz Schubert was the son of an humble schoolmaster of Vienna; his childhood was that of poor children in a populous city—but, from his earliest years, he was distinguished by a genius, which Providence appoints to the great struggles of genius: misfortune during life and celebrity after death were his lot. He was a man of the most common people, with whom he mingled, he was distinguished among them by the dreamy depth of his gaze and by a sort of absent-mindedness in his conversation. He was not a man of great powers, he proved that he was not like the others. At an age when all steady or profound study is a toilsome and unattractive task, he devoted himself to study, and he thought. Already he heard speaking within himself voices which seemed to him to come from above, and which threw him into a sort of ecstasy. He was not a man of great understanding, but which was full of delight for him.

He was but fourteen years of age when he composed a grand mass (*musica di camera*), and compositions for the piano which are justly admired in our day, but which then attracted no notice whatever, since it is related that the poor child was often, through lack of the money wherewith to buy it, without the necessary paper whereon to write the admirable melodies which the inner voices, of which I have spoken, incessantly whispered in his ear.

His ear. He was but sixteen years of age when he wrote two master-pieces, *Erl König* and *Serenade*; which compelled a recognition of their author, although he was even then far from the fortune and the glory to which his genius permitted him to aspire; for he, whom List was to call "the most poetical of musicians," died poor, and, like so many other great artists, was proclaimed illustrious only after his death.

It is reported that he composed with marvelous facility: for instance, he wrote *Erl-König* in one hour, and "about twenty" in the next. Being one day, with a few rather hard companions in a common tavern in the suburbs of Berlin, he took up a volume of poetry, which one of the drinkers had brought with him; one of the poems was a *reverie* for a few minutes after having read it, and then he said: "It seems to me that I have just written a poem, a poem, a poem, a poem, a poem, sweet Inspiration, whose accents he has repeated for us so poetically in more than a thousand different ways." He then recited the poem, a poem, a poem which we have named above. Having no paper at command, he wrote it on the back of a bill of exchange, and then he handed it to the waiter, who, in the midst of the smoke of porcelain pipes, of the nauseous perfume of German sauerkraut, of the rattle of the dice, of the raucous, raucous of the drunks who surrounded him, the cries of children, the coarse buffoonery and the noisy, noisy of the waiter, handed it to the guests of this den caused to burst forth at those of the tables where the guests did not philosophize and philosophize, and philosophize, and philosophize, for the doctrines of Hegel, for in all the taverns of *grau Deutschland* all the guests are found floating in the sea of atmosphere.

These two compositions caused him to be much talked about; but, while snatching him from obscurity, they did not give him wealth, for he is seen soon afterwards entering as professor of music into the house of Count Esterhazy.

He had for a pupil a delightful girl of sixteen, who joined to all the charms of a rare beauty and exquisite grace all the attractions of a great name. When I speak of the attractions of fortune, I do not wish to imply that Schubert's soul was overcome by any thought of venality; I only wish to say that the influence of the world, which he so happily in elegant society and the species of halo with which it surrounds those who possess it, all the prosaic and vulgar elements of the world, all that become an elevated, almost solemn, and often poetical form, which adds (especially for a dreamer such as was the young composer) peculiar attractions to the charms which are found in woman, such as God has made her.

So long as he inhabited the Esterhazy palace, in Vienna, if Schubert loved his pupil, he did not know it; the humbleness of his position and of his life were not felt by him. But when he left the Esterhazy, both in the city and at the court, caused him to see in her so superior a being that she could not but be to him a being of a higher order than himself, mingled with veneration and humble respect. When the summer came, the Esterhazys went to their estate of Zelezz, in Hungary, and Schubert followed them. The beauty of the landscape, the grandeur of the magnificence of nature, that the soul of the poet was completely developed, and that he learned to know the world, the sky, the earth, the mountains, the woods, the calm which brooded over the lakes and the limpidity of their waters, the noise of the cascades, the serenity of the starry nights, the fragrance of the flowers, the softness of the mornings, flooded his soul and submerged his brain in veritable oceans of harmony, and he remained in this state of exaltation, he remained unmoved, because they are inimitable.

Upon his return to the *château*, after his long rambles upon the mountains or in the forest, Schubert wrote the songs which his enthusiasm for the beauties of nature, mingled with an adored image, had suggested to his heart. And when the evening came, he recited his compositions in the great *salon* of the *château*, where they were admired by all, and often praised by Caroline so warmly that he was, perhaps, led thereby to think that, in a great soul, genius may sometimes outweigh fortune; that poetry being a nobility conferred by God Himself, a bard might well become the rival

Less surrounded with people than at Vienna, full of sympathetic admiration for the artist, Fräulein von Esterhazy was here more accessible; he saw her almost every hour, and the species of familiarity brought about by the necessities of country life almost led Schubert to a proposal.

One day they were alone in the drawing-room, and he had just played for her one of those melodies full of feeling which she delighted in, when she said, in a tone of mingled coquettishness and mild reproach: "Why do you never dedicate anything to me?" Schubert was homely; his nose was large, his lips were thick, there was about his features a certain roughness and heaviness which no care lessened, but his eyes were beautiful, deep,

He looked at the daughter of the Magyars, and, in a voice full of emotion, he said to her: "When I saw you, I felt that I had found my life. I felt a cry of a burning heart was accompanied with a glance so full of sorrow and tenderness that it was impossible for the young girl not to see in it the expression of a heart that had been broken. She blushed scarlet, not with love, but with anger, while the poor artist, frightened by what he had just said and wounded as by a deadly shaft by the words of the girl, he turned away, and hid his head, to conceal from her the tears which suddenly filled his eyes, stammered out a few incoherent words of consolation, and regret, and the solemn words of a father's benediction, and then he turned his stammering forehead to the wall and wept."

