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KUNKEL'S MUSICAL REVIEW.

NOVEMBER, 1880.

Contents.

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A JOURNAL

Devoted to Music, Art, Literature and the Drama.

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I. D. FOULON, A. M., LL. B., - - EDITOR

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THE LATE ST. LOUIS FAIR.

As the REVIEW is not a local paper, we should not give the subject of this article a special notice in our editorial columns if it were not for the fact that the St. Louis Fair is yearly visited by such large and ever-increasing numbers of people from every Northwestern State that it is more than a local institution as to its importance and influences.

The management of the Fair Association has shown considerable enterprise in some directions. The "zoo-zoo," with its well-arranged buildings, is an instance of a recent improvement outside of the range of big pumpkins and fat pigs, which remain far too much a controlling feature in an exhibition which has now assumed such importance. Agriculture and mechanics are well provided for, indeed, but the fine arts are neglected to a very sad extent. It must be said for the superintendent of the Art Department at the last fair, that he admitted none of the ignoble daubs which have disgraced the walls of the Art Hall in previous years, but it can not be claimed that any of the pictures exhibited were really great. But, inadequate as is the attention bestowed upon painting and sculpture, it is a hundredfold greater than that which is accorded to its sister-art, music. Indeed, what modicum of attention music receives is of a kind that tends to lower rather than elevate it in the eyes of the public. The exhibits of musical instruments are crowded in "Mechanical Hall" with all sorts of other light, but not noiseless, machinery. When a piano recital is given, those who wish to listen are pushed and disturbed by the crowd of those who, less musical, only wish to see. When awards are to be made, in nine cases out of ten, incompetent judges are appointed so that the exhibitors might about as well toss up pennies to determine who should carry off the prize, as to trust their fate to their verdict.

These are evils so patent that to dilate upon them would be sheer waste of time. We mention them only to suggest a remedy. The Fair Association has ample grounds. Let them, in some eligible place, erect an inexpensive but neat music hall, and let all musical exhibits have their place there. Let a schedule of hours be arranged for the exhibitors of pianos and organs who desire to give recitals on their instruments, and let the judges be men really capable of passing upon the relative merits of instruments exhibited. By so doing the Fair Association will have added a really meritorious feature to its annual exhibition, and brought order and harmony out of chaos and discord. If this were done, we should have yearly in St. Louis, not only a display of musical instruments and merchandise, but also piano and organ recitals unsurpassed by any in the country. Since it could in many ways be utilized during the summer months, it seems to us that the expense of a few thousand dollars, which the building of such a hall as we suggest would entail, would be a profitable one for the Association. Now, what do you say, gentlemen of the St. Louis Fair Association? Is not our suggestion good and practicable?

THE PRACTICAL MAN.

Next to the blind worshiper of the past, "*laudator temporis acti*," the most disagreeable member of modern society is certainly he who, upon every conceivable occasion, announces himself as the "practical man." As vain as superficial, as superficial as vain, a fool by nature, an optimist by habit, he ever assures you that "This is a practical age!" and gives you to understand that as an exponent and representative of his age, he stands head and shoulders above his fellows, who have not yet learned to repeat, parrot-like, the same oracular statement. If you ask him what he calls practical, he will reply, "The useful!" If you then ask what he calls useful, and he condescends to enlighten you at all, he will soon convince you that he means the materially useful. That which can not be converted into dollars or creature comforts is for him impractical. Mathematics, as far as it enables him to compute interest on his investments, is practical and worthy of his attention, but its application to the purposes of higher astronomy is impractical, useless, and visionary; metaphysics can not claim his attention for one moment; literature is a waste of precious time, and the fine arts might have been well enough for the old Greeks and Romans, but can find no favor with a superior being, such as he thinks himself to be.

Sometimes, alas! he is a "musician." In that case, he is pretty sure to be a "professor of music," who, although believing in his inmost soul that music is not one of the practical things of life, and feeling almost ashamed of having adopted it as his profession, consoles himself with the thought that it is practical *as to him*, since it brings him some income. Music is to him a trade, a means of making a livelihood, and nothing more; for him the fires of artistic inspiration do not glow; his compositions are seldom unfavorably criticised—he rarely composes; but when, led on by the delusive hope of gain, he attempts composition, his song has no wings—it is, like himself, "of the earth, earthy." Upon the other hand, he knows that, in his position, he must make a show of learning, and he is ever ready to tear to pieces the work of

his less eminently "practical" brethren, for he is indeed "a man wise in his own conceit," and therefore "there is more hope of a fool than of him." If it were not for this fact, it would be an easy matter to show him that the things which he contemns as visionary seem such to him only because he occupies a low plane of thought, and is unable to rise to the height of their importance. But let him go; say nothing to him about the superiority of spirit over matter; do not trouble him with ethics, æsthetics, or any similar matters, for when you have done he will quietly inform you that you can't teach *him* anything; that he has long since settled these questions for himself and for you also, if only you would confide in his superior wisdom as a "practical man," and you will realize that you have been "casting pearls before swine."

We call the attention of the musical public to the first number of the Gem Series, by Robert Goldbeck "Maiden's Longing," which appears in this number, with a lesson by the author. The Gem Series comprises twelve pieces for the piano, most of them accessible to players who have had from one to two years' instruction, but at the same time so brilliant and rich in their setting that advanced players will delight in performing them. We may bring in future numbers of the Review one or two more pieces selected from the set. In composing these brilliant gems, Robert Goldbeck has succeeded in combining the most charming melody, pearly runs, harp-like arabesques, and varied tone embroidery. The style, at the same time, is refined, and the technique so fluent under the fingers that the pianistes will love to play these pieces. To the teacher they are invaluable. The following pieces compose the set:

I. Maiden's Longing—Reverie.
(*Der Jungfrau Sehnzucht.*)
II. On the Lake—Souvenir of Oconomowoc.
(*Auf dem See.*)
III. Ashes of Roses—Valse Elegante.
(*Rosenasche.*)
IV. Reverie Nocturne.
(*Traumbilder.*)
V. The Military—Marche Brillante.
(*Die Soldaten.*)
VI. Murmuring Waves—Meditation.
(*Rauschende Wellen.*)
VII. Spanish Student Caprice—Hand Me the Light Guitar.
(*Spanish Studenten Caprice*) Bring Mir die Liebliche Guitare.
VIII. Valse Arabesque.
(*Walzer Arabeske.*)
IX. La Varsovienne—Morceau Gracieux.
(*Die Varsovienna.*)
X. Twilight Reverie.
(*Dammerungstraume.*)
XI. En Avant—Galop.
(*Frisch Auf.*)
XII. Forever Thine—Romance.
(*Ewig Dein.*)

The original of "The Last Rose of Summer" was "Lady Jeffries' Delight." In 1798 it became known as the "Groves of Blarney," being adapted by Milliken to his well-known song of that name. It remained for Tom Moore to give it its world-wide reputation as "The Last Rose of Summer." Flotow introduced it in his opera of "Martha" in 1847, and hence has been sometimes ignorantly supposed to have been its composer.

The Arrow and the Song.

I shot an arrow in the air;
It fell to earth, I knew not where;
For, so swift it flew, the sight
Could not follow it in its flight.

I breathed a song into the air;
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song.

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.
—*Longfellow.*

TYPOGRAPHICAL ERRORS.

Some very annoying typographical mistakes occur in the music in one-half of our edition of this number. Those who may have copies containing all or part of the mistakes will make the following corrections:

MISTAKES IN "MAIDEN'S LONGING."

Play *E* instead of *F*, third page, 5th brace, 3d measure.

Play—fourth page, 3d brace, 5th measure—*A* instead of *B*, in the bass.

At letter M, the first note for the left hand is E♭, as printed; those that follow should have been preceded by a treble clef.

MISTAKES IN "SHEPHERD'S MORNING SONG."

Play *G* instead of *A*, third page, 2d brace, 1st measure.

Play B♭, and not D♭, in the bass, third page, 4th brace, 2d measure.

The bass clef in the treble, third page, 5th brace, 3d measure, should not be. Erase it.

At M the clef in the left hand should be a treble clef.

"Comin' Thro' the Rye!"—All of us are familiar with the pretty little Scotch ballad, "Comin' Thro' the Rye." The common idea of this song is that a rye field is meant; but who ever saw a Scotch lassie walking through a field of rye, or any grain? The river Rye, at Daily, in Ayrshire, is meant. Before the days of bridges it was no easy matter to cross rivers without paying such a penalty as has immortalized Jennie in the old ballad. Burns wrote the ballad, and Brown modernized it. As Burns wrote it, it indicates the river plainly enough:

"Jenny's a' wet, puir bodie,
Jenny's seldom dry,
She drag it a' her petticoaties
Comin' thro' the Rye."

Rye is spelled with a capital R. The air is nearly pentatonic—the only F which occurs in the melody being very characteristic and effective.

Music is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrows and the fascination of evil thoughts. Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding. Even the dissonance of unskillful fiddlers seems to set off the charms of true melody, as white is made more conspicuous by the opposition of black. Those who love music are gentle and honest in their tempers. I always loved music, and would not for a great matter be without the little skill I possess in the art.—*Luther.*

Mozart's last words were: "Let me hear once more those notes so long my solace and delight." Haydn, forgetful of his art, cried, "God preserve my Emperor."

Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

The following are the programmes of the six piano recitals given at the stand of Read & Thompson by Kunkel Brothers during the Fair. The Knabe Grand were used by them on this occasion:

PROGRAMME FOR MONDAY, OCTOBER 4.

1. Overture, Duet, "*Zampa*" (Paraphrase de Concert) ..... *Claude Melnotte.*
2. "Skylark Polka," Duet ..... *Chas. Dreyer.*
3. "Gem of Columbia Galop," Duet ..... *Wm. Siebert.*
4. Piano Solo, "Gems of Scotland" ..... *Julia Rive-King.*

CHARLES KUNKEL.

5. "Sparkling Dew," Duet ..... *Jacob Kunkel.*
6. "Jolly Blacksmiths," Duet ..... *Jean Paul.*

PROGRAMME FOR TUESDAY, OCTOBER 5.

1. Overture, "Stradella," Duet (Paraphrase de Concert) ..... *Claude Melnotte.*
2. "Fatinitza," Fantasie, Duet ..... *Jean Paul.*
3. "Carnival of Venice," Duet ..... *Claude Melnotte.*
4. Piano Solo, "Germans' Triumphal March" .... *Jacob Kunkel.*

JACOB KUNKEL.

5. "Philomel Polka," Duet. ..... *Charles Kunkel.*
6. "Marche des Jeunes Dames," Duet ..... *Robert Goldbeck.*

PROGRAMME FOR WEDNESDAY, OCTOBER 6.

1. Overture, "William Tell," Duet (Paraphrase de Concert) ..... *Claude Melnotte.*
2. "Night Blooming Cereus," Polka, Duet ..... *Scheuermann.*
3. "The Banjo," Duet .. .. *Claude Melnotte.*
4. Piano Solo, "Vive la Republique," Grand Concert Fantasie introducing' La Marseillaise" and "Mourir pour la Patrie" ..... *Charles Kunkel.*

CHARLES KUNKEL.

5. "Love at Sight," Polka, Duet ..... *Jacob Kunkel.*
6. "International Fantasie, Duet, introducing *Miserere* from "Il Trovatore," Valse from "Faust," Airs from "Grande Duchesse," "Pique Dame," "Star Spangled Banner," "God Save the Queen" and "Yankee Doodle" with variations ..... *Marcus I. Epstein.*

PROGRAMME FOR THURSDAY, OCTOBER 7.

1. Overture, "Merry Wives of Windsor," Duet (Paraphrase de Concert) ..... *Claude Melnotte.*
2. "Unter Donner und Blitz," Galop, Duet (*Strauss*) ..... *Claude Melnotte.*
3. "First Smile Waltz," Duet ..... *Jean Paul.*
4. { *a* "Bubbling Spring" ..... *Julia Rive-King.*
   { *b* "Heather Bells Polka" ..... *Jacob Kunkel.*
5. "Huzza Hurrah Galop," Duet. ..... *H. A. Woltenhaupt.*
6. Operatic Fantasie, Grand Potpourri, Duet, introducing themes from Bellini's "Norma" and "Sonnambula," Offenbach's "Barbe Bleu," Flotow's "Stradella," Wagner's "Tannhauser March" Lippe's "Banditenstreiche" and Boscowitz's "Torch-light March." ..... *M. I. Epstein.*

PROGRAMME FOR FRIDAY, OCTOBER 8.

1. Overture, "Poet and Peasant," Duet (Paraphrase de Concert) ..... *Claude Melnotte.*
2. "Ella's Eyes," Polka, Duet ..... *Charles Kunkel.*
3. "Puck—Marche Grotesque," Duet ..... *Claude Melnotte.*
4. Piano Solo, "Il Trovatore," Grand Fantasie.. *Claude Melnotte.*

CHARLES KUNKEL.

5. "Scotch Danses," Duet... *Chopin—Arranged by Kunkel Bros.*
6. "Pinafore Fantasie," Duet. ..... *Jean Pau*

PROGRAMME FOR SATURDAY, OCTOBER 9.

1. "Il Trovatore," Fantasie Duet. ..... *Jean Paul.*
2. "The Banjo," Duet ..... *Claude Melnotte.*
3. "The Jolly Blacksmiths," Duet ..... *Jean Paul.*
4. Piano Solo, "Germans' Triumphal March" .... *Jacob Kunkel.*

JACOB KUNKEL.

5. "Skylark Polka," Duet ..... *Charles Dryer.*
6. "Pegasus," Grand Galop, Duet. ..... *Arnim Schotte.*

Music in St. Louis.

The musical season has hardly opened, the excitement and strife of the political campaign being probably unfavorable to the culture and enjoyment of the art of sweet concords. A couple of concerts are all that deserve special mention. The first of these, Miss Flora E. S. Pike's benefit concert, was attended by an appreciative audience of her numerous friends, who were well pleased with her efforts. Her singing of Signor Tamburello's beautiful song, "La Biondina," was especially appreciated. This composition combines all that can serve to show off a singer and bewitch an audience, and is destined to become one of the most popular of concert songs.

Mrs. Watson and Messrs. Waldauer, Goodrich, Cronin, Epstein, and the West End Quartette assisted. The brothers Epstein were down on the programme for their ever-popular piano duet, "International Fantasie," but Mr. M. I. Epstein being unavoidably absent, his brother played, instead, Julia Rive-King's great transcription of Mendelssohn's concerts in a very refined and artistic manner, and received an enthusiastic encore. The other participants were all up to their usual excellence.

The concert given on October 28th for the benefit of the widow of the fireman George Dauber was poorly attended, notwithstanding the fact that a fine programme had been offered. Not over one hundred persons were present by actual count. It would seem that good music and a worthy object should not have failed to draw a larger audience. Still, a more unfortunate time could not have been selected for a concert than the last days of a hot political campaign. Miss Cora Carpenter sang "Why are Roses Red," by Melnotte, by the rendition of which she surpassed her greatest triumph heretofore. It warmed up the audience, and several encores and a beautiful offering of flowers were her reward.

The Epstein brothers played their "Operatic Fantasie" duet. To say it was appreciated is enough. It is just the kind of a duet that always pleases an audience, and they were happy in making this selection.

Miss Laura Fisher and Mrs. Watson, Dr. Cronin, Mr. Hanchett, and Waldauer helped to complete an enjoyable evening. Mr. Waldauer has not been heard for a long time at concerts, and here showed again that he is still a musician and violinist of rare attainments.

Mr. Hanchett was happy in his selection, "Faust," valse by Liszt. It was played in a most refined, clear, spirited, and precise manner, showing him a master. The phrasing in the episode, in the middle, was especially good. This artist should be heard more in public.

The Rive-King Concerts.

The Rive-King Concert Troupe is getting praise from all competent critics wherever it appears. Speaking of the first concert of the troupe in Boston, the Boston *Journal* says:

"Mme. Rive-King's performance of the Liszt "Tarantella" at this concert exhibited her splendid technique in a style such as we do not remember even this gifted lady to have equaled; nor do we recall an equally remarkable performance in this respect from any other lady pianist we have yet heard. This, considering we have heard Madames Schuman, Essipoff, and Schiller, may seem to over-cautious critics as an extravagant statement; but the rendering itself will vouch for its justice in the estimation of any fair-minded musician of the audience. It was simply magnificent piano-forte playing. What might have promised to be (at its commencement, for the first few measures) an indifferent and too off-hand performance, culminated, as the artiste became thoroughly in earnest, in warmth and intensity of style, in perfect finish and the most refined delicacy, as well as magnetic power in execution, a transcendently beautiful effort. And the "Romance" of Saint Saens, which Mme. King performed in response to an encore, could not have been better chosen to prove, as it unquestionably did, her ability to interpret music with as much delicacy as power; and with as much intelligence as with heart and soul. As she played her own neat and effective arrangement of "Wiener Bon-bons" Waltz (it is as good, to say the least, as any of the Tausig arrangements of the Strauss waltzes), we felt that she was playing to Joseffy, who was (quite as enthusiastic as every one else) one of the audience; for the style to us seemed so marked an imitation of Joseffy's that we could but regard it as the exquisite compliment of one artist to a no less talented contemporary.

"Another accomplished artiste of this company is Signora Laura Bellini, who is gifted with a pure, sympathetic, and clear soprano voice, and whose vocalization is exquisitely finished, brilliant, and cultivated. Signora Bellini won the appreciative recognition of the audience, and was several times encored. For an overture to the concert, Mr. W. J. D. Leavitt performed the overture to "Everhol." The selection was admirable, and the rendering itself exceptionally well prepared, and hence it was a fine performance. The singing of Mr. C. Fritch and the violin playing of Mr. Carl Venth constituted the remaining delightful features of this concert, which we regret our inability to more than passingly allude to. Miss Winant also sang more charmingly than ever. The accompaniments were played in a masterly manner by Mr. Dulcken, who is a fine compo-er and a thorough artist. We take great pleasnre in noting how materially he aided the artists on this occasion."

The Boston *Herald* speaks of the troupe in terms of at least as enthusiastic praise.

Miscellaneous.

A MODERN MUSICAL NOVEL.

I.

She was alone in the world. Her various relatives had gradually passed away, and by a strange coincidence, just as the last one passed, she found herself alone. Alone, did we say? Yet not utterly, for her dear piano was left her, and, seating herself before it, she softly played the one sweet air, the only one that she played completely.

It was true that it was rumored that the mortality among her relatives was attributed to too often listening to the strain of this lovely *morceau;* but, nevertheless, it brought back to her tender memories of childhood, and she played it to herself dreamingly—*The Maiden's Prayer.*

II.

"Mabel, play that strain again."

It was a young man who spoke, and he leaned over the piano and watched her delicate fingers meander over the bass notes in the romantic cross-hand movement.

"Ah! Henri," responded Mabel, "I could play it for you forever."

A slight shudder crossed the marble brow of the young man, as he responded, "It seems to me to be a tone-picture of unequaled beauty. Observe these flights of the right hand into the highest notes; even so might a pure prayer rise into the heights of the blue empyrean."

"But see, Henri," said the maid; "now the melody is hid beneath the deep notes of the bass."

"And, even so, the highest thoughts must fall again to earth, and seek the practical. Mabel, we are poor. I am an inventor, and yet hope to perfect my delicious steam Calliope, which will bring me fame and fortune: till then—adieu! Accept this as a last memento of one who loves you fondly."

He was gone. She tearfully opened the package. It contained a small musical box which played two tunes; *Then you'll remember me,* and *The sweet by-and-'ye*—sad reminders of his affections and hopes.

III.

Five years had passed. Mabel Jangleure was no longer young, but she was interesting, and full of witching grace.

She had boldly faced fortune, and had turned music-teacher. Many, many pupils had come to her, and she had taught them all—*La Priere d'une Vieger.* She was no longer poor; but her heart was poverty-stricken indeed. At night she would sit in her solitary abode, and play the well-remembered *morceau* (she knew it by heart now) and would grind out the two airs from her beloved musical box. She sat one evening, slowly grinding. Her thoughts were far away as she turned the crank: *Then you'll remem—*"

"Mabel Jangleure!"

"Henri de Homboge!"

And they were in each other's arms.

"I have come to claim you, my own," said he. "I am able to marry now."

"O Henri," sobbed Mabel, as her arms timidly encircled his neck and her fingers played *The Maiden's Prayer* on his back, "has the Calliope succeeded?"

"No, my darling," was the response: "I have invented a method which will teach anybody to play the piano thoroughly in half an hour, and I am rich!"

They are wedded now, and their life since then has been one round of bliss, only made more perfect by the sweet sounds of the tune which had hallowed the days of their younger love.—*The Score.*

MAJOR AND MINOR.

GOUNOD has returned to Paris.

WACHTEL and Di Murska are singing in Berlin.

AN Edinburgh musical society is to send a golden wreath to Liszt.

RICHARD WAGNER will be sixty-seven next month. (So will Verdi.)

THE disease from which Ole Bull died was cancer in the stomach.

ARTHUR SULLIVAN has finished his cantata, "The Martyr of Antioch."

MR. LEVY'S terms for playing the cornet are three hundred dollars per week.

THE Dusseldorf musical festival was a failure financially. There is a deficit of $1,500.

THE Stadttheater, Konigsberg, has been opened by the new manager with "Lohengrin."

SEVEN free scholarships have been founded in Julius Stockhausen's Singing School, Frankfort-on-the-Main.

MLLE. JOSEPHINE SCHAEFFER, prima donna, has arrived from Europe, to join Maurice Grau's French opera company.

A BOSTON paper a few days ago contained the announcement of the appearance of "Julia Rive-King, America's greatest tenor." Nothing like news!

FERDINAND HILLER says that literary men are less susceptible to music than scientific men are, because literary men have an inner life of their own.

A SWEDISH girl who used to sing with Christine Nilsson in Paris restaurants is a domestic in a Boston family. Nilsson doesn't have to pass around the hat now!

ANOTHER dissension in the Oates family is reported. The prima donna, in Pittsburg, the other day told her husband, Mr. Watkins, to go his way, and he went to Philadelphia.

HANS VON BULOW is somewhat better, but not well enough to take part professionally, as he intended, in the approaching concerts of Mme. Norman-Neruda, the "Violin Fairy," at Berlin.

MR. GEORGE G. HOOK, of the well-known Boston firm of organ-builders, E. & G. G. Hook & Hastings, died at his summer residence in Brookline, Mass., on the morning of the 15th of September.

ELLEN PECK, of female detective and swindling notoriety at the expense of B. T. Babbitt, is in limbo again. This time for making way with a piano belonging to Sohmer & Co., worth $500, which she had rented for $10 a month.

JOSEFFY, says the *Musical Record,* attended Mme. Rive-King's concert at Boston Music Hall a few evenings ago, and applauded the pianiste enthusiastically. He seemed particularly pleased with her arrangement and playing of Strauss' "Wiener Bon-bon" waltzes. Published by KUNKEL BROS.

