

FAIRIES.

By CONSTANCE MORGAN.

HAVE you seen the fairies dancing in the sunlight near the spring,
Underneath the waving lindens where the trees their shadows fling,
With their little arms akimbo, tripping lightly in and out,
Hither, thither, helter-skelter, up and down and roundabout?

Have you watched them in the moonlight at the green enchanted ring,
Over there beneath the lindens near the murmur of the spring?
Have you seen them flitting gaily to the music of a tune,
Fit for no one but the fairies on a silver night in June?

Do you know them? Do you know them? Have they crowned you with a smile?
Have they touched you with the sweetness of a charming fairy wile?
Have they sung to you and loved you? Have they whispered happy things?
Have they dazed your mortal vision with the sunlight on their wings?

Have they kissed you in your slumber? Have they breathed upon your lips?
Have they touched your sleeping eyelids with their magic finger-tips?
Have they waked your ears to listen to the secret of the wind?
Does the heart of Nature answer to the music of your mind?

The fairies, oh, the fairies, they are beautiful and true!
They are dancing in the sunlight far away beneath the blue!
The nightingale has seen them with the glitter on their wings,
He will tune his evening anthem to a dream of fairy things!

You may listen in the twilight to a song of silver bells,
You may hear it up the valley as it nearer, nearer swells,
'Tis the fairies who are singing to a rhythm wild and sweet
As they dance among the raindrops with their little twinkling feet.

Oh, I hope you know the fairies, for they ope the gates of gold
To a wonderland of beauty which is never dark and cold;
If you listen in the gloaming you may hear the song they sing,
And they always dance at twilight 'neath the lindens near the spring.



SOME USEFUL NEW MUSIC.

GIRLS who are good workers and good players will find these pieces worthy of their attention. We will take the most difficult first.

"A Theme with Variations," by G. Fauré (Metzler), is capital practice, for ear and fingers, in its unique and strange harmonies, which are indicative of the modern French school, also in its novelty of variations, some of which might be taken singly with good effect; it challenges earnest study in uncommon keys, and gives an insight into abstruse but interesting combinations.

"Concert Study in C Minor," by Arthur Somervell (Weekes), is fine and effective for practice and performance, and like this writer's work it is musicianly and full of interest while in a lighter style. Angelo Mascheroni's "Grand Valse Brillante" (R. Cocks) is to be highly recommended to players who are in search of a "taking" and brilliant piece with good work in it.

"Danse Fantastique," by B. Godard (Metzler), is more than fantastic; it is certainly weird with an impressive sustained movement

in the middle of the dance; it is a good lesson in precision and staccato.

A bright presto movement of excellent worth is "A Caprice," by Wilfred Davies (Woolhouse), and a "Scherzo Valse," by M. Maresto (R. Cocks), is tuneful and dainty with brilliant running passages all well fingered where needed.

The following are of medium difficulty. "Sérénade Andalouse," by Strelzki (Ashdown), melodious and characteristic, and an exercise in touch and taste; "Jeunesse" (Metzler), a short poetical posthumous work of Benjamin Godard's, needing smooth and graceful playing; a refreshing sweet little "Valse Caprice," by Felix Borowski (R. Cocks), and "Caprice," by Theresa Beney (Cramer), which is original, pleasant and piquante.

"Aquarelles" (Ashdown) form a pretty set of three moderately difficult sketches, by Frédéric Garnier: *i.e.*, 1. "Pastorale," a happy sylvan theme, and the simplest; 2. "Idylle," very melodious; 3. "Le Brisant

du Mer," a good and most pleasing study in execution. A brilliantly effective little "Mazourka Russe," by Felix Borowski (C. Woolhouse), is "Treasure Trove," to those who require something light of the kind while they are working up heavier pieces, and "Widmung," by Otto Goldschmidt (Ed. Ashdown), in a very legato style, with a tender melody, would be suitable too for his.

"La Croix du Sud," by Antoinette Roekylyde (Weekes), has a pretty subject; "Frühlingslied," by Wilfred Davies (Ashdown), is a fresh, light-hearted spring song, grateful to the learner and refreshing to the listener, and "Romance Sans Paroles (Cocks), by Arthur Godfrey, is a little poem of simple sweetness, playable by the most modest performer. "Strolling Players" (Weekes), is the title of a small well-written entr'acte, by Myles B. Foster, in gavotte measure, and this and the dainty and elegant "Danse des Etoiles," by J. M. Glover (Ascherberg), will unflinchingly please the home circle.

MARY AUGUSTA SALMOND.