From that day, the intercourse of the two young people became very different from what it had been before: a ceremonious politeness took the place of the free and affectionate familiarity; she ceased to smile, and her looks grew singular and morose; she was painful or disagreeable, and carefully avoided being alone with her poetical but poor lover, who, in the meantime, was growing more and more by the legitimate coldness of the Count's daughter, and attributing it to disdain, endeavored upon his side to keep within himself the fire which consumed him. The Count, however, who had been observing all the while, saw, however, his rambles over the country became more frequent and protracted, and from that time were manifested the first symptoms of the disease of

which he died a few years later. He was not, and that, under these circumstances, and notwithstanding the material advantages furnished by his employment and by the prospect of a comfortable and useful life, he had need of recovering his freedom. This he did as soon as they had returned to Vienna. He hoped the distance, absence, leave home, the love of his wife, the love of his country would save him from a passion which he recognized as foolish. But it was otherwise. The heart of a poet is of wax to the impressions of nature. He was in Italy. It was in vain, therefore, that he hearkened to the songs of birds, that he opened his soul to every breeze, that he listened to the voices of the sea, and Goethe, and imparted to their thoughts a charm which the poetry of words can not render; it was in vain that he wrote nearly 1,000 compositions, that he composed the *Magic Harp*, *Rosamond*, *Fiera-Bra* (considered as his masterpiece in that line), and the *Forest Song*, that he immortalized himself in his celebrated symphony in C major; it was in vain that he lived for years, and lay away upon its fatal breath, even as the last blast of lingering winter bears to the grave in its cold embrace the too early rose of the first days of May, that he died, and that from his death

Notwithstanding the number and excellence of his works, Schubert remained poor, and, but for Vogl's devoted friendship, he would probably have remained unknown through life. This celebrated singer, who afterwards again became friendly with the composer, but the hearts of artists never grow old, they say, and a devoted friendship soon united these two choice souls. Therefore Vogl, the first of the vocalists of the day, and a member of the Viennese aristocracy, understood and rendered better than any one else the *Lieder* composed by the friend whose genius and whose heart he knew so well—for he was a friend, and not a mere admirer. It was through the popularity which the old artist then enjoyed that Schubert was enabled to hear the first flattering murmurs, which were the forerunners of the triumph which to-day places him by the side of Beethoven.

Ten years crumpled, and Schubert reached the close of his short career, without having forgotten for a single day the name of one of whom he had dreamed. The music he composed was the fulfilment of his dreams, the music who inspired him, the divinity of whom all his thoughts were and to whom they were dedicated. He was a man of great strength and his thought fruitful, because it was like a fervent prayer—the more fervent, indeed, because he was so young. He was a man of great strength, and his thought fruitful, because it was like a fervent prayer—the more fervent, indeed, because he was so young. He was a man of great strength, and his thought fruitful, because it was like a fervent prayer—the more fervent, indeed, because he was so young.

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LE CHANT DU BIVOUAC.

De Kücken.

New Edition Revised by the Author.

E. Ketterer Op. 139.

Tempo di marcia ♩ = 120. TRANSCRIPTION MILITAIRE.
Allegro.

The musical score is written for piano and consists of five systems. The first system is marked *ff* and features a series of chords with a *Ped.* (pedal) instruction. The second system is marked *ff* and *p* (piano), with a *Ped.* instruction. The third system is marked *dim.* (diminuendo), *p*, and *mf* (mezzo-forte), with a *Ped.* instruction. The fourth system is marked *dim.* and *p*, with a *Ped.* instruction. The fifth system is marked *f* (forte), *dim.*, *p*, and *ff*, with a *Ped.* instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

mf

annua

Ped. * Ped. * Ped. Ped. Ped. Ped. *

This system contains a piano accompaniment in the lower register and a vocal line in the upper register. The piano part features a series of chords and single notes, with a 'Ped.' (pedal) instruction and an asterisk at the end of each measure. The vocal line, labeled 'annua', consists of a melodic line with various ornaments and a 'Ped.' instruction at the end of each measure.

annua

legg.

Ped. * Ped. * Ped. Ped. Ped. Ped. *

This system continues the piano accompaniment and vocal line. The piano part includes a 'Ped.' instruction and an asterisk at the end of each measure. The vocal line, labeled 'annua', features a melodic line with various ornaments and a 'legg.' (leggiero) instruction at the end of each measure.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains a piano accompaniment in the lower register. The piano part features a series of chords and single notes, with a 'Ped.' (pedal) instruction and an asterisk at the end of each measure.

f

legg.

f *p*

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

This system contains a piano accompaniment in the lower register and a vocal line in the upper register. The piano part features a series of chords and single notes, with a 'Ped.' (pedal) instruction and an asterisk at the end of each measure. The vocal line, labeled 'legg.', consists of a melodic line with various ornaments and a 'f' (forte) instruction at the end of each measure.

First system of musical notation, piano accompaniment. The system consists of a grand staff with a treble and bass clef. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand plays a series of chords and dyads, while the left hand plays a steady bass line. Pedal markings are indicated by a 'Ped.' label and a star symbol below the staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Second system of musical notation, piano accompaniment. The system continues the piano accompaniment from the first system. The right hand features more complex chordal textures and some sixteenth-note patterns. The left hand maintains a consistent bass line. Pedal markings are indicated by a 'Ped.' label and a star symbol below the staff.

Ped. ☆ Ped. ☆ Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Third system of musical notation, piano accompaniment. The system continues the piano accompaniment. The right hand has some sixteenth-note passages. The left hand continues with a steady bass line. Pedal markings are indicated by a 'Ped.' label and a star symbol below the staff.

Ped. Ped. Ped. *ff bien soutenu le chant.* Ped. ☆ Ped. ☆

Fourth system of musical notation, piano accompaniment. The system continues the piano accompaniment. The right hand has some sixteenth-note passages. The left hand continues with a steady bass line. Pedal markings are indicated by a 'Ped.' label and a star symbol below the staff.