ALFRED CELLIER, the well-known composer, has taken up his residence in Boston for the present. He is busily at work upon his musical setting of Longfellow's "Masque of Pandora," which will be produced in the course of a few weeks at the Boston Theatre by the Blanche-Roosevelt English Opera Company.

A PRECIOUS artistic relic, the piano-forte of Beethoven, is to be sold shortly by its present proprietor, who lives in Klausenberg, in Transylvania. It was made eighty years ago, and presented to Beethoven by the famous manufacturer, Wagel, of Pesth, while the composer was writing "Fidelio." Upon one of its panels is a portrait of the great musician when twenty years of age.

THE little church in the village of Mont Dore, in Auvergne, has been provided with an organ, mainly by the efforts of Mme. Marie Roze, who yearly resorts there for a rest after the operatic season. Her attendance upon the church at these times has attracted attention to it, and her own contributions have been largely added to by these travelers, so that her name is a household word among the villagers.

MR. ALEXANDER W. THAYER, the biographer of Beethoven, who lately paid a visit to Boston, has returned to his post as United States Consul at Trieste, a position which he has held for the past sixteen years. This was his third visit to America since his departure in 1858. His health is much improved, and he will probably soon finish the fourth and last volume of his justly celebrated work, the previous volumes of which have been translated into German.

GOUNOD'S new opera, "Le Tribut de Zamorra," had a private trial for the first time a few days ago at the Grand Opera, Paris. It is, of course, impossible to judge from fragments of the musical value of the work. The composer played and sang at the piano-forte. The libretto of MM. d'Ennery and Bresil will, without doubt, do much to assure the success of the opera whenever it is produced. The plot has been suggested by the history of the Moors in Spain.

ST. PETERSBURG already possesses a German, an Italian and a French theatre, besides native establishments of the kind. The list is to be increased by the addition of an exclusively Jewish theatre, where the repertory, consisting of plays in prose and verse, relating to historical Jewish subjects, including comic operas, will be exclusively from Jewish pens. The company will also be Jewish. The theatre is to open in November with "The Fanatic," a comic opera by the manager, A. Goldfaden, a Jewish actor favorably known to Moscow.

"LA BRABANCONNE," the "Yankee Doodle" of Belgium, is just as old as the present monarchy. "Bruxelloise" was its original name. It was composed by Van Campenhout, and his fellow-artist, Jenneval, furnished the words. The first verses consisted of a pathetic appeal to the then King of Holland and Belgium, sung on September 12, 1830, at the theatre. As that monarch refused to accede to Belgian wishes, the song changed its name and tone. The author of the words fell in the revolution for Belgian independence, and was buried with his fellow-patriots; but the composer survived to write operas that were forgotten long ago.

BUSINESS BUZZES.

Mr. H. G. SOLOMONS, representing the firm of Kranich & Bach, was lately a visitor to the office of the REVIEW, and reports a largely increasing business for his firm. Just before coming to St. Louis he had sold a Kranich & Bach baby grand to Miss Schneider, the well-known lady pianist of Columbus, Ohio. The Kranich & Bach pianos are equal to the best, and we are glad to hear of their increasing popularity.

HENRY F. MILLER, of Boston, is now manufacturing more pianos than any other house in the country, with two exceptions. Many of the leading concert troupes are using the Miller pianos exclusively the present season. He who buys a Miller is sure to get his money's worth.

THE opportunities offered by the St. Louis Fair were improved by most of our local dealers in pianos and organs. Messrs. Read & Thompson exhibited the Knabe to very good advantage. The piano recitals given on these instruments by the Kunkel Brothers attracted large audiences and drew their attention to these instruments.

MESSRS. STORY & CAMP had a large and attractive exhibit of the Chickering, the Decker Brothers, the Haines Brothers, and some other cheaper though popular makes.

THE Mason & Hamlin Organ Company have, in some of their late styles of reed organs, surpassed themselves. Their "Connoisseur Organ," for instance, is really an instrument of unusually fine qualities. We know of none better.

Messrs. Olshausen & Kieselharst exhibited the Sohmer, and convinced many that it is fully the equal if not the superior of more pretentious instruments. They are vigorous, pushing, business men, and they handle well an excellent instrument. They will doubtless increase the deserved popularity of the Sohmer.

MESSRS. STORY & CAMP are going to remove from Olive street to 203 N. Fifth street, where, having ample room, they will open one of the largest musical establishments in the West. This wise move is due to the energy and good judgment of the St. Louis manager, Mr. Ford. A series of concerts at their new place of business is talked of.

DECKER & SONS are running a full force of hands, and yet are unable to keep up with their ever-increasing orders.

THE New England Cabinet Organs are gaining golden opinions wherever known. It is claimed that their sales have been greater than those of any other make during the current year, and sales are, after all, the true criterion of popularity.

THE Emerson Piano Company, of Boston, show their faith in the sterling qualities of their instruments by giving a seven years' warrantee of every instrument they sell. This is two years more than is generally given.

BOOK NOTICES.

THE WELCOME CHORUS. A Singing Book for High Schools, Academies, and Seminaries. By W. S. Tilden. Published by Oliver Ditson & Co.

High schools are now quite fortunate in possessing three or four excellent musical collections, made expressly for them by those who understand what high schools need. This has not, until recently, been the case, perhaps because the systematic teaching of music in the higher schools was almost unknown. Now that better times in musical matters are at hand, principals and teachers will be interested in examining the new book, whose author has had a hand in two of the others, and who evidently is master of his vocation. "The Welcome Chorus" commences with a sort of high elementary course, which is followed by quite a large division containing sacred music for opening and closing exercises, and for practice. After this the rest of the book (or 150 pages) is filled with new and appropriate glees, or part-songs, arranged in four parts. It is understood that beginners may all sing one part, that is the air; afterward, as they become more competent, they may try two parts, or three, or four. Meanwhile, the four parts played in harmony make an excellent accompaniment to the singing, whether it is in one or more parts.

CURIOSITIES OF MUSIC. A Collection of Facts not Generally Known Regarding the Music of Ancient and of Savage Nations. By Louis C. Elson. Boston: Oliver Ditson & Co.

In this little work Mr. Elson, the present editor of our valued contemporary, *The Score*, has gathered from a great variety of sources, utterly inaccessible to the average reader, many curious facts and not a little instruction concerning the science and art of music. He has brought together in this little work much interesting matter concerning the music of the Hindoos and Chinese. He chats pleasantly about the "kings," or musical stones; the fancied virtues which Confucius and others attributed to tones, and defines the scales of the East, and does not fail to enlighten us as to the lyrics of ancient Egypt, Greece, and Rome. He also describes the rude music of savage nations. After this he dwells awhile on the hymns of the early Christian church; enlightens us as to the delightful ways of the troubadours and minnesingers of the middle ages; and, finally, narrates many incidents connected with the early rendering of operas. The book is one which every musician ought to have for the sake of the instruction it contains, and which the general reader should procure because of its entertaining character.

Gustave Dore at Work.

Not far away in the Rue Bayard, day and night, works Gustave Dore, now painting, now rapidly sketching in his great sketch-books the designs which are to electrify the world. He is a little man, with dense black hair and ruddy complexion, with healthy chest and sinewy arms, with a confiding, friendly manner which at once wins every one to him. His jet black mustache shades clear-cut and firm lips, indexes to a character which has always held him above the level of the grosser Parisian temptations. His whole heart and soul are in his work. He has had lights specially prepared in his great rambling studio so that he may paint when he desires; and at the very moment that his admirers are swallowing their night-cap cup of coffee and stupidly gazing at the procession of painted beauties along the Boulevard des Italiens, he is sketching vigorously or pacing up and down in the studio, overmastered by some new conception which he dare not yet confide to paper. Dore has a horror of the French passion for holidays, and once told a friend that his severest trial was on New-Year's Day. "It is not the money for the presents," he said, "but the time spent in this inane round of calls which I give grudgingly." When once you have passed the Cerberus who guards the gate of Dore's paradise, you will thenceforth have free entrance. But the aforesaid Cerberus is of a decidedly suspicious character and hostile turn of mind, and to the many Dore is inaccessible, as was the milliner Worth on one of his "thought days," when he was devising costumes for the court ladies of the Second Empire.

THE special edition of the REVIEW which the publishers distributed gratuitously at the St. Louis Fair gladdened the hearts of over twenty-five thousand people. The regular REVIEW advertisers received the benefit of this extra circulation without extra charge. It is the aim of the publishers to always do better than they promise, and so far they have succeeded in accomplishing their aim.

IF you have a friend whom you think would be pleased to receive a sample copy of the REVIEW, send on the name and address, and we will take pleasure to mail him or her a copy.

A LITTLE girl in church, after the contribution plate had been passed, complaeently and audibiy said: "I paid for four, mamma, was that right?"

Waltz Writers.

The name of Strauss is everywhere familiar. For half a century Strauss has been the recognized "waltz king," and Strauss' waltzes have been played by every band in Christendom. It is not, however, so generally known that his name is borne by four persons, all famous composers and leaders of Vienna. They are all of one family, the elder Strauss, of whom we have already spoken, being the father, and the other three his sons. It was the bewitching waltzes of the father, Johann, who died in 1849, that first gave celebrity to the name. His charming "Songs of the Danube" was not less popular in its day than the "Beautiful Blue Danube," written by his son, while his "Sophie Waltz," whose plaintive strains have moved every lover of light music, has been made still more famous by the romantic story of disappointed love associated with its composition and first playing. Johann, the eldest son and the greatest of all dance music composers, was born in 1825. When a boy, he played the first violin in his father's orchestra, but he soon organized a band of his own which rivaled that of the elder Strauss, and which has won the plaudits of every capital of Europe. Of his published compositions, numbering nearly four hundred, the most widely known and popular is "On The Beautiful Blue Danube," but many of his other waltzes are equally charming. Josef Strauss, the second son, died in 1870, at the age of forty-three years. He left nearly three hundred compositions. His waltzes have a beauty and freshness all their own, and deserve their great popularity. His "Village Swallows" waltz is as lovely as any of the Strauss music. Edouard, the youngest of the family is now delighting the Viennese with his magnificent orchestra. He has published more than two hundred compositions, and is rapidly increasing the number. One of his earliest waltzes, "German Hearts," showed that he had the genius of his father and brothers. From him the supply of the new Strauss waltzes must chiefly come, since Johann has devoted himself in recent years to the composition of light operas. The published compositions of the Strausses number about twelve hundred, of which between three and four hundred are waltzes. Much of the most popular dance music of the past twenty years has been written by Carl Faust, a band-master of Breslau. His numerous galops have been more widely played than those of any other composer. Among living waltz writers, Keler Bela is taking rank next to that of the Strausses and Gungl. His music is as original as it is beautiful. No waltz composed in the last ten years has won a wider popularity than his "On The Beautiful Rhine."

GEO. H. HILL once "showed"—to use a professional phrase—in a town in the western part of New York, where no theatrical performance had ever been given. He found the audience assembled with the women seated on one side of the hall, the men on the other, exactly as they were used to sit in church; and throughout the play the most solemn silence was observed. They were attentive but they gave no evidence of approval or displeasure; there was no applause, no laughter; there was not even a smile; all was solemn stillness. Hill did his utmost to break the ice; he did everything a clever comedian could do, but in vain. He flung himself against their rigidity; it was of no use. The audience was evidently on its best behavior, and the curtain came down at last amid a silence oppressive and almost melancholy. After the play, Hill, worn out by his extra exertion, and mortified at his want of success, was stopped by a tall countryman with the remark:

"Say, mister, I was in to the play to-night."

"Were you?" said Hill. "You must have been greatly entertained."

"Well, I was! I tell you what it is now, my mouth is all sore a-strainin' to keep my face straight. And if it hadn't been for the women, I'd 'a' laughed right out in meetin'."—*Scribner*.

Pearls of Thought.

A German author has made a collection of mixed metaphors, which he calls pearls of thought. Some of them are worth quoting if only as a warning to high-flown orators not to allow their magniloquence to fly away with them altogether. "We will," cried an inspired Republican, "burn all our ships, and with every sail unfurled, steer boldly out into the ocean of freedom." Even that flight is surpassed by an effort of Justice Minister Hye, who in 1848, in a speech to the Vienna students, impressively declared: "The chariot of the Revolution is rolling along and gnashing its teeth as it rolls." A pan-Germanist mayor of a Rhineland corporation rose still higher in an address to the Emperor. He said: "No Austria, no Prussia, one only Germany, such were the words the mouth of your imperial majesty has always had in its eye." We have heard of the mouth having an eye-tooth, but never before of the mouth's eye. But there are even literary men who can not open their mouths "without putting their foot in it." Prof. Johannes Scherr is an example of such. In a criticism on Lenau's lyrics he writes: "Out of the dark regions of philosophical problems the poet suddenly lets swarms of songs dive up, carrying far-flashing pearls of thought in their beaks." Songs and beaks are certainly related to one another, but were never seen in that incongruous connection before. A German preacher, speaking of a repentant girl, said: "She knelt in the temple of her interior and prayed fervently," a feat no india-rubber doll could imitate. The German parliamentary oratory of the present day affords many examples of metaphor mixture; but two must suffice. Count Frankenberg is the author of them. A few years ago he pointed out to his countrymen the necessity of "seizing the stream of time by the forelock;" and in the last session he told the Minister of War that if he really thought the French were seriously attached to peace, he had better resign office and return to his "paternal oxen." The Count had no doubt the poet's *paterna rura* in his mind at the time. But none of these pearls of thought and expression in Fatherland surpass the speech of the immortal Joseph Prudhomme on being presented with a sword of honor by the company he commanded in the National Guard of France. "Gentlemen," said he, "this sword is the brightest day of my life."

Hard Work.

"What is your secret of success?" asked a lady of Turner, the distinguished painter. He replied, "I have no secret, madam, but hard work."

Says Dr. Arnold: "The difference between one boy and another is not so much in talent as in energy."

"Nothing," says Reynolds, "is denied well-directed labor, and nothing is to be attained without it."

"Excellence in any department," says Johnson, "can be obtained only in the labor of a life-time; and it is not to be purchased at a lesser price."

"There is but one method," says Sidney Smith, "and that is hard labor; and a man that will not pay that price for distinction had better at once dedicate himself to the pursuit of the fox."

"Step by step," reads the French proverb, "one goes very far."

"Nothing," says Mirabeau, "is impossible to the man who can will." "Is that necessary?" "That shall be." "This is the only law of success."

"Have you ever entered a cottage, ever traveled in a coach, ever talked with a peasant in the field, or loitered with the mechanic at the loom?" asked Sir Edward Bulwer Lytton, "and not found that each of those men had a talent that you had not, knew something that you did not? The most useless creature that ever yawned at a club, or counted the vermin on rags, under the sun of Calabria, has no excuse for want of intellect. What men want is, not talent, it is purpose; in other words, not the power to achieve, but the will to labor. I believe that labor, judiciously and continuously applied, becomes genius."

How Piano Playing is Regulated by Law in the Town of Weimar.

The London *Globe* in a recent issue says: The authorites of Weimar are evidently a very considerate body. They have recently decreed that no person shall, in any house within their jurisdiction, play a piano while windows of the house are open, under a penalty of two shillings. This is an appropriate regulation for the headquarters of German literature. We have Prof. Teufelsdrokh's authority for saying that Germany is deep-thinking—set up on high to tell the world what o'clock it is. Doubtless a good deal of this deep thinking is done in the streets, as the late President Lincoln's was, and where the streets are mostly narrow, as they are in Weimar, serious cogitation is apt to be much interfered with by the sound of the banging of pianos at every third or fourth house. Who knows what magnificent ideas, conjured up by the recollection of Goethe's genius, may not have been spoiled almost at birth, and so lost to the world, by the thoughtless trumming of some pianist in a house with open windows? For the great author of "Wilhelm Meister" once lived in Weimar; so did Schiller. So did Johann von Herder, the friend of Goethe, and one of the first of German thinkers. But in their day pianos were not, as the are now, to be found in nearly every house; and if the spinet or harpsichord was much in use, it made very little noise, as everybody who has heard one knows. Otherwise even those eminent men might not have given to the world quite such great works as they produced. So the new law in Weimar is a useful one. In London we do not suffer much, generally speaking, from the playing of pianos in-doors. It is the piano playing out of doors that troubles us, and troubles us a good deal, too. Everybody is acquainted with the fiend, of Italian complexion, whose persistent grinding at a gigantic box on wheels produces a diabolical thumping and shrieking amongst the scales which make thinking impossible and life temporarily a misery. And everybody must, at some time or other, have wished that an effective law could be appealed to against the fiend and his like. Hitherto we have been powerless in dealing with him; he has prevailed. But it ought to be possible to do something in the spirit which has just manifested itself in the quaint German city, towards abolishing one of the discomforts of the world's metropolis.

Proving the Likeness.

There lived in Brussels a celebrated painter named Wiertz, whose eccentricities were such as to give him the name of the crazy artist. That there was method in his madness, the following anecdote shows:

After having finished a portrait of the old, aristocratic Countess de Arnos, who pretended to be only thirty when nearly sixty, she refused to accept the painting, saying it did not look anything like herself, and that her most intimate friends would not recognize a single feature of her on that piece of canvas.

Wiertz smiled kindly at the remark, and, as a true knight of old, gallantly reconducted the lady to her carriage.

Next morning there was a grand disturbance in the Rue de Madeline. A big crowd was gathered before a window, and the following was whispered from ear to ear:

"Is the Countess de Arnos really in jail for her debts?"

Wiertz had exercised a little vengeance toward his noble but unfair customer. As soon as she had refused the portrait, he set to work and painted a few iron bars on the picture, with these words:

"In jail for debt!"

He exhibited the painting in a jeweler's window, in the principal street in Brussels, and the effect was instantaneous.

A few hours later the Countess was back at Wiertz's studio pouring invectives on him at high pressure—"to have exhibited her likeness under such scandalous"—etc.

"Most noble lady," was the artist's reply, "you said the painting did not look anything like yourself, and that your most intimate friends would not have recognized a single one of your features in the picture. I wanted to test the truth of your statement, that is all."

The portrait was taken away, the city laughed, the artist charged double price, and gave the amount to the poor of the city.

The Precursors of the Piano-Forte.

Our ancestors used the instruments known as spinet, virginal, and harpsichord, or clavichord. The spinet, otherwise called the "couched harp," from its resemblance to a horizontal harp, was much smaller than the harpsichord; the strings, placed at an angle to the keys, were of catgut, and sounded by leathern or quill plectra, which caught or "twigged" them. The "virginal," not derived from Queen Elizabeth's celibacy, but from *virgæ*, the Latin for rods (the rods attached to the keys), resembled a square box; the strings were of metal (brass instead of catgut), one string for each note. The sound, as in the spinet, was produced by quills, whalebone, leather, or sometimes elastic metal, attached to slips of wood, called "jacks," provided with metal springs. The virginal was the precursor of the harpsichord, and some say of the spinet.

The harpsichord, clavecin, clavichord, clavicembale or flügel, was so far an improvement that the strings were made (as now) of steel wire, with an alloy of copper for certain deep notes. There were in some instruments two keyboards for *piano* and *forte* effects, and also stops for the modification of the sound, by connecting the mechanism with, or disconnecting it from, three or four strings. The Italian term, clavi*cembalo*, indicates the "cymbal" character of the tone. The keys were attached to levers with the "jacks," as before; the plectra were still crow quills or hard leather, sometimes ivory or tortoise-shell, which produced something like "a scratch with a sound at the end of it."

The masters of later date, Handel and Mozart, to-wit: played on harpsichords or clavichords. Cristofali is generally recognized as the inventor of the modern piano-forte. The great change from the old harpsichord consisted in the substitution of wooden hammers for quills, the improved "action," the pedaling work, the extension of the compass, and the raising of the pitch. The "repetition" and "upright check" actions are fine specimens of the craft and mystery of piano-forte manufacture. We all remember, thirty or forty years ago, the old upright piano-forte of only 5 5-8 octaves, from F to C, and the old "squares" of six octaves (now *rara avis*), from F to F, whereof one advantage was that a vocalist could "sing" in that reverberation from the bolt "upright." Then came the extension of compass, 6 5-4 octaves, from C to A, and at last the full seven octaves, from A to A. Here, however, the gain is questionable, seeing that the notes in *altissimo* have hardly any sound at all, while the lowest bass notes are always too flat. One striking point in the old instruments is their low pitch. The virginal could not be tuned even up to the *old* concert-pitch, was a full minor third *below* the present "Philharmonic" pitch—the same will apply to the harpsichord.

Our modern piano-forte, in a broad sense, is virtually a return to the Bible-keyed instrument called "Dulcimer," familiarized by painful repetition, together with psaltery, sackbut, flute, etc., in the first lesson--or what used to be the first morning lesson--for the nineteenth Sunday after Trinity. The dulcimer of the Hebrews was a keyed instrument, struck by two hammers *in the hands* of the *player*, on the drum and drumstick principle. Thus does the world move. Man, like the globe, rotates and revolves.--*A. M., in London Musical World.*

Houghton, Mifflin & Co.'s New Books.

Mr. Aldrich's New Story, "The Stillwater Tragedy," which has been followed with eager interest for the past few months by readers of the *Atlantic*, is now completed and published in an unusually attractive volume. It is quite needless to tell those who have read it that they have found it exceedingly engaging, and that they have waited with no little impatience for the successive chapters; or to tell them why they were so fascinated by it. Readers of Mr. Aldrich's stories understand very well the skill with which he constructs and develops his plot, the effectiveness with which he depicts his characters, the brilliant and enduring charm of his style, and the abundant humor which illuminates whatever he writes.

All these qualities are shown in admirable combination in "The Stillwater Tragedy," which now goes out to a larger audience than even the *Atlantic* addresses, and which can not fail to win the hearty applause of those who recall the delight with which they read "The Queen of Sheba" and "Prudence Palfrey." Indeed, one can not help wondering why any intelligent person should miss the great pleasure of reading all of Mr. Aldrich's stories. They are so very interesting as stories, and so thoroughly good as literature, that it would seem a literary duty as well as delight to read them. ($1.50.)

Miracle Plays and Sacred Dramas.—Prof. Karl Hase has made a careful historical study of these subjects, and his interesting book has just been translated into English. It treats of The Mysteries of the Middle Ages; Polemic Plays and Echoes of the Mystery; Revival of the Sacred Drama in Spain; Occasional Traces of the Religious Drama in the French Classical Tragedy; Hans Sachs and Lessing's "Nathan;" The Church and the Theater.

Prof. Hase's ample learning admirably qualifies him to write on these themes, and his book will be found one of exceptional interest, especially by those who have carefully studied, or who have witnessed, the Passion Play at Oberammergau. ($3.00.)

