

MUSICAL.

SYMPATHETIC TONES.

To the Editor of the "Antidote."

Sir:—There is one peculiarity about the violin, to which, in the various works on that instrument, that I have read, I find no allusion whatever. I refer to the sympathy, which the playing of a stopped or fingered note excites in the open string next above, when the stopped and open string notes are of the same pitch, and also the sympathy which exists between stopped and open notes an octave apart. To begin with those of the same pitch, take the note A on the third string. What a round, full, and mellow tone? There is a sweetness and a responsiveness about it that you cannot get out of any other note on that string. Observe the slow and gradual manner in which its vibrations die out, compared with abrupt stumpy ending of B above or F below it. In short it has a sort of individuality of its own; but for this we must give some credit to the second string. It may not be amiss to say of these two notes that "a fellow feeling makes them wondrous kind." Though the stopped A is the only note actually bowed, both strings having the same powers of vibration, they reciprocate their little throbs and combine in producing one of the most beautiful sounds of which even the violin is capable.

The same may be said of the notes E on the second string and D on the fourth to which the first and third strings respectively, give their sympathetic aid.

You will notice when you play A on the first string, D on the second or G on the third, all in the first position, that they too have a sort of resonance quite distinct from all other notes on the violin except those three that I have mentioned above. I think I may say with this exception, for though other octaves may be made by double stopping, the powers of vibration in a string not actually bowed are greatly diminished by placing the fingers upon it. These notes A, D and G, being an octave higher than the open strings that they set in motion, the effect is not nearly so marked as in the cases of equal pitch. Still it is considerable and must surely force itself upon the attention, even of the beginner. To me, the strangest thing about these notes is, that, no one, so far as, I am aware, has considered them as aids in shifting from the first and second up to the third and fourth positions. That they are such is undeniable, for their sounds are so peculiarly their own, that no one with half an ear could play them out of tune without knowing it.

(NOTE.—While there is something in what our correspondent says, it will be found on examining a number of even fair or good instruments, that it is not invariably so marked as to be readily distinguished. Sympathetic tones in the common chord are common enough however, as any person may discover by bowing a note on the violin and listening at its close to the pianoforte. The corresponding string will be heard to vibrate "Tartini's Tones," or, as they are sometimes



Flower Song.

Sunny breadth of roses
Roses white and red
Rosy bud and rosy leaf
From the blossom shed
Goes my darling flying
All the garden through;
Laughing she eludes me,
Laughing I pursue.

Now to pluck the rosebud.
Now to pluck the rose
(Hand a sweeter blossom),
Stopping as she goes:
What but this contents her,
Laughing in her flight,
Pelting with the red rose,
Pelting with the white.

Roses round me flying.
Roses in my hair,
I to snatch them trying:
Darling, have a care!
Lips are so like flowers,
I might snatch at those,
Redder 'han the rose leaves,
Sweeter than the rose.

WILLIAM SAWYER.

called 'Resultant Tones,' discovered by Tartini in 1714, are known to most violinists. When two notes are produced steadily with great intensity, a third note is heard whose vibration number is the difference of those of the two primary notes. The stopping must be perfectly in tune. We fear "T" is somewhat mixed in his intervals. A, D and G, (1st position) are not "an octave higher than the open strings that they set in motion." He must go to the 4th position—the middle of the string for the octave.—Editor.)

Society Notes.

Fr. Hingston, while absent in England, will attend a Convention of Surgeons at Nottingham.

Mr. and Mrs. S. O. Shorey and Mr. and Mrs. Charles L. Shorey have left for the cottages of Old Orchard South.

Mrs. E. A. Small and the Misses Small, who left on a transatlantic trip in early spring, are visiting the principal capitals and scenes in Europe. Mr. Small, who sprained his ankle a few weeks ago, is rapidly recovering the power of locomotion.

H. M. S. "Pylades" has arrived in our port. It is a pity, but unavoidable, that the naval ships should always visit us, at a season, when most have fled the city for the seaside and country resorts, as we are thus unable to extend that hospitality we would like to do.

MEASURING THE BRIDGE.

The pedestrians while on a tour came to a bridge and a dispute arose as to its height. Each man knew his own inches and they agreed that the tallest of them—an Irishman—should lower himself over the side and hold on to the edge of the bridge while the next should slide down the tall man and cling to his heels, the third and last man in like manner to lower himself until he fastened on to the second man's heels, the idea being that their combined heights would enable them to settle their dispute. They carried out their plan, but when the third man had reached his position at the middle man's heels, the Irishman feeling the weight of the two beginning to tell, shouted out. "Hould on down below, while I spit on my hands."

He let go!—and—

CONVINCING.

"Say, Cawbles, what's the difference between 'repartee' and 'referee'?"

"Don't you know? Well now, what was you brought hup. You see—supposin' a cove says to me, 'Bill, 'ow ar yer?' and I says to him, 'A daisy, sonny, 'ow's yer bloomin' self?' That's 'repartee,' 'cos I'm up agin 'im shar'. But if a cove says to me, 'Ow goes it, Bill?' and I says, 'Ax me bloomin' foot!' That's 'referee,' 'cos I'm ref'ring 'im to a third party!'—From "Pick-me-up."

Prohibitive will never flourish in Texas as long as the price of a glass of lemonade will buy two beers.—Texas Siftings.

In connection with an announcement of the birth of a child to the Countess of Dudley, the Galapagos Messenger recalls the following incident connected with the birth of its father, the present earl. An old friend of the family called at the town residence in Park Lane to learn the news. "Is it a boy?" he asked the gorgeous flunky who opened the door. "No, quoth James. "What, is it a girl?" "No, sir." The old friend became much interested. "Bless me, then, what is it?" The flunky proudly responded. "It's a heir."