Ped. Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Fifth system of musical notation, piano accompaniment. The system continues the piano accompaniment. The right hand has some sixteenth-note passages. The left hand continues with a steady bass line. Pedal markings are indicated by a 'Ped.' label and a star symbol below the staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Sixth system of musical notation, piano accompaniment. The system continues the piano accompaniment. The right hand has some sixteenth-note passages. The left hand continues with a steady bass line. Pedal markings are indicated by a 'Ped.' label and a star symbol below the staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

12^e moult. *très brillant.*

Ped. Ped. Ped. Ped. *

Ped. * Ped. Ped. Ped. *

legg.
mf *f* *moins fort.* *dim.*

Ped. * Ped. *

Ped. * Ped. * Ped. Ped. Ped.

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

scintillant. *p*

dim.

Ped. *Ped.* *** *Ped.* ***

bien marquée la basse.

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

f *dim.* *ff*

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

Ped. *Ped.* *Ped.* *ff* *ff*

LA TRUITE.

Schubert.

(*DIE FORELLE.*)

CAPRICE BRILLANT.

S. Heller Op. 33.

Revised Edition.

Allegro vivace. ♩-132.

Allegro vivace ♩ = 132.

The first system of the musical score is for a piano piece in 2/4 time, marked 'Allegro vivace' with a tempo of 132 beats per minute. It features a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The music begins with a piano (p) dynamic and includes various articulations like accents and slurs. The first measure of the bass line is marked 'cres' (crescendo). The system ends with a fermata over a whole note chord in the treble and a half note in the bass.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of two systems. The first system shows the piano introduction with a treble and bass staff. The second system shows the vocal entry with a vocal line and piano accompaniment. The vocal line includes lyrics: "cres- - - - - cen- - - - - Ped. do."

Allegretto

rit.

poco lento.

molto vivo e grazioso.

quasi stacc.

il tema ben marc.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a piano (P.) and a pedal (Ped.). The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the right hand, with some accompaniment in the left hand. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

sempre cantando.

Ped. Ped. Ped. Ped.

Musical score for "The Merry Men" in 2/4 time. The score is written for a piano (Pnd.) and includes a vocal line (Soprano) and a piano accompaniment. The key signature is one flat (B-flat). The score consists of four measures, each marked with a "Pnd." and a flower symbol. The vocal line features a melody with various rhythmic values and rests, while the piano accompaniment provides a harmonic foundation with chords and single notes.

[illegible]

The first system of the musical score for 'The Little Boat' features a piano introduction. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The score includes dynamic markings such as *cres.*, *fp*, and *marc.*, as well as articulation marks like accents and slurs. Pedal points are indicated at the end of the system.

The image shows a page from a musical score for Liszt's 'L'Espresso'. It features two staves, right and left hand. The right hand part is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above the notes. The left hand part is written in a bass clef and consists of simpler chords and single notes. Dynamics include 'pp' (pianissimo) and 'pp con fuoco pesante.' (pianissimo with fire and heavy). Pedal markings 'Ped.' are present at the bottom of the left hand staff. The page is numbered '1' in the top right corner.

Treble staff: *legg.*
 Bass staff: *f* Ped. Ped. * Ped. * Ped. Ped. Ped. *

Treble staff: *f* Ped. Ped. * Ped. Ped. *piu f* Ped. *marcatissimo.* Ped.

Treble staff: *f* Ped. * Ped. * *ff* Ped. *ff* Ped. *ff* Ped. *dim.*

Treble staff: *p* Ped. *ff* Ped. *f* Ped. *ff* Ped. *ff* Ped. *marc.*

Treble staff: *p* Ped. *cres.* *ff* Ped. *cres.* *ff* Ped. *cres.*

8

f Ped.

Ped. *f* Ped. Ped. *f* Ped. Ped.

f marc. Ped. Ped. Ped. Ped. *ff* Ped. Ped.

8

f Ped. Ped. *dim.* Ped.

Ped. L.h.

or thus

L.h.

First system of musical notation. The right hand features a series of eighth-note chords with fingerings 2, 3, 4, 1, 2, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 3, 2. The left hand plays a steady eighth-note accompaniment with fingerings 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6. Pedal points are indicated by 'Ped.' and 'n' in the bass line.

Second system of musical notation. The right hand includes a triplet of eighth notes with fingerings 1, 3, 3, 1. The tempo marking *a tempo.* appears. The right hand has fingerings 2, 3, 2, 1, 2, 3, 4, 5, 2, 1. The left hand continues with eighth-note accompaniment and fingerings 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6. Pedal points are indicated by 'Ped.' and 'n'.

Third system of musical notation. The right hand features a triplet of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 4, 5, 2, 1. The left hand continues with eighth-note accompaniment and fingerings 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6. Pedal points are indicated by 'Ped.' and 'n'.

Fourth system of musical notation. The right hand includes a triplet of eighth notes with fingerings 1, 4, 3, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The tempo marking *rit.* appears. The left hand continues with eighth-note accompaniment and fingerings 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6. Pedal points are indicated by 'Ped.' and 'n'.

a tempo.

ff

Ped.

p

dol. leg.

Ped.

Ped.

or thus.

The musical score for "L'Espresso" is written for piano and double bass. The piano part features a complex melodic line with many ornaments and fingerings. The double bass part provides a harmonic accompaniment. The score includes dynamic markings like "poco rit." and "a tempo", and performance instructions like "Ped." and "mf".

The musical score for "The Swan" by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano accompaniment. The score is divided into four measures, each with a distinct tempo marking: "rit." (ritardando) and "a tempo". The piano introduction is marked "Ped." (pedal). The vocal solo is marked "rit." and "a tempo". The piano accompaniment is marked "Ped." and "a tempo". The score includes various musical notations such as notes, rests, and dynamic markings.

The image shows a page of a musical score for Frédéric Chopin's 'L'Espresso' (Op. 10, No. 3). The score is written for piano and is in 3/4 time. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece is marked 'con rit. semplice.' and 'con forza.'.