The "Globe" Hawthorne.—The cheap "Globe" editions of Cooper, Dickens, and the Waverly Novels have proved so popular that the works of Hawthorne have now been added to the series. The new "Globe" edition comprises all of Hawthorne's writings—his novels, which have won for him a place among the few great writers whose works seem written not for a generation only, but for all time; his short stories, which have made the "Twice-Told Tales" and "Mosses from an Old Manse" household words wherever the English language is read; his essays on England and the English in "Our Old Home;" his Note-Books, crowded full of minute observations, exquisite description, keen discrimination of character, and a multitude of weird and most suggestive fancies; and his Wonder Books for Children, relating and interpreting old myths in the most delightful manner.

The edition contains only six volumes, has twenty-four excellent illustrations, and costs but ten dollars. This certainly brings Hawthorne's works quite nearly within the reach of everybody who can appreciate these masterpieces. ($10.00.)

A Standard Literary Reference Book.—Wheeler's "Dictionary of the Noted Names of Fiction" is one of the most convenient and attractive of books of reference. It includes, in addition to the information promised in its title, explanations of the origin and significance of familiar pseudonyms, surnames, or nicknames applied to public men, and curious or burlesque names given to parties and sects. *The Nation* pronounces the volume "an indispensable hand-book for all who read; the London *Spectator* commends its "exemplary accuracy;" and Mr. Longfellow praises it as holding "all the flowers of romance mingled together." One very important feature of the book is its careful indication of the pronunciation of names, over which so many intelligent readers stumble. ($2.50.)

"Ultima Thule" is the title chosen by Mr. Longfellow for his new volume of poems. His host of admiring readers will not consent to see in the title an omen or hint that this is the last book they are to have from that pure and graceful genius to which they are indebted for so many charming books. They will rather interpret it as signifying that the poet has passed the stormy seas and reached a charmed shore, from which he sends us this grateful melody.

This book gathers the poems Mr. Longfellow has written since "Keramos" was published, two years ago. It is not a thick book, but it is rich in the pure sentiments, the noble thoughts, the love of beauty, and the perfection of poetic form which have made Mr. Longfellow's poetry so admirable and precious a part of American literature. Even if the book contained far less than it does, it would be welcomed with the most cordial sincerity by all who love poetry and all who honor and admire Mr. Longfellow. "Ultima Thule" has a new portrait of the poet, which will gratify his numerous readers, who are also his friends. ($1.00.)

Dr. Holmes' New Book is welcomed by a larger and more enthusiastic audience than has greeted any of his previous volumes. The hearty and universal congratulations he received on the occasion of the breakfast given him last December in honor of his having attained seventy years, testified to the high esteem and the tender affection in which he is held by his fellow-authors and fellow-citizens. The wit and wisdom of the "Autocrat" inspired for him an admiration such as few writers ever win, and this admiration has been transformed into affection by the broad sympathy and tender humanity which his later volumes increasingly manifest. On this account his new volume appeals to a larger and more eagerly-attentive multitude. The leading poem, which gives the book its name, "The Iron Gate," is the thoughtful, tender, touching poem read by Dr. Holmes at the breakfast above referred to. The remaining pieces embrace poems read at meetings of the famous Class of '29, occasional poems for which Dr. Holmes seems to have a special and private Muse, and others which owe their existence to no particular occasion, but, like Mr. Emerson's Beauty, are "their own excuse for being."

All these make a delightful volume, which lends brightness and cheer to the literary world. A new steel portrait of Dr. Holmes adds not a little to the attractiveness of this book. ($1.25.)

These Books can be procured of Booksellers, or will be sent post-paid, on receipt of price, by the publishers

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MUSICAL MEMORY.

When Hans von Bülow played five of the last Sonatas by Beethoven from memory, it was regarded as an unheard of event, and the fact was heralded in all musical journals. To do this feat doubtless required tremendous powers of memory. Since Bülow's performance Henry Bonawitz is said to have done the same thing, while another pianist, whose name we can not now recall, is said to have played all the songs without words, by Mendelssohn, without the aid of notes, and did so at one sitting. But if the present boasts of remarkable exhibitions of musical memory, the past may do the same. When the blind Irish bard, Carolan, heard Geminiani play one of Vivaloi's concertos, he instantly repeated it on his harp, although he never heard it before. Mozart's musical memory was prodigious. When he was in Rome during Easter week of 1790, being then almost fourteen years of age, he begged the Pope for a copy of the time-honored Miserere by Allegri. This official declined on the ground that the Miserere belonged to the church and not to him personally, and that, therefore, he could not furnish a copy. While attending a rehearsal, however, Mozart paid close attention, and after he came home he wrote the whole down from memory, making only a few corrections at the regular performance. To write down from memory a complicated composition like this, which at its close, if we remember right, is written in nine voices or parts, is something prodigious. Bülow and Bonawitz had doubtless carefully studied the sonatas they played, and had performed them many times, while Mozart only heard this Miserere once or twice. This master's great power of memory exhibited itself on another occasion and in a different direction. Madame Schlick, the Italian violinist, being anxious to play something in public with Mozart, requested him to do so, and the noble-hearted and generous composer not only consented, but promised to write a new work for the occasion. He composed the sonata in B flat, but after it was ready in his mind then came the odious task of writing it down. He postponed this duty until the day before the concert. The lady was terrified at not receiving the manuscript. Mozart hastily wrote out the violin part and gave it to the lady, and on the following evening he played the sonata without having had any rehearsals, and without having his part written out. Instead of boasting, or being proud of this marvellous exhibition of his powers of memory, the modest Mozart laid a sheet of music on the rack, for fear that the audience, or rather the Emperor, would discover the fact that he was playing without notes. Were we to search the biographies of musicians, especially those of the blind, we might find many interesting incidents to illustrate the powers of memory, but the facts here given must suffice.

The mind rapidly remembers melodies; yes, tunes have been known to go even with musically uneducated people through life. There are usually connected with them incidents which rush upon us, so to speak, as soon as we hear such melodies. Though the leaves of our lives' tree may have been changed by the frosts of approaching winter, we love still to dwell upon the warm days of our spring and summer. Deep, deep goes that song which takes us out of our every-day life and guides us, as it were, up to a mountain from whence we behold the distant lands through which we wandered. Oh! how strong the yearning to tread once more those paths so wrought with youthful pleasures, and how stern the irrevocable command to go on to the silent grave! Ah! the imagination may take us there, the gale sweeping o'er these pleasure grounds may fan our weary brow again, but it fails to bring us the fragrance it once did. Yet who would not be willing to be led again by the gentle hand of song to see once more the lawns where we played as children, the bowers where we whiled away our time with those we loved best. As the sun's warm rays of the Indian summer play around the tree in vain, unable to bring forth new life, the sap having waned at the approach of winter, so does the recollection of the past come to us through the medium of song, sweet in itself, but unable to give us the pleasures belonging to it, or the power to enjoy them. Well did a writer say "That there is no joy in the true memory of music, but a sadness made sweet and holy, because it is inspired by the purest spiritual sympathy, and has its birth and death in melody."

A good and retentive memory is very useful to the musician. Not only does it enable a player or singer to afford pleasure to willing listeners at any time or place, but by playing or singing without the aid of notes he is free, and will be enabled to perform with more sentiment, just as the lecturer or preacher is apt to be more expressive if he dispenses with the manuscript. The close reader is fettered; a good share of his mental activity is directed towards the reading of notes, and observing expression marks, while, if he is free from this bondage, he is enabled to throw his whole soul into his performance. The musician who plays or sings from memory is a second-hand improvisator. He forgets self, he lives in the music and not in the notes or in his surroundings.

It is, therefore, but natural that a good memory should be admired. The masses, however, are very apt to overrate it. Hence the fact of Bülow playing five of Beethoven's sonatas *from memory* was by some deemed of greater importance than the musical performance itself. As has been said, the artist was extolled at the expense of art. The power of memory, no matter how necessary it is to our progress and existence, is after all but one of the lower faculties of the mind. When classing men, Holmes styles the fact-gatherers or memory-men as *one-story men.*

While the strength of memory depends greatly on training, it is something that cannot be forced. Not all have gifts alike. If a powerful memory is to the musician as a portfolio in which he carries his music, it must be said that the portfolios of some contain many pieces, while those of others contain scarcely any. Some will never hold any music at all, while others could be much better filled than they are. He who remembers very many dance tunes has not as good a memory as he who remembers but one sonata by Beethoven, or fugue by Bach. Some persons have very incorrect and imperfect memories, while others never take in any wrong impressions. The memories of some are retentive, while those of others can not retain anything very long. Some take in a piece of music very quickly, but forget it in a few days, while others have to labor for a long time in order to commit anything at all to memory, but never forget what has once been intrusted to their minds for safe-keeping.—*Brainard's Musical World.*

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The Art and Science of Music.

PART I.

PREPARATORY TO THE STUDY OF HARMONY.

Music.

§ 1. Music consists of Melody and Harmony, and is regulated and varied in its progress by Time (measure) and Rhythm.

Melody.

§ 2. Melody is a Succession of Tones.

Harmony.

§ 3. Harmony is a Combination of Tones.

Sound and Tone.

§ 4. The words Sound and Tone are distinguished from each other: the word sound being employed as a general term, that of Tone for Sound of definite pitch.

The Seven Tones.

§ 5. The Seven Tones, as they succeed each other in the common scale from any given tone to the approach of the octave above, form the foundation of our system of music, as it has been in use for the last three centuries, and is known under the name of Modern System of Music.

NOTE.— The reader knows that the scale contains seven *different* tones, and that the eighth, or octave, which is always added to bring the succession of the Seven Tones to a melodious close, is merely a repetition of the tone from which we started. It serves to terminate the scale, and may also serve as the starting point of the next higher scale.

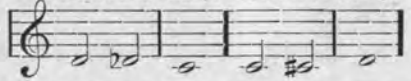
EXAMPLE 1.

☞ SEE SPECIMEN PAGES.

tically nor theoretically the same. Practically the difference lies in the tendency of the tone acquired through association with other tones. D flat has a tendency to move to c, c sharp to d. Theoretically they differ slightly in their number of vibrations:

Downward tendency. Upward tendency.

Ex. 6.

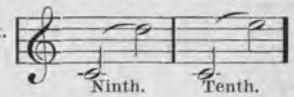


We repeat here that the established science of music limits the number of major scales to twelve. The twelve minor scales are formed from the twelve major scales. The particular order in which the seven tones of the major scale succeed each other is, as intimated above, the same in all the twelve major scales. The same is true of the minor scales among each other. The entire system of music rests upon (or is in germ within) the major scale, the minor scale being merely an alteration of the former. It is important therefore, that we should closely consider the manner in which the seven tones succeed each other in the major scale.

The Major Scale in C.

§ 7. We will, according to custom, take **c** as the central or fundamental scale, represented upon the piano by the white keys. and, touching these one after another, we shall obtain the succession **c d e f g a b (c)**. Between each of these seven tones there is a certain distance, or interval. The English word Interval has been adopted as a technical term in music, and we speak of **c d** as an interval of the second, **c e** an interval of the third, etc., etc. The scale has seven such intervals, namely, **c d**, the second; **c e**, the third; **c f**, the fourth; **c g**, the fifth; **c a**, the sixth; **c b**, the seventh, and **c** to **c** above, the eighth or octave. The eighth tone **c** is added, an octave above the starting point **c**, to end the scale in a satisfactory manner. Of this more hereafter. There are still further extended intervals in use, such as the ninth, tenth, etc., formed by the tone **c** (from which we first started) and the octave above its second, third, etc., but these will not occupy us at present.

Ex. 7.



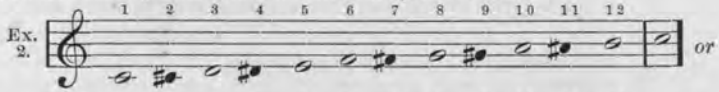
Intervals.

§. 8. There are whole tones and semi-tones; perhaps better called steps and half steps when using them to measure distances or intervals. The half step or semi-tone, as the smallest interval in music, affords a convenient

The Scales.

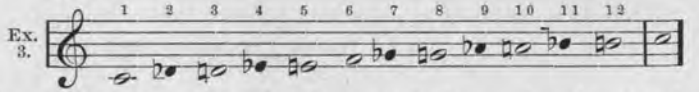
§ 6. There are twelve scales, called the Major Scales, and twelve accessory scales, called the Minor Scales. These scales are based upon the seven tones above described and their five intermediate semi-tones, furnishing in all twelve scales, which may be either major or minor:

Ex. 2.



or

Ex. 3.

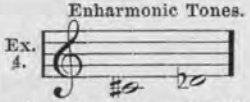


Theoretically the number of scales exceeds the number of twelve, because (as we perceive from the two examples above) the same tone may have different names.

NOTE.—Two tones of the same pitch, but different in name, are called enharmonic tones; when they are sounded in succession, an "enharmonic change" takes place.

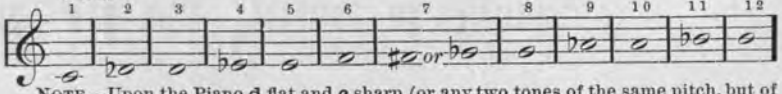
Enharmonic Tones.

Ex. 4.



In Example 2 we have a c♯, and in Example 3 the same tone under the name of d♭. That will give us two scales for the same tone. In the same manner we might call **c**, b♯ and build a scale upon it, or change **d** into e𝄫 (**e** double flat), and likewise build scales upon both; or we might give to **d** flat the name of **b** double sharp, and in like manner give a number of different names to each tone of the scale. Thus we might construct an endless number of scales. For practical use consequently it became necessary to limit the scales to the smallest possible number, so as to avoid the complication resulting from an excess of sharps and flats. Twelve scales have thus been selected, an exception being made for the scale of f♯, which often is preferred in the form of g♭, the first having six sharps, the second six flats. Composers generally limit themselves now-a-days to this number of accidentals (6) in a scale or key. The following are the scales most in use at the present day:

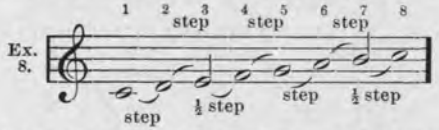
Ex. 5.



NOTE.—Upon the Piano **d** flat and **c** sharp (or any two tones of the same pitch, but of different name) seem at first sight to be alike, but they are nevertheless neither prac-

measure for that purpose. The major scale consists entirely of a succession of steps and half steps (whole tones and semi-tones), in the following order:

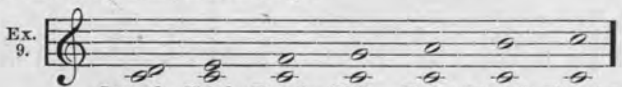
Ex. 8.



The intervals of the scale, formed by steps and half steps, are also called large and small seconds. To define it more clearly, we speak of steps and half steps (whole tones and semi- or half tones) as a *measure* for larger tone distances, and of seconds, thirds, fourths, fifths, sixths, sevenths, eighths or octaves, etc., as *intervals*.

We may now give the intervals formed by the first tone of the scale, **c**, and the remaining ones, successively:

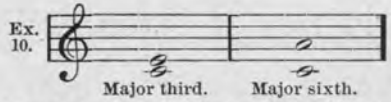
Ex. 9.



Different Kinds of Intervals.

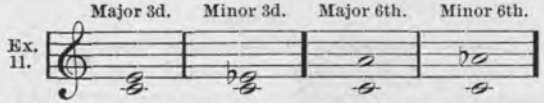
§ 9. There are major and minor, perfect, large and small, diminished and augmented intervals. The major intervals are the Third and Sixth as we find them in the major scale, formed by the first and third. and first and sixth tones:

Ex. 10.



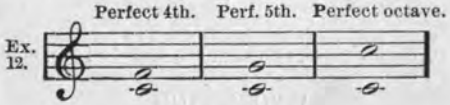
These are changed into minor intervals through reduction by half a step:

Ex. 11.



The Perfect Intervals are the 4th, 5th and 8th, or octave, as we find them in the major scale formed by the 1st and 4th, 1st and 5th tones, and the 1st tone and its octave above.

Ex. 12.

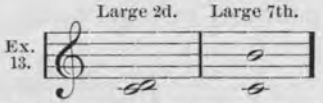


These intervals remain unaltered when occurring in minor harmonies; they do not therefore assist in the change from the major to the minor mode, and require a separate name to distinguish their kind, otherwise they might have been enrolled among the major intervals. The fact is that these intervals, while they are not inharmonious, are *empty* of Harmony, and the addition of a major or minor third is required to make them positively harmonious. Some writers do not favor the term "perfect", which has been given to them, but the objection is not well sustained, since as a merely technical term the word "perfect" is as good as any other. Other writers again classify the perfect under the major intervals, thereby producing much confusion.

NOTE.—When a perfect interval undergoes a change, it does not become minor, but diminished or augmented (extreme), according to contraction or expansion.

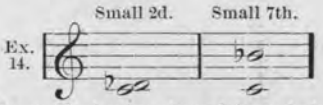
The large intervals are the 2d and 7th, as we find them in the fundamental major scale:

Ex. 13.



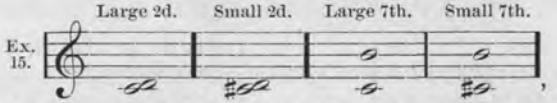
These are made "small" by reducing the distance that separates their constituent tones, by half a step:

Ex. 14.



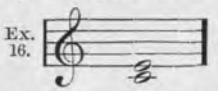
Any of these intervals could also be altered from below, for example:

Ex. 15.

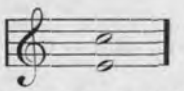


but it is not costumary to do this in the explanation of musical theory. The bass or lowest part is left untouched as a foundation upon which we build. In a like manner, when we name an interval or a chord, we enumerate their component parts from below, thus:

Ex. 16.



is c e, not e c, for e c is: Ex. 17.

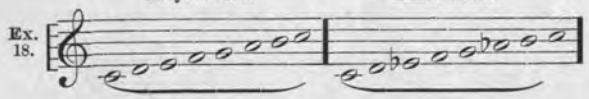


This short explanation will suffice to make our meaning clear in similar cases hereafter.

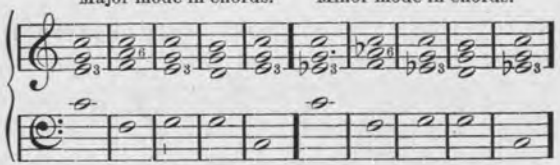
NOTE.—The second and seventh are likewise classed among the major intervals by some writers. They state, that all the intervals formed by the first tone of the scale and the remaining ones successively, are major, and claim that in this view a more consistent system is established. The author repeats, that only such intervals are major as participate in the change from the major to the minor mode. These are clearly the 3d and 6th alone. The other intervals, namely the 2d, 4th, 5th, 7th and octave, remain unaltered.

Major scale. Minor scale.

Ex. 18.



Major mode in chords. Minor mode in chords.

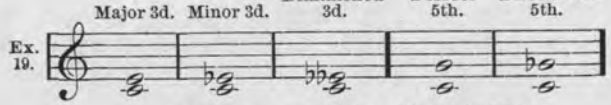


It will be perceived that all the intervals, except the 3d and 6th, remain unaltered in the change from major to minor.

Diminished Intervals are obtained by reducing perfect, minor and small intervals by half a step:

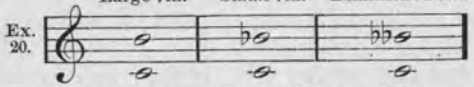
Major 3d. Minor 3d. Diminished 3d. Perfect 5th. Diminished 5th.

Ex. 19.



Large 7th. Small 7th. Diminished 7th.

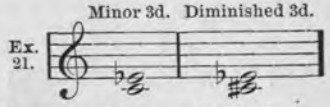
Ex. 20.



We might have diminished the minor third in a different way from that in Example 19, thus:

Minor 3d. Diminished 3d.

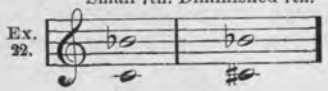
Ex. 21.



and the small 7th differently in Example 20, thus:

Small 7th. Diminished 7th.

Ex. 22.

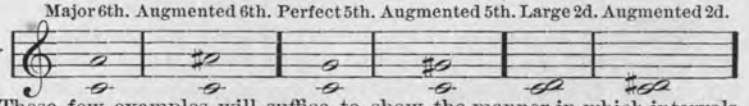


but we preferred not to alter the foundation of the intervals. (See § 9, Example 15.)

Augmented Intervals are obtained by raising major, perfect or large intervals by half a step:

Major 6th. Augmented 6th. Perfect 5th. Augmented 5th. Large 2d. Augmented 2d.

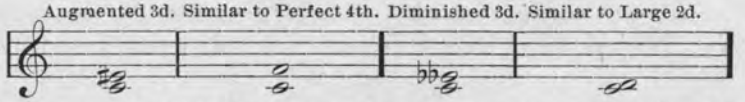
Ex. 23.



These few examples will suffice to show the manner in which intervals are diminished and augmented. It often occurs that intervals thus altered become similar to other intervals:

Augmented 3d. Similar to Perfect 4th. Diminished 3d. Similar to Large 2d.

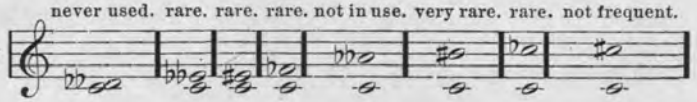
Ex. 24.



Such augmented or diminished intervals are not in use, or occur rarely. Of such we give some further examples:

never used. rare. rare. rare. not in use. very rare. rare. not frequent.

Ex. 25.

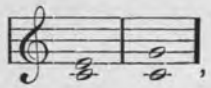


Concord and Discord.

§ 10. Also called Consonance and Dissonance. These two contrasted combinations are the two organic principles in that division of music called Harmony. Concord is followed by discord, and this again is resolved into concord.

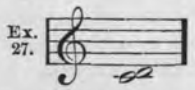
Concord, musically speaking, finds its elementary expression in the third and fifth:

Ex. 26.



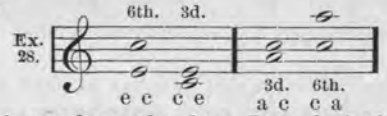
discord in the second:

Ex. 27.



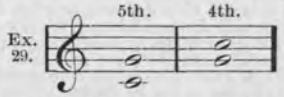
All other consonant or dissonant combinations are but derivations of these three. The concord of the sixth, for instance, is but another form (inversion) of the third:

Ex. 28.



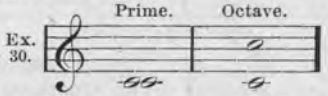
The fourth again is merely another form (inversion) of the fifth:

Ex. 29.



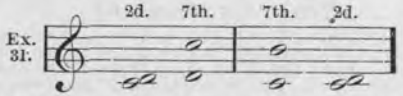
The octave is a further removed unison of the prime (unison upon the same degree). (See Inversion of Intervals, § 19.):

Ex. 30.



