THE TRUE WITNESS AND GATHOHTC-CHRONICLE.-FEB. 5, 1875.
D. BARRY, B. C. L.,

When like thor rising day,


DOMINION BUILDINC SOCIETY,
Offce, 55 St. James Streot,


What maken his davaing glow,
CCangelesg trueugh jof or woo,
OnIg the conatant know,



know a valley fair,
I knew a cottage there,

Who in the song so smeet,
Who in the dancen aroon! $\begin{gathered}\text { Ailcen afoet, } \\ \text { Aile }\end{gathered}$
Dear were her charms to m
Dearer her laughtr free,
Dearest her constancy,

Were she no longer true,
Aiteen aroonl
What should her lover do,
Fly with his broken chain
Far o'er thie suonding main,
Never to love again,

Youth must with time decay,
Ailena aroon!
Beauty muet fade away,

Chieftains arv scatered
Truth is a tived star,
Allen aroon

 public some years since as a scotch melody, uneer
the name of Robert adair."
"It is amusiug to witness how coolly our modern
 often almost forgotten melody than to trust their
own powert for making a duc impresion of their
capabilities as composers, upon the public mind.
 -have been unintentional.
might have had no intean tion of imporing the manaric
upon the world as his own. Aileen Aroon was at that upon the world as his own. Aileen aroon was at that
period, too well known for ayy perron thus to irisk
his reputation. An Italian lady wai in the habit of singing it with the ruiginal lrish
Garden Theatre, at Covent
Gand aithough tae adaptor took only
 maelody with some grace notest, it is still probable
that he enly looked to the worde, gilly as they are,
for the success of the publication. You are of course amare that they are supposed to refer to the artach-
ment of that then Prince of WWese to MIrs. Fitzacer-
mert. That gave them an inturest which the melody.

 compan. lydecd
impunity yodern composers, that they do
not confine themselves to nccient airs. They do not nesitate to extund their depredations to the moru
hodern. Dne instance I call to mind at this mo
mot

 is neither more nor less than the old rebel air ot
1798, which you all doultess are faniliar withe
mean, "Gren to my Cape." The worst of it is,
however, that, in order to conceal the plagiarism, thry spoil the melody, as in this case the composur
has destroyd the fine freedom of the second line of
the oribinal.,
 said the former juryman, ". but still plagiarism in
mukic as in poetry will sometimes unintentionally
occur. A loug forggetten struin perbaps rectrsto the mind of the comporoser- he hunpor repenember that te
has heard it bofore-it haunts him until be begins
 delight the drawing -room8 of th a gentleman world. Ireland has reason to be proud of ; and who perr-
haps to this hou:, fs not aware that one of his urost beantiful compositione, "The Angel'g Whisper," is
takun from the old sir of tho "Fox's Sleep," to "When he who adores thee, has left but the nomme.,
Indeed the first line of tho music of each are identical, and if the plagiarism be caused in the way I
have suggeted , he have doulle cuuse to bo thank-
fult to the old air, in as much as is has inspircd a asw one, nearly equal in beauty."
"I could say more on the subject," gaid tho Fore-
man, "uti I am detainiug you from the amusement
which I perceive by his abstracted expresion of
countenanco our friend


$\qquad$


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