8-

fz *fz* *ff* *ff*

Pod. *Pod.* *Pod.* *Pod.*

martellato.

[illegible]

KATIE'S FAVORITE SCHOTTISCHE.

Carl Sidus Op. 103.

Allegretto ♩ - 104.

p

f

ff

f

ff

FINE.

KATIE'S FAVORITE SCHOTTISCHE.

Allegretto $\text{♩} = 104$.

Primo.

Carl Sidus Op. 108.

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

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

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

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

2 3 2 3 2 3 1 2 6 5 4 3 2 1 2 3 4 5 1 2 3 5 5 5 5 6

3 2 3 2 3 2 5 3 2 3 2 5 3 5 5 5 6

FINE.

Secondo.



Repeat from the beginning to Fine.

Primo.

Repeat from the beginning to Trio.

LITTLE DARLING.

(ENFANT CHÉRI.)

GAVOTTE.

C. Bohm.

Revised Edition

Moderato ♩ - 132.

p *grazioso.*

cres. *mf*

cres.

f

Pedal points: Ped. *

The image shows a page from a musical score for 'The Song of the Lark' by Pyotr Ilyich Tchaikovsky. The score is for piano and includes a vocal line (soprano) and a piano accompaniment. The tempo is marked 'Allegretto' and the key signature is one flat (B-flat major/D minor). The score is divided into measures, with fingerings and pedaling instructions provided. The piece concludes with a 'FINE' marking.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody is characterized by a simple, folk-like tune with a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a key signature change from G major to E minor (three sharps) for the final section. The piece concludes with a double bar line and a repeat sign.

[illegible][illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat). The score is divided into two systems. The first system begins with a piano (p) dynamic and a crescendo (cres.) marking. The second system begins with a piano (p) dynamic and a fortissimo (ff) marking. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (Ped.) are present at the end of the first and second systems.

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

cren

Repeat from beginning to S then go to the Finale

Finale.

The musical score for the 'Finale.' is written for two staves. The top staff features a complex melodic line with numerous slurs and fingerings (e.g., 3, 3, 1, 2, 4, 2, 1, 2, 3, 1, 2, 3). The bottom staff provides a harmonic accompaniment with fewer notes and rests. The piece concludes with a final double bar line.

Ped.

Musical notation for the 'Ped.' section, featuring complex rhythmic patterns and fingerings across multiple staves.

WAIT FOR ME.

Words by J.C.Bingham.

W. Goldner.

Allegretto. ♩ - 72.

mf

Ped.

Sea ward runs the lit - tle stream Where the wagher cools his team, Where between the banks of moss,

Stand the stepp - ing stones to cross, O'er them comes a lit - tle maid, Laughing, not a bid a - fraid;

rit.

Moth - er there, up - on the shore, Crossed them safely just be - fore.

mf

rit.

rit.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegretto' with a tempo of 72 beats per minute. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a 'Ped.' (pedal) marking. The voice part enters with the lyrics 'Sea ward runs the lit - tle stream Where the wagher cools his team, Where between the banks of moss,'. The piano accompaniment continues with a steady rhythm. The second line of the song begins with 'Stand the stepp - ing stones to cross, O'er them comes a lit - tle maid, Laughing, not a bid a - fraid;'. The piano part provides harmonic support with chords and moving lines. The third line of the song starts with 'Moth - er there, up - on the shore, Crossed them safely just be - fore.' and includes a 'rit.' (ritardando) marking. The piano part concludes with a final chord and a 'rit.' marking.

This the lit-tle las-sie's plea, This the lit-tle las-sie's plea, Wait for me, wait for me,

Wait for me, Oh wait for me! Ah, so swift the wa-ters run

rit. *a tempo.*

One false step'twas all un-done, Lit-tle heart be-gins to beat, Fearing for the lit-tle feet.

Soon her fear will all be lost, When the steppingstones are crossed, Three more yet on which to stand

dolce

rit. *a tempo.*

Two more, one more, then on land! 'Tis the lit-tle las-sie's plea, 'Tis the lit-tle las-sie's plea,

Wait for me, wait for me, Wait for me, Oh wait for me!

mf *rit.* *mf*

Ped. *

Ah, for you, my laughing lass, When the years have come to pass,

a tempo.

Ped. * *Ped.* * *

May one still be near to guide While you cross life's riv-er wide. When no help-ing hand is near,

None, if you should call, to hear, Think, how - ev - er far a - way, Moth - er still knows

all you say; E'en in heav'n, she heeds your plea,

E'en in heav'n she heeds your plea, Wait for me, wait for me, Wait for me, Oh

wait for me!

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Pittsburgh,	" 12	Baltimore,	" 11
"	" 13	"	" 12
Cincinnati,	" 16	Brooklyn,	" 13
"	" 19	"	" 15
"	" 20	"	" 16
Metropolitans,	" 27	Pittsburgh,	" 19
"	" 28	"	" 20
"	" 30	Louisville,	" 22
"	" 31	"	" 23
Brooklyn,	July 1	Cincinnati,	" 24
"	" 4	"	" 25
"	" 5	Baltimore,	Sept. 1
"	" 6	"	" 2
Baltimore,	" 7	Metropolitans,	" 3
"	" 8	"	" 4
"	" 9	"	" 5
Athletics,	" 10	"	" 6
"	" 11	Athletics,	" 7
"	" 12	"	" 8
Metropolitans,	Aug. 3	Brooklyn,	" 9
"	" 4	"	" 10
"	" 5	"	" 11

"Vampyre," who comes to his love's cottage and tries to lead her to a banquet of spectre, where she herself is to be the meal, is as horrible as Poe or Coleridge would desire. It had many weird effects of music, some of which are heroic, and some of them more melodious than the works of the morbid Frenchman. The audience seemed to enjoy being thrilled, and, for once, so did COMES.

PHILADELPHIA.