There are two principal discords, the second and the seventh, although the seventh again is but another form of the second;

Ex. 31.



We may say, that there are in Harmony, musically and artistically speaking, three combinations of so many contrasted effects, representing the elementary powers of concord and discord: 1st, the third, as the basis of all Harmony; 2d, the fifth, as a consonant combination, but empty of harmony; 3d, the second as the representative of discord. The art of composition primarily consists in effecting a proper succession of the elements: Concord and Discord.

Resolution.

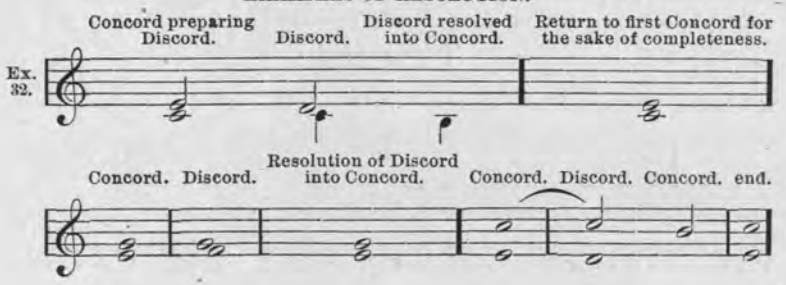
§ 11. Concord is the principal element of these two, and therefore furnishes in nearly all cases the beginning and end of a composition. It was a rule among older writers that no discord should appear unprepared, in other words, that every discord should be prepared by a concord. Modern writers often disregard this rule, but in essence the law remains the same, in as much as the aim of all art will ever be to produce the beautiful and avoid that which is harsh and offensive. To concord, as the principal element, allies itself the subordinate power, discord. The discord cannot exist without the concord. The concord may exist without the discord. Hence when we attain a discord in music, we must soon return to a concord. This return from a discord to a concord is called a Resolution (a resolving or dissolving of one combination into another). Science deduces from this the law that

"EVERY DISCORD MUST BE RESOLVED INTO A CONCORD."

When the art of music was in a less advanced state of development than at the present day, the concord predominated largely in composition, but as the ear became tired of *too much sweetness* of Harmony, the discord asserted its empire more and more, until to-day originality and inventive power are compelled to explore the depths of dissonant combinations to produce something new. The highest genius ever leads the advance, creating it its own natural irrestible way; talent and ingenuity are apt to make a point of extraordinary discordant combinations, so as to make up by high-wrought penetrating force what is lacking in creative power. The discord has a great charm, and may be likened to the desire of attaining some loved object, but the *greatest* charm resides in the *Resolution* of discord into concord, corresponding to the *attainment* of the desired object.

EXAMPLES OF RESOLUTION.

Ex. 32.



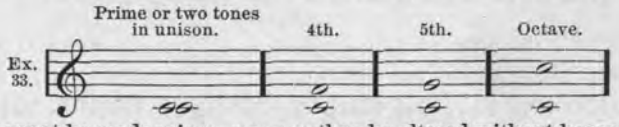
Different Kinds of Concords.

§ 12. There are two kinds of Concords: Perfect and Imperfect Concords.

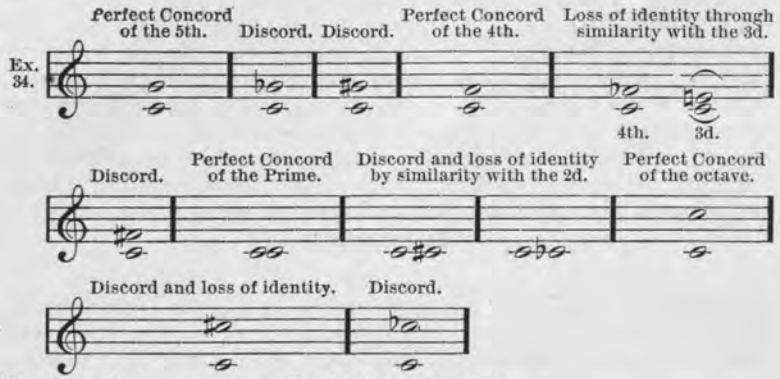
PERFECT CONCORDS.

§ 13. The Perfect Concords are the Prime, Fourth, Fifth and Octave:

Ex. 33.



They cannot be made minor, nor can they be altered without becoming discords or losing their indentity.

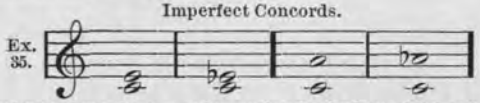


The imperfect concords are the third and the sixth.

NOTE.—The terms 'perfect' and 'imperfect' are merely technical and do not fully express what they are meant to convey. This is the case with many technical terms, because a single word cannot always express a complicated meaning. In the case of the words 'perpect' and imperfect', 'unchangeable' and 'changeable' would have answered equally well. Acoustically speaking the terms 'perfect' and 'imperfect' refer to the *perfect consonance* of tone combinations, or such *imperfect* ones as are slightly mixed with dissonant vibrations.

IMPERFECT CONCORDS.

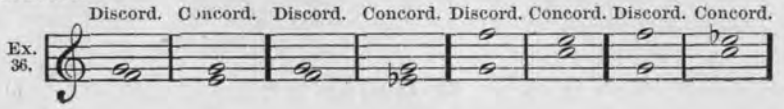
§ 14. The Third and Sixth are changeable (so-called imperfect) consonances, that is to say, they may be changed from major to minor, and yet retain their purity of harmony. In the Prime, Fourth, Fifth and Octave this is not the case, as explained before.



NOTE.—We have given the examples, so far, in the key of C, but it is understood that what we say of one key or particular interval, is true of all keys and all other similar intervals, because there is only *one* scale in music, which serves as a model to all the rest. Thus any scale has this succession of whole and half steps: 1. 1. ½. 1. 1. 1. ½; while any tone will give us a major third through the addition of another tone two whole steps above, and a minor third by the addition of a tone one step and a half above.

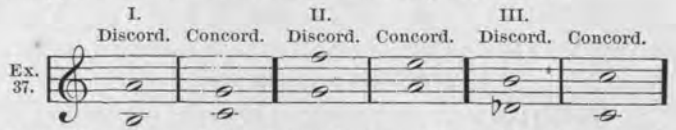
Resolution of Discords into any Imperfect Concord.

§ 15. Discords may be resolved into either major or minor imperfect concords:



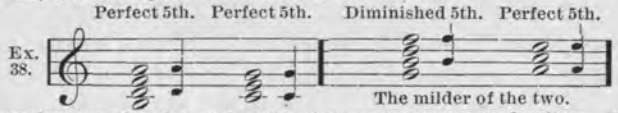
Resolution of Discords into Perfect Concords.

§ 16. This occurs more rarely, because the perfect concord, empty of harmony, does not furnish so fully satisfactory a resolution.



Generally such resolutions occur in connection with other parts, making up complete chords.

NOTE.—The successions of discord and perfect concord, as given in examples 37, I and II, would not readily be chosen by good composers, as they cover a suspicion of successive 5ths, indicated by the small notes, thus:

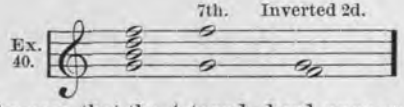


Sometimes however (rarely) such successions occur among good writers. Example 38 is rather harsh.

The Third.

§ 17. From what we have said of perfect and imperfect concords, it may readily be inferred that the third is the origin and source of all harmony for musical composition, the only perfectly satisfactory concord. The fifth, while it rests the mind, does not fully satisfy it. It is empty of harmony. A piece would not, at the present day, readily be ended with a fifth. The third rests the mind and charms it by its sympathetic harmony. Especially does the major third do this. The minor, being depressed by half a step, produces a corresponding effect upon the mind, retaining however the beauty of harmony. All chords are built of thirds. One third forms a concord; two thirds, one above the other, form a complete chord.

Three thirds above each other form a chord still beautiful, but it contains a dissonance.



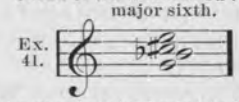
It will here be seen that the 4-toned chord upon **g** contains in essence

a second, the principle of dissonance or discord. This chord is called the Chord of the Dominant 7th, and is the mildest positive discord known in music.

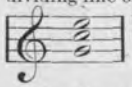
NOTE.—We say *positive* discord, for the chord of the *diminished* 7th, although requiring resolution like any positive discord, is virtually within a concord, and consequently still milder than the chord of the dominant 7th.

Chord of the diminished 7th within major sixth.

Ex. 41.



Among the 4-toned chords the chord of the diminished 7th (example 41) stands upon the dividing line of discord and concord. Among the 3-toned chords the chord of the

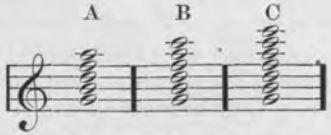


fourth and sixth holds a similar position. This will receive full explanation in Harmony proper.

Continuing to pile up thirds, we obtain chords more and more discordant, since they will contain in essence two, three or more seconds.

A B C

Ex. 42.



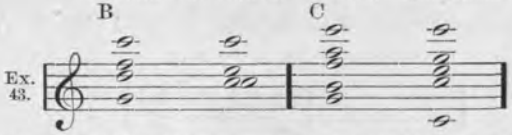
To make the chords at B and C palatable, we must omit some irreconcilable seconds.

The same Chords with some of the middle tones removed.

Discord. Resolution. Discord. Resolution.

B C

Ex. 43.



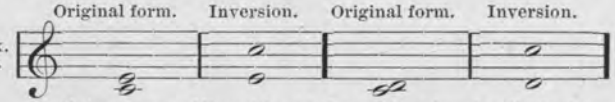
The chords at B could have been resolved in different ways, but we are now merely upon the threshold of the vast edifice of music and must not digress too much. What we have said of the third applies equally to the sixth. This concord however is only a transformation (inversion) of the third, and it is therefore unnecessary to enlarge upon its nature.

Inversion of Intervals.

§ 18. All concords and discords (likewise all complete chords), which we will here comprise under the general term of interval, are capable of inversion. They may thus appear under two different forms, namely in their original form and their inversion.

Original form. Inversion. Original form. Inversion.

Ex. 44.



Major 3d. c e Minor 6th. e c Large 2d. c d Small 7th. d c

Rules of Inversion.

§ 19. The following series represent Intervals. In the first series of plain figures we give the plain intervals with their inversions:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

deducing RULE I, *a*) Prime inverted becomes the Octave and *vice versa*.
b) Second " " " Seventh " "
c) Third " " " Sixth " "
d) Fourth " " " Fifth " "
e) Fifth " " " Fourth " "
f) Sixth " " " Third " "
g) Seventh " " " Second " "
h) Octave " " " Prime " "

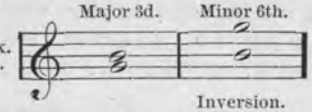
In the second series we give the Intervals of the major scale according to their *kind*, with their inversions:

	Perfect Prime.	Large 2d.	Major 3d.	Perfect 4th.	Major 6th.	Small 2d.	Perfect Octave.
Inversions:	Perfect Octave	Small 7th.	Minor 6th.	Perfect 5th.	Minor 3d.	Large 7th.	Perfect Prime.

deducing RULE II, *a*) Major Intervals inverted produce minor intervals:

Major 3d. Minor 6th.

Ex. 45.

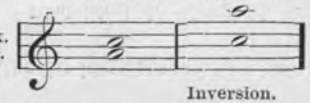


Inversion.

b) Minor Intervals inverted produce major intervals:

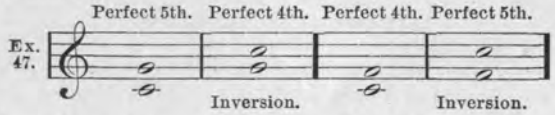
Minor 3d. Major 6th.

Ex. 46.

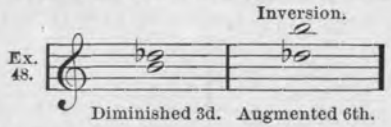


Inversion.

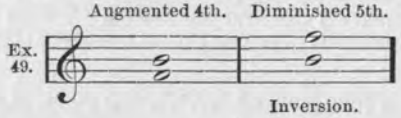
c) Perfect Intervals inverted reproduce perfect intervals:



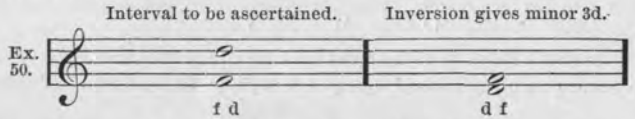
d) Diminished Intervals produce augmented intervals:



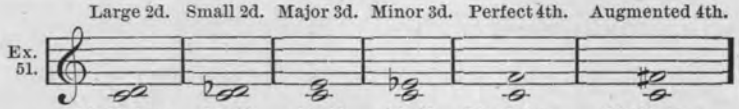
e) Augmented Intervals when inverted produce diminished intervals:



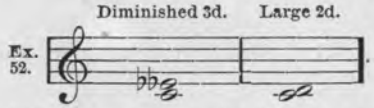
The Inversion of Intervals furnishes us a key to the speedy recognition of the more difficult ones. Thus, if we desired to ascertain what interval and what kind of interval the following is, we should proceed in this manner.



We now refer to Rule I, *c*) where it says the "Third inverted becomes the Sixth." This tells us that **f d** must be a sixth. We next refer to Rule II, *b*) where it says "Minor Intervals inverted become major", and we conclude that **f d** is a *major* sixth, since the inversion gave as a minor third (see Example 50). It is of course necessary that the student should become familiar with the various kinds of seconds, thirds and fourths (their inversions giving us the remaining more difficult intervals), the knowledge of which is easily acquired. They are given here:



A diminished third has, like the large second, to which it is similar in sound, two half steps:



We will count the half steps of the diminished third and will speak of flats, since the interval contains a double flat: **c** to **d** flat, 1st half step; **d** flat to **e** double flat, 2d half step. And the large second: **c** to **c** sharp (or **d** flat), 1st half step; **c** sharp to **d**, 2d half step.

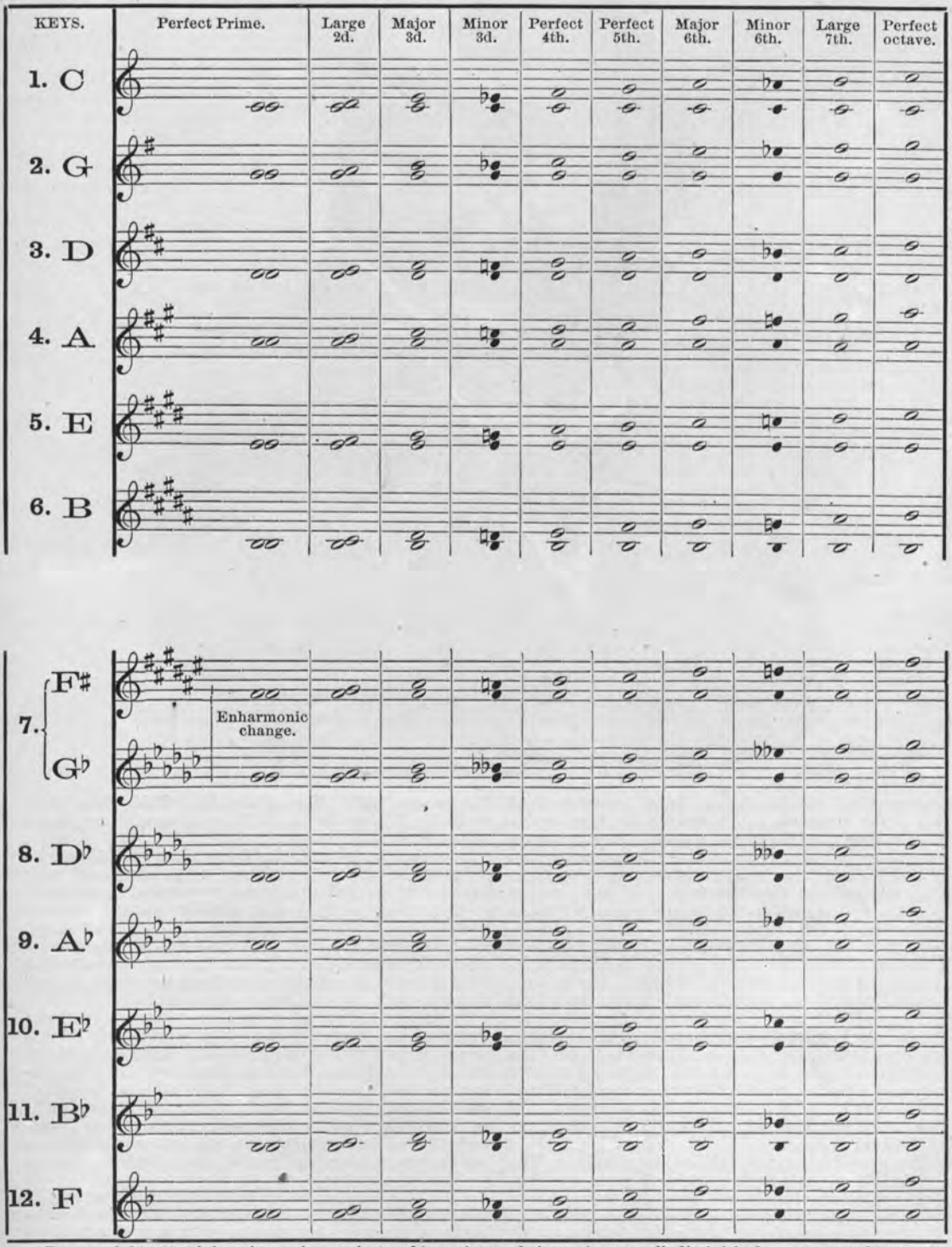
The student may gather from this the manner of counting the half steps of the other intervals of Example 51.

Method to learn the Intervals.

§ 20. The best way to become familiar with the principal intervals (from which the diminished and augmented are easily formed with the assistance of the two rules given in paragraph 19, is to examine carefully the intervals formed by the first and remaining tones of the fundamental major scale, and then go through the remaining eleven scales in the same manner. As it is important to the student to acquire skill in the recognition of intervals, we give the following table of the scales with their intervals:

Complete Table of Intervals formed by the Major and Minor Scales.

NOTE.—The Scales are related to each other in the Fifth (Perfect), meaning that they are at a distance of a Fifth from each other. Starting with C, we proceed by distances of perfect Fifths, until, returning to C, we have completed the *Circle of Fifths*.



Paragraph 9 treats of changing major, perfect and large intervals into minor, small, diminished or augmented intervals.

Paragraph 19 gives a full explanation of the process of inverting intervals, and the rules that underlie inversions. Once familiar with these rules the student will find it easy to invert any interval and recognize its kind.

END OF PART I.

JACQUES OFFENBACH.

JACQUES OFFENBACH, the most prolific and the best known of the composers of opera bouffe, is no more. He died in Paris the 5th of last month. Born of Jewish parentage, in Cologne, June 21, 1819, he in early life went with his father to Paris, where, at the age of fourteen he entered the *Conservatoire* as a pupil on the violoncello, which instrument he afterward played in the orchestra of the Opera Comique. It was in 1855, however, that his career substantially began, for it was then that he opened the since famous Bouffes Parisiennes, on the Champs Elysees, and here, one by one, he brought out those works which made the whole world laugh. Four or five months ago Offenbach celebrated the one hundredth performance of his one hundredth production, *La Fille du Tambour-Major* (The Drum-Major's Daughter). On that night he wielded the baton of a leader, presided over a supper he offered his friends and the members of the company, and finally opened the dances in the great hall of the Continental Hotel.

His first Parisian success was *Les Deux Avengles* (The Two Blind Men), which is so full of puns and *jeux de mots* as to be absolutely untranslatable into any foreign tongue. His first great popularity on both sides of the Atlantic was made by *La Grande Duchesse*, which was originally produced in Paris in 1867. His other most popular works, with the dates of their production, are *La Belle Helene*, Paris, 1864; *Barbe Bleue*, 1866; *La Perichole*, 1868; *Genevieve de Brabant*, 1868; *La Jolie Parfumeuse*, 1873; *Mme. L'Archiduc*, 1874. His latest work, *La Fille du Tambour-Major*, is now being played in our Eastern cities.

Now that he is dead, that large class of critics who judge of an article according to its label, and who have heard that Offenbach was a "musical charlatan," declare all his musical compositions "vapid," "meretricious," etc., although they would doubtless find the same compositions full of charm and beauty if only some wag were to scratch from the copy submitted to them the first two syllables of the name of the subject of our sketch.

To be fair, Offenbach should be judged solely as a writer of comic music. To compare him with Bach is as unjust as it would be to compare Hans Breitman to Milton, or Artemus Ward to Macauley. It is doubtless true that the style of music he affected is not of our elevated character, but, in his line, he stands without a superior; and, while much of his music is necessarily trivial, fair-minded men will indorse the following statement from the pen of the talented critic of the Boston *Gazette*:

"It is the custom to sneer at Offenbach as wholly unworthy to occupy a place among composers deserving of the name; but herein great injustice is done him. He has written some melodies of exquisite beauty, artistic in feeling, delicate in sentiment, and which, in their refinement of taste and style, would have done credit to the inspiration of any composer."

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MUSICAL CONCORD AND DISCORD,

As Related to Their Historical Development and the Science of Acoustics.

BY ROBERT GOLDBECK.

The modern system of music is the result of a slow growth from the earliest ages to the present time. Remarkable coincidences are shown between the tenets of modern exact science and the gradual discoveries from the remote past to the present day. The octave of the Greeks, sung in unison with the fundamental tone, a combination used in their choruses; the subsequent introduction of the fifth and fourth; later, the major and minor third; and, lastly, the major and minor* sixth—all these stand very much in the order of consonance established by the acoustics of to-day, which attests the octave to be the most perfect consonance. Other like combinations following in about this order: Octave, twelfth (or fifth above the octave), double octave, fifth, fourth, major sixth, major third, minor third, small seventh, minor sixth.