EDITOR KUNKEL'S MUSICAL REVIEW.—May 15th the Mendelssohn Club gave a concert at Musical Fund Hall to a crowded house, this being their closing concert for this season. Mr. Mendelssohn's "Hear My Prayer," by Miss Meyers; Pease's "Belshazzar's Feast," by Mr. Zimmerman; "Sancta Mater," from Rossini's "Stabat Mater" Quartette; "On Mighty Wings," from Haydn's "Creation" by Miss Meyers. Given, all in a most masterly manner, the performers rendered the reputation they have won in previous seasons. One of the most important features was Miss Nevins' debut. She displayed a beautiful, pure soprano voice, and sang with taste and expression, reflecting great credit upon herself and the Mendelssohn Club.

May 16th The Philadelphia Chorus produced for the first time in this city Dvorak's dramatic cantata, "The Spectre's Bride." Preceding the cantata, the orchestra played Dietrich's "Concert Overture," Max Hehrlich sang an aria from Spohr's "Faust," and Miss Gertrude Franklin sang an aria by Nicole Isouard. The cantata was excellently rendered, the soloists being up to their parts, though the vocal work was done by the chorus, which numbers about 70, well balanced as to parts. The orchestra consisted of 25 players. On May 15th the same Chorus gave the "Mazouzi" Requiem, by Verdi. This was its second production in this city. The quartet of soloists comprised Mmes. Fursch-Madl, soprano; Miss Emily Wiman, contralto; Mr. Dorn, tenor; and Mr. Hehrlich, bass. The entire work was given with a clearness and fidelity that could hardly be surpassed.

Our theatres are about finishing their last week for this season. Several of the Concert Gardens are open already, while on June 1st the Meunier garden will open with Harry Wannermer's orchestra. This garden has engaged already for this season, Levy, the cornet soloist, who is without doubt the best drawing card in the whole country. F. J. MEKES.

[The following communication was crowded out of our last issue.]

FREEMONT, ILLS.

FREEMONT, ILLS., April 30, 1886.
EDITOR KUNKEL'S MUSICAL REVIEW.—A fine performance of Gounod's Communion Service was given here last evening at the Opera House, by the Freemont Choral Union. The Choral Union is composed of about twenty-five gentlemen of Freemont, conducted by Prof. L. A. Towner of Chicago, and is an exceptionally fine organization in both voice and musically. They were assisted by Bach's orchestra of Milwaukee, and several fine soloists from Rockford. The Union showed the effect of their rehearsals in the promptness of attack and the splendid harmony they maintained throughout the whole performance. Through the kindness of Mr. O. L. Brown of the *Freemont Daily Bulletin*, your correspondence was given courtesy which he hopes to reciprocate.

J. S. H.

[This communication was crowded out of our last issue.]

MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN., April 30, 1886.
EDITOR KUNKEL'S MUSICAL REVIEW.—The North Western Conservatory of Music gave a grand concert by its faculty last evening of which the following is the programme:
1.—Andante and Scherzo—Trio No. 1, Mendelssohn, Meares.
2.—Johnston, Stepping and Breachman.
3.—Garden Scene, Faust.
4.—Nemans, Miss Stoddard.
5.—Piano Solos, a Song, Jeanette.
6.—Nemans, b. Rigoletto, Paraphrase, Last, Miss Gledin.
7.—Piano Solo, Tarentelle, Rubinstein, Mrs. H. W. Gleason.
8.—Nocturne, Op. 9, a flute and clarinet, Prof. J. Beha.
9.—C. H. Freeman, Organ, Organ, Organ, Organ, Organ, Organ.
10.—Clarinet Solo, "La Misantholie," (Air varié), Franz, Mr. Ringwall.
11.—Song, Faint breathes, Faint, Mr. Porter.
12.—Accompaniment with Violin and Cello obbligato, 3.—Tarentelle, for Flute and Clarinet, Op. 8, S. S. Jones, Mrs. Freeman and Mr. Ringwall.

The programme and performers deserved a better home and more appreciative audience. Some of the numbers were finely rendered. Among them most worthy of note were the Andante and Scherzo No. 1, and the piano solo of Miss Gledin. Study and practice will bring Miss Gledin into the line to rank with the most finished concert players of the day. Her soul is in her work and her playing appeals to the heart. This, with a fascinating manner and presence will make her a favorite. Mr. Freeman and Mr. Ringwall are musicians, and I say more. Their playing is perfect, and no matter what they play it is well interpreted. Miss Stoddard's "Tapest Song" and "Last," would have been a great deal of color that it appeared ghostly; this in connection with a very stiff manner, detracted from her performance. Miss Gledin labored under the difficulty of being slightly hoarse and did not appear to her best. She is a favorite. Mr. Porter, the audience and deservedly so, and I hope to hear her under more favorable conditions. Mr. Porter's song did not suit his voice or style, it was very poorly rendered in German or Italian. Mr. Parker may be a success as a teacher, but as a singer he is not. The two qualities do not always go together and his failure should not make him any less devoted in his labors as a teacher. As a whole the concert was a success, and we wish the North Western Conservatory of Music all success in the future. Prof. Chas. H. Morse is entering in his exertions in the musical line, and deserves the success we hope he will win.

J. S. H.

EDWIN FOREMAN was among the spectators of the reception of Lafayette, and used to tell how the people of the city honored everybody who saluted him: "Are you married?" he would ask, and if it was "Yes," he would say, "I am glad to hear it." He would say, "Happy man!" and if the next one answered "No?" to the same inquiry, "Why," the "illusions guest" would also exclaim, "Happy man!"

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RUBINSTEIN'S AMBITION.

RUBINSTEIN'S dream is to write a sacred opera, of which the great figure shall be the Saviour; for, although a professed freethinker, the musician is capable of great enthusiasms whenever he speaks of the "Sublime Figure." What will be his conception of the subject? Will it be the Christ of the Russians or of the Latins—of the Greek Church or of Rome? We do not know. But, however this may be, the attempt must present considerable interest as a species of epilogue to Massenet's "Herodiade," which brought down alike upon its author and his interpreters. M. Massenet, though, stopped short at the Precursor, unwilling to wound providences which, if he did not share, he at least respected. M. Rubinstein has no such hesitation; his intention is to erect upon the stage the Cross of Calvary.

Frenchmen are not particularly pious, but I doubt if any man would venture upon any such exhibit. Yet it is the one great idea of the composer's life, which haunts his brain as he steams across the Continent to the exclusion of every other. He neglects his piano for that idea; he rarely opens one save it be when the fever of inspiration strikes him. Nor does he take with him on his travels a single sheet of music-paper, nor a score, dotting down only on the tablets of his memory what inspiration gives him, always sure, when he returns, to remember everything. As some one once said: "Rubinstein's brain is the most enormous musical library in the world." Very highly educated is he also; speaks Russian, French, English, German and Italian with all that facility which is inherent in the Slav races.

Twenty years ago he was married, and every summer joins his family at Frasco, where his wife, a lady of exemplary piety, resides in strict seclusion during his winter absences. One of his sons, now a lad of nineteen, is a pupil of the cadet school at St. Petersburg, being destined for the army; the other two children, a girl of sixteen and a boy of fourteen, live with their mother; none of them inherits their father's wonderful musical talent. Rubinstein is prodigal to excess; he lives, emphatically, *en grand seigneur*, spending his money royally, and wherever he goes surrounded by a levy of ladies, generally of Russian ladies; not of ladies in love with him; as Liszt's admirers, but patriotic ladies, for Rubinstein represents the reception of the national art. When he is here he receives at least thirty visits from the magnates of the Russian colony every day, and his concerts at the Salle Erard are the rendezvous of all the great names and celebrated beauties of Moscow and St. Petersburg, who may happen to be then in the French capital. A great man, too, is he socially; he has just been named Marshal of the Court, and that title gives him precedence over every one except the princes of the blood, immediately after whom he takes rank at all the imperial ceremonies. Yet, notwithstanding this high favor, he is the least vain of men, not at all inflated by his success as Liszt is. He is polite and gracious to every one, and never presumes on his position, and on his travels bears without a murmur the petty annoyances and discomforts of the tourist. Once when the train to Granada, where he was expected, it was eleven p. m., and the next was expected only at three a. m., "What is to be done?" asked his secretary, Mr. Wolff. "Shall we have a special?" "Yes, if you can get one," replied the musician. But no special could be got, and so, as Wolff was sleepy, Rubinstein cast about the station until somebody knew he wanted up. It was a railway porter, who knew brique, at which the two sat down and played on a portmanteau top for two hours and a half with a couple of greasy packs of cards brought from a neighboring wine shop. "He played a very close game," said Rubinstein, when I heard him tell the story, "very much like the *Czar's*!" The porter certainly might have been more embarrassed in a musical deed, although he would have had an immense advantage over his partner; he would have seen the instrument, which the artist can not do, as he is nearly blind. "Je ne vois plus mon piano, mais je le sens," he remarks, sadly.—*Paris Correspondent.*

A BACKWOODSMAN stepped into Lebrun's the other day to buy a "fiddle." As he gazed around, his eye fell upon a bare old man sitting at his wonder while, then he said, "Say, mister, is there anybody in this yer town kin play that 'ere fiddle?" "Yes, yer honor," said Mr. Lebrun, "I can wait on you." The countryman passed a second, then he said admiringly: "What an Arns they mus' hev!"



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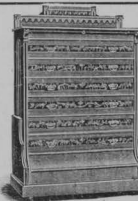
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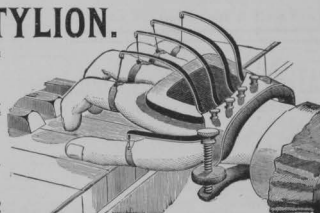
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M. ALEXANDRE DUMAS is said to have pained some of his many fine pictures in an amusing way. He is a devoted bird player, and so is his friend, M. Volon, the painter, who spends much of his time with the dramatist. The Amibian Dumas proposes to make a picture of "What shall we do?" "I should like a complete set of Shakespeares," says the painter. "I will send you a Shakespeare in my own color," says Dumas. He is the better player of the two, but sometimes, for friendship, he lets Volon win. The painter enriches his library and the dramatist his picture gallery.

One day when Victor Hugo was up for election, a delegate from one of the review circles, the Paris club, and in the name of his fellow members complained rather rudely of Victor Hugo's theatrical ideas. "I would like to know," said the delegate, "whether you stand by us or the great majority by my conscience," answered the poet. "It is that your final answer," began the candid expectant visitor. "It is very probable that you will not be elected." "That will not be my fault," said the candidate, calmly. "Come, now," continued his self-appointed catcher, "there is no middle course. You must choose between us and God." "Well," was the response, "I'll take God!"

THE Beethoven Conservatory of Music, 103 Olive Street, is to be kept open all summer, with a complete faculty of every branch of musical education. The Conservatory, under Mr. Walden's able direction, enters now upon the 10th year of its existence, and has grown from year to year to such magnitude that it pays to keep the institution open all the year around. Besides many pupils from the city, quite a number of music teachers from other places come to the Conservatory during the summer months to improve their musical education, and this fact alone speaks volumes for the efficiency of this popular music school.

ROBINSTEIN has shown much generosity during his closing visit to Paris. He gave three hundred francs to the city, and took a great deal out of him, for his health is not good. His nerves are very sensitive, and the residence here has been very trying after playing in public so very painful. This was not all. He had a very good dinner at the Hotel de Ville, Theodore Ritter, in M. Patrice, to the Musical Artist's Association, to the Académie des Beaux-Arts, to the poor children, making 10,000 francs, or \$20,000 in all. His minor gifts have been legion. It is to be noted that the great pianist is almost blind in one eye, and apparently losing his sight altogether.