When considering concord and discord, musically and artistically, we can not take into account their order of discovery in the history of music, nor do we directly connect our ideas with those of physical acoustics treating of purely physical tone phenomena, or those of physiological acoustics treating of their perception by and effect upon the human ear. The science of acoustics, treating of tone, tone relation, and chord development (with their resultant tones), according to the laws of simple ratios, excludes the use of the temperament, considers harmonious combinations in their absolute purity, and discovers and establishes partial dissonances in the minor chord, and some of the major and minor intervals, which the art of practical harmony treats as purely consonant combinations. Exact science suggests and urges the abandonment of the temperament, universally acknowledged to be imperfect. An instrument has been proposed with twenty-four keys within one octave, permitting the use of all the twelve scales in their absolute purity of harmony. Pietro Blaserua, of the Royal University of Rome, says: "Professor Helmholtz has had an harmonicon constructed on which he can play at will in the exact or temperate scale, on purpose to see if there really is an appreciable difference between them. As soon as the ear becomes a little practiced the difference is most striking. In the exact scale the consonant chords become much sweeter, clearer, and more transparent; the dissonant chords stronger and more rugged; while in the temperate scale all these things are mixed in one uniform tint without any distinct character. The music acquires a more decided, open, robust, and sweet character." It may reasonably be expected that the future will develop a musical system which will harmonize with the discoveries of theory. Musical art (composition), however, is so far in advance of science and theory that centuries may elapse before a union can be effected. For instance, we do not generally, in practical music, receive impressions of single perfect or imperfect concords, but rather in combination with other tones, fundamental or accessory, or else in melodious series excluding anything like an examination of their physical nature, and conveying, instead, manifold impressions of their spiritual character. The number of such combinations of perfect and imperfect concords and discords with other tones is infinite, and their suggestive influence upon the soul wonderfully refined and spiritual, pointing to a new science, that of psychological acoustics, treating of the perceptions of music by the soul, beyond the physical ear. Were we to treat of concord and discord in a *practical method*, one which should readily enable the student to handle skillfully the musical material furnished by the modern system of music, we could not pursue the idea of physically pure tone phenomena, but would have to seek our ideal in artistic and beautiful combination of tones, however imperfect their association may be as to the ratio of their vibrations. The art of composition of to-day, then, deals exclusively with the modern system of music (in its limits within the present fixture of intervals—namely, the division of the octave into twelve equal half steps and the diatonic arrangement of the scale), while we leave to exact science the task of a gradual unfolding of the physical beauty of tone and tone association, believing that a practical unity of art and exact science may be a possibility of the future, destined to spiritualize and beautify music in a way not as yet dreamed of.

*Up to Mozart's time a reluctance is perceptible to end a piece of music in a minor key from a still-existing distrust in the consonance of minor intervals.

The Erl King.

If there ever was a work of inspiration, Schubert's "Erlkönig" is one. The composer read the poem for the first time, was fascinated and mastered by its eldritch spirit, and sat down and translated it into immortal music as rapidly as his pen could fly over the paper. Fourteen years afterward, when Mme. Shröder-Devrient visited the venerable author of the ballad at Weimar, and sang it to him, he was visibly touched by Schubert's sympathetic treatment of the subject, and, kissing the fair forehead of the vocalist, he exclaimed: "A thousand thanks for this grand artistic performance. I heard the composition once before, and it did not please me; but when it is given like this, the whole becomes a living picture!" For Schubert's imagination was as vivid as his own, and the tone-poet, in this particular instance, excelled the word-poet. Goethe merely suggests the scene in the forest by a few such phrases as "Durch nacht und wind; in dürren blättern säuselt der wind," and "Es scheinen die alten weiden so grau;" but the composer conjures it up before you. Not an element of awe and terror, of human pain and supernatural malignity, is wanting. The music paints the blackness of darkness, the wrath of the tempest, the grinding and clashing of the storm-tortured boughs, the clattering gallop of the horse, the unearthly voice of the demon, the plaintive accents of the dying child, the suppressed dread of the father, and the mute agony which fell upon him as he reached the threshold of their home, and discovered that a corpse was lying cold and stark in his strong, sheltering arms. "The rest is silence." Let us not omit to add that a few hours before the death of Jean Paul Richter, that "unique" genius, as Carlyle calls him, asked to have the "Erl King" played to him.—*Exchange.*

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Lesson to "Maiden's Longing."

BY ROBERT GOLDBECK.

A. ♩. *Andantino.* Besides the *Tempo* indicated according to Mælzel's Metronome (M. M. ♩.—72), the author has here introduced something like a practical time measure, which enables those who do not possess one of Mælzel's instruments to obtain the correct *tempo*, as intended by the author. The usual superscriptions of *Adagio*, *Andante*, *Allegro*, etc., are often vague, but when these same expressions are used for one beat in a measure, no doubt can remain as to the appropriate degree of slowness or rapidity. Thus ♩. = *Andantino* cannot fail to be correctly interpreted by either musicians or laymen.

B. It may be regarded as a law that any *staccato* note implies the (greater or lesser) *raising of the hand;* the best way is to manage this in such a manner that one single impulse or movement will accomplish the rising and falling of the hand, that is, the *staccato* dot sends up the hand, which, falling back of its own weight, recommences playing (without a new effort of the wrist) as it touches the key. This movement, correctly executed, is the ruling principle of graceful playing. In the case in question, at B, the *staccato* is but middling short, the dot standing over a quarter note (one of some length in $^6/_8$ *tempo*) and the movement of the hand in its rise and fall, correspondingly slow.

C. The player will notice the difference of fingering in the left hand upon the last note *B*, at the end of each measure, being the second or third, according to distance of interval from the note in question to the one following.

D. Poco slargando: meaning here (as often elsewhere) emphasis of each eighth-note chord with broadened and slightly retarded time.

E. The accompaniment in the left hand at this point differs from the ordinary preceding accompaniment, as it leads back into the first melody (subject). It should be slightly emphasized, with light *crescendo*.

F. The next following sixteenths (extending to return of first subject) form what might be termed an "intermezzo," interlude intended to suspend for a short time the prevailing character of the piece, thus affording variety and relief from monotony. This is a consideration relating to the form of the piece. Robert Schuman, the great composer, has written intermezzos (mezzi) in the shape of complete pieces, intended to be played between others of larger design, as a relief from grander musical thoughts and forms.

G. The principal requisite in the execution of all runs is evenness.

H. The player should pay particular attention to the fingering, holding the hand lightly and easily, in a position deviating little, if any, from the fundamental five-finger position.

I. An opportunity is here afforded to say that there are frequently written two notes of the same name and pitch, printed side by side, which are intended to be struck at the same time, as example shows:

K. The *C* in the chord of the right hand which re-introduces the principal melody of the piece (and here in a very unusual way hidden under the remaining two notes of the chord, is taken with the second finger to make it strong and clear. The second being a powerful finger.

L. From here to the end forms what is usually termed the *coda* of the piece.

M. Pedal to the end because same harmony.

NOTE.—The use of the pedal is easy in this piece because the harmonies do not change too frequently and occur with regularity. The player should, however, be watchful that the pedal is changed sufficiently quickly and at the right moment, so as not to mingle opposing harmonies discordantly. Where scale-passages occur, be sparing in the use of the pedal unless they are in the high treble.

The "Hour" on Some Traits of Wagner.

Richard Wagner is undoubtedly one of the greatest composers that has ever lived. He has done for dramatic music what Bach and Handel have done for sacred music, and what Beethoven has accomplished with the symphony. But, as a man, he is an ill-conditioned, overbearing, spiteful dyspeptic. For years he has poured out the venom of his clumsy satire upon all who differ from him. Even the memory of the dead has not been secure from his arrogance. Names of departed artists, dear to every musician, have been defiled by this infallible Bayreuth pope. Schumann, Schubert, Mendelssohn, have not escaped from his spite. Rubinstein, Brahms, Gounod, old Ferdinand Hiller, Raff, Joachim, and others have been bespattered with mud from Bayreuth.

One of the most impertinent feats of the irascible composer is reported from Rome. On the occasion of the Palestrina festival the committee sent invitations to the most eminent musicians to send in some suitable compositions. Gounod, Verdi, Ambroise Thomas and others cheerfully promised to do homage to the "Prince of Music." But Wagner could not do a graceful action; he sent a copy of the greatest of Palestrina's works, the world-famed "Missa Papæ Marcelli," to the festival committee. In this copy he had erased all the original annotations relating to time, pianos, crescendos, and fortes, and corrected them by his own interpretation of the venerable work. This insult flung in the face of the festival committee will be properly appreciated when it is remembered that this music has been sung in Rome for three hundred years.

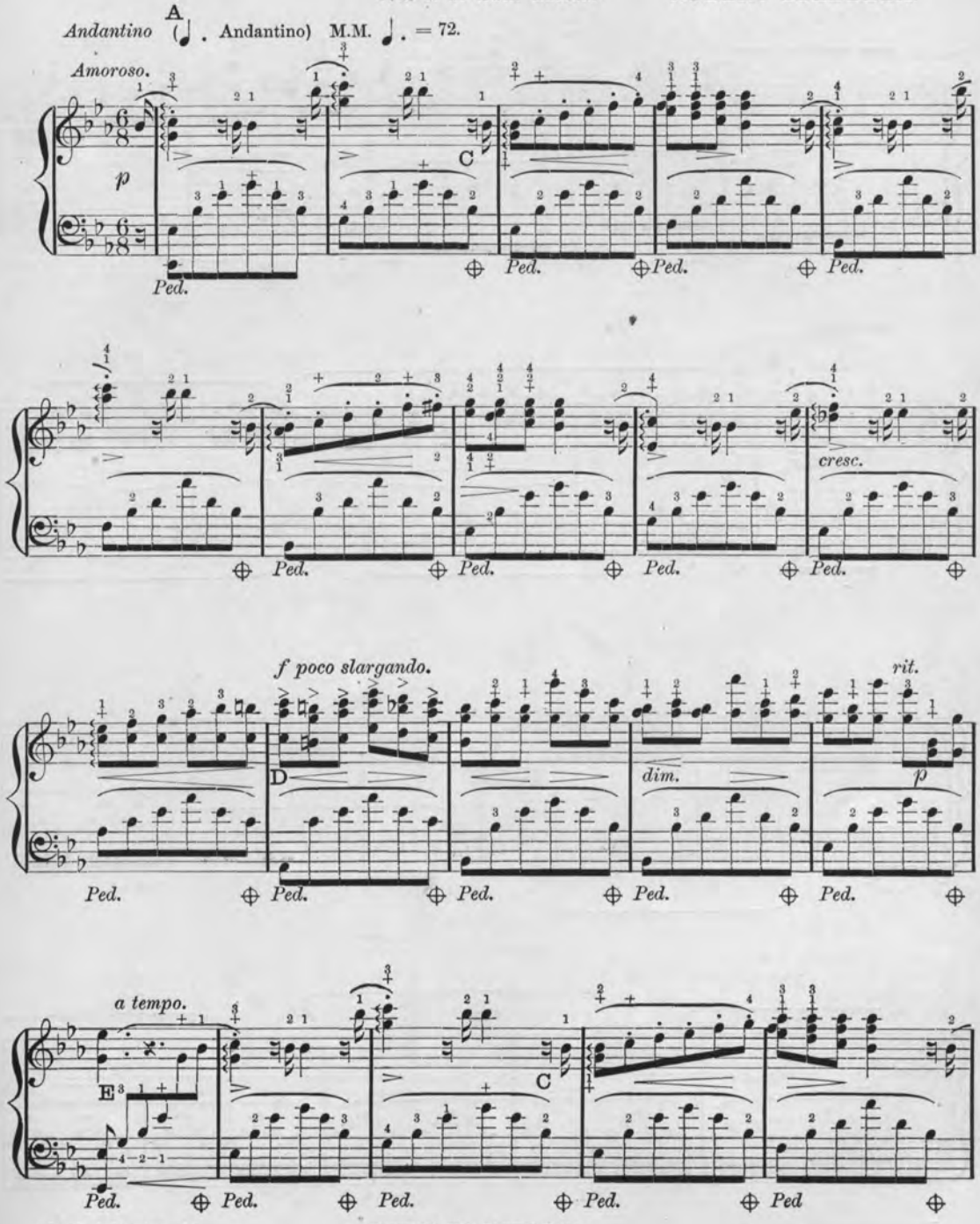
PROBABLY the worst blunder ever made by the telegraph was one that occurred in the case of a St. Louis merchant, who, while in New York, received a telegram informing him that his wife was ill. He sent a message to his family doctor, asking the nature of the sickness, and if there was any danger, and received promptly the answer: "No danger. Your wife has had a child. If we can keep her from having another to-night she will do well." The mystification of the agitated husband was not removed until a second inquiry revealed the fact that his indisposed lady had had a "chill."

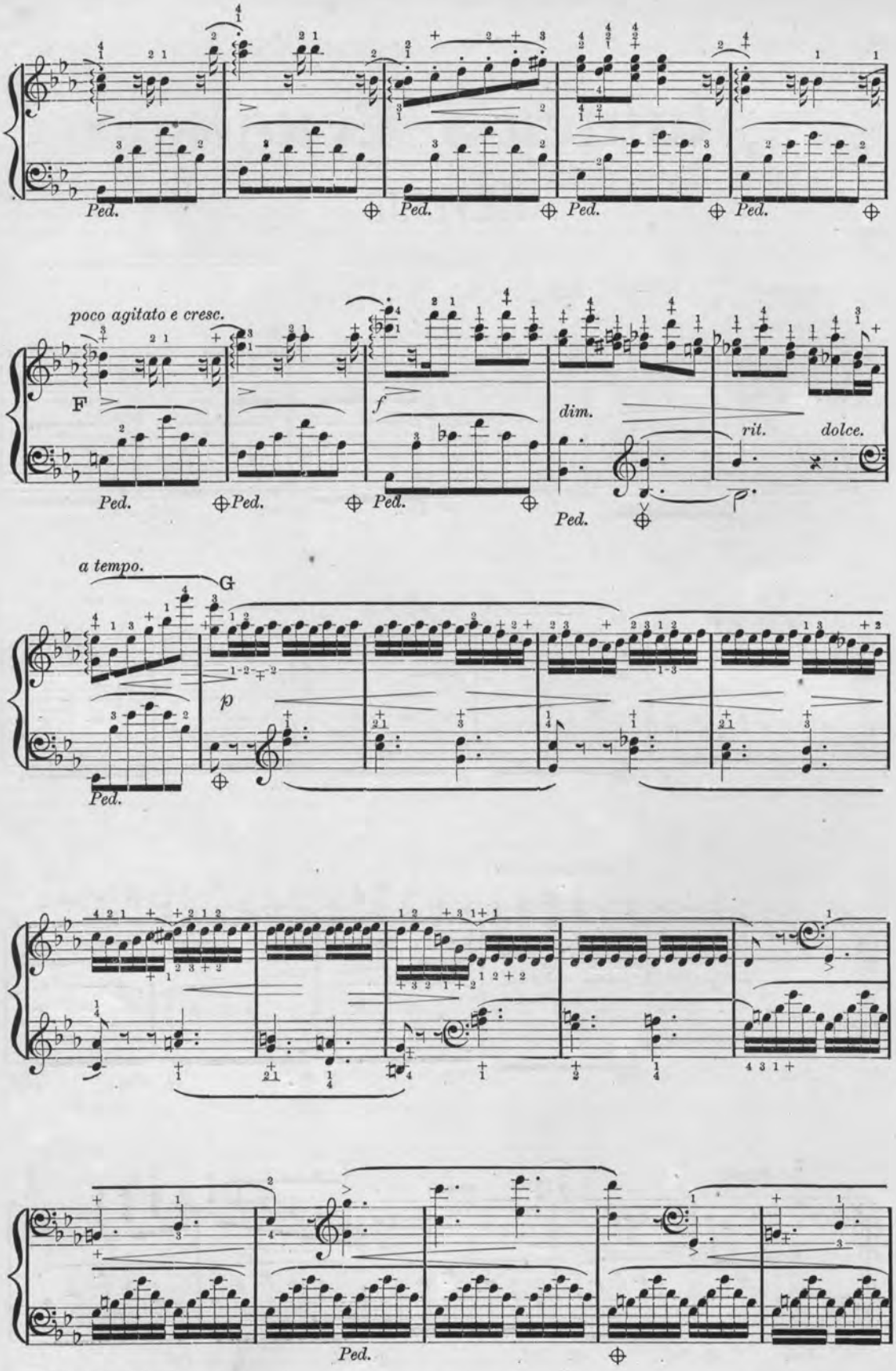
A CROSS-EYED passenger got off the Maine Central train at Auburn the other day, whipped out of his pocket a piece of chalk and marked a good-sized white cross on one of the elegant coaches. He then asked his way to the "pump," and filled himself with aqueduct water. When the old gentleman had shuffled back to the train, some one asked him why he had put the chalk mark on the car. "My wife told me," said he, "not to get off the train at all for fear I might get in the wrong keers. I thought I'd put a mark on the train so I should know it was the right one."

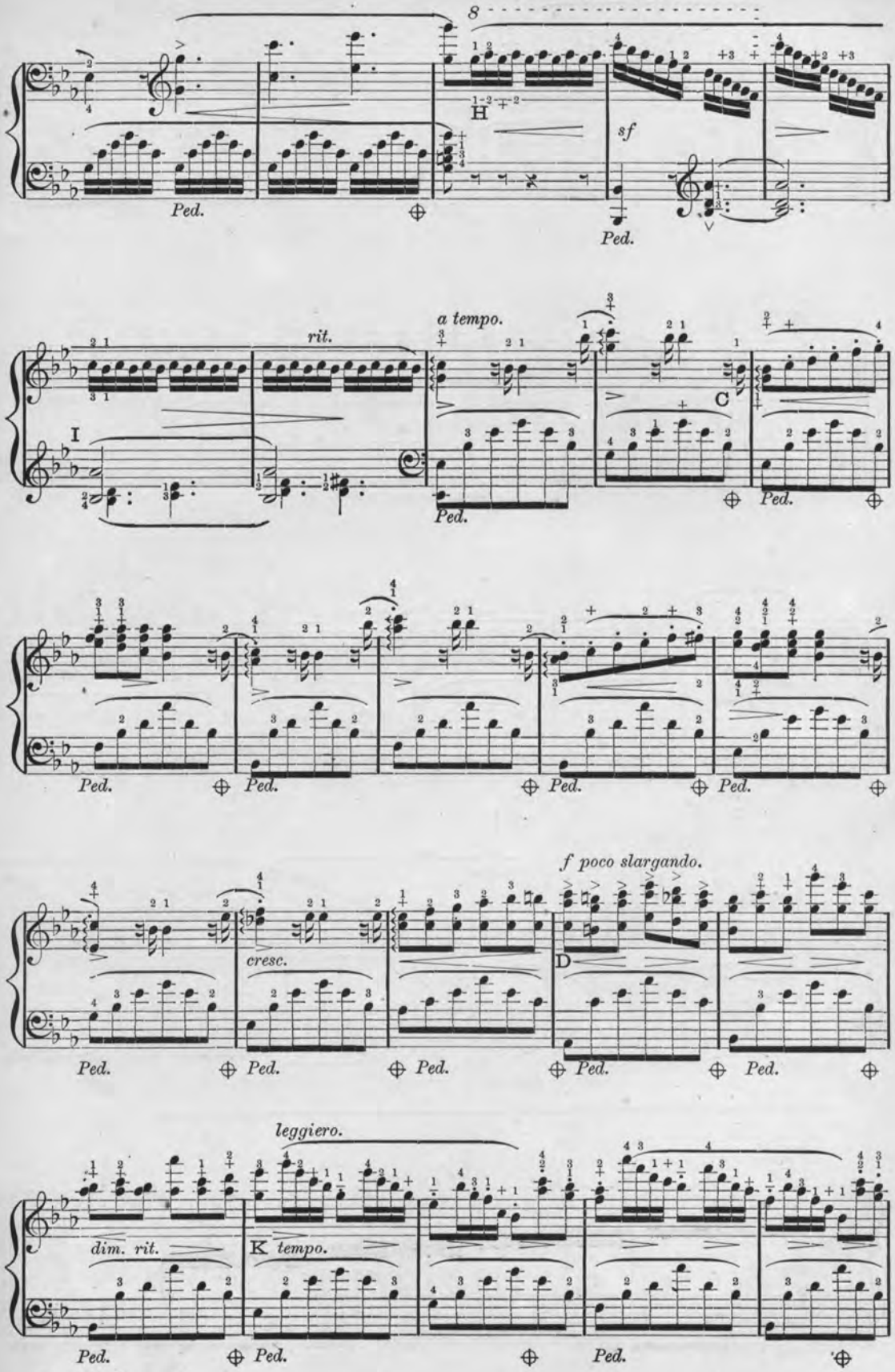
Maiden's Longing.

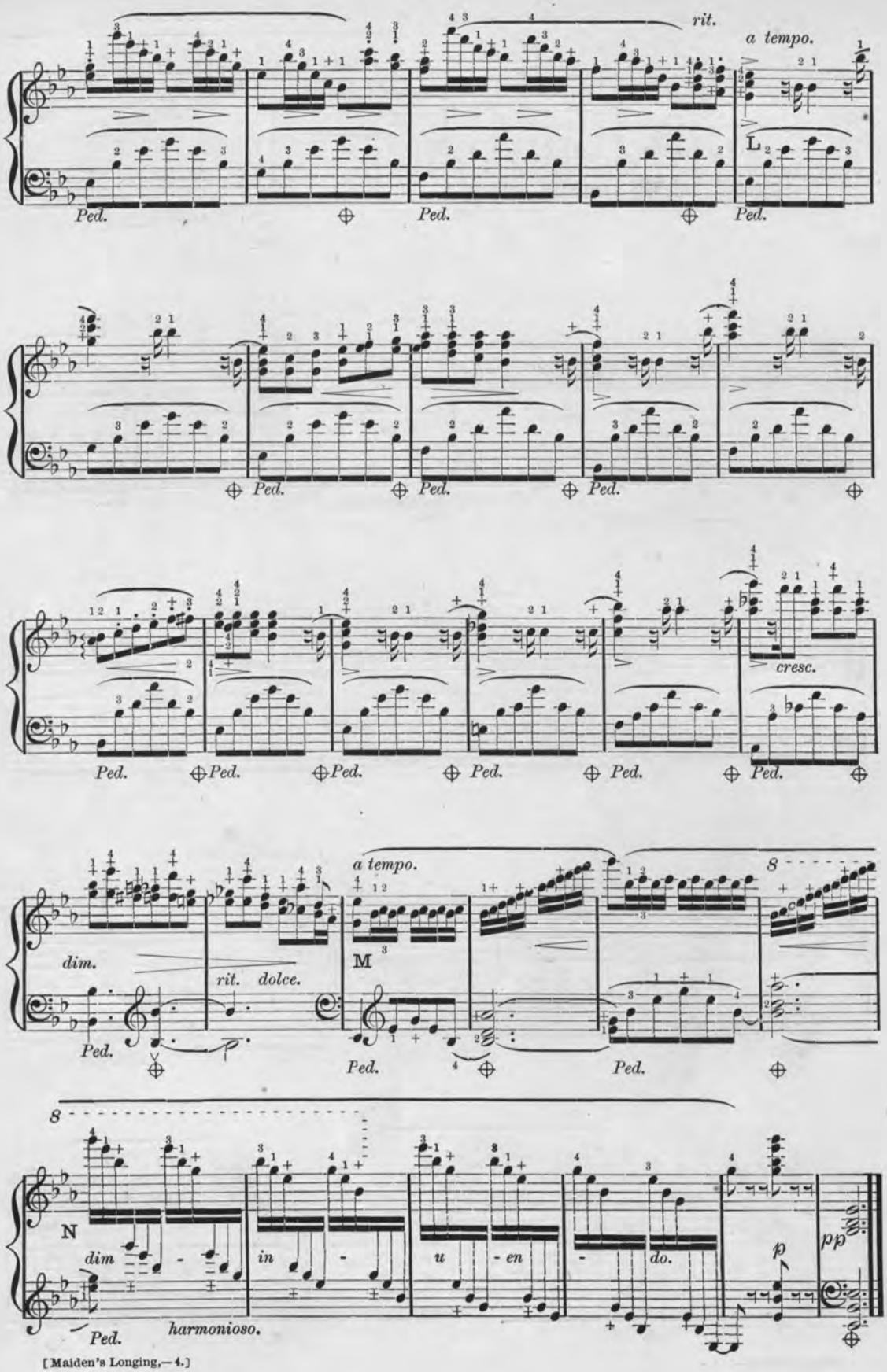
(REVERIE.)