MRS. FIDES DEVLIS, now of the Grand Opera, Paris, and who is to visit America next season under M. Maurice Strakosky's direction, is said to be a beautiful woman. She is described as tall and stately, and dignified in her demeanor, a blonde, and has a complexion, nobly honest and pure in her large blue eyes. "Physically," writes a Paris correspondent, "she is a perfect Marquise, superior to most of the actresses who created the part, and until Devlis came, made it inimitable. Her voice is so admirably adapted to the rôle, that she has written for it. Its exquisite flexibility makes light of the low and song, and its dramatic coloring, accent, and force show to perfection in the last act."

In one of those mountainous districts of Bavaria, there is a town called Mittelwald, famous, it is said, by a legend of the forest, in which every year is crossed by a labyrinth of ropes and poles on which thousands of stags and deer come to feed. For a couple of centuries the entire industry of the town has been the hunting of stags, and the skins of the animals are sold for the best of material. Men, women and children all have their allotted share of the skins, and the skins are made into hats, silks, and every striped instrument, from a copy of some old and priceless Stradivarius, perfect in form, color and tone, down to the cheapest banjo, are exported in great quantities, all hand-made, to every quarter of the globe.

At a recent dinner given in Paris by Mrs. Ogden Boreman, wife of Prof. Boreman, of Bellevue College, New York, Christine Nilsson, always a proctress of the hostess, was present. After dinner in the drawing-room somebody related to her his impressions of her "pure celestial voice"—"long, long ago in the American Chapel in the Rue de Berry"—and she replied: "And you thought me celestial, did you? Well, I was not fit at all for heaven. Do you know what I used to do in the organ-loft, out of pure mischief? Bring a box of little pins and shoot them down at the backs of worshipers who were 'below.' There are some 'folies' of youth it is as well not to make public. Christine. If any one can imagine you angelic, don't dissuade his mind of the fancy."—E.

SIXTEEN BRISANS was telling one day that once, while he was singing in concert for a charitable cause, he was suddenly attacked with a singer's sore throat; and it became necessary for some one to apologize to the audience. The manager declared he was suffering from nervousness, and could not sing. He began to make excuses. "Ladies and gentlemen, the tenor, going forward, said: 'Ladies and gentlemen, I regret to say that Madame has a little horse the evening.' Feels of laughter greeted this announcement, and he bowed and withdrew, and the audience was disappointed. He advanced once more, and with thundering emphasis, roared out loud, 'I say that Madame's voice is a little horse this evening.' Another roar of laughter, and which a voice in the gallery cried out: 'Then, if she is a horse, who will not trot her out?' Then the mistake was plain to him, and Brinsan laughed as heartily as any one.

An examination of the musical sands of Kauai, California, which have excited so much interest on the part of geologists and others, show that they possess a peculiar microscopic structure. The grains are found to be chiefly composed of small portions of coral and apparently calcareous sponges; they are all more or less perforated with small holes, in some instances forming tubes, but mostly resembling in blind cavities, which are frequently enlarged in the interior of the grains, communicating with the surface by a small opening. There were also in the sand small black particles composed principally of crystals of angular, nepheline, and magnetite, and of iron, embedded in a glassy matrix. The grains of these grains explain, it is thought, why sound is emitted when they are set in motion; that is, the friction against other causes vibrations in their substance, and consequently in the sides of the cavities they contain—and these vibrations being communicated to the air in the cavities, under the most favorable conditions, in fact, emitting upon millions of resonant noise occasioned "when any large mass of sand is set in motion there being, in fact, millions upon millions of resonant cavities, each giving forth sound.

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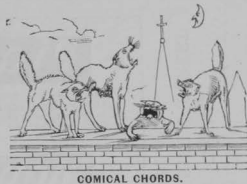
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MEDICAL EXAMINER: "What did your father die of?"
Applicant: "Oh, just plain death."Lottie was invited with her mamma to a dinner party. A gentleman gravely asked her, "Are you a vegetarian?"
"No," promptly said Lottie, "I am a Presbyterian."

A CANDIDATE for a situation as a school teacher in Florida, being asked the shade of the earth, replied: "Well, some folks like it round and some likes it flat, and I've jinnerly teach'd it both ways."

A Boston lady last summer attended a funeral in a country church. After the singing of a hymn, a man who was sitting beside her remarked: "Beautiful hymn, isn't it, ma'am?" The corpse wrote it!—*Boston*."DEAR SIR, may we ask you to subscribe to our charity concert?"
"No, thank you."
"But your brother is a subscriber."
"If I were as deaf as he is I shouldn't mind becoming one, too!"The house took fire and Pat, hastily dressing, jumped from the window. His companion, looking out, cried:
"Oh, Pat, and are you left entirely?"
"No, indeed," said Pat, examining his clothes which were wrong side before, "but before I'm finally thawed.""AN YOUNG philanthropist, sir," asked an old gentleman of a young man who was distributing a quantity of butter Scotch to some little children in Washington Square.
"Am I a what?" said the young man.
"A philanthropist?"
"No, sir, I'm a dentist!"—*Puck*.

JENNER was much given to verification. On one occasion he sent a brace of ducks with the following lines to one of his patients:

"I've dispatched my dear madame, this scrap of a letter to say that Miss Doby is very much better, A regular doctor to longer she is, And therefore I've sent her a couple of quacks."

PATOLOGICAL or SCROFUL—A Young Lady's Composition.—Food digested is when we put it into our mouths, our teeth chew it and our tongue rolls it down into our body. We should not eat so much horse-making foods as flesh-forming and warmth-giving foods, for if we did we should have too many bones and that would make us look funny.—*Exchange*.

An Englishman just from the old country was talking with a fashionable young Texan, and during the conversation the latter remarked that his uncle was very low with pneumonia, and that he thought the old boy would have to kick the bucket.