No. 1. of Gem Series. ROBERT GOLDBECK.




Ped.
Ped.
Ped.
Ped.
poco agitato e cresc.
F
Ped.
Ped.
f
Ped.
dim.
Ped.
rit.
dolce.
a tempo.
G
p
Ped.
Ped.


8
H
sf
Ped.
rit.
a tempo.
I
C
f poco slargando.
cresc.
D
leggiero.
dim. rit.
K tempo.

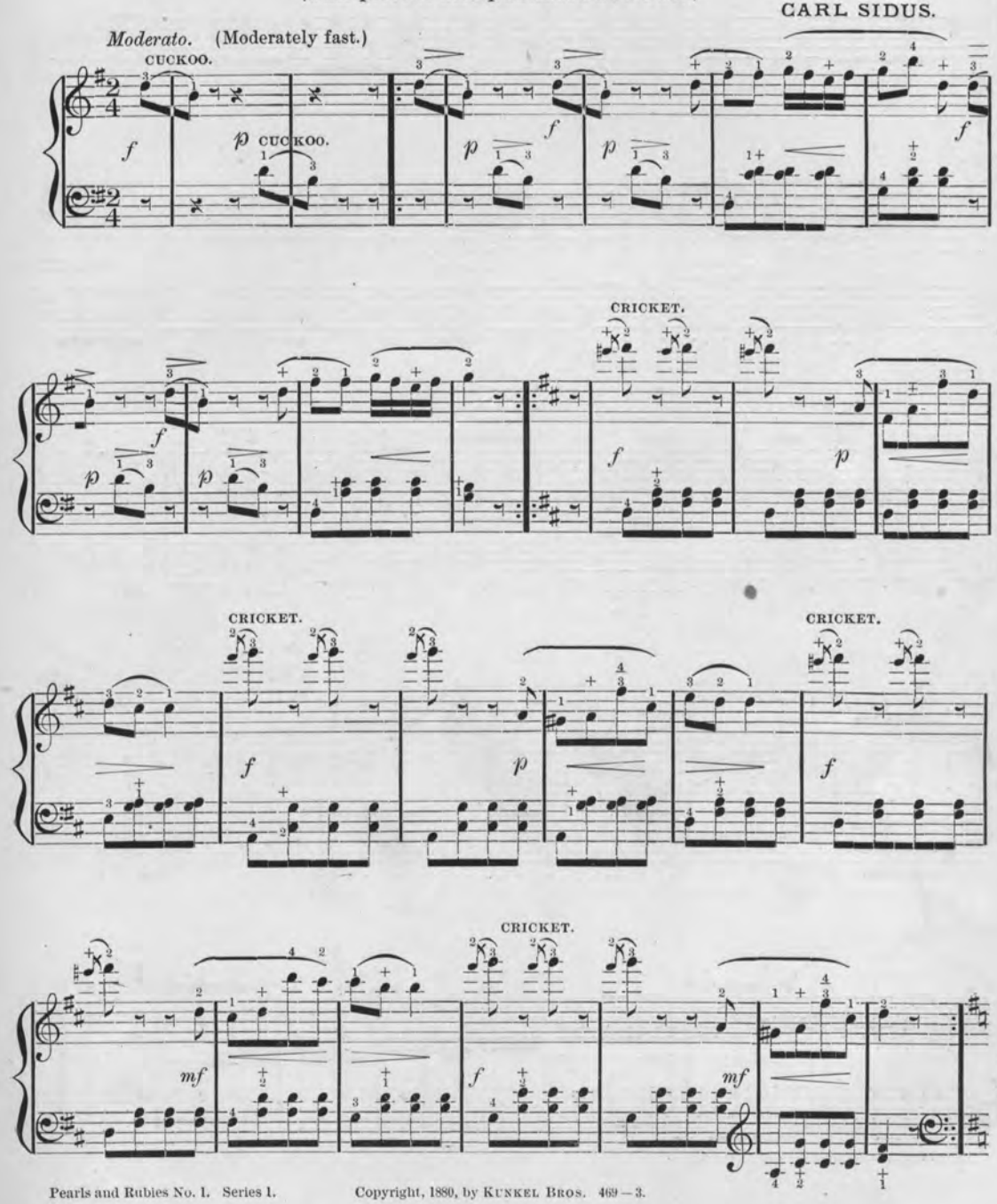

rit.
a tempo.
Ped.
cresc.
dim.
rit. dolce.
M
N
dim - in - u - en - do.
harmonioso.
pp
p

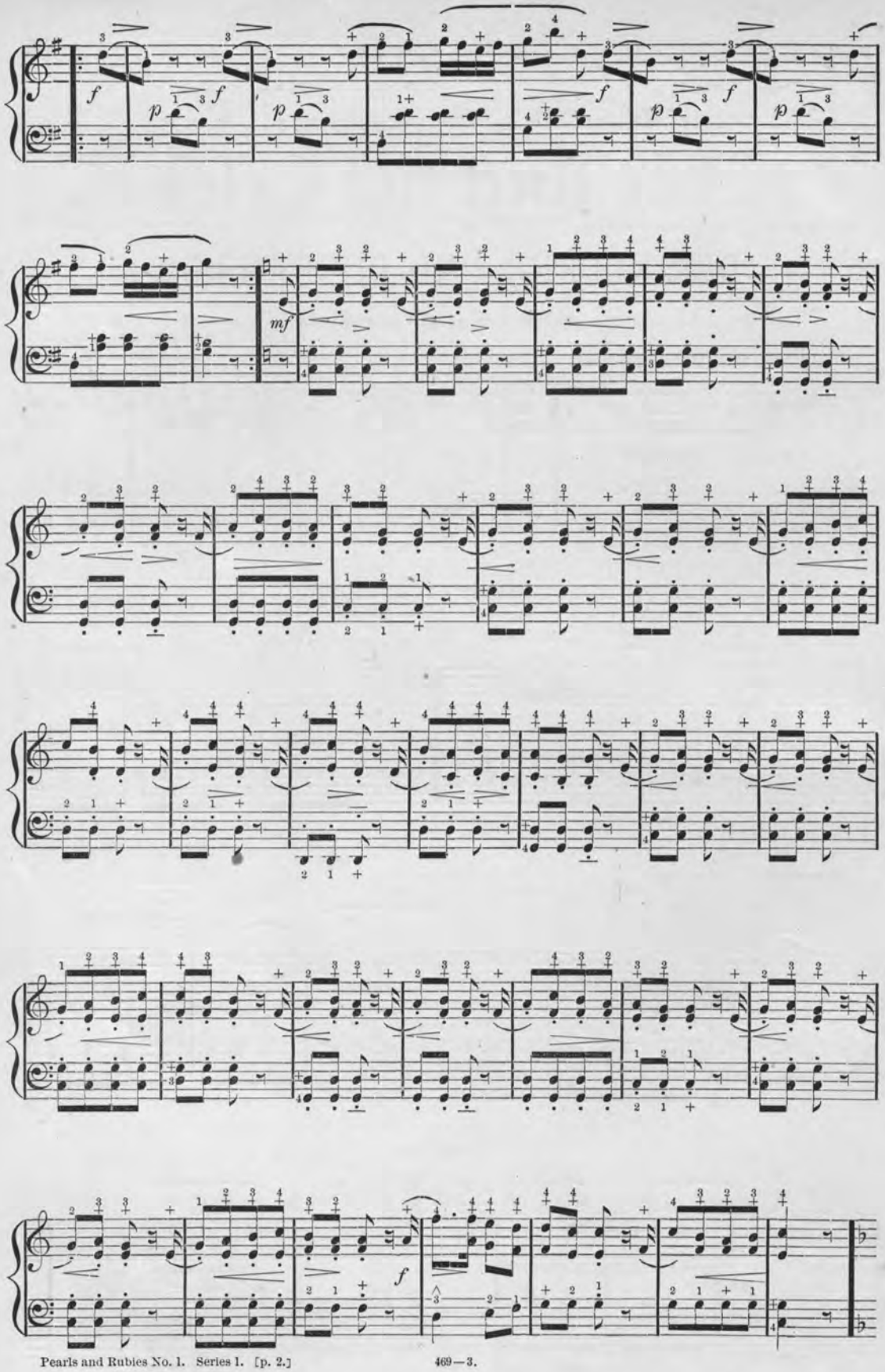
Cuckoo and the Cricket.

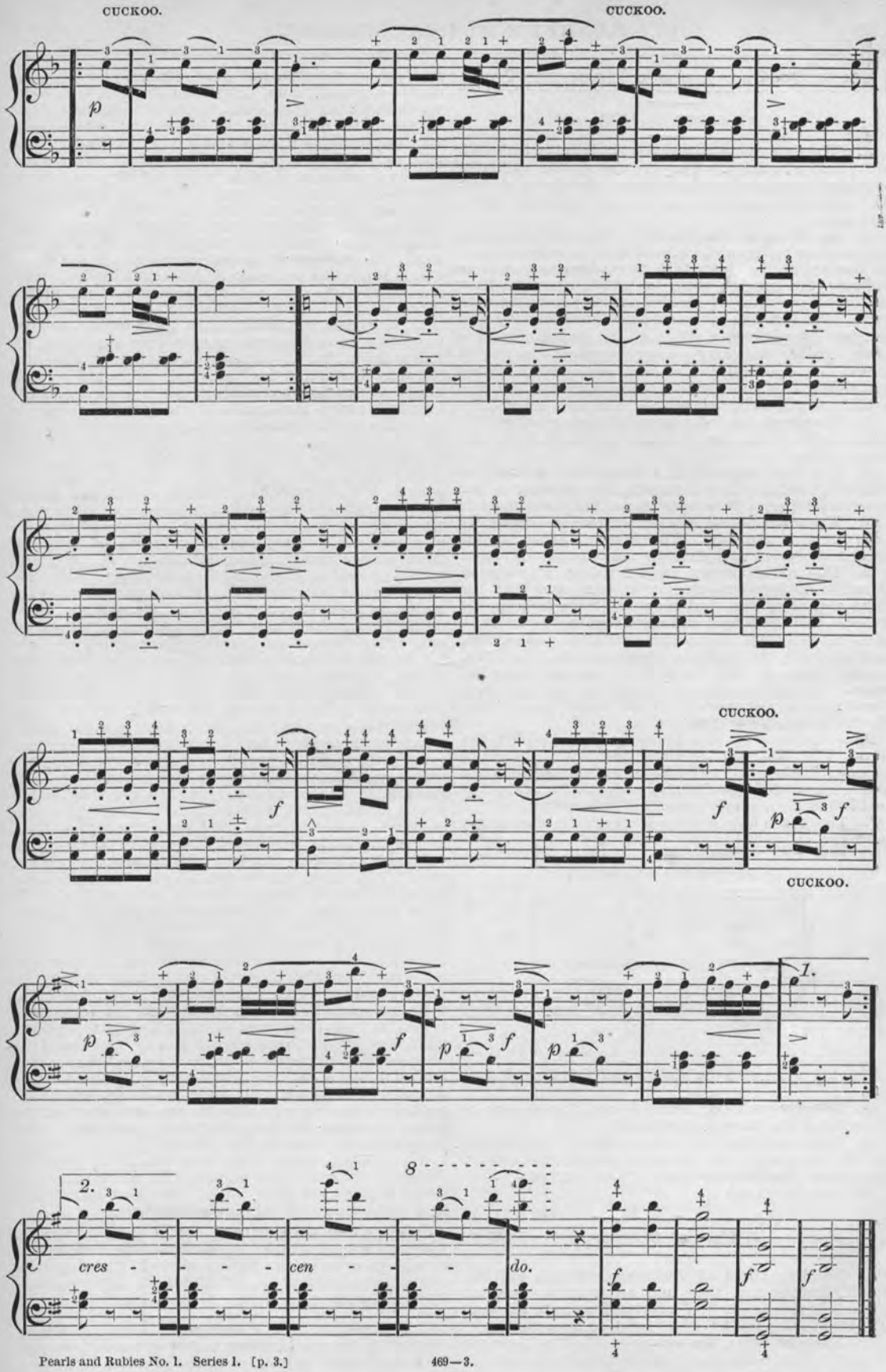
(DER KUCKUK UND DIE GRILLE.)

(This piece is also published as a duet.)

CARL SIDUS.




f
p
f
p
p
f
p
f
p
mf
f


CUCKOO.
CUCKOO.
CUCKOO.
CUCKOO.
1.
2.
cres - - - - cen - - - do.

LESSON TO SHEPHERD'S MORNING SONG.

BY JACOB KUNKEL.

A. The first two measures must be attacked with vigor and elasticity. They represent the call of a shepherd as he gathers his herd at the dawn of day. This call is repeated as an echo at measures three and four.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a-half notes or three quarter-notes to each second.

C. Shepherds' calls in the neighboring valley.

D. Calls of shepherds as they are heard from valley to valley.

E. The bass notes *C A F* sharp and *D* must be well emphasized; they represent the bleating of the sheep rejoicing as they hear the call of their master.

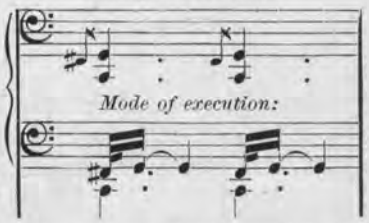
F. The grace note *F* sharp is struck simultaneously with the *D* in the bass. The *F* sharp following the grace note is tied to it, hence is not to be struck again.

G. Play with loose wrist and freedom. Pay special attention to the dynamic marks, etc., and give the third eighth of the first measure with both hands *staccato*, and the fourth and sixth eighth *legato*. Also observe well that the third eighth of the second measure with the right is given *staccato*, while the quarter notes on the fourth beat are held their full value. Special attention is called to the fingering. Use it precisely as marked, it will enable you to emphasize each note as it should be.

H. Observe well the phrasing indicated by the slurs. The last note of each group must be given *staccato*. Take great care, however, not to force the note when so doing. The finger should leave the key as if it had been gently propelled by a spring.

I. The grace note *F* sharp is struck simultaneously with the *C*.

Example as written:



Give the notes with the right hand lightly and *staccato*.

K. Observe well the *crescendo* and the change of fingering as the passage progresses.

L. Light and shade are very requisite in this part, in order to convey the true meaning of the author. Hence heed the dynamic marks, phrasing, etc.

M. See paragraph *K*.

A Story of Chopin.

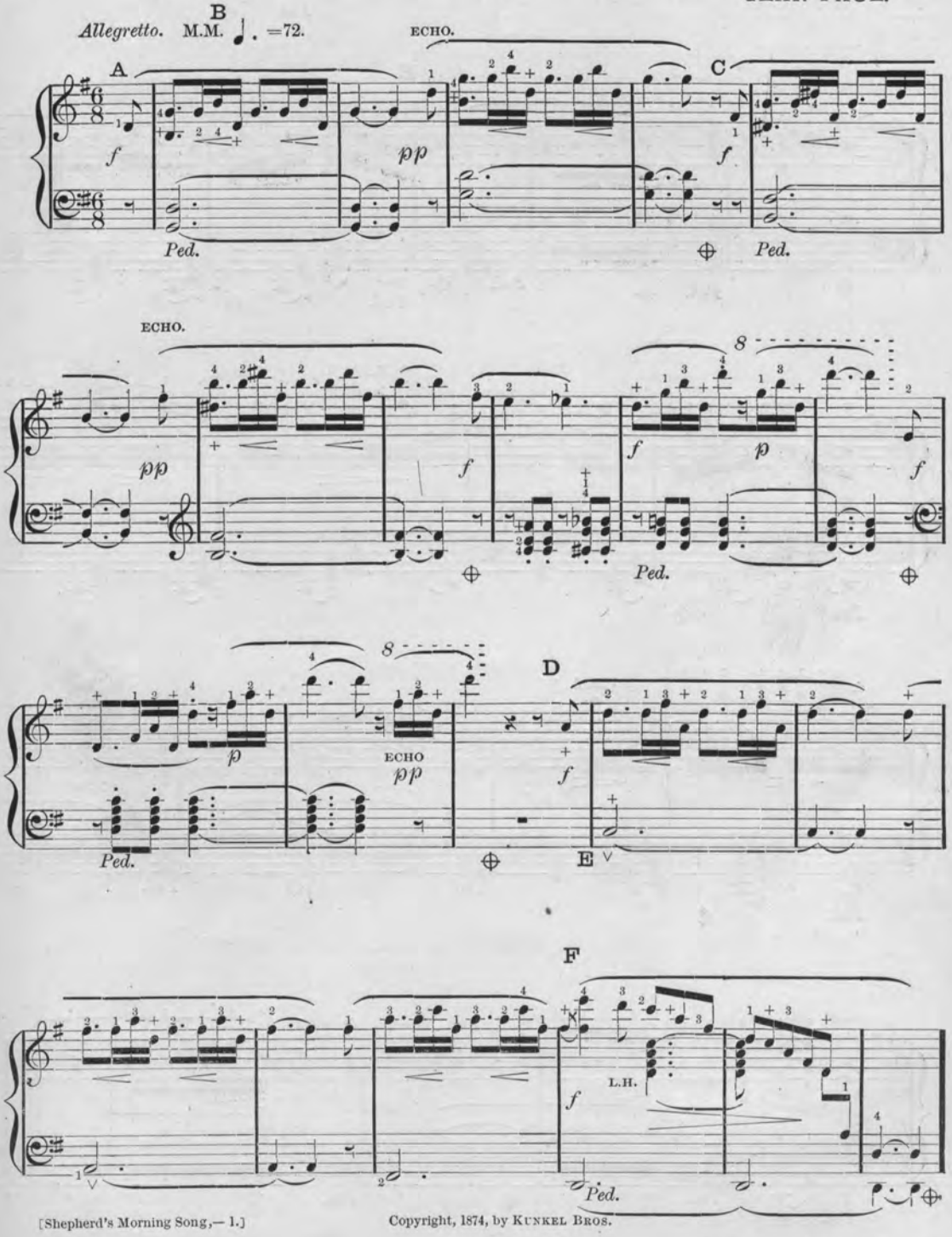
At the little town of Züllichau, Chopin and his friend, finding that they had an hour to wait for horses, Professor Jarocki proposed a walk through the place. This did not take long, and, as the horses were not ready when they returned, the Professor sat down to a meal—the post-house being also a restaurant. But Frederic, as if drawn by a magnet, went into the next room, and saw—oh, wonder of wonders!—a grand piano. Professor Jarocki, who could see through the open door, laughed to himself when his young friend opened the instrument, which had a very unpromising exterior. Chopin also looked at it with some misgivings; but when he had struck a few chords he exclaimed, with joyful surprise, "O, Santa Cæcilia, the piano is in tune!" Only the impassioned musician knows what it is, after sitting for several days in a diligence, suddenly and quite unexpectedly to have an opportunity of playing on a good instrument. Regardless of his surroundings, our artist began to improvise *con amore*. Attracted by the music, one of the travelers got up and stood behind the player's chair. Chopin called out to Professor Jarocki, in Polish, "Now we shall see whether my listener be a connoisseur or not." Frederic began his Fantasia on Polish songs (op. 13); the traveler, a German, stood like one petrified, captivated by this music, so new and bewitching; his eyes mechanically followed every movement of the pianist's delicate hand; he had forgotten everything, even his beloved pipe, which went out unheeded. The other travelers stepped in softly, and at the same time the tall postmaster and his buxom wife appeared at the side door, with their two pretty daughters behind them. Frederic, unmindful of his audience, and absorbed in converse with his muse, had lost all thought of where he was, and that he must soon be on his way. More and more tender and graceful became his playing; the fairies seemed to be singing their moonlight melodies; everyone was listening in rapt attention to the elegant arabesques sparkling from his fingers, when a stentorian voice, which made the windows rattle, called out, "The horses are ready, gentlemen." "Confounded disturber!" roared the postmaster, while the triplet of ladies cast angry glances at the postilion. Chopin sprang from his seat, but was immediately surrounded by his audience, who exclaimed with one voice: "Go on, dear sir; finish that glorious piece, which we should have heard through but for that tiresome man." "But," replied Chopin, consulting his watch, "we have already been here some hours, and are due in Posen shortly." "Stay and play, noble young artist," cried the postmaster; "I will give you couriers' horses if you will only remain a little longer" "Do be persuaded," began the postmaster's wife, almost threatening him with an embrace. What could Frederic do but sit down again to the instrument? When he paused, the servant appeared with wine and glasses; the daughters of the host served the artist first, then the other travelers, while the postmaster gave a cheer for the "darling Polyhymnias," as he expressed it, in which all united. One of the company (probably the town cantor) went close up to Chopin and said, in a voice trembling with emotion, "Sir, I am an old and thoroughly-trained musician; I, too, play the piano, and so know how to appreciate your masterly performance; if Mozart had heard it, he would have grasped your hand and cried 'Bravo;' an insignificant old man like myself can not dare to do so." The women, in their gratitude, filled the pockets of the carriage with the best eatables that the house contained, not forgetting some good wine. The postmaster exclaimed, with tears of joy, "As long as I live I shall think with enthusiasm of Frederic Chopin." When, after playing one more mazurka, Frederic prepared to go, his gigantic host seized him in his arms, and carried him to the carriage.