"Kick the bucket! And will that do the poor man any good?" exclaimed the son of Albion, his eyes assuming the shape and dimensions of saucers. We have pneumonia in Hengland, ye know, but we always call it in a medical man."

A was afflicted with deafness, took a prescription to a Tokyo druggist, who filled it with care and in the latest style. The deaf man asked the price, when the following talk occurred:

Druggist—Leaning on the counter and smiling in a went-up sort of a manner: "The price is seventy-five cents."

Deaf Customer—"Five cents?" Here it is!"

Druggist—(In a louder voice) "Seventy-five cents, please."

Deaf Customer—"Well, here's your five cents."

Druggist—(In a very loud voice and very firm manner) "I said seventy-five cents."

Deaf Customer—(Getting angry) "Well, what more do you want. I just gave you your five cents."

Druggist—(Gotta voice) "Well, go to thunder with your medicine; I made three cents any way."

TOM COOK, the comical fiddler of happy memory, is said by Dr. Spack to have related the following story to Sir Henry Bishop—A son of the Emerald Isle was obtained to blow an organ in a certain city. Being thoroughly unacquainted with the business, he never having seen an organ before, he was doubtful the guiding star of his destiny that led him to the spot, for

"There's a divinity which shapes our ends, Rough-hew them down as we will."

The time having arrived to "let the pealing organ blow," the signal was given, but there was no wind. It was repeated twice, and even three, but still no wind. The delay was becoming awkward, the congregation was getting uneasy—what was to be done?—"Blow! Blow! Blow!" issued suddenly, scarcely fifteen half a dozen different mouths. But the slightest effort stirred within the wind sheet. The organist hastened to the blowers' apartment, when lo! how sublime the spectacle that presented itself to his astonished vision! Clinging with heels and hands to the long wooden handle of the bellows, there hung the full grown prodigy—his eyes starting from their sockets, and his cheeks distended and crimson with efforts to force his breast into the end of that long wooden handle!—*Musical Society*.

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THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

At the request of President Stanley, we here publish, for the information of our readers, the programme of the next meeting of the M. T. N. A.

WEDNESDAY, JUNE 30.

9 a. m.—Organ Solo. Address of Welcome, President's Address, A. A. Stanley, Prov. 10 a. m.—Essay, "Mute Teaching from a Psychobiological Standpoint," Dr. C. Stanley Hall, Baltimore. Discussion introduced by Chas. W. Landon, Cleveland, N. Y. 11 a. m.—Piano Recital, Edmund Neupert, New York, with vocal assistance. Each essay to be followed by free discussion by the members.

CHURCH MUSIC.—2 p. m.—Programme illustrating the representative styles of Church Music, selected and accompanied with analytic remarks, by John H. Cornell, of New York. This programme will be rendered by a select choir. First Paper, "The Uses of Music in Christian Worship," Rev. Joseph T. Burges, D. D. Boston. Second Paper, "Church Music Practically Considered," Caryl Florio, New York. Third Paper, "Church Music as an Applied Art," Waldo S. Pratt, Hartford, General discussion.

3 p. m.—Concert of Organ and Chamber Music, Clarence Eddy, E. M. Bowman, Arthur Foote, Chas. K. Adams and other artists.

THURSDAY, JULY 1.

THE VIAROFORTE.—Section A, will meet at Tremont Temple 9 a. m.—Essay, "Mental Processes in Musical Execution," Stephen A. Emery, Boston. Discussion introduced by J. S. Van Cleve, Cincinnati, O. 10 a. m.—Essay, "Touch," Dr. Wm. March, New York. Discussion introduced by W. Waugh Lander, Eureka, Ill. 11 a. m.—Essay, "The Proper Utilization of Practice Time," Albert B. Parsons, New York. Discussion introduced by Carlyle Petrusich, Boston.

THE VOICE.—Section B, in the Melionau. 9 a. m.—Opening Chorus. Essay, "The Responsibility of Vocal Teachers as Voice Builders," A. A. Patton, New York. Discussion introduced by J. W. Root, Chicago, and G. Wesley Emerson, M. D., Boston. 10 a. m.—Essay, "Expression in Singing," Frank L. Tubbs, New York. Discussion introduced by Helen Jordan, Providence, B. I. 11 a. m.—Essay, "Progress and Perfection in the Development of the Singing Voice," Chas. F. Webster, Boston. Discussion introduced by Len Soder, N. Y. 12 p. m.—Piano Recital. 3 p. m.—Essay, "The Practical Value of Certain Modern Theories Respecting the Science of Harmony," J. C. Fillmore, Milwaukee, Wis. Discussion introduced by Arthur Meek, Cincinnati, and Robert Bonner, Providence, 4 p. m.—Essay, "Musical Criticism: Its History and Scope," Louis C. Elton, Boston. Discussion introduced by Thomas A. Becker, Jr., Phila. Pa. 8 p. m.—Concert of American Works. Orchestra, Chorus, Soloists, etc.

FRIDAY, JULY 2.

MUSIC IN PUBLIC SCHOOLS.—9 a. m.—Singing by a Chorus of 200 Children from Boston Public Schools, under the direction of J. B. Shattuck. Essay, "The Proper Treatment of Children's Voices," W. L. Tomlins, Chicago. Discussion opened by E. E. Ball, New York. 10 a. m.—Essay, "Education," Hon. Thomas W. Bicknell, Boston. 11 a. m.—Essay, "Tonic Solfa," Harry Benson, Boston. Discussion introduced by C. B. Cary, Ann Arbor, Mich., and H. E. Palmer, New York. 2 p. m.—Concert, with vocal assistance, Carl Fiedler, Boston. 3 p. m.—General Business Meeting. Reports of Secretary and Treasurer. Vice-Presidents, Committee Reports, Election of Officers, etc. 8 p. m.—Concert of American Works. Orchestra, Chorus, Piano Concerto, etc. Louis Mass, and other eminent artists.

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