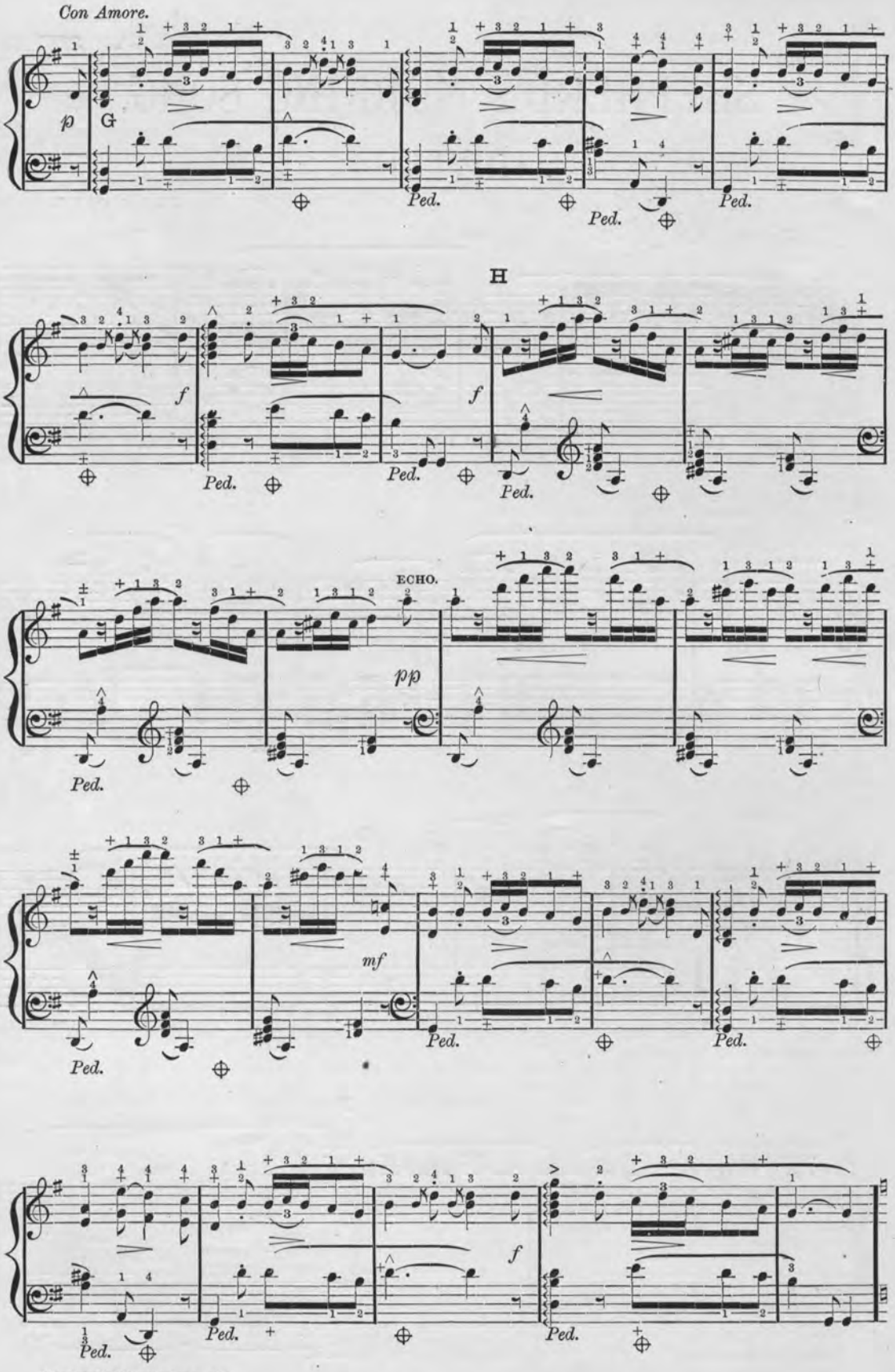
Surely music has a strange power and fascination, when even a tobacco-loving German could allow his pipe to go out; and so, indeed, thought Chopin, when relating the incident to his friends in after years.—*Musical Record*.

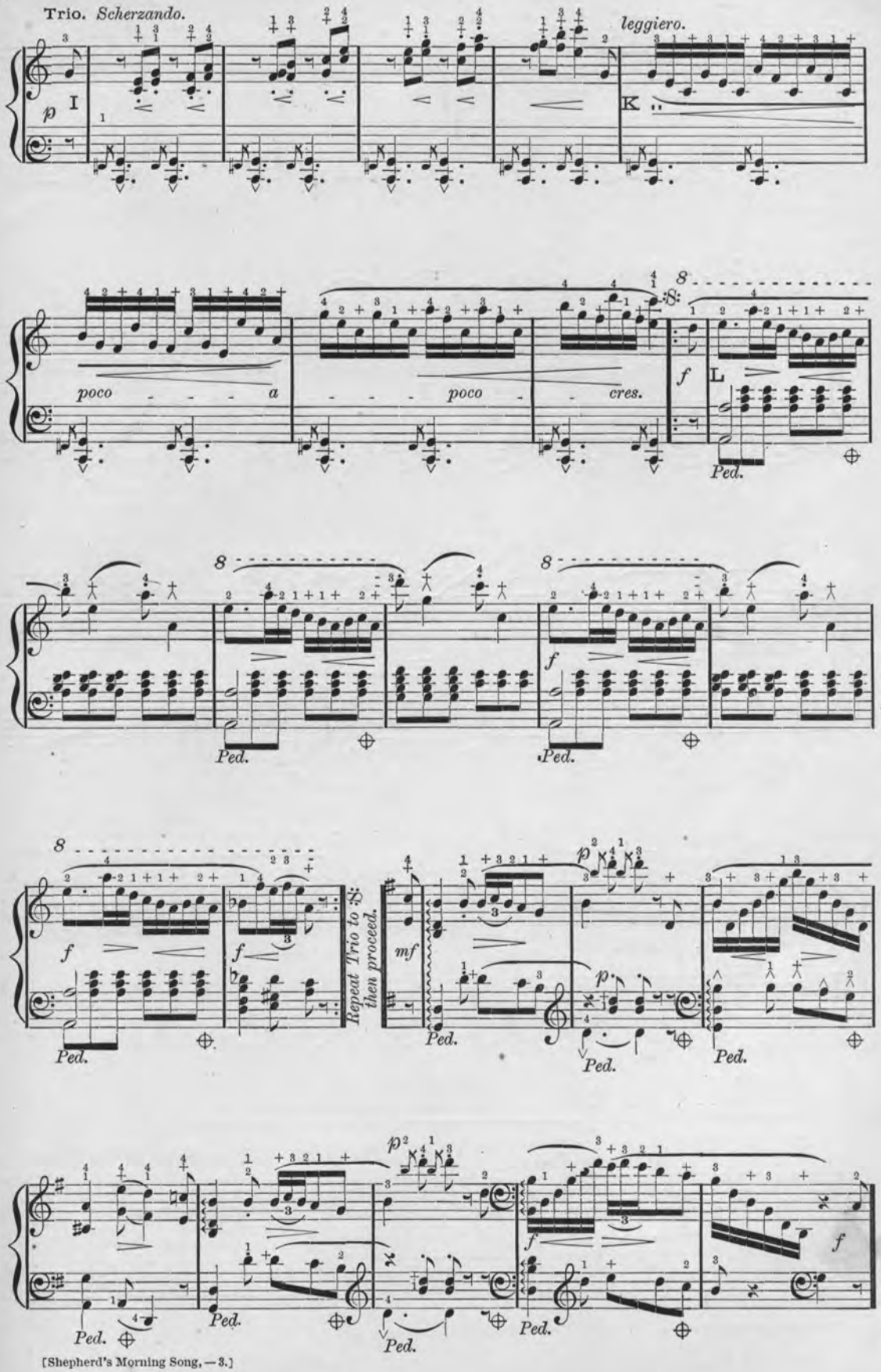
SHEPHERD'S MORNING SONG.

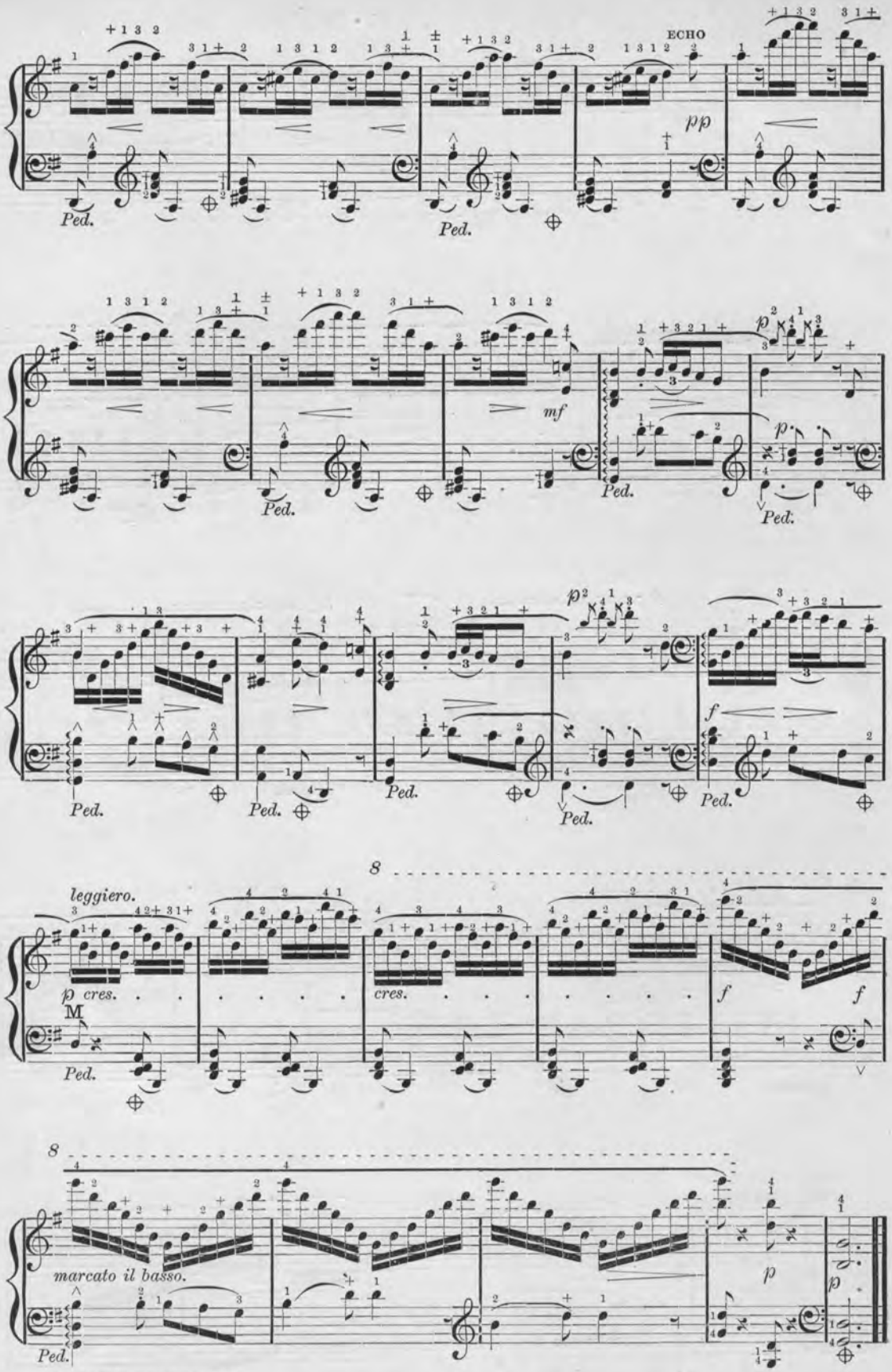
(IDYLLE.)

JEAN PAUL.




Con Amore.
p
G
Ped.
Ped.
Ped.
H
f
Ped.
f
Ped.
Ped.
ECHO.
pp
Ped.
mf
Ped.
Ped.
f
Ped.
Ped.


Trio. Scherzando.
leggiero.
poco a poco cres.
Repeat Trio to 𝄋 then proceed.


ECHO
pp
Ped.
mf
p
f
leggiero.
p cres.
cres.
marcato il basso.

Lesson to "Why Are Roses Red?"

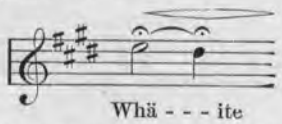
BY A. J. GOODRICH.

Those who would sing this song well are advised, first, to read the poem through carefully, from beginning to end, in order to understand the sentiments expressed by the words and idealized by the music.

Secondly, return to the first sentence and read it over until you know the correct reading from an elocutionary point of view.

A. As the words are in Italian, English, and German, much is left to the judgment of the vocalist. For instance, in the *English* words the adverb *why* appears upon an unaccented part of the measure; but as *why* is the most important part of the question, the singer is justified in accenting the word wherever it may occur. In this case, accent the first word, and bring only a slight accent upon *are*. The first sentence should be well enunciated and connected together, without, however, any sliding of the voice. Sing the two grace notes, upon the first syllable of the word roses, rather quickly to prevent repronouncing the syllable thus ro-o-o-ses, instead of *ro*-ses. Dwell upon the last note and word of the sentence, and diminish before leaving it—thus finishing the phrase and the question also. The words of this sentence are repeated, and the music is somewhat similar; but, as it is in the relative minor, the expression should be more earnest and serious than the first phrase. Otherwise, the reading is the same.

B. In the second section, marked *con moto*, the time is to be accelerated somewhat. The better way to do this is to sing *roses* as it is spoken. The first two notes should be hurried, while the next two should not be sung so quickly. The words to be accented are *once* and *white*. This is a good example of *tempo rubato*, made necessary by the words. The word *white*, especially, as it occurs beneath a holding note in the last bar of page 1, requires a different pronunciation in song from that of speech. The theory is this: The sound of i (or y), if it be continued, as in a holding note, produces an unmusical tone, because it puts the mouth out of its vocal position. Therefore, in singing the two sustained tones, the singer must keep the mouth *in* position by choosing a softer vowel sound, and one that can easily be changed into i as the last tone is left. The measure should be sung in this manner:



Whä - - - ite

If the sound of *ah* be not too broad, the listener will only recognize the proper word, *white*, and at the same time the vocalist will be enabled to sing a purely musical tone, instead of a nasal one. Push the voice down (*portamento*) to the D ♯ to prevent repronouncing the syllable; and then, after finishing the last note, sound the *ite* quickly and distinctly. Then separate this from the answer (which begins with the last note on this page) by making a slight pause, and breathing as inaudibly as possible.

C. Sing through as far as the first punctuation mark before taking breath, as it is more artistic to join the section together in this way than to disconnect it by breathing in the middle of the sentence. Practice this until it can be sung through to one breath easily.

To give a good effect to flowing melodies (*cantabile*) like this, join the consonant sounds together as much as possible, instead of isolating them. The sentence should be sung in this manner:

"Because th' lo-ving nightingale-sang [on their thorn all-night."

The difficulty consists in keeping up the flow of sounds without interruption, and, where it does not pervert the sense of the words, the foregoing plan of joining the consonants may be generally adopted with excellent effect.

D. Dwell upon the notes with a pause over them, and do not slide the voice in the next measure from *e* down to *a* ♯, because the sentiment does not warrant it, and therefore the *portamento* would here be an abuse.

E. The *cadenza* may in this verse be omitted.

F. It is optional to sing this passage of trills in time, or to dwell on each note as the trill progresses *ad lib.* Observe well the *staccato*, the two measures following.

G. The conclusion of the period from here to the *Presto* should be sung in the same smooth manner as described at *C.* The word *shed* (second measure) ought to be separated from the following word by slightly disconnecting the tones, but without taking breath.

H. Observe the *ritenuto* here, and do not diminish the tone.

I. Observe well the change of *tempo*, which must be very fast and agitated.

K. Have a care that the sound is not disconnected in striking from first note *e* up to the octave. The answer, commencing in the measure before the last, on this page, requires more expression. Join the words and the intervals together as smoothly as possible. In the last measure the word *grieving* (being strongly emotional) may be sung *portamento* by gliding the voice very smoothly from *g* up to *d*.

L. Observe well the crescendo until B ♮, the third beat, then diminish.

M. The last phrase, marked *meno mosso*, is to be sung slower, and more *ad libitum*.

N. If the variation here is sung, it must be vocalized without constraint or effort—otherwise the lower line is preferable. The first two measures of the cadenza of third brace must be sung in strict time, as the accompaniment is *obligato*, and equally important with the vocal part. Each note of the groups of sextolets, last line, is to be accented, and not the first and fourth notes, as if they were triplets, which they are not.

O. The lower notes here are a simplification of the upper cadence, and, if sung, the three last notes must be *staccato*, accenting each one sufficiently to make it vibrate. The upper cadence in the finish goes from B to d ♯, while the lower part makes the cadence from f ♯ to e. In the latter, push the voice down to the tonic (e) upon the sound of o, half *portamento*, and be sure to sound the consonant part of the last word as the tone is left.

GENERAL REMARKS.—Breathe only at the punctuation marks, and always inhale the breath quietly, so that it will not be audible. This song is susceptible of much expression, but this subject must be left for some future lesson, as we could only indicate the style at present.

COUSIN EMILY (whose young man sits opposite in dreamy contemplation of his inamorata)—"Do you like your new doll, Bertha?"

Bertha—"Et, tuzzin Em'ly; I love it weal lots, all but one fing!"

Cousin Emily—"Why, what is that, Bertha?"

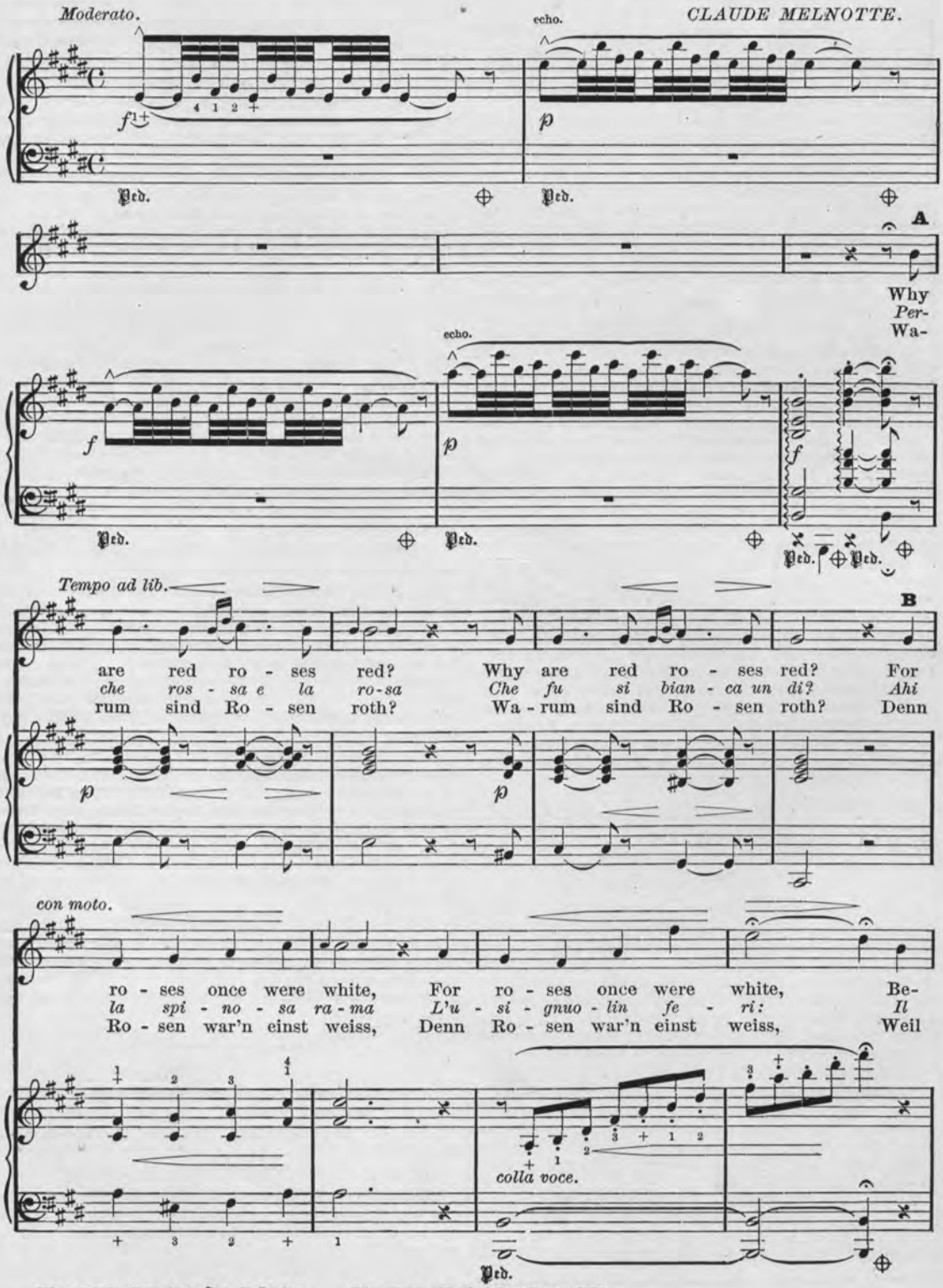
Bertha—"Dolly's hair will all come off; but tuzzin Em'ly, she isn't a truly lady, oo know, 'cause her toofins wont come out all in a bunch, like oours does, oo know."

Which was more than Emily's young man ever dreamed of.

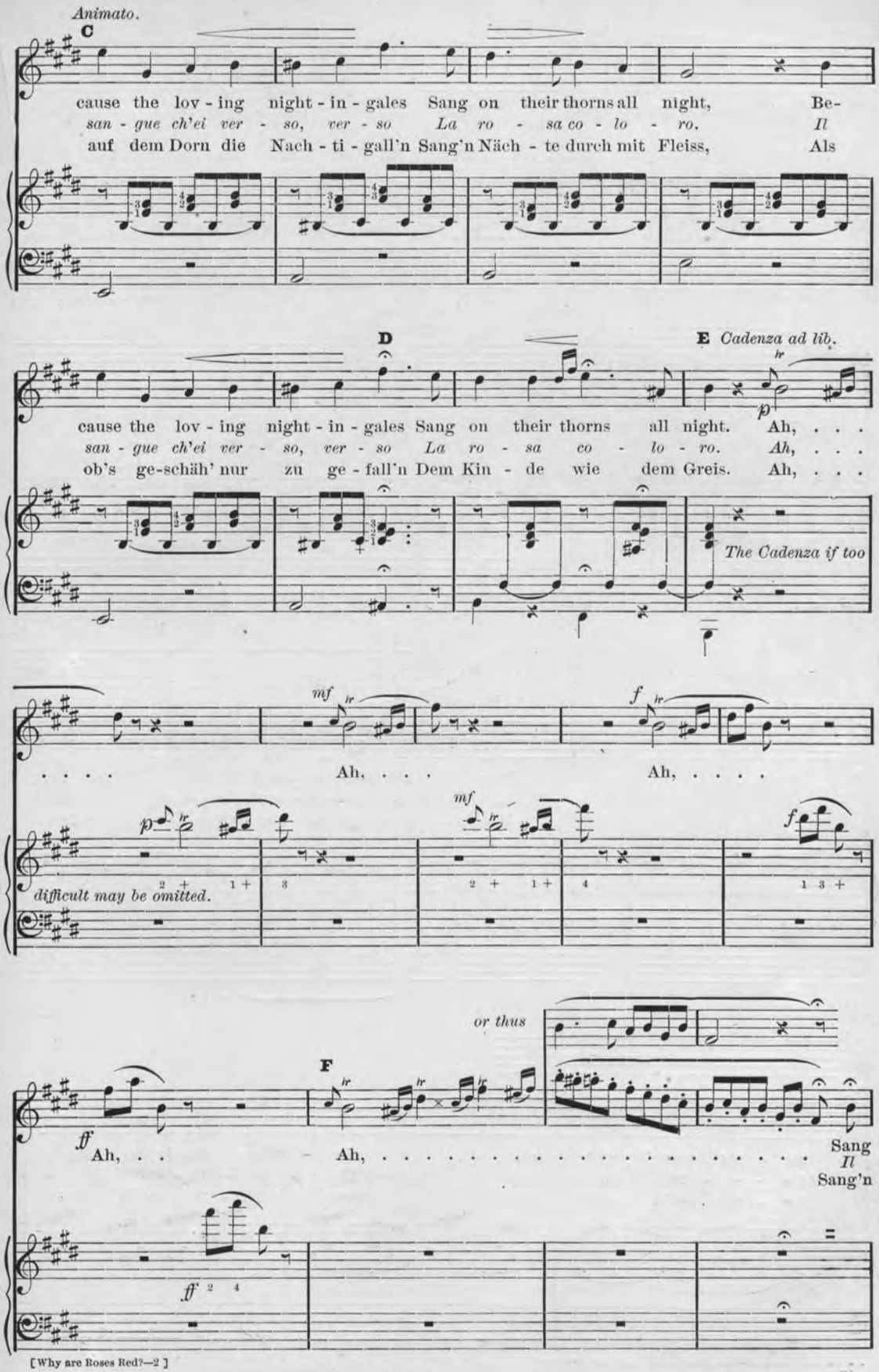
WHY ARE ROSES RED?

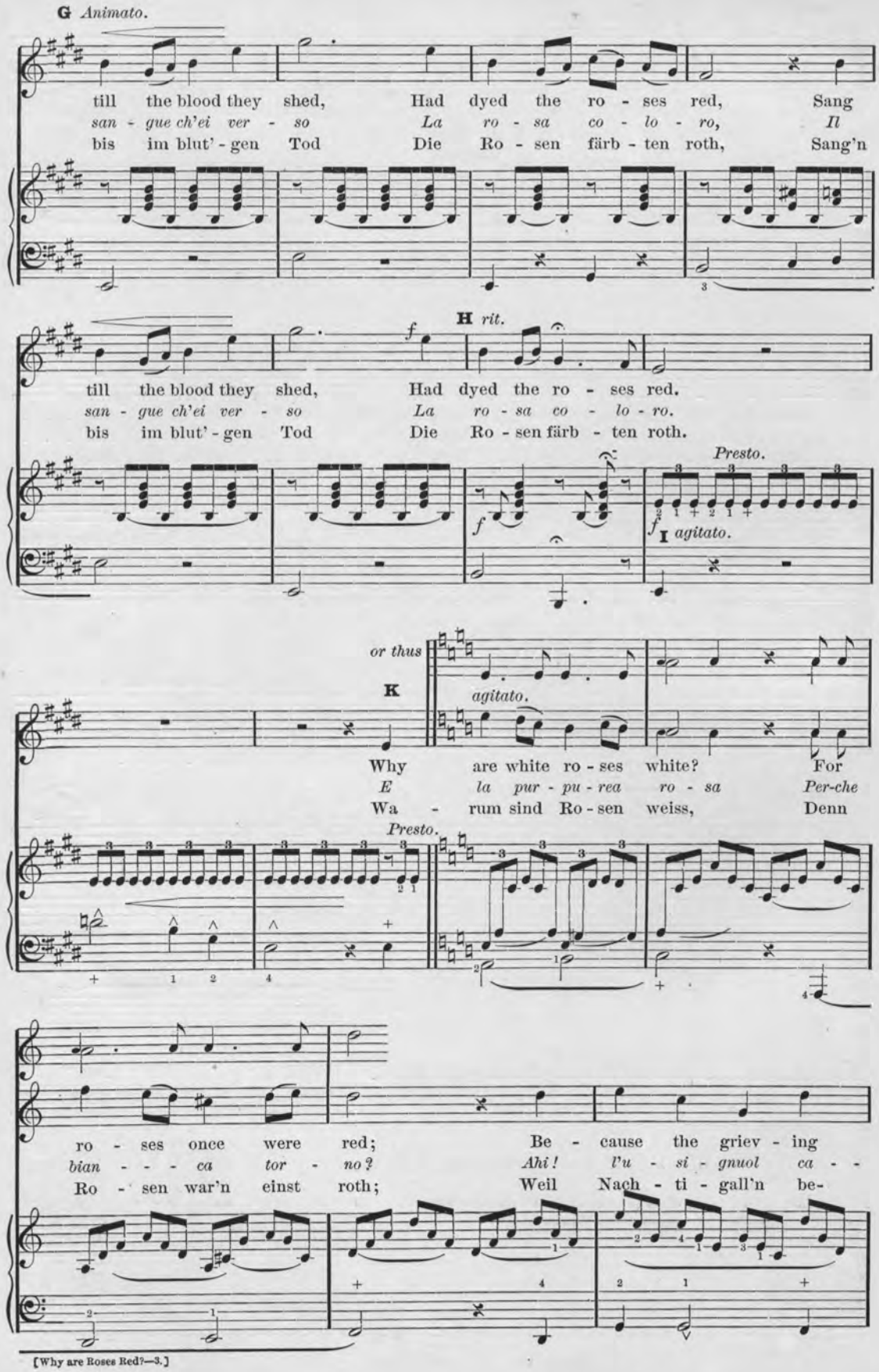
(Perche Rossa e la Rosa?) **(Warum sind Rosen roth?)**

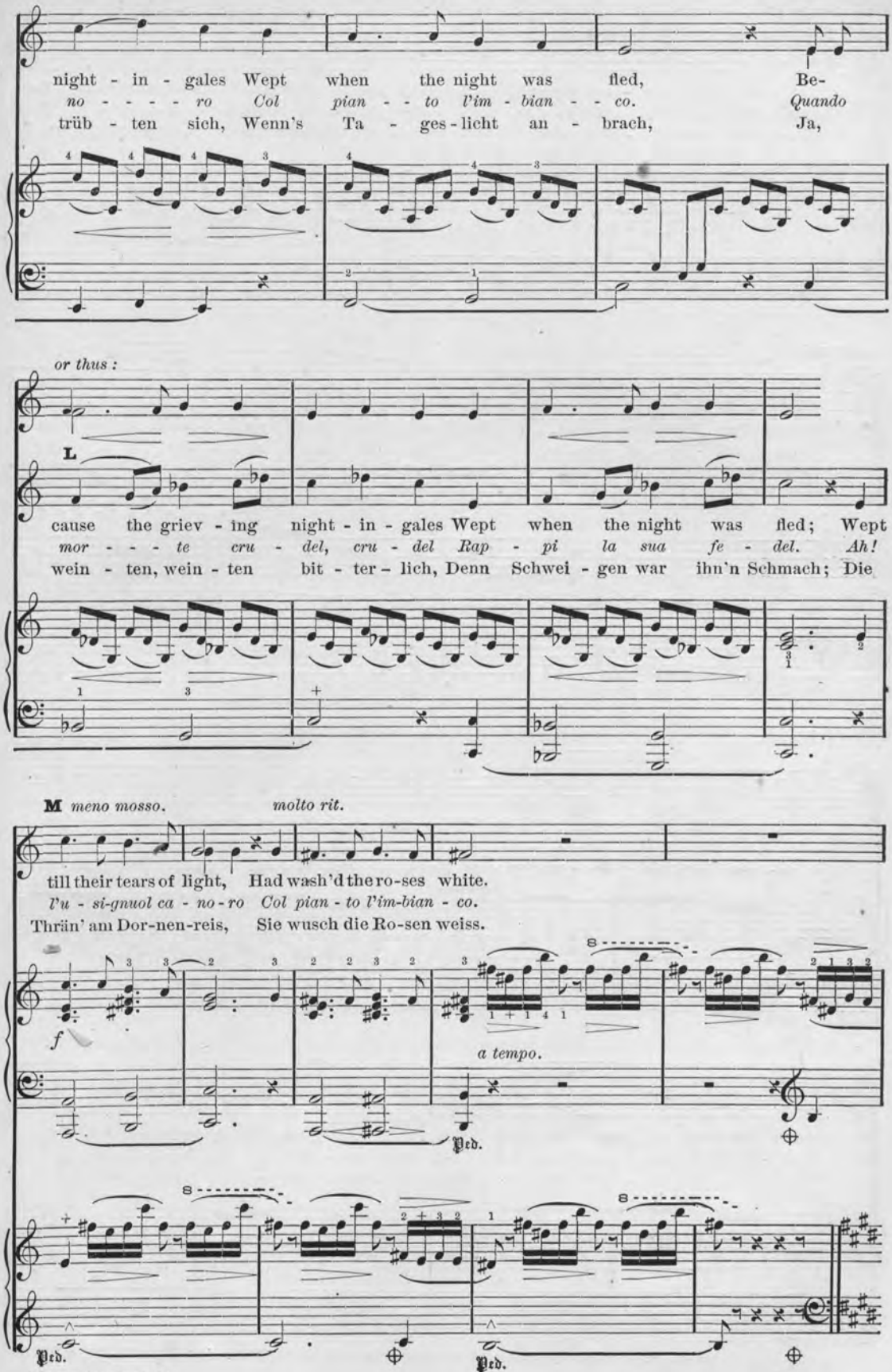
Moderato. *CLAUDE MELNOTTE.*

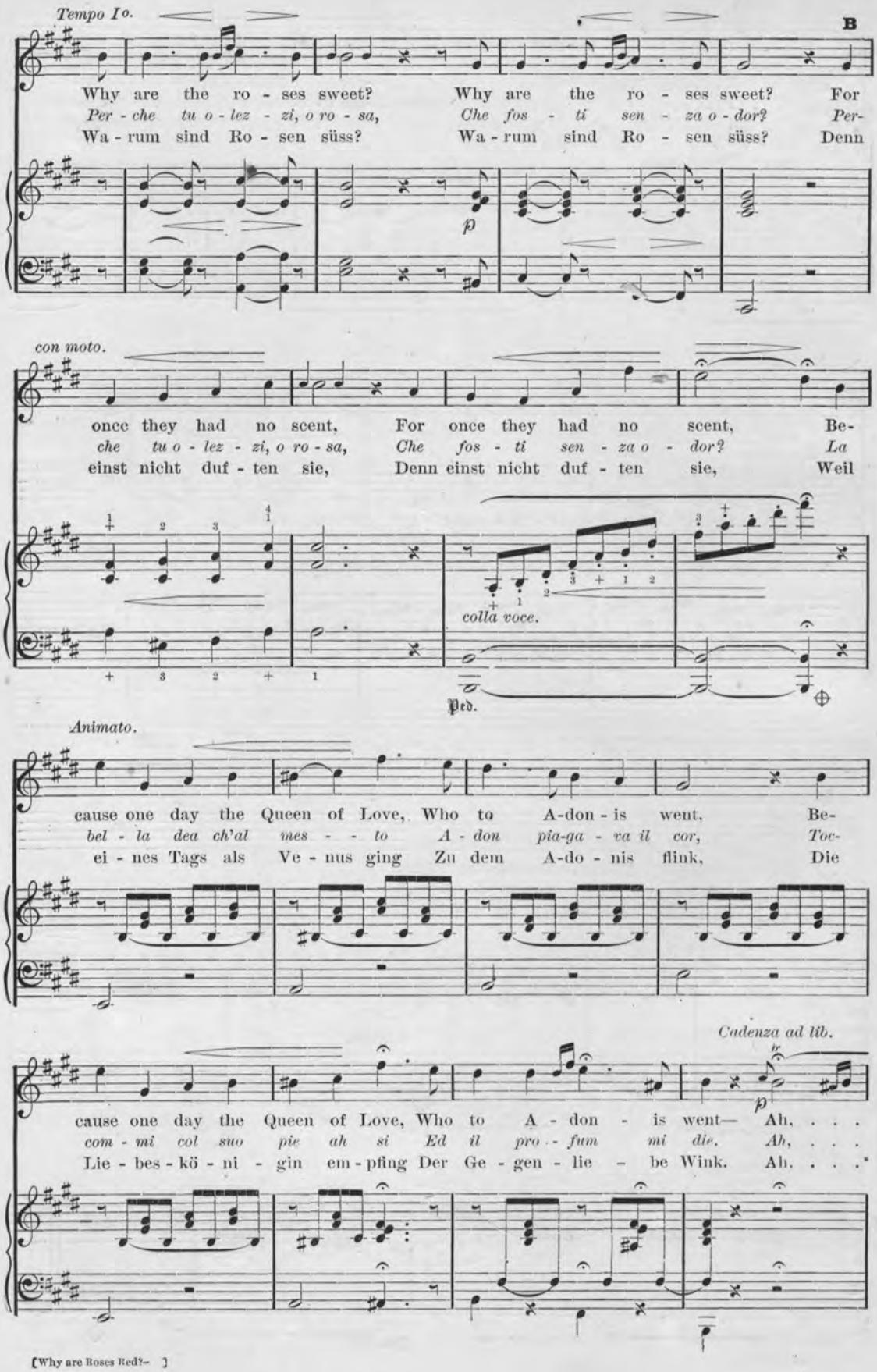


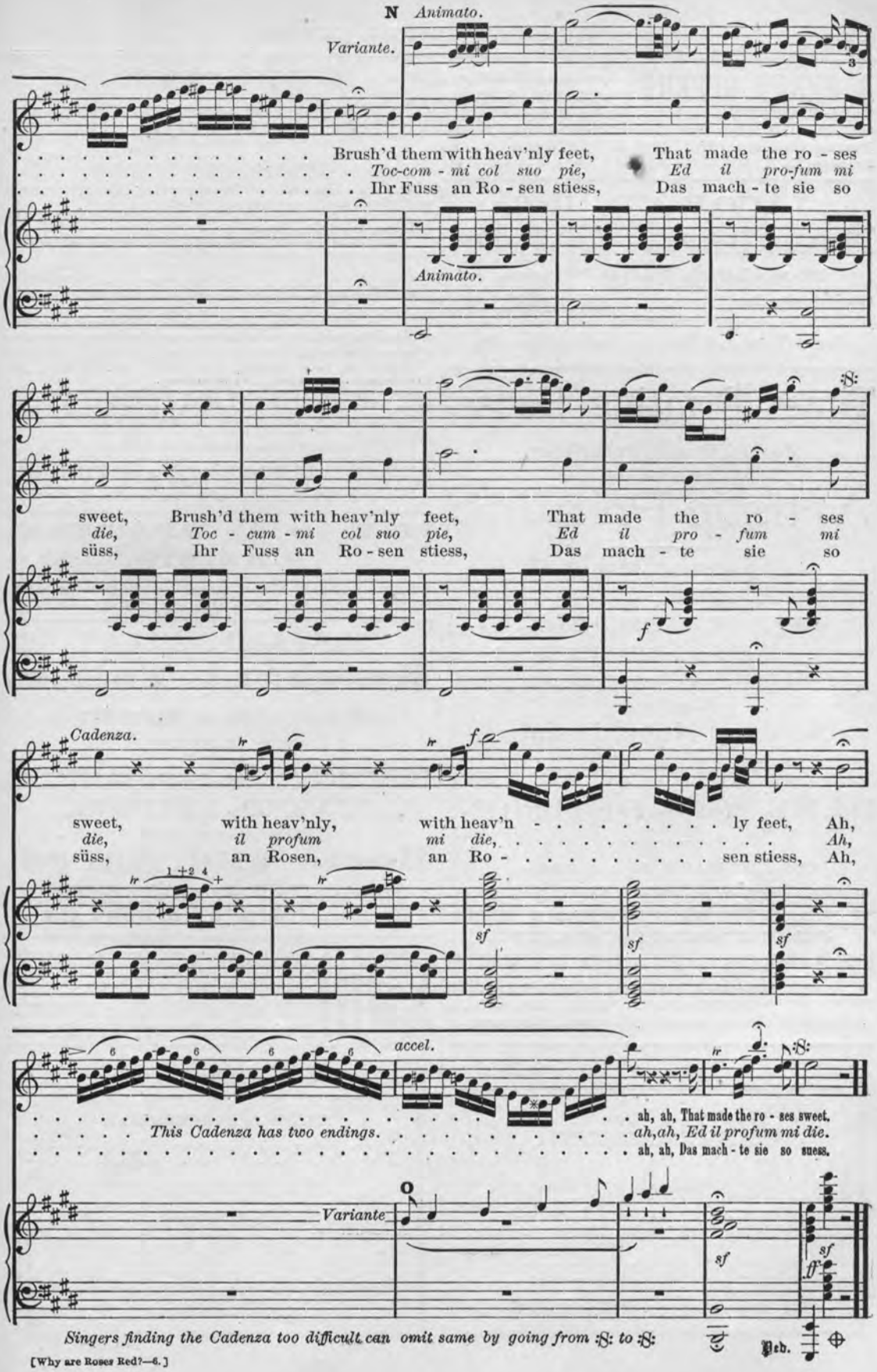
[Times Printing House Music Dpt., St. Louis.)


Animato.
C
cause the lov - ing night - in - gales Sang on their thorns all night, Be-
san - gue ch'ei ver - so, ver - so La ro - sa co - lo - ro. Il
auf dem Dorn die Nach - ti - gall'n Sang'n Näch - te durch mit Fleiss, Als
D
E Cadenza ad lib.
cause the lov - ing night - in - gales Sang on their thorns all night. Ah, . . .
san - gue ch'ei ver - so, ver - so La ro - sa co - lo - ro. Ah, . . .
ob's ge-schäh' nur zu ge - fall'n Dem Kin - de wie dem Greis. Ah, . . .
The Cadenza if too
Ah, . . . Ah, ...
difficult may be omitted.
or thus
F
Ah, . . Ah, ... Sang
Il
Sang'n


G Animato.
till the blood they shed, Had dyed the ro - ses red, Sang
san - gue ch'ei ver - so La ro - sa co - lo - ro, Il
bis im blut' - gen Tod Die Ro - sen färb - ten roth, Sang'n
H rit.
f
till the blood they shed, Had dyed the ro - ses red.
san - gue ch'ei ver - so La ro - sa co - lo - ro.
bis im blut' - gen Tod Die Ro - sen färb - ten roth.
Presto.
f
f
I agitato.
or thus
K
agitato.
Why are white ro - ses white? For
E la pur - pu - rea ro - sa Per-che
Wa - rum sind Ro - sen weiss, Denn
Presto.
ro - ses once were red; Be - cause the griev - ing
bian - - - ca tor - no? Ahi! l'u - si - gnuol ca - -
Ro - sen war'n einst roth; Weil Nach - ti - gall'n be-


night - in - gales Wept when the night was fled, Be-
no - - - - ro Col pian - - to l'im - bian - - co. Quando
trüb - ten sich, Wenn's Ta - ges - licht an - brach, Ja,
or thus :
L
cause the griev - ing night - in - gales Wept when the night was fled; Wept
mor - - - te cru - del, cru - del Rap - pi la sua fe - del. Ah!
wein - ten, wein - ten bit - ter - lich, Denn Schwei - gen war ihn'n Schmach; Die
M meno mosso. molto rit.
till their tears of light, Had wash'd the ro-ses white.
l'u - si-gnuol ca - no - ro Col pian - to l'im-bian - co.
Thrän' am Dor-nen-reis, Sie wusch die Ro-sen weiss.
f
a tempo.
Ped.
Ped.
Ped.


Tempo I o.
B
Why are the ro - ses sweet? Why are the ro - ses sweet? For
Per - che tu o - lez - zi, o ro - sa, Che fos - ti sen - za o - dor? Per-
Wa - rum sind Ro - sen süss? Wa - rum sind Ro - sen süss? Denn
p
con moto.
once they had no scent, For once they had no scent, Be-
che tu o - lez - zi, o ro - sa, Che fos - ti sen - za o - dor? La
einst nicht duf - ten sie, Denn einst nicht duf - ten sie, Weil
colla voce.
Ped.
Animato.
cause one day the Queen of Love, Who to A-don - is went, Be-
bel - la dea ch'al mes - - to A - don pia-ga - va il cor, Toc-
ei - nes Tags als Ve - nus ging Zu dem A-do - nis flink, Die
Cadenza ad lib.
cause one day the Queen of Love, Who to A - don - is went— Ah, . . .
com - mi col suo pie ah si Ed il pro - fum mi die. Ah, . . .
Lie - bes - kö - ni - gin em - pfing Der Ge - gen - lie - be Wink. Ah. . . .


N Animato.
Variante.
Brush'd them with heav'nly feet, That made the ro - ses
Toc-com - mi col suo pie, Ed il pro-fum mi
Ihr Fuss an Ro - sen stiess, Das mach - te sie so
Animato.
sweet, Brush'd them with heav'nly feet, That made the ro - ses
die, Toc - cum - mi col suo pie, Ed il pro - fum mi
süss, Ihr Fuss an Ro - sen stiess, Das mach - te sie so
Cadenza.
sweet, with heav'nly, with heav'n - - - - - - - - - - ly feet, Ah,
die, il profum mi die, Ah,
süss, an Rosen, an Ro - - - - - - - - - - sen stiess, Ah,
accel.
This Cadenza has two endings.
ah, ah, That made the ro - ses sweet.
ah, ah, Ed il profum mi die.
ah, ah, Das mach - te sie so suess.
Variante
Singers finding the Cadenza too difficult can omit same by going from 𝄋 to 𝄋
Ped.

SMITH AND JONES.

Smith—Jones, old boy, I have a new idea, and there's money in it!

Jones—It's not like your purse, then.

Smith—No, nor yours either.

Jones—Just so, most noble Smith! But tell us what it is!

Smith—You see, the Fair Association want some judges to pass upon the relative merits of the pianos exhibited. Brown is the superintendent of that department; he's an old friend of mine, and we'll be the judges, if I say so.

Jones—What do we know about pianos?

Smith—Well, don't I play the flageolet, and don't you plunk on the banjo?

Jones—Not now, though I used to; but what has that to do with pianos?

Smith—Why, music is music, isn't it? and musical instruments are musical instruments, ain't they?

Jones—Yes, to be sure, but—

Smith—"But" nothing—the fact is, I've already had a talk with Brown, and it's fixed that we are to be the judges.

Jones—Well, I guess I can be a judge if you can! Now, Judge Smith, tell me where the money comes in?

Smith—Never mind; just you agree with me—I'll get the money, don't bother yourself about that!

Jones—But will you divide fairly?

Smith—Of course!

Jones—It's a